



POST-WAR TO PRESENT

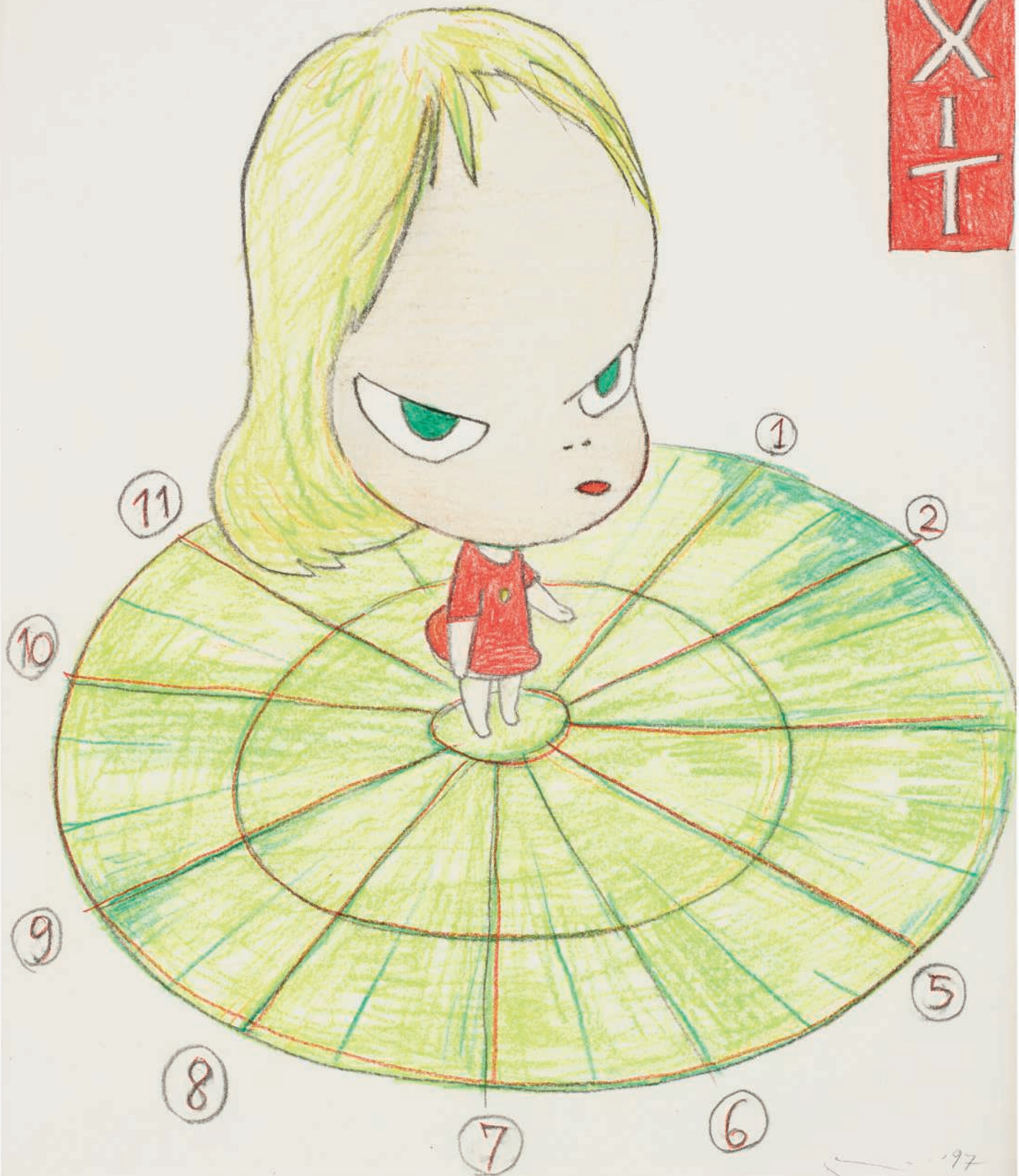
CHRISTIE'S

AM
OB





EXIT















POST-WAR TO PRESENT

AUCTION

Thursday 5 March 2020

Session I at 10.00 am

(Lots 1-104)

Session II at 2.00 pm

(Lots 201-314)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	28 February	10:00 am – 5:00 pm
Saturday	29 February	10:00 am – 5:00 pm
Sunday	1 March	1:00 pm – 5:00 pm
Monday	2 March	10:00 am – 5:00 pm
Tuesday	3 March	10:00 am – 5:00 pm
Wednesday	4 March	10:00 am – 5:00 pm

AUCTIONEERS

Rahul Kadakia (#1005929)

David Kleiweg (#1365999)

Robbie Gordy (#2033717)

Caroline Ervin (#2076193)

ENQUIRIES

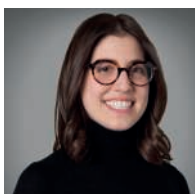


Isabella Lauria

Head of Sale

+1 212 636 2109

ilauria@christies.com



Caitlin Foreht

Junior Specialist

+1 212 707 5904

cforeht@christies.com



Meghan Doyle

Cataloguer

+1 212 636 2143

mdoyle@christies.com



Emily Rose Fitzgerald

Sale Coordinator

+1 212 492 5473

efitzgerald@christies.com

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ERFFIE-18549**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

BIDS

ABSENTEE AND
TELEPHONE BIDS

Tel: +1 212 636 2437

POST SALE SERVICES

Shawn Roggenkamp

Clare Smith

Tel: +1 212 636 2650

Post-Sale Coordinators

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

Email: PostSaleUS@christies.com

For storage and collections, please refer to page 317

CHRISTIE'S

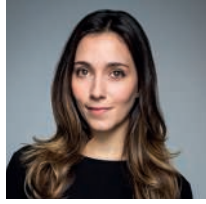
POST-WAR & CONTEMPORARY ART AMERICAS



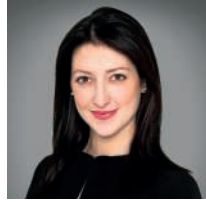
Michael Baptist
Junior Specialist



Vivian Brodie
*Specialist, Associate
Vice President*



Ana Maria Celis
*Senior Specialist,
Senior Vice President*



Celine Cunha
Junior Specialist



Noah Davis
Specialist



Alessandro Diotallevi
Specialist, Vice President



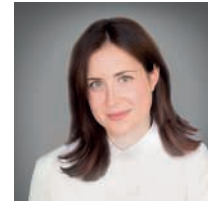
Paola Saracino Fendi
*Specialist, Associate Vice
President*



Johanna Flaum
*Head of Department,
Senior Vice President*



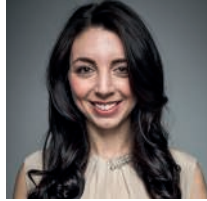
Caitlin Foreht
Junior Specialist



Sara Friedlander
Deputy Chairman



Emily Kaplan
*Specialist,
Vice President*



Alexis Klein
*Senior Specialist,
Vice President*



Isabella Lauria
Specialist



Alexander Marshall
*Business Development,
Post War &
Contemporary Art*



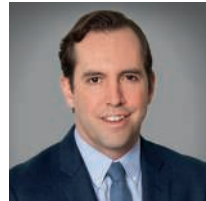
Andy Massad
Deputy Chairman



Alexander Rotter
*Chairman of Post War
& Contemporary Art*



Joanna Szymkowiak
*Specialist,
Vice President*



Barrett White
*Executive Deputy Chairman,
Head of Post-War &
Contemporary Art, Americas*



Rachael White Young
Specialist



Kathryn Widing
Specialist

Email: First initial followed by last name@christies.com
(eg. Michael Baptist = MBaptist@christies.com)

For full contact details, please refer to page 324

10/02/20

EUROPE, MIDDLE EAST, ASIA



Cristian Albu
Co-Head of Post-War & Contemporary Art, Europe



Stefano Amoretti
Associate Specialist, London



Katharine Arnold
Co-Head of Post-War & Contemporary Art, Europe



Mariolina Bassetti
Chairman of Continental Europe and Italy



Laetitia Bauduin
Head of Department, Paris



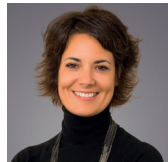
Eric Chang
Deputy Chairman, Asia, Director of Asian 20th Century & Contemporary Art



Guillermo Cid
Senior Specialist, Head of Post-War and Contemporary Art, Madrid



Edmond Francey
International Director, London



Laura Garbarino
Senior Specialist, Milan



Peter van der Graaf
Senior Specialist, Benelux and Nordic Countries



Leonie Grainger
Senior Specialist, London



Victoria Gramm
Associate Specialist, London



Barbara Guidotti
Specialist, Milan



Pauline Haon
Specialist, Brussels



Jacky Ho
Vice President, ACA



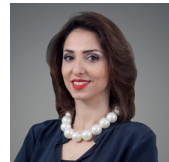
Jetske Homan Van Der Heide
Chairman, Amsterdam



Jude Hull
Specialist, London



Elvira Jansen
Specialist, Amsterdam



Hala Khayat
Head of Post War & Contemporary, Dubai



Zoë Klemme
Specialist, London



Nina Kretschmar
Senior Specialist, Dusseldorf



Rene Lahn
International Specialist, Zurich



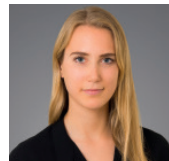
Xin Li-Cohen
Deputy Chairman, Asia



Evelyn Lin
Deputy Chairman, Asia



Tessa Lord
Specialist, London



Isabel Millar
Junior Specialist, London



Leonie Mir
Senior Specialist, London



Jutta Nixdorf
Managing Director, Zurich



Paul Nyzam
Senior Specialist, Paris



Beatriz Ordovas
Senior Specialist, Europe



Renato Pennisi
Senior Specialist, Rome



Bojana Popovic
Junior Specialist, London



Jussi Pylkkänen
Global President



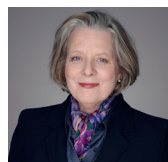
Stephanie Rao
Junior Specialist, London



Alice de Roquemaurel
Head of Private Sales Post-War & Contemporary Art, Europe



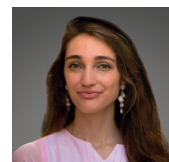
Etienne Sallon
Specialist, Paris



Herrad Schorn
International Director, Dusseldorf



Claudia Schürch
Specialist, London



Suzy Sikorski
Junior Specialist, Dubai



Tobias Sirtl
Specialist, Munich



Anna Touzin
Associate Specialist, London



Arno Verkade
Managing Director, Germany



Pierre Martin Vivier
International Director, Paris



Josephine Wanecq
Junior Specialist, Paris



Elena Zacarrelli
Specialist, Milan



André Zlattinger
Deputy Chairman, Post War & Contemporary, Europe

10/02/20



CONTENTS

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

PROPERTIES INCLUDING

Property from the Nancy Drysdale Collection
The Collection of Richard L. Weisman
Property from the Modern Art Museum of Fort Worth,
Sold to Benefit the Museum
Property from the Collection of Courtney Sale Ross
Property from the Collection of Ronald W. Longsdorf
Property from the Collection of The Lewis Cullman Estate
Property from the Collection of Leonard D. Hamilton
Property from the Collection of Jon Gould
Property from the Collection of John Macbean
Artwork to Benefit Bomb Magazine's Endowment Fund
Property from the Estate of Robert Indiana

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at www.christies.com



**Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad**

POST-WAR ^{TO} PRESENT

SESSION I: LOTS 1-104 10.00AM

PROPERTY FROM AN INTERNATIONAL COLLECTION

1

LYNDA BENGLIS (B. 1941)

Edge

signed, titled and dated 'LYNDA BENGLIS "EDGE" 1977' (on the reverse)
gold leaf, plaster and wire
33 x 16 x 8 in. (83.8 x 40.6 x 20.3 cm.)
Executed in 1977.

\$40,000-60,000

PROVENANCE:

Texas Gallery, Houston

Acquired from the above by the present owner, *circa* 1980

EXHIBITED:

Houston, Texas Gallery, *Lynda Benglis: New Work*, January-February 1979.

Atlanta, Georgia State University School of Art & Design Gallery, *Lynda Benglis: Recent Works*, October-November 1979.

"I THINK I ALWAYS HAD THE FEELING IN MY WORK OF STRETCHING THINGS OVER THINGS. THAT'S KIND OF A PAINTER'S THING, A SURFACE THING. BUT I ALSO LIKE TO WRESTLE WITH FORMS. I'M NOT A PLANER PERSON, AS SUCH. I CREATE PLANES. I'M MORE OF A PHYSICAL PROPRIOCEPTIVE—MORE LIKE A DANCER."

Lynda Benglis



MARY BAUERMEISTER (B. 1934)

Peng-Cil

signed, titled and dated 'm. bauermeister 1966 "PENG-CiL"' (lower left edge); signed again with the artist's initials and dated again 'M.B 1966' (on an interior element); signed again, titled again twice and dated again twice "'PENG-CIL" 1966 "PENG-CIL" m. bauermeister 1966' (on the reverse)
 canvas and wood box construction—acrylic, ink, graphite, wood, glass and glass lenses
 24 7/8 x 24 7/8 x 5 3/8 in. (63.2 x 63.2 x 13.7 cm.)
 Executed in 1966.

\$40,000-60,000

PROVENANCE:

Galería Bonino, New York
 Mrs. Joshua Gollin, New York
 By descent from the above to the present owner

EXHIBITED:

New York, Galería Bonino, *Anything Anywhere always anyway all things involved in all other things*, February-March 1967, n.p., no. 8 (illustrated).

LITERATURE:

K. Stockhausen *Stimmung, für 6 Vokalisten*, no. 24, Vienna, 1969 (illustrated on the cover).
Mary Bauermeister Gemälde und Objekte 1952-1972, exh. cat., Koblenz, Mittelrhein Museum, 1972, pp. 22 and 67, no. 67 (illustrated).

This work will be included in the forthcoming Mary Bauermeister *catalogue raisonné*, conducted by Hauke Ohls.



CHARLES WHITE (1918-1979)

Brother John Sellers

signed and dated 'CHARLES WHITE '54' (lower right)
 ink and graphite on illustration board
 25 x 29 in. (63.5 x 73.7 cm.)
 Executed in 1954.

\$80,000-120,000

PROVENANCE:

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



Vinyl cover, Charles White, *Brother John Sellers Sings Blues and Folk Songs*, Vanguard Records, 1954. Courtesy of Vanguard Records / By arrangement with Concord. Artwork: © 1954 The Charles White Archives.







Installation view, *Charles White: A Retrospective*, October 7, 2018 - January 13, 2019, Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © The Charles White Archives.

opposite: Present lot illustrated (detail).

Exquisitely rendered in Charles White's signature style, *Brother John Sellers* is a majestic demonstration of the artist's skills and techniques as a draftsman. Given White's appreciation of black culture, and especially its music, his powerful drawings of African-American figures made the perfect album covers for jazz records. In 1954, the Vanguard record label released an album entitled *Brother John Sellers Sings Blues and Folk Songs* and chose White to draw the cover art. The powerful image produced by White depicts a highly emotive African American man as he sings. The figure's face is filled with emotion and subtle power, and his clothes fall loosely on his body in an almost Renaissance style. The drawing is beautiful in its own right, but it also manages to speak directly with the music of the records themselves. Buyers of this record could easily imagine the tunes of Brother John Sellers coming out of the figure's mouth. The album covers also brought the artwork of Charles White directly into people's homes, as opposed to seeing these drawings in a museum or gallery setting. Without a barrier of glazing in between them, viewers were able to appreciate and study the intricate nature of these drawings.

Born on the South Side of Chicago in 1918, Charles White would develop a highly successful career as a master draftsman, printmaker and painter. Though lesser known to the public during his lifetime, recent critical acclaim came in the form of a recent major retrospective of the artist's work organized by the Art Institute of Chicago, which later traveled to the Museum of Modern Art, New York and the Los Angeles County Museum of Art. Throughout his career, Charles White was committed to creating powerful images of African Americans, and some of his most iconic works depict figures such as Langston Hughes, Nat Turner and Harriet Tubman among many others. The artist explained of his artistic inspiration:

"My work takes shape around images and ideas that are centered within the vortex of a black life experience, a nitty-gritty ghetto experience resulting in contradictory emotions: anguish, hope, love, despair, happiness, faith, lack of faith, dreams" (C. White, quoted in *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*, Los Angeles, 1972, p. 5).

In addition to his role as a prominent artist, Charles White was also hugely influential as an educator and mentored a whole generation of artists. During his lifetime, White held a number of faculty positions, but it was at the Otis Art Institute that he made his mark as an educator. David Hammons, who was a pupil of White at Otis, recalled the major impact he had on him, and many of his contemporaries: "I never knew there were "black" painters, or artists, or anything until I found out about him...." David Hammons has stated. "There was no way I could have got information from my art history classes.... He's the only artist that I really related to because he's black and I am black, plus physically seeing him and knowing him. Like, he's the first and only artist that I've ever really met who had any real stature. And just being in the same room with someone like that you'd have to be directly influenced" (D. Hammons, quoted in E. Adler, "Charles White, Artist and Teacher," in S. K. Oehler & E. Adler, *Charles White: A Retrospective*, exh. cat., Art Institute of Chicago, 2018, p. 152). Another of White's pupils, Kerry James Marshall, stated, "I have always believed that his work should be seen wherever great pictures are collected... He is a true master of pictorial art, and nobody else has drawn the black body with more elegance and authority (K. J. Marshall, "A Black Artist Named White," in S. K. Oehler & E. Adler, *Charles White: A Retrospective*, exh. cat., Art Institute of Chicago, 2018, p. 15).

ALMA THOMAS (1891-1978)

Flash of Spring

signed and dated 'A.W. Thomas '68' (lower right)
oil on canvasboard
24 x 18 in. (61 x 45.7 cm.)
Painted in 1968.

\$450,000-650,000

PROVENANCE:

Private collection, gift of the artist
Anon. sale; Weschler's Auctioneers & Appraisers, Rockville,
16 February 1991, lot 146
Acquired at the above sale by the present owner

*"I SAY EVERYONE ON EARTH SHOULD TAKE NOTE OF THE
SPRING OF THE YEAR COMING BACK EVERY YEAR, BLOOMING
AND GORGEOUS."*

Alma Thomas



Art Thomas
68



Alma Thomas

FLASH OF SPRING

Painted in 1968, when the artist was seventy-seven years old, Alma Thomas's *Flash of Spring* is one of the artist's first fully abstract works, deploying her signature brushwork in response to the burgeoning energy of nature. Between her 1966 retrospective at Howard University, and her death at age eighty-six in 1978, Thomas created a staggering array of kaleidoscopic paintings, where bright, jewel-like colors, often arranged in vertical bands or concentric circles, are comprised of square dabs of paint that call to mind the tessellated look of mosaics or stained glass. Because she spent most of her life in Washington, D.C., she is often associated with artists of the Washington Color School such as Morris Louis and Kenneth Noland, and though she shares with them a modernist taste for flatness and the emotive power of color, she remained inspired by the natural world. Thomas never stained directly onto unprimed canvas or used masking tape as edging, and her paintings are the accumulation of countless intimate gestures that retain the spontaneity of the artist's hand. Painted at the height of her mature period, *Flash of Spring* epitomizes Thomas's best and most celebrated work. With its exuberant palette of bright, rainbow colors, the painting embodies the *joie-de-vivre* for which she is best known.

Alma Thomas was born in 1891 in Columbus, Georgia, and later moved to Washington, D.C., where she spent thirty-five years teaching art to elementary-school children. In 1960, at the age of sixty-nine, she retired from teaching in order to devote herself more fully to painting. Thomas was well-versed in the theoretical principles of Modernist art, beginning with her earliest studies at the prestigious Howard University, where she became the first student to graduate with a Fine Arts degree in 1924 (some speculate that she was the first African American woman ever to obtain a degree in Fine Arts). In the 1950s, she took classes at American University, where she explored the color theories of Johannes Itten, an important Bauhaus figure whose beliefs about color sequencing and contrast proved invaluable to her development. She was also an avid museum- and gallery-goer, and was a lively and supportive presence in the D.C. arts scene.

She frequently visited the Phillips Collection, where she studied Cézanne's *Garden at Les Lauves* (1906), a sparse landscape comprised of hovering, rectangular planes of color. She later said this painting gave her the confidence to use color in structuring her compositions. Two exhibitions of the mid-sixties, of Matisse and the Color Field painters, also played a role in the formation of her signature style.

1966 marked a turning point in Thomas's work, when her paintings achieved an assured maturity, the result of her consummate knowledge of the plastic qualities of art-making. That year she had been asked by Howard University to prepare a series of new paintings for an upcoming retrospective of her work. Hard-pressed to create an *oeuvre* in step with the contemporary art of her day, Thomas looked to the natural world for inspiration. She later explained: "I decided to try to paint something different from anything I'd ever done. Different from anything I'd ever seen. [...] So I sat down right in that chair...[and] I looked at the tree in the window, and that became my inspiration. [...] I got some watercolors and some crayons, and I began dabbling. And that's how it all began. The works have changed in many ways, but they are still all little dabs of paint that spread out very free. So that tree changed my whole career, my whole way of thinking" (A. Thomas, quoted in E. Munro, "The Late Spring Time of Alma Thomas," *The Washington Post*, 15 April 1979).

Flash of Spring belongs to the highly-coveted body of work that Thomas created toward the end of the 1960s, paintings inspired by the abstract design of the lush gardens around her home in Washington, D.C. It pays homage to Thomas's most significant recurring motif—Spring. Its chromatic palette spans the full spectrum of the rainbow; sinuous columns of primary colors in red, yellow, and blue are nestled next to intermediate colors such as orange, green, indigo and violet. These ribbons of loosely-stacked rectangular strokes rise upward as if part of a living organism, while spreading outward in rainbow-order as if gently swayed by a passing breeze. Beneath the colorful patches of pigment, a luminous white underlayer can be seen peeking through the cracks between each stroke. This imparts a powerful sense of depth that opens up the arrangement and allows it to breathe, creating a subtle sense of movement. In places, Thomas applied extra white pigment to shore up the divisions between the color segments. This key



technique enlivens the composition, accentuating its own internal rhythm, which some critics have likened to music.

While Thomas might have benefitted from an association with the Color School painters, her working method differed from the "soak-stain" technique that Morris Louis and Helen Frankenthaler pioneered. She always worked on primed canvases rather than raw cotton duck. Rather than insist on the painting's flatness, Thomas took pains to create layers of visual depth in her work. In *Flash of Spring*, this is certainly the case, where each tessellated square is actually comprised of several ultra-thin layers of paint. What might at first appear to be a quick flick of the wrist using straight-from-the-tube paint, is actually the result of careful layering, done by an artist with both an in-depth knowledge and instinctive understanding of the interaction of color and light. In *Flash of Spring*, for example, the light green segments are tinged with yellow, and the violet passage along the left edge contains barely perceptible layers of bright pink, dark blue, and deeper red. In this way, Thomas's colors are more closely linked to the natural world, where the effects of dappled sunlight assure that no two colors are ever the same for more than an instant.

above: Paul Cézanne, *The Garden at Les Lauves*, 1906, Phillips Collection, Washington, D.C.

opposite: Alma Thomas in her studio, circa 1968. Photo: Ida Jervis; Alma Thomas papers, circa 1894-2001. Archives of American Art, Smithsonian Institution

previous: Present lot illustrated (detail).



Thomas's use of white to buttress and aerate her composition is most likely related to the many watercolor studies that she made, beginning in the mid-fifties and well into the years leading up to 1966, as studies for larger paintings. Watercolor necessitates quick, spontaneous decision-making, and working in such a medium undoubtedly contributed to the assurance and verve with which Thomas attacked her canvases. In *Flash of Spring*, each individual gesture feels effortless and quick, and the bright, joyous colors belie the physical and mental energy required to create such an intricate work.

Celebrated for their exuberant palette of bright, jewel-like colors and the mosaic-like arrangement of her short, staccato strokes, Alma Thomas's paintings

are breathtaking to behold — precious relics from her remarkable, late-in-life flourishing. Although she lived through one of the most turbulent, politically divisive eras of American history, she resisted being judged by the color of her skin or the limitations of her gender. She believed, as explained by her teacher and lifelong friend, the painter Jacob Kainen, that "paintings nourish the spirit." Indeed, her abstract paintings speak a universal language that give them a timeless appeal, not unlike the uplifting *joie-de-vivre* of a Matisse cut-out or a mobile by Alexander Calder. As she herself explained, "Creative art is for all time, and is therefore independent of time. It is of all ages, of every land...common to the whole civilized world, independent of age, race and nationality" (A. Thomas, quoted in I. Berry, ed., *Alma Thomas*, exh. cat., Studio Museum in Harlem, 2016, p. 233).

PROPERTY FROM A PRIVATE FRENCH COLLECTION

5

BEAUFORD DELANEY (1901-1979)

Untitled

signed 'Beauford Delaney' (on the reverse)
oil on canvas
32 x 25 ¾ in. (81 x 65.4 cm.)
Painted in 1960.

\$80,000-120,000

PROVENANCE:

Galerie Paul Facchetti, Paris
Acquired from the above by the present owner

"THE CHANCE TO BEGIN AGAIN CAME FROM PAUL FACCHETTI, WHO HAD BOUGHT SEVERAL OF [DELANEY'S] PAINTINGS AND NOW OFFERED HIM A SOLO EXHIBITION IN MAY. FACCHETTI'S INVITATION AND THE IMMENSE AMOUNT OF WORK IT INVOLVED DISTRACTED THE PAINTER'S MIND SOMEWHAT FROM HIS LONELINESS AND HIS DEPRESSION."

—(D. Leeming, *Amazing Grace: A Life of Beauford Delaney*, London, 1998, p. 142)

American modernist painter Beauford Delaney is remembered for his significant contributions to the Harlem Renaissance during the 1930s and 1940s, but also for his later works in Abstract Expressionism following his move to Paris in the 1950s, which would become his home for the remainder of his life. Europe attracted many other African American artists and writers, such as James Baldwin, Ralph Ellison, Ed Clark, and Harold Cousins, who all discovered a greater sense of freedom there. Delaney's years in Paris generated a dramatic shift in artistic style, deviating from his figurative pictures of New York life to emotive, Abstract Expressionist studies of light and color. In the fall of 1956, as the artist was grappling with feelings of isolation and melancholy, Delaney met gallery owner Paul Facchetti, whom many herald as the first to expose Abstract Expressionism to Europe. Facchetti took a leap of faith with Delaney, acquiring several of works for his own collection and offering him his first solo exhibition in Paris, which opened in June of 1960 and was a great success. The works featured in this debut show were all abstractions, composed of rich yellows and ochres as the central colors of focus, like the present lot. The relationship that blossomed between Delaney and Facchetti shined light on the darkness experienced during a transitional period of the artist's life, reflecting in a newfound radiance expressed through the groundbreaking abstractions that marked a new chapter of his artistic career.



JOSEF ALBERS (1888-1976)

White Wall B

incised with the artist's monogram and date 'A57' (lower right); signed again, titled and dated again "'White Wall B" Albers '57' (on the reverse)
oil on Masonite
23 $\frac{3}{4}$ x 34 $\frac{1}{8}$ in. (60.3 x 86.7 cm.)
Painted in 1957.

\$350,000-550,000

PROVENANCE:

Sidney Janis Gallery, New York
Private collection
Anon. sale; Sotheby's, New York, 15 November 2000, lot 361
Acquired at the above sale by the present owner

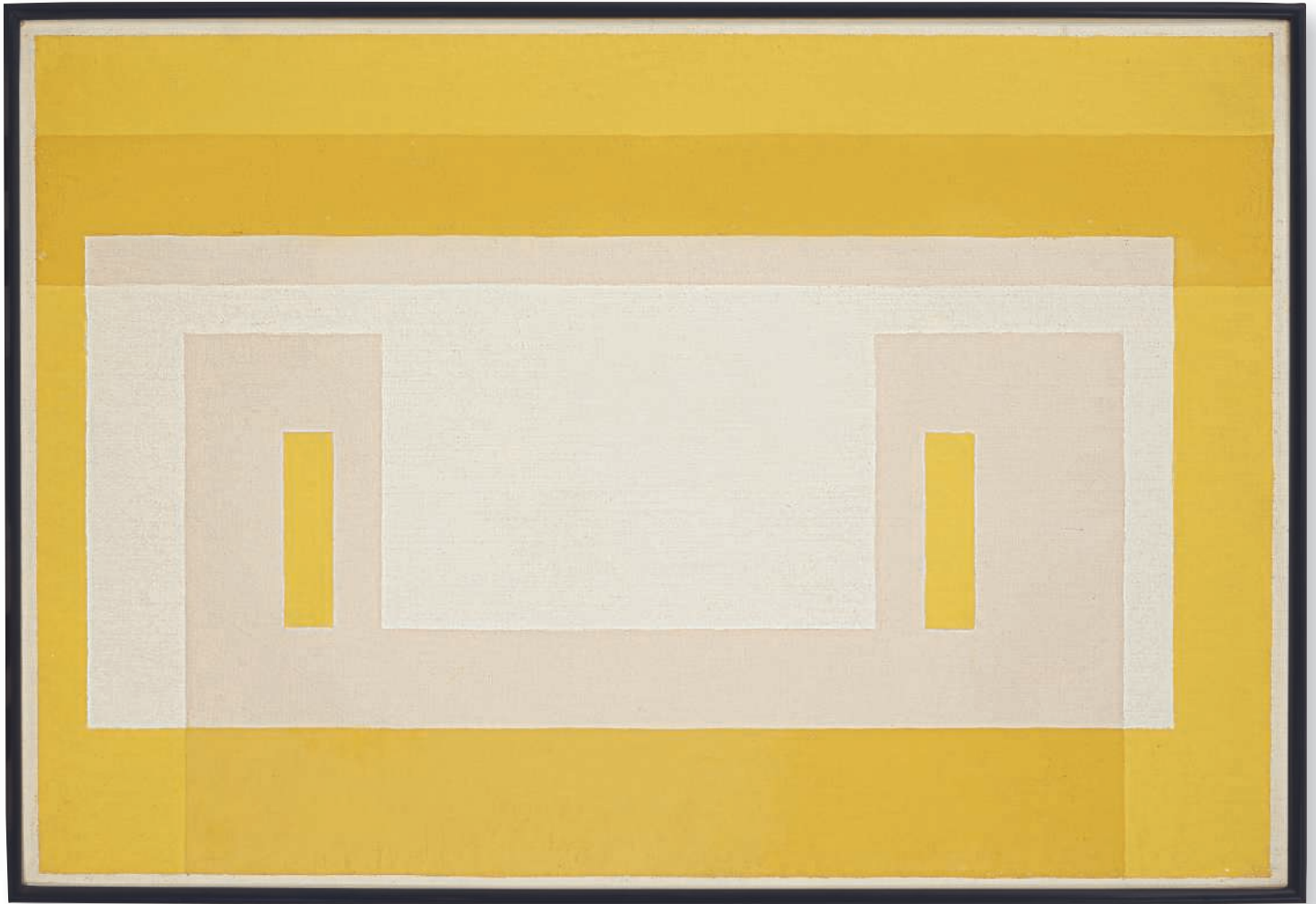
EXHIBITED:

New York, Sidney Janis Gallery, *Albers: 70th Anniversary Exhibition*,
March-April 1958.
Amsterdam, Stedelijk Museum, *Albers*, March-April 1961.
Milan, Toninelli Arte Moderna, *Albers*, October-November 1961, no. 5.
Essen, Museum Folkwang, *Josef Albers*, February-March 1963, no. 10.
Copenhagen, Galerie Hybler, *Josef Albers*, October 1963.

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1957.1.71.

"ALL VARIANTS ARE BUILT ON AN UNDERLYING CHECKERBOARD-LIKE STRUCTURE. THIS PROVIDES A DEFINITIVE RELATIONSHIP OF ALL PARTS AND THEREFORE UNIFICATION OF FORM...THE UNDERLYING UNITS—PERMIT A PRECISE RELATIONSHIP OF THE AREAL QUANTITIES OF THE COLORS USED...AS TO THE COLORS THEMSELVES, THEY ARE UNMIXED. THEY ARE APPLIED WITH A PALETTE KNIFE DIRECTLY FROM THE TUBE TO THE PANEL, IN ONE PRIMARY COAT WITHOUT UNDER OR OVER PAINTING, WITHOUT ANY CORRECTION...CONSEQUENTLY I HAVE DEPRIVED MYSELF OF GREAT LIGHT CONTRASTS. AS THERE ARE NO SHADED OR TINTED COLORS, THERE IS NO MODULATION, ALL COLOR AREAS ARE FLAT AND OF DEFINITE SHAPES JOINING ALONG THE CONTOURS TIGHTLY... THE APPEARANCE OF TRANSLUCENCY OR INTERMIXTURE OR FILM-LIKE OVERLAPPING ARE ACHIEVED BY THE PROPER JUXTAPOSITION OF PURE COLOR ONLY."

Josef Albers





Josef Albers

WHITE WALL B

Painted in 1957, Josef Albers's *White Wall B* belongs to a paintings series entitled *Variants (or Adobe)*, which precedes the *Homage to the Square* series. *White Wall B* speaks strongly to the influence of Albers's travels to Mexico and New Mexico: experiences that served as the impetus for developing this series in which Albers's obsession with color theory and its relationship to geometric form culminated in his first continuous body of paintings. A large-sized example from the series, the bright yellows of *White Wall B* evoke the vibrant energy of Albers's Mexico, while the subtle variations in texture and tone pay tribute to the artist's relentless ethos of experimentation.

Albers and his wife Anni first traveled to Mexico in the winter of 1935; by the 1960s, they had returned over thirteen times. Propelled by a growing passion for pre-Columbian art, the couple amassed an enormous collection of stone and clay figures, vessels and Andean textiles. The architectural vocabulary of sites such as Monte Albán and Tenayuca, among others, influenced Albers's understanding of pictorial space, which was henceforth a flattened "accordion-like" plane. In a letter to Wassily Kandinsky following one

of these visits, Albers stated that Mexico "is truly the promised land of abstract art. For here it is already 1000s of years old" (J. Albers, quoted in L. Hinkson, *Josef Albers in Mexico*, exh. cat., New York, Solomon R. Guggenheim Museum, 2017, p. 16).

Echoes of these stepped pyramids and pre-Columbian architecture are visible in the geometry of *White Wall B*. Influenced by adobe houses found in Mexico and New Mexico, where Albers also went with his wife during his sabbatical from the Black Mountain College in 1946, the painting is divided into a grid of small squares that Albers systematically painted using roughly equal amounts of pure, unmixed color. Whichever color appears dominant is therefore determined not by the amount of paint applied but by the way in which the interplay of colors is processed by the viewer's brain. Like an optical illusion, certain squares seem to pop out of the canvas while others recede into the distance. His sketches for the series include calculations about the precise delineation of surface area, while his color studies document the various paint types and varnishes he would use. These formulas are often written on the verso of the finished works, as is the case with *White Wall B*.

above: Present lot illustrated (detail).

opposite: Josef Albers, Teotihuacán, 1936. © 2020 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

White Wall B was first exhibited at Albers's 70th Anniversary Exhibition at the Sidney Janis Gallery in 1958 and subsequently included in several renowned museum exhibitions around the world, such as the Stedelijk Museum in Amsterdam in 1961 and the Museum Folkwang in Essen in 1963. The *Variants/Adobe* series was the subject of the major exhibition in 2017-18, *Josef Albers in Mexico*, which first took place at the Solomon R. Guggenheim Museum in New York, before traveling to the Peggy Guggenheim Collection in Venice and the Heard Museum in Phoenix.

White Wall B exemplifies the convergence of Albers's passion for Mexico's architecture and culture with his studies of color theory, which date back to his Bauhaus years. During the early 1920s, as a student and later a professor at the Bauhaus, Albers demonstrated an early tendency towards logic and order when he experimented with precise squares of ready-cut glass that he painted using monochromatic colors and then methodologically aligned in wooden frames. Under pressure from the newly elected Nazi regime, the Bauhaus was closed in 1933, forcing Albers to immigrate to America where he took up a

teaching post at North Carolina's prestigious Black Mountain College.

In 1950, Albers would become Chairman of the Department of Design at Yale University, residing in New Haven, Connecticut until his death in 1976. A devoted and passionate teacher, Albers dedicated his internationally acclaimed book, *Interaction of Color*, to his students whom he claims were also his teachers, enriching and stimulating his painting. Prompted by his aforementioned travels to Mexico with his wife, Albers developed a fascination with pre-Columbian architecture which he believed combined to perfection his theories on color and structure. These theories would be explored in several series which he began in the 1930s and continued throughout his lifetime. Albers would continue to paint *Variants/Adobes* until 1966, at which point he began to increasingly focus on his *Homage to the Square* project. Thus, *White Wall B* stands at a crucial crossroads in the artist's *oeuvre*, fusing his pre-war German structure with a newfound interest in South American sensibilities to create an inimitable global art force.



FRANK STELLA (B. 1936)

Chodorów (Sketch)

signed, titled and dated 'Chodorów (Sketch) F. Stella '72' (lower right)
 acrylic, enamel, felt and canvas collage on paperboard mounted on panel
 32 ¾ x 29 ¾ in. (83.2 x 75.6 cm.)
 Executed in 1972.

\$40,000-60,000

PROVENANCE:

Lawrence Rubin Gallery, New York
 M. Knoedler & Co., New York
 Vertu Fine Art, Boca Raton, Florida
 Acquired from the above by the present owner



Archival image of Khodoriv (Chodorów) Synagogue. Photographer unknown, from M. Piechotka and K. Piechotka, *Wooden Synagogues*, Tel Aviv, 1959.



CALDERÓN (BOSTON) 2010



LOVE

ON COENTIES SLIP

Composed with vivid color and hard-edged contours, these two iconic paintings stand out as superlative and striking examples from the artist's personal collection. For decades, these paintings hung over the artist's bed following him from his years on Coenties Slip to Vinalhaven, a small, isolated island off the coast of Maine where he found shelter after years of city living. His intimate connection to 'LOVE' as both the predominant subject of his typeface and a concept, as well as its everlasting impact, is clearly evidenced in the artist's choice to keep these near and dear for decades.

Robert Indiana's ubiquitous *LOVE* motif, first conceived in 1958 after decades of intrigue with the theme, has become a timeless symbol of beauty and benevolence. The artist began to experiment with painting words, specifically with the word "LOVE", around the same time he began a tumultuous and passionate affair with fellow artist, Ellsworth Kelly. At first glance, his graphic and vibrant portrayal is an optimistic statement, but further investigation hints at deep feelings of anxiety. Curator of his 2013 retrospective at the Whitney Museum of American Art, Barbara Haskell remarked, "He saw it as a precarious image that came out of his disappointments in love—that tilted O suggests the instability of relationships" (B. Haskell, quoted in "'LOVE' and Other Four-Letter Words," *New York Times*, May 2018). While the emotion of love is a universal concept associated with harmony and fulfillment, when considering it in the context of post-war New York, the prevailing Abstract Expressionist aesthetic plus the climate for homosexuals in the 1960s, it can be viewed as a statement of subversion and controversy.

Born Robert Clark in New Castle, Indiana, he moved to Coenties Slip in the mid-1950s, exchanging his

own name for his home state and bringing with him American ideals of patriotism and nationhood. It was in Coenties Slip where he met a throng of artists including Agnes Martin, James Rosenquist and on-again, off-again lover, Ellsworth Kelly. Incubated in the creative energy of their neighborhood, the artists that inhabited the area at the time, while their artistic practices were often starkly different, shared a commitment to form, space and the contours and hard-edges found in abstract shapes. Drawn in by the affordable rent for large, light-filled studios, this industrial shipping port in lower Manhattan, near the East River, was a visual treasure trove for these artists, who were inspired by the abandoned remnants of the Slip's nautical history: ropes, wheels, planks and masts. Indiana, in particular, went on to incorporate ship parts and lettering scattered throughout his Coenties Slip loft in his work, and indeed, the impact of signage is evident in these two paintings.

Shortly after he realized his first aluminum *LOVE* sculpture for the Stable Gallery in 1966, the Museum of Modern Art requested to use the artwork for the gift shop Christmas cards. Global and viral appropriation followed shortly, with Indiana's stacked and sculptural four-letter word becoming a cultural icon embedded in the American visual lexicon. Emerging from the hippie culture where "peace and love" was a common mantra, Indiana's *LOVE* pervades as an eternal symbol of a universal idea that continues to move and inspire its viewers today. Variations in painting and sculpture of Indiana's signature stacked word reside not only in public parks but also in permanent collections such as the Museum of Modern Art in New York, the San Francisco Museum of Art, the Whitney Museum of American Art and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

opposite: Robert Indiana and
Ellsworth Kelly on Coenties Slip,
New York, circa 1959. © 2020
Morgan Art Foundation / Artists
Rights Society (ARS), New York.

8

ROBERT INDIANA (1928-2018)

LOVE

stenciled with the artist's name, inscription and date 'ROBERT INDIANA 2
SPRING NEW YORK 67' (on the reverse)
oil on canvas
36 x 36 in. (91.4 x 91.4 cm.)
Painted in 1967.

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

PROVENANCE:
Collection of the artist

*"LOVE' BIT ME. IT WAS A MARVELOUS IDEA, BUT IT WAS ALSO A
TERRIBLE MISTAKE. IT BECAME TOO POPULAR; IT BECAME TOO
POPULAR."*

Robert Indiana



9

ROBERT INDIANA (1928-2018)

LOVE

stenciled with the artist's name, inscription and date 'INDIANA 2 NEW YORK

67' (on the reverse)

oil on canvas

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

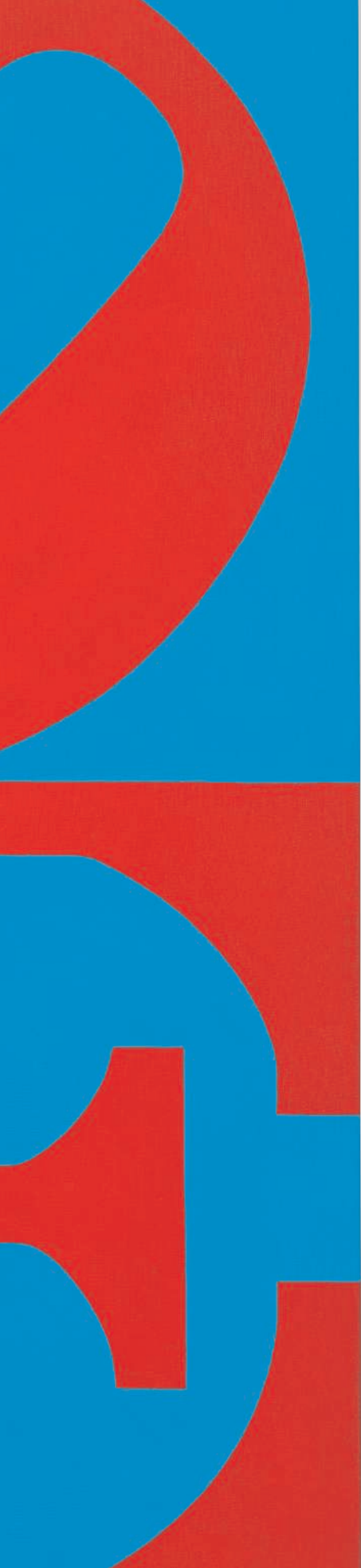
Painted in 1967.

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

PROVENANCE:

Collection of the artist





Robert Indiana, best known for his *LOVE* paintings with the tilted “O,” is one of the foremost figures of the American Pop art movement. “[Indiana] was an artist of consequence who gets mistaken for a one-hit wonder”; his *LOVE* is one the most iconic images of the past century. Designed first as a Christmas card for the Museum of Modern Art in 1965, the recognizable image has since been used in paintings, prints, tapestries, sculptures, and even stamps. It is *LOVE*’s semiotic potential and its relationship to the artist’s personal biography though that has allowed it to transcend time and space. Despite being Indiana’s signature image, there are very few extant *LOVE* paintings from the 1960s. With their noteworthy provenance, the two examples here are exceptionally rare—they remained, until the artist’s passing, in his home directly over his bed imbuing them with a sentimentalism unattributable to the other painted or sculpted versions.

Working with a customarily difficult canvas shape, the square, the four-letter word written in capitalized Roman letter style is separated into two pairs of two letters on two levels, dividing the square perfectly into quarters. As the letters consume the entire canvas, word and image occupy equal space, and figure and ground are coextensive.

In his painting practice, Indiana aspired to arrest the attention of the viewer leading him to focus—like his mentor Ellsworth Kelly—on form above all else. The image seems the visual epitome of precision and simplicity—rendering each letter with unparalleled exactness, his works are so visually strong that they float somewhere in between pop art and optical painting. The bright and appealing color palette employed in the present examples is symbolic of the artist’s home state of Indiana—in it he combines the fire engine red inspired by the logo of the Phillips 66 gasoline company (where the artist’s father had worked during the Great Depression) with the vivid blue of the expansive skies of the mid-west.

Indiana’s first true recognition of the written word ‘Love’ took place during the Christian Science services he attended during childhood. “All Christian Science churches are very prim and pure. Most of them have no decoration whatsoever, no stained glass windows, no carvings, no paintings, and in fact, only one thing appears in a Christian Science church, and that’s a small, very tasteful inscription.. And that inscription is God is Love” (R. Indiana, quoted in S. Ryan, “Eternal Love,” in *Love and the American Dream: The Art of Robert Indiana*, exh. cat., Portland Museum of Art, 1999, p. 79). Apart from the word itself, the unadorned decorative practice of the church is also echoed in the pure, clean formal approach Indiana employs in his *LOVE* paintings.

The artist first implemented the word ‘love’ itself in his poem, ‘Wherefore the Punctuation of the Heart’ from 1958, which revealed his admiration of Gertrude Stein and E. E. Cummings. Six years later, the word then appeared in his painted works, in which he traced ‘Love is God’—an inverted version of the engraved church motto—onto a diamond-shaped canvas.

Beyond Christian love, there are suggestive undercurrents apparent in the *LOVE* works derived from his slightly erotic poetry of the early sixties. Like Jasper Johns’s *Painting with Two Balls*, 1960, which deliberately mocks the machismo of Abstract Expressionism, the theme of *LOVE* brings into question the power structures dominating both the art world and the world as a whole. Throughout the 1960s, homosexual men commanded equal respect to their stereotypically staunch heterosexual counterparts, such as Jackson Pollock. Indiana openly displayed his sexuality with covert imagery making it digestible to the—although free-spirited—surprisingly sexually repressed world of the 1960s.

In an era subject to the battle for civil rights, the Vietnam War, and nuclear demilitarization, Indiana’s *LOVE* typified the ethos of the flower child generation who championed it as a symbol of the 1960s bohemian mentality and a unifying human emotion. “In a sense,” he says, “I got down to the subject matter of my work... the subject is defined by its expression in the word itself... *LOVE* is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone” (R. Indiana, quoted in T. Brakeley, ed., *Robert Indiana*, New York, 1990, p. 166).

Indiana’s *LOVE* has served as an accessible symbol for widespread reappropriation, modification and imitation. Repurposed, reinterpreted and reprised for varied purposes, it was borrowed by Google, by the 2008 Barack Obama Presidential Campaign (for which Indiana himself cleverly transformed *LOVE* into *HOPE*), and even the rap-metal band Rage Against the Machine, driving Indiana’s visual statement to the apex of the popular culture pantheon. *LOVE*’s endearing simplicity and omnipresence acts as a beaming source of light against dark, troubling times, ensuring its enduring relevance as an emblem for contemporary visual life. Whatever the interpretation, the message, however, rings clear: Love is a command, and we as the viewer are to obey in any capacity we can. “My goal is that *LOVE* should cover the world” (R. Indiana, quoted in S. Stein, “Hoosier State,” *The Paris Review*, 29 April 2014).

RICHARD PETTIBONE (B. 1938)

Andy Warhol, 'Orange Disaster', 1963

signed, titled and dated "Andy Warhol, 'Orange Disaster', 1963" Richard Pettibone 1996' (on the overlap)
acrylic and silkscreen ink on canvas
24 7/8 x 19 1/4 in. (63.2 x 48.9 cm.)
Executed in 1996.

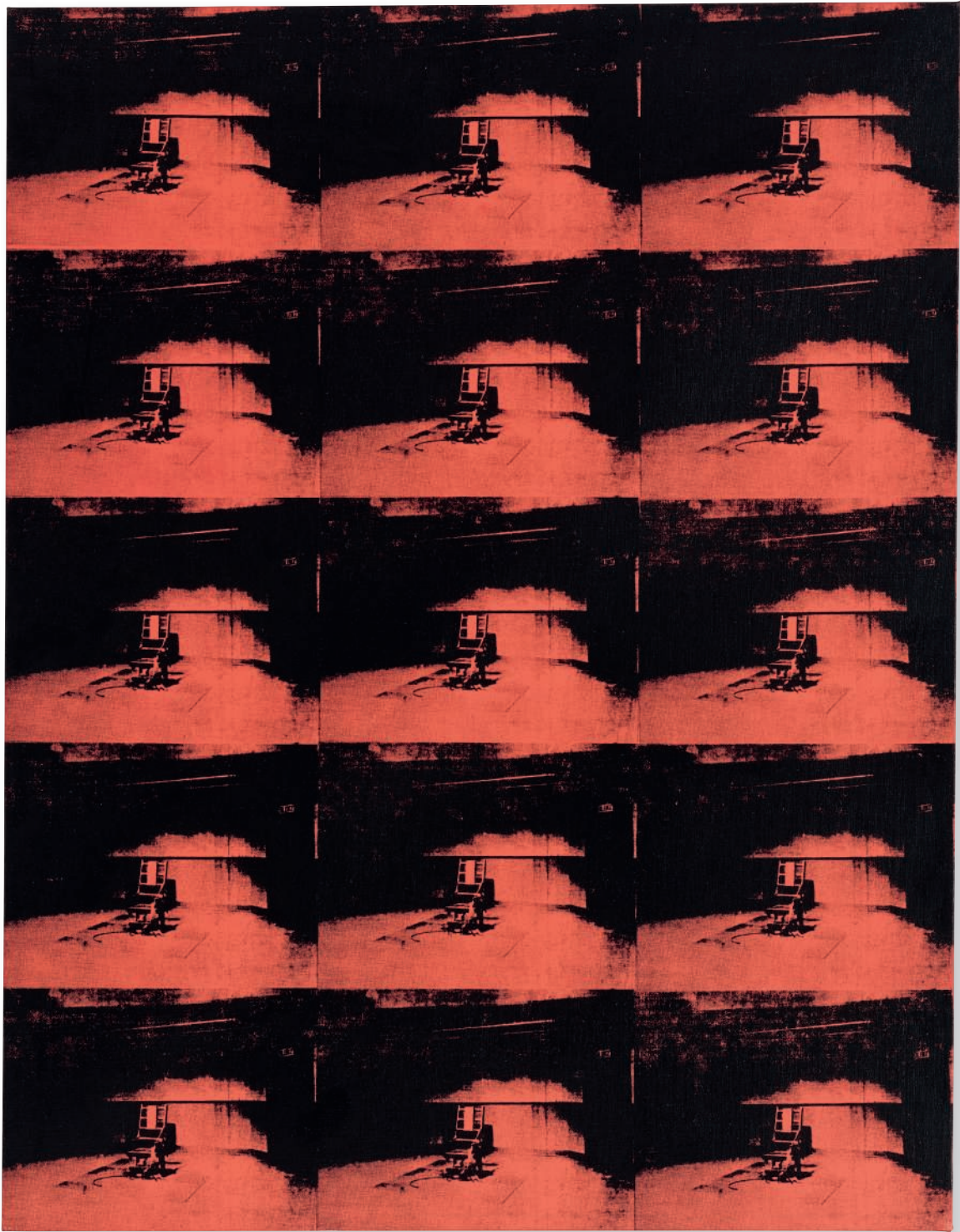
\$70,000-100,000

PROVENANCE:

Curt Marcus Gallery, New York
Acquired from the above by the present owner, 1997

*"YOU'D BE SURPRISED HOW MANY PEOPLE WANT TO HANG AN
ELECTRIC CHAIR ON THEIR LIVING-ROOM WALL. SPECIALLY IF THE
BACKGROUND COLOR MATCHES THE DRAPES."*

Andy Warhol



ANDY WARHOL (1928-1987)

Flowers

signed 'Andy Warhol' (on the overlap)
 acrylic and silkscreen ink on canvas
 14 x 14 in. (35.6 x 35.6 cm.)
 Painted in 1964.

\$400,000-600,000

PROVENANCE:

Leon and Robyn Supraner, New York, *circa* 1964
 By descent from the above to the present owner



Andy Warhol's silkscreen mechanical for *Flower* paintings, 1964 (source image for the present lot). © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



With its colorful red flowers set against lush green foliage, Andy Warhol's *Flowers* (1964) have become one of the most iconic and enigmatic images the artist ever painted. Following on from his highly acclaimed *Death and Disaster* paintings of 1962-1963, these bright and seemingly cheerful works were a welcomed departure from the dark, politically motivated and often disturbing canvases of the past. However, Warhol's *Flowers* series also have a darker, more melancholic quality that beautifully synthesizes the themes that occupied his early *oeuvre*. This fourteen-inch version has been in the same family collection for nearly fifty years, acquired directly from the artist shortly after it was painted in 1964. Leon and Robyn Supraner knew Warhol through their connections with the entertainment industry (Leon insured Off Broadway shows and was an award winning photographer whose work is in the permanent collections of the Museum of the City of New York and the New York State Historical Society, and Robyn was a lyricist—writing songs for Chubby Checker amongst others—and an author of several books for children). During the 1960s, the couple became friendly with Warhol, visiting the Factory on several occasions, and acquiring a number of works by the artist.

The *Flowers* series was conceived in 1964 in preparation for Warhol's first exhibition at the renowned Leo Castelli Gallery in New York: "It was well received. Very well received....That show was all sold out. It was very easy, that was my first show of Andy's and my first experience with Andy" (L. Castelli, quoted in P. Smith, *Warhol: Conversations about the Artist*, London, 1988, p. 209). Ronnie Cutrone, Warhol's assistant, recalled that whilst many people responded to the *Flower* paintings as playful works that somehow anticipated the liberating values of the flower-power movement, those closest to the artist were all too aware of their subversive implications. As Ronnie explains, "we all knew the dark side of those *Flowers*. Don't forget, at that time, there was flower power and flower children. We were the roots, the dark roots of that whole movement. None of us were hippies or flower children. Instead, we used to goof on it. We were into black leather and vinyl and whips and S and shooting up and speed. There was nothing flower power about that. So when Warhol and that whole scene made *Flowers*, it reflected the urban, dark, death side of that whole movement" (R. Cutrone, quoted in J. O'Connor and B. Liu, *Unseen Warhol*, New York, 1996, p. 61).

The original idea for the series is said to have come from Henry Geldzahler, the curator of contemporary art at the Metropolitan Museum in New York;



frustrated with the artist's morbid obsession with death, Geldzahler suggested to Warhol that he try his hand at something different. Geldzahler pointed to a photograph of flowers in *Modern Photography* magazine, an idea that Warhol, in his deadpan style, immediately seized upon as his subject. Rendered in high-contrast, Warhol saturates his imagery with the same glamour and melodrama that characterized the legendary year of 1964. These works were instantly a hit. "With *Flowers*, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's *Water Lilies*, Van Gogh's *Flowers*, the genre" (G. Malanga, quoted in D. Dalton, *A Year in the Life of Andy Warhol*, London, 2003, p. 74).

As a motif, the image had numerous attractions for Warhol as, in its purest sense, the photograph is superficial and above all enchantingly beautiful. The bold aesthetics of this particular image meant that it was also particularly suited to Warhol's recent adoption of the silkscreen process. He had already declared that he wanted to be a "machine"

above: Gustav Klimt, *Bauerngarten* (*Blumengarten*), 1905 / 1906.

opposite: Andy Warhol at The Factory, New York, 1964. Photo: © 2020 Billy Name Estate / Artists Rights Society (ARS), New York. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



and completely "remove" himself from the artistic process. Although the silkscreen process allowed him to do this, Warhol's role as an artist is still clearly visible in terms of composition and execution as the final version of the image that appears in the present example is noticeably different from the original photograph. In a move characteristic of his sharp eye for visual detail, Warhol cropped the image to achieve the desired square format. The square format also appealed to Warhol's aesthetic as it distanced his work from the traditional orientation of the portrait or landscape shaped canvases. This new, square format denies the viewer a fixed way of looking at the work, giving instead four possible orientations.

Regarding Warhol's *Flowers*, noted *New Yorker* art critic Peter Schjeldahl wrote, "They are so goddamn beautiful. And so simple. And their glamour was so intense.... I think it still hasn't been acknowledged

that the whole critical debate should have been over at that moment. Because these *Flowers* paintings had all the Kantian principles that Greenberg was pushing...The *Flowers* resolved all [those] formal issues...but with a realistic, not an abstract, image. And why not? Who bought it as a picture of flowers anyway? It was about the mediation...That's why we reach for the word 'genius.' Genius is what goes, 'That's not a problem.' [Warhol] sees clearly. He just does it" (P. Schjeldahl, quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237). Warhol spent much of his career striving to capture on canvas the fleeting nature of both fame and life, and, with *Flowers*, he found the perfect vehicle for doing so. Colorful, vibrant and full of life, but with a dark side, the hibiscus flowers featured in the present work have beauty, but only fleeting. This powerful metaphor for Warhol's own life renders this particular work all the more poignant.

PROPERTY FROM THE COLLECTION OF JOHN MACBEAN

12

ANDY WARHOL (1928–1987)

Jackie

signed and dated 'Andy Warhol 64' (on the overlap)
acrylic and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1964.

\$600,000-800,000

PROVENANCE:

Leo Castelli Gallery, New York
John MacBean, New York, 1965
By descent from the above to the present owner



Jackie Kennedy and her children at John F. Kennedy's funeral, Arlington, 1963 (source image for the present lot). Photo: George Silk / Life Magazine / The LIFE Picture Collection via Getty Images.

"THE PICTURES NEVERTHELESS RECOGNIZE... THE DISTANCE BETWEEN PUBLIC MOURNING AND THAT OF THE PRINCIPALS IN THIS DRAMA. OUT OF HIS DELIBERATELY LIMITED RESOURCES, [WARHOL] CREATES A NUANCE AND SUBTLETY OF RESPONSE THAT IS HIS ALONE, PRECISELY BECAUSE HE HAS NOT SOUGHT TECHNICALLY TO SURPASS HIS RAW MATERIAL ... IN HIS PARTICULAR DRAMATIZATION OF MEDIUM, WARHOL FOUND ROOM FOR A DRAMATIZATION OF FEELING AND EVEN A KIND OF HISTORY PAINTING"

—(T. Crow, "Saturday Disasters: Trace and Reference in Early Warhol," in *October Files: Andy Warhol*, Cambridge, 2001, p. 55)



Along with millions of television viewers around the globe, Andy Warhol witnessed the devastating events surrounding the assassination of President John F. Kennedy unfold through mass media outlets. Images of Jackie Kennedy saturated newspapers and TV broadcasts both on the morning of November 22, 1963, moments before JFK was shot, and in mourning, following his death. The assassination of JFK marked the first time in history when a national disaster would be played on an endless televisual loop around the globe. Warhol's *Jackie*, 1964, is a tightly cropped reproduction of a photograph from JFK's funeral, which took place in Arlington, VA two days later. The president's assassination came to represent the death of idealism and hope, heralding a slowly emerging, worldwide despair and cynicism. The widowed First Lady, once the muse of the Kennedy administration, now served as a symbol of grief for the nation. Within a short time of President Kennedy's assassination, Warhol began using images of the first widow in his art.

The present lot features the newly widowed First Lady at her husband's funeral, poignantly embodying the devastating, somber mood of the nation in the aftermath of the assassination. Though reminiscent of the stark Pop format that so often appealed to Warhol, here there is no sense of irony, no sense of distance. Warhol has created a dark yet heartfelt memorial to the First Lady's suffering and strength. The funeral veil in the source image here appears as a nondescript dark cloud around her face. *Jackie* perfectly captures her calm dignity; the composition of the picture, which closes in on the head to the exclusion of the outside world, increases the sense of tender intimacy. This sense of proximity is heightened by the scale of the work, with Jackie's head essentially in life-size, increasing the directness and immediacy of this absorbing image. In his *Jackie* series, Warhol added Kennedy's widow to his pantheon of female stars, alongside Marilyn Monroe and Elizabeth Taylor.

With *Jackie*, Warhol adapted the formula he had already tried and tested on Campbell's Soup cans and Coca-Cola bottles to use on a celebrity, but in this case, one whose image had unprecedented emotional strength. The president's glamorous widow held the intense sympathies of millions, whereas the other characters he had depicted were pinup celebrities. While reminiscent of his earlier works, *Jackie* creates a complex fusion between emotion and image, between Pop and popularity. Warhol's portrait of Jackie encapsulates the pervasive glare of celebrity in the midst of personal tragedy, and remains a true artistic statement that is deeply informed by the tenor of the times: the flash of the news and the assault of the media.

Jackie was executed at the heart of Warhol's *Death and Disaster* series; this coveted early series illustrated how the repetition, even of gruesome devastating images, could "empty" the image of its meaning. Jackie is a by-product of how the media saturated these gruesome and despairing images daily. Warhol extracted the ubiquitous images that flooded mass media and cropped them to be void of any context or background. He created an entire series of images of Jackie that were published in newspapers and magazines and consumed as a cultural phenomenon. He illustrates the imagery of the First Lady fulfilling her responsibilities as a public figure through this catastrophe. Poet John Giorno recalls visiting Warhol at home that day: "We sat on the couch watching the live TV coverage from Dallas. Then we started hugging, pressing our bodies together, and trembling. I started crying and Andy started crying. Hugging each other, weeping big fat

Andy Warhol in his studio with *Jackie* paintings, New York, 1964. Photo: © Mario de Biasi / Mondadori Portfolio / Getty Images. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

opposite: Andy Warhol, source image for *Jackie* Series, 1963 - 1964. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

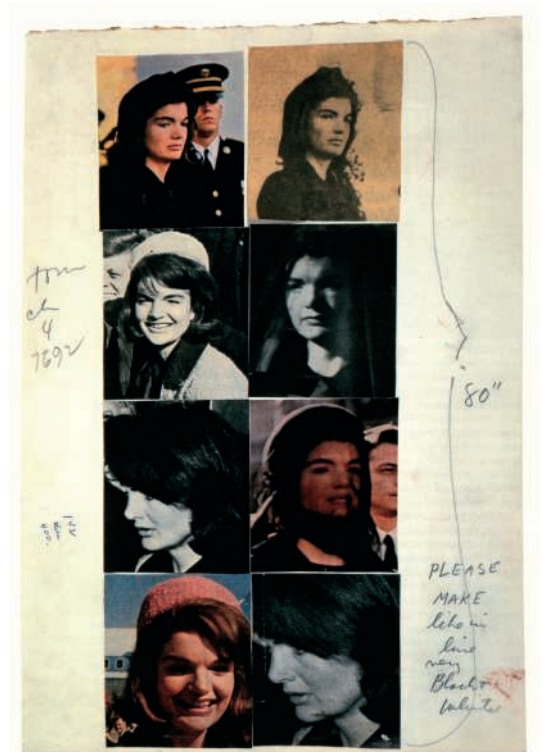


tears" (J. Giorno, quoted by V. Brockis, *The Life and Death of Andy Warhol*, London, 1998, p. 186).

Warhol selected eight different photographs for his *Jackie* series. Two of them depict a smiling, youthful Jackie in the moments before her husband's assassination, and the others are taken from photographs of a stunned and somber woman aboard Air Force One as Lyndon B. Johnson was sworn in as president, and then at the funeral of John F. Kennedy three days later. In the weeks and months following Kennedy's assassination, Warhol and his assistant Gerard Malanga carefully monitored the news, gathering materials from newspapers and magazines. By the end of February 1964, just over two months after the assassination, Warhol had hit on the final eight images that would define the *Jackie* series. These included photographs from the *New York Daily News* (November 25, 1963), *Life* magazine (December 6, 1963) and a special commemorative magazine called *Four Dark Days* (Special Publications, Los Angeles, 1963). The cinematic images that Warhol elevated from the media barrage have a storytelling aspect to them, essentially functioning as "bookends" to the assassination. While they never actually reveal the moment when the president was shot, they attest to the moments of terror, anxiety and grief that collectively gripped the nation.

The *Jackie* series was the first major group of works Warhol created in his new studio, the legendary Factory. Though they were never exhibited as a group when they were created, a *Jackie* painting was first shown in December 1964 during Warhol's debut exhibition at the Leo Castelli Gallery in New York. Warhol showed his *Flowers* series in the main gallery, and *Jackie Multiplied*, featuring several *Jackie* canvases joined together, in the back gallery. Purchased directly from the Leo Castelli Gallery by John P. ("Jack") MacBean, established New Yorker and publicity manager for *Holiday Magazine*, in 1965, the present work and its provenance embody the crux of Warhol's *oeuvre*. In the same way MacBean thoughtfully curated the public face of a nationwide publication, Warhol too cropped and tailored available content to his intended audience, completing the 20th-century culture circuit and cementing *Jackie*'s relevance to the arc of American history.

In the present work, Warhol chose to use a photograph of the First Lady at her husband's funeral—veiled and in mourning—that took place two days after his assassination. Rather than depict the image in full color, Warhol transforms the image into its ghostly opposite, rendering the scene in a wash of blue acrylic that he hand-painted with a wide brush. Warhol reserved only three colors for the



Jackie series—blue, white and gold—and critics have compared his portrayal to the religious icons of the artist's youth. The contrast of the original source image is heightened to create a more dramatic effect, and the background of the painting is utterly steeped in darkness. The First Lady's image is locked into place by silkscreen ink, captured in photographic precision and frozen in time.

Although Warhol created several variations in different colors, his blue *Jackies* are arguably the most iconic. The register of the brilliant blue background against the crispness of the black screen results in an image of extraordinary clarity. In addition, by allowing her face, left bright in comparison with the darker backgrounds, to occupy the large part of each work, Warhol foregrounds the emotional intensity. Like some Orthodox icons, her almost Madonna-like face occupies the large part of each area. Warhol's picture is thereby filled with her pain, the images becoming a modern-day *Pietà*, a meditative exploration of grief. This is emphasized by Warhol's choice of blue as the main color, cold, yet simultaneously absorbing. It is also no coincidence that blue is traditionally the color of the Madonna in Renaissance paintings, where her gown was red, representing the earth, and her robe was blue, indicating the heavens—Madonna thus representing a crucial link between Heaven and earth.

TOM WESSELMANN (1931-2004)

Study for Mouth #19

signed and dated 'Wesselmann 69' (lower right); signed again, inscribed,
titled and dated again 'Study for Smoker 45 (Mouth #19) Wesselmann 1969'
(on the overlap)
oil on canvas
12 x 10 in. (30.5 x 25.5 cm.)
Painted in 1969.

\$250,000-350,000

PROVENANCE:

Serge de Bloe, Knokke, Belgium
Anon. sale; Finarte, Milan, 22 June 1999, lot 129
Vecchiato Arte, Padua, Italy
Acquired from the above by the present owner, circa 2004

*"THEY CONDENSE THE EROTICISM OF WESSELMANN'S GREAT AMERICAN
NUDES INTO SUCCINCT IMAGES OF FORMAL GRANDEUR—ONLY THE SMOKERS
ARE MORE SYMBOLIC, MORE FANTASTIC, NOT PLAINLY EROTIC LIKE THE NUDES
BUT SECRETLY OBSCENE."*

—(D. Kuspit, quoted in "Tom Wesselmann at Janis," *Art in America*, September-October 1974,
p. 110.)



TOM WESSELMANN (1931-2004)

Stockinged Nude #7

signed, inscribed and dated '#7 Wesselmann 80' (lower left)
 Liquitex and graphite on paperboard
 8 x 18 ¾ in. (20.3 x 47.6 cm.)
 Executed in 1980. This work is a unique variant from a series of twenty-five.

\$40,000-60,000

PROVENANCE:

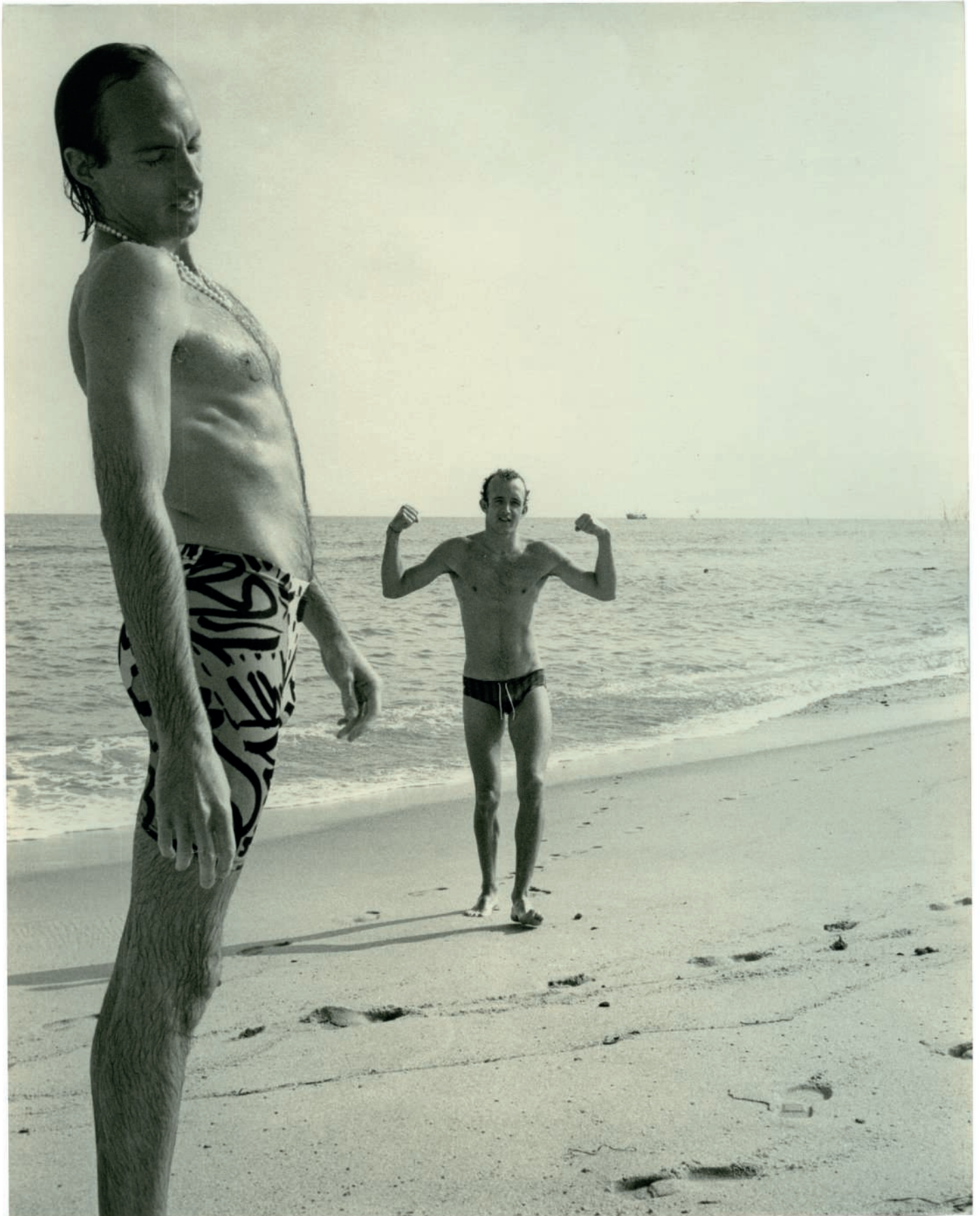
Sidney Janis Gallery, New York
 Private collection, Chicago
 Terry DeLapp, Cambria, California
 Acquired from the above by the present owner, 1982



Titian, *Venus of Urbino*, 1538. Galleria degli Uffizi, Florence.

Attempting to separate himself from the Abstract Expressionist movement embraced by his artistic forbearers—Willem de Kooning and Jackson Pollock, for example—in 1959, Tom Wesselmann turned to the traditional theme of the female nude. Far from the coquettishly-posed women historically portrayed in the genre, the woman depicted in *Stockinged Nude #7* is forthright and altogether frank in her nakedness. The cropping, just above her stockinged knees and at her left elbow, creates an up-close and personal perspective granting the viewer access to an intensely intimate moment of pleasurable repose. Although he insisted he was unconcerned with the motives underlying the Pop movement, Wesselmann's works seamlessly blend commercialism and voyeurism, transforming the body into an object for consumption. Matter-of-fact and honest in his approach, his depictions of female nudes ultimately celebrate the flourishing sexual liberation of woman of the time and glorify the female body for its elusive beauty.





PROPERTY FROM
THE COLLECTION OF JON GOULD

JON, ANDY + KEITH

LOTS 15-17

"WE WENT TO FALMOUTH HARBOR WHERE WE CHARTERED THAT 70' BOAT I LIKED. ...AND JON WAS WEARING THE SET OF PEARLS I GAVE HIM THAT GO DOWN TO THE GROUND AND IT LOOKED SORT OF BEAUTIFUL ON HIM"

Andy Warhol

Twenty-five years the artist's junior, Jon Gould would be Andy Warhol's longest and last romantic relationship. He was handsome, young and a vice president at Paramount Pictures when the two met in late 1980. Andy was infatuated immediately, spending a good deal of time and effort winning over Jon's affection. He was so smitten that at one point, Warhol had his Factory assistants silkscreen hearts as a Valentine's Day present for Jon. Photographed by the artist, Gould is seen wearing another of Warhol's gifts, a double-stranded pearl necklace, during a weekend trip to the beach with Keith Haring, early on in their relationship: "We went to Falmouth Harbor where we chartered that 70' boat I liked. ...And Jon was wearing the set of pearls I gave him that go down to the ground and it looked sort of beautiful on him" (A. Warhol, *The Andy Warhol Diaries*, New York, 24 May 1981, p. 383).

Jon and Andy were together between the years of 1981 and 1985. The Hollywood denizen stayed with Warhol in the artist's Manhattan townhouse anytime he visited the city. The artist even suggested that he would help Jon build a collection of his own, and Gould did in fact make a point of actively acquiring contemporary art. While not blind to the possible business connections the charming executive could introduce, in Jon's presence, Andy was vulnerable in a way that deviated from his typical distant, mechanical persona. As a sign of their meaningful relationship, Warhol gifted Gould not only pieces of his work, but also pieces of his heart: "I decide that I should try to fall in love, and that's what I'm doing now with Jon Gould" (A. Warhol, *The Andy Warhol Diaries*, New York, 16 April 1981, p. 372).

opposite: Andy Warhol, *Jon Gould and Keith Haring on Beach*, 1984. Image and Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF JON GOULD

15

KEITH HARING (1958-1990)

Untitled

dated '84' (upper center); signed, dedicated and dated again 'K. Haring DEC. 29 1984 FOR JON HAPPY NEW YEAR 1984 LOVE, KEITH X♥X' (on the overlap)

acrylic on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 1984.

\$200,000-300,000

PROVENANCE:

Jon Gould, New York, gift of the artist
Acquired from the above by the present owner

"I THINK THE GREATEST FEATURE OF A LOT OF THE IMAGES IS THAT THEY'RE NOT COMPLETELY EXPLAINABLE AND THEY CAN HAVE DIFFERENT MEANINGS FOR DIFFERENT PEOPLE...A MODERN ARTIST HAS TO PRODUCE IMAGES QUICKLY AND EFFICIENTLY ENOUGH TO KEEP UP WITH OUR CHANGING WORLD. HOWEVER, THE ELEMENTS OF CHANCE, MAGIC, AND SPIRIT CANNOT BE SACRIFICED IN THIS QUEST."

—(J. Gruen, *Keith Haring: The Authorized Biography*, New York, 1991, p. 127.)



PROPERTY FROM THE COLLECTION OF JON GOULD

16

ANDY WARHOL (1928-1987)

Jon Gould

signed, titled, dated 'Jon Andy Warhol 81' (on the overlap)
acrylic and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1981.

\$150,000-200,000

PROVENANCE:

Jon Gould, New York, gift of the artist
Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *Andy Warhol: From A to B and Back Again*, November 2018-March 2019, pp. 369 and 371 (illustrated).



Installation view, *Andy Warhol: From A to B and Back Again*, November 12, 2018 - March 31, 2019, Whitney Museum of American Art, New York (present lot illustrated). Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





PROPERTY FROM THE COLLECTION OF JON GOULD

17

ANDY WARHOL (1928-1987)

Candy Box (Lamston's 85 cents)

stamped with the Estate of Andy Warhol stamp and numbered 'A392.103' (on the overlap)

acrylic and silkscreen ink on canvas

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

Painted in 1983.

\$70,000-100,000

PROVENANCE:

Jon Gould, New York, gift of the artist

Acquired from the above by the present owner



Δ18

WAYNE THIEBAUD (B. 1920)

Big Green Sucker

signed and dated '♥ Thiebaud 1970' (lower right)
wax crayon and graphite on vellum laid down on paperboard
18 ¾ x 23 ¾ in. (47.6 x 60.3 cm.)
Executed in 1970.

\$60,000-80,000

PROVENANCE:

John Berggruen Gallery, San Francisco
Geico Collection, Eden Prairie, Minnesota, 1980
John Berggruen Gallery, San Francisco
Allan Stone, New York, 1989
His sale; Sotheby's, New York,
23 September 2011, lot 12
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

San Francisco, John Berggruen Gallery, *Wayne Thiebaud: Paintings, Pastels, Drawings and Prints*, January-February 1980, p. 9 (illustrated).

WAYNE THIEBAUD (B. 1920)

Study for Freeway

signed and dated '♥ Thiebaud 1979' (on the reverse)
oil on canvas
12 x 12 in. (30.4 x 30.4 cm.)
Painted in 1979.

\$380,000-550,000

PROVENANCE:

Allan Stone Gallery, New York
John Berggruen Gallery, San Francisco
Evelyn D. Haas, San Francisco, 1985
Her sale; Christie's, New York, 8 May 2012, lot 8
Acquired at the above sale by the present owner

EXHIBITED:

San Francisco, John Berggruen Gallery,
Recent Acquisitions, January-February 1985.

"DONE ALONGSIDE HIS DEPICTIONS OF FOOD, THIEBAUD'S CLUSTERS OF HIGH-RISES, AERIAL VIEWS OF IRRIGATED FIELDS AND HIGHWAYS, AND ODDLY ANGLED VISTAS OF MOUNTAINS AND MESAS REVEAL THAT HIS DEEPEST AMBITION FROM THE OUTSET WAS NOTHING LESS THAN THE REINVENTION OF GENERIC SUBJECTS, SUCH AS STILL LIFE, LANDSCAPE, AND CITYSCAPE—WHICH MAY HAVE BEEN, FOR HIM, TOUCHSTONES OF REALITY."

—(J. Yau, "Wayne Thiebaud's Incongruities," *Wayne Thiebaud*, New York, 2015, p. 31)



Although American painter Wayne Thiebaud (b. 1920) is often associated with his recognizable depictions of delectable desserts, his landscape paintings are equally remarkable for their fusion of abstraction and representation, along with their dynamic exploration of land, place and space. Working in the mid-twentieth century, during a period when representational works were considered out of fashion, Thiebaud's revival of the canonical genre is both bold and fresh.

Thiebaud's initial interest in cities and roads developed through his relationship to his uncle, a road maker, who gifted him a little toy bulldozer and set of cars when he was just eight. First building miniature worlds in his backyard, he eventually grew to assist his uncle with constructing the roads near their farm in Utah and had learned to drive by the age of twelve. As he grew older, he "remained interested in the city as a human enterprise, and the pile of human tracks it contains and the byways of living and moving. The marking of mazes and roads, all the symbols of roadmaking—arrows and pedestrian signs" (W. Thiebaud, quoted in R. Wolleim, "An Interview with Wayne Thiebaud," *Wayne Thiebaud Cityscapes*, exh. cat., San Francisco, Campbell-Thiebaud Gallery, 1993).

Falling into three categories, Thiebaud's many landscape paintings include depictions of the San Francisco cityscape, such as the present picture, *Study for Freeway* (1979), the River Delta of Sacramento and California mountains. His serious pursuit of the subject began with the 1973 purchase of his second home and studio in the Potrero district of San Francisco. One of few artists to succeed in such an atavistic revival, he adhered his visual language to modernist ideals and avidly studied



acclaimed realists like Edward Hopper. Similar to Hopper, Thiebaud worked *en plein air*—or, as Hopper referred to it, from "the fact" (E. Hopper, quoted in "Hopper Drawing," *The Burlington Magazine*, vol. 156, no. 1333, April 2014, p. 266): "I was fascinated...by the way that different streets came in and out and then just vanished. So I sat out on a street corner and began to paint them" (W. Thiebaud, quoted in A. Gopnik, "An American Painter," *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., San Francisco, California Palace of the Legion of Honor, 2000, p. 58). A former cartoonist, he began his process with sketch work, making numerous drawings while observing the hilly streets of San Francisco and then reworking them into new, larger paintings in his studio.

Thiebaud was noticeably unafraid of taking inspiration from artists who had momentarily fallen out of favor for their sentimental depictions of American landscapes—Grant Wood and Rockwell Kent, for example. His landscapes are inspired by real life and personal experience, but flecked—sometimes soaked—with amusing elements of fantasy. This amalgamation of real and imagined manifests most notably in the whimsical color palette used in *Study for Freeway*. Thiebaud, having studied the

above: Richard Diebenkorn, *Freeway and Aqueeduct*, 1957. Los Angeles County Museum of Art. © The Richard Diebenkorn Foundation.

opposite: Wayne Thiebaud in his studio, 1979-1980. Photo: Patrick Dullanty. Artwork: © 2020 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York.

color theory of the Fauvists, similarly liberates color from its descriptive purpose. Shifting in and out of reality, he depicts natural elements—hilltops and the water's edge—in greens, browns and blues, while the roadways twist and turn in strips of bright white and cast shadows in brilliant turquoise below.

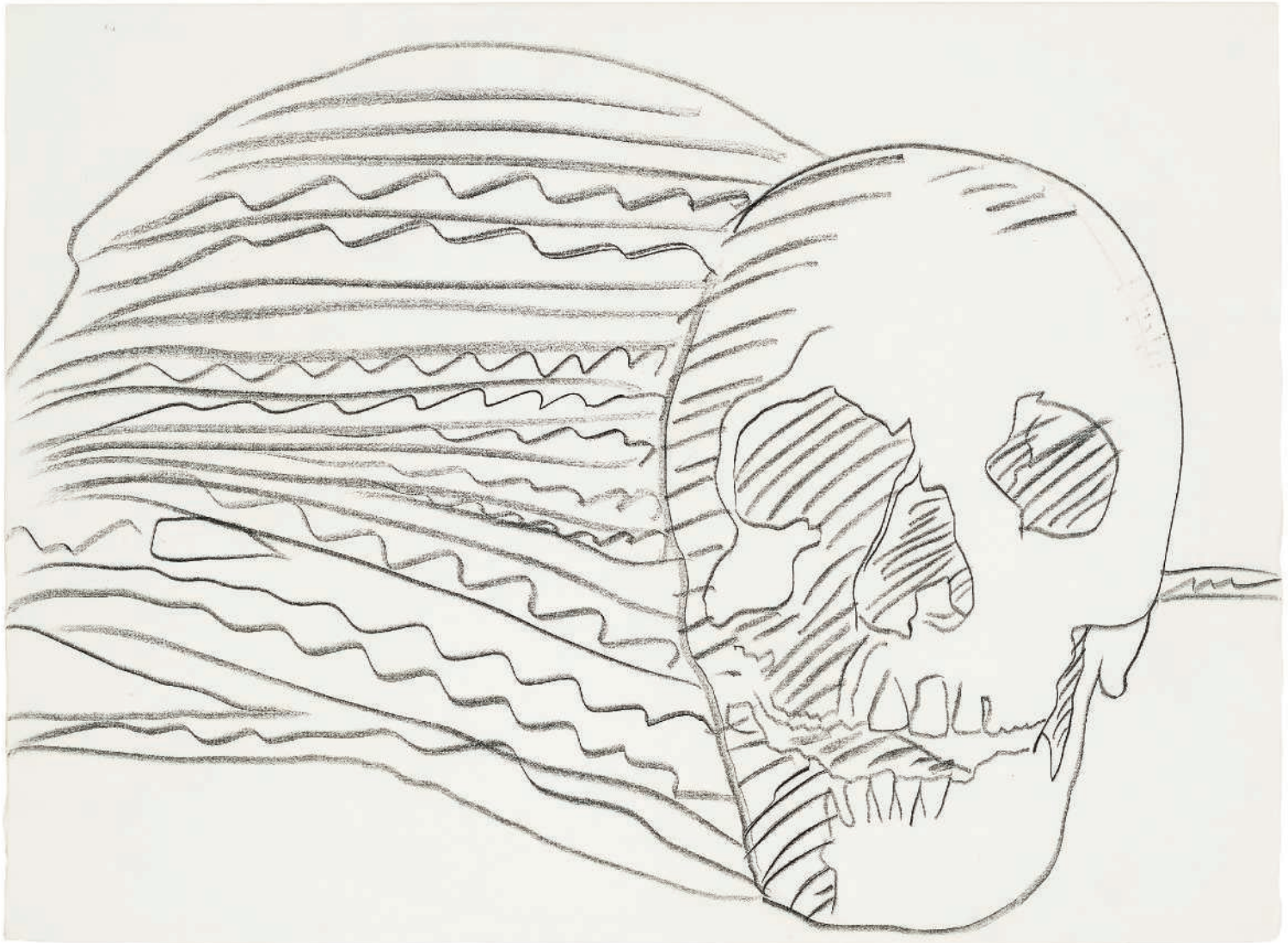
Identifiable for his manipulation of the picture plane, his warped use of perspective and his dynamic cropping, Thiebaud's landscapes take inspiration from Hopper's cityscapes and the metaphysical works of Giorgio de Chirico. Incorporating a sort of visual telescoping, the dramatic perspective of the plunging central mountainside in *Study for Freeway* is almost dizzying. As the viewer's eyes trace the freeways rising along the vertiginous hills, the viewing process becomes a truly visceral and kinesthetic experience.

Although the artist revels in the stimulating, visual delights of the San Francisco skyline, his works feel skeptical of the implications of such industrial feats. In his depictions of his beloved city, the viewer is forced to confront and reflect upon mankind's footprint on the natural world, giving his landscapes both immediate and enduring cultural and social relevance. "He asks us to think about and respond to larger concerns of human habitation on the planet as well as to the canvas as an artwork" (M. Lovell,

"City, River, Mountain: Wayne Thiebaud's California," *Panorama Journal of the Association of Historians of American Art*, Fall 2017). As layers of manmade freeways supported by towering cement beams dramatically bisect the present canvas both vertically and horizontally, the viewer is reminded of the immense efforts and perhaps baleful effects of the manipulation this dynamic landscape. This sort of forced self-reflection extends throughout his *oeuvre*: "...he recognizes the tenacity of human beings, their stubborn, self-inflated insistence that they eat as much as they wish, can dwell wherever they please, and irrigate whatever soil is nearby" (J. Yau, "Wayne Thiebaud's Incongruities," *Wayne Thiebaud*, New York, 2015, p. 33).

A perspicacious painter, Thiebaud's landscapes demonstrate the artist's nuanced understanding of man's relationship to the American landscape and an infatuation with the ways in which the cities, streets, roads and infrastructure reflect and record history and experience. Drawing on an expansive cohort of acclaimed artists, he cements for himself a place within in the ever-expanding course of art history. "What he is...is someone who has the extraordinary ability of the greatest poets and painters: a capacity to look at everyday and render it as magical" (N. Fox Weber, "The Pleasure of Craving the Bounties of American Life," *Wayne Thiebaud*, New York, 2015, p. 23).





20

ANDY WARHOL (1928-1987)

Skull

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 86.008' (on the reverse)

graphite on paper

20 $\frac{5}{8}$ x 27 $\frac{7}{8}$ in. (52.4 x 70.8 cm.)

Executed *circa* 1978.

\$60,000-80,000

PROVENANCE:

Estate of Andy Warhol, New York

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

Private collection

Anon. sale; Sotheby's, New York, 14 May 2003,
lot 258

Acquired at the above sale by the present owner



21

ANDY WARHOL (1928-1987)

Volkswagen Bug (Green)

stamped twice with the Estate of Andy Warhol and once with the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA69.031' (on the overlap)

acrylic and silkscreen ink on canvas

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

Painted in 1977.

\$70,000-100,000

PROVENANCE:

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

ROBERT INDIANA (1928-2018)

8

stenciled with the artist's name, inscription, title and date '8 R.IND. NYC 62'
 (on the reverse)
 oil on canvas
 16 7/8 x 16 7/8 in. (42.9 x 42.9 cm.)
 Painted in 1962.

\$80,000-120,000

PROVENANCE:

Stable Gallery, New York
 Private collection
 Anon. sale; Sotheby Parke Bernet, New York, 14 May 1970, lot 66
 Greenberg Gallery, St. Louis
 Private collection
 Acquired from the above by the present owner

A striking example of Robert Indiana's signs, *8* (1962) bursts with dazzling vigor in its crisp geometry and evocative imagery of an all-American, football-jersey simplicity. Deriving his visual vocabulary from the hard-edge advertising, logos and insignia of the military that comprise so much of the modern world's iconography, Indiana's sign explodes with consciousness of American values, along with the artist's own aspirations for himself and his country.

An admirer of early-twentieth century American modernism, Indiana often reflected on the questions of national identity posed by artists such as Charles Demuth, Edward Hopper and Marsden Hartley. Indiana's fascination with numbers was evident early on in his career, in the numbers he stenciled on his constructions and progressively in the sequences of the *Dream* series. "Personal recollections, passages of time, living and dying, all the moments of the artist's life are translated into numbers" (M. Dibner, *Indiana's Indianas: A 20-year Retrospective of Paintings and Sculpture From the Collection of Robert Indiana*, exh. cat., Rockland, William A. Farnsworth Library and Art Museum, 1982, p. 7). Drawing inspiration from the road signs and images seen as a child, Indiana's signs are autobiographical markers. During his youth, his peripatetic mother would constantly move home from home, and city to city. The house numbers that therefore trailed through Indiana's personal history became integral to his spiritual and emotional reaction to the numbers themselves. The digits that appear in his

"I AM AN AMERICAN PAINTER OF SIGNS
 CHARTING THE COURSE. I WOULD BE A
 PEOPLE'S PAINTER AS WELL AS A PAINTER'S
 PAINTER"

Robert Indiana

paintings are filled with purpose; they are the very building blocks of today's existence, in terms of the numerical organization of daily facets of life—apartment blocks, building floors, telephone numbers, bus routes—and also in terms of the more arcane aspects of numerology that fascinated the artist. Indiana's juvenile interest in counting has transformed into a more mature interest in seriality, particularly evident within Indiana's number paintings. Thus the bold emblazoned numeral 8 here is a landmark—a multi-layered, modern symbol replacing the allegories and personification that filled the iconographies of old.

Though he has often been discussed in context with the lineage of number-writers, including Demuth and Jasper Johns, Indiana fits well into the generation of American Pop artists too. Deceptively simple, Indiana's use of the familiar, ordinary and industrial is layered with references from art history and contemporary culture. However, where his contemporaries took numbers as a subject specifically for their lack of meaning, for their mathematic precision and arbitrary appearance in the context of art, Indiana selected them precisely for their richness of meaning. His numbers become outward meaning-makers that reveal his own view of America—a landscape crafted through his trademark style. It is the endemic nature of the numerals in contemporary life, and the democratic interest in the theme that this implies, that prompted Indiana to celebrate these signs in works such as the bold, energetic *8*.



PROPERTY FROM THE COLLECTION OF COURTNEY SALE ROSS

23

JOSEF ALBERS (1888-1976)

Homage to the Square

incised with the artist's monogram and date 'A56' (lower right)
oil on Masonite
18 x 18 in. (45.7 x 45.7 cm.)
Painted in 1956.

\$120,000-180,000

PROVENANCE:

Estate of the artist
The Josef and Anni Albers Foundation, Bethany, Connecticut
The Mayor Gallery, London
Acquired from the above by the present owner, 1990

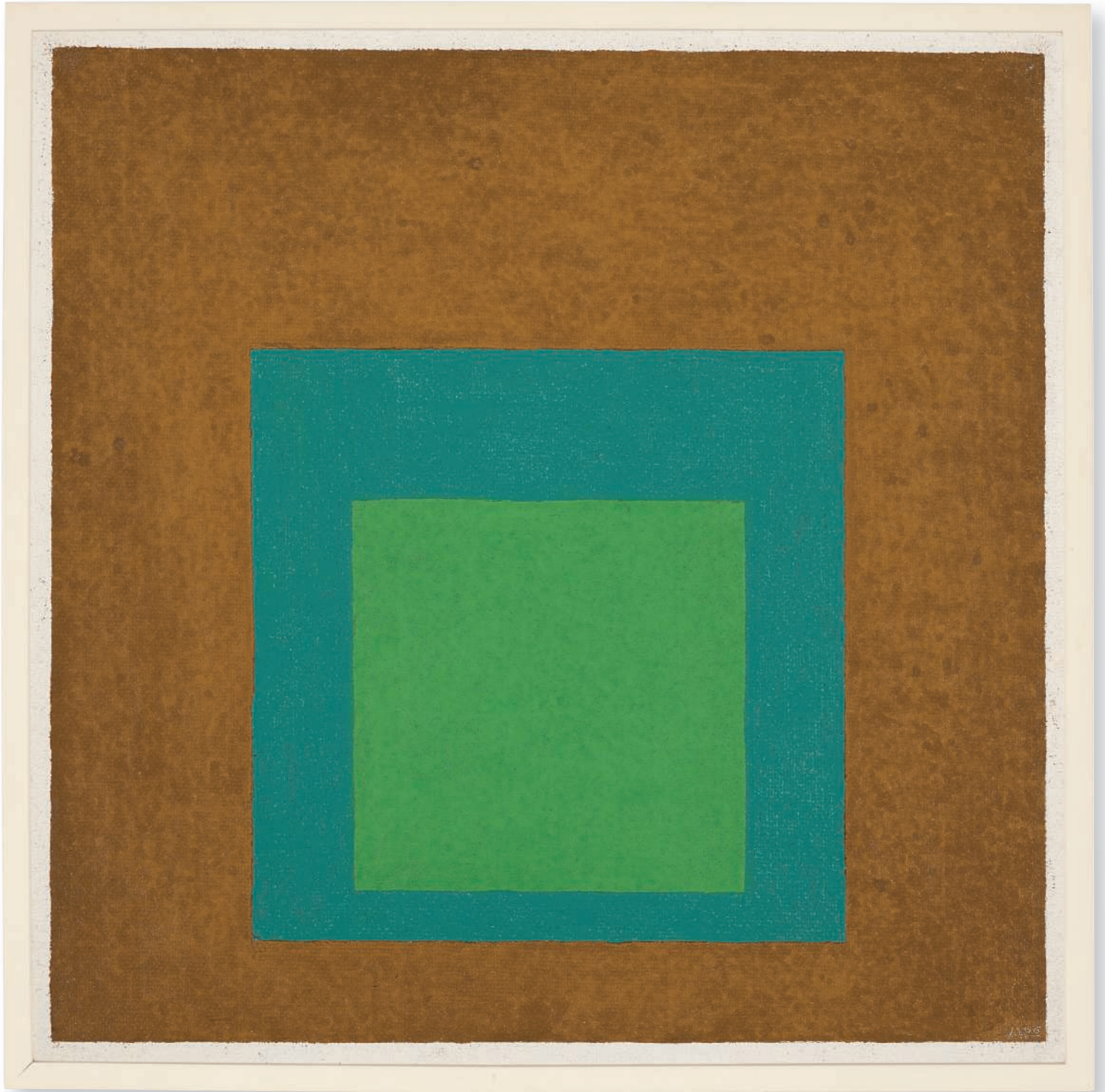
EXHIBITED:

Paris, Galerie Denise René, *Albers*, May-July 1987.
Madrid, Galería Theo, *Albers: Obras 1955-1973*, November-December 1987.
London, The Mayor Gallery and Cologne, Galerie Karsten Greve, *Josef Albers*,
September-December 1989.

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as
1976.1.332.

*"WHEN YOU REALLY UNDERSTAND THAT EACH COLOR
CHANGES DEPENDING ON ITS CONTEXT, YOU FIND THAT
YOU HAVE LEARNED SOMETHING ABOUT LIFE AS WELL AS
ABOUT COLOR."*

Josef Albers



ROBERT INDIANA (1928-2018)

AMOR

stamped with the artist's signature, number and date '© 1998-2006 R

INDIANA 2/5' (interior edge)

polychromed aluminum

96 x 96 x 48 in. (243.8 x 243.8 x 121.9 cm.)

Conceived in 1998 and executed in 2006. This work is number two from an edition of five.

\$650,000-850,000

PROVENANCE:

Galerie Gmurzynska, Zürich

Acquired from the above by the present owner

EXHIBITED:

Madrid, Paseo de Recoletos & Paseo del Prado, *Robert Indiana*, May-July 2006, pp. 46-47 (another example illustrated on the cover and exhibited).

New York, Whitney Museum of American Art and San Antonio, McNay Art Museum, *Robert Indiana: Beyond Love*, September 2013-May 2014, p. 148, no. 140 (another example illustrated and exhibited).

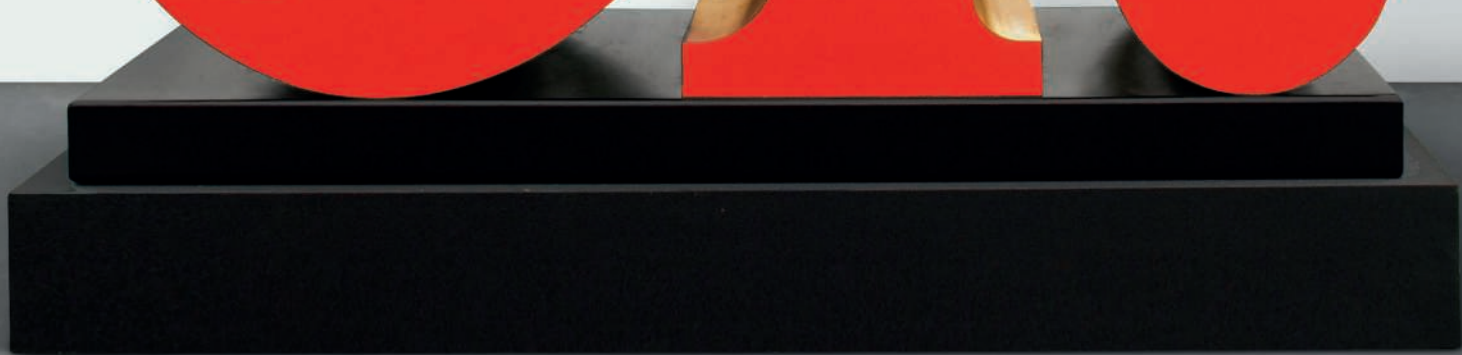
LITERATURE:

J. Pissarro, J. Wilmerding and R. Pincus-Witten, *Robert Indiana*, New York, 2006, pp. 168-169 (another example illustrated).



Jeff Koons, *Hanging Heart (Red / Gold)*, 1994-2000. Photo and Artwork: © Jeff Koons.

AMOR



Heroic in scale, Robert Indiana's *AMOR* is an impactful sculpture derived from the artist's most celebrated series. One of modern visual language's most iconic statements, rivaling Lichtenstein's Ben-Day dots or Andy Warhol's Campbell soup cans, Robert Indiana's *LOVE* series is recognized and cherished across the globe for its aspirational universality. The current work is an exquisite example of Indiana's sculptural variants on this ubiquitous theme, using the Spanish translation of the original word thus extending the spirit of love into several languages and cultures. With its clean-edged, stencil-style outline and dazzling unmodulated patina, this one-word poem, as Indiana himself fondly calls it, is arresting in its visual effect, and the sculpture's vibrant red and yellow color palette has turned Indiana's work into an iconic Pop motif.

With its strong visual impact and pulsating high-keyed palette, *AMOR* stands out. The typographic arrangement of four stacked letters is rendered in industrial aluminum and features the artist's quintessential use of primary colors, here contrasting a bright red with a warm vibrant yellow. Indiana's interest in primary colors and the hard-edge image stems largely from his fellow artist and friend, Ellsworth Kelly. "Kelly is the chief influence upon my color," he states. "No one impressed me more with the use of primary color than Ellsworth. I never thought about color until I knew Ellsworth and heard his long discourses on the subject and watched his paintings being painted" (R. Indiana, quoted in B. Haskell, *Robert Indiana: Beyond Love*, New York, 2013, p. 229). While the four letters are oriented on a strict cruciform axis, with the A and M sitting heavily on the bottom two letters, by tilting the 'O' slyly to one side, Indiana infuses his construction with an undeniable sense of playful dynamism. Both a formal, abstract configuration and a shaped poem, the present work's dual nature as an imperative utterance and artwork, what Indiana described as a "verbal-visual" act, fires an extraordinary sonic and optical intensity through its bold typographic design (B. Haskell, *Robert Indiana: Beyond Love*, New York, 2013, p. 61).

This seminal design has been translated into several languages, materials, and colors. This Spanish (or possibly Latin) example made its first appearance on a plaza outside the Museo Nacional del Prado in Madrid in 2006. From New York to Tokyo, the *LOVE*

series is internationally recognizable and beloved by both the art world and the general public, and is displayed in many public places, as well as housed within major museum collections. An identical edition from this series is in the collection of the National Gallery of Art in Washington, D.C. and is currently on view in the museum's sculpture garden.

Indiana's *AMOR* is a quintessential example of the artist's obsessive fascination with text and commercial signage seen throughout the bustling New York City urban space. Indiana arrived at his high-impact graphic vocabulary during the late 1950s, working in the derelict studios of Coenties Slip at the southern tip of Manhattan. It was here, in the company of Agnes Martin, James Rosenquist and Ellsworth Kelly, that Indiana reacted against the extreme introversion and existential angst prevalent in the painterly self-assertions of the Abstract Expressionists, to form an art that reflected the geometry of the city. However, while mastering this billboard-like style, Indiana continued to imbue his abstract compositions with deeply personal meanings. The artist thus championed the duality that defined the changing artistic tides happening in New York at that time, marrying Minimalism with Pop to create timeless work with instantaneous impact.

As one of the multiple iterations of the Indiana's crowd-pleasing *LOVE* sculptures, *AMOR* proves that love is a symbol and a globally uniting feeling. *AMOR*, like its English counterpart, is emblematic of the power and extensive public impact of lettering and language. "What I am thinking about is the very elementary part that language plays in a man's thinking processes and this includes his identification of anything visual," Indiana continues, "I'm sure that the word, the object, and the idea are almost inextricably lost in the mind, and to divide them...doesn't have to be done" (R. Indiana, quoted in J. Katz, "Two-Faced Truths: Robert Indiana's Queer Semiotic," *Robert Indiana: New Perspectives*, Ostfildern, 2012, p. 217). Taken at face value, *AMOR* is geometrically sharp, clean lines surrounding panes of color—however, the emblematic meaning housed within the four letters transcends the formal properties of the work. Precise and simple, its prevalence in modern language allows for universal understanding cementing its place in the visual vocabulary of the modern world.

opposite: Installation view, *Robert Indiana: Paseo de Recoletos y Paseo del Prado*, May - July 2006, Madrid (another example of the present lot illustrated). © 2020 Morgan Art Foundation / Artists Rights Society (ARS), New York.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

25

ANDY WARHOL (1928-1987)

Camouflage

signed and dated 'Andy Warhol 86' (on the overlap); stamped twice with the Estate of Andy Warhol and once with the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA85.012

VF' (on the overlap and stretcher)

acrylic and silkscreen ink on canvas

12 x 12 in. (30.4 x 30.4 cm.)

Painted in 1986.

\$60,000-80,000

PROVENANCE:

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, New York

Gagosian Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 11 November 2009, lot 252

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner, 2011



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

26

ANDY WARHOL (1928-1987)

Camouflage

stamped twice with the Estate of Andy Warhol and once with the Andy Warhol Foundation for the Visual Arts stamps and numbered three times 'PA85.009 VF' (on the overlap and stretcher)
acrylic and silkscreen ink on canvas
12 x 12 in. (30.4 x 30.4 cm.)
Painted in 1986.

\$60,000-80,000

PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, New York
Gagosian Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 11 November 2009, lot 252
Honor Fraser Gallery, Los Angeles
Acquired from the above by the present owner, 2011

TOM WESSELMANN (1931-2004)

Monica and Matisse Interior with Phonograph (3-D)

signed and dated 'Wesselmann 88/93' (on the reverse)

oil on cut-out aluminum

71 x 47 x 4 in. (180.3 x 119.4 x 10.2 cm.)

Executed in 1988/1993. This work is unique.

\$200,000-300,000

PROVENANCE:

Sidney Janis Gallery, New York

Private collection, Palm Beach, 1993

By descent from the above to the present owner

"MY ORIGINAL IDEA, THAT BEGAN THE CUT-OUTS, WAS TO PRESERVE THE PROCESS AND IMMEDIACY OF MY DRAWINGS FROM LIFE, COMPLETE WITH THE FALSE LINES AND ERRORS, AND REALIZE THEM IN STEEL. IT WAS AS THOUGH THE LINES HAD BEEN MIRACULOUSLY DRAWN IN STEEL."

Tom Wesselmann



WOJCIECH FANGOR (1922-2015)

M9

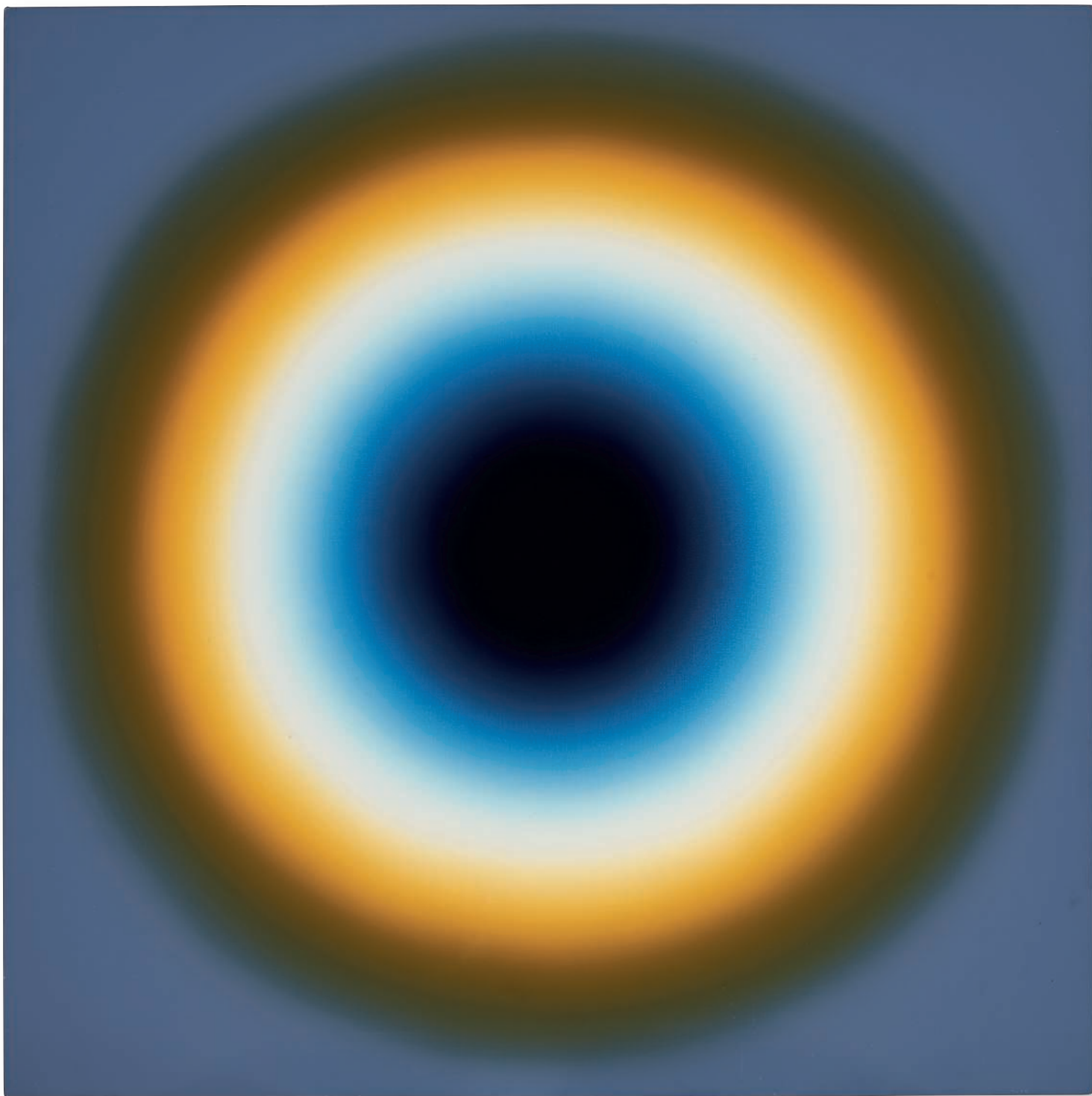
signed, titled and dated 'FANGOR M9 1969' (on the reverse)
oil on canvas
47 $\frac{5}{8}$ x 47 $\frac{5}{8}$ in. (121 x 121 cm.)
Painted in 1969.

\$200,000-300,000

PROVENANCE:

Irving Luntz, Palm Beach
By descent from the above to the present owner

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



DAN FLAVIN (1933-1996)

untitled

ultraviolet fluorescent light

48 x 24 x 8 in. (121.9 x 61 x 20.3 cm.)

Executed 1966-1968. This work is unique and is accompanied by a signed letter from the artist, as indicated in the artist's *catalogue raisonné*.

\$80,000-120,000

PROVENANCE:

Private collection, acquired directly from the artist, *circa* 1967

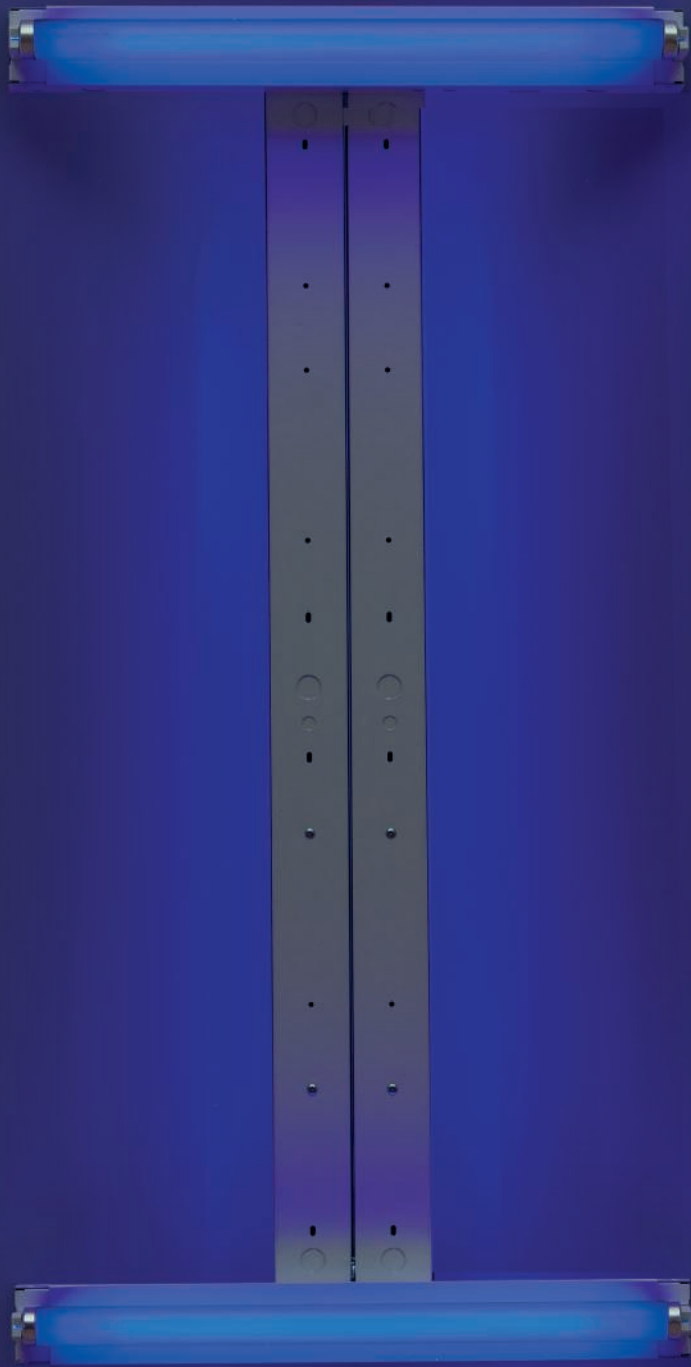
By descent from the above to the present owner

LITERATURE:

M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New Haven, 2005, p. 416, no. A2.

"ONE MIGHT NOT THINK OF LIGHT AS A MATTER OF FACT, BUT I DO. AND IT IS, AS I SAID, AS PLAIN AND OPEN AND DIRECT AN ART AS YOU WILL EVER FIND."

Dan Flavin





30

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a. martin '77' (lower right)
watercolor and graphite on vellum
image: 9 x 9 in. (22.9 x 22.9 cm.)
sheet: 12 x 12 in. (30.5 x 30.5 cm.)
Executed in 1977.

\$60,000-80,000

PROVENANCE:

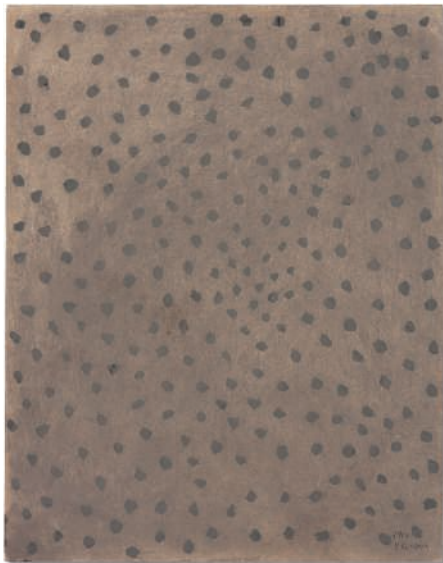
Pace Gallery, New York
Irving Luntz, Palm Beach
By descent from the above to the present owner

EXHIBITED:

New York, Pace Gallery, *Agnes Martin: Watercolors*, March-April 1978.
Boston, Harcus-Krakow Gallery, *Agnes Martin: Recent Drawings*,
November 1978.
Los Angeles, Margo Leavin Gallery, *Agnes Martin: Recent Watercolors*,
April 1979.

LITERATURE:

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Works on Paper*, digital,
ongoing, no. 1977.016 WP (illustrated).



31

YAYOI KUSAMA (B. 1929)

Untitled

signed and dated '1952 Y. KUSAMA' (lower right); signed again and dated
again '1952 Y. KUSAMA' (on the reverse)
gouache and pastel on paper
15 x 11 7/8 in. (38 x 30 cm.)
Executed in 1952.

\$20,000-30,000

PROVENANCE:

Galerie Orez Mobile, The Hague
Henk Peeters, The Hague
His sale; Sotheby's, Amsterdam, 11 June 2001, lot 1025
Acquired at the above sale by the present owner

EXHIBITED:

New York, American Fine Arts Gallery, *Exhibition-5*, 1987.



32

GENE DAVIS (1920-1985)

Sky Bucket

signed, titled and dated 'Sky Bucket (1980) Gene Davis' (on the reverse)
acrylic and graphite on canvas
24 x 15 1/2 in. (61 x 38.4 cm.)
Executed in 1980.

\$12,000-18,000

PROVENANCE:

Dorothy Blau Gallery, Inc., Bay Harbor Islands, Florida
Acquired from the above by the present owner, 1996

33

GENE DAVIS
(1920-1985)

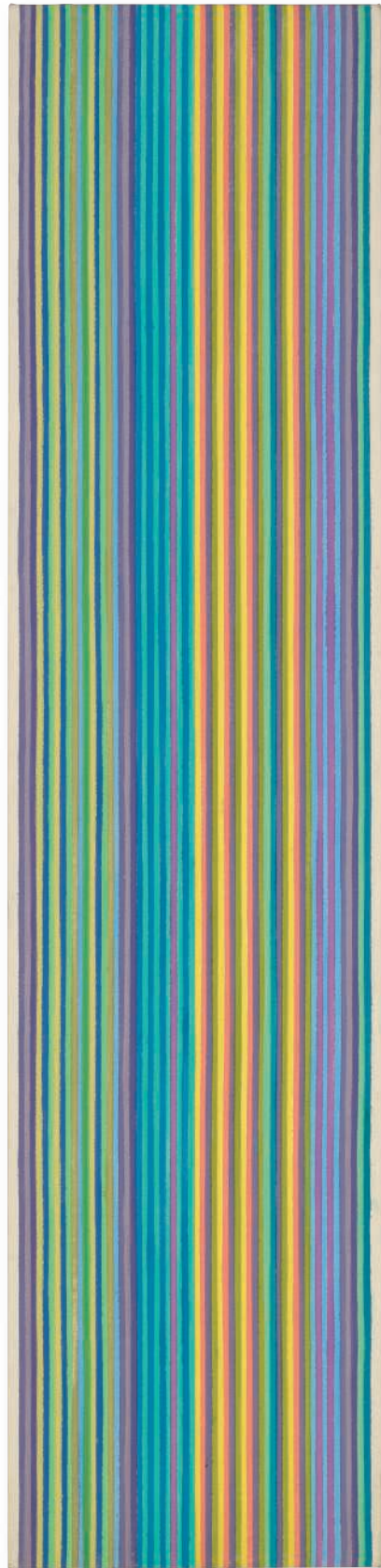
North Pole

signed, titled and dated 'North Pole (1980) Gene Davis'
(on the reverse)
acrylic on canvas
69 x 16 ½ in. (175.3 x 41.9 cm.)
Painted in 1980.

\$30,000-50,000

PROVENANCE:

Dorothy Blau Gallery, Inc., Bay Harbor Islands, Florida
Acquired from the above by the present owner, 1996



LOUISE BOURGEOIS (1911-2010)

Untitled

signed with the artist's initials 'LB' (lower right)

ink on paper

11 ½ x 9 in. (29.2 x 22.9 cm.)

Executed in 2001.

\$60,000-80,000

PROVENANCE:

The artist

Louise Bourgeois Trust, New York

Xavier Hufkens, Brussels

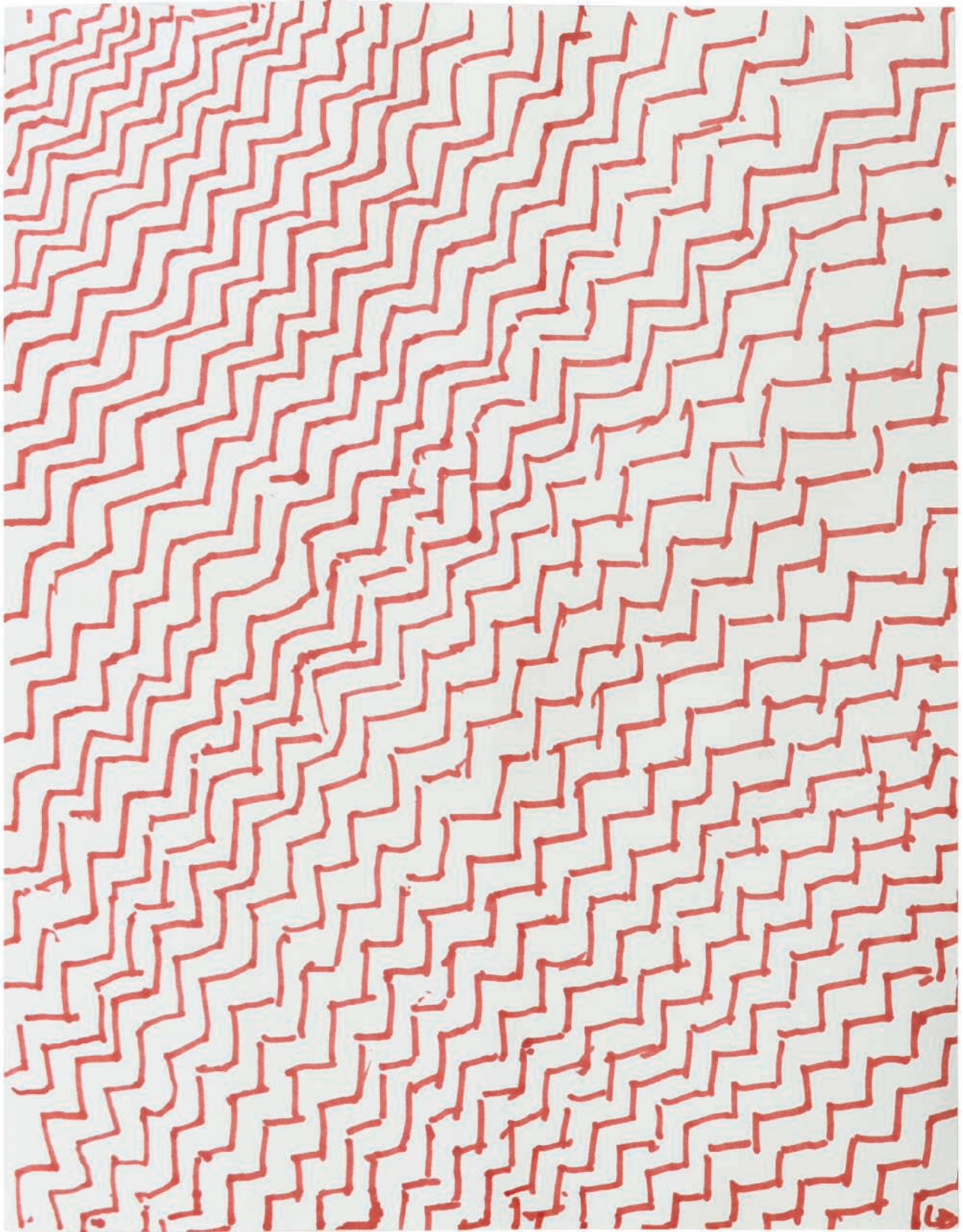
Acquired from the above by the present owner, 2010

EXHIBITED:

Brussels, Xavier Hufkens, *Louise Bourgeois: New Sculptures and the Woven Drawings*, March-May 2003.

"I HAVE DRAWN MY WHOLE LIFE. MY PARENTS WERE IN THE TAPESTRY RESTORATION BUSINESS, AND AS A YOUNG GIRL, I WOULD DRAW IN THE MISSING PARTS OF THE TAPESTRY THAT NEEDED TO BE REWOVEN. MY ABILITY TO DRAW MADE ME INDISPENSABLE TO MY PARENTS. I HAVE KEPT A DIARY AS LONG AS I CAN REMEMBER, AND DRAWINGS ARE REALLY ANOTHER KIND OF DIARY."

Louise Bourgeois





35

SAM GILLIAM (B. 1933)

Map II

acrylic, Polypropylene, aluminum and monoprint
paper collage on panel
28 x 35 in. (71.1 x 88.9 cm.)
Executed in 1994.

\$20,000-30,000

PROVENANCE:

Private collection, acquired directly from the artist
Anon. sale; Phillips, New York, 10 May 2016, lot 189
Acquired at the above sale by the present owner



36

FRANK STELLA (B. 1936)

Effingham Sketch

signed, titled and dated 'EFFINGHAM SKETCH F.
STELLA '73' (lower left)
acrylic and oilstick on printed paper
17 ¼ x 22 ¼ in. (43.8 x 56.5 cm.)
Executed in 1973.

\$30,000-40,000

PROVENANCE:

Manny Silverman Gallery, Los Angeles
Private collection, Menlo Park
Anon. sale; Christie's, New York,
8 November 1989, lot 171
Acquired at the above sale by the present owner



37

SAM GILLIAM (B. 1933)

Rainbow

signed, titled and dated 'Rainbow '99 Sam Gilliam' (on the reverse)
acrylic on unstretched canvas assemblage
47 ½ x 55 ½ in. (120.7 x 141 cm.)
Executed in 1999.

\$60,000-80,000

PROVENANCE:
Private collection, New York
Acquired from the above by the
present owner, 2010

FRANK STELLA (B. 1936)

Does the Whale Diminish?

oil, oilstick and enamel on aluminum construction
80 x 144 x 36 in. (203.2 x 365.7 x 91.4 cm.)
Executed in 1988.

\$300,000-500,000

PROVENANCE:

Private collection

Anon. sale; Sotheby's, New York, 16 November 1995, lot 386

M. Knoedler & Co., New York

Private collection, Nagoya

Anon. sale; Christie's, New York, 12 November 2003, lot 412

Acquired at the above sale by the present owner

*"YES, BUT MOBY DICK WAS FOR ME, MUCH MORE. IT'S NOT FAIR TO
MELVILLE, BUT IT WAS AN AROUND-THE-WORLD ADVENTURE STORY
ABOUT STRUGGLING WITH LARGER-THAN-LIFE FORCES."*

Frank Stella





39

SAM GILLIAM (B. 1933)

Butterfly Day #32

acrylic, metallic paint and ink on artist's handmade paper and wood assemblage

44 x 44 in. (111.8 x 111.8 cm.)

Executed *circa* 1985.

\$10,000-15,000

PROVENANCE:

Private collection, acquired directly from the artist

Anon. sale; Wright, Chicago,

28 September 2017, lot 124

Acquired at the above sale by the present owner



40

SAM GILLIAM (B. 1933)

Diamas

acrylic on canvas
81 x 81 in. (205.7 x 205.7 cm.)
Painted in 1964.

\$60,000-80,000

PROVENANCE:

Private collection, acquired directly from the
artist, 1964
By descent from the above to the present owner

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and the Estate of Sam Francis stamps
(on the reverse)
acrylic on canvas
72 x 36 in. (182.9 x 91.4 cm.)
Painted in 1988.

\$180,000-250,000

PROVENANCE:

Estate of the artist
Gallery Delaive, Amsterdam
Galerie Guy Pieters, Knokke-Heist
Acquired from the above by the present owner, 2000

EXHIBITED:

Amsterdam, Gallery Delaive, *Sam Francis: Works from 1948-1994*, October-November 1999, pp. 32-33 (illustrated).

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, no. SFF.1554, DVD I (illustrated).
D. Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, digital, ongoing, no. SFF.1554 (illustrated).

Arcs of brilliant red and emerald green acrylic paint sweep across the expanse of Sam Francis's *Untitled*, 1988. Atop lively sunflower yellow, sprays of warm blue and flecks of violet combine to form a symphony of color; the painting vibrates with joy. A rich core of royal purple grounds *Untitled*'s rippling composition, forming the axis around which everything whirls kaleidoscopically. Color was always a paramount consideration for Francis, who wrote in his journal: "Color is a series of harmonies, everywhere in the universe being divine, whole numbers lasting forever, adrift in time... And the last words will be those of the stars" (S. Francis, quoted in K. McKenna, "Sam Francis: A Force of Nature", *Los Angeles Times*, 18 August 1996).

"HIS ARE WORKS FOR THE SOUL, COLORED DREAMS THAT SUGGEST BUT DO NOT FORCE, REVEAL BUT DO NOT EXPOSE. AND, ABOVE ALL, HIS WORK IS BEAUTIFUL."

—(S. A. Martin, "Clouds of Beauty, An Interview with Sam Francis", in *Sam Francis: This Permanent Water*, exh. cat., Museo d'Arte Mendrisio, Milan, 1997, p. 53)

Early on, Francis took inspiration from the "lyrical colorism" of French painters, including Jean-Antoine Watteau, Henri Matisse and Pierre Bonnard, affiliations that developed after he moved to Paris from Berkeley, California in 1950. Extended travel across Europe and Asia filtered into Francis's lifelong engagement with color, resulting in a glittery, almost synthetic visual language that crystallized this aesthetic. By the 1980s, Francis's chromatic explorations revealed themselves in voluptuous, meandering forms that he worked on from a studio in Venice, Los Angeles. "The role of the artist," said Francis, "is to create the cosmos for man" (S. Francis, quoted in K. McKenna, "Sam Francis: A Force of Nature", *Los Angeles Times*, 18 August 1996). Francis's cosmos are designed with the belief in color as a life force, and in *Untitled* charged bands of bright paint rush forcefully along, electrifying and overpowering luminescent swaths, a cascade of radiant light.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
WASHINGTON, D.C.

42

LOUISE NEVELSON (1899-1988)

Atmosphere and Environment II

painted aluminum
96 x 50 x 26 ½ in. (243.8 x 127 x 67.3 cm.)
Executed in 1966. This work is unique.

\$80,000-120,000

PROVENANCE:

Joan and Lester Avnet, New York, acquired directly from the artist, 1966
By descent from the above to the present owner

EXHIBITED:

New York, Whitney Museum of American Art and Waltham, Brandeis University, Rose Art Museum, *Louise Nevelson*, March–July 1967, p. 49, no. 90 (illustrated).
Far Hills, New Jersey, Merriewold West Gallery, *Outdoor Sculpture*, September–October 1974, pp. 4, 19–20 (illustrated).
New York, The Jewish Museum and San Francisco, de Young Museum, *The Sculpture of Louise Nevelson: Constructing a Legend*, May 2007–January 2008, pp. 21–22, 140–141, no. 46 (illustrated).

LITERATURE:

"Outdoor Sculpture Joins Ponds And Glens In Exhibition At Merriewold West Gallery", *The Bernardsville News—Observer-Tribune—Echoes-Sentinel—Hunterdon Review*, New Jersey, 19 September 1974, p. 16 (illustrated).
C. J. Rubin, ed., *Louise Nevelson: I Must Recompose the Environment*, Los Angeles and Waltham, 2019, p. 87.



Archival image of the present lot, illustrated in *Louise Nevelson*, exh. cat., Whitney Museum of American Art, New York, 1967. Artwork: © 2020 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

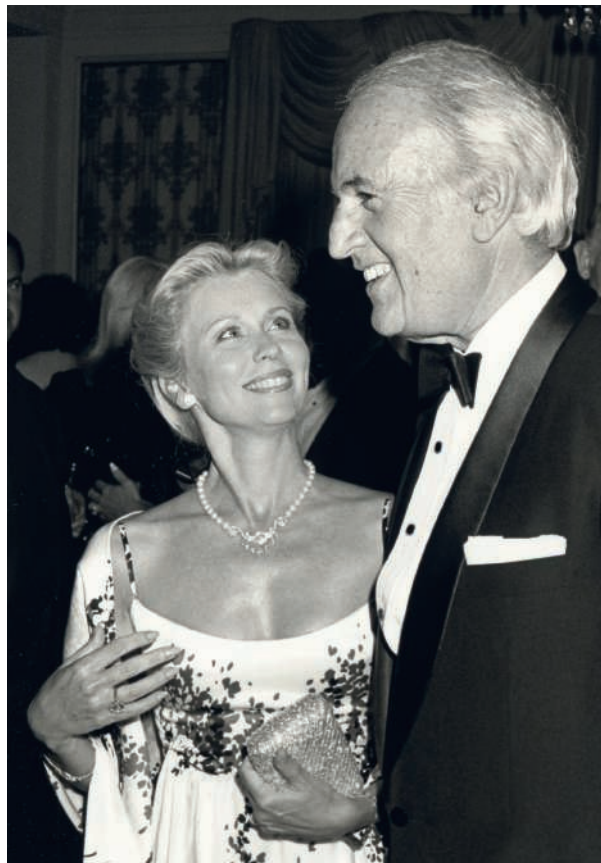
Alternating between solid and hollow, proceeding and receding geometrical forms, the staggered units in *Atmosphere and Environment II* (1966) appear to oscillate back and forth. Light dances about the assemblage of shapes infusing the work with visible dynamism. Unlike many of her earlier environments, the present example is created in the round; it, therefore, permits viewing from multiple perspectives, but is ultimately intended to be viewed from the front. Acting as "an architect of temporal substances", Nevelson manipulates light and shadow through the shaping and placement of the metal units (A. Glimcher, *Louise Nevelson*, New York, 1972, p. 86). Time becomes an integral aspect of the work—each viewing experience is inherently different from the last as natural light continually alters and shifts. With the resulting optical illusions, Nevelson redefined the sculptural medium, crafting visual deception historically associated with painting. Among the cohort of artists, including David Smith and Alexander Calder, to contribute to the resurrection of the sculptural medium in twentieth-century America, Nevelson distinguished herself by her ability to dismantle the established boundaries separating the two media.

The present work's remarkable exhibition history, including the artist's first-ever major museum retrospective at the Whitney Museum of American Art in 1967, bespeaks its significance not only to the artist's larger body of work, but to the development of contemporary sculptural practice as a whole.



PROPERTY FROM THE COLLECTION OF

COURTNEY SALE ROSS



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

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

The subject of the female form became one of the artist's central themes throughout his career. As seen in *Reclining Nude* and other earlier works,

de Kooning portrayed the female form with poignant *chiaroscuro* and detail. This early style reflects the fluent and assured hand he developed as a young draftsman at the Rotterdam Academy. While developing angular and abstract treatments, de Kooning's earlier drawings of women more closely resemble the familiar, storied female form that has permeated art history.

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

From 1950 to 1952, de Kooning launched into a period of dramatic innovation which saw a more thorough investigation of abstraction. With drawings that included not one, but two or three, women, de Kooning revolutionized the treatment of the figure in American art, developing the unique style for which he became so celebrated. Many works of the 1950s feature abstracted forms that act as a force of gravity, holding the composition together amidst a field of angles, curves, and energetic marks. Understanding the importance and power of line, de Kooning forged a new language of expression, demonstrating his unique command of graphite, charcoal, and pastel on paper. This command

was accented by a series of erasures, which lent a temporal dimension to each work, alluding to a sense of change and movement over time.

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

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

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

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

Born and raised in Bryan, Texas, and educated at Skidmore College, Courtney Sale Ross married Steven J. Ross in 1982; soon after their marriage, the couple welcomed a daughter, Nicole, into their lives. Mr. Ross earned a reputation as one of the late twentieth-century's most notable businessmen, famously transforming Warner Communications into Time Warner, the world's largest entertainment and media company at its creation in 1989. Together, the Rosses became well-known patrons of charitable causes, a tradition Mrs. Ross has proudly continued in the years following her husband's passing in 1992.

Among the Rosses' most notable achievements is the Ross School in East Hampton, New York, a private institution first established to provide an education for their beloved

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

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

right: Willem de Kooning in his studio with *Woman I*, circa 1952. Photo: Kay Bell Reynal. Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

opposite: Courtney Sale Ross and Steven J. Ross, New York, 1987. Photo: Ron Galella / Ron Galella Collection via Getty Images.



WILLEM DE KOONING (1904-1997)

Two Women

signed 'de Kooning' (lower left)
graphite and oil on paper
9 7/8 x 7 7/8 in. (25.1 x 20 cm.)
Executed circa 1950.

\$80,000-120,000

PROVENANCE:

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

EXHIBITED:

Amsterdam, Stedelijk Museum; London, Tate Gallery; New York, Museum of Modern Art; Art Institute of Chicago and Los Angeles County Museum of Art, *Willem de Kooning*, September 1968-September 1969, no. 117.
Chicago, Richard Gray Gallery, *Willem de Kooning 1941-1959*, October-November 1974, no. 8 (illustrated).
Düsseldorf, Städtische Kunsthalle and Baden-Baden, Staatliche Kunsthalle, *Surrealität-Bildrealität, 1924-1974: In den unzähligen Bildern des Lebens...*, December 1974-April 1975, pp. 98-99, no. 158 (illustrated).
London, Gimpel Fils Gallery and Zürich, Gimpel & Hanover Galerie, *Willem de Kooning: Recent Paintings*, June-October 1976.
New York, Xavier Fourcade, Inc., *Works on Paper, Small Format, Objects: Duchamp to Heizer*, February-March 1977.
New York, School of the Visual Arts, *Willem de Kooning: Drawings*, November-December 1977.
Pittsburgh, Carnegie Institute Museum of Art, *Eduardo Chillida/Willem de Kooning*, October 1979-January 1980, pp. 107 and 169, no. 77 (illustrated).

LITERATURE:

G. Drudi, *Willem de Kooning*, Milan, 1972, pp. 34 and 60, no. 60 (illustrated).

"DE KOONING'S CONTRIBUTION TO DRAWING IS AS FAR-REACHING AS IT HAS BEEN TO PAINTING... HIS DRAWINGS AND PAINTINGS ARE EXTREMELY CLOSE TO EACH OTHER IN MANY RESPECTS. IN FACT, THE DRAWINGS ARE OFTEN THE STARTING POINT FOR THE PAINTINGS. OFTEN BRUTAL, SOMETIMES LYRICAL, THE DRAWINGS ARE REplete WITH THE SAME FRENZIED BRUSHSTROKES OF THE PAINTINGS. IN ADDITION, DE KOONING'S PREFERENCE FOR RELATIVELY SMALL SCALE RELATES THE SIZE OF THE PAINTINGS TO THE DRAWINGS AND MAKES THE CONNECTIONS BETWEEN THEM VERY APPARENT"

—(D. Waldman, *Willem de Kooning in East Hampton*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1978, p. 18).



de Kooning

PROPERTY FROM THE COLLECTION OF COURTNEY SALE ROSS

44

WILLEM DE KOONING (1904-1997)

Study for Glazier (Self Portrait)

signed 'de Kooning' (lower right)
graphite on paper
14 x 11 in. (35.6 x 27.9 cm.)
Executed circa 1940.

\$20,000-30,000

PROVENANCE:

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



EXHIBITED:

Amsterdam, Stedelijk Museum; London, Tate Gallery; New York, Museum of Modern Art; Art Institute of Chicago and Los Angeles County Museum of Art, *Willem de Kooning*, September 1968-September 1969, pp. 20 and 165, no. 108 (illustrated).
Cambridge, Massachusetts Institute of Technology, Haden Gallery, *Drawing by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline and Philip Guston*, February-March 1975, no. 19.
New York, School of Visual Arts, *Willem de Kooning: Drawings*, November-December 1977.
Pittsburgh, Carnegie Institute Museum of Art, *Eduardo Chillida/Willem de Kooning: Pittsburgh International Series*, October 1979-January 1980, pp. 104, 157 and 169, no. 71 (illustrated).
New York, Whitney Museum of American Art and Berlin, Akademie der Künste, *Willem de Kooning*, December 1983-May 1984, p. 30, no. 8 (illustrated).

LITERATURE:

T. B. Hess, *Willem de Kooning*, New York, 1959, pp. 19 and 22, pl. 29 (illustrated).
T. B. Hess, *Willem de Kooning Drawings*, exh. cat., Greenwich, New York Graphic Society, pp. 72 and 74, no. 8 (illustrated).



PROPERTY FROM THE COLLECTION OF COURTNEY SALE ROSS

45

WILLEM DE KOONING (1904-1997)

Three Women

signed 'de Kooning' (lower center)
graphite on paper
13 ¾ x 16 ⅝ in. (34.9 x 42.2 cm.)
Executed circa 1951.

\$60,000-80,000

PROVENANCE:

Prince Franz Herzog von Bayern, Munich
Xavier Fourcade, Inc., New York
Acquired from the above by the present owner, 1982

KAREL APPEL (1921-2006)

Flower Girl

signed 'appel' (lower right)
oil on canvas
39 ¼ x 31 ¾ in. (99.7 x 80.1 cm.)
Painted in 1965.

\$80,000-120,000

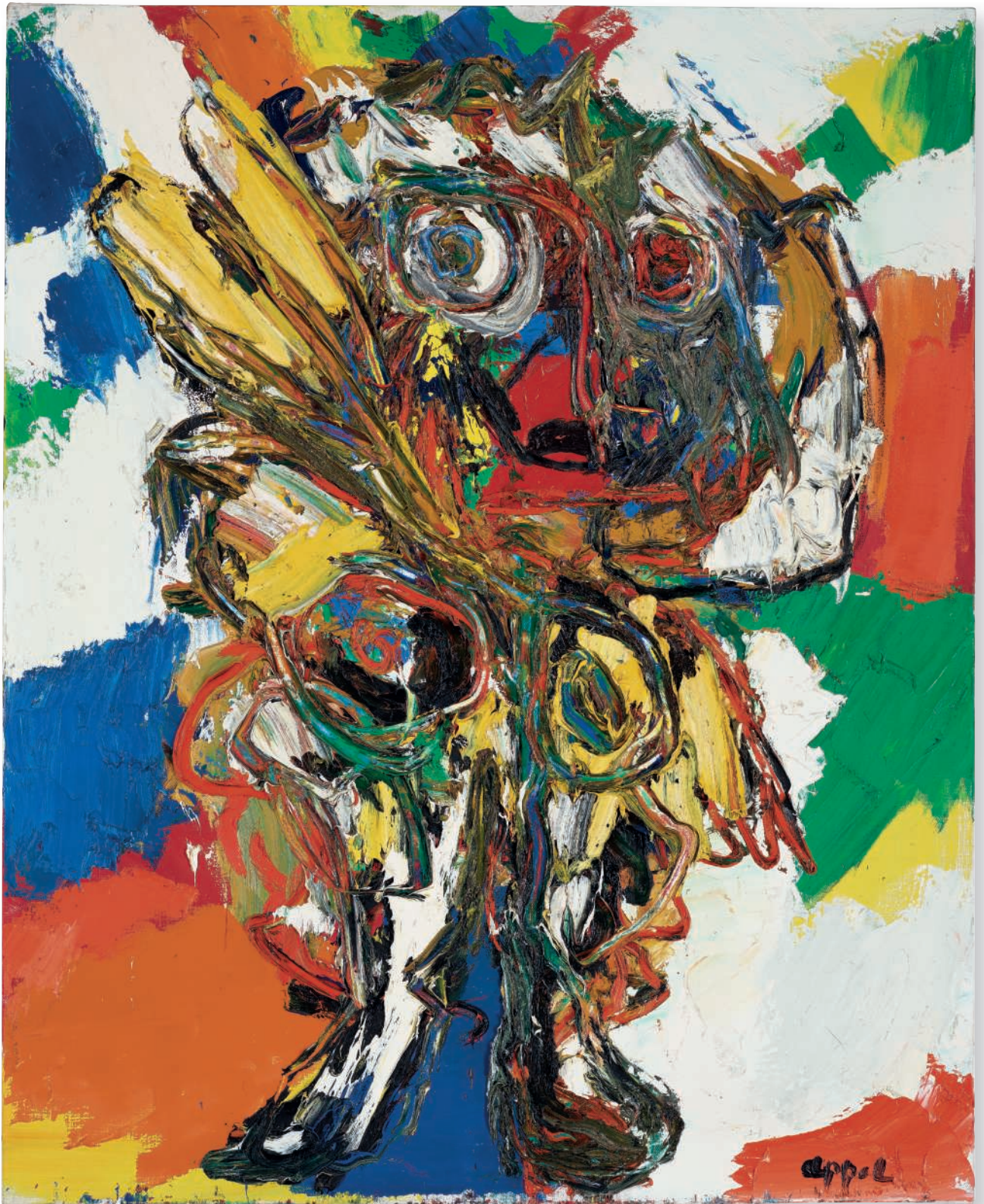
PROVENANCE:

Esther Robles Gallery, Los Angeles
Mr. and Mrs. Ray Shuwarger, Los Angeles, 1965
By descent from the above the present owner

This work is registered in the Archive of the Karel Appel Foundation.

*"MY PAINTING IS BASED SOLELY ON EMOTIONALITY, ON THE
POIGNANCY OF LIFE, OF MAN... IT'S WHAT ALL GREAT PAINTERS
HAVE DONE."*

Karel Appel





PROPERTY OF A LADY

47

HANS HOFMANN (1880-1966)

Midnight Glow

signed and dated 'hans hofmann VII. 22,45' (lower right)

gouache on paper

28 ¾ x 22 ¾ in. (73 x 57.8 cm.)

Painted in 1945.

\$25,000-35,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Lever/Meyerson Gallery, New York, 1986

Private collection

Acquired from the above by the present owner

EXHIBITED:

New York, André Emmerich Gallery, *ICAE*, May 1984.

La Jolla, Thomas Babeor Gallery, *Hans Hofmann:*

Paintings and Works on Paper, February-April 1985.

Newport Harbor Art Museum; New York, Whitney

Museum of American Art and Minneapolis, Walker

Art Center, *The Interpretive Link: Abstract Surrealism*

into Abstract Expressionism, Works on Paper 1938-

1948, July 1986-April 1987, pp. 92, 95 and 193,

no. 38 (illustrated).

New York, Whitney Museum of American Art; Miami,

Center for the Fine Arts and Norfolk, The Chrysler

Museum, *Hans Hofmann*, June 1990-April 1991, pp.

56-57 and 196, no. 53 (illustrated).

Δ48

JOHN CHAMBERLAIN (1927-2011)

Untitled (Sylvester No. 4)

painted steel
29 x 29 x 7 ½ in. (73.7 x 73.7 x 19.1 cm.)
Executed *circa* 1954.

\$80,000-120,000

PROVENANCE:

Darlene Valentine, Santa Monica
Margo Leavin Gallery, Los Angeles
Private collection, Los Angeles, 1999
Acquired from the above by the present owner

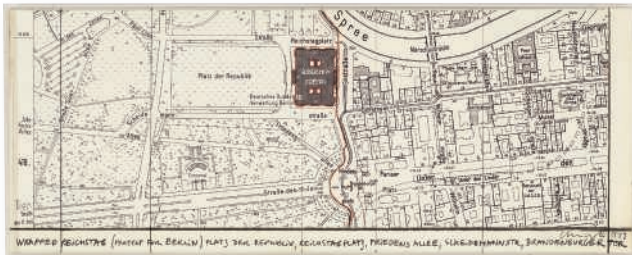
EXHIBITED:

Los Angeles, Margo Leavin Gallery, *John Chamberlain/Donald Judd*, 1993.

LITERATURE:

J. Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 44, no. 4.





PROPERTY FROM THE ESTATE OF A LADY
49

CHRISTO (B. 1935)

Wrapped Reichstag (Project for Berlin)

signed, titled and dated 'WRAPPED REICHSTAG (PROJECT FOR BERLIN) Christo 1979' (lower edge of the upper element)

box construction—charcoal, crayon, pastel, pencil, twine, fabric and printed paper collage on paperboard, in two parts
overall: 33 3/4 x 56 3/4 in. (85.7 x 144.1 cm.)

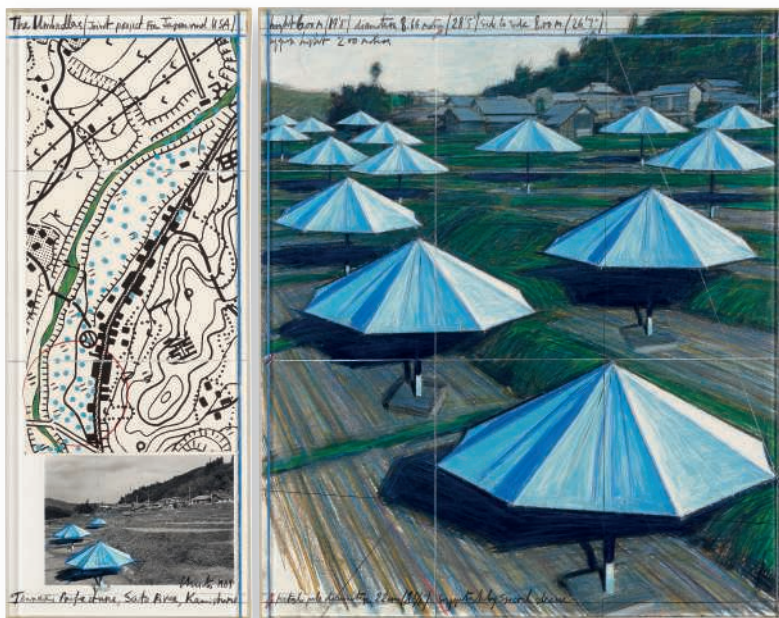
Executed in 1979.

\$60,000-80,000

PROVENANCE:

Obelisk Gallery, Boston

Acquired from the above by the present owner



PROPERTY FROM THE COLLECTION OF
THE LEWIS CULLMAN ESTATE

50

CHRISTO (B. 1935)

The Umbrellas (Joint Project for Japan and Western USA)

signed, titled and dated 'The Umbrellas (Joint Project for Japan and USA) Christo 1989' (on the horizontal edges of the left element); signed again and dated again '© Christo 1989' (on the reverse of each element)

box construction—enamel, pastel, wax crayon, charcoal, graphite and photograph, fabric and printed paper collage on paperboard, in two parts

overall: 30 3/4 x 38 7/8 in. (78.1 x 98.7 cm.)

Executed in 1989.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner

51

JOSEF ALBERS (1888-1976)

Study for a Mitered Square (IV)

oil and graphite on paper
13 1/8 x 11 7/8 in. (33.3 x 30.2 cm.)
Executed *circa* 1969-1971.

\$30,000-50,000

PROVENANCE:

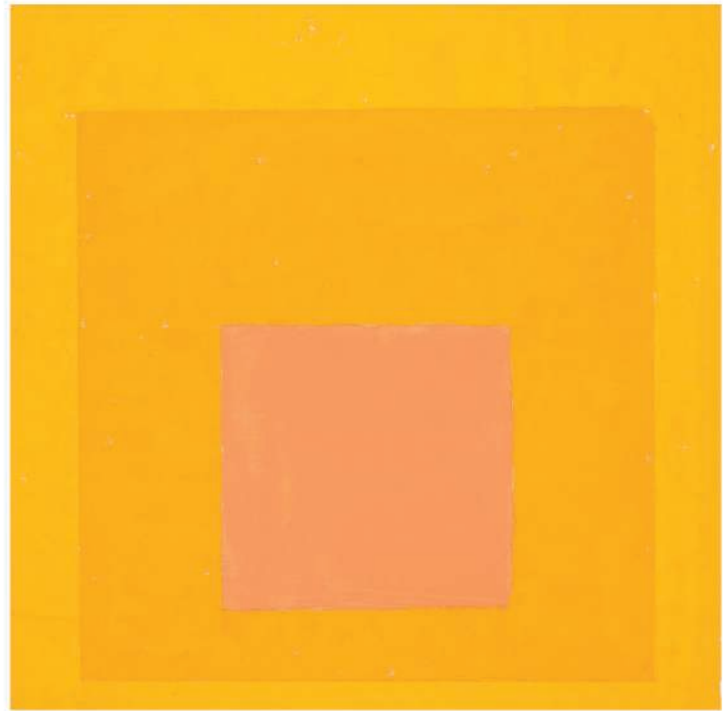
Estate of the artist
The Josef and Anni Albers Foundation, Bethany, Connecticut
David Zwirner, New York
Acquired from the above by the present owner

EXHIBITED:

Kentucky, University of Louisville, Speed Art Museum; South Carolina, Columbia Museum of Art; Huntsville Museum of Art; Bakersfield Museum of Art; Lincoln, University of Nebraska, Sheldon Memorial Art Gallery; Knoxville Museum of Art; Annandale-on-Hudson, Bard College, Edith C. Blum Art Institute; Bottrop, Josef Albers Museum; Helsinki, Amos Anderson Art Museum; Zürich, Haus für Konstruktive und Konkrete Kunst; Ingolstadt, Museum für Konkrete Kunst and Bilbao, Sala de Exposiciones Rekalde, *Josef Albers: Works on Paper*, September 1991-October 1994, pp. 75, 84 and 91, no. 80 (illustrated).

Kunstmuseum Bonn; Staatliches Museum Schwerin; Bauhaus Dessau and Kunstmuseum der Stadt Ulm, *Josef Albers: Werke auf Papier*, May 1998-March 1999, p. 158 and 189, no. 99 (illustrated).

This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. JAAF 1976.2.43.



52

JOSEF ALBERS (1888-1976)

Color Study for a Mitered Square (Homage to the Square)

oil and graphite on paper
7 1/8 x 6 3/4 in. (18.1 x 17.1 cm.)
Executed *circa* 1976.

\$12,000-18,000

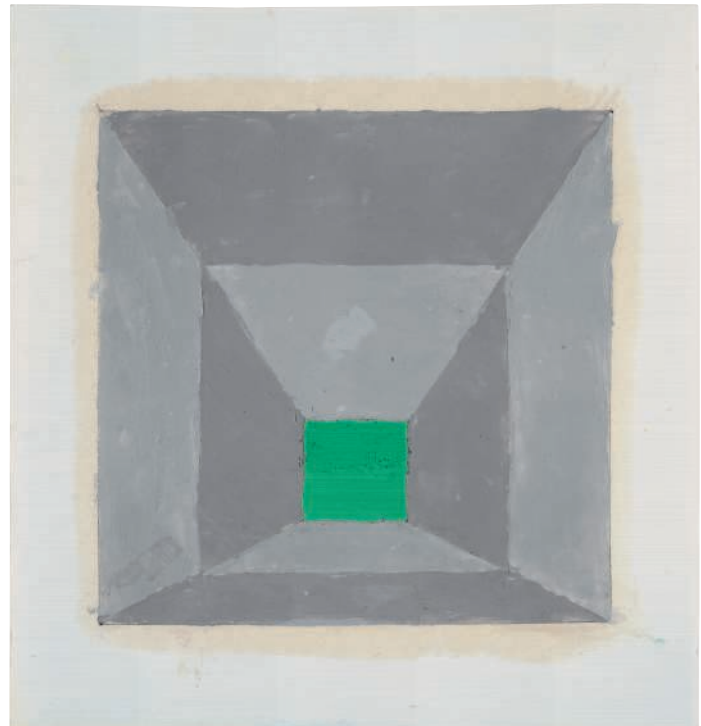
PROVENANCE:

The Josef and Anni Albers Foundation, Bethany, Connecticut
David Zwirner, New York
Acquired from the above by the present owner

LITERATURE:

Josef Albers: Minimal Means, Maximum Effect, exh. cat.,
Madrid, Fundación Juan March, 2014, p. 33.

This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. JAA 1976.2.1521.



ROBERT MOTHERWELL (1915-1991)

The Summer Sea

incised with the artist's signature 'Motherwell' (lower left); signed again 'R.

Motherwell' (on the stretcher)

acrylic on canvas

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

Painted in 1970.

\$120,000-180,000

PROVENANCE:

Margaret K. Helmuth, California, *circa* 1972, acquired directly from the artist

Anon. sale; Sotheby Parke Bernet, New York, 5 May 1973, lot 111

Private collection

Private collection, Larchmont

By descent from the above to the present owner

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages:*

A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel,

New Haven and London, 2012, p. 310, no. P595 (illustrated).

"SITTING, DREAMING ON THE STEPS, I USED TO BE STRUCK BY THE BEAUTY, THE FORCE AND THE GRACE, AT HIGH TIDE WITH A STRONG SOUTHWEST WIND OF THE SEASPRAY SPURTING UP, SOMETIMES TALLER THAN A MAN, ABOVE THE SEA WALL. AFTER A TIME, I BEGAN EXPERIMENTING WITH PAINTING THE SEASPRAY."

Robert Motherwell





PROPERTY FROM THE MODERN
ART MUSEUM OF FORT WORTH,
SOLD TO BENEFIT THE MUSEUM

54

TERRY WINTERS (B. 1949)

Event Horizon

oil on linen
96 x 120 in. (243.8 x 304.8 cm.)
Painted in 1991.

\$60,000-80,000

PROVENANCE:
Sonnabend Gallery, New York
Private collection, Switzerland
Gift of the above to the present owner

EXHIBITED:
Los Angeles, Museum of Contemporary Art and
New York, Whitney Museum of American Art, *Terry
Winters*, September 1991-May 1992, pp. 176-177.

LITERATURE:
M. Kimmelman, "ART VIEW; Cells, Crystals, Bugs
and Shells, Rendered in Paint," *The New York
Times*, 8 March 1992.
R.C. Baker, "Terry Winters Is Knot of This World:
Do Not Fear Graphs and Theory! An Artist Paints
the Reasons Why," *The Village Voice*, 19 November
2008.



55

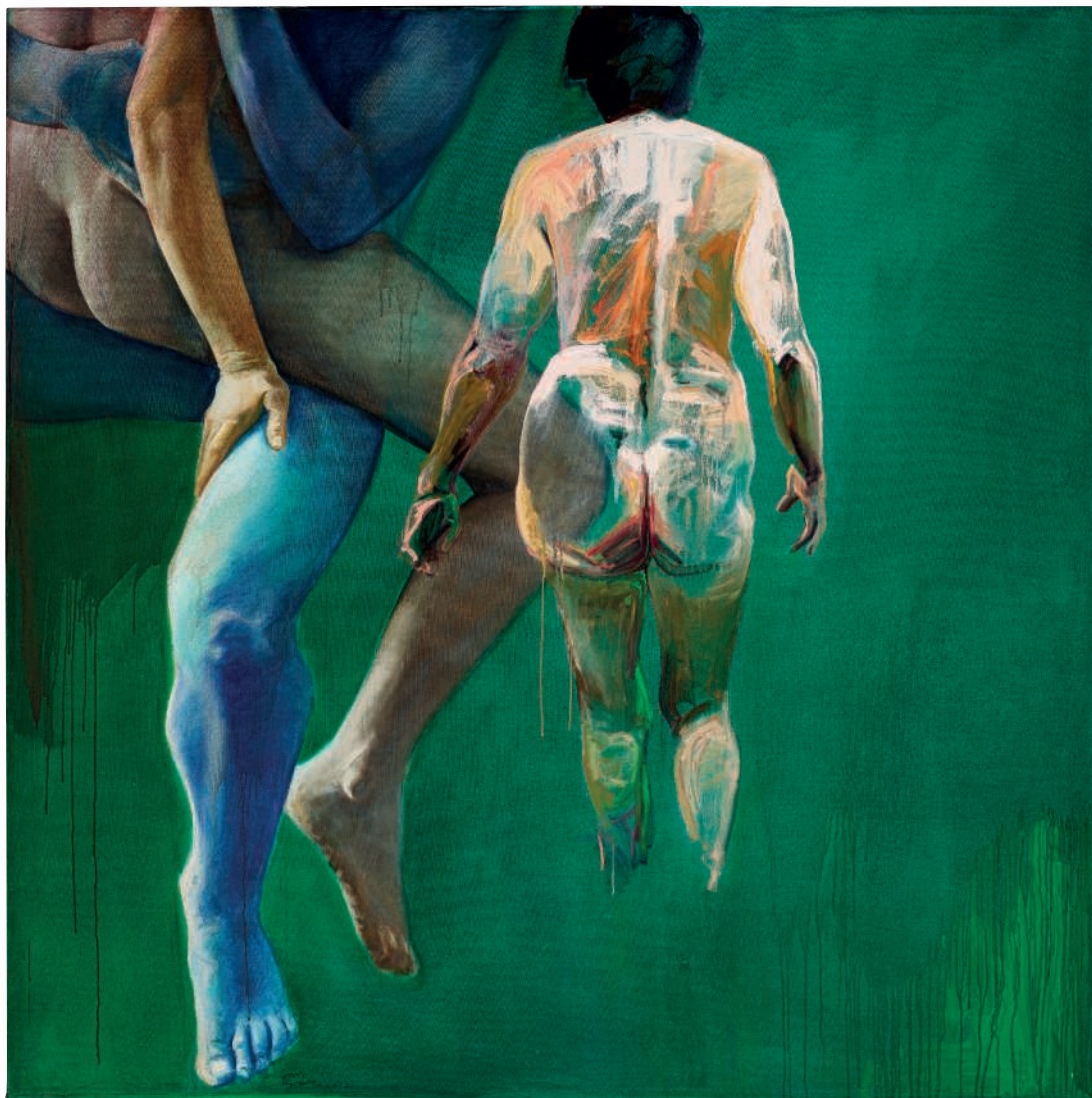
ESTEBAN VICENTE (1903-2001)

Ramona

signed, titled and dated 'Esteban Vicente
RAMONA 1987' (on the reverse)
oil on canvas
44 x 56 in. (111.8 x 142.2 cm.)
Painted in 1987.

\$30,000-50,000

PROVENANCE:
Elaine Benson Gallery, Bridgehampton
Lillian Kornbluth Gallery, Santa Barbara
Estate of Charles B. Slackman, Sag Harbor
Acquired from the above by the present owner



56

JOAN SEMMEL (B. 1932)

Green Field

signed and dated 'Joan Semmel 92' (lower left); signed again, titled and dated again 'GREEN FIELD 1992 JOAN SEMMEL' (on the overlap); signed again, titled again and dated again 'JOAN SEMMEL "GREEN FIELD" 1992' (on the stretcher)

oil on canvas

68 ¾ x 68 ¾ in. (174.6 x 174.6 cm.)

Painted in 1992.

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1997

EXHIBITED:

East Hampton, Guild Hall Museum, *Joan Semmel: Continuities*, May-June 1998, p. 2 (illustrated).

SAM FRANCIS (1923-1994)

"FRANCIS'S ART IS OFTEN FILLED WITH JOY AND OPTIMISM, BUT AT POINTS IT WAS ALSO "HAUNTED AND ANXIOUS," EVEN CHAOTIC. FOR IT'S CREATOR, HOWEVER, IT ALWAYS HAD THE URGENCY OF LIFE ITSELF."

—(W. C. Agee, "Sam Francis: Color, Structure, and the Modern Tradition," *Sam Francis: Paintings 1947-1990, exh. cat.*, Museum of Contemporary Art, Los Angeles, 1999, p. 10)

Emerald Child

signed and dated 'Sam Francis 1988' (on the reverse)
acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 1988.

\$300,000-400,000

PROVENANCE:

Private collection, Sweden
Anon. sale; Sotheby's, New York, 2 November 1994, lot 368
Acquired at the above sale by the present owner

EXHIBITED:

Stockholm, Heland Wetterling Gallery, *Sam Francis Paintings 1988-1989*, March-April 1990, n.p. (illustrated).

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, digital, ongoing, no. SFF.1605 (illustrated).

Pulsating with energy, Sam Francis's *Emerald Child* (1988) is a symphony of color painted in the latter part of the artist's life. Bright bursts of reds, pinks, yellows and purples erupt from the emerald green foreground, creating a kaleidoscope of color. For an artist such as Francis, color was not a mere decorative detail or a representational device, it was something which was absolutely central to his work: "Color is a pattern that plays across the membrane of the mind. Color is a series of harmonies everywhere in the universe being divine whole numbers lasting forever adrift in time" (S. Francis, quoted in K. McKenna, "Sam Francis: A Force of Nature", *Los Angeles Times*, 18 August 1996). In *Emerald Child*, Francis's unique paint-handling technique is apparent, in which the inadvertent drips and pools of paint imbue each form with its own distinct identity.

Painted only two years after the birth of Francis's son and having resided in the same private collection for over twenty-five years, *Emerald Child* is a striking example within the artist's *oeuvre*. One can clearly see references to a pregnant stomach within the composition—rounded forms fill the canvas, and hints of a child within the womb instill the work with personal meaning. The different floating forms are exquisitely balanced in emerald ground that is punctuated with drips and delicate splatters of pigment that enliven the scene and disperse the contained energy within the cellular forms. Sam Francis's unrivalled ability to produce work that combines sublime delicacy and chromatic intensity has singled him as one of the most innovative post-war artists of his generation.



Sam Francis in his studio, 1989 (present lot illustrated). Photo: Nico Delaive - Sam Francis Estate. Artwork: © 2020 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





58

ALEXANDER CALDER (1898-1976)

Dolmens

signed and dated 'Calder 71' (lower right)
gouache and ink on paper
29 ½ x 43 ⅞ in. (74.9 x 109.5 cm.)
Painted in 1971.

\$40,000-60,000

PROVENANCE:

Galerie Maeght, Paris
Horizon Gallery, Boston
Steiner Gallery, Miami
Private collection, Miami, 1974
Acquired from the above by the present owner

EXHIBITED:

Albi, Musée Toulouse-Lautrec, *Calder*, June-
September 1971, p. 18.

This work is registered in the archives of the Calder
Foundation, New York, under application number
A12986.



59

ALEXANDER CALDER (1898-1976)

Figure and Striped Profile

signed and dated 'Calder 62' (lower right)
gouache and ink on paper
22 ½ x 30 ¾ in. (57.2 x 78.1 cm.)
Painted in 1962.

\$35,000-45,000

PROVENANCE:

Perls Galleries, New York
Braniff International Airways, Dallas, 1976
Anon. sale; Christie's, New York,
27 February 1992, lot 169
Acquired at the above sale by the present owner

This work is registered in the archives of the Calder
Foundation, New York, under application number
A07227.

60

LOUISE
NEVELSON
(1899-1988)

Sky Presence — Gate IV

painted wood construction
35 7/8 x 23 5/8 x 5 in. (91.1 x 60 x 12.7 cm.)
Executed in 1977.

\$30,000-50,000

PROVENANCE:
Pace Gallery, New York
Acquired from the above by
the present owner, 1979



61

ALEXANDER
CALDER
(1898-1976)

Brooch

brass and steel wire
3 x 3 7/8 in. (7.6 x 9.8 cm.)
Executed *circa* 1940.

\$25,000-35,000

PROVENANCE:
Louisa James Calder, Roxbury, Connecticut, gift of
the artist, *circa* 1940
Gift of the above to the present owner, 1967

EXHIBITED:
Paris, Musée des Arts Décoratifs, *Calder: Intime*,
February-May 1989, p. 309 (illustrated).

This work is registered in the archives of the Calder
Foundation, New York, under application number
A08015.





62

ALEXANDER CALDER (1898-1976)

Blue in the Distance

signed and dated 'Calder 68' (lower right)
gouache and ink on paper
29 ¼ x 43 in. (74.3 x 109.2 cm.)
Painted in 1968.

\$30,000-50,000

PROVENANCE:

Perls Galleries, New York
Baltimore Museum of Art Rental Gallery, Baltimore
Mary B. Meyer, Baltimore, 1968
By descent from the above to the present owner, 1981

EXHIBITED:

Baltimore Museum of Art, *Sales and Rental Gallery - 20 Year Review*,
October-November 1974.

This work is registered in the archives of the Calder Foundation, New York, under application number A06099.



63

ALEXANDER CALDER (1898-1976)

Grid with Cross

signed with the artist's monogram and dated 'CA 63' (lower right)
gouache and ink on paper
21 ½ x 14 in. (54.6 x 35.6 cm.)
Painted in 1963.

\$20,000-30,000

PROVENANCE:

Nicholas Guppy, London, acquired directly from the artist
Jacquelyn Littlefield, Beverly Hills, circa 1965
Gift of the above to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A10433.



64

ALIGHIERO BOETTI (1940-1994)

Cinque x Cinque

signed 'alighiero e boetti' (on the overlap)
embroidery on linen
8 ¾ x 8 ¾ in. (22.2 x 22.2 cm.)

Executed in 1984. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9568, and is accompanied by a certificate of authenticity.

\$20,000-30,000

PROVENANCE:

Annina Nosei Gallery, New York
Acquired from the above by the present owner, 1995



PROPERTY FROM THE COLLECTION OF
COURTNEY SALE ROSS

65

ARNALDO POMODORO (B. 1926)

Spirale

incised with the artist's signature and number 'Arnaldo Pomodoro 4/30'
(on the base)
bronze with gold patina
overall: 7 ½ x 7 x 6 in. (19.1 x 17.8 x 15.2 cm.)
Executed circa 1990-1991. This work is number four from an edition of thirty.

\$10,000-15,000

PROVENANCE:
Private collection
Gift of the above to the present owner

EXHIBITED:
Pisa, Piazza dei Miracoli, Museo delle Sinopie, *Continuità e Innovazione*, June
2015-January 2016 (another example exhibited).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/90/6.



PROPERTY FROM THE COLLECTION OF
COURTNEY SALE ROSS

66

ARNALDO POMODORO (B. 1926)

Sfera

incised with the artist's signature and number 'Arnaldo Pomodoro 6/30'
(on the base)
bronze with gold patina
overall: 6 ¾ x 6 x 6 in. (17.5 x 15.2 x 15.2 cm.)
Executed in 1989. This work is number six from an edition of thirty.

\$25,000-35,000

PROVENANCE:
Private collection
Gift of the above to the present owner

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/89/5.



67

FRANZ KLINE (1910-1962)

Untitled

ink on telephone book page
10 7/8 x 8 7/8 in. (27.6 x 22.5 cm.)
Painted in 1950-1951.

\$40,000-60,000

PROVENANCE:

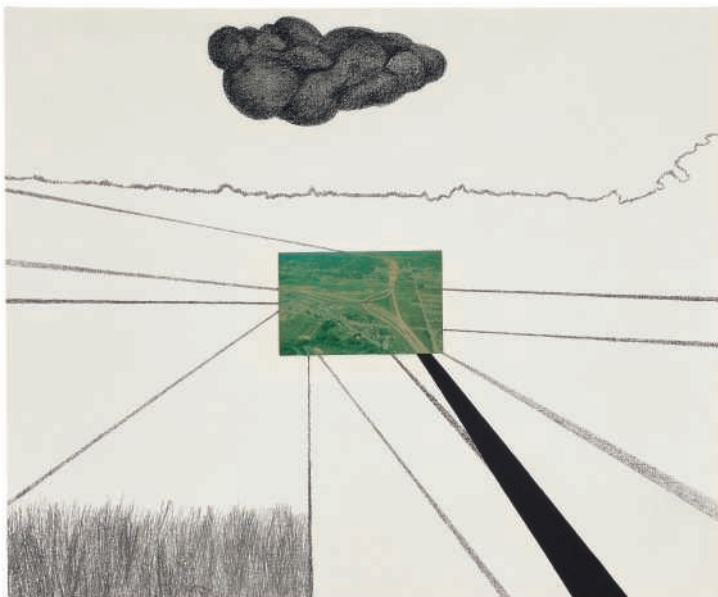
The artist
Allan Stone, New York
His sale; Christie's, New York, 17 October 2017, lot 11
Acquired at the above sale by the present owner

EXHIBITED:

New York, Allan Stone Gallery, *Franz Kline: Architecture and Atmosphere*, October 1997-January 1998, no. 24 (illustrated).
New York, Allan Stone Projects, *Artists of the New York School*, October-December 2016.

LITERATURE:

Franz Kline 1910-1962, exh. cat., Castello di Rivoli Museo d'Arte Contemporanea, 2004, p. 306 (illustrated).



68

ALLAN D'ARCANGELO (1930-1998)

Double Overpass #2

signed, inscribed, titled and dated 'A. D'Arcangelo
NYC 1960 Double Overpass #2' (on the reverse)
acrylic, graphite and printed paper collage on canvas
19 7/8 x 24 1/8 in. (50.5 x 61.3 cm.)
Executed in 1960.

\$18,000-25,000

PROVENANCE:

Fischbach Gallery, New York
Celeste and Armand Bartos, New York
Their sale; Christie's, New York, 16 May 2013, lot 117
Acquired at the above sale by the present owner

EXHIBITED:

New York, Barbara Mathes Gallery, *Spaces of American Pop: Allan D'Arcangelo, Joe Goode and Robert Moskowitz*, October-December 2014.
New York, Barbara Mathes Gallery, *Portraits of Places*, November-December 2017.

GEORGE RICKEY (1907-2002)

Column Variation IV

incised with the artist's signature and date 'Rickey 65' (on the steel base)
stainless steel on steel and marble base
97 ½ x 16 x 16 in. (247.7 x 40.6 x 40.6 cm.)
Executed in 1965. This work is unique.

\$80,000-120,000

PROVENANCE:

Private collection
Anon. sale; Sotheby's, New York, 15 November
1988, lot 167
Acquired at the above sale by the present owner



GEORGE RICKEY (1907-2002)

Nine Rotors, Nine Cubes

stainless steel and cement
overall: 128 x 107 x 45 in. (325.1 x 271.7 x 114.3 cm.)
Executed in 1964-1966. This work is unique.

\$120,000-180,000

PROVENANCE:

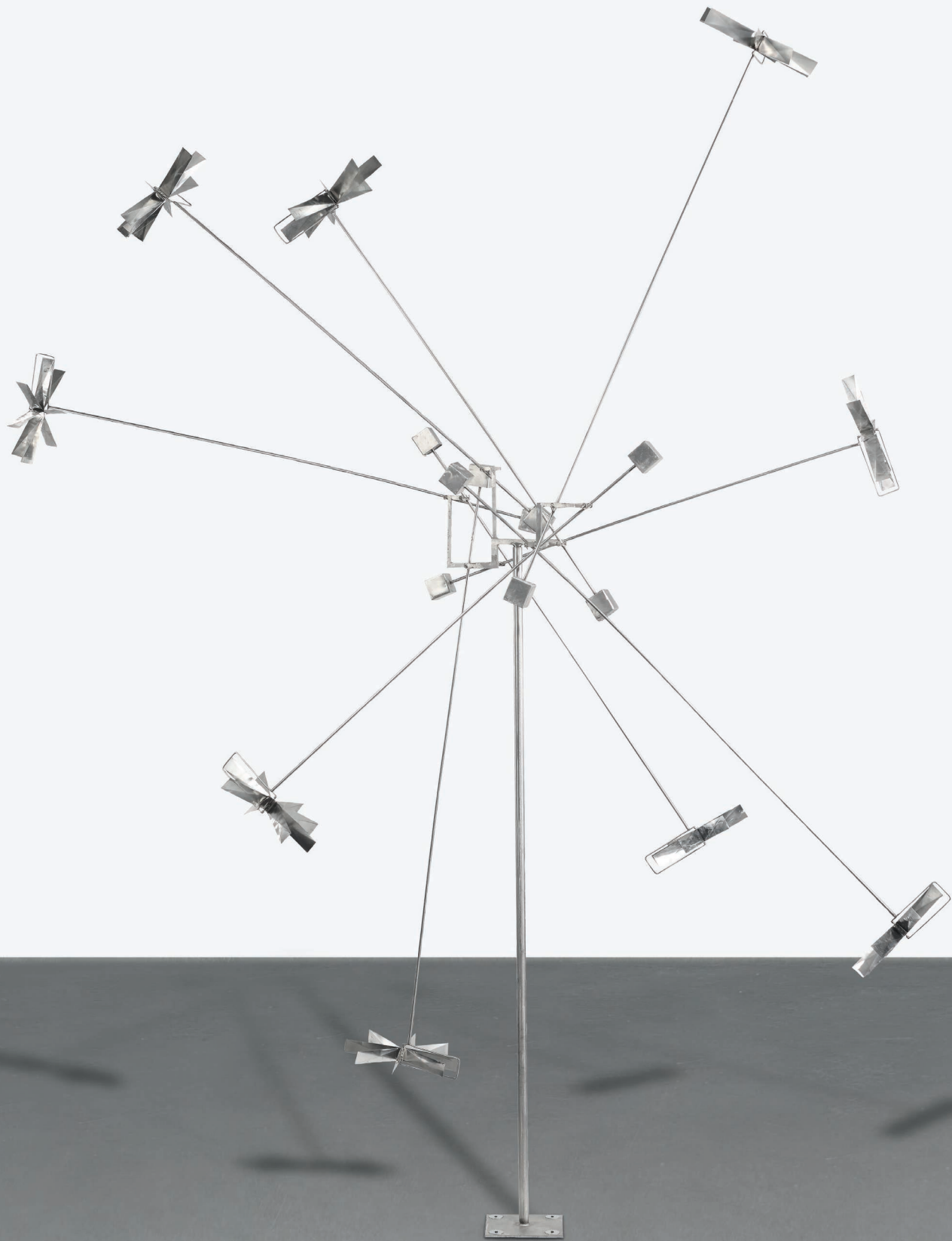
Mr. and Mrs. Albert A. List, Byram, Connecticut,
acquired directly from the artist, 1966
Anon. sale; Sotheby's, New York, 1 May 1991, lot 214
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

Berkeley, University Art Museum, *Directions in Kinetic Sculpture*,
March-July 1966, pp. 54 and 57, no. 31 (illustrated).

*"I FOUND THAT I DID NOT MERELY WANT TO SET A STATIC ART IN MOTION,
NOR DID I WANT TO DESCRIBE THE DYNAMIC WORLD AROUND ME
WITH A SERIES OF MOVING IMAGES. I WANTED THE WHOLE RANGE OF
MOVEMENTS THEMSELVES AT MY DISPOSAL, NOT TO DESCRIBE WHAT
I OBSERVED IN THE WORLD AROUND ME, BUT TO BE THEMSELVES,
PERFORMING IN A WORLD OF THEIR OWN."*

George Rickey



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

71

MARK DI SUVERO (B. 1933)

Whale's Cry

stainless steel and Cor-ten steel
296 x 320 x 128 in. (751.8 x 812.8 x 325.1 cm.)
Executed in 1981-1983. This work is unique.

\$180,000-250,000

PROVENANCE:

Maria Teresa di Suvero, San Francisco, acquired directly from the artist
Eugene V. Klein, Rancho Santa Fe, California
Gallery Paule Anglim, San Francisco
Acquired from the above by the present owner

EXHIBITED:

Mountainville, Storm King Art Center, *Mark di Suvero: 25 Years of Sculpture and Drawings*, May-October 1985 (listed as *Untitled (Column)*).

Standing at almost twenty-five feet tall, Mark di Suvero's monumental outdoor sculpture *Whale's Cry* (1981-1983) is a lesson in balance, deftly suspending heavy elements of curved steel atop a singular stainless-steel pole. This central axis, stationary and solid, lifts the dense materials into the sky, conveying a sense of lightness seemingly unhindered by gravity. Balanced horizontally, Cor-ten and stainless-steel comprise the hovering upper portion. Together, these two metals generate tonal and textural contrasts between each other and the surrounding environment. Di Suvero possesses an engineer's understanding of what is needed to build the complex sculptural forms he creates—large scale, heavy works that require precise, stable and strong architecture to maintain the balance of forms that they so artfully do. He is deeply interested in using sculpture as a language to convey abstract concepts, translating invented symbolic structures—language, mathematics, art—into the tangible, physical medium of sculpture.

For many years, the present work stood on the grounds of Clos Pegase winery in California's Napa Valley region as part of a significant collection of contemporary sculpture, which included works by Henry Moore, Robert Morris and Richard Serra.







72

LOUISE
NEVELSON
(1899-1988)

Untitled

stamped with the artist's name 'Louise Nevelson'
(on a plaque affixed to the rear)
painted wood construction
29 x 26 x 26 in. (73.7 x 66 x 66 cm.)
Executed in 1955.

\$30,000-50,000

PROVENANCE:

Estate of Joshua Binion Cahn, New York
His sale; Christie's, New York, 18 May 1999, lot 153
Acquired at the above sale by the present owner



73

JEAN DUBUFFET
(1901-1985)

Personnage

signed and dated 'J. Dubuffet 57' (lower right)
gouache and paper collage on paper
14 1/8 x 9 1/4 in. (35.9 x 23.5 cm.)
Executed in 1957.

\$10,000-15,000

PROVENANCE:

Galerie Daniel Cordier, Paris, 1957
Private collection, Paris
Private collection, Paris, 1961
Galerie des 4 Mouvements, Paris, 1972
Irving Luntz, Palm Beach
By descent from the above to the present owner

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XIII: Célébration du sol I, lieux cursifs, texturologies, topographies*, Paris, 1969, p. 24, no. 20 (illustrated).



74

BRUCE CONNER (1933-2008)

FIGURE OF DEATH

signed, titled and dated 'FIGURE OF DEATH Conner 1958' (on the stretcher); signed again and dated again twice 'June 24 1958 Conner Bruce Conner 1958' (on the reverse)

oil on canvas

51 ½ x 47 ⅞ in. (130.8 x 119.6 cm.)

Painted in 1958.

\$40,000-60,000

PROVENANCE:

The artist

Private collection, Healdsburg, California

Private collection

Acquired from the above by the present owner, 1994

EXHIBITED:

Napa, California, di Rosa Center for Contemporary Art, *Based on a True Story: Highlights from the di Rosa Collection*, October 2016-May 2017.



PROPERTY FROM THE COLLECTION
OF DR. LEONARD D. HAMILTON

75

THEODOROS
STAMOS
(1922-1997)

Low Yellow Sunbox

signed 'STAMOS' (lower left); titled and dated
"LOW YELLOW SUNBOX" 1965' (on the overlap)
oil on canvas
56 x 52 in. (142.2 x 132.1 cm.)
Painted in 1965.

\$35,000-55,000

PROVENANCE:

Dr. Leonard D. Hamilton, acquired directly from the
artist, circa 1965



76

ROBERT
MOTHERWELL
(1915-1991)

Red Wall Sketch

signed and dated 'Motherwell 15 June 76'
(lower left)
acrylic and wax crayon on paper
17 5/8 x 24 5/8 in. (44.8 x 62.5 cm.)
Executed in 1976.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present
owner, 1978

LITERATURE:

J. Flam, K. Rogers, and T. Clifford, *Robert
Motherwell Paintings and Collages: A Catalogue
Raisonné, 1941-1991, Volume Three: Collages and
Paintings on Paper and Paperboard*, New Haven and
London, 2012, p. 585, no. W507 (illustrated).



PROPERTY FROM THE COLLECTION OF COURTNEY SALE ROSS

77

SUSAN ROTHENBERG (B. 1945)

White Mountain

signed, titled and dated 'Susan Rothenberg 1980-1981 "White Mountain"' (on the reverse)
acrylic and Flashe on canvas
105 x 75 ½ in. (266.7 x 191.8 cm.)
Painted in 1980-1981.

\$60,000-80,000

PROVENANCE:

Willard Gallery, New York
Acquired from the above by the present owner, 1982

EXHIBITED:

Amsterdam, Stedelijk Museum, *Susan Rothenberg: Recent Paintings*, October-November 1982.

LITERATURE:

A. Bonito Oliva, *Trans-Avant Garde International*, Milan, 1982, p. 131 (illustrated).
J. Simon, *Susan Rothenberg*, New York, 1991, pp. 79 and 100 (illustrated).



78

RALPH GOINGS (1928-2016)

Fresh Daily

signed and dated 'Goings '10' (lower right); titled 'Fresh Daily' (upper edge); signed again, titled again and dated again 'RALPH Goings 2010 "FRESH DAILY"' (on the reverse)

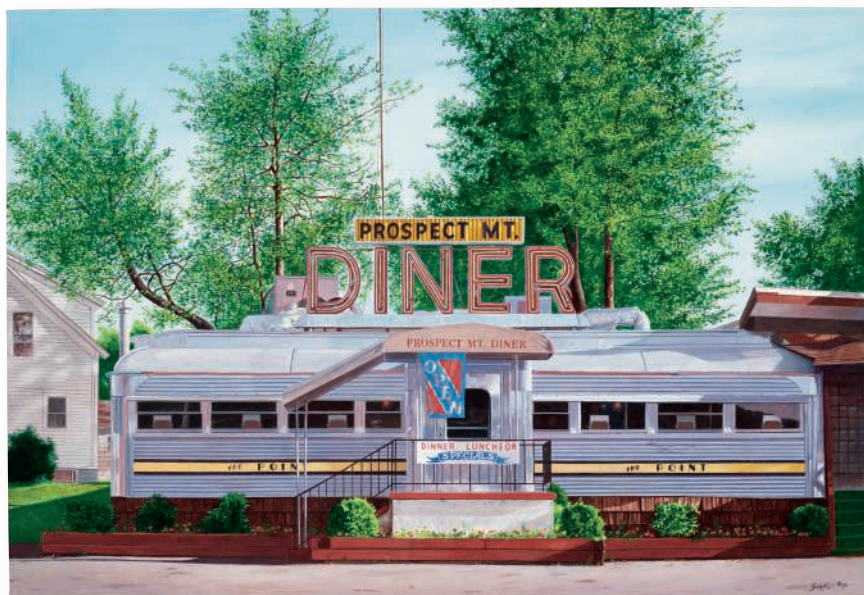
oil on canvas
9 x 12 in. (23 x 30.5 cm.)
Painted in 2010.

\$25,000-35,000

PROVENANCE:

OK Harris, New York

Acquired from the above by the present owner



79

JOHN BAEDER (B. 1938)

Prospect Mt. Diner

signed and dated 'Baeder © '99' (lower right); titled twice 'PROSPECT MT. DINER PROSPECT MT. DINER' (center); signed and dated again 'Baeder © 98' (on the stretcher)

oil on canvas
26 x 38 in. (66 x 96.5 cm.)
Painted in 1998-1999.

\$15,000-20,000

PROVENANCE:

Irving Luntz, Palm Beach

By descent from the above to the present owner



80

PHILIP PEARLSTEIN (B. 1924)

Two Female Models with Iron Bench

signed and dated 'Pearlstein 71 ©' (lower left); signed again 'Pearlstein' (on the stretcher)
oil on canvas
72 x 60 in. (183 x 152.5 cm.)
Painted in 1971.

\$40,000-60,000

PROVENANCE:

Allan Frumkin Gallery, New York
Paul and Camille Oliver Hoffmann, Oakbrook, Illinois
Private collection
Anon. sale; Sotheby's, New York, 15 May 2008, lot 239
Acquired at the above sale by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *Annual Exhibition of Contemporary Painting*, January-March 1972, pp. 11 and 59, no. 90 (illustrated).

LITERATURE:

G. Battcock, *Super Realism: A Critical Anthology*, New York, 1975, p. 299 (illustrated).
J. Viola, *The Painting and Teaching of Philip Pearlstein*, New York, 1982, pp. 104-105 (illustrated).
R. Bowman, *Philip Pearlstein: The Complete Paintings*, New York, 1983, p. 340, no. 383 (illustrated).

TOM WESSELMANN (1931-2004)

Delphinium and Daisies

signed and numbered 'Wesselmann 10/25' (on the reverse)
 alkyd on laser-cut steel
 51 ¾ x 15 ½ in. (129.5 x 38.1 cm.)
 Executed in 1989-1992. This work is number ten from an edition of twenty-five plus six artist's proofs.

\$40,000-60,000

PROVENANCE:

Private collection, New York, acquired directly from the artist
 Andipa Gallery, London
 Acquired from the above by the present owner, 2009

EXHIBITED:

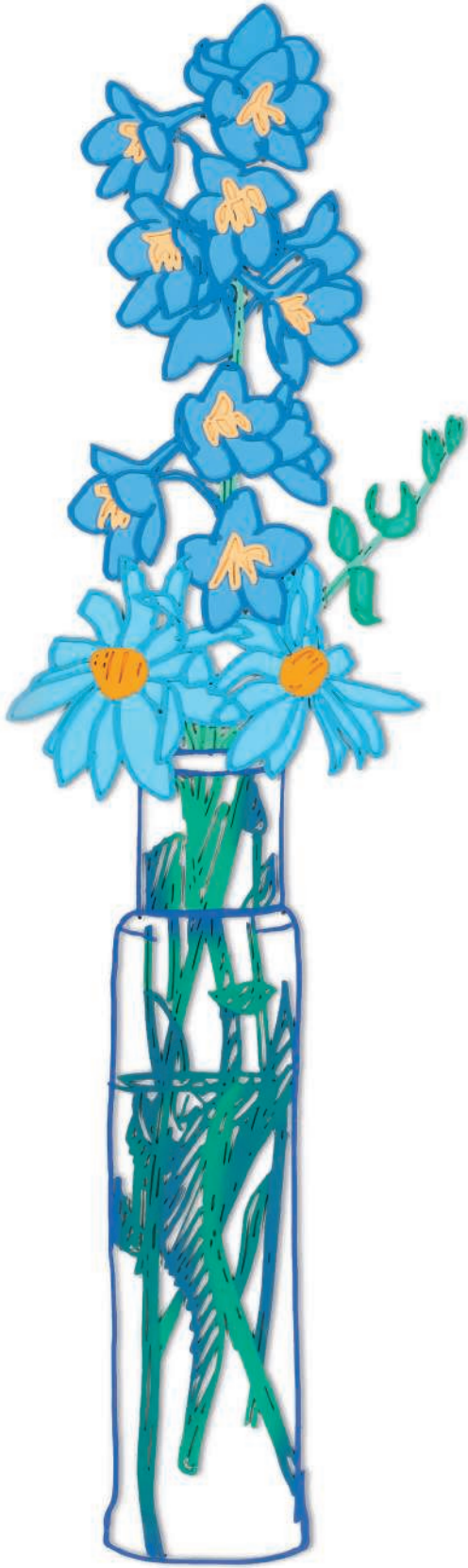
Stuttgart, Galerie Kaess-Weiss, *Tom Wesselmann*, June-July 1999 (another example exhibited).
 Princeton University Art Museum, *Pop Art: Contemporary Perspectives*, March-April 2007, p. 154 (another example exhibited).
 Cologne, Galerie Klaus Benden, *Tom Wesselmann: Flowers*, October-December 2010, pp. 74-75 (another example illustrated and exhibited).
 New York, Acquavella Galleries, *The Pop Object: The Still Life Tradition in Pop Art*, April-May 2013, pp. 118-119 and 250, no. 35 (another example illustrated and exhibited).
 New York, David Benrion Fine Art, *Wesselmann: Steelcuts*, May-June 2019, p. 21 (another example illustrated and exhibited).

LITERATURE:

E. Ehret, "Moderne Kunst," *Weltkunst*, vol. 69, nos. 11-15, October 1999, p. 1863.

"MY ORIGINAL IDEA, THAT BEGAN THE CUT-OUTS, WAS TO PRESERVE THE PROCESS AND IMMEDIACY OF MY DRAWINGS FROM LIFE, COMPLETE WITH THE FALSE LINES AND ERRORS, AND REALIZE THEM IN STEEL. IT WAS AS THOUGH THE LINES HAD BEEN MIRACULOUSLY DRAWN IN STEEL."

Tom Wesselmann



THE COLLECTION OF **RICHARD L. WEISMAN**

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

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

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

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

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



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

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

above: Andy Warhol and Richard Weisman at the unveiling of the *Athlete Series*, Columbus, 1979. Photographer unknown. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



82

TOM WESSELMANN (1931-2004)

Monica Lying on Blanket (Black)

incised with the artist's signature, number and date 'Wesselmann 88 24/25' (lower right); signed again, titled, numbered again and dated again 'TOM WESSELMANN 1988 MONICA LYING ON BLANKET (BLACK) 24/25' (on the reverse)

enamel on laser-cut steel
20 ½ x 40 ½ in. (52.1 x 102.9 cm.)

Executed in 1988. This work is number twenty-four from an edition of twenty-five.

PROVENANCE:

Sidney Janis Gallery, New York

Private collection, New York

Acquired from the above by the late owner, 1993

\$40,000-60,000

ROY LICHTENSTEIN (1923-1997)

Screen with Brushstrokes

incised with the number 'I-IIIII' (consecutively on top edge of each element)

acrylic and metal leaf on lacquered wood relief, in five parts

overall: 94 ½ x 135 x 2 ½ in. (240 x 342.9 x 6.3 cm.)

Executed in 1986. This work is number one from an initially proposed edition of twelve plus three artist's proofs. The Estate of Roy Lichtenstein closed the edition at six works plus two artist's proofs.

\$70,000-100,000

PROVENANCE:

Leo Castelli Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 9 May 1990, lot 443

Private collection, Massachusetts

Acquired from the above by the late owner, 2002

EXHIBITED:

New York, Leo Castelli Gallery, *Object Lessons*, December 1992-January 1993 (another example exhibited).

New York, Leo Castelli Gallery, *Homestyle*, April-May 2005 (another example exhibited).

LITERATURE:

N. M. Dawes, ed., "Screen Gems," *Connoisseur*, June 1986, p. 40 (another example illustrated).

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York and Los Angeles, 2003, p. vi, no. 6 (illustrated).





84

ANDY WARHOL (1928-1987)

Vitas Gerulaitis

signed, dedicated and dated 'Happy Birthday
Richard Andy Warhol 78' (lower edge)
graphite on paper
31 ¼ x 24 in. (79.4 x 61 cm.)
Executed in 1978.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the late owner



85

JOHN ALTOON (1925-1969)

Hyperion Lady #2

pastel and ink on paperboard
60 x 40 in. (152.4 x 101.6 cm.)
Executed in 1964.

\$7,000-10,000

PROVENANCE:

David Stuart Galleries, Los Angeles
Marcia and Frederick Weisman, Los Angeles
By descent from the above to the late owner

LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman
Collection*, New York and Los Angeles, 2003, p. 83,
no. 50 (illustrated).

MEL RAMOS (1935-2018)

Leta and the Canadian Honker

signed, titled and dated "LETA AND THE CANADIAN HONKER" SEPT. 1969 Mel Ramos' (on the reverse)
oil on canvas
60 x 52 in. (152.4 x 132.1 cm.)
Painted in 1969.

\$100,000-150,000

PROVENANCE:

David Stuart Galleries, Los Angeles
French & Company, New York
Morgan Gallery, Kansas City
Louis K. Meisel Gallery, New York
Anon. sale; Sotheby Parke Bernet, New York, 4 May
1974, lot 686
Private collection
Richard L. Weisman, New York
Private collection, Zürich
Anon. sale; Christie's, New York,
5 May 1993, lot 289
Acquired at the above sale by the late owner

EXHIBITED:

Long Beach, Art Museum and Galleries, California
State University, *Selections from the Frederick
Weisman Company Collection of California Art*,
November-December 1978, no. 74 (illustrated).

LITERATURE:

The ART Gallery Magazine, vol. XIV, no. 5, February
1971, p. 39 (illustrated).
Art Now: New York, vol. 3, no. 1, March 1971, n.p.
(illustrated).
E. Claridge and M. Ramos, *The Girls of Mel Ramos*,
Chicago, 1975, pp. 132 and 158 (illustrated).
D. Kuspit and L. Meisel, *Mel Ramos Pop Art
Fantasies: The Complete Paintings*, New York,
2004, pp. 138 and 238 (illustrated).
T. Levy, ed., *Mel Ramos: Catalogue Raisonné of the
Paintings 1953-2015*, Bielefeld, 2016, p. 205, no.
69-6 (illustrated).





87

KENNY SCHARF (B. 1958)

Zlobz

signed, titled and dated 'Kenny Scharf '00 Zlobz' (on the reverse)
oil on canvas, in artist's frame
66 x 46 in. (167.6 x 116.8 cm.)
Executed in 2000.

\$30,000-40,000

PROVENANCE:
Patrick Painter Gallery, Los Angeles
Acquired from the above by the late owner, 2003

EXHIBITED:
Beverly Hills, Gagolian Gallery, *Kenny Scharf*,
September-October 2000.



88

KENNY SCHARF (B. 1958)

LOVE

signed, titled and dated 'Kenny Scharf 1982 LOVE' (on the stretcher)
acrylic and spray paint on canvas
60 x 72 in. (152.4 x 182.9 m.)
Executed in 1982.

\$30,000-50,000

PROVENANCE:

Tony Shafrazi Gallery, New York
Private collection, Carmichael, California
Acquired from the above by the late owner, 1986



89

ED MOSES
(1926-2018)

Untitled

signed with the artist's initials and dated 'EMZ 85-86' (on the reverse)
acrylic on canvas
78 x 66 ½ in. (198.1 x 168.9 cm.)
Painted in 1985-1986.

\$20,000-30,000

PROVENANCE:

L.A. Louver, Los Angeles
Acquired from the above by the late owner, 1996



90

ED MOSES
(1926-2018)

Edge No. 16

signed with the artist's initials, titled, inscribed and dated 'EDGE NO. 16 Y BRANCO EMZ 95' (on the overlap)
acrylic on canvas
78 x 66 in. (198.1 x 167.6 cm.)
Painted in 1995.

\$18,000-25,000

PROVENANCE:

L.A. Louver, Los Angeles
Acquired from the above by the late owner, 1996

LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York and Los Angeles, 2003, p. 123, no. 67 (illustrated).



91

PAUL JENKINS (1923-2012)

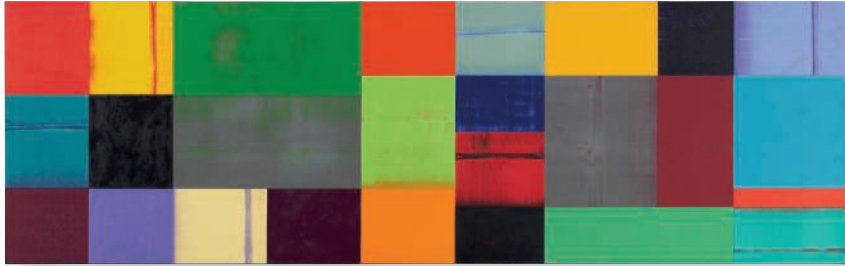
Phenomena Warlock

signed 'Paul Jenkins' (lower center); signed again twice, inscribed twice, titled twice and dated twice 'Paul Jenkins "Phenomena Warlock" 1963-64 New York' (on the overlap and the reverse)
acrylic on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Painted in 1963-1964.

\$20,000-30,000

PROVENANCE:

Alice Baber, New York,
acquired directly from the artist
Her sale; Sotheby Parke Bernet, New York, 10
November 1983, lot 155
Acquired at the above sale by the late owner



92

**CHARLES
ARNOLDI**
(B. 1946)

Switched at Birth

signed, titled and dated 'ARNOLDI 2005
SWITCHED AT BIRTH' (on the reverse)
acrylic on seventeen joined canvases mounted on
panel
56 x 179 ¼ in. (142.2 x 455.3 cm.)
Painted in 2005.

\$25,000-35,000

PROVENANCE:
Bobbie Greenfield Gallery, Santa Monica
Acquired from the above by the late owner



93

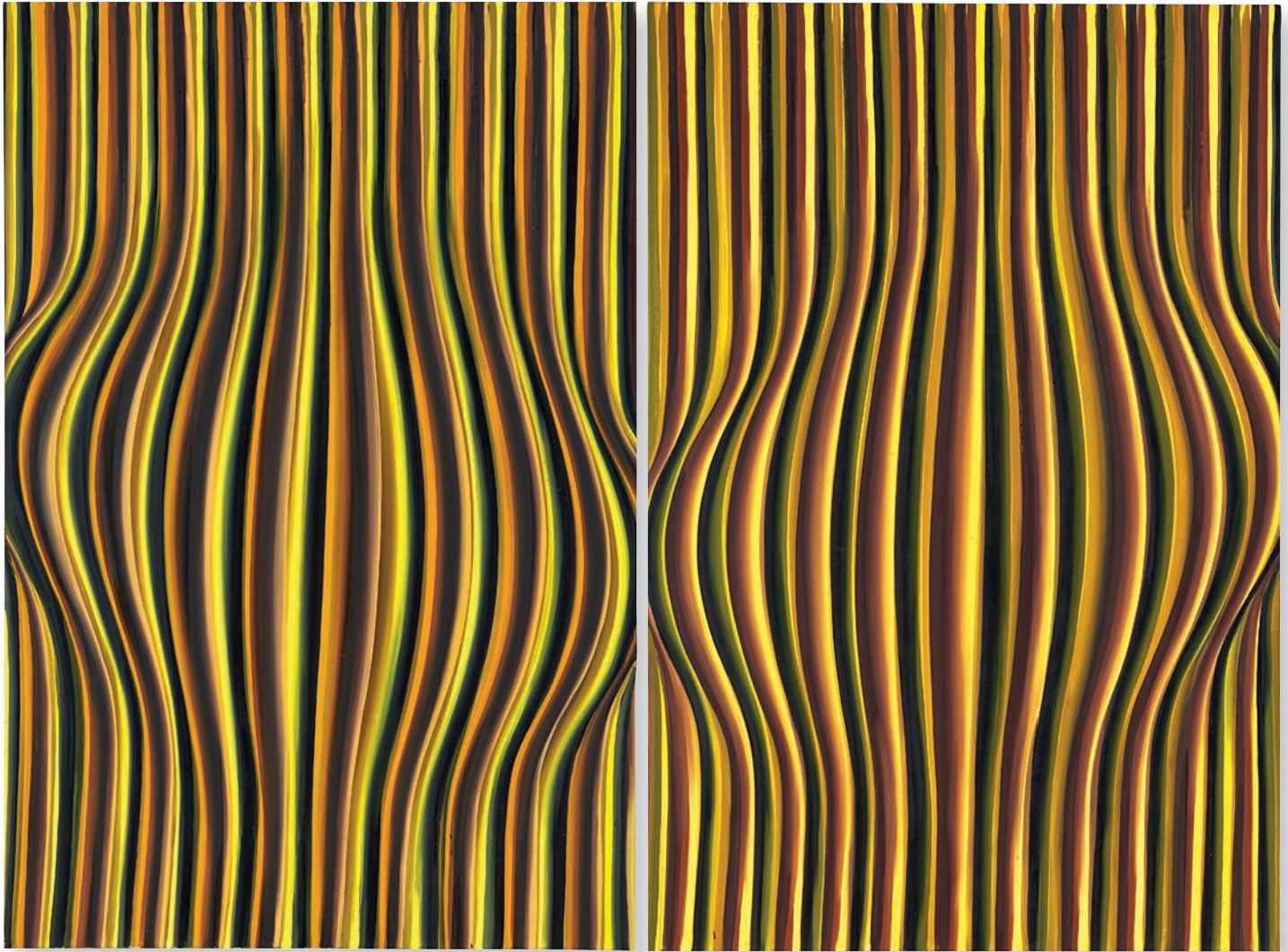
TADASKY
(TADASUKE
KUWAYAMA)
(B. 1935)

#B-193

signed, titled and dated '#B-193 1964 Tadasky' (on
the reverse)
acrylic on canvas
67 ¾ x 67 ¾ in. (172.1 x 172.1 cm.)
Painted in 1964.

\$25,000-35,000

PROVENANCE:
Kootz Gallery, New York
Marcia and Frederick Weisman, Los Angeles, 1965
By descent from the above to the late owner



94

KARIN DAVIE (B. 1965)

Hi Beautiful #1 and #2

signed, titled consecutively and dated 'K. DAVIE 1992 HI BEAUTIFUL #1 #2' (on the reverse of each canvas)

diptych—oil on canvas

overall: 90 x 128 ¼ in. (228.6 x 325.76 cm.)

Painted in 1992.

\$40,000-60,000

PROVENANCE:

Jason Rubell Gallery, Miami

Acquired from the above by the late owner

LITERATURE:

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York and Los Angeles, 2003, pp. 17, 119, no. 17 (illustrated).



95

CÉSAR (1921-1998)

Jeans

denim assemblage
46 ½ x 39 x 5 ¼ in. (118.1 x 99.1 x 13.3 cm.)
Executed in 1977.

\$30,000-50,000

PROVENANCE:
Private collection
Anon. sale; Sotheby's, New York,
1 October 1985, lot 146
Acquired at the above sale by the late owner

This work is registered in the Archives of Denyse
Durand-Ruel under no. 2346.

96

ARMAN (1928-2005)

Yang and Yin

paint and paint tubes in Plexiglas
24 x 24 x 24 in. (61 x 61 x 61 cm.)
Executed in 1967. This work is unique.

\$15,000-20,000

PROVENANCE:
Marcia and Frederick Weisman, Los Angeles,
acquired directly from the artist, 1968
By descent from the above to the late owner

EXHIBITED:
New York, Sidney Janis Gallery, *Arman: Recent
Accumulations*, May-June 1968, no. 10 (illustrated).
Museum of Contemporary Art San Diego; Seattle,
University of Washington, Henry Art Gallery;
Museum of Modern Art Fort Worth; Des Moines
Art Center and Buffalo, Albright-Knox Gallery,
Arman, Selected Works: 1958-1974, September
1974-August 1975, no. 42.

LITERATURE:
J. van der Marck, *Arman*, New York, 1984, p. 56, no.
47 (illustrated).
P. Shea, ed., *Picasso to Pop: The Richard Weisman
Collection*, New York and Los Angeles, 2002, pp. 85
and 122, no. 50 (illustrated).
P. Shea, ed., *Picasso to Pop: The Richard Weisman
Collection*, New York and Los Angeles, 2003, p. 89,
no. 52 (illustrated).

This work is recorded in the Arman Studio Archives
New York under number: APA# 8013.67.058.



GEORGE SEGAL (1924-2000)

Woman on White Wicker Rocker

incised with the artist's signature and date and stamped with the number and foundry mark 'G. Segal '85 1/5' (lower edge)
bronze with white patina
42 x 50 7/8 x 33 5/8 in. (106.7 x 129.2 x 85.4 cm.)
Conceived in 1984 and executed in 1985. This work is number one from an edition of five plus three artist's proofs.

\$30,000-50,000

PROVENANCE:

Sidney Janis Gallery, New York
Private collection, California
Anon. sale; Christie's, New York, 15 November 2012, lot 127
Acquired at the above sale by the present owner

EXHIBITED:

Scottsdale, Riva Yares Gallery, *George Segal: Selected Works*, March-April 1988, pp. 6-7 and 23, no. 2 (another example illustrated and exhibited).
Paris, Galerie Beaubourg, *George Segal, Sculptures 1971-1989: Invasion Blanche*, October-November 1990, pp. 20-21 and 35 (another example illustrated and exhibited).
Vence, Château Notre-Dame des Fleurs, Galerie Beaubourg, *Portraits de Femmes*, July-September 1994, p. 62 (another example illustrated and exhibited).
MACRO Museo Arte Contemporanea di Roma, *George Segal: The Artist's Studio*, June-September 2002, n.p. (another example illustrated and exhibited).
New York, Mitchell-Innes & Nash, *George Segal: Bronze*, April-June 2003, pp. 46 and 75, no. 18, pl. 19 (another example illustrated and exhibited).

LITERATURE:

C. Leibenson, *Le Féminin dans 'Art Occidental: Histoire d'une Disparition*, Bayeux, 2007, p. 103, no. 9 (another example illustrated).
P. Nahon, *L'Histoire de la Galerie Beaubourg Vol. II, 1988-1994*, Paris, 2009, pp. 160 and 164 (another example illustrated).
P. Nahon, *L'Histoire de la Galerie Beaubourg Vol. III, 1994-2009*, Paris, 2009, pp. 16-17 (another example illustrated).



ANDY WARHOL (1928-1987)

Shoe

signed with the artist's initials 'AW' (upper edge)
painted wood
5 x 8 1/2 x 3 in. (12.7 x 21.6 x 7.6 cm.)
Executed circa 1950. This work is accompanied by a photo certificate stamped with the Andy Warhol Authentication Board, Inc. stamp and numbered A106.036.

\$12,000-18,000

PROVENANCE:

Irving Luntz, Palm Beach
By descent from the above to the present owner





99

HANS HOFMANN (1880-1966)

Untitled

signed 'Hans Hofmann' (lower right); inscribed
'M1386-16' (on the reverse); stamped with the Estate
of Hans Hofmann stamp (on the backing board)
wax crayon on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1943.

\$15,000-20,000

PROVENANCE:

Estate of the artist
Ameringer & Yohe Fine Art, New York
Acquired from the above by the present owner, 2007



PROPERTY FROM THE MODERN
ART MUSEUM OF FORT WORTH,
SOLD TO BENEFIT THE MUSEUM

100

THEODOROS STAMOS (1922-1997)

Beach Carnival

signed and dated 'Stamos '45' (lower left)
oil and pastel on Masonite
23 7/8 x 29 3/4 in. (60.6 x 101 cm.)
Executed in 1945.

\$10,000-15,000

PROVENANCE:

Private collection, New York,
acquired directly from the artist
Gift of the above to the present owner

ANTHONY CARO (1924-2013)

Barcelona Blues

steel

96 ½ x 78 x 38 ½ in. (245 x 198 x 97 cm.)

Executed in 1987.

\$50,000-70,000

PROVENANCE:

Galeria Joan Prats, Barcelona

Galeria Soledad Lorenzo, Madrid

Private collection, New York

Gift of the above to the present owner

EXHIBITED:

Girona, Sala d'Art Sebastià Jané, *Escultures*, 1989, p. 8 (illustrated).

Barcelona, Sala de Exposiciones del Banco Bilbao

Vizcaya, *Anthony Caro: Serie Barcelona y Serie*

Catalana, May-June 1989, pp. 30-31 (illustrated).

Gandía, Galeria Charpa, *Anthony Caro*, February-March 1990.

LITERATURE:

D. Blume, *Anthony Caro: Catalogue Raisonné Vol. VII, Table and Related Sculptures 1986-1988, Miscellaneous Sculptures 1987-1988, Bronze Sculptures 1986-1987, Steel Sculptures 1987-1989*, Cologne, 1989, pp. 66, 67 and 126, no. 1878 (illustrated).

Anthony Caro: Drawing in Space, Sculptures from 1963 to 1988 and The Last Judgement, 1995-1999, exh. cat., Barcelona, Fundació Caixa Catalunya, 2002, p. 45 (illustrated).

Anthony Caro, exh. cat., Institute Valencià d'Art Modern, 2005, p. 8 (illustrated).



102

CLEMENT MEADMORE (1929-2005)

Switchback

incised with the artist's signature, number and date 'Meadmore 1980 3/6'
(lower edge); incised with the title 'SWITCHBACK' (on the underside)
bronze

28 x 15 1/8 x 9 3/4 in. (71.1 x 38.4 x 24.8 cm.)

Executed in 1980. This work is number three from an edition of six.

\$12,000-18,000

PROVENANCE:

Private collection

Acquired from the above by the present owner



102

103

PAUL JENKINS (1923-2012)

Phenomena Lifting Off

signed 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins
"Phenomena Lifting Off" 1972' (on the overlap)

acrylic on canvas

44 x 85 in. (111.8 x 215.9 cm.)

Painted in 1972.

\$25,000-35,000

PROVENANCE:

Martha Jackson Gallery, New York

Private collection, Florida

By descent from the above to the present owner



103

ISAMU NOGUCHI (1904-1989)

Neo-lithic

welded with the artist's initials and date 'I.N. '82' (lower edge); stamped with the artist's name, inscription, title, number and date 'ISAMU NOGUCHI Neo-lithic 11/18 © Isamu Noguchi Foundation 1983' (on a plaque affixed to the inner edge)
hot-dipped galvanized steel

72 ¼ x 28 ¼ x 16 ¼ in. (183.5 x 71.8 x 41.3 cm.)

Executed in 1982-1983. This work is number eleven from an edition of eighteen plus a Prototype, five artist's proofs and three publisher's proofs.

\$15,000-20,000

PROVENANCE:

Gemini G.E.L., Los Angeles
Private collection, Beverly Hills
Anon. sale; Christie's, New York, 23 February 1999, lot 130
Acquired at the above sale by the present owner

EXHIBITED:

Chicago, Richard Gray Gallery, *Isamu Noguchi: New Steel Sculpture*, May-June 1983 (another example exhibited).
Philadelphia, Janet Fleisher Gallery, *Isamu Noguchi at Gemini G.E.L. 1982-1983*, September-October 1983 (another example exhibited).
Tokyo, Gallery Yamaguchi, Gallery Kasahara and Sogetsu Art Museum, *Isamu Noguchi: Steel Sculptures*, November 1983 (another example exhibited).
New York, Max Protetch Gallery, *Isamu Noguchi: Gemini*, March 1984 (another example exhibited).
Tokyo, Sogetsu Art Museum Nantenshi Gallery, *Isamu Noguchi: Steel Sculptures*, April 1984 (another example exhibited).
Cincinnati, Carl Solway Gallery, *Gemini Exhibition*, September 1984-October 1984 (another example exhibited).
Albany, The College of Saint Rose, *Working Metal 1940-1982*, October-December 2000 (another example exhibited).

LITERATURE:

O. Findsen, "Isamu Noguchi's Sculptures Convey Poetic Spontaneity," *Cincinnati Enquirer*, September 1984, p. H16.
S. Curley, "A Double Vision," *Newsday Home*, September 1997, pp. 30-32, 45.
Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 1024A (illustrated).





POST-WAR to PRESENT

SESSION II: LOTS 201-314 2.00PM



JULIE CURTISS (B. 1982)

Redfaced

signed, titled and dated 'Julie Curtiss RedFaced, 2016' (on the overlap)
 acrylic and oil on canvas
 18 x 14 in. (45.7 x 35.6 cm.)
 Painted in 2016.

\$60,000-80,000

PROVENANCE:

Field Projects, New York
 Acquired from the above by the present owner, 2016

EXHIBITED:

New York, Field Projects, *Julie Spoke Softly Under Her Long, Skinny Nose*,
 November-December 2016.

"I ENJOY BEING A WOMAN PAINTING WOMAN. IT'S A STRANGE SELF-REFLECTIVE EXERCISE OF BEING BOTH THE EXAMINER AND THE EXAMINEE. AND I PARTICULARLY ENJOY RIFFING ON THE WORKS OF OLD MASTERS, SHIFTING THE VIEWER'S PERCEPTION."

Julie Curtiss

Native French, Brooklyn-based artist Julie Curtiss is celebrated for her beguiling paintings of women, still lifes and mannered landscapes in a highly-saturated, cartoonish, post-Imagist style. Indeed, it's important to consider Curtiss's work as a continuum of a specific aesthetic ancestry: the enigmatic, quintessential Chicago artist Cristina Ramberg, whose modestly scaled and delicately rendered paintings of women's tightly cropped torsos clearly prefigure her own. Where Curtiss departs from Ramberg is her considerably brighter, conspicuously millennial palette: a spectrum of bubblegum pinks, sky blues and golden yellows. When darker hues are deployed—to depict hair, for example—they are velvety and rich, like icing on a pastry; fittingly, the artist's first job in New York was selling macaroons in a café. *Redfaced* is an outstanding example of the artist's signature approach to portraiture. Shown in profile, her features hidden behind a disturbingly gnarly hand with blood red nails, Curtiss's subject is all tumbling brown hair and flushed pink skin, her neck and wrists cinched with frills. Curiously, the profile casts a hard-edged and close shadow, as though the subject is sizzling against a wall under the glare of a camera flash. This effect creates a visually satisfying rhyme with the points of her nails, and ties together the thoughtfully bizarre composition.



SHARA HUGHES (B. 1981)

"I'M INTERESTED IN A PLAY ON THAT IDEA THAT PAINTINGS ARE THE WINDOWS TO THE WORLD—LIKE THERE'S A WINDOW AND HERE'S A WINDOW AND HERE'S A WINDOW—HOW FAR CAN YOU GO, HOW FAR CAN I BRING YOU IN AND THEN PULL YOU BACK."

Shara Hughes

Remodeling

signed, inscribed, titled and dated 'SHARA HUGHES 2008 DENMARK

"REMODELING" Vejby Strand' (on the reverse)

oil on canvas

51 x 55 ½ in. (130 x 141 cm.)

Painted in 2008.

\$80,000-120,000

PROVENANCE:

Private collection, Europe

EXHIBITED:

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

In Shara Hughes's *Remodeling* (2008), angular furniture coexists with the clashing patterns of an eccentric rug lying across delicate, tiled floor. Uncanny, yet still accessible to the human eye, ambiguous form, texture and pattern vibrate off one another to create this peaceful interior shaken up by the renovations suggested by the painting's title. Hughes's dexterous handling of pattern also plays into the ambiguity of the boundary between representation and abstraction—are the trees seen through a window or an open wall caused by remodeling? Are the exposed beams a result of construction or do they exist as décor? Do the sketchy patches of color on the right mimic the chaos caused by demolition? The carefully placed furniture resting in the foreground opposes the disarray occupying the background.

"I have always used this feeling of collage through different ways to use paint. Texture, pattern, and perspective is something I like to use to describe a space in ways that don't always make sense...I'm into using materials in ways they aren't normally used as well. Sometimes the crusty old paint is more valuable to me than the juicy smooth ones. It's more about how to know the range of your tools" (S. Hughes, quoted in "Shara Hughes," *Maake Magazine*, 2019). Similar to Fauvist artists like Henri Matisse or André Derain, Hughes delineates forms through stretches of colors and transitions in tonality. Simultaneously, she builds structure in her compositions through the application of color using bold strokes. The artist's frenetic, brushy, dry strokes coexist with juicy, thick, impasto dabs, emphasizing the materiality of the physical paint that covers her canvases. Hughes's flattening of space through smooth, single-tone patches overlaid with airbrush-like gradients create spatial distortions that recall the interiors painted by David Hockney or Pierre Bonnard. The artist's *oeuvre* makes clear references to some of the most canonized painters in art history, somehow finding a way to harmoniously blend artists from across the style spectrum into a single, perfectly chaotic rhythm.



David Hockney, *Large Interior, Los Angeles*, 1988. Metropolitan Museum of Art, New York.
© David Hockney.



203

NINA CHANEL ABNEY (B. 1982)

Untitled (XXX NO! COP)

signed and dated 'NINA CHANEL ABNEY 2014' (on the overlap)
acrylic and spray paint on canvas
48 x 36 in. (121.9 x 91.4 cm.)
Executed in 2014.

\$70,000-100,000

PROVENANCE:

Kravets | Wehby Gallery, New York

Acquired from the above by the present owner, 2015



Stuart Davis, *Ready-to-Wear*, 1955. Art Institute of Chicago.
© 2020 Estate of Stuart Davis / Licensed by VAGA at Artists
Rights Society (ARS), New York.



NATHANIEL MARY QUINN (B. 1977)

Lately

signed, inscribed, titled and dated twice 'Nathaniel Mary Quinn Love You 2017

"Lately" 2017' (on the reverse)

oil, oilstick, pastel and metallic paint on canvas

10 x 8 ¼ in. (25.4 x 20.9 cm.)

Executed in 2017.

\$120,000-180,000

PROVENANCE:

Private collection

Acquired from the above by the present owner

*"I DO BELIEVE THAT AS AN ARTIST I AM MERELY A
MESSENGER, AND IT'S MY DUTY TO BRING THESE WORKS
TO LIFE. ...I TRY TO FIND WAYS TO ARTICULATE VISUALLY
THAT WHICH IS OFTEN UNSEEN."*

Nathaniel Mary Quinn



205

DEREK FORDJOUR (B. 1974)

No. 93

signed and dated 'FORDJOUR '18' (on the reverse)
oil pastel, charcoal, acrylic, cardboard and newspaper mounted on canvas
30 x 24 in. (76.2 x 61 cm.)
Executed in 2018.

\$40,000-60,000

PROVENANCE:

Nina Johnson, Miami
Acquired from the above by the present owner

EXHIBITED:

Miami, Nina Johnson, *Derek Fordjour: Ritual*, March-April 2018.



STANLEY WHITNEY (B. 1946)

Thelonious Monk's Garden

signed, titled and dated "'Thelonius Monk's garden" 2005 Stanley Whitney'
(on the reverse)
oil on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 2005.

\$50,000-70,000

PROVENANCE:

LAC Lagorio Arte Contemporanea, Brescia
Acquired from the above by the present owner

*"WHEN I WAS IN HIGH SCHOOL, ALL THROUGH THE '60S AND '70S,
THERE WAS A LOT OF GREAT MUSIC. I LISTENED TO JOHN COLTRANE,
OF COURSE, MILES DAVIS, THELONIOUS MONK, CHARLIE MINGUS, AND
SONNY ROLLINS. AND IF YOU CAME TO NEW YORK, YOU COULD GO TO
THE FIVE SPOT, TO THE VILLAGE GATE, TO SLUG'S, LEE MORGAN ... YOU
COULD SEE ALL THESE PEOPLE."*

Stanley Whitney



EDDIE MARTINEZ (B. 1977)

Beginner Mind

signed 'MARTINEZ' (lower left)
oil and spray paint on canvas
36 x 48 in. (91.4 x 121.9 cm.)
Executed in 2012.

\$40,000-60,000

PROVENANCE:

Bill Brady KC, Kansas City
Acquired from the above by the present owner

EXHIBITED:

Kansas City, Bill Brady KC, *Eddie Martinez: Beginner Mind*, March-May 2013.

"THERE IS NO GRAND GLOBAL VISION, NO DISCERNIBLE ARCHING THEME. HIS DEVIL IS INDEED IN THE DETAILS. MARTINEZ CELEBRATES THINGS, THE UTTER DIVERSITY OF THE EVERYDAY, THE OBJECTS WE SURROUND OURSELVES WITH. LIKE MATISSE AND BONNARD, HE ELEVATES THE QUOTIDIAN INTO ITS OWN UNIVERSE. AND LIKE ANOTHER EARLY 20TH CENTURY FRENCH ARTIST, GEORGE ROUAULT, HIS BOLD BLACK OUTLINES INVEST EVEN THE SIMPLEST OBJECT WITH A SENSE OF DIGNITY."

—(J. Bailey, "Eddie Martinez: 'A Painter'" *American Cinematographer*, 15 May 2011).



PROPERTY FROM THE COLLECTION OF RONALD W. LONGSDORF

208

KEN PRICE (1935-2012)

Greenbo

acrylic on fired clay
6 1/8 x 9 1/8 x 7 1/2 in. (16 x 23.4 x 19 cm.)
Executed in 2001.

\$80,000-120,000

PROVENANCE:

Rebecca Ibel Gallery, Columbus, Ohio
Acquired from the above by the present owner, 2002

EXHIBITED:

Columbus, Ohio, Rebecca Ibel Gallery, *Ken Price*, September-October 2002.

*"IN THE AGE OF FABRICATORS, STUDIO ASSISTANTS, AND
DIGITAL REPRODUCTIONS, THERE IS NOTHING THAT PROVOKES
A GREATER EROTIC PLEASURE THAN THE EVIDENCE OF TOUCH
ITSELF-SOMETHING YOU FEEL EVERY TIME YOU SEE A
SCULPTURE BY KEN PRICE."*

—(P. Schimmel, quoted in *Ken Price: A Survey of Sculptures and Drawings*,
exh. cat., London, Hauser & Wirth, December 2016.)

From the collection of Ronald W. Longsdorf, a renowned collector and scholar-connoisseur of Song Dynasty ceramics, Ken Price's *Greenbo* (2001) bridges the divide between today's contemporary and the longstanding practice of ceramic-making, refined by craftsmen for generations. Examples of celadon, porcelain and stoneware represented in the Longsdorf collection bespeak the nuances inherent to the different materials and techniques. Captured initially by the wealth of knowledge to be gleaned from these pristine remnants of past civilizations, Longsdorf soon fell under the spell of the objects themselves, drawn to those that spoke to him from far across the centuries: "Every time I look at a potential acquisition, my first consideration is visual. How does it strike me as an object, apart from any historical or technological considerations? Is it beautiful? What makes it so? The form, the potting, the color, the glaze, all? As a designer myself, I have always relied on and made my living with my eye" (R. W. Longsdorf, quoted in *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, exh. cat., New York, J.J. Lally & Co., Oriental Art, 2013, n.p.).



PROPERTY FROM AN INTERNATIONAL COLLECTION

209

ROGER BROWN (1941-1997)

Lenny Skutnik and Norman Mayer (Two Opposites of Human Character)

titled 'LENNY SKULNICK (SP?) AND NORMAN MAYER (Two opposites of human character)' (on the overlap)

oil on canvas

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

Painted in 1982.

\$40,000-60,000

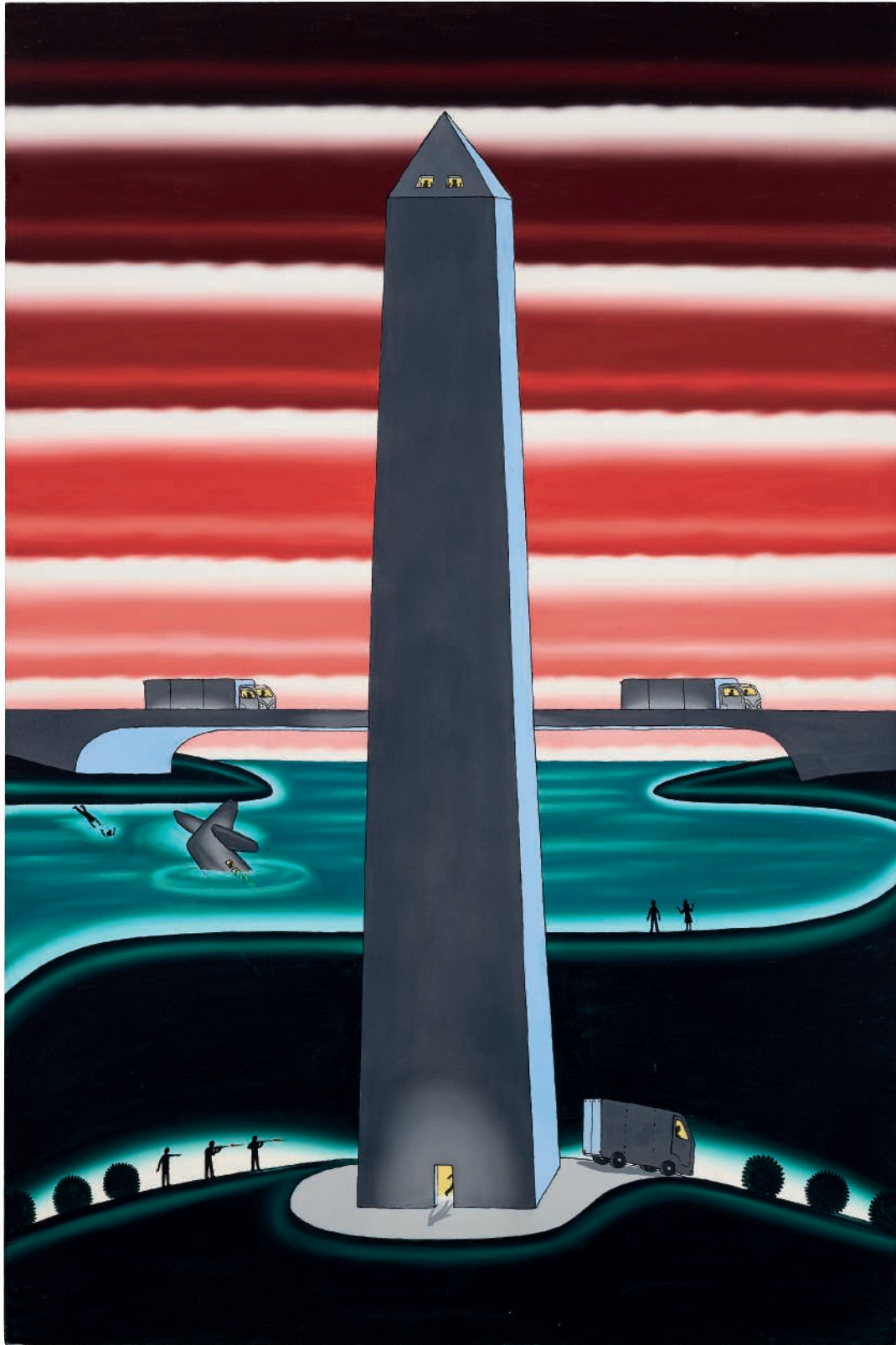
PROVENANCE:

Phyllis Kind Gallery, Chicago

Acquired from the above by the present owner, *circa* 1982

Roger Brown was an American artist associated with the Chicago Imagists and known for his distinct painting style that was representational in subject matter, yet grotesque in execution and coated with sociopolitical commentary. After a road trip, Brown shifted his focus towards American landscape. This body of work features a reliance on rigid composition and visually arresting pattern. These new tools of visual representation coincided with the artist's paintings becoming more political and polemical. The present lot depicts two figures of American history, Lenny Skutnik and Norman Mayer, to whom the artist refers as "Two Opposites of Human Character," noted in the painting's title. Skutnik is a retired employee of the United States Congressional Budget Office. On January 13, 1982 – the same year this painting was conceived – Air Florida Flight 90 crashed into the frozen Potomac River in Washington, D.C. As passengers were being rescued,

Priscilla Tirado was too weak to hold onto the line dropped from a rescue chopper and struggled to remain afloat. Skutnik, one of many bystanders, jumped into the freezing water and pulled her to the river bank, saving her life. Mayer was an anti-nuclear weapons activist that threatened to bomb the Washington Monument. The same year as Skutnik's heroic dive, Mayer drove a white van bearing the message "#1 PRIORITY: BAN NUCLEAR WEAPONS" up to the base of the Monument. Wearing a black motorcycle helmet and blue snowsuit, he sprang out of the van with a remote control in hand, claiming he would detonate unless the dialogue on the threat of nuclear weaponry was undertaken seriously. After ten hours of negotiation and tense stand-off, Mayer tried driving off, threatening to become a moving time bomb, and the police opened fire, hitting him four times and ending his life.





210

BARRY MCGEE
(B. 1966)

Untitled (Red Head on White Background)

oil on panel
10 1/8 x 8 1/2 in. (25.7 x 21.6 cm.)
Painted in 2000.

\$6,000-8,000

PROVENANCE:
IKON Art Corporation, Ltd., Los Angeles
Acquired from the above by the present owner

EXHIBITED:
Beverly Hills, Kantor Gallery, *Made in California*,
December 2019-January 2020.



211

BARRY MCGEE
(B. 1966)

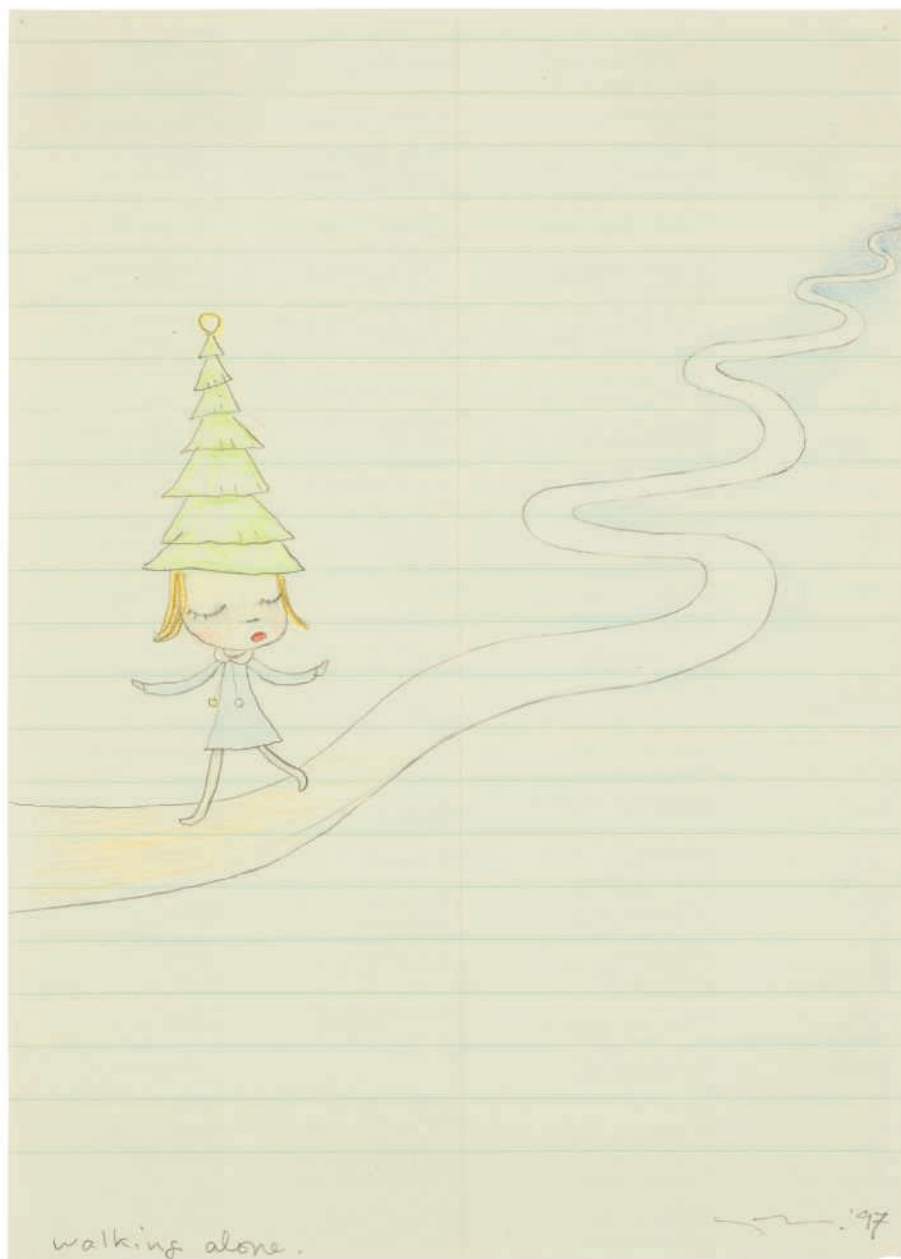
Untitled (LAR)

acrylic on canvas mounted on board
9 x 8 1/8 in. (22.9 x 20.6 cm.)
Executed in 1999.

\$5,000-7,000

PROVENANCE:
Roberts & Tilton, Los Angeles
Private collection, Miami
Acquired from the above by the present owner

EXHIBITED:
Beverly Hills, Kantor Gallery, *Made in California*,
December 2019-January 2020.



212

YOSHITOMO NARA (B. 1959)

Walking Alone

signed in Japanese, titled and dated 'walking alone. '97' (lower edge)
colored pencil and graphite on paper
8 ¼ x 6 in. (21 x 15.2 cm.)
Executed in 1997.

\$35,000-45,000

PROVENANCE:
Blum & Poe, Los Angeles
Acquired from the above by the present owner,
1999

YOSHITOMO NARA (B. 1959)

Untitled

acrylic and colored pencil on envelope
10 ⁷/₁₆ x 8 ¹/₂ in. (27.6 x 21.7 cm.)
Executed in 2002.

\$120,000-180,000

PROVENANCE:

Marianne Boesky Gallery, New York
Acquired from the above by the present owner, 2002

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper*, Tokyo, 2011, pp. 191 and 373, no. D-2002-160 (illustrated).

"WHEN I STARTED TO LOOK BACK ON MY CHILDHOOD AND REALLY FOCUSING ON THAT TIME, I THINK THAT WHAT I GOT OUT OF PICTURE BOOKS I REALLY CARRIED WITH ME THROUGH MY LIFE AND THAT'S A VERY STRONG ELEMENT. AND SO I THINK SOME PEOPLE MIGHT LOOK AT [MY WORK] AND PROJECT AN IDEA ABOUT MANGA AND ITS INFLUENCE, BUT FOR ME I WORK VERY HARD TO MAKE SURE THAT MY ART DOES NOT PRODUCE A SUPERFICIAL IMAGE, THAT THERE IS MUCH MORE DEPTH TO IT, SO THAT'S SOMETHING I WOULD LIKE PEOPLE TO SEE. "

Yoshitomo Nara

o ♦ 214

KAWS (B.1974)

IMAGINARY FRIENDS

signed and dated 'KAWS..12' (on the reverse of the upper element)

acrylic on canvas over panel, in two parts

i: 105 x 79 ½ in. (267 x 202 cm.)

ii: 10 ½ x 35 in. (26.5 x 89 cm.)

Executed in 2012.

\$700,000-1,000,000

PROVENANCE:

Galerie Perrotin, Paris

Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Perrotin, *KAWS: IMAGINARY FRIENDS*, November–December 2012.

"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)



IMAGINARY FRIENDS (2012) is a fundamental example of KAWS's visual language being used as a tool to comment and reflect on contemporary culture. This work demonstrates the artist's proficiency for clean lines and bold colors. Within this one piece, KAWS positions and establishes himself in the lexicon of contemporary art as the third generation of Pop art. He draws on the aesthetic of Warhol's manufactured technique while capturing the monumental feel of Claes Oldenburg's large-scale sculpture. Through his knowledge of Takashi Murakami and Jeff Koons, he bridges the divide between fine art and the commercial world. Like no other artist has done since Jean-Michel Basquiat and Keith Haring, his street art and graffiti have ascended into the upper echelons of fine art galleries and institutions.

Seen in profile here, the central figure jets off from the ground with arms thrust backward and legs shooting behind and below. Propelled by an unseen force, he is captured at the moment after lift-off, suspended above an unconnected plane. It's through the placement of these two separate canvases that KAWS is able to freeze his subject, trapping its kinetic energy and imbuing the work with a sense of frenetic mobility. Smooth, saturated planes of color are stacked and layered in distinct geometric and organic shapes leaving no trace of the artist's hand, similar to Warhol's factory approach. While this amalgamation is typical of KAWS's rectilinear works on canvas, it is distinctly placed within a new context in the shaped canvas. Although the artist often employs recognizable characters from popular culture and well-known TV shows, it is the faces and

outlines of them that carry a formal appeal for the artist—he deeply appreciates them for their strong, graphic shape.

KAWS builds upon a legacy of pioneering artists who have questioned the consumerist culture of modern society and has established his own unique, signature style. Similar to Haring's distinct visual language, the artist's foundational building blocks lie in a cast of cartoon characters that have been modified into humorous and witty versions of themselves. The figures are found in a variety of iterations from sculpture to paintings to toy design. KAWS expertly crafts his works for multiple markets, considering their formal qualities as well as their salability. The artist recalls, "Then there were artists like Murakami, who really opened up a lot of doors on acceptance and crossover projects. That made what I was doing a bit easier to translate. And definitely Jeff Koons. I love his work. I appreciate his perfectionist mentality. It's so over the top" (KAWS, quoted in T. Maguire, "KAWS," *Interview*, 27 April 2010). The artist has perceptively decoded the strategies of advertisement, a skill that has also earned him a place in the commercial world with a series of limited edition toys, and mega commissions from giant companies such as the Japanese clothing brand, Uniqlo. The work premiered at its namesake exhibition *IMAGINARY FRIENDS* at the Galerie Perrotin in November 2012—the same month that one of his iconic 'COMPANION' figures was included as a float in the Macy's Thanksgiving Day Parade—propelling KAWS to new heights of global recognition and pushing him into the mainstream he's so well-known for reclaiming.

opposite: Present lot
illustrated (detail).



KAWS decided upon his recognizable moniker while in high school when running with a crowd of graffiti artists, with whom he honed his skill and acumen. When asked about his pseudonym, the artist answered, "There's no meaning to it. It's just letters that I liked—K-A-W-S. I felt like they always work and function nicely with each other" (KAWS, quoted in T. Maguire, *Interview*, 27 April 2010). Before achieving success as an artist, he worked as a background painter on an animated television series. By day, the illustrator went by his given name but by night, he transformed himself into his artistic personality using New York's streets and public spaces as canvas. Through disruption by addition he would tag his name, adding his own mark to commercial ads by placing X's over eyes and crossbones over faces.

On a seemingly unending upward trajectory KAWS has established himself through a complex relationship to his origins and reflection on popular culture. Having come a long way from the billboards and subway stations of his youth, today he is regarded as one of the critical painters of his generation: not only for his appropriation of American pop culture, but also for the precision of his craftsmanship. KAWS has walked the line of consumerism, fashion and pop culture in a way that few before him have. Like Pop art stalwarts that came before him, the artist makes work that is aware of its position, and participation, in modern society. "I try to take the stuff around me that I feel has made some sort of an impact and explore it and kind of redistribute it out through my work. I do start with familiar things, and that's primarily to make the work more approachable for people – it's an entry point" (KAWS, quoted in P. Williams, *KAWS: WHERE THE END STARTS*, exh. cat., Modern Art Museum of Fort Worth, 2016, p. 80). While he has consistently received acclaim from seasoned collectors and institutions, his work possesses a remarkable awareness of the media culture and has captured the hearts of the fastest growing demographic of collectors today, the youth.



YOSHITOMO NARA (B. 1959)

Girl with a Knife

signed, titled and dated 'girl with a knife Nara '98' (on the reverse)
acrylic, ink and graphite on panel
11 x 10 1/8 in. (28 x 25.7 cm.)
Executed in 1998.

\$500,000-700,000

PROVENANCE:

Private collection, Los Angeles, acquired directly from the artist, 1998
Private collection, Los Angeles
Gift of the above to the present owner



"LOOK AT THEM, [THE WEAPONS] ARE SO SMALL, LIKE TOYS. DO YOU THINK THEY COULD FIGHT WITH THOSE? I DON'T THINK SO. RATHER, I KIND OF SEE THE CHILDREN AMONG OTHER BIGGER, BAD PEOPLE ALL AROUND THEM, WHO ARE HOLDING BIGGER KNIVES..."

Yoshitomo Nara





continually influenced and coexisted with traditional Japanese ideologies. The confluence between the East and the West was a prominent factor in the development of the Japanese modernist aesthetic known today. Born in 1959, Nara grew up in post-WWII Japan, a society flooded with Western pop culture, from comic books to rock music to Walt Disney and Warner Brothers animation. This dialogue deeply impacted the artist and the development of his concise yet distinctive graphic iconography—the cheeky child with a big head and even bigger attitude floating around in pale, planar space. Nara's higher education also reflected this crossover of cultures—after receiving his MFA in 1987 from the Aichi Prefectural University of Fine Art and Music, the artist left Japan for Germany, enrolling in the Kunstakademie Düsseldorf until 1993. Nara continued to work in Europe for another five years after finishing school, and it was during this period spent outside of his homeland that the artist began shaping what would become his discernable style. In 1998, the same year as the present work, Nara took on a teaching position at the University of California, Los Angeles, further instilling the influence of Western culture in his artistic practice before returning to Japan in 2000. *Girl with a Knife* is part of this period of works prior to Nara's anticipated return home that signify the defining pinnacle of the artist's career.

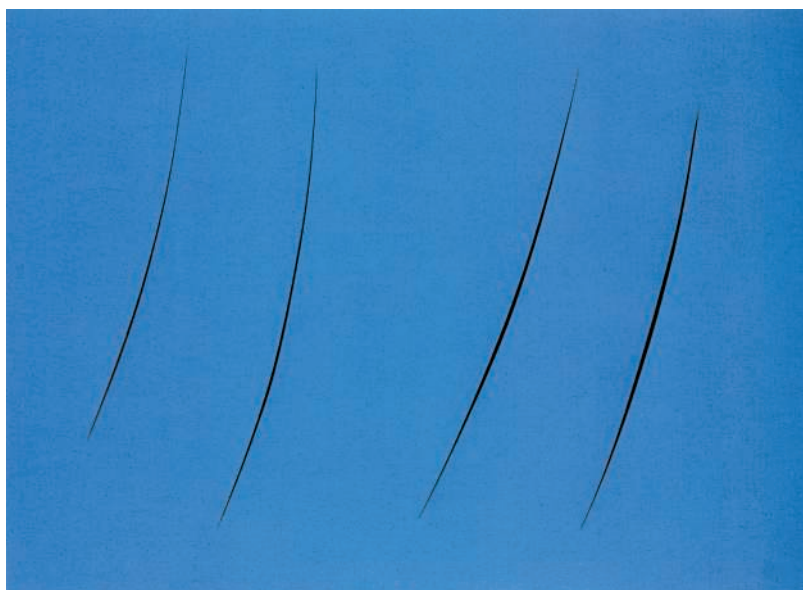
left: Frida Kahlo, *Niña con Máscara de Calavera*, 1938. Nagoya City Art Museum. © 2020 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

below: Lucio Fontana, *Concetto spaziale, Attese*, 1961. © 2020 Artists Rights Society (ARS), New York / SIAE, Rome.

opposite: Lucas Cranach the Elder, *Judith with the head of Holofernes*, circa 1530. Kunsthistorisches Museum, Vienna.

Deceptively innocent on the exterior, Yoshitomo Nara's *Girl with a Knife* (1998) stars the artist's iconic character—a singular image of a young child with an exaggerated head, piercing eyes and mischievous mug. The little girl clenches a small, green-handled knife to her right—caught red handed, either in the act of brandishing the tiny weapon or attempting to hide it behind her back from her unseen opponent. Her left arm is raised defiantly as she scowls at her invisible foe—her nagging parents, a relentless bully, the daunting world around her, the viewer. The duplicity in Nara's rebel heroes is apparent in the artist's own working process: "I paint, making whatever I want, however I want. Maybe it's just twists and turns of the ego, and lots of dead time, but action easily banishes worry. To be able to transform the thoughts of the heart into work in the outside world is a lucky gift. It hardly matters if what takes shape is a mix of good and bad" (Y. Nara, quoted in K. Chambers, *Yoshitomo Nara: Nothing Ever Happens*, exh. cat., Cleveland, Museum of Contemporary Art, 2008, p. 4).

Beginning in 1868, at the start of the Meiji Revolution, the influx of aesthetics of Western culture have



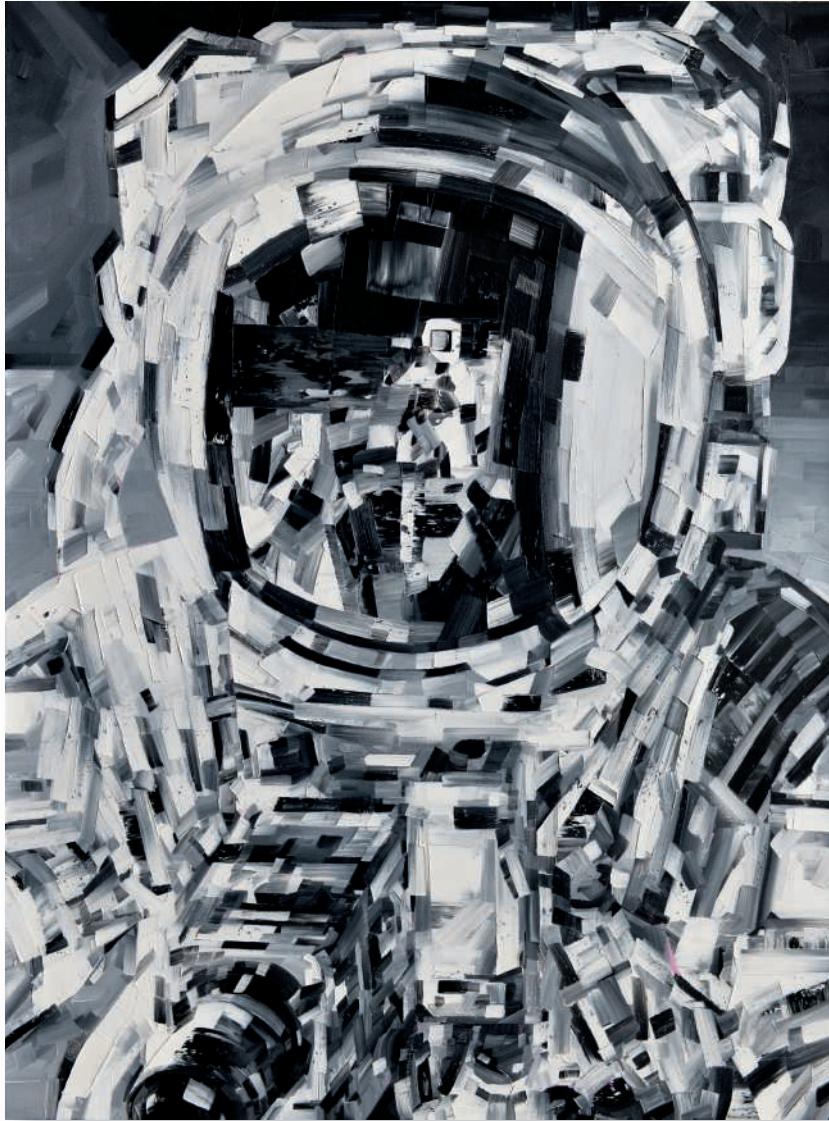


While many of the artist's post-1990s works feature his distinctive heroines in smooth, pearly expanses, Nara's earlier body of work juxtaposes innocent, angelic imagery with the rough surface of wood panel supports, as in the present painting. A sense of anarchy persistent in Nara's protagonists also pushes through in the physical materiality of the artist's *oeuvre*—we see raw scribbles strewn across bits of scrap paper, folded postcards and wrinkled envelopes, torn and collaged onto canvas, panel or existing defiantly on their own. *Girl with a Knife* captures the artist's confident grasp on raw material. Throughout the surface of the present work, the texture of the wood grain panel peeps through the smooth paint, delicate ink and stark graphite line work. "I've learned a lot from Renaissance fresco painting...the surface texture of a fresco painting contains a space that I can enter easily...I also love Giotto's painting because it makes me feel the strength of a believer" (Y. Nara, quoted in M. Matsui, "An Interview with Yoshitomo Nara," *Index*, February/March 2001). Nara embraces the slight imperfections of the wooden surface, and the rough and tough texture of the physical painting mirrors the surprisingly intimidating image of the girl's devilish

demeanor and tight grip on the slight but sharp knife. This rupture of formality in his works parallels the creed of punk rock, one of the artist's favorite music genres: the release of stifled aggression against factors—adults, injustice, corporations—out of one's control.

Girl with a Knife, as with many of Nara's weapon-wielding warriors, pays homage to the abundant and paramount representation throughout the art historical canon of female heroes and liberators of the marginalized and oppressed—strong women like Lucretia defending her honor, Charlotte Corday executing Marat, David slaying Goliath, Judith beheading Holofernes, Timoclea expunging Thracian. As these historical heroes defeated their oppressors, and punks released their frustrations to the world through song, style and attitude, Nara binds these influences into his renderings of confrontational children smoothly composed on textured surfaces. "Look at them, [the weapons] are so small, like toys. Do you think they could fight with those? I don't think so. Rather, I kind of see the children among other bigger, bad people all around them, who are holding bigger knives..." (Y. Nara, quoted in K. Beshler, "Yoshitomo Nara," *Assembly Language*, January/February 1999).

The artist's tiny heroes reveal the purity and innocence of children and the teeming potential of their imagination undisturbed by actual reality. Raised in the countryside as a child of working class parents, the artist was often left alone with little to do but explore to the ends of his imagination. This early taste of independence and solitude echoes the isolation and adult-free world in which his impish ingénues exist. They emanate defiance, naughtiness, rascality, mischief and even some jaded cynicism, and it is no coincidence that these characters intimate the complex emotional state of the artist's own childhood. As seen in the contemporary Japanese Pop movement, many of the artist's contemporaries, like Takashi Murakami or Chiho Aoshima, depart into the futuristic fantasy of the anime world. Nara, on the other hand, channels the viewer to another, somewhat more attainable, world through the candor of adolescence. The artist welcomes his audience to rediscover and re-embrace the infinite possibilities of exploration of the child-like mind, asserting that his own childhood, not Japanese comics or Western animation, held the biggest influence over his work by necessitating a wonder-filled imagination. Nara confronts the act of maturing, the expectations of adulthood, the formalities that come with age, but continually reminds us that a slice of purity can exist within the gloom of growing up.



216

MICHAEL KAGAN (B. 1980)

Conrad

signed and dated 'Michael Kagan 2017' (on the reverse)

oil on linen

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

Painted in 2017.

\$25,000-35,000

PROVENANCE:

Bill Brady Gallery, Miami

Acquired from the above by the present owner,
2018

EXHIBITED:

Miami, Bill Brady Gallery, *Michael Kagan: We Have
Felt The Ground Shake*, March-April 2018.



217

ERIK PARKER (B. 1968)

No Use in Cryin'

titled 'NO USE IN CRYING' (lower edge); signed, titled again and dated 'Erik Parker 2005 "No Use in Cryin"' (on the overlap)

acrylic, enamel and felt-tip pen on canvas

76 ¼ x 70 ¼ in. (193.7 x 178.4 cm.)

Executed in 2005.

\$20,000-30,000

PROVENANCE:

Galerie Bob van Orsouw, Zürich

Private collection

Anon. sale; Phillips de Pury & Company, New York, 6 March 2010, lot 126

Private collection, Tel Aviv

Acquired from the above by the present owner



(alternate view)

o ♦ 218

EDDIE MARTINEZ (B. 1977)

Keys to a Defunct Castle

oil, acrylic, enamel and spray paint on canvas
72 x 107 in. (183 x 274 cm.)
Executed in 2015.

\$480,000-680,000

PROVENANCE:

Mitchell-Innes & Nash, New York
Acquired from the above by the present owner, 2016



Willem de Kooning, *Collage*, 1950. Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



Widely recognized for his large-scale, frenetic canvases that burst with color amongst starkly contrasted areas of negative and positive space, Brooklyn-based artist Eddie Martinez (b. 1977) owes his beginnings to street art and the influence of Abstract Expressionism, Surrealism and the wider art historical canon. His highly textured and meticulously reworked surfaces are typically the result of the painstaking act of adding and subtracting various types of paint on canvas, creating friction and immediacy. Obsessed with graffiti from a young age, Martinez has managed to retain the raw, gestural and audacious aesthetic from which he came from in his enigmatic subjects and unconventional creative process. Exemplifying his unique ability to transform small, automatic drawings to mural-sized paintings, *Keys to a Defunct Castle* (2015) features his talents as both an astute draftsman and a virtuoso painter.

Painted in 2015, Martinez's *Keys to a Defunct Castle* is imbued with a sense of anarchy, disorder and plunder associated with its befitting title. Gestural marks of spray paint and bold, brawny swaths of vibrant color that have been violently scraped away and re-applied articulate the visual cacophony and angst of urban life. The artist admits, "I'm one of the most impatient people in the world. Certainly at times I cannot control how the anxiety and impatience and aggressive energy comes out" (E. Martinez, quoted in "New York Close Up," *Art21*, 2012). Spanning nearly nine feet across, this immense and energetic canvas is consumed with an eclectic mix of forms and shapes in myriad hues of citrus yellow, sunset orange, olive green and vivacious blue. Built up with dense layers of oil, acrylic, enamel and spray paint, the work staggers between figuration and abstraction.

By delineating the composition with a thin, black rectangular boundary, the artist creates a painting within a painting—a new dimension within the picture plane that spills into the other. Bulging figures in high-keyed color contrasts pepper the mostly abstracted landscape, reminiscent of Willem de

Kooning's expressionistic paintings from the 1950s, creating a composition that is as impulsive and liberated as it is deliberate and industrious. In a cartoon-like style, a loose and urgent sketch recalling a female nude flanks the chaotic explosion of color and form at the forefront of the composition. Other symbols accentuate the expansive canvas, bringing to mind automatism and the animated and whimsical hieroglyphs of Joan Miró. Martinez's predilection to apply material and then aggressively scrape it away connects him to the important practice of erasure which harkens back to the origins of art and brings to mind Robert Rauschenberg's ground-breaking *Erased de Kooning Drawing* from 1953. For Martinez, erasure is not an act of destruction, but rather an act of creation essential to image-making. In a vein akin to early-twentieth century Futurist ideology, the only way to create anew is to destroy.

Keys to a Defunct Castle conjures this fresh, enlivened world through palpitating sweeps of color and boisterous collisions of form. Martinez admits of his paintings in an interview with fellow artist, Barry

below: Joan Miró, *L'Oiseau au plumage déployé vole vers l'arbre argenté*, 1953. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2020.

opposite: Present lot illustrated (detail).





McGee, "I'm kind of dancing around this thing, doing it as quick as possible, and just letting the marks fall where they fall" (E. Martinez, quoted in conversation with B. McGee, *Interview Magazine*, September 2014). The painting's ambitious scale and the abundant reach of Martinez's gestures on the canvas render this work a compelling expression of the artist's perception of the modern world in America.

Thus, the present lot stands out as a superb example of Martinez's work from the past decade. 2015 marked a pivotal time for the artist: his burgeoning talent secured him representation by Mitchell-Innes & Nash, and several international solo museum exhibitions followed, including shows at The Bronx Museum in New York, the Museum of Contemporary Art in Detroit and the Yuz Museum in Shanghai. Always instilling his work with a stylized brand of personal iconography, Martinez leverages his striking visual vocabulary to produce a captivating and inimitable landscape in *Keys to a Defunct Castle*.

TOMOO GOKITA (B. 1969)

Juliet

signed, titled and dated "'JULIET" Tomoo Gokita 2007' (on the reverse)
 acrylic gouache on canvas
 21 x 18 in. (53.3 x 45.7 cm.)
 Painted in 2007.

\$70,000-100,000

PROVENANCE:

Taka Ishii Gallery, Tokyo
 Acquired from the above by the present owner

*"IT'S NOT REALLY AN AESTHETIC DECISION AT ALL. I JUST CAN'T
 BE BOTHERED TO WORK WITH COLORS. MY MATERIAL COSTS ARE
 CHEAPER THAT WAY TOO!"*

Tomoo Gokita

Her face a swirling profusion of colorless *ombré* bubbles, her tousled hair a chain of interlocking brushstrokes, Tomoo Gokita's *Juliet* stares blindly—if she stares at all—far out beyond the picture plane, somewhere over the viewer's shoulders, like a black and white high school yearbook photo melting in a microwave on the moon. Gokita's approach to portraiture is delightfully mysterious. Reductive in palette, destructive in subject, his paintings appear alien, haunting and haunted, yet somehow deeply familiar. Is *Juliet* a riff on Shakespeare's most famous star-crossed lover, or an anonymous ghostly figment of the artist's imagination? The friction of these possibilities gives the work a cryptic simmer, its dark frisson of dreamy film noir vibes. Lifting equally from the aesthetic of vintage fetish photography à la Bettie Page and the desolate surrealistic wastelands of Yves Tanguy, Gokita remixes his retro visuals with the snarl of a computer glitch. Perhaps surprisingly, Gokita has established himself as one of the most popular painters of his generation. His penchant for throwback Lovecraftian dread notwithstanding, Gokita has keyed into the anxiety and tension of the twenty-first century, breathing a nervous kind of life into the mythic undead art of painting.





(alternate view)

220

ERIK PARKER (B. 1968)

Could Be You Miss Road

signed twice, titled and dated "COULD BE YOU MISS ROAD" Erik Parker ERIK PARKER 2005' (on the upper side edge)

acrylic, enamel and felt-tip pen on canvas

20 1/8 x 16 in. (51.1 x 40.6 cm.)

Executed in 2005.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 2008



221

TOMOO GOKITA (B. 1969)

Anyone Can See I Love You

signed, titled and dated "Anyone Can See I Love You" Tomoo Gokita 2006' (on the reverse)

acrylic, gouache and spray paint on paper

16 ¼ x 12 ¾ in. (40.6 x 30.5 cm.)

Painted in 2006.

\$12,000-18,000

PROVENANCE:

ATM Gallery, New York

Acquired from the above by the present owner, 2006

222

YOSHITOMO NARA (B. 1959)

Exit

signed in Japanese and dated '97' (lower right); titled 'EXIT' (upper right)
colored pencil and graphite on paper
11 x 8 ½ in. (27.9 x 21.6 cm.)
Executed in 1997.

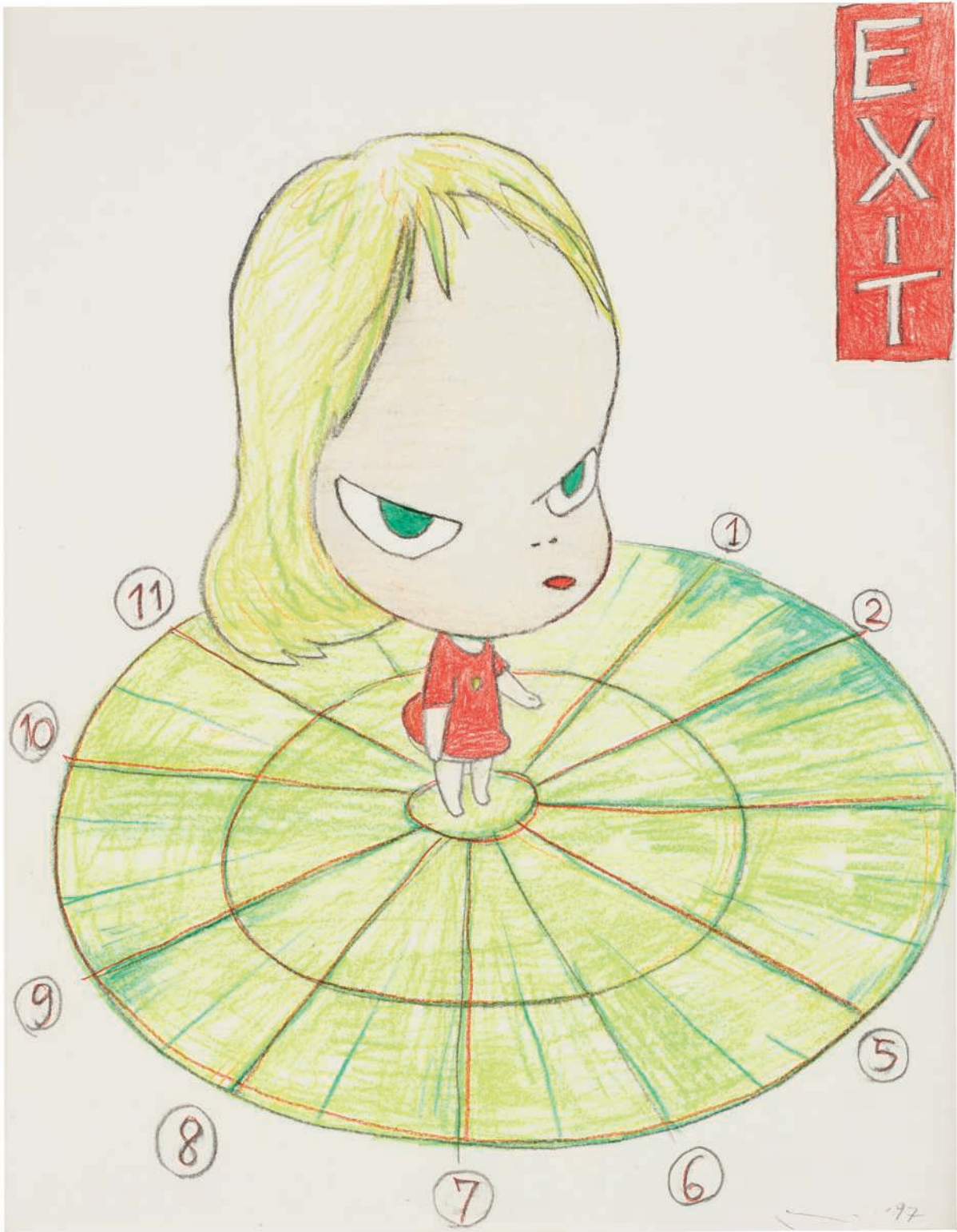
\$70,000-100,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner, 1999

EXIT



EDDIE MARTINEZ (B. 1977)

It's Up To You And Me, Brother #2

signed with the artist's initials and dated 'EM. 08' (lower right); signed again twice, titled and dated again 'EDDIE Martinez EDDIE Martinez 2008 ITS UP TO U N me Bro.' (on the reverse)
oil and spray paint on canvas
48 1/8 x 60 1/8 in. (122.2 x 157.7 cm.)
Painted in 2008.

\$150,000-200,000

PROVENANCE:

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

LITERATURE:

D. Coggins, "Eddie Martinez," *Interview Magazine*, 29 November 2008.

"PEOPLE LOOK AT THE EYES IN MY PAINTINGS AND WONDER WHY THEY'RE THAT BIG. PEOPLE ASK IF THEY'RE ON MUSHROOMS OR IF THEY'RE SCARED OR IF THEY'RE MY EYES. THEY AREN'T ANY OF THOSE THINGS. I DON'T HAVE TO MAKE SPECIFIC CHOICES OR EXPLAIN THINGS. I DON'T HAVE TO MAKE THINGS CLEAR; IT'S JUST WHAT I WANT IT TO BE. THAT'S A LUXURY I DON'T WANT TO GIVE UP."

Eddie Martinez



George Condo, *Silver and Yellow Double Head Composition*, 2016. © 2020 George Condo / Artists Rights Society (ARS), New York.



JONAS WOOD (B. 1977)

Big Naked Snakes

signed with the artist's initials, titled and dated 'BIG NAKED SNAKES JBRW
2012' (on the reverse)
oil and acrylic on canvas
79 $\frac{7}{8}$ x 68 $\frac{1}{8}$ in. (203 x 173 cm.)
Painted in 2012.

\$700,000-1,000,000

PROVENANCE:

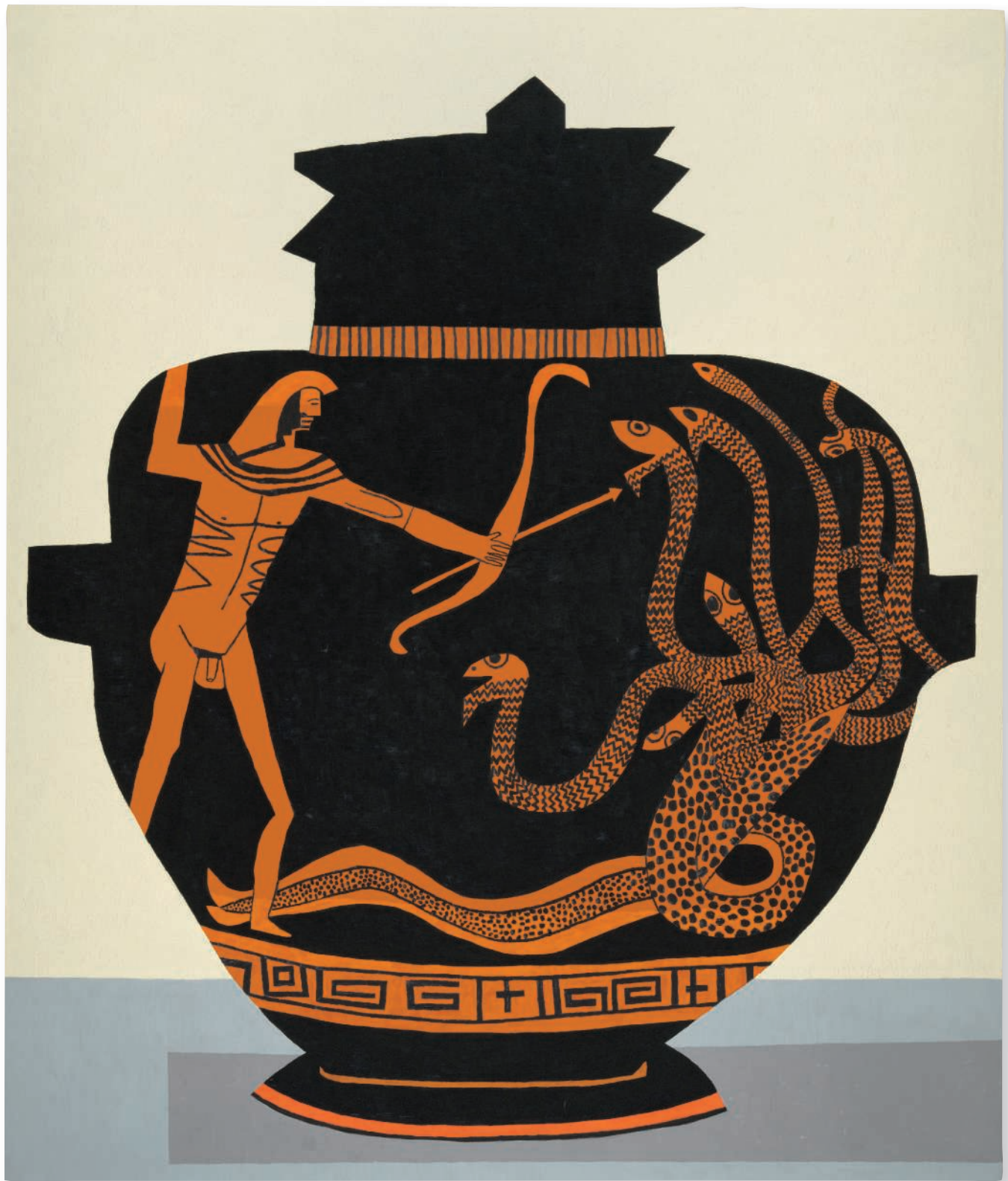
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner, 2012

EXHIBITED:

Wassenaar, Museum Voorlinden, *Shio Kusaka & Jonas Wood*, September
2017-January 2018, pp. 55 and 106 (illustrated).

LITERATURE:

H. U. Obrist, "Jonas Wood: Scenes from the Everyday," *Patron Magazine*, April
2009, p. 93 (illustrated).





Over the past decade, Los Angeles-based artist Jonas Wood has garnered impressive acclaim for his striking, identifiable style, which incorporates both abstraction and figuration, while engaging with myriad art historical movements, most noticeably Analytical Cubism, Pop and Minimalism. Beyond these known influences, however, Wood's visual language is forthright, honest and entirely his own.

Big Naked Snakes is characteristic of Wood's *oeuvre*—it is deeply reflective of the artist's personal experiences and aligns with his fondness for capturing objects and places dear to his heart. Wood grew up immersed in the arts from a young age. His grandfather was both a painter and collector of Alexander Calder, Robert Motherwell and Helen Frankenthaler, his father was an architect and his mother ran the theater department at a progressive high school, so it would have been impossible to ignore his artistic lineage. As a child, Wood regularly traveled with his family from his home in L.A. to New York to visit the Metropolitan Museum of Art. Reverting to his roots, Wood returned to the museum in 2007 and began a collection of sketches based off the Greek, Oceanic and African vessels there, including *Terracotta hydria: kalpis (water jar)* (circa 460-450 B.C.) and *Terracotta pelike (jar)* (circa 450-440 B.C.). Working at the museum in ballpoint pen on hotel stationery, he redrew the images on a larger scale in charcoal or pencil on paper upon returning to his L.A. studio. The present work likely derives its subject from Wood's experience at the museum and vividly recalls the red-figure pottery of ancient Greece on display.

For Wood, "like basketball cards, [Greek pots] have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories, often, athletic-related stories" (J. Wood, quoted in J. Samet, "Beer with a Painter, LA Edition: Jonas Wood," *Hyperallergic*, 12 September 2015). The vessel in the present work features a warrior releasing his arrow toward a group of snakes writhing at the right, an athletic trial that both engages with the heroic sympathies of Hellenistic culture and reflects the

above: Caravaggio, *The Head of Medusa*, 1590 - 1600. Galleria degli Uffizi, Florence.

opposite: Present lot illustrated (detail).



enduring theme of sports seen throughout the artist's *oeuvre*. In synthesizing the planar, flat style Wood attributes to the ancients Greeks with the geometric, two-dimensional tendencies of his forebearers in the vein of Henri Matisse, Wood discovers a stylistic synergy of old and new in this schematized painting.

Wood's style is often likened to that of much-admired 20th-century American realists Grant Wood, Alex Katz and Edward Hopper. He is perhaps most heavily indebted to David Hockney, an artist he considers "a conglomeration of all [his] favorite Modern painters" (J. Wood, quoted in S. Roffino, "Hockney's Children: 5 Artists on Why They're So Indebted to the Charming British Painter," *Artnet News*, 1 December 2017). Like Hockney, Wood implements photographic and collage-based studies, in which he fractures and then reassembles images, to inform his painting process. Conveying depth through layered planes, his painted works often mimic the appearance of paper collage and are visually reminiscent of Matisse's famed paper *Cut-Outs*. In *Big Naked Snakes*, the figures and geometric borders of the pot seem composed of planes and strips of red stacked upon a black background, rather than layered paint.

The narrative image shown at center is charged with frenetic energy. The dynamism of the image, however, is stymied by the physical constraints of the vase's outer edges. The warrior's outstretched right arm and leg are abruptly cropped, just as one of the many squirming snakes is chopped just below the head. A similar tension appears in his slightly later work *M.S.F. Fish Pot #5* (2015). The spirited image of a majestic red-orange Koi fish swimming playfully through a colorful collection of aquatic plant life is suddenly halted by the depicted edges of the pot. Like a freeze-frame still, Wood stops moments in time by physically encapsulating them within the confines of a defined space—the perimeter of the ceramic pot.

At its simplest, *Big Naked Snakes* is a vessel on a ledge, one version of Wood's take on a canonical art historical genre: the still-life. "I decided to start painting still-lives right out of grad school because all of these other painters I admired really proved themselves in the genre" (J. Wood, quoted in "Picturing Jonas Wood—Ceramics," *Phaidon*, 2 December 2019). Often depicting real life objects—pots, plants, basketballs—he diverges from the staid, traditional approach to the established genre by oscillating between representation and abstraction. Reimagining his surrounding world, Wood upends traditional conceptions of scale and dimension. The pot depicted here is massive in size in comparison to its real world counterpart. These discrepancies between real life and the artist's rendering of it makes his works feel familiar but foreign, intimate yet removed.

Ceramic pottery is part and parcel of Wood's *oeuvre*. Sometimes shown alone, like in the present picture, other times adorning shelves or placed atop tables, "a 'classic' Jonas Wood painting invariably contains pots," claims curator and author Helen Molesworth (H. Molesworth, quoted in "Picturing Jonas Wood—Ceramics," *Phaidon*, 2 December 2019). His relationship with the ceramic medium blossomed through his marriage to fellow artist and ceramicist Shio Kusaka. Although he and his wife are independent artists, the couple lives together and shares an artist studio where they maintain a symbiotic working relationship; Wood often showcases Kusaka's vessels in his paintings, and, in turn, she borrows motifs and themes from his visual repertoire. "You could call [my work] a visual diary or even a personal history. I'm not going to paint something that doesn't have anything to do with me. Of all of the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly" (J. Wood in conversation with A. Vejzovic Sharp, *Interiors*:

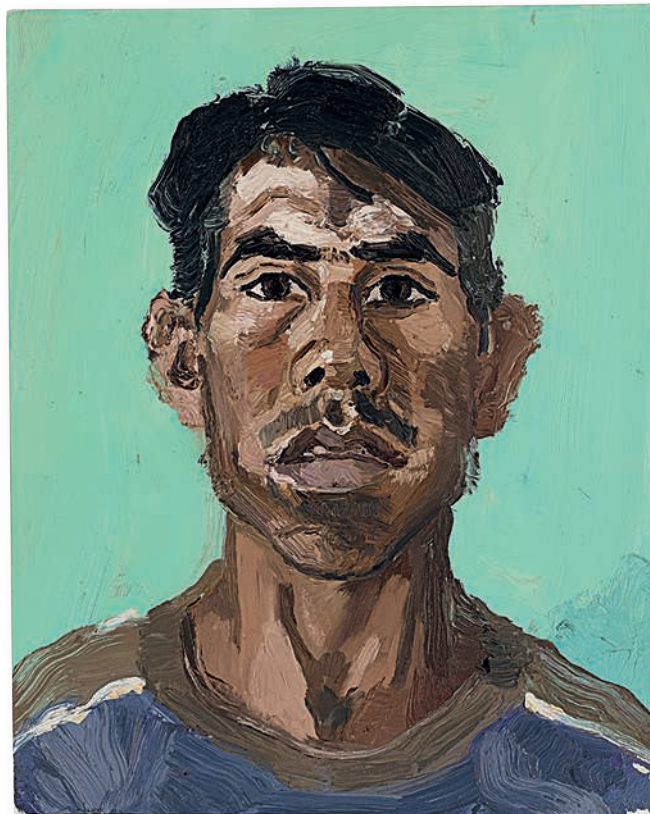


above: Jonas Wood and unidentified person at *Shio Kusaka & Jonas Wood*, September 2017 - January 2018, Museum Voorlinden, Wassenaar (present lot illustrated). Photographer unknown, via US Embassy and Consulate in the Netherlands. Artwork: © 2020 Jonas Wood.

Jonas Wood, exh. cat., Los Angeles, David Kordansky Gallery, 2012, p. 56). He is similarly affected by the many ceramic artists the couple collects—Rui Neri, Ry Rocklen, Akio Takamori, Patrick Jackson—and takes greatest inspiration from his study of works by ceramic duo and fellow California artist couple Michael and Magdalena Suarez Frimkess. Like Wood, the Frimkess’s *oeuvre* defies classification and combines multiple genres such as pop, mythology and pottery. Wood’s paintings of ceramic vessels serve as reminders of his intense adoration of their practice and reinforce the collaborative spirit behind both artist couples’ working processes.

Big Naked Snakes was fittingly included in Wood and Kusaka’s first joint exhibition in Europe, *Shio*

Kusaka & Jonas Wood (2017-2018), held at Museum Voorlinden, Wassenaar, which highlighted the couple’s shared influences by juxtaposing his depictions of vessels with her ceramic pots. For Wood, this sort of exhibition is perhaps the ultimate expression of his and Kusaka’s practice: “We just have created this environment together that’s super creative and potent and fun and beautiful in our own way, together...We’re the best because we’re together” (J. Wood, quoted in P. Pobric, “I Was So Afraid for Way Too Long: Painter Jonas Wood on How Going It Alone Helped Him Survive His Immense Market Success,” *Artnet News*, 28 March 2019).



PROPERTY OF A PRIVATE WEST COAST COLLECTOR

225

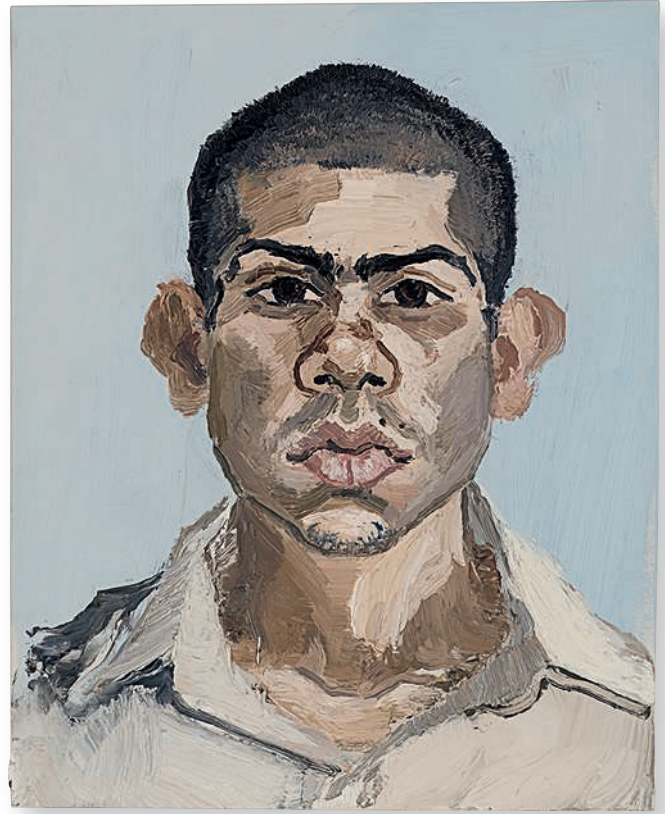
JOHN SONSINI (B. 1950)

Fernando Guerrero, Mexico; Francisco Tambriz, Guatemala; Rocky Pivarral, Guatemala C.A.; Rogelio Taurequin (Rogelio No. 2) (Four Works)

(i): signed, titled and dated 'Fernando Guerrero Mexico J Sonsini May 19 2003' (on the reverse)
(ii): signed, titled and dated 'Francisco Tambriz Guatemala J Sonsini July 26 2003' (on the reverse)
(iii): signed, titled and dated 'Rocky Pivarral Guatemala C.A. J Sonsini Monday July 21, 2003' (on the reverse)
(iv): signed, titled and dated 'Rogelio Taurequin J Sonsini June 13, 2003' (on the reverse); titled again 'Rogelio No. 2' (on the stretcher)
oil on canvas
each: 20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2003.

\$8,000-12,000

PROVENANCE:
Marc Selwyn Fine Art, Los Angeles
Acquired from the above by the present owner



As deft at dignifying as he is at portraiture, Los Angeles-based painter John Sonsini (b. 1950) recruits his brush to get to the heart of the human condition. Arresting in their defiant gazes, the individuals depicted in each of the four works that comprise the present lot bespeak the resilient spirit cultivated by hands engrossed in manual labor and history steeped in hardship. Fernando, Francisco, Rocky and Rogelio are Latino day laborers working in Los Angeles, hired by the artist for a day's wage to sit for their portraits in Sonsini's studio. At the conclusion of each session, the sitter signs the reverse of the canvas bearing his likeness, leaving an indelible mark on a work destined for white cubes nationwide, boldly breaking the barrier between the quotidian and esoteric. With his practice, Sonsini both highlights the disparity between the financial efficacy of separate industries, while simultaneously elevating his sitters to the ranks of kings and queens—once and for all capturing in a face the nuances of a life truly lived.



226

226

RAYMOND PETTIBON (B. 1957)

No title (BOOM! BOOM! BOOM!...)

titled 'BOOM! BOOM! BOOM!' (upper edge); signed and dated 'Raymond Pettibon 2003' (on the reverse)
watercolor, ink and graphite on paper
14 x 16 7/8 in. (35.6 x 42.9 cm.)
Executed in 2003.

\$10,000-15,000

PROVENANCE:
Regen Projects, Los Angeles
Acquired from the above by the present owner, 2007

227

RAYMOND PETTIBON (B. 1957)

No title (It is a...)

titled 'It is a' (upper edge)
watercolor and ink on paper
11 1/4 x 10 in. (28.6 x 25.2 cm.)
Executed in 1991.

\$8,000-12,000

PROVENANCE:
Art & Public, Geneva
Acquired from the above by the present owner, 2001



227

228

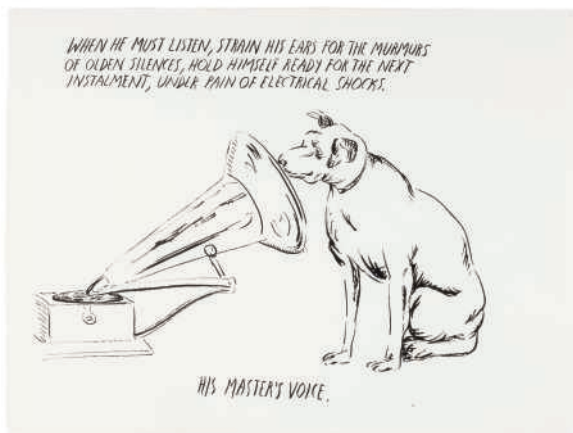
RAYMOND PETTIBON (B. 1957)

No title (When he must...)

titled 'When he must' (upper edge)
ink on paper
11 x 15 in. (28.4 x 38.1 cm.)
Executed in 1998.

\$6,000-8,000

PROVENANCE:
Art & Public, Geneva
Acquired from the above by the present owner, 2001



228

PROPERTY FROM A PRIVATE
AMERICAN COLLECTION

229

GERHARD RICHTER (B. 1932)

Untitled (9.4.08)

signed and dated '9.4.08 Richter' (lower right of the backing
board); dated again '9.4.08' (on the reverse of the backing board)
lacquer on printed paper
11 5/8 x 8 1/4 in. (29.5 x 21 cm.)
Executed in 2008.

\$30,000-50,000

PROVENANCE:

Galerie Fred Jahn, Munich
Private collection, Munich
Galerie Ludorff, Düsseldorf
Acquired from the above by the present owner, 2012



229

PROPERTY FROM A PRIVATE COLLECTION

230

PETER HALLEY (B. 1953)

Untitled (11/16/95.12)

signed and dated 'Peter Halley 97' (lower right); printed with the drawing
format number '11/16/95.12' (lower left)
acrylic, fluorescent acrylic, metallic acrylic and pearlescent acrylic on digitally
printed paper
18 x 24 in. (45.7 x 61 cm.)
Executed in 1997.

\$8,000-15,000

PROVENANCE:

TZ'Art & Co., New York
Acquired from the above by the present owner, 1997



230

PROPERTY FROM A PRIVATE COLLECTION

231

ELIZABETH MURRAY (1940-2007)

Blue Shadow

signed and titled 'Blue Shadow Elizabeth Murray' (on the reverse)
acrylic, watercolor and staples on paper collage construction
19 1/4 x 12 5/8 in. (48.9 x 30.8 cm.)
Executed in 2001.

\$4,000-6,000

PROVENANCE:

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

EXHIBITED:

New York, PaceWildenstein, *Elizabeth Murray: Watercolors*, March-
April 2002.



231

232

RACHEL HARRISON (B. 1966)

Last Call

dated '2003' (on the underside)

acrylic and glitter on polystyrene and foam decoy with wood base

54 x 29 x 24 in. (137.2 x 73.7 x 61 cm.)

Executed in 2003-2004.

\$30,000-50,000

PROVENANCE:

Greene Naftali Gallery, New York

Acquired from the above by the present owner, 2006



233

PETER HALLEY (B. 1953)

Cell, Two Prisons, Stacked

acrylic, fluorescent acrylic and Roll-A-Tex on three attached canvases
70 x 45 in. (177.8 x 114.3 cm.)
Painted in 2004.

\$60,000-80,000

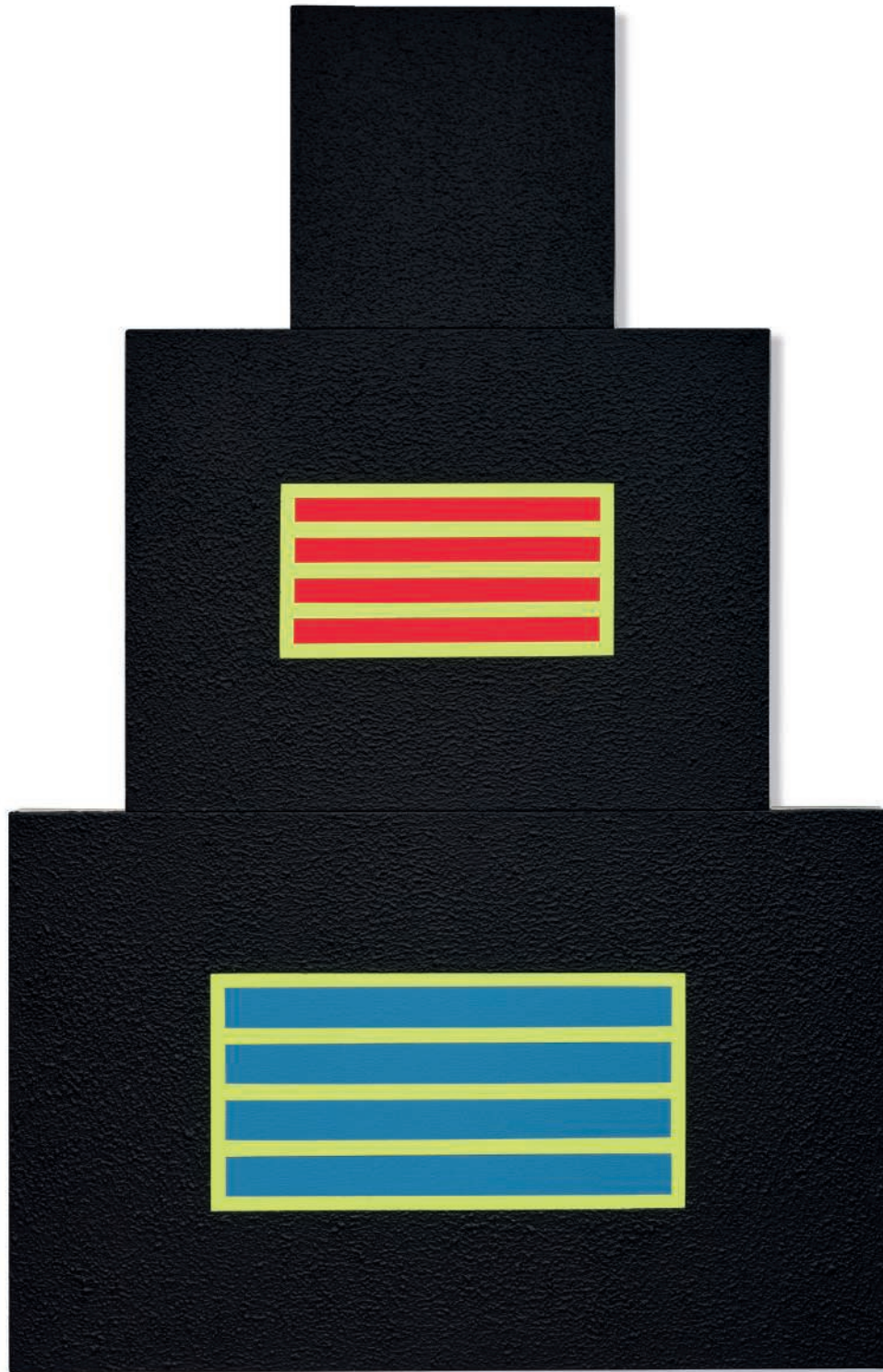
PROVENANCE:

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

LITERATURE:

D. Paparoni, *Peter Halley: Works for Projects*, exh. cat., Turin, Galleria in Arco, 2008, n.p. (illustrated).

234 NO LOT



GÜNTHER FÖRG (1952-2013)

Rivoli

signed, titled and dated 'Förg 1989 Rivoli' (on the reverse)
 acrylic on canvas
 86 $\frac{3}{4}$ x 54 $\frac{7}{8}$ in. (220 x 139.4 cm.)
 Painted in 1989.

\$200,000-300,000

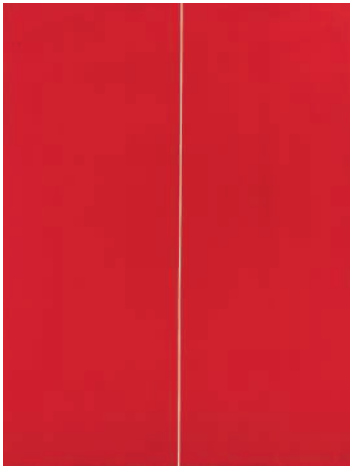
PROVENANCE:

Private collection, Switzerland
 Greene Naftali Gallery, New York
 Acquired from the above by the present owner, 2014

EXHIBITED:

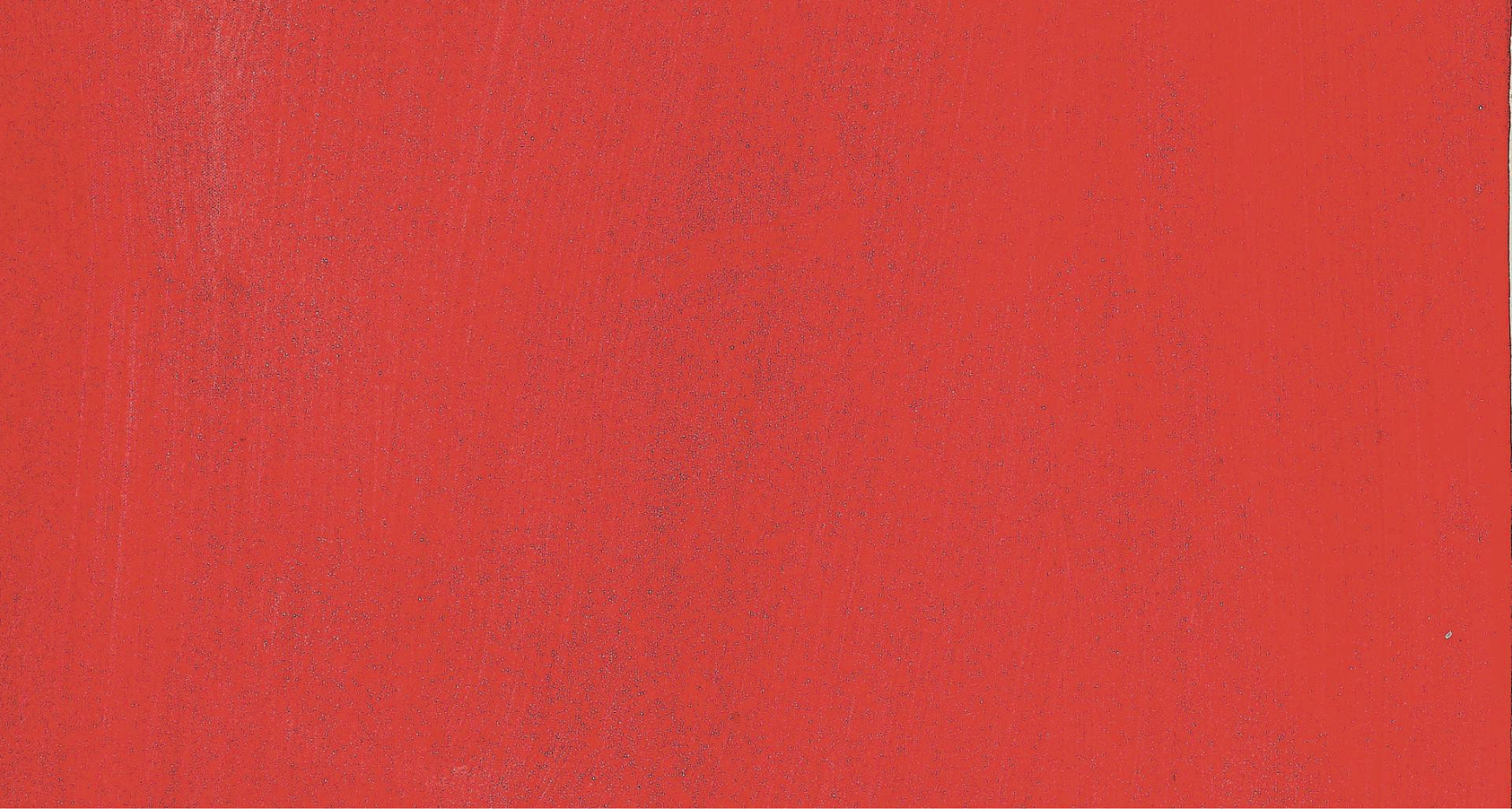
Castello di Rivoli, Museo d'Arte Contemporanea, *Günther Förg*, October-December 1989, n.p. (illustrated as *Senza titolo*).

This work is recorded in the archive of Günther Förg as No. WVF.89.B.0001. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



Barnett Newman, *Be I*, 1970. Detroit Institute of Arts (second version). © Barnett Newman Foundation / Artists Rights Society (ARS), New York.





Created after a decade's hiatus from painting, *Rivoli* (1989) showcases Günther Förg's renewed drive to "föрге" a new position in abstraction. Over seven feet in height, the painting is a stunning example of the artist's monumental, monochromatic canvases. In the present work, Förg explores the possibilities of juxtaposing only two colors. He bisects the surface into symmetrical, vertical planes: the left a deep red, the right a soft shade of sand. Förg's laconic, brisk brushwork energizes the picture's clean composition. Meanwhile, the artist's use of line and texture emphasizes the physical, objective nature of his practice. Pure in color and space, the present work recalls the achievements of mid-century Abstract Expressionism: yet, its formal and conceptual roots in geometry and architecture set the work apart from these precedents.

Like a window or a door, *Rivoli's* composition gestures to recognizable shapes while denying attachment to a particular concrete reality. Often included in the discourse on Modernist painting, Förg prioritizes color, texture, and form in the technical execution of his work. The present example bears a perceptible materiality and form, two concepts central to Förg's *oeuvre*. While the vertical bands strike viewers as the main subject of this painting,

color dominates the composition: the soft hue of the right half of the canvas balances the heavy red, while the sharp boundary between the two planes stages a pleasant interaction between them. The canvas may display a flatness of both color and surface, but Förg's masterful brushstrokes fill its otherwise strict geometric compositions with a palpable energy.

While Förg's canvases resonate with the Color Field painters' spiritually-driven works, the artist was more concerned with the material nature of his medium: "Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost," Förg explained. "For me, abstract art today is what one sees and nothing more" (G. Förg, quoted in *Günther Förg: Paintings/Sculpture/Installation*, exh. cat., Newport Harbor Art Museum, 1989, p. 6). In *Rivoli*, Förg embraces the mysterious and ambiguous qualities of painting, concentrating purely on color and composition. While many Abstract artists strived to differentiate themselves from previous artistic movements, Förg chose to reflect upon the past and link each stylistic technique in order to create a new, re-configured work. "He explores the process of painting with a continuous reflection on the medium and the exploitation of formal and theoretical motifs: transmission and paraphrasing as homage to the

above: Present lot
illustrated (detail).

old and as the creation of something new" (B. Reiss, *Günther Förg: 1987- 2011*, exh. cat., Berlin, Galerie Max Hetzler, 2011, p. 18).

In the early 1980s, Förg abruptly gave up painting. Having vigorously practiced this medium during his years at the Academy of Fine Arts in Munich, he wanted new inspiration and direction. He instead turned to photography. Förg used photography to capture and perceive the visual space, which gave a differing perspective from painting. His photos were purely documentary; they showcased the subject matter in a snapshot format, and simultaneously gave off elements of the sublime. He took interest photographing architectural forms, specifically buildings representing the modernist idea of Italian Rationalism. While traveling in Italy, Förg concentrated on the stairs, the edges, and the pure functionality of these architectural forms. The ideals behind geometry and abstraction seen in the architecture intrigued Förg, which then led him to implement these forms into several of his paintings. For example, a staircase leading up to outdoor structure could be transformed into vertical lines and placed upon a canvas, such as in *Rivoli*.

Before *Rivoli* was executed, Förg was creatively applying paint to metal. Well-known for his late 1980s

Lead Series, Förg experimented with physicality and unique finish of lead when combined with paint. This series hoped to enhance his interest in surface and composition. In 1988, Förg once again changed his artistic output and circled back to monochromatic colors on canvas. "I said to myself, you have to change something...It was really uncanny. I said, now let's do the same program on canvas, no more lead. And I gave up the lead. Which really brought things to a crunch" (G. Förg, quoted in K. Bell, *Günther Förg: A Fragile Beauty*, exh. cat., Amsterdam, Stedelijk Museum, 2018, p. 217). *Rivoli*, executed in 1989, is one of the first examples of Förg's return to acrylic on canvas.

Rivoli is a striking example of a pivotal moment in Günther Förg's expansive career, when the possibilities of painting were reinvigorated after years of absence. Ranging from photography, to paint on lead, and finally to paint on canvas, Förg excelled in experimentation and change. In creating his abstract, geometrical canvases, he critiqued the fluid practices of modernism, firmly grounding each work in painting's palpable, material elements. Though rigorously composed, *Rivoli* does indeed show the hand of the artist: by drawing a line and filling in the gaps, Förg insists upon the enduring vitality of painting and his place within it.

LIGHT, ENERGY + THE ELEMENTS

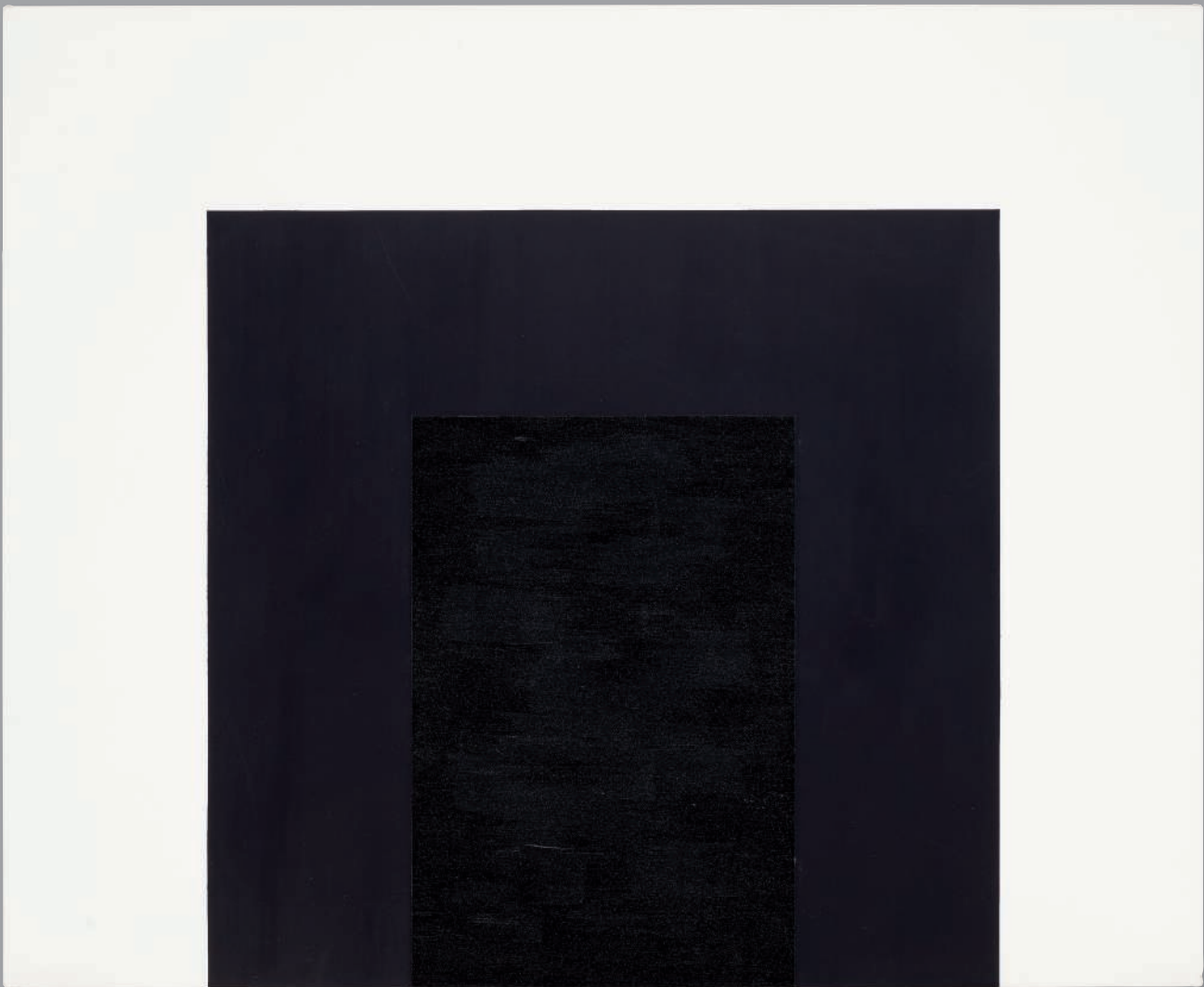
LOTS (236-240)

“IT WAS SOMETHING THAT OCCURRED TO ME WHEN I FIRST SAW PHOTOGRAPHS BY WOLFGANG TILLMANS IN I-D MAGAZINE; HE WAS TAKING PICTURES OF MOMENTS THAT HE WAS PART OF.... THAT WAS THE PICTURE FOR ME, THIS NEGOTIATION THAT LEADS TO BEING TOGETHER.”

Philippe Parreno

Masters at manipulating light, energy and the elements, artists like Joseph Kosuth, Jenny Holzer, Philippe Parreno, Wolfgang Tillmans and Mary Corse engage Minimalist and Conceptual tenets to capture moments that challenge the relationship between viewers, creators and their environments. Contemporaries Kosuth (b. 1945) and Holzer (b. 1950) each disrupt space with light and language, with the signifiers of both elements working in synchronicity. The shifting energy and stimulation of light as a punctuation of both language and space in their respective works appeals to both the sense and the mind, drawing the viewing experience out of the second dimension into the third. Parreno (b. 1964) similarly arrests the viewer with light in his *Marquee* series. In Parreno's work, rather than investigating written language, light engages with the signs and symbols of memory, pulsating steadily to universal rhythms. While adhering to the boundaries of two-dimensionality, Tillmans (b. 1968) and Corse (b. 1945) heighten the senses in a different way, playing with elemental light and

fluidity. Tillmans's *Freischwimmer* abstractions are indications and promises of haptic and spatial opportunities—they are an imprint of medium, light and chance. Tillmans has explained his process by stating that he “want[s] to approximate [his] pictures to what it feels like to look through my eye. I say ‘feel’ because I once interviewed an optics professor, and he showed me what the eye actually sees.” Upon viewing work that either visually manifests or more literally deploys light, the viewer is enlightened to see beyond the static visual experience and feel the sensory dimension of vision beyond reality. Corse's meditative surfaces investigate the experience of materiality and perception through such a manipulation of light. By thwarting the anticipated experience of seeing a traditional painting with the material illusion and diffusion of light, Corse engages the experience of the work as part of the art object itself. Works that revel in the elemental existence of the object, which create conditions for changes in perception and a fluid empiricism, are united by the experience of light.



236

MARY CORSE (B. 1945)

Untitled (White Black with Black Light)

acrylic and glass microspheres on canvas

36 1/8 x 44 1/8 in. (91.8 x 112.1 cm.)

Executed in 1998.

\$40,000-60,000

PROVENANCE:

Chac-Mool Gallery, Los Angeles

Acquired from the above by the present owner, 1998

PHILIPPE PARRENO (B. 1964)

Marquee M1547

transparent Plexiglas, neon and bulbs
12 ½ x 86 ⅝ x 20 ⅝ in. (31.8 x 220 x 52.4 cm.)
Executed in 2015. This work is unique.

\$200,000-300,000

PROVENANCE:

Gladstone Gallery, New York
Acquired from the above by the present owner, 2015

Marquee M1547, represents a pinnacle of Parreno's interlocking fascinations of architecture, space, and memory. Installed over a doorway, the sculptural installation references eye-catching signage above mid-century movie theaters and music halls. Stripped of any headlining names, the horizontal bands of sanitized white light announce an experience and location without the designation the viewer expects. Instinctually, we are drawn to the liminal space below the work, looking up at the orderly bulbs and tubes arranged within transparent Plexiglas.

"I don't even really look at the *Marquees* like objects anymore: they become puppets, automata. They are like those creatures invented by Mallarmé just because they sound great in a poem. A *ptyx* for example is defined as 'Aboli bibelot d'inanité sonore,' which translates as 'Abolished shell whose resonance remains.' I like to think about the *Marquees* as 'abolished shells'" (P. Parreno, quoted in T. Eccles, "Philippe Parreno," *ArtReview*, vol. 67, no. 7, October 2015, p. 80). A conventional movie marquee anticipates an entertainment event, however Parreno has reduced the marquee form from a garish advertisement into a neutered, otherworldly being. The minimal form removes context and exemplifies the artist's goal towards "finding a condition for things to happen" (*ibid.*). Further to the concept of puppeteering, the literal energy of the light pulses for *Marquee M1547* can be controlled, allowing for a constant reenergizing and renewal of experience.

Similarly, *Marquee M1547* overlooks the viewing space between the top of a doorway and the ceiling. Elevated above the standard museum viewing height, *Marquee M1547* forces viewers to gaze upwards and interrupts the passive ritual of traditional art-observing. On his process of exhibition-making, Parreno said, "I like to think about a space as a battery" (P. Parreno, quoted in T. Eccles, "Philippe Parreno," *ArtReview*, vol. 67, no. 7, October 2015, p. 80). The artwork both activates the architecture of the space, and in a way, acts as a luminous campfire, gathering people from various experiences to ruminate and reflect.

Marquee M1547 represents the essence of Parreno's *oeuvre*, as it permeates the space and introduces open-ended questions regarding our collective attention. The minimalist clean lighting and angular structure appeals immediately, and the resulting intervention leads us to consider our interconnectedness, among other possibilities. As Parreno notes, "there is no art without conversation" (D. Khondji, "Philippe Parreno," *Interview Magazine*, 24 October 2013).





238

JENNY HOLZER (B. 1950)

Olympian Sign: Selections from Truisms, The Living Series and The Survival Series

electronic LED sign with red diodes

5 x 29 x 2 in. (12.7 x 73.7 x 5.1 cm.)

Executed in 1986. This work is number forty-one from an edition of fifty plus ten artist's proofs.

\$20,000-30,000

PROVENANCE:

Laura Carpenter Fine Art, Dallas

Acquired from the above by the present owner,
1987

239

JOSEPH KOSUTH
(B. 1945)

'À Propos (Réflecteur de Réflecteur) #31'

vinyl, glass and neon, in two parts
68 x 30 ½ x 4 ½ in. (172.7 x 77.5 x 11.4 cm.)

Executed in 2004. This work is unique and is accompanied by a certificate of authenticity signed by the artist.

\$20,000-30,000

PROVENANCE:

Sean Kelly Gallery, New York

Acquired from the above by the present owner



WOLFGANG TILLMANS (B. 1968)

Freischwimmer 206

signed and numbered 'Wolfgang Tillmans 1/1+1'

(on a paper label affixed to the reverse)

chromogenic print, in artist's frame

67 x 89 $\frac{3}{4}$ in. (170.2 x 228 cm.)

Executed in 2012. This work is number one from an edition of one plus one artist's proof.

\$250,000-350,000

PROVENANCE:

Maureen Paley, London

Acquired from the above by the present owner, 2013

LITERATURE:

W. Tillmans, *Wolfgang Tillmans*, Tokyo, 2014, pp. 8-9 and 126 (another example illustrated).

"IN FREISCHWIMMER THERE IS THE MOST DEPTH IN THE PICTORIAL SPACE. ALL ASSOCIATIONS WITH LIQUIDITY THAT THE IMAGE AND THE NAME MIGHT SUGGEST IS MADE WITH LIGHT AND WITHOUT ANY LIQUIDS OR OTHER CHEMICALS. IT IS IMPORTANT THAT THESE ARE NOT PAINTINGS, AS THE EYE RECOGNIZES THESE AS PHOTOGRAPHIC THE ASSOCIATION MACHINE IN THE HEAD CONNECTS THEM TO REALITY, WHEREAS A PAINTING IS ALWAYS UNDERSTOOD BY THE EYE AS MARK MAKING BY THE ARTIST. THIS CONNECTEDNESS OF 'EVIDENCE' AS IN PHOTOGRAPHIC REALITY, AND AN OBVIOUSLY PAINTERLY PROCESS FREES THEM FROM BEING READ ONLY AS A PRODUCT OF THE ARTIST'S HAND."

Wolfgang Tillmans



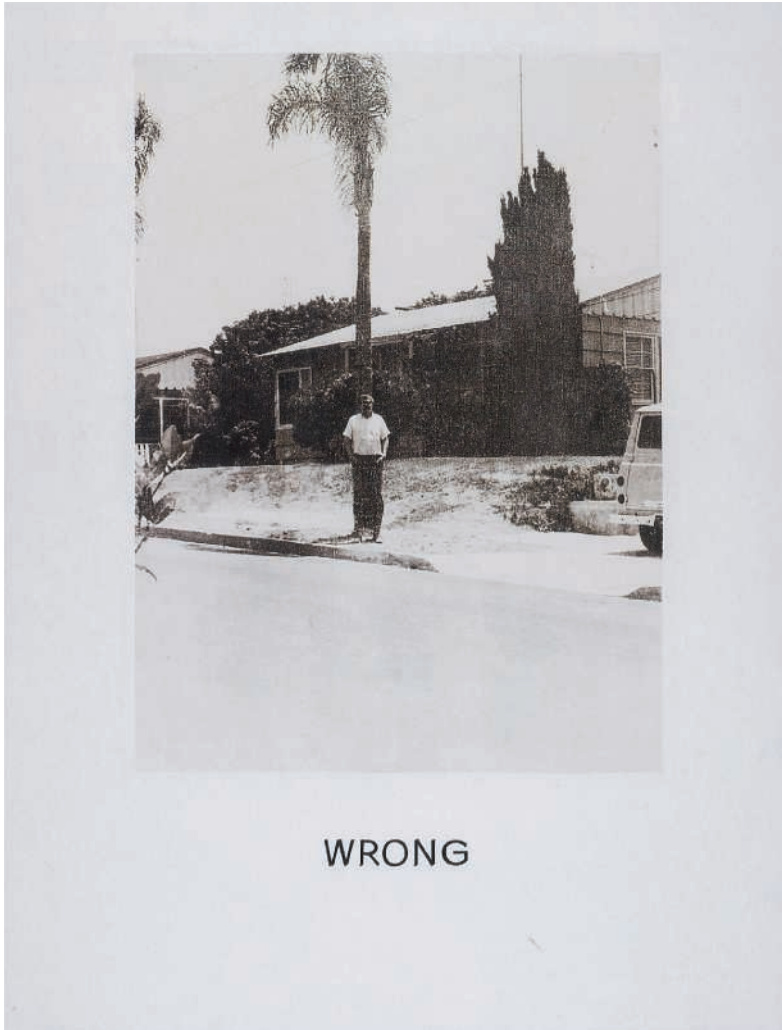
John Baldessari

AND HIS INFLUENCE

LOTS (241-246)

Working in numerous media—photography, video, print, sculpture, installation, text-based art, and even painting—John Baldessari was hugely innovative and experimental. Throughout the span of his career, however, his works remained profoundly accessible and simple—he liberated Conceptual art from what he considered its own high-minded self-importance by infusing his works with his own brand of wit. His *God's Nose* (2007), for instance, features a human nose floating within a cerulean blue sky spotted with fluffy clouds, pointing to the artist's early interest in theology, and demonstrating his droll sense of humor. One of the first artists to incorporate appropriation, his works powerfully address the impact of mass media on society and culture. Perhaps one of the most significant and diverse artists to come out of the 1960s, Baldessari left an inimitable mark on the trajectory of Contemporary Art.

Building upon Duchampian sentiments expressed in the ready-mades of the early 20th century, Baldessari gave preference to the idea of the work over its physical manifestation, stripping art of its purely visual significance. With an unparalleled ability to associate elements of diverse and unrelated origins, he recontextualized and repurposed photographs and art images, often pairing them with text, to derive new meaning and shed fresh perspective on known sources. "For most of us photography stands for truth," Baldessari has said. "But a good artist can make harder truth by manipulating forms or pushing paint around. It fascinates me how I can manipulate truth so easily by the way I juxtapose opposites or crop the image or take it out of context" (J. Baldessari, quoted in C. Van Bruggen, *John Baldessari*, New York, 1990, p. 214). This sort of handling is aptly demonstrated in his *Retouch Series: Rubin's Effect - Four Faces; Two New Vases (Male, Female/Liza Minelli Pair)* (1976), which merges an Edgar Rubin's figure-ground vase with two slightly airbrushed profiles, exploring the dynamic visual effect of contrasting positive and negative space, and allowing the viewer the rare opportunity to see both figures presented in a bi-stable image simultaneously.



Unlike any artist, Baldessari challenged his viewers to contemplate his creations. In his recognizable dot paintings for example, he incorporates figures—often B-list actors, garden club ladies, and the like—with their faces removed by a white or colored dot, forcing the viewer to focus on less typical aspects of the art work. Although he feared being remembered as “the guy who put dots on faces,” it was his strategic way of leaving things out that differentiated him from artists of his time (J. Baldessari, quoted in D. Salle, “John Baldessari,” *Interview*, 9 October 2013). In the present example, *Object (with Observer)*, for instance, body language, stance, and the dialogue between figures takes precedence over the subject’s physiognomy, employing the notions of erasure and absence to full effect. Baldessari’s motivations continue to manifest in the art of working contemporary artists in myriad ways. Richard Prince, for example, adopts Baldessari’s concept of strategically employing nonappearance in his *Eden Rock* (2006), a work from a series discussing the Darwinian theory survival of

the fittest. Unlike the bulk of Prince’s works, which center on either the face or full body of the subject, here the viewer is presented with only a pair of legs being attacked by a serpent, forcing the viewer to recognize the intended message—survival takes precedence over worldly possessions.

Beyond his impact on the development of contemporary art history, however, Baldessari was first and foremost an effective and deeply-concerned teacher and motivator. Few artists, apart from perhaps Ed Ruscha, have been more influential for the Los Angeles art scene. When his own career seemed to be faltering toward the end of the sixties, he kept afloat with teaching jobs. With a combined thirty years of teaching at California Institute of Arts and the University of California, Los Angeles, Baldessari shaped the lives and career paths of a host of celebrated contemporary artists including David Salle, Jack Goldstein, Matt Mullican and Liz Larner, among many others. He was a proponent of collaboration and artists learning from each other: “...because I think art, if it’s meaningful at all, is a conversation with other artists. You say something, they say something, you move back and forth” (J. Baldessari, quoted in D. Salle, *ibid*).

David Salle’s *Cocoon* (1995) evinces the artist’s familiarity and infatuation with Baldessari’s exceptional ability to appropriate and recontextualize multiple disparate images—in the left portion he juxtaposes painted collage elements, one of which mimics a black-and-white photograph and another depicting a sexualized nearly nude woman, with an interior scene, and on the right he renders a comical and dynamic large-scale figure painting, blending references to popular culture, the 1960s, and multiple art historical genres.

Baldessari’s legacy will endure indefinitely in iterations of his distinctive visual vocabulary found in the works of his contemporaries and in the relationships and impressions he made on his fellow artists and students. “It’s fair to say that meeting him redirected my trajectory as an artist—as it did for innumerable others,” says David Salle. “His legendary class in Post-Studio Art bestowed on those of us with enough brains to notice, a feeling of unbelievable luck of being in exactly the right place at the right time for the new freedoms in art—we arrived in time for the birthing, so to speak” (*ibid*).

PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

241

JOHN BALDESSARI (1931-2020)

Retouch Series: Rubin's Effect - Four Faces; Two New Vases (Male, Female/Liza Minelli Pair)

two retouched black and white photographs
overall: 17 1/8 x 44 in. (43.5 x 111.8 cm.)
Executed in 1976.

\$150,000-250,000

PROVENANCE:

Marian Goodman Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

Portland Center for the Visual Arts, *John Baldessari: Blasted Allegories*, January-February 1978.

New York, New Museum of Contemporary Art; Cincinnati, Contemporary Arts Center; Houston, Contemporary Arts Museum and Dayton, Wright State University Art Galleries, *John Baldessari: Art as Riddle*, March 1981-January 1982, p. 44 (illustrated).

Museum Moderner Kunst Stiftung Ludwig Wien, *John Baldessari: A Different Kind of Order (Works 1962-1984)*, March-July 2005, p. 248 (illustrated).

LITERATURE:

L. Vance, "John Baldessari: Artist as Artist," *Dialogue: The Ohio Arts Journal*, vol. 4, no. 3, January-February 1982, p. 39 (illustrated).

John Baldessari: Pure Beauty, exh. cat., Los Angeles County Museum of Art, 2009, p. 122 (illustrated).

P. Pardo and R. Dean, eds., *John Baldessari Catalogue Raisonné, Volume Two: 1975-1986*, New Haven, 2013, p. 107, no. 1976.13 (illustrated).

Sonnabend	
420 West Broadway, New York 10012 212/966-6160	
Artist	JOHN BALDESSARI
Title	RETOUCH SERIES: RUBIN'S EFFECT FOUR FACES; TWO NEW VASES (MALE, FEMALE/ LIZA MINELLI PAIR).
Date	1976
Medium	2 BLACK & WHITE PHOTOGRAPHS
Dimensions	13 X 19 3/8" EACH; 17 X 43 1/2"
Reg #	7257

(label on verso of present lot)









John Baldessari

RETOUCH SERIES: RUBIN'S EFFECT - FOUR FACES; TWO NEW
VASES (MALE, FEMALE/LIZA MINELLI PAIR)

A rare example of John Baldessari's *Repair/Retouch* series, *Retouch Series: Rubin's Effect - Four Faces; Two New Vases (Male, Female/Liza Minelli Pair)* (1976) exemplifies the artist's playful, ironic manipulation of popular imagery and illusion. A montage of two black-and-white photographs, the present work depicts the mirrored profiles of Liza Minelli and an unidentified man, with both pairs separated by the figure of a vase. The monochromatic colors and complex visual effects are cinematic, creating an uncanny sense of motion as the viewer's attention oscillates between the competing subjects.

In the *Repair/Retouch* works, Baldessari was concerned with taking things apart and piecing them back together. The father of conceptual art and a precursor to the Pictures Generation, he became a master of cleverly combining and altering text and appropriated images, developing an extensive *œuvre* that incorporated a wide range of medias. Although photography had been a staple of his practice since the 1960s, he first experimented with retouching images in the mid-1970s: "I'm less interested in what is than what is not art," he said. "It's the secondary thing that interests me... how you move stuff into the area of art that's not there" (J. Baldessari, quoted in *John Baldessari: Work 1966-1980*, exh. cat., New York, The New Museum, 1961, p. 43).

Baldessari derived the present work's conceptual foundation from the Rubin's Effect, a visual phenomenon in which a picture's ambiguous figure-foreground relationship provides two exclusive readings of image. Is the vase the primary subject of each photograph, or do the four faces claim precedence in the illusion? By suggesting a plethora of interpretations but dictating none, Baldessari gestures to the simultaneous relativity and plurality of meaning in our world. Denying a straightforward interpretation, *Rubin's Effect-Four Faces; Two New Vases* forces viewers to think twice about what they see: "I am interested in what gets us to stop and look," Baldessari writes, "as opposed to simply consuming images passively" (J. Baldessari, quoted in M. Fallon, *Creating the Future: Art and Los Angeles in the 1970s*, Berkeley, 2014, p. 317).

opposite: Present lot
illustrated (detail).

JOHN BALDESSARI (1931-2020)

Object (With Observer)

black-and-white photograph with oil tint and vinyl paint, in two parts
overall: 50 x 59 ½ in. (127 x 151.1 cm.)
Executed in 1988.

\$150,000-200,000

PROVENANCE:

Sonnabend Gallery, New York
Lawrence Oliver Gallery, Philadelphia
Acquired from the above by the present owner, 1988

EXHIBITED:

New York, Sonnabend Gallery, *John Baldessari: Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman*, January 1989.
Philadelphia, Lawrence Oliver Gallery, *John Baldessari*, February-March 1989.

LITERATURE:

P. Pardo and R. Dean, eds., *John Baldessari Catalogue Raisonné, Volume 3: 1987-1993*, New Haven, 2015, p. 117, no. 1988.44 (illustrated).

John Baldessari's *Object (With Observer)* (1988), uses contrasts of light and dark to emphasize the presence of an observer and the lack of identity in its figures. Baldessari combines two black and white photographs, with one of his signature white dots, to create a composition that draws the viewer to its multiple subjects. By mixing media, he explores the ways he can manipulate photography and painting to create new meanings behind his work. The central motif of this piece is a young girl, naked and wrapped around a large teddy bear. The muted blue and pink add a child-like nature to the photograph, which is in dramatic contrast to the sinister, spotlight-like yellow tone of the observer to the left. While the white photograph takes up more of the composition, it is the black photograph and the uncovered gaze of the man that pulls the viewer into the piece.

In this work, Baldessari masks the identity of the young girl while choosing to keep the man's face exposed. He purposefully disrupts the familiarity of his figures through the juxtaposition of light and color in each photograph and through masking one of his subject's identity with a painted dot, a motif often employed in his works of the late 1980s. Baldessari, in an interview with David Salle, claims he made the colored dots, "for two or three years, and then it becomes a kind of branding, like Warhol or Lichtenstein" (J. Baldessari, quoted in D. Salle, "John Baldessari," *Interview Magazine*, 9 October 2013). Although he often uses only a few dots at a time, the uniformity of the shape and placement calls on Lichtenstein's Ben-Day dots, a Pop Art motif that's repetitive use is reflected in Baldessari's colored dots styling. This becomes a way for the viewer to look beyond the central subject and look closer at how the other aspects of the composition relate to one another.

"The only thing I'm kind of sure about is that when two things are brought into some sort of magnetic proximity, that meaning occurs" (J. Baldessari quoted in T. Bashkoff, *Somewhere between Almost right and Not Quite (With Orange)*, exh. cat., Berlin, Deutsche Guggenheim, 2004, p. 25). What is significant about these two photographs, although they differ in subject matter, color, and composition, is the one-sided relationship between the observer and the young girl that only the viewer of this work from the outside can see in its entirety. A unique position to be in, the theme of the observer is one Baldessari often uses when merging multiple photographs into a single work. What binds these particular figures together is the intriguing eye of the observer and magnetic quality of his gaze, but what separates them are the ways Baldessari manipulates color and light to lead the viewer's eye in new directions.



Jeff Koons, *Pink Panther*, 1988. © Jeff Koons.



243

EDWARD RUSCHA (B. 1937)

Two Times The

signed and dated 'Ed Ruscha 2005' (lower right)
acrylic on paper
16 x 30 in. (40.6 x 76.2 cm.)
Painted in 2005.

\$80,000-120,000

PROVENANCE:

Gagosian Gallery, Beverly Hills
Acquired from the above by the present owner, 2006

*"I LIKE THE IDEA OF A WORD BECOMING A PICTURE, ALMOST LEAVING ITS BODY,
THEN COMING BACK AND BECOMING A WORD AGAIN."*

Ed Ruscha

THE

L. R. 2000



244

RICHARD PRINCE (B. 1949)

Eden Rock (Trader Redux)

signed and dated 'Richard Prince 2006' (on the reverse)

acrylic on canvas

24 x 29 7/8 in. (61 x 75.9 cm.)

Painted in 2006.

\$30,000-50,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner, 2007



245

JOHN BALDESSARI (1931-2020)

God Nose

stamped with the artist's signature, title, number and date 'BALDESSARI GOD NOSE 9/25'

(on a plaque affixed to the reverse)

wall relief—hand-painted Liquitex on cast aluminum

36 x 37 x 6 in. (91.4 x 94 x 15.2 cm.)

Executed in 2007. This work is number nine from an edition of twenty-five plus two artist's proofs, two printer proofs and four special copies.

\$40,000-60,000

PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner

LITERATURE:

S. C. Hurowitz, *John Baldessari: A Catalogue Raisonné of Prints and Multiples, 1971-2007*, Manchester, 2009, pp. 468-469, no. 182 (another example illustrated).

DAVID SALLE (B. 1952)

Cocoon

signed, titled and dated 'David Salle Cocoon 1995'
(on the reverse of the left element)
oil, acrylic and silkscreen ink on three joined canvases
overall: 72 x 96 ½ in. (182.9 x 245 cm.)
Executed in 1995.

\$220,000-280,000

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg
Private collection
Anon. sale; Sotheby's, London, 11 March 2015, lot 218
Skarstedt Gallery, London
Acquired from the above by the present owner

EXHIBITED:

Salzburg, Galerie Thaddaeus Ropac, *The Muse? Transforming the Image of Woman in Contemporary Art*, July-August 1995, pp. 132 and 171, no. 74 (illustrated).
London, Skarstedt Gallery, *Baselitz, Condo, Kippenberger, Muñoz, Prince, Salle, Trockel*, December 2016-January 2017.

"A PAINTING IS LIKE BRICKS AND MORTAR. YOU DON'T SPEAK OF THE INDIVIDUAL BRICKS IN A CEMENT WALL. BUT THE JUXTAPOSITION OF THE SECOND IMAGE GIVES US THE ABILITY TO REMOVE THE MORTAR AND SPEAK OF THE BRICKS."

David Salle



KEITH HARING (1958-1990)

Untitled

lacquered steel

57 ½ x 51 x 50 ⅞ in. (146.1 x 129.5 x 127.3 cm.)

Executed in 1987-1988. This work is from an edition of three and is registered with The Estate of Keith Haring under identification number 062195A12.

\$300,000-500,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner, 1988

LITERATURE:

Keith Haring, exh. cat., New York, Whitney Museum of American Art, 1997, p. 215 (another example illustrated).



(alternate view)

Keith Haring's *Untitled* (1987-1988), a dynamic, playful example of his steel sculpture, finds the artist exploring the human body and its schematic possibilities. While Haring's famously planar, two-dimensional work offers little in the way of visual depth, sculpture allowed the artist to explore the contours of his visual style within an expanded field.

Incorporating elements of dance and combat, *Untitled* highlights Haring's knack for contextual ambiguity and subtle provocativeness. Two figures stand on a black base—the yellow figure puts his head down and drives it through an opening in the white figure's midsection. Arms outstretched, the yellow figure bursts forth, his neck and head emerging on the other side. As if in shock, the white figure raises his arms and tilts his head downward to watch his spearing; his body appears to accept this action, as if it is part of some poetically choreographed dance.





~248

THE HAAS BROTHERS (B. 1984)

Mini Beast in Salt N' Peppa

stamped with the artists' name and date 'THE HAAS BROTHERS 2016' (on the underside)
Icelandic sheepskin with mini cheetah feet in silver-plated bronze and carved ebony horns
16 x 17 x 21 in. (40.6 x 43.2 x 53.3 cm.)
Executed in 2016. This work is unique.

\$25,000-35,000

PROVENANCE:

R & Company, New York

Acquired from the above by the present owner



249

YOSHITOMO NARA (B. 1959)

The Little Pilgrim (Night Walking)

signed with the artist's initials, numbered and dated '9/20 2002' (on the underside)
urethane on fiberglass

10 ¼ x 7 x 6 ¼ in. (26 x 17.8 x 15.9 cm.)

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

\$40,000-60,000

PROVENANCE:

MOCA Projects Council, Los Angeles

Acquired from the above by the present owner, 2003

250

ROXY PAINE (B. 1966)

Painting 15127101997A

acrylic on canvas

32 ½ x 31 ⅞ x 4 in. (82.6 x 79 x 10.2 cm.)

Executed in 1997.

\$15,000-25,000

PROVENANCE:

Ronald Feldman Fine Arts, Inc., New York

Acquired from the above by the present owner, 1997

EXHIBITED:

Musée d'Art Américain Giverny and Lunds Konsthalle, *Roxy Paine*, June 1998-April 1999, n.p. (illustrated).

"IN A NASCENT WAY, IT WAS ABOUT CONTROL AND LOSS OF CONTROL - A PAINTING MADE BY A MACHINE AND THE TOXIC CHEMICAL STEW THAT RESULTED FROM IT."

Roxy Paine



(alternate view)



251

STANLEY WHITNEY (B. 1946)

Stay Song #59

signed, titled and dated 'Stay Song #59 2019 Stanley Whitney' (on the reverse)

oil on linen

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

Painted in 2019.

\$40,000-60,000

PROVENANCE:

Galerie Nordenhake, Stockholm

Acquired from the above by the present owner





PROPERTY FROM A PRIVATE COLLECTION

252

RASHID JOHNSON (B. 1977)

Cosmic Slop "On the Move"

black soap and wax on Masonite, in artist's frame
24 ¼ x 25 x 2 in. (61.6 x 63.5 x 5.1 cm.)
Executed in 2014.

\$15,000-20,000

PROVENANCE:

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner, 2014

*"ONE NATION UNDER A GROOVE GETTIN' DOWN JUST FOR THE
FUNK OF IT ONE NATION AND WE'RE ON THE MOVE NOTHIN' CAN
STOP US NOW"*

—(from Funkadelic, "One Nation Under a Groove", on *One Nation Under a
Groove*, released September 1978)



253

THEASTER GATES (B. 1973)

Whyte Painting (KOH0017)

signed 'Theaster' (lower right)
gold leaf on porcelain construction
23 ¾ x 24 x 5 in. (60.3 x 61 x 12.7 cm.)
Executed in 2010.

\$10,000-15,000

PROVENANCE:

Kavi Gupta, Chicago

Acquired from the above by the present owner, 2011



Marcel Duchamp, *Fountain*, 1917. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.



254

PROPERTY FROM A PRIVATE COLLECTION

254

ROBERT COLESCOTT (1925-2009)

African Venus

signed, titled and dated 'R. Colescott 84. African Venus' (lower edge)

watercolor and graphite on paper

29 7/8 x 22 1/4 in. (75.9 x 56.5 cm.)

Executed in 1984.

\$12,000-18,000

PROVENANCE:

Semaphore Gallery, New York

Acquired from the above by the present owner, 1984

PROPERTY FROM A PRIVATE COLLECTION

255

CHRIS OFILI (B. 1968)

Untitled

signed twice and dated 'CHRIS OFILI Chris Ofili '99' (on the reverse)

watercolor and graphite on paper

9 1/2 x 6 1/8 in. (24.1 x 15.7 cm.)

Executed in 1999.

\$8,000-10,000

PROVENANCE:

Victoria Miro, London

Private collection

Anon. sale; Sotheby's, London, 18 October 2013, lot 371

Acquired at the above sale by the present owner



255



256

256

ED PASCHKE (1939-2004)

Dilio

signed and dated 'E. Paschke '97' (lower left); signed again, titled and dated again 'E. Paschke '97 "Dilio"' (on the overlap); signed again, titled again and dated again "'Dilio" E. Paschke '97' (on the stretcher)

oil on linen

24 x 36 1/8 in. (61 x 91.8 cm.)

Painted in 1997.

\$10,000-15,000

PROVENANCE:

Private collection

257

ED RUSCHA
(B. 1937)

Wrangler

signed and dated 'Ed Ruscha 2005' (lower right)
acrylic and dry pigment on paper
12 x 9 1/8 in. (30.5 x 23.2 cm.)
Executed in 2005.

\$25,000-35,000

PROVENANCE:

American Associates of the Royal Academy Trust,
New York, benefit auction, courtesy of the artist,
2005
Private collection, New Jersey
Acquired from the above by the present owner,
2015



258

ALEX KATZ
(B. 1927)

Double Portrait

signed 'alex katz' (lower right)
charcoal on paper
15 x 22 1/4 in. (38.1 x 56.5 cm.)
Executed in 2007.

\$15,000-20,000

PROVENANCE:

Jim Kempner Fine Art, New York
Mark Borghi Fine Art, New York
Acquired from the above by the present owner,
circa 2009





259

KATHERINE
BRADFORD
(B. 1942)

Green Suit, Pink Sand

signed, titled and dated 'Green Suit, PINK SAND
K Bradford 2018' (on the reverse)
acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2018.

\$7,000-10,000

PROVENANCE:

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

EXHIBITED:

New York, Planthouse, *Bathing*, June-August 2018.



260

ANN CRAVEN
(B. 1969)

*Yello Fello (on Blue with Hollyhocks
and Cherries, Again)*

signed and dated 'Ann Craven, 2019' (on the
overlap); signed again, titled and dated again
twice 'Ann Craven, 2019 "Yello Fello (on Blue with
Hollyhocks and Cherries, again), 2019'
(on the reverse)
oil on linen
14 x 10 in. (35.6 x 25.4 cm.)
Painted in 2019.

\$3,000-5,000

PROVENANCE:

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



261

GENIEVE FIGGIS (B. 1972)

House (Brown)

signed and dated 'Genieve Figgis (2014)' (on the reverse)

acrylic on canvas

15 7/8 x 19 7/8 in. (40.6 x 50.8 cm.)

Painted in 2014.

\$40,000-60,000

PROVENANCE:

Half Gallery, New York

Private collection

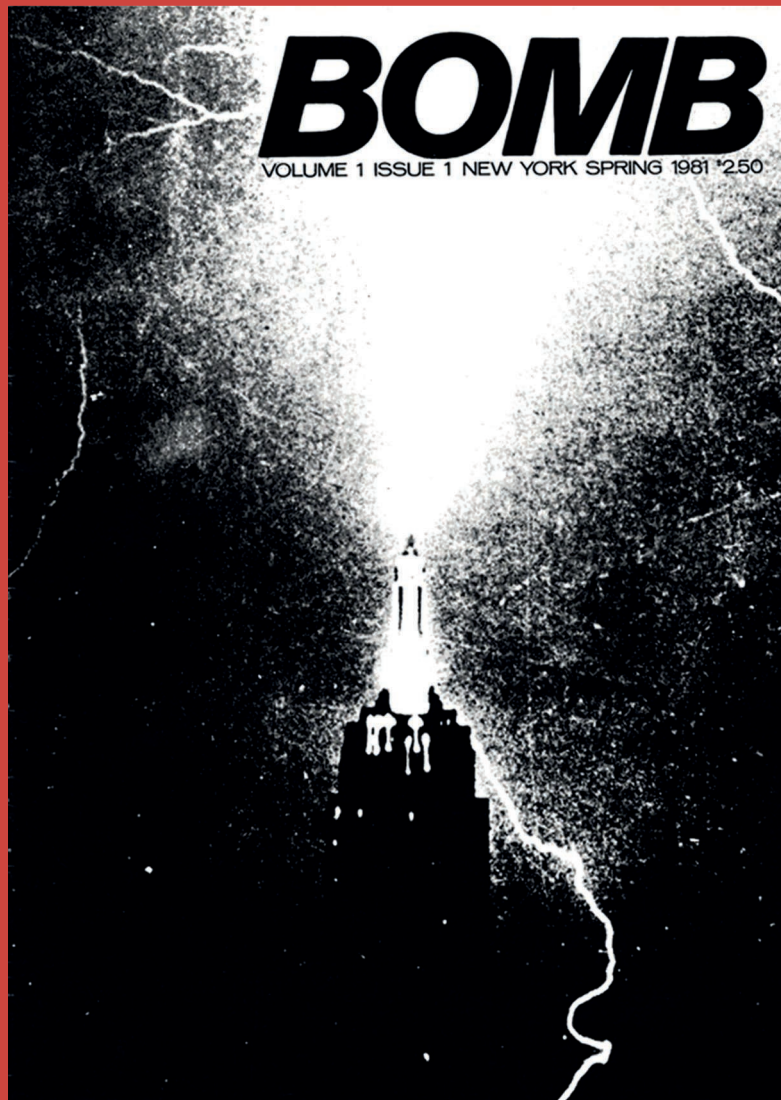
Acquired from the above by the present owner

EXHIBITED:

New York, Half Gallery, *Good Morning, Midnight*,

September-October 2014.

Artwork To Benefit *BOMB* Magazine's Endowment Fund



Sarah Charlesworth cover commissioned by and first published in *BOMB*, 1981, No. 1, copyright *BOMB* Magazine, New Art Publications, and its contributors. All rights reserved. Digital Archive can be viewed at bombmagazine.org.

"THERE ARE REVELATIONS THAT HAPPEN IN CONVERSATIONS BETWEEN ARTISTS THAT MAKE THE WORK MORE TRANSPARENT NOT ONLY TO THE READER," EXPLAINED BOMB CO-FOUNDER AND EDITOR-IN-CHIEF BETSY SUSSLER, "BUT TO THE ARTISTS THEMSELVES. AND THAT'S WHAT WE'RE AFTER."

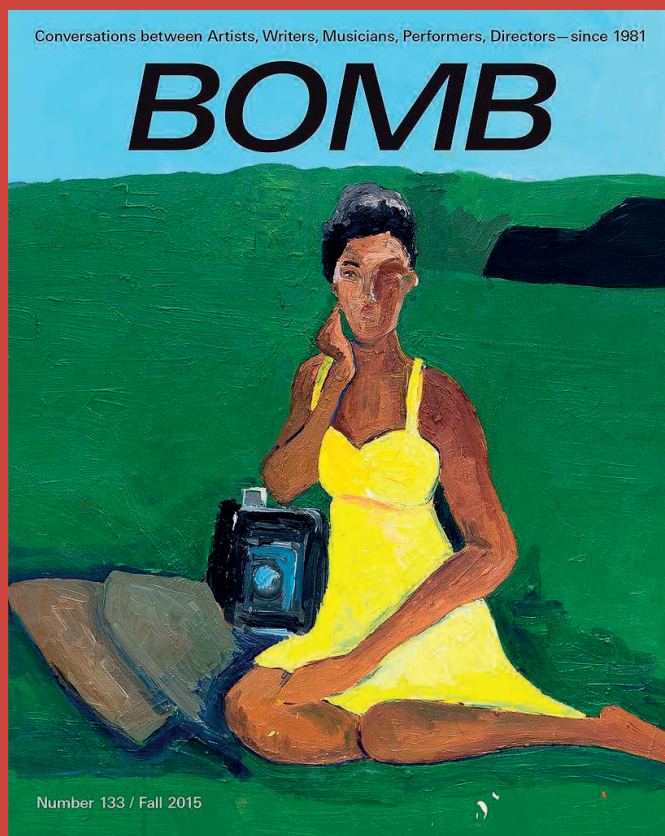
In 2018, *BOMB* Magazine announced that it had embarked on an endowment campaign partially supported by generous donations from today's most important contemporary artists. The sale of these artworks will directly fund *BOMB* Magazine's Future Fund, an endowment project that will formalize a safety-net for the publication, and assure the long-term survival of these essential primary-source, artists' conversation and their continuous creation in perpetuity.

From the publication of its inaugural issue almost four decades ago, *BOMB* Magazine has stood at the forefront of art, culture, and community. The magazine's concept—artists and makers in dialogue with their peers—remains at once decidedly simple and unequivocally provocative. In allowing artists, rather than critics or academics, to discuss their own work, *BOMB* facilitates a creative agency that was, prior to the magazine's founding, largely missing. "There are revelations that happen in conversations between artists that make the work more transparent not only to the reader," explained *BOMB* co-founder and editor-in-chief Betsy Sussler, "but to the artists themselves. And that's what we're after."

It was in 1981 that a group of New York-based creative figures—including Sussler, Liza Béar, Glenn O'Brien, Michael McClard, and Sarah Charlesworth—came together to address the disparity they perceived between artists and critics. In their view, critical writing and analyses too often overshadowed the artist's role in illuminating their production. "It was one of those ideas you throw around," Charlesworth recalled. "'We should have a magazine of our own.' Magazines like *Artforum* and *Art in America* always seemed to be coming from some other voice of authority." The result of this collaboration was *BOMB*, a purposefully humble, black-and-white publication the founders assumed would, like its namesake, *Blast*, prove ephemeral. Yet *BOMB*'s unique mélange of interviews, writing, and manifestos piqued the interest of artists, academics, and cultural enthusiasts. Soon, the nonprofit magazine had secured funding from the New York State Council on the Arts, and ran advertising for downtown nightclubs and commercial galleries. "The first dealer to place an ad was Leo Castelli," Sussler noted, "and then everyone else followed."

BOMB's artist dialogues pushed the boundaries of the traditional interview format. "In the early issues," contributing editor Nell McClister observed, "the interviews lack introductions or indeed any kind of blurb to identify the participants or the projects they are discussing." This familiarity, McClister added, allows the reader to feel they are "one of 'our own,' not a person on the outside who might need an introduction to the material but a compatriot, an insider." Indeed, it was this accessible ethos that fostered not only BOMB's readership, but also its renown. "It was really about a collaborative project," Sussler said, "that we were all going to sit down and get to the heart of the matter." Today, that 'matter' encompasses the work of a truly international slate of artists, writers, and creatives. The magazine's ongoing dedication to illuminating the artistic process is reflected in the BOMB website and online archive; complimentary print subscriptions for students; partnerships with civic and philanthropic organizations; and initiatives such as the Oral Histories Project, which documents the narratives of New York City's African-American artists.

In 2005, Columbia University acquired the BOMB editorial archives, acknowledging the publication's importance within the canon of Contemporary art and culture. "It will always be of inestimable historical value," critic and philosopher Arthur Danto declared at the time, "to have provided these intimate glimpses into the personal centers of the creative process.... The interviews refer to the culture in its fluid and formative state, and in this way contribute to its direction. In and through them the culture encounters itself." While expanding its presence online and across the globe, BOMB has stayed true to the pioneering mission of its founders. By giving a voice to artists, BOMB Magazine has become one of the world's premier cultural voices in its own right—an achievement truly worthy of celebration.



Henry Taylor, *Portrait of Deana Lawson*, 2014, acrylic on canvas, 48 x 36 inches. Courtesy of the artist and Mesler / Feuer, New York. From BOMB No. 133, Fall 2015. © Bomb Magazine, New Art Publications, and its Contributors. All rights reserved.



Joyce Pensato, *Homer*, 2007, ink on paper, 90 x 72 inches. Courtesy of the artist and Friedrich Petzel Gallery, New York. From BOMB No. 107, Spring 2009. © Bomb Magazine, New Art Publications, and its Contributors. All rights reserved.

262

CARROLL DUNHAM (B. 1949)

Leaf (Five)

signed with the artist's initials and dated '8/08 C.D.' (upper right); dated again '3/09' (lower right); signed, inscribed, titled and dated again 'C. Dunham NYC 2008 "Leaf (five)"' (on the stretcher)
mixed media on linen
37 1/8 x 43 in. (94.3 x 109.2 cm.)
Executed in 2008-2009.

\$70,000-90,000

PROVENANCE:

Courtesy of the artist and Gladstone Gallery, New York and Brussels

*"DUNHAM'S PAINTINGS CROSS THE BOUNDARIES OF TASTE,
BELCHING DISORDER IN AN EXPERIENCE OF PAINTING THAT IS
SIMULTANEOUSLY ACCOMPLISHED AND UNCIVILIZED. WHAT IS
BEAUTIFUL AND WHAT IS GROTESQUE BECOME MATED IN A WORLD
THAT UNCOVERS A REVELRY OF THE SPIRIT"*

—(B. Sussler, *BOMB* #30, Winter 1990)



263

DONALD JUDD (1928-1994)

Untitled

stamped with artist's name, inscription, number and date 'DON JUDD 7L 7.78
CW' (on the reverse)
cadmium red light oil on wood
24 ¾ x 16 ¾ x 2 in. (62.9 x 42.5 x 5.1 cm.)
Executed in 1978.

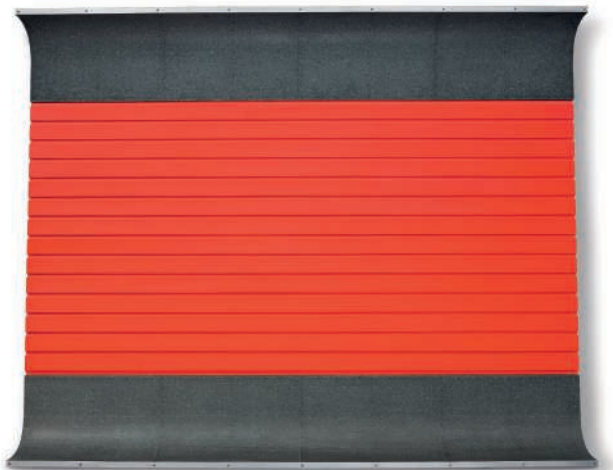
\$50,000-70,000

PROVENANCE:

Lisson Gallery, London
Barbara Guggenheim Associates Inc., New York
Private collection, New York
Anon. sale; Christie's, New York, 16 November 2001, lot 431
Courtesy of Agnes Gund, New York

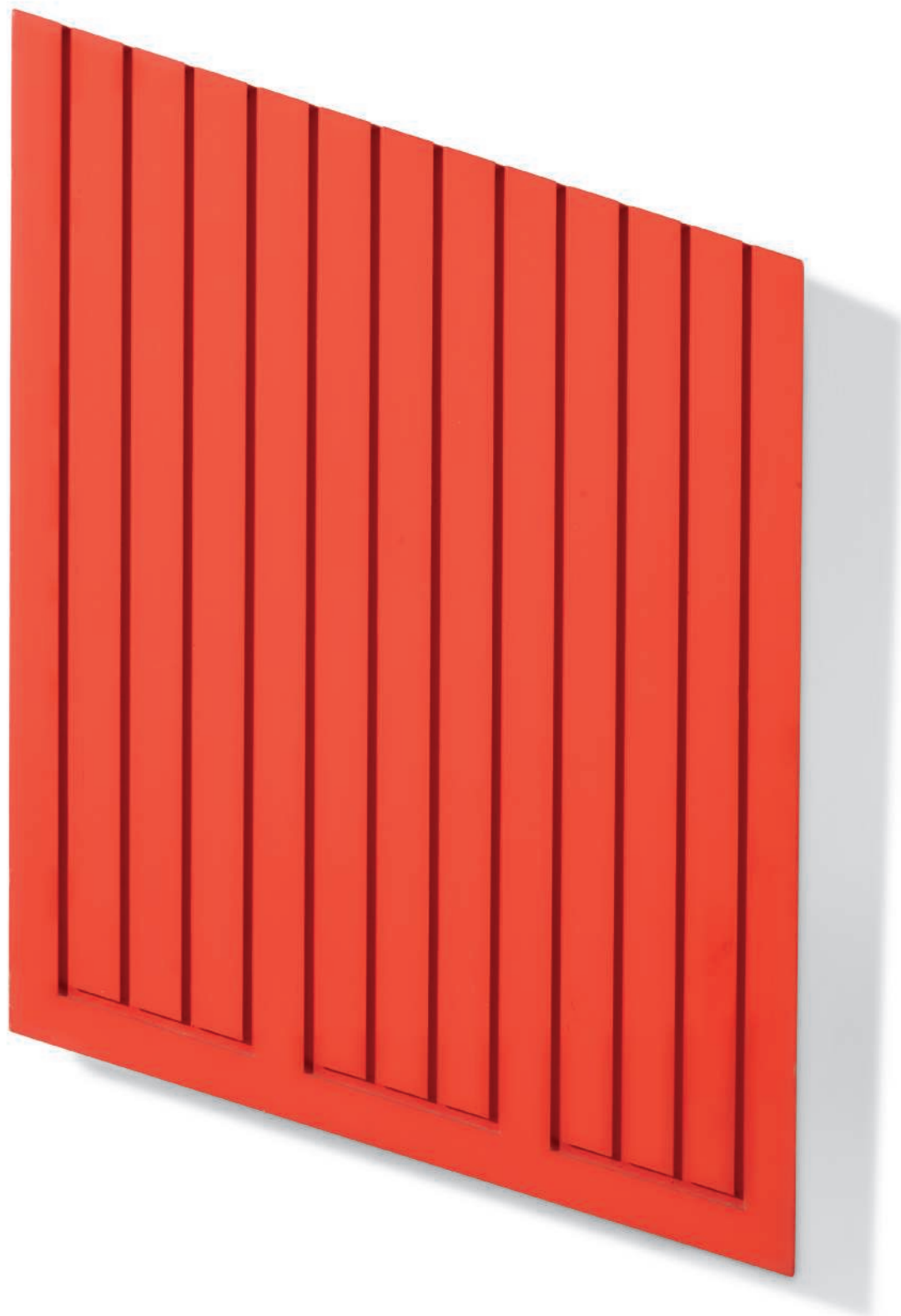
EXHIBITED:

New York, Craig F. Starr Gallery, *Donald Judd: Cadmium Red*, February-March
2012, pp. 26-28, no. 13 (illustrated).



*"COLOR WILL ALWAYS BE INTERPRETED IN A NEW WAY, SO
THAT I HARDLY THINK MY USE IS FINAL; IN FACT, I THINK IT
IS A BEGINNING."*

Donald Judd



264

PAT STEIR (B. 1940)

Untitled

oil on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Painted in 2010.

\$120,000-180,000

PROVENANCE:

Courtesy of the artist and Lévy Gorvy



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

"PAT STEIR HAS BEEN AT THE FOREFRONT OF AMERICAN PAINTING FOR A NUMBER OF YEARS. SHE SEEMS AGELESS. HER ROLE AS FEMALE LITERAL PAINTER TAKES ON EPIC PROPORTIONS. AND THE FACT THAT SHE HAS COME TO HER OWN "DRIP" STYLE IS A CHALLENGE TO THE HEGEMONY OF JACKSON POLLOCK."

—(A. Waldman, *BOMB* #83, Spring 2003)



265

AMY SILLMAN (B. 1955)

Untitled

signed twice, titled and dated twice 'Amy Sillman 2019 (Untitled) 2019 AMY SILLMAN' (on the reverse)
acrylic and ink on canvas mounted on panel
30 x 22 in. (76.2 x 55.9 cm.)
Painted in 2019.

\$40,000-60,000

PROVENANCE:

Courtesy of the artist and Gladstone Gallery, New York and Brussels

"PERSPECTIVE IS ONE TRICK OF PAINTING, BUT ANOTHER ONE IS TRYING TO EVOKE LIGHT. AND THE DECEPTION THAT INTERESTS ME THE MOST IS MAKING SOMETHING HARD LOOK EASY."

—(Amy Sillman, *BOMB* #125, Fall 2013)





266

MARTIN KIPPENBERGER (1953-1997)

Untitled (Hotel Chelsea)

signed with the artist's initials and dated 'M.K. 89' (lower right)
ink, colored pencil and graphite on hotel stationary paper
11 7/8 x 8 1/4 in. (29.5 x 21 cm.)
Executed in 1989.

\$10,000-15,000

PROVENANCE:

Galerie Gisela Capitain, Cologne
Acquired from the above by the present owner, 1993

LITERATURE:

M. Kippenberger, *Hotel-Hotel*, Cologne, 1992, n.p. (illustrated).

PROPERTY FROM A PRIVATE COLLECTION

267

GEORG BASELITZ (B. 1938)

Untitled

signed and dated 'G Baselitz/Mai 76' (lower right)
watercolor, ink and graphite on paper
16 7/8 x 11 3/8 in. (42.9 x 28.9 cm.)
Executed in 1976.

\$8,000-12,000

PROVENANCE:

Private collection



PROPERTY OF A DISTINGUISHED
NEW YORK COLLECTOR

268

CARROLL DUNHAM (B. 1949)

Untitled (1/23/91)

signed 'C. Dunham' (upper right); dated '1/23/91' (lower left)
ink and gouache on paper
13 7/8 x 19 1/2 in. (35.2 x 49.5 cm.)
Executed in 1991.

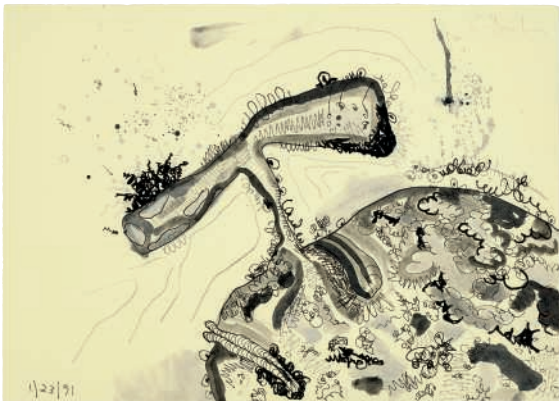
\$4,000-6,000

PROVENANCE:

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

EXHIBITED:

Denver Art Museum, *Drawings: Carroll Dunham*, July 2014-February 2015.





269

CHRISTIAN BOLTANSKI (B. 1944)

Les Bougies (Shadows from the Lesson of Darkness)

oxidized copper, wire, tin, clay, aluminium, candles and wax, in nine parts
each: 13 x 1 7/8 x 12 1/4 in. (33 x 4.1 x 31.1 cm.)

overall: dimensions variable

Executed *circa* 1987. This work is unique.

PROVENANCE:

Galerie Ghislaine Hussenot, Paris

Acquired from the above by the present owner

\$20,000-30,000

270

ANISH KAPOOR (B. 1954)

Blood

fiberglass and lacquer
21 x 37 x 37 in. (53.2 x 94 x 94 cm.)
Executed in 2002.

\$60,000-80,000

PROVENANCE:

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 2002

"AN OBJECT LIVES IN A SPACE IN A PARTICULAR WAY. YOU WALK INTO THE SPACE AND YOU SAY, 'YES, THAT'S IT.'... THE THEORETICAL STUFF COMES LATER... I'M MUCH MORE INTERESTED IN THE EFFECT THAT THE BODY HAS, OR THAT THE BODY RECEIVES, IF YOU LIKE, FROM A WORK."

Anish Kapoor



"I WANTED MY PAINTINGS TO HAVE—OR
EVEN BE ABOUT—AN AWARENESS OF
ORIGINS, OF HISTORY."

Pat Steir



271

PAT STEIR (B. 1938)

Autumn—The Wave After Courbet as Though Painted by Turner Influenced by the Chinese

signed with the artist's initials and dated 'PS 86' (on the reverse)
oil on linen
82 ¾ x 178 in. (210 x 452 cm.)
Painted in 1986.

\$90,000-120,000

PROVENANCE:

Galerie Eric Franck, Geneva, acquired directly from the artist
Private collection, London

EXHIBITED:

Los Angeles, Kuhlenschmidt / Simon Gallery, *Pat Steir: New Paintings*, June 1986.
Musée d'Art Contemporain de Lyon, *Pat Steir*, February-April 1990, pp. 4 and 52 (illustrated).



LITERATURE:

S. Muchnic, "La Cienega Area", *Los Angeles Times*, 6 June 1986.

P. Steir, J. Yau and B. Weidel, *Dazzling Water, Dazzling Light*, Seattle, 2000, p. 12, no. 4 (illustrated).

D. Clarke, "Paths to Dissolution: Water and Abstract Art," *Art Criticism*, vol. 24, no. 1, 2009, pp. 58-60 and 68.

D. Clarke, *Water and Art: A Cross-Cultural Study of Water as Subject and Medium in Modern and Contemporary Artistic Practice*, London, 2010, pp. 163-165 and 167, no. 62 (illustrated).

R. Rubinstein, *Reinventing Abstraction: New York Painting in the 1980s*, exh. cat., New York, Cheim & Read, 2013, n.p.

272

JEFF ELROD (B. 1966)

Untitled

signed twice and dated 'Jeff Elrod 2015 JEFF ELROD' (on the overlap)
acrylic and UV ink on canvas
81 ½ x 63 ½ in. (207 x 161.3 cm.)
Executed in 2015.

\$70,000-100,000

PROVENANCE:

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





PROPERTY FROM A PRIVATE COLLECTION

273

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated '30/6/89 Förg' (upper left)
acrylic on Canson paper
74 ¾ x 58 ½ in. (189.9 x 148.6 cm.)
Painted in 1989.

\$40,000-60,000

PROVENANCE:

Galerie Gisela Capitain, Cologne
Acquired from the above by the present owner, 1989

LITERATURE:

Günther Förg: The Large Drawings, exh. cat., Cologne, Galerie Gisela Capitain, 1990, p. 55 (illustrated).

This work is recorded in the archive of Günther Förg as No. WVF.89.C.0405. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



274

SECUNDINO HERNÁNDEZ (B. 1975)

Untitled

signed with the artist's initials and dated 'SH 16' (lower left)
rabbit skin glue, chalk, calcium carbonate, acrylic and dye on linen
58 ¾ x 47 ½ in. (148.3 x 120.7 cm.)
Executed in 2016.

\$40,000-60,000

PROVENANCE:

Galerie Krinzinger, Vienna
Acquired from the above by the present owner



275

ELIZABETH NEEL (B. 1975)

Fall

signed and dated 'Elizabeth Neel 2005' (on the reverse)
oil on canvas
41 7/8 x 36 in. (106.4 x 91.4 cm.)
Painted in 2005.

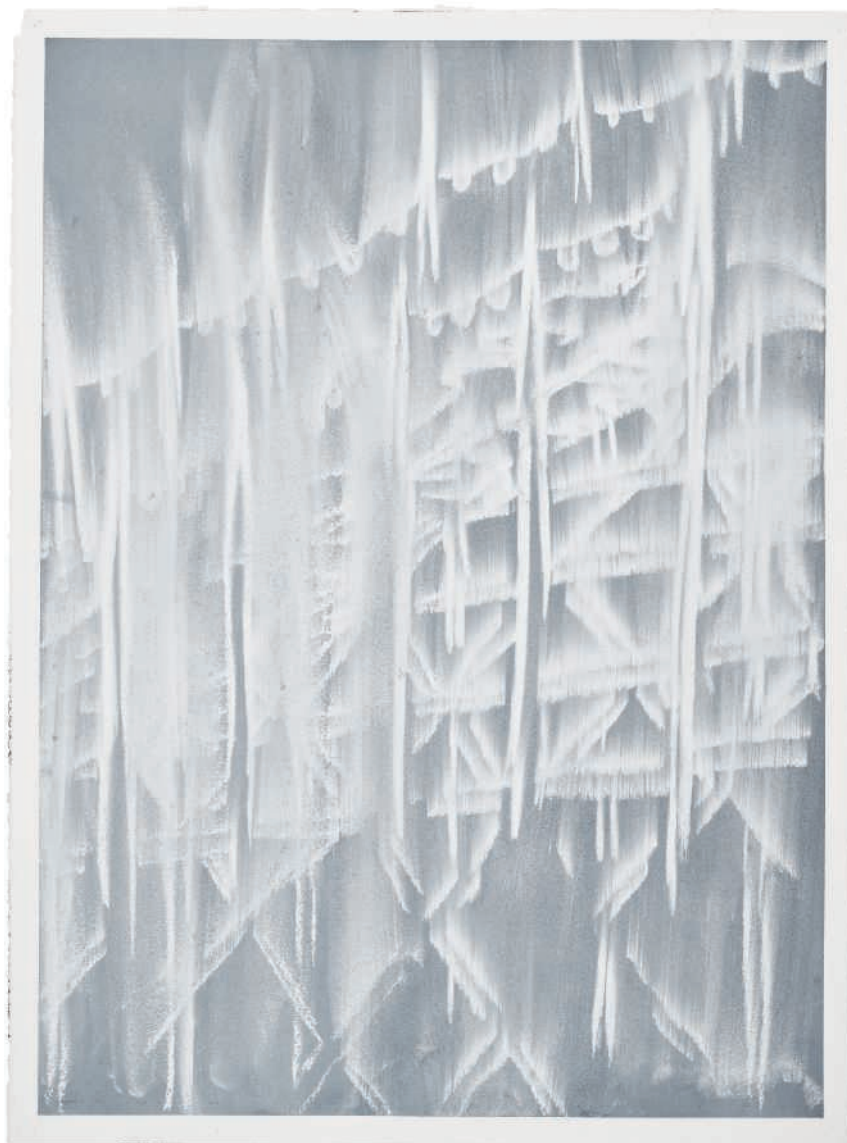
\$10,000-15,000

PROVENANCE:

Klemens Gasser & Tanja Grunert, Inc., New York
Private collection
Acquired from the above by the present owner

"IN STREET SLANG "GHOST" IS TO DISAPPEAR...THIS SLANG MEANING REINFORCES SIMMONS'S CONTINUING CONSCIOUSNESS OF THE IDEOLOGY OF DISAPPEARANCE AS A CRITICAL FACTOR IN HIS WORK. GHOSTER PICTURES A ROLLER COASTER, NOT OF THE CURRENT SIX-FLAGS VARIETY, BUT AN OLD-FASHIONED ROLLER COASTER SIMILAR TO WHAT ONE MIGHT HAVE BEEN ABLE TO RIDE AT CONEY ISLAND DURING ITS HEYDAY."

—(T. Golden, "Sonic Boom," *Gary Simmons*, exh. cat., Chicago, Museum of Contemporary Art, 2002, p. 16)



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

276

GARY SIMMONS (B. 1964)

Ghoster #26

signed, titled and dated twice 'ghoster #26, 1996 Gary Simmons 96' (on the reverse)
chalkboard paint and chalk on paper
30 x 22 ¼ in. (76.2 x 55.9 cm.)
Executed in 1996.

\$5,000-7,000

PROVENANCE:

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

EXHIBITED:

Chicago, Museum of Contemporary Art; SITE
Santa Fe and Harlem, The Studio Museum, *Gary Simmons*, February 2002-January 2003, pp. 17-18
(illustrated).



277

277

SOL LEWITT
(1928-2007)

Irregular Curves

signed and dated 'S. LeWitt 01' (lower right)
gouache on paper
14 ½ x 97 in. (36.8 x 246.4 cm.)
Painted in 2001.

\$60,000-80,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner, 2001

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *Sol LeWitt*,
September-October 2001.



278

278

ROBERT MANGOLD
(B. 1937)

Column Structure XII

signed, titled and dated '2006 R. Mangold Column Structure XII'
(lower edge)
pastel and graphite on paper
30 ¼ x 22 ½ in. (76.8 x 57.2 cm.)
Executed in 2006.

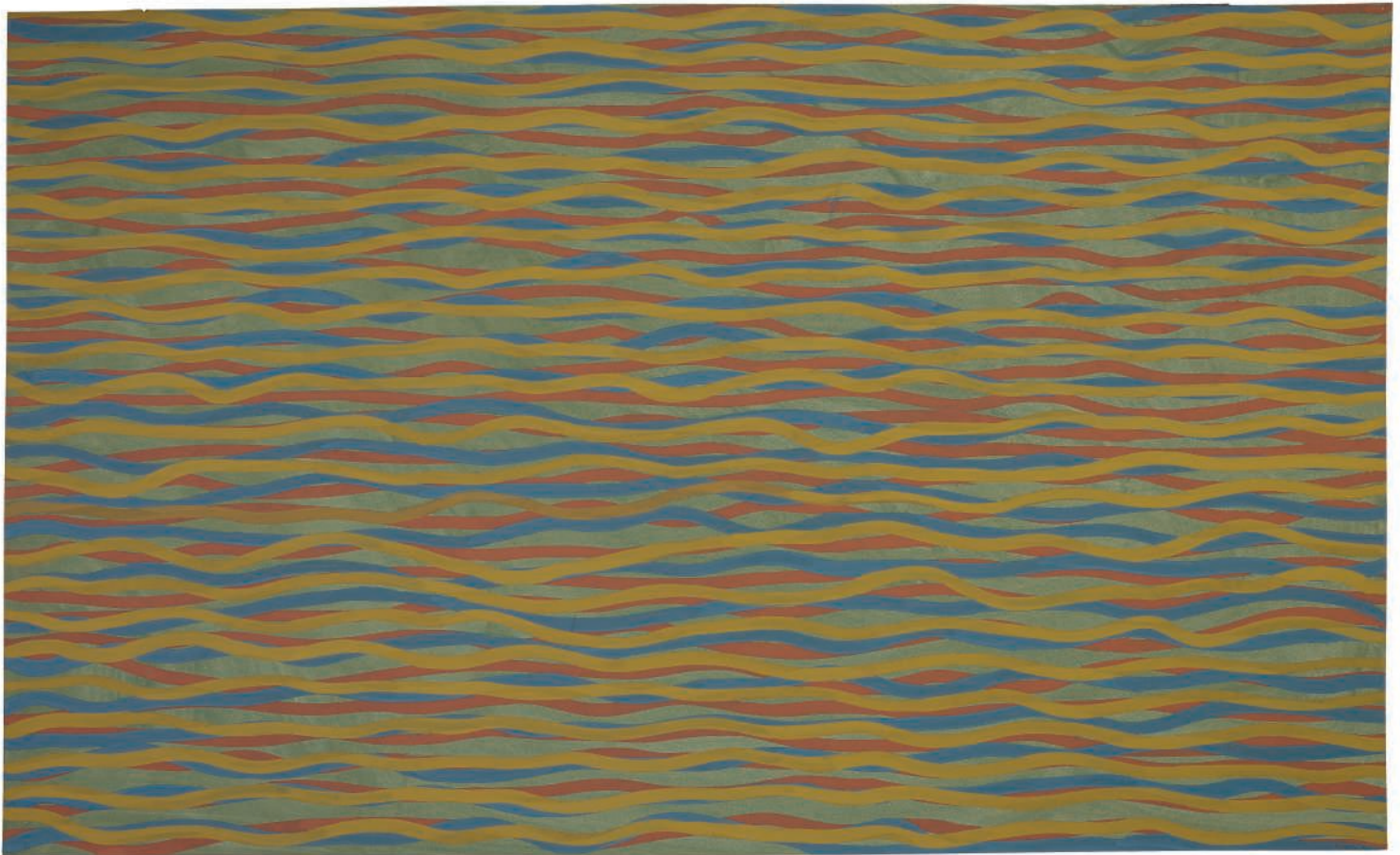
\$20,000-30,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 2013

EXHIBITED:

Buffalo, Albright-Knox Art Gallery, *Robert Mangold: Beyond the Line: Paintings and Project 2000-2008*, October 2009-January 2010, pp. 86 and 110, no. 33 (illustrated).
Copenhagen, Galleri Nicolai Wallner, *Graham/Mangold*, February-March 2012.



279

SOL LEWITT (1928-2007)

Horizontal Brushstrokes

signed and dated 'S. LEWITT 03' (lower right)
gouache on paper
30 ½ x 49 ¾ in. (77.4 x 126.4 cm.)
Painted in 2003.

\$50,000-70,000

PROVENANCE:

Private collection, New York, acquired directly from
the artist
Anon. sale; Christie's, London,
9 February 2006, lot 109
Private collection, Milan
Anon. sale; Artcurial, Paris, 4 April 2008, lot 241
Private collection
Anon. sale; Dorotheum, Vienna,
19 May 2011, lot 1554
Acquired at the above sale by the present owner

TAUBA AUERBACH (B. 1981)

Numeral Insides

signed, titled and dated 'TAUBA AUERBACH 2006 NUMERAL INSIDES, I'
 (on the reverse)
 acrylic on panel
 40 x 26 1/8 in. (101.6 x 66.4 cm.)
 Painted in 2006.

\$70,000-100,000

PROVENANCE:

Private collection
 Anon. sale; Phillips, New York, 15 May 2015, lot 273
 Acquired at the above sale by the present owner

EXHIBITED:

New York, Deitch Projects, *Yes and Not Yes: Tauba Auerbach*, October-
 November 2006 (illustrated on the exhibition poster).

LITERATURE:

T. Auerbach, *How to Spell the Alphabet*, New York, 2007, p. 4.



Exhibition Poster, *Yes and Not Yes: Tauba Auerbach*, October 5-November 4, 2006, Deitch Projects, New York (present lot illustrated). Courtesy of the artist and Jeffrey Deitch.



JOSH SMITH (B. 1976)

Untitled

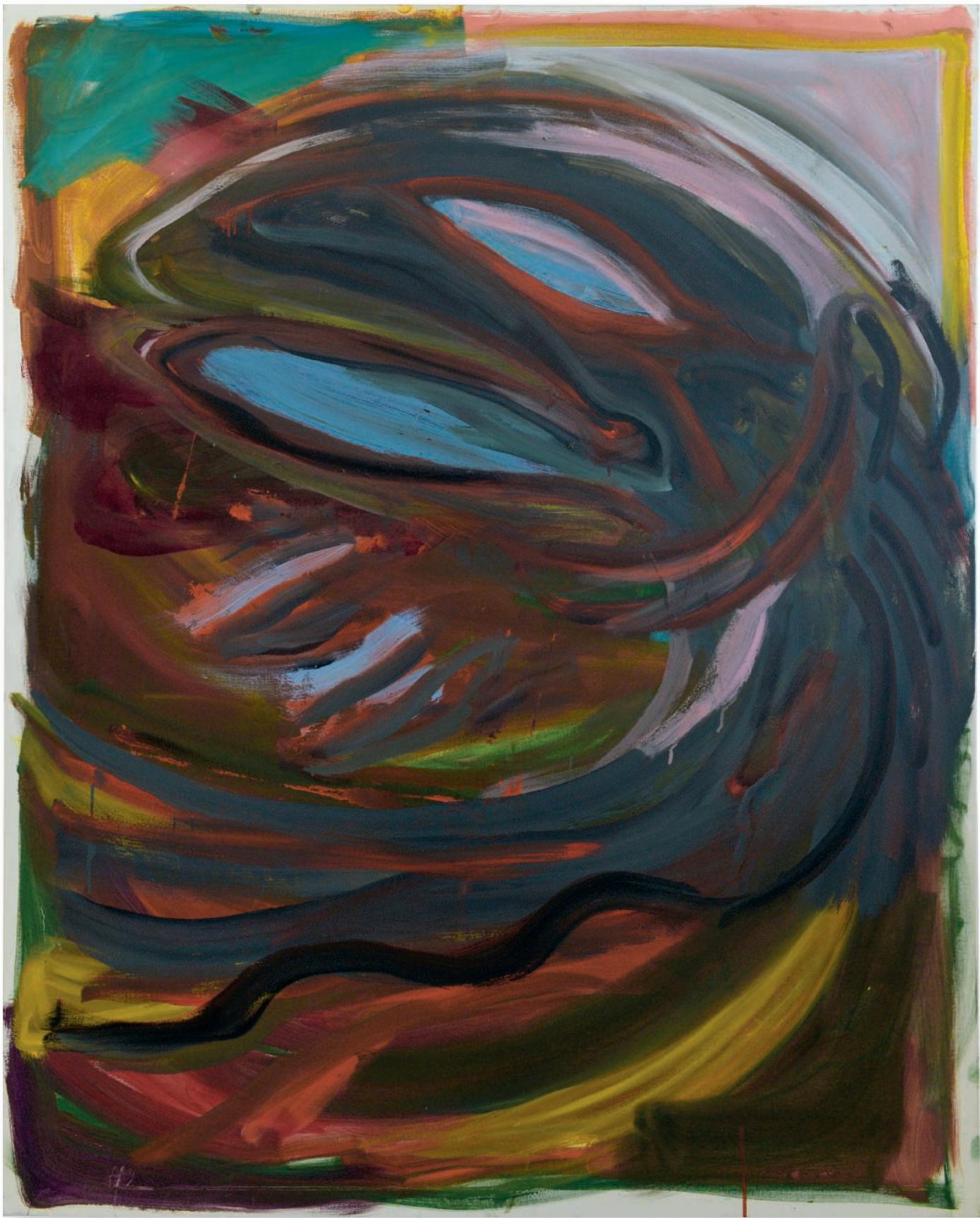
signed, inscribed and dated 'Josh Smith LONDON 2009' (on the overlap)
oil on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2009.

\$25,000-35,000

PROVENANCE:

Galerie Eva Presenhuber, Zürich
Acquired from the above by the present owner, 2011

Untitled from 2009 is exemplary of Josh Smith's expressive painterly style showing his wide working range. *Untitled* depicts an abstract field of gestural marks that culminate in a vivacious depiction of a fish; a subject that Smith paints often. Fish hold no special significance to Smith, and it is this ethos that is central to the artist's painterly practice. Shifting the viewer's attention away from interpretation, Smith's work revolves around demystifying the subject in art to focus on the visceral essence of applying paint to the canvas. By painting subjects that do not require a great degree of interpretation, Smith prompts the viewer to look at how the works are painted, to absorb their colors, texture and atmosphere, and to consider the ways in which one engages with the physicality of the work itself.



KEITH HARING (1958-1990)

Lily Overstreet (Male)

signed, dedicated, titled and dated 'For Lily Overstreet - K. Haring 86'

(on the overlap)

acrylic and spray paint on canvas

70 $\frac{7}{8}$ x 47 $\frac{1}{2}$ in. (180 x 120.8 cm.)

Painted in 1986.

\$70,000-100,000

PROVENANCE:

Private collection, California

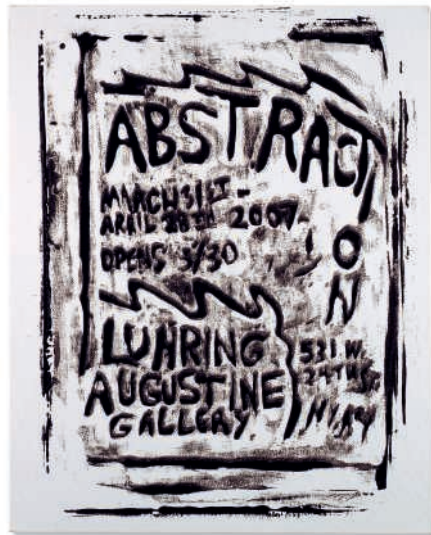
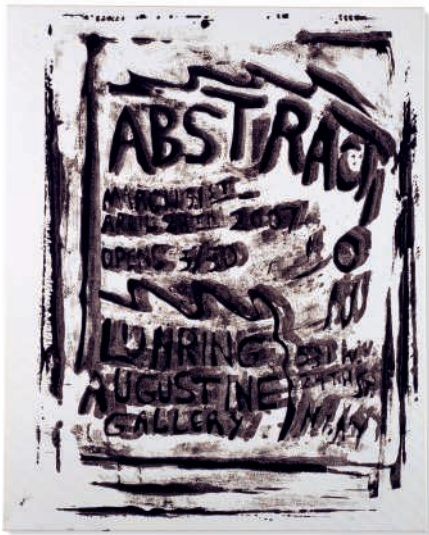
Private collection

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, IKON Ltd. Contemporary Art, *Artists of the Eighties*, November-December 2006.





283

JOSH SMITH (B. 1976)

Untitled (Two works)

acrylic on canvas
each: 30 x 24 in. (76.2 x 61 cm.)
Executed in 2007.

\$8,000-12,000

PROVENANCE:

Luhring Augustine, New York
Acquired from the above by the present owner, 2007



284

JOSH SMITH (B. 1976)

Untitled

signed twice and dated twice 'JOSH SMITH 2009'
JOSH SMITH 2009' (on the reverse)
oil, acrylic, printed paper and paper collage on
paper mounted on panel
47 7/8 x 36 in. (121.6 x 91.4 cm.)
Executed in 2009.

\$15,000-20,000

PROVENANCE:

Luhring Augustine, New York
Private collection, New York
Anon. sale; Christie's, New York, 12 December
2018, lot 71
Acquired at the above sale by the present owner



285

JOSH SMITH (B. 1976)

Untitled

signed and dated 'Josh Smith 2005' (on the reverse)
oil on canvas
60 x 48 1/8 in. (152.4 x 122.2 cm.)
Painted in 2005.

\$30,000-50,000

PROVENANCE:
Galerie Catherine Bastide, Brussels
Private collection
Anon. sale; Sotheby's, London,
13 October 2012, lot 105
Acquired at the above sale by the present owner

286

NATE LOWMAN (B. 1979)

Muted Orange Flower

oil on shaped canvas
32 ⁷/₈ x 37 ⁵/₈ in. (83.5 x 95.7 cm.)
Painted in 2014.

\$70,000-100,000

PROVENANCE:

Massimo de Carlo, London
Acquired from the above by the present owner, 2014

EXHIBITED:

London, Massimo de Carlo, *Weeping Atlas Cedar*, October-November 2014.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

287

KENNY SCHARF (B. 1958)

Blablobs

signed, titled and dated 'K Scharf '12 Blablobs' (on the reverse)

oil on canvas

114 x 90 in. (289.6 x 228.6 cm.)

Painted in 2012.

\$70,000-100,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner, 2012

EXHIBITED:

Los Angeles, Honor Fraser Gallery, *Hodgepodge*, April-May 2012.





288

JULIAN SCHNABEL (B. 1951)

Untitled (Portrait of Kai)

signed and dated 'Julian Schnabel 2014' (on the reverse)
oil, ceramic plates and Bondo on panel
71 7/8 x 59 x 7 1/2 in. (181.9 x 149.9 x 19.1 cm.)
Executed in 2014.

\$60,000-80,000

PROVENANCE:
Acquired directly from the artist
by the present owner



289

JULIAN SCHNABEL (B. 1951)

Untitled (Albondigas)

oil, modeling paste and suede collage on sewn canvas

96 x 120 ½ in. (243.8 x 306.1 cm.)

Executed in 1992.

\$120,000-180,000

PROVENANCE:

Pace Gallery, New York
Takashimaya Company Limited, Osaka, 1993
Anon. sale; Sotheby's, New York,
12 November 2003, lot 69
Acquired at the above sale by the present owner

EXHIBITED:

Tokyo, Takashimaya Company Limited, *Manhattan
Breeze - Five Contemporary Artists*, April 1993.

RICHARD HAMBLETON (1952-2017)

Jumping Shadow (with Sonic Circle Ring Toss)

signed and dated 'R. Hambleton 82' (on the reverse); signed again and dated again 'R Hambleton 82' (on the overlap)
acrylic on canvas mounted on panel
80 x 34 in. (203.2 x 86.4 cm.)
Painted in 1982.

\$100,000-150,000

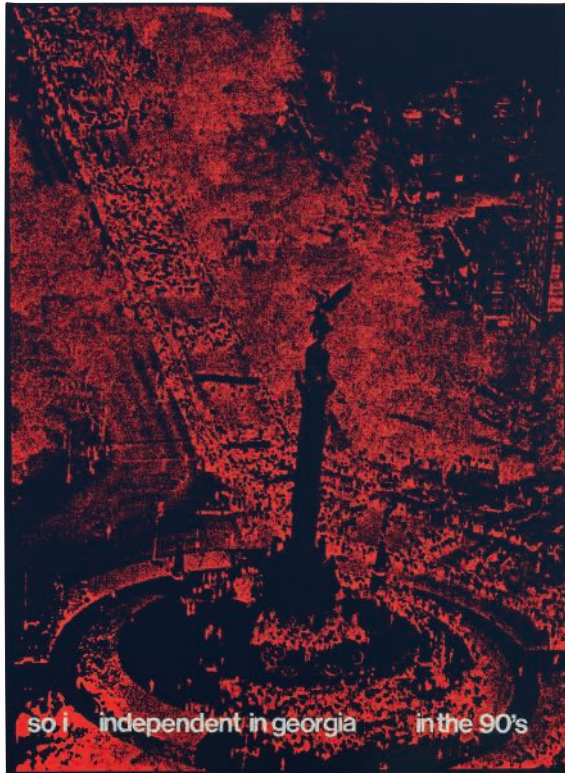
PROVENANCE:

Private collection, United States, acquired directly from the artist
Woodward Gallery, New York
Private collection, London
Private collection, United Kingdom
Acquired from the above by the present owner

"THEY COULD REPRESENT WATCHMEN OR DANGER OR THE SHADOWS OF A HUMAN BODY AFTER A NUCLEAR HOLOCAUST, OR EVEN MY OWN SHADOW. BUT WHAT MAKES THEM EXCITING IS THE POWER OF THE VIEWER'S IMAGINATION. IT'S THAT SPLIT-SECOND EXPERIENCE WHEN YOU SEE THE FIGURE THAT MATTERS."

Richard Hambleton





PROPERTY OF A PRIVATE WEST
COAST COLLECTOR

291

ADAM
PENDLETON
(B. 1984)

History (so i red)

signed and dated 'Adam Pendleton 2005'
(on the reverse)

acrylic and silkscreen ink on canvas

30 ¼ x 22 ½ in. (76.8 x 56.2 cm.)

Executed in 2005.

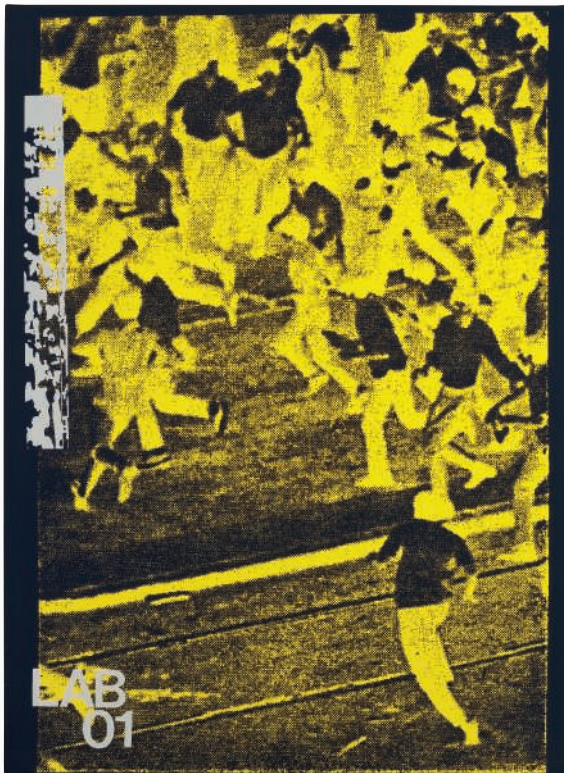
\$6,000-8,000

PROVENANCE:

Roberts & Tilton, Los Angeles

Marc Selwyn Fine Art, Los Angeles

Acquired from the above by the present owner



PROPERTY OF A PRIVATE WEST
COAST COLLECTOR

292

ADAM
PENDLETON
(B. 1984)

History (Lab 01 Yellow)

signed and dated 'Adam Pendleton 2005'
(on the overlap)

acrylic and silkscreen ink on canvas

30 ¼ x 22 ½ in. (76.8 x 56.2 cm.)

Executed in 2005.

\$6,000-8,000

PROVENANCE:

Roberts & Tilton, Los Angeles

Marc Selwyn Fine Art, Los Angeles

Acquired from the above by the present owner



293

ADAM MCEWEN (B. 1965)

Untitled

signed and dated 'A. McEwen 2013' (on the reverse)
graphite mounted on aluminum
96 x 48 x 1 1/8 in. (243.8 x 121.9 x 2.9 cm.)
Executed in 2013.

\$20,000-30,000

PROVENANCE:

Private collection, New York
Morgan Walker Fine Art, New York
Acquired from the above by
the present owner, 2016

EXHIBITED:

London, Gagosian Gallery, *The Show is Over*,
October-November 2013.

DAMIEN HIRST (B. 1965)

Beautiful Elephant in a Tutu Painting

signed, titled and dated "'Beautiful Elephant in a Tutu Painting" Damien Hirst 2007' (on the reverse); signed again 'Damien Hirst' (on the stretcher)
household gloss on canvas
35 ½ x 35 ½ in. (90.2 x 90.2 cm.)
Painted in 2007.

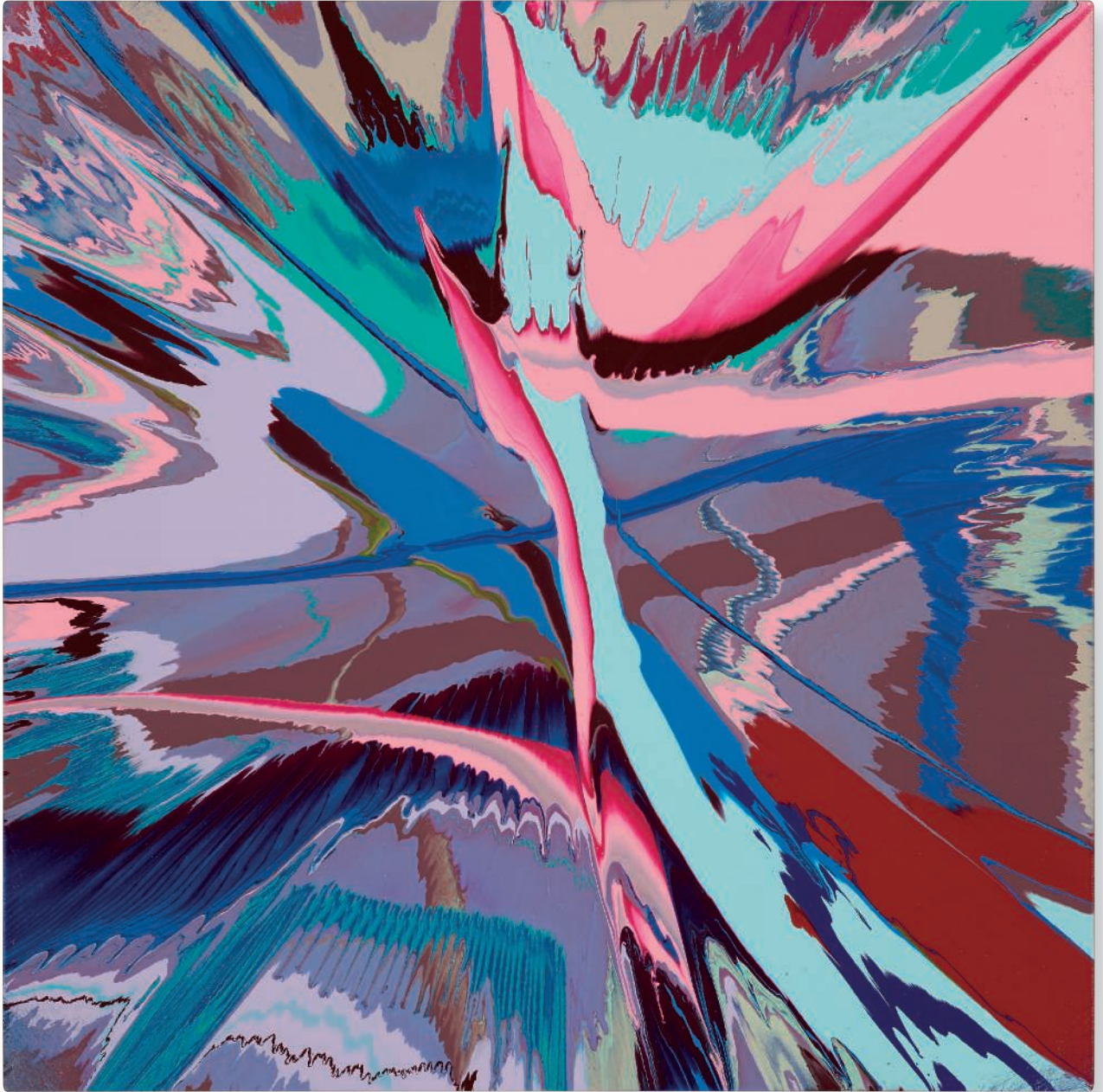
\$100,000-150,000

PROVENANCE:

MTV RE:DEFINE, Dallas, benefit auction, courtesy of the artist, 8 April 2016, lot 7
Acquired at the above sale by the present owner

"FOR ME, PAINTING HAS ALWAYS BEEN ABOUT FINDING A WAY TO EXPERIMENT—LIKE WITH THE SPIN PAINTINGS, A WAY TO GET SOMETHING MOVING BETWEEN YOU AND THE PAINTING. IT'S NOT JUST ABOUT PAINTING: YOU NEED A TECHNIQUE AND A BELIEF SYSTEM."

Damien Hirst





295

CHRISTOPHER PAGE (B. 1984)

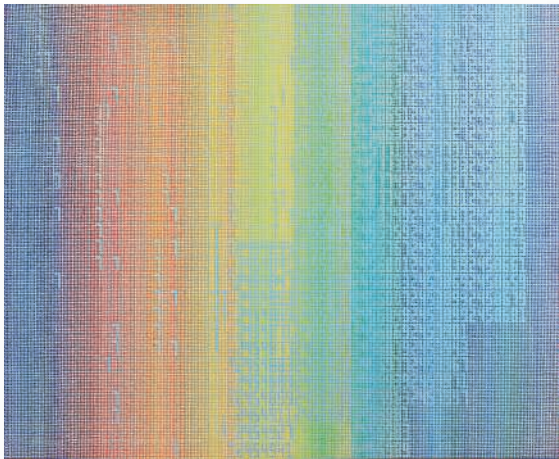
Program

oil and acrylic on canvas
43 ¼ x 70 ⅞ in. (110 x 180 cm.)
Painted in 2018.

\$12,000-18,000

PROVENANCE:
Baert Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:
Los Angeles, Baert Gallery, *Opening*, April-May 2018.



296

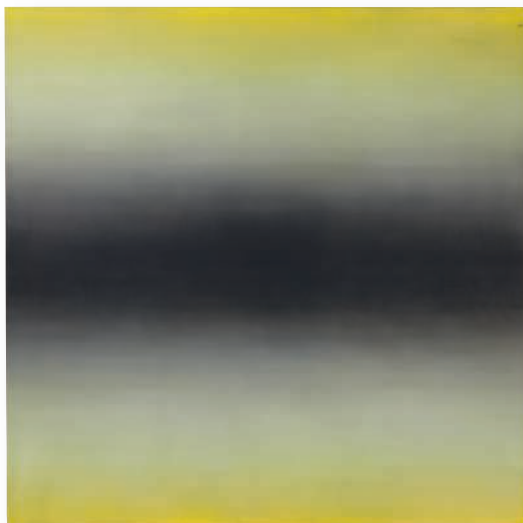
XYLOR JANE (B.1963)

J. Day

signed, titled and dated "'J. Day" Xylor Jane 2008' (on
the reverse)
oil and graphite on panel
43 x 53 in. (109.2 x 134.6 cm.)
Painted in 2008.

\$10,000-15,000

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



297

ERIC FREEMAN (B. 1970)

The Perfect Life

signed, titled and dated 'July 19, 2002 "The Perfect
Life" Eric Freeman' (on the reverse)
oil on canvas
96 x 96 in. (243.8 x 243.8 cm.)
Painted in 2002.

\$8,000-12,000

PROVENANCE:
Acquired directly from the artist by
the present owner, 2002

JOE BRADLEY (B. 1975)

Nude #2

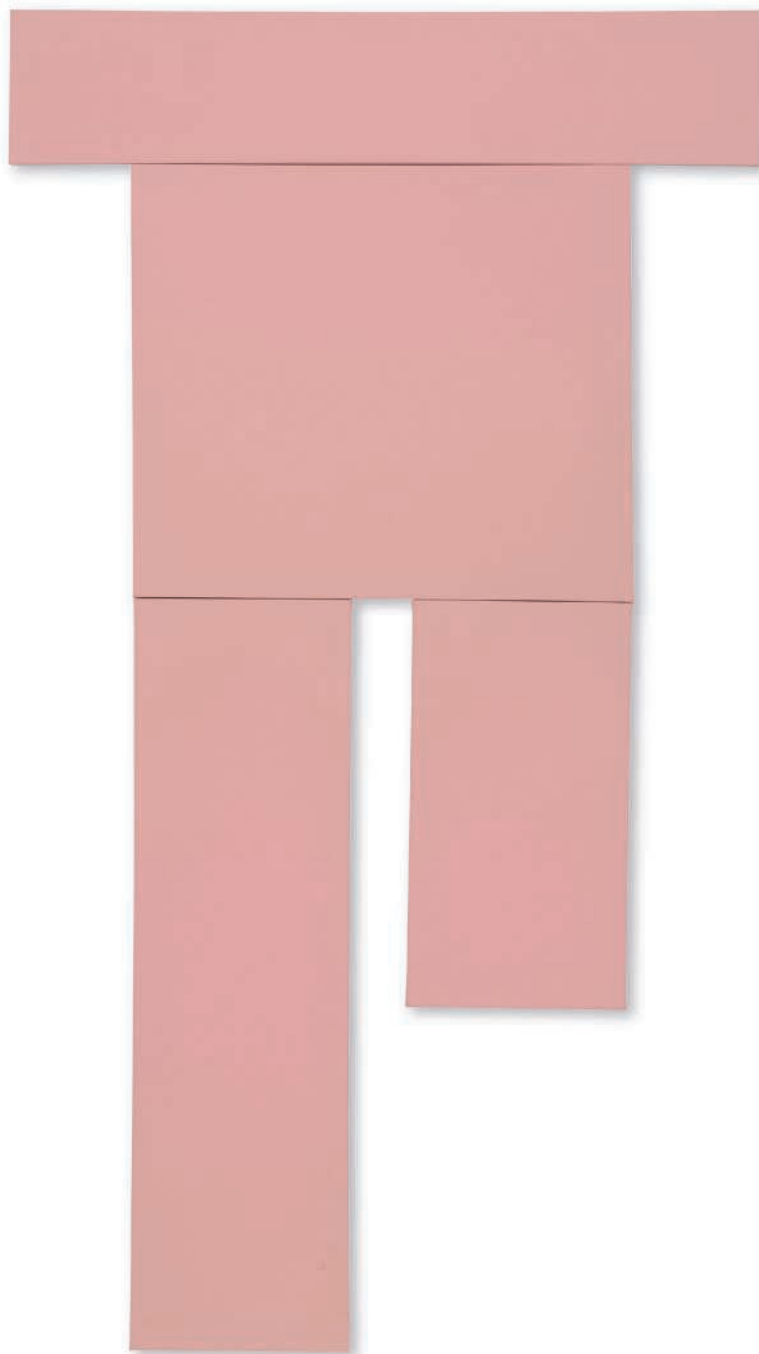
signed and titled 'NUDE #2 BRADLEY' (on the overlap of three elements); signed again, titled again and dated 'NUDE #2 Joe Bradley 07' (on the overlap of the central element)
acrylic on stretched vinyl, in four parts
85 7/8 x 48 1/8 in. (218.1 x 122.2 cm.)
Executed in 2007.

\$80,000-120,000

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

"I HOPED THAT [MY MODULAR MONOCHROMES] HAD A SCULPTURAL PRESENCE, BUT WITHOUT ENTERING INTO SCULPTURE. I LOVE LOOKING AT SCULPTURE, BUT THERE'S SOME SORT OF SPELL THAT'S BROKEN WITH IT. I THINK YOU DO KIND OF SLIP INTO A TRANCE WHEN YOU LOOK AT A PAINTING. AT LEAST I DO."

Joe Bradley



299

TOM OTTERNESS (B. 1952)

Covered Wagon

incised with the artist's signature, number and date '© TOM OTTERNESS 1/6 1998' (on the rear of the wagon)

bronze

29 x 58 x 18 ½ in. (73.7 x 147.3 x 47 cm.)

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

\$60,000-80,000

PROVENANCE:

John Berggruen Gallery, San Francisco

Private collection

Marlborough Gallery, New York

Private collection, New York

Acquired from the above by the present owner

EXHIBITED:

San Francisco, John Berggruen Gallery, *Tom Otterness Gold Rush: New Sculpture and Drawings*, March-April 1999.

New York, Marlborough Gallery, *Tom Otterness Sculptures: 1996-2017*, September-October 2019, pp. 16-17 (another example illustrated and exhibited).



300

TOM OTTERNESS (B. 1952)

Ballerina & Tin Soldier

incised with the artist's signature, number and date '© TOM OTTERNESS 2001 3/3' (on the base of each element)

bronze, in two parts

i: 39 ½ x 17 x 20 ½ in. (101.6 x 43.2 x 52.1 cm.)

ii: 40 ½ x 17 ½ x 15 ¼ in. (102.9 x 43.2 x 38.7 cm.)

Executed in 2001. This work is number three from an edition of three.

\$60,000-80,000

PROVENANCE:

Marlborough Gallery, New York

Private collection, New York

Acquired from the above by the present owner, 2017

EXHIBITED:

New York, Marlborough Gallery, *Free Money and Other Fairy Tales:*

Tom Otterness, April-May 2002, p. 56, no. 4 (another example illustrated and exhibited).

Grand Rapids, Frederik Meijer Gardens & Sculpture Park, *Tom Otterness in Grand Rapids: The Gardens to the Grand*, June-September 2006 (another example exhibited).





301

MANOLO VALDÉS (B. 1942)

Odalisca con rostro blanco y naranja

signed, titled and dated 'M VALDES Odalisca con rostro blanco y naranja 2009' (on the reverse)

oil, thread, fabric and burlap collage on burlap

38 x 54 in. (96.5 x 137.2 cm.)

Executed in 2009.

\$120,000-180,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 2010



302

MANOLO VALDÉS (B. 1942)

Reina Mariana

olive wood

64 x 47 x 29 in. (162.6 x 119.4 x 73.7 cm.)

Executed *circa* 1990. This work is unique.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1993

303

PABLO ATCHUGARRY
(B. 1954)

Untitled

marble

46 $\frac{7}{8}$ x 7 x 4 $\frac{3}{8}$ in. (119 x 18 x 11 cm.)

Executed in 2004.

\$50,000-70,000

PROVENANCE:

De Buck Gallery, New York

Acquired from the above by the present owner

LITERATURE:

L. M. Barbero, *Pablo Atchugarry*, Brescia, 2007, p. 268 (illustrated).

C. Pirovano, ed., *Atchugarry: Catalogo generale della scultura, Volume secondo: 2003-2013*, Milan, 2013, pp. 92-93, no. 16 (illustrated).



304

GUILLERMO KUITCA
(B. 1961)

Untitled

signed, titled and dated 'UNTITLED Kuitca 1998' (on the reverse)

oil and colored pencil on linen

71 x 68 $\frac{5}{8}$ in. (180.3 x 174.3 cm.)

Executed in 1998.

\$40,000-60,000

PROVENANCE:

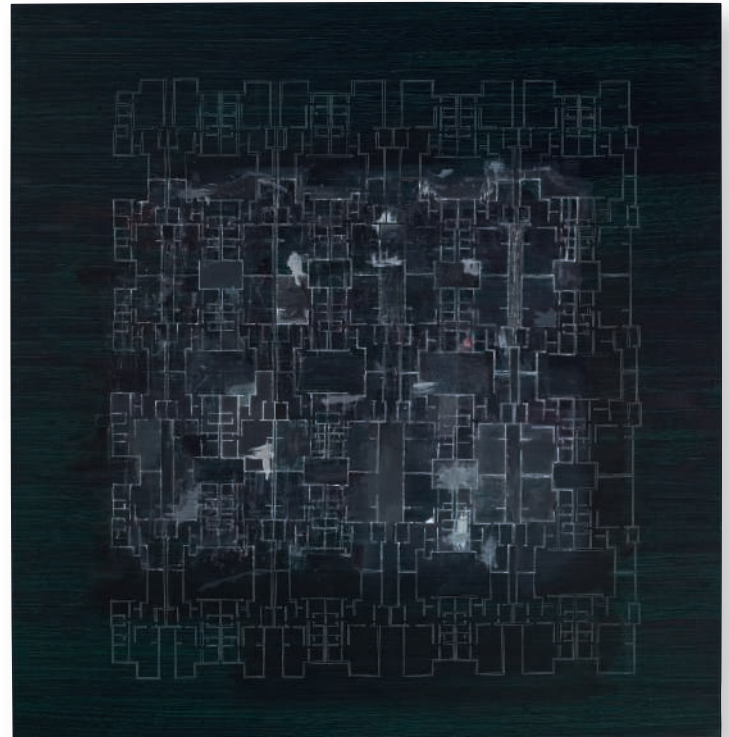
Sperone Westwater, New York

Private collection, Singapore

Private collection, Miami

Sperone Westwater, New York

Acquired from the above by the present owner





PROPERTY OF A PRIVATE WEST COAST COLLECTOR

305

VIK MUNIZ (B. 1961)

Muhammad Ali (Cassius) (From Pictures of Chocolate)

signed and dated 'Vik Muniz 2000' (on a paper label affixed to the reverse)
Cibachrome print

63 ¾ x 51 ¼ in. (160.6 x 130.1 cm.)

Executed in 2000. This work is the second artist's proof from an edition of three plus three artist's proofs.

\$30,000-50,000

PROVENANCE:

Galeria Camargo Vilaça, São Paulo

Grant Selwyn Fine Art, Los Angeles

Acquired from the above by the present owner

LITERATURE:

P. Corrêa do Lago, ed., *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 273 (illustrated).

P. Corrêa do Lago, ed., *Vik Muniz: Catalogue Raisonné, 1987-2015: Everything So Far/Tudo Até Agora*, vol. 1, Rio de Janeiro, 2015, p. 311 (another example illustrated).



PROPERTY OF A PRIVATE WEST COAST COLLECTOR

306

PAUL PFEIFFER (B. 1966)

Four Horsemen of the Apocalypse (6)

Fujiflex digital chromogenic print

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

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

\$5,000-7,000

PROVENANCE:

The Project, New York

Marc Selwyn Fine Art, Los Angeles

Acquired from the above by the present owner

LITERATURE:

S. Sollins, *Art 21: Art in the Twenty-First Century 2*, New York, 2003, pp. 188-189 (another example illustrated).



307

DONALD ROLLER WILSON (B. 1938)

Untitled

signed and dated 'DONALD ROLLER WILSON · 2019/18 · ♥' (left edge);

signed again and dated again 'Donald Roller Wilson 2019'

(on a paper label affixed to the reverse)

oil on canvas, in artist's frame

26 x 21 in. (66 x 53.3 cm.)

Executed in 2018-2019.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner

308

YINKA SHONIBARE (B. 1962)

Fake Death Picture (The Death of Leonardo da Vinci in the Arms of François-Guillaume Ménégeot)

signed 'Yinka Shonibare' (on a paper label affixed to the reverse)
chromogenic print, in artist's frame
49 ¼ x 63 ½ in. (125.1 x 161.3 cm.)
Executed in 2011. This work is number two from an edition of five.

\$20,000-30,000

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

EXHIBITED:
New York, James Cohan Gallery, *Yinka Shonibare MBE: Addio del Passato*,
February-March 2012 (another example exhibited).
Johannesburg, Goodman Gallery, *Yinka Shonibare MBE: Ruins Decorated*,
September-October 2018 (another example exhibited).



309

HERNAN BAS (B. 1978)

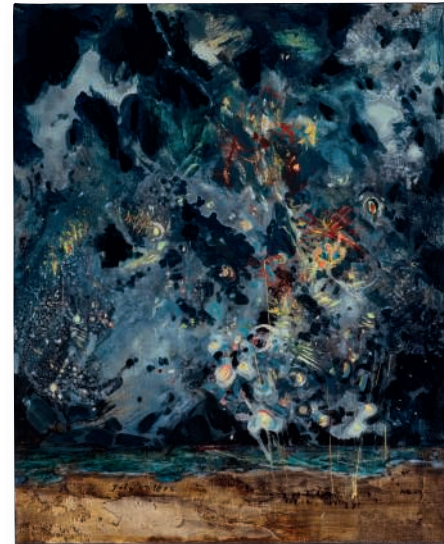
July 4th 1876 (On the Shore)

signed with the artist's initials, titled and dated 'July 4th 1876. HB 07'
(lower edge); signed with the artist's initials again, titled again and dated again
'July 4th, 1876 (on the shore) HB 07' (on the reverse)
acrylic, oil and gouache on linen mounted on panel
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2007.

\$40,000-60,000

PROVENANCE:
The Fireplace Project, East Hampton
Private collection
Acquired from the above by the present owner, 2011

EXHIBITED:
East Hampton, The Fireplace Project, *Hernan Bas: Evening Amusements*,
September-October 2007.



310

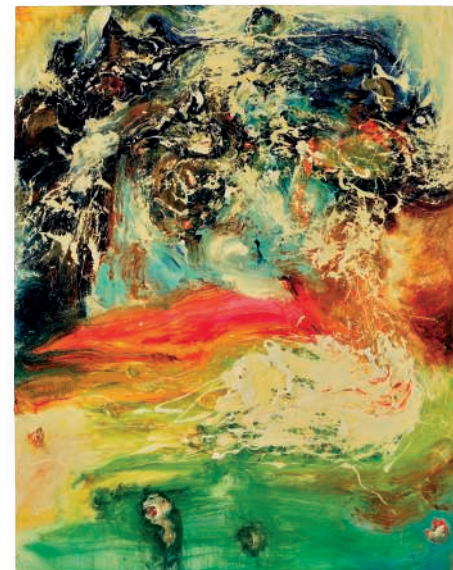
MAKOTO SAITO (B. 1952)

Land as a Life B

signed, titled in English and Japanese and dated 'Makoto Saito Land as a Life
B 2011' (on the reverse); signed again and dated again 'Makoto Saito 2011'
(on a paper label affixed to the reverse)
oil, metallic paint and resin on canvas mounted on panel
39 ½ x 30 ¾ in. (100.3 x 77.8 cm.)
Painted in 2011.

\$50,000-70,000

PROVENANCE:
Galerie Sho Contemporary Art, Tokyo
Acquired from the above by the present owner





311

MIMMO
PALADINO
(B. 1948)

Untitled

incised with the artist's signature, number and date 'M. Paladino - 2000 - 3/5' (on the base)

bronze

12 ¼ x 9 ½ x 9 ¼ in. (31.1 x 24.1 x 23.5 cm.)

Executed in 2000. This work is number three from an edition of five.

\$12,000-18,000

PROVENANCE:

Irving Luntz, Palm Beach

By descent from the above to the present owner

PROPERTY FROM THE ESTATE OF A
PRIVATE COLLECTOR, NEW YORK

312

ZHANG HUAN
(B. 1966)

49 Days No. 8

gray brick and steel

42 ½ x 35 ½ x 57 in. (108 x 90.2 x 144.8 cm.)

Executed in 2011. This work is unique.

\$20,000-30,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner



PROPERTY FROM THE ESTATE OF A PRIVATE
COLLECTOR, NEW YORK

313

MIMMO PALADINO (B. 1948)

Caduto a Ragione

incised with artist's signature and number 'M. Paladino 2/5' (on the base);
stamped with foundry mark 'FONDERIA VENTURI ARTE BOLOGNA'
(on the base)

bronze

119 ½ x 53 x 26 in. (303.5 x 134.6 x 66 cm.)

Executed in 2008. This work is number two from an edition of five plus two
artist's proofs.

\$60,000-80,000

PROVENANCE:

Waddington Galleries, London

Acquired from the above by the present owner

EXHIBITED:

London, Waddington Galleries, *Mimmo Paladino: Bronze and Iron, Sculpture
1987-2000*, February-March 2003, pp. 21-22 and 48, no. 12 (another example
illustrated on the cover and exhibited).

Orta San Giulio, *Mimmo Paladino: Ortissima*, July-November 2009, pp. 21 and
69 (another example illustrated and exhibited).

Brescia, Brixia Contemporary, *Mimmo Paladino: Ouverture*, May 2017-January
2018, pp. 88-89 (another example illustrated and exhibited).

Another example from the edition is included in the permanent collection of The
Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art.



PROPERTY FROM THE NANCY DRYSDALE COLLECTION

314

TONY CRAGG (B. 1949)

Totem

cast concrete

72 x 16 x 10 ½ in. (182.9 x 40.6 x 26.7 cm.)

Executed in 1989. This work is unique.

\$25,000-35,000

PROVENANCE:

Thomas Cohn Arte Contemporânea, Rio de Janeiro

Acquired from the above by the present owner, 1989

EXHIBITED:

Rio de Janeiro, Thomas Cohn Arte Contemporânea, *Tony Cragg*, October 1989.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or

(iv) defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

A You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- 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 return 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.

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay 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.
- 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 if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/ or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind

is excluded by this paragraph.

- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive

Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.
authentic: authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice. **Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a). **provenance:** the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Marina Bertoldi

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan
 (Consultant)

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø (Consultant)
 + 45 2612 0092
 Rikke Juel Brandt (Consultant)

**FINLAND AND
 THE BALTIC STATES**
HELSINKI
 +358 40 5837945
 Barbro Schauman
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

-PARIS
 +33 (0)1 40 76 85 85

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6278
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
-MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandria Niccolini di
 Camugliano (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
 +62 (0)21 7278 6278
 Charmie Hamami

MEXICO
MEXICO CITY
 +52 55 5281 5446
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766
 Julia Hu

-HONG KONG
 +852 2760 1766

-SHANGHAI
 +86 (0)21 6355 1766
 Julia Hu

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Zain Talyarkhan

SINGAPORE
SINGAPORE
 +65 6735 1766
 Jane Ngiam

SOUTH AFRICA
WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
-GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

-ZURICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 252 3685
 Prapavadee Sophonpanich

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
-DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
-LONDON
 +44 (0)20 7839 9060

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES

CHICAGO
 +1 312 787 2765
 Cathy Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

-NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 777 4275
 David G. Ober (Consultant)

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES

**CHRISTIE'S AUCTION
 ESTIMATES**
 Tel: +1 212 492 5485
 www.christies.com

CORPORATE COLLECTIONS
 Tel: +1 212 636 2464
 Fax: +1 212 636 4929
 Email: gsudlow@christies.com

ESTATES AND APPRAISALS
 Tel: +1 212 636 2400
 Fax: +1 212 636 2370
 Email: info@christies.com

MUSEUM SERVICES
 Tel: +1 212 636 2620
 Fax: +1 212 636 4931
 Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
 New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

Hong Kong
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

**CHRISTIE'S
 INTERNATIONAL
 REAL ESTATE**
 New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email:
 info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email:
 info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email:
 info@christiesrealestate.com

**CHRISTIE'S FINE ART
 STORAGE SERVICES**

New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

CHRISTIE'S REDSTONE
 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

15/11/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

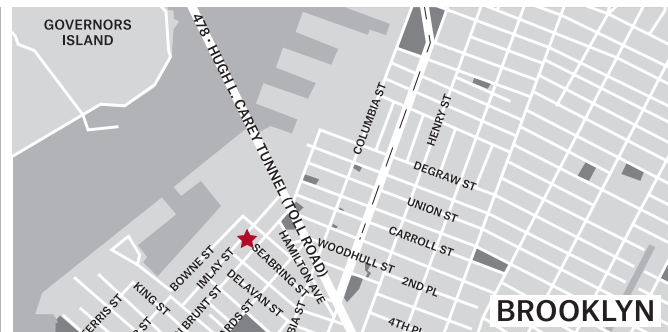
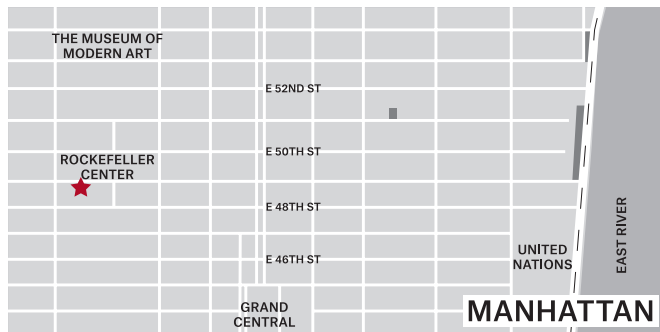
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



HIROSHI SUGIMOTO (B. 1948)

U.A. Walker, New York, 1979

gelatin silver print

signed, titled and dated in pencil (verso)

image: 16½ x 21⅝ in. (41.9 x 54.2 cm.)

sheet: 19⅞ x 23⅞ in. (50.4 x 60.6 cm.)

This work is from an edition of twenty-five.

\$25,000-35,000

PHOTOGRAPHS

New York, 31 March 2020

VIEWING

27-30 March 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Rebecca Jones

rjones@christies.com

+1 212 636 2567

CHRISTIE'S



FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

IMPRESSIVE CHONTAL MASK

Ca. 300-100 B. C.

23 cm. (9 in.)

€225,000-425,000

PRE-COLUMBIAN ART

Paris, 7 April 2020

VIEWING

2-7 April 2020

9, avenue Matignon

75008 Paris

CONTACT

Fatma Turkkan-Wille

+41 44 268 1010

CHRISTIE'S



VARIOUS ARTISTS

On the Bowery

The complete set of ten screenprints in colors, 1969-1971
each signed and dated in pencil, inscribed and numbered AP II/XX

Overall: 26 7/8 x 26 7/8 x 1 3/8 in. (664 x 664 x 35 mm.)

\$150,000-200,000

DOMBERGER: 65 YEARS OF SCREENPRINTING

Online Auction, 28 February – 6 March 2020

CONTACT

Lindsay Griffith
lgriffith@christies.com
+1 212 636 2284

CHRISTIE'S



**HOMMAGE À ARP
COLLECTION GRETA STROEH**

Paris, 26 March 2020

VIEWING

20-26 March 2020
9, Avenue Matignon
75008 Paris

CONTACT

Valérie Didier
vdidier@christies.com
+33 (0) 1 40 76 84 32

JEAN (HANS) ARP (1886-1966)

Torse

with the foundry mark'. Georges Rudier. Fondateur. Paris.' (underneath)
and with the raised monogram and raised numbering 'HA O/V' (inside)
bronze with golden brown patina

Height: 18.1/4 in. (46.5 cm.)

Conceived in 1931; this bronze cast on 21 June 1976 in an edition of 6

CHRISTIE'S



POST-WAR & CONTEMPORARY ART INTERNATIONAL DIRECTORY

AMERICAS

NEW YORK

POST-WAR & CONTEMPORARY

Michael Baptist
+1 212 636 2660
mbaptist@christies.com

Vivian Brodie
+1 212 636 2510
vbrodie@christies.com

Ana Maria Celis
+1 212 641 5774
acelis@christies.com

Celine Cunha
+1 212 636 2061
ccunha@christies.com

Noah Davis
+1 212 468 7173
ndavis@christies.com

Alessandro Diotallevi
+1 212 636 2926
adiotallevi@christies.com

Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com

Johanna Flaum
+1 212 468 7174
jflaum@christies.com

Caitlin Foreht
+1 212 707 5904
cforeht@christies.com

Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com

Emily Kaplan
+1 212 484 4802
ekaplan@christies.com

Alexis Klein
+1 212 641 3741
aklein@christies.com

Isabella Lauria
+1 212 492 5484
ilauria@christies.com

Andy Massad
+1 212 636 2104
amassad@christies.com

Alexander Rotter
+1 212 636 2101
arotter@christies.com

Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com

Barrett White
+1 212 636 2151
bwwhite@christies.com

Rachael White
+1 212 974 4556
rrwhite@christies.com

Kathryn Widing
+1 212 636 2109
kwiding@christies.com

PHOTOGRAPHS

Darius Himes
+1 212 636 2324
dhimes@christies.com

Rebecca Jones
+1 212 636 2567
rjones@christies.com

DESIGN

Emily FitzGerald
+1 212 636 2062
emilyfitzgerald@christies.com

Alexander Heminway
+1 212 636 2016
aheminway@christies.com

Daphne Riou
+1 212 468 7124
driou@christies.com

Beth Vilinsky
+1 212 636 2242
bvilinsky@christies.com

CHICAGO

Michael Jefferson, Design
+1 312 787 2765
mjjefferson@christies.com

LOS ANGELES

Alex Marshall
+1 212 484 4841
amarshall@christies.com

EUROPE

LONDON

POST-WAR & CONTEMPORARY

Cristian Albu
+44 20 7752 3006
calbu@christies.com

Stefano Amoretti
+44 20 7752 3323
samoretti@christies.com

Katharine Arnold
+44 20 7389 2024
karold@christies.com

Edmond Francey
+44 207 389 2630
efrancey@christies.com

Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com

Victoria Gramm
+44 207 389 2182
vgramm@christies.com

Zoe Klemme
+44 207 389 2249
zklemme@christies.com

Tessa Lord
+44 20 7389 2683
tlord@christies.com

Isabel Millar
+44 207 389 2866
imillar@christies.com

Leonie Mir
+44 20 7389 2012
lmir@christies.com

Bojana Popovic
+44 20 7389 2414
bpopovic@christies.com

Stephanie Rao
+44 207 389 2523
stephanierao@christies.com

Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com

Claudia Schürch
+44 20 7389 2889
cshurch@christies.com

Anna Touzin
+44 207 752 3064
atouzin@christies.com

André Zlattinger
+44 207 389 2074
azlattinger@christies.com

AUSTRIA

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

PHOTOGRAPHS

Jude Hull
+44 20 7389 2315
jhull@christies.com

DESIGN

Jeremy Morrison
+44 20 7752 3274
jmorrison@christies.com

Simon Andrews
+44 20 7752 3380
sandrews@christies.com

BELGIUM

Peter van der Graaf
+32 2 289 13 39
pvandergraaf@christies.com

Pauline Haon
+32 2 289 1331
phaon@christies.com

FRANCE

POST-WAR & CONTEMPORARY

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com

Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com

Paul Nyzam
+33 1 40 76 84 15
pnyzam@christies.com

Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com

Pierre Martin Vivier
+33 1 40 76 86 27
pemvivier@christies.com

Josephine Wanecq
+33 1 40 767 219
jwanecq@christies.com

PHOTOGRAPHS

Elodie Morel
+33 1 40 768 416
emorel@christies.com

DESIGN

Flavien Gaillard
+33 1 40 76 84 43
fgaillard@christies.com

Sonja Ganne
+33 1 40 768 621
sganne@christies.com

Pauline de Smedt
+33 1 40 768 354
pdesmedt@christies.com

GERMANY

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com

Christiane Rantzau, Hamburg
+49 40 279 4073
crantzau@christies.com

Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com

Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com

Tobias Sirtl, Munich
+49 892 420 9680
tsirtl@christies.com

Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

ITALY

Mariolina Bassetti, Rome
+39 06 686 3330
mbassetti@christies.com

Laura Garbarino, Milan
+39 02 3032 8333
lgarbarino@christies.com

Barbara Guidotti, Milan
+39 02 3032 8333
bguidotti@christies.com

Renato Pennisi, Milan
+39 06 686 3332
rpennisi@christies.com

Elena Zaccarelli, Milan
+39 02 303 28332
ezaccarelli@christies.com

NETHERLANDS

Jetske Homan van der Heide,
Amsterdam
+31 20 575 5287
jhoman@christies.com

Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com

Nina Kretzschmar,
Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

SPAIN

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

Beatriz Ordovas, Madrid
+34 915 326 627
bordovas@christies.com

SWITZERLAND

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproyart@christies.com

Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com

Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com

Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

HONG KONG

Eric Chang
+852 2978 6866
echang@christies.com

Elaine Holt
+852 2978 6787
eholt@christies.com

Evelyn Lin
+852 2978 6769
elin@christies.com

Jacky Ho
+852 2978 5353
jackyho@christies.com

INDIA

Nishad Avari
+91 22 2280 7905
navari@christies.com

REST OF WORLD

ARGENTINA

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

AUSTRALIA

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

BRAZIL

Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

MEXICO CITY

Gabriela Lobo
+52 55 5281 5446
globo@christies.com

UNITED ARAB EMIRATES

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com

Suzu Sikorski, Dubai
+971 (0) 43759008
ssikorski@christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Caperia Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,
Alyson Barnes, Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Ana Maria Celis, Veronique Chagnon-Burke,
Angelina Chen, Sandra Cobden, Dan Conn,
Kathy Coumou, Deborah Coy, Francois de Poortere,
Carrie Dillon, Yasaman Djunic, Monica Dugot,
Lydia Fenet, Jessica Fertig, Dani Finkel,
Johanna Flaum, Marcus Fox, Sayuri Ganepola,
Virgilio Garza, Benjamin Gore, Helena Grubestic,
Jennifer K. Hall, Bill Hamm, William Haydock,
Allison Heilman, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Kathy Kaplan, Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Samantha Koslow, Daphne Lingon,
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Illysa Ortsman,
Tash Perrin, Jason Pollack, Denise Ratinoff,
Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Sarah Vandeweerd, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

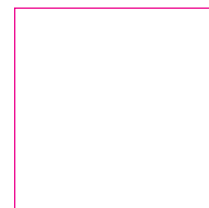
Tylee Abbott, Kristin Aronson,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting,
Maryum Busby, Cristina Carlisle, Michelle Cheng,
Margaret Conklin, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Ashish Desai, Christine Donahue, Caitlin Donovan,
Abby Farha, Lauren Frank, Vanessa Fusco,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Peggy Gottlieb, Lindsay Griffith, Emily Grimboll,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen,
Anne Hargrave, Val Hoyt, Sima Jalili,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Jerome Kerr-Jarrett,
Peter Klarinet, Alexis Klein, Noah Kupferman,
Abbey Lambek, Alexandra Lenobel,
Ryan Ludgate, Samantha Margolis, Alex Marshall,
Adam McCoy, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro, Libia Nahas,
Laura Nagle, Marysol Nieves, Remi Nouailles,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queenth, Joseph Quigley,
Prakash Ramdas, Daphne Riou, Casey Rogers,
Thomas Root, William Russell, Arianna Savage,
Stacey Sayer, Morris Scardigno,
Morgan Schoonhoven, Edwina Stitt,
Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Arianna Tosto,
Lillian Vasquez, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari,
Caroline Baker, Bernadine Boisson,
Vanessa Booher, Tristan Bruck, Ally Butler,
Lauren Carlucci, Michelle Cha, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Jill Farquharson,
Paola Saracino Fendi, Danielle Finn, William Fischer,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Robert Gordy, Julia Gray,
Olivia Hamilton, John Hawley, Amy Indyke,
Bennett Jackson, Stephen Jones, Larry Kalmikoff,
Paige Kestenman, Paula Kowalczyk, Sibyl Lafontant,
Madeline Lazaris, Andrew Lick, David Lieu,
Alexander Locke, Anita Martignetti, Laura Mathis,
Christopher Mendoza, Camille Massaro-Menz,
Nina Milbank, Leo Montan, Takaaki Murakami,
Megan Murphy, Taylor Murtishaw, Margaret O'Connor,
Alexandra O'Neill, Vicki Paloympis, Daniel Peros,
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Shitanishi, Alexa Smith,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Lizzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock



INDEX

A

Abney, N. C., 203
Albers, J., 6, 23, 51, 52
Altoon, J., 85
Appel, K., 46
Arman, 96
Arnoldi, C., 92
Atchugarry, P., 303
Auerbach, T., 280

B

Baeder, J., 79
Baldessari, J., 241, 242, 245
Bas, H., 309
Baselitz, G., 267
Bauermeister, M., 2
Benglis, L., 1
Boetti, A., 64
Boltanski, C., 269
Bourgeois, L., 34
Bradford, K., 259
Bradley, J., 298
Brown, R., 209

C

Calder, A., 58, 59, 61, 62, 63
Caro, A., 101
César, 95
Chamberlain, J., 48
Christo, 49, 50
Colescott, R., 254
Conner, B., 74
Corse, M., 236
Cragg, T., 314
Craven, A., 260
Curtiss, J., 201

D

D'Arcangelo, A., 68
Davie, K., 94
Davis, G., 32, 33
de Kooning, W., 43, 44, 45
Delaney, B., 5
Di Suvero, M., 71
Dubuffet, J., 73
Dunham, C., 262, 268

E

Elrod, J., 272

F

Fangör, W., 28
Figgis, G., 261
Flavin, D., 29
Fordjour, D., 205
Forg, G., 235, 273
Francis, S., 41, 57
Freeman, E., 297

G

Gates, T., 253
Gilliam, S., 35, 37, 39, 40
Goings, R., 78
Gokita, T., 219, 221

H

Haas Brothers, 248
Halley, P., 230, 233
Hambleton, R., 290
Haring, K., 15, 247, 282
Harrison, R., 232
Hernández, S., 274
Hirst, D., 294
Hofmann, H., 47, 99
Holzer, J., 238
Huan, Z., 312
Hughes, S., 202

I

Indiana, R., 8, 9, 22, 24

J

Jane, X., 296
Jenkins, P., 91, 103
Johnson, R., 252
Judd, D., 263

K

Kagan, M., 216
Kapoor, A., 270
Katz, A., 258
KAWS, 214
Kippenberger, M., 266
Kline, F., 67
Kosuth, J., 239
Kuitca, G., 304
Kusama, Y., 31
Kuwayama, T., 93

L

LeWitt, S., 277, 279
Lichtenstein, R., 83
Lowman, N., 286

M

Mangold, R., 278
Martin, A., 30
Martinez, E., 207, 218, 223
McEwen, A., 293
McGee, B., 210, 211
Meadmore, C., 102
Moses, E., 90
Moses, E., 89
Motherwell, R., 53, 76
Muniz, V., 305
Murray, E., 231

N

Nara, Y., 212, 213, 215, 222, 249
Neel, E., 275
Nevelson, L., 42, 60, 72
Noguchi, I., 104

O

Ofili, C., 255
Otterness, T., 299, 300

P

Page, C., 295
Paine, R., 250
Paladino, M., 311, 313
Parker, E., 217, 220
Parreno, P., 237
Paschke, E., 256
Pearlstein, P., 80
Pendleton, A., 291, 292
Pettibon, R., 226, 227, 228
Pettibone, R., 10
Pfeiffer, P., 306
Pomodoro, A., 65, 66
Price, K., 208
Prince, R., 244

Q

Quinn, N. M., 204

R

Ramos, M., 86
Richter, G., 229
Rickey, G., 69, 70
Rothenberg, S., 77
Ruscha, E., 243, 257

S

Saito, M., 310
Salle, D., 246
Scharf, K., 87, 88, 287
Schnabel, J., 288, 289
Segal, G., 97
Semmel, J., 56
Shonibare, Y., 308
Sillman, A., 265
Simmons, G., 276
Smith, J., 281, 283, 284, 285
Sonsini, J., 225
Stamos, T., 75, 100
Steir, P., 264, 271
Stella, F., 7, 36, 38

T

Thiebaud, W., 18, 19
Thomas, A., 4
Tillmans, W., 240

V

Valdés, M., 301, 302
Vicente, E., 55

W

Warhol, A., 11, 12, 16, 17, 20, 21, 25, 26, 84, 98
Wesselmann, T., 13, 14, 27, 81, 82
White, C., 3
Whitney, S., 206, 251
Wilson, D. R., 307
Winters, T., 54
Wood, J., 224

ILLUSTRATIONS

FRONT COVER:

LOT 4
Alma Thomas, *Flash of Spring*, 1968 (detail)

INSIDE FRONT COVER LEFT:

LOT 24
Robert Indiana, *AMOR*, 1998 / 2006 ©
2020 Morgan Art Foundation / Artists
Rights Society (ARS), New York

INSIDE FRONT COVER RIGHT:

LOT 3
Charles White, *Brother John Sellers*,
1954 (detail) © 1954
The Charles White Archives

FRONTISPIECE ONE:

LOT 222
Yoshimoto Nara, *Exit*, 1997
© Yoshitomo Nara

FRONTISPIECE TWO:

LOT 214
KAWS, *IMAGINARY FRIENDS*, 2012 ©
KAWS

FRONTISPIECE THREE:

LOT 6
Jose Albers, *White Wall B*, 1957 (detail)
© 2020 The Josef and Anni Albers
Foundation / Artists Rights Society (ARS),
New York

FRONTISPIECE FOUR:

LOT 213
Yoshimoto Nara, *Untitled*, 2002 ©
Yoshitomo Nara

FRONTISPIECE FIVE:

LOT 11
Andy Warhol, *Flowers*, 1964 © 2020 The
Andy Warhol Foundation for the Visual
Arts, Inc / Licensed by Artists Rights
Society (ARS), New York

FRONTISPIECE SIX:

LOT 12
Andy Warhol, *Jackie*, 1964 (detail) © 2020
The Andy Warhol Foundation for the Visual
Arts, Inc / Licensed by Artists Rights
Society (ARS), New York

FRONTISPIECE SEVEN:

LOT 215
Yoshimoto Nara, *Girl with a Knife*, 1998
© Yoshitomo Nara

FRONTISPIECE EIGHT:

LOT 224
Jonas Wood, *Big Naked Snakes*, 2012
(detail) © 2020 Jonas Wood

OPPOSITE SALE INFORMATION:

LOT 13
Tom Wesselmann, *Study for Mouth #19*,
1969 (detail) © 2020 Estate of Tom
Wesselmann / Licensed by VAGA at
Artists Rights Society (ARS), New York

OPPOSITE TABLE OF CONTENTS:

LOT 19
Wayne Thiebaud, *Study for Freeway*,
1979 (detail) © 2020 Wayne Thiebaud
/ Licensed by VAGA at Artists Rights
Society (ARS), New York

SESSION I:

LOT 8 and 9
Robert Indiana, *LOVE*, 1967 (detail); Robert
Indiana, *LOVE*, 1967 (detail) © 2020
Morgan Art Foundation / Artists Rights
Society (ARS), New York

SESSION II:

LOT XXX
Shara Hughes, *Remodeling*, 2008 (detail)
© Shara Hughes

OPPOSITE WRITTEN BIDS FORM:

LOT 242
John Baldessari, *Object (With Observer)*,
1988 © The Estate of John Baldessari

OPPOSITE INDEX:

LOT 27
Tom Wesselmann, *Monica and Matisse
Interior with Phonograph (G-D)*, 1983 /
1993 © 2020 Estate of Tom Wesselmann
/ Licensed by VAGA at Artists Rights
Society (ARS), New York

BACK COVER:

LOT 8 and 9
Robert Indiana, *LOVE*, 1967; Robert
Indiana, *LOVE*, 1967 © 2020 Morgan Art
Foundation / Artists Rights Society (ARS),
New York

ACKNOWLEDGEMENTS

The Post-War & Contemporary Art department would like to thank; Jacky Ho, Sarah Mackay, Marv Recinto; Julie Paveglio, Kevin Berg and Hans Wolf-Guzman; Scott Marston, Matt Masin, Greg Coleman and Ryan Zaborowski; Lara Abouhamad, Allison Immergut, AJ Kiyozumi, Kathryn Marber, Rachel Ng, Lilly Robicsek, Rachel Sigismondi, Arielle Goldstein, Caroline Fink, Charlotte Redman, Maida Vincenzi, Harry Cassidy, Tanni Chen, Alice Bertherat, Jacqui Lucente, Lily Damgard, Lindsay Hamm, Abby Bresler.





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020