

# POST-WAR AND CONTEMPORARY ART MORNING SESSION

NEW YORK | 14 NOVEMBER 2019

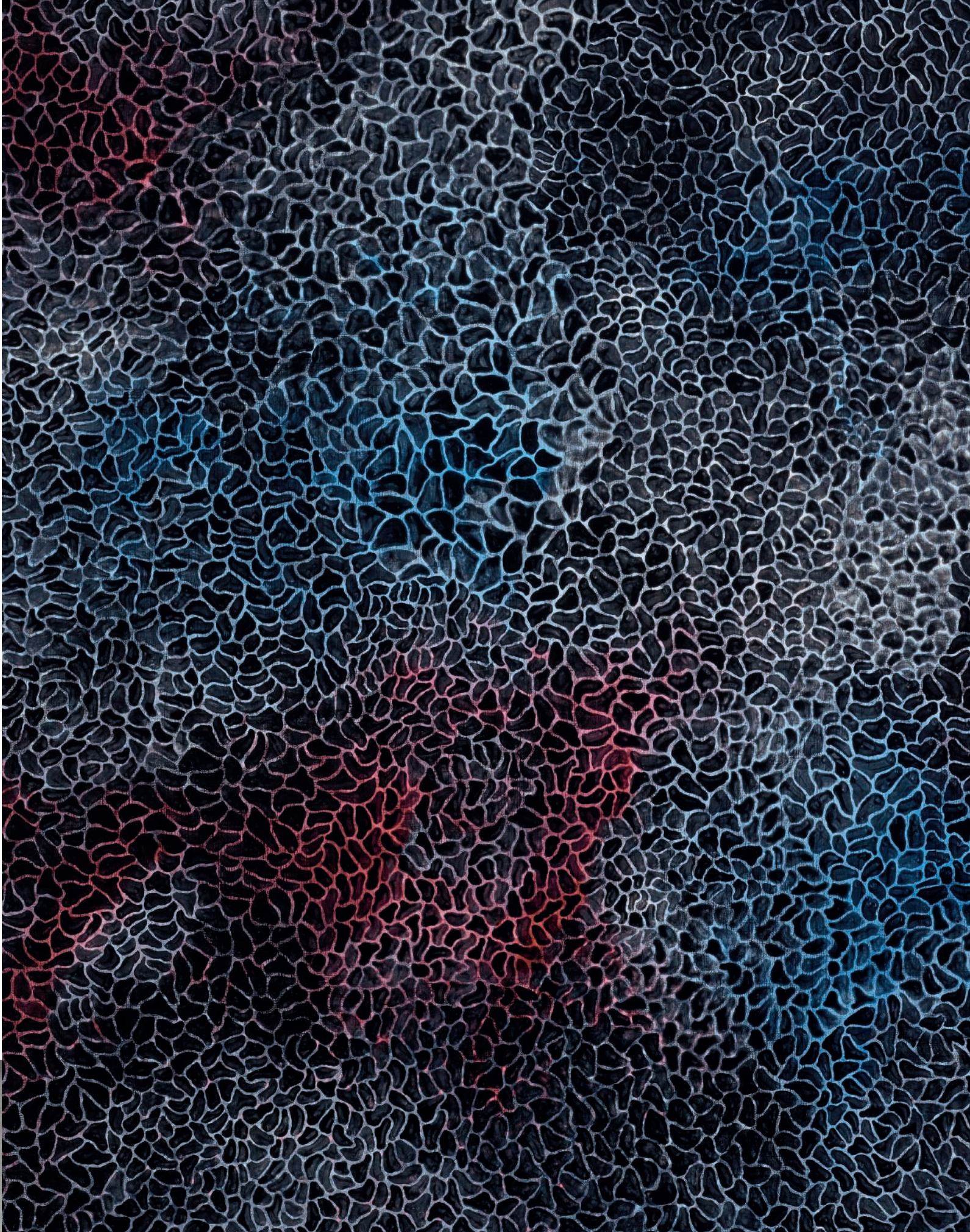


CHRISTIE'S

































Walter Aronson



















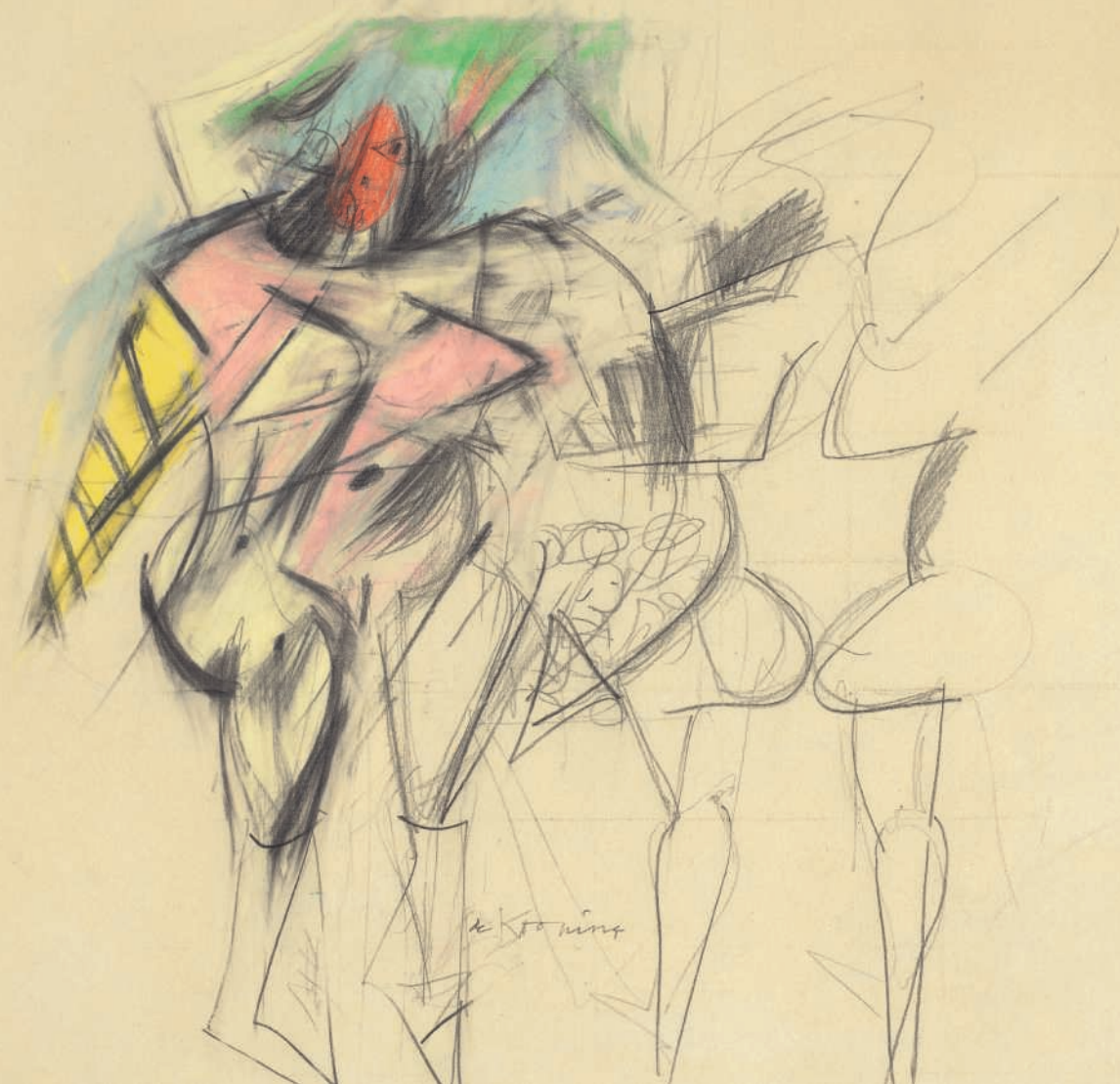








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# POST-WAR AND CONTEMPORARY ART MORNING SESSION

## AUCTION

Thursday 14 November 2019  
at 10.00 am

(Lots 601-745)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	1 November	10:00 am – 5:00 pm
Saturday	2 November	10:00 am – 5:00 pm
Sunday	3 November	1:00 pm – 5:00 pm
Monday	4 November	10:00 am – 5:00 pm
Tuesday	5 November	10:00 am – 5:00 pm
Wednesday	6 November	10:00 am – 7:00 pm
Thursday	7 November	10:00 am – 5:00 pm
Friday	8 November	10:00 am – 5:00 pm
Saturday	9 November	10:00 am – 5:00 pm
Sunday	10 November	1:00 pm – 5:00 pm
Monday	11 November	10:00 am – 5:00 pm
Tuesday	12 November	10:00 am – 5:00 pm
Wednesday	13 November	10:00 am – 12:00 pm

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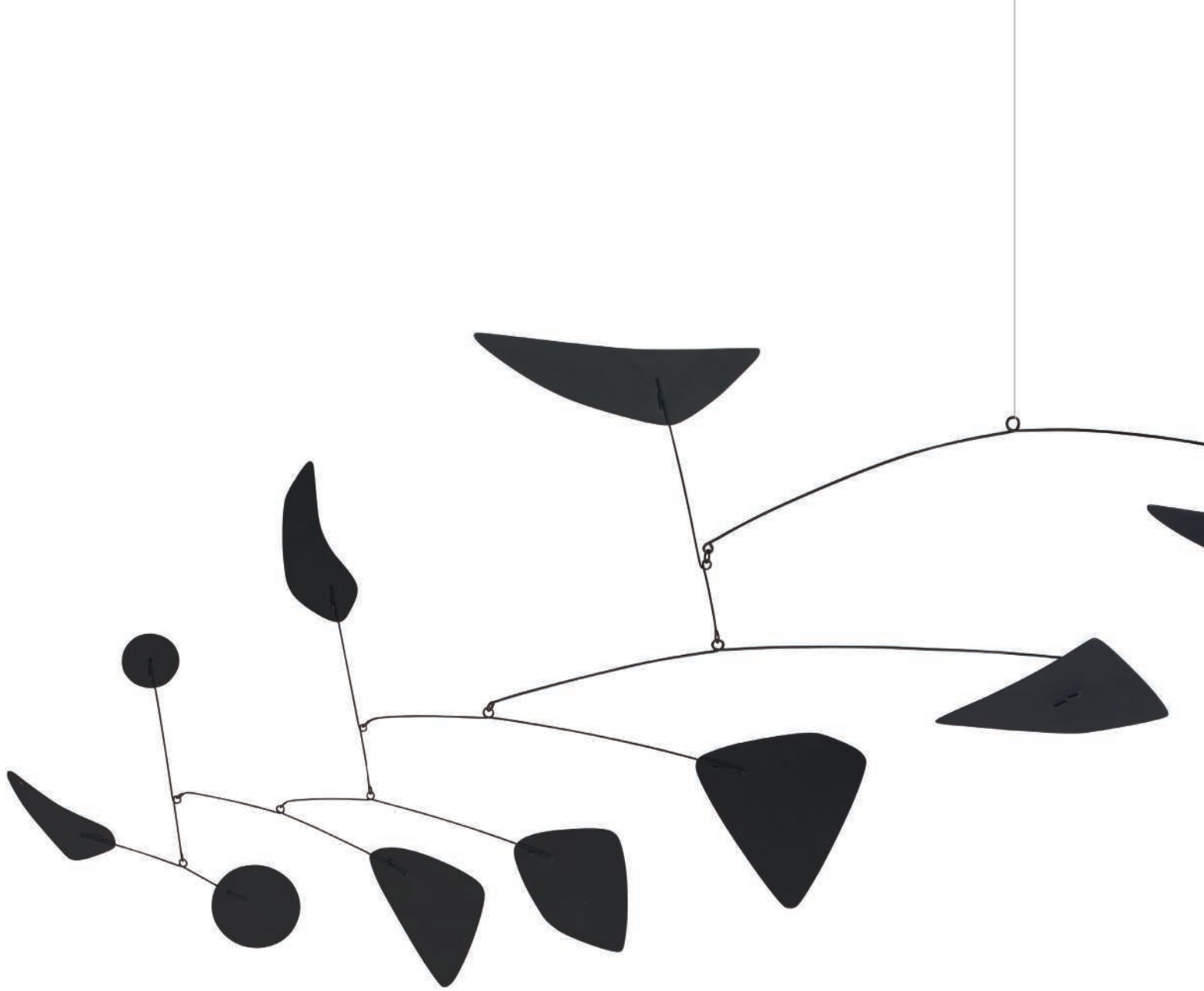
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For storage and collections, please refer to page 341

# CHRISTIE'S







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### PROPERTIES INCLUDING

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Property from the Collection of  
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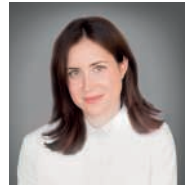
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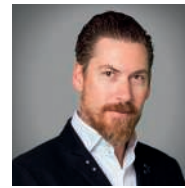
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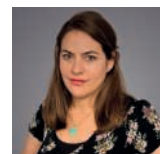
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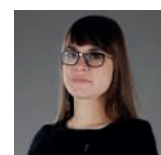
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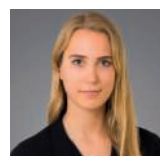
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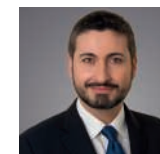
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## YAYOI KUSAMA (B. 1929)

### *Dots-Infinity*

signed, titled and dated 'DOTS-INFINITY Yayoi Kusama 2005' (on the reverse)

acrylic on canvas

20 <sup>7</sup>/<sub>8</sub> x 17 <sup>7</sup>/<sub>8</sub> in. (53 x 45.4 cm.)

Painted in 2005.

\$200,000-300,000

#### PROVENANCE:

Robert Miller Gallery, New York

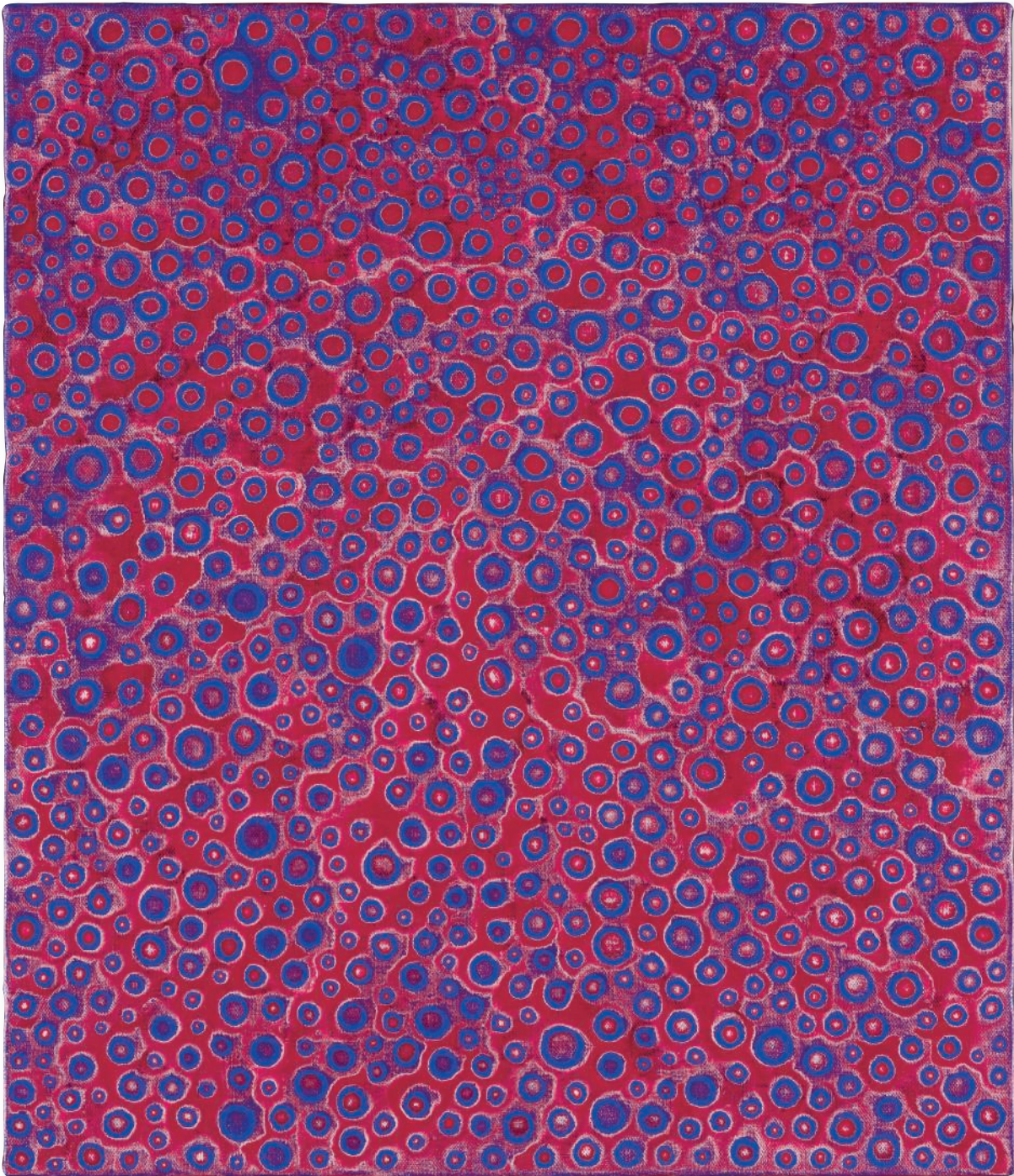
Acquired from the above by the present owner, 2006

*A polka-dot has the form of the sun, which is a symbol of the energy of the whole world and our living life, and also the form of the moon, which is calm. Round, soft, colorful, senseless and unknowing. Polka-dots can't stay alone; like the communicative life of people, two or three polka-dots become movement... Polka-dots are a way to infinity.*

---

—Yayoi Kusama







602

## RUTH ASAWA (1926-2013)

*Untitled* (S.387, Hanging Three Separate Layers of Three-Lobed Forms)

hanging sculpture—copper, brass and enameled copper wire

33 x 13 ½ x 13 ½ in. (83.8 x 34.3 x 34.3 cm.)

Executed *circa* 1955.

\$700,000-900,000

**PROVENANCE:**

Warren Outten and Mary Phelan Bowles, Novato, California, acquired directly from the artist

Private collection, by descent from the above

Their sale; Christie's, New York, 9 November 2011, lot 608

Acquired at the above sale by the present owner









With its precise and methodical execution, Ruth Asawa's *Untitled* (S.387, Hanging Three Separate Layers of Three-Lobed Forms) is an elegant example of the artist's celebrated wire sculptures. An ethereal concatenation of copper and brass wire, the present work features three discrete layers of three-lobed forms woven by the artist's disciplined hands. The exterior layer encloses two interior layers much like a translucent cocoon, affording a ghostly, yet salient presence to the space in which it hangs; elegant and sensuous, *Untitled* (S.387) appears to levitate. Though Asawa used the same simple wire loop to develop her otherworldly, sinuous forms, each is incredibly unique—a trace of the artist's careful thoughtfulness and openness to form. "All my wire sculptures come from the same loop," Asawa has said. "And there's only one way to do it. The idea is to do it simply, and you end up with a shape. That shape comes out working with the wire. You don't think ahead of time, *this is what I want*.

You work on it as you go along" (R. Asawa, quoted in J. Hoefler, "Ruth Asawa: A Working Life," *The Sculpture of Ruth Asawa: Contours in the Air*, exh. cat., Fine Arts Museum of San Francisco, 2006, p. 16). Asawa's explanation of her process reflects a profound understanding of her own life's path.

Asawa was born in 1926 to Japanese immigrants in Norwalk, California. Growing up, she and her siblings would assist their parents with day-to-day tasks on the farmland they rented, and it was perhaps during this time that she first developed a curiosity for wire as a medium: "I used to unwind the wire tags that labeled the crates of vegetables and took fine brass and steel wires and braided and twisted them together to make bracelets, rings, and figures" (R. Asawa, quoted in T. Schenkenberg, "Life's Work," in *Ruth Asawa: Life's Work*, exh. cat., Pulitzer Arts Foundation, 2019, p. 14). Their assiduous, yet happy life



changed in 1941 when Imperial Japan attacked Pearl Harbor. Asawa's father was arrested by the FBI and sent to an internment camp in New Mexico, while the rest of the family were interned in the Rohwer War Relocation Center. During her incarcerated eighteen months, Asawa honed her drawing abilities, eventually earning a scholarship to attend a college in Milwaukee, effectively leaving behind her past to look towards the future. Later, Asawa reflected "I hold no hostilities for what happened; I blame no one. Sometimes good comes through adversity. I would not be who I am today had it not been for the Internment, and I like who I am" (R. Asawa, via www.ruthasawa.com).

In 1946, Asawa traveled to North Carolina's Black Mountain College, the legendary American descendent of Berlin's shuttered Bauhaus. Invigorated by her teachers and peers, she obtained a scholarship for three additional years and learned from the college's illustrious faculty, including Josef Albers, Merce Cunningham, and Buckminster Fuller. The college is remembered now for its communal spirit and innovative curriculum, and it emboldened Asawa to articulate a unique visual language premised on economy of form and increasingly modern design. After traveling to Mexico one summer during her studies, she became fascinated by wire baskets designed to hold eggs and learned to work with the same unique material. Back at Black Mountain, she developed her craft into an extension of her two-dimensional practice, "I had no intentions of going into sculpture," she said, "but found that sculpture was just an extension of drawing... I'm primarily intrigued with... bringing another personality to wire, which is, I think, an extension of the thinking that Albers tried to teach us" (R. Asawa, quoted in T.

Schenkenberg, "Life's Work," in *Ruth Asawa: Life's Work*, exh. cat., Pulitzer Arts Foundation, 2019, p. 16).

*Untitled* (S.387) was executed during a fertile period for the artist, having advanced from her early iterations which emulated the simplicity of the baskets she saw in Mexico. By the mid-1950s, during the period when this sculpture was created, Asawa began to engage with more complicated structural methods and different mediums of wire. The present work utilizes three types of metal—copper, brass and enameled copper—to achieve various depths and color. Its parenthetical title, "Hanging Three Separate Layers of Three-Lobed Forms" perhaps best describes the exact structures wherein Asawa elaborately created three discrete layers to intrigue and excite the viewer. In iconic photographs captured by the photographer, Imogen Cunningham, Asawa can be seen working on her sculptures, but surrounded by her curious children and serene sculptures. In one photograph, the artist sits on the floor, hunched over a work-in-progress while her young ones are at play.

Asawa's meticulous and disciplined process is one of labor, memory, and love. Harkening back to her childhood working on the farm, the artist's laborious and repetitive expression in wire became her signature practice. "What I was excited by was I could make a shape that was inside and outside at the same time," Asawa once said (R. Asawa, quoted in K. Higa, "Inside and Outside at the Same Time," in *The Sculptures of Ruth Asawa: Contours in the Air*, 2006, p. 30). Her practice, in turn, became a seamless part of her life with her family surrounding her in her home with her art and world coexisting together, inside and out.

opposite: Ruth Asawa and her children in their home, San Francisco, 1957. Photo: © 2019 Imogen Cunningham Trust. Artwork: © Estate of Ruth Asawa, Courtesy David Zwirner.

below left: Yayoi Kusama, *Pacific Ocean*, 1960. Museum of Contemporary Art, Tokyo. © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc.

below right: Louise Bourgeois, *Cumul I*, 1968. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © The Easton Foundation / Licensed by VAGA, New York, New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.





PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

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## HELEN FRANKENTHALER (1928-2011)

*(Bach's) Sacred Theater*

signed and dated 'Frankenthaler '73' (lower right)  
acrylic on canvas  
120 x 94 in. (304.8 x 238.8 cm.)  
Painted in 1973.

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

**PROVENANCE:**

David Mirvish Gallery, Toronto  
Ace Gallery, Vancouver  
Private collection, Beverly Hills  
Honor Fraser Gallery, Los Angeles  
Acquired from the above by the present owner

**EXHIBITED:**

Los Angeles, Honor Fraser Gallery, *Openness and Clarity: Color Field Works from the 1960s and 1970s*, June-August 2014.



Mark Rothko, *Untitled*, 1946-1947. Tate, London.  
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.  
Photo: Tate, London / Art Resource, New York.

A canvas of impressive scale and distinction, Helen Frankenthaler's *(Bach's) Sacred Theater* displays the luminous color, lyricism, beauty and elegance that are the signature qualities of this important proponent of abstraction. Expansive fields of paint occupy the entire pictorial space, their liquid edges flowing across and through each other creating porous boundaries of intermingled pink, light green and orange cloud-shaped bursts. Thinly applied washes of acrylic paint flow across the support surface, the color fields exhibiting rough edges and irregular shapes defined by the liquid flow of Frankenthaler's paint.

An ode to Mark Rothko's early *Multiforms* paintings, which bear witness to the steady germination of Rothko's mature Abstract Expressionist style, here, Frankenthaler's colors abandon their attachment to the natural world in favor of soaked layers of pure and vivid color. The contours of the color fields define the painting's composition; form is constructed by color rather than by the act of drawing. The pigments both overlap and align along their boundary lines, without hard edges and precise margins. "The feeling-tone her paintings have projected has been the serene and beautiful, achieved by the insightful control over the elements of form: floating areas of color; occasional fountains, spurts, jets of color thrown against bare canvas; hard-edge panels or curtains of bright flat non-naturalistic color" (E. Munro, *Originals: American Women Artists*, New York, 2000, p. 208).













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

above right: Hans Hofmann, *The Golden Wall*, 1961. Art Institute of Chicago. © 2019 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.

Frankenthaler creates shades-within-shades, myriad lighter and darker pinks, jades and orange-yellow within each color category. Planes of color build the architecture of work, the pigment applied with varying degrees of density, from light washes, and even the occasional splash of pigment, to deeper, more heavily built up areas. Frankenthaler's paint technique produced waves of color, her paint not resting on top of the canvas but rather soaking into the very weave of the material, mingling with and becoming part of it.

Although painted in acrylic, (*Bach's Sacred Theater* expresses the aqueous quality so characteristic of the watercolor medium, an effect Frankenthaler deliberately sought. "She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness" (E. Munro, *Origins: American Women Artists*, New York, 2000, p. 218). Translucence, luminosity and opacity are qualities typically associated with watercolor, but are all on brilliant display here. Setting these off, several harder-edged lines—perhaps applied with a brush rather than poured or washed across the surface—create eye-popping fissures that provide a counterpoint to the otherwise soft, and fluid contours of the color planes.

Emerging out of Abstract Expressionism, Frankenthaler became one of the most significant painters of the second half of the 20th century, defining a new style

characterized by a de-emphasis on brushstroke and gesture in favor of areas of unbroken surface made up of large flat areas of solid color. She opened up new possibilities for abstract painting, while using her unique style to also make reference to figuration and landscape. A restless experimenter and innovator, "...[over] more than half a century, Frankenthaler remained a fearless explorer in the studio, investigating a remarkable range of media. She adopted acrylic paint, on canvas and paper, early on, reveling in its intensity even when thinned" (K. Wilkin, "Helen Frankenthaler (1928–2011)," *American Art*, Vol. 26, No. 3, 2012, p. 103). Her work stands as an essential bridge between Abstract Expressionism and Minimalism, offering both a new way to define and use color and new forms of nonrepresentational expression.

Frankenthaler's work asks the viewer to focus their attention towards the very nature of paint on canvas. The surface of the canvas – and play of colors across it – are Frankenthaler's true subject. "The feeling-tone her paintings have projected has been the serene and beautiful achieved by the insightful control over the elements of form: floating areas of color; occasional fondations, spurts, jets of color thrown against bare canvas; hard edged-panels or curtains of bright flat non-naturalistic color" (E. Munro, *Origins: American Women Artists*, New York, 2000, p. 208).



PROPERTY FROM A  
WASHINGTON D.C. COLLECTION

° ♦ 604

## SAM GILLIAM (B. 1933)

*Pac*

signed, titled and dated 'PAC 1970 Sam Gilliam' (on the reverse);  
titled again and dated again 'PAC 1970' (on the overlap)

acrylic on canvas

106 x 132 x 2 ½ in. (269.4 x 335.3 x 8.9 cm.)

Executed in 1970.

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

**PROVENANCE:**

Fendrick Gallery, Washington, D.C.

Acquired from the above by the present owner, 1978



Gerhard Richter, *Abstraktes Bild (769-1)*, 1992. © Gerhard Richter  
2019 (0242).

Recognized as a revolutionary figure of Twentieth Century Post-War art, Sam Gilliam has helped define the radical and influential Washington Color School movement. *Pac*, painted in 1970, serves as an exquisite example of how he pushed the very genre of Color Field painting to an unbridled extreme. Created at the turn of the decade, two years before Gilliam would become the first American artist to represent the United States at the Venice Biennale, *Pac* is a spectacular example of Gilliam's signature 'beveled-edge' paintings. These revolutionary works, which the artist began making in 1967, were composed by pouring and splashing acrylic paint and pigment directly onto unprimed canvas, which was then folded and crumpled before being stretched over a distinctive chamfered frame. Spanning almost nine feet wide, and marbled with a glorious array of greens, blues, purples, pinks and reds, *Pac* exemplifies the exuberant color and monumental scale of the works Gilliam created between 1967 and 1973, widely considered the greatest years of his practice. The 'beveled-edge' paintings are closely related to the series of 'drape paintings' Gilliam created in the same period, which released the canvas from the stretcher frame entirely to interact with their spatial context in radical new ways. Pushing the canvas out from the wall into assertive, three-dimensional presence, the 'beveled-edge' works similarly emphasize their own objecthood. Gilliam blurred the lines between painting and sculpture even as his Minimalist contemporaries such as Donald Judd were seeking to reinforce that same boundary. Moving beyond the ideas of the

















Washington Color School – a movement with which artists such as Morris Louis and Kenneth Noland were also associated – he reconceived painting as a performative, theatrical act, and took his medium into thrilling new territory.

The expansive composition is comprised of vertical bands, each with varying concentrations of pigment, which result in a rich display of overlapping translucent chroma. The ‘all-over’ chromatics of *Pac* seem to echo the bravura brushwork of Willem de Kooning, as well as the staining technique of Helen Frankenthaler. The almost neon force of Gilliam’s hues, and the resplendent variety of their form, texture and depth – ‘the more far out the better’, as Gilliam has stated – gives his work a unique energy, evoking what he calls ‘the drama of music and the drama of colors coming together’ (T. Loos, ‘At 84, Sam Gilliam Fires Up His Competitive Spirit’, *The New York Times*, June 12 2018). There is a dialogue between control and chaos in his pouring and folding technique that lends the work an expressive vigor unmatched by even the ‘drips’ of Jackson Pollock. This rich and variegated surface is the result of the artist repeatedly folding the canvas while the paint is still wet, allowing the colors and geometries to dissolve into each other. Gilliam would begin

the process by soaking the lightest colors of the composition, like the tans and pinks in the present work, into the raw, unprimed canvas before applying the darker greens, reds and blues. He would then fold the canvas repeatedly back and forth on itself before leaving it to dry overnight. As they were unfolded, the evocative abstract forms were revealed for the first time, appearing like mysterious Rorschach-like forms embedded directly into the canvas.

Coming of age during the social and political instability of the 1960s, Gilliam was interested in disrupting the traditional distinctions between art, architecture and sculpture, in addition to investigating the properties of physically combining his chosen medium and support. After time in the army, years of teaching, and meeting the Washington, D.C. Color Field artists, Gilliam realized that while his training was essential, it was not entirely representative of his lived experience. “Ideas I was dealing with were mostly someone else’s. ...What was most personal to me were the things I saw in my own environment—such as clotheslines filled with clothes with so much weight that they had to be propped up...” (Sam Gilliam quoted in D. Miller, “Hanging Loose: An Interview with Sam Gilliam,” January 1973). Thus, he began to work with different types of non-traditional

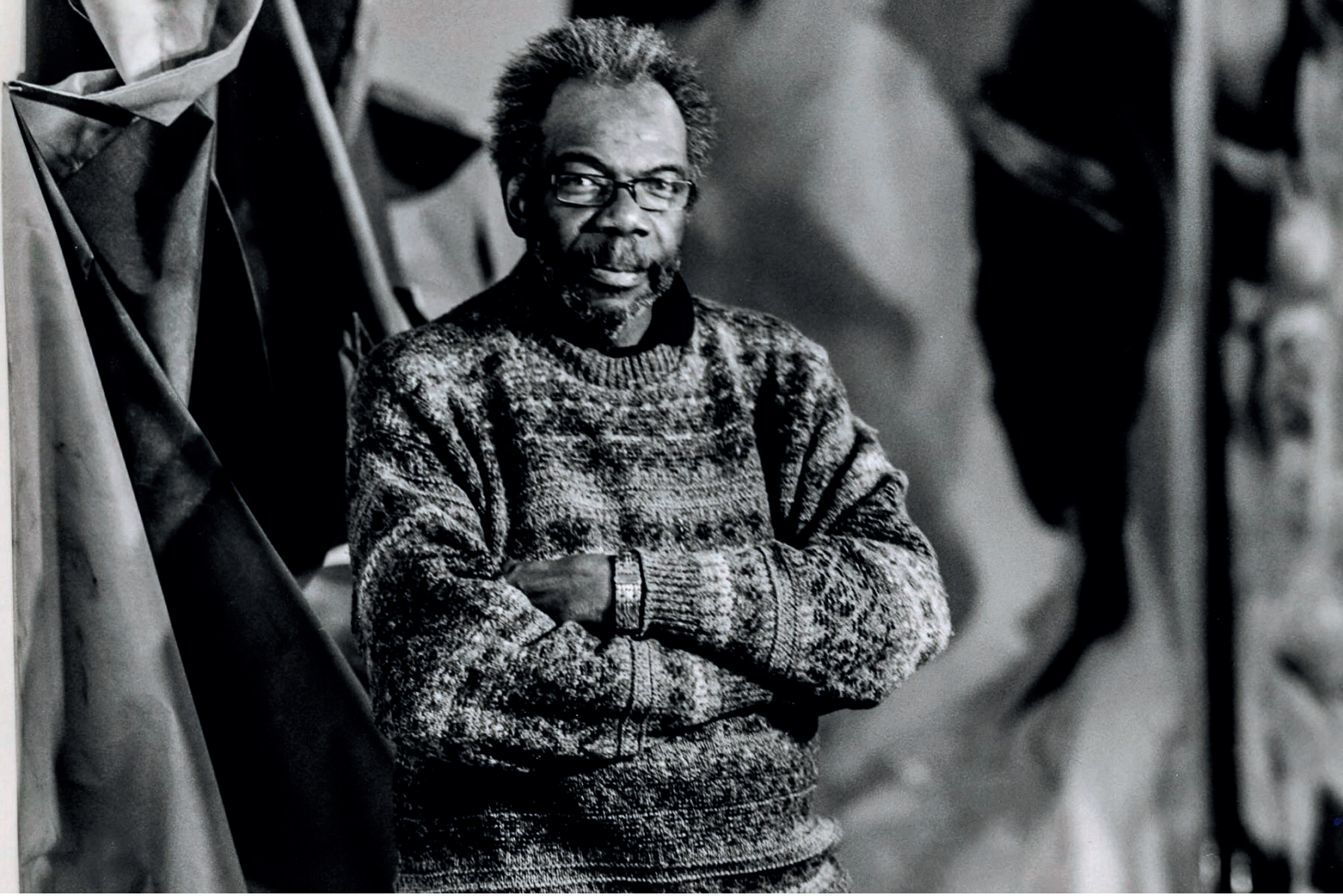
above: Jackson Pollock, *Blue Poles*, 1952. National Gallery of Australia, Canberra © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: National Gallery of Australia, Canberra / Bridgeman Images.

opposite above: Sam Gilliam in his studio, 2007. Photo: © Carol Harrison. Art: © 2019 Sam Gilliam / Artists Rights Society (ARS), New York.

opposite below: Morris Louis, *Saf*, 1959. © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

flap: Present lot illustrated (detail).





canvas, such as the beveled example of the present work, or his draped canvas—unstretched, unsupported works folding in on themselves after being saturated in luminous hues and hung from gallery walls. Such a convention drove the liberating ideas of Color Field to their natural, if unseen, conclusion: if the image could be obliterated, so too could its structure.

Together with his Abstract Expressionist counterparts, Gilliam's innovations with paint application and his radical transformation of the canvas support continuously expanded the possibilities for the future of abstract painting. Gilliam expanded and elaborated upon existing Color Field processes and aesthetics while turning on its heading the Greenbergian notions of the "integrity of the picture plane," in addition to disrupting the boundaries between the visual world of painting and the tangible world outside it. Particularly during an era when African American artists were expected by many to create figurative work explicitly addressing racial subject matter, Gilliam insisted on pursuing the development of a new formal language that celebrated the cultivation and expression of the individual voice and the power of nonobjective art to transcend cultural and political boundaries.



605

# KENNETH NOLAND (1924-2010)

## *Blue-Green Confluence*

signed, titled and dated "'Blue-Green'" "Confluence" Kenneth Noland  
1963' (on the reverse)  
acrylic on canvas  
70 1/8 x 70 1/8 in. (178.1 x 178.1 cm.)  
Painted in 1963.

\$800,000-1,200,000

### PROVENANCE:

André Emmerich Gallery, New York  
David Mirvish Gallery, Toronto  
Anon. sale; Sotheby's, London, 14 October 2006, lot 21  
Private collection, Italy  
Acquired from the above by the present owner

### LITERATURE:

K. Moffett, *Kenneth Noland*, New York, 1977, p. 100, no. 131 (illustrated).



Mark Rothko, *Earth and Green*, 1955. Museum Ludwig, Köln.  
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko /  
Artists Rights Society (ARS), New York.









Kenneth Noland's chevron paintings of the mid-1960s are among his most coveted, of which *Blue-Green Confluence* is one of the earliest examples by the artist. It is one of the first paintings he made in this series, incorporating the geometric harmony of the preceding *Target* series, and anticipating the disrupted chevrons of the next few years. Confluence, the act of merging, is an exercise performed only by the eye of the viewer, as Noland dictates the colors with an exactitude which holds each color firmly in place. The absolute brilliance of the paint color is delicately balanced on the work's precise axial symmetry, which comes together in perfect harmony to encourage introspection and mediation in the viewer.

At 6 by 6 feet, *Blue-Green Confluence* adheres to the scale of Noland's earlier works, just before he made the jump to extra-large canvases. Two bands of green in sage and mint stretch from corner to corner, broken up by a banded dash of cobalt blue. The bands, varying in thickness, congregate around a central axis, aligning to create the illusion of downward movement. The tip of the final chevron extends beyond the canvas, making instead the apex of the blue band, the conduit between the two green bands, the edged point. The remaining parts of the canvas are stained aubergine, bringing a warmth to Noland's otherwise cool palette, and flooding the entire canvas with paint. The artist used a straight edge to guide his hand, and the delicate intersection between each band seems to at once begin and end simultaneously, neither blending or merging but each existing in perfect form.

*The dazzling strength of Blue-Green Confluence, a musical composition of three shades of blues and greens splayed in three neighboring chevrons, finds a sister composition in Noland's 1963 Blue Veil, now in the collection of The Museum of Modern Art.*

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opposite left: Present lot illustrated (detail).

opposite right: 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.

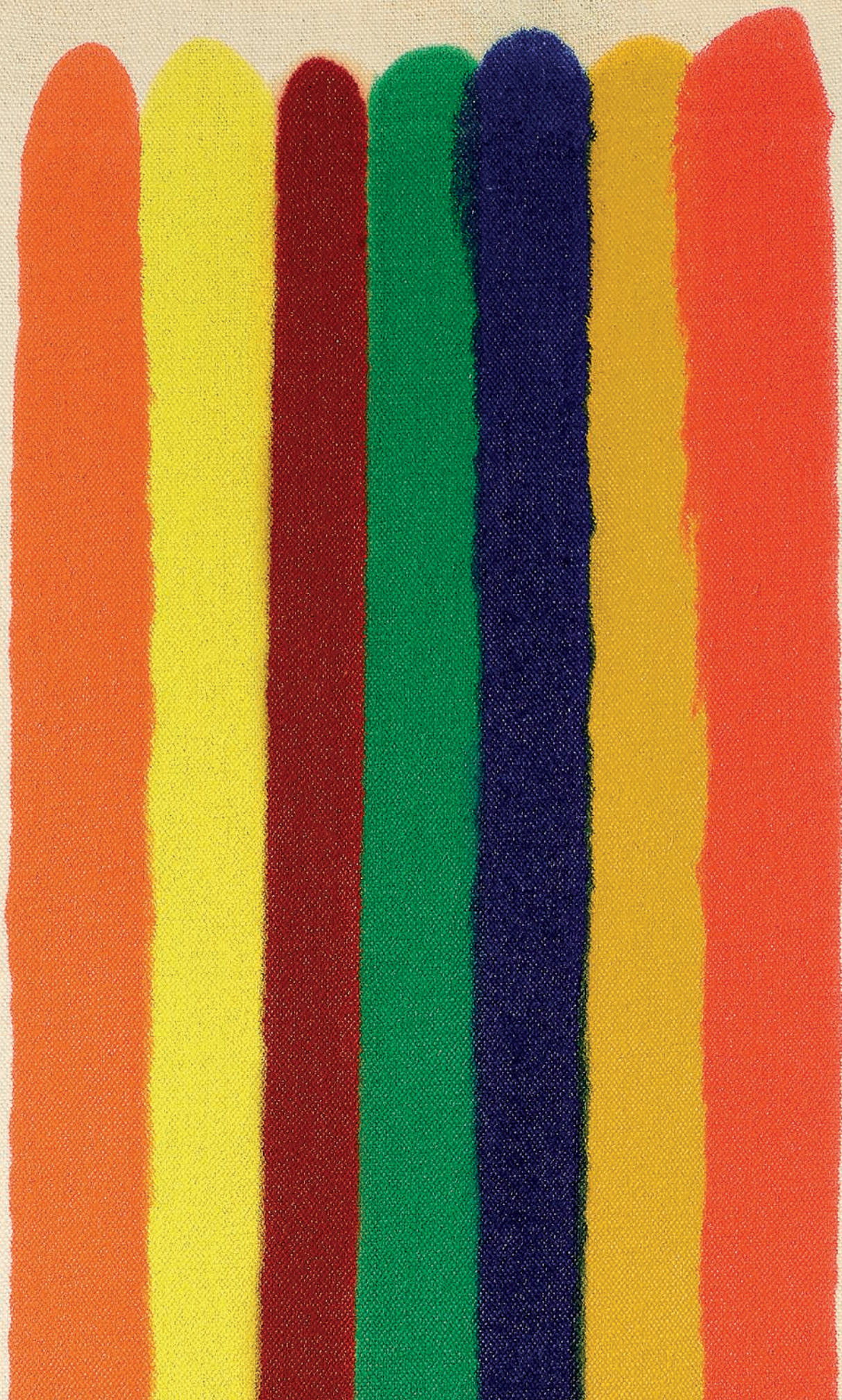
right: Kenneth Noland, *Blue Veil*, 1963, Museum of Modern Art, New York. © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.

Noland's focus on color, and absolute finesse in its execution, is the base of his practice and bestows him with such accolades as the foremost Color Field painter. Inspired by and collaborating with contemporaries Helen Frankenthaler and Morris Louis, Noland's education in paint and its properties, how it can be thinned or built up to achieve perfect hue, becomes fundamental to his practice: "When painters start out, they usually think in terms of images; they have ideas about what they want to make. They don't just think about materials; they make materials conform to an idea they have of the way it should look. They may get disappointed because they simply don't have the experience or the skill to deal with the stuff to get results" (K. Noland quoted in "Kenneth Noland: Interviewed by Kathy Halbreich in Shaftsbury, Vermont, July 1977" in *Kenneth Noland Paintings 1958-1989*, New York, 1989, p. 48). The paint's powerful hue made it difficult to alter the color once applied to the unprimed canvas, therefore the perfect balance between color which Noland achieves is pre-ordained and speaks to his exceptional grasp of color relations. The present work has a particular focus on color, being named literally after the flow between the three central colors. The deceptively simple title, which classifies the colors into blue or green, fails to give justice to the pleasing arrangement of color presented here, a complex arrangement akin to sophistication and delicacy of a musical piece: "They gave color a pulse which could relate specifically to other colors

just as musical notes could relate to one another. They led him to what he alone could do beyond any other artist: create complex color compositions" (T. Fenton, "Kenneth Noland", in *Kenneth Noland Paintings 1958-1989*, New York, 1989, p. 10).

By 1963, Noland had found success with his *Target* paintings, building familiarity with his staining technique that would diminish the raw tactility of the canvas in order to give the illusion of pure color. He began a series which focused on the chevron, stabilizing the new V-shape around the center of the canvas in total symmetry. The strong directional pull of the contracted V down towards the apex point is sharply met by the horizon of the canvas edge. Noland's preconception of the canvas as an active participant in the work anticipates the Diamond paintings of the next few years, and already we can see in *Blue-Green Confluence* a movement towards the canvas becoming energized. There is an inherent start and stop motion to Noland's work, a flow created by the contraction of the varying bands, their thickness, spacing, and stretched scale all working together to create optical weight and emotional resonance. The dazzling strength of *Blue-Green Confluence*, a musical composition of three shades of blues and greens splayed in three neighboring chevrons finds a sister composition in Noland's 1963 world *Blue Veil*, now in the collection of The Museum of Modern Art.







PROPERTY FROM THE COLLECTION OF

## Patricia and Ernst Jan Hartmann



Patricia and Ernst Jan Hartmann (Pat and Jan) were passionate art collectors and philanthropists. Married for over six decades, they dedicated themselves to family, art and their community. Born in Sweden, Jan met Pat when he was a foreign exchange student at Oberlin College in Ohio. Pat always joked that she knew she was going to marry “that tall, blond Swede” the first time she laid eyes on him across the campus at Oberlin. The couple’s devotion to one another led Jan to immigrate to the United States, and in 1955 the couple married and settled in Michigan, where they built a life and raised their three children.

True partners in every sense of the word, the Hartmanns began their business careers working together at the Shatterproof Glass Company in Detroit, a company started by Pat’s parents in 1935. Pat and Jan both went to night school while they worked at Shatterproof and both earned their MBAs: Jan earned his degree from the

University of Michigan and Indiana University, and Pat was one of the first women in Wayne State University’s MBA program. In 1969, Jan was hired by what would become the Ziebart International Corporation and soon thereafter purchased the company to become its chairman and president. By the end of the 1970’s, Jan had grown Ziebart, which provides car after-care services, from 150 to 650 dealerships and had expanded into 40 countries.

The couple held an unwavering belief in the power of education, culture, and community. For Pat and Jan, it wasn’t enough to write a check; they got involved in their communities and supported a variety of institutions with hard work and expertise. They were especially involved in the Cranbrook Educational Community in Bloomfield Hills. Jan sat on the board of the Cranbrook Schools while Pat brought her energies to the Cranbrook Academy of Art (CAA), where she served on the board of governors for nearly half a century.

Although the Hartmann’s art collection features some of the twentieth century’s most celebrated names - Frank Stella, Morris Louis, Kenneth Noland, Helen Frankenthaler, Henri Matisse and Harry Bertoia - it was support of the art students and CAA faculty that gave them the greatest pleasure. After Pat learned that young graduate students were sometimes creating artwork in studios without heat in the Michigan winters, she helped lead a major fundraising effort to rebuild and modernize the art studios at the CAA.

In the words of Roy Slade, [*Director, Corcoran Gallery of Art (1972-77)*], and *Director, Cranbrook Art Academy and Museum (1977-95)*]: “As is evident in their outstanding collection, Jan and Pat had a fine feeling for and understanding of the best of contemporary art. In addition, Pat Hartmann supported and collected the work of Academy students. She befriended and helped many graduates throughout her years on the Academy Board, including her active and influential role as Chair. She delighted in wandering through the studios, visiting students and seeing their art in process. Pat is remembered fondly as not only a patron but a friend, always cheerful and forever encouraging the artists and graduates of Cranbrook Academy of Art.”

above: Patricia and Ernst Jan Hartmann in their home, Detroit. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



Patricia and Ernst Jan Hartmann

606

MORRIS LOUIS (1912-1962)

*Number 1-60*

Magna on canvas  
80 ½ x 10 ½ in. (204.5 x 26.7 cm.)  
Painted in 1962.

\$300,000-500,000

PROVENANCE:

André Emmerich Gallery, New York  
Richard Himmel, Winnetka, Illinois, 1964  
Anon. sale; Sotheby Parke Bernet, New York, 4 May 1973, lot 160  
André Emmerich Gallery, New York  
Acquired from the above by the present owner, 1980

EXHIBITED:

New York, André Emmerich Gallery, *Group Show*, 1973.  
Fundación Museo de Arte Contemporáneo de Caracas,  
February-March 1974.  
St. Louis, The Greenberg Gallery, *Morris Louis*, May-June 1977.  
London, Waddington Galleries II, *Morris Louis Paintings*, May 1979.

LITERATURE:

"Big Decorating Issue," *House Beautiful*, October 1969  
(installation view illustrated on the cover).  
D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985,  
pp. 188 and 240, no. 619 (illustrated).



Barnett Newman, *Onement III*, 1949.  
Museum of Modern Art, New York.  
© 2019 Barnett Newman Foundation  
/ Artists Rights Society (ARS), New  
York. Photo: © The Museum of Modern  
Art / Licensed by SCALA / Art  
Resource, New York.

previous spread: Present lot illustrated  
(detail).





## Patricia and Ernst Jan Hartmann

607

## FRANK STELLA (B. 1936)

*Gray Scramble IX (Single)*

titled 'Gray Scramble IX (single)' (on the stretcher)

acrylic on canvas

69 1/8 x 69 1/8 in. (175.6 x 175.6 cm.)

Painted in 1968-1969.

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

## PROVENANCE:

Lawrence Rubin Gallery, New York

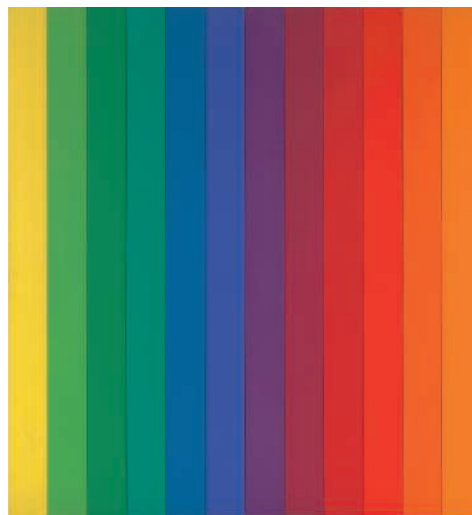
Dayton's Gallery 12, Minneapolis

John Berggruen Gallery, San Francisco

Private collection, Italy

Catani-Tananbaum Gallery, New York

Acquired from the above by the present owner, 1979



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

A fascinating exploration of technical prowess and unique color combinations, Frank Stella's vibrant *Gray Scramble IX (Single)* (1968-69) delightfully teases both eye and mind, affirming the work as a critical example from the series considered to be the apex of Stella's classic period. Painted just one year before the Museum of Modern Art's landmark retrospective rendered Stella the youngest artist to receive such an honor, the present lot considers the very problems with which the artist had been concerned since the commencement of his practice. How does the painter make a complete picture, fully resolved in spatial composition and color juxtaposition? Stella's solution to each comes to fruition in the Concentric Square paintings, which display an understanding of pictorial nuances only fitting to thinker-turned-painter Frank Stella (b. 1936).

Consisting of 12 individual bands of color separated by runnels of raw canvas, *Gray Scramble IX* alternates hues in logical sequence radiating from the center of the composition. A square of white anchors the first (or is it the last?) value of grays, while surrounding violet kicks off (or does it round out?) the spectrum according to the primary and secondary color wheel. Grays darken and the rainbow reads backward as one progresses toward the extreme edges of the canvas; by interspersing these two recognizable patterns, Stella engineers a pulsing illusion of warmth and depth that simultaneously recedes and extends from and to the spectator. As a testament to his thorough knowledge of art historical roots, Stella's square loosely recalls an aerial view of Mesopotamian ziggurats – stepped temples to the gods erected in the seat of global civilization. In the same













way these ancient spaces of worship commanded respect, Stella's quadr-icon exudes stately presence that, according to the artist, remains unmatched in his *oeuvre*: "The Concentric Squares created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect – almost a numbing power – became a sort of 'control' against which my increasing tendency in the seventies to be extravagant could be measured" (F. Stella quoted in W. Rubin, *Frank Stella: 1970-1987*, exh. cat., Museum of Modern Art, New York, 1987, p. 48). Such simplicity masks the foundational yet complex geometry that governs the picture. Though the colored bands take visual precedence, the interceding strips of equally spaced canvas define the overall composition by confining color to specific boundaries. Precise corners perfectly align to imply a sense of stretching outward movement, animating the flat surface of evenly applied alkyd paint. Despite such sophisticated design, Stella proclaimed commitment to his technical use of house paint "straight out of the can" and its attendant tools, fusing the highly cultured with the quotidian in a gesture as smooth as his swaths of paint.

After graduating from Phillips Academy in Andover, Massachusetts, Stella studied history at Princeton University, indulging his desire to paint on the side with lessons under William Seitz, a leading academic of the avant-garde in post-war America, and Stephen Greene, an Abstract Expressionist painter in his own right. Together with classmates Michael Fried and Walter Darby Bannard, Stella yearned for the burgeoning art scene developing on New York's 9th and 10th Streets in the 1950s. Finally, in 1958, Stella joined the ranks of the up-and-coming artists, taking a studio on the Lower East Side and ascending almost immediately to fame. Stella's quintessential *Black Paintings*, named for locales around his new Manhattan home, caught the eye of gallerist Leo Castelli who spared no time in adding Stella to his power-house stable; just one year later, inclusion in the Museum of Modern Art's *Sixteen*

*Americans* show cemented Stella's place in the canon. In these years, the last sparks of Abstract Expressionism were fizzling out, and the gestural masters, Jackson Pollock and Willem de Kooning among them, were losing inspiration. To a young, ambitious Stella, "everybody was tired...the field was sort of open. All you had to do was do it" (F. Stella quoted in W. Rubin, *Frank Stella*, exh. cat., Museum of Modern Art, New York, 1970, p. 7). Such action for Stella required turning the avant-garde on its head by excising from painting the visceral emotion and romantic sensibilities embodied by the now-old guard. To revolutionize art, Stella resolved to go directly back to the craft itself, revealing canvas, workmanship and critical theory along the way: "I began to feel very strongly about finding a way that wasn't so wrapped up in the hullabaloo, or a way of working that you couldn't write about ... something that was stable in a sense, something that wasn't constantly a record of your sensitivity, a record of flux" (*Ibid.*, p. 13). By seeking this holistic art – one independent of feeling and perception – Stella identified himself with the Minimalist cause of contemporaries Donald Judd and Carl Andre. In a balance akin to that found in the best of the concentric squares, however, Stella also maintained his association with the Color Field painters who confronted the tension between overlapping and extending variations of hue in search of visual equilibrium.

The particular title of the *Scramble* series, of which the present lot is an excellent example, derives from a 1967 dance piece conceived by renowned contemporary choreographer Merce Cunningham who had recently appointed Jasper Johns as the company's artistic advisor. Familiar for both being Castelli artists with nearby studios, Johns recruited the young Stella to design *Scramble's* costumes and set, for which Stella produced strips of chromatic fabric on movable poles – a living representation of the patterns that would come to comprise the *Scramble* paintings the following year. This merging of art and life was exactly the kind of

above: Jasper Johns, *Three Flags*, 1958. Whitney Museum of American Art, New York. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York.


opposite: Frank Stella, 1983. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.

following spread: Present lot illustrated (detail).









*The Concentric Squares created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect – almost a numbing power – became a sort of ‘control’ against which my increasing tendency in the seventies to be extravagant could be measured*

---

—Frank Stella

revolutionary dimension Stella had been seeking since realizing the power of using three-inch-deep stretchers in his early New York years. Initially motivated by efficiency, Stella “turned one-by-threes on edge to make a quick frame, and then I liked it” (F. Stella quoted in “What You See Is What You See: Donald Judd and Frank Stella on the End of Painting, in 1966”, *ARTNews*, 10 July 2015). In this accidental way, Stella took up Princeton peer Michael Fried’s discussion of the difference between the subject of an artwork and the artwork’s physical presence. Ever the quiet radical, however, Stella claimed that pushing the taut canvas further into the viewer’s space less emphasized its objecthood and more called attention to its existence as a painted, and thereby two-dimensional, surface. Thus, though the work undeniably occupies three-dimensional space, it simultaneously inhabits that sphere within which painted matter resides – it is both tangible and conceptual, real and imagined, as Stella himself believes the best art to be.

Through engagement with the critical reevaluation of the direction of painting in the post-war, post-painterly era, Stella ensured the enduring relevance of his work. More than fanciful optical ploys, the

Concentric Squares challenge the reigning artistic narrative that a work is a direct reflection of the artist’s inner being. The present lot, insofar as it defies explanation, is not a “soul on canvas,” as it were, but an intellectual pursuit of the structures underlying the continued forward march of painting beyond its supposed end. Stella, as purveyor and producer of such material, stands apart from his contemporaries by sacrificing any emotional attachment to his surfaces, selecting titles as random as species of exotic birds to further emphasize the separation between creator and creation. In doing so, however, Stella carves for himself the very style he is trying to avoid – there is nothing more Stella than a Stella. “Rather than arid textbook diagrams or decorative titillations, [Stella’s] work produces not only a sense of passion and vitality tensely constrained, but also the quality of a taut, indivisible whole that, by implication, invades the space beyond the framing edges. The difference is rather like that between Mondrian and his disciples, between an art that distills all forces to a tough, irreducible nugget of radiant energy and one that creates an enclosed field of multiple, unfocused activities” (R. Rosenblum, *Frank Stella*, Baltimore, 1971, p. 33).

Patricia and Ernst Jan Hartmann

608

## HELEN FRANKENTHALER (1928-2011)

### *Gypsy*

signed and dated 'frankenthaler '73' (lower right)

acrylic on canvas

81 x 87 in. (205.7 x 221 cm.)

Painted in 1973.

\$700,000-1,000,000

#### PROVENANCE:

Galerie André Emmerich, Zürich

Private collection, Zürich

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1979

#### EXHIBITED:

Zürich, Galerie André Emmerich, *Helen Frankenthaler, Neue Bilder*,

June-August 1974.

Aarau, Switzerland, Aargauer Kunsthaus, *Von Hodler zu Noland*,

June-July 1977.



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

following spread: Present lot illustrated (detail).

Spanning almost seven feet square, Helen Frankenthaler's *Gypsy* is a brilliant iteration of the artist's soak-stain paintings from her highly-acclaimed period of production in the early 1970s. In the monumental canvas, Frankenthaler's soak-stain technique creates an array of painterly forms, ranging from dark washes, luscious lines, and expansive pools of color that spread across and into the surface. Striking fields of acrylic paint fill *Gypsy*'s masterful composition as their liquid edges billow out, overlapping each other, building stronger layers, richer tones, and defined shapes. In the central portion of the canvas, an extraordinarily rich blue orb flows into a cloud-shaped mass of a luminous cobalt hue. A translucent white form runs horizontally along the bottom register, balancing the thick adobe red passages on the left and right edges. The painting, whose colors seamlessly spread into the surface like aqueous watercolors, alludes to a blue sky melting into a horizon of crashing and foaming ocean waves. The diluted ethereal washes and opaque applications of acrylic paint epitomize Frankenthaler's groundbreaking soak-stain technique that has become a pillar of the 20th century American painting.









As a female painter, Frankenthaler burst onto the art scene in 1952 with the exhibition of her breakthrough painting *Mountains and Sea*, and upended the male-dominated New York School. Her revolutionary innovation of the soak-stain technique, which consisted of pouring thinned paint onto raw untreated canvas, allowed the color to absorb directly into the weave of the canvas, mingling with and becoming one with the surface. Building on the stylistic breakthroughs of Jackson Pollock, who abandoned traditional painting techniques by painting on horizontal canvas laid on the floor, Frankenthaler de-emphasized brushstroke and gesture in favor of poured and dripped paint to create large areas of solid color. The effect of this process is an all-over composition that is luminous and translucent, with layered color fields simultaneously suspending from and receding into the support. Frankenthaler's novel method that foregrounds the support while playing with color and depth transitioned Abstract Expressionism to the mid-20th century Color Field. Frankenthaler once noted, "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 1950-59*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 46).

First shown at the *Helen Frankenthaler: New Paintings* in 1974 at Galerie Andre Emmerich in Zurich, *Gypsy* marks the start of a new period of artistic production in the 1970s, in which Frankenthaler's paintings are extraordinarily rich in color and ambitiously more complex. In January 1970, Frankenthaler moved from her 83rd Street studio, and the start of a new decade met the artist with great success. Her 1969 retrospective exhibition at the Whitney Museum in New York was warmly received, and established her powerful influence on American painting. In 1972, art historian Barbara Rose published the second major monograph on Frankenthaler's work, stating: "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). With a fresh chapter in her career, Frankenthaler embarked on new series of paintings that introduced drawn line, where she used it not for imagery or figuration, but as a discrete and intrusive abstract component in the composition.

From 1972-1973, Frankenthaler created variants of the drawn line in her paintings by incorporating a single painted horizontal line that runs along either the upper or lower edge of the canvas. The insertion of a defined line across the painted surface, exquisitely illustrated in *Gypsy*, opens up a new chapter in Frankenthaler's career. In *Gypsy*, a soft and organically shaped area of white juxtaposes the delicate and sharp thin white line that stretches across the bottom of the surface, contrasting its intrusive quality. The line bleeds across



Georgia O'Keeffe, *Red Amaryllis*, 1937. Terra Foundation for American Art, Chicago. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Terra Foundation for American Art, Chicago / Art Resource, New York.

opposite: Present lot illustrated (detail).

the surface, both unifying and creating a rift between the different shapes of color melting into each other. The insertion of a line into an abstract surface suggests an abstracted landscape with a subtle horizon. The soft shapes of acrylic colors also possess defined edges, creating a more structured landscape that recalls the sensitivity of Hokusai's woodblock prints. Through *Gypsy*, Frankenthaler makes her signature light and aerial compositions intriguingly complex with the incorporation of the strong drawing element of line.

Frankenthaler was a restless innovator, and for "over more than half a century, [she] remained a fearless explorer in the studio, investigating a remarkable range of media. She adopted acrylic paint, on canvas and paper, early on [in the early 1960s], reveling in its intensity even when thinned" (K. Wilkin, "Helen Frankenthaler (1928-2011)," *American Art*, Vol. 26, No. 3, 2012, p. 103). It was at the time Frankenthaler painted *Gypsy* that she introduced printmaking into her *oeuvre*, which is reflected in her introduction of drawing elements as well as her use of sharper lines and color. Even though *Gypsy* marks a transition in the artist's career as a painter, her manipulation of the acrylic medium is still controlled, and the colors continue to delicately intersect one another as they do in her work from the 1950s. These new shapes of color are defined but remain airy, the outlines strongly allude to landscape imagery, but retain Frankenthaler's signature expansive shapes that bleed across the bare canvas. *Gypsy* opens the viewer's eye to the artistic process behind Frankenthaler's paintings, and showcases how she deconstructs imagery in order to create powerful abstractions of color, shape and line.

Patricia and Ernst Jan Hartmann

609

KENNETH NOLAND  
(1924-2010)

*Equatorial*

signed, titled and dated "'EQUATORIAL' Kenneth Noland 1978'  
(on the reverse)

acrylic on shaped canvas

81 ¼ x 64 ¼ in. (206.4 x 163.2 cm.)

Painted in 1978.

\$180,000-250,000

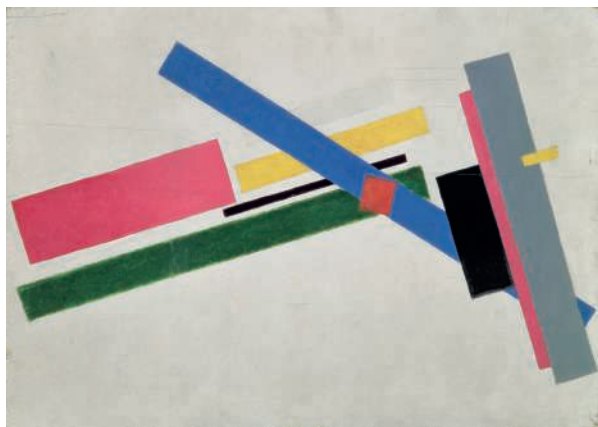
PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1979

EXHIBITED:

London, Waddington Galleries II, *Kenneth Noland: Recent Paintings*,  
March 1979, n.p. (illustrated).

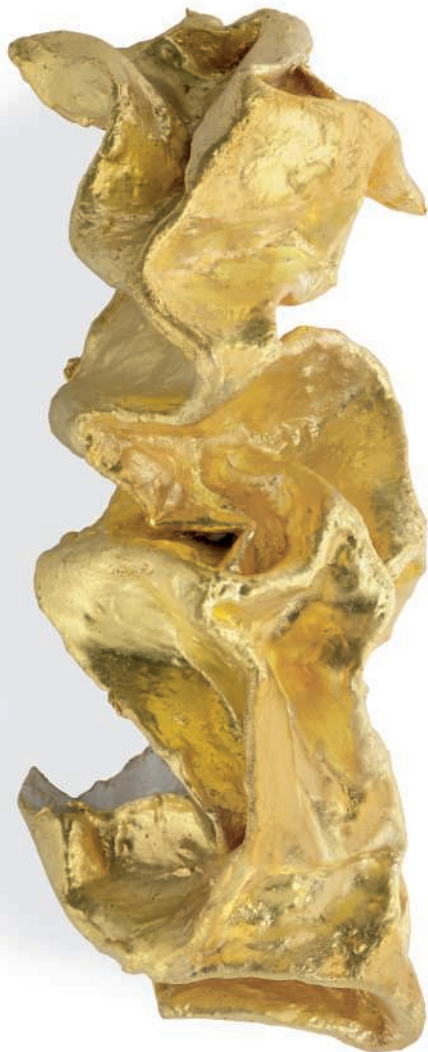


Kazimir Malevich, *Suprematist Construction*, 1917.  
State Russian Museum, St. Petersburg.





Patricia and Ernst Jan Hartmann



610

## LYNDA BENGLIS (B. 1941)

### *Wing Figure*

signed 'BENGLIS' (on the reverse)  
gold leaf, gesso, brass wire screen and plaster  
14 x 5 ½ x 6 in. (35.6 x 14 x 15.2 cm.)  
Executed in 1979.

\$15,000-20,000

#### PROVENANCE:

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

#### EXHIBITED:

Bloomfield Hills, Michigan, Cranbrook Academy of Art Museum,  
*Contemporary Sculpture From Local Collections: Contrasts*, September-  
October 1985.  
Bloomfield Hills, Michigan, Cranbrook Academy of Art Museum, *Lynda  
Benglis: Chimera—Recent Ceramic Sculpture*, November 1995-January  
1996.





611

## HANS HOFMANN (1880-1966)

### *Untitled*

signed 'hans hofmann' (lower right); stamped with Estate of Hans Hofmann stamp and inscribed '750' (on the backing board)  
gouache, ink and wax crayon on paper  
27 x 20 ¼ in. (68.6 x 51.4 cm.)  
Executed in 1948.

\$12,000-18,000

#### PROVENANCE:

André Emmerich Gallery, New York  
Donald Morris Gallery, Birmingham, Michigan  
Acquired from the above by the present owner, 1979

#### EXHIBITED:

Washington, D.C., Corcoran Gallery of Art; Ann Arbor, University of Michigan Museum of Art; Berkeley, University of California, University Art Museum; Little Rock, Arkansas Art Center; Texas, Tyler Museum of Art; Palm Springs Desert Museum; Wichita State University and Charlotte, Mint Museum of Art, *Hans Hofmann: 52 Works on Paper*, June 1973-December 1975.



PROPERTY FROM A WASHINGTON D.C.  
COLLECTION

612

## SAM GILLIAM (B. 1933)

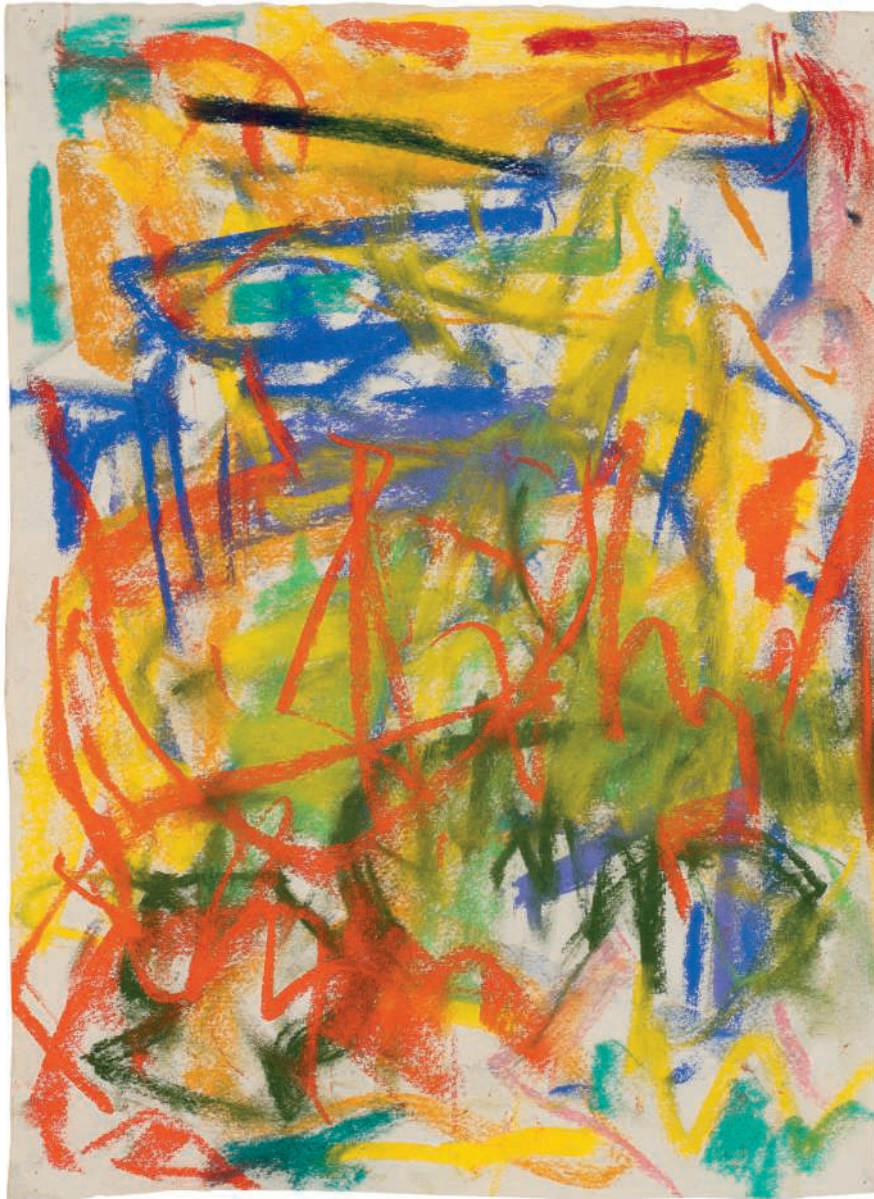
*Untitled*

signed 'Sam Gilliam' (lower right)  
watercolor and metallic paint on paper  
18 1/8 x 23 3/4 in. (46 x 60.3 cm.)  
Executed in 1968.

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

\$15,000-20,000





PROPERTY OF A LADY

613

JOAN MITCHELL  
(1925-1992)

*Pastel*

pastel on paper  
15 ¼ x 11 in. (38.7 x 27.9 cm.)  
Executed in 1991.

\$40,000-60,000

PROVENANCE:

Robert Miller Gallery, New York  
Private collection, New York, 1992  
Cheim & Read, New York  
Will Ameringer Fine Art, Inc., New York  
Acquired from the above by the present owner, 1997

LITERATURE:

*Joan Mitchell: Works on Paper, 1956-1992*, exh. cat., New York,  
Cheim & Read, 2007, no. 59 (illustrated).

PROPERTY FROM THE COLLECTION OF  
JACQUELYN LITTLEFIELD

° 614

## JOAN MITCHELL (1925-1992)

### *Terrain Vague*

signed 'J Mitchell' (lower right); signed again and titled 'Terrain vague  
J Mitchell' (on the stretcher); signed again 'J Mitchell' (on the reverse)  
oil on canvas  
45 ½ x 34 ¾ in. (115.6 x 88.3 cm.)  
Painted in 1965.

\$2,800,000-3,500,000

#### PROVENANCE:

Martha Jackson Gallery, New York  
Acquired from the above by the present owner, 1969

#### EXHIBITED:

Kent State University, Van Deusen & Union Galleries, *2nd Kent  
Invitational*, February 1968, no. 30 (illustrated).  
The San Diego Museum of Art, *Impressionist Giverny: A Colony of  
Artists, 1885-1915*, July-October 2007.  
The San Diego Museum of Art, 2007-2019 (on loan).



Paul Cézanne, *Mount Sainte-Victoire*, circa 1904 / 1906. Kunsthau, Zürich.

Residing in the same private collection for the last 50 years, Joan Mitchell's *Terrain Vague* is a jewel-like painting that shows the extraordinary skill and virtuosity of one of the most influential figures of Abstract Expressionism. Painted in 1965 at the height of her artistic powers, Mitchell's energetic use of line and color can be seen across the entire surface of this canvas. Muscular sweeps of her paint-laden brush happily co-exist alongside delicate, almost calligraphic, trails of pigment, and together with her inclusion of electric blues and greens along with the subtlest hints of off-white pinks, and purples, the full scale of her chromatic range can be seen here. Following her darker canvases from earlier in the decade, Mitchell's 1965 canvases exploded with chromatic vitality, a quality that resonated with scholars and critics alike. Writing of this period, her biographer captured the excitement and fervor of these particular canvases, "...her paint never stops metamorphosing from landscape to pigment to landscape again," she explains. "Large yet less athletic, less expansive, than what came before, the work at times feels elegiac" (P. Albers, *Joan Mitchell Lady Painter*, New York, 2011, p. 303-304).













above: Vincent Van Gogh,  
*Field of Poppies, Auvers-  
sur-Oise*, 1890. Haags  
Gemeentemuseum.

opposite: Present lot illustrated  
(detail).

Evoking the landscape of her beloved France, *Terrain Vague* captures the deep emotional connection that Joan Mitchell had with her adopted home. This affiliation can be seen in the breadth of her painterly virtuosity; from the delicate washes of atmospheric color that occupy the outer edges of the canvas, to the highly-concentrated and energetic brushwork that dominates the active center, the achievement of Mitchell's highly skillful brushwork is much in evidence. The artist's compositional skill can be seen in her highly successful navigation of placing delicate trails of paint next to bold swathes of heavily impastoed pigment, without either getting swamped by its neighbor. Her highly adept use of color as a compositional force is also highly in evidence, as atmospheric pools of greens and browns happily coexist alongside vibrant, almost electric, rivers of blues, pinks and green. In a lesser artist's hands, this complex painting style could risk dissolving into chaos, but in *Terrain Vague*, Mitchell masterfully reins in any risk of excess to produce a work of quiet beauty.

In contrast to her darker hued canvases of 1964, *Terrain Vague* employs a variety of lighter and more variegated pigments and brushwork to open up the surface of the canvas for a more effervescent display—a quality that would become characteristic of her paintings from this period. "Joan's paintings of the mid-sixties," writes her biographer Patricia Albers, "oppose scruffy atmospheric whiteish areas to hovering of thalo greens, dusty silver greens, cerulean blues, and red violets. Emphatically tactile, they evoke dusk-strangled terrains where light sensuously clings to a green, liquifies a blue, untarnishes a silver. The whole weight of some paintings hangs to one side. Edges are complicated. Here and there heavy bright whites side up to greens or blues as if to infringe upon them, yet, for once in Joan's work, the relationship between figure and ground feels unambivalent" (P. Albers, *Joan Mitchell Lady Painter*, New York, 2011, p. 303).

1965 was a banner year for Mitchell in that a major exhibition of her most recent paintings was organized by the Stable Gallery in New York, and to accompany the show, the poet John Ashbery published a perceptive essay on her work in the April edition of *ArtNews*. In it, he discouraged viewers from demanding "semi-recognizable forms" from her paintings (P. Albers, *ibid.*, p. 304). Instead, he proffered that they offered "an unhurried meditation on bits of landscape and air..." in which memory, "remains the dominating force of the painting" (J. Ashbery, "An Expressionist in Paris," *ARTNews*, April 1965, via <http://www.artnews.com/2015/07/17/an-expressionist-in-paris-joan-ashbery-on-joan-mitchell-in-1965/> [accessed 9/9/2019]). These new paintings proved popular with collectors and critics alike. At the opening of the Stable Gallery show, landscape painter John Button was heard to exclaim that he was "covered with goose-flesh—so thrilled and moved that I couldn't participate in the usual 'socializing'... those large, scribbled, green-black places are noble and tragic and cool. When an artist uses color that way... it is almost too much" (J. Button, quoted by P. Albers, *ibid.*).

Although she came from a wealthy Chicago industrial family, 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 Willem de Kooning shortly thereafter, having viewed *Attic*, 1949 (now in the collection of the Metropolitan Museum of Art) when it was exhibited in one of the Whitney's *Annals*. 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). Her early work captures some of the raw energy of the action painters, whom she counted as friends,

*Emphatically tactile, [Joan's paintings of the mid-sixties] evoke dusk-strangled terrains where light sensuously clings to a green, liquifies a blue, untarnishes a silver.*

(P. Albers, *Joan Mitchell Lady Painter*, New York, 2011, p. 303)

and who had dominated the American avant-garde. She had been included in the now-famous Ninth Street Show and could be found along with Jackson Pollock and others at The Club as well as the Cedar Tavern. But, by the mid-1950s, she had moved to France where she joined the circle around Pierre Soulages, Georges Mathieu, and Jean-Paul Riopelle. Here, while retained the exuberance of her Abstract Expressionist roots, her paintings began to open up, and—reflecting the famed light of her new French home—began to express a chromatically rich new seam of inventiveness.



Brice Marden, *The Studio*, 1990. © 2019 Brice Marden / Artists Rights Society (ARS), New York. opposite: Present lot illustrated (detail).

opposite: Present lot illustrated (detail).

*Terrain Vague* has been in the same private collection for the past 50 years. It was acquired in 1969 by the businesswomen, collector and patron of the arts in Southern California, Jacqueline Littlefield. Originally from San Francisco, Ms. Littlefield developed a reputable as a formidable entrepreneur as the owner of San Diego's Spreckels Theater, the 1912 historic performance space that was once considered to be the finest theater west of the Mississippi (*San Diego Union-Tribune*, January 9, 2019). Her father—originally a distribution manager for Hollywood studios—acquired a lease on the theater in 1931. He made numerous attempts to buy the building outright, something which he never completed, yet in 1962 his daughter, achieved what her father could not. Despite the rapidly changing nature of the entertainment industry, and attempts by various city fathers to 'redevelop' downtown San Diego, Jacqueline Littlefield rebuffed many offers to buy the building, insisting it was "my family's project, and it's not for sale." A former arts critic of the *San Diego Union-Tribune* once recalled that, "when the downtown establishment was all men, they tried to pat her on the head and make her go away, and she wouldn't" (J. Wilkins, "Jacqueline Littlefield, longtime owner of historic Spreckels Theater, dies at 96," *San Diego Union-Tribune*, January 9, 2019, via [www.sandiegouniontribune.com](http://www.sandiegouniontribune.com) [accessed 9/9/2019]). The theater became the centerpiece of Littlefield's artistic patronage, which included such ventures as the San Diego Theater League, Arts Tix, the San Diego International Fringe Festival, and Mainly Mozart amongst many others. Indeed, such was a mark of Jacqueline Littlefield's generosity, for the last decade, *Terrain Vague* had been on long term loan to the San Diego Museum of Art.

Now regarded as one of the most celebrated Abstract Expressionist painters, Joan Mitchell's *Terrain Vague* is an exemplary canvas that embodies the exuberance of the age. Energetic and expressive brushwork, combined with a rich color palette, results in a canvas that embodies the essential tenets of the first truly American art movement. As such, it marks an important juncture in the artist's career, marking the moment when she finally emerges from the shadows of her male counterparts and begins to instill her own, unique form of artistic expression, and presenting us with a tantalizing glimpse of the breadth of her range and of what was still to come.







615

## FRANZ KLINE (1910-1962)

### *Untitled*

oil and paper collage on paper  
13 ¼ x 10 ⅝ in. (33.7 x 27 cm.)  
Executed in 1961.

\$120,000-180,000

#### PROVENANCE:

The Estate of Franz Kline, New York  
Sidney Singer, New York, 1978  
Roberto White, New York  
Acquired from the above by the present owner, 1984



Franz Kline, *Untitled*, circa 1959. Smithsonian American Art Museum, Washington, D.C. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Smithsonian American Art Museum / Art Resource.

Franz Kline's *Untitled*, 1961, exemplifies the American Abstract Expressionist's seminal return to color. Although most notably remembered for his bold, gestural paintings in black and white, Kline continually experimented with color throughout his life—from his early figurative works of the 1930s and 1940s, to later ones in his mature Abstract Expressionist style. Dominated by two blue-hued rectangles, the painting is flanked by bright oranges and soft corals and filled with a medley of greens, pinks, and dark blues. Intimately-scaled, the variegated, rare color palette of *Untitled* makes it a gem among his later works. Art critic Harry Gaugh declared: "The [...] small works [...] often prove just as impressive—and at times as outspoken—as the large paintings where bravado might be expected. The psychical range of these small works, likewise, is as unlimited as that of the larger ones" (Harry Gaugh, exh. cat., Washington D.C., The Phillips Collection, *Franz Kline: The Color Abstractions*, 1979, p. 22).

Kline had always been a devoted and committed colorist during his startlingly brilliant career, and he never completely abandoned color, even when working in his iconic black-and-white style. Kline, along with his good friend and contemporary, Willem de Kooning, also experimented with collage, creating complex, fragmented geometric compositions with torn papers. *Untitled* demonstrates the artist's love of the thrill of unexpected juxtapositions as well as his mastery of color.

*Untitled* was painted in 1961, just one year before Kline's untimely death, and along with some 100+ paintings on paper formed the foundation of his Estate's collection. In the mid-1970s, the Guggenheim Museum brought the collection to the attention of Sidney Singer, who, with David McKee, arranged for its sale in bulk. Mr. Singer stored the collection at the Guggenheim for a period of time, a gracious gesture for which he donated several works to the museum's permanent collection in gratitude. Abstract, yet structural, the glowing composition of *Untitled* radiantly establishes Kline's mastery of color and offers an opportunity to acquire one of Kline's late-life treasures.





PROPERTY OF  
A PRIVATE DISTINGUISHED COLLECTOR

616

# LOUISE NEVELSON (1899-1988)

## *Moon-Star II*

wood painted black, in seven parts  
98 x 83 x 16 in. (248.9 x 210.8 x 40.6 cm.)  
Executed in 1959-1966.

\$300,000-500,000

### PROVENANCE:

The artist

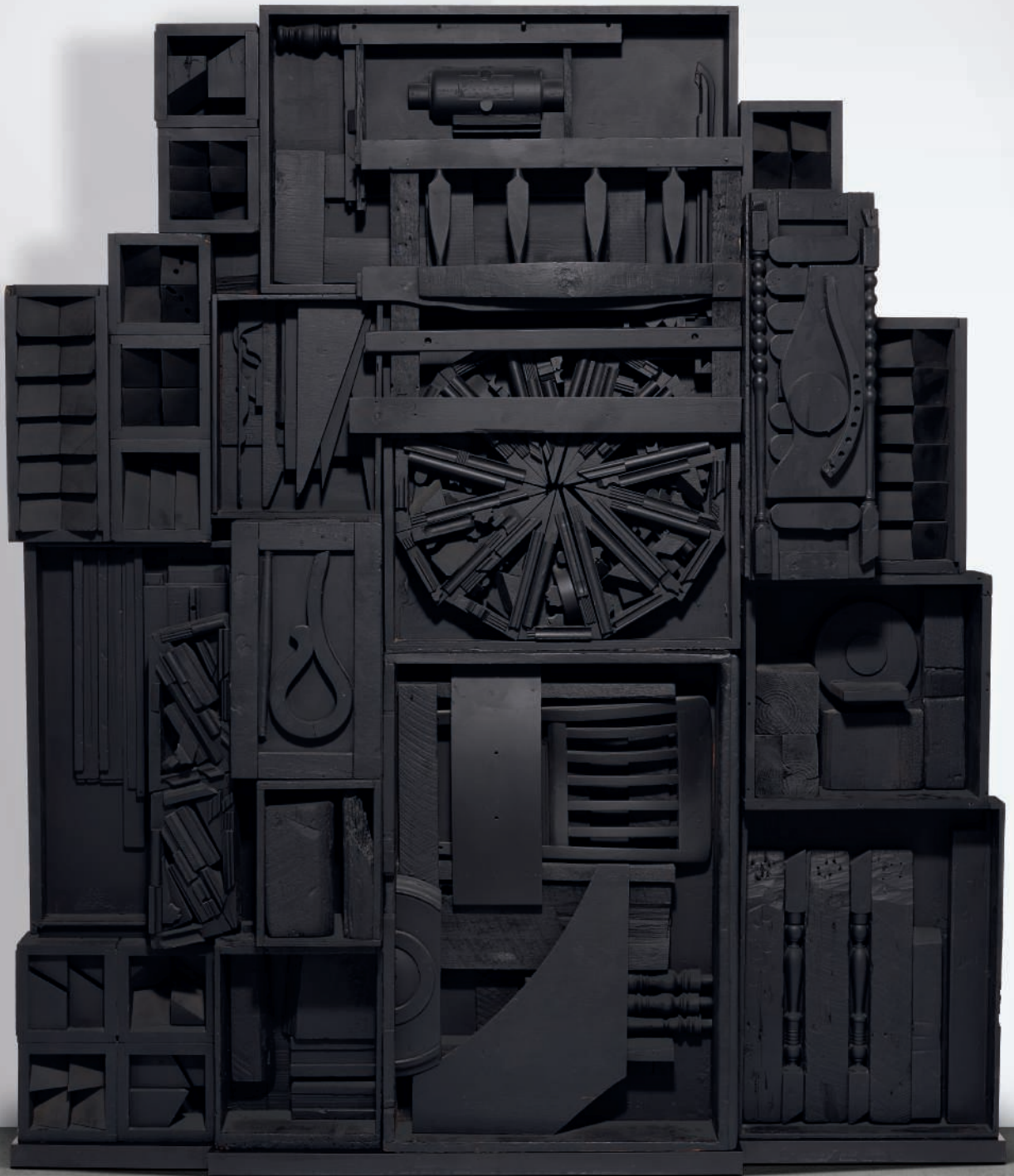
Pace Gallery, New York

Acquired from the above by the present owner, 1981



Louise Nevelson in her studio, New York, 1972. Photo:  
Arnold Newman / Getty Images. Artwork: © 2019  
Estate of Louise Nevelson / Artists Rights Society  
(ARS), New York.





PROPERTY FROM  
A DISTINGUISHED PRIVATE COLLECTION

617

## CY TWOMBLY (1928-2011)

### *Untitled*

signed and dated 'Cy Twombly 1962' (upper left)  
graphite, oil, wax crayon, colored pencil and watercolor on paper  
19 7/8 x 27 7/8 in. (49.8 x 70.2 cm.)  
Executed in 1962.

\$400,000-600,000

#### PROVENANCE:

Private collection, Italy  
Acquavella Galleries, New York  
Acquired from the above by the present owner, 2006

#### EXHIBITED:

New York, Andrea Rosen Gallery, *Looking at Words: The Formal Use of Text in Modern and Contemporary Works on Paper*,  
November-December 2005.  
New York, The Morgan Library & Museum, *Mannerism and Modernism*,  
January-May 2011, pp. 142-143, no. 57 (illustrated).

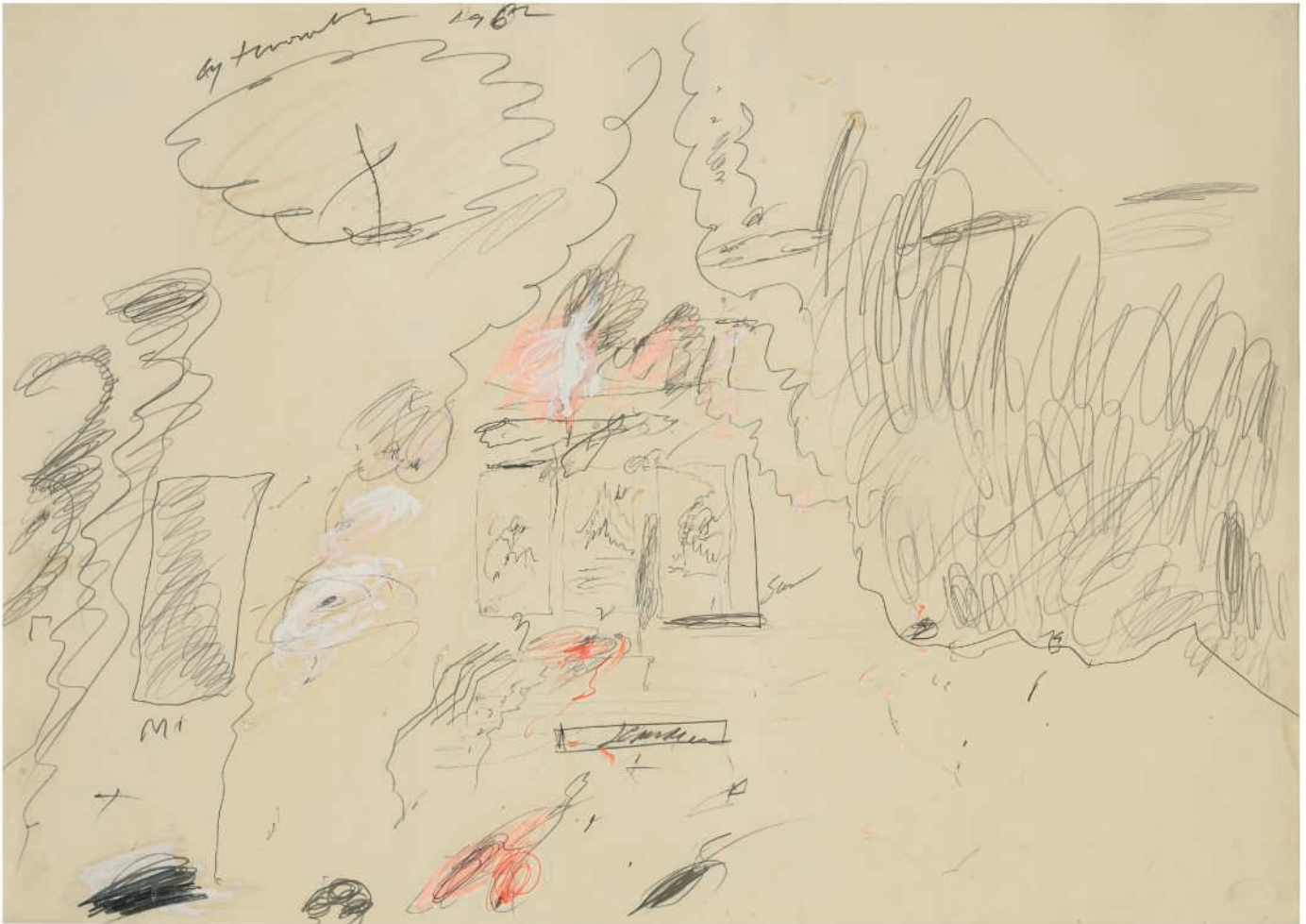
#### LITERATURE:

N. Del Roscio, *Cy Twombly Drawings: Cat. Rais. Vol. 3, 1961-1963*,  
New York, 2013, p. 110, no. 146 (illustrated).



Joseph Mallord William Turner, *View Over a Town at Sunset: a Cemetery in the Foreground*, circa 1832. British Museum, London.





PROPERTY FROM  
A DISTINGUISHED PRIVATE COLLECTION

618

## JEAN DUBUFFET (1901-1985)

### *L'Aberrateur*

signed with the artist's initials and dated 'J.D. 63' (lower right); titled and dated again 'LABERRATEUR juin 1963' (on the backing board)  
gouache on paper  
26 ¼ x 35 ¾ in. (66.7 x 89.9 cm.)  
Painted in 1963.

\$450,000-650,000

#### PROVENANCE:

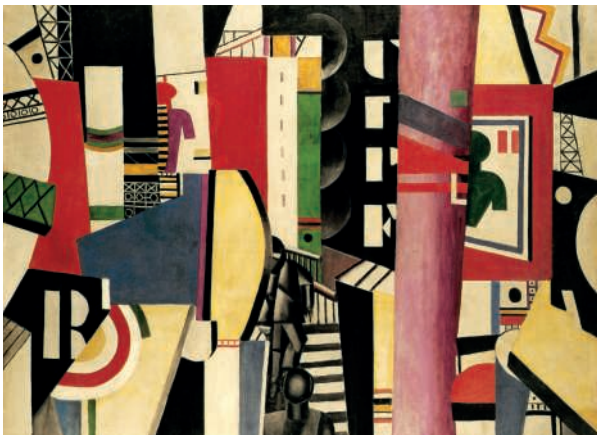
Galerie Beyeler, Basel  
Fred Lighte, Miami  
Daniel Varenne, Geneva  
Acquired from the above by the present owner, circa 1975

#### EXHIBITED:

Venice, Centro Internazionale delle Arti e del Costume, Palazzo Grassi, *L'Hourloupe di Jean Dubuffet*, June-October 1964, no. 35 (illustrated).  
Paris, Galerie Claude Bernard, *L'Hourloupe: Gouaches*, December 1964-January 1965, no. 35 (illustrated).  
Frankfurt, Schirn Kunsthalle, *Jean Dubuffet: 1901-1985*, December 1990-March 1991, p. 169, no. 207 (illustrated).  
New York, The Morgan Library & Museum, *Mannerism and Modernism*, January-May 2011, pp. 134 and 139, no. 55 (illustrated).

#### LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XX: L'Hourloupe I*, Paris, 1966, p. 76, no. 150 (illustrated).  
M. Loreau, *Dubuffet: et le voyage au centre de la perception*, Paris, 1966, n.p. (illustrated).



Fernand Léger, *The City*, 1919. Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





619

# ISAMU NOGUCHI (1904-1988)

## *Avatar*

incised with the artist's signature and number 'Isamu Noguchi 2/8'  
(lower right)

bronze

78 x 33 x 28 in. (198.1 x 83.8 x 71.1 cm.)

Conceived in 1947 and cast in 1964. This work is number two from an edition of eight plus two artist's proofs.

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

### PROVENANCE:

Galerie Claude Bernard, Paris, 1964

Kröller-Müller Museum, Otterlo, 1966

Cordier & Ekstrom, Inc., New York, 1968

Pace Gallery, New York

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

### EXHIBITED:

Paris, Galerie Claude Bernard, *Isamu Noguchi*, June-July 1964.

New York, Pace Gallery, *Five Americans*, January-February 1975.

Tokyo, Sogetsu Art Museum, *Isamu Noguchi*, November-December 2002.

Sapporo, Japan, Moerenuma Park, *Isamu Noguchi Exhibition in the Glass Pyramid*, July-August 2003.

### LITERATURE:

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York, 1980, p. 46, no. 253B.

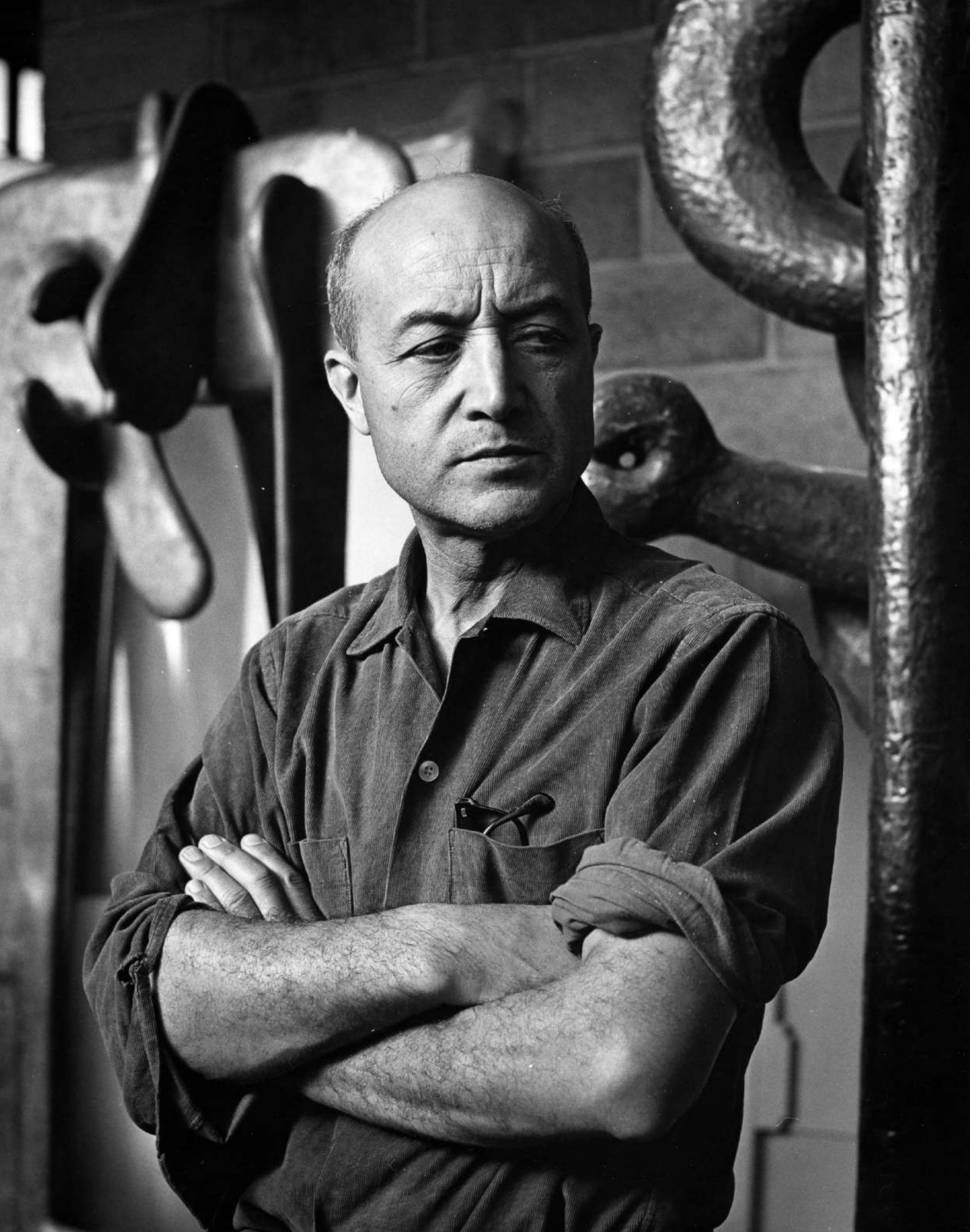
Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 253B-2/8 (illustrated).



Yves Tanguy, *Through Birds, Through Fire But Not Through Glass*, 1943. Minneapolis Institute of Arts. © 2019 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Photo: Minneapolis Institute of Arts, MN, USA / Bridgeman Images.











**A** *Avatar* is a powerful, expressive example of Isamu Noguchi's interlocking slab sculptures, which established him as a major figure in American Art and Modern sculpture. Comprised of an evocative series of diverse, biomorphic forms, the totemic sculpture is ambiguously figurative, but at the same time resists any absolute characterization. The assembled metallic planes of majestic bronze rise to six feet tall, suggestive of a human form with its elegant poise and grace. The adapted tripod rises from elongated, bone-like legs to an equally flat, head-like shape. The rounded contours of the piece imbue it with a subtle eroticism by which arms and elbows are transformed into sexual organs. The bud-like forms, which protrude from the legs of the tripod recall phallic imagery and reference the strong sexual undercurrents prevalent in Surrealist art.

Between 1944 and 1947, Noguchi produced his most original series of colossal sculptures, of which *Avatar* is a masterful example, as it was conceived at the finale of this period in 1947. Alongside other interlocking slab sculptures in the series - including *Kouros*, *Gregory*, *Humpty Dumpty* and *Metamorphosis* - *Avatar* emerges as a foremost example of Noguchi's attempt to give physical form to abstract human characteristics and emotions. Working in New York during this period, Noguchi carved *Avatar's* taut and fragile planes then slotted and fitted them together in a balanced ensemble. The erect structure, set at right angles for support, was built following a detailed cardboard maquette.

Noguchi cast this exquisite sculpture in bronze, a material that Noguchi had hitherto shied away from,

feeling that the casting process was too far removed from direct contact with artist's hand to warrant consideration. In the case of this series of sculptures however, bronze casting lent the works a symbolic and literal weight that was necessary for their success. Each piece holds the structure together without the influence of outside materials, such as nails or glue or welding, working with gravity to create a harmonious work of art. "The basis of calligraphy is balance. In sculpture, however extreme, there is always a countervailing thrust, an actual weight. The vitality of a sculpture thus comes from a mimic of the original stroke, a tension, and not merely from its appearance, which is so generally appreciated" (I. Noguchi, op. cit., p. 90). The soaring, spindly legs and slim, flattened planes are counterbalanced and enhanced by the physical weight of the structure itself.

Created several years directly following the Second World War, *Avatar* is Noguchi's Surrealist reaction to his wartime experience. The work is a dual impression of architecture and the human body. He specifically drew inspiration from the ongoing Surrealist movement of the time, taking cues from Pablo Picasso's bone figures of the 1930s and Yves Tanguy's spare deconstructed painted forms that create a sense of poetic transcendence as well as psychic depth. Titling a piece that parallels the human figure in several ways *Avatar* reflects Noguchi's continued interest in Eastern art and culture. With origins rooted in the Hindu religion, the word "avatar" references the incarnation of a divine being who appears on Earth for a special purpose. Crafting his *Avatar* with such abstracted forms allows Noguchi to re-enforce this idea of a being which eludes definition and defies logic - a structure that appeals to the unconscious mind as Noguchi situates his avatar firmly on the earth by casting it in the heavy metal medium, bronze.

above: The present lot in the consignor's home. Artwork: © 2019 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.

opposite: Isamu Noguchi in his studio, 1966. Photo: Jack Mitchell / Getty Images. Artwork: © 2019 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.

620

# ALEXANDER CALDER (1898-1976)

## *Pyramidal Shapes*

signed and dated 'Calder 56' (lower right)

oil on canvas

30 1/8 x 26 3/4 in. (76.5 x 67.9 cm.)

Painted in 1956.

\$400,000-600,000

### PROVENANCE:

Charles Burdick, Connecticut, acquired directly from the artist, 1957

Anon. sale; Sotheby's, New York, 1 October 1985, lot 76

Private collection, New York

O'Hara Gallery, New York, 1987

Irving Galleries, Palm Beach, 1999

Acquired from the above by the present owner, 2001

### EXHIBITED:

New York, Perls Galleries, *Calder*, February-March 1956.

New York, The Museum of Modern Art, *Children's Holiday Carnival*,

December 1956-January 1957.

New York, The Museum of Modern Art, *Children's Holiday Carnival*,

December 1957- January 1958.

New York, O'Hara Gallery, *Motion-Emotion: The Art of Alexander Calder*,

October-December 1999.

### LITERATURE:

*Alexander Calder: Sculpture, Paintings, Works on Paper*, exh. cat., New

York, O'Hara Gallery, 1993, no. 7.

This work is registered in the archives of the Calder Foundation, New York,  
under application number A05452.

*I paint with shapes.*

---

—Alexander Calder





Calder<sup>56</sup>

621

## ALEXANDER CALDER (1898-1976)

### *Little Black*

incised with the artist's monogram and date 'CA 56'

(on the largest element)

hanging mobile—sheet metal, wire and paint

18 ¾ x 40 x 12 ¾ in. (47.6 x 101.6 x 32.4 cm.)

Executed in 1956.

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

#### PROVENANCE:

The Museum of Modern Art, New York, acquired directly from the artist

Private collection, New York, 1960

PaceWildenstein, New York

Peter and Ruth Kaufmann, New York, 1996

By descent from the above to the present owner

#### EXHIBITED:

New York, Perls Galleries, *Calder*, February-March 1956.

Beverly Hills and New York, PaceWildenstein, *Alexander Calder: The*

*50s*, November 1995-February 1996, pp. 48-49 (illustrated).

#### LITERATURE:

A. Glimcher and M. Glimcher, *Adventures in Art: 40 Years at Pace*,  
Milan, 2001, p. 519 (installation view illustrated).

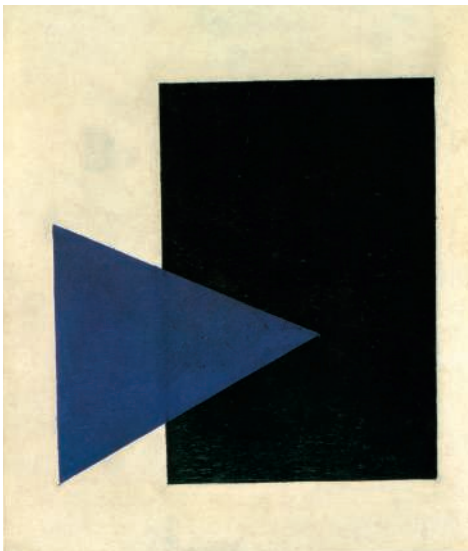
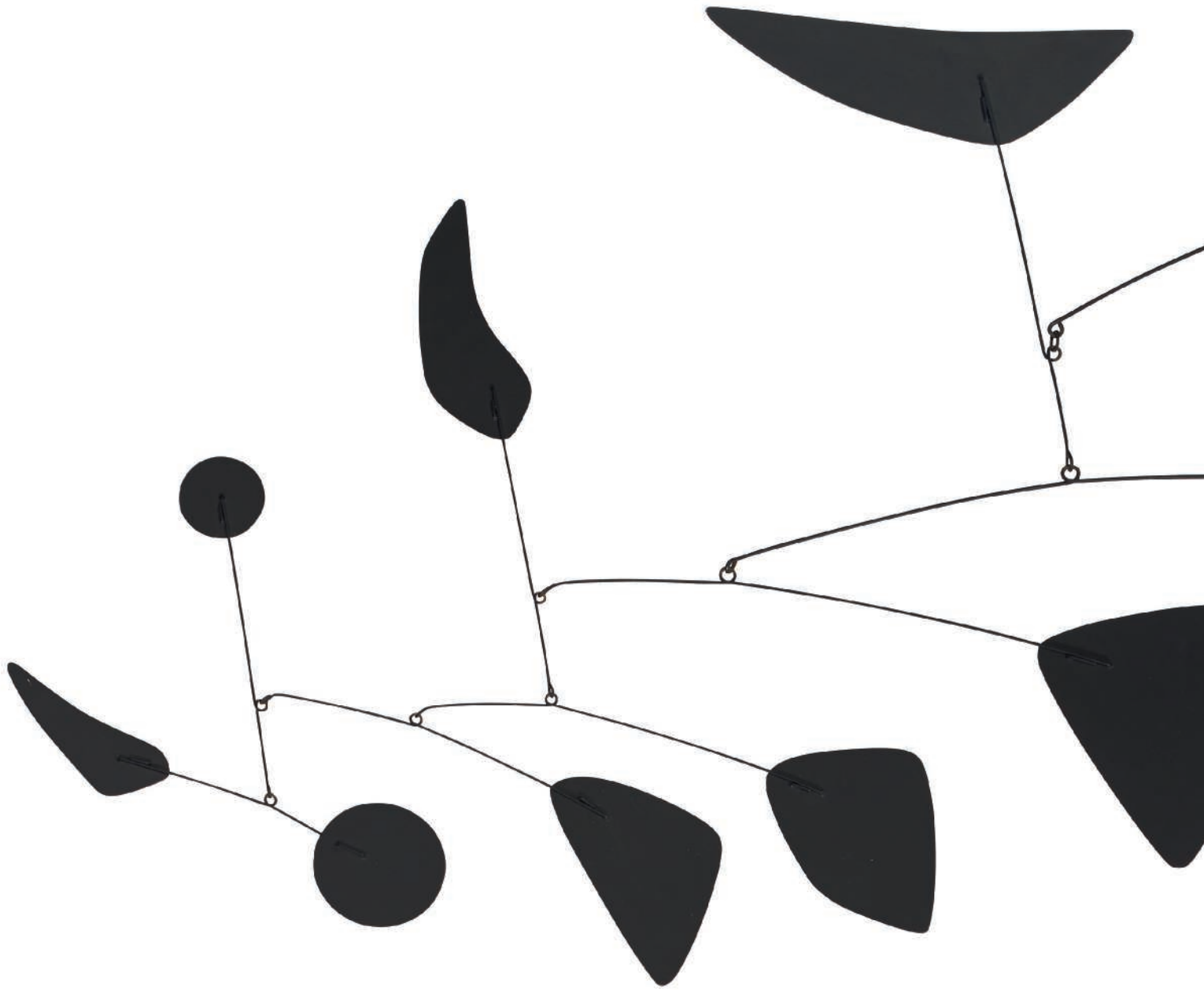
This work is registered in the archives of the Calder Foundation,  
New York, under application number A13200.



Jean (Hans) Arp, *Constellation According to the Laws of Chance*, circa 1930. Tate, London. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.





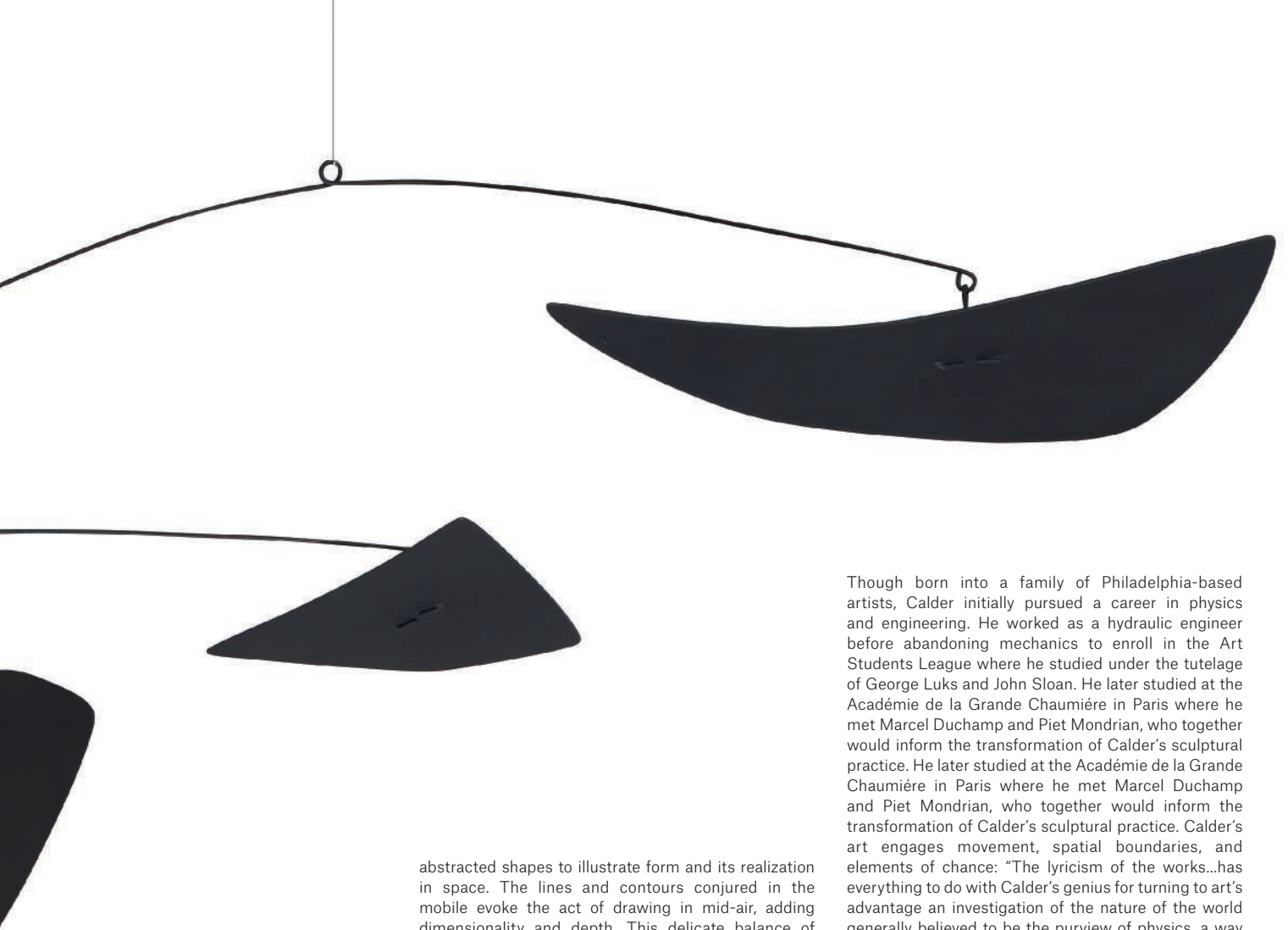


Capturing both the dynamism and simplicity of movement and abstraction, Alexander Calder's *Little Black* exemplifies his ability to craft visual harmony amidst abstraction. A hovering mobile of sheet metal and wire, this mobile is a rhythmic composition that showcases Calder's aptitude to masterfully manipulate shape, color, and three-dimensional space. The mobile embodies the balance between abstraction and unity that is characteristic of Calder's legacy of redefining sculpture for the rest of art history.

*Little Black* is an investigation into pure color, form, and composition. Spanning almost four feet, Calder's graceful mobile is delicately suspended by a series of sinuous superstructures. With ten biomorphic shapes that seem to cascade towards one side, the mobile gently turns and drifts in response to human activation or air currents. The organic forms exist in conversation with each other, lending visual and rhythmic interest as an abstract painting in sculptural form. Together, the biomorphic forms and network of wire structures achieve both a balance and a tension, creating a lyricism of dialogue. The mobile is ever-shifting and transforming with each subtle movement.

*Little Black* utilizes Calder's signature materials to demonstrate the meticulous work that went into creating his art. Painted a dark, piercing black, the mobile's monochrome palette works in tandem with curvilinear,





abstracted shapes to illustrate form and its realization in space. The lines and contours conjured in the mobile evoke the act of drawing in mid-air, adding dimensionality and depth. This delicate balance of color and form works to push against a notion of sculpture as a heavy-handed medium. Rather, Calder's mobile illustrates the medium's potential dynamism and elasticity.

In this particular work, color, form, and composition align to resemble the regal and powerful wingspan of a large bird. Though dark and monotone in color, the gentility of the wire-like structures gives the mobile a unique aerial quality that sets his organic forms free in space. As a hanging mobile, *Little Black* achieves a nuanced harmony in the balanced tension of the sculpture's various elements.

Calder's investigations into the medium created an entirely new form of sculpture, one defined by motion. Calder applied the ideology of Modernist abstraction to free sculpture from its traditional emphasis on heavy forms weighed down by gravity. He breathed a sense of mobility, dynamism, and motion into sculpture, in turn redefining the nature of the medium for the rest of the century.

Calder's career developed through the 20th century, which saw a dramatic upheaval in the ways of experiencing and understanding art. Calder responded to such changes by revolutionizing conceptions of sculpture as a medium. Calder's practice paved the way for younger, mid-20th century artists such as Jean Tinguely, Robert Rauschenberg, and Jasper Johns to move beyond traditional methods and materials and break through previous boundaries of the art world.

Though born into a family of Philadelphia-based artists, Calder initially pursued a career in physics and engineering. He worked as a hydraulic engineer before abandoning mechanics to enroll in the Art Students League where he studied under the tutelage of George Luks and John Sloan. He later studied at the Académie de la Grande Chaumière in Paris where he met Marcel Duchamp and Piet Mondrian, who together would inform the transformation of Calder's sculptural practice. He later studied at the Académie de la Grande Chaumière in Paris where he met Marcel Duchamp and Piet Mondrian, who together would inform the transformation of Calder's sculptural practice. Calder's art engages movement, spatial boundaries, and elements of chance: "The lyricism of the works...has everything to do with Calder's genius for turning to art's advantage an investigation of the nature of the world generally believed to be the purview of physics, a way of seeing inaugurated not by artists but by the primary texts of Euclid and Isaac Newton. Calder, although not a scientist in any traditional sense, was moved by a desire, common among early 20th century thinkers, to see the poetry of everyday life as shaped by heretofore invisible principles and laws" (J. Perl, "Sensibility and Science," in *Calder and Abstraction: From Avant-Garde to Iconic*, exh. cat., Los Angeles County Museum of Art, 2013, p. 41).

Calder's process was intuitive yet direct. In applying science and mathematics towards a more poetic realm of thought, Calder was able to grasp at an inextricable relationship between immediate appearances and the hidden forces that shape our world. This ability to straddle the hard and soft creates a poetic rhythm that pushes against any one notion of representation. Calder's *Little Black* expresses the universal language of Modern abstraction, interacting with its environment and its viewer to establish its own harmony in the immediate universe. As Calder himself said, "When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises" (A. Calder, *Calder*, London, 2004, p. 261).

Emblematic of Calder's signature style, *Little Black* is a work that captures the energy of motion, movement, and unity amidst abstraction. *Little Black* exemplifies Calder's *oeuvre* and his greater imprint on art history at large. With an ever-changing quality, this mobile has a longevity that embodies a transcendence of medium to allow for new ways of creating, experiencing, and appreciating art.

above: alternate view of the present lot.

opposite: Kazimir Malevich, *Black Square, Blue Triangle*, 1915. Stedelijk Museum, Amsterdam. Photo: Erich Lessing / Art Resource, New York.

622

## YAYOI KUSAMA (B. 1929)

### *Infinity-Nets [BRST]*

signed, titled and dated 'INFINITY-NETS BRST YAYOI KUSAMA 2016' (on the reverse)

acrylic on canvas

57 ¼ x 44 in. (145.5 x 112 cm.)

Painted in 2016.

\$800,000-1,200,000

#### PROVENANCE:

Ota Fine Arts, Tokyo

Private collection, Asia

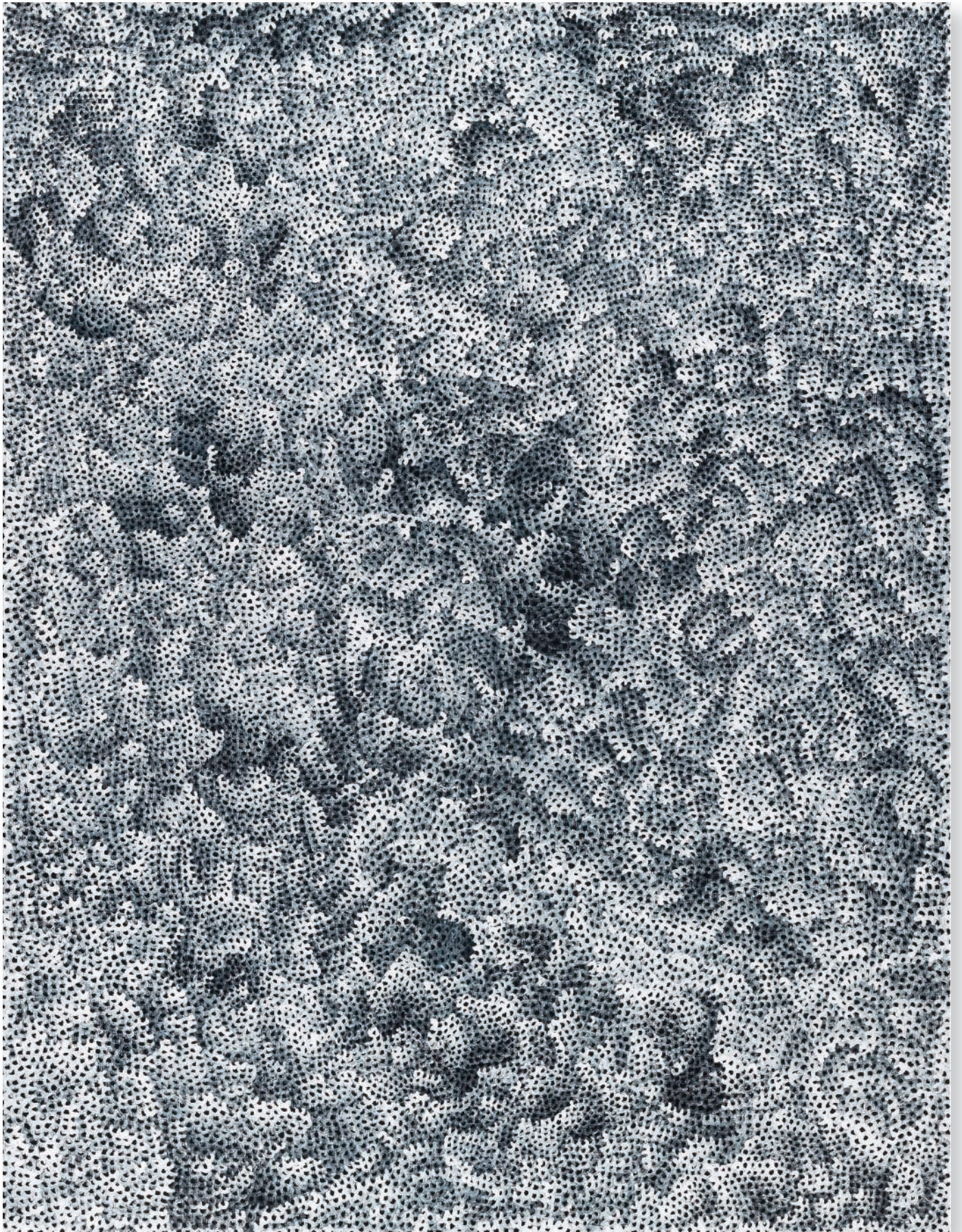
Acquired from the above by the present owner

*Infinity Nets [BRST]* is a visually complex and deeply moving example of Yayoi Kusama's ongoing *Infinity Net* series. Though Kusama's oeuvre is undoubtedly robust, the works produced the series, dating back to its origins in 1959, are amongst the most conceptually provocative. Created in 2016, this particular piece radiates a more monochromatic brilliance that separates it from other *Infinity Net* paintings. Through *Infinity Nets [BRST]*, Kusama—the steadfast, forward thinking feminist and abstract extraordinaire—again illustrates her ability to transform her canvas into a topographic net, resembling an ocean where the horizon is expansive and nonexistent.

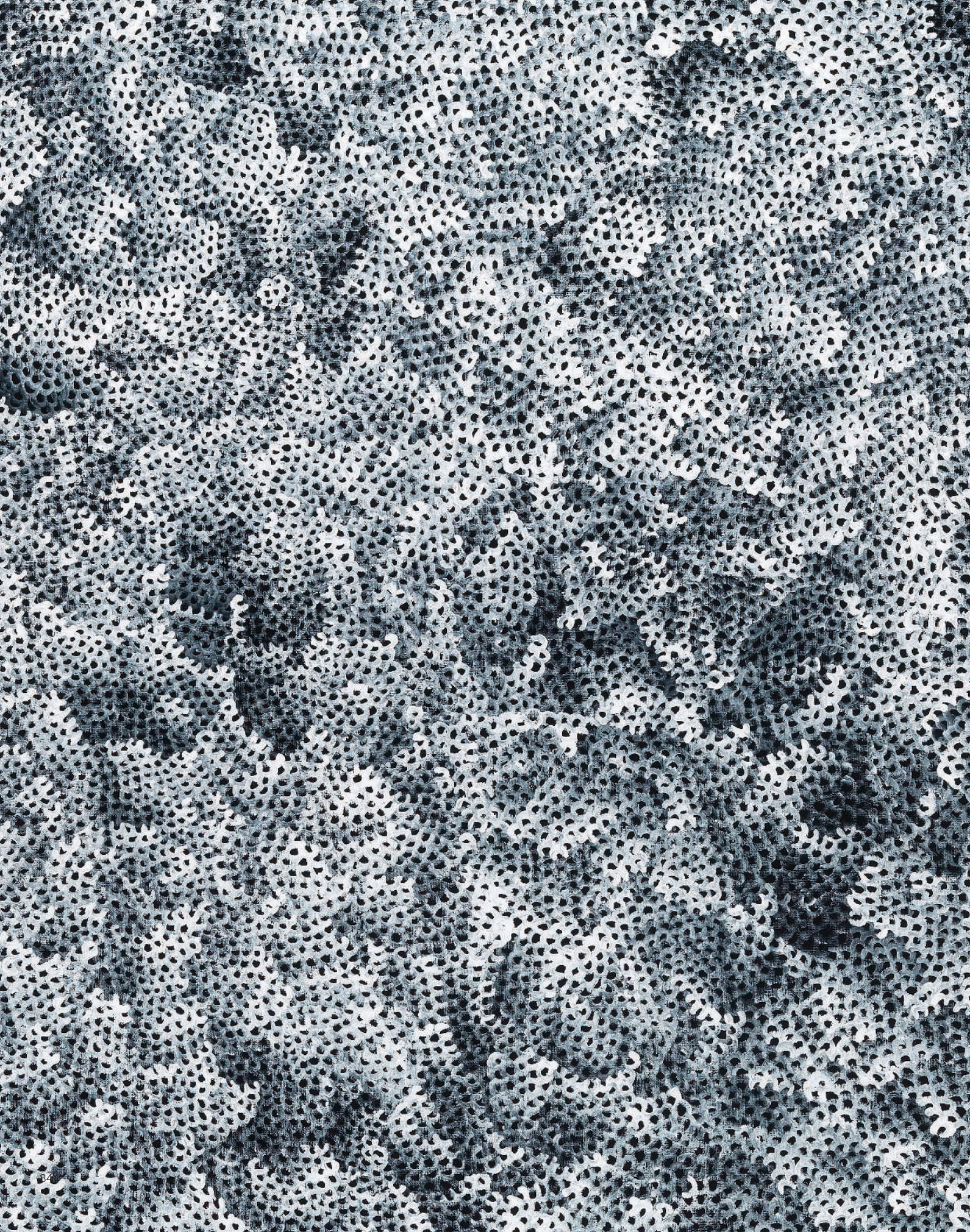
*Infinity Nets [BRST]* possesses a transcendental and geographical quality. Circular shapes emanate in all directions, causing the eye to move delicately within the work itself. Like the skin of a California King Snake, black and white forms are juxtaposed in a gradient, creating a sense of luminosity atop the shimmering, sequined surface. *Infinity Nets [BRST]* invites open-mindedness, granting viewers the ability to contemplate the ways in which they move with the work and where the work takes their mind.

This particular piece is a departure from other works within the series—notably *Infinity Nets (QPOW)* from 2007 and *Infinity Nets (TWPPQ)* from 2008, which feature a subtler, more uniform relationship between the dots and cell-like clusters. This difference is particularly apparent

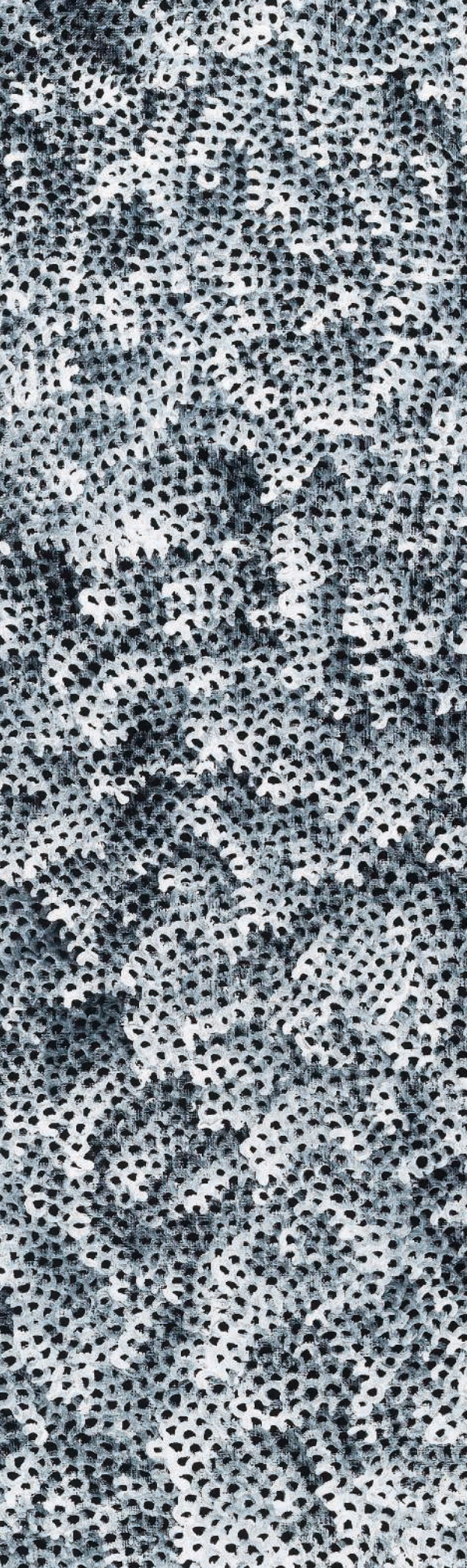












Robert Ryman, *Untitled*, 1961. Museum of Modern Art, New York. © 2019 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © Museum of Modern Art / Licensed by SCALA / Art Resource.

opposite: Present lot illustrated (detail).

in *Infinity Nets [BRST]* where the dots and cell-like clusters are no longer uniform, nor evenly sized and spaced. Rather, all elements are in motion, pulsating and evolving in a symphonic and exquisite manner. The rectilinear composition of the canvas seemingly confines the forms within its four corners, anchoring the beautiful, rippling chaos. One can envision the forms breaking free from the bounds of the canvas, released and uninhibited, expanding off into the universe to veil its surroundings in a cloud-like haze. Unlike the *oeuvre* of any other twenty-first century artist, Kusama's work possesses a distinct quality of limitless potential.

The artist has described her ferocious process of painting as an experience of forces physically beyond her control. In her characteristically intricate and laborious process, Kusama would sometimes find herself painting for forty hours at a time without any rest: "I felt as if I were driving on the highways or carried on an [endless] conveyor belt ...to my death. . . This is like continuing to drink thousands of cups of coffee or eating thousands of feet of macaroni. This is to continue to desire and to escape all sorts of feelings and visions until the end of my days whether I want to or not..." (L. Hoptman, *Yayoi Kusama*, London, 2000, p. 37).

Now in her 90s, Kusama continues to be an extremely prolific artist of the twenty-first century, renowned for being the greatest selling female artist in the world. In addition to painting, she is a master of sculpture and installation, creating abstractions with polka dots, phallic shapes, and mailing stickers. Mirroring the success of her *Infinity Net* paintings, she has shattered all expectations of the female artist's role in society since leaving Japan and moving to New York in 1958, a time when the male-dominated atmosphere of Abstract Expressionism was at its height. Like many other female artists of her time, Kusama experienced frustration when male artists gained more recognition for their work over hers. However, renowned artists such as Donald Judd took great interest in Kusama's practice and recognized that she was at the cusp of inventing a new kind of expression and artistic movement.

Though she has lived with a mental illness her entire life, Kusama never relinquished control of her career, not even to a disorder that encapsulates her very existence as a human being. Though her hallucinations affect her living situation, they have never diminished her artistic motivations, inspirations, and passions. Rather, the artist has championed her illness, leveraging her symptoms to develop brilliance. She has traced the *Infinity Nets* and the polka dot motifs back to a specific set of hallucinations she initially experienced when she was ten years old: "One day, looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere, even on the window glass and posts. The room, my body, the entire universe was filled with it, my self was eliminated and I had returned and been reduced to the infinity of eternal time and the absolute space. This was not an illusion but reality...A feeling of particles disintegrating and reverberations from an invisible universe..." (L. Hoptman, *Yayoi Kusama*, London, 2000, p. 35, 37). Kusama's hallucinations and mental illness are like the engine to the grander machine that drives her creativity and artistic masterpieces. Her disorder is deeply entwined with the forms she creates, informing the subject matter of her work. *Infinity Nets [BRST]* typifies Kusama's practice, illustrating her ability to create brilliance and conjure a seemingly impossible sense of infinity.



623

## JOSEF ALBERS (1888-1976)

### *Study for Homage to the Square: With Saffron*

incised with the artist's monogram and date 'A 62' (lower right);  
signed, titled and dated again 'Study for Homage to the Square: "With  
Saffron [sic]" Albers' 1962' (on the reverse)

oil on Masonite  
24 x 24 in. (61 x 61 cm.)  
Painted in 1962.

\$450,000-650,000

#### PROVENANCE:

Sidney Janis Gallery, New York  
Private collection, Dallas  
Robert Miller Gallery, New York  
Pace Gallery, New York  
Private collection, New Jersey  
Anon. sale; Christie's, New York, 19 November 1992, lot 312  
Acquired at the above sale by the present owner

#### EXHIBITED:

Dallas Museum of Fine Arts, *The Interaction of Color: A Presentation of  
Paintings and the Color Theory of Josef Albers*, April-May 1963.

The work is registered in the *catalogue raisonné* of the paintings of Josef  
Albers as 1962.1.104.

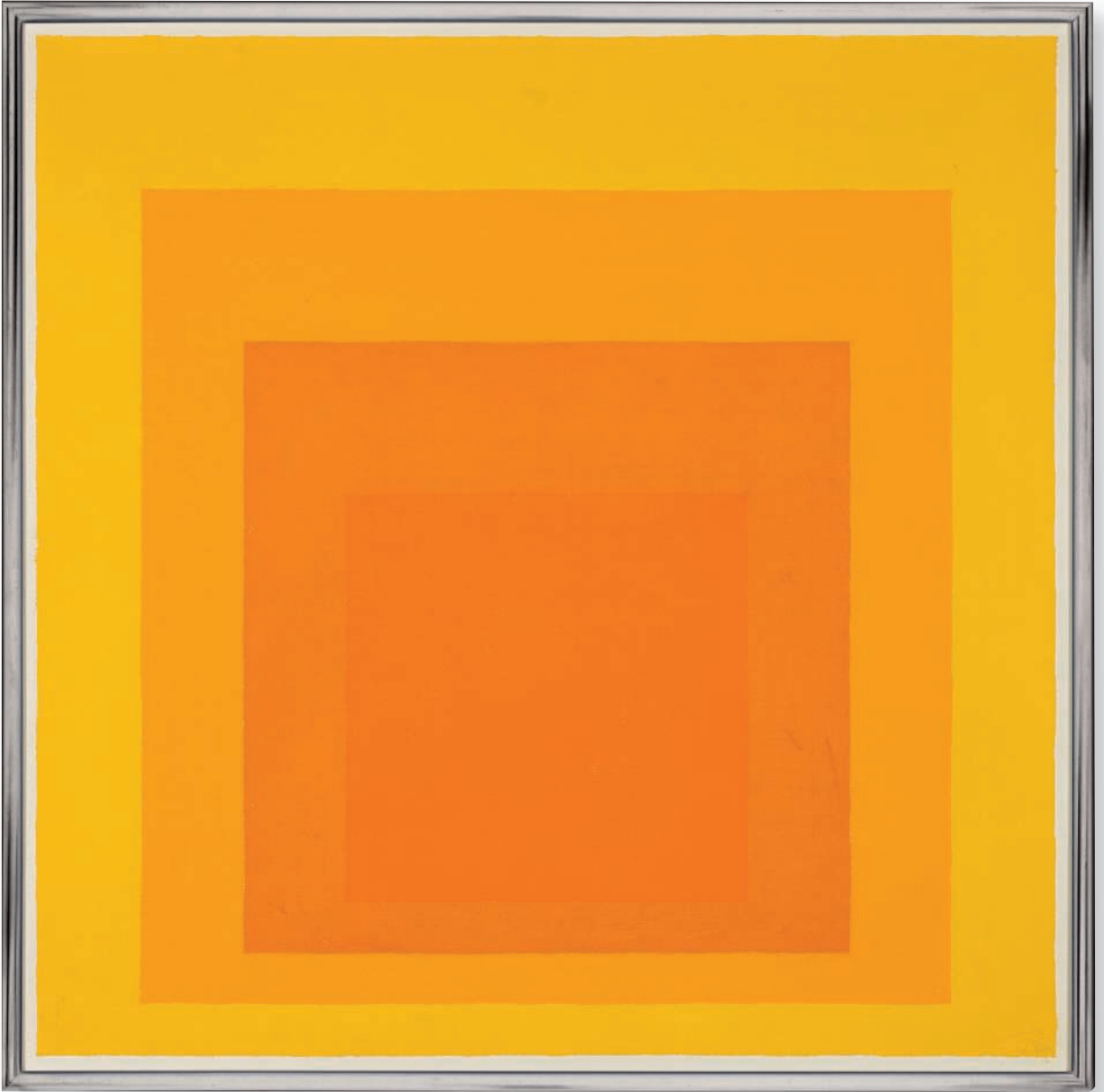


Mark Rothko, *Yellow and Gold*, 1956. Museum of Modern Art,  
New York. © 1998 Kate Rothko Prizel & Christopher Rothko/  
Artists Rights Society (ARS), New York.

Painted in 1962, Josef Albers' *Study for Homage to the Square: With Saffron* demonstrates a symphony of color and form. An exquisite example of Albers' celebrated series, *Homage to the Square*, this painting presents one of the typical arrangements the artist invented for his studies – four squares in subtle, varying layers of yellow and orange, placed in a precise formation. Critically juxtaposed with each other, Albers' painting brings to life the connections between the squares, which encapsulates the artist's committed investigation of the ways humans perceive and experience color. Albers stated: "Seeing several of these paintings next to each other makes it obvious that each painting is an instrumentation in its own. This means that they are all of different palettes, and, therefore, so to speak, of different climates. Choice of the colors used, as well as their order, is aimed at an interaction - influencing and changing each other forth and back." (J. Albers "On My Homage to the Square", in *Josef Albers*, exh. cat., The Mayor Gallery, London, 1989, p. 31)

Albers embarked on this influential series in the early 1950s, shortly after becoming the chairman of the Department of Design at Yale University. Not only a fine artist, Albers had been committed in arts education where he occupied a series of teaching positions, from the Bauhaus in Germany to Black Mountain College when he moved to the United States. Albers' seminal educational legacy prevails as he acted as a bridge between European avant-garde traditions and the generation of aspiring American Post-War artists.





PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

624

## KENNETH NOLAND (1924-2010)

### *Bolton Landing: Singing the Blues*

signed, titled and dated 'Kenneth Noland 1962 BOLTON LANDING  
"SINGING THE BLUES"' (on the reverse)

acrylic on canvas

63 3/8 x 63 3/8 in. (161 x 161 cm.)

Painted in 1962.

\$700,000-1,000,000

#### PROVENANCE:

Estate of the artist

Private collection, Spain

Private collection, New York, 2014

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

#### EXHIBITED:

New York, Mitchell-Innes & Nash, *Kenneth Noland Paintings 1958-1968*,  
March-April 2011.

Los Angeles, Honor Fraser Gallery, *Openness and Clarity: Color Field  
Works from the 1960s and 1970s*, June-August 2014.



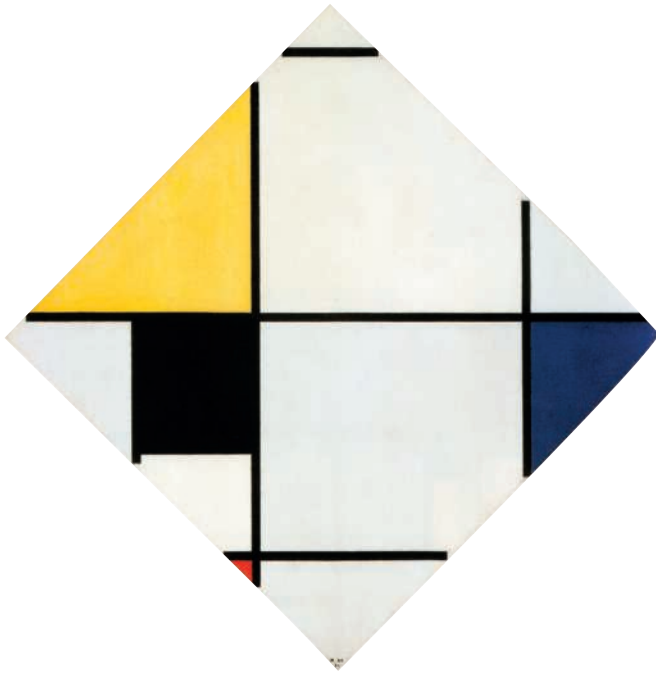
Jasper Johns, *Target*, 1961. Art Institute of Chicago. © 2019 Jasper Johns /  
Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: The  
Art Institute of Chicago / Art Resource, New York.

Projecting great clarity and energy, the colors in *Bolton Landing: Singing the Blues* have a sensuous presence, which is further heightened by the rational geometry of the painting's composition. Fields of varying blue color defined by alternating circle shapes pulse outward from the central green form, in dynamic interplay with the square shape of the painting overall, and with the edges of the canvas support. The purity of the colors and the oscillating quality of the design of *Bolton Landing: Singing the Blues* evoke a feeling of transcendence, calling to mind geometric symbols that are used to represent the universe by the great spiritual and philosophical traditions. The current work is a superb example of the *Target* paintings that Kenneth Noland began to create a few years prior, the first mature and fully realized works of his career, and a visual theme that would develop as a signature motif for the artist, one he would pursue throughout his long and distinguished career.

*Bolton Landing: Singing the Blues* is from Noland's early breakthrough series of *Targets*. Executed in 1962, a few years after experimenting with various images and staining techniques that were inspired by Helen Frankenthaler's work, *Bolton Landing: Singing the Blues* contains the major themes that continued to occupy Noland throughout the







rest of his career. As Diane Waldman stated: "Noland's concentric circles more closely resemble Albers' concentric squares than they do Mondrian's paintings in their symmetrical organization and their juxtaposition of color. Too, Mondrian's restriction of color to white, black and the primaries and structuring of the entire surface with equal emphasis upon the center of the canvas, effected by means of the circle, and an expressive and intuitive use of a wide range of color assume the greatest importance in this, Noland's first mature body of work" (D. Waldman, *Kenneth Noland: A Retrospective*, New York, 1977, p. 11).

The total effect of the rational structure of the design of *Bolton Landing: Singing the Blues*, in its dynamic interaction with the emotional pull of the painting's colors, is enthralling. 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.

Beginning in the early 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. *Bolton Landing: Singing the Blues* thus appears as fresh as the day it was painted in 1962, 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).

Paintings such as *Bolton Landing: Singing the Blues* defined Noland's reputation as one of the great colorists of the 20th century, one of the most influential of the post-war abstract artists. Like his former professor Josef Albers, with whom he studied in 1947 at Black Mountain College, Kenneth Noland worked within a rigid compositional format and with a repeated concentric image, which allowed him to focus on color, his primary concern. Within this self-imposed restriction, Noland rigorously experimented, varying the palette, thickness of bands, color saturation and scale. "Noland's search of the ideal Platonic form has crystallized into an art in which color and form are held in perfect equilibrium. The spare geometry of his form heightens the emotional impact of his color. The rational and the felt, distilled form and sensuous color intermesh to create a magic presence. His space is color. His color is space. Color is all". (D. Waldman, *Kenneth Noland: A Retrospective*, New York, 1977, p. 36).

above: Piet Mondrian, *Lozenge Composition with Yellow, Black, Blue, Red, and Gray*, 1921. Art Institute of Chicago.

opposite: Kenneth Noland at Jefferson Place Gallery, Washington, D.C., 1960. Photo: Vic Casamento / The Washington Post / Getty Images. Artwork: © Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.







° ♦ 625

## JOSEF ALBERS (1888-1976)

### *Study to Homage to the Square*

incised with the artist's monogram and date 'A 54' (lower right);  
signed, titled, dedicated and dated again 'Study to "Homage to the  
Square" Albers '54 To Eugene Kloszewski April 1956 A'  
(on the reverse)

oil and casein on Masonite, in artist's frame

image: 11  $\frac{3}{8}$  x 11  $\frac{3}{8}$  in. (28.9 x 28.9 cm.)

overall: 20  $\frac{3}{8}$  x 20  $\frac{3}{8}$  in. (51.8 x 51.8 cm.)

Painted in 1954.

\$500,000-700,000

#### PROVENANCE:

Eugene Kloszewski, New Haven, gift of the artist, 1956

Private collection, United States, by descent from the above

Anthony Meier Fine Arts, San Francisco

Acquired from the above by the present owner

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1954.1.7.



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





THE PAINTERLY GESTURE:

PROPERTY FROM A DISTINGUISHED

NEW YORK COLLECTION

626

ANDY WARHOL (1928-1987)

*Mao*

signed, stamped with the Andy Warhol Art Authentication Board Inc. stamp, numbered and dated 'A. Warhol 73 A103.066' (on the overlap)  
acrylic and silkscreen ink on canvas  
12 1/8 x 10 1/8 in. (30.8 x 25.7 cm.)  
Painted in 1973.

\$800,000-1,200,000

PROVENANCE:

Private collection, New York

Private collection, New Jersey, 1991

Anon. sale; Christie's, New York, 16 November 2006, lot 161

Acquired at the above sale by the present owner

EXHIBITED:

Nassau County Museum of Art, *Pop and Op*, February-May 2008, p. 11 (illustrated).

LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, 1970-1974*, vol. 3, New York, 2010, pp. 253 and 263, no. 2475 (illustrated).











Andy Warhol's Mao portraits are a masterful compilation of the artist's conception of fame, picture repetition and the political weight of power through image. Both the original image and Warhol's re-interpretation are held in some of the world's most visible institutions, from the Tiananmen Square in China to the collections of The Metropolitan Museum of Art and The Art Institute of Chicago. The present work, rendered in crisp primary colors and with prominent strokes by the artist, is an excellent example of one of the most famous images in both art and political history.

At 12 by 10 inches, the present work is an intimate example from the series. Warhol overlays the silkscreen print of Mao with sunflower yellow, duck-egg blue and crimson red, adding another layer of red paint after the canvas was stretched to add to its vibrancy. The Mao portraits typically group color to emphasize the components of the figure, assigning a separate color to the body, head and background. After marking out these three key features, Warhol then inverts his prior precision to become more free-form, breaking the color assignments. In the present lot, large green swathes follow the curve of Mao's forehead, before sweeping across his eyes and chin. The resulting paint appears graffiti-like, placing the work simultaneously in the realm of figurative painting and of subversive art. The work is thus excellently balanced between restraint in adhering to the figurative form, and spontaneous, freer strokes, a disruption by the artist of an otherwise standardized portrait.

Marilyn Monroe's death in 1962 would inspire Warhol's foray into celebrity image and culture, and he would go on to work with the image of other stars such as Elvis Presley and Elizabeth Taylor. He would also begin to explore the nature of celebrity political culture with portraits of Jackie Kennedy after the Kennedy assassination in 1963. The mass-media coverage created an outpouring of images of Jackie that Warhol would repurpose and reconfigure in his own commentary on fame. This would have been a perfect grounding for the Mao portraits if not for Warhol's decision to prematurely retire from painting to wholly commit to the pursuit of film: "Paintings are too hard. The things I want to show are mechanical. Machines have less problems. I'd like to be a machine. Wouldn't you?" (A. Warhol, quoted in D. Bourdon, *Warhol*, New York, 1995, p. 140).

For the next five years, Warhol would produce nearly 650 films, when he was near-fatally shot in 1968 by the writer and actress Valerie Solanas. The exposure from his intense commitment to the world of film and resulting media coverage from his own shooting inspired Warhol to recalibrate his creative energies, and he returned to the celebrity portraits of earlier in the decade. Legendary dealer and close friend Bruno Bischofberger had encouraged this return to painting, and suggested he choose the "most famous figure of the twentieth century" as his subject, nominating Albert Einstein for the purpose. Warhol, ever with his figure on the pulse, replied: "That's a good idea, but I was just reading in *Life Magazine* that the most famous person



in the world today is Chairman Mao. Shouldn't it be the most famous person, Bruno?" (A. Warhol, quoted in B. Colacello, *Holy Terror: Andy Warhol Close Up*, New York, 1990, p.110-111).

Chairman Mao had indeed flooded the world's media in 1972, after Richard Nixon's "ice-breaking" visit in February of that year, a historic easing of tensions between the two countries that the president termed "the week that changed the world". Mao's totalitarian grip over his own country, in which he controlled his official image, was now expanded to the world's media, an ingenious choice on Warhol's part that encapsulates his masterful grasp of star power, political culture and the sustained relationship between fame and media: "If Warhol can be regarded as an artist of strategy, his choice of Mao as a subject – as the ultimate star was brilliant. The image of Mao taken from the portrait photography reproduced in the Chairman's so-called Little Red Book, is probably the one recognized by more of the earth's population than any other – a ready-made icon representing absolute political and cultural power. In Warhol's hands, this image could be considered ominously and universally threatening, or a parody or both" (K. McShine, *Andy Warhol Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 19).

The source image that Warhol silk-screen printed for this series was commissioned by Chairman Mao as the first page of his printed doctrine: the "Little Red Book". The print-run was estimated at over 2.2 billion, making his face one of the most extensively printed portraits in history. The particularly prolific nature of the Mao image throws into light Warhol's command of images with popular resonance, incorporated into his body of work through the addition of saturated coloring and whimsical brush-strokes. His disruption of the mechanical with the hand-made, and debasing of the elite image, is a superb example of the Pop master at the height of his powers.

above: Source material for Andy Warhol's Mao series, circa 1950s. The Andy Warhol Museum Pittsburgh, Founding Collection. Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).

PROPERTY FROM AN  
IMPORTANT AMERICAN COLLECTION

627

## WAYNE THIEBAUD (B. 1920)

### *Six Eclairs*

signed and dated '♥ Thiebaud 2004' (lower left)

pastel, chalk and watercolor on paper

17 7/8 x 23 1/8 in. (45.4 x 58.7 cm.)

Executed in 2004.

\$700,000-900,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 2006



Wayne Thiebaud, *Cut Meringues*, 1961. Museum of Modern Art, New York. © 2019 Wayne Thiebaud / Licensed by VAGA, New York, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.









♥ K. Kaban 2004

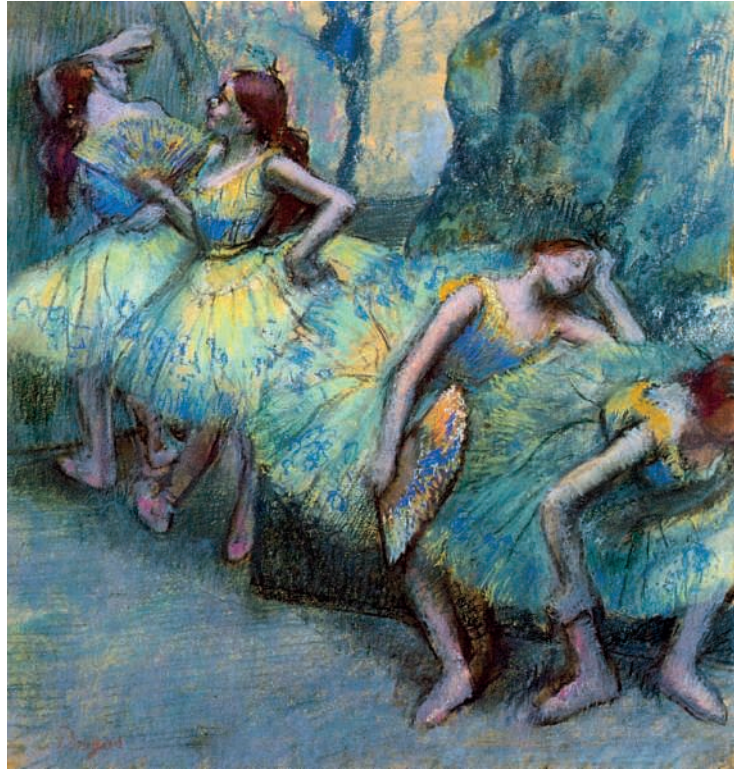












right: Edgar Degas, *Dancers in the Wings*, circa 1897-1901. St. Louis Art Museum.

opposite: Wayne Thiebaud at home, Sacramento, 1961. Photo: © Betty Jean Thiebaud. Artwork: © Wayne Thiebaud / licensed by VAGA at Artists Rights Society (ARS), New York.

flap: Present lot illustrated (detail).

Wayne Thiebaud's *Six Eclairs* from 2004 depicts a mouthwatering array of eclairs neatly arranged in a subtly arched row. Rendered in pastel and chalk, it is an exquisite example of Wayne Thiebaud's acute ability to transform inedible media on a two-dimensional surface into a tantalizing temptation. They are particularly appropriate subjects for Thiebaud, who is renowned for his renderings of tempting confections: the name derives from the French "flash of lightning," because they can be eaten in a flash—a fact that would surely elicit pleasure from the artist.

The layered confections—comprised of a pastry body, a coating of cream and a rich, slick topping of chocolate—are so luscious that the viewer has faith they could drag a finger across the surface of the artwork and come back with a sweet souvenir. Indeed, one of Thiebaud's strongest abilities as an artist is his capability to manipulate the medium and transform it into whatever material he is trying to depict, ranging from frosting to shiny metal. This is most readily apparent in the white highlights on the brown passages, which enhance the sensation of light reflecting off of the smooth, glossy chocolate icing. This subtle technique does not immediately register with the eye, but on close inspection becomes evident that it is instrumental to Thiebaud's practice and the success he achieves as an artist. Thiebaud is regularly hailed for his skill with oil, but it is his accomplishment with pastel and chalk—as evidenced here in *Six Eclairs*—that places him in a category occupied by some of art history's greatest draftsmen, including Edgar Degas,

whose use of pastels to bring his ballerinas to life would have certainly influenced Thiebaud. "If you keep making some marks, you sort of feel Degas has made those marks. And you're making the same kind of marks, however inelegantly. But it's the same sort of experience, and that's, for me, very heartwarming" (W. Thiebaud quoted in I. Deervaux, *Wayne Thiebaud, Draftsman*, exh. cat., New York, The Morgan Library & Museum, May-September 2018, p. 30).

Taking cues from his commercial art background, Thiebaud's *Six Eclairs* recalls the seductive power of food advertising and exemplifies the sense of American nostalgia that defines the artist's practice: Thiebaud taps into the viewer's tendency to sentimentally reflect, to longingly remember, to spring down memory lane at the immediate sight of these desserts. The work is also a quintessential example of the influence of Pop Art, which celebrated the everyday object. More specifically, it is emblematic of Thiebaud's particular approach to Pop Art, which is not through cynicism or sardonicism like the practices of Warhol or Lichtenstein, but rather through sentimentality, through the ability to luxuriate in life's more simple pleasures. In *Six Eclairs*, Thiebaud not only reveals his acute abilities as a realist artist, but he also creates a monument to the everyday item, forcing the viewer to examine these eclairs through a lens of both scrutiny and appreciation. In an interview, Thiebaud expresses his inspiration for depicting food: "If you pick any food and isolate it and if you look hard and long enough at it then it can become very revealing," (W. Thiebaud quoted in *Wayne Thiebaud*, exh. cat., Pasadena Art Museum, 1968, p. 26).

PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

628

## ANDY WARHOL (1928-1987)

### *Dollar Sign*

signed and dated 'Andy Warhol 81' (on the overlap)  
acrylic and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm.)  
Painted in 1981.

\$300,000-500,000

#### PROVENANCE:

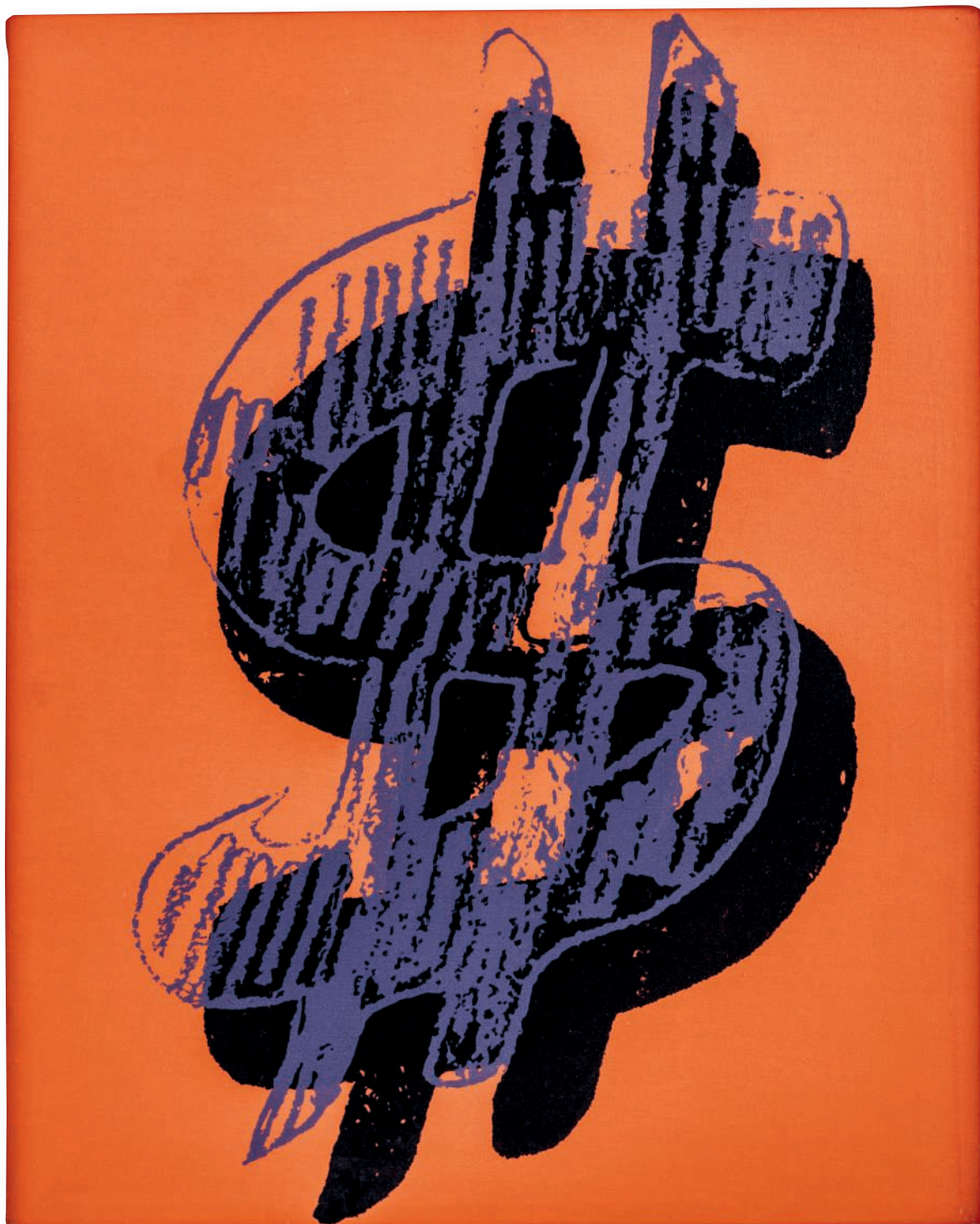
Martin Lawrence Editions Ltd., Los Angeles  
Private collection, Los Angeles  
Private collection, Texas, 1994  
Anon. sale; Christie's, London, 9 February 2006, lot 199  
Private collection, New York  
Honor Fraser Gallery, Los Angeles  
Acquired from the above by the present owner

*Art is what you can get away with.*

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—Andy Warhol





629

## ANDY WARHOL (1928-1987)

### *Flowers*

signed, stamped with the Andy Warhol Art Authentication Board, Inc. stamp, numbered and dated 'Andy Warhol 65 A111.011' (on the overlap)  
acrylic and silkscreen ink on canvas  
24 x 24 in. (61 x 61 cm.)  
Painted in 1965.

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

#### PROVENANCE:

Private collection

Maxwell Davidson Gallery, New York

Acquired from the above by the present owner, 1999



Andy Warhol's silkscreen mechanical for *Flower* paintings, 1964. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Painted in 1965, Andy Warhol's *Flowers* are a seminal example of one of his most iconic motifs. Part of the larger *Flowers* series, this particular work layers bright, lively colors within a context of darker, more melancholic undertones that serve as a reminder of commercialism and the ephemerality of nature. The series was inspired by Henry Geldzahler, then curator of Contemporary Art at the Metropolitan Museum of Modern Art. Following Warhol's *Death and Disaster* series, Geldzahler became frustrated by Warhol's obsession with mortality. He suggested the artist turn towards a simpler subject matter, pointing towards a seemingly innocuous image of hibiscus blossoms in a 1964 copy of *Modern Photography*. Though this series allowed Warhol to move away from the electric chair, car crash, and race riot imagery that defined his early career, it is still permeated by a more macabre reminder of ominous themes within American society at the time.

Warhol's *Flowers* feature his iconic four-flower motif where each flower is strikingly color-blocked to seemingly hover above shadowy blades of grass. With yellow, orange, and red, Warhol purposefully chose cosmetic colors that would fascinate and absorb viewers in a sensory experience. While











below: Vincent Van Gogh, *The Sunflowers*, 1889. Van Gogh Museum, Amsterdam. Photo: © HIP / Art Resource, New York.

opposite: Andy Warhol using a spray can at the Factory, 1965, New York. Photo: David McCabe. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Warhol's color palate draws attention, it is the flowers' positioning against a black-and-white background that achieves high contrast and drama, making this work truly Pop. Combining bright and flat imagery, *Flowers* evokes a simplicity that is instantly accessible, heightening Warhol's attempt to create truly "popular" art while subverting foreboding musings on mortality and the ephemerality of beauty.

The flowers are deliberately flattened forms, mechanically manipulated to contribute to his piercing critique of contemporary image production. Warhol appropriated the images from *Modern Photography*, cropping and rotating the hibiscus flowers to achieve a purely square format. The square-shaped canvas distanced his work from traditional landscape or portrait orientation. Instead, the square formatting denies viewers a fixed way of looking at the work, opening up possibilities for display, orientation, and interpretation.

Created between 1964 and 1965, the *Flower* series manifested in a range of colors and sizes. While many of the works featured Warhol's signature acrylic and silkscreen on canvas, some also featured spray paint as a medium. Warhol has been photographed creating iterations of the series with aerosol cans, notably for his larger format works that appeared in the Sonnabend collection. This particular piece is part of a cache that features Warhol's various mediums.

The present work was created on the same 24 x 24 inch square canvases that came to define the series. Unlike other works in the series, this piece is far from



monochrome. Instead, *Flowers* features individually distinct flowers with each flower color-blocked in a vivid, warm color palate. In this particular work, the edges of the color-blocked passages and hibiscus petals do not align perfectly, alluding to the imperfect human touch that underlies Warhol's fascination with mechanical production and autonomy.

Spanning dimensions from 5 to 60 inches, the *Flowers* series marked the last paintings Warhol produced in one of the most formative decades of his career. Created after his seminal partnership with esteemed art dealer, Leo Castelli, the series marked a turning point in Warhol's early practice. *Flowers* synthesizes Warhol's early period, touching on themes of commerce and consumerism, morality and corruption in his signature Pop Art, silkscreen style. The series is the most visually abstract and conceptually subversive of his early works, reflecting how Warhol was able to look beyond the subject nature of brand names and celebrities that made him famous.

The *Flowers* series alludes to the larger art-historical genre of flower painting. As described later, "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). However, instead of celebrating the beauty of the flower, Warhol uses it as a mechanism through which to explore his fascination with death and the temporary nature of life. Through his silkscreens, Warhol abstracts nature, bringing light to disturbing assumptions about American society at the time. In creating this series, Warhol illustrates how nature in the age of technology can be written off as another commodity. With the widespread celebration of his *Flowers*, Warhol showed how nature could be appropriated by consumers. He effectively strips flowers of their grandeur, packaging them into a reproducible motif and thrusting them under a commercial spotlight.

Warhol grew up in the age of Abstract Expressionism, which engaged a more gestural, transcendental nature of painting. The deliberate banality of his *Flower* paintings served as an alternative to the predominant art movement of the time. The compressed forms and colors went on to anticipate his later *oeuvre*, particularly his *Shadow* and *Camouflage* paintings from the late 1970s and 1980s.

By appropriating, manipulating, and reproducing images from a magazine, *Flowers* exemplifies the very practice that defines the Pop Art movement. The work engages themes central to Warhol's early *oeuvre* while pushing him towards creating more abstracted compositions layered in nuanced meaning. This particular piece, created within the larger *Flowers* series, highlights an important era within art history through one of the most widely-recognized and popular motifs of Warhol's practice.

° ♦ 630

## ROY LICHTENSTEIN (1923-1997)

### *Blonde*

signed and dated 'rf Lichtenstein '86' (on the reverse)  
oil and Magna on canvas  
60 ¼ x 32 in. (153 x 81.3 cm.)  
Executed in 1986.

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

#### PROVENANCE:

Estate of the artist  
Gagosian Gallery, New York  
Acquired from the above by the present owner, 2011

#### EXHIBITED:

Southampton, New York, Benton Gallery, *Artist/Photographer/Artist*,  
July 1989.

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



Pablo Picasso, *Girl Before a Mirror*, 1932. Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.













Painted in 1986, Roy Lichtenstein's *Blonde* is a spectacle of explosive color and form, one which perfectly encapsulates the artist's career-spanning exploration and interrogation of the history of painting. *Blonde* is an eruption of some of Lichtenstein's most iconic techniques: bold lines, Ben-day dots, and expressionist brushstrokes. But the present work is not only a summation of mastered techniques, but it is a nod to key artistic movements such as Abstract Expressionism, Surrealism and Pop, and a layering of these varying aesthetic tendencies that not only defined his practice, but defined popular culture. Bright yellow brushstrokes juxtaposed by the signature Ben-day dots and earthy abstract forms, these elements amalgamate into a vibrant chaos that upon closer examination, reveals itself to be a methodic and controlled spontaneity.

From the *Brushstroke Faces* series, *Blonde* is a critical example of the artist's career-long investigation of the brushstroke. Early on he began to explore and deconstruct the motif—what is, essentially, the building block of Western painting. Brushstrokes are conventionally conceived as vehicles of expression, but Lichtenstein made them into a subject of equal importance to his unnamed female muses, who stand as central protagonists to his diverse oeuvre. Modern artists have typically maintained that the subject of a painting is painting itself and Lichtenstein took this idea one imaginative step further turning it into a compositional element that could serve as a key subject matter of a work. His brushstroke is at once a playful yet serious exploration of key themes in art history: high culture and low art; abstraction and representation; and, of course, the artist's ironic nod to the slashing painterly gesture so central to the style of the Abstract Expressionist painters.

From the early stages of his career, Lichtenstein was openly comparative of his work in relation to Abstract Expressionism. Abstract Expressionism was more "ground-directedness," in his eyes. "You put something down, react to it, put something else down, and the painting itself becomes a symbol of this." (Roy Lichtenstein in *What is Pop Art? Interviews with eight*

painters, G. R. Swenson, *Art News* 67, November 1963, pp. 25-27). While Lichtenstein was also quick to identify the tendencies of Pop Art as more object-oriented, in comparison, he always admitted to the undeniable ties between his work and the New York Abstractionists. "There is humor here. The work is still ground-directed; the fact that it's an eyebrow or an almost direct copy of something is unimportant. The ground-directedness is in the painter's mind and not immediately apparent in the painting." (Roy Lichtenstein in *What is Pop Art? Interviews with eight painters, G. R. Swenson, Art News* 67, November 1963, pp. 25-27). In a counter-critical way, *Blonde*, executed at a pivotal moment in the artist's trail-blazing career, expresses the artist's central belief that, despite the elements of popular culture it might refer to, his work is just as much a technical examination of abstract elements through the application of paint. *Blonde* is just as much an homage to the pioneering schools of Modern Art, but a testament to the technical mastery of applying paint on canvas.

Roy Lichtenstein tackled head-on conventional notions of taste and quality. What was typically disparaged as trivial, he elevated to a classical and mythical status. "To all of [Lichtenstein's] images there was...a particular and unmistakably American quality: a lean, laconic scrutiny of the world that separated his art even from the paintings of Europeans of his generation, like Richard Hamilton and Sigmar Polke, who also borrowed from pop culture sources" (M. Kimmelman, "Roy Lichtenstein, Pop Master, Dies at 73," *The New York Times*, September 30, 1997).

*Blonde* reminds us of Lichtenstein's uncanny ability to eradicate the harsh divisions between abstraction and representation to create a celebratory composition that honors multiple artistic movements. Equally so, *Blonde* also reminds us of Lichtenstein's fundamental belief in the critical investigation of the painted surface, aside from any popular culture or art historical references. Dorothy Lichtenstein once said this of her husband, "Roy viewed all of his paintings as abstract lines and marks on canvas, no matter what they looked like." (Dorothy Lichtenstein in exhibition catalogue, *Lichtenstein: Modern Painting by Dave Hickey*, New York: Richard Gray Gallery, 2010, p. 5).

above: Andy Warhol, *Shot Light Blue Marilyn*, 1964. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).

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## ANDY WARHOL (1928-1987)

### *Knives*

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'Andy Warhol VF PA95.052' (on the overlap)  
acrylic and silkscreen ink on canvas  
90 x 70 in. (228.6 x 177.8 cm.)  
Painted in 1981-1982.

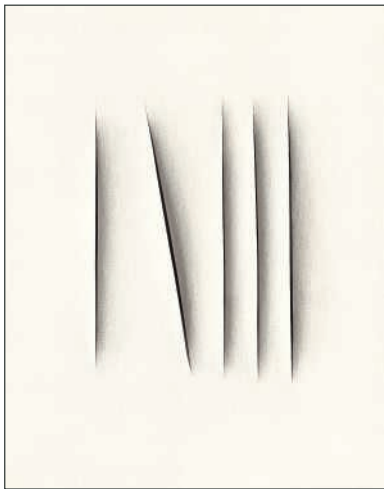
\$1,600,000-2,000,000

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Jablonka Galerie, Cologne  
Private collection, New York  
Robilant + Voena, London  
Acquired from the above by the present owner

#### EXHIBITED:

Cologne, Jablonka Galerie, *Andy Warhol 'Knives,'* March-April 1998,  
p. 30, no. 7 (illustrated).  
New York, Sperone Westwater, *Ideas For The Home: Warhol, Turcato,  
Halley, Fontana, Bogin, Lasker,* September-October 1998.



Lucio Fontana, *Spatial Concept - Expectations; Concetto spaziale, Attese, 1967.* © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.







Andy Warhol's *Knives* is a haunting, yet riveting black and white acrylic and silkscreen painting that dynamically depicts three overlapping perpendicular kitchen knives. The commonplace knives are transformed into a glorified object that takes on a sinister and menacing character; a macabre feeling emphasized by the sharp contrast of black against white background. The black ink is applied to the canvas in silkscreened layers, creating complex gradients between the knives that generate a cinematic appearance, alluding to Warhol's influence of film and printmaking. These monochromatic layers that shift from dark to light suggest a sense of movement, accentuating the theatrical violent and threatening aspect of the subject. Despite reproducing an appropriated image of a banal object, Warhol's *Knives* constructs a narrative that triggers associations of knives as more than just a domestic utility object - it elevates their ascribed definition to an ambiguous and threatening characters.

*Knives* belong to Warhol's 1980s 'Guns and Knives' series of positive and negative photographic images, in

which the artist imposed phantom imagery to tangible objects. This silkscreen painting is representative of Warhol's fascination with America's glorification of the mundane, as well act as a reminder of the crime, murder and brutality of the American landscape in the 1980's. The trinity of knives echoes the darkness of the American contemporary life at the time, carrying on Warhol's celebrated *Death and Disaster* series of the early 1960s. The black and white color and compressed space around three floating sharp knives creates a threatening and wicked storyline that does not correspond to its usual domestic environment. The ghostly knives, isolated in the center of a rectangular condensed space, mimic the layout of an advertisement poster - either for a useful home item or sinister murder weapons.

Warhol's iconic silkscreen technique mimics the mass production of newspapers, periodicals and television; a method that quickly ascended the artist to international fame as a major Pop artist in the 1960s. Interested in the wide dissemination of catastrophic information, Warhol's *oeuvre* explores how the novel technology of mass media affects the public's increased immunity

above: Installation view, *Andy Warhol: Knives*, March 13-April 18, 1998, Jablonka Galerie, Köln. Photo: JABLONKA GALERIE. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc./ Licensed by Artists Rights Society (ARS), New York.

opposite: Andy Warhol, *Triple Elvis (Ferus Type)*, 1963. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York.



*When you see a gruesome picture over and over again, it doesn't really have any effect.*

—Andy Warhol

to tragedy. Warhol echoes the mass reproduction of violent imagery in paper through silkscreened images, most notably through the *Death and Disaster* series. This silkscreen mechanical process of replicating existing images to achieve artworks, such as *Knives*, both mirrors the original image and imbues it with new meaning. Through this production process, Warhol accentuates how the intervention of media outlets create pictures of violence through a context that de-synthesizes the aggressiveness and brutality of it.



In the contemporary world, every event is filtered through an intermediary media source, transforming reality into a spectacle that loses contact with the real. "The Guns and Knives paintings from 1981-1982 are stark reminders of the violent society we lived in then and now" (V. Fremont, *Cast a Cold Eye: The Late Work of Andy Warhol*, New York, 2006, p. 157). Warhol's inked monochromatic knives act as a reminder of death, and imitate the symbol of the skull. Alluding to *memento mori*, the ominous trio suggests the threat of inflicted death rather than the futility of life. The work also symbolizes Warhol's deep fear of death. In contrast with the work done in the *Death and Disaster* series, by 1982, Warhol had already suffered a near-death experience when he was shot in 1968 by Valerie Solanas. *Knives* showcases Warhol's fear and interaction with death, and is highly relevant in the artist's career as it is also created five years before the artist's death in 1987. "Some people, even intelligent people, say that violence can be beautiful. I can't understand that, because beautiful is some moments, and for me those moments are never violent" (A. Warhol, quoted in K. Honnif, *Andy Warhol 1928-1987: Commerce into Art*, Cologne, 2000, p. 58).

Turning banality into high art, Warhol builds a paradox that monumentalizes the ordinary while simultaneously acknowledges the way media de-sensitizes towering events. *Knives* showcases the anesthetizing power of the mechanical reproduction of images. In it, Warhol compellingly emphasizes the provocative and disturbing power of spectacle, as well as the how the reproduction of images invalidates the significance of reality. The leader of the Pop movement illustrates, though this silkscreen painting, how the constant repetition of imagery ultimately nullifies and downgrades the element of shock behind violence. "When you see a gruesome picture over and over again" he said, "it doesn't really have any effect" (A. Warhol, quoted in "Interview with Gene Swenson," *Art News*, New York, November 1963).

PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

631A

## ANDY WARHOL (1928-1987)

### *Camouflage*

stamped with the Estate of Andy Warhol and the Andy Warhol  
Foundation for the Visual Arts, Inc. stamps and numbered 'VF  
PA85.021' (on the overlap)  
acrylic and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm.)  
Painted in 1986.

\$120,000-180,000

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Gagosian Gallery, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 14 November 2007, lot 167  
Private collection, Los Angeles  
Honor Fraser Gallery, Los Angeles  
Acquired from the above by the present owner





# THE COLLECTION OF RICHARD L. WEISMAN

**R**ichard L. Weisman was a prolific, passionate collector—a man whose love for art endeared him to some of the twentieth century’s most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman’s prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. “Richard bought paintings without reassurances or validations of any kind,” recalled friend Amy Fine Collins. “He was there in the beginning at Roy Lichtenstein and Clyfford Still’s exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases.” For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. “I personally don’t like to limit the scope of my collecting,” he stated simply. “I just love the art.”

Art and collecting were, in many ways, in Richard Weisman’s blood. “When you are young, you may feel that what you do as a collector has nothing to do with your family,” Weisman told an interviewer, “but my family background must have had some impact on me.” The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents—famously depicted in David Hockney’s *American Collectors*, now at the Art Institute of Chicago—were two of California’s most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia’s brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman’s first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how “Richard’s buoyant enthusiasm for art carried from Matta in 1962—to the Ferus Gallery, Irving Blum’s pioneering Los Angeles gallery—to Warhol and

Lichtenstein—through to the 1980s.” “He came to art more naturally,” Feigen added, “than anyone I know of his generation.”

During the formative years of Los Angeles’s cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. “Richard was very much there and always the careful observer,” Irving Blum said of the early years of the Ferus Gallery. “He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely.” In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks—anchored by artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtenstein—but also a remarkable coterie of friends. “Artists, athletes, entertainers of all kinds,” friend Peter Beard observed, “ended up investing with his friendship and guidance.” Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. “Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning,” Beard enthused. “We met them all at Richard’s.”

Among his many achievements in collecting, it is Richard Weisman’s close relationship with Andy Warhol for which he is best remembered. “Andy and I really got to be good friends in New York because of the social scene,” Weisman recalled, “and we also had the art world as a connection.” The collector described how the artist would often arrive at his apartment “with a whole bunch of paintings under his arm as presents.” When Weisman began to consider how to connect his seemingly disparate interest in sports and art—“I wanted to do something that would bring these two worlds together,” he said—the





collector came to Warhol with a major commission. The Athletes Series, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. “I chose the sports stars,” Weisman noted. “Andy didn’t really know the difference between a football and a golf ball.” The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. “Athletes really do have fat in the right places,” the artist wrote in his diaries, “and they’re young in the right places.” Weisman, who would gift many of the Athlete Series canvases to institutions, looked back fondly at the entire process. “We had quite an adventure,” he said. “It was fun times.”

Richard Weisman’s collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration—an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. “He makes decisions based on a gut level—his first intuitive response or impression,” noted Los Angeles artist Laddie John Dill. “There is eclecticism at work on a very high level with the Rockwell and Warhol.... It’s an interesting mix. I really admire his approach to art. He is very much his own mind.” With Weisman’s passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. “Richard Weisman has had fun,” Peter Beard declared, “and much, much more.”

opposite: Andy Warhol, Kareem Abdul-Jabbar, Tom Seaver, Muhammed Ali, Chris Evert, Pelé, Doroty Hamil, OJ Simpson, Vitas Gerulaitis, Willie Shoemaker, Jack Nicklaus, 1977. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above: Andy Warhol and Richard Weisman at the unveiling of the Athlete Series, Columbus, 1979. Photographer unknown. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



# ANDY WARHOL

Commissioned by the collector Richard Weisman in 1977, Andy Warhol's *Athletes* consists of ten 40x40 inch, multicolored portraits of the most celebrated sports stars of the day—continuing Warhol's lifelong fascination with celebrity and fame. Demonstrating the artist's ability to capture the zeitgeist of the times, the *Athlete* series portrays the energy and prowess of a generation of sports stars who were among the first to take advantage of the popularity and endorsements that professional sportsmanship had to offer them. Indeed, two years prior to the creation of the *Athlete* portraits, Warhol had insightfully prophesized in *THE Philosophy of Andy Warhol (From A to B and Back Again)*, "New categories of people are now being put up there as stars. The sports people are making themselves into great new stars" (A. Warhol, quoted in S. King-Nero and N. Printz, (eds.), *The Andy Warhol Catalogue Raisonné of Paintings and Sculpture 1976-1978*, vol. 01, New York, 2018, p. 291). As such, the *Athletes* emerge as a true testament of Warhol's philosophical and artistic ability—capturing the celebrity and personality of each of his sitters while retaining his own distinct visual language.

Though a departure from his usual lexicon of movie stars and musical celebrities, the *Athlete* series came as a natural shift for the artist and Weisman, who knew Warhol well by the time he commissioned the portraits in the late 1970s. Once Warhol agreed to take part in the *Athlete* project, it then became Weisman's job to secure the athletes. After a few alterations to the original line-up the players were confirmed: the four time Kentucky Derby winner, Willie Shoemaker; the New York Met's Hall of Fame pitcher, Tom Seaver; the Hockey Hall of Famer, Rod Gilbert; arguably the greatest golfer of all time, Jack Nicklaus; the now infamous football star, O.J. Simpson; the Olympic gold medal figure skater, Dorothy Hamill; the World No. 1 tennis player, Chris Evert; the six time NBA MVP, Kareem Abdul-Jabbar, FIFA Player of the Century, Pelé, and "the greatest," Muhammad Ali. Unlike his iconic film star canvases which used borrowed source material, Warhol, who had by now gained his own level of celebrity, met with each athlete individually. Armed with this Polaroid Big Shot camera, Warhol took a plethora of images of each athlete before selecting the final takes which would then be translated into his *Athlete* portraits.

above left: Andy Warhol, *Tom Seaver*, 1977 (source image for the present lot). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above center: Andy Warhol, *Dorothy Hamill*, 1977. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above right: Andy Warhol, *Pelé*, 1977 (source image for the present lot). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





© ANDY WARHOL



© ANDY WARHOL

# ATHLETES

above left: Andy Warhol, *Vitas Gerulaitis*, 1977 (source image for the present lot). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above center: Andy Warhol, *Willie Shoemaker*, 1977 (source image for the present lot). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above right: Andy Warhol, *Jack Nicklaus*, 1977 (source image for the present lot). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Indeed, both artist and athlete must have felt slightly out of place in one another company. Upon meeting Jack Nicklaus, Weisman recalled: "I remember when we travelled to Ohio to do the portrait of Jack Nicklaus. He got really mad at Andy when Andy asked him to move his 'stick' to the left. Jack glared at him and said, 'Excuse me, this is not a stick, this is a club.' Then he looked at me and said, 'Does this guy know what he's doing?'" (R. Weisman quoted in P. Shea, *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, p. 24). Whereas, when Warhol travelled to Deer Lake to photograph the boxer, Muhammad Ali, Warhol himself awkwardly recalled asking the boxer to 'stop talking' so he could get a better photo of the fighter. Where author Victor Bokris recorded the boxer's own realization of the importance of his entry into the Warholian pantheon stating, "Look at me! White people gonna pay twenty-five thousand dollars for my picture! This little negro from Kentucky couldn't buy a fifteen hundred-dollar motorcycle a few years ago and now they pay twenty-five thousand dollars for my picture!" (M. Ali, quoted in V. Bokris, 'The Perfect Interview: The Ali-Warhol Tapes', *Gadfly*, April 1999).

With rapid increase in the commercialization of sport each of the faces in Warhol's *Athlete* series were instantly recognizable to the American public. They appeared in magazines and billboards across the nation, promoting everything from sportswear, to cars and breakfast cereals. As such, with the *Athlete* portraits, Warhol is returning to familiar territory, although instead of Campbell's Soup Cans and Coca-Cola bottles, Warhol turns his fascination with consumer culture towards the sports stars of the day. Andy Warhol's portraits are among the most important works of his career. His early portraiture, featuring the likes of Liz Taylor and Marilyn Monroe, did much to reinvigorate a medium which many had regarded as old-fashioned and obsolete. With his works from the 1960s he turned pre-existing publicity photographs and other images into the modern day equivalent of religious icons. The *Athlete* series is clearly the direct descendent of these Pop icons of the 1960s, and by using sports stars who harnessed the power of the media to reach the worldwide fame, Warhol brings his examination of contemporary celebrity right up to date.

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## ANDY WARHOL (1928-1987)

*Pelé*

signed 'Andy Warhol ©' and signed by Edson Pelé (on the reverse)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$400,000-600,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**EXHIBITED:**

New York, Coe Kerr Gallery; Richmond, Virginia Museum of Fine Arts and Columbus Gallery of Fine Arts, *Athletes by Andy Warhol*, December 1977-April 1978.

London, Institute of Contemporary Arts, *Andy Warhol: Athletes*, July 1978.

Los Angeles Institute of Contemporary Art, *LeRoy Neiman, Andy Warhol: An Exhibition of Sports Paintings*, November 1981-January 1982, no. 10.

**LITERATURE:**

E. Pelé, *Edson Arantes Do Nascimento Pelé*, Berlin, 2006, n.p. (illustrated).

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 375 and 380, no. 3768 (illustrated).



Andy Warhol and Pelé, circa 1977. Photo: Claudia Larson.





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## ANDY WARHOL (1928-1987)

*Kareem Abdul-Jabbar*

signed 'Andy Warhol ©' and signed by Kareem Abdul-Jabbar  
(on the overlap)

acrylic and silkscreen ink on canvas

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

Painted in 1977.

\$300,000-500,000

### PROVENANCE:

Acquired directly from the artist by the late owner

### EXHIBITED:

London, Martin Summers Fine Art, *Andy Warhol: The Athlete Series*,  
May-July 2007, pp. 20-21 (illustrated).

Beijing, Galleri Faurshou, *Andy Warhol: Sports, Stars and Society*,  
August-September 2008.

### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 331 and 333, no. 3707 (illustrated).

*Kareem was so big, I could walk through his legs. He was  
fun to photograph...*

---

—Andy Warhol





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## ANDY WARHOL (1928-1987)

*Chris Evert*

signed 'Andy Warhol' and signed by Chris Evert (on the overlap)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$250,000-350,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**EXHIBITED:**

New York, Coe Kerr Gallery, *Athletes by Andy Warhol*, December 1977-January 1978.

Dallas, Southern Methodist University, University Gallery of the Meadows School of the Arts and Houston, Texas Gallery, *Andy Warhol: Portraits*, February-April 1978.

Beijing, Galleri Faurischou, *Andy Warhol: Sports, Stars and Society*, August-September 2008.

Museum of Contemporary Art Calgary, *Andy Warhol: The Athletes Series*, January 2013.

Burlington, University of Vermont, Robert Hull Fleming Museum, *Andy Warhol's Athletes*, March-May 2013.

Dayton Art Institute, *Andy Warhol: Athletes & The Art of Sport*, June-September 2013.

Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, September 2013-January 2014.

San Antonio Museum of Art, *Andy Warhol: The Athletes*, January-April 2014.

The Oklahoma City Museum of Art, *Warhol: The Athletes*, April-July 2015.

**LITERATURE:**

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 344 and 348, no. 3721 (illustrated).

*I said that the athletes were better than movie stars and I don't know what I'm talking about because athletes are the new movie stars.*

---

—Andy Warhol





635

## ANDY WARHOL (1928-1987)

*Jack Nicklaus*

stamped with the Andy Warhol Authentication Board, Inc. stamp and numbered 'A119.956' and signed by Jack Nicklaus (on the overlap)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$200,000-300,000

**PROVENANCE:**

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

**EXHIBITED:**

London, Martin Summers Fine Art, *Andy Warhol: The Athlete Series*,  
May-July 2007, pp. 52-53 (illustrated).  
Sacramento, Crocker Art Museum, *American Pop: Featuring Andy  
Warhol's Athletes from the Richard Weisman Collection*,  
August-November 2008.

**LITERATURE:**

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné:  
Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 367 and 372, no. 3760  
(illustrated).



Jack Nicklaus playing Ryder Cup, Lytham St Annes,  
1977. Photo: Bob Thomas Sports Photography via  
Getty Images.





636

## ANDY WARHOL (1928-1987)

*O.J. Simpson*

signed 'Andy Warhol ©' and signed by O.J. Simpson (on the overlap)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$250,000-350,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**EXHIBITED:**

New York, Coe Kerr Gallery; Richmond, Virginia Museum of Fine Arts  
and Columbus Gallery of Fine Arts, *Athletes by Andy Warhol*, December  
1977-April 1978.

Kunsthau Zürich, *Andy Warhol: 10 Portraits of Athletes*, May-July 1978.

Humblebaek, Louisiana Museum, *Andy Warhol*, October-November  
1978, no. 61 (illustrated).

Los Angeles Institute of Contemporary Art, *LeRoy Neiman, Andy  
Warhol: An Exhibition of Sports Paintings*, November 1981-January  
1982, no. 13 (illustrated).

**LITERATURE:**

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York,  
2003, p. 28, no. 27 (illustrated).

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné:  
Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 400 and 403, no.  
3805 (illustrated).

*He had a five-day beard and I thought the pictures would be awful  
but Fred [Hughes] said no, that they'd be sexy, and he was right,  
they were. O.J. is so good looking.*

---

—Andy Warhol





637

## ANDY WARHOL (1928-1987)

*Dorothy Hamill*

signed 'Andy Warhol' and signed by Dorothy Hamill (on the reverse)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$250,000-350,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**EXHIBITED:**

London, Institute of Contemporary Arts, *Athletes by Andy Warhol*,  
June-July 1978.

Los Angeles Institute of Contemporary Art, *LeRoy Neiman, Andy  
Warhol: An Exhibition of Sports Paintings*, November 1981-January  
1982, no. 5 (illustrated).

Sacramento, Crocker Art Museum, *American Pop: Featuring Andy  
Warhol's Athletes from the Richard Weisman Collection*,  
August-November 2008.

**LITERATURE:**

*Andy Warhol*, exh. cat., Kunsthau Zürich, 1978, no. 160 (illustrated).  
N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné:  
Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 360 and 363, no. 3748  
(illustrated).



Dorothy Hamill at the Winter Olympics, Innsbruck, 1976.  
Photo: Walt Disney Television via Getty Images.





638

## ANDY WARHOL (1928-1987)

*Willie Shoemaker*

signed and numbered 'Andy Warhol A1290.25' (on the overlap)

acrylic and silkscreen ink on canvas

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

Painted in 1977.

\$250,000-350,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**LITERATURE:**

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, p. 29, no. 27 (illustrated).

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 393 and 396, no. 3797 (illustrated).



Willy Shoemaker, 1981. Photo: Bettmann / Getty Images.





639

## ANDY WARHOL (1928-1987)

### *Vitas Gerulaitis*

signed and dated 'Andy Warhol 1977' and signed by Vitas Gerulaitis (on the overlap); dedicated by Vitas Gerulaitis 'To Richard, To the best coach I've EVER had! It's almost as good as owning the real thing! That's me! Best wishes Vitas Gerulaitis' (on the reverse)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$200,000-300,000

#### PROVENANCE:

Acquired directly from the artist by the late owner

#### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 323 and 326, no. 3696 (illustrated).



Vitas Gerulaitis at the U.S. Open, New York, 1978. Photo: CBS via Getty Images.





640

## ANDY WARHOL (1928-1987)

*Tom Seaver*

stamped with the Andy Warhol Authentication Board, Inc. stamp and numbered 'A123.086' (on the overlap)  
acrylic and silkscreen ink on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1977.

\$150,000-250,000

**PROVENANCE:**

Acquired directly from the artist by the late owner

**EXHIBITED:**

Dallas, Southern Methodist University, University Gallery of the Meadows School of the Arts and Houston, Texas Gallery, *Andy Warhol: Portraits*, February-April 1978.

London, Martin Summers Fine Art, *Andy Warhol: The Athlete Series*, May-July 2007, pp. 24-25 (illustrated).

**LITERATURE:**

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 384 and 387, no. 3781 (illustrated).



Andy Warhol, Tom Seaver, and Richard Weisman, circa 1977. Photo: Claudia Larson. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





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## ROY LICHTENSTEIN (1923-1997)

### *Modern Room (Study)*

signed and dated 'rf Lichtenstein 90' (on the reverse)  
acrylic, printed paper collage, graphite, ink and tape on paperboard  
image: 29 x 45 ¼ in. (73.7 x 114.9 cm.)  
overall: 33 x 49 ¾ in. (83.8 x 125.4 cm.)  
Executed in 1990.

\$600,000-800,000

#### PROVENANCE:

Leo Castelli Gallery, New York  
Galerie Templon, Paris  
Galerie Beyeler, Basel  
Hans Strelow Galerie, Düsseldorf  
Private collection, London  
Anon. sale; Christie's, New York, 18 November 1997, lot 169  
Acquired at the above sale by the late owner

#### EXHIBITED:

Basel, Galerie Beyeler, *Roy Lichtenstein, Frank Stella*, March-May 1991,  
no. 18.

#### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York,  
2003, pp. 116-117, no. 65 (illustrated).

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

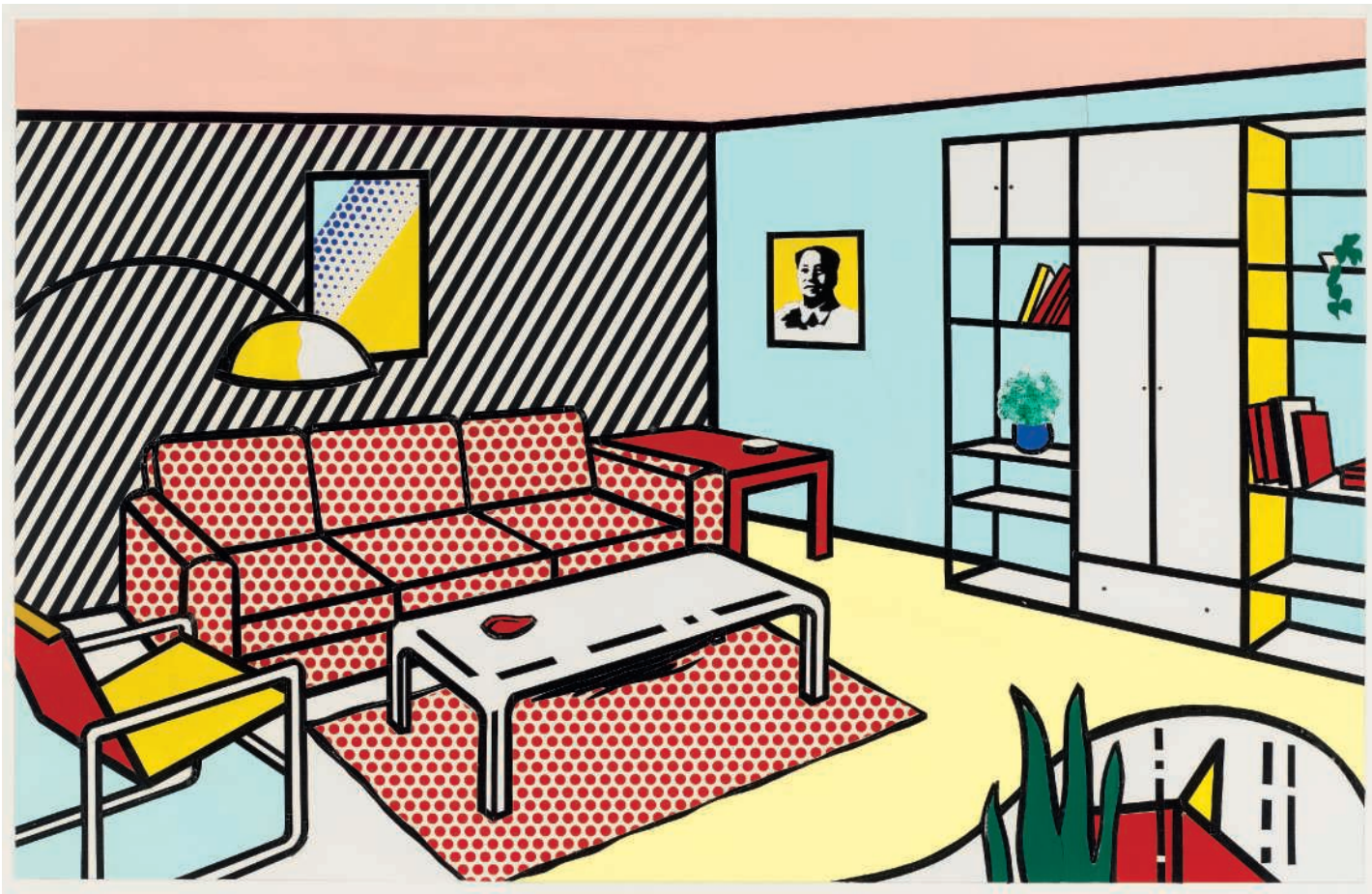


Leo Castelli and Roy Lichtenstein with *Interior with Yves Klein Sculpture*, 1991. Photo: Robert McKeever, New York. Artwork: © Estate of Roy Lichtenstein.

While serving as an artist-in-residence at the American Academy in Rome in 1989, Roy Lichtenstein came across a billboard furniture advertisement that would inspire *Collage for Modern Room*. Meant to capture the barren feeling of homes featured in commercial pop culture, the collage captures an idealized conception of bourgeois uniformity. Based off advertisements cut from the local Yellow Pages, this collage, among others in Lichtenstein's *Interior* series, ironically converts mass-produced emotions and material objects into sophisticated references that highlight his niche within the larger Pop movement.

Measuring almost four feet across, *Collage for Modern Room* is completed in an oversized format that recalls its origins as a billboard-inspired work. The sharp, punching graphics are exemplary of Lichtenstein's Pop vernacular. The artist integrates the ready-made quality of screen prints with more painterly gestures of thick lines, flat surface planes, and an obscured perspective. With a color palate reduced to primary colors and linear elements that emphasize the spatiality of Lichtenstein's scene, the collage is lacking a human presence that is noted across all of Lichtenstein's *Interiors* series. *Collage for Modern Room* depicts a pristine, almost sterile environment devoid of people, advertisements, and media. The furniture represented is generic, and the rendering is unreal and illustrational. In doing so, the artist exposes an underlying alienation sometimes experienced in conventional contemporary life, commenting on the predictability and homogeneity among idealized American homes.











*Collage for Modern Room* also features the quintessential Ben-Day dot pattern of the Pop movement. Lichtenstein first started using this trademark pattern in 1961, and it quickly became one of the most recognizable motifs in 20th century art history. While the dots conjure associations of the color and tone found in glossy print of magazines, they also serve to reinforce the graphic medium through which Lichtenstein operates: "Ben-day dots and diagonal shading stripes are technical printing devices that in commercial art are meant to go unnoticed. Lichtenstein has blown them up to such a scale that they read not just as information but as interference, as static" (R. Kalina, p. 82). The Ben-Day dots give viewers a lens through which to view the contemporary home, emphasizing the commerciality of the artist's ideology.

right: Andy Warhol, *Mao*, 1973. Hamburger Kunsthalle, Hamburg. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Hamburger Kunsthalle / Jochen Littkemann / Art Resource, New York.

below: Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956. Kunsthalle, Tübingen. © 2019 Artists Rights Society (ARS), New York / DACS, London. Photo: © Kunsthalle, Tübingen, Germany / Bridgeman Images.

opposite: Present lot illustrated (detail).

The depth of pop culture reference in *Collage for Modern Room* is also evidenced by the yellow portrait hanging in the living room's corner. Fellow Pop artist, Andy Warhol, iconized the image of Mao Zedong in the 1970s through a series of silkscreen portraits that are now exhibited throughout the world. While many of Lichtenstein's work take on a self-referential nature, the inclusion of the portrait in this particular work is a nod towards the appropriation classic not only of the artist's oeuvre but also of the Pop movement as a whole.

*Collage for Modern Room* is part of Lichtenstein's *Interiors* series, one of the last major series produced before his death. Completed in the early 1990s when the artist was in his late sixties, the collage represents a culmination of Lichtenstein's method of



appropriating images from popular media. The collage exemplifies Lichtenstein's process, illustrating how the artist mixes high and low art with punches of color and stronger graphic detail to develop his vision. Leo Castelli commented on Lichtenstein's *Interiors*: "What I see when I stand in front of any interior of Roy's is a work of an important artist that I immediately recognize: a Calder, a blue sponge sculpture by Yves Klein, a Lichtenstein, a Johns from the late eighties. But if you eliminate these works from the interiors they become unreal. They are too perfect. The environment is too clean to be habitable" (L. Castelli quoted in *Roy Lichtenstein: Interiors*, ex. cat. Museum of Contemporary Art, Chicago, 1999, p. 23).

Pop art sought to push against the rise of Abstract Expressionism that permeated the art of the 1950s. By incorporating images from pop culture into their art, Pop artists sought to investigate the myth of blissful bourgeois domesticity. A work that integrates images of a living room with advertisements of idealized middle class life, Richard Hamilton's *Just what is it that makes today's homes so different, so appealing?*, 1956 (in the collection of the Kunsthalle Tübingen in Germany) is widely considered a seminal work of the Pop movement. Just as Hamilton highlights the sense of commerciality and artificiality that saturates the idea of an idyllic home, Lichtenstein's *Collage for Modern Room* exposes the false consumerist notion that the accumulation of material goods engenders happiness.

Through *Collage for Modern Room*, Lichtenstein manipulates bold colors and strong geometrics to achieve a harmonious yet muscular balance. It is an intimate look into the domestic spaces of everyday life in middle class America, revealing an underlying sense of detachment and materiality. Lichtenstein's work emphasizes the divide between fine art and design, reflecting the commerciality that permeates his oeuvre and the Pop art genre.



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## ROY LICHTENSTEIN (1923-1997)

### *Standing Explosion (Blue)*

signed and dated 'rf Lichtenstein '65' (lower edge)

porcelain enamel on steel

37 1/8 x 25 1/4 x 23 in. (94.3 x 64.1 x 58.4 cm.)

Executed in 1965. This work is a color variant within an edition of six, with two from the edition following the same color scheme.

\$400,000-600,000

#### PROVENANCE:

Leo Castelli Gallery, New York

Ben Birillo, New York

Private collection, New York

Anon. sale; Christie's, New York, 18 November 1997, lot 157

Acquired at the above sale by the late owner

#### EXHIBITED:

London, The Tate Gallery, *Roy Lichtenstein*, January-February 1968, no. 75 (another example exhibited and illustrated).

#### LITERATURE:

*Roy Lichtenstein*, exh. cat., New York, The Solomon R. Guggenheim Museum, 1969, p. 87, no. 94 (another example illustrated).

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



Roy Lichtenstein, *Popeye*, 1961. © Estate of Roy Lichtenstein.







Roy Lichtenstein at Tate, London, 1968. Photo: Rosser / Getty Images. Artwork: © Estate of Roy Lichtenstein.  
opposite: Present lot illustrated (detail).

In *Standing Explosion (Blue)*, Roy Lichtenstein explores the potential of the two and three-dimensional nature of his signature explosion motif. In depicting an explosion—a high energy event, Lichtenstein masterfully creates dynamism with hard, industrial materials. This sculpture features multiple panels of cut steel, that, while smooth around the edges, create a sharp, jagged field through the offset nature of its layers. These layers add depth to Lichtenstein’s work while also evoking a sense of force that accompanies the drama of the explosion. A metallic, perforated sheet of steel achieves the quintessential comic style of the Pop movement, typifying the sculpture in Lichtenstein’s oeuvre.

Porcelain enamel covers the steel layers in punching red, white, and blue, adding vitality to the explosion Lichtenstein hoped to create. The slickness and sheen of the sculpture emphasize the process of its industrial nature while glossing over the explosion’s potential destruction. *Standing Explosion (Blue)* reveals a pervasive sense of irony, capturing a violent event in fun shapes and bright colors. As artist Ian Wallace explained in his writings on the Pop titan, for Roy Lichtenstein “enamel offered the opportunity to depict ephemeral subject matter in a manner that was ‘completely concrete’” (I. Wallace, “Something to Do: Manufacturing Roy Lichtenstein’s Sculptures,” G. Celant, *Roy Lichtenstein: Sculptor*, Fondazione Emilio e Annabianca Vedova, Venezia, 2013, p. 33).

Completed in 1965, *Standing Explosion (Blue)* was created in the midst of the Vietnam War when sentiments of previous tragedy underlay American society. Utilizing

the image of an explosion from a popular World War II comic, Lichtenstein harped on these memories and brought them to life. For Lichtenstein, the explosion was a “crystallized symbol” that achieved not only a succinct representation of an explosion but also a pop cultural portrayal of such explosion. In doing so, Lichtenstein leveraged the vernacular of comic books to both question the manner in which vision is culturally coded and probe mainstream representations of the military-industrial complex in America. These representations were aggravated by “virtual” means of communication such as TV and publicity [that made] what was concrete and real...increasingly less important” (G. Celant, *Roy Lichtenstein: Sculptor*, ex. cat., Fondazione Emilio e Annabianca Vedova, Venezia, 2013, p. 19). As stylized icons of caricatural explosions were reproduced across comics and other popular print media, they were consumed by mass culture, becoming culturally dominant and ripe for artistic interpretation. Such ideology went on to define the Pop movement and its distinct style.

Though the sculpture is hand painted, *Standing Explosion (Blue)* mimics the mechanical process central to the Pop movement. As a material, the cut sheets of steel evoke the industrial underpinnings of routinized production applied to Lichtenstein’s artistic practice. There is a profound element of commerciality, noted in the “comic strip” perforated steel and the glossy, polished appearance of the work as a whole. In *Standing Explosion (Blue)*, Lichtenstein’s materials capture and exaggerate the artificiality of mechanized artistic production that went on to define the Pop movement in art history.







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## JAMES ROSENQUIST (1933-2017)

### *At the Speed of Light*

signed and dated 'James Rosenquist 1988' (on the overlap)  
oil on shaped canvas mounted on panel  
diameter: 72 in. (182.9 cm.)  
Painted in 1988.

\$300,000-500,000

#### PROVENANCE:

Leo Castelli Gallery, New York  
Private collection, New York  
Acquired from the above by the late owner, 1993

#### EXHIBITED:

New York, Leo Castelli Gallery, *James Rosenquist: Through the Eye of the Needle to the Anvil*, April-May 1988.  
Valencia, Spain, IVAM Centre Julio Gonzalez, *James Rosenquist*, May-August 1991, p. 164, no. 66 (illustrated).



Installation view, James Rosenquist, *At the Speed of Light*, 1988. Greene Street Gallery, New York (present lot illustrated). Photo: Courtesy Castelli Gallery. Artwork: © 2019 Estate of James Rosenquist / Licensed by VAGA at Artists Rights Society (ARS), New York.





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

*Bedroom Blonde with Iris*

signed twice, inscribed, titled and dated twice 'TOM WESSELMANN  
1987 STEEL DRAWING/BEDROOM BLONDE WITH IRIS  
wesselmann 87 ©' (on the reverse)  
enamel on laser-cut steel  
53 ¾ x 83 ¼ in. (136.5 x 211.5 cm.)  
Executed in 1987.

\$120,000-180,000

**PROVENANCE:**

Sidney Janis Gallery, New York  
Private collection, Osaka  
Anon. sale; Sotheby's, New York, 7 May 1997, lot 315  
Acquired at the above sale by the late owner

**EXHIBITED:**

Shinjuku, Tokyo, Isetan Museum of Art; Sapporo, Museum of  
Contemporary Art; Shiga, The Museum of Modern Art and Kintetsu,  
Museum of Art, *Tom Wesselmann: A Retrospective Survey 1959-1992*,  
September 1993-March 1994, p. 96, no. 33 (illustrated).

**LITERATURE:**

S. Hunter, *Tom Wesselmann*, New York, 1994, p. 98, no. 88 (illustrated).  
P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York,  
2003, pp. 112-113, no. 63 (illustrated).





645

## ROY LICHTENSTEIN (1923-1997)

### *Study for Red Barn II*

signed and dated 'rf Lichtenstein '69' (lower right)  
colored pencil and graphite on paper  
25 ¼ x 31 ¾ in. (64.1 x 80.6 cm.)  
Executed in 1969.

\$200,000-300,000

#### PROVENANCE:

Leo Castelli Gallery, New York  
James Goodman Gallery, New York  
Anon. sale; Sotheby's, New York, 9 November 1983, lot 29  
Richard Weisman, New York  
Galerie Beyeler, Basel  
Private collection, Switzerland  
Acquired from the above by the late owner, 2002

#### EXHIBITED:

Basel, Galerie Beyeler, *New York on Paper, Drawings, Watercolors, Collages*, June-October 1993, no. 39.  
Zürich, Art Focus, *Roy Lichtenstein*, March-May 1997, pp. 28-29 (illustrated).

#### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, pp. 94-95, no. 55 (illustrated).

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



Roy Lichtenstein, *Red Barn*, 1969. Museum Ludwig, Köln. © Estate of Roy Lichtenstein.





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## CLAES OLDENBURG (B. 1929)

*Sculpture in the Form of a Trowel Stuck in the  
Ground – Model*

lacquer on wood, in two parts  
overall: 44 x 30 x 24 1/8 in. (111.8 x 76.2 x 61.3 cm.)  
Executed in 1969-1970.

\$120,000-180,000

### PROVENANCE:

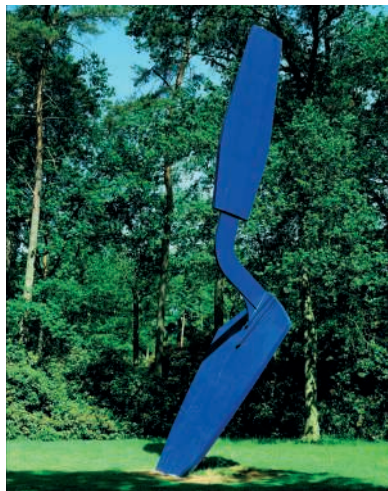
Oberlin College, Ohio, acquired directly from the artist  
Gilman Paper Company, Gilman, Vermont  
Their sale; Christie's, New York, 5 May 1987, lot 39  
Marcia and Frederick Weisman, Los Angeles  
By descent from the above to the late owner

### EXHIBITED:

Pasadena Art Museum; University of California, Berkeley, University  
Art Museum; Kansas City, William Rockhill Nelson Gallery of Art and  
Mary Atkins Museum of Fine Arts; Fort Worth Art Center Museum;  
Des Moines Art Center and The Art Institute of Chicago, *Claes  
Oldenburg: Object Into Monument*, December 1971-February 1973, p.  
125 (illustrated).  
New York, Whitney Museum of American Art, *Art at Work: Recent Art  
from Corporate Collections*, March-April 1978, no. 32.  
Pullman, Washington State University Museum of Art, *Art & Context:  
The '50s and '60s*, September-December 2006, pp. 76-77 (illustrated).

### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York,  
2003, pp. 96-97, no. 56 (illustrated).



Claes Oldenburg and Coosje van Bruggen, *Trowel I*, 1971-1976. Rijksmuseum Kröller-Müller, Otterlo. © 1971-1976 Claes Oldenburg and Coosje van Bruggen. Photo: Nicolas Sapiéha / Art Resource, New York.





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## KEITH HARING (1958-1990)

### *12 Days of Christmas*

signed, numbered consecutively and dated '© K. Haring Dec. 6 88 12  
DAYS OF CHRISTMAS #1-12' (on the reverse of each sheet)

gouache and India ink on paper, in twelve parts

horizontal sheets, each: 10 ¼ x 13 ¼ in. (26 x 33.7 cm.)

vertical sheets, each: 13 ¼ x 10 ¼ in. (33.7 x 26 cm.)

Executed in 1988.

\$200,000-300,000

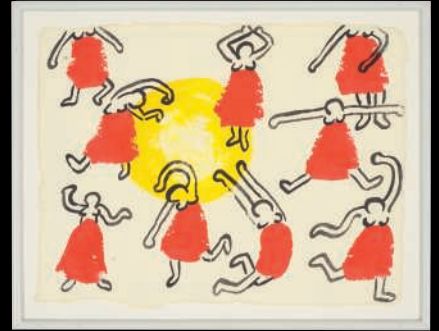
#### PROVENANCE:

Acquired directly from the artist by the late owner

#### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York,  
2003, pp. 106-107, no. 60 (illustrated).





648

## ANDY WARHOL (1928-1987)

*Chris Evert*

numbered 'PO41.001' (on the reverse of 3814.01); signed 'Andy Warhol' (on the reverse of 3814.02); signed by Chris Evert (on the reverse of 3814.03)

acrylic and silkscreen ink on canvas, in sixteen parts

each: 10 x 10 in. (25.4 x 25.4 cm.)

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

Painted in 1977.

\$300,000-500,000

### PROVENANCE:

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Acquired from the above by the late owner

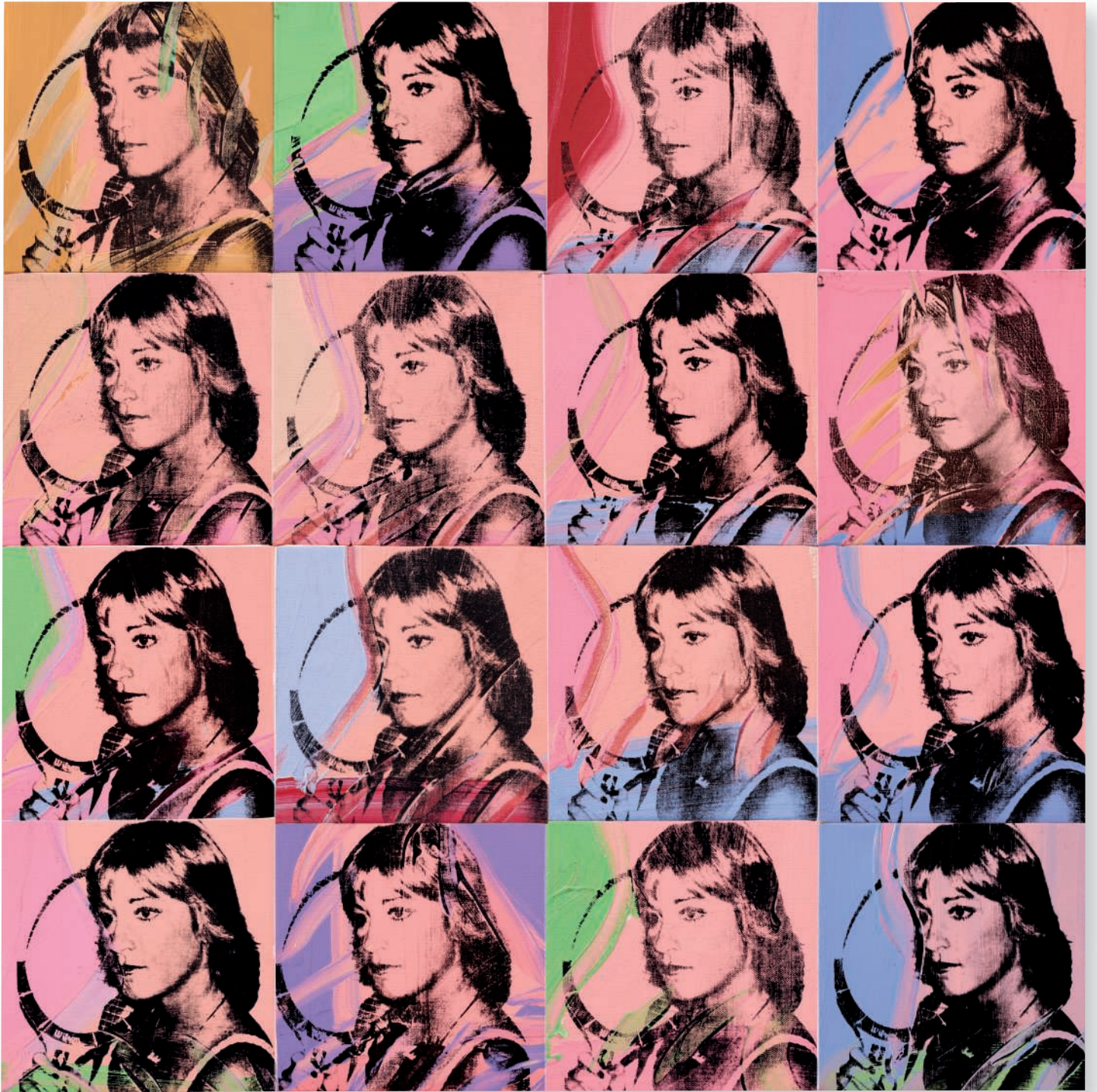
### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 354, 409-410 and 421-422, nos. 3814.01-3814.16 (illustrated).

In a 1977 diary entry, Andy Warhol recalled a studio visit by Richard Weisman: "He was in a nervous mood, and when he saw that I was doing a new style of painting, he got upset, he didn't like that I did the Chrissie Evert in lots of little pictures instead of big ones" (A. Warhol quoted in N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, p. 405). But when Weisman saw a group of the 10-inch paintings, assembled in a sixteen-part grid that collectively measured 40 by 40 inches, his concerns dissipated. The effect of the repetition, presented in Warhol's standard portrait size, captured the essence of the seriality of Pop Art.

Warhol ultimately produced two of these sets of sixteen paintings, one of which includes the present lot. Each set was initially assembled into a complete work—photographs from Warhol's studio feature Evert, as well as Michael and Barbara Heizer, posing in front of one of these sets as illustrative proof—and while both sets were later disassembled, "they can be reconstructed as Warhol originally assembled them" (*Ibid*, p. 405). The present lot, presented as the complete set as Warhol originally intended it to be, is a rare and desirable opportunity.









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## ANDY WARHOL (1928-1987)

### *Jack Nicklaus* [Six Works]

stamped with the Estate of Andy Warhol stamp and numbered respectively 'VF PO41.020, VF PO41.021, VF PO41.023, VF PO41.024, VF PO41.026, VF PO41.050' (on the overlap of each canvas); signed by Jack Nicklaus (on the reverse of each canvas)  
acrylic and silkscreen ink on canvas, in six parts  
each: 10 x 10 in. (25.4 x 25.4 cm.)  
Painted in 1978.

\$200,000-300,000

#### PROVENANCE:

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

#### EXHIBITED:

London, Martin Summers Fine Art, *Andy Warhol: The Athlete Series*,  
May-July 2007 (PO41.023 and PO41.050; illustrated)

#### LITERATURE:

*Andy Warhol Portraits*, exh. cat., New York, Tony Shafrazi Gallery, 2005,  
p. 156 (PO41.050; illustrated).  
N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 416, 418 and 424-425,  
nos. 3823, 3824, 3826, 3827, 3829, 3847 (illustrated).





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## ANDY WARHOL (1928-1987)

### *Jack Nicklaus*

stamped with the Estate of Andy Warhol stamp (on the reverse)  
acrylic and silkscreen ink on unstretched canvas laid down on linen  
canvas: 14 ¼ x 44 ½ in. (36.2 x 112.1 cm.)  
overall: 16 ¼ x 46 ¾ in. (41.3 x 118.7 cm.)  
Painted in 1977.

\$60,000-80,000

#### PROVENANCE:

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

#### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 418 and 425, no. 3848 (illustrated).



651

## ANDY WARHOL (1928-1987)

### *VIP Ticket - Studio 54*

signed, dedicated and dated 'to richard w with love Andy Warhol 1978'  
(on the reverse)  
acrylic and silkscreen ink on canvas  
26 x 14 1/2 in. (66 x 35.9 cm.)  
Painted in 1978.

\$100,000-150,000

#### PROVENANCE:

Acquired directly from the artist by the late owner

#### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, p. 31, no. 30 (illustrated).





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## ANDY WARHOL (1928-1987)

### *Heart*

signed, dedicated and dated 'To Richard Happy Birthday Andy Warhol 1979' (on the reverse)

acrylic and silkscreen ink on canvas

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

Painted in 1979.

#### PROVENANCE:

Acquired directly from the artist by the late owner

\$60,000-80,000

653

## ANDY WARHOL (1928-1987)

*Marcia Weisman [Four Works]*

stamped with the Estate of Andy Warhol stamp and numbered respectively 'VF PO50.364, PO50.365, PO50.366, PO50.367'

(on the overlap of each canvas)

acrylic and silkscreen ink on canvas, in four parts

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

Painted in 1972.

\$400,000-600,000

**PROVENANCE:**

Irving Blum Gallery, Los Angeles

Marcia and Frederick Weisman, Los Angeles, 1972

By descent from the above to the late owner

**EXHIBITED:**

Los Angeles, Irving Blum Gallery, *Andy Warhol: Some Recent Portraits*, May 1973.

**LITERATURE:**

R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976,

nos. 628-631.

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, p. 4, no. 2 (PO50.365; illustrated).

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, vol. 3, New York, 2010, pp. 150, 151 and 153, nos. 2259-2262 (illustrated).



Andy Warhol, *Marcia Weisman*, 1975. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





654

## WOJCIECH FANGOR (1922-2015)

*M 56*

signed, titled and dated 'FANGOR M 56 1967' (on the reverse)

oil on canvas

52 1/8 x 52 1/8 in. (132.4 x 132.4 cm.)

Painted in 1967.

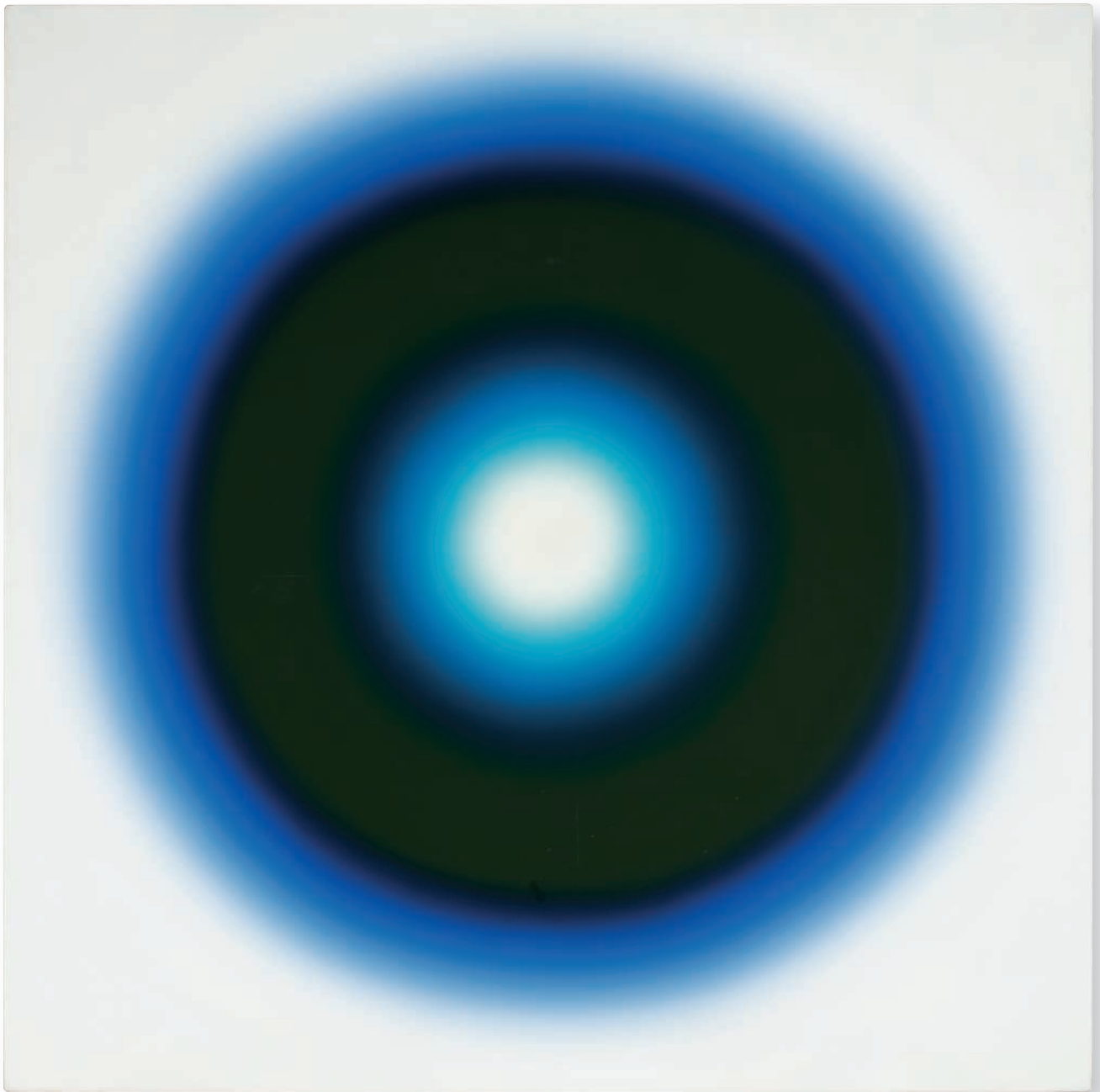
\$250,000-350,000

This work will be included in the upcoming *Wojciech Fangor Catalogue Raisonné* being prepared by Katarzyna Jankowska-Cieslik.



Kenneth Noland, *Blue, Yellow, Black*. © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.











656

## WILLIAM BAZIOTES (1912-1963)

### *Figure in Orange*

signed 'Baziotès' (lower right); signed again, titled and dated 'FIGURE IN ORANGE WM. BAZIOTES 1947' (on the reverse)

oil on canvas

24 x 30 1/8 in. (61 x 76.5 cm.)

Painted in 1947.

\$40,000-60,000

#### PROVENANCE:

Everett Ellin Gallery, Los Angeles

Marcia and Frederick Weisman, Los Angeles, 1960

By descent from the above to the late owner

#### EXHIBITED:

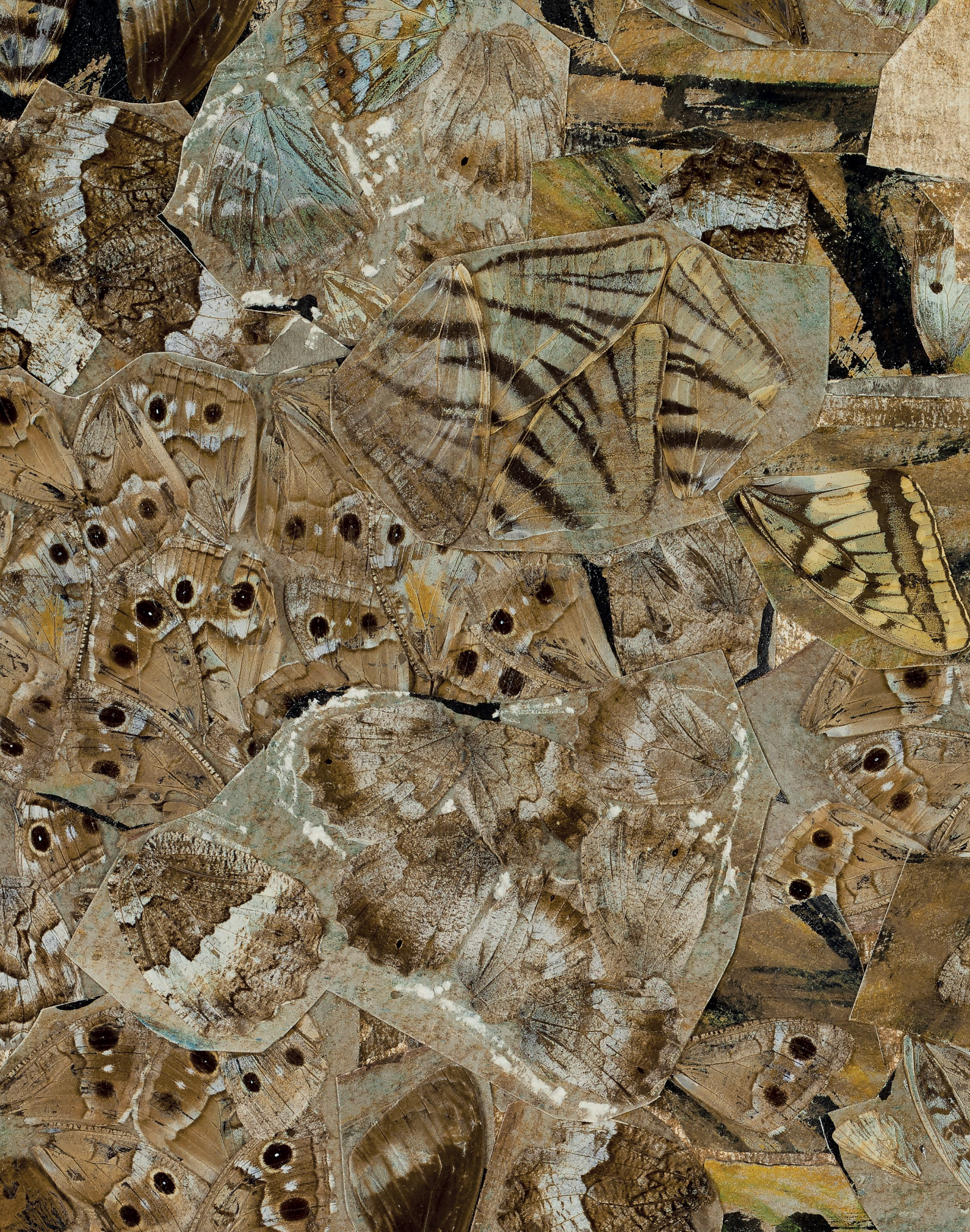
Los Angeles County Museum of Art, *The First Generation: Paintings of the 1940s and 1950s*, July-August 1965.

#### LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, pp. 50-51, no. 36 (illustrated).

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









## THE JAMES AND MARILYNN ALSDORF COLLECTION

above: James and Marilynn Alsdorf, Kenilworth Miami, 1950. Photographer unknown. Courtesy of consignor.

opposite: present lot illustrated (detail).

The Collection of James and Marilynn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art.

657

## JEAN DUBUFFET (1901-1985)

*Personnage dans un paysage couleur de taupe ou de souris*

signed and dated 'J. Dubuffet 57' (upper left); signed again, titled and dated again 'Personnage dans un paysage couleur de taupe ou de souris J. Dubuffet mai 57' (on the reverse)  
butterfly wings, gouache, ink and paper collage on paper mounted on board  
10 1/8 x 13 3/8 in. (25.7 x 34 cm.)  
Executed in 1957.

\$200,000-300,000

**PROVENANCE:**

Hanover Gallery, London  
Saidenberg Gallery, New York  
B.C. Holland Gallery, Chicago  
Acquired from the above by the present owner, 1965

**LITERATURE:**

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XIII: Célébrations du sol I, lieux cursifs, text urologies, topographies*, Lausanne, 1969, p. 34, no. 41 (illustrated).  
M. Viet, *Agir en artiste avec Jean Dubuffet*, Laon, 1996, p. 65 (illustrated).



Jean Dubuffet, *Personnage en ailes de papillons*, 1953.  
Hirshhorn Museum and sculpture garden, Washington, D.C. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.





658

ALEXANDER CALDER  
(1898-1976)

*Bird*

standing mobile—silver and silver wire  
8 ½ x 9 x 8 in. (21.6 x 22.9 x 20.3 cm.)  
Executed *circa* 1940.

\$200,000-300,000

PROVENANCE:

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

EXHIBITED:

Museum of Contemporary Art Chicago, *Alexander Calder: A  
Retrospective Exhibition, Work from 1925-1974*, October-December  
1974, p. 21.

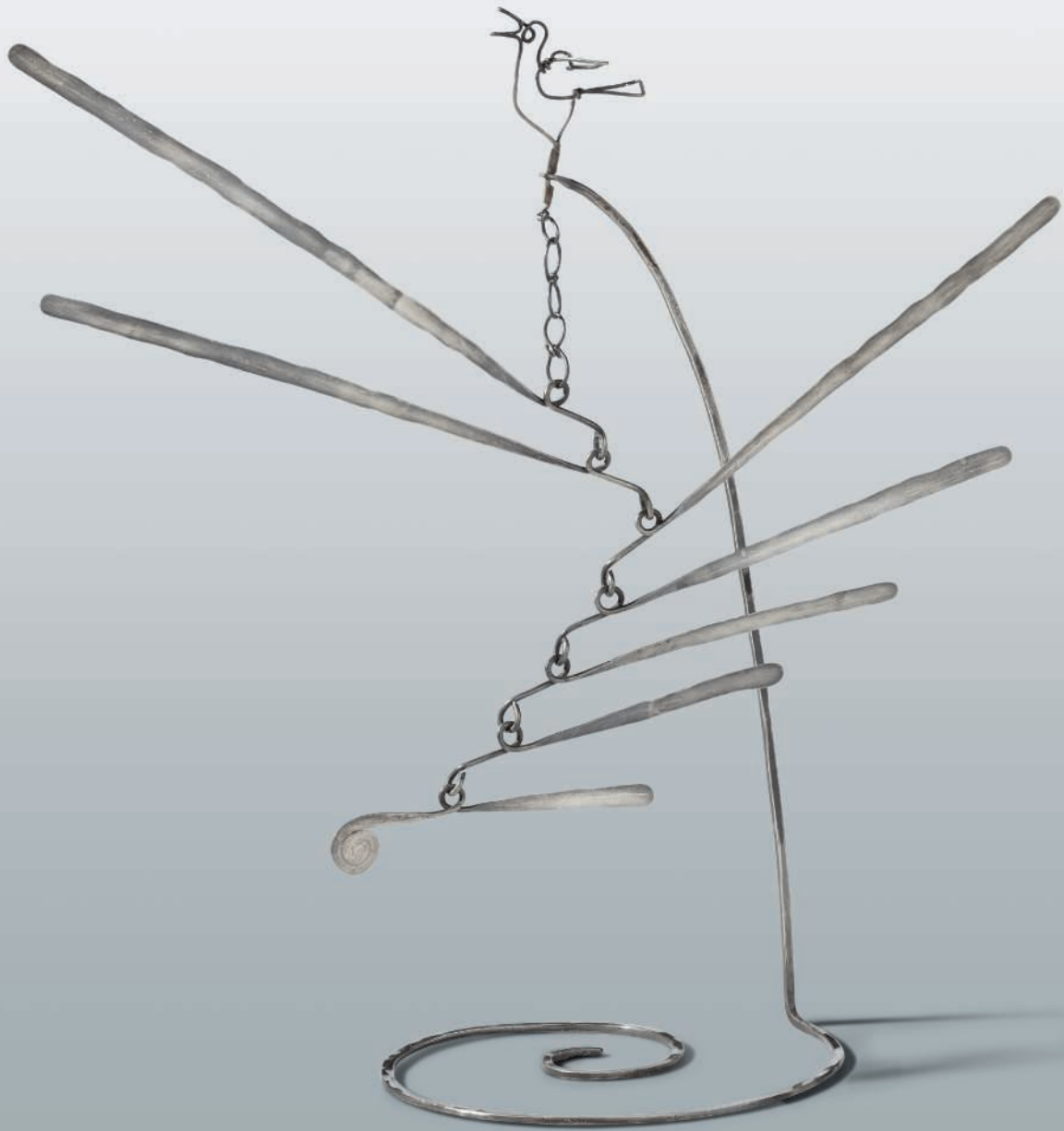
This work is registered in the archives of the Calder Foundation, New York,  
under application number A12871.

*A mobile in motion leaves behind an invisible wake behind it, or  
rather, each element leaves an individual wake behind its individual  
self. Sometimes these wakes are concentrated within each other,  
and sometimes they are deployed*

---

—Alexander Calder





659

JEAN DUBUFFET  
(1901-1985)

*Le signe du doigt*

signed and dated 'J. Dubuffet 54' (upper right); signed again, titled and dated again 'Le signe du doigt J. Dubuffet août 54' (on the reverse)  
oil on canvas  
39 ½ x 31 ¾ in. (100.3 x 80.6 cm.)  
Painted in 1954.

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

PROVENANCE:

Galerie Rive Gauche, Paris  
Lydia Winston Malbin, New York, 1954  
Her sale; Sotheby's, New York, 16 May 1990, lot 75  
Private collection, Paris  
Galerie Di Méo, Paris  
Landau Fine Art, Montréal  
Acquired from the above by the present owner

EXHIBITED:

Ann Arbor, University of Michigan Museum of Art, *20th Century Painting and Sculpture From the Collection of Mr. and Mrs. Harry L. Winston*, October-November 1955, p. 10, no. 15.  
Detroit Institute of Arts; Richmond, The Virginia Museum of Art; The San Francisco Museum of Art and The Milwaukee Art Institute, *Collecting Modern Art: Paintings, Sculpture, and Drawings from the Collection of Mr. and Mrs. Harry Lewis Winston*, September 1957-May 1958, p. 47, no. 35 (illustrated).  
Detroit Institute of Arts, *Cobra and Contrasts: the Lydia and Harry Lewis Winston Collection, Dr. and Mrs. Barnett Malbin*, September-November 1974, pp. 58-59, no. 32 (illustrated).  
Vence, France, Château de Villeneuve, *Chambres pour Dubuffet*, July-October, 1995, p. 61, no. 31 (illustrated).  
Paris, Galerie Pascal Lansberg, *J. Dubuffet*, September-November 1996, pp. 16-17 (illustrated).  
Saarbrücken, Germany, Saarland Museum, *Jean Dubuffet: Figuren und Köpfe*, September-November 1999, p. 98, no. 26 (illustrated).

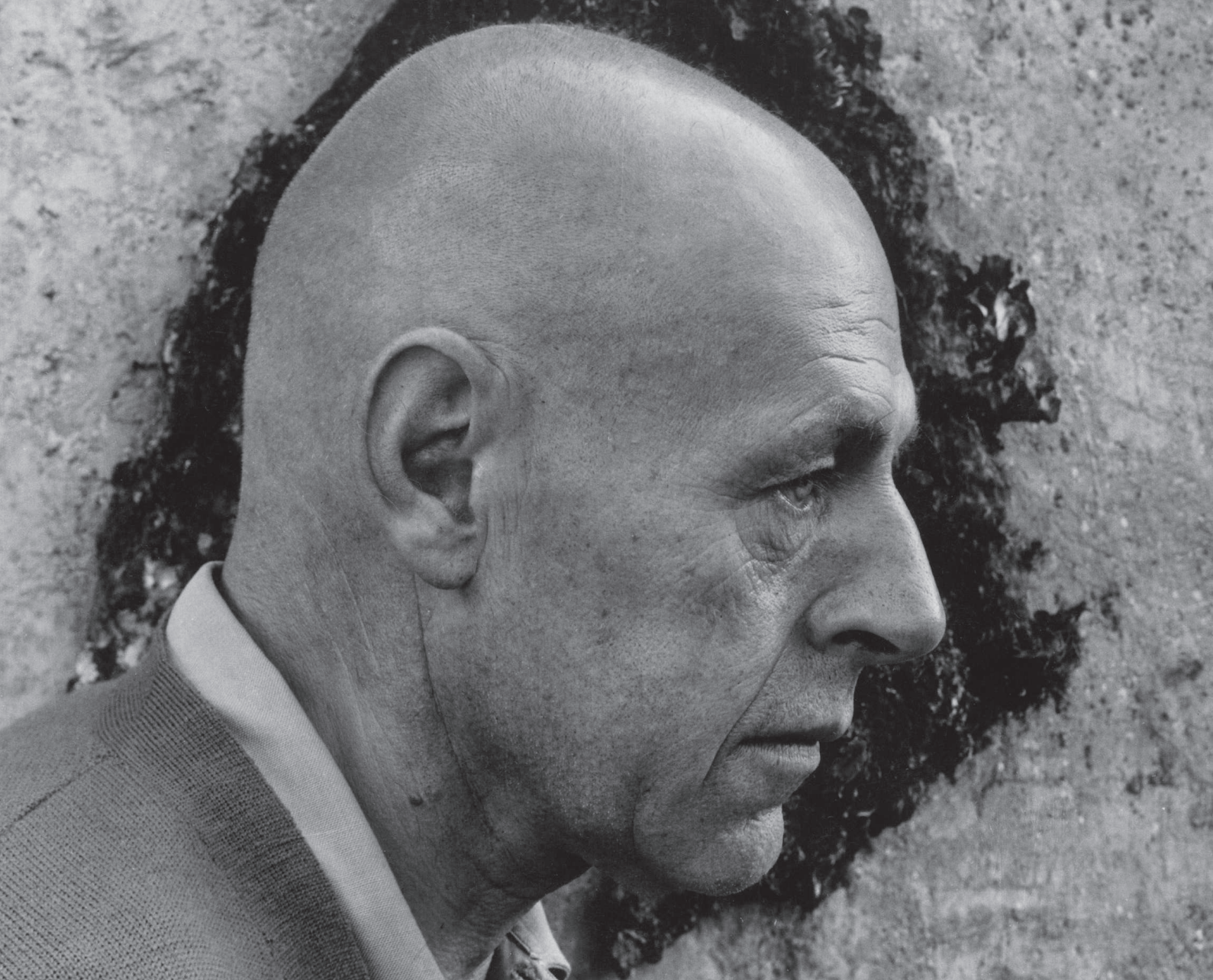
LITERATURE:

A. B. Saarinen, "Collecting Modern Masters on a Master Plan," *Art News*, vol. 56, no. 6, October 1957, p. 32 (illustrated).  
M. Loreau, *Catalogues des travaux de Jean Dubuffet, fascicule X: Vaches-Petites statues de la vie précaire*, Lausanne, 1969, p. 58, no. 71 (illustrated).  
R. Landau, *20th Century Masters*, Montréal, 2005, pp. 82-83 (illustrated).









**L**e *signe du doigt* celebrates Jean Dubuffet's renowned ability to represent and create "the art of the common man," through his skillful ability to see the beauty in simplicity, the primitive and the everyday. This work is emblematic of paintings he created at the height of the Art Brut movement, which highlights art that does not resort to the familiar and intentional. During the span of the artist's prolific career, he embraced the beauty of ambiguity in his compositions: "I aim for an art which would be an immediate connection with daily life and which would be a very direct and very sincere expression of our real life and our real moods" (J. Dubuffet quoted in *Jean Dubuffet: Forty Years of His Art*, p. 29)

*Le signe du doigt* contains characteristics that showcase signature elements of Dubuffet's work and his rich, multi-faceted process. The layers of paint blend into one another on the surface, creating an active and expressive texture that subtly reveals an ambiguous figure. The layers also illustrate the great depth of the work, the surface covered beneath multiple layers of paint. The imposing figure appears to be in a precarious

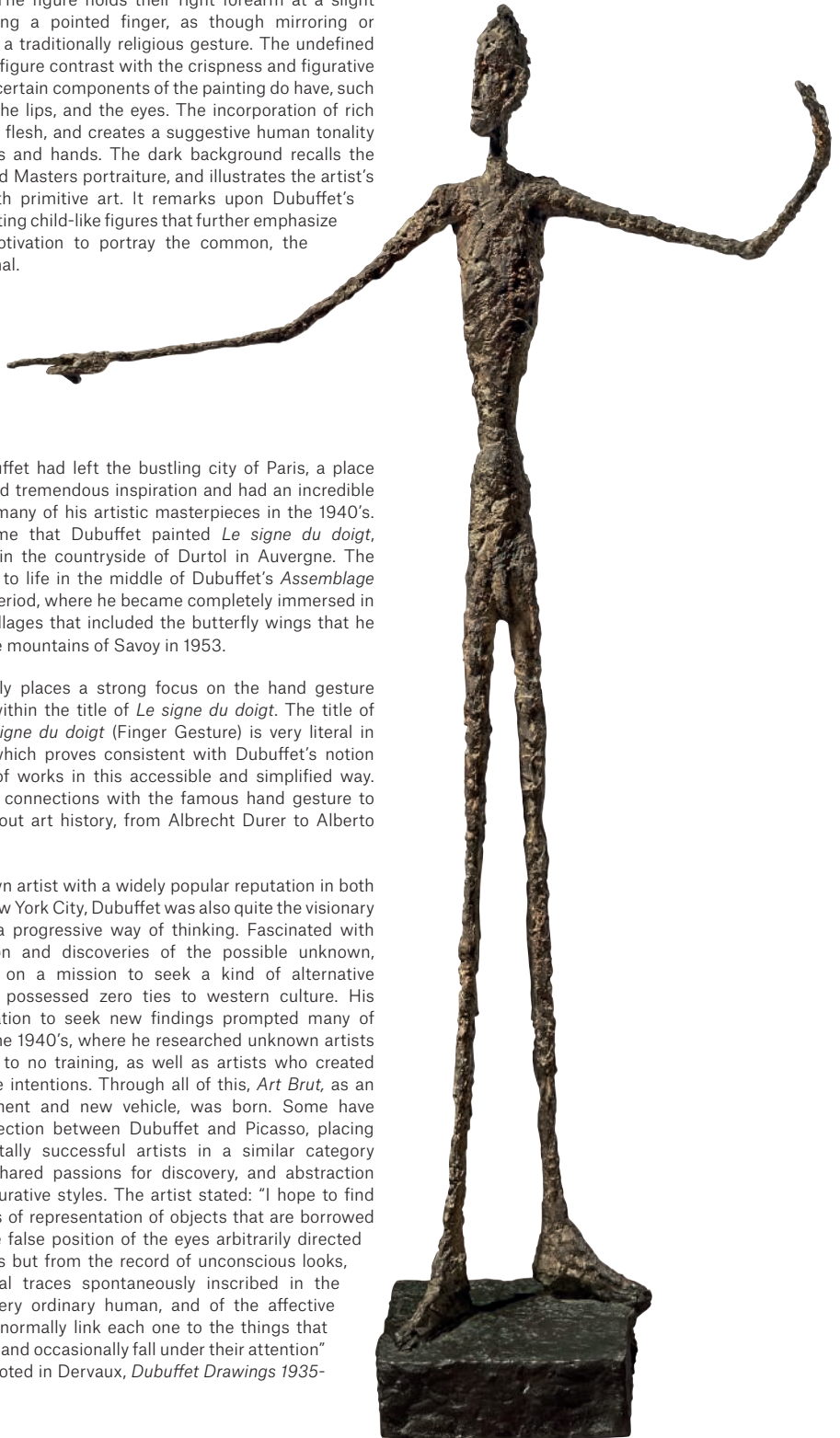
*I aim for an art which would be an immediate connection with daily life and which would be a very direct and very sincere expression of our real life and our real moods.*

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—Jean Dubuffet



state, brows furrowed, layers formed through the painterly process, seemingly scraped on by the artist and then off the canvas itself. The figure holds their right forearm at a slight angle, displaying a pointed finger, as though mirroring or demonstrating a traditionally religious gesture. The undefined outlines of the figure contrast with the crispness and figurative elements that certain components of the painting do have, such as the finger, the lips, and the eyes. The incorporation of rich reds alludes to flesh, and creates a suggestive human tonality around the lips and hands. The dark background recalls the paintings of Old Masters portraiture, and illustrates the artist's fascination with primitive art. It remarks upon Dubuffet's interest in creating child-like figures that further emphasize the artist's motivation to portray the common, the simple and banal.



By 1954, Dubuffet had left the bustling city of Paris, a place that had evoked tremendous inspiration and had an incredible impact on so many of his artistic masterpieces in the 1940's. During the time that Dubuffet painted *Le signe du doigt*, he was living in the countryside of Durtol in Auvergne. The painting came to life in the middle of Dubuffet's *Assemblage d'empreintes* period, where he became completely immersed in assembling collages that included the butterfly wings that he collected in the mountains of Savoy in 1953.

Dubuffet clearly places a strong focus on the hand gesture of the figure within the title of *Le signe du doigt*. The title of the work, *Le signe du doigt* (Finger Gesture) is very literal in its meaning, which proves consistent with Dubuffet's notion to title many of works in this accessible and simplified way. One can draw connections with the famous hand gesture to works throughout art history, from Albrecht Durer to Alberto Giacometti.

As a well-known artist with a widely popular reputation in both Europe and New York City, Dubuffet was also quite the visionary inventor with a progressive way of thinking. Fascinated with experimentation and discoveries of the possible unknown, Dubuffet was on a mission to seek a kind of alternative creativity that possessed zero ties to western culture. His intense motivation to seek new findings prompted many of his travels in the 1940's, where he researched unknown artists who had little to no training, as well as artists who created work with little intentions. Through all of this, *Art Brut*, as an artistic movement and new vehicle, was born. Some have drawn a connection between Dubuffet and Picasso, placing the monumentally successful artists in a similar category due to their shared passions for discovery, and abstraction mixed with figurative styles. The artist stated: "I hope to find in them modes of representation of objects that are borrowed not from some false position of the eyes arbitrarily directed to such objects but from the record of unconscious looks, of unintentional traces spontaneously inscribed in the memory of every ordinary human, and of the affective reactions that normally link each one to the things that surround them and occasionally fall under their attention" (J. Dubuffet quoted in Dervaux, *Dubuffet Drawings 1935-1962*, p. 52).

opposite: Jean Dubuffet, *Vence*, 1956. Photo: Arnold Newman / Getty Images.

right: Alberto Giacometti, *L'Homme au doigt*, 1947. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





# CALDER JEWELRY

FROM THE  
ALSDORF COLLECTION





660

ALEXANDER CALDER  
(1898-1976)

*Earrings*

silver wire, in two parts  
each: 3 3/4 x 3 3/4 in. (9.5 x 9.5 cm.)  
Executed circa 1940.

\$50,000-70,000

**PROVENANCE:**

Design Project, Los Angeles, acquired directly from the artist, 1941  
Private collection, 1941  
Perls Galleries, New York  
Acquired from the above by the present owner, 1973

**EXHIBITED:**

Los Angeles, Design Project, *Calder: Mobiles, Stables, Jewelry/A Few Paintings by Paul Klee*, September-October 1941.  
Museum of Contemporary Art Chicago, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October-December 1974, p. 29.

This work is registered in the archives of the Calder Foundation, New York, under application number A12869.





661

ALEXANDER CALDER  
(1898-1976)

*Figa Brooch*

silver and steel wire  
6½ x 3¼ x 7⁄8 in. (16.5 x 7.9 x 2.2 cm.)  
Executed circa 1948.

\$30,000-50,000

PROVENANCE:

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

EXHIBITED:

Museum of Contemporary Art Chicago, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October-December 1974, pp. 17 and 29 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A12870.



662

ALEXANDER CALDER  
(1898-1976)

*Bracelet*

silver wire  
2 x 5 ½ x 4 in. (5.1 x 14 x 10.2 cm.)  
Executed circa 1945.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York  
Acquired from the above by the present owner, 1972

EXHIBITED:

New York, Perls Galleries, *Calder: Jewelry*, November-December 1966.  
Museum of Contemporary Art Chicago, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October-December 1974, pp. 17 and 29 (illustrated).

LITERATURE:

G. Di San Lazzaro, *Homage to Alexander Calder*, Paris, 1972, p. 90 (illustrated).  
*Calder: In Time*, exh. cat., Paris, Musée des Arts Décoratifs, 1989, p. 270 (illustrated)

This work is registered in the archives of the Calder Foundation, New York, under application number A12868.



663

## ALEXANDER CALDER (1898-1976)

### *Brooch*

silver and steel wire  
3  $\frac{3}{8}$  x 5  $\frac{5}{8}$  in. (8.6 x 13.7 cm.)  
Executed *circa* 1940.

\$30,000-50,000

#### PROVENANCE:

Perls Galleries, New York  
Acquired from the above by the present owner, 1967

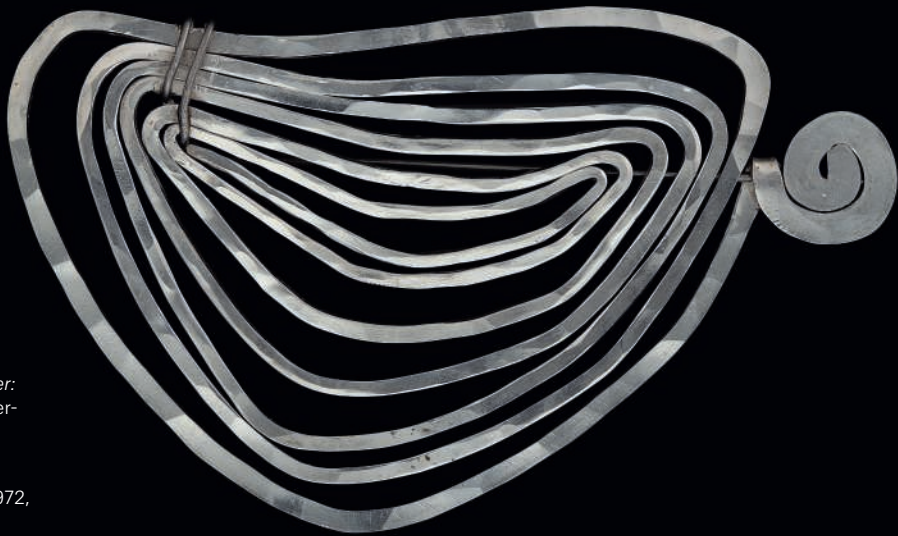
#### EXHIBITED:

New York, Perls Galleries, *Calder: Jewelry*, November-December 1966.  
Museum of Contemporary Art Chicago, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October-December 1974, p. 29.

#### LITERATURE:

G. Di San Lazzaro, *Homage to Alexander Calder*, Paris, 1972, p. 92 (illustrated).  
*Calder: In Time*, exh. cat., Paris, Musée des Arts Décoratifs, 1989, p. 330 (installation view illustrated)

This work is registered in the archives of the Calder Foundation, New York, under application number A12867.



664

## ALEXANDER CALDER (1898-1976)

### *Ring*

silver wire  
1  $\frac{1}{4}$  x 1  $\frac{1}{4}$  x 1  $\frac{1}{8}$  in. (3.2 x 3.2 x 2.9 cm.)  
Executed *circa* 1940.

\$15,000-20,000

#### PROVENANCE:

Perls Galleries, New York  
Acquired from the above by the present owner, 1972

#### EXHIBITED:

Museum of Contemporary Art Chicago, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October-December 1974, p. 29.

This work is registered in the archives of the Calder Foundation, New York, under application number A12873.



665

## CY TWOMBLY (1928-2011)

### *Untitled*

signed, inscribed and dated 'Cy Twombly NY 1965' (lower right)  
graphite, wax crayon and colored pencil on paper  
26 5/8 x 33 7/8 in. (67.6 x 86 cm.)  
Executed in 1965.

\$300,000-500,000

#### PROVENANCE:

Malcolm Goldstein, New York  
OK Harris Gallery, New York  
Acquired from the above by the present owner, *circa* 1970

#### EXHIBITED:

Philadelphia, University of Pennsylvania, Institute of Contemporary Art  
and San Francisco Museum of Art, *Cy Twombly: Paintings, Drawings,  
Constructions 1951-1974*, March-June 1975, p. 25 (illustrated).

#### LITERATURE:

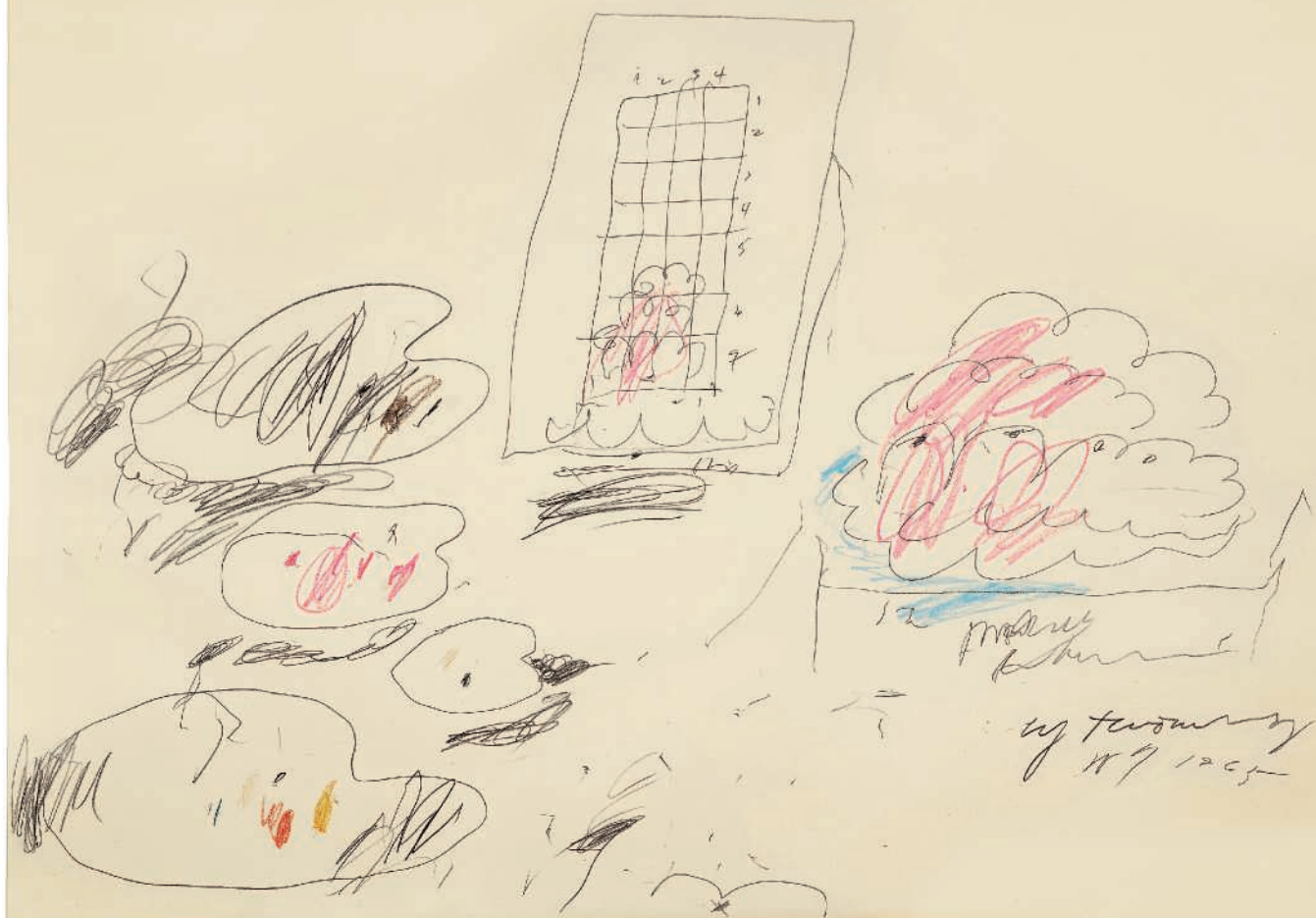
S. Delahanty, "The Alchemy of Mind and Hand," *Arts in Virginia*, vol. 18,  
no.1, 1977, p. 24, no. 8 (illustrated).  
N. Del Roscio, *Cy Twombly Drawings: Cat. Rais. Vol. 4, 1964-1969*, New  
York, 2013, p. 100, no. 116 (illustrated).

*Each line now is the actual experience with its own innate history.  
It does not illustrate—it is the sensation of its own realization. The  
imagery is one of the private or separate indulgences rather than  
an abstract totality of visual perception.*

---

—Cy Twombly





666

## YAYOI KUSAMA (B. 1929)

### *Beyond The Universe*

signed, titled in English and Japanese, and dated 'BEYOND-THE UNIVERSE YAYOI-KUSAMA 2012' (on the reverse)

acrylic on canvas

57 ¼ x 57 ¼ in. (145.5 x 145.5 cm.)

Painted in 2012.

\$600,000-800,000

#### PROVENANCE:

Victoria Miro Gallery, London

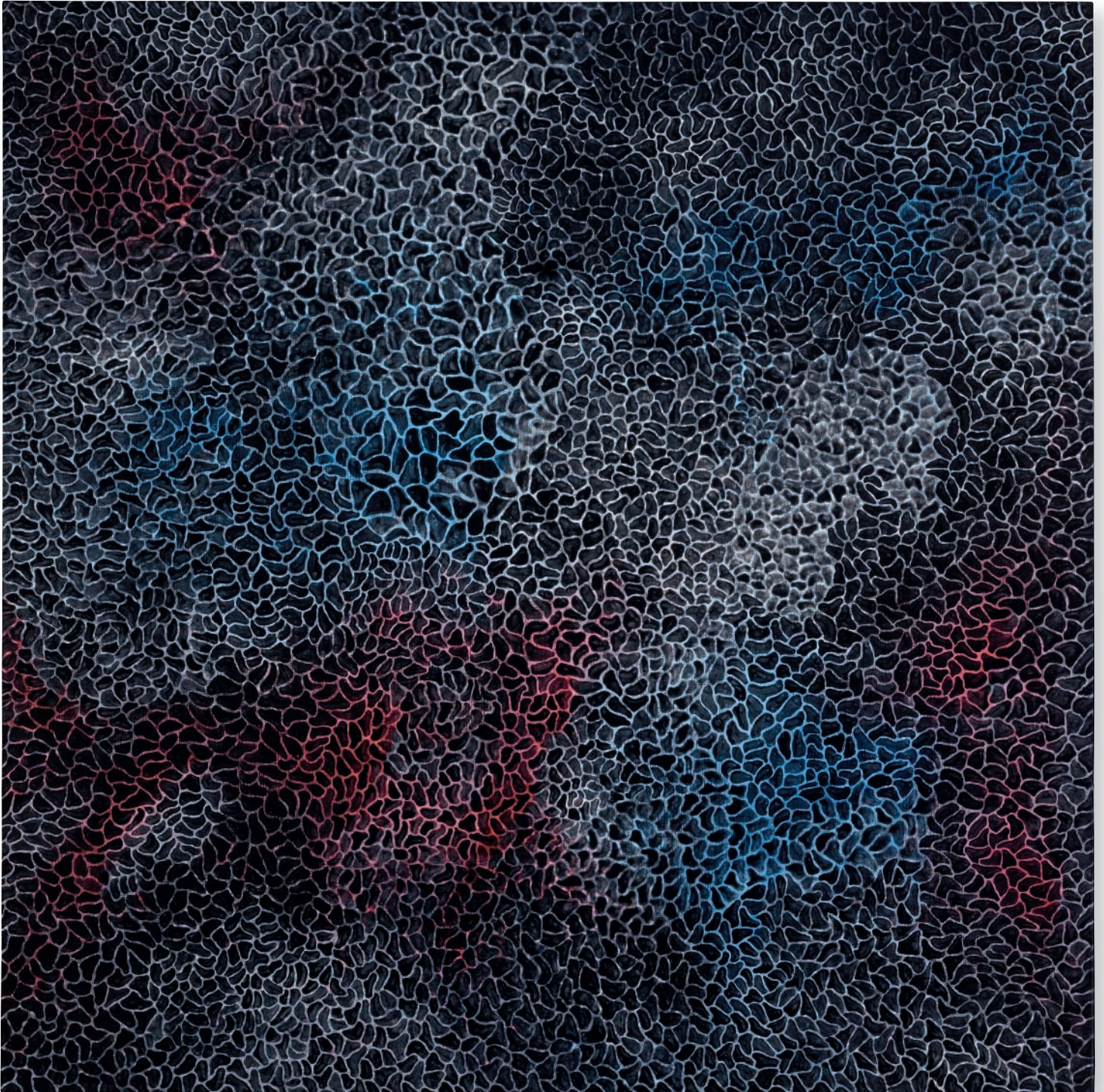
Acquired from the above by the present owner, 2012



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

With its hypnotic, tessellated surface of dark blues and purples, swaths of whites and crimsons, *Beyond the Universe* is a captivating example of Yayoi Kusama's lifelong meditation on infinity. The shimmering and sublime transcend all physical space through her obsessive, but delicate accumulation of marks. The canvas becomes a boundless realm, woven with semi-circles painted against a dark ground that stirs up imaginations of the enigmatic, infinite cosmos. Instead of the more common choice of the artist to paint repetitive pattern on a monochrome ground, this painting stands out exquisitely in its ever-changing palette, creating an opulent gradient pool of cool colors tinted with swirls of white and sparks of red. In the *Beyond the Universe*, Kusama uses color as texture as she stains the surface with the mesmerizing ruby red and sapphire blue, resembling the act of absorption and immersion. Gracefully outlined rounded petals nestle into one another, recalling the form of cells that allude to the universe's essence and lifeblood. They are regenerative matter, as they seem to grow and flow beyond the very edges and corners of the picture plane.







The accumulation of these forms creates an abstract pattern that generates an expansive surface that resembles works by Barnett Newman and Mark Rothko. However, meant to be a defiance of the dominant Abstract Expressionist mode, with their all-over composition defined by large scale and expressive gesture, Kusama's process is repetitive and, as a result, meditative. By repeating a single touch of brush tirelessly over time, Kusama weaves a net of pigment that expands in color and structure from one circle to infinity. As a result of a stream of consciousness, the mesmerizing canvas entrances the viewer in its duality, being minimalistic and excessive at the same time. As Kusama proclaimed, "At first glance, the canvases look like nothing at all - just plain field of abstract tones", yet on closer inspection, 'nothing at all' revealed a vertiginous complexity, the effect of an endless regeneration (Y. Kusama, quoted in a press statement for *Yayoi Kusama: White Infinity Nets* exhibition at Victoria Miro, 2013, London).

Bringing together the subtle and luscious surfaces in her works from the 1950's with the crispness of her contemporary work, *Beyond the Universe* represents Kusama's signature style, and simultaneously marks the artist's transformation into the monumental works she makes today. The present work recalls a watercolor the artist painted in 1959, *Pacific Ocean*, that foreruns the iconic *Infinity Nets* series, which Kusama first conceived in the 1960s upon her arrival to New York. As the scholar Mignon Nixon describes, "shimmering like the ocean in a pattern of tiny loops that spread out like a voluminous fishing net beneath the canopy of the sublime sky, it encapsulates the 'wider world' that Kusama was hurrying to meet" (M. Nixon, "Coming to America: Infinity Net Paintings 1957-61," *Yayoi Kusama*, London, 2012, p.179).



Kusama traces the roots of her iconic style back to her childhood, when she first noticed signs of obsessive-compulsive disorder and hallucinations. Experiencing psychological depersonalization syndrome, she would visualize her hallucinations in indefinite reiterations of nets and dots that covered her surroundings and dissolved her body. Eventually, instead of fighting against her fear of becoming consumed by the proliferating dots and nets, she overcame her obsession by expressing her fantastic creation through her art. In this process, she explained, "my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality" (Y. Kusama, quoted in L. Hoptman and U. Kultermann, *Yayoi Kusama*, New York, 2000, p. 36). Consistent with its repetitive forms in infinite expansion, *Beyond the Universe* also resonates with Kusama's early *Accumulation* works, for which she covered chairs, suitcases and sometimes entire rooms with phallic, stuffed fabric protrusions. In obliterating the self and the world that surrounded her, the nets painted on canvases, as well as her surroundings, represent her dematerialized body that become part of the universal eternity and infinity.

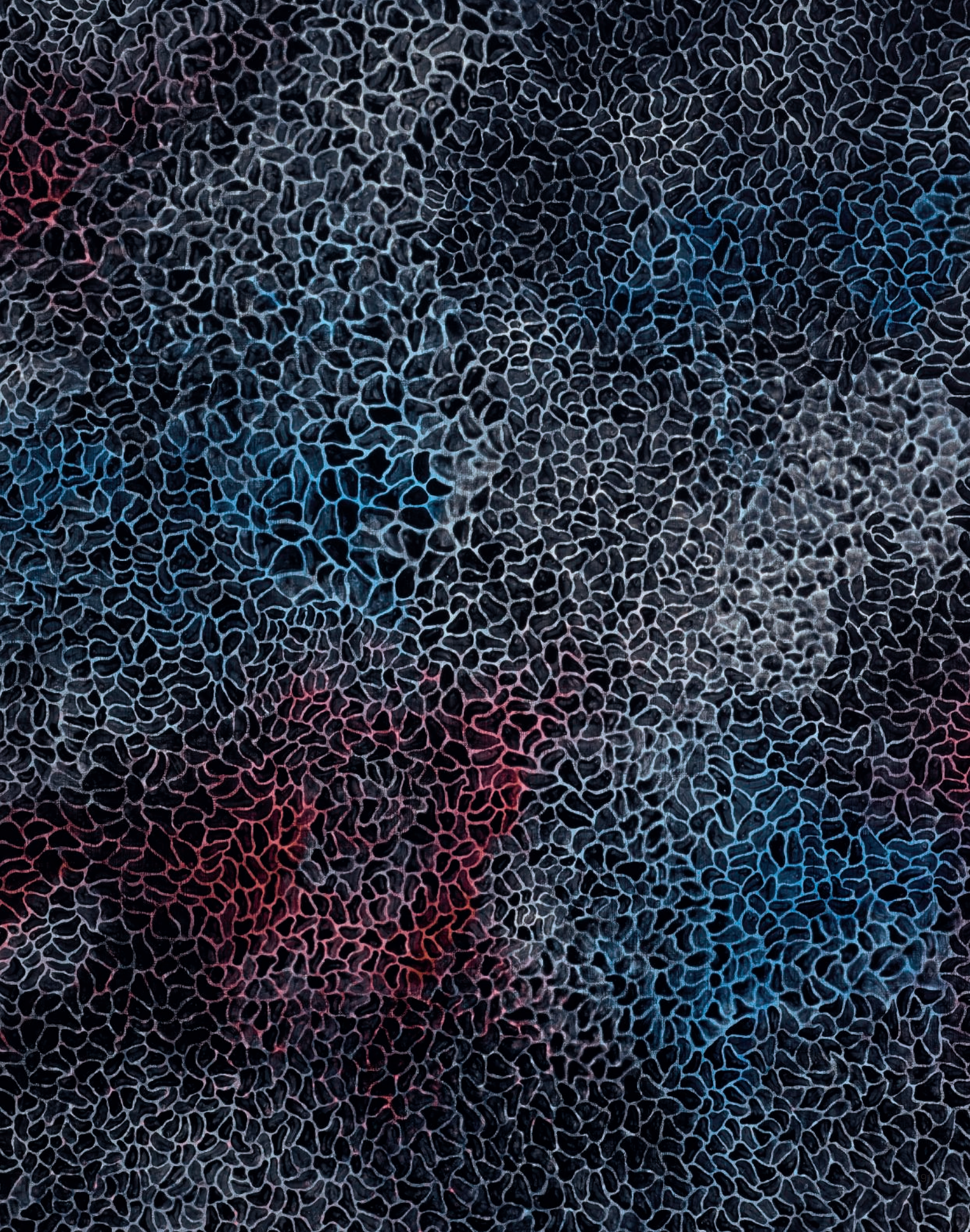
When Kusama debuted *Infinity Nets* at her first solo exhibition at the Brata Gallery in 1959, the second year after she moved to New York City, she made sure her voice would be heard in the Western art world dominated by Anglo-Saxon male artists. She successfully established herself through a range of art-related activities, including painting, drawing, sculpture, performance art, immersive installations, fashion and film. Her bold and relentless self-representation brought her international recognition, and encouraged the next generation of feminist, performance and post-Minimalist artists to pursue their own artistic expression. *Beyond the Universe* attests to the artist's unique world view that evolves from the personal to the universal, and her tireless quest to answer the poignant question, "How deep was the mystery? Did infinite infinities exist beyond our own universe?" (Y. Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2011, p. 23.)

above: Yayoi Kusama, Venice, 1992. Photo: © Chris Felver / Bridgeman Images. Artwork: © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc.

left: Sam Francis, *Blue-Back*, 1952, Albright-Knox Art Gallery, Buffalo, New York. © 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.

opposite: Present lot illustrated (detail).







667

# HELEN FRANKENTHALER (1928-2011)

## *Closing the Gap*

signed 'Frankenthaler' (lower right)  
acrylic on canvas  
105 x 81 in. (266.7 x 205.7 cm.)  
Painted in 1979.

\$700,000-1,000,000

### PROVENANCE:

M Knoedler & Co. New York  
Private collection, Miami, 1980  
M Knoedler & Co. New York  
Private collection, Palm Beach  
Private collection, Cleveland  
Shari Brownfield Fine Art, Jackson, Wyoming  
Acquired from the above by the present owner



Mark Rothko, *No. 14*, 1960. San Francisco Museum of Modern Art.  
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.







Standing at imposing eight feet in height, *Closing the Gap* is an epic example of Helen Frankenthaler's mature period during the 1970s when she developed her signature soak-stain technique by layering paint to create a fluid surface flooded with pigment. The opulent canvas enfolds the viewer with its voluptuous surface, the layered washes and transparencies absorb one into infinite recession, lulled by deep blues. Frankenthaler layers tone upon tone, with enigmatic pools of crimsons, burnt oranges, purples, pinks and indigos. Enhanced by the canvas's intense physical presence, the luminosity and viscosity of the hues conjure a sublime sensation akin to J.M.W. Turner's translucent seascapes and Mark Rothko's transcendent expanses of color.

Framed by a lavender band on four borders, the dynamic streaks and warm tones of red and orange punctuated through gestural strokes and uninhibited splatters encroach upon the swathes of dark blue in the upper left quadrant, creating a sense of "closing the gap." Frankenthaler's painterly handling of color fields balances volume and void. Widely recognized as a pivotal figure and an integral link between the first-generation New York School and the Color Field painters that followed, Frankenthaler creates an expressive mode through her own original voice. Frankenthaler's frustration with the patriarchal New York art scene that hailed masculinity and was dominated by men is mirrored in her paintings—she constantly struggled to close the gap and break the stereotypes of female artists who were only expected to create delicate, moody, or "pretty" paintings.

Frankenthaler's painting in the 1970s evolve into a more painterly style—the brushstrokes as well as the stains develop into more apparent traces of artistic intervention. Rather than pigment carrying the force of expression, the physical handling of the surface comes to participate in the work's expressive meaning. Collapsing figure and ground, areas of unbroken surface made up by large flat washes of color in *Closing the Gap* compel the viewer to savor the very nature of paint on canvas, making color itself the true subject. In the present work, she has successfully achieved what she aspired to: "color can be beautiful in terms of how it moves; yet it remains in place. If color doesn't move in

space, it is only decorative" (H. Frankenthaler, quoted by J. Elderfield, *Frankenthaler*, New York, 1989, p.184).

By the late 1970s, artists began returning to what was called a "new painterliness." In 1964, Clement Greenberg sought to capture these innovations in painting when he organized the groundbreaking exhibition at the Los Angeles County Museum of Art. The purpose of this exhibition was to highlight what he saw as a progression of Abstract Expressionism, explaining that "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).

The only female artist included in Post-Painterly Abstraction exhibition, Frankenthaler's participation in this momentous event signaled her position as a recognized leader amongst the Post-War American art scene. *Closing the Gap* is a culmination of strong emotion and a continued effort towards female equity, executed with a masterly technique and characterized by lustrous textures. "One carries one's signature, self, vocabulary through life" (H. Frankenthaler quoted in D. Dreishpoon, "It's a Matter of How You Resolve Your Doubts," in *Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s*, New York, 2014, p. 22).

above: Claude Monet, *The Japanese Bridge at Giverny*, 1918 – 1924. Musée Marmottan, Paris. Photo: Musée Marmottan Monet, Paris, France / Bridgeman Images.

opposite: Present lot illustrated (detail).







668

# ALEXANDER CALDER (1898-1976)

## *Untitled*

hanging mobile—sheet metal, wire and paint  
31 ½ x 55 ⅞ x 4 ½ in. (80 x 140 x 11.4 cm.)  
Executed *circa* 1947.

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

### PROVENANCE:

Joan Prats, Barcelona, gift of the artist, *circa* 1947  
Private collection, Barcelona, by descent from the above  
Anon. sale; Sotheby's, London, 26 June 2013, lot 14  
Acquired at the above sale by the present owner

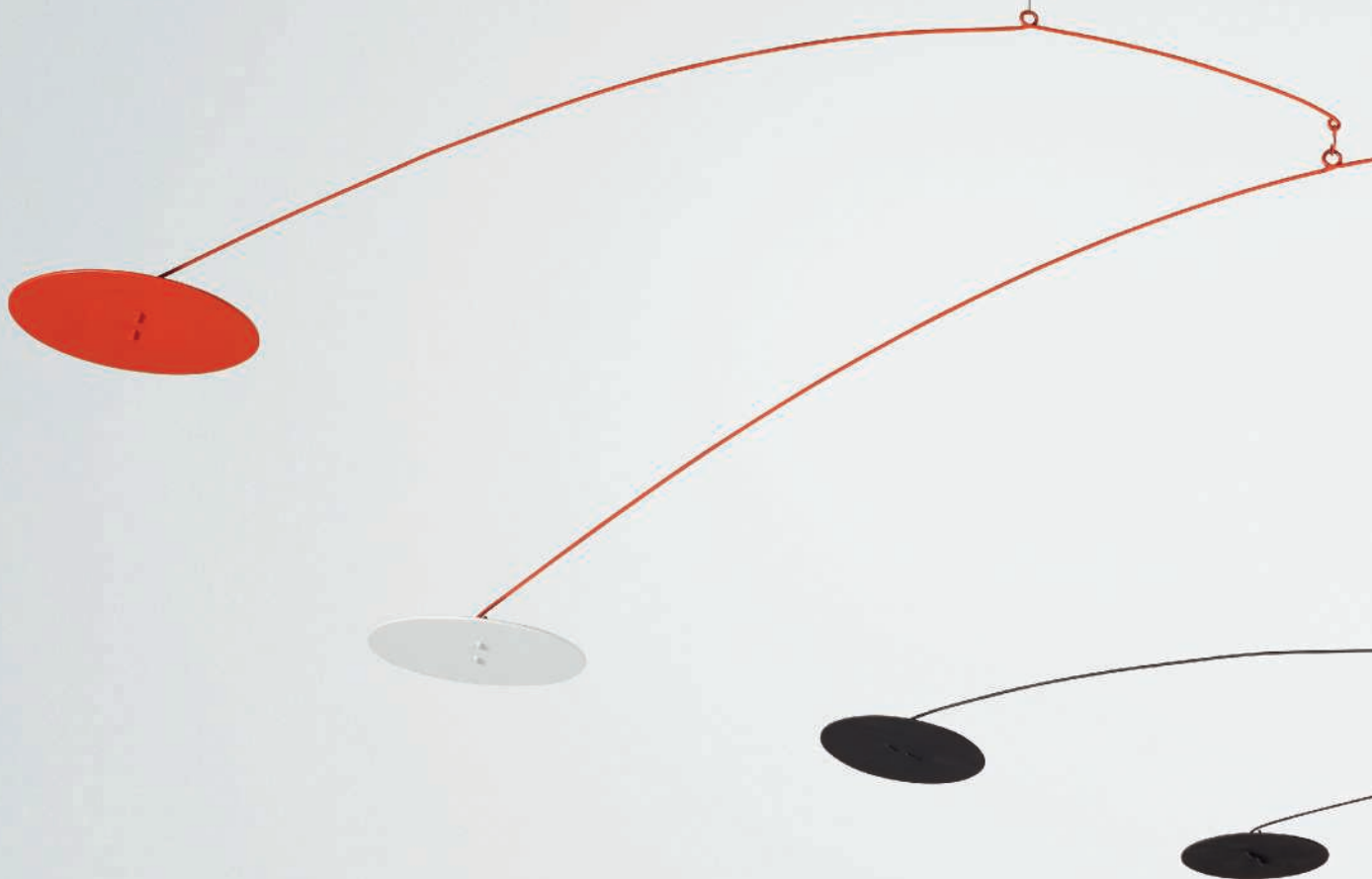
### EXHIBITED:

Barcelona, Fundació Miró, *Record de Joan Prats: Fundació Miró*,  
1995-1996, pp. 125 and 127 (illustrated).  
Mataró, Barcelona, Sales d'Exposicions de Can Palauet, *ADLAN i el  
Circ Frediani: Jocs Icaris*, December 1997- March 1998.

### LITERATURE:

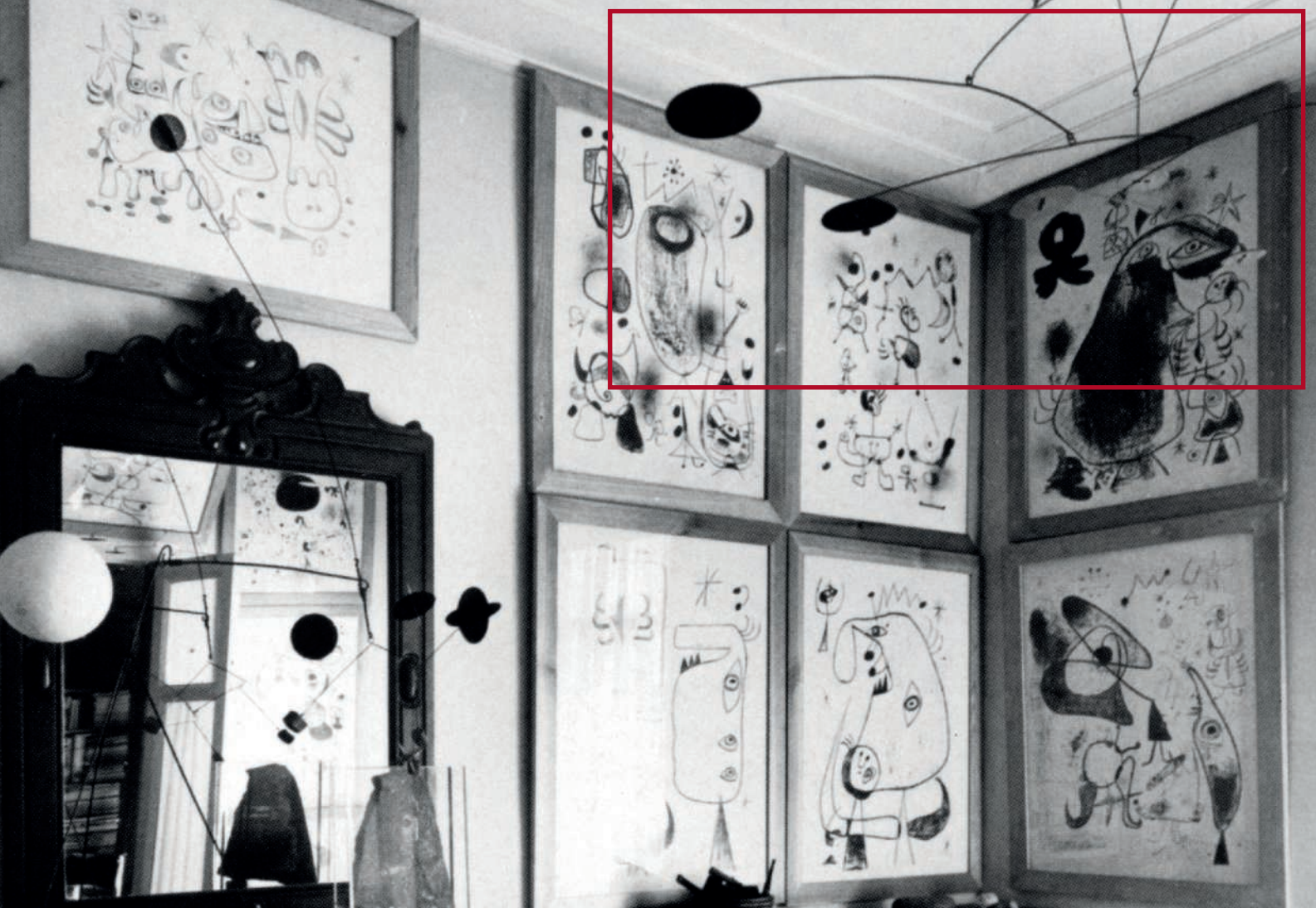
*Presència de Joan Prats*, exh. cat., Barcelona, Galeria Joan Prats, 1976,  
pp. 125 and 127 (illustrated).

This work is registered in the archives of the Calder Foundation, New York,  
under application number A14524.









Celebrated as a pioneering sculptor of the 20th century, Alexander Calder redefined the medium through the creation of his elegant hanging mobiles. Calder's *Untitled* achieves a graceful balance of form and movement that marks his innovation in the realm of kinetic sculpture. "Why must art be static?" he inquired, "You look at an abstraction, sculptured or painted, an intensely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect, but it is always still. The next step in sculpture is motion" (A. Calder, "Objects to Art Being Static, So He Keeps It in Motion," *New York World-Telegram*, June 11, 1932).

Measuring almost five feet across, *Untitled* features a delicate network of wires. Like many of Calder's mobiles, the linear elements expand outwards horizontally from a singular linear structure, budding biomorphic forms at each end. However, unlike some of Calder's other sculptures, *Untitled*'s network of wires also grows upwards, sprouting vertically as if a stalk reaching towards the light. This verticality lends a new plane of symmetry to the work's abstract nature.

Entirely hand-crafted in sheet metal, the mobile's gentle, organic form is contrasted by the industrial nature of the work's material. Painted in red, black, yellow, and white, the organic shapes formed at the end of each tentacle take on an elliptical curvature, evoking the outlines and colors emblematic of Modernism. Like Piet Mondrian and Joan Miró, Calder's contemporaries

and friends, his use of bold colors and strong emphasis on line achieve high contrast and strong emotion. Color is an integral part of *Untitled*, serving as an intrinsic vivacity rather than simply a decorative addition.

The beauty of *Untitled* lies in its nature as a kinetic sculpture. The network of wires interact autonomously with the physical environment, subject to the slightest atmospheric shift or human activation. The work levitates elegantly above the ground, occupying its own strata in the universe. The forms mimic the movement of air, casting everchanging shadows that make each Calder sculpture unique. *Untitled* exists in a perfect equilibrium, moving through its own rhythm of internalized motion. As Calder himself noted, "Nothing at all of this is fixed. Each element able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe" (A. Calder, "Comment réaliser l'art?" *Abstraction-Création, Art Non Figuratif*, no. 1 (1932), p. 6. Translation courtesy Calder Foundation, New York).

Exhibited at Fundació Miró in Barcelona in 1995, *Untitled* is a nuanced example of Calder's *oeuvre*. With its more vertical structure and vibrant colors, this particular work exists as a departure from Calder's sculptures with a more restrained black and white color palate. Executed around 1947, Calder went on to continue producing and perfecting his hanging mobiles through the 1950s onwards.

above: Joan Prats's residence, Barcelona, circa 1976 (present lot illustrated). Photo: Francesc Català-Roca. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York; © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

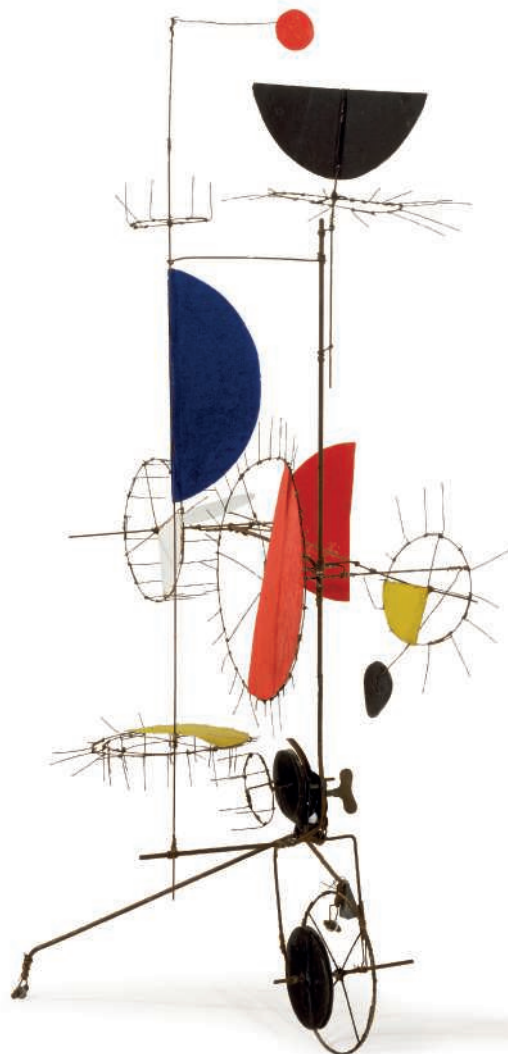
opposite above: Joan Miró, *The Port*, circa 1945. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

opposite below: Jean Tinguely, *Meta-Mechanical Automobile Sculpture*, 1954. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



Calder began producing kinetic sculptures after a visit to Piet Mondrian's studio in the 1930s. In reminiscing, he said, "I was very much moved by Mondrian's studio, large, beautiful and irregular in shape as it was... I thought at the time how fine it would be if everything there moved..." (A. Calder, quoted in H. Greenfeld, *The Essential Alexander Calder*, New York, 2003, p. 57). He noticed colored cardboard shapes pinned to the artist's walls as a method of experimenting with compositions. Calder used this as an opportunity to investigate how movement could be incorporated into his works. As he recalled, "I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate" (A. Calder, *An Autobiography with Pictures*, New York 1966, p. 113).

Calder's hanging mobiles grew in popularity after his 1946 solo show at the Galerie Louis Carre in Paris, which primarily featured hanging mobiles and stabiles. The exhibition was enhanced by an essay written for its catalogue by French philosopher Jean-Paul Sartre. As Sartre noted, "These hesitations and resumptions, gropings and fumbings, sudden decisions and, most especially, marvellous swan-like nobility make Calder's mobiles strange creatures, mid-way between matter and life. At times their movements seem to have a



purpose and at times they seem to have lost their train of thought along the way and lapsed into a silly swaying. My bird flies, floats, swims like a swan, like a frigate. It is one, one single bird. And then, suddenly, it breaks apart and all that remain are rods of metal traversed by futile little tremors" (J. Sartre, "Les Mobiles des Calder," in *Alexander Calder: Mobiles, Stabiles, Constellations*, exh. cat., Galerie Louis Carre, Paris, 1946, pp. 6-19, English translation by Chris Turner, from *The Aftermath of War: Jean-Paul Sartre* (Calcutta: Seagull, 2008). After another successful show in 1947, Calder solidified the status of his mobiles and his position at the forefront of Modernism. Splitting his time between Europe and New York, Calder's work represents a convergence of American boldness and Surrealist tendencies prevalent in Parisian art of the time. His style went on to serve as a precursor to the Abstract Expressionists, who were a forthcoming presence in New York.

Originally trained as an engineer, Calder's artistic practice stems from an instinctive approach to aerodynamics, balance, and weight distribution. He created visual poetry, molding harmony out of disparate parts. Calder's forms float with a graceful delicacy, existing independently of one another while simultaneously maintaining a sense of cohesion and unity. In the same sense, *Untitled* also invokes the artist's fascination with performance and stage design. Because a mobile's elements constantly teeter between stillness and motion, the mobile has the same kinetic energy that courses through actors on a stage. Breaking free of sculpture's heavy-handed forms and materials, Calder redefined the medium through his ability to cast metal airborne, setting his sculptures free in space.

Created at the precipice of Calder's rise to artistic fame, *Untitled* is reflective of his distinctive *oeuvre*. With its upward reaching verticality and distinctive color palate, the mobile invokes Modernist language of the time. The amorphous, organic forms animate the atmosphere surrounding the mobile as they follow the rhythm of activation and motion. Calder's *Untitled* highlights the dynamism of his mobiles, cementing them in 20th century art history.

# THE COLLECTION OF EILEEN AND I.M. PEI

**I.M. Pei was one of the last** century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over one hundred buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimate dwellings. Born in Guangzhou, China in 1917, Pei was a member of an illustrious family whose prominence reached back to the Ming Dynasty. Pei was especially close to his mother, an artist, poet, and musician, encouraged her son's creative impulses by bringing him to visit China's arresting vistas and ancient gardens. "I've come to them again and again," the architect said, "they are my guide as much as the work of Le Corbusier and Mies van der Rohe."

Pei was fascinated by the United States as depicted in Hollywood films—"College life in the U.S. seemed

to me to be mostly fun and games," he mused—and chose to pursue higher education in the America he thought he knew. Pei first enrolled at the University of Pennsylvania before transferring to the Massachusetts Institute of Technology. It was at the MIT library that he first encountered the bold new lines of the International Style, an architectural revolution led by European figures such as Le Corbusier that emphasized the blending of form with function, and that radically stripped away superfluous detailing.

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is the personal art collection that he and his wife, Eileen Loo Pei, had quietly assembled during their 72-year marriage. It is a unique group of works that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep

below: I.M. Pei's Grand Louvre, Musée du Louvre, Paris. Photo: Insights / UIG / Getty Images.







friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore, and Isamu Noguchi, many of whom epitomized the major movements of postwar and contemporary art history, are represented in the collection and were personal friends with whom the Peis maintained longstanding and warm relationships.

One of the most significant commissions ever granted to an American architect, as well as one of the most important cultural projects undertaken in the 20th century, Pei's Grande Louvre rivals Gustave Eiffel's eponymous tower as the symbol of modern Paris. "It involved not only [Pei's] thoughts about form, but history, sociology, engineering, and the complex workings of France," wrote Philip Jodidio, "a country where culture holds a position that is difficult to imagine in the United States." The Louvre pyramid has become a beloved symbol of Paris, and a meeting place for both Parisians and the millions of diverse art enthusiasts who visit each year. If, as Pei argued, "great artists need great clients," then the masterworks of art that

fill the Louvre's collection stand as some of his greatest patrons. Like the collection he built alongside his wife, they inspired the architect to integrate the past and present into one, harmonious expression of beauty.

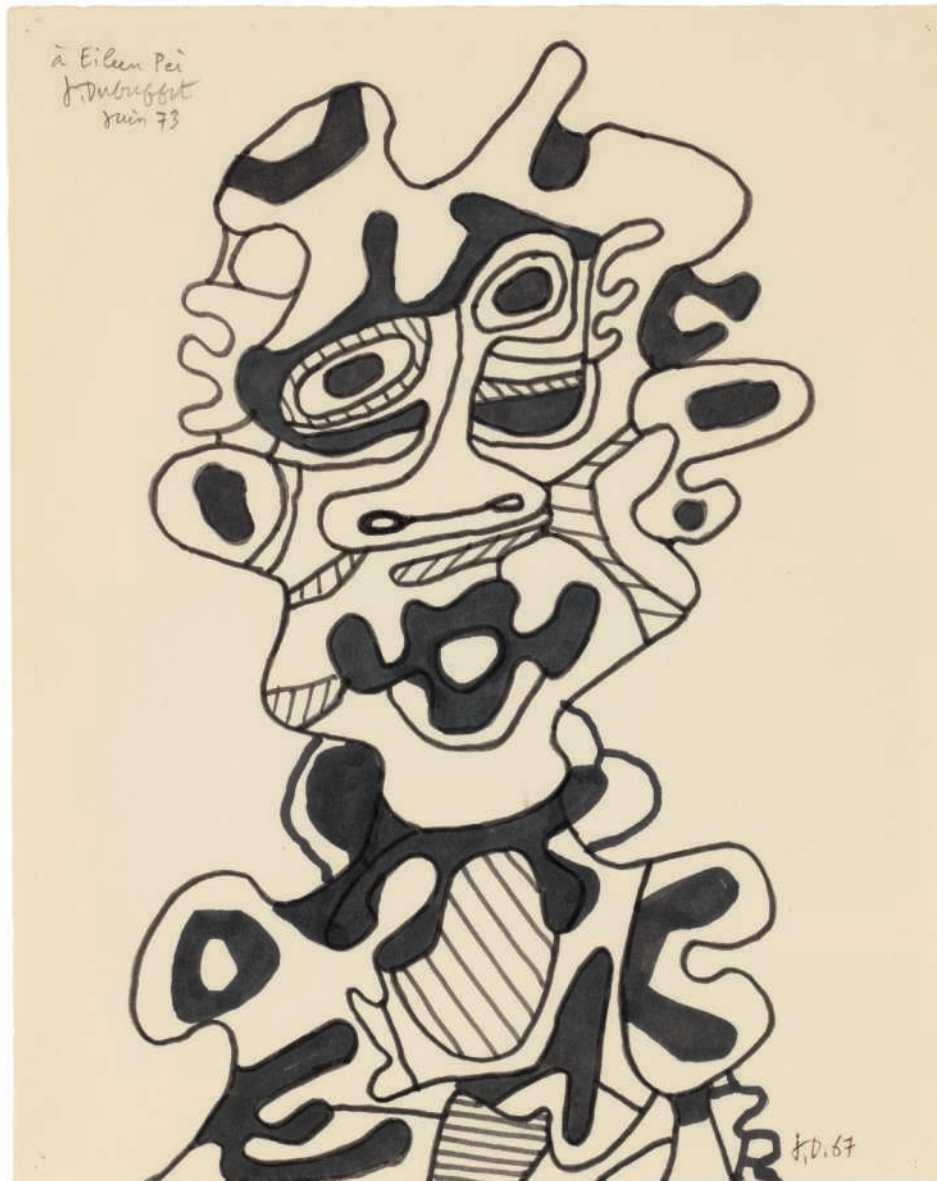
At the Pei family's residence in Manhattan and at their country retreat in Katonah, New York, the Peis lived surrounded by the work of influential artists. Eileen Pei possessed an especially strong curatorial eye, one that brought the couple into the studios of Dubuffet, Jacques Lipchitz, and others, where they acquired multiple works for their collection. The Peis' engagement with art and scholarship was never limited to American or European creative movements: throughout their lives, the couple maintained particularly close ties with Chinese writers, architects, artists, and intellectuals, evidenced by the many paintings and calligraphic works within the Collection. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle, and an aesthetic sensibility that celebrated a culture of creativity.

above: I.M. and Eileen in their home, New York, circa 1970s. Photo: Dennis Brack / Black Star. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris; All Rights Reserved - The Estate of Jacques Lipchitz.









670

JEAN DUBUFFET  
(1901-1985)

*Personnage (buste)*

signed with the artist's initials and dated 'J.D. 67' (lower right);  
signed and dedicated 'à Eileen Pei J. Dubuffet Juin 73' (upper left)  
ink on paper  
10 5/8 x 8 1/2 in. (27 x 21.6 cm.)  
Executed in 1967.

PROVENANCE:  
Gift of the artist to the late owners, 1973

LITERATURE:  
M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXII: Cartes, Ustensiles*, Lausanne, 1972, p. 133, no. 350 (illustrated).

\$15,000-20,000





671

JEAN DUBUFFET  
(1901-1985)

*Groupe (quatre personages)*

signed with the artist's initials and dated 'J.D. janvier 62' (upper left)  
India ink on paper  
15 3/8 x 11 7/8 in. (39.1 x 30.2 cm.)  
Executed in 1962.

\$50,000-70,000

PROVENANCE:

Cordier & Ekstrom, New York  
Acquired from the above by the late owners, 1963

EXHIBITED:

London, Robert Fraser Gallery, *Dubuffet: Recent Gouaches and Drawings*, April-May 1962, no. 18.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XIX: Paris Circus*, Lausanne, 1965, p. 137, no. 266 (illustrated).









672

## JEAN DUBUFFET (1901-1985)

### *Banc-Salon (maquette)*

signed 'J. Dubuffet' (on the base)  
epoxy paint on polyurethane, in ten parts  
overall: 24 x 78 x 59 in. (61 x 198.1 x 149.9 cm.)  
Executed in 1970.

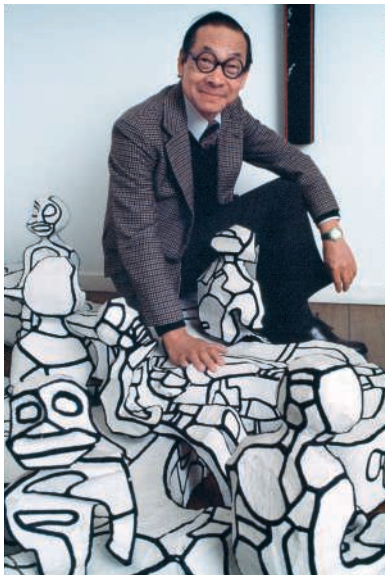
\$300,000-500,000

#### PROVENANCE:

Galerie Beyeler, Basel  
Acquired from the above by the late owners, 1971

#### LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXIV: Tour aux figures, amoncellements, cabinet logologique*, Lausanne, 1973, p. 127, no. 117 (illustrated).

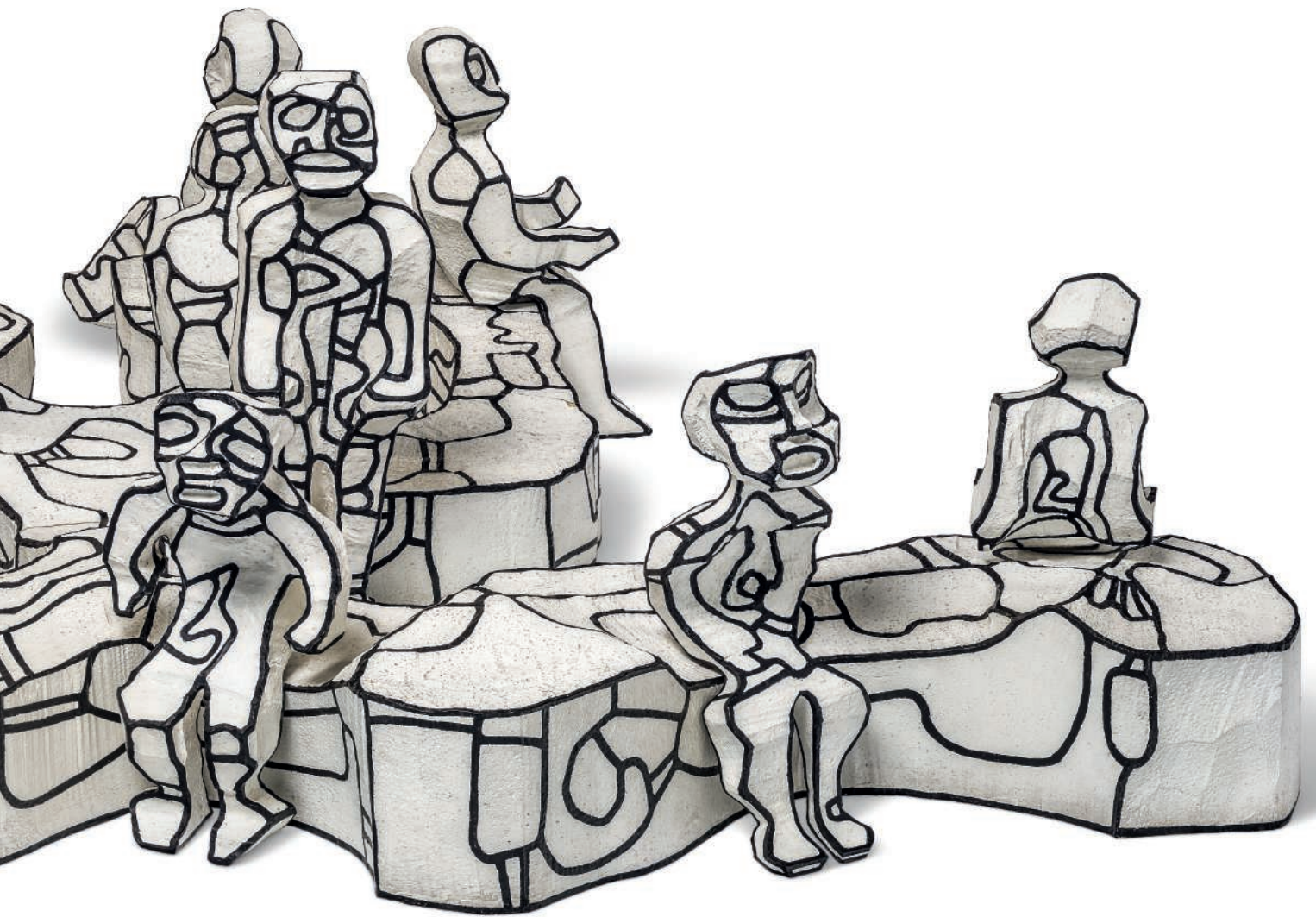


I.M. Pei in his residence, New York, 1979. Photo: © Bob Adelman Estate. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris; © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

previous spread: Present lot illustrated (detail).







673

## MORRIS LOUIS (1912-1962)

### *Alpha Beta*

Magna on canvas  
102 ½ x 159 ¼ in. (260.4 x 404.5 cm.)  
Painted in 1960.

\$800,000-1,200,000

#### PROVENANCE:

André Emmerich Gallery, New York  
Acquired from the above by the late owners

#### EXHIBITED:

Los Angeles County Museum of Art; Boston, Museum of Fine Arts and The St. Louis Art Museum, *Morris Louis: 1912-1962*, February-August 1967, p. 58, no. 36 (illustrated).

Washington, D.C., National Gallery of Art, *Morris Louis: Major Themes and Variations*, September 1976-January 1977, no. 7 (illustrated).

New York, The Museum of Modern Art; The Fort Worth Art Museum and Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Morris Louis*, October 1986-July 1987, pp. 138-139 (illustrated).

#### LITERATURE:

M. Fried, *Morris Louis*, New York, 1970, no. 119 (illustrated).

E. Lynn, "Louis in Australia," *Art International* 15, vol. 9, November 1971, p. 30.

P. Richard, "Morris Louis' 'Unfurled' Colors, Awesome Art," *The Washington Post*, 12 September 1976, p. G1 (illustrated).

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, pp. 165 and 220, no. 356 (illustrated).



Clyfford Still, *PH-1074*, 1956 - 1959. Clyfford Still Museum, Denver. © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Painted in 1960, *Alpha Beta* is a stellar example of Morris Louis's seminal *Unfurled* series, which the artist himself referred to "...as his most ambitious works" (J. Elderfield, *Morris Louis*, exh. cat., *Museum of Modern Art*, New York, 1986, p. 60). Louis's *oeuvre* helped expand the discourse of contemporary art by linking Abstract Expressionism and Color Field Painting. As a founder of the Washington Color School, Louis experimented with color, form and composition in his paintings, and *Alpha Beta* epitomizes this investigation. Diane Upright described this series of work as his "most audacious, innovative, pictorial statement" (D. Upright, *Morris Louis: The Complete Paintings (A Catalogue Raisonné)*, New York, 1985, p. 21). Further, distinguished curator John Elderfield emphasizes the importance of the *Unfurled* series, stating that, "these were the most radical, most extreme paintings to have been made since Pollock, Newman, and Still developed their characteristic styles. In many ways, these are more radical and extreme" (J. Elderfield, *Morris Louis The Museum of Modern Art*, New York, 1986, p. 62).













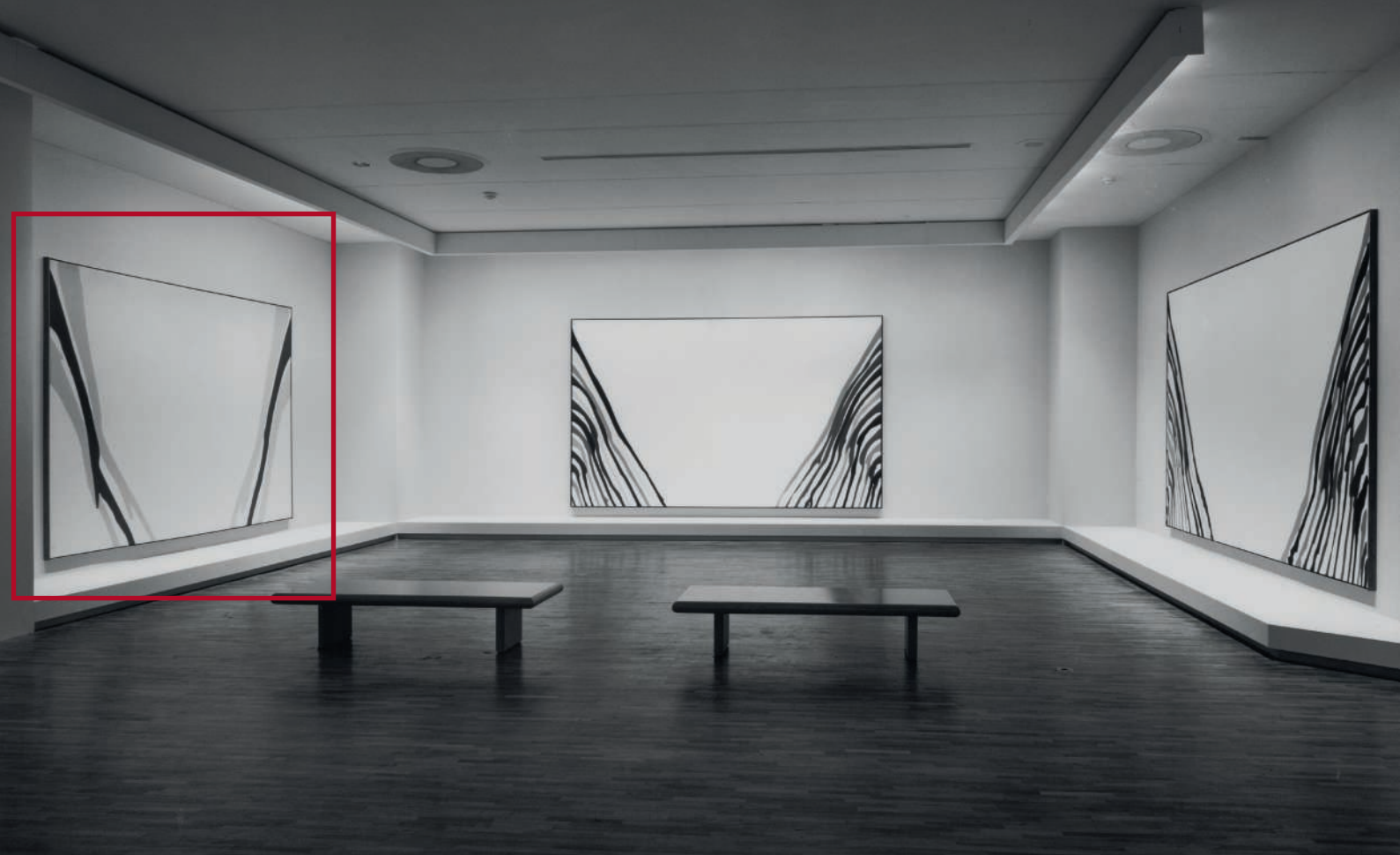


In this particular canvas, two banks of diagonal rivulets of paint—in a vibrant color sequence of yellow, green, yellow—flow down from the upper corners of the rectangular canvas. Louis created each rivulet by directing pours of acrylic resin paint onto the raw, unprimed canvas, allowing them to run in towards the center of the composition, framing its untouched center. Louis was inventive both in his choice of working materials, and in his artistic methods—not only did he champion the use of Magna paint, but his technique of pouring pigment onto the canvas and allowing the paint to run naturally was a pioneering step away from gestural painting, characteristic of Abstract Expressionism.

While the colored banks on opposing sides of the canvas are not identical, and do not exactly mirror each other, their overall effect is one of balance and harmony. The work invites the viewer to examine the subtle differences between the seemingly symmetrical rivulets and meditate on the role of color, movement and negative space in the painting. Art critic Michael Fried highlights the uniqueness of this series of work: “the emphasis Louis places on the bare canvas in the *Unfurleds*, the sheer primacy he gives it, has no equivalent in the work of any other painter” (M. Fried, *Morris Louis*, New York, 1970, p. 33). Thus, Louis’s use of negative space has proven to be as stunning and impactful as his dynamic paint pours. In fact, curator John Elderfield suggests that, “THE MOST ASTONISHING, most radical feature of the *Unfurleds* is the sheer emptiness of their centers” (C. Greenberg, quoted in J. Elderfield, *Morris Louis: The Museum of Modern Art*, New York, 1986, p. 71).

Louis was a perfectionist who assured that each painting he produced was made using the highest quality of materials. In fact, it was with the *Unfurled* series that Louis switched to using a more porous and higher quality canvas which, “allowed the Magna to penetrate the canvas rapidly to produce the crisp contours so crucial to most of the *Unfurleds*” (D. Upright, *Morris Louis: The Complete Paintings (A Catalogue Raisonné)*, New York, 1985, p. 56). In addition, Louis thinned out his Magna paint, which allowed him to pour his iconic bands of paint across the canvas with ease, all “while retaining the full saturation and intensity of the colors” (D. Upright, *ibid.*, p. 57).





above: Installation view, *Morris Louis*, October 1, 1986–January 4, 1987, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

opposite: I.M. Pei in his residence, New York, 1979. Photo: © Bob Adelman Estate. Artwork: © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved; © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

flap: Present lot illustrated (detail).

*Alpha Beta* hails from the collection of world-renowned architect and art collector I.M. Pei and has been included in many important exhibitions of the artist's work. In 1967, the painting was exhibited at the Los Angeles County Museum of Art in a show entitled *Morris Louis: 1912–1962*, which later traveled to the Museum of Fine Arts, Boston and the St. Louis Art Museum. In an exhibition review, art critic Philip Lieder described the monumental influence Louis's paintings have on their viewers: "one senses, from the earliest Veils through the inspired triumph of the *Unfurleds*, an extravagance of ambition that seeks nothing short of majesty" (P. Lieder, "You may think you appreciate Morris Louis, but do you really?," *New York Times*, February 1967, p. 177). *Alpha Beta* was exhibited twice more—at the Washington, D.C. National Gallery of Art in 1976–1977 and at New York's Museum of Modern Art in 1986–1987. Upon viewing Louis's MoMA show, art historian and critic Michael Brenson detailed the impactful qualities of Louis's work: "Throughout the show, his stains and rivulets of paint [were] complex and moving" (M. Brenson, "Art: Morris Louis Show," *New York Times*, October 1986, p. 96).

Gaining notoriety in the midst of the Abstract Expressionist movement of the 1950s, Louis was inspired by fellow painter Helen Frankenthaler to push the boundaries of his methods, in particular, his use of

materials and color. Working in vibrant hues, without a brush, Louis's work bridged a transition between the gestural, spontaneous mark-making of Abstract Expressionism and the flat, vibrantly-colored and crisp designs of Color Field paintings. Michael Fried describes the ingenious of the *Unfurleds* series, detailing how "Louis made major art out of what might be called the *firstness of markings* as such—a firstness prior to any act of marking, prior to individuation as a particular type of mark ...One's experience of the *Unfurleds* can be vertiginous. The banked rivulets—here again their vibrant, biting color is crucial—open up the picture-plane more radically than ever before, as though seeing the first marking we are for the first time shown the void. The dazzling blankness of the untouched canvas... like an infinite abyss...opens up behind the least mark we make on a plane surface" (M. Fried, *Morris Louis*, New York 1970, p. 33).

*Alpha Beta* is a singular work of art historical importance and a prime example of Louis's unparalleled contributions to the Color Field movement and the Washington Color School. Further, the work is an outstanding example of his iconic *Unfurled* series, considered by many to be his most recognizable and influential body of work.

674

## AL HELD (1928-2005)

### *Compass Rose*

signed and dated 'AL HELD 74' (on the reverse)

acrylic on canvas

96 x 144 in. (243.8 x 365.8 cm.)

Painted in 1974.

\$80,000-120,000

#### PROVENANCE:

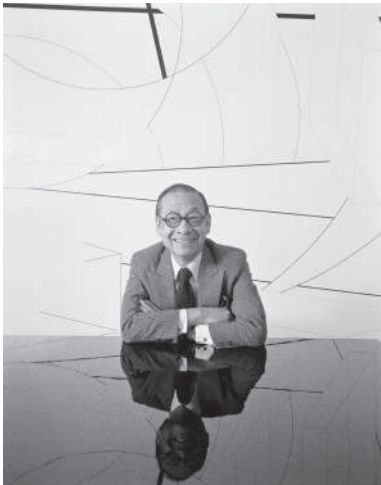
André Emmerich Gallery, New York

Acquired from the above by the late owners

#### LITERATURE:

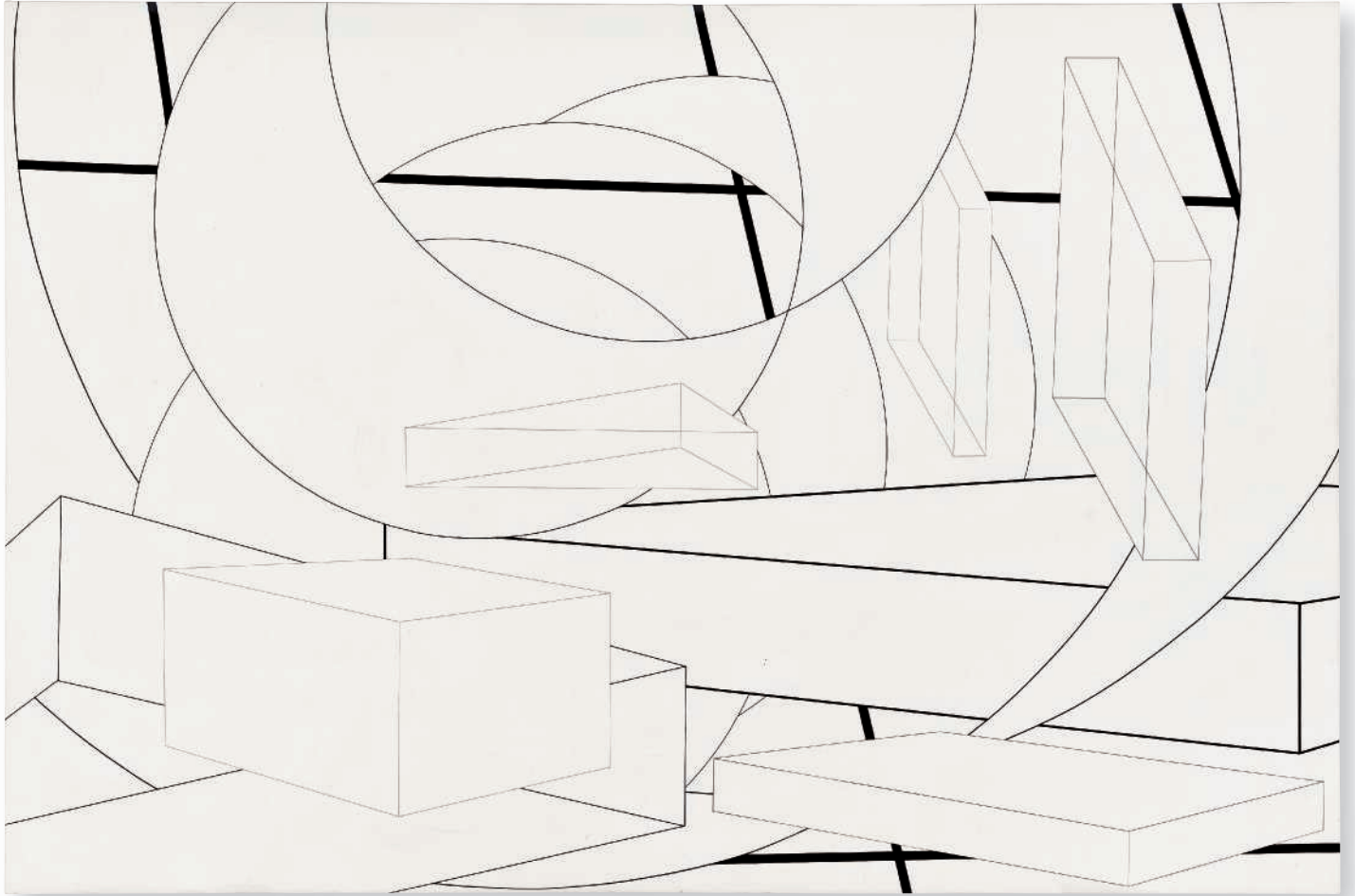
*Al Held*, exh. cat., New York, Whitney Museum of American Art, 1974, pp. 98-99 (installation view illustrated).

C. Wiseman, *I. M. Pei: A Profile in American Architecture*, New York, 1990 (installation view illustrated on the cover).



I.M. Pei, New York, 1982 (present lot illustrated). Photo: Evelyn Hofer / Getty Images. Artwork: © 2019 Al Held Foundation, Inc. / Licensed by Artists Rights Society (ARS), New York.





675

## ISAMU NOGUCHI (1904-1988)

### *Floor Frame*

stamped with the artist's signature and number 'Isamu Noguchi 4/6'  
(on the reverse of the larger element)  
bronze with black patina, in two parts  
larger element: 15 x 41 x 24 in. (38.1 x 104.1 x 61 cm.)  
smaller element: 6 5/8 x 13 1/2 x 6 5/8 in. (16.8 x 34.3 x 16.8 cm.)  
installation dimensions variable

Conceived in 1962 and cast in 1974. This work is number four from an edition of six plus one artist's proof, of which only five were fabricated.

\$100,000-150,000

#### PROVENANCE:

Acquired directly from the artist by the late owners, *circa* 1975

#### LITERATURE:

S. Hunter, *Isamu Noguchi*, New York, 1978, n.p. (illustrated).  
N. Grove and D. Botnick, eds., *The Sculpture of Isamu Noguchi, 1924-1979*, New York, 1980, no. 519 (illustrated).  
Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 519B-4/6 (illustrated).



Isamu Noguchi at Cordier and Ekstrom Gallery, New York, circa 1963 (another version of present lot illustrated).  
Photographer unknown. Artwork: © 2019 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.





676

## ED RUSCHA (B. 1937)

### *Hog*

signed and dated 'E. Ruscha 1970' (lower left)  
gunpowder on paper  
image: 9 ¾ x 27 ¼ in. (24.8 x 69.2 cm.)  
sheet: 11 ½ x 29 in. (29.2 x 73.7 cm.)  
Executed in 1970.

\$250,000-350,000

#### PROVENANCE:

Janie C. Lee Gallery, Dallas  
Private collection  
Anon. sale; Sotheby Parke Bernet, New York, 22 May 1975, lot 383B  
Private collection, New York  
Anon. sale; Christie's, New York, 11 May 1983, lot 253  
Acquired at the above sale by the late owners

#### EXHIBITED:

Fort Worth Art Center Museum, *Contemporary American Art: Los Angeles (from Fort Worth-Dallas Collections)*, January-February 1972.  
New York, H. Peter Findlay Works of Art, *Paintings and Drawings, 1967-1973 by Ed Ruscha*, December 1974.

#### LITERATURE:

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 256, no. D1970.20 (illustrated).

*I soaked some gunpowder in water once, and I saw it separated all the salt out of it. I just did it as an experiment. The gunpowder itself is in granules. I could see it would make a good choice of materials; it could actually impregnate on paper. You could use it almost like charcoal... Graphite was much more laborious, but it has a different feel altogether... So gunpowder was simple, it was easy to get going.*

---

—Ed Ruscha





677

ANTHONY CARO  
(1924-2013)

*Writing Piece "Were"*

steel  
27 x 40 x 7 in. (68.6 x 101.6 x 17.8 cm.)  
Executed in 1979.

\$80,000-120,000

PROVENANCE:  
Acquired directly from the artist by the late owners

LITERATURE:  
D. Blume, *Anthony Caro: Catalogue Raisonné Vol. II, Table and Related Sculptures 1979-1980, Miscellaneous Sculptures 1974-1980, Bronze Sculptures 1976-1980*, Cologne, 1981, p. 23, no. 496 (illustrated).  
T. Fenton, *Anthony Caro*, New York, 1986, p. 124 (illustrated).  
H.F. Westley Smith, *Anthony Caro: Small Sculptures*, Farnham and Burlington, 2010, p. 22.





678

ANTHONY CARO  
(1924-2013)

*Writing Piece "Lo"*

steel

10 ½ x 18 ½ x 3 in. (26.7 x 47 x 7.6 cm.)

Executed in 1978.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the late owners

LITERATURE:

*Anthony Caro: Table and Related Sculptures 1966-1978*, exh. cat.,  
Kunstverein Braunschweig, 1979, p. 247, no. 462 (illustrated).

D. Blume, *Anthony Caro, Catalogue Raisonné Vol. I, Table and Related  
Sculptures 1966-1978*, Cologne, 1981, p. 247, no. 462 (illustrated).





679

## LILA KATZEN (1932-1998)

*Antecedent (Small Version)*

steel, in two parts

overall: 6 x 25 x 11 in. (15.2 x 63.5 x 27.9 cm.)

Executed *circa* 1975.

**PROVENANCE:**

Acquired directly from the artist by the late owners

\$1,000-1,500





680

## CHRYSSA (1933-2013)

### *Drawing for Chinese Cityscape*

signed 'Chryssa' (lower left); inscribed 'Study for Sculpture in Chinatown' (upper left)

pastel, charcoal and gouache on paper

10 x 23 ¼ in. (25.4 x 59.1 cm.)

Executed in 1985.

#### PROVENANCE:

Acquired directly from the artist by the late owners

#### LITERATURE:

D. Schultz, *Chryssa: Cityscapes*, New York and London, 1990, pp. 36-37, no. 11 (illustrated).

\$4,000-6,000

681

## JACK TWORKOV (1900-1982)

### Note (WS #1)

signed, titled and dated 'NOTE WS #1 Tworkov 68' (on the reverse)  
 oil on linen  
 80 x 70 in. (203.2 x 177.8 cm.)  
 Painted in 1968.

\$15,000-20,000

### PROVENANCE:

Nancy Hoffman Gallery, New York  
 Acquired from the above by the late owners, 1980

### EXHIBITED:

New York, Whitney Museum of American Art, *Jack Tworkov: Recent Paintings*, February-March 1971, no. 4.  
 Toledo Museum of Art, *Paintings of Jack Tworkov*, October-November 1971.  
 Hanover, Dartmouth College, Jaffe-Friede Gallery, *Jack Tworkov: Winter Term Artist-in-Residence*, February-March 1973, n.p. (illustrated).  
 Denver Art Museum, *Jack Tworkov: Recent Paintings*, November 1974-January 1975, no. 4.  
 Cleveland, New Gallery of Contemporary Art; Columbus, Ohio State University, The Sullivant Gallery; Youngstown State University, Kilcawley Center Art Gallery and Cincinnati, The Contemporary Arts Center, *Jack Tworkov: Recent Paintings and Drawings 1968-1975*, November 1975-April 1976, no. 1 (illustrated).  
 Glasgow, Third Eye Centre; Edinburgh, Fruitmarket Gallery; Liverpool, Academy Gallery; Belfast, Ulster Museum and Newcastle-upon-Tyne, Hatton Gallery, *Jack Tworkov: Paintings 1950-1978*, May-December 1979, p. 41, no. 15 (illustrated).  
 New York, The Solomon R. Guggenheim Museum, *Jack Tworkov: Fifteen Years of Painting*, April-June 1982, p. 20, no. 3 (illustrated).  
 Philadelphia, Pennsylvania Academy of the Fine Arts, *Jack Tworkov: Paintings 1928-1982*, January-April 1987, no. 62 (illustrated).

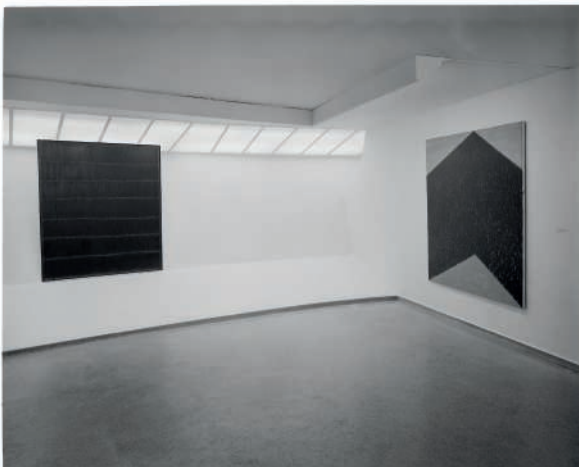
New York, Mitchell-Innes & Nash, *Jack Tworkov: Rhythm, 1955-1970*, February-March 2007.

New York, Alexander Gray Associates, *Jack Tworkov: Mark and Grid, selected paintings 1931-1982*, September-October 2015, p. 31 (illustrated).

### LITERATURE:

K. Baker, "Jack Tworkov," *Artforum*, 9 April 1971, p. 80.  
 H. Kramer, "Art: Jack Tworkov's Latest at Whitney," *The New York Times*, 6 February 1971, p. 25 (illustrated).  
 R. Griffin, "Tworkov paintings portray gentleness," *The Oregonian*, 6 October 1974.  
 M. Schwendener, "Art in Review: Jack Tworkov," *The New York Times*, 16 March 2007, p. E29.

This work is archived as No. 478 in the catalogue raisonné project compiled and edited by Jason Andrew for the Estate of Jack Tworkov.



Installation view, *Jack Tworkov: Fifteen Years of Painting*, April 6 - June 20, 1982; Solomon R. Guggenheim Museum, New York. Photo: Solomon R Guggenheim Museum. Artwork: © 2019 Artists Rights Society (ARS), New York.





PROPERTY FROM THE COLLECTION OF  
EMILIE S. KILGORE

682

## WILLEM DE KOONING (1904-1997)

### *Woman in the Garden I*

signed 'de Kooning' (lower left)  
oil on paper mounted on canvas  
42 x 29 <sup>7</sup>/<sub>8</sub> in. (106.7 x 75.9 cm.)  
Painted in 1967.

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

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1980

#### EXHIBITED:

New York, M. Knoedler & Co., *de Kooning: Paintings and Drawings Since 1963*, November-December 1967, p. 60 (illustrated).

Paris, M. Knoedler & Co., *de Kooning: Peintures Récentes*, June 1968, no. 9.

University of California, Berkeley, Powerhouse Gallery,  
*Willem de Kooning: Recent Work*, August-September 1969.

#### LITERATURE:

*Willem de Kooning from the Hirshhorn Museum Collection*, exh. cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, 1993, p. 98, no. 36 (installation view illustrated).

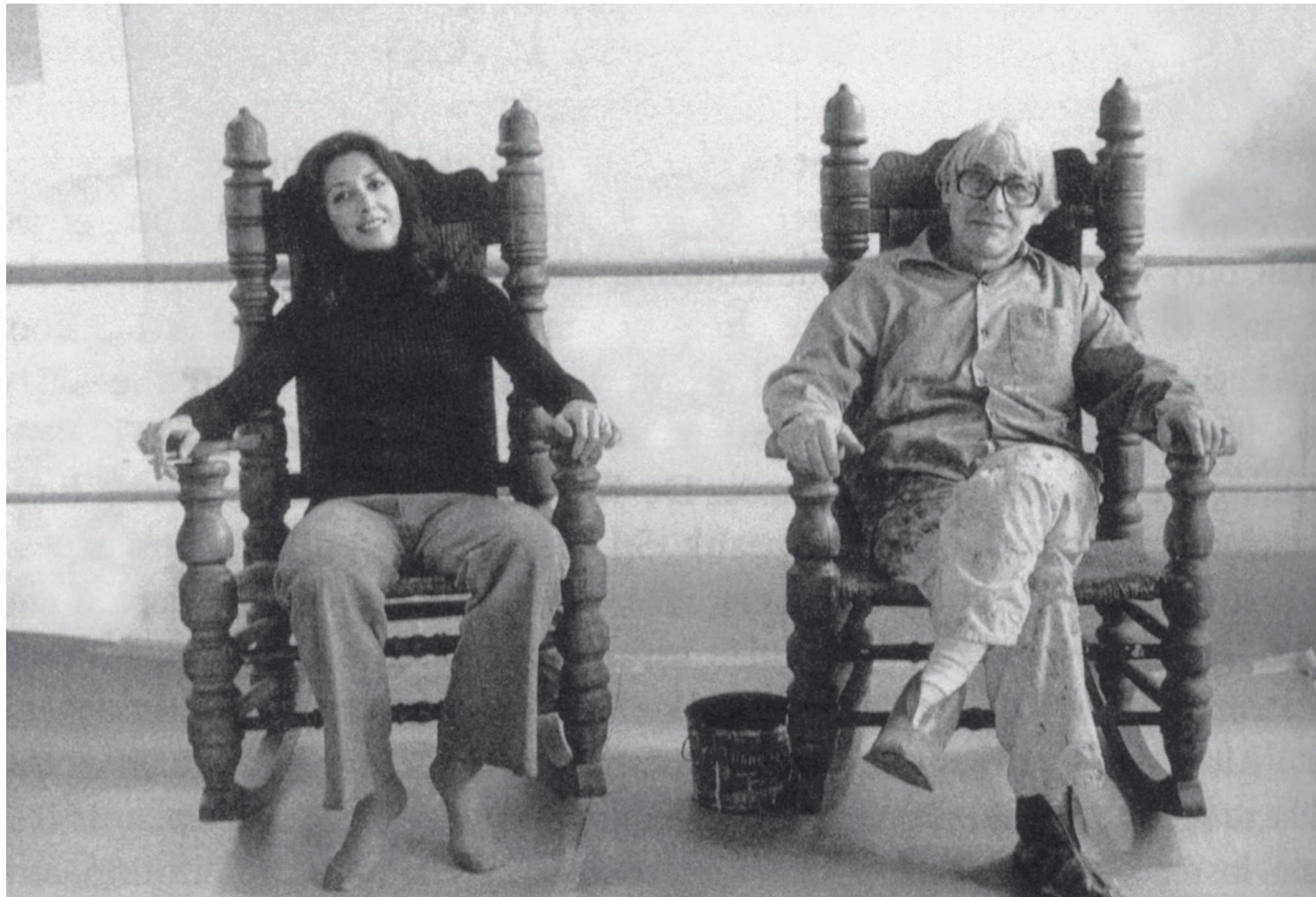


Peter Paul Rubens, *Venus before a Mirror*, 1614 - 1615. Photo: Erich Lessing / Art Resource, New York.









Willem de Kooning's *Woman in the Garden I* hails from one of the artist's most important periods and extends his engagement with the subject matter most closely associated with his work: that of the female figure. De Kooning's flowing brushstrokes depict a seated woman, with legs elegantly crossed at knee, hips rotated, and torso all gracefully wrapped together in one subtle, human form. The artist presents us with a figure that is both embraced and embracing, absorbed and projected, assuredly held within the confident, virtuous brushwork and thick, impassioned gestural applications of color. The present work is offered from the personal collection of Emilie S. Kilgore, one of the most significant figures in the artist's life during the 1970s. The pair met late in the artist's life and their relationship breathed new life into his work; thus, *Woman in the Garden I* acts a particularly intimate memento from this significant period of his life.

The present work displays the increasing sensuality and liquidity of loose and bold brushstrokes that are found in his very best works. The works of the 1960s place the figure as integrated within a landscape—blurring the distinction between the two. The spirit of interconnectedness and ambiguity is reiterated time and time again in the pigment-laden brushstrokes of the painting. His move from New York to Springs, Long Island in 1963 introduced a whole new 'openness' to the artist's compositions, and a well-received retrospective of his paintings in 1968 (organized by the Stedelijk Museum in Amsterdam, and traveling to institutions

in London, New York, Chicago, and Los Angeles), had lifted the artist's spirits, resulting in a new sense of potency in his paintings.

This period is undeniably important in other ways too: in August 1970, de Kooning met Emilie Kilgore at a dinner party in Bridgehampton, Long Island. Kilgore was summering on Long Island having had recently been uprooted from Manhattan for Houston with her husband and family. For the rest of that summer—and in the years following—de Kooning and Kilgore would become close, spending time in his studio, over lunches, and taking day-trips into Manhattan to dine with friends, see exhibitions, and attend ballet and theatre. For the periods when she was in Houston, the two would send letters to one another: "between 1970 and 1979, when he began to have difficulty writing, de Kooning sent Mimi seventy-five long and impassioned love letters—an extraordinary outpouring of feeling" (M. Stevens and A. Swan, *Willem de Kooning: an American Master*, New York, NY, 2004, p. 540). Their relationship deepened over the decade, growing impassioned: "[De Kooning] showered Kilgore with extravagant statements, such as 'I dedicate all of my paintings to you.' In the spring of 1971, he sent her a painting in Houston" (*Ibid.* p. 551)

For de Kooning, the 1960s were also abundant with innovation and exploration not only in his subject matter but also with the materials he used in the studio. By the time the artist would paint *Woman in the Garden I*, he had developed expertise in introducing new and various

above: Mimi Kilgore and Willem de Kooning, early 1970s. Photo: Courtesy Emilie Kilgore.

opposite above: Pablo Picasso, *Large Nude in a Red Armchair*, 1929, Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York..

opposite below: Installation view, *De Kooning: Paintings and Drawings Since 1963*, November-December 1967, M. Knoedler and Co., New York. Photo: Owen Murphy Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



media in his oil paints, producing significant results by including water (providing a unique volume and viscosity to the paint), safflower oil (significantly extending drying time, and thus, malleability and working time), and large amounts of white paint (producing high degrees of luminosity). These three changes to his working method would allow de Kooning to develop compositions with a new dimensionality rarely seen in his previous works within his *oeuvre*—and unlike any others seen alongside his contemporaries. As with other works of the 1960s, *Woman in the Garden I* is heavily impastoed and passionately colored, the final composition of this work was undoubtedly built upon prior states of the image which were meditated on and manipulated by the muscular scraping and vigorous brushing that has become characteristic of de Kooning's mid-career work.

In the heyday of Abstract Expressionism, critic Harold Rosenberg had declared that paintings would be “an arena in which to act... what was to go on the canvas was not a picture but an event” (H. Rosenberg, “The American Action Painters”, *ArtNews*, (December 1952), p. 22). It was thereby prescribed that the action of painting—the event—would replace or supersede any substantial observation, representation, or outside life presented by the painter in the visual frame of the artwork. And yet, as we see with de Kooning's work across decades—and with *Woman in the Garden I* specifically—there existed a meaningful resistance to both trend and classification, distinguishing his work from a generation of his peers and distancing his decisions from outside opinion or consensus. *Woman in the Garden I* is a prime example of the individualism and dynamism associated with de Kooning's output of the 1960s, evidencing that his engagement with the female figure worked to transcend the tension between picture and event, observation and genre. De Kooning's sensuous paintings of women provoke what it means



to depict elementally and radically: “I have no opinion on women... I do not particularly stress the masculine or feminine viewpoint. I am concerned only with human values” (S. de Hirsch, “A Talk with de Kooning,” *Intro Bulletin: A Literary Newspaper of the Arts* 1, no. 1, October 1955, p. 1 & 3).



## MILTON AVERY (1885-1965)

### *Yellow Robe*

signed and dated 'Milton Avery 1960' (lower left)

oil on canvas

59 ½ x 49 ¾ in. (151.1 x 126.4 cm.)

Painted in 1960.

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

#### PROVENANCE:

The artist

Donald Morris Gallery, Birmingham, Michigan

Acquired from the above by the present owner, *circa* 1989

#### EXHIBITED:

New York, Grace Borgenicht Gallery, *Milton Avery: Figure Paintings 1960*, January 1961.

Vienna, Galerie Würthle; Salzburg, Zwerglgarten; Belgrade, Kalemegdan Pavilion; Skoplje, Umetnicki Pavillion; Zagreb, Moderna Galerija; Maribo, Umetnostna Galerija; Ljubljana, Moderna Galerija, Rijeka; London, American Embassy; Darmstadt, Landesmuseum, *Vanguard American Painting*, June 1961-May 1962, no. 6.

Birmingham Museum of Art, *Milton Avery: 1893-1965*,

October-November 1968, no. 21 (illustrated).

Washington, D.C., Smithsonian Institution, The National Collection of Fine Arts; The Brooklyn Museum and The Columbus Gallery of Fine Arts, *Milton Avery*, December 1969-May 1970, no. 115 (illustrated).

Detroit, Donald Morris Gallery, *Milton Avery*, January 1979.

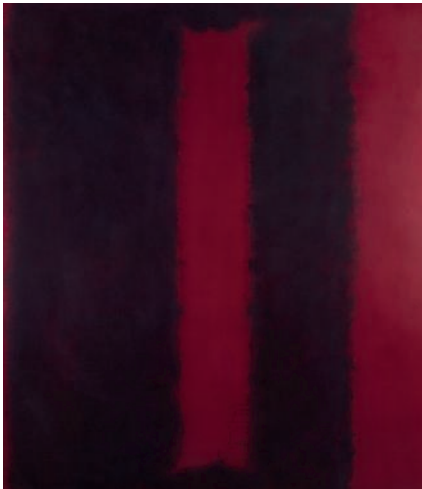
#### LITERATURE:

C. Willard, "In the Art Galleries, *The New York Post*, 10 January 1965, n.p. (illustrated).

J.C. Hakanson, "Canvas Rife with Quirky Yankee Vision," *Detroit News*, February 1979.

H. Zucker, "Recognition Builds Slowly: A Quiet Artist, Avery Captured Everything's Essence," *The Eccentric*, 1 February 1979, n.p. (illustrated).

B. Haskell, *Milton Avery*, New York, 1982, p. 165, no. 133 (illustrated).



Mark Rothko, *Untitled [Black on Maroon] [Seagram Mural Sketch]*, 1959. Tate, London. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.







Executed in sweeping blocks of color, *Yellow Robe* epitomizes Milton Avery's distinctive hallmarks of simplified representational forms designed to contemplate the psychology of the subject at hand. His superior stylistic and conceptual sensibilities granted him critical acclaim not only for his own thoughtful and visually striking aesthetic, but also for his valuable impact on a new generation of important post war and contemporary painters.

In 1952, Avery discussed his approach to employing color blocks in his work: "I do not use linear perspective, but achieve depth by color – the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature" (as quoted in R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51). In *Yellow Robe*, Avery employs this technique to celebrate his subject—likely his wife Sally, whom he often depicted—by executing her in bright tones of white, yellow and red juxtaposed against the muted darker shades of the background. As a result, the illuminated figure stands proudly at the forefront of the canvas, creating a sense of depth and dimensionality without the conventional application of shading and linear perspective. At the same time, the curvilinear edges of the soft, organic form, coupled with the contrasting color block technique, create a sense of harmony throughout the composition.

In *Yellow Robe*, Avery avoids falling into a reductive stylistic experimentation by maintaining his quintessential grounding in experience and the personality of his subject. Evoking his core fascination with color and abstraction, the painting exudes strength through its dramatically contrasting single-tone hues. The assertiveness of his subject is further underscored by Sally's stance with hands on hips, a classic power pose. Indeed, Avery almost overemphasizes her monumentality through his play with proportion and striking color; as Barbara Haskell explains, the artist often "introduced elements of humor into [his] self-portraits and early genre scenes through scale distortion, exaggerated color, and caricature" (as quoted in *Milton Avery*, New York, 1982, p. 33).

By fusing color block techniques with simplified two-dimensional abstraction, Avery's work forms a compelling dialogue with both the Color Field and Abstract Expressionists working in the post-war period, including artists such as Mark Rothko, Adolph Gottlieb, Barnett Newman and Helen Frankenthaler. Many of these artists attributed to Avery their understanding and appreciation for the power that color has on the artistic experience and would anchor their work around this central idea to push their own aesthetics.

Avery and his wife Sally enjoyed a particularly close relationship with Mark Rothko and Adolph Gottlieb, who often visited the Averys late into the evening for sketching sessions or readings. Recalling summers spent together, Sally stated, "...Rothko and Gottlieb would come around and study his paintings and just absorb them by osmosis" (as quoted in K.E. Willers, *Milton Avery & The End of Modernism*, Roslyn Harbor, New York, 2011, p. 32). Indeed, before Rothko developed his own signature style, he employed figurative painting quite similar to Avery, such as *Woman in a Hat Shop*, c. 1936. Even later in his hallmark aesthetic, Rothko uses Avery's technique of thinly applying pigment to reveal bits of the white canvas underneath.

Both Abstract Expressionists were not hesitant to speak publicly about Avery's prolific talents. Gottlieb acknowledged his admiration for the conceptual thought behind Avery's approach: "I have always thought he was a great artist. When Social Realism and the American Scene were considered the important thing, he took an aesthetic stand as opposed to regional subject matter" (as quoted in B. Haskell, *Milton Avery*, New York, New York, 1982, pg. 56). Rothko discussed in his commemorative essay upon Avery's passing the older artist's ability to evoke a certain quietude and poetry in his art through his domestic subjects and landscapes. As illustrated by *Yellow Robe*, Rothko acknowledged how Avery "fashioned great canvases, that far from the casual and transitory implications of the subjects, have always gripped lyricism, and often achieve the permanence and monumentality of Egypt" (as quoted in B. Haskell, *Milton Avery*, New York, New York, 1982, pg. 181).

above: Adolph Gottlieb, *Flotsam at Noon (Imaginary Landscape)*, 1952. Museum of Modern Art, New York. © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

opposite: Milton Avery in his studio, New York, 1961. Photo: Arnold Newman Properties / Getty Images. Artwork: © 2019 Milton Avery Trust / Artist Rights Society (ARS), New York.







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## BOB THOMPSON (1936-1966)

### *The Entombment*

signed, inscribed, titled and dated 'B Thompson '60  
"The Entombment" New York, N.Y.' (on the reverse)  
oil on canvas  
39 3/8 x 49 3/4 in. (100 x 126.4 cm.)  
Painted in 1960.

\$80,000-120,000

#### PROVENANCE:

Horace Richter Gallery, Tel Aviv  
Acquired from the above by the present owner, *circa* 2000

#### EXHIBITED:

New York, Vanderwoude Tananbaum Gallery, *Bob Thompson*,  
February 1990.



Wassily Kandinsky, *Landscape with Rain*, 1913. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

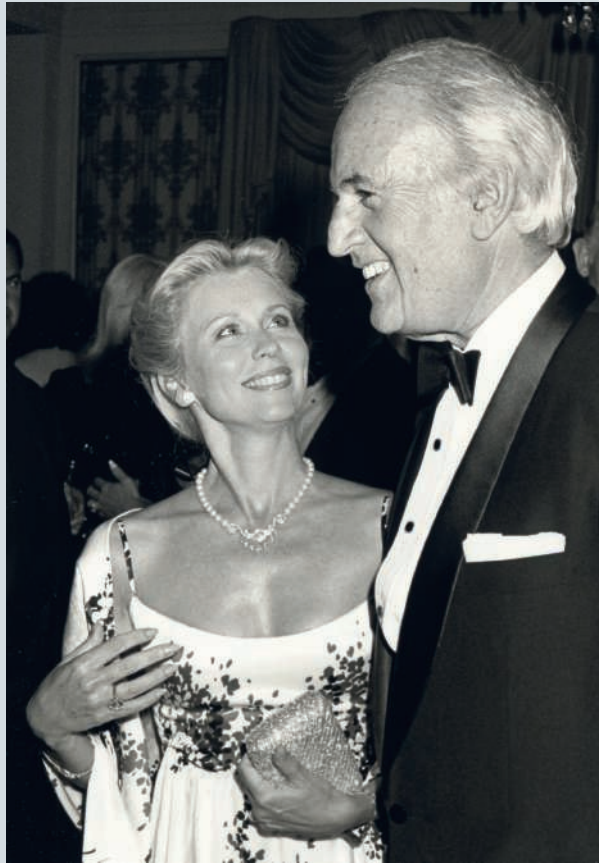




PROPERTY FROM THE COLLECTION OF

# COURTNEY SALE ROSS

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This prestigious collection of artworks by Willem de Kooning, and his artistic contemporaries Arshile Gorky and Josef Albers, from the Collection of Courtney Sale Ross celebrates works that span the early part of the artist's career. An educator and documentary filmmaker, Mrs. Ross became friends with the artist in the early 1980s after meeting him while producing her documentary *Strokes of Genius: de Kooning on de Kooning*. As a friend of the artist's wife, Elaine, Mrs. Ross portrayed de Kooning like no one else could, and began to assemble an exemplary collection of works from the early part of his career—works that illustrate the artist's transformation into one of most important figures in 20<sup>th</sup> century art.

The collection uniquely encapsulates de Kooning's artistic evolution from the 1930s through the 1950s, as well as the artwork produced by his peers around the same time. A timeline on the next two pages illustrates the artist's trajectory and artistic achievements during this time frame. Born in Rotterdam in 1904, de Kooning immigrated to the United States in 1926 where he developed friendships with artistic contemporaries such as David Smith, Sidney Janis, and Arshile Gorky. Within a few years of arriving in America, de Kooning met Juliet 'Julie' Browner, who would become the muse for *Reclining Nude (Juliet Browner)*, an early female figurative drawing from the collection.

The subject of the female form became one of the artist's central themes throughout his career. As seen in *Reclining Nude* and other earlier works, de Kooning portrayed the female form with poignant *chiaroscuro* and detail. This early style reflects the fluent and assured hand he developed as a young draftsman at the Rotterdam Academy. While developing angular and abstract treatments, de Kooning's earlier drawings of women more closely resemble the familiar, storied female form that has permeated art history.

During the 1940s, de Kooning befriended artists such as Jackson Pollock and Franz Kline. While he continued drawing women, he began using color as another medium through which he could push the limits of abstraction. As seen in his landmark 1945 painting, *Pink Angels*, de Kooning abandoned entirely the incorporation of literal figuration, wholly rejecting traditional forms of representation. Instead, he blurred figure and ground, creating fleshy biomorphs that marked the next step in evolution towards the abstract.

From 1950 to 1952, de Kooning launched into a period of dramatic innovation which saw a more thorough investigation of abstraction. With drawings that included not one, but two or three, women, de Kooning revolutionized the treatment of the figure in American art, developing the unique style for which he became so celebrated. Many works of the 1950s feature abstracted forms that act as a force of



gravity, holding the composition together amidst a field of angles, curves, and energetic marks. Understanding the importance and power of line, de Kooning forged a new language of expression, demonstrating his unique command of graphite, charcoal, and pastel on paper. This command was accented by a series of erasures, which lent a temporal dimension to each work, alluding to a sense of change and movement over time.

De Kooning's works on paper played a vital role in developing his large-scale paintings, many of which are now in major museum collections. It was during the 1950s that de Kooning began working on the *Woman* series that became one of his greatest artistic achievements; one work in this series, *Woman I*, is now housed in the permanent collection of the Museum of Modern Art in New York and celebrated as an embodiment of de Kooning's *oeuvre*.

Drawn towards artists and intellectuals, Mrs. Ross first met de Kooning while producing her *Strokes of Genius...* documentary series for PBS in 1982. Though the artist initially refused to be interviewed by members of Mrs. Ross's production team, he finally agreed to participate only if she would interview him. The two quickly formed a bond, a friendship that would last well after they had finished filming.

Off-camera, de Kooning once mentioned that his Presidential Medal of Freedom, which had been received from Lyndon B. Johnson in 1964, had been stolen. Mrs. Ross told her husband, then-boss of Warner Communications Steve Ross, who managed to persuade the government to issue a replacement (something which was highly unusual). After the private ceremony at the White House, the de Koonings and Rosses came across Georgia O'Keeffe, also a Medal of Freedom recipient, who was at the East Wing of the National Gallery installing a Stieglitz exhibition. Ms. O'Keeffe shared some New Mexico vistas with de Kooning, emphatically and lovingly reminding him that, at the time of their creation, he had just been starting to paint. Seeing the two giants of American art together was a touching moment for Mrs. Ross.

Throughout her life, Courtney Sale Ross has wholeheartedly devoted herself to a diversity of philanthropic causes and personal pursuits. The founder of a Dallas-based contemporary art gallery, producer of acclaimed documentary films, and benefactor of artistic and educational institutions, she continues to build upon an already inspiring civic and cultural legacy.

Born and raised in Bryan, Texas, and educated at Skidmore College, Courtney Sale Ross married Steven J. Ross in 1982; soon after their marriage, the couple welcomed a daughter, Nicole, into their lives. Mr. Ross earned a reputation as one of the late twentieth-century's most notable businessmen, famously transforming Warner Communications into Time

Warner, the world's largest entertainment and media company at its creation in 1989. Together, the Rosses became well-known patrons of charitable causes, a tradition Mrs. Ross has proudly continued in the years following her husband's passing in 1992.

Among the Rosses' most notable achievements is the Ross School in East Hampton, New York, a private institution first established to provide an education for their beloved daughter and several of her friends. Mrs. Ross would go on to significantly expand the Ross School, which now educates nearly 500 students across its lower and upper schools. In developing the curriculum for the Ross School, Mrs. Ross worked closely with cultural historian William Irwin Thompson and mathematician Ralph Abraham. Students learn the history of the world, and trace the development of civilization through engaging and innovative programming. More recently, Mrs. Ross has worked to bring this unique educational model to an even larger audience through the Manhattan-based Ross Institute, which aims to transform learning by providing youth with the tools necessary to succeed in an increasingly international and complex world.

In many ways, Mrs. Ross's holistic approach to education finds its parallel in her private collection of fine art, a diverse assemblage reaching from the 3<sup>rd</sup> century BC to the present day. Encompassing works from myriad world cultures and aesthetic philosophies, the collection is unified by Mrs. Ross's exceptional connoisseurial eye—one that has been honed across years of scholarship and the pursuit of beauty.

right: Willem de Kooning in his studio with *Woman I*, circa 1952. Photo: Kay Bell Reynal. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

opposite: Courtney Sale Ross and Steven J. Ross, New York, 1987. Ron Galella / Contributor.



# WILLEM DE KOONING

## A TIMELINE



Willem de Kooning, *Reclining Nude (Juliette Brauner)*, 1938. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Meets Juliet Browner, who becomes the muse for his first abstract female drawing: *Reclining Nude (Juliet Browner)* from 1938. She would later move to California to marry Man Ray.



Willem de Kooning and Franz Kline at Sidney Janis Gallery, New York, 1959. Photo: Fred W. McDarrah / Getty Images.

Meets Franz Kline, who would become a close friend and source of influence and inspiration

1929-1931

Meets fellow artists, including Arshile Gorky, who would go on to become one of his closest friends



Arshile Gorky, *Study for the Betrothal*, circa 1946-1947. © 2019 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York

1934

1936

Is included in his first museum exhibition, *New Horizons in American Art*, at the Museum of Modern Art, New York

1939-40



Willem de Kooning, *Abstraction*, 1945. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

1945

Paints *Pink Angels*, one of his earliest forays into a blended style of abstraction and figuration



Willem de Kooning, *Pink Angels*, 1945. Frederick R. Weisman Art Foundation, Los Angeles. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





Josef Albers, *Study for Homage to the Square: terrestrial II*, 1960. © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

April: First one-man exhibition, *de Kooning*, housed at the Charles Egan Gallery, New York, results in favorable reviews in *ARTnews* and by Clement Greenberg.

July: At the invitation of Josef Albers, teaches at Black Mountain College in North Carolina



Willem de Kooning, *Two Women*, 1952. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Willem de Kooning, *Two Women*, circa 1951-1952. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

First one-man exhibition at Sidney Janis Gallery, *Paintings on the Theme of the Woman*, features *Woman I*, which the Museum of Modern Art, New York acquires in June.

1948

1950

1953

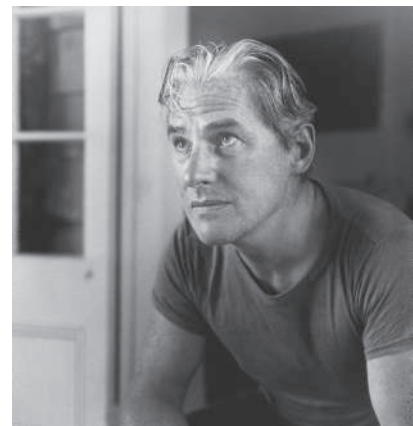


Willem de Kooning, *Excavation*, 1950, Art Institute of Chicago. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Completes *Excavation* and begins work on *Woman I*. The Art Institute of Chicago purchases *Excavation* shortly thereafter.



Willem de Kooning, *{Woman I}*, 1950 - 1952. Museum of Modern Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Willem de Kooning, East Hampton, 1953. Photo: Tony Vaccaro / Getty Images.

PROPERTY FROM THE COLLECTION OF  
COURTNEY SALE ROSS

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## WILLEM DE KOONING (1904-1997)

### *Two Women*

signed 'de Kooning' (lower right)  
graphite on paperboard  
14 ½ x 16 ½ in. (36.8 x 41 cm.)  
Drawn circa 1951-1952.

\$600,000-800,000

#### PROVENANCE:

The artist  
Xavier Fourcade, Inc., New York  
Acquired from the above by the present owner, 1982

#### EXHIBITED:

New York, The Solomon R. Guggenheim Museum, *20th Century Master Drawings*, November 1963-January 1964.

Amsterdam, The Stedelijk Museum; London, The Tate Gallery; New York, The Museum of Modern Art; The Art Institute of Chicago and Los Angeles County Museum of Art, *Willem de Kooning*, September 1968-September 1969, no. 121 (New York) and no. 108 (Amsterdam; illustrated).

Chicago, Richard Gray Gallery, *Willem de Kooning*, October-November 1974, no. 14 (illustrated).

Cambridge, Massachusetts Institute of Technology and Chicago, Museum of Contemporary Art, *Drawings by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Philip Guston*, February 1975-February 1976, no. 24 (illustrated).

London, Gimpel Fils and Zürich, Gimpel & Hanover Galerie, *Willem de Kooning: Recent Paintings*, June-October 1976.

New York, Xavier Fourcade, Inc., *Works on Paper, Small Format, Object: Duchamp to Heizer*, February-March 1977.

Pittsburgh, Carnegie Institute Museum of Art, *Eduardo Chillida/Willem de Kooning*, October 1979-January 1980, p. 112, no. 82 (illustrated).

New York, Whitney Museum of American Art, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 1983-February 1984, p. 50, no. 42 (illustrated).

#### LITERATURE:

G. Drudi, *Willem de Kooning*, Milan, 1972, no. 163 (illustrated).

H. Rosenberg, *Willem de Kooning*, New York, 1973, no. 98 (illustrated).



Installation view, *The Drawings of Willem de Kooning*, December 7, 1983-February 26, 1984, Whitney Museum of American Art, New York (present lot illustrated). Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





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## WILLEM DE KOONING (1904-1997)

### *Two Women*

signed 'de Kooning' (lower center)  
pastel and wax crayon on paper  
15 x 18 7/8 in. (38.1 x 47.9 cm.)  
Executed *circa* 1952.

\$800,000-1,200,000

#### PROVENANCE:

The artist  
Xavier Fourcade, Inc., New York  
Acquired from the above by the present owner, 1982

#### EXHIBITED:

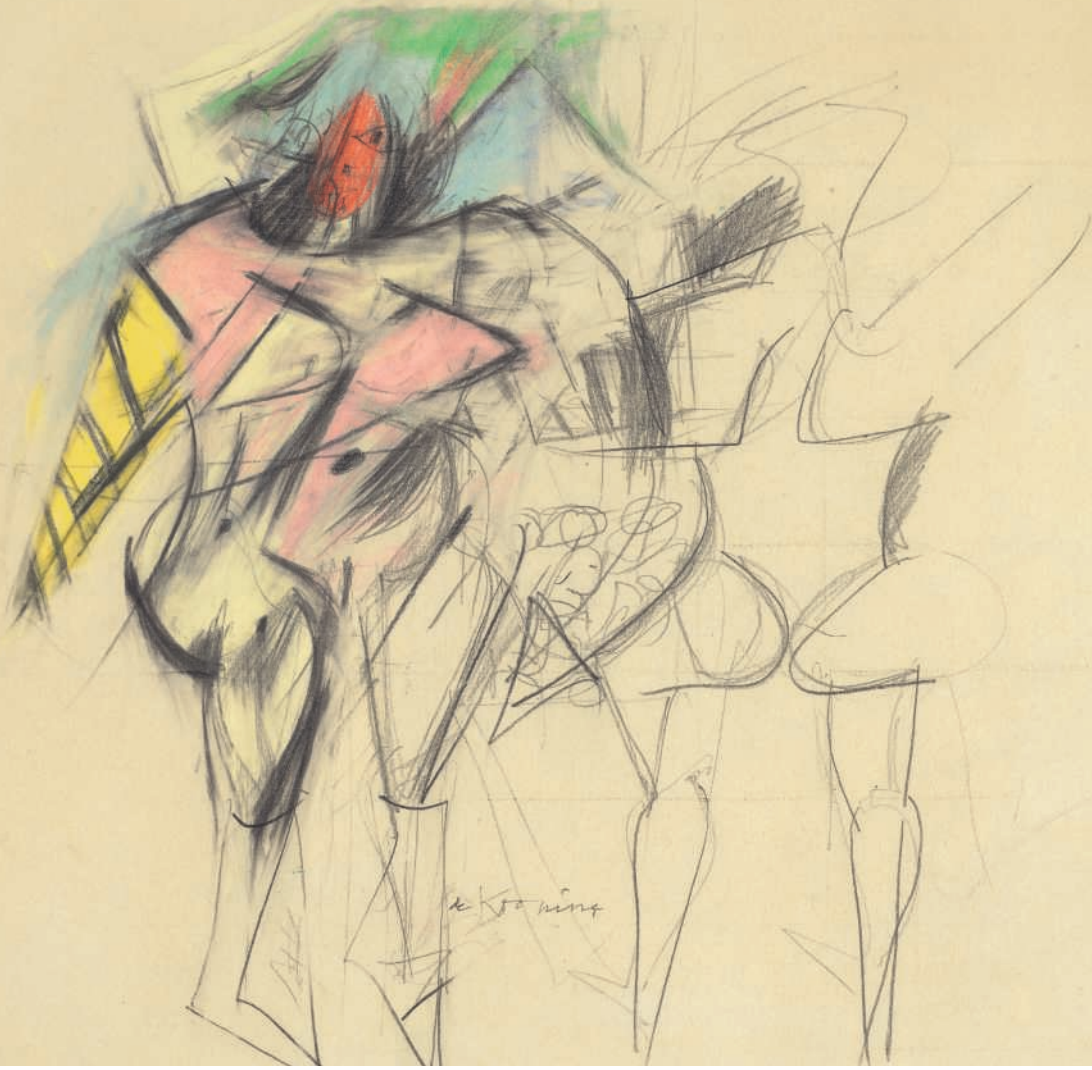
Minneapolis, Walker Art Center; Ottawa, The National Gallery of  
Canada; Washington, D.C., The Phillips Collection; Buffalo,  
Albright-Knox Gallery; Houston, The Museum of Fine Arts and St.  
Louis, Washington University Gallery of Art, *Willem de Kooning:  
Drawings and Sculptures*, March 1974-June 1975, no. 61.



Willem de Kooning, *Woman I*, 1950 - 1952.  
Museum of Modern Art, New York. Artwork: ©  
2019 The Willem de Kooning Foundation / Artists  
Rights Society (ARS), New York. Photo: © The  
Museum of Modern Art / Licensed by SCALA /  
Art Resource, New York.



①



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## WILLEM DE KOONING (1904-1997)

### *Reclining Nude (Juliet Browner)*

signed 'de Kooning' (lower right)  
graphite on paper  
image: 7  $\frac{3}{8}$  x 10  $\frac{1}{2}$  in. (18.7 x 26.7 cm.)  
sheet: 10  $\frac{1}{2}$  x 13  $\frac{1}{8}$  in. (26.7 x 33.3 cm.)  
Drawn circa 1938.

\$120,000-180,000

#### PROVENANCE:

The artist  
Xavier Fourcade, Inc., New York  
Acquired from the above by the present owner, 1982

#### EXHIBITED:

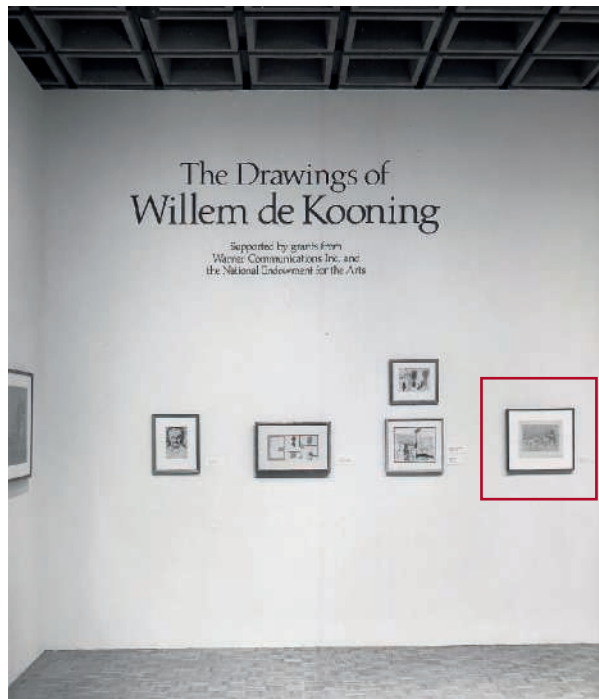
Amsterdam, The Stedelijk Museum; London, The Tate Gallery; New York, Museum of Modern Art; The Art Institute of Chicago and Los Angeles County Museum of Art, *Willem de Kooning*, September 1968-September 1969, p. 39, no. 107 (illustrated; New York) and no. 95 (Amsterdam; illustrated).  
Minneapolis, Walker Art Center; Ottawa, The National Gallery of Canada; Washington, D.C., The Phillips Collection; Buffalo, Albright-Knox Gallery; Houston, The Museum of Fine Arts and St. Louis, Washington University Gallery of Art, *Willem De Kooning: Drawings and Sculptures*, March 1974-June 1975, no. 3.  
New York, School of Visual Arts, *Willem de Kooning Drawings*, November-December 1977.  
Düsseldorf, Städtische Kunsthalle and Kunsthau Zürich, *American Art Between the Two World Wars*, June-October 1979, p. 155, no. 142.  
Pittsburgh, Carnegie Institute Museum of Art, *Eduardo Chillida/Willem de Kooning*, October 1979-January 1980, p. 98, no. 65 (illustrated).

New York, Whitney Museum of American Art, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 1983-February 1984, p. 29, no. 5 (illustrated).

Los Angeles, The Museum of Contemporary Art; San Francisco Museum of Modern Art and Washington, D.C., National Gallery of Art, *Willem de Kooning: Tracing the Figure*, February 2002-January 2003, no. 1 (illustrated).

#### LITERATURE:

T. Hess, *Willem de Kooning*, New York, 1959, no. 44 (illustrated).  
G. Drudi, *de Kooning*, Milan, 1972, no. 5 (illustrated).  
T. Hess, *Willem de Kooning: Drawings*, Greenwich, 1972, p. 65, no. 3 (illustrated).  
H. Rosenberg, *Willem de Kooning*, New York, 1973, no. 8 (illustrated).  
*Willem de Kooning in East Hampton*, exh. cat., New York, The Solomon R. Guggenheim Museum, 1978, p. 18 (illustrated).  
M. Lader, "Graham, Gorky, de Kooning and the 'Ingres Revival' in America," *Arts Magazine*, vol. 52, March 1978, p. 98 (illustrated).  
H. Gaugh, *Willem de Kooning*, New York, 1983, p. 12, no. 3 (illustrated).  
P. Sollers, *De Kooning, Vite II (Oeuvres)*, Paris, 1988, no. 1 (illustrated).  
D. Waldman, *Willem de Kooning*, New York, 1988, pp. 50 and 52, no. 36 (illustrated).  
S. Polcari, *Abstract Expressionism and the Modern Experience*, Cambridge, 1991, no. 211 (illustrated).  
S. Yard, "The Angel and the Demoiselle: Willem de Kooning's Black Friday," *Princeton Record*, vol. 50, 1991, p. 7 (illustrated).  
*De Kooning: The Women Works on Paper 1947-1954*, exh. cat., New York, C&M Arts, 1995, no. 1 (illustrated).  
C. Morris, *The Essential Willem de Kooning*, New York, 1999, p. 27 (illustrated).  
B. Hess, *Willem de Kooning*, Cologne, 2004, p. 13 (illustrated).  
M. Stevens and A. Swan, *de Kooning: An American Master*, New York, 2004, p. 152 (illustrated).  
*Willem de Kooning*, exh. cat., Vienna, Kunstforum Wien, 2005, p. 106, no. 1 (illustrated).  
*Willem de Kooning: Figure and Light*, exh. cat., Los Angeles, L&M Arts, 2010, p. 10, no. 1 (illustrated).  
*de Kooning; A Retrospective*, exh. cat., New York, The Museum of Modern Art, 2011, p. 89, no. 4 (illustrated).  
J. Zilczer, *A Way of Living: The Art of Willem de Kooning*, New York, 2014, p. 40, no. 41 (illustrated).



Installation view, *The Drawings of Willem de Kooning*, December 7, 1983-February 26, 1984, Whitney Museum of American Art, New York (present lot illustrated). Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





le Koning

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## WILLEM DE KOONING (1904-1997)

### *Abstraction*

signed 'de Kooning' (lower right)  
pastel, graphite and ink on paper  
13 x 10 in. (33 x 25.4 cm.)  
Executed *circa* 1945.

\$100,000-150,000

### PROVENANCE:

The artist  
Xavier Fourcade, Inc., New York  
Acquired from the above by the present owner, 1982

### EXHIBITED:

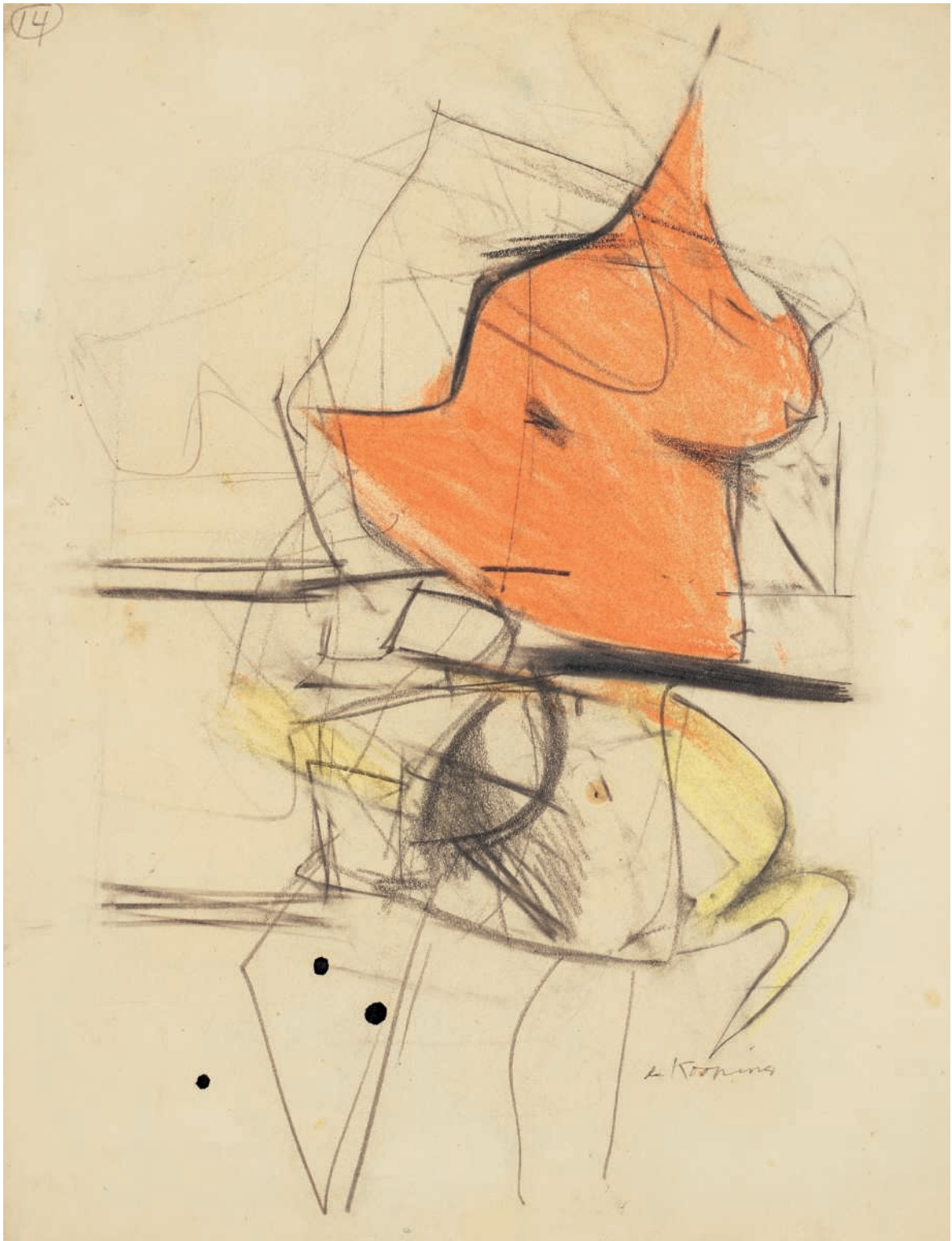
Minneapolis, Walker Art Center; Ottawa, The National Gallery of  
Canada; Washington, D.C., The Phillips Collection; Buffalo,  
Albright-Knox Gallery; Houston, The Museum of Fine Arts and St.  
Louis, Washington University Gallery of Art, *Willem de Kooning:  
Drawings and Sculptures*, March 1974-June 1975, no. 21.  
Museum of Contemporary Art Chicago, *Drawings by Five Abstract  
Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson  
Pollock, Franz Kline, Philip Guston*, January-February 1976, no. 3.



Willem de Kooning, *Pink Angels*, 1945. Frederick R. Weisman  
Art Foundation, Los Angeles. Artwork: © 2019 The Willem de  
Kooning Foundation / Artists Rights Society (ARS), New York.



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L. Koppins

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## JOSEF ALBERS (1888-1976)

### *Study for Homage to the Square: Terrestrial II*

incised with the artist's monogram and date 'A 60' (lower right);  
signed, titled and dated again 'Study for Homage to the Square:  
"Terrestrial" II Albers 1960' (on the reverse)

oil on Masonite

32 x 32 in. (81.3 x 81.3 cm.)

Painted in 1960.

\$250,000-350,000

#### PROVENANCE:

The Josef and Anni Albers Foundation, Bethany, Connecticut

Sidney Janis Gallery, New York

The Mayor Gallery, London

Acquired from the above by the present owner, 1990

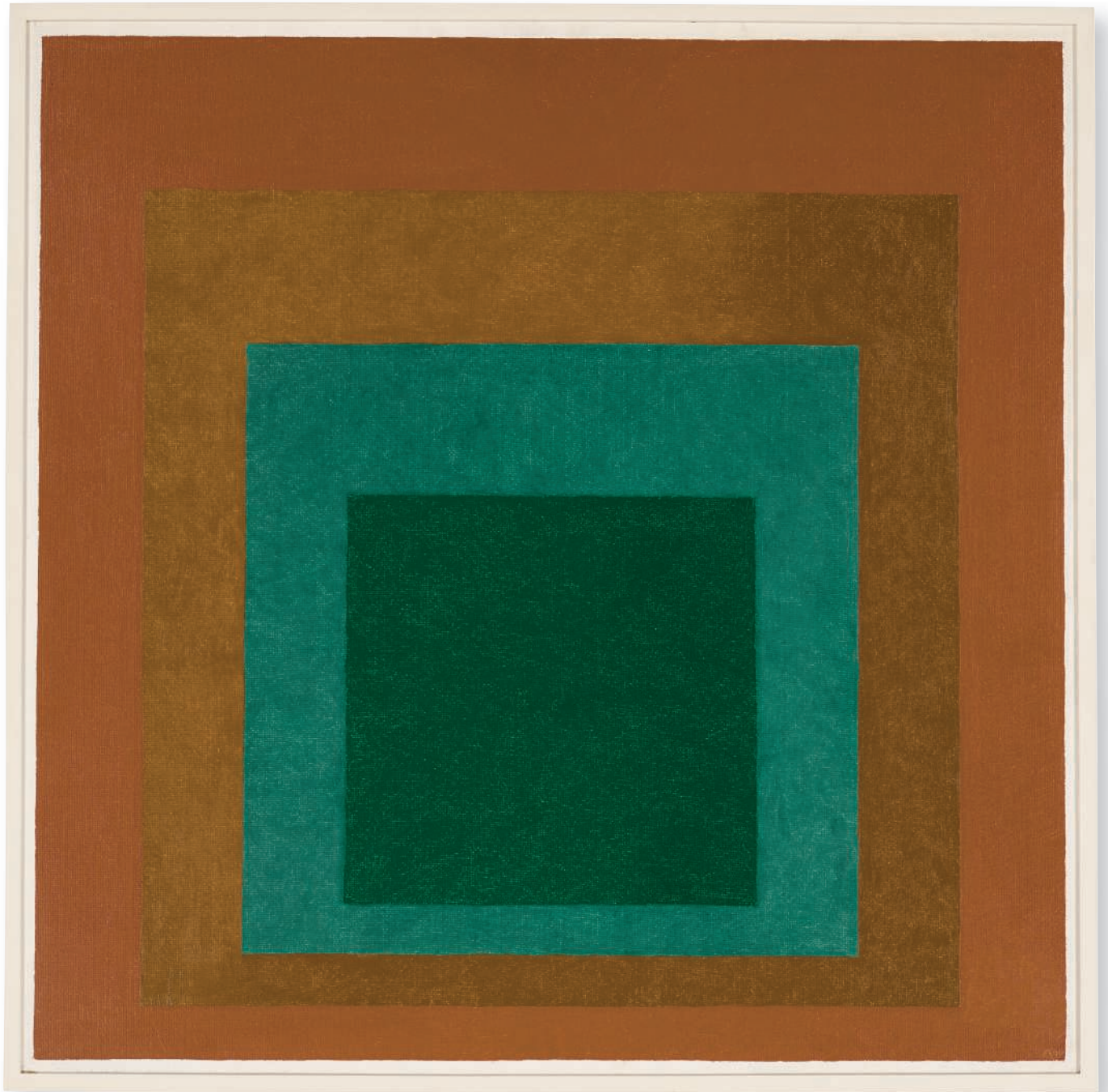
The work is registered in the *catalogue raisonné* of the paintings of Josef  
Albers as 1976.1.797.

*Abstraction is real, probably more real than nature.  
I prefer to see with closed eyes.*

---

—Josef Albers





PROPERTY FROM THE COLLECTION OF  
COURTNEY SALE ROSS

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## ARSHILE GORKY (1904-1948)

### *Study for the Betrothal*

signed 'a Gorky' (lower left)  
graphite and wax crayon on paper  
24 3/8 x 19 1/8 in. (61.9 x 48.6 cm.)  
Executed circa 1946-1947.

\$150,000-200,000

#### PROVENANCE:

Estate of the artist  
Agnes Phillips, New York, 1948  
Xavier Fourcade, Inc., New York  
Acquired from the above by the present owner, 1982

#### EXHIBITED:

New York, Whitney Museum of American Art; Minneapolis, The Walker Art Center and The San Francisco Museum of Art, *Arshile Gorky Memorial Exhibition*, January-July 1951, no. 92.  
New York, Sidney Janis Gallery, *Drawings for Principal Paintings by Gorky*, September-October 1955.  
New York, Sidney Janis Gallery, *Late Drawings by Gorky*, September-October 1959, no. 33 (illustrated).  
Minneapolis, University of Minnesota, University Gallery, *Gorky Drawings*, October-December 1960.  
New York, The Art Center of the New School, *An Exhibition of Painting & Sculpture by 15 Noted Contemporary Artists*, May-June 1961.  
New York, The Museum of Modern Art and Washington, D.C., The Washington Gallery of Modern Art, *Arshile Gorky, Paintings, Drawings, Studies*, December 1962-April 1963, p. 42, no. 102 (illustrated).  
London, The Tate Gallery; Brussels, Palais des Beaux Arts and Rotterdam, Museum Boymans Van Beuningen, *Arshile Gorky, Paintings and Drawings*, April-August 1965, no. 85 (illustrated).  
New York, M. Knoedler & Co., *Gorky: Drawings*, November-December 1969, p. 52, no. 144 (illustrated).

New York, The Solomon R. Guggenheim Museum; Dallas Museum of Fine Arts and Los Angeles County Museum of Art, *Arshile Gorky, 1904-1948: A Retrospective*, April 1981-February 1982, p. 220, no. 197 (illustrated).

New York, Whitney Museum of American Art; New Haven, Yale University Art Gallery and Los Angeles, Museum of Contemporary Art, *Collection in Context: Gorky's Betrothals*, October 1993-June 1994, no. 3 (illustrated).

New York, Whitney Museum of American Art and Houston, The Menil Collection, *Arshile Gorky: A Retrospective of Drawings*, November 2003-May 2004, p. 77, no. 30 (illustrated).

#### LITERATURE:

H. Rosenberg, *Arshile Gorky: The Man, The Time, The Idea*, New York, 1962, p. 107 (illustrated).

J. Levy, *Arshile Gorky*, New York, 1966, no. 180 (illustrated).

I.H. Sandler, *The Triumph of American Painting: A History of Abstract Expressionism*. New York, 1970, p. 58, no. 3-16 (illustrated).

*American Art at Mid-Century: The Subjects of the Artist*, exh. cat., Washington, D.C., National Gallery of Art, 1978, p. 68, no. 12 (illustrated).

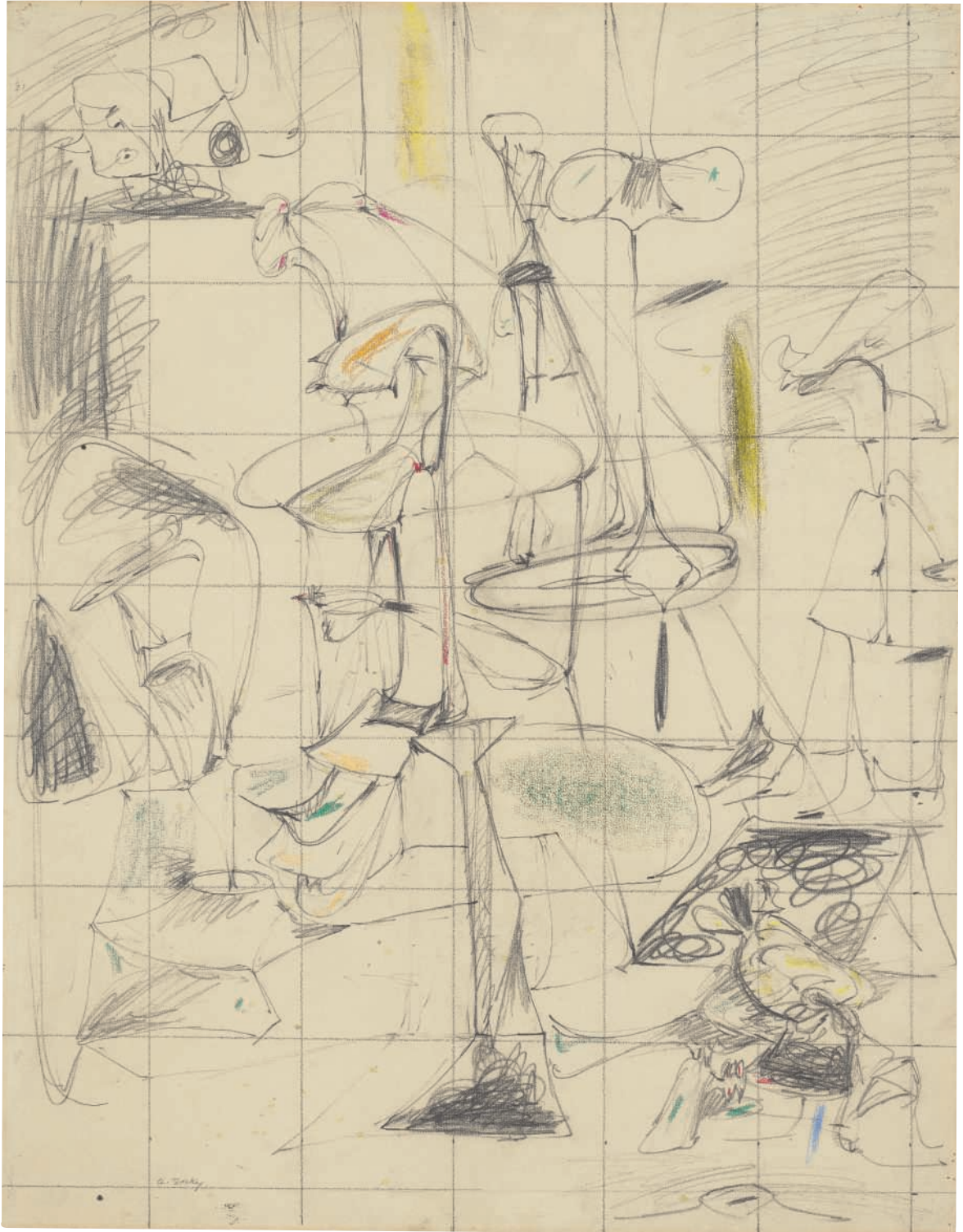
H. Rand, *Arshile Gorky: The Implication of Symbols*, London, 1980, p. 176, no. 10-7 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D1494.



Arshile Gorky, *The Betrothal*, 11, 1947, Whitney Museum of American Art, New York. © 2019 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York.





## JACKSON POLLOCK (1912-1956)

### *Composition with Oval Forms*

signed 'Jackson Pollock' (on the reverse)

oil on Masonite

10 ½ x 16 ¾ in. (26.7 x 42.5 cm.)

Painted *circa* 1934-1938.

\$400,000-600,000

#### PROVENANCE:

Marvin Jay Pollock, Monterey Park, California, gift of the artist

Stephen Mazoh and Jason McCoy, New York

Andy Warhol, New York

His sale; Sotheby's, New York, 3 May 1988, lot 3372

Private collection, New York

Anon. sale; Christie's, New York, 8 November 1990, lot 308

Private collection, Italy

Galerie Cazeau-Béraudière, Paris

Acquired from the above by the present owner, 2007

#### EXHIBITED:

Pinacothèque de Paris, *Jackson Pollock et le Chamanisme*, October

2008-February 2009, pp. 138-139, no. 19 (illustrated on the cover).

New York, Pace Gallery, *Mythology*, February-April 2012.

#### LITERATURE:

F. V. O'Connor and E. V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Volume 1: Paintings, 1930-1947*,

New Haven and London, 1978, pp. 40-41, no. 55 (illustrated incorrectly as no. 56).



Thomas Hart Benton, *The Ballad of the Jealous Lover of Lone Green Valley*, 1934. Spencer Museum of Art, Lawrence. © 2019 Thomas Hart Benton Trust / Licensed by VAGA at Artists Rights Society (ARS), New York.

Born in Cody, Wyoming in 1912, Jackson Pollock arrived in New York City in 1930 by way of Arizona and California, a young artist without a formal training nor direction, but one determined to succeed as an artist. As such, the 1930s were a period of self-discovery for Pollock—both physically with his materials and psychologically—to imbue his work with meaning. These circumstances give his work from this period a certain unrefined rawness. This body of work can also be seen as a response to the burgeoning artistic styles surrounding him, which became a primary source of inspiration.

Pollock spent his first two years in New York studying under Thomas Hart Benton, whose all-American regionalist approach also appealed to the young artist's western roots. Indeed, the American West had a certain mystique for Pollock, which he would continually draw on. Since his youth, Pollock had been fascinated by Native American art and symbols, exploring Indian mounds and cliff dwellings with his brothers in Arizona. These influences are clearly evident in the stylized and abstracted landscape in *Composition with Oval Forms*, *circa* 1934-1938. The bold, brushy blues and yellows create a vibrant contrast against the rich brown background, flattening the picture plane and giving the work a kind of immediacy and two-dimensionality that is suggestive of a cave painting. The piece seems to be imbued with a sense of primal energy—an energy that for Pollock was inextricably bound up with the act of painting itself. This notion—the unleashing of a primal energy through the physical act of painting—would ultimately lead him several years later to tack his canvases to the studio floor and dance about them in a sort of ritualistic trance as he painted.





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## DAVID SMITH (1906-1965)

### *Bicycle*

incised with the artist's signature, inscription and date

'David Smith 2/10/53 Arkansas' (on the base)

welded steel

28 x 8 ¾ x 6 ⅞ in. (71.1 x 22.2 x 17.5 cm.)

Executed in 1953.

\$300,000-500,000

#### PROVENANCE:

Clement Greenberg, New York, acquired directly from the artist, 1963

Anon. sale: Christie, Manson & Woods, New York, 16 May 1980, lot 25

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Willard Gallery, *David Smith*, January 1954, no. 1.

Mountainville, New York, Storm King Art Center, *David Smith*

*Exhibition*, May-October 1976, p. 15 (listed with incorrect title).

#### LITERATURE:

C. Greenberg, "A Famous Art Critic's Collection," *Vogue*, no. 2, 15 January 1964, pp. 93 and 95 (installation view illustrated).

*David Smith 1906-1965: A Retrospective Exhibition*, exh. cat., Cambridge, Harvard University, Fogg Art Museum, 1966, p. 73, no. 231.

R. Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*, New York and London, 1977, p. 59, no. 286 (illustrated).

*David Smith: Photographs 1931-1965*, exh. cat., New York, Matthew Marks Gallery, 1998, p. 78, no. 69 (installation view illustrated).

*David Smith Invents*, exh. cat., Washington, D.C., The Phillips Collection, 2011, p. 67 (installation view illustrated).

S. Hamill, *David Smith: Works, Writings, Interview*, Barcelona, 2011, p. 120.

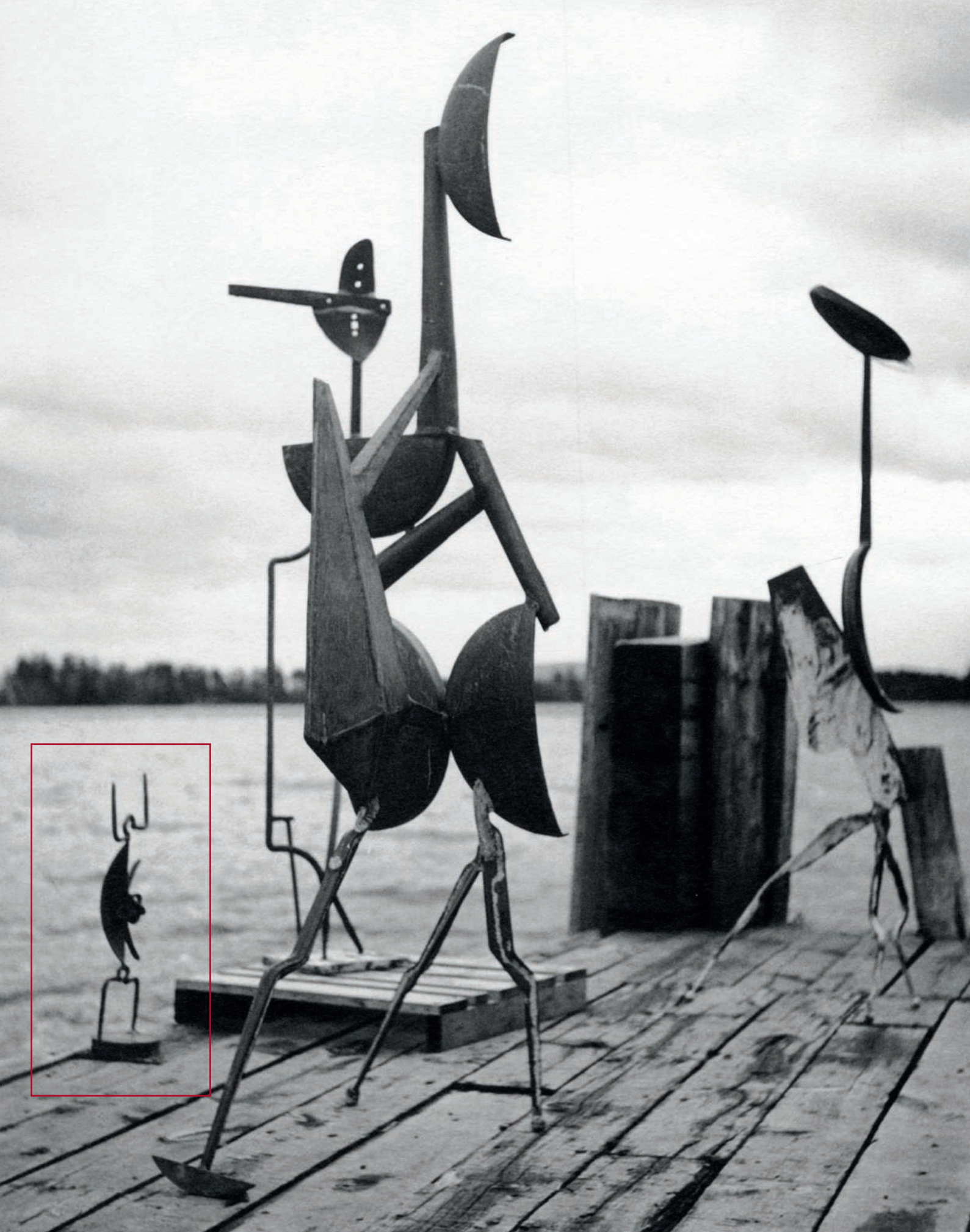
*David Smith: The White Sculptures*, exh. cat., Mountainville, Storm King Art Center, 2017, p. 104, no. 1 (installation view illustrated).



Pablo Picasso, *Tete de Taureau (Bull's Head)*, 1942. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.











above: Clement Greenberg residence, New York, 1964 (present lot illustrated). Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2019 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

opposite: Installation view, David Smith, *Sculpture Group (Bicycle, 7/29/53, Tanktotem IV, and Tanktotem III)*, circa 1953, New York (present lot illustrated). © 2019 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York. © 2019 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

David Smith's 1953 sculpture, *Bicycle*, exemplifies the artist's proclivity for constructing visual abstractions in sculptural forms. In this work, Smith manipulates steel in a painterly manner, alluding to Picasso's Cubist figurations. A pioneer in Post-War American sculpture, Smith is known for creating artifacts of speed and motion. *Bicycle* highlights Smith's imprint on art history, adapting sculpture to create the three-dimensional forms equivalent of Modernist paintings from the time.

The title of the piece almost certainly refers to Picasso's 1943 sculpture, *Head of a Bull*, which combined the seat and handle-bars of a bicycle to fabricate an animal head and horns. In Smith's sculpture, the arms and torso of the figure recapitulate Picasso's original conception. However, through the use of Smith's trademark welded steel, the artist places his own stamp on the piece, showcasing his mastery as a self-taught sculptor. Smith saw visual clarity in Picasso's work, using his skills as a fabricator to apply European style to his exploration of American themes.

Made of welded steel, *Bicycle* highlights how materials are an integral part to Smith's oeuvre. This particular piece has a profoundly vertical nature with a linear mode of representation that eschews volumetric form to break with traditionally round sculpture. Though grounded by its steel pedestal, *Bicycle* leans into its linear nature. The horns of the figure emphasize the linear quality that was central to Modernist works, adding height and lightness despite the heaviness of the work's material.

Through steel, Smith explored Cubist shapes, giving new vernacular to the sculptural medium. Originally

trained as a painter, the artist discovered sculpture in the summer of 1925 when he worked as a welder in his home state of Indiana. By arranging, manipulating, and welding steel parts together, Smith worked directly with his materials from the beginning to create a stream-of-consciousness working style that resembled painting. As Smith expressed, "Steel is so beautiful, because of all the movement associated with it, its strength and functions" (D. Smith quoted in G. Cleve, ed., *David Smith by David Smith*, New York, 1968, p. 4). In using steel as a medium through which he could realize his inspiration from paintings, Smith was able to create works of power, depth, and lasting significance.

Smith was first introduced to Picasso's work in France while he was still in art school. Though he could not read French, he studied pictures in art magazines, which featured Picasso's works. He said, "I just learned from the pictures, just the same as I were a child in a certain sense. I learned the world from seeing before I ever learned the world from words" (D. Smith quoted in D. Sylvester, *Interviews with American Artists*, New Haven, 2001, p. 8). Smith was particularly inspired by the way Picasso was able to reduce and pare down his forms in a way that added meaning.

*Bicycle* was executed in 1953, which marked one of the more fruitful and inventive years of Smith's career. After receiving the Guggenheim Foundation Fellowship in 1950, he underwent a restless exploration to find a new expressive language that bridged figuration and abstraction. *Bicycle* exemplifies Smith's foray into transforming American sculpture, imbuing his abstracted forms with an identity that brings Cubist shapes to life in three dimensions.

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## FRANZ KLINE (1910-1962)

### *Study for Meryon*

signed and dated '61 KLINE' (lower right); signed again and dated again 'KLINE '61' (on the reverse)

ink on paperboard

11  $\frac{5}{8}$  x 8  $\frac{7}{8}$  in. (29.5 x 22.5 cm.)

Painted in 1961.

\$50,000-70,000

#### PROVENANCE:

Maria Vecchione, New York, gift of the artist

By descent from the above to the present owner



Franz Kline, *Meryon*, 1960 - 1961. Tate, London. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.





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## WILLEM DE KOONING (1904-1997)

### *Untitled*

12 ½ x 28 ¼ in. (31.8 x 71.8 cm.)

graphite and pastel on paper

Executed *circa* 1954-1955.

\$150,000-200,000

#### PROVENANCE:

Xavier Fourcade, Inc., New York

Mr. & Mrs. Steven J. Ross, New York

Private collection

Edelman Arts, New York

Acquired from the above by the present owner

#### EXHIBITED:

Minneapolis, Walker Art Center; Ottawa, National Gallery of Canada;

Washington, D.C., Phillips Collection; Buffalo, Albright-Knox Gallery;

Houston, Museum of Fine Arts and St. Louis, Washington University

Art Gallery, *Willem de Kooning: Paintings and Sculptures*,

March 1974-June 1975, pl. 55, no. 81 (illustrated in an earlier e).

New York, School of Visual Arts, *Willem de Kooning: Drawings*,

November-December 1977.

#### LITERATURE:

T. Hess, *Willem de Kooning*, New York, 1959, no. 134.

T. Hess, *Willem de Kooning: Drawings*, New York, 1972, p. 189, no. 77

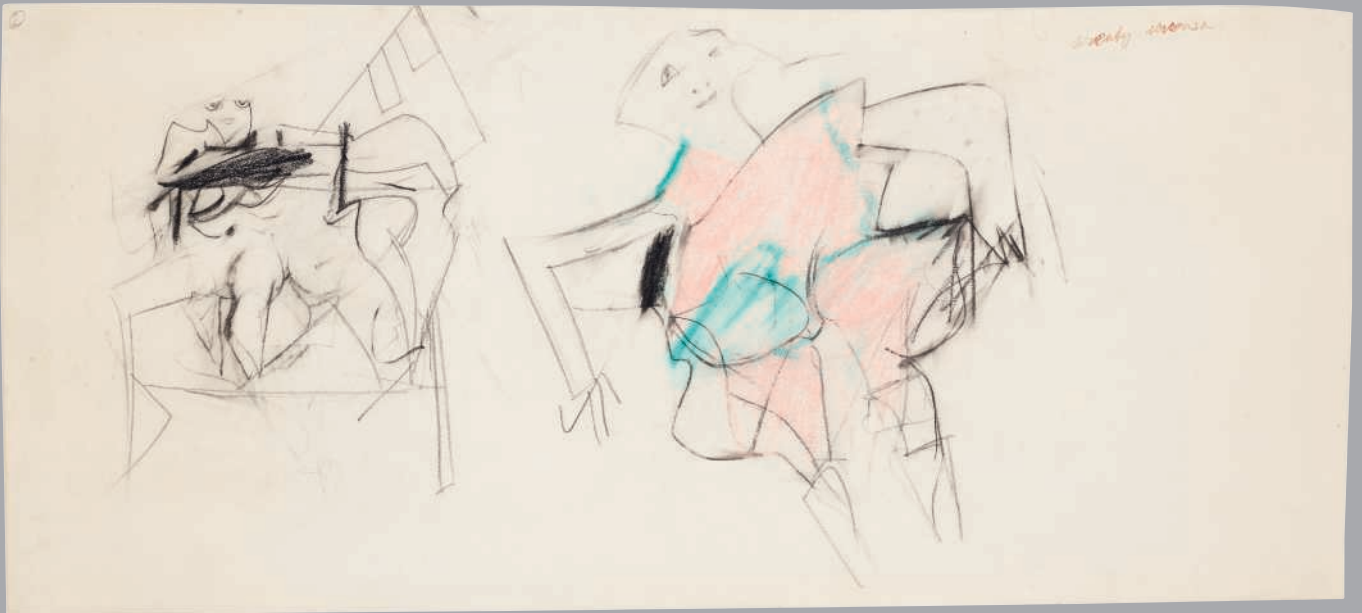
(illustrated in an earlier state).

*I can't get away from the Woman. Wherever I look, I find her.*

---

—Willem de Kooning







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## WAYNE THIEBAUD (B. 1920)

### *Hat Still Life*

signed and dated 'Thiebaud 2001' (upper left)

charcoal on paper

15 7/8 x 16 in. (40.3 x 40.6 cm.)

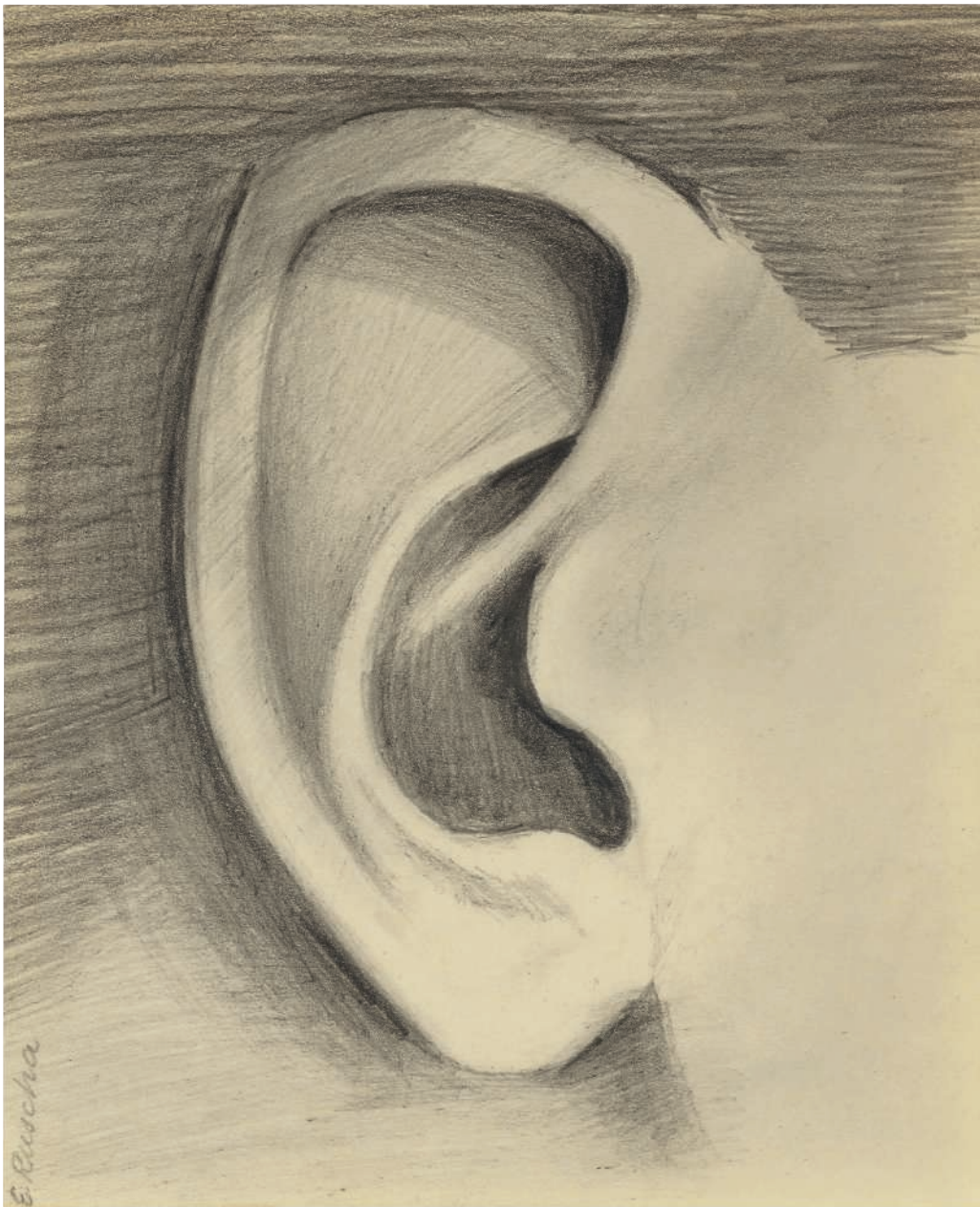
Drawn in 2001.

\$50,000-70,000

#### PROVENANCE:

Acquired directly from the artist by the present owner





(actual size)

696

## ED RUSCHA (B. 1937)

### *Paul's Ear*

signed 'E. Ruscha' (lower left)

graphite on paper

6 ¾ x 5 ½ in. (17.1 x 14 cm.)

Drawn in 1965.

\$30,000-50,000

#### PROVENANCE:

Sayde Moss, Los Angeles

Arthur Morton, Los Angeles

James Corcoran Gallery, Santa Monica

Hirschl & Adler Modern, New York

Matthew Marks Gallery, New York

Paul Morris Gallery, New York

Acquired from the above by the present owner, 1995

#### LITERATURE:

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 151, no. D1965.05 (illustrated).

The present lot is a portrait of the artist's brother, Paul Ruscha, and was commissioned as the program cover for a concert series held at the Los Angeles County Museum of Art in 1965.

## DAVID HOCKNEY (B. 1937)

### *Chair with a Mind of Its Own*

signed, titled and dated 'Chair with a mind of its own. May 1988 David Hockney' (on the reverse)

oil on canvas

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

Painted in 1988.

\$600,000-800,000

#### PROVENANCE:

Nishimura Gallery, Tokyo

Private collection, Tokyo

Anon. sale; Sotheby's, New York, 7 May 1997, lot 312

Private collection

Anon. sale; Sotheby's, New York, 13 May 2015, lot 259

Acquired at the above sale by the present owner

#### EXHIBITED:

Tokyo, Nishimura Gallery, *David Hockney Paintings - Flower, Chair, Interior*, October-November 1989, no. 25 (illustrated).

#### LITERATURE:

*David Hockney*, exh. cat., Madrid, Fundación Juan March, 1992, p. 104 (installation view illustrated).



David Hockney in his studio, Los Angeles, 1988 (present lot illustrated). Photo and Artwork: © David Hockney.

Throughout his extraordinary career, David Hockney has demonstrated a deep admiration for aesthetic traditions of the past, while simultaneously pushing the boundaries of modern art through his own unique and creative vision. Painted in 1988, the same year as the artist's first, critically acclaimed U.S. retrospective at the Los Angeles County Museum of Art, *Chair with a Mind of Its Own* is the perfect union between the artist's continuous homage to the past and his uncanny eye towards space and perspective. Simultaneously embracing tradition and continuously innovating, Hockney remains celebrated for imbuing his works with his unique use of color, space and brushstroke.

*Chair with a Mind of Its Own* wonderfully demonstrates Hockney's admiration for the masters of the art historical canon, ranging from Piero della Francesca to Vincent van Gogh, whilst retaining his own direct sensibility for form, color and space for which he is acclaimed. The importance of referring to art history, and Hockney's deep knowledge of the necessity of looking back, in order to have the ability to move forward and innovate, is clarified by his constant referral to the Old Masters, in both subject matter, and their approach to depicting space. Hockney stated, "What I wanted to do, what I was struggling to do, was to make a very clear space, a space you felt clear in. That is what deeply attracts me to Piero, why he interests me much more than Caravaggio: this clarity in space that seems so real" (D. Hockney, quoted in exhibition catalogue, *David Hockney. A Retrospective*, Los Angeles County Museum of Art, 1988, p. 83).





698

## WAYNE THIEBAUD (B. 1920)

### *Cotton Candy*

incised with the artist's signature and date '♥ Thiebaud 2016' (upper right); signed again and dated again '♥ Thiebaud 2016' (on the reverse)

oil on board

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

Painted in 2016.

\$700,000-900,000

#### PROVENANCE:

White Cube, London

Acquired from the above by the present owner

#### EXHIBITED:

London, White Cube, *Wayne Thiebaud: 1962-2017*, May-July 2017, pp. 5, 10 and 20-21 (illustrated).



René Magritte, *La Corde sensible*, 1960. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.



♥ Threban 2016











above: Claude Monet, *Haystacks in the Sun, Morning Effect*, 1891. Photo: Bridgeman Images.

right: Wayne Thiebaud, *Four Ice Cream Cones*. 1964. Phoenix Art Museum. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

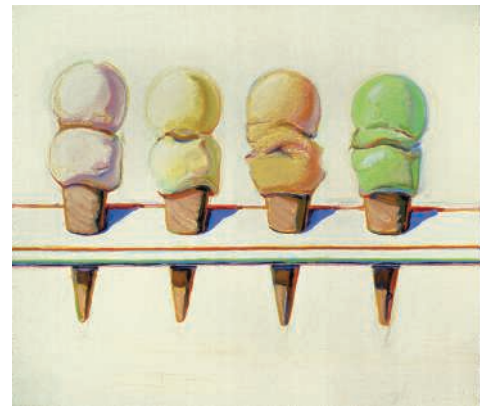
opposite: Present lot illustrated (detail).

**C**otton Candy, executed in 2016, is an exquisite, late example of Wayne Thiebaud's enduring aesthetic conviction, whose career has not only been notable for its length but also its perseverance and quality. Created on an intimate scale, this painting epitomizes Thiebaud's unique figurative idiom that balances representation and abstraction, seriousness and wit, and immediacy of touch and rigorous compositional control. Known for his luminously unpredictable colors, Thiebaud addresses the verisimilitude of commonplace Americana and examines reality through an artistic lens. Using his soft palette and spontaneous, yet calculated brushstrokes, Thiebaud set up the cotton candy cone as if it was sitting on a candy store window. Thiebaud defamiliarizes his subject matter's banality and, as David Anfam states: "The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects unfamiliar, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must prolonged. Art is a way of experiencing the artfulness of an object; the object is not important" (D. Anfam, *Wayne Thiebaud 1962 to 2017*, White Cube, London, 2017, p. 7).

Thiebaud's simplification of objects through his exquisite brushwork are beautifully executed in *Cotton Candy*. The expansive fluff rests on top of the cone's triangle, perfectly centered upon a rectangular tray. A textured richness of paint creates delicate, varied effects on the candy cone. With his signature paint handling, Thiebaud sculpts the cone into existence, with a rich smooth dragging of the paint across the background contours. Employing a technique Thiebaud calls "object transference," the artist stylishly takes advantage of the luscious texture of the oil paint and transforms it into the substance it depicts—the airy, frothy frosting of cotton candy. His exquisite brushwork is powerfully exhibited in the light sugary ball of cotton, which emerges in solid volume from the dense surface. Also present in *Cotton Candy* is Thiebaud's masterful juxtaposition of warm and cool tones to outline the shapes and edges of the subject. The cone and tray's edges are canary yellow, orange and a light blue, almost creating a halo around the objects. This "halation," as Thiebaud dubbed it, creates a vibration of contour. The soft palette of the complementary colors of yellow and purple, splashing interactively over the cotton ball as well as the supporting cone, proves the artist's thorough understanding of the contrast of hues.

*Cotton Candy* belongs to a series of single confectionary paintings, in which Thiebaud illustrates a masterful sense of spatial dislocation. While working as an apprentice animator at Walt Disney Studios, Thiebaud learned a cartoon draughtsmanship style. The lessons of reduced stereotypical essence of a form carried over to his paintings of commonplace food items that are clearly laid out against blank backgrounds with a strong lighting effect. In what he called, the "isolation of the object," Thiebaud explained "The space inference that I want is one of isolation, Ultra clear, bright, air-conditioned atmosphere that might be sort of stirred up around the objects and echo their presence is what I aim for. For this reason, uninterrupted single-colored backgrounds are used, and this allows the brush marks to be seen more clearly and play their role." (W. Thiebaud, R. Teagle, *Wayne Thiebaud 1958-1968*, Oakland, 2018, p. 23). While the cotton candy and cone are delicately pushed up against the creamy picture plane, the aerial shadows recede into space.

When an entire generation embraced the painterly lexicon of Abstract Expressionism in the 1960s, Thiebaud proposed a radical journey on painting, distinctive for its rich figuration, visual experience and exhilarating use of paint. Although Thiebaud was always reluctant to embrace Pop art, his fascination with brash Americana tells the story of popular culture through paintings of cafeteria items. Rather than the grand Hollywood billboards, Thiebaud focused on the small scale and intimate parts of everyday life. However, he rendered these modern subjects in a painterly style that relied heavily on tradition; paying homage to a range of modern masters including Edward Hopper, Piet Mondrian, Willem de Kooning, and Richard Diebenkorn. He once noted, "I'm very influenced by the tradition of painting and not at all self-conscious about identifying my sources" (W. Thiebaud, quoted in S. Nash, *Wayne Thiebaud: A Retrospective*, New York, 2000, p. 11). Performing a constant balance between visual simplicity and color alchemy, *Cotton Candy* represents the paradoxical and compelling character of his art.









# The Ron and Diane Disney Miller Collection



Building on the philanthropic traditions begun by the world-famous animator and film producer Walt Disney, the sale of works from the Ron and Diane Disney Miller Collection will benefit charitable and philanthropic causes that are close to the family's heart. Walt Disney was a pioneer of the modern entertainment industry; from the humble beginnings of *Steamboat Willie*—the 8-minute animated film that introduced Mickey Mouse to the world in 1928—to the internationally renowned theme park empire, Disney's legacy continues to be felt around the world nearly a century later. A pioneering philanthropist, Disney in his heyday would surprise sick children in hospitals around Los Angeles, frequently accompanied by Disney characters and animators, hoping to bring the patients a few moments of joy.

As Walt Disney's eldest daughter, Diane Disney Miller inherited her father's remarkable enthusiasm and energy, as well as his commitment to philanthropy and the arts, particularly classical music. Diane was married for nearly 60 years to Ron Miller, a professional football player who became president and CEO of the Walt Disney Company from 1978-84. Especially devoted to raising her seven children, Diane was also an unstoppable creative force who undertook an active role in documenting and supporting the accomplishments of her father. These efforts culminated in the 2009 opening of the Walt Disney Family Museum in San Francisco, a 40,000-square foot institution housing historic archival materials and artifacts paired with the newest technology to bring the Disney legacy to life.

Proceeds from the sale of Wayne Thiebaud's delightful Mickey Mouse will fund programming initiatives at the museum, while the sale of the remainder of the collection will benefit a selection of other meaningful causes near to the family's heart, including: the Jane Goodall Institute, and their valuable work in the field of primate research and global conservation; the HALO Trust and their life-saving work to remove landmines around the world; the Youth Orchestra of Los Angeles; and the Los Angeles Philharmonic. The latter is of particular significance to the Disney family, as in 1987, Lillian B. Disney (Walt Disney's widow, and Diane Disney Miller's mother) gave an initial donation of \$50 million to build a performance venue in memory of her husband. Today, the Walt Disney Concert Hall is widely regarded as one of the finest classical music venues in America—a fitting reflection of Disney's love of music, a love famously shared with the world through his collaboration with conductor Leopold Stokowski to combine classical music with animation in the 1940 film *Fantasia*.

For most of her life, Diane Disney Miller eschewed the limelight that her famous name could easily have afforded her. Instead, she directed her efforts into ensuring the true legacy of her famous father. The charitable fund which she set up—and which will benefit from the proceeds of this sale—will continue her father's legacy of supporting art, music, and philanthropy.

above: Ron and Diane Disney Miller at the Walt Disney Family Museum. Photograph: Drew Altizer.

**The Ron and Diane  
Disney Miller Collection**

699

**WAYNE THIEBAUD (B. 1920)**

*Mickey Mouse*

incised with the artist's signature and date 'Thiebaud 1988' (upper left); signed again and dated again 'Thiebaud 1988' (on the reverse)  
oil on board

10 ¼ x 10 ¼ in. (26 x 26 cm.)

Painted in 1988.

\$400,000-600,000

**PROVENANCE:**

Allan Stone Gallery, New York

Private collection, Minnesota, 1989

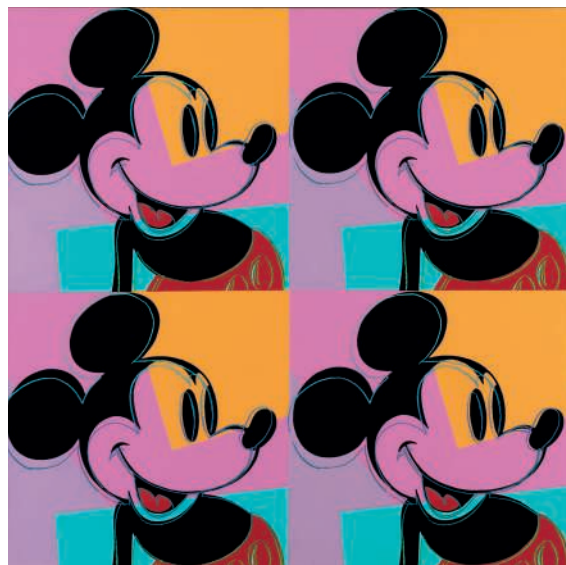
John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1992

**EXHIBITED:**

New York, Allan Stone Gallery, *Wayne Thiebaud*, November-December 1988.

San Francisco, John Berggruen Gallery, *Wayne Thiebaud: Paintings and Pastels*, May-July 2012.



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

previous spread: Present lot illustrated (detail).

Wayne Thiebaud's depiction of the iconic cartoon character, *Mickey Mouse*, is a pure pleasure for the eyes in both composition and color palette. Reminiscent of the bygone memories of Disney's golden age, *Mickey Mouse* demonstrates Thiebaud's thoroughly modern treatment of the chromatic power of color within his signature use of oil paint. Best known for his still-life and figural portrait paintings of mundane yet satisfying subjects, Thiebaud's *Mickey Mouse* is an extraordinary combination of both of his iconic motifs. The central figure is frozen in action, yet infused with energy and playfulness. Thiebaud's signature brushwork and masterful use of color are apparent in the shadows and halos around the contours of his subjects.

Coming from the collection of Ron and Diane Disney, *Mickey Mouse* is a perfect fit into the family collection. Both Thiebaud, as well as the Disney Empire, were fascinated by the pictorial possibilities of objects drawn from everyday American life and consumerism. Thiebaud's ability to transform a universally recognizable character into a subject of drama and complexity is a testament to his power of observation as well as his extraordinary sense of color and form. As Adam Gopnik expertly stated of Thiebaud, "The Pop resonance of his subjects is apparent, but they come at us slowed down and chastened with a host of ambivalent feelings - nostalgic, satiric, elegiac, longing, inquiring - attached, so that our experience ends calmed down and contemplative: enlightened" (A. Gopnik quoted in *An American Painter*, San Francisco, 2000, p. 56).



Thielman © 1988



**The Ron and Diane  
Disney Miller Collection**

700

**ROY LICHTENSTEIN  
(1923-1997)**

*Brushstroke IV*

signed 'rf Lichtenstein' (on the reverse); incised with number '8/10'  
(on a plaque affixed to the reverse)

acrylic lacquer and enamel on cherry wood, in two parts  
overall: 68 x 30 x 8 ¼ in. (172.7 x 76.2 x 21 cm.)

Executed in 1986. This work is number eight from an edition of ten  
plus one artist's copy and one printer's copy.

\$150,000-200,000

**PROVENANCE:**

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1987

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

*It's taking something that originally was supposed to mean  
immediacy and I'm tediously drawing something that looks like a  
brushstroke... I want it to look as though it were painstaking.*

---

—Roy Lichtenstein





The Ron and Diane  
Disney Miller Collection



701

## JAMES WEEKS (1922-1998)

### *Bay Excursion #2*

signed with the artist's initials and dated 'JW 84' (lower right); signed 'James Weeks' (on the stretcher); signed again with the artist's initials and dated again 'JW 84' (on the reverse)

acrylic on canvas

84 x 74 in. (213.4 x 188 cm.)

Painted in 1984.

#### PROVENANCE:

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1990

\$30,000-50,000





702

## WAYNE THIEBAUD (B. 1920)

### *Hillside*

signed and dated 'Thiebaud 1986' (lower right); signed again and dated 'Thiebaud 1988' (lower right in the margin)  
pastel on monotype  
image: 18 x 18 in. (45.7 x 45.7 cm.)  
sheet: 25 1/8 x 22 1/8 in. (63.8 x 56.2 cm.)  
Executed in 1986-1988. This work is unique.

#### PROVENANCE:

John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner, 1992

\$80,000-120,000

**The Ron and Diane  
Disney Miller Collection**

703

**CHARLES ARNOLDI  
(B. 1946)**

*Copywrong*

incised with the artist's signature and date 'ARNOLDI 86' (lower edge); incised with inscription 'copyright by Frederic Remington' (on the reverse of each figure)

bronze

40 x 29 ½ x 15 in. (101.6 x 74.9 x 38.1 cm.)

Executed in 1986.

**PROVENANCE:**

James Corcoran Gallery, Santa Monica

Acquired from the above by the present owner, 1987

**EXHIBITED:**

Long Beach, California State University Art Museum, *Arnoldi: Just Bronze*, November-December 1987.

\$8,000-12,000







PROPERTY FROM A  
PROMINENT PRIVATE COLLECTION

704

**RICHARD DIEBENKORN  
(1922-1993)**

*Untitled*

gouache on paper  
14 ¼ x 11 ¼ in. (36.2 x 28.6 cm.)  
Painted circa 1957-1963.

\$70,000-90,000

**PROVENANCE:**

Greenberg Van Doren Gallery, New York  
Art and Research Group, Las Vegas  
Acquired from the above by the present owner, 2006

**EXHIBITED:**

New York, Greenberg Van Doren Gallery, *Richard Diebenkorn: Paintings and Drawings on Paper*, April-May 2006, no. 19.

**LITERATURE:**

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 216, no. 2199 (illustrated).

705

## WAYNE THIEBAUD (B. 1920)

### *Layer Cakes Row*

signed and dated 'Thiebaud 1964' (lower right)

ink and graphite on paper

13 3/4 x 23 in. (34 x 58.4 cm.)

Executed in 1964.

\$150,000-200,000

#### PROVENANCE:

Allan Stone, New York, acquired directly from the artist

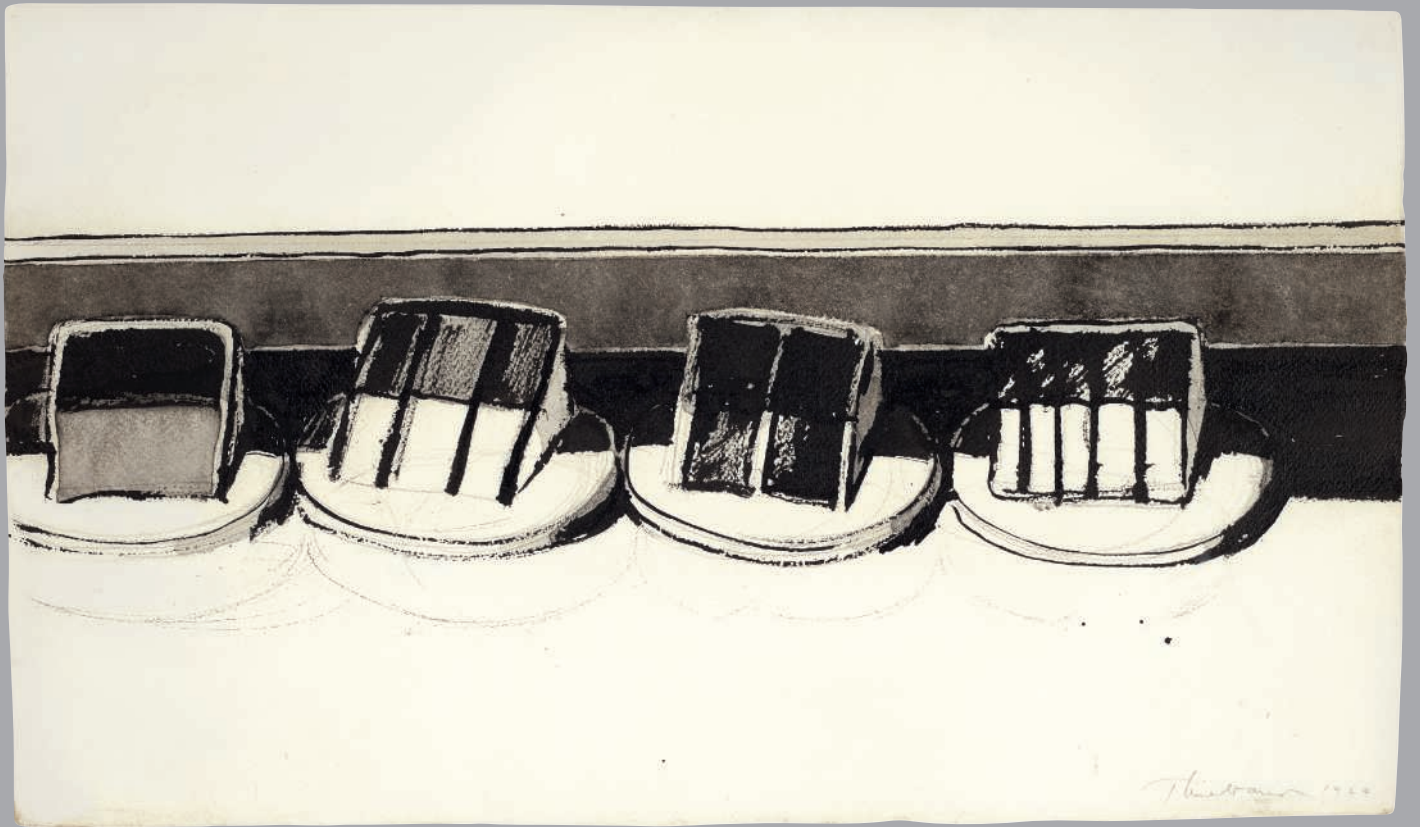
Acquired from the above by the present owner, 2007

*Drawing, to me, is a kind of inquiring research tool that painting rests upon. I've drawn all my life.*

---

—Wayne Thiebaud





706

## ANDY WARHOL (1928-1987)

### *Flowers*

signed twice and dedicated 'TO ISABELLE ANDY Andy Warhol'  
(on the overlap)  
acrylic and silkscreen ink on canvas  
5 x 5 in. (12.7 x 12.7 cm.)  
Painted in 1965.

\$150,000-200,000

#### PROVENANCE:

Isabelle Collin Dufresne, New York, acquired directly from the artist  
Jeanne Frank Gallery, New York  
Anon. sale; Sotheby's, New York, 16 November 1995, lot 373  
Peter P. Marino, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 16 May 2013, lot 175  
Acquired at the above sale by the present owner

#### LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 144 and 155, no. 1784 (illustrated).

*...I looked around the studio and it was all Marilyn and disasters and death. I said, 'Andy, maybe it's enough death now.' He said, 'What do you mean?' I said, 'Well, how about this?' I opened a magazine to four flowers.*

---

(H. Geldzahler quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, p. 235)





PROPERTY OF NEVADA MUSEUM OF ART SOLD  
TO BENEFIT THE PERMANENT COLLECTION  
ACQUISITIONS FUND

707

## ANDY WARHOL (1928-1987)

### *Sidney Janis* [Fifteen Works]

stamped variously with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered respectively 'VF PO60.132, VF PO60.135, VF PO60.138, VF PO60.125, VF PO60.149, VF PO60.140, VF PO60.136, VF PO60.128, VF PO60.139, VF PO60.137, VF PO60.133, VF PO60.129, VF PO60.131, VF PO60.142, VF PO60.134' (on the overlap of each canvas) acrylic and silkscreen ink on canvas, in fifteen parts each: 8 x 8 in. (20.3 x 20.3 cm.) overall: 24 x 40 in. (61 x 101.6 cm.) Painted in 1967.

\$500,000-700,000

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Galerie Thomas, Munich  
Private collection, Chicago  
Heather James Fine Art, Palm Desert  
Robert and Karen Rishwain, California  
Gift of the above to the present owner

#### EXHIBITED:

Oslo, Astrup Fearnley Museum of Modern Art, *Andy Warhol by Andy Warhol*, September-December 2008, p. 95 (illustrated).

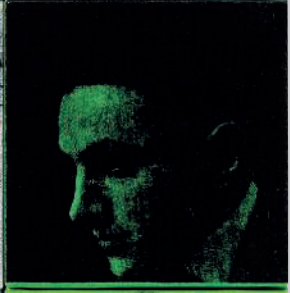
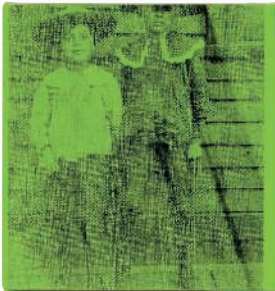
#### LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, nos. 1995, 1998, 1999, 2000, 2001, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2022 (illustrated).



Andy Warhol, *Ethel Scull 36 Times*, 1963. Whitney Museum of American Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York.







Painted in 1967, *Sidney Janis* is Andy Warhol's personal tribute to the legendary collector and dealer who did much to develop and sustain his early career. Screened in a verdant combination of green and white, Warhol depicts images of Janis from childhood through to adulthood, providing a touching visual biography of one of the most important figures in the 20th century art history. Building on his earlier paintings of Hollywood stars Elizabeth Taylor and Elvis Presley, in this 1967 work, Warhol continues his interrogation into the nature of mass media and photography by repeating and reproducing images over several canvases. In 1962, Sidney Janis organized what is considered to be the first ever exhibition of Pop Art, an exhibition which prominently featured the work of a young artist called Andy Warhol. As such, *Sidney Janis* become a very personal and fitting tribute to two of the postwar artistic canons towering figures.

Using photographs from Janis's own family album, Warhol choose five different images from which to make a series of small silkscreens. These images were then screened onto a series of 8 x 8 inch canvases, in various shades of green and white. Warhol then assembled 8 of these canvases into a work called *Seven Decades of Sidney Janis*, which he gave to dealer who kept it in his personal collection until it was donated to the Museum of Modern Art, New York. In addition to the 8 x 8 in screens, Warhol also produced a small number of monumentally scaled 75 x 56 inch canvases featuring a later portrait of Janis, two of which are now housed in the

Andy Warhol Museum in Pittsburgh. The present work is larger than the MoMA example, comprising of 3 rows of 5 canvases, containing examples from each of the photographs from the Janis family album. The selection shows images from throughout his life, ranging from his early years as a child in Buffalo, New York, to his later professional life in Manhattan. Beginning in the upper left corner, the ghostly photograph shows a young Janis with another formally dressed child standing against, what appears to be, the wooden siding of a building. Next to this is placed a much more contemporaneous photograph showing Janis, with his arms folding, with some colleagues in what appears to be an office setting. Other images include Janis in a more formal 'portrait' pose, and another family snapshot that appears to have been taken during a swimming trip.

The grid arrangement of the images in *Sidney Janis* evokes the photo booth portraits that Warhol produced in the early 1960s. Beginning in 1963, Warhol dispatched various subjects to 42nd Street in New York with a roll of 25 cent coins and instructed them to take as many photos in the automatic photo booths before the money ran out. Beginning with the collector Ethel Scull, and continuing with the singer Bobby Short, and even his own self-portrait, these multi-framed paintings became some of the most admired works of Warhol's career. The artist's use of inexpensive, commercial photography stood in stark contrast to the historical traditions of portraiture, and spoke to Warhol's own interest in mass media and the nature of celebrity.

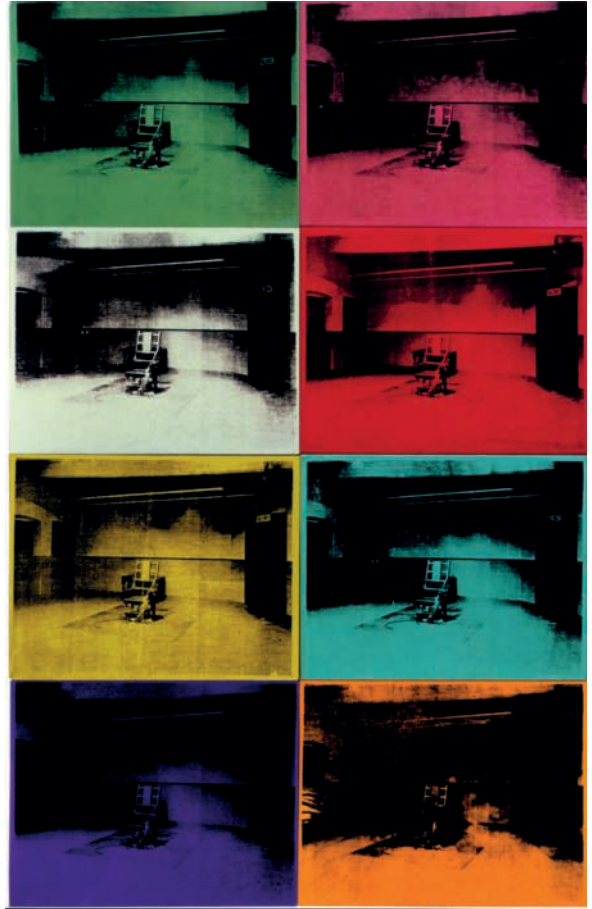
above: Andy Warhol, New York, 1968. Photo: Jack Mitchell / Getty Images. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

opposite: Andy Warhol, *Little Electric Chair*, 1964. Brant Foundation, Greenwich. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



*My fascination with letting images repeat and repeat manifests my belief that we spend much of our lives seeing without observing.*

—Andy Warhol



Sidney Janis was one of the most influential figures on the postwar American art scene. Along with his wife, he began collecting art in the 1920s, making annual trips to Paris where they acquired works by Pablo Picasso, Fernand Leger, and Constantin Brancusi. Following a successful career in business, in the 1930s their collection expanded to include major works by Henri Matisse, Picasso, and Piet Mondrian. A decade later, in 1948, he opened the eponymous Sidney Janis Gallery in New York, which soon gained a reputation for mounting scholarly exhibitions of artists such as Leger, Mondrian, and the Fauves. Then, in the 1950s, the gallery began to sell works by emerging American artists such as Willem de Kooning, Franz Kline, and Mark Rothko; in 1952, Janis gave Jackson Pollock the first of three solo shows.

Then, in 1962, Janis organized an exhibition called “New Realists,” a show widely regarded as the first ever exhibition of Pop Art. Reviewing it for the *New York Times*, Brian O’Doherty wrote “‘It’s mad, mad, wonderfully mad... and it may be a fad... The occasion is a rearguard action by the advance guard against mass culture—the mass culture that pushes the individual below the line into the lowest common denominator... The general tone is zippingly humorous, audaciously brash, making use of the industrial products of conformity in order not to conform” (B. O’Doherty, “Art: Avant Guard Revolt. ‘New Realists’ Mock U.S. Mass Culture in Exhibition at Sidney Janis Gallery,” *New York Times*, October 31, 1962). Warhol was represented in this ground-breaking exhibition, showing his *Dance Diagram (Fox Trot: The Double Twinkle—Man)*, 1962, now in the collection of the Museum für Moderne Kunst, Frankfurt. And so began one of the most important relationships in 20th century art history.

*Sidney Janis* is being offered by the Nevada Museum of Art. Based in Reno, the museum’s extensive collection focuses on a number of areas including Contemporary Art, the art of the American West, and art featuring the depiction of work, laborers, or work environments. It also operates the Center for Art + Environment, an internationally recognized research center that supports the practice, study, and awareness of creative interactions between people and their natural, built, and virtual environments. The museum features a large collection of contemporary landscape photography in addition to organizing regular conferences bringing together artists and scholars concerned about the environment.

708

## ANDY WARHOL (1928–1987)

### *Jackie*

acrylic and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm.)  
Painted in 1964.

\$550,000-750,000

#### PROVENANCE:

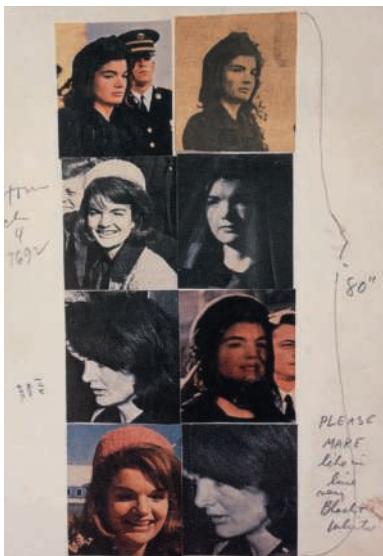
Leo Castelli Gallery, New York  
David Pincus, Philadelphia  
Gian Enzo Sperone, Rome  
Toni Cordero, Turin  
Private collection  
Acquired from the above by the present owner, 2010

#### EXHIBITED:

Philadelphia, University of Pennsylvania, Institute of Contemporary Art,  
*Andy Warhol*, October–November 1965, no. 21.  
Philadelphia Museum of Art, *Silkscreen: History of a Medium*,  
December 1971–February 1972, no. 232.

#### LITERATURE:

R. Crone, *Warhol*, New York, 1970, no. 120.  
G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1964–1969*, vol. 2A, New York, 2004, pp. 221 and 232, no. 1202 (illustrated).



Andy Warhol, *Source Images for Jackie Series*, 1963–1964. © Andy Warhol. Image no. 6 (clockwise from left) photograph by Henri Dauman, 1963.





709

## ANDY WARHOL (1928-1987)

### *Jackie*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'TOP124.003' (on the reverse)  
silkscreen ink on acetate on paper collage mounted on paperboard  
21 ½ x 20 ½ in. (54.6 x 52 cm.)  
Executed *circa* 1968.

\$200,000-300,000

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Their sale; Christie's, New York, 12 November 2012, lot 214  
Acquired at the above sale by the present owner

*By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll upon her during those tragic closing days of November. The so-called Jackie portraits, far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal.*

---

(D. Bourdon, *Warhol*, New York, 1989, p. 181)





PROPERTY OF THE VIRGINIA MUSEUM OF FINE  
ARTS, SOLD TO BENEFIT FUTURE ACQUISITIONS

710

## ANDY WARHOL (1928-1987)

### *Campbell's Tomato Juice Box*

stamped with the Estate of Andy Warhol and the Andy Warhol  
Foundation for the Visual Arts, Inc. stamps and numbered  
'VF SC12.045' (on the underside)  
silkscreen ink and house paint on plywood  
10 x 19 x 9 ½ in. (25.4 x 48.3 x 24.1 cm.)  
Executed in 1964.

\$250,000-350,000

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Gift of the above to the present owner

#### EXHIBITED:

New York, Museum of Modern Art; London, Hayward Gallery and Paris,  
Centre Georges Pompidou, *Andy Warhol: A Retrospective*, February  
1989-May 1990, p. 200, no. 190 (installation view illustrated).

#### LITERATURE:

*High and Low: Modern Art and Popular Culture*, exh. cat., New York,  
The Museum of Modern Art, 1990, no. 182 (installation view illustrated).  
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné:  
Paintings and Sculptures 1964-1969*, vol. 2A, New York 2004, pp. 97  
and 391, no. 904.



Installation view, *Andy Warhol Retrospective*, February 6-May 2, 1989, Museum of  
Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA /  
Art Resource, New York. Artwork: © 2019 The Andy Warhol Foundation for the Visual  
Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





TOMATO JUICE

*Campbell's*

36-17½ OZ. CANS

362

TOMATO JUICE

TOMATO JUICE

*Campbell's*

36-17½ OZ. CANS 362

TOMATO JUICE







Andy was fascinated by the shelves of foodstuffs in supermarkets and the repetitive, machine-like effect they created.

(G. Malanga, *Archiving Warhol: Writings and Photographs*, New York, 2002, p. 94).



An iconic piece of Pop Art, *Campbell's Tomato Juice Box* was made as part of The Factory's first series in the Spring of 1964. Warhol worked on seven branded boxes for this project, which also included Heinz Tomato Ketchup, Del Monte Peaches and the iconic Brillo boxes. Rendered in the brilliant red of the Campbell's logo, *Campbell's Tomato Juice Box* builds upon the 1962 *Campbell's Soup Cans*, continuing Warhol's deft perception between low culture and high art, the combination of arrestingly simple visual graphics with conceptual complexity. Representative of this much larger series, this particular box serves as an early example in Warhol's development of his most remarkable achievement: the revolutionary silk-screening technique, in combination with his most famous brand partnership: "Andy was fascinated by the shelves of foodstuffs in supermarkets and the repetitive, machine-like effect they created" (G. Malanga, *Archiving Warhol: Writings and Photographs*, New York, 2002, p. 94).

opposite: Andy Warhol in his studio, New York, 1964. Photo: © Mario De Biasi / Mondadori Portfolio / Bridgeman Images. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above: Andy Warhol, *Campbell's Soup Can*, 1964. Los Angeles County Museum of Art. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © 2019 Museum Associates / LACMA. Licensed by Art Resource, New York.

With this project, Warhol started exploring sculpture, a medium that could further reduce the boundary between real-life object and sculpted facsimile. He commissioned the wooden boxes from a woodworking shop on East 17th street, and had studio assistants paint all sides upon arrival. With everything primed, Warhol would take over screen-printing all sides except for the underside, an industrialized process that incurred small imperfections as Warhol moved from box to box. These imperfections, and presence of the direct hand of the artist, firmly plant the works inside the realm of sculpture; the unfinished underside denotes the piece

is for exhibition, rather than utility, and immortalizes the brand in unchangeable, immobile wood.

As one of the finest examples of Warhol's early sculptures, this work comes from Virginia Museum of Fine Arts collection. The Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, and the finest collections of Art Nouveau and Art Deco outside of Paris. VMFA is also home to important collections of African, American, Ancient, East Asian, European and South Asian art, with particular strengths in African American art, British sporting art, English silver, French Impressionism and Post-Impressionism, and Modern and Contemporary art. In May 2010, VMFA opened its doors to the public after a transformative expansion, the largest in its history, and last year had an attendance of nearly 700,000 visitors. It is the only public art museum in the United States that is free of charge and open 365 days a year.

711

## ANDY WARHOL (1928-1987)

### *Dollar Bill*

stamped with the Andy Warhol Art Authentication Board, Inc. stamp  
and numbered 'A123.0510' (on the reverse)

graphite on paper

5 ½ x 10 ¼ in. (14 x 26 cm.)

Drawn in 1964.

\$150,000-200,000

#### PROVENANCE:

Horace H. Solomon, New York, acquired directly from the artist

His sale; Christie's, New York, 10 May 2006, lot 146

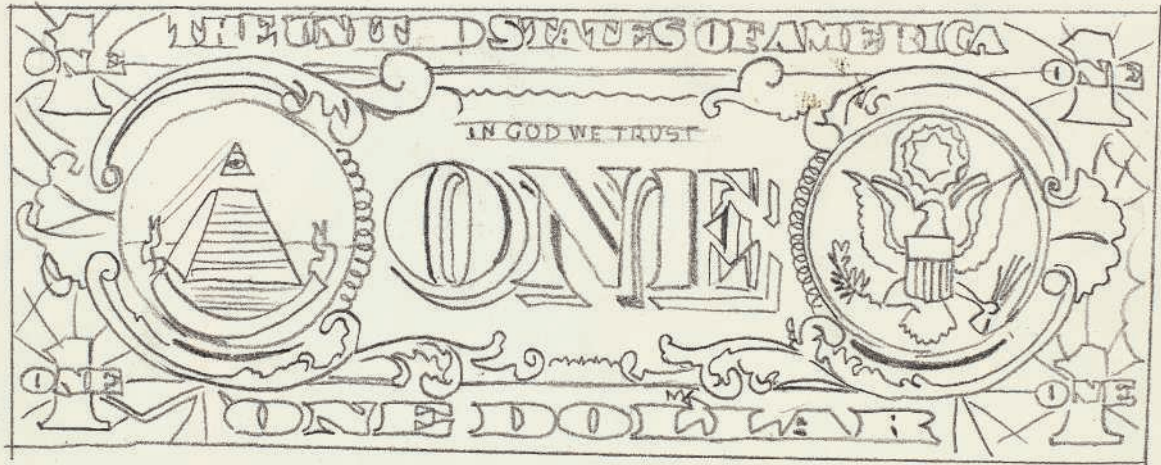
Acquired at the above sale by the present owner

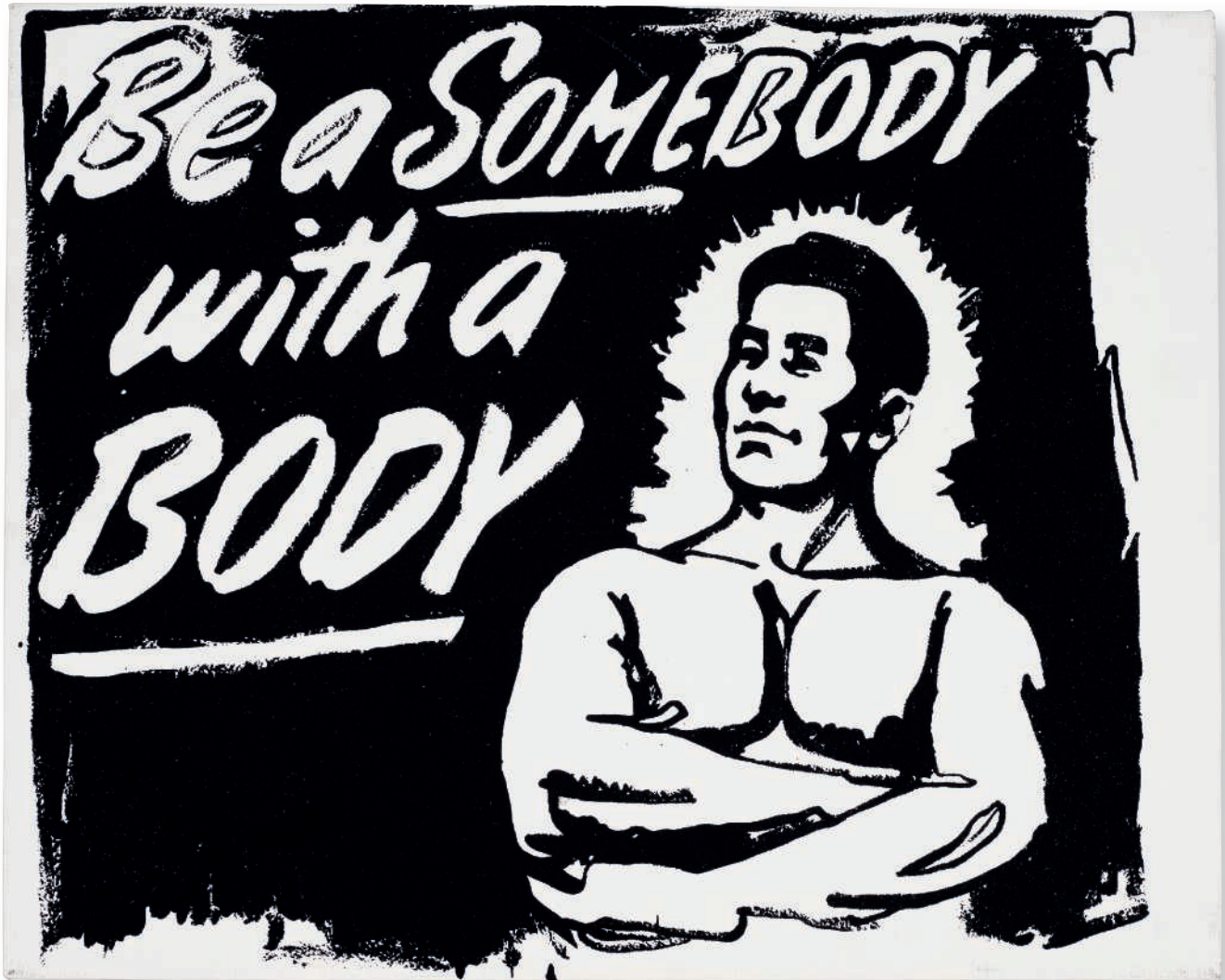
*Making money is art and working is art and good business  
is the best art.*

---

—Andy Warhol







712

## ANDY WARHOL (1928-1987)

### *Be a Somebody with a Body*

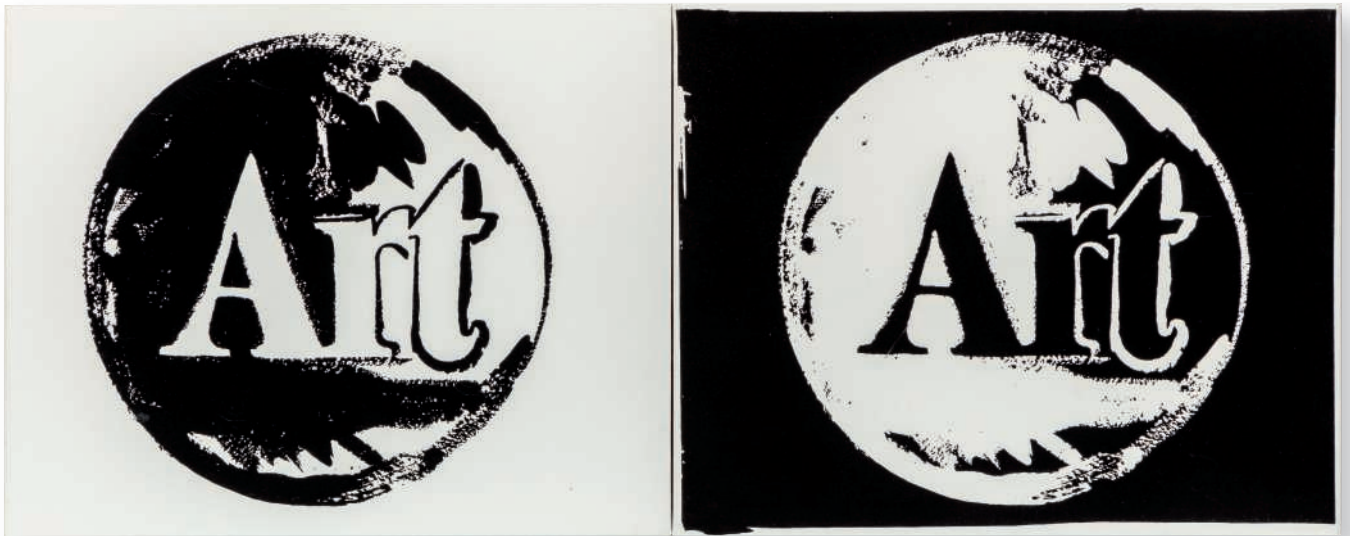
stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA10.311 Warhol' (on the overlap)  
acrylic and silkscreen ink on canvas  
16 x 20 in. (40.6 x 50.8 cm.)  
Painted in 1986.

#### PROVENANCE:

Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Gagosian Gallery, New York  
Acquired from the above by the present owner, 2002

\$100,000-150,000





PROPERTY FROM AN  
IMPORTANT PRIVATE COLLECTION

713

## ANDY WARHOL (1928-1987)

### *Art (Positive and Negative)*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA10.487' (on the overlap of positive); stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps (on the overlap of negative)

acrylic and silkscreen ink on canvas, in two parts

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

overall: 16 x 40 in. (40.6 x 101.6 cm.)

Painted *circa* 1985-1986.

### PROVENANCE:

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Van de Weghe Fine Art, New York

Acquired from the above by the present owner

\$150,000-200,000

714 No Lot

715

## GÜNTHER UECKER (B. 1930)

### *OÄe Titel*

signed, dedicated indistinctly and dated 'für Robert Indiana G Uecker  
1966' (on the reverse)

paint and nails on canvas mounted on board

22 x 22 x 2 7/8 in. (55.9 x 55.9 x 7.3 cm.)

Executed in 1966.

\$300,000-500,000

#### PROVENANCE:

Gift of the artist to the present owner

This work is registered in the Uecker Archiv under the number GU.66.120  
and will be noted for inclusion in the forthcoming Uecker *Catalogue  
Raisonné*.



Robert Rauschenberg, *Music Box (Elemental Sculpture)*, 1953.  
© 2019 Robert Rauschenberg Foundation / Licensed by VAGA  
at Artists Rights Society (ARS), New York.





716

## PIER PAOLO CALZOLARI (B. 1943)

*Cinghie [avido, mio nome, ripetuto, nebuloso, farfallesco]*

leather belts, iron, salt, neon and transformer  
128 x 17 x 4 in. (325.1 x 41.3 x 10.2 cm.)  
Executed in 1969.

\$150,000-250,000

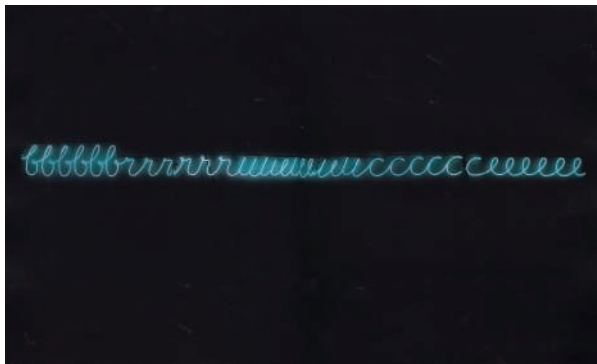
**PROVENANCE:**

Galerie Micheline Szwajcer, Brussels  
Acquired from the above by the present owner, 1990

**EXHIBITED:**

Venice, La Biennale di Venezia, June-September 1990.  
Zürich, Plutschow Gallery, *Size Matters*, April-July 2019,  
n.p. (illustrated).

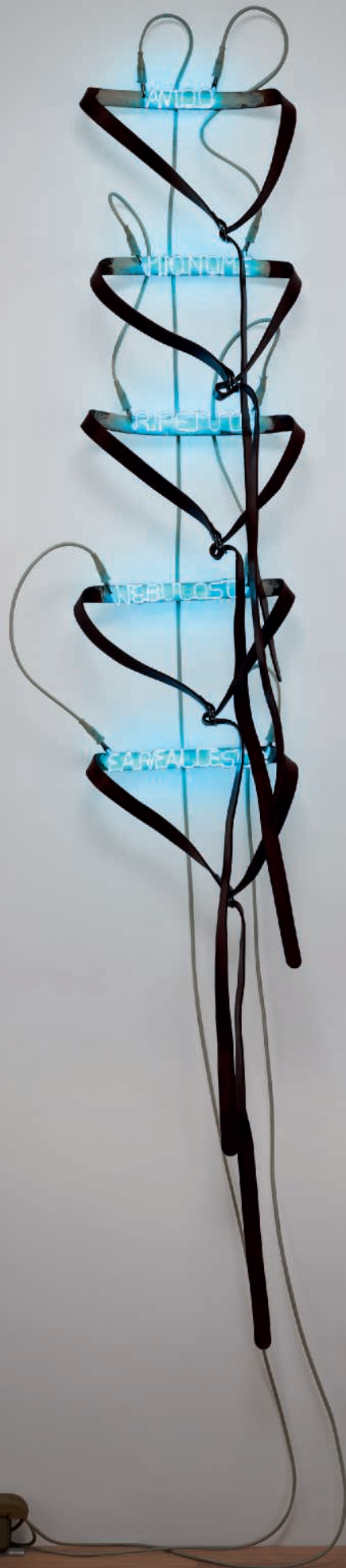
This work is accompanied by a photo-certificate and is  
recorded in the archives of Fondazione Calzolari under number  
A-CAL-1969-24.



Bruce Nauman, *My Name as Though it were Written on the Surface of the Moon*, 1968.  
Stedelijk Museum, Amsterdam. © 2019 Bruce Nauman / Artists Rights Society (ARS),  
New York.

By making uncommon connections in media, Calzolari's works resemble a synthesis of extracted ideas. His use of the leather belt suggests the tangible and the practical—physical aspects relevant to our identity. The neon lights represent the impalpable and the sublime. It echoes to the viewer severed, fleeting thoughts—"ripetuto, mio nome, nebuloso, avido, farfallesco"—"repeated, my name, hazy, avid, farcical." Together, this combination comments on the existential questions that confront his daily life. To the perception of others, his name takes on a multitude of meanings and opinions. Suspended on the wall by the weight of its light and its words, Calzolari entreats: which fleeting thought, which persona, shall I take on today.





ANTICO

MONOTE

RIPETUTO

NEBULOSO

SARFALLEST

PROPERTY FROM A MEMBER OF  
THE MATISSE FAMILY

717

## YVES KLEIN (1928-1962)

### *Untitled Blue Sponge Sculpture (SE 326)*

dry pigment and synthetic resin on natural sponge, with metal stem  
sponge: 2 x 2 ½ x 2 in. (5.1 x 6.4 x 5.1 cm.)  
overall: 5 ¼ x 2 ½ x 2 in. (13.3 x 6.4 x 5.1 cm.)  
Executed *circa* 1960.

\$50,000-70,000

#### PROVENANCE:

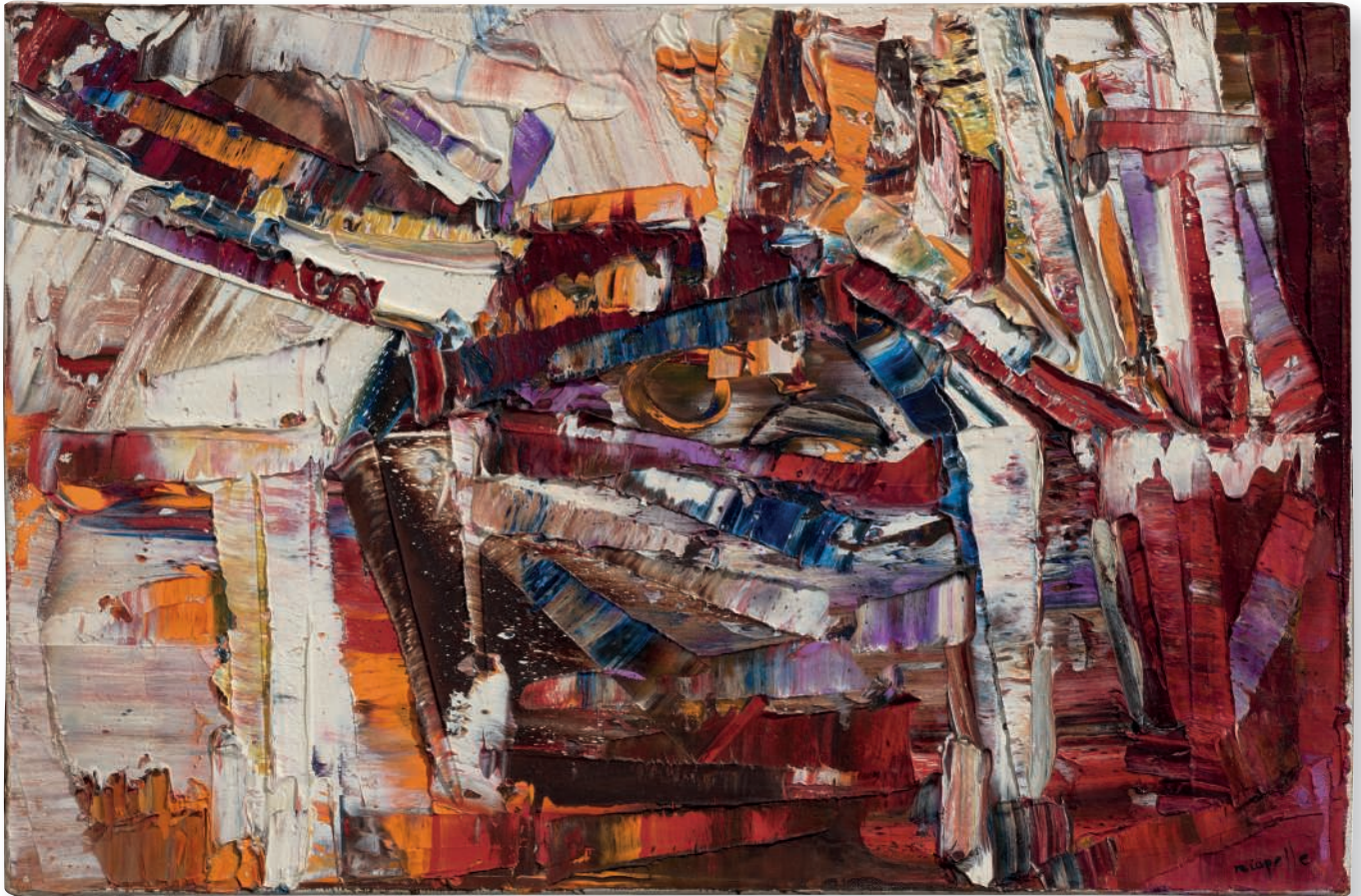
Pierre and Patricia Matisse, New York  
Pierre-Noël Matisse, Paris, by descent from the above  
By descent from the above to the present owner

This work is registered in the Yves Klein Archive under the archive number  
SE 326.



(actual size)





PROPERTY FROM A PRIVATE COLLECTOR

718

JEAN-PAUL RIOPELLE  
(1923-2002)

*Untitled*

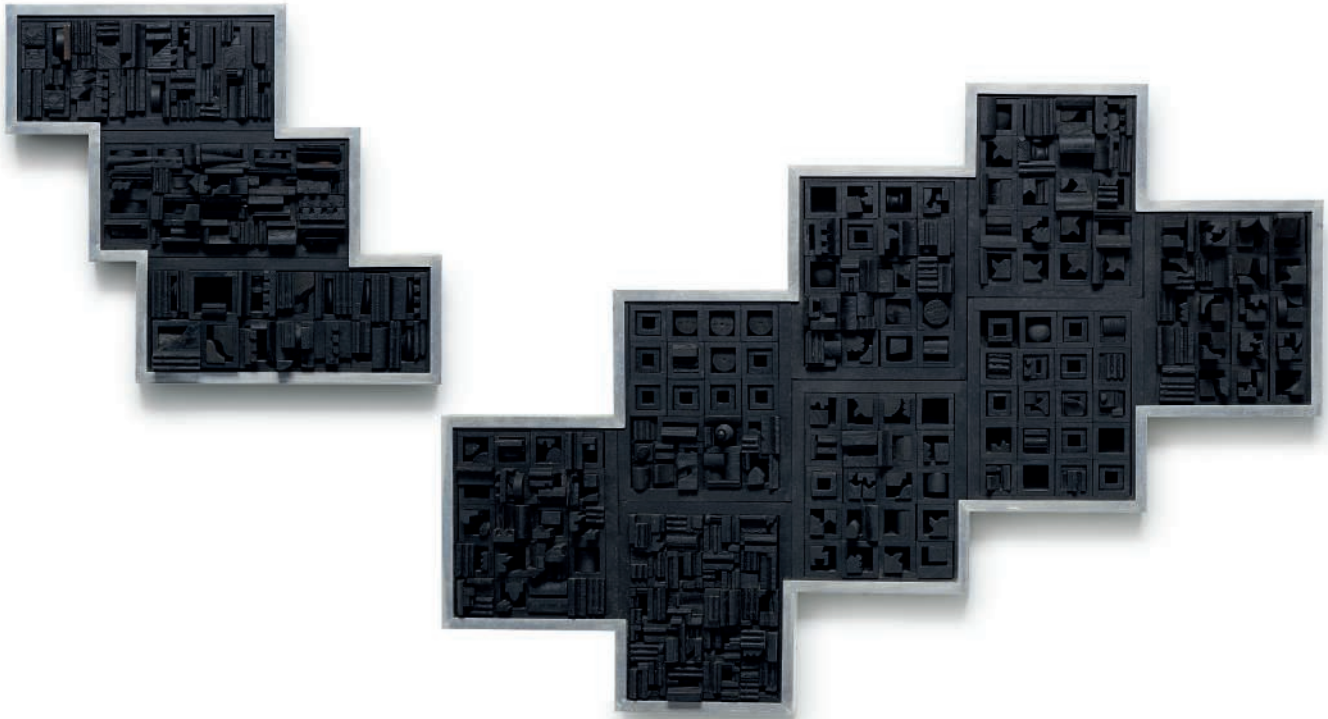
signed 'Riopelle' (lower right)  
oil on canvas  
10  $\frac{3}{4}$  x 16  $\frac{1}{8}$  in. (27.3 x 41 cm.)  
Painted in 1957.

\$60,000-80,000

PROVENANCE:

Gimpel Fils Gallery, London  
Acquired from the above by the present owner, 1958

This work is accompanied by a certificate of authenticity from Madame Yseult Riopelle, and is registered in the *catalogue raisonné* under no. 1957.022H.



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, WASHINGTON, D.C.

719

LOUISE NEVELSON  
(1899-1988)

*Night Zag I*

wood painted black, in two parts  
smaller element: 19 x 16 ½ x 5 in. (48.3 x 41.9 x 12.7 cm.)  
larger element: 27 x 37 x 5 in. (68.6 x 94 x 12.7 cm.)  
Executed in 1965.

\$100,000-150,000

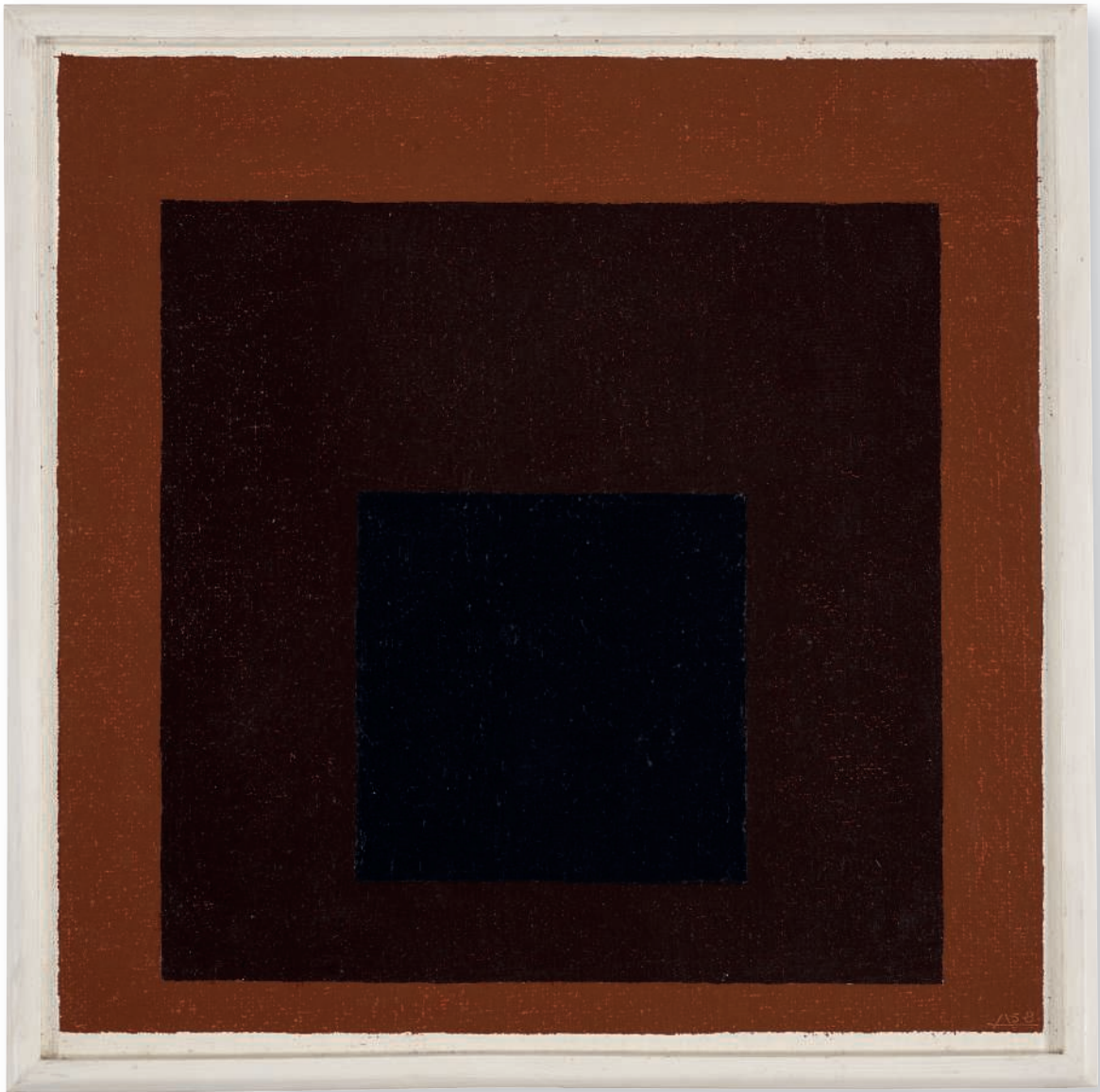
PROVENANCE:

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

EXHIBITED:

New York, Whitney Museum of American Art and Waltham, Brandeis University, Rose Art Museum, *Louise Nevelson*, March-July 1967, pp. 46-47 (illustrated).  
New York, The Jewish Museum and Fine Arts Museums of San Francisco, *The Sculpture of Louise Nevelson*, May 2007-January 2008.





720

## JOSEF ALBERS (1888-1976)

*Squares: Black in Deep Brown + Deep Red [Homage to the Square]*

incised with the artist's monogram and date 'A 58' (lower right);  
signed, titled and dated again 'Squares: "Black in Deep Brown + Deep Red" Albers 1958' (on the reverse)  
oil on Masonite  
15 ½ x 15 ½ in. (39.4 x 39.4 cm.)  
Painted in 1958.

\$150,000-200,000

### PROVENANCE:

Branco Weiss, Zürich  
Galerie Schlégl, Zürich  
Private collection, Switzerland, 1988  
Anon. sale; Grisebach GmbH, Berlin, 27 November 2015, lot 920  
Acquired at the above sale by the present owner

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1958.1.89.

THE ESTATE OF LAWRENCE RUBIN

721

## FRANK STELLA (B. 1936)

### *Marquis de Portago*

signed and dedicated 'for Larry Love F.' (upper right)

graphite and aluminum paint on graph paper

17 ½ x 22 ½ in. (44.5 x 57.2 cm.)

Executed in 1960.

\$60,000-80,000

#### PROVENANCE:

Gift of the artist to Lawrence Rubin, 1961



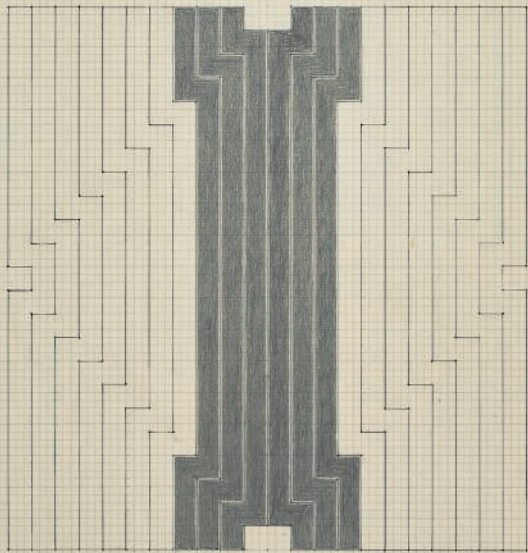
Frank Stella, *Marquis de Portago*, 1960. © 2019 Frank Stella / Artists Rights Society (ARS), New York.

Throughout the course of his professional career, Lawrence Rubin represented some of the most important and noteworthy artists of the 20th century, including Robert Rauschenberg, Robert Motherwell, Richard Diebenkorn and Helen Frankenthaler. But of all the artists that he represented, none enjoyed as close and prolonged a friendship with him than Frank Stella. Rubin was a huge advocate and supporter of Stella's career, giving him his first European solo show at Galerie Lawrence in Paris in 1961. In 1987 they jointly published a catalogue raisonné of Stella's paintings from 1958 to 1965, and at one point they even owned a country house together.

The importance of Rubin to Stella's lengthy career cannot be overstated, and these three works on paper, each coming from Rubin's personal collection and dedicated emphatically "for Larry," are illustrative of this relationship. *Marquis de Portago* and *The Marriage of Reason and Squalor* relate to a respective painting of the same name, direct nods to the artist's early and large-scale canvases that were championed by Rubin. *Italian Curves* from 1978-1979 shows Stella's move from minimalism in the early 1960s to wall-mounted objects by the late 1970s: though two-dimensional in nature, its curling designs are visual continuations of the *Exotic Bird* series and antecedents of the large-scale metal artworks to come. As a trio, they not only represent some of Stella's most important series of artworks, but also the longstanding and pivotal relationship that Rubin and Stella shared.



for Larry Love 70



front view

THE ESTATE OF LAWRENCE RUBIN

722

## FRANK STELLA (B. 1936)

*The Marriage of Reason and Squalor*

signed and dedicated 'for Larry + Liz x Frank' (lower right)

graphite and watercolor on graph paper

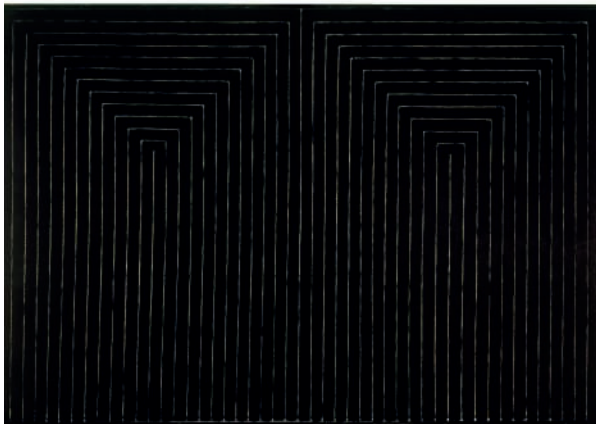
17 x 22 in. (43.2 x 56 cm.)

Executed in 1961.

\$100,000-150,000

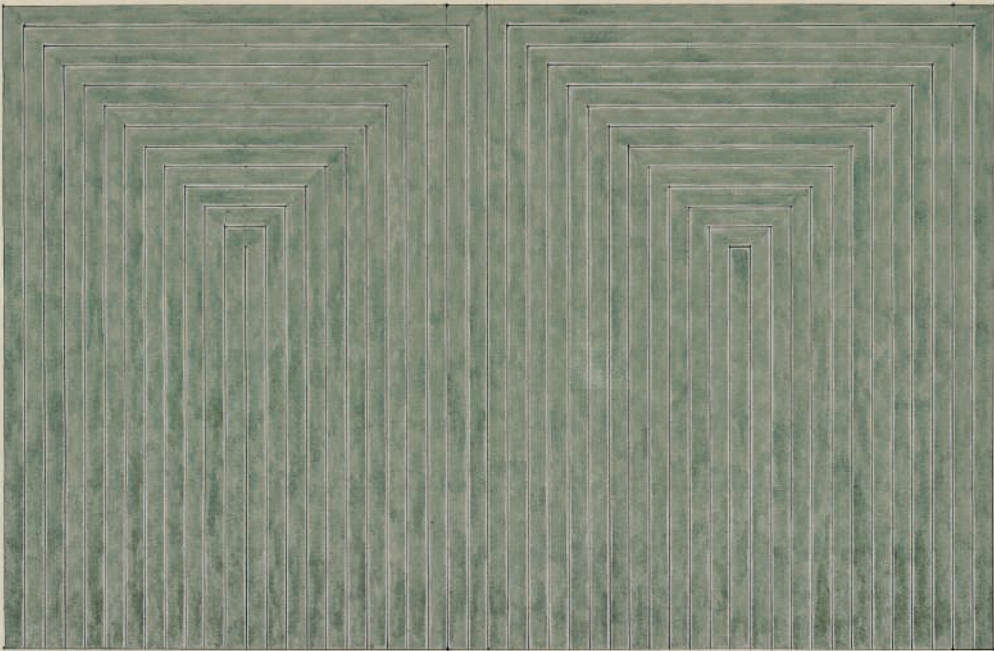
**PROVENANCE:**

Gift of the artist to Lawrence Rubin, 1961



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





for Casey & Co.  
x Frank



THE ESTATE OF LAWRENCE RUBIN

723

## FRANK STELLA (B. 1936)

### *Lys Figure*

signed with the initials and dated 'F. S. '78-79' (lower right); signed again with the artist's initials, inscribed, dedicated and dated 'for Larry - "ITALIAN CURVES" xx, F.S. 1979' (on the reverse)  
gouache, paper collage and tape on paper  
12 x 14 in. (30.5 x 35.6 cm.)  
Executed in 1978-1979.

#### PROVENANCE:

Gift of the artist to Lawrence Rubin, 1979

\$25,000-35,000



PROPERTY FROM THE ESTATE OF  
WALTER DARBY BANNARD

724

KENNETH NOLAND  
(1924-2010)

*Untitled*

acrylic on canvas  
81 ½ x 12 ½ in. (207 x 30.8 cm.)  
Painted *circa* 1972.

\$60,000-80,000

PROVENANCE:  
Acquired directly from the artist by the present owner, *circa* late 1970s



PROPERTY OF A SWISS FOUNDATION

725

ROBERT MOTHERWELL  
(1915-1991)

*St. Michel with Yellow Stripe*

incised with the artist's initials and date 'RM 82' (upper right)  
acrylic and printed paper collage on Masonite  
72 x 36 in. (182.9 x 91.4 cm.)  
Executed in 1982.

\$250,000-350,000

PROVENANCE:

Galerie Knoedler, Zürich  
Acquired from the above by the present owner, 1983

LITERATURE:

J. Flam, K. Rogers, and T. Clifford, *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. 315, no. C678 (illustrated).

*For a painter as abstract as myself, the collages offer a way of incorporating bits of the everyday world into pictures.*

---

—Robert Motherwell





726

## RICHARD POUSETTE-DART (1916-1992)

### *Untitled Presence Black Circle*

oil on canvas  
41 x 75 in. (104.1 x 190.5 cm.)  
Painted in 1974.

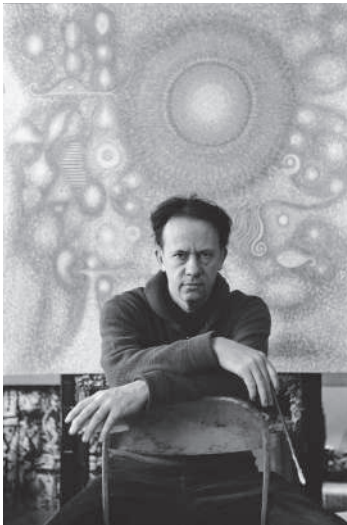
\$250,000-350,000

#### PROVENANCE:

Andrew Crispo Gallery, New York  
Private collection, Kentucky, 1978  
Anon. sale; Christie's, New York, 8 May 1990, lot 355  
Areta and Jeffrey Kaufman, Miami  
Acquired from the above by the present owner

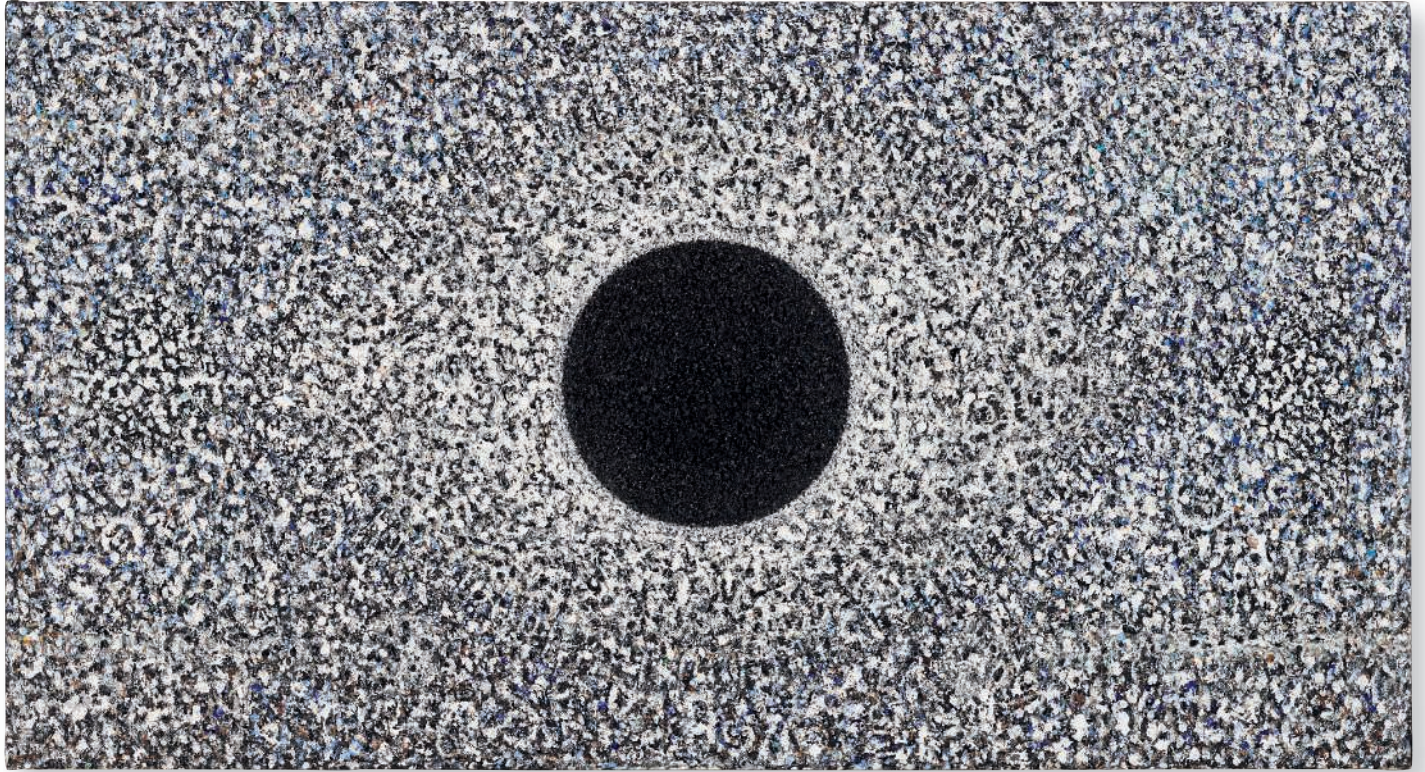
#### EXHIBITED:

New York, Susan Caldwell Gallery, *22 Artists*, January 1975.  
New York, Andrew Crispo Gallery, *Richard Pousette-Dart: Recent Paintings 1975-1976*, March-April 1976, no. 1 (illustrated).



Richard Pousette-Dart in his studio, New York, 1962. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2019 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York.









727

**NORMAN LEWIS  
(1909-1979)**

*Untitled (Study in Magenta)*

signed and dated 'Norman Lewis 58' (lower left)

oil and ink on paper  
18 x 24 in. (45.7 x 61 cm.)  
Executed in 1958.

\$15,000-20,000

**PROVENANCE:**

Oral Lovell, Wellesley, acquired directly from the artist

Private collection, by descent from the above  
Anon. sale; Swann Galleries, New York, 15  
December 2015, lot 47

Acquired at the above sale by the present  
owner



728

**NORMAN LEWIS  
(1909-1979)**

*Untitled (Vertical Organic  
Abstraction)*

signed and dated 'Norman Lewis 4-60'  
(lower right)

oil and pastel on paper  
26 1/8 x 20 in. (66.4 x 50.8 cm.)  
Executed in 1960.

\$12,000-18,000

**PROVENANCE:**

Oral Lovell, Wellesley, acquired directly from the artist

Private collection, by descent from the above  
Anon. sale; Swann Galleries, New York, 15  
December 2015, lot 50

Acquired at the above sale by the present  
owner





729

## SAM GILLIAM (B. 1933)

*Untitled*

signed and dated 'Sam Gilliam '68' (lower right)  
watercolor and metallic paint on paper  
23 ¼ x 18 ¼ in. (59.1 x 46.4 cm.)  
Painted in 1968.

\$20,000-30,000

**PROVENANCE:**

Baumgartner Galleries, Inc., Washington D.C.  
Anon. sale; Weschler's Auctioneers & Appraisers, Rockville,  
4 December 2015, lot 263  
Acquired at the above sale by the present owner



PROPERTY FROM A MEMBER OF  
THE MATISSE FAMILY

730

JEAN-PAUL RIOPELLE  
(1923-2002)

*Untitled (PM22)*

signed with the artist's initial 'R.' (lower right); signed 'Riopelle' (on the reverse)

oil on canvas

13 5/8 x 10 1/2 in. (34.6 x 26.7 cm.)

Painted in 1978-1979.

\$30,000-50,000

PROVENANCE:

Pierre and Patricia Matisse, New York

Pierre-Noël Matisse, Paris, by descent from the above

By descent from the above to the present owner

This work is accompanied by a certificate of authenticity from Madame Yseult Riopelle, and is registered in the *catalogue raisonné* under no. 1977.237H.





PROPERTY FROM A PRIVATE COLLECTOR

731

WILLEM DE KOONING  
(1904-1997)

*Woman's Face*

signed 'de Kooning' (lower left)  
oil on paper laid down on paperboard  
9 ¾ x 11 ¼ in. (24.8 x 29.8 cm.)  
Painted in 1965-1966.

PROVENANCE:

Allan Stone Galleries, New York  
Acquired from the above by the present owner, 1967

\$40,000-60,000



732

## GEORGE RICKEY (1907-2002)

### *Three M's and One W II*

incised with the artist's signature, number and date 'Rickey a/p 1988'  
(on the base)

stainless steel

148 x 99 x 101 in. (375.9 x 251.5 x 256.5 cm.)

Executed in 1988. This work is a unique artist's proof from an  
intended edition of three.

\$150,000-200,000

#### PROVENANCE:

Estate of the artist

Marlborough Gallery, New York

Acquired from the above by the present owner, 2015

#### EXHIBITED:

Vero Beach Museum of Art; Grand Rapids, Michigan, Frederik Meijer  
Gardens and Sculpture Park; Hamilton, Ohio, Pyramid Hill Sculpture  
Park and Museum and San Antonio, McNay Art Museum, *George  
Rickey Kinetic Sculpture: A Retrospective*, February 2007-January  
2009, p. 82 (another example exhibited and illustrated).











733

## JEAN DUBUFFET (1901-1985)

### *Le Guerrier*

signed and dated 'J. Dubuffet 58' (lower right); titled 'le guerrier'  
(on the reverse)

printed paper collage on paper  
12 ¼ x 9 ½ in. (31.1 x 24.1 cm.)

Executed in 1958.

\$50,000-70,000

#### PROVENANCE:

Galerie Beyeler, Basel  
Redfern Gallery, London  
Acquired from the above by the present owner, 1979

#### LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XIII: Célébrations du sol I, lieux cursifs, texturologies, topographies*, Lausanne, 1970, p. 107, no. 142 (illustrated).

This work is the unique maquette for Dubuffet's 1958 lithograph, *Le Guerrier*.



734

LOUISE BOURGEOIS  
(1911-2010)

*Untitled*

bronze

8 x 3 1/8 x 3 1/8 in. (20.3 x 7.9 x 7.9 cm.)

Executed in 1986. This work is unique.

\$50,000-70,000

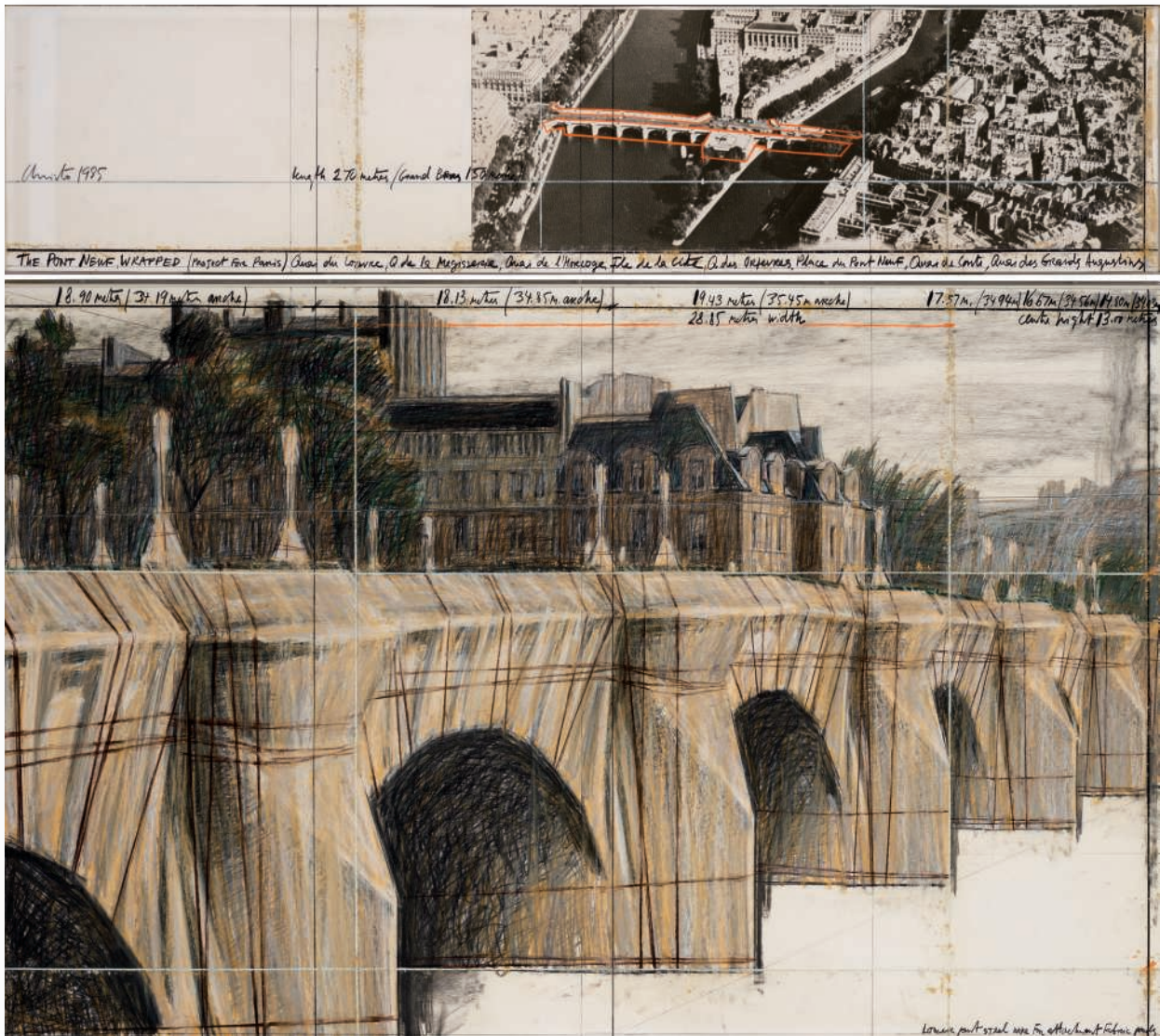
PROVENANCE:

Patricia Hamilton, Los Angeles, gift of the artist

Acquired from the above by the present owner, 1994



(actual size)



735

## CHRISTO (B. 1935)

### *The Pont Neuf, Wrapped (Project for Paris)*

signed, titled and dated 'Christo 1985 THE PONT NEUF, WRAPPED (Project for Paris)' (lower left of upper element)

Plexiglas box construction—graphite, wax crayon, pastel, charcoal, ink and printed aerial photograph on paper mounted on board, in two parts

upper element: 15 ½ x 65 ½ in. (39.4 x 166.4 cm.)

lower element: 42 ½ x 65 ½ in. (108 x 166.4 cm.)

Executed in 1985.

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1985

\$100,000-150,000





736

ROBERT RAUSCHENBERG  
(1925-2008)

*Paragraph II*

signed, titled and dated 'Rauschenberg 1966 Paragraph II'  
(on the reverse)  
solvent transfer, watercolor and graphite on paper  
15 x 20 in. (38.1 x 50.8 cm.)  
Executed in 1966.

\$100,000-150,000

PROVENANCE:

Leo Castelli Gallery, New York  
Private collection, Boston, 1967  
Anon. sale; Sotheby's, New York, 11 May 2006, lot 198  
Acquired at the above sale by the present owner

EXHIBITED:

Greensboro, University of North Carolina, Weatherspoon Art Museum,  
*Art on Paper*, November-December 1966.  
Seattle, University of Washington, Henry Art Gallery, *Drawings by  
Americans: Recent Works by Thirteen Contemporary Artists*,  
February-March 1967, no. 3.  
London, Offer Waterman, *Robert Rauschenberg: Transfer Drawings  
from the 1950s and 1960s*, December 2016-January 2017, pp. 36-37  
(illustrated).

737

# ROBERT RAUSCHENBERG (1925-2008)

## *Tigerlily [Anagram (A Pun)]*

signed and dated 'RAUSCHENBERG 98' (lower left)  
inkjet pigment transfer on polylamine  
59 ½ x 47 ¾ in. (151.1 x 121.3 cm.)  
Executed in 1998.

\$200,000-300,000

### PROVENANCE:

Teplitzky & Scott Fine Art, Evergreen, Colorado  
Private collection, California  
Anon. sale; Christie's, New York, 16 November 2006, lot 234  
Pace Gallery, London  
Acquired from the above by the present owner, 2011

### EXHIBITED:

São Paulo, Instituto Tomie Ohtake, *Robert Rauschenberg*, December  
2009-February 2010, pp. 122-123 (illustrated).

### LITERATURE:

*Rauschenberg: Anagrams (A Pun)*, exh. cat., New York, PaceWildenstein,  
1999, no. 12 (illustrated).





RA B. A. W. 2008

738

## CHARLES BELL (1935-1995)

### *Gin*

signed 'C. BELL' (lower right); signed again, titled and dated

'C. BELL '77 "GIN"' (on the overlap)

oil on canvas

60 x 72 in. (152.4 x 183 cm.)

Painted in 1977.

\$300,000-500,000

#### PROVENANCE:

Louis K. Meisel Gallery, New York

Prudential Collection, Newark, 1980

Their sale; Christie's, New York, 12 May 2004, lot 167

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Louis K. Meisel Gallery, *Charles Bell*, November 1977, no. 3

(illustrated).

Phoenix Art Museum, *New York Now*, April-May 1979, p. 51 (illustrated).

#### LITERATURE:

L. Meisel, "Charles Bell," *Arts Magazine*, vol. 52, no. 5, January 1978,

pp. 24-25 (illustrated).

L. Meisel, *Photorealism*, New York, 1980, p. 76, no. 141 (illustrated).

H. Geldzahler, *Charles Bell: The Complete Works 1970-1990*, New York, 1991, p. 64, no. 86 (illustrated).

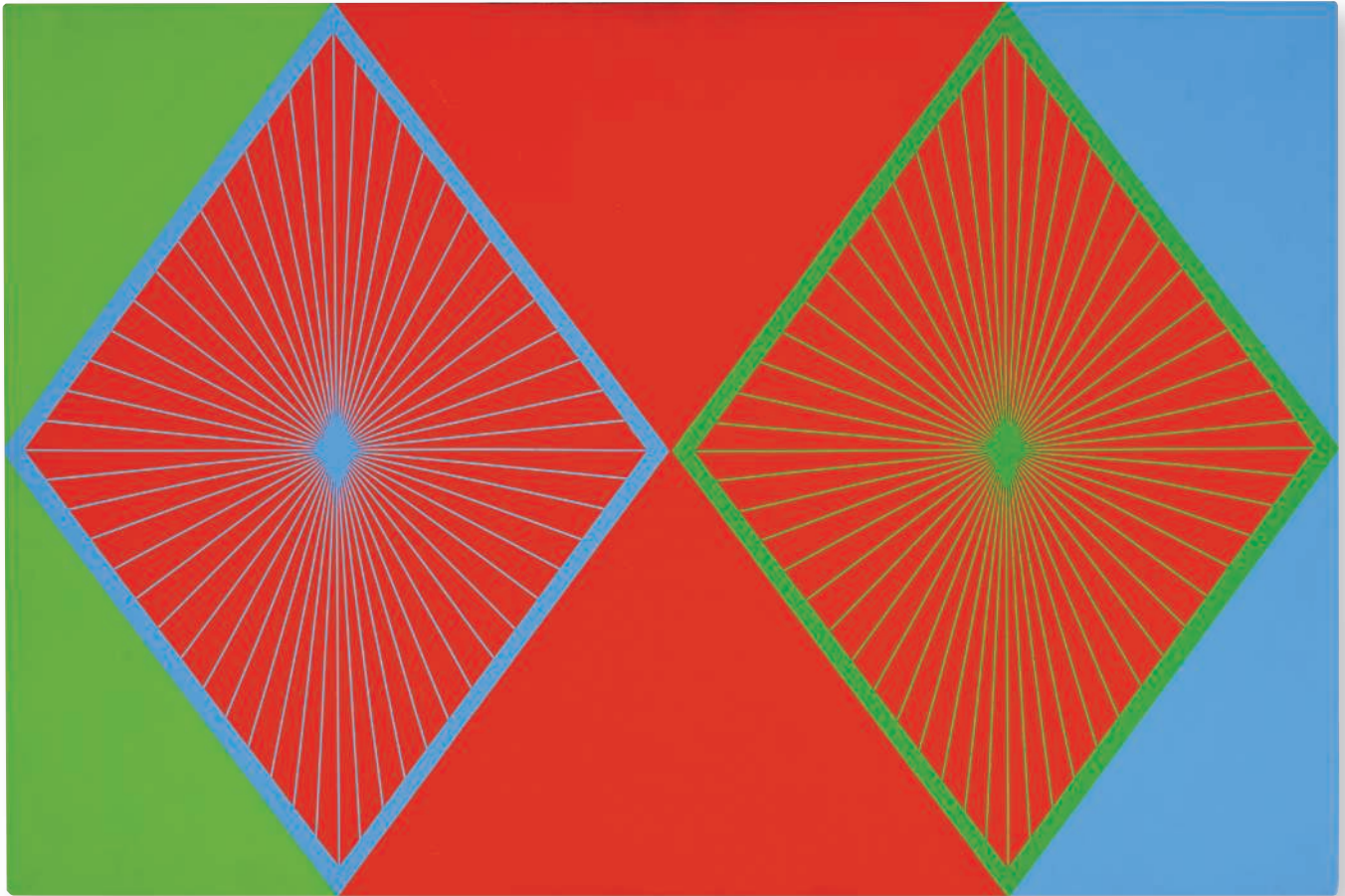
*Bell presents the various and complex contraptions that make up the playing surfaces of pinball machines. Bell might be likened to a precisionist in his affinity for basic architectural forms which these close-ups resemble, but what he chronicles is post-industrial leisure. If it is like architecture, Bell's subject matter is futuristic or crazily eclectic like Venturi and Rauch.*

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(L. Meisel, "Charles Bell," *Arts Magazine*, January 1978, vol. 52, no. 5, p. 24).







PROPERTY FROM A PRIVATE COLLECTOR

739

**RICHARD ANUSZKIEWICZ**  
**(B. 1930)**

*Of the Same Brilliance*

signed and dated 'RICHARD ANUSZKIEWICZ 1964' (on the reverse)

Liquitex on board

24 1/8 x 36 in. (61.3 x 91.4 cm.)

Painted in 1964.

\$20,000-30,000

**PROVENANCE:**

Sidney Janis Gallery, New York

Acquired from the above by the present owner, *circa* 1965

**EXHIBITED:**

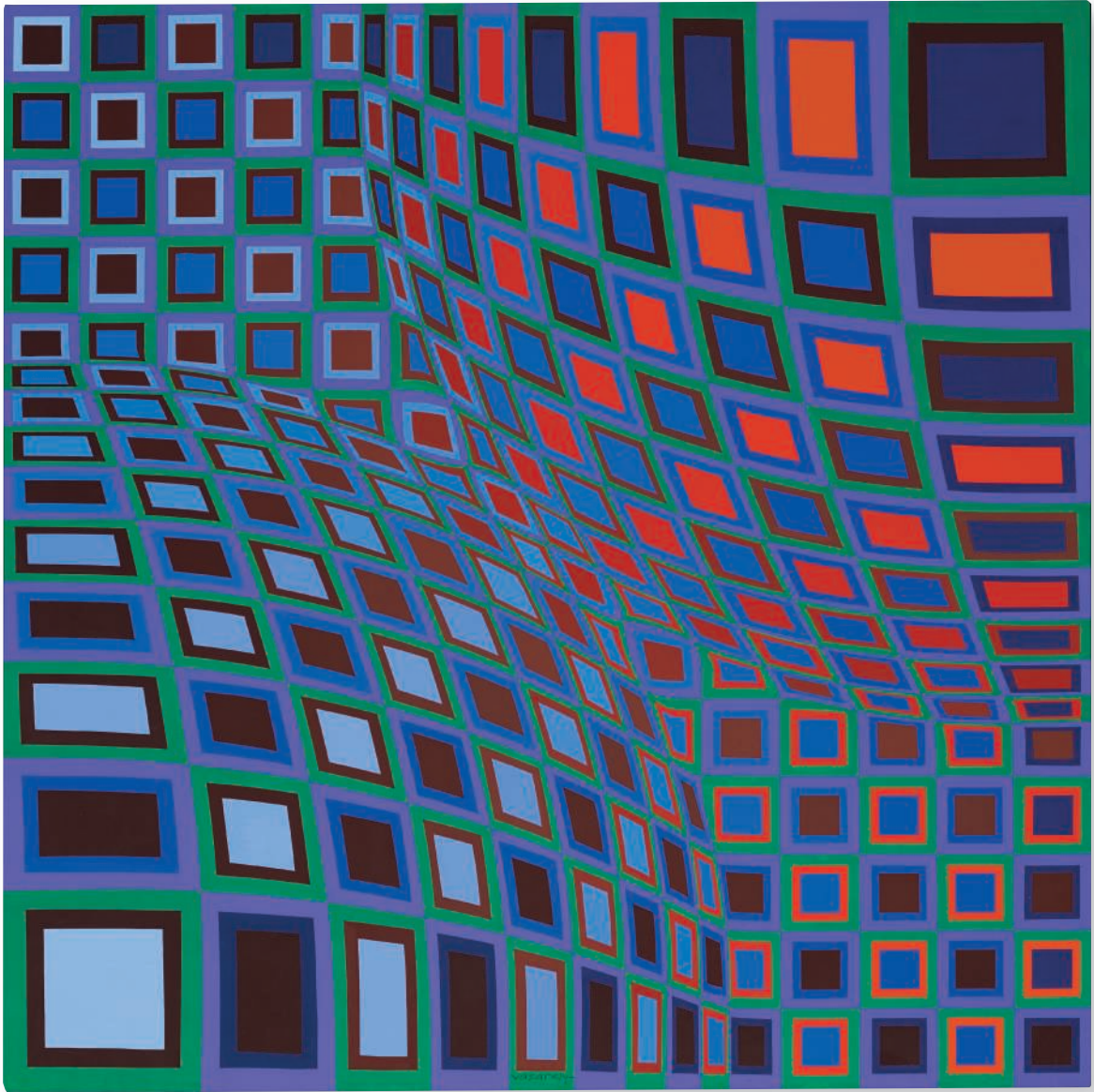
New York, Sidney Janis Gallery, *Abstract Trompe L'Oeil*,

January-February 1965, no. 17.

**LITERATURE:**

D. Madden and N. Spike, *Anuszkiewicz: Paintings & Sculptures 1945-2011 Catalogue Raisonné*, Florence, 2010, p. 138, no. 1964.22 (illustrated).





PROPERTY FROM A PRIVATE COLLECTOR

740

VICTOR VASARELY  
(1906-1997)

*OND-KETT*

signed 'Vasarely -' (lower center); signed again, inscribed, titled and dated '0798 Vasarely—"OND-KETT" 1969' (on the reverse)  
acrylic on canvas  
39 ¾ x 39 ¾ in. (101 x 101 cm.)  
Painted in 1969.

\$50,000-70,000

PROVENANCE:

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

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



PROPERTY FROM A PRIVATE COLLECTOR

741

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

*Maquette for Tiny Shoe and Tulip (Red Shoe)*

signed and dated 'Wesselmann 80 ©' (on the reverse of the shoe)

Plexiglas box construction—Liquitex on board

11 ¼ x 16 ¼ x 7 ¼ in. (28.6 x 41.3 x 18.4 cm.)

Executed in 1980. This work is unique.

**PROVENANCE:**

Sidney Janis Gallery, New York

Acquired from the above by the present owner, 1980

\$20,000-30,000



742

ROY LICHTENSTEIN  
(1923-1997)

*Brushstroke I*

signed 'rf Lichtenstein' (on the reverse); incised with number '9/10' (on a plaque affixed to the reverse)  
epoxy paint, acrylic lacquer and enamel on cherry wood  
52 3/4 x 16 x 8 in. (134 x 40.6 x 20.3 cm.)  
Executed in 1986. This work is number nine from an edition of ten plus one artist's copy and one printer's copy.

\$80,000-120,000

PROVENANCE:

Tyler Graphics, Mount Kisco, New York  
Acquired from the above by the present owner

EXHIBITED:

F. Tuten, *Roy Lichtenstein: Brushstrokes, Six Painted Reliefs*, New York, 1986, n.p. (another example illustrated).  
*Roy Lichtenstein Sculptor*, exh. cat., Venice, Fondazione Emilio e Annabianca Vedova, 2013, pp. 180-181, no. 141 (another example illustrated).

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





743

ALEXANDER  
CALDER  
(1898-1976)

*Red-Tongued Moon*

signed and dated 'Calder 74' (lower right)  
gouache and ink on paper  
29 ½ x 43 ¼ in. (74.9 x 109.9 cm.)  
Painted in 1974.

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York  
Private collection, New Jersey, 1974  
Anon. sale; Sotheby's, New York, 14 November 2012,  
lot 163  
Acquired at the above sale by the present owner

This work is registered in the archives of the Calder  
Foundation, New York, under application number  
A06971.



744

ALEXANDER  
CALDER  
(1898-1976)

*L'Eloquence*

signed and dated '71 Calder' (lower right)  
gouache and ink on paper  
29 ½ x 43 ¼ in. (74.9 x 109.9 cm.)  
Painted in 1971.

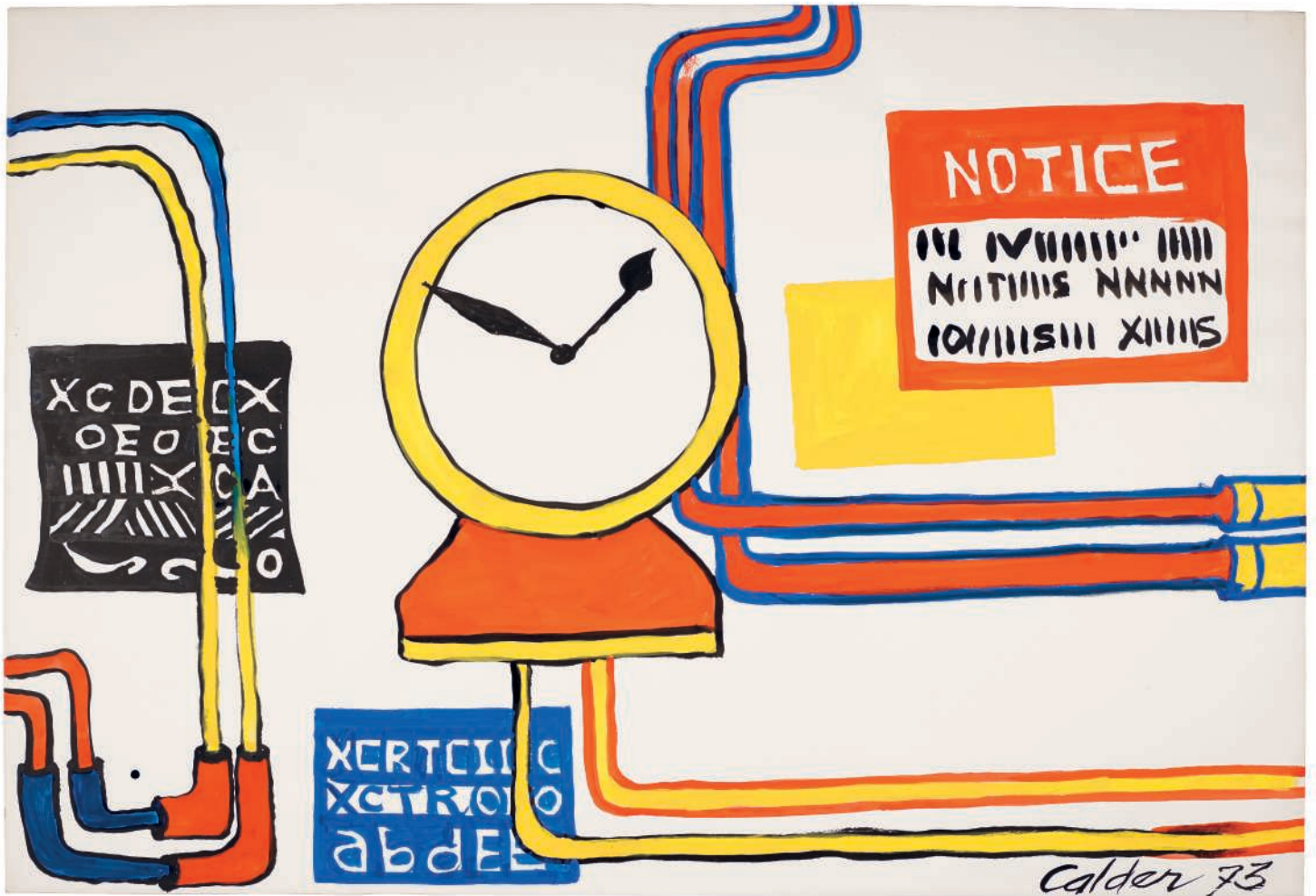
\$40,000-60,000

PROVENANCE:

Galerie Maeght, Paris  
Acquired from the above by the present owner, 1977

This work is registered in the archives of the Calder  
Foundation, New York, under application number  
A13001.





745

ALEXANDER CALDER  
(1898-1976)

*Plumbings II*

signed and dated 'Calder 73' (lower right)  
gouache and ink on paper  
29 ½ x 43 ¼ in. (74.9 x 109.9 cm.)  
Painted in 1973.

\$60,000-80,000

PROVENANCE:  
Galerie Maeght, Paris  
Acquired from the above by the present owner, 1977

This work is registered in the archives of the Calder Foundation, New York,  
under application number A12274.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- 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.
- 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

- 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.
- 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

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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 or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.



## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - books not identified by title;
      - lots** sold without a printed **estimate**;
      - books which are described in the catalogue as sold not subject to return; or
      - defects stated in any **condition** report or announced at the time of sale.

(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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - 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.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We 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.

- 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 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).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases,

the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- 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**.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- 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.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it 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.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

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

### IMPORTANT NOTICES

#### Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. 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.

### COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

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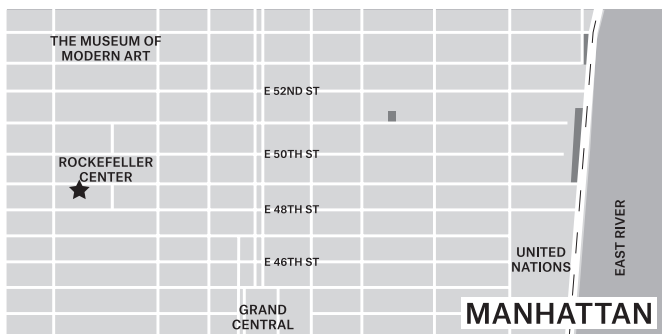
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PRIVATE SALES  
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**ALEXANDER CALDER (1898–1976)**  
*Very Pure*  
standing mobile—sheet metal, wire and paint  
16 1/8 x 17 1/4 x 4 1/2 in. (41 x 43.8 x 11.4 cm.)  
Executed in 1947.  
**PRICE UPON REQUEST**

THE COLLECTION OF  
**RICHARD L. WEISMAN**



ANDY WARHOL (1928-1987)

*Muhammad Ali*

signed and dated 'Andy Warhol 1977' (on the overlap); signed by Muhammad Ali (on the reverse)

acrylic and silkscreen ink on canvas

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

Painted in 1977.

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

**POST-WAR AND CONTEMPORARY ART  
EVENING SALE**

*New York, 13 November 2019*

**VIEWING**

1-13 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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**CHRISTIE'S**





JEAN METZINGER (1883-1956)  
*Paysage cubiste*  
signed 'JMetzinger' (lower right)  
oil on canvas  
31½ x 39¼ in. (80.3 x 99.6 cm.)  
Painted in 1911  
\$500,000-700,000

**IMPRESSIONIST & MODERN ART  
DAY SALE**

*New York, 12 November 2019*

**VIEWING**

1-10 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

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**CHRISTIE'S**



WAYNE THIEBAUD (B. 1920)

*Jelly Roll*

Pastel on paperboard

7 $\frac{1}{8}$  x 10 in. (19.4 x 25.4 cm.)

Executed in 1970.

HK \$2,400,000–4,000,000

US \$310,000–520,000

**20TH CENTURY & CONTEMPORARY ART  
EVENING SALE**

*Hong Kong, 23 November 2019*

**VIEWING**

22-23 November 2019

Hong Kong Convention and Exhibition Centre

No. 1 Expo Drive, Wanchai, Hong Kong

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Stuart Davis (1892-1964)

*Synthetic Souvenir*

signed 'Stuart Davis' (lower right)--signed again, dated 'Nov. 1941' and inscribed with title (on the stretcher)  
oil on canvas

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

Painted in 1941

\$400,000- 600,000

## AMERICAN ART

*New York, 20 November 2019*

### VIEWING

16-19 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

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THE COLLECTION OF  
**RICHARD L. WEISMAN**



© Fernando Botero

FERNANDO BOTERO (B. 1932)  
*Seated Woman*  
signed, numbered and inscribed with foundry mark 'Botero 2/6' (on back of chair)  
bronze  
21¼ x 8⅞ x 12 in. (54 x 22.5 x 30.5 cm.)  
Executed circa 1995.  
Edition two of six.  
\$200,000–300,000

**LATIN AMERICAN ART**

*New York, 20-21 November 2019*

**VIEWING**

16-20 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



CHRISTOPHER DRESSER (1834-1904)

*Teapot, circa 1879*

Manufactured by James Dixon & Sons, Sheffield

silver, ebonized wood

4¾ x 8¾ x 4¾ in. (12 x 20.3 x 12 cm)

\$80,000-120,000

## DESIGN

*New York, 13 December, 2019*

## VIEWING

6-13 December 2019

20 Rockefeller Plaza

New York, NY 10020

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# WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

## POST-WAR AND CONTEMPORARY ART MORNING SALE

THURSDAY 14 NOVEMBER 2019  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME:HIPPO  
SALE NUMBER: 17650

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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**17650**

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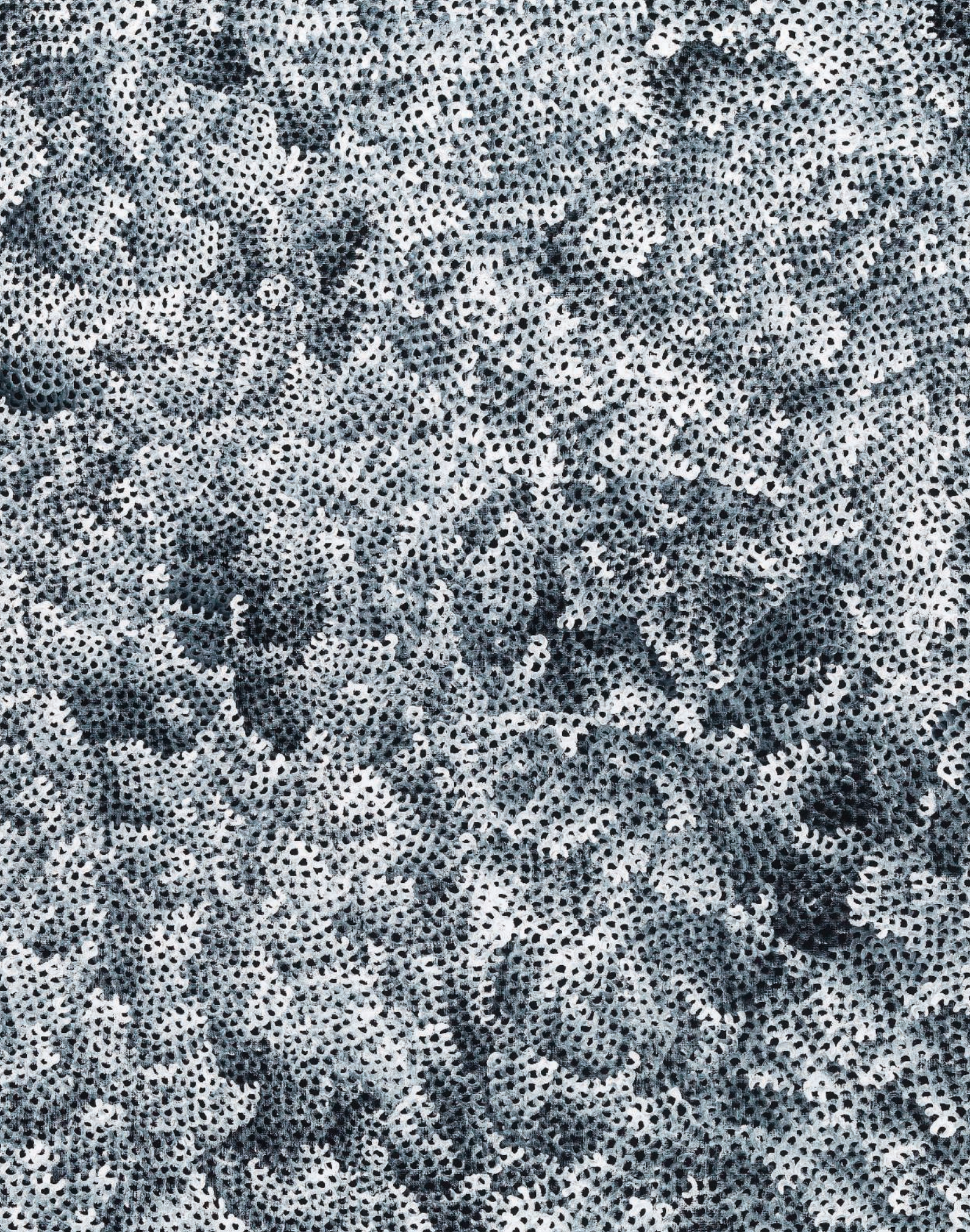
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