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# The Collection of Edward Albee

SOLD TO BENEFIT THE EDWARD F. ALBEE FOUNDATION

NEW YORK 26 SEPTEMBER 2017

# Exercises

1.

Take your head off.

Hold it in front of you with both hands.

— eye level so to speak —

Then throw it as high as you can

— As high as you dare the first time —

Straight up!

Don't PANIC!

Keep your eyes closed!

Think about watching it

TUMBLING and spinning,

Keep your eyes closed!

Coming to rest for that dancer's instant

Plummeting....

Catch it, you fool!

There;

Now put it back on,

Right side up, eyes front,

sit down

AND rest for a minute.

**SURROUNDED BY THE BEAUTIFUL AND THE PROVOCATIVE**

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# The Collection of Edward Albee

**SOLD TO BENEFIT THE EDWARD F. ALBEE FOUNDATION**

**AUCTION IN NEW YORK  
26 SEPTEMBER 2017 10:00 AM**

**EXHIBITION**

Wednesday 20 September  
10 am-5 pm

Thursday 21 September  
10 am-5 pm

Friday 22 September  
10 am-5 pm

Saturday 23 September  
10 am-5 pm

Sunday 24 September  
1 pm-5 pm

Monday 25 September  
10 am-5 pm

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Back Cover: Photo: Peter Bellamy



Edward Albee, the playwright, at home in New York, November 11th, 1993. (Fred R. Conrad/The New York Times)

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# Edward Albee

(March 12, 1928 – September 16, 2016)

Edward Albee is widely recognized as one of the foremost American playwrights of the 20th Century. In his lifetime, Albee earned the rare distinction of receiving not only three Tony Awards (two for Best Play, and one for Lifetime Achievement) but also of having three plays awarded the Pulitzer Prize for Drama. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980 and also received the Kennedy Center Honors and the National Medal of Arts in 1996.

His Plays (chronologically from 1958 - 2008):

The Zoo Story	Seascape
The Sandbox	Listening
The Death of Bessie Smith	Counting the Ways
The American Dream	The Lady From Dubuque
Who's Afraid of Virginia Woolf?	Lolita (adapted from the novel by Vladimir Nabokov)
The Ballad of the Sad Café (adapted from the novella by Carson McCullers)	The Man Who Had Three Arms
Tiny Alice	Finding the Sun
Malcolm (adapted from the novel by James Purdy)	Marriage Play
A Delicate Balance	Three Tall Women
Everything in the Garden (adapted from the play by Giles Cooper)	Fragments
Box and Quotations From Chairman Mao	The Play About the Baby
Tse-Tung	The Goat, or Who is Sylvia?
All Over	Occupant
	At Home at the Zoo (Act 1: Homelife; Act 2: The Zoo Story)
	Me, Myself & I







Above:  
The Edward F.  
Albee Foundation,  
Montauk, New York

For Edward, collecting art—or as he preferred to describe it: accumulating art—was a primary function. To his mind all valuable art was utilitarian, serving to satisfy his desire to successfully communicate in ways where humans are prone to fail. The merely decorative held no interest. Real art was “tough” and “useful.” When Edward acquired a painting or a sculpture he based his choice on the same initial spark that most people experience at the start of a lifelong friendship.

As a playwright, Edward’s processes were deceptively simple. He didn’t take notes. He didn’t write an outline. He spent time with the voices in his head as they slowly took shape and became flesh and blood characters. Once he felt he understood them as best as any human can understand another, he went about inserting them into the world of a play. A similar exchange occurred between Edward and the art with which he surrounded himself. The world of the play in this case was set in his Tribeca loft and his Montauk home overlooking the Atlantic Ocean. The characters ranged in the high-hundreds, a lively ensemble of tribal statues, unsung contemporary painters and sculptors, and a handful of stars such as Lee Krasner and Milton Avery, Kurt Schwitters and Elizabeth

Murray, John McLaughlin and Jean Arp. All in fluid dialogue with each other, and each with their accumulator. Whatever comedy or drama resulted, Edward kept these scenes mostly to himself. But I am certain they contained as rich and unpredictable a plot as any he chose to put on a page.

Edward's commitment to life as an artistic existence didn't stop at amassing an impressive collection of art and creating an equally impressive body of work. To his mind, the circle of a life fully participatory in the arts could not be complete unless one also had a hand in actively nurturing young artists, however possible. His intention, as he often stated it, was to do his best to ensure that the type of work he wanted to see, hear or read could proliferate and survive the seductions of commercial pressure.

His active dedication to this idea stretches back decades, to the sale of the *Who's Afraid of Virginia Woolf?* film rights in 1964, and the first time he had enough money to be faced with the ultimate decision of what to do with it. Looking for a calm and secluded summer home on the east end of Long Island, Edward was led by the actress Uta Hagen (his original "Martha") to Montauk where he discovered a quaint cottage on the southern bluff. Soon after, a large white Barn a couple of miles away, which formerly served as stables for the enormous Montauk Manor, came up for sale. Edward purchased it, renovated it into a space with two huge studios and five bedrooms, established a Foundation and opened the doors of the "William Flanagan Memorial Creative Persons Center" (named after his late, former partner, a composer.)

The Edward F. Albee Foundation has for the past 50 years nurtured the talents of over 1000 early-career artists and writers by providing month-long summer residencies, an endeavor which has been funded primarily by Edward's generosity, and directed entirely by his vision and the core principle he set: that the best way of helping a creative person is by offering some space, some time, and some encouragement, and then getting out of the way.

We hope what you discover within these pages delivers that same initial spark of recognition Edward encountered when he saw these pieces for the first time—the realization of the beginning of a relationship between tough, useful art and keen-eyed accumulator.

—Jakob Holder

Executive Director of The Edward F. Albee Foundation



May 21, 1980

Jack Klementz

The thrill of discovery propelled Edward Albee to accumulate more than a thousand works of art in his lifetime. While he visited museums and galleries often, his greatest enthusiasm was reserved for artists' studios, where he would move from what was being presented to what had been put out of sight. It seemed as if in discovering something new about an artist he was finding something new about himself.

Edward's collection was largely a one-way stream of frequent acquisition and minimal deaccession. Though his greatest pleasure was encouraging what he felt to be under-recognized talent, along the way he bought masterworks, such as important paintings by Marc Chagall and Wassily Kandinsky and a large Henry Moore bronze, which had pride of place between his house in Montauk and the sea, just under the study where he wrote many of his plays. Sold to settle a tax problem forty years ago, the Moore was among the few artworks with which Edward ever parted.

Edward didn't acquire with the idea of future financial gain, but he understood the monetary worth of his collection and he left instructions that the proceeds from this sale should benefit the Edward F. Albee Foundation, which he established fifty years ago and which provides residencies in Montauk where writers and artists can work undisturbed. Other artworks will find a home at the Foundation, along with the books, catalogues, and jazz and classical music recordings already there.

— Bill Katz

Opposite:  
Edward Albee photographed by Jill Krementz on May 21st, 1980 at the American Academy of Arts and Letters. The playwright is standing with his friends: Marisol Escobar, John Cage, Louise Nevelson, Bill Katz, Howard Moss, and Jonathan Thomas; all rights reserved

Dear Edward,

Thank you for the integrity and the passion of your career. It was, still is, more than ever now, always will be, a steady, clear, sometimes blinding light. You often frightened us with it. Warm and cuddly, you weren't. Still, you set an example for all of us: playwrights, producers, interpreters alike. There can be no art without a deep commitment to the theatre as a place we can come together to truly be human. The more we are ourselves, the more we understand the strangers next to us and maybe be less afraid of them. *Who's Afraid of Virginia Woolf?* you asked us. Turns out we all are. When the specific becomes the universal in a play – George and Martha, Peter and Jerry – we playwrights have made art and we will be remembered for it. You made art, Edward, the rest has already followed.

You once told me your favorite moment in the theatre was in Rodger and Hart's *JUMBO*, the first show you were taken to as a child. Jimmy Durante was leaving the circus with an elephant in tow when he was stopped and challenged by a policeman.

Hey, bud, where do you think you're going with that elephant?

What elephant, officer?

That was you, Edward. Impudent. Bold. Theatrical.

Good night, sweet prince. I love you. At this moment, I think everyone does.  
Terrence

Opposite:  
Edward Albee and  
Terrence McNally  
photographed by  
Jill Krementz on  
June 2, 2001 at  
Guild Hall East  
Hampton; all rights  
reserved

*One of the most important and generative relationships Edward Albee had was with fellow playwright Terrence McNally, who he met in 1960 and remained close with for the rest of his life. Terrence was one of the last people to see the playwright before he died and concluded his eulogy to Edward with a heartfelt letter thanking him for the mark that he left on the literary community.*



*June 2, 2001*

*Julius Klementz*

A play is fiction —  
and fiction is fact  
distilled into truth.

– EDWARD ALBEE

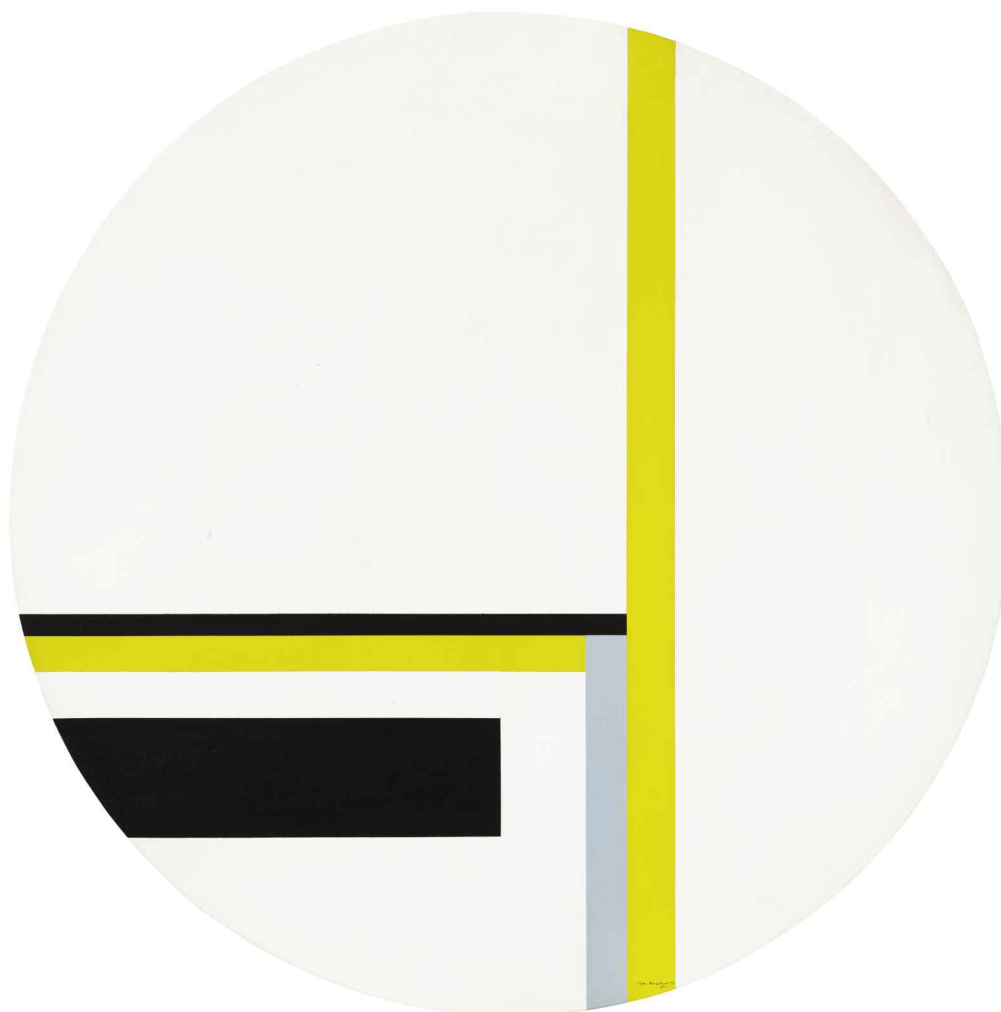






# The Collection of Edward Albee





# 1 Ilya Bolotowsky

1907 - 1981

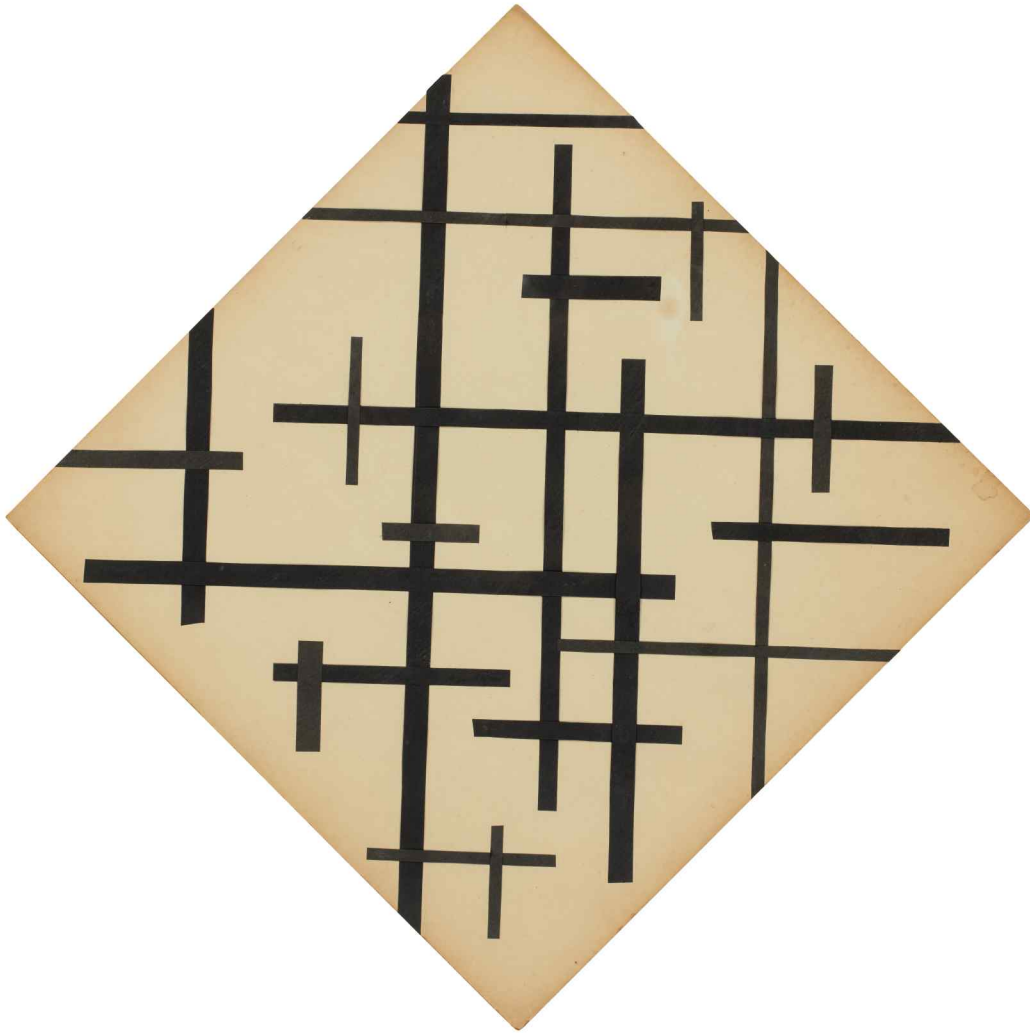
## White Tondo

signed and dated 1966  
acrylic on shaped canvas  
31½ by 31½ in. 80 by 80 cm.

### PROVENANCE

Grace Borgenicht Gallery, New York  
Acquired from the above in 1969

**\$ 10,000-15,000**



□ 2

## Burgoyne Diller

1906 - 1965

### Untitled

signed on the reverse  
paper collage on board  
21 by 21 in. 53.3 by 53.3 cm  
Executed *circa* 1940.

#### PROVENANCE

Meredith Long & Company, Houston  
Acquired from the above in 1996

\$ 4,000-6,000

# 3 Albert Eugene Gallatin

1881 - 1952

## New York World's Fair

signed, titled and dated *Feb 1938/March 1940/A.A.A. 1940/1940* on the reverse  
oil on canvas  
30 by 20 ¼ in. 76.2 by 50.8 cm.

### PROVENANCE

Zabriskie Gallery, New York

### EXHIBITED

Pittsburgh, Museum of Art, Carnegie Institute; San Francisco Museum of Modern Art; Minneapolis Institute of Arts; New York, Whitney Museum of American Art, *Abstract Painting and Sculpture in America 1927-1944*, November 1983 - September 1984, no. 50  
Pittsfield, Berkshire Museum; New York, Grey Art Gallery, New York University; Coral Gables, The Lowe Art Museum; The Phoenix Art Museum, *Albert Eugene Gallatin and His Circle*, March 1986 - February 1987  
New York, Grey Art Gallery, New York University; Andover, Addison Gallery of American Art, Phillips Academy; Gainesville, Harn Museum of Art, *The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen, and Shaw*, January - November 2003, no. 19, p. 34, illustrated, as *Untitled*

\$ 40,000-60,000

American Abstract Artists, commonly referred to as AAA, is an organization founded in New York in 1936. At a time when abstract art was met with hostility from the American public and received scant support from the country's museums and galleries, the goal of AAA was to promote the appreciation and understanding of this new visual language through exhibitions, publications and lectures. Artists such as Jackson Pollock, Willem de Kooning and David Smith were among the AAA's early members. Now considered an important precursor to the New York School, the AAA played a crucial role in the development of abstract expressionism and is one of the few artists' organizations to survive the Great Depression and remain active today. All members of AAA as well as close friends, Albert Eugene Gallatin, Charles Green Shaw, George L.K Morris and Suzy Frelinghuysen exhibited together for the first time in 1937 at New York's Paul Reinhardt Gallery. Due to their collective wealth and privileged social standing, the group earned the informal title of the "Park Avenue Cubists" and became important advocates for the avant-garde in the United States in a wide variety of creative pursuits.



## 4 Charles Green Shaw

1892 - 1974

### Conception

signed; signed and inscribed *Empire* with dimensions on the stretcher; signed and dated 1962 on the reverse  
oil on canvas  
72 by 54 in. 182.9 by 137.2 cm.

### PROVENANCE

Bertha Schaefer Gallery, New York  
Plaza Galleries, New York

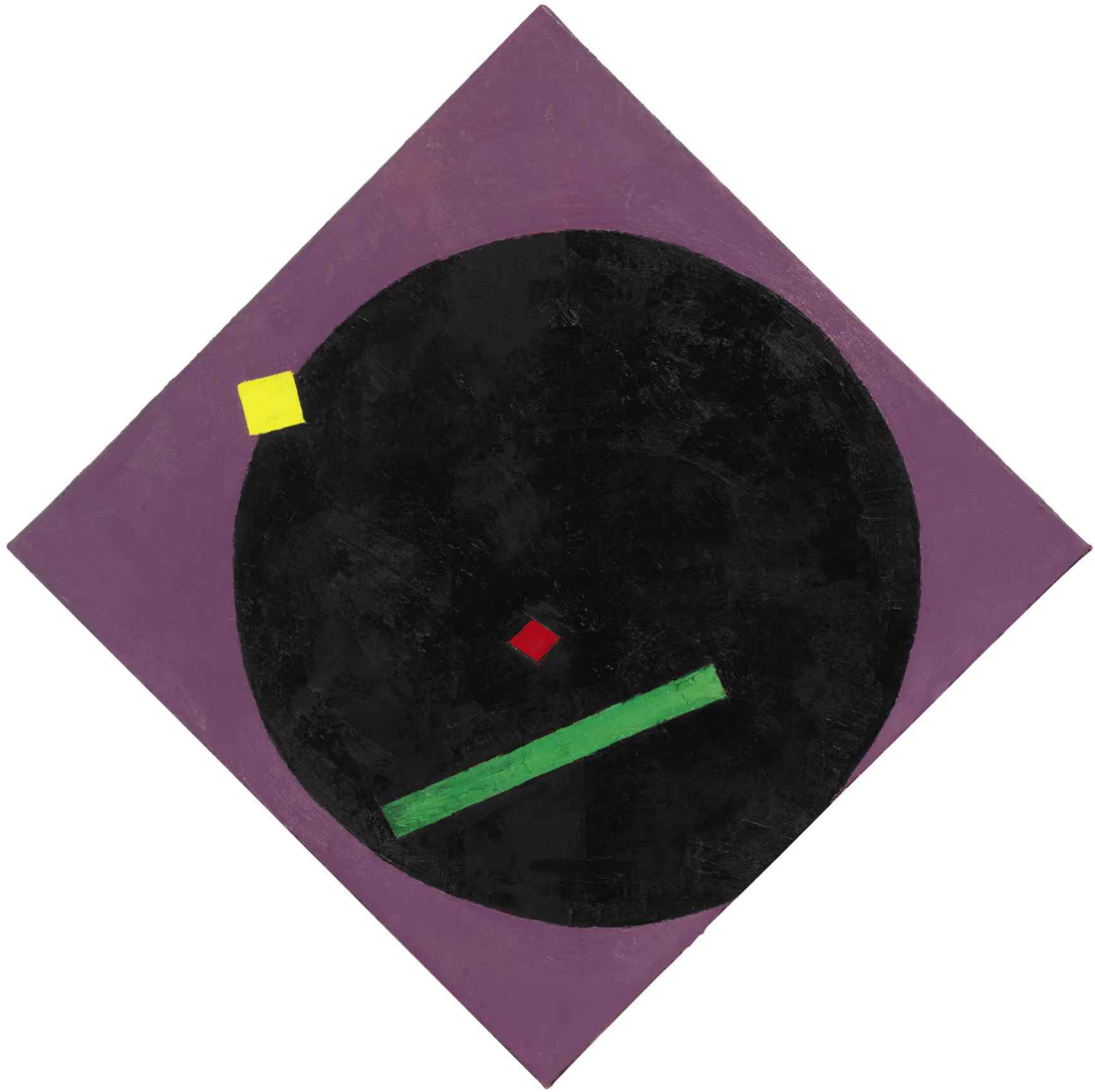
\$ 20,000-30,000

The Park Avenue Cubists were united not only by their privileged backgrounds, but also by their commitment to perpetuating the European origins of modernism while cultivating a uniquely American mode of abstraction. Their frequent trips abroad, to Paris in particular, exposed the artists to the ideas and aesthetics of the European avant-garde. Characterized by elegant, playful simplicity, their paintings boldly borrowed from the work of painters like Pablo Picasso, George Braque and Juan Gris, long before such acts of appropriation became an established manner of expression. Shaw's *Conception* from 1962 exemplifies the direction the artist's work took in the mature years of his career, transitioning towards a more heavily reduced and purely geometric aesthetic.

Debra Bricker Balken, who curated an exhibition of the Park Avenue Cubists at New York University's Grey Art Gallery in 2002, writes, "The issue of originality, on which the future of their art hinged, is one which in the early twenty-first century endowed the work of the Park Avenue Cubists and the AAA with new currency. What with contemporary artists having raided art history's closets in the past two decades, appropriating freely from any number of visual sources, the idea of authorship is being sharply questioned, once again. Although clearly distinct from the critiques of modernism which many artists have recently employed, the work of Gallatin, Morris, Frelinghuysen, and Shaw perpetuated rather than undermined the foundations of modernism, borrowing unashamedly to construct lucid, accomplished, and at times ingenious works of art. Therein lie their defining hallmarks, and their singularity" (*The Park Avenue Cubists*, New York, 2002, p. 2).







## 5 Elizabeth Murray

1940 - 2007

### Morning is Breaking

signed, titled and dated 76 on the reverse  
oil on canvas  
34 by 34 in. 86.4 by 86.4 cm.

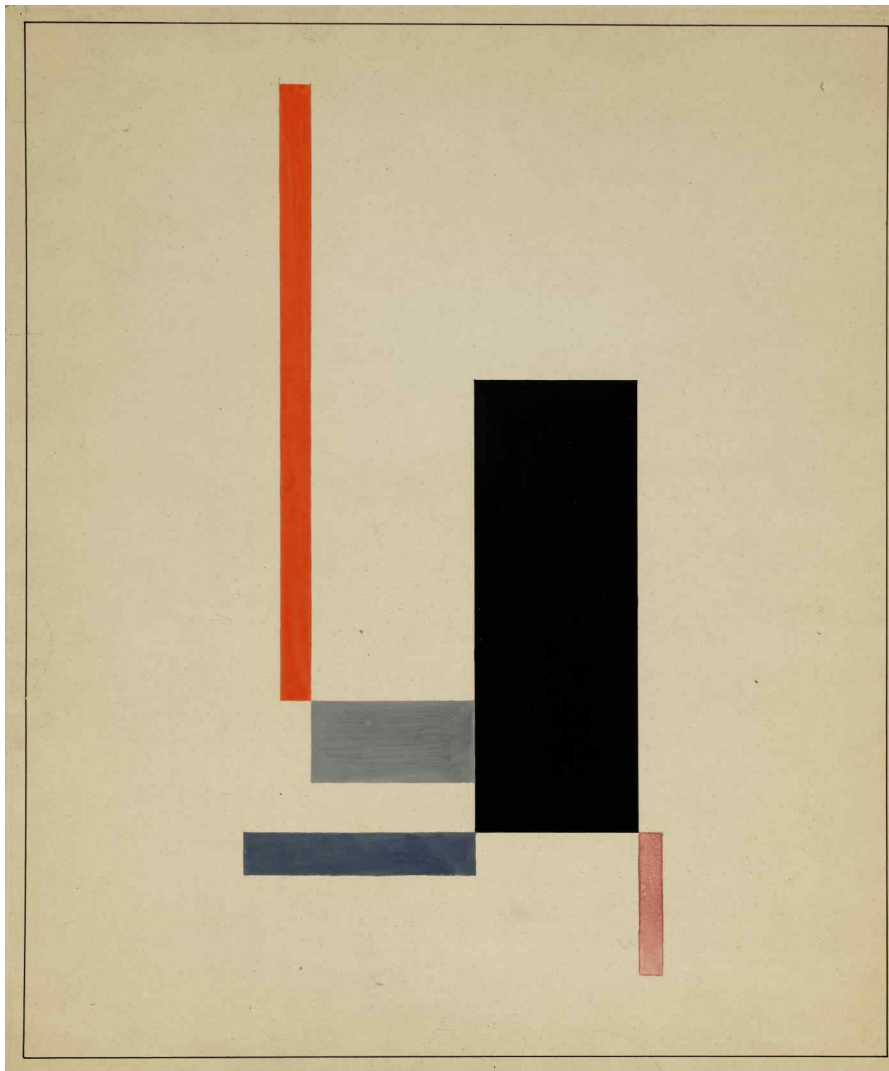
#### PROVENANCE

Private Collection (acquired directly from the artist)  
Christie's, New York, 23 February 1994, Lot 111  
Acquired from the above sale

#### EXHIBITED

New York, Christie's, *We Had to Destroy It In Order to Save It: Painting in New York in the 1970s*, October 2012, p. 89,  
illustrated in color

**\$ 30,000-40,000**



## 6 Walter Dexel

1890 - 1973

XIX

titled on the reverse  
gouache, ink and graphite on card  
14¾ by 12¾ in. 37.4 by 31.4 cm.  
Executed in 1923.

Dr. Ruth Wöbkemeier has kindly confirmed the authenticity of this work.

### PROVENANCE

László Moholy-Nagy (possibly acquired directly from artist)  
Sybil Moholy-Nagy, New York (by descent from the above)  
Acquired by 1974

Please note that the present work has been requested for the upcoming exhibition *Iconoplastic—100 of De Stijl* to be held at Sotheby's New York from 19 October - 8 December, 2017.

**\$ 10,000-15,000**

# Kurt Schwitters

1887 - 1948

## Ohne Titel (Konstruktion mit Rotem Kreis und Schwarzem Dreieck) (Untitled (Construction with Red Circle and Black Triangle))

signed and dated 23  
tempera and graphite on card  
10<sup>9</sup>/<sub>16</sub> by 8<sup>1</sup>/<sub>8</sub> in. 26.9 by 20.6 cm.  
Executed in 1923.

### PROVENANCE

Ernst Schwitters, Lysaker (by descent from the artist in 1948)

Marlborough Fine Art, London (acquired from the above)

Acquired from the above in 1968

### EXHIBITED

Stockholm, Konstsalongen, Samlaren im Konsthäuset; Copenhagen, Statens Museum for Kunst un Kunstforeningen; London, Marlborough Fine Art; Cologne, Walraf-Richartz-Museum und Kölnischer Kunstverein; Rotterdam, Museum Boijmans-van Beuningen; Milan, Toninelli Arte Moderna & Rome, Marlborough Galleria d'Arte, *Kurt MERZ Schwitters 1887-1948 Retrospektivt*, 1962-64, no. 53/87/88, illustrated

New York, Helen Serber/La Boetie, *Kurt Schwitters. Words and Works*, 1985, no. 17, illustrated

### LITERATURE

Simón Márgan, "La actualidad de Kurt Schwitters" in *Goya*, 1974, vol. 121, p. 28, illustrated

Karin Orchard & Isabel Schulz, Eds., *Kurt Schwitters. Catalogue raisonné, Band 2 1923-1936*, Hannover & Bonn, 2003, no. 1184, p. 75, illustrated

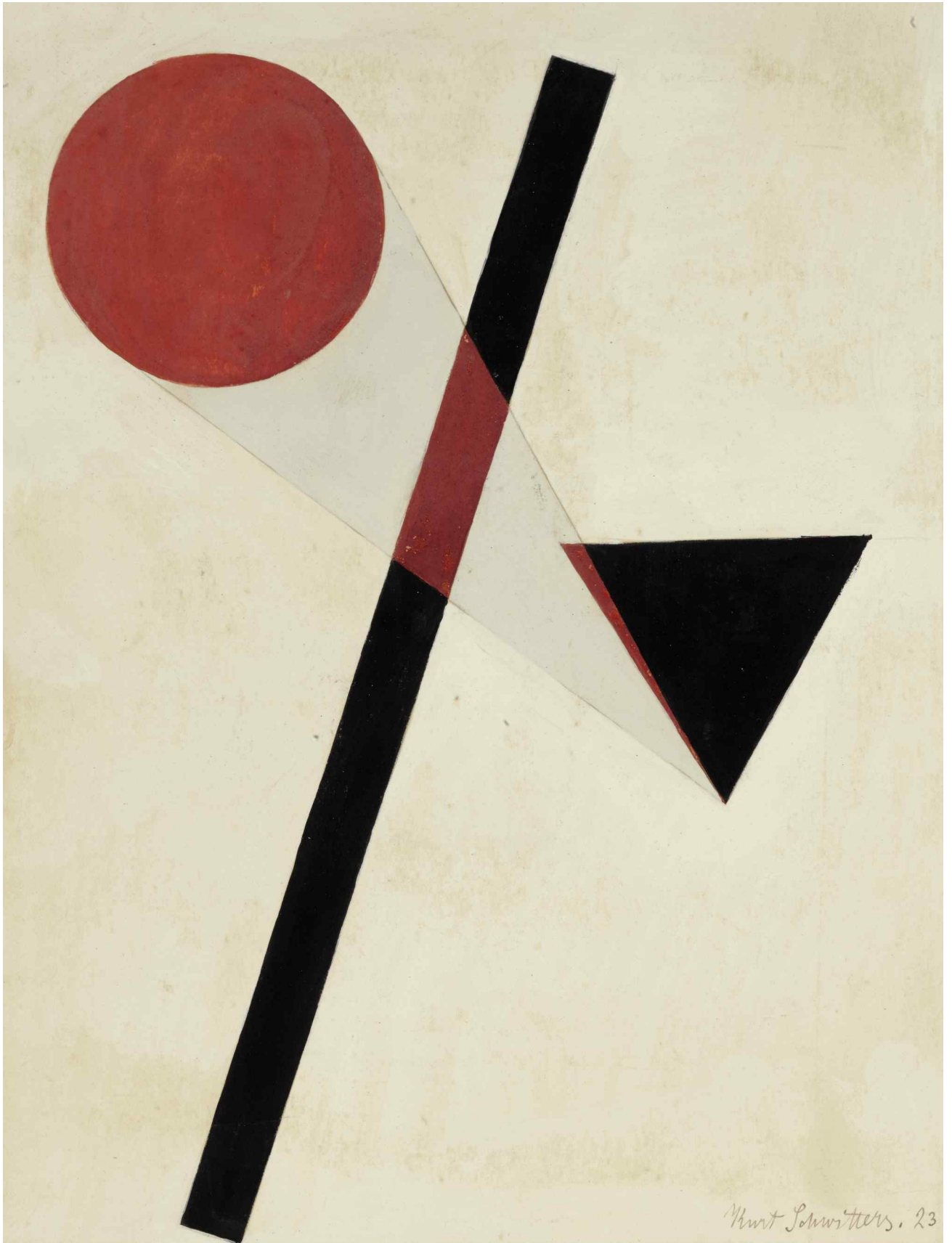
The Collection of Edward Albee includes two significant works by Kurt Schwitters, the present lot from the 1920s and lot 78 from the 1940s, which exemplify the extraordinary artist's diverse oeuvre and determination to achieve *Gesamtkunstwerk*, or a synthesis of all the arts.

Schwitters rejected the conventional values of the art establishment in favor of a deliberately nonsensical and deconstructive approach, which he believed would eventually lead to reconstruction. Declaring that "Everything had broken down in any case and new things had to be made out of the fragments" (quoted in L. Dickerman, *Dada: Zurich, Berlin, Hanover, Cologne, New York, Paris, Washington, D.C.*, 2005, p. 159), he developed his own radically personal form of expression which he called Merz – reportedly taking the name from "Commerz Bank" which appeared on a scrap of paper he used in one of his own Dada collages. Despite this, he had a deep connection to the formal values of art, and starting in 1922 he showed the influence of the International Constructivists, particularly evident in the present lot. The artist must certainly have seen the 1922 Van Dieman exhibition of Russian art, including a large group of Suprematist works by Malevich and many examples of the Russian Constructivist School. *Ohne Titel (Konstruktion mit Rotem Kreis und Schwarzem Dreieck)* sees Schwitters emulating Malevich's shapes and the principles of Elementarism, whereby works of art are constructed from basic geometric forms viewed as universal constants. He distills the intrinsic compositional geometry of his collages to a few bold shapes in black and red tempera.

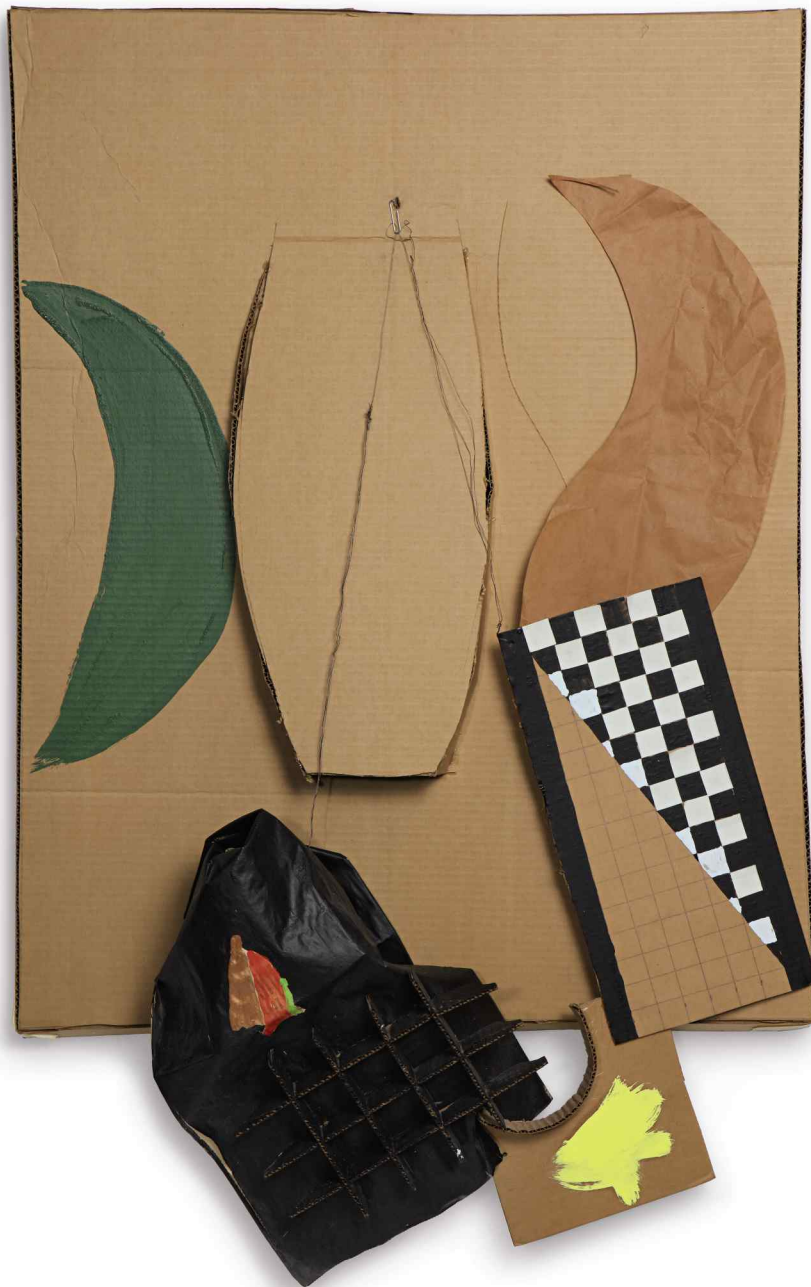
**\$ 70,000-90,000**



Left:  
Kazimir Malevich,  
*Mystic Suprematism*  
(*Black Cross on Red Oval*), 1920-22, oil  
on canvas, sold:  
Sotheby's, New York,  
November 5, 2015,  
lot 8 for \$37,770,000



Kurt Schwitters. 23



## 8 Richard Tuttle

b.1941

### Lamp

graphite, acrylic, paper, wire, chicken wire, newsprint and cardboard construction  
47 by 29½ by 9 in. 119.4 by 74.9 by 22.9 cm.  
Executed in 1985-1987.

### PROVENANCE

Galerie Annemarie Vera, Zurich  
Christie's, New York, 23 February 1994, Lot 93  
Acquired from the above sale

\$ 20,000-30,000

## 9 John Sennhauser

1907 - 1978

### Architectural Painting No. 1 - Green Circle

oil on canvas  
31½ by 23¾ in. 80 by 60.3 cm.  
Executed *circa* 1939.

#### PROVENANCE

Martin Diamond Fine Arts, New York  
Acquired from the above

\$ 12,000-18,000



## □ 10 Burgoyne Diller

1906 - 1965

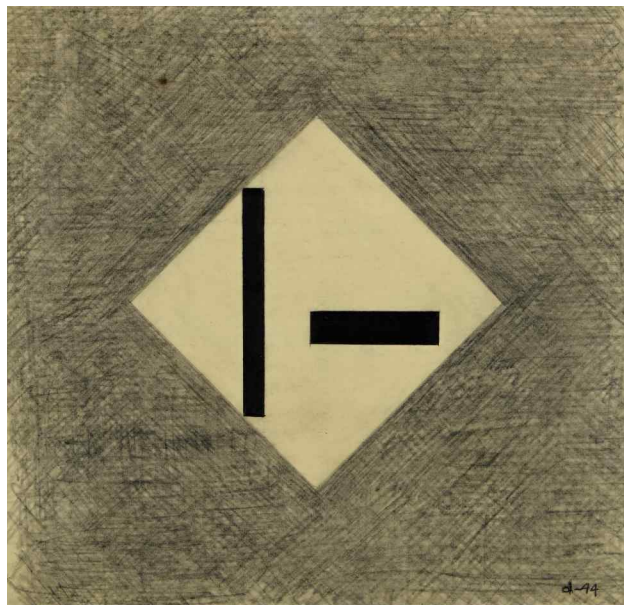
### Composition #55

signed with the artist's initial and dated 44  
graphite on paper  
14½ by 16 in. 36.8 by 40.6 cm.

#### PROVENANCE

Meredith Long & Company, Houston  
Acquired from the above in 1995

\$ 4,000-6,000









# 11 John McLaughlin

1898 - 1976

V-1957

signed, titled and dated 1957 on the reverse  
oil on canvas, in artist's frame  
31 by 22 $\frac{7}{8}$  in. 78.7 by 58.1 cm.

## PROVENANCE

Felix Landau Gallery, Los Angeles  
Acquired from the above

## EXHIBITED

Los Angeles County Museum of Art, *John McLaughlin*,  
November 2016 - April 2017, p. 91, illustrated in color

**\$ 80,000-120,000**



Before devoting himself to painting, John McLaughlin served in the Navy in World War I and the Marines in World War II. In the period between wars, he lived in Japan and opened a Japanese print shop in Boston. In 1946, he moved to California, where he began to pursue painting at the age of 48. Though he received little formal education in art, his early work reveals a profound knowledge of both European modern art and Eastern art traditions. Prudence Carlson explains, "Malevich provided fertile ground: the Russian's early revolt against the miring of Cubism and Futurism in perceptual reality had turned up formal devices recreative...of the unknown, the as-yet-unrealized, the crepuscular 'other side.' From Malevich, McLaughlin got his planar geometry" (Prudence Carlson, "Introduction," in Exh. Cat., New York, André Emmerich Gallery, Inc., *Paintings of the Fifties*, February, 2017, p. 9). McLaughlin borrowed the stark visual vocabulary of Constructivism and stripped it of its symbolic associations. He was also drawn to the concept of the void, prevalent in Japanese art. Susan Larsen suggests, "McLaughlin's habits of life and art are consistent with many aspects of the Japanese tradition of literati painting practiced among monks and secular scholar-painters of the fourteenth and early fifteenth centuries. They focused upon very few visual elements: blank inks, papers on silk, high codified systems of brushwork" (Susan C. Larsen, "John McLaughlin: A Rare Sensibility," in Exh. Cat., Laguna Beach, California, Laguna Art Museum (and traveling), *John McLaughlin*, July 1996 - August 1997, p. 18). McLaughlin began to incorporate the compositional structures of Japanese art and apply them to fully abstract ends.

His very first works relay a nuanced synthesis and singular interpretation of these Eastern and Western aesthetic concepts. John Coplans notes, "McLaughlin's laconic styles crystallized in 1948...and is marked by a number of clearly recognizable basic components: neutral form, indeterminate color, dematerialized paint and preference for large simple shapes" (John Coplans, "John McLaughlin, Hard-Edge and American Painting," *Artforum* Vol. 11, No. 7, January 1964, pp. 28-31). Over the subsequent decades, his work would maintain these same traits, though the artist would refine his set of aesthetic aims, focusing almost exclusively on the shape of the rectangle and paring down his palette. *V—1957* and *#11—1960* (lot 15) demonstrate this transition. By the time these were painted, McLaughlin had started to work primarily in black and white tones and largely eliminated crosses and circles and squares from his compositions, but as Carlson notes, he maintained an interest in "the vertical / horizontal cross-axis, that system of upright edges offset by lateral tones" (Prudence Carlson, "Introduction," in Exh. Cat., New York, André Emmerich Gallery, *Paintings of the Fifties*, February 5—28, 2017, p. 13).

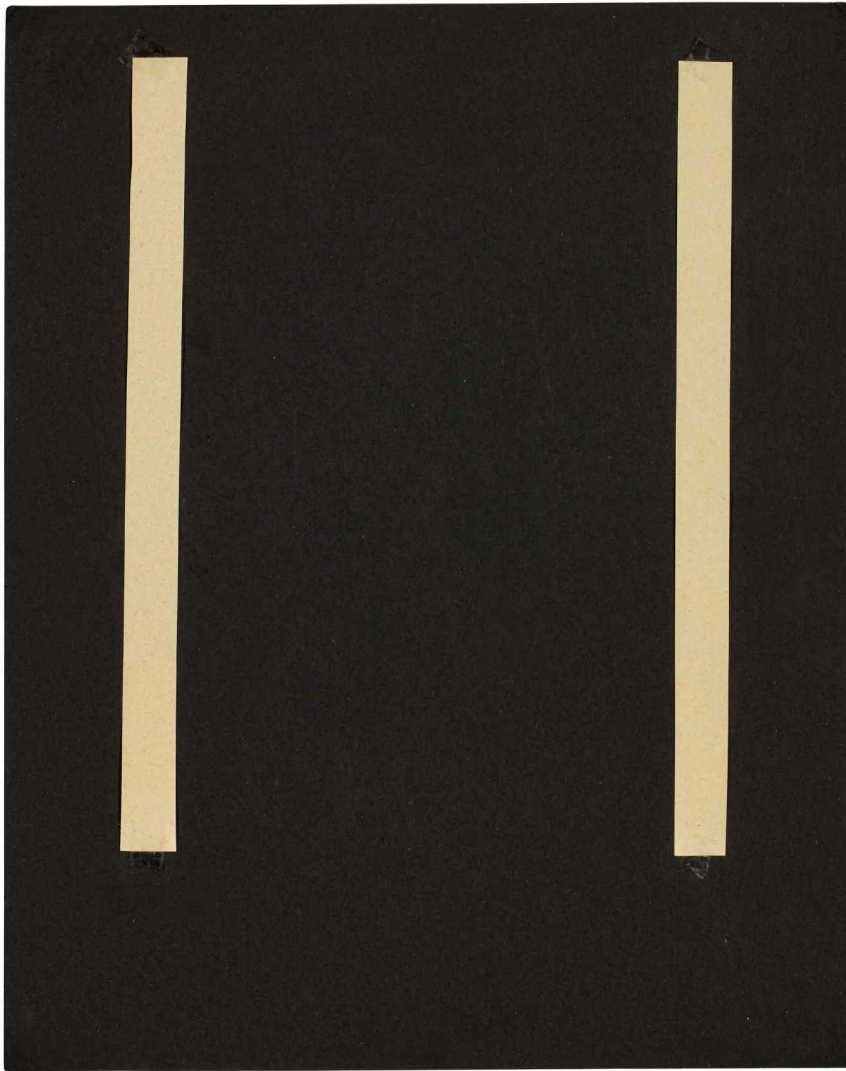
In the latest work on offer, *Untitled (circa 1970-1974)* (lot 12), one can observe the apex of McLaughlin's vision. The rectangles are elongated and stretched into thin, vertical lines against a black ground. Sarah Checkland explains, "In the 70's he progressively reduced the possibilities of 'interpretation' and engaged himself on a series of 'black' paintings, so that he could 'drain the composition of self-assertive elements that might be



construed as content'" (Sarah Jane Checker quoted in Exh. Cat., Zurich, Gimpel Hanover and André Emmerich Galerien, *John McLaughlin: Paintings 1950—1975*, June - July 1981, n.p.). In other words, as McLaughlin's work progressed, he continued to declutter his compositions and to further emphasize the abstract power of the void.

Because of McLaughlin's unusual path to painting and the isolated condition in which he worked, his oeuvre is difficult to categorize or generalize. Naomi Vine notes, "In reality, there may not be an appropriate context for McLaughlin's work anywhere in the mainstream of art history" (Naomi Vine, "Foreword and Acknowledgements," in Exh. Cat., Laguna Beach, Laguna Art Museum (and traveling), *John McLaughlin*, July 1996 - August 1997, p. 8). It is McLaughlin's evasive status in the canon of art history which makes his work so compelling; he dodges contextualization in favor of ambiguity, pushing the viewer to look closely and generate meaning.

Above :  
John McLaughlin with  
#21-1958, 1958 on the  
San Clemente Men's  
Golf Club, California,  
1962  
Photo: Fred Lyon



## 12 John McLaughlin

1898 - 1976

### Untitled

paper and adhesive tape collage on paper  
14<sup>7</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub> in. 37.8 by 29.8 cm.  
Executed *circa* 1970-74.

#### PROVENANCE

Daniel Weinberg Gallery, Santa Monica  
Acquired from the above in May 1991

#### EXHIBITED

Los Angeles County Museum of Art, *John McLaughlin*,  
November 2016 - April 2017, p. 123, illustrated in color

**\$ 15,000-20,000**

## □ 13 Leon Polk Smith

1906 - 1996

### Untitled

signed and dated 57  
paper collage mounted on paper  
Sheet: 13<sup>7</sup>/<sub>8</sub> by 10<sup>7</sup>/<sub>8</sub> in. 35.2 by 27.6 cm.  
Image: 5<sup>1</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>2</sub> in. 13 by 6.4 cm.

#### PROVENANCE

The Leon Polk Smith Foundation  
Washburn Gallery, New York  
Acquired from the above in March 2008

#### EXHIBITED

New York, Washburn Gallery, *Leon Polk Smith: Torn Paper Drawings, 1956-1964*, January - March 2008

\$ 800-1,200



## □ 14 Jack Youngerman

b.1926

### Broken Segments/Silver

signed and dated 1952  
paper and foil collage on paper  
11<sup>3</sup>/<sub>4</sub> by 18<sup>1</sup>/<sub>4</sub> in. 29.8 by 46.4 cm.

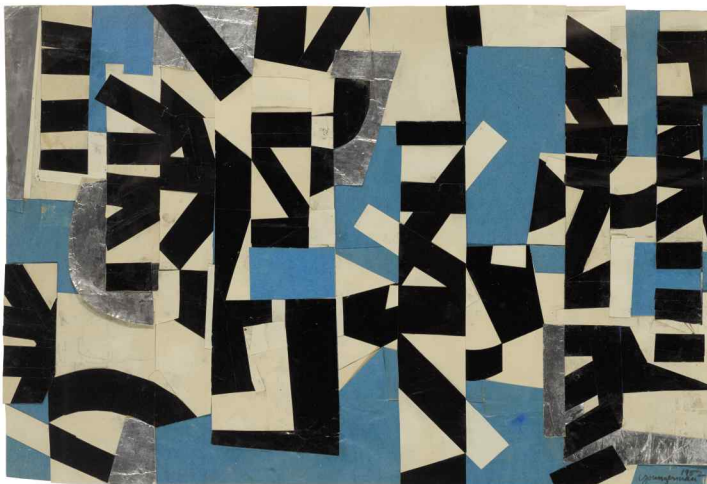
#### PROVENANCE

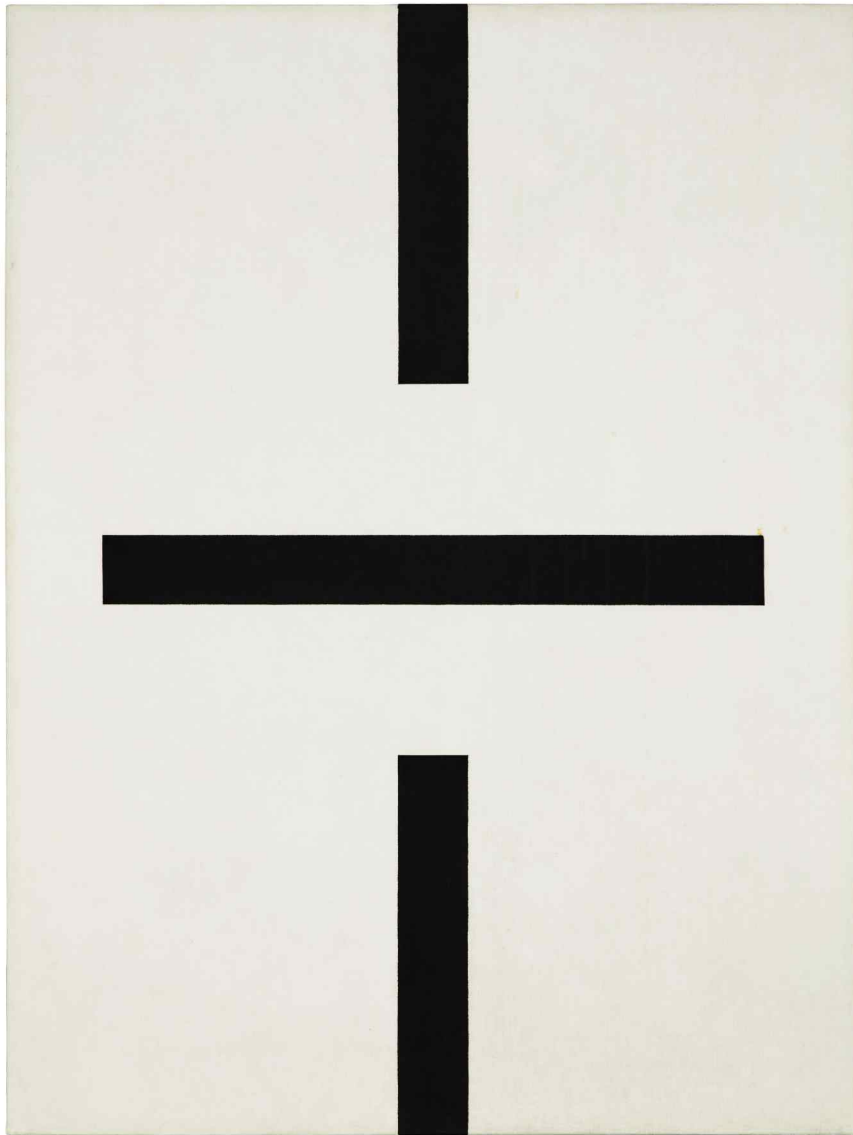
The Drawing Room, East Hampton  
Acquired from the above in May 2013

#### EXHIBITED

East Hampton, The Drawing Room, *Jack Youngerman Works on Paper 1951-2012*, May - June 2013

\$ 2,000-3,000





15 **John McLaughlin**

1898 - 1976

#11-1960

signed, titled and dated 1960 on the reverse  
oil on canvas  
47<sup>7</sup>/<sub>8</sub> by 35<sup>7</sup>/<sub>8</sub> in. 121.6 by 91.1 cm.

**PROVENANCE**

Felix Landau Gallery, Los Angeles  
Acquired from the above

**\$ 70,000-90,000**





## 16 William Anastasi

b.1933

### Untitled

dated 12.4.90 3:55 4:20 PM  
graphite on paper  
50 by 38¼ in. 127 by 97.2 cm.

#### PROVENANCE

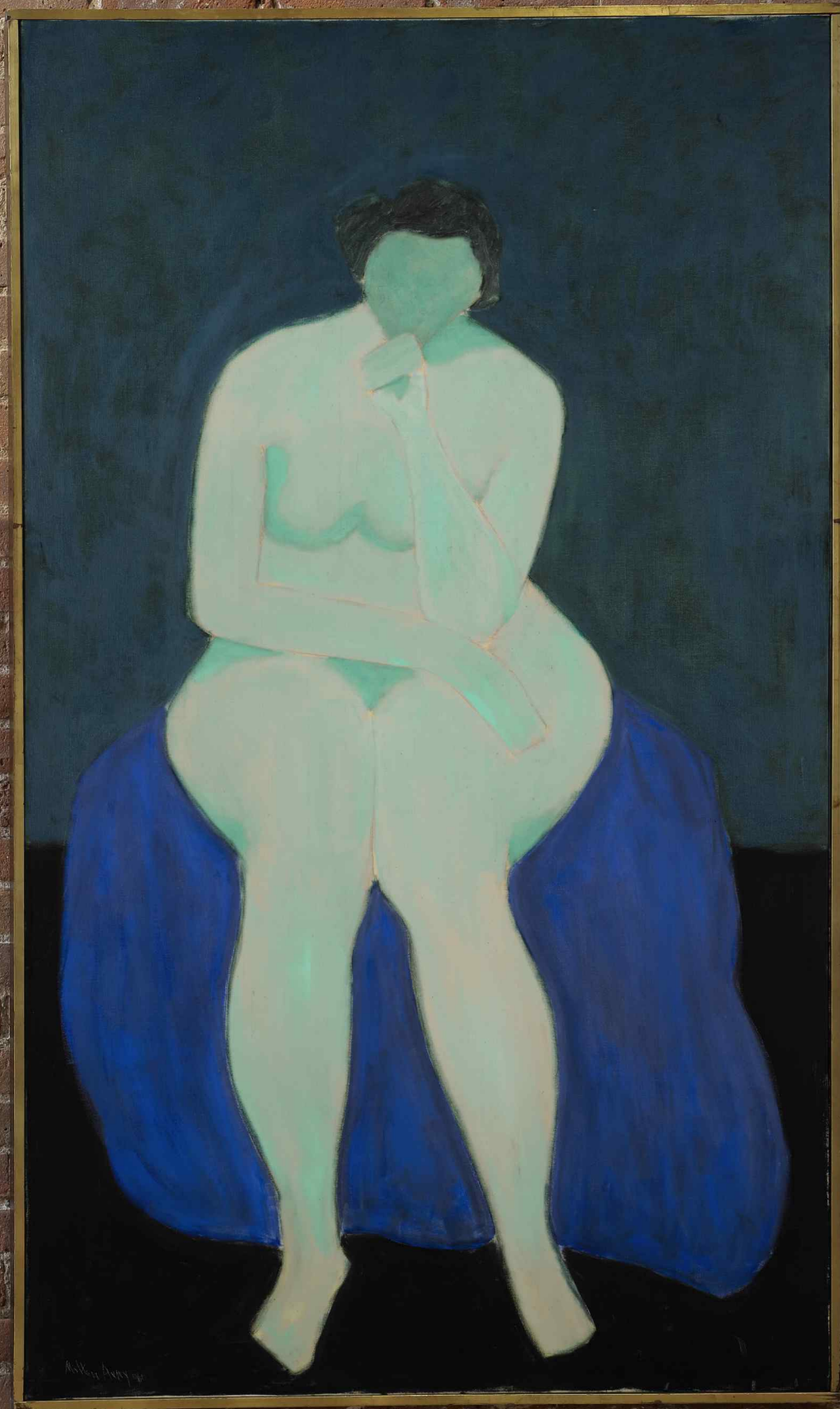
Sandra Gering Gallery, New York  
Acquired from the above in 1990

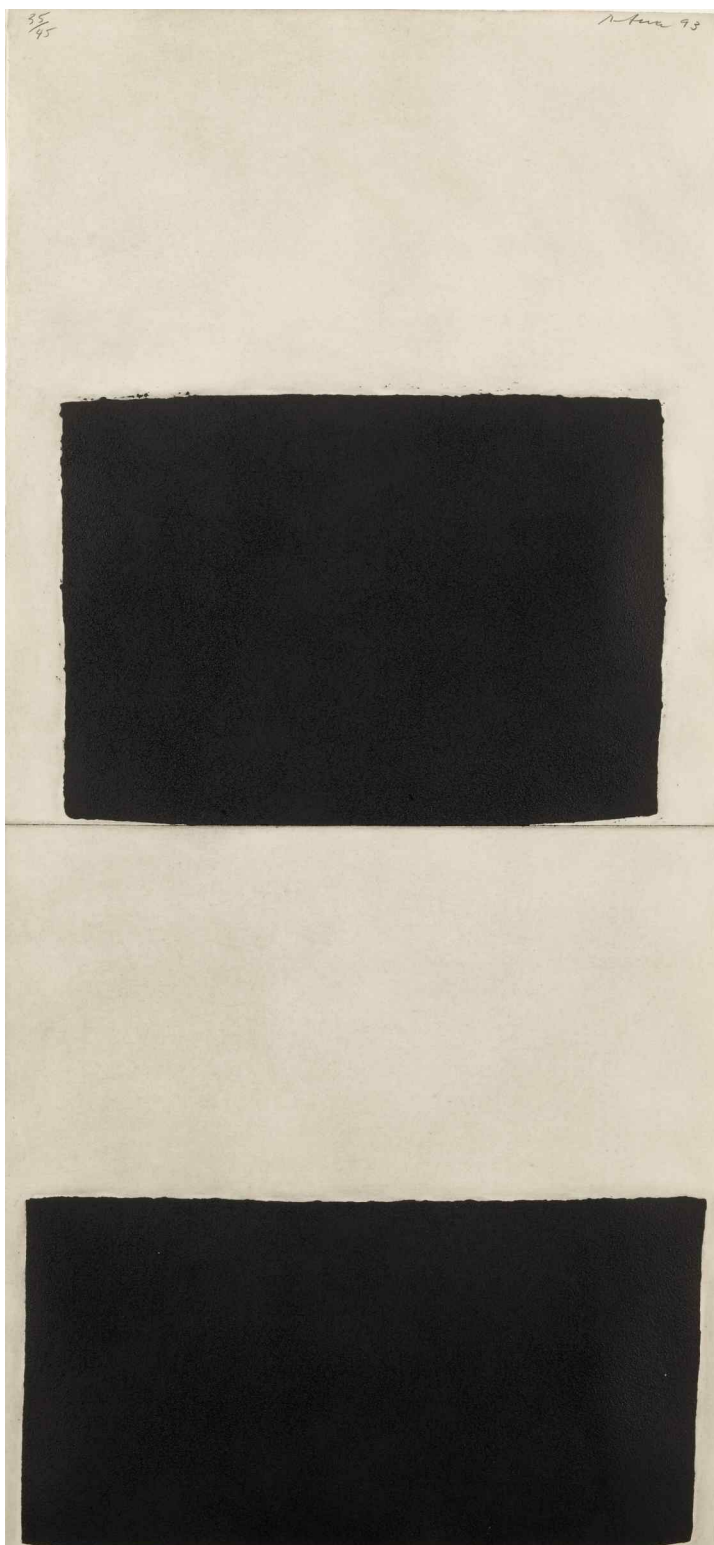
#### EXHIBITED

New York, Sandra Gering Gallery, *Anastasi Bradshaw Cage*  
*Marioni Rauschenberg Tobey*, 1990

**\$ 12,000-18,000**







## 17 Richard Serra

b.1939

### Weight and Measure

signed in pencil, dated 93 and numbered 35/45, with the blindstamp of the printer etching and aquatint on Arches Cover wove paper

67 $\frac{3}{8}$  by 31 $\frac{1}{2}$  in. 171 by 80 cm.

Executed in 1993, this work is number 35 from an edition of 45, plus 20 artist's proofs, printed by Burnet Editions, New York City, published by Tate Gallery, London.

#### LITERATURE

Silke von Berswordt-Wallrabe, ed., *Richard Serra: Prints Catalogue Raisonné, 1972-1999*, Düsseldorf, 1999, cat. no. 95, p. 134, illustrated in black and white (another impression)

**\$ 15,000-20,000**

□18 Yae Asano

1914 - 1996

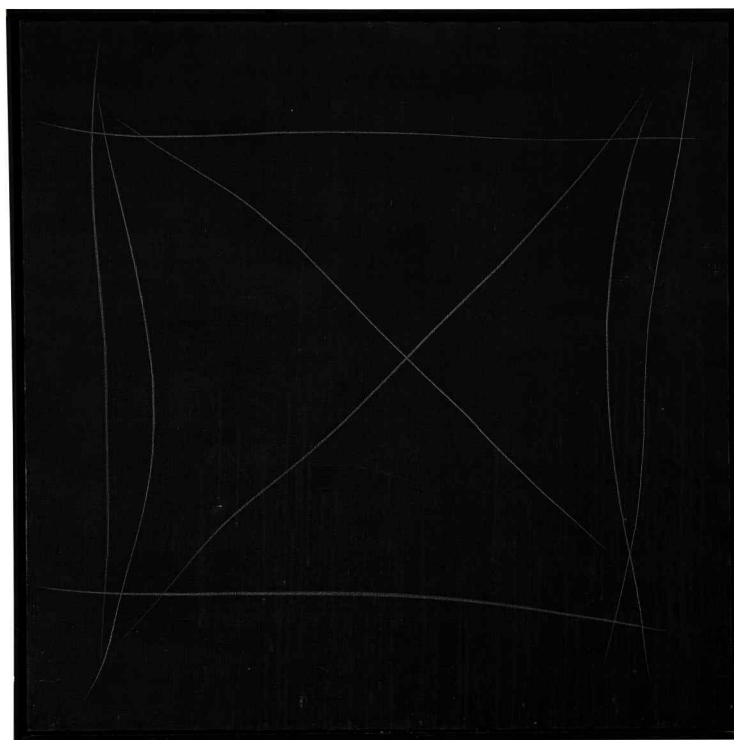
Untitled

signed and dated 1975 on the reverse of the frame

acrylic and chalk on canvas, in artist's chosen frame

35¾ by 35¾ in. 90.8 by 90.8 cm.

\$ 4,000-6,000



□19 Yae Asano

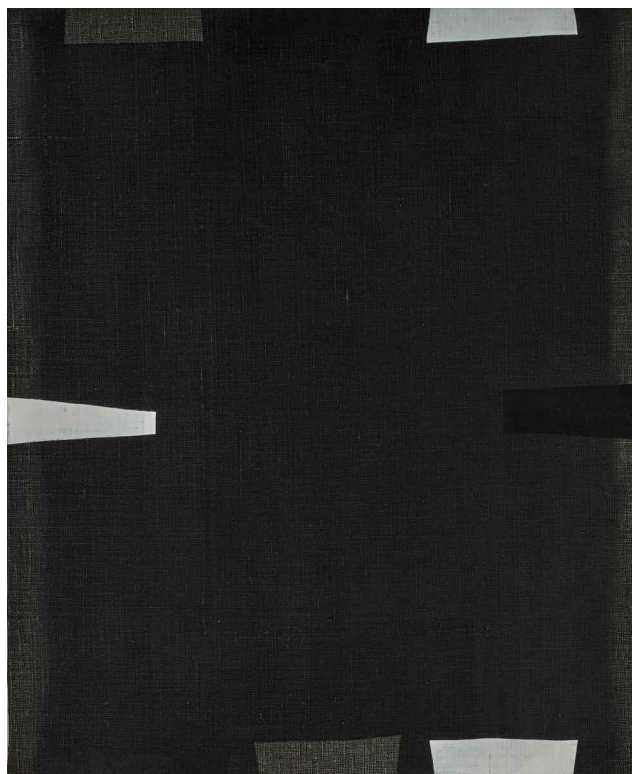
1914 - 1996

Untitled

signed and dated 1972 on the reverse oil on canvas

17⅞ by 14¾ in. 45.4 by 37.5 cm.

\$ 3,000-5,000



## 20 Wassily Kandinsky

1866 - 1944

### Weiss auf Schwarz (White on Black)

signed with the monogram and dated 30  
oil on board  
27½ by 27¼ in. 70 by 69.3 cm.  
Painted in November 1930.

#### PROVENANCE

Ida Bienert, Dresden (acquired from the artist  
through the Kandinsky Gesellschaft in December  
1931)

Philippe Dotremont, Brussels  
Marlborough Fine Art Ltd., London  
Acquired from the above by 1974

#### EXHIBITED

Bern, Kunsthalle, *Gesamtausstellung Wassily Kandinsky*, 1955,  
no. 62

Munich, Galerie Stangl, *Wassily Kandinsky: Ausstellung mit  
Werken von 1918 bis 1933*, 1962, n.n., illustrated

London, Marlborough Fine Art Ltd, *Kandinsky and his friends,  
century exhibition*, 1966, no. 33, illustrated

New York, The Solomon R. Guggenheim Museum, *Kandinsky:  
Russian and Bauhaus Years, 1915-1933*, 1983, no. 264,  
illustrated

Zurich, Kunsthaus Zürich, *Kandinsky in Russia und am  
Bauhaus, 1915-1933*, 1984, no. 257, illustrated

Berlin, Bauhaus-Archiv, *Kandinsky Russische Zeit und  
Bauhausjahre, 1915-1933*, 1984, no.258, illustrated

Tokyo, The National Museum of Modern Art & Kyoto, The  
National Museum of Modern Art, *Kandinsky*, 1987, no. 74,  
illustrated

#### LITERATURE

Will Grohmann, *Wassily Kandinsky, Life and Work*, New York,  
1958, no. 378, p. 380, illustrated

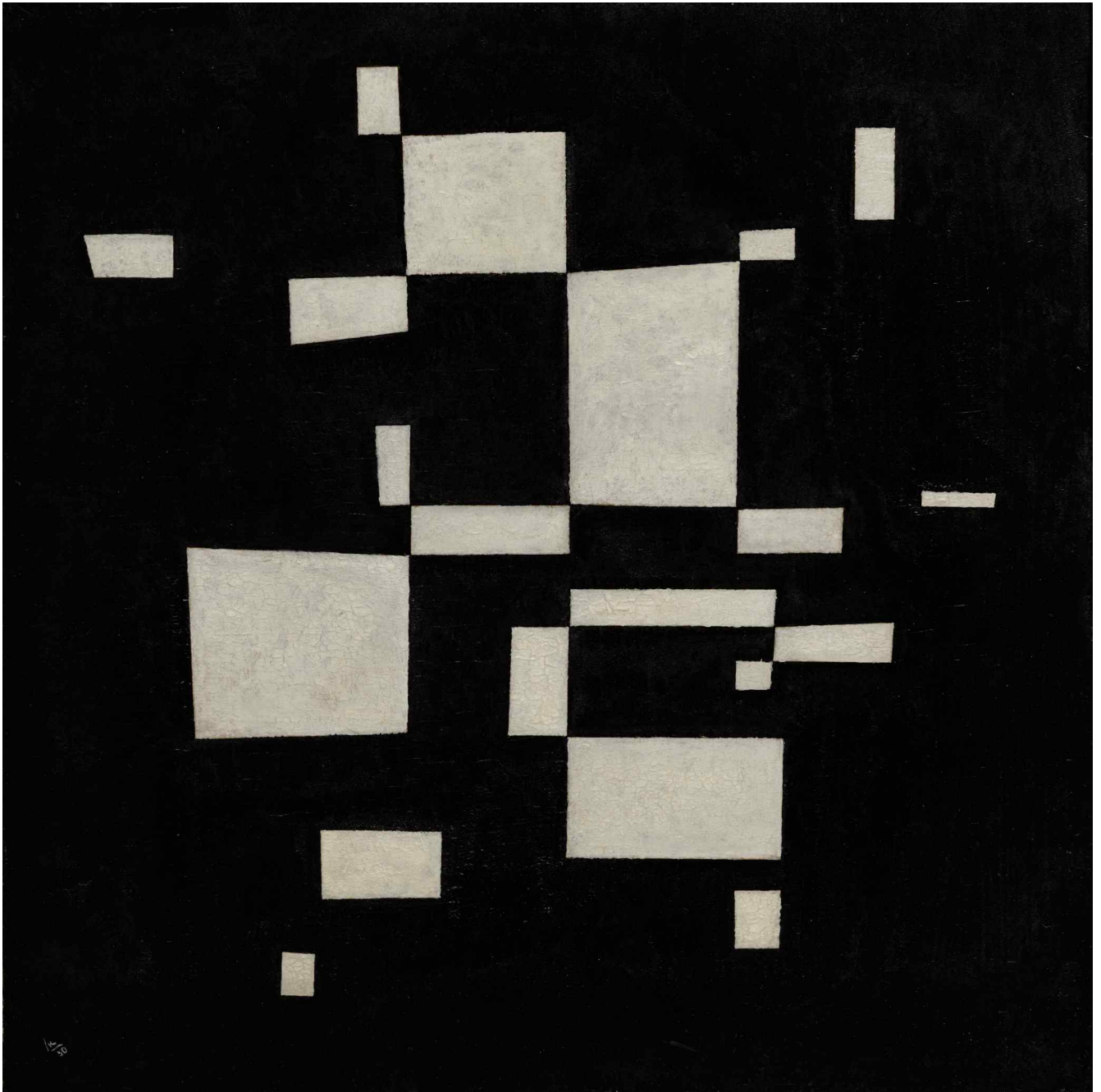
Paul Overy, *Kandinsky, The Language of the Eye*, New York &  
London, 1969, no. 59, p. 166, illustrated

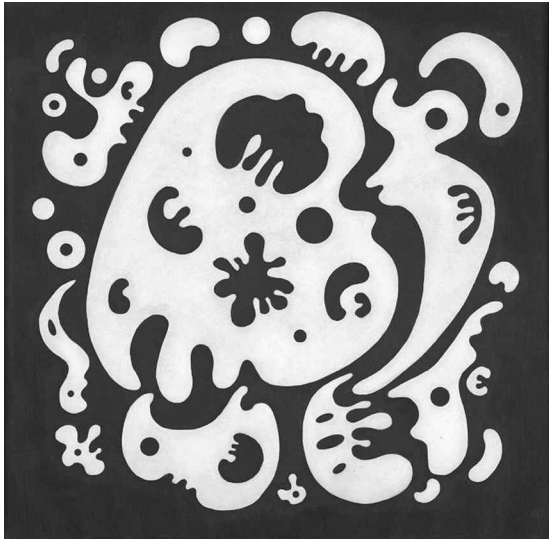
Hans K. Roethel, *Kandinsky*, New York, 1977, no. 45, p. 37,  
illustrated

Hans K. Roethel & Jean K. Benjamin, *Kandinsky, Catalogue  
Raisonné of the Oil Paintings, Volume Two 1916-1944*, Ithaca,  
1984, no. 976, p. 886, illustrated

Clark V. Poling, *Kandinsky's Teaching at the Bauhaus, Color  
Theory and Analytical Drawing*, 1986, New York, no. 134,  
p. 127, illustrated

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





Above left:  
Wassily Kandinsky,  
*Formes noires sur blanc*, 1934, oil on canvas, Fondation Christian & Yvonne Zervos, Burgundy

Right:  
Wassily Kandinsky,  
*Trente*, 1937, oil on canvas, Musée national d'art modern, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976

*Weiss auf Schwarz* is one of the few oils that Kandinsky completed using the exclusive color palette of black and white. Painted in 1930 while he was teaching at the Bauhaus, Walter Gropius' school of avant-garde art and architecture in Germany, the present work embodies the aesthetic principles Kandinsky promoted to his students. The Bauhaus relocated to Dessau from Weimar in 1925, and Kandinsky found the living and working conditions extremely favorable in this new environment. Radical examples of modern architecture were constructed for workshops and faculty residences, and Kandinsky shared a house with Paul Klee that overlooked the park. Kandinsky's years at Dessau were some of his most productive and the time in which he developed two of his most important series, the "black-and-white" paintings, of which the present work is one of three major canvases, and his symbolic "circle" paintings.

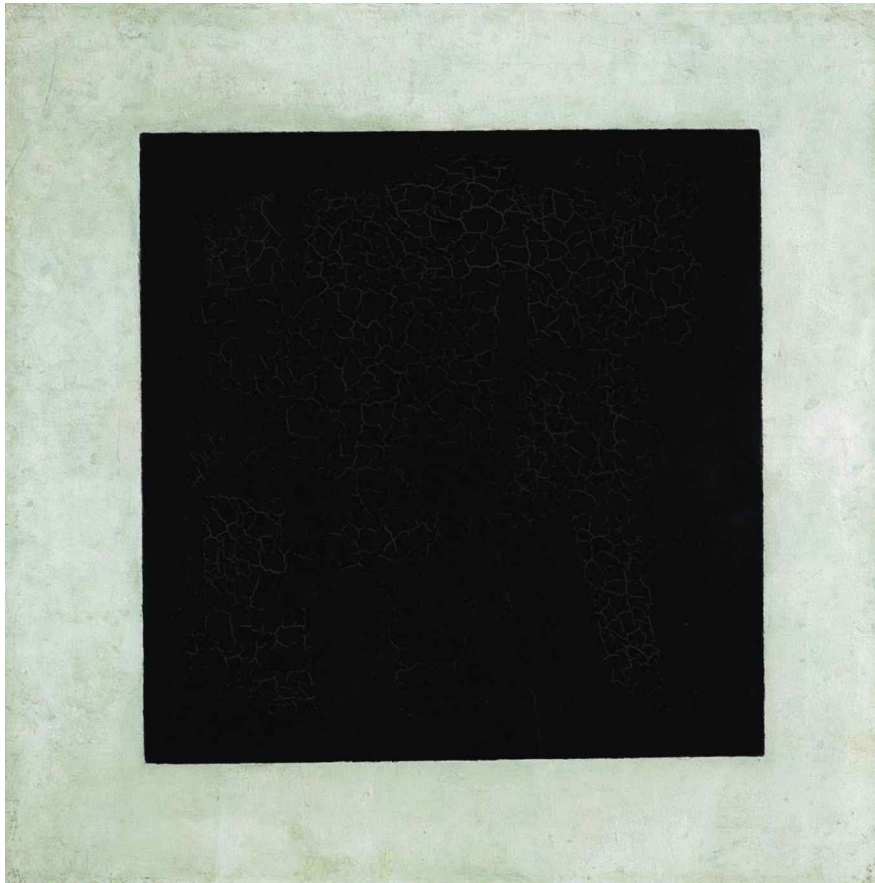
During the Bauhaus years Kandinsky further developed his theories about the spiritual aspect of art, and his ideas found a fresh

expression in the paintings and watercolors from this period. In 1926, Kandinsky published his book *Punkt und Linie zu Fläche* (*Point and Line to Plane*), which outlined his theories of the basic elements of artistic composition, evident in the dynamic contrast of the dense bordering squares and rectangles and the energetic optical effects of the present black and white composition. Most notably, he developed his *Theory of Correspondences*, which emphasized a systematic study of pictorial elements, both in combining the forms of triangle and circle, considered by the artist to be "the two primary, most strongly contrasting plane figures" (W. Kandinsky quoted in *Kandinsky, Bauhaus and Russian Years* (exhibition catalogue), *Op. cit.*, p. 52).

At the Bauhaus, Kandinsky's mode of artistic expression underwent significant changes. In particular his recent acquaintance with the Russian avant-garde and the Revolution had a profound impact on his art. While he never committed himself to the constructivist cause, his role at the Department of Visual Arts (IZO) within the People's Commissariat of Enlightenment brought him into close contact with their ideas and aesthetic. Works







Above:  
Kazimir Malevich,  
*Black Square*, 1913,  
oil on canvas, State  
Tretyakov Gallery,  
Moscow

made at the Bauhaus, such as *Weiss auf Schwarz*, were created in a manner honed by a period of great experimentation with new abstract forms and geometric compositions. The privations of his life in Russia, induced by the Revolution, made it hard for the artist to find the space and materials needed for oil-painting. Preferring to perfect his ideas using watercolor, it was not until Kandinsky took up his teaching post at the Bauhaus that the impact of his time in Russia became fully evident in his oil paintings.

The Bauhaus school was also marked by a period of artistic cohesion amongst those who shared Gropius's campus. Artists such as Josef Albers had a profound impact

on Kandinsky's production during this time as evidenced by the optical effects present in *Weiss auf Schwarz* and their clear resemblance to those explored by Albers in his flashed glass paintings. Kandinsky's years at Dessau were some of his most productive and his artistic development was strongly influenced by his Bauhaus colleague Paul Klee, whose watercolors and oil paintings of these years demonstrate similar artistic predilections. When the Bauhaus was shut down officially at the end of 1932, Kandinsky left Germany for Paris. There he was influenced by the Surrealists and his oeuvre continued to evolve, though he held fast to his Bauhaus principles.

# 21 Ossip Zadkine

1890 - 1967

## Buste de femme

incised with the artist's signature  
cast stone  
Height: 20½ in. 52 cm.  
Conceived in 1914-15; this example was cast during the artist's lifetime.

### PROVENANCE

Mr. & Mrs. Edward Halper, Brooklyn (acquired in 1966)

Sotheby's Parke-Bernet Galleries, Inc., New York, 5 April 1967, Lot 65A (consigned from the above)

Acquired at the above sale

### LITERATURE

Ionel Jianou, "Zadkine l'artiste et le poète" in *Journal Artcurial*, Paris, May 1979, no. 39 (dated 1915)

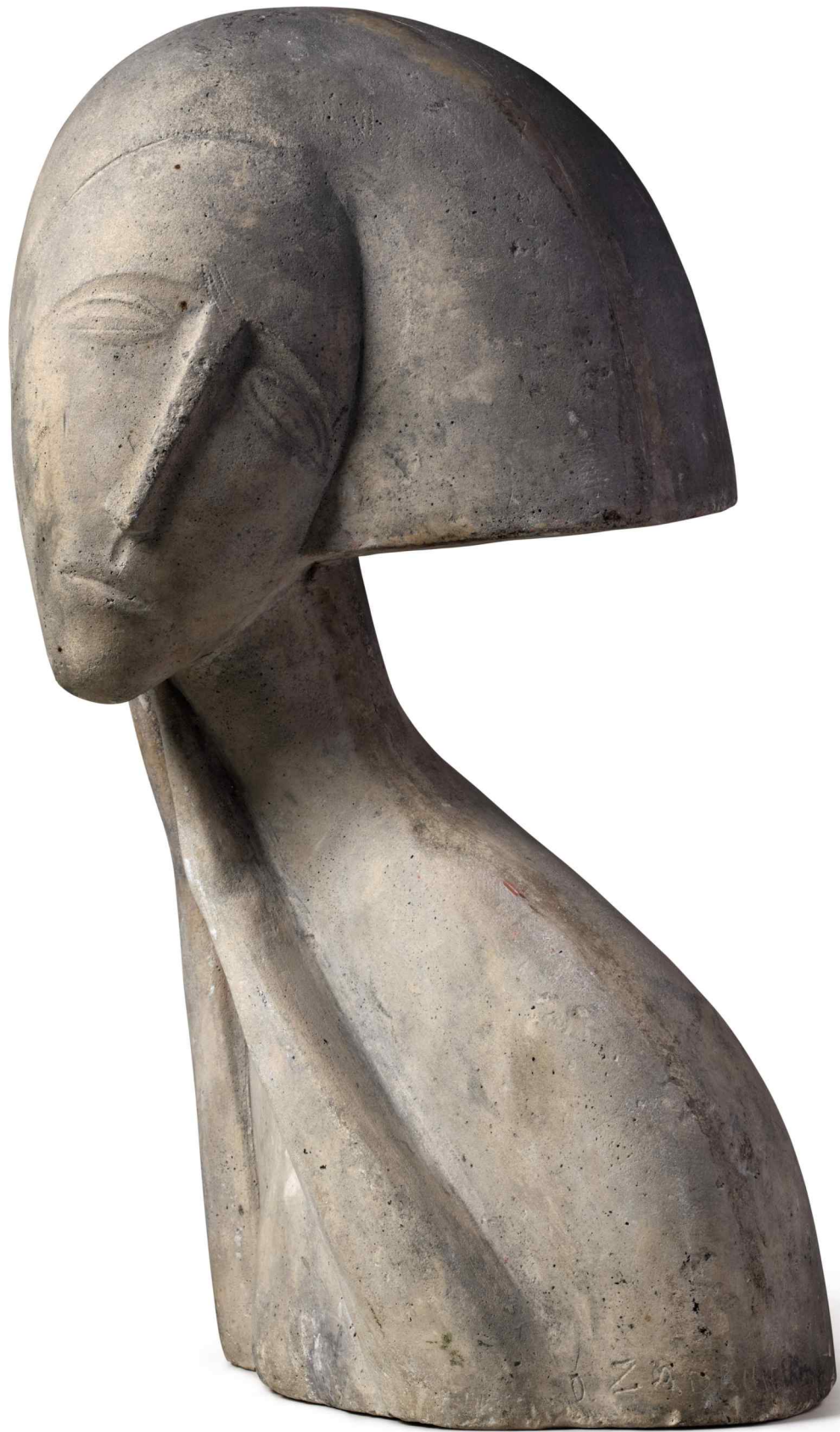
Sylvain Lecombre, Ed., *Musée Zadkine, Sculptures*, Paris, 1989, no. 4a, the bronze version illustrated p. 26

Sylvain Lecombre, *Ossip Zadkine, L'Oeuvre sculpté*, Paris, 1994, no. 44, the wood and cement versions illustrated p. 81

Ossip Zadkine was born in Belarus, and like many Eastern European artists of Jewish descent of his generation, he later settled in Paris. Zadkine studied briefly under the celebrated French sculptor Jean-Antoine Injalbert in 1910 and quickly became an intellectual leader within the Parisian avant-garde. Zadkine's early sculptures heavily identified with the emerging Cubist aesthetic of Braque, Picasso, and Léger, artists with whom he had frequent contact. Yet Zadkine's output always reflected a greater sense of romanticism through his free use of curvilinear lines, much like the work of his friends Constantin Brancusi and Amadeo Modigliani, with whom he shared a studio after World War I.

An early expression of Zadkine's interest in primitive and African sculpture, *Buste de femme* was first carved in wood in 1914-15 and was later cast in stone during the artist's lifetime. In 1972, it was cast in bronze in an edition of 8, plus 4 artist's proofs, by the Susse foundry. A version in cement is housed at the Zadkine Museum in Paris.

**\$ 80,000-120,000**



## 22 Medardo Rosso

1858 - 1928

### Enfant juif (Bambino Ebreo)

wax over plaster

height: 9 $\frac{1}{8}$  in. 23.1 cm

Conceived in 1893 and cast in 1923; this work is unique.

#### PROVENANCE

Charles F.U. Meek, Cheltenham (acquired directly from the artist in 1923)  
St. Mary's Priory, Princethorpe, Warwickshire (a gift from the above in 1964)  
Sotheby's, London, 24 November 1964, Lot 59 (consigned from the above)  
Acquired from the above sale

#### LITERATURE

Mino Borghi, *Medardo Rosso*, Milan, 1950, cat. no. 32 & 33, n.p. (another version illustrated)  
Paola Mola & Fabio Vittucci, *Medardo Rosso. Catalogo ragionato della scultura*, Milan, 2009, cat. no. I.27q, pp. 295-299, (another version illustrated)

\$ 80,000-120,000



Medardo Rosso in his studio, early 1890s, with a mold assembly in the foreground, Museo Medardo Rosso, Barzio

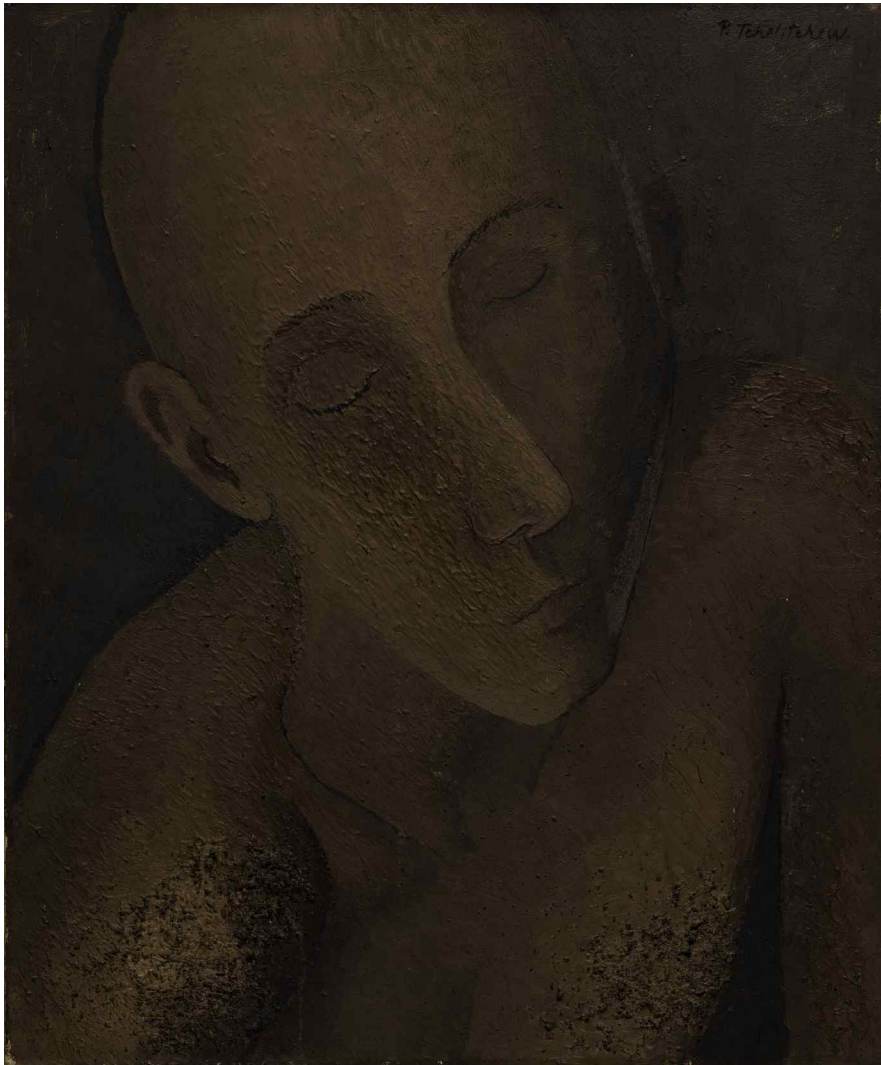
The present work is a fine example of the many *enfant* portrayals that Rosso created over the course of his artistic career. It is a subject matter that he revisited vigorously, particularly during his time spent in Paris in the early 1890s. Rosso returned to Paris in 1889, after spending four years in Milan, deprived of recognition and success. He was hospitalized in the same year, but it was the following five-year period after his hospitalization that he conceived of and experimented continuously with his series of children. *Enfant Juif*, conceived in 1893, is amongst them.

Rosso's sympathy towards children is undoubtedly manifested in this wax sculpture. Underneath the plump features, a muted sense of melancholy seeps through the soft grin of the child. The subtle pupils roughly modeled are almost peering cautiously out and upwards, evoking a remarkable sense of liveliness beneath the youthful curiosity. Such vulnerability is vividly captured by Rosso's deliberate choice of wax as a sculptural medium. This specific medium was considered a novelty during the nineteenth century as wax models had long been used as a transitory medium for bronze casting and were rarely presented as works of art in their own right. Rosso denied such tradition and transformed it into a major part of his *modus operandi*. He rejected completing his sculptures in round and persisted in creating coarse unrefined surfaces often leaving signs of casting still intact. This is exemplified by *Enfant Juif*, with the modeled surface of the child's expression gradually morphing into an undulating wax landscape of dents and ridges that suggest the form of the child's head and back. It is as if the wax remains malleable and is still in the midst of an on-going process of artistic creation. As Harry Cooper writes, "...insisting on the instantaneous impression, [Rosso] made objects our eyes have to crawl over. Insisting on frontality he left his hands wander over the backs of his sculptures to produce densities and opacities of material that even Rodin never dreamt of. These backs are where Rosso's absorptive desires and the self-figural impulses of his medium issued" (H. Cooper, "Ecce Rosso!" in *Medardo Rosso: Second Impressions* (exhibition catalogue), Fogg Art Museum, Cambridge 2003-04, p. 21). Rosso has effectively utilized wax's fluid physical property to materialize the fleeting movement of a child's expression as well as focusing on the ephemeral nature of childhood. As a result, *Enfant Juif* not only demonstrates Rosso's virtuosity in harnessing the materiality from this sculptural medium but also reflects his interest in transience and motion, a testimony of the artist overturning traditional sculptural principles.

The identity of the portrayed child remains ambiguous and *Enfant Juif* was the first title used for this model. It was later speculated the young child to be Oscar Ruben Rothschild before Rosso published photographs of the sculpture under a more general title of *Head of Child* and subsequently as *San Luigi* in an exhibition of religious art in 1926.

*Enfant juif* was the first work that the work's first owner, Charles Meek, acquired from the artist in 1923; he would go on to purchase three more on various trips to Milan. Upon his death, it was gifted to St. Mary's Priory at Princethorpe College in Warwickshire, where his daughter Diana was a nun.





## 23 Pavel Tchelitchew

1898 - 1957

### Head of a Man

signed

oil and sand on canvas

25¾ by 21¼ in. 65.4 by 53.9 cm.

Executed in 1927.

#### **PROVENANCE**

Acquired by 1974

**\$ 40,000-60,000**



## 24 Jacques Lipchitz

1891 - 1973

### Study for *Benediction*

signed  
tempera and oil on panel  
26 $\frac{7}{8}$  by 20 $\frac{7}{8}$  in. 68.2 by 53 cm.  
Executed in 1943.

**\$ 20,000-30,000**

#### PROVENANCE

Collection of the artist  
Buchholz Gallery (Curt Valentin), New York (on  
commission)  
Marlborough Gallery, New York  
Acquired from the above on 7 October, 1964

#### EXHIBITED

New York, Museum of Modern Art, *European Artists in  
America*, 1945, n.n.

#### LITERATURE

Abraham Marie Hammacher, *Jacques Lipchitz, His  
Sculpture*, New York, 1960, pl. 6, illustrated

## 25 Saul Steinberg

1914 - 1999

### Untitled

signed, titled and dated 1958  
envelope, paper and stamp collage with ink  
and colored pencil on mat board  
11¼ by 9⅞ in. 28.6 by 25.1 cm.

\$ 7,000-9,000



## □ 26 Donald Evans

1945 - 1977

### Jonathan apple from My Bonnie on cover

signed with the artist's initials and dated 76;  
stamped with the artist's name and inscribed  
*Happy Birthday from Donald* on the reverse  
ink and watercolor on perforated paper with  
rubber stamp on envelope  
3 by 4¼ in. 7.6 by 11 cm.

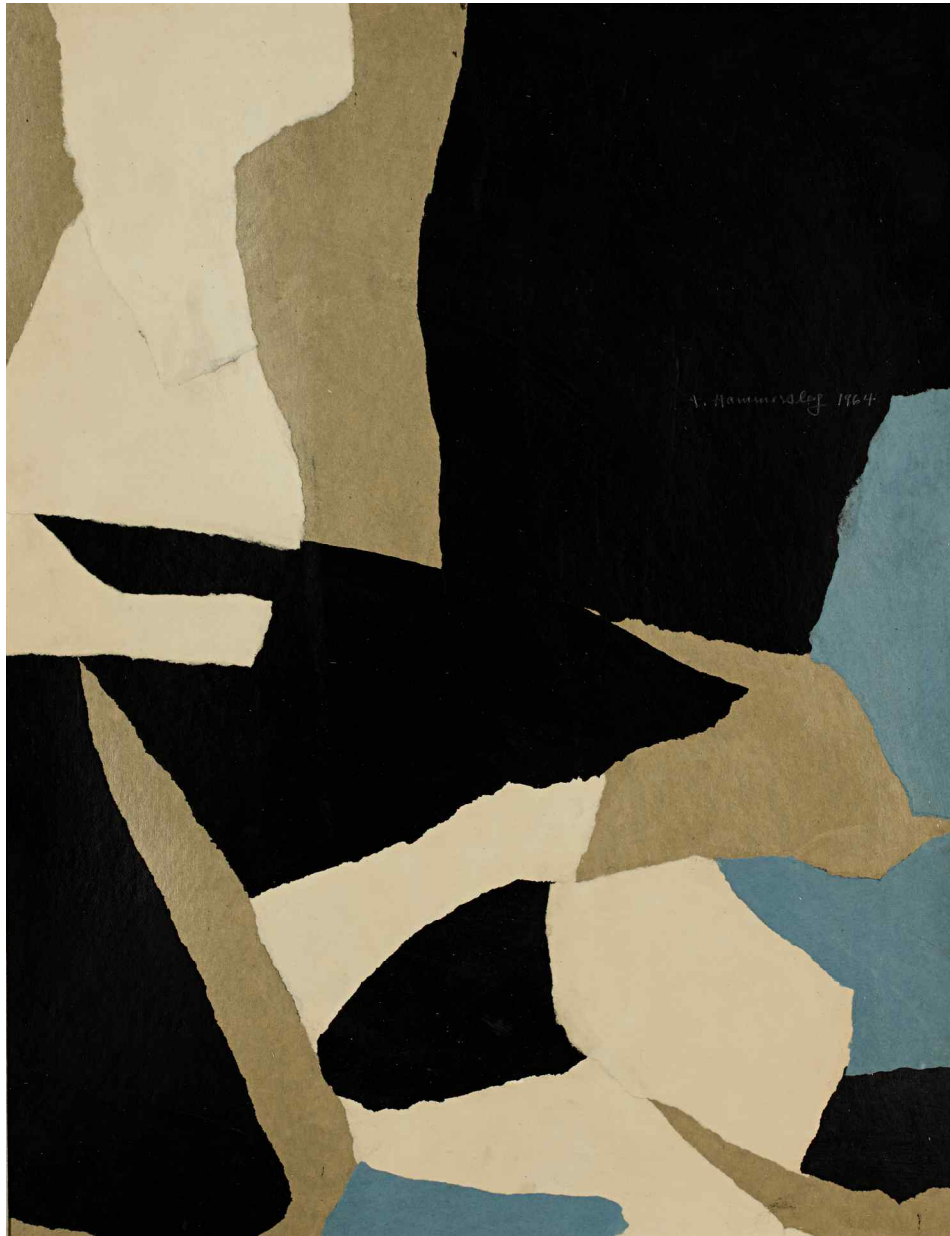
#### PROVENANCE

Gift of the artist to Jonathan Thomas  
Thence by descent from the above

\$ 2,000-3,000







## 27 Frederick Hammersley

1919 - 2009

### Off the Cuff

signed and dated 1964  
paper collage on board  
27¾ by 21¾ in. 70.5 by 55.3 cm.

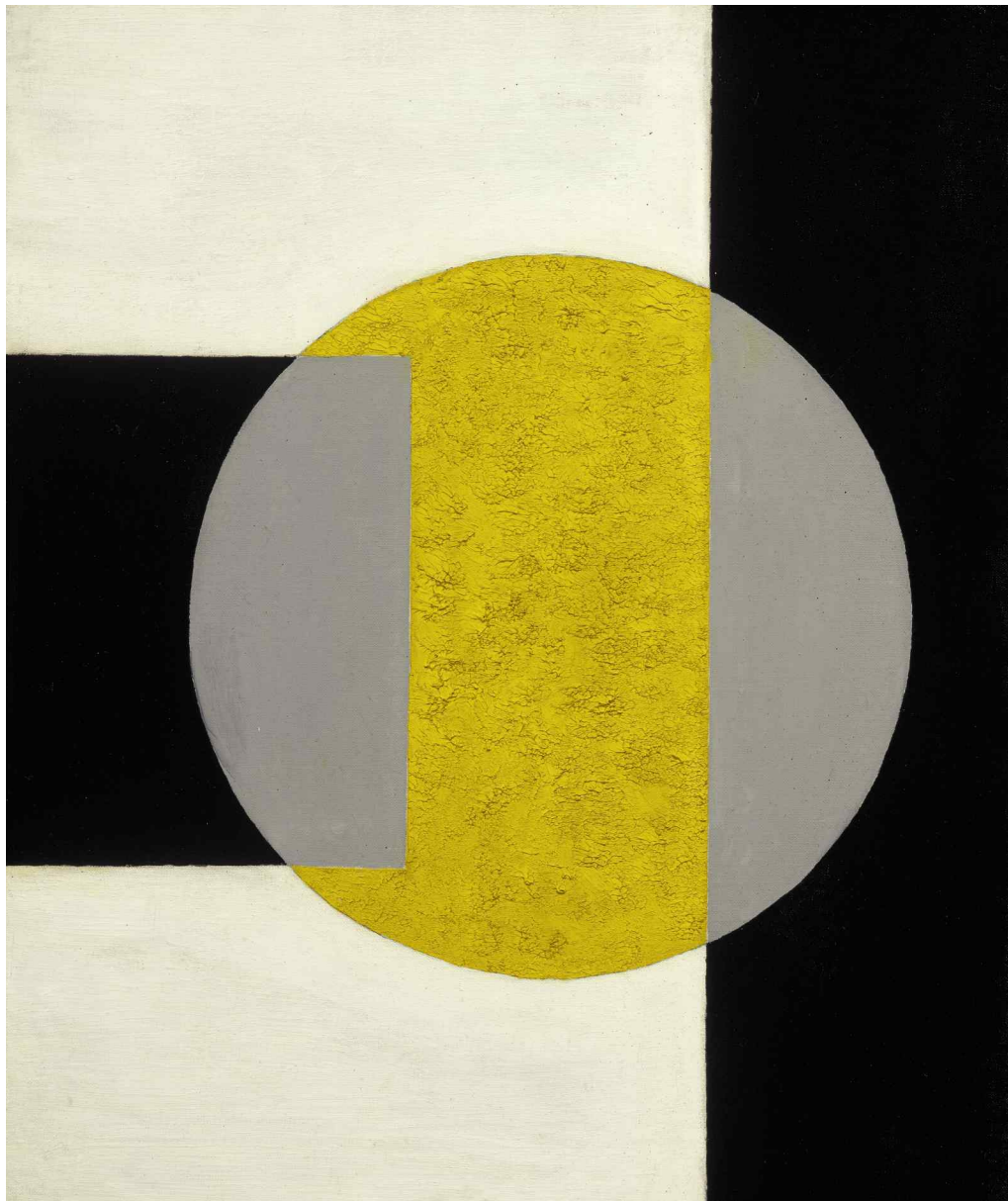
#### PROVENANCE

Collection of the Artist  
L.A. Louver Gallery, Venice  
Acquired from the above in 2012

#### EXHIBITED

Santa Fe, Charlotte Jackson Fine Art, *Hard Edge*,  
July 2006

\$ 8,000-12,000



□ 28 Charles Green Shaw

1892 - 1974

Bright Augury

signed and dated 1970 on the reverse  
oil on canvas  
24 by 20 in. 61 by 50.8 cm.

PROVENANCE

Bertha Schaefer Gallery, New York

\$ 4,000-6,000



## 29 Theodoros Stamos

1922 - 1997

### White Sun-Box

signed; signed, titled and dated 1966 on the overlap  
oil on canvas  
56 by 52 in. 142.2 by 132.1 cm.

#### EXHIBITED

Washington D.C., The Corcoran Gallery of Art, *The 30th  
Exhibition of Contemporary American Paintings*,  
February - April 1967

**\$ 25,000-35,000**

# 30 Milton Avery

1885 - 1965

## Meditation

signed and dated 1960; signed, titled and dated 1960  
on the reverse  
oil on canvas  
68 by 40 in. 172.7 by 101.6 cm.

### PROVENANCE

Grace Borgenicht Gallery, New York

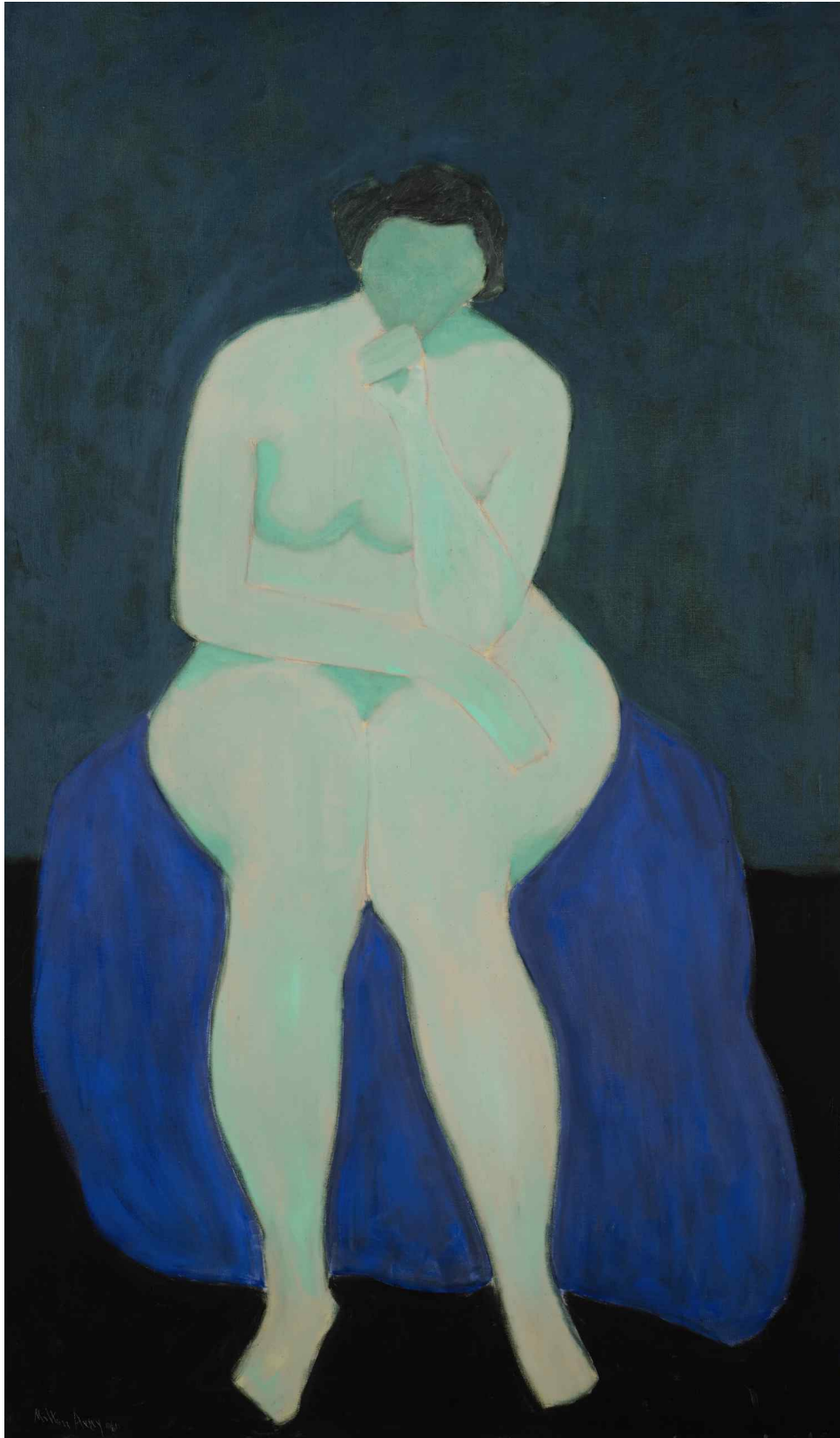
### EXHIBITED

Washington, D.C., The Corcoran Gallery of Art, *The 27th Biennial Exhibition of Contemporary American Painting*, January - February 1961, no. 1  
Washington, D.C., National Collection of Fine Arts;  
The Brooklyn Museum, *Milton Avery*, December 1969 - March 1970, no. 108, illustrated

### LITERATURE

Hilton Kramer, *Milton Avery: Paintings 1930-1960*,  
New York, 1962, no. 2, p. 26, illustrated

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



Painted in 1960, *Meditation* belongs to the last and arguably most important phase of Milton Avery's career and exemplifies the daring ambition and inventiveness the artist's work achieved between 1947 and 1963. Indeed, the paintings from this period demonstrate an evolution in style, technique and intent that serves to position Avery as one of the earliest American practitioners of chromatic abstraction, and thus a vital precursor to such iconic Post-War painters as Adolph Gottlieb, Mark Rothko, and the proponents of Color Field painting.

By the end of the 1940s, Avery had shifted his attention away from the heavily saturated and vibrant planes of color that defined his aesthetic in earlier decades. This distinctive style had previously earned Avery the title of the "American Fauve" and drawn parallels to the work of Henri Matisse, whose work he became familiar with through their shared affiliation with the French art dealer Paul Rosenberg. While Avery continued to employ non-associative color to indicate depth and space within his compositions as he had done in previous decades, he now adopted a more refined palette primarily concerned with evoking emotion, while also focusing on reducing figural and landscape elements to their most simplified forms.

In *Meditation*, Avery reinterprets the iconic pose of the seated thinker with his unique version of modernism. He has simplified the female nude to only the purest lines and volumes of her form, rejecting all extraneous details or embellishments. Here Avery eschews conventional notions of both color and compositional design: the picture plane is largely flat, and each element is delineated as an independent area of color. Rendering his subject through a two-dimensional design, Avery leaves the realm of purely realistic representation to distill the abstract qualities he saw as inherently present in the forms and figures of the world around him. He is not concerned with portraying the physical likeness of his subject but instead aims to capture her very essence.

The striking luminosity Avery achieves in *Meditation* is fully representative of the new consideration and application of color the

artist also adopted in this pivotal period. In 1949, Avery began to experiment with monotype, a technical form of printmaking, while staying at the Research Colony in Maitland, Florida. Inspired by his extensive work with monotype and the sponging of wet, heavily diluted paint onto plate glass that the process required, he began to layer pigment in delicate washes on his canvases, creating large chromatically nuanced areas of color. In *Meditation*, Avery applies tones of deep



Fig. 1:  
Adolph Gottlieb,  
*Blast, I*, Oil on canvas,  
Philip Johnson  
Fund. Digital Image  
Courtesy of The  
Museum of Modern  
Art/Licensed  
by SCALA / Art  
Resource, NY.  
© Adolph and Esther  
Gottlieb Foundation  
/ Licensed by VAGA,  
New York, NY.



blue and cool green to the canvas, layering the hues at times so that the disparate components of the composition seem to radiate on the picture plane with their own energy yet are simultaneously chromatically and harmoniously united. Ultimately, works such as *Meditation* attest to Avery's belief in both the structural function as well as the expressive power of color, as here Avery's chromatic program evokes a strong sense of tranquil contemplation, underscoring the meaning that lies at the very heart of the painting. Avery shared this concern for the primacy of color in his work with many Post-War painters such as Rothko and Gottlieb, who he befriended in New York in the late 1920s when all three artists were exhibiting at the Opportunity Gallery on 56<sup>th</sup> Street.

However, unlike these painters, Avery was unwilling to completely abandon figurative elements or a chosen subject. He wrote in 1951, "I am not seeking pure abstraction; rather the purity and essence

of the idea—expressed in its simplest form" (Robert Hobbs, *Milton Avery*, 1990, p. 166). Throughout the decade, he worked on maintaining the emotional impact of the subject within an increasingly pared down composition. "I work on two levels. I try to construct a picture in which shapes, spaces, colors form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea" (Ibid, p. 172).

In the summers between 1957 and 1960, Avery reunited with Rothko and Gottlieb in Provincetown, Massachusetts, where they worked in close proximity and each embarked in new directions with their art. Gottlieb continued to work on his series of paintings referred to as bursts, which he began in 1957 with *Blast I* (Fig. 1), Rothko embraced a radically darker palette than he had previously worked with, and Avery abandoned his watercolors for larger canvases. Gottlieb, who valued Avery as mentor, later articulated of him, "I have always thought he was a great artist. When Social Realism and the American scene were considered the important thing, he took an aesthetic stand opposed to regional subject matter. I shared his point of view; and since he was ten years my senior and an artist I respected, his attitude helped to reinforce me in my chosen direction. I always regarded him as a brilliant colorist and draftsman, a solitary figure working against the stream" (as quoted in *Adolph Gottlieb: A Retrospective*, New York, 1981, p. 17).

Avery's work also had a distinct impact on Rothko, who ultimately pushed the older artist's ideas about the expressive power of color fully into abstraction (Fig. 2). Edward Albee, who knew both painters, writes of this influence: "Mark Rothko used to visit me from time to time, and we would talk of many things or merely listen to music. Mark would always place himself so he was seated facing a wall of Averys. That was fine with me knowing how much Mark admired Avery's work. It was also fine because there was yet another Avery on a wall behind Rothko's chair, so I would have the two of them to look at while we talked" (*Stretching My Mind*, New York, 2005, p. 69).

Fig. 2:  
Mark Rothko,  
*Untitled*, 1957,  
Oil on canvas,  
National Gallery  
of Art, Gift of  
the Mark Rothko  
Foundation, Inc.  
1986.43.141.  
© 1998 Kate  
Rothko Prizel &  
Christopher Rothko  
/ Artists Rights  
Society (ARS),  
New York.







31 Hemba Artist, Democratic  
Republic of the Congo

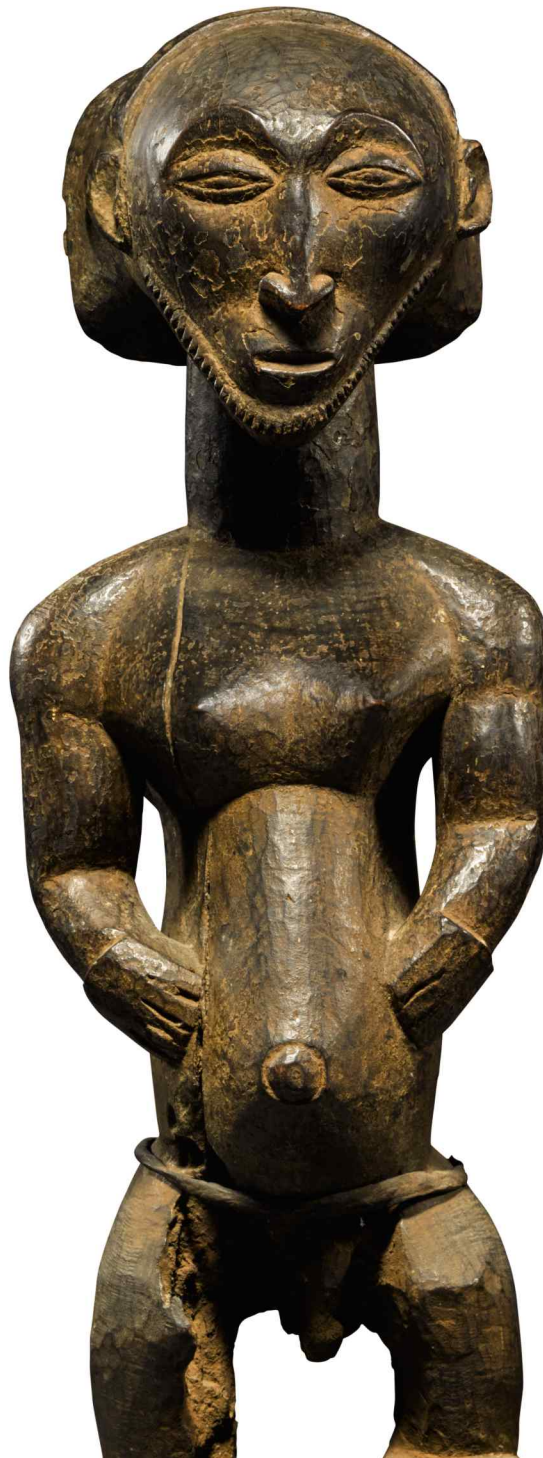
Ancestor Figure (*Singiti*)

wood  
22 ¾ in. 57.8 cm.

PROVENANCE

Egon Guenther, Johannesburg (acquired in Brussels in  
1968 or 1971)  
Sotheby's, New York, 17 May 2002, Lot 164 (consigned by  
the above)  
Acquired from the above sale

\$ 15,000-25,000



# 32 Richard Stankiewicz

1922 - 1983

## Untitled

stamped with the artist's initials and date 1972-2 on top of the lower element

steel

42 by 31 by 25 in. 106.7 by 78.7 by 63.5 cm.

### PROVENANCE

Zabriskie Gallery, New York

Private Collection

Christie's, New York, 14 November 1995, Lot 128

Acquired from the above sale

**\$ 18,000-25,000**



# 33 Richard Stankiewicz

1922 - 1983

## PROVENANCE

Zabriskie Gallery, New York  
Acquired from the above in May 2010

\$ 8,000-12,000

## Untitled

stamped with the artist's initials and date *1965-14*  
on the base  
steel  
23¼ by 11 by 10¼ in. 59.1 by 27.9 by 26 cm.





## 34 Louise Nevelson

1899 - 1988

### Untitled

engraved with the artist's signature and date 1958  
painted wood construction  
14¾ by 15⅞ by 4¼ in. 27.5 by 40.3 by 11 cm.

#### PROVENANCE

The Pace Gallery, New York  
Private Collection (acquired from the above)  
Christie's, New York, 10 November 1998, Lot 108  
Acquired from the above sale

"Nevelson feels that she began making 'her worlds' as an alternative space, so to speak—to create for herself a fathomable reality in the midst of the outside chaos. What has happened, of course, is that the private has become public, the refuge accessible to all, and, to those who know what a Nevelson looks like, the world is beginning to resemble her art." Edward Albee in *Stretching My Mind*, New York 2005, p. 80

**\$ 15,000-20,000**

## 35 Donald Sultan

b.1951

### Cigarette

signed twice, signed with the artist's initials  
and titled on the reverse  
graphite, oil, spackle compound, linoleum tile  
and wood construction  
48¼ by 48 in. 122.6 by 121.9 cm

Executed in 1980.

#### PROVENANCE

Willard Gallery, New York  
Daniel Weinberg, San Francisco  
Douglas S. Cramer Collection  
Christie's, New York, 17 July 2013, Lot 58  
Acquired from the above sale

\$ 5,000-7,000



## □ 36 Kishio Suga

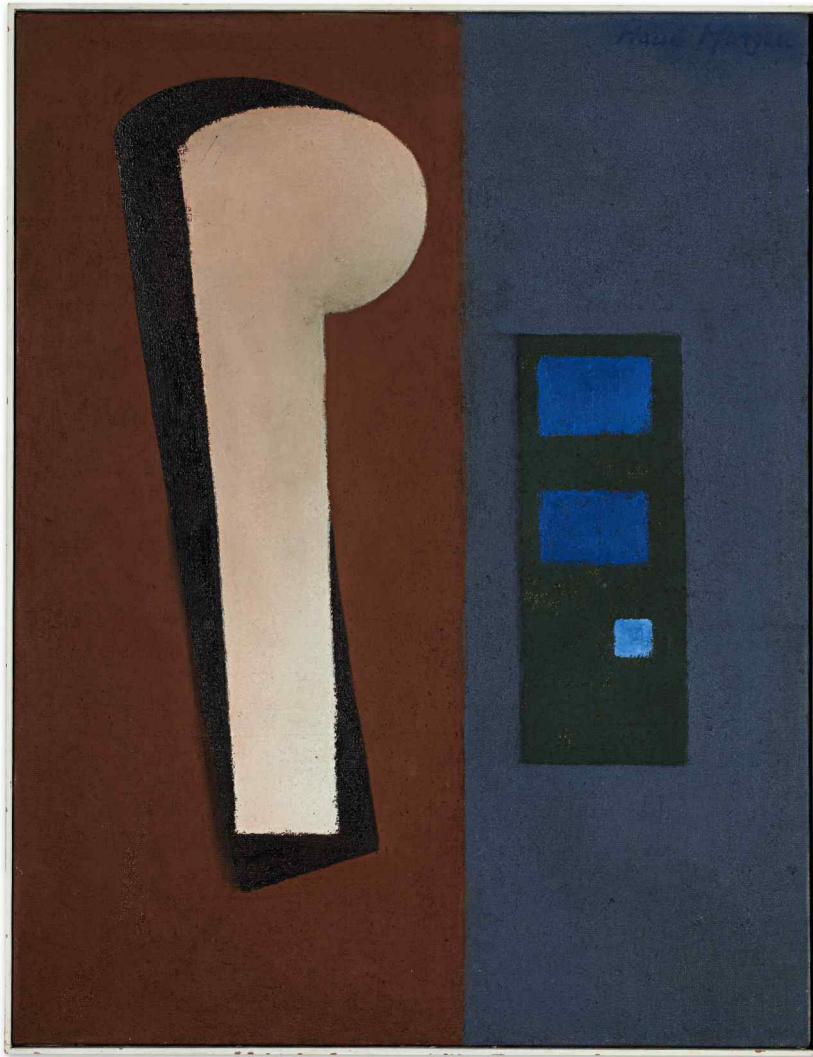
b.1944

### Untitled

signed and dated 1983 on the underside  
graphite and pastel on wood  
7⅞ by 6¾ by 6⅞ in. 20 by 17.1 by 17.5 cm

\$ 1,500-2,000





□ 37

## Maud Morgan

1903 - 1999

### Dipody

signed; signed, titled and dated 1952 on the reverse  
oil on burlap, in artist's chosen frame  
48 by 37 in. 121.9 by 94 cm.

\$ 3,000-5,000

"Maud Morgan exhibited alongside Jackson Pollock and Mark Rothko, two giants of Abstract Expressionism. She mentored Frank Stella, buying one of his first paintings when he was 18. But her own brilliant career went largely unsung during her lifetime. [When in] New York, Morgan exhibited some of her paintings in 1938. This was the heyday of Abstract Expressionism and Morgan was represented by Betty Parsons, the legendary dealer who championed Pollock and Rothko. The Metropolitan Museum of Art and the Whitney bought paintings from her show. Just as Morgan's career was blooming, she moved to Boston, where her husband had accepted a teaching job. Removed from the all-important New York art orbit, she was a woman painter working in a Boston suburb, circumstances that severely undermined her chances for serious recognition." Elaine Woo, "Maud Morgan; Eclectic Artist", *Los Angeles Times*, 17 March 1999

# 38 Jean Arp

1886 - 1966

## Les Deux soeurs

painted wood relief  
29¾ by 23⅞ in.; 75.6 by 60.7 cm  
Executed in 1927.

### PROVENANCE

Galerie Schwarzenberg, Brussels  
Private Collection, Brussels (acquired from  
the above in 1932)  
André Culvelier, Brussels (acquired by  
descent from the above)  
M. Knoedler & Co. Inc, New York  
Acquired from the above in 1968

### EXHIBITED

Musée d'Ixelles, *Ecole de Paris dans les  
Collections Belges*, 1961

### LITERATURE

*Variétés*, Brussels, 1929-30, no. 7, pp. 506-07,  
illustrated  
Robert Goldwater, *Space and Dream*, New  
York, 1967, p. 29, illustrated  
Bernd Rau, *Jean Arp, The Reliefs, Catalogue of  
Complete Works*, Stuttgart, 1981, no. 122a,  
p. 65, illustrated  
Margherita Andreotti, *The Early Sculpture  
of Jean Arp*, Ann Arbor, 1989, fig. 59, p. 171,  
illustrated

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







Jean Arp at Atelier Aubette, Straßbourg, 1927

Right:  
Ellsworth Kelly,  
*Black Over Blue*,  
1963, painted  
aluminum, San  
Francisco Museum  
of Modern Art, San  
Francisco.  
© Ellsworth Kelly  
2017



Executed in 1927, *Les Deux soeurs* is a highly accomplished example of Arp's wood reliefs. Wood reliefs held a central place in Arp's work throughout his career, from the time of his collaboration with the Dada group in Zurich, to his mature and highly productive period of the 1950s and 1960s. Guided by chance and intuition, the artist created organic, irregular shapes evocative of natural forms and parts of human anatomy. Although he developed a highly abstract pictorial vocabulary, in his reliefs Arp always established a connection between these biomorphic forms and elements of the natural world in such a way as to unveil the mysterious and poetic elements hidden in everyday images. As he once wrote in a letter to a friend: "Dada is for nature and against 'art'. Dada is, like nature, 'direct', and seeks to give everything its essential place in nature. Dada is for infinite sense and definite means" (quoted in H. Read, *Arp*, London, 1968, p. 72).

*Les Deux soeurs* was executed in 1927, two years after Arp moved to Paris and settled in a studio at 22 rue Tourlaque beside Max Ernst and Joan Miró. Arp's involvement with the Surrealist group had grown through his acquaintance with these artists as well as with André Breton. His reliefs executed during this period evolved from his earlier Dada imagery, while adopting a less abstract manner and at the same time pointing to his interest in Constructivism. The principle of chance that led Arp in the creation of his reliefs shows a great affinity with the philosophy of the

Surrealist artists, as does his tendency to depict forms evocative of the human body in a humorous, sometimes grotesque manner. The colorful contours of *Les Deux soeurs* transcend anatomical classification and embody Arp's sensuous aesthetic.

Jane Hancock wrote about Arp's reliefs from the 1920s: "Highly stylized and often comical images of human beings and everyday objects dominated Arp's work in the 1920s. He based these on the real world but did not use them in a conventional representational manner. Once he compared this nonliteral iconography and highly original style to a linguistic system: The problem of the object language cropped up in 1920: the navel, the clock, the doll, etc. The elements of this Object Language included not only whole figures and faces, but also isolated features such as lips, noses, navels, and breasts...They often bear slight resemblance to the items they represent, and the viewer unfamiliar with Arp's work must depend on his titles to identify them... The colors of the reliefs tended to become subdued during the 1920s, with less red, green, and yellow, and more white, gray, blue, and black. Arp continued to insist on many aesthetic principles he had adopted earlier: clearly defined forms, organic shapes, irregular compositional arrangements, flatness" (J. Hancock, "The Figure and Its Attributes: Dada and Surrealism" in *Arp* (exhibition catalogue), Württembergischer Kunstverein, Stuttgart (and travelling), 1986-88, p. 88).







## 39 Sidney Gordin

1918 - 1996

August, 1965

signed; signed, titled and inscribed 903 *Camelia St./Berkeley/Calif* on the reverse  
painted wood construction  
49 ½ by 49 ½ by 3 ½ in.  
125.7 by 125.7 by 8.9 cm.

### PROVENANCE

Dilexi Gallery, San Francisco

### EXHIBITED

San Francisco Museum of Art, *85th Annual Exhibition of the San Francisco Art Institute*, October - November 1966, illustrated

**\$ 25,000-35,000**

□ 40 Esteban Vicente

1903 - 2001

Untitled

signed and dated 1972 on the base  
colored paper on pressboard construction  
12¼ by 4 by 4 in. 31.1 by 10.2 by 10.2 cm.

\$ 3,000-5,000



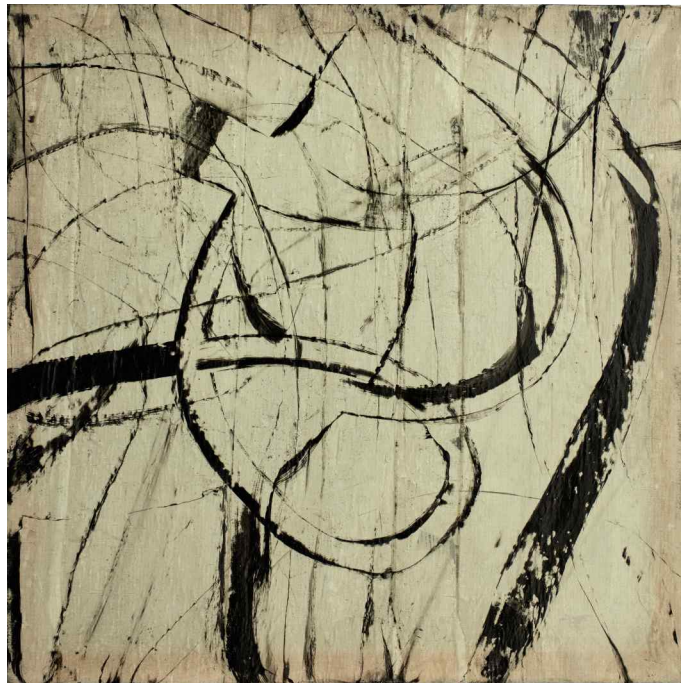
□ 41 Michael Loew

1907 - 1985

Untitled

illegibly inscribed  
oil on linen  
29½ by 29½ in. 74.9 by 74.9 cm.  
Executed *circa* 1955.

\$ 4,000-6,000



## 42 Lee Krasner

1908 - 1984

### Untitled

signed and dated 64  
acrylic and gouache on paper  
30 by 22¼ in. 76.2 by 56.5 cm.

#### PROVENANCE

Donald McKinney, New York (acquired directly from the artist)  
Private Collection, New York (acquired from the above)  
Acquired from the above

#### EXHIBITED

London, Whitechapel Art Gallery; Hull, Ferens Art Gallery; Nottingham, Victoria Street Gallery; Manchester, City Art Gallery; Cardiff, Arts Council Gallery, *Lee Krasner: Paintings, Drawings, and Collages*, September 1965 - October 1966, cat. no. 96, n.p.  
Washington D.C., Corcoran Gallery of Art; State College, Pennsylvania State University; Waltham, Rose Art Museum, Brandeis University, *Lee Krasner: Collages and Works on Paper; 1933-1974*, January - October 1975, cat. no. 64, n.p.  
Houston, The Museum of Fine Arts; San Francisco Museum of Modern Art; Norfolk, Chrysler Museum; Phoenix Art Museum; New York, Museum of Modern Art, *Lee Krasner: A Retrospective*, January 1983 - February 1985

#### LITERATURE

Ellen G. Landau, ed., *Lee Krasner: A Catalogue Raisonné*, New York, 1995, cat. no. CR 403, p. 215, illustrated

**\$ 120,000-180,000**







Lee Krasner in her studio, New York, 1950s  
Photo: Fred W. McDarrah / Getty Images

Lee Krasner's work is characterized by its variability; the artist continued to revise and redirect her style throughout her life. *Untitled* (1964) represents a pivotal moment in the artist's development, in which she began to paint on small canvases and paper, foregoing the dark tones, and dense, knotted forms associated with her earlier work in favor a lighter, more effervescent style. Painted eight years after her husband Jackson Pollock's death, *Untitled* stands as a testament to spiritual renewal and serves, as scholar Barbara Rose suggests, "to celebrate the vital rhythms of life" (Barbara Rose in Exh. Cat., New York, The Museum of Modern Art; Houston, The Museum of Fine Arts, *Lee Krasner: A Retrospective*, December 1984 - February 1985, p. 130).

Krasner first became interested in abstraction in the 1940s, and, after studying under Hans Hofmann, her work took on a distinct cubist bent, emphasizing flat

sharp shapes and vivid tones. Shortly after, she met the critic Clement Greenberg and started to associate and exhibit with a group of artists, such as Willem de Kooning and Jackson Pollock, who would later be labeled the Abstract Expressionists. She began to explore the principles of automatism, which privileged gesture and unconscious expression over measured geometrics and balanced compositions. After marrying Jackson Pollock in 1945 and moving to Long Island, Krasner painted a set of works referred to as "hieroglyphs" in reference to the paintings' compact registers of thickly-laid strokes which resemble an inscrutable linguistic system. These works earned the artist her first solo exhibition at Betty Parsons in 1951. After this show, her practice again shifted, as she took up the medium of collage and allowed her brushwork to become more fluid and her shapes more organic. While her work was certainly influenced by that of her husband, Bryan Robertson contends, "There was a

## “My painting is so biographical, if anyone can take the trouble to read it”

— Lee Krasner quoted in Anne Middleton Wagner, *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keefe*, p. 154

mutual sympathy for an atavistic conception of painting and shared absorption in Jungian archetypal principles, but the greater part of her work was independent, with its own strength and momentum” (Bryan Robertson, “Preface,” in Exh. Cat., London, Whitechapel Gallery (and traveling), *Lee Krasner: paintings, drawings and collages*, September 1965 - October 1966, p. 4). Following the death of Pollock, Krasner’s work again changed dramatically, reflecting both her isolation and her independence. Plagued by insomnia, the artist worked exclusively at night on large canvases, limiting her painting palate to a small set of dark tones. Her brushwork became increasingly fervent and the resulting compositions, full of ovoid shapes and sharp angles, radiate a combative, swirling sort of energy.

Inevitably, the raw, heated ethos of these paintings gave way to a new artistic vision, one which embraced the vivid colors of her early painting and applied them to decorative, all-over compositions of feathery brushwork, such as the present painting. Art historians ascribe this shift to a number of circumstances. Barbara Rose notes that Krasner broke her right wrist, which necessitated that she paint with her left hand. This marked shift in her practice may have pushed her to explore looser compositions. Around this time, Krasner moved back into Manhattan from Long Island and began producing works on a smaller scale on paper. This smaller medium allowed the artist to experiment with new forms and concepts. Rose contends, “In 1964, she brought her painting to new lightness, transparent and more decorative, less aggressive style of all-over painting. The imagery is related once more to calligraphy and ornament rather than to physical struggle or upheaval” (Barbara Rose in Exh. Cat., New York, The Museum of Modern Art; Houston, The Museum of Fine Arts, *Lee Krasner: A Retrospective*, December 1984 - February 1985, p. 132). This work

certainly demonstrates a keen awareness of the visual power of decorative, repeated forms. Other scholars, such as Robert Hobbs, suggest that these new paintings herald Krasner’s reentry into the art scene. Hobbs explains, “Beginning in 1964, Krasner created works in response to current vanguard styles... During the 1950s, she had been too caught up with the traumatic changes in her life and too involved in a dialogue with the first generation of Abstract Expressionists” (Robert Hobbs, *Lee Krasner*, New York 1993, pp. 75-76). After seeing the work of Joan Mitchell and other second generation Abstract Expressionist painters, she might have been inspired to pare down the architecture of her paintings and allow color to dictate composition.

Whatever the impetus, which was most likely a combination of factors, Krasner’s work began to display an unprecedented tone of exuberance. Rose declares, “The storm is over. It is as if anguish has been exorcised and rage disciplined to the point that Krasner is free to return to another aspect of her sensibility” (Barbara Rose in Exh. Cat., New York, The Museum of Modern Art; Houston, The Museum of Fine Arts, *Lee Krasner: A Retrospective*, December 1984 - February 1985, p.130). Edward Albee who was a devout student of Krasner’s oeuvre, writes, “These paintings dance and prance and sweep and swerve and shout in their enthusiasm. It is not mindless outpouring, of course--intellectual control is behind the free spirit in every canvas. What it is, most precisely, is the joyous outpouring of a major artist who is sure of her gift and happy to share it” (Edward Albee, “Lee Krasner (1990),” *Stretching My Mind*, New York 2005, p. 122). The present work and its dashing, colorful markings do, indeed, hum with alacrity and anticipation. *Untitled* announces the emergence of a new phase in Krasner’s work, in which the artist was freed from previous psychological drama and able to explore new avenues of emotive expression and to create a style which was wholly her own.

□ 43 **Budd Hopkins**

1931 - 2011

**68-C-1; 68-C-33**  
**[TWO WORKS]**

each signed and dated '68  
acrylic, ink and paper collage on board  
i. 7<sup>7</sup>/<sub>8</sub> by 5<sup>5</sup>/<sub>8</sub> in. 20 by 14.3 cm.  
ii. 10<sup>3</sup>/<sub>4</sub> by 6<sup>3</sup>/<sub>4</sub> in. 27.3 by 17.1 cm.

**PROVENANCE**

Poindexter Gallery, New York  
Acquired from the above

**\$ 800-1,200**



□ 44 **Ronald Gustin  
Ahlstrom**

1922 - 2012

**Untitled**

signed and signed with the artist's initials;  
signed and titled on the reverse  
acrylic, charcoal and paper on Masonite  
24 by 19<sup>3</sup>/<sub>4</sub> in. 61 by 50.2 cm.  
Executed *circa* 1965.

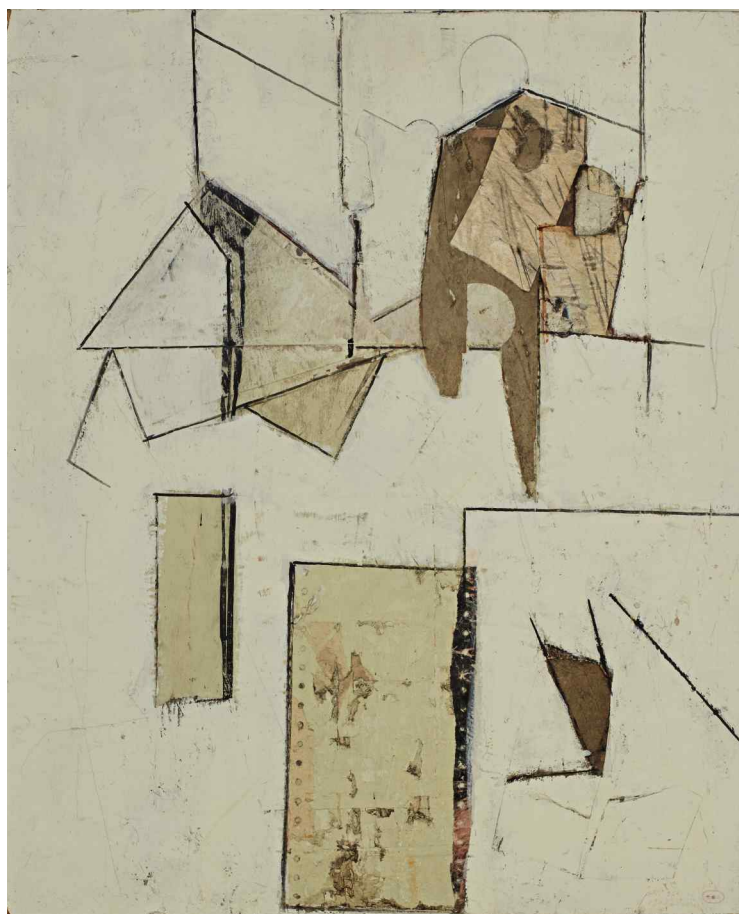
**PROVENANCE**

Corbett vs. Dempsey, Chicago  
Acquired from the above in 2008

**EXHIBITED**

Chicago, Corbett vs. Dempsey, *Bold  
Saboteurs: Collage & Construction in Chicago*,  
April - May 2007, p. 22, illustrated in color

**\$ 800-1,200**





## 45 Alfred Leslie

b.1927

### Untitled

signed and dated 1960  
acrylic, cardboard and paper collage on board  
43 $\frac{3}{8}$  by 50 $\frac{3}{8}$  in. 109.5 by 128 cm.

### PROVENANCE

Gifford Phillips, Santa Monica  
California State University, Los Angeles (gift of the above)  
Sotheby's, New York, 2 November 1994, Lot 126  
Acquired from the above sale

\$ 70,000-90,000

□ 46 John von Wicht

1888 - 1970

Abstraction

signed  
oil on board  
24 $\frac{1}{8}$  by 18 $\frac{1}{4}$  in. 61.3 by 46.4 cm.  
Executed *circa* 1937.

PROVENANCE

Martin Diamond Fine Arts, Inc., New York  
Acquired from the above

\$1,000-2,000



□ 47 Vaclav Vytlačil

1892 - 1984

Untitled: three works

each signed on the reverse  
gouache and graphite on card stock  
i. and iii.: 4 $\frac{1}{8}$  by 5 $\frac{1}{4}$  in. 10.5 by 13.3 cm.  
ii.: 5 $\frac{1}{4}$  by 4 $\frac{1}{8}$  in. 13.3 by 10.5 cm.  
Executed *circa* 1940.

\$1,000-2,000



i.



iii.



ii.

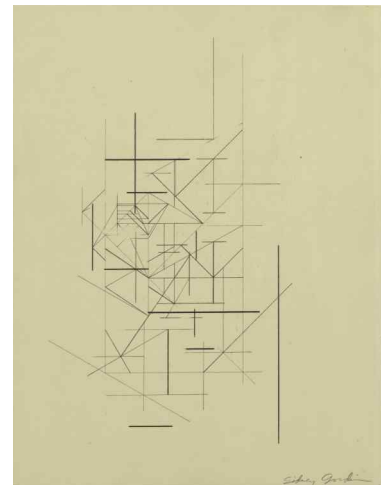
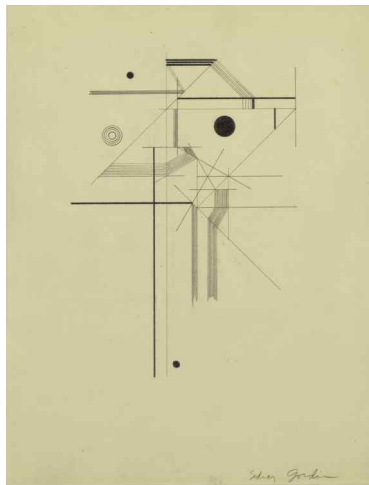
□ 48 **Sidney Gordin**

1918 - 1996

**A Pair of Drawings**

signed  
ink on paper  
each: 11 by 8 ½ in. 27.9 by 21.6 cm.  
Executed *circa* 1940.

**\$ 800-1,200**



□ 49 **Richard Koppe**

1916 - 1959

**Untitled**

signed and dated '40  
gouache on board  
10 7/8 by 8 3/8 in. 27.6 by 21.3 cm.

**PROVENANCE**

Corbett vs. Dempsey, Chicago  
Acquired from the above in February 2013

**\$ 500-700**



## 50 Ella Bergmann-Michel

1896 - 1972

### Spektralfall: B234

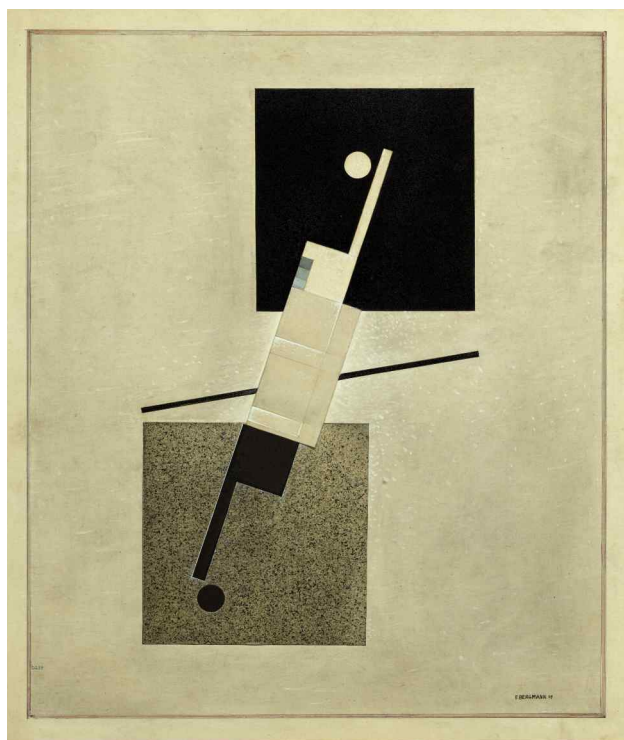
signed, dated 27 and numbered *b234*; signed, titled, dated 1927 and extensively inscribed on the reverse

gouache, watercolor, pen, ink, wax pencil and collage on paper with original mount  
27 $\frac{3}{8}$  by 24 3/4 in. 70.1 by 62.8 cm.  
Executed in 1927.

#### PROVENANCE

Weintraub Gallery, New York  
Acquired from the above by 1974

\$ 5,000-7,000



## 51 Ella Bergmann-Michel

1896 - 1972

### Weiss, schlägt mein Herz (White, Beats My Heart)

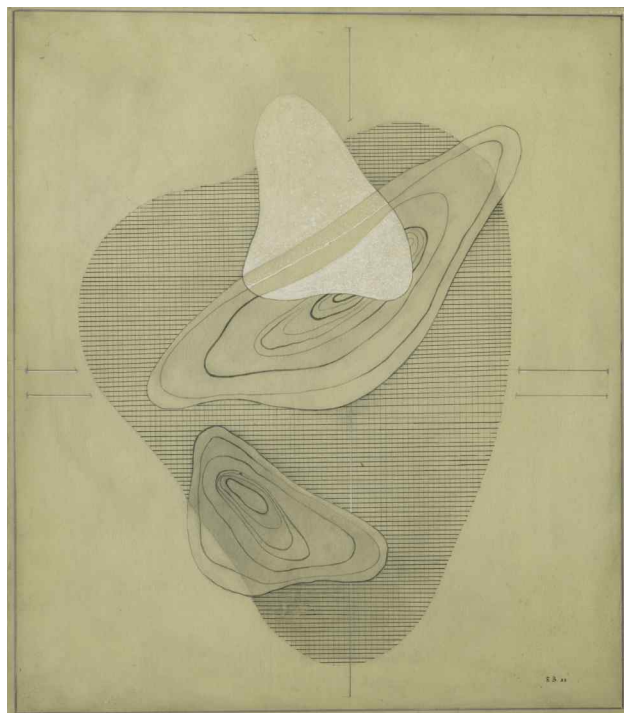
signed with the artist's initials and dated 33; signed and dated 1933, titled and extensively inscribed on the reverse

gouache, pen, ink and graphite on paper with original mount  
22 $\frac{3}{4}$  by 20 $\frac{1}{4}$  in. 57.7 by 52 cm.  
Executed in 1933.

#### PROVENANCE

Walter Maibaum Fine Arts, Inc., New York  
Zabriskie Gallery, Inc., New York  
Acquired from the above in 1997

\$ 5,000-7,000





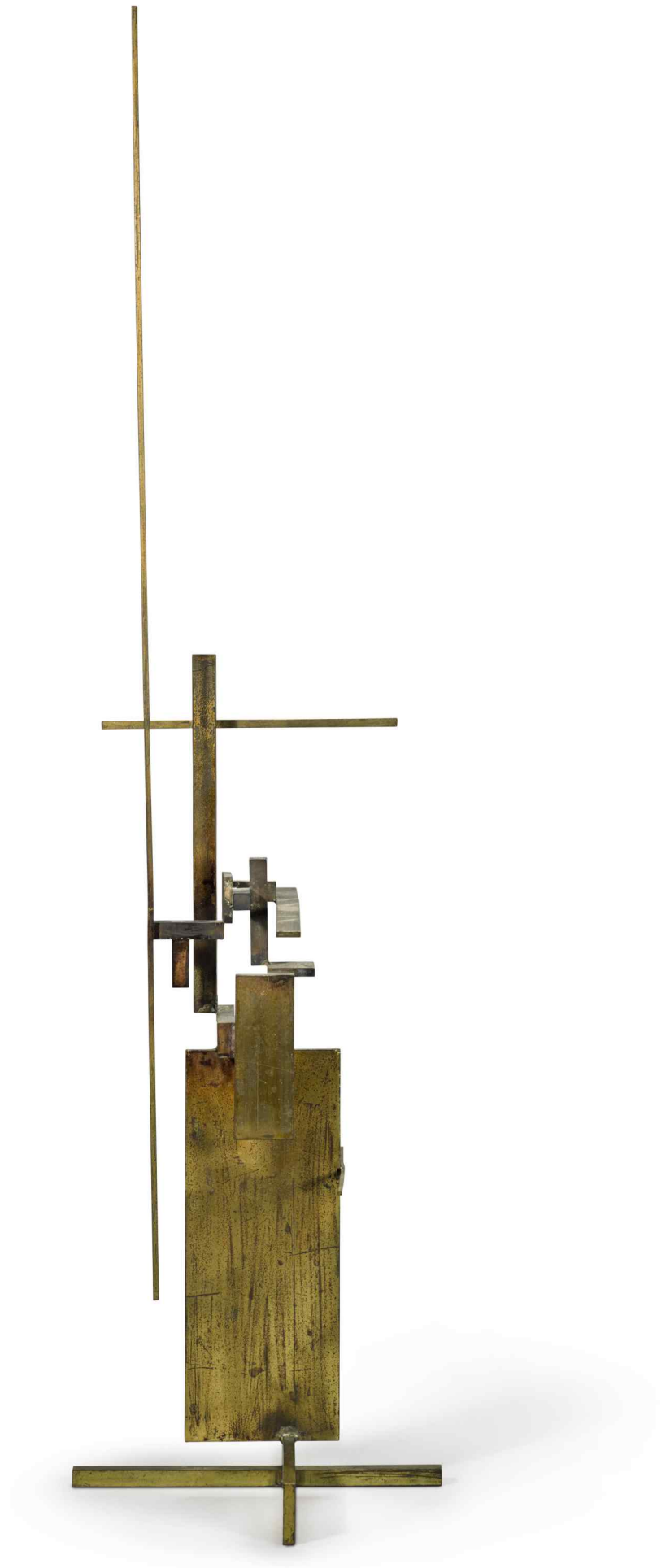
52 Sidney Gordin

1918 - 1996

Untitled

brass  
32 by 9½ by 8 in. 81.3 by 24.1 by 20.3 cm.  
Executed *circa* 1955.

\$ 12,000-18,000









53 Bamana Artist, Mali

Kòmò Power Association Mask  
(*Kòmòkun*)

wood, organic materials  
45 in. 114 cm.

PROVENANCE

Eric Schwartz, Zaandam  
Mia van Bussel, Amsterdam (acquired from the above)  
Joris Visser, Brussels (acquired from the above)  
Acquired from the above

\$ 10,000-15,000

# 54 Magdalena Abakanowicz

1930 - 2017

## Koziol

stamped with the artist's initials, incised with the title and date 2003 on a metal tag adhered to the underside of the sculpture; incised with the title on a metal tag adhered to the base  
burlap, resin, and iron base  
Overall: 86 by 23 by 31 in.  
218.4 by 58.4 by 78.7 cm.

### PROVENANCE

Taguchi Fine Art, Tokyo  
Private Collection, Tokyo  
Christie's, New York, 8 March 2013, Lot 286  
Acquired from the above sale

### EXHIBITED

Tokyo, Taguchi Fine Art, *magdalena abakanowicz*, "coexistence: dream, gruby and koziol," November - December 2007

\$ 40,000-60,000





## 55 Susan Rothenberg

b.1945

### Untitled

signed and dated 1977 on the reverse  
acrylic, charcoal, pastel and graphite on paper  
25 $\frac{7}{8}$  by 39 $\frac{3}{4}$  in. 65.7 by 101 cm.

#### PROVENANCE

Willard Gallery, New York

\$ 80,000-120,000

## 56 Pavel Tchelitchew

1898 - 1957

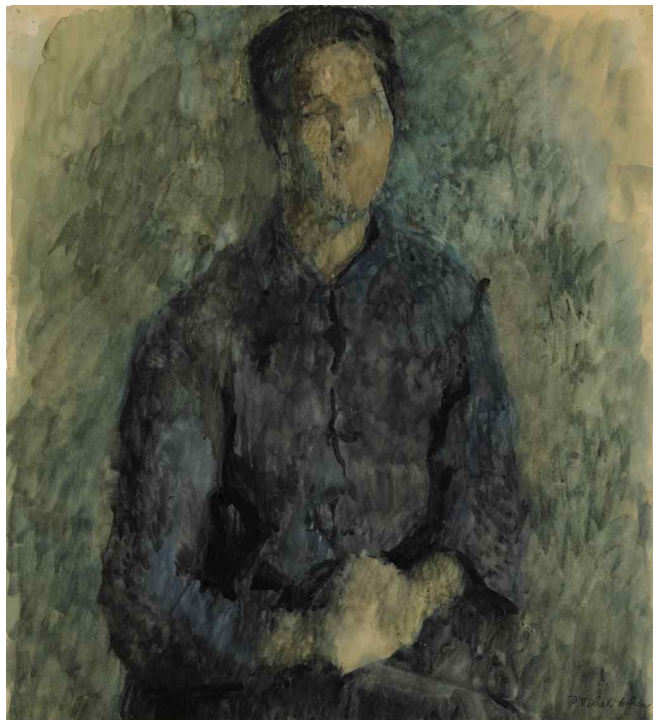
### Study of Allen Tanner in Blue Denim

signed  
watercolor on paper  
19¼ by 17¼ in. 48.8 by 43.8 cm.

#### PROVENANCE

Allen Tanner, New York (acquired directly from the artist)  
Galerie Moderne at Brentano's, New York  
Acquired from the above in 1964

\$ 15,000-20,000



## □ 57 Louise Nevelson

1899 - 1988

### Untitled (Male Nude)

signed  
graphite on paper  
15¾ by 10 in. 40 by 25.4 cm.  
Executed *circa* 1930.

#### PROVENANCE

Twining Gallery, New York  
Acquired from the above

\$ 2,000-3,000



# 58 Milton Avery

1885 - 1965

## Two Nudes

signed and dated 1954; signed, titled, dated 1954 and inscribed with dimensions on the reverse

oil on canvas

27 by 37 in. 68.6 by 94 cm.

### PROVENANCE

Acquired directly from the artist after 1958

**\$ 400,000-600,000**

Edward Albee purchased *Two Nudes* directly from Milton Avery. He writes of his introduction to the artist and acquisition of the present painting: "I can't recall how I became aware of Avery's world. Was it a reproduction in an art magazine? Was it seeing that superb Paris painting at the Whitney? Was it during a visit to a small gallery on Waverly Place in Greenwich Village, in a conversation with its gentle and informed owner, Morris Weisenthal, when he showed me an Avery etching of a reclining female nude—elongated, distorted, simplified, brought down (up?) to its essence?"

"Perhaps it was none of these times, but soon enough after that found me—through the courtesy of the gentle Mr. Weisenthal—at Avery's apartment in New York City, meeting Milton and Sally Avery and being allowed to spend a quiet hour rummaging privately through a hundred or so canvases. A quiet hour? Well, quiet in my awe, perhaps, but I was engulfed by color, a color sense that I personally find relating most closely to the Japanese woodcut, a bravery and surprise of color that Munch also occasionally achieved.

"I was hooked. I was young and quite poor at the time, and while Avery's prices in those days were still a laugh, I could afford only one painting. I chose a canvas of two sprawled figures—one ghostly white, the other Avery blue, on a brown field—and went industriously back to my desk to write another play so that I could get some more" (*Stretching My Mind*, New York, 2005, p. 68).





## 59 Günther Förg

1952 - 2013

### Köln Suite

each signed in pencil, dated '88 and numbered 14/22, with the blindstamp of the printer  
22 etchings with aquatint and drypoint on Lana Gravure wove paper, loose (as issued), contained in a paperboard and canvas clamshell box

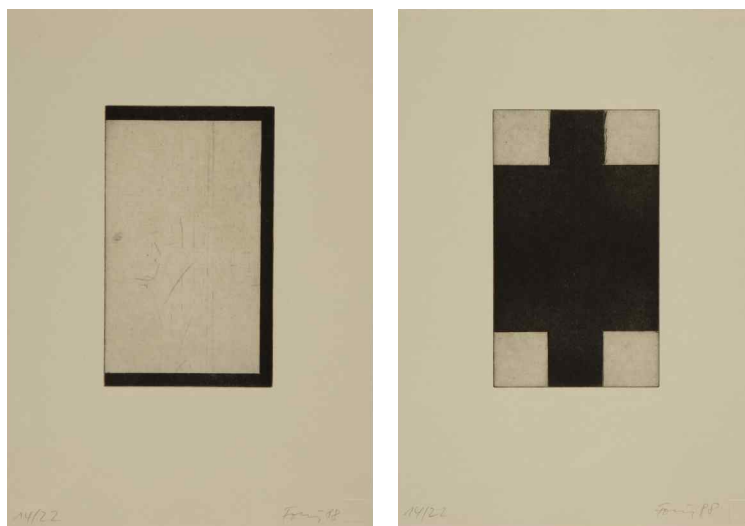
Each plate: 7 $\frac{7}{8}$  by 4 $\frac{5}{8}$  in. 20 by 12 cm;  
Each sheet: 14 $\frac{3}{4}$  by 10 $\frac{3}{8}$  in. 38 by 26 cm;  
Overall: 15 $\frac{1}{2}$  by 11 $\frac{1}{8}$  by  $\frac{3}{4}$  in.  
40 by 28 by 2 cm.

Executed in 1988, this portfolio, comprising 22 etchings with aquatint and drypoint, is number 14 from the total edition of 22, plus 7 in Roman numerals, printed by Thomas Sebening, Munich, published by Galerie Gisela Capitain, Köln.

#### LITERATURE

Galerie Gisela Capitain Köln, ed., *Günther Förg: The Complete Editions 1974 - 1988*, Stuttgart, 1989, cat. no. I.27, illustrated (another impression)

\$ 6,000-7,000



## □ 60 Richard Nonas

b.1936

### Untitled

signed, dated 1990 and dedicated *To Edward*  
on the reverse  
enamel on steel  
5 by 11 by 12 $\frac{5}{8}$  in. 12.7 by 27.9 by 32.1 cm.

#### PROVENANCE

Gift of the artist

\$ 2,000-3,000



## 61 Richard Stankiewicz

1922 - 1983

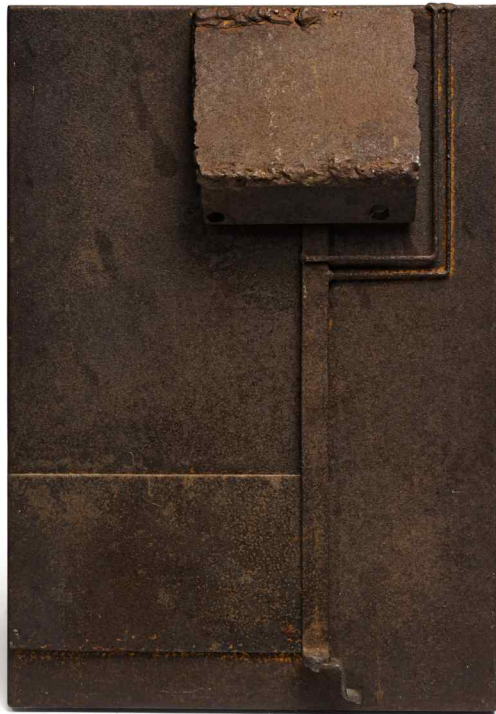
### Untitled

stamped with the artist's initials and date  
*1976-2* on a plaque affixed to the reverse  
iron  
16½ by 11½ by 2¾ in. 41.9 by 29.2 by 7 cm.

#### PROVENANCE

Zabriskie Gallery, New York  
Private Collection  
Christie's East, New York, 8 November 1993,  
Lot 206  
Acquired from the above sale

**\$ 6,000-8,000**



## □ 62 Theodoros Stamos

1922 - 1997

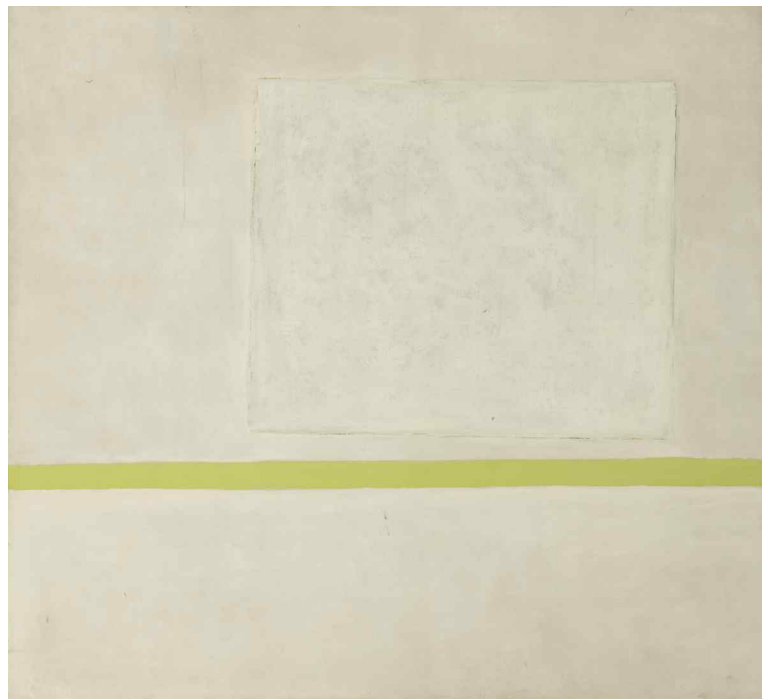
### White Sun-Box I

signed; signed, titled and dated *1965-6* on the  
overlap  
oil on canvas  
52 by 56 in. 132.1 by 142.2

#### PROVENANCE

Private Collection, New York (acquired directly  
from the artist)  
Sotheby's, New York, 24 September 2009,  
Lot 79  
Private Collection, Greece  
Acquired from the above

**\$ 7,000-9,000**



# 63 Marc Chagall

1887 - 1985

## Portrait de la soeur de l'artiste

signed, dated 1908 and inscribed *Witebsk 1963* on the reverse  
oil on canvas  
25 by 21 in.; 63.5 by 53.3 cm  
Executed in 1908.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

### PROVENANCE

Jean Planque, Switzerland  
Stephen Hahn, New York  
Sotheby's, London, 1 July 1964, Lot 96  
Marlborough Gerson Gallery, New York  
Acquired from the above by 1968

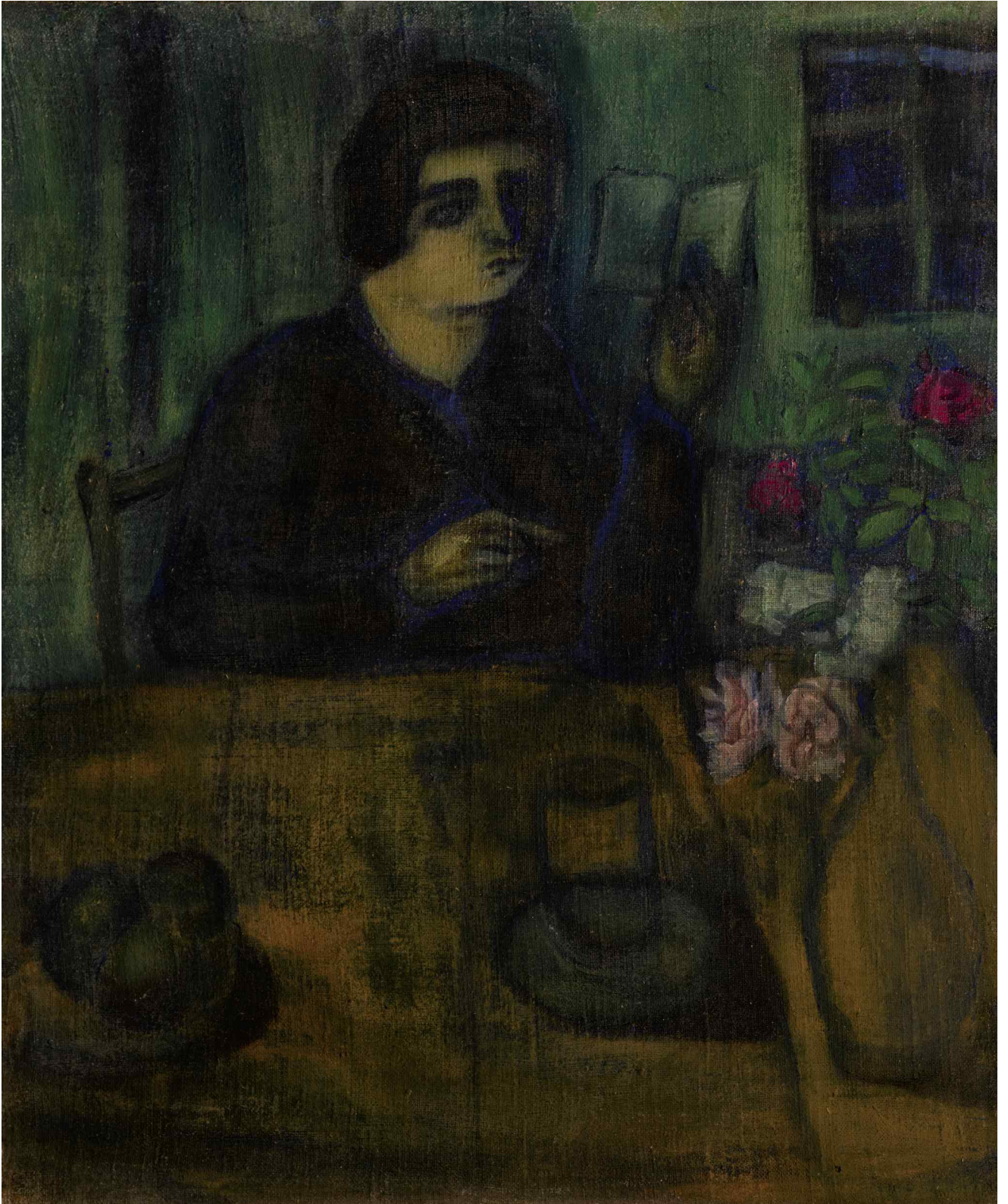
### EXHIBITED

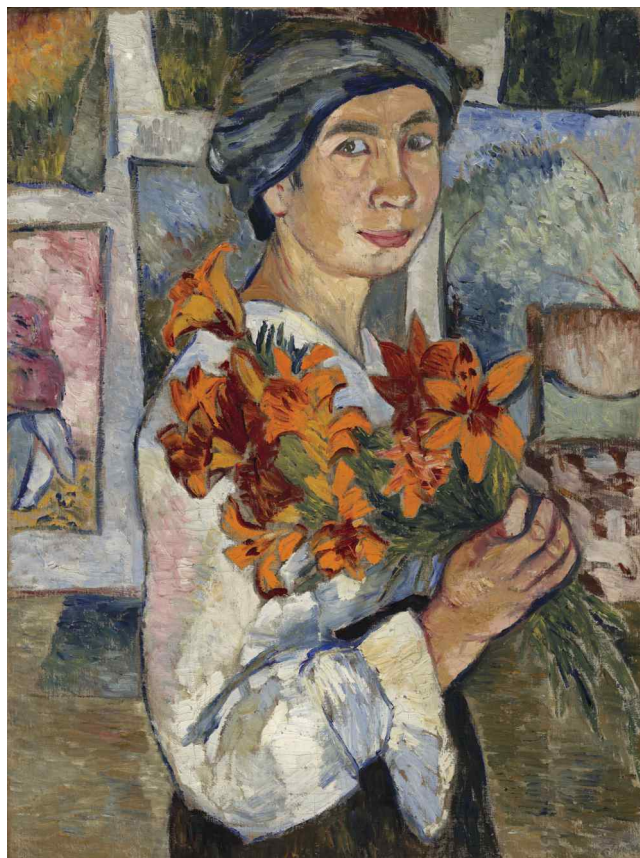
Tokyo, National Museum of Western Art & Kyoto, Municipal Museum, *Marc Chagall*, 1963, no. 3, illustrated  
Philadelphia, Philadelphia Museum of Art & London, Royal Academy of Arts, *Chagall*, 1984-85, no. 7, illustrated in color  
Tokyo, The Tokyo Shimibun; Kasama Nichido Museum of Art & Nagoya, Nagoya City Art Museum, *Marc Chagall*, 1989-90, no. 6  
San Francisco, The Jewish Community Museum, *I and the Village: The Early Works of Marc Chagall*, 1988, no. 2, illustrated in color (dated circa 1909-11)  
The Utsunomiya City Museum; Mie Prefectural Museum of Art & Chiba City Museum of Art, *Marc Chagall*, 2007, no. 6, illustrated in color  
Roslyn, New York, Nassau County Museum of Art, *Marc Chagall*, 2012, n.n.

### LITERATURE

Martha Schwendener, "Vibrant Postcards from an Inner World, A Review of 'Marc Chagall,' at the Nassau County Museum of Art" in *The New York Times*, August 10, 2012, p. L11, illustrated in color

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



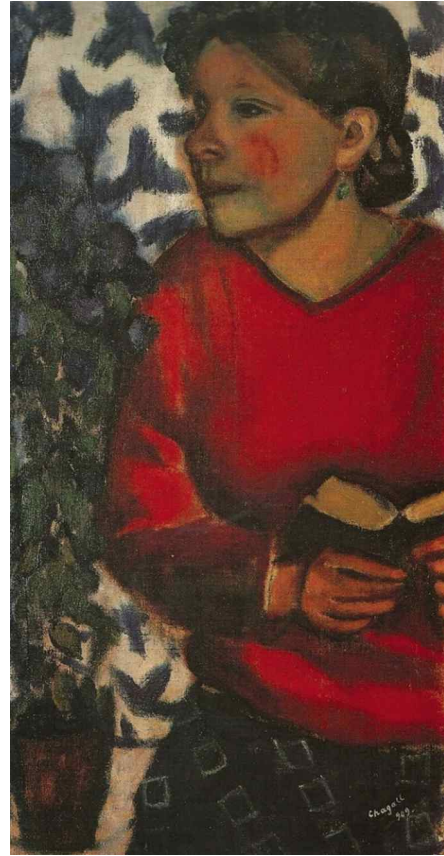
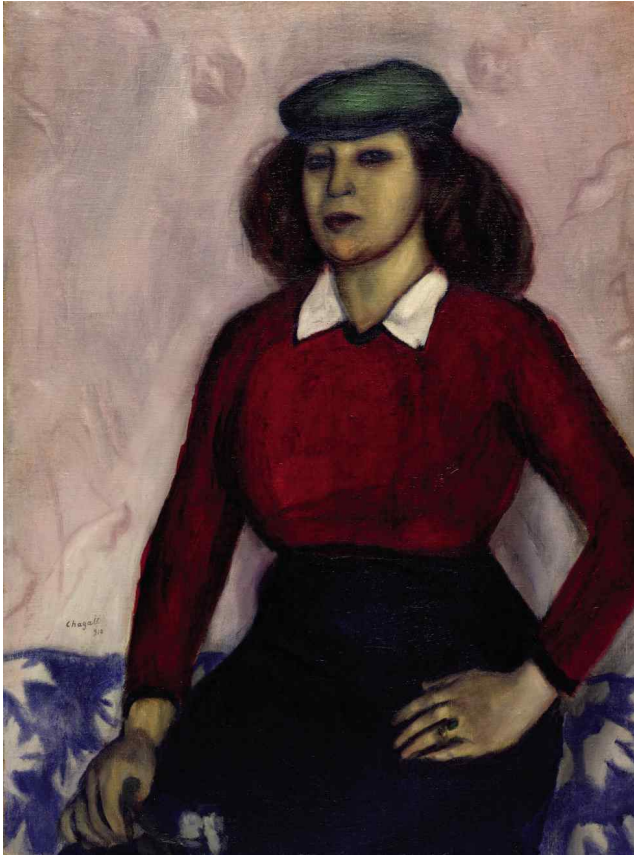


Above:  
Natalia Goncharova,  
*Self-Portrait with  
Yellow Lilies*, 1907,  
oil on canvas,  
Tretayakow Gallery,  
Moscow

Painted in 1908, *Portrait de la soeur de l'artiste* is an incredibly rare example of Marc Chagall's early work. The subject of this portrait is one of the artist's sisters, his most frequent models during this period. Chagall was born in Vitebsk in 1887, the eldest of seven children. In the late nineteenth century "A thriving port, Vitebsk had rail facilities, a growing industrial base, and some impressive cathedrals and commercial structures. But it was, on the whole, a provincial town. The majority of its dwellings were rude timber structures. The goats, chickens, and cows that would later fill Chagall's paintings roamed through backyards and along the unpaved streets. Chagall affectionately recalled that his relatives and neighbors would climb the pitched roofs of the low houses to view events

in the town or simply to gaze at the heavens" (A. Kagan, *Marc Chagall*, New York, 1989, p. 11).

Two years before the present work was painted, Chagall began his studies as an art student under Jehuda Pen, who was well established in Vitebsk. "Although Chagall recalled his first teacher with great affection, he also recalled that, upon his entry into Pen's studio and his first encounter with this local masters works, he had 'already decided that I'll never paint like that.' Chagall knew that, for himself, 'the essential thing in art, painting, a painting different from the painting everyone else does.' He soon became notable among Pen's students and the only one who painted with violet" (*ibid.*, p. 12). Although stylistically Pen would not prove highly influential to



the young artist's work, the environment of his studio gave Chagall a creative space to explore as well as access to a network of other young people from his hometown with similar interests. One of these colleagues, Victor Mekler, persuaded Chagall to travel to Saint Petersburg in the winter of 1907 where he would enroll in art school and significantly broaden his world view. Over the course of the next several years Chagall would travel frequently back and forth between Vitebsk and his new life in Saint Petersburg.

*Portrait de la soeur de l'artiste* relates closely to a series of family portraits painted from 1907-10, and in particular *My Sister Manya*, from 1909, where objects and sitters are brought close together in the composition to convey an immediacy of perception. With its strong, bold lines and traditional

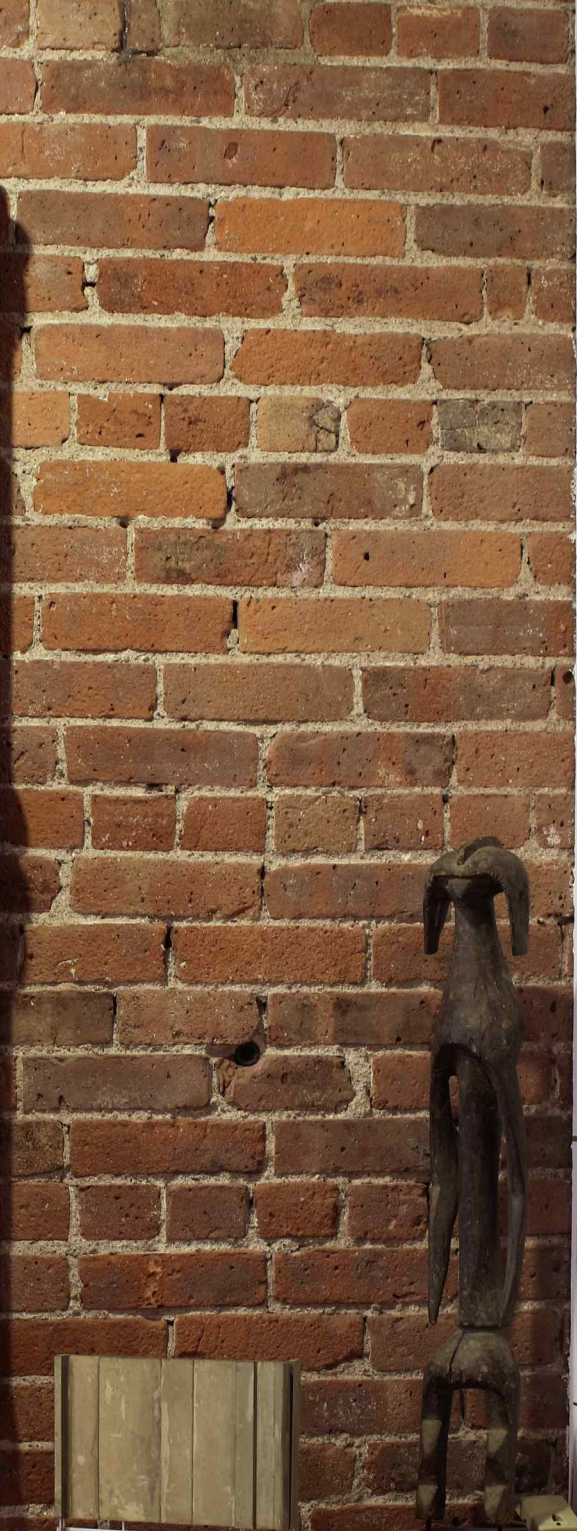
Russian motifs, *Portrait de la soeur de l'artiste* should be appreciated context of the Jack of Diamonds group, and in particular, the neo-primitivist movement pioneered by Natalia Goncharova and Ilya Mashkov, who consciously reverted to Russia's folk art in order to create a genuine and direct mode of representation. This would have no doubt struck a chord with the young Chagall, whose compositions drew heavily on the visual and aural traditions surrounding his Hassidic Jewish upbringing. Writing about the present work Jeannene M. Pryblyski states that "While the particular identity of this sister remains unnamed, a sense of intimacy with his subject is implied in the unpretentious domesticity of the scene. This refined quality of elegance, discovered in simplicity, lends the portrait its extraordinary power" (*I and the Village: Early Works by Marc Chagall, Op. cit.*, p. 14).

Above left:  
Marc Chagall,  
*My Sister Manya*,  
1909, oil on canvas,  
Museum Ludwig,  
Cologne

Above right:  
Marc Chagall,  
*Portrait of the  
Artist's Sister Aniuta*,  
1910, oil on canvas,  
The Solomon  
R. Guggenheim  
Museum, New York

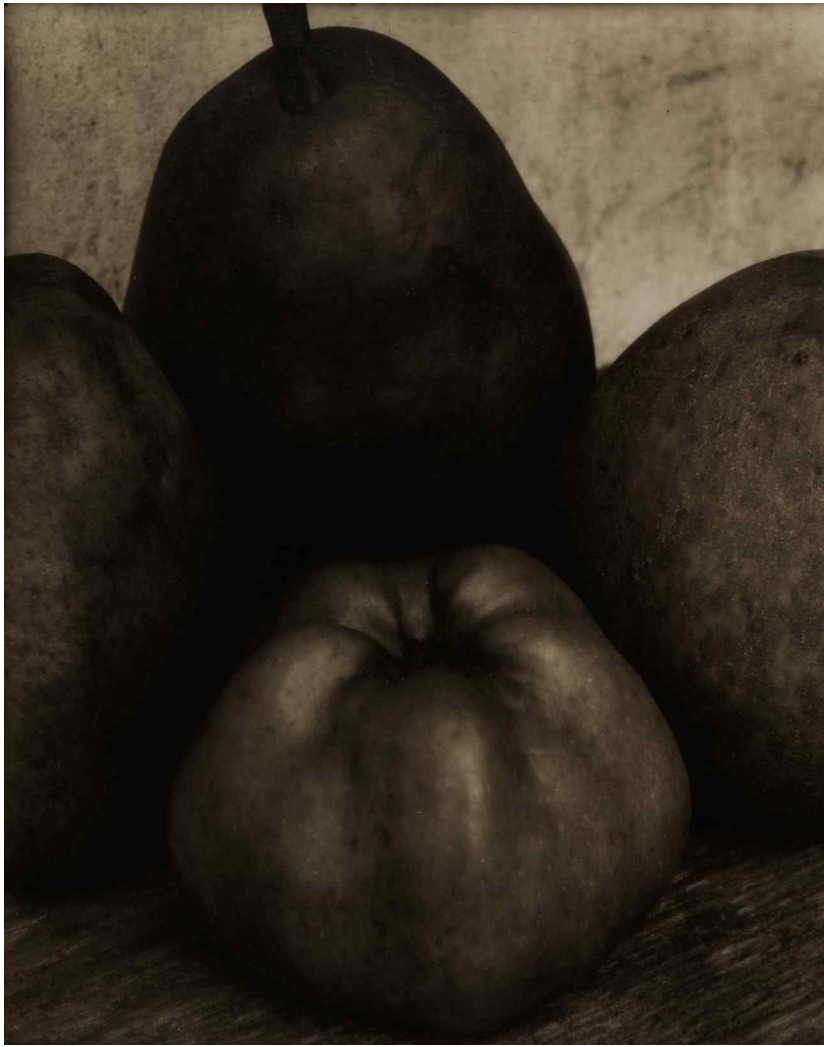






Henry Moore, Ottobello, Rotterdam, 1968  
VICTOR VASARELY  
Hieronymus Bosch  
MICHELANGELO ARCHITETTO  
Edouard

THE  
DENNIS OPP  
AMERICAN MASTERS: THE  
THE DANCE ART AND RHYTHM AT  
Johannes Schöpp



## 64 Edward Steichen

1879-1973

### Three Pears and an Apple, France

mounted, title and date 1919 in pencil, and a label, with typed credit, title, date, and *Please return to Edward Steichen / The Museum of Modern Art / 11 West 53<sup>rd</sup> Street / New York 19, N. Y.*, and a customs stamp, on the reverse of the mount

gelatin silver print

16½ by 13⅛ in. 41.9 by 33.3 cm.

Circa 1921, probably printed in the late 1940s or early 1950s

#### PROVENANCE

The Photographer

Thence by descent to Joanne Steichen (the photographer's widow)

Received as a gift from the above

#### LITERATURE

Edward Steichen, *Steichen The Photographer*, New York, 1961, p. 35, illustrated

Edward Steichen, *A Life in Photography*, New York, 1963, pl. 64, illustrated

Joanna Steichen, *Steichen's Legacy*, New York, 2000, pl. 229, illustrated

Todd Brandow and William A. Ewing, *Edward Steichen: Lives in Photography*, New York, 2008, pl. 90, illustrated

**\$ 10,000-15,000**

## 65 Edward Steichen

1879-1973

### Self Portrait, Milwaukee

flush-mounted, framed, The American Federation of Arts  
exhibition labels on the reverse of the frame backing  
Gelatin silver print  
8 by 3¾ in. 20.3 by 9.5 cm.  
1898, printed no later than 1958

#### PROVENANCE

The Photographer  
Thence by descent to Joanne Steichen (the  
photographer's widow)  
Received as a gift from the above

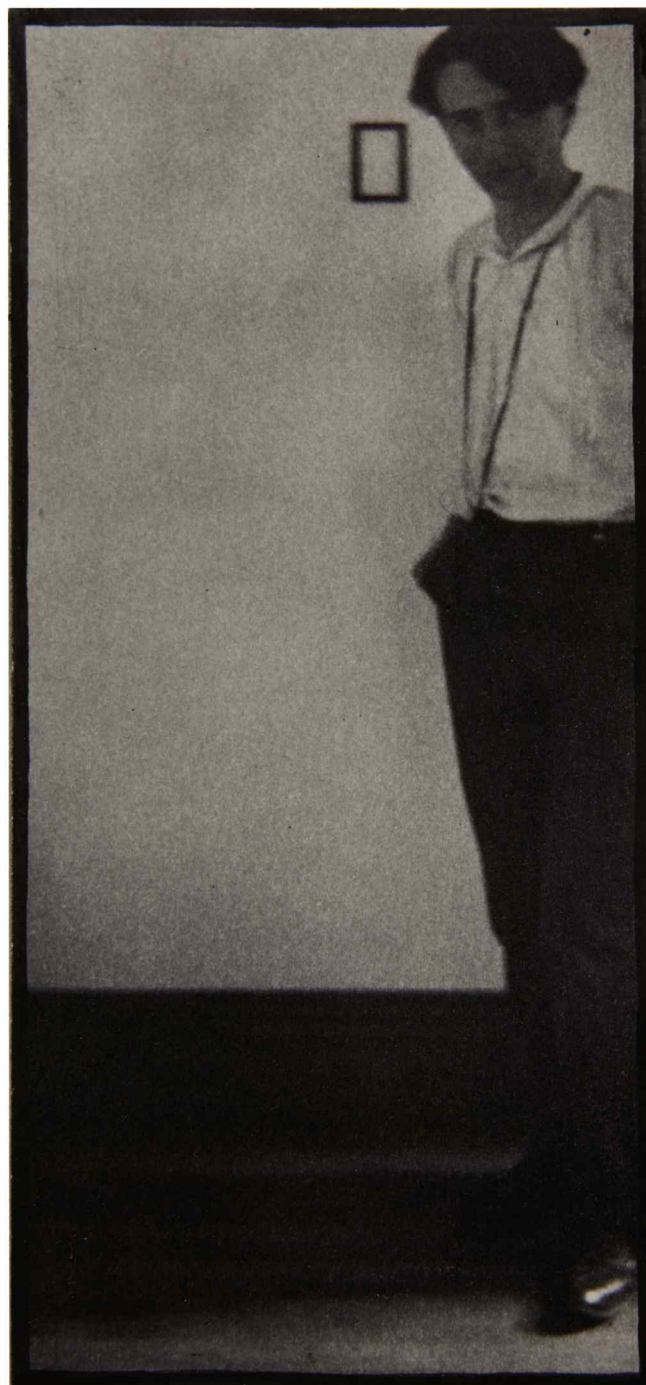
#### EXHIBITED

New York, The American Federation of Arts, *Faces in  
American Art*, February 1958 – February 1960, no. 67

#### LITERATURE

Edward Steichen, *A Life in Photography*, New York, 1963,  
pl. 3, illustrated  
Dennis Longwell, *Steichen: The Master Prints 1895-1914*,  
New York, 1978, pl. 1, illustrated  
Joel Smith, *Edward Steichen: The Early Years*, New York,  
1999, frontispiece  
Pam Roberts, *Photo Historica: Rare Images from the  
Collection of the Royal Photographic Society*, New York,  
2000, p. 52, illustrated  
Joanna Steichen, *Steichen's Legacy*, New York, 2000,  
pl. 3, illustrated  
Todd Brandow and William A. Ewing, *Edward Steichen:  
Lives in Photography*, New York, 2008, pl. 7, illustrated

\$ 7,000-10,000



## 66 Walt Kuhn

1880 - 1949

### Helen

signed and dated 1929; titled twice and dated 1929 on the stretcher  
oil on canvas  
40 by 30 $\frac{1}{8}$  in. 101.6 by 76.5 cm.

#### PROVENANCE

Maynard Walker Gallery, New York

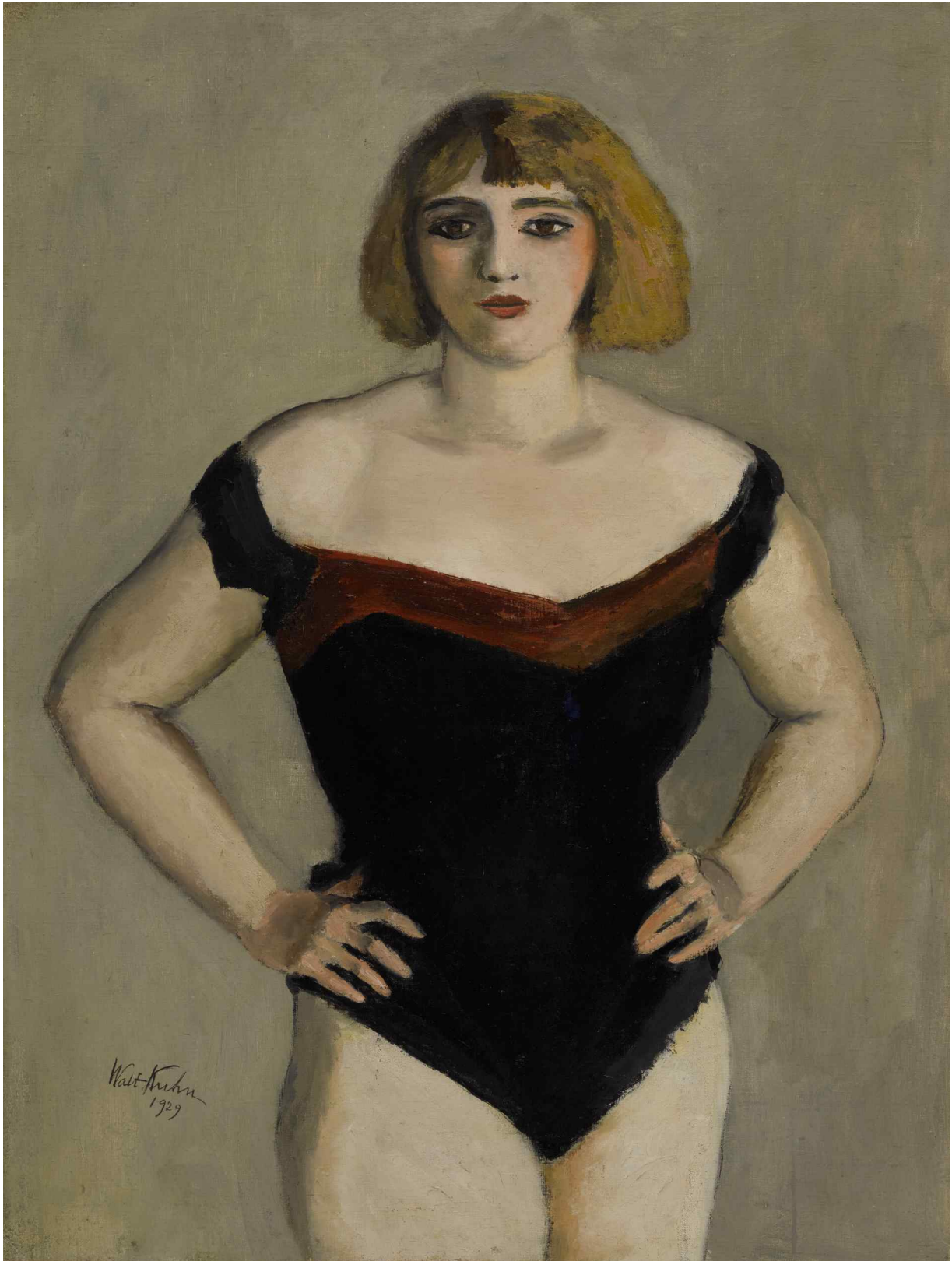
#### EXHIBITED

New York, Marie Harriman Gallery, *Paintings by Walt Kuhn*, 1930, no. 7

#### LITERATURE

Philip Rhys Adams, *Walt Kuhn, Painter: His Life and Work*, Columbus 1978, no. 240, pp. 128, 254 (text)

**\$ 100,000-150,000**



## □ 67 Pablo Picasso

1881 - 1973

### Buste d'homme (from *La Suite de Saltimbanques*)

drypoint on *vieux japon*

Plate: 4¾ by 3½ in. 12 by 8.8 cm.

Sheet: 19⅞ by 13¼ in. 48.5 by 33.6 cm.

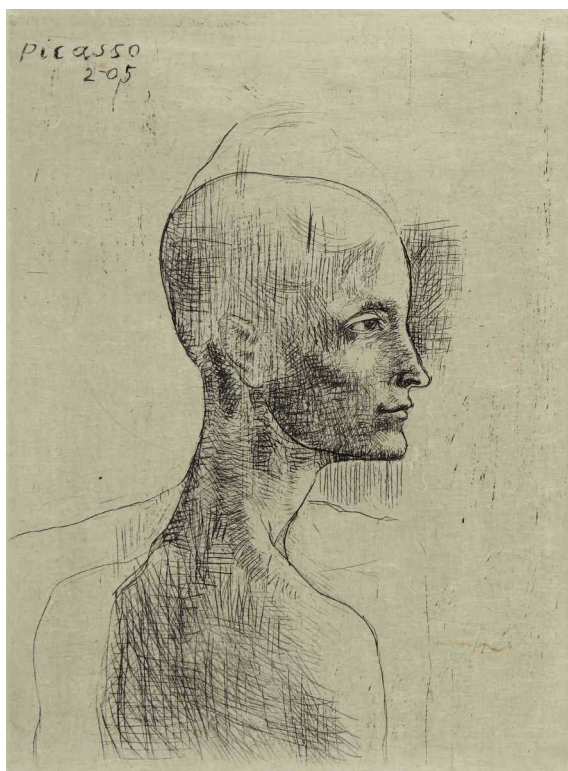
1905, published by Ambroise Vollard in 1913, from the edition of 27 or 29 (total edition includes 250 on Van Gelder wove paper).

#### LITERATURE

Georges Bloch, *Pablo Picasso, catalogue de l'oeuvre gravé et lithographié, 1904-1967*, Bern, 1968, no. 4, p. 21, (another example illustrated)

Brigitte Baer & Bernhard Geiser, *Picasso peintre-graveur*, Bern, 1990, vol. I, no. 5, p. 24, (another example illustrated)

\$ 3,000-5,000



## 68 Dan Artist, Côte d'Ivoire

### Mask

wood

with paper label inscribed 'WOBE'

9 in. 23 cm.

#### PROVENANCE

Josef Mueller, Solothurn

Barbier-Mueller Museum, Geneva

Private Collection, Switzerland (acquired from the above)

Bonhams, New York, 20 November 2012,

Lot 126 (consigned by the above)

Acquired from the above sale

\$ 5,000-7,000



## □ 69 Joaquín Torres-García

1874 - 1949

### Locomotion

graphite on paper  
5½ by 7 in. 14 by 18 cm  
Executed *circa* 1940-42.

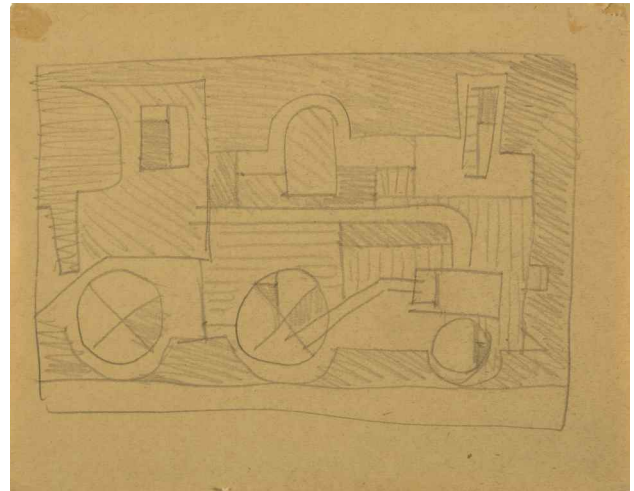
This work has been authenticated by Cecilia de Torres and is currently in the process of being included in the Online Catalogue Raisonné of Joaquín Torres-García ([www.torresgarcia.com](http://www.torresgarcia.com)).

#### PROVENANCE

Teresa de Anchorena, Buenos Aires  
Sotheby Parke Bernet Inc, New York, 3 December 1981,  
Lot 275 (consigned from the above)  
CDS Gallery, New York (acquired from the above sale)  
Acquired from the above

This work is inscribed on the reverse by Manolita P. de Torres García.

\$ 4,000-6,000



## □ 70 Pablo Picasso

1881 - 1973

### L'Homme au chapeau (from *Du Cubisme*)

etching printed in *bistre* on wove paper  
Plate: 2⅝ by 2½ in. 6.6 by 6.3 cm.  
Sheet: 10⅛ by 7½ in. 25.7 by 19.1 cm.  
1914-15, from the total edition of *circa* 513, published  
in 1947 by la Compagnie des Arts graphiques for *Du  
Cubisme*.

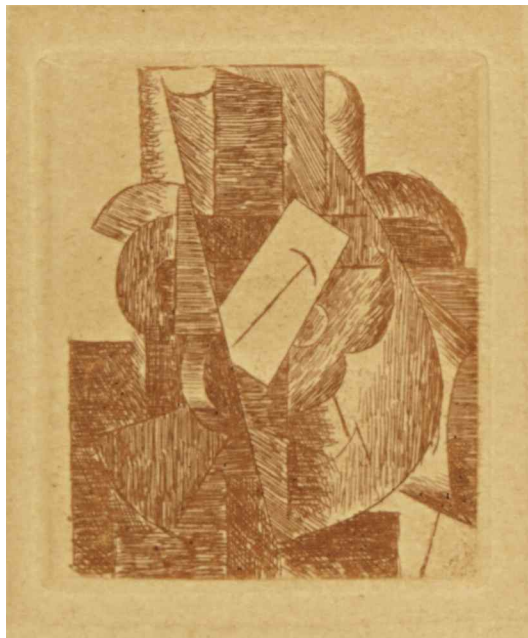
#### EXHIBITED

Los Angeles County Museum of Art, *Cubist Epoch*, 1907-  
71, no. 284, illustrated

#### LITERATURE

Georges Bloch, *Pablo Picasso, catalogue de l'oeuvre gravé  
et lithographié, 1904-1967*, Bern, 1968, no. 29, p. 26,  
(another example illustrated)  
Brigitte Baer & Bernhard Geiser, *Picasso peintre-graveur*,  
Bern, 1990, vol. I, no. 42, p. 91, (another example  
illustrated)

\$ 1,000-1,500





## 71 Frank Lloyd Wright

1867 - 1959

### Window from the Emil Bach House, Chicago, Illinois

clear and opaque glass in copper-plated zinc comes with original wood frame

36 $\frac{1}{8}$  x 45 $\frac{7}{8}$  in. 91.8 x 116.5 cm. including frame

Executed circa 1915.

#### PROVENANCE

Emil Bach House, Chicago, 1915

James F. Blinder, Chicago, 1959 (upon acquisition of the Emil Bach House)

B.C. Holland, Inc., Chicago

Acquired from the above by Edward Albee, 1971

#### LITERATURE

Thomas A. Heinz, *Frank Lloyd Wright: Glass Art*, London 1994, p. 161, illustrated / in black and white (the Emil Bach House)

Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York 2001, p. 204, illustrated / in color (related window from the Emil Bach House)

The present window is one of only four examples that were designed for the Emil Bach House, another of which is in the collection of the Art Institute of Chicago (1965.126).

Sotheby's would like to thank Julie Sloan for her assistance with the cataloguing of this lot.

**\$ 10,000-15,000**



□ 72 Karajarri Artist, Kimberley,  
Western Australia

Shield (*Karrbinna*)

eucalyptus wood, natural pigments  
26 in. 66 cm.

\$ 3,000-5,000



□ 73 Kishio Suga

b. 1944

Untitled

signed, inscribed in Japanese and dated 1985  
on the underside  
painted wood and nail construction  
4½ by 14 by 12½ in. 11.4 by 35.6 by 31.8 cm.

\$ 2,000-3,000



# 74 Franz West

1947 - 2012

## Homemades

painted papier-mâché with newsprint on steel  
pedestal

16 by 24 by 21 in. 40.6 by 61 by 53.3 cm.

Executed in 1989, this work is a unique variant  
from an edition of 10, plus 3 artist's proofs.

### PROVENANCE

A/D Gallery, New York

Acquired from the above in February 1998

**\$ 15,000-20,000**



## □ 75 Tony Rosenthal

1914 - 2009

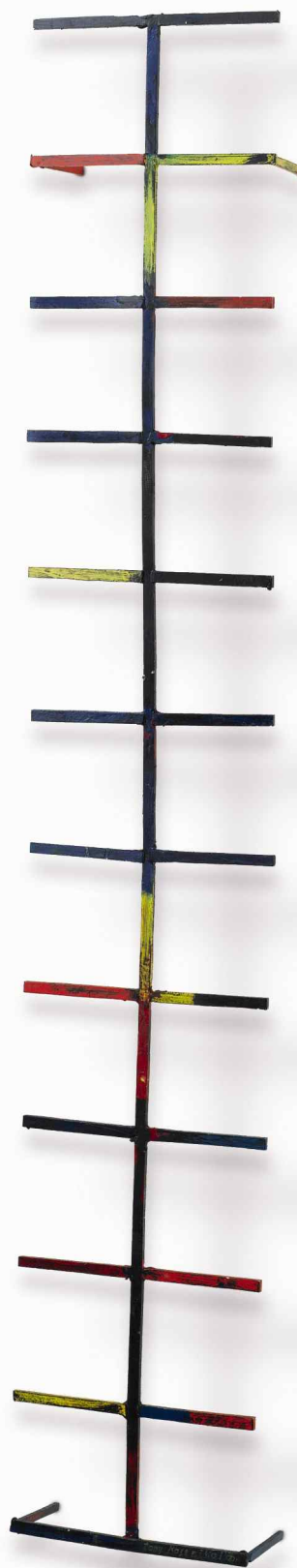
### Untitled

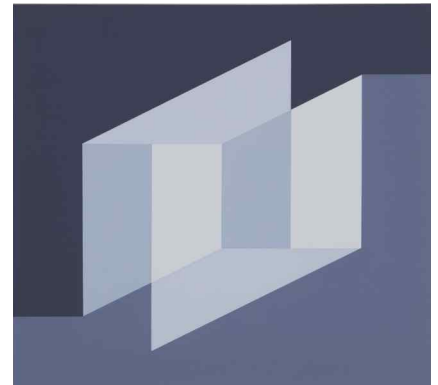
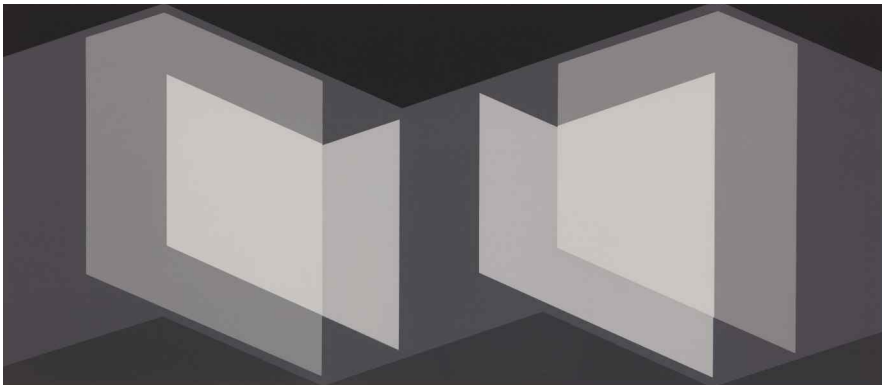
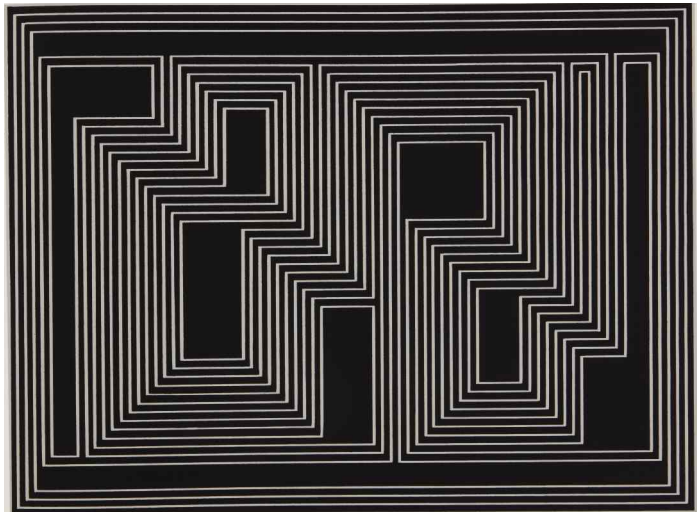
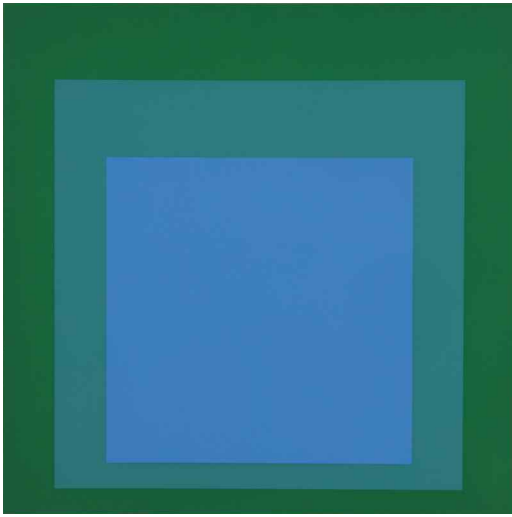
incised with the artist's signature and date '86  
enamel on aluminum  
60¾ by 10¼ by 4½ in. 154.3 by 26 by 11.4 cm.

\$ 4,000-6,000

"I can spot a Rosenthal in a second not because the work is all alike, mind you—indeed, the pieces of the past three or four years are of a fascinating diversity—but because each work, no matter its preoccupation, is clearly part of a catalogue of a single, adventurous mind."

Edward Albee in *Stretching My Mind*, New York 2005, p. 284





## 76 Josef Albers

1888 - 1976

### Formulation: Articulation

signed in ink on the title page

127 screenprints in colors, with accompanying text by the artist, on Mohawk Superfine Bristol paper, contained in the original gray cloth-covered folder and slipcases each portfolio: 20 ½ by 15 5/8 by 2 3/8 in. 52 by 40 by 6 cm. Executed in 1972, this complete two volume portfolio, comprising 127 screenprints in colors, is number 517 from an edition of 1000, printed by Sirocco Screenprints, New Haven, published by Harry N. Abrams, New York.

### LITERATURE

Brenda Danilowitz, *The Prints of Josef Albers: A Catalogue Raisonné, 1915-1976*, New York 2001, cat. no. Appendix C, p. 193-98, illustrated (another impression)

\$ 7,000-9,000



77 William Anastasi

b.1933

Untitled

signed and dated 1987 on the reverse  
oil on canvas  
17 by 14 in. 43.2 by 35.6 cm.

**\$ 8,000-12,000**

# 78 Kurt Schwitters

1887 - 1948

## Ohne Titel (Abstraktes Bild mit Ockerfarbenem Kreis) (Untitled (Abstract Painting with Ochre Circle))

signed with the artist's initials and dated 47  
oil on board

16<sup>5</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>4</sub> in. 42.2 by 36.1 cm.

Executed in 1947.

### PROVENANCE

Harry Pierce, Elterwater, United Kingdom (gift of the artist in 1947-48)

Joyce G. Priestley, Thirsk, United Kingdom (by descent from the above in 1967)

Annelly Juda Fine Art, London

Acquired from the above in 1996

### EXHIBITED

Kendal, England, Abbot Hall Art Gallery, *Kurt Schwitters in the Lake District*, October - November 1964, no. 15

London, Annelly Juda Fine Art; Paris, Galerie

Denise René & Düsseldorf, Galerie Hans

Mayer, *1945 The End of the War*, June -

December 1995, no. 60, illustrated

### LITERATURE

Karin Orchard & Isabel Schulz, *Kurt*

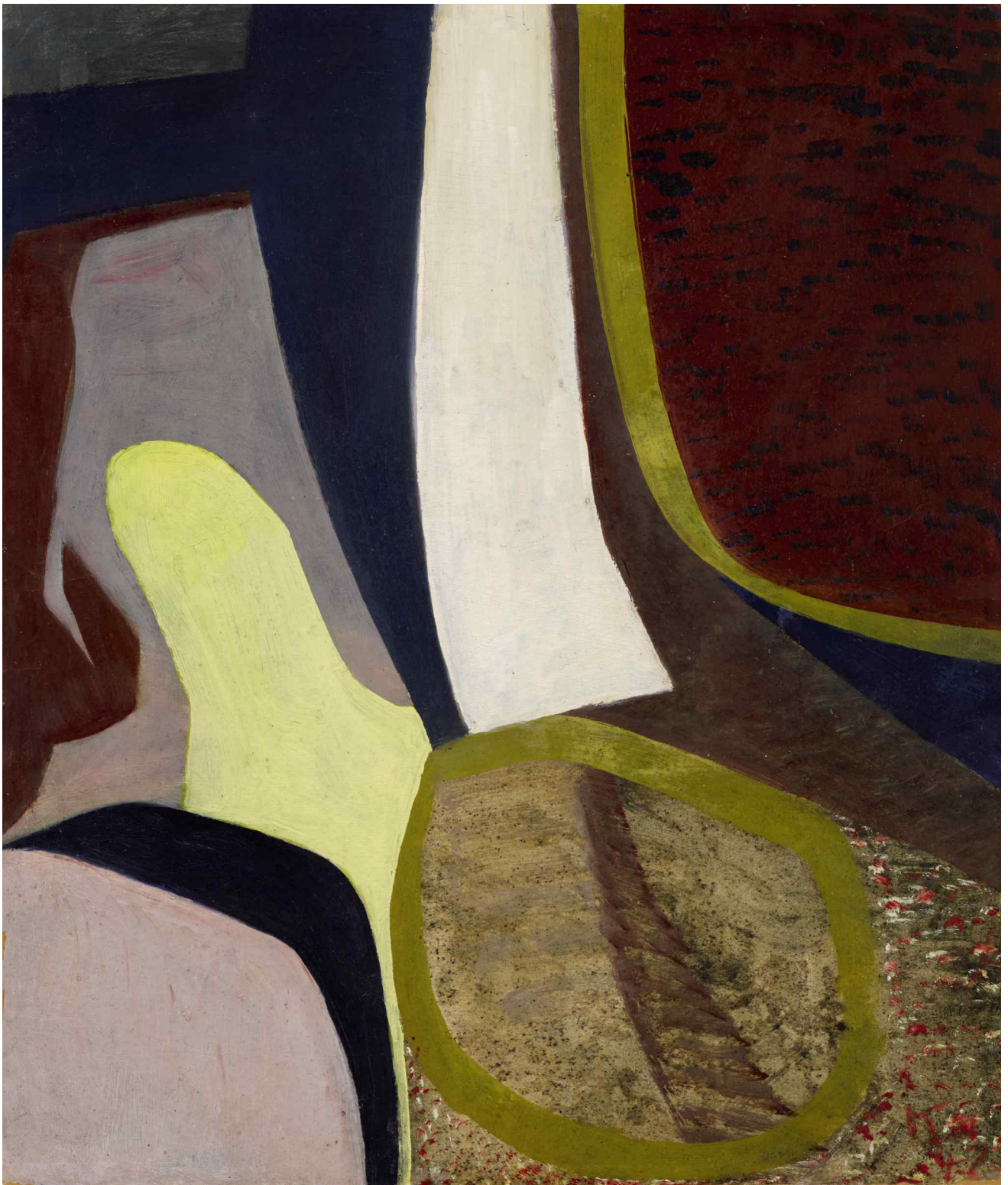
*Schwitters, Catalogue Raisonné 1937-1948*,

Vol. III, Ostfildern-Ruit 2006, cat. no. 3411,

p. 581, illustrated

Executed more than twenty years after *Ohne Titel (Konstruktion mit Rotem Kreis und Schwarzem Dreieck)* (lot 7), the present lot is an important abstract work from the artist's mature period. Schwitters was incredibly inspired by his surroundings in the Lake District of England, where he lived in exile, and 1947 was one of the most productive years in the artist's life. He experienced a rediscovery of his Expressionist roots and painted landscapes and portraits with a naturalism unseen in his earlier production. In the present lot, Schwitters imbues his painting with the qualities of an assemblage by overlapping abstract shapes and creating textures by varying brushstrokes. This is a forceful but organic composition, entirely abstract but not attached to or tied down by any particular set of rules. Living in self-imposed exile, playing the part of perennial outsider, Schwitters proves himself here as one of the most defiantly original artists of the first half of the twentieth century. Towards the end of his life, Schwitters seemed determined to use his entire arsenal of artistic skills to finally bring everything together.

\$ 200,000-300,000



□ 79 **Duncan Grant**

1885 - 1978

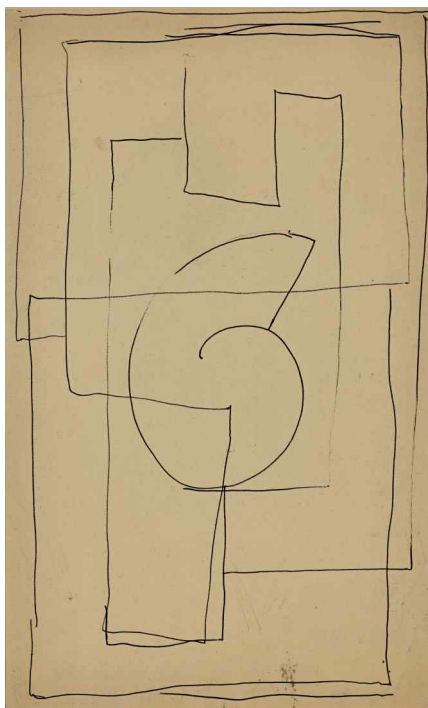
**Abstract Lines**

ink on paper  
13 by 8 in. 33 by 20.3 cm.  
Executed *circa* 1912.

**PROVENANCE**

The Bloomsbury Workshop, London  
Acquired from the above *circa* 1995

**\$ 1,000-2,000**



□ 80 **Leon Kelly**

1901 - 1982

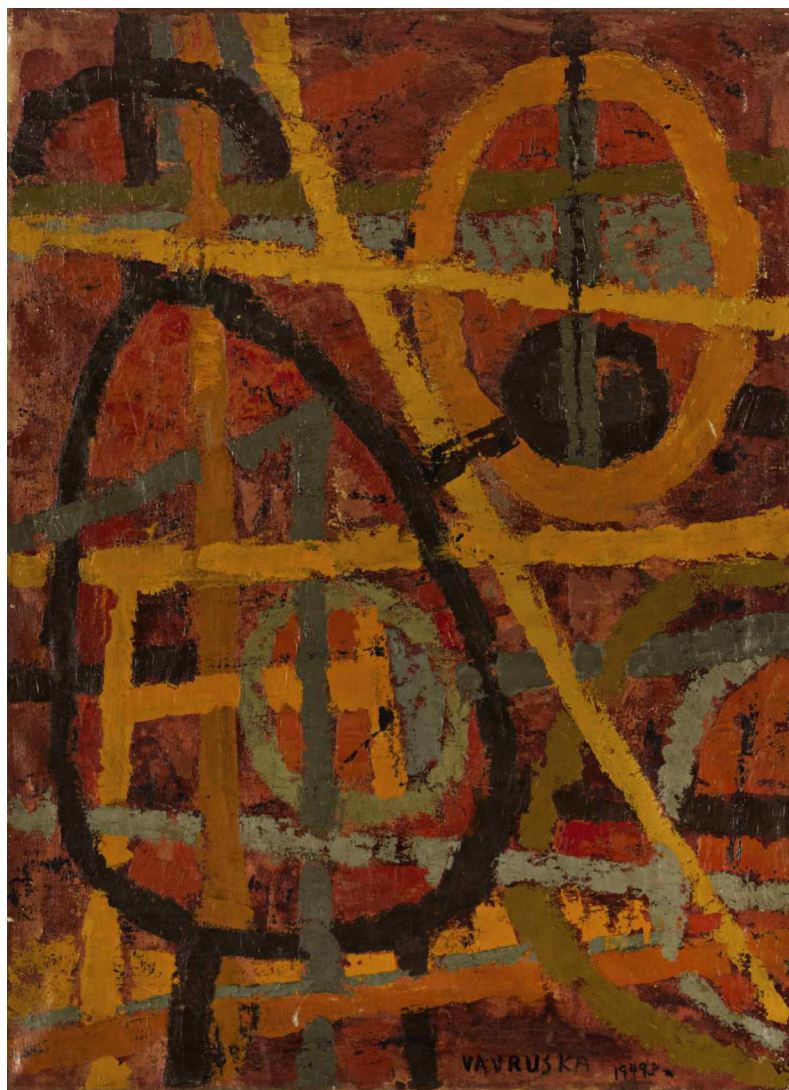
**L'Église**

signed and dated 1921; signed, titled and  
dated 1921 on the reverse  
ink and charcoal on paper  
6<sup>7</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>4</sub> in. 17.5 by 12.1 cm.

**\$ 400-600**







□ 81 **Frank Vavruska**

1917 - 1974

**PROVENANCE**

McCormick Gallery, Chicago  
Acquired from the above in November 2008

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

**African Drummer**

signed and dated 1949; titled on the stretcher  
oil on canvas  
29 by 21 in. 22.9 by 53.3 cm.



## 82 Milton Resnick

1917 - 2004

### Straw

signed, titled and dated 1982 on the reverse  
oil on board  
39 $\frac{7}{8}$  by 29 $\frac{3}{4}$  in. 101.3 by 75.6 cm.

#### PROVENANCE

Private Collection (acquired directly from the artist)  
Christie's, New York, 14 January 2008, Lot 58  
Acquired from the above sale

**\$ 10,000-15,000**

## 83 Michael Loew

1907 - 1985

### Untitled

signed twice and dated 1946 on the reverse  
oil on canvas  
24 $\frac{1}{8}$  by 20 $\frac{1}{8}$  in. 61.3 by 51.1 cm.

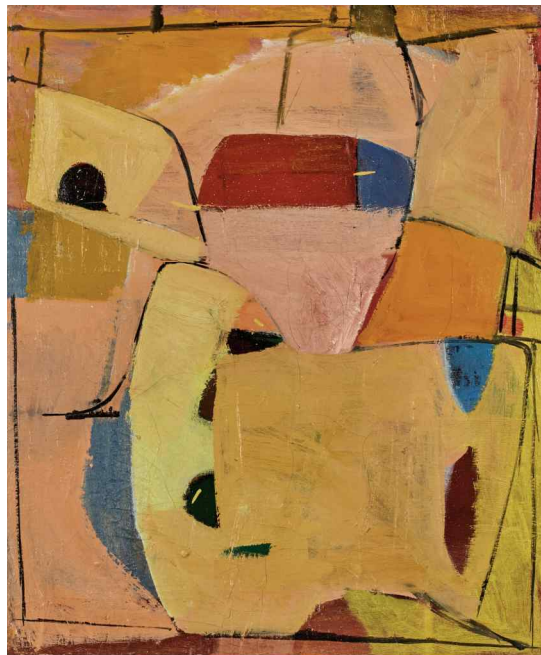
#### PROVENANCE

Hollis Taggart Galleries, New York  
Acquired from the above in November 2008

#### EXHIBITED

Chicago, McCormick Gallery, *Michael Loew, The Beginning: Works from the Estate*, April - May 2008, p. 8, illustrated in color

\$ 5,000-7,000



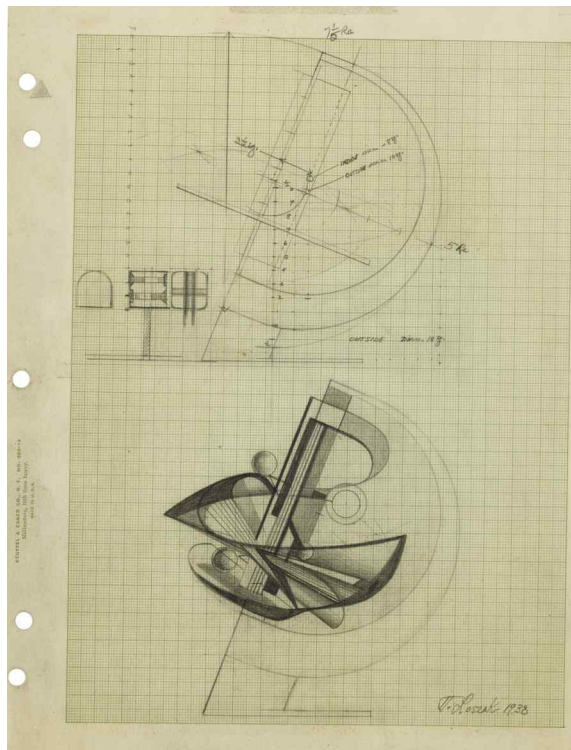
## □ 84 Theodore Roszak

1907 - 1981

### Untitled

signed and dated 1938; signed and dated 1938  
on the reverse  
graphite on printed paper  
11 by 8 $\frac{1}{2}$  in. 27.9 by 21.6 cm.

\$ 800-1,200



## 85 Pavel Tchelitchew

1898 - 1957

### Still Life

signed  
oil on canvas  
19¾ by 24 in. 50.1 by 60.9 cm.  
Executed *circa* 1926.

#### PROVENANCE

Irving Sherman, New York  
Acquired by 1968

#### EXHIBITED

New York, Gallery of Modern Art, *Pavel Tchelitchew*, March - April 1964, no. 15

\$ 30,000-40,000



## □ 86 Louise Nevelson

1899 - 1988

### Untitled

carved painted wood  
18 by 9⅞ by 7⅞ in. 45.7 by 23.2 by 20 cm.

#### PROVENANCE

Gift of the artist

\$ 4,000-6,000





## 87 Tiffany Studios

### "Curtain Border" Chandelier

shade impressed *TIFFANY STUDIOS NEW YORK 1510*

leaded glass and patinated bronze

48 in. 121.9 cm. drop;

24¼ in. 61.6 cm. diameter of shade

Executed *circa* 1910-1915.

**\$ 20,000-30,000**

□ 88 **Jorge Fick**

1932 - 2004

**Untitled**

ink on paper  
11 by 8½ in. 27.9 by 21.6 cm.  
Executed *circa* 1971

**PROVENANCE**

Estate of the Artist  
Eric Firestone Gallery, East Hampton  
Acquired from the above in 2012

\$ 300-500



□ 89 **Léon Gischia**

1903 - 1991

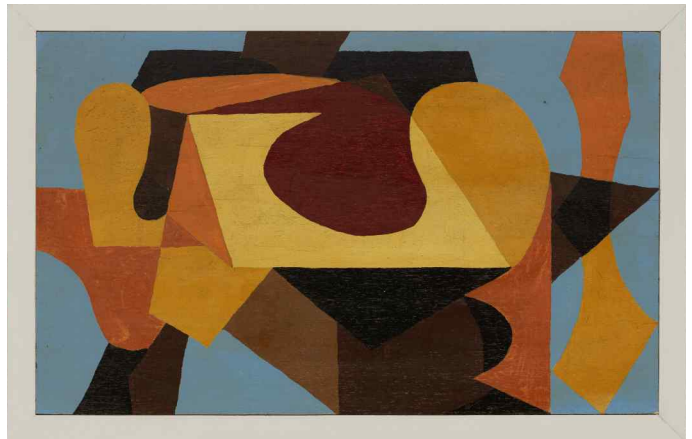
**Composition**

oil on panel  
13¼ by 20½ in. 33.7 by 52.1 cm.  
Executed in 1957.

**PROVENANCE**

Villard Galanis Gallery Collection, Paris  
Acquired from the above

\$ 1,000-2,000



## 90 Esteban Vicente

1903 - 2001

### Untitled

signed  
oil, charcoal and paper collage on canvas  
17 by 26 in. 43.2 by 66 cm.  
Executed in 1992.

#### PROVENANCE

Acquired directly from the artist in March 2000

\$ 7,000-9,000



## □ 91 Mel Kendrick

b.1949

### Untitled

signed and dated 2007 on the underside  
acrylic and graphite on wood construction  
31 $\frac{7}{8}$  by 12 $\frac{1}{2}$  by 12 $\frac{3}{4}$  in. 81 by 32 by 32.4 cm.

#### PROVENANCE

The Drawing Room, East Hampton  
Acquired from the above in July 2010

#### EXHIBITED

East Hampton, New York, The Drawing Room,  
*MEL KENDRICK: Object Negatives*, July -  
August 2010

\$ 3,000-5,000



□ 92 **Rolph Scarlett**

1889 - 1984

**Untitled**

signed  
graphite on paper  
10½ by 8 in. 26.7 by 20.3 cm.  
Executed *circa* 1950.

**PROVENANCE**

Eric Firestone Gallery, East Hampton  
Acquired from the above in October 2011

\$ 800-1,200



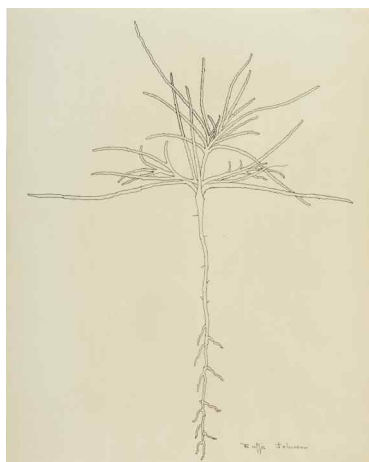
□ 93 **Buffie Johnson**

1912 - 2006

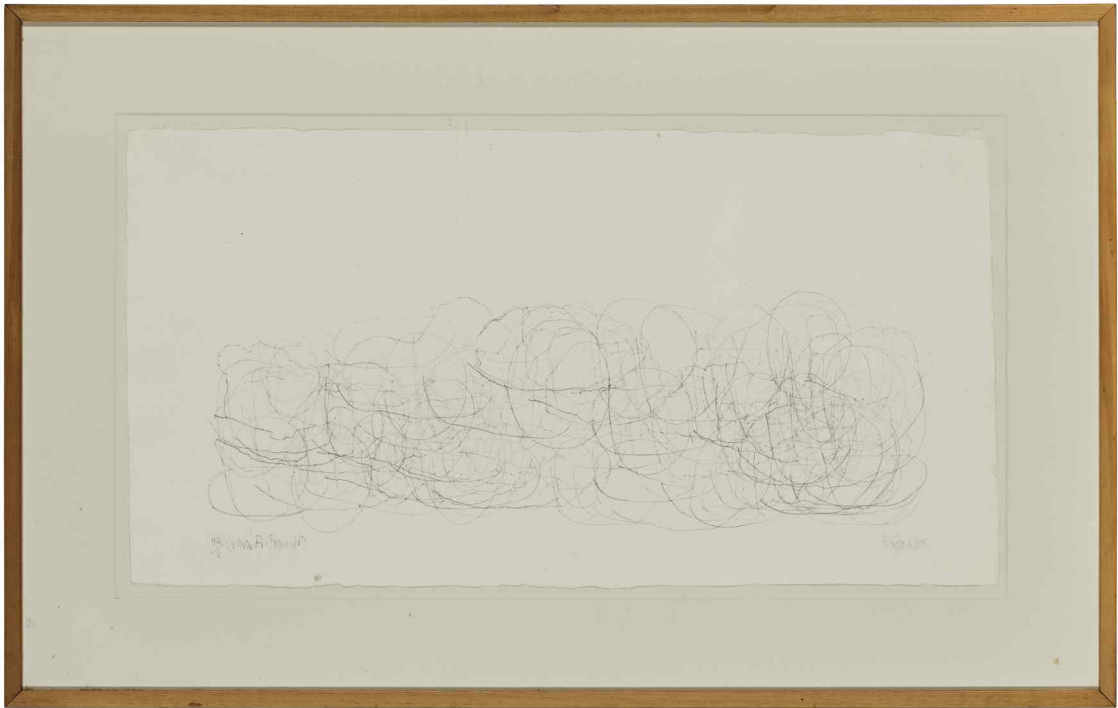
**Organic Form  
[TWO WORKS]**

each signed  
felt-tip pen on paper  
i. 13⅞ by 10⅞ in. 35.2 by 27.6 cm.  
ii. 19⅞ by 15⅞ in. 50.5 by 40.3 cm.

\$ 800-1,200







## 94 John Cage

1912 - 1992

### Where R=Ryoanji (9R)/2

signed, titled and dated 8/83  
graphite on handmaid Japanese paper, in artist's chosen  
frame

10 by 19 in. 25.4 by 48.3 cm.

#### PROVENANCE

Gift of the artist in 1991

#### EXHIBITED

Turin, Regione Piemonte; Edinburg, Fruitmarket Gallery,  
*Assessorate alla Cultura: John Cage a Torino e Ivrea*,  
May - September 1984

New York, Blum Helman Gallery, 1986

St. Louis, The First Street Forum, *The Quality of Line*, 1988

#### LITERATURE

Corinna Thierlof, ed., *John Cage. Ryoanji. Catalogue  
Raisonné of the Visual Artworks*, Vol. I, Munich 2013,  
cat. no. 40, p. 72, illustrated

**\$ 8,000-12,000**

□ 95 Leonard Baskin

1922 - 2000

Dead Man

incised with the artist's initials and dated  
1952 on the reverse  
bronze  
7½ by 2½ by 1¼ in. 19.1 by 6.4 by 3.2 cm.

PROVENANCE

Grace Borgenicht Gallery, New York  
Acquired from the above *circa* 1960

\$ 1,000-2,000



© The Estate of Leonard Baskin, Courtesy Galerie St. Etienne, New York.

□ 96 A Pair of small  
'Guan'-type Bowls,  
19th/20th Century

each of octagonal form with the deep sides  
rising from a splayed foot to a flared rim,  
covered overall with a glossy bluish-gray glaze  
suffused with a network of dark crackles  
Diameter: 3 ¾ inches  
Diameter 3¾ in. 9.4 cm.

PROVENANCE

Chait Galleries, New York

\$ 1,000-1,500



□ 97 Anyi Artist, Côte  
d'Ivoire

Memorial Head (*Mma*)

terracotta  
11 in. 28 cm.

\$ 2,000-3,000



□ 98 Mumuye Artist,  
Nigeria

Figure (*Iagalagana*)

wood  
28 in. 71.1 cm.

\$ 4,000-6,000





99 Ceremonial Effigy Metate,  
Costa Rica

500 - 800 AD

volcanic stone  
23 in. 58.4 cm.

**PROVENANCE**

Acquired by 1974

**\$ 5,000-7,000**

## □ 100 Robert Goodnough

1917 - 2010

### Untitled

paper collage on board  
13¼ by 17¼ in. 33.7 by 43.8 cm.  
Executed in 1960.

#### PROVENANCE

Vered Gallery, East Hampton  
Acquired from the above in 2001

\$ 500-700



## □ 101 Lucio Fontana

1899 - 1968

### Concetto Spaziale

signed in pencil and inscribed *P.A.*, with the  
blindstamp of the printer  
aquatint with embossing and punched holes  
on Fabriano paper  
19⅞ by 25⅞ in. 50 by 64 cm.  
Executed in 1964, this work is an artist's  
proof aside from the numbered edition of 50,  
printed by 2RC Edizioni d'Arte, Rome.

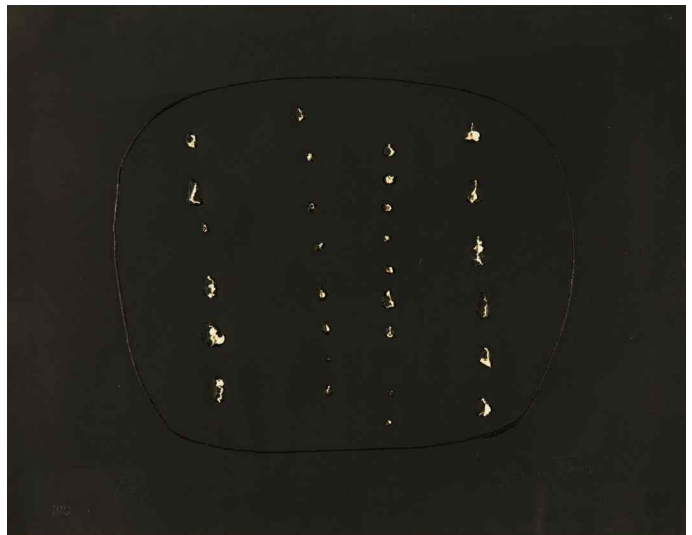
#### PROVENANCE

Marlborough Galleria d'Arte, Rome  
Acquired from the above

#### LITERATURE

Harry Ruhé and Camillo Rigo, *Lucio Fontana:  
Graphics, Multiples and More*, Amsterdam,  
2006, cat. no. E-18, p. 40, illustrated (another  
impression)

\$ 3,000-5,000



□ 102 Zulu Artist, South Africa

Beer Vessel (*Ukhamba*)

blackened terracotta  
13 5/8 in. 34.5 cm.

**PROVENANCE**

Fred Jahn, Munich  
American Private Collection (acquired from the above)  
Bonhams New York, 12 May 2012, Lot 341 (consigned by  
the above)  
Acquired from the above sale

**EXHIBITED**

Burgrieden-Rot, Museum Villa Rot, *Earth and Ore:  
2500 Years of African Art in Terra-cotta and Metal*,  
June - November 1998  
Dallas, Pollock Gallery, *Out of Africa: an Important  
Selection of Historic African Ceramics and Textiles*,  
December 2010, fig. 29, illustrated

**LITERATURE**

Schaedler, Karl-Ferdinand, *Earth and Ore: 2,500 Years  
of African Art* (1997), no. 622

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



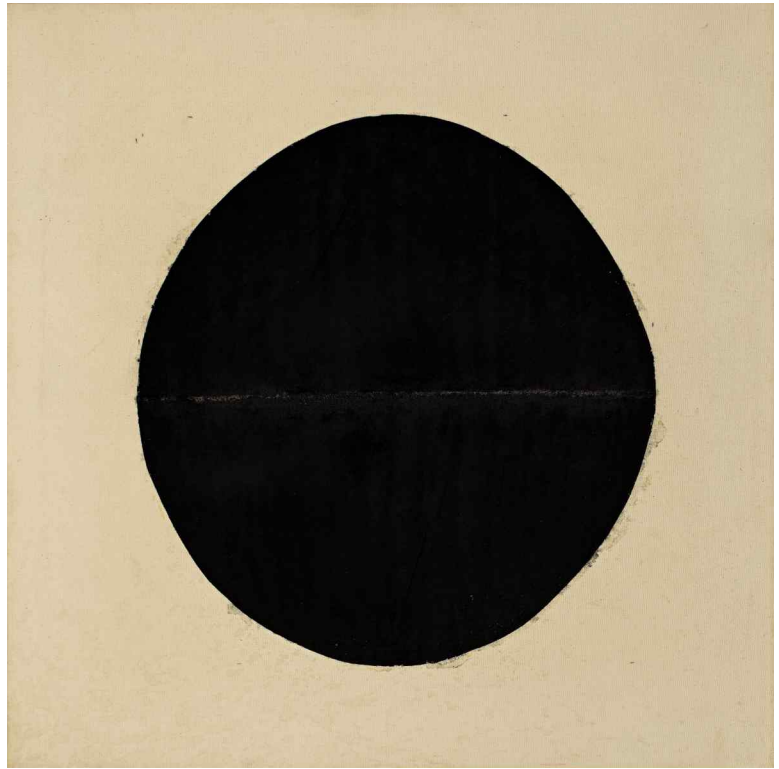
□ 103 Michael Goldberg

1924 - 2007

Untitled

signed and dated 75 on the reverse  
oil on linen  
30 by 30 in. 76.2 by 76.2 cm.

\$ 1,000-2,000



□ 104 Stanley William Hayter

1901 - 1988

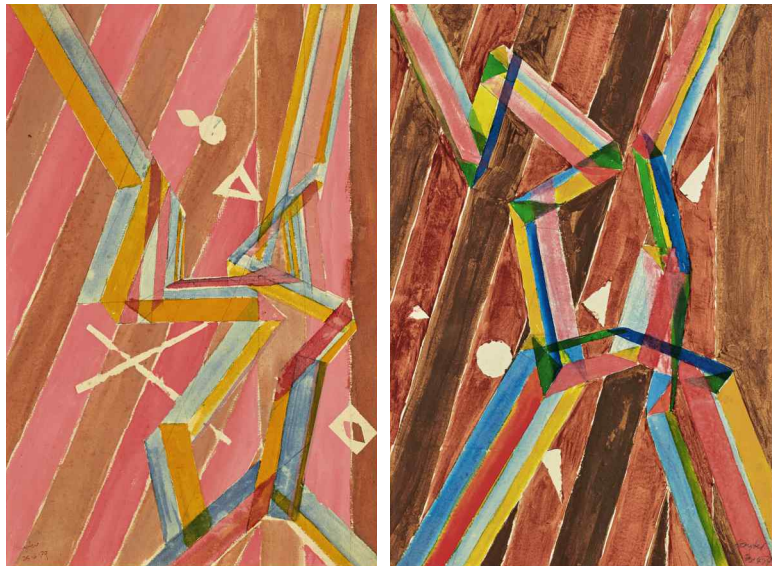
Composition II and  
Composition III [Two Works]

i. signed and dated 25.4.79; titled on the reverse  
ii. signed and dated 30.4.79; titled on the reverse  
acrylic and graphite on paper  
i. 22 by 14¾ in. 55.9 by 37.5 cm.;  
ii. 22⅞ by 15¼ in. 56.2 by 38.7 cm.

**PROVENANCE**

Elaine Benson Gallery, Inc., Bridgehampton  
Acquired from the above in 2006

\$ 1,000-2,000



i.

ii.

□ 105 Robert Giard

1939 - 2002

Edward Albee: Four Works

each signed, dated 1991/92 and inscribed  
*Model's Copy*  
gelatin silver prints  
Each: 14 by 14 in. 35.6 by 35.6 cm.  
Executed in 1991 and printed in 1992, this is  
the Model's Copy from an edition of 5, plus 1  
Model's Copy.

**PROVENANCE**

Gift of the artist

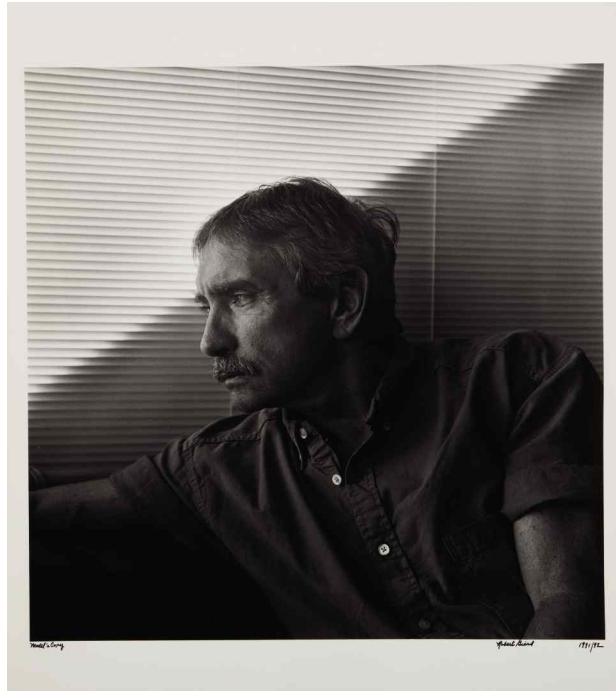
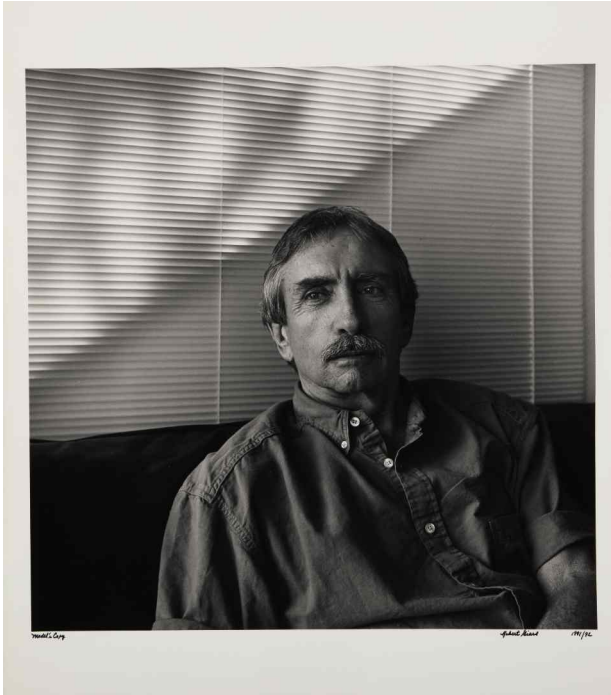
**LITERATURE**

Robert Giard, *Particular Voices: Portraits of  
Gay and Lesbian Writers*, London 1998, p. 177  
(another example illustrated)

\$ 500-700

End of Sale







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- Alternative bids can be placed by using the word "or" between lot numbers.
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**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including

the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request

and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The

auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between

these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### Premium Lot

In order to bid on "Premium Lots" (👉 in print catalogue or 👉 in eCatalogue) you must complete the required Premium

Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's

reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

#### **Hammer Price and the Buyer's Premium**

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### **4. AFTER THE AUCTION**

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients

or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### **Collection and Delivery**

Post Sale Services  
+1 212 606 7444  
FAX: +1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department



if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

### Sotheby's Arranged Shipping

If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

### Client Arranged Shipping

Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required

**to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

### Certain Exemptions

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

### Local Tax Advisors

As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

## GLOSSARY FOR PAINTINGS

### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

### Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

### GLOSSARY FOR SCULPTURE

**Bronze Figure of a Woman, Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

**Bronze Figure of a Woman, After Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

**Maurice Giraud-Rivière, Bronze Figure of a Woman.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

### Photography:

John Lam  
Bonnie Morrison  
Ber Murphy  
Pauline Shapiro

### IMPORTANT NOTICES

#### Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

#### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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2.

TAKE your head off again.  
Hold it in front of you with both hands  
— eye level so to speak —  
Then throw it as high as you can  
— even higher than before —  
Straight up!

Don't panic!  
Keep your eyes open this time!  
Watch yourself down there  
In all the tumbling and spinning  
— keep your eyes open, for God's sake —  
Come to rest for that dancer's instant...

Plummet!  
Make your hands catch you!  
There,  
Now make them put your head  
back on,  
Right side up, eyes front.  
Sit down  
and rest again.





Sotheby's EST. 1744  
Collectors gather here.