

CONTEMPORARY
CURATED » NEW YORK

27 SEPTEMBER 2017



Sotheby's EST. 1744



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THIS PAGE
LOT 49



CONTEMPORARY
CURATED » NEW YORK



THE DIETARY

CONTEMPORARY CURATED » NEW YORK

AUCTION IN NEW YORK
27 SEPTEMBER 2017
SALE N09624
10:00 AM and 2:00 PM

EXHIBITION

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

Tuesday 26 September
10 am-2 pm

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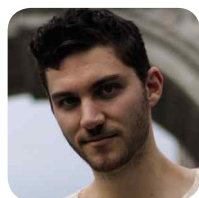
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JAMES SEVIER

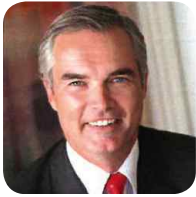


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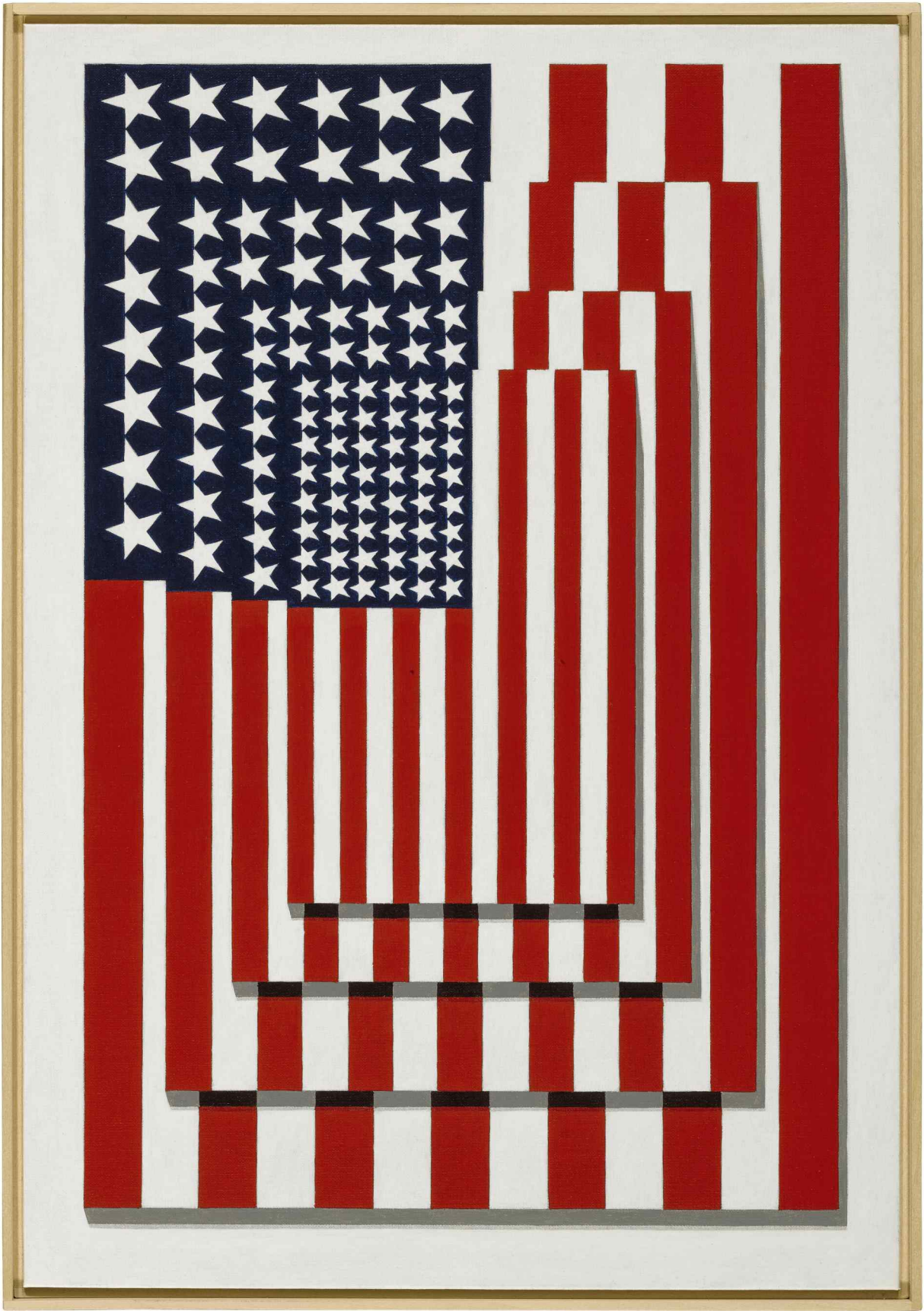
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MEET OUR CURATOR

» NINA GARCIA

Originally from Barranquilla, Colombia and based in New York, Nina Garcia is Creative Director at *Marie Claire* magazine. To many, she is best known as the unerring, formidable fashion judge on the Peabody Award winning hit show, *Project Runway*, which is now on its 16th season and viewed in over 13 different countries around the world.

A *New York Times* bestselling author of four books on style: *The Little Black Book of Style*, *The One Hundred*, *The Style Strategy* and *Nina Garcia's Look Book*, Nina is also responsible for covering the designer fashion markets of New York, Milan and Paris. Nina is an undisputed authority on the industry, and has cultivated an elite following of fashion “insiders” as well as an adoring fan base worldwide.

She is the recipient of the 2010 Oracle Award organized by the NGO Fashion Group International (FGI). Prior to her work at *Marie Claire*, she worked as Fashion Director at *Elle* and previously held positions at both Mirabella and Perry Ellis. A graduate of Boston University, as well as the famed Fashion Institute of Technology, Nina has always credited her drive and success to her stylish parents for first showing her the potential of quality design and impeccable fashion.



NINA GARCIA DISCUSSES THE ART WORLD, FASHION & THE WORKS THAT INSPIRE HER

WHAT ABOUT ART INSPIRES YOU THE MOST?

Art is something so personal, you get a feeling from it. There is an emotional response that happens when you see an artwork you love. Art moves you, but art also finds you. Art is also a reflection of our time – it's a window into what is important and relevant in society. For me, it's so much more than just decoration; it's about the artist's ability to capture the zeitgeist of a moment and transfer it onto a canvas or into an installation. It's about society being able to take an artist's work and translate it into meaning. It's an incredibly powerful cycle of meaning.

“That’s what I love about fashion: all the arts are sewn together into a garment.” – NINA GARCIA

WHO'S YOUR FAVORITE ARTIST?

I admire so many artists, past to present; there are too many to name. But Picasso has always been one of my favorites. If you look at his evolution: from the Blue and Rose Periods, to Cubism, Surrealism and so on, you can see how he successfully tackled most of the styles of the twentieth century. Currently, I'm very inspired by Latin American artists like Carmen Herrera – her work is incredibly striking. You can't look away.

DO YOU COLLECT ART?

Absolutely. I hate a bare wall, and I love filling my home with pieces of personal significance.

HAVE YOUR TASTES CHANGED OVER TIME?

Yes. I don't believe in approaching art collecting as a sprint. It is a marathon. Just as we develop in life, so does your eye and your taste (as it does in fashion).

1



ALEXANDER CALDER
Jewelry
Lots 1-11

“These pieces combine the world of fashion and art so perfectly. They're essentially wearable sculptures in gold, silver and brass.”

2



Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez
LAWRENCE WEINER
A LID ON IT, 2007
\$70,000-90,000
Lot 205

“I love the way Santiago installed this piece in his apartment. His place overlooked the city and by installing the piece on his window, it was his way of containing NYC, putting a 'lid on it' if you will.”

3



Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez
CLAUDE LALANNE
Pomme Bouche, 2009
\$7,000-9,000
Lot 213

“Even though Santiago was a precise and serious person, he also had a very humorous side to him and could make me laugh like no one else. He kept that sense of humor in his collection by having pieces like *Pomme Bouche*. He once told me that the lips on the apple were sculpted based on his own lips...”

WHAT DO YOU THINK DRIVES A GREAT ART COLLECTOR?

I think it's important to have a point of view and the guts to follow it. A great example of someone who definitely has both is Leonard Lauder, and that is evident from the amazing Cubist artworks he collected and later donated to the Metropolitan Museum of Art in New York.

CAN YOU DESCRIBE THE CURRENT RELATIONSHIP BETWEEN CONTEMPORARY ART AND FASHION?

Art and fashion have always been great friends. From Dali to Schiaparelli, to Karl Lagerfeld and the Memphis group, if you look close enough you'll almost always find some sort of connection. I recently re-watched the documentary about Pierpaolo Piccioli, the creative director of Valentino, and he reiterated just that. Many of his collections were inspired by art, from Piero della Francesca to the punk movement. If you visit the Calvin Klein store you will see an amazing art installation by Sterling Ruby. Raf Simons, another lighthouse in the fashion world, has always established a dialogue between art and fashion. I also have to mention the Louis Vuitton and Jeff Koons collection of handbags that sold incredibly well. Art and

fashion both have the ability to explain a particular moment of time (and history). If you see a mini skirt from the 60s you can understand a lot about the cultural changes that happened during the decade.

DO YOU FEEL THAT FASHION IS ART? IF SO WHEN DO YOU FEEL A FASHION PIECE BECOMES A COLLECTIBLE?

Absolutely! I can't wait to go to Paris and visit the Christian Dior exhibit. Fashion pieces can become collectibles in a variety of ways. One way is when something is incredibly valuable to an individual personally – in that sense, I am a true collector of fashion as art (especially shoes!). Another way is when they are deemed indicative of the time we are in by society as a whole and they become valuable in that regard.

WHY DO YOU THINK SO MANY FASHION DESIGNERS ARE DRAWN TO COLLABORATE WITH ARTISTS?

Fashion always establishes a dialogue: between past and future and also between fashion, architecture, sculpture and painting. That's what I love about fashion: all the arts are sewn together into a garment.

4



Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez
JOSEPH KOSUTH
'neither appearance nor illusion,' 2008
\$40,000-60,000
Lot 210

"This statement would glow in yellow neon every time I went to visit Santiago at his apartment. It perfectly sums up the themes in his collection, and I cannot think about his art collection without thinking of this Joseph Kosuth piece."

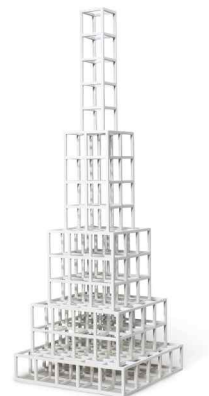
5



EVA HESSE
Untitled, 1963
\$50,000-70,000
Lot 12

"Works by Hesse are incredibly rare – she died young and had a small output, so I love seeing this drawing in the auction. It demonstrates her fascination with organic and geometric forms from the early 60s."

6



SOL LEWITT
5 x 5 x 1, 1989
\$80,000-120,000
Lot 42

"This is the perfect minimalist sculpture: LeWitt's signature cube forms in stunning white painted metal"

“Santiago had an unmatched sense of creativity and that was reflected in his art collecting. He had a fascination with language, with meaning, and his favorite pieces showed that in a whimsical way.” – NINA GARCIA

CAN YOU TELL US ABOUT YOUR RELATIONSHIP TO SANTIAGO?

Santiago and I have been close forever—he was one of my dearest friends. We were so connected with each other on so many levels – from our taste in art and fashion to our families vacationing together throughout the years. We understood each other very well.

DID YOU GET TO WITNESS SANTIAGO’S PASSION FOR ART AND COLLECTING?

All of the time. Santiago had an unmatched sense of creativity and that was reflected in his art collecting. He had a fascination with language, with meaning, and his favorite pieces showed that in a whimsical way.

WHAT ATTRACTED YOU TO THE COLLABORATION WITH SOTHEBY’S AND CONTEMPORARY CURATED?

The collaboration is wonderful, and it was Santiago that really made me aware of it. His collection, memorialized here, captures his spirit and passion for creating, and for bringing incredible meaning to the world.

7



Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez
JENNY HOLZER
Selection from Survival: Protect Me..., 2006
 \$50,000-70,000
 Lot 224

“Santiago loved everything abundant and excessive, and this piece was a daily reminder that sometimes the things that you want the most are not always the best for you.”

8



JOAN MITCHELL
Parasol, 1977
 \$1,500,000-2,000,000
 Lot 20

“I love this triptych by Joan Mitchell. She moved to France in the late 70s, and I can just picture her spending her days painting in her flower garden.”

9



Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez
ELMGREEN & DRAGSET
Code Cracking, 2003
 \$10,000-15,000
 Lot 247

“I remember Santiago being especially excited about getting this piece—he loved all the different meanings behind it. It is a sculpture of a cracked egg with a safe dial on it, which can be interpreted as cracking the code of life. Santiago was fascinated by this idea, which is a reoccurring theme in his collection”

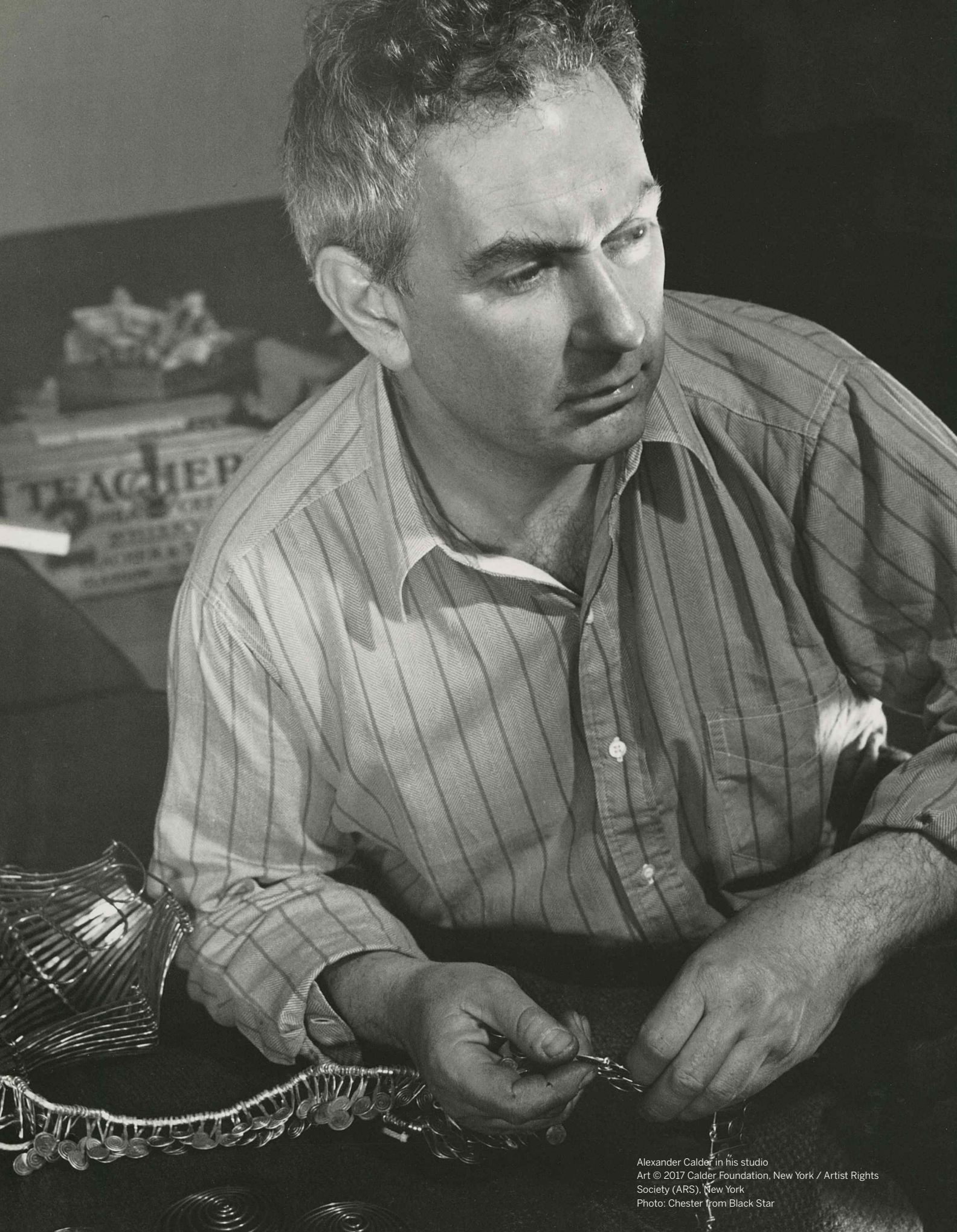




SESSION ONE

NEW YORK
WEDNESDAY
27 SEPTEMBER 2017
10 AM

LOTS 1-149



Alexander Calder in his studio
Art © 2017 Calder Foundation, New York / Artist Rights
Society (ARS), New York
Photo: Chester from Black Star

ALEXANDER CALDER: SCULPTOR AS JEWELER

“Calder’s jewelry may be seen as a sort of Surrealistic strategy to entrap the wearer into participating in an art performance, even to become bewitched. To wear the jewelry is to induce dreams and to become metamorphosed. It is typical of Calder and his art to be more allusive than first meets the eye.”

(Mark Rosenthal in Alexander S.C. Rower, Ed., *Calder Jewelry*, New York 2007, p. 67)

Sotheby’s is delighted to present an exquisite series of jewelry created by Alexander Calder during the 1940s and 1950s. From necklaces to brooches to pins and earrings, lots 1-11 display Calder’s unparalleled dexterity, each work containing tightly controlled coils of lustrous metal imbued with an unmistakably Calder quality; a continuous theme that runs throughout the artist’s jewelry practice. Punctuating this offering are works from three esteemed collections; *Property from a Distinguished Private Collection, New York, Sold to Benefit Charitable Initiatives* (lots 1, 2, 4, 8, and 9), which is highlighted by two stunning examples of the artist’s extremely rare necklaces crafted in gold (lots 1 & 2), as well as *Property from the Jacqueline Fowler Collection* (lots 5, 6, and 7) and *Property from the Collection of Otis and Velma Dozier* (lot 11).

Calder brought the same genius for design and motion to his jewelry that elevated his sculptural practice into the realm of singular innovation. His practice of making jewelry further extended his ability to communicate his artistic ideals and deluge his inventive curiosity on a more intimate scale. Calder’s forays into jewelry began as early as 1929, mostly as

gifts for intimate friends and family, particularly for Louisa James, whom he married in 1931. Each work is individually designed and hand-made by the artist, displaying the signature working practice and grace that is present in his larger-scaled works.

Calder was an inveterate and incurable innovator, never happier than with tools and material at hand, and this insatiable impulse to create – to make – is as evident in his jewelry as in his sculptures. Initially, brass was more readily at hand in the war years, but soon Calder was able to also afford the more precious metals such as silver and gold. Calder’s sophistication in the metalsmith craft grew and he soon hammered the wires into flattened forms that are the basis of his great spiral brooches, bracelets, earrings and elaborate necklaces. This ability to turn basic materials into exquisite wearable art is perhaps one of the most striking qualities of these works. As Calder remarked, “I decided a long time ago that primitive art really is preferable to decadent art, just the way I’ve been told it is. So I’ve tried to remain as primitive as possible.” (Alexander Calder quoted in Daniel Marchesseau, *The Intimate World of Alexander Calder*, Paris 1989, p. 260)

1

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

ALEXANDER CALDER

1898 - 1976

Necklace

gold and string

¾ by 13½ by 1⅞ in. 0.9 by 34.3 by 4.1 cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A28147.

PROVENANCE

Private Collection, Litchfield, Connecticut (acquired directly from the artist)

Gift of the above to the previous owner

\$ 250,000-350,000

“IT WHIRLS, IT WHIRLS”

ALEXANDER CALDER



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

ALEXANDER CALDER

1898 - 1976

Necklace

gold and string

$\frac{1}{2}$ by $1\frac{7}{8}$ by $2\frac{3}{4}$ in. 1.3 by 50.5 by 7 cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A28146.

PROVENANCE

Private Collection, Litchfield, Connecticut (acquired directly from the artist)

Gift of the above to the previous owner

\$ 200,000-300,000



ALEXANDER CALDER

1898 - 1976

Bracelet

silver wire

 $\frac{5}{8}$ by $4\frac{3}{8}$ by $2\frac{5}{8}$ in. 1.6 by 11.1 by 7 cm.

Executed in 1954, this work is registered in the archives of the Calder Foundation, New York, under application number A27172.

PROVENANCE

Mary Calder, New York

Gift of the above to the present owner in 1955

\$ 40,000-60,000

3



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, NEW YORK, SOLD TO BENEFIT
CHARITABLE INITIATIVES

ALEXANDER CALDER

1898 - 1976

Earrings

gold wire, in 2 parts

Each: 1¼ by ¼ by ⅝ in. 3.2 by 0.6 by 1.6 cm.

Executed *circa* 1940, this work is registered in
the archives of the Calder Foundation, New York,
under application number A28310.

PROVENANCE

Private Collection, Litchfield, Connecticut
(acquired directly from the artist)
Gift of the above to the previous owner

\$ 30,000-40,000



4

PROPERTY FROM

THE JACQUELINE FOWLER COLLECTION

ALEXANDER CALDER

1898 - 1976

RW Initial Pin

silver and steel wire

¼ by 2¼ by 4½ in. 0.6 by 5.7 by 11.4 cm.

Executed *circa* 1945, this work is registered in
the archives of the Calder Foundation, New York,
under application number A15210.

PROVENANCE

Perls Galleries, New York
Private Collection
Sotheby's, New York, 7 February 1996, Lot 266
Acquired from the above sale by the present
owner

\$ 15,000-20,000



5

PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**

Jacqueline Fowler has spent a lifetime discovering and collecting exquisite works of art. She has immersed herself fully in this endeavor, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of artistic styles.

Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, Wellesley College and the Museum of Fine Arts, Boston. Reflecting on her many significant contributions to The Met, curatorial director of the Leeds Art Foundation Joseph Cunningham praised Jackie's unwavering dedication, remarking "Jackie's insightful collecting, profound generosity and longstanding support of

American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public."

The lots from the Jacqueline Fowler Collection offered here present a survey of her aesthetic interests. While her collection is marked by diversity, it is also unified by its outstanding quality, and in many cases, the rarity of its individual objects, such as her two exquisite Alexander Calder necklaces (lots 6 & 7), and her remarkable 1962 Robert Indiana painting *The Dietary* (lot 47).

The presentation of Jacqueline Fowler's collection represents a unique opportunity to acquire an array of exciting and uncommon works by many of the most revered and celebrated artists of the last century.

6

ALEXANDER CALDER

1898 - 1976

Necklace

brass wire and leather

½ by 18½ by 2⅝ in. 1.3 by 47 by 6.7 cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A00210.



Man Ray, *Louisa Calder*, 1931

Centre Georges Pompidou, Paris

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New York / ADAGP, Paris

PROVENANCE

Betty Parsons Gallery, New York (acquired directly from the artist)

Chasborough Rayner, New York

Private Collection, Connecticut (acquired from the above *circa* 1985)

Sotheby's, New York, 10 November 2005, Lot 105

Acquired from the above sale by the present owner

EXHIBITED

New York, Whitney Museum of American Art; Atlanta, The High Museum of Art; Minneapolis, Walker Art Center; Dallas Museum of Fine Arts, *Calder's Universe*, October 1976 -

February 1977, p. 212, illustrated

Hartford, Wadsworth Atheneum, *Calder in Connecticut*, April - August 2000, cat. no. 35

\$ 120,000-180,000



PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

7

ALEXANDER CALDER

1898 - 1976

Necklace

brass wire

1½ by 20¼ by 12¼ in. 3.8 by 51.1 by 30.8 cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A15538.

PROVENANCE

Perls Galleries, New York

Private Collection

Sotheby's, New York, 7 June 1996, Lot 119

Acquired from the above sale by the present owner

EXHIBITED

Los Angeles, Design Project, *Calder: Mobiles, Stables, Jewelry / A Few Paintings by Paul Klee*, September - October 1941

Paris, Musée des Arts Décoratifs, *Calder Intime*, February - May 1989, p. 254, illustrated

Tokyo, Seibu Museum of Art, *The Intimate World of Alexander Calder*, August 1990, p. 254, illustrated

\$ 200,000-300,000



8

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

ALEXANDER CALDER

1898 - 1976

Pin

incised with the artist's signature
brass and steel wire

$\frac{1}{4}$ by $2\frac{1}{4}$ by $1\frac{1}{8}$ in. 0.6 by 5.7 by 4.8 cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A16887.

PROVENANCE

Perls Galleries, New York

Private Collection, Litchfield, Connecticut
(acquired from the above)

Gift of the above to the previous owner

\$ 10,000-15,000



8

9

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

ALEXANDER CALDER

1898 - 1976

Pin

brass and steel wire

$\frac{1}{4}$ by $3\frac{1}{2}$ by $2\frac{3}{8}$ in. 0.6 by 9 by 6 by cm.

Executed *circa* 1940, this work is registered in the archives of the Calder Foundation, New York, under application number A16867.

PROVENANCE

Perls Galleries, New York

Private Collection, Litchfield, Connecticut
Gift of the above to the previous owner

\$ 10,000-15,000



9

ALEXANDER CALDER

1898 - 1976

Barette

silver wire

 $\frac{1}{8}$ by 2 by $\frac{3}{4}$ in. 0.3 by 5.1 by 1.9 cm.

Executed in 1954, this work is registered in the archives of the Calder Foundation, New York, under application number A27171.

PROVENANCE

Mary Calder, New York

Gift of the above to the present owner in 1955

\$ 12,000-18,000



10

PROPERTY FROM THE COLLECTION OF OTIS AND
VELMA DOZIER

ALEXANDER CALDER

1898 - 1976

VD Pin

silver and steel wire

 $\frac{1}{8}$ by 4 by $3\frac{1}{2}$ in. 0.3 by 10.2 by 8.9 cm.

Executed in 1949, this work is registered in the archives of the Calder Foundation, New York, under application number A14488.

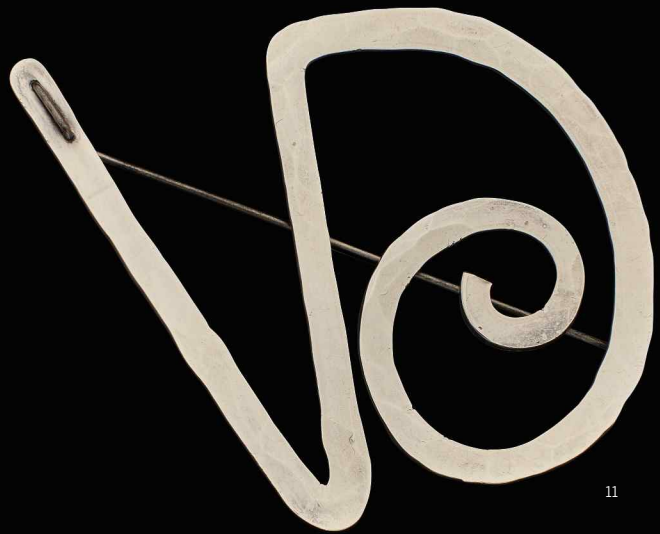
PROVENANCE

Otis and Velma Dozier, Dallas (gift of the artist in
1949)

Thence by descent to the present owner in 1988

*Additional property from the Collection of Otis and
Velma Dozier to be offered as lots 14 and 15.*

\$ 25,000-35,000



11

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

12

EVA HESSE

1936 - 1970

Untitled

signed and dated 1963

ink, gouache, crayon and graphite on paper

22½ by 28½ in. 57.2 by 72.4 cm.

Executed in 1963, this work will be included in the artist's forthcoming Catalogue Raisonné of works on paper, which is currently being edited by Renate Petzinger and Barry Rosen.

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner

\$ 50,000-70,000

“By 1963-64 the drawings changed to tiny, rectangular shapes with linear, more ordered structures indicating horizontal and vertical movement. These led to the boxes in larger watercolors that are painted to give the impression of a third dimension. By '65, having returned from Germany, Hesse had made a new group of reduced contour drawings that evoked machine elements and medical devices that were erotic and became more volumetric.”

Jeanne Siegel, “Still Searching for Eva Hesse,” *Artnet Magazine*, July 2002



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

YAYOI KUSAMA

b.1929

Infinity Nets 1960

signed and titled on the reverse

acrylic on canvas

28¾ by 35⅞ in. 73 by 91.1 cm.

Executed *circa* 1979, this work is registered with the artist's studio and accompanied by an artwork registration card.

PROVENANCE

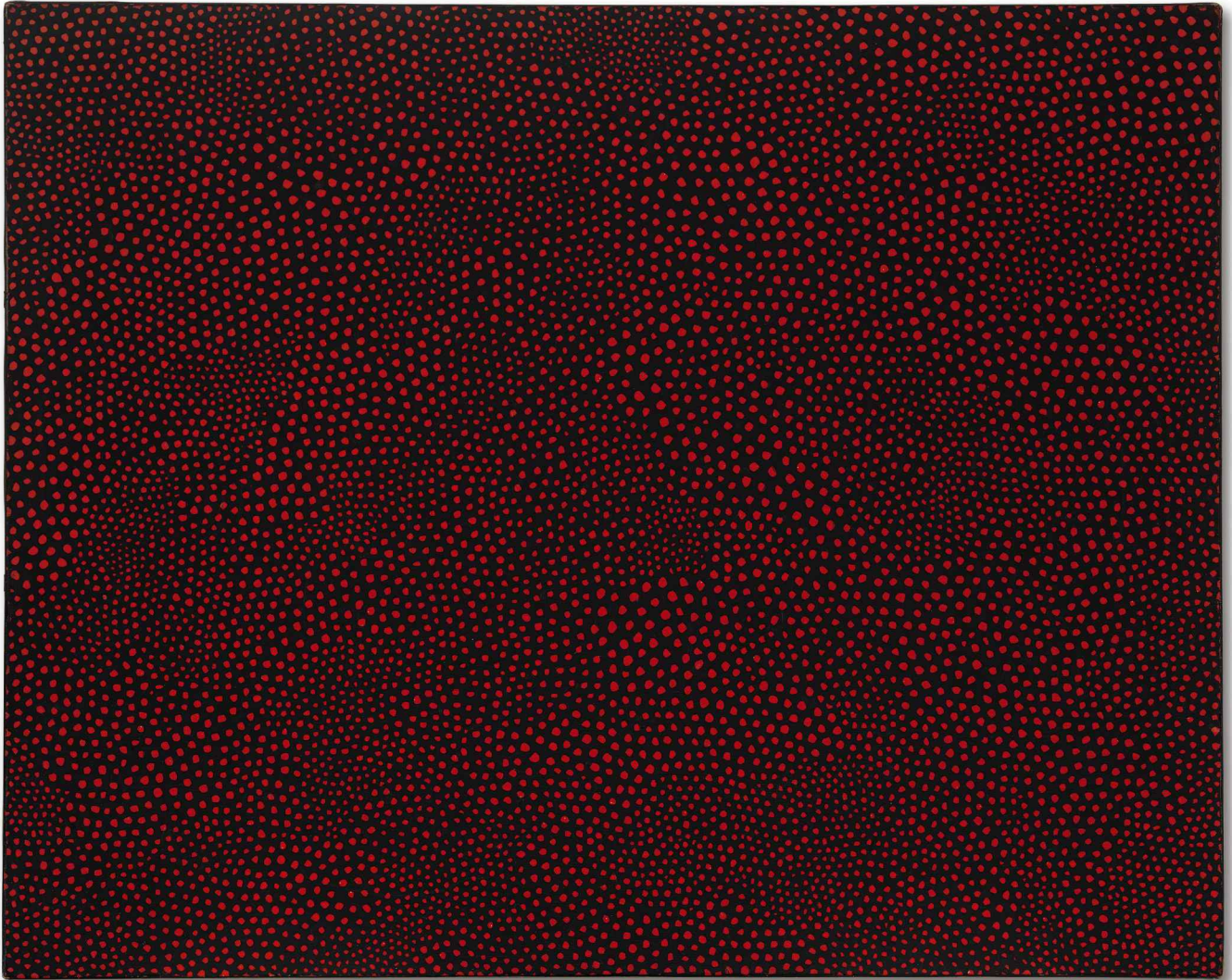
SCAI The Bathhouse, Tokyo

Private Collection

\$ 350,000-550,000

“I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity.”

YAYOI KUSAMA





Yayoi Kusama with *Infinity Nets* paintings, New York, circa 1961
© Yayoi Kusama, Yayoi Kusama Studio Inc.



Yayoi Kusama, *Untitled*, 1967
 Private Collection
 Original photograph by Harrie Verstappen
 © Yayoi Kusama, Yayoi Kusama Studio Inc.

Yayoi Kusama spent her life torn between two countries, Japan and the United States. Though she experienced personal upheaval and mental instability throughout her life and even into the present day, her artistic practice remains remarkably cohesive. When Kusama moved to New York in 1958, she immersed herself in the vibrant New York art scene, and soon after she arrived, she was recognized and praised for her immersive white paintings, which later became known as *Infinity Nets*.

The nets were a physical and psychological obsession for Kusama. The webs of repeating, undulating nets filled her canvases first – a reaction to an old memory of a floral tablecloth in her childhood home that proliferated in her mind, filling the entire room and threatening to swallow her up. The *Infinity Nets* later began to cover surfaces of clothing, furniture and sculptures, creating immersive environments that seem to be a product of Kusama's own obsessive mind. She remarked, "I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity. I forgot about myself as they enveloped me, clinging to my arms and legs and clothes and filling the entire room. I woke one morning to find the nets I had painted the previous day stuck to the windows. Marveling at this, I went to touch them, and they crawled on and into the skin of my hands." (Yayoi Kusama, *Infinity Net – the Autobiography of Yayoi Kusama*, London 2011, p. 20)

In the late 1960s, Kusama began staging public Happenings around New York City. Often explicitly sexual and involving nudity, these performances elevated Kusama's sudden notoriety. Just a year or two later, however, Kusama decided to return to Japan to bring her radical performance art to her native country. The hypersexual Happenings that Kusama staged in Tokyo in 1970 and 1971 were widely condemned and even ignored by the Japanese public. Over the next several years, she traveled between Japan and the US, feeling estranged from both her native home of Japan and adoptive home of New York. Though she had spent many years in both places, she did not fully belong to either culture. Her otherness and cultural alienation defined her life in both countries.

In 1973, Kusama left New York for good. Experiencing continued hallucinations and mental breakdowns, Kusama checked herself into the Hospital for the Mentally Ill, a psychiatric hospital in Tokyo where she still lives today. The hospital provided a sense of security that encouraged her creativity, ushering in an era of prolific and voracious art-making. She returned to many themes and series of her work in the 1960s, including *Infinity Nets*.

The present work, *Infinity Nets 1960*, is partially titled 1960 on the reverse of the canvas, yet it was painted almost two decades later *circa* 1979. The beautiful, undulating fields of red nets emulate the early paintings in composition by design; in her newfound isolation and stability of the psychiatric hospital, it was a comfort to revert

to her familiar, celebrated style. The present work is one of very few canvases from this period done in her signature *Infinity Nets* style and titled 1960. This particular body of work is extremely rare to market and is a singular, defining moment in her vast body of work. Compared to her extreme productivity in the 1980s and onward, these first few years in the hospital between 1975-1979 show Kusama returning to her roots in this series of *Infinity Nets*.

The marked change between the early *Infinity Nets* and the present series is the change of materials from oil to acrylic. What may seem like a minor swap changed the overall impression of the paintings, altering the viewer's attention from the surface to the image itself, and allowing the nets to overwhelm and proliferate in new ways. Altering her materials was a way to experiment with new textures, yet stay true to her signature aesthetic. By revisiting subjects of her earlier career and backdating her work, Kusama references her most commercially successful work in order to draw attention to the recognition and strength of her brand. In a similar manner to Andy Warhol rounding out his career in the 1980s by repeating imagery from his best known early paintings in his *Retrospective* series, Kusama's return to *Infinity Nets* later in her career is a comment on her own fame. During a moment when she felt forgotten, returning to her iconic motif reminded herself and the world of her relevance.

PROPERTY FROM THE COLLECTION OF OTIS AND
VELMA DOZIER

ALEXANDER CALDER

1898 - 1976

Untitled (The Drawing of *Flower*); Various Drawings and Letters

- i. inscribed with the artist's name and date *8 Mar 49*
- i. graphite and crayon on paper
- ii. 12 letters, 9 drawings, 18 photos, with various other memorabilia
- i. 20¾ by 26 in. 52.7 by 66 cm.
- ii. Smallest: 10 by 7½ in. 25.4 by 19.1 cm.
Largest: 13 by 8 in. 33 by 20.3 cm.
- i. Executed in 1949, this work is registered in the archives of the Calder Foundation, New York, under application number A14993.
- ii. Executed in 1931-1949, these works are registered in the archives of the Calder Foundation, New York, under 6 application numbers. Please see Sothebys.com for additional information.

PROVENANCE

- i. Roberta Camp, Dallas (gift of the artist in 1949)
Otis and Velma Dozier, Dallas
Thence by descent to the present owner in 1988
- ii. See Sothebys.com for full provenance information

\$ 35,000-45,000



Alexander Calder, *Flower*, 1949
Dallas Museum of Art
© 2017 Calder Foundation, New York /
Artist Rights Society (ARS), New York

Otis and Velma Dozier were pillars of the Dallas art scene from the 1930s onward, helping to establish the city as a major hub for burgeoning artists and center for Contemporary Art. Otis Dozier was himself an acclaimed artist, member of the Dallas Artists League and the Dallas Nine artists group. Dozier's work, characterized by vibrant colors and a push toward abstraction, was selected for the *First National Exhibition of American Art* in New York in 1936 and the *American Art Today* exhibition shown during the 1939 World's Fair in New York. He won many significant awards for his work, including one from New York's Museum of Modern Art in 1933. It was during the 1930s that the Dallas art scene became noticed by the global arts community, thanks in large part to the contributions of the Doziers.

Velma had seen a show in 1947/48 featuring Calder's lively jewelry creations and fell in love with his work. When Calder came to visit Dallas in 1948, the Doziers gave Calder a tour of the city and Otis' workshop, and thus began a several decades-long friendship between Otis & Velma Dozier and Sandy and Louisa Calder. Calder wrote in a letter following this trip:

6 Dec 48

Dear Mr. & Mrs. Dozier,

I'm sorry to have taken so long to write and thank you for being so kind to Louisa and me that day we came down in Dallas... I hope you will come to Roxbury sometime and I will take great pleasure in showing you my shop. I remember your VARIOUS workshops with a great deal of interest – especially the stone cutting apparatus.

Cordially yours,

Sandy Calder

Otis and Velma had a close relationship to the Dallas Museum of Fine Arts (now called the Dallas Museum of Art), and when the couple's friend and Dallas socialite Roberta Camp decided to plan an exhibition for the 1949 Dallas Flower Club, Velma immediately thought of Calder's work. Calder agreed to create a large scale mobile commission, titled *Flower*, which would be the museum's first purchase of Postwar art. As he was finalizing the work, Calder wrote a letter to Roberta Camp, care of Otis, in March 1949, and included with his letter drawings and diagrams of the mobile, seen in the present lot.

8 Mar 49

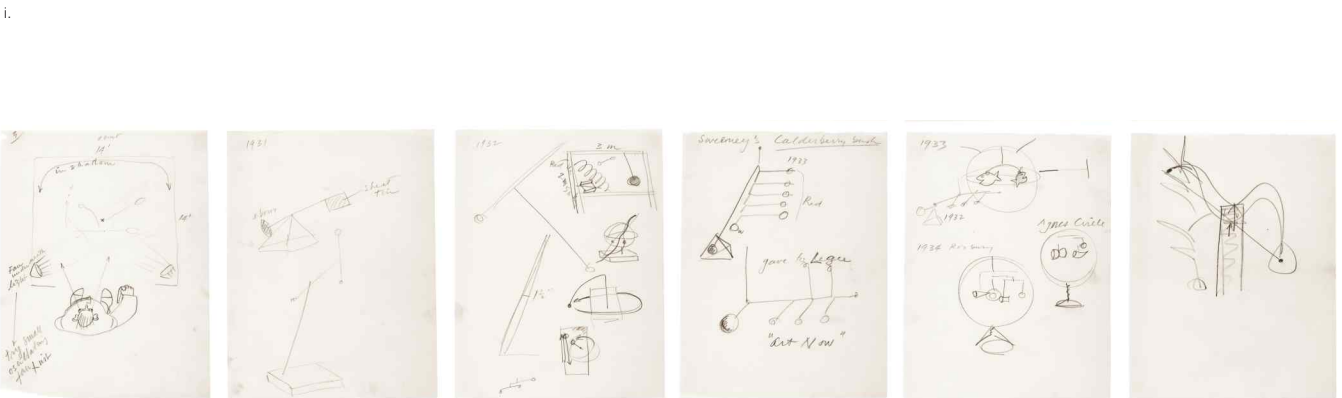
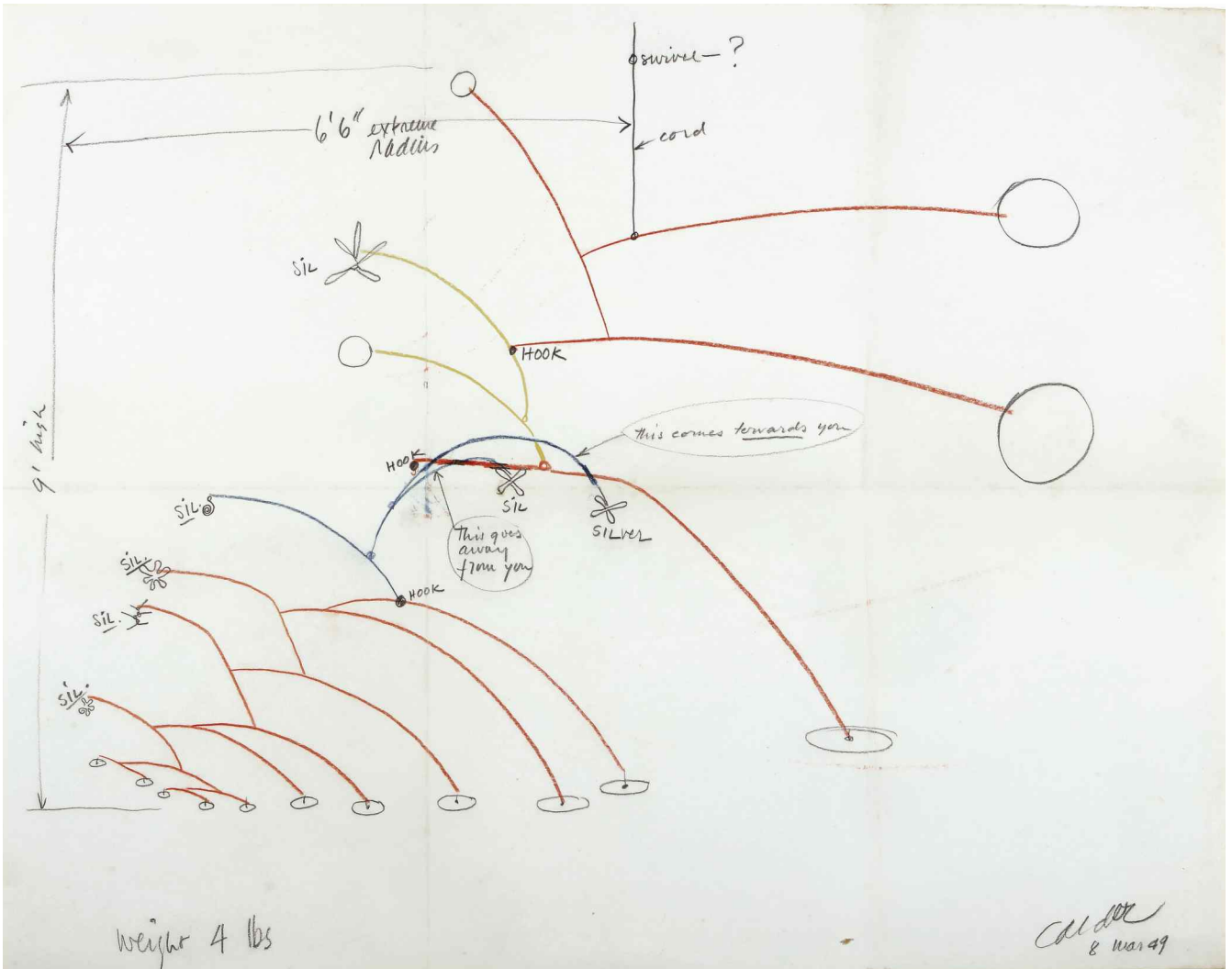
Dear Mrs. Camp,

I think this diagram will be better than a photo. There are 3 HOOKS, and they should go together so that the whole object could be in a vertical plane (if it would stay there) with the small extremities pointing AWAY FROM the large extremities – the only exception is the 2 BLUE wires – with flowers which point out, one to each side...It would be well to hang the 'object' low, so that the horizontal will be visible. The parts that catch the wind best are the 4 discs in vertical planes at the top – therefore play the fan on these. It need not be very large – but the breeze may be best when intermittent...I will pack and ship it in a few days, as soon as it is quite dry.

Cordial greetings to you all,

Sandy Calder

This mobile, *Flower* (1949), is still in the collection of the Dallas Museum of Art, thanks to the Dozier's relationship with Sandy Calder. The Doziers and Calders maintained a close friendship in the decades that followed, with the Doziers paying Calder several visits to his studio in Roxbury. During a 1949 trip to Roxbury, Calder bestowed two significant gifts upon the Doziers: a small standing mobile titled *Pup* (lot 15), featuring a little dog with a red wagging tongue and blue bouncing ears, and a brooch with Velma's initials, *VD* (lot 11). Sotheby's is honored to present these special and personalized works from the Collection of Otis and Velma Dozier.



ii. (Selection)

PROPERTY FROM THE COLLECTION OF OTIS AND
VELMA DOZIER

ALEXANDER CALDER

1898 - 1976

Pup

painted sheet metal and wire

6½ by 12 by 3 in. 16.5 by 30.5 by 7.6 cm.

Executed in 1949, this work is registered in the archives of the Calder Foundation, New York, under application number A05582.

PROVENANCE

Otis and Velma Dozier, Dallas (gift of the artist in 1949)

Thence by descent to the present owner in 1988

\$ 250,000-350,000

Created in 1949 for Otis and Velma Dozier, Calder's friends and patrons of the Dallas arts scene, *Pup* is a brilliant manifestation of Calder's fascination with animal subjects, as well as a testament to his new friendship with the Doziers. Calder gifted *Pup* to the Doziers during a trip to the artist's Roxbury studio in 1949, after the Doziers helped commission a large scale mobile, *Flower* (1949) for the Dallas Museum of Fine Arts. The present work is imbued with personality and charm, heightened by its intimate provenance. Bewitched by Calder's hand, *Pup* comes to life with all of the dynamism that defines the artist's creations.

Following the Dozier's trip to Roxbury, Calder and Otis exchanged letters discussing their body of work and new experiments. Calder writes:

10 Nov

Dear Otis,

...About mobiles – in 1931 I made constructions which did NOT move – except for 1 or 2 objects – and which Arp LATER called 'Stabiles.' I had a show at the Galerie Percier, in Paris. In 1932 I showed the first 'Mobiles' (name by Marcel Duchamp) at the Galerie Vignon. There were some 15 working with motors, but also a lot of others which moved when displaced by hand...Tinkering with motors and 'belting' (usually a STRING) became such a chore that I got away from the motorized designs, in favor of things simpler to concoct and easier to transport. Besides, dependence on the wind makes the mobile 'turn on and off' automatically, instead of being always definite. I believe I am to have a show in Houston in the spring, sometime, so I'll be seeing you.

Greetings to you both, and to Mrs. Camp,

From Louisa & me, Sandy

Calder was always particularly inspired by animal forms from the beginning of his career when he created *Cirque Calder* in 1926-31, now in the collection of the Whitney Museum of American Art. With these delicate creatures, Calder strikes a balance of form and abstraction, elevating and enriching these figures sculpted from wire and metal. His distinct manipulation of line, shape and color incites the viewer's imagination, creating a character and sense of personality within the work. The *Pup*'s red tongue, tethered to the body but with freedom of motion, invites an imagined narrative. "Side by side with the 'action' of the animal goes its identity. For instance, if we are making a drawing of a dog it must have at least an indication of the precise breed of dog we are drawing. This feature of the drawing, the portrait element, is quite as essential as the other. It entails more intimate study and knowledge and can be attained less by that rapid drawing and recording so essential to the action phase." (Alexander Calder, *Animal Sketching*, New York 1926, p. 15)

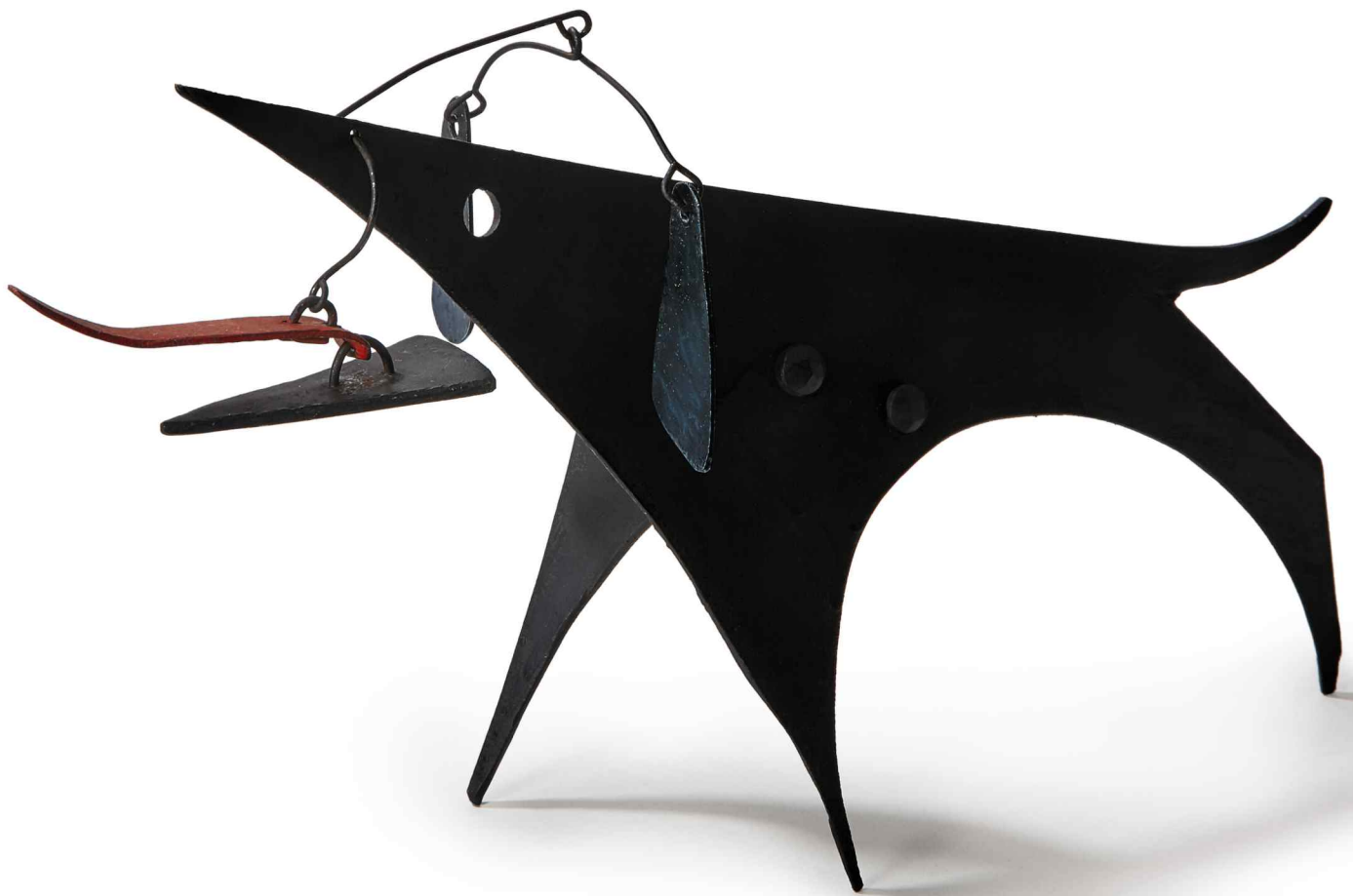
Calder's innovative approach to sculpture challenged the way viewers engaged with and conceived of Postwar art. Even his more abstract *stable* figures are inspired in some ways by the animals he so carefully studied. His progression toward abstraction and hanging *mobiles* often still evoke the physical forms and characteristics of animals. He saturates these creatures with personality and individuality. His animals, though inanimate and crafted of metal and paint, seem to take on a new life through the artist's vision. Infused with Calder's magic, *Pup* sheds its industrial parts to become a lovable, unique work of fine art.



Alexander Calder with Velma Dozier

Photo courtesy of owner

© 2017 Calder Foundation, New York / Artist Rights Society (ARS),
New York



PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

16

GEORGE RICKEY

1907 - 2002

Persephone III

incised with the artist's signature and date 66-68 on the base
stainless steel and stone base

18 by 31 by 13 in. 45.7 by 78.7 by 33 cm.

Executed 1966-1968, this work is unique.

PROVENANCE

Vera G. List, Greenwich, Connecticut (acquired directly from
the artist in September 1968)

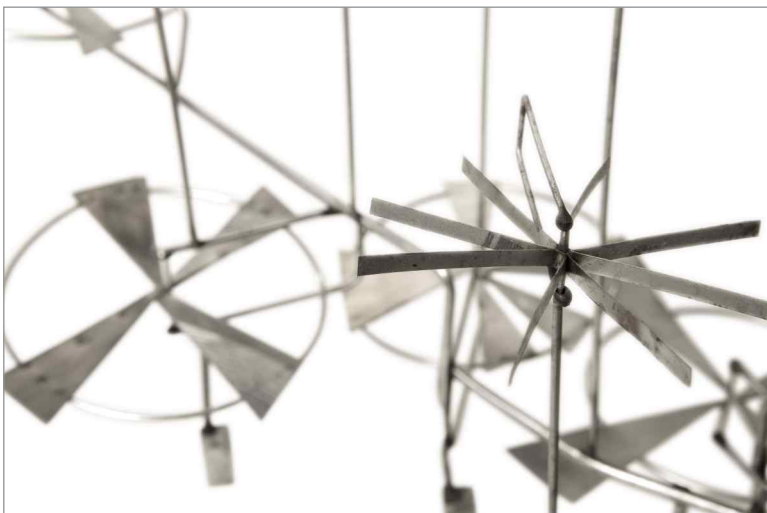
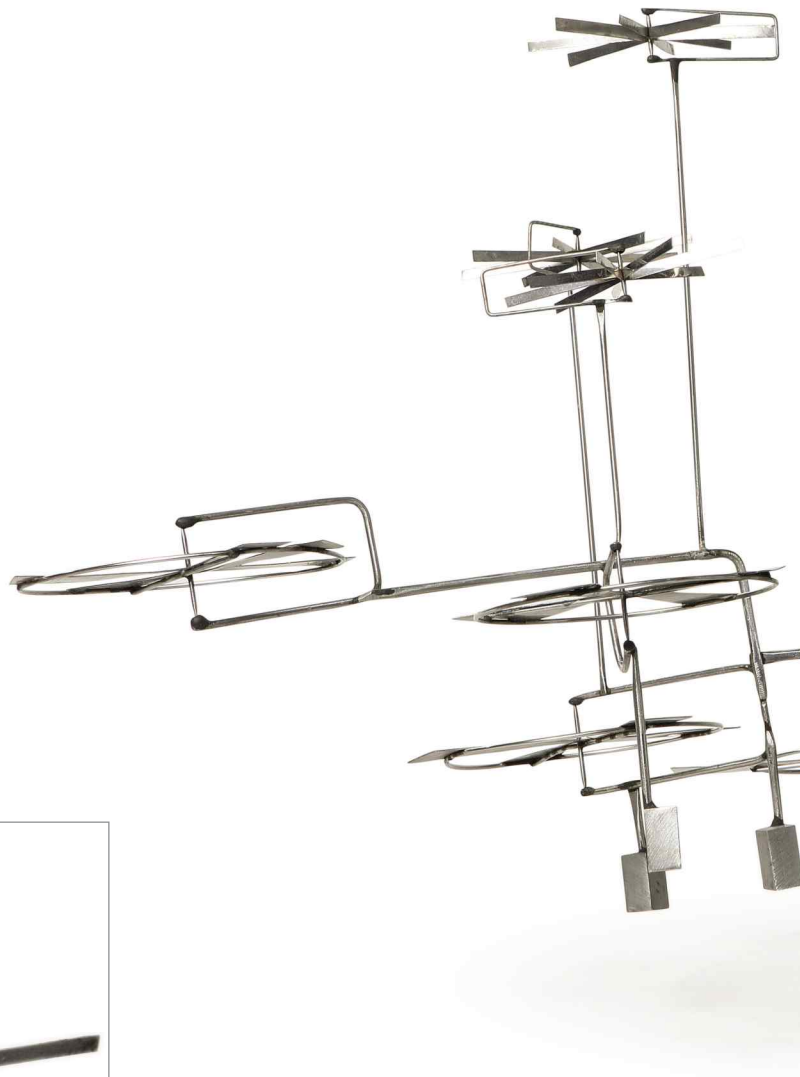
Sotheby's, New York, 13 November 2003, Lot 105

Acquired from the above sale by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, *George Rickey*,
September - October 1979, cat. no. 42

\$ 100,000-150,000



Detail





17

17

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

FRANZ KLINE

1910 - 1962

Untitled

signed and dated 50
oil and graphite on phonebook paper mounted on board
8 $\frac{5}{8}$ by 11 in. 21.9 by 27.9 cm.

PROVENANCE

Estate of the Artist
Marlborough-Gerson Gallery, New York
Private Collection, Litchfield, Connecticut
Gift of the above to the previous owner

EXHIBITED

New York, Whitney Museum of American Art; San Francisco
Museum of Art, *Franz Kline, 1910-1962*, October 1968 - March
1969, cat. no. 42

\$ 50,000-70,000



18

18

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

FRANZ KLINE

1910 - 1962

Untitled III

signed

oil, watercolor and ink on phonebook paper mounted on paper
10 by 12³/₈ in. 25.4 by 31.4 cm.

Executed in 1952.

PROVENANCE

Estate of the Artist
Marlborough-Gerson Gallery, New York
Sidney Janis Gallery, New York
Private Collection, Litchfield, Connecticut
Gift of the above to the previous owner

EXHIBITED

New York, Whitney Museum of American Art; San Francisco
Museum of Art, *Franz Kline, 1910-1962*, October 1968 - March
1969, cat. no. 52

\$ 70,000-90,000



Costantino Nivola and Willem de Kooning in de Kooning's studio, East Hampton, New York, circa 1978
 Art © 2017 The Willem de Kooning Foundation / Artist Rights Society (ARS), New York

PROPERTY FROM THE COLLECTION OF COSTANTINO NIVOLA

LOT 19

The collection of sculptor Costantino Nivola (1911-1988) is distinguished by works he was given by fellow acclaimed artists, his close friends, several of whom were celebrated masters of the New York School and the European avant-garde. Nivola was among the first wave of artists in the 1940s to transfer his home and studio from New York City to the East End of Long Island where he lived and worked in close proximity to Jackson Pollock, Willem de Kooning, Saul Steinberg, among many others. His collection is a testament to the rich exchange between the artists in that community. The works represent some of the pivotal developments in art of the 20th century.

Nivola's home in the village of Springs, where he settled in 1948, became a hub for the artists and intellectuals within his circle. His prolific output and the work of his contemporaries that he gradually received over the years, defined the unique aesthetic of his surroundings. Le Corbusier painted a fresco mural on the central interior walls of his home. Numerous artworks

which have remained within Nivola's collection similarly shaped the character of each room of the house as well as the surrounding garden.

Costantino Nivola was born in Orani, Sardinia in 1911. He and his wife, German-born artist Ruth Guggenheim, fled fascist Italy in 1939 for the United States, settling first in Greenwich Village, New York. With a background in art, having studied sculpture as a pupil of Marino Marini in Milan, he began his professional life in New York as a designer and quickly earned a position as art director of *Progressive Architecture* and *Interiors* magazines. There he came into contact with some of the era's most influential Modern architects including Le Corbusier, Jose Luis Sert and Eero Saarinen with whom Nivola would eventually collaborate on extensive sculpture commissions.

Nivola's work for much of his career focused primarily on the production of large scale sand-cast bas reliefs in concrete where Nivola employed a technique he developed in the 1940s. In 1944,

Nivola had his first exhibition of paintings and sculptures at Wakefield Gallery in New York followed by a show in 1950 at Tibor de Nagy Gallery in New York. He also exhibited at Quadriennale in Rome, Triennale and had a retrospective in 1999 at the P.A.C. Museum in Milan, Stable Gallery in New York and Signa Gallery in East Hampton. Nivola created several private and public commissions including a 75-foot-long wall relief made for the Olivetti showroom (New York), as well as works for the Mutual Hartford Insurance Company (Connecticut), Harvard University, McCormick Plaza Exposition Center (Chicago) and Yale University. He enjoyed much success and acclaim, especially in the U.S., and his work is currently on permanent display in the National Gallery of Art in Washington, D.C. In 1995 a museum dedicated to his art was opened in his hometown, Orani.

Sotheby's is honored to offer two exceptional works from this exquisite collection, beginning with the present work, Willem de Kooning's *Untitled* from 1978 (lot 19), and continuing with an Alexander Calder mobile, *Untitled*, 1960, to be offered in the Contemporary Art Evening auction on October 5th in London. Known to his friends as *Tino*, the present work is one of the many personal gifts made for Nivola by his East Hampton contemporaries.

Willem de Kooning's *Untitled* from 1978 exhibits a stirring testament of the artist's remarkable mastery of painterly expression. Created in the years when de Kooning announced an entirely novel approach to abstraction, this work belongs to an explosive outpouring of creativity that produced an illustrious series of large-scale, color-saturated canvases which rank among the finest achievements of his prodigious career. In these spectacular paintings, de Kooning's unrestrained abstraction collapses the distinction between the optical and the tactile, carrying the genre of landscape painting to a new plane of sensory rapture.

De Kooning's deep contemplation during this crucial period of artistic change is made evident in the present work, which richly captures the atmospheric serenity of the artist's seaside environs and a new sense of sanctuary that he found outside of New York City. Although de Kooning established his permanent home and studio in East Hampton in 1963, he was struck anew by its beauty in the 1970s, remarking "When I moved into this house, everything seemed self-evident. The space, the light, the trees—I just accepted it without thinking about it much. Now I look around with new eyes. I think it's all a kind of miracle." (The artist, translated from Dutch, in Exh. Cat., Washington, D.C., National Gallery, *Willem de Kooning: Paintings*, 1994, p. 197) Thick passages of jubilant yellow and ardent red-orange blossom across the composition, powerfully summoning the radiant heat of the summer sun upon fragrant seaside blooms; these glistening hues are punctuated by gestural splashes of textural white pigment that recall the foamy crests of ocean waves upon the beach. Standing before *Untitled*, the viewer is immersed in colorful abstraction as, like blooms opening in the sun, the full breadth of de Kooning's mastery freely unfurls across the painting.



19

WILLEM DE KOONING

1904 - 1997

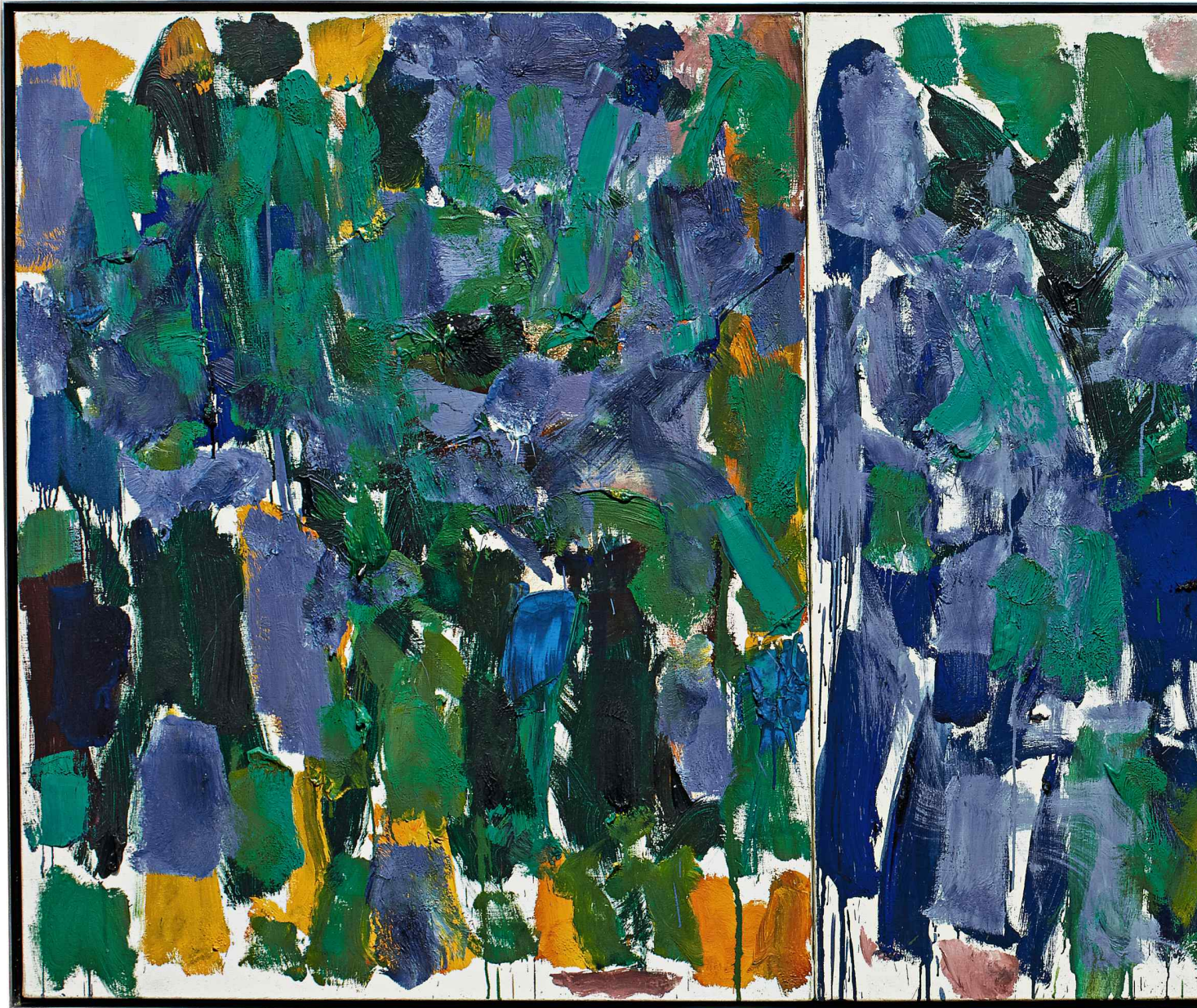
Untitled

signed, dated *September 5 '78* and dedicated *FOR TINO, Bill*
oil and charcoal on paper
35¾ by 30 in. 90.8 by 76.2 cm.

PROVENANCE

Costantino Nivola, East Hampton (gift of the artist)
Thence by descent to the present owner

\$ 200,000-300,000



20

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

JOAN MITCHELL

1925 - 1992

Parasol

oil on canvas, in 3 parts
Overall: 39 $\frac{3}{8}$ by 96 in. 100 by 243.8 cm.
Executed in 1977.

PROVENANCE

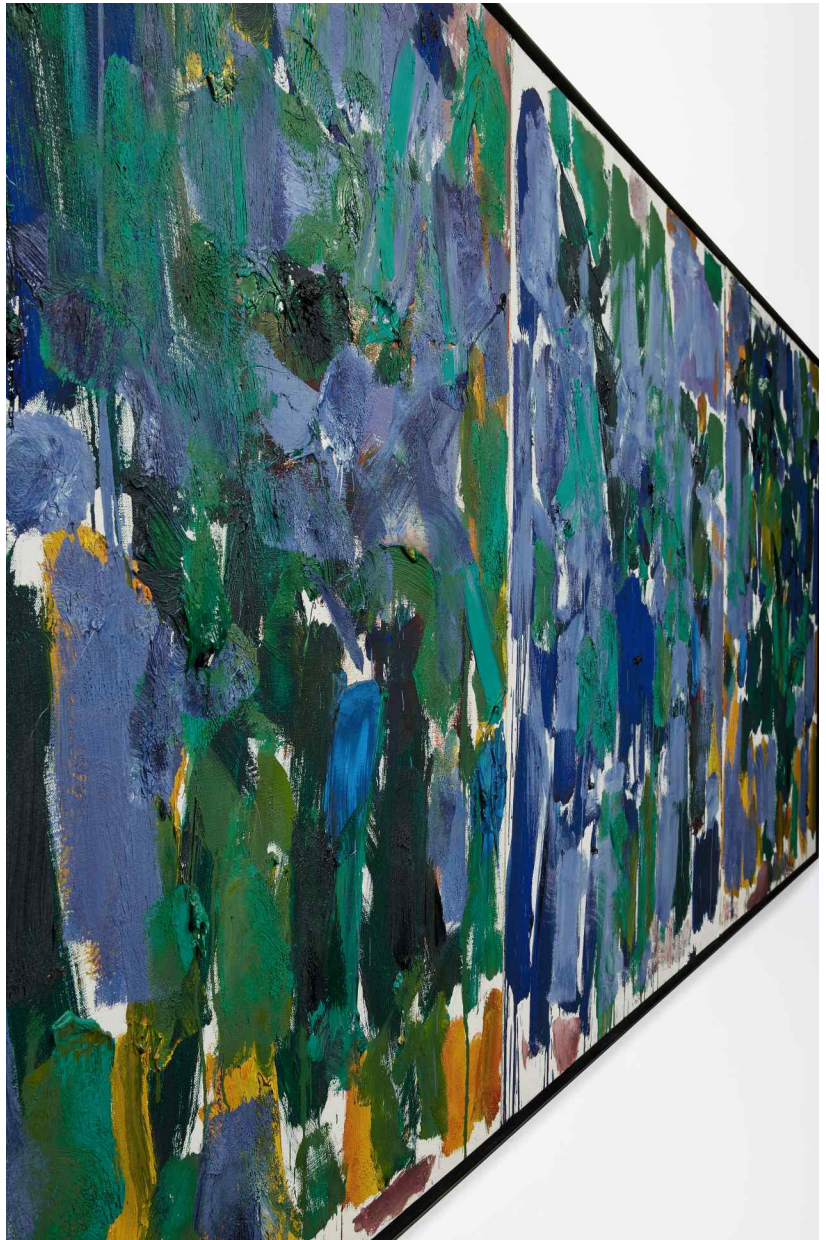
Private Collection, Massachusetts
Sotheby's, New York, 3 May 1989, Lot 189
Acquired from the above sale by the present
owner

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





Joan Mitchell in her garden at Vetheuil in 1972
Photo: Barry Rossett

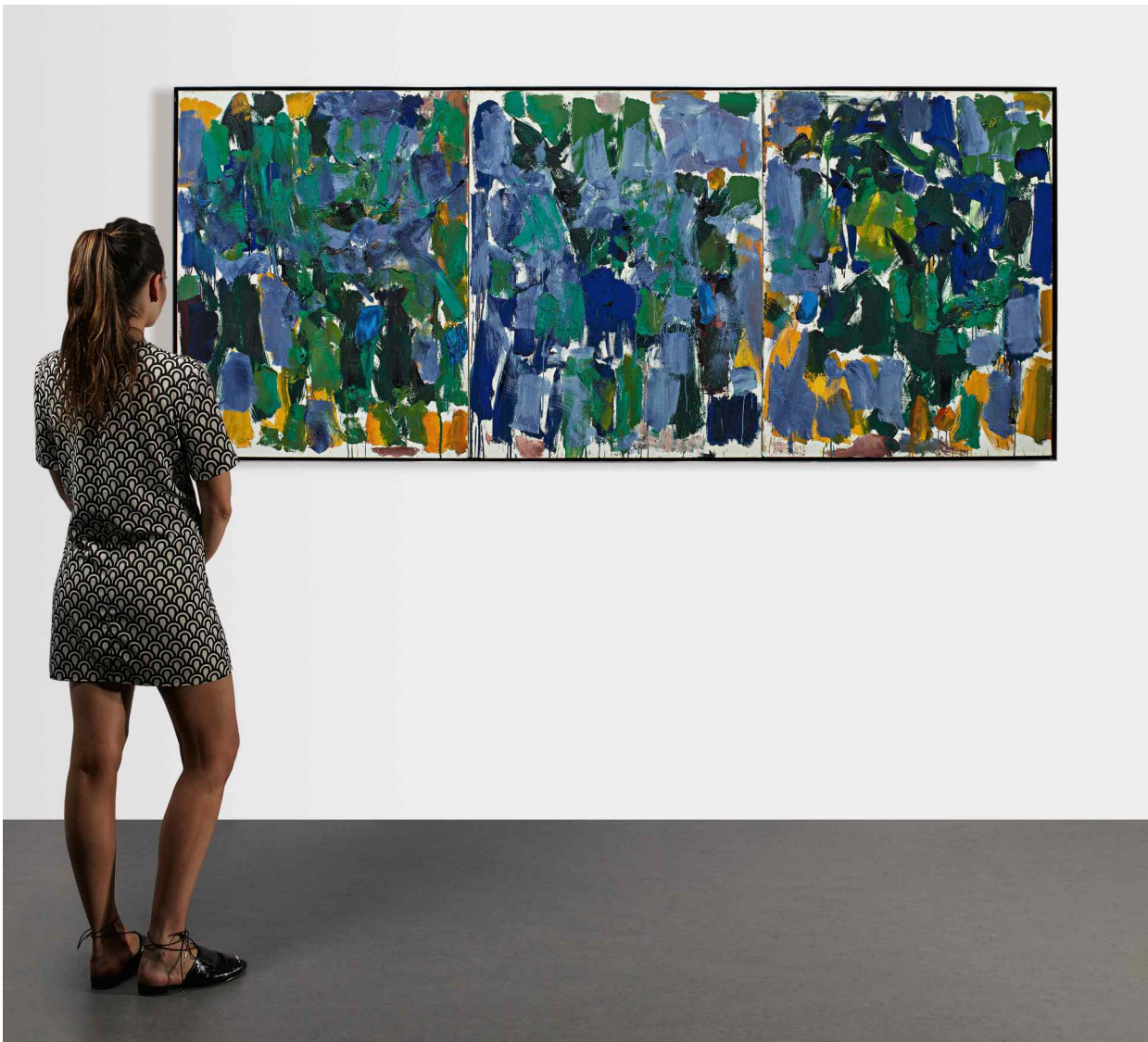


Alternate view

A cascading torrent of lush evergreen and cerulean blue, Joan Mitchell's *Parasol* from 1977 is an exceptional embodiment of the dense surface textures and impassioned brushwork that defined Mitchell's glorious output in the last decades of her career. Executed on a three-panel format spanning eight feet in width, the present work reflects Mitchell's transition beginning in the early seventies toward larger canvases and multi-paneled compositions. As seen in the present work, the larger scale allowed Mitchell to exercise a liberated painterly abandon characterized by fervent gesture and emboldened color. A breathtaking reflection of Mitchell's fundamental awe for landscape and nature, *Parasol* harnesses the sensory imagery of her longtime influencers Claude Monet and Paul Cézanne alongside the abstract vernacular of her male contemporaries Jackson Pollock and Willem de Kooning. Heralding a personal

aesthetic that blends Mitchell's outer surroundings and inner emotions, the present work exudes the lyrical, unrestrained spirit at the heart of Mitchell's most celebrated work.

Joan Mitchell first embarked upon her artistic training in 1947 at the Art Institute of Chicago where she was exposed both to the Impressionist teachings of her professors and to the wide array of Impressionist works in the Art Institute's collection. Focusing most frequently on landscape, Mitchell found success in the medium of watercolor and earned a year-long travelling fellowship that would take her in 1948 to France for the first time. In 1959 Mitchell moved to Paris, and then to the provincial village of Vétheuil in 1968. Her home in Vétheuil was enveloped by an expansive garden in which Mitchell planted sunflowers and other vibrant blossoms, instilling a distinctive



Installation view

sense of joy in the paintings she executed between 1968 and the late 1970s. Mitchell's biographer Patricia Albers declares, "From the time she acquired Vétheuil, its colors and lights pervaded her work. Loose all-over quilts of limpid blues, greens, pinks, reds, and yellows... fairly burble, their colored lines and shapes registering a painter's fast-moving hands as they rise steeply, floating between inner and outer worlds, to jostle and bank at their tops." (Patricia Albers, *Joan Mitchell: Lady Painter*, New York 2011, pp. 313-314)

In *Parasol*, Mitchell's vibrant color palette parallels the same caliber of energy communicated through her ebullient paint application. The pigment is sumptuous and thick, prone to running down the canvas in mighty Pollock-like drips. One can imagine Mitchell's brush dancing across the composition in a spontaneous, instinctive fashion while building the composition in layers of viridian and lapis lazuli. Rendered with an energetic gestural gusto, lush swaths of sunflower yellow, shimmering blue and deep earthy tones flutter across

the monumental canvas to surround the viewer in the fragrant atmosphere of a springtime garden. Consistent with Mitchell's esteemed paintings of this time, the palette suggests both a juxtaposition and reconciliation between land and water, specifically influenced by the lush vegetation surrounding Mitchell's home in Vétheuil. As water and light consistently inspired Mitchell's work, here in *Parasol*, one witnesses an allusion to both of these natural resources through the yolk-like, sunburnt tones gleaming through the verdant underbrush, and the rich ultramarine and sky blue hues that sweep across the surface of the canvas. The title *Parasol* further insinuates the elements of light and water, as a parasol aims to protect against both conditions. Serving as a shade from the sun or a guard amidst rain, one envisions how the typically gossamer and ornate fabric of a parasol might absorb a dappled pattern of light beneath the sunlight, similar to the freckled patchwork of color witnessed in the present work. Amongst the lighter blues, greens and yellows that dominate the composition, the underlying dark strokes of inky emeralds and navy blues instill



Paul Cézanne, *Mont Sainte-Victoire*, 1906
 Kunsthaus Zurich, Switzerland
 Photo: Scala / Art Resource, NY

an otherwise blithely sunny picture with tension, weight, and maturity, further mirroring Mitchell's own internal oscillation between joy and fear during this time of her life. Describing the sentiment in nature that Mitchell sought to convey, Yvette Lee wrote, "Mitchell did not portray the true likeness of landscapes, nor did she exactly attempt to represent nature. What she strove for instead...was to capture the emotion that a landscape inspired in her." (Yvette Y. Lee, "Beyond Life and Death," in Jane Livingston, *The Paintings of Joan Mitchell*, New York 2002, p.63)

The three panels that comprise *Parasol* bear specific significance to Mitchell's painterly process. In the present work, the triptych format enabled Mitchell to compose the composition in rhythmic fashion, as if constructing a poem divided into stanzas and repeating refrains. The multi-paneled approach emulates Mitchell's interest in and study of the passage of time; in the way that Monet captured a single scene through different seasons or times of day, so too does Mitchell approach various sections of her painting as a meditation on the vicissitudes of time and nature. While Mitchell expanded the size of her canvases through the seventies and eighties, she simultaneously reinforced the vigor and intensity of her brushwork. As seen in the present work, Mitchell's thick rectangular brushwork imbues the composition with a sense of vertical velocity and geometric patchwork that recalls the influence of Cézanne. While each brushstroke is distinguishable as an independent entity, individual strokes gradually subside into a holistic and intricately entangled web of color and form. Noting the technical shift in Mitchell's brushwork during the years in which *Parasol* was executed, Klaus Kertess

observed, "In 1975, Mitchell began to blur and bury the rhythmic rectangularity of her work in a heavily impastoed opacity, and then released an unremitting rain of strokes that engulfed most of her paintings, through 1984, in a passionately pulsing 'alloverness.'" (Klaus Kertess, *Joan Mitchell*, New York 1977, pp. 34-35)

In *Parasol*, Mitchell's technical mastery of her newly expanded scale and "allover" abstraction method provides for a similarly heightened quality of emotional depth. Observing the chrysalis of Mitchell's work of the 1970s, Kertess writes, "Mitchell's paintings now took on the full ripeness of maturity; furious intimacy gave way to a fuller understanding that her aloneness was as universal as it was uniquely personal. Her remembrances became more sonorous and varied." (Ibid., p. 35) As Mitchell aged her increasing self-awareness and growing understanding of mortality prompted a reinvigorated zeal, thus strengthening her personal aesthetic with an unprecedented absorption of the past and reflection on the present. Although her later years were marked by personal loss and fraught relationships, Mitchell fervently embraced painting as a mode of endurance and triumph, once proclaiming "painting is the opposite of death, it permits one to survive, it also permits one to live." Ultimately, it is Mitchell's capacity for joyous abandon that reigns within the present work, rendering *Parasol* a crowning achievement of her beloved painterly exuberance and *joie de vivre*. The present work demonstrates the salient and celebrated aspects of Joan Mitchell's aesthetic—simultaneously methodical and spontaneous in technique, expressive of personal feelings and reflective of physical surroundings, *Parasol* captures the scintillating brilliance of Mitchell's highly lauded painterly voice.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

HELEN FRANKENTHALER

1928 - 2011

Haze

signed; titled and dated 1984 twice on the reverse
acrylic on canvas
61¼ by 71⅞ in. 155.6 by 182.6 cm.

PROVENANCE

André Emmerich Gallery, Inc., New York
Adam Middleton Gallery, Dallas
Private Collection
Sotheby's, New York, 20 November 1996, Lot 135
Acquired from the above sale by the present owner

\$ 500,000-700,000

"From the very earliest to the most recent published statements, two interrelated themes consistently arise when Helen Frankenthaler speaks about her painting practice. One is spatial ambiguity and the other is landscape." (Alison Rowley, *Helen Frankenthaler: Painting History, Writing Painting*, p. 45)

An enthralling example of Helen Frankenthaler's mature "abstract climates," *Haze* literalizes concept through form by presenting the viewer with a scene in which suggestions of form and landscape are visible but blurred, preventing evident shapes from emerging while hinting at their existence. With the color field technique that she pioneered, the present work mimics the phenomenon in nature central to its own subject, as it softens and heightens the ambiguity of forms that lie ahead.

The artist's signature abstraction was something she executed through the process of diluting paint with turpentine, allowing it to fully soak into the fibers of a raw canvas. The thinned-paint would thus fuse with its material support, drawing focus to the canvas as an integral part of the art itself. Debuted in 1952 with Frankenthaler's masterpiece, *Mountains and Sea*, the technique represents a departure from the materiality of paint pivotal to the prevailing artists of the time – notably Abstract Expressionists such as Jackson Pollock, Willem de Kooning, and Richard Pousette-Dart.

Unlike the more violent or distorted abstractions employed by her male counterparts, Frankenthaler's approach was delicate, ethereal and obscured the line between paint and subject. The effect she was able to achieve was rich yet luminous color and forms that play with the consciousness of space. The singularity of this gesture was felt by many and therefore constitutes a milestone in art history, as reflected by a generation of artists she influenced, beginning with Kenneth Noland, Morris Louis and Jules Olitski.

With poetic blues and intermittent dabs of soft colors, *Haze* evokes the stillness of a boat surrounded by fog at dawn or the lulling view of a rainy day contemplated from a misty window. Nonetheless, the weight of Frankenthaler's craft stems from the tendency to conjure and deny such images simultaneously. As quoted by Alison Rowley in *Helen Frankenthaler: Painting History, Writing Painting* (p. 46), the artist states: "my feeling [is] that a successful abstract painting plays with space on all different levels, different speeds, with different perspectives, and at the same time remains flat... For me the most beautiful pictures of any age have this ambiguity." It is the feeling that the work is somehow purposefully incomplete, or holding something back in quasi-existential fashion that enthralls the viewer to continue searching for meaning among the shapes.

Made a year before Frankenthaler's historic solo show at the Whitney Museum of American Art, and just five years before her Museum of Modern Art retrospective, *Haze* is made at the culmination of her artistic career and stands as a prime example of her groundbreaking explorations.



Claude Monet, *Impression Sunrise*, 1872
Musée Marmottan-Claude Monet, Paris
Photo: Erich Lessing / Art Resource, NY



SAM GILLIAM

b.1933

Rays

signed, titled and dated 71 on the reverse
acrylic on canvas
48 by 78 by 2 in. 121.9 by 198.12 by 5.1 cm.

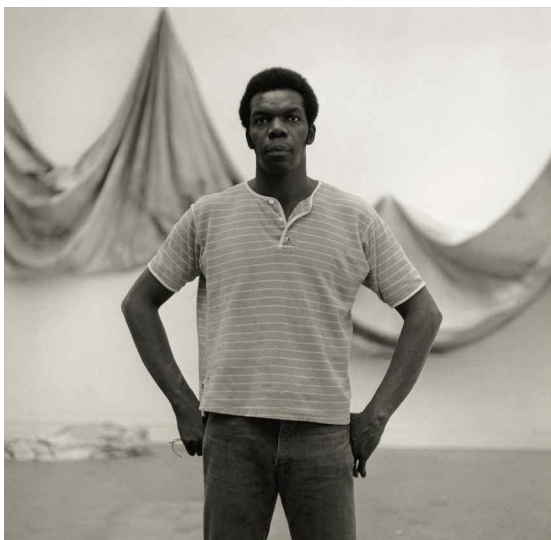
PROVENANCE

Private Collection, Washington, D.C.
Acquired from the above by the present owner *circa* 1975

\$ 100,000-150,000

“Only when making the work can I determine the many languages that form the planes on which it is to exist. Like abstract phrases, the many intentions of the work pass through an intuitive sieve...The work was not planned, there are ploys, however, to the way it was laid out and then put together.”

SAM GILLIAM



Sam Gilliam in his studio, Washington, D.C., 1969
Photo: John Gossage, courtesy David Kordansky Gallery
Art © Sam Gilliam





23

23

PROPERTY OF A PROMINENT COLLECTOR, WASHINGTON, D.C.

ANNE TRUITT

1921 - 2004

Air No. 10

signed, partially titled and dated 9 July '83 on the reverse;
signed, titled, dated 9 July '83 and dedicated on the backing board

acrylic on paper
22¾ by 30½ in. 57.8 by 77.5 cm.

PROVENANCE

Gift of the artist to the present owner in March 1984

\$ 8,000-12,000



24

24

DEWAIN VALENTINE

b.1936

Untitled

polyester resin
17½ by 17½ by 1¼ in. 44.5 by 44.5 by 3.2 cm.
Executed circa 1981.

PROVENANCE

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

\$ 25,000-35,000



25

25

PROPERTY FROM AN ESTATE, NAPLES, FLORIDA

GENE DAVIS

1920 - 1985

Blue Trigger

signed, titled and dated 1972 on the reverse
acrylic on canvas
73 by 42¼ in. 185.4 by 107.3 cm.

PROVENANCE

Michael Berger Gallery, Pittsburgh
Acquired from the above by the present owner

EXHIBITED

Pittsburgh, Michael Berger Gallery, *Group Exhibition*, May 1973

\$ 30,000-40,000

SAM FRANCIS

1923 - 1994

Having to Do with the Whale

signed, titled and dated 1986 on the reverse

acrylic on canvas

72 by 48 in. 182.9 by 121.9 cm.

Executed in 1986, this work is identified with the archival identification number of *SFF.1357* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Private Collection, Los Angeles

Sotheby's, New York, 18 November 1992, Lot 125

Private Collection, Seoul (acquired from the above sale)

Gallery Hyundai, Seoul (acquired from the above *circa* 1997)

Acquired by the present owner from the above *circa* 1998

LITERATURE

Exh. Cat., Amsterdam, Gallery Delaive & Amstelveen, Museum

Jan van der Togt, *Remembering 1923-1994*, 2004, p. 112,

illustrated in color

Debra Burchett-Lere and William C. Agee, Eds., *Sam Francis:*

Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994,

Berkeley 2011, cat. no. 1357, illustrated in color on DVD I

\$ 350,000-450,000

“Color is a series of harmonies everywhere in the universe being divine whole numbers lasting forever adrift in time.”

SAM FRANCIS





27

27

ALEXANDER CALDER

1898 - 1976

Spheres and Stars

signed and dated 53

gouache and ink on paper

29 by 42¼ in. 73.7 by 107.3 cm.

Executed in 1953, this work is registered in the archives of the Calder Foundation, New York, under application number A05933.

PROVENANCE

Perls Galleries, New York

Makler Gallery, Philadelphia

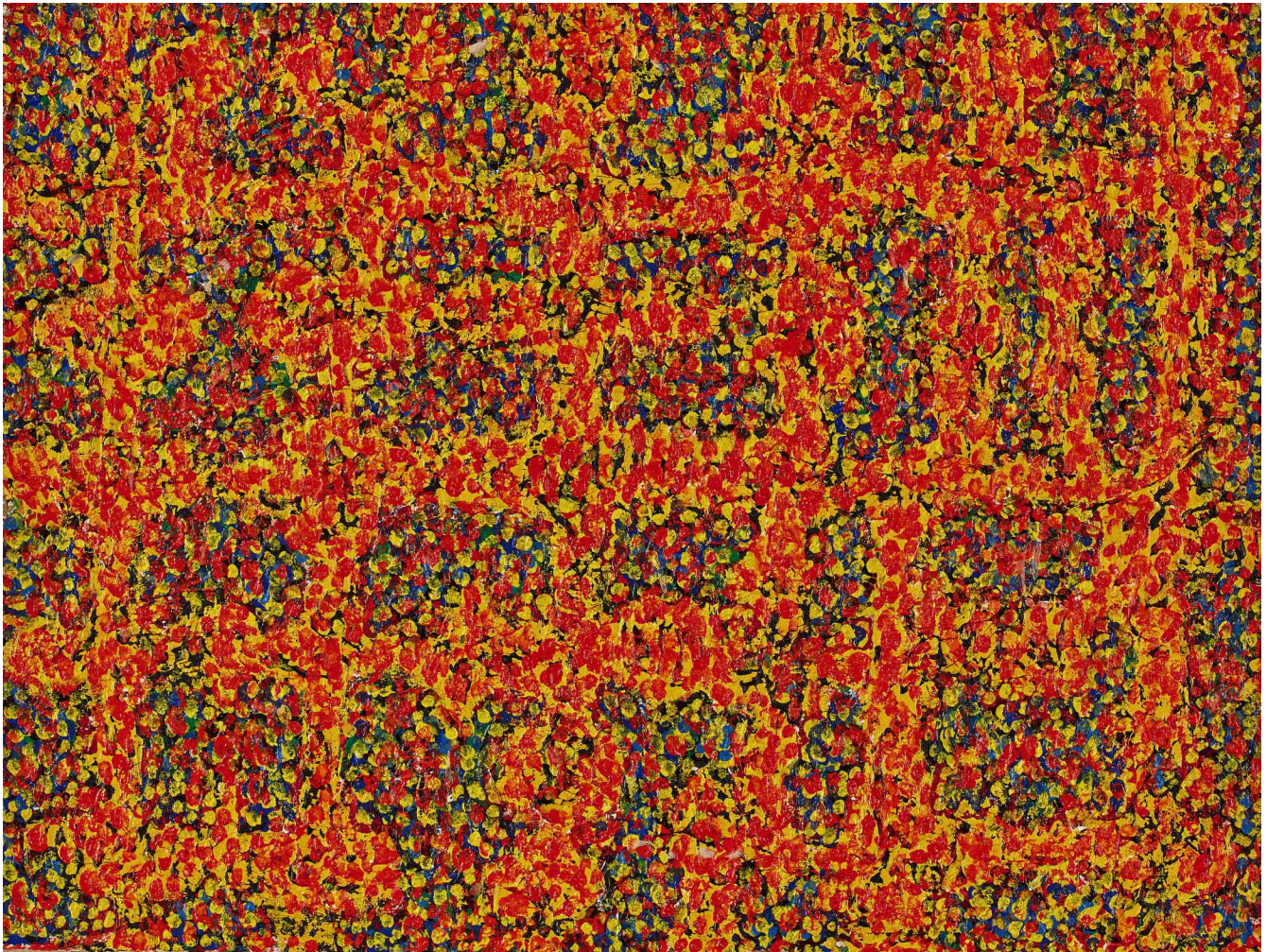
Private Collection, Connecticut

Thence by descent to the present owner in 1970

EXHIBITED

Philadelphia, Makler Gallery, *Paris in the Twenties*, November - December 1961

\$ 40,000-60,000



28

28

RICHARD POUSETTE-DART

1916 - 1992

Cotuit V

acrylic on paper mounted on canvas
24 $\frac{1}{8}$ by 31 $\frac{1}{4}$ in. 61.3 by 79.4 cm.
Executed in 1983.

PROVENANCE

ACA Galleries, New York
Private Collection, New York (acquired from the above in 1992)

EXHIBITED

Philadelphia, Makler Gallery, *Richard Pousette-Dart: Paintings on Paper*, October - November 1983, cat. no. 19, illustrated
New York, ACA Galleries, *Paintings from Five Decades: 1939-1990*, October - November 1990

\$ 70,000-90,000

JEAN DUBUFFET

1901 - 1985

Site avec 4 personnages

signed with the artist's initials and dated 81

acrylic on paper mounted on canvas

26½ by 19¾ in. 67.3 by 50.2 cm.

PROVENANCE

Waddington Galleries, London

Ikon Ltd. Contemporary Art Gallery, Santa Monica

Antoine Helwaser Gallery, New York

Cheryl Hazan Gallery, New York

Acquired from the above by the present owner in 2012

EXHIBITEDLondon, Waddington Galleries, *Jean Dubuffet: A Retrospective*,

October 1983, cat. no. 29, p. 41, illustrated

Los Angeles, Kantor Gallery, *Jean Dubuffet*, December 1994 -

February 1995

New York, Vivian Horan Fine Arts, *Dubuffet: The Late Years*,

October 2011 - January 2012

LITERATUREMax Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet*,*Fascicule XXXIV: Psycho-sites*, Paris 1984, cat. no. 349, p. 95,

illustrated

\$ 120,000-180,000





30

30

JEAN DUBUFFET

1901 - 1985

Paysage avec 5 personnages

signed with the artist's initials and dated 80
ink and paper collage on paper
20 by 13¾ in. 50.8 by 34.9 cm.

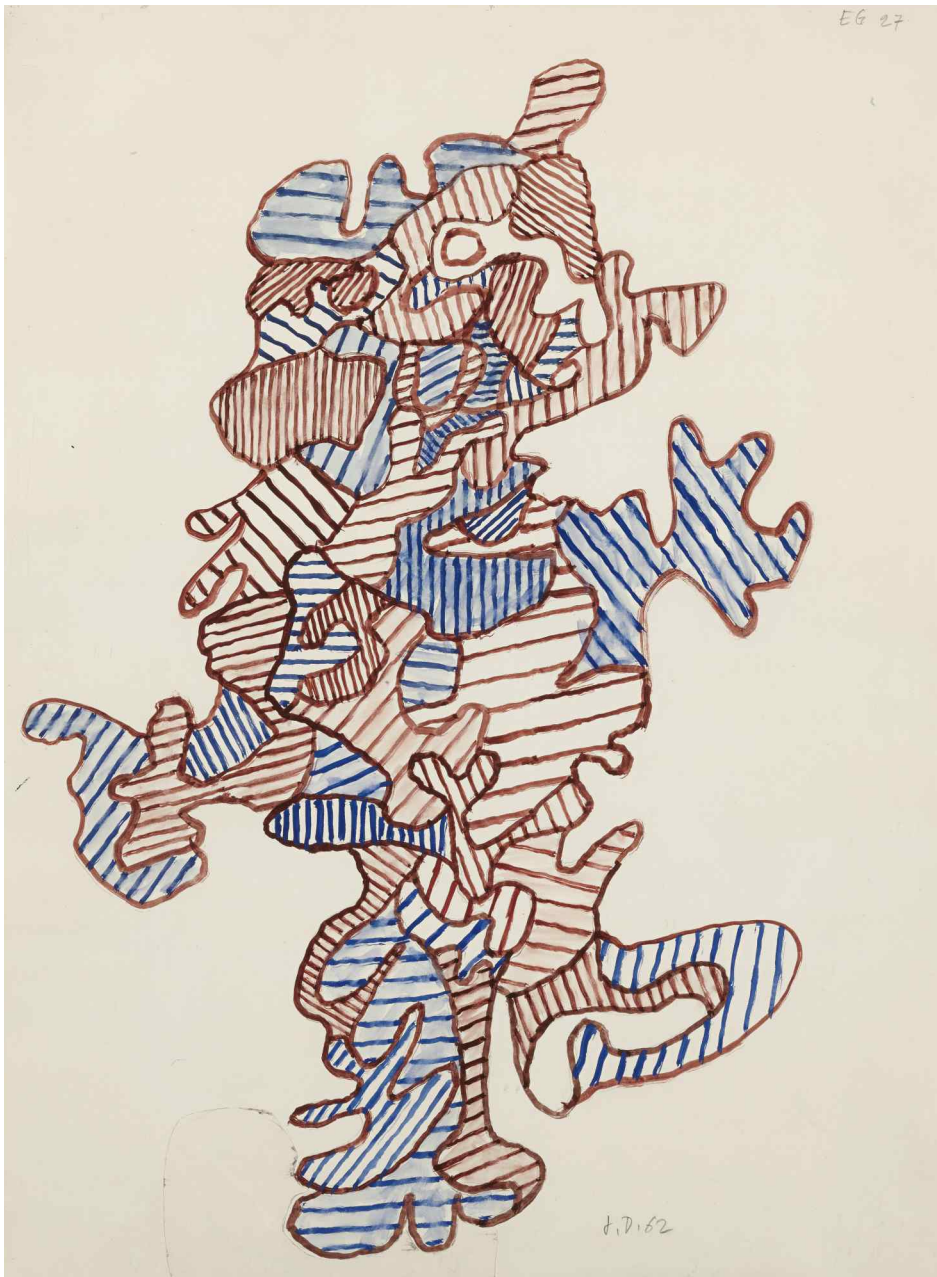
PROVENANCE

The Pace Gallery, New York
Cheryl Hazan Gallery, New York
Acquired from the above by the present owner in 2013

LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule XXXIII: Site aux figurines, partitions*, Paris 1982, cat. no. 77, p. 33, illustrated

\$ 50,000-70,000



31

31

PROPERTY OF A DESCENDANT OF FRANK PERLS

JEAN DUBUFFET

1901 - 1985

Personnage en marche

signed with the artist's initials and dated 62
gouache, graphite and paper collage on paper
26 by 19½ in. 66 by 49.5 cm.

PROVENANCE

Galerie Claude Bernard, Paris
Frank Perls, Beverly Hills
Thence by descent to the present owner

EXHIBITED

Paris, Galerie Claude Bernard, *L'Hourloupe: gouaches*, August 1964 - January 1965, cat. no. 17, n.p., illustrated

LITERATURE

Max Loreau, Ed., *Catalogue de Travaux de Jean Dubuffet, Fascicule XX: L'Hourloupe I*, Paris 1966, cat. no. 56, p. 32, illustrated
Andreas Franzke, *Dubuffet Zeichnungen*, Munich 1980, p. 268, illustrated

\$ 60,000-80,000

JEAN DUBUFFET

1901 - 1985

Chat Botté

signed and dated 52
oil on paper mounted on board
11¼ by 14 in. 28.6 by 35.6 cm.

PROVENANCE

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

EXHIBITED

Avignon, Palais des Papes, *Dubuffet, Hauts lieux: paysages 1944-1984*, June - October 1994, p. 67, illustrated in color
Reno, Nevada Museum of Art, *Dubuffet-Miro: Selections from the Acquavella Collection*, July - September 1997, p. 85, illustrated

LITERATURE

Max Loreau, Ed., *Catalogue de Travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris 1979, cat. no. 199, p. 127, illustrated

\$ 80,000-120,000

“I see my landscapes as a marriage between the conceptual and the concrete. Here are the forms of the earth, the terrain under your feet, the landscape which is everywhere...These are the matrix of life...This one, lying stretched out, already has eyes, it spreads its arms. That little one crouches, attempting to rise. It is inert matter thinking about becoming alive.”

JEAN DUBUFFET, 1952



JEAN DUBUFFET

1901 - 1985

Le voyageur à la pelisse

signed and dated 52; signed, titled, and dated *Décembre 52* on the reverse
oil on canvas
23¾ by 28½ in. 60.3 by 72.4 cm.

PROVENANCE

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

EXHIBITED

Avignon, Palais des Papes, *Dubuffet, Hauts Lieux paysages 1944-1984*, June - October 1994, cat. no. 24, p. 76, illustrated in color

LITERATURE

Max Loreau, Ed., *Catalogue de Travaux de Jean Dubuffet, Fascicule VIII: Lieux momentanés, pâtes battues*, Paris 1967, cat. no. 199, p. 32, illustrated

\$ 200,000-300,000

In the 1950s, Dubuffet tore apart the rules of painting, in favor of a sensual rendering that advocated psychological intensity in the Surrealist vein. His landscapes became increasingly removed from real places and objects, and moved toward dreamscapes, or as he described them, "These are landscapes of the brain. They aim to show the immaterial world that inhabits the mind of man: turbulent disorder of images, beginnings of images, fading images, tatters of what we have witnessed and facts purely cerebral and internal – visceral, perhaps." Many of these landscapes include fleeting traces of a human presence, which quickly fade into the mottled dissemination of the oil across the canvas. The rugged terrain and interlacing patterns of his compositions emerge as much from the material as from the vivid disarray of visual facets that inhabited his mind.

In *Le voyageur a la pelisse* from 1952, the voyager, wearing a long *pelisse*, or cloak, is engulfed by the dappled and marbled background. The figure's ethereal silhouette emerges out of the compressed landscape. This modernistic flattening of the picture plane eschews intelligible markers of depth and fuses the figure with its pulsating surroundings in order to "animate the surface," letting it "speak its own language and not an artificial language of three-dimensional space which is not proper to it..." (the artist quoted in Hubert Damisch, Ed., *Prospectus et tous écrits suivants*, Paris 1976, p. 74) A narrow band of sky is densely overpainted along the top of the canvas, grounding the picture plane in space.

In keeping with the recurrent motif of *personnage* in Dubuffet's oeuvre, the fleeting figure in the present work is pictured isolated amid the atmosphere with its body cloaked by a *pelisse*. It is in the juxtaposition of the figure's European Regency era garb with the aura social seclusion that Dubuffet exemplifies his unceasing antagonism towards culture. Just a few years prior, in 1947, Dubuffet settled in the Sahara Desert with the Bedouins on a quest for total renunciation. There, faced with vast loneliness and isolation, Dubuffet was forced to ponder modern culture in an anthropological and philosophical investigation, perhaps feeling out of place like this *voyageur a la pelisse*.

Microscopic dabbing, layering, erasure, and chromatic power are wielded to sublime effect in this painting. The quietly pulsating surface, scarred with a brush handle, brings to mind the horizontal veils of oil paint squeegeed across the canvases of Gerhard Richter's *Abstrakte Bilder*, in which the hazy coagulation of nascent abstractions result in a mesmerizing field of glorious light effects. Incorporating self-made oil emulsions, Dubuffet creates a profoundly feathered and ethereal surface, mirroring the spiritual transition he was undergoing at the time. Dubuffet explains, "The image, the artist feels, becomes an object for hallucinatory meditation, like a crystal ball. And the goal of the artist, his ambition, is to conquer souls."



Gerhard Richter, *Abstraktes Bild*, 1990
Staatliche Kunstsammlungen Desden, Germany
© Gerhard Richter



ROBERT MOTHERWELL

1915 - 1991

Gypsy Collage No. 4

signed with the artist's initials and dated 82
acrylic and paper collage on board
42 by 28 $\frac{1}{8}$ in. 106.7 by 71.4 cm.

PROVENANCE

The Dedalus Foundation, New York
Sotheby's, New York, 13 May 2004, Lot 204
Private Collection, California
Paul Kasmin Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Barcelona, Galería Joan Prats; Palma de Mallorca, Casal Solleric; Museo de Bellas Artes de Bilbao; Madrid, Galería Juana Mordó, *Robert Motherwell*, October 1986 - May 1987, cat. no. 33, n.p., (p. 15 in the Museo de Bellas Artes de Bilbao catalogue), illustrated in color

LITERATURE

Gabriella Drudi, *Note romane a Robert Motherwell*, Milan 1984, p. 74, illustrated in color
Francesc Miralles, "Paseo por la obra de Robert Motherwell: El Gusto por la complejidad," *La Vanguardia*, November 11, 1986, p. 41, illustrated
Gabriella Drudi, *Robert Motherwell Notes Romaines*, Paris 1988, p. 74, illustrated in color
Marcelin Pleynet, *Robert Motherwell*, Paris 1989, p. 161, illustrated in color
Jack Flam, Katy Rogers and Tim Clifford, Eds., *Robert Motherwell: Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume III*, New Haven 2012, cat. no. C673, p. 313, illustrated in color

\$ 180,000-250,000



Robert Motherwell in his studio.

Photo: Fred McDarrah / Getty Images

Art © The Dedalus Foundation / Licensed by VAGA, New York, NY



ROBERT MOTHERWELL

1915 - 1991

XX

signed and dated 1985
acrylic, printed paper and paper collage on canvas mounted
on board
39⁵/₈ by 29³/₄ in. 100.6 by 75.6 cm.

PROVENANCE

Galería Joan Prats, Barcelona
Julio Guiu, Spain (acquired from the above *circa* 1985)
Private Collection, Spain (acquired *circa* 2000)
Thence by descent to the present owner

EXHIBITED

Barcelona, Galería Joan Prats, *Collage*, 1985, n.p., illustrated in
color (erroneously titled *N. 20*)
Madrid, Círculo de Bellas Artes, *Pintar con Papel*, 1986, p. 41,
illustrated in color (erroneously titled *N. 20*)

LITERATURE

Jack Flam, Katy Rogers and Tim Clifford, Eds., *Robert
Motherwell: Paintings and Collages, A Catalogue Raisonné,
1941-1991, Volume III*, New Haven 2012, cat. no. C721, p. 333,
illustrated in color

\$ 100,000-150,000

“The fragments of the drawing around the music suggest broken-off melodies and lost wholeness, somewhat in the way that Beethoven exploits a similar interruption of melodic expectation in the Opus 59 Rasumovsky quartets. This expressionistic aspect of Motherwell’s collages is one of his greatest strengths.”

Jack Flam, Ed. *Robert Motherwell*, New York 1991, p. 18

A. A. T. 111
1985





36

36

ROBERT MOTHERWELL

1915 - 1991

Jewish Candelabra

signed, titled and dated 1952 on the stretcher
oil on canvas
9 by 12 in. 22.9 by 30.5 cm.

PROVENANCE

Dollie Chareau, New York (gift of the artist)
Private Collection
Sotheby Parke-Bernet, New York, 8 October
1969, Lot 60
Private Collection, California (acquired from the
above sale)
Thence by descent to the present owner

EXHIBITED

New York, Samuel M. Kootz Gallery, *Robert
Motherwell: Paintings, Drawings and Collages*,
April 1952, cat. no. 2
New York, The Jewish Museum, *Pierre Chareau:
Modern Architecture and Design*, November
2016 - March 2017

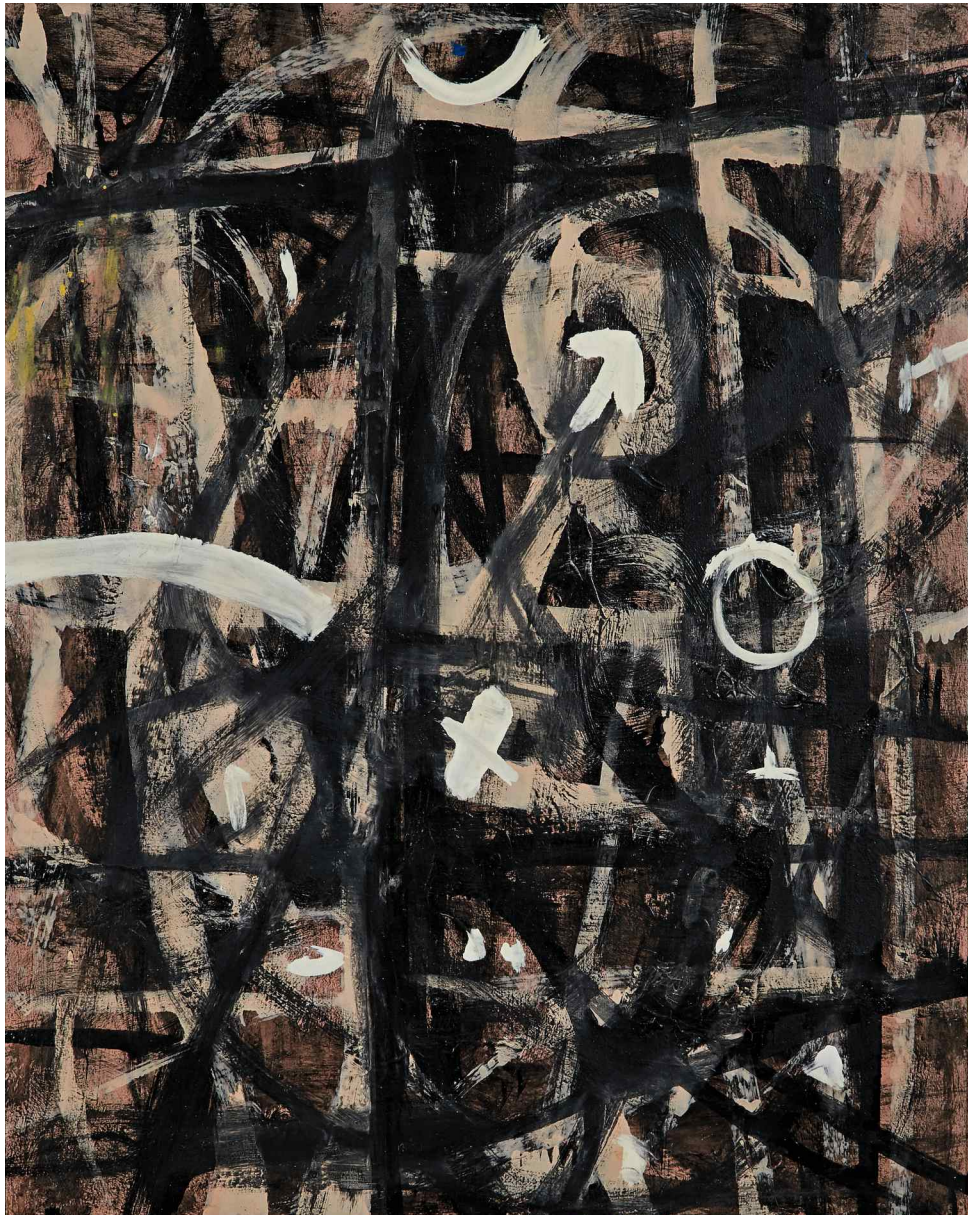
LITERATURE

Jack Flam, Katy Rogers and Tim Clifford, Eds.,
*Robert Motherwell Paintings and Collages:
A Catalogue Raisonné, 1941-1991, Vol. II: Paintings
on Canvas and Panel*, New Haven 2012,
cat. no. P133, p. 80, illustrated

\$ 35,000-45,000



Robert Motherwell exhibition at Samuel M. Kootz Gallery,
New York, 1952
Collection of The Dedalus Foundation
Art © The Dedalus Foundation / Licensed by VAGA,
New York, NY



37

37

ADOLPH GOTTLIEB

1903 - 1974

Interpenetration

signed, titled and dated 1954 on the reverse
oil and enamel on Masonite
30 by 24³/₈ in. 76.2 by 61.9 cm.

PROVENANCE

Adolph and Esther Gottlieb Foundation, New York
Private Collection
Private Collection
Christie's, New York, 10 March 2011, Lot 148
Private Collection (acquired from the above sale)
Acquired from the above by the present owner

EXHIBITED

Omaha, Joslyn Art Museum; Phoenix Art
Museum; Manchester, Currier Gallery of Art,
Adolph Gottlieb: Paintings 1921-1956, May 1979 -
April 1980, p. 58, illustrated

\$ 80,000-120,000



38

38

HANS HOFMANN

1880 - 1966

Untitled

signed

oil and gouache on paper

21½ by 25¾ in. 54.6 by 65.4 cm.

Executed *circa* 1944, this work is stamped on the reverse of the backing board by the Estate of Hans Hofmann and numbered *M729/B*.

PROVENANCE

Estate of Hans Hofmann

André Emmerich Gallery, Inc., New York

(acquired from the above in 1974)

Private Collection, Princeton (acquired from the above in 1976)

Private Collection (acquired from the above *circa* 1980)

Thence by descent to the present owner

\$ 25,000-35,000

PROPERTY FROM

THE JACQUELINE FOWLER COLLECTION

39

LOUISE NEVELSON

1899 - 1988

Cryptic XXXVI

incised with the artist's name and date 1966 on the underside

painted wooden box with hinged lid

7½ by 12 by 8½ in. 19.1 by 30.5 by 21.6 cm.

PROVENANCE

Pace Gallery, New York

Vera G. List, Greenwich, Connecticut (acquired from the above in 1966)

Sotheby's, New York, 12 February 2004, Lot 179

Acquired from the above sale by the present owner

\$ 15,000-20,000



39

VICTOR VASARELY

1906 - 1997

Ispahan

signed; signed, titled, dated 1948 and inscribed
No 104-60M on the reverse
acrylic on canvas
51 $\frac{1}{8}$ by 32 $\frac{1}{2}$ in. 131.1 by 82.6 cm.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Private Collection, Switzerland

\$ 60,000-80,000

CARL ANDRE

b. 1935

Small Glarus Copper Rectangle Σ 3

copper, in 6 parts

 $\frac{3}{8}$ by $1\frac{5}{8}$ by $3\frac{7}{8}$ in. 1 by 4.1 by 9.4 cm.

Executed in 2007, this work is unique and accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Galerie Tschudi, Glarus

Schönewald Fine Arts GmbH, Dusseldorf

Galerie Leu, Munich

Acquired from the above by the present owner
in 2009**\$ 30,000-40,000**

PROPERTY FROM THE COLLECTION OF
BRUCE AND ANN BACHMANN, CHICAGO

SOL LEWITT

1928 - 2007

5 x 5 x 1

painted metal

34 by 11½ by 11½ in. 86.4 by 29.2 by 29.2 cm.

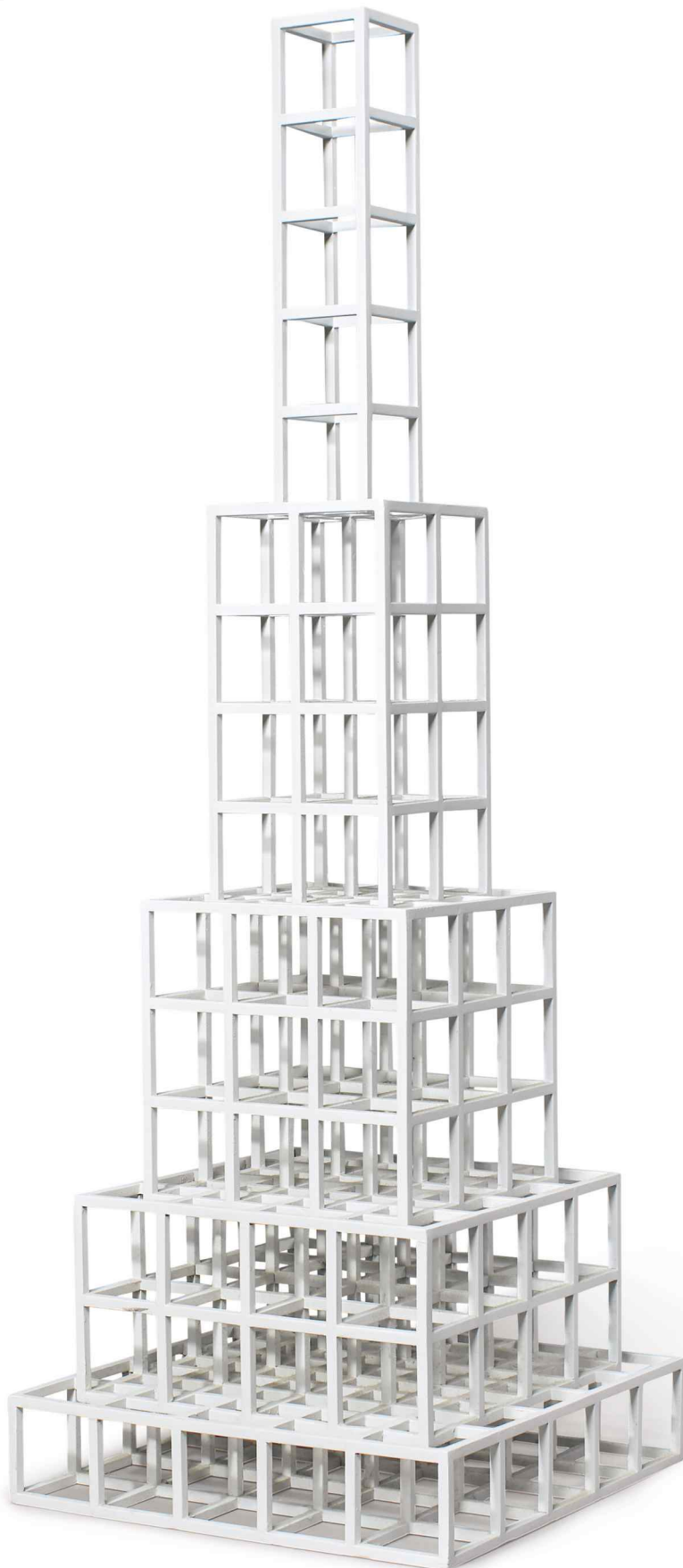
Executed in 1989, this work is accompanied by a
photo certificate of authenticity stamped by the
Estate of Sol LeWitt.

PROVENANCE

Private Collection (gift of the artist)

Thence by descent to the present owner

\$ 80,000-120,000



42

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK, SOLD TO BENEFIT CHARITABLE INITIATIVES

RICHARD DIEBENKORN

1922 - 1993

Untitled

signed with the artist's initials and dated 76-7
charcoal on paper
24 $\frac{7}{8}$ by 17 $\frac{1}{2}$ in. 63.2 by 44.5 cm.

PROVENANCE

M. Knoedler & Co., New York
Private Collection, Litchfield, Connecticut (acquired from the
above in 1977)
Private Collection, New York (gift of the above in 2000)

EXHIBITED

New York, M. Knoedler & Co., *Richard Diebenkorn*,
May - June 1977

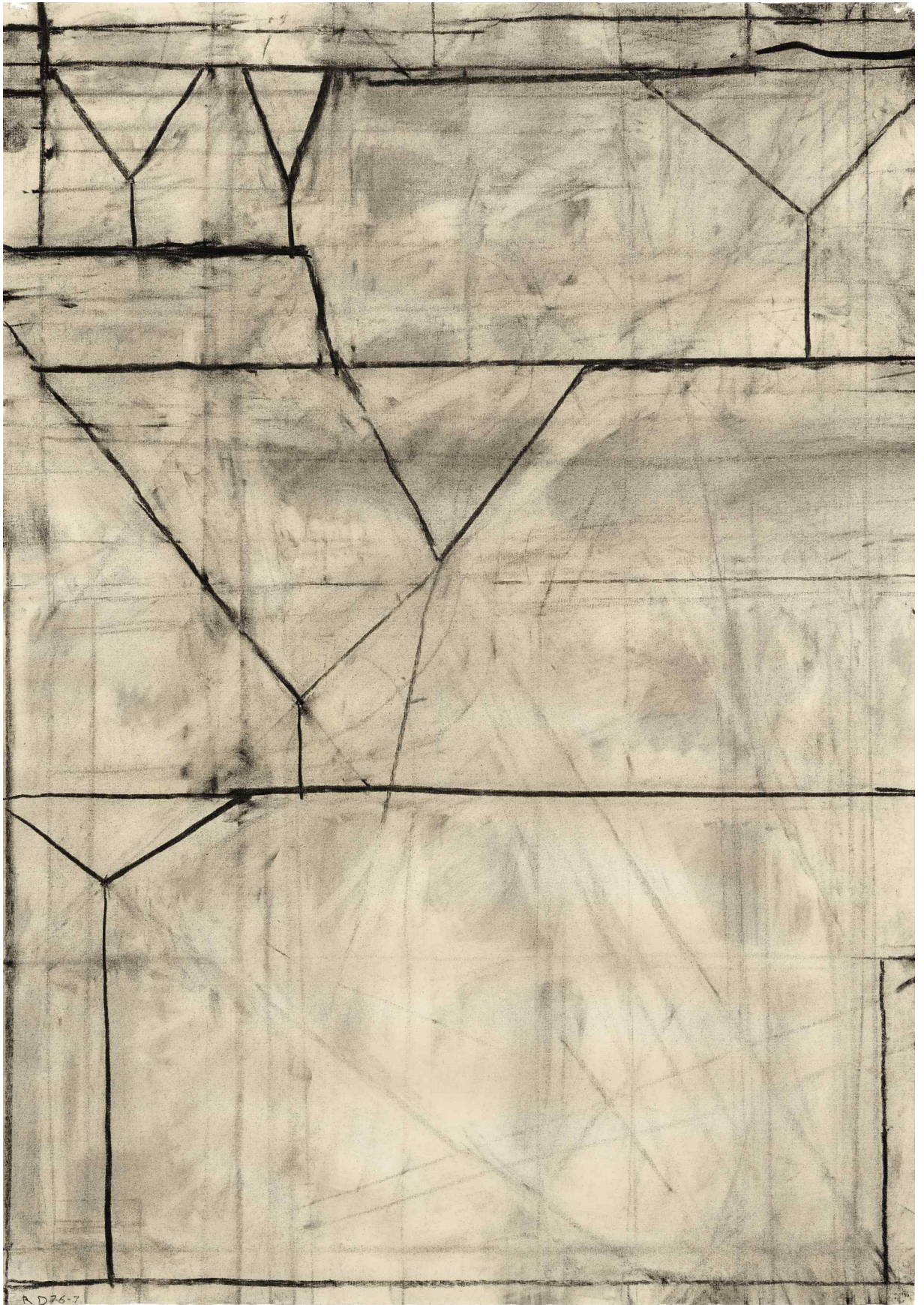
LITERATURE

Gordon J. Hazlitt, "An Incredibly Beautiful Quandary," *Art
News*, May 1976, p. 37
Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn:
The Catalogue Raisonné*, New Haven 2016, Vol. IV, cat. no.
4302, p. 239, illustrated in color

\$ 150,000-200,000



Ocean Park, California
Collection of Ocean Park City



RICHARD PETTIBONE

b. 1938

Four Flags, Vertical, #2

signed, titled and dated twice *May 19 2002* and
May 30 2002 on the stretcher
oil on canvas, in artist's frame
16½ by 11½ in. 41.9 by 29.2 cm.

PROVENANCE

Leo Castelli Gallery, New York
Private Collection, New York (acquired from the
above in 2004)
Private Collection, California (acquired from the
above in February 2013)

EXHIBITED

Leo Castelli Gallery, New York, *Richard Pettibone*,
April - May 2003

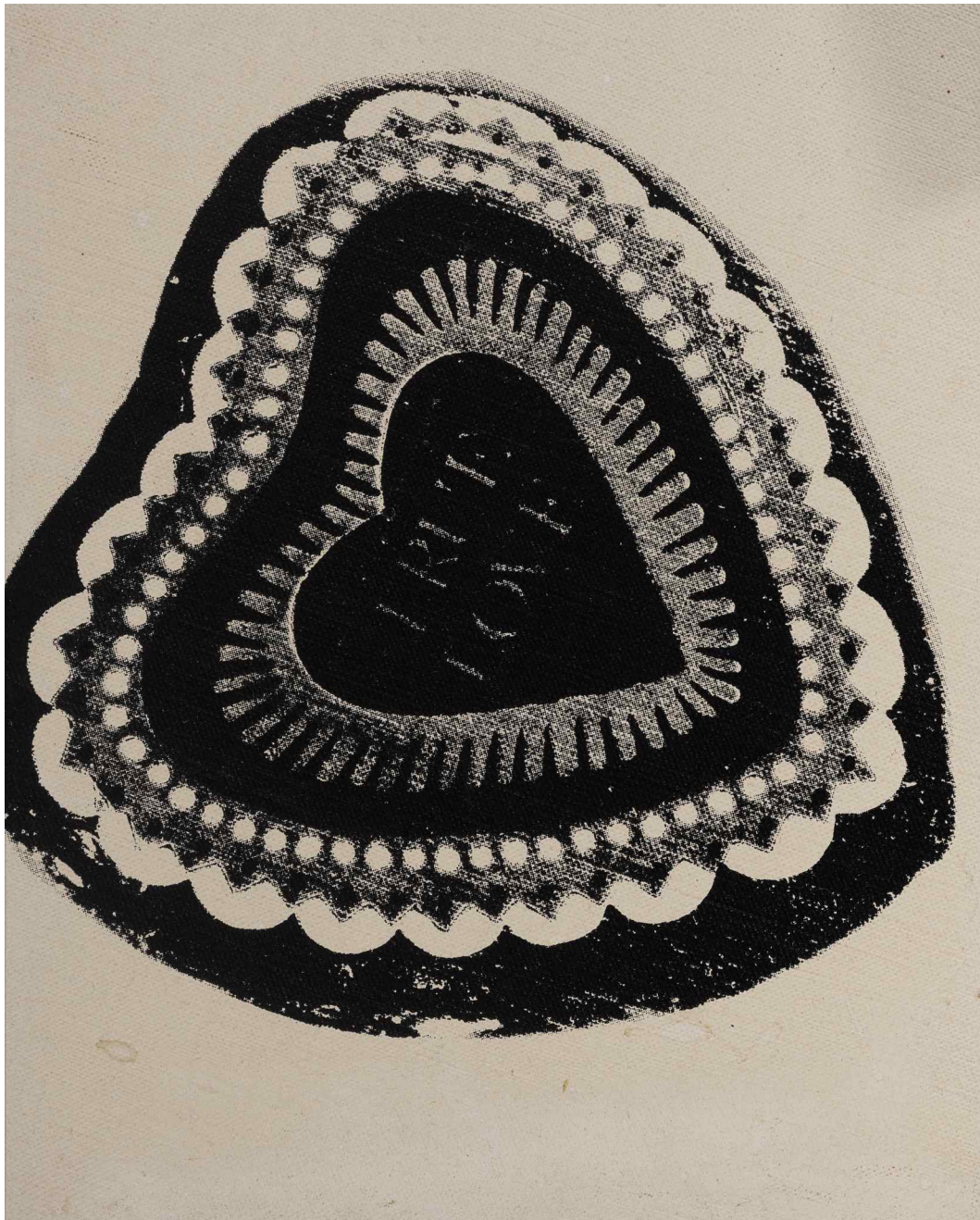
LITERATURE

Exh. Cat., Philadelphia, University of
Pennsylvania, Institute of Contemporary Art;
Saratoga Springs, Skidmore College, The Tang
Teaching Museum and Art Gallery; Laguna
Beach, Laguna Art Museum, *Richard Pettibone:
A Retrospective*, April 2005 - May 2006, p. 183,
illustrated in color

\$ 50,000-70,000

Jasper Johns, *Flag*, 1983
Crystal Bridges Museum of American Art
© 2017 Jasper Johns / Licensed by VAGA, New York, NY





45

45

ANDY WARHOL

1928 - 1987

Candy Box (True Love)

signed on the overlap
acrylic and silkscreen ink on canvas
10 by 8 in. 25.4 by 20.3 cm.
Executed *circa* 1984.

PROVENANCE

Gift of the artist to the present owner *circa* 1985

\$ 60,000-80,000



46

46

RICHARD PETTIBONE

b. 1938

Andy Warhol, "Lavender Disaster," 1964

signed, titled and dated 1969 on the stretcher
acrylic and silkscreen ink on canvas, in artist's frame
5¼ by 6⅞ in. 13.3 by 17.5 cm.

PROVENANCE

Akron Art Museum
Private Collection, Ohio (acquired from the above in 1971)

\$ 30,000-40,000

PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**

47

ROBERT INDIANA

b.1928

The Dietary

stenciled with the artist's name and date 1962 on
the overlap

oil on canvas

60 by 48 in. 152.4 by 121.9 cm.

This work will be included in the forthcoming
*Robert Indiana Catalogue Raisonné of Paintings
and Sculpture* being prepared by Simon Salama-
Caro.

PROVENANCE

The Stable Gallery, New York
Mr. and Mrs. Arnold Maremont, Winnetka
(acquired from the above in 1962)
Private Collection
Acquired from the above by the present owner

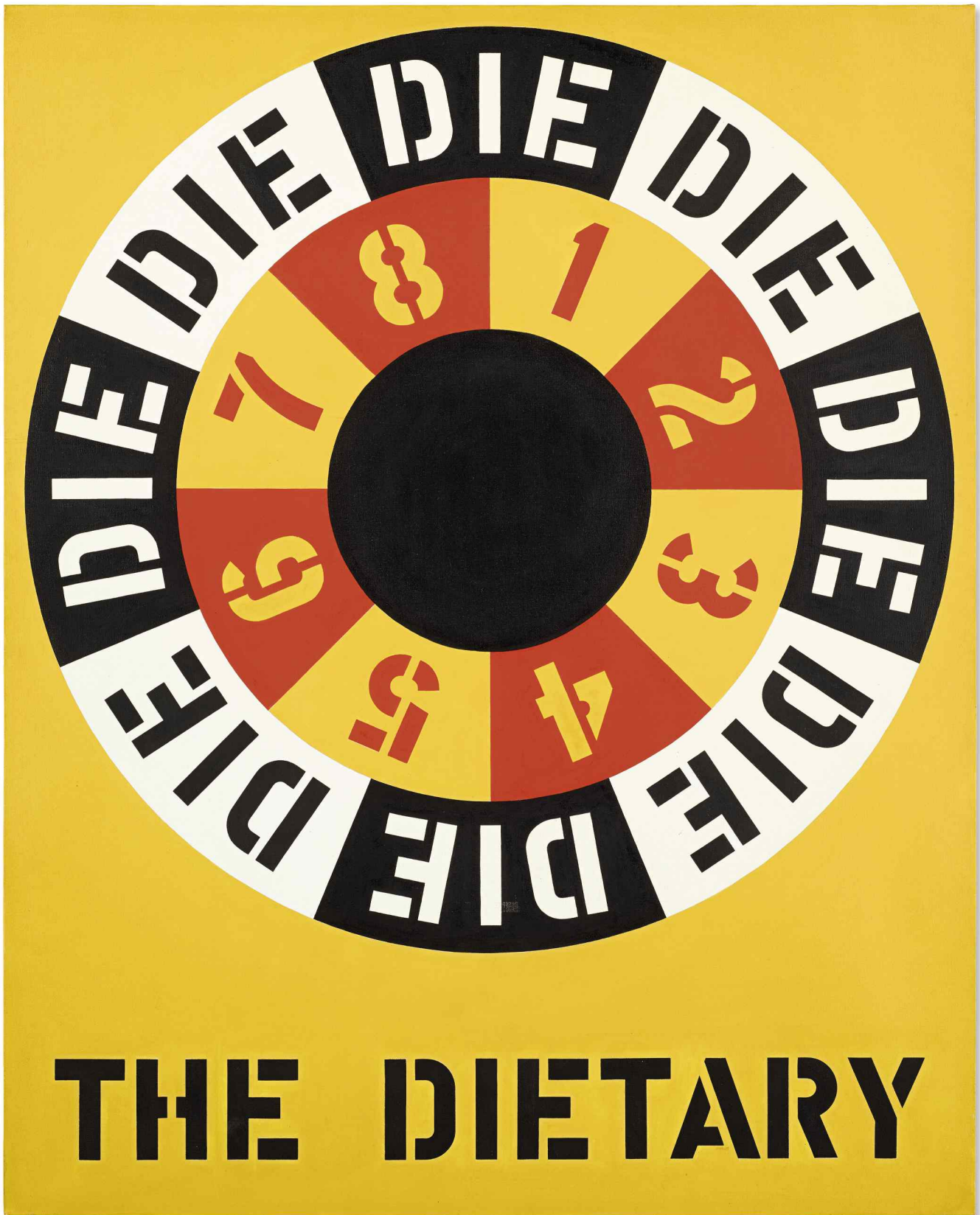
EXHIBITED

Philadelphia, University of Pennsylvania, Institute
of Contemporary Art; San Antonio, Marion
Koogler McNay Art Institute; Indianapolis, Herron
Museum of Art, *Robert Indiana*, April - September
1968

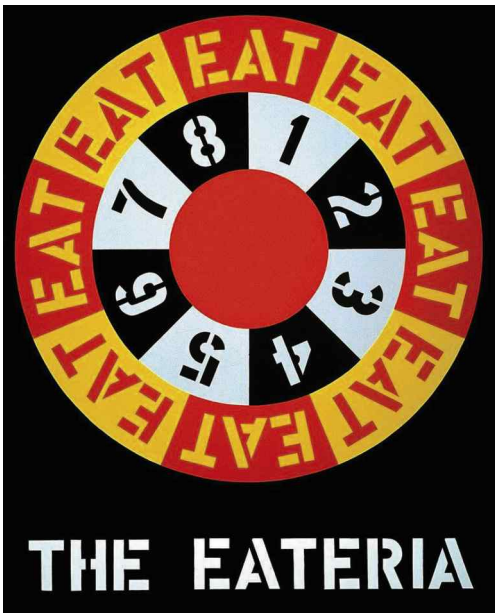
\$ 400,000-600,000



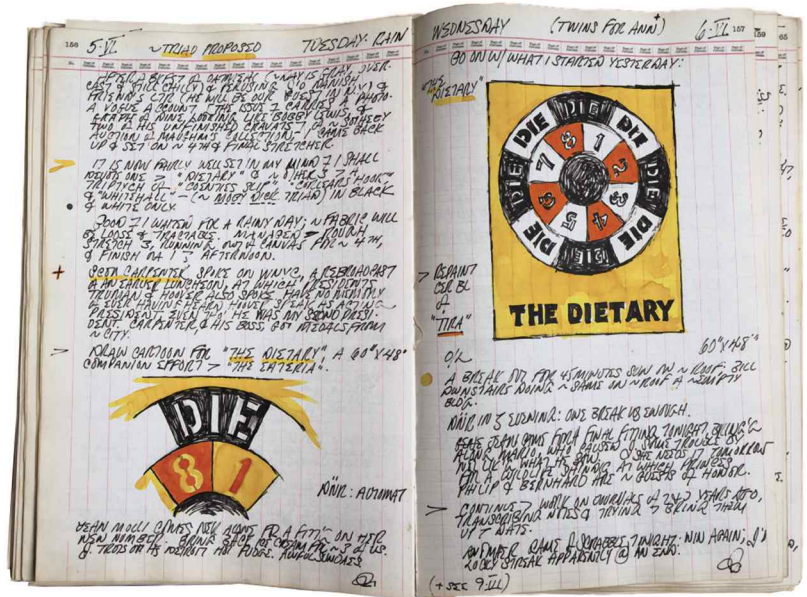
Jasper Johns, *Target with Four Faces*, 1955
The Museum of Modern Art, New York / Art Resource, NY
© 2017 Jasper Johns / Licensed by VAGA, New York, NY



THE DIETARY



Robert Indiana, *The Eateria*, 1962
 Hirshhorn Museum and Sculpture Garden, Washington, D.C.
 © 2017 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York



Robert Indiana, journal page for June 5, 1962
 Courtesy of Dennis and Diana Griggs

The 1960s bore witness to a visual assault of images - printed, painted, photographed, stenciled and copied, that introduced a whole new set of signs, symbols and imagery into society. Pop artists set out to incorporate this shared visual experience into their work. Although the very essence of Robert Indiana's work quotes the bright colors and urban elements, his literary quality, coded poetry and repeated geometry distinguishes his work from his Pop counterparts. In the early 60s, Indiana chose to concentrate on abstract commercial signs, such as highway markers, rather than those of the mass media. Fascinated by the highway signs he observed from his childhood, roadside commerce became part of his basic vocabulary. For Indiana, the four words, EAT, HUG, ERR, and DIE became his definition of the American Dream. "These words signify a voyage in which intimacy, love, pleasure and danger and death in so many lives, as on the highway are leveled by repetition and reduced to non-experience. Love, intimacy and perhaps all human relationships become HUG, ERR, EAT

equals DIE in an equation he spells out in his *EAT/DIE* 1962 painting." (John McCoubrey in *Exh. Cat., Robert Indiana*, University of Pennsylvania, Institute of Contemporary Art, Philadelphia, p. 25). Indiana distinguished himself from his peers by incorporating important political and social issues, and eventually personal traumas, into his work. Transmitting something more intellectual and psychological, his work requires a different mode of looking than does the satiny photographic realism of Rosenquist's canvases or the celebrity-laden graphics of Warhol's silkscreens.

Indiana's use of repetition, portraiture, self-reference and figurative language began to take shape in 1962, the year *EAT/DIE* as well as the present work were executed. In the Pop-art context, the word *EAT* alludes to the excesses of consumerism. Combined with *DIE*, this becomes a comment on the fleetingness of life. Indiana's imperatives in employing these words in his paintings are intensely polysemic and

ROBERT INDIANA - 19



Robert Indiana at his Coenties Slip studio with his *Eat/Die* diptych, 1963
 Photo: William John Kennedy
 © 2017 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York

directly biographical to traumatic events of his upbringing. Originally conceived as a diptych with *The Eateria*, the present work further explores the artist's *EAT/DIE* theme. *EAT* alludes to his mother Carmen and *DIE* to his father Earl, adding a deeper level of significance to the two words. "The story has an eerie similarity to the oftentold one that *EAT* was the last word spoken by Carmen on her deathbed. And recall Indiana's association of mother and diners to stories of his childhood. Diner equals mother equals Carmen equals red. Black equals father equals death." (Susan Elizabeth Ryan, *Robert Indiana: Figures of Speech*, 2000, p. 182) The two panels that make up the diptych, *The Eateria* & *The Dietary*, create a representation of Indiana's parents, labeled with words that were linked to their absence from his life.

The Dietary's mandala-plus-legend format manifests a glorious display of several of Indiana's iconographic and formalist concerns. Referencing a roulette-like wheel of numbers,

Indiana employs iconography and language evoking the illusiveness of coded imagery. In *The Dietary*, Indiana adopts Jasper Johns' compositional use of a target and employs his signature numbers boldly hued in a vibrant red and yellow color. The target is then framed by the three-letter word – "DIE", stemming from dietary and conflating a nutritional concept with the word *DIE* embedded within it. In *The Eateria*, the repetition of the word *EAT* invites the recombination of letters to spell *teat* or *teate* directly comparing the role of a mother, as a giver of milk, to that of an Eateria. "For Indiana, even in the most formalist, verbally reductive compositions, literal meaning coexists with multiple figurative ones." (*Ibid.*, p. 188) As he achieved personal success, Indiana may have felt an urgency to express information about his past to suggest the cryptic nature of his works, forming part of his representational paintings on familial themes and the narratives which accompany them. *The Dietary's* compositional

symmetry is further complicated in a deeper reading of the work as a whole, "the optical and formal achievement of Indiana's paintings is not simply another aspect or side of his work. In fact, color, shape, composition, and other formal elements are themselves all used, alongside words and numbers, as tropes or figuration – that is, in ways that are not simply literal – to make statements that are not narrative but conflicted, dynamic and allusive." (*Ibid.*, p. 188) The diptych's components are derived from tragic autobiographical elements of the artist's life, both the experience of losing his mother and his father's abandonment. The present work's iconography, a cluster of verbally visual characteristics, is then manipulated to become a self-referential symbol of the artist's own identity. Indiana takes the language and visual imagery of mass media and marketing transforming it into something meaningful and mournful, creating a connection between his individual experience and the anonymous everyman.



PROPERTY FROM THE ESTATE OF MAXINE PINES

MARISOL

1930 - 2016

Indian

oil, colored glass, hair, fabric and mirror fragments on wood
80½ by 26 by 42 in. 204.5 by 66 by 106.7 cm.
Executed in 1969.

PROVENANCE

Sidney Janis Gallery, New York
Ned L. Pines, New York (acquired from the above)
Thence by descent to the present owner

EXHIBITED

Worcester Art Museum, *Marisol*, September - November 1971,
illustrated

LITERATURE

Exh. Cat., Memphis Brooks Museum of Art, *Marisol: Sculptures
and Works on Paper*, 2014, pp. 135-136

\$ 150,000-200,000

“Marisol’s Native American sculptures are powerful and sensitive portraits, culled from a legacy of photographic images of Native Americans made in the late nineteenth and early twentieth centuries. These images depict Native people in a moment of crisis and transition: their populations, having suffered catastrophic losses, were confined to meager slices of marginal land, and their traditional cultures and languages were under assault...Importantly, photographic portraits of Indian people from this era document individuals and groups actively grappling with a changed landscape, presenting themselves as subjects, not merely history’s victims.”

Bill Anthes, “Marisol’s Indians” in Exh. Cat., Memphis Brooks Museum of Art, *Marisol: Sculptures and Works on Paper*, 2014, pp. 135-136



YAYOI KUSAMA

b.1929

Beyond My Illusion/Imaginary Flowers of Shangri-La

signed, titled in Japanese and dated 1999 on the reverse of each panel

acrylic, stuffed and sewn fabric, gold spray paint and artificial flower assemblage on panel, in 3 parts

Overall: 59 by 142 $\frac{7}{8}$ by 6 $\frac{1}{2}$ in.

150 by 362.9 by 16.5 cm.

Executed in 1999, this work is registered with the artist's studio and accompanied by an artwork registration card.

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

Private Collection, Asia (acquired from the above in 2007)

Sotheby's, Hong Kong, 3 April 2016, Lot 1058

Acquired from the above sale by the present owner

EXHIBITED

Fukuoka, MOMA Contemporary, *Yayoi Kusama:*

Beyond My Illusion, March 1999, pp. 26-27,

illustrated in color

Kagoshima, Kirishima Open Air Museum, *YAYOI*

KUSAMA Dots Paradise in Shangri-La, September

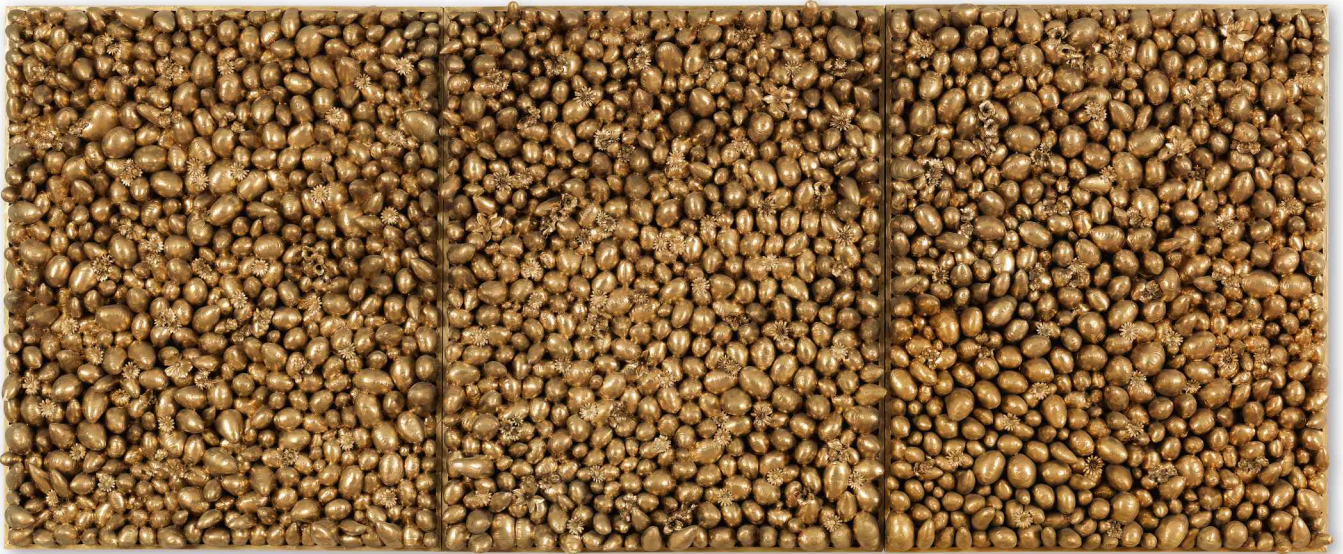
- October 2002, p. 59, illustrated in color

Fukuoka Art Museum, *Yayoi Kusama: Beyond My*

Illusion – Selected Works 1952-1999, May - June

2013

\$ 650,000-850,000





Yayoi Kusama's celebrated soft sculptures were first unveiled to the world in the 1960s at the height of her whirlwind emergence in the New York art scene. At a group show at Green Gallery in 1962, exhibiting together with rising luminaries Andy Warhol, Robert Morris and Robert Whitman, Kusama produced an armchair and couch completely covered with stuffed phallic protuberances. One year later, her revolutionary *Accumulation: One Thousand Boats Show* at Gertrude Stein Gallery in December 1963 saw Kusama invading the entire gallery space. Mesmerizing, menacing and mischievous all at once, the alluring power of Kusama's uncanny installation was raved about by the likes of Warhol and American critic Brian O'Doherty, who described Kusama's art as the production of both object and environment.

In *Beyond My Illusion/Imaginary Flowers of Shangri-La* (1999), Kusama's signature soft sculptures are reimagined as a stately golden triptych, with exquisite flowers nesting within teeming fields of her famous gourd-shaped tubers. Transposed from a horizontal sculpture into a mounted triptych, the unruly protuberances are immortalized and silenced, gaining a grandiose, almost regal quality. The present work is less a sensational shock to the senses than a meticulous slice of the sublime, allowing for a detached contemplation of Kusama's singular sense of the infinite. "I make them and make them and then keep on making them, until I bury myself in the process," Kusama once told an interviewer about her trademark stuffed sculptures, which are representative of her longstanding fear and distaste of the male sexual organ. "I call this process 'obliteration.'"

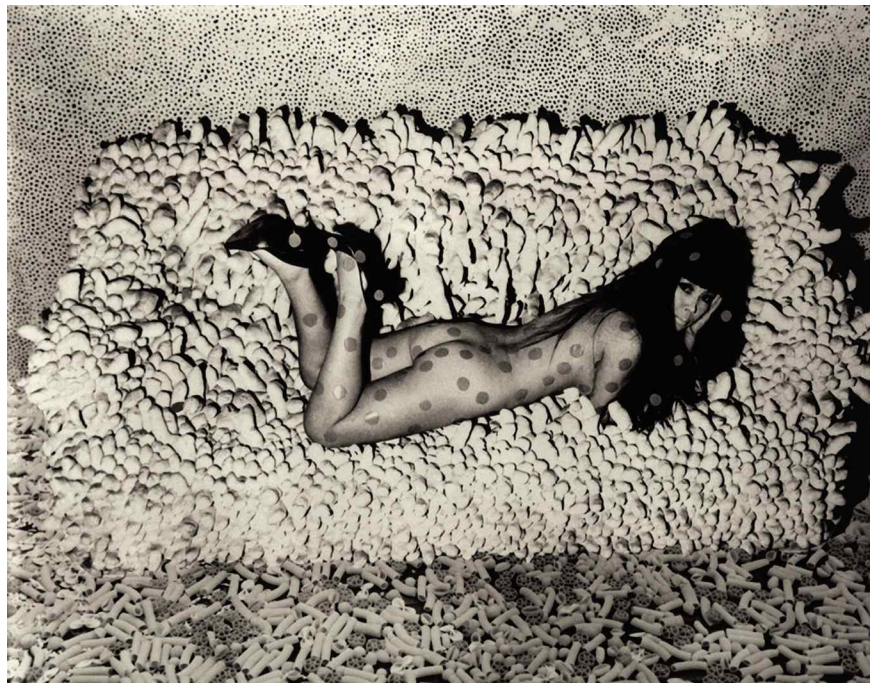
Peering out from the current lot's sea of glittering protuberances are tiny florets of daisies, chaste and unassertive, counteracting the psychosexual allusions with transcendent touches of whimsy and grace. Kusama's ubiquitous flower motif references her well-documented hallucination as a child; in her autobiography the artist wrote: "One day, when I was a little girl...I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body and the universe. I felt as if I had begun to self-obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness [...] I knew I had to run away lest I should be deprived of my life by the spell of the red flowers." (Yayoi Kusama, *Struggle and Wandering of My Soul*, 1975, p. 2)

"One day, when I was a little girl...I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body and the universe."

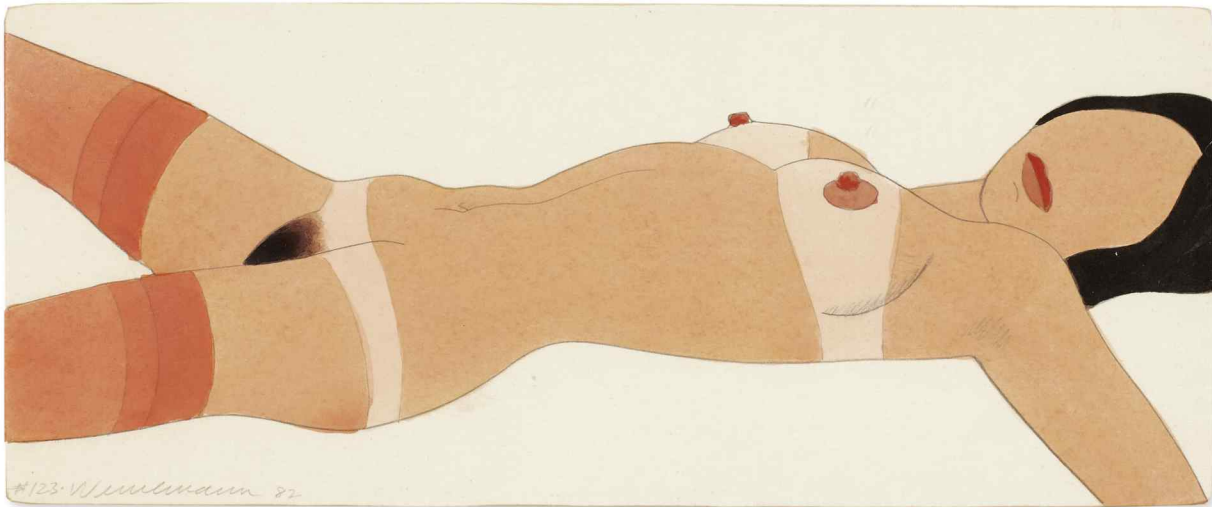
YAYOI KUSAMA

A departure from Kusama's monstrous plants and flowers in other works, the humble daisies in *Beyond My Illusion/Imaginary Flowers of Shangri-La* (1999) evoke the energy of simple, hopeful, personal and artistic growth. Created in 1999, the current triptych emerges from the pivotal and uplifting 1990s era of the artist's legendary career. After an explosive rise to stardom in New York, Kusama retreated into a psychiatric hospital in Japan in 1975, withdrawing into two decades of semi-obscure work whilst quietly amassing an extraordinarily prolific body of work.

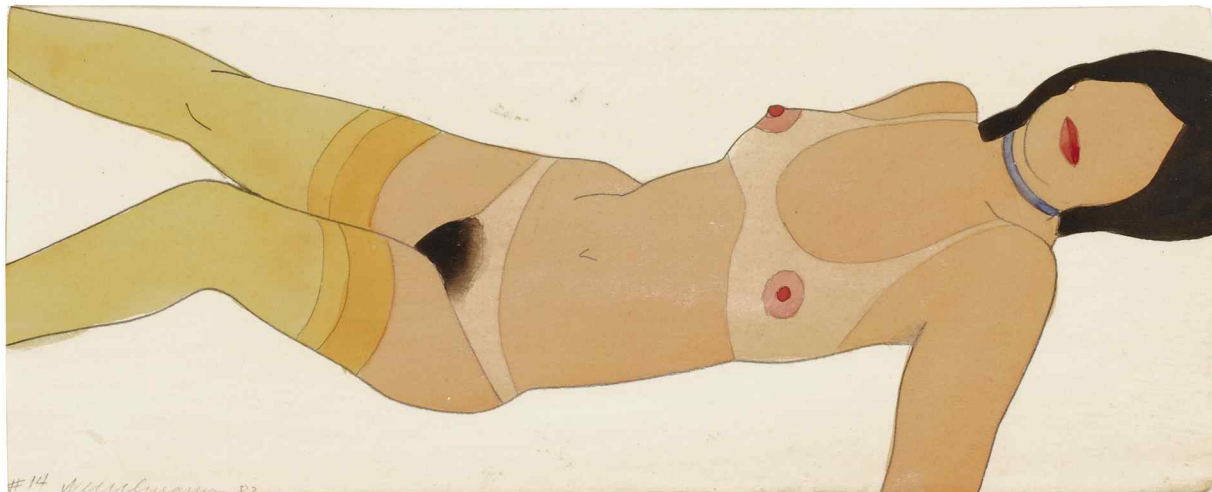
Kusama's international revival began at the 1993 Venice Biennale when she constructed a dazzling mirror room filled with pumpkin sculptures for the Japanese pavilion. Kusama reminded the world of the enduring brilliance of her aesthetic and ignited her swift and phenomenal rise to immortal stardom. The current lot was created one year after another major milestone: the defining *Love Forever: Yayoi Kusama 1958-1968* exhibition at the Los Angeles County Museum of Art in 1998, which subsequently traveled to the Museum of Modern Art in New York.



Yayoi Kusama reclining on *Accumulation no. 2*, 1966
Photo: Hal Reiff
© Yayoi Kusama, Yayoi Kusama Studio Inc.



50



51

50

TOM WESSELMANN

1931 - 2004

Open Ended Nude #123 (Drawing Edition)

signed, partially titled and dated 82
graphite and thinned Liquitex on ragboard
Image: 3¾ by 8⅞ in. 9.5 by 22.5 cm.
Sheet: 9 by 14 in. 23 by 36 cm.

PROVENANCE

Gift of the artist to the present owner

\$ 20,000-30,000

51

TOM WESSELMANN

1931 - 2004

Beautiful Kate #14 (Variable Edition)

signed, partially titled and dated 82; titled on the reverse
graphite and thinned Liquitex on ragboard
Image: 3⅝ by 8¾ in. 9.2 by 22.2 cm.
Sheet: 7 by 11 in. 18 by 28 cm.

PROVENANCE

Gift of the artist to the present owner

\$ 20,000-30,000



52

52

WAYNE THIEBAUD

b.1920

Twin Dolphin Drinks, Mexico 1998

signed, titled and dated 1998
watercolor and graphite on paper
8¾ by 10½ in. 22.2 by 26.7 cm.

PROVENANCE

Paul Thiebaud Gallery, San Francisco (acquired directly from the artist)
Acquired from the above by the present owner

\$ 70,000-100,000

TOM WESSELMANN

1931 - 2004

Still Life #46

illuminated grip flex paint on Uvex plastic
46½ by 58 by 5 in. 118.1 by 147.3 by 12.7 cm.
Executed in 1965, this work is number 1 from an edition of 5.

PROVENANCE

Jerome and Helen Goodman, Pound Ridge (gift of the artist in November 1967)
Private Collection, New York

EXHIBITED

Minneapolis, Dayton's Gallery; Chicago, Museum of Contemporary Art, *Tom Wesselmann*, March - July 1968, p. 9, illustrated (another example exhibited)
Tokyo, Isetan Museum of Art; Sapporo, Museum of Contemporary Art; Shiga, The Museum of Modern Art; Osaka, Museum of Art, *Tom Wesselmann: A Retrospective Survey 1959-1992*, September 1993 - March 1994, cat. no. 19, pp. 64-65, illustrated in color
Kunsthalle Tübingen; Brussels, Palais des Beaux-Arts; Berlin, Altes Museum; Munich, Museum Villa Stuck; Kunsthalle Rotterdam; Speyer, Historisches Museum der Pfalz; Paris, Fondation Cartier pour l'Art Contemporain; Madrid, Fundación Juan March; Barcelona, Palau de la Virreina; Lisbon, Culturgest; Nice, Musée d'Art Moderne et d'Art Contemporain, *Tom Wesselmann: A Retrospective Survey 1959-1993*, April 1994 - January 1997, pl. 27, illustrated in color
Rome, Museo d'Arte Contemporanea, *Tom Wesselmann*, June - September 2005, p. 72, illustrated in color (another example exhibited)

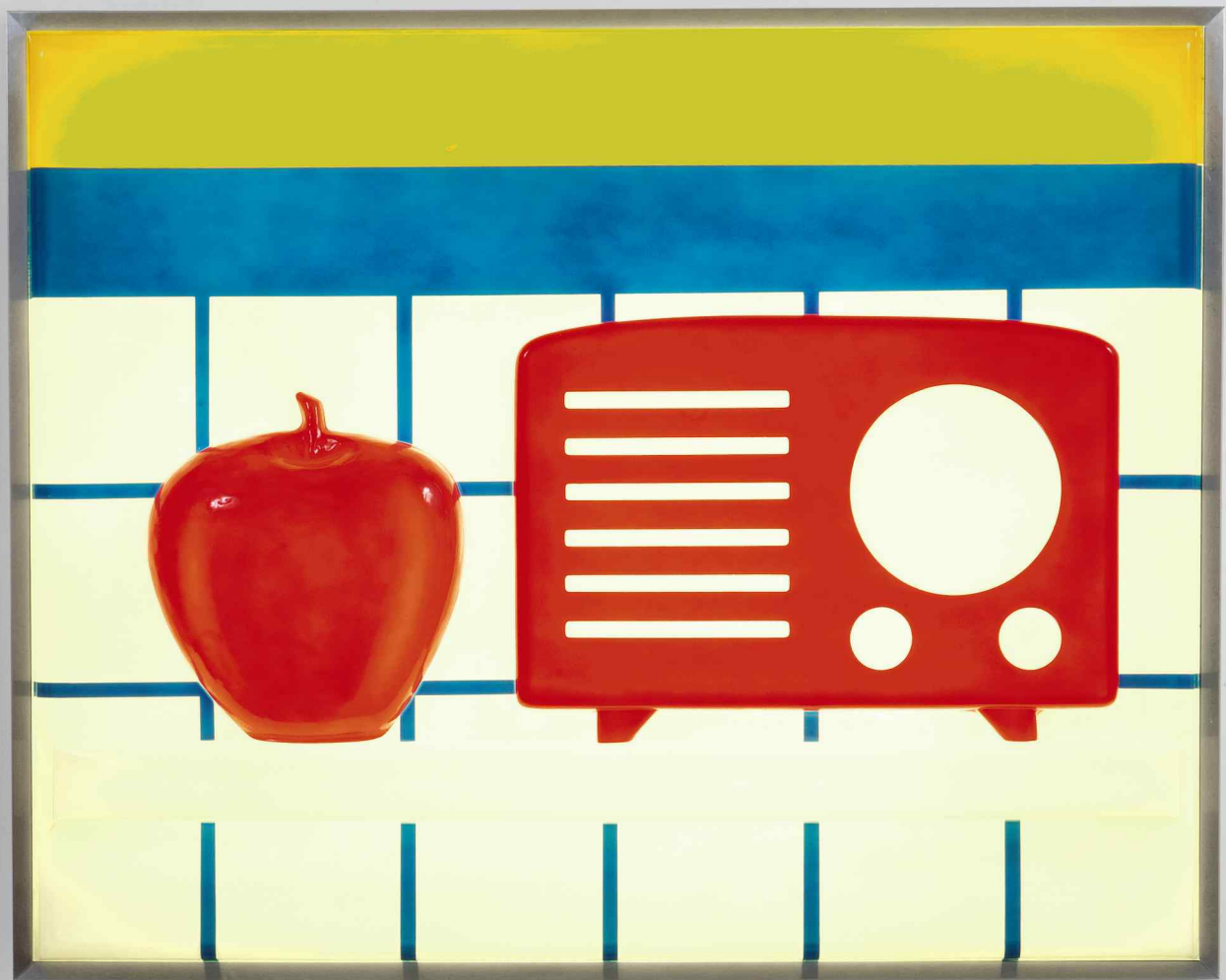
LITERATURE

Slim Stealingworth, *Tom Wesselmann*, New York 1980, pp. 41-43, illustrated in color
Sam Hunter, *Tom Wesselmann*, New York 1994, cat. no. 7, p. 12, illustrated in color

\$ 300,000-400,000

Still Life #46 is one of Tom Wesselmann's most iconic still life works and embodies a pivotal shift in the artist's trajectory. Executed in 1964, *Still Life #46* represents the exact moment in which Wesselmann reigned in the compositional structure of these works, presenting the quotidian objects themselves (rather than the environments in which these objects were placed) as the sole emphasis and focus of the work. As the oft-told story goes, Wesselmann was at his plastic manufacturer's warehouse in Brooklyn when he spotted a "big, corny, red plastic relief apple. When he placed it on a shelf with a white background [at his home], it had such a visually intense presence to him that he felt staggered" (Slim Stealingworth, *Tom Wesselmann*, New York 1980, p. 43). This shining, flattened, hyperrealist apple, the very object which changed the course of Wesselmann's career, is prominently featured in *Still Life #46*, resulting in what Stealingworth would only describe as "the most physically intense version of the object" (*ibid.*, p. 43) possible, even further intensified through its mechanical illumination. Imitating the form of an illuminated gas station sign, *Still Life #46* epitomizes Wesselmann's search for such a heightened "intensity" through the use of a simplified and brightly colored visual vocabulary that speaks to an era of rising consumerism in America.

Wesselmann presented *Still Life #46* as a wedding gift to Jerome and Helen Goodman in November 1967. Their union itself owes its beginning to Wesselmann. He introduced his close scientist and photographer friend Jerry to Helen, who had modeled for him on occasion, at a party in Claes Oldenburg's studio in 1967. Since Jerry's photos documented so much of Wesselmann's studio practice in the 1960s and 1970s, and Helen served as the figure for some of Wesselmann's earliest works and *Helen Nude* (1981), it is only fitting that Wesselmann gifted this seminal work to the new couple.





54

TOM WESSELMANN

1931 - 2004

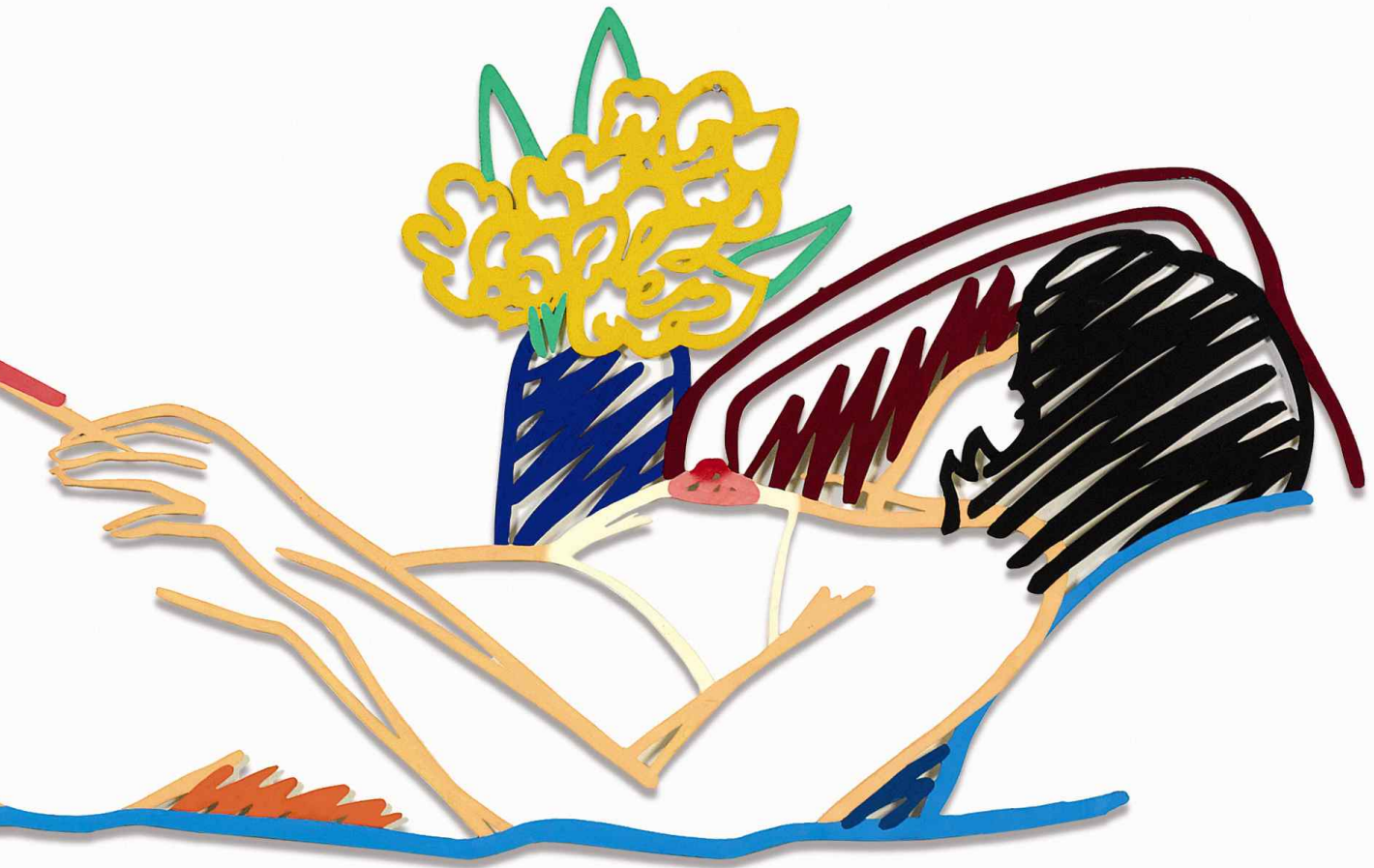
Nude with Bouquet and Stockings (Variation #7)

signed, titled and dated 85 on the reverse
enamel on laser-cut steel
33¼ by 86 in. 84.4 by 218.4 cm.

PROVENANCE

Sidney Janis Gallery, New York
Private Collection (acquired from the above in
1986)
Christie's, New York, 15 November 2012, Lot 119
Acquired from the above sale by the present
owner

\$ 180,000-250,000





55

55

PROPERTY FROM AN AMERICAN COLLECTION

ANDY WARHOL

1928 - 1987

Key Service (Positive)

acrylic and silkscreen ink on canvas
20 by 16 in. 50.8 by 40.6 cm.

Executed in 1985, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA10.345 on the overlap, and numbered PA10.345 on the stretcher.

PROVENANCE

Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private Collection, Monaco
Sotheby's, London, 27 June 2013, Lot 194 (consigned by the above)
Private Collection (acquired from the above sale)
Sotheby's, New York, 12 May 2016, Lot 192
Acquired from the above sale by the present owner

EXHIBITED

New York, Gagosian Gallery; London, Gagosian Gallery, *Andy Warhol B&W Paintings, Ads and Illustrations 1985-1986*, February - March 2002, p. 34, illustrated in color

LITERATURE

Charles Stuckey, Ed., *Andy Warhol, Heaven and Hell Are Just One Breath Away! Late Paintings and Related Works, 1984-1986*, New York 1992, p.63, illustrated in color

\$ 40,000-60,000



56

56

ANDY WARHOL

1928 - 1987

Be a Somebody with a Body

signed and dated 85 on the overlap
acrylic and silkscreen ink on canvas
8 by 10 in. 20.3 by 25.4 cm.

PROVENANCE

Gift of the artist to the present owner

\$ 60,000-80,000

PROPERTY FROM THE COLLECTION OF
MARJORIE S. FISHER, PALM BEACH

ROY LICHTENSTEIN

1923 - 1997

Water Lily Pond with Reflections

signed, dated '92 and numbered *PP III* and *RL92-006* on the reverse

screenprinted enamel on processed and swirled stainless steel, in painted artist's frame

Framed: 58 by 84½ in. 147.3 by 214.6 cm.

Executed in 1992, this work is printer's proof number 3 from an edition of 23, plus 7 artist's proofs, 4 printer's proofs, 1 bon à tirer, 2 presentation proofs and 1 NGA and 2 STA.

PROVENANCE

Clark Fine Art, Southampton

Acquired from the above by the present owner in March 2007

EXHIBITED

New York, Saff Tech Arts and M. Knoedler & Co., *Roy Lichtenstein: Water Lilies*, November - December 1992, n.p., illustrated in color (another example exhibited)

Chicago, Richard Gray Gallery, *Roy Lichtenstein: Water Lilies*, November - December 1992, n.p., illustrated in color (another example exhibited)

New York, Artemis Greenberg Van Doren Gallery, *Linger*, June - July 2002 (another example exhibited)

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Roy Lichtenstein, Opera prima*, September 2014 - January 2015, cat. no. 40, p. 48, illustrated in color (another example exhibited)

LITERATURE

Mary Lee Cortlett, Ed., *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997*, New York 2002, cat. no. 264, p. 241, illustrated in color

\$ 220,000-280,000



ANDY WARHOL

1928 - 1987

Cats and Dogs (Archie)

signed and dated 1976 on the reverse
acrylic and silkscreen ink on canvas
26 by 32 in. 66 by 81.3 cm.

PROVENANCE

Acquired directly from the artist by the present
owner in 1976

\$ 200,000-300,000



Andy Warhol poses with his dachshund, Archie, in November 1973
Photo: © Jack Mitchell





i.



ii.



iii.



iv.

59

59

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

ANDY WARHOL

1928 - 1987


Untitled; Rose; Untitled; Untitled;
[Four Works]

watercolor and ink on paper
i. 4¾ by 4¾ in. 12.1 by 12.1 cm.
ii. 5 by 3⅝ in. 12.7 by 9.2 cm.
iii. 7⅜ by 6 in. 18.7 by 15.2 cm.
iv. 7¾ by 5⅜ in. 20 by 13.7 cm.
Executed circa 1955.

PROVENANCE

Private Collection, New York (gift of the artist)
Thence by descent to the present owner

\$ 10,000-15,000



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661-5335
A Branch of American Heart Association

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Please support your local Association for the Blind

60

ANDY WARHOL

1928 - 1987

Valentine's Hearts Acts (Heart Fund) acrylic and silkscreen ink on canvas

14 by 11 in. 36 by 28 cm.

Executed in 1983, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA87.010 twice on the overlap and on the stretcher. This work is also accompanied by a certificate of authenticity stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA 87.010.

PROVENANCE

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

\$ 50,000-70,000



61

61

RICHARD PETTIBONE

b. 1938

Thumbprint

signed and dated 1981 on the overlap
acrylic on canvas
2 by 2 in. 5.1 by 5.1 cm.

PROVENANCE

Private Collection, New York (acquired directly
from the artist)

\$ 5,000-7,000

62

ANDY WARHOL

1928 - 1987

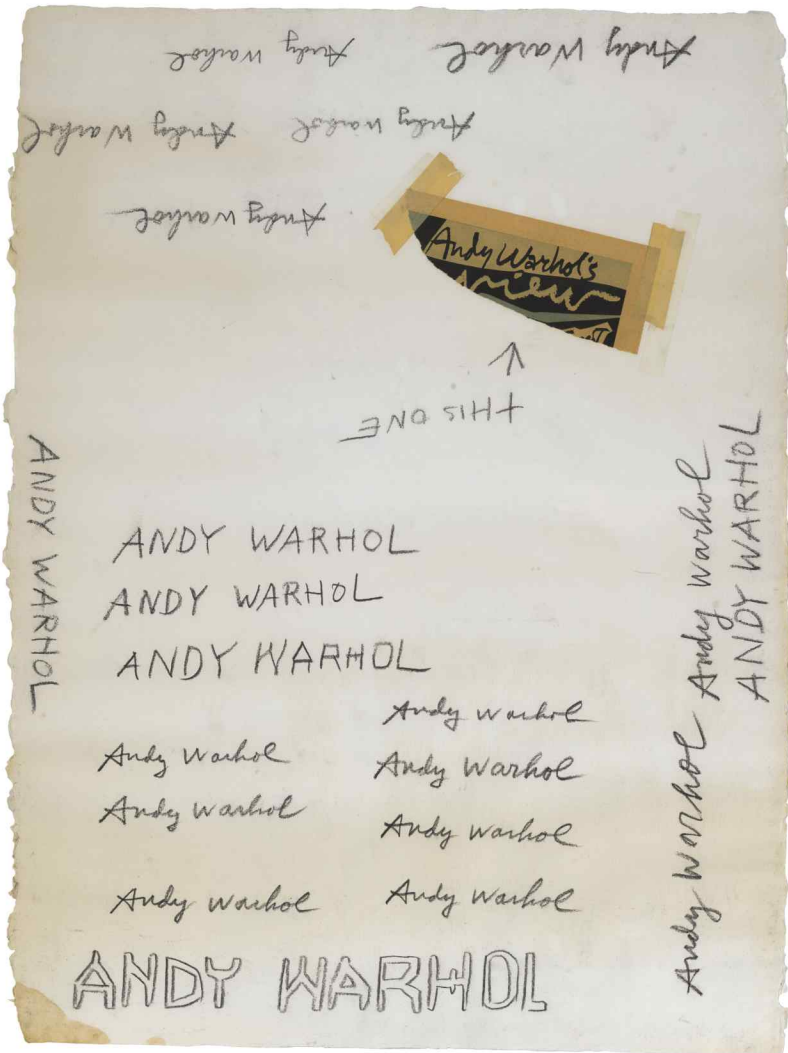
Untitled (Signatures)

signed
graphite, adhesive tape and printed paper collage
on paper
31³/₈ by 23³/₄ in. 80 by 60.3 cm.
Executed circa 1985.

PROVENANCE

Gift of the artist to the present owner circa 1985

\$ 8,000-12,000



62



63

63

ANDY WARHOL

1928 - 1987

Still-Life (Hammer & Sickle)

graphite and wash on J. Green paper
28¾ by 41 in. 71.8 by 104.1 cm.

Executed in 1977, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and is numbered 31.040 on the reverse.

PROVENANCE

Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner in 2001

EXHIBITED

Basel, Thomas Ammann Fine Art Zurich. *Andy Warhol, Hammer and Sickle*, June 1999, cat. no. 54, illustrated in color

\$ 50,000-70,000

ROY LICHTENSTEIN

1923 - 1997

Screen with Brushstrokes

incised with the artist's signature and number *AP 2/3* on a plaque accompanying the work
 acrylic and gold leaf on lacquered wood relief, in 5 joined parts
 Each: 94½ by 27 by 2½ in. 240 by 69 by 6.3 cm.
 Overall: 94½ by 135 by 2½ in. 240 by 342.9 by 6.3 cm.
 Executed in 1986, this work is artist's proof number 2 from an initially proposed edition of 12, plus 3 artist's proofs. The artist closed the edition at 6 works, plus 2 artist's proofs.

PROVENANCE

Lana Jokel, New York (acquired directly from the artist)
 Acquired from the above by the present owner

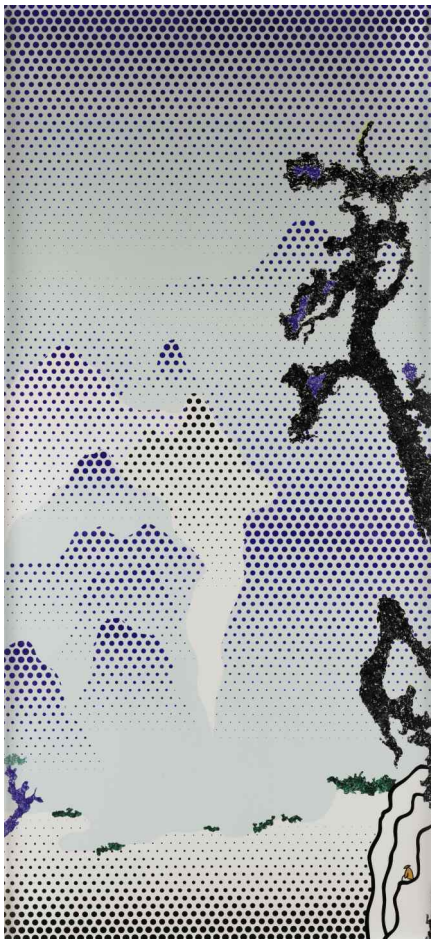
EXHIBITED

New York, Leo Castelli Gallery, *Giant Lacquer Screens by Roy Lichtenstein and Ed Ruscha*, March 1986 (another example exhibited)
 New York, Leo Castelli Gallery, *Homestyle*, April - May 2005 (another example exhibited)

LITERATURE

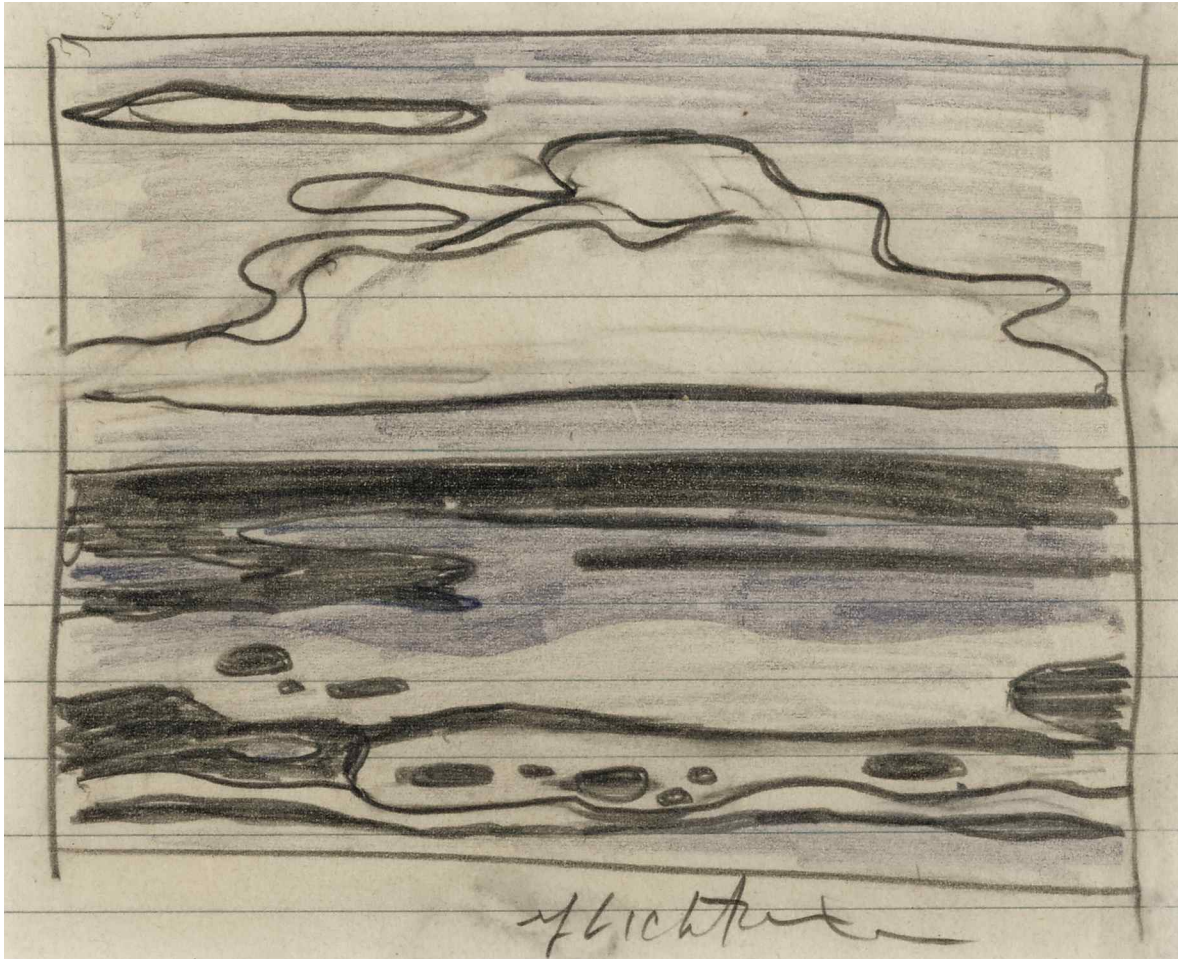
N. M. Dawes, Ed., "Screen Gems," *Connoisseur*, June 1986, p. 40, illustrated
 Patricia Shea, Ed., *Picasso to Pop: The Richard Weisman Collection*, p. 5, illustrated

\$ 300,000-400,000



Roy Lichtenstein, *Landscape with Philosopher*, 1996
 The Metropolitan Museum of Art, New York
 © 2017 Estate of Roy Lichtenstein





65

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MAKING A MARK: SELECTED WORKS ON PAPER
FROM A PRIVATE COLLECTION

ROY LICHTENSTEIN

1923 - 1997

Seascape with Clouds (Study)

signed; dedicated *To Six Friedrich* in the margin
colored pencil and graphite on paper
5½ by 7 in. 14 by 18 cm.
Executed in 1965.

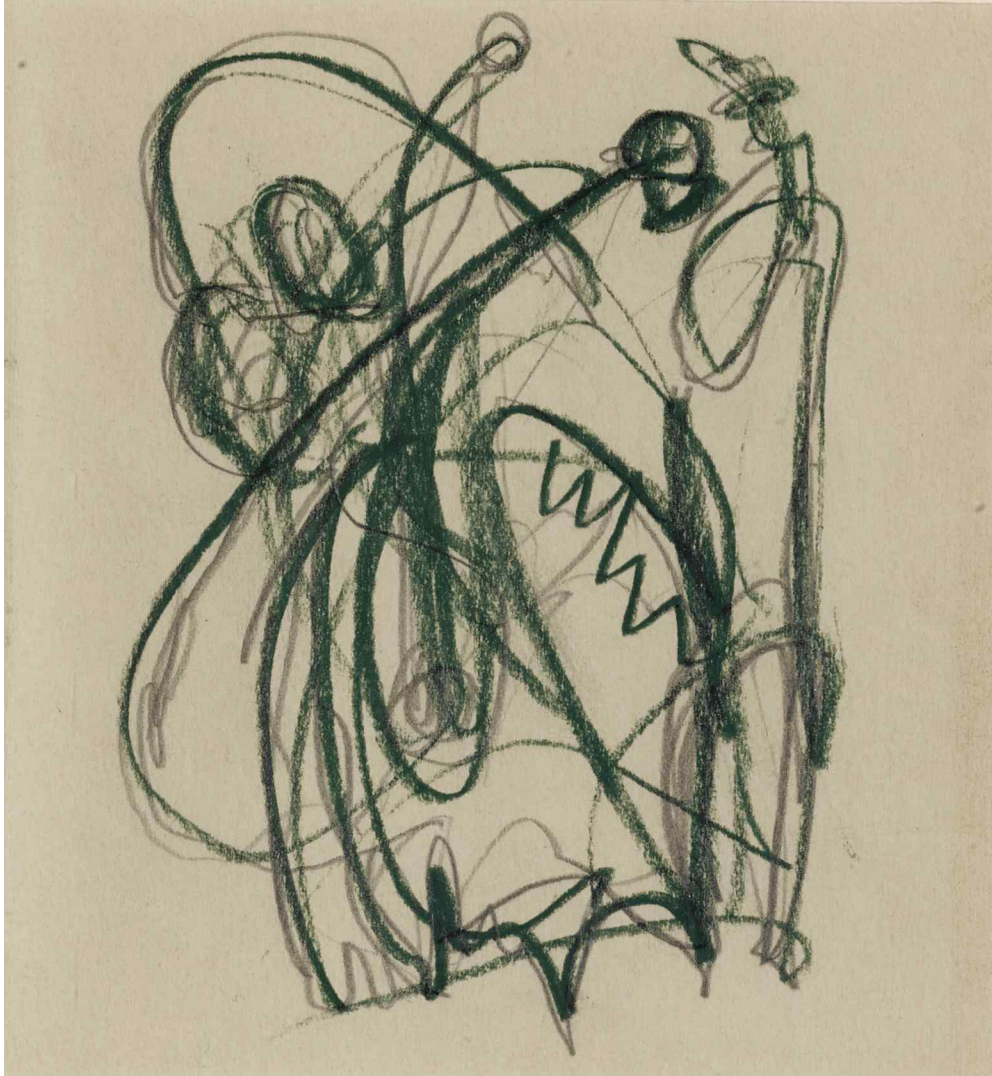
PROVENANCE

Collection of the Artist
Siegrid Friedrich, Munich (gift of the artist in
1965)
Heinrich Friedrich Galleries, Munich
Private Collection, New York (acquired from the
above in 1989)
Sotheby's, New York, 18 November 1999, Lot
291A (consigned by the above)
Acquired from the above sale by the present
owner

EXHIBITED

New York, James Goodman Gallery, Inc., *Roy
Lichtenstein: Works on Paper, A Retrospective*,
November 2006 - January 2007, cat. no. 49
Turin, Galleria Civica d'Arte Moderna e
Contemporanea, *Roy Lichtenstein. Opera prima*,
September 2014 - January 2015, pl. 40, p. 48,
illustrated in color

\$ 50,000-70,000



66

66

MAKING A MARK: SELECTED WORKS ON PAPER
FROM A PRIVATE COLLECTION

JACKSON POLLOCK

1912 - 1956

Untitled

graphite and colored pencil on paper
6 by 5½ in. 15.2 by 14.3 cm.
Executed in 1939-1940.

PROVENANCE

Maxwell-Galleries, San Francisco
Berry-Hill Galleries, New York
Acquired from the above by the present owner
in 1977

EXHIBITED

New York, Berry-Hill Galleries, *Jackson Pollock:
Psychoanalytic Drawings*, January - February 1977

LITERATURE

C.L. Wysuph, Ed., *Jackson Pollock: Psychoanalytic
Drawings*, Oakland 1970, pl. 83, p. 115, illustrated
Francis Valentine O'Connor and Eugene Victor
Thaw, Eds., *Jackson Pollock: A Catalogue
Raisonné of Paintings, Drawings and Other Works*,
Vol. II, New Haven 1978, cat. no. 498, p. 81,
illustrated

\$ 18,000-25,000



67

67

MAKING A MARK: SELECTED WORKS ON PAPER
FROM A PRIVATE COLLECTION

JACK TWORKOV

1900 - 1982

Untitled (Barrier Series)

signed and dated 61

graphite on paper

13½ by 10⅞ in. 34.3 by 27.6 cm.

Executed in 1961, this work is listed as No.334 in the catalogue raisonné currently being compiled by Jason Andrew for the Estate of Jack Tworkov.

PROVENANCE

Mitchell Innes & Nash, New York

Acquired from the above by the present owner

\$ 5,000-7,000

68

MAKING A MARK: SELECTED WORKS ON PAPER
FROM A PRIVATE COLLECTION

MICHAEL HEIZER

b.1944

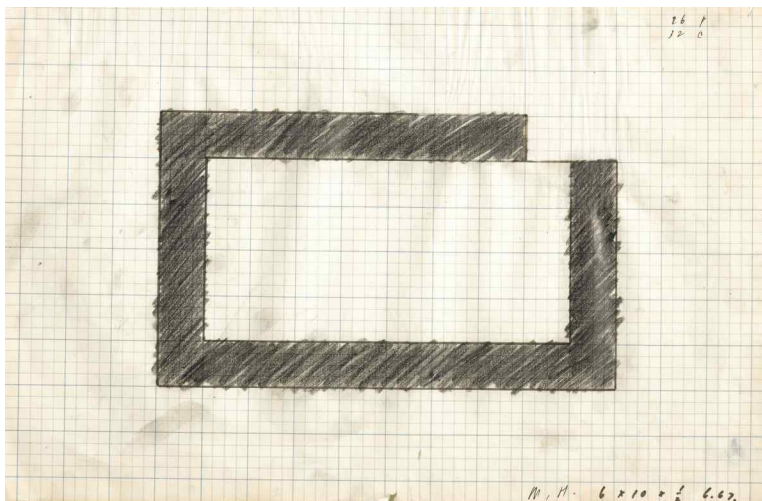
Untitled (Drawing for Sculpture)

signed with the artist's initials and dated 6.67
graphite on graph paper
11 by 17 in. 27.9 by 43.2 cm.

PROVENANCE

Galerie Fred Jahn, Munich
Acquired from the above by the present owner

\$ 4,000-6,000



68

69

MAKING A MARK: SELECTED WORKS ON PAPER
FROM A PRIVATE COLLECTION

SOL LEWITT

1928 - 2007

Form Derived from a Cube

signed and dated 91
gouache on paper
14 $\frac{7}{8}$ by 13 $\frac{7}{8}$ in. 37.8 by 35.2 cm.

PROVENANCE

Acquired directly from the artist by the present
owner

\$ 8,000-12,000



69



70

70

WILLIAM NELSON COPLEY

1919 - 1996

Piano

signed and dated 72
watercolor, gouache and ink on paper
8 by 9½ in. 20.3 by 24.1 cm.

PROVENANCE

Private Collection
Christie's, New York, 14 November 1989, Lot 483
Adam Baumgold Fine Art, New York
Acquired from the above by the present owner

\$ 5,000-7,000

71

JOHN WESLEY

b. 1928

Mid Morning

signed
acrylic on paper
27 by 10¾ in. 68.5 by 27.5 cm.
Executed in 1998.

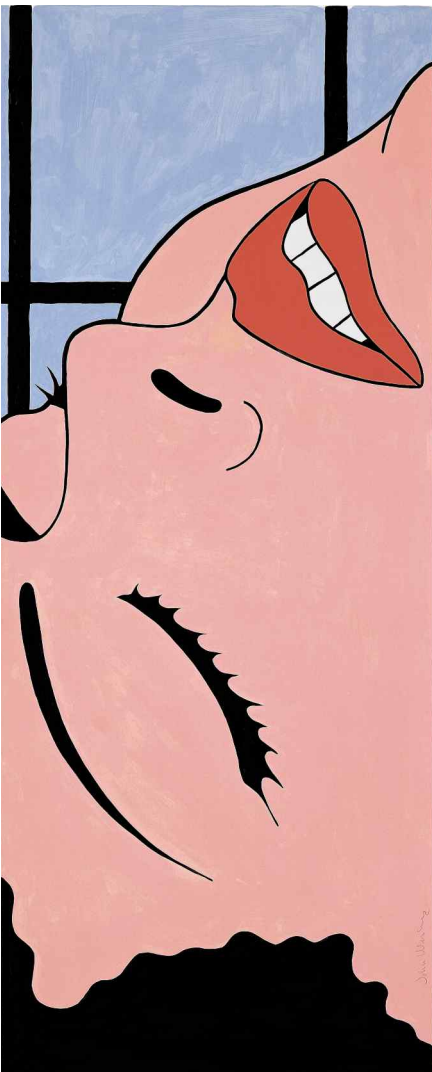
PROVENANCE

Private Collection, Asia
Acquired from the above by the present owner

EXHIBITED

Seoul, Gallery Hyundai, *American Funnies: R. Crumb, Roy Lichtenstein, John Wesley*, 2006

\$ 12,000-18,000



71



72

72

WILLIAM NELSON COPLEY

1919 - 1996

St. Germain Des Pres

signed and dated 60
oil on canvas with metal tack collage
19¾ by 25⅞ in. 50.2 by 65.1 cm.

PROVENANCE

Private Collection, Italy
Private Collection, Europe

EXHIBITED

Milan, Galleria d'Arte del Naviglio; Venice, Galleria d'Arte del Cavallino, *William N. Copley*, June - July 1960

LITERATURE

Exh. Cat., Venice, Peggy Guggenheim Collection, *Lucio Fontana: Venezia/New York*, p. 26, illustrated in color

\$ 35,000-45,000



Art dealer Carlo Cardazzo in his Galleria del Cavallino, Venice, early 1960s



73

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

73

ANDY WARHOL

1928 - 1987

Angel (Happy Birthday to Phillip)

partially titled
ink on paper
11 by 8½ in. 27.9 by 21.6 cm.
Executed circa 1955.

PROVENANCE

Private Collection, New York (acquired directly from the artist)
Sotheby's, New York, 10 October 1996, Lot 306
Acquired from the above sale by the present owner

\$ 4,000-6,000

74

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

ANDY WARHOL

1928 - 1987

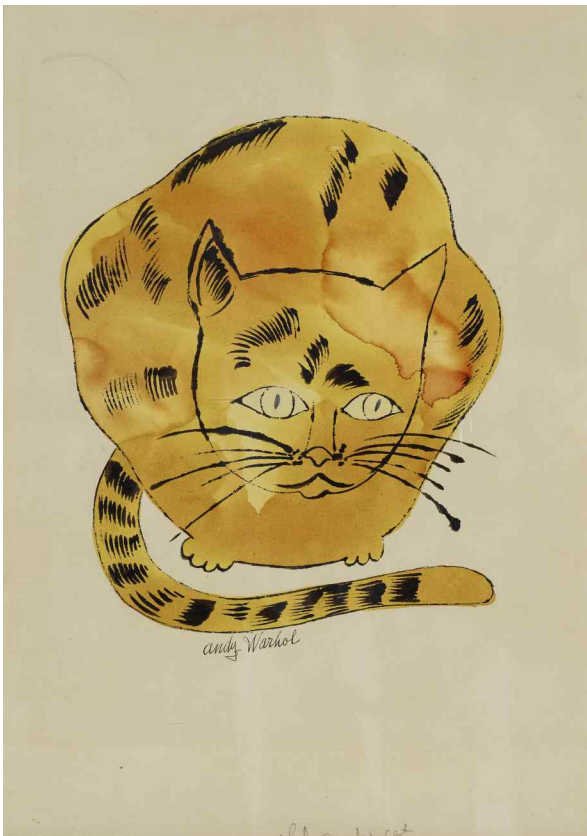
Cat

signed and titled
ink, watercolor and graphite on paper
19½ by 14¼ in. 48.6 by 36.2 cm.
Executed in 1957.

PROVENANCE

Private Collection, New York (gift of the artist)
Thence by descent to the present owner

\$ 12,000-18,000



74

PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

JOHN GRAHAM

1881 - 1961

Untitled (Head of Medusa)

oil and charcoal on tracing paper
9 $\frac{1}{8}$ by 9 $\frac{5}{8}$ in. 23.2 by 24.4 cm.
Executed circa 1955.

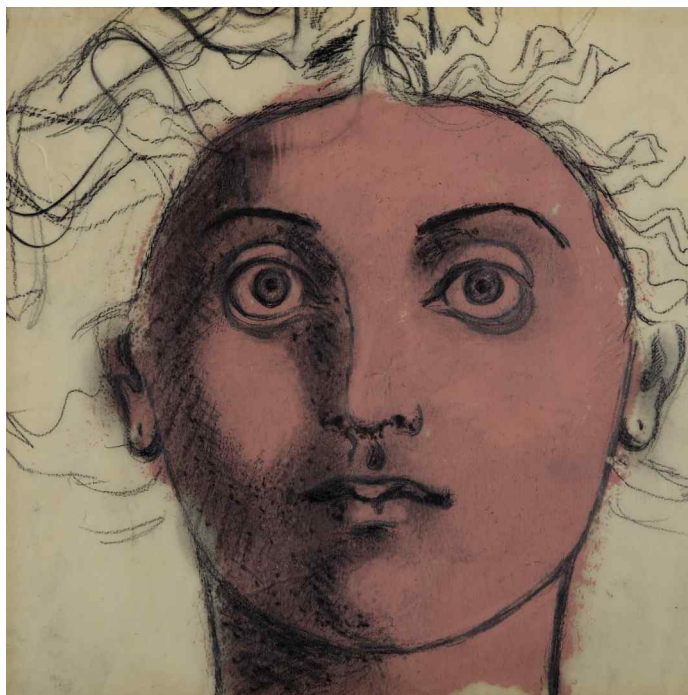
PROVENANCE

Charles Rieger, New York (gift of the artist in
December 1955)
Thence by descent to the present owner

EXHIBITED

New York, Debra Force Fine Art, Inc., *Capturing
Personality: Faces from the 18th-20th Centuries*,
January - February 2016, n.p., illustrated in color

\$ 20,000-30,000



75

JOSEPH CORNELL

1903 - 1972

Untitled

signed on the reverse
ink, stamp and printed paper collage on paper
12 by 9 in. 30.5 by 22.9 cm.
Executed in 1964.

PROVENANCE

Estate of Joseph Cornell
C&M Gallery, New York
Fraenkel Gallery, San Francisco
Acquired from the above by the present owner

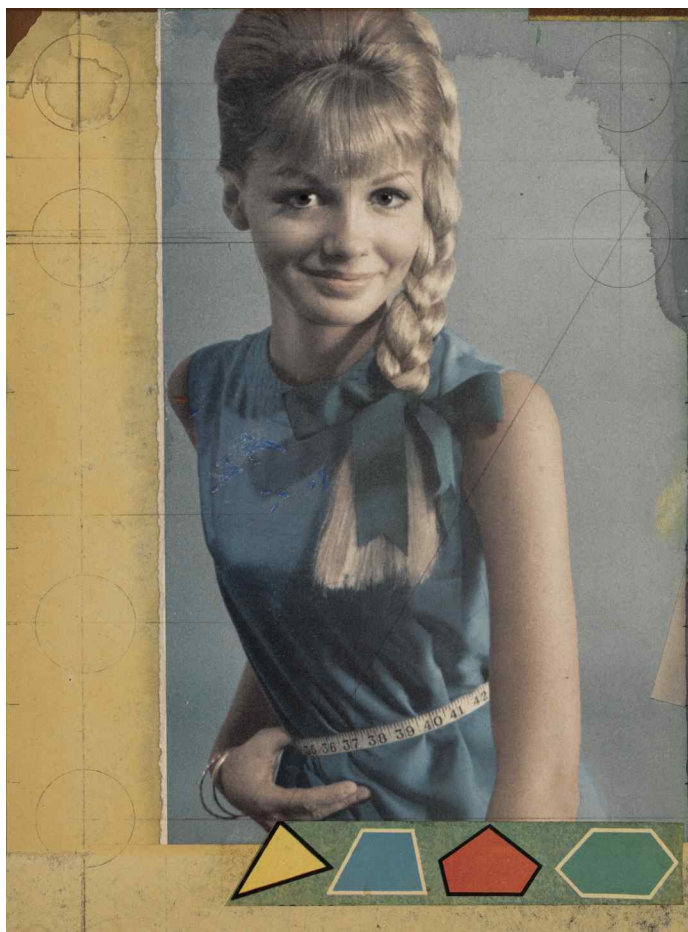
EXHIBITED

New York, C&M Gallery, *Joseph Cornell Collages*,
July - September 2002
San Francisco, Fraenkel Gallery, *Joseph Cornell
Collages*, March - April 2003, cat. no. 7

\$ 12,000-18,000



Reverse



76

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
FLORIDA

TOM WESSELMANN

1931 - 2004

Bedroom Blonde Doodle (3-D)

signed, titled and dated 1986 and 86 twice on the reverse
oil on cut-out aluminum
68 by 79 by 6 in. 172.7 by 200.7 by 15.2 cm.
Executed in 1984-1988.

PROVENANCE

Sidney Janis Gallery, New York
Private Collection, Florida
Irving Galleries, Palm Beach
Acquired from the above by the present owner in 2004

EXHIBITED

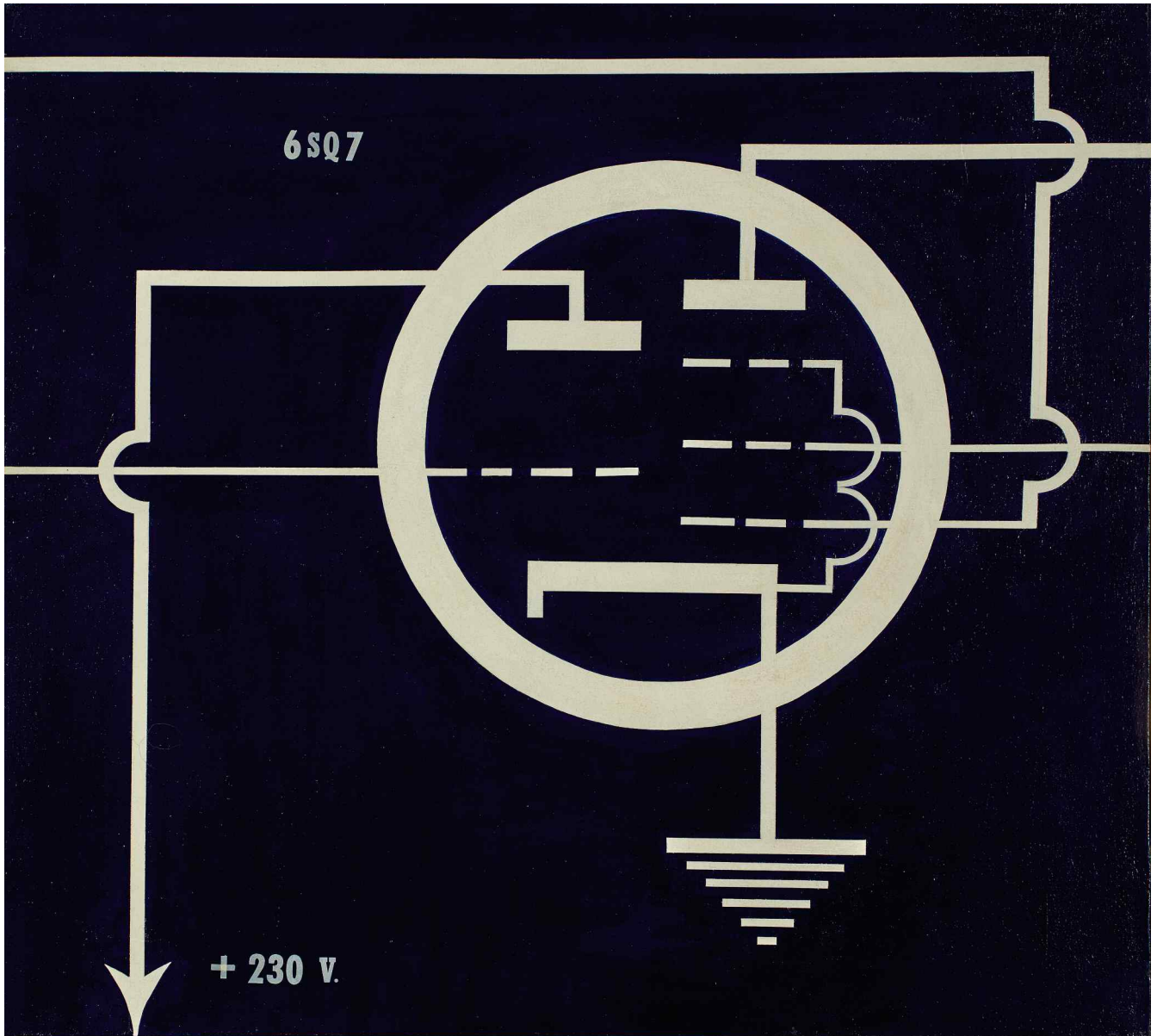
New York, Sidney Janis Gallery, *Exhibition of Cut-Out Metal
Paintings by Tom Wesselmann*, April - May 1987

\$ 180,000-220,000

“For many years, drawing, especially from the nude, was a desperate attempt to capture something significant of the beauty of the woman I was confronted with. It was always frustrating because the beauty of the woman is so elusive.”

TOM WESSELMANN





78

78

ALLAN D'ARCANGELO

1930 - 1998

6 SQ 7

signed, titled and dated *nyc 1963* on the reverse
oil on canvas
36 by 40 in. 91.4 by 101.6 cm.

PROVENANCE

Fischbach Gallery, New York
Private Collection, New York
Sotheby's, New York, 10 September 2008, Lot 59
Private Collection, New York
Mark Borghi Fine Art, New York
Acquired from the above by the present owner

\$ 15,000-20,000

CLAES OLDENBURG

b.1929

Cap Study

latex and colored pencil on plaster
11 by 8½ by 5⅜ in. 27.9 by 21.6 by 13.7 cm.
Executed in 1975.

PROVENANCE

Collection of Claes Oldenburg and Coosje van Bruggen,
New York
Paula Cooper Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Paula Cooper Gallery, *Claes Oldenburg & Coosje
van Bruggen: Things Around the House*, November - December
2015

\$ 50,000-70,000

79

CLAES OLDENBURG & COOSJE VAN BRUGGEN

b.1929 & 1942 - 2009

Screwarch Model

incised with Oldenburg's signature, date 1977 and number 1/4 on the underside; stamped with the title, date 1978 and number 1/4 on the base bronze on steel base

18 by 30¼ by 15 in. 45.7 by 76.8 by 38.1 cm.

Executed in 1977-78, this work is number 1 from an edition of 4, plus 2 artist's proofs.

PROVENANCE

Richard Gray Gallery, Chicago

Private Collection, Chicago (acquired from the above in 1977)

Acquired from the above by the present owner in 2006

EXHIBITED

Chicago, Richard Gray Gallery, *Claes Oldenburg: An Exhibition of Recent Small Scale Fabricated Works and Drawings*, September - November 1977

Rotterdam, Museum Beuymans-van-Beuningen, *Claes Oldenburg, The Screwarch Project 1978-1982*, 1983, p. 16, illustrated (another example exhibited)

Greenwich, Connecticut, The Bruce Museum, *Sculpture: The Language of Scale*, 1985, p. 15, illustrated (another example exhibited)

Northampton, Smith College Museum of Art, *With an Eye to American Art*, 1985, n.p., illustrated (another example exhibited)

New York, Marisa del Re Gallery, *Sculpture for Public Spaces: Maquettes, Models and Proposals*, January - March 1986, n.p., illustrated (another example exhibited)

Tokyo, Odakyu Grand Gallery, *Pop Art: U.S.A. - UK., American and British Artists of the '60s in the '80s*, July - August 1987, cat. no. 15, p. 56, illustrated (another example exhibited)

Sunderland, Northern Center for Contemporary Art; Leeds, The Henry Moore Center for the Study of Sculpture; London, Serpentine Gallery; Swansea, Glynn Vivian Art Gallery and Museum;

Brussels, Palais des Beaux-Arts; Duisburg, Wilhelm-Lehmbruck Museum; Malmö Konsthall; Institut Valencià d'Art Modern, Centre Julio González; Tampere Art Museum, *A Bottle of*

Notes and Some Voyages, February 1988 - March 1990, cat. no. 102, p. 139, illustrated in color (another example exhibited)

Cleveland, 200 Public Square, *Larger than Life: Monument Proposals by Claes Oldenburg and Large-scale Outdoor Sculpture by Claes Oldenburg and Coosje van Bruggen*, November 1991 - January 1992

Washington, D.C., National Gallery of Art; Los Angeles, Museum of Contemporary Art; New York, Solomon R. Guggenheim Museum; Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland; London, Hayward Gallery, *Claes Oldenburg: An Anthology*, February 1995 - August 1996, p. 403, illustrated in color (another example exhibited)

LITERATURE

Claes Oldenburg, Coosje van Bruggen and Rudolf Herman Fuchs, *Claes Oldenburg Large Scale Projects 1977-1980: A Chronicle Based on Notes, Statements, Contracts, Correspondence and Other Documents Related to the Works*, New York 1980, p. 46, illustrated

Exh. Cat., New York, Marisa del Re Gallery, *Sculptures for Public Spaces*, 1986, n.p., illustrated

"Sculptures for Public Spaces," *Art News*, Summer 1986, p. 149, illustrated
Claes Oldenburg and Coosje van Bruggen, *Large Scale Projects*, New York 1994, p. 36, illustrated

\$ 80,000-120,000



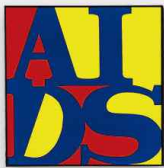
Claes Oldenburg with Jeff discussing production of *Soft Screw* in Inglewood, California, 1974

Photo: Gary Burns

© 2017 Claes Oldenburg and Coosje van Bruggen

81 No Lot





82

PROPERTY FROM THE COLLECTION OF HILLMAN HOLLAND,
ATLANTA

GENERAL IDEA

1968 - 1994

AIDS

acrylic on canvas, in 12 parts
Each: 24 by 24 in. 61 by 61 cm.
Executed in 1988.

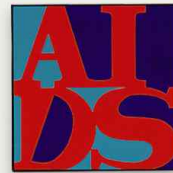
\$ 200,000-300,000

PROVENANCE

Koury Wingate Gallery, New York
Acquired from the above by the present owner in February
1989

EXHIBITED

New York, Koury Wingate Gallery, *AIDS Paintings*, June 1988
Atlanta, Hillman Holland Fine Arts, *General Idea*, January -
February 1989 (three of the canvases exhibited)



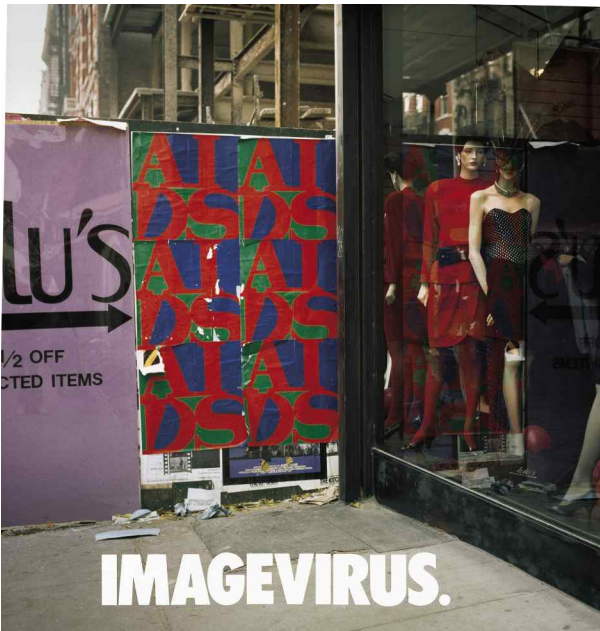
“When we put the AIDS posters in the New York subway system, we were interested in the fact that they passed through every geographic and ethnic barrier within the urban context.”

AA BRONSON

The seminal Canadian artist collective, General Idea, was founded in 1968 by its three members: Felix Partz, Jorge Zontal and AA Bronson. The trio assumed an ambiguous identity that “freed it from the tyranny of individual genius.” Through their prolific body of work in various media and formats, the group’s transgressive concepts and provocative imagery, in an intricate combination of elusive meaning and literate wit, challenged social power structures and traditional modes of artistic creation.

In 1987, while working and living in New York, the collective concentrated their focus on the AIDS epidemic. At that time, AIDS was a highly charged issue and relatively few artists directly confronted the sensitive subject matter in their work. Amid the backdrop of denial, deep-seated social prejudice and the willful neglect of the populations most affected by the virus, General Idea boldly placed themselves at the forefront of AIDS activism, striving to destigmatize the disease and those affected by it. As AA Bronson stated, “We want to make the word AIDS normal. AIDS is sort of playing the part that cancer did in the sixties. By keeping the word visible, it has a normalizing effect that will hopefully play a part in normalizing people’s relationship to the disease — to make it something that can be dealt with as a disease rather than a set of moral or ethical issues.”

Attracted to its symbolic power and ambiguity of meaning, the collective revived the iconic and widely commodified image of Robert Indiana’s *LOVE* and transposed the acronym for Acquired Immune Deficiency Syndrome (AIDS) onto the image. Appropriating the exact compositional format of Indiana’s logo, tightly compressing the four letters onto two rows within a square, allowed them to capitalize on the image’s familiarity to popular culture to confront the more challenging content of this once unmentionable disease, thus subverting the lighthearted ‘60s icon of brotherly love into an emblem of the ‘80s’ greatest tragedy. The deliberate bluntness and simplicity of the image, without additional didactic content, leaves room for multiple interpretations and meanings. The paintings “don’t indicate what their message is. But this is to a large extent what interests us,” explained Bronson, “because it actually has the effect of bringing more issues to the surface. People seem to project their own agendas onto the image and assume that the meaning of the work is correspondent to what makes them uncomfortable. One possible interpretation, a rather negative one, is that love leads to AIDS; another interpretation, this one more positive, is that AIDS brings out love in the community. Hopefully the second interpretation will be more often heard.”



General Idea, *Imagevirus* (Posters), 1989
Image courtesy The Estate of General Idea
© General Idea



General Idea, *AIDS* [installation view from the Württembergischer Kunstverein], 1988
 Photo: Reinhardt Truckenmüller
 © General Idea

After the first six-foot iteration of the AIDS works on canvas, the artists produced the present work. This twelve-panel work presents the complete set of all the split complementary color combinations from a standard color wheel. With the exception of the monochromatic variations that were produced, whether paintings or otherwise, only these twelve color combinations were used in all of the other AIDS works. The set of twelve stands alone as the largest and only twelve-part grouping of AIDS paintings produced and established the palette for the entire project.

In continuing the group's affinity with the concept of 'image as virus,' General Idea went on to produce their AIDS logo in a variety of media, including paintings, posters, videos, sculpture,

t-shirts, wallpaper and even stamps. Beginning in 1987 with the Art Against AIDS Benefit in New York and continuing for the next 7 years, this project, titled *Imagevirus*, was taken out into the streets, appearing in subway cars and was found wheatpasted on walls and billboards. The insistently pervasive image was emblazoned on millions of activist surfaces throughout New York, San Francisco, Toronto, Berlin and all over the world, seeking to infiltrate every aspect of life, simulating the spread of HIV and serving as a reminder that the AIDS crisis is not limited to any one community. Bronson remarked, "When we put the AIDS posters in the New York subway system, we were interested in the fact that they passed through every geographic and ethnic barrier within the urban context."

Following this most ambitious campaign, the trio continued their artistic output until 1994 when two of the members, Partz and Zontal, passed away from AIDS-related causes. Institutions worldwide have recognized the invaluable impact of the group's practice as multimedia conceptual artists, with several notable museum exhibitions having taken place in recent years, including two retrospectives since 2013. The relevance of General Idea's visionary influence continues to profoundly resonate in the present discourse and the power of their work to promote both revelation and revolution will continue as an inspiration for generations to come.

KEITH HARING

1958 - 1990

Jerk Off (Juan Dubose)

signed and dated OCT. 14-81 on the reverse
sumi ink on paper
38½ by 50 in. 97.8 by 127 cm.

PROVENANCE

Jock Truman and Eric Green, Miami
Bass Museum of Art, Miami Beach
Christie's, New York, 22 July 2015, Lot 71
(consigned by the above)
Acquired from the above sale by the present
owner

\$ 100,000-150,000

Keith Haring's *Jerk Off (Juan Dubose)* is a rare, intimate portrait offering a glimpse into the artist's personal life. Juan Dubose, the subject of the present work, was Haring's long-time boyfriend and lover, who ultimately died of AIDS in 1988. Haring and Dubose had a passionate on-and-off relationship for five years that was predominantly driven by physical attraction. In Haring's own words, "It's probably one of my major faults that I pursue physical love with such obsession. It was always the first and foremost aspect that I took care of. I always felt that intellectual stimulation and companionship could be supplied by other people...For me, the physical part was so overpowering that I just let it lead me around in this really obsessive way." (John Gruen, *Keith Haring: The Authorized Biography*, New York 1991, p. 139)

The desire that Haring felt for Dubose is evident in the present work, which is one of the most daringly honest and intimate portraits in Haring's oeuvre. Haring created this portrait in 1981 at the beginning of his love affair with Dubose – a time of passion, excitement and discovery for the couple – well before the deterioration of their relationship, Haring's infidelity and the devastating onset of the AIDS virus.

Signed and dated *K. Haring OCT 14-81* on the reverse, this early work on paper is rendered in Haring's iconic sumi ink squiggles and framed with the artist's signature border, seen in numerous other unique works on paper from the same period. Across a stark white sheet, we witness a rare sense of naturalistic mimesis that still maintains the economy of line characteristic of the artist's idiosyncratic visual lexicon. As such, *Jerk Off (Juan Dubose)* offers a unique invitation to a moment of self-reflection, which is intrinsically bound to an enshrinement of the vitality of life. Synergizing the tabulated code of graffiti, Haring positioned himself as the artist-provocateur, responsible for speaking out against inequity, warning against oppression, and connecting with a public audience on issues such as AIDS, racism, mass-media, ecological preservation and nuclear technology. Having grown up in the 1960s as part of a generation exposed to counterculture, the Vietnam War and race riots, Haring cultivated a self-proclaimed social consciousness that inevitably seeped into the fabric of his art.



Andy Warhol, *Keith Haring and Juan Dubose*, 1983

Private Collection

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KEITH HARING

1958 - 1990

Dancing Dog

signed and dated 82
 sumi ink on paper
 9 by 8¾ in. 22.9 by 22.2 cm.

PROVENANCE

Tony Shafrazi Gallery, New York
 Acquired from the above by the present owner

\$ 10,000-15,000



84

KEITH HARING

1958 - 1990

Untitled

signed and dated 85 *Copenhagen*
 felt-tip pen on paper
 8¼ by 11⅞ in. 21 by 29.5 cm.

PROVENANCE

Private Collection, Bordeaux (acquired directly
 from the artist in 1985)
 Private Collection, San Sebastián

EXHIBITED

Humblebaek, Louisiana Museum of Modern Art,
Homo Decorans, July - September 1985

\$ 15,000-20,000



85



86

86

KEITH HARING

1958 - 1990

#10

signed, titled and dated *June 11 1987 Düsseldorf*
on the reverse

watercolor and acrylic on paper
28¾ by 40 in. 71.6 by 101.6 cm.

PROVENANCE

Galerie Hans Mayer, Dusseldorf
Acquired from the above by the present owner

\$ 60,000-80,000



87

KENNY SCHARF

b.1958

Zipzamball

incised with the artist's signature, date 2000 and number 3/4 on the base

bronze

32½ by 20½ by 7¾ in. 82.6 by 52.1 by 19.7 cm.

Executed in 2000, this work is number 3 from an edition of 4, plus 2 artist's proofs.

PROVENANCE

Acquired directly from the artist by the present owner in May 2000

EXHIBITED

New York, Tony Shafrazi Gallery, *Kenny Scharf, New Paintings and Sculptures*, February - April 2000 (another example exhibited)

\$ 10,000-15,000



88

88

RAMMELLZEE

1960 - 2010

Knotted Minds

spray paint, film strips and printed paper collage on paper

29½ by 39¾ in. 74.9 by 101 cm.

Executed circa 1990.

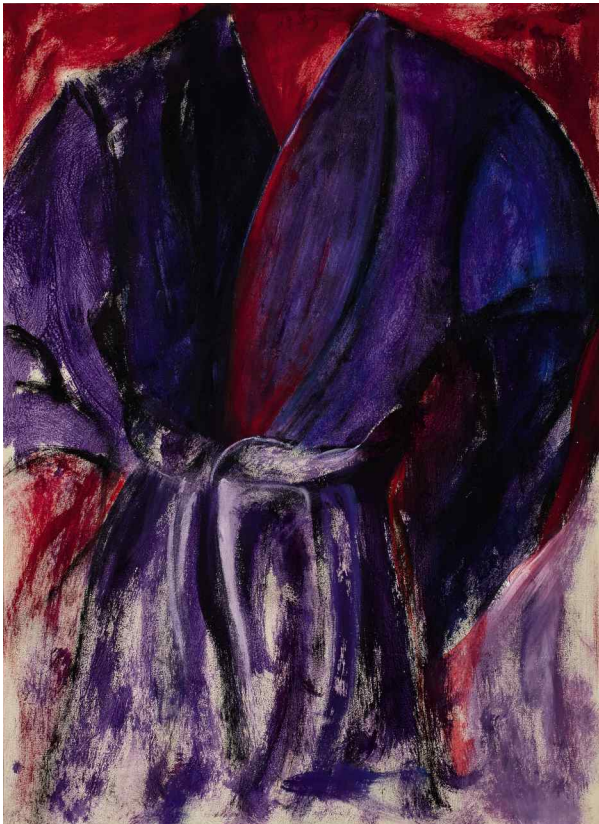
PROVENANCE

Estate of the Artist

\$ 10,000-15,000

Rammellzee was a prominent figure in the New York Street Art scene of the 1970s and 80s. While the practice of some of his contemporaries, such as Keith Haring and Jean-Michel Basquiat, was limited to tagging subway platforms and the streets, the work of Rammellzee and artists, including Lee Quiñones, LA II and Futura 2000, among others, extended to writing graffiti on subway cars. The work of the train graffiti writers was not only very dangerous, but also iconoclastic and a significant factor in setting the aesthetic backdrop to the creative street culture of New York at this time. Beyond his talents as a graffiti and visual artist, Rammellzee was also an early Hip Hop pioneer, fusing music with visual art and performance.

Rammellzee became a cult figure to this group of artists, and known for creating a detailed manifesto outlining his theory of *Gothic Futurism* – the idea that when liberated from linguistic structures, individual letters could be potent self-signifying enigmas. By incorporating fractured language and letters into his multimedia art practice, the artist explored the various ways of liberating language. Further to his focus on language in his work, the artist created a detailed mythology that incorporated many powerful figures, for whom he created costumes and built sculptures that he exhibited in his studio, which he called the Battle Station.



89

89

PROPERTY FROM A PRIVATE COLLECTION,
GERMANY

JIM DINE

b.1935

Bathrobe

signed and dated 1983
acrylic, enamel and pastel on paper
41¼ by 29½ in. 104.8 by 74.9 cm.

PROVENANCE

Jürgen Schreiber Kunsthandel, Mannheim
Acquired from the above by the present owner

\$ 18,000-25,000

90

PROPERTY FROM A PRIVATE COLLECTION,
GERMANY

JIM DINE

b.1935

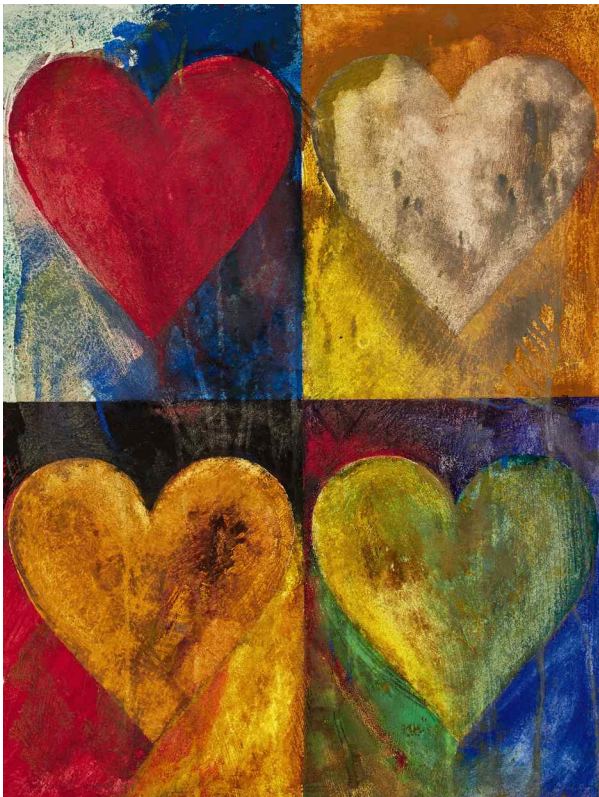
Untitled (Hearts)

signed and dated 1980
acrylic and pastel on paper
31½ by 23½ in. 80 by 59.7 cm.

PROVENANCE

Jürgen Schreiber Kunsthandel, Mannheim
Acquired from the above by the present owner

\$ 15,000-20,000



90

TOM OTTERNESS

b.1952

Couple with a Heart

incised with the artist's signature, date '93 and

number 3/9 on the reverse of the left figure

bronze

5¼ by 7½ by 3½ in. 13.3 by 19.1 by 8.9 cm.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

in 1996

\$ 8,000-12,000



91

TOM OTTERNESS

b.1952

Free Money

incised with the artist's initials and date 99 on

the left figure's foot; incised with the artist's

signature and number AP 1/3 on the base

bronze

12½ by 9¾ by 9¾ in. 31.8 by 24.8 by 23.8 cm.

Executed in 1999, this work is artist's proof

number 1 from an edition of 9, plus 3 artist's

proofs.

PROVENANCE

Acquired directly from the artist by the present

owner

EXHIBITED

New York, Marlborough Gallery; Roslyn, Nassau

County Museum of Art, *Tom Otterness: Free*

Money and Other Fairytales, April - August 2002,

cat. no. 37, p. 51, illustrated in color

\$ 12,000-18,000



92

BARRY FLANAGAN

1941 - 2009

Acrobat on Pyramid

incised with the artist's monogram and stamped with the number 2/8 on the backside of the base

bronze

37¾ by 13½ by 15½ in. 95.9 by 34.3 by 39.4 cm.

Executed in 2000, this work is number 2 from an edition of 8, plus 4 artist's proofs.

PROVENANCE

Richard Gray Gallery, Chicago

Acquired from the above by the present owner in 2001

\$ 100,000-150,000





94



95

94

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

ALEX KATZ

b. 1927

Study for "Good Afternoon"

oil on Masonite
8 by 16 $\frac{1}{8}$ in. 20.3 by 41 cm.
Executed in 1974.

PROVENANCE

Paul J. Schupf, New York
Private Collection, New York

EXHIBITED

Brunswick, Bowdoin College Museum of Art, *Alex Katz: An Exhibition Featuring Works from the Collection of Paul J. Schupf*, July - October 1985

\$ 18,000-25,000

95

DAVID HOCKNEY

b. 1939

Sketch for Chinese Conjuror from "Parade Triple Bill"

signed with the artist's initials and dated '80
gouache, oilstick and graphite on paper
17 by 14 in. 43.2 by 35.6 cm.

PROVENANCE

Richard Gray Gallery, Chicago
Quint Contemporary Art, San Diego
Private Collection, California (acquired from the above in February 2002)
Sotheby's, New York, 7 June 2013, Lot 5
Acquired from the above sale by the present owner

\$ 20,000-30,000



96

96

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PHILIP PEARLSTEIN

b. 1924

Nude on Green Drape

signed and dated 70

oil on canvas

50 $\frac{1}{8}$ by 44 $\frac{1}{4}$ in. 127.3 by 112.4 cm.

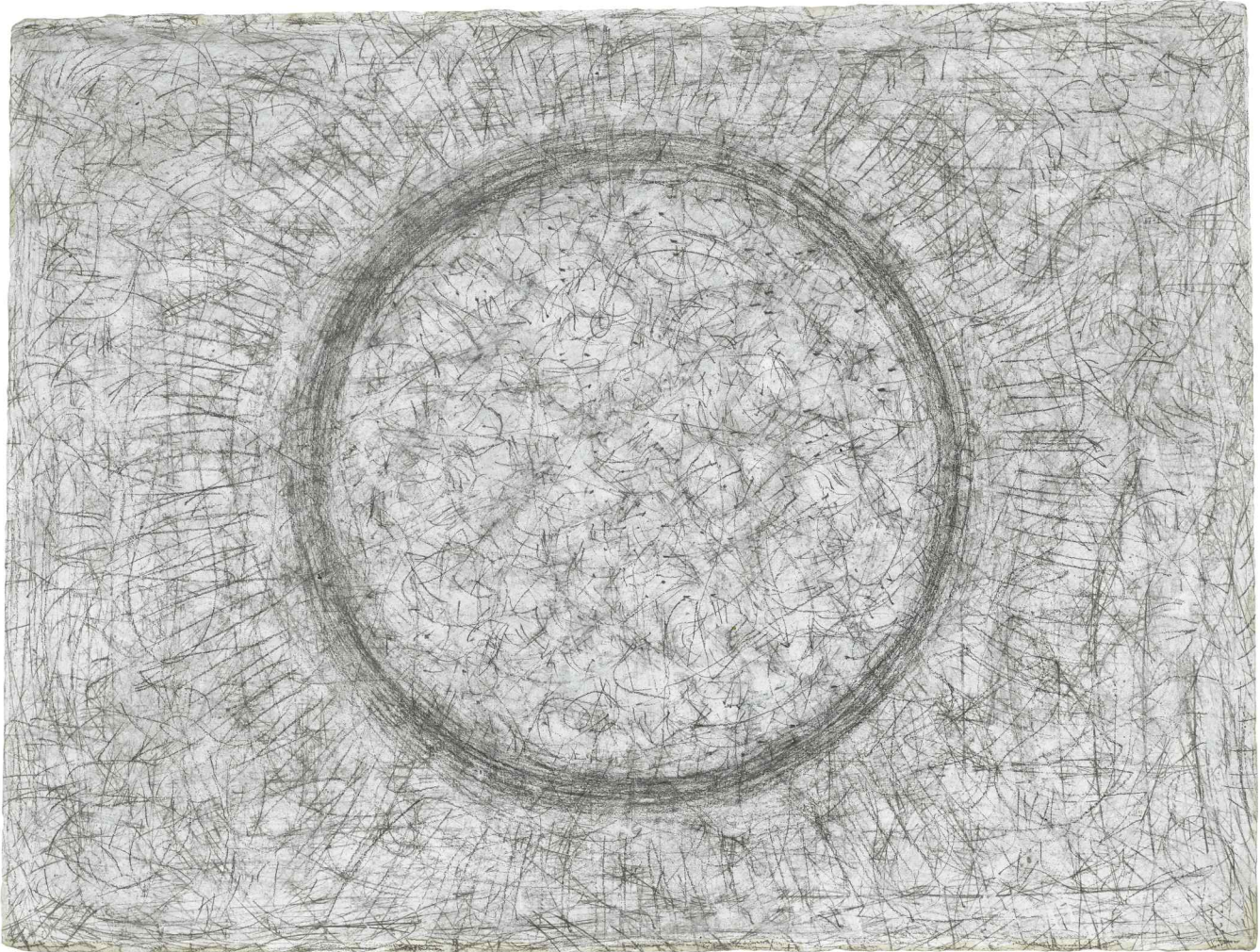
PROVENANCE

B. and E. Pashelinsky, Maplewood, New Jersey
Allan Frumkin Gallery, New York
Sotheby's, New York, 4 October 1990, Lot 154
Private Collection, Pennsylvania
Bonhams, New York, 11 November 2008, Lot 19
Scheringa Museum of Realist Art, Spanbroek
Christie's, Amsterdam, 18 September 2012, Lot 11
Private Collection

LITERATURE

Russell Bowman, *Philip Pearlstein: The Complete Paintings*,
New York 1983, cat. no. 362, p. 337, illustrated
Belia van der Giessen, *Nieuw Realisme: 159 Werken Uit
De Collectie Van Het Voormalige Scheringa Museum voor
Realisme*, Zwolle 2010, p. 177, illustrated

\$ 30,000-40,000



97

97

RICHARD POUSETTE-DART

1916 - 1992

Untitled

signed and dated 75 on the reverse
acrylic and graphite on paper
22 $\frac{3}{8}$ by 29 $\frac{5}{8}$ in. 56.8 by 75.2 cm.

PROVENANCE

Andrew Crispo Gallery, New York
Marisa del Re Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Andrew Crispo Gallery; The Arts Club
of Chicago, *Richard Pousette-Dart: Drawings*,
March - June 1978, cat. no. 2, p. 23, illustrated
and illustrated on the cover

\$ 40,000-60,000

DEBORAH BUTTERFIELD

b. 1949

Untitled (Sheet Metal Horse)incised with the artist's name on the back left leg
steel

28 by 37 by 10 in. 71.1 by 94 by 25.4 cm.

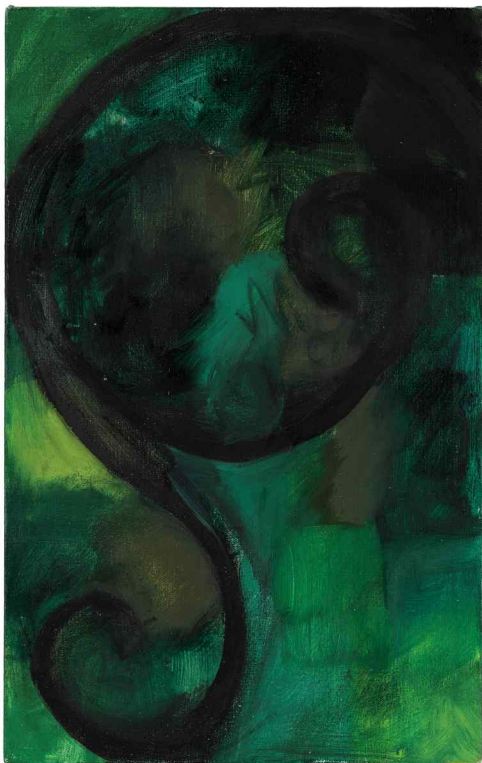
Executed in 1985.

PROVENANCE

Greg Kucera Gallery, Seattle

Acquired from the above by the present owner
in 1991**\$ 40,000-60,000**

98



99

99

MARY HEILMANN

b.1940

Verde 2

signed and dedicated for *Suzanne and Brian*
9-1992 on the reverse; titled on the stretcher
oil on canvas
19¼ by 12½ in. 48.9 by 30.8 cm.
Executed in 1992.

PROVENANCE

Private Collection, New York
Acquired from the above by the present owner
in 2014

\$ 8,000-12,000

100

DONALD MOFFETT

b. 1955

Lot 060595

signed and titled on the reverse
oil on linen mounted on panel
18¾ by 14¼ in. 46.4 by 36.2 cm.
Executed in 1995.

PROVENANCE

Hosfelt Gallery, New York
Acquired from the above by the present owner in
December 1999

\$ 10,000-15,000



100



101

101

PROPERTY FROM THE COLLECTION OF
HILLMAN HOLLAND, ATLANTA

MARY HEILMANN

b.1940

Lonesome Dove

signed and dated 1988 on the reverse; titled on
the stretcher

oil and acrylic, on 2 joined canvas
72 by 66½ in. 182.9 by 168.9 cm.

PROVENANCE

Pat Hearn Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Atlanta, Hillman Holland Fine Arts, *Mary
Heilmann: New Work*, May - June 1988

\$ 80,000-120,000



102

102

ALEXANDER CALDER

1898 - 1976

Cross Roads

signed and dated 63

gouache and ink on paper
14 $\frac{7}{8}$ by 18 $\frac{7}{8}$ in. 37.8 by 47.9 cm.

Executed in 1963, this work is registered in the archives of the Calder Foundation, New York, under application number A14173.

PROVENANCE

Nicholas Guppy, London
Private Collection
Sotheby Parke-Bernet, Los Angeles, 18 March 1980, Lot 530A
Private Collection, Los Angeles
Los Angeles Modern Auctions, 12 October 2014, Lot 372
Franklin Bowles Gallery, New York
Acquired from the above by the present owner in 2015

EXHIBITED

Long Beach Museum of Art; San Diego, Fine Arts Gallery; Phoenix Art Museum, *Calder Gouaches: The Art of Alexander Calder*, January - May 1970, cat. no. 14, illustrated

\$ 20,000-30,000



103

103

ALEXANDER CALDER

1898 - 1976

Le Courbeau et la renard

signed, dated 68 and dedicated a *Michel Petitjean*

gouache and ink on paper

30½ by 22¾ in. 77.5 by 57.8 cm.

Executed in 1968, this work is registered in the archives of the Calder Foundation, New York, under application number A20242.

PROVENANCE

Michel Petitjean, Paris (gift of the artist in 1968)

Thence by descent to the present owner in 1993

\$ 35,000-45,000



104

104

PROPERTY FROM A PRIVATE COLLECTION

ALEXANDER CALDER

1898 - 1976

Untitled

signed, dated 66 and dedicated *to Norman Hay*
ink on paper

29½ by 42½ in. 74.9 by 108 cm.

Executed in 1966, this work is registered in the
archives of the Calder Foundation, New York,
under application number A14607.

PROVENANCE

Norman Hay, Montreal (gift of the artist in 1967)
Thence by descent to the present owner

\$ 18,000-25,000



105

105

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1975 on the reverse

acrylic on paper

22¾ by 32¼ in. 58 by 81.9 cm.

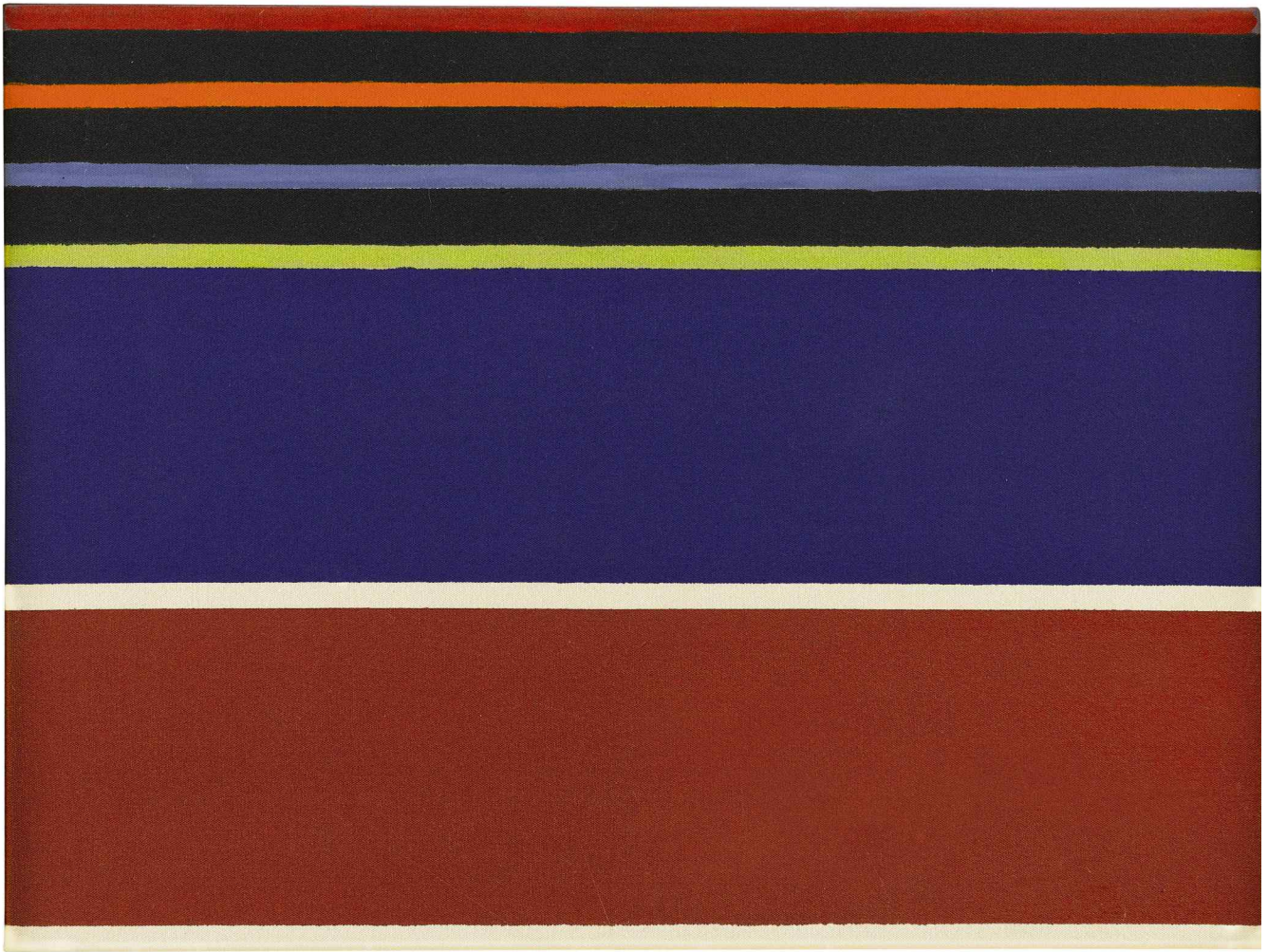
Executed in 1975, this work is identified with the interim identification number of SF75-087 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Shaindy Fenton, Inc., Fort Worth
Private Collection (acquired from the above in 1979)

Acquired from the above by the present owner

\$ 50,000-70,000



106

i.

106

KENNETH NOLAND

1924 – 2010

Silent Adios I; Rainbow's Blanket [Two Works]

- i. titled on the overlap; signed, titled and dated 1969 on the reverse
- ii. signed, titled and dated 1980 on a label stitched to the reverse of the tapestry
- i. acrylic on canvas
- ii. wool tapestry
- i. 18 by 24 in. 45.7 by 61 cm.
- ii. 56½ by 75½ in. 143.5 by 191.8 cm.
- ii. Executed in 1980, this work is unique and was published by Gloria F. Ross, Arizona.

PROVENANCE

Gallery 10, Scottsdale
Acquired from the above by the present owner in 1984

EXHIBITED

- ii. Scottsdale, Gallery 10, *Kenneth Noland and the Navajo Weavers: The Ross Tapestries*, March 1984

LITERATURE

- i. Ann Lane Hedlund, *Gloria F. Ross & Modern Tapestry*, New Haven 2010, p. 97, illustrated in color
- ii. Ann Lane Hedlund, *Gloria F. Ross & Modern Tapestry*, New Haven 2010, pp. 114 & 309, pp. 245 & 337, illustrated in color

\$ 20,000-30,000



ii.



107

107

PROPERTY FROM AN ESTATE, NAPLES, FLORIDA

FRIEDEL DZUBAS

1915 - 1994

Amongst

signed, titled and dated 1979 on the reverse
acrylic on canvas
72 by 72 in. 183 by 183 cm.

PROVENANCE

Meredith Long & Company, Houston
Acquired from the above by the present owner
in 1980

\$ 40,000-60,000

SAM FRANCIS

1923 - 1994

Bright Ring No. 1

acrylic on canvas

86½ by 138 in. 219.7 by 350.5 cm.

Executed in 1967-1968, this work is identified with the archival identification number of *SFF.1861* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Private Collection, Tokyo

Christie's, New York, 23 September 2003, Lot 118

Private Collection

EXHIBITED

Tokyo, Central Bijutsukan Gallery; Osaka, Gutai Pinacotheca, *Sam Francis*, May - June 1968

LITERATURE

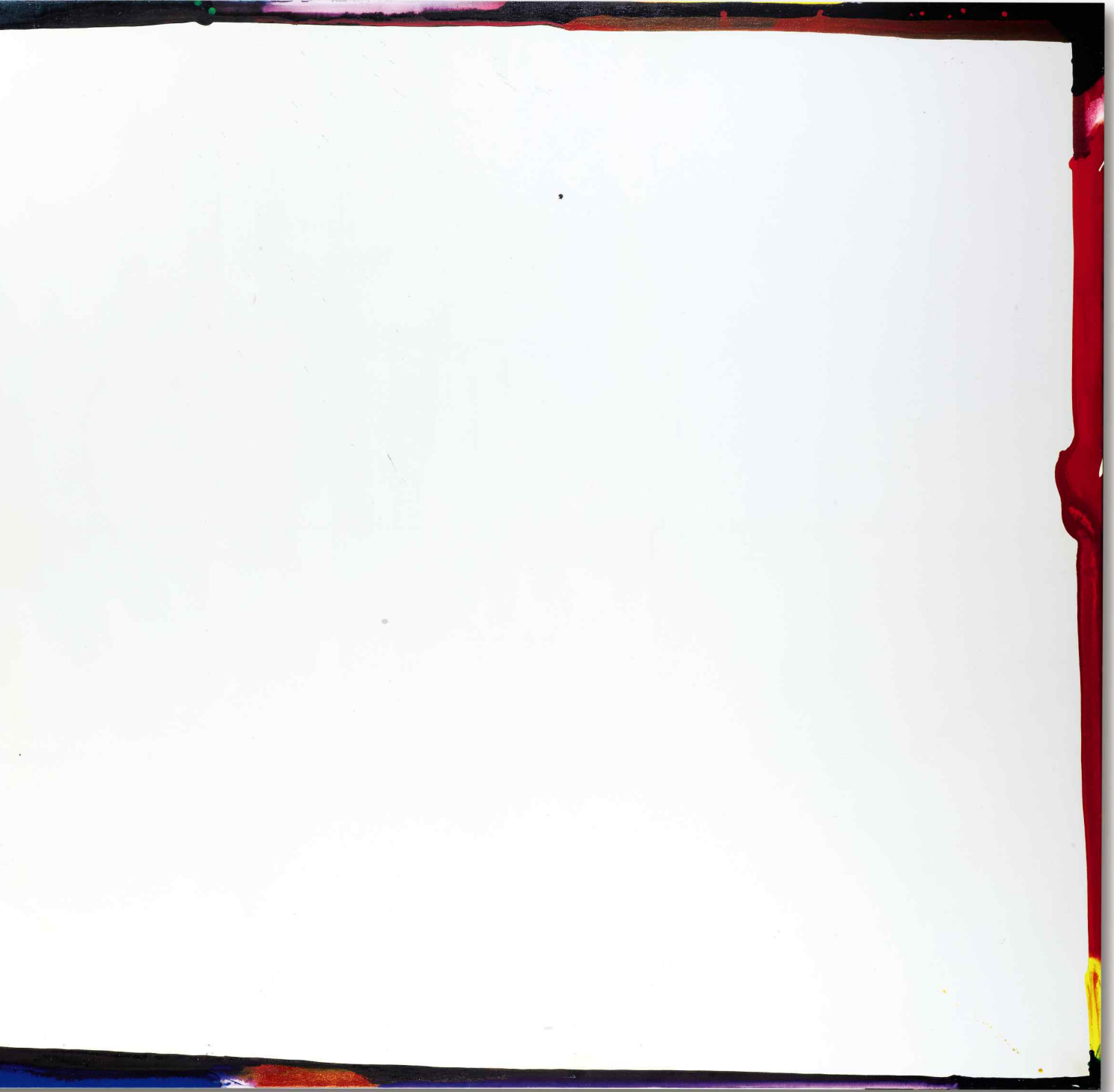
Debra Burchett-Lere and William C. Agee, Eds., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, cat. no. 481, illustrated in color on DVD I

\$ 120,000-180,000

“The space at the center
of these paintings is
reserved for you.”

SAM FRANCIS





KENNETH NOLAND

1924 – 2010

Winds 82-52

blind-stamped with the artist's monogram;
signed, titled and dated 1982 on the reverse
mixograph monotype on hand-made paper
86 by 32 in. 218.4 by 81.3 cm.

PROVENANCE

Remba Gallery, Los Angeles
Acquired from the above by the present owner
circa 1995

\$ 15,000-20,000



110

110

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1976 on the reverse
acrylic on paper
21 $\frac{7}{8}$ by 16 $\frac{5}{8}$ in. 55.6 by 42.2 cm.

Executed in 1976, this work is identified with the interim identification number of SF76-501 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

André Emmerich Gallery, Inc., New York
Private Collection, New York
Sotheby's, New York, 17 February 1999, Lot 158
(consigned by the above)
Acquired from the above sale by the present
owner

\$ 35,000-45,000



111

△ 111

JEAN-PAUL RIOPELLE

1923 - 2002

Oies Sauvages

signed
acrylic on paper mounted on canvas
16 by 18¼ in. 40.6 by 46.4 cm.
Executed in 1983.

PROVENANCE

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

EXHIBITED

New York, Pierre Matisse Gallery, *Riopelle, les oies sauvages*,
April - May 1985

\$ 6,000-8,000

112

PROPERTY FROM THE ESTATE OF MAXINE PINES

GERMAINE RICHIER

1902 - 1959

Femme-coq No. 4

incised with the artist's signature and number 1/8 on the base
bronze

Overall: 10¾ by 3¾ by 4½ in. 27.3 by 9.5 by 11.4 cm.
Executed in 1954, this work is number 1 from an edition of 8.

PROVENANCE

Ned L. Pines, New York
Thence by descent to the present owner

EXHIBITED

Chicago, The Allan Frumkin Gallery, *The Sculpture of Germaine Richier*, 1954, cat. no. 18 (another example exhibited)

Paris, Musée National d'Art Moderne, *Germaine Richier*,
October - December 1956

Minneapolis, Walker Art Center, *Sculpture by Germaine Richier*,
September - November 1958, cat. no. 18 (another example
exhibited)

Boston, University School of Fine and Applied Arts, *Sculpture
by Germaine Richier*, January - February 1959, cat. no. 32
(another example exhibited)

Zurich, Kunsthhaus, *Germaine Richier*, June - July 1963 (another
example exhibited)

Arles, Musée Réattu, *Germaine Richier*, July - September 1964
(another example exhibited)

Zurich, Kunsthhaus, *Der Skulpturensaal Werner Bär im
Kunsthhaus Zürich*, 1970, cat. no. 24 (another example
exhibited)

LITERATURE

See Sothebys.com for complete literature citations

\$ 8,000-12,000



112



113

△ 113

JEAN-PAUL RIOPELLE

1923 - 2002

Dark Background, White Squares with Black Streaks

signed

oil and acrylic on paper mounted on canvas

55 by 93 in. 139.7 by 236.2 cm.

Executed in 1964.

PROVENANCE

Pierre Matisse Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Montreal, Galerie Simon Blais, *Jean-Paul Riopelle: Papiers Géants*, August - September 2007

New York, Acquavella Galleries, *Riopelle, Grands Formats*, September - October 2009

LITERATURE

Robert Bernier, François-Marc Gagnon, Guy Patenaude and Monique Brunet-Weinmann, Eds., *Riopelle: Des visions d'Amérique*, Montreal 1997, p. 111

Yseult Riopelle and Tanguy Riopelle, *Jean-Paul Riopelle Catalogue Raisonné Tome 3 1960-1965*, Montreal 2009, cat. no. 1964.066P, p. 319, illustrated in color

\$ 60,000-80,000

ALIGHIERO BOETTI

1940 - 1994

Attirare l'Attenzione

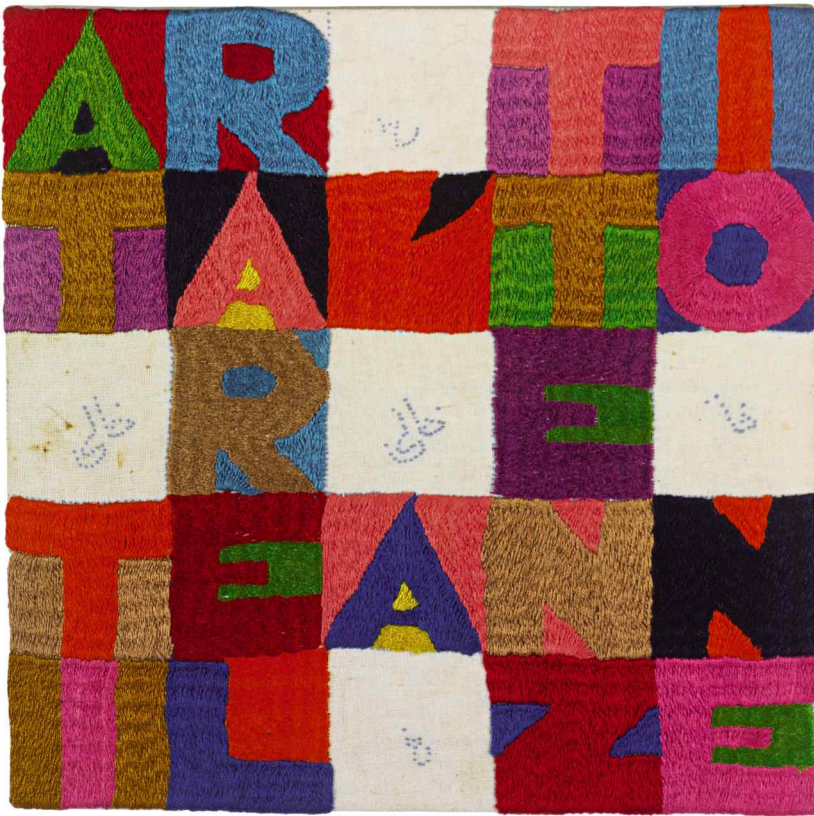
signed on the overlap
embroidery on fabric over panel
8¾ by 8¾ in. 22.2 by 22.2 cm.

Executed in 1987, this work is registered in the Archivio Alighiero Boetti, Rome, under number 8532 and is accompanied by a certificate of authenticity.

PROVENANCE

Caterina Boetti, Rome
Fondazione Boetti, Rome
Tajan, Paris, 27 May 2003, Lot 49
Ben Brown Fine Arts, London
Acquired from the above by the present owner

\$ 18,000-25,000



114

CAROL RAMA

1918 - 2015

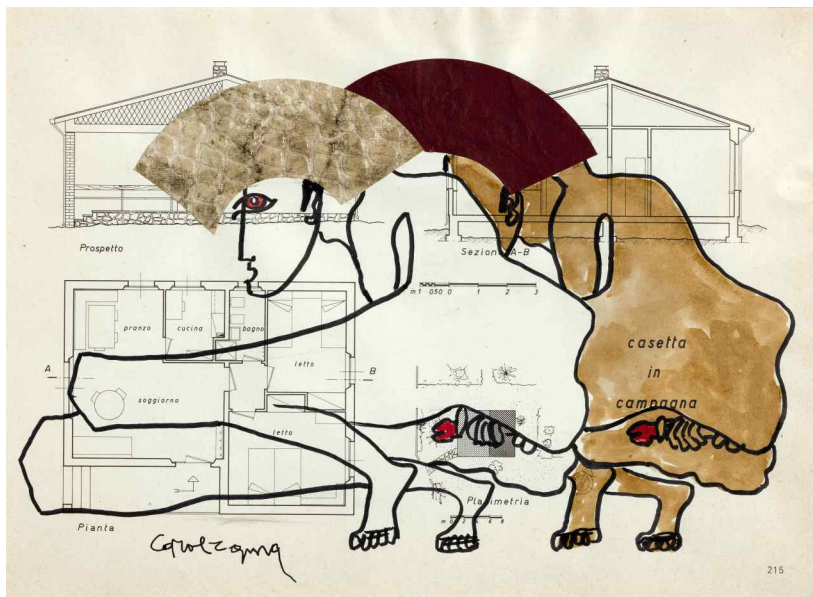
La Corona di Keaton

signed
watercolor, felt-tip pen and leather collage on paper
9½ by 13 in. 24.1 by 33 cm.
Executed circa 1990.

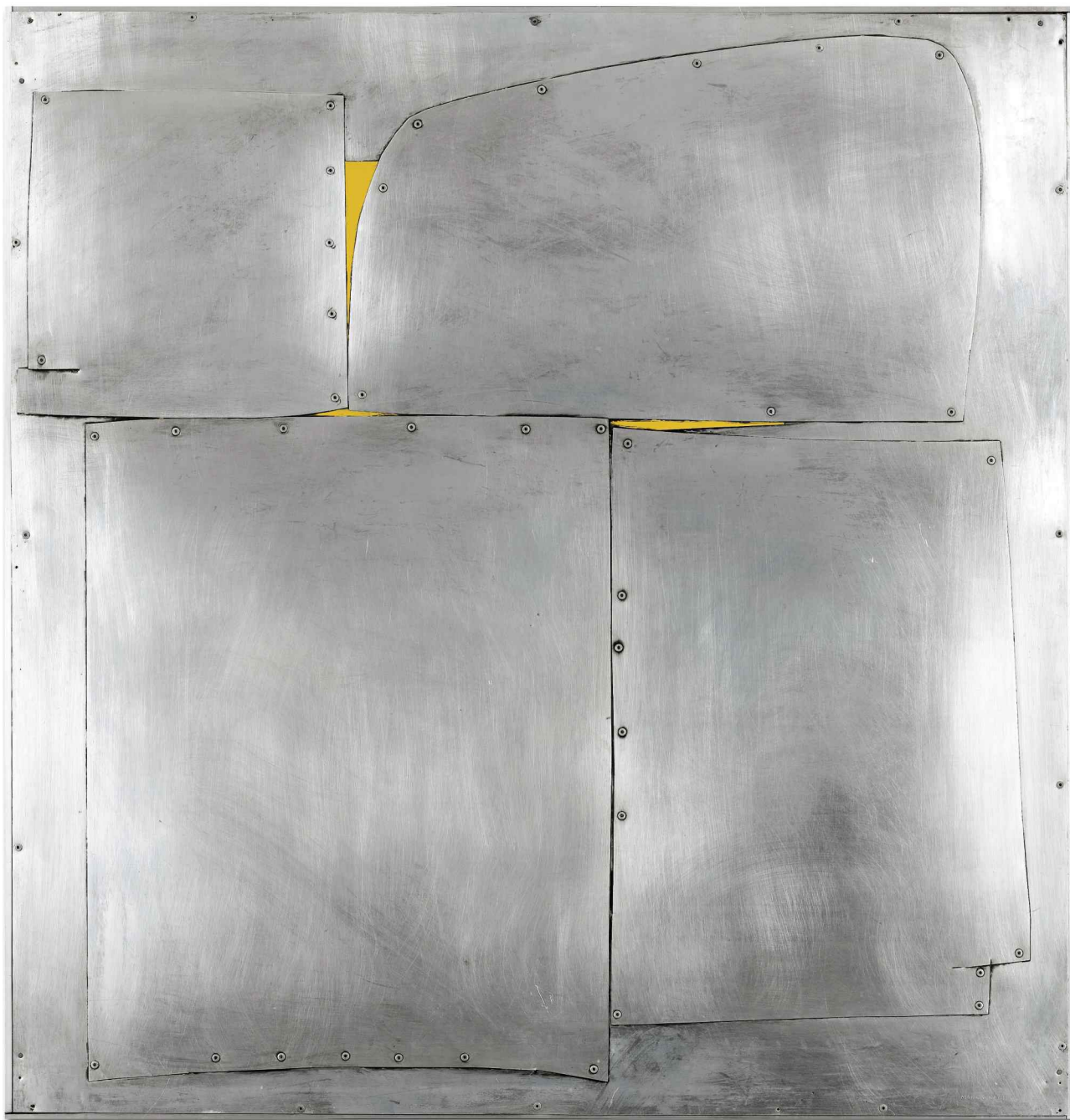
PROVENANCE

Private Collection, Turin
Acquired from the above by the present owner in February 2014

\$ 8,000-12,000



115



116

116

CONRAD MARCA-RELLI

1913 - 2000

Untitled (M-4-63)

signed, titled and dated 63 on the reverse
enamel and aluminum collage on aluminum
36 $\frac{7}{8}$ by 36 $\frac{1}{2}$ in. 93 by 92.7 cm.

Executed in 1963, this work is registered with the
Archivio Marca-Relli, Parma, as archive number
MARE-6081 / © Archivio Marca-Relli, Parma.

PROVENANCE

Kootz Gallery, New York
Marlborough-Gerson Gallery, New York
Skinner Auctioneers & Appraisers, Boston,
20 May 2011, Lot 592
Private Collection
Acquired from the above by the present owner
in 2014

\$ 40,000-60,000

ARNALDO POMODORO

b.1926

Sfera con sfera, studio

incised with the artist's signature, date 1991 and number 6/9
on the base

bronze

13¼ by 11¾ by 11¾ in. 33.7 by 29.8 by 29.8 cm.

Executed in 1991, this work is number 6 from an edition of 9,
plus 1 artist's proof and is catalogued in the archives of the
Arnaldo Pomodoro studio with the number AP 648.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner in 1996

EXHIBITED

Kanagawa, The Hakone Open-Air Museum, *Arnaldo Pomodoro
1956-1993*, 1994, p. 72 (another example exhibited)

Brescia, Allegrini Arte Contemporanea, *Arnaldo Pomodoro*,

April - May 1995, pp. 20-21 (another example exhibited)

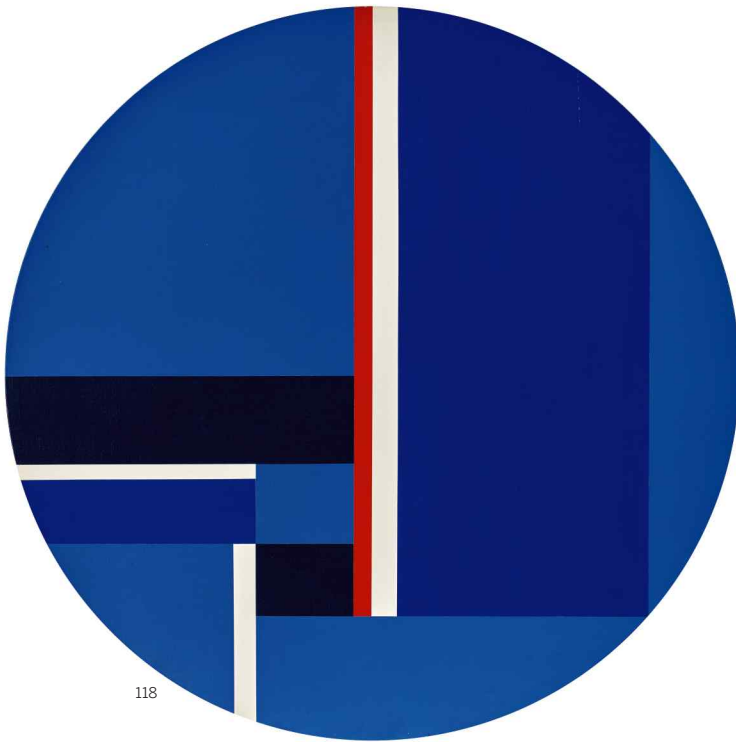
New York, Marlborough Gallery, *Arnaldo Pomodoro*, January -
February 1996 (another example exhibited)

LITERATURE

Flaminio Gualdoni, Ed., *Arnaldo Pomodoro: Catalogo ragionato
della scultura, Tomo II*, Milan 2007, cat. no. 897, p. 709,
illustrated

\$ 100,000-150,000





118

ILYA BOLOTOWSKY

1907 - 1981

Blue Tondo

signed, titled and dated 1976 on the stretcher
acrylic on canvas
31 $\frac{5}{8}$ by 31 $\frac{5}{8}$ in. 80.3 by 80.3 cm.

PROVENANCE

NSU Art Museum, Fort Lauderdale
Acquired from the above by the present owner in
January 1981

\$ 10,000-15,000

PROPERTY FROM THE COLLECTION OF
BRUCE AND ANN BACHMANN, CHICAGO

VICTOR VASARELY

1906 - 1997

Orias

signed twice, titled, dated 1980 and inscribed
(1218) on the reverse
acrylic on board
15 $\frac{3}{4}$ by 13 $\frac{1}{4}$ in. 40 by 33.7 cm.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. Please note that Pierre Vasarely has advised that the work is dated as follows: conceived in 1980, this work was executed *circa* 1988. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

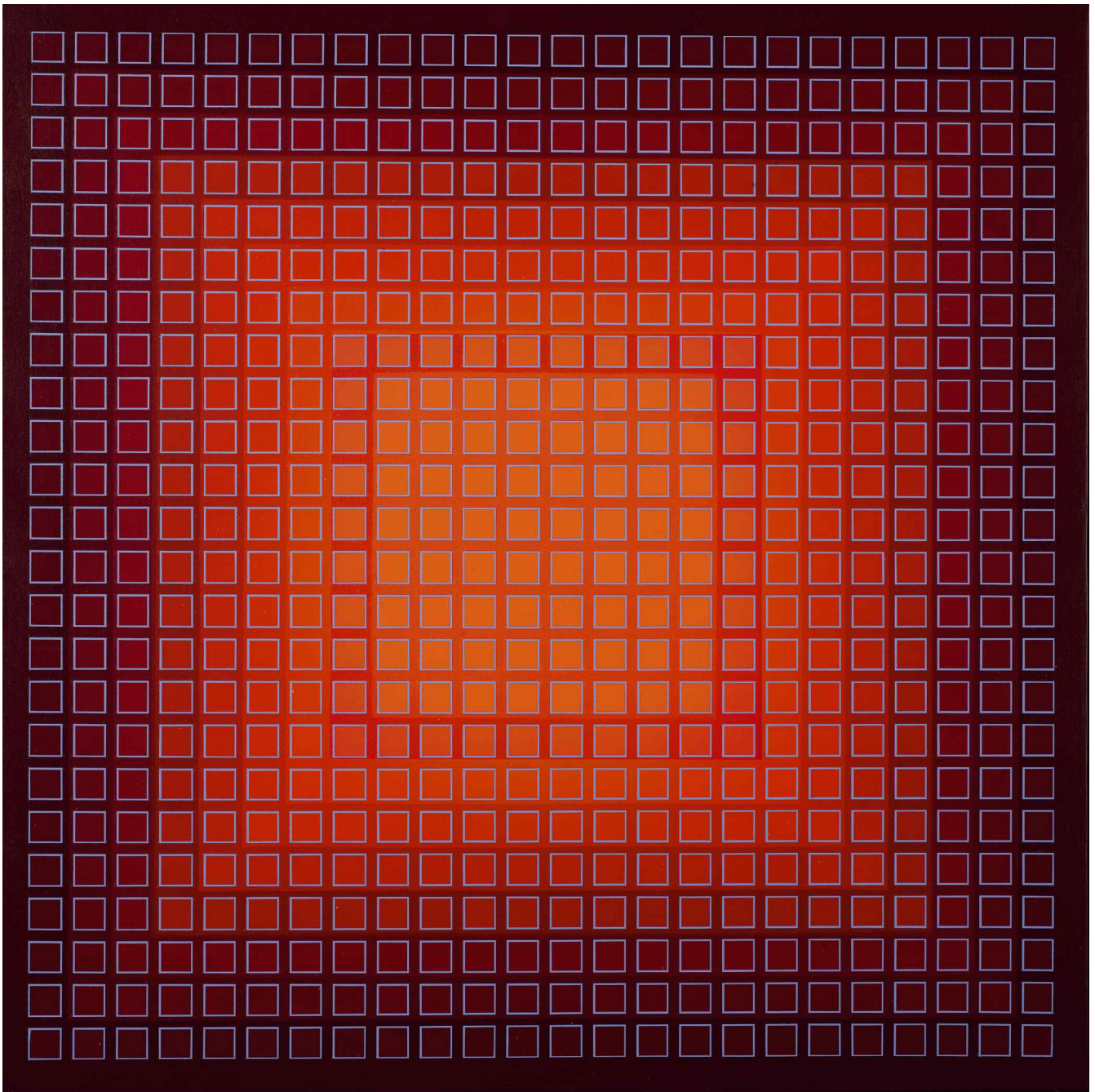
PROVENANCE

Circle Gallery, Chicago
Acquired from the above by the present owner in
May 1989

\$ 8,000-12,000



119



120

120

JULIAN STANCZAK

b.1928

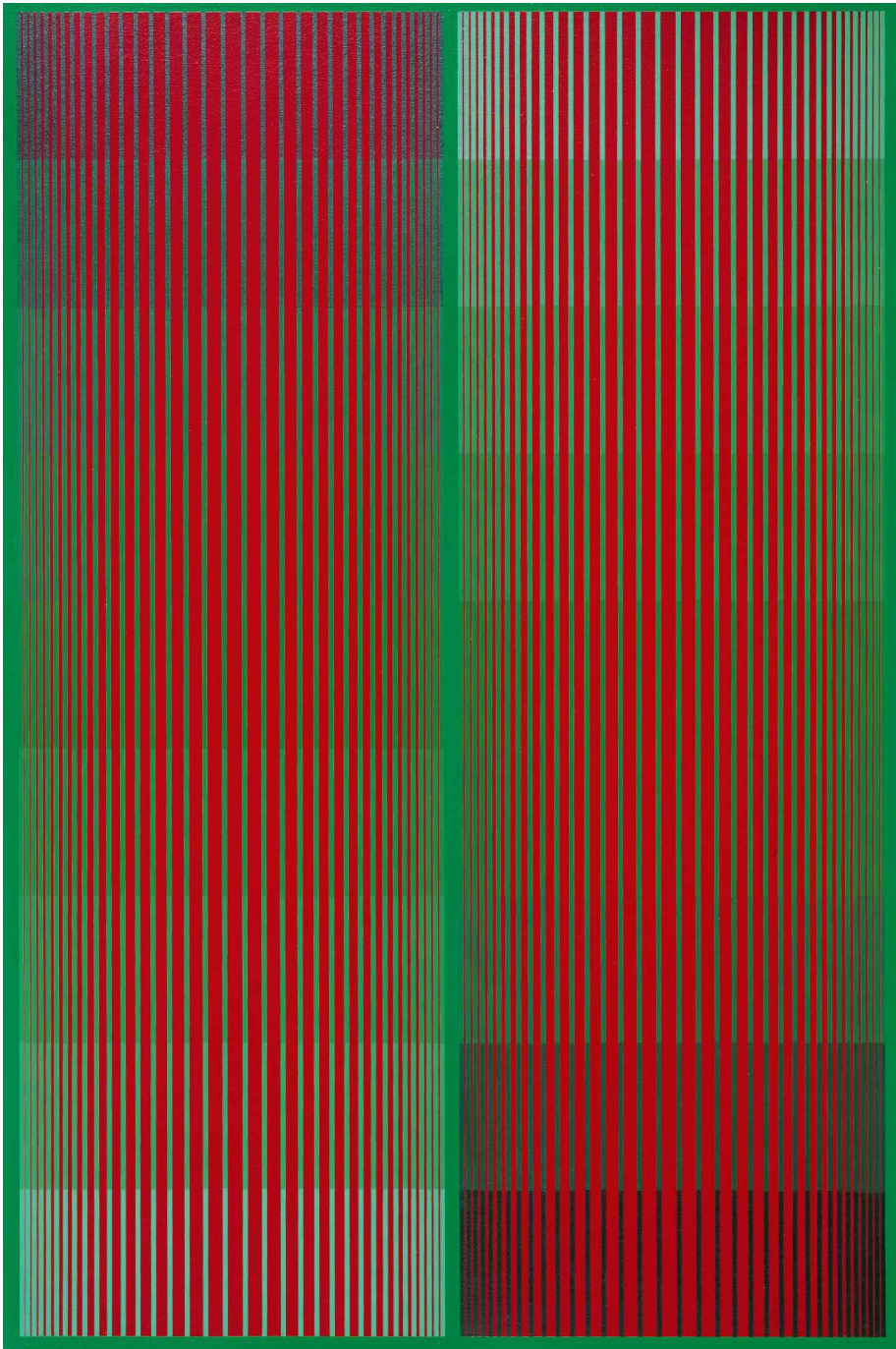
Low Filtration

signed and dated 78 on the reverse; signed,
titled and dated 78 on the stretcher
oil on canvas
38 by 38 in. 96.5 by 96.5 cm.

PROVENANCE

Acquired by the present owner directly from the
artist in December 1978

\$ 25,000-35,000



121

121

RICHARD ANUSZKIEWICZ

b. 1930

Greening Red Duo (a.k.a. Dual Reds II)

signed and dated 1984 on the reverse
acrylic on canvas
72 by 48 in. 182.9 by 121.9 cm.

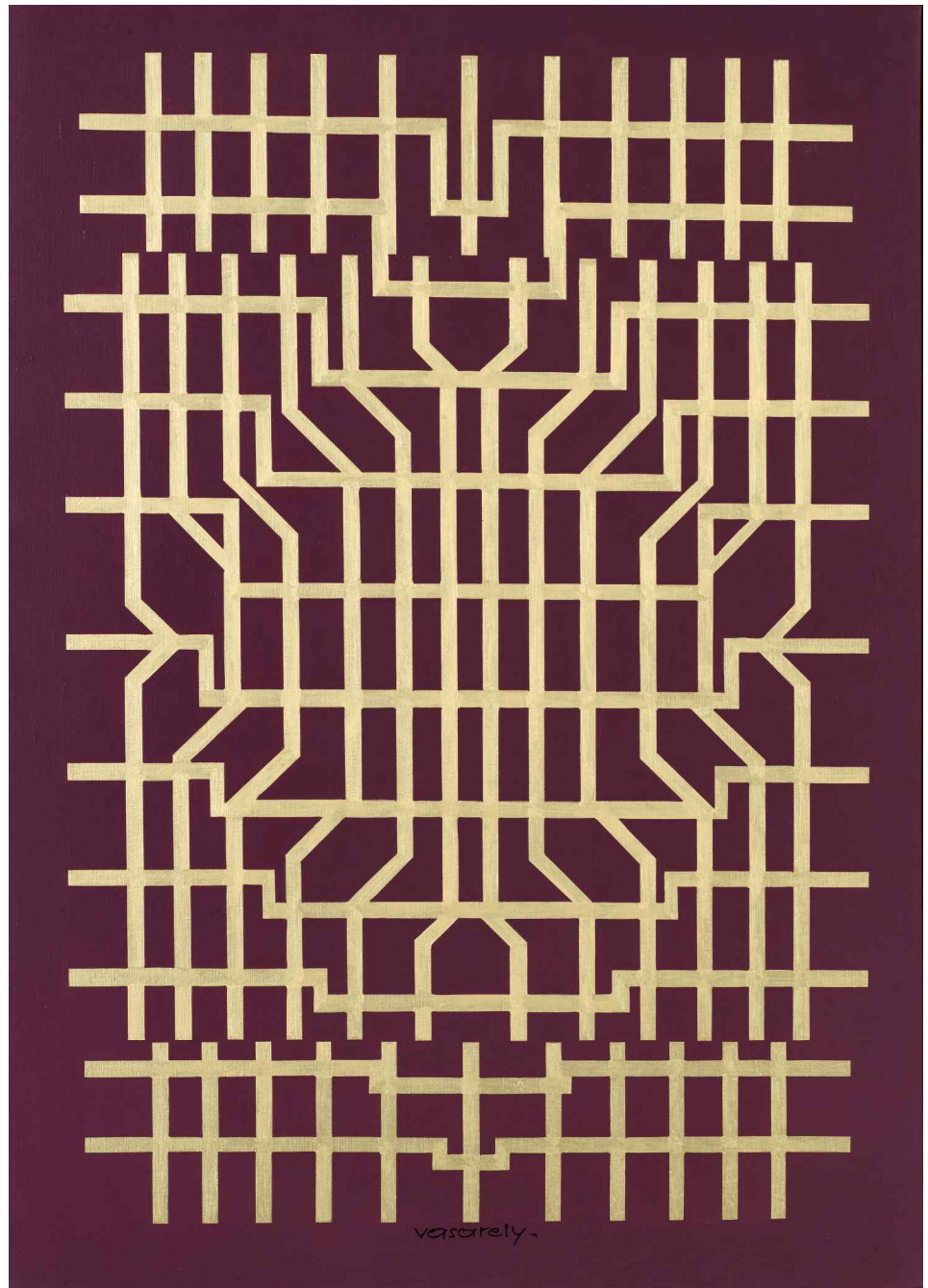
PROVENANCE

Private Collection, New York
Acquired from the above by the present owner

LITERATURE

David Madden and Nicholas Spike, *Anuszkiewicz: Paintings and Sculptures 1945-2001*, Florence 2011, cat. no. 1984.4, p. 201, illustrated in color

\$ 35,000-45,000



122

122

VICTOR VASARELY

1906 - 1997

Nemas

signed; signed twice, titled, dated 1955 and inscribed 3586 on the reverse
acrylic on canvas
35½ by 25¼ in. 90.2 by 64.1 cm.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. Pierre Vasarely has advised that the work is dated as follows: conceived in 1955, this work was executed *circa* 1988. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely* which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

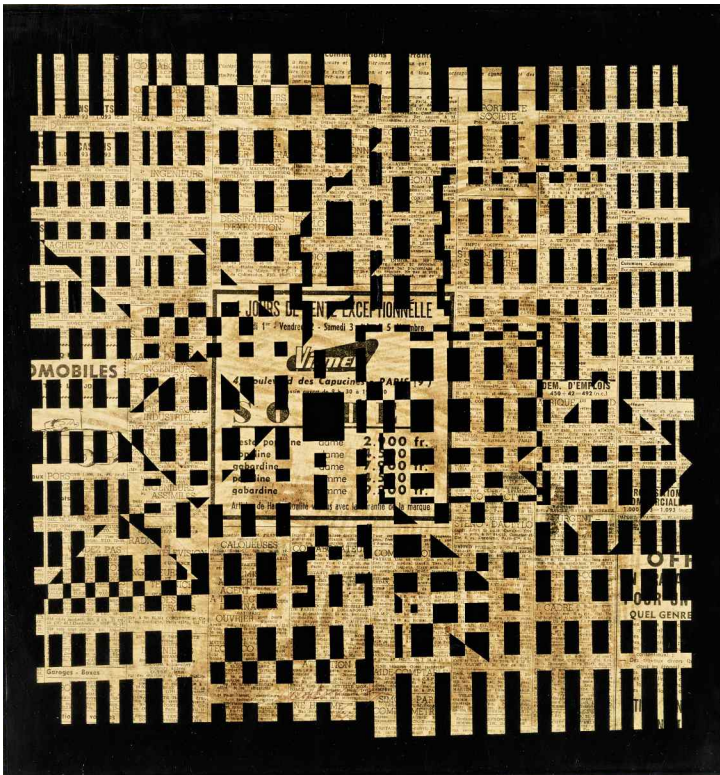
PROVENANCE

Private Collection
Calmels Cohen, Paris, 5 December 2005, Lot 43
Acquired from the above sale by the present owner

EXHIBITED

Neuchâtel, Musée d'Art et d'Histoire, *Présence de Vasarely*, 1989, n.p., illustrated

\$ 40,000-60,000



123

123

PROPERTY FROM THE BERGREEN FAMILY
COLLECTION

VICTOR VASARELY

1906 - 1997

Bug

signed and dated 56; signed, titled, dated 1955
and inscribed (1130) on the reverse
tempera and newsprint collage on panel
14¾ by 14 in. 37.5 by 35.6 cm.

The authenticity of the present work has been
confirmed by Pierre Vasarely, President of the
Fondation Vasarely, universal legatee and the
moral right holder of Victor Vasarely. This work
will be included in the forthcoming *Catalogue
Raisonné de l'Oeuvre Peint de Victor Vasarely*,
which is currently being compiled by the
Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Gimpel Weitzenhoffer, Ltd., New York
Acquired from the above by the present owner in
July 1970

\$ 15,000-20,000



124

124

JACK YOUNGERMAN

b. 1926

Black-White Tondo

signed, titled and dated *December 1965* on the
reverse; signed on the stretcher
oil on canvas
42 by 33⅞ in. 106.7 by 86 cm.

PROVENANCE

Betty Parsons Gallery, New York
Christie's, New York, 17 November 1988, Lot 291
Mr. Eugene Prakapas, New York
Thence by descent to the present owner

\$ 20,000-30,000

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

125

RICHARD ANUSZKIEWICZ

b. 1930

Untitled

signed and dated 1964 on the reverse
oil on board
24 by 24 in. 61 by 61 cm.

\$ 15,000-20,000

126

PROPERTY OF A MIDWEST COLLECTION

JULIAN STANCZAK

b. 1928

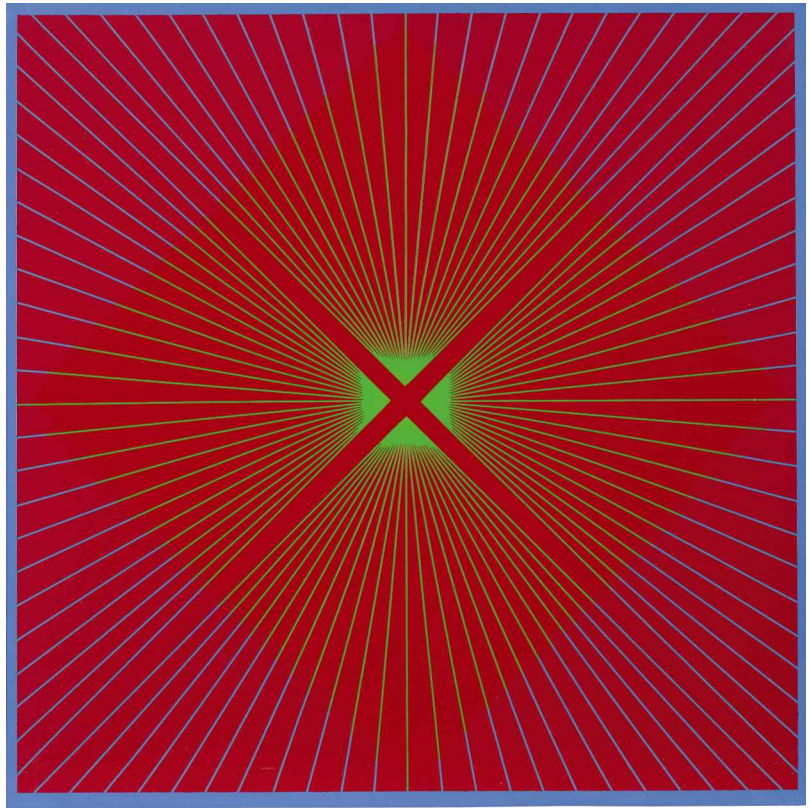
Opposing in Light (Black)

signed and dated 2002 on the reverse; signed,
titled and dated 2002 on the stretcher
acrylic on canvas
36 by 26 in. 91.4 by 66 cm.

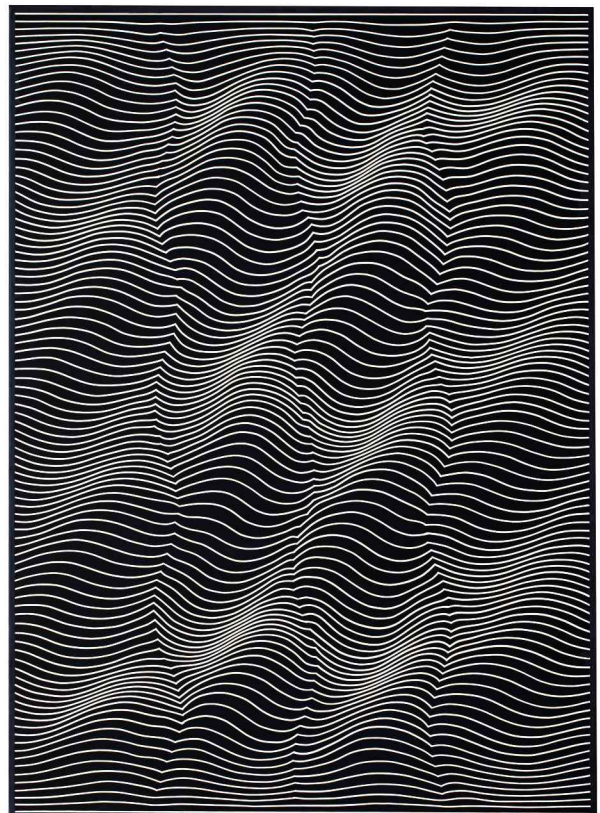
PROVENANCE

Acquired directly from the artist by the present
owner

\$ 12,000-18,000



125



126



127

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

127

CHARLES HINMAN

b. 1932

Untitled

signed and dated 73 on the reverse
oil on shaped canvas
43½ by 63 by 6 in. 110.5 by 160 by 15.2 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 8,000-12,000

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

128

GEORGE RICKEY

1907 - 2002

Sedge

incised with the artist's signature and date 66 on
the base
bronze with stone base
30 by 5½ by 4½ in. 76.2 by 14 by 11.4 cm.
Executed in 1966, this work is unique.

PROVENANCE

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

\$ 25,000-35,000



128



129

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE
DENVER ART MUSEUM

129

DAN CHRISTENSEN

1942 - 2007

Pollux

signed, titled and dated *Dec. 1968* on the reverse
acrylic on canvas
102 $\frac{1}{8}$ by 74 $\frac{1}{8}$ in. 259.4 by 188.3 cm.

PROVENANCE

Private Collection
Gift of the above to the present owner

\$ 10,000-15,000

SAM GILLIAM

b. 1933

Untitled

signed and dated '74 near the bottom edge
painted canvas, nails and staples on wooden
planks
127 by 6½ by 7 in. 322.6 by 16.5 by 17.8 cm.

PROVENANCE

Private Collection (gift of the artist in 1974)
Thence by descent to the present owner

\$ 7,000-9,000





131

131

FRIEDEL DZUBAS

1915 - 1994

Foen

signed, titled and dated 74 on the reverse; titled twice on the stretcher
acrylic on canvas
84 by 205½ in. 213.4 by 522 cm.

PROVENANCE

Acquired by the present owner directly from the artist in 1976

EXHIBITED

New York, Loretta Howard Gallery, *Epic Abstraction: Friedel Dzubas in the 1970s*, April - May 2015
Roslyn, Nassau County Museum of Art; Ithaca, Cornell University, Herbert F. Johnson Museum of Art, *Friedel Dzubas*, June - December 1987, n.p., illustrated in color.

Π \$ 35,000-45,000



132

132

NORMAN BLUHM

1921 - 1999

Roman Baths

signed, titled and dated '84 on the reverse
oil on canvas
96 by 84 in. 243.8 by 213.4 cm.

PROVENANCE

Private Collection, New York (acquired directly
from the artist)
Thence by descent to the present owner

\$ 10,000-15,000

133

PROPERTY FROM THE ESTATE OF
ROBERT CREELEY

JOHN CHAMBERLAIN

1927 - 2011

Untitled

painted metal
3 by 4¼ by 3½ in. 7.6 by 10.8 by 8.9 cm.
Executed in 1977.

PROVENANCE

Gift of the artist to the present owner

\$ 12,000-18,000



133

PROPERTY FROM AN ESTATE, NAPLES, FLORIDA

LARRY POONS

b.1937

Tacana

signed twice, titled and dated twice 1979 on the reverse
acrylic on canvas
61 $\frac{1}{8}$ by 21 $\frac{3}{8}$ in. 155.3 by 54.3 cm.

PROVENANCE

Watson/de Nagy & Company, Houston
Acquired from the above by the present owner

\$ 20,000-30,000



135

PROPERTY FROM THE ESTATE OF ROBERT CREELEY

JOHN CHAMBERLAIN

1927 - 2011

Untitled

painted aluminum on artist's made base
Overall: 6¾ by 24 by 4 in. 17.1 by 61 by 10.2 cm.
Executed in 1970.

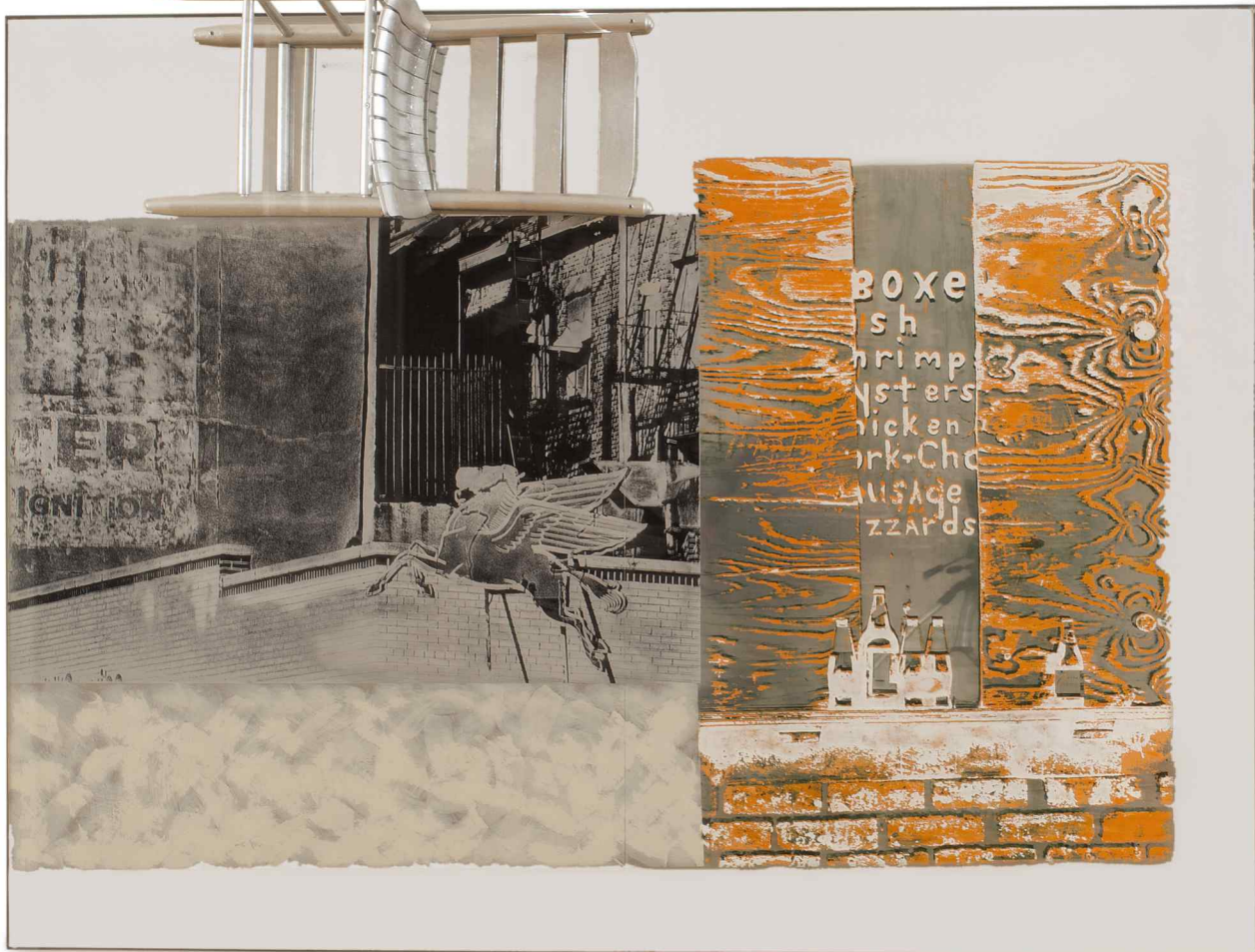
PROVENANCE

Gift of the artist to the present owner

\$ 50,000-70,000



135



136

136

ROBERT RAUSCHENBERG

1925 - 2008

Pegasits/ROCI USA (Wax Fire Works)

signed, dated 90 and numbered 1/22
acrylic, fire wax and gilt silver leaf chair on
stainless steel
74 by 96 by 17 in. 188 by 243.8 by 43.2 cm.
Executed in 1990, this work is number 1 from an
edition of 22, plus 1 artist's proof, published by
Saff Tech Arts, Oxford.

PROVENANCE

Le Marie Trainer Gallery, Washington, D.C.
Christie's, New York, 19 November 1997, Lot 289
Private Collection
Acquired from the above by the present owner

EXHIBITED

Gainesville, Brenau University Galleries,
*Rauschenberg: Reprise, Darryl Pottorf: A
Perspective, Quattro Mani: The Collaborative*

Work of Robert Rauschenberg and Darryl Pottorf,
2003, pp. 19 & 32, illustrated in color (another
example exhibited)

London, Bernard Jacobson Gallery; New
York, Jacobson Howard Gallery; Philadelphia,
Locks Gallery; Vienna, Galerie Ulysses, *Robert
Rauschenberg: ROCI USA (Wax Fireworks) and
other selected works*, October 2004 - June 2005
(another example exhibited)

New York, Jacobson Howard Gallery, *Last
Turn - Your Turn: Robert Rauschenberg and the
Environmental Crisis*, March - April 2008 (another
example exhibited)

Tampa, University of South Florida, Contemporary
Art Museum, *Rauschenberg: US*, June - August
2008 (another example exhibited)

Royal Botanic Garden Edinburgh, *Rauschenberg
- Botanical Vaudeville*, July - October 2011, pp.
22-24 & 72, illustrated in color (another example
exhibited)

Philadelphia, Locks Gallery, *Robert Rauschenberg*,
February - March 2014 (another example
exhibited)

Easton, Academy Art Museum, *Robert*

*Rauschenberg: ROCI Works from the National
Gallery of Art*, December 2015 - March 2016
(another example exhibited)
Rockland, Farnsworth Art Museum, *Pushing
Boundaries: Dine, Graves, Lichtenstein,
Rauschenberg and Rosenquist - Collaborations
with Donald Saff*, June 2016 - January 2017
(another example exhibited)
National Museum in Wrocław, *Summer Rental.
The Erich Marx Collection in Wrocław*, August
2016-January 2017 (another example exhibited)

LITERATURE

National Gallery of Art, *ROCI Rauschenberg
Overseas Culture Interchange*, Washington, D.C.,
1991, pp. 21 & 199, illustrated in color
Donald J. Saff, Ed., *Contemporary Masters Prints
From The Lilja Collection*, London 1995, pp. 271,
274 & 399, illustrated in color
Marilyn Satin Kushner, Ed., *Donald Saff: Art in
Collaboration*, New York 2010, fig. 82, pp. 92 &
196, illustrated in color

\$ 50,000-70,000



137

137

RICHARD ARTSCHWAGER

1923 - 2013

Pull

signed, titled and dated 1990 on the reverse
Formica and acrylic on Celotex mounted on
panel, in artist's frame
Overall: 27 $\frac{5}{8}$ by 28 $\frac{3}{8}$ by 4 in.
70.2 by 72 by 10.2 cm.

PROVENANCE

Private Collection, Florida

\$ 25,000-35,000



138

PROPERTY FROM A PRIVATE COLLECTION

FRANK STELLA

b. 1936

Tepe Sujahbid

steel and aluminum collage on sand cast
aluminum
74 by 38 by 17½ in. 188 by 96.5 by 44.4 cm.
Executed in 2002.

PROVENANCE

Acquired directly from the artist by the present
owner

EXHIBITED

Houston, McClain Gallery, *Frank Stella: Important
Works*, October - November 2004

\$ 70,000-100,000

138



139

139

HANS HOFMANN

1880 - 1966

Untitled

signed and dated 12 41

crayon and felt-tip pen on paper
13¾ by 16⅞ in. 34.9 by 43 cm.

Executed in 1941, this work is stamped by the Estate of Hans Hofmann and numbered 440/50 on the backing board.

PROVENANCE

André Emmerich Gallery, Inc., New York
Private Collection, Winston-Salem, North Carolina
Acquired from the above by the present owner

\$ 15,000-20,000

140

MARK TOBEY

1890 - 1976

Cluster

tempera and glue on paper
13½ by 9¾ in. 34.3 by 24.8 cm.

Executed circa 1960, the authenticity of this work has been confirmed by Dr. Heiner Hachmeister and will be included in the forthcoming *Mark Tobey Catalogue Raisonné* being prepared by the Committee Mark Tobey. Achim Moeller of The Mark Tobey Project, LLC has confirmed the authenticity of this work, which is listed in the archive under number MT [176-7-25-14] and is accompanied by a certificate of authenticity.

PROVENANCE

Stanley Winkelman, Detroit
Acquired from the above by the present owner

EXHIBITED

The Detroit Institute of Arts, *Selections from the Collections of the Friends of Modern Art*, May - June 1969, cat. no. 178, illustrated

\$ 15,000-20,000



140

MARK DI SUVERO

b. 1933

Untitled

steel and plastic, in 3 parts
14 by 14¾ by 7½ in. 35.6 by 37.5 by 19.1 cm.
Executed circa 1975, this work is accompanied by
a certificate of authenticity signed by the artist.

PROVENANCE

Private Collection, Houston (gift of the artist)
Thence by descent to the present owner

\$ 40,000-60,000

141

RICHARD STANKIEWICZ

1922 - 1983

The Golden Bird is Often Sad

iron and steel

56½ by 42 by 23 in. 143.5 by 106.7 by 58.4 cm.

Executed in 1957.

PROVENANCE

Mary Schiller Myers and Louis S. Myers, Akron

Sotheby's, New York, 12 November 2009, Lot 113 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

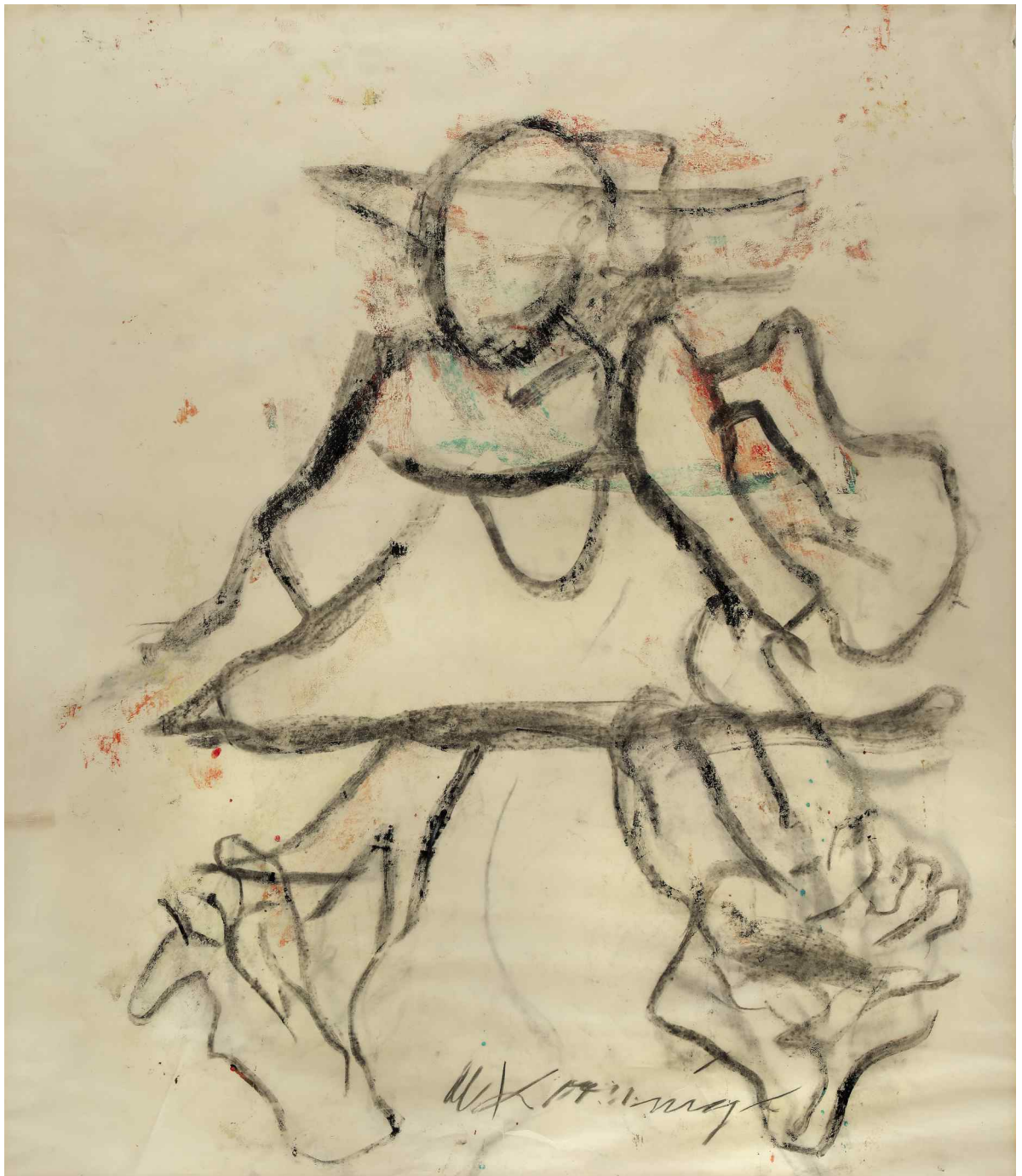
New York, Zabriskie Gallery, *Richard Stankiewicz Sculptures*, March - November 1997

New York, AXA Gallery, *Miracle in the Scrap Heap: The Sculpture of Richard Stankiewicz*, August - September 2003, p. 30, illustrated in color

\$ 40,000-60,000



142



143

143

WILLEM DE KOONING

1904 - 1997

Figure

signed
oil and charcoal on vellum
42½ by 36½ in. 107 by 92.7 cm.
Executed circa 1972.

PROVENANCE

Private Collection
Chicago, Museum of Contemporary Art Auction, 1 December
1978, Lot 15
Private Collection, Chicago (acquired from the above sale)
Thence by descent to the present owner

\$ 50,000-70,000



144

ARMAN

1928 - 2005

Ekoi / Bernard L'Hermite

incised with the artist's signature and number
modele d'atelier
 accumulation of sliced patinated bronze French
 horns

29³/₈ by 22¹/₂ by 24¹/₂ in.

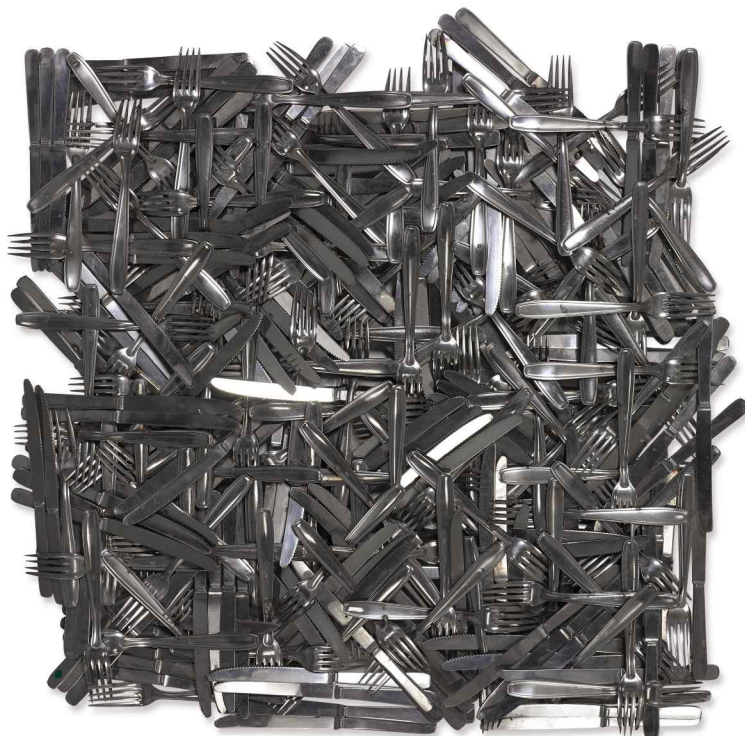
74.6 by 57.2 by 62.2 cm.

Executed in 1985, this work is the *modele d'atelier*
 from an edition of 6, plus 1 *modele d'atelier* and
 is recorded in the Arman Studio Archives, New
 York, under number: APA# 8306.85.018.

PROVENANCE

Collection of the Artist
 Private Collection, Englewood, New Jersey
 Thence by descent to the present owner

\$ 12,000-18,000



145

ARMAN

1928 - 2005

Metallic Pattern

signed on the reverse
 welded forks and knives
 26¹/₄ by 28³/₄ by 2¹/₂ in. 66.7 by 71.8 by 6.4 cm.
 Executed in 1983.

PROVENANCE

Collection of the Artist
 Private Collection, Englewood, New Jersey
 Thence by descent to the present owner

LITERATURE

Van Der Marck, Ed., *Arman*, New York 1984, p. 77,
 illustrated

\$ 10,000-15,000



146

146

ARMAN

1928 - 2005

Sangre e Arena

acrylic and paint brush accumulation on canvas
78¾ by 106½ by 5 in. 200 by 269.2 by 12.7 cm.
Executed in 1987, this work is unique and is
recorded in the Arman Studio Archives, New
York, under number: APA# 8010.87.025.

PROVENANCE

Galerie Beaubourg, Paris
Private Collection (acquired from the above in
1989)
Christie's, New York, 16 May 2013, Lot 162
Acquired from the above sale by the present
owner

\$ 60,000-80,000



147

147

CHRISTO

b.1935

The Museum of Modern Art- Wrapped (Project for Museum of Modern Art New York)

signed, titled and dated 1968
 graphite and pastel with printed paper and
 photograph collage on paper
 27¾ by 21¾ in. 70.5 by 55.2 cm.
 Executed in 1968, this work is the original
 maquette which was used as a prototype for an
 edition of 100 works published by Landfall Press,
 Chicago.

PROVENANCE

Struve Gallery, Chicago
 Acquired from the above by the present owner
 in 1984

\$ 40,000-60,000

PROPERTY FROM
**THE JACQUELINE FOWLER
 COLLECTION**

148

ROBERT SMITHSON

1938 - 1973

Island of Coal

signed, titled and dated 1969
 crayon, graphite and watercolor on paper
 17 $\frac{7}{8}$ by 24 in. 45.4 by 61 cm.

PROVENANCE

Art for Peace Auction, Student Mobilization
 Community, Arkansas, 1969
 Private Collection, New York (acquired from the
 above sale)
 Sotheby's, New York, 9 May 1996, Lot 77
 Private Collection, Switzerland
 Sotheby's, New York, 13 May 2004, Lot 191
 Acquired from the above sale by the present
 owner

\$ 8,000-12,000



148

PROPERTY FROM
**THE JACQUELINE FOWLER
 COLLECTION**

149

CLAES OLDENBURG

b.1929

**Notebook Page: Designs for the New
 School (doodles during a discussion
 of the subject)**

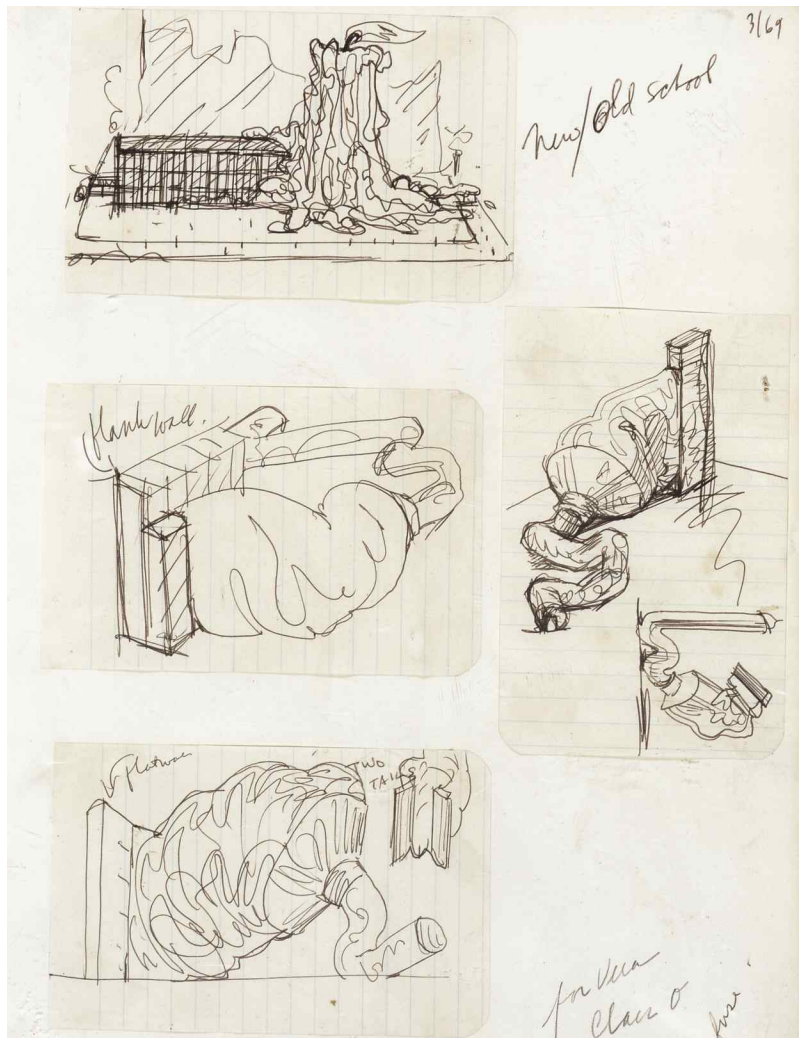
signed, dated 3/69 and dedicated for Vera
 ink and lined paper collage on paper
 11 by 8 $\frac{1}{2}$ in. 27.9 by 21.6 cm.

PROVENANCE

Vera G. List, Greenwich, Connecticut (acquired
 directly from the artist in 1969)
 Sotheby's, New York, 13 November 2003, Lot 114
 Acquired from the above sale by the present
 owner

This drawing was created by the artist for Vera
 List during a discussion about designs for the
 New School. Mrs. List was the chairwoman of the
 New School Art Center Committee and later a Life
 Trustee of the New School for Social Research.

\$ 7,000-9,000



149

END OF SESSION ONE

A L I D



ON

IT

SESSION TWO

NEW YORK
WEDNESDAY
27 SEPTEMBER 2017
2 PM

LOTS 201-386



NEITHER APPEARANCE NOR ILLUSION

PROPERTY FROM THE COLLECTION OF SANTIAGO BARBERI GONZALEZ

LOTS 201-249 & 339-363

Sotheby's is honored to present the sharply drawn world of the collector and designer, Santiago Barberi Gonzalez. The Colombian-born fashion magnate and art collector left behind a unique legacy that encapsulates his unbridled passion and distinct vision bridging the realms of fashion, fine art and design. The breadth of Santiago's collection evokes a communicative power that mirrors his intensely creative life. It is Sotheby's distinct privilege to offer such a special and highly personal group of works assembled and collected by Santiago himself, presented over the following pages.

Having devoted his life to the creation and cultivation of beautiful objects, it seems fitting that Santiago's professional legacy at the global enterprise, Nancy Gonzalez, is left intact by the bags made of precious skin he so masterfully designed. Santiago's American roots were established after leaving Cali, Colombia at the age of eleven for boarding school. After earning an undergraduate degree at Babson College in Boston, Santiago enrolled at the Savannah College of Art and Design in Georgia for his master's in Art History and fashion marketing. It was during his masters in which he conceptualized the Nancy Gonzalez business plan that won him and his mother an order of handbags from Bergdorf Goodman. Santiago's impeccable taste unexpectedly inspired the addition of a Santiago Gonzalez collection for men after store executives noticed Santiago carrying a few one-of-a-kind pieces he had designed for himself.

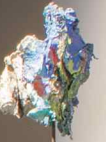
Although the road to Santiago's seamless emergence into the fashion world was paved with precious skins, his first year as an art collector was a self-professed disaster. Santiago bought indiscriminately until he read the autobiography of Count Giuseppe Panza di Biumo, whose legendary collection of postwar American art is now divided between the Guggenheim New York and MOCA in Los Angeles. Santiago contacted Panza, who was so charmed by

Santiago that he gave him two full days of mentoring. From this point onwards, every single purchase was significant and deliberate.

As indicated by the richly imaginative works offered in *Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez*, Santiago's collecting philosophy developed so that only the most choice pieces found a home in his pied-à-terre on Fifth Avenue in New York. By focusing on the most exquisite and prime examples produced by living artists, Santiago acquired works that were not only in impeccable condition but also created atmosphere and held multiple meanings. Santiago's fascination with language and the displacement of space and time is a thread connecting multiple works in the collection. Each of these masterworks is therefore a powerful meditation on time and space collapsing. Together, Santiago's collection acts in conversation with one another. Santiago himself was delighted to draw these connections, especially in surprising places. Conceptual, cerebral works by On Kawara, Joseph Kosuth, Jenny Holzer and Roni Horn are paired with playful Campana Brothers furniture, Claude Lalanne *objets* and Maurizio Cattelan works in Santiago's home. Meditations on the relationships between ideas and images are juxtaposed in Ed Ruscha's *Topic* and Joseph Kosuth's '*Titled (A.A.I.A.I.) [Meaning](Eng. Spa.)*, and explorations of form and function materialize in works by Larry Bell, John McCracken and chairs by Martino Gamper.

Neither Appearance Nor Illusion: Property from the Collection of Santiago Barberi Gonzalez will be sold in the 27 September Contemporary Curated Auction, lots 201-249 and 339-363, as well as the July 2018 Contemporary Living Sale, where additional Design works will be offered for sale. A portion of the proceeds of these two sales will go to benefit charitable institutions aligned with Santiago's passions. It is with pleasure and gratitude that Sotheby's is able present Santiago's cabinet of curiosities to the world.

neither appearance nor illusion



neither appearance nor illusion

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

201

ON KAWARA

1933 - 2014

JUNE 10, 2004 (from *Today* series,
1966-2013)

partially titled and dated; signed on the reverse of the canvas
acrylic on canvas with newspaper clipping in artist's box
10 $\frac{1}{8}$ by 13 $\frac{5}{8}$ in. 25.7 by 34.6 cm.
Executed in 2004.

PROVENANCE

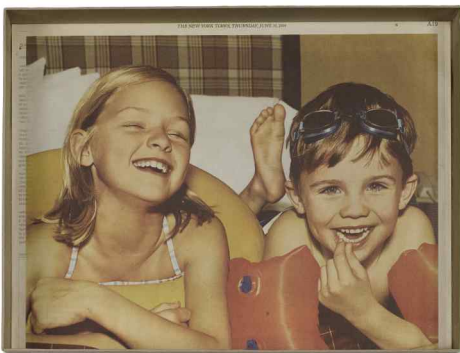
Yvon Lambert Gallery, New York
Acquired from the above by the previous owner in
November 2007

\$ 200,000-300,000

Stemming from profound feelings of loss and alienation experienced as a child during the bombings of Hiroshima and Nagasaki, On Kawara commits his artistic oeuvre to the passage of time in his seminal *Today* series. The *Today* series, in which Kawara paints the date of the painting's execution on the canvas, invites the viewer to explore and question one's own understanding of time. This body of work, therefore, functions as an empirical record of the collective human experience. Informed by an existentialist bent of mind, Kawara's *Date Paintings* illustrate the present as the only knowable reality in a world characterized by doubt. Rendered in sans serif font and centered on a stark, rectangular surface, Kawara's *Date Paintings* package and reduce time so that the only variable in a regimented creation process is the language of the text, which is chosen based on the convention of the place where the painting was made.

Kawara's precise and disciplined process involves a series of steps that take place over the course of hours and bring to fruition an immaculate final product, as in the current example. He did not create a painting every day, but some days he would make two or even three. If a painting was not finished by midnight, he would destroy it. The immaculate surface of the present work is the result of a precise and time-consuming process by which Kawara meticulously builds up and then reduces layers of acrylic paint to produce a flawless surface. First, he carefully applies four coats of paint to the surface of the canvas, each given time to dry before slowly being rubbed down in preparation for the subsequent layer. On the surface, outlines of text are carefully stenciled and filled in with several coats of white paint, and through the use of tapered brushes, a set-square and an X-Acto blade, the text is rendered in a quasi-mechanical style. This exacting method of execution makes the creation of each painting an exercise in meditation. Focusing on not just the 'now' but also the 'here', Kawara further anchors the human experience of time into reality through the inclusion of newspaper clippings from the day and city in which the work was created.

Underneath the uniform and seemingly impassive surface lies an existential angst upon which the viewer can meditate. The formal simplicity of Kawara's aesthetic combined with the complexity of his execution produces a multifaceted work, rich in resonance and meaning. As Kawara limits his presence to a great extent, the viewer is encouraged to imbue the work with their own memories and personal experiences associated with the date rendered on the canvas. This collision of the artist's personal experience and that of the viewer renders the present work as a physical totem of the collective human experience.



Newspaper clipping in artist's box

JUNE 10, 2004

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



202

202

LOUISE LAWLER

b.1947

Still Life (Candle) (traced)

Match print on vinyl adhesive and vector-based
illustrator

Dimensions Variable

Conceived in 2003 and printed in 2013, this work
is number 1 from an edition of 10, plus 2 artist's
proofs and is accompanied by a certificate of
authenticity signed by the artist.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the previous owner
in July 2014

EXHIBITED

Paris, Galerie Yvon Lambert; New York, Metro
Pictures; London, Sprüth Magers; Brussels, Greta
Meert; Berlin, Sprüth Magers, *Louise Lawler: No
Drones*, March 2014 - January 2015 (another
example exhibited)

LITERATURE

Exh. Cat., New York, Museum of Modern Art,
Louise Lawler, Why Pictures Now, 2017, p. 5,
illustrated in color

\$ 15,000-20,000

□ 203

MARTINO GAMPER

b. 1971

Two "Rita" Chairs

Teak and velvet upholstery

i. 33¼ by 34½ by 23½ in. 84.5 by 87.6 by 59.7 cm.

ii. 33½ by 31 by 23¾ in. 85.1 by 78.7 by 60.3 cm.

Executed in 2010.

\$ 1,500-2,000



203



202



201



203

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

204

ED RUSCHA

b.1937

Topic

titled; signed and dated 2012 on the reverse

bleach on linen-covered board

16 by 20 in. 40.6 by 50.8 cm.

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the previous owner in February

2013

LITERATURE

Ed Ruscha, Ed., *Ed Ruscha*, New York 2014, n.p., illustrated in
color

\$ 100,000-150,000

“I am not a big fan of meaning. Logic is also another nebulous thought. I attempt to bring threads of subjects, however shaggy, to my work and inject little suggesters to the picture itself, and this often puts a smile on my face.”

ED RUSCHA

Topic

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

205

LAWRENCE WEINER

b. 1942

A LID ON IT

LANGUAGE + THE MATERIALS REFERRED TO
Dimensions Variable

First exhibited in 2007, this work is accompanied
by a certificate of authenticity signed by the artist
and is listed as catalogue #941 (2007).

PROVENANCE

Lisson Gallery, London

Acquired from the above by the previous owner in
December 2010

\$ 70,000-90,000



N
IT

205

THE SHOW IS NOW ON



206

JOHN MCCRACKEN

1934 - 2011

Black Pyramid

signed and dated 75 on the underside
polyester resin, fiberglass and plywood
11¼ by 16½ by 16½ in. 28.6 by 41 by 41 cm.

PROVENANCE

Mark Moore Gallery, Santa Monica
Private Collection, California
David Zwirner Gallery, New York
Acquired from the above by the previous owner

EXHIBITED

New York, David Zwirner Gallery, *Primary Atmospheres: Works from California 1960-1970*, January - February 2010, pp. 59-60, illustrated in color
New York, David Zwirner Gallery, *John McCracken: Works from 1963-2011*, September - October 2013, pl. 32, illustrated in color

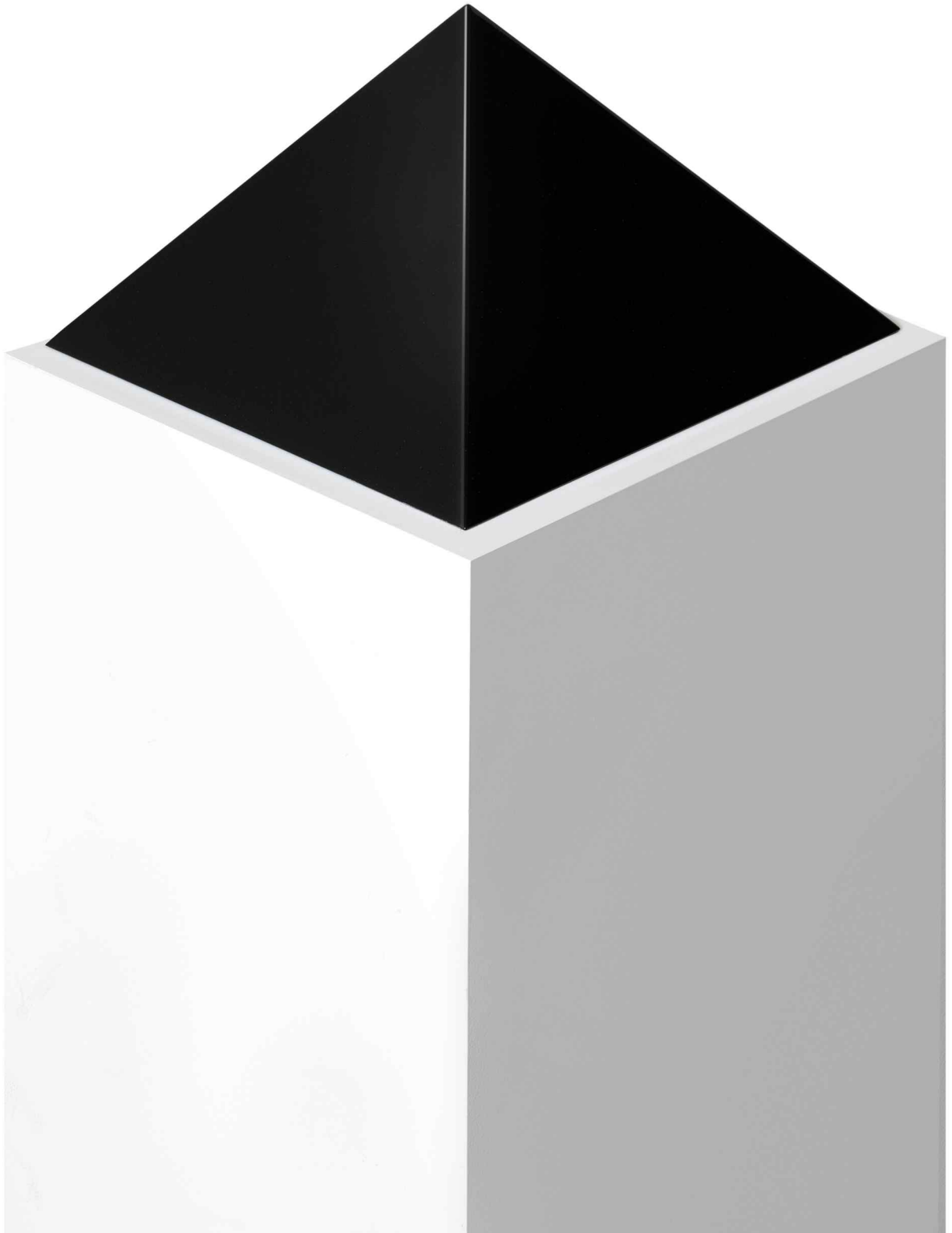
\$ 120,000-180,000

Black Pyramid is a mysterious and otherworldly example of McCracken's West Coast Minimalism and is indicative of his life-long interest in the extraterrestrial. There is no structure wrapped up with quite as much mystery as the pyramid – from Egypt to Mexico and Southeast Asia, it has captured the human imagination for centuries, and few other pieces from McCracken's oeuvre implicate this fascination quite like the present work. The piece is striking in its seamless perfection, its slightly rounded edges and vertices create the effect of being without a beginning or end, and its polished, onyx black resin gives the effect of unlimited depth. It is, in effect, a pyramidal black hole, leading perhaps to the other dimensions McCracken was so drawn to.

Robert Irwin, Craig Kauffman and James Turrell are amongst other notable West Coast Minimalists, and McCracken saw his beginnings as a professional artist with his first solo exhibition at Nicholas Wilder Gallery on La Cienega Boulevard in 1965. West Coast Minimalism, also referred to as the Light and Space Movement, was primarily concerned with how light and form could affect the perception of the viewer and is said to have been inspired by Los Angeles' particular radiance and color palette, lending the movement a certain Californian aesthetic. McCracken's artistry is based almost entirely on these notions of light and form, to the extent that he painstakingly crafted objects and mixed pigments himself, in contrast to other well-known Minimalists. His iconic planks are often likened to a polished surfboard or the smooth finish of Kustom Kulture cars, both undeniably unique aspects of California culture. His work has been exhibited at a number of Los Angeles institutions, including the Los Angeles County Museum of Art, the Getty Center, LA Louver, the Laguna Art Museum and the Orange County Museum of Art. *Black Pyramid* combines the Californian with the inter-dimensional to form a work that perfectly typifies McCracken's oeuvre.

"I do try to make things that look like they come from somewhere else – from a UFO or a futuristic environment or another dimension. That things exist in more than one dimension at one time is something that's more than a fascination for me, it's relevant to the human world"

JOHN MCCRACKEN



NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



207

207

JAMES LEE BYARS

1932 - 1997

The Soft Sphere (The Head of Plato)

Thassos marble

Sphere: 8 by 8 by 8 in. 20.5 by 20.5 by 20.5 cm.

Vitrine: 69½ by 19½ by 19½ in. 176.5 by 49.5 by 49.5 cm.

Executed in 1989.

PROVENANCE

VeneKlasen/Werner, Berlin

Acquired from the above by the previous owner in August
2012

EXHIBITED

New York, Mary Boone Gallery, *The Rest Is Silence*, May -
June 2006

\$ 80,000-120,000



Installation view

LARRY BELL

b.1939

Cube 40

green clear and amber glass coated with Inconel
Cube: 20 by 20 by 20 in. 50.8 by 50.8 by 50.8 cm.
Executed in 2006.

PROVENANCE

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

\$ 60,000-80,000



NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

209

ANTONY GORMLEY

b.1950

Butt

cast iron

72 by 30¾ by 18½ in. 183 by 78.1 by 47 cm.

Executed in 2010.

PROVENANCE

White Cube, London

Acquired from the above by the previous owner in October 2010

EXHIBITED

London, White Cube, *Antony Gormley: Test Sites*, June 2010

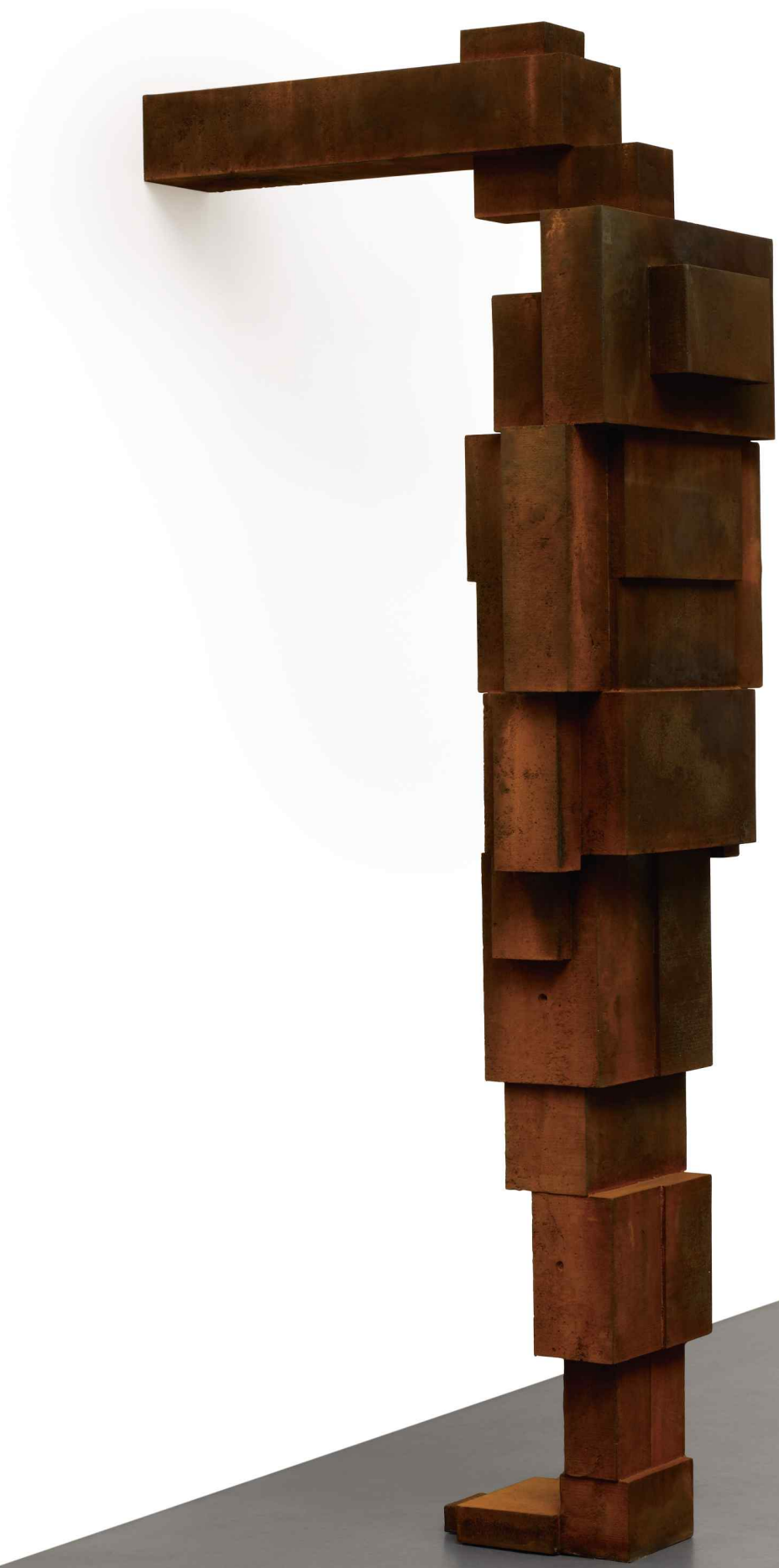
Π \$ 300,000-400,000

"I am interested in the body because it is the place where emotions are most directly registered. When you feel frightened, when you feel excited, happy, depressed, somehow the body registers it." - Antony Gormley

"I use the construction language of the built world; pillars and lintels, to evoke the inner condition of the body, treating the body less as a thing than a place. There is a tension between a suggested symmetry and the actual articulation of a body, so that very slight variations in the alignment of the blocks can be read empathetically as an indication of the total body feeling. All of these pieces attempt to treat the body as a condition; being, not doing." - Antony Gormley

Antony Gormley's *Butt* is an early example of the artist's Extended Blocker series which expand the blocker volumes on multiple axes towards the context of the built world. They attempt to extend emotion through formal means.

Gormley has turned from the consideration of the body as a composite constructed from discrete elements to architecture as a mental condition, and moves, with this series, to use an architectonic language of stacking, propping and cantilever to provoke empathic feeling for the present urban-bound human condition. Based on a 3D scan of the artist's own body and comprised of subtly varied cast iron blocks, *Butt* is thoughtful yet playful, solid yet dynamically expanding forwards. The body is enclosed within its own, folded posture, evoking the tension between the existential conditions of shelter and exposure.



NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

210

JOSEPH KOSUTH

b.1945

'neither appearance nor illusion'

yellow neon mounted directly on the wall
6½ by 61 by 2¼ in. 16.5 by 154.9 by 5.7 cm.
Executed in 2008, this work is unique and is
accompanied by a certificate of ownership signed
by the artist.

PROVENANCE

Almine Rech Gallery, Paris
Acquired from the above by the previous owner in
October 2009

\$ 40,000-60,000

211

FERNANDO AND HUMBERTO
CAMPANA

b. 1961, b. 1953

"Boa" Sofa

Tubular velvet filled with goose down and
polyurethane chips
22 by 122 by 69 in. 55.9 by 309.9 by 175.3 cm.
Executed circa 2002, this work was produced by
Edra, Italy.

LITERATURE

Fernando Campana and Humberto Campana,
Campanas, São Paulo 2003, pp. 388-389,
illustrated in color
Fernando Campana and Humberto Campana,
Campana Brothers: Complete Works (So Far),
New York 2010, p. 204, illustrated in color

\$ 10,000-15,000

211



neither appearance nor illusion

210



NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

212

WOLFGANG TILLMANS

b.1968

Iguazu

c-print mounted on aluminum

53 by 79⁷/₈ in. 134.6 by 203 cm.

Executed in 2010, this work is number 1 from an edition of 1,
plus 1 artist's proof.

PROVENANCE

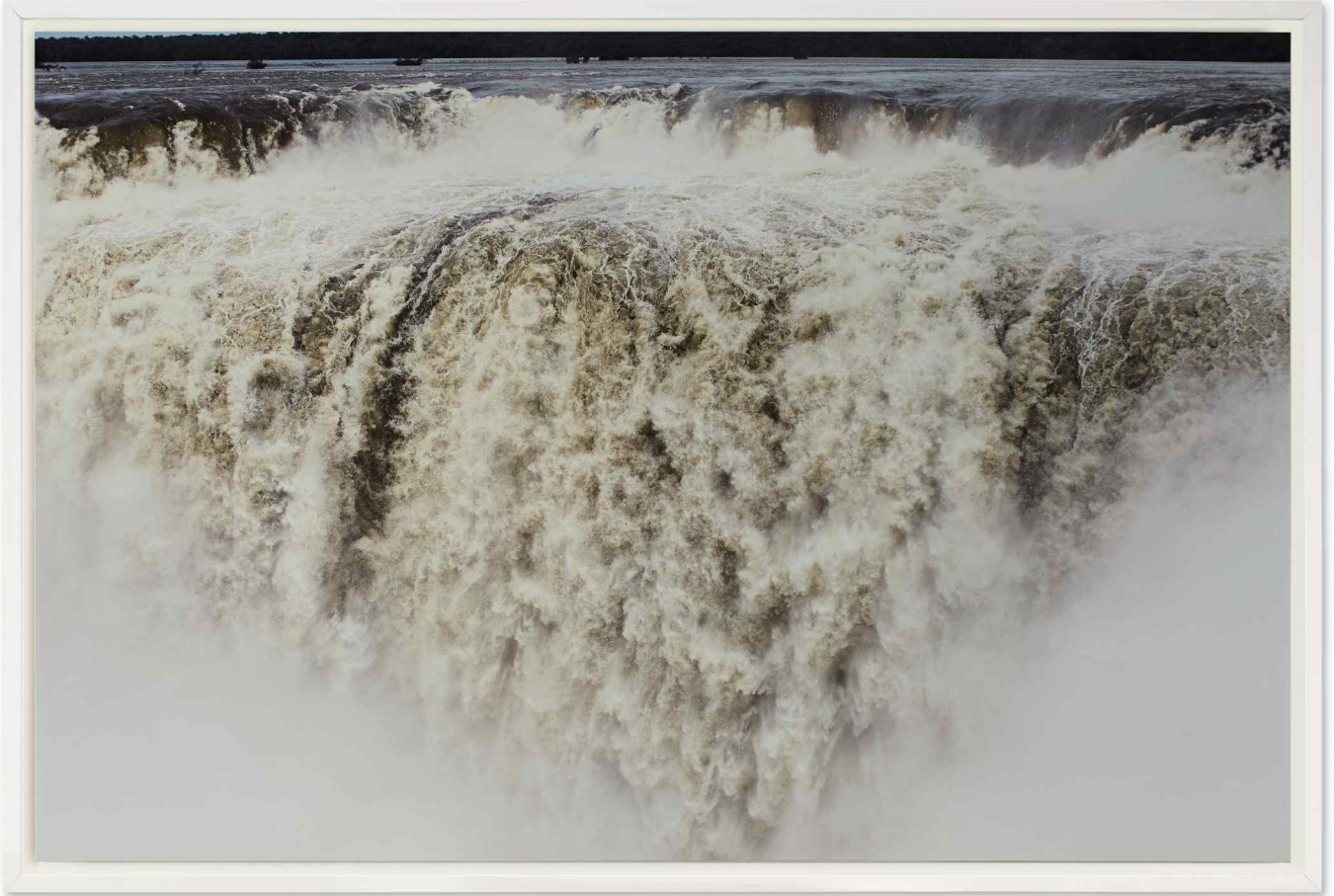
Galerie Chantal Crousel, Paris

Acquired from the above by the previous owner

EXHIBITED

London, Tate Modern, *Wolfgang Tillmans: 2017*, February -
June 2017 (another example exhibited)

\$ 70,000-90,000



NEITHER APPEARANCE
NOR ILLUSION!

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



213



214



215

213

CLAUDE LALANNE

b.1924

Pomme Bouche

stamped with the artist's name, initials, date
2009 and number 16/100 on the backside
bronze and copper
4 by 4¼ by 4¾ in. 10.2 by 10.8 by 12.1 cm.

PROVENANCE

Ben Brown Fine Arts, London
Acquired from the above by the previous owner
in May 2010

LITERATURE

Paul Kasmin, Ed., *Claude & Francois-Xavier
Lalanne*, New York 2012, n.p., illustrated in color

\$ 7,000-9,000

□ 214

CLAUDE LALANNE

b.1924

Escargot

stamped with the artist's name, initials and
number 5/200 on the underside
bronze

¾ by 3 by ¾ in. 1.9 by 7.6 by 1.9 cm.

Executed in 1968, this work is number 5 from an
edition of 200.

\$ 1,500-2,000

□ 215

CLAUDE LALANNE

b.1924

Snail with Two Fingers

stamped with the artist's name, initials, date 2011
and number 2/250 on the underside
bronze

2¾ by 3½ by 3½ in. 7 by 8.9 by 8.9 cm.

LITERATURE

Paul Kasmin, Ed., *Claude & Francois-Xavier
Lalanne*, New York 2012, n.p., illustrated in color

\$ 1,500-2,000



212



340

213

215

214

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



216

FRANZ WEST

1947 - 2012

Nippes

oil and papier-mâché on steel base
43¾ by 16 by 3½ in. 111.1 by 40.6 by 8.9 cm.
Executed in 2005.

PROVENANCE

Almine Rech Gallery, Paris
Acquired from the above by the previous owner in
March 2009

\$ 60,000-80,000

216

“The stone figure is the archetypal representation of the human form, and I show it in the most elemental and archaic way using the most ancient material—stone—and name the figures after our fundamental state of being: feelings.”

UGO RONDINONE



217

UGO RONDINONE

b.1964

the adored

incised with the artist's initials and date 2013 on the underside of the figure's right leg
Bluestone and steel, on granite base
Figure: 34½ by 14½ by 7 in. 87.6 by 36.8 by 18 cm.
Overall: 72⅞ by 18⅞ by 18⅞ in. 185 by 46 by 46 cm.
Executed in 2013, this work is accompanied by a certificate of authenticity signed by Almine Rech Gallery.

PROVENANCE

Almine Rech Gallery, New York
Acquired from the above by the previous owner in 2014

\$ 80,000-120,000

217

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



218

□ 218

NANDA VIGO

b. 1936

Pair of "Due Più" Chairs

brass and wool upholstery
Each: 28 by 19 by 23¼ in. 71.1 by 48.3 by 59.1 cm.
Executed in 1971, this work was produced by
Fratelli Conconi for "More Coffee," Italy.

PROVENANCE

Nilufar Gallery, Milan
Acquired from the above by the previous owner

LITERATURE

Domus, No. 510, Milan 1972, p. 32, illustrated
Giuliana Gramigna, Ed., *Repertorio del Designio
Italiano 1950-2000 per l'Arredamento Domestico,
Volume I*, Turin 2003, p. 191, illustrated

\$ 2,000-3,000

219

KONSTANTIN GRČIĆ

b.1965

Hieronymus Wood

signed, titled, dated 2016 and numbered *Prototype
N°1/Edition Galerie kreo* on a label on the underside
of the shelf
walnut
29¾ by 37 by 32½ in. 75.6 by 94 by 82.6 cm.
Executed in 2016, this work is prototype number
1 from an edition of 8, plus 2 artist's proofs and 2
prototypes.

PROVENANCE

Galerie kreo, Paris
Acquired from the above by the previous owner in
2016

EXHIBITED

Paris, Galerie kreo, *Hieronymus*, March - July 2016

\$ 15,000-20,000



219



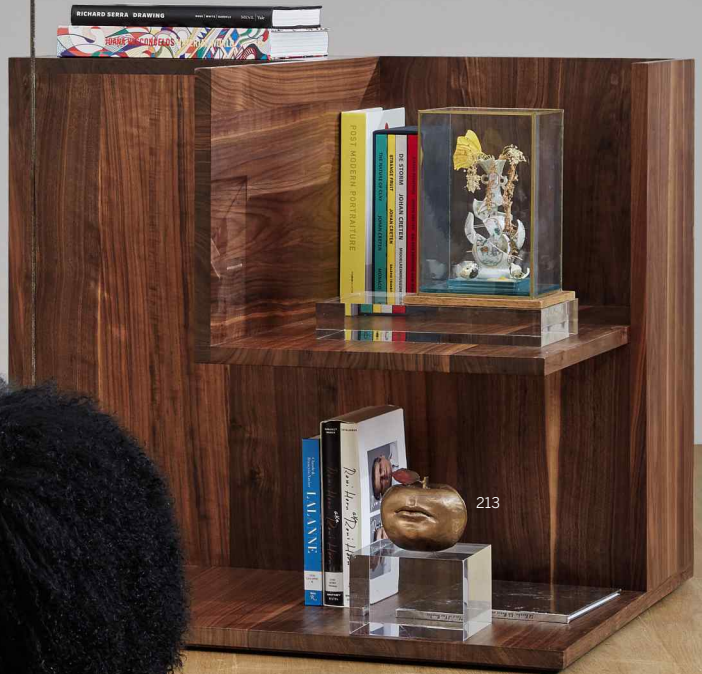
221



216

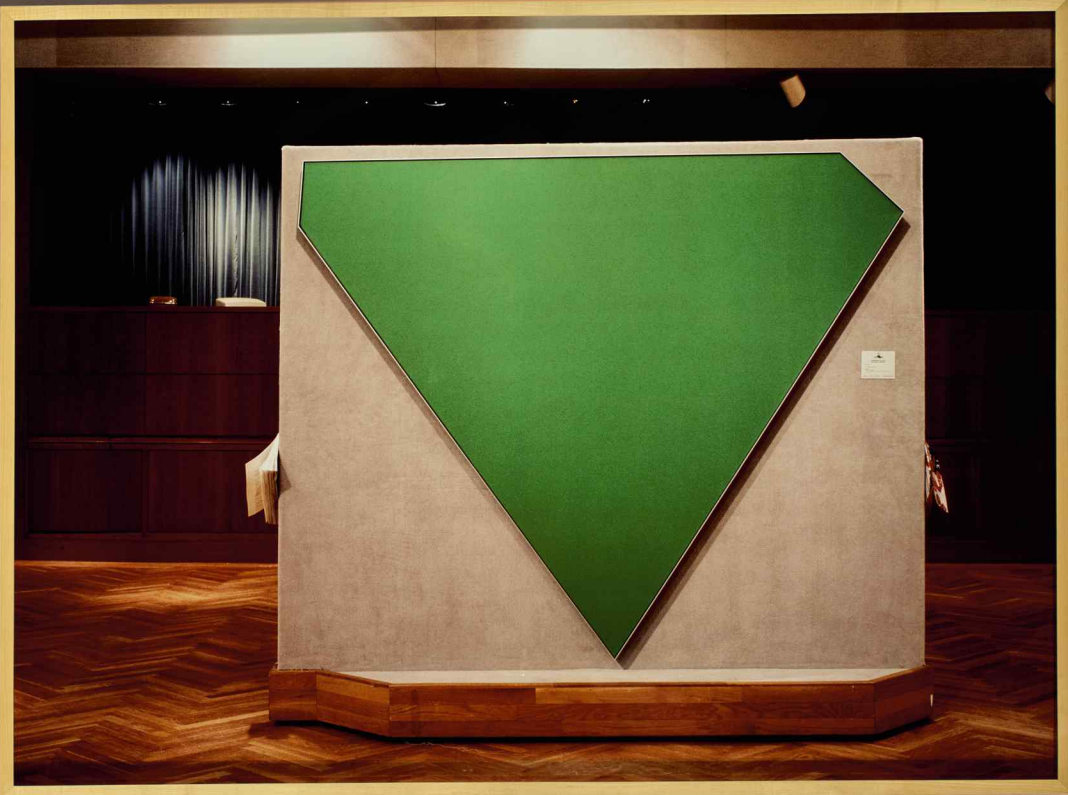


218



213

219



222



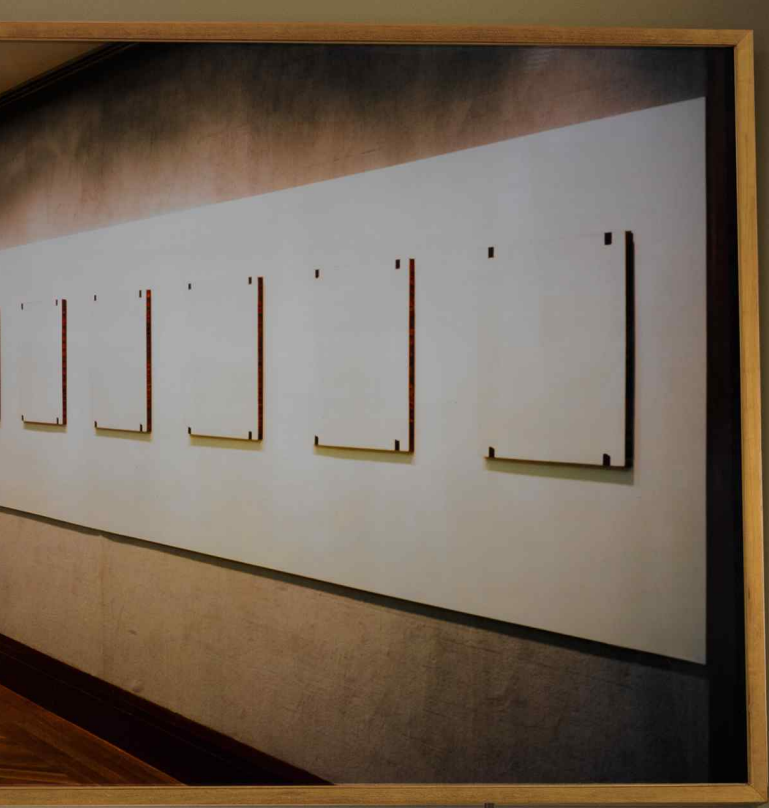
220



221



223



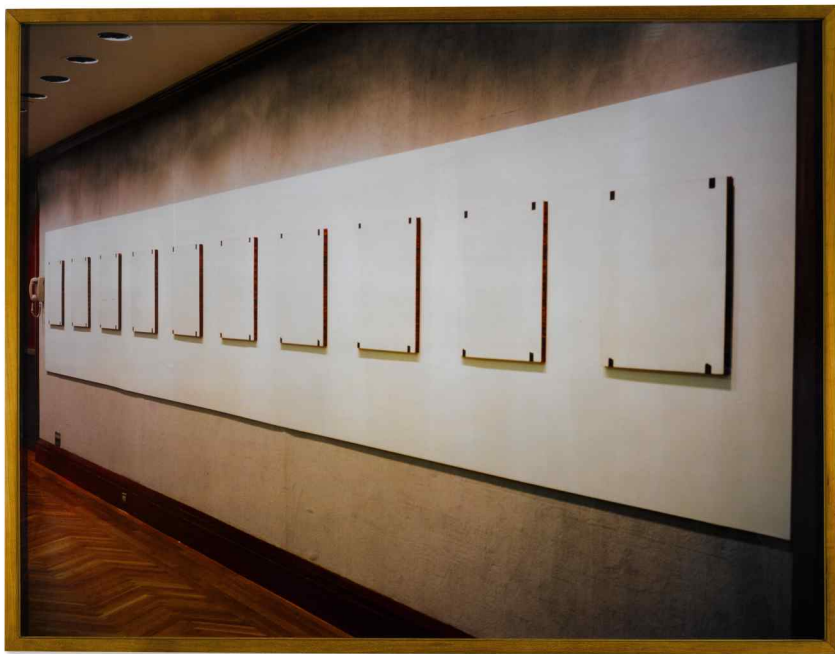
“THE FATES OF THE ARTWORKS THAT APPEAR IN LAWLER’S PHOTOGRAPHS RECALL THOSE OF THE FIGURES IN OVID’S METAMORPHOSES: THEY ARE CONSTANTLY BEING TRANSFORMED, SO THAT NOTHING REMAINS OF THEIR PRIOR EXISTENCE, BUT THEY RETAIN THEIR NAMES AND THEIR POSITIONS IN THE NARRATIVE, IN THE ARRANGEMENT.”

DIEDRICH DIEDERICHSEN

Exh. Cat., New York, The Museum of Modern Art, *Louise Lawler: Why Pictures Now*, 2017, pp. 78-79

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



220

220

LOUISE LAWLER

b.1947

Untitled

signed, dated 1990 and numbered 3/5 on the reverse

Cibachrome print

40 by 50 in. 101.6 by 127 cm.

PROVENANCE

Galerie Yvon Lambert, Paris

Metro Pictures, New York

Sotheby's, London, 29 June 2000, Lot 2

Private Collection

Christie's, London, 15 February 2012, Lot 369

Acquired from the above sale by the previous owner

EXHIBITED

Paris, Galerie Yvon Lambert, *Louise Lawler à vendre*, September - October 1990

\$ 35,000-45,000



221

221

LOUISE LAWLER

b.1947

Bulbs

signed, dated 2005/06 and numbered 5/5 on the reverse

laminated Fujiflex print mounted on aluminum
39¾ by 39¾ in. 101 by 101 cm.

PROVENANCE

Metro Pictures, New York

Acquired from the above by the previous owner in December 2011

EXHIBITED

New York, Museum of Modern Art, *Louise Lawler: Why Pictures Now*, April - July 2017 (another example exhibited)

\$ 30,000-40,000

222

LOUISE LAWLER

b.1947

Auction II

signed, dated 1990 and numbered 5/5 on the reverse

Cibachrome print

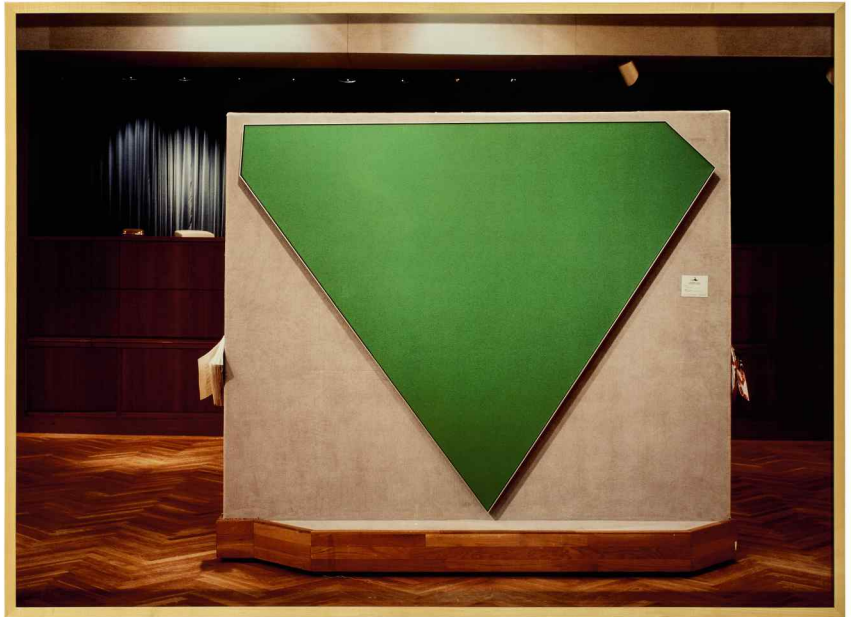
41 $\frac{5}{8}$ by 56 $\frac{5}{8}$ in. 105.7 by 143.8 cm.

PROVENANCE

Metro Pictures, New York

Acquired from the above by the previous owner in December 2011

\$ 35,000-45,000



222

223

LOUISE LAWLER

b.1947

Aftermath

signed, dated 2007/08 and numbered 3/5 on the reverse

Cibachrome print mounted on aluminum

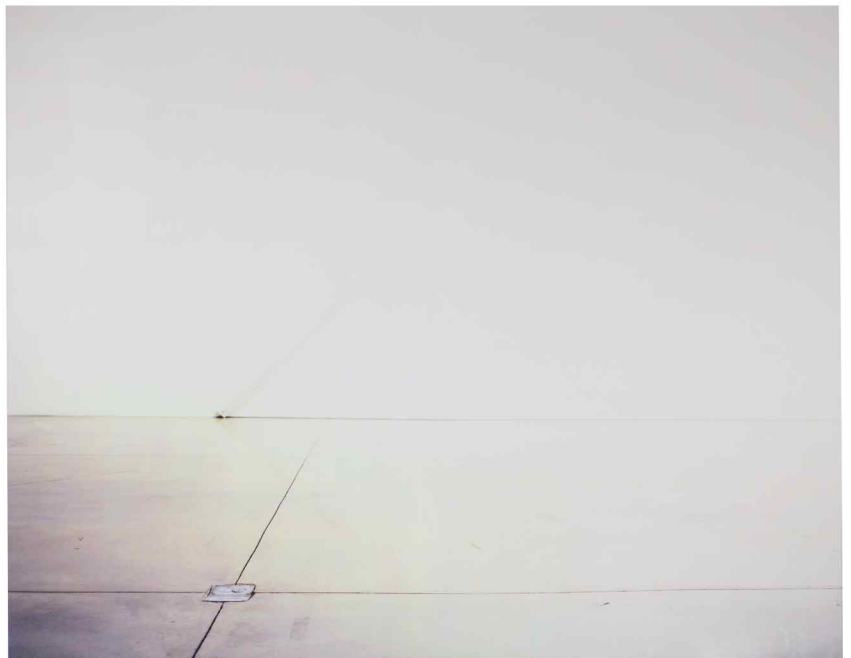
47 by 59 $\frac{1}{4}$ in. 119.4 by 150.5 cm.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the previous owner in January 2012

\$ 25,000-35,000



223

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

224

JENNY HOLZER

b.1950

Selection from Survival: Protect me...

partially incised with the title on the top; incised with the
number 10/10 on the underside of the left leg

Danby Imperial white marble

17¼ by 22⅞ by 15¾ in. 43.8 by 58.1 by 40 cm.

Executed in 2006, this work is number 10 from an edition of 10,
plus 2 artist's proofs.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the previous owner in May 2011

EXHIBITED

Boston, Institute of Contemporary Art, *ICA Collection*, March
2012 - January 2013 (another example exhibited)

\$ 50,000-70,000



224

RONI HORN

b.1955

Key and Cue, No. 1206 (THE SHOW IS NOT THE SHOW)

stamped with the artist's initials and number *1/3* on the underside

aluminum and plastic

54 by 2 by 2 in. 137.2 by 5.1 by 5.1 cm.

Executed in 1994-2006, this work is number 1 from an edition of 3, plus 1 artist's proof.

PROVENANCE

Xavier Hufkens, Brussels

Acquired from the above by the previous owner in December 2010

\$ 60,000-80,000



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NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

Meaning [mîn'-ing], s. 1. **Ánimo, intención, voluntad, designio.** 2. **Sentido, significado, acepción, significación de una palabra o sentencia.** *Double meaning, Ambigüedad, equívoco, sentido doble. (Vulg.) Retruécano. There is no meaning in what he says, Es cháchara todo lo que dice ; no tiene el menor fundamento cuanto dice.*

226

226

JOSEPH KOSUTH

b.1945

'Titled (A.A.I.A.I)' [Meaning]
(Eng. Spa.)

mounted photostat

47¼ by 47¼ in. 120 by 120 cm.

Executed in 1967, this work is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Almine Rech Gallery, Paris

Acquired from the above by the previous owner in December 2009

\$ 50,000-70,000

227

DORIS SALCEDO

b.1958

Camisas

cotton shirts, gesso and iron rod
63³/₈ by 9¹/₂ by 15³/₄ in. 161 by 24 by 40 cm.
Executed in 2012, this work is unique.

PROVENANCE

White Cube, London
Acquired from the above by the previous owner in
November 2012

\$ 80,000-120,000



227

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

228

CERITH WYN EVANS

b. 1958

...in which something happens all over again
for the very first time.

neon

4½ by 152½ by 2¼ in. 11.4 by 387.4 by 5.7 cm.

Executed in 2006, this work is number 3 from an edition of 6.

PROVENANCE

White Cube, London

Acquired from the above by the previous owner in July 2012

\$ 15,000-20,000

229

KRIS MARTIN

b. 1972

Watch [Six Works]

c-print laid on mirror, in artist's chosen frame

Each Framed: 18½ by 15½ in. 46 by 38.4 cm.

Executed in 2011.

PROVENANCE

Sies + Höke Gallery, Dusseldorf

Acquired from the above by the previous owner in December
2011

\$ 8,000-12,000

□ 230

ATTRIBUTED TO JANINE ABRAHAM
AND DIRK JAN ROL

Pair of Chairs

Rattan, lacquered steel and velvet upholstery

i. 33 by 34 by 36 in. 83.8 by 86.4 by 91.4 cm.

ii. 33 by 35 by 34½ in. 83.8 by 88.9 by 87.6 cm.

Executed *circa* 1957.

\$ 2,000-3,000

..in which something happens all over again for the very first time.

228



229



230

230

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

231

AI WEIWEI

b. 1957

Fairytale Chairs

8 Qing Dynasty wooden chairs

Smallest: 34¼ by 17¼ by 15 in. 87 by 43.8 by 38.1 cm.

Largest: 48 by 20½ by 16 in. 121.9 by 52.1 by 40.6 cm.

Executed in 2007, these chairs are accompanied by 4 certificates of authenticity with 2 chairs per certificate, each signed by the artist.

PROVENANCE

Galerie Urs Meile, Beijing-Lucerne
neugerriemschneider, Berlin

Acquired from the above by the previous owner in 2011

\$ 60,000-80,000





NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

232

THOMAS STRUTH

b.1954

Paradise 27, Río Madre de Dios, Perú

signed on a label affixed to the reverse

c-print face-mounted to Plexiglas

72⁵/₈ by 93³/₄ in. 184.5 by 238.1 cm.

Executed in 2005, this work is number 2 from an edition of 10.

PROVENANCE

Galerie Max Hetzler, Berlin

Acquired from the above by the previous owner in 2007

EXHIBITED

ARoS Aarhus Kunstmuseum, *The Garden - End of Times;*

Beginning of Times, April - September 2017 (another example
exhibited)

\$ 40,000-60,000



NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



233

233

MAURIZIO CATTELAN

b.1960

Mother

black and white photograph mounted on
aluminum

43¼ by 36⅝ in. 110 by 93 cm.

Executed in 1999, this work is artist's proof
number 2 from an edition of 10, plus 2 artist's
proofs and is accompanied by a certificate of
authenticity signed by the artist.

PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the previous owner

EXHIBITED

New York, Solomon R. Guggenheim Museum,
Maurizio Cattelan: All, November 2011 - January
2012 (another example exhibited)

\$ 50,000-70,000



234

234

FRANCESCO VEZZOLI

b.1971

Le Surréalisme C'Est Moi! (Portrait of Salvador Dalí with Jewels and Tears, After Horst)

inkjet print on canvas with custom jewelry and cotton and metallic embroidery, in artist's chosen frame

41 by 30³/₈ by 2³/₈ in. 104.1 by 77.2 by 6 cm.
Executed in 2009.

PROVENANCE

Galerie Yvon Lambert, Paris
Acquired from the above by the previous owner in December 2010

EXHIBITED

Vienna, VfmK Verlag für moderne Kunst GmbH,
Le Surréalisme, c'est moi! Salvador Dalí & Louise Bourgeois, Glenn Brown, Markus Schinwald,
Francesco Vezzoli, 2011, n.p., illustrated

LITERATURE

Exh. Cat., Rome, MAXXI – Museo Nazionale delle Arti del XXI Secolo, *Galleria Vezzoli*, 2013, n.p., illustrated

\$ 40,000-60,000

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



235

□ 235

LOUISE LAWLER

b.1947

Not Cindy

signed, dated 2002/08 and numbered 3/10 on the reverse
digital Cibachrome print with printed mat "We Humans"
15⁷/₈ by 14 in. 40.3 by 36 cm.

Conceived in 2002 and printed in 2008, this work is number 3
from an edition of 10, plus 2 artist's proofs.

PROVENANCE

Galerie Yvon Lambert, Paris

Acquired from the above by the previous owner

\$ 4,000-6,000



236

□ 236

LOUISE LAWLER

b.1947

Statue Before Painting, Perseus with Head of
Medusa, Canova

signed, dated 1983 and numbered 4/10 on the reverse
gelatin silver print and embossed mat
20 by 16 in. 50.8 by 40.6 cm.

PROVENANCE

Galerie Yvon Lambert, Paris

Acquired from the above by the previous owner

\$ 2,500-3,000



237

237

LOUISE LAWLER

b.1947

Sun/Sol

signed, dated 2004/07 and numbered 1/5 on the reverse
Cibachrome print mounted on aluminum
39⁵/₈ by 29⁵/₈ in. 100.6 by 75.2 cm.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the previous owner

LITERATURE

Exh. Cat., New York, Museum of Modern Art, *Louise Lawler, Why Pictures Now*, 2017, p. 37, illustrated in color

\$ 7,000-9,000

238

LOUISE LAWLER

b.1947

Civilian

signed on a label affixed to the reverse
laminated Fujiflex print mounted on plywood
13¾ by 12¼ in. 34.9 by 31.1 cm.
Executed in 2010, this work is number 7 from an edition of 10,
plus 2 artist's proofs.

PROVENANCE

Sprüth Magers, Berlin
Acquired from the above by the previous owner in September
2011

EXHIBITED

New York, Metro Pictures, *Louise Lawler: Fitting at Metro
Pictures*, May - June 2011 (another example exhibited)
New York, Museum of Modern Art, *Louise Lawler: Why Pictures
Now*, April - July 2017, p. 219, illustrated in color (another
example exhibited)

\$ 5,000-7,000



238

239

LOUISE LAWLER

b.1947

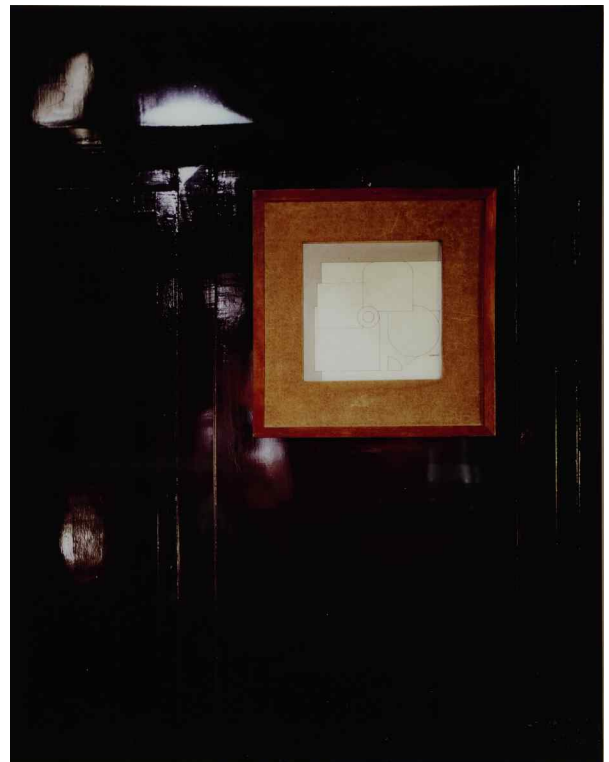
Un Mur Laqué (Chocolate)

signed, dated 2008/2009 and numbered 4/5 on the reverse
Cibachrome print face-mounted to Plexiglas on museum box
17⅝ by 14 in. 44.8 by 36 cm.

PROVENANCE

Galerie Yvon Lambert, Paris
Acquired from the above by the previous owner in June 2011

\$ 8,000-12,000



239

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



240

240

TATSUO MIYAJIMA

b.1957

C.F. Brain - no. 3

LED, power supply transformer, electric wire and stainless flame
13½ by 18¾ by 8 in. 34.3 by 46.4 by 20.3 cm.
Executed in 2009, this work is unique and is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Lisson Gallery, London
Acquired from the above by the previous owner in September 2013

EXHIBITED

London, Lisson Gallery, *Tatsuo Miyajima: Pile Up Life*, November 2009 - January 2010

\$ 25,000-35,000

ANSELM REYLE

b. 1970

Untitled

mixed media on canvas, acrylic glass
56¼ by 47⅞ by 7⅞ in. 143 by 121.6 by 20 cm.
Executed in 2008.

PROVENANCE

Almine Rech Gallery, Brussels
Acquired from the above by the previous owner
in 2008

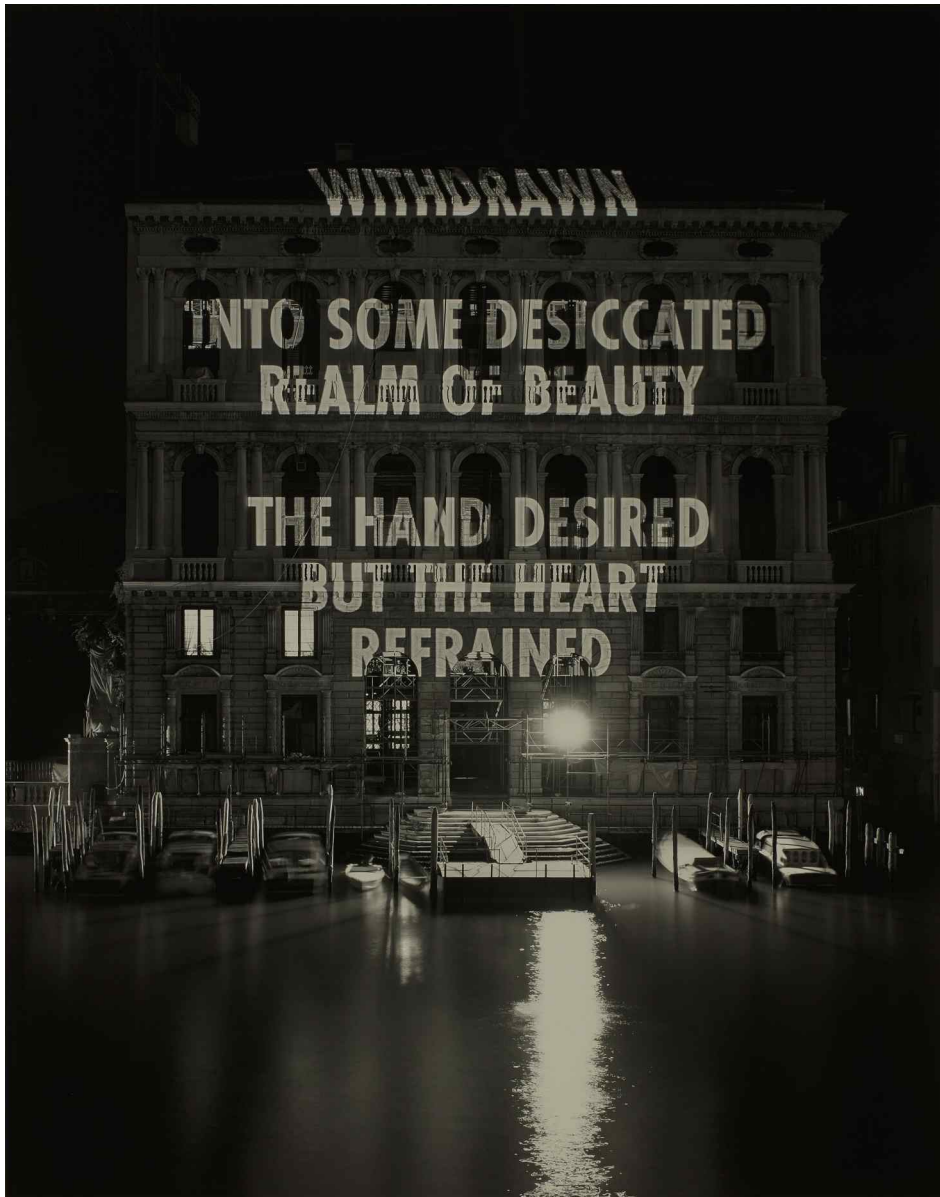
\$ 35,000-45,000



241

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



242

242

JENNY HOLZER

b.1950

The hand desired...

signed and numbered 8/10
pigment print

55 by 43¾ in. 139.7 by 111.1 cm.

Executed in 2004, this work is number 8 from an
edition of 10, plus 2 artist's proofs.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the previous owner
in May 2011

\$ 6,000-8,000



243

243

HIROSHI SUGIMOTO

b.1948

Sea of Japan, Oki IV

blind-stamped with the title, date 1987 and number 18/25 in the margin; signed on the mount
gelatin silver print mounted on board
18⁷/₈ by 22³/₄ in. 47.9 by 58 cm.

PROVENANCE

Galerie Ulrich Fiedler, Berlin
Private Collection, Germany
Hamburg Kennedy Photographs, New York
Acquired from the above by the previous owner
in 2007

EXHIBITED

Raleigh, North Carolina Museum of Art, *In Focus: Contemporary Photography from the Allen G. Thomas Jr. Collection*, April - July 2005 (another example exhibited)
Asheville Art Museum, *Time is of the Essence: Contemporary Landscape Art*, February - June 2008 (another example exhibited)
New York, Yoshii Gallery, *Hiroshi Sugimoto: Sea of Japan, Oki 1987*, September - October 2016 (another example exhibited)

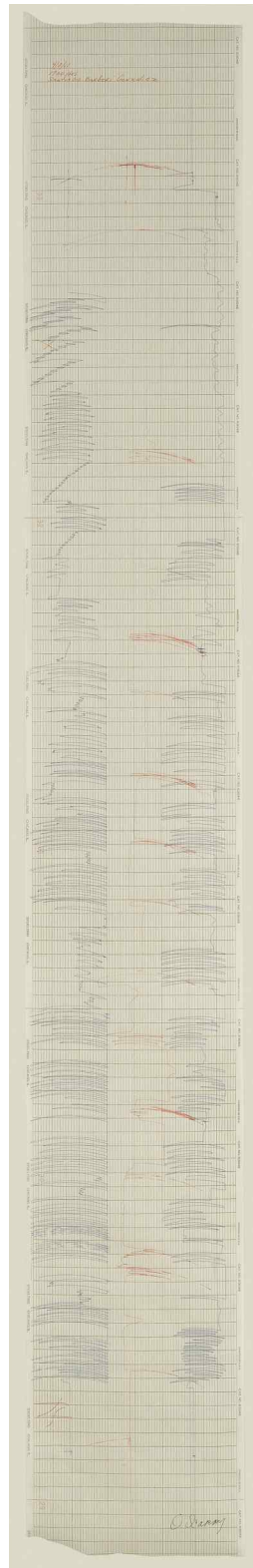
\$ 20,000-30,000

NEITHER APPEARANCE
NOR ILLUSION

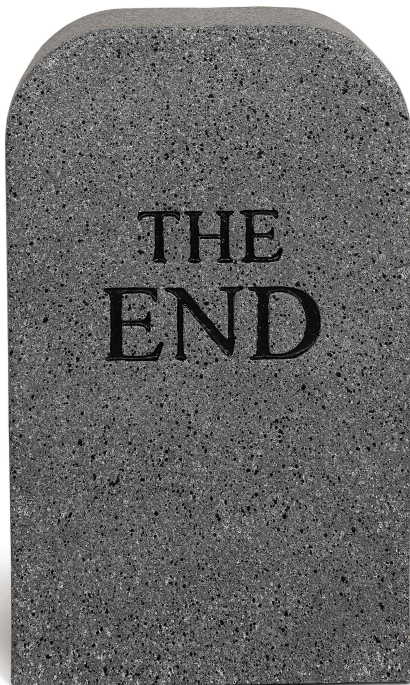
PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



244



245



245

□ 244

KRIS MARTIN

b. 1972

New Testament

titled
engraved acrylic
7 $\frac{3}{8}$ by 4 $\frac{3}{4}$ by 3 in. 18.7 by 12.1 by 7.6 cm.
Executed in 2011.

PROVENANCE

Almine Rech Gallery, Paris
Acquired from the above by the previous owner

\$ 300-400

□ 245

MAURIZIO CATTELAN

b.1960

The End - pouf

polyurethane foam
23 $\frac{1}{2}$ by 13 $\frac{7}{8}$ by 8 $\frac{3}{4}$ in. 59.7 by 35.2 by 22.2 cm.
Executed in 2014, this work is number 208
from an edition of 1000 and is accompanied by
a certificate of authenticity issued by Gufram
Multipli, Barolo, Italy, and Toiletpaper Magazine,
New York.

PROVENANCE

Galerie Perrotin, Paris
Acquired from the above by the previous owner

\$ 500-700

□ 246

OLYMPIA SCARRY

b. 1983

1700 HRS, S.B.G, 2011

signed, titled and dated 4/8/11
ballpoint pen on polygraph examination paper, in
artist's chosen frame
Sheet: 56 $\frac{1}{2}$ by 8 in. 143.5 by 20.3 cm.
Framed: 58 $\frac{3}{8}$ by 10 $\frac{3}{8}$ in. 148.3 by 26.4 cm.

PROVENANCE

Acquired directly from the artist by the previous
owner

\$ 1,000-1,500

247

ELMGREEN & DRAGSET

b. 1961 & b. 1969

Code Cracking

acrylic, metal, polyester resin and plastic
23½ by 15¾ by 15¾ in. 60 by 40 by 40 cm.
Executed in 2003, this work is number 1 from an edition of 3, and is accompanied by a certificate of authenticity signed by the artists.

PROVENANCE

Galerie Perrotin, Paris
Acquired from the above by the previous owner in October 2015

\$ 10,000-15,000

□ 248

KRIS MARTIN

b.1972

Eye Eye Nose Mouth

titled; signed and dated 2007 on the reverse
ink on paper
16½ by 11¾ in. 41.9 by 29.8 cm.

PROVENANCE

Johann König GmbH, Berlin
Acquired from the above by the previous owner in May 2011

\$ 1,500-2,000

□ 249

MAURIZIO CATTELAN

b.1960

The Wrong Gallery

numbered 176/2500 on the underside
wood, brass, steel, aluminum, resin, plastic, glass
and electric lighting
Overall: 18¾ by 11½ by 6¾ in.
46.5 by 29.2 by 17.1 cm.

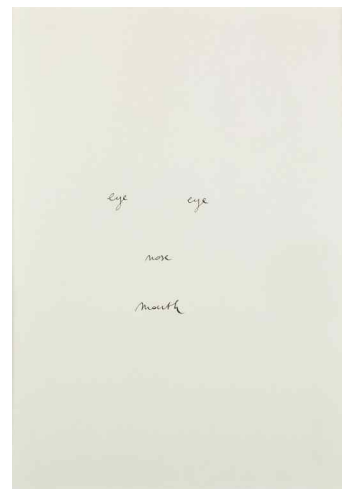
PROVENANCE

CerealArt Multiples, Philadelphia
Jim Kempner Fine Art, New York
Acquired from the above by the previous owner in July 2007

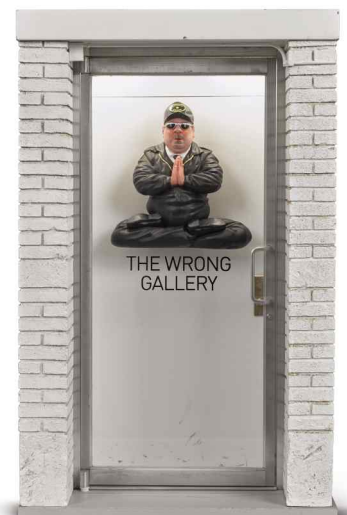
\$ 1,000-2,000



247



248



249



250

250

JONAS WOOD

b.1977

Untitled (Black 3)

signed, titled and dated 2008 on the reverse
gouache and colored pencil on paper
18 by 18¼ in. 45.7 by 46.4 cm.

PROVENANCE

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

\$ 20,000-30,000

251

JONAS WOOD

b.1977

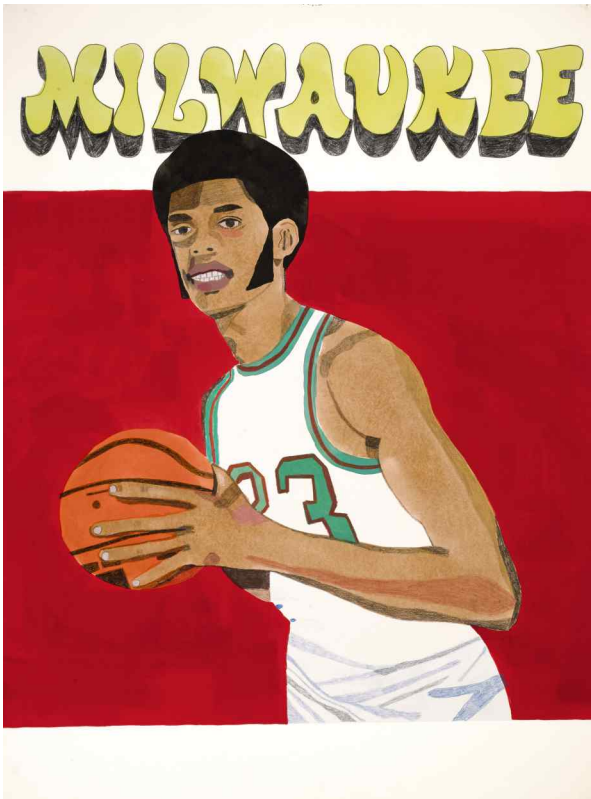
Lew Alcindor Large

signed, titled and dated 2010 on the reverse
gouache and colored pencil on paper
40 by 29½ in. 101.6 by 74.9 cm.

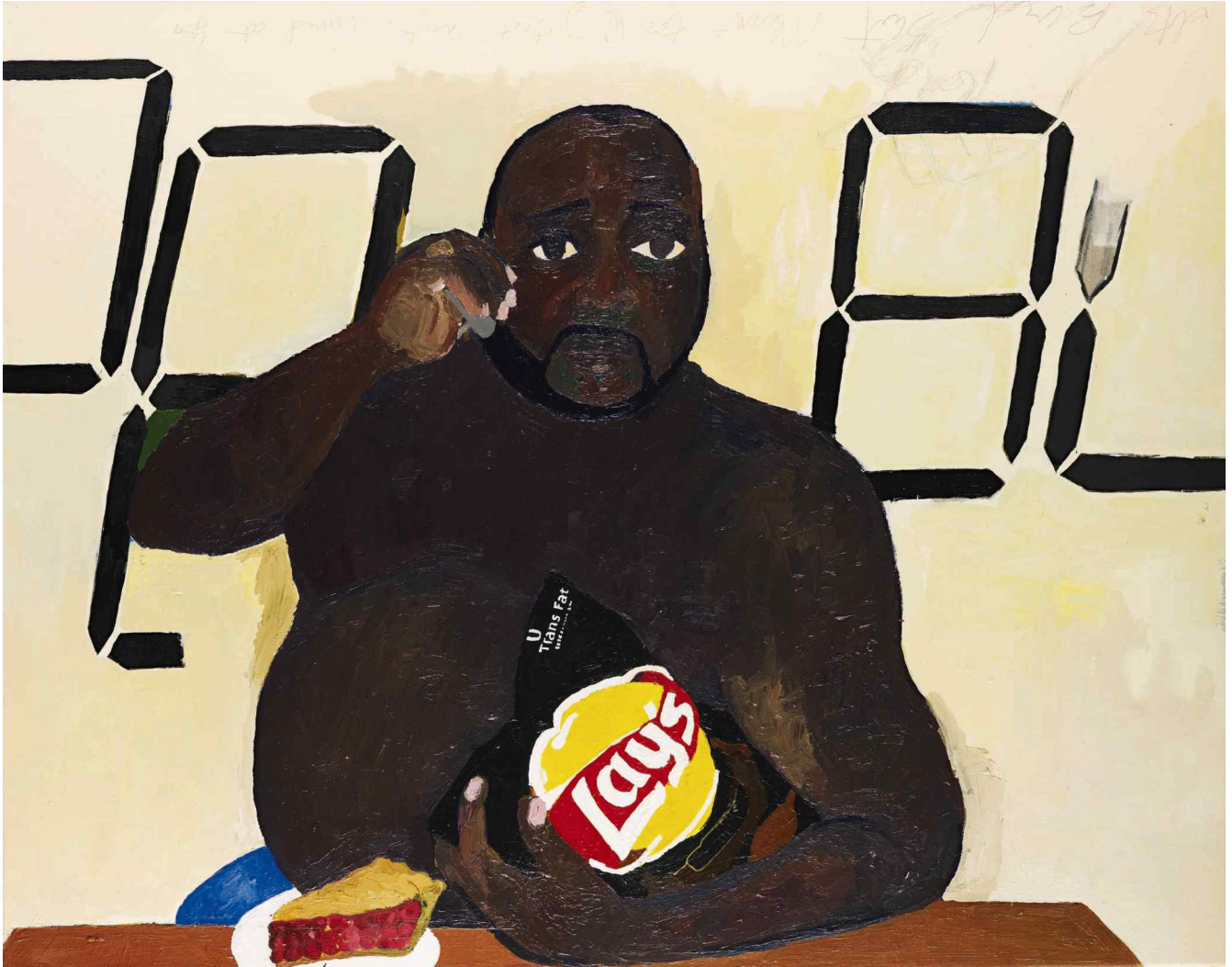
PROVENANCE

Private Collection (acquired directly from the
artist)

\$ 25,000-35,000



251



252

252

HENRY TAYLOR

b. 1958

Chocolate Lover

inscribed; signed and dated 3.31.06 on the reverse

acrylic and graphite on canvas
48 7/8 by 60 7/8 in. 124 by 154.5 cm.

PROVENANCE

Peres Projects, Berlin
Private Collection
Phillips de Pury & Company, London, 28 June
2011, Lot 151
Acquired from the above sale by the present
owner

\$ 30,000-40,000



253

253

KATHERINE BERNHARDT

b. 1975

Untitled

signed and dated 2017 on the reverse
acrylic and watercolor on paper
17 7/8 by 24 in. 45.4 by 61 cm.

PROVENANCE

Private Collection, New York

\$ 4,000-6,000

254

UGO RONDINONE

b.1964

Small Mountains [Five Works]

each signed with the artist's initials, respectively
titled with their color and dated 2016 on the
underside
painted stone on concrete base
Largest Overall: 6 1/2 by 5 1/2 by 5 1/2 in.
16.5 by 14 by 14 cm.
Smallest Overall: 5 3/4 by 5 1/2 by 5 1/2 in.
14.6 by 14 by 14 cm.
Executed in 2016, these works are unique.

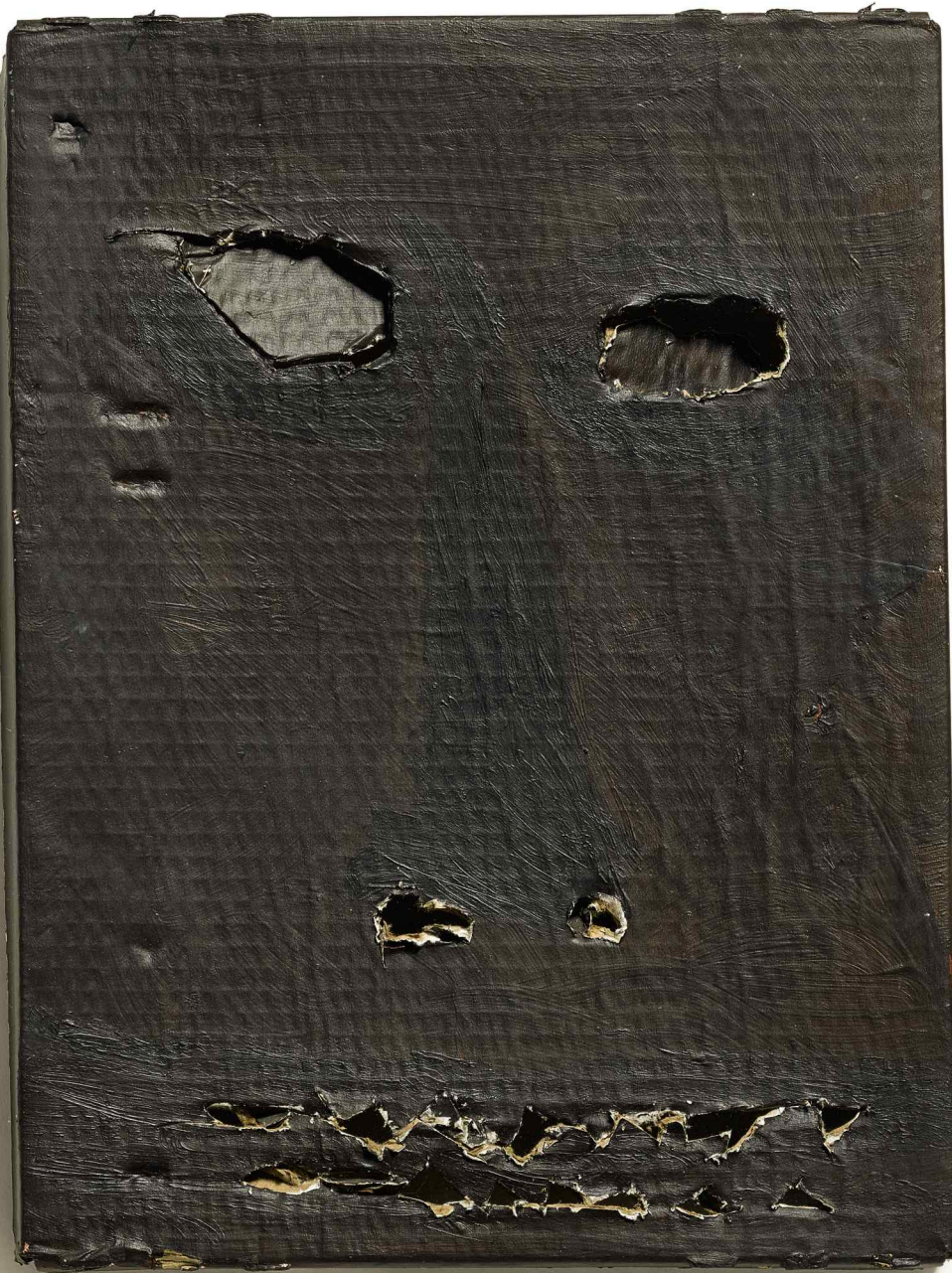
PROVENANCE

Private Collection, New York

\$ 8,000-12,000



254



255

255

MARK GRO TJAHN

b.1968

Box Face Mask

signed with the artist's initials and dated 02 on
the reverse
oil on cardboard
14½ by 10½ by 2½ in. 36.8 by 26.7 by 6.4 cm.

PROVENANCE

Private Collection, Los Angeles

\$ 40,000-60,000

ALEX ISRAEL

b. 1982

Self-Portrait (Signature)

signed and dated 2014-15 on the reverse
 acrylic and bondo on fiberglass
 95½ by 85 by 4 in. 242.6 by 215.9 by 10.2 cm.

PROVENANCE

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

EXHIBITED

San Marino, The Huntington Library, Art Collection and Botanical Gardens, *Alex Israel at the Huntington*, December 2015 - July 2016, pp. 53 & 55, illustrated in color
 Berlin, Galerie Max Hetzler, *Open Source: Art at the Eclipse of Capitalism*, March - April 2015

\$ 120,000-180,000

"The Warner Bros. Design Studio functions for Alex like a Renaissance artist's workshop. The techniques, the materials, the stunning organization: This is instantly aligned to the history of Western painting. And for him, it's a kind of performative gesture to have that space."

KEVIN SALATINO

Director of the Huntington Library, San Marino, quoted in Gary Baum, "L.A.'s Most Sought-After Artist Works Out of Warner Bros.' Backlot 'Like a Trojan Horse,'" *The Hollywood Reporter*, January 2016



Installation view of Alex Israel's *Self-Portrait (Selfie and Studio Floor)* (far left) and *Signature* (far right) at The Huntington Art Gallery, San Marino, California, 2015-16
 Photo: Fredrik Nilsen © Alex Israel



KAWS

b. 1974

Untitled (MBFS3)

signed and dated *15* on the reverse
acrylic on shaped canvas
60 by 37 by 2 in. 152.4 by 94 by 5.1 cm.

PROVENANCE

Private Collection
Gabriel Safdie, Israel
Acquired from the above by the present owner

\$ 150,000-200,000

“You know, I think it's more of the visceral feelings of cartoons, the flat colors, that I relate to. When I'm doing a painting there's no narrative or anything like that. It's just sort of, 'This composition feels good. These colors feel good.' If it happens to exist within a frame, then people associate it with cartoons. It's not an alignment with a certain narrative or story.”

KAWS



PROPERTY FROM THE COLLECTION OF
DALE & DOUG ANDERSON

LIZA LOU

b. 1969

Cigar and Ashtray

beaded with the artist's monogram on the underside of the ashtray
papier-mâché, wood, plastic and glass beads, in 2 parts

i. 2 by 4¼ by 4¼ in. 5.1 by 10.8 by 10.8 cm.

ii. ¾ by 6 by 1 in. 1.9 by 15.2 by 2.5 cm.

Executed in 1998, this work is a unique variant from an edition of 30, created for the installation *American Presidents* (1996).

PROVENANCE

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

\$ 6,000-8,000

258



PROPERTY FROM THE COLLECTION OF
DALE & DOUG ANDERSON

LIZA LOU

b. 1969

Cup and Saucer; Spoon [Two Works]

i. beaded with the artist's first name on the underside of the cup and the artist's last name in the center of the saucer

i. ceramic, papier-mâché and glass beads, in 2 parts
ii. plastic, glass and beads

i. 4¼ by 6½ by 6½ in. 10.8 by 16.5 by 16.5 cm.

ii. ¾ by 6¼ by 1½ in. 1.9 by 15.9 by 3.8 cm.

i. Executed circa 1996, this work is a unique variant from an edition of 50, created for the installation *Kitchen* (1991-1996).

ii. Executed circa 1996, this work is a unique variant from an open and unnumbered edition, created for the installation *Kitchen* (1991-1996).

PROVENANCE

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

\$ 6,000-8,000

259



PROPERTY FROM THE COLLECTION OF
DALE & DOUG ANDERSON

LIZA LOU

b. 1969

Plunger

beaded with the artist's monogram on the
underside

papier-mâché and glass beads

23 by 5½ by 5½ in. 58.4 by 14 by 14 cm.

Executed in 1998, this work is a unique variant
from an edition of 30, created for the installation
American Presidents (1996).

PROVENANCE

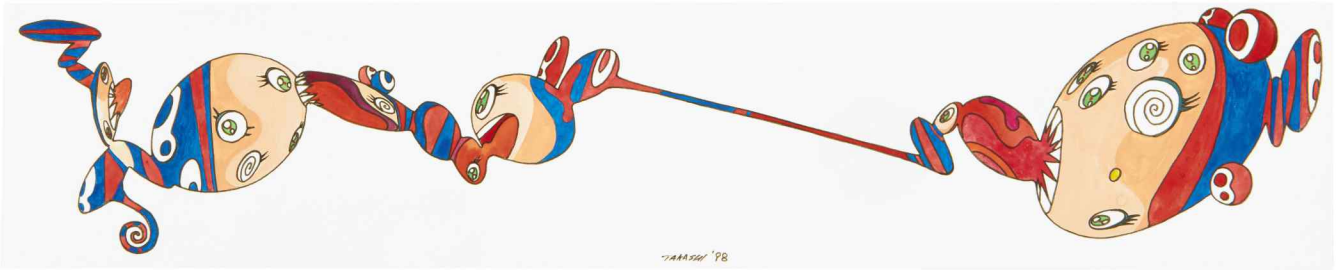
Haines Gallery, San Francisco

Acquired from the above by the present owner

\$ 8,000-12,000

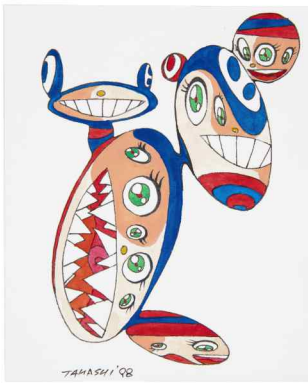


260



i.

261



ii.

PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**

261

TAKASHI MURAKAMI

b.1962

Untitled: a pair

each signed and dated '98
ink and gouache on paperboard
i. 3 by 15 in. 7.6 by 38.1 cm.
ii. 4¼ by 3½ in. 10.8 by 8.9 cm.

PROVENANCE

Blum & Poe, Santa Monica
Private Collection, California (acquired from the above)
Sotheby's, New York, 13 May 2004, Lot 303
Acquired from the above sale by the present owner

\$ 10,000-15,000



262

262

PROPERTY OF A PRIVATE FLORIDA COLLECTION

KAWS

b. 1974

Within Reason

signed and dated 2010 on the reverse
acrylic on canvas
40 by 40 in. 101.6 by 101.6 cm.

PROVENANCE

Gering and López Gallery, New York
Private Collection, New York
Acquired from the above by the present owner in December
2010

LITERATURE

Lauren A. Gould and Ian Lunda, Eds., *KAWS*, New York 2010,
pp. 184-185, illustrated in color

\$ 80,000-120,000

NATE LOWMAN

b. 1979

Outdoor Sculpture (Bullethole #1)

silkscreen ink on aluminum

31 by 33 in. 78.7 by 83.8 cm.

Executed in 2005, this work is unique.

PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner in July 2005

EXHIBITED

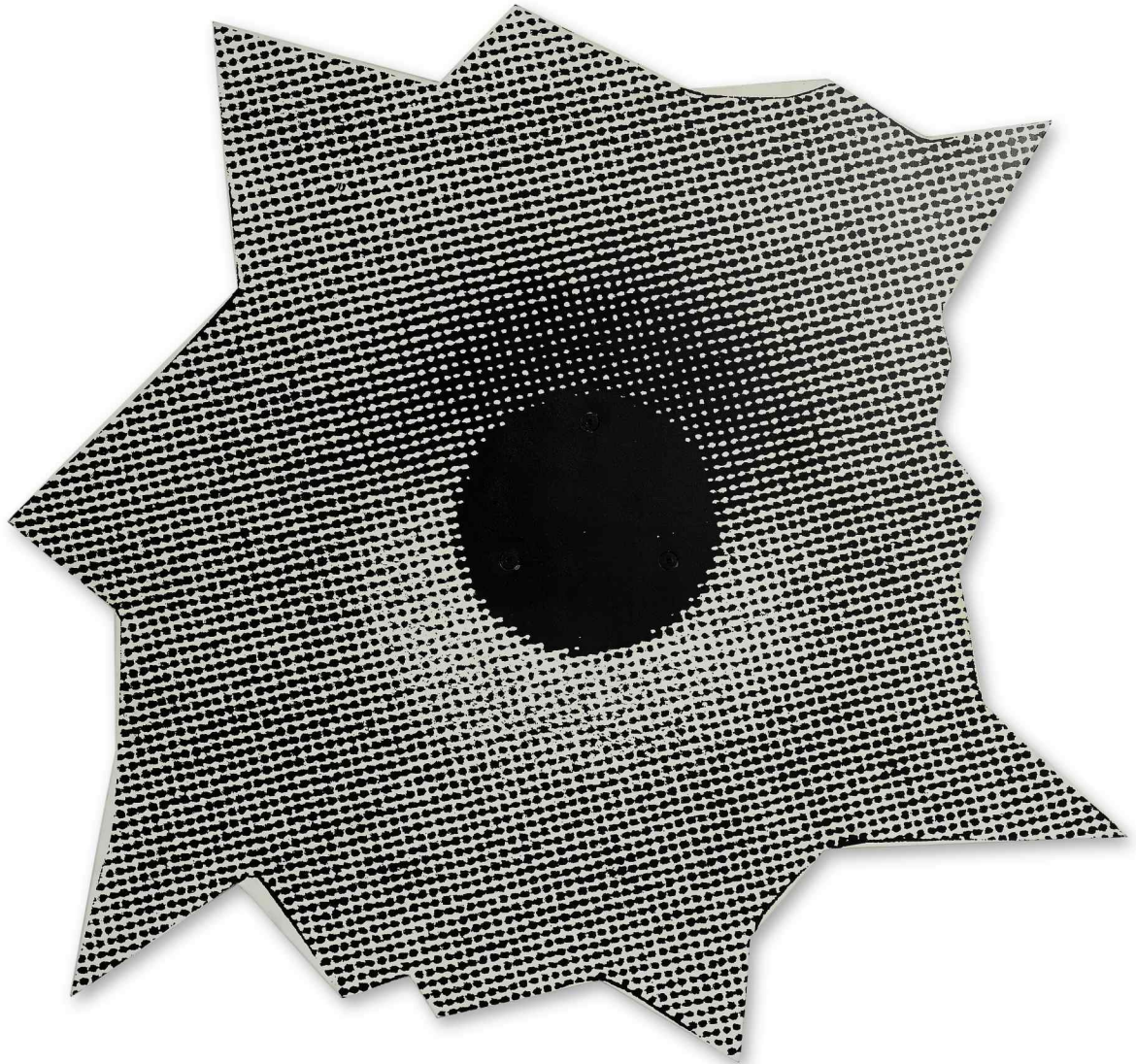
New York, Barbara Gladstone Gallery, *Bridge Freezes Before Road*, June - August 2005

\$ 150,000-200,000



Installation view of *Bridge Freezes Before Road*, Barbara Gladstone Gallery, New York, 2005

© 2017 Nate Lowman



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

MAKOTO SAITO

b.1952

the '60s Memories Bardot [Brigitte Bardot - White]

signed and dated 2013 on the reverse of the panel; signed and dated 2013 on a label affixed to the reverse of the panel
oil on canvas stretched over panel
73 by 59½ in. 185.4 by 151.1 cm.

PROVENANCE

Tomio Koyama Gallery Inc., Tokyo
Private Collection, (acquired from the above in 2013)

\$ 180,000-250,000

“BB, then, was the anti-Marilyn. Marilyn was the ultimate fetish, the planetary sex symbol molded on a panoply of male fantasies, while BB incarnated the emancipation of feminine desire.”

OLIVIER ZAHM

(Exh. Cat., London, Gagosian Gallery, *Warhol: Bardot*, 2011, p. 28)



Brigitte Bardot Hollywood still
Photographer unknown



265

KAWS

b. 1974

Untitled (Color)

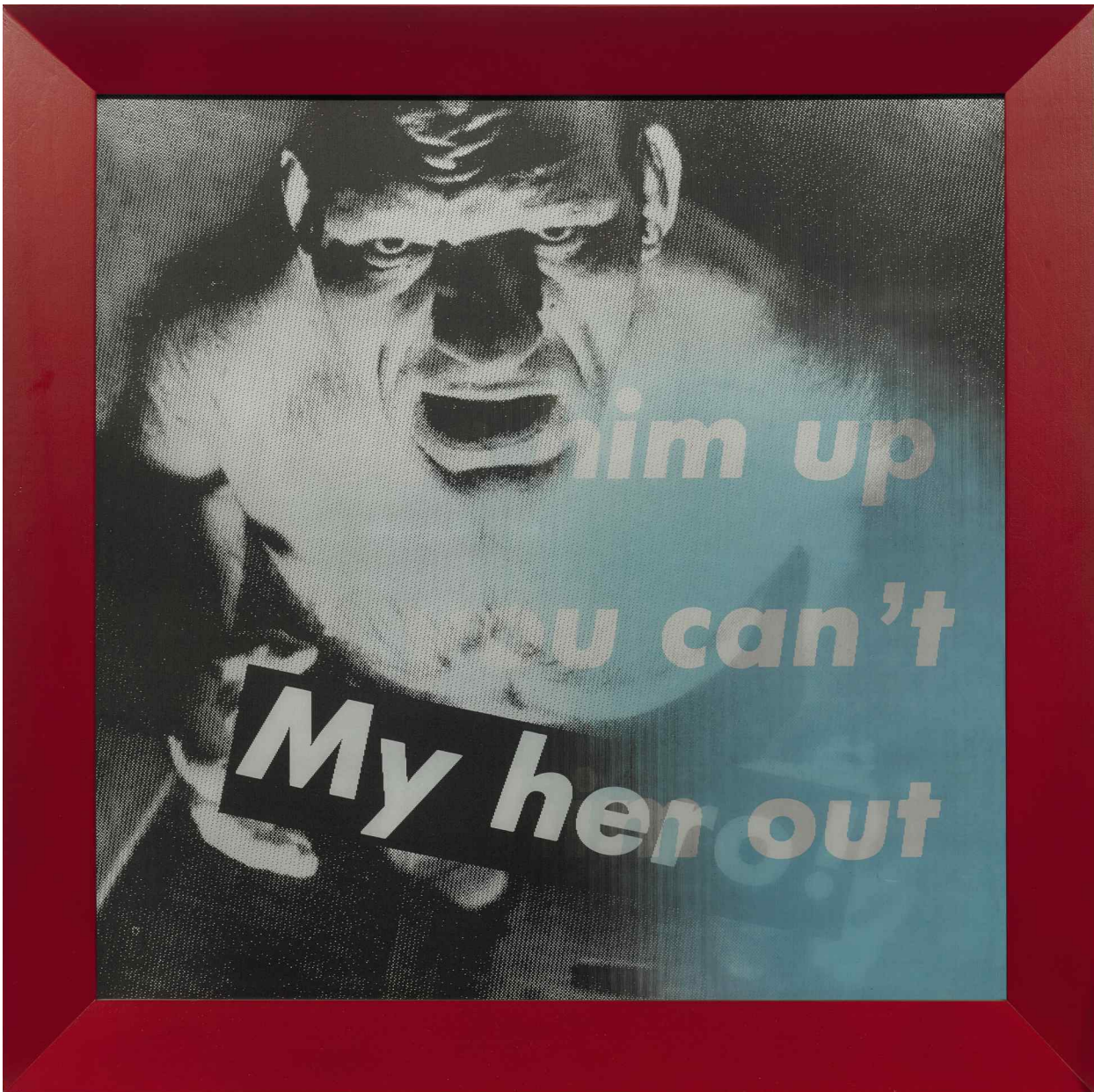
signed and dated *15* on the reverse
acrylic on canvas
35¼ by 23 in. 89.5 by 58.4 cm.

PROVENANCE

Private Collection
Gabriel Safdie, Israel
Acquired from the above by the present owner

\$ 80,000-120,000





266

266

PROPERTY FROM THE COLLECTION OF HILLMAN HOLLAND,
ATLANTA

BARBARA KRUGER

b.1945

Untitled (You Can Dress Him Up But You Can't
Take Him Out; My Hero!)

lenticular photograph, in artist's chosen frame

22 by 22¼ in. 56 by 56.5 cm.

Executed in 1986, this work is number 4 from an edition of 6.

PROVENANCE

Annina Nosei Gallery, New York

Acquired from the above by the present owner in December
1986

EXHIBITED

Atlanta, Hillman Holland Fine Arts, *Barbara Kruger*, September
1986

LITERATURE

Kate Linker, Ed., *Love for Sale: The Words and Pictures of
Barbara Kruger*, New York 1990, p. 91

\$ 12,000-18,000



267

267

BARBARA KRUGER

b.1945

Untitled (How Can I Be a Better Person?)

archival pigment print, in artist's chosen frame
33 $\frac{5}{8}$ by 51 $\frac{5}{8}$ in. 85.4 by 131.1 cm.

Executed in 2011, this work is number 1 from an edition of 10.

PROVENANCE

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

\$ 15,000-20,000

JOHN MCCRACKEN

1934 - 2011

Klondike

signed, titled and dated 1992 on the reverse
polyester resin and fiberglass on plywood
9 by 96 by 14 in. 22.9 by 243.8 by 35.6 cm.

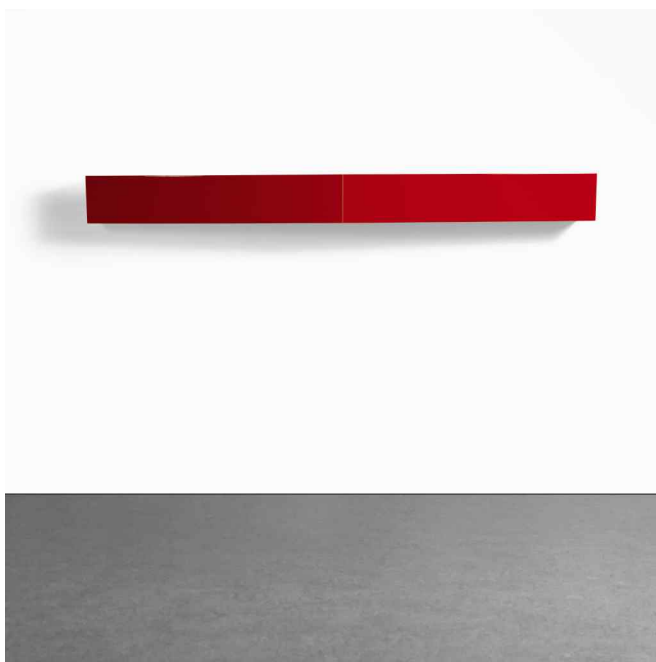
PROVENANCE

Galerie Xavier Hufkens, Brussels
Private Collection (acquired from the above in 1993)
Christie's, London, 15 February 2012, Lot 2
Acquired from the above sale by the present owner

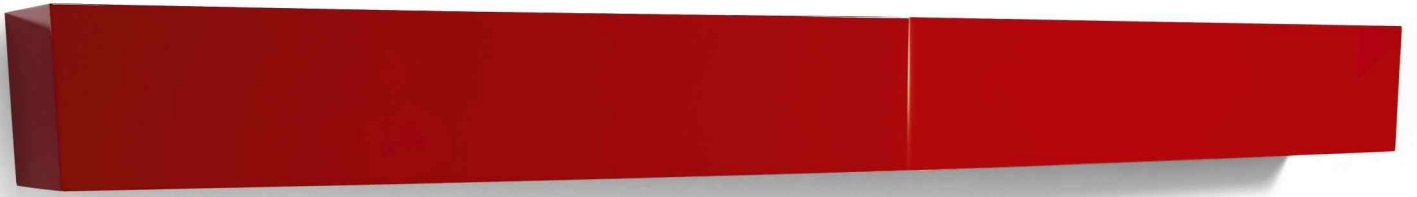
EXHIBITED

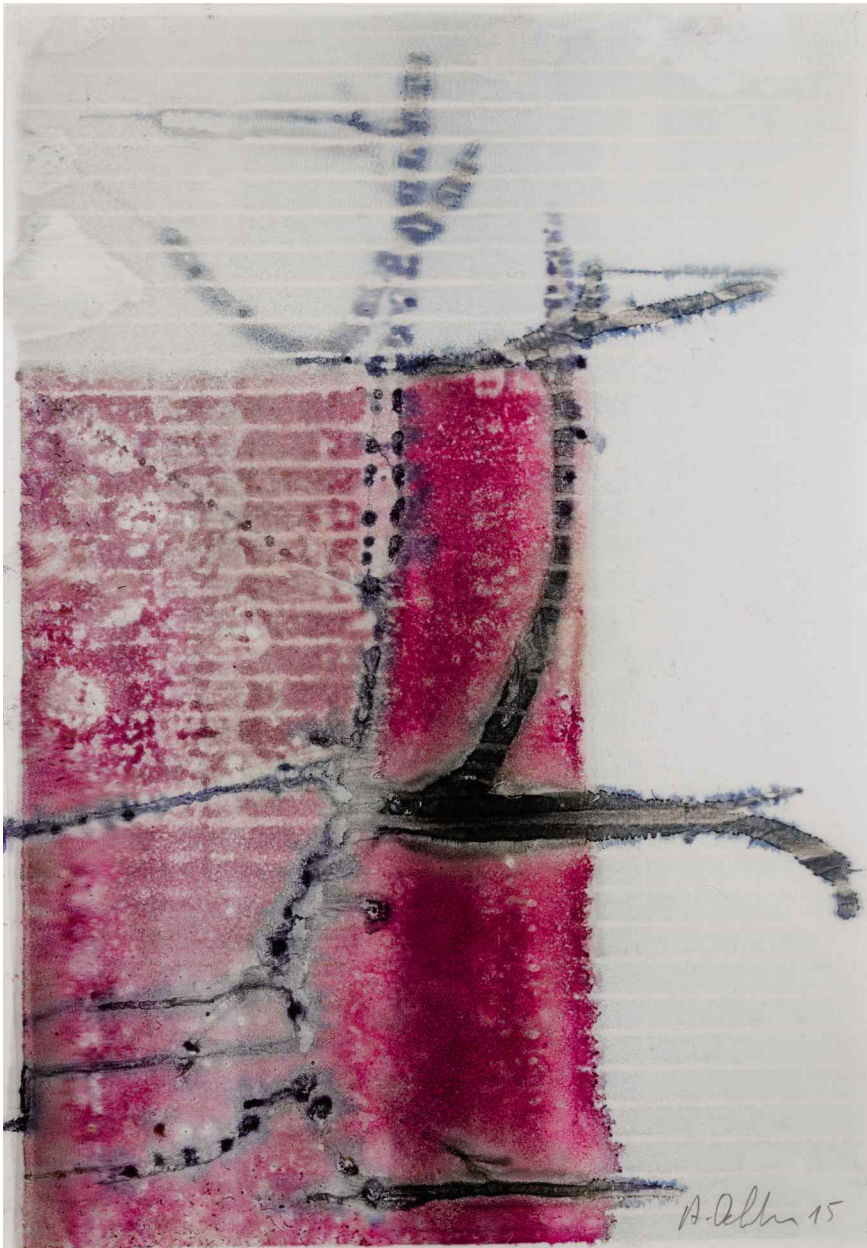
New York, Sonnabend Gallery, *John McCracken*, April 1992
Brussels, Galerie Xavier Hufkens, *John McCracken*, 1993

\$ 150,000-200,000



Alternate view





269

269

PROPERTY FROM AN AMERICAN COLLECTION

ALBERT OEHLER

b.1954

Untitled

signed and dated 15

ink, plastic sheet and paper collage on paper

11 $\frac{5}{8}$ by 8 $\frac{3}{4}$ in. 29.5 by 21 cm.

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

\$ 10,000-15,000

FRANZ WEST

1947 - 2012

Maulschelle

plaster, metal, dispersion and mixed media
6¾ by 24 by 4 in. 17.1 by 61 by 10.2 cm.
Executed *circa* 1980.

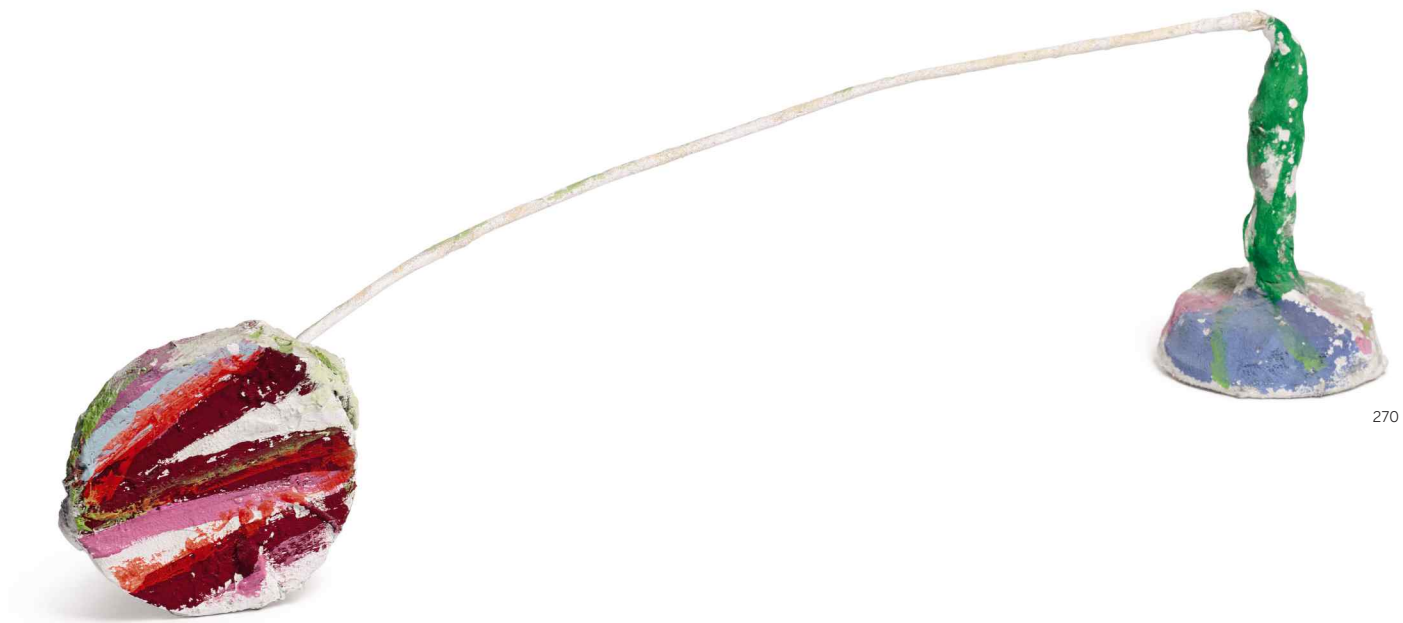
PROVENANCE

Julis Hummel, Vienna
Private Collection, Austria
Arndt & Partner, Berlin
Acquired from the above by the present owner

EXHIBITED

Berlin, Arndt & Partner, *Franz West: Works from Private Collections (1972-2006)*, April - May 2007

\$ 20,000-30,000



270





SIGMAR POLKE
Untitled, 1990

SIGMAR POLKE

1941 - 2010

Untitled

signed and dated 90 on the overlap; signed with the artist's initials and dated 90 on the stretcher
 acrylic, silver compounds and natural resin on canvas
 74 $\frac{7}{8}$ by 78 $\frac{5}{8}$ in. 190.2 by 199.7 cm.

PROVENANCE

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

\$ 400,000-600,000

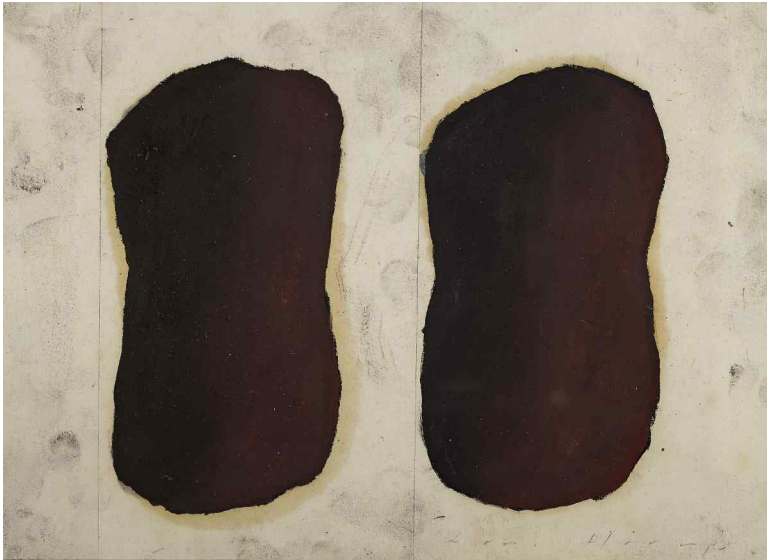
Executed in 1990, *Untitled* embodies the intricately rendered abstraction that characterize Sigmar Polke's artistic career. Following his critical Pop style of the 1960s and focus upon photography in the 1970s, Polke's 1980s and early 1990s production fused his earlier concerns towards the pursuit of expressive non-figurative painting largely through his gutsy exploration of materials. Such is particularly apparent in *Untitled* where a dream-like scene explodes upon the canvas – hovering at the cusp of both a landscape and an abstract painting.

Interestingly this work was painted in 1990 the year of Polke's critically acclaimed show at the San Francisco Museum of Modern Art in California. At this pivotal moment in Polke's career, the canvas of *Untitled* may be likened to a laboratory, within which experiments in altered states of perception and representation are explored via the unpredictable cross-contamination of paint, resin and fibers. Areas of the canvas with small dots and subtly raised topographies represent patches of erosion, intended to elicit fresh textures within the work. The present work offers up a kind of delicacy in peach and yellow tones placed dreamily upon a clean white background. Such characteristics appear refreshingly pristine in contrast to the dark earth, navy and grey tones that consistently appear in his abstracts of the early 1980s.

Open about his interest in hallucinogenics, Polke strives to expand the sphere of the possible in art, sensuously approaching substances both exotic and mundane. Here, the lighter palette of abstract forms concocts something new, testifying to Polke's endless capacity for morphing and transmuting his own oeuvre, growing intellectually and aesthetically more fecund with a prowess with materials unique among contemporary artist.

272 No Lot





273

273

RONI HORN

b.1955

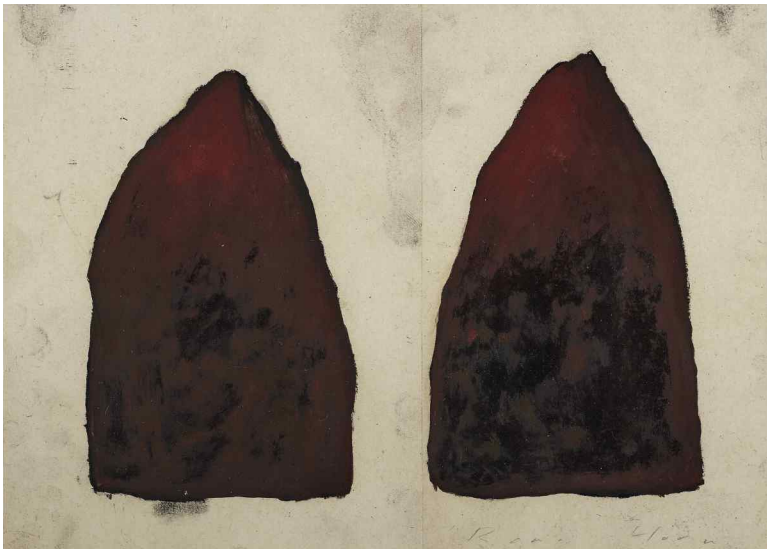
Untitled

signed
pastel, powdered pigment and varnish on 3
sheets of paper mounted on card
5¾ by 8¾ in. 14.6 by 20.6 cm.
Executed in 1985.

PROVENANCE

Galerie Lelong, Paris
Kunzt Gallery, Belgium
Acquired from the above by the present owner

\$ 8,000-12,000



274

274

RONI HORN

b.1955

Untitled

signed
pastel, powdered pigment and varnish on 2
sheets of paper mounted on card
6¼ by 8¾ in. 16 by 22.2 cm.
Executed in 1985.

PROVENANCE

Galerie Lelong, Paris
Kunzt Gallery, Belgium
Acquired from the above by the present owner

\$ 8,000-12,000



275

275

ADRIAN GHENIE

b. 1977

Farewell to the Western World II

oil on canvas
14 $\frac{1}{8}$ by 11 $\frac{1}{4}$ in. 36.2 by 28.6 cm.
Executed in 2008.

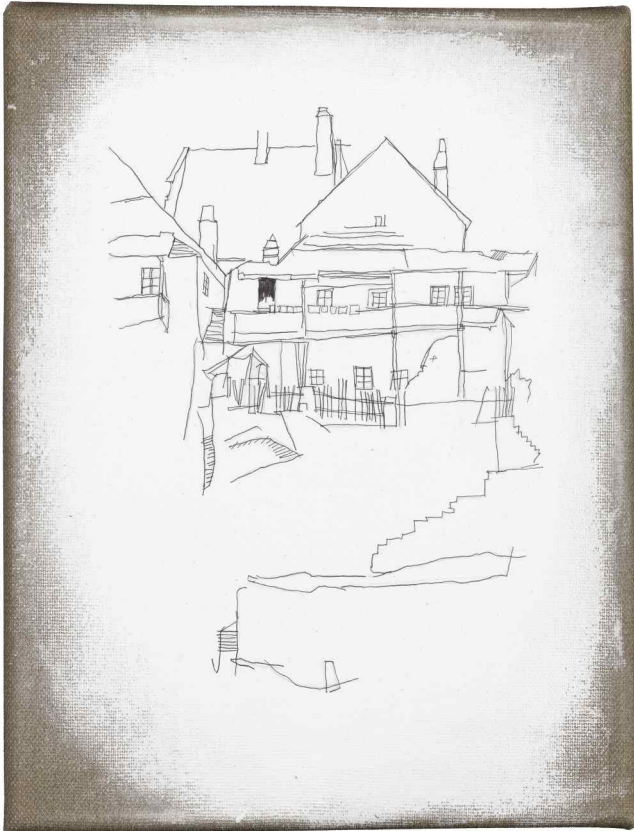
PROVENANCE

Acquired by the present owner directly from the artist

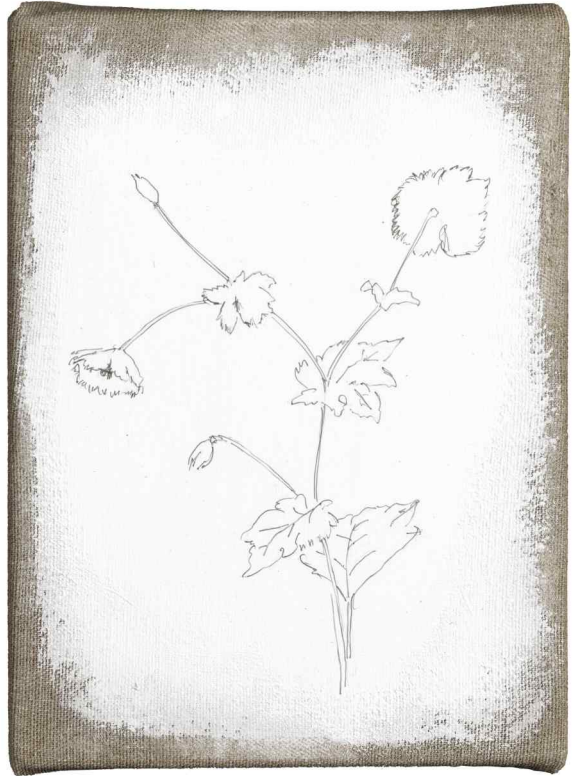
EXHIBITED

New York, David Nolan Gallery, *George Grosz: Politics and His Influence*, September - October 2016

\$ 50,000-70,000



276



277

276

UGO RONDINONE

b.1964

Friday, April 20, 2007

signed on the reverse
graphite and gesso on linen stretched over
canvas; printed paper collage on the reverse
10 by 7⁷/₈ in. 25.4 by 19.4 cm
Executed in 2007.

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present owner
in 2009

\$ 10,000-15,000

277

UGO RONDINONE

b.1964

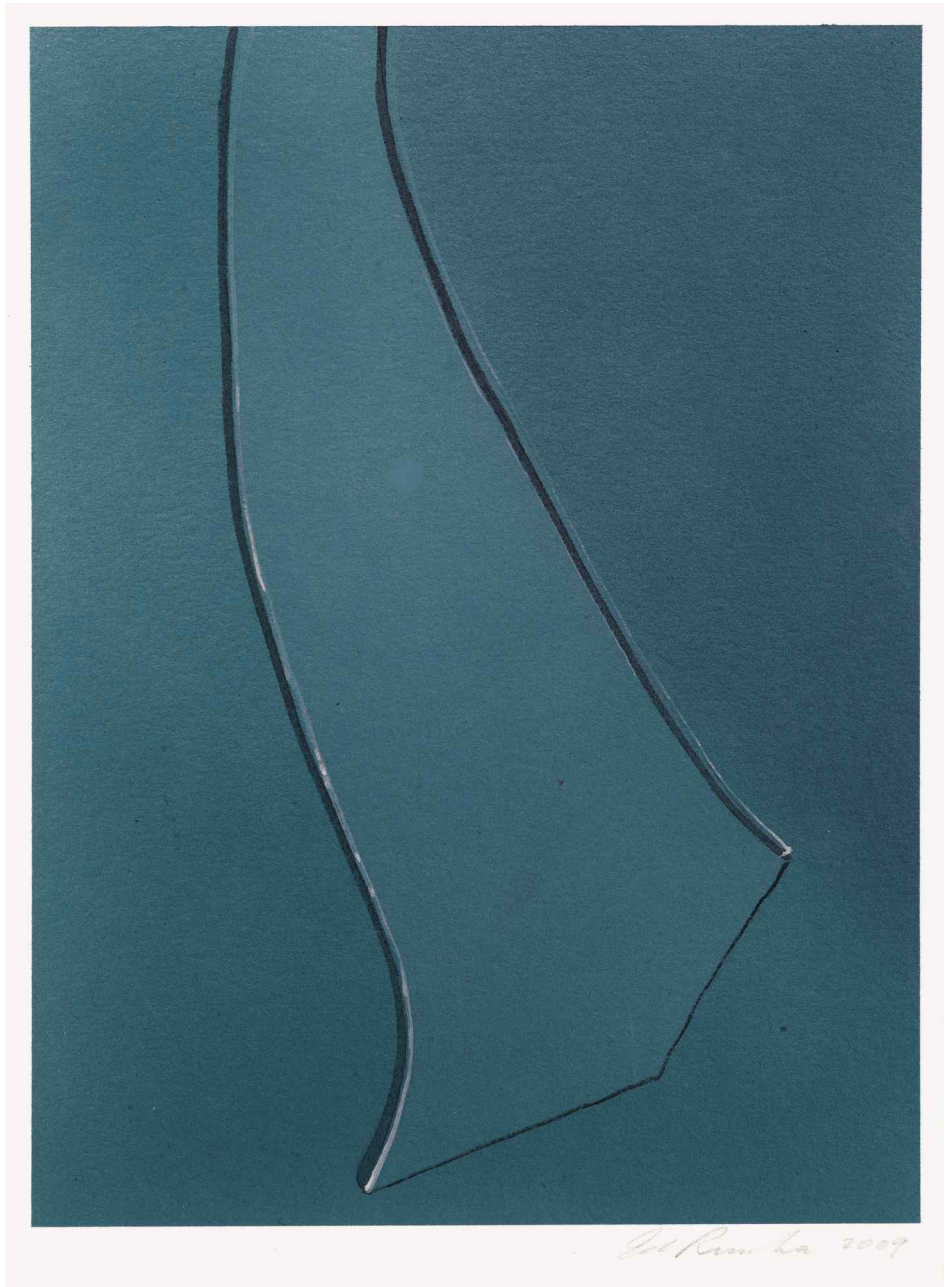
Tuesday, April 28, 2009

signed on the reverse
graphite and gesso on linen stretched over
canvas; printed paper collage on the reverse
8¹/₄ by 6 in. 21 by 15.2 cm.
Executed in 2009.

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present owner
in 2009

\$ 8,000-12,000



278

278

ED RUSCHA

b. 1937

Busted Glass #32

signed and dated 2009; titled on the reverse
acrylic on museum board
12 $\frac{1}{8}$ by 9 $\frac{1}{4}$ in. 30.8 by 2 cm.

Executed in 2009, this work will be included in
a forthcoming volume of *The Edward Ruscha
Catalogue Raisonné of Works on Paper* being
compiled by Lisa Turvey.

PROVENANCE

Gagosian Gallery, New York
Philip Johnson Glass House Benefit Auction, New
Canaan, 2011
Acquired from the above sale by the present
owner

\$ 18,000-25,000



279

RAYMOND PETTIBON

b. 1957

No Title (Do Not Make...)

partially titled; signed and dated 6-84 on the reverse

ink and colored pencil on paper
14½ by 10½ in. 36.8 by 26.7 cm.

Executed in 1984, this work is accompanied by Raymond Pettibon's zine *A Can at the Crossroads*, published in 1985 by SST Publications, Lawndale, which features an illustration of the present work.

PROVENANCE

Private Collection, Santa Monica
Acquired from the above by the present owner

EXHIBITED

Minneapolis, Walker Art Center, *The Cities Collect*, September 2000 - January 2001

\$ 8,000-12,000

280

RAYMOND PETTIBON

b. 1957

No Title (The Promise of...)

partially titled; signed and dated 6-82 on the reverse

ink and colored pencil on paper
8½ by 11 in. 21.6 by 27.9 cm.

Executed in 1982, this work is accompanied by Raymond Pettibon's zine *Freud's Universe*, published in 1982 by SST Publications, Lawndale, which features an illustration of the present work.

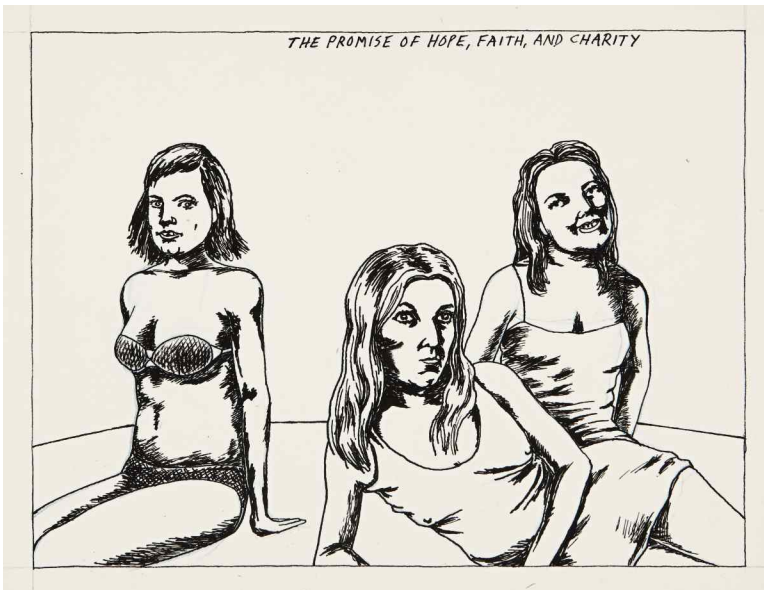
PROVENANCE

Private Collection, Santa Monica
Acquired from the above by the present owner

EXHIBITED

Minneapolis, Walker Art Center, *The Cities Collect*, September 2000 - January 2001

\$ 10,000-15,000



280



281

281

CARROLL DUNHAM

b. 1949

In Red Space (Five)

signed and dated *May - June 2006*; titled and dated *2006* on the stretcher
acrylic on canvas
70 by 75¼ in. 177.8 by 191.1 cm.

PROVENANCE

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

EXHIBITED

Lidingö, Millesgården, *Carroll Dunham: Painting and Sculpture 2004-2008*, September - November 2008, cat. no. 46, p. 93, illustrated in color

\$ 60,000-80,000



282

282

SHERRIE LEVINE

b.1947

After Piet Mondrian

signed, titled and dated 1983 on the reverse
watercolor and graphite on paper
14 by 11 in. 36 by 28 cm.

PROVENANCE

Private Collection, Connecticut

\$ 7,000-9,000

283

SHERRIE LEVINE

b.1947

After Stuart Davis

signed, titled and dated 1983 on the reverse
watercolor and graphite on paper
14 by 11 in. 36 by 28 cm.

PROVENANCE

Private Collection, Connecticut

\$ 7,000-9,000



283

284

SHERRIE LEVINE

b.1947

After Walker Evans

signed, titled, dated 1987 and numbered 8/15 on the reverse

gelatin silver print

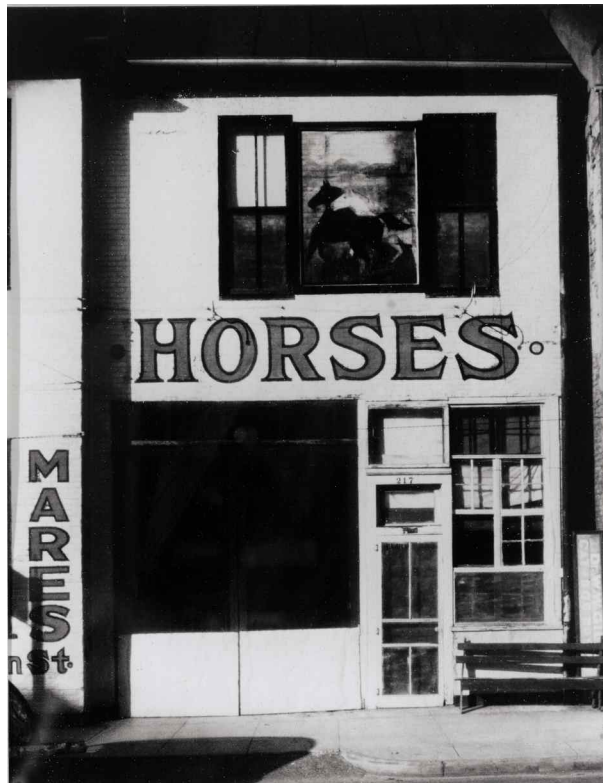
10 by 8 in. 25.4 by 20.3 cm.

Executed in 1987, this work is number 8 from an edition of 15.

PROVENANCE

Douglas S. Cramer, Roxbury
Stair Galleries, Hudson, 26 June 2010, Lot 295
Acquired from the above sale by the present owner

\$ 12,000-18,000



284

285

GAVIN TURK

b.1967

White Diamond Elvis

signed, titled and dated 2007 on the reverse

silkscreen and diamond dust on canvas

51 by 36¾ in. 129.5 by 93.3 cm.

PROVENANCE

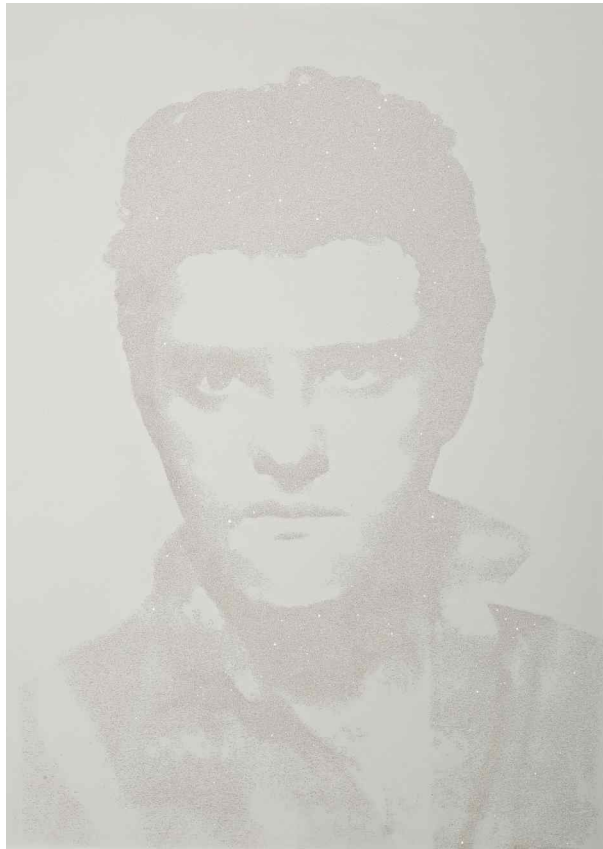
Sean Kelly Gallery, New York
Acquired from the above by the present owner in 2007

EXHIBITED

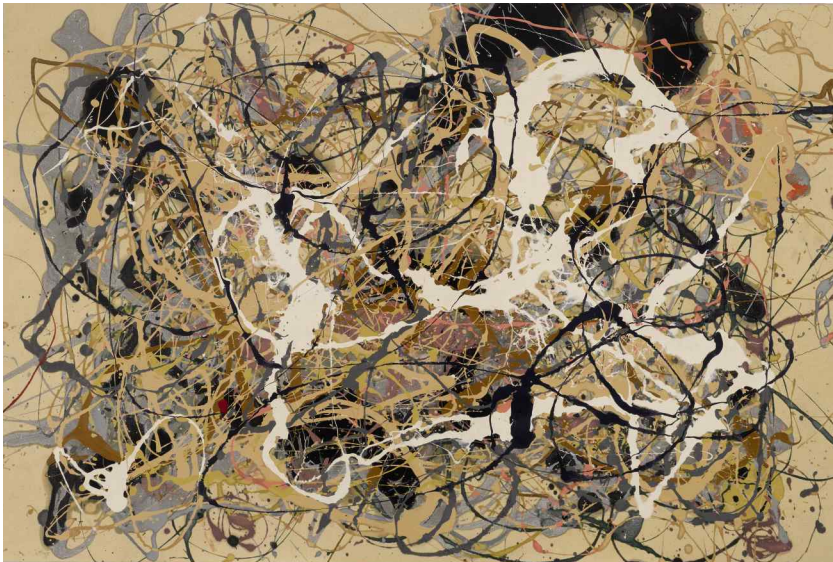
New York, Sean Kelly Gallery, *Pure: A Group Show*, March - April 2007

Cape Town, Goodman Gallery, *Gavin Turk / The Mirror Stage*, December 2009 - January 2010

\$ 20,000-30,000



285



286

286

PROPERTY OF A PRIVATE COLLECTION,
PHILADELPHIA

MIKE BIDLO

b.1953

Untitled (Not a Pollock)

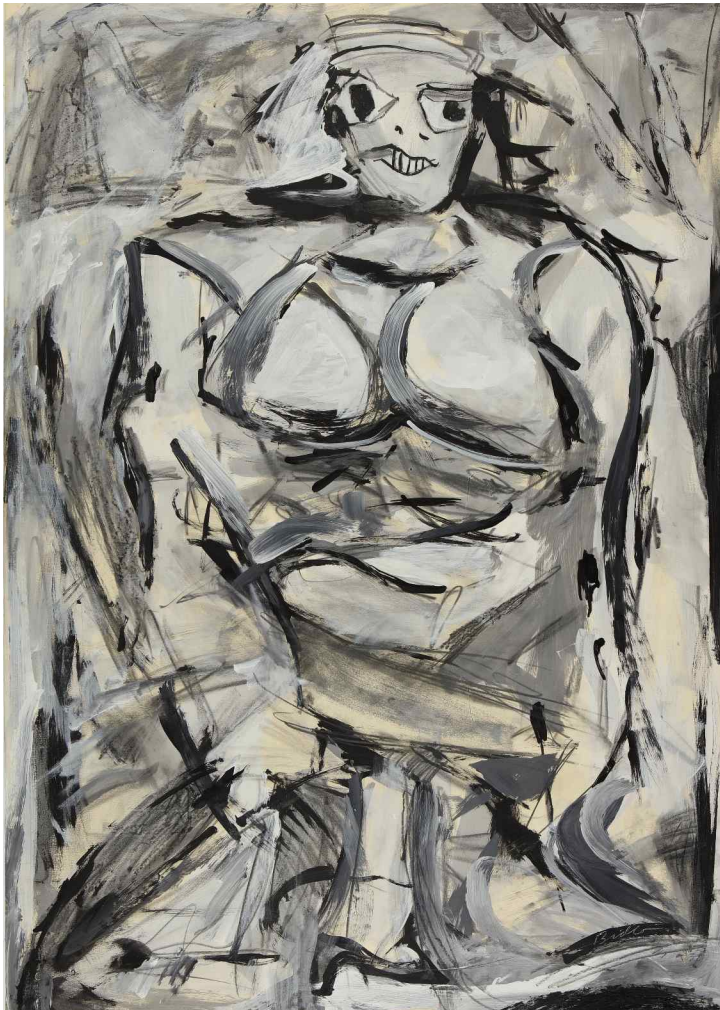
signed and dated 83 on the reverse
oil and enamel on canvas
36 by 54¼ in. 91.4 by 138 cm.

PROVENANCE

Acquired by the present owner directly from the
artist

\$ 20,000-30,000

287



287

MIKE BIDLO

b.1953

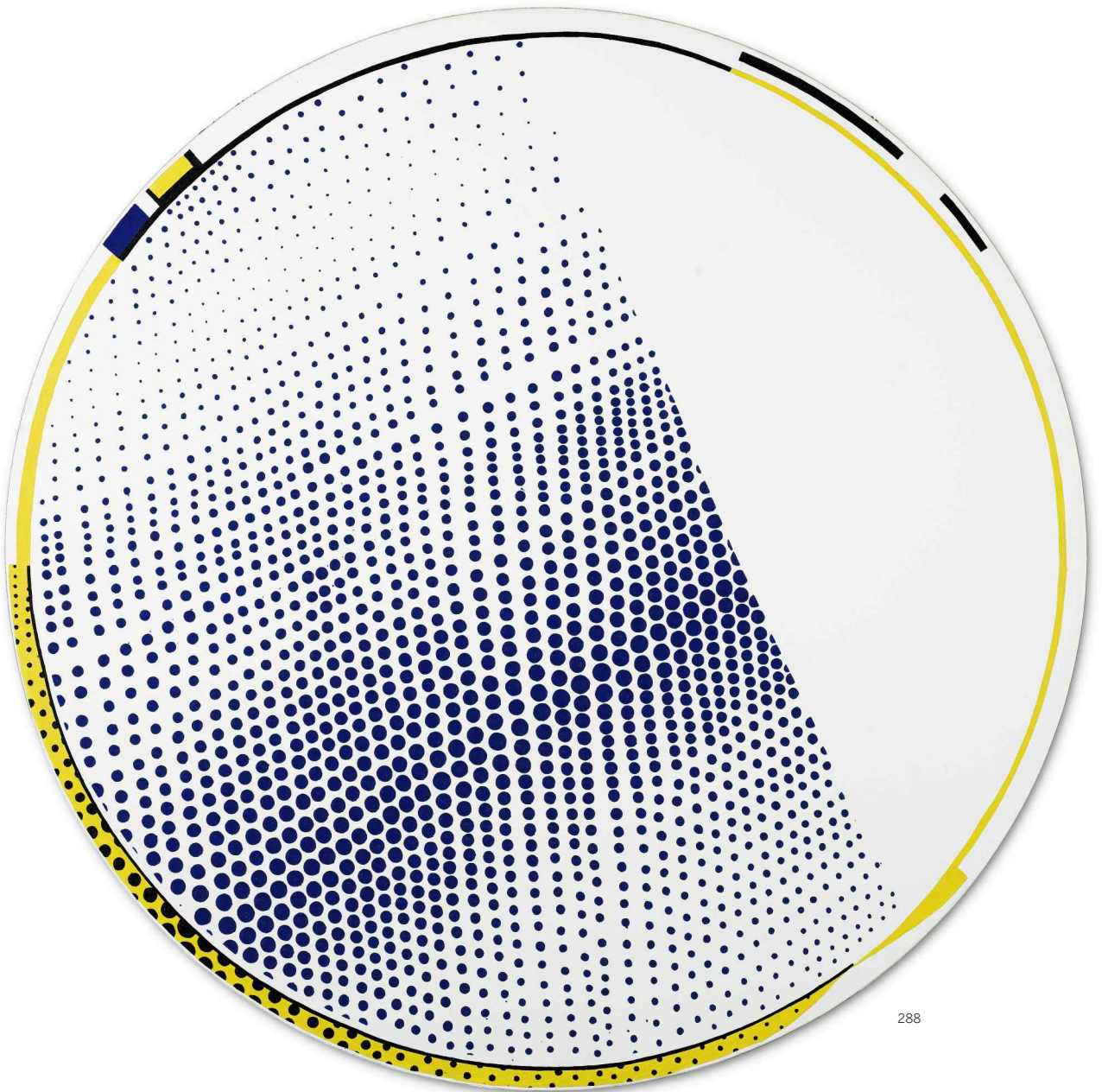
Untitled (Not a de Kooning)

signed
acrylic and graphite on paper
41½ by 29½ in. 105.4 by 74.9 cm.
Executed in 1984.

PROVENANCE

Wessel O'Connor Gallery, Lambertville
Private Collection
Christie's, New York, 19 September 2012, Lot 30
Acquired from the above sale by the present
owner

\$ 10,000-15,000



288

288

JONATHAN HOROWITZ

b.1966

Self-Portrait in "Mirror #2" (Ara)

acrylic on canvas
36 by 36 in. 91.4 by 91.4 cm.
Executed in 2016.

PROVENANCE

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

EXHIBITED

Greenwich, The Brant Foundation, *Jonathan Horowitz: Occupy Greenwich*, May - October 2016, p. 30, illustrated in color

\$ 40,000-60,000



289

289

GLENN LIGON

b. 1960

Negro Sunshine Study II #45

signed, titled and dated 2001 on the reverse
oilstick, coal dust and gesso on paper
11 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in. 30.2 by 22.5 cm.

PROVENANCE

Thomas Dane Gallery, London
Acquired from the above by the present owner

\$ 20,000-30,000

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION

290

KARA WALKER

b. 1969

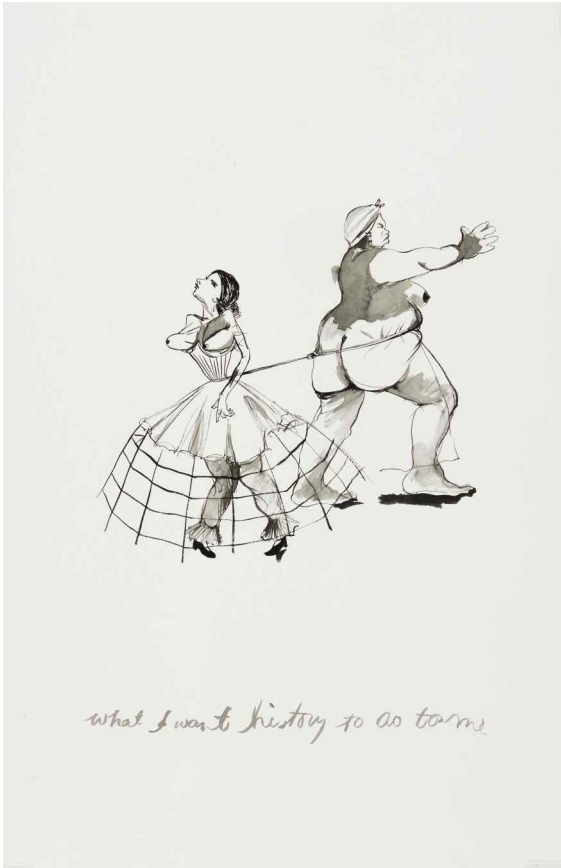
What I want history to do to me

titled; signed, titled and dated 95 on the reverse
ink on paper
18 by 12 in. 45.7 by 30.5 cm.

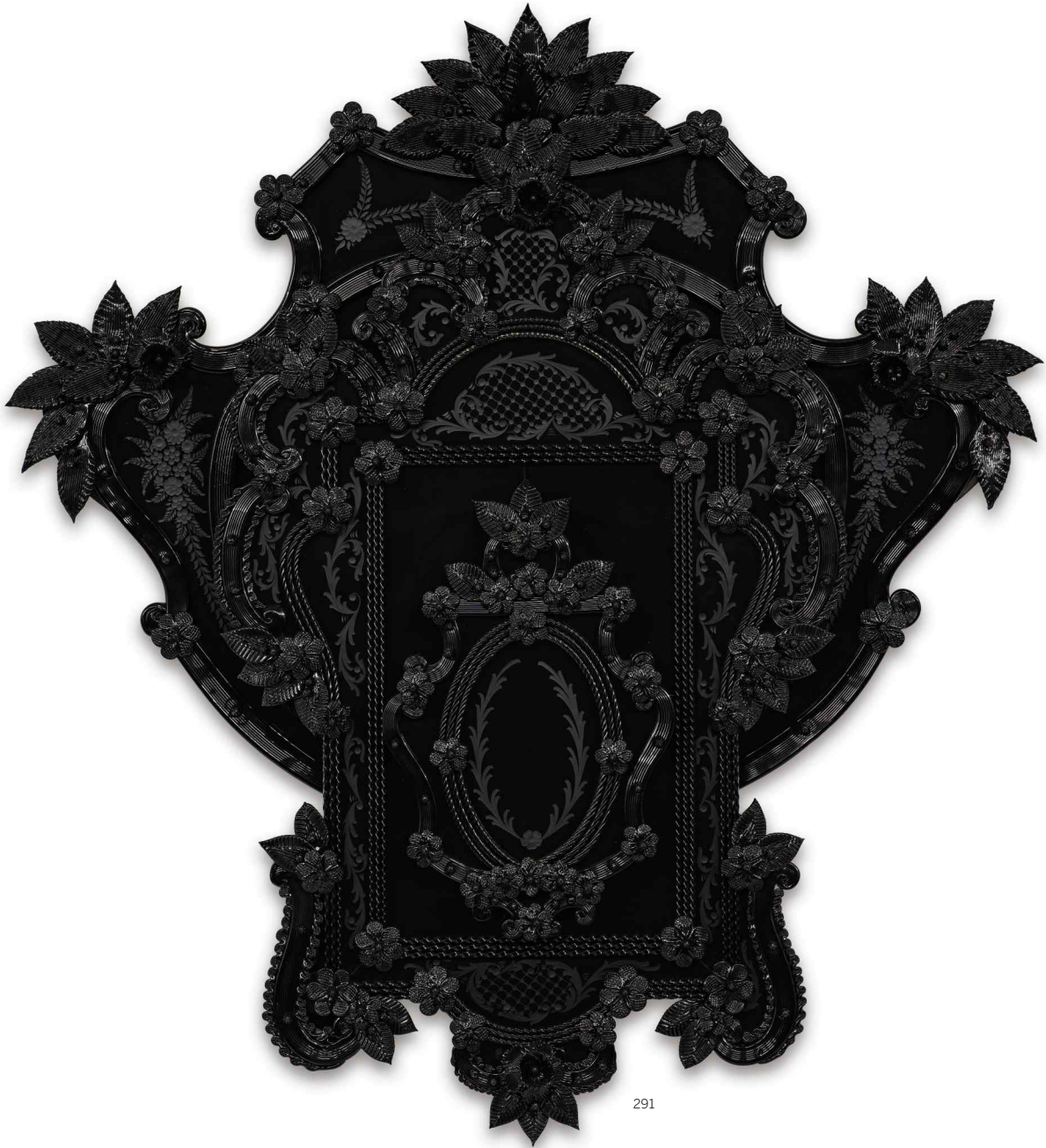
PROVENANCE

Private Collection
Rago Arts and Auction Center, New Jersey, 18 May 2013,
Lot 625
Acquired from the above sale by the present owner

\$ 6,000-8,000



290



291

FRED WILSON

b.1954

Bat

Murano glass

45 by 42½ by 5½ in. 114.3 by 108 by 14 cm.

Executed in 2009, this work is number 3 from an edition of 6, plus 2 artist's proofs and 1 bon à tirer and is accompanied by a certificate of authenticity signed by the artist and registered in the Fred Wilson Registry under number 0007.

PROVENANCE

The Pace Gallery, New York
Gallery Hyundai, Seoul
Private Collection, Asia
Acquired from the above by the present owner

EXHIBITED

New York, The Pace Gallery, *Fred Wilson, Venice Suite: Sala Longhi and Related Works*, March - April 2012

\$ 50,000-70,000



292

292

WANGECHI MUTU

b. 1972

Moth Collection

porcelain, chalk, leather, feathers, acrylic, duct tape, newsprint and paper installation, in 75 parts

Dimensions Variable

Executed in 2010.

PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner in December 2010

EXHIBITED

Sydney, Museum of Contemporary Art, *Wangechi Mutu*, May - August 2013

\$ 60,000-80,000

YINKA SHONIBARE

b.1962

19th Century Kid (Benjamin Disraeli);
 19th Century Kid (William Gladstone)
 [Two Works]

fabric, metal supports, amethyst and metal chain on wooden stools
 Each overall: 66 by 28¼ by 28¼ in. 167.4 by 71.8 by 71.8 cm.
 Executed in 2000.

PROVENANCE

Stephen Friedman Gallery, London
 Phillips de Pury & Company, London, 28 February 2008, Lot 183
 Private Collection
 Phillips de Pury & Company, London, 17 February 2012, Lot 261
 Acquired from the above sale by the present owner

\$ 70,000-90,000

293

LOUISE BOURGEOIS

1911 - 2010

Mother and Child I

stitched with the artist's initials; signed and numbered 1/7 on the reverse

screenprint on linen

76½ by 44½ in. 194.3 by 113 cm.

Executed in 2007, this work is number 1 from an edition of 7, plus 3 artist's proofs.

PROVENANCE

Carolina Nitsch Contemporary Art, New York

Acquired from the above by the present owner

EXHIBITED

Stockholm, Galleri Andersson Sandström, *Louise Bourgeois: Prints*, August - September 2009, cat. no. VI, illustrated

Seoul, Kukje Gallery, *Louise Bourgeois: Les Fleurs*, February -

March 2010, p. 81 (another example exhibited)

Hassel, Triennale for Contemporary Art, Fashion and Design, *Superbodies*, February - May 2012 (another example exhibited)

LITERATURE

Deborah Wye, Ed., *Louise Bourgeois: The Complete Prints & Books*, New York 2012, cat. no. 241, illustrated in color in the ongoing online catalogue raisonné

\$ 100,000-150,000



LB



295

295

JULIAN OPIE

b.1958

This is Monique

continuous computer animation on LCD screen
41 by 23 by 2 in. 104.1 by 58.4 by 5.1 cm.
Executed in 2004, this work is number 3 from an
edition of 4.

PROVENANCE

Lisson Gallery, London
Private Collection, Tokyo
Sotheby's, New York, 12 November 2008, Lot 430
Acquired from the above sale by the present
owner

\$ 25,000-35,000

296

MEL BOCHNER

b.1940

Obscene/Money

signed, titled and dated 2006 on the stretcher
oil on velvet
71³/₈ by 47¹/₄ in. 181.3 by 120 cm.

PROVENANCE

Quint Contemporary Art, San Diego
Private Collection, Los Angeles

EXHIBITED

San Diego, Quint Contemporary Art,
Mel Bochner - Velvet Paintings, January -
February 2007
Chicago, Rhona Hoffman Gallery,
*Mel Bochner: "Obscene," "Money," "Stupid,"
"Meaningless" and other recent paintings on
velvet*, December 2006 - January 2007

\$ 50,000-70,000

OBSCENE, PORNOGRAPHIC,
PRURIENT, LEWD, LASCIVIOUS,
LECHEROUS, SCATOLOGICAL,
SMUTTY, DEBAUCHED, INDE-
CENT, RAW, RACY, RANDY, RAUN-
CHY, RIBALD, VULGAR, FILTHY,
VILE, GROSS, GOATISH, FETID,
OFF-COLOR, POTTY MOUTH,
GUTTER TALK, \$#@!!!%?*&...
FOUR-LETTER WORDS, DIRTY
PICTURES, EXPLICIT ACTION,
TRIPLE-X-RATED, HARD CORE,
ADULTS ONLY, HOT 'N HORNY,
ASSETS, FILTHY LUCRE, \$,\$,\$,
ALL EVIL, HARD CASH, LIQUID,
ALMIGHTY DOLLAR, ROOT OF
CHUMP CHANGE, BIG BUCKS,
POTATOES, DEAD PRESIDENTS,
BOOBLE PENNY ANTE, SMALL
FEED DO-RE-MI JACK, LOOT,
GRAVY, CHEDDAR, CHICKEN,
DOUGH, PEANUTS, CABBAGE,
GREENBACKS, CHINK, BREAD,
SHEKELS, DINERO, WAMPUM,
SCRATCH, SKINS, SIMOLEONS,
MONEY, WOOLA, MAZUMA, GELT,

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
FLORIDA

EVAN PENNY

b. 1953

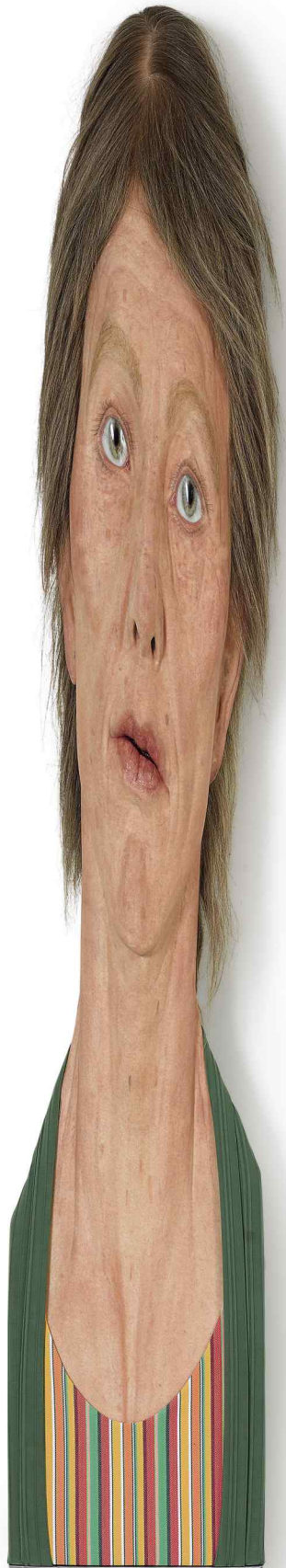
Female Stretch #1

signed, titled and dated 2007 on the reverse
silicone, pigment, fabric, hair and aluminum
71 by 11½ by 5½ in. 180.3 by 29.2 by 14 cm.

PROVENANCE

Sperone Westwater, New York
Private Collection
Phillips, New York, 7 March 2014, Lot 315
Acquired from the above sale by the present owner

\$ 45,000-55,000



THOMAS SCHÜTTE

b.1954

La Muse

signed and dated 1990 on the reverse of the plaque

i. ink on copper

ii. wood

i. 12½ by 9¾ in. 31.8 by 24.8 cm.

ii. 26 by 70 by 23¾ in. 66 by 177.8 by 60.3 cm.

PROVENANCE

Galerie Nelson, Paris

Acquired from the above by the present owner in 1998

\$ 30,000-40,000



i.



298

ii.

Marilyn Chambers

Grande dame of adult films who starred in Behind the Green Door and later ran as Vice President

MARILYN CHAMBERS, who has died aged 52, was one of *Behind the Green Door* (1972), arguably the best-known of all adult films, and the first which was both aimed at and managed to reach a mainstream audience. The personification of fresh-faced American beauty, Chambers' enthusiastic performance turned her into a celebrity almost overnight, signalling a new era in contemporary sexploitation. It was the way for the adult film industry's swift and exponential growth.

More remarkable, however, was the fact that she was able to build onto her notoriety in a business where few female stars can last five years in the spotlight. Chambers retained a loyal following which kept her busy throughout a career spanning three decades.

Behind the Green Door appeared just as a real film was beginning to move from stag parties and strip shows to respectable movie houses in the late 1960s and early 1970s. Along with *Deep Throat* (featuring Linda Lovelace) and *The Devil in Miss Jones* (both 1972), the 72-minute film was seen to represent the new-found and short-lived genre of 'porno chic'.

It was produced and directed by Jim and Arnie Mitchell, brothers who had doubled in adult films in San Francisco, where they built and ran the O'Farrell Theatre, later dubbed 'the Carnegie Hall of Sex' by Hunter S. Thompson.

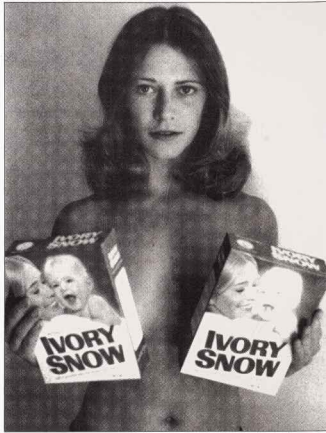
But the Mitchell brothers' often differed from the competition, both in aspirations and in budget. The film cost \$60,000, does an unshamed sum for such a project, and was shot on high-quality 35mm stock.

The plot – a girl is kidnapped and taken to a sports page where in complete silence she is repeatedly ravished before a group of masked viewers – seemed to stem from the turn of the century Pictorial underworld, transplanted to American suburbs. The film ended with a sequence featuring colorized gals and slow-motion photography that boldly declared its 'art' credentials.

These qualities lent the film an innocent feel, and ensured that *Behind the Green Door* retained a cult following long after it had left the cinema. It has been quoted to work from average-gate sex films to Stanley Kubrick's last project, *Eyes Wide Shut* (1999).

Notoriously, the film was given a significant boost when, on the same week that it was released, Procter & Gamble, makers of Ivory Soap soap, decided to mock, experimentally, shelves across the country with their new soap, discussed with an image that the non-soaping scenes had paved for (see *Behind the Green Door* for the full story).

In 2004 she was invited by Charles Jay, Presidential candidate of the Freedom Choice Party (FCP) of Utah, to join him as running mate on the party's newest hard-core sex star and the cleaning agent whose tagline



Chambers (1972): 'You're the girl next door...you're fresh air and apple pie'

was "99.44/100% pure" caused a minor scandal. As Procter & Gamble fought to play down the coincidence, the Mitchell brothers, secretly able to believe their good fortune, immediately alerted that Ivory Soap soapboxes were on hand at any Marilyn Chambers press appearance.

The film went on to make over \$50 million, making a rich woman of its star, who had wisely negotiated a cut of the profits before signing on.

Chambers went on to make many more highly successful adult films, such as *The Rejuvenation of Mr. (1975)*, *Insatiable* (1980) and *Op 'n Comin'* (1983), as well as performing in scores of R-rated films, including David Cronenberg's *Rabid* (1977).

In 2004 she was invited by Charles Jay, Presidential candidate of the Freedom Choice Party (FCP) of Utah, to join him as running mate on the party's

newest hard-core sex star and the cleaning agent whose tagline

profiles along with a flat fee. This arrangement, which reportedly included a 10 per cent cut of the film's gross, would turn out to be a very lucrative decision.

In 1973 the Mitchell brothers cast her as the lead in *The Rejuvenation of Mr.*, which proved to be another major hit. Two years later Arnie Mitchell, by then Chambers' lover, produced the semi-documentary *Inside Marilyn Chambers*, which would be the model for hundreds of similarly titled adult films to follow. She also starred in director Mike Chervin's first feature film, *2001* (1977).

In 1976 Chambers announced she was leaving the adult film industry. She appeared in various theatrical productions, including *The Secret with the Dirty Men*, which at 52 weeks was the longest-running play in the history of Las Vegas, and in Neil Simon's *Last of the Red Hot Lovers*.

She starred in the one-woman play *Sex Sarragines* and its revised version *Sex Confessions*, which ran for six months at Park Royton's Rone Theatre in London. She also starred as a singer and dancer in a cabaret act, and released a record as the lead singer of the country & western band Haywire. In 1976 she released the disco single 'Bombshells', which reached the Billboard Hot 100 chart.

In 1980 Chambers returned to adult movies with *Insatiable*, which was a box-office and video hit, and was followed by several more adult features. From 1982 she made numerous R-rated adult comedies and dramas alongside her more provocative films, beginning with *Angel of U.S.A.C.*, which also featured the former Andy Warhol acolyte Mary Woronov.

Other R-rated films included *Furry*, *Incorruptible* (1983), *Breakfast in Bed* (1992) and *Bills*, *Burns* (1995), which found a ready audience on home video and cable television.

In 1999 Chambers made a surprise return to hardcore adult films with *Bill Juvenile* (1999), which depicted an end-of-the-world sex in erotic scenes. After again retiring from adult cinema, she continued to make specials that aired on HBO Showtime.

She briefly ran her own cable television channel, MCTV, on which she hosted and produced her own talk show, and hosted the radio show *Talkin' Talk*. Her published writings include *Marilyn Chambers: My Story* (1975) and *Various Moments* (1976), with Xavier Hollander.

She was ranked by *Adult Film* magazine as one of the Top 10 Adult Film Stars of All Time and by *Playboy* as one of the Top 100 Sex Stars of the 20th Century. In 1999 *Playboy* writer Herman Wouk named her as the most beautiful woman in San Francisco decades July 28 "Marilyn Chambers Dies" in the city.

The condition of America's newest hard-core sex star and the cleaning agent whose tagline

299

ADAM MCEWEN

b.1965

Untitled (Marilyn)

c-print

52½ by 37 in. 133.4 by 94 cm.

Executed in 2004, this work is number 2 from an edition of 3, plus 2 artist's proofs.

PROVENANCE

Galerie Rodolphe Janssen, Ixelles

Acquired from the above by the present owner

\$ 20,000-30,000

300

JOE BRADLEY

b. 1975

Untitled

signed and dated 2009 on the reverse graphite on paper, in artist's chosen frame 11 by 8½ in. 27.9 by 21.6 cm.

PROVENANCE

Peres Projects, Los Angeles

Acquired from the above by the present owner in 2009

\$ 4,000-6,000

299



300

301

ROB PRUITT

b.1964

David (Rainbow Leopard)

signed and dated 2013 on the underside
acrylic and enamel on cast resin
22 by 19½ by 8 in. 56 by 49.5 by 20.3 cm.

PROVENANCE

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

\$ 10,000-15,000



301

302

KELLEY WALKER

b. 1969

Untitled +180 or -180 hue

digital print and gold leaf on steel
58 by 58 in. 147.3 by 147.3 cm.
Executed in 2007, this work is unique.

PROVENANCE

Paula Cooper Gallery, New York
Private Collection, USA

EXHIBITED

The Contemporary Art Museum St. Louis, *Kelley Walker: Direct Drive*, September - December 2016

\$ 20,000-30,000



302

303

STERLING RUBY

b. 1972

SP68

signed with the artist's initials, titled and dated 09
on the reverse
spray paint on canvas
96 by 84 in. 243.8 by 213.4 cm.

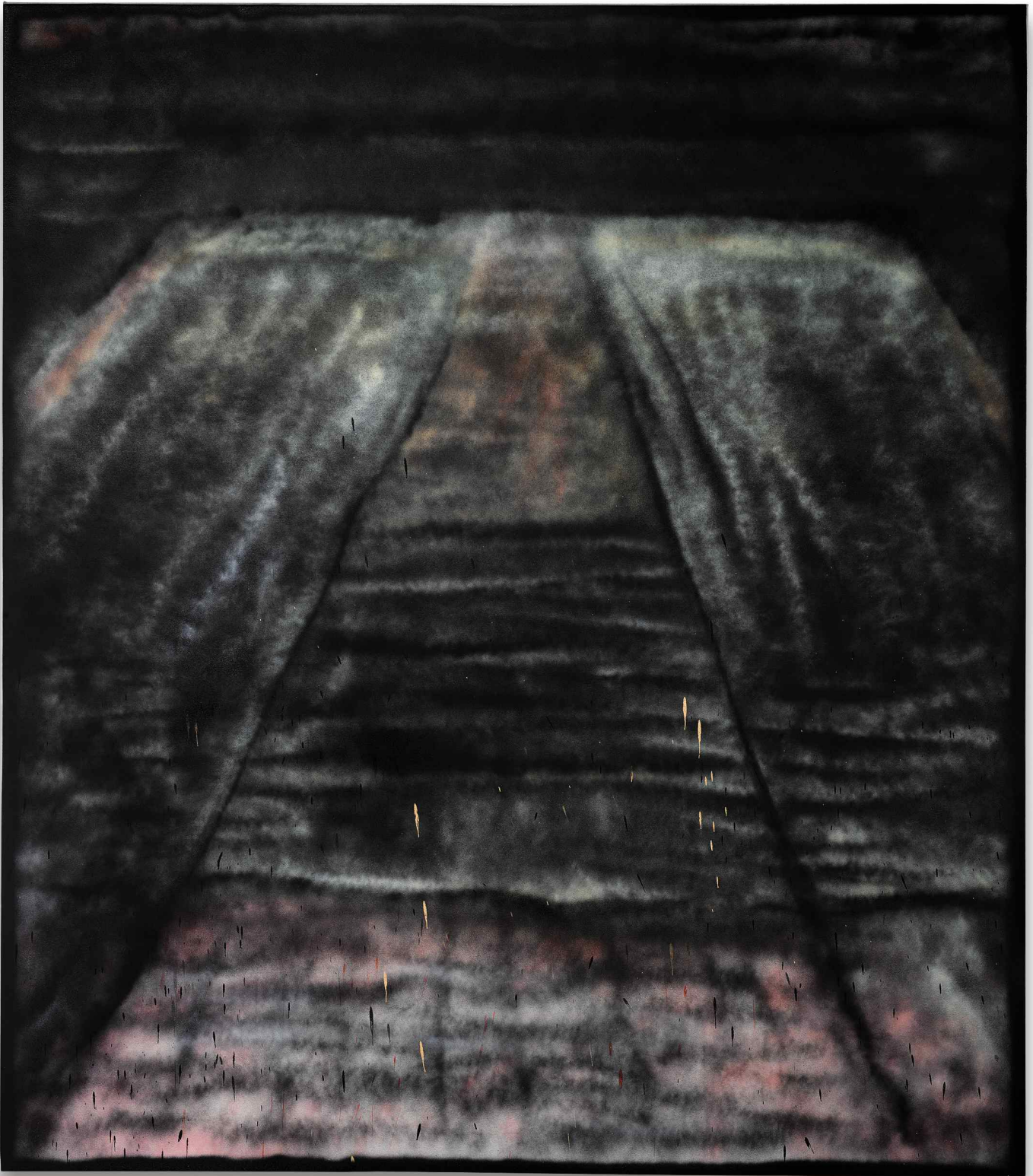
PROVENANCE

PaceWildenstein, New York
Private Collection, USA
Lindon Gallery, London
Private Collection

\$ 250,000-350,000

"I continuously saw spray paint being used to mark territory by gangs in the streets of Los Angeles... drug warfare played out in aesthetics, a power struggle of tagging that almost always became atmospheric and abstract due to the intense back and forth of rival gang members. The desire to make paintings was an absolute reaction to seeing graffiti and territorial disputes writ large in the streets, almost as if a case study. I found it almost impossible to ignore my generation's continued struggle to find ways to make a meaningful painting. I like to think that I have found a way to make spray paint abstract."

STERLING RUBY



JOE BRADLEY

b. 1975

Title TBC

signed and dated 2009 on the overlap
grease pencil on canvas
68 by 68 in. 172.7 by 172.7 cm.

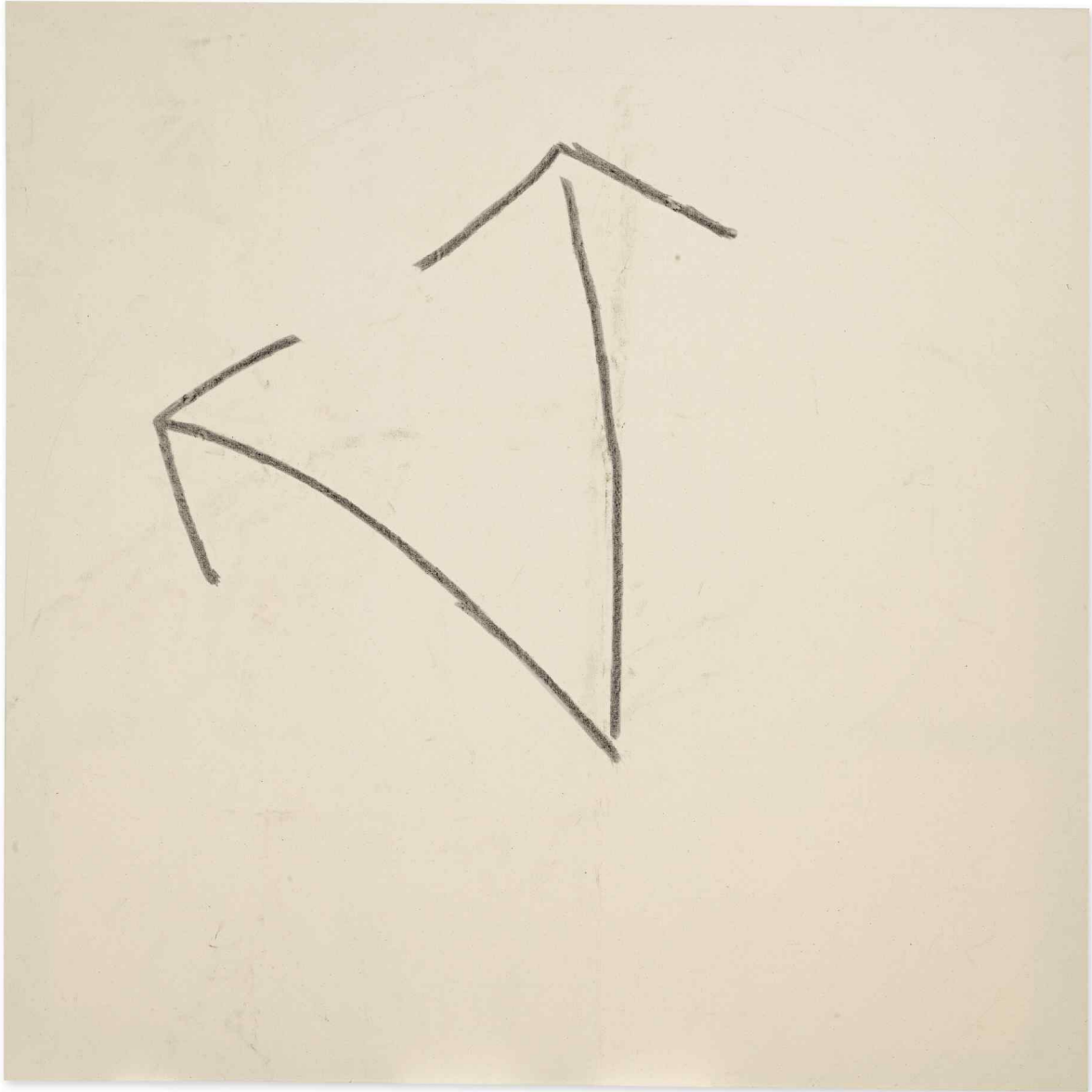
PROVENANCE

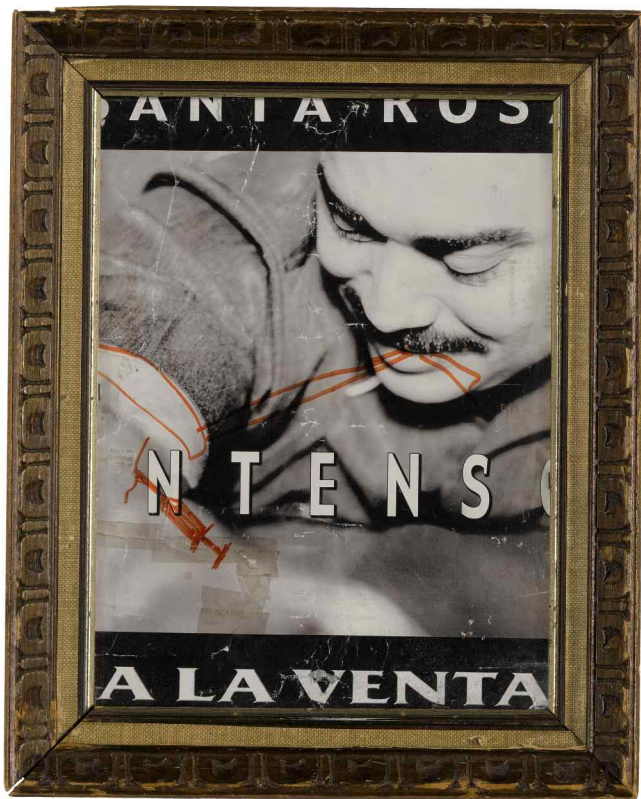
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

\$ 120,000-180,000

“The word stuck with me, and I began to think of ‘Schmagoo’ as shorthand for some sort of Cosmic Substance... Primordial Muck. The stuff that gave birth to everything [...] I have been thinking of painting as a metaphor for the original creative act.”

JOE BRADLEY





305

305

DASH SNOW

1981 - 2009

Clinton St.

spray paint, felt-tip pen and adhesive tape collage
on printed paper, in artist's chosen frame

Overall: 15 $\frac{1}{8}$ by 12 $\frac{1}{8}$ by 1 $\frac{1}{8}$ in.

38.4 by 30.8 by 2.9 cm.

Executed in 2006-2007.

PROVENANCE

Contemporary Fine Arts Galerie GmbH, Berlin
Private Collection

Phillips, London, 11 February 2014, Lot 195

Acquired from the above sale by the present
owner

EXHIBITED

Berlin, Contemporary Fine Arts Galerie GmbH,
*Dash Snow: The End of Living, The Beginning of
Survival*, April - June 2007

Greenwich, Connecticut, The Brant Foundation,
Freeze Means Run, November 2015 - April 2016

\$ 8,000-12,000



306

306

DASH SNOW

1981 - 2009

The Chain in the Heart

titled; signed on the reverse; signed on the
reverse of the mat

printed paper collage on paper

7 $\frac{1}{8}$ by 6 in. 18.1 by 15.2 cm.

Executed in 2006-2007.

PROVENANCE

Contemporary Fine Arts Galerie GmbH, Berlin
Acquired from the above by the present owner

EXHIBITED

Berlin, Contemporary Fine Arts Galerie GmbH,
*Dash Snow: The End of Living, The Beginning of
Survival*, April - June 2007

Berlin, Contemporary Fine Arts Galerie GmbH,
FROST, January - February 2010
Greenwich, Connecticut, The Brant Foundation,
Freeze Means Run, November 2015 - April 2016

\$ 4,000-6,000

307

PROPERTY FROM AN AMERICAN COLLECTION

DAN COLEN

b. 1979

Kaban

signed, titled and dated 2013 on the reverse
steel studs on canvas
25½ by 21½ in. 64.8 by 54.6 cm.

PROVENANCE

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

\$ 25,000-35,000



307

308

DASH SNOW

1981 - 2009

Piano

i. & ii. signed on the reverse
c-print mounted on board, in 3 parts
Each: 31⅞ by 47⅞ in. 79.1 by 120.3 cm.
Executed in 2006, this work is number 1 from and
edition of 3.

PROVENANCE

Contemporary Fine Arts Galerie GmbH, Berlin
Acquired from the above by the present owner

EXHIBITED

Berlin, Contemporary Fine Arts Galerie GmbH,
*Dash Snow: The End of Living, The Beginning of
Survival*, April - June 2007, p. 139, illustrated in
color
Greenwich, Connecticut, The Brant Foundation,
Freeze Means Run, November 2015 - April 2016

\$ 20,000-30,000



i.

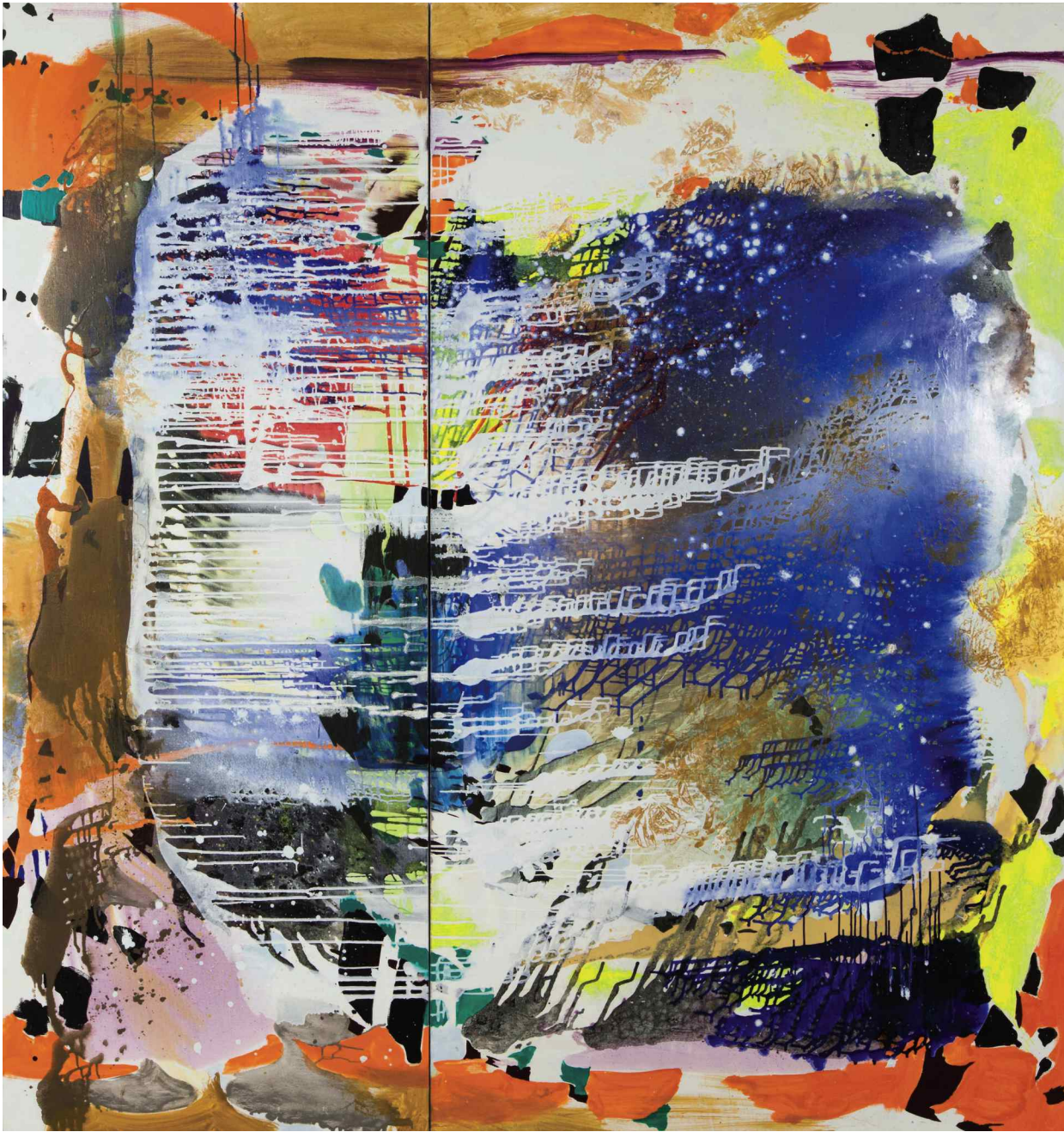


ii.



iii.

308



309

309

JACKIE SACCOCCIO

b. 1963

Portrait (Celestial)

oil and mica on 2 joined canvases
96 by 90 in. 243.8 by 228.6 cm.
Executed in 2012.

PROVENANCE

Eleven Rivington, New York
Acquired from the above by the present owner in 2013

EXHIBITED

London, Saatchi Gallery, *Abstract America Today*, May -
September 2014

\$ 8,000-12,000

310

SANYA KANTAROVSKY

b.1982

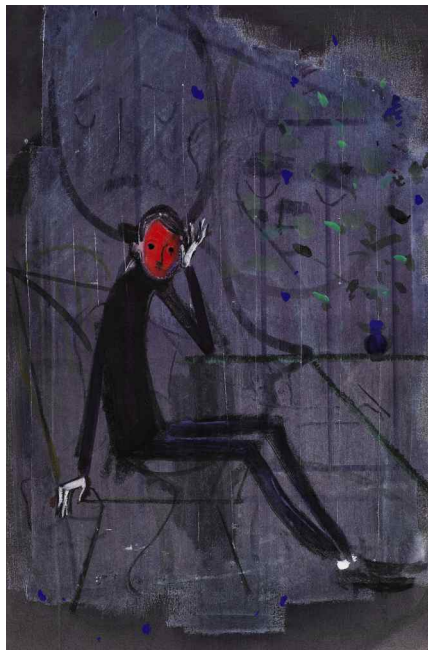
Untitled

signed, titled and dated 2013 on the reverse
watercolor, pastel and bleach on paper
21³/₈ by 14 in. 54.3 by 36 cm.

PROVENANCE

GAK Gesellschaft für Aktuelle Kunst, Bremen
Acquired from the above by the present owner in 2014

\$ 6,000-8,000



310

311

FRIEDRICH KUNATH

b. 1974

Strange Fires

signed on a label affixed to the stretcher
acrylic, gouache and lacquer on canvas
127 by 100 in. 322.6 by 254 cm.
Executed in 2008.

PROVENANCE

Blum & Poe, Los Angeles
Andrea Rosen Gallery, New York
Private Collection
Acquired from the above by the present owner

Π \$ 15,000-20,000



311



312

312

ARTURO HERRERA

b. 1959

Bedspring (Blue/Green)

acrylic on cut-out paper mounted on paper
Sheet: 62½ by 72 in. 158.8 by 182.8 cm.
Executed in 2005.

PROVENANCE

Brent Sikkema, New York
Acquired from the above by the present owner in
June 2005

\$ 20,000-30,000

313

OLGA DE AMARAL

b.1932

Fragmento 15

signed and dated 2014; signed twice, titled and
dated 2014 on the reverse
gesso, acrylic and gold leaf on linen
24¾ by 17¼ in. 62.9 by 43.8 cm.

PROVENANCE

Private Collection (gift of the artist)
Phillips, New York, 23 May 2016, Lot 13
Acquired from the above sale by the present
owner

\$ 25,000-35,000



313

314

PROPERTY FROM THE COLLECTION OF HILLMAN
HOLLAND, ATLANTA

NABIL NAHAS

b. 1949

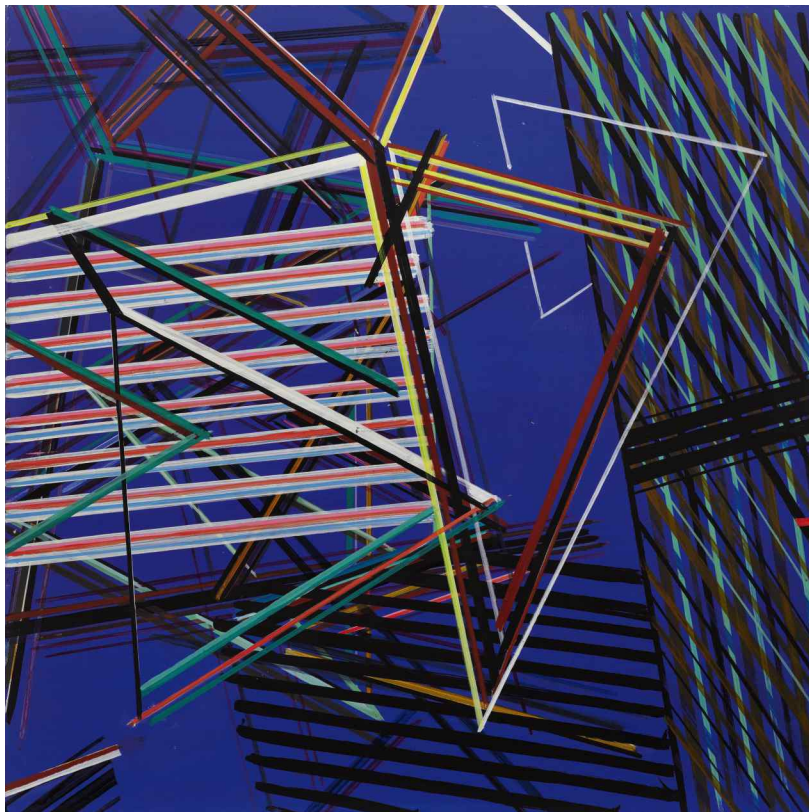
Untitled (Kitty Hawk)

signed, titled and dated 80 on the reverse
acrylic on canvas
32¼ by 32¼ in. 82 by 82 cm.

PROVENANCE

Robert Miller Gallery, New York
Acquired from the above by the present owner

\$ 15,000-20,000



314

315

SARAH MORRIS

b. 1967

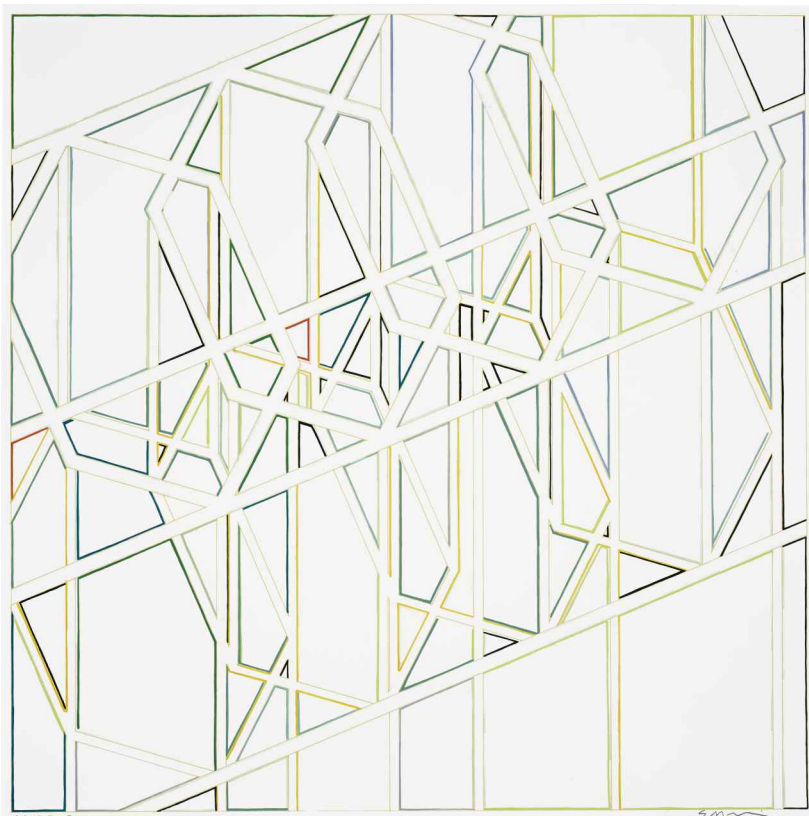
Robert Towne

signed and titled
ink and gouache on paper
30 by 30 in. 76.2 by 76.2 cm.
Executed in 2006.

PROVENANCE

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

\$ 10,000-15,000



315

316

PHILIPPE DECRAUZAT

b. 1974

Untitled

acrylic on shaped canvas
52¾ by 60⅞ in. 134 by 193 cm.
Executed in 2012.

PROVENANCE

Praz-Delavallade, Paris
Acquired from the above by the present owner
in 2012

\$ 12,000-18,000

317

JULIA DAULT

b.1977

Untitled 21, 1:37 - 4:33 PM, January
5, and 09:17 - 11:27 AM, January 6,
2016, installed by Simon Bird

Plexiglas, Formica, Everlast boxing wraps and
string
72½ by 53½ by 35 in. 184.2 by 136.9 by 88.9 cm.
Executed in 2012, this work is accompanied by a
certificate of authenticity signed by the artist.

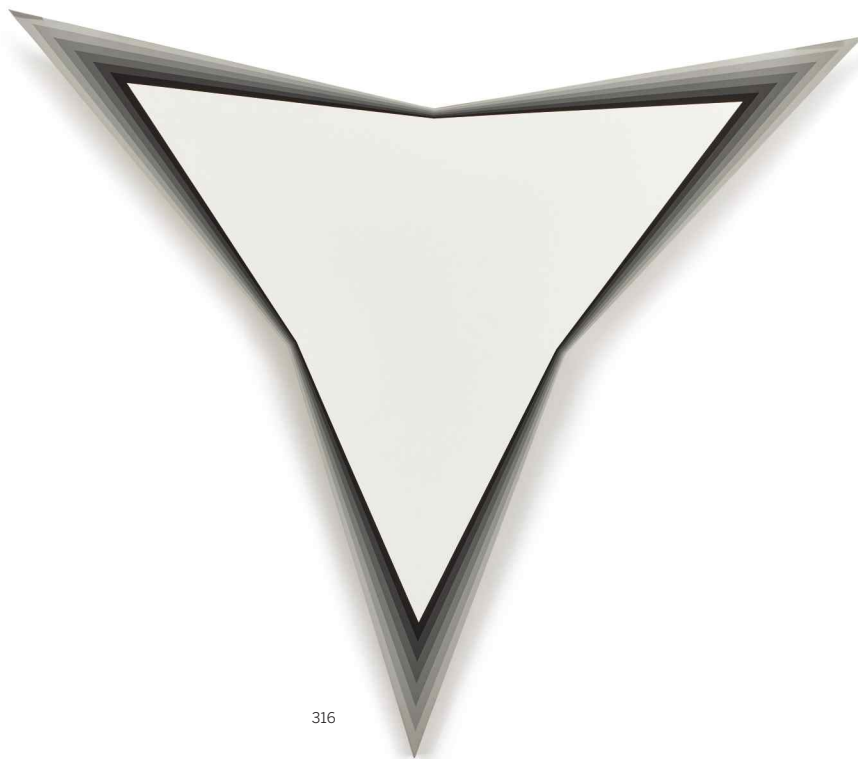
PROVENANCE

Galerie Bob van Orsouw, Zurich
Irena Hochman Fine Art Ltd., New York
Acquired from the above by the present owner
in 2012

EXHIBITED

London, Saatchi Gallery, *Champagne Life*,
October 2016, pp. 54-55
New York, Casey Kaplan Gallery, *Rotary
Connection*, January - February 2012
New York, New Museum, *The Ungovernables*,
February - April 2012

\$ 15,000-20,000



316



317

TATIANA TROUVÉ

b. 1968

I Tempi Doppi

copper plated metal, paint, patinated bronze
and light bulb construction47 by 63 by 30 in. 119.4 by 160 by 76.2 cm.
Executed in 2014, this work is unique.

PROVENANCE

König Gallery, Berlin

Acquired from the above by the present owner
in 2015**\$ 30,000-40,000**

318

319

MATIAS FALDBAKKEN

b. 1973

SEE YOU ON THE FRONT PAGE OF THE LAST NEWSPAPER THOSE MOTHERFUCKERS EVER PRINT #6 (panel 1)

signed and dated 2014 on the reverse of the board

india ink on newsprint with adhesive tape collage on board, in artist's chosen frame

Framed: 68 by 48½ in. 172.7 by 123.2 cm,

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Paula Cooper Gallery, *Matias*

Faldbakken, February - April 2014

\$ 7,000-9,000

320

MARK FLOOD

b. 1957

Oracular Cave

signed, titled and dated 3-5-2009 on the overlap acrylic on canvas

50 by 40 in. 127 by 101.6 cm.

PROVENANCE

Zach Feuer Gallery, New York

Acquired from the above by the present owner

\$ 12,000-18,000



319



320

321

FREDRIK VÆRSLEV

b. 1979

Untitled (Canopy Painting: Cream and Orange III)

signed and dated 2012 on the overlap
spray paint, primer and white spirit on canvas
87 $\frac{1}{8}$ by 78 $\frac{1}{4}$ in. 221.3 by 199 cm.

PROVENANCE

STANDARD (OSLO), Oslo
Acquired from the above by the present owner

\$ 30,000-40,000



321

322

NED VENA

b. 1982

Untitled

signed and dated 2010 on the overlap
rubber on linen
72 by 48 in. 182.9 by 121.9 cm.

PROVENANCE

Max Hans Daniel, Berlin
Private Collection, Miami (acquired from the
above in 2010)
Sotheby's, New York, 15 May 2014, Lot 538
Acquired from the above sale by the present
owner

\$ 15,000-20,000



322



323

323

VIK MUNIZ

b.1961

Jolly Good Fellows (from Pictures of Chocolate)

c-print
44 by 59¾ in. 112 by 152 cm.

Executed in 1999, this work is artist's proof number 2 from an edition of 3, plus 3 artist's proofs.

PROVENANCE

Brent Sikkema, New York
Tilton, Inc., Quebec (acquired from the above in September 2000)
Acquired from the above by the present owner in October 2000

LITERATURE

Pedro Corrêa do Lago, Ed., *Vik Muniz Obra Completa 1987-2009*, Rio De Janeiro 2009, p. 259, illustrated in color

\$ 25,000-35,000



324

324

VIK MUNIZ

b.1961

Beggars After Rembrandt (Beggar II)

gelatin silver print mounted on board
68 by 47 in. 172.7 by 119.4 cm.

Executed in 2005, this work is from an edition of 5.

PROVENANCE

Galleria Cardi, Milan
Private Collection
Acquired from the above by the present owner

LITERATURE

Museo d'Arte Contemporanea Roma, *Vik Muniz*, September 2003 - January 2004, p. 173, illustrated in color (another example exhibited)

\$ 12,000-18,000

325

LAURIE SIMMONS

b.1949

Talking Baseball Bat

Cibachrome print

64 by 46 in. 162.6 by 116.8 cm.

Executed in 1989, this work is number 2 from an edition of 5.

PROVENANCE

Metro Pictures, New York

Private Collection

Phillips, New York, 29 June 2012, Lot 264

Acquired from the above sale by the present owner

\$ 10,000-15,000

326

WILL COTTON

b. 1965

Sugar Bloom

signed, titled and dated 2001 on the reverse

oil on canvas

50¼ by 60 in. 127.6 by 152.4 cm.

PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner

\$ 20,000-30,000



325



326



327

327

THOMAS RUFF

b.1958

jpeg ny07

signed, partially titled, dated 2006 and numbered 1/3 on the reverse

c-print

105³/₄ by 72³/₄ in. 267.3 by 184.8 cm.

Executed in 2006, this work is number 1 from an edition of 3, plus 1 artist's proof.

PROVENANCE

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

\$ 40,000-60,000

328

GABRIEL OROZCO

b.1962

Asomo

signed, titled, dated 2001 and numbered 3/5 on the reverse

silver dye bleach print

16 by 20 in. 40.6 by 50.8 cm.

Executed in 2001, this work is number 3 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Tilton, Inc., Quebec

Acquired from the above by the present owner in May 2002

EXHIBITED

New York, Marian Goodman Gallery, *Gabriel Orozco*, November - December 2001

\$ 8,000-12,000



328



329

329

LUCAS SAMARAS

b. 1936

Ultra-Large Hand

Polaroid Polacolor 2 photograph mounted on board

76 by 43 in. 193 by 109.2 cm.

Executed in 1983, this work is unique.

PROVENANCE

Pace/MacGill, New York
Private Collection, New York (acquired from the above in 1987)

EXHIBITED

The Denver Art Museum, *Lucas Samaras: Objects and Subjects, 1969-1986*, May 1988 - November 1989

\$ 50,000-70,000



330

V □ 330

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

TIM GARDNER

b. 1973

Untitled (Runner & Sewage; Venice,
CA)

signed, titled and dated 2003 on the reverse
watercolor on paper
16 $\frac{7}{8}$ by 21 $\frac{3}{8}$ in. 43 by 54.3 cm.

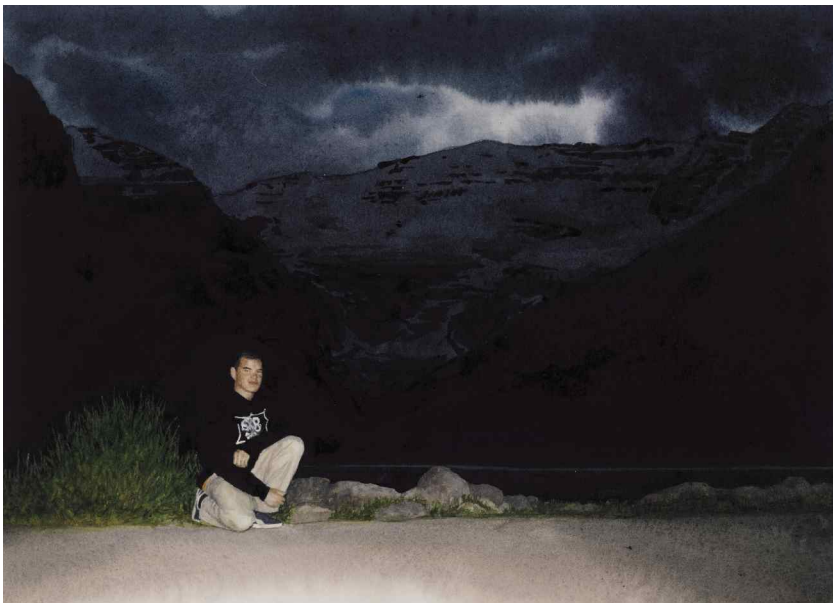
PROVENANCE

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

EXHIBITED

Ithaca, Cornell University, Herbert F. Johnson
Museum of Art, *Cars and Ketchup: Photorealist
Images of the American Landscape*, April - June
2005

\$ 7,000-10,000



331

V □ 331

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

TIM GARDNER

b. 1973

Black Self-Portrait: Lake Louise

signed, titled and dated 2002 on the reverse
watercolor on paper
10 $\frac{3}{4}$ by 13 $\frac{3}{4}$ in. 27.3 by 35 cm.

PROVENANCE

303 Gallery, New York
Acquired from the above by the present owner
in 2002

EXHIBITED

Kunsthalle Basel, *Painting on the Move: According
to Reality. Realism and Contemporary Painting*,
May - September 2002

\$ 6,000-8,000

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

KON TRUBKOVICH

b. 1979

Sailing the dark wave of the fading
sound of you

signed, titled and dated 2013 on the reverse
oil on canvas
72 by 72 in. 182.9 by 182.9 cm.

PROVENANCE

Marianne Boesky Gallery, New York
Acquired from the above by the present owner in
March 2013

\$ 12,000-18,000



332

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

ADAM HELMS

b.1974

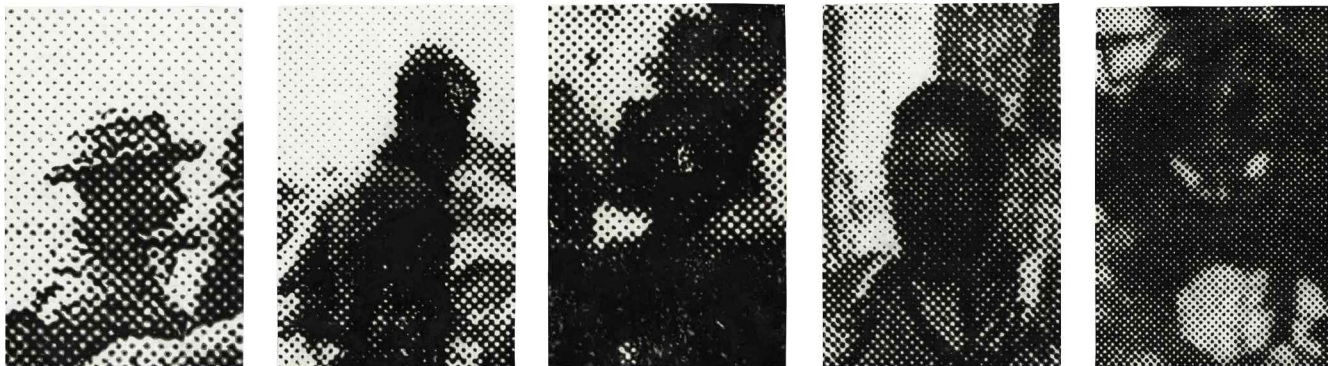
Zombies (American, 1968-1862)

each titled on the reverse
charcoal on rice paper, in 5 parts
Each: 29 by 19 in. 73.7 by 48.3 cm.
Executed in 2012.

PROVENANCE

Marianne Boesky Gallery, New York
Acquired from the above by the present owner in
May 2012

\$ 6,000-8,000



333



334

V □ 334

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

BARNABY FURNAS

b.1973

Study for Red Sea (3)

signed twice, titled and dated *Nov, 27 2005 NYC* on the reverse
urethane on linen
29⁷/₈ by 39⁷/₈ in. 76 by 101.3 cm.

PROVENANCE

Marianne Boesky Gallery, New York
Acquired from the above by the present owner in 2005

\$ 10,000-15,000



335

V □ 335

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

AMY CUTLER

b.1974

Siberian Jackfruit

signed and dated *2007* on the reverse
gouache on paper
41³/₈ by 29 in. 105.1 by 74 cm.

PROVENANCE

Leslie Tonkonow Artworks + Projects, New York
Acquired from the above by the present owner in 2007

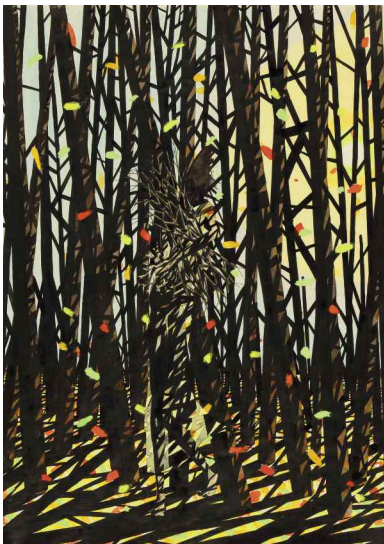
EXHIBITED

New York, Leslie Tonkonow Artworks + Projects, *Amy Cutler Recent Works*, March - April 2007, illustrated in color

LITERATURE

Laura Steward & Aimee Bender, Eds., *Amy Cutler Turtle Fur*, Berlin 2011, pp. 66 & 69, illustrated in color

\$ 1,500-2,000



336

V □ 336

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

BARNABY FURNAS

b.1973

Wood Collector 1

signed, titled and dated *7/03 NYC* on the reverse
watercolor on paper
21 by 15 in. 53.3 by 38.1 cm.

PROVENANCE

Marianne Boesky Gallery, New York
Acquired from the above by the present owner in 2003

\$ 6,000-8,000

V □ 337

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

BARNABY FURNAS

b.1973

Mummers Day I

signed twice, titled and dated 8/2009 NYC on the reverse
colored pencil, watercolor and dye on paper
29¾ by 22⅞ in. 76 by 56.2 cm.

PROVENANCE

Anthony Meier Fine Arts, San Francisco
Acquired from the above by the present owner in 2009

EXHIBITED

San Francisco, Anthony Meier Fine Arts, *Barnaby Furnas: the lesser light*, September - October 2009

\$ 7,000-9,000



337

V □ 338

THE TRIUMPH OF PAINTING:
THE STEVEN & ANN AMES COLLECTION

KAREL FUNK

b. 1971

Untitled #9

signed, titled and dated 2004 on the reverse
acrylic on panel
12 by 12 by in. 30.5 by 30.5 cm.

PROVENANCE

303 Gallery, New York
Acquired from the above by the present owner in June 2004

EXHIBITED

New York, 303 Gallery, *Karel Funk*, July - August 2004

LITERATURE

Exh. Cat., Musée d'art contemporain de Montréal, *Karel Funk*,
2007, p. 28, illustrated in color

\$ 5,000-7,000



338

NEITHER APPEARANCE NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ

LOTS 339-363

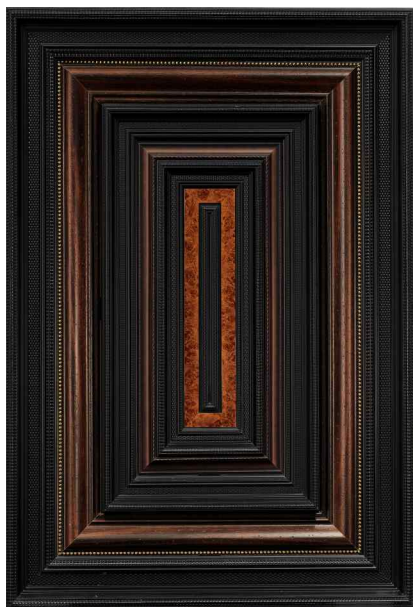
THE SHOW IS NOT THE SHOW





NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



339

339

KOLKOZ

b. 1972

Portrait au Miroir

stained and lacquered wood with gold paint
48½ by 33⅞ in. 123.2 by 84.1 cm.
Executed in 2008, this work is accompanied by a
certificate of authenticity signed by the artist.

PROVENANCE

Galerie Emmanuel Perrotin, Paris
Acquired from the above by the previous owner

\$ 10,000-15,000

340

JEAN-LUC MOULÈNE

b. 1955

Cinq Concentrés Concentriques

polyurethane elastomer
4½ by 7 by 6½ in. 11.4 by 17.8 by 16.5 cm.
Executed in 2007, this work is number 2 from an
edition of 2.

PROVENANCE

Galerie Chantal Crousel, Paris
Acquired from the above by the previous owner

EXHIBITED

Paris, Galerie Chantal Crousel, *Jean-Luc Moulène*,
May - June 2007
Dia:Beacon, *Opus + One*, December 2011 -
December 2012 (another example exhibited)

\$ 6,000-8,000



340

341

ATTRIBUTED TO ANDRÉ
ARBUS

Daybed

parchment, brass and fabric upholstery
18½ by 73⅜ by 39 in. 47 by 186.4 by 99.1 cm.
Executed circa 1940.

PROVENANCE

Galerie Yves Gastou, Paris
Acquired from the above by the previous owner
in 2008

\$ 8,000-12,000



341

TOM DIXON

b. 1959

CU29 Chair

i. signed; numbered *ED 4/8* on a metal label on the reverse near the lower edge

i. expanded polystyrene covered in electro-deposited copper

ii. expanded polystyrene

Each: 28½ by 36½ by 28 in.

72.4 x 92.7 x 71.1 cm.

i. Executed in 2007.

ii. Executed in 2007, this work is from an edition of 500.

PROVENANCE

Moss, New York

Acquired from the above by the previous owner in 2009

LITERATURE

ii. Charlotte and Peter Fiell, *Design Now!*, Cologne 2007, pp. 142-143, illustrated

i. Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Berlin 2009, p. 115, illustrated

\$ 7,000-9,000



342

343

ANGELO LELLI

1911 - 1979

Triennale Floor Lamp, Model No. 12128

brass and lacquered metal

Height of standard: 61¾ in. 156.8 cm.

Executed circa 1951, this work is marked *Made in Italy/Arredoluce Monza* on 2 shades; stamped *Made in Italy/Arredoluce Monza* on the base and accompanied by an authenticity label from the Arredoluce Archive affixed to the underside.

PROVENANCE

Nilufar Gallery, Milan

Acquired from the above by the previous owner

LITERATURE

William J. Hennessey, *Modern Furnishings for the Home*, New York 1952, p. 242

Charlotte and Peter Fiell, Eds., *1000 Lights, Vol. 1*, Cologne 2005, p. 473

\$ 5,000-7,000



343

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



344

□ 344

TARYN SIMON

b. 1975

Black Square X, The Book of Record of the Time Capsule of Cupaloy; To the People of That Future, A Key to the English Language

archival inkjet print
31½ by 31½ in. 80 by 80 cm.

Executed in 2011, this work is number 5 from an edition of 5, plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by Almine Rech.

PROVENANCE

Almine Rech Gallery, Paris
Acquired from the above by the previous owner

\$ 4,000-6,000

□ 345

ROMAN SIGNER

b.1938

Säntis and Bodensee

each signed, dated 1975 and numbered 3/10 on the reverse

c-print, in 2 parts

i. Sheet: 12¾ by 16½ in. 31.4 by 41.9 cm.

ii. Sheet: 12½ by 29 in. 31.8 by 73.7 cm.

PROVENANCE

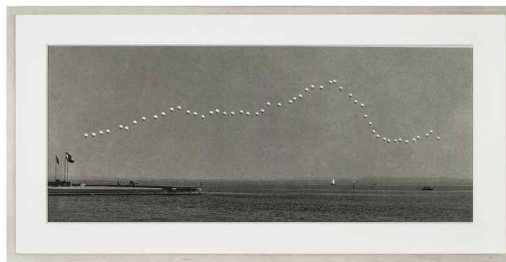
Galerie Martin Janda, Vienna
Acquired from the above by the previous owner

\$ 800-1,200



345

i.



ii.

□ 346

ROMAN SIGNER

b.1938

Läuten auf dem Fluss

signed on a label affixed to the reverse
black and white photograph on Barite paper
Sheet: 17⅝ by 25 in. 44.8 by 63.5 cm.

Executed in 1986, this work is artist's proof number 1 from an edition of 10, plus 3 artist's proofs.

PROVENANCE

Galerie Martin Janda, Vienna
Acquired from the above by the previous owner in June 2010

\$ 600-800



346

GABRIEL OROZCO

b.1962

Yielding Stone Image

signed, titled, dated 1992/2009 and numbered 2/5 on the reverse

Fuji crystal chromogenic archive print

16 by 20 in. 40.6 by 50.8 cm.

Conceived in 1992 and printed in 2009, this work is number 2 from an edition of 5, plus 2 artist's proofs.

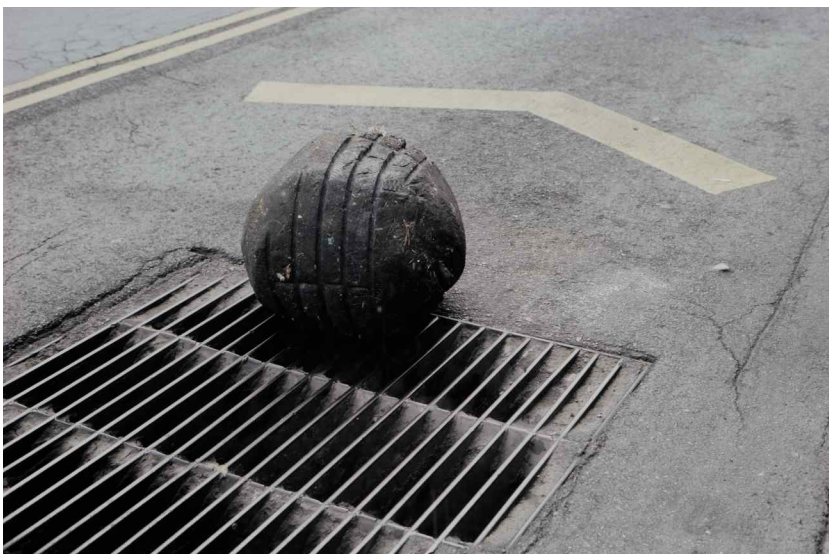
PROVENANCE

Marian Goodman Gallery, New York

Private Collection (acquired from the above in 2010)

Almine Rech Gallery, New York

Acquired from the above by the previous owner



347

EXHIBITED

Kunstmuseum Basel; Paris, Musée National d'Art Moderne; London, Tate Modern, *Gabriel Orozco*, April 2010 - April 2011 (another example exhibited)

\$ 7,000-9,000

TARYN SIMON

b. 1975

Handbags, Misc. (Counterfeit)

16 archival inkjet prints, in 3 Plexiglas boxes

i. & ii. 9¼ by 44½ in. 23.5 by 113 cm.

iii. 9¼ by 30 in. 23.5 by 76.2 cm.

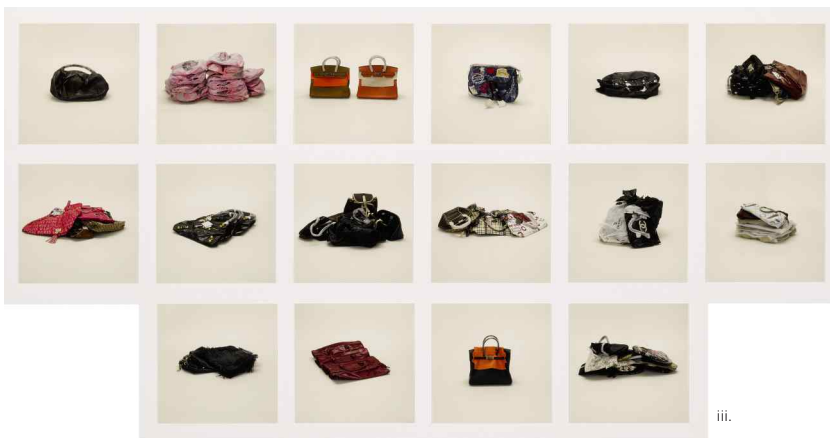
Executed in 2010, this work is number 4 from an edition of 4, plus 2 artist's proofs.

PROVENANCE

Almine Rech Gallery, Paris

Acquired from the above by the previous owner in June 2012

\$ 12,000-18,000



348

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



349

349

ANNE COLLIER

b.1970

Stock Photography (Gestures)

c-print

45 by 60¼ in. 114.3 by 153 cm.

Executed in 2013, this work is number 4 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the previous owner in June 2014

\$ 7,000-9,000

□ 350

CERITH WYN EVANS

b. 1958

Sakura

signed on a label affixed to the reverse
gelatin silver print

10⅝ by 7¾ in. 27 by 19.7 cm.

Executed in 2010, this work is number 27 from an edition of 50, plus 10 artist's proofs.

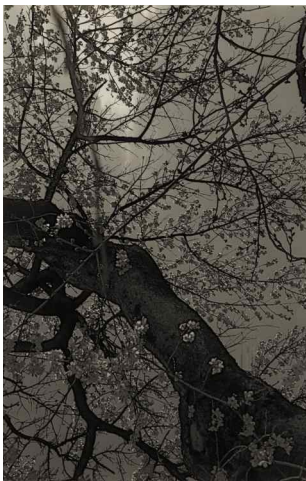
PROVENANCE

White Cube, London

Acquired from the above by the previous owner

\$ 300-400

□ 351



350

MATT KEEGAN

b.1976

February, 1976

signed on a label affixed to the reverse
c-print

30 by 37½ in. 76.2 by 95.3 cm.

Executed in 2009, this work is number 1 from an edition of 5, plus 1 artist's proof.

PROVENANCE

Altman Siegel Gallery, San Francisco

Acquired from the above by the previous owner in December 2009

\$ 2,000-3,000



351

TARYN SIMON

b. 1975

Diazepam/Valium (Illegal)

8 archival inkjet prints, in 2 Plexiglas boxes

Each Box: 9¾ by 30½ by 2¾ in.

Executed in 2010, this work is number 2 from an edition of 4, plus 2 artist's proofs.

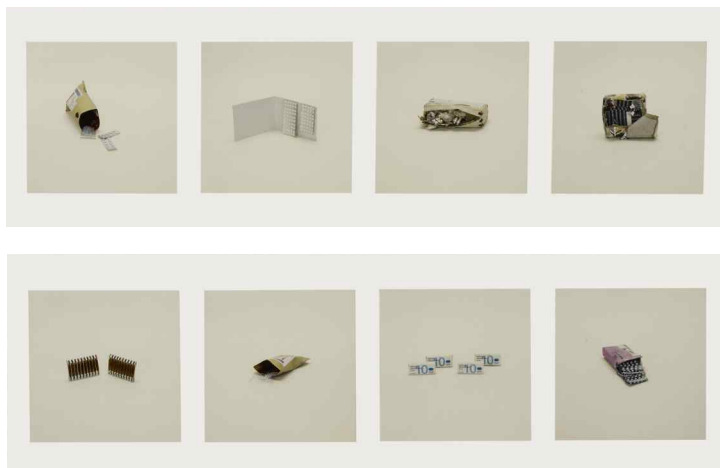
PROVENANCE

Almine Rech Gallery, Paris

Acquired from the above by the previous owner

\$ 6,000-8,000

□ 353



352

DARREN ALMOND

b.1971

The Principle of Moments - Manadagur: 13.06

signed on a label affixed to the reverse

c-print

Sheet: 5 by 4 in. 12.7 by 10.2 cm.

Executed in 2010, this work is unique.

PROVENANCE

White Cube, London

Acquired from the above by the previous owner

\$ 200-300

□ 354



353

SARA VANDERBEEK

b. 1976

Belle Grove

c-print mounted on aluminum

40 by 30 in. 101.6 by 76.2 cm.

Executed in 2009, this work is number 2 from an edition of 3.

PROVENANCE

Altman Siegel Gallery, San Francisco

Acquired from the above by the previous owner in December 2009

EXHIBITED

San Francisco, Altman Siegel Gallery, see:

Abstraction (disambiguation): Shinpei Kusanagi,

Sara VanDerBeek, Garth Weiser, July - September 2009 (another example exhibited)

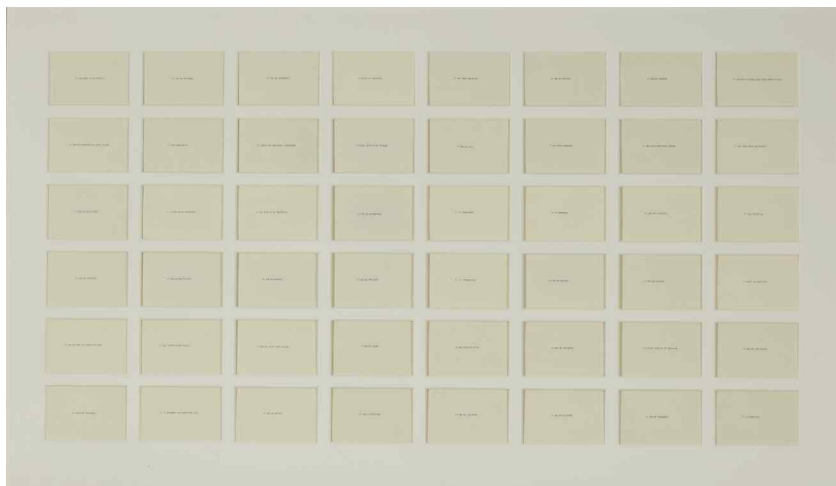
\$ 1,000-1,500



354

NEITHER APPEARANCE
NOR ILLUSION

PROPERTY FROM THE COLLECTION
OF SANTIAGO BARBERI GONZALEZ



355

355

ROBERT BARRY

b.1936

It Cannot Be Presented Everywhere

signed with the artist's initials and dated 72
ink on 48 sheets of paper hinged to board
Each: 4 $\frac{1}{8}$ by 6 in. 10.5 by 15.2 cm.
Overall: 34 $\frac{7}{8}$ by 60 in. 88.6 by 152.4 cm.

PROVENANCE

Yvon Lambert Gallery, New York
Acquired from the above by the previous owner
in March 2010

\$ 15,000-20,000

□ 356

KRIS MARTIN

b. 1972

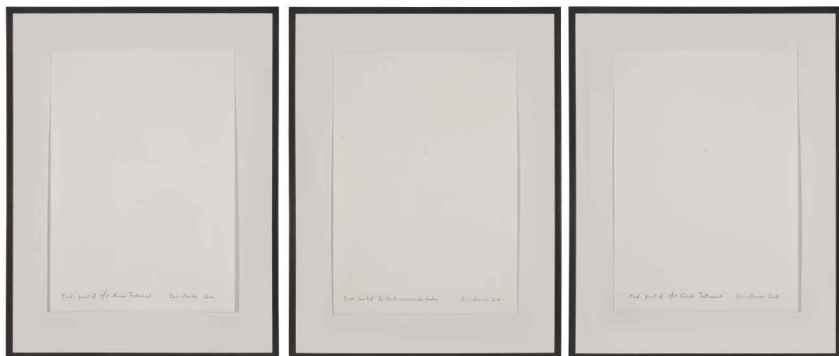
End-point: Het Nieuwe Testament;
End-point: Het Oude Testament;
End-point: Deutercononieke Boeken
[Three Works]

each signed, titled and dated 2012
graphite on paper
Each: 16 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in. 42 by 29.2 cm.

PROVENANCE

Sies + Höke Galerie, Dusseldorf
Acquired from the above by the previous owner

\$ 4,000-6,000



356

357

OSCAR TUAZON

b. 1975

Untitled

glue on antique paper, in 2 parts
Each: 15¾ by 11¾ in. 40 by 29.8 cm.
Executed in 2011.

PROVENANCE

Galerie Balice Hertling, Paris
Acquired from the above by the previous owner in
November 2011

\$ 5,000-7,000



357

358

XAVIER VEILHAN

b. 1963

Eric

manufactured polyurethane, on Formica base
Sculpture: 47 by 17¾ by 8½ in.
119.4 by 45.1 by 21.6 cm.
Overall: 86¼ by 15¾ by 15¾ in.
219.1 by 40 by 40 cm.
Executed in 2006.

PROVENANCE

Galerie Emmanuel Perrotin, Paris
Acquired from the above by the previous owner in
September 2008

\$ 8,000-12,000



358

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PROPERTY FROM THE COLLECTION
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359



360



361

□ 359

KRIS MARTIN

b. 1972

End-point of 'Cien Años de Soledad'
(G.G. Márquez)

signed, titled and dated '12
graphite on paper
16½ by 11½ in. 42 by 29.2 cm.

PROVENANCE

Sies + Höke Galerie, Dusseldorf
Acquired from the above by the previous owner in
November 2011

\$ 1,500-2,000

□ 360

ROBERT BARRY

b. 1936

It Has...

signed with the artist's initials and dated '71
ink on paper
11½ by 8⅞ in. 28.3 by 22.5 cm.

PROVENANCE

Galerie Yvon Lambert, Paris
Acquired from the above by the previous owner

\$ 500-700

361

HAEGUE YANG

b. 1971

Sonic Rotating Oval -- Brass and
Nickel Plated #20

steel sheet, powder coating, ball bearings, metal
grid, brass plated bells, nickel plated bells and
metal rings
40½ by 29 by 4 in. 102.9 by 73.7 by 10.1 cm.
Executed in 2014.

PROVENANCE

Galerie Chantal Crousel, Paris
Acquired from the above by the previous owner

\$ 6,000-8,000

362

ENRICO DAVID

b. 1966

The Assumption of Weee

Jesmonite and graphite, on wood base

Sculpture: 19¾ by 17¾ by 4 in.

50.2 by 45.1 by 10.2 cm.

Overall: 63¾ by 18 by 10¾ in.

160.7 by 45.7 by 27.3 cm.

Executed in 2014, this work is number 2 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Michael Werner Gallery, New York

Acquired from the above by the previous owner in January 2015

EXHIBITED

New York, Michael Werner Gallery, *Enrico David*, November 2014 - January 2015

West Yorkshire, The Hepworth Wakefield, *Enrico David*, November 2015 - January 2016 (another example exhibited)

Sharjah Art Foundation, *Enrico David: Fault Work*, October 2016 - January 2017 (another example exhibited)

\$ 10,000-15,000



362

363

IVAN ARGOTE

b. 1983

Excerpts : Ohh, is this a new end?

acrylic, concrete, polyurethane and steel

Overall: 73 by 30 by 11½ in.

185.4 by 76.2 by 29.5 cm.

Executed in 2014.

PROVENANCE

New York Gallery, LLC, New York

Acquired from the above by the previous owner in June 2016

\$ 6,000-8,000



363



364

364

BERTOZZI & CASONI

b. 1957 & b. 1961

Composizione No. 9

glazed ceramic, in 12 parts

Each: 15 $\frac{1}{8}$ by 11 $\frac{1}{4}$ by 5 $\frac{3}{8}$ in. 38.4 by 28.6 by 13.7 cm.

Overall: 62 $\frac{1}{4}$ by 36 by 6 $\frac{7}{8}$ in. 158.1 by 91.4 by 17.5 cm.

Executed in 2005.

PROVENANCE

Sperone Westwater, New York

Acquired from the above by the present owner in 2005

EXHIBITED

New York, Sperone Westwater, *Bertozzi & Casoni: New Sculpture*, April 2005

\$ 15,000-25,000



365

365

FRANCESCO VEZZOLI

b.1971

Gioventù Bruciata

inkjet on canvas and metallic embroidery, in artist's chosen frame

54 $\frac{7}{8}$ by 57 $\frac{1}{2}$ in. 139.4 by 146 cm.

Executed in 2014.

PROVENANCE

Museum of Contemporary Art, Los Angeles (donation of the artist)

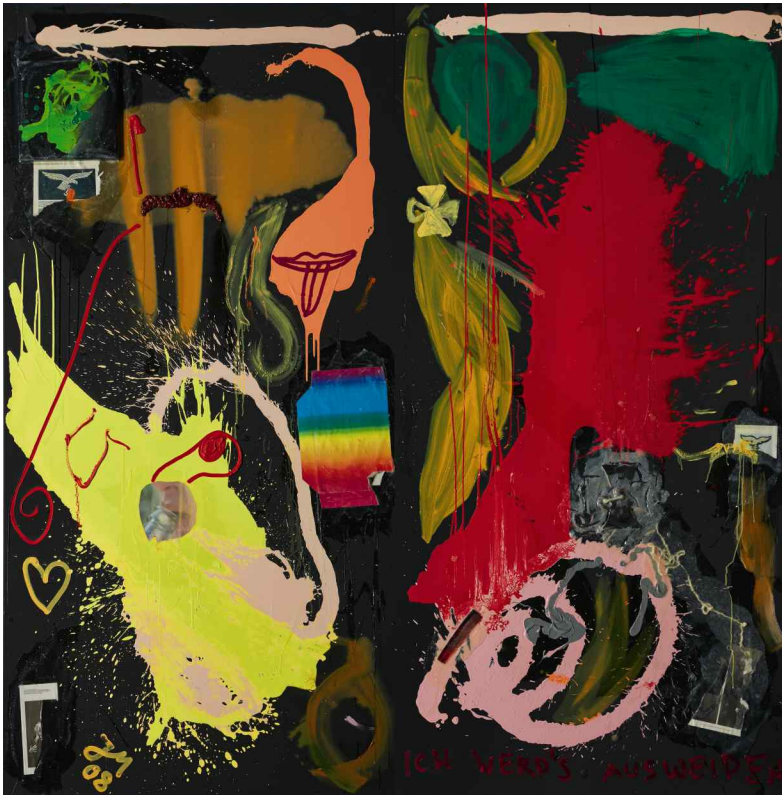
Sotheby's, New York, 13 May 2015, Lot 431 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Cinema Vezzoli*, April - August 2014

\$ 40,000-60,000



366

366

JONATHAN MEESE

b. 1970

Vitalfunktion Don "Drysüss" Im Saalcanyon [Diptych]

signed with the artist's initials and dated 08 on the left panel; each panel signed, titled and dated 08 on the reverse

oil and acrylic with printed paper and plastic collage, on 2 joined canvases

Overall: 94½ by 94½ in. 240 by 240 cm.

PROVENANCE

Contemporary Fine Arts Galerie GmbH, Berlin
Acquired by the present owner from the above in 2008

\$ 10,000-15,000

367

DIRK SKREBER

b. 1961

Atoll

oil and resin on canvas

118⅞ by 67 in. 300 by 170 cm.

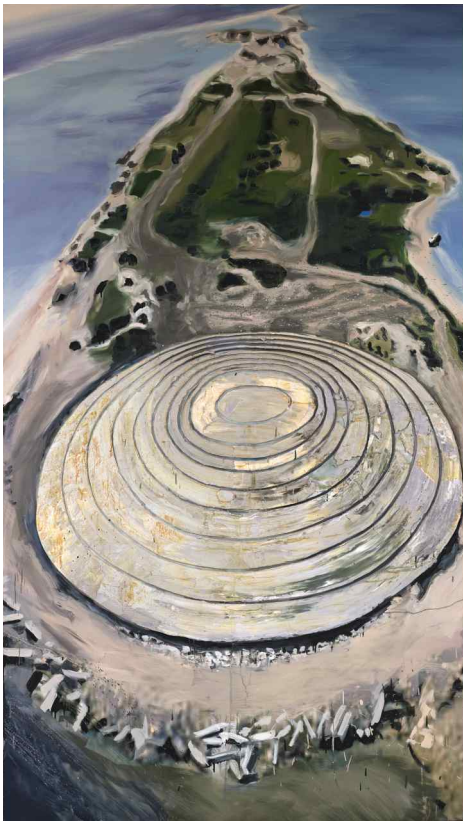
Executed in 2002.

PROVENANCE

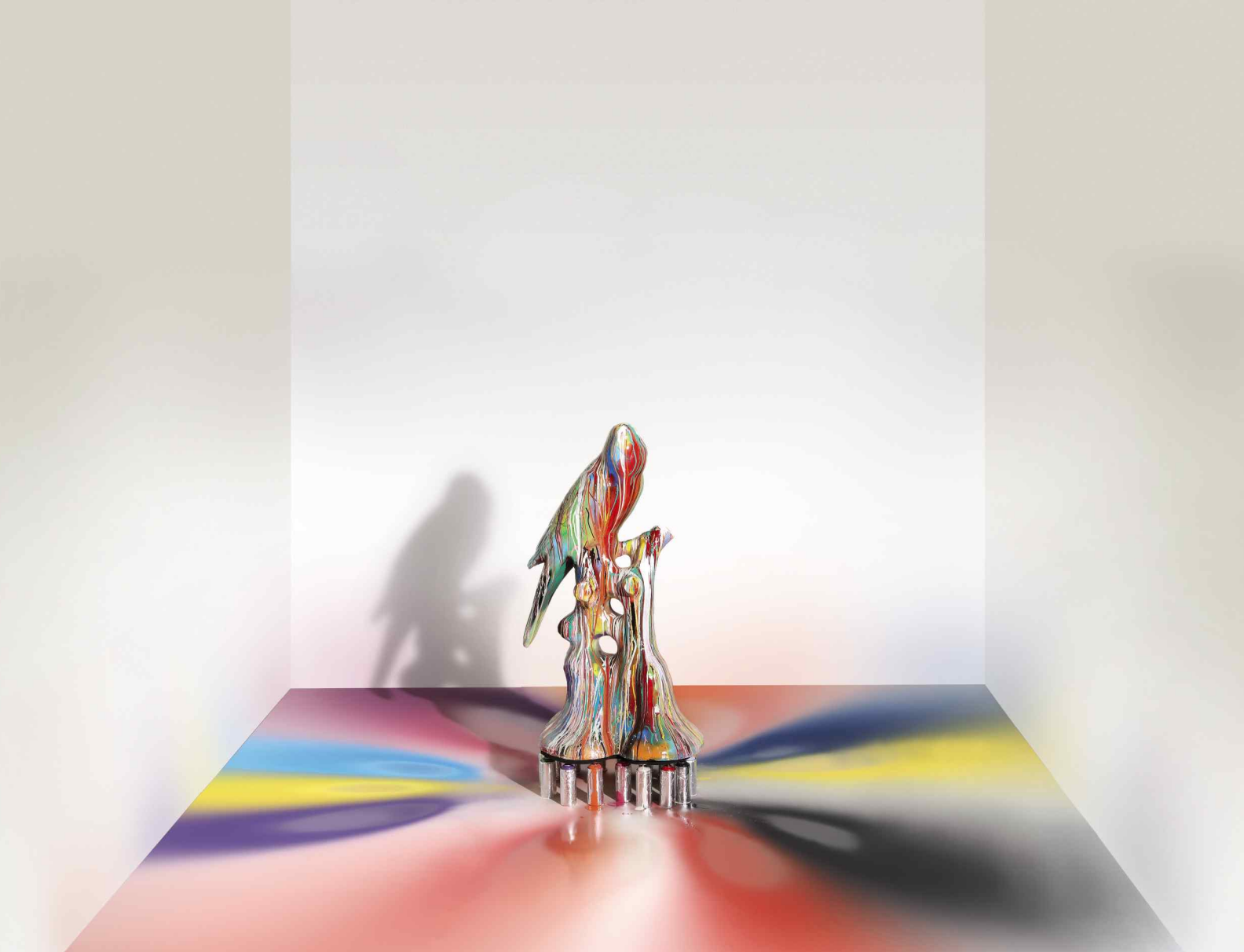
Blum & Poe, Los Angeles

Acquired from the above by the present owner

\$ 15,000-20,000



367



368

368

JIM LAMBIE

b.1964

The Byrds (Right On)

ceramic, synthetic resin and spray paint
installation

Dimensions variable

Sculpture: 54 $\frac{7}{8}$ by 27 $\frac{1}{4}$ by 34 $\frac{1}{8}$ in.

139.4 by 69.2 by 87 cm.

Executed in 2007.

PROVENANCE

The Modern Institute, Glasgow

Acquired from the above by the present owner in
December 2007

\$ 30,000-40,000



Detail



369

ROXY PAINE

b. 1966

Scumak S2-P2-R38

partially titled on the underside
polyethylene
17 by 26 by 20 in. 43.2 by 66 by 50.8 cm.
Executed in 2001, this work is unique.

PROVENANCE

James Cohan Gallery, New York
Acquired from the above by the present owner
in 2004

\$ 4,000-6,000

370

JOSH SMITH

b. 1976

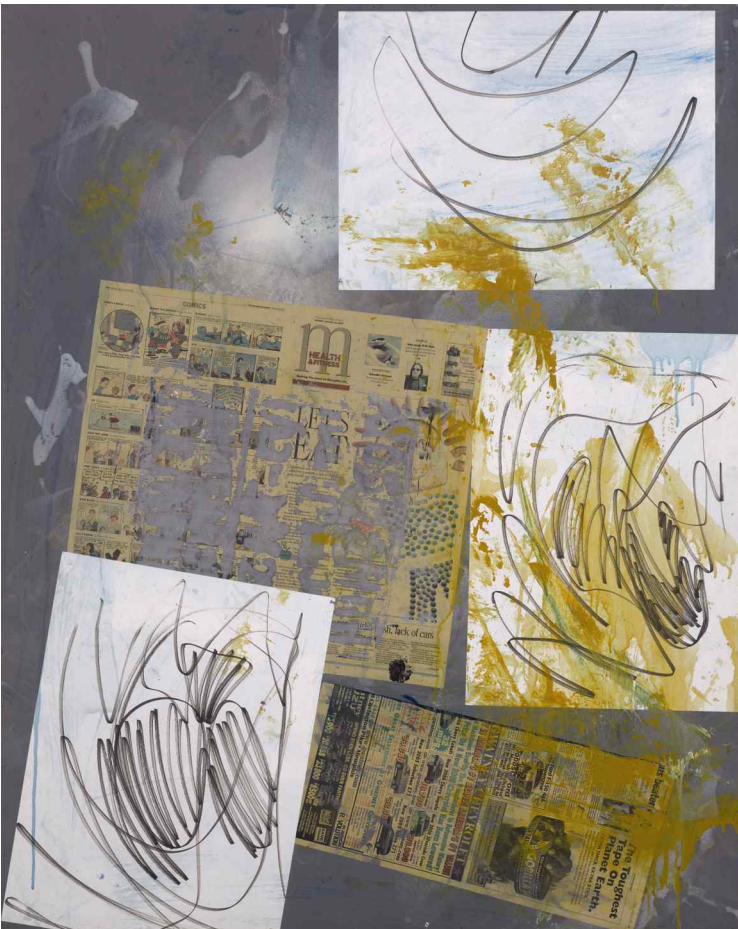
Untitled

signed and dated 2006 twice on the reverse
oil, acrylic, felt-tip pen and paper collage on panel
60 1/8 by 48 1/4 in. 152.7 by 122.6 cm.

PROVENANCE

Catherine Bastide, Brussels
Private Collection

\$ 6,000-8,000



370



371

371

ALEX HUBBARD

b. 1975

Other People's Problems I

signed and dated 2012 on the overlap
acrylic, resin and mixed media on canvas
86¼ by 78⅜ in. 219.1 by 199.1 cm.

PROVENANCE

Private Collection, Europe

EXHIBITED

London, Simon Lee Gallery, *Alex Hubbard: Eat Your Friends*, March - April 2012

\$ 30,000-50,000



372

372

JULES DE BALINCOURT

b.1972

Youth Nationalism

signed, titled and dated 2004 on the reverse
oil, enamel and spray paint on board
14¾ by 10⅞ in. 37.5 by 27.6 cm.

PROVENANCE

Deitch Projects, New York
Acquired from the above by the present owner in
October 2004

\$ 6,000-8,000

373

VANESSA BEECROFT

b. 1969

Untitled (Portrait of a Woman)

oil on canvas
48¾ by 38¾ in. 123.8 by 97.2 cm.
Executed in 1999.

PROVENANCE

Galerie Deux, Japan
Sotheby's, New York, 18 May 2000, Lot 122
Acquired from the above sale by the present
owner

\$ 7,000-9,000



373

IVAN MORLEY

b. 1966

Tehachepi (Sic)

oil, wax, KY jelly, thread and dye on linen
57 by 53 $\frac{3}{8}$ in. 145 by 135 cm.
Executed in 2009.

PROVENANCE

Kimmerich Galerie GmbH, Berlin
Acquired from the above by the present owner
in 2010

EXHIBITED

Berlin, Kimmerich Galerie GmbH, *Ivan Morley*,
January - February 2010
London, Saatchi Gallery, *Abstract America Today*,
May - September 2014

\$ 5,000-7,000



374

MICHAEL BEVILACQUA

b. 1966

Self Portrait S-2

signed, titled and dated 05
acrylic and graphite on canvas
72 by 48 in. 182.9 by 121.9 cm.

PROVENANCE

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

\$ 12,000-18,000



375



376

376

ABEL AUER

b. 1974

Untitled

signed and dated 2004 on the reverse
oil on canvas
59 by 66¾ in. 150 by 170 cm.

PROVENANCE

Corvi Mora Gallery, London
Tilton, Inc., Quebec
Acquired from the above by the present owner in
November 2004

\$ 3,000-5,000

377

TOBIAS MADISON

b. 1985

Hospitality

plywood, silkscreen on neoprene and seatbelt
webbing
120¼ by 24¼ by 20¼ in.
305.5 by 61.5 by 51.5 cm.
Executed in 2012, this work is accompanied by a
certificate of authenticity signed by the artist.

PROVENANCE

Karma International, Zurich
Acquired from the above by the present owner

EXHIBITED

Berlin, Sammlung Haubrok, *Fatuma Osman &
Tobias Madison*, January - March 2012

\$ 4,000-6,000



377

JIM SHAW

b. 1952

Paintings Found in an O-ist Thrift Store

mixed media, in 11 parts
 Largest: 24 by 18 in. 60.9 by 45.7 cm.
 Smallest: 7 by 5 in. 17.8 by 12.7 cm.
 Executed in 2002.

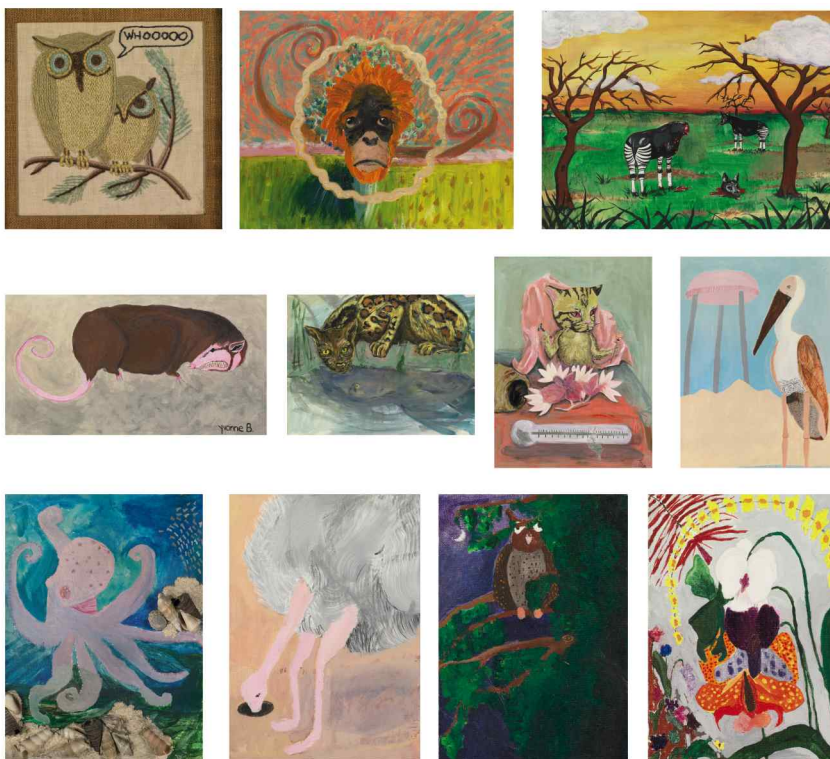
PROVENANCE

Metro Pictures, New York
 Acquired from the above by the present owner

EXHIBITED

Grenoble, Magasin Center of Contemporary Art; Kunsthaus Glarus, O, 2002
 Sydney, Museum of Contemporary Art, *Biennale of Sydney*, May - July 2002, pp. 189-192
 New York, Metro Pictures, *O-ist Thrift Store Paintings*, September - October 2002
 New York, Metro Pictures, *Group Exhibition: Olaf Breuning, Jim Shaw, Cindy Sherman*, January - February 2006
 Greenwich, Connecticut, The Brant Foundation, *Remembering Henry's Show*, May 2009 - January 2010
 Beverly Hills, United Talent Agency, *Heatwave*, March - April 2017

\$ 15,000-20,000



378

ALEKSANDRA MIR

b.1967

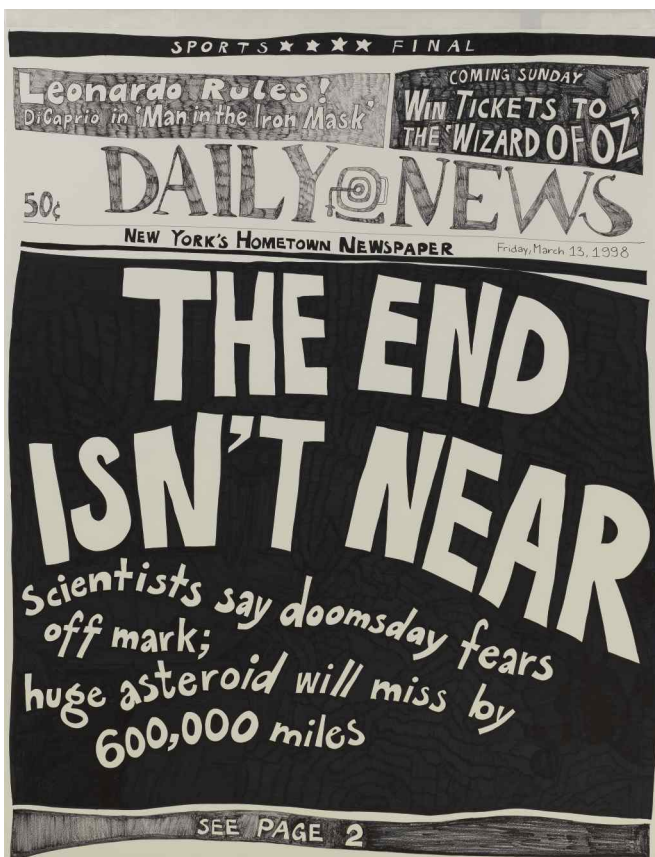
The End Isn't Near

titled
 ink and marker on paper
 75 by 59 in. 190.5 by 149.9 cm.
 Executed in 2007.

PROVENANCE

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

\$ 5,000-7,000



379



380



381

PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**

380

TOM FRIEDMAN

b.1965

Untitled

ink on unique c-print
36 by 21 in. 91.4 by 53.3 cm.
Executed in 1995.

PROVENANCE

Feature Inc., New York
Acquired from the above by the present owner

EXHIBITED

Art Institute of Chicago, *Affinities: Chuck Close and Tom Friedman*, April - July 1996
Milan, Fondazione Prada, *Tom Friedman*, October - December 2002, pp. 15, 100 & 115, illustrated in color
Chicago, Museum of Contemporary Art; San Francisco, Yerba Buena Center for the Arts; Aspen Art Museum; Winston-Salem, North Carolina, Southeastern Center for Contemporary Art; New York, New Museum, *Tom Friedman*, July 2000 - January 2002, p. 47, illustrated

LITERATURE

Bruce Hainley, Dennis Cooper, Adrian Searle, Eds., *Tom Friedman*, London 2001, p. 60, illustrated in color

\$ 10,000-15,000

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE
DENVER ART MUSEUM

381

CHARLES ARNOLDI

b.1946

Flatten Clown

signed and dated 89 on the reverse
concrete
95¾ by 47½ in. 243.2 by 120.7 cm.

PROVENANCE

Mr. and Mrs. Gerald Peters
Gift of the above to the present owner

\$ 8,000-12,000

PROPERTY OF CHEEKWOOD BOTANICAL
GARDEN & MUSEUM OF ART, NASHVILLE,
TENNESSEE

ALAN SARET

b.1944

Ara

nickel

37 by 67½ by 68 in. 94 by 171.5 by 172.7 cm.
Executed in 1982.

PROVENANCE

Dr. William B. Snyder
Gift of the above to the present owner

\$ 6,000-8,000



382

PROPERTY OF CHEEKWOOD BOTANICAL
GARDEN & MUSEUM OF ART, NASHVILLE,
TENNESSEE

ALAN SARET

b.1944

Toward Union Pleased

steel and nickel, in 2 parts

i. 17 by 46 by 40 in. 43.2 by 116.8 by 101.6 cm.

ii. 26 by 50 by 44 in. 66 by 127 by 111.8 cm.

Executed in 1982.

PROVENANCE

Mr. and Mrs. Eugene Judd
Gift of the above to the present owner

\$ 15,000-20,000



383



384

384

SALUSTIANO

b. 1965

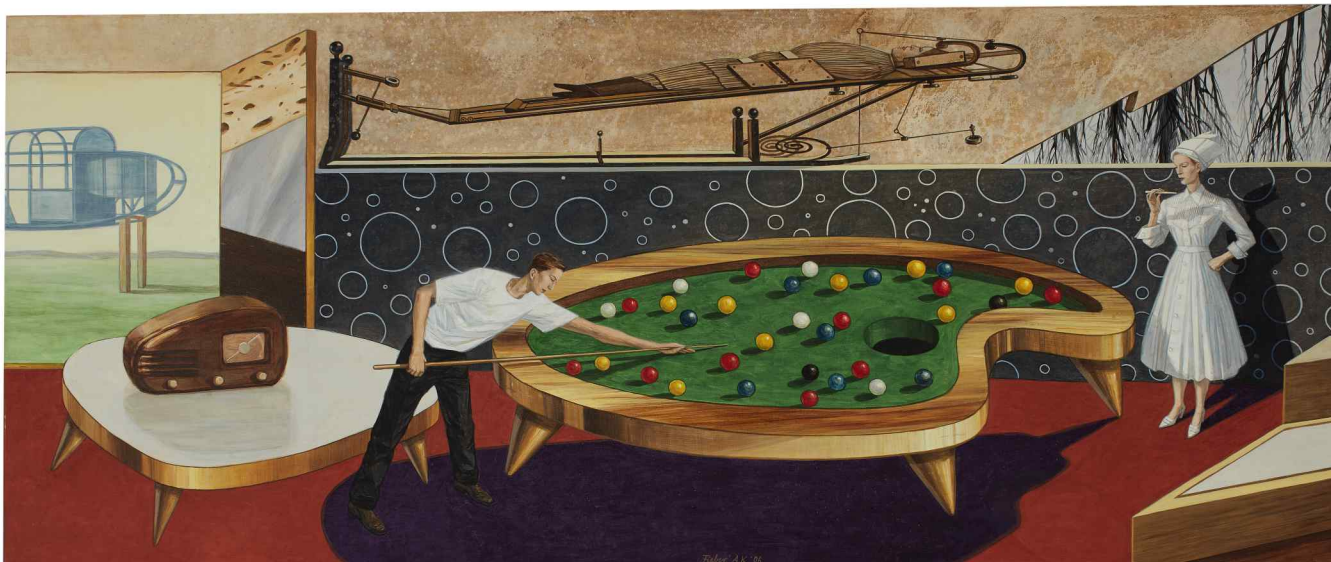
Renaissance Number 4

signed
natural pigment and acrylic resin on canvas
47 by 47 in. 119.4 by 119.4 cm.
Executed in 2006.

PROVENANCE

Leonhard Ruethmueller, Basel
Acquired from the above by the present owner
in 2007

\$ 7,000-9,000



385

385

AXEL KRAUSE

b.1958

Fieber

signed with the artist's initials, titled and dated 06
acrylic on canvas
39³/₈ by 94¹/₂ in. 100 by 240 cm.

PROVENANCE

Private Collection (acquired directly from the
artist)
Private Collection, New York

\$ 3,000-5,000

386

LITA CABELLUT

b. 1961

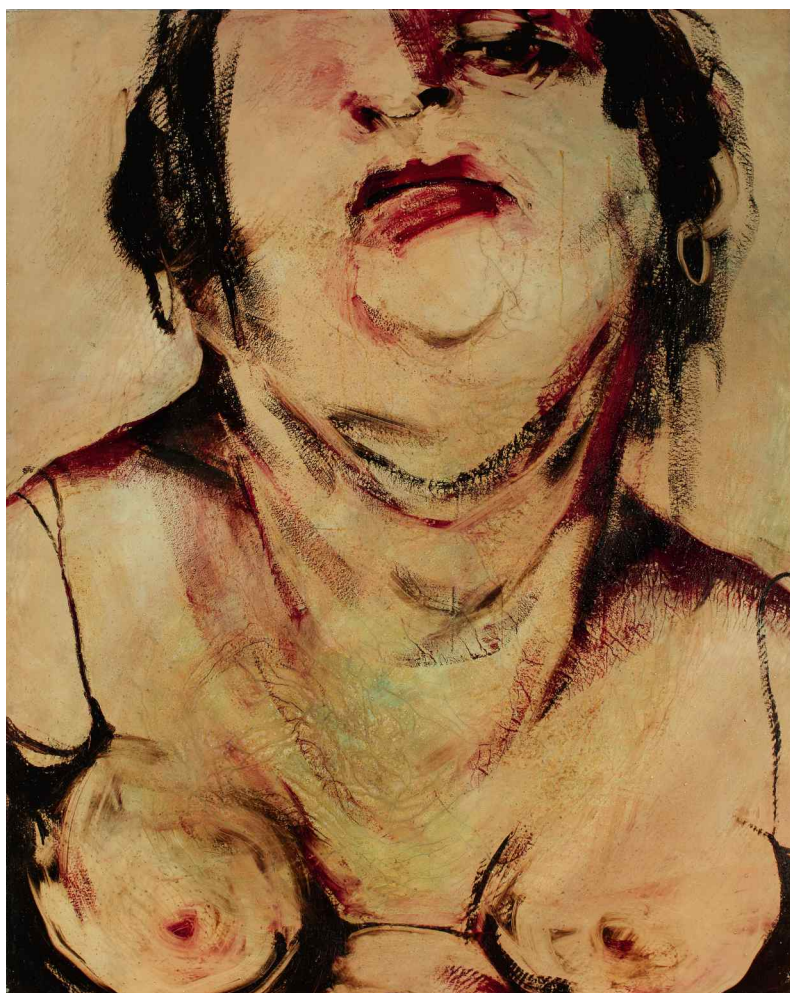
Nadia

signed, titled and dated 2007 on the reverse
oil, plaster and varnish on canvas
78⁵/₈ by 62³/₄ in. 199.7 by 159.4 cm.

PROVENANCE

Private Collection (acquired directly from the
artist)
Private Collection, New York

\$ 3,000-5,000



386

END OF SALE

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Opposite
STEPHEN PACE
55-07, 1955
Estimate \$15,000–20,000

Clockwise
ANGELO SAVELLI
Impertinent Bird, 1962
Estimate \$15,000–20,000

NORMAN BLUHM
Untitled, 1955
Estimate \$20,000–30,000

JEAN-PAUL RIOPELLE
Untitled, 1961
Estimate \$30,000–\$40,000



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S | 2



ROBERT INDIANA, *THE AMERICAN LOVE*, 1968

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ROBERT

INDIANA

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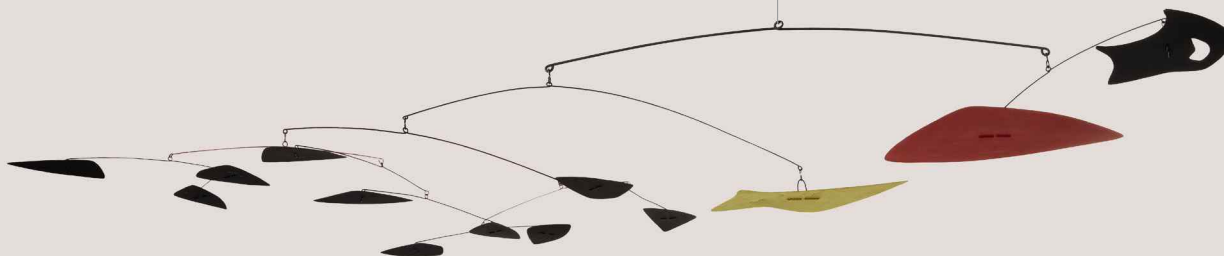
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Property from the
Collection of Costantino Nivola
ALEXANDER CALDER
Untitled, 1960
Estimate £1,800,000–2,500,000



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Viewing 30 September – 5 October

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ANDREAS GURSKY
Klitschko, 1999

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ANDY WARHOL. \$(4), 1982

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FERNANDO ZÓBEL
Saeta, 1956
Estimate HK\$2,000,000–3,000,000 /
US\$255,900–383,600



Modern and Contemporary Southeast Asian Art
Auctions Hong Kong 30 September – 1 October 2017

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Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

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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.

Π 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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. 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 howsoever 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.

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 FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

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.

IMPORTANT NOTICES

Important Notice to Prospective Carpet Purchasers Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7996.

Important Notice for Furniture As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

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.

Important Notice Regarding Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding Endangered Species

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