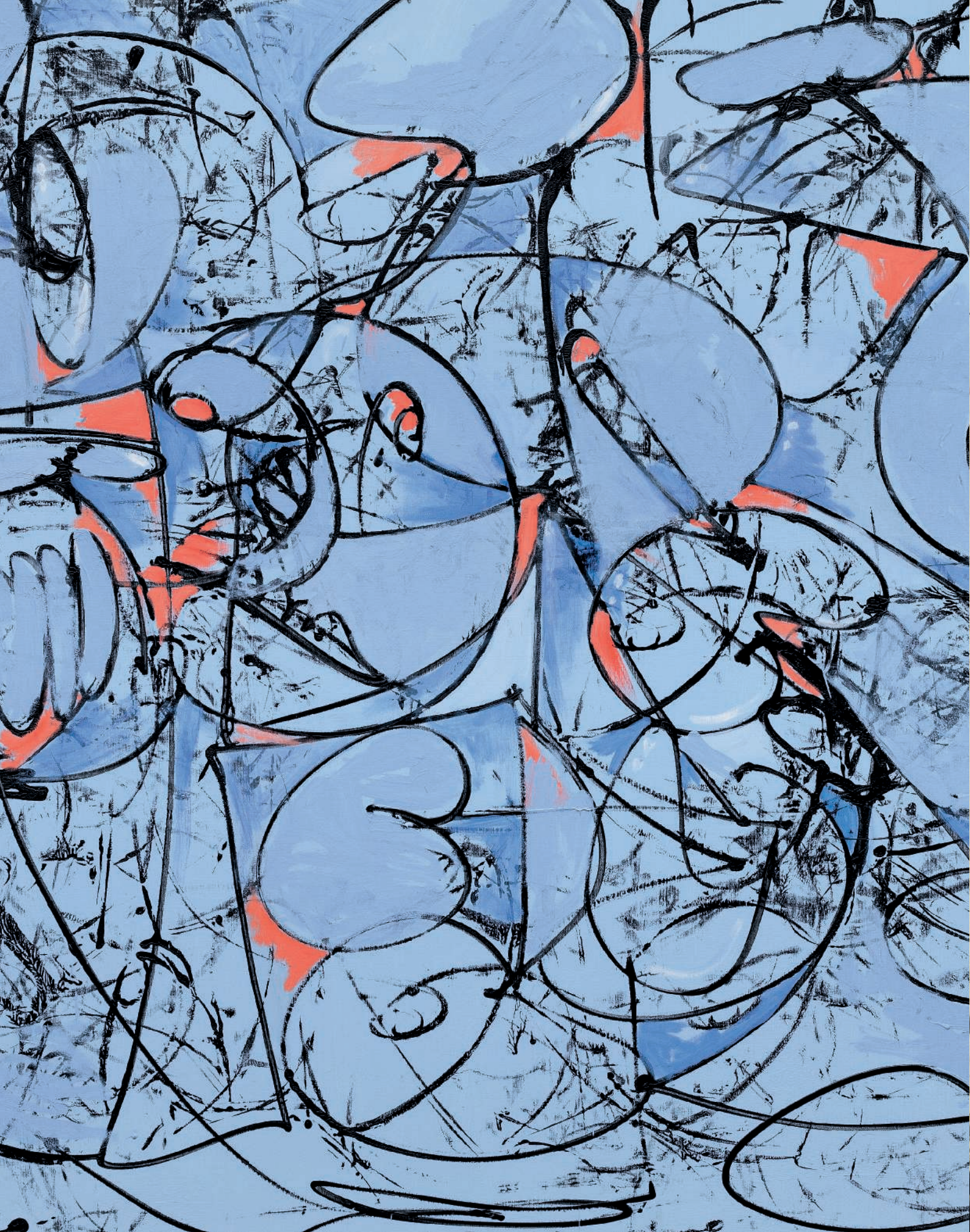


CHRISTIE'S

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

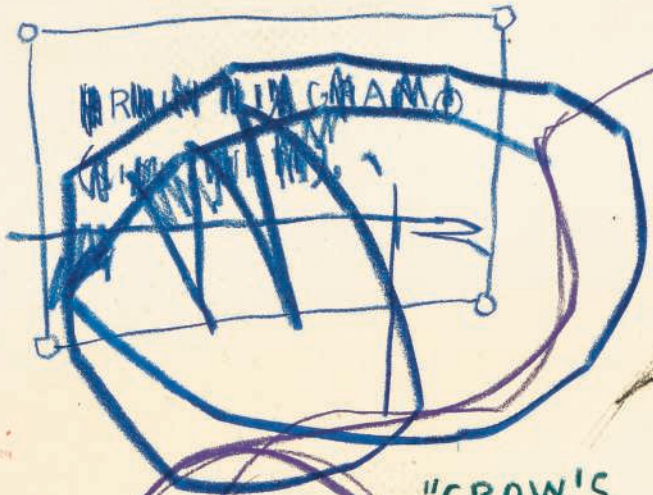
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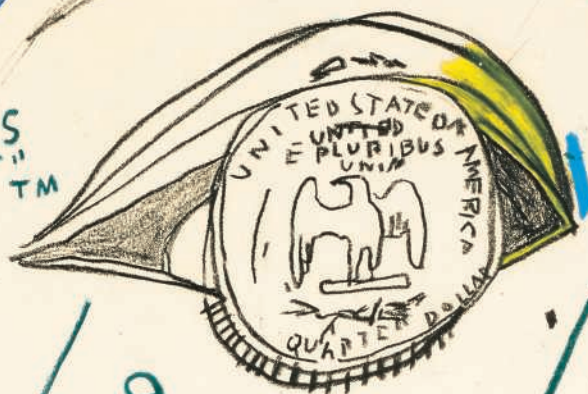


12. PER CAPITA ©

"BRAIN DIAGRAM (SIDE VIEW) ©"



"CROW'S FEET"™



"VISION"

"BROKEN NOSE ©"

"NOSE BROKEN ©"

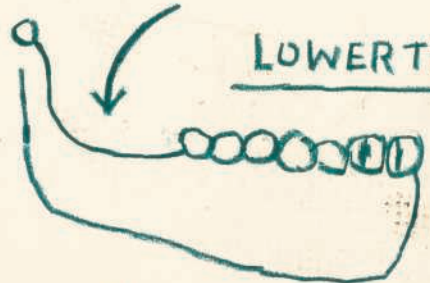
FIG. NOSE BROKEN OFF (STATUE)

~~BY ENGLISH ANTIPODISTS~~

"NOSE RESTORED"

"SENSE OF SMELL"

LOWER TEETH STRUCTURE



"PER CAPITA ©"

LEFT EAR ©

"JAW" ©

JAW

PHILLISTINES ©

"MAIN STREET"
"THE TIE THAT BINDS"
"WHERE THE NORTH BEGINS"
"WHERE" ↑ ↑

VII. THE NECK ©

"JAWBONE OF AN ASS" ©

\$

\$







BRAVE

MEN

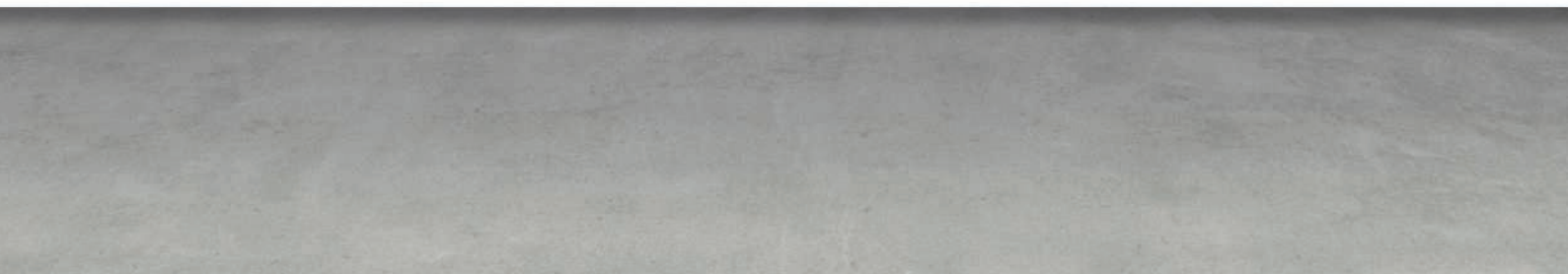
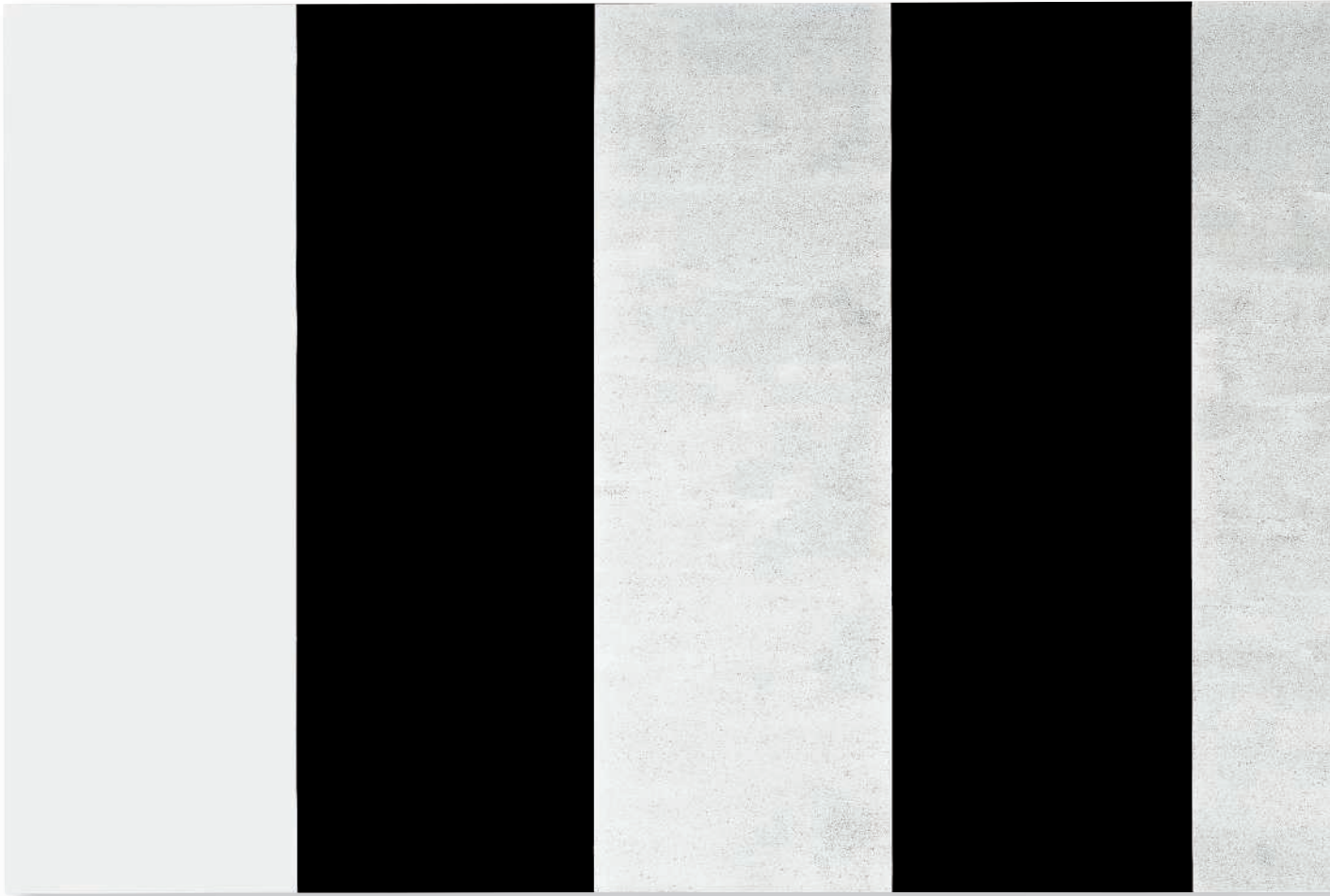
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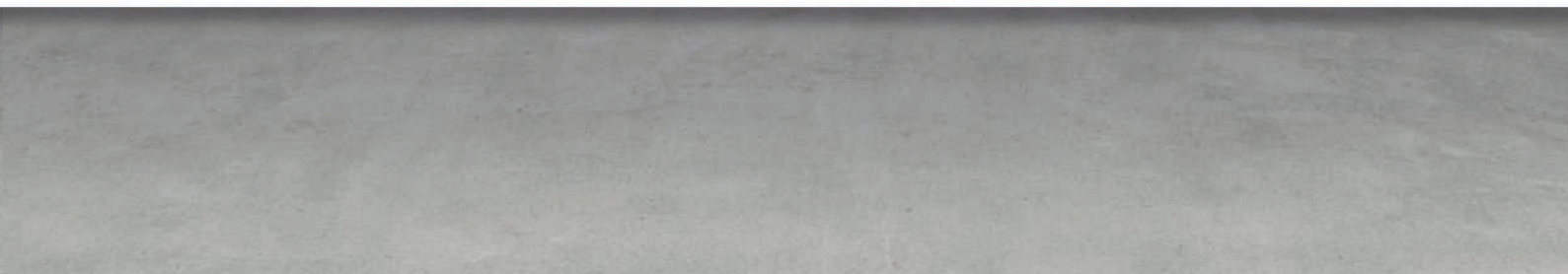
IN

MY

FAMILY

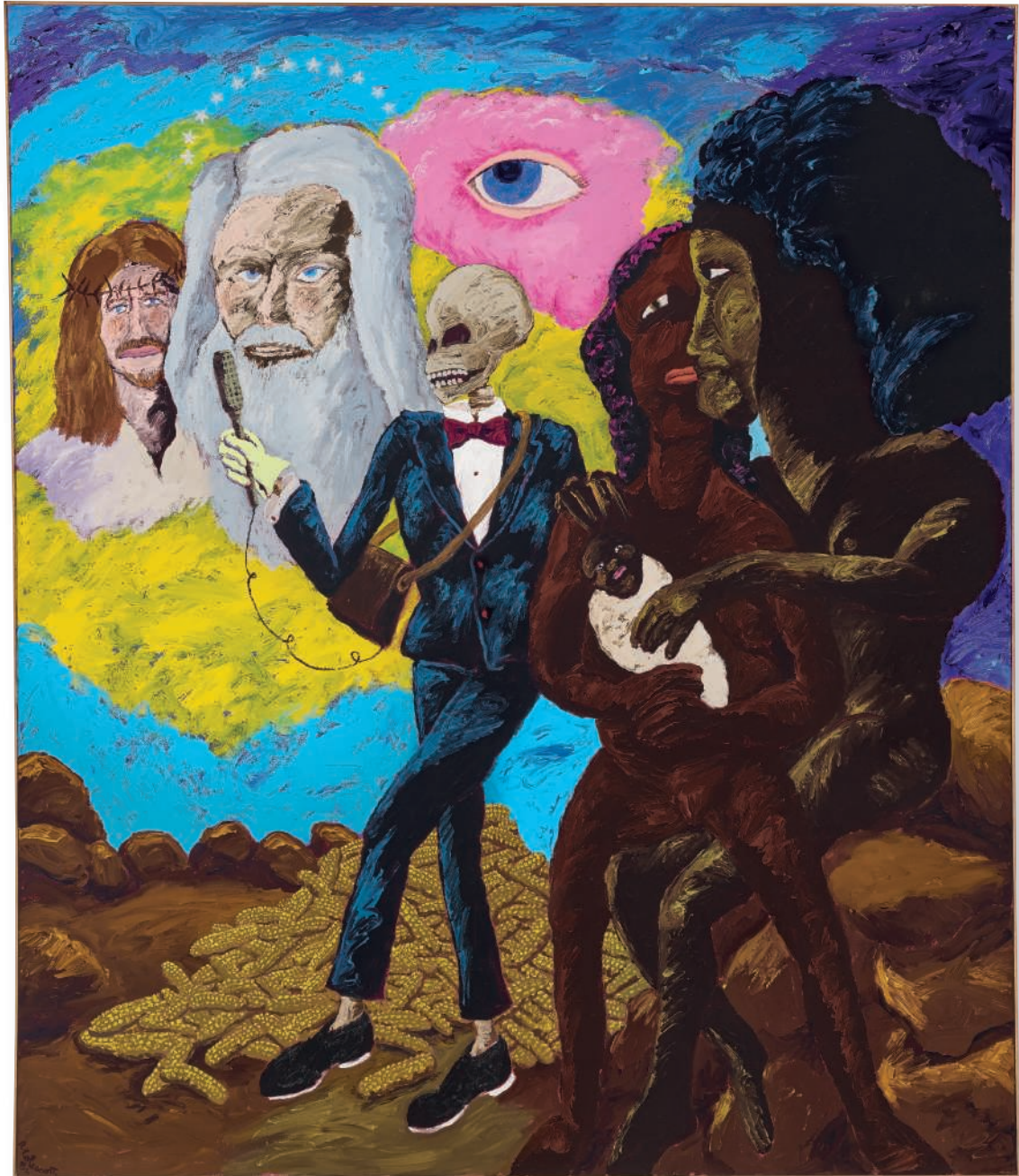












POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

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Thursday 14 November 2019
at 2.00 pm
(Lots 801-940)

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
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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
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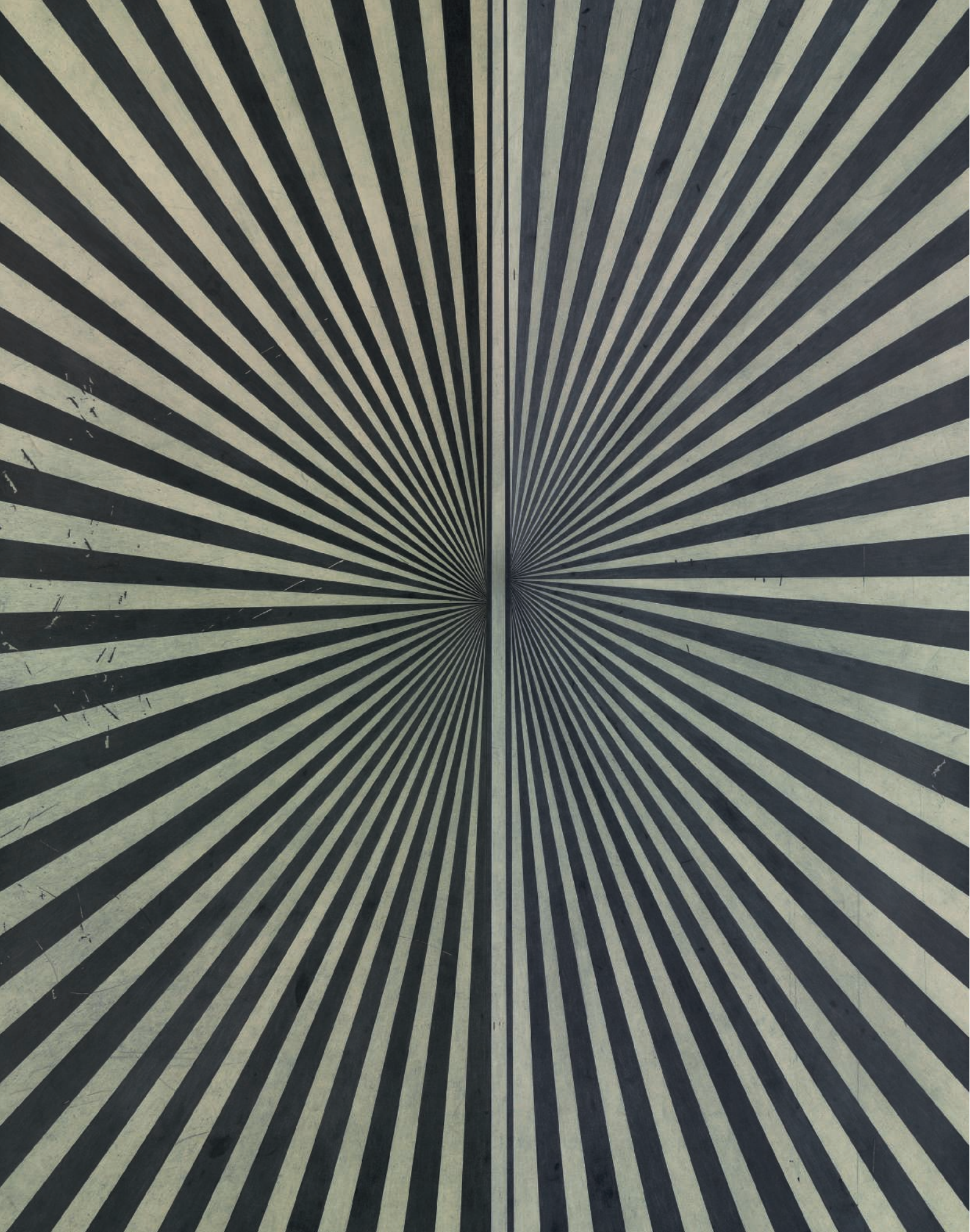


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CHRISTIE'S



CONTENTS

- 11** Auction Information |
Specialists and Services for this Auction
- 16** Property for Sale
- 294** Conditions of Sale | Buying at Christie's
- 297** Symbols used in this Catalogue |
Important Notices and Explanation of Cataloguing Practice
- 299** Storage and Collection
- 303** Written Bids Form


PROPERTIES INCLUDING

The Clarke Collection

The Painterly Gesture: Property from a Distinguished New York Collection

Future/Forward: The Contemporary Avant-Garde



Artist: © Lucy Sparrow
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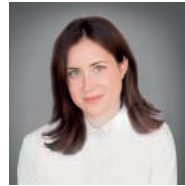
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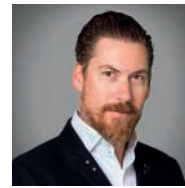
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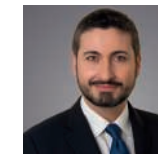
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801

JULIE CURTISS (B.1982)

Pas de Trois

signed, titled and dated 'Julie Curtiss Pas de trois, 2018' (on the reverse)

acrylic, vinyl and oil on canvas

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

Painted in 2018.

\$100,000-150,000

PROVENANCE:

Various Small Fires, Los Angeles

Private collection

Acquired from the above the present owner

EXHIBITED:

Los Angeles, Various Small Fires, *Altered States*, May-June 2018.



Meret Oppenheim, *Object*, 1936. Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / Pro Litteris, Zurich. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



802

NINA CHANEL ABNEY
(B. 1982)

Friends 333

signed and dated 'NINA CHANEL ABNEY 2015' (on the overlap
acrylic and spray paint on canvas

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

Executed in 2015.

\$100,000-200,000

PROVENANCE:

Africa's Out!, New York, benefit auction, courtesy of the artist and
Gladstone Gallery, 5 June 2015

Acquired at the above sale by the present owner

*Easy to swallow, hard to digest. The playfulness of my work is
a result of my use of vivid colours and my interest in satirical
cartoons. I love the fact that anything taboo suddenly becomes
tolerable as long as it's not real.*

— Nina Chanel Abney



803

SHARA HUGHES (B. 1981)

Georgia

signed, titled and dated 'Shara Hughes 2007 GEORGIA' (on the reverse)

oil on canvas

50 x 45 in. (127 x 114.3 cm.)

Painted in 2007.

\$60,000-80,000

PROVENANCE:

Galerie Mikael Andersen, Copenhagen

Acquired from the above by the present owner

EXHIBITED:

Copenhagen, Galerie Mikael Andersen, *Shara Hughes: I'll Just Have to Work with This*, August-September 2008.



804

LOIE HOLLOWELL (B. 1983)

Gemini

signed, dated and titled 'Loie Hollowell Gemini 2015' (on the reverse)

oil on canvas

48 1/8 x 36 3/8 in. (122.3 x 92.3 cm.)

Painted in 2015.

\$70,000-100,000

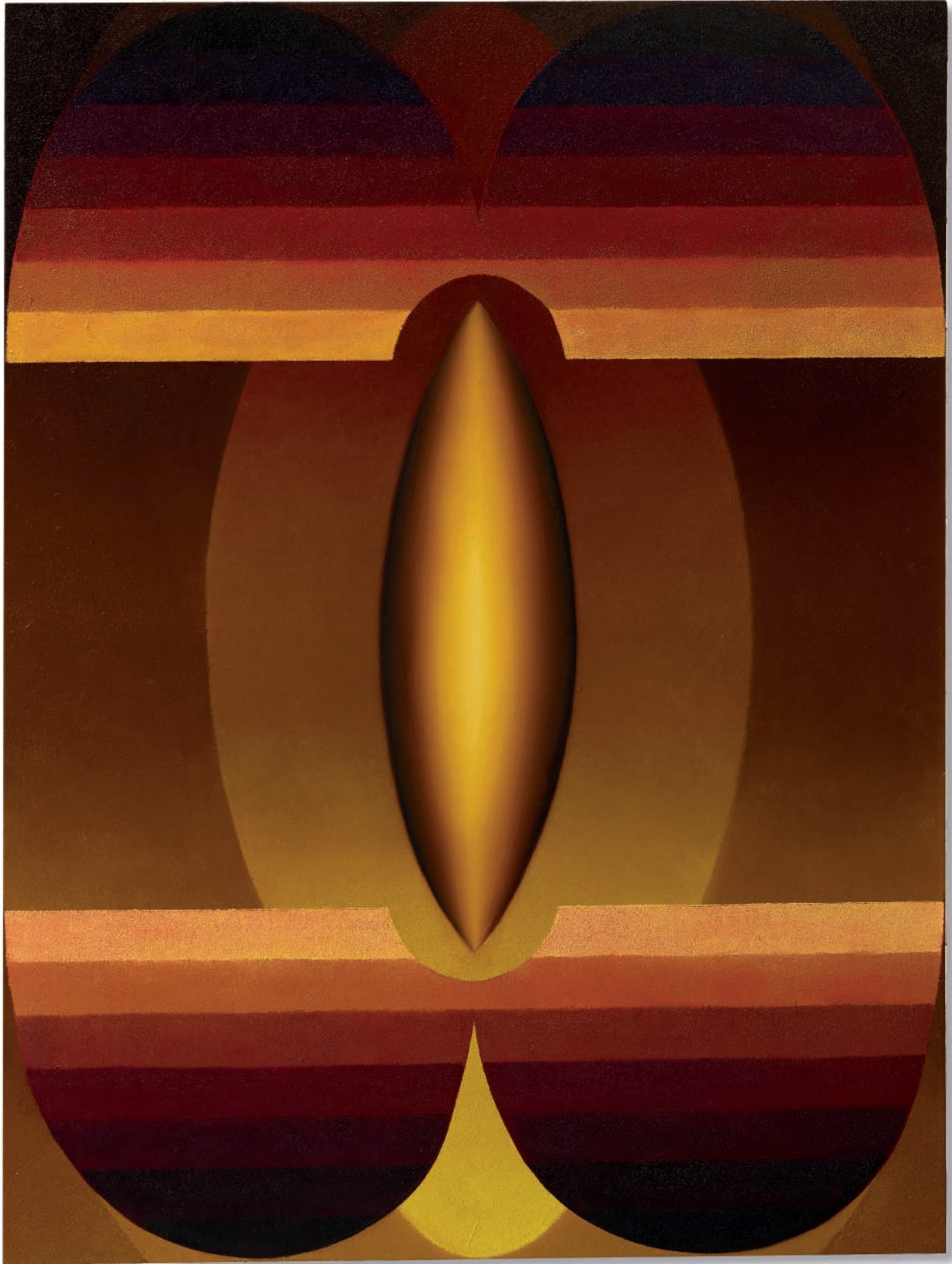
PROVENANCE:

Feuer/Mesler, New York

Acquired from the above by the present owner

Beauty for me is not just visual, it is also experiential. I want the viewer to come away not necessarily knowing what I was trying to tell them about, say, my birth experience, but absorbing an impression of brightness or richness or radiance that has something to do with their relationship to their own body.

- Loie Hollowell



805

NICOLAS PARTY (B. 1980)

Untitled

signed and dated 'Nicolas Party 2016' (on the reverse)

watercolor and pastel on paper

28 x 39 ¼ in. (71.1 x 99.7 cm.)

Executed in 2016.

\$150,000-200,000

PROVENANCE:

kaufmann repetto, New York

Acquired from the above by the present owner



RAYMOND PETTIBON (B. 1957)

No Title (It Would Glisten...)

gouache, acrylic and ink on paper
40 ¼ x 59 ¾ in. (102.2 x 151.8 cm)
Executed in 2010.

\$500,000-700,000

PROVENANCE:

Regen Projects, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

New York, *Venus Over Manhattan, Are Your Motives Pure? Raymond Pettibon: Surfers 1985-2013*, April-May 2014, pp. 82-83, 114-117, 135 (illustrated).



Katsushika Hokusai, *The Great Wave at Kanagawa*, 1930-1932. Photo: © RMN-Grand Palais / Art Resource, New York.

Drawing with an urgency rarely matched by his contemporaries, Raymond Pettibon has conceived an idiosyncratic lexicon of symbols relating to American culture since his emergence on the art scene in the 1980s. Initially creating drawings for the Punk rock music scene of Los Angeles, his talented draftsmanship, combined convincingly with the cartoonlike, economical style of his representations, speaks swiftly, freely, and oftentimes critically, about contemporary culture.

Foregoing the sardonicism of many of his other subjects, Pettibon's surfers are indubitably some of his most poetic and lyrical iterations. Pettibon began making his surf paintings in 1985, while living in Venice Beach, California. Although he was never a surfer himself, he was taken by the existential potential of the transcendent highs and obliterating lows of the wave, and the experience of the surfer navigating through this cycle. As the artist himself described: "It can also be the way something like surfing describes a society, and the people in it. I've done a lot of large drawings and prints of that imagery. It has that epic nature, that sublime nature, that almost asks you to reproduce it full sized on the wall." (R. Pettibon quoted in Rob Storr, *Raymond Pettibon*, New York, 2001, p. 25). Executed in 2010, *No Title (It Would Glisten)*, features the artist's recurring motif of a lone surfer challenging a massive wave. The wave is painted with loose strokes and vivid, deep hues of blue, and, with no land visible in sight, the ravaging sea consumes the entire picture plane - creating the sense of sublimity and expanse that betokens the iconic role of the surfer works in Pettibon's oeuvre.



IT WOULD GLISTEN FOR
SLOOPY, TO BE NICE. THEN IT MIGHT SAY,
OKAY, NOW YOU WALK ON MY SURF!
AWHILE, AND SLOOPY WOULD GOOFY FOOT,
EVEN IF IT GOT HIM WIPED OUT AND
ARRESTED.

807

ED CLARK (1926-2019)

Untitled (Paris Series)

signed, titled and dated 'Clark 1998 PARIS SERIES' (on the reverse)

acrylic on canvas

70 x 78 3/8 in. (177.8 x 199.1 cm.)

Painted in 1998.

\$200,000-300,000

PROVENANCE:

John T. Thompson, Indianapolis, acquired directly from the artist

Michael Rosenfeld Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Mnuchin Gallery, *Ed Clark: A Survey*, September-October 2018.

LITERATURE:

J. Yau, "Recognizing Ed Clark's Contribution to Abstraction," *Hyperallergic*, October 2018 (illustrated).

Over the course of the last several decades, Ed Clark has continually extended the language of American abstraction through his experimentations with the material properties of paint and the physicality of color: the hallmarks of his innovative *oeuvre*. Painted in 1998, *Untitled (Paris Series)* is an arresting example of Clark's mature style and practice, specifically his use of the push broom to create broad strokes of ebullient color. This work exemplifies the ways in which Clark has masterfully established his own unique form of expressionism by literally sweeping his medium into a graceful language of its own, reclaiming his place as an important addition to the group of abstract artists working in the postwar era.

The present work refers to the formative importance of Paris in the artist's *oeuvre* and was most likely painted during a later visit to the city. Born in New Orleans and raised in Chicago, Clark went on to study at the Art Institute of Chicago and L'Academie de la Grande Chaumiere in Paris in 1952, where he studied under Ossip Zadkine. It was in Paris where Clark was exposed to movements and artists such as the CoBRA group, Art Informel, and the work of Nicolas de Stael for the first time; all of which proved to be important and lasting influences on the artist's work to come. After the Academy, Clark continued to live and work in Paris alongside other ex-patriot artists and creative figures including Sam Francis, Joan Mitchell, Beauford Delaney, Barbara





Chase-Riboud and James Baldwin, and it was during this time that Clark began to explore the expressive propensities of abstraction: "I began to believe, from my conversations with other artists, that the real truth is in the stroke. For me, it is large, bold strokes that do not refer distinctly to seen nature. The paint is the subject. The motions of the strokes give the work life." (E. Clark and Q. Troupe, "For the Sake of the Search: An Interview with Ed Clark by Quincy Troupe," in *For the Sake of the Search*, Belleville Lake, 1997, p. 17).

In 1956, while still in Paris, Clark would begin painting in his now-signature style. Like several of his Abstract Expressionist forbearers, Clark placed the canvas flat on the floor. Clark began experimenting with larger canvases and was unable to find paintbrushes big enough to accommodate this new scale. The push broom became the key to solving this problem. In what Clark refers to as "the big sweep," he began to apply paint with a broom – the swoop of his broom creating broad strokes of color to the scale he desired. As demonstrated in the present work, the broom allowed Clark to replicate the momentum of a brushstroke on a larger scale. The push of the broom thus becomes a central and contingent component of Clark's magnum opus: the physical act of moving the paint and the inherent materiality of the paint itself become Clark's subject matter. Clark would continue experimenting

with such methods throughout his career – trading in his traditional broom for short-handled push brooms, rollers, rags, and at times, his own hands, to apply paint on the canvas.

Coming of age in an era where African American artists were expected by many to create figurative work explicitly addressing racial subject matter, Clark insisted on pursuing the development of a new formal language that celebrated the cultivation and expression of the individual voice and the power of non-objective art to transcend cultural and political boundaries: "Art is not subject to political games; its importance elevates it above any racial differences. Any man of talent, of noble spirit, can make it" (E. Clark, quoted in "Un musée pour Harlem," *Chroniques de L'Art Vivant*, November 1968, p. 15).

Together with his counterparts in Paris and New York, Clark's innovations with paint application and his creative use of the canvas support continuously expanded the possibilities for the future of abstract painting. While the "all-over" chromatics of *Untitled (Paris Series)* might seem to echo the bravura brushwork of Willem de Kooning and Franz Kline, for example, its brooding luminosity of hues and the resplendent variety of texture, depth, and color gives the work a unique energy so true to Clark's *oeuvre*.

Nicolas de Staël, *Honfleur*, 1952.
© 2019 Artists Rights Society (ARS),
New York / ADAGP, Paris. Photo:
Bridgeman Images.

opposite: Present lot illustrated (detail).



808

JONAS WOOD (B. 1977)

2 Birds at Night

signed with the artist's initials, titled and dated '2 BIRDS AT NIGHT
JBRW 2013' (on the reverse)
oil and acrylic on linen
60 x 44 in. (152.4 x 111.8 cm.)
Painted in 2013.

\$500,000-700,000

PROVENANCE:

Shane Campbell Gallery, Chicago
Private collection, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Chicago, Shane Campbell Gallery, *Jonas Wood*, October-November
2013.

Mr. Wood paints the artist's life that happens to be his own...In Mr. Wood's case it includes the hallway leading to his studio, a stack of birdcages stored in a corner somewhere (occasionally a riotous extravagance of parallel lines) and a large cluster of incised ceramic vessels, suffused in a weirdly palpable gray light, by the artist Shio Kusaka, to whom Mr. Wood is married.

(R. Smith, "Art in Review: Jonas Wood." The New York Times, March 17, 2011.)





Jonas Wood's *2 Birds at Night*, 2013, celebrates the artist's signature graphic style while aligning itself in the surrealist manner of quotidian objects where nothing is quite as it seems. The oversized bird cage and bizarre staging of the house at night is emphasized by Wood's use of absolute negative space, an inky black, which displaces the normative proportions of the scene. An artist known for his carefully detailed interiors and meticulously rendered still life work, Wood here demonstrates his sure handling of space, a remarkable flourish of architectural skill which builds both the world within the bird cage and the one surrounding.

Wood started to work with the bird cage motif in 2010, a gouache work on paper showing a jumble of animal cages: the bird cages at the forefront juxtaposed with larger stacked pet cages in the background. The delicate bars of a cage lend themselves well to Wood's graphic detailing, which simultaneously creates density in form and lets space bleed through. The cage creates a semi-transparent screen, cleverly allowing Wood to control how light or color permeate. In 2011, Wood continued to explore the cage motif by adding two colorful birds into the cage, as seen with *2 Caged Birds*, 2011, and *Untitled (2 Yellow Birds)*, 2011. In both of these examples, two birds of vibrant coloring create new three-dimensionality to the cage and establish the artist's technical sophistication given his often commented upon ability to flatten space. Here, Wood proves he can build as well as remove space, forging whirling iron cages that simultaneously carry weight and the functionality to contain, while being airy and open.

The present work, made two years later in 2013, builds upon this theme of the pair of birds but, rarely for the artist, places them in a distinct time: night. Two birds of tropical color cling to the bars of a looming bird cage, the bright colors of their plumage and the surrounding

decorative objects unnaturally emanating from the darkness. The cage is built in two parts, a smaller barn-shaped cage perches perpendicularly on the larger base. Upon closer examination, the cage does not make structural sense. The sharp line of the roof distorts whether the birds are able to access the upper part, and the whole crisscross of bars overlap one another to deconstruct the structure of the cage; a "riotous extravagance". Such illusions are further reinforced by the deliberate similarity between the bird feeder and the two blue squares in the background, perhaps windows to the night sky, collapsing the figuration into abstraction. Wood's night scene, with its impossible coloring and fractured structuring, warps what first appears a recognizable scene into something quite unfamiliar.

Further testimony to Wood's technical skill is seen in the speckled floor, composed of minute flecks in greens and blues, that shimmers and works as a semi-transparent layer to the scene. As with the bird cage, there is a sense that something is not quite right. The white structure appears to be supporting a terracotta pot, which is partly shielded by a long, leafy palm. Upon closer inspection, it is not clear where the plant begins or ends; it creeps up the side of the bird cage, emerging out of harshly defined shadow and undermining the logical structure of the picture. These absurdist details liken Wood's work to the tradition of Cubist-like spatial distortion: "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice." (R. Smith, "Art in Review: Jonas Wood." *The New York Times*, March 17, 2011).

René Magritte, *Le thérapeute*, 1937. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

opposite: Present lot illustrated (detail).



809

JONAS WOOD (B. 1977)

Jackson Hole Wyoming

signed with the artist's initials, titled and dated 'JBRW 2013
JACKSON HOLE WYOMING' (on the reverse)

oil and acrylic on linen
35 5/8 x 27 1/8 in. (90 x 69 cm.)
Painted in 2013.

\$200,000-300,000

PROVENANCE:

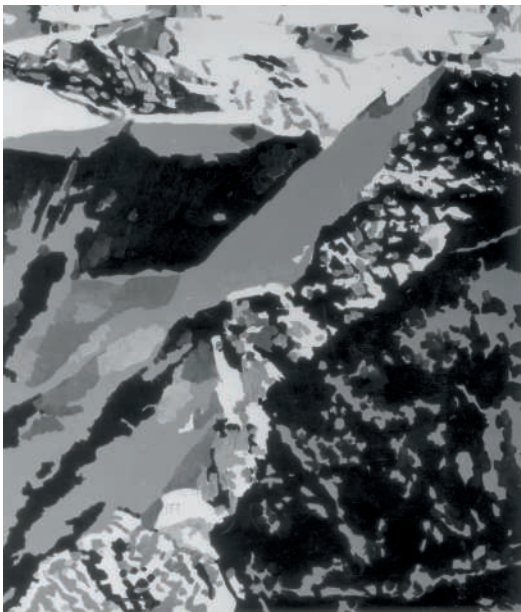
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

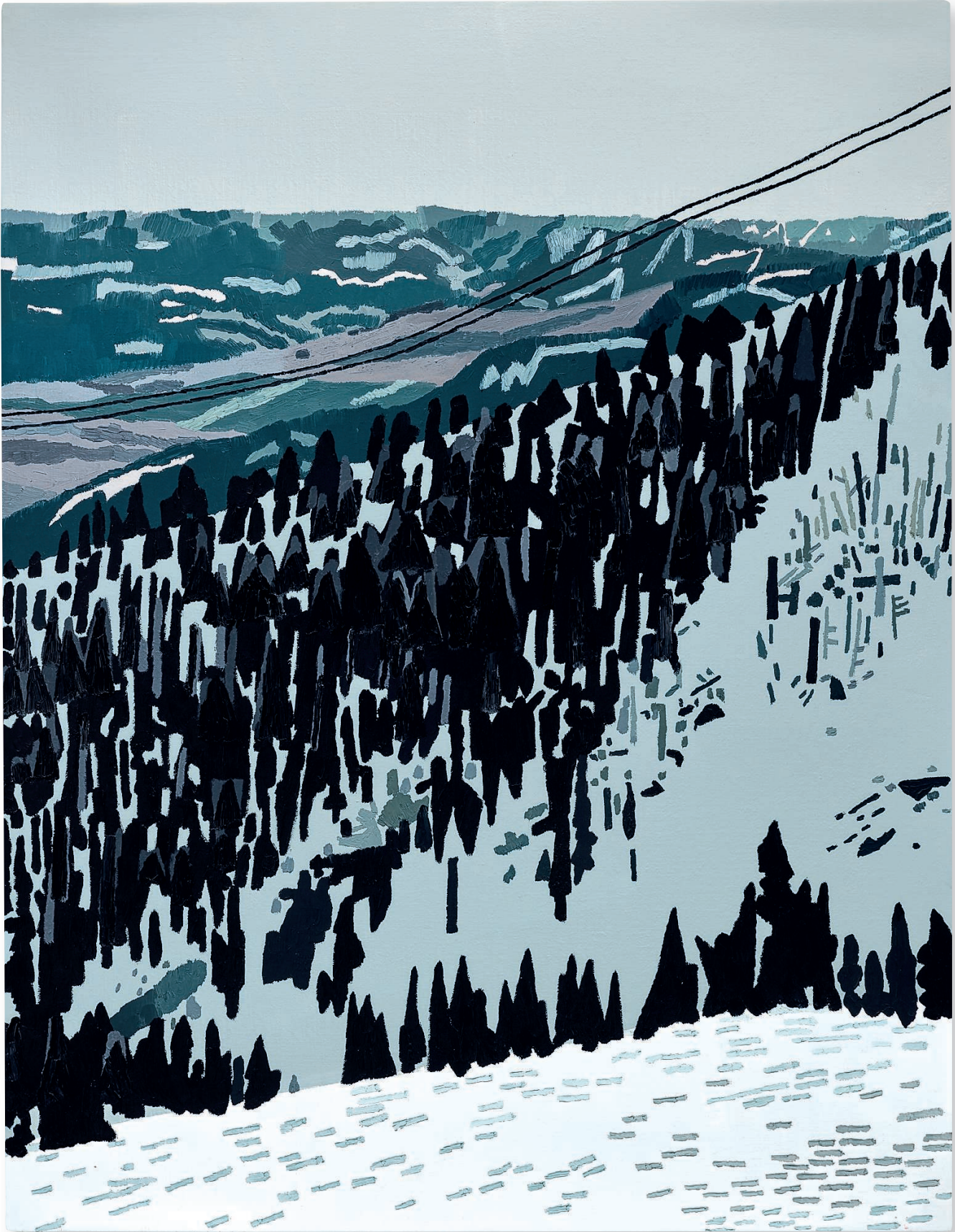
Chicago, Shane Campbell Gallery, *Jonas Wood*, October-November
2013.

I have had a deep emotional connection to most of the places I select to paint. That is going to come across. There is a personal nostalgia I can feed off. Everyone wants to go back to his or her youth in some way, be naive, and be a kid again. I know there are powerful emotions, and I use that as fuel.

-Jonas Wood



Gerhard Richter, *(Gebirge (Mountains))*, 1968. © Gerhard Richter 2019 (0235).



810

ALEX KATZ (B. 1927)

Orange Hat 2

signed and dated 'Alex Katz 7-73' (on the overlap)

oil on linen

72 x 96 in. (182.9 x 243.8 cm.)

Painted in 1973.

\$700,000-1,000,000

PROVENANCE:

Marlborough-Godard Gallery, Toronto

Acquired from the above by the present owner, 1974

EXHIBITED:

New York, Marlborough Gallery Inc., *Alex Katz*, December 1973,
pp. 4 and 22, no. 15 (illustrated).



Alex Katz, *Lawn Party*, 1965. Museum of Modern Art, New York. © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York.







A portrait seemingly captured from the still of a film reel, Alex Katz's *Orange Hat 2* explores a central leitmotif in his career—his wife, Ada, who he painted more than two hundred times since their marriage in 1958. Highlighting the distinctly figurative nature of his practice, this work simultaneously honors the painterly tradition of portraiture while also abstracting the subject-at-hand in a profoundly graphic nature. *Orange Hat 2* illustrates how Katz exists with a dichotomy of modern and traditional, occupying his own niche in contemporary art history.

Focused on his wife, Ada, *Orange Hat 2* exudes an aura of intimacy that is typical of Katz's oeuvre. The brim of the orange hat radiates around Ada's face, creating an almost halo-like effect that draws attention to her striking facial features. Her almond-shaped eyes have a glistening quality, bringing vibrancy to her olive-toned complexion. Her eyelashes are distinct, framing her eyes in a manner that accentuates her femininity. In a gentle pink hue, her lips come together to form a slight pout, alluding to her general indifference and mystique. There is an inherently unequivocal quality to this work with shadowing that flattens the subject's expression both compositionally and figuratively.

Katz situates Ada within a serene, bucolic landscape, highlighting their yellow house in Maine and natural elements behind her in a brighter, more vivid color palate. Though these elements add depth and perspective to the work, Ada's face still dominates

the canvas, which spans across nearly eight feet. The closeness with which Katz captures Ada positions her as both the subject and object of the piece. She appears almost aloof, disconnected from the world around her with an expression that emphasizes an elusive quality. Neither smiling nor serious, she has a tranced, dreamlike expression that transcends the boundaries of the canvas with her off-right gaze. There is a sense of fascination and secrecy as the viewer is invited into the unknown.

As Katz said, "For me, there's nothing more mysterious than appearances. I want to see this thing fresh, and I don't want anything to get in the way. Appearances, for me, are a real mystery" (R. Storr, "Robert Storr in conversation with Alex Katz," *Alex Katz*, London, p. 48). By breaking into the personal space of his subject, Katz is able to question the very notion of appearances, exploring the mystery that portraiture yields. In doing so, Katz creates a relatable image that investigates the tension between warm and distant, vulnerable and charismatic.

Painted in 1973, *Orange Hat 2* is a seminal example of Katz's work, paving the way for his decades-long career as a celebrated artist. The sheer scale of this particular piece magnifies the close-up cropping of Ada's face, exemplifying her role as Katz's model and muse that became central to his practice. With its distinctly graphic nature, *Orange Hat 2* is notably more colorful and lively, typifying Katz's foray into creating his own genre of Contemporary Art.





opposite: Edward Hopper, *Automat*, 1927. Des Moines Art Center. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Des Moines Art Center, Des Moines, Iowa, USA / De Agostini Picture Library / Bridgeman Images.

Ada and Alex Katz, 1958. Photo: © 2019 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York.

Though he paid homage to the Old Master tradition of portraiture, it was Katz's departure from such tradition that defined his career. In this sense, it was Katz's ability to straddle two worlds between the modern and traditional that allowed him to pave the way as a leading contemporary, figurative painter. As he himself expressed, "I think of myself as a modern person and I want my painting to look that way. I think of my paintings as different from some others in that they derive a lot from modern paintings as well as from older paintings... They're traditional because all painting belongs to the paintings before them, and they're modernistic because they're responsive to the immediate" (R. Marshall, *Alex Katz*, New York, 1986, p. 22).

With his clean, graphic, and vibrant visual vernacular, Katz is considered part of the second-generation of New York School painters. His contemporaries include artists such as Jane Freilicher and Larry Rivers and poets such as Kenneth Koch, Frank O'Hara, and James

Schuyler. Through his inherently two-dimensional style, Katz was one of the first artists to reduce the hazy, gestural brushwork that had permeated figurative painting, instead maintaining the size and scale of artists associated with Abstract Expressionism and Color Field Abstraction. Katz embraced the abstraction of his contemporaries, achieving a sense of minimalism with the flatness of his works. Though he was influenced by billboard advertising and utilized vibrant, punchy colors, Katz did not align with the Pop Art movement of the time. Instead, he remained within a more painterly tradition, eventually influencing other contemporary, figurative painters such as Elizabeth Peyton, Peter Doig, David Salle, and Richard Prince.

Through *Orange Hat 2*, Katz explores the liminal space between abstraction and portraiture, achieving an increased sense of verisimilitude in his distinctive figurative style. This particular work serves as a more colorful, pastoral gesture towards Katz's larger imprint on Contemporary Art.

811

TOMOO GOKITA (B. 1969)

New Elvis

signed, titled and dated 'NEW ELVIS Tomoo Gokita 2013' (on the reverse)

acrylic gouache on canvas

35 ¾ x 35 ¾ in. (91 x 91 cm.)

Painted in 2013.

\$70,000-90,000

PROVENANCE:

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner



Rene Magritte, *The Great War*, 1964. © 2019 C. Herscovici / Artists. Rights Society (ARS), New York.



812

HAROLD ANCART (B. 1980)

Untitled (Ultra Deep Fried 12)

oilstick and graphite on paper
77 ½ x 51 ½ in. (196.9 x 130.8 cm.)
Executed in 2014.

\$200,000-300,000

PROVENANCE:

Casey Kaplan Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Casey Kaplan Gallery, *Harold Ancart*, Kevin Beasley, Mateo López, February-April 2014.



813

TSCHABALALA SELF (B. 1988)

Floor Dance

linen, fabric, oil pastel, acrylic and Flashe on canvas
90 x 96 in. (228.6 x 243.8 cm.)
Executed in 2016.

\$120,000-180,000

PROVENANCE:

T293, Rome
Acquired from the above by the present owner

EXHIBITED:

Naples, T293, *Tschabalala Self: The Function*, March-May 2016.
London, Parasol unit foundation for contemporary art, *Tschabalala Self*,
January-March 2017, p. 57, no. 56 (illustrated).

I aspire to hold space and create a cultural vacuum in which these bodies can exist for their own pleasure and self-realisation, free of the other's assertions and the othering gaze ... My subjects are fully aware of their conspicuousness and are unmoved by their viewers. Their role is not to show, explain, or perform but rather "to be." In being, their presence is acknowledged and their significance felt.

- Tschabalala Self



814

SIMONE LEIGH (B. 1967)

Cowrie (Candomble)

salt-fired ceramic and steel

56 x 53 x 32 ½ in. (142.2 x 134.6 x 82.6 cm.)

Executed in 2015.

\$50,000-70,000

PROVENANCE:

Gallery Wendi Norris, San Francisco

Acquired from the above by the present owner

I've come to see Leigh's ceramic female figures as sentinels holding space for a culture that is very much in the making, a culture in which whiteness is neither the center nor the frame.

(Helen Molesworth, 'Art is Medicine', *Artforum*, March 2018, online)



815

GLENN LIGON (B. 1960)

Untitled (They are the ink...)

signed twice and dated 'Glenn Ligon G. Ligon 92' (on the reverse)

oilstick on paper

20 1/8 x 16 1/8 in. (51.1 x 41 cm.)

Executed in 1992.

\$100,000-150,000

PROVENANCE:

Max Protetch Gallery, New York

Acquired from the above by the present owner, 1992

EXHIBITED:

New York, Max Protetch Gallery, *Glenn Ligon/Paintings*, May-June 1992.

In the present work, Glenn Ligon references the French writer Jean Genet's posthumously published autobiography, *Prisoner of Love* (1986), that contemplates the marginalized identity of African Americans in the United States. The autobiography resonated deeply with Ligon's personal experience, resulting in *Untitled*, where he plucks out one line from the poem— "They are the ink that gives the white page a meaning"—and presents a complex statement that the identity of the self is always predicated to a certain degree on the society that one exists in. As a gay black man, Ligon strives to express his individual identity in a way that does not rely on the implicitly racist visual and literary culture of white America. Ligon's work formally speaks to

this as the black text would not be visible without the white ground - identity only becomes legible against the screen of the other.

By welcoming smudges and irregularities into almost murky blackness at the bottom of his repetitive stencil process, the text gives meaning while similarly losing its message in the continuing phrase. "There are a lot of things in our culture that seem clear," said Ligon in an interview at his studio, "but I think what the paintings are trying to do is to slow down reading, to present a difficulty, to present something that is not so easily consumed and clear" (C. Berwick, "Stranger in America: Glenn Ligon," *Art in America*, May 2011).

THEY ARE THE INK THAT
GIVES THE WHITE PAGE
A MEANING. THEY ARE
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816

MARK BRADFORD (B. 1961)

Untitled (Corner of Desire and Piety) III

signed with the artist's initial, titled and dated 'Corner of Desire and Piety M 2008' (on the reverse)

mixed media collage

22 x 27 7/8 in. (55.9 x 70.5 cm)

Executed in 2008.

\$180,000-250,000

PROVENANCE:

Sikkema Jenkins & Co., New York

Private collection, Chicago

Anon. sale; Phillips, New York, 8 May 2016, lot 9

Private collection, London

Acquired from the above by the present owner

EXHIBITED:

Aspen Art Museum, *Mark Bradford*, February-April 2010, pp. 13, 125, 126 and 153, no. 83 (illustrated).

A prime example from Mark Bradford's *Merchant Posters* series from 2008, *Untitled (Corner of Desire and Piety) III* confronts the catastrophic aftermath of Hurricane Katrina on the African American community in New Orleans. The present lot is a reference to the epic, mural-sized 72-piece collage, *Corner of Desire and Piety*, at the Broad Museum in Los Angeles. The collage is comprised of ephemeral posters advertising propane deliveries intended for FEMA trailers found near the Lower Ninth Ward. The posters represent the choice many community members were faced with to either exploit the need for propane or to patiently suffer while awaiting aid. Paradoxically, the location described in the title does not exist, but rather the streets

run parallel to each other, acting as an allegory for the unexpected and outlandish decisions the victims of Hurricane Katrina were struggling with after the flooding. "Through a neutralizing process, Bradford transforms something insidious and alluring into something alluring and redemptive. One by one, the potentially destructive advertisements vanish - reducing ever so slightly the visual barrage - and get scrubbed, cleansed, painted, leafed, or polished, until they reemerge. So, too, may the viewer emerge, cognizant that something he or she thought was incomprehensible or even irrelevant was in fact the gospel" (H. Zuckerman Jacobson, "Freedom Without Love," *Mark Bradford Merchant Posters*, New York and Aspen, 2010, p. 16).

PROPANE

DELIVERED TO

FEMA TRAILERS

504-73-8764

817

NATHANIEL MARY QUINN
(B. 1977)

Joe

oil, oil pastel, paint stick, gouache and charcoal on vellum
59 ¾ x 44 in. (151.8 x 111.8 cm.)
Executed in 2014.

\$100,000-150,000

PROVENANCE:

Private collection

Acquired from the above by the present owner

We all experience loss, happiness, we go up, we go down, and we have various experiences that impact who we are and what we may become... Pain feels the same way to everybody. It's what binds us all together. And I'm interested in exploring that.

- Nathaniel Mary Quinn



818

DEREK FORDJOUR (B. 1974)

Road Trip

signed and dated 'Fordjour '15' (on the reverse)
oil pastel, acrylic, watercolor and newspaper collage on board
48 x 60 in. (121.9 x 152.4 cm.)
Executed in 2015.

\$60,000-80,000

PROVENANCE:

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

A southerner born in Memphis who currently lives and works in Harlem, Derek Fordjour explores systems of exploitation and commodification, such as incarcerated black men and corporate athletes, as well as social patterns, national identities, meritocracy, stereotypes and the fallacies baked into the Americana zeitgeist. An investigation of power and the intersection of race and group identity, *Road Trip*, painted in 2015, depicts a group of uniformed men, both black and white, enigmatically posing, perhaps for a camera or for a judge, within an ethereal and ambiguous space. Known for using cultural material such as parades, sporting events, and other competitions as ideological platforms, Fordjour creates figures that are receptacles for ideas rather than specific people. Fordjour's collage

aesthetic of bringing disparate concepts together was born from an earlier necessity to use humble materials such as newspaper, tiles, charcoal, and wood panel. As his process deepens, he considers his formal media a reminder of the "hand-me-down" culture of the Southern churches and schools he grew up in as a minority. In 2018, Fordjour was commissioned by the Metropolitan Transportation Authority to create a glass and ceramic mosaic mural, titled *Parade*, at the 145th Street and Lenox Avenue subway station in Harlem. In the same year, the Whitney Museum also commissioned a public installation, *Half Mast*, across from the museum, to encourage a dialogue on gun violence and mass shootings. In January 2020, he will have his first major solo exhibition at the Contemporary Art Museum in St. Louis.





PROPERTY OF A DISTINGUISHED NEW YORK
COLLECTOR

819

KARA WALKER (B. 1969)

Untitled

signed and dated 'Kara Walker 2000' (on the reverse)
gouache on paper
10 ¼ x 7 ⅙ in. (26 x 18.1 cm.)
Painted in 2000.

\$8,000-12,000

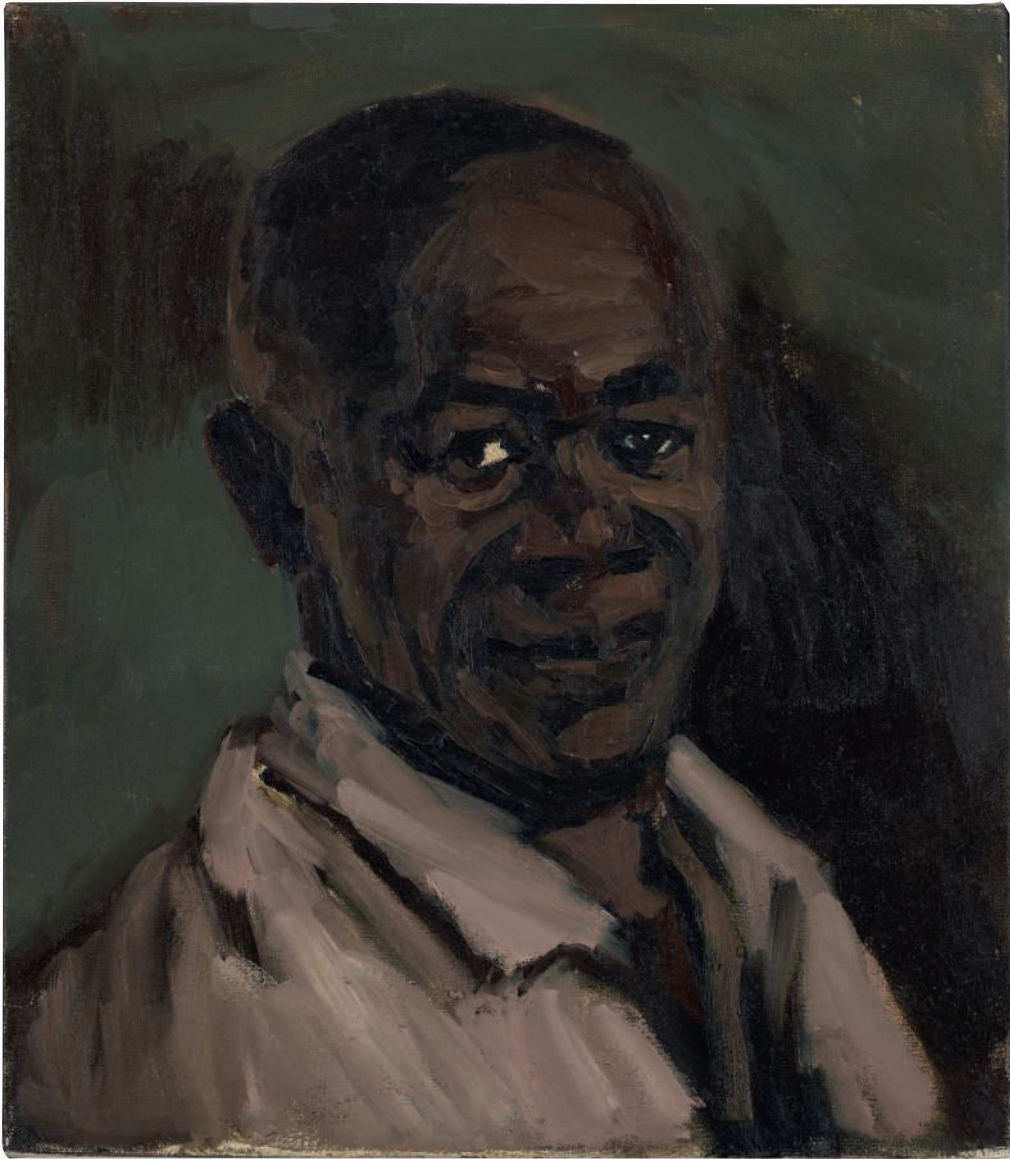
PROVENANCE:

Brent Sikkema, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *Whitney Biennial: Day for
Night, The Wrong Gallery's Down By Law*, January-May 2006.



820

LYNETTE YIADOM-BOAKYE
(B. 1977)

To Speak Ill of the Living

signed, titled and dated 'Lynette Yiadom-Boake 2011 To Speak ill of the Living' (on the reverse)

oil on canvas

15 ¾ x 13 ¾ in. (40 x 34.9 cm.)

Painted in 2011.

\$60,000-80,000

PROVENANCE:

Corvi-Mora, London

Acquired from the above by the present owner

EXHIBITED:

London, Corvi-Mora, *Lynette Yiadom-Boakye: "Notes and Letters,"*
March-April 2011.

T H E C L A R K E
C O L L E C T I O N

CELMINS

RUSCHA

PRICE

DEMAND

SMITH

SIENA

DUNHAM

ELROD

LE VA



Fred and Laura Clarke, Los Angeles, 1977. Photo: Lyle B. Mayer.
From *WET: The Magazine of Gourmet Bathing*, April / May 1977.
below right: © Ed Ruscha.

LA in the late 60's and 70's was, for us, a dense blend of art, architecture, music and deep, lasting friendships. Most lunch hours were spent at Ferus, Gemini, Cirrus, Margo Leavin, and Corcoran – or at Tower Records. Weekends were for hanging out with artist friends and dropping into studios in Venice.

There was no distinction between art and life. There were no schools, movements or critics telling us what to look at. And, from this unencumbered basin, grew art nourished by the sandy soil and sun of Southern California. Art that changed the ways we experienced this place and the world.

As varied as their work was, we could hold Ruscha, Celmins and Price in our minds at the same time - finding the extraordinary in the ordinary in Ruscha, the contemplative and the startling in Celmins, and the rough and refined in Price. They caused us to see the world in ways we hadn't before – one true definition of art.

Over the years we were able to bring their works, and others, into both our homes and family, to profound effect. This gift has continued to resonate over 50 years!

Fred Clarke

FRED CLARKE





THE CLARKE COLLECTION IS AN IMPORTANT GROUP OF WORKS

by artists who share a remarkable vision. Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, canvas, photographs, and sculptures defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, soon after they moved to Los Angeles from Texas. While in California, in their neighborhoods of West Los Angeles and Venice, they spent their free time meeting artists and knocking on the studio doors of artists whose work they admired. They found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersing themselves in the meticulous and demanding nature of the creative process.

In the architectural practice of his firm, Clarke was gaining a reputation for developing buildings that were not defined by a signature style, but instead were buildings whose function and location were expressed in an aesthetic language that was consistent with new and innovative techniques. In a similar way, the works that entered their collection were focused on the pioneering use of materials and processes; the resulting collection includes an important group of works by Ed Ruscha, an exquisitely rendered, large-scale seascape by Vija Celmins and sculptures by Ken Price and Tony Smith.

Fred Clarke graduated from the University of Texas at Austin's School of Architecture in 1970.

above: The Clarke Residence, Guilford, 2019.

opposite: Ed Ruscha in front of Ferus Gallery, Los Angeles, 1963. Photo: © Ed Ruscha.

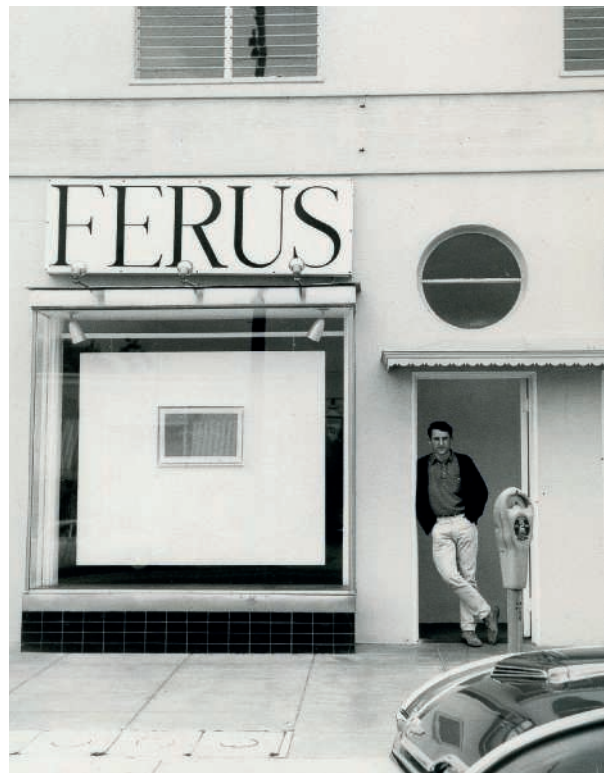
He was recruited by Cesar Pelli, of Gruen Associates, a Los Angeles based firm with a reputation for trailblazing architecture. In 1977, Clarke moved to the East Coast to found Cesar Pelli & Associates with his mentor and friend, who was then Dean of the Architecture School at Yale University. Together, their commitment to a rigorous process, and innovative design and materials, led to a career of award winning buildings.

Laura Weir Clarke, who graduated from UT Austin followed with a Master's in Architecture from UCLA. The first twenty years of her career were devoted to historic preservation in Texas and Connecticut. In the 1990s, she served as Executive Director of the Connecticut Trust for Historic Preservation. In 2004, she co-founded Site Projects | New Haven, a nonprofit organization that commissions world-class public artworks, programming, and events that enhance New Haven's cultural heritage and diversity.

A portion of the proceeds from the sale of The Clarke Collection will be directed from the family's charitable trust to support educational institutions with special connections to the family.

As an internationally prominent architect, Fred Clarke's commitment to design, materials, and process extends to all aspects of his life. In addition to their impressive collection of Contemporary Art and design, the couple's home in Connecticut was designed by the architect and sculptor Tony Smith. Although now primarily known for his large-scale geometric sculptures—such as *Amaryllis*, 1965 (Metropolitan Museum of Art, New York), and *Smoke*, 1967/2005 (Los Angeles County Museum of Art)—Smith began his career as a bricklayer and carpenter on a Frank Lloyd Wright project near Philadelphia. Eventually, Smith began his own firm and designed over twenty private residences during the 1940s and 50s, before concentrating on his sculptural practice in the early 1960s. The couple's home—the Fred Olsen Jr. House—overlooking the Long Island Sound in Guilford, CT was built in 1951 by Smith, and consists of two rectangular volumes joined at a 90 degree angle, built of stucco, glass and wooden siding in an International Style. The Clarkes purchased the property in 2006, after it had undergone many disfiguring alterations. Determined to return the house to the original designs of Tony Smith, the couple embarked on a 5 year rebuilding of the structure including a carefully designed addition.

Speaking of the firm he co-founded with Cesar Pelli, Fred Clarke once said, "A thoughtful historian will see that the underlying humanity of our work—the absence of style and dogma—has resulted in an architecture that not only serves its purpose, but also transcends function, adding quality to the lives of people living in and around the buildings we have designed" (F. Clarke, quoted by M. Crosbie, *Pelli Clarke Pelli Architects*, Basel, 2013, p. 253). Much the same could be said about the works from The Clarke Collection. Fred and Laura's passion for singular ideas, process, and materials, combined with their unfailing eye for quality, led to a remarkable grouping that defies traditional categorization. It is a collection that celebrates the process and continuous creativity of the 20th century art historical canon extending into the 21st century.



821

VIJA CELMINS (B. 1938)

Long Ocean #5

signed, inscribed and dated 'Vija Celmins 1972 Los Angeles' (on the reverse)

graphite on acrylic ground on paper

29 ½ x 43 ⅝ in. (74.9 x 110.8 cm.)

Executed in 1972.

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

PROVENANCE:

Donna O'Neill, Los Angeles, acquired directly from the artist

Her sale; Sotheby's, New York, 13 May 2003, lot 6

Acquired at the above sale by the present owner

EXHIBITED:

Newport Harbor Art Museum; Arts Club of Chicago; Yonkers, Hudson River Museum and Washington, D.C., Corcoran Gallery of Art, *Vija Celmins: A Survey Exhibition*, December 1979-October 1980, pp. 64 and 85, no. 40 (illustrated).

Philadelphia, Institute of Contemporary Art; Seattle, University of Washington, Henry Art Gallery; Minneapolis, Walker Art Center; New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art, *Vija Celmins*, November 1992-April 1994, p. 103, no. 44.

New York, Craig F. Starr Gallery, *Surface / Infinity: Vija Celmins, Brice Marden, Agnes Martin*, April-May 2012, n.p., no. 1 (illustrated).

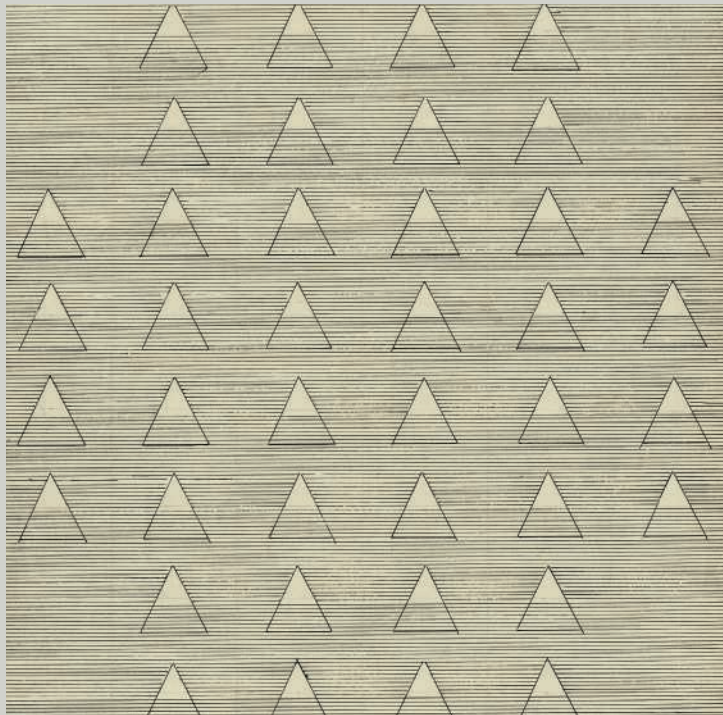
LITERATURE:

E. Reifert, *The "Night Sky" painting by Vija Celmins: Painting between representation critique and visibility event*, Bielefeld, 2011, pp. 69 and 229, no. 14 (illustrated).









Vija Celmins is an artist represented in The Clarke Collection, whose practice is defined by perception and process. The large-scale *Long Ocean #5*, 1972, is a meticulous and mesmerizing work, in which the indefinite and limitless quality of the ocean's surface is re-created in an infinitesimal array of delicate graphite marks. The subtle gray tones applied in a careful and painstaking fashion betray not a single errant mark, making for a matrix of undulating waves and whose flawless appearance float atop the paper's surface. Celmins' exquisite ocean drawings are among her most significant contributions to the field of modern art, with examples owned by the Museum of Modern Art in New York, Philadelphia Museum of Art, San Francisco Museum of Art, and the Modern Art Museum of Fort Worth. "One marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this is a work of art made by the artist with her drawing pencils on a piece of paper. Each mark or gesture remains visible but inseparable from the field. The allover build up of two by fours and nines. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence" (L. Relyea, "Vija Celmins' Twilight Zone," *Vija Celmins*, New York, 2004, p. 16).

Throughout her lifetime, Vija Celmins has grappled with the magical verisimilitude of the vast, mysterious expanses of the world through a combination of deep focus and virtuoso skill. She creates ordinary, quotidian subject matters that are constantly out of reach: the swaying seas, motionless

and archaic deserts, and the timeless sky, all of which evoke a heavy sense of temporal unease that hangs over them. As one of the finest examples of Celmins' graphite drawings, *Long Ocean #5* is an awakening work from her iconic *Ocean* series, an important theme which the artist first experimented with in the late 1960s and has continued to focus on throughout all decades of her career. Different from her other all-over ocean drawings, *Long Ocean #5* divides the canvas into two parts, with the dark-toned sea undulating below the forever unfilled sky. There is no hierarchy of attention in her composition, no coastline or rocks or landmarks, no framing device, no distinct elements which would potentially distract people from gazing out over the vast open sea.

Celmins rendered the evenly spread surface by assiduously depositing and removing, sometimes even raking and combing graphite across a flat field for months and years. Isolated and self-contained, *Long Ocean #5* transcends mere representation and amazes the viewer by the flatness of drawing, along with the full and dense emotions underneath.

After moving to Venice to pursue an MFA at the University of California, Los Angeles, Celmins began taking photographs of the Pacific Ocean. The artist was fascinated with painting expansive, flat surfaces. The two-dimensional compositions of the ocean photographs perfectly suited the inherent flatness of the paper, providing an ideal image for her. Celmins diverged from other artists working in

above: Agnes Martin, *Morning*, 1965. Tate, London © 2019 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.

opposite: Vija Celmins, *Working Photograph of Venice Pier*, circa 1965. © Vija Celmins, Courtesy Matthew Marks Gallery.

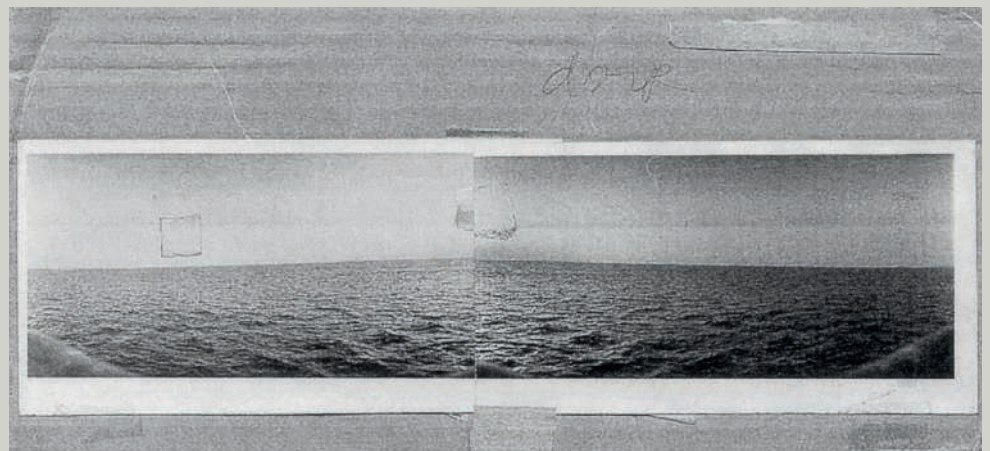
I think that I was always thinking that I was on the outside because I was so foreign. I was a foreigner in Germany. I was a foreigner here in the US. I was sort of a foreigner in California...my color tones were too gray, maybe, for California, or the work was too severe...I was always fighting. And I was thinking even if nobody gets it, I had a feeling that I could go and I could work...it's like building a self through the work. And then the work sort of reflects some aspects of yourself.

—Vija Celmins

California at the time, such as Wayne Thiebaud, David Hockney and Ed Ruscha, who predominantly combined bright colors and seductive imagery to form their compositions. Her Pacific Ocean, on the other hand, is one composed of calm and austere grays that capture the bewildering sense of isolation and dislocation. She explains, "I think that I was always thinking that I was on the outside because I was so foreign. I was a foreigner in Germany. I was a foreigner here in the US. I was sort of a foreigner in California...my color tones were too gray,

maybe, for California, or the work was too severe...I was always fighting. And I was thinking even if nobody gets it, I had a feeling that I could go and I could work...it's like building a self through the work. And then the work sort of reflects some aspects of yourself" (V. Celmins, quoted in L. Relyea, R. Gober, and B. Fer, *Vija Celmins*, New York, 2004, p. 24).

In the mid-1960s, photographs came to play a pivotal role as documentation of happenings, performances



Los Angeles was then mainly pictured as a territory of bright color and radiant sunshine and most of the best art being made was aggressively seductive—Vija's, on the other hand, was gray, delicately touched and still. Nothing is more emblematic of Los Angeles than the Pacific, but Vija's ocean, a self-portrait really, runs deep. Her ocean is an inner one, the surface of the moving water reflective of the unconscious.

—Tony Berlant, October 2013





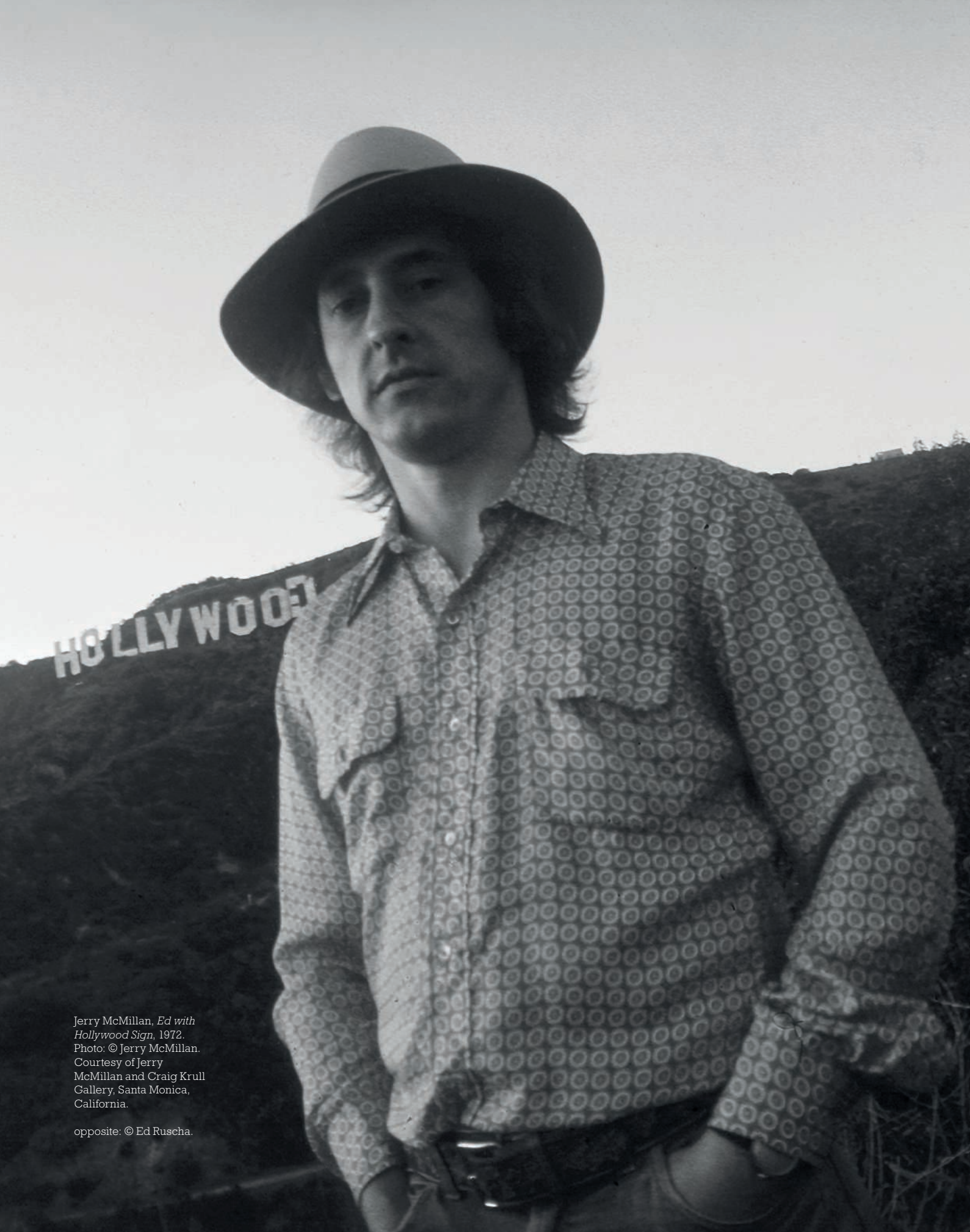
and Conceptual Art. Many artists, including Chuck Close, Robert Rauschenberg, and Andy Warhol, used photography as both a studio aid as well as primary subject matter. Although Celmins co-existed within this generation of artists, she uniquely attempted to more closely emulate the formal qualities of a photograph's fine grain, balance and fragility. Instead of spreading paint with a brush like her Abstract Expressionist peers, she started to work with graphite on paper only. With a utensil which has a more exact point, she performs a kind of surgery, operating on her subject matter precisely rather than gesturing towards it hazily. She draws for months, even years, using this simple, repetitive, almost meditative process, to reveal her ideas more transparently. "One marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this is a work of art made by the artist with her drawing pencils on a piece of paper. Each mark or gesture remains visible but inseparable from the field. The all-over image is built up stroke by stroke—just as

a house is built up of two by fours and nails. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence" (L. Relyea, "Vija Celmins' Twilight Zone," *Vija Celmins*, New York, 2004, pp. 78).

In *Long Ocean #5*, the artist subtracts colors and jettisons paint itself, basing her exquisitely wrought drawings on the world around her while attentively picking out the external sources which metaphorically reflect her artistic medium. Celmins' all-over composition evokes a strong sense of looming abstraction, positioning her work akin to Agnes Martin's minimalist expanses. Oftentimes described as alone, staring off into the distance, and lost in her own world, Celmins creates images which level out and calm down, repeating the same passage many times over to build a concrete yet unattainable fantasy. Her works have been recently celebrated in a travelling retrospective co-organized by the San Francisco Museum of Modern Art and the Metropolitan Museum of Art.

Vija Celmins in her studio, 2000 Photo: Hendrika Sonnenberg. Artwork: © Vija Celmins, Courtesy Matthew Marks Gallery.

opposite: Installation view, *Vija Celmins*, September 24, 2019-January 12, 2020, Met Breuer, New York. Photo: Kathryn Marber. Artwork: © Vija Celmins, Courtesy Matthew Marks Gallery.



Jerry McMillan, *Ed with
Hollywood Sign*, 1972.
Photo: © Jerry McMillan.
Courtesy of Jerry
McMillan and Craig Krull
Gallery, Santa Monica,
California.

opposite: © Ed Ruscha.

WORKS BY ED RUSCHA

FROM

THE CLARKE COLLECTION

The present works from the Clarke Collection are an exquisite and rare grouping of six of Ed Ruscha's works on paper that map out the artist's evolution of ideas since the 1960s, when he began his famous series of word drawings and experimented with unusual materials like gunpowder. The Clarke's holdings of works by Ed Ruscha comprise by far the largest grouping within the collection, including this selection of unique and iconic works on paper. The L.A. based artist is paramount amongst his peers for his investigative use of different and unfamiliar media. Gunpowder, egg whites, chewing tobacco, fruit juices (including rhubarb, blueberry, and cherry), and, even blood, have all been used by the artist in his unceasing quest to explore the true nature of art. "I wanted to expand my ideas about materials and the value that they have..." Ruscha once said. "I used backgrounds of taffeta, silk, rayon and those kind of materials, and painted on these materials with a brush" (E. Ruscha, quoted by R. Marshall, *Ed Ruscha*, London, 2003, p. 160).

Mesmerizing in their mysterious aura bathed in light and shadows, Ruscha's word drawings decontextualize and project everyday content onto mystical vistas or abstracted backgrounds. The artist once stated, "I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again" (E. Ruscha, quoted in L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, 2014, p. 23). Ruscha's career-long investigation of art and language has placed him as one of the most important living artists among his generation within the Pop art movement, as well as a great influence on the Conceptual art in the United States.

This unique assortment of Ruscha's work consists of four gunpowder drawings from the 1970s and two word drawings from the following decade that showcase the culmination of his ingenuity and dexterity in working with a variety of media. The gunpowder works presented here offer an electrifying yet tranquilizing visual experience. The warm tonalities of each work emanate from the smooth, almost seamless, surfaces, breathing through the intrinsically granular yet infinitesimal pores of the gunpowder. Each work triggers further reflection and activates a multitude of associations and imaginations.

Room from 1972, *Corrosive Liquids* from 1973 and *You Know the Old Story* from 1975, belong to Ruscha's most celebrated *Ribbon Series* that are collectively regarded as "one of the artist's most important bodies of drawings" (L. Turvey, *ibid.*, p. 39). This series magically conjures words and phrases that are seemingly made up of curls of ribbon or strips of paper. The words and phrases hover above indiscriminate backgrounds, where subtle shadows suggest that the letters have been illuminated by some unknown light source. In diagonal script, they fill the vast expanse of the rectangular paper sheets, arranged diagonally as though seen from a distant perspective. The surreal airs of the words and phrases recall the looming quality of mid-century neon signage or the expansive impression of a Cinemascope movie screen from Hollywood's golden age. *Corrosive Liquids*, 1973, as the text suggests, reveals the artist's self-described "romance with liquids" and further points to his actual use of real vegetables and fruit juices as media in his work. The dramatic horizontality exemplified in the present works became an iconic aspect of Ruscha's most notable work from this period and their imagery still remain stylishly contemporary

and sharp today. "I wanted to expand my ideas about materials and the value they have" (E. Ruscha, quoted in M. Rowell, *Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*, New York, 2004, p.31). Along with a wide range of different and unfamiliar media the artist has worked with, his tireless quest for new frontiers in artmaking led to one of Ruscha's trademark innovations: the gunpowder as a possible medium. "The gunpowder itself is in granules," Ruscha recalled, "I could see it would make a good choice of materials; it could actually impregnate paper. You could use it almost like charcoal—which it is, it's part charcoal.... [I apply it] just with a sponge... with a piece of cotton. It was more fluid and a faster medium than charcoal or graphite. Graphite was much more laborious, but it has a different feel altogether, a different appearance... So gunpowder was simple, it was easy to get going. It became a fluid medium for that reason" (E. Ruscha, quoted by R. Marshall, *op. Cit.*, p. 111). Manipulating the pigment released from bullets soaked in water, he uses the medium with remarkable elasticity, from hazy color gradations to thick applications of pigment that the paper appears black.

Whereas *You Know the Old Story*, 1975, combines Ruscha's highly unorthodox choice of gunpowder with contrasting shades of soft pastel, conveying diverse possibilities of tones that range from the black from the upper left corner dispersing across the lower right quadrant in delicate greys, beiges, camels and crimson; *Idle*, 1976 evokes the highly stylized cursive script of the Hollywood logos bathed in a pastel indigo background, testifying Ruscha's sly virtuoso that blurs the boundaries between commercial art and high art. Similarly in *A Large Dog*, 1974, the artist places the eye-catching phrase in a commercial typeface commonly found on colossal billboards along California highways on a background merged with pastel clouds of darker and lighter grey and blue tones. Yet to a totally different effect, the striking contrast of the bright white text against the pale tones in the back speaks to Ruscha's unique aesthetics and visual vernacular that was linked to his experience working in advertising agencies, as well as the streetscapes and roadside views along the Great American West.

Ruscha developed his word drawings in the next decade by incorporating sfumato to soften his transitions between ground, paying homage to the Renaissance master, Leonardo da Vinci. Exemplified here in *Brave Men Run in My Family*, 1988, the white phrase floats upon the sooty landscape in the background, adding another layer of dramatic ethereality. "A lot of my paintings are anonymous backdrops for the drama of words. In a way they're words in front of the old Paramount mountain... The backgrounds are of no particular character. They're just meant to support the drama" (E. Ruscha quoted in *Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*, *exh. cat.*, Los Angeles, Museum of Contemporary Art, 2004-05, p. 21).

Drawings have been a significant part of Ruscha's artistic output throughout his career, attesting to the importance of the medium for him. Increasingly, his works on paper are being considered by art historians, critics and collectors as a historically crucial part of his production. Exploring the interplay between symbol, text and iconography, the current works exemplify the artist's most seminal creations in which seductive compositions are the result of an uncanny mingling of semantics and visual motifs.



822

ED RUSCHA (B. 1937)

Brave Men Run in My Family

signed and dated 'Ed Ruscha 88' (lower right); signed again, titled and dated again 'ED RUSCHA "BRAVE MEN RUN IN MY FAMILY" 1988' (on the reverse)

dry pigment, acrylic and graphite on paperboard

60 x 40 1/8 in. (152.4 x 101.9 cm.)

Executed in 1988.

\$600,000-800,000

PROVENANCE:

Leo Castelli Gallery, New York

Karsten Schubert, Ltd., London

Richard Salmon, Esq., London

Private collection, Europe

Anon. sale; Christie's, Los Angeles, 9 June 1999, lot 159

Private collection, Malibu

James Corcoran Gallery, Los Angeles

Brooke Alexander Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

London, Karsten Schubert, Ltd., *Ed Ruscha: Recent Works on Paper*, June-August 1988, pp. 12-13 (illustrated).

New York, Brooke Alexander Gallery, *Richard Artschwager/Ed Ruscha*, April-July 2004.

LITERATURE:

T. Godfrey, *Drawing Today: Draughtsmen in the Eighties*, New York, 1990, p. 51, no. 36 (illustrated).

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997*, New York, 2018, p. 266, no. D1988.08 (illustrated).

T. Sale and C. Betti, *Drawing: A Contemporary Approach*, Sixth Edition, California, 2002, p. 226, no. 10.6 (illustrated).

BRAVE

MEN

RUN

IN

MY

FAMILY



BRAVE

MEN

RUN



above: Joseph Mallord William Turner, *The Slave Ship*, 1840. Museum of Fine Arts, Boston. Photo: Museum of Fine Arts, Boston, Massachusetts, USA / Bridgeman Images.

opposite: Present lot illustrated (detail).

Ed Ruscha masterfully commands word and image, coupling them in symphony to resonate immediately with the viewer. Such visual power is perfectly distilled in *Brave Men Run in My Family*, heightened by the work's theatrical scale and regal subject matter. The stenciled words fall in sharp diagonal, rendered in a translucent amber paint through which the vaporous pigment emits. As the words descend, a majestic galleon swells up, a dazzling array of motion that creates a triumphant tour de force. Ruscha explored the imperial, careening ship motif in the late 1980s, the first of which, *Ghost Ship*, now resides in the permanent collection at the Whitney. This emotive and intelligent work is the only example which combines this powerful image with a quintessentially "Ruscha" phrase.

Ruscha lifted the phrase from the 1948 Western film *The Paleface*, where Bob Hope turns to Jane Russell during an attack by Indians and exclaims the phrase while promptly fleeing the scene. The inversion of the phrase to the action is a theme often explored by Ruscha, who appreciates the ability of words to recall divergent meaning. Here, Ruscha matches the word to the image, conjuring the

archetype of man confronting the limitless horizon with his historic, heroic ship that battles into the wind. Ruscha's work from this period is seen by many as a metaphor for the decline of American society, which started with brave discovery of a new world and now feared set adrift on the sea of uncertainty. As with the satirical undertones of the original phrase, Ruscha riffs on the archetype of traditional masculine values, imbuing his works with freshness and agile wit (D. Cameron, *Edward Ruscha: Paintings*, London, 1990, pp.13-4).

Compositionally speaking, *Brave Men Run in My Family* builds upon Ruscha's 1983 painting of the same title, a saturated scene in punchy blue and white oils, re-interpreted here as a negative in shadowy earth-tones. The smudged outlines afforded by the dry pigment adds to the phantasmal effect, softening the imposing ship and creating tension between the ship's hardware and the effervescent background. The same motif was later depicted as a mural on the walls of the Museum of Contemporary Art, San Diego, appropriately located across from the International Cruise Ship Terminal, once again demonstrating the liveliness of these works in communicating with the world around us.

823

ED RUSCHA (B. 1937)

Idle

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

pastel on paper

11 1/8 x 22 5/8 in. (28.2 x 57.5 cm.)

Executed in 1976.

\$350,000-550,000

PROVENANCE:

Anthony d'Offay Gallery, London

Private collection

Sprüth Magers Lee, London

Acquired from the above by the present owner

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. 430, no. D1976.42 (illustrated).



René Magritte, *Le sens propre*, 1961. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

Idle



824

ED RUSCHA (B. 1937)

A Large Dog

signed and dated 'Edward Ruscha 1974' (on the reverse)

gunpowder and pastel on paper

23 x 29 in. (58.4 x 73.6 cm.)

Executed in 1974.

\$350,000-550,000

PROVENANCE:

Private collection, New York

Anon. sale; Christie's, New York, 8 February 1986, lot 102

Private collection, East Coast

Anon. sale; Christie's, Los Angeles, 14 December 1999, lot 357

John Berggruen Gallery, San Francisco

James Corcoran Gallery, Los Angeles

Spark, Inc., Tokyo

Sprüth Magers Lee, London

Acquired from the above by the present owner

EXHIBITED:

Buffalo, Albright-Knox Art Gallery, *Paintings, Drawings, and Other Works by Edward Ruscha*, June-July 1976, p. 36.

Brussels, MTL Gallery, *A Selection of Painting and Pastels 1974-1977*, Fall 1978.

New York, Brooklyn Museum, *American Drawing in Black and White, 1970-1980*, November 1980-January 1981, no. 110.

San Francisco, John Berggruen Gallery, *Edward Ruscha: Powders, Pressure and Other Drawings*, March-April 2000, pp. 60 and 71 (illustrated).

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. 372, no. D1974.21 (illustrated).



Bruce Nauman, *Eat Death*, 1972. © 2019 Bruce Nauman / Artists Rights Society (ARS), New York.

A
LARGE
DOG





825

ED RUSCHA (B. 1937)

Room

signed and dated 'E. Ruscha 1972' (lower left)
gunpowder on paper
11 ½ x 29 in. (29.2 x 73.7 cm.)
Executed in 1972.

\$350,000-550,000

PROVENANCE:

Allan Frumkin Gallery, New York
Alice Adam Ltd., Chicago
Michael Hurson, New York
Pace Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 12 May 2004, lot 163
Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Edward Tyler Nahem, *Ed Ruscha: Ribbon Words*, May-July
2016, p. 86 (illustrated).

LITERATURE:

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper*,
Volume One: 1956-1976, New Haven, 2014, p. 304, no. D1972.06
(illustrated).

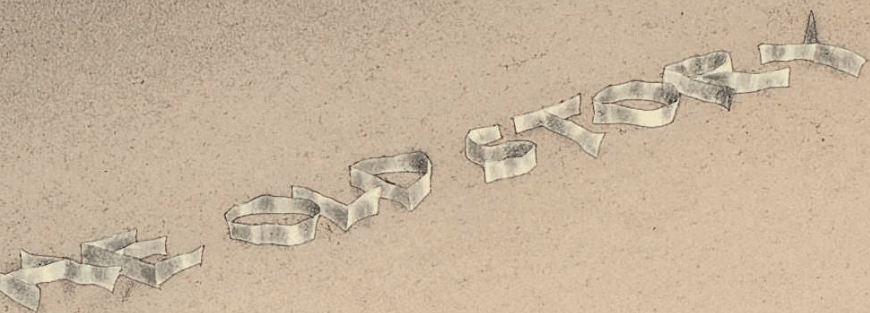
There's no way of finding out why something interests me and it's better not to know. It can be nothing more than the shape of a thing [...] Logic flies out of the window when you're making a picture, at least it does with me. And thank God that it does.

—Ed Ruscha

previous spread: Present
lot illustrated (detail).



105



826

ED RUSCHA (B. 1937)

You Know the Old Story

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

gunpowder and pastel on paper

13 1/8 x 22 3/4 in. (33.3 x 56.6 cm.)

Executed in 1975.

\$300,000-500,000

PROVENANCE:

Ace Gallery, Los Angeles

Private collection, Vancouver

Anon. sale; Sotheby's, New York, 27 February 1990, lot 163

Private collection, Geneva

Anon. sale; Christie's, New York, 15 May 2002, lot 104

Barbara and Peter Benedek, California

Anthony Meier Fine Arts, San Francisco

Eykyn Maclean, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Washington, D.C., National Gallery of Art, *Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*, June 2004-May 2005, n.p., pl. 120 (illustrated).

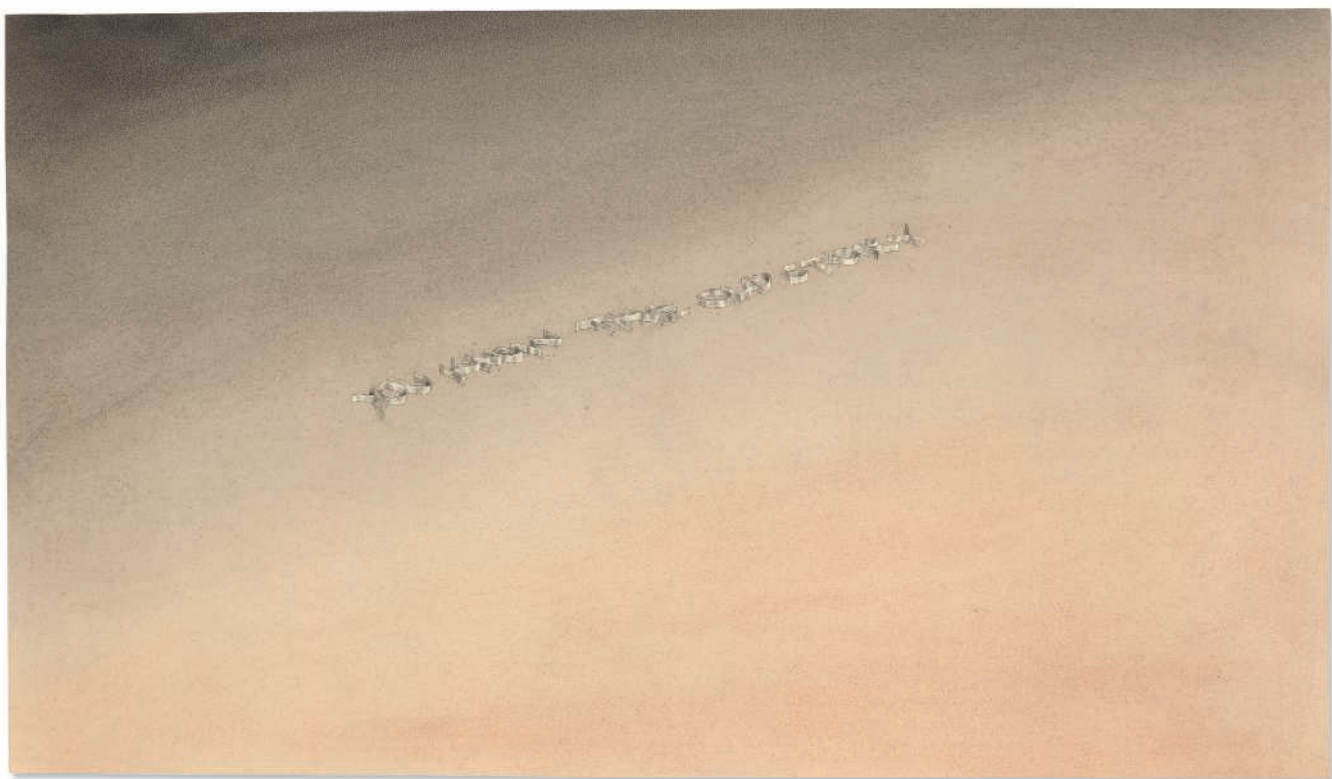
LITERATURE:

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 404, no. D1975.55 (illustrated).

When I first became attracted to the idea of being an artist, painting was the last method, it was an almost obsolete, archaic form of communication. I felt newspapers, magazines, books, words, to be more meaningful than what some damn oil painter was doing.

—Ed Ruscha

previous spread: Present
lot illustrated (detail).



COFFIN



827

ED RUSCHA (B. 1937)

Corrosive Liquids

signed and dated 'E. Ruscha 1973' (lower left)

gunpowder and graphite on paper

14½ x 23 in. (36.8 x 58.4 cm.)

Executed in 1973.

\$300,000-500,000

PROVENANCE:

James Meeker, San Diego

Monk and Pamela White, Dallas

Laura Carpenter Fine Art, Santa Fe

Bette and Herman Ziegler, New York

Ikkon Art International, New York

Meredith Palmer Gallery, New York

Galerie Andy Jillen, Zürich

Maxwell Davidson Gallery, New York

Greenberg van Doren Gallery, St. Louis

James Corcoran Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

New York, Edward Tyler Nahem, *Ed Ruscha: Ribbon Words*, May-July

2016, p. 91 (illustrated).

LITERATURE:

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper*,

Volume One: 1956-1976, New Haven, 2014, p. 345, no. D1973.56

(illustrated).

*I like the idea of a word becoming a picture... almost leaving its
body, then coming back and becoming a word again.*

—Ed Ruscha

С О Д Е Р Ж А Н И Е



Clarke residence, Guilford. Artwork: © Andreas Gursky / Artists Rights Society (ARS), New York, 2019 / Courtesy Sprüth Magers Berlin London; © Thomas Demand / Artists Rights Society (ARS), New York, 2019; © 2019 Estate of Tony Smith / Artists Rights Society (ARS), New York; © Carroll Dunham. Courtesy of the artist and Gladstone Gallery, New York and Brussels; © 2019 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam; © 2019 Judd Foundation / Artists Rights Society (ARS), New York.





828

THOMAS DEMAND (B. 1964)

Shed

signed, numbered and dated '2/6 Thomas Demand 2006' (on the reverse)
chromogenic print face-mounted to Diasec and flush-mounted on Plexiglas
79 x 70 in. (200.7 x 177.8 cm.)
Executed in 2006. This work is number two from an edition of six.

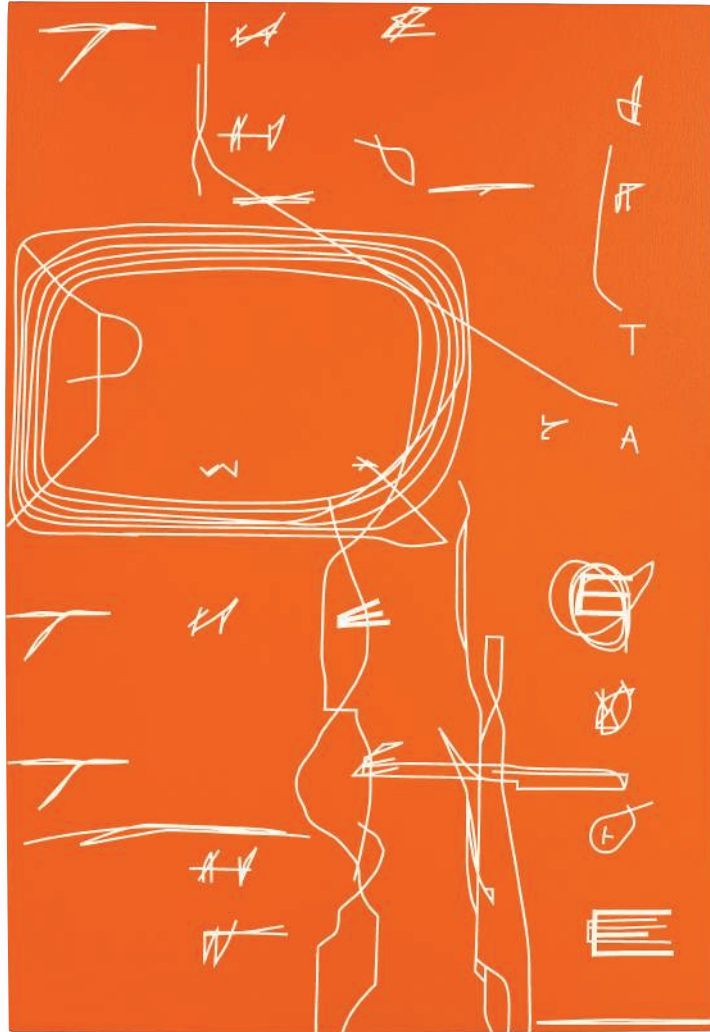
\$40,000-60,000

PROVENANCE:

Sprüth Magers, London
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Regen Projects, *Thomas Demand*, October-November 2006 (another example exhibited).
St. Louis, Mildred Lane Kemper Art Museum, *Contemporary German Art: Selections from the Permanent Collection*, May-September 2013, n.p. (another example exhibited and illustrated).



829

JEFF ELROD (B. 1966)

Bound Design

signed twice, titled, inscribed and dated "2003 NYC JEFF ELROD ©
Jeff Elrod "BOUND DESIGN" (on the overlap)
acrylic on canvas
48 x 33 in. (121.9 x 83.8 cm.)
Painted in 2003.

PROVENANCE:

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

\$35,000-55,000



830

JAMES SIENA
(B. 1957)

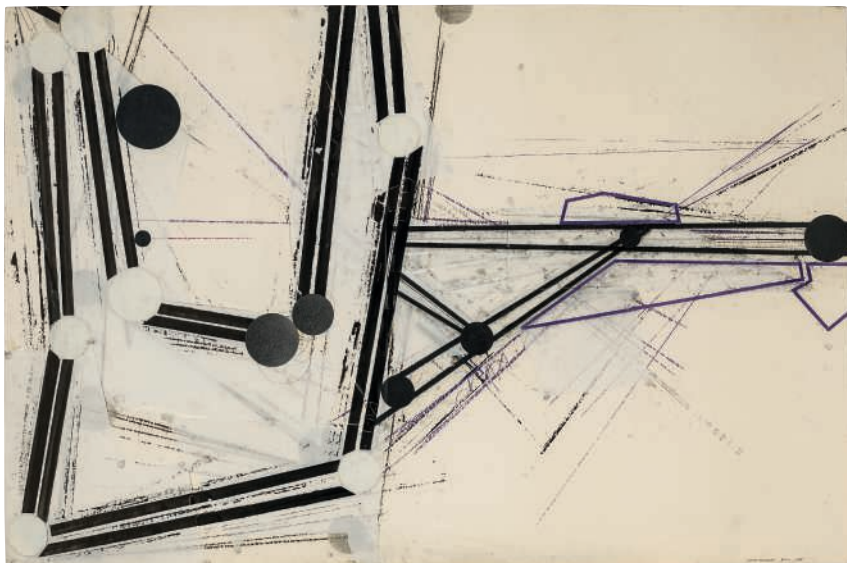
2-256 (Second Version)

signed, titled and dated '2-256 (second version) 2003 James Siena' (on the reverse)
color pencil and graphite on paper
16 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (41.6 x 32.4 cm.)
Drawn in 2003.

\$4,000-6,000

PROVENANCE:

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



831

BARRY LE VA
(B. 1941)

Active Intrusion

signed, titled and dated 'ACTIVE INTRUSION B. LeVa 1983' (lower right)
pastel, ink, graphite, vellum, sandpaper and tape collage on paper
48 x 72 $\frac{3}{4}$ in. (121.9 x 184.8 cm.)
Executed in 1983.

\$12,000-18,000

PROVENANCE:

Nolan/Eckman Gallery, New York
Acquired from the above by the present owner

832

TONY SMITH (1912-1980)

One-Two-Three

stamped with the artist's name, foundry mark, number and date 'T. SMITH 1976/04 4/6' (lower side edge of the largest element)

bronze with black patina, in three parts

small: 5½ x 13½ x 7½ in. (14.3 x 34.3 x 19.1 cm.)

medium: 11¼ x 14 x 14½ in. (28.6 x 35.6 x 36.8 cm.)

large: 10 x 19½ x 11 in. (25.4 x 49.5 x 27.9 cm.)

overall dimensions variable

Conceived in 1976 and executed in 2004. This work is number four from an edition of six.

PROVENANCE:

Matthew Marks Gallery, New York

Acquired from the above by the present owner

\$40,000-60,000





WORKS BY KEN PRICE

FROM

THE CLARKE COLLECTION

The works by Ken Price from the Clarke's collection stand on the pillars of the artist's practice: form, finish, and a unique vision. Price produced a disruptive and radical art more successfully than any other artist of the last half century. His ceramic forms, both organic and architectural, turned a creative process dating back thousands of years into a resolutely contemporary art form. Gallery owner Frank Lloyd has stated that Price came of age in the 1960s, "... [during] a period of rapid change in perception of what you could do with an individual medium. Ceramics had a particular history, and [he]... broke out of that tradition and also sought individual expression through it" (F. Lloyd, "Culture Monster," *Los Angeles Times*, February 24, 2012, via <https://latimesblogs.latimes.com/culturemonster/2012/02/kenneth-price-dies-ceramics-artist.html>).

Ken Price's exquisitely finished abstract ceramic sculptures distinguished him as an outstanding artist in postwar America. As a revolutionary ceramicist, he dismantled the distinction between art and craft by liberating the clay medium from functional pottery and instead employing it as a contemporary art form. Emerging in Los Angeles in the 1950s and 1960s, Price's innovative works exploit ceramics and its sculptural possibilities, unusual textures and surface, and erotic innuendos of form, as well as ushered in vibrant synthetic colors into modern sculpture. His works range from organic and biomorphic abstractions to architectural, geometric and geological constructions. With a stylistically diverse practice, Price synthesizes Surrealism, Russian Constructivism, Japanese prints and ceramics, Mexican tourist wares, and popular culture into his intriguing and sophisticated creations.

One of Price's greatest artistic achievements was fomenting the ceramic revolution in Southern California that insisted on ceramics as a high art form. At age 22, Price studied under Peter Voukos at the Otis Art Institute in Los Angeles, a ceramics master who had learned with famed potters Bernard Leach and Soji Hamada. Voukos was a proponent of profound change in ceramic art, freeing the clay medium from the potter's wheel and careful glazing to creating fine art with it. In his lineage, Price created intriguing and sophisticated clay sculptures through slab building, denting, cracking, and introducing new types of commercial paints. Price was also contemporaries with LA artists Ed Ruscha, Joe Goode, and Edward Keinholz, and studied at the Chouinard Art Institute, the Otis Art Institute and the Santa Monica City College. By his mid-20s, he already had three exhibitions at the legendary Ferus Gallery, was featured on the cover of *Artforum* magazine by 1963, and had showcased at the Los Angeles County Museum of Art. Price's contribution to the Los Angeles' ceramic revolution became a significant source of inspiration for a new generation of artists.

Price's most extended series is a brilliant variation on the ordinary tea cup. Approaching ceramics through drawing, he once noted, "Drawing is a way of seeing what you're thinking about" (K. Price quoted in P. Schimmel and S. Thorne, *Ken Price: A Survey of Sculptures and Drawings*, Munich, 2017, p. 31). The artist tested ideas, planned and experimented with the possibilities of forms and volume on paper before bringing them into three-dimension. For Price, the intimate was as a powerful scale as the monumental, and his cup drawings took on a slightly elevated perspective, looking down onto the vessels. His earliest cup drawings in the 1960s were small and comic-like, such as *Acrobatic Frog Cup*, 1968, which has a leaping frog for its handle, giving the vessels a life of its own. Other drawings illustrate the influence of Japanese ceramic traditions, where Price had traveled for six months in 1962. He was interested in the traditional Japanese

ceramics of the Momoyama period (1573-1615), which celebrated minimalist forms of hand-shaped bowls. The influence of the East is seen in the *Chinese Figurine Cup IV*, 1968, an intimate technical rendering of a rust orange cup.

The 1970s for Price was defined by working on his 1978 solo exhibition at LACMA titled *Happy's Curious* - a room-size installation of cabinets holdings hundreds, of cups, bowls, vases, and plates in various styles. After relocating to Taos from L.A. in 1972, Price explained: "Coming to New Mexico influenced my work right away. Just before we left L.A. I'd been making some cups, so I tried to incorporate the New Mexico landscape into that idiom - and made rock cups, slate cups, and crystal cups, which developed into a long series of geometric cups... which I never would have done had I lived somewhere else" (K. Price quoted in S. Barron and F.O. Gehry, eds., *Ken Price Sculpture: A Retrospective*, Munich, 2012, p. 24). In homage to Mexican pottery and the desert landscape, Price created a group of handmade brightly colored non-serviceable slate cups. *Untitled (Purple Slate Cup)*, 1972-1978, and *Slate Cup II*, 1972, have sharply intersecting geological planes, suggesting oceanside cliffs or homes overhanging water's edge, as seen in architect Frank Lloyd Wright's *Fallingwater*. Golden orange, adobe red and purple accentuate each plane of the cups. Glazing with glossy primary colors is also seen in Price's architectural and geometric cups. *Untitled (Geo. Cup)*, 1975, is a highly colored multipart cup, and *Architectural Cup*, 1974, is a detailed work on paper of a geometric cup with different colored planes, resembling abstract Bauhaus architecture. By the late 1980s, his vessels incorporated this geometry into organic shapes with a sculpture series of nebulous spherical sculptures that have a geometric hole in its center. Price noted: "I moved geometry to the inside of the piece and made outer forms more amorphous" (K. Price quoted in S. Barron and F.O. Gehry, eds., *Ken Price Sculpture*, p. 31). *Untitled 'Price 90'*, 1990, is an exquisite watercolor drawing of these inside/outside pieces that juxtaposes a purple geometric interior with a green biomorphic exterior. Price's wide ranging cup series exquisitely combines high and low art, folk and fine art, pottery and ceramics.

In the early 1990s, Price moved from the desert back to LA where the urban city penetrated his work. His drawings no longer were preliminary experiments or two dimensional counterparts for his ceramic vessels and sculptures, but had meanings and iconography of their own. *Untitled (Interior)*, 1992, belongs to a series of representations of the urban landscape filled with smoke and pollution Price completed in this period. The watercolor and ink on paper work depicts a quiet interior, with two windows that look out onto a motel exterior, building and long palms. The uniform trees raise above the towering buildings in the distance, showing Price's concern with the balance between nature and the city.

Price then returned to biomorphic abstract ceramic sculptures and striking use of color. *Altoon*, 2005, is a masterful example of his molten-like plump pieces with tightly coiled tendrils drooping down and rising up upon one another. The layered and erotic sloping curves and viscous forms resemble Constantin Brancusi, Jean Arp and the shapes of Surrealist Joan Miró. Executed in the artist's final decade, which he called the 'golden period', *Altoon's* iridescent surface was created with Price's polished method of applying thin layers of vibrant acrylic paint atop one another, then sanding down areas to reveal the hidden colors, giving the sculpture a marbled and stippled appearance. Price's bold color and forms simultaneously pay homage to the Abstract Expressionists and Modernist Sculptors, while throwing off tradition in a revolution to insert ceramics and the clay medium into the realm of high art.

833

KEN PRICE (1935-2012)

Altoon

acrylic on fired clay
18 ½ x 21 x 16 in. (47 x 53.3 x 40.6 cm.)
Executed in 2005.

\$180,000-250,000

PROVENANCE:

James Corcoran Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Los Angeles County Museum of Art, *Ken Price Sculpture: A Retrospective*, September 2012-January 2013, pp. 9, 35, 37, 156 and 253 (illustrated).



Ken Price in his studio, New Mexico. Photo: Happy Price; courtesy of the Ken Price Studio. Artwork: © Estate of Ken Price, Courtesy Matthew Marks Gallery.



834

KEN PRICE (1935-2012)

Untitled

glazed ceramic, in two parts
4 ½ x 5 x 6 in. (11.4 x 12.7 x 15.2 cm.)
Executed *circa* 1975.

\$200,000-300,000

PROVENANCE:

Gagosian Gallery, New York
Brooke Alexander Gallery, New York
James Corcoran Gallery, Los Angeles
David Whitney, New Canaan
His sale; Sotheby's, New York, 16 November 2006, lot 67
Acquired at the above sale by the present owner



Mogollon macaw bowl, 14th century BCE. Photo: Bridgeman Images.



835

KEN PRICE (1935-2012)

Untitled (Slate Cup)

acrylic on fired clay
4 x 7 x 5 ½ in. (10.2 x 17.8 x 14 cm.)
Executed in 1972-1978.

\$200,000-300,000

PROVENANCE:

Mary Boone Gallery, New York
Christophe de Menil, Houston
James Corcoran Gallery, Los Angeles
David Whitney, New Canaan
His sale; Sotheby's, New York, 16 November 2006, lot 228
Acquired at the above sale by the present owner

EXHIBITED:

Los Angeles County Museum of Art, *Ken Price Sculpture: A Retrospective*, September 2012-January 2013, pp. 118 and 228 (illustrated).



Frank Lloyd Wright, *Fallingwater House*, 1937. Mill Run. © 2019 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artist Rights Society. Photo: © Richard A. Cooke / CORBIS / Corbis via Getty Images.



836

KEN PRICE (1935-2012)

Slate Cup II

acrylic on fired clay

5 ½ x 6 ⅞ x 4 ¾ in. (14 x 15.6 x 12.1 cm.)

Executed in 1972.

\$200,000-300,000

PROVENANCE:

Ann Janss, Los Angeles

Acquired from the above by the present owner

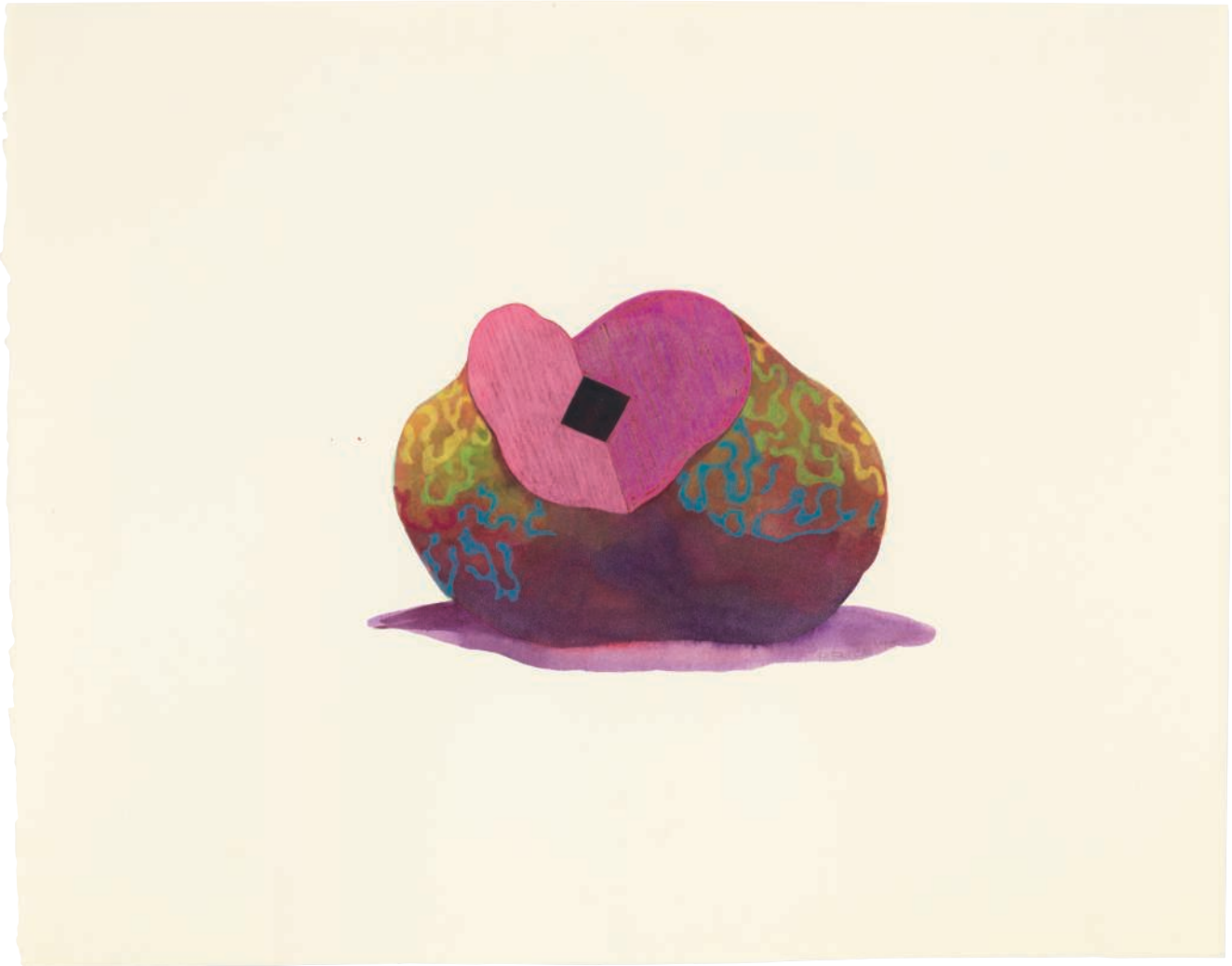
EXHIBITED:

Los Angeles County Museum of Art, *Ken Price Sculpture: A Retrospective*, September 2012-January 2013, pp. 160 and 228 (illustrated).



Casper David Friedrich, *The Polar Sea*, 1824. Hamburger Kunsthalle, Hamburg, Germany. Photo: © Bridgeman Images.





837

KEN PRICE (1935-2012)

Untitled

signed and dated 'PRICE '90' (center right)
acrylic on paper
14 1/8 x 17 1/8 in. (35.9 x 45.4 cm.)
Executed in 1990.

\$25,000-35,000

PROVENANCE:

Greenberg Gallery, St. Louis
Meredith Long Gallery, Houston
Charles Cowles Gallery, New York
Brooke Alexander Gallery, New York
Vivian Horan Fine Art, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Brooke Alexander Gallery, *Josef Albers and Ken Price*,
February-June 2010.



838

KEN PRICE (1935-2012)

Architectural Cup

signed and dated 'PRICE '74' (lower right)
colored pencil on paperboard
12 x 9 in. (30.5 x 23.8 cm.)
Executed in 1974.

\$20,000-30,000

PROVENANCE:

Fuller Goldeen Gallery, San Francisco
James Corcoran Gallery, Los Angeles
Private collection, Chicago
James Corcoran Gallery, Los Angeles
Acquired from the above by the present owner



839

KEN PRICE
(1935-2012)

Acrobatic Frog Cup

signed, titled and dated 'ACROBATIC FROG CUP PRICE '68' (lower right)
colored pencil on paper
13 ¼ x 15 in. (33.7 x 38.7 cm.)
Executed in 1968.

\$30,000-50,000

PROVENANCE:

Donna O'Neill, Los Angeles
James Corcoran Gallery, Los Angeles
Acquired from the above by the present owner



840

KEN PRICE
(1935-2012)

Chinese Figurine Cup IV

signed, titled and dated "'CHINESE FIGURINE CUP IV' PRICE '69' (on the reverse)
oil, screenprint collage and graphite on paper mounted on paperboard
15 ¾ x 15 ¼ in. (39.1 x 38.7 cm.)
Executed in 1969.

\$20,000-30,000

PROVENANCE:

Ferus Gallery, Los Angeles
Betty and Monte Factor, Los Angeles
Their sale; Bonhams, Los Angeles, 3 October 2012, lot 29
James Corcoran Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Pasadena Museum of Modern Art, *The Betty and Monte Factor Family Collection*, April 24-June 3, 1973, no. 92.



841

KEN PRICE (1935-2012)

Untitled (Interior)

signed and dated 'PRICE '92' (lower right)
acrylic, wax crayon, colored pencil and ink on paper
20 1/8 x 25 7/8 in. (51.1 x 65.7 cm.)
Executed in 1992.

\$40,000-60,000

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



842

CARROLL DUNHAM
(B. 1949)

Untitled (2/27/06)

signed with the artist's initials and dated '2/27/06 C.D.' (upper left)
graphite and urethane on paper
40 $\frac{5}{8}$ x 33 $\frac{1}{8}$ in. (103.2 x 84.1 cm.)
Executed in 2006.

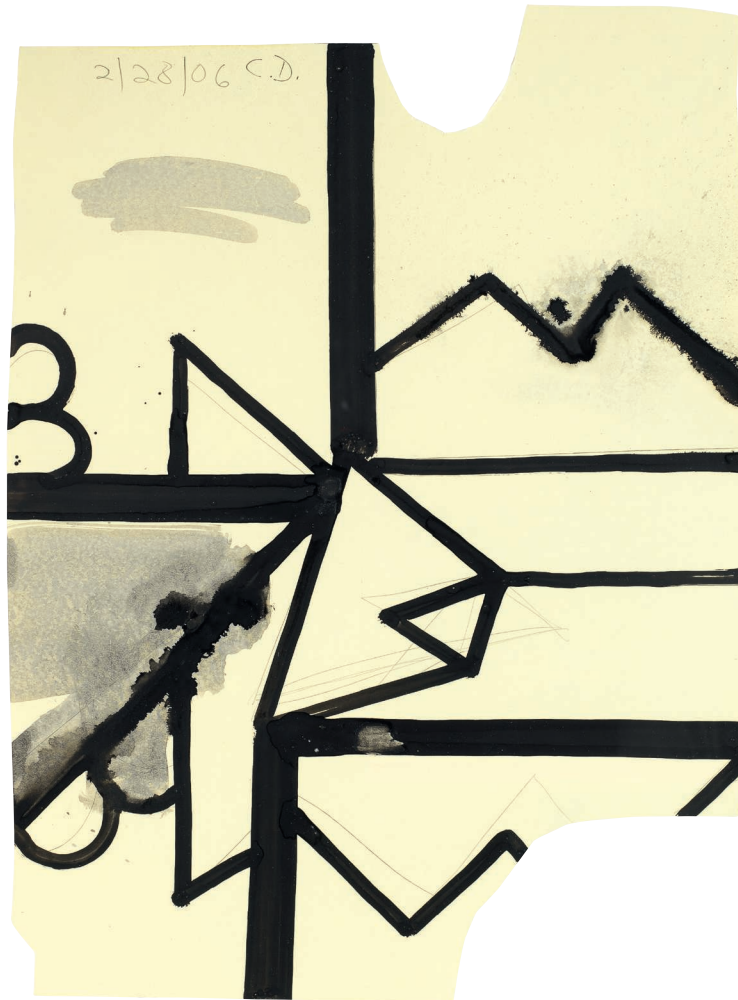
\$8,000-12,000

PROVENANCE:

White Cube, London
Acquired from the above by the present owner

EXHIBITED:

London, White Cube, *Carroll Dunham: In Red Space*,
October-December 2006, p. 22 (illustrated).



843

CARROLL DUNHAM
(B. 1949)

Untitled (2/28/06)

signed with the artist's initials and dated '2/28/06 C.D.' (upper left)
graphite and urethane on paper
31 x 23 in. (78.7 x 58.4 cm.)
Executed in 2006.

\$6,000-8,000

PROVENANCE:

White Cube, London
Acquired from the above by the present owner

EXHIBITED:

London, White Cube, *Carroll Dunham: In Red Space*,
October-December 2006, p. 21 (illustrated).



844

YOSHITOMO NARA
(B. 1959)

Untitled

colored pencil on envelope
13 x 9 3/8 in. (33 x 24 cm.)
Executed in 2008.

\$60,000-80,000

PROVENANCE:

Tomio Koyama Gallery, Tokyo
Acquired from the above by the present owner

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper*, Tokyo, 2011, pp. 281 and 397, no. D-2008-081 (illustrated).



845

YOSHITOMO NARA
(B. 1959)

Untitled

colored pencil on envelope
9 3/4 x 13 3/4 in. (24.8 x 35 cm.)
Executed in 2009.

\$60,000-80,000

PROVENANCE:

Marianne Boesky Gallery, New York
Acquired from the above by the present owner

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works
Volume 2 - Works on Paper*, Tokyo, 2011, pp. 295 and 400, no. D-2009-
024 (illustrated).

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

846

YOSHITOMO NARA (B. 1959)

I Think, Therefore I Am...A Dog

acrylic and lacquer on fiberglass, wood and steel
83 x 53 x 37 in. (210.8 x 134.6 x 94 cm.)

Executed in 2003. This work is the first artist's proof from an edition
of six plus two artist's proofs.

\$250,000-350,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

Cleveland, Museum of Contemporary Art; Philadelphia, Institute of
Contemporary Art, University of Pennsylvania; San Jose Museum of
Art and St. Louis, Contemporary Art Museum, *Yoshitomo Nara: Nothing
Ever Happens*, September 2003-February 2005, p. 56 (another
example exhibited and illustrated).

LITERATURE:

N. Miyamura, S. Suzuki, eds., *Yoshitomo Nara: the Complete Works,
Volume 1: Paintings, Sculptures, Editions, Photographs*, San Francisco,

*We should rediscover art that exists in what we think of as
subculture. It's strong and real anywhere you bring it because it's
directly born of the everyday folks [minshu] rather than of tradition,
and related to their everyday life.*

- Yoshitomo Nara



°◆847

KEITH HARING (1958-1990)

Untitled (Subway Drawing)

chalk on two joined sheets of paper on board, in original aluminum mount

49 x 67 $\frac{7}{8}$ x $\frac{7}{8}$ in. (124.5 x 172.4 x 2.2 cm.)

Executed *circa* 1982-1984.

\$450,000-550,000

PROVENANCE:

Private collection, Belgium

Acquired from the above by the present owner

EXHIBITED:

Milan, Palazzo Reale, *Keith Haring: About Art*, February-June 2017, n.p. (illustrated).

LITERATURE:

Keith Haring: Subway Drawings, exh. cat., Berlin, Galerie Nikolaus Sonne, 1990, pp. 44 and 80 (illustrated).

G. Mercurio, ed., *Keith Haring: In Search of the Roots of Art*, Paris and Barcelona, 2014, n.p., no. 19 (illustrated).

*The whole beauty of the drawings is that they were so simple.
They told a story that you could see from a moving train and you
could get it.*

—Keith Haring





Keith Haring's iconic visual vernacular, dynamically illustrated in *Untitled (Subway Drawing)*, established him as an important American muralist and graffiti artist of the 20th century. The work belongs to Haring's legendary *Subway Drawing* series of crisp white chalk drawings on the matte black paper that was pasted over expired advertisements in the New York City subway stations. Created at the height of Haring's career, *Untitled (Subway Drawing)* is an exceptional work, as it remains mounted in the original aluminum subway station advertisement frame. Haring imbued social and political meaning through the drawn figures' relationship to one another. Here, two stylized figures run and dance towards each other, their stretched-out reaching arms encircled by a radiating heart. Depicting the fundamental message of devout humanism and love, Haring's genderless and race-less figures race to each other, captured moments before an embrace. He once described: "The whole beauty of the drawings is that they were so simple. They told a story that you could see from a moving train and you could get it." (K. Haring, quoted in J. Deitch, *Keith Haring*, New York, 2008, p. 105). The entire work is staged in a frame of white chalk lining the perimeter of the sheet, referencing the television screen and the comic strip box, which came to define the decade. As Haring's *Subway Drawings* quickly became a New York City phenomenon, he rose to international fame with a signature style that the entire city was following.

Growing up in the 1960s, Haring's art and political beliefs were shaped by the radical politics of the decade and Vietnam war. He believed the job of an artist was to be a provocateur that spoke against the

inequity and injustice of society, organized power, religion, and political structures. These activist ideas were relayed not only in Haring's art, but also in his artistic process and method. While in art school in New York City, Haring pasted headlines of newspapers as urban statements in public places in order to reach a diverse audiences. With his call of 'art for everyone,' Haring believed that art should not be reserved in museums and galleries for the elite and created artworks in non-traditional places. He sought "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (K. Haring, quoted in D. Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spring 1988, p. 53).

Using the public environment as a platform for his art to reach people on a greater scale, Haring took his rebel pastings to the next level with his iconic *Subway Drawings*. The pivotal series used the subway as a laboratory of communication and engagement. Between 1980 and 1985, Haring created several hundreds of billboards in New York subway stations - an ideal platform that made his art accessible and participatory, as well as rally a generation to change policies and tackle social ills for a better future with his stylized vernacular.

Unveiled at the Galerie Nikolaus Sonne in 1990 shortly after its creation circa 1982-1984, *Untitled (Subway Drawing)* is an outstanding example of Haring's guerilla drawings. In the New York subway systems, expired advertisements were covered with empty black

Keith Haring drawing in a subway station, 1983. Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengkwongchi.com. Artwork: © The Keith Haring Foundation.

Keith Haring, Pop Shop Billboard, Houston Street, 1989. Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengkwongchi.com. Artwork: © The Keith Haring Foundation.

sheets of paper, awaiting their next poster. Haring serendipitously began this endeavor when he noticed a black panel in the Times Square subway station, and thought "it was the perfect surface waiting" (K. Haring, quoted in J. Deitch, *Keith Haring*, New York, 2008, p. 104). Seizing these blank slates with a soft matted quality as backgrounds, he drew on them with chalk for their crisp effect. Haring used the vocabulary of his identifiable symbols that granted him international and commercial success, such as radiant baby, the barking dog, the hovering angel, the flying saucer, among others, to capture the imaginations of New Yorkers.

Haring completed the drawings before bustling New York commuters, and often interrupted his ride and exited a subway car to draw on a blank paper posted on the station platform. Many times, Haring made up to 40 drawings a day. When the images were not cut and torn from the aluminum mount by admirers, another black paper was eventually layered over them as a base for an advertisement poster. The routine disappearance of these works gave Haring incentive to replenish them. As a result, most of the *Subway Drawings* were unrecorded,

becoming perhaps the most epic ephemeral project that took place in the New York underground.

The 1980s was the peak of the underground graffiti street culture in New York, a period when artists moved beyond making art on traditional canvas to just about anything, including subway cars and building facades. Haring arrived to New York City as a young artist during these years, appropriating the language of graffiti as a method of artistic expression. He quickly joined the city's graffiti and alternative art community that included Jean-Michel Basquiat, Kenny Sharf, and Futura 2000, artists who worked outside the restrictions and elitism of galleries and museums. While he never identified himself as a graffiti artist, Haring was caught and fined numerous times for vandalism and defacing public property while making works such as *Untitled (Subway Drawing)*. But like graffiti, the repetitive and permutation of Haring's expressive signs conflate studio practice, street art, Pop art, public art and cartoons to address social change and universal themes on a plane that is both multilayered yet readily understandable.



PROPERTY FROM A FRENCH CONNOISSEUR

848

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

oilstick and pastel on paper
30 x 22 1/4 in. (76.2 x 56.3 cm.)
Executed in 1984.

\$500,000-700,000

PROVENANCE:

Mary Boone Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 20 February 1988, lot 126
Galerie Fabien Boulakia, Paris
Acquired from the above by the present owner, 1995

EXHIBITED:

New York, Mary Boone/Michael Werner Gallery, *Drawings*, June 1984 (illustrated).
Paris, Galerie Fabien Boulakia, *Basquiat*, September–November 1990, p. 27 (illustrated).
Paris, Musée-Galerie de la Seita, *Jean-Michel Basquiat: Peinture, dessin, écriture* December 1993–February 1994, p. 65, no. 39 (illustrated).

Jean-Michel Basquiat's *Untitled* from 1984 highlights the polyvocal lexicon that became the foundation of his trademark style. An encyclopedic display of symbols, text, signs, and signifiers, the work unfurls a narrative amidst the anatomical drawings that encompass it. Originally a graffiti artist in the subways of New York City, Basquiat quickly rose to pop-culture stardom in the 1980s, integrating various cultural, historical, political, and religious influences into his work. When he was six years old, Basquiat received a copy of *Grays Anatomy* from his mother after he underwent surgery following a car accident. The 1966 illustrated book of Leonardo da Vinci drawings became an important inspiration for Basquiat throughout his career, typified in *Untitled*.

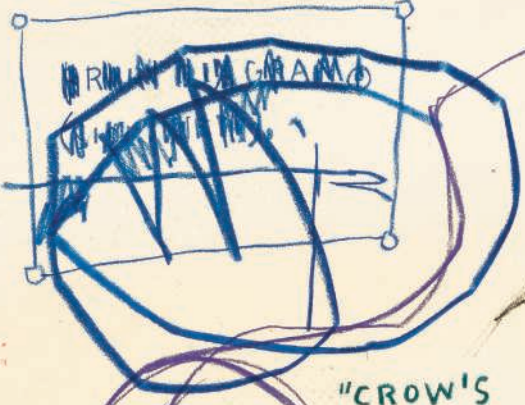
An anatomical diagram of a human face, *Untitled* prominently features Basquiat's strong linear dexterity. He infuses each marking with symbolism, placing it in a larger personal and socio-political context. While *Untitled* examines the anatomy of the human face, it also

explores Basquiat's own *oeuvre* as an artist. Within quoted titles, he references his own earlier works such as *Philistines* (1982), *Jawbone of an Ass* (1982), and *Per Capita* (1981), each marked with a copyright symbol or, in the case of *Jawbone of an Ass*, emphasized in a hand-drawn box.

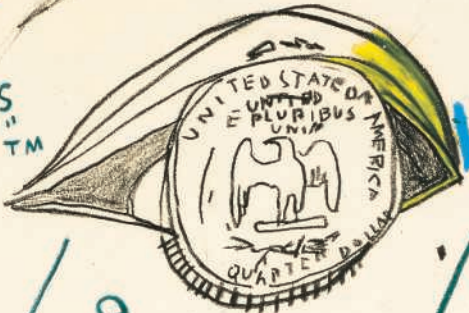
The tear duct of the face is framed by three lines resembling wrinkles and marked with the text "CROW'S FEET"™. Though the exact meaning of all Basquiat's text may forever remain coded, they are marked with signature symbols that point towards his originality. Thrust into the art world before the age of twenty-one, Basquiat was particularly fascinated by words relating to systems of buying and selling, power, wealth, value, and authenticity. The trademark symbol following "CROW'S FEET" is a nod towards brand protection while the copyright symbols that emblazon the entirety of the work are a sign of authorship. The copyright symbol, in particular, is also an acknowledgement of SAMO®, Basquiat's moniker as a graffiti artist.

12. PER CAPITA ©

"BRAIN DIAGRAM (SIDE VIEW ©)"



"CROW'S FEET"™



"VISION"

"BROKEN NOSE ©"

"NOSE BROKEN ©"

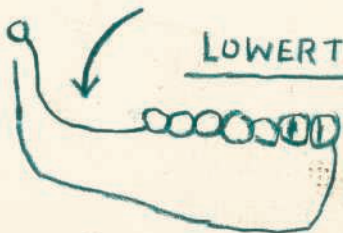
FIG. NOSE BROKEN OFF (STATUE)



"NOSE RESTORED"

"SENSE OF SMELL"

LOWER TEETH STRUCTURE



"PER CAPITA ©"

LEFT EAR ©

"JAW" ©

JAW

— PHILLISTINES ©
"MAIN STREET"
"THE TIE THAT BINDS"
"WHERE THE NORTH BEGINS"
"WHERE" ↑ ↑

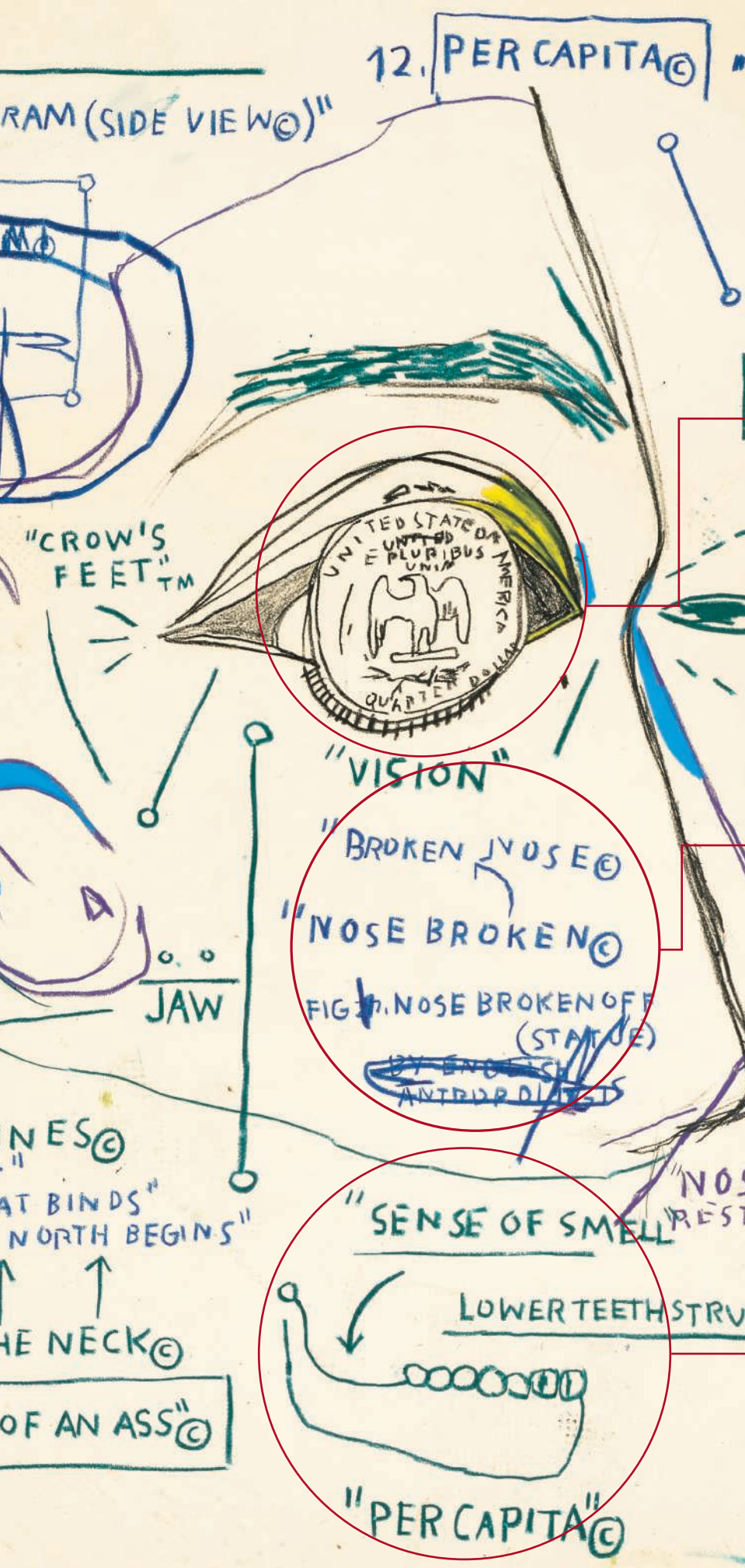
\$

\$

VII. THE NECK ©

"JAWBONE OF AN ASS" ©

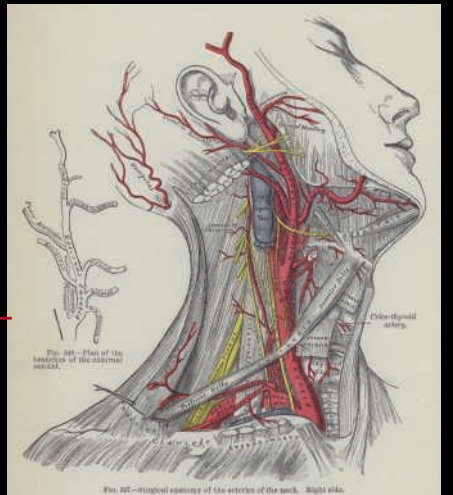
BASQUIAT'S SIGNS AND SYMBOLS



Silver denarius of Cleopatra VII. Photo: Erich Lessing / Art Resource, New York.



Marco Aurelio (Marcus Aurelius Antoninus, circa 160-170 A.D.). Photo: Album / Art Resource, New York.



Drawing from Gray's Anatomy. Photo: Bridgeman Images.



Andy Warhol, *Before and After*, 1961. Museum of Modern Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Other signifiers scattered throughout the work are taken from various sources. The quarter placed over the proper right eye of the figure's visage refers to the ancient Greek tradition of placing coins on the eyes of the dead in order to pay the ferryman who would shepherd the dead across the river Styx. Underneath this symbol, Basquiat writes "Fig. Nose Broken Off (Statue)" and underneath crosses out "By English Anthropologists." This directly relates to the troubled history of collecting classical antiquities, especially by European travellers who would gather and transport antiquities in pieces from their original locations. The references to noses and broken noses may also relate to Basquiat's good friend Andy Warhol's *Before and After*, 1961, which shows an image of a woman's face before and after a nose job, taken from an advertisement.

Appearing more human-like than his other works on paper, this particular piece integrates deliberately sketched-out characteristics of facial anatomy with Basquiat's own textual musings. A quarter at the center of the work replaces what would be a human eye. In the artist's trademark handwriting, the text on the quarter reads "e pluribus unum" or "from many, one" where the "unum"—alluding to America's unity—is crossed out. This purposeful detail points towards Basquiat's grappling with his own liminal identity as a Haitian-Puerto Rican growing up in the racial and economic crosshairs of the United States.

Basquiat's interest in the body's internal workings could stand as a leitmotif for his art as he peels away superficiality to expose the inner flesh of American life. As Jeffrey Hoffeld observed, "Basquiat's repeated use of anatomical imagery—skeletons, musculature, and internal organs—coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell, and purgatory become indistinguishable" (J. Hoffeld, "Basquiat and the inner self," in *Jean-Michel Basquiat, Gemälde und*

Arbeiten auf Papier (Paintings and works on paper), exh. cat. Museum Würth, Künzelsau 2001, p. 27).

Executed in 1984, *Untitled* was completed during a transformative year in Basquiat's career. In 1983, he moved into a loft space owned by Andy Warhol. The new space allowed him to create works with greater material richness and thematic complexity. 1984 marked the year of his first solo museum show at the Fruitmarket Gallery in Edinburgh, which went on to travel to London's Institute of Contemporary Art. After these shows, Basquiat's career began to take off. As *Untitled* illustrates, Basquiat was able to master a quickfire, stream-of-conscious process of selection and composition, creating works neither overwhelmed nor unbalanced despite all their density and multiplicity. This particular work is emblematic of the kaleidoscopic visual and poetic lyricism that set Basquiat apart.

Known as a Neo-Expressionist, Basquiat pioneered his own visual vernacular, eventually elevating his graffiti-like style into the New York gallery scene. Packing his works with symbols mined from books, television, newspapers, and the streetscapes of New York, he played with semiotics to highlight touchstones from everyday life, art history, culture, and socio-politics. As Basquiat scholar, Richard Marshall, explained, "He continually selected and injected into his works words which held charged references and meanings—particularly to his deep-rooted concerns about race, human rights, the creation of power and wealth, and the control and valuation of natural elements, animals and produce—all this in addition to references to his ethnic heritage, popular culture, and respected of infamous figures from history and the entertainment world" (R. Marshall, "Repelling Ghosts," in *Jean-Michel Basquiat*, exh. cat. Whitney Museum of American Art, New York, 1993, p. 151).

A voracious amalgamation of various cultural and textual sources, *Untitled* highlights Basquiat's ability to converse on economic, cultural, political, and personal topics through his practice. This work exemplifies the spontaneity of graffiti that made Basquiat famous while exposing his polyvocal fabric of information in a manner that would turn him into a cultural icon.

°◆849

GEORGE CONDO (B. 1957)

DAY OF THE IDOL

signed and dated 'Condo 2011' (upper left)

acrylic, charcoal and pastel on linen

68 x 66 in. (172.7 x 167.6 cm.)

Painted in 2011.

\$3,500,000-5,500,000

PROVENANCE:

Skarstedt Gallery, New York

Private collection, 2011

Anon. sale; Sotheby's, New York, 16 May 2018, lot 25

Acquired at the above sale by the present owner





Edouard Manet, *Bar at the Folies-Bergère*, 1882. Courtauld Institute Gallery, London. Photo © bpk Berlin / Courtauld Institute / Lutz Braun / Art Resource, New York.

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

Rendered atop a light blue ground, a cast of characters peers out from an amalgamation of lines and shapes. Passages of blue, peach, pink, and green come together in clusters of brushy color; a central, horizontal band presents a group of faces that materialize from their sketchy surroundings. Singular eyes stare out at the viewer as their gaze is met by furrowed brows, gnashing teeth, bare breasts, and snarled grimaces. In the present lot, an ethereal field of pastel brushstrokes backgrounds the picture, lending it a dreamlike tone and removing it from any plainly observable reality. The foreground's porousness permits that background to slip through sections of the dense organization of figures. Their simultaneous opacity and immateriality underscores one of Condo's basic premises, that all things are equal and organized non-hierarchically in his cubist pictures. Faces and bodies of other individuals coalesce around the central shapely nude figure, whose serene and beautiful face strongly contrasts against the garish, monstrous faces that surround her, recalling the central figure in Édouard Manet's famed composition *A Bar at the Folies-Bergère* from 1882.







Gino Severini, *Dynamic Hieroglyphic of the Bal Tabarin*, 1912. Museum of Modern Art, New York. © 2019 Gino Severini / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Pablo Picasso, *Les Femmes d'Alger (O. J. Version O)*, 1912. 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.

opposite: Present lot illustrated (detail).



By representing differing emotions through the depiction of the figures' faces, Condo embodies his interest in depicting the complexity of one's mentality and the conflicting emotions one may possess. Describing the destabilizing and often challenging nature of his paintings, Condo introduces a new term: "It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously—hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art" (G. Condo, quoted in S. Jeffries "George Condo: 'I Was Delirious. Nearly Died,'" *The Guardian*, 10 February 2014). Indeed, the composition corroborates that premise, with the viewer's eye being led through a series of emotions, energies and the frenetic mind. This artificial realism, for Condo, neatly dovetails with his self-described psychological Cubism wherein he paints subjects in several states of mind at once, adapting the multi-point fractured perspectives of the movement. Nevertheless, *Day of the Idol* is deeply captivating and visually alluring, with the central nude figures' seductive stance, varied coloration and juxtaposing facial stylization. The psychological and stylistic complexities both repel and beguile the viewer, enticing endless examination and speculation.

The crowd of faces and body parts that hold the viewer's focus in *Day of the Idol* coalesce from a variety of styles and influences. Undeniably, the present work, is a superb example of the artist's career-long investigation into Cubism and Futurism and its formal possibilities in the contemporary moment. Condo's postmodern approach to form, color, composition, and art history have placed him at painting's vanguard since his emergence over four decades ago. This painting finds the artist continuing to probe the act of painting itself,

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

Condo's connection to the rich and varied history of Western art does not stop, or start, however, at Cubism. Here, Condo's art historical repertoire is at its most vast: one recalls elements of Diego Velazquez's portraits, Edouard Manet's bar scenes, James Ensor's carnivalesque arrangements of figures, the rampant geometric buoyancy of the Italian Futurists, and the brashness of Willem de Kooning's abstracted figuration, among others. Furthermore, enthralled with Classical imagery and neoclassical interpretations of the body, Condo's central female nudes appear almost relief-like in its rendering. Even the background, too, recalls an Impressionist sky, moving effortlessly between blues, greys, and purples. "My painting is all about this interchangeability of languages in art where one second you might feel the background has the shading and tonalities you would see in a Rembrandt portrait, but the subject is completely different and painted like some low-culture, transgressive mutation of a comic strip" (G. Condo, quoted in J. Belcove, "George Condo interview", in *Financial Times*, 21 April 2013). Indeed, Condo's simultaneous reliance on and refutation of the past is a key to understanding his layered and often irreverent paintings.

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COLLECTION

850

KAWS (B.1974)

CHUM (KCO7)

signed and dated 'KAWS..16' (on the reverse)

acrylic on canvas mounted on panel

60 x 50 in. (152.4 x 127 cm.)

Painted in 2016.

\$700,000-1,000,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner





With one of the most widely recognizable art practices of the twenty-first century, KAWS is known for recontextualizing icons from popular culture, subverting their intended meaning to make a pointed commentary on consumer culture. With roots in animation and graffiti, KAWS's style introduces a new iteration of Pop sensibility, appropriating cartoons, logos, and mascots to create a striking visual lexicon charged with a sense of significance. His 2016 work, *CHUM (KCO7)*, centers around CHUM, a signature protagonist within his *oeuvre*. By simultaneously distorting and paying homage to popular culture, *CHUM (KCO7)* exemplifies how KAWS creates works that are a universal symbol of the human condition.

Though KAWS is renowned for creating figures in bright, vibrant pops of color, this particular work features an entirely black canvas that seemingly contradicts Pop Art vernacular. With a palpable, almost humorous energy, a vivacious pink line outlines the figure, emphasizing its bulbous shape. Unanchored by a rectilinear composition, CHUM runs away from the viewer, seemingly breaking the fourth wall and pushing the work out into space. The monumentally-shaped canvas imbues *CHUM (KCO7)* with a sense of potential energy and movement in a confrontational manner that is typical of KAWS's *oeuvre*. As curator Michael Auping notes, "American abstract painters employed the shaped canvas to objectify the canvas support, to give it the look of a self-contained painted object. KAWS uses it for just the opposite reason, as a form of physical animation, energizing the characters so that they appear to be moving across the landscape of the wall" (M. Auping, *KAWS: WHERE THE END STARTS*, exh. cat., Modern Art Museum of Fort Worth, Fort Worth, 2016, p. 74).

Taken from one of the oldest and most recognizable trademarks in advertising, CHUM is an amalgam of the Michelin man body and KAWS's signature Companion character. With the trademark features of a skull-and-crossbones head and crossed-out eyes, the artist rescues his character from a world of fictional happy endings, re-casting it as an emotionally-complex being juxtaposed alongside the Michelin man. As KAWS himself expressed, "Icons like Mickey, the Simpsons, the Michelin Man, and Spongebob exist in a universal way that you forget their origin or even their narrative, and you just recognize them from the slightest glimpse of their image or sound" (B. Donnelly, quoted in conversation with K. Donoghue, *Whitewall*, December 2012). In this sense, KAWS is able to not only appropriate figures from advertisements but also from his own *oeuvre*, illustrating his ability to turn his own work into pop culture by fusing art, design, and street culture.

KAWS began creating acrylic paintings on canvas around 2001. While many of his works are anchored by a rectilinear canvas, others such as *CHUM (KCO7)* illustrate how KAWS was able to reject a more traditional form of composition to transcend the four corners of a canvas plane. Executed in 2016, *CHUM (KCO7)* was completed in the same year as the artist's first major solo exhibition at the Modern Art Museum of Fort Worth, *KAWS: WHERE THE END STARTS*. This particular work is thus a more mature example of his unwavering exploration of the possibilities of the medium.

A former illustrator for Disney, KAWS began creating street art in the 1990s, developing a distinct visual iconography

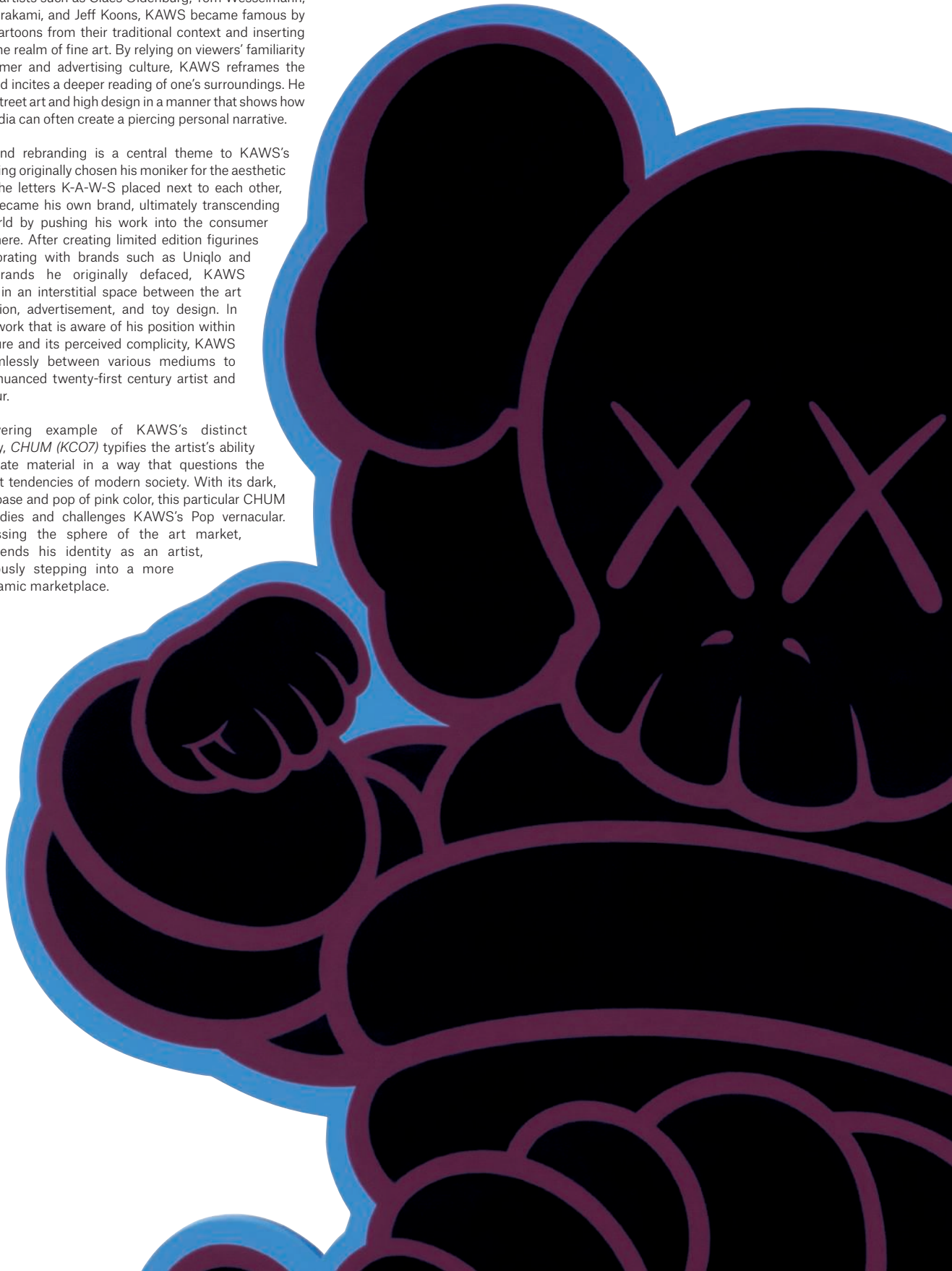
Roy Lichtenstein, *Look Mickey*, 1961. National Gallery of Art, Washington, D.C. © Board of Trustees, National Gallery of Art, Washington.

opposite: Present lot illustrated (detail).

that highlighted his insurgent take on commercial culture. Inspired by artists such as Claes Oldenburg, Tom Wesselmann, Takashi Murakami, and Jeff Koons, KAWS became famous by removing cartoons from their traditional context and inserting them into the realm of fine art. By relying on viewers' familiarity with consumer and advertising culture, KAWS reframes the everyday and incites a deeper reading of one's surroundings. He integrates street art and high design in a manner that shows how popular media can often create a piercing personal narrative.

Branding and rebranding is a central theme to KAWS's *oeuvre*. Having originally chosen his moniker for the aesthetic appeal of the letters K-A-W-S placed next to each other, the artist became his own brand, ultimately transcending the art world by pushing his work into the consumer cultural sphere. After creating limited edition figurines and collaborating with brands such as Uniqlo and Peanuts—brands he originally defaced, KAWS now exists in an interstitial space between the art world, fashion, advertisement, and toy design. In producing work that is aware of his position within media culture and its perceived complicity, KAWS shifts seamlessly between various mediums to become a nuanced twenty-first century artist and entrepreneur.

An unwavering example of KAWS's distinct iconography, *CHUM (KCO7)* typifies the artist's ability to appropriate material in a way that questions the consumerist tendencies of modern society. With its dark, monotone base and pop of pink color, this particular CHUM both embodies and challenges KAWS's Pop vernacular. By trespassing the sphere of the art market, KAWS extends his identity as an artist, conscientiously stepping into a more global, dynamic marketplace.



851

KAWS (B.1974)

GONE AND BEYOND B-9

acrylic on canvas
diameter: 40 in. (101.6 cm.)
Painted in 2012.

\$200,000-300,000

PROVENANCE:

Private collection, Los Angeles
Acquired from the above by the present owner

Even though I use a comic language, my figures are not always reflecting the idealistic cartoon view that I grew up on, where everything has a happy ending...I want to understand the world I'm in and, for me, making and seeing art is a way to do that.

— KAWS



852

YAYOI KUSAMA (B. 1929)

Path to the Future

signed, titled and dated in Kanji 'Yayoi Kusama, "Path to the Future,"
1988' (on the reverse)

acrylic on canvas

18 x 20 ¾ in. (45.7 x 52.7 cm.)

Painted in 1988.

\$120,000-180,000

PROVENANCE:

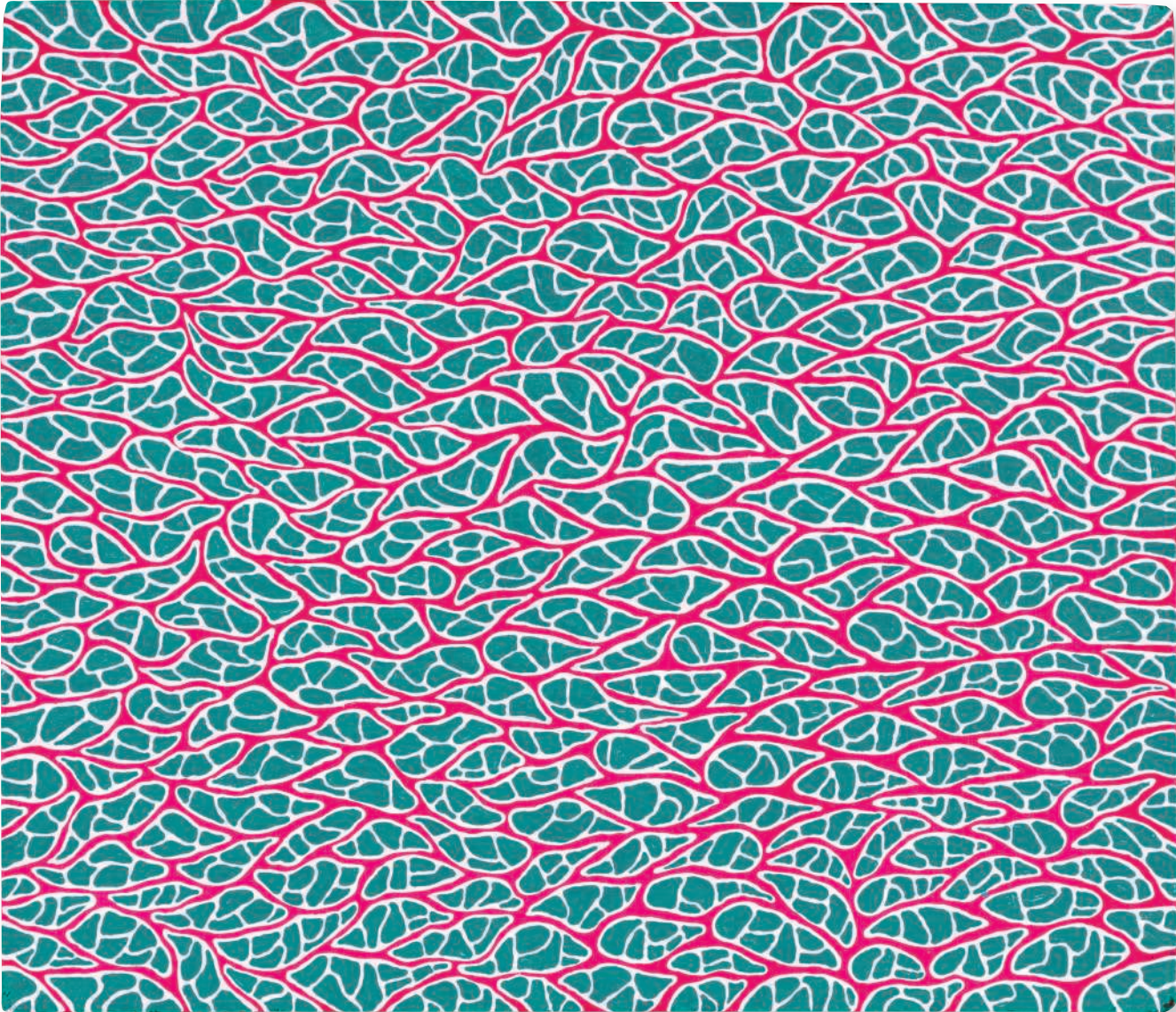
Private collection, Tokyo

Anon. sale; Christie's, London, 11 October 2016, lot 68

Private collection, Shanghai

Anon. sale; Phillips, Hong Kong, 26 November 2018, lot 13

Acquired at the above sale by the present owner





853

KAWS (B.1974)

FOUR-FOOT DISSECTED COMPANION

stamped on the underside of the feet

painted cast vinyl

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

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

\$60,000-80,000

PROVENANCE:

Anon. sale; Chicago, Heritage Auctions, 23 July 2019, lot 66524

Acquired at the above sale by the present owner



854

GEORGE CONDO (B. 1957)

Son of Bozo

signed and dated, 'Condo 09' (on the reverse)

oil on linen

7 ⁷/₈ x 5 ⁷/₈ in. (20 x 14.9 cm.)

Painted in 2009.

\$60,000-80,000

PROVENANCE:

Xavier Hufkens, Brussels

Private collection

Anon. sale; Phillips, Hong Kong, 26 November 2018, lot 23

Acquired at the above sale by the present owner

855

TAKASHI MURAKAMI
(B. 1962)

Sakurako

signed, titled and dated 'TAKASHI SAKURAKO 1995' (on the reverse of the left panel); signed again and dated again 'TAKASHI 1995' (on the reverse of each panel)

diptych – acrylic on canvas mounted on panel

overall: 48 x 95 ¾ in. (121.9 x 243.2 cm.)

Painted in 1995.

\$500,000-700,000

PROVENANCE:

Marianne Boesky Gallery, New York

Mora Art Foundation, Liechtenstein, 1999

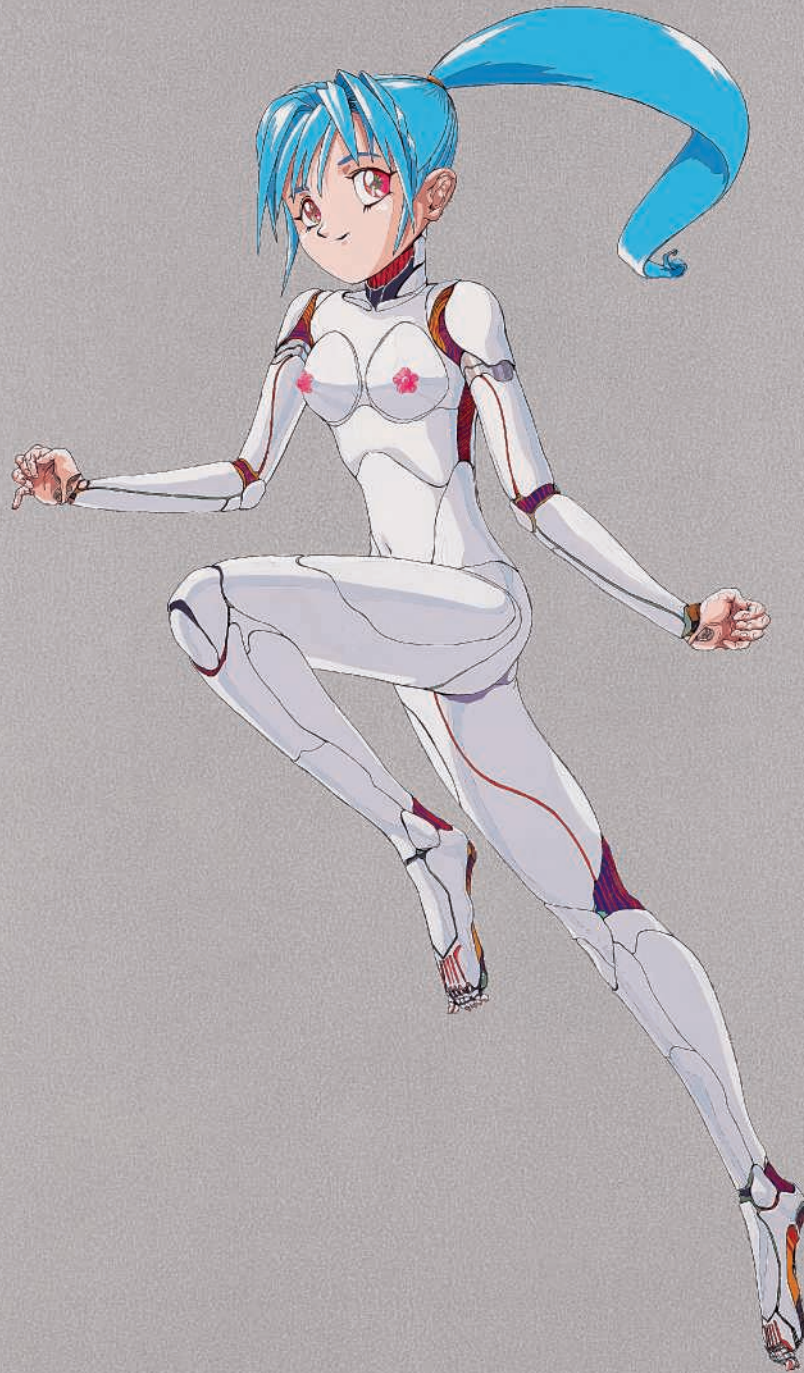
Gift of the above to the present owner, 1999

We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art.

- Takashi Murakami







PROPERTY FROM A SWISS COLLECTION

856

ELIZABETH PEYTON
(B. 1965)

Leonardo

signed twice, titled, dedicated and dated 'À MOIA WALTER Elizabeth Peyton 1998 Leonardo Elizabeth Peyton' (on the reverse)

oil on board

10 ¼ x 8 ½ in. (26 x 20.6 cm.)

Painted in 1998.

\$350,000-550,000

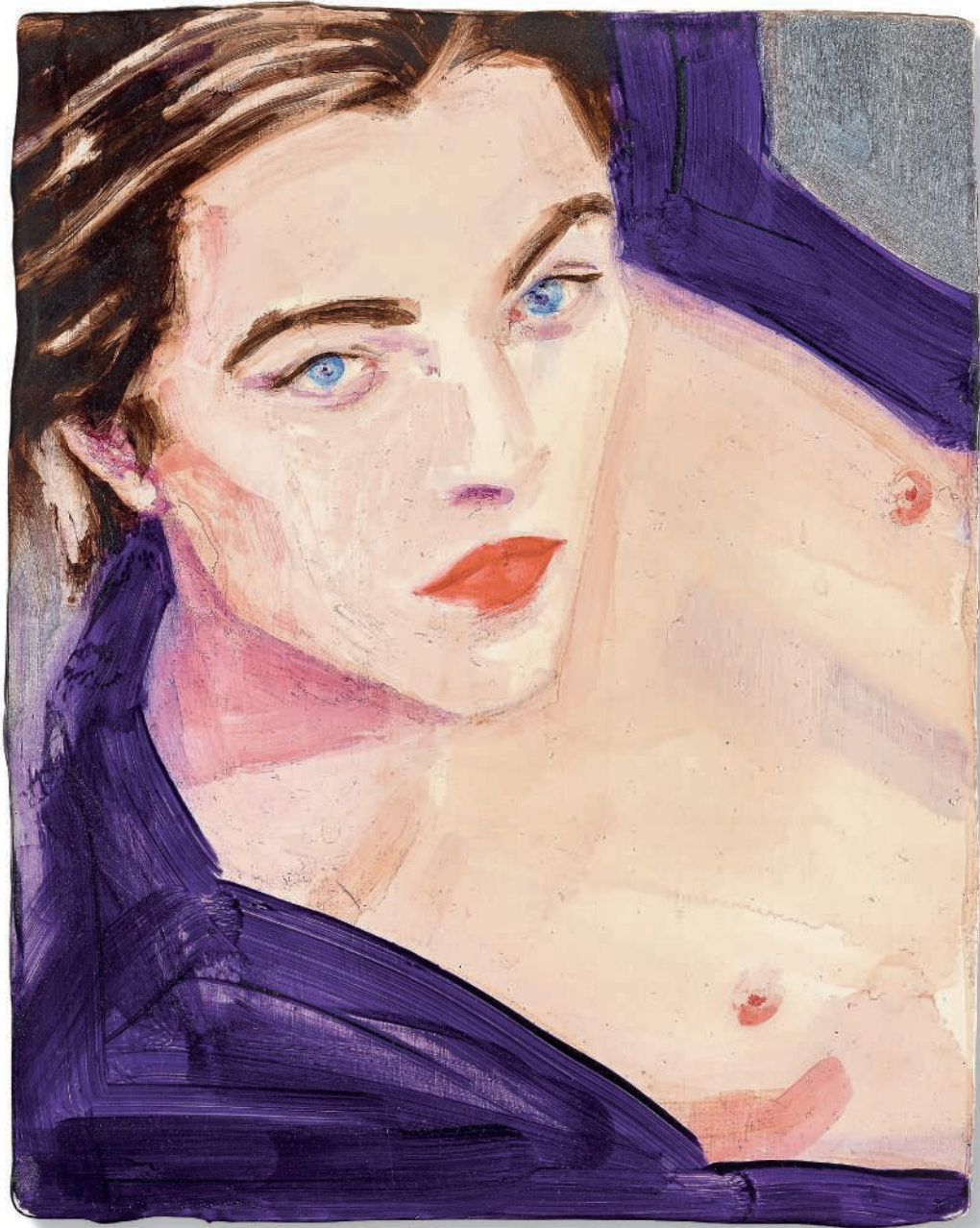
PROVENANCE:

Galleria Il Capricorno, Venice

Acquired from the above by the present owner

That's what it's all about-making art is making something live forever. Human beings especially-we can't hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time.

- Elizabeth Peyton



°◆857

ALEX KATZ (B. 1927)

Maxine

oil on linen

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

Painted in 1974.

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

PROVENANCE:

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner, *circa* 2010





As one of America's most important and innovative post-war painters, Alex Katz reinvigorated portraiture in an era when non-representational abstraction dominated the art world. *Maxine*, a striking example of Katz's signature figure paintings, portrays an elegant brunette in a bright pink blouse, leaning back onto a beige sofa, head on hand. Through the sprawling window behind her, a luminous sunset casts a warm citrus glow over the New York cityscape and across the modern interior. With an air of serenity, the lounging woman has an enigmatic expression, distant, cool and detached, archetypal of Katz's figures. Emerging in the 1940s and 1950s, Katz resisted the Modernist dogma and instead invented new forms of figuration that represented everyday moments from his own life. Embracing the cultural vernacular, the artist painted family members and friends with views of New York, often his immediate surroundings in lower Manhattan, propelling them into the echelons of fine art.

Katz is often referred to as a quintessential American painter for his direct visual vocabulary. Despite growing up in the New York art world of the 1950s, he resisted the dominant stylistic conventions of the period – Cubism, Bauhaus design, and most notably Abstract Expressionism – and in its place championed figuration. Forgoing Modernist abstraction, Katz was fascinated with the technical side of fine art, namely painting and drawing, and looked to Paul Klee, Pierre Bonnard and especially Henri Matisse for inspiration. In 1949, Katz studied at the Skowhegan School of Painting and Sculpture in Maine, where the traditional plein-air teacher exposed Katz to painting directly from life. Combining moments from his everyday life and a commitment to figuration, Katz developed a new way to paint portraits using bold simplicity and heightened colors. In *Maxine*, Katz's flatness of color and form has an aura of emotional detachment. Maxine's face is smooth and plain, devoid of expression, while the background is captivatingly minimal, drawing attention to form and composition.

New York City, 1976. Photo: PA Images via Getty Images.

Edward Hopper, *Room in Brooklyn*, 1932. Museum of Fine Arts, Boston. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Museum of Fine Arts, Boston / Bridgeman Images.

Stretching 72 inches wide, *Maxine* resembles the panoramic billboards and cinema screens that influenced the artist in the 1960s. The television had a great impact on Katz in this period, particularly the monumental scale of the cinema screen and the great attention to the surface of the picture it possessed. Katz began to render large-scale paintings of daringly cropped faces, inspired by film, movie closeups, and billboard advertising. These striking and candid expansive paintings range from long shots of full-figures to close up images, completed in his signature style of bright colors, graphic lines, and bold flat areas, that embody a Pop aesthetic. For *Maxine*, Katz inverts this public dimension of vast simplified images to represent an interior private space. The work is paramount of Katz's mature style and sophisticated employment of smooth and determined crisp lines and articulated planes of color that depict tranquil and distinctly everyday subject matter. He creates this effect by moving away from direct painting and employing the Renaissance technique of pinning paper to the canvas, and forcing dry pigment through pinholes to create an outline. Once the preparatory drawing is transferred, Katz has a wet on wet painting technique that forces him to create each work in a single session. Katz brilliantly revives this obsolete technique of the past to create a terrific contemporary effect.

For Katz, style is the primary element in his figure paintings. *Maxine* offers a clear composition with all extraneous details stripped away, leaving only the most vital. Although details are pared down, Katz's work possesses a nature of individuality. Maxine, the muse for the painting, sits by a window that opens out onto New York's skyline. With an air of tranquility and calm, she has an enigmatic introspection that is partly created by her leaning, head on hand, back onto the beige couch, and through being only figure in the work. The woman is alone looking out onto the painting's spectator, creating a relationship between the viewer and painted subject. Katz employs this relationship though an ambiguity of expression – Maxine's face is dreamy and

impassive with an averted gaze, stimulating the viewer to read her. Katz's unique style strips the image of psychological engagement, biography, iconography, attraction, emotion – any context – producing a detached image that delicately balances abstraction and figuration.

Rather than focusing on Maxine's age, gender, expression or time period, Katz emphasizes the internal dynamics and formal complexities of the painting. The artist eliminates surface details to emphasize broader structures, and scale, geometry of the window, and saturated colors become paramount in the composition. In *Maxine*, Katz plays with the architectural linearity next to the figure's body. The strong verticals and horizontal bars of the window and the iconic Twin Towers echo Mondrian's grid and Russian Constructivism. Against this geometric plane, Katz juxtaposes a leaning woman, whose body forms a curved diagonal across the surface, and whose face, pink blouse, and flowing hair were created with lyrical shapes and strokes.

In the lineage of art history, Katz's portrait paintings pay homage to Impressionist and Modern Masters, especially Matisse, whom the artist considered his idol for his bold areas of color and graphic outlines. Katz drew on genre paintings, or paintings of ordinary life, championed by Impressionist and Modernist artists. *Maxine*, depicting a woman in a domestic interior engaged in mundane introspection, recalls Impressionist works by Pierre-Auguste Renoir and Berthe Morisot. Katz also captures the artistic devices of Henri Matisse's Fauvist style that emphasizes color planes, bold and high-keyed colors. Matisse employed this style to dynamically render women lounging on sofas or beds in colorful pattern-filled interiors in the early 20th century. Katz's *Maxine* cleverly references his Modernist predecessors in rendering contemporary women and moments from everyday life.



858

RICHARD PRINCE (B. 1949)

American Place

signed and dated 'R Prince 2008' (on the reverse)

fiberglass, wood, acrylic, Bondo and steel

64 ½ x 60 ½ x 8 ½ in. (163.8 x 152.7 x 21.6 cm.)

Executed in 2008.

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

PROVENANCE:

Almine Rech Gallery, Paris

Private collection

Anon. sale; Sotheby's, New York, 19 May 2017, lot 420

Acquired at the above sale by the present owner





Richard Prince's *American Place* is a striking example of the artist's *Hood* series that explores the car motif in American popular culture. Prince emerged in the 1980s as part of a generation of New York-based artists who worked with the margins of American sub-culture and visual debris. As a founding member of the Pictures Generation, Prince lifted images directly from parallel worlds of pop culture, such as biker gangs, celebrity and advertising. For his notorious *Cowboy* series, Prince re-photographed and painted over the cowboy images from Marlboro ads. Since, Prince has explored appropriation as an accomplished painter through his *Hood* series. *American Place*, a paramount *Hood*, is a mail-order muscle-car hood, which Prince used as a three-dimensional canvas. Like the *Cowboys*, Prince's *Hoods* represent Americana, but particularly draws on country's love affair with the automobile, nostalgia for 1960s muscle cars, desire for speed and escape, as well as the lure of the open road. Prince transforms this ordinary car part, a distinctly American symbol, into the echelons of high art to investigate popular culture.

The *Hood* series, which Prince first began in the late 1980s, continues the artist's earlier practice of repurposing pre-existing objects as he ventures into three-dimensionality. In his original series of cowboys, pulp-fiction covers, and celebrity headshots, Prince crops and photographs images from mass media, representing them as his own. Prince brilliantly fits *Hoods* into this appropriation strategy. The hoods are from muscle-cars, which are archetypal symbols of 1960s Americana, akin to the cowboy motif. Prince employed the car hood as a visual surrogate for the

strength and torque contained in the engine beneath it. While the cowboy is an American symbol of the past, the car became an icon of America's industrial strength and power in post-war culture, representing the zeitgeist of the generation. Many other appropriation artists focused on postmodern theories of authenticity and originality; however, Prince's work reflects American culture through the distinct iconography of cowboys, bikes, lowbrow American humor and cars – giving the viewer a glimpse of the American dream.

After completing the *Cowboy* series in the early 1980s, Prince returned to Los Angeles in 1987 and began *Hoods*. For *American Place*, Prince ordered the car-hood from a magazine and painted its surface. The work is simultaneously a hard-edged Minimalist painting and a sculpture; it investigates the space between them as an assisted readymade, in the lineage of Duchamp and Robert Rauschenberg's *Bed*. Prince painted contrasting fields of black and white monochrome, resembling Ellsworth Kelly's masterful colored monochrome compositions, as well as Ad Reinhardt's and Brice Marden's Minimalist paintings.

Three vertical black lines interrupt the polished darkness where the hood is raised, reminiscent of Barnett Newman's zip paintings. While the Minimalist artists' work looks handmade, Prince's flat, banal and pristine *Hoods* resemble mass-produced commercial objects. Yet, *American Place* is also a sculpture and Prince celebrates the vehicle's sculptural qualities. The three-dimensional angles cast shadows across the monochrome's flatness, becoming an inherent part of the composition. Prince alters this large-scale icon of masculinity into an object of aesthetic sophistication.

Richard Prince, *Untitled (Upstate)*, 2006. © Richard Prince.

Robert Rauschenberg, *Bed*, 1955. Museum of Modern Art, New York. © Robert Rauschenberg Foundation / Licensed by VAGA, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Prince paints on actual muscle-car hoods, using them as three-dimensional canvases, wall-mounting them as painted reliefs and freestanding sculptures. The muscle-cars were advertised in hot-rod magazines, and in the back of the issues, the hoods were available by mail-order. The original hood models were made of steel, but were offered in fiberglass reproductions that resembled 1960s design. Prince fit these ready-made car hoods into his appropriation tactics, once remarking, "It was the perfect thing to paint. Great size. Great subtext. Great reality. Great thing that actually got painted out there, out there in real life. I mean I didn't have to make this shit up. It was there. Teenagers knew it. It got 'teen-aged.'" Primed. Flaked. Stripped. Bondo-ed. Lacquered. Nine coats. Sprayed. Numbered. Advertised on. Raced. Fucking Steve McQueened" (R. Prince quoted in: N. Spector, *Richard Prince*, New York, 2007, p. 43).

When Prince first began the series, he sent the hoods to automobile body shops to be finished with bonding, sanding and spray-painting with commercial slick auto colors. As he developed *Hoods*, Prince personalized the process by painting the catalogue-ready car parts by hand. When he mounted the works onto walls, the car part became a hand-painted abstract and allusive artwork. Rather than use the commercial finish on *American Place*, Prince applied layers of paint to create atmospheric effects that resembles a bright luminous moon rising up into a night sky. He mastered this effect using Bondo, a synthetic resin, as an aesthetic element to produce a shiny finish. Prince's final work captivatingly reveals the artist's hand and process in how it was made.

As a leading artist of the Pictures Generation, Prince examined codes of communication. He investigates how mass media and advertising images are not self-contained entities, but rather links in a chain of meaning. These meanings mediate our desires and experiences, as they reverberate culturally, socially and politically. *American Place* challenges us to look at the car hood not only as sculpture and painting, but what it actually is. The car associations push the viewer to recall vast landscapes unfolding toward an ever-elusive horizon line. Prince's brilliant appropriation of a physical car part evokes romance, death, speed, youth and glamour - all that the symbol stood for in 1980s American popular culture.



859

BANKSY (B. 1975)

This Is Not A Photo Opportunity CP/16

signed and partially titled 'Banksy CP/16' (on the reverse)

spray paint on canvas

11 7/8 x 16 in. (30.2 x 40.6 cm.)

Painted in 2013. This work is unique and is accompanied by a certificate of authenticity from the Pest Control Office.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2013

This work is from a series of two, originally for sale at Banksy's stall in Central Park as part of his infamous residency in New York City in October 2013, *Better Out Than In*.



Banksy, *This Is Not A Photo Opportunity*, London. Photo: Grant Farquhar / Alamy Stock Photo. Artwork: © Banksy / Courtesy of Pest Control Office, Banksy.

This is not
a photo
opportunity

860

MARK GROTJAHN (B. 1968)

Untitled Butterfly (Black and Cream-cicle)

signed twice, inscribed, titled and dated 'Untitled Butterfly
(BLACK+CREAM-CICLE) #682 2007 Mark Grotjahn July Summer
2007 FOR THUN' (on the reverse)
colored pencil on paper, in artist's frame
71 5/8 x 47 7/8 in. (181.9 x 121.6 cm.)
Executed in 2007.

\$700,000-1,000,000

PROVENANCE:

Blum & Poe, Los Angeles

Private collection

Anon. sale; Christie's, London, 11 October 2012, lot 5

Private collection, Washington, D.C.

Anon. sale; Sotheby's, New York, 19 May 2017, lot 412

Acquired at the above sale by the present owner

EXHIBITED:

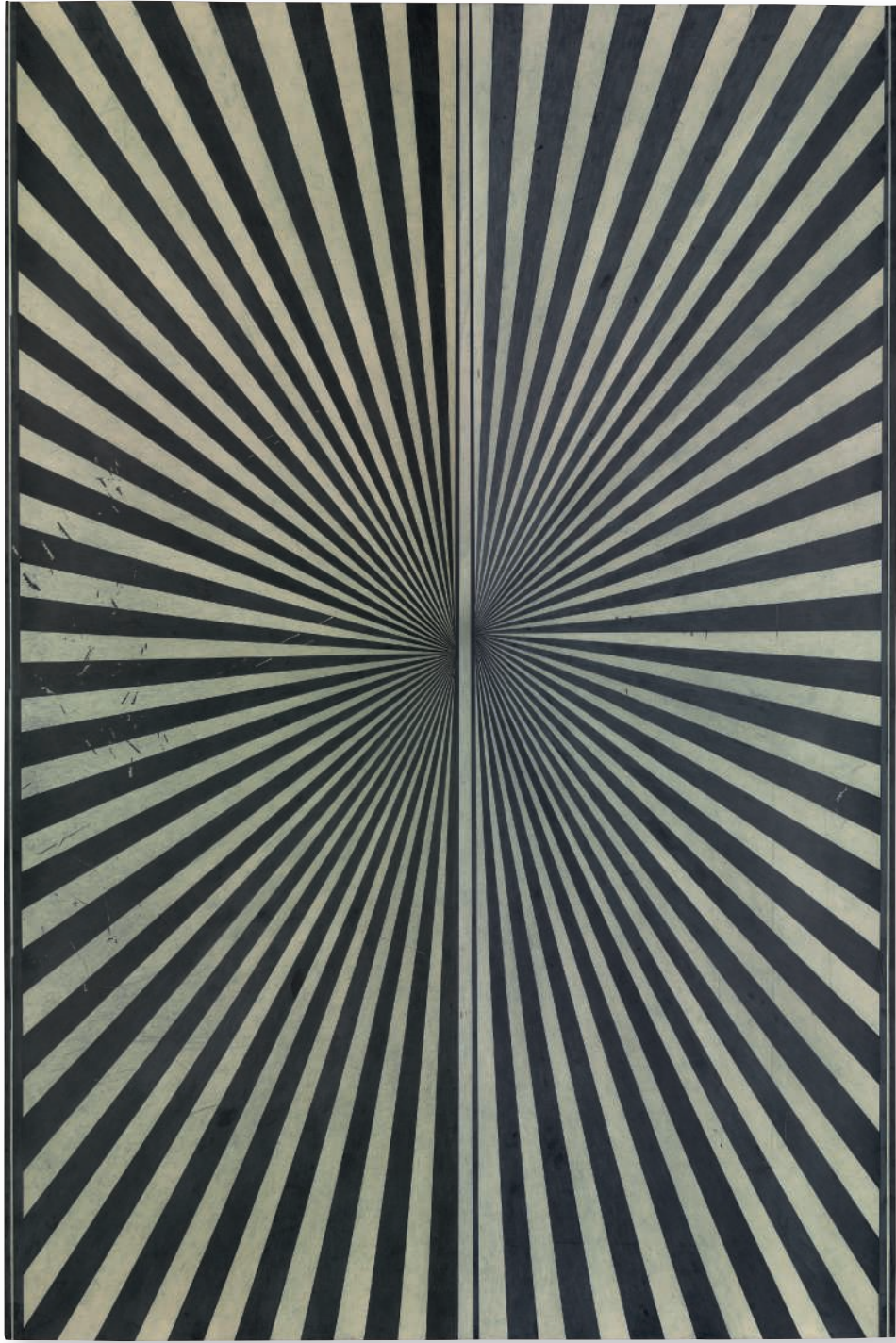
Switzerland, Kunstmuseum Thun, *Mark Grotjahn*, September-
November 2007, pp. 17 and 63 (illustrated).

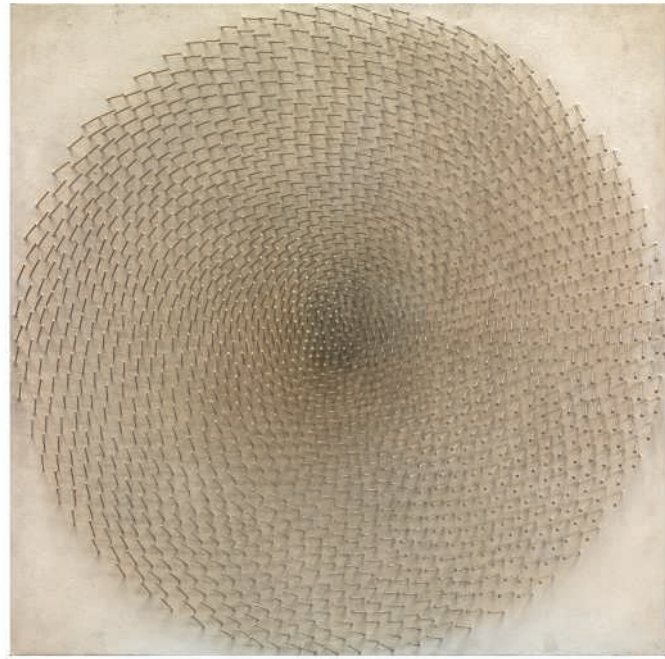
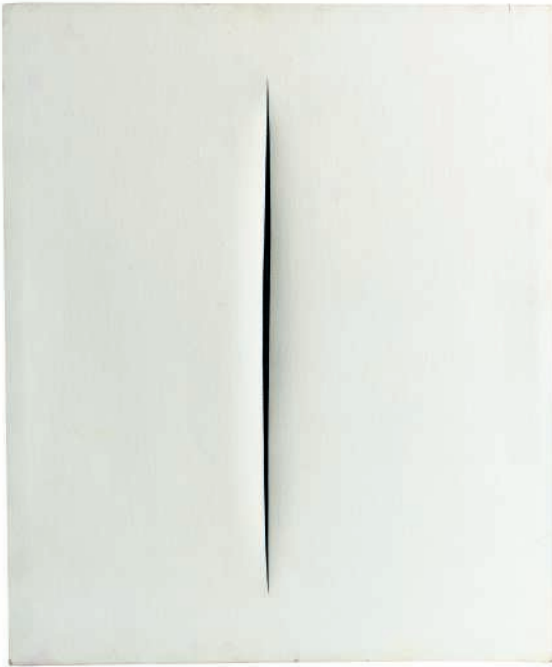
*Because I have an active and obsessive eye, I'm interested in
finding as much contentment as I possibly can. In my work I create
problems and then solve them in order to feel peace.*

- Mark Grotjahn



Barnett Newman, *Black Fire I*, 1961. © 2019 Barnett Newman
Foundation / Artists Rights Society (ARS), New York.





Gliding with an irrepressible energy and expanding on an extensive scale, *Untitled Butterfly (Black + Cream-cycle)* is an exquisite example of Mark Grotjahn's iconic Butterfly paintings. This series of centrifugal wing-like motifs, which the artist began in 2001, serves as an investigation of symmetry, perspective, and form, and holds a key place within his oeuvre. Evolved from a single framework, these geometric paintings and drawings examine the constructs of dual and multi-perspective and come to light in a diversity of forms as Grotjahn varies the palette and composition.

Grotjahn synthesizes the rigors of form and color in his vibrating lines of force and monochromatic palette. In the present work, the central band of cream-color pencil becomes the fulcrum for two sets of radiating lines that emerge from slightly asymmetrical vanishing points on either side of the painting. The butterfly wings unfold from a thin vertical axis – like a sliver of an opening into an alternate reality. Roughly hewed, the strips of color fan out, shades shifting from light to dark. In contrast to the highly controlled black-and-white bands, the disruptive presence of errant traces and smudges across the surface evokes a sense of active spontaneity and chance. The juxtaposition of the calculated razor-sharp perspectival rays and the random allow marks marries Minimalism and Abstract Expressionism. Deriving the name of the series from the natural world, Grotjahn simultaneously summons butterflies while investigating the fundamental principles of abstraction, achieving a masterpiece which is aesthetically seductive as much as it is acutely logical.

In *Untitled Butterfly (Black + Cream-cycle)*, the artist creates an abstract representation of linear perspective, a technique which has been used since the Renaissance to enhance depth and volume on a two-dimensional surface through the use of geometric lines and a vanishing point. The formal geometrical composition and interlaced tonal colors allude to the various

narratives throughout the course of art history, from Russian Constructivism to Op art. As remarked by Michael Ned Holte, "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman. Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness" (Michael Ned Holte, "Mark Grotjahn," *Artforum*, November 2005, p. 259).

To create these hypnotic drawings, Grotjahn follows an exacting process. He first begins by mapping out the triangular radii in black pencil. He then establishes the alternative palette by laying out a lighter colored pencil over the black, working systematically, filling in his contours from left to right. In some places, the force of the artist's body is visible, with the segments evidencing a burnished sheen of weighty layers of color pencil. Using his own interpretation of the classical rule of perspective (Grotjahn's canvases often incorporate two vanishing points in close proximity) the artist intensely renders the surface of his works to leave a landscape of concentrated working. The intensity of the artist's working practice can be seen across the entire surface of this work, as Grotjahn artfully combines the aesthetics of abstraction with the emotional response of the viewer themselves.

The exquisite beveled lines of the present *Untitled Butterfly (Black + Cream-cycle)* create an almost planar composition, endowing the work with the sublime diversity of hue, texture, and tone. In spite of the minimalist palette, the meticulously hand-crafted theatrical dark lines vibrate and oscillate, alluding to notions of light and space which harness the sense of the metaphysical. The viewer, in front of this awe-inspiring example by Grotjahn, becomes instantly, and pleasantly, enveloped by the vortex of mysticism that enshrouds this work.

Lucio Fontana, *Spatial Concept, Waiting*, 1964. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Gunther Uecker, *Spiral*, 1962. Koninklijk Museum voor Schone Kunsten, Antwerp. © 2019 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany. Photo: © Lukas - Art in Flanders VZW / Hugo Maertens / Bridgeman Images.

opposite: Present lot illustrated (detail).



861

STEVEN PARRINO
(1958-2005)

Squeaky Fromme

signed and dated 'S. Parrino 87' (on the stretcher); stamped with the artist's signature 'STEVEN PARRINO' (on the lower right turning edge)

acrylic on canvas

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

Painted in 1987.

\$200,000-300,000

PROVENANCE:

Galerie Sylvana Lorenz, Paris

Galleria Massimo de Carlo, Milan

Anon. sale; Phillips, London, 8 March 2017, lot 8

Acquired at the above sale by the present owner

EXHIBITED:

London, Massimo de Carlo, *Slots and Holes by Steven Parrino*,
September-November 2009.

The word on painting was 'Painting Is Dead.' I saw this as an interesting place for painting ... and this death painting thing led to a sex and death painting thing... that became an existence thing.

—Steven Parrino



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

862

RICHARD PRINCE (B. 1949)

I'm in a Limousine (following a hearse)

signed and inscribed 'R Prince "A MAN TAKES A GIRL"' (on the reverse)

acrylic and printed paper collage on canvas

112 1/8 x 200 in. (284.8 x 508 cm.)

Executed in 2005-2006.

\$600,000-800,000

PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 2006


EXHIBITED:

Monaco, Grimaldi Forum, *New York, New York*, July-September 2006.

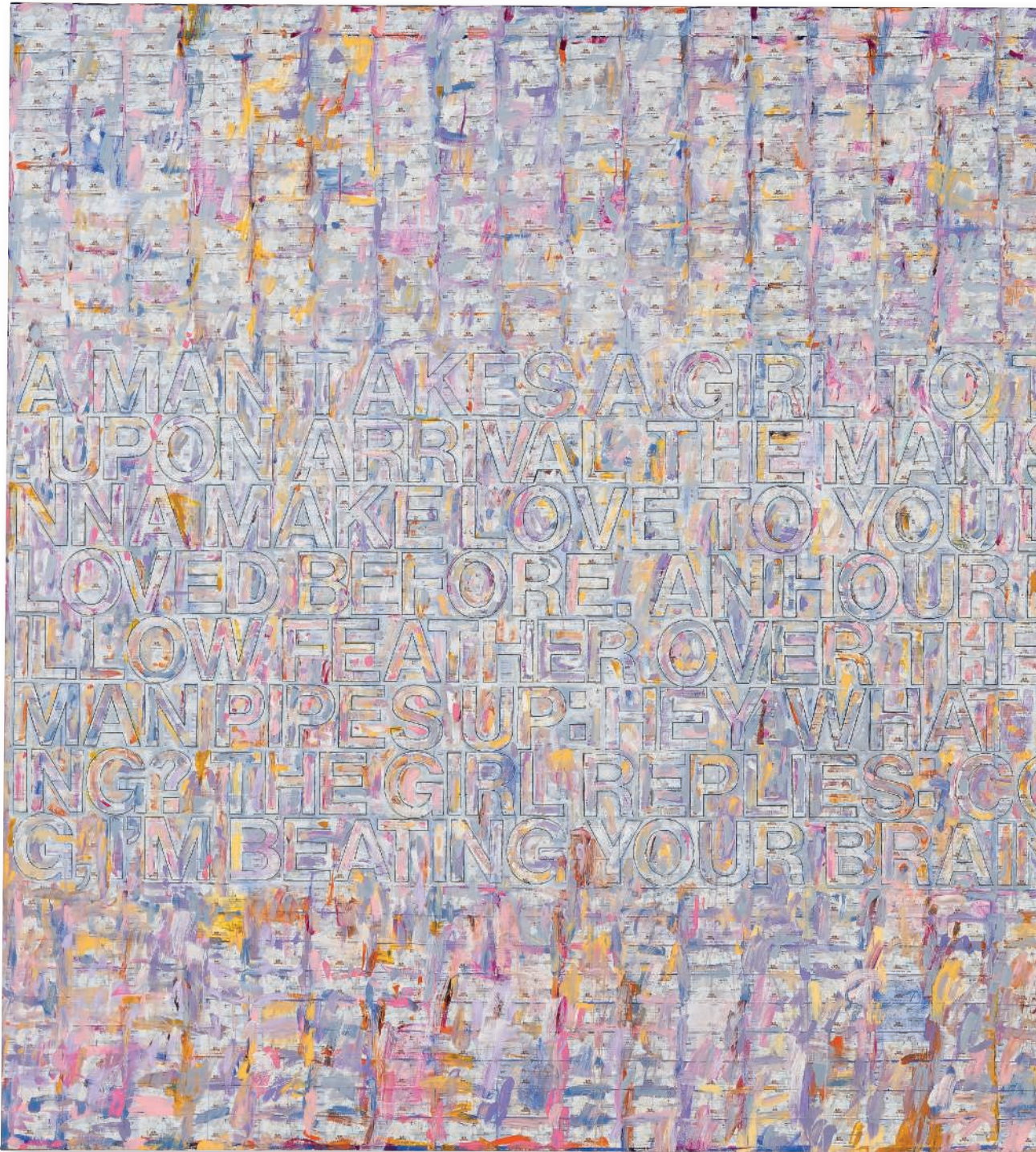
New York, New Museum, *Skin Fruit - Selections from the Dakis Joannou Collection*, March-June 2010, pp. 100-101 (illustrated).

LITERATURE:

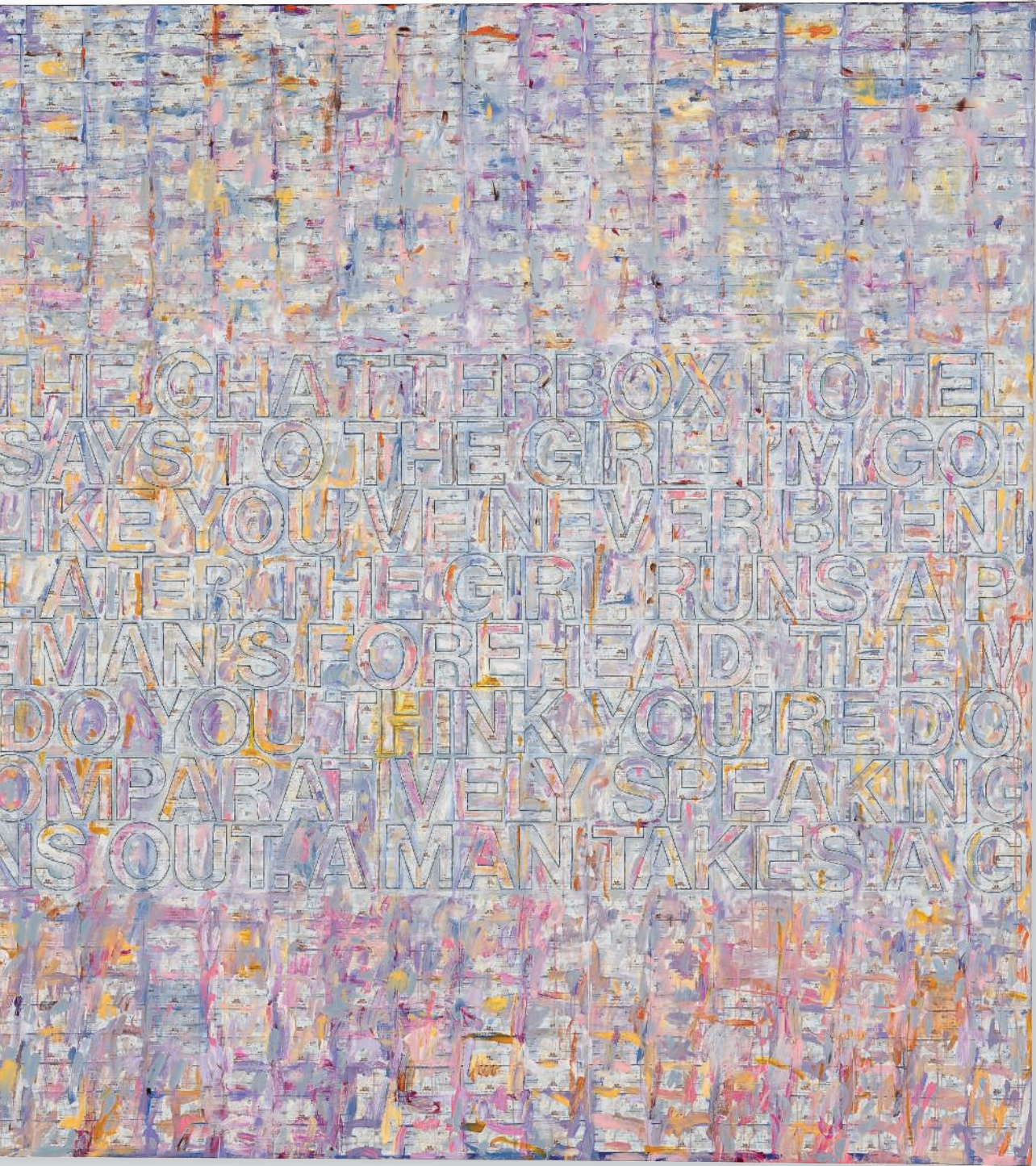
J. Koons, ed., *Skin Fruit - Selections from the Dakis Joannou Collection: A View of a Collection*, New York, 2010, pp. 8-10 and 77 (illustrated).



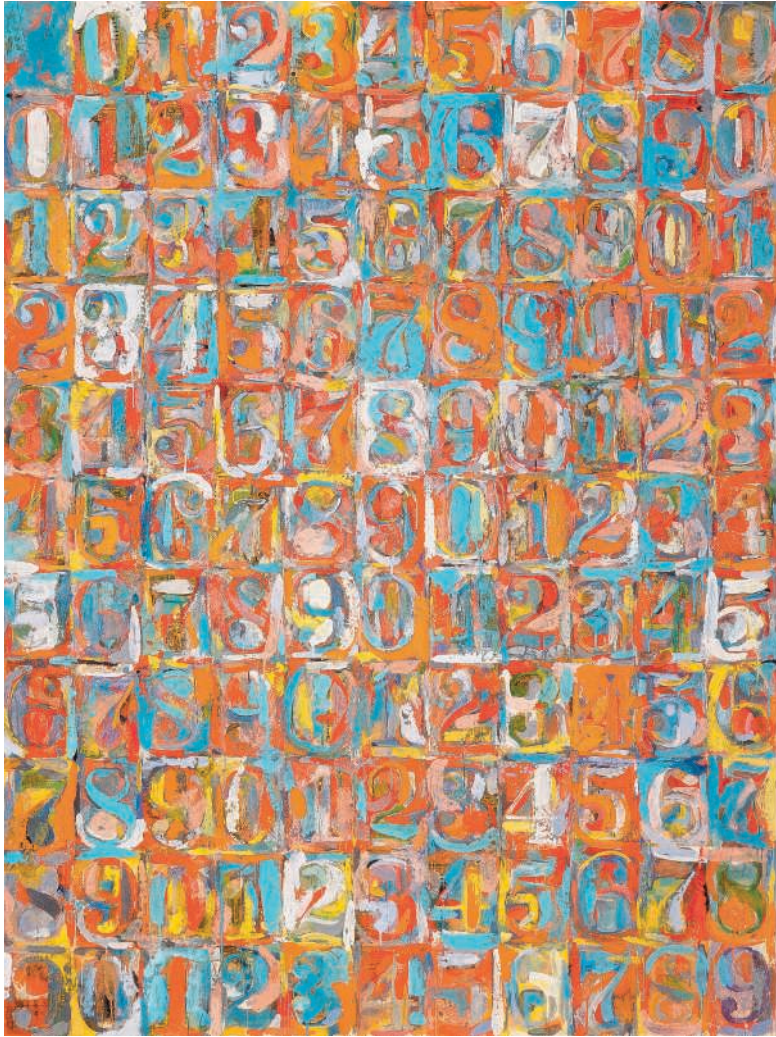
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THE CHATTERBOX HOTEL
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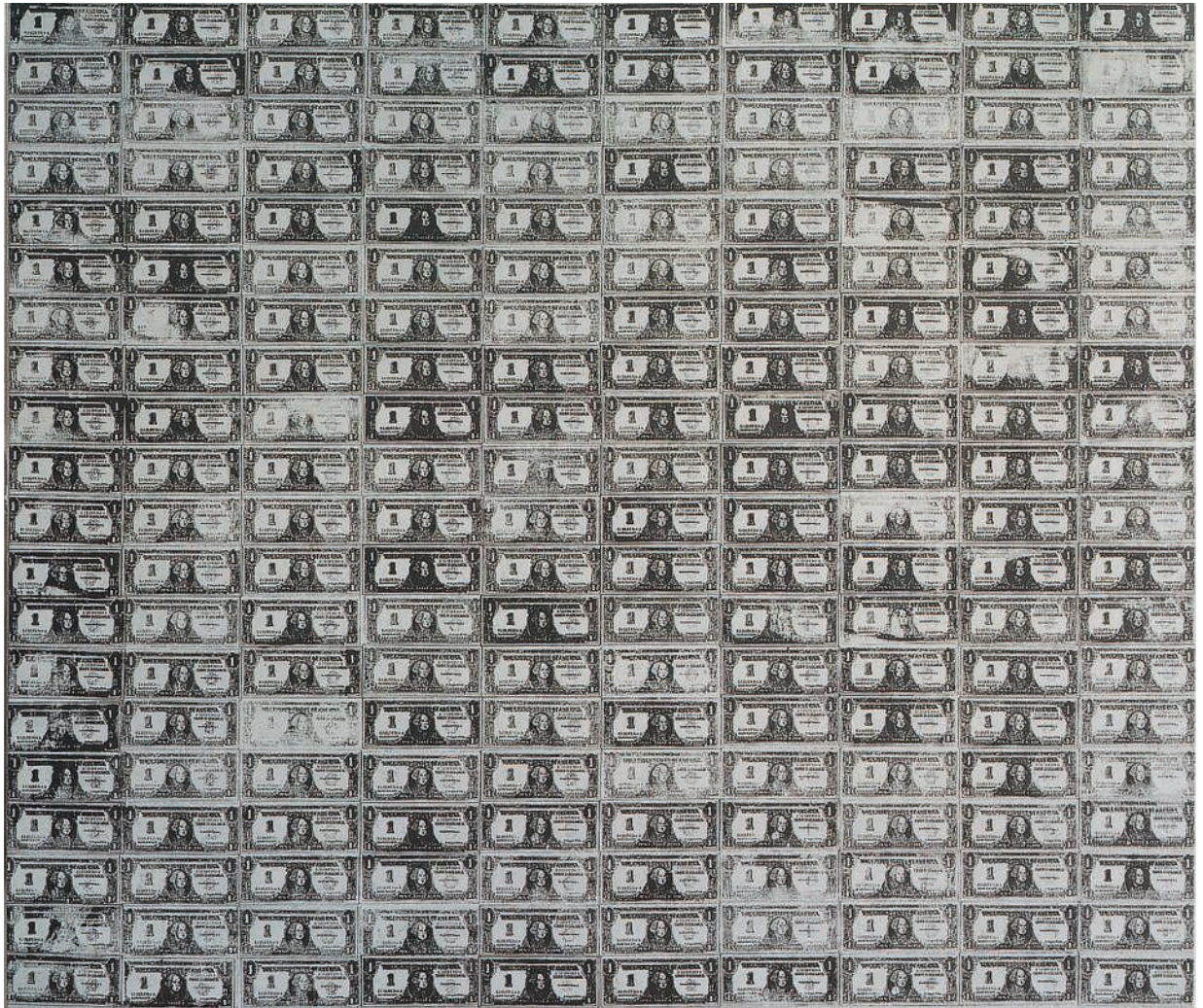


Probing ideas around authenticity and ownership, Richard Prince's 2005 to 2006 work, *I'm in a Limousine (following a hearse)*, applies his understanding of the complex transactions of representation to art making. With its seeming nonsensical title and puzzling medium, the work typifies Prince's planned mutation attributed to both his own hand and the appropriation of printed media. Investigating a sense of sameness amidst difference, *I'm in a Limousine* is a pivotal example of the role of humor, text, and medium in Prince's oeuvre.

While appearing an abstract, monochromatic expanse of pastel purple, *I'm in a Limousine* features a background composed entirely of cancelled checks. The checks add to the composition's material quality, coaxing viewers to consider the dynamics of American consumer desire. While Prince has been known to source checks from famous icons such as Andy Warhol and Jack Kerouac, he also used his own cancelled checks, giving audiences a humorous glimpse into his own life. Almost expressionist in gesture, colorful brushstrokes are painted over the checks, obscuring their true identity and creating a unique surface upon which Prince constructs his narrative.

Stenciled letters atop the abstracted background spell out a joke. Hovering on the verge of illegibility, Prince recounts the joke in what appears to be a massive, repeating run-on sentence. A tension exists between the typeface's serious appearance and the text's crass content. Unfolding the narrative of a man who takes a girl to the Chatterbox Hotel, the joke functions as both image and text, blurring the boundary between so-called "high" and "low" culture in a conceptually nuanced work. Viewers are forced to mentally fill in the gap, visualizing the scenario and completing the narrative in their own heads. In doing so, Prince repurposes and appropriates images, objects, and words within the confines of the painted canvas to question the psychology of pop culture.

Executed between 2005 and 2006, *I'm in a Limousine* is a seminal example of Prince's exploration of cancelled checks as a medium. The work was included in *Skin Fruit—Selections from the Dakis Joannou Collection*, an exhibition at the New Museum curated by Jeff Koons in 2010. Whereas the artist's earlier check paintings only feature a handful of discernable cancelled checks embedded on canvas, this particular work is created on a massive canvas covered entirely in the new medium. Created in the same year as his major exhibition of check paintings at the Gagolian Gallery in Beverley Hills, *I'm in a Limousine* typifies Prince's dedication to the medium, transcending its visual and conceptual boundaries.



Andy Warhol, *200 One Dollar Bills*, 1962. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Jasper Johns, *Numbers in Color*, 1958 – 1959. Albright-Knox Art Gallery, Buffalo. Photo: © Albright-Knox Art Gallery / Art Resource, New York. flap: Present lot illustrated (detail).

The present work is part of Prince's larger *Joke* series that first made its debut in the mid-1980s. Exploring the visual and conceptual power of incongruous punchlines layered atop *New Yorker* and *Playboy* magazine pictures, Prince forayed into comedy by recycling a number of well-worn jokes by Rodney Dangerfield and Henny Youngman into his iconoclastic paintings. Though spanning various mediums, the *Joke* paintings encapsulate Prince's artistic interest in the seductiveness of mass culture. As curator Nancy Spector remarked, "With his joke series, Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. How, for instance, does one distinguish between the paintings? By color (background vary from ocher to purple)? Or by joke—do you prefer the one about the rabbi, the farmer, the businessman, the drowned husband, or the two-pants suit?" (N. Spector, *Richard Prince*, exh. cat., Guggenheim Museum, New York, 2007, p. 39)

As a pioneer of the Pictures Generation movement of the late 1970s and early 1980s, Prince created assemblage paintings along the same vein as Robert Rauschenberg and Jasper Johns. By appropriating advertisements from media, Prince blurred the line between appreciation and critique. Though inspired by Abstract Expressionists such as Franz Kline, Willem de Kooning, and Jackson Pollock, Prince distanced himself from such icons. At

times juxtaposing male pornography with jokes and painterly passages derived from de Kooning's *Women* paintings, Prince pushed back against the machismo often associated with action-based painting. Instead, he revealed a sense of self-awareness as an artist within a wider cultural ecosystem, highlighting a critical view of gender polarities in the canon of art history.

As Rosetta Brooks said, "The suggestion is that Prince is also reclaiming his own identity in these works, taking it back from the manipulators whose presentation of reality he, like everyone else, almost fell for. Of course, due to the muteness of intent... it would be wrong to set store by anything Prince may say about his work. His reluctance to specify his intentions is also our freedom to travel through the work" (R. Brooks, J. Rian & L. Sante, eds., *Richard Prince*, London 2003, p 38-39).

A perceptive chronicler of American subcultures and vernaculars, Prince's *oeuvre* attempts to demonstrate how the American identity is constructed. By probing the depths of racism, sexism, and psychosis within mainstream humor, Prince explores post-modern simulacra. As highlighted by *I'm in a Limousine*, Prince magnifies the notion that there is no true originality in art. Rather, he probes the boundaries of a society built on oral tradition where legends become history, history become stories, and stories become rumors or jokes.

863

GÜNTHER FÖRG
(1952-2013)

Untitled

signed and dated 'Förg 1988' (on the reverse)
acrylic and lead on panel
94 5/8 x 64 x 2 1/2 in. (240.3 x 162.6 x 6.4 cm.)
Executed in 1988.

\$400,000-600,000

PROVENANCE:

Patrick de Brock Gallery, Knokke
Private collection, Brussels
Anon. sale; Christie's, Amsterdam, 5 November 2013, lot 4
Skarstedt Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Skarstedt Gallery, *Günther Förg: Lead Paintings*, February-
April 2015.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

864

TAUBA AUERBACH (B. 1981)

Crumple VI

acrylic and inkjet on canvas
96 x 128 in. (243.8 x 325.1 cm.)
Executed in 2008. This work is unique.

\$500,000-700,000

PROVENANCE:

Deitch Projects, New York
Acquired from the above by the present owner, 2009

EXHIBITED:

New York, New Museum, *Skin Fruit - Selections from the Dakis Joannou Collection*, March-June 2010, pp. 28-29 (illustrated).

LITERATURE:

J. Koons, ed., *Skin Fruit - Selections from the Dakis Joannou Collection: A View of a Collection*, New York, 2010, p. 13 (illustrated).

I can't make more than one of the same painting because of the way I paint, so they will always be unique. And I think there is value to unique work that human hands have touched for hours, transmitting something energetic from person to person.

- Tauba Auerbach

A profoundly conceptual work, Tauba Auerbach's *Crumple VI* emanates from the enigmatic artistic territory that she occupies. Recalling the Op-Art of Bridget Riley and the Pop Art of Roy Lichtenstein, the work investigates abstract visual textures. On Auerbach's canvas, wit marries instinct, culminating in a work that operates between order and chaos. *Crumple VI* is a seminal example of Auerbach's *oeuvre*, encapsulating viewers in its call for deeper contemplation.

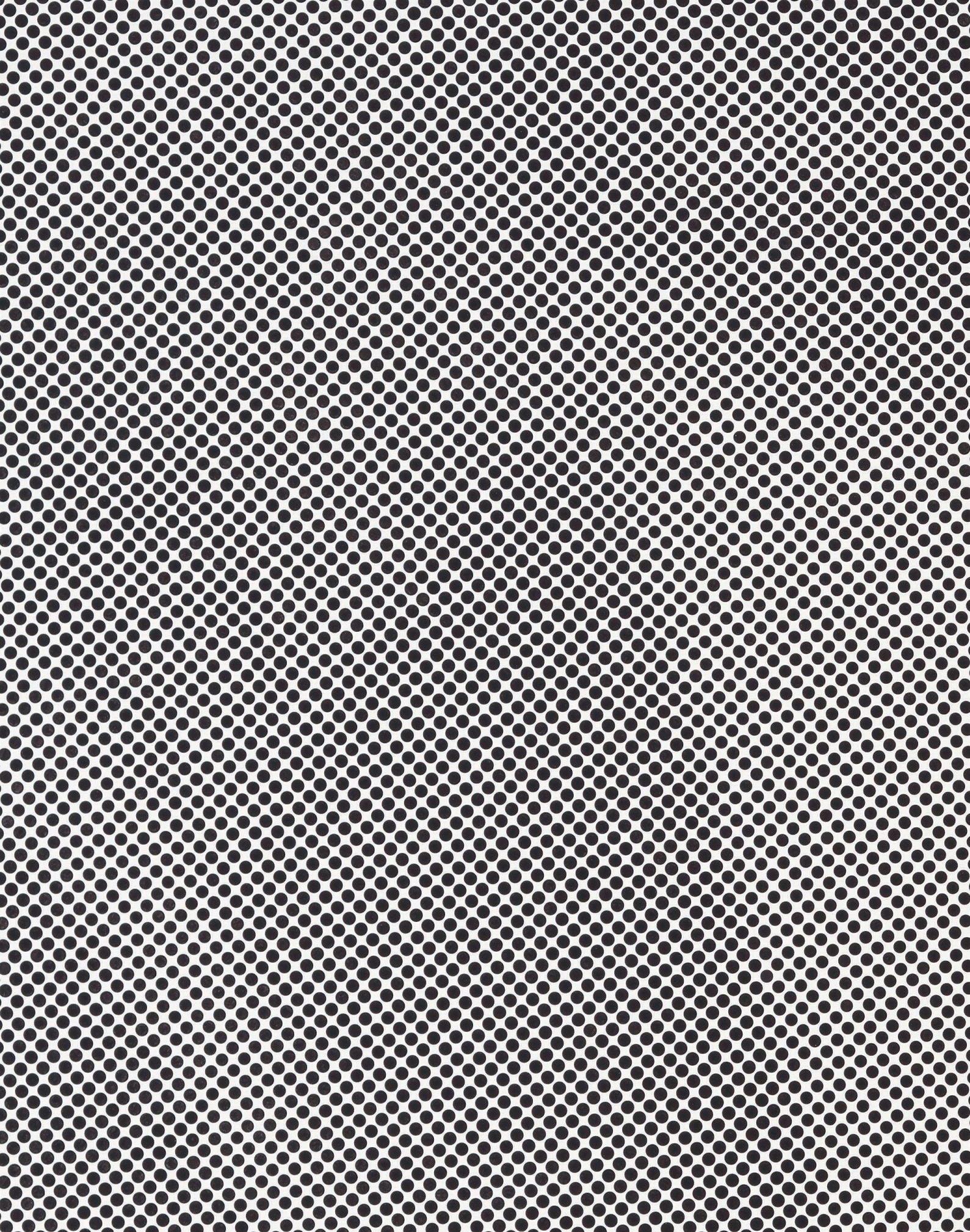
With a cerebral composition that is both sensual and mathematical, *Crumple VI* appears an elegantly undulated form from afar. Resembling the rise and fall of folded fabric, the work challenges perceptual expectations upon closer inspection. A masterful *tromp l'oeil*, the work is actually perfectly flat, a transposition on canvas of a photograph of crumpled paper. Adding to the optical illusion is the surface of Benday dots that seemingly vibrate and pulsate across the work, forcing the eye to contemplate the surface's true composition. Through this calculated technique, Auerbach explores how painting can break down traditional modes of viewing to offer new poetic and visual modes of artistic interpretation.

Executed in 2008, *Crumple VI* is one of seven from Auerbach's *Crumple* series. As a whole, the series reveals the spectral and dimensional

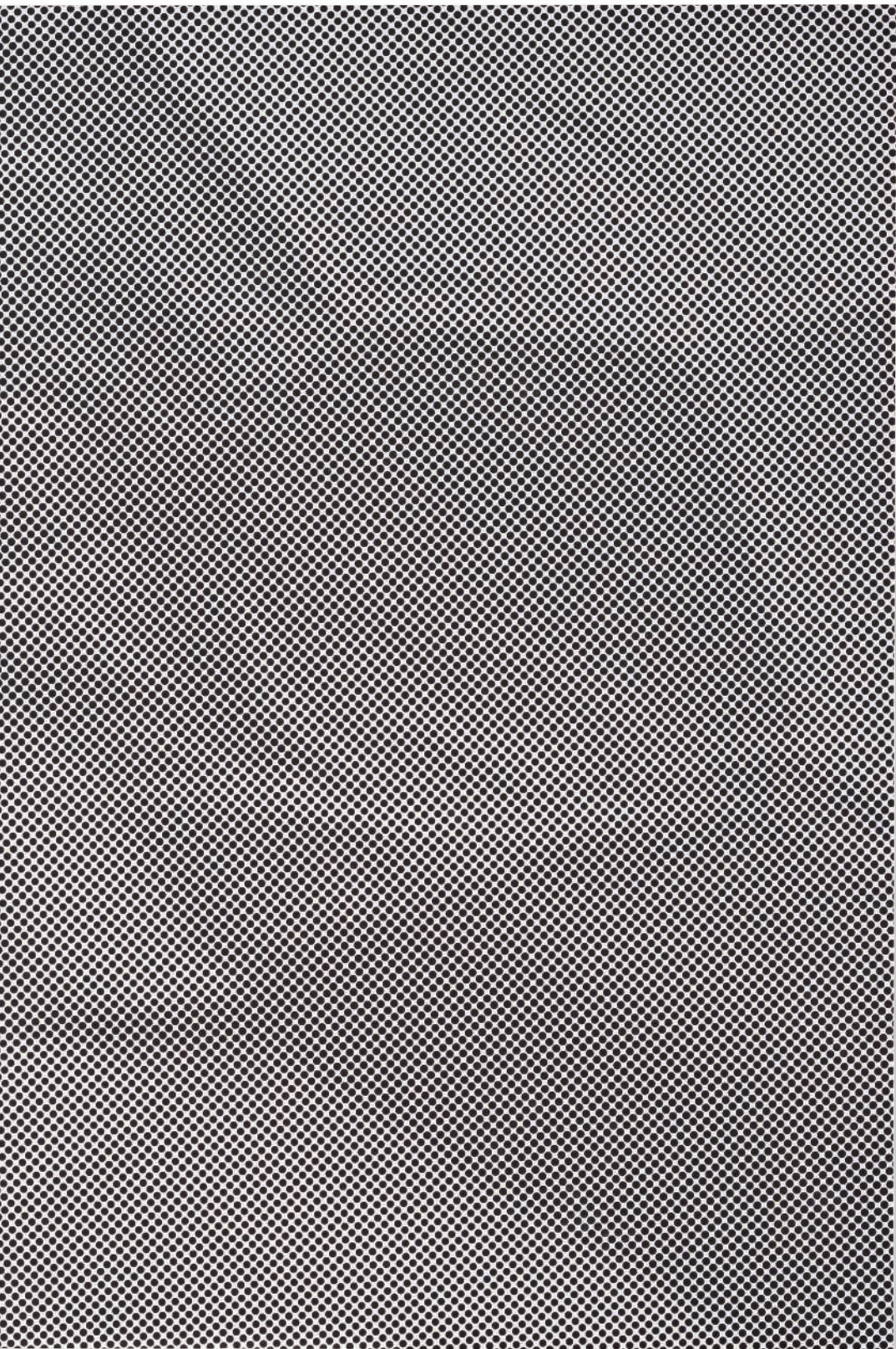
richness of the artist's practice, exuding a delicate beauty and alluring mystery. Fusing a pointillist field of acrylic black dots with UV inkjet, Auerbach's process both informs and belies first impressions. *Crumple VI* is one of the largest works in the series, created on a colossal canvas that magnifies its effect.

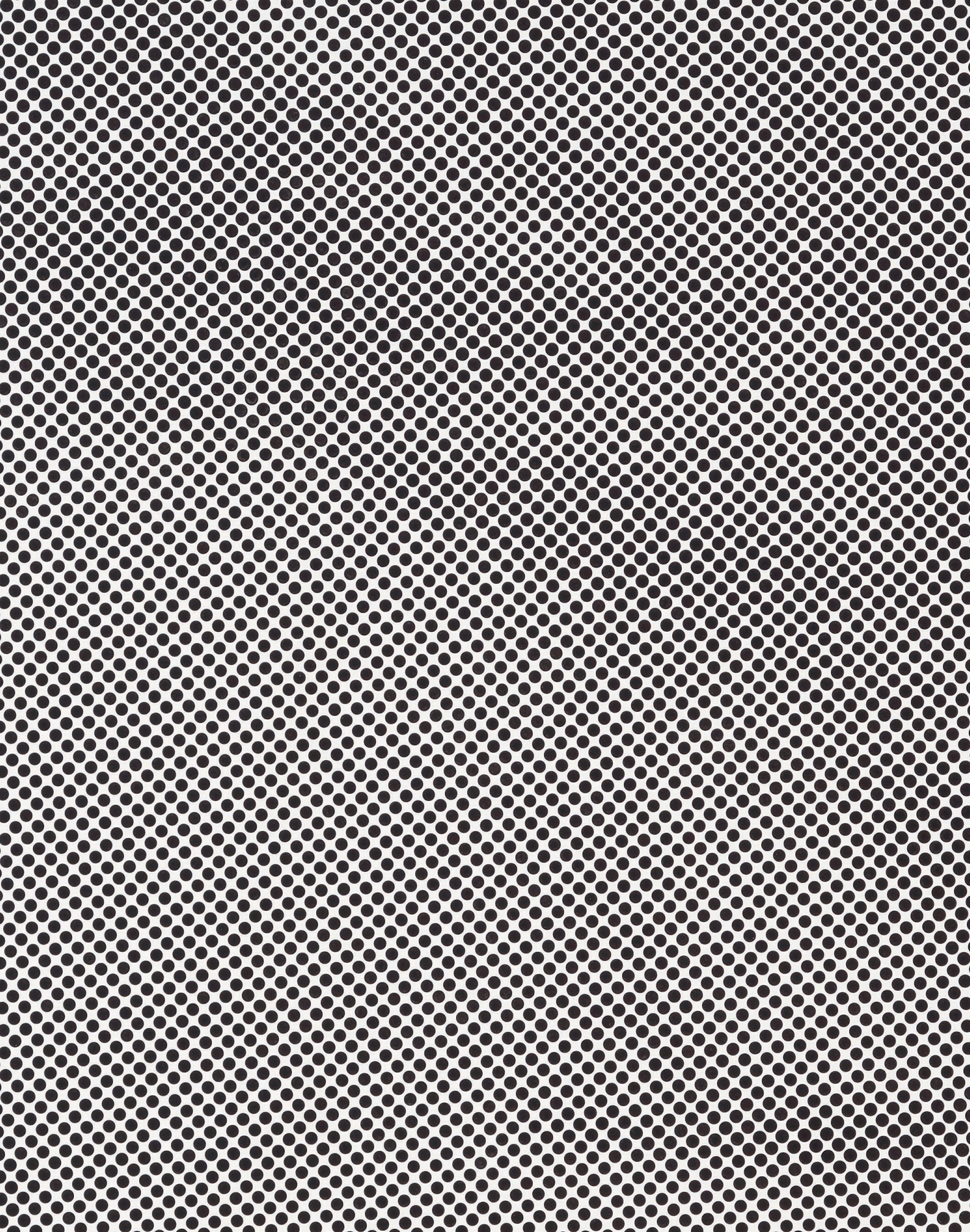
Auerbach's *oeuvre* exists in an interstitial space, intersecting mathematical, logical, and art historical concerns that unify both surface and space. Bridging high art and design with the new modes and mediums of the Information Era, she melds the heroic assertions of later Modernism with the careful syntactics of Post-modernity. As Auerbach herself explains, "I guess one of the biggest shifts I had in my thinking, in my work process, was that I stopped conceiving of higher spatial dimensions as 'beyond' and started thinking that these higher dimensions might in fact be sort of coiled up within our space" (T. Auerbach, quoted in *Tauba Auerbach-Float*, Paula Cooper Gallery, New York, 2012).

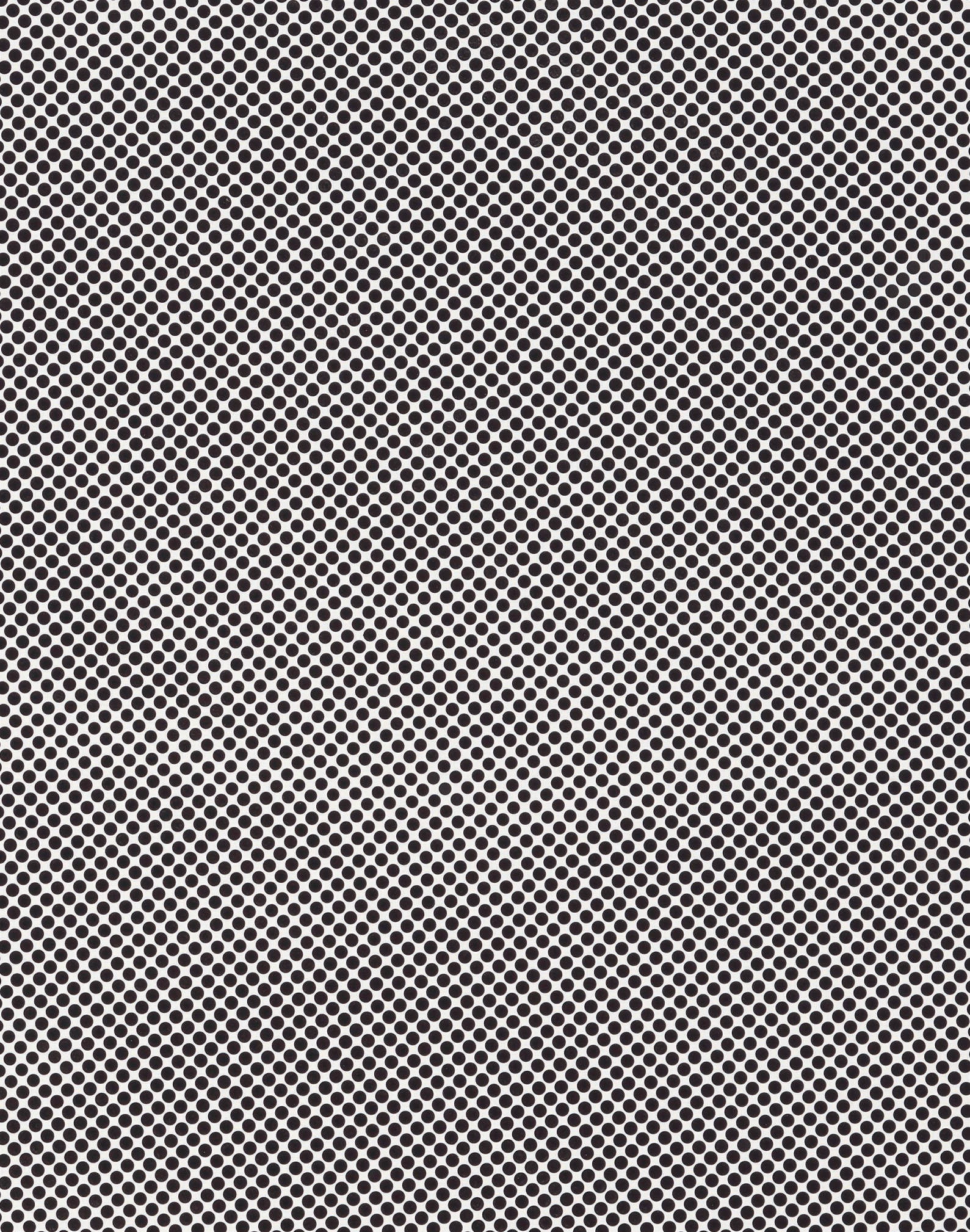
Oscillating between the second and third dimension, Auerbach's *Crumple VI* draws attention to the illusory nature of painting. Uniting apparently irreconcilable phenomena upon a single surface, she avoids narrative to make the surface the subject of the work. *Crumple VI* engulfs viewers within a dazzling optical buzz, provoking them to apprehend its true composition.











°◆865

BRICE MARDEN (B. 1938)

For Kent

signed, titled and dated 'For Kent B. Marden 65' (lower right); signed again 'Marden' (right interior)
erased compressed charcoal on paper
image: 11 x 15 $\frac{3}{4}$ in. (28.2 x 40 cm.)
sheet: 18 $\frac{5}{8}$ x 23 $\frac{7}{8}$ in. (47.3 x 60.6 cm.)
Executed in 1965.

\$400,000-600,000

PROVENANCE:

Kent Floeter, New York, gift of the artist
Hofield & Co., New York
Private collection, New York, 2000
Acquired from the above by the present owner

*I see space as an infinity, with lots of changes, permutations, shifts,
and plays happening in it. And lots of tension. Lots of tension.*

—Brice Marden



2. 1968 B. 1968-68

866

MARY CORSE (B. 1945)

Untitled (DNA Series)

signed and dated 'Mary Corse 2016' (on the reverse)

acrylic and glass microspheres on canvas

77 5/8 x 233 3/4 x 3 1/2 in. (197.2 x 593.7 x 8.9 cm.)

Painted in 2016.

\$300,000-400,000

PROVENANCE:

Lehmann Maupin, New York, Hong Kong, Seoul

Acquired from the above by the present owner





Mary Corse's shimmering *Untitled (DNA Series)* is a masterful example of the artist's oeuvre that brilliantly investigates materiality, abstraction, and the perception of light through geometric and gestural painting. Stretching nearly twenty feet in width, the alternating bands of white and black flicker and dazzle as they reflect, refract and generate light. Interactive and radiant, the luminous work was created with Corse's innovative painting technique of blending reflective glass microspheres into acrylic paint. When applied to the canvas, the surface has a prismatic effect of embodying rather than merely representing light. As a pioneer of light-based art, Corse opens this monumental abstract canvas up to the environment so that it captures and produces a field of light that extends into three-dimensional space. For Corse, the viewer's experience is fundamental to the work; *Untitled (DNA Series)* invites perceptual encounters and subjective experiences based on one's vision and movement around the painting. Corse refers to this black-and-white painting as the "DNA" of the series, and each subsequent work in the series is a progeny of this original monumental painting in form and color. The equally spaced, repeating black-and-white fields demonstrate Corse's extensive artistic practice of exploring perception, light, and space.

Throughout her highly-acclaimed five decade career, Corse became renowned for her Minimalist monochromatic paintings that simultaneously explore abstraction, human perception, and materiality. Formally trained as an abstract painter at the Chouinard Art Institute in 1964, she first gained recognition in the mid-1960s as one of several women artists associated with the West Coast Light and Space movement in

Southern California, whose members included James Turrell, Robert Irwin, Douglas Wheeler and Larry Bell. Corse shared the artists' deep fascination with the perception and the medium of light, as well as with employing reflective and transparent surfaces in art making. Moreover, she was captivated by the possibility that light itself could serve as both subject and material of art. While the movement's artists abandoned painting for sculptural and environmental light projects, Corse approached light through the tradition of painting, setting her apart from her male counterparts. As many saw painting too restrictive, Corse pushed the category's bounds, expanding it beyond the flat canvas with her use of glistening microspheres. From the outset of her career, Corse left the spontaneous Abstract Expressionist style of painting behind to experiment with large-scale paintings, created with a controlled application of pigment and the geometry of Minimalism. Using sparkling microspheres and geometric form in painting, Corse skillfully explores how light is dispersed in the pictorial spaces it occupies.

Corse's evolving practice has pursued the same major themes through various projects - to explore the boundaries of painting, properties of light, and our subjective experience of perceiving light through new materials and structures. Believing that "the essence of painting is not about the paint" but in the "flatness, the light, and space" of the work, her career became a complex investigation into a range of alternative painting materials, ranging from fluorescent light and Plexiglass constructions illuminated with electric lights, to metallic flakes, shaped canvases, and shimmering glazed ceramic works (M. Corse quoted in K. Conaty, *Mary Corse: A Survey in Light*, New

Dan Flavin, *The Nominal Three (to William of Ockham)*, 1963. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York. Artwork: © 2019 Stephen Flavin / Artists Rights Society (ARS), New York.

Mary Corse, New York, 1979-1981. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © Mary Corse.





York, 2018, p. 19). In 1968, Corse discovered glass microspheres, an industrial material of tiny prismatic glass beads often embedded into white dividing lines on highways for their reflective properties. She developed an innovative painting technique of blending these iridescent beads into her acrylic paint, so that her painting surfaces radiate light from within. In Corse's geometric configurations, such as *Untitled (DNA Series)*, she gives structure to the luminescent internal space of the painting. As the work reflects and refracts light, the microspheric surface incessantly shifts according to the painting's surroundings, changing light conditions, and viewer's position in relation to the artwork.

In Corse's most recent series of monumental canvases, of which *Untitled (DNA Series)* is paramount, the artist experiments with the concept of subjective phenomenological experience in new and innovative ways. For Corse, it is the complex spatial and temporal interaction of the painting and viewer that activates the work. She explains: "For me painting has never been about the paint, but what the painting does. I didn't want to make a picture of light; I wanted to put the actual light in the painting so I searched for materials that would do this. I wanted to make a painting that would depend on the viewer's perception, so I used this medium [microspheres] to create change in relation to the viewer's position." She elaborates, "With my work, which changes as you walk around it, what one person sees from one side is different from what another person sees from the other. The art is not on the wall,

it's in the viewer's perception" (M. Corse quoted in K.G. Corcoran, *Mary Corse*, New York and London, 2017, p. 148, 157). As the viewer moves in the space before the painting, the prismatic quality of the microspheres creates an illuminating effect. It captures and reflects light, simultaneously darkening and brightening the oscillating vertical stripes of black and white. The shifting light exposes the artist's tactile brushstrokes and the raised glittering texture of the microspheres, or flattens it to create an appearance of a uniform canvas surface. This glistening work epitomizes Corse's focus on the human perception of color being a highly individual and subjective experience.

Untitled (DNA Series) imbues the Minimalist framework of geometry and seriality with gesture and chance. Although the composition of the painting is of Minimalist style, Corse's hand is visible in the brushwork and gestures on the canvas surface, adding to the depth and complexity this work. In this way, the Minimalist aesthetic, practiced by her venerable peers Donald Judd, Robert Ryman, Sol LeWitt, Agnes Martin and Daniel Buren, is furthered by Corse. She gracefully transforms the opaque and blank Minimalist canvases into surfaces where the hard-edged stripes of white and black, as well as the gestural brushstrokes, appear and disappear. Exceptionally rendered, *Untitled (DNA Series)* illustrates Corse's engagement with the tropes of Modernist painting, from the monochrome to the grid, revealing her deep knowledge of both human perception and studies of quantum physics and light.

867

RICHARD SERRA (B.1938)

Elevational Weights (Valence)

paintstick on paper
82 5/8 x 68 1/2 in. (210 x 174 cm.)
Executed in 2010.

\$400,000-600,000

PROVENANCE:

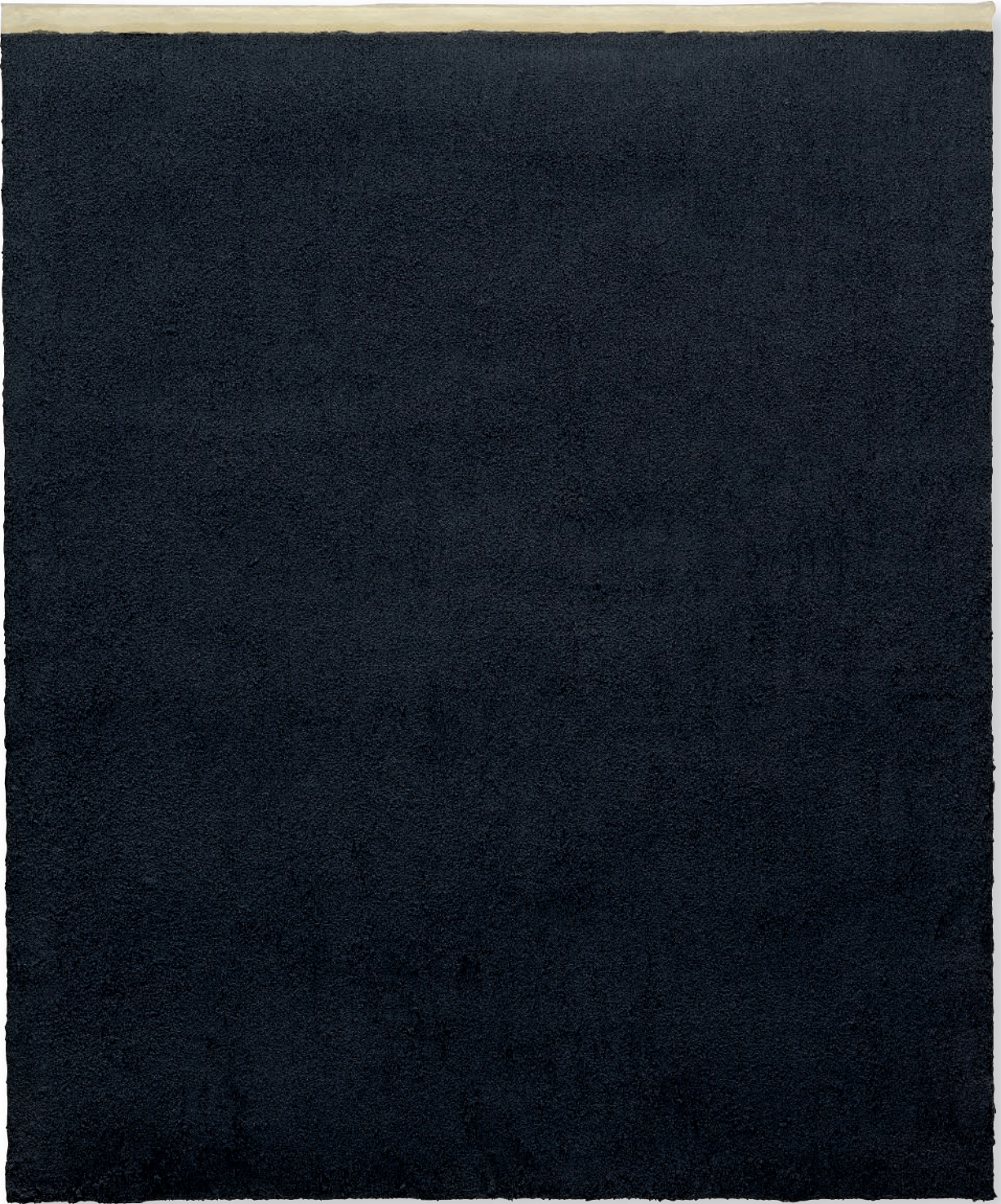
Gagosian Gallery, New York
Acquired from the above by the present owner

The reason for working the surfaces several times has to do with my need to locate myself in the space. It's my way of keeping track of how my sense of the space functions. Working has its own spatial dimensions.

—Richard Serra



Installation view, *Richard Serra Sculpture: Forty Years*, Museum of Modern Art, New York, 2007. © 2019 Richard Serra / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



868

ED RUSCHA (B. 1937)

The Land Beyond

signed and dated 'Ed Ruscha 1991' (on the reverse); signed again, titled and dated again 'Ed Ruscha "The Land Beyond" 1991' (on the stretcher)

acrylic on canvas

70 x 112 in. (177.8 x 284.5 cm.)

Painted in 1991.

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

PROVENANCE:

Robert and Nancy Magoon, Aspen

Private collection

Anon. sale; Sotheby's, New York, 13 November 2002, lot 283

Acquired at the above sale by the present owner

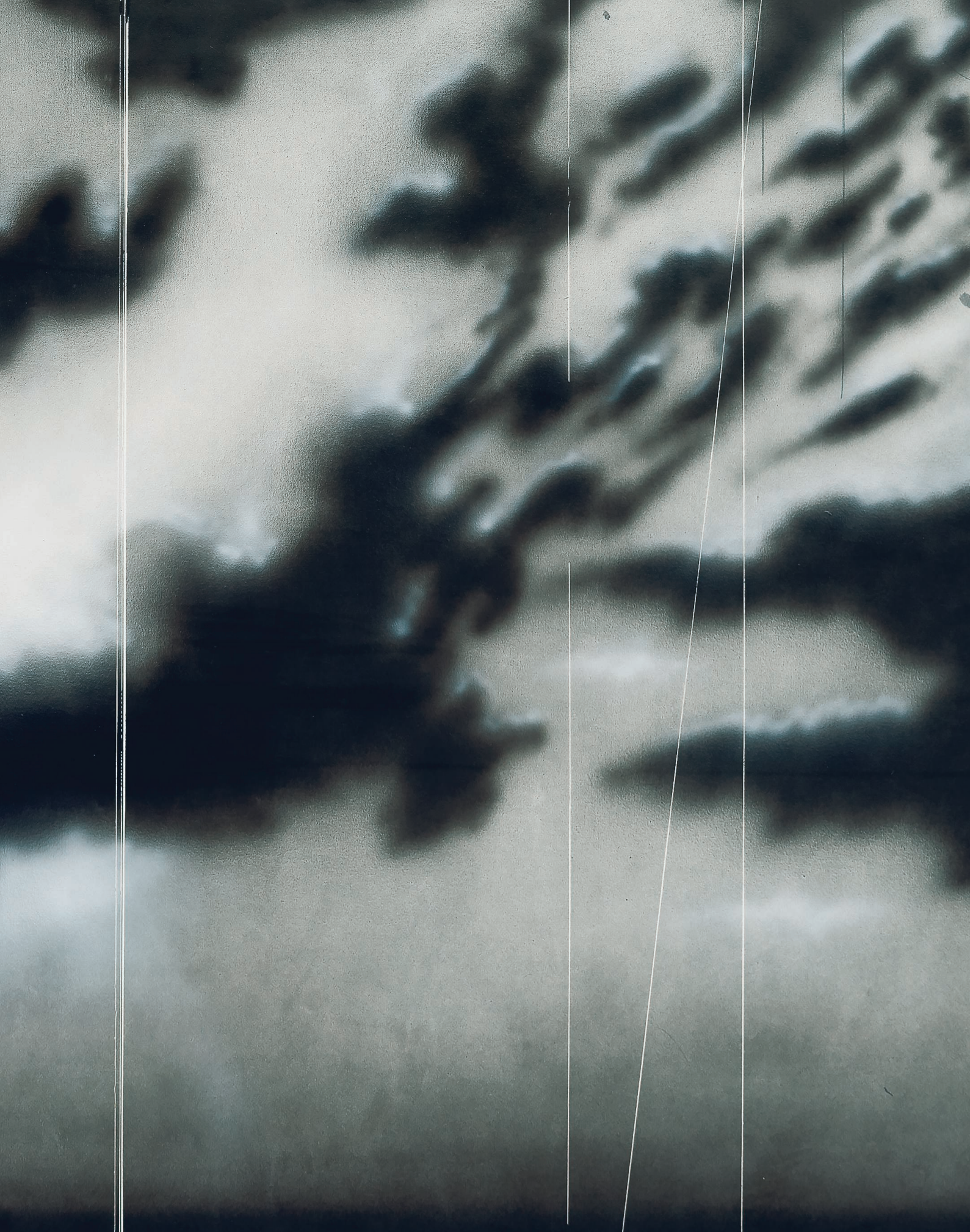
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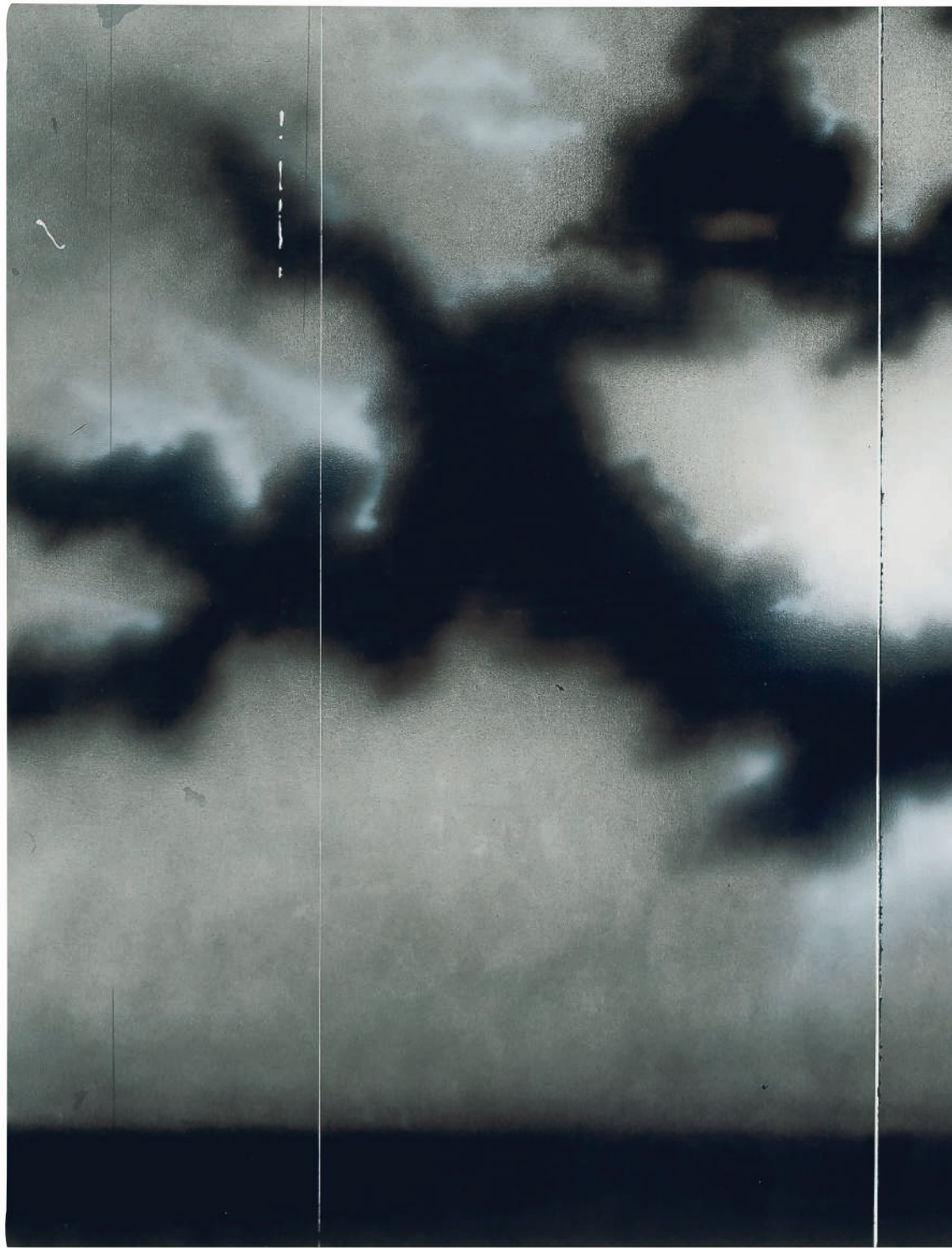
New York, Leo Castelli Gallery, *Ed Ruscha Paintings*, May-June 1991.

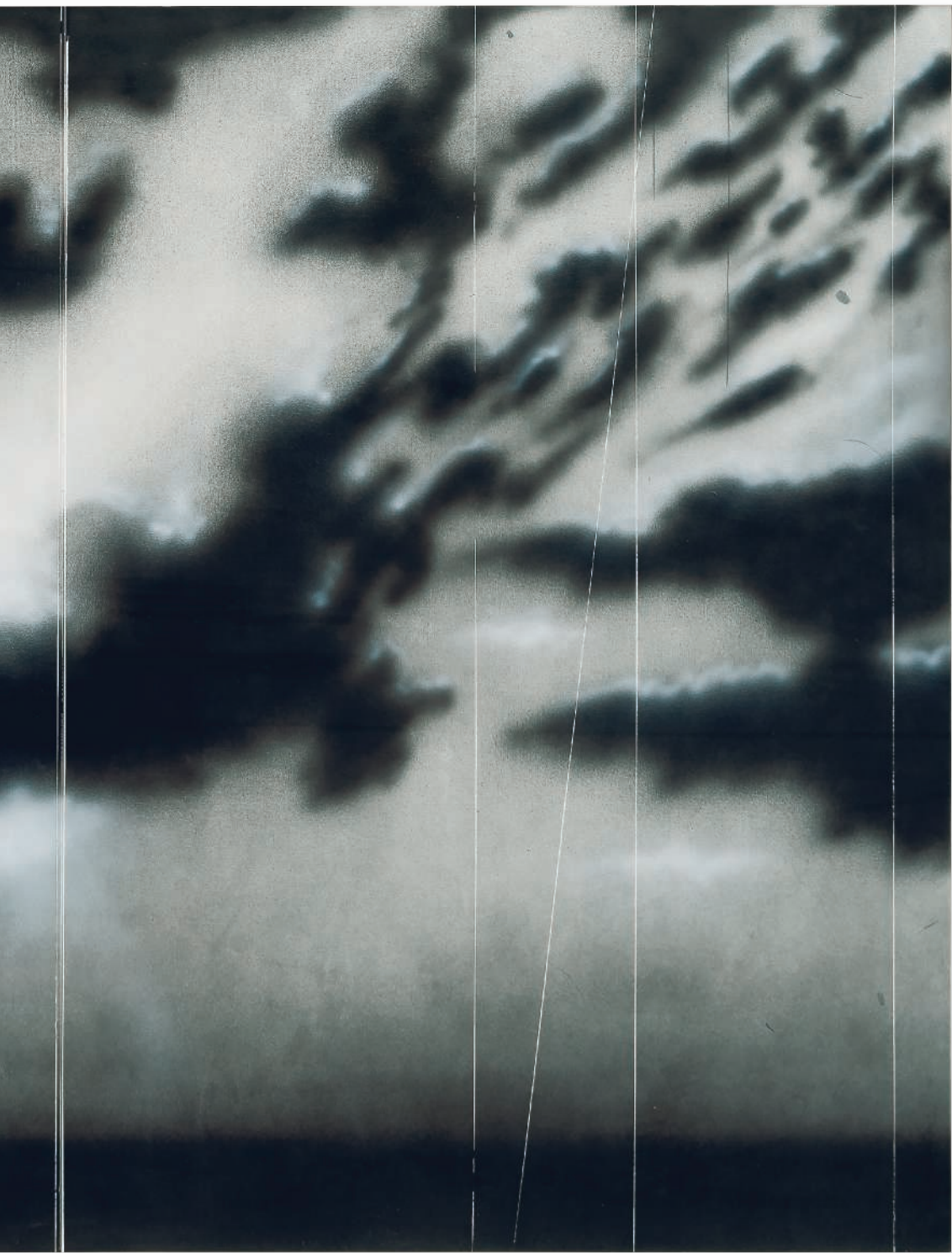
LITERATURE:

T. Kalin, "Edward Ruscha: Leo Castelli Gallery," *Artforum*, vol. 30, no. 3, November 1991.

R. Dean and L. Turvey, eds., *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York 2009, pp. 348 and 349, no. P1991.05 (illustrated).







Famous for his signature word and letter paintings, Ruscha delves into the depths of pictorial language with his 1991 work, *The Land Beyond*. Steeped in nostalgia and memory, this particular work evokes a stoic silence with its eerie ghostliness. Depicting a dark, desolate scene, this piece highlights Ruscha's fascination with American landscapes in a manner that presents an emerging aesthetic in 20th century art. Exploring the nuances of image instead of text, Ruscha achieves a visual allure that induces a sense of Hollywood cinematography evocative of his own childhood memories.

A stark, monochromatic palate of black and white, Ruscha's *Land Beyond* effuses a haunting, depthless calm. A dim, faraway sun peaks through the dark, billowing clouds of shadowy inscrutability. Depicting a vast atmospheric expanse, this particular work is reminiscent of the *chiaroscuro* light of film noir. Thin, white vertical lines and seemingly tiny specks of dust disrupt the serenity of the scene, resembling static from a disintegrated film reel.

Harping on a vague sense of American cultural nostalgia, Ruscha uses his uniquely *sfumato* graphic brand to link the work to darker aspects of Hollywood, a theme that long fascinated and engrossed the artist. Conjuring the barren prairie landscape of 1930s America, this work also alludes to the events of the Dust Bowl, which brought about catastrophic drought and environmental havoc. Evoking the landscape photography of Dorothea Lange and Hiroshi Sugimoto, Ruscha used an airbrush to remove any appearance of brushstrokes, creating a still and flat surface beneath a gray haze. He captures an indefinite quality on canvas, suggesting the presence of civilizations both past and present.

As Ruscha said, "I began seeing commercial Hollywood films when I was nine or ten years old... Most of the films I saw at that time were black and white. I've got a vivid memory of what it looked like on a big screen and the silvery feeling I got from them; I'm sure it had everything to do with my thoughts about painting" (E. Ruscha, "Life in Film: Ed Ruscha," *Frieze*, Issue 127, November-December, 2009). Like the movies that filled his childhood, *Land Beyond* shares the same expression of cinematography. Though hauntingly unresolved, there is a sense of hope that seemingly emerges from the cloudiness of Ruscha's painting, signaling the dawn of a new era.

The Land Beyond is part of Ruscha's *Silhouette* series, which he began creating in the 1980s. As a whole, the series represents Ruscha's departure from his signature textual works that explore the manifold ways that language functions. Through these shadow paintings, image becomes text for the viewer to translate, given a

matrix for deciphering the vernacular world. Completed in 1991, this particular work is a later example of Ruscha's silhouettes. *The Land Beyond* symbolizes how textuality has the potential to play less of an overt role in his *oeuvre*, creating a wordless image that speaks toward a sense of vast and unfathomable mystery. With its expansive scale, *The Land Beyond* highlights Ruscha's transcendence beyond complete textuality, offering the viewer another device through which to explore the mechanics of meaning.

Though he eventually became known as a quintessential Los Angeles artist, Ruscha's childhood in Oklahoma City served as an inspiration throughout his career. Fascinated by the visual language of the American West, Ruscha absorbed the landscapes of the architecture, billboards, signs, and advertisements he saw while crisscrossing the country in the mid-1950s. Drawn to the odd shapes, unpolished lettering, and corrosion from time and weather, he realized the dual potential of words for both signification and materiality. His career became defined by his ability to coalesce text and image, stripping words of their significance by transforming them into images. By taking a single word or phrase and recontextualizing it in a suggestive interplay with typeface and background, Ruscha was able to create a disorienting yet elucidating narrative.

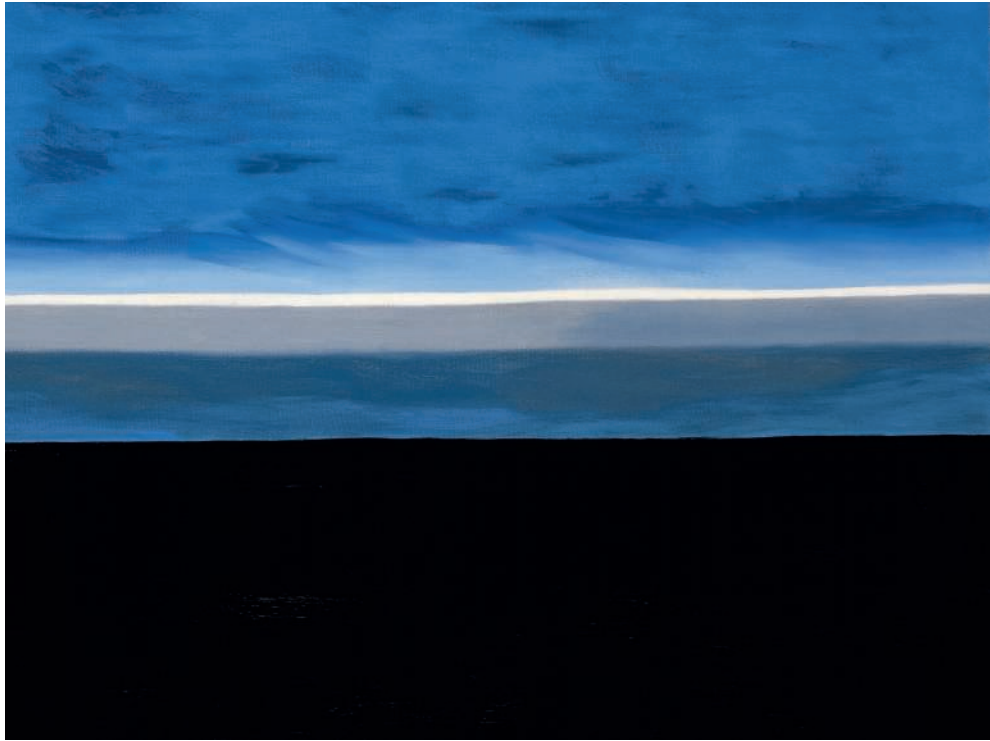
Inspired by Franz Kline's decision to only work in black and white, Ruscha's *Silhouette* series features purposefully absented language. As Ruscha said, "I remember this notion I had in school about Franz Kline, thinking how great it was that this man only worked with black and white. In thought at some point in my life I would also work with black and white, and here it is" (E. Ruscha, quoted in F. Fehlau, "Ed Ruscha," *Flash Art*, January/February 1988, 70-72). Alluding to Pictorialism, James Abbot McNeil Whistler's Nocturns, and the black and white movies of the artist's childhood, these shadow paintings were a series of easily identifiable images rendered in grisaille.

In a departure from his typically textual works, *The Land Beyond* serves as an anonymous background for the drama of words. In soft yet striking light, Ruscha sets the scene for what appears to be a rare, calm moment amidst a shadowy haze. Instead of using the technological developments of cinema to create paintings like his contemporaries, Ruscha refers back to classic Hollywood cinema. This particular work typifies how Ruscha captures the bygone black-and-white era set in picture, using an airbrush to achieve the imperfections of the projections and sound systems that are a recurring, integral part of the experience. *The Land Beyond* typifies Ruscha's ability to distill America's vast visual lexicon, creating a breathtaking counterpoint to his traditional *oeuvre*.

Georgia O'Keeffe, *The Beyond*, 1972. Georgia O'Keeffe Museum, Santa Fe. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Gerhard Richter, *Seascape (Cloudy)*, 1969. Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg. © Gerhard Richter 2019 (0234).

flap: Present lot illustrated (detail).



869

DONALD JUDD (1928-1994)

Untitled

stamped 'DONALD JUDD 85-10 LEHNI AG SWITZERLAND'
(on the reverse)

aluminum

11 $\frac{7}{8}$ x 71 x 11 $\frac{7}{8}$ in. (30.2 x 180.3 x 30.2 cm.)

Executed in 1985.

\$600,000-800,000

PROVENANCE:

Paula Cooper Gallery, New York

Sylvio Perlstien, Paris, 1986

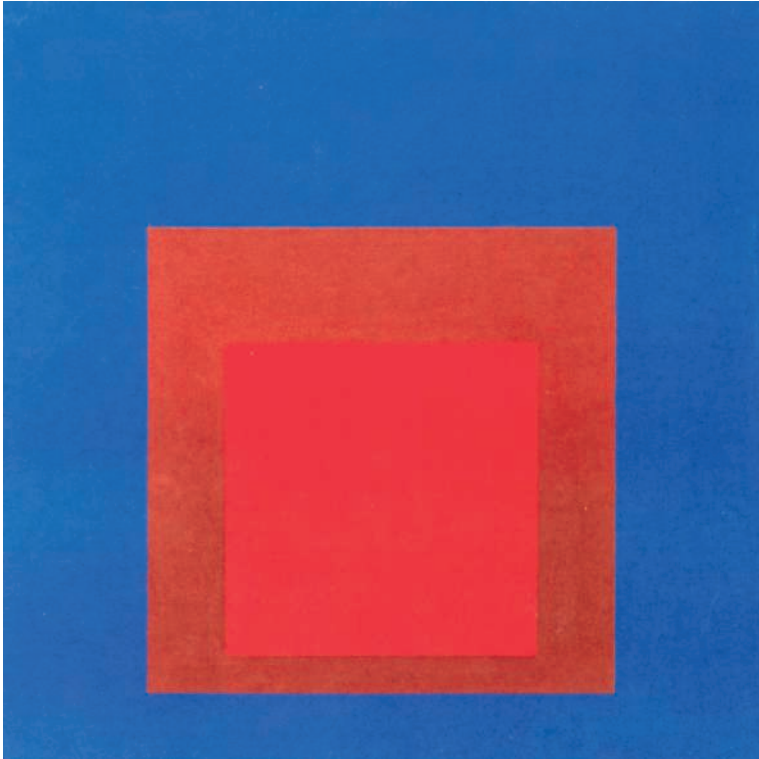
His sale; Sotheby's, New York, 9 May 1996, lot 257

Acquired at the above sale by the present owner









Considered the leader of the Minimalist movement, Donald Judd consolidates the emergence of Contemporary art in the 1960's as his work expands the meaning and relevance of Conceptual art in contemporary society. Framing material through an idea, Judd constructed works that challenged the capabilities of industrial mediums such as aluminum, wood or steel. His work focused on exploiting the materiality of a medium, as with it he pushes the limits of what the material itself can physically achieve. His sculptures focus on expanding the limits of Minimalism and Conceptual art as they test the viewer's perception of structures that mimic banal objects. His work was able to detach from political contexts and focus on establishing a dialogue between the physical and visual properties of the work and the viewer. Hence, presenting material on its purest form while simultaneously pushing and pulling its physical properties, Judd solidified the relationship between Conceptual art and contemporary sculpture.

The first multicolored series was made for the artist's exhibition at Skulptor im 20. Jahrhundert in Meridian Park on the outskirts of Basel. *Untitled* is part of Judd's multicolored series that follows this exhibition in the mid-1980s and marks the introduction of color to his material assemblages. *Untitled* consists of an assemblage of rectangular shapes, and takes the form of a multicolored wall relief. The sculpture consists of opened fronts of varying lengths that are stacked together in a floating shelf-like format. In this work, Judd brings back painting into his practice, as color rather than structure or material, becomes the main character of the show. Here, color highlights and dims the hollow boxes, adding a lyrical as well as playful quality to the structure. Factual and unambiguous, Judd's playful use of color is flat and preserves the shape of the assemblage intact. The coldness and sterility of the aluminum contrasts with the joyful quality of color, creating a

confronting dialogue between the relationship of color and structure. "Color is like material. It is one way or another, but it obdurately exists. Its existence as it is, is the main fact and not what it might mean, which may be nothing. Or rather, color does not connect alone to any of the several states of the mind. ...Color, like material, is what art is made from." (D. Judd, "Some Aspects of Color in General and Red and Black in Particular (1993)," rpt. in Donald Judd: The Multicolored Works, ed. M. Stockebrand, New Haven and London, 2014, pp. 277-78). The addition of color allowed Judd to create works that were more precious to the viewer without compromising his commitment to presenting works that remain true to its material qualities.

The multicolored series was fabricated by furniture manufacturing companies in Switzerland. By outsourcing the construction of the work to furniture fabricators, Judd was able to create a seamless and flawless object whose framework did not distract but highlight the physical properties of the material that comprise it. Floating on the wall and camouflaging as a shelf, *Untitled* consolidates Judd's effort to create works that challenge one's perception of art and creating work that is honest to its material conditions and format. "Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors—which is the riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be" (D. Judd, 'Specific Objects,' *Donald Judd: Complete Writings 1959-1975*, Halifax, 1975, p. 181). The outsourcing of production became essential in Judd's practice, allowing him to solely focus on the idea while simultaneously creating a pristine object out of the material of his choice. The process was secondary, the idea and how to achieve the production of it became the crucial element of his artistic process.

Josef Albers, *Homage to the Square: On an Early Sky*, 1964. National Gallery of Australia, Canberra. © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

Donald Judd in his studio, New York, 1970. Photo: Paul Katz. Courtesy of Judd Foundation / Art Resource, New York. Artwork: © 2019 Judd Foundation / Artists Rights Society (ARS), New York.

flap: Prerest lot illustrated (detail).



The idea becomes the key medium for Judd. Questioning what it means to produce a flawless and sleek object through contemporary forms of industrial production. It reflects on the industrial era and the rapid changes of the late 20th century. The artist creates a consumable object that is desirable in every way, which is a revolutionary concept that would later be embraced by Jeff Koons. Judd adapts Marcel Duchamp's idea of the readymade into the contemporary context of American society. Additionally, the institutional framework given by the wall where the work resides, provides the object the context of art. Even if the structure does not assimilate to the audience's visual expectations, "If we consider his development from a painter to an object

maker/architect, and if we consider how much of the painter is perceptible in his objects and vice versa, Judd's refusal to call his objects 'sculptures' makes all the more sense. His work is closer to an architectural conception of space and the color obsessions of painting than it is to the volumetric articulations of sculpture" (*Ibid.*, p. 10). *Untitled* reflects on the idea of the readymade, paying homage to Duchamp at the same time showing that the contemporary art world has transcended from Duchamp. The work is disguised as a banal object, as it looks and feels like a shelf. Nevertheless, this is a pseudo object whose industrial production is orchestrated by the artist to challenge one's expectations of art.

870

SEAN SCULLY (B. 1945)

Carlisle

signed, titled and dated 'Sean Scully 1995 CARLISLE' (on the reverse)
oil on two joined panels
23 7/8 x 35 3/4 in. (60.6 x 90.8 cm.)
Painted in 1995.

\$180,000-250,000

PROVENANCE:

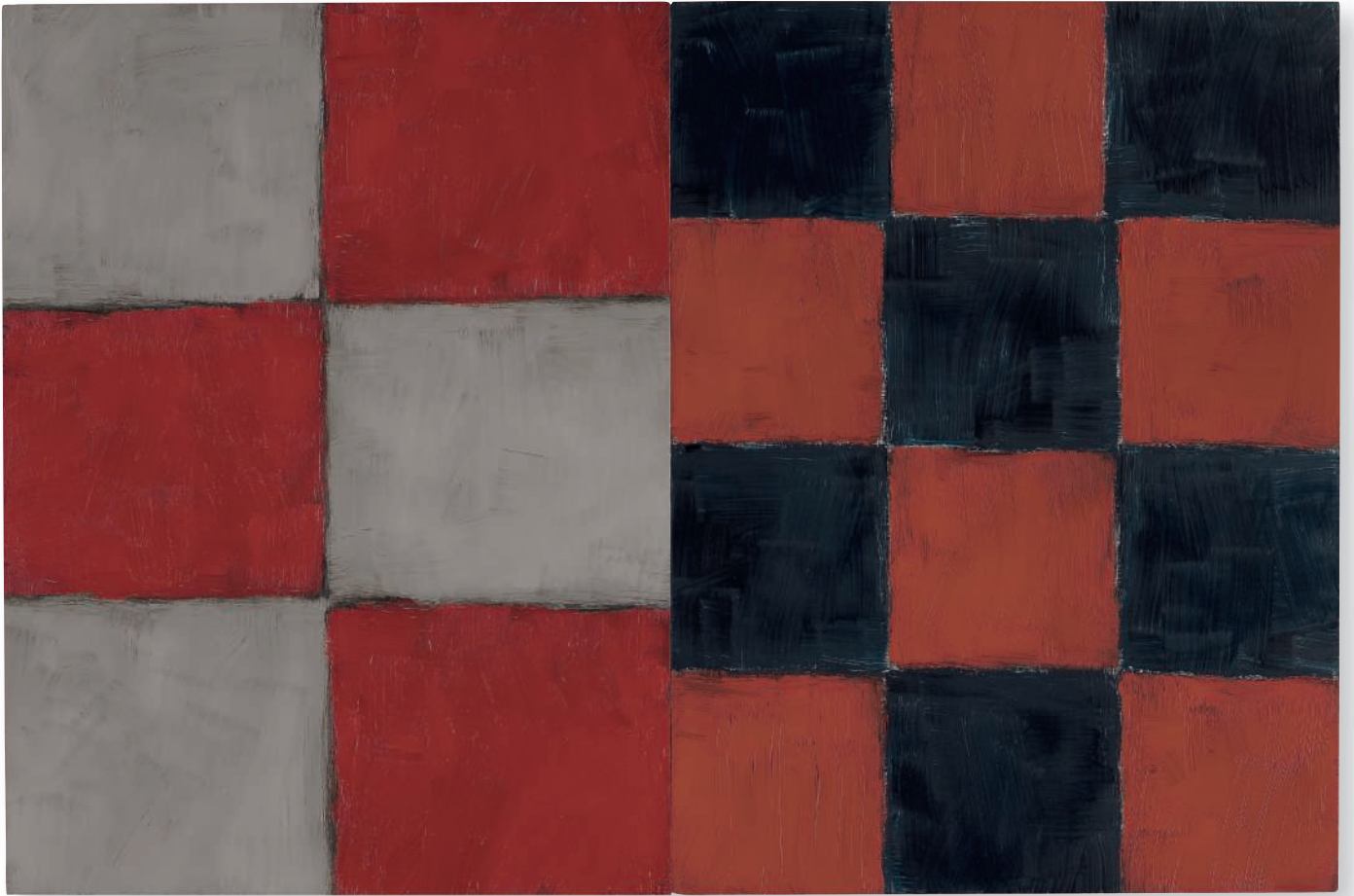
Waddington Galleries, London
Private collection, United States
Acquired from the above by the present owner, 1995

EXHIBITED:

London, Waddington Galleries, *Sean Scully*, June-July 1995, no. 1
(illustrated).

My paintings talk of relationships: How bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony ... My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this.

- Sean Scully



871

ROBERT RYMAN
(1930-2019)

Location

signed, titled and dated 'RYMAN 02 "LOCATION"' (on the overlap)
oil on canvas
10 1/8 x 10 1/8 in. (25.7 x 25.7 cm.)
Painted in 2002.

\$600,000-800,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 2002

EXHIBITED:

New York, PaceWildenstein, *Robert Ryman: New Paintings*, October-
November 2002.
Sakura, Kawamura Memorial Museum of Art, *Robert Ryman*, July-
October 2004, pp. 74-75, no. 27 (illustrated).

This work will be listed as catalogue number RR 2002.019 in the
forthcoming *Catalogue Raisonné* being organized by David Gray.

I would begin by putting down a lot of color and then it was always a matter of taking out, painting out the color; painting out the painting to where I ended up with very little color left... And then at one point, I just decided: Well, I'm putting this color down, and I'm really not that interested in the color that I'm putting down. I'm only doing it because somehow being a painter I should use color. But here I am painting it out, so why not get this down a little stronger and not put the color on in the first place?

—Robert Ryman



In this intimate example of Robert Ryman's *oeuvre*, rich swaths of luscious white pigment that culminate in delicate wisps of peaked paint beautifully convey the artist's methodical concentration on the nature of his medium. The square canvas is populated with a magnificent blurring of white brushstrokes; it is possible to make out the undulating waves where the oil paint swirled under Ryman's brush, the faint shadows cast along crevices in the thick impasto, and the bright, electric highlight of the white paint deftly sculpted across the surface of the canvas. The tiers of paint range from this rich density to thinner dustings of white pigment, a tension that packs the small canvas with a considered dynamism, magnified by the under layer of burnished sienna just visible in patches along the edges of the modeled white paint. *Location* is testament to Ryman's career-long dedication to material manifested in intimate, scrupulous, and gracefully soft pieces. The work is a meditation bridging artist and his form. Above all, *Location* can be viewed as a willful inquiry into the capacities and qualities of oil paint on canvas, a rumination that Ryman never exhausted from his earliest days starting out as a painter in New York City.

Ryman is most known for his clever and consistent employment of the color white. Irrespective of medium, the color remains a constant, underscoring that the artist sees his work as less concerned with the visual punchiness that might derive from a bright or provocative color palette and more invested in the structural qualities of the material itself. Indeed, for Ryman the fact of the white paint remained irrelevant: the work was never about the white, which served only as a vehicle to underscore the quality of the material

itself. In eliminating both the choice of color, and that of figuration, Ryman established an artistic space where the material was primary, and the artwork derived from its investigation.

In sharp contrast to the emotive sweeps of Abstract Expressionism, Ryman's canvases align themselves more closely with the careful and studied questioning of materiality that art historians would come to associate with the Minimalism of the 1960s. Ryman himself referred to his art as 'realism'—the distillation of a practice down to its most basic gesture. Ryman never had any formal training in painting, a caveat that perhaps allowed him the liberty to be so enchanted with the medium itself. His paintings are pure in their effort to isolate and refine the practice of painting, and it is ultimately this that is on display in *Location*. The artist described his early practice: "I would begin by putting down a lot of color and then it was always a matter of taking out, painting out the color; painting out the painting to where I ended up with very little color left... And then at one point, I just decided: Well, I'm putting this color down, and I'm really not that interested in the color that I'm putting down. I'm only doing it because somehow being a painter I should use color. But here I am painting it out, so why not get this down a little stronger and not put the color on in the first place?" (R. Ryman, quoted by Paul Cummings, "Oral History Interview with Robert Ryman," The Smithsonian Archives of American Art, October 13- November 7, 1972). This marked shift of beginning only with white transformed his work, paving the way for the color, too, to be eliminated as superfluous to the material of the paint itself.





Robert Ryman in his studio, New York, 1998. Photo: Bill Jacobson, New York. Artwork: © 2019 Robert Ryman / Artists Rights Society (ARS), New York.

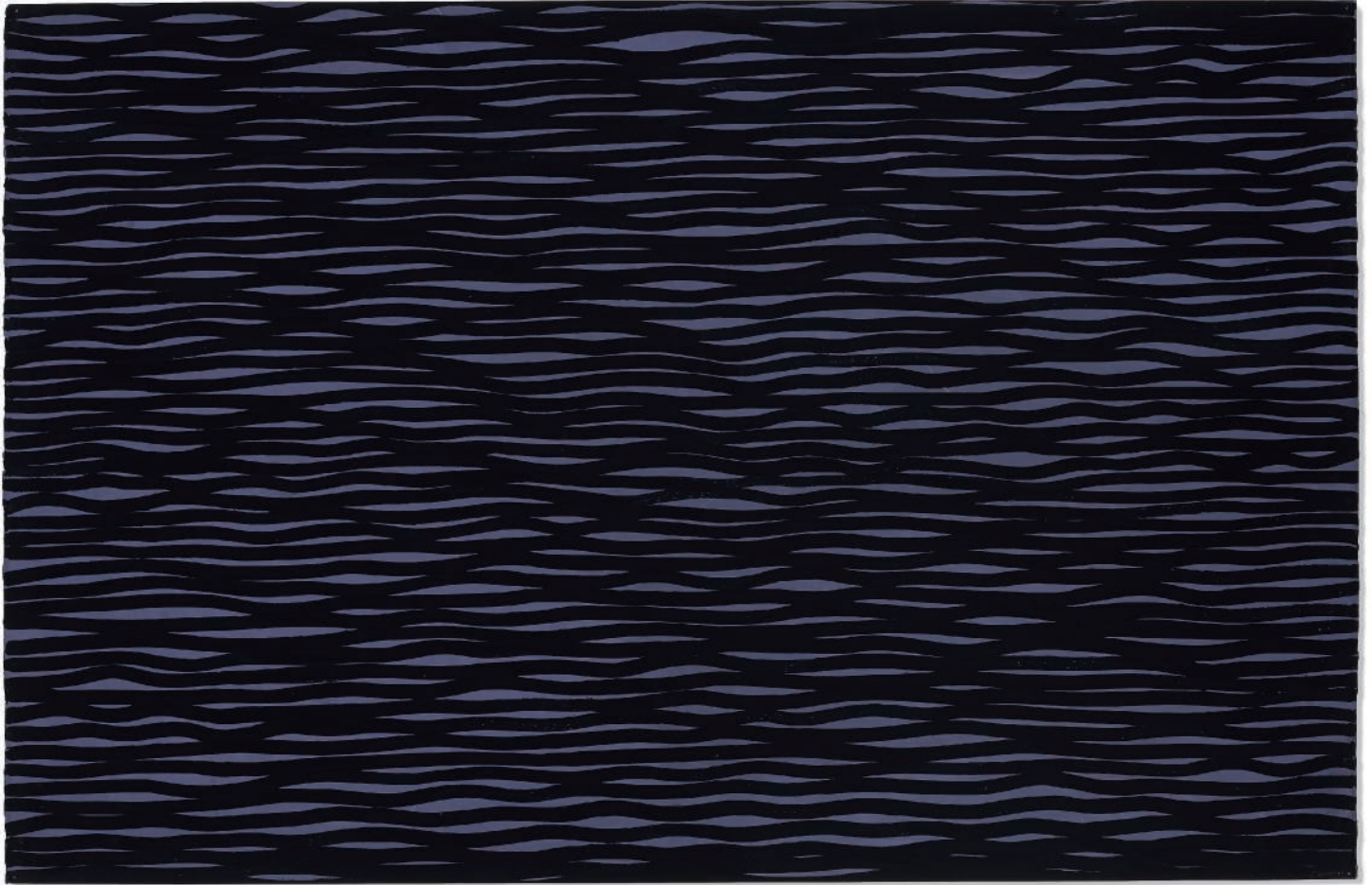
opposite: Jasper Johns, *White Target*, 1958. © 2016 Jasper Johns / Licensed by VAGA, New York, New York.

After a brief period in the army, Ryman moved to New York City in 1952 with every intention of working as a jazz saxophonist. He quickly began experimenting with paint, however, finding novel pleasure in learning the subtle ways that oil tracks the curiosity of the artist's hand. When the money he'd brought to New York dwindled, Ryman took a job as a gallery attendant at the Museum of Modern Art. The position as a museum docent was formative. Working in the galleries alongside fellow museum employees turned artists Sol LeWitt and Dan Flavin, Ryman began to develop a sharper attention for the medium of works of art, an attention that echoes throughout his prolific career and that is actively visible in a piece such as *Location*. He absorbed the masterpieces hanging around him, but developed his own artistic preoccupations.

The white paintings—inquisitive, gentle, and sweeping—have become synonymous with Robert Ryman. Rigorous studies in the act of making, works like *Location* reward the diligent observer and the close looker. They promote a fastidious examination of physical surfaces, elevating the materials and the method far above the concept of the piece. The result is something that constantly

reminds the viewer not only of the man who created the object, but also of the very objecthood of the thing hanging before her. Looking at the careful dabs of paint that construct the dynamic surface of *Location*, the viewer is conscious of not only a hand, but also a wrist, and a tube of paint. It is in this way that Ryman creates self-conscious works of art, extending beyond themselves to conjure an imagistic awareness of the processes that led to their very creation.

Location radiates vibrant light. The white paint is spread across the stretched canvas in a loving impasto, one that holds no traces of a young artist merely experimenting with material but reads more as coming from a practiced man, ever curious about the qualities of his preferred medium. The edges of the canvas remain raw, highlighting the potency of the white paint. Ryman painted it thick—layered and complex, and the paint has miraculously kept its depth. The highest ridges where Ryman coaxed the paint off the canvas provide distinct edges to the work. There is energy in the thickly coated paint, but the painting is nevertheless delicate, one more attentive rumination made by an artist committed to making through musing.



872

SOL LEWITT (1928-2007)

Horizontal Lines, Black on Color

signed and dated 'S. Lewitt 05' (lower right)

gouache on paper

39 3/8 x 60 5/8 in. (100 x 152.4 cm.)

Executed in 2005.

\$50,000-70,000

PROVENANCE:

Paula Cooper Gallery, New York

Peder Bonnier, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Paula Cooper Gallery, *Sol LeWitt Gouaches*, September-October 2005.



873

RICHARD PETTIBONE
(B. 1938)

Jasper JoAs, 'Disappearance II,' 1961

signed, titled and dated 'Richard Pettibone 1967 Jasper Johns The Disappearance 1961' (on the stretcher)
oil and canvas collage on canvas, in artist's frame
7 7/8 x 7 7/8 in. (20 x 20 cm.)
Executed in 1967.

PROVENANCE:

OK Harris Gallery, New York
Anon. sale; Christie's, New York, 10 September 2007, lot 218
Acquired at the above sale by the present owner

\$30,000-40,000



874

STURTEVANT (1926-2014)

Warhol Flowers

signed, titled, inscribed and dated "'Warhol Flowers" e. sturtevant
PARIS 1969/70' (on the reverse)
acrylic and silkscreen ink on canvas
22 x 22 in. (55.9 x 55.9 cm.)
Painted in 1969-1970.

\$200,000-300,000

PROVENANCE:

Galerie Paul Maenz, Cologne
Private collection, Germany
Anon. sale; Christie's, New York, 15 November 2012, lot 600
Acquired at the above sale by the present owner

LITERATURE:

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-
Ruit, 2004, pp. 62 and 65, no. 84.



875

STURTEVANT (1926-2014)

Study for Warhol Flowers

signed and titled 'Study for Warhol flowers Sturtevant' (on the reverse)

acrylic and silkscreen ink on canvas

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

Painted in 1971.

PROVENANCE:

Private collection, acquired directly from the artist, *circa* 1975

Anon. sale; Phillips de Pury & Company, New York, 11 May 2012, lot 183

Acquired at the above sale by the present owner

\$200,000-300,000

PROPERTY FROM A PRIVATE COLLECTION

876

ALEX KATZ (B. 1927)

Roses on Blue

signed and dated 'Katz 02' (on the overlap)

oil on canvas

48 x 150 in. (122 x 381 cm.)

Painted in 2002.

\$400,000-600,000

PROVENANCE:

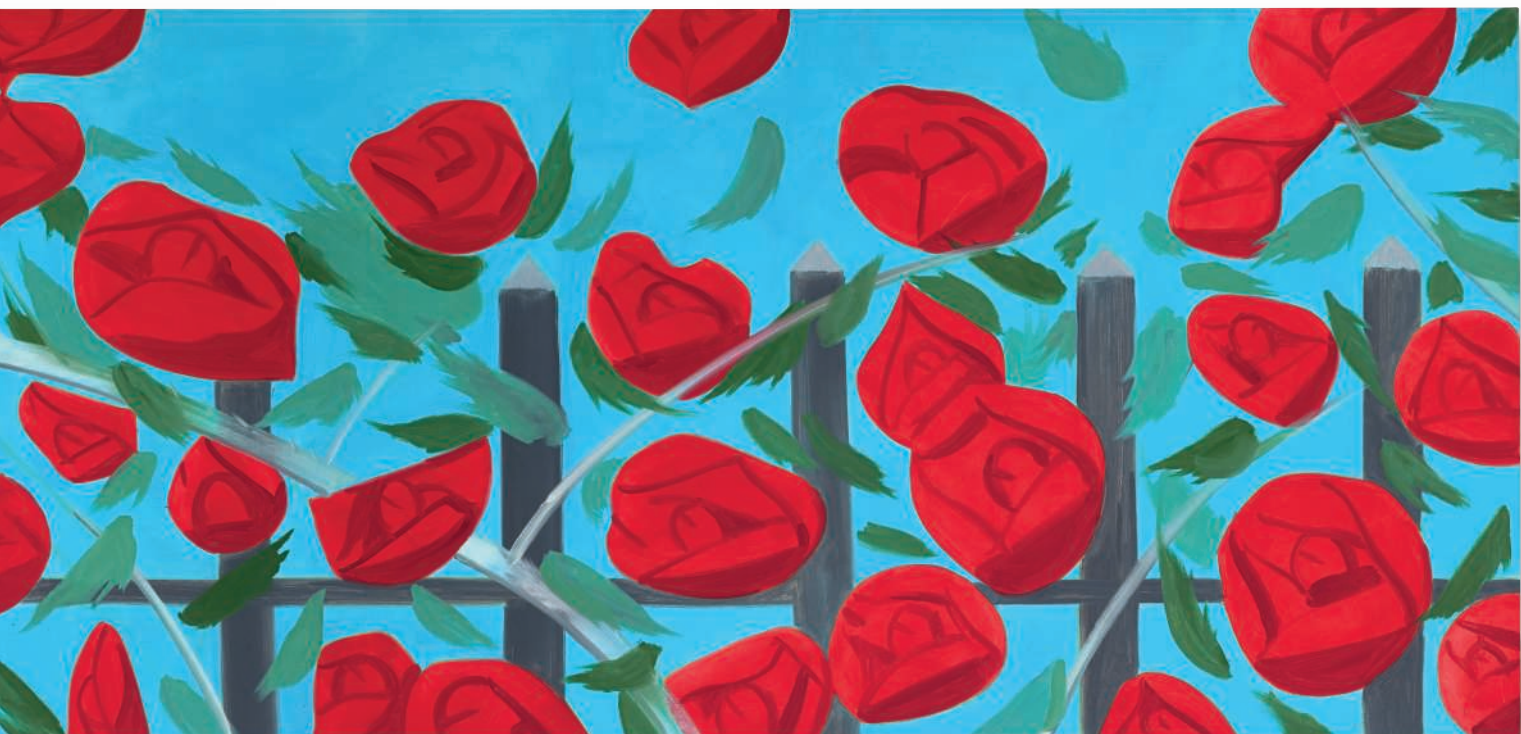
Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Pace Gallery, *Alex Katz Flowers and Landscapes*, October-
November 2003, pp. 40 and 47 (illustrated).





PROPERTY FROM A PRIVATE COLLECTION,
NORTH CAROLINA

877

WALTON FORD (B. 1960)

Swadeshi-cide, 1998; *La Historia Me Absolvera*,
1999; *Benjamin's Emblem*, 2000; *Tale of JoAny
Nutkin*, 2001; *Compromised*, 2003;
and Visitation, 2004

six etchings in colors, on Somerset Satin paper
each signed, numbered and dated 48/50 (lower edge), except
Compromised which is 49/50 (there were also 12 artist's proofs for
each), published by Blue Heron Press, New York
each image (approx.): 35 ¾ x 23 ¾ in. (90.8 x 60.3 cm.)
each sheet (approx.): 44 x 30 ¾ in. (111.8 x 78.1 cm.)

\$80,000-120,000

PROVENANCE:

Paul Kasmin Gallery, New York

Acquired directly from the above by the present owner





PROPERTY FROM A PRIVATE COLLECTION,
NORTH CAROLINA

878

WALTON FORD (B. 1960)

Necropolis

signed with the artist's initials 'W.F.' (lower right); titled 'Necropolis'
(upper left)

watercolor, gouache, ink and graphite on paper

60 x 119 5/8 in. (152.4 x 303.8 cm.)

Executed in 1999.

\$500,000-700,000

PROVENANCE:

Paul Kasmin Gallery, New York

Acquired from the above by the present owner



Jean-Léon Gerome, *Camels at the Trough*, 1857.

Impelled by the pioneering expeditions of Charles Darwin, Walton Ford converts the elementary-seeming detail and the anthropomorphic tendencies of the 18th and 19th century naturalists into allegorical compositions that question the human relationship with the animal kingdom. Flamboyantly detailed and extravagantly precise, *Necropolis*'s obtrusive physical scale mirrors the actual size of the animals it depicts, as though Ford aspires to capture the immediacy of the beasts before they return into the wilderness. The title of the painting, *Necropolis*, meaning the "city of death" in ancient Greek, evokes a sense of the tragedy which literally addresses the subject matter of the painting: the central figure of a gigantic camel languishes under the beaks—if not the trumpets of pain—of the birds in much more modest size. The camel yearns towards the forever desolate sky, a life of great vitality and complexity personifying the waste and the suffering, while the birds immerse in the squandered joy: a life terminates, others survive.

Fully animated and staged within dramatic, vivid narratives, Ford's canvas is essentially a parable about humanity and its persecution of the natural world. As Walton Ford explained, "my work reacts to the history of natural history and the history of people's interactions

with animals and other cultures and things like that. And our way of remembering natural history events and creatures that are now extinct" (W. Ford, quoted in W. Hanley, "Walton Ford," Blouin ArtInfo, November 2007). Unlike the camels in Jean-Léon Gérôme's early Orientalist paintings which are usually static and drawn to convey as much peace and tranquility as possible, the camel in *Necropolis* is an elephantine meal that the birds feast on, almost a metaphor of men hunting the unchallengeable with vigor, excited by the seemingly endless bounty. Ford is smart in choosing the medium of his work: the unsettling evanescence of the watercolor juxtaposes the violent representation, conveying a message that life is so vital yet so perishable. As Bill Bufford remarked, "Walton Ford is one of the most unmodern of modern painters—a premodernist, trying to reconnect us to a rustic, rough land that had many more animals in it, and many more animals known by the people nearby, than the barren cities and suburbs where most of us now live. Audubon, and others, may have found a home in a place like this, but didn't understand it, or see it, with Ford's compelling starkness" (B. Buford, "Field Studies, Walton Ford's Bestiary," Walton Ford, Pancha Tantra, Cologne, 2003, p. 11). In intoxicating detail, *Necropolis* invokes a ferocious appetite both in the subject it represents and the reality to which it alludes.

Necropolis

Gustave Flaubert - *Chargé de mission en Orient*

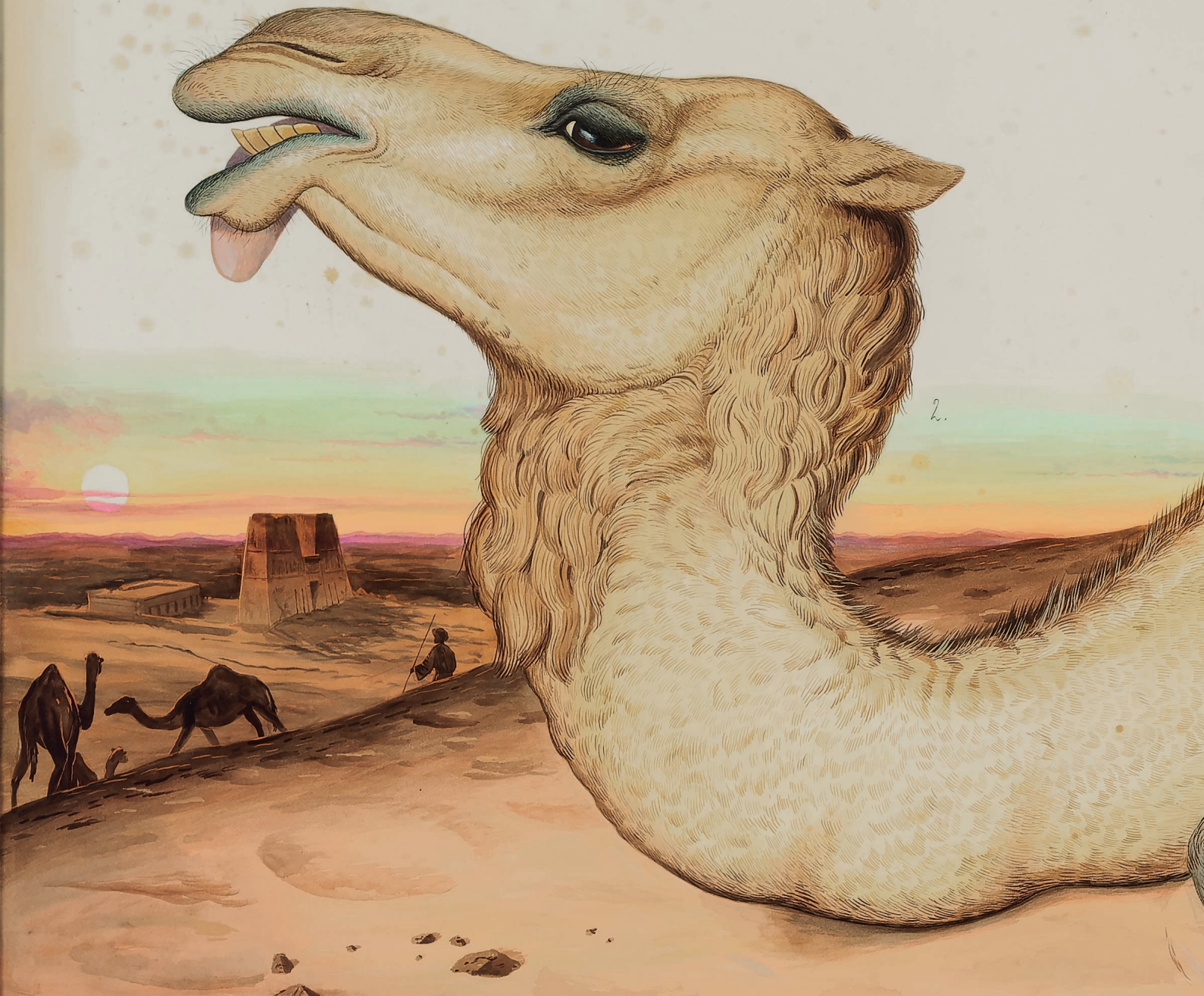
100 B.C.

150 B.C.

To whom can I speak today?
Since we are exiled,
And every man looks askance at his brethren,
To whom can I speak today?
There is no contented man,
And the person who walks with him
Dreads to see in my eyes today,
To see a troubled sleep,
To whom a man returns home from an exile.

... into the wide journey: emptiness! emptiness!
... scholars, and...
people of taste. What is the good of all that?
Where is the heart, the voice, the eye? Where its start from?
Where to go? We are good at walking, We play a lot of tongue-games,
We get for hours... to speculate, beyond the hills!

If you do not embrace me, never will I go.
If good fortune comes your way, you still cannot find happiness.
But if you touch my thoughts and secrets,
Then you'll be satisfied.



2.

Necropolis

Gustave Flaubert - *Chargé de mission en Orient*

... et il me dit que...
... et il me dit que...
... et il me dit que...

... et il me dit que...
... et il me dit que...
... et il me dit que...



1. Egyptian Vulture - (*Neophron percipitor*) in juvenile

2. Ostrich - (*Struthio camelus*)



Handwritten text in cursive script, likely a Latin description of the birds and the animal. The text is arranged in several lines across the top of the illustration.

1.

1.

redarius)

3. European Starling. - (*Sturna vulgaris*)

PROPERTY FROM A PRIVATE COLLECTION,
NORTH CAROLINA

879

GRAYSON PERRY (B. 1960)

TO BE DECORATIVE

glazed earthenware
20 ¼ x 10 ¼ x 10 ¼ in. (51.4 x 26 x 26 cm.)
Executed *circa* 1990.

\$100,000-150,000

PROVENANCE:

Paul Conran, London, acquired directly from the artist
Acquired from the above by the present owner

Artists should imprint their handwriting on the work, because if they give a piece to a fabrication studio, the craftsmen there may actually be too perfect; you don't see the quirks that the artist would have developed.

— Grayson Perry



TO BE DECORATIVE
IS TO ATTAIN A CERTAIN
NOBILITY, MAKING THE
WORLD A MORE BEAUTIFUL
PLACE. THIS IN ITSELF IS
A DIFFICULT ENOUGH
TASK, BUT TO BE ALSO
SIGNIFICANT IS HUMBLING.

880

BARRY X BALL (B. 1955)

Envy

translucent onyx and stainless steel on Macedonian marble
overall: 68 x 17 ¼ x 12 in. (172.7 x 43.8 x 30.5 cm.)
Executed in 2008-2013.

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist by the present owner



alternate view of the present lot



881

SHIO KUSAKA (B. 1972)

Untitled (J-Q off suit)

incised with the artist's cipher (on the underside)
glazed porcelain
7 x 9 x 9 in. (17.8 x 22.9 x 22.9 cm.)
Executed in 2009.

\$4,000-6,000

PROVENANCE:

Shane Campbell Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:

Chicago, Shane Campbell Gallery, *Shio Kusaka*, November
2009-January 2010.

882

SHIO KUSAKA (B. 1972)

Untitled (white 72)

incised with the artist's cipher (on the underside)
glazed porcelain
7 ½ x 7 x 7 in. (19.1 x 17.8 x 17.8 cm.)
Executed in 2011.

\$3,000-5,000

PROVENANCE:

Anton Kern Gallery, New York
Acquired from the above by the present owner



881



882



883

883
SHIO KUSAKA (B. 1972)

Untitled (marble carving 1)

incised with the artist's cipher (on the underside)
glazed porcelain
11 ½ x 5 ½ x 5 ½ in. (29.2 x 14 x 14 cm.)
Executed in 2009.

\$4,000-6,000

PROVENANCE:
Shane Campbell Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:
Ferndale, Michigan, Susanne Hilberry Gallery, *Shio Kusaka*,
November 2009-January 2010.



884

884
SHIO KUSAKA (B. 1972)

Untitled

incised with the artist's cipher (lower edge)
glazed stoneware
14 x 6 x 6 in. (35.6 x 15.2 x 15.2 cm.)
Executed in 2013.

\$5,000-7,000

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

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

885

JONAS WOOD (B. 1977)

French Open 3

signed with the artist's initials twice, titled and dated twice 'FRENCH
OPEN 3 JBRW 2012 JBRW 2012' (on the reverse)
gouache, ink and colored pencil on paper
60 ½ x 40 ¾ in. (153.7 x 103.8 cm.)
Executed in 2012.

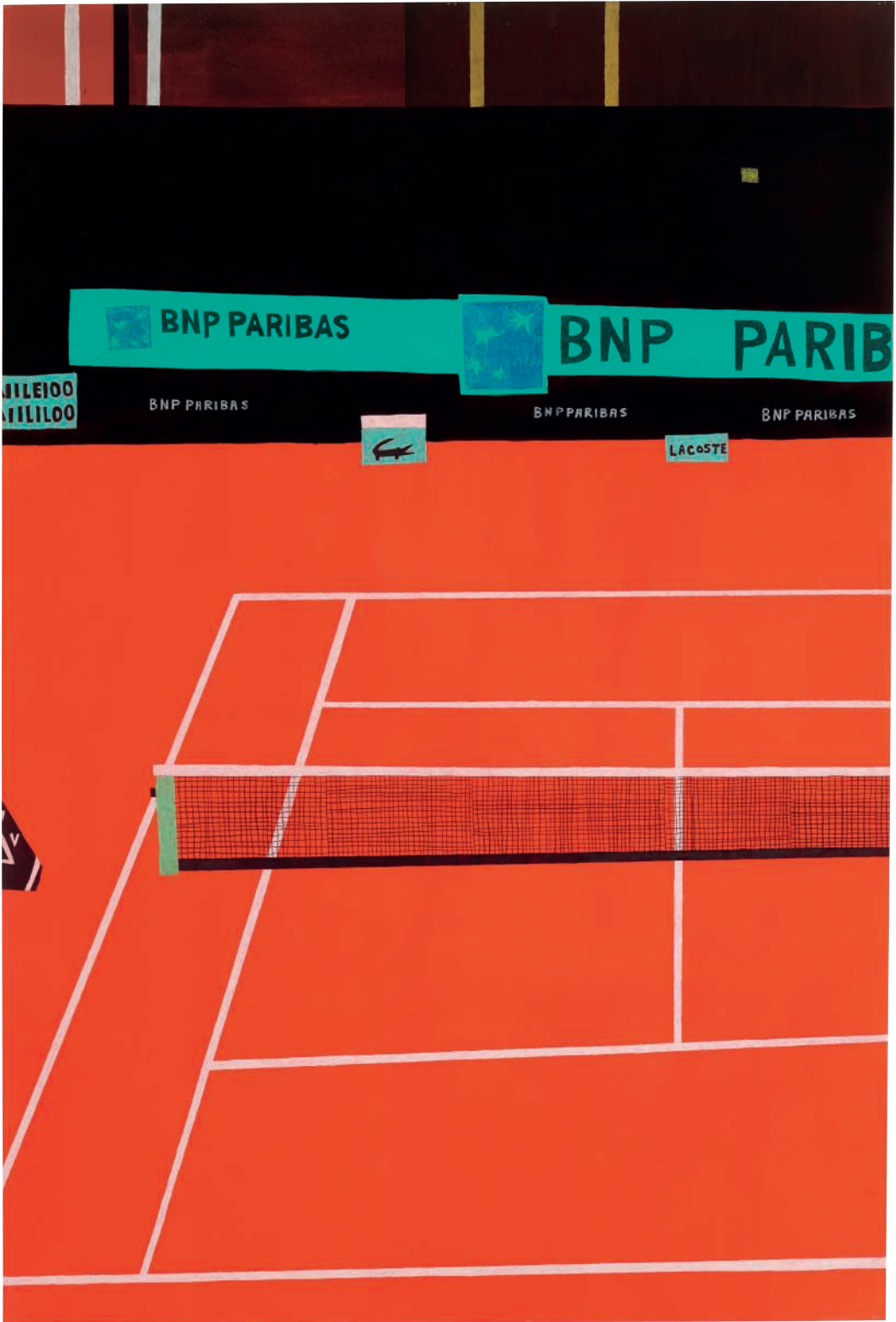
\$150,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner

My forms are not rendered spatially. My paintings of tennis courts were about an interest in abstraction, and how the court becomes a geometric puzzle. There also is text, because of the advertising. My work is under-painted with big flat shapes of colour; that is how they start. They are generated from an abundance of flat planes built up on top of each other.

—Jonas Wood



886

GEORGE CONDO (B. 1957)

Little Dancer

signed and dated 'Condo 03' (upper left)
oil on canvas
50 1/8 x 40 in. (127.3 x 101.6 cm.)
Painted in 2003.

\$300,000-500,000

PROVENANCE:

Luhring Augustine, New York
Acquired from the above by the present owner, 2005



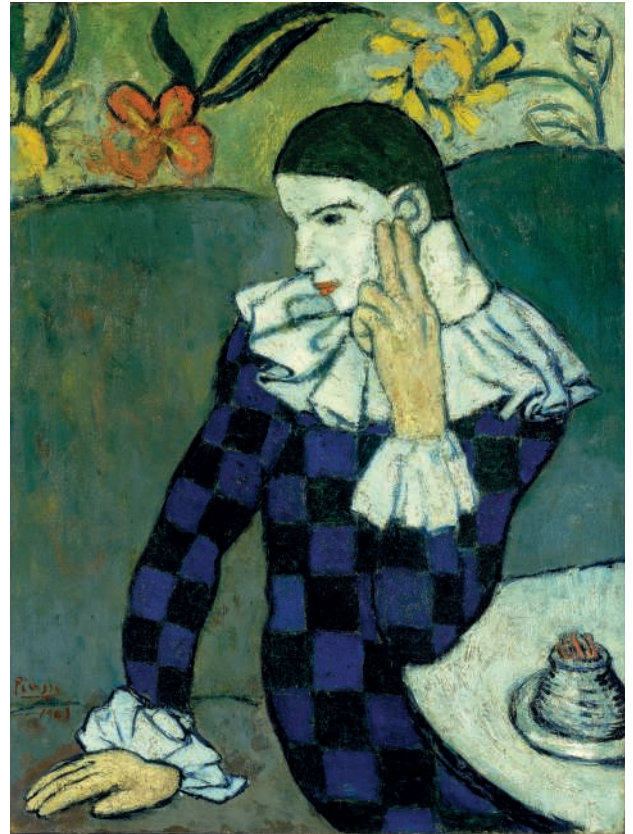
Oskar Schlemmer, *Bauhaus*, (*Ballet triadique*), Berlin, 1926. Photo: Ernst Schneide. © Apic / Getty Images.



He has fashioned a mode of serious painting that is smart enough to resist taking itself too seriously. At its core, it is fueled by an unabashedly tragi-comic vision that takes the form of a compulsive engagement with contradiction—a desire to describe, evoke and intensify the tensions between seemingly incompatible elements, including gravitas and humor.

(R. Rugoff, *George Condo: Mental State*, New York, 2011, pp. 19).





Pablo Picasso, *Harlequin*, 1901. Metropolitan Museum of Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Opposite: Present lot illustrated (detail).

A fantastical example of George Condo's skillful juxtaposition of the innocent and the grotesque, *Little Dancer* conflates fragments of traditional art historical icons with contemporary culture, wantonly co-mingling elements of the stunning and the shocking, provoking a kind of mental whiplash. Inventively synthesizing a classic subject, the dancer, with his own pictorial language, Condo at once promotes the resurgence of painting as well as pushes the boundary of portraiture to a captivating level. The harlequin in *Little Dancer* floats mysteriously within an abstract landscape of baby blue and amber, tipping his toes atop two inverted empty wine bottles. The cheerful and candy-colored palette that Condo embellishes the clown's costume with -- the dabs of neon green, creamy yellow, and light pink -- and the whimsical wine bottle sticking out the dancer's cuffs, create an illusion of familiarity and optimism. However, the artist reveals the startling double identity of this cartoonish figure by rendering a distorted grimace and bulking eyes on the bitter face. Condo's unique style of figurative portraiture allows him to convey the plurality of dispositions and serves as a visual cross-section of mental states, both the comedic and the sorrowful. "He has fashioned a

mode of serious painting that is smart enough to resist taking itself too seriously. At its core, it is fueled by an unabashedly tragi-comic vision that takes the form of a compulsive engagement with contradiction—a desire to describe, evoke and intensify the tensions between seemingly incompatible elements, including gravitas and humor" (R. Rugoff, *George: Mental State*, New York, 2011, pp. 19).

While *Little Dancer* instantly recalls the innocence and placid virtue of Degas or Renoir's ballerinas, Condo transcends aspirations of 'high' culture by intertwining them with our more clownish natures and desires. The geometric shape of the figure's dress and the pastel polka-dots vividly speak to the harlequins of Pablo Picasso, another master whom Condo repeatedly references. Deeply immersed in memories of both European and American traditions of painting, Condo's canvases articulate a potent and mixed emotional charge. As a portrait, *Little Dancer* is both endearing and monstrous, depicting a complex character meant to amuse, yet tied up like a puppet, imperiled and imprisoned, while in turn haunting and unhooking the viewer in its melancholic isolation.

887

RASHID JOHNSON (B. 1977)

Her

signed 'Rashid Johnson' (on the reverse)

black soap and wax on black mirrored tile mounted on panel

72 ½ x 48 ¾ x 1 ¾ in. (184.2 x 123.5 x 4.4 cm.)

Executed in 2013.

PROVENANCE:

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

\$60,000-80,000



888

MCARTHUR BINION
(B. 1946)

Stuttering: Standing: Still Seven

oilstick, ink and found printed paper collage on Masonite
72 x 96 in. (182.9 x 243.8 cm.)
Executed in 2013.

\$100,000-150,000

PROVENANCE:

Kavi Gupta Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:

Chicago, Kavi Gupta Gallery, *McArthur Binion: Artissima*, November
2013.



ROBERT COLESCOTT (1925-2009)

Knowledge of the Past is the Key to the Future: Interview

signed and dated 'R. Colescott 86' (lower left); signed again, inscribed, titled and dated again 'KNOWLEDGE OF THE PAST IS THE KEY TO THE FUTURE: "INTERVIEW" © Robert Colescott Oct. 1986 Tucson, AZ.' (on the stretcher)
acrylic on canvas
84 x 72 in. (213.3 x 182.8 cm.)
Painted in 1986.

\$200,000-300,000

PROVENANCE:

Semaphore Gallery, New York
Private collection, New York
Private collection, New York, by descent from the above
Private collection, West Coast
Anon. sale; Christie's, New York, 4 March 2016, lot 237
Private collection, Texas
Acquired from the above by the present owner

A masterful achievement of Robert Colescott's unique signature style, *Knowledge of the Past is the Key to the Future: The Interview* is a key example from a series of paintings about the politics of representation that the artist produced in the 1980s. Colescott's identity, derived from a mixture of African American, Native American and European heritage, is a central tenet of his practice, and imbues his art with layered meanings rife for decoding. At the center of the composition, an interview occurs between two unlikely characters – a fully suited skeleton and a white male head symbolizing God, with Jesus and the Holy Spirit floating behind. In history painting, a skeleton or skull often acts a *memento mori*, a symbol and reminder of the inevitability of death. In this case, the skeleton references the souls lost during slavery, as well as the loss of life of indigenous peoples to the United States when diseases were introduced by colonizers. The reference to the American colonies is reified by the pile of corn behind

the skeletal reporter, the "golden grain" of the Native Americans. But, the central reporter is oblivious to the actual protagonists of the composition, the indigenous family featured on the right of the composition, unable to have a voice in their own history. The title, *Knowledge of the Past is the Key to the Future*, refers to a statement by Charles C. Seifert, the African-American Historian, who said: "a people without the knowledge of their past history, origin and culture is like a tree without roots" (C. Seifert, *The Negro's or Ethiopian's Contribution to Art*, Michigan, 1938, p. 5). Colescott, keen to ensure we are aware of our history (albeit fraught), unearths the problematic legacy of slavery and colonialism in the United States, urging the viewer to directly confront our past and contemplate our future. Another painting from the series, *Knowledge of the Past is the Key to the Future: Some Afterthoughts on Discovery*, 1986, is in the collection of The Metropolitan Museum of Art, New York.





890

ROBERT COLESCOTT
(1925-2009)

Cheese

signed and dated 'R Colescott 91' (lower left); signed again, titled and dated again "'Cheese' © 1991 R. Colescott' (on the stretcher)

acrylic on canvas
16 ¼ x 18 ½ in. (41.3 x 46 cm.)
Painted in 1991.

\$40,000-60,000

PROVENANCE:

Phyllis Kind Gallery, New York
Private collection

Anon. sale; Wright, New York, 26 September 2013, lot 318
Acquired at the above sale by the present owner



891

RAYMOND PETTIBON
(B. 1957)

Self-Portrait

signed and dated 'Raymond Pettibon 91' (on the reverse)
ink and watercolor on paper
22 x 17 in. (55.9 x 43.2 cm.)
Executed in 1991.

\$25,000-35,000

PROVENANCE:
Galleria In Arco, Torino
Anon. sale; New York, Phillips, 8 March 2013, lot 167
Acquired at the above sale by the present owner

892

PAT STEIR (B. 1938)

Waterfall of the Fundiments

oil on canvas
92 ½ x 132 in. (235 x 335.3 cm.)
Painted in 1990.

\$400,000-600,000

PROVENANCE:

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

EXHIBITED:

New York, Robert Miller Gallery, *Pat Steir: Waterfalls*, September 1990,
pp. 22-23 (illustrated).
Philadelphia, Locks Gallery, *Pat Steir: The Rhythm of Silence*, October-
November 2003, pp. 24-25 (illustrated).
New York, The Cathedral of St. John the Divine, *The Value of Water*,
September 2011 - March 2012.

LITERATURE:

D. von Drathen, *Pat Steir: Paintings*, Milan, 2007, pp. 108 and 261
(illustrated).



Pat Steir, 1990. Photo: © Bert Nienhuis. Artwork: © Pat Steir. Courtesy Lévy Gorvy and Pat Steir.



893

MARK BRADFORD (B. 1961)

Untitled

acrylic, tissue paper and rope collage on canvas construction
56 5/8 x 39 3/4 x 39 3/4 in. (144 x 100 x 100 cm.)

Executed in 2014. The work is accompanied by a certificate of authenticity signed by the artist.

\$200,000-300,000

PROVENANCE:

Hauser & Wirth, Zürich

Acquired from the above by the present owner

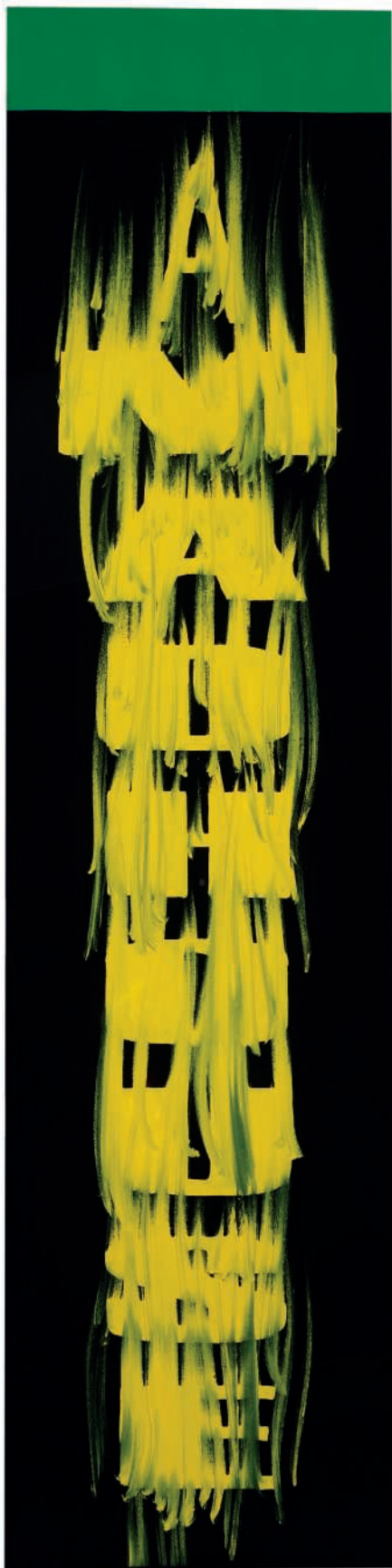
I'm a builder and a demolisher. I put up so I can tear down. I'm a speculator and a developer. In archaeological terms, I excavate and I build at the same time.

- Mark Bradford

Executed in 2014, the present work stems from Mark Bradford's distinctive series of hanging sculptures. Created using the same methods as his celebrated canvases, these works extend his so-called "social abstraction" into new territory. As a young man, Bradford was inspired by the works of artists such as Jackson Pollock, Willem de Kooning and Robert Rauschenberg, but less so by the medium of oil paint. Seeking to connect his works to the socio-political landscape, he began to experiment with materials sourced from his neighborhood in South Central Los Angeles - paper, newsprint, old advertisements, maps - layering them on wet canvas with shellac, string and caulking before attacking the surface with power sanders and a variety of other destructive tools. The results were unpredictable strata of pattern and color, appearing before the viewer like fossilized remains of society's fabric. For his series of hanging sculptures, Bradford wrapped his canvases into a three-dimensional balloon-like forms. Resembling buoys cast out at sea, or bulbs extracted from the ground, these works exude a hypnotic, otherworldly presence.

By this stage in his career, Bradford had achieved widespread acclaim, establishing a reputation that would ultimately lead him to represent America at the 2017 Venice Biennale. 2013 saw the launch of his pioneering project Art + Practice, providing different kinds of social and artistic support to the local community. The following year, he was invited to create a major sculptural commission, *Bell Tower*, for the Los Angeles International Airport. His engagement with three-dimensional media during this period may be seen as a natural counterpoint to his canvas works, which - with their thick built-up surfaces - are inherently sculptural by nature. Under the title *Sea Pigs*, works from the present series featured in his major solo exhibition at the Rose Art Museum in Massachusetts, travelling to the Gemeentemuseum den Haag in the Netherlands in 2015. A further group, entitled *The Loop of Deep Waters*, was shown at the Rockbund Art Museum in Shanghai, which currently houses the largest collection of these sculptures.





PROPERTY OF A DISTINGUISHED NEW YORK
COLLECTOR

894

GARY SIMMONS (B. 1964)

A Madhouse

pigment and oil on gessoed paper

71 ⁷/₈ x 18 in. (182.6 x 45.7 cm.)

Executed in 2008.

\$10,000-15,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Metro Pictures, *Gary Simmons: Night of the Fires*,
September-October 2008.



895

THEASTER GATES (B. 1973)

Untitled (Vitrine 1)

painted wood, glass, decommissioned fire hose and screws
46 ½ x 20 ¼ x 18 ¾ in. (118.1 x 51.4 x 47.6 cm.)
Executed in 2011.

\$60,000-80,000

PROVENANCE:
Kavi Gupta Gallery, Chicago
Acquired from the above by the present owner

I actually no longer use 'art' as the framing device. I think I'm just kind of practicing things, practicing life, practicing creation.

—Theaster Gates

CARRIE MAE WEEMS (B. 1953)

Kitchen Table Series

signed and numbered 'Carrie Mae Weems 3/10' (on the colophon)
twenty platinum prints and fourteen text sheets, with original
portfolio

each platinum print: 20 x 20 in. (50.8 x 50.8 cm.)

each text sheet: 11 x 11 in. (27.9 x 27.9 cm.)

Executed in 1990 and printed in 2003. This work is number three
from an edition of ten plus two artist's proof and is accompanied by
the original portfolio box.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, PPOW Gallery, *The Kitchen Table Series*, October 1990
(another example exhibited).

Washington, D.C., the National Museum of Women in the Arts, St.
Louis, The Forum; San Francisco Museum of Modern Art; Miami,
Center for the Fine Arts; Los Angeles, California Afro-American
Museum; Oregon, Portland Art Museum; Minneapolis, Walker Art
Center; Philadelphia, Institute of Contemporary Art, Cincinnati,
Contemporary Arts Center, January 1993-April 1995 (another example
exhibited).

Nashville, Frist Center for the Visual Arts; Oregon, Portland Art
Museum; the Cleveland Museum of Art; Stanford University, Iris
and B. Gerald Cantor Center for Visual Arts and New York, Solomon
R. Guggenheim Museum, *Carrie Mae Weems: Three Decades of
Photography and Video*, September 2012-April 2014, pp. 76-104 and
254-255 (other examples exhibited).

Washington, D.C., National Gallery of Art, *Carrie Mae Weems: Kitchen
Table Series*, September 2017-May 2018 (other examples exhibited).

When it debuted in 1990, the *Kitchen Table Series* established Carrie Mae Weems as one of the most important artistic voices of her generation. Consisting of twenty carefully staged photographs and fourteen accompanying text panels, the series depicts Weems herself as the protagonist in a moving sequence of scenes depicting love, motherhood, friendship and solitude. Each tableau is set at the subject's kitchen table, a sparse setting that comes alive with manifold meaning and vitality in the artist's masterful staging. The resulting photographs and texts speak truths about men, women and race, while simultaneously developing a character that is unforgettable in her visual strength and determination. Other examples from this edition are in the permanent Collections of the Cleveland Museum of Art, University of Nebraska, Sheldon Museum of Art, Lincoln and Centro Andaluz de Artes Contemporaneas (CAAC), Seville.



I In the first scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



II In the second scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



I In the first scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.

II In the second scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



III In the third scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.

IV In the fourth scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.

V In the fifth scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



VI In the sixth scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.

VII In the seventh scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.

VIII In the eighth scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



IX In the ninth scene, the two men are sitting at a table in a room with a single lamp hanging over them. They are both looking at each other, and the man on the right is speaking. The man on the left is listening intently.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

897

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

New York Water Towers

gelatin silver print, in fifteen parts

each sheet: 16 x 12 3/8 in. (40.6 x 31.4 cm.)

Photographed in 1978-1979 and printed in 2003. This work is unique and is accompanied by a certificate of authenticity signed by Max Becher.

\$200,000-300,000

PROVENANCE:

The Artists

Sonnabend Gallery, New York

Kicken Gallery, Berlin

Acquired from the above by the present owner, 2003



Fifteen individual photographs comprise Bernd and Hilla Becher's *New York Water Towers*, and each edifice was shot straight on with a large depth of field to produce an image of seemingly objective detail that glories in the everyday. Their forthright and deceptively uncomplicated style would go on to influence an entire generation of German photographers including Andreas Gursky and Candida Höfer. Characteristically exhibited in a grid, the present work forms a typology of water towers across New York. Much like portraiture which as a genre is defined by a set of socially expected conventions, the Bechers' *New York Water Towers*, too, make use of a deadpan aesthetic to highlight the individual characteristics of each tower. The methodical and rigorous study of industrial structures was the central thematic preoccupation for the Bechers who, over the course of their long and entwined practice, photographed coal bunkers, gas tanks and factories among other, often-overlooked sites of manmade splendour. Their analytical approach was further reinforced in the images' titles which include only the location and date of each photograph. Instead of seeking out drama through striking viewpoints, the Bechers' images found beauty in the formal elements of vernacular architecture. These are quiet images that, as Bernd said, were concerned with 'proving that there is a form of architecture that consists in essence of apparatus, that has nothing to do with design, and nothing to do with architecture either. They are engineering constructions with their own aesthetic' (B. Becher, quoted in U. Erdmann Ziegler, 'The Bechers' Industrial Lexicon', *Art in America*, June 2002).







898

LOUISE LAWLER (B. 1947)

Salon Hodler

signed, numbered and dated 'Louise A. Lawler 3/5 1992/93' (on the backing board)

Cibachrome print

49 ¼ x 59 ½ in. (125.1 x 151.1 cm.)

Photographed in 1992 and printed in 1993. This work is number three from an edition of five plus one artist's proof.

\$100,000-150,000

PROVENANCE:

Metro Pictures, New York

Galleria Klemens Gasser, Bolzano

Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *Full House: Views of the Whitney's Collection at 75*, June-September 2006 (another example exhibited).

LITERATURE:

E. Janus and M. Lambert, *Veronica's Revenge: Contemporary Perspectives on Photography*, Germany, 1998, p. 187.

R. Krauss, *Bachelors*, Boston, 2000, p. 196.

I. Graw, P. Kaiser, A. Fraser, B. Pelzer, J. Bankowsky and G. Baker, eds., *Louise Lawler and Others*, Berlin, 2004, pp. 12 and 130 (illustrated).

M. D. Alexander, C. Harrison and R. Storr, eds., *Slideshow*, Pennsylvania, 2005, p. 115.

D. Miller, ed., *Whitney Museum of American Art: Handbook of the Collection*, New York, 2015, p. 220 (illustrated).



899

THOMAS STRUTH (B. 1954)

Kunsthistorisches Museum II, Vienna

signed, titled, numbered and dated 'Kunsthistorisches Museum 2
Wien 1989 4/10 Print: 1990 Thomas Struth' (on the reverse)
chromogenic print, face-mounted to Plexiglas, in artist's frame
60 7/8 x 78 3/4 in. (154 x 200 cm.)
Photographed in 1989 and printed in 1990. This work is number four
from an edition of ten.

\$100,000-150,000

PROVENANCE:

Galerie Paul Andriessse, Amsterdam
Waddington Custot, London
Acquired from the above by the present owner

EXHIBITED:

New York, Marian Goodman Gallery, *Thomas Struth*, September-
October 1990 (another example exhibited).
Boston, Institute of Contemporary Art, *Currents*, January-March 1991
(another example exhibited).
Washington, D.C., Hirshhorn Museum and Sculpture Garden,
Directions - Thomas Struth: Museum Photographs, May-August 1992
(another example exhibited).
London, Institute of Contemporary Arts, *Thomas Struth*, March-April
1994 (another example exhibited).
London, Waddington Galleries, *Objective Spaces: Photographers from
Germany*, April-May 2003, no. 21 (another example exhibited and
illustrated).

LITERATURE:

H. Belting, *Thomas Struth - Museum Photographs*, Munich, 1998, p. 47,
no. 9 (illustrated).



900

FELIX GONZALEZ-TORRES (1957-1996)

"Untitled" (Venezia)

signed, titled and dated 'Felix Gonzalez-Torres Untitled (Venezia) 1988' (on the reverse of the plastic bag)
chromogenic print on jigsaw puzzle with plastic bag
7 ½ x 9 ½ in. (19 x 24.2 cm.)
Executed in 1988. This work is number one from an edition of three plus one artist's proof.

\$100,000-150,000

PROVENANCE:

Andrea Rosen Gallery, New York
Phoebe Chason, New York
Anthony Meier Fine Arts, San Francisco
Private collection, Belgium
Anon. sale; Sotheby's, New York, 15 November 2006, lot 597
Acquired at the above sale by the present owner

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Felix Gonzalez-Torres*, March-May 1995, p. 45 (illustrated).
Paris, Musée d'Art Moderne de la Ville de Paris, *Felix Gonzalez-Torres (Girlfriend in a Coma)*, April-June 1996 (another example exhibited).
London, Serpentine Gallery, *Felix Gonzalez-Torres*, June-July 2000, 8, 83 (another example exhibited).

LITERATURE:

J. Avgikos, S. Cahan, and T. Rollins, eds., *Felix Gonzalez-Torres*, Los Angeles, 1993, p. 43 (illustrated).
D. Elger, ed., *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern-Ruit, 1997, pp. 29 and 164, no. 33 (illustrated).
Las Implicaciones de la Imagen, exh. cat., Mexico City, 2008, p. 192 (illustrated).



901

CINDY SHERMAN (B. 1954)

Untitled Film Still #55

signed 'Cindy Sherman' (on the reverse)

gelatin silver print

image: 7 3/8 x 9 3/8 in. (18.7 x 23.8 cm.)

sheet: 8 x 10 in. (20.3 x 25.4 cm.)

Executed in 1980. This work is number one from an edition of ten.

\$100,000-150,000

PROVENANCE:

Rhona Hoffman Gallery, Chicago

The Consolidated Freightways, Inc. Collection, Palo Alto, 1987

Their sale; Christie's, New York, 7 April 2011, lot 294

Acquired at the above sale by the present owner

EXHIBITED:

San Francisco, Transamerica Pyramid Lobby Gallery, *Big Shots/Little Shots*, October 13- November 30, 1994.

New York, Museum of Modern Art, *Cindy Sherman*, February-June 2012, pp. 113, 242 and 262, pl. 60 (illustrated).

London, National Portrait Gallery; Vancouver Art Gallery and Paris, Fondation Louis Vuitton; *Cindy Sherman*, June 2019-August 2020, pp. 96 and 251 (illustrated).

LITERATURE:

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, pp. 226.

Cindy Sherman: Retrospective, exh.cat., Chicago, 1997, pp. 88, 89 and 197, pl. 57 (illustrated).

Cindy Sherman, *The Complete Untitled Film Stills*, The Museum of Modern Art, New York, 2003, pp. 44, 45 and 159 (illustrated).

902

JOHN BALDESSARI
(B. 1931)

Double Vision: Warhol (Yellow and Violet)

oil and varnished archival print on canvas

74 ½ x 54 in. (189.2 x 137.2 cm.)

Executed in 2011.

\$200,000-300,000

PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner



WARHOL



903

TAUBA AUERBACH (B. 1981)

Arc Ray III

signed, titled and dated 'TAUBA AUERBACH 2013 ARC RAY III' (on the stretcher)

woven canvas

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

Executed in 2013.

PROVENANCE:

Sandy Relief Benefit Auction, New York, 9 March 2013, courtesy of the artist and Printed Matter Inc., New York

Private collection

Anon. sale; Sotheby's London, 29 June 2016, lot 245

Acquired at the above sale by the present owner

\$40,000-60,000



904

WILL BOONE (B. 1982)

ICE

signed (on the overlap)
acrylic on canvas
72 x 54 in. (182.9 x 137.2 cm.)
Painted in 2014.

\$30,000-50,000

PROVENANCE:
Karma, New York
Peres Projects, Berlin
Private collection, Los Angeles
Acquired from the above by the present owner

EXHIBITED:
Berlin, Peres Projects, *Group Spirit*, June-August 2014.



905

KAWS X HAJIME
SORAYAMA
(B.1974 AND 1947)

NO FUTURE COMPANION (Silver Chrome)

signed and numbered 'KAWS...Sorayama 299/500' (on a metal
OriginalFake label on the underside)

silver chrome coated metal

12 3/8 x 8 3/8 x 7 3/4 in. (31.4 x 20.3 x 19.7 cm.)

Executed in 2008. This work is number 299 from an edition of 500
and is accompanied by its original box and hologram.

\$6,000-8,000

PROVENANCE:

OriginalFake, Tokyo

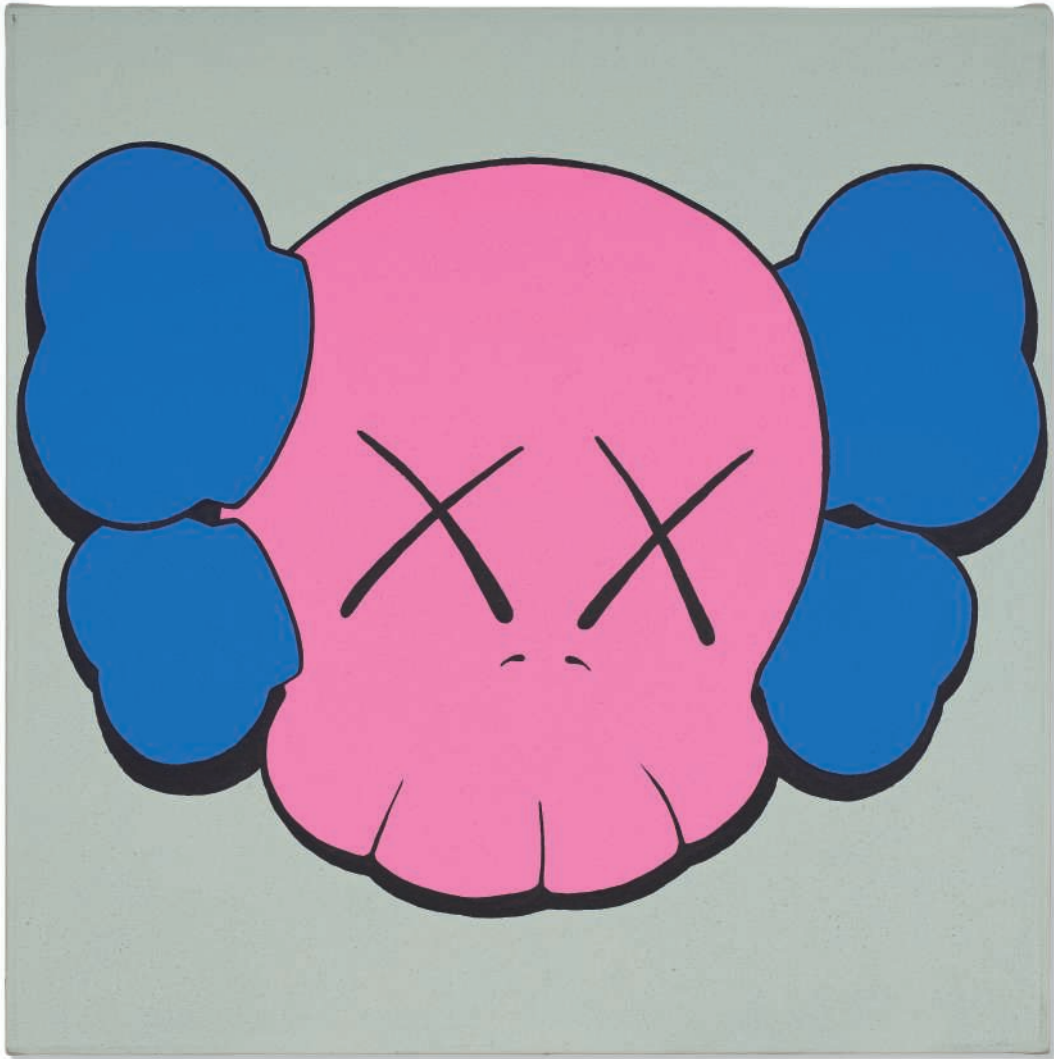
Private collection, 2010

Anon. sale; Phillips, Hong Kong, 26 November 2018, lot 78

Acquired at the above sale by the present owner

LITERATURE:

Monica Ramirez-Montagut, *Kaws 1993-2010*, New York, 2010, p. 234,
(another example illustrated).



906

KAWS (B. 1974)

UNTITLED

signed, inscribed and dated 'KAWS..99 PARIS. T' (on the reverse)
acrylic on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1999.

\$60,000-80,000

PROVENANCE:

John "Crash" Matos, New York, acquired directly from the artist
Acquired from the above by the present owner



907

GEORGE CONDO (B. 1957)

The Captain's Wife

stamped with the artist's initials, number and date 'GC 02 4/4' (lower edge)

patinated bronze

9 x 6 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in. (23 x 17 x 22 cm.)

Executed in 2002. This work is number four from an edition of four.

\$40,000-60,000

PROVENANCE:

Galerie Andrea Caratsch, Zürich

Private collection, New York



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

908

YOSHITOMO NARA
(B. 1959)

Hello Cowgirl

signed in Japanese and dated '00' (center lower edge)
colored pencil and graphite on paper

10 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in. (27.3 x 21.3 cm.)

Drawn in 2000.

\$50,000-70,000

PROVENANCE:

Private collection, Los Angeles

Acquired from the above by the present owner

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

909

CHRISTOPHER WOOL (B. 1955)

Steel Curtain

signed, titled and dated 'STEEL CURTAIN WOOL '86' (on the reverse)
enamel on steel
73 ½ x 48 in. (186.7 x 121.9 cm.)
Painted in 1986.

\$300,000-500,000

PROVENANCE:

Robbin Lockett Gallery, Chicago
Susanne Hilberry Gallery, Ferndale, Michigan
Anon. sale; Christie's, New York, 21 November 1996, lot 285
Acquired at the above sale by the present owner

EXHIBITED:

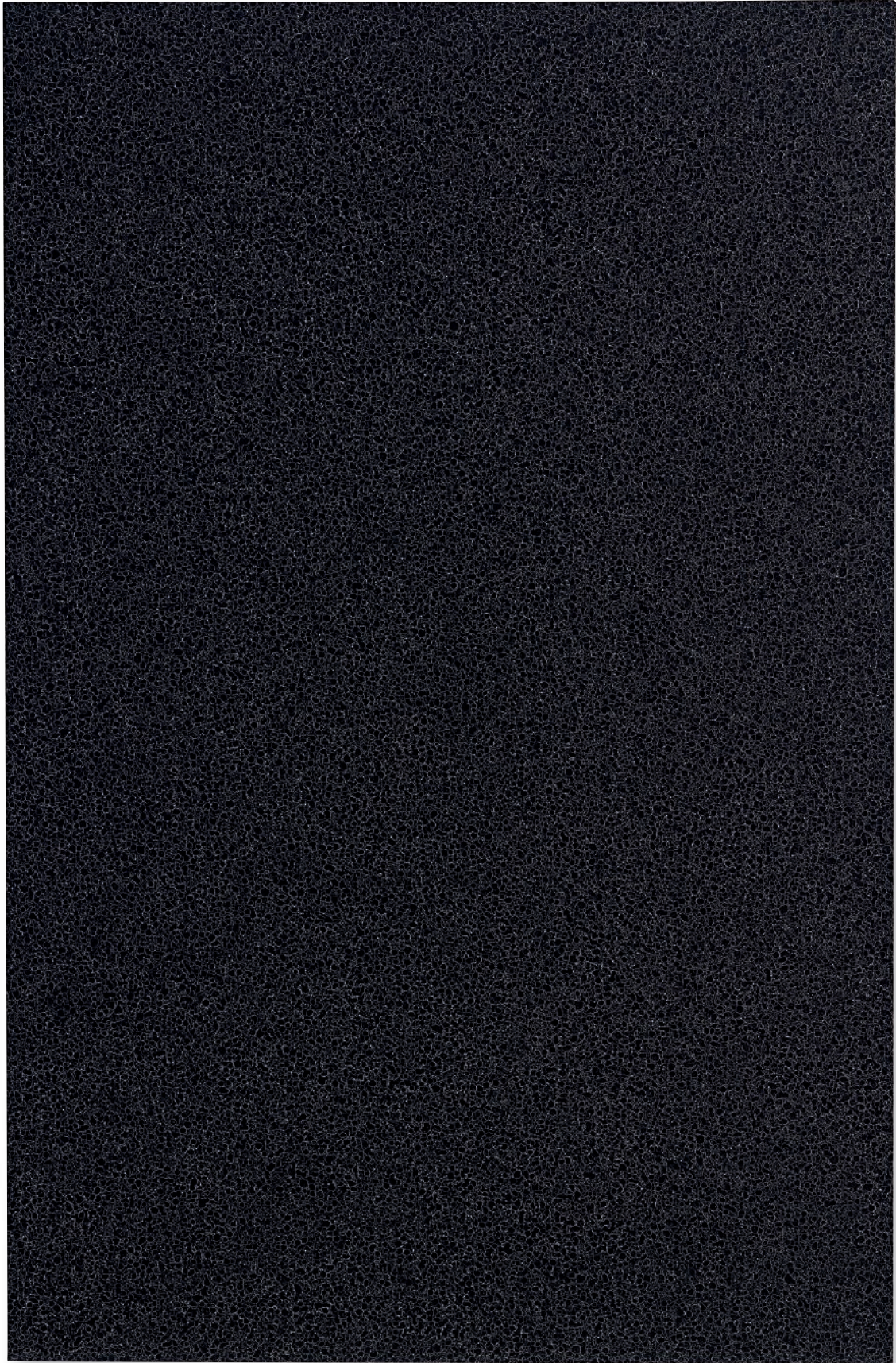
Chicago, Robbin Lockett Gallery, *Inaugural Exhibition*, 1986.
Vienna, Museum Moderner Kunst Stiftung Ludwig Wien and
Kunsthalle Wien, *Dream & Trauma*, June-October, 2007, p. 177
(illustrated).
Athens, DESTE Foundation for Contemporary Art, *Alpha Omega*, June-
December 2010, pp. 7 (illustrated).

LITERATURE:

Monument to Now - Works from the Dakis Joannou Collection, exh.
cat., Athens, DESTE Foundation for Contemporary Art, 2005, p. 438
(illustrated).



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



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

910

RICHARD PRINCE (B. 1949)

Untitled (de Kooning)

signed, titled and dated 'R Prince 2007 UNTITLED (DE KOONING)'
(on the reverse)

acrylic, inkjet and oil crayon on canvas

80 ¾ x 98 in. (205.1 x 248.9 cm.)

Executed in 2007.

\$350,000-550,000

PROVENANCE:

Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Athens, DESTE Foundation for Contemporary Art, *Fractured Figure - Works from the Dakis Joannou Collection*, September 2007-July 2008, pp. 13, 17, 19, 135 and 217 (illustrated).

It was time to pay homage to an artist I really like. Some people worship at the altar — I believe in de Kooning.

- Richard Prince



911

GEORGE CONDO (B. 1957)

Blue Passages

signed, titled and dated 'George Condo 1999 Blue Passages' (on the reverse)

acrylic on canvas

70 1/8 x 85 3/8 in. (178 x 216 cm.)

Painted in 1999.

\$500,000-700,000

PROVENANCE:

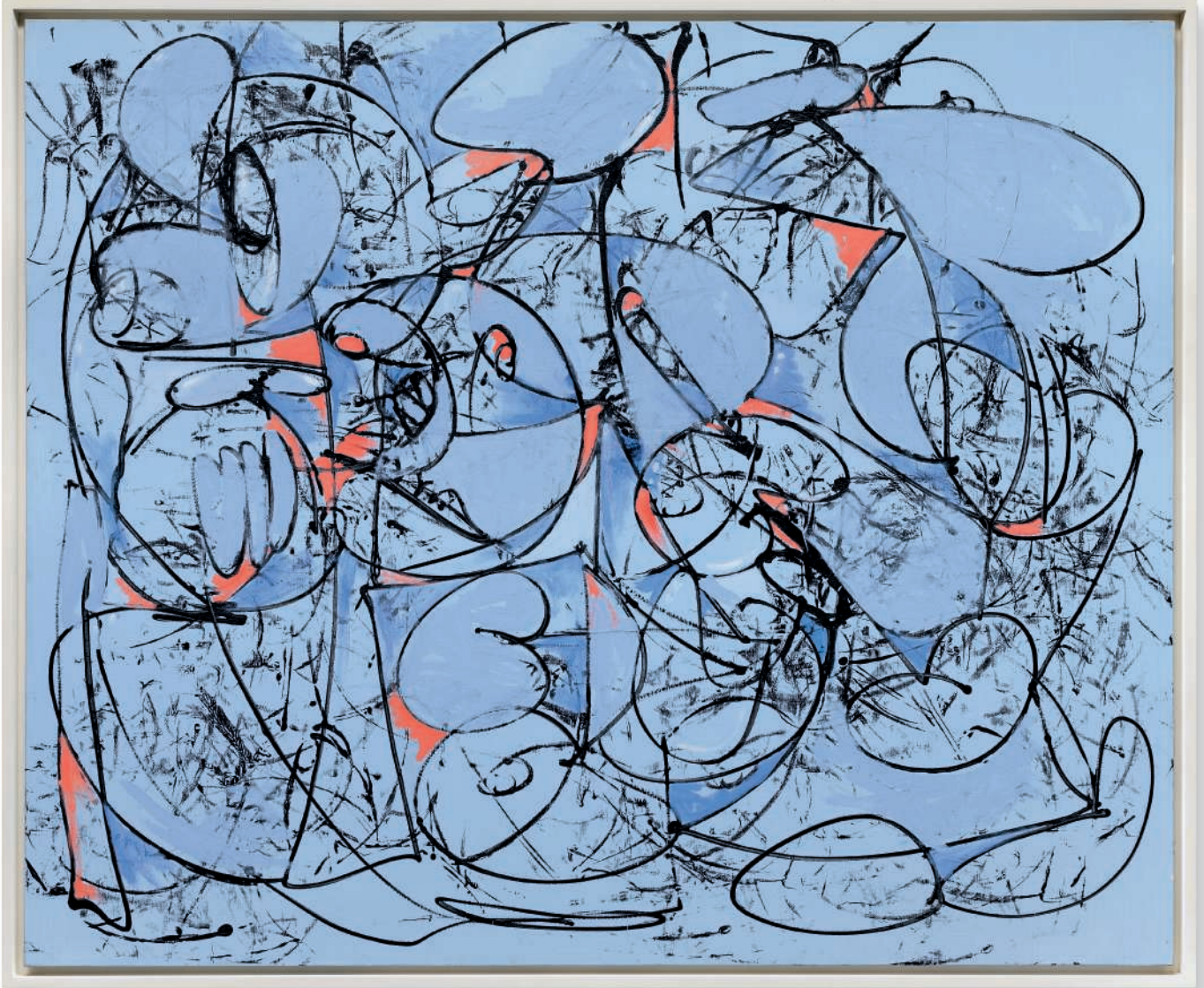
Galerie Andrea Caratsch, St. Moritz, acquired directly from the artist

Vedovi Gallery, New York

Acquired from the above by the present owner

In the beginning I took fragments of architecture to create a person... now I take a person and fragment them to make architecture.

—George Condo



In *Blue Passages*, George Condo develops a surface that resembles an abstract painting and that simultaneously portrays the artist's eagerness to play and take from various art movements such as Abstract Expressionism, Cubism, the Renaissance and more. Re-calling Piet Mondrian's composition process, Condo fragments space, the figure and Cubism to create his own abstract surface. The work is gestural, expressive as well as dynamic, bringing to mind the hand of Willem de Kooning and energy of Jackson Pollock's action painting. "You look at de Kooning and ask what didn't he do because he couldn't do it? What de Kooning couldn't do is look at *Asheville* and *Woman I* from the perspective of sixty years hence, and translate, multiply, and reassemble their parts and their strategies for a post-appropriation culture of cut ups, remixes, and riffs." (G. Condo and L. Hoptman in New Museum, *George Condo Mental States*, 2011, p.28) This painting resembles the ordered chaos of Kandinsky's work, where drawing and painting coexist in harmony.

Through a contemporary vision, Condo builds layers of art history, to develop a surface that is abstract and figurative at the same time. Borrowing from Pablo Picasso, Condo reverses the process of geometric abstraction, "I like to think about Picasso... because he took a bicycle seat and a pair of handlebars and made a bull's head: he reconfigured a manmade thing into a natural thing. What I've done is the reverse, I've turned it back into a bicycle" (G. Condo, in S. Baker, *George Condo: Painting Reconfigured*, 2015, p.47). Condo defaces the figure to transform it into a geometrical abstraction that

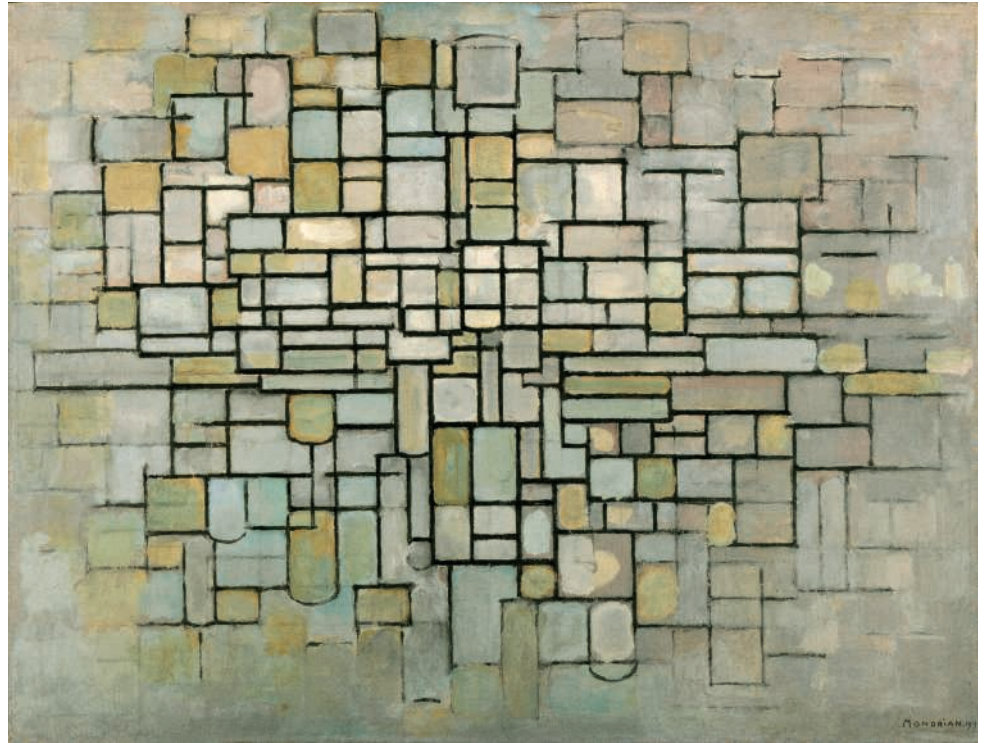
manages to retain elements of the figure. The line work in the painting is curvilinear and creates a voluminous surface that recalls the structure of the human form: "We can still recall that face somewhere within this abstraction" (*Ibid.*, p.109). For instance, the subtly pink flesh tone pops across the surface and acts as a reminder of the figurative source of the abstraction. Even though the figure is not physically apparent, its essence is portrayed through the gesture of the lines and hints of flesh tones.

Blue Passages is covered with black curvaceous lines that shape the light blue background, illustrating how Condo uses color as shape and creates structure with lines that recall drawing. This painting is expressive and expansive as well as dynamic. Resembling Condo's ability to compose chaos as he has the "capacity to treat imaginary objects as if they were real, and real objects as if they were imagined" (*Ibid.*, p.53) Old Masters like Bruegel used painting techniques to create optical illusions that portrayed an image of reality. On the other hand, Condo uses painting and drawing techniques to create a pseudo sense of reality. In *Blue Passages*, the structure of the surface resembles the imagery of a broken mirror, revealing the artist's deconstruction of the image. Breaking it apart only to piece it back together, Condo plays with the work of contemporary and Old Masters and re-defines established artistic movements to create his own: "What I mean by the creation of an iconic form of painting [is something] strong enough and recognizable enough as being my own, rather than having taken from historic references" (*Ibid.*, p.14).



Willem de Kooning, *Asheville*, 1948.
Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Piet Mondrian, *Composition No. II*, 1913.



Fragmenting the figure and staying true to his imagination, the prolific American artist is the leader of his own abstractions, creating a work that transcends Cubism to create its own movement. Condo calls it "Physiological Cubism" as it evolves from the Cubism established by Georges Braque and Picasso in the early 20th century to become a contemporary appropriation and transformation of the historic art movement.

In *Blue Passages*, the artist reconstructs the process of abstracting in order to allude to the mental states of America. The surface of this painting alludes to Wassily Kandinsky's melodic compositions. At the same time, it retains the aggressiveness of the worked surfaces of de Kooning and the gestural action of Pollock's drip paintings. *Blue Passages* portrays a psychological and physically worked canvas. It deviates almost entirely from representing any figure which makes it unique. The figure is apparent only in the curvilinear line work and hints of pink. Otherwise, it disappears completely

within the abstraction, making this work special not only in his *oeuvre*, but also as a quintessential example of Condo's thought and painting process.

Condo generates a mechanism of abstracting established languages and forms. He speaks his own language in art and tips over multiple art movements. In *Blue Passages*, he creates a light blue expansive surface, where he imposes pink shapes and black gestural marks. The painting illustrates the artist's embrace of languages of representation, and how his medium is not material but the language of painting. Condo creates his own vocabulary and constructs works that recall masterpieces of the past through a contemporary eye. Playing with the viewer's perception, Condo makes one question the origin of the imagery and makes it impossible to impose a preestablished definition of genre to the work. Never confined to an artistic discipline, his work is an homage and a fragmentation of art history.

912

KAWS (B.1974)

UNTITLED

signed and dated 'KAWS .. 14' (on the reverse)
acrylic on canvas
74 x 60 in. (188 x 152.4 cm.)
Painted in 2014.

\$300,000-500,000

PROVENANCE:

Mary Boone Gallery, New York
Private collection, Palm Beach
Acquired from the above by the present owner

Flaunting a name now synonymous with his prolific X-eyed cartoons, KAWS first tried his hand at tagging billboards and subway cars throughout 1990s Manhattan, inspired by skateboarding culture and the super-flat styles of animators. As hobby became passion, and passion became product, KAWS became free to experiment with different methods of communicating with broad audiences—primarily through characters suffused with all the innocence of childhood, yet open to the expanded interpretations that come with experience.

In *Untitled*, KAWS expresses his boundless horizons through abstraction, and demonstrates how the artist pushes his interest in graffiti to new levels. Here the subject is an abstraction based on characters from Charles Schulz *Peanuts* comic strips from the 1950s. The closely cropped black and white image is familiar, yet mysterious, and at the same time playful. By featuring familiar childhood references through the lens of his graffiti-inspired aesthetic lexicon, the artist demonstrates his uncanny grasp of the rich history and vast graphic language within popular culture, and the merging of this world with contemporary art practice.



913

KAWS (B.1974)

GIRL

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

acrylic on canvas

35 x 23 ¼ in. (89.5 x 58.5 cm.)

Painted in 2014.

\$100,000-150,000

PROVENANCE:

Galerie Perrotin, Paris

Acquired from the above by the present owner, 2014



914

KEITH HARING (1958–1990)

Untitled

signed, inscribed and dated '© K. Haring JUNE 20 1987 KNOKKE' (on the reverse)

Sumi ink on paper

28 ¾ x 43 ¾ in. (73 x 110.2 cm.)

Executed in 1987. This work is accompanied by a certificate of authenticity issued by the Estate of Keith Haring with the identification number 101596A1.

\$100,000-150,000

PROVENANCE:

Cotthem Gallery, Knokke-Zoute

Anon. sale; Catherine Charbonneaux, Paris, 24 November 1996, lot 152

Galerie Guy Pieters, Knokke-Heist

Private collection, Belgium

Acquired from the above by the present owner

Drawing is still basically the same as it has been since prehistoric times. It brings together man and the world. It lives through magic.

— Keith Haring



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

915

KENNY SCHARF (B. 1958)

Zoom

acrylic on linen
48 x 60 in. (121.9 x 152.4 cm.)
Painted in 2009.

\$60,000-80,000

PROVENANCE:

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



916

RICHARD HAMBLETON (1952-2017)

Shanghai

acrylic on canvas

91 x 54 1/8 in. (231.1 x 137.5 cm.)

Painted in 1982.

\$80,000-120,000

PROVENANCE:

Alexander Milliken Gallery, New York

Acquired from the above by the present owner, 1982

EXHIBITED:

New York, Alexander Milliken Gallery, *Richard Hambleton*, September-October 1982.

LITERATURE:

C. Nadleman, "Richard Hambleton, Alexander Milliken," *ARTnews*, 1982.

Renowned as the "Godfather of Street Art," Richard Hambleton rose to critical acclaim in the 1980s with his legendary *Shadowman* series of black and white silhouettes painted on building facades throughout New York City. *Shanghai*, an exceptional example of his prolific series of expressive, leering figures on canvas, references his figures which were splattered against the walls worldwide – from the Lower East Side, to Paris, to Rome, to Shanghai – as part of his "shadow" project where he gained international acclaim and notoriety for his splashy murals. Each work in the *Shadowman* painting series is titled after major international city of the world. With *Shanghai*, Hambleton moves from painting directly on the city streets to engaging with cities cleverly and conceptually from afar.

Progressing artistically, Hambleton explored the "Shadowman" figure in differed media, rendering the notorious figures on paper, canvas, doors and found objects, in a variety of dynamic actions, such as

dancing, jumping and standing. Each iconic work is a completely original expression of the artist. *Shanghai* is an outstandingly unique painting, as the figure is rendered in an inverted white shadow, rather than a black silhouette. This format presents a striking contrast of a frenetic figure jumping with raised arms, knees splayed, and head exploding spraying paint upwards. The life size shadow is galvanized into motion with intensity by Hambleton's quick throws of runny white paint in lines and drips. Created specifically for the important solo exhibition at Alexander Milliken Gallery in 1982, the canvas was stretched soon after it was made, rather than rolled up and shuffled from studio to studio, as was often the case for the nomadic artist. Founding New York's underground graffiti scene in the 1980s, of which Keith Haring, Jean-Michel Basquiat and Kenny Scharf were fixtures, the Canadian artist used the city as his canvas, creating expressive life-size looming figures around Manhattan's downtown public spaces, strategically placing ominous figures in unexpected alleyways and side streets.





917

NICOLE EISENMAN
(B. 1963)

Serf Dudes II

signed, titled and dated 'SeRF Dudes II Nicole Eisenman 1993' (on the reverse)

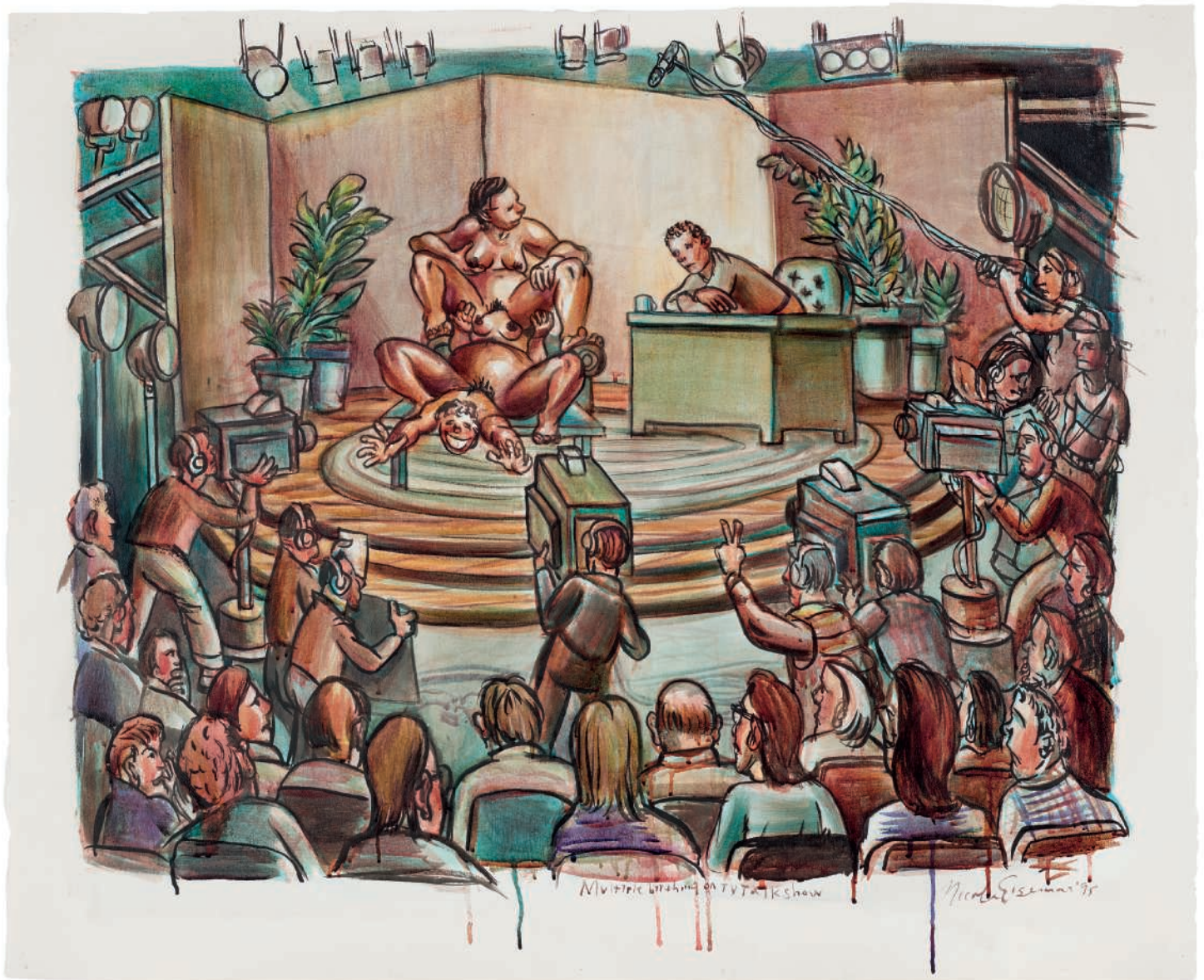
watercolor and India ink on paper
29 3/4 x 22 1/4 in. (75.6 x 56.5 cm.)
Executed in 1993.

\$15,000-20,000

PROVENANCE:

Jack Tilton Gallery, New York

Acquired from the above by the present owner, 1997



918

NICOLE EISENMAN
(B. 1963)

Multiple Birthing on TV Talk Show

signed, titled and dated 'Multiple birthing on TV Talk Show Nicole Eisenman '95' (lower right)
watercolor and India ink on paper
36 5/8 x 45 1/8 in. (93 x 114.6 cm.)
Executed in 1995.

\$15,000-20,000

PROVENANCE:
Leo Koenig Inc., New York
Acquired from the above by the present owner



919

SHERRIE LEVINE (B. 1947)

Flower Papers: 1-9 Green Roses

nine elements—handmade paper in wood frame
each: 41 $\frac{5}{8}$ x 30 $\frac{1}{8}$ in. (105.7 x 76.5 cm.)
Executed in 2005.

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

New York, Paula Cooper Gallery, *Still Life & Kicking*, May-June 2007.
Hong Kong, Simon Lee Gallery, *Sherrie Levine*, November 2014-January 2015.



920

TRACEY EMIN (B. 1963)

The More of You the More I Love You

neon

18 x 72 in. (45.7 x 182.9 cm.)

Executed in 2016. This work is the second artist's proof from an edition of three plus two artist's proofs.

\$50,000-70,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner

CINDY SHERMAN (B. 1954)

Untitled Film Still #46

signed, numbered and dated 'Cindy Sherman 1979 1/3' (on the reverse)

gelatin silver print on board

image: 24 3/4 x 36 in. (62.8 x 91.5 cm.)

sheet: 30 x 40 in. (76.2 x 101.6 cm.)

Executed in 1979. This work is number one from an edition of three.

\$200,000-300,000

PROVENANCE:

Texas Gallery, Houston

Galleri Nordanstad-Skarstedt, Stockholm

Private collection, New York

Anon. sale; Christie's, New York, 12 May 2005, lot 455

Acquired at the above sale by the present owner

EXHIBITED:

Amsterdam, Stedelijk Museum; Ghent, Gewad; Bristol, Watershed Gallery; England, University of Southampton, John Hansard Gallery; Erlangen, Palais Stutterheim; West Berlin, Haus am Waldsee; Geneva, Centre d'Art Contemporain and Copenhagen, Sonja Henie-Neils Onstadt Foundation, *Cindy Sherman*, December 1982-December 1984, pl. 28 (another example exhibited and illustrated).

Tokyo, Lafiret Museum of Art, *Cindy Sherman*, April-May 1984, p. 18 (another example exhibited and illustrated).

New York, Whitney Museum of American Art, *Cindy Sherman*, July-October 1987, pl. 28 (another example exhibited and illustrated).

Milan, Padiglione d'Arte Contemporanea, *Cindy Sherman*, October-November 1990, p. 27 (another example exhibited and illustrated).

Hamburg, Deichtorhallen, Malmö Konsthall and Lucerne, Kunstmuseum, *Cindy Sherman Photographic Work 1975-1995*, May 1995-February 1996, pl. 12 (another example exhibited and illustrated).

New York, the Museum of Modern Art, *Cindy Sherman: The Complete Film Stills*, June-September 1997 (another example exhibited and illustrated).

Los Angeles, the Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC Museum of Contemporary Art of Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 1997-January 2000, p. 78, pl. 41 (another example exhibited and illustrated).

LITERATURE:

P. Schjedahl and M. Danoff, eds., *Cindy Sherman*, New York, 1984, no. 28 (illustrated).

A.C. Danto, *Cindy Sherman Untitled Film Stills*, New York, 1990, pl. 31 (illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, pp. 60 and 226 (illustrated).

C. Sherman, *The Complete Untitled Film Stills Cindy Sherman*, New York, 2003, pp. 38-39 (illustrated).





JOHN BALDESSARI
(B. 1931)

Prima Facie (Third state): Inconsolable/Exuberant

diptych—digital photographic print on foam PVC board and enamel
on canvas, in artist's frames
47 ½ x 76 in. (119.4 x 192.7 cm.)
Executed in 2005.

\$120,000-180,000

PROVENANCE:

Marian Goodman Gallery, New York
Galería Pepe Cobo, Madrid
Anon. sale; Sotheby's, New York, 10 November 2010, lot 369
Acquired at the above sale by the present owner

EXHIBITED:

Madrid, Galería Pepe Cobo, *JoA Baldessari: Prima Facie (Third State)*,
September-October 2005.
Córdoba, Fundación Provincial de Artes Plásticas Rafael Botí,
Imágenes Mágicas, January-February 2007, p. 73 (illustrated).
Zaragoza, Palacio de Sástago, *Pepe Cobo Y Sus Máquinas*, March-April
2007, p. 67 (illustrated).

LITERATURE:

JoA Baldessari: The Prima Facie Series, exh. cat., Deurle, Museum
Dhondt-Dhaenens, 2006, pp. 23-25 (illustrated).
A. Selby, ed., *Art & Text*, London, 2009, p. 195 (illustrated).
P. Pardo and R. Dean, eds., *JoA Baldessari Catalogue Raisonné Volume
Five: 2005-2010*, New Haven and London, 2018, p. 62, no. 2005.42
(illustrated).



INCONSOLABLE

EXUBERANT

PROPERTY OF A PRIVATE MILANESE COLLECTOR

923

ROBERT LONGO (B. 1953)

Untitled (Tillman)

signed and dated 'RLongo 83-2000' (on the backing board)

charcoal, ink and graphite on paper

94 ½ x 58 ¾ in. (240 x 149 cm.)

Executed in 2000.

\$120,000-180,000

PROVENANCE:

Galleria Mazzoli, Modena

Acquired from the above by the present owner

EXHIBITED:

Modena, Galleria Mazzoli, *Robert Longo: 1980-2000, 2000* (illustrated).

Drawing from photos is a way of reclaiming the images that haunt us. By drawing them, I make them become not just something I am looking at but something that becomes part of me.

—Robert Longo

Untitled is an outstanding example from Robert Longo's celebrated series *Men in Cities* which he began in the early 1980s. In the center of this larger-than-life drawing, Longo has rendered a woman in velvety black charcoal. Her body thrusts forward like a ship's figurehead, and the proud yet unnatural pose is characteristic of the series. To achieve these contortions, Longo threw tennis balls at his models or rigged them into harnesses, the latter demonstrated in the present work. Set against a blank background and devoid of any contextualizing details, *Untitled* is a study in contrasts, enigmatic and alluring. When isolated against negative space, these figures have an effortlessly cool, rock star appeal; since childhood, Longo has been fascinated with hero-types such as the pilot or the

cowboy. *Men in Cities* was inspired by his numerous visits to the New York City Stock Exchange, itself a highly theatrical place. Certainly, these drawings are cinematic, figures frozen in time at the exact moment of excessive drama. This is a world that is glossier and more exciting than reality. Curator Douglas Eklund described the series as the 'static extensions into [the] space of images that were once part of a narrative flow, here stopped for eternity' (D. Eklund, 'His Gesture Moved Us to Tears': Pictures Art in a Reinvigorated Market', *The Pictures Generation, 1974-1984*, exh. cat., The Metropolitan Museum of Art, New York, 2009, p. 234). With its richly delineated lines and heightened vigour, *Untitled* seems ripped from a film whose narrative will remain forever unknown and yet is nevertheless alive.





924

HIROSHI SUGIMOTO
(B. 1948)

Lake Superior, Cascade River

signed 'Sugimoto' (lower right of the mount); blindstamped with the title, date and number 'LAKE SUPERIOR CASCADE RIVER 1995

17/25 427' (lower edge of the sheet)
gelatin silver print mounted on paper
image: 16 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in. (42.2 x 54.3 cm.)
sheet: 18 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (47.6 x 57.8 cm.)
mount: 20 x 24 in. (50.8 x 61 cm.)

Executed in 1995. This work is number seventeen from an edition of twenty-five plus five artist's proofs.

\$20,000-30,000

PROVENANCE:

Fraenkel Gallery, San Francisco
Acquired from the above by the present owner

EXHIBITED:

New York, The Metropolitan Museum of Art; Houston, Contemporary Arts Museum; Gunma, Hara Museum ARC and Akron Art Museum, *Sugimoto*, November 1995-May 1998, p. 27 (another example exhibited and illustrated).



925

HIROSHI SUGIMOTO
(B. 1948)

Kattegat, Kullaberg

signed 'Sugimoto' (lower right of the mount); blindstamped with the title, number and date 'KATTEGAT KULLABERG 1996 8/25 446'

(lower edge of the sheet)

gelatin silver print mounted on paper
image: 16 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in. (42.2 x 54.3 cm.)

sheet: 19 x 22 $\frac{7}{8}$ in. (48.3 x 58.1 cm.)

mount: 20 x 24 in. (50.8 x 61 cm.)

Executed in 1996. This work is number eight from an edition of twenty-five.

PROVENANCE:

Fraenkel Gallery, San Francisco
Acquired from the above by the present owner

LITERATURE:

Kunsthaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, n.p.

\$20,000-30,000



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

926

JOHN BALDESSARI (B. 1931)

Two Bleeding Hearts Nosebleed (Red and Green)

oil tint and vinyl paint on black and white photographs, in two parts, in
artist's frame

overall: 30 ½ x 52 ¼ in. (77.5 x 132.7 cm.)

Executed in 1986.

\$120,000-180,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles

Diane Keaton, Los Angeles

David Zwirner Gallery, New York

Sprüth Magers, Berlin/Cologne

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *John Baldessari*, September-
October 1986.

LITERATURE:

P. Pardo and R. Dean, *John Baldessari Catalogue Raisonné Volume Two:
1975-1986*, New Haven and London, 2013, pp. 343 and 524, no. 1986.8
(illustrated).



927

JOHN BALDESSARI
(B. 1931)

Two Shoes

inkjet and acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Executed in 1997.

\$60,000-80,000

PROVENANCE:

Benefit Auction, Museum of Contemporary Art, Los Angeles, 5 June 2004, courtesy of the artist
Private collection, Beverly Hills
Anon. sale; Phillips de Pury & Company, New York, 16 November 2012, lot 139
Acquired at the above sale by the present owner

LITERATURE:

P. Pardo and R. Dean, *JoA Baldessari Catalogue Raisonné Volume Four 1994-2004*, New Haven and London, 2017, p. 129, no. 1997.27 (illustrated).

THE PAINTERLY GESTURE:

PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION



928

RICHARD PRINCE (B. 1949)

Untitled (Tiffany)

signed and dated 'R. Prince 2007' (on the reverse)

inkjet and acrylic on canvas

22 x 27 in. (55.9 x 68.6 cm.)

Executed in 2007.

\$35,000-45,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner



929

RICHARD PRINCE (B. 1949)

Untitled (Skull Bunny)

signed and dated 'R. Prince 1993' (on the overlap)
acrylic and silkscreen on stretched tablecloth
38 x 38 in. (96.5 x 96.5 cm.)
Painted in 1993.

\$180,000-250,000

PROVENANCE:

The artist
Skarstedt Gallery, New York
Acquired from the above by the present owner

JULIAN SCHNABEL (B. 1951)

Portrait of Robert Wilson

signed, dedicated and dated 'TO BOB WITH LOVE Julian Schnabel
1984' (on the reverse)

oil, found ceramic plates and Bondo on panel

48 x 44 ¾ x 5 in. (121.9 x 113.7 x 12.7 cm.)

Executed in 1984.

\$150,000-200,000

PROVENANCE:

Robert Wilson, Galveston, acquired directly from the artist

His sale; Simpson Galleries, Houston, 10 June 2017, lot 493

Acquired at the above sale by the present owner

Julian Schnabel's *Portrait of Robert Wilson* is an exceptional example of the American artist's iconic series of "plate paintings" that marked a radical shift in the history of painting. Schnabel rose to prominence in the 1980s with these adventurous surfaces that used cracked earthenware dishes as a new medium to express narrative and figuration. Following two decades dominated by the intellectualism of Minimalism and the outright abstraction of Conceptual Art, Schnabel played a critical role in the emergence of Neo-Expressionist painting in America, which celebrated a return to the traditions of painting and sculpture. These masterful works, of which *Portrait of Robert Wilson* is paramount, reveal Schnabel's interest in material experimentation, the physicality of the surface, and the relationship between figuration and abstraction.

Schnabel's plate paintings mark the 1980s return to figuration in painting. In the series, Schnabel not only portrays legendary figures but also personal references. In *Portrait of Robert Wilson*, the artist depicts the renowned Houston-based architect, designer and curator, who is an old friend of Schnabel's from Texas and an important supporter of the artist's early work in the 1970s. Wilson is an extensive art collector with a wide-ranging private collection built over four decades; his taste spans pre-Columbian and African art to photography, prints and contemporary paintings. Wilson's early collection championed Schnabel, and their long-lasting friendship saw the artist create a full-body portrait of the collector in 1976, and the architect build an addition

to the artist's home. Dressed in an earthy green jacket and set against a rich yellow ochre background, Schnabel renders Wilson in his signature style, over and in between the broken plates.

With a daring surface composed of broken dishware and shards of crockery, *Portrait of Robert Wilson* is both a three-dimensional painting and an object itself. In this renowned series, Schnabel broke plates, affixed them to wooden supports, then painted heavy layers of pigment over it with human sentiment, expressivity and exuberance. The style was conceived following a visit to Barcelona in the 1970s, where Schnabel saw the buildings and mosaics of Catalan architect Antonio Gaudí who used colored ceramics in his constructions. Schnabel's innovative plate paintings transform the mosaics; the traditional ceramic tiles are replaced with broken plates and cups. Abstract painting is also expanded beyond the flat plane, as the tactile gestural brushstrokes of are converted into the flamboyant texture of the jagged plates. The irregular surface of unconventional materials physically eschews flatness and acts as sources of light and shadow within the image. Dynamically pushing into the three-dimension, the painting becomes contingent on the viewer's perspective – appearing as a uniform surface from afar and becoming increasingly more three-dimensional and fractured with proximity. Playing on Modernist tropes, Schnabel overtly departs from the Minimalist aesthetic of the decade prior, and pays homage to the energetic exuberant gestures of Pollock and distorted figuration of Picasso.



ERIC FISCHL (B. 1948)

Far Rockaway

signed, titled and dated 'Eric Fischl 1986 'FAR ROCKAWAY'' (on the reverse of each element)

oil on canvas, in two parts

overall: 110 x 145 in. (279.4 x 368.3 cm.)

Painted in 1986.

\$180,000-250,000

PROVENANCE:

Mary Boone Gallery, New York

Adrian and Robert Mnuchin, New York

Private collection, London

Fredrik Roos, Malmö

His sale; Christie's, New York, 3 May 1994, lot 67

Acquired at the above sale by the present owner

EXHIBITED:

Aarhus Konstmuseum and Humlebaek, Louisiana Museum of Modern Art, *Eric Fischl*, January-June 1991, pp. 71 and 97, no. 15 (illustrated).

New York, Skarstedt Gallery, *Eric Fischl: Early Paintings*, May-June 2011, pp. 37, 42 and 43, pl. 8 (illustrated).

LITERATURE:

D. Whitney, ed., *Eric Fischl*, New York, 1988, no. 78 (illustrated).

L. Wexler, "The Art of Eric Fischl", *Styling Magazine*, 1988, p. 56, no. 12 (illustrated).

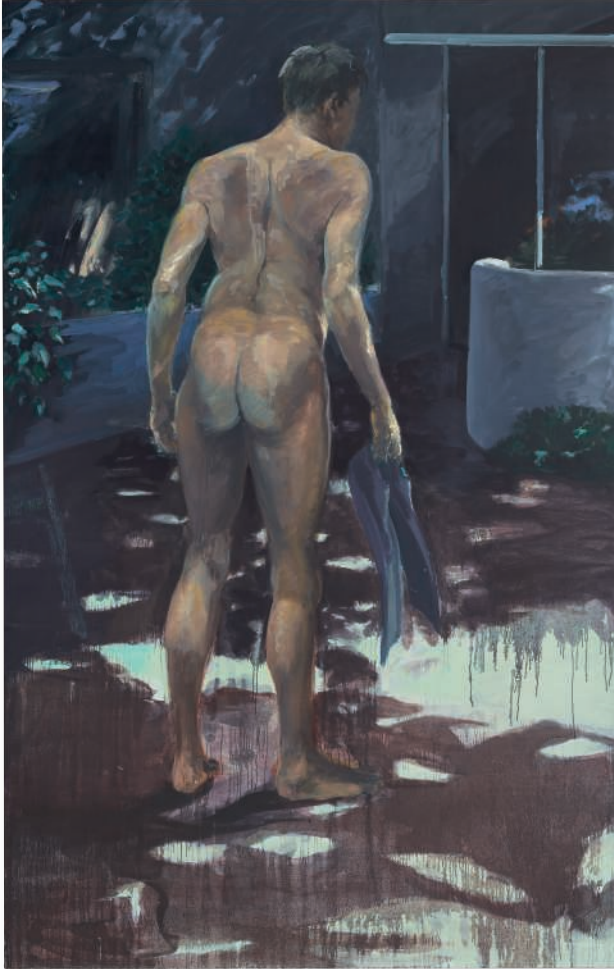
L. Wexler, "The Art of Fischl", *Interview*, 1988, pp. 64-65 (illustrated).

Eric Fischl Paintings and Drawings 1979-2001, exh. cat., Kunstmuseum Wolfsburg, 2003, pp. 37 and 125 (illustrated).

A. C. Danto, *Eric Fischl, 1970-2007*, New York, 2008, p. 149 (illustrated).

I think of art as a glue, a cultural and social glue. It's one of the means that has served to show us the things we believe in and the things we celebrate; it has served to reinforce our relationship to each other.

-Eric Fischl



932

DAVID SALLE (B. 1952)

Guitry Classic

signed, titled and dated "'Guitry Classic" David Salle 1995' (on the reverse)

oil, acrylic and silkscreen ink on three joined canvases

overall: 84 x 120 in. (213.4 x 304.8 cm.)

Executed in 1995.

\$220,000-280,000

PROVENANCE:

Acquired directly from the artist by the present owner

I feel that the only thing that really matters in art and life is to go against the tidal wave of literalism and literal-mindedness-to insist on and live the life of the imagination.

- David Salle



933

MANOLO VALDES (B. 1942)

Perfil con sombrero carmín

signed, titled and dated 'Perfil con sombrero carmín 2007 MVALDÉS'
(on the reverse)

oil, thread and burlap collage on burlap, in artist's frame

90 x 74 in. (228.6 x 188 cm.)

Executed in 2007.

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner

\$180,000-250,000





934

MANOLO VALDES (B. 1942)

Mariposas Doradas

incised with the artist's initials and number 'MV 1/9' (near the base)
bronze

30 x 39 x 28 in. (76.2 x 99 x 71.1 cm.)

Executed in 2010. This work is number one from an edition of nine.

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner

\$100,000-150,000

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

935

ANISH KAPOOR (B. 1954)

Untitled

sandstone
31 7/8 x 37 x 46 7/8 in. (81 x 94 x 119 cm.)
Executed in 1993.

\$150,000-250,000

PROVENANCE:

The artist
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 2007

EXHIBITED:

New York, Barbara Gladstone Gallery, *Anish Kapoor*, December
1993-January 1994.

LITERATURE:

G. Celant, *Anish Kapoor*, Milan, 1996, p.176 (illustrated).
Anish Kapoor in Istanbul, exh. cat., Istanbul, Sakip Sabanci Museum,
2014, pp. 148-149 (illustrated).



936

DORIS SALCEDO (B. 1958)

Atrabiliarios

wall construction—wood, found shoes, animal fiber and surgical thread

16 ¼ x 28 ¾ x 3 ¼ in. (41.2 x 72 x 9.5 cm.)

Executed in 1992.

\$60,000-80,000

PROVENANCE:

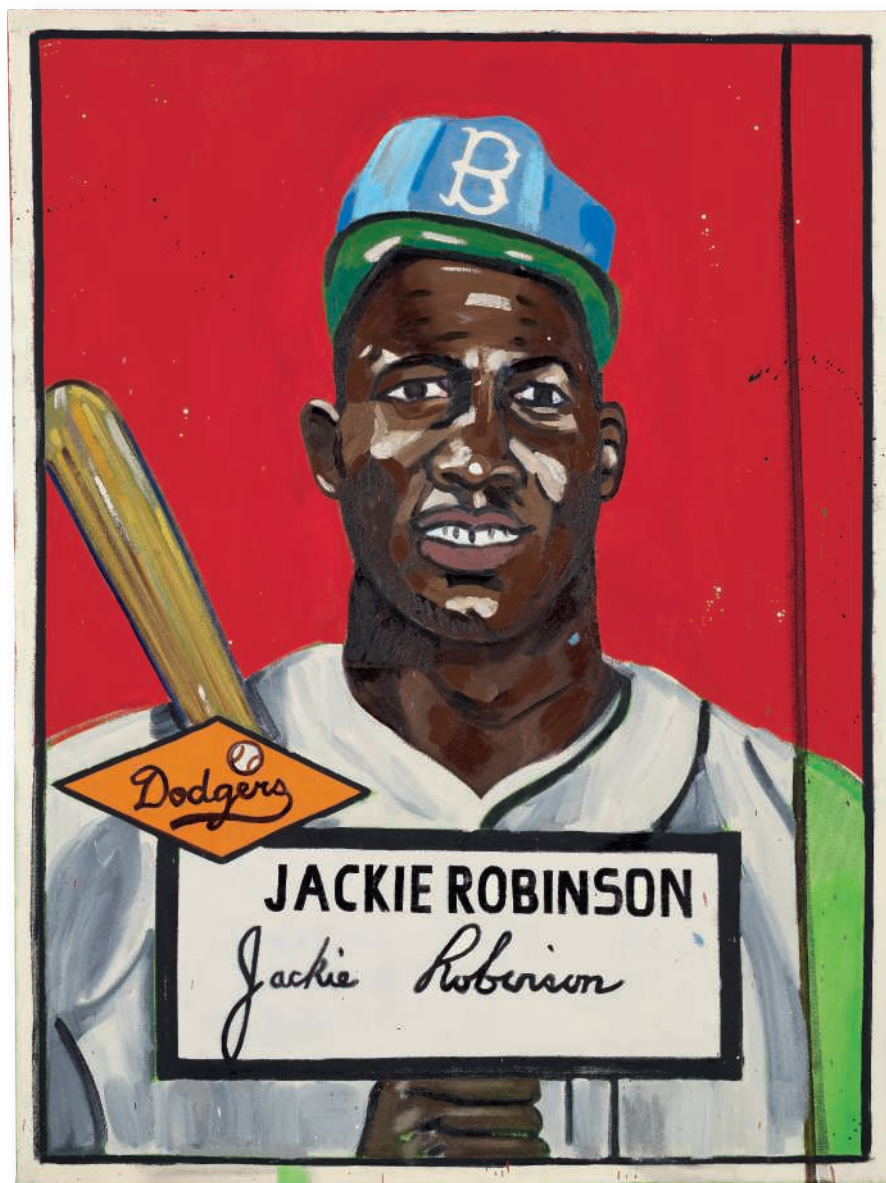
Camargo Vilaça Gallery, São Paulo

Acquired from the above by the present owner

I cannot fix any problem[s]. I can do nothing. It's a lack of power... But then as a person who lacks power, I face the ones who have power and who manipulate life. It's from that perspective—of the one who lacks power—that I look at the powerful ones and at their deeds.

- Doris Salcedo





937

ANTHONY RIANDA (B. 1985)

Untitled

signed and dated 'Rianda 19' (on the reverse)

oil on canvas

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

Painted in 2019.

\$7,000-9,000

PROVENANCE:

Kantor Gallery, Beverly Hills

Acquired from the above by the present owner



938

ROTRAUT (B. 1938)

Untitled

painted aluminum

108 x 93 x 17 ½ in. (274.3 x 236.2 x 33.5 cm.)

Executed in 2019. This work is number one from an edition of three.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner



939

AI WEIWEI (B. 1957)

Table with Two Legs on the Wall

Qing dynasty wood

45 x 36 ⁷/₈ x 45 ¹/₈ in. (114.3 x 93.7 x 114.6 cm.)

Executed in 2011. This work is accompanied by a certificate of authenticity signed by the artist.

\$100,000-150,000

PROVENANCE:

Galerie Urs Meile, Beijing

Acquired from the above by the present owner

The alteration of a ready-made good preserves and extends the narrative structure of the old object itself, including its past, the history it bears and the marks it has acquired while being used. A conflict forms between the changes that transpire its own logic and its past functions and uses. This conflict is a forcible mispositioning and repositioning of the blind spot and the angle of our own recognition of things.

—Ai Weiwei

940

LAURENCE JENKELL
(B. 1965)

Bonbon Aluminum Polimiroir

incised with the signature, number and dated '1/8 Jenkell
2015 3017' (near the base)

aluminum

80 ¾ x 29 ½ x 29 ½ in. (205.1 x 74.9 x 74.8 cm.)

Executed in 2015. This work is number one from an edition
of eight plus four artist's proofs.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist by the present owner





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
 - (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - (c) withdraw any **lot**;
 - (d) divide any **lot** or combine any two or more **lots**;
 - (e) reopen or continue the bidding even after the hammer has fallen; and
 - (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) 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.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2 (i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◊
Christie's has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

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

29/03/19

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.

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29/03/19



© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

JESÚS RAFAEL SOTO (1923-2005)
7 et 1
signed, dated, and titled 'Soto, 1964, 7 et 1' (on the verso)
painted wood and metal construction
22¾ x 50¾ x 4½ in. (56.7 x 128.9 x 11.4 cm.)
Executed in 1964.
\$300,000–400,000

LATIN AMERICAN ART

New York, 20-21 November 2019

VIEWING

16-20 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Virgilio Garza
vgarza@christies.com
+1 212 636 2150

CHRISTIE'S

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

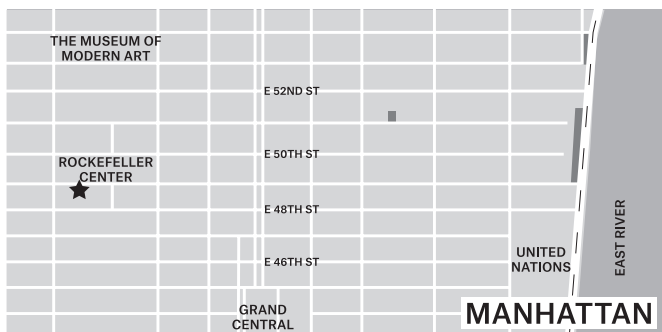
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Bespoke Service. Buy and Sell Privately. Now.

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Asian Contemporary Art, Asia
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+852 2978 6769

PRIVATE SALES

CHRISTIE'S



JONATHAN PRINCE (B. 1958)

Shatter I

CorTen and Mirror Polished Marine
Grade Stainless Steel

88 x 46 x 46 in. (218 x 117 x 117 cm.)

Executed in 2018–2019.

PRICE AVAILABLE UPON REQUEST



Suzanne Duchamp (1889-1963)

Fabrique de joie

signed and dated 'Suzanne Duchamp 1920.' (lower right)

gouache, watercolor and pen and brush and black ink on paper laid down on board

17 7/8 x 21 3/4 in. (45.3 x 55 cm.)

Executed in 1920

\$100,000-150,000

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE**

New York, 12 November 2019

VIEWING

2-10 November 2019
20 Rockefeller Plaza
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CHRISTIE'S



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
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THE CLARKE COLLECTION



© 2019 Judd Foundation / Artists Rights Society (ARS), New York

DONALD JUDD (1928-1994)
'14.75-Inch Frame Chair 72', designed 1989, fabricated in 1993
fabricated by Wood and Plywood Furniture, San Luis Obispo, CA
cherry wood
29 5/8 x 15 1/8 x 15 1/4 in. (75.3 x 38.4 x 38.7 cm)
\$20,000 – 30,000

DESIGN

New York, 13 December 2019

VIEWING

6-13 December 2019
20 Rockefeller Plaza
New York, NY 10020

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POST-WAR AND CONTEMPORARY ART

First Open Online Sale, December 2019

VIEWING

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CHRISTIE'S



Irving Penn, Vogue © Condé Nast

IRVING PENN (1917-2009)
Aphrodisiacs, New York, 1997
Cibachrome print
€20,000-30,000

PHOTOGRAPHIES

Paris, 5 November 2019

VIEWING

2-5 November 2019
9 avenue Matignon
75008 Paris

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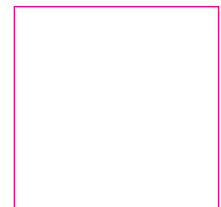
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ON ARRIVAL THE MAN
MAKE LOVE TO YOU
ED BEFORE. AN HOUR
WIFE FEATHER OVER THE
PIPE SUP: HEY WHAT
THE GIRL REPLIES: C
BEATING YOUR BRAIN

INDEX

- A**
Abney, N., 802
Ancart, H., 812
Auerbach, T., 864, 903
- B**
Baldessari, J., 902, 922, 926, 927
Ball, B. X., 880
Banksy, 859
Basquiat, J., 848
Becher, B. & H., 897
Binion, M., 888
Boakye, L. Y., 820
Boone, W., 904
Bradford, M., 816, 893
- C**
Celmins, V., 821
Clark, E., 807
Colescott, R., 889, 890
Condo, G., 849, 854, 886, 907, 911
Corse, M., 866
Curtiss, J., 801
- D**
Demand, T., 828
Dunham, C., 842, 843
- E**
Eisenman, N., 917, 918
Elrod, J., 829
Emin, T., 920
- F**
Fischl, E., 931
Ford, W., 877, 878
Fordjour, D., 818
Forg, G., 863
- G**
Gates, T., 895
Gokita, T., 811
Gonzalez-Torres, F., 900
Grotjahn, M., 860
- H**
Hambleton, R., 916
Haring, K., 847, 914
Hollowell, L., 804
Hughes, S., 803
- J**
Jenkell, L., 940
Johnson, R., 887
Judd, D., 869
- K**
Kapoor, A., 935
Katz, A., 810, 857, 876
KAWS, 850, 851, 853, 906, 912, 913
KAWS & Sorayama, H., 905
Kusaka, S., 881, 882, 883, 884
Kusama, Y., 852
- L**
Lawler, L., 898
Le Va, Barry, 831
Leigh, S., 814
Levine, S., 919
LeWitt, S., 872
Ligon, G., 815
Longo, R., 923
Lynette, Y., 820
- M**
Marden, B., 865
Murakami, T., 855
- N**
Nara, Y., 844, 845, 846, 908
- P**
Parrino, S., 861
Party, N., 805
Perry, G., 879
Pettibon, R., 806, 891
Pettibone, R., 873
Peyton, E., 856
Price, K., 833, 834, 835, 836, 837, 838, 839, 840, 841
Prince, R., 858, 862, 910, 928, 929
- Q**
Quinn, N. M., 817
- R**
Rianda, A., 937
Rotraut, 938
Ruscha, E., 822, 823, 824, 825, 826, 827, 868
Ryman, R., 871
- S**
Salcedo, D., 936
Salle, D., 932
Scharf, K., 915
Schnabel, J., 930
Scully, S., 870
Self, T., 813
Serra, R., 867
Sherman, C., 901, 921
Siena, J., 830
Simmons, G., 894
Smith, T., 832
Steir, P., 892
Struth, T., 899
Sturtevant, E., 874, 875
Sugimoto, H., 924, 925
- V**
Valdés, M., 933, 934
- W**
Walker, K., 819
Weems, C. M., 896
Weiwei, A., 939
Wood, J., 808, 809, 885
Wool, C., 909

ILLUSTRATIONS

OUTSIDE WRAP LEFT:
LOT 808
Jonas Wood, *2 Birds at Night*, 2013 (detail).
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George Condo, *DAY OF THE IDOL*, 2011.
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KAWS, *CHUM (KCO7)*, 2016. © KAWS.

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Alex Katz, *Maxine, 1974* (detail). © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York.

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Vija Celmins, *Long Ocean #5*, 1972. © Vija Celmins, Courtesy Matthew Marks Gallery.

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Yoshitomo Nara, *I Think, Therefore I Am... A Dog*, 2003. © Yoshitomo Nara.

FRONTSPICE FOUR:
LOT 822
Ed Ruscha, *Brave Men Run in My Family*, 1988. © Ed Ruscha.

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Mary Corse, *Untitled (DNA Series)*, 2016. © Mary Corse.

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Alex Katz, *Orange Hat II*, 1973 (detail). © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York.

FRONTSPICE SEVEN:
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Alex Katz, *Roses on Blue*, 2002 (detail). © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York.

OPPOSITE SALE INFORMATION:
LOT 889
Robert Colescott, *Knowledge of the Past the Key to the Future: Interview*, 1986. © 2019 Estate of Robert Colescott / Artists Rights Society (ARS), New York.

OPPOSITE TABLE OF CONTENTS:
LOT 860
Mark Grotjahn, *Untitled Butterfly (Black and Cream-cicle)*, 2007 (detail). © Mark Grotjahn.

OPPOSITE INDEX:
LOT 862
Richard Prince, *I'm in a Limousine (following a hearse)*, 2005-06. © Richard Prince.

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