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CONTEMPORARY  
ART  
MORNING  
AUCTION

NEW YORK 17 NOVEMBER 2017



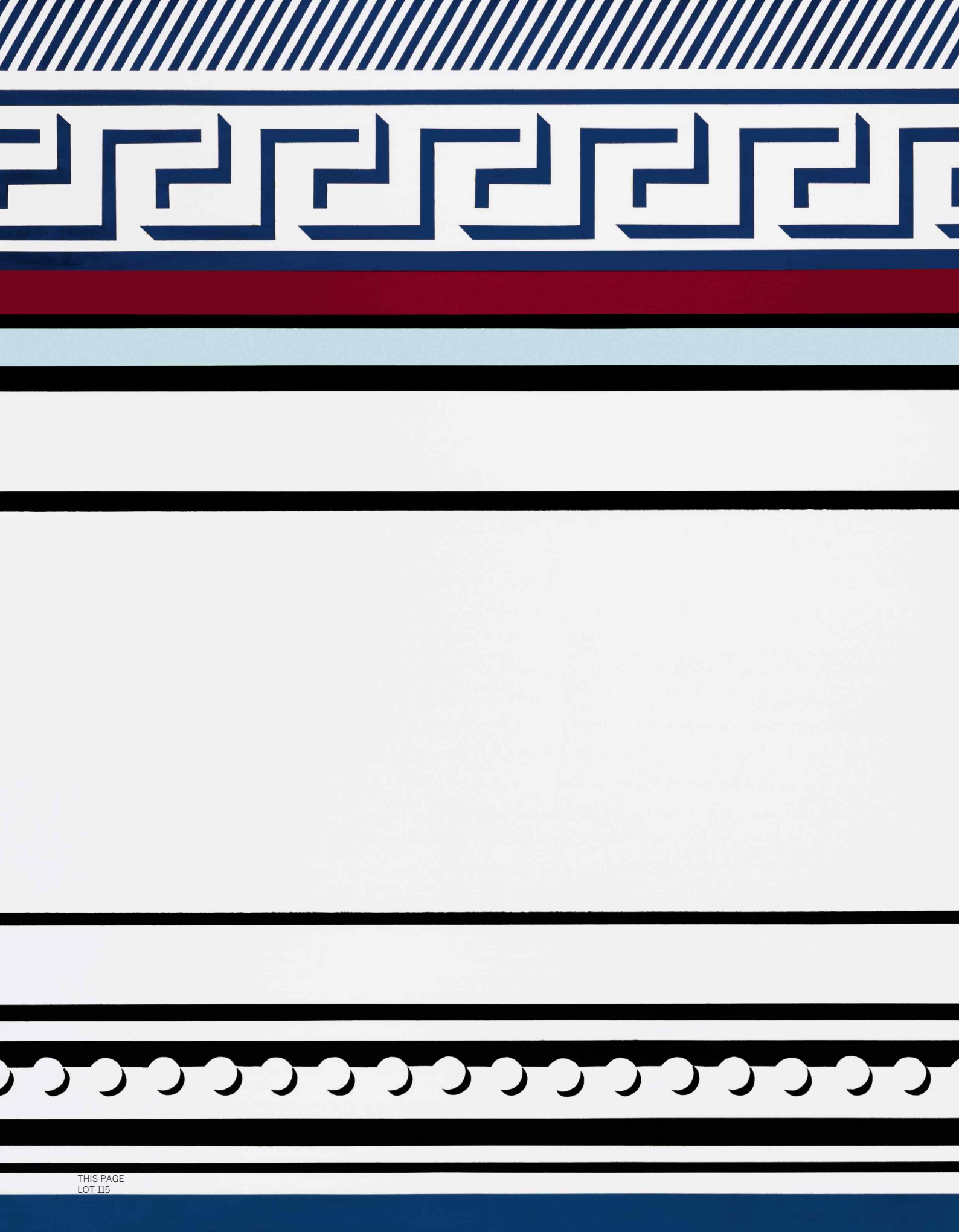


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LOT 121











# CONTEMPORARY ART MORNING AUCTION

AUCTION IN NEW YORK  
17 NOVEMBER 2017  
SALE N09714  
9:30 AM

## EXHIBITION

Friday 3 November 10 am-5 pm	Wednesday 8 November 10 am-5 pm	Monday 13 November 10 am-5 pm
Saturday 4 November 10 am-5 pm	Thursday 9 November 10 am-5 pm	Tuesday 14 November 10 am-5 pm
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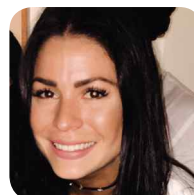
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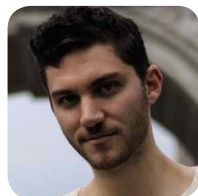
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ALEXANDRA SCHADER



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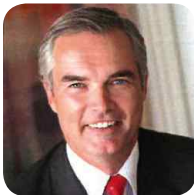


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# CONTEMPORARY ART MORNING AUCTION

NEW YORK  
FRIDAY  
17 NOVEMBER 2017  
9:30 AM

LOTS 101-287



**RUTH ASAWA**

1926 - 2013

Untitled (S.797 Hanging Double-  
Lobed, Three-Layer Continuous  
Form within a Form)

steel wire

19½ by 15¼ by 15¼ in. 49.5 by 38.7 by 38.7 cm.

Executed *circa* 1954.**PROVENANCE**

Peridot Gallery, New York

Collection of Ulrich Franzen, Rye (acquired  
*circa* 1960)

Thence by descent to the present owner in 2012

**EXHIBITED**New York, Peridot Gallery, *Ruth Asawa*,  
December 1954New York, Peridot Gallery, *Ruth Asawa*, March -  
April 1956**\$ 150,000-200,000**

“I work in shapes that I can only do this way: If I feel that I can do it in plastic or in sheet metal, then I’m really not interested in repeating it. I’m interested in finding out what I can do that is unique to wire. So that none of these you could do really any other way.”

RUTH ASAWA







PROPERTY FROM THE COLLECTION OF  
LAUREN MAILLIAN AND AUDREY ADAMS

## ALMA THOMAS

1891 - 1978

### Sign of Spring

signed and dated '66; titled on the stretcher  
oil on canvas  
26 by 18 in. 66 by 45.7 cm.

#### PROVENANCE

Collection of Harold Hart, New York (acquired  
directly from the artist)  
Acquired from the above by the present owner

**\$ 60,000-80,000**

“In her paintings, the rainbows do not appear as arcs, but rather as leaves or petals of varying shapes that fall into parallel flower rivers of color, rippling in response to the wind or reflecting brilliantly in the sunshine. In looking out of the window of her home on Fifteenth Street in the Shaw district of Washington, D.C., Thomas transfigured the view into bird's eye, abstracting the cityscape into patterns, as if she were seeing it from an airplane. In explaining that visual perspective, she noted, ‘You look down on things. You streak through the clouds so fast you don’t know whether the flower below is violet or what. You see only streaks of color.’”

Nikki A. Greene, “‘Wind, Sunshine and Flowers:’ The Visual Cadences of Alma Thomas’ Washington, D.C.,” in Exh. Cat., New York, The Studio Museum in Harlem (and traveling), *Alma Thomas*, 2016, p. 53







PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

## LEE BONTECOU

b. 1931

### Untitled

signed and dated 1959

leather, canvas, welded steel rod and wire

wall relief

39¼ by 35 by 9½ in. 99.7 by 88.9 by 24.1 cm.

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

### PROVENANCE

Leo Castelli Gallery, New York

Dwan Gallery, New York

Collection of Betty Asher, Los Angeles

Christie's, New York, 12 November 1982, Lot 248

Acquired from the above sale by the present  
owner

### EXHIBITED

Claremont, Pomona College, *Painting of Today*,  
September - October 1962

Pasadena Art Museum, *New American Sculpture*,  
February - March 1964, cat. no. 1, illustrated

La Jolla Museum of Contemporary Art, *The Wall  
Object*, January - March 1973

New York, Art Students League, *Women and the  
Making of Art History*, February 1982

"Lee Bontecou was one of the first to use a three-dimensional form that was neither painting nor sculpture. Her work is explicit and powerful...The idea was unique. The first show at Castelli came in 1960 and the second in 1962...Often power lies in a polarization of elements and qualities, or at least in a combination of dissimilar ones. The power of Bontecou's reliefs is remarkably single. The three primary aspects, the scale, the structure and the image, are simple, definite and powerful."

Donald Judd, "Lee Bontecou," *Arts Magazine*, April 1965 in *Donald Judd Complete Writings 1959-1975*, New York 1975, p. 178

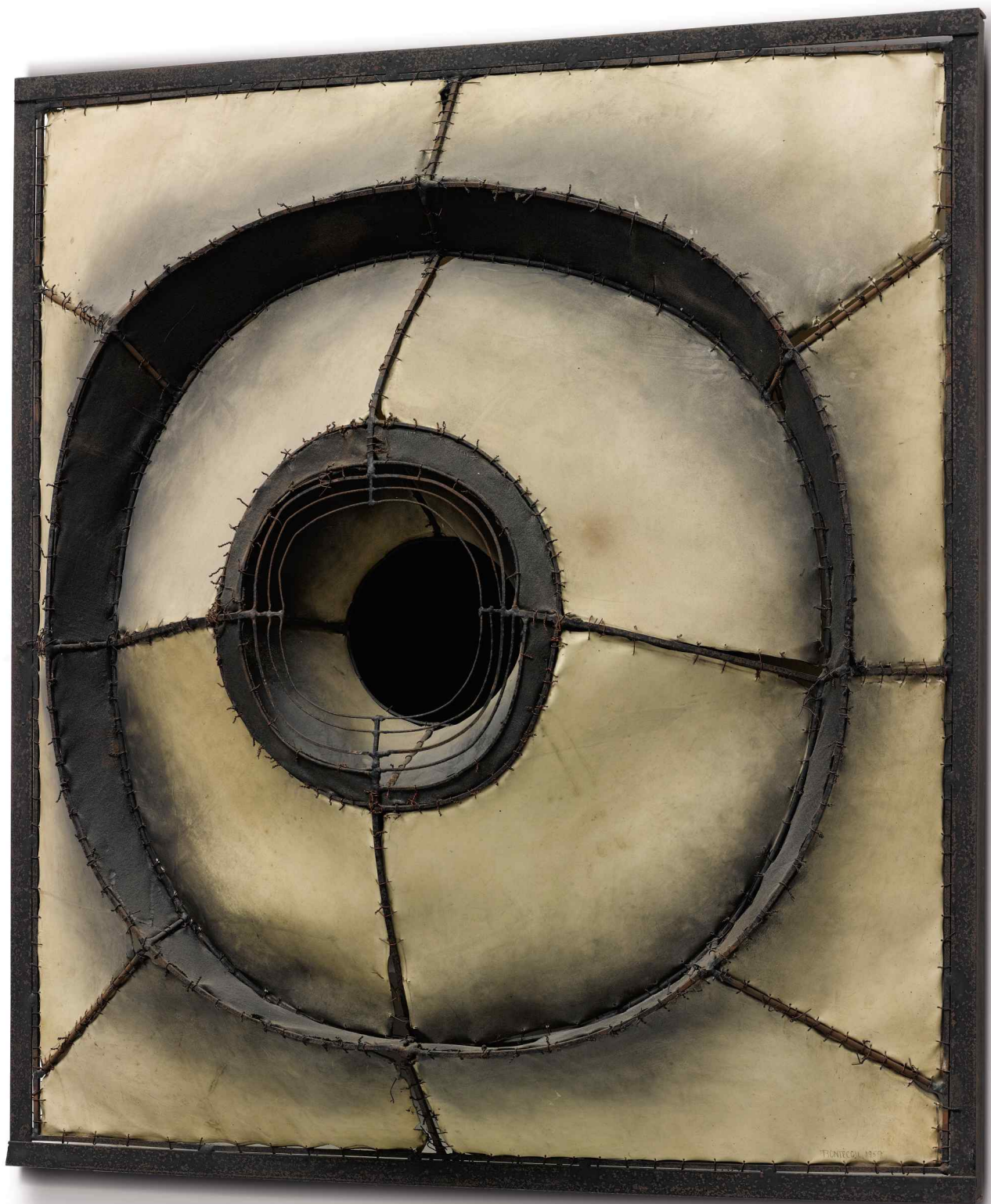


Lee Bontecou in her Wooster Street Studio, 1963

Photo Ugo Mulas © Ugo Mulas Heirs

© Lee Bontecou







## LUCAS SAMARAS

b. 1936

### Box #49

wooden box construction with yarn, glass beads, Plexiglas and plastic  
open: 12½ by 12 by 11 in. 31.7 by 30.5 by 28 cm.  
closed: 5½ by 12 by 9 in. 13 by 30.5 by 22.8 cm.  
Executed in 1966.

### PROVENANCE

The Pace Gallery, New York  
Collection of Mr. and Mrs. George Waterman III, New York  
Collection of Charles Saatchi, London  
Sotheby's, New York, 26 February 1992, Lot 161  
Private Collection, Athens  
Galerie Xippas, Paris  
Acquired from the above by the present owner

### EXHIBITED

New York, The Pace Gallery, *Samaras: Selected Works 1960-1966*, October - November 1966  
Chicago, Museum of Contemporary Art, *Lucas Samaras: Boxes*, October - December 1971  
Kassel, *Documenta 5*, June - October 1972, p. 33  
New York, Whitney Museum of American Art, *Lucas Samaras*, November - January 1973, cat. no. 230  
Philadelphia, Makler Gallery, *Lucas Samaras*, May 1975  
Los Angeles, Margo Leavin Gallery, *Lucas Samaras: Himself and Other Objects*, November - December 1976  
London, Mayor Gallery, *Lucas Samaras*, March - April 1978  
Athens, Jean Bernier Gallery, *Lucas Samaras*, May - June 1978

Chicago, Richard Gray Gallery, *Lucas Samaras: Reconstructions, Boxes and Photo-Transformations*, May - June 1979  
Athens, National Gallery of Greece, The Alexander Soutzos Museum, *Lucas Samaras: A Retrospective*, April - July 2005, p. 92, illustrated

### LITERATURE

Bowden Broadwater, "Piercing Ideas Dominate Samaras' Woolly Wools," *Newsday*, 24 October 1966, p. 2A  
Gerald Marzorati, "Found Objects," *Soho Weekly News*, 12 April 1979, illustrated  
Jean-Christophe Ammann, et. al., *Art of Our Time: Vol. 2*, London 1984, pl. 35, p. 70, illustrated in color

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

"Lucas Samaras's sculpture has always centered on a notion of transformation that is simultaneously magical and disturbing, seductive and irritating, and almost always visually irresistible. Samaras's best objects are like magnets. Our eyes latch onto them, pore over them, have difficulty letting go; our minds are equally snared by their mesmerizing surfaces and startling juxtapositions of image, form and material."

Roberta Smith, "Repeated Exposures: Lucas Samaras in Three Dimensions," in Exh. Cat., Denver Art Museum, *Lucas Samaras: Objects and Sculptures 1969-1986*, 1988, p. 53



Closed view







## LUCAS SAMARAS

b. 1936

### Box #98

wooden box construction with nails, acrylic, metal, fabric, printed paper collage and Plexiglas  
open: 10 by 8¾ by 12 in. 25.4 by 22.2 by 30.5 cm.  
closed: 4 by 8¾ by 9½ in. 10.2 by 22.2 by 24 cm.  
Executed in 1977.

\$ 60,000-80,000

### PROVENANCE

The Pace Gallery, New York  
Galerie Xippas, Paris  
Acquired from the above by the present owner

### EXHIBITED

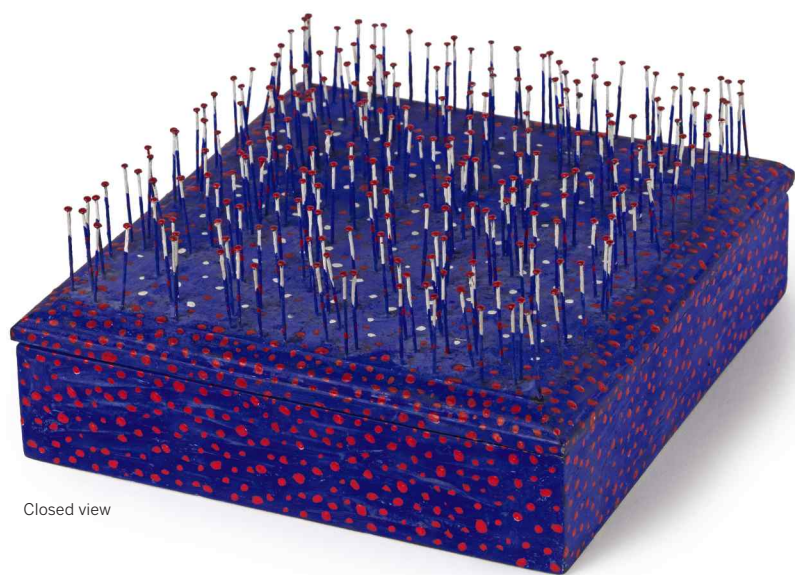
London, Mayor Gallery, *Lucas Samaras*, March - April 1978  
Tokyo, Galerie Watari, *Samaras*, May - July 1981, illustrated  
Athens, Jean Bernier Gallery, *Lucas Samaras*, December 1983 - January 1984  
Athens, National Gallery of Greece, The Alexander Soutzos Museum, *Lucas Samaras: A Retrospective*, April - July 2005, p. 182, illustrated

### LITERATURE

Peter Mollenkof, "Punishing the Modern Legacy," *Asahi Evening News*, 29 May 1981, illustrated

"I'm an Abstract Expressionist sewer, not a mosaicist."

LUCAS SAMARAS



Closed view







PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## LOUISE NEVELSON

1899 - 1988

### Moon Garden Shadow

wood painted black

95 by 62 by 34 in. 241.3 by 157.5 by 86.4 cm.

Executed in 1973-1978.

#### PROVENANCE

The Pace Gallery, New York

Harcus/Krakow Gallery, Boston

Acquired from the above by the present owner in  
February 1980

**\$ 185,000-250,000**

“In some ways, Louise Nevelson’s newest and most astonishing achievements—her vast wooden walls—recall the iconoclastic innovations of the new American painting...In scale alone, the architectural magnitude of these forests of black boxes parallels the awesomely large paint expanses of Rothko, Still, or Newman, which similarly impose upon the spectator an engulfing sensuous environment.”

Anita Berliawsky Weinstein in Laurie Wilson, *Louise Nevelson: Light and Shadow*, London 2016, pp. 188-189







PROPERTY OF A WESTCHESTER COLLECTOR

## JEAN DUBUFFET

1901 - 1985

### Annale XXVII (Site à l'Auto)

signed with the artist's initials and dated 79  
felt-tip pen and paper collage on paper  
24¼ by 13¾ in. 61.6 by 34.9 cm.

**\$ 60,000-80,000**

#### PROVENANCE

The Pace Gallery, New York  
Galerie Rudolf Zwirner, Cologne  
Lang & O'Hara Gallery, New York  
Private Collection  
Christie's, New York, 15 November 1995, Lot 183  
Acquired from the above sale by the present owner

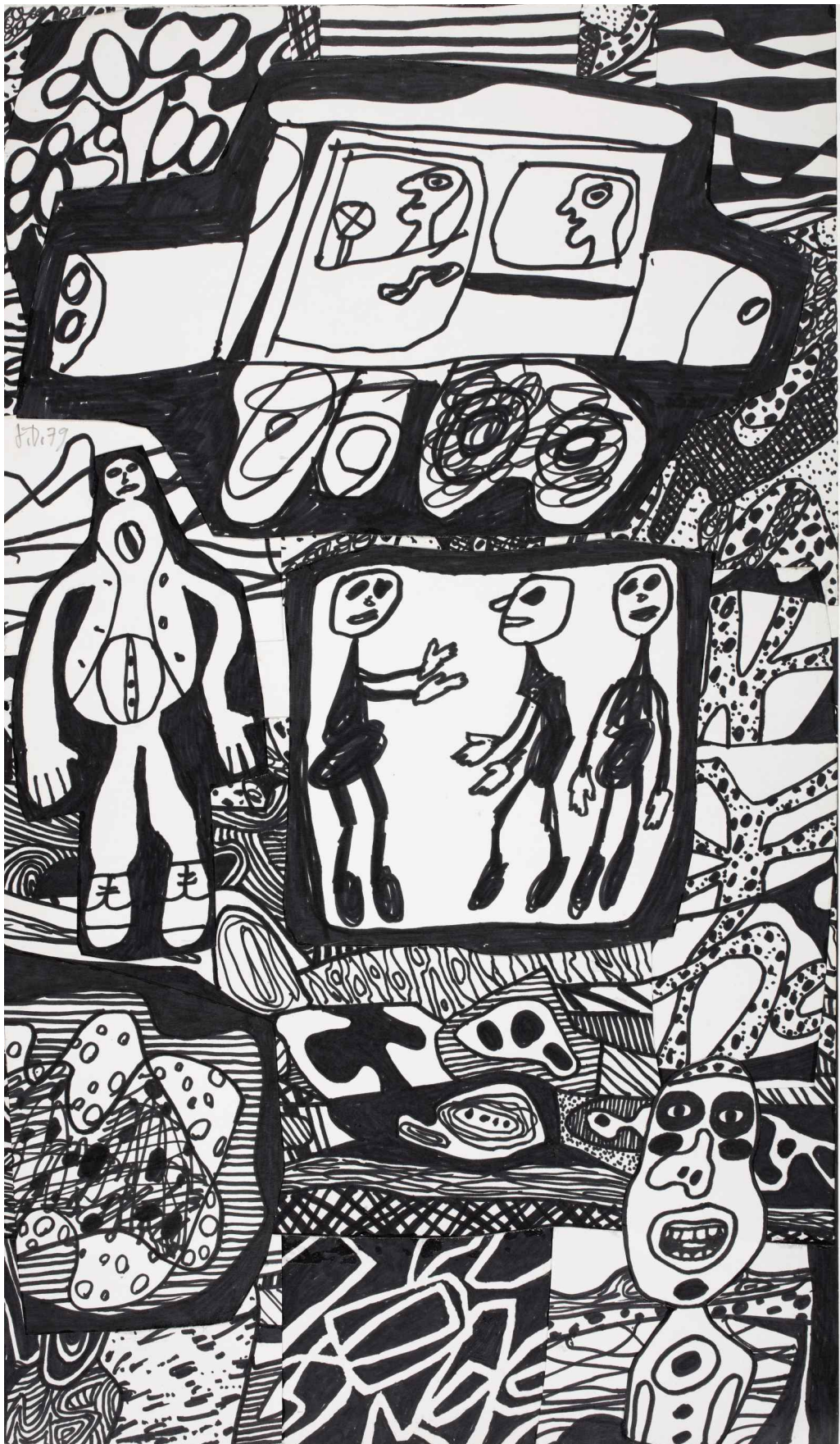
#### EXHIBITED

Cologne, Galerie Rudolf Zwirner, *Jean Dubuffet: Brefs Exercices d'École Journalière*, March - April 1980, p. 24

#### LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule XXXII: Théâtres de Mémoire*, Paris 1982, cat. no. 231, p. 133, illustrated







PROPERTY FROM A VERY IMPORTANT PRIVATE  
SWISS COLLECTION

## JEAN DUBUFFET

1901 - 1985

### Site avec 8 Personnages

signed with the artist's initials and dated 81  
acrylic on paper mounted to canvas  
20 by 13¾ in. 50.8 by 34.9 cm.

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

#### PROVENANCE

The Pace Gallery, New York  
Private Collection, Houston  
Christie's, New York, 8 May 1990, Lot 347  
Acquired from the above sale by the present  
owner

#### EXHIBITED

Paris, Musée National d'Art Moderne, Centre  
Georges Pompidou, *Jean Dubuffet: Sites  
aux Figurines et Psycho-Sites*, September -  
November 1981, p. 45, illustrated  
New York, The Pace Gallery, *Jean Dubuffet:  
Partitions 1980-81, Psycho-Sites 1981*, December  
1982 - January 1983, illustrated

#### LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de Jean  
Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris  
1984, cat. no. 19, p. 14, illustrated

“My desire is to make the site evoked by the picture something phantasmagoric; and that can be achieved only by jumbling together more or less veristic elements with interventions of arbitrary character aiming at unreality. I want my street to be crazy, my broad avenues, shops and buildings to join in a crazy dance, and that is why I deform and denature their contours and colors.”

JEAN DUBUFFET







---

**ALEXANDER CALDER**

1898 - 1976

**Untitled**

incised with the artist's monogram on the brass  
element

painted metal, wire and brass

10½ by 13½ by 5½ in. 26.7 by 34.3 by 14 cm.

Executed in 1958.

This work is registered in the archives of the  
Calder Foundation, New York, under application  
number A25765.

**PROVENANCE**

James Goodman, Inc., New York

Acquired from the above by the present owner in  
June 1966

**\$ 250,000-350,000**

“Why must art be static? You look at an abstraction, sculptured  
or painted, an intensely exciting arrangement of planes,  
spheres, nuclei, entirely without a meaning. It would be perfect,  
but it is always still.”

ALEXANDER CALDER







PROPERTY OF PRIVATE COLLECTOR, NEW YORK

**JOAN MITCHELL**

1925 - 1992

**Untitled**

signed  
oil on canvas  
20 by 17 in. 50.8 by 43.2 cm.  
Executed *circa* 1965.

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

Stable Gallery, New York  
Acquired from the above by the present owner  
in 1965

**EXHIBITED**

New York, Stable Gallery, *Joan Mitchell*, April -  
May 1965

“Mitchell’s painting did not simply become the passive reflection of her emotional landscape but made its own demands on that landscape... As Pollock had responded to the vastness of the American West... Mitchell responded to the more contained landscape of the American Midwest and Vétheuil. Indeed, Vétheuil itself became part of Mitchell’s culture more than Monet would. Though Mitchell and Monet shared its landscape, Monet’s paintings are more about capturing that landscape and its changing light than are Mitchell’s. Instead, her Vétheuil was merged with her Illinois. And her often wildly bristling strokes, and the concurrent need for the discipline of the canvas’s grid, are in fact closer to van Gogh and Cézanne than to the structural looseness of Monet.”

Klaus Kertess, *Joan Mitchell*, New York 1997, pp. 30-31



Vincent Van Gogh, *Still Life with Thistle*, 1890  
Private Collection / Bridgeman Images







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## SAM FRANCIS

1923 - 1994

### Untitled

gouache on paper

21½ by 29⅞ in. 54.6 by 74.6 cm.

Executed in 1957.

This work is identified with the interim identification number of *SF57-062* 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

Private Collection, Japan (acquired directly from the artist)

Private Collection, Japan (by descent from the above)

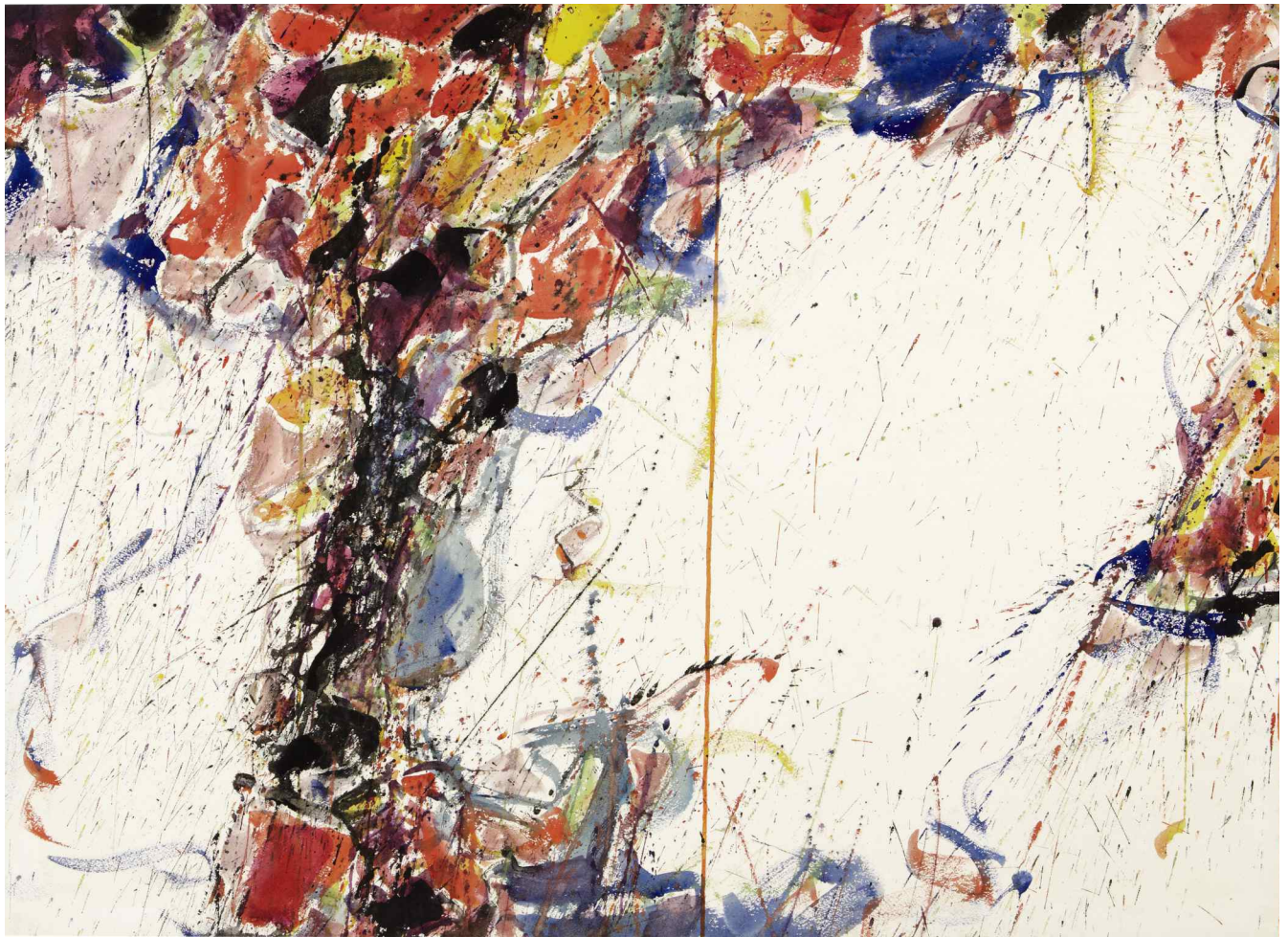
Acquired from the above by the present owner

**\$ 300,000-500,000**

“What we want to make is something that fills utterly the sight, and can’t be used to make life only bearable; if the painting till now was a way of making bearable the sight of the unbearable, the visual sumptuous, then let’s now strip away...all that.”

Sam Francis in a letter to Museum of Modern Art curator Dorothy Miller in 1957







PROPERTY FROM A DISTINGUISHED PRIVATE  
NEW YORK COLLECTION

## THEODOROS STAMOS

1922 - 1997

### Phoenix

signed; signed on the stretcher

oil on canvas

56 by 52 in. 142.2 by 132.1 cm.

Executed in 1960.

**\$ 150,000-200,000**

### PROVENANCE

Galleria del Naviglio, Milan

Louis K. Meisel Gallery, New York

Sotheby's, New York, 4 May 1987, Lot 16

Viviane Bregman Fine Art, New York

Acquired from the above by the present owner in  
May 2004

### EXHIBITED

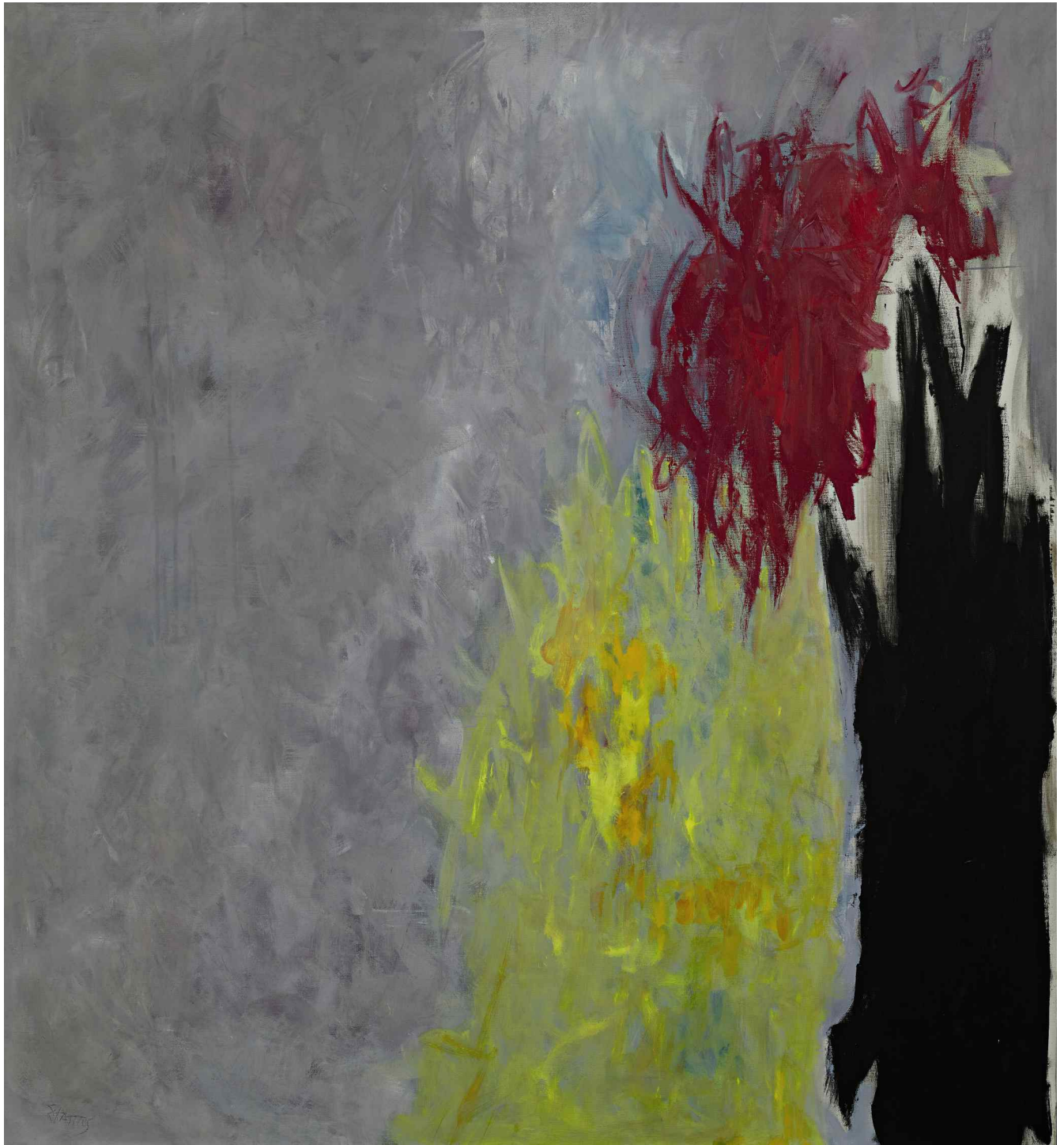
New York, André Emmerich Gallery, *Theodoros  
Stamos*, January - February 1961

Zurich, Knoedler, *Theodoros Stamos: Works from  
1945-1984*, June - August 1984, cat. no. 44,  
p. 145, illustrated in color

"The work of Theodoros Stamos, subtle and sensuous as it is, reveals an attitude towards nature that is closer to true communion [with nature]...Stamos is able therefore to catch not only the glow of an object in all its splendor but its inner life with all its dramatic implications of terror and mystery. In doing so he makes clear the important difference between the sense of nature and the act of worship."

Barnett Newman in Exh. Cat., New York, Betty Parsons Gallery, *The Ideographic Picture*, January 1947







**AD REINHARDT**

1913 - 1967

**No. 12**

signed and dated '50  
oil on canvas, in artist's frame  
41¾ by 32½ in. 106.1 by 85.1 cm.

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

Betty Parsons Gallery, New York  
Collection of Morris Dorsky, New York (acquired  
from the above)  
Jeffrey Hoffeld & Company, Inc., New York  
(acquired from the above)  
Private Collection, Los Angeles  
Manny Silverman Gallery, Los Angeles  
Acquired from the above by the present owner in  
March 1995

**LITERATURE**

Lucy R. Lippard, *Ad Reinhardt*, New York 1981,  
no. 65, p. 88, illustrated (incorrectly titled and  
dated)

"I don't understand, in a painting, the love of anything except  
the love of painting itself. If there is agony, other than the agony  
of painting, I don't know exactly what kind of agony that would  
be. I am sure external agony does not enter very importantly  
into the agony of our painting."

AD REINHARDT



Mark Rothko, *No. 20*, 1949  
Collection Christopher Rothko / Art Resource, NY  
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists  
Rights Society (ARS), New York







A DIVERSITY OF VOICES: PROPERTY FROM A  
PROMINENT MIDWEST COLLECTION

## DONALD JUDD

1928 - 1994

### Untitled

signed and dated 67 on the interior  
blue lacquer on galvanized iron  
5 by 25 $\frac{5}{8}$  by 8 $\frac{3}{4}$  in. 12.7 by 65.1 by 22.2 cm.  
Executed in 1967.

\$ 500,000-700,000

### PROVENANCE

Leo Castelli Gallery, New York (LC# 39)  
Collection of Martin Price, New York  
The Greenberg Gallery, St. Louis  
Private Collection, Houston (acquired from the  
above in 1973)  
Sotheby's, New York, 17 May 2000, Lot 59  
Acquired from the above sale by the present  
owner

### LITERATURE

Dudley Del Baso, Brydon Smith and Roberta  
Smith, *Donald Judd Catalogue Raisonné of  
Paintings, Objects and Wood-Blocks 1960-1974*,  
Ottawa 1975, cat. no. 116, p. 159

"Three dimensions are real space. That gets rid of the  
problem of illusion and literal space, space in and around  
marks and colors...Actual space is intrinsically more  
powerful and specific than paint on a flat surface."

DONALD JUDD



Donald Judd in his 101 Spring Street Studio, 1970

Photo: Paul Katz, courtesy Judd Foundation / Art Resource, NY

© Donald Judd / Artists Rights Society (ARS), New York







## ROY LICHTENSTEIN

1923 - 1997

## Entablature

signed and dated '74 on the reverse

oil and Magna on canvas

40 by 54 in. 101.6 by 137.2 cm.

## PROVENANCE

Leo Castelli Gallery, New York (LC# 694)

Sonnabend Gallery, New York

Acquired from the above by the present owner

in 1974

## EXHIBITED

Pully-Lausanne, FAE Musée d'Art Contemporain;

Tate Liverpool, *Roy Lichtenstein*, September 1992 -

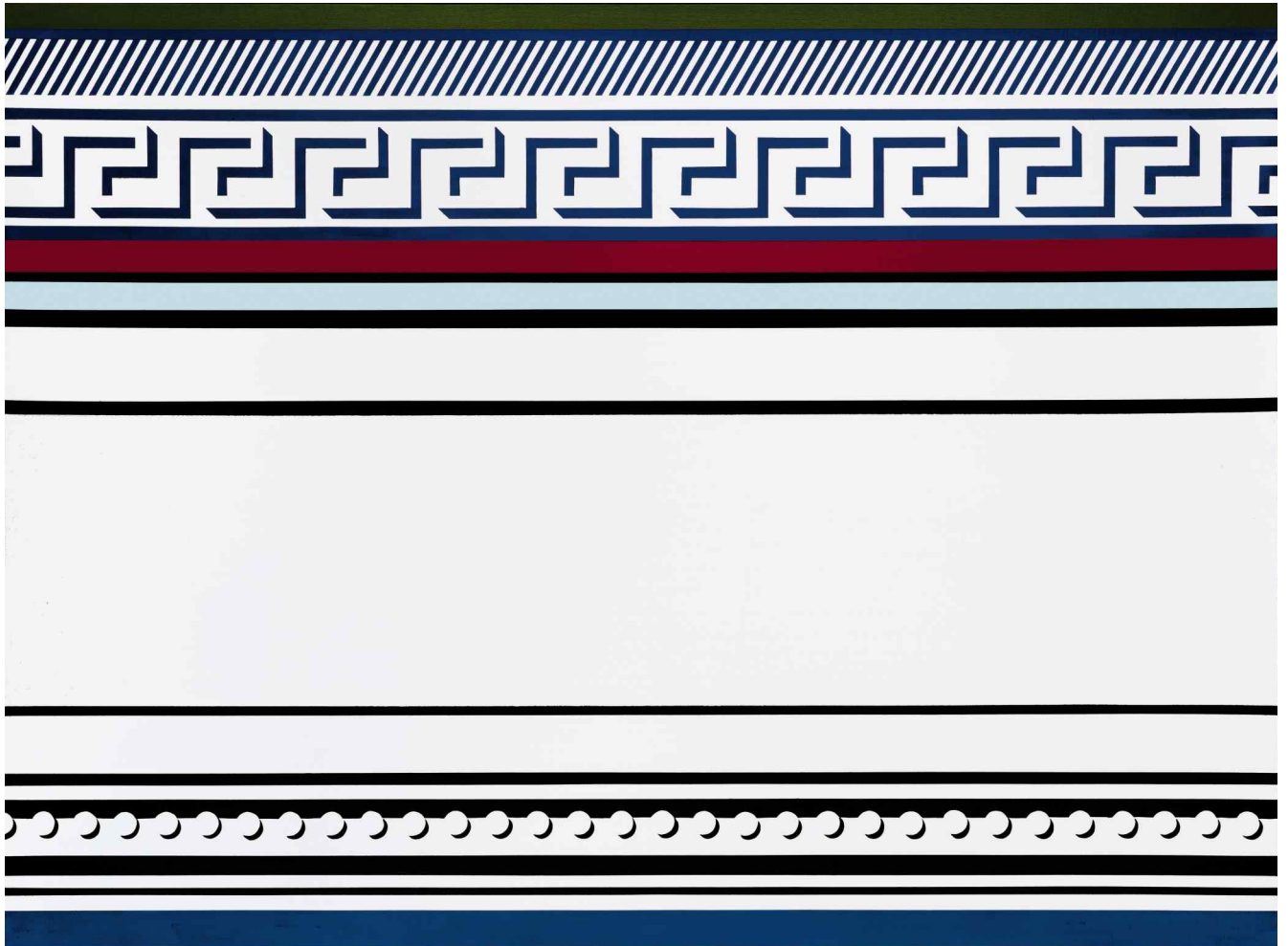
April 1993, p. 76, illustrated in color

\$ 800,000-1,200,000

“The *Entablatures* are part of his exploration of American culture’s complex relationship to its European ancestry... Lichtenstein tackles such momentous subjects with modesty, wit, and irony, as well as ambition, using the format that he derived from the comic strip as the armature on which he built his response.”

Diane Waldman, *Roy Lichtenstein*, New York 1993, p. 202









Roy Lichtenstein, Galerie Ileana Sonnabend, Paris, 1965

Photo: Harry Shunk. The Getty Research Institute, Los Angeles (accession number 2014.R.20) / ©J. Paul Getty Trust  
© Estate of Roy Lichtenstein

Applying a succinct methodology elevating Minimalism through its reduction of recognizable elements of Neo-Classical architecture, Roy Lichtenstein's *Entablature* is part of a unique series of paintings that flouts tradition by underlining planarity via color and form. Having risen to prominence in the early 1960s with widely celebrated and recognizable Pop art subjects, Lichtenstein made the surprising move toward painting neutral subjects and objects that are intrinsically abstract. This newfound aesthetic was masterfully executed not only in his *Entablatures* series, but also in the *Mirrors* and *Brushstrokes* paintings. Demonstratively illusionistic, entablatures are an architectural element resembling a band or molding lying horizontally above the columns of a building. Originating in the architecture of ancient Greece and Rome, the morphology of a column capital as espoused by the five orders: Doric, Ionic,

Corinthian, Tuscan and Composite, became an abundantly represented motif in America in the early 20th century Beaux-Arts and Greco-Roman revival used for public buildings such as museums and libraries. In his complex campaign of appropriation, Lichtenstein produced two sequences of *Entablatures*, the original group from 1971-1972 were executed exclusively in black and white, while the mature series culminated in 1974-1976, with richer additions to color and texture. Executed in 1974, the present work is a stylistic *mélange*; crisp horizontal lines of black, green and red zip from edge to edge of the canvas, punctuated by a frieze of Ben-Day dots and dazzling azure Greek fret weave. By exquisitely accentuating the schematic elements of *Entablature*, the present work effectively communicates the mechanically formed cast, density and durability of an ancient engineering marvel.





Giorgio de Chirico, *Autumn Afternoon*, 1914  
De Agostini Picture Library / G. Dagli Orti / Bridgeman Images  
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Jasper Johns, *Flag*, 1966  
Private Collection  
© Jasper Johns / Licensed by VAGA, New York, NY

Although Lichtenstein looked to ancient Greek and Roman examples, the visual source most influential to *Entablature* was a photoshoot of the building façades in Manhattan. Shooting building fragments in the Wall Street area and in Lower Manhattan, close to his studio at the time, Lichtenstein tapped into the geographical jugular of the city. By capturing building fragments at a time of day when light and shadow were in high contrast, the ornamental features were successfully thrown in sharp relief. In this way of extrapolating architectural morsels, Lichtenstein ascertained the minimum information required to convey the architrave, cornice and frieze, the three components of classical architecture, across his canvas. In his early *Entablatures*, the canvases are heavily referent to their photographic source, yet become more experimental at the point of the present work's creation in 1974, whereby the artist's freer hand and concentration on the lateral expanse of the wall transforms its source and evokes an effortless congruence between the fuller, metallic

colors that create a greater sense of mass. In Lichtenstein's extraordinary Kyoto lecture given a few months before his death, he touched on the legacy of the *Entablature* series, as it "can also be seen to represent, in a humorous way, the establishment. By establishment, I mean that the reference in these *Entablature* paintings was to the Greco-Roman tradition, which permeates our art and culture" (the artist in Yve-Alain Bois, *Roy Lichtenstein*, Chicago 2012, p. 62). More precisely, "the *Entablatures* represent my response to Minimalism and the art of Donald Judd and Kenneth Noland. It's my way of saying that the Greeks did repeated motifs very early on, and I am showing, in a humorous way, that Minimalism has a long history...It was essentially a way of making a Minimalist painting that has a classical reference" (ibid., p. 67).

In the words of the artist himself, *Entablature* is thus an elegant reprisal of the most influential architectural ornaments of the ancient and modern worlds in a splendidly congruent

way, which masterfully creates the illusion of landscape. As the uncontested supremely minimal paintings in Lichtenstein's corpus, the reductive form of this late *Entablature* conveys the illusion of a flat plane, with just a few details of one repeated pattern, connoting Greek revival architecture. The use of flat color, equally flat black lines, and identical Benday dot screens found in the present work, allowed Lichtenstein to explore the same aesthetic territory as the Minimalist and Color Field painters. The present work therefore conveys a certain neutrality, appearing to be a fragment of a building of no particular style or character, an image one recognizes as vaguely classical. In portraying a fragment of an edifice, Lichtenstein brilliantly conveys the painting as a picture of a picture, eliminating any subjective point of view. As comic strips and consumer objects had provided earlier inspiration to explore formal issues, *Entablature* makes a relatively banal subject the focal point of dialectic with Modern and Contemporary art and the history of culture.



A DIVERSITY OF VOICES: PROPERTY FROM A  
PROMINENT MIDWEST COLLECTION

## WAYNE THIEBAUD

b. 1920

### Nine Candy Apples

signed; signed and dated 1964 on the stretcher  
oil on canvas  
14 $\frac{1}{8}$  by 16 in. 35.9 by 40.6 cm.

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

#### PROVENANCE

Private Collection, Fort Worth  
Private Collection  
Christie's, New York, 7 May 1996, Lot 25  
Acquired from the above sale by the present  
owner

#### EXHIBITED

Houston, Rice University, De Menil Institute for  
the Arts, *Wayne Thiebaud*, January - February  
1975  
Fort Worth Art Museum, *Wayne Thiebaud: Recent  
Work*, May - June 1981  
San Francisco, John Berggruen Gallery, *Wayne  
Thiebaud: Objects of Desire*, May - June 1995

"Most of the objects are fragments of actual experience. For instance, I would really think of the bakery counter, of the way the counter was lit, where the pies were placed, but I wanted just a piece of the experience. From when I worked in restaurants, I can remember seeing rows of pies, or a tin of pie with one piece out of it and one pie sitting beside it. Those little vedute in fragmented circumstances were always poetic to me."

WAYNE THIEBAUD









Wayne Thiebaud, *Bakery Case*, 1996  
 Private Collection  
 © Wayne Thiebaud / Licensed by VAGA, New York, NY

In Wayne Thiebaud's *Nine Candy Apples* from 1964, nine crimson delicacies sit atop an empty white expanse, their sugar-coated surfaces glistening under the spotlight. Each impeccably plump orb is crowned with a protruding popsicle stick and assigned its spot in the pristinely cubic formation of fruit. The perspective is slightly raised, producing an effect as if the viewer is peering down upon the apples, cupping hands over the glass of the display counter for an unhindered view of the mouth-watering sweets. The allure of the present work rests not only in its luscious quality of epicurean delight but also in the cultural appeal and powerful sense of nostalgia with which Thiebaud is famously capable of infusing in his work—a nostalgia that is irrefutably linked to the cultural feel and tone of the sixties. Amidst the proliferation of consumer goods and rising commodification of culture, Thiebaud successfully captured in early works, such as *Nine Candy Apples*, the zealous spirit of the American moment of prosperity and abundance.

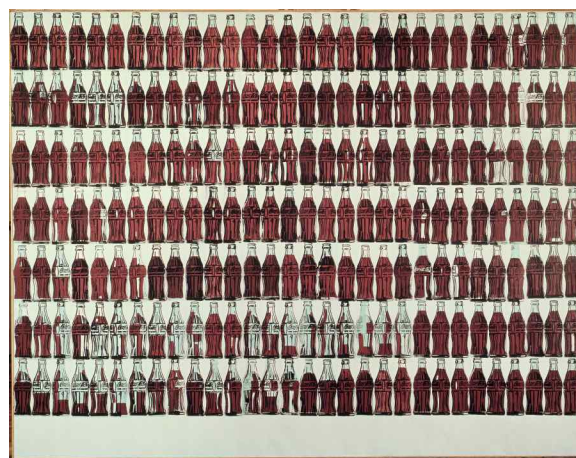
While we can imagine the group of apples in the present work as belonging to the iridescent white shelf of a bakery counter, Thiebaud has isolated the objects from their surrounding context,

relying only on bold shadows to ground the apples onto their supporting surface. Thiebaud's signature style is to isolate groups of objects, simplify them into their basic formal units, and align them in a strictly ordered progression comparable to traditional architectonic ordering principles. Through this process, Thiebaud exercises a considerable degree of non-objective experimentation with form, color and composition. For example, in *Nine Candy Apples*, Thiebaud's structural arrangement of color and form follows the same theory of structural organization and interest and positive-negative space seen in Malevich or Mondrian's abstract blocks of color. Similar to these early Modernists, we witness in the present work Thiebaud's underlying interest in balancing horizontal and vertical weight, as achieved through a satisfying rhythm of apples, shadows, and popsicle sticks. Consistent with Thiebaud's best works, the layout of the composition in *Nine Candy Apples* is informed by his former professional experience as a commercial illustrator and his consequential preoccupation with ritualization and order. He explains, "I'm interested in foods generally which have been fooled with ritualistically, displays contrived and arranged in certain ways





Edward Hopper, *Gas*, 1940  
 Museum of Modern Art, New York / Bridgeman Images  
 Art © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art



Andy Warhol, *210 Coca-Cola Bottles*, 1962  
 Private Collection / Bridgeman Images  
 © 2017 The Andy Warhol Foundation for the Visual Arts /  
 Artists Rights Society (ARS), New York

to tempt or seduce us" (the artist in Exh. Cat., San Francisco Museum of Modern Art, *Wayne Thiebaud*, 1985, p. 27). Further elaborating on his compositional strategy, he says, "Working from memory, I tried to arrange [the objects] in the same way that an art director arranges things...I tried to be more refined and interesting in terms of relationships" (*ibid.*, p. 35).

Further negating his supposed purity as a Realist, Thiebaud demonstrates an exceptional and incessant manipulation of color. Employing a technique now referred to as 'halation' within color theory, Thiebaud juxtaposes warm and cool tones to produce a resounding prismatic synergy that contours and electrifies each form off the surface of the canvas. In the present work, Thiebaud contours the apples with unexpected exaggerations of lavender, fuchsia, lime green, and neon orange that yield sensational chromatic depth to the forms. Nowhere is color treated with such a degree of extreme and arbitrary play as in the glowing cobalt shadows and the range of hues that decorate the typically manilla popsicle sticks. The paint itself is thick and syrupy yet still suggestive of gossamer gloss, paralleling the very nature of the material being depicted.

A magnificent companion to Thiebaud's best known early works based on cakes, pies, ice cream, gumball machines, and parfaits, *Nine Candy Apples* endures as a powerful tribute to the cultural consciousness of the sixties in America. Though readily remembered as a Pop Artist, Thiebaud differs from Oldenburg and Warhol in that his aim is not to critique society but rather to celebrate and remember it. Thiebaud's work therefore functions as an honest and commemorative societal mirror based not only on personal, but more importantly, collective memory. As eloquently summarized by Steven Nash: "Andy Warhol remarked famously that his art was mostly 'about liking things.' With the things in Thiebaud's work—the household goods, people, roadways, or mountain cliffs—we feel the empathy of the artist, but other attributes as well. Thiebaud's are deeply reasoned paintings that still allow instinct and emotion to thrive. His object are nuggets of nostalgia, encoding fond memories from his youth but also aspects of American life meaningful to a great many of us" (Steve A. Nash, "Unbalancing Acts," in Exh. Cat., Fine Arts Museum of San Francisco, *Wayne Thiebaud: A Paintings Retrospective*, 2000, p. 35).



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PROPERTY OF AN IMPORTANT PRIVATE  
COLLECTOR

**SAM GILLIAM**

b. 1933

**Diamas #1**

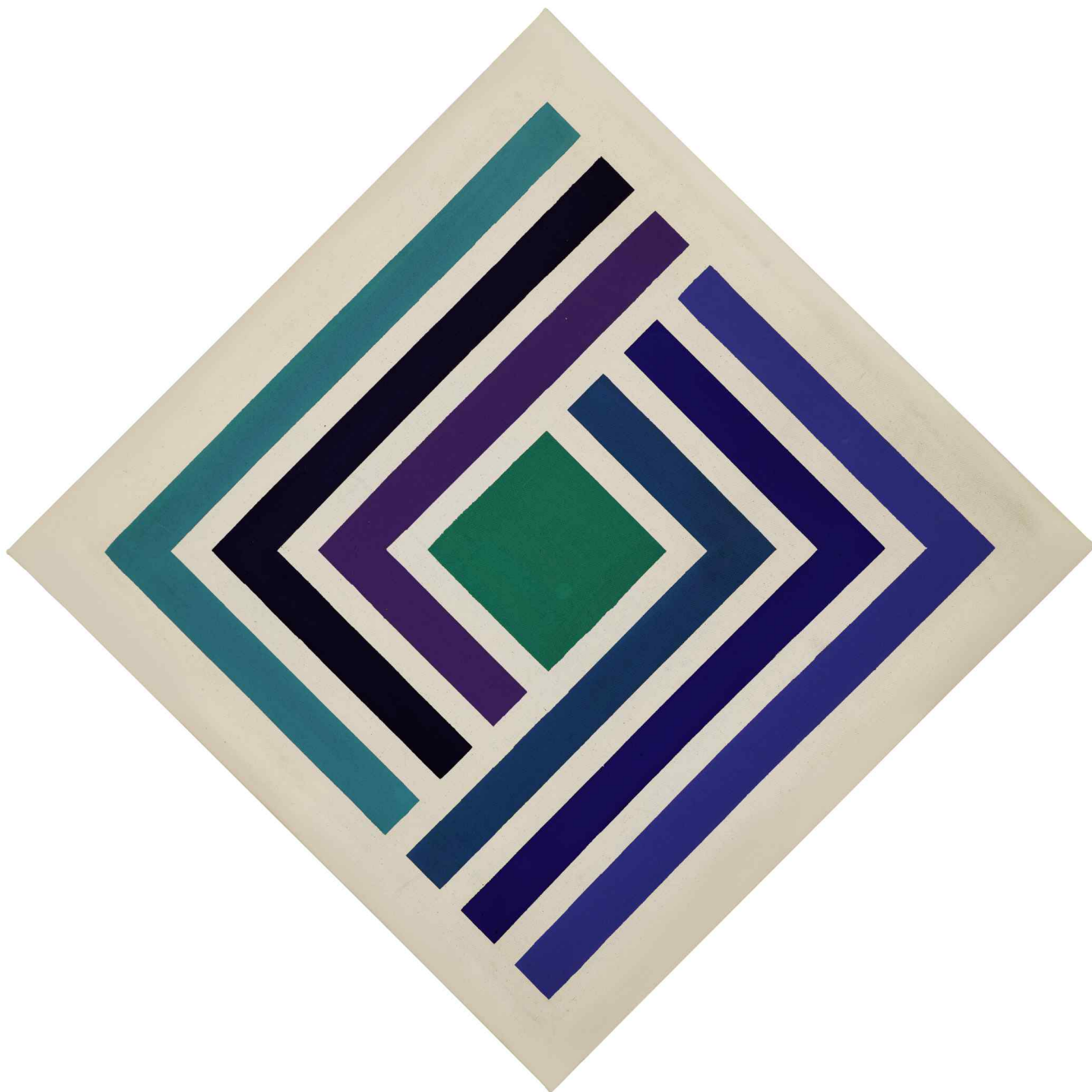
signed and titled on the reverse  
acrylic on canvas  
36 by 36 in. 91.4 by 91.4 cm.  
Executed in 1963.

**PROVENANCE**

Private Collection, Argentina  
Thence by descent to the present owner

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





118

PROPERTY OF AN IMPORTANT PRIVATE  
COLLECTOR

**SAM GILLIAM**

b. 1933

**Diamas #2**

signed and titled on the reverse  
acrylic on canvas  
40 by 40 in. 101.6 by 101.6 cm.  
Executed in 1963.

**PROVENANCE**

Private Collection, Argentina  
Thence by descent to the present owner

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

**BRIDGET RILEY**

b. 1931

**Untitled**

signed and dated '71  
graphite and gouache on paper  
40 by 23 in. 101.6 by 58.4 cm.

**PROVENANCE**

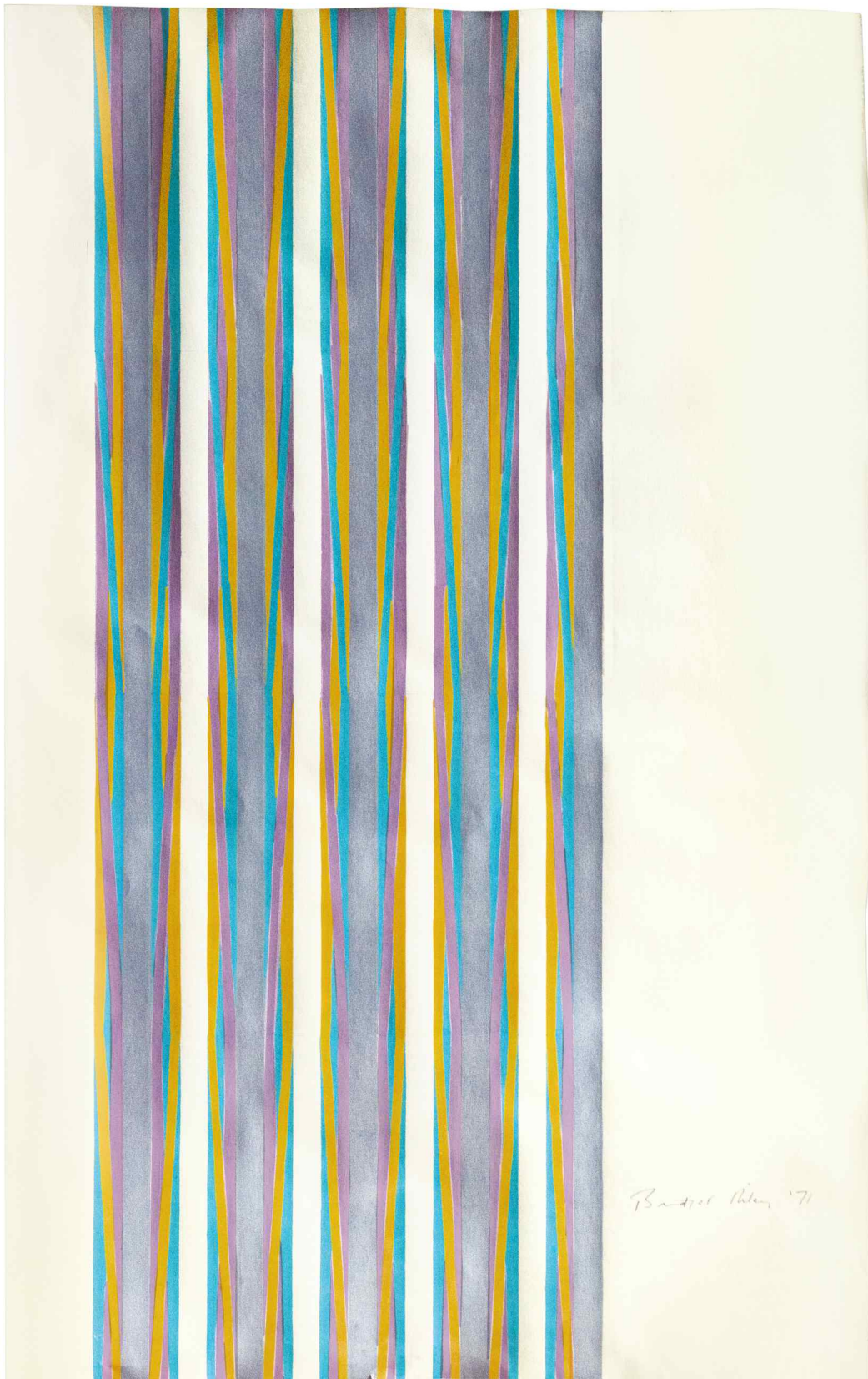
Pyms Gallery, London  
Acquired from the above by the present owner  
*circa* 2010

**\$ 200,000-300,000**

“Colors are organized...so that the eye can travel over the surface in a way parallel to the way it moves over nature. It should feel caressed and soothed, experience frictions and ruptures, glide and drift. Vision can be arrested, tripped up or pulled back in order to float free again.”

BRIDGET RILEY





**FRANK BOWLING**

b. 1936

**Untitled (Mother's House)**

oil and silkscreen ink on 2 stapled canvases

47⅞ by 31⅞ in. 119.7 by 79.1 cm.

Executed in 1966.

**PROVENANCE**

Collection of William N. Copley, New York

(acquired directly from the artist)

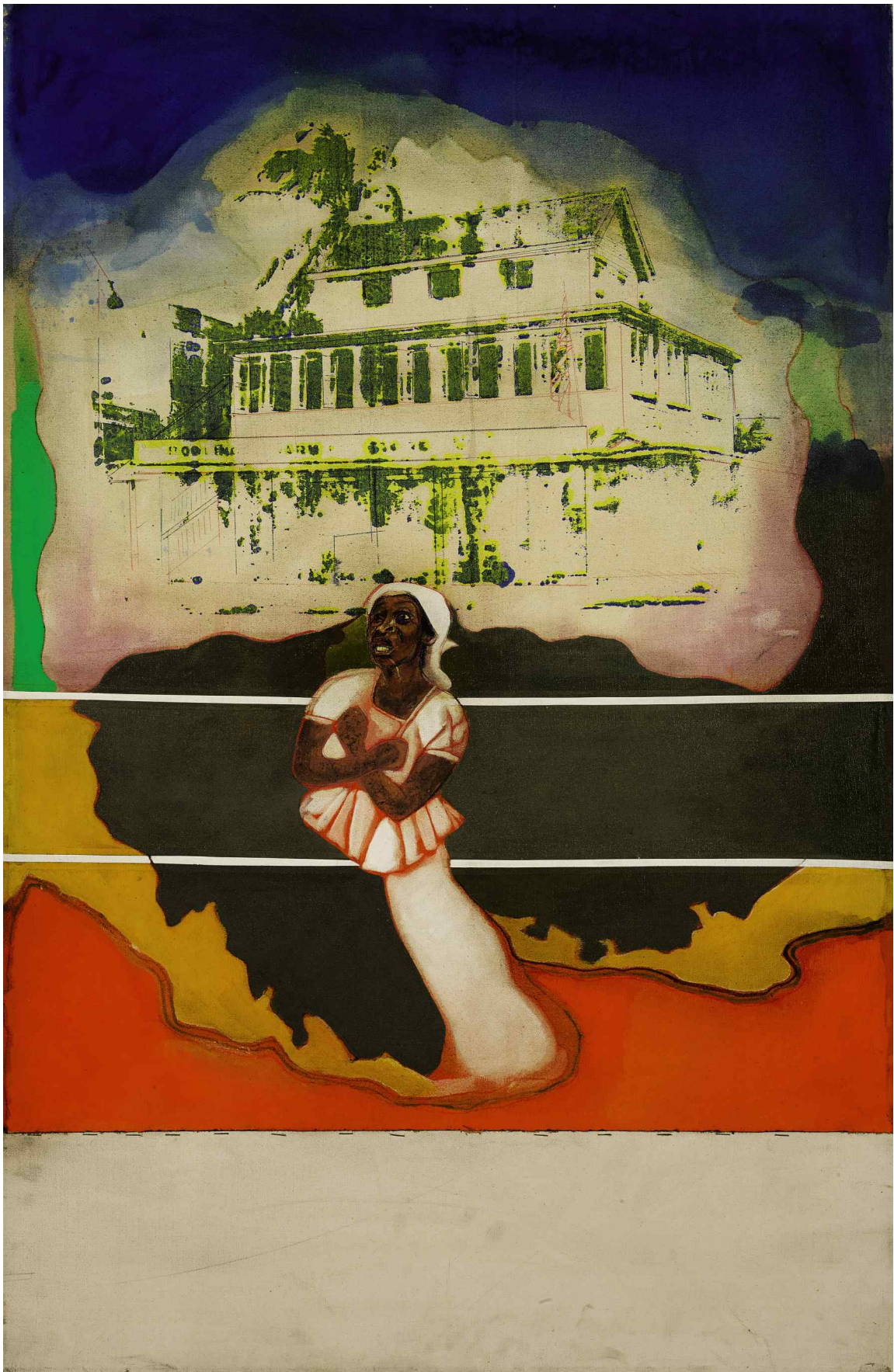
Thence by descent to the present owners

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

“The idea of integrating screen-printed images derived from photography into paintings was in the air, as was the use of photography generally. Bowling had visited New York in 1961 and again in 1962, and he was well aware of the excitement growing around Andy Warhol and the emergence of American pop art, though he was never greatly interested in it. At Camberwell sometime in 1964, not yet knowing how he would use the image-motif (or how often!), he amassed a stockpile of canvas pieces bearing the image of his mother's emporium – always referred to by Bowling as ‘mother's house’ – screenprinted in red or green. For Bowling the image clearly had a powerful emotional resonance: it would become a recurring thematic reference point, a motif that carried the allusive charge of a memory of home, a signature intimation of origins.”

Mel Gooding, *Frank Bowling*, London 2011, pp. 35-37







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## JAMES ROSENQUIST

1933 - 2017

### Screen Test

signed on the overlap  
oil on canvas  
68½ by 166½ in. 173 by 422 cm.  
Executed in 1975.

\$ 600,000-800,000

### PROVENANCE

Leo Castelli Gallery, New York  
Private Collection, New York  
Jan Krugier Gallery, New York  
Max Lang Gallery, New York and James Goodman  
Gallery, New York (acquired from the above in  
January 2005)  
Private Collection  
Acquired from the above by the present owner

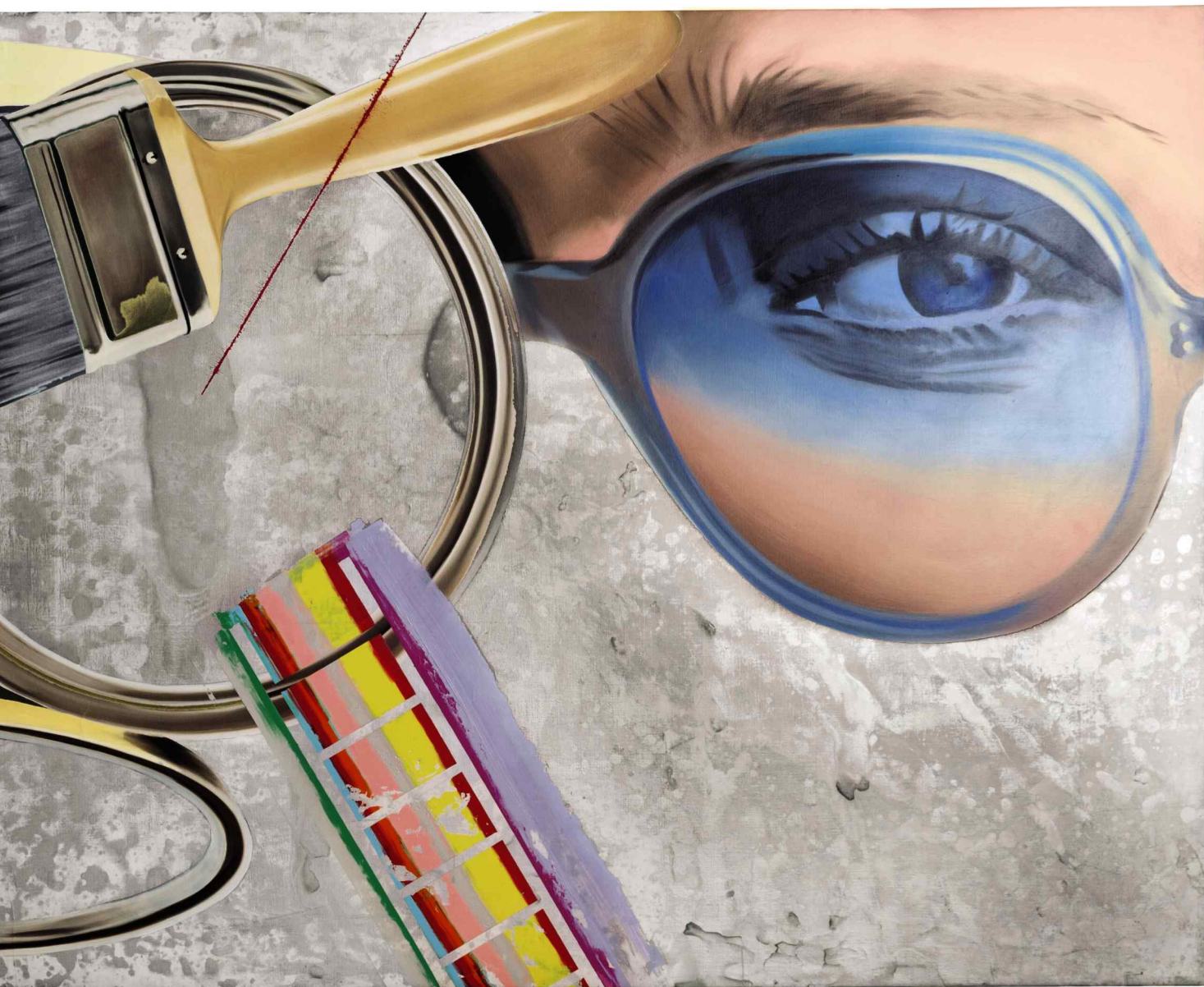
### EXHIBITED

Los Angeles, Margo Leavin Gallery, *James  
Rosenquist: Paintings*, December 1975 -  
January 1976  
Salzburg, Galerie Thaddaeus Ropac; Paris,  
Galerie Thaddaeus Ropac, *Ensemble Moderne:  
Das Moderne Stilleben*, July - October 1998,  
cat. no. 104, pp. 128-129 and 189, illustrated

### LITERATURE

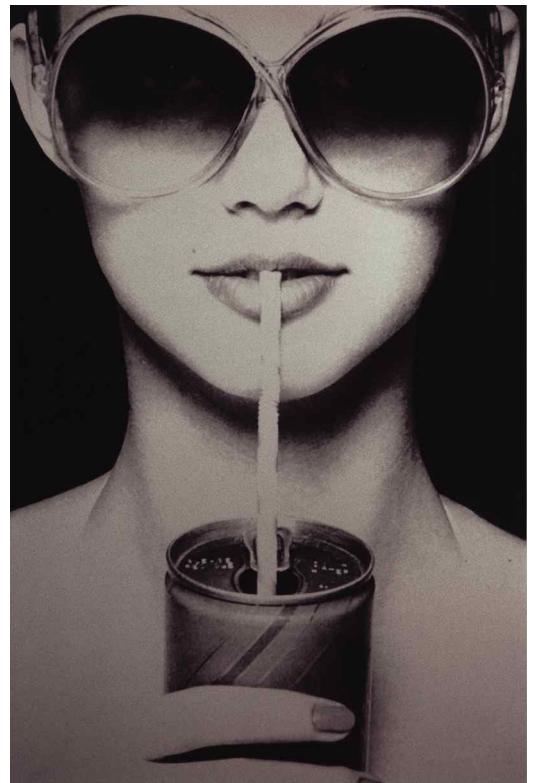
Constance Lewallen, "Rosenquist's New York,"  
*Artweek* 7, No. 2, 10 January 1976, pp. 1 and 16







Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956  
Kunsthalle Tübingen  
© 2017 Artists Rights Society (ARS), New York



Richard Prince, *Untitled (Fashion)*, 1982-1984  
Private Collection  
© Richard Prince

*Screen Test* from 1975 is a classic example of James Rosenquist's punchy Pop style. A leading figure of American Pop art in the early 1960s, Rosenquist developed a distinctive voice within the burgeoning movement that revolutionized 20th century art. The artist began his career as a painter of large advertisements and posters in Minnesota. Lured by the promises of the big city and the opportunity to study at the Art Students League, Rosenquist came to New York in 1955. However, his growing disillusionment with academic sensibilities led him to eschew a formal education and in 1957 he found himself once again painting billboards. Perched on his ladder, high above Times Square, Rosenquist was not only able to develop a uniquely bold and compelling style, but also to absorb the wafting fumes of capitalism in the commercial epicenter of the Western world. Absorbing the myriad schools of thought on art production in New York in the 1960s, Rosenquist launched his career in earnest and struck out towards a new, quintessentially American style of painting and expression.

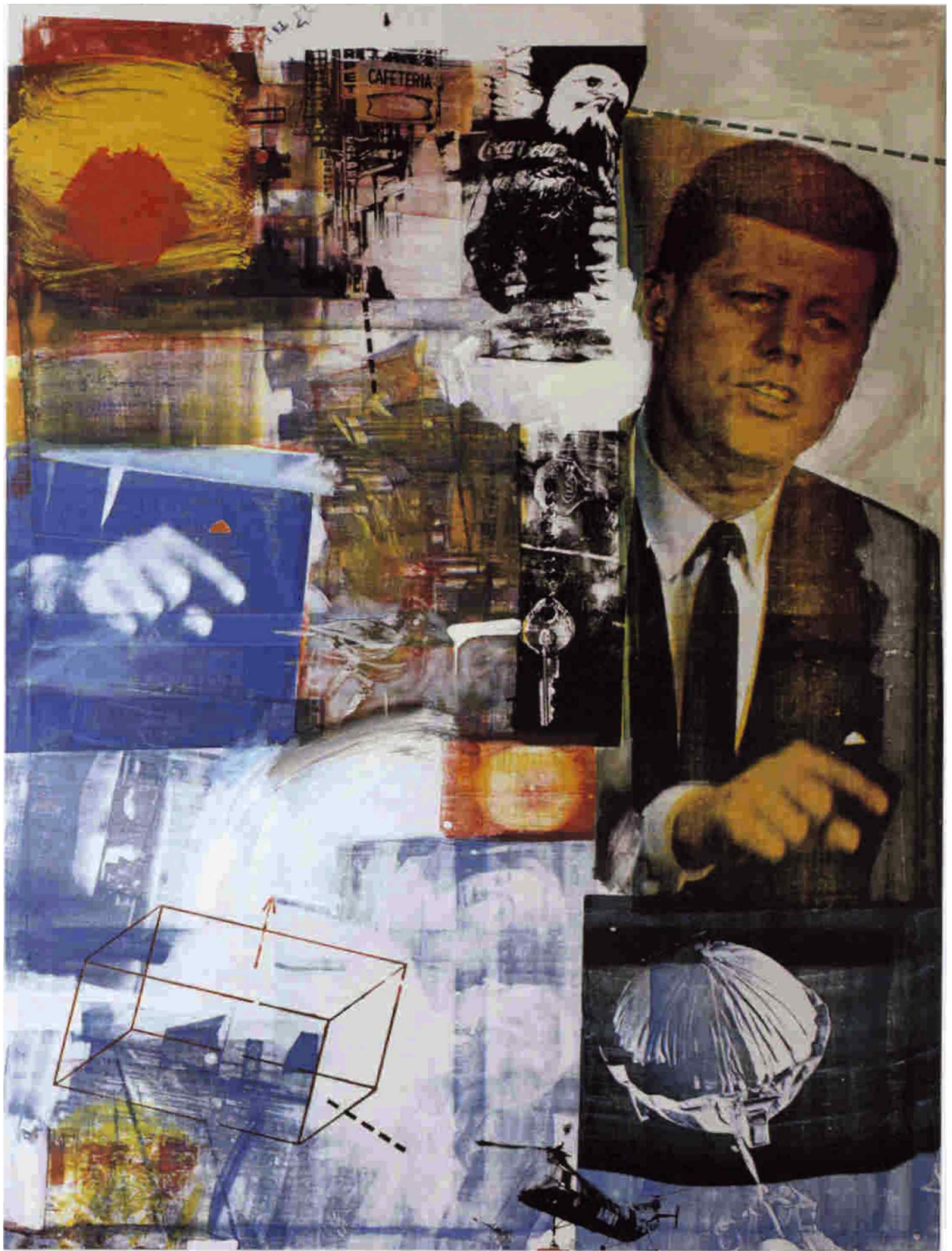
*Screen Test* is a vibrant example of that style. Portrayed on billboard scale, Rosenquist's Hollywood starlet preens for the camera from

behind her stylish shades. As the viewer, we are invited to sit in the director's chair, and determine her casting. It is a moment of anticipation, excitement and uncertainty. The magnified intensity of every element is mesmerizing, creating an overwhelming sense of a specific moment within a wider narrative. This evocation of intrigue, of a story half-portrayed, is typical of Rosenquist who wanted to create, "a new kind of mysterious painting" (the artist quoted in Exh. Cat., London, Haunch of Venison, *James Rosenquist*, 2006, p. 108). The artist's synthesis of eclectic stylistic precedents is abundantly evident in this work. We might notice the influence of Roy Lichtenstein in the portrayal of a narrative fragment, and the graphic, almost cartoonish, style of Robert Rauschenberg and Richard Hamilton. For Rosenquist, unlike other titans of Pop art, handpainting continued to be an integral part of his practice throughout his career. As Walter Hopps notes, "Another factor that sets Rosenquist apart from the other Pop artists is the degree to which he has relied on handpainting. He has rarely used any mechanical means—the stencils or silkscreening that Lichtenstein and Warhol

avored. He is a superb painter in a very traditional sense, producing very untraditional images" (Walter Hopps, "Connoisseur of the Inexplicable" in Exh. Cat., New York, Solomon R. Guggenheim Museum (and traveling), *James Rosenquist: A Retrospective*, 2003-2004, p. 8). Furthermore, Rosenquist's training as a billboard painter—which in turn became his trademark as an artist—is evident in his graphic approximation of figurative details: the starlet's bright-blue eye is perfectly illustrated behind the lens of her glasses, only to morph into a silver expanse that creates a wonderful collage-like effect, and suggests the 'silver screen.' This punchy mode of depiction gives the work that sense of instant impact that is surely derived from advertising images.

In 1971, Rosenquist, his wife, and their son were injured badly in a tragic car crash, but by 1975 the artist emerged from the other side of this life-threatening collision. "After the '71 car accident, Rosenquist recounted the sense of fragmentation and flurries of color that rushed through his mind in that moment" (Exh. Cat., New York, Richard L. Feigen & Co., *James Rosenquist*, 2014). This sense of fragmentation, whirls of color and renewed sense of confidence floods *Screen Test*.





Robert Rauschenberg, *Retroactive I*, 1963  
The Museum of Modern Art, New York  
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY  
© Robert Rauschenberg/Licensed by VAGA, New York, NY

# Magnificent Gestures

## MASTERWORKS FROM THE DIAMONSTEIN-SPIELVOGEL COLLECTION FULL PROCEEDS TO BENEFIT A NOT-FOR-PROFIT CHARITABLE FOUNDATION



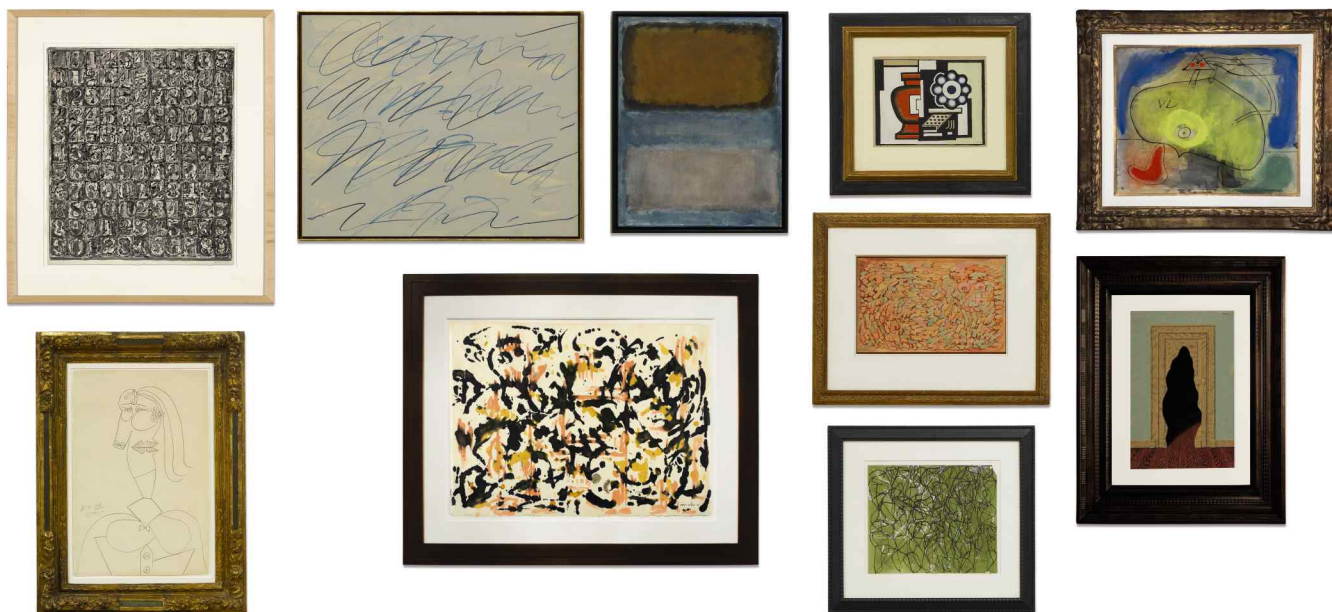
Drawings and works on paper are the most spontaneous and essential of all artworks, often underpinning everything that an artist subsequently applies to other media. And yet, it is extremely rare for collectors to engage so totally with the creative process by focusing their attention on this medium. Barbaralee Diamonstein-Spielvogel and Ambassador Carl Spielvogel have meticulously built an unprecedented collection, which offers unique insight into the creative spirit and personality of an impressive array of artists working across the 20th and 21st centuries.

From intensely-worked pastels, watercolors and gouaches to the most elemental pen and ink or charcoal drawings, the Diamonstein-Spielvogel Collection celebrates the primacy of works on paper, with a strict emphasis on the highest quality and rarity throughout. Together, these works highlight the diverse contributions made to the medium by artists ranging from Edgar Degas, Henri Matisse, Georges Braque and Joan Miró to Jackson Pollock, Barnett Newman, Mark Rothko, Cy Twombly, Roy Lichtenstein and Lucian Freud. The collection is distinguished further by the incredible depth in which the Spielvogels collected a number of artists: seven works by Jasper Johns capture many of his signature images and techniques such as the American flag and numbers, while five pieces bookend Pablo Picasso's career from 1901 to 1971 and depict multiple of his muses.

Regarding the collection, Barbaralee Diamonstein-Spielvogel has said, "Works on paper are the most profound expression of the artist's intent, I believe. There are many parallels between the visual and literary arts, well beyond their shared use of the medium – both pursue the elusive, and require discipline and astute thinking in order to successfully articulate the author's intent. We have enjoyed years of undiluted pleasure living with this collection because of the singular artistic abilities of the artists represented. Consistent with our long-held view that we are, each of us, temporary custodians of all we possess, we must treat stewardship with great care. It is our hope that future collectors will experience genuine delight from the works presented, and that through the Diamonstein-Spielvogel Foundation, the artists represented will derive great satisfaction from the fact that many others will benefit for many years to come from the future exchange of ideas, staunch adherence to intellectual and cultural excellence, and a healthy disregard for the impossible."

As a writer and scholar at heart, who has been in dialogue for decades with many of the artists represented, it is fitting that Barbaralee Diamonstein-Spielvogel is so drawn to paper as an artifact of process. The true diversity of drawing is illustrated throughout the collection, with each artist approaching their work with different objectives – whether working through details for larger compositions, making studies for paintings, or creating complete compositions in their own right. The consistent high quality across the collection is unparalleled, which is a testament to the Spielvogel's passion, scholarship and sophistication.





Throughout her career, Barbaralee Diamonstein-Spielvogel has served as a leading voice on some of the defining urban issues of our time, including the preservation of the historic built environment of our country. She serves as a model for civic and cultural engagement, having demonstrated unparalleled commitment to the arts, architecture, design and public policy through numerous roles including: White House Staff Assistant, the first Director of Cultural Affairs in New York City, the first woman Vice Chair of the U.S. Commission of Fine Arts in its 109-year history, the longest-serving New York City Landmarks Preservation Commissioner, the current Chair of the New York State Council on the Arts, and Commissioner of the American Battle Monuments Commission. A steadfast champion of many cultural and historical organizations, she has received countless awards, holds four honorary doctoral degrees, has authored 23 books, and served as the curator of eight international traveling museum exhibitions.

Ambassador Carl Spielvogel is a board member of iconic institutions including the Metropolitan Museum of Art (chair of the widely-emulated Business Committee), Lincoln Center for the Performing Arts, the Philharmonic Symphony Society of New York, and the Asia Society. His remarkable career includes Founder/Chairman/CEO of the advertising firm of Backer & Spielvogel, which became Backer Spielvogel Bates Worldwide, one of the world's largest marketing and advertising communications companies, operating in 55 countries. Currently, he is Chairman and CEO of Carl Spielvogel Associates, an international investment, management and marketing company and serves on the board of Apollo Investment, Inc. Ambassador Spielvogel was a founding director of the U.S. Broadcasting Board of Governors, named to the position in 1995 by President William J. Clinton, who also appointed him Ambassador to the Slovak Republic in 1999. In 2008, Ambassador Spielvogel was named to the board of trustees and Executive Committee of the State University of New York (SUNY) – the largest state university system in the United States.

Full proceeds from the sale of works from the Diamonstein-Spielvogel Collection will benefit a charitable foundation of the same name, which was established to support causes that the Spielvogels have actively championed throughout their lives, including: neuroscience, educational reform & innovation, and cultural projects including those relating to American history and public policy.

Lisa Dennison

*Chairman, Americas*

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

○ 122

## ROY LICHTENSTEIN

1923 - 1997

### 'A Bright Night' (Study)

signed and dated '77 on the reverse  
colored pencil, graphite and paper collage on  
paper

image: 3½ by 4¼ in. 8.9 by 10.8 cm.

sheet: 9⅞ by 6⅞ in. 23.2 by 16.2 cm.

\$ 250,000-350,000

### PROVENANCE

Leo Castelli Gallery, New York (LC# D-345)  
Mitchell-Innes & Nash, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, Mitchell-Innes & Nash, *Roy Lichtenstein: Conversations with Surrealism*, September - November 2005, p. 27, illustrated in color  
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Roy Lichtenstein: Opera Prima*, September 2014 - January 2015, cat. no. 133, p. 128, illustrated in color

"Lichtenstein's mastery of conceptual drawing—with its capacity for creating formal analogies among disparate, even antithetical, subjects, styles, and motifs—leads him now to an investigation of the style par excellence of analogy: Surrealism. Surrealism's penchant for ridding its objects of their conventional qualities through poetic and 'irrational' juxtaposition and metamorphic drawing of contours—and its rearrangement of those objects into a landscape fraught with associative meanings—provided Lichtenstein with a new associative model."

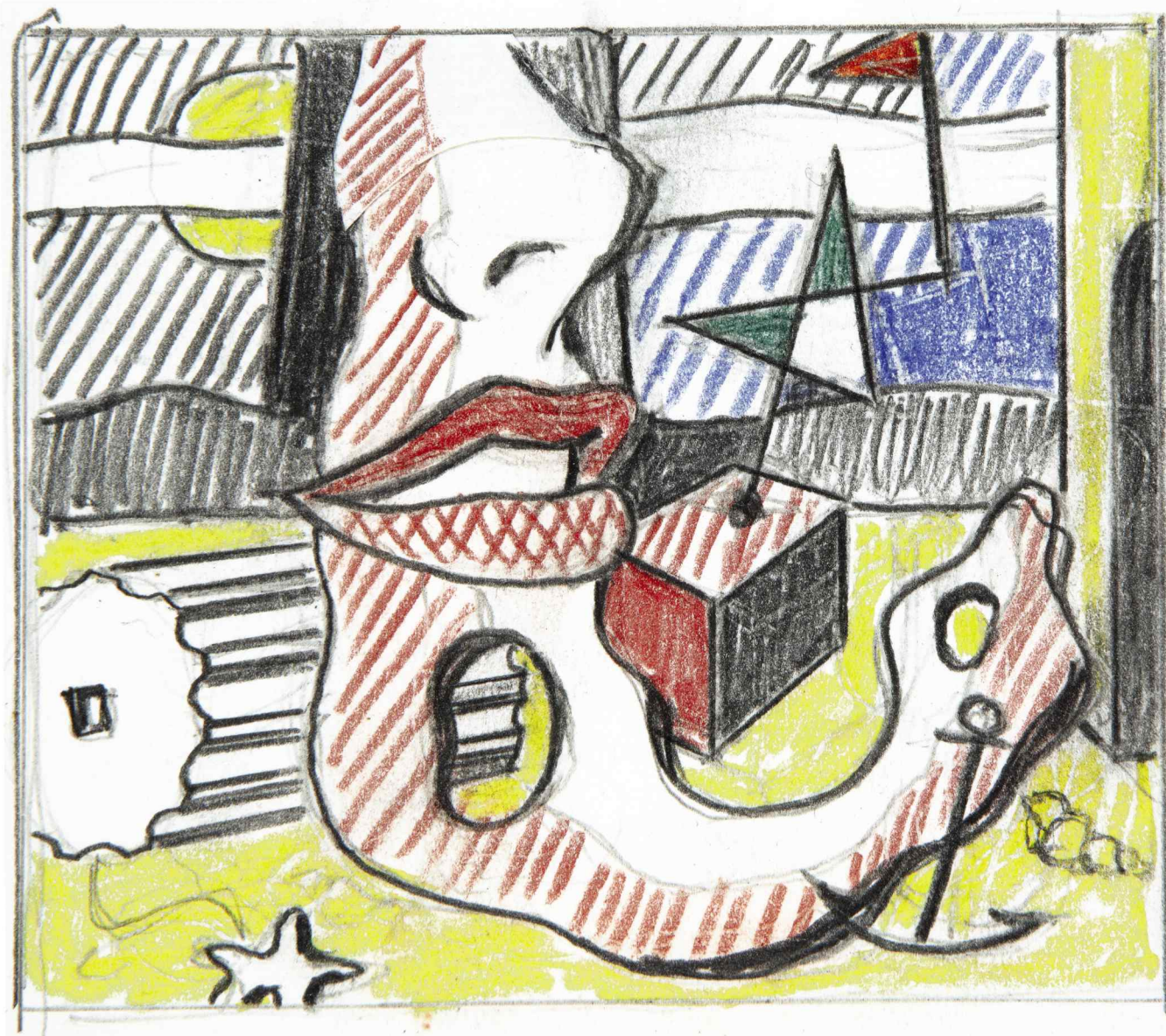
Bernice Rose in Exh. Cat., New York, Museum of Modern Art, *The Drawings of Roy Lichtenstein*, 1987, p. 43



Roy Lichtenstein in his studio, 1977

Photo © Kenneth E. Tyler Art © Estate of Roy Lichtenstein





# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

○ 123

## JEAN DUBUFFET

1901 - 1985

### Animation Parcellaire

signed with the artist's initials and dated 79  
acrylic and paper collage on paper mounted to  
canvas  
33¾ by 20¼ in. 85.7 by 51.4 cm.

**\$ 250,000-350,000**

### PROVENANCE

The Pace Gallery, New York  
Acquired from the above by the present owner in  
October 1980

### EXHIBITED

New York, The Pace Gallery, *Jean Dubuffet:  
Recent Paintings*, October - November 1980,  
illustrated

### LITERATURE

Max Loreau, Ed., *Catalogue de Travaux de Jean  
Dubuffet, Fascicule XXXII: Théâtres de Mémoire*,  
Paris 1982, cat. no. 364, p. 164, illustrated

“One must not confuse what the eyes apprehend with what happens when the mind takes it in. In any single instant the eyes see only a side facing them, they converge on a small field. The mind totalizes; it recapitulates all the fields; it makes them dance together...Perhaps we live in a world invented by ourselves.”

Jean Dubuffet in Mildred Glimcher, Ed., *Jean Dubuffet: Towards an Alternative Reality*,  
New York 1987, p. 19

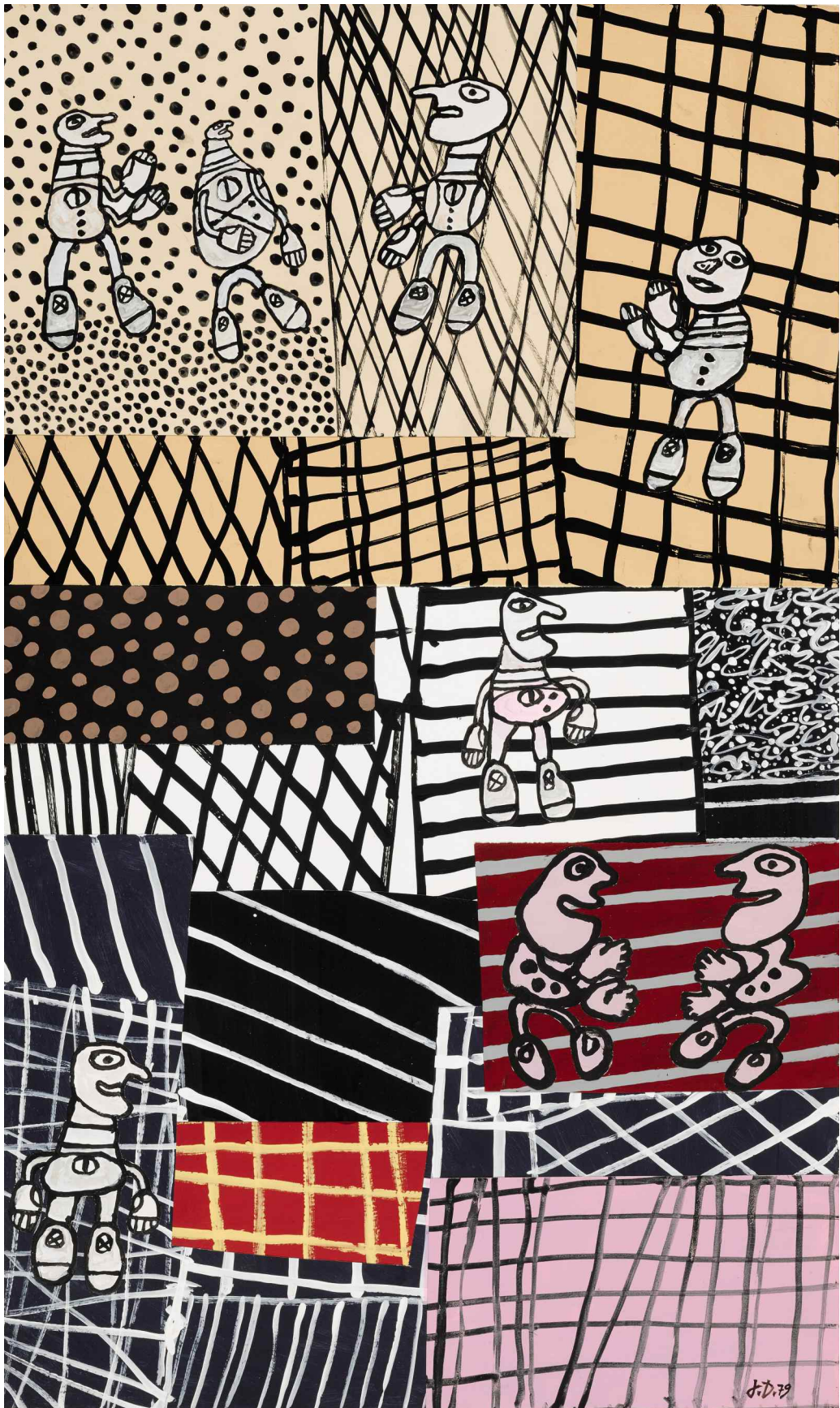


Edvard Munch, *Girls on the Bridge*, 1902

Private Collection

© 2017 Edvard Munch / Artists Rights Society (ARS), New York





**ANSELM KIEFER**

b. 1945

**Dem Unbekannten Maler**

titled

watercolor, gouache, graphite and paper collage

on paper

24½ by 26½ in. 62.2 by 67.3 cm.

Executed in 1982.

**PROVENANCE**

Anthony d'Offay Gallery, London

Acquired from the above by the present owner in

March 1988

**\$ 250,000-350,000**

"I studied Third Reich art in secondhand bookstores and absorbed a lot of information that had come out in the 1930s...But I never found any interesting official painting. However, the architecture is quite interesting. People like Speer and Kreis made interesting things...I was intrigued by these buildings, and I wanted to transform them. You know, normally you don't destroy buildings...usually you transform them, like the Christians transformed old temples or the Pantheon into Christian churches. That's what I was doing, too. I transformed those old buildings and gave them a new destiny, a new meaning. Because you never succeed in really destroying something, it always lives, and it's more efficient to transform than to destroy."

Anselm Kiefer in Exh. Cat., New York, The Metropolitan Museum of Art, *Anselm Kiefer: Works on Paper in the Metropolitan Museum of Art*, 1998, pp. 101-102





# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

○ 125

## ROBERT RAUSCHENBERG

1925 - 2008

### Untitled

signed and dated 65  
solvent transfer, watercolor and graphite on  
paper  
14 $\frac{1}{8}$  by 20 in. 35.9 by 50.8 cm.

### PROVENANCE

Private Collection, Pittsburgh  
Collection of Carolee Schneemann, New York  
Leo Castelli Gallery, New York (LC# D603)  
Private Collection, New York (acquired from the  
above in April 1968)  
Janie C. Lee Master Drawings, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, 65 Thompson Street, *Master Drawings*  
1520-1990, April - May 1992, pl. 54, pp. 116-117  
and 170-171, illustrated in color  
New York, Andrea Rosen Gallery, *Looking at*  
*Words: The Formal Use of Text in Modern and*  
*Contemporary Works on Paper*, November -  
December 2005

\$ 250,000-350,000



Robert Rauschenberg at work in his Lafayette Street  
studio, New York, 1968  
Photo: Harry Shunk. The Getty Research Institute, Los  
Angeles (accession number 2014.R.20) / ©J. Paul  
Getty Trust  
Art © Robert Rauschenberg Foundation/Licensed by  
VAGA, NY

Embodying a rich energy that reconciles dynamic abstractionist mark-making, a deeply technical mastery of material, and a profound conceptual appropriation of contemporary imagery, the present work is a superb presentation of the most salient and celebrated aspects of Robert Rauschenberg's corpus of solvent transfer drawings. Bearing the ghostly traces of a striking selection of found images, combined with the gestural splendor and serendipitous dispersal of paint washes, the artist displays a masterful combination of image making techniques. Created in 1965 following a decade of profound experimentation in which the artist pushed the medium of painting across new boundaries, this work brilliantly showcases the critical technical innovation of solvent-transfer techniques. Through its visual vocabulary that speaks pointedly to the experience of modern America, *Untitled* permeates Rauschenberg's personal filtration of the engulfing cultural consciousness of the 1960s.

Having first discovered image transfer techniques when visiting Cuba in 1952, it was not until 1958 that Rauschenberg fully devoted himself to the method. After collecting photographs from various sources, Rauschenberg imprinted these found images onto the surface of his own work by soaking the printed material in turpentine, placing it against a paper sheet and applying pressure across surface using a blunt object, leaving behind shadowy imprints. As seen in the present work, Rauschenberg used an empty ballpoint pen to transfer his chosen images onto the surface of the paper. The character of his pencil lines exudes palpable velocity, as we sense the explosive back-and-forth movements of Rauschenberg's hand across the surface of the paper. Such forceful scrawls and scribbles recall the motion-based automatism of Giacometti Balla and Cy Twombly alongside the gestural vigor of Jackson Pollock and Franz Kline. Rauschenberg's chosen imagery, however, is utterly Pop in nature, echoing the concerns of Andy Warhol, James Rosenquist, and Claes Oldenburg to provide a mirror of the current times, thus reflecting society's preoccupations and desires back to those who blithely partook in the change of the sixties without actively processing

the implications of such change. Describing Rauschenberg's masterful synthesis of stylistic tropes, Richard Meyer says that the artist's mark-making and chosen imagery "reroute the visual traffic of mass culture by interweaving multiple forms of photographic imagery and painterly abstraction" (Richard Meyer, "'An Invitation, Not a Command: Silk-screen Paintings'" in Exh. Cat. New York, The Museum of Modern Art, *Robert Rauschenberg*, 2016, pp. 196-197).

Growing in tandem with his other pioneering genre, the *Combine*, Rauschenberg juxtaposed disparate visual references, forging enigmatic links to color a picture of everyday American culture. Roberta Smith eloquently described the artist's grasp on the visual culture of his surroundings, saying: "Rauschenberg's art functioned as a kind of sieve in which he caught and brilliantly composed the chaotic flood of existing objects or images that the world offered" (Roberta Smith, "An Artist of Selective Abandon," *The New York Times*, 6 July 2011). In the present work, we see the dome of the U.S. Capitol building, a sports car, a toddler's portrait, a truncated arm, two ballpoint pens, the outline of the state of Texas (the artist's birthplace), and an excerpt of Titian's *Young Woman at her Toilet*, c. 1515 from the Musée du Louvre. Most conspicuous is the reverse image of the words "Click/Click/Click" in the upper right corner. Presiding over the composition in poignant visibility, these searing words are the most accurate encapsulation of the disparate visual clues stamped across the picture plane. "Click/Click/Click" murmurs the onomatopoeic sensation of this particular cultural moment of the mid 1960s, where the clacking of a typewriter, the shutter of a camera, the rotation of a radio dial, and the punching of a telephone keypad all resound the changing of the times. Overlapping these words is the image of an eye that is perhaps Rauschenberg's wry visual pun underscoring his personal proclamation at the heart of this painting: the "Click/Click/Click" is not only a metaphor for society, but for Rauschenberg himself. Here, he asserts 'I (Eye) am the camera' that takes pictures of the world and stores them, indelibly, through the lasting medium of art (A.L.G., in Exh. Cat., New York, 65 Thompson Street, *Master Drawings 1520-1990*, 1992, p. 171).





# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
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○ 126

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## JOSEPH CORNELL

1903 - 1972

### Untitled (Die Sternen-Welt)

signed on a label affixed to the reverse  
painted and natural wood, metal, glass, marbles  
and printed paper in glass and wooden box  
construction  
12¾ by 14⅝ by 3¼ in. 32.4 by 37.1 by 8.3 cm.  
Executed *circa* 1950.

#### PROVENANCE

Collection of Harold Diamond, New York  
Acquired from the above by the present owner

**\$ 300,000-400,000**

“Shadow boxes become poetic theater or settings wherein are metamorphosed the elements of a childhood pastime. The fragile, shimmering globules become the shimmering but more enduring planets—a connotation of moon and tides.”

Joseph Cornell, introduction to the *Objects by Joseph Cornell* exhibition at Copley Galleries, Los Angeles, September 1948 as quoted in Diane Waldman, “Joseph Cornell,” in *Exh. Cat.*, New York, The Solomon R. Guggenheim Museum, *Joseph Cornell*, 1967, p. 12





# Magnificent Gestures

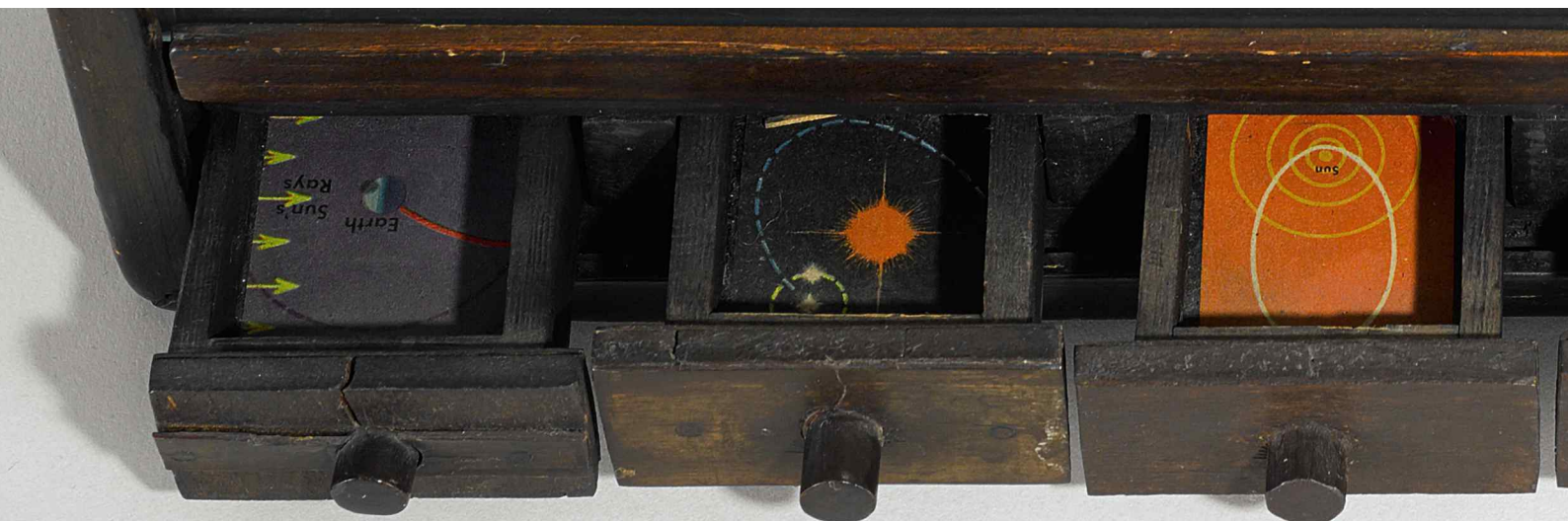
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A devotee of celestial magic and astral realms, Joseph Cornell was profoundly enraptured by the mystery of constellations. Through works such as *Untitled (Die Sternen-Welt)*, we see an artist grappling with the grandeur of the universe and endeavoring to make sense of his own experience through a poetic interpretation of the scientific world. Executed circa 1950, *Untitled (Die Sternen-Welt)* is a captivating and ethereal habitat, filled with images and objects collected by the enigmatic Joseph Cornell in his wanderings around New York City, and later rearranged into unique tableaux in his studio at home in Utopia Parkway, Queens. A frequent visitor to the Hayden Planetarium at the American Museum of Natural History in New York and a voracious reader of astronomy, Cornell reverentially studied the constellations as one of the most pivotal inventions of mankind. Suffused with an enigmatic mystique that engages Cornell's serious examination of the scientific world through his enchanted childlike imagination, the intricate composition of *Untitled (Die Sternen-Welt)* insinuates a world of extraterrestrial wonder.

With its astronomical map punctuated by five marble-filled glasses, *Untitled (Die Sternen-Welt)* offers Cornell's romantic alternative to

the heroic painterly abstractions of post-war art. In the present work, Cornell unveils a seductive glimpse into the subtle and cryptic imagery at play in his inner world. An amateur scientist, Cornell envisioned both the natural and supernatural realms as conduits to the human psyche, drawing private associations and novel juxtapositions that reveal the mind's fantasies and fears. The word "constellation" itself carried an allegorical meaning for Cornell, who used the term to characterize his own working process. Like an astronomer, Cornell was incessantly charting patterns, relationships, and connections between seemingly disparate clusters of objects. As such, the tokens he gathered to fill his boxes were often foreign and obscure, yet he studied them as rarefied objects similar to how one might study distant planets with a fervent sense of metaphysical intrigue. Further elaborating on the symbolic meaning of constellations, Fairfield Porter compared a box by Cornell to that of a ship's cabin, writing, "...the view out the window is the stars, [and] the constellations, as abstractions of the stars, are constructions of the human spirit" (Fairfield Porter in Dawn Ades, "The Transcendental Surrealism of Joseph Cornell," in *Exh. Cat., New York, The Museum of Modern Art, Joseph Cornell, 1980 - 1981*, p. 32).

*Untitled (Die Sternen-Welt)* is replete with Surrealist fantasy, evoking a fanciful vision of the cosmos that is intrinsically linked to the iconography of Magritte and Dali. Consistent with André Breton's theory that a Surrealist painting should be a portal through which one taps into the subconscious, Cornell constructs each box as a looking glass into the mystical musings of the inner landscape. If the present work indeed reflects Cornell's philosophical meditations, it reveals an artist interested in the whimsical freedom and dream-like escape of the child's imagination. Suggestive of a child's diorama and exuding an element of naive play, *Untitled (Die Sternen-Welt)* presents colored marbles and tiny drawers filled with secret contents as if poised for a game. Intimate, delicate, and utterly mysterious, *Untitled (Die Sternen-Welt)* magnificently embodies Marcel Jean's description of Cornell's practice in 1959: "His 'crystal cages,' guardians of clear, urgent dreams, are made in the image of a solitary man who would like to be unapproachable and yet is tormented by a desire to communicate with his fellow men. Between his hands, small worlds spring up unceasingly, full of reality and life" (Marcel Jean and Arpad Mezei, *The History of Surrealist Painting*, New York 1960, p. 317).

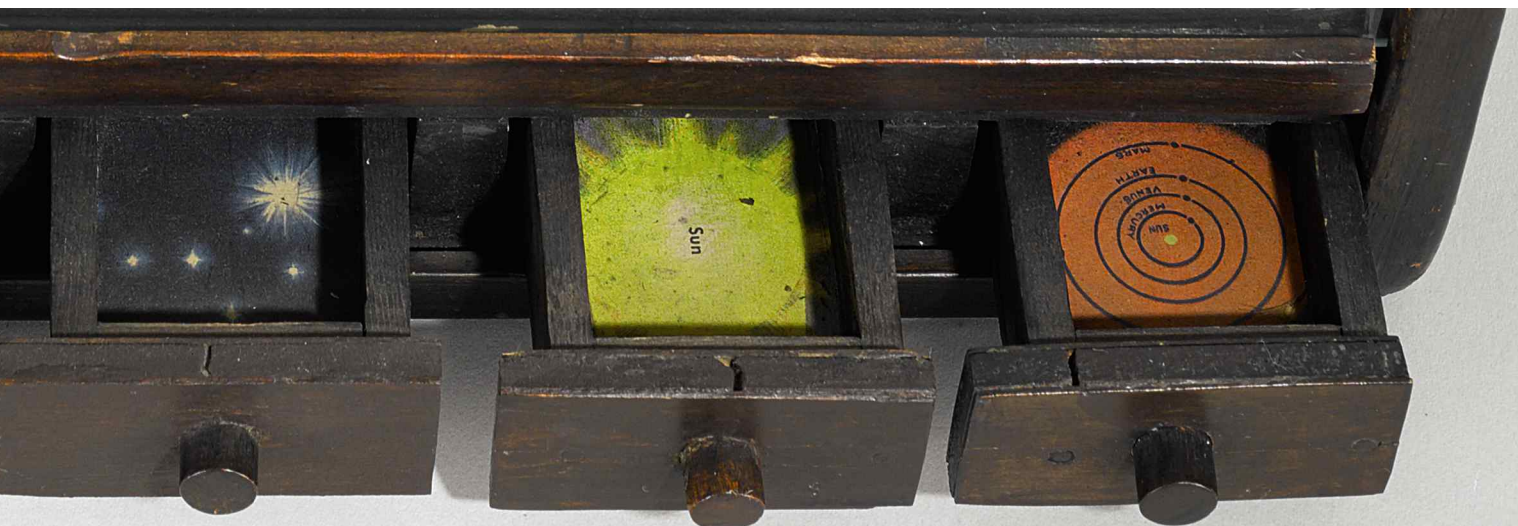
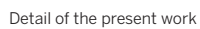


Detail of the present work



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○ 127

## LUCAS SAMARAS

b. 1936

### Untitled

signed with the artist's initials and dated *Oct 27'61* three times on the reverse  
pastel on paper  
12½ by 9 in. 30.8 by 22.9 cm.

#### PROVENANCE

Tony Shafrazi Gallery, New York  
Private Collection  
Christie's, New York, 2 May 1991, Lot 126  
Acquired from the above sale by the present owner

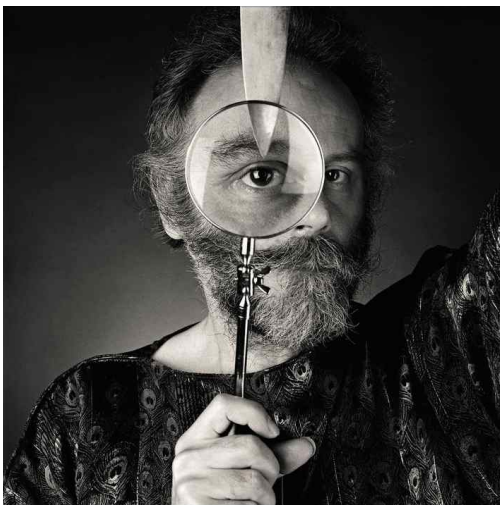
#### EXHIBITED

New York, Whitney Museum of American Art,  
*Unrepentant Ego: The Self-Portraits of Lucas Samaras*, November 2003 - February 2004,  
p. 70, illustrated in color

\$ 20,000-30,000

"Samaras' self-portraits are the most...original—in their aesthetics as well as in their sense of self—of any in the history of art. They are more abundant than those of Dürer and Rembrandt combined, and at once more objective than the former and more subjective than the latter. For Samaras the self is not a social construction as it is in Max Beckmann's self-portraits, but a primordial presence. Self-representation is unconsciously about self-preservation, but the self that Samaras preserves is far more complex—at once mercurial and dense—than that of the others. This is not simply because their times and cultures were different from his, and that his methods are innovative while theirs were conservative, but because he has looked more deeply into himself than they did into themselves."

Donald Kuspit, "The Aesthetics of Trauma" in Exh. Cat., New York, Whitney Museum of American Art, *Unrepentant Ego: The Self-Portraits of Lucas Samaras*, 2003, p. 50



Lucas Samaras with magnifying glass  
Photographer unknown







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○ 128

## JOSEPH CORNELL

1903 - 1972

### La Fenêtre de Fanny-Cerrito

signed and titled on the reverse  
printed paper collage on printed paper mounted  
on board, in artist's frame  
16 $\frac{5}{8}$  by 13 $\frac{7}{8}$  in. 42.2 by 35.2 cm.  
Executed *circa* 1962-1963.

#### PROVENANCE

Private Collection, New York (acquired directly  
from the artist)  
Sotheby's, New York, 3 May 1988, Lot 125  
Acquired from the above sale by the present  
owner

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



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o 129

## LUCAS SAMARAS

b. 1936

### Untitled

dated Aug 18/74 on the reverse  
pastel on paper  
13 by 10 in. 33 by 25.4 cm.

#### PROVENANCE

The Pace Gallery, New York  
Acquired from the above by the present owner in  
October 1980

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

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○ 130

## ROY LICHTENSTEIN

1923 - 1997

### Reflections: Portrait of a Duck (Study)

colored pencil and graphite on paper  
image: 4¼ by 5 in. 10.8 by 12.7 cm.  
sheet: 10½ by 13⅞ in. 25.7 by 32.2 cm.  
Executed in 1989.

#### PROVENANCE

Estate of the artist  
Mitchell-Innes & Nash, New York  
Acquired from the above by the present owner

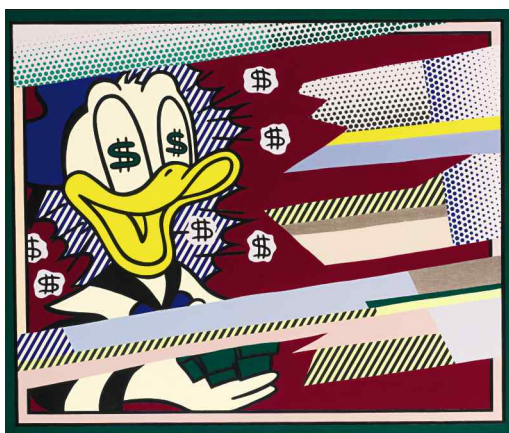
#### EXHIBITED

New York, Mitchell-Innes & Nash, *Roy Lichtenstein: Reflected*, September - October 2010, n.p., illustrated in color  
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Roy Lichtenstein: Opera Prima*, September 2014 - January 2015, cat. no. 195, p. 177, illustrated in color

\$ 200,000-300,000

“The *Reflections* in fact picture *natural* phenomena (reflected light) interfering with our experience of *cultural* matter (the just recognizable images beneath). They mix and mash, in other words, [Leo] Steinberg’s terms, betraying the manner in which visual experience is itself an operational process, and our perception of nature always built from a layering of cultural references and codes. As Lichtenstein commented in 1996, nearly a decade after he began the *Reflections*: ‘cartoonists have used diagonal lines and slash marks to tell us they are rendering a mirror and we have come to accept these symbols;’ conversely, when one has seen his or her share of Lichtenstein’s *Reflections*, natural effects themselves begin to appear through a distinctly Lichtensteinian lens. If such ideas and imperatives had been central to his practice since the 1960s, it was first in the 1980s that Lichtenstein—a cultural institution himself by that point—began to explore them with such adamant inventiveness, humor, and self-referentiality.”

Graham Bader, “Painting Reflection” in *Exh. Cat.*, New York, Mitchell-Innes & Nash, *Roy Lichtenstein: Reflected*, 2010, p. 54

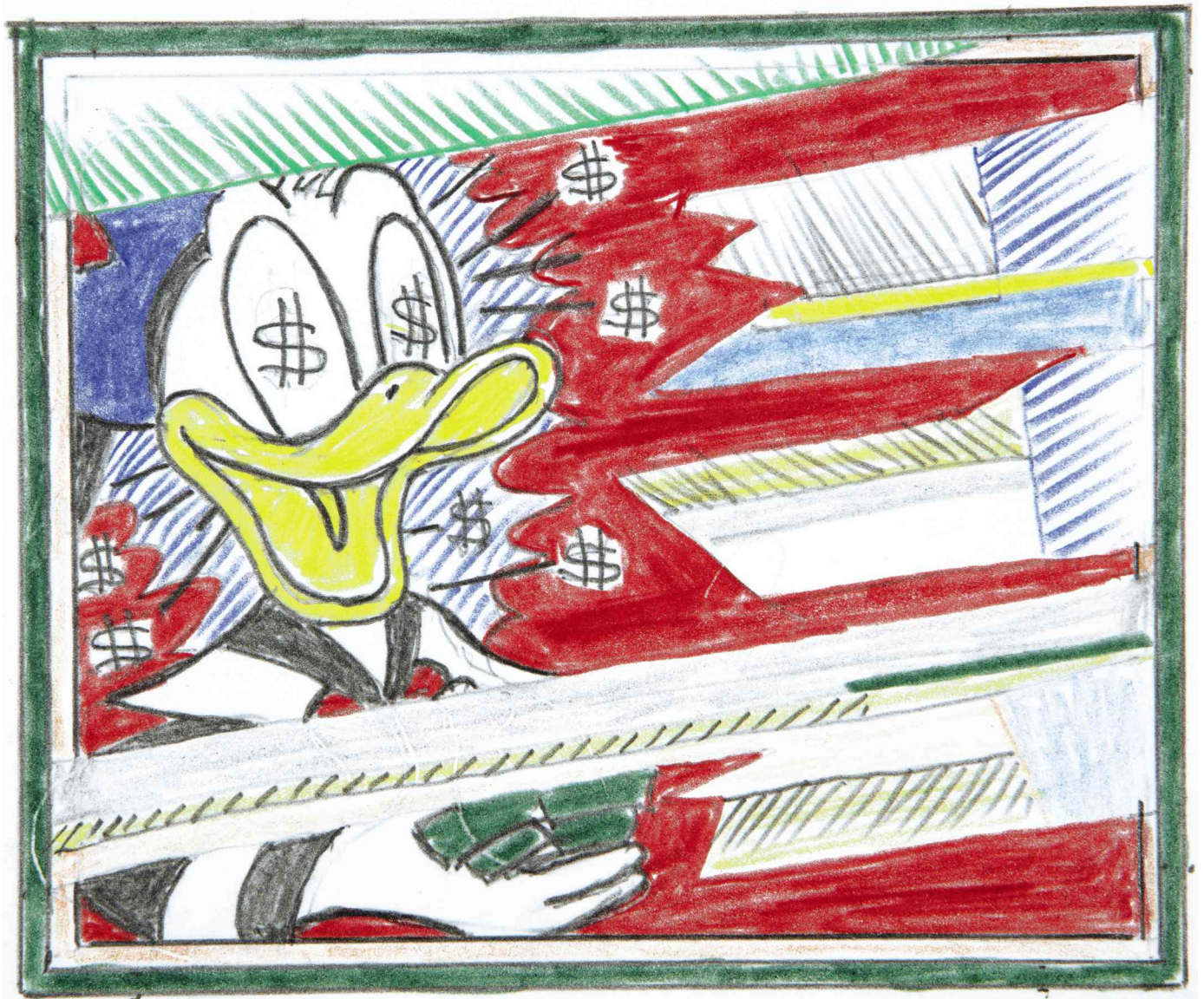


Roy Lichtenstein, *Reflections: Portrait of a Duck*, 1989  
Private Collection, courtesy van de Weghe  
© Estate of Roy Lichtenstein



Andy Warhol, *Dollar Signs*, 1981  
Private Collection  
© 2017 Andy Warhol Foundation for the Visual Arts /  
Artists Rights Society (ARS), New York





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○ 131

## ROY LICHTENSTEIN

1923 - 1997

### 'Interior with Diana' (Study)

signed and dated '97 on the reverse  
colored pencil and graphite on paper  
image: 4½ by 5½ in. 11.4 by 14 cm.  
sheet: 8 by 8⅞ in. 20.3 by 22.5 cm.

#### PROVENANCE

Richard Gray Gallery, Chicago  
Acquired from the above by the present owner in  
September 1997

#### EXHIBITED

Chicago, Richard Gray Gallery, *Roy Lichtenstein*,  
September 1997  
Turin, Galleria Civica d'Arte Moderna e  
Contemporanea, *Roy Lichtenstein: Opera Prima*,  
September 2014 - January 2015, cat. no. 228,  
p. 227, illustrated in color

\$ 200,000-300,000

BARBARALEE DIAMONSTEIN-SPIELVOGEL: Many critics have spoken of you as a classical artist. It is obvious that you have rigorous training in drawing. It is clear, too, that you know a great deal about the traditions of the history of art, even as you spoof them. Would you describe yourself as a classical artist?

ROY LICHTENSTEIN: I think you would have to call it classical if you were opposing it to romantic. Even just the style of it, where classical art tends to be more concerned with an edge and then filling in a color, whereas romantic art seems to make the color the shape itself, and the edges are the result of, and emergent of, the work. My feeling is more for romantic art. I mean, my preference would be for that. But there is something about what I do—because classical art usually seems to be more thought out beforehand. So I don't think you could possibly describe it as romantic. If you take the brush strokes I did, the brush stroke is a romantic gesture, a bravura gesture, and mine is drawn and filled in. It's a picture of a brush stroke—a classical rendition of a romantic idea.

Roy Lichtenstein and Barbaralee Diamonstein-Spielvogel, *Inside the Art World: Conversations with Barbaralee Diamonstein*, Rizzoli International Publications, Inc., New York 1994, p. 162



Pierre Bonnard, *Nude in Backlighting*, 1908-09  
Musée d'Art Moderne, Brussels / Bridgeman Images







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○ 132

## JEAN DUBUFFET

1901 - 1985

### Situation CV

signed with the artist's initials and dated 79  
felt-tip pen and paper collage on paper  
13⅞ by 10 in. 35.2 by 25.4 cm.

### PROVENANCE

The Pace Gallery, New York  
Galerie Claude Bernard, Paris  
Galerie Thaddeus Ropac, Salzburg  
Acquired from the above by the present owner

### LITERATURE

Andreas Franzke, *Dubuffet*, New York 1981,  
p. 254, illustrated  
Max Loreau, Ed., *Catalogue des Travaux de Jean  
Dubuffet, Fascicule XXXII: Théâtres de Mémoire*,  
Paris 1982, cat. no. 278, p. 142, illustrated

\$ 30,000-40,000



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○ 133

## JOHN CURRIN

b. 1962

### Untitled

signed and dated 98 on the reverse  
gouache, ink and graphite on paper  
12 by 8¼ in. 30.5 by 21 in.

#### PROVENANCE

Andrea Rosen Gallery, New York  
Acquired from the above by the present owner

#### LITERATURE

Rose Dergan and Kara Vander Weg, Eds., *John Currin*, New York 2006, p. 232, illustrated in color

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

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○ 134

## JOHN CURRIN

b. 1962

### Country Girl

signed and dated 1998 on the reverse  
colored pencil on paper  
7 $\frac{7}{8}$  by 11 in. 20 by 27.9 cm.

#### PROVENANCE

Andrea Rosen Gallery, New York  
Acquired from the above by the present owner

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



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○ 135

## GEORG BASELITZ

b. 1938

### Untitled

signed and dated 23.X.91  
pastel and graphite on paper  
33¾ by 24½ in. 85.7 by 61.3 cm.

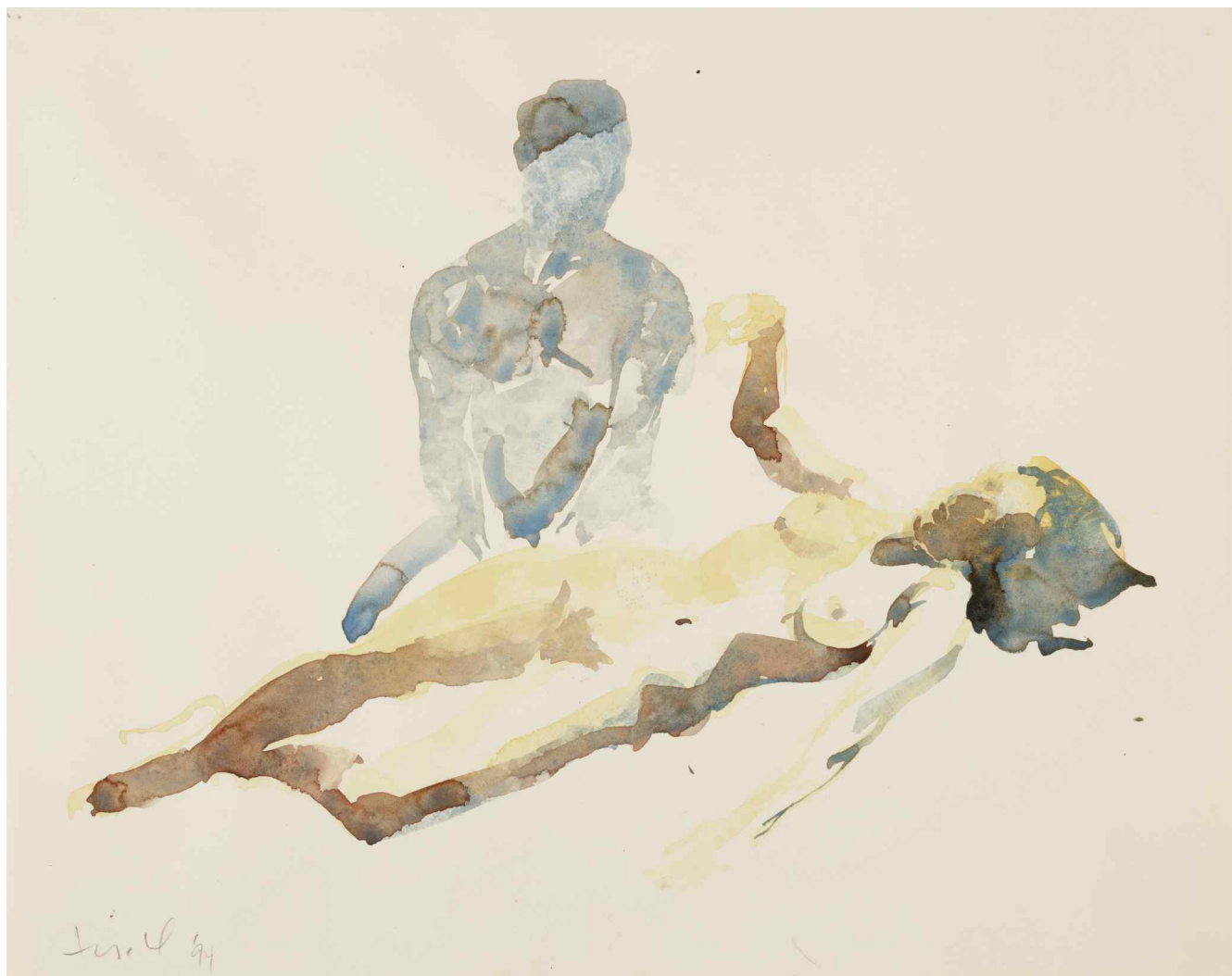
### PROVENANCE

Michael Werner Gallery, London  
The Pace Gallery, New York (acquired from the  
above in February 1992)  
Acquired from the above by the present owner in  
March 1992

**\$ 80,000-110,000**

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○ 136

**ERIC FISCHL**

b. 1948

**Untitled (Bathers)**

signed and dated '94  
watercolor on paper  
12¼ by 15½ in. 31.1 by 39.4 cm.

**PROVENANCE**

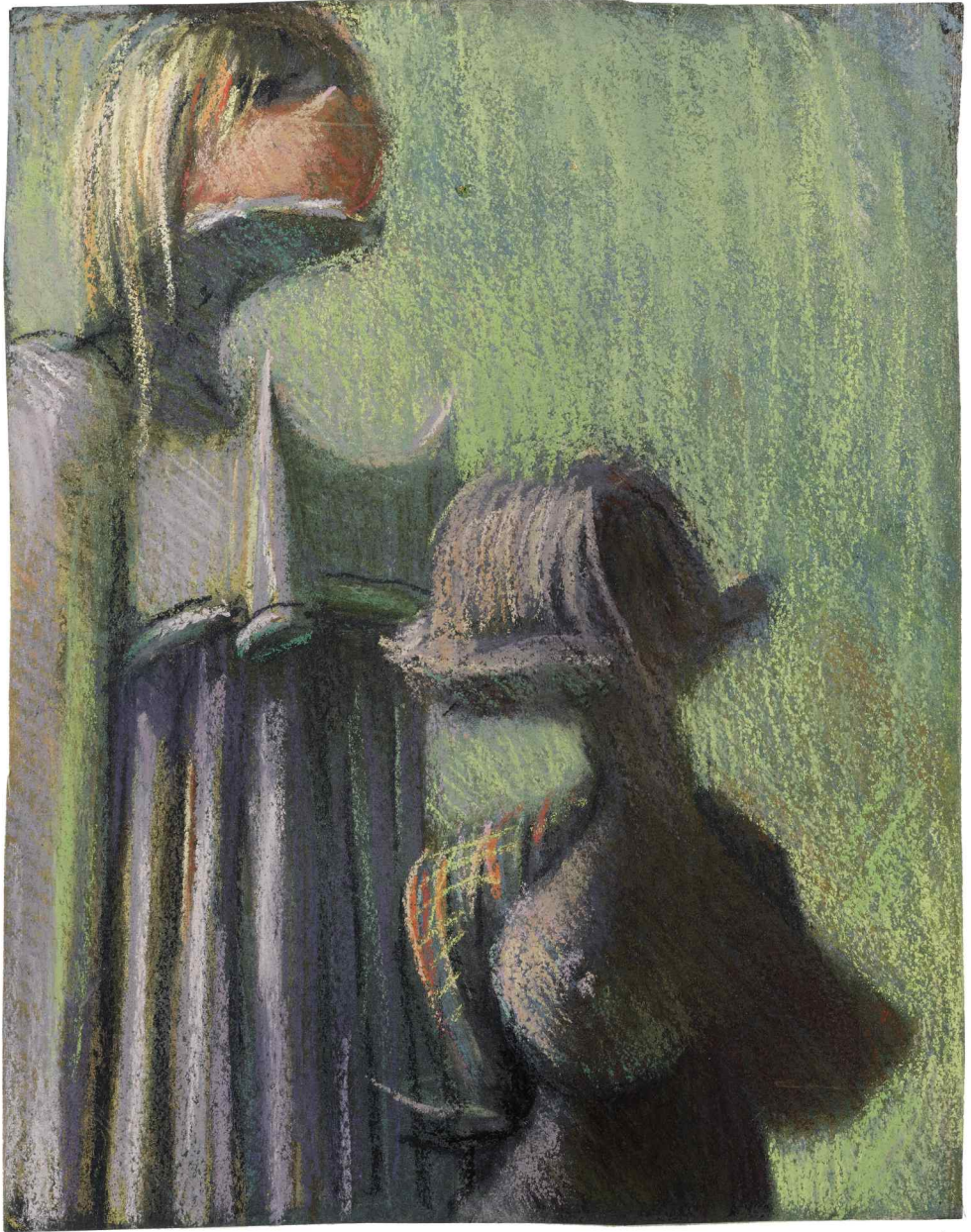
Acquired directly from the artist by the present owner

**\$ 4,000-6,000**



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## LISA YUSKAVAGE

b. 1962

### Big Shrink

signed with the artist's initials on the reverse  
pastel on paper  
9 $\frac{7}{8}$  by 7 $\frac{3}{4}$  in. 25.1 by 19.7 cm.  
Executed in 1987.

### PROVENANCE

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner in  
March 2003

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

CHUCK CLOSE

b. 1940

Frank

signed, titled and dated 1980; signed and dated  
1980 on the reverse  
stamp pad ink and graphite on paper  
16 by 11½ in. 40.6 by 29.2 cm.

**PROVENANCE**

The Pace Gallery, New York  
Acquired from the above by the present owner in  
July 1980

**LITERATURE**

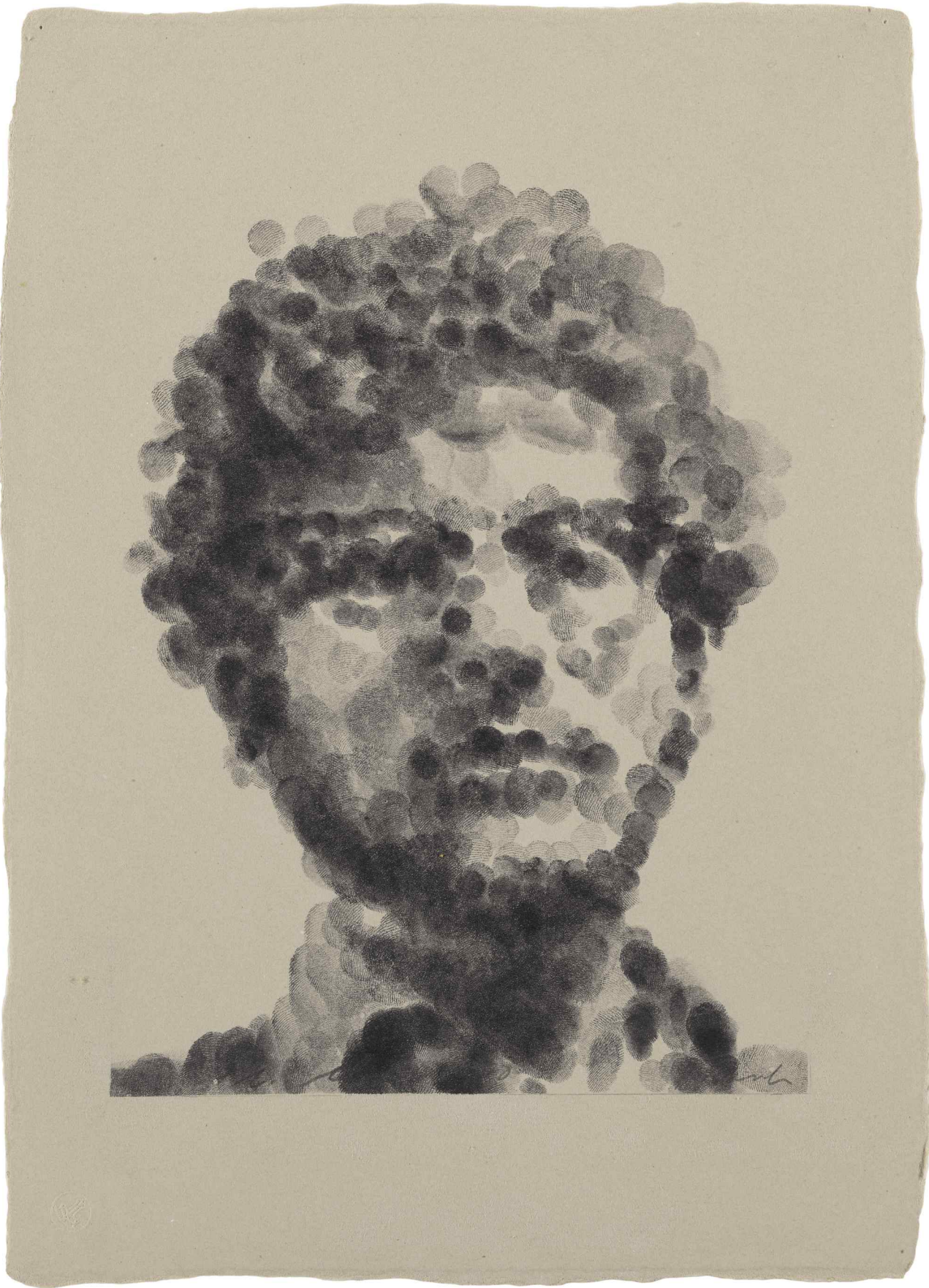
Lisa Lyons and Robert Storr, *Chuck Close*, New  
York 1987, p. 114, illustrated

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

“This tension between the mechanical and manual elements of his style is intensified in Close’s newest works which literally bear his mark: the fingerprint drawings. Although an irrefutable sign of personal identity, the fingerprint for Close is just another easily repeated abstract mark. Inking his finger on a stamp-pad, he makes numerous impressions on the paper surface and changes their tonality by varying the pressure of his hand...By randomly applying the fingerprint, Close has given his surfaces a richness absent from his earlier work. The faces are convincingly modeled, but the baroque whorl patterns swarming over their surfaces remind us that these portraits are compositions of abstract marks on a flat surface.”

Lisa Lyons, “Changing Faces: A Close Chronology,” in Exh. Cat., Minneapolis, Walker Art Center (and traveling), *Close Portraits*, 1980, pp. 56-58





## BRICE MARDEN

b. 1938

### Untitled

signed and dated 70  
graphite, cray-pas and wax on paper  
21 $\frac{7}{8}$  by 30 in. 55.6 by 76.2 cm.

#### PROVENANCE

Collection of Jim Dine, New York  
The Pace Gallery, New York (acquired from the  
above in April 1978)  
Collection of Leonard Lauder, New York (acquired  
from the above in October 1979)  
Acquired by the present owner circa 1985

\$ 500,000-700,000

BARBARALEE DIAMONSTEIN-SPIELVOGEL: How important are drawings to your work? What do they evoke?

BRICE MARDEN: A drawing is the most direct reminder of where you are, in terms of what you're doing. Painting is a complex, highly evolved form, and the great thing about painting is that it has all these elements that are refinable. And so when you make a statement in painting, when you have a finished painting, it is the product of refinement. You can put something down, you can take it and change it, and do this, that, and the other, and still have it — you have color, you have paint, you have all these things that you can use to make your statement. Drawing is much more limited and it's much more direct, so you can see things in drawing that you can't see in your painting, yet you can make anything as complicated in your drawing as you can in your painting. There are times in drawing when I'm not there and I'm drawing, which is what you hope for in painting, and I think at certain points I have had that in painting, but I don't have right now. I look at some of the *Cold Mountain* paintings and I see one or two of them in which I think that happened — I ended up with something I could never have anticipated.

Brice Marden and Barbaralee Diamonstein-Spielvogel, *Inside the Art World: Conversations with Barbaralee Diamonstein*, Rizzoli International Publications, Inc., New York 1994, p. 171

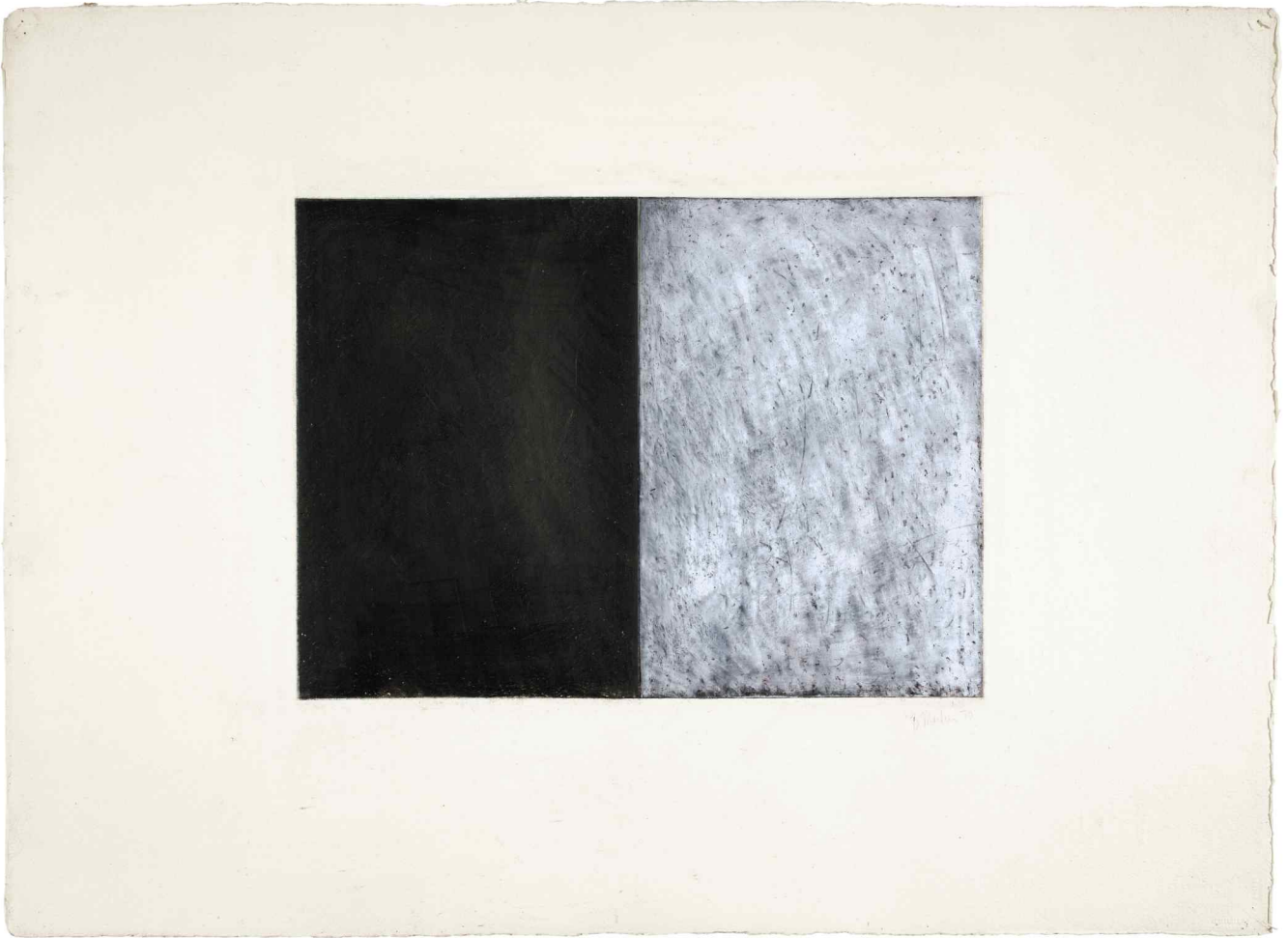
In his early drawings such as the present work, *Untitled* (1970), Brice Marden presented a distinctly tactile corpus of works on paper which serve as meditative explorations into nuanced color, complex surface texture and subtle manipulations of light. While adhering to strict, self-imposed, compositional confines, the artist succeeds nonetheless in producing richly expressive work through a palpable application of his chosen media: graphite, craypas and wax on paper. Marden explores his materials so fully that the drawing, while intimate in scale, exudes a substantive presence which extends beyond the modest sheet on which the artist has laid his marks.

With *Untitled* (1970), Marden expertly overrides common expectations that his role as artist should require a direct presentation of overtly intellectual assertions or obvious technical achievements. Instead, he introduces a more quietly sophisticated composition that commands a sheer emotional response. Marden's work confronts a tension between the formal realities of his materials and compositional structure and the artist's own spiritual contemplations and unrefined thoughts. As viewers we can admire the bold, direct nature of drawings like the present work, and observe, at a close distance, the tension between the artist's hand and mind.



Brice Marden, *D'après la Marquise de la Solana*, 1969  
The Solomon R. Guggenheim Museum, New York  
© 2017 Brice Marden / Artists Rights Society (ARS), New York





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○ 140

## SOL LEWITT

1928 - 2007

### Untitled (Bands of Color in Four Directions)

signed and dated '91  
gouache and graphite on paper  
11 $\frac{1}{8}$  by 29 $\frac{3}{4}$  in. 28.3 by 75.6 cm.

#### PROVENANCE

John Weber Gallery, New York  
Acquired from the above by the present owner

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



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○ 141

## SEAN SCULLY

b. 1945

### Untitled

signed and dated 8.1.92  
watercolor on paper  
18 $\frac{1}{8}$  by 15 in. 46 by 38.1 cm.

### PROVENANCE

Waddington Galleries, London  
Acquired from the above by the present owner

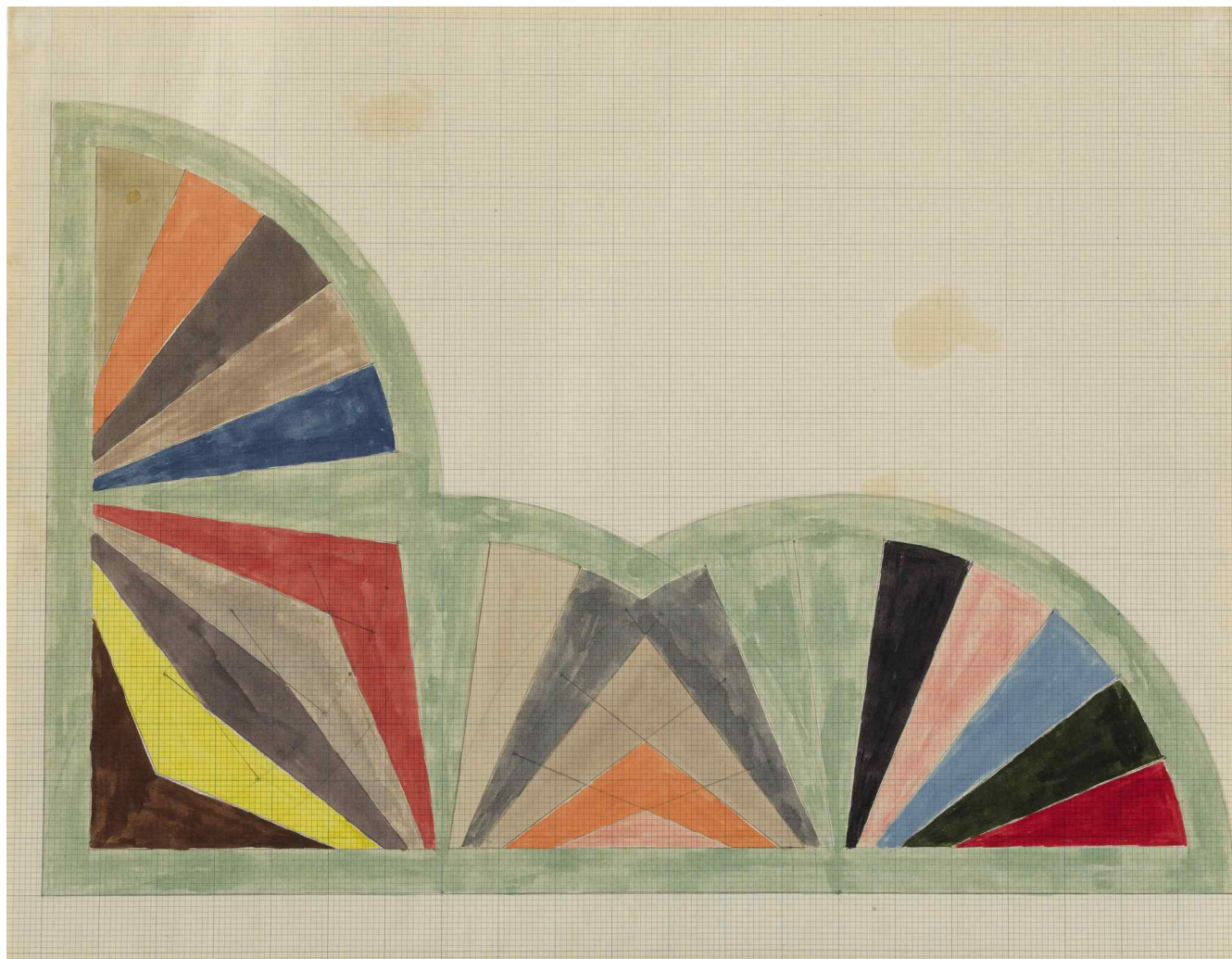
### EXHIBITED

London, Waddington Galleries, *Sean Scully*,  
November - December 1992, pl. 2, illustrated in  
color

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 142

FRANK STELLA

b. 1936

Untitled

watercolor and graphite on graph paper

17 by 22 in. 43.2 by 55.9 cm.

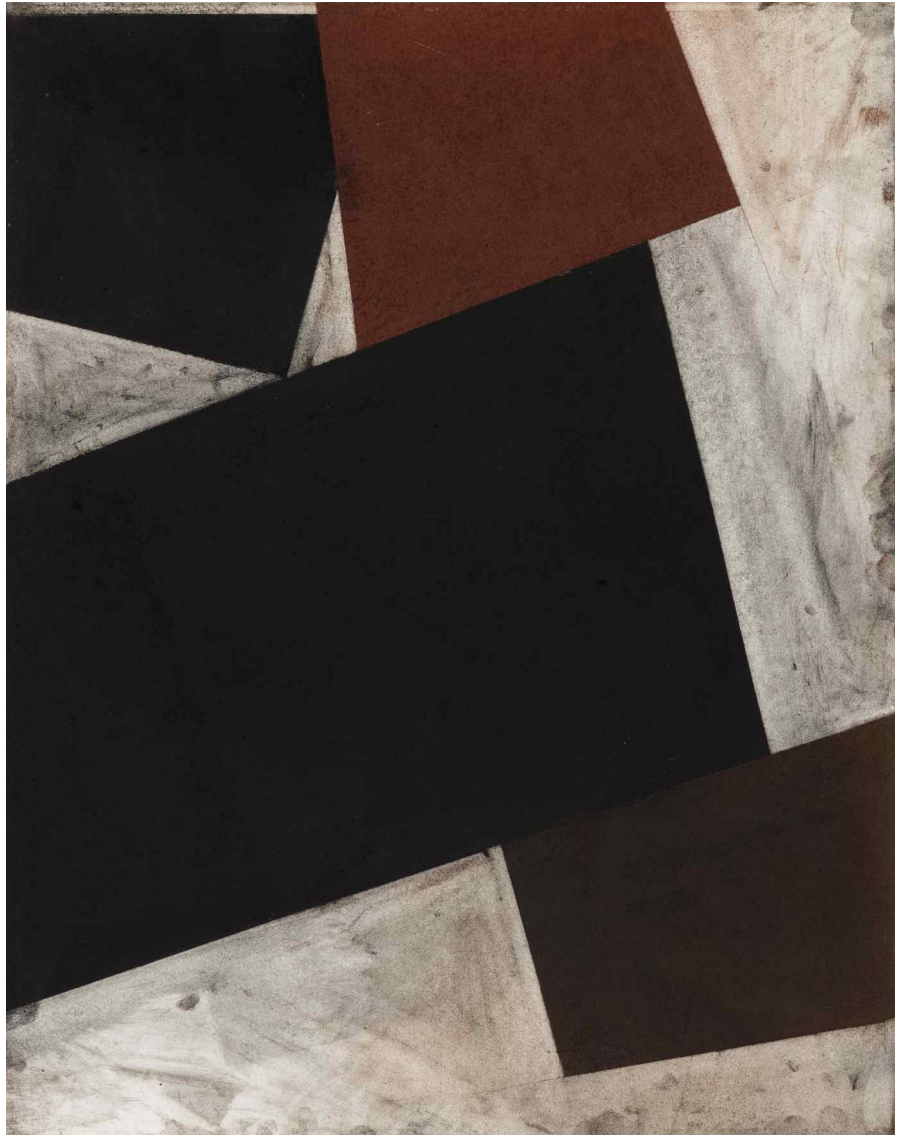
Executed circa 1966.

**\$ 70,000-100,000**



# *Magnificent Gestures*

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



o 143

## JOEL SHAPIRO

b. 1941

### Untitled

signed and dated 1990 on the reverse  
charcoal and chalk on paper  
20½ by 16 in. 52.1 by 40.6 cm.

### PROVENANCE

Galerie Templon, Paris  
John Berggruen Gallery, San Francisco  
Sotheby's, New York, 6 October 1992, Lot 143  
Acquired from the above sale by the present owner

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

○ 144

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## RICHARD SERRA

b. 1938

### Untitled

signed with the artist's initials and dated 92  
paintstick on paper  
24 by 18 in. 61 by 45.7 cm.

#### PROVENANCE

Matthew Marks Gallery, New York  
Acquired from the above by the present owner

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

“Drawing is a concentration on an essential activity and the credibility of the statement is totally within your hands. It’s the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It’s replenishing. It’s one of the few conditions in which I can understand the source of my work... To draw a line is to have an idea.”

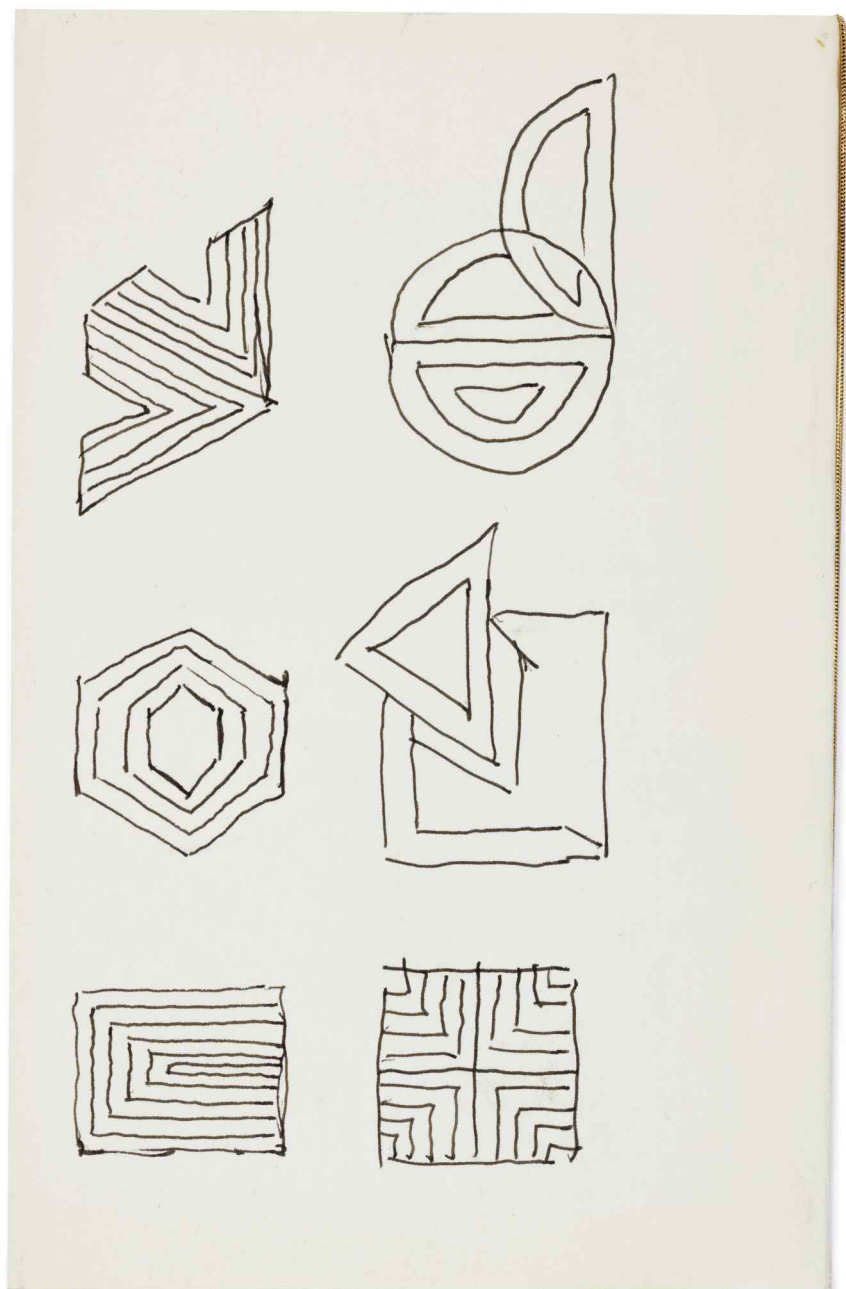
Richard Serra in “‘About Drawing’ Richard Serra & Lizzie Borden,” in Richard Serra and Clara Weyergraf, Eds., *Richard Serra, Interviews, Etc., 1970-1980*, Yonkers 1980, p. 76





# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 145

## FRANK STELLA

b. 1936

### Untitled

ink on printed menu card with rope tassel  
8½ by 5½ in. 21.6 by 14 cm.  
Executed *circa* 1982.

### PROVENANCE

Acquired directly from the artist by the present owner

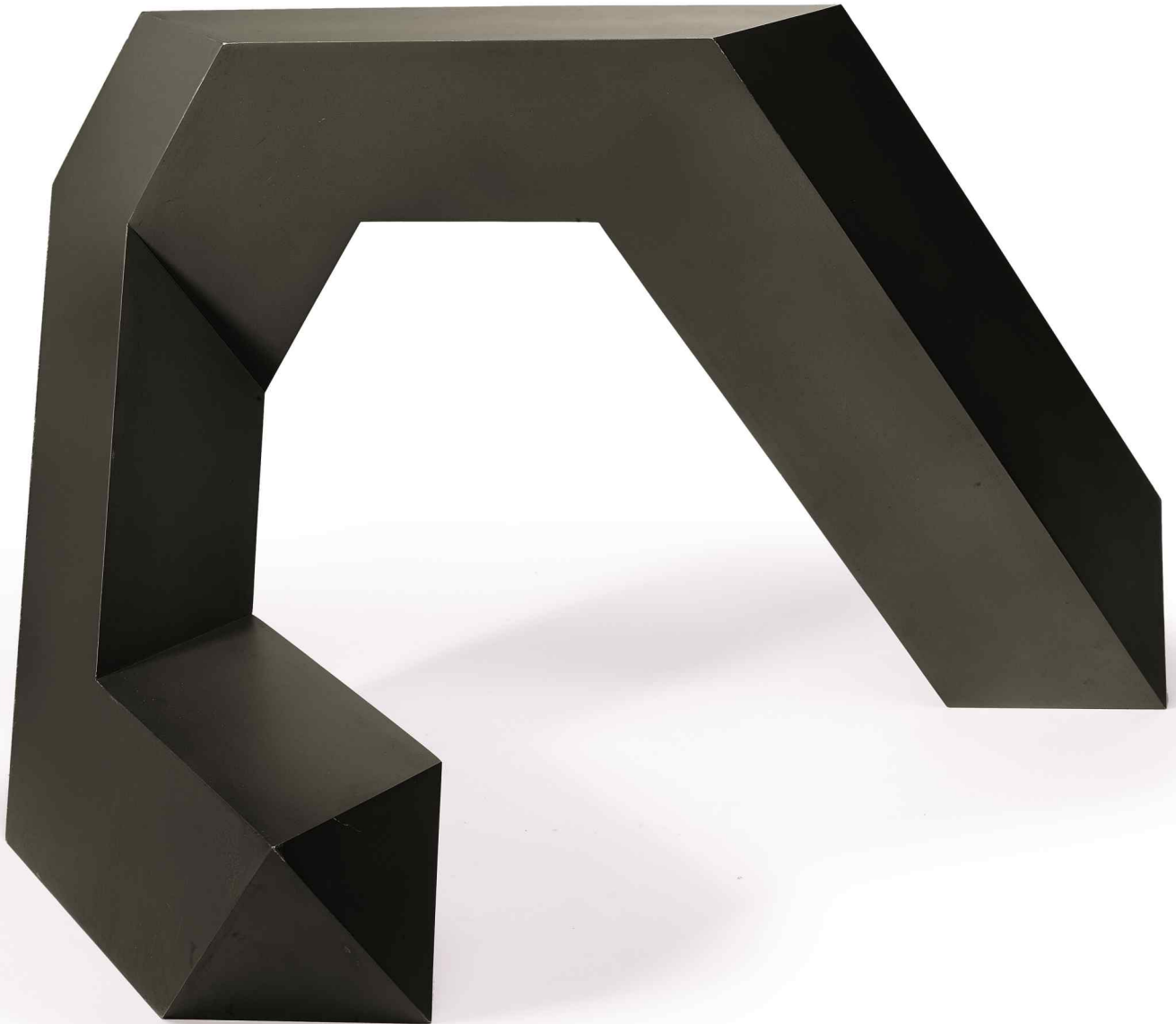
**\$ 10,000-15,000**





# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 146

## TONY SMITH

1912 - 1980

### Cigarette

prick punched with the artist's signature, date  
'62-'68 and the number *Proof* on the edge  
vapor blasted stainless steel  
13 by 21 by 17 in. 33 by 53.3 by 43.2 cm.  
Executed in 1962-1968, this work is an artist's  
proof from an edition of 5, plus 3 artist's proofs.

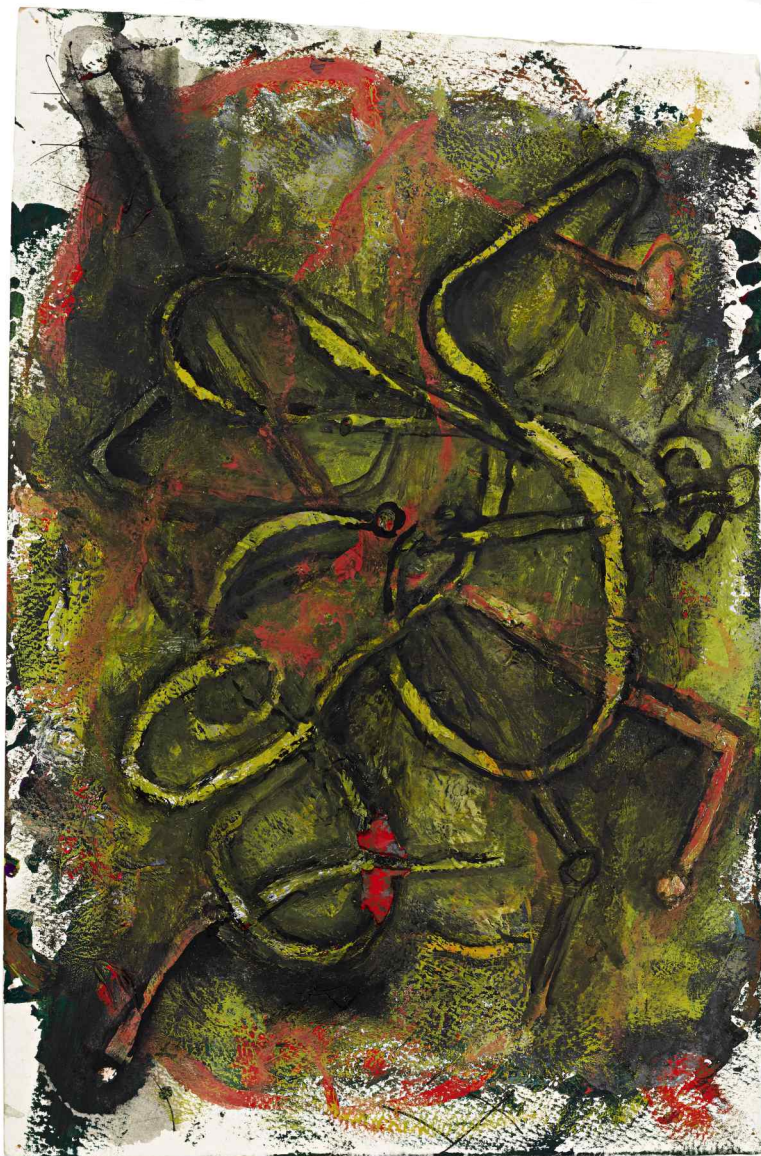
### PROVENANCE

Acquired directly from the artist by the present  
owner

**\$ 50,000-70,000**

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 147

## ELIZABETH MURRAY

1940 - 2007

### Untitled

signed and dated *Spring 1990* on the reverse

oil on paper

11 $\frac{3}{8}$  by 7 $\frac{5}{8}$  in. 22.9 by 19.4 cm.

### PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

**\$ 2,000-4,000**



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



o 148

## DAVID SALLE

b. 1952

### Untitled

signed and dated '91  
watercolor, gouache and graphite on paper  
13½ by 17 in. 33.3 by 43.2 cm.

### PROVENANCE

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

### EXHIBITED

New York, Gagosian Gallery, *David Salle*, March -  
April 1992, cat. no. 16

\$ 10,000-15,000



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 149

## LARRY RIVERS

1925 - 2002

### The Artist in His Studio

signed and dated '94

pastel, crayon and graphite on paper mounted to  
canvas

17½ by 20⅞ in. 44.5 by 52.4 cm.

### PROVENANCE

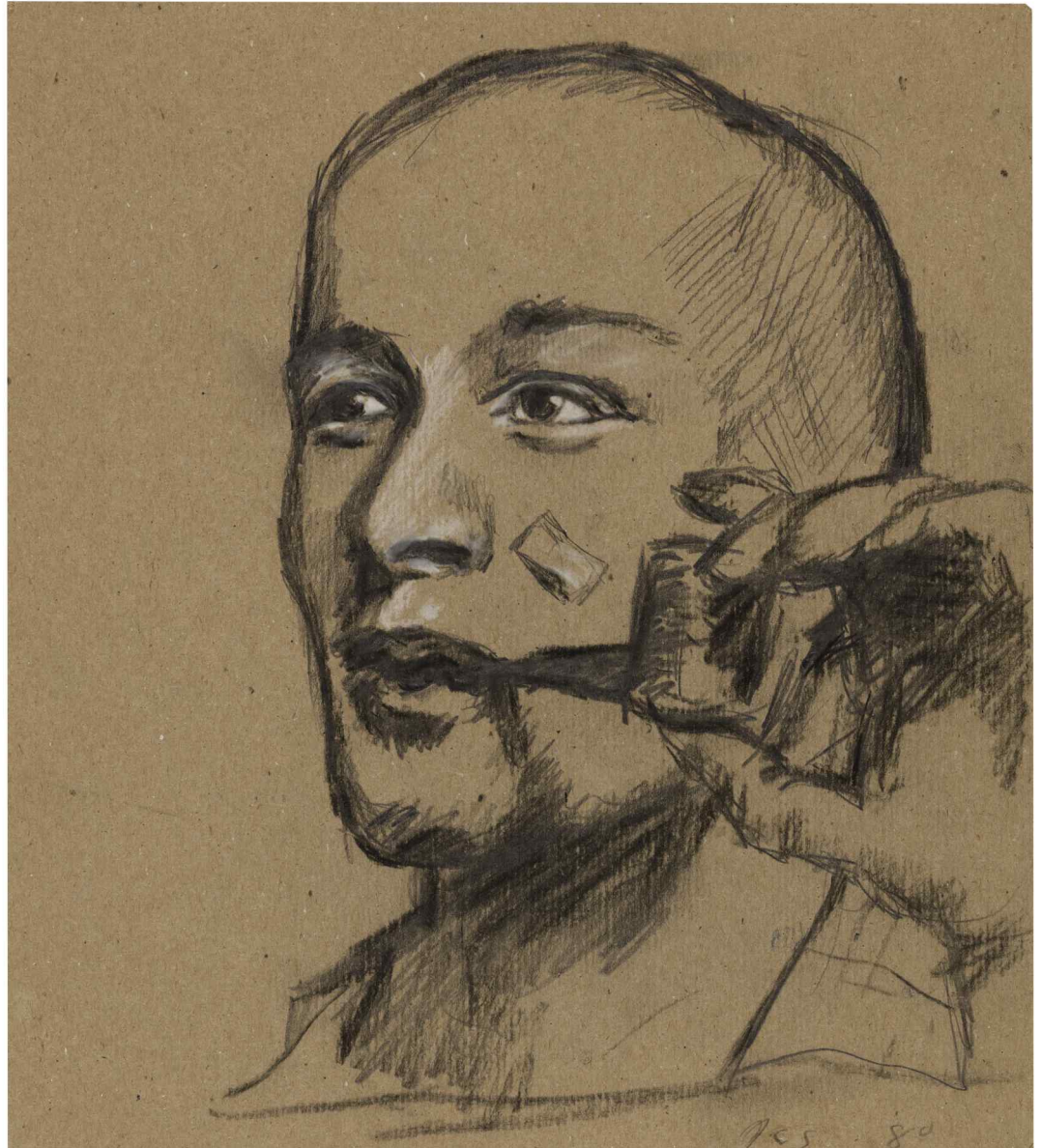
Acquired directly from the artist by the present  
owner

\$ 6,000-8,000



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 150

## JULIAN SCHNABEL

b. 1951

### Blinky Palermo

signed with the artist's initials and dated 80  
graphite, crayon and chalk on paper board  
9 by 8 in. 22.9 by 20.3 cm.

#### PROVENANCE

Matthew Marks Gallery, New York  
Acquired from the above by the present owner  
in 1993

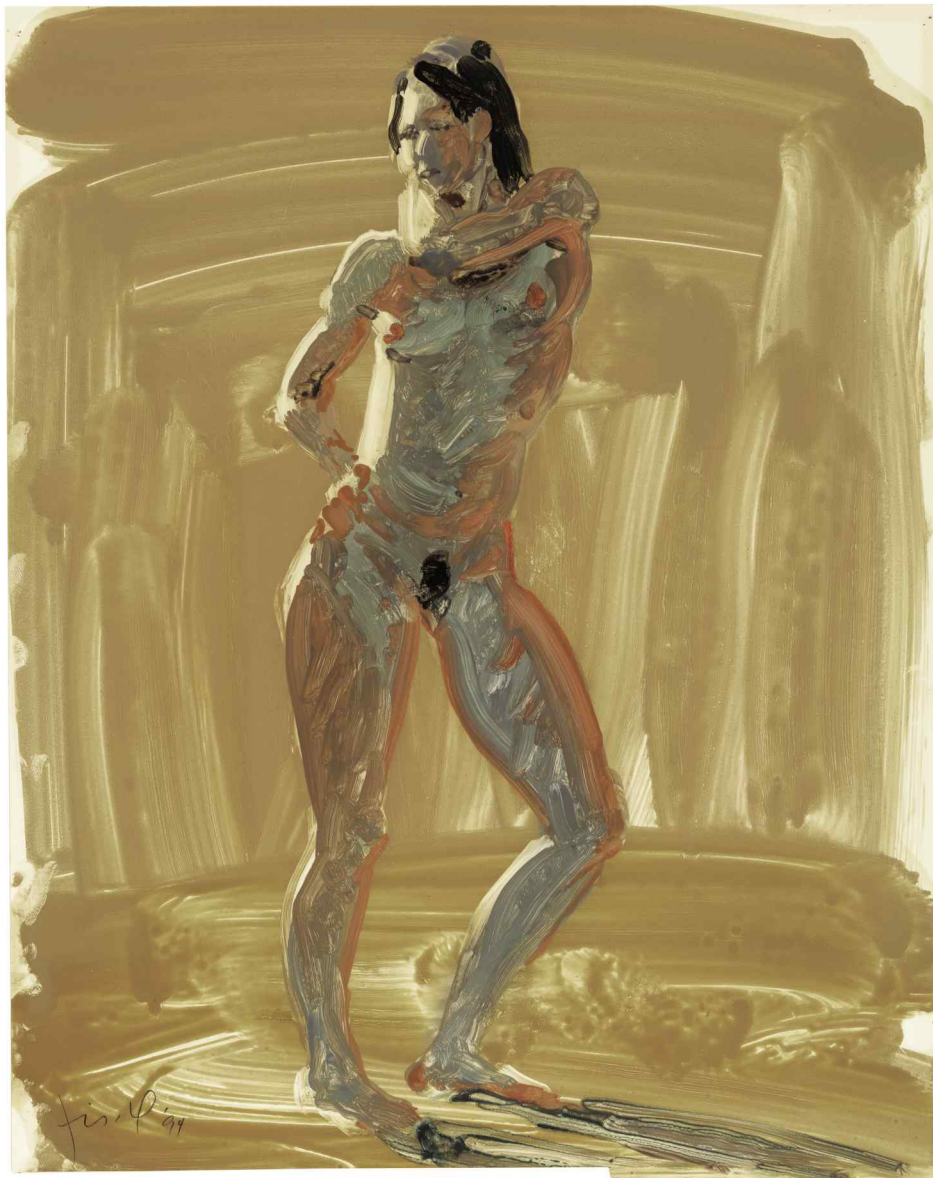
#### EXHIBITED

New York, Matthew Marks Gallery, *Julian Schnabel: Works on Paper 1976-1992*, February -  
March 1993, cat. no. 9, illustrated

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 151

**ERIC FISCHL**

b. 1948

**Untitled (Bather)**

signed and dated '94  
oil on photographic paper  
18 by 14 $\frac{1}{8}$  in. 45.7 by 35.9 cm.

**PROVENANCE**

Acquired directly from the artist by the present owner

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



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



o 152

## FRANCESCO CLEMENTE

b. 1952

### Untitled

signed on the reverse  
chalk on paper  
12¼ by 12¼ in. 31.1 by 31.1 cm.  
Executed circa 1985.

### PROVENANCE

Fifty/50 Gallery, New York  
Collection of Fredrik Roos, Stockholm (acquired  
from the above)  
Christie's, New York, 27 February 1992, Lot 102  
Acquired from the above sale by the present  
owner

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 153

**LISA YUSKAVAGE**

b. 1962

**Kathy on a Pedestal**

signed, titled and dated 2007 on the reverse  
graphite on paper  
14 by 11 in. 35.6 by 27.9 cm.

**PROVENANCE**

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner in  
July 2001

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



# *Magnificent Gestures*

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 154

## LISA YUSKAVAGE

b. 1962

Elizabeth

signed  
graphite on mylar over pink cardboard  
11 by 7¾ in. 27.9 by 19.7 cm.  
Executed in 1999.

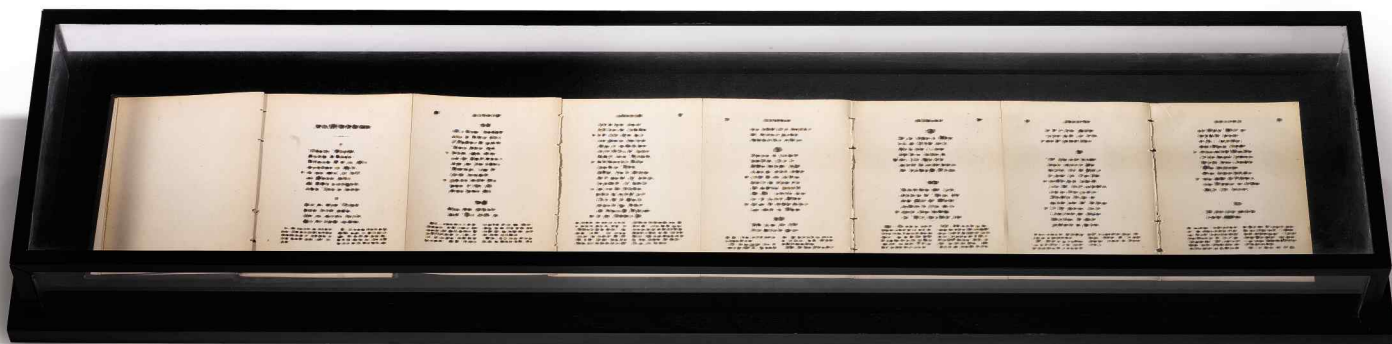
### PROVENANCE

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner in  
January 2000

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 155

## ANN HAMILTON

b. 1956

### Untitled

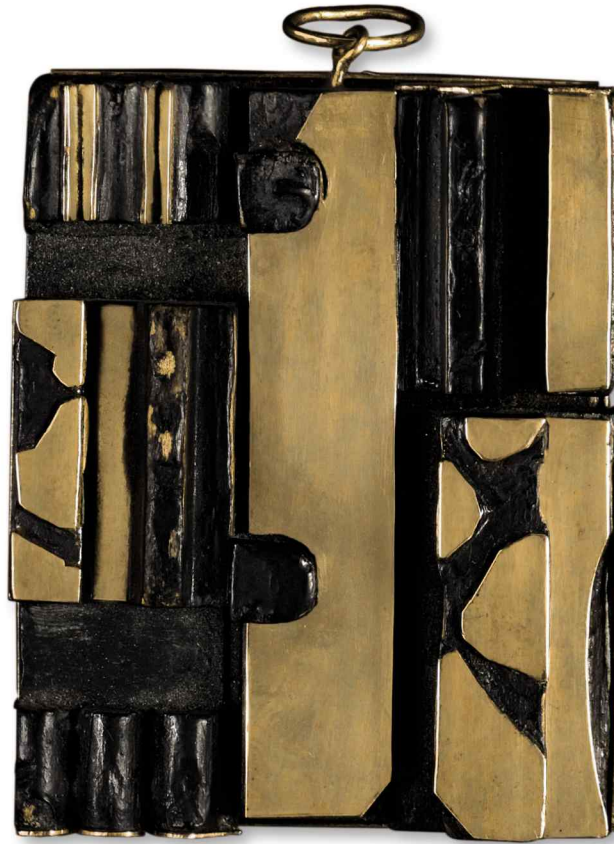
unbound book and stones in lacquered birch,  
metal and glass case  
4 by 38¾ by 9⅞ in. 10.2 by 98.4 by 23.8 cm.  
Executed in 1992, this work is from an edition of  
40, plus 14 artist's proofs.

#### PROVENANCE

The New Museum, New York  
Acquired from the above by the present owner  
in 1992

\$ 2,000-4,000





○ 156

## LOUISE NEVELSON

1899 - 1988

### Pendant

18 karat gold and black painted wood  
2<sup>5</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>8</sub> by 1<sup>3</sup>/<sub>4</sub> in. 6.7 by 5.4 by 4.4 cm.  
Executed in 1974.

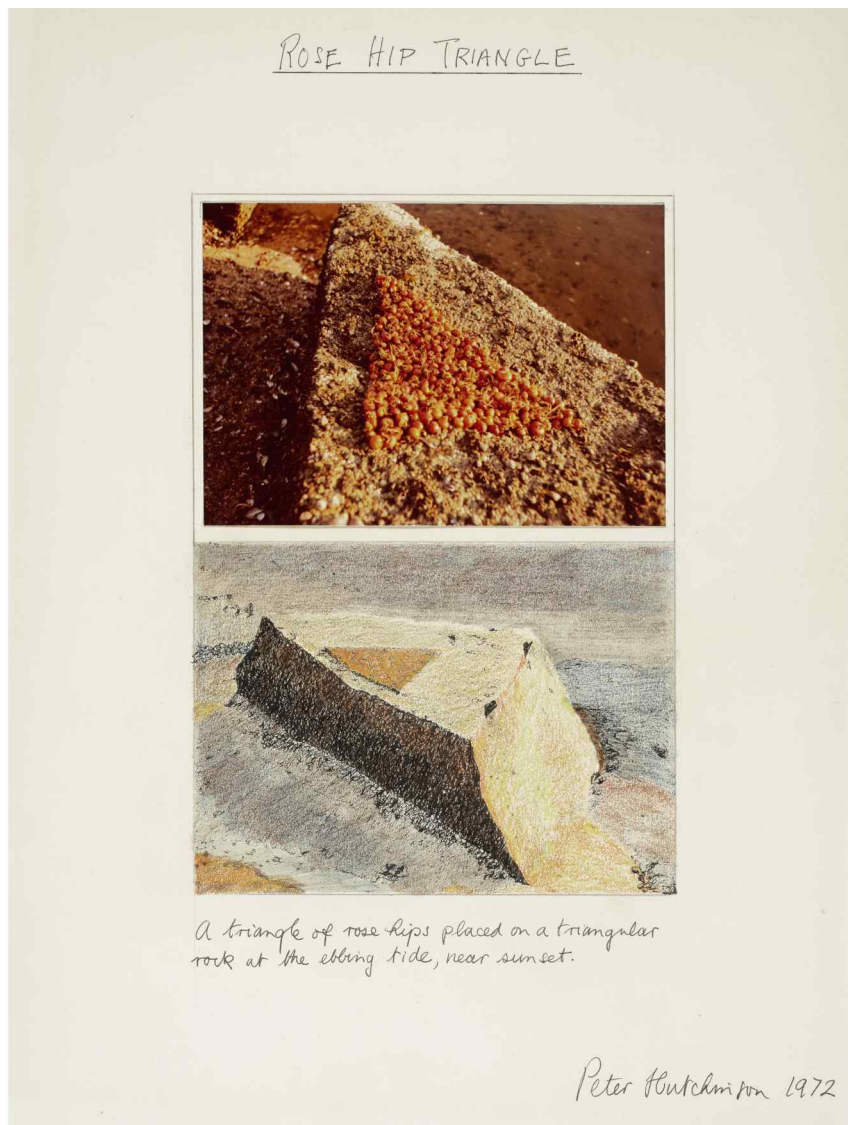
#### PROVENANCE

The Pace Gallery, New York  
Acquired from the above by the present owner in  
December 1976

\$ 4,000-6,000

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



o 157

PETER ARTHUR  
HUTCHINSON

b. 1930

Rose Hip Triangle

signed, titled and dated 1972  
color coupler print, colored pencil and graphite on  
paperboard  
20 by 15 in. 50.8 by 38.1 cm.

**PROVENANCE**

John Gibson Gallery, New York  
Acquired from the above by the present owner

**\$ 2,000-4,000**



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



o 158

## SAUL STEINBERG

1914 - 1999

### The One Franc Table

signed and dated 1973; signed with the artist's monogram and dated 74 on the wooden element  
acrylic and graphite on carved wooden objects,  
watercolor, ink and crayon on paper, printed paper  
and acrylic on wooden panel in Plexiglas box  
21 3/8 by 16 1/4 by 1 1/4 in. 54.3 by 41.3 by 3.2 cm.

### PROVENANCE

Sidney Janis Gallery, New York  
Acquired from the above by the present owner

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

# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 159

## LOUISE NEVELSON

1899 - 1988

### Tree of Life

stamped with the artist's initials, titled, dated  
1/27/76 and inscribed *Love Louise* on the  
backside  
painted wood  
6½ by 3 by 2¼ in. 16.5 by 7.6 by 5.7 cm.  
Executed in 1975, this work is from an edition of  
950.

### PROVENANCE

Acquired directly from the artist by the present  
owner

\$ 1,500-2,000



# Magnificent Gestures

MASTERWORKS FROM  
THE DIAMONSTEIN-SPIELVOGEL COLLECTION  
FULL PROCEEDS TO BENEFIT  
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



○ 160

## RAY JOHNSON

1927 - 1994

### I Love a Lady Elephant

stamped with the artist's name and titled  
ink, printed paper and tape collage on printed  
paper mounted to paper  
image: 11 by 8½ in. 27.9 by 21.6 cm.  
overall: 13 by 11½ in. 33 by 28.3 cm.  
Executed circa 1975.

## PROVENANCE

Acquired directly from the artist by the present  
owner

\$ 3,000-5,000





Elizabeth A. Keck's living room  
at Villa Cornelia



# THE ELIZABETH A. KECK COLLECTION

## A CONNOISSEUR'S EYE LOTS 161-163

With a collection spanning the best of the *Ancien Régime* featuring 18th Century French furniture and *objets d'art*, many with outstanding provenance, to Chinese Export porcelain and a Gobelin's tapestry, delving into Impressionist & Modern Art, embracing American Art and celebrating Contemporary Art, Elizabeth Avery Keck's passion for the best has been a *Leitmotif* of her connoisseurship over the decades, as evident in her Bel Air residence *La Lanterne* and Holmby Hills *Villa Cornelia*. "Libby" – as she was known – studied at the Julliard School, which charged her initial pursuit of arts and music, as did extensive international travel, fueling an appreciation for classical architecture and interiors from an early age on. Her tireless dedication to the study of French furniture and decorative arts led her to become a highly regarded connoisseur, widely respected amongst renowned scholars of 18th Century French decorative arts, including Theodore Dell, who consulted for experts in the field including former Getty Museum curator of decorative arts, Gillian Wilson.

Libby relentlessly honed her eye, mastering a vibrant vision for her California residences while working closely with tastemakers and interior decorators such as Jacques Grange. Her resolute commitment to detail was apparent in every aspect of her home – whether consciously choosing to brighten the classical color palettes of formal *maison particuliers* with explosive colors in bold works by Helen Frankenthaler and Serge Poliakoff – or deliberately deploying the California sunlight into her homes, beautifully dappled light as captured in the Mary Cassatt featured above the fireplace. Beyond a discerning vision and verve for her chosen interiors, Libby's creative reach also included exquisite



Elizabeth A. Keck

landscape designs, partnering with noted Los Angeles landscape architect Joseph Copp. And, perhaps the ultimate tribute to her passion for bursts of color is exemplified in Libby's collection of superb jewels. Rubies, sapphires, emeralds and diamonds, she presented a testimony to her love of color by simply wearing it.

"It seems to me that love and the passion of genius never die, they remain forever in an object," Libby once commented. It is this throbbing pulse and strength that persistently attracted Libby to each work of art she acquired and formed a lifestyle collection in which so many collecting categories created a warm splendor, filling rooms not only visually, but also with original musical compositions she wrote for voice and played on her grand piano – and, as Libby so aptly once noted about her passionate pursuit of beauty: "My eye, my heart, my love told me I must have it!"

THE  
ELIZABETH A. KECK  
COLLECTION

161

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SERGE POLIAKOFF

1906 - 1969

Untitled

signed

gouache on paper

25½ by 19¾ in. 64.8 by 50.2 cm.

Executed *circa* 1958.

This work is registered in the Serge Poliakoff  
Archives, Paris.

**PROVENANCE**

Acquired by the present owner *circa* 1985

**\$ 35,000-45,000**





## HELEN FRANKENTHALER

1928 - 2011

### Four Color Space

signed  
acrylic on canvas  
106 by 72 in. 269.2 by 182.9 cm.  
Executed in 1966.

#### PROVENANCE

André Emmerich Gallery, New York  
Christie's, New York, 8 May 1984, Lot 21  
Acquired from the above sale by the present owner

#### EXHIBITED

New York, André Emmerich Gallery, *Helen Frankenthaler: An Exhibition of New Paintings*, October 1966, illustrated in the exhibition brochure  
Los Angeles, Nicholas Wilder Gallery, *Helen Frankenthaler*, March - April 1967  
Detroit, Gertrude Kase Gallery, *Helen Frankenthaler: Paintings*, April - May 1967

#### LITERATURE

Barbara Rose, *Frankenthaler*, New York 1970, no. 162, illustrated  
John Elderfield, *Frankenthaler*, New York 1988, p. 189, illustrated

\$ 500,000-700,000

In Helen Frankenthaler's *Four Color Space* from 1966, richly saturated pools of color bleed off the edges of the canvas, flooding the peripheral membrane of the picture plane in four sensationally organic and atmospheric puddles of color. Particularly special is the manner in which Frankenthaler has left the center of the canvas untouched, actively recalling the powerful open-centered formats of Morris Louis's *Unfurleds* of the early 1960s. Having cultivated her signature canvas staining technique by pouring paint onto large unstretched, unprimed canvases laid on the floor, Frankenthaler then began to experiment in 1965 with the idea of "cropping" the picture *after* the canvas had been painted—thus discovering and determining the composition through a retroactive process. In the present work, Frankenthaler's cropping technique reigns supreme, as we are given the sense that the picture is flooded from the inside-out, with paint flowing past the borders of the canvas in infinite capacity.

The year 1966 was marked not only by Frankenthaler's nascent investigations into new compositional cropping techniques, but also by the mutual convergence of her work towards that of her husband Robert Motherwell. In 1966 Motherwell first initiated his series characterized by expansive color fields that explored dualities of presence and absence, a series that would officially be called the *Open* paintings and constitute his largest body of work. Comparable to Motherwell, Frankenthaler demonstrates in *Four Color Space* an undeniable quality of measured restraint rooted in the simplification of her visual vocabulary to basic geometric elements. *Four Color Space* embraces modulated emptiness at the center of the composition in favor of activated color fields around the margins that exude with centrifugal force into an existential continuum. A paragon of Frankenthaler's beloved stained canvases from her early career, the present work revels in the arresting synergy of color forms that never blend but rather meld at the contours in an utterly breathtaking fashion.

"The trio of 1966 pictures, *Three Color Space*, *Four Color Space*, and *Five Color Space*, suggests that part of what she meant was that she would now explore pictorial concepts in painting and thereby discover pictures rather than consciously, separately compose each individual work. The titles of these pictures explain their motivation. Their realization makes no concession to the idea that a work of art should be a carefully nurtured and modulated complex of parts harmoniously combined: they are uncompromising, even brash pictures."

Jonn Elderfield, *Frankenthaler*, New York 1988, pp. 189-202





THE  
ELIZABETH A. KECK  
COLLECTION

163

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THEODOROS STAMOS

1922 - 1997

White Field III

signed  
oil on canvas  
60 by 72 in. 152.4 by 182.9 cm.  
Executed in 1958.

**PROVENANCE**

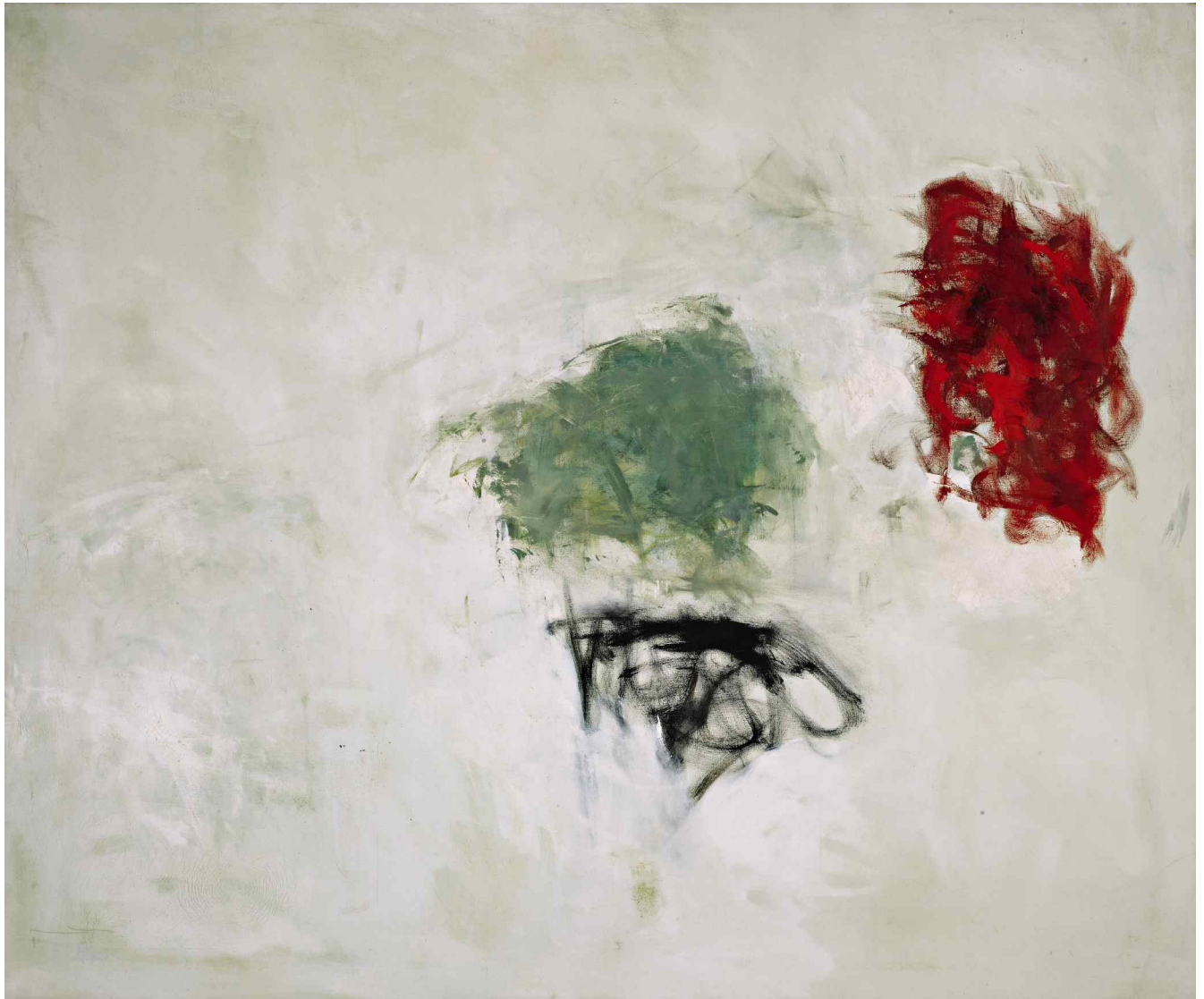
André Emmerich Gallery, New York  
Collection of Robert and Ethel Scull, New York  
Sotheby's, New York, 9 May 1984, Lot 16  
Acquired from the above sale by the present  
owner

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

“Very early on, Stamos found particular incentive in how to paint from Milton Avery and in what to paint from Arthur Dove. During the mid-forties, he located reaffirmation for his developing ideas and practice in the paintings and transcendental ideal of the 19th Century American landscape painters of the Hudson River School, as well as in the nocturnes of Whistler, Chinese and Japanese calligraphy and painting.”

Barbara Cavaliere in Exh. Cat. Zurich, Knoedler, *Theodoros Stamos: Works from 1945-1984*, 1984, p. 26





## LYNN CHADWICK

1914 - 2003

## Paper Hat

incised with artist's initials and stamped with the date 68 and number 320B 2/4 on the base  
bronze

23½ by 6⅝ by 5 in. 59.7 by 16.8 by 12.7 cm.

Executed in 1968, this work is number 2 from an edition of 4.

## PROVENANCE

Bertha Schaefer Gallery, New York

Acquired from the above by the present owner

## EXHIBITED

Copenhagen, Court Gallery, *Lynn Chadwick*,  
December 1975 - January 1976, cat. no. 7,  
(another example exhibited)

Pangolin London; Chalford, Gallery Pangolin, *Lynn  
Chadwick: Out of the Shadows: Unseen Sculpture  
of the 1960s*, September - November 2009,  
pp. 49 and 110, illustrated in color (another  
example exhibited)

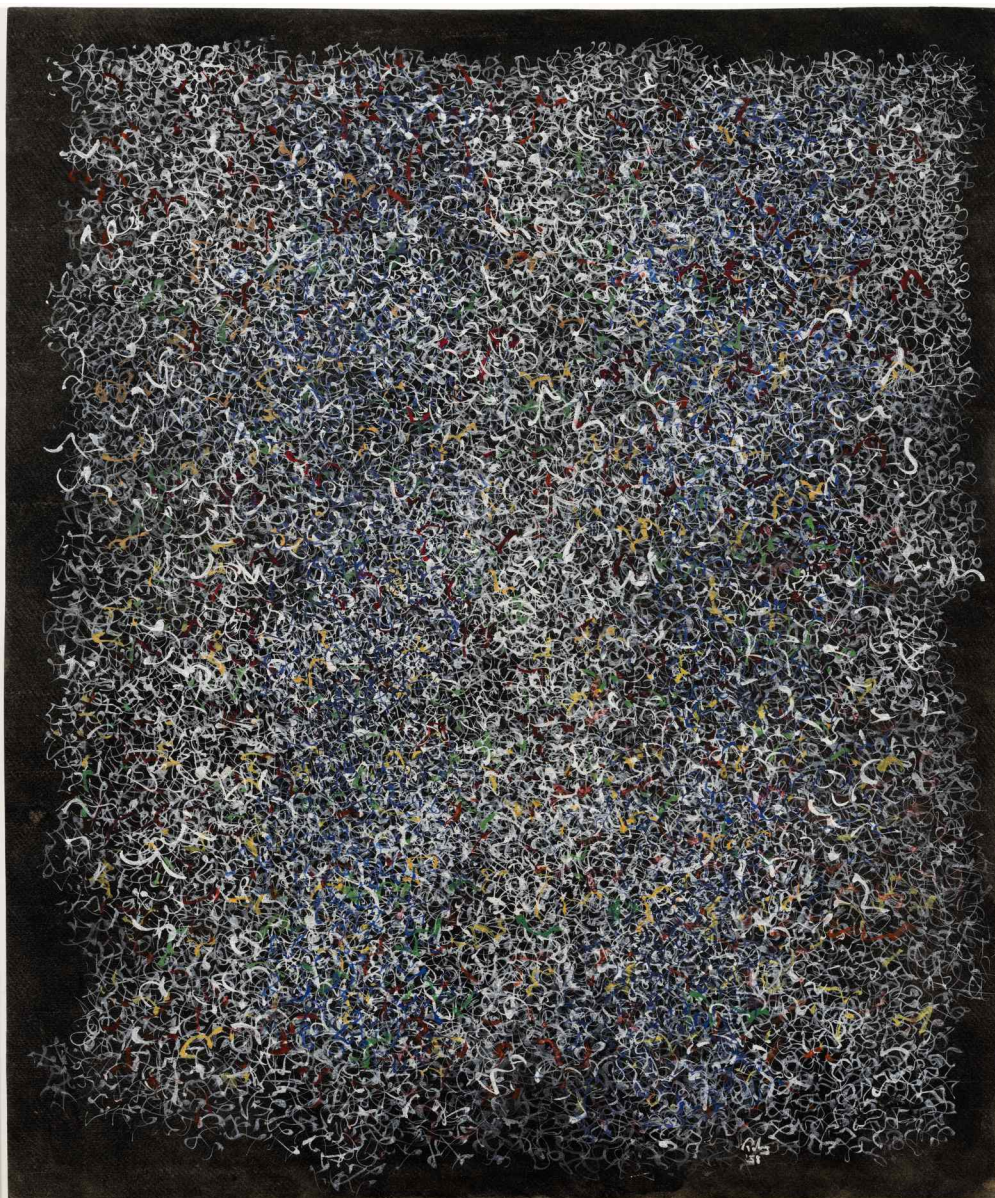
## LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick:  
Sculptor. With a Complete Illustrated Catalogue  
1947 - 2003*, Farnham 2014, no. 320B, p. 184,  
illustrated

\$ 40,000-60,000







165

## MARK TOBEY

1890 - 1976

### Untitled

signed and dated '58

tempera on cardboard

24 by 19 $\frac{7}{8}$  in. 61 by 50.5 cm.

The authenticity of this work has been confirmed by Dr. Heiner Hachmeister and is accompanied by a photo-certificate of authenticity issued by the Committee Mark Tobey, Muenster, Germany. This work will also be included in the forthcoming *Mark Tobey Catalogue Raisonné* being prepared by the Committee Mark Tobey.

### PROVENANCE

Collection of Gotthard de Beauclair, Freiburg  
(acquired directly from the artist)

Private Collection, Germany (acquired from the  
above by the present owner in 1986)

**\$ 60,000-80,000**

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**KAZUO SHIRAGA**

1924 - 2008

**Work BB48**

signed and dated 1962

oil on canvas

45¾ by 35⅞ in. 116 by 91 cm.

**PROVENANCE**

Galerie Couvrat-Desvergnès, Paris

Galerie Sander, Darmstadt

Galerie Georg Nothelfer, Berlin (acquired in 1992)

Acquired from the above by the present owner  
in 2007**EXHIBITED**Berlin, Galerie Georg Nothelfer, *Kazuo Shiraga*,

December 1992, p. 48, illustrated in color

Paris, Galerie Nationale du Jeu de Paume, *Gutai*,

May - June 1999

**LITERATURE**

Exh. Cat., Toyoshina, Azumino Municipal Museum

of Modern Art (and traveling), *Kazuo Shiraga:**Painting Born Out of Fighting*, 2009, no. 139,

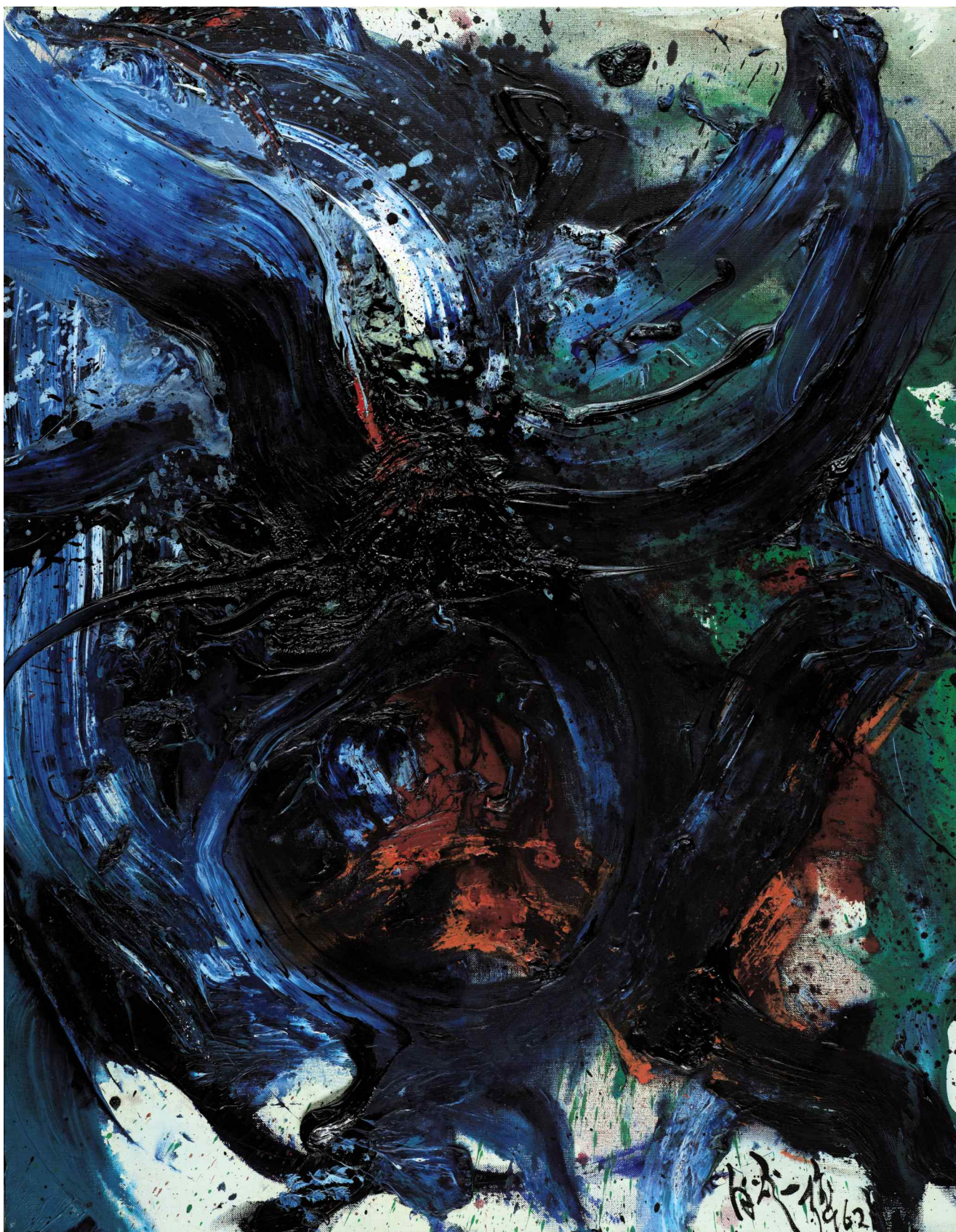
p. 136, illustrated in color

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

“I want to paint as though rushing around on a battlefield,  
exerting myself to collapse from exhaustion.”

KAZUO SHIRAGA













Franz Kline, *Blueberry Eyes*, 1959-60  
Smithsonian American Art Museum, Washington, DC / Art Resource, NY  
© 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York



Yves Klein, *ANT 130 Untitled Anthropometry*, 1960  
Museum Ludwig, Cologne, Germany / Banque d'Images, ADAGP / Art Resource, NY  
© 2017 Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris

This masterwork heaves and writhes with tactility and vivacious commotion. Claw-like strokes of red, blue and green converge at electrifying points of intersection, which are heightened by masterful finishing impasto swabs of deep black. *Untitled BB48* coincides with Kazuo Shiraga's critical early period of explosive dynamism with the artist's historic inaugural solo exhibition outside Japan. At Galerie Stadler in Paris in 1962, the young Gutai master's legendary feet-generated strokes thrash out a thrilling path of primal expression via impassioned collisions of body and paint: like no other artist before him, Shiraga's performative abstractions are vehemently inspired with movement.

Shiraga's ascension to global fame commenced with modest beginnings. Originally trained in nihonga, traditional Japanese painting, the artist quickly ventured into oil, creating markings or scratchings with his own fingers. With these initial methods, Shiraga's style can be seen as a gradual crescendo in the exercise of rejecting the brush—a development that takes its final form in his celebrated foot paintings. In the early 1950s

the artist shunned the traditional artistic stance completely. Shiraga swung himself lithely across horizontally placed canvases, using his feet and body to cast, heave, kick and swirl thick slabs and layers of paint—all from a rope dangling from the ceiling. Such aggressively uninhibited actions allowed the artist to truly immerse himself within his canvases as opposed to pouring or painting from above: he merged body and material in a meteoric cathartic synthesis. By doing so, Shiraga set himself apart from the mere gesturality of Western Abstract Expressionism and forged an epochal revolutionary oeuvre in the contemporary art canon.

The present work, created in 1962, coincides with Shiraga's rise to the international stage. Following French critic Michel Tapié and painter Georges Mathieu's visit to Osaka in 1957, the Galerie Stadler in Paris (closely associated with Tapié) displayed Shiraga's paintings within a larger group in 1959. In 1962, the Galerie Stadler hosted the artist's first solo exhibition outside Japan. In 1963 Shiraga participated in the *Exposition d'art modern* at the Grand Palais, Paris, and in 1965 onwards in historic museum exhibitions such as

*Nul* at the Stedelijk Museum, Amsterdam (1965) and *New Japanese Painting and Sculpture* at the San Francisco Museum of Art (1965) and the Museum of Modern Art, New York (1967). In 1966 Allan Kaprow's landmark anthology *Assemblages, Environments & Happenings* established Gutai as a forerunner of happening-type performances, attributing renewed critical attention and legendary status to Shiraga's seminal 1955 *Challenging Mud* performance in which the artist engaged in a violent, grotesque and almost sensual struggle with the earth.

Such violence, embodied in the notion of impassioned struggle, is crucial to a proper understanding of Shiraga's oeuvre. Yves Klein also utilized the body as vehicle by which to paint in his *Anthropometries* half a decade later, but Shiraga's art utilized his irreducible corporeality to battle with and awaken the raw vitality of matter itself. Such an unprecedented paradigm epitomized the mission of the post-war Gutai movement which, literally uniting 'instrument' (gu) with 'body' (tai), rose like a phoenix from the scarred landscape of post-Hiroshima Japan to advocate a reinvigorating philosophy of 'concreteness' in their war-torn country.

Opposite

Kazuo Shiraga painting in his studio, 1963  
Image courtesy of Amagasaki Cultural Center

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**BRICE MARDEN**

b. 1938

**Stele Drawing 5**

signed and dated 07

ink on paper

14¾ by 9 in. 35.6 by 22.9 cm.

**PROVENANCE**

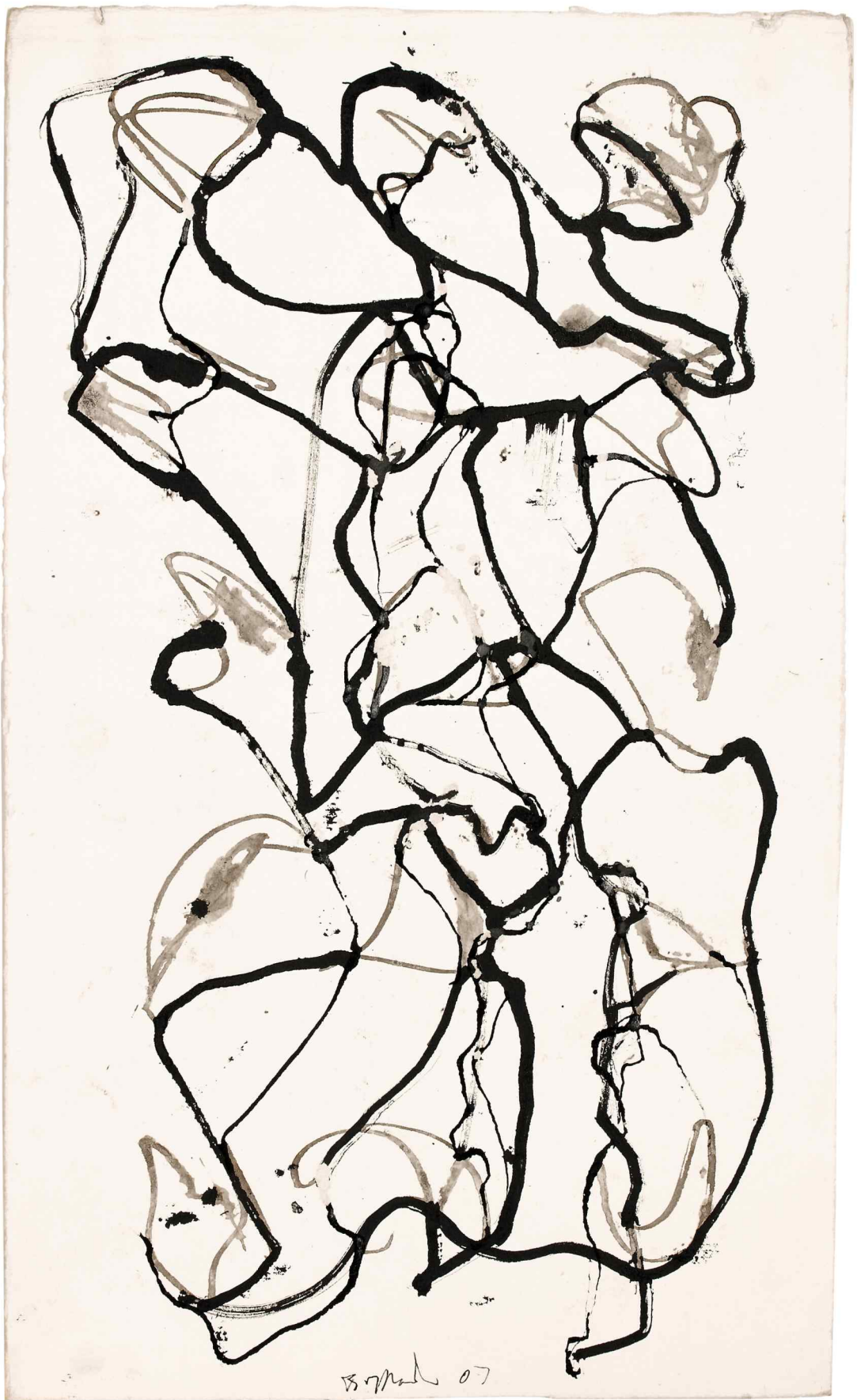
Matthew Marks Gallery, New York

TWO x TWO for Aids and Art Benefit Auction,  
Dallas, 24 October 2009Acquired from the above sale by the present  
owner**EXHIBITED**New York, Matthew Marks Gallery; Los Angeles,  
Matthew Marks Gallery, *Brice Marden*, November  
2015 - April 2016, p. 11, illustrated in color**\$ 200,000-300,000**

“In conclusion, the underlying structural imperative of [Brice Marden’s] art is succinctly characterized by the following observation, tendered by the aging Willem de Kooning in 1986: ‘You have the expressive form you want, then you lose it again, and then you get it again. You have to change to stay the same.’”

Dieter Schwarz, “Plane and Line,” in Exh. Cat. Munich, Staatliche Graphische Sammlung (and traveling), *Brice Marden: Work Books 1964-1995, 1997-1998*, p. 52





PROPERTY FROM A PROMINENT EUROPEAN COLLECTOR

## JEAN DUBUFFET

1901 - 1985

### La Bouteille à la Mer

signed with the artist's initials and dated 71  
polyurethane paint on epoxy and polyester  
24¾ by 30¾ by 28 in. 63 by 78 by 71 cm.

**\$ 280,000-350,000**

“What I expect from  
any work of art is that  
it surprises me, that it  
violates my customary  
valuations of things  
and offers me other,  
unexpected ones.”

Jean Dubuffet

#### PROVENANCE

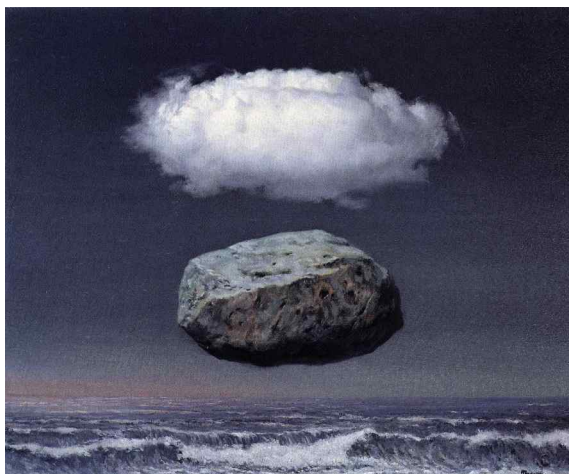
Galerie Beyeler, Basel  
Briest, Paris, 17 June 1981, Lot 51  
Acquired from the above sale by the present  
owner

#### EXHIBITED

Geneva, Artel Galerie, *Jean Dubuffet:*  
*L'Hourloupe*, May - July 1973, illustrated in color  
Madrid, Fundación Juan March, *Jean Dubuffet*,  
February - March 1976, cat. no. 73  
Basel, Galerie Beyeler, *The Silent Dialogue: The*  
*Still Life in the 20th Century*, October 1978 -  
February 1979, cat. no. 30  
Madrid, Fundación Juan March, *Maestros del*  
*Siglo XX: Naturaleza Muerta*, April - May 1979,  
cat. no. 21  
Basel, Galerie Beyeler, *Jean Dubuffet:*  
*Retrospektive*, October 1985 - January 1986, cat.  
no. 113  
Donjon de Vez, *Jean Dubuffet au Donjon de Vez:*  
*Sculptures Peintes, Amoncellements, Tour aux*  
*Figures, Roman Burlesque, Coucou Bazar*, June -  
August 1997, cat. no. 17, p. 27, illustrated in color

#### LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de*  
*Jean Dubuffet, Fascicule XXV: Arbres, Murs,*  
*Architectures*, Lausanne 1974, cat. no. 128,  
p. 123, illustrated  
Andreas Franzke, *Dubuffet*, Basel 1975,  
cat. no. 10, pp. 136-137, illustrated in color

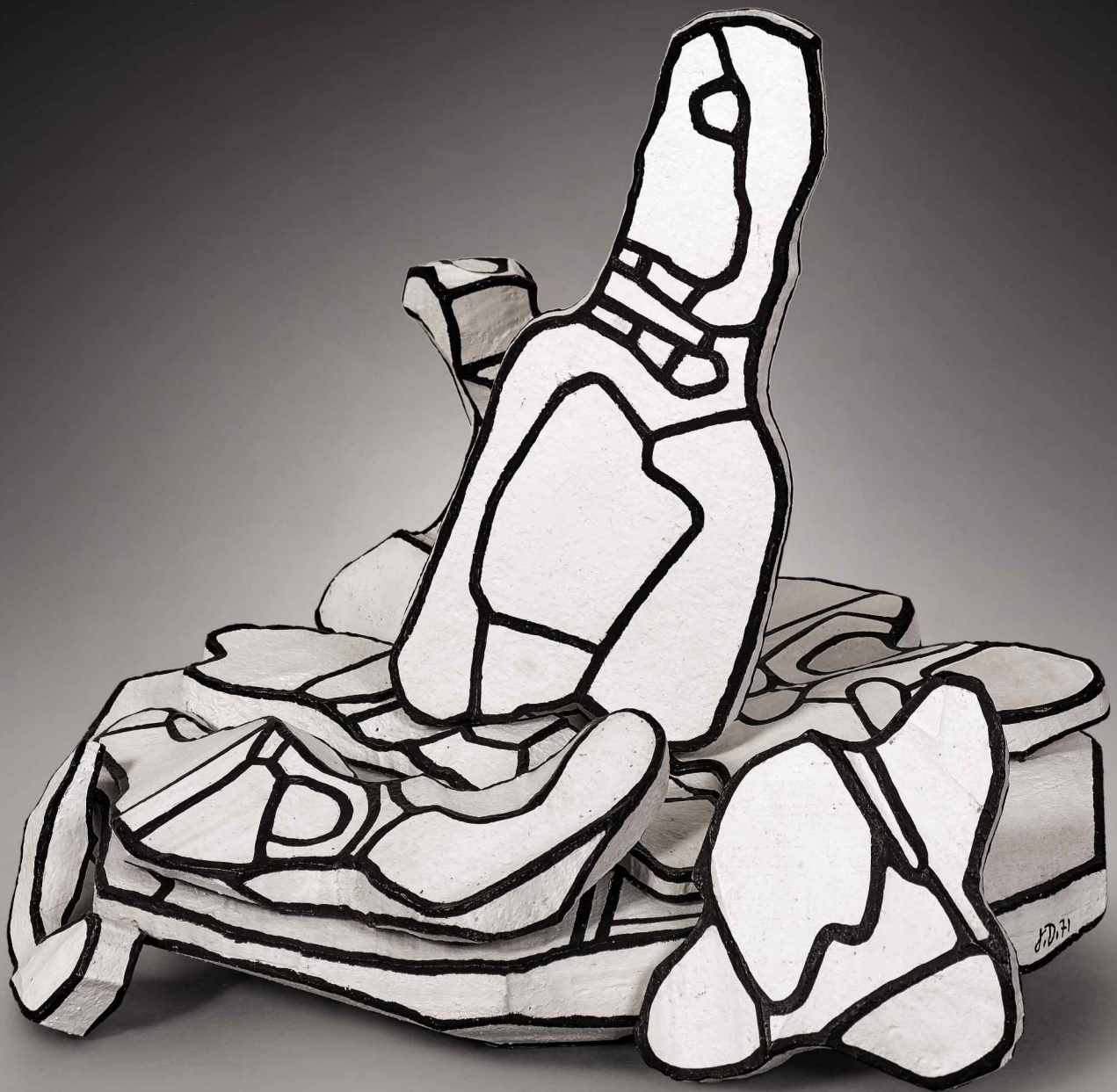


Rene Magritte, *Clear Ideas*, 1958

Private Collection

© 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York





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JOAN MITCHELL

1925 - 1992

## Composition

signed  
oil on canvas  
25 by 24 in. 63.5 by 61 cm.  
Executed circa 1957.

## PROVENANCE

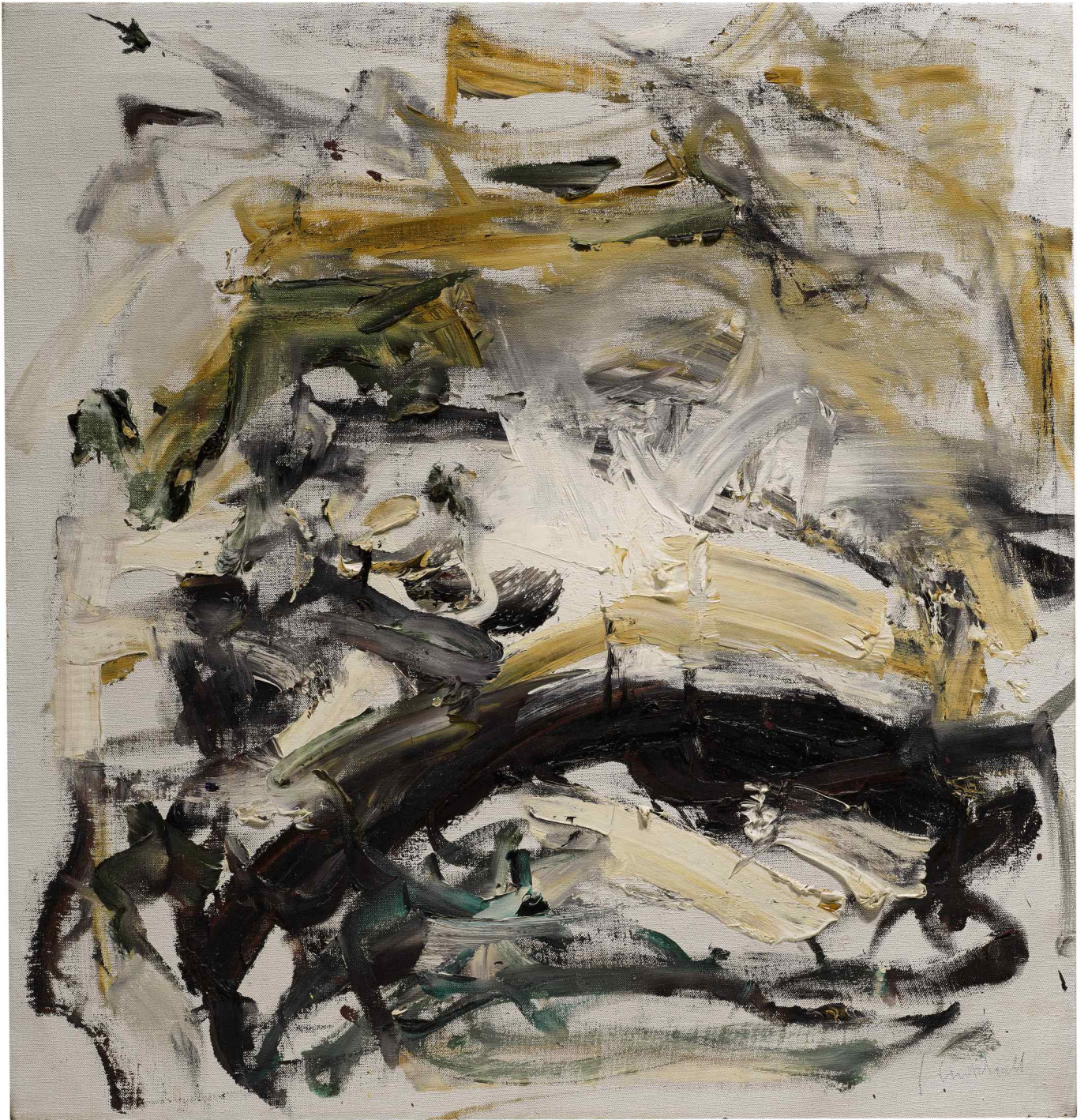
Private Collection, New York  
Martha Jackson Gallery, New York (acquired from  
the above in 1976)  
Richard Gray Gallery, Chicago (acquired from the  
above in 1981)  
Acquired from the above by the present owner  
in 1991

**\$ 350,000-450,000**

“In Mitchell’s works...meaning and emotional intensity are produced structurally, as it were, by a whole series of oppositions: dense versus transparent strokes; gridded structure versus more chaotic, ad hoc construction; weight on the bottom of the canvas versus weight on the top; light versus dark chopping versus continuous brush strokes; harmonious and clashing juxtapositions of hue—all are potent signs of meaning and feeling...The gridded planes of color hover over and retreat from the surface of the canvas. And what colors they are: pink, oranges, a touch of vernal green, and then those streaks of hovering darkness that so often seem designed to disrupt ease of comfort or harmony in Mitchell’s best canvases.”

Linda Nochlin, “Joan Mitchell: A Rage to Paint” in Jane Livingston, Ed., *Joan Mitchell*, New York 2002, pp. 55-58











# METAMORPHOSIS & MODERNISM

## FIVE MILESTONE WORKS BY WILLEM DE KOONING

### FROM THE COLLECTION OF ALLAN STONE, NEW YORK

LOTS 170-174

Indisputably amongst the most prominent, celebrated and legendary figures of Abstract Expressionism, Willem de Kooning's immense influence upon the trajectory of 20th century art is utterly inescapable. Over a remarkable span of decades, de Kooning produced a body of work which, in its masterfully revolutionary abstract vernacular, firmly ranks him amongst the greatest artists of our time. Assembled with unparalleled passion and exacting connoisseurship, the five spectacular works from the Collection of Allan Stone mark the seminal, foundational and utterly groundbreaking period in which de Kooning, reflecting and influencing the similar concerns of his cohorts in the New York School, developed the novel style of painterly abstraction that would come to define his incomparable artistic output. Breaking away from accepted conventions in both technique and subject matter, de Kooning—accompanied by his friends and contemporaries Adolph Gottlieb, Mark Rothko and Jackson Pollock, amongst other storied figures—championed a radical new direction in art that asserted the significance of abstraction as one of the central issues—indeed, the defining concern—of Modern Art. In their inventive and stylistically varied paintings and sculptures of the 1940s and early 1950s, this legendary artistic vanguard absorbed a diverse array of sources and inspiration, ranging from the aesthetic tenets of European modernism to the mythic themes of primitive art. Painted between 1939 and 1951, the five works in the Allan Stone Collection illustrate the critical evolution of de Kooning's style during this period as, pulling away from the influences of Cubism and Surrealism, he developed the remarkable abstract mode that would firmly establish him as a pioneering leader of this fundamental transformation in American painting. Testifying to their significance within the artist's oeuvre, these five works have been featured in a staggering number of the artist's seminal exhibitions, ranging from the early, career-defining exhibitions at Charles Egan Gallery in New York in the late 1940s to the recent blockbuster retrospective *De Kooning: a Retrospective*, organized by the Museum of Modern Art in New York in 2011. In this selection, we witness the extraordinary progression and, ultimately, groundbreaking genesis of de Kooning's inimitable abstract oeuvre.

Rare examples of the artist's earliest forays into abstract painting, *Untitled (Still Life)* and *Abstract*, painted in 1939 and 1940, illustrate the immense influence of the European modernists upon de Kooning's early output. Within the inventive context of the burgeoning artistic community of New York City, the boundaries between the formerly defined aesthetic movements of Surrealism and Cubism, amongst other European Post-Impressionist movements, began to soften and blur as a new generation of painters rose to prominence. Describing this remarkable moment of transition in the catalogue for de Kooning's early career survey at the Museum of Modern Art in 1968, museum director Thomas B. Hess describes, "A tradition of Western art seemed to have ended, and with the disappearance of its imperatives there also came a sense of joyful release. The whole past suddenly was available, open to radical reinterpretation and reuse. Mondrian and Bonnard seemed more relevant than Picasso or Braque. Courbet, Monet, Seurat, Pissarro appeared as new artists. Although anything could be new: a study of myths and the unconscious, a revival of monumental scale, geometry, anarchy, even art for Art's sake" (Exh. Cat., New York, The Museum of Modern Art,

*Willem de Kooning*, 1968, pp. 44-45). While the aesthetic tenets of European modernism served as a crucial formal influence for the Abstract Expressionists as a whole, de Kooning found particular inspiration in the work of Picasso, Miró and Arp, inspired, in part, by his work as a WPA mural painter in the Federal Arts Project with Fernand Léger and Arshile Gorky. Indeed, the two-dimensionality, floating biomorphic forms and carefully rendered brushwork of *Untitled (Still Life)* is decidedly reminiscent of *Study for the Williamsburg Project*, 1936, the only existing study for the WPA mural the group planned to paint, but was never executed. Even in *Untitled (Still Life)*, however, the spirit of de Kooning's later output is detectable; describing the present work in his seminal 1983 text *Abstract Expressionist Painting in America*, scholar William C. Seitz remarks, "an early abstract study demonstrates the manner in which area, depth, and brushwork are used in the complex later work...Space is induced by overlapping and enhanced by the dark diagonal line (freely ruled in the manner of a sign painter) which, moving from the upper left corner toward the bottom and right of the canvas, begins a background line but ends as part of the foreground...Such an over-



Willem de Kooning, *Untitled*, 1949-50  
Private Collection / Bridgeman Images

© 2017 The Willem de Kooning Foundation / Artist Rights Society (ARS), New York



Arshile Gorky, *The Liver is the Cock's Comb*, 1944  
 Albright-Knox Art Gallery, Buffalo, NY/ Art Resource, NY  
 © 2017 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York

and-under process evolves shape, area, and color relations naturally, and heightens the foreground-background tension" (William C. Seitz, *Abstract Painting in America*, Cambridge 1983, p. 18). De Kooning's gradual evolution is further manifest in *Abstract*: painted less than a year later, the introduction of a wiry reinforcing skeleton enacts a striking contrast with an increasingly painterly surface, the subtle variations in color a prophetic hint of the spectacular vibrancy of the artist's later masterpieces. Further distinguishing *Abstract*, the painting was acquired by the present owner from the Estate of Thomas B. Hess, the same director of the Museum of Modern Art who mounted de Kooning's seminal early career survey in 1968. In both *Abstract* and the earlier *Untitled (Still Life)*, the particular tension between abstraction and figuration that is inherent to de Kooning's work is already readily apparent in the colorful geometric and organic forms that, despite suggesting recognizable imagery, avoid clear referential meaning. Painted less than a decade later, the sublime elegance of line in *Abstraction (Black and White Abstraction)* marks the moment when de Kooning, breaking from the structured forms of Cubism, fully committed himself to the gestural dynamism and calligraphic lyricism that would come to define his oeuvre. A superb example of the artist's black enamel drawings from the late 1940s to 1951, the present work emphatically illustrates the central importance of drawing to de Kooning's practice

during these years. Remarking upon the limited series, Seitz eloquently notes, "Not drawings in the traditional sense, they are instead rehearsals in paint" (Ibid., 20). In the graceful, fluid lines and sinuous curves of *Abstraction (Black and White Abstraction)*, one can see de Kooning begin, for the first time, to exercise the full emphatic force of his prodigious talent as a draftsman. Describing the tightly cohesive series of enamel on paper drawings in the catalogue for de Kooning's early career survey at the Museum of Modern Art in 1968, Thomas B. Hess describes, "Everything moves at uniform velocity... There is an extraordinary lucidity—and ambiguity" (Exh. Cat., New York, The Museum of Modern Art, *Willem de Kooning*, 1968, p. 50). The *Black and White Abstraction* series is powerfully evocative of the drip paintings of Jackson Pollock, one of de Kooning's closest friends; yet in their reductive purity of palette and lyrical, sinuous grace, the drawings are equally evocative of the artist's late paintings, de Kooning's remarkable fluidity of touch and wrist already imbuing the cascading lines with a rhythmic elegance.

Bursting forth in a dazzling eruption of painterly bravura and chromatic brilliance, *Boudoir* of 1950 declares the groundbreaking arrival of de Kooning's mature abstract mode across every inch of the intimately scaled, gem-like surface. With a muscular physicality, the dark charcoal contours of *Black and White Abstraction* become

stabilizing forces, organizing the complex array of forms and shapes within a decisive spatial structure. The earlier vocabulary of defined and static biomorphic figures has liquefied, the forms opening up and flowing together in a vigorous flurry of emphatically expressive brushwork. From within the pulsing net of flexuous lines and glowing jewel-toned pigment, de Kooning's trademark oscillation between abstraction and figuration emerges; to the upper left, a flurry of spontaneously rendered lines resolves into the outline of a window, while at center, sensually calligraphic curves suggest the feminine contours of de Kooning's infamous *Woman* of 1949. Evidencing de Kooning's continued admiration of the European Post-Impressionists, however, the striking pictorial immediacy and spatial organization of *Boudoir*, alongside such monumental canvases *Attic* and *Excavation* from the same year, evokes descriptions of space in the paintings of Henri Matisse: "We are no longer required to read the figures one after the other, but merely invited to let ourselves be invaded by the polychromatic orchestration and rhythmic organization, which have to be apprehended in a single breath, so to speak, rather than gradually perceived through a painstaking build-up of details; the space of a picture is the one we actually breathe in" (Georges Duthuit, "Matisse and Byzantine Space," *Transition* 49, no. 5, 1949, pp. 20-37). As the eye consumes de Kooning's





Pablo Picasso, *Night Fishing in Antibes*, 1939  
 The Museum of Modern Art, New York  
 Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY  
 © 2017 Estate of Pablo Picasso / Artist Rights Society (ARS), New York

barrage of visual cues and dynamic marks, we find ourselves constantly, and enticingly, vacillating between perceiving the contours as figurative attributes and allowing the forms to break down into pure abstraction.

Fusing the suggestive forms of the artist's earlier biomorphic abstractions with the linear elegance and automatic gesture of his subsequent masterpieces, *Itinerant Chapel*, from 1951, is amongst the most striking demonstrations of the daring elision of abstract and figurative imagery that defines de Kooning's uniquely astounding contribution to 20th century art. While the radically simplified forms and open, linear network are intensely architectural, they resolutely evade outright figuration; describing another group of the black and white abstractions exhibited at Charles Egan gallery in the late 1940s, a young *Art News* editor observed, "His abstractions with their fierce energy are the result of months of sketching and alternation, and they reveal the new, self-contained personality...In the compositions there is constant tension as space envelops and then releases these ambiguous forms. Indeed, his subject seems to be that crucial intensity of the creative process itself, which de Kooning has translated into a new and purely pictorial idiom" (Renee Arb, "Spotlight on de Kooning," *Art News* 47, April 1948, p. 33). In February of 1951, the year the present work was executed,

de Kooning was invited by the Museum of Modern Art to speak at a symposium, along with several other key figures in American art; addressing the central question and title of the lecture, *What Abstract Art Means to Me*, de Kooning remarked, "I do not think of inside or outside—or of art in general—as a situation of comfort. Some painters, including myself...not want to 'sit in style.' Rather, they have found that painting—any kind of painting, any style of painting—to be painting at all, in fact—is a way of living today, a style of living, so to speak. That is where the form of it lies. It is exactly in its uselessness that it is free. Those artists do not want to conform. They only want to be inspired" (the artist, quoted from a talk delivered at the *What is Abstract Art?* symposium, The Museum of Modern Art, New York, 5 February 1951). Painted during the crucial formative decade of his practice, the five remarkable works of the Collection of Allan Stone illustrate and define de Kooning's remarkable progression as, declaring his independence from the preceding traditions of art history, he initiated the abstraction that would define his artistic practice for the following decades. Like vibrant landmarks, these paintings and drawings are a striking testament to de Kooning's bold declaration in 1951 that, for the rest of his life, he would continue to push, investigate and redefine the very nature of abstract painting.



Jackson Pollock, *Black and White Painting*, c. 1952  
 Private Collection  
 © 2017 Pollock-Krasner Foundation / Artist Rights Society (ARS), New York

METAMORPHOSIS & MODERNISM: FIVE  
MILESTONE WORKS BY WILLEM DE KOONING  
FROM THE COLLECTION OF ALLAN STONE,  
NEW YORK

## WILLEM DE KOONING

1904 - 1997

### Abstraction (Black and White Abstraction)

signed  
enamel on paper  
23½ by 21⅜ in. 60 by 54.3 cm.  
Executed in 1948.

#### PROVENANCE

Mr. & Mrs. Noah Goldowsky, Glencoe (acquired  
directly from the artist)  
Collection of Lewis Phillips, New York  
Acquired from the above by the present owner  
in 1973

#### EXHIBITED

New York, Charles Egan Gallery, *Egan Gallery  
Show 1949*, 1949  
Minneapolis, Walker Art Center; Ottawa, National  
Gallery of Canada; Washington D.C.,  
The Phillips Collection; Buffalo, Albright-Knox Art  
Gallery; Houston, Museum of Fine Arts; St. Louis,  
Washington University Gallery of Art, *Willem de  
Kooning: Drawings and Sculptures*, March 1974 -  
June 1975, cat. no. 29  
Annandale-on-Hudson, Edith C. Blum Art  
Institute at Bard College; Raleigh, North Carolina  
Museum of Art; New York, Grey Art Gallery, *The  
Arts at Black Mountain College 1933-1957*, April -  
December 1987  
Dusseldorf, Stiftung Museum Kunstpalast,  
*Le grand geste! Informel und Abstrakter  
Expressionismus 1946-1964*, April 2010, pl. 21,  
p. 72, illustrated  
New York, Allan Stone Projects, *Artists of the  
New York School*, October - December 2016

#### LITERATURE

Thomas B. Hess, *Willem de Kooning Drawings*,  
Greenwich 1972, pl. 36, p. 117, illustrated

**\$ 600,000-800,000**

“Drawings and paintings fed off each other in the forties, until de Kooning created a new kind of painting, or perhaps a new kind of drawing, in a series of black-and-white abstractions... The blacks and whites push in front of and slip behind each other. Everything moves at a uniform velocity; the material has a consistent body. There is an extraordinary lucidity—and ambiguity. It is as if two philosophers were having a discussion about Black and White, but each property could only be cited in terms of its opposite.”

Thomas B. Hess in Exh. Cat., New York, Museum of Modern Art (and traveling), *Willem de Kooning*, 1968-1969, p. 50





METAMORPHOSIS & MODERNISM: FIVE  
MILESTONE WORKS BY WILLEM DE KOONING  
FROM THE COLLECTION OF ALLAN STONE,  
NEW YORK

## WILLEM DE KOONING

1904 - 1997

### Boudoir

signed  
oil, enamel and charcoal on paper  
13 by 20¾ in. 33 by 53 cm.  
Executed in 1950.

### PROVENANCE

Collection of Mr. and Mrs. Kenneth Tishler,  
New York (acquired directly from the artist)  
Collection of Mr. and Mrs. Julian Raskin,  
New York  
Collection of Harold Diamond, New York  
Acquired from the above by the present owner  
in 1967

### EXHIBITED

New York, Solomon R. Guggenheim Museum,  
*Word and Image*, December 1965 - January 1966,  
cat. no. 20  
Detroit, J.L. Hudson Gallery, *Willem de Kooning:  
Three Decades of Painting*, March - April 1968,  
illustrated  
New York, Allan Stone Gallery, *de Kooning, Gorky,  
Kline, Pollock*, October - November 1968  
Amsterdam, Stedelijk Museum; London, Tate  
Gallery; New York, Museum of Modern Art; The  
Art Institute of Chicago; Los Angeles County  
Museum of Art, *Willem de Kooning*, September  
1968 - September 1969, cat. no. 41, illustrated  
(Amsterdam), cat. no. 43, p. 66, illustrated  
(New York)  
New York, Whitney Museum of American Art;  
Berlin, Akademie der Künste; Paris, Centre  
Georges Pompidou, *Musée National d'Art  
Moderne, Willem de Kooning: Drawings, Paintings,  
Sculpture*, December 1983 - September 1984,  
cat. no. 178, p. 172, illustrated in color (New York  
and Berlin), p. 85, illustrated in color (Paris)  
New York, Allan Stone Gallery, *Liquefying  
Cubism*, October 1994 - January 1995, pl. 38,  
illustrated in color

### LITERATURE

Thomas B. Hess, *Willem de Kooning*, New York  
1959, pl. 105, p. 83, illustrated

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

"I'm not interested in 'abstracting' or taking things out or reducing painting to design, form, line and color. I paint this way because I can keep putting more and more things in—drama, anger, pain, love, a figure, a horse, my ideas about space."

WILLEM DE KOONING





METAMORPHOSIS & MODERNISM: FIVE  
MILESTONE WORKS BY WILLEM DE KOONING  
FROM THE COLLECTION OF ALLAN STONE,  
NEW YORK

## WILLEM DE KOONING

1904 - 1997

### Itinerant Chapel

signed  
enamel and oil on paper  
21¾ by 30 in. 55.3 by 76.2 cm.  
Executed in 1951.

### PROVENANCE

Sidney Janis Gallery, New York  
Collection of Abby and B. H. Friedman, New York  
(acquired from the above)  
Christie's, New York, 10 May 1983, Lot 47  
Acquired from the above sale by the present  
owner

### EXHIBITED

Venice, *Biennale di Venezia XXVII*, June - October  
1954, cat. no. 20, illustrated  
Minneapolis, Walker Art Center; Ottawa, The  
National Gallery of Canada; Washington, D.C.,  
The Phillips Collection; Buffalo, Albright-Knox Art  
Gallery; Houston, The Museum of Fine Arts; St.  
Louis, Washington University Gallery of Art, *De  
Kooning: Drawing/Sculptures*, March 1974 - April  
1975, cat. no. 39  
New York, Whitney Museum of American Art;  
Berlin, Akademie der Künste; Paris, Centre  
Georges Pompidou, Musée National d'Art  
Moderne, *Willem de Kooning: Drawings, Paintings,  
Sculpture*, December 1983 - September 1984,  
pl. 35, p. 45, illustrated (New York), p. 154,  
illustrated in color (Paris)  
Düsseldorf, Stiftung Museum Kunstpalast,  
*Le Grand Gest! Informel und Abstrakter  
Expressionismus 1946-1964*, April 2010, pl. 22, p.  
72, illustrated in color  
New York, Museum of Modern Art, *de Kooning, a  
Retrospective*, September 2011 - January 2012,  
pl. 80, p. 233, illustrated in color  
New York, Allan Stone Projects, *Artists of the  
New York School*, October - December 2016

### LITERATURE

Thomas B. Hess, *Willem de Kooning Drawings*,  
Greenwich 1972, pl. 32, p. 111, illustrated  
Harold Rosenberg, *Willem de Kooning*, New York  
1975, pl. 78, illustrated

**\$ 700,000-1,000,000**

"De Kooning turned the plane of the paper into a cocoon metamorphosing wetness. The brush glides and slides into and out of the rectangular restraint of the rectangle, now fully loaded and emphatic, now dragged into a dryness that leaves behind slowly disappearing trails of bunched bristle marks, now yielding to impetuous speed, now lazily drifting into immateriality, constantly pulling arcs, diagonals, and wavering rectangularity toward a coherence he knew was unobtainable. This desire for completion and the knowing that only incompleteness is possible to animate these drawings, as indeed they animate all of de Kooning's mature work."

Klaus Kertess in Exh. Cat., New York, The Drawing Center, *Willem de Kooning: Drawing Seeing/Seeing Drawing*, 1998, p. 14





METAMORPHOSIS & MODERNISM: FIVE  
MILESTONE WORKS BY WILLEM DE KOONING  
FROM THE COLLECTION OF ALLAN STONE,  
NEW YORK

## WILLEM DE KOONING

1904 - 1997

### Untitled (Still Life)

signed  
oil on board  
image: 11¼ by 8¼ in. 28.6 by 21 cm.  
overall: 19¼ by 14¾ in. 49 by 37.5 cm.  
Executed in 1939.

#### PROVENANCE

Betty Parsons Gallery, New York  
Private Collection, New York  
Collection of Harold Diamond, New York  
Allan Stone Gallery, New York (acquired from the  
above in 1962)  
Collection of Aaron Furman, New York  
Acquired from the above by the present owner  
in 1965

#### EXHIBITED

New York, Allan Stone Gallery, *De Kooning/  
Newman*, October - November 1962, illustrated  
Detroit, J.L. Hudson Gallery, *Willem de Kooning:  
Three Decades of Painting*, March - April 1968  
New York, Allan Stone Gallery, *Liquefying  
Cubism*, October 1994 - January 1995, pl. 7,  
illustrated in color

#### LITERATURE

Gabriella Drudi, *Willem de Kooning*, Milan 1972,  
cat. no. 3, illustrated  
William C. Seitz, *Abstract Expressionist Painting  
in America*, Cambridge 1983, cat. no. 2

**\$ 150,000-200,000**

“Certainly Cubism with its rigid sculptural grid and carefully delineated volumetric forms was the most influential art idea of the early 20th century. By liquefying Cubism, de Kooning brought Cubism into the age of space-flight, jet-travel and electronic communication. Indeed, de Kooning created such dynamism in his work that one feels that the painting is continually moving and that to look away from it is to miss some of the happening.”

Allan Stone in Exh. Cat., New York, Allan Stone Gallery, *Liquefying Cubism*, 1994, pp. II-III





METAMORPHOSIS & MODERNISM: FIVE  
MILESTONE WORKS BY WILLEM DE KOONING  
FROM THE COLLECTION OF ALLAN STONE,  
NEW YORK

## WILLEM DE KOONING

1904 - 1997

### Abstract

oil on canvas  
37¼ by 34¼ in. 94.6 by 87 cm.  
Executed in 1939-1940.

### PROVENANCE

Collection of Edwin Denby and Rudolf Burkhardt,  
New York  
Collection of Thomas B. Hess, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, Whitney Museum of American Art;  
Berlin, Akademie der Künste, *Willem de Kooning:  
Drawings, Paintings, Sculpture*, December 1983 -  
April 1984, pl. 142, p. 141, illustrated in color  
Frankfurt am Main, Städtische Galerie im  
Stadelschen Kunstinstitut, *Willem de Kooning:  
Max-Beckmann-Preis 1984 der Stadt Frankfurt  
am Main*, May - June 1984  
New York, Allan Stone Gallery, *Liquefying  
Cubism*, October 1994 - January 1995, pl. 9,  
illustrated in color  
New York, Allan Stone Projects, *Artists of the  
New York School*, October - December 2016

### LITERATURE

Thomas B. Hess, *Willem de Kooning*, New York  
1959, pl. 51, p. 60, illustrated

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

“de Kooning’s [shapes] are biomorphic and their relationship is easier, less fitted together. They do not imply an abstracted still life but a mini-community of living things; their cellular connotations are enhanced by looping lines that suggest sensitive feelers and the motion of individual beings through liquid or air. The paintings mood rests in large part on the subtle balance of line, mass, soft-spoken color, implied momentum, and a cautious, uncrowded composition.”

Harry F. Gaugh, *Willem de Kooning*, New York 1983, p. 13





## WILLIAM BAZIOTES

1912 - 1963

### Flame

signed; signed, titled and dated 1954 on the reverse

oil on canvas

42 by 36½ in. 106.7 by 89.2 cm.

This painting will be included in the forthcoming William Baziotes Catalogue Raisonné, under preparation by Michael Preble.

### PROVENANCE

Collection of Mrs. William Baziotes, New York (by descent from the artist)

Bluhm Helman Gallery Inc., New York

Collection of Joseph Helman, New York

Acquired from the above by the present owner

### EXHIBITED

New York, The Solomon R. Guggenheim Museum; Cincinnati Art Museum; Saskatchewan, Norman MacKenzie Art Gallery; Milwaukee Art Center; Waltham, Brandeis University, Rose Art Museum; Utica, Munson-Williams-Proctor Institute; Columbus Gallery of Fine Arts; Washington D.C., Corcoran Gallery of Art; Minneapolis Institute; Dallas Museum of Fine Arts; Fort Worth Art Center; Akron Art Institute, *William Baziotes: A Memorial Exhibition*, 1965-1966, cat. no. 23

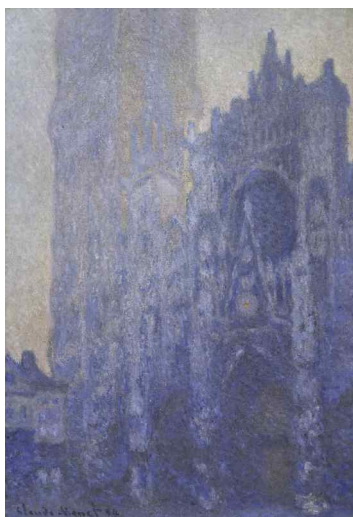
Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *À Rebours, La Rebelión Informalista 1939-1968*, April - June 1999

Venice, Peggy Guggenheim Collection, *William Baziotes: Paintings and Drawings, 1934-1962*, September 2004 - January 2005

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

“Painting is as intense as psychoanalysis. What distinguishes a real artist from a painter is his ability to know his sources and where they come from.”

WILLIAM BAZIOTES



Claude Monet, *Rouen Cathedral Façade and Tour d'Albane (Morning Effect)*, 1894  
Museum of Fine Arts, Boston / Bridgeman Images







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## ROBERT MOTHERWELL

1915 - 1991

### Art Bulletin Collage with Cross

signed and dated 68  
acrylic and printed paper collage on paper  
30 $\frac{5}{8}$  by 22 $\frac{1}{2}$  in. 77.8 by 57.2 cm.

#### PROVENANCE

Dedalus Foundation, New York  
Bernard Jacobson Gallery, New York  
Acquired from the above by the present owner  
in 2013

#### EXHIBITED

New York, Whitney Museum of American Art, *Robert Motherwell: Collages*, October - November 1968, cat. no. 1  
Richmond, Virginia Museum of Fine Arts, *Judge the Jury*, March - April 1969  
Milwaukee, University of Wisconsin; Iowa City, University of Iowa; Detroit Institute of Fine Arts; Portland, Reed College, *Robert Motherwell: Works on Paper*, March - October 1970, cat. no. 1  
St. Gall, Galerie im Erker; Germany, Kunstverein Freiburg, *Robert Motherwell: Bilder und Collagen 1967-1970*, June - October 1971, cat. no. 19, pp. 32 and 34, illustrated in color  
Houston, Museum of Fine Arts; Cleveland Museum of Art; Hartford, Wadsworth Atheneum; Boston, Museum of Fine Arts, *The Collages of Robert Motherwell: a retrospective exhibition*, November 1972 - June 1973, cat. no. 35, pl. 12, pp. 40 and 83, illustrated in color  
London, Bernard Jacobson Gallery, *Robert Motherwell: Collage*, June - August 2013, p. 41, illustrated in color

#### LITERATURE

Emily Wasserman, "New York," *Artforum* 7, No. 4, December 1968, p. 59  
Irmeline Lebeer, "Robert Motherwell," *Chroniques de l'Art Vivant*, No. 22, July - August 1971, p. 11, illustrated  
Kenneth Baker, "Motherwell, Metaphor, and the Thing Itself," *Boston Phoenix*, 1973, Sec. 2, p. 12  
Mary Ann Caws, *Robert Motherwell: What Art Holds*, New York 1996, p. 159  
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. C252, p. 141, illustrated in color

**\$ 50,000-70,000**





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## ROBERT MOTHERWELL

1915 - 1991

### In Green, with Ultramarine and Ochre

signed

acrylic and paper collage on paper  
31¼ by 22¼ in. 79.4 by 56.5 cm.  
Executed in 1967.

#### PROVENANCE

Dedalus Foundation, New York  
Bernard Jacobson Gallery, London  
Acquired from the above by the present owner  
in 2013

#### EXHIBITED

New York, Whitney Museum of American Art,  
*Robert Motherwell: Collages*, October - November  
1968  
Richmond, Virginia Museum of Fine Arts, *Judge  
the Jury*, March - April 1969  
London, Bernard Jacobson Gallery, *Robert  
Motherwell: Collage*, June - August 2013, p. 37,  
illustrated in color

#### 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. C208, pp. 126-127,  
illustrated in color

**\$ 60,000-80,000**

## CY TWOMBLY

1928 - 2011

### Untitled

signed twice, dated 1961 twice and inscribed  
*Roma* twice

pencil and wax crayon on paper  
27½ by 39¾ in. 70 by 100 cm.

This work will be included in the Addenda to the  
Catalogue Raisonné of Cy Twombly Drawings,  
edited by Nicola Del Roscio.

### PROVENANCE

Palais des Beaux-Arts, Brussels

Private Collection, Belgium (acquired from the  
above circa 1963)

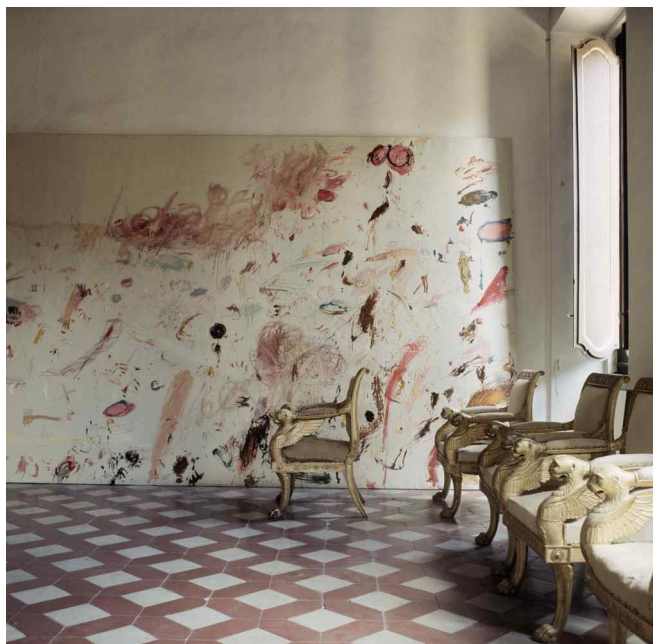
Thence by descent to the present owner

**\$ 500,000-700,000**

Exploding with frenzied marks and visceral power, *Untitled* from 1961 signposts Cy Twombly's full immersion into the ancient splendor of the city of Rome. After marrying Tatiana Franchetti in 1957, he left the United States for Italy, abandoning New York, the capital of the contemporary art world, for Rome, a decadent city that was rising from the ashes of the Second World War and which held an irresistible charm for the young Twombly. In 1961 he set up his studio in the lively neighborhood of Campo de' Fiori, which became his preferred working place for the next five years. As the artist stated in an interview with Nicholas Serota in December 2007, "I was mainly interested in the country and the life and the people, more than Rome even, I mean the balance of life was like a dream, everything was functioning in the most natural way" (the artist in Michael Schagerl and Alfred Burian, *Cy Twombly: Cycle and Seasons*, London 2008, p. 45). In a city where past and present coexist in its architecture, language and lifestyle, he found a new home as well as a source of endless artistic inspiration. Executed four years after Twombly had permanently settled there, the present work delivers the full force of Twombly's reflective integration of his encompassing experience and aesthetic absorption of the Eternal City.

Twombly's move to Italy coincided with his growing reputation as an artist. After Leo Castelli added Twombly to his stable of artists in 1958, Twombly established himself as one of the first American painters to champion Abstract Expressionism in Europe. Giorgio Franchetti, one of the main promoters of Post-War American art in Rome, introduced Twombly to the city's artistic circles. Through Franchetti, Twombly met and interacted with the preeminent Italian avant-gardists, including Afro, Piero Dorazio, Toti Scialoja, Conrad Marca-Relli, Giorgio de Chirico and Salvatore Scarpitta, with whom he shared a studio in 1957. As the art critic Cesare Vivaldi stated, "the first paintings and drawings Cy brought from New York startled and impressed all those who had the chance of seeing them, mainly because of that poetic, but almost merciless way in which the extreme conclusions of both action painting and Neo-Dadaism were drawn" (Cesare Vivaldi in Kirk Varnedoe, *Cy Twombly: A Retrospective*, New York 1994, p. 26).

Hugely influenced by the artistic splendor of ancient Rome and the avant-garde spirit of his Italian contemporaries, Twombly's style became increasingly colorful, visceral and complex. The monochromatic paintings from his *Lexington* series evolved to frenetic sequences of pencil drawings and vivid pastel strokes. In *Untitled*, graphite scribbles, geometric shapes, handwritten numbers and crossed-out words rush across the paper, mediated by intermittent waves and arches. Every mark, shape, word or number seems to be suspended amidst the sheet's whiteness, fragments waiting to be given a purpose. The composition resists any structural or narrative organization; the pencil work breathes life to the sheet of paper, leaving traces that travel across the white plane, showing no signs of stopping at its edges. It is in this spontaneity that *Untitled* captivates its audience. We are invited to decipher the myriad lines and shapes, and to uncover their significance. The artist's hand urgently traces everything that his sight and mind are experiencing, in a creative frenzy that acknowledges no boundaries between line and form, figuration and abstraction.



Cy Twombly's studio in Rome, 1966  
© Horst P. Horst / Vogue / Conde Nast  
© Cy Twombly





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## JOSEF ALBERS

1888 - 1976

### Study for Homage to the Square

signed with the artist's monogram and dated 61  
oil on commercially prepared aluminum artist's  
panel

19 $\frac{7}{8}$  by 19 $\frac{7}{8}$  in. 50.5 by 50.5 cm.

This work will be included in the *Catalogue  
Raisonné of Paintings by Josef Albers* currently  
being prepared by the Josef and Anni Albers  
Foundation, and is registered under 1961.1.160.

#### PROVENANCE

Private Collection

Christie's, London, 6 April 1989, Lot 577

Private Collection

Private Collection, Europe

Christie's, London, 25 June 2004, Lot 175

Vedovi Gallery, Paris and Brussels

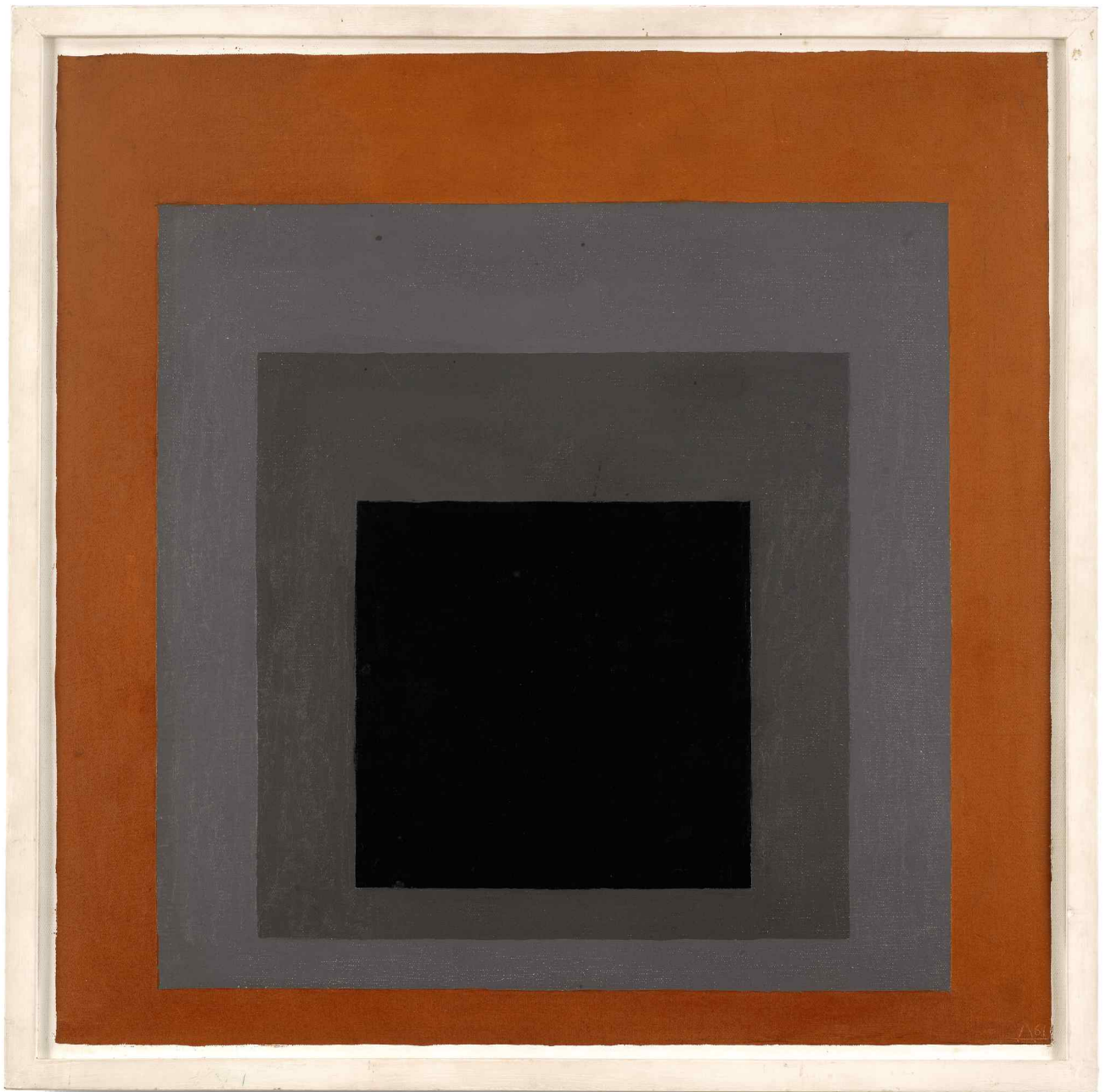
Acquired from the above by the present owner

**\$ 250,000-350,000**

“Instead of art I have taught philosophy. Though technique for  
me is a big word, I never have taught how to paint. All my doing  
was to make people to see.”

JOSEF ALBERS





THE COLOR OF BEAUTY: WORKS FROM THE  
COLLECTION OF HOWARD AND SARETTA  
BARNET

## AD REINHARDT

1913 - 1967

### Abstract Painting

signed twice, titled and dated 1952 twice on the  
backing board  
oil on canvas, in artist's frame  
24¾ by 12½ in. 62.9 by 31.8 cm.

#### PROVENANCE

Temple Beth Elohim, Brooklyn  
Acquired from the above by the present owner  
in 1952

#### EXHIBITED

Brooklyn, Temple Beth Elohim, *Art Show*, 1952

**\$ 180,000-250,000**

“[Ad] can't play the game anymore, but nobody can get around  
the paintings anymore either. If you don't know what they're  
about you don't know what painting is about.”

Frank Stella in Lucy R. Lippard, *Ad Reinhardt*, New York 1981, p. 116





PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

## JOHN CHAMBERLAIN

1927 - 2011

### Ramfeezled Shiggers

painted and chromium plated steel  
106 by 72 by 55 in. 269.2 by 182.9 by 139.7 cm.  
Executed in 1991.

#### PROVENANCE

The Pace Gallery, New York  
Acquired from the above by the present owner in March 1991

#### EXHIBITED

New York, The Pace Gallery, *John Chamberlain: New Sculpture*, March - April 1991, pl. 3, illustrated in color

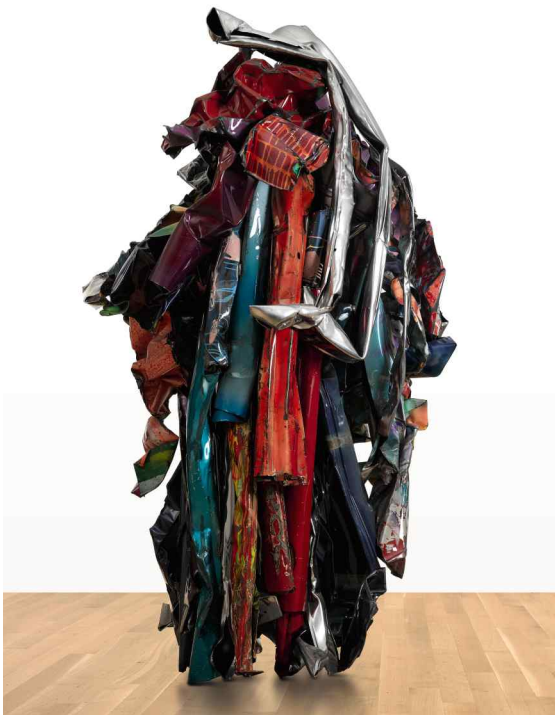
\$ 600,000-800,000

Included in The Pace Gallery's 1991 exhibition, *John Chamberlain: New Sculpture*, this colossal nine-foot freestanding structure of painted and chromium plated steel is a quintessential example of Chamberlain's iconic crushed car works. Two years earlier, *Beaux Arts* magazine reviewed a similar exhibition, describing Chamberlain's new sculptures as made of, "crushed metal interlaced with streaks of vibrant acidic color and slashes of highly reflective chrome...The compositions have grown internally complex, as a plethora of small components twist and bend snakily into almost sinuous ribbons which, with manneristic serpentine elusiveness, prevent the whole from being comprehended from any single viewpoint" (The Pace Gallery press release, *John Chamberlain: New Sculpture*, New York, February - March 1989). Industrial, hard-hitting, flamboyant and terrific in scale, *Ramfeezled Shiggers* stands at the pinnacle of Chamberlain's mature artistic production.

It was in 1958 that Chamberlain first took the radical step of appropriating abandoned car parts. Finding an old Ford truck in the garage of a house his family was renting, the sculptor crushed the fenders with his own car then welded the remains together, forming

a totally original creation. Inspired by the New York School and specifically, the free-form style of the Abstract Expressionists, Chamberlain introduced automobile metal and color and challenged prevailing ideas of sculpture as a solid mass. Across its rippled folds and through its brilliant flashes of color, we see the influence of his friends, Willem de Kooning and Franz Kline. Chamberlain is able to craft elegance through a medium which he describes as, "the detritus of American consumerism" (the artist in Julie Sylvester, Ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, Los Angeles 1986). These warped segments of trashed car parts are recycled remnants of the ultimate toy and hallmark of the 'American Dream.'

Fascinated by the innate sound and appearance of words, Chamberlain's titles frequently feature a memorable conjunction of disparate phrases or words, such as the title of this work: *Ramfeezled Shiggers*. The jumbled arrangement of words and sounds mimics the process to which his contorted forms are developed. Here, Chamberlain stunningly transforms auto metal into fluid volumes of energy, gesture and technicolor.



Alternate view





**BARKLEY L. HENDRICKS**

1945 - 2017

**Untitled**

signed

oil on canvas

40 by 32 in. 101.6 by 81.3 cm.

Executed in 1967-1968.

**PROVENANCE**

Kenmore Gallery, Philadelphia

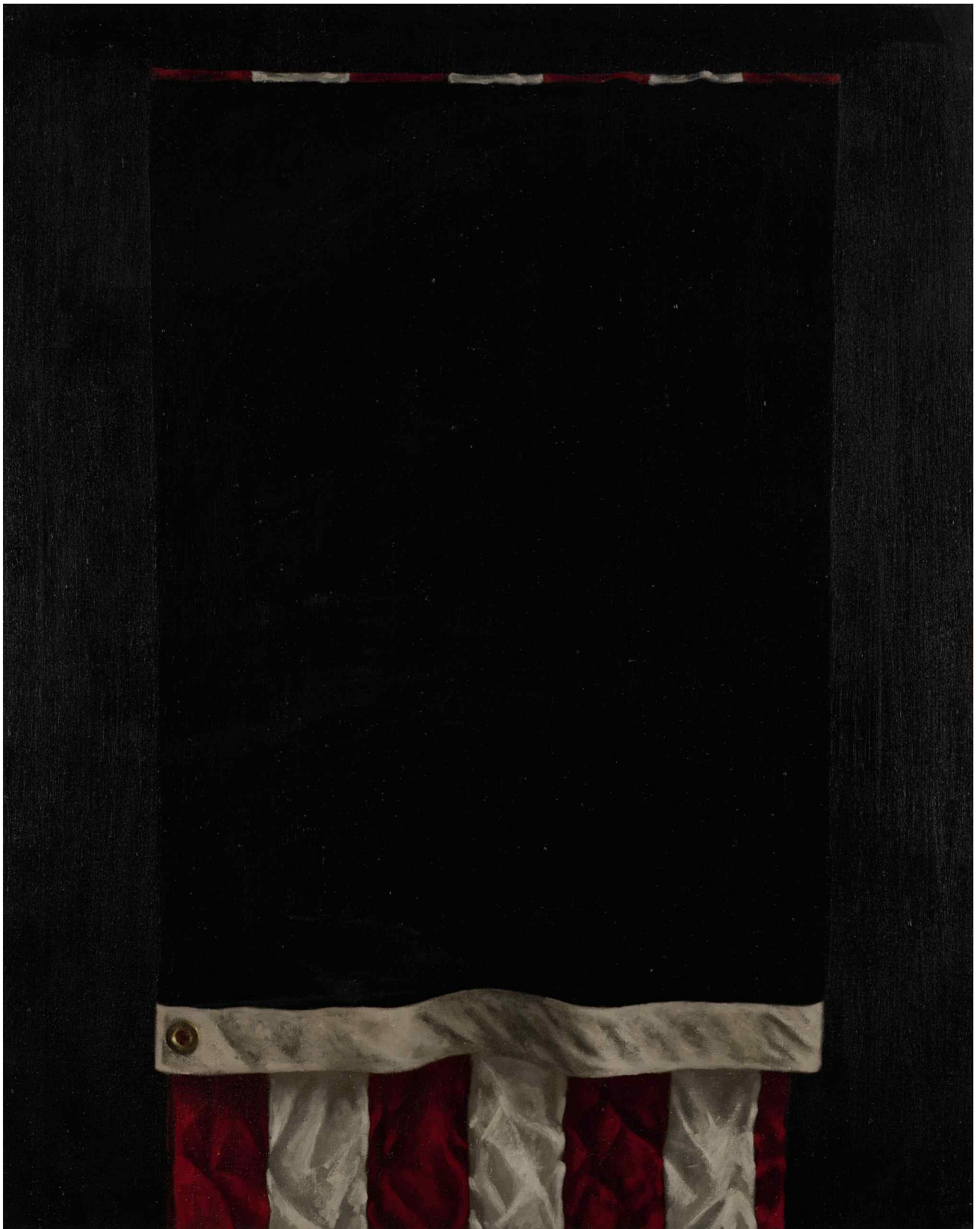
Acquired from the above by the present owner

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

“What Hendricks aspired toward...was a racial and cultural quintessence that rather than functioning as something symbolic or being superficially retrieved through a discursive rhetoric or mere phenotype, operated conceptually and metonymically and could be intuited through informed representations, a canvassing of cultural predilections and mores, ad an exact understanding of what might be described as ‘black reality.’”

Richard J. Powell, “Barkley L. Hendricks, Anew,” in Exh. Cat., Durham, Duke University, Nasher Museum of Art (and traveling), *Barkley L. Hendricks: Birth of the Cool*, 2008, p. 46







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PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTOR

**ALEX KATZ**

b. 1927

**Window 5**

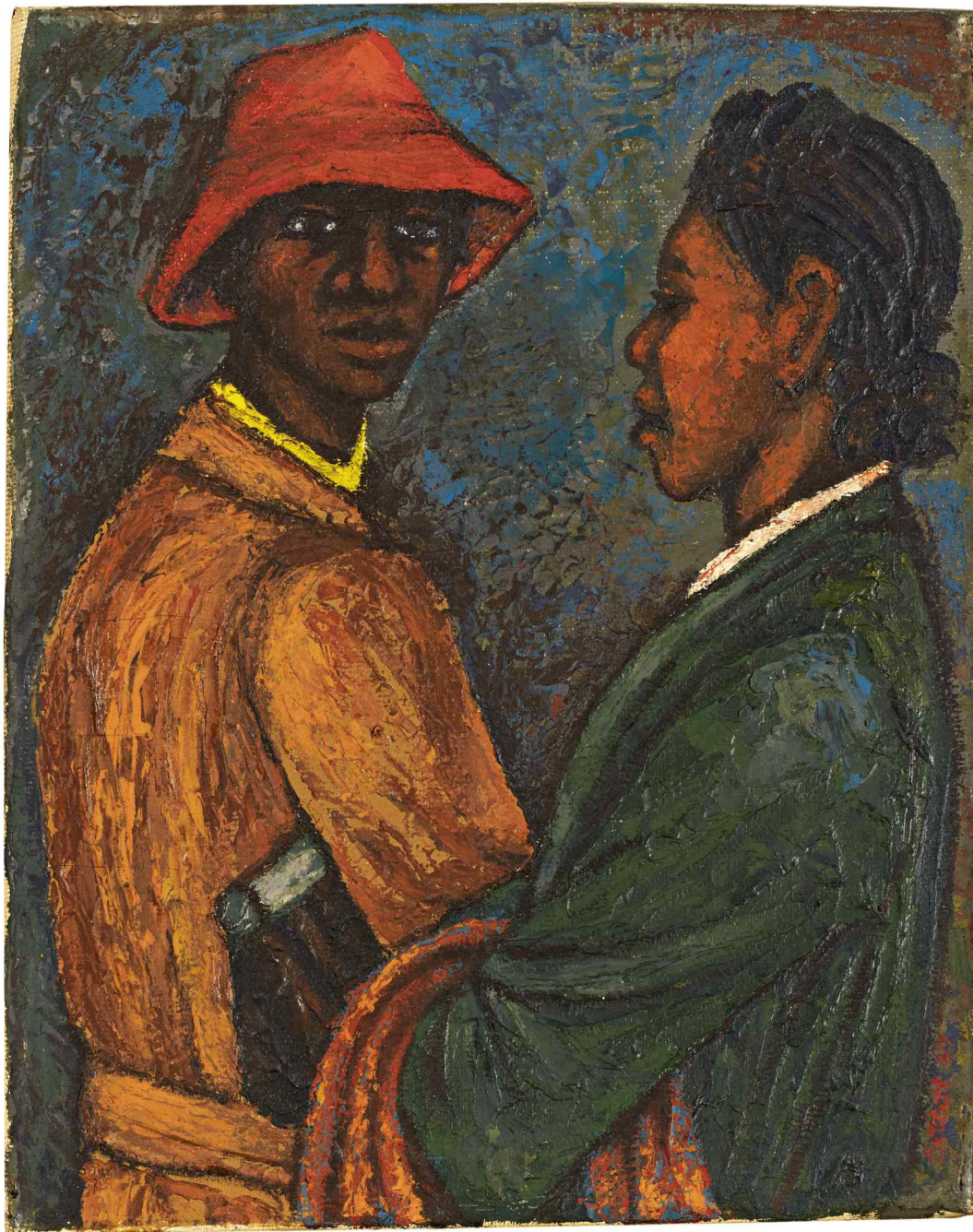
signed  
oil on Masonite  
24 by 24 in. 61 by 61 cm.  
Executed *circa* 1961-1962.

**PROVENANCE**

Fishbach Gallery, New York  
Private Collection, Gross Pointe  
Sotheby's, New York, 7 June 1996, Lot 345  
Acquired from the above sale by the present  
owner

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





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PROPERTY FROM THE COLLECTION OF  
LAUREN MAILLIAN AND AUDREY ADAMS

**ELIZABETH CATLETT**

1915 - 2012

Untitled

signed and dated 47  
oil on canvas  
10 $\frac{1}{8}$  by 8 $\frac{1}{8}$  in. 25.7 by 20.6 cm.

**PROVENANCE**

Collection of Harold Hart, New York (acquired  
directly from the artist)  
Acquired from the above by the present owner

**\$ 60,000-80,000**

## ROBERT INDIANA

b. 1928

### Love

stamped with the artist's name, date ©1966-1998 and number 3/6 on the interior edge of the letter E

Cor-ten steel

72 by 72 by 36 in. 183 by 183 by 91.5 cm.

Conceived in 1966 and cast in 1998, this work is number 3 from an edition of 6, plus 4 artist's proofs.

### PROVENANCE

Morgan Art Foundation, Switzerland (acquired directly from the artist)

Guy Pieters Galerij, Knokke-Heist

Acquired from the above by the present owner in 2002

Π \$ 700,000-900,000

No image is as emblematic of Pop Art and Contemporary American culture as Robert Indiana's iconic *Love*. The bold, eye-catching text-driven design has become a staple of Indiana's legacy. Throughout the artist's life and career, he has been inspired by the importance of signs within visual culture and their ability to capture meaning, desire, and emotion through the reduced and accessible language of graphic art. The classic compositional arrangement of the letters L. O. V. E., was designed for a Christmas card commissioned by The Museum of Modern Art in 1965. Even prior to this, Indiana began to explore the potential of the omnipotent four letter word in a 1958 poem, 'Wherefore the Punctuation of the Heart,' revealing his admiration of e.e. cummings and Gertrude Stein.

While Indiana's *Love* was initially conceptualized and executed in a two-dimensional format, it is its sculptural iteration that has achieved such lauded fame in Indiana's oeuvre. Indiana fabricated his first cor-ten steel *Love* sculpture

in 1970 for the Indianapolis Museum of Art—*Love* has been rendered in a variety of colors, compositions, techniques, and languages—and has been a staple of museum and institutional collections worldwide ever since.

Describing the work as a 'one-word poem,' Indiana explained that '*Love* is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone' (the artist in Theresa Brakeley, Ed., *Robert Indiana*, New York 1990, p. 168). *Love* brings to fruition the architectural weight of the compositional form through its bold typographical design and variegated patina. The stacked steel letters with the signature slanted O commit to a square format in this impressive outdoor sculpture, measuring 6 feet tall. The linguistic simplicity and striking geometry have become part of our cultural lexicon for one of the most complex core emotions of humanity.



Robert Indiana overseeing the installation of a monumental *LOVE* in Central Park, New York, November 29, 1971.

Photo: Don Hogan Charles/The New York Times/Redux

Artwork © 2017 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York







PROPERTY FROM A PRIVATE COLLECTION

## WAYNE THIEBAUD

b. 1920

## 10-Cent Machine

signed

oil on paper mounted to panel

11 by 8 in. 27.9 by 20.3 cm.

Executed in 1999.

\$ 500,000-700,000

## PROVENANCE

Private Collection, California (acquired directly from the artist circa 1999)

Acquired from the above by the present owner in 2009

"In these paintings, Thiebaud satisfied an age-old principle of the still life tradition: that the artist discover some virtue, not in inanimate objects as such, but in the isolation of the object. Through this technique of isolation, Thiebaud invests his images with a significance normally denied them."

Karen Tsujimoto, *Wayne Thiebaud*, San Francisco 1985 p. 51Andy Warhol, *Dollar Sign (Yellow)*, 1981

Private Collection

© 2017 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York





**HOWARD HODGKIN**

1932 - 2017

**Mirza's Room**

signed twice, titled and dated 1995-1996 twice on the reverse

oil on wood

18¾ by 20½ in. 47.6 by 52.1 cm.

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

Anthony d'Offay Gallery, London

Gagosian Gallery, New York

Collection of Guillermo Gonzalez Guajardo,

Mexico (acquired from the above)

Offer Waterman Fine Art, Ltd., London

Acquired from the above by the present owner

**EXHIBITED**New York, Gagosian Gallery, *Howard Hodgkin:**Paintings*, May - June 1998**LITERATURE**

Marla Price, *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, New York 2006, cat. no. 298, p. 298, illustrated in color

“Baudelaire observed that there are basically two ways of approaching portraiture: either as ‘history’ (and by implication verisimilitude) or as ‘fiction.’ The first is to set forth the contours and the modelling of the subject faithfully, severely and minutely...The second method, which is the special province of the colorists, is to transform the portrait into a picture—a poem with all its accessories, a poem full of space and reverie. This is a more difficult art because it is a more ambitious one.’ Hodgkin travels the more arduous path. His portraits involved layers of memory that are evoked through the process of painting, and vary immensely in their readability and the way they refer.”

Michael Auping, “A Long View” in Michael Auping and John Elderfield, *Howard Hodgkin Paintings*, London 1995, pp. 22-23





PROPERTY OF A PRIVATE COLLECTOR,  
LOS ANGELES

## DAVID HOCKNEY

b. 1939

### California Interior

signed, titled and dated 1986 on the reverse

acrylic on canvas

36 by 36 in. 91.4 by 91.4 cm.

Executed in 1985-1986.

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

#### PROVENANCE

Knoedler Gallery, London

Private Collection, United States

Christie's, New York, 13 May 1998, Lot 358

Michelle Rosenfeld Gallery, New York

Acquired from the above by the present owner in

October 1998

“It seemed that these pictures had added a new dimension to photography. I wanted to put time into the photograph more obviously than just in the evidence that my hand pressed the shutter...A good painting has real ambiguities which you never get to grips with, and that's what's so tantalizing.”

DAVID HOCKNEY









Henri Matisse, *Red Interior: Still Life on a Blue Table*, 1947  
Kunstammlung Nordrhein-Westfalen, Dusseldorf /  
Bridgeman Images  
© 2017 Succession H. Matisse / Artists Rights Society,  
New York



David Hockney, *Terrace Without Shadows*, 1985  
Photo: Richard Schmidt  
© David Hockney

Basking in the warm orange glow of the California sunshine, David Hockney's *California Interior* from 1985-1986 embodies the dazzling painterly zest which characterizes his most beloved works. While Hockney has consistently revived the storied traditions of figurative, landscape, and still-life painting throughout his prolific career, nowhere is such a revival more evident than in his series of paintings based on the familiar interiors in which he lived and worked. Revealing an unprecedented representation of space that beckons the viewer into intimate acquaintance with the artist's personal habitat, *California Interior* is a masterful example of the emotive power and bold compositional progress that defines his radically experimental works of the 1980s.

In *California Interior*, Hockney makes explicit the glorious oasis that Los Angeles represented to an artist born and bred in the harsh North of England. Setting the scene for a sun-bathed room, the painting depicts a table with two chairs set atop geometric expanses of electric orange, tangerine, and gorgeous magenta that indicate the woodwork of the floor and ceiling. Further breaking up the fluidity of the picture plane and creating a voluminous space, Hockney paints flat geometric sections of light and dark grays punctuated by a vista filled with luscious turquoises, speckles of lush verdant greens, and gorgeous yellow flourishes. Hockney has taken great care to leave his brush strokes visible so that the viewer is able to trace his movement across the expanse of the surface, instilling the interior space with a vivid immediacy. In Hockney's own words, the present work encapsulates his desire to "create a painting where the viewer's eye could be made to move in a certain way, stop in certain places, move on, and in doing so, reconstruct the space across

time for itself" (Lawrence Weschler, "A Visit with David Hockney," in Exh. Cat., Los Angeles County Museum of Art, *David Hockney*, 1988, p. 93).

Executed during a time of innovation in the studio, *California Interior* reflects a critical stylistic shift in Hockney's production in the mid-1980s following his experimentation with polaroid photocollages. Although Hockney had long used photography as a source material for his painting practice, beginning in 1982, he embarked upon a period of radical experimentation with photography as a medium unto itself. Given the ability of his Polaroid camera to instantly reproduce pictures, Hockney conceived the idea to represent a space through dozens of photos taken seconds apart from slightly different angles. The resulting photocollages present time and motion as a fractured yet fluid experience of reality. As Hockney elaborated, "It seemed that these pictures had added a new dimension to photography. I wanted to put time into the photograph more obviously than just in the evidence that my hand pressed the shutter...A good painting has real ambiguities which you never get to grips with, and that's what's so tantalizing" (the artist in Meredith Brown, "A Bigger Photography," in Exh. Cat., London, Tate Britain (and traveling), *David Hockney*, 2017-2018, p. 125).

In *California Interior*, Hockney is simultaneously the quintessential contemporary artist, who tenaciously embraces technological progress, as well as the staunch traditionalist, resolutely reliant on the weight of art history to inform and improve his style. Compounding the influence of his explorations in photography, in 1984 Hockney visited the Metropolitan Museum in New York several times, where he was first introduced to and immediately captivated by ancient Chinese

scroll painting. That same year he serendipitously discovered George Rowley's 1947 book *The Principles of Chinese Painting*, from which he studied alternate approaches to the Western fundamentals of traditional perspective. Hockney was transfixed by the intelligence of Chinese scroll paintings to incorporate the viewer *into* the scene—not outside of it—by sectioning the picture plane into multiple segments based on various viewpoints.

Taking the Chinese technique one step further, Hockney turned to the teachings of the Cubists, who not only sought to divide the picture plane but truly fragment and distort it. Visually similar to the flattened interior anatomy of Matisse's *Red Studio*, the present work reveals Hockney's break from an accurate architectural rendering of the space. Hockney collapses the planes and angles of the picture plane to give the suggestion of multiple vantage points. In a manner reminiscent of Cézanne or Picasso, Hockney's cubist-leaning space in *California Interior* allows discrete moments to not only coincide, but to miraculously coexist upon the canvas in the truest expression of reality—in a manner that "comes closer to how we actually see—which is to say, not all at once, but in discrete, separate glimpses which we then build into our continuous experience of the world" (the artist in Lawrence Weschler, "True to Life," *The New Yorker*, 9 July 1984, p. 62). In the present work we find the full exertion of Hockney's quintessential playfulness and liberated gusto, revealing how the artist clearly delights in the spirited rendering of his familiar interior surroundings. Simultaneously recalling the work of mighty modernist painters while exuding an utterly contemporary feel, *California Interior* occupies a privileged place in the entirety of Hockney's oeuvre.





David Hockney in his studio in Los Angeles, c. 1980  
Photo: Anthony Barboza / Getty Images  
Art © David Hockney

## NEIL JENNEY

b. 1945

## Brushed and Broomed

titled; signed and dated 1969 on the stretcher  
acrylic and graphite on canvas, in artist's frame  
54½ by 52½ in. 138 by 133.5 cm.

## PROVENANCE

Thomas Gibson, New York  
Private Collection  
Christie's, New York, 17 May 2000, Lot 174

Gagosian Gallery, New York  
Private Collection, New York (acquired from the  
above by the present owner in 2004)

## EXHIBITED

New York, Gagosian Gallery, *Neil Jenney: The  
Bad Years 1969-70*, March - April 2001, p. 40,  
illustrated in color  
New York, Gagosian Gallery, *What's Modern?*,  
November - December 2004, illustrated in color

**\$ 600,000-800,000**

Jasper Johns, *Fool's House*, 1964  
Private Collection  
© Jasper Johns / Licensed by VAGA, New York, NY

"In December 1968 Neil Jenney made an unconventional decision for a progressive artist of that time—he gave up his environmental or theatrical sculptural installations of the preceding two years for 'image' painting. Often referred to as 'Bad Painting'—or what Jenney has termed his 'Unconcerned Style'—because of its purposefully simplified and sometimes crude imagery and its ostensibly careless handling of paint, Jenney's extraordinary production of 1969 and 1970 nevertheless maintained a real link with the conceptual traditions he seemed to leave behind...For Jenney the conjunction of image and language points to the paradox of 'content': its unsuspected instability and its susceptibility to multiple interpretation or abstraction."

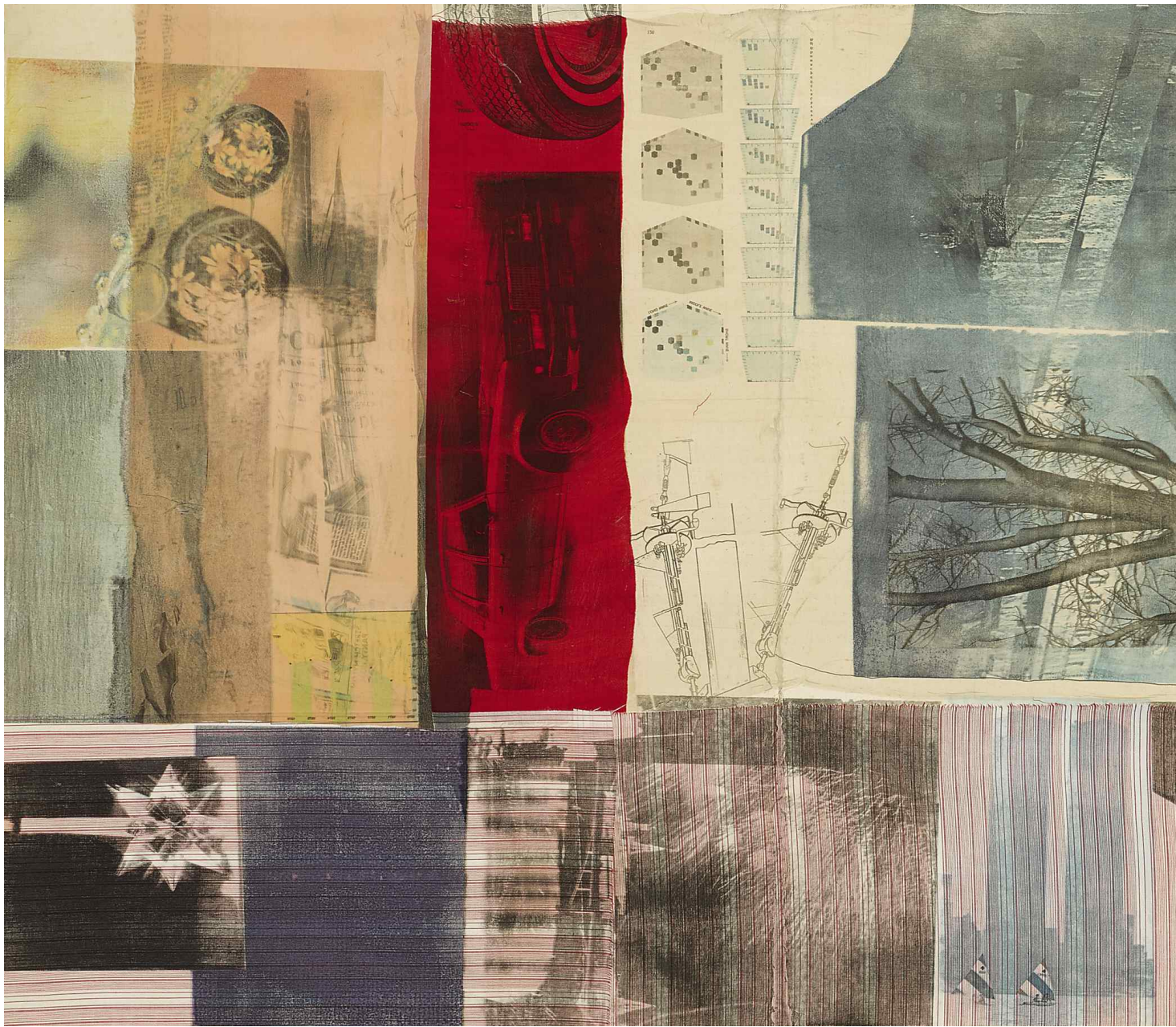
Elisabeth Sussman, "Neil Jenney's Realism," in Exh. Cat., New York, Whitney Museum of American Art, *Neil Jenney, Natural Rationalism*, 1994, p. 2





BRUSHED AND BROOMED





190

## ROBERT RAUSCHENBERG

1925 - 2008

### Enticer

signed and dated 78  
solvent transfer and fabric collage on 3 sheets of  
joined paper  
30½ by 69¼ in. 77.5 by 175.9 cm.

**\$ 150,000-200,000**

### PROVENANCE

Leo Castelli Gallery, New York  
Richard Gray Gallery, Chicago (acquired from the  
above)  
Private Collection, Chicago (acquired from the  
above in April 1982)  
Acquired from the above by the present owner

### EXHIBITED

Paris, Galerie Ileana Sonnabend, *Spreads and  
Scales*, May 1978  
Chicago, Richard Gray Gallery, *Robert  
Rauschenberg*, January - February 1979  
Evanston, Mary and Leigh Block Gallery,  
*Collaborations: an Exhibition to Celebrate the  
Dedication of the Mary and Leigh Block Gallery  
and the Completion of the Fine and Performing  
Art Center at Northwestern University*, 1980, p.  
29, illustrated  
Chicago, Richard Gray Gallery, *Muse: Exploring  
Inspiration*, September - December 2012





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JEAN-MICHEL BASQUIAT

1960 - 1988

## Untitled

oilstick on paper

30 by 22 in. 76.2 by 55.9 cm.

Executed in 1983.

**PROVENANCE**

Elise Boisanté Fine Arts, New York

Private Collection, Japan (acquired from the  
above in August 1985)

Acquired from the above by the present owner

**EXHIBITED**Tokyo, PS Gallery, *Jean-Michel Basquiat*,

October - December 1987

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

“He was the once-in-a-lifetime real deal: artist as prophet. He was a scathing archive researcher and titanic mythos storyteller. He was a Dante-esque poet of data processing, a new wave griot, a self-crowned king, a witch doctor, a poet, a musician, a heart as an arena.”

Glenn O'Brien, “Greatest Hits,” in Exh. Cat., Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 180



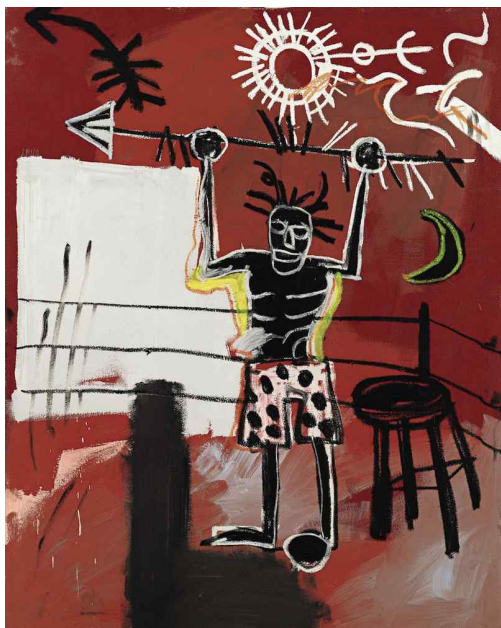




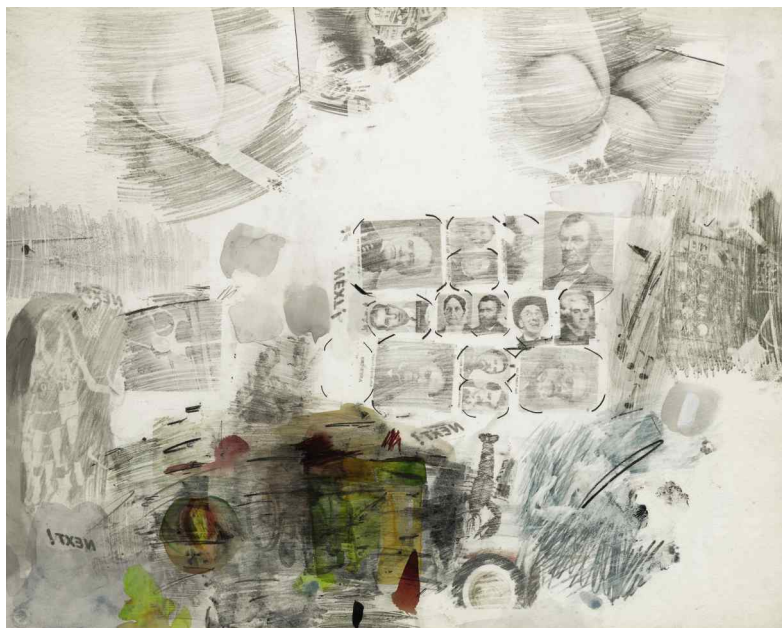
Jean-Michel Basquiat in his  
studio in New York, 1983  
Photo: Roland Hagenberg







Jean-Michel Basquiat, *The Ring*, 1981  
Private Collection  
© 2017 The Estate of Jean-Michel Basquiat / Artists Rights Society (ARS), New York



Robert Rauschenberg, *Untitled*, 1961  
Private Collection  
Art © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY

Richly saturated with bold, fiery red, painterly tangerine and steel gray passages of oilstick amidst a sea of frenzied cobalt blue, scarlet and charcoal black gestural marks, *Untitled* from 1983 intrepidly exhibits Jean-Michel Basquiat's mastery of expression through his own innovative visual language by this point in his career. Bursting with expressionistic fervor, the present work, with its complex labyrinth of inscriptions beneath a fully composed figure, contains all the necessary qualities of Basquiat's most outstanding compositions. The artist's adept ability to pack a visual punch while also skillfully incorporating a multiplicity of references that he developed through his vantage point of the socio-political climate as an artist coming to fame in early 1980s in New York is remarkably on display in *Untitled*. As renowned Basquiat scholar Richard Marshall notes, "The work Basquiat began in late 1982 signaled a new phase of intensity and complexity that focused on black subjects and social inequities and incorporates a growing vocabulary of popular images and characters... The effect was raw, askew, handmade—a primitive-looking object that recalled African shields, Polynesian navigation devices, Spanish devotional objects, and bones that have broken through the surface skin" (Richard Marshall, "Repelling Ghosts," in Exh. Cat., Palacio Episcopal de Malaga, *Jean-Michel Basquiat*, 1996, p. 140). *Untitled*, created in this 'new phase of intensity and complexity,' is a testament to Basquiat's unique ability to bring together not only references from the past but also creatively mesh them with those of his contemporary world to create something entirely new and truly groundbreaking.

A multiplicity of meanings exists in *Untitled*. A viewer is captivated not only by the powerful, lone protagonist but also intrigued by the purposeful scrawls surrounding him. Is he a warrior like his spear suggests? Is he a king or a martyr with a crown or halo? Is he a skeleton—his anatomy visible in his stomach and right leg? Is he the artist himself or perhaps another young, black man who has risen to fame? Basquiat often portrayed athletes and musicians he admired and indicated their identity by symbols, visual cues and different references that are sometimes overt but often times encoded. Beyond the figure's head in *Untitled* a viewer can see the outline of a boxing ring the lines of which are almost identical to those in one of Basquiat's first paintings, *The Ring* from 1981. That work depicts a strong, young boxer raising his spear triumphantly in the air like a warrior who has just won a battle. This subtle reference to the artist's earlier work proves that the spear-bearer is not just a warrior but also perhaps a boxer. This is one of many examples in the present work where Basquiat layers significance into one seemingly simple compositional choice to create a nuanced, self-referential explosion of meaning.

The present work is not only referential to Basquiat's own oeuvre, but also draws on a plethora of art historical references: "Basquiat goes beyond simple collage in these references to African, Greco-Roman and American art. He rewrites art history, drawing connections from these cultures into his experiences as an artist and as a visitor to this museum" (Jordana Moore, *Reading Basquiat: Exploring Ambivalence in American Art*, Los Angeles 2014, p. 53). While

the evocation of primitive art very much alludes to Basquiat's ethnic heritage—born to Puerto Rican and Haitian parents and brought up in Brooklyn, Basquiat's art habitually draws on his triangular cultural inheritance—the artist was also intensely influenced by Picasso for whom primitivism was an antidote to the conservatism of the academies. Similarly, Basquiat finds in primitivism a correlative mode for expressing an overtly contemporary angst simultaneously tied to his own racial identity and his position as an artist responding to the cool minimalism that permeated the gallery scene in Manhattan during the early 1980s. Basquiat also drew on artist's that came to prominence in the second half of the 20th century such as Robert Rauschenberg whose integration of gesture and figuration and inclusion of text helped shape Basquiat's practice. As Dieter Buchhart writes, "Rauschenberg's transformation of popular source material into aestheticized content became an important precedent for Basquiat. In Rauschenberg's work, Basquiat found the license to move from the representation of an image, the placement of a text, and the gestural stroke of paint or drawn line. Basquiat would have found validation for his own developing practice of integrating representational image, text, and non-referential pictorial gesture. Not only was Rauschenberg's integration of figuration and abstraction important for Basquiat, but also in the old master's work the young artist discovered a fluidity of aesthetic moves which became an essential aspect of his full pictorial expression" (Dieter Buchhart, "Against All Odds" Exh. Cat., Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 21).

## JEAN-MICHEL BASQUIAT

1960 - 1988

Floyd O'Brien

signed, titled and dated 87

oilstick on paper

41⅞ by 39⅞ in. 106.4 by 100.7 cm.

This work is accompanied by a certificate of authenticity issued by the authentication committee of the Estate of Jean-Michel Basquiat.

**\$ 180,000-250,000**

### PROVENANCE

Vrej Baghoomian Inc., New York

Private Collection, New York

Sotheby's, New York, 16 November 1995, Lot 203

Galerie Jérôme de Noirmont, Paris (acquired from the above sale)

Acquired from the above by the present owner in 2007

### EXHIBITED

Paris, Galerie Jérôme de Noirmont, *Jean-Michel*

*Basquiat: Témoignage 1977-1988*, October -

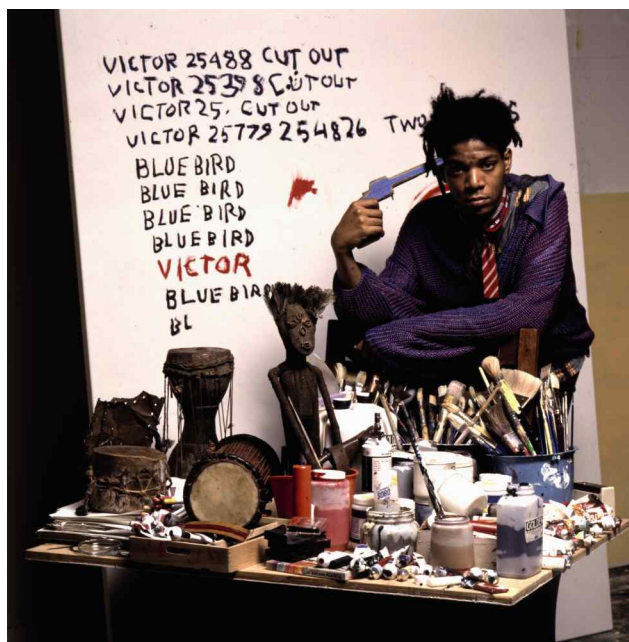
November 1998, p. 91, illustrated in color

### LITERATURE

Taka Kawachi, Ed., *King for a Decade: Jean-Michel Basquiat*, Kyoto 1997, p. 141, illustrated in color

"The jazz comes up strongly, because I know he liked Miles Davis, and he adored Bird—Charlie Parker. I am told that the reason he loved Charlie Parker so much was because Charlie Parker looked like me. There was always, always music at home. I've always been a lover of jazz and classical music...As a child he used to draw on the coffee table, or on the floor while I played my jazz and read."

Gérard Basquiat, "Gérard Basquiat in His Own Words," in Jeffrey Deitch, Franklin Sirmans, and Nicola Vassell, Eds., *Jean-Michel Basquiat 1981: The Studio of the Street*, New York 2007, p. 96



Jean Michel Basquiat in his New York studio, 1987

Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc.

Art © 2017 The Estate of Jean-Michel Basquiat / Artists Rights Society (ARS), New York



"FLOYD O'BRIEN"

HE HAS CASEY IMPROVISE A COUNTER-MELODY ©

VICTOR 25488 (CUT OUT)  
VICTOR 25398 CUT OUT  
VICTOR 25499 CUT OUT  
VICTOR 25779 AND 24826 TWO VERSIONS CES  
VICTOR 25536 CUT OUT  
BLUEBIRD 10109  
BLUEBIRD 10261  
BLUEBIRD 10261  
BLUEBIRD 10262  
BLUEBIRD 10262  
VICTOR 25499 CUT OUT  
BLUE BIRD 10561.



## JEAN-MICHEL BASQUIAT

1960 - 1988

## Untitled (Old Tin Aaron)

titled

oilstick on paper

23 by 35 in. 58.4 by 88.9 cm.

Executed in 1982.

This work is accompanied by a certificate of authenticity issued by the authentication committee of the Estate of Jean-Michel Basquiat.

## PROVENANCE

Vrej Baghoomian Inc., New York

Galerie Alain Le Gaillard, Paris

Acquired from the above by the present owner in 2000

**\$ 250,000-350,000**

"*Cadillac Moon* (1981), one of Basquiat's first paintings, depicts a stack of television sets with a single face on each screen, two cars—one Cadillac in the upper left corner...Also included are numerous repetitions of the letter A, large and small, scattered across the right half of the canvas...he has written AARON, a name that appears frequently in works of this period. The AAAAA's and Aaron refer to Hank Aaron, one of Basquiat's heroes and a top member of his pantheon of 'Famous Black Athletes,' and the painting is an early instance of Basquiat's frequent focus on black subjects, specifically athletes and musicians. Aaron, born Henry Louis Aaron in Mobile, Alabama, in 1934, is best known in baseball history for breaking Babe Ruth's record of 715 home runs on April 8, 1974, and for setting eleven Major League and eighteen National League records."

Richard D. Marshall, "Jean-Michel Basquiat: Speaking in Tongues," in Exh. Cat., Villa Malpensata, Museo d'Arte Moderna della Città di Lugano, *Jean-Michel Basquiat*, 2005, p. 54





**JEAN-MICHEL BASQUIAT**

1960 - 1988

**Untitled**

ink and wax crayon on paper

16 $\frac{7}{8}$  by 13 $\frac{3}{4}$  in. 42.9 by 34.9 cm.

Executed in 1981.

This work is accompanied by a certificate  
of authenticity issued by the authentication  
committee of the Estate of Jean-Michel Basquiat.

**PROVENANCE**

Diego Cortez, New York (acquired directly from  
the artist)

Christie's, New York, 12 May 2005, Lot 554

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner  
in 2007

**\$ 150,000-200,000**

“If the rays accentuating the main figure’s nimbus are indeed meant to evoke the crown of thorns, then this same enraged hero is a martyr, a sacrifice like the Christ. In Basquiat’s situation, it is eminently plausible that this is meant as a reading of his role as an artist, all the more so when we consider the various Afro-American heroes he honors: athletes and musicians whose lives tended to end as passions suffered beneath the yoke of white oppression.”

Leonhard Emmerling, *Basquiat*, Cologne 2003, p. 32





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## KEITH HARING

1958 - 1990

### Untitled

signed and dated *Nov. 18 1983* on the reverse  
vinyl paint on vinyl tarpaulin with metal grommets  
72¾ by 72¼ in. 184.8 by 183.5 cm.

#### PROVENANCE

Tony Shafrazi Gallery, New York  
Acquired from the above by the present owner  
in 1984

#### LITERATURE

Germano Celant, Ed., *Keith Haring*, Munich 1992,  
cat. no. 41, illustrated in color

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

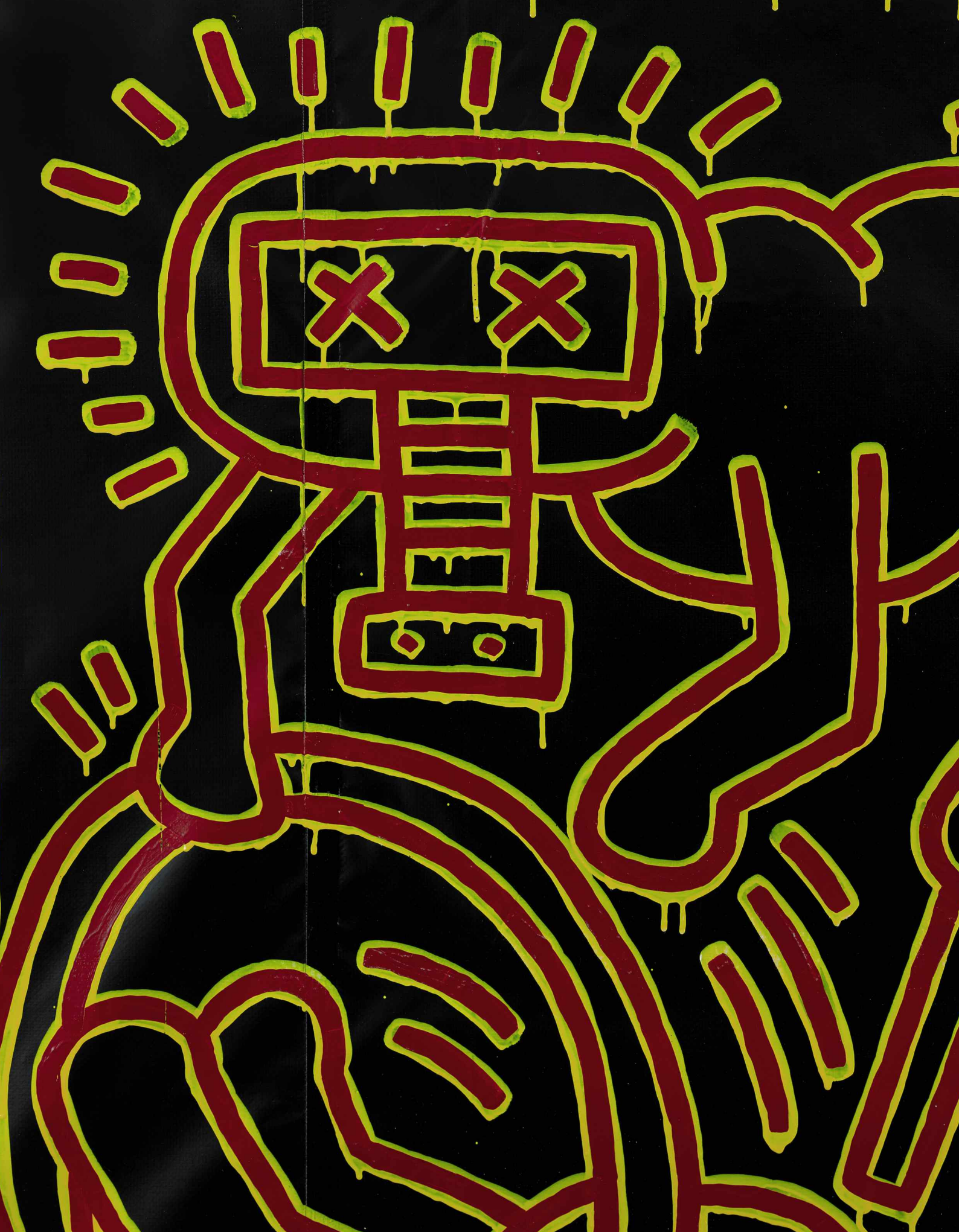
“The tarps were deceptively simple and graphic, and their imagery and palette predominated in Haring’s art over the next eight years in ambitious paintings, murals, and commercial products. As for color, the tarps reintroduced the commercial colors of sixties Pop and traffic signs. Typical were bold primaries (reds, yellows)...Haring painted thick, heavy lines with a velocity that flung a trail of drips over the surface.”

Elisabeth Sussman in Exh. Cat., New York, Whitney Museum of American Art, *Keith Haring*, 1997, p. 18













Francisco Jose de Goya y Lucientes, *Saturn Devouring on of his Sons*, 1921-23  
Prado, Madrid / Bridgeman Images



Bruce Nauman, *Mean Clown Welcome*, 1985  
bpk Bildagentur / Museum Brandhorst, Bayerische  
Staatsgemäldesammlungen, Munich, Germany / Art Resource, NY  
© 2017 Bruce Nauman / Artists Rights Society (ARS), New York

An electrifying composition of yellow, red, and black, Keith Haring's *Untitled* from 1983 reveals the artist's remarkable application of Pop imagery and tabulated symbolic language as a mode of capturing the booming social culture of the downtown New York scene in the early eighties. Saturated in Haring's most iconic symbols, including the television, the barking dog and red Xs, *Untitled* bears witness to Haring's belief in the power of art to not only reflect culture but also transform it. Having long considered himself a part of a radical new era in America, Haring harnessed art as a vehicle through which he could speak of and for his fellow generation. In *Untitled*, Haring relishes the electric culture of nightclubs, free love, and television while also hinting at or warning against the underlying menace of explosive culture and technologies—an underbelly that consisted of sex, drugs, and nuclear power. The brazen painterly abandon of the present work indeed elicits a sense of climatic convergence, as if we are transported to the dark basement of the East Village Mudd Club, where the kinetic energy of bodies accelerates in tandem with the pulsating beat of the percussion.

This vibrant work is notable for its exceptionally sumptuous yellow drips cascading and defining the red linear outlines. While Haring here deploys similar forms as in his famous subway chalk drawings, the nuanced balance between the expressiveness of his drips juxtaposed against

the hard-edge linearity of his shapes exemplifies Haring's mastery over the painterly medium, bridging his kitschy Pop iconography with the critical gravitas of Abstract Expressionism. At the epicenter of the present work, a centipede-like creature dominates a man on his knees, arms outstretched. Boasting a UFO as its head and a television in place of its hand, this monstrous creature upon further reflection is an anthropomorphized version of mass media. The large X on its body is Haring's way of "tagging" this creature as a threat. Below the central altercation, Haring's trademark barking dog emerges from the bottom left corner as another symbol of warning or imminent danger. Lines radiate from the dog's mouth and multiply across the expanse of the picture plane in an effort to reinforce the movement, dancing, and raw vigor of the scene. These various symbols embedded in the present work portray an image of mass media physically taking dominion over humanity, leading towards a cultural explosion fueled by the thunderous growth of 1980s computer and television culture. Though *Untitled* is steeped in Haring's thoughtful concern and reflection upon the radical socio-political and technological consciousness of his generation, it is nevertheless a fundamentally celebratory image that echoes his own proclamation: "I don't think art is propaganda; it should be something that liberates the soul, provokes the imagination and

encourages people to go further. It celebrates humanity" (the artist in *Keith Haring Journals*, New York 2010, p. xiii).

*Untitled* epitomizes Haring's brilliant ability to convey movement through forms distilled to their most basic, essential components. Here, Haring's confident hand draws bold, self-assured strokes, eschewing a premeditated schematic plan for spontaneous genius. Never erasing or reworking, Haring's gestural ingenuity flows directly through his brush onto the tarpaulin. Just as we can visualize Pollock vigorously taking paint to canvas, revealing his heroic genius with every gestural flair, *Untitled* analogously conjures Haring's performance of painting—the ineluctable motion of the image parallels Haring's own instinctive, primal dance with brush and canvas. Describing Haring's painterly process as an outgrowth of his unstoppable passion for dancing, Robert Farris Thompson eloquently comments: "Bent over, barefoot and bare chested, [Haring] let his patterns take him where they would. He worked in a tight combination of order... and ecstasy, letting interlocking abstract patterns push, pull and jostle one another like excited dancers on a ballroom floor" (Robert Farris Thompson, "Notes in the Art and Life of Keith Haring," in Exh. Cat., Fine Arts Museum of San Francisco, *Keith Haring: The Political Line*, 2014, p. 47).

**ANDY WARHOL**

1928 - 1987

**Self-Portrait**

acrylic and silkscreen ink on canvas

40 by 40 in. 101.6 by 101.6 cm.

Executed in 1978.

This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered *PO 40.030* on the overlap.

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

Estate of Andy Warhol

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

Private Collection, Cologne (acquired from the above in 1998)

Sotheby's, London, 28 June 2010, Lot 44

Private Collection, New York (acquired from the above sale)

Acquired from the above by the present owner

**EXHIBITED**

St. Gallen, Kunstmuseum; Hanover, Sprengel

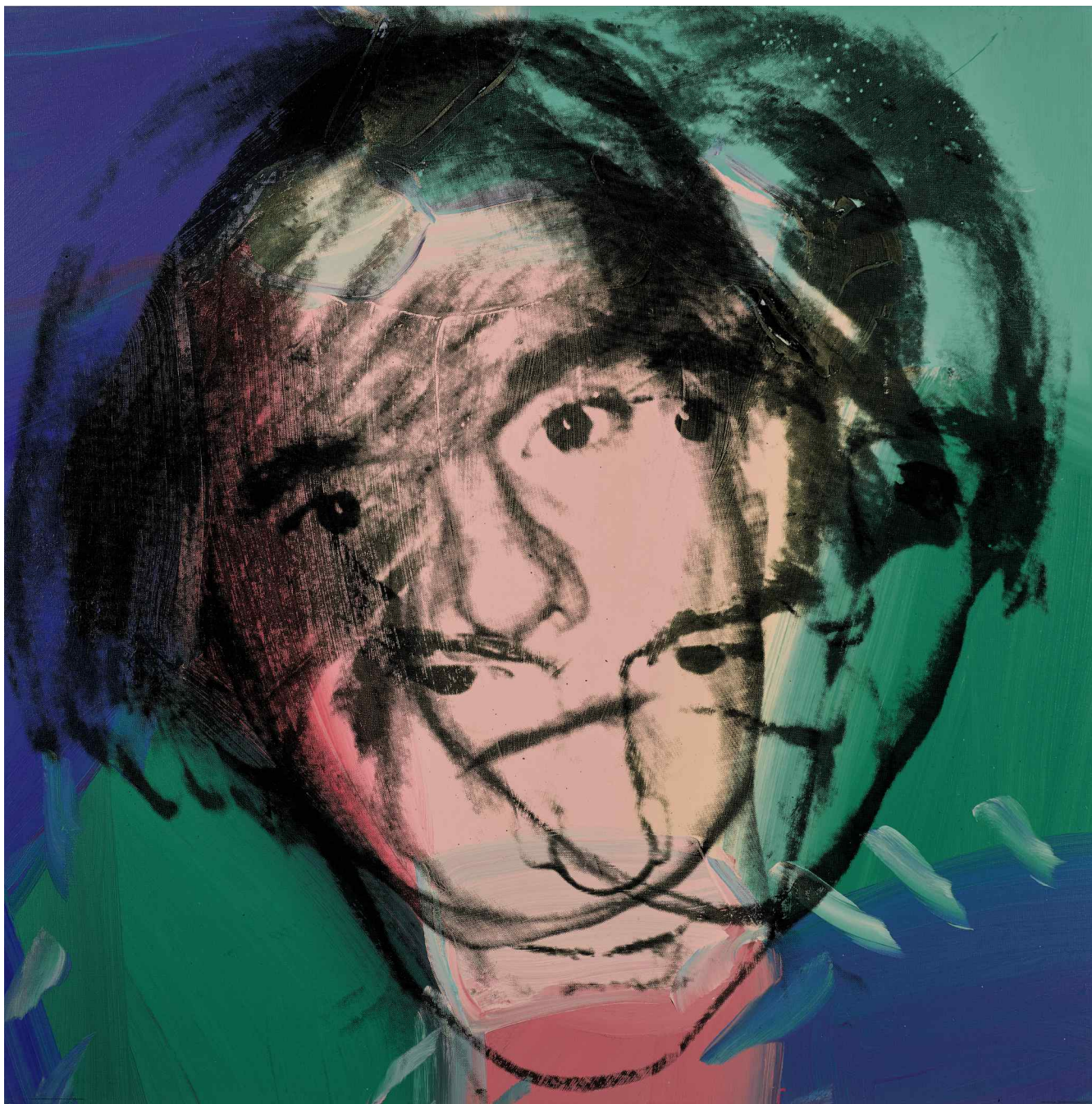
Museum, *Andy Warhol: Self-Portraits*, June 2004

- May 2005, cat. no. 24, p. 79, illustrated in color

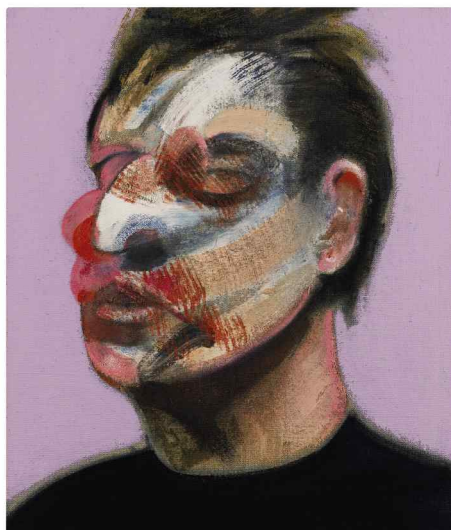
“If you want to know about Andy Warhol, then just look at the surface of my pictures, my movies and me and there I am; there’s nothing in between.”

Andy Warhol









Francis Bacon, *Two Studies for Self-Portrait*, Private Collection  
© The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, New York 2017



Andy Warhol, *Turquoise Marilyn*, 1964  
Private Collection  
© 2017 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

In the latter part of the 20th century, Andy Warhol solidified his place amongst the most important and influential self-portraitists in the history of art by paradoxically fusing high society and the avant-garde, ultimately transforming the art of an age and cultivating a lifestyle of celebrity. Throughout his career, Warhol turned to his own visage to create works such as the present painting, filled with immediacy, vivacity, and simultaneously with a strong sense of mystery and intrigue. Renowned for his candid depictions of celebrities such as Marilyn Monroe, Jackie Kennedy, and Liz Taylor, Warhol here steps out from behind the camera and into the glare of its flashbulb, marking the moment that he joins their rank and the birth of Warhol the icon – a paragon of the golden era of Pop and the ultimate arbiter of celebrity glamour.

More than any artist before him, Warhol's identity and constructed public persona were inextricably bound to his art. The self-portraits thus became the richest and most fertile sites for his own invention. Warhol's earliest self-portraits were inspired by the famed Detroit collector Florence Barron, who visited his studio in 1963 with Ivan Karp, legendary dealer at the Leo Castelli Gallery, in order to discuss commissioning her own portrait. During this fateful meeting, Karp managed to persuade both artist and patron that a self-portrait would be even more appropriate given Warhol's blossoming fame following successful shows at the Ferus Gallery in Los Angeles and the Stable Gallery in New York. The dealer, convinced that a self-portrait series would propel Warhol to new heights persuaded the artist saying, "You know, people want to see you. Your looks are responsible for a certain part of your fame – they feed the imagination" (Ivan Karp in Carter Ratcliff, *Andy Warhol*, New York 1983, p. 52). Throughout Warhol's oeuvre one can trace the changes in technique and style while Warhol remains a recognizable icon who is as immediately recognizable as Marilyn, Jackie, or Liz. In doing so, he reinvented the medium as part of his vast repertoire of visual languages – and as part of a dialogue between the hand and the machine, and between the private Warhol and his public persona.

The current work was created ten years after Warhol was unexpectedly shot by Valerie Solanas, which left him in the hospital for two months recuperating from surgeries to repair his lungs, esophagus, spleen, liver and stomach; the damage from which he never fully recovered. Warhol's self-portraits from these later years are quite different from his earlier works and reflect the growing concerns that he had with mortality as his life progressed. Themes related

to the fragility of human life became ever more prominent in his praxis following the 1968 shooting and can be seen in the triple image of the present work where the artist's piercing yet absent stare sheds light into his complex inner thoughts. The multiple exposures of the 1978 negative portraits, such as the present work, suggest a confused identity fraught with uncertainty as Warhol examines the deep shadows and dark recesses of his own psyche. Throughout his illustrious career, Warhol's aim was to remove his hand altogether from the making of an artwork, which strongly juxtaposes the three brushstrokes in the bottom right corner read almost like fingerprints intimately tying the artist to the final product.

Indeed, self-portraits are the ultimate example of the irony inherent to his oeuvre: proof that his pictures were designed not to portray or expose truth, but instead to acknowledge the artifice and deception inherent to any form of representation. In *Self-Portrait*, Warhol presented himself as a complex, constructed fiction. If Andy Warhol's serial depictions of Elizabeth Taylor, Marilyn Monroe, and Jackie Kennedy decisively declare and eternally reinforce their celebrity, his *Self-Portraits* at once construct and immortalize his own fame. As historian Robert Rosenblum has noted about Warhol's portraits: "We end up knowing everything and nothing. So it is that artist's self-portraits, whether intended as disclosure or as concealment, remain as fictional as their other work...Andy Warhol's self-portraits constantly shift back and forth between telling us all and telling us nothing about the artist, who can seem, even in the same work, both vulnerable and invulnerable, both superficial and profound" (Robert Rosenblum, "Andy Warhol's Disguises" in *Exh. Cat., St. Gallen Kunstverein Kunstmuseum, Andy Warhol, Self Portraits*, 2004).





Andy Warhol, *Self-Portrait Photographic Montage*, 1981

© 2017 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

“I’d prefer to remain a mystery; I never like to give my background and, anyway, I make it different all the time I’m asked.”

ANDY WARHOL

## JEAN-MICHEL BASQUIAT

1960 - 1988

### Flypaper

titled; signed with the artist's initials and dated 82 on the reverse

oil and oilstick on canvas

60 by 12 in. 152.4 by 30.5 cm.

**\$ 500,000-700,000**

### PROVENANCE

Private Collection

Christie's, New York, 4 May 1989, Lot 240

Gallery Schlesinger Limited, New York

Private Collection, Brookline

Christie's, New York, 21 November 1996, Lot 316

Acquired from the above sale by the present owner

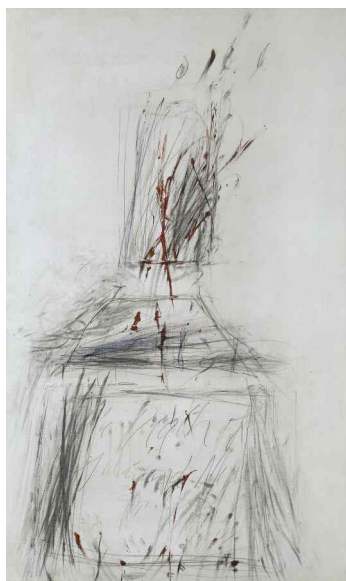
### LITERATURE

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 2nd Edition, Vol. II, Paris 1996, no. 3, p. 92, illustrated in color

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 3rd Edition, Vol. II, Paris 2000, no. 8, p. 142, illustrated in color

"Similar to Cy Twombly, Basquiat also seemed 'to confront the model of improvisation that surrenders every decision to control and the 'mood' of the subject with methods of planned accident.' In Basquiat's case, it was 'accidentally' found materials and the creative performative act that were involved in this experiment. The 'compulsive action of becoming' and controlled accident in Twombly have certain parallels in Basquiat's works."

Dieter Buchhart, "Jean Michel Basquiat" in Exh. Cat., Basel, Fondation Beyeler, *Basquiat*, 2010, p. XII



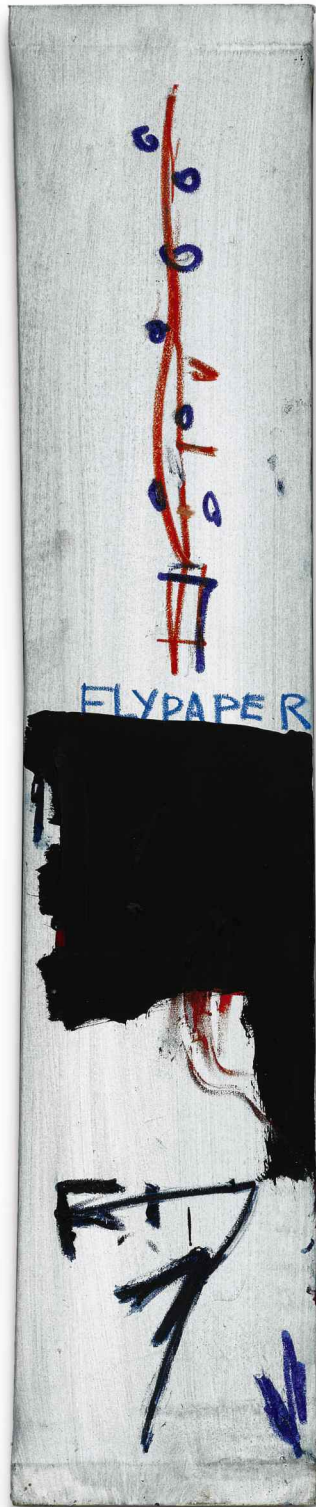
Cy Twombly, *Death of Giuliano de Medici, 1662*

Hamburger Kunsthalle, Hamburg / Art

Resource, NY

© Cy Twombly





PROPERTY FROM A PRIVATE COLLECTION,  
FLORIDA

## CLAES OLDENBURG

b. 1929

### Clothespin

incised with the artist's signature and stamped with the date 1974 and number 6/9 on the base  
bronze with gold patina  
47⅝ by 16½ by 7 in. 121 by 41.9 by 17.8 cm.  
Executed in 1974, this work is number 6 from an edition of 9, plus 4 artist's proofs.

### PROVENANCE

Richard Gray Gallery, Chicago  
Acquired from the above by the present owner

### EXHIBITED

New York, Leo Castelli Gallery, *Claes Oldenburg*,  
April - May 1974 (another example exhibited)  
Philadelphia Museum of Art, *Philadelphia Collects: Art Since 1940*, September - November 1986  
(another example exhibited)

### LITERATURE

Exh. Cat., Minneapolis, Walker Art Center (and traveling), *Oldenburg: Six Themes*, 1975-1976, pp. 63 and 67, illustrated  
Claes Oldenburg and Coosje van Bruggen, Eds., *Large-Scale Projects*, New York 1994, p. 234  
Marla Prather and Dana A. Miller, Eds., *An American Legacy: A Gift to New York*, New York 2002, p. 80, illustrated

**\$ 500,000-700,000**

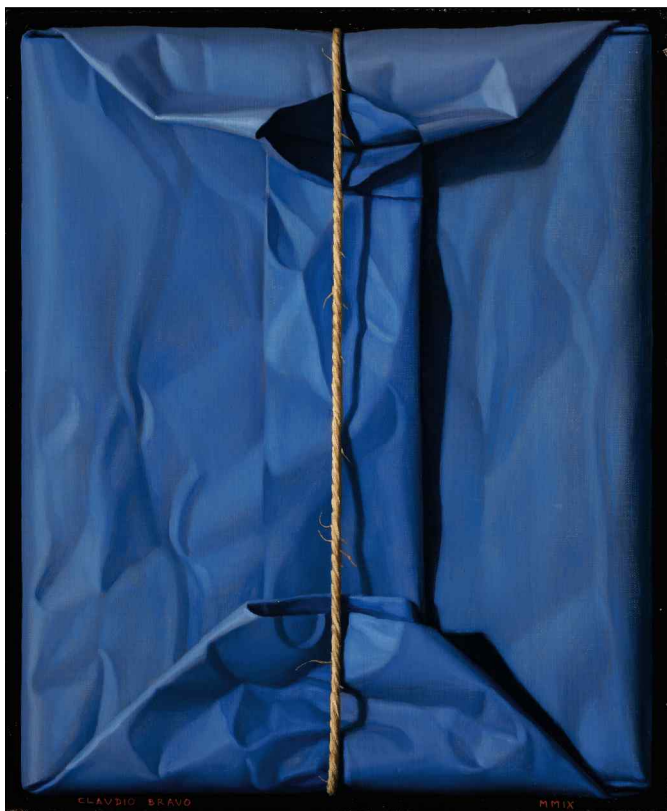
Oldenburg's *Clothespin* from 1974 is a quintessential embodiment of the artist's lifelong interest in the reappropriation of ordinary materials. By removing everyday household objects from their normal contexts and enlarging them to larger-than-life scales, Oldenburg's chosen products become a vehicle through which he questions standardization and urges viewers to reexamine otherwise banal consumer objects through a new lens. This idea of displacing and thus defamiliarizing an object was fundamental to the Surrealists, who similarly believed that once an object was removed, its meaning was critically transformed. While conceptually aligned with the Surrealists, Oldenburg most importantly endures as a pivotal Pop artist, whose work centers on the commodities of American life. In his early career, Oldenburg gained critical notoriety for his oversized soft sculptures of quotidian items such as hamburgers, fans, light switches, and toilets. Following his soft sculptures, Oldenburg transitioned toward an increasingly industrial aesthetic based on mechanical production and hard materials as witnessed by the pristine construction and striking bronze patina of the present work. An iconic symbol of this second phase of Oldenburg's practice, *Clothespin* reveals the artist's absolute finesse in industrial design and flawless mastery over the sculptural medium.

"I remember that in October 1967, as I flew into Chicago for an exhibition of my work at the new Museum of Contemporary Art, I took out a clothespin that I had brought along and held it up against the skyscrapers on the ground below. The next month, in response to a commission for a cover by Artforum, I made a drawing of a skyscraper in the form of the clothespin. Perceiving it as a certain Gothic character, I visualized it as a substitute for the Chicago Tribune Tower on Michigan Avenue."

CLAES OLDENBURG







i.

199

“My art has nothing to do with my heritage. I am very connected to the European past--to ancient art, to Renaissance art. Even when I do a painting of a contemporary scene, as in my New York pictures, its roots are in Italian art of the 15th century.”

CLAUDIO BRAVO

## CLAUDIO BRAVO

1936 - 2011

i. Prisma 13 ii. Prisma 4 iii. Prisma 9  
[Three Works]

each signed and dated *MMIX*

oil on canvas

each: 18 by 14 $\frac{7}{8}$  in. 45.7 by 37.8 cm.

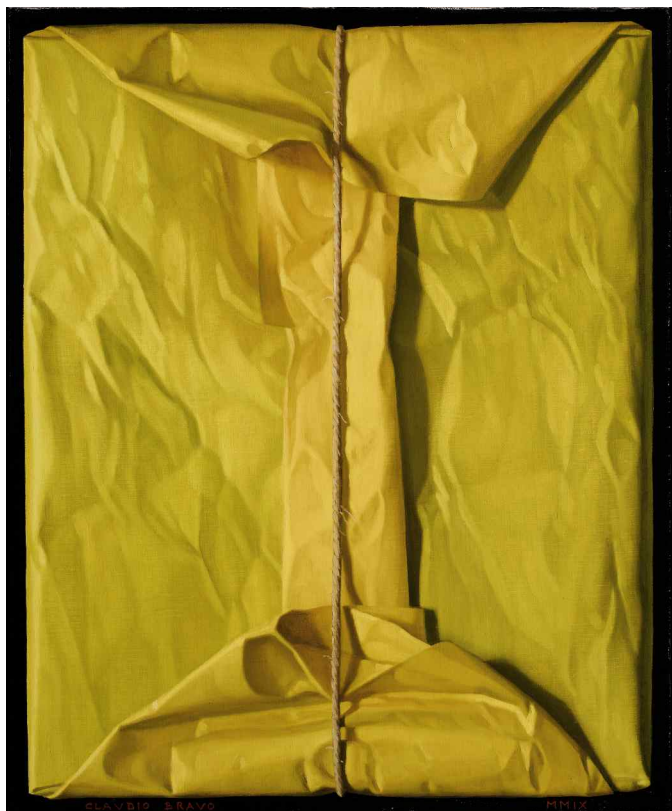
### PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner

\$ 200,000-250,000





ii.



iii.

Claudio Bravo's exquisitely rendered *Prisma 13*, *Prisma 4*, and *Prisma 9* exude a technical virtuosity unrivaled in Latin American painting. Synthesizing classical and post-modernist concerns ranging from the Spanish Baroque tradition to color-field theory, the present works belong to Bravo's widely recognized signature series: *Packages (Paquetes)*. First executed in the 1960s, the *Package* series emanate an aura of mysticism transcending mundane materials into a perfectly accomplished *trompe-l'oeil* reality.

Although often described as hyper-realist painting, Bravo's work shares little with the kind of sharp-focus, quasi-photographic painting usually associated with that label. Unlike American photorealists who aimed to depict the world as they found it, Bravo rooted his

compositions in a rich art-historical tradition that lent depth and mystery to his work. Bravo himself has often noted that his inspiration for the series lay in the abstract paintings of Antoni Tàpies and Mark Rothko: "I think that I was originally inspired to do these pictures after looking at some works by Tàpies, whom I greatly admired. He'd done paintings with string that resembled wrapped objects. Rothko's work was also instrumental, but in a more indirect way" (Edward J. Sullivan, *Claudio Bravo*, New York 1995, p. 62). Yet even acknowledging these non-figurative origins, it is Bravo's gift for displaying the tactile qualities of paper and his superb treatment of light that capture our attention. The artist acknowledges as much: "The objects I paint transcend and magnify reality. I use light somewhat in the way

Francisco de Zurbarán did. He was one of the few painters that gave true transcendent meanings to objects. This treatment of light makes them appear more as they are. Their essence is greater" (ibid. p. 36).

Embodying a technical mastery that continues to distinguish him as one of Latin America's most accomplished twentieth century artists, the present works – conspicuously painted in primary yellow, blue, and red – assert Bravo's commitment to modernist ideals of absolute color, purity and universal harmony.



200

**KAZUYA SAKAI**

1927 - 2001

**Atmosphères III/Gyorgy Ligeti**

signed, titled and dated 79 on the reverse

acrylic on canvas

40 by 49¾ in. 101.6 by 126.4 cm.

**PROVENANCE**

Private Collection

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



**JULIO LE PARC**

b. 1928

**Relief Couleur (Série 3, Numéro 8)**

signed on the reverse

acrylic on wood

47¼ by 23⅞ by 2¾ in. 120 by 60 by 7 cm.

Executed *circa* 1970.**PROVENANCE**

Galerie Denise René, Paris

Acquired from the above by the present owner

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)**\$ 80,000-120,000**

PROPERTY OF A CORPORATE COLLECTION

## MORRIS LOUIS

1912 - 1962

### Gamma Epsilon

acrylic on canvas

102½ by 194 in. 260.4 by 492.8 cm.

Executed in 1960-1961.

#### PROVENANCE

André Emmerich Gallery, New York

Alistair McAlpine, London

Rutland Gallery, London

Lewis Kaplan Associates, London

Galerie Denise René Hans Mayer, Düsseldorf

Acquired from the above by the present owner  
in 1977

#### EXHIBITED

Münster, Westfälisches Landesmuseum; Musée  
de Grenoble, *Morris Louis*, May - December 1996,  
p. 88, illustrated in color

#### LITERATURE

Exh. Cat., Minneapolis, Walker Art Center, *Morris  
Louis, The Veil Cycle*, 1977-1978, p. 7, illustrated  
Diane Upright, *Morris Louis: The Complete  
Paintings: A Catalogue Raisonné*, New York 1985,  
cat. no. 395, p. 169, illustrated in color

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







Clyfford Still, *PH-960*, 1960  
 Clyfford Still Museum, Denver  
 © 2017 Artist Rights Society (ARS), New York

A mesmerizing example from Morris Louis's illustrious *Unfurled* series, *Gamma Epsilon* engulfs the viewer with a vivid celebration of sheer color and epic scale. Within *Gamma Epsilon*, we witness a superb specificity in Louis's brilliant ribbons of flowing pigment which recall the artist's active presence throughout his measured composition. While Louis embraces the inherent characteristics of his raw materials, he does not allow them to entirely run free. Each band of color exists within a clearly defined rivulet which highlights the interplay of these rich hues while also carving out pristine channels which emerge between his pours and together work to define the contours of his pronounced central void.

With a distinct sense of immediacy, Louis's bold colors cascade through his otherwise undisturbed white canvas to develop vibrating contours which challenge one's powers of perception. The scale of the canvas dominates the viewer's visual field in such a total manner that the painting is pushed beyond the basic existence of a physical object and becomes something of a greater pictorial statement. In the words of one of Louis's greatest champions, Clement Greenberg, "the effect conveys a sense not only of color as somehow disembodied, and therefore more purely optical, but also of color as a thing that opens and expands the picture plane. The suppression of the difference between painted and unpainted surfaces causes pictorial space to leak through—or rather, to seem about to leak through—the framing edges of the picture into the space beyond them" (Clement Greenberg, *Art International*, May 1960).

Louis was an extremely private and often self-critical individual, especially when it came to his artistic practice. While the painter did not make a habit of speaking about his own work, he remained keenly aware of the art production occurring throughout the world beyond his studio in Baltimore, Maryland and later in Washington, D.C., drawing great inspiration from the Abstract Expressionists and Color Field painters of his time. In 1952, Louis began teaching at the Washington Workshop Center of the Arts where he became close friends with a fellow instructor and painter, Kenneth Noland. Noland and Louis bonded over a shared enthusiasm for the work of artists including Jackson Pollock and Robert Motherwell and in April 1953, Noland and Louis visited New York for a weekend trip that would profoundly impact the future trajectory of Louis's artistic practice and career.

While in New York, Noland introduced Louis to Clement Greenberg, the foremost art critic and essayist of their time. Greenberg would later become deeply involved with Louis's work and eventual legacy as the one trusted advisor with whom Louis would freely discuss his paintings. Together, the trio visited a number of galleries and artists' studios which most notably included that of Helen Frankenthaler. This particular visit was a transformative experience for Louis and his exposure to the staining techniques of Frankenthaler opened up a realm of new possibilities for the artist.

Upon witnessing Frankenthaler's innovative technique of pouring pigment over a flat, unstretched canvas to invoke a staining





Selecting works for an exhibition of Morris Louis's paintings at the Boston Museum of Fine Arts  
 | from left to right: Marcella Louis Brenner, Abner Brenner, Kenworth Moffett, Lewis Cabot, Reno  
 Mollignoni, and James Lebron  
 Photo: I.S. Wiessbrodt

technique, Louis declared her to be "a bridge between Pollock and what was possible" (John Elderfield in Exh. Cat., New York, Museum of Modern Art, *Morris Louis*, 1986, p. 13). For Louis, one aspect of "what was possible" meant an absolute abandonment of gestural representation. While entirely abstract, Pollock's drip paintings maintain a narrative quality as they become graphic chronicles from distinct moments in time. In contrast, Louis's work resists the rather active and gestural nature of Pollock's compositions and instead embodies a distinctly meditative quality. Whereas Pollock's drips were loaded with the painter's action, Louis's stains reveal no evidence of struggle between the demands of art and of feeling. There is no pictorial or aesthetic significance of the work's construction. The beautiful wholeness is achieved in its immediacy of aesthetic revelation. In *Gamma Epsilon*, as with most all of the *Unfurled* series, Louis propels the possibilities of painting beyond the constructs of traditional drawing and standard pictorial form. He has detached his work from all pretenses, abandoning the restrictions of graphic structure, armature, and line. Instead, Louis orchestrates a purely abstract composition which appears to be illuminated from within.

With works like *Gamma Epsilon*, Louis embraced the tension between random chance and

deliberate action. The painting feels spontaneous at first glance but upon further study of Louis's work, it becomes clear that his actions are quite intentional. Although he allowed his materials to hold a distinct power, embracing his medium's inherent fluidity, Louis maintained control throughout the entire production process and purposefully determined the ultimate composition. His staining technique encompassed not only careful pours with deliberate selections of pigment but also employed specific physical interventions such as folding and bending his canvas to direct the flow of the paint. With this, Louis fully removed the gesture of hand from the painting.

Louis's preferred medium was a specific formula of Leonard Bocour's Magna paint which held a uniquely fluid consistency. Leonard Bocour was one of the two leading American paint manufacturers of the time and became well-known for giving artists including Barnett Newman, Ad Reinhardt, and Jackson Pollock free tubes of new paint to experiment with. In 1958, Louis wrote letters to Bocour complaining of his difficulties in thinning this acrylic paint and in April 1960, his complaints were answered when Bocour produced a special Magna formula for Louis and Noland which was more amenable for their particular staining techniques. Then,



Helen Frankenthaler (1928 - 2011) in her studio, 1969

Photo: Ernst Haas/Getty Images

© 2016 Helen Frankenthaler / Artists Rights Society (ARS), New York

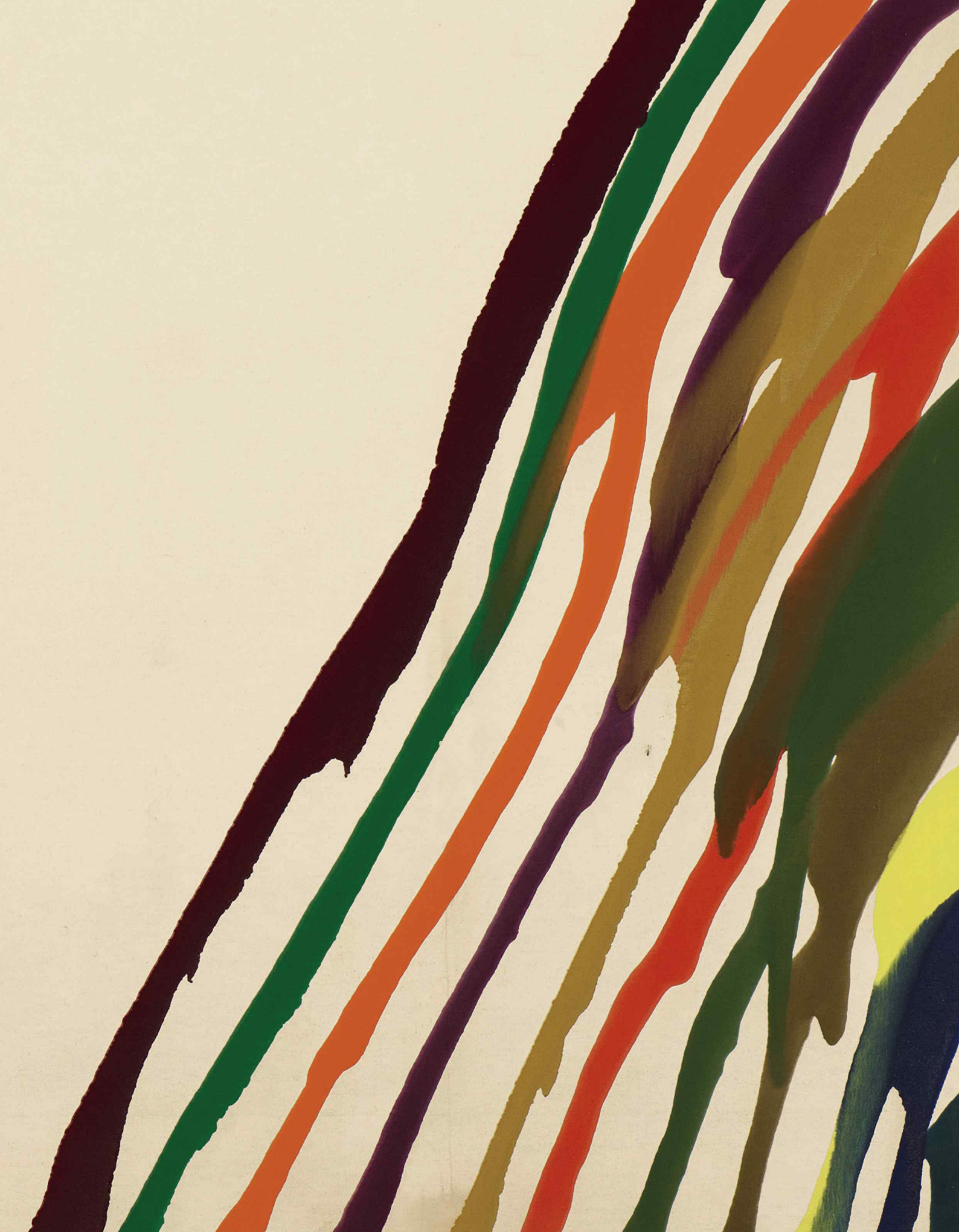
in the summer of 1960, armed with this newly formulated acrylic-resin, Louis embarked upon his most ambitious series yet, the *Unfurleds*. According to Greenberg, Louis found these works to be his greatest accomplishment as an artist.

Despite his relatively small studio, where he could only view one painting at a time, Louis embraced epic proportions and *Gamma Epsilon* was no exception. The *Unfurleds* were in fact so monumental that they surpassed the capacity of the artist's studio, allowing him to only work on one half of a canvas at a time. This physical restriction forced Louis to develop a new practice of folding his canvases in two parts, working on just one half at a time, in order to achieve the epic scale he desired. Diane Upright praised the painter's output from this period in the catalogue raisonné: "The *Unfurleds* present his most audacious, innovative pictorial strategy...The overwhelming impact of this series stems as much from its simplicity of composition as from the complexity of its effect. The basic pictorial components are readily described: two triangular zones of

color rivulets confront each other across a huge center wedge of intensely white, unpainted canvas. With the directness and seeming inevitability so often characteristic of masterpieces, the *Unfurleds* provided Louis with the ideal framework in which to exploit his urge toward active draftsmanship and colorism without sacrificing structural coherence, a problem that had long preoccupied him" (Diane Upright, *Morris Louis: The Complete Paintings: A Catalogue Raisonné*, New York 1985, p. 22).

Louis was an astonishingly prolific artist and it is remarkable to consider that his many masterpieces, including *Gamma Epsilon*, were produced within just half a decade. In 1962, the artist's life was tragically cut short, most likely a result of his heavy use of turpentine and other paint thinners. However, despite the brevity of Louis's inspirational career, he developed a vital link between Abstract Expressionism, Color Field painting and Minimalism which would continue to have a profound influence on the generation of artists who have followed his groundbreaking artistic achievements.





## MARY CORSE

b. 1945

### Untitled (White Light Series)

signed and dated 1966 on the reverse  
acrylic on wood, Plexiglas and fluorescent tubes  
72 by 67 by 10 $\frac{5}{8}$  in. 182.9 by 170.2 by 27 cm.

#### PROVENANCE

Private Collection, Singapore (acquired directly from the artist in 2014)

#### EXHIBITED

London, Galerie Almine Rech, *Plastic Show*,  
February - March 2017

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

By way of a singular fusion of conceptual rigor and scientific experimentation, Mary Corse began in the mid-1960s to forge a unique path through the topography of Minimalism. Fresh from her undergraduate studies at Chouinard Art Institute in Los Angeles, Corse at first sought to achieve what she considered to be the 'objective truth' of painting by removing any indication of human touch and prizing absolute flatness as a cardinal value. Executed in 1966, *Untitled (White Light Series)* is an early paradigm of Corse's most transformative and innovative work, and marks a seminal turning point in her career. One of only two extant works from the *White Light Series*, the present work is the only example remaining in private hands as its companion was recently gifted to the Solomon R. Guggenheim Museum in New York. Never having appeared before at auction, *Untitled (White Light Series)* is a truly significant and rare masterwork by one of the leading, and under recognized, trailblazers of the Minimalist aesthetic in the second half of the 20th century.

Having graduated from Chouinard, and building her own studio in Topanga Canyon, Corse embarked in earnest upon her quest of breaking the genre of painting down to its most elemental state. She began by physically sanding down her works' painted surfaces in an effort to remove all traces of brushstroke. What she was left with was a series of white monochrome paintings, which developed into a series in which she focused on shaped canvases. Throughout this early experimental period, Corse was persistent in her search for a format and artistic construction that would allow her to properly explore the properties of light and space. While her entirely flat white monochrome surfaces conveyed an element of luminosity by virtue of their white pigment's naturally reflective properties, she wasn't quite satisfied. By building out her supports so that they appeared box-like and projected forth from the wall, Corse sought to further 'objectify' her paintings. From there, she turned to physical light sources, letting fluorescent tubing improve upon the work of the monochrome paint by emitting a steady white glow from within her designed canvas-box constructions. In an effort to further liberate her work from the confines of the gallery wall, Corse began to use Plexiglas in the fabrication of her boxes so that they appeared free-floating, suspended in space instead of tethered dependently to the wall. The final step in this journey toward Corse's first career breakthrough moment, the construction of *Untitled (White*

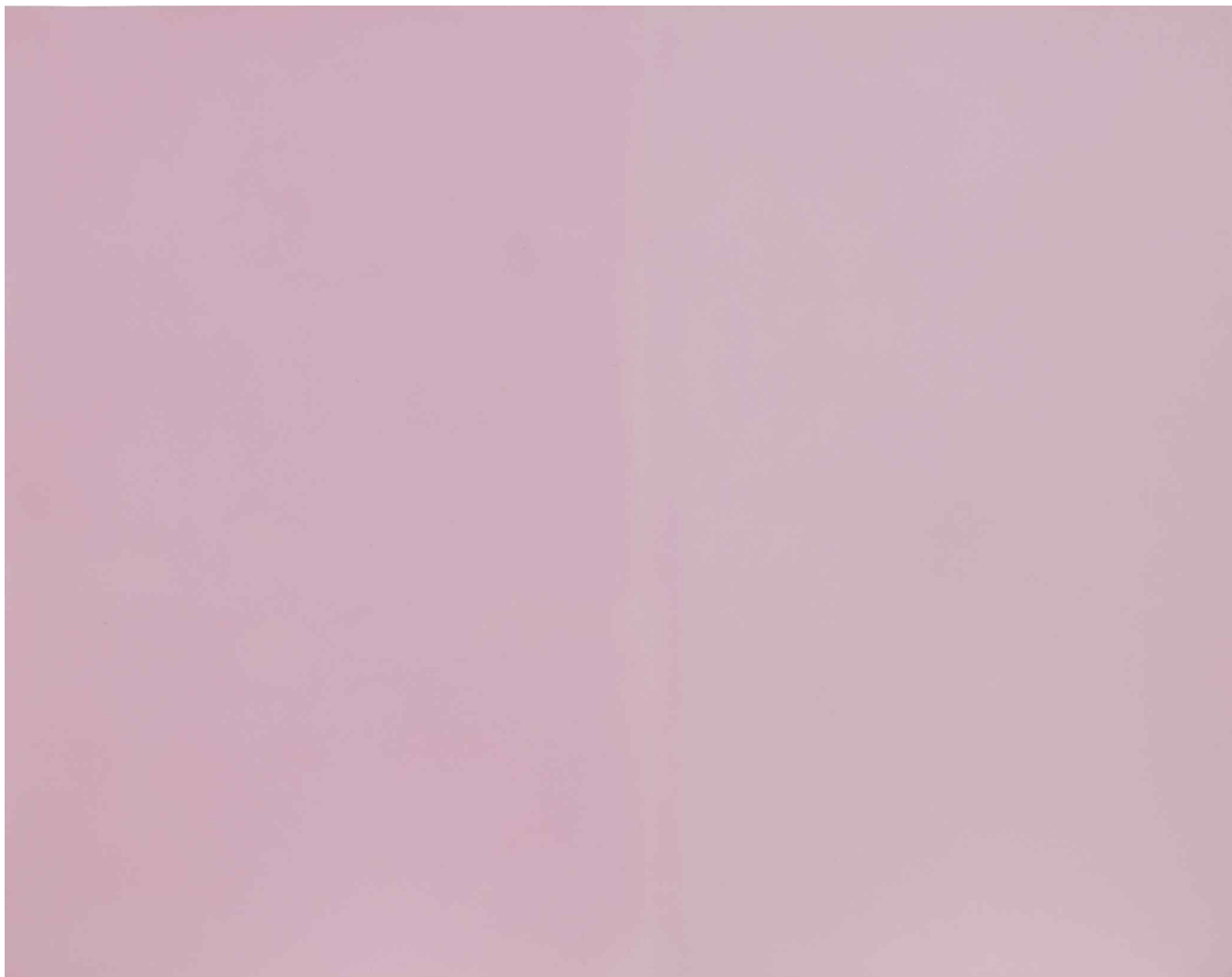
*Light Series)*, was to make invisible the wires that were still noticeably suspending the illuminated construction; to accomplish this, Corse identified the need for a high frequency generator that she could inset into the wall behind the piece, thereby hiding it from the viewer. The finished work would then be hung wireless on clear microfilament.

*Untitled (White Light Series)* brilliantly showcases the success of Corse's technical experimentation and scientific prowess (in order to procure the necessary parts for these elaborate constructions from a distributor called Edmund Scientific, Corse had to take a course in Physics and pass an exam). As one approaches this stunning object, it truly appears to float weightlessly in front of, and not in any apparent way seem connected to, the wall that recedes from focus behind it. As autonomous and sculptural as the present work may appear, however, Corse was consistent in referring to the light box pieces as 'light paintings,' saying: "They were very thin, and I always thought that the essence of painting is not about the paint. I was more interested in the flatness, the light, and the space. To me that was what painting was about. It didn't have to be made out of paint and canvas. It's about the meaning and the experience...I wanted to put the light in the painting" (the artist interviewed by Alex Bacon in "In Conversation: Mary Corse with Alex Bacon," *The Brooklyn Rail*, 3 June 2015).

It was while she was taking the physics class she needed in order to procure her light box and high frequency generator materials that Corse started to develop an interest for quantum physics; and it was in her studies of quantum physics that she, perhaps paradoxically, came to a realization that fundamentally shifted the focus of her practice: "All of this stuff started coming together and I realized that there is no objective truth," Corse recalls, "Subjectivity and perception is a part of reality, and that's what sent me back to painting, back to the brushstroke, because you can't get rid of subjectivity" (ibid.) Following this theoretical breakthrough, Corse discovered the material that she continues to use in her paintings today: glass microspheres, which are minute prismatic beads most commonly found embedded into highway pavement. Once she began incorporating glass microspheres into her paintings, Corse did not create any further light box works. As such, *Untitled (White Light Series)* is an exceptionally special and singular exemplar of a critical stage in Mary Corse's artistic exploration and, by extension, an archetype of Minimalist art.







204

## ANNE TRUITT

1921 - 2004

23 Feb '69

signed, titled, dated *23 Feb '69* and dedicated *For Luis Lastra with gratitude and affection 12 August 1971* on the reverse

acrylic on paper

23 by 29 in. 53.4 by 73.7 cm.

### PROVENANCE

Andino Fine Art, Washington, D.C.

Henri Gallery, Washington, D.C.

Private Collection, Fort Myers (acquired from the above)

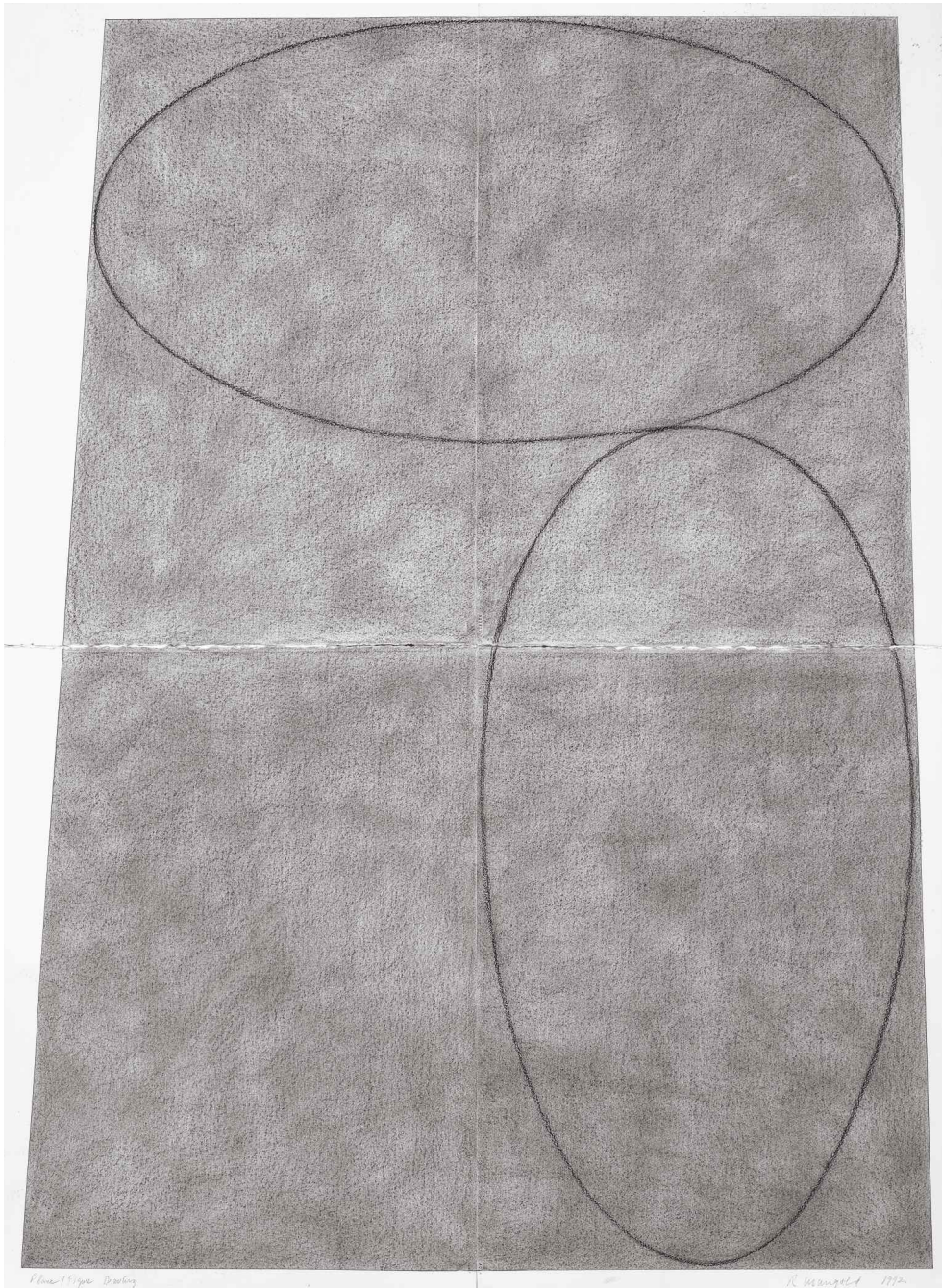
Leslie Hindman Auctioneers, Chicago, 25 September

2012, Lot 1025

Acquired from the above sale by the present owner

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





205

## ROBERT MANGOLD

b. 1937

### Plane/Figure Drawing

signed, titled and dated 1992  
acrylic, graphite and black pencil on 4 joined  
sheets of paper  
60½ by 45 in. 153.7 by 114.3 cm.

#### PROVENANCE

PaceWildenstein, New York  
Private Collection, New York (acquired from the  
above by the present owner)

#### EXHIBITED

New York, PaceWildenstein, *Robert Mangold:  
Drawings and Works on Paper 1965–2008*, March -  
April 2009, p. 25, illustrated in color

**\$ 50,000-70,000**



206

## GERD LEUFERT

1914 - 1998

### Listonado

painted wood construction  
35 $\frac{3}{8}$  by 31 $\frac{1}{2}$  by 5 $\frac{1}{2}$  in. 90 by 80 by 6.4 cm.  
Executed in 1972.

#### PROVENANCE

Fundación Gego, Caracas  
Private Collection, Florida (acquired from the above)  
Sotheby's, New York, 27 May 2010, Lot 40  
Acquired from the above sale by the present owner

#### EXHIBITED

Caracas, Galería Conkright, 1972  
Caracas, Sala Mendoza, *Gerd Leufert: Exposición Antológica 1960-1972, Pinturas y Listonados*, July - September 2007

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



## KENNETH NOLAND

1924 - 2010

## Untitled

signed, titled and dated 1977 on the reverse; titled  
on the stretcher

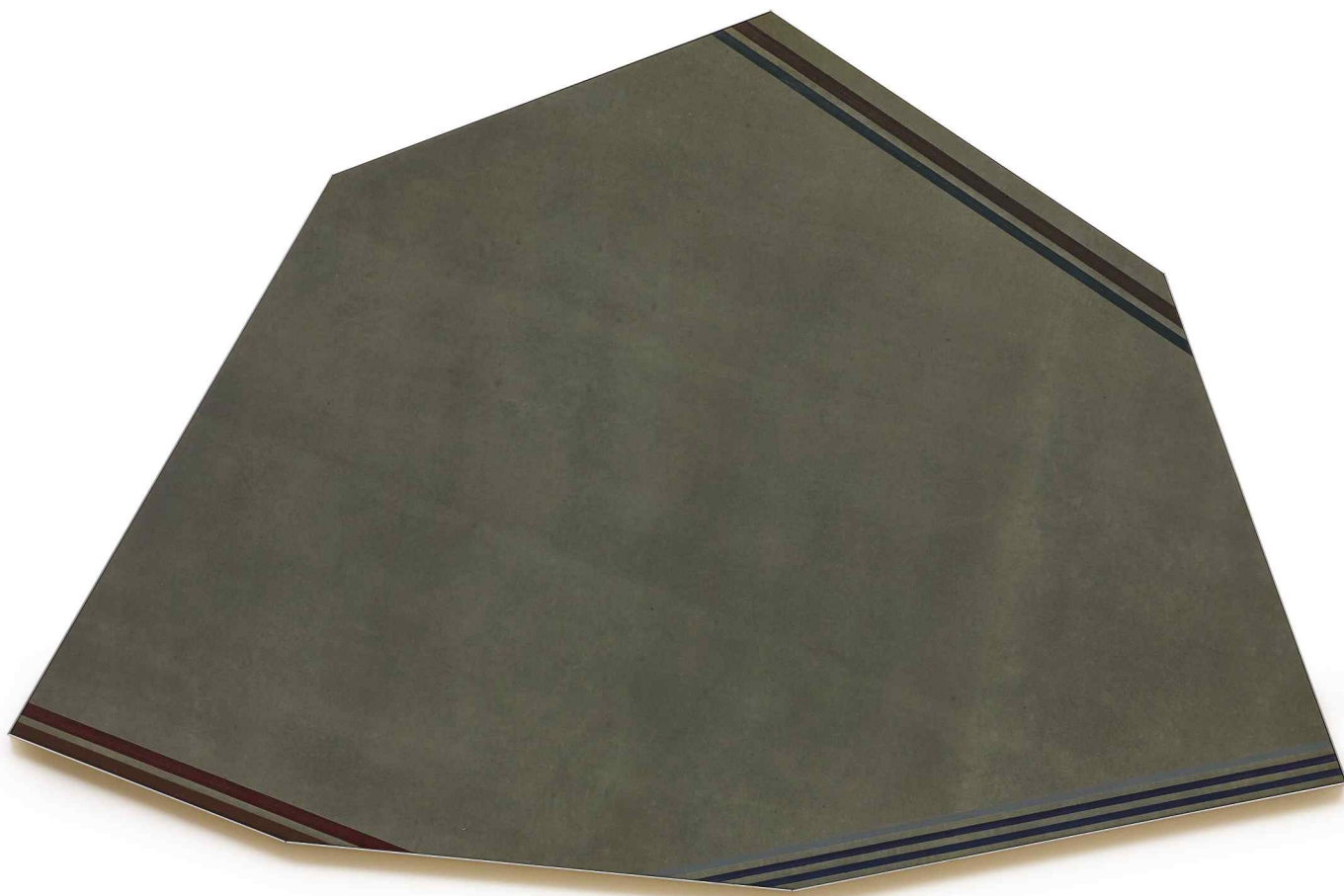
acrylic on canvas

61¼ by 93½ in. 155.6 by 237.5 cm.

## PROVENANCE

Acquired directly from the artist by the present  
owner *circa* 1978

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



## BRICE MARDEN

b. 1938

## Cold Mountain Series, Zen Study 1-6

each signed, dated 91 and numbered 35/35  
 etchings and aquatint on paper, in 6 parts  
 plate: 21 by 27½ in. 53.3 by 69.9 cm.  
 sheet: 27½ by 35¼ in. 69.9 by 89.5 cm.  
 Executed in 1991, these works are number 35  
 from an edition of 35, plus 15 artist's proofs.

## PROVENANCE

Matthew Marks Gallery, New York  
 Acquired from the above by the present owner  
 in 1991

## EXHIBITED

New York, Dia Center for the Arts; Minneapolis,  
 Walker Art Center; Houston, The Menil Collection;  
 Madrid, Museo Nacional Reina Sofía, *Brice  
 Marden - Cold Mountain*, October 1991 - June  
 1993, pp. 127-132, illustrated in color (another  
 example exhibited)  
 Dallas Museum of Art; Washington, D.C.,  
 Hirshhorn Museum and Sculpture Garden; Miami  
 Art Museum; Pittsburgh, Carnegie Museum of  
 Art, *Brice Marden: Work of the 1990s, Paintings,  
 Drawings and Prints*, February 1999 - August  
 2000, cat. no. 31, pp. 21-23, illustrated in color

## LITERATURE

Jeremy Lewison, *Brice Marden: Prints 1961 - 1991,  
 A Catalogue Raisonné*, London 1992, cat. no. 43,  
 pp. 164-167, illustrated  
 Exh. Cat., Kunsthalle Bern, *Brice Marden:  
 Paintings 1985-1993*, 1993, p. 23, illustrated

\$ 400,000-600,000







"They attract and repel in roughly equal measure. As at a party, you're peripherally aware, wherever you are, of things happening elsewhere. Marden thereby introduces an element of time. We are to view the work episodically—our minds, imaginations, and bodies riveted at each point, but without ultimate resolution. On a first encounter, they create sensations not yet transformed into feelings. Win or lose, Marden's wager offers something that is increasingly rare in art: high stakes."

Peter Schjeldahl, "True Colors: A Brice Marden Retrospective," *The New Yorker*, 6 November 2006

## JESÚS RAFAEL SOTO

1923 - 2005

### Sans titre (Vibración)

mixed media on wood  
36 by 24 $\frac{5}{8}$  by 7 in. 91 by 63 by 17.8 cm.  
Executed *circa* 1962.

This work is accompanied by a certificate of authenticity signed by Christophe Soto and dated *Paris, le 15 Juin 2017*, with reference number 27631462.

#### PROVENANCE

Collection of Oscar and Cécile Schellekens,  
Brussels  
Private Collection, Belgium (by descent from the  
above)

#### EXHIBITED

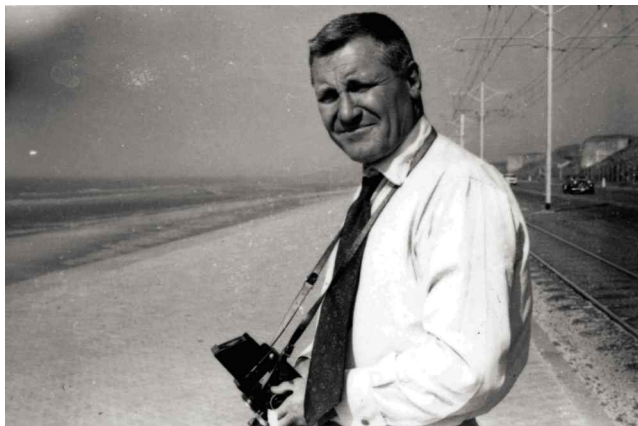
Antwerp, Galerie Ad Libitum, *J.R. Soto*,  
February - March 1962

\$ 300,000-400,000

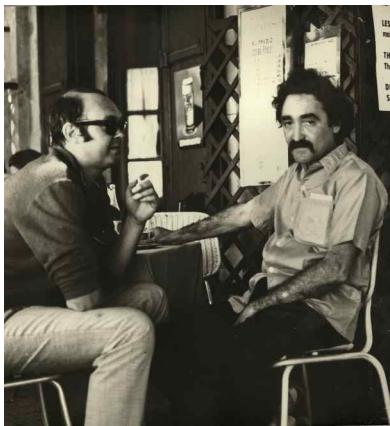
Oscar Schellekens (1915-2001) and Cécile Houtart-Schellekens (1921-2003) were witnesses to the growth of contemporary art in the 20th century not only in Brussels, but also across Europe at large. Each was born into an art-loving family; they met in an art history course at the Royal Museum of Fine Arts in Brussels, and were married in 1942.

Oscar quickly discovered a passion for photography, and throughout his life he walked the esteemed halls of art fairs and museums with his Rolleiflex 6x6, shooting, developing and printing his own photos of the great contemporary artists of his time. From the Venice Biennale, to the museums of Scandinavia, to Documenta in Kassel, nothing escaped the eye of his camera.

Through his artistic endeavors and passion for collecting, he developed good friendships with top painters of the postwar period: Dominguez, Soto, Mortier, Leblanc, Broodthaers, Mesens, Petlin, Jorn, Manzoni, and many others, all of whom he photographed. He was also a known presence at the famous galleries of his time: Galerie Ad Libitum (Antwerp), Galerie Le Zodiaque (Brussels), Galleria del Naviglio (Milan), and many others. He joined group CoBrA in the late 1940s after becoming friends with Christian Dotremont and Serge Vandercam; the photographs he took during this time have been shown in museums throughout Europe. Sotheby's is proud to present a masterwork from the Schellekens collection by Jesús Rafael Soto, which was first shown at Galerie Ad Libitum in 1962.

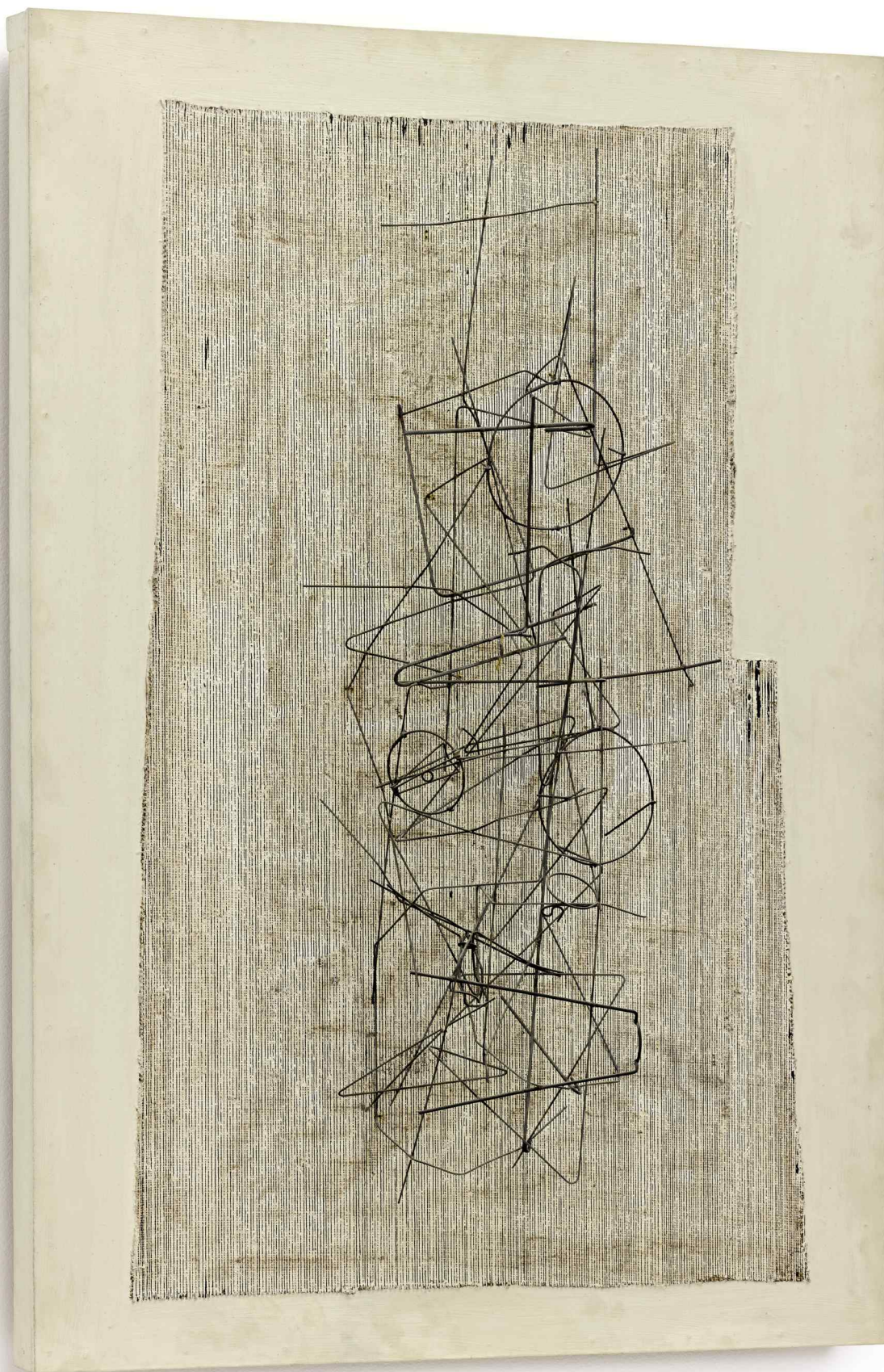


Oscar Schellekens during the shooting of Digue, 1957  
Photo © Serge Vandercam



Jesús Rafael Soto at the Biennale di Venezia, 1966.  
Photo © Oscar Schellekens





## ALEJANDRO OTERO

1921 - 1990

### Coloritmo 55

signed, titled and dated 1960.71 on the reverse  
Duco on wood

78¾ by 21⅝ in. 200 by 55 cm.

This work will be included in the forthcoming catalogue raisonné of the Coloritmos of Alejandro Otero, edited by Juan Ignacio Parra and Rafael Romero, to be published in 2018.

#### PROVENANCE

Private Collection, Caracas (acquired directly from the artist)

Thence by descent to the present owner

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

One of the leading exponents of the Venezuelan op and kinetic movement, Alejandro Otero developed an exhaustive investigation on the limits of 20th century painting; a lifelong experimental search which led him to pivotal formal consequences. Otero's extraordinary series of seventy-five *Colorhythms*, or *Coloritmos* as they are known in Spanish, stands as the artist's most original contribution to the field of modernist abstraction. Since their inception, Otero's *Colorhythms* have succeeded in emphasizing rhythm and color over form, resulting in a suggestive spatial ambiguity—a consummate experience in optical intensity, chromatic vibration, and rhythmic movement.

Consisting of Duco paint [an automotive lacquer developed by the DuPont Company] on compressed wood panels, Alejandro Otero's *Colorhythms* are object-paintings meant to activate the eye by pictorial means. Exploring the optical effect of color and the grid, they resemble "fragmented friezes in their narrow width constituting a field of infinite chromatic variations – fractal rhythms—whose matrix seems to refer to a form of musical writing: a "pentagramic" model." (Exh. Cat., The Aspen Institute, *The Rhythm of Color, Alejandro Otero and Willys de Castro, Two Modern Masters in the Collection of Patricia Phelps de Cisneros*, 2006, p. 7).

Otero created almost all the sketches and color studies for his *Colorhythms* between 1955 and 1960. About 45 of these works were fully executed before 1961, although some, like the present *Colorhythm 55*, were brought to full size in 1971. Otero had the opportunity to discuss these "later" works with noted art dealer Rachel Adler on the occasion of a group show at her prestigious gallery in Caracas in 1971; "There really is no essential difference between the *Colorhythms* of 1955-60 and those of 1960-71. They all belong to that initial series of seventy five works. It's just that I never completed some of them. The maquettes rolled around from drawer to drawer, and every time she would see them Mercedes (Mercedes Pardo, Otero's wife and also an accomplished painter) would insist that I finish them. I never paid attention and one day, I just did. It was just before I went to M.I.T. for my Guggenheim [fellowship] and the paintings were like a parenthesis of color among the technological studies for civic/size sculptures. They were more beautiful than the early ones. The color is more color." (Exh. Cat., The University of Texas at Austin, Michener Galleries, Austin, *Alejandro Otero, A Retrospective*, 1975, p. 22).

"I see in each of them a certain order, a character, and an individuality that totally escapes me and makes me realize how alien my own work is to me."

ALEJANDRO OTERO





## CY TWOMBLY

1928 - 2011

## Untitled [Six Works]

each signed, dated 71 and numbered respectively  
color lithograph

smallest: 21 $\frac{1}{8}$  by 29 $\frac{1}{2}$  in. 55 by 74.9 cm.

largest: 22 $\frac{3}{8}$  by 30 $\frac{1}{8}$  in. 56.8 by 76.5 cm.

## PROVENANCE

Collection of Robert Rauschenberg, Captiva Island  
Craig F. Starr Gallery, New York

Acquired from the above by the present owner in  
February 2011

## EXHIBITED

New York, Craig F. Starr Gallery, *Cy Twombly Prints*,  
January - February 2011

## LITERATURE

Heiner Bastian, Ed., *Cy Twombly: A Catalogue  
Raisonné of the Printed Graphic Work*, New York,  
1985, cat. nos. 29-34, pp. 58-63, illustrated in color

\$ 450,000-650,000



Cy Twombly and Robert Rauschenberg, Rome, 1961  
Photo: Mario Schifano © 2017 Artists Rights Society  
(ARS), New York / SIAE, Rome







“Around 1967-1968, Twombly isolated the abstraction of movement, whether at rest or in motion, and its coefficient, space-time; the passionate centrifugal motion of Galatea is transformed into the supreme poetry of movement which intrigued Leonardo throughout his life... It is as if Twombly entered Leonardo's mind to envision the affinities between natural and human processes—to see the drawn line, like a natural phenomenon, unfold in space and time.”

Suzanne Delehanty, “The Alchemy of Mind and Hand” in Nicola del Roscio, Ed., *Writings on Cy Twombly*, Munich 2014, p. 68

**PARK SEO-BO**

b. 1931

**Écriture No. 46-75**

signed and titled in Hanja and English and dated

1975 on the reverse

oil and graphite on canvas

38⅞ by 51⅞ in. 97 by 130.5 cm.

**PROVENANCE**

Private Collection, Asia

Hong Kong, Sotheby's S|2, *Avant Garde Asia -**Lines of Korean Masters*, March 2015

Acquired from the above by the present owner

**EXHIBITED**

Seoul, National Museum of Modern and

Contemporary Art, *1<sup>st</sup> Contemporary Art**Exhibition*, December 1975**\$ 450,000-550,000**

“Even though my paintings may represent an idea about culture, the main focus is always based on nature. In other words, I want to reduce the idea and emotion in my work, to express my interest in space from the view of nature. Then I want to reduce that—to pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one.”

PARK SEO-BO





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**JESÚS RAFAEL SOTO**

1923 - 2005

**Ligne et Point sur le Cercle**

signed, titled and dated 65 on the reverse  
painted wood construction with metal  
14½ by 14⅝ by 4½ in. 36.8 by 37.1 by 11.4 cm.

**PROVENANCE**

Kootz Gallery, New York  
Private Collection, New York (acquired from the  
above *circa* 1965)  
Thence by descent to the present owner  
*See catalogue note at SOTHEBYS.COM*

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

“In the beginning [of the abstract art movement] there was Mondrian. When Mondrian died modern art found itself back in a great desert of possibilities. That is the story of Soto.”

Jean Clay, “Soto,” *SIGNALS*, London, November-December 1965, p. 6

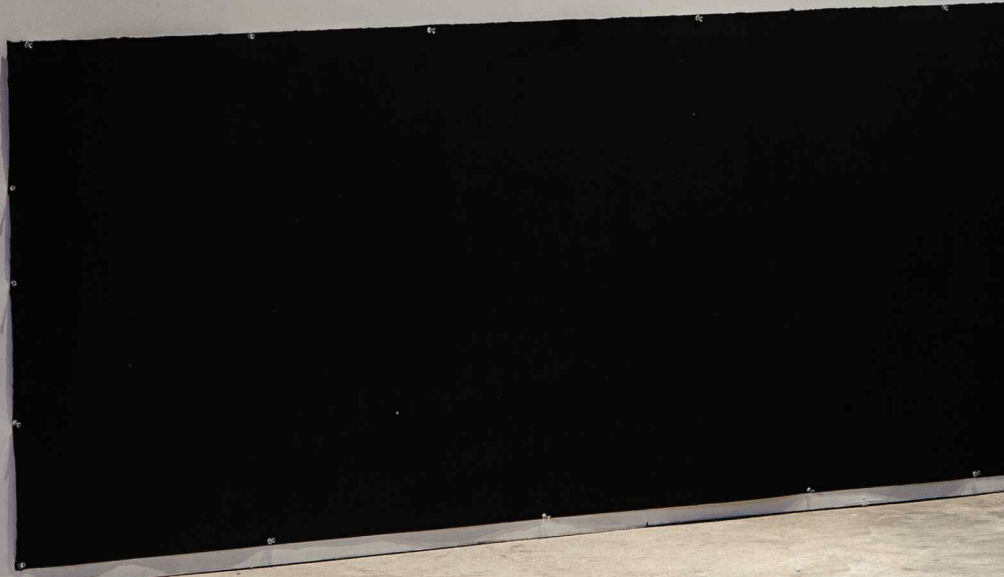






"I consider space to be a material. The articulation of space has come to take precedence over other concerns. I attempt to use sculptural form to make space distinct."

RICHARD SERRA





**RICHARD SERRA**

b. 1939

**Space Place**

paint stick on Belgian linen, in 2 parts  
each: 36 by 98 $\frac{1}{8}$  in. 91.5 by 244.3 cm.  
Executed in 1985.

**PROVENANCE**

Galerie m, Bochum  
Private Collection, Paris (acquired from the above  
by the present owner)

**EXHIBITED**

Krefeld, Museum Haus Lange, *Richard Serra:*  
*Skulpturen und Zeichnungen*, January - March  
1985, p. 15, illustrated

**LITERATURE**

Ernst-Gerhard Güsse, Ed., *Richard Serra*, New  
York 1988, cat. no. 176, p. 352, illustrated  
Hans Janssen, Ed., *Richard Serra Drawings 1969-*  
*1990/Catalogue Raisonné*, Bern 1990, cat. no.  
288, pp. 170 and 245, illustrated

**\$ 150,000-200,000**

THE COLLECTION OF EDWIN AND CHERIE SILVER

**SAM FRANCIS**

1923 - 1994

**Untitled**

signed and dated 1974 on the reverse

acrylic on canvas

65⅞ by 108 in. 167.3 by 274.3 cm.

This work is identified with the archival identification number of *SFF.655* 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.

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

Acquired directly from the artist by the present owner in February 1980

**EXHIBITED**

Pasadena Museum of California Art; Sacramento, Crocker Art Museum, *Sam Francis: Five Decades of Abstract Expressionism from California Collections*, August 2013 - April 2014, cat. no. 72, figs. 46 and 47, p. 115

**LITERATURE**

Exh. Cat., Stockholm, Liljevalchs Konstell, *Sam Francis, Malningar 1976-78*, 1978, illustrated  
 Exh. Cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Sam Francis: Peintures Récentes 1976-1978*, 1978, illustrated  
 Exh. Cat., Amstelveen, Museum Jan van der Togt, *Sam Francis: Remembering 1923-1994*, 2004, p. 70, illustrated  
 Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley 2011, cat. no. 655, illustrated in color on the DVD

“Francis’s distinctive way of building a picture with an accretion of rhythmic touches, at once deliberate and loose, seems equally indebted to the legacy of Abstract Expressionism, the slashing ‘automatic’ gestures of Riopelle and his colleagues, and the most spontaneous, inspired Japanese brushwork, with an admixture of reverent homage to the planar strokes of Paul Cézanne’s late watercolors.”

Carl Belz in Karen Wilkin, Ed., *Color as Field: American Painting, 1950-1975*, New Haven 2007, p. 66





## KENNETH NOLAND

1924 - 2010

### Mysteries: Outsider

signed, titled and dated *2001* on the reverse

acrylic on canvas

48 by 48 in. 121.9 by 121.9 cm.

#### PROVENANCE

Chac-Mool Gallery, Los Angeles

Acquired from the above by the present owner in  
January 2005

**\$ 220,000-280,000**





PROPERTY OF BRUCE AND ANN BACHMANN,  
CHICAGO

## SOL LEWITT

1928 - 2007

### 1 2 3 4 5 (Vertical)

painted metal

34½ by 11⅝ by 11⅝ in. 87.6 by 29.5 by 29.5 cm.

Executed *circa* 1981.

This work is accompanied by a photo certificate  
of authenticity stamped by the Estate of Sol  
LeWitt.

#### PROVENANCE

Private Collection, Chicago (gift of the artist)

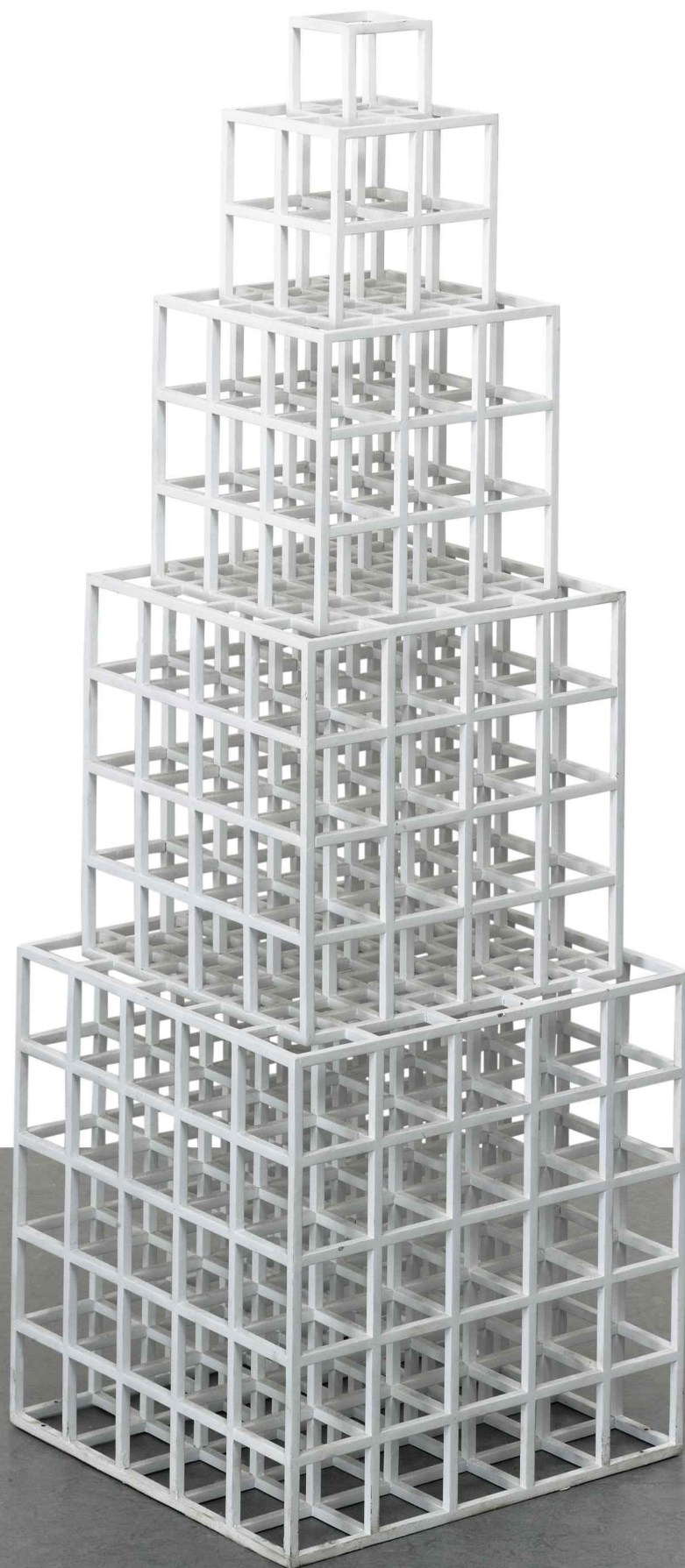
Thence by descent to the present owner

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

“Since art is a vehicle for the transmission of ideas  
through form, the reproduction of the form only  
reinforces the concept. It is the idea that is being  
reproduced. Anyone who understands the work of art  
owns it. We all own the *Mona Lisa*.”

SOL LEWITT





PROPERTY FROM AN IMPORTANT CORPORATE  
COLLECTION

## JOEL SHAPIRO

b. 1941

### Untitled

bronze

73 by 59 by 43 in. 185.4 by 149.9 by 109.2 cm.

Executed in 1982, this work is number 1 from an  
edition of 3, plus 1 artist's proof.

#### PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner in  
April 1984

#### EXHIBITED

New York, Whitney Museum of American Art;  
Dallas Museum of Fine Arts; Art Gallery of  
Ontario; La Jolla Museum of Contemporary  
Art, *Joel Shapiro*, October 1982 - January 1984  
(another example exhibited)

Sarasota, The John and Mable Ringling Museum  
of Art, *Joel Shapiro: Sculpture and Drawings 1981-*  
85, October - December 1986, cat. no. 26, p. 34,  
illustrated (another example exhibited)

Washington, D.C., *Twentieth Century American  
Sculpture at The White House, Exhibition III*,  
October 1995 - March 1996 (another example  
exhibited)

Middlebury College Museum of Art, *Art Now:  
Sculpture by Joel Shapiro*, September - December  
2004 (another example exhibited)

#### LITERATURE

Hendel Teicher and Michael Brenson, *Joel  
Shapiro: Sculpture and Drawings*, New York 1998,  
fig. 128, p. 103, illustrated

Chris Grosso, "Modern Sculptor Angles Metal,"  
*The Middlebury Campus*, 30 September 2004,  
p. 17

Marc Awodey, "Go Figure," *Seven Days*, 10-17  
November 2004, p. 47A

**\$ 150,000-200,000**





## SOL LEWITT

1928 - 2007

### Serial Project #1 (D 3 5 7)

enamel on steel, in 6 parts

20 $\frac{3}{8}$  by 81 $\frac{1}{4}$  by 32 in. 51.8 by 206.4 by 81.3 cm.

Executed in 1985.

This work is accompanied by a photo certificate of authenticity stamped by the Estate of Sol LeWitt.

\$ 250,000-350,000

### PROVENANCE

Konrad Fischer Galerie, Berlin

Margo Leavin Gallery, Los Angeles

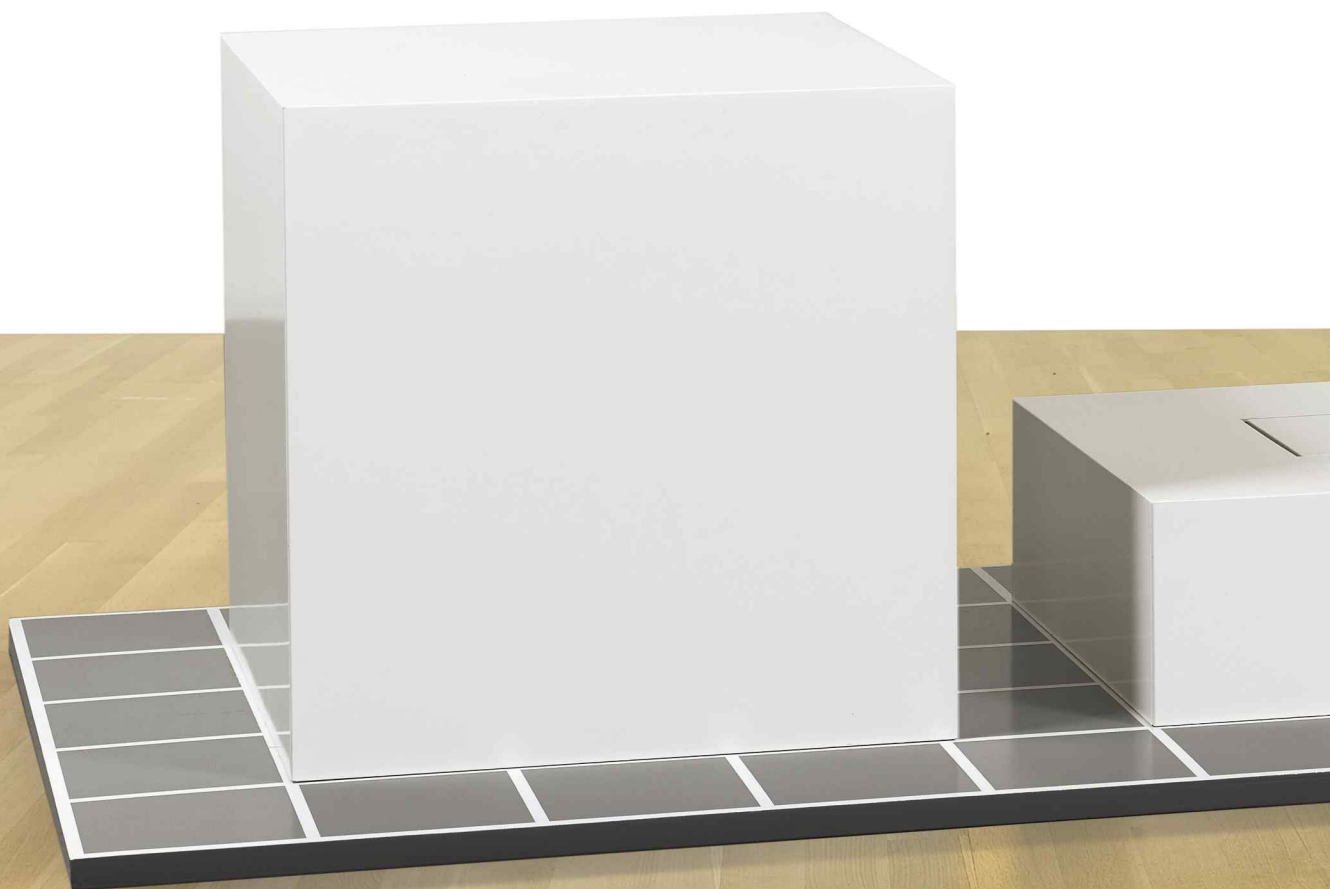
Private Collection, Beverly Hills

Acquired from the above by the present owner

### EXHIBITED

Los Angeles, Margo Leavin Gallery, *25 Years: An Exhibition of Selected Works*, September - October 1995

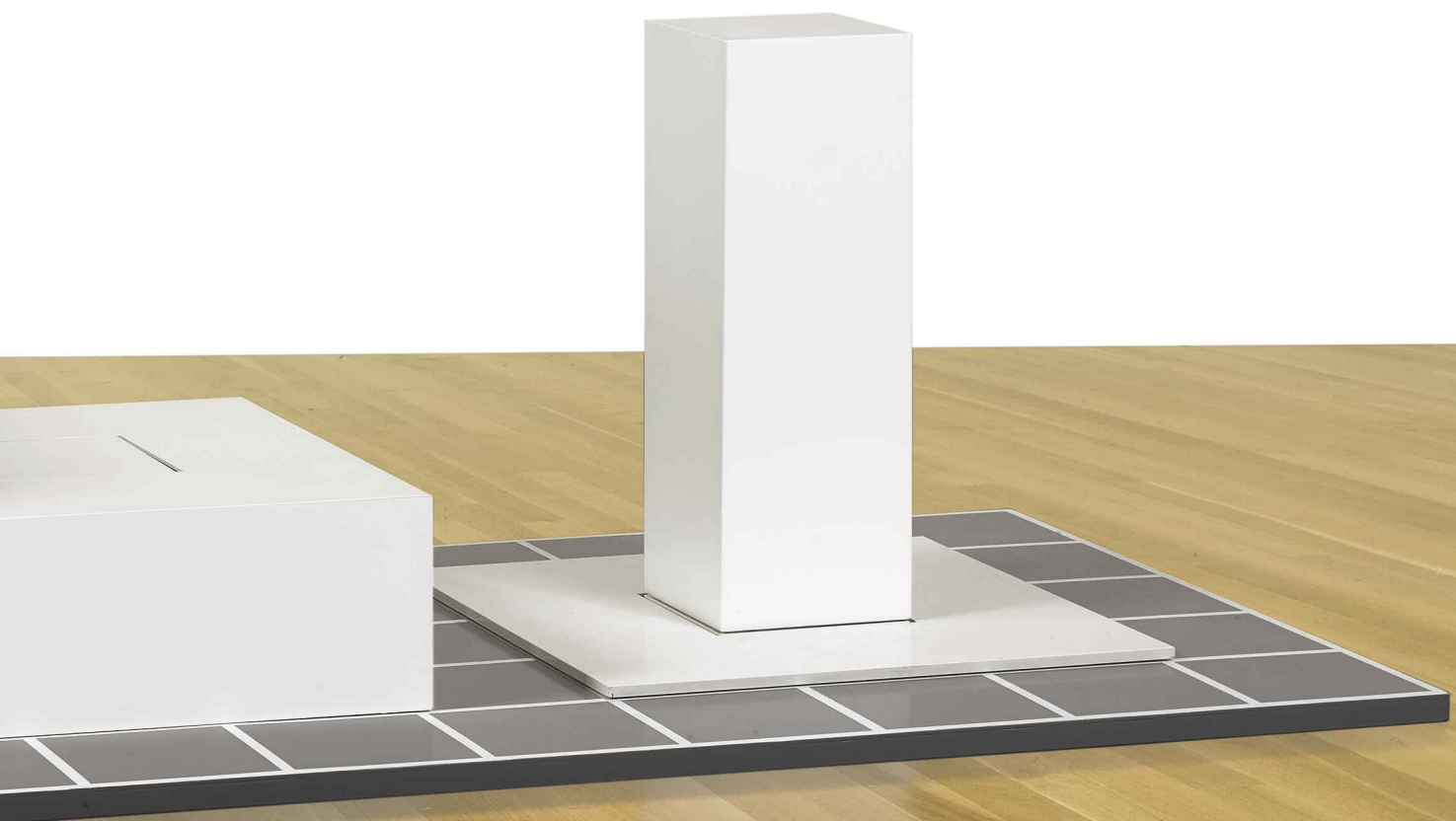
Los Angeles, Margo Leavin Gallery, *Arctic Summer*, July - September 2012





“In conceptual art the idea or the concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive; it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman.”

SOL LEWITT



**JESÚS RAFAEL SOTO**

1923 - 2005

**Color y Blanco Superior**

signed, titled and dated 1994 on the reverse

painted metal and wood

87½ by 72½ by 11½ in.

222.3 by 184.2 by 29.2 cm.

**PROVENANCE**

Riva Yares Gallery, Scottsdale

Collection of Don Sanders, Houston (acquired  
from the above)

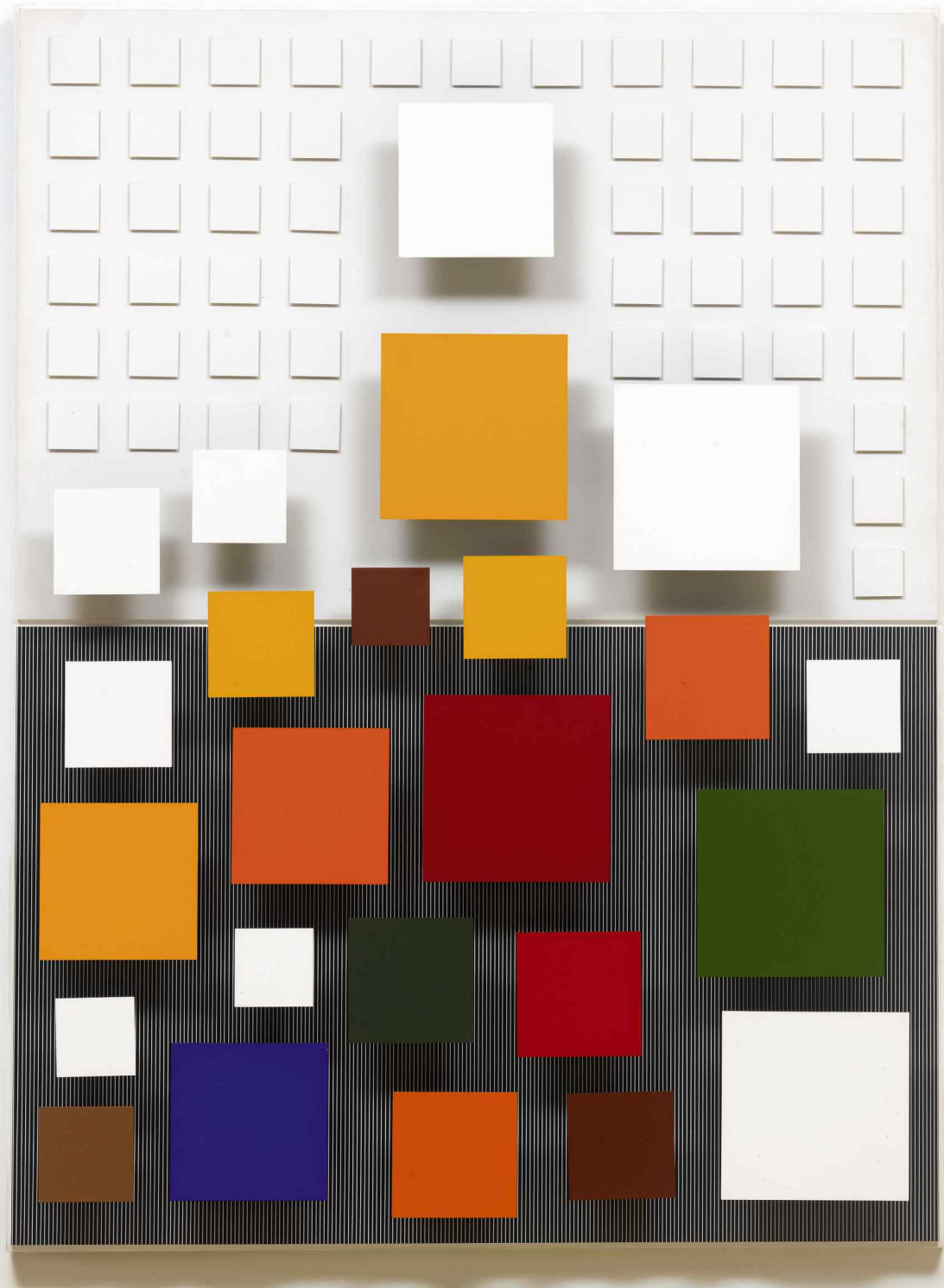
Acquired from the above by the present owner

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

“The *Ambivalencias* are the solution I found to a number of issues that were more or less implicit in [the work of] the great Western artists from the end of the nineteenth century onward, but that had not been developed. As a result of the Fauves, of individuals like Matisse, Léger, Delaunay, the Russian constructivists, and in general those who tried to use color independently of form and extra-pictorial content, the power and ambiguity of color become manifest, and we witness its capacity to generate the illusion of a space that is optically variable, as some dots seem to advance while other seem to recede. Later, Swiss artists and some Germans like Josef Albers proposed the independence of color, but without consciously solving what I have called the *spatial ambivalence of color*. I then felt that color needed and demanded a space-time solution that could find a place within the spatial ambiguity that I was interested in revealing.”

JESÚS RAFAEL SOTO





## ENRICO CASTELLANI

b. 1930

### Superficie Bianca

signed, titled and dated 1998 on the overlap  
acrylic on shaped canvas

78¾ by 59⅞ in. 200 by 150 cm.

This work is registered in the archives of the  
Fondazione Enrico Castellani, Milan, under the  
number 98-017.

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

### PROVENANCE

Galleria Lia Rumma, Milan

Private Collection (acquired from the above in  
1998)

Christie's, London, 18 October 2013, Lot 108

Acquired from the above sale by the present  
owner

### EXHIBITED

Milan, Galleria Lia Rumma, *Enrico Castellani*,  
February - March 1999

### LITERATURE

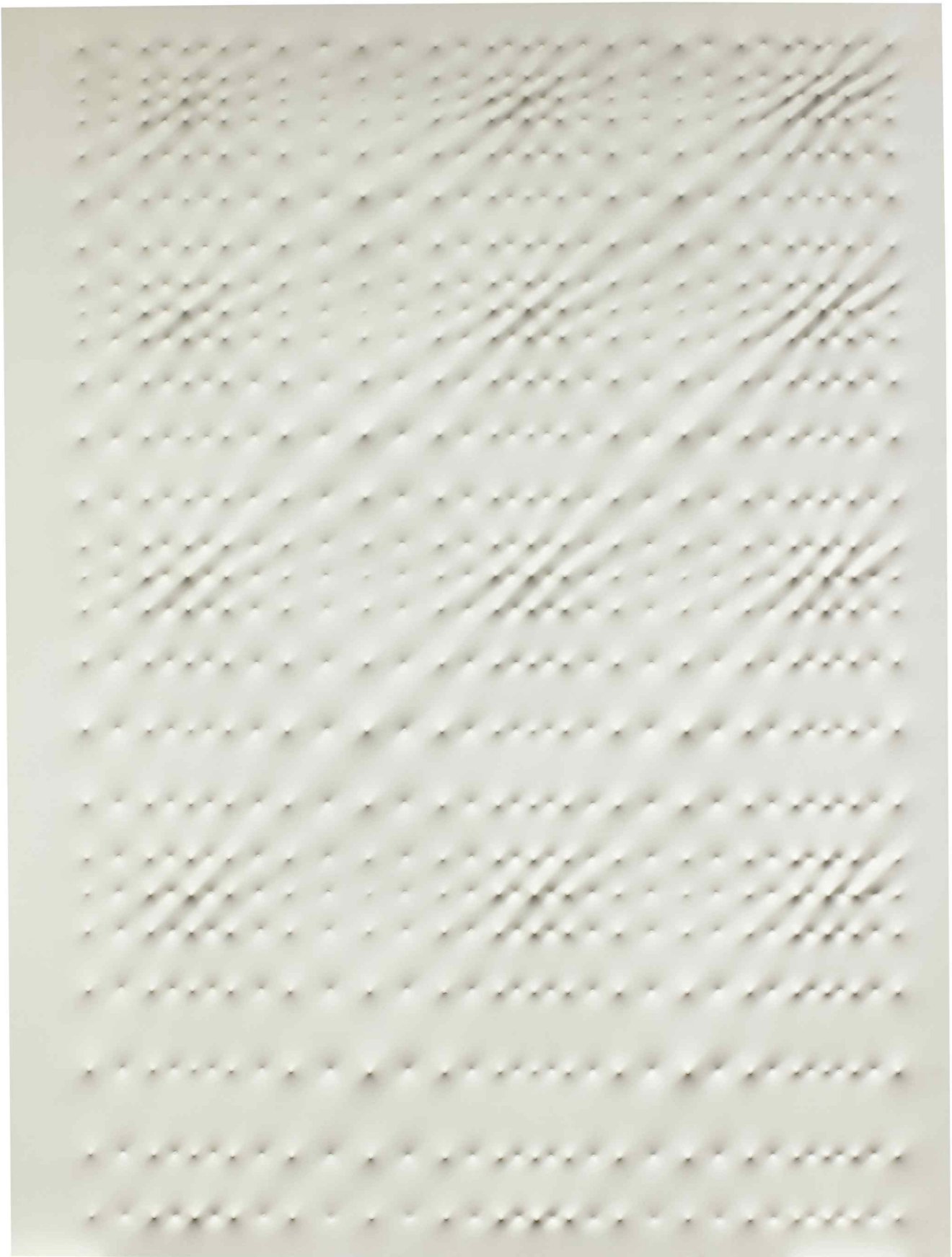
Renata Wirz and Federico Sardella, *Enrico  
Castellani, Catalogo Ragionato, Tomo Primo, Il  
Percorso Artistico*, Milan 2012, no. 874, p. 241,  
illustrated in color

Renata Wirz and Federico Sardella, *Enrico  
Castellani, Catalogo Ragionato, Tomo Secondo,  
Opere 1955-2002*, no. 874, p. 552, illustrated in  
color

“Light illuminates the reliefs, creates shadows and reflections,  
flattens and highlights the surfaces, and thus confers existence  
on the painting. Therefore Castellani could not fail to gradually  
approach its splendor through the use of the absolute color  
white, which radiates, slides across and unifies the surface and  
at the same time functions as a register of total freedom.”

Germano Celant in Exh. Cat., Milan, Fondazione Prada, *Enrico Castellani*, 2001, p. 17





## SERGIO CAMARGO

1930 - 1990

### Relief No. 246

signed, titled and dated 69 on the reverse  
painted wood construction  
18½ by 18½ by 1½ in. 47 by 47 by 3.8 cm.

#### PROVENANCE

Gimpel & Weitzenhoffer Ltd., New York  
The 24 Collection, Miami (acquired from the  
above)  
Private Collection, Miami (acquired from the  
above)  
Thence by descent to the present owner

#### EXHIBITED

New York, Gimpel & Weitzenhoffer Ltd., *Sergio de  
Camargo: White Reliefs*, May 1969, no. 45

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

Born in Rio de Janeiro, Sergio Camargo studied under the tutelage of modernist luminaries Emilio Pettoruti and Lucio Fontana at the Academia Privada de Altamira in Buenos Aires. A brief sojourn in Paris quickly followed, where Camargo studied philosophy and sculpture at the Sorbonne, and met Brancusi, Arp, Auricoste, and Vantongerloo. Upon his return to Brazil in 1950, Camargo encountered a country thoroughly enmeshed in the utopian manifestations of modernism and its impact on the artistic production of the new generation of Brazilian artists, including Lygia Clark, Helio Oiticica, and Abraham Palatnik, among others who were fully promoting the Constructivist and Neo-Constructivist movements via their manifestos and art production (Maria Alice Milliet, "From Concretist Paradox to Experimental Exercise of Freedom," *Brazil: Body & Soul*, New York, 2001, p. 391).

Simplistic in its construction, *Relief No. 246* (1969) is representative of Sergio Camargo's signature approach to a sculptural practice simultaneously rooted in the Constructivist methodology of the first half of the 20th century and in the informal and abstract geometric tendencies that defined Brazil's post war vanguard artists of the Concrete and Neoconcrete art movements. More importantly, it is in the series of the wood-cone *Reliefs* that came to dominate his oeuvre by the 1960s, where Camargo sets the tone of his unique visual idiom: "rhythms of organized growth are movingly suggested in his wooden reliefs" (*SIGNALS*, 1964-1965, p. 3). In a calculating sensory experiment, the artist deliberately places wooden-dowels of varying sizes, concentrated within the center of the relief resulting in a parallel interplay of light, volume, tactility, logic, chaos.





## GEGO

1912 - 1994

### Dibujo sin Papel 85/17

iron, aluminum and stainless steel wires with metallic beads

39 by 25 in. 99 by 63.5 cm.

Executed in 1985.

This lot is included in the Archive of the Fundación Gego under registration number CP-0401.

#### PROVENANCE

Private Collection, Caracas (acquired directly from the artist)

Acquired from the above by the present owner

#### EXHIBITED

Museo de Barquisimeto, 5/85, July - August

1985, p. 4, illustrated

Caracas, Complejo Cultural Teresa Carreño, *Escultura 85. Encuentro Nacional de Escultores*, October - November 1985, p. 11

#### LITERATURE

Ana María Olalde, *Gego. Una Vida de Contribución al Arte Contemporáneo*, Caracas 1997, pp. 12-13

**\$ 150,000-200,000**

Known simply as Gego, German-born Venezuelan artist Gertrude Goldschmidt produced some of the most daring exercises of aesthetic experimentation in the twentieth century. Profoundly original, Gego's radical and self-contained practice eludes categorization. A lifetime engagement with drawing as an autonomous medium and a steadfast opposition to conventional art-making models situate her production at the forefront of Latin American abstraction. Fundamentally, Gego's practice celebrates the pleasures and demands of the line. While invariably rational, her works seem to arise spontaneously as if driven by capricious intuitive tensions and ruptures that appear purposely experimental.

A graduate from the prestigious Technische Hochschule Stuttgart, Gego obtained a degree in Bauhaus and Russian Constructivist Architecture and Engineering in 1938. Fleeing Nazi persecution, she immigrated to Venezuela at the age of twenty-seven, permanently settling in Caracas one year later. There she was introduced to the grand trio of Jesús Rafael Soto, Carlos Cruz-Diez, and Alejandro Otero, artists who spearheaded Kineticism (*Cinetismo*), the movement that came to dominate Venezuela's cultural scene from the late 1950s throughout the 1970s. A highly idiosyncratic spirit, Gego's practice went on to radically contest her contemporaries' commitment to perceptual and optical processes, phenomenology, color, and virtual movement.

Conceived during the last decades of her life, the present work is an outstanding example from the artist's *Dibujos sin papel* (*Drawings without Paper*) series. Crafted by hand and suspended at a slight distance from the wall, this delicate wire construction reveals its ephemeral materiality by the light shadow it casts against the wall. Artisanal in nature, fragile, and transparent, it contests the industrial canonized principles of Gego's Constructivist background.

Mari-Carmen Ramírez, Wortham Curator of Latin-American Art at the Museum of Fine Arts, Houston has described these drawings in space as consisting of lines that are "liberated as matter...and complemented by the subtle shadows they cast against the wall. What immediately struck me about these pieces was the sheer rarity and at the same time complex sophistication of their alternating proposition: the fluid interplay of positive (wire) and negative (virtual line) elements" (Mari-Carmen Ramírez, *Questioning the Line: Gego in Context*, ICAA 2, Houston, 2013, p. 19).

By the mid-1980s, Gego had achieved an unprecedented degree of formal, conceptual and creative freedom, paying no allegiance to any particular material or element as long as it could be appropriated into her complex configurations. The present *Dibujo sin papel 85/17*, executed in 1985 at the peak of her artistic maturity, is one of the most accomplished works from this period to have been offered at auction.





## AGOSTINO BONALUMI

1935 - 2013

### Rosso

signed and dated 80 on the reverse

vinyl tempera on shaped canvas

75 by 67 in. 190.5 by 170.2 cm.

This work is registered in the Archivio Bonalumi,  
Milan, under number 80-045.

### PROVENANCE

Private Collection, Palm Beach

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





## LUIS TOMASELLO

1915 - 2014

### Atmosphère Chromoplastique No. 404

signed, titled and dated 1976 on the reverse  
painted wood construction  
63 by 63 by 4½ in. 160 by 160 by 11.4 cm.

#### PROVENANCE

Galería Mestre Mateo, La Coruña  
Acquired from the above by the present owner  
circa 1976

#### EXHIBITED

La Coruña, Galería Mestre Mateo, *Tomasello: La Alquimia Siempre*, 1976

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

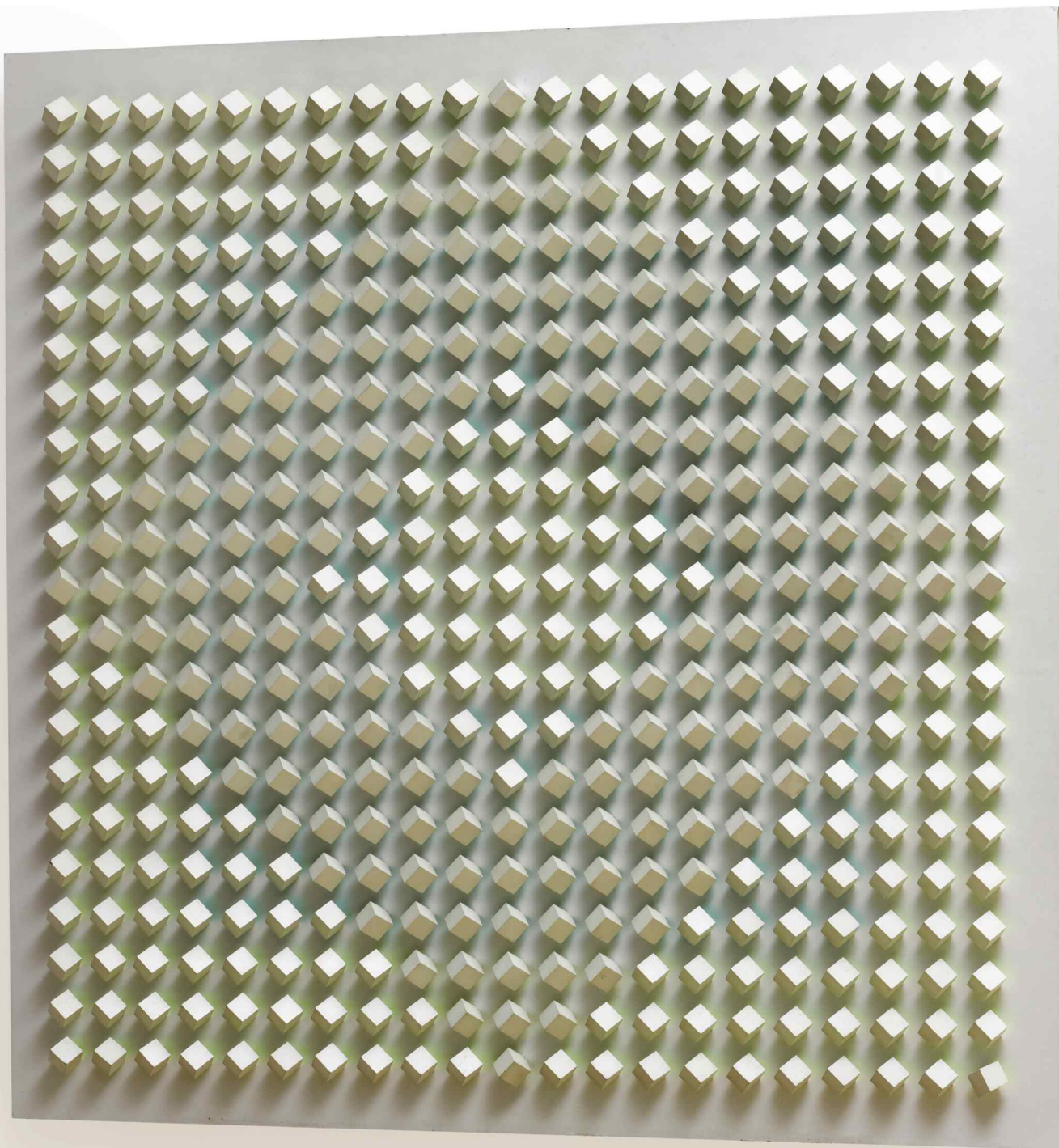
Born in 1915 to Italian parents in Buenos Aires, Luis Tomasello found his inclination towards the arts early on, working with his father from an early age as a bricklayer, carpenter, and painter. This constructive perspective continued to influence his work as an artist throughout his life, as he moved quickly from painting to relief and sculptural forms. Through his studies in Buenos Aires he met one of the principal figures of the avant-garde *Grupo Madí*, Carmelo Arden Quin, who introduced him to abstraction and inspired him to visit Europe. In 1957 he moved permanently to Paris, where he began his explorations in abstraction and, in 1960, in relief.

Upon moving to Paris, Tomasello became quickly involved with the burgeoning Lumino-Kinetic movement, working closely alongside such peers as Takis, Mack, Tinguely, and Soto. Seeking to move beyond the principles of *Madí* and focus on the manipulation of light and color, Tomasello began his seminal series, *Atmosphères Chromoplastiques* (Chromoplastic atmospheres), to which the present work belongs. In this series, Tomasello uses the recurring medium of white wooden relief to diverse and entrancing effects, exploiting the capricious nature of light to create works that change constantly as the viewer moves through their space. This continual variation of the image is achieved by interaction between the movement of the viewer and the movement of light across the surface, activating colors and optical illusions that create a mirage-like effect of perpetual motion and undulation. In the present

work, a central diamond pattern emerges and recedes as the viewer circulates around it, and alternating patterns of green and blue flicker across the surface.

Tomasello continued to work in this idiom throughout his life. His works from this series were not only included in critical kinetic exhibitions of the period, including *Bewogen Beweging* (Stedelijk Museum, Amsterdam/Moderna Museet, Stockholm, 1961), *Nouvelle Tendance II* (Zagreb, 1963), *The Responsive Eye* (Solomon R. Guggenheim Museum, New York, 1965), and *Lumière et Mouvement* (Musée d'art moderne de la ville de Paris, 1967), but also now belong to museum collections around the world, including the Musée National d'Art Moderne Georges Pompidou, Paris, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the Museum of Fine Arts, Houston. The power and fascinating nature of the *Atmosphères chromoplastiques* is captured in a statement Tomasello wrote for *Nouvelle Tendance* in 1964. "The shape gives rise to the color, which is transformed from vision into sensation; it is projected into space, where it tints the atmosphere, and becomes iridescent on touching the plane. The movement is caused, not merely by the position of the viewer, but above all by the intensity and motion of the illumination. Sunlight – natural light, in other words – is ideal for appreciating the magical, infinite values of these plastic three-dimensional objects" (Luis Tomasello, in Serge Lemoine, *Tomasello: Visible Structure and Reflected Color*, Miami 2012, p. 8)





## EDGAR NEGRET

1920 - 2012

### Aparato Mágico

painted aluminum and wood  
37 $\frac{3}{8}$  by 32 $\frac{1}{8}$  by 9 $\frac{3}{4}$  in. 94.9 by 82.9 by 24.8 cm.  
Executed in 1957.

### PROVENANCE

Herbert Gallery, New York  
Private Collection, Bogotá (acquired from the above)  
Acquired from the above by the present owner

### EXHIBITED

New York, David Herbert Gallery, *Negret: Magic Machines*, November 1959, no. 11, illustrated  
Bogotá, Museo de Arte Moderno, *Edgar Negret: Esculturas*, October 1994

### LITERATURE

Juan Wilfredo Acha Valdivieso, et al., *Negret: Uno, Dos, Y Tres.*, Bogotá 1983, p. 204, illustrated  
Benjamín Villegas Jiménez, et al., *Homenaje: Edgar Negret, Escultor*, New York 2005, p. 55, illustrated in color

\$ 150,000-200,000



Edgar Negret and Ellsworth Kelly at Humphrey Gallery, New York, 1986  
Photo courtesy of Richard Humphrey and Paul Foster

“In the *Aparatos Mágicos* series, volumes are synthesized in planes of organic contour; each one of them is assembled giving rise to new geographies in which the reds and blues are fixed in capricious forms over the black backgrounds. These forms represent useless machines which Negret consider like magical objects. In the words of critic Walter Engel, 'the essence of images, ideas, facts of our time were wisely configured with these geometric elements ...and thus the machines or better -apparatuses- were created with an exclusive aesthetic purpose. Now freed from any mechanical or practical function, they became 'magical' thanks to the abstract play of pure forms.'”

Marta Rodríguez, Banco de la República, Bogotá, 2011





## ALEXANDER CALDER

1898 - 1976

### Escutcheon

incised with the artist's monogram and date 76  
on the black element  
painted sheet metal and wire  
20¾ by 27⅞ by 27 in. 52.7 by 70.8 by 68.6 cm.  
This work is registered in the archives of the  
Calder Foundation, New York, under application  
number A00717.

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

### PROVENANCE

Estate of the artist  
The Pace Gallery, New York  
Private Collection, New York (acquired from the  
above in 1985)  
Christie's, New York, 2 May 1991, Lot 153  
Private Collection, Switzerland (acquired from  
the above sale by the present owner)

### EXHIBITED

Paris, Galerie Maeght, *Calder: Mobiles and  
Stables*, December 1976 - January 1977, cat. no. 7  
Barcelona, Galerie Maeght, *Calder: Exposicio  
Antologica, 1932-1976*, April - May 1977  
New York, The Pace Gallery, *Calder's Calders*,  
May - June 1985, p. 50, illustrated  
Madrid, Galería Elvira González, *Alexander Calder -  
Yves Tanguy*, January - February 1999, p. 21,  
illustrated in color

"In the event that the work did not attempt to transform the whole of its ambient space into a theatrical or dramatic context, it would often internalize a sense of theatricality—by projecting, as its *raison d'être*, a sense of itself as an actor, as an agent of movement. In this sense, the entire range of Kinetic sculpture can be seen as tied to the concept of theatricality."

Rosalind E. Krauss, *Passages in Modern Sculpture*, New York 1977, p. 204





PROPERTY FROM THE TOMMY HILFIGER  
COLLECTION

## KEITH HARING

1958 - 1990

### Acrobats

incised with the artist's signature and stamped  
with the date 1986 and number AP 1/1 on the  
base

polyurethane enamel on aluminum

97½ by 56½ by 56½ in.

247.7 by 143.5 by 143.5 cm.

Executed in 1986, this work is the artist's proof  
from an edition of 5, plus 1 artist's proof.

**\$ 700,000-1,000,000**

### PROVENANCE

Private Collection, Palm Beach

### EXHIBITED

New York, Doris C. Freedman Plaza, *Keith Haring  
on Park Avenue*, June - October 1997 (another  
example exhibited)

New York, Battery Park City, *Keith Haring:  
Acrobats*, March 2004 - November 2005  
(another example exhibited)

Luxembourg, Galerie de l'Indépendance and Parc  
Heintz Fondation, *Keith Haring: Works from the  
Navarra Collection*, June - September 2007,  
pp. 59 and 202-203, illustrated in color (another  
example exhibited)

"A painting, to a degree, is still an illusion of a material. But once you cut this thing out of steel and put it up, it is a real thing...It has a kind of power that a painting doesn't have. You can't burn it, it would survive a nuclear blast probably. It has this permanent, real feeling that will exist much, much longer than I will ever exist, so it's a kind of immortality."

KEITH HARING







Keith Haring climbing his sculpture,  
New York City, 1985  
Photo: Tseng Kwong Chi. © Muna  
Tseng Dance Projects, Inc.  
© The Keith Haring Foundation



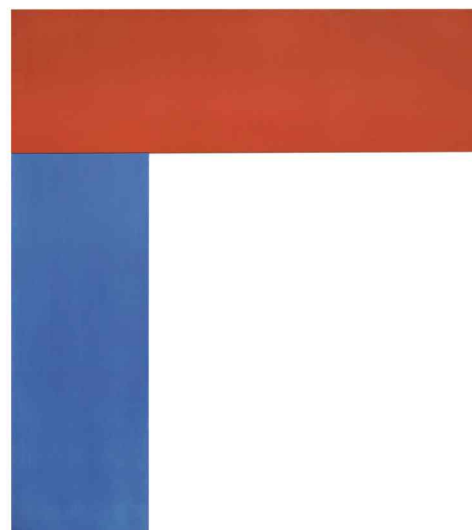


Henri Matisse, *Dance (I)*, 1909  
 Digital Image © The Museum of Modern Art / Licensed  
 by SCALA / Art Resource, NY  
 © 2017 Succession H. Matisse / Artists Rights Society,  
 New York

Keith Haring's *Untitled (Acrobats)* is an exuberant, monumental work that succinctly displays in bold colors and in three-dimensions the remarkable pictorial language that came to define the artist's groundbreaking oeuvre. Having emerged as an artist on the streets and subways of New York at the start of the 1980's, Haring soon rose to fame as a natural draftsman and visual urban poet through the subway drawings: simple, humorous and thought-provoking chalk images on black paper pasted up alongside the ubiquitous advertising posters on the New York underground. These posters also allowed him an outlet for self-expression by doctoring the images and attaching false headlines; 'subvertising' as it became known. Having developed his own socially conscious and pop culture-inspired iconography over the following years through murals, paintings, graffiti and design, Haring announced himself as a sculptor of staggering ability on October 26, 1985 at an exhibition of his sculptural works at Leo Castelli's Greene Street Gallery in New York. This latest development came as a fundamental step forward for Haring's own personal sense of his career and the visual development of his inimitable style. Cut from steel and brilliantly lacquered in eye-catching,

pop colors, these pieces were intentionally designed for public interaction to the extent that Haring smoothed off the edges, painted them in the colors of children's toys and encouraged their installation in public places. By keeping the image structurally refined these works are lent a totemic yet lyrical delicacy that is remarkably balanced and instantly recognizable on both the conscious and experiential level. Haring eschewed this populist vision remarking, "The public needs art, and it is the responsibility of a 'self-proclaimed artist' to realize the public needs art, and not to make bourgeois art for the few and ignore the masses...I am interested in making art to be experienced and explored by as many individuals as possible with as many different individual ideas about the given piece with no final meaning attached. The viewer creates the reality, the meaning, the conception of the piece. I am merely a middleman trying to bring ideas together."

The present work is typical of the artist's desire to integrate into the community, to touch people's lives with both his passion for the work and the socially activist message inherent in his articulate and compelling technique. In this aspect of his work it is possible to see Haring attempting to create a memorial for posterity out of the MTV



Ellsworth Kelly, *Chatham VI Red Blue*, 1971  
 Digital Image © The Museum of Modern Art / Licensed  
 by SCALA / Art Resource, NY  
 © 2017 Ellsworth Kelly

inspired culture of the day. He displayed a deep desire to make sense of a turbulent period in the history of America's attempts to come to terms with divisive issues such as the Civil Rights movement, homosexuality and AIDS and to link his own oeuvre to that goal. More than anything, sculpture gave him the wherewithal to make the attempt.

With a minimalist palette that brings to mind the stark, monochromatic canvases of Ellsworth Kelly but also imbued with the life and energy of Henri Matisse's paradigmatic *Dance* from 1910, *Untitled (Acrobats)* is a testament to Haring's remarkable artistic inventiveness. Just as Matisse captures a contagious sense of *joie de vivre* through the unrestrained and effortless vivacity of his dancing figures, the present work analogously conjures Haring's passion for the ineluctable joy of the human spirit. Powerfully representing the physical values of balance, strength, and flexibility, Haring's *Untitled (Acrobats)* pays homage to Matisse's beloved *Dance* through its palpable sense of human connection amidst a joyously instinctive activity. *Untitled (Acrobats)* exudes the vibrant cadence and electrifying pictorial language that engendered some of the most emblematic images of the late 20<sup>th</sup> century.

## ANDY WARHOL

1928 - 1987

### Details of Renaissance Paintings (Paolo Uccello, St. George and the Dragon, 1467)

acrylic and silkscreen ink on canvas

48 by 72 in. 121.9 by 182.9 cm.

Executed in 1984.

This work is stamped by the Estate of Andy Warhol twice and by The Andy Warhol Foundation for the Visual Arts, Inc., twice and numbered VF PA36.006 twice on the overlap.

#### PROVENANCE

Estate of Andy Warhol

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

Gagosian Gallery, New York

Private Collection, Connecticut

Simon Capstick-Dale Fine Art, New York

Acquired from the above by the present owner

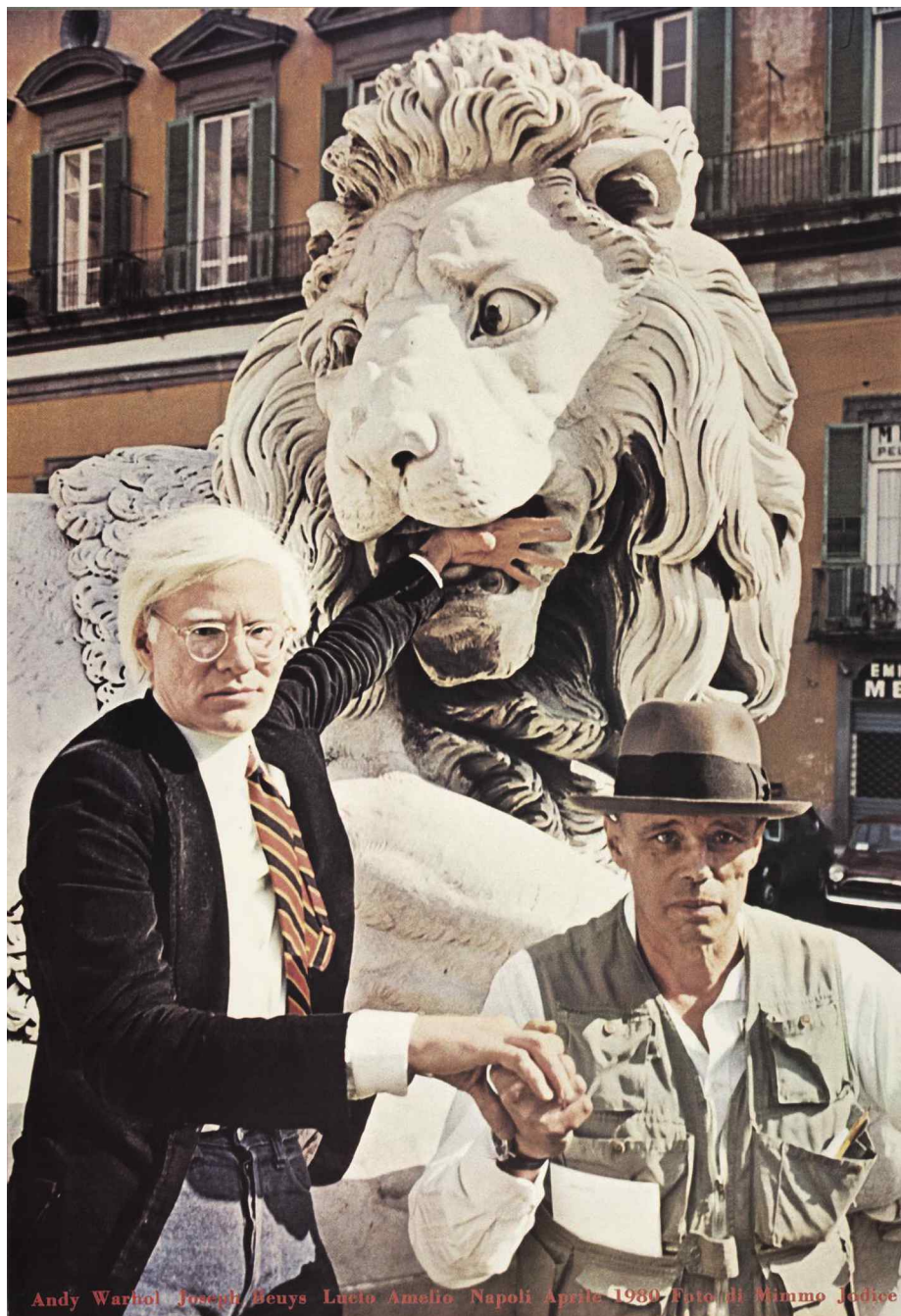
**\$ 1,000,000-1,500,000**

“Warhol’s translation of the princess and the dragon’s spikey, spotted wings and corkscrew tail suggests a segment of a comic strip rather than an episode from the legendary life of St. George. Is Warhol showing us that the feats of heroism and derring-do that make up the lives of the saints are now to be found in the comics, that the exploits of Superman and Dick Tracy are this century’s mythology?”

Jane Daggett Dillenberger, *The Religious Art of Andy Warhol*, New York 1998, pp. 50-52







Poster announcing 1980 exhibition of works by Andy Warhol with Joseph Beuys at the Lucio Amelio Gallery, Naples, Italy

In 1984, Andy Warhol turned his focus away from his ubiquitous silkscreens of everyday, commercial objects and portraits of Hollywood's elite to focus his attention on the history of art itself through his series *Details of Renaissance Paintings*. In doing so, not only did Warhol pay homage to the Renaissance masters, but he also placed himself as inheritor and predecessor of their revered lineage, thus incorporating excerpts of their acclaimed works and drastically expanding the scope of his oeuvre. In the present work, Warhol appropriates Paolo Uccello's circa 1470 painting *Saint George and the Dragon* (National Gallery, London) using Day-Glo colors to turn it into a cartoonish Pop painting. In

other works from this series, Warhol borrowed imagery from universally recognizable paintings such as Leonardo da Vinci's *The Annunciation* and *The Last Supper* and Botticelli's *Birth of Venus*. By cropping and distorting the original scale and color palette, Warhol shockingly transformed these familiar Renaissance paintings from the canon of Art History into kitschy spin-offs. Just as Warhol's silkscreen works from the 1960s radically exalted, yet simultaneously mocked, the commodification of American consumer brands and products, his works from *Details of Renaissance Paintings* similarly examine and subvert the ways in which we consume artistic masterpieces.

Throughout his *Details of Renaissance Paintings* series, Warhol applied his Pop art practice of borrowing images from popular culture to appropriate images from famous works of art. As Warhol was formally trained as an artist at the Carnegie Institute of Technology it is not surprising that he turned to these Renaissance masters for inspiration. Also unsurprising, for an artist fascinated with fame and celebrity, his choice of artworks for this series reads like a "Who's Who" of Western art history. There is certainly an odd irony in appropriating the laborious, detailed and painstakingly painted masterworks by da Vinci, Botticelli, Raphael





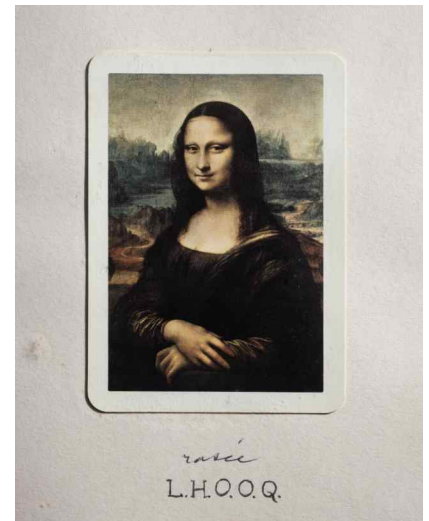
Paolo Uccello, *Saint George the Dragon*, c 1470  
National Gallery, London / Bridgeman Images

and Uccello and stripping them down to a silkscreen—a mechanical process that essentially removes the hand of the artist. Subsequently, Warhol transforms these works into easily reproducible commodities, subverting not only Uccello's artistic intention, but the very principles held so highly within art historical tradition. The present work illustrates Warhol's successful reinvention of history paintings in an effort to depict an important medieval story, which has been told by artists for hundreds of years. His iconic *Flowers*, debuting in 1962, are Warhol's take on a landscape painting and the *Cow* series reflects Warhol's take on pastoral landscape. These examples along with the present work highlight Warhol's hyperawareness of the history of art and his place within it.

Warhol crops Uccello's mythical scene down to the princess's simple yet stoic profile and the dragon's all-encompassing spotted wing and enlarges it to 48 by 72 inches, essentially elevating a fraction of this art historical masterpiece into a Pop art model making the original subject matter unreadable. The subtle and darker palette of Uccello's original painting is replaced by a cacophony of Day-Glo colors that assaults and delights the eye all while making the original subject unreadable. The story of Saint George and the Dragon originates from a popular collection of saint's lives written by Jacopo de Vorigine in the 13th century, titled 'The Golden Legend.' The original masterpiece by Uccello features two episodes from the story of Saint George: his defeat of the plague-bearing dragon that had been terrorizing the city; and the rescued princess bringing the dragon to heel using the belt from her dress as a leash. In the original, painterly details such as the fiercely

swirling sky perfectly aligned with Saint George's lance suggests that divine intervention helped lead him to victory over the majestic dragon. In keeping with early Renaissance stylistic traditions, Uccello is celebrated for his ability to foreshorten objects and figures by using the lance to emphasize the angle from which Saint George attacks the dragon further alluding to a complex three-dimensional picture plane.

From the outset of Andy Warhol's career, he chose the most universal images of popular culture to replicate in his silkscreened canvases. What was so revolutionary about Warhol's oeuvre was the shocking familiarity of his imagery; the appropriation and objectification of his subjects emulated the Duchampian notion of fetishizing the banal and bringing it into the realm of Fine Art. In 1919, Marcel Duchamp took a found object; a postcard of Leonardo da Vinci's *Mona Lisa*, drew a moustache on her face and scrawled the letters "L.H.O.O.Q." beneath the image. When spoken in French, these letters sound like "Elle a chaud au cul" or, in English, "She has a hot ass." This sly maneuver not only degrades the traditionally exalted art historical figure and her creator, but also introduces the overt practice of appropriating artistic masterpieces as ready-mades. In Duchamp's wake, Warhol too viewed culturally resonate icons, figures and paintings such as *St. George and the Dragon* as ready-mades at his disposal, free to be manipulated and translated into his signature Pop style. Warhol was more prolific during the last decade of his life than any other time in his forty-year career, developing an extraordinary vocabulary of images and techniques that reveal a mature artist in full command of his repertoire capable of taking on any subject matter in his signature Day-Glo glory.



Marcel Duchamp, *Mona Lisa, LHOQ, shaved*, 1920 and 1942  
Museo Ideale Leonardo da Vinci-Vinci, Italy  
Private Collection / Bridgeman Images  
© 2017 Estate of Marcel Duchamp / Artists Rights Society (ARS), New York / ADAGP, Paris



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PROPERTY FROM AN IMPORTANT CORPORATE  
COLLECTION

**ALLAN D'ARCANGELO**

1930 - 1998

**Landscape**

signed, titled and dated *Ithaca, N.Y. 1968* on the  
reverse

acrylic on canvas

36 by 40 in. 91.4 by 101.6 cm.

**PROVENANCE**

Gordon Locksley Gallery, Minneapolis

Acquired from the above by the present owner in  
December 1968

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





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## ANDY WARHOL

1928 - 1987

### Campbell's Soup Box: Onion

signed and dated 86 on the overlap  
acrylic and silkscreen ink on canvas  
20 by 20 in. 50.8 by 50.8 cm.

This work is stamped by the Estate of Andy Warhol and twice by The Andy Warhol Foundation for the Visual Arts Inc., and numbered VF PA.90.074 on the overlap. This work is also stamped by the Andy Warhol Art Authentication Board, Inc., and numbered A144.0310 on the overlap.

#### PROVENANCE

Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual Arts Inc., New York  
Private Collection, Los Angeles  
Acquired from the above by the present owner in 2006

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

**ANDY WARHOL**

1928 - 1987

**Santa Claus (From Myths)**

signed and dated 1981 on the overlap  
acrylic, silkscreen ink and diamond dust on  
canvas  
40 by 40 in. 101.6 by 101.6 cm.  
This work is stamped by the Andy Warhol  
Art Authentication Board Inc., and numbered  
A119.965 on the overlap.

**PROVENANCE**

Private Collection  
Butterfield's, 26 October 1995, Lot 2530  
Private Collection, Los Angeles  
Private Collection, California  
Private Collection, Tokyo  
Mainichi Art Auction, Tokyo, 8 November 2014,  
Lot 231  
Acquired from the above sale by the present  
owner

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

“To paraphrase Andy Warhol’s portraits, the mythology of America is celebrity, the gods and demigods are those who can sell through their mass-produced images, and the course of action we, as a culture, are called to is to consume. These portraits record an American culture transformed from hero- to celebrity-worship and the role of cultural icon as celebrity, a commodity, and a piece of commercial art that sells. Through these portraits, Warhol both documented and encouraged the collapse of separation between individual, logo and myth. The celebrity is no longer an individual, but a brand name, a logo.”

Greg Metcalf, “Heroes, Myth, and Cultural Icons,” in Exh. Cat., College Park, The Art Gallery of the University of Maryland, *Reframing Andy Warhol: Constructing American Myths, Heroes and Cultural Icons*, 1998, p. 6





# THE WORLD OF *Jean Stein*

Writer, editor, and oral historian Jean Stein (1934–2017) had a remarkable life. Her equally remarkable art collection, like the guest lists for her legendary parties and the contents of *Grand Street* magazine, which she published and edited between 1989 and 2004, flowed from her natural eye and her wide-ranging personal and professional connections.

The elder of two daughters born to Jules Stein, founder of MCA, and his wife, Doris, Jean was raised at Misty Mountain, the Steins' Beverly Hills mansion. Her parents' conservatism and the house's quelling atmosphere produced a rebel. (In 1985, just before she sold the house to Rupert Murdoch, Jean asked photographer William Eggleston to document it; one of the resulting images, of a powder room covered in wallpaper patterned with leaping zebras and flying arrows, conveys all one needs to know about the luxuries and terrors of Jean's childhood.)

After boarding school and a stint at Wellesley, Jean attended classes at the Sorbonne. As a student, she met Alberto Giacometti; in 1962 she would sit for him in his Paris studio and interview him while he drew her. Delicately made, with straight shoulders and a small, neat head, she could have been the original model for his etiolated sculptures.

In 1965, Jean profiled Saul Steinberg for *Life* magazine, and Steinberg's work joined Giacometti's in the Washington, D.C. house that she lived in during the 1960s with first husband, diplomat William vanden Heuvel, personal assistant to Attorney General Robert F. Kennedy, and their two children. It was also while married to vanden Heuvel (they divorced amicably in 1970) that Jean wrote, with George Plimpton, the first of the oral histories for which she is best known: *American Journey: The Times of Robert Kennedy* (1971), a collection of interviews anchored by Jean's account of her 1968 ride from New York to Washington D.C. on Robert F. Kennedy's funeral train.

During the 1970s and '80s, Jean lived in a rambling apartment on Central Park West, hosting parties whose guest lists were a

potent mix of literary lions, ladies who lunch, journalists, activists, revolutionaries, actors, composers, music industry moguls, and Hollywood royalty. In 1973 she met curator Walter Hopps through the actor Dennis Hopper. Hopps would introduce Jean to Andy Warhol, and she would spend the next ten years interviewing people for *Edie* (1986), an oral history, co-edited by Plimpton, of the life of ill-fated Warhol superstar Edie Sedgwick, who died of an overdose in 1971 at the age of 28. (Jean's third and last book, "West of Eden," an oral history of five California families, one of them her own, was published last year).

Under Hopps's tutelage Jean expanded her collection to include pieces by such artists as Joseph Cornell, Robert Rauschenberg—whom she met through Hopps in 1973 and who remained a lifelong friend—modernists Kurt Schwitters and Agnes Pelton, California Conceptualist John Baldessari, Beat artists Jay DeFeo and Edward Kienholz, and photographers Eggleston, William Christenberry, Louis Faurer, and Walker Evans.

Hopps also acted as art editor for *Grand Street*, whose pages reflected the same eclectic mix as Jean's parties. "I want *Grand Street* to have wit and humor," Stein told *New York* magazine at the time. "There's going to be an outrageous quality to it." Works by artists appearing in the magazine—among them Charles Ray, Vija Celmins, and Julian Schnabel—made their way onto the walls of Jean's new, East River-facing home, which she shared with her second husband, neurobiologist Torsten Weisel. (The marriage ended in 2007.)

"[Jean] had a gift for intimacy in society," *New Yorker* theater critic Hilton Als told *Vanity Fair* after her death. "In other words, she was able to make social life have a core of intimacy that is generally doesn't have." Sharp, spirited, and intellectually curious, she rarely made mistakes about people and the same is true of the art she collected.

—Anne Doran, artist and co-author of *The Dream Colony: A Life In Art: Walter Hopps*





Jean Stein, 1998  
Hôtel Du Cap, Eden Roc, Cap D'Antibes, France  
photograph © Brigitte Lacombe

## ANDY WARHOL

1928 - 1987

### Flowers

signed, dated 65 and dedicated *To Jean V Love*  
*Andy Warhol* on the overlap  
acrylic and silkscreen ink on canvas  
5 by 5 in. 12.7 by 12.7 cm.

### PROVENANCE

Gift of the artist to the present owner

**\$ 150,000-200,000**

“None of us were hippies or flower children. Instead, we used to goof on it. We were into black leather and vinyl...There was nothing flower power about that. So when Warhol and that whole scene made *Flowers*, it reflected the urban, dark, death side of that whole movement. And as decorative art, it's pretty dense. There is a lot of depth in there. You have this shadowy dark grass, which is not pretty, and then you have these big, wonderful, brightly colored flowers. It was always that juxtaposition that appears in his art again and again that I particularly love.”

Ronnie Cutrone in John O' Connor and Benjamin Liu, Eds., *Unseen Warhol*, New York 1996, p. 61





JOHN BALDESSARI

b. 1931

Buffalo and Deer (With Void)

two black-and-white photographs with oil tint and vinyl paint; acrylic paint on board  
overall: 36 by 78 in. 91.4 by 198.1 cm.  
Executed in 1988.

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

**PROVENANCE**

Sonnabend Gallery, New York  
Marian Goodman Gallery, New York  
Acquired from the above by the present owner  
in 2000

**EXHIBITED**

New York, Sonnabend Gallery, *John Baldessari: Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman*, January 1989  
Brussels, Galerie Meert Rihoux, *John Baldessari: Recent Works*, May - June 1989

**LITERATURE**

Patrick Pardo and Robert Dean, Eds., *John Baldessari: Catalogue Raisonné, Volume Three: 1987-1993*, New Haven 2015, cat. no. 1988.62, p. 134, illustrated in color





RICHARD PRINCE

b. 1949

Untitled (Protest Painting)

signed and dated 1993-1994 on the reverse

acrylic and silkscreen on canvas

38¼ by 18 in. 97.2 by 45.7 cm.

**PROVENANCE**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

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

“In contrast to the formulaic design of the earlier monochrome *Joke* paintings, in the *Protest Paintings* we see Prince’s full creative involvement. Carefully assembling different segments of canvas to form the symbolic crossbow shape of the protest placard, Prince combines gestural brushstrokes with underpainting, silkscreen and disjointed signs to create a palimpsest of art historical reference and his own particular brand of humor. A visual expression of the performativity that is both characteristic of a protest and a constant element throughout Prince’s oeuvre, the *Protest Paintings* are a masterful example of Prince’s unique artistic practice.”

“Richard Prince. Protest Paintings,” *Wall Street International Magazine*, 12 November 2013





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## SAUL STEINBERG

1914 - 1999

### Travel Briefcase

signed with the artist's monogram and dated 81 on the inside; signed with the artist's monogram, titled and dated 81 on the underside

oil on wood, metal, aluminum, paper and glass construction

open: 12 1/2 by 15 1/2 by 12 1/2 in. 31.8 by 39.4 by 31.8 cm.

closed: 2 by 15 1/2 by 11 1/4 in. 5.1 by 39.4 by 28.6 cm.

### PROVENANCE

The Pace Gallery, New York

Acquired from the above by the present owner

\$ 18,000-25,000





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EDWARD KIENHOLZ AND  
NANCY REDDIN KIENHOLZ

1927 - 1994 and b. 1943

J.C. #56

plastic and metal found object construction  
41 by 18½ by 8 in. 104.1 by 47 by 20.3 cm.  
Executed circa 1992-1994.

**PROVENANCE**

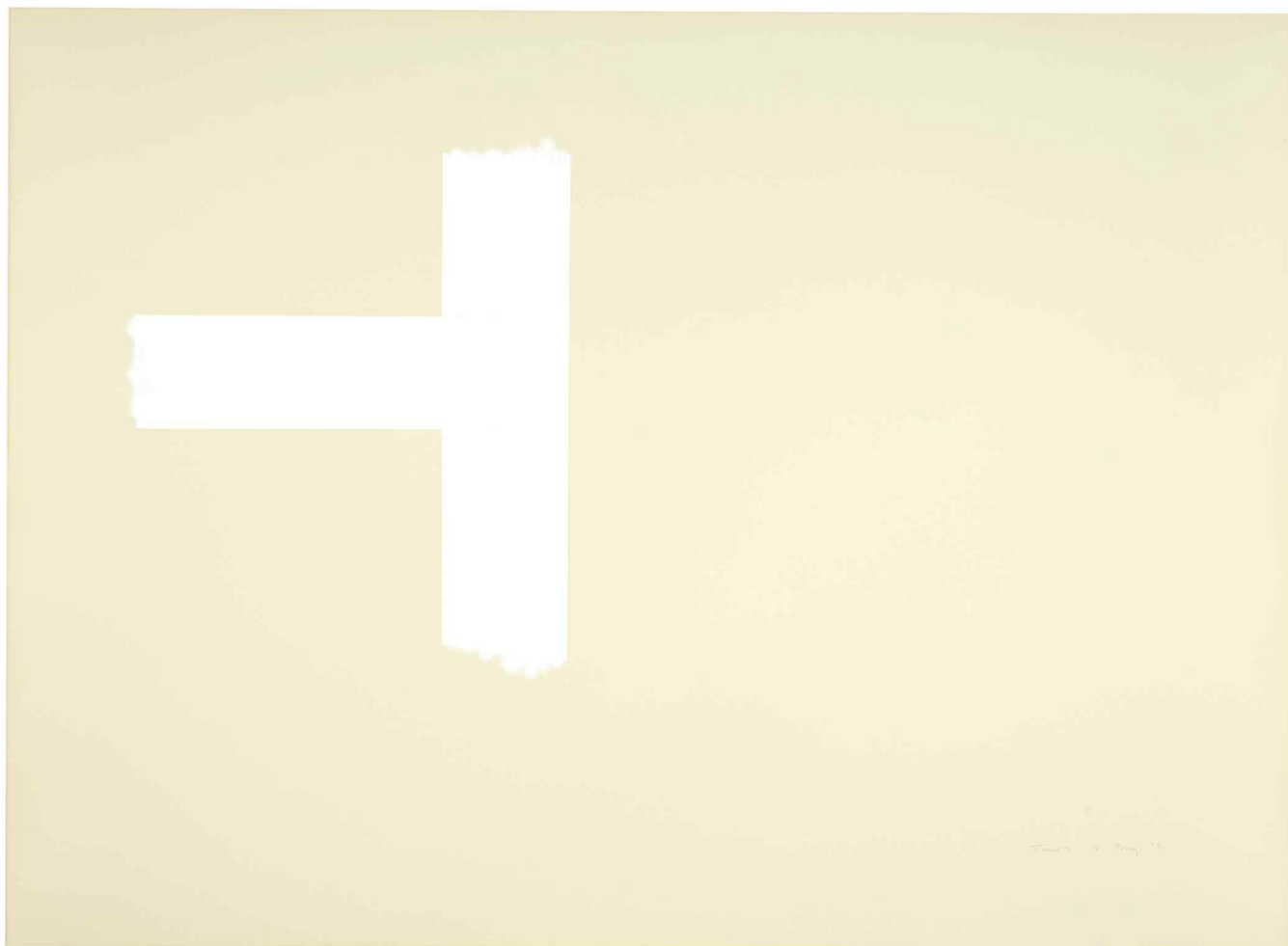
L.A. Louver, Los Angeles  
Acquired from the above by the present owner  
in 1995

**EXHIBITED**

Los Angeles, L.A. Louver, *Edward & Nancy Reddin  
Kienholz, 76 J.C.'s Led The Big Charade and Other  
Works*, October - November 1994

\$ 15,000-20,000





THE WORLD OF  
*Jean Stein*

238

**ANNE TRUITT**

1921 - 2004

10 July '73

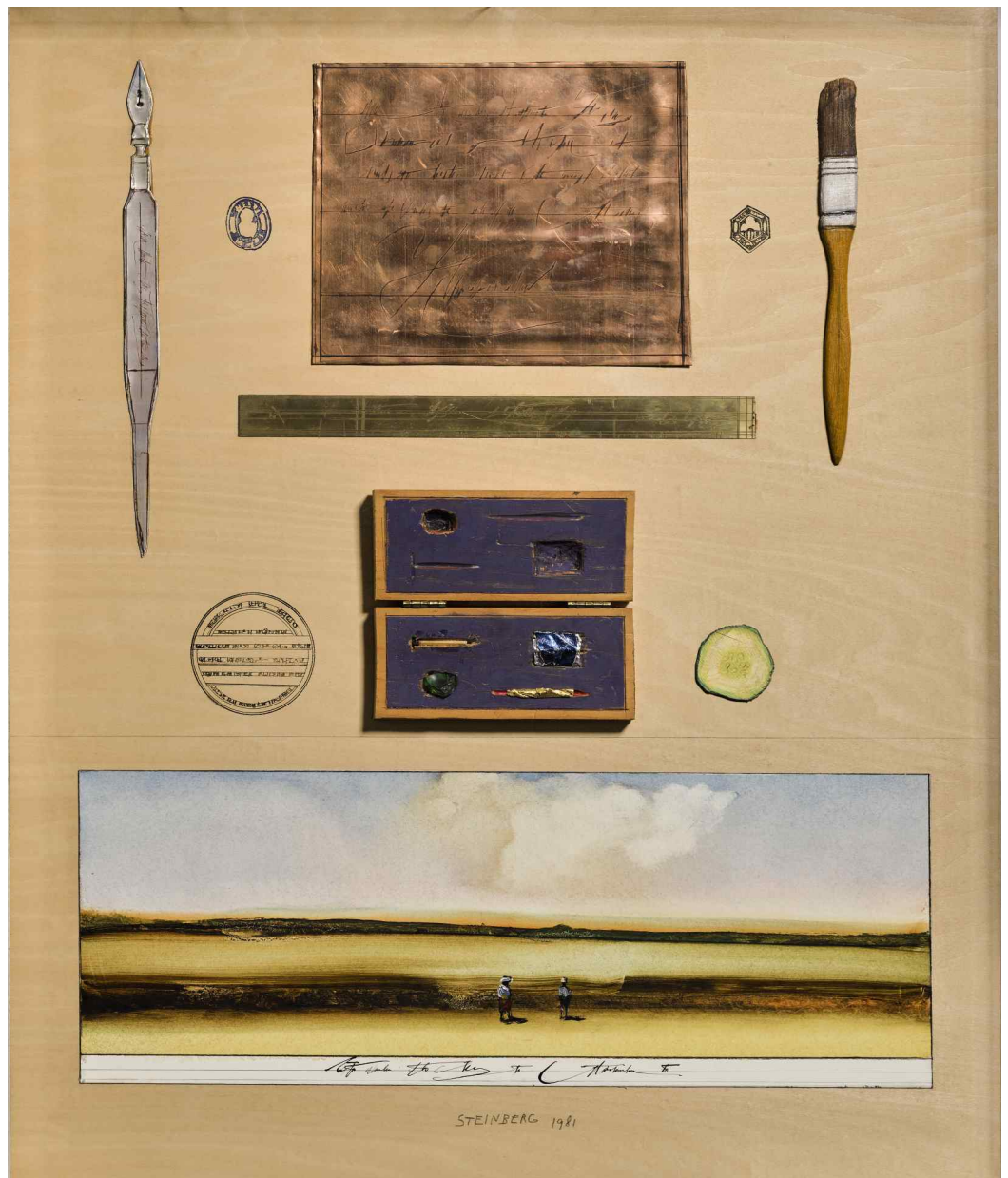
signed, titled and dated *10 July '73*  
 acrylic on paper  
 22 by 30 in. 55.9 by 76.2 cm.

**PROVENANCE**

André Emmerich Gallery, New York  
 Acquired from the above by the present owner  
 in 1973

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





THE WORLD OF  
*Saul Steinberg*

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**SAUL STEINBERG**

1914 - 1999

**Explorer Table**

signed and dated 1981; titled on the reverse  
oil, copper, metal and wooden objects on panel,  
in Plexiglas box  
28½ by 23¼ by 1½ in. 72.4 by 59.1 by 3.8 cm.

**PROVENANCE**

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

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

**LLYN FOULKES**

b. 1934

**Carte Postale**

signed, dated '75 and dedicated *This painting is dedicated to Laurey in memory of our last Thanksgiving Nov. 1974*; signed, titled and dated 1975 on the reverse  
acrylic and collage on board  
19¾ by 16⅞ in. 50.2 by 42.9 cm.

**PROVENANCE**

Private Collection, Chicago  
Andrea Rosen Gallery, New York  
Private Collection, London (acquired from the above by the present owner)

**EXHIBITED**

New York, Andrea Rosen Gallery, *Llyn Foulkes*,  
October - December 2011  
New York, David Zwirner, *Llyn Foulkes*, April -  
June 2017

**LITERATURE**

Exh. Cat., Los Angeles, Hammer Museum, *Llyn Foulkes*, 2013, p. 77, illustrated in color

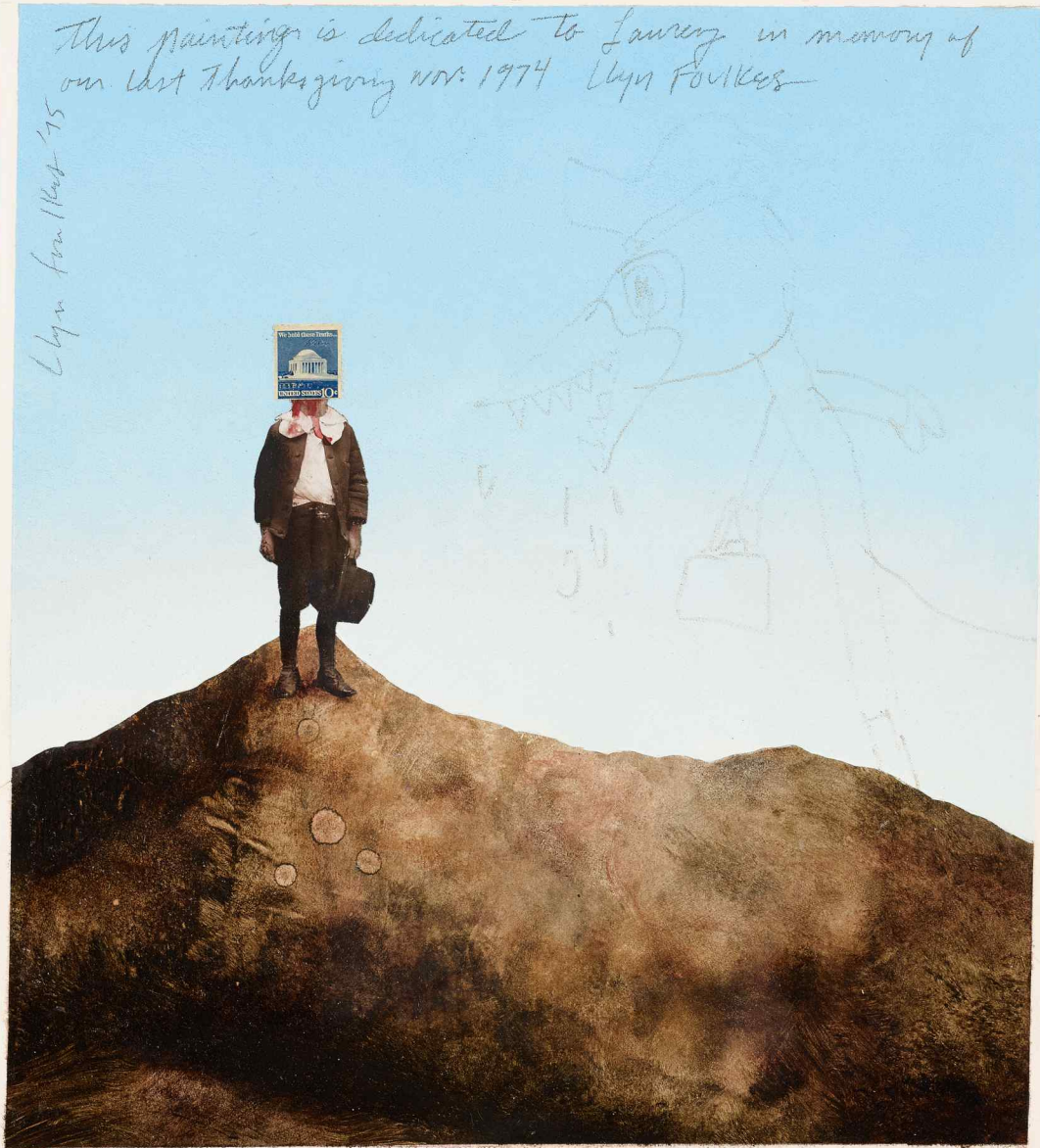
**\$ 80,000-120,000**



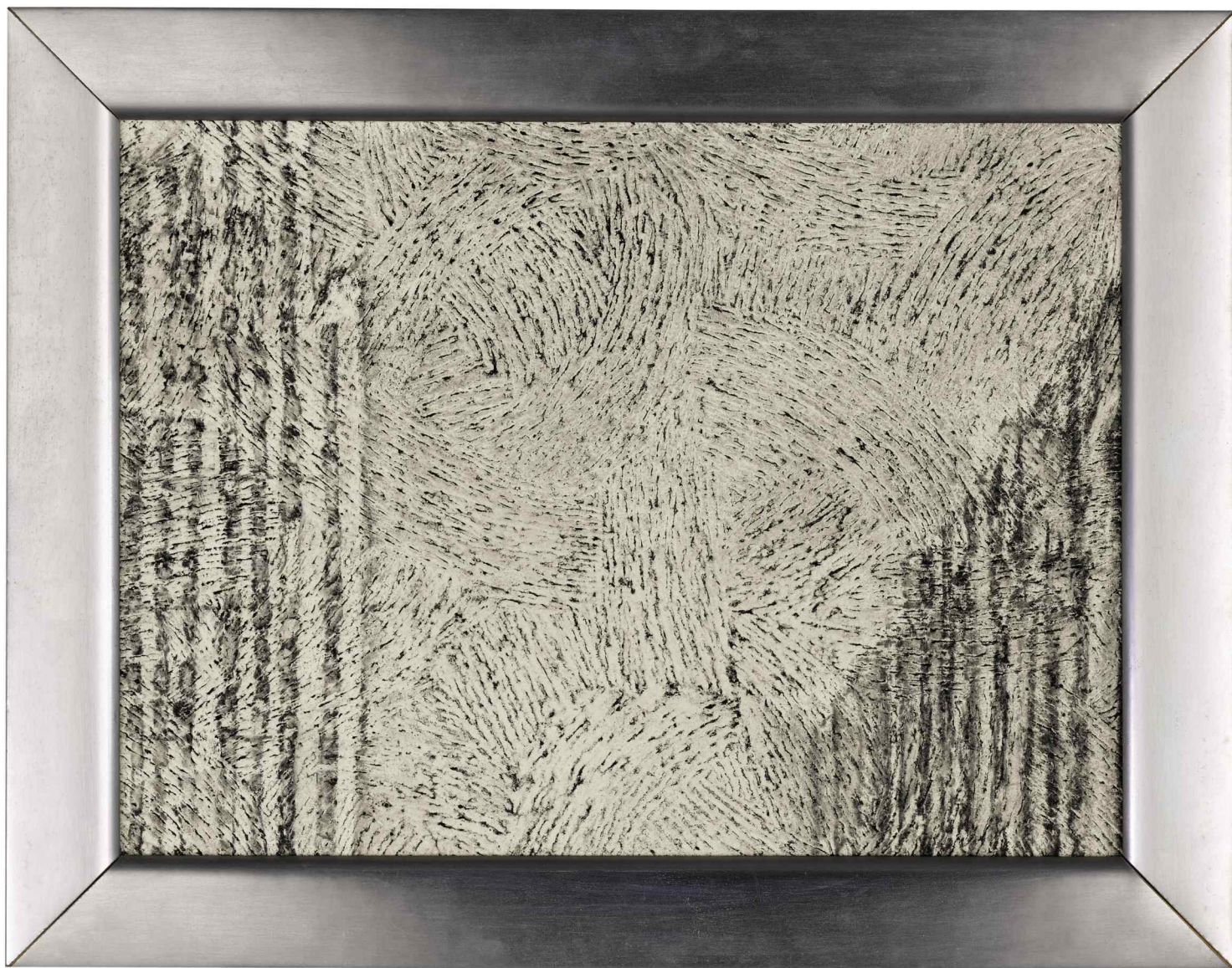
# CARTE POSTALE

*This painting is dedicated to Larry in memory of  
our last Thanksgiving Nov. 1974 Lynn Foulkes*

*Lynn Foulkes '75*







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PROPERTY FROM A NEW YORK COLLECTOR

## RICHARD ARTSCHWAGER

1923 - 2013

### Untitled

signed, dated 1974 and inscribed *For old times'*  
sake on the reverse

acrylic on celotex, in artist's frame  
14¾ by 18¾ in. 37.5 by 47.6 cm.

#### PROVENANCE

Leo Castelli Gallery, New York  
Rhona Hoffman Gallery, Chicago  
Lang and O'Hara Gallery, New York  
Daniel Weinberg Gallery, Los Angeles  
Leonard Rosenberg Fine Arts, New York  
Acquired from the above by the present owner

#### EXHIBITED

Chicago, Young/Hoffman Gallery, *Richard  
Artschwager: Paintings and Objects from 1962-  
1979*, 1981

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





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## WILLIAM NELSON COPLEY

1919 - 1996

### Carneval in Paris

signed  
oil on canvas  
25¾ by 21½ in. 65.4 by 54.6 cm.  
Executed in 1948.

#### PROVENANCE

Acquired directly from the artist by the present owner in October 1980

#### EXHIBITED

Los Angeles, Royer's Book Shop, *CPLY: Paintings by William N. Copley*, January 1951, cat. no. 9, p. 10, illustrated  
Milan, Galleria Montenapoleone, *W. Copley*, May 1954  
Amsterdam, Stedelijk Museum, *Copley*, October - November 1966, cat. no. 1  
Kunsthalle Bern; Paris, Musée National d'Art Moderne Centre Georges Pompidou; Amsterdam, Stedelijk van Abbesmuseum, *William N. Copley*, October 1980 - February 1981, cat. no. 3, p. 23, illustrated in color

#### LITERATURE

Carl Haenlein, Ed., *William N. Copley: Heed Greed Trust Lust (Bilder/Paintings 1951-1994)*, Hannover 1995, p. 120, illustrated in color  
Exh. Cat., Milan, Fondazione Prada, *William N. Copley*, 2016-2017, pl. 158, p. 85, illustrated

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

PROPERTY FROM A PRIVATE COLLECTION, NEW  
YORK CITY

## KEN PRICE

b. 1935

### Vout

fired and painted clay  
18 by 29 by 22 in. 45.7 by 73.7 by 55.9 cm.  
Executed in 2006.

#### PROVENANCE

James Kelly Gallery, Santa Fe  
Acquired from the above by the present owner  
in 2007

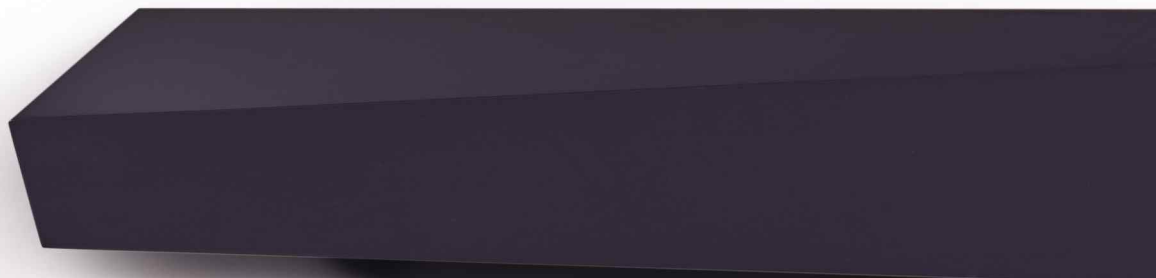
**\$ 150,000-200,000**

"His svelte yet pneumatic forms could suggest cartoonish hands, abbreviated Loch Ness monsters or salacious tongues. Others conjured up jellyfish or rogue ocean waves, which Mr. Price, a surfer, knew well...The announcement card for his 1961 show at Ferus featured a photograph of him on a surfboard, his arms extended exultantly skyward. The critic Lucy R. Lippard identified Mr. Price as 'something of a Surrealist, something of a purist, something of an expressionist, something of a naturalist.' Mr. Price himself remarked on the associational richness in his work in a letter to a friend in 1959. Referring to one of his mound-shaped sculptures—which preceded the *Eggs* and would form his 1960 Ferus debut—he wrote that making it kindled 'fond memories of mountain peaks, breasts, eggs, worms, worm trails, the damp undersides of things, intestines, veins and the like.'"

Roberta Smith, "Ken Price, Sculptor Whose Artworks Helped Elevate Ceramics, Dies at 77," *The New York Times*, 24 February 2012







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## JOHN MCCRACKEN

1934 - 2011

### Dark Matter

signed, titled and dated 1990 on the reverse  
polyester resin on wood and fiberglass  
9 by 90 $\frac{1}{8}$  by 16 in. 22.9 by 228.9 by 38.1 cm.

#### PROVENANCE

Fred Hoffman Gallery, Santa Monica  
Phillips, New York, 15 November 2007, Lot 54  
Acquired from the above sale by the present  
owner

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





PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

## RICHARD DIEBENKORN

1922 - 1993

### Untitled

signed with the artist's initials and dated 81  
gouache and crayon on paper  
25 by 25½ in. 63.5 by 64.8 cm.

#### PROVENANCE

M. Knoedler and Co., New York  
Collection of Carl D. Lobell, New York (acquired  
from the above in 1982)  
Private Collection, New York (acquired from the  
above *circa* 1984)  
Richard L. Feigen and Company, New York  
(acquired from the above in 1988)  
Acquavella Galleries, New York and John  
Berggruen Gallery, San Francisco (acquired from  
the above *circa* 1988)  
Acquired from the above by the present owner  
in 1989

#### EXHIBITED

New York, M. Knoedler and Co., *Richard  
Diebenkorn*, January 1982, cat. no. 16, p. 9,  
illustrated  
Washington, D.C., Hirshhorn Museum and  
Sculpture Garden, *Drawings, 1974-1984*, March -  
May 1984, cat. no. 34, p. 81, illustrated

#### LITERATURE

Exh. Cat., Kentfield, College of Marin, *Richard  
Diebenkorn: Abstractions on Paper*, 2013, p. 68  
Jane Livingston and Andrea Liguori, Eds., *Richard  
Diebenkorn: The Catalogue Raisonné, Volume  
Four: Catalogue Entries 3762-5197*, New Haven  
2016, cat. no. 4494, pp. 315 and 324, illustrated  
in color

**\$ 250,000-350,000**

"All paintings start out of a mood, out of a relationship with things or people, out of a complete visual impression. To call this expression abstract seems to me often to confuse the issue. Abstract means literally to draw from or separate. In this sense every artist is abstract...a realistic or non-objective approach makes no difference. The result is what counts."

RICHARD DIEBENKORN





PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

## RICHARD DIEBENKORN

1922 - 1993

### Untitled

signed with the artist's initials and dated 81  
gouache and crayon on 2 sheets of joined paper  
24 by 25 in. 61 by 63.5 cm.

#### PROVENANCE

M. Knoedler and Co., New York  
John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner  
in 1982

#### EXHIBITED

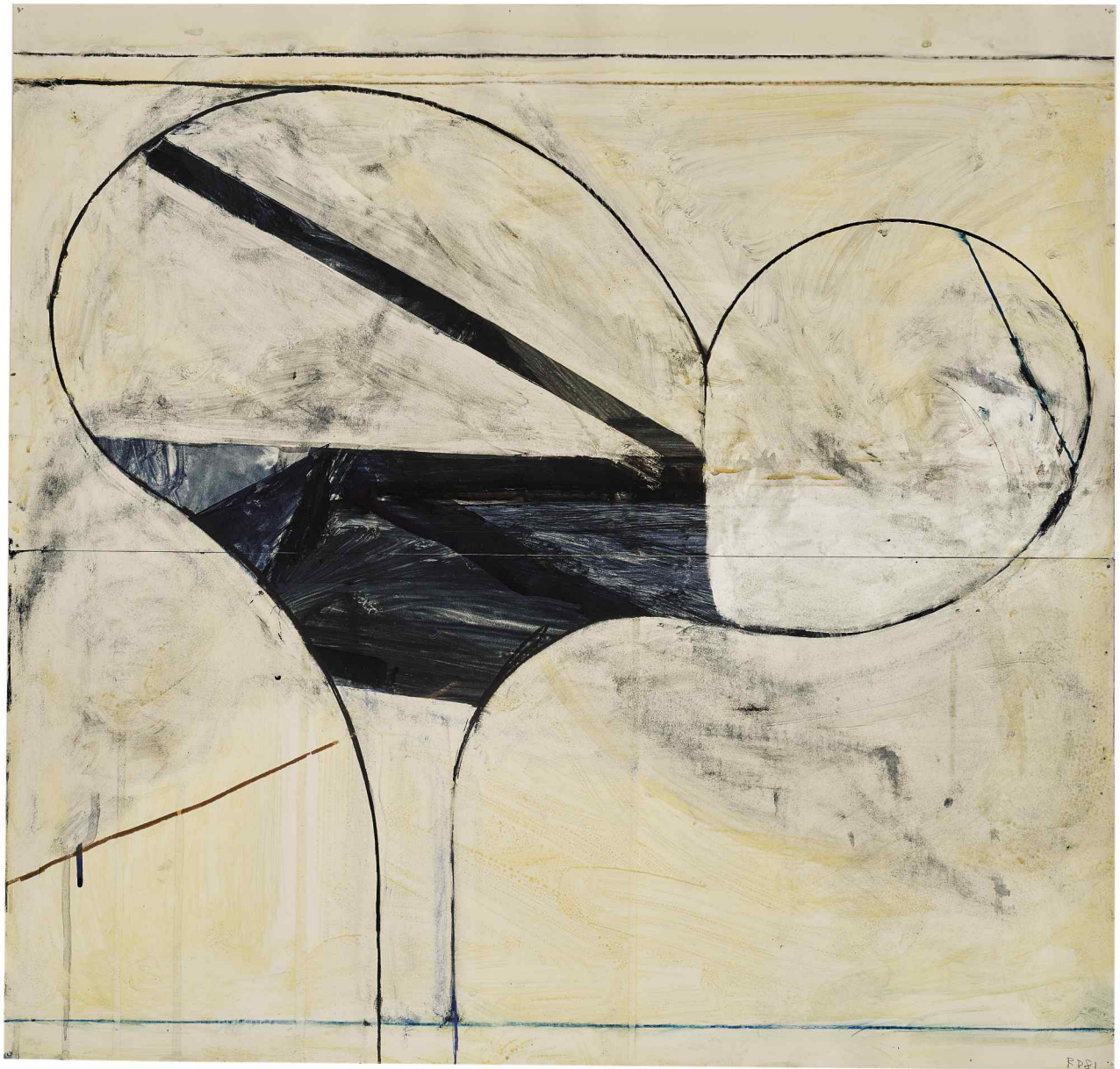
New York, M. Knoedler and Co., *Richard Diebenkorn*, January 1982  
San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Works on Paper, 1970-1983*, May - June 1983

#### LITERATURE

Richard Newlin, *Richard Diebenkorn: Works on Paper*, Houston 1987, p. 177, illustrated in color  
Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven 2016, cat. no. 4481, p. 320, illustrated

**\$ 200,000-300,000**





ED RUSCHA

b. 1937

Porch Crop

signed and dated 2004  
acrylic on museum board  
20¼ by 30 in. 51.4 by 76.2 cm.

**PROVENANCE**

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

**\$ 150,000-200,000**

“Good art should elicit a response of ‘Huh? Wow!’  
as opposed to ‘Wow! Huh?’”

ED RUSCHA





## ANDY WARHOL

1928 - 1987

### Dollar Sign

signed and dedicated *Happy B. Lucio* on the overlap

acrylic and silkscreen ink on canvas

20 by 16 in. 50.8 by 40.6 cm.

Executed in 1982.

This work is stamped by the Andy Warhol Art Authentication Board and numbered *A109.0711* on the overlap.

**\$ 300,000-400,000**

### PROVENANCE

Collection of Lucio Amelio, Naples (gift of the artist)

Collection of Ernesto Esposito, Naples (acquired from the above)

Christie's, London, 21 June 2007, Lot 415

Paul Kasmin Gallery, New York

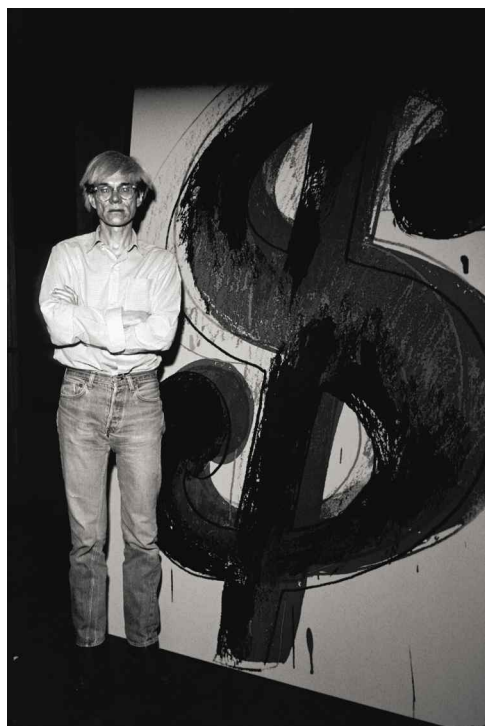
Private Collection, New York (acquired from the above by the present owner)

### EXHIBITED

Castello di Lerici, *Andy Warhol in Italia*, July - October 1995, p. 78, illustrated

"I'd asked around 10 or 15 people for suggestions. Finally one lady friend asked the right question, 'Well, what do you love the most?' That's how I started painting money."

ANDY WARHOL



Andy Warhol with *Dollar Sign* painting, New York 1982

Image: © Santi Visalli

Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York





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## ANDY WARHOL

1928 - 1987

### Cats and Dogs (Amos)

signed and dated 1976 on the overlap

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

#### EXHIBITED

London, The Mayor Gallery, *Cats and Dogs by Andy Warhol*, June - August 1976

Stockholm, Galerie Nova, *Andy Warhol "Dogs and Cats,"* October - November 1976

#### LITERATURE

William Feaver, "High and Dry," *The Observer*, 4 July 1976, p. 21, illustrated

Morris, "Red Revolt," *The Listener*, 8 July 1976, p. 25, illustrated

Fenella Crichton, "London Letter," *Art International*, Vol. 20, No. 8/9, p. 30, illustrated

Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 4, 1974-1976*, New York 2014, cat. no. 3248, p. 381, illustrated in color

**\$ 250,000-350,000**





## ANDY WARHOL

1928 - 1987

### Nancy Glenn [Two Works]

each signed and dated 83 on the overlap  
acrylic and silkscreen ink on canvas  
each: 40 by 40 in. 101.6 by 101.6 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner

**\$ 300,000-400,000**

“Warhol’s upward mobility was supersonic. Instead of getting the super stars’ photo from movie magazines or the Sunday color supplement, he himself quickly invaded their society on equal terms, and could be begged by prospective sitters to turn his own Polaroid camera on their fabled faces in both public and private moods. He had become a celebrity among celebrities, and an ideal court painter to the 1970s international aristocracy that mixed, in wildly varying proportions, wealth, high fashion, and brains.”

Robert Rosenblum, “Andy Warhol Court Painter to the 70s” in *Exh. Cat.*, New York, Whitney Museum of American Art, *Andy Warhol Portraits of the 70s*, 1979, p. 15



Nancy Glenn posing for Andy Warhol in the artist’s studio, New York, 1983  
Photo courtesy of Nancy Glenn





## ROBERT RAUSCHENBERG

1925 - 2008

### Spring Menagerie (Runts)

signed and dated *2k+7*  
inkjet pigment transfer on poly laminate  
61½ by 74 in. 156.2 by 188 cm.  
Executed in 2007.

#### PROVENANCE

PaceWildenstein, New York  
Acquired from the above by the present owner  
in 2008

#### EXHIBITED

New York, PaceWildenstein, *Robert  
Rauschenberg: Runts*, January - February 2008

**\$ 180,000-250,000**

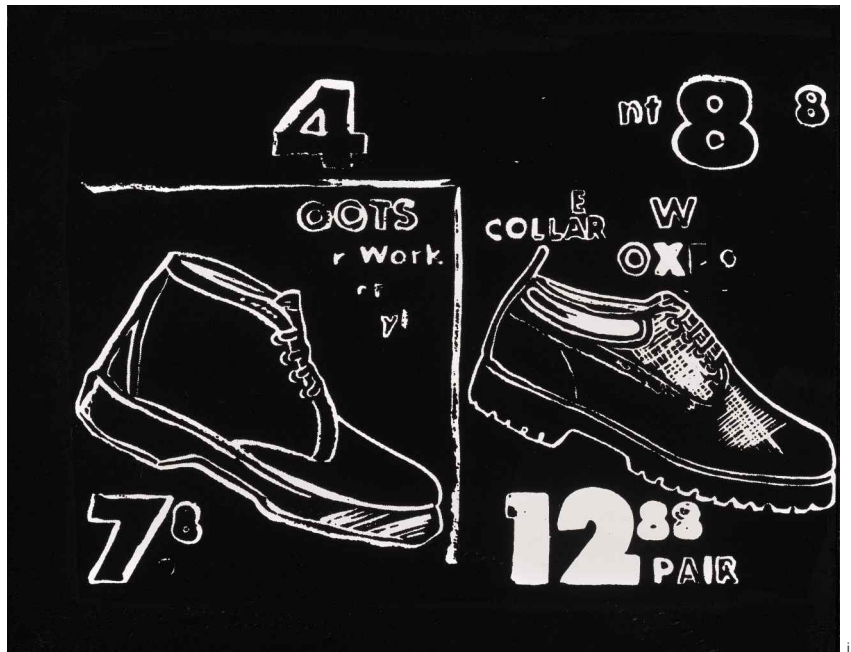




RAUSCHMEIER, 2007



RAUSCHMEIER, 2007



252

## ANDY WARHOL

1928 - 1987

- i. Work Boots (Positive);
  - ii. Work Boots (Negative)
- [Two Works]

acrylic and silkscreen ink on canvas  
each: 16 by 20 in. 40.6 by 50.8 cm.  
Executed circa 1985-1986.

i. This work is stamped by the Estate of Andy Warhol, stamped twice by The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA10.520 on the overlap; numbered PA10.520 on the stretcher.

ii. This work is stamped three times by the Estate of Andy Warhol, stamped twice by The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA10.197 twice on the overlap; numbered PA10.197 on the stretcher.

### PROVENANCE

Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Tom Cugliani Gallery, New York  
Private Collection  
Christie's, New York, 14 May 2014, Lot 287  
Acquired from the above sale by the present owner

\$ 80,000-120,000





253

## JIM DINE

b. 1935

### Small Robe in July

signed, titled and dated 1992 on the reverse  
oil and enamel on canvas  
66 by 48 in. 167.6 by 121.9 cm.

#### PROVENANCE

Michelle Rosenfeld Gallery, New York  
Acquired from the above by the present owner

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

COLLECTION OF DANIEL WEINBERG

## JOHN WESLEY

b. 1928

### Herbalist

signed, titled and dated 2001 on the reverse  
acrylic on canvas  
60 by 52 in. 152.4 by 132.1 cm.

### PROVENANCE

Acquired directly from the artist by the present  
owner circa 2001

### EXHIBITED

London, Gagosian Gallery, *John Wesley New Paintings*, October - December 2001, illustrated in color

Los Angeles, Daniel Weinberg Gallery, *John Wesley: Paintings 2000-2004 & Drawings from the 1960's*, September - October 2004

### LITERATURE

Germano Celant, *John Wesley*, Milan 2009, cat. no. 747, p. 437, illustrated in color

**\$ 150,000-200,000**

“The destiny of Wesley’s painting, however, is distinguished by a space in which the battle between the forces of unconscious, the male and female, the naked and the clothed is waged. These forces fight for the attention of the artist as well as the viewer. The image is brought forth by obscure forces that are nevertheless always floating in the field of desire.”

Germano Celant, “Sensual Appraisal,” in Exh. Cat., Venice, Fondazione Prada, *John Wesley*, 2009, p. XLII





## DUANE HANSON

1925 - 1996

### Artist With Ladder

polychromed polyester resin and fiberglass,  
mixed media and accessories

71 by 41 by 45 in. 180.3 104.1 by 114.3 cm.

Executed in 1972.

### PROVENANCE

Byron Cohen Gallery, Kansas City  
Collection of Mr. Harry Litwin, Wichita  
Collection of Bill Fromm, Kansas City  
Christie's, New York, 15 November 2012, Lot 266  
Private Collection, Chicago (acquired from the  
above sale by the present owner)

### EXHIBITED

Wichita State University, Edwin A. Ulrich  
Museum of Art; Lincoln, University of Nebraska  
Art Galleries; Des Moines Art Center; Berkeley,  
University of California, University Art Museum;  
Portland Art Museum; Kansas City, William  
Rockhill Nelson Gallery and Atkins Museum of  
Fine Arts; Colorado Springs Fine Art Center;  
Richmond, Virginia Museum of Fine Arts;  
Washington, D.C., Corcoran Gallery of Art;  
New York, Whitney Museum of American Art,  
*Duane Hanson*, October 1976 - April 1978, p. 51,  
illustrated in color

### LITERATURE

Robert Hughes, "Making the Blue-Collar  
Waxworks," *Time*, Vol. III, No. 8, 20 February  
1978, p. 92, illustrated in color  
Kirk Varnedoe, *Duane Hanson*, New York 1980,  
p. 50, illustrated in color  
Martin H. Bush, *Sculptures By Duane Hanson*,  
Wichita 1985, p. 85, illustrated in color  
Thomas Buchsteiner and Otto Letze, Eds., *Duane  
Hanson: More Than Reality*, New York 2001, cat.  
no. 25, p. 41, illustrated in color  
Thomas Buchsteiner and Otto Letze, Eds., *Duane  
Hanson: Sculptures of the American Dream*,  
Ostfildern 2007, no. 25, p. 41, illustrated in color

**\$ 250,000-350,000**

"This is an artist I knew in New York. I was fascinated by the clothing he wore—the splattered and taped trousers, the ripped and worn-out shoes, the plaster spots on his apron. His clothes suggested some of the equipment he frequently used. I wanted to describe, through his clothing, the messy work an artist must do to complete a finished work of art."

DUANE HANSON





PROPERTY OF A PRIVATE AMERICAN  
COLLECTOR

## KEITH HARING

1958 - 1990

### Untitled

incised with the artist's signature and stamped  
with the date 1989 and number 5/10 on the base  
aluminum  
18½ by 11¼ by 13½ in. 50 by 28.6 by 34.3 cm.

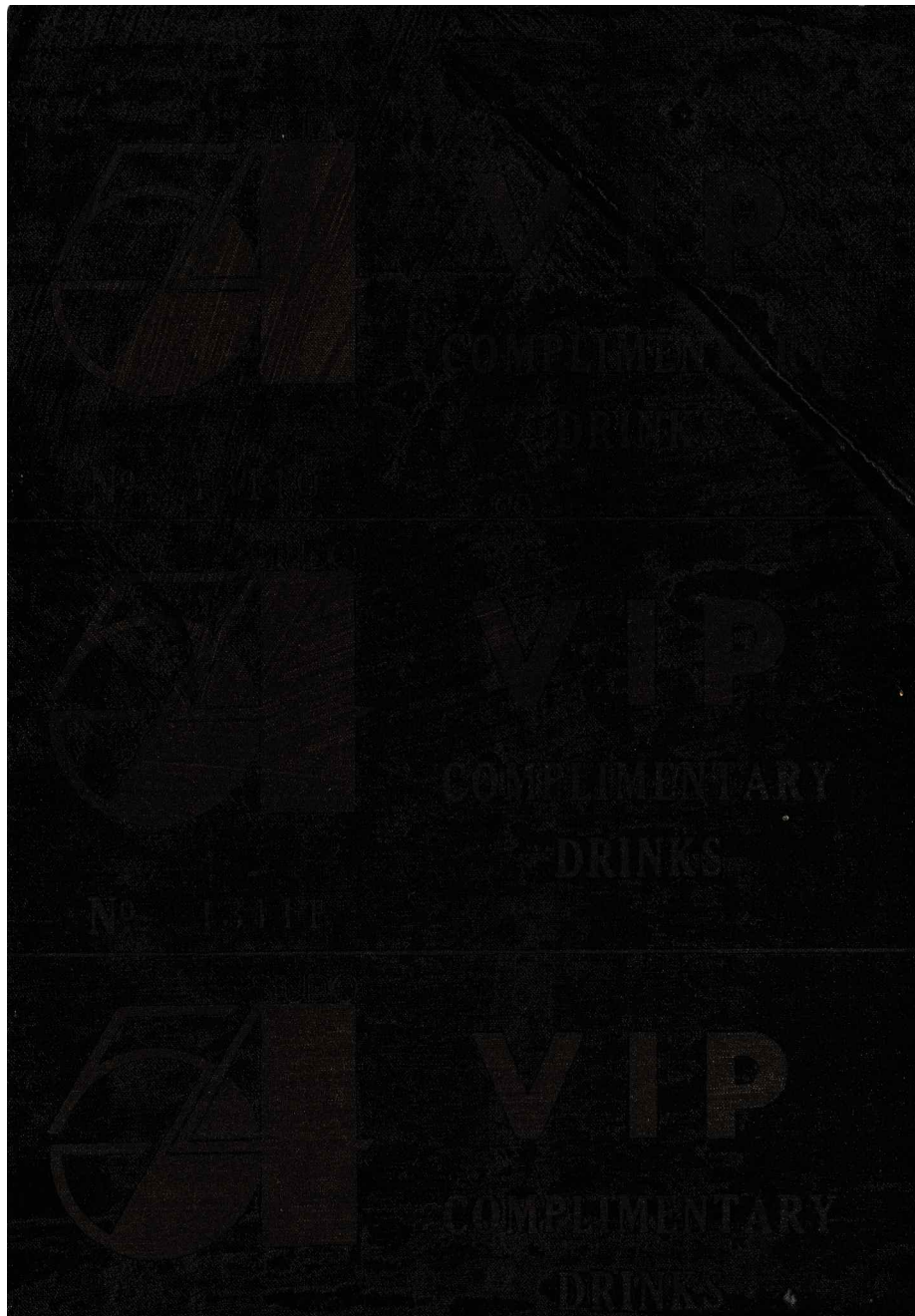
### PROVENANCE

Dorothy Blau Gallery, Bal Harbour  
Acquired from the above by the present owner

\$ 80,000-120,000







257

## ANDY WARHOL

1928 - 1987

### VIP Ticket

signed, dated 1978 and dedicated *To Robert Love*  
*Andy Warhol* on the reverse  
 acrylic and silkscreen ink on canvas  
 20 by 14 in. 50.8 by 35.6 cm.

### PROVENANCE

Collection of Robert Hayes, New York (gift of the  
 artist)

Thence by descent to the present owner

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



258

PROPERTY FROM A VERY IMPORTANT PRIVATE  
SWISS COLLECTION

## ANDY WARHOL

1928 - 1987

### Still-Life (Shoe)

ink and ink wash on paper  
14½ by 15 in. 36.8 by 38.1 cm.  
Executed *circa* 1955.

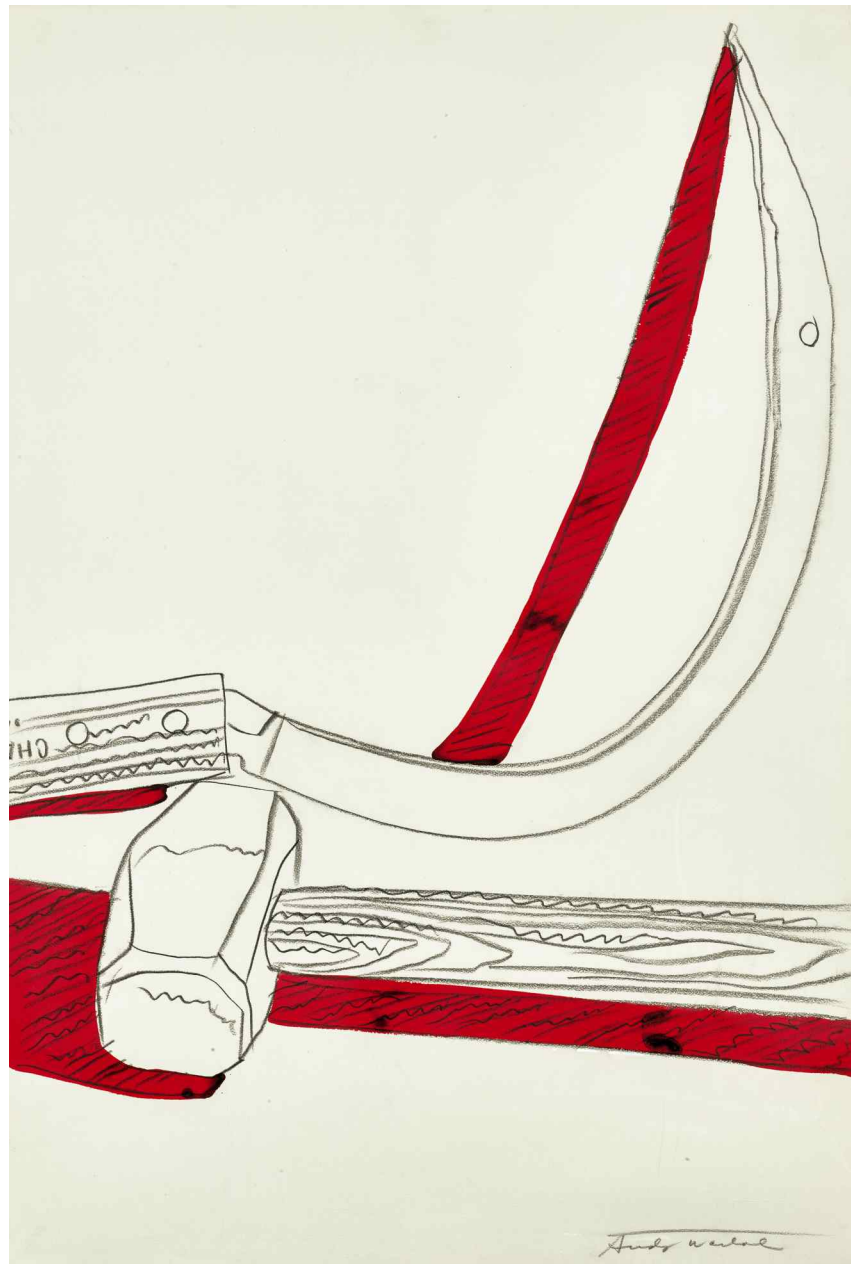
This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered VF 320.034 on the reverse.

#### PROVENANCE

Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual, Inc.,  
New York  
Galerie d'Art & Public, Geneva  
Acquired from the above by the present owner

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





259

## ANDY WARHOL

1928 - 1987

### Still-Life (Hammer & Sickle)

signed

watercolor and graphite on paper

41 by 28 in. 104.1 by 71.1 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 VF 31.048 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

**\$ 60,000-80,000**

## ALEXANDER CALDER

1898 - 1976

### Bouc Emissaire

incised with the artist's monogram and date 71  
on the base

painted metal

28⅞ by 15 by 11½ in. 73.3 by 38.1 by 29.2 cm.

This work is registered in the archives of the  
Calder Foundation, New York, under application  
number A04828.

### PROVENANCE

Galerie Maeght, Paris

Galerie Maeght, Zurich

Galerie Urban, Paris

Private Collection

Christie's, London, 25 May 1995, Lot 51

Acquired from the above sale by the present  
owner

### EXHIBITED

Zurich, Galerie Maeght, *Alexander Calder:*

*Retrospektive*, May - July 1973, cat. no. 44

Zurich, Galerie Maeght, *Calder*, April - June 1982,  
cat. no. 41

Greenwich, The Bruce Museum, *The Mobile, The*

*Stabile, The Animal; Wit in the Art of Alexander*

*Calder*, September - December 1995, p. 34,

illustrated in color

Roslyn Harbor, Nassau County Museum of Art,

*Calder and Miró*, June - September 1998, p. 13,

illustrated in color

Roslyn Harbor, Nassau County Museum of Art,

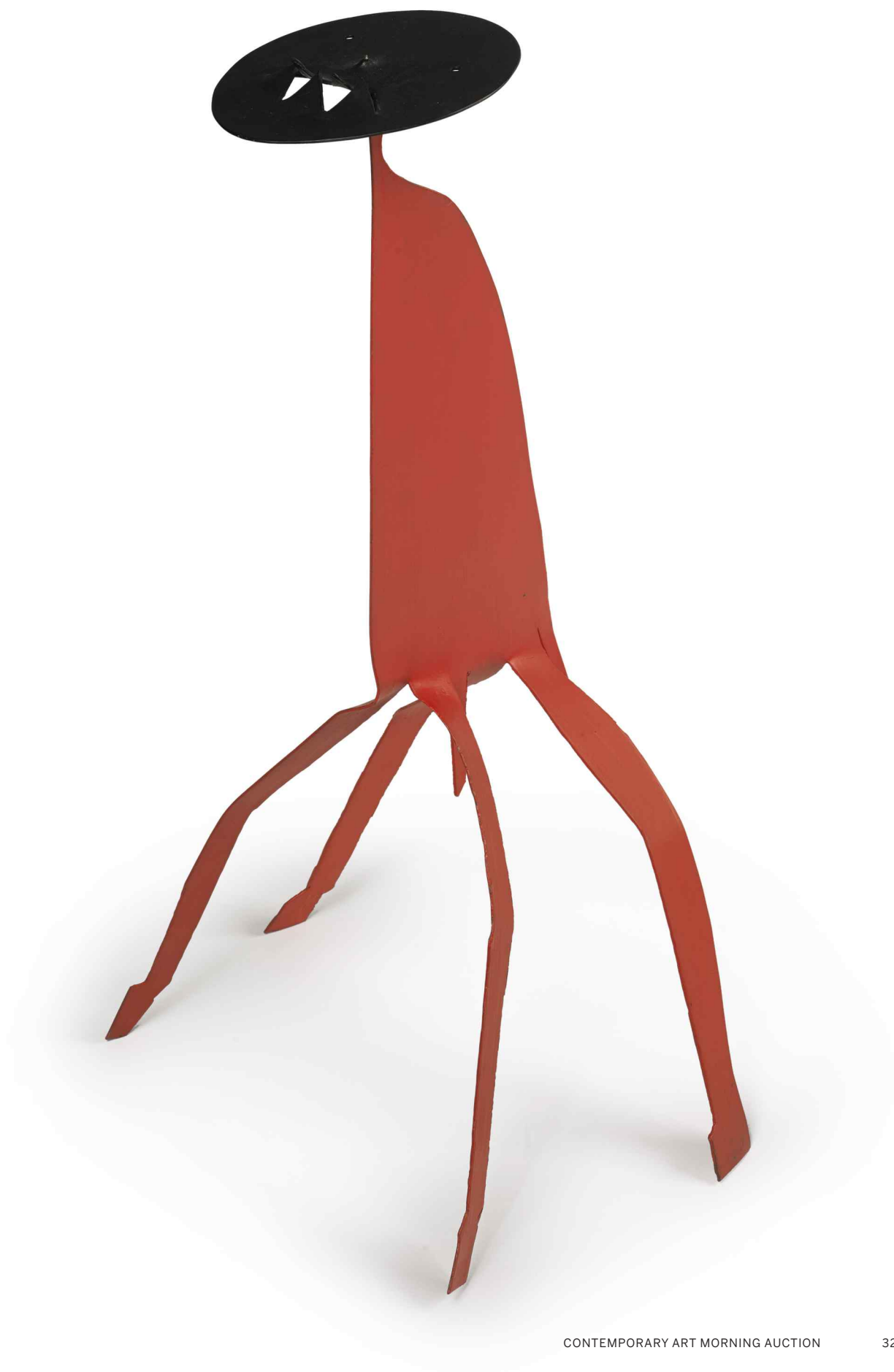
*20th Century Sculpture*, March - May 1999, p. 28

illustrated in color

**\$ 300,000-400,000**

“The creatures that inspired Calder to make these mobiles and stabiles range in size from a cockroach to a cow; indeed, he was interested in all creatures great and small, and he recreated them in every medium he used with the specific intention of giving us a special kind of pleasure... Lions, elephants, horses, cows, seals, and spiders—from the most massive to the most delicate of creatures—proliferated in Calder’s hands.”

Jean Lipman, *Calder Creatures Great and Small*, New York 1985, p. 7





## LOUISE NEVELSON

1899 - 1988

## Cascades Perpendiculars XVII

wood painted black

100 by 42 by 22 in. 254 by 106.7 by 55.9 cm.

Executed in 1980-1982.

**PROVENANCE**

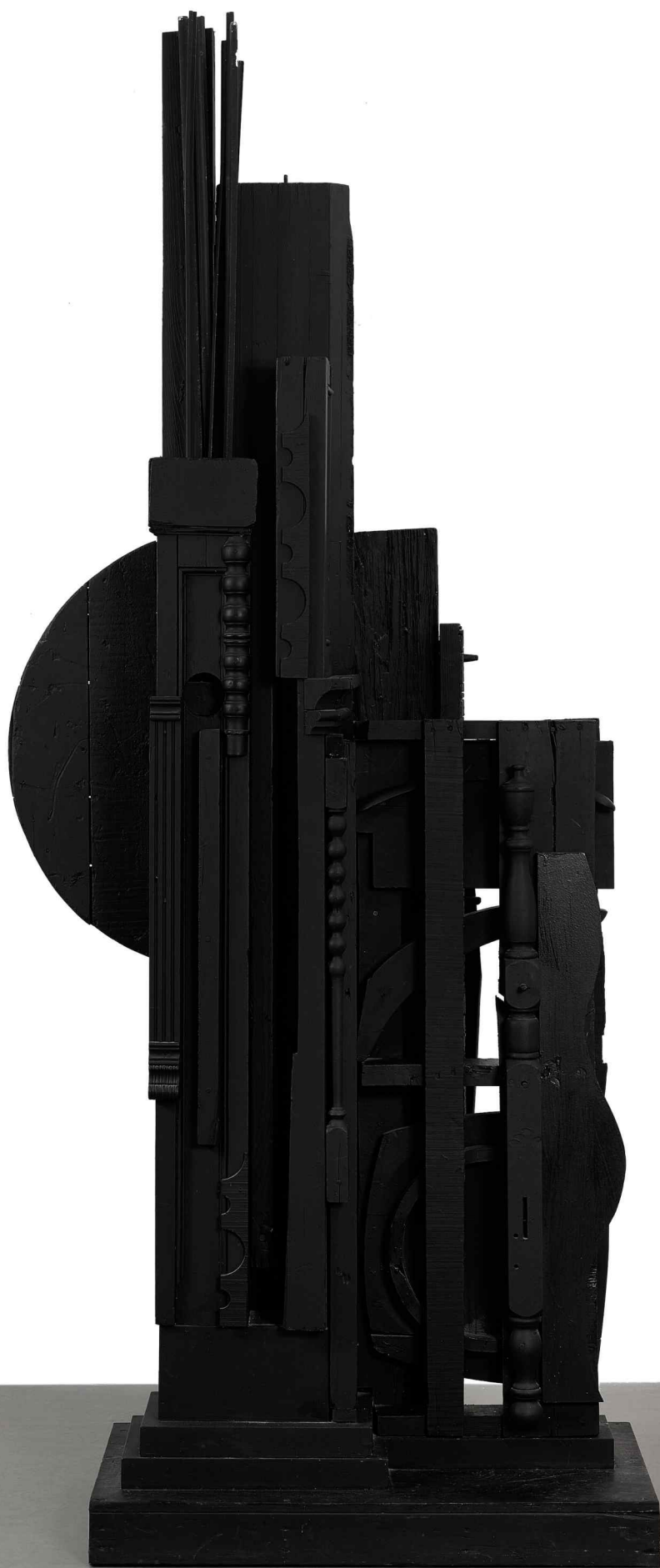
Makler Gallery, Philadelphia

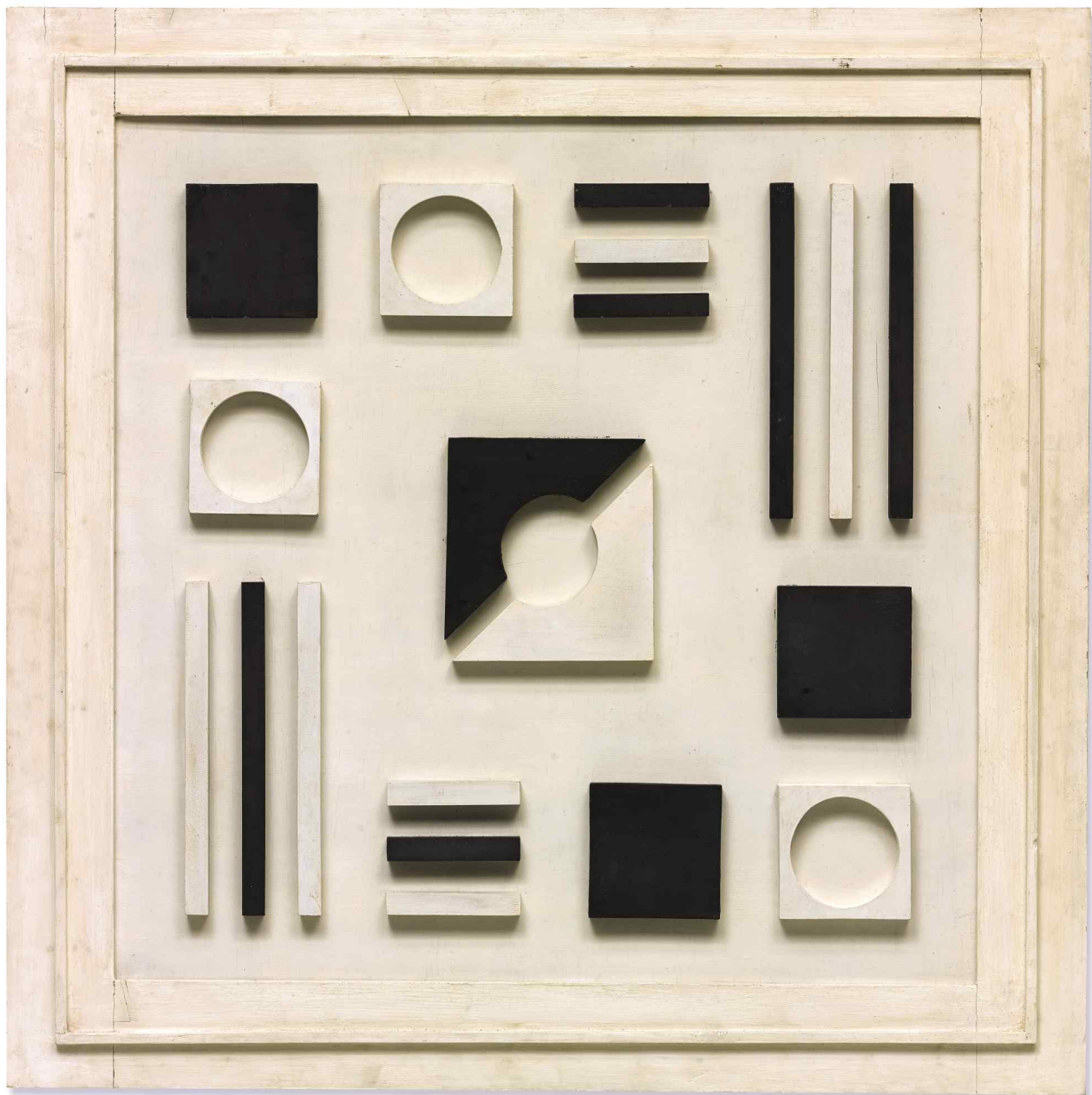
Acquired from the above by the present owner

**\$ 125,000-175,000**

"I go to the sculpture, and my eye tells me what is right for me. When I compose, I don't have anything but the material, myself, and an assistant...Sometimes it's the material that takes over; sometimes it's me that takes over. I permit them to play, like a seesaw. I use action and counteraction, like in music, all the time. Action and counteraction. It was always a relationship—my speaking to the wood and the wood speaking back to me."

LOUISE NEVELSON





262

## LOLÓ SOLDEVILLA

1901 - 1971

### Untitled

signed and dated 56 on the reverse

Plaka on wood

38 $\frac{5}{8}$  by 38 $\frac{5}{8}$  in. 98.1 by 98.1 cm.

This work is accompanied by a certificate of authenticity signed by Pedro de Oraá and dated 4 de abril de 2013.

### PROVENANCE

Private Collection, Havana (acquired directly from the artist)

Acquired from the above by the present owner

### EXHIBITED

Cuba, Museo de Arte de Pinar del Río, *Obras Inéditas: Amelia Peláez de Casal, Sandú Darié Laver, Dolores Soldevilla Nieto (Loló)*, December 2015 - January 2016

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

\$ 40,000-60,000





263

## SANDÚ DARIÉ

1908 - 1991

### Untitled

signed  
painted wood construction  
39 $\frac{3}{8}$  by 39 $\frac{3}{8}$  in. 100 by 100 cm. (dimensions  
variable)

Executed *circa* 1960.

This work is accompanied by a certificate of  
authenticity signed by Pedro de Oraá and dated *la*  
*Habana 26 de Octubre de 2012.*

### PROVENANCE

Collection of Enrique Silva, Havana (acquired  
directly from the artist *circa* 1965)

Collection of Fausto Orihuela, Havana (acquired  
from the above *circa* 1970)

Private Collection, Havana (acquired by descent  
from the above)

Acquired from the above by the present owner  
in 2016

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

**\$ 60,000-80,000**



264

## OSWALDO VIGAS

1926 - 2014

### Objeto Blanco

signed; signed, titled, and dated 55 on the reverse  
oil on cardboard laid on Masonite  
25¼ by 19¾ in. 64.1 by 49.5 cm.

This work is accompanied by a certificate of authenticity issued by the Fundación Oswaldo Vigas signed by Jeannine Castès de Vigas.

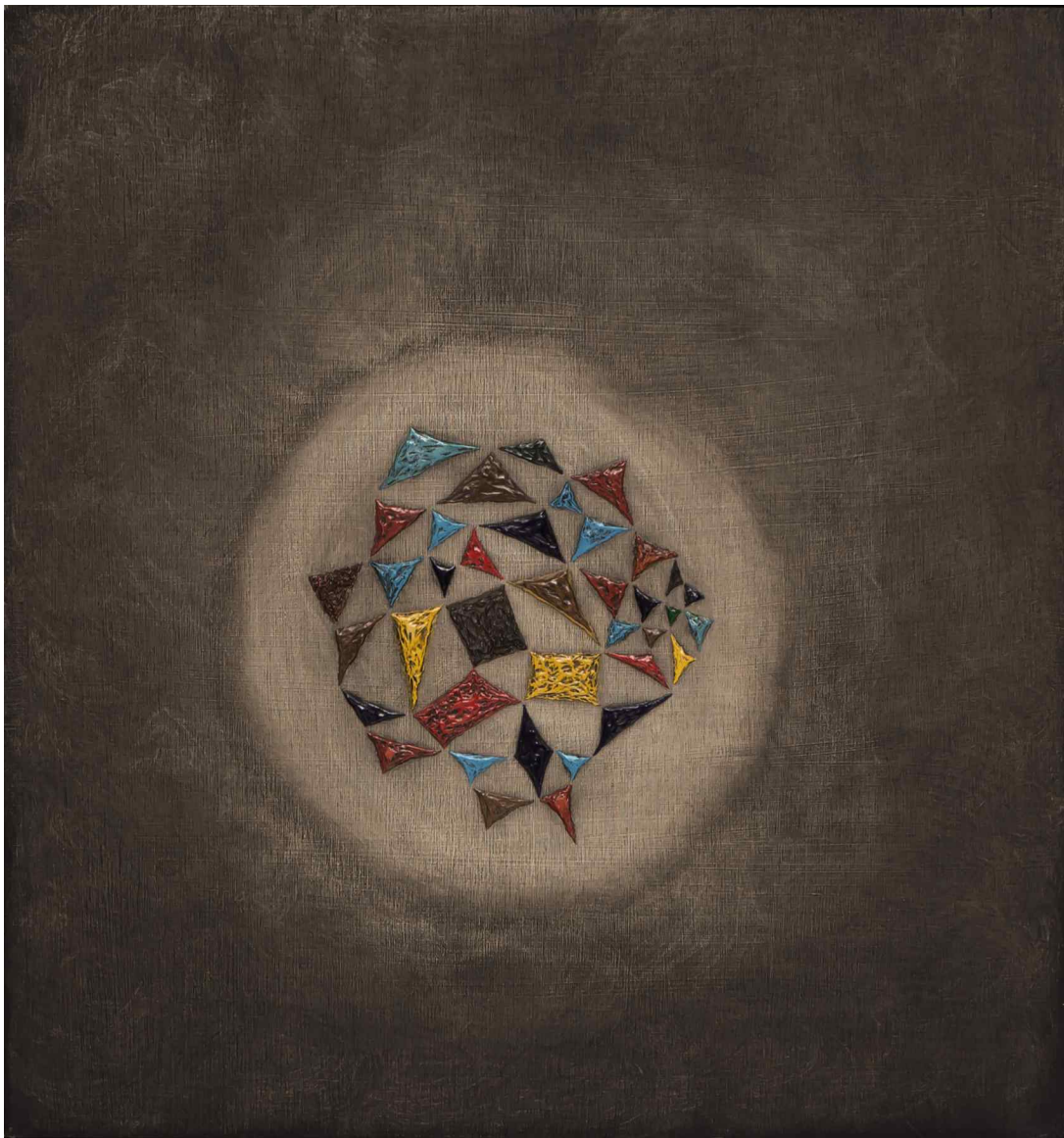
#### PROVENANCE

Private Collection, Caracas (acquired directly from the artist)  
Acquired from the above by the present owner

#### EXHIBITED

Caracas, Sala de Exposiciones Fundación Eugenio Mendoza, *1953-1957 O. Vigas*, October - November 1957  
Bogotá, Museo de Arte Contemporáneo, *Oswaldo Vigas 1943-1973*, May - June 1973  
Maracaibo, Museo de Arte Contemporáneo del Zulia, *Oswaldo VIGAS, Ideografías de París 1952-1957*, November 2004 - February 2005  
Miami, Ascaso Gallery, *Vigas Constructivistas París 1953 - 1957*, November 2012 - March 2013, no. 30, p. 48, illustrated in color

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



265

## ARTHUR LUIZ PIZA

1928 - 2017

### Untitled (#196)

painted plaster on wood panel  
15¼ by 16½ in. 39 by 42 cm.  
Executed in 1976.

### PROVENANCE

Galerie Heimeshoff, Essen  
Acquired from the above by the present owner

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





266

PROPERTY FROM A DISTINGUISHED PRIVATE  
NEW YORK COLLECTION

**MARIA HELENA VIEIRA DA  
SILVA**

1908 - 1992

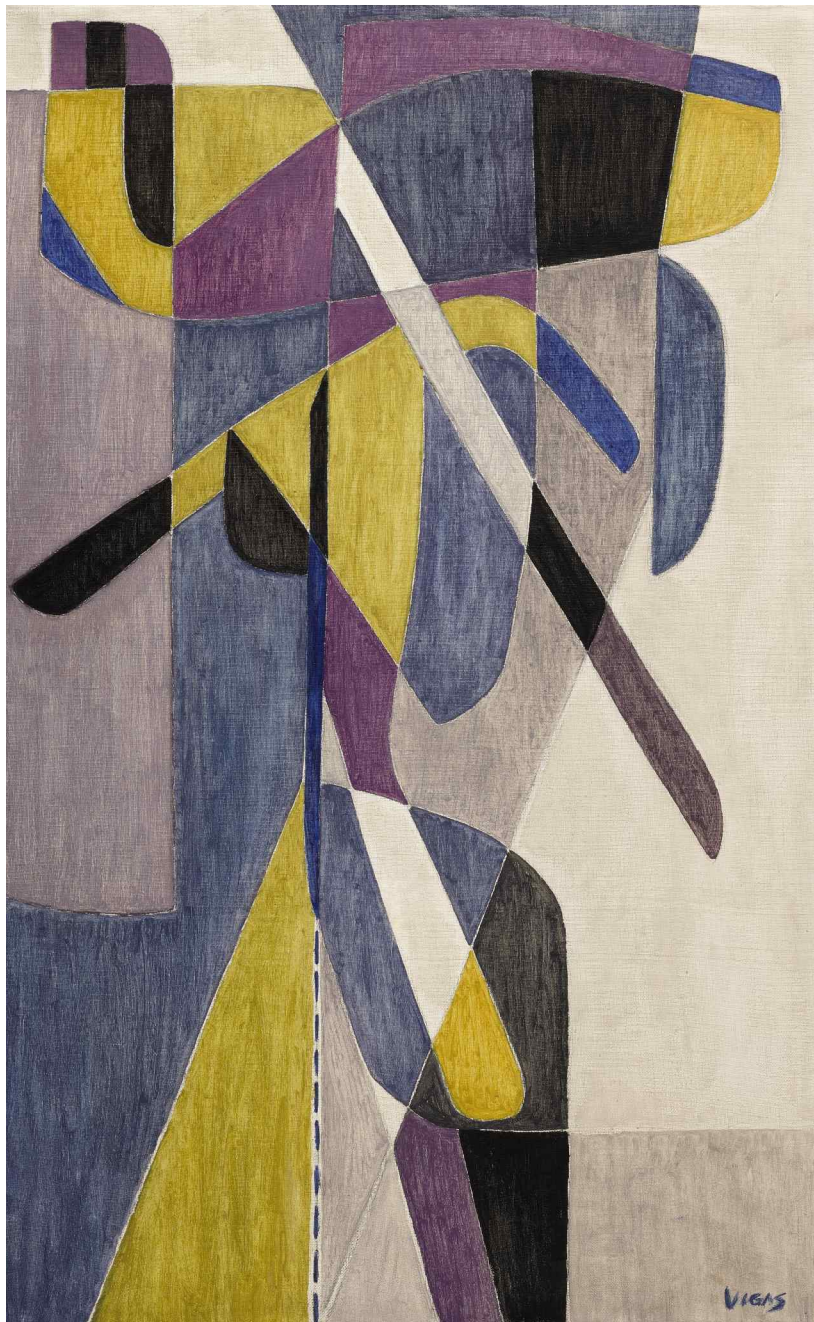
**Untitled**

signed and dated 56  
gouache on paper  
9¾ by 6 in. 24.8 by 15.2 cm.

**PROVENANCE**

Saidenberg Gallery, New York  
Collection of Evelyn Annenberg Hall, New York  
(acquired from the above)  
Christie's, New York, 16 March 2006, Lot 235  
Acquired from the above sale by the present  
owner

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



267

## OSWALDO VIGAS

1926 - 2014

### Untitled

signed; signed and dated 1969 on the reverse  
oil on canvas

31½ by 19¾ in. 80 by 50.2 cm.

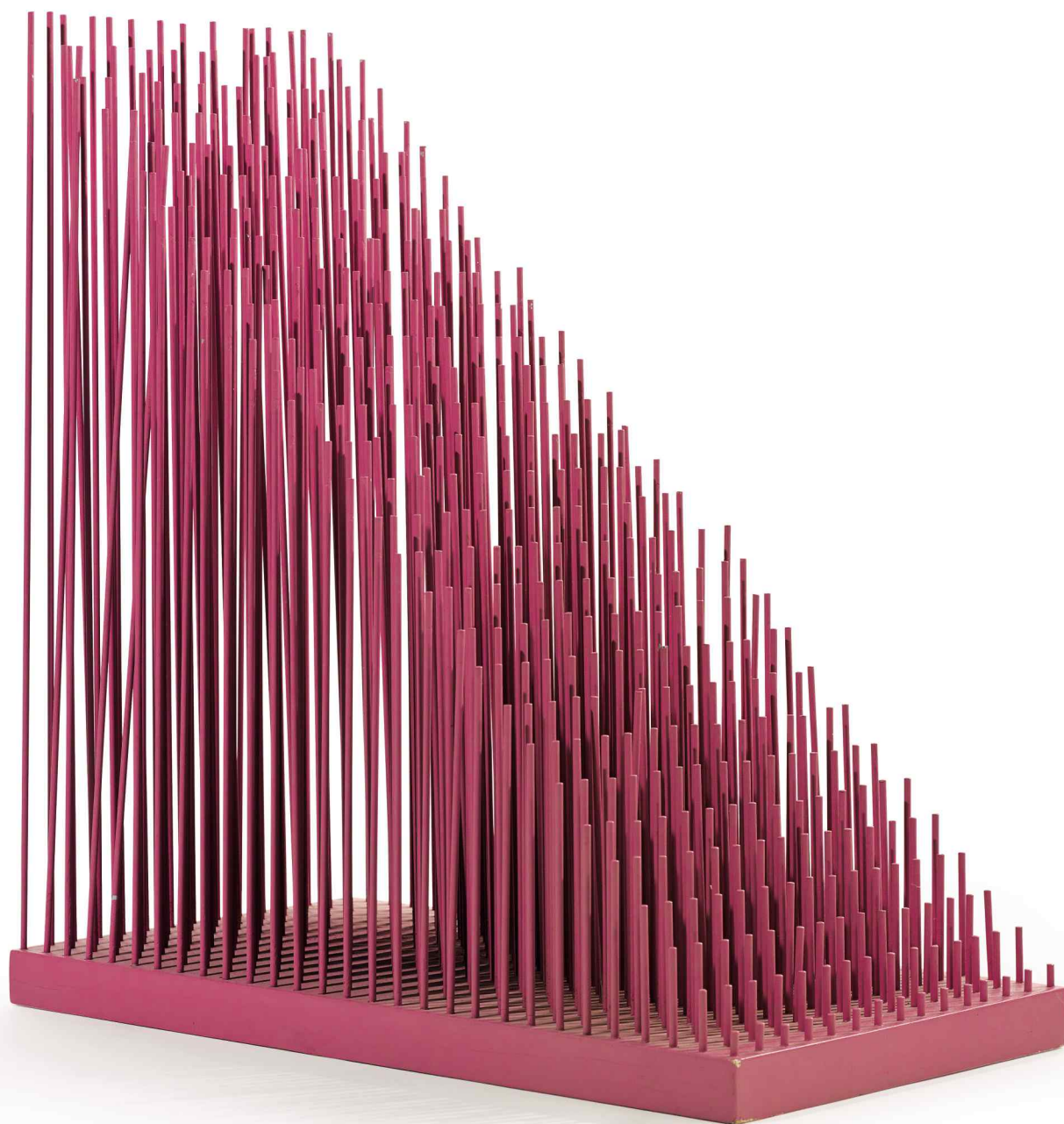
This work is accompanied by a certificate of authenticity issued by the Fundación Oswaldo Vigas signed by Jeannine Castès de Vigas.

### PROVENANCE

Private Collection, Miami (acquired directly from the artist *circa* 1970)

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





268

## JESÚS RAFAEL SOTO

1923 - 2005

### Progresión Rosa

signed and dated 1968 on the underside of the base

painted metal and wood construction

18 by 17 by 19 in. 45.7 by 43.2 by 48.3 cm.

This work is accompanied by a photo-certificate of authenticity signed by Hélène Soto and dated Paris, le 9 juin 2011.

#### PROVENANCE

Marlborough Galleria d'Arte, Rome

Private Collection, Milan (acquired from the above)

Christie's, New York, 15 November 2011, Lot 73

Acquired from the above sale by the present owner

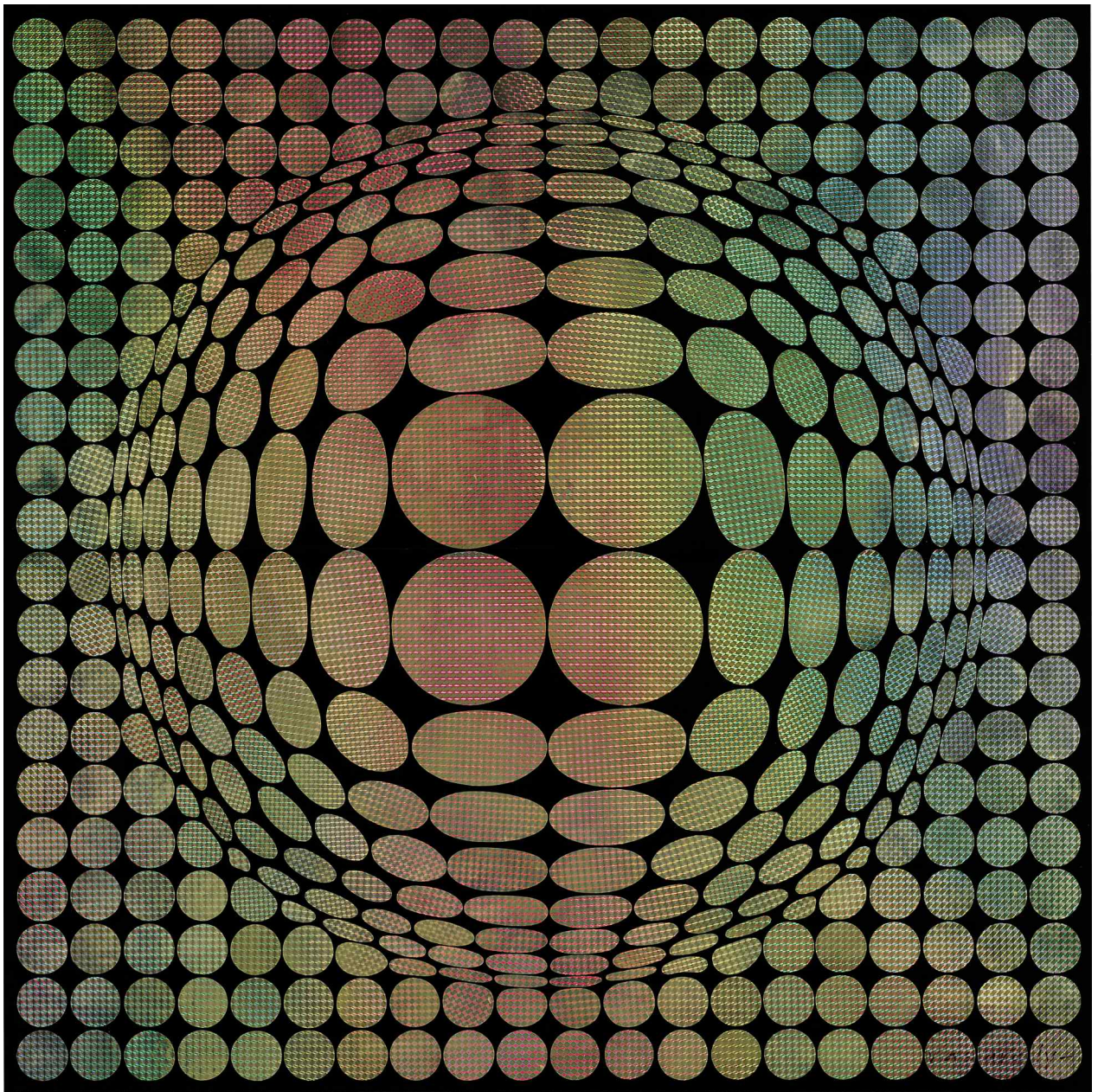
#### EXHIBITED

Milan, Galleria Lorenzelli, Soto, December 1968 -

January 1969, cat. no. 7, illustrated

**\$ 60,000-80,000**





269

## VICTOR VASARELY

1906 - 1997

### Vega

signed

hologram collage on vinyl on board  
43¼ by 43¼ in. 109.9 by 109.9 cm.

Executed in 1972.

The authenticity of the present work has been confirmed by Pierre Vasarely. The 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

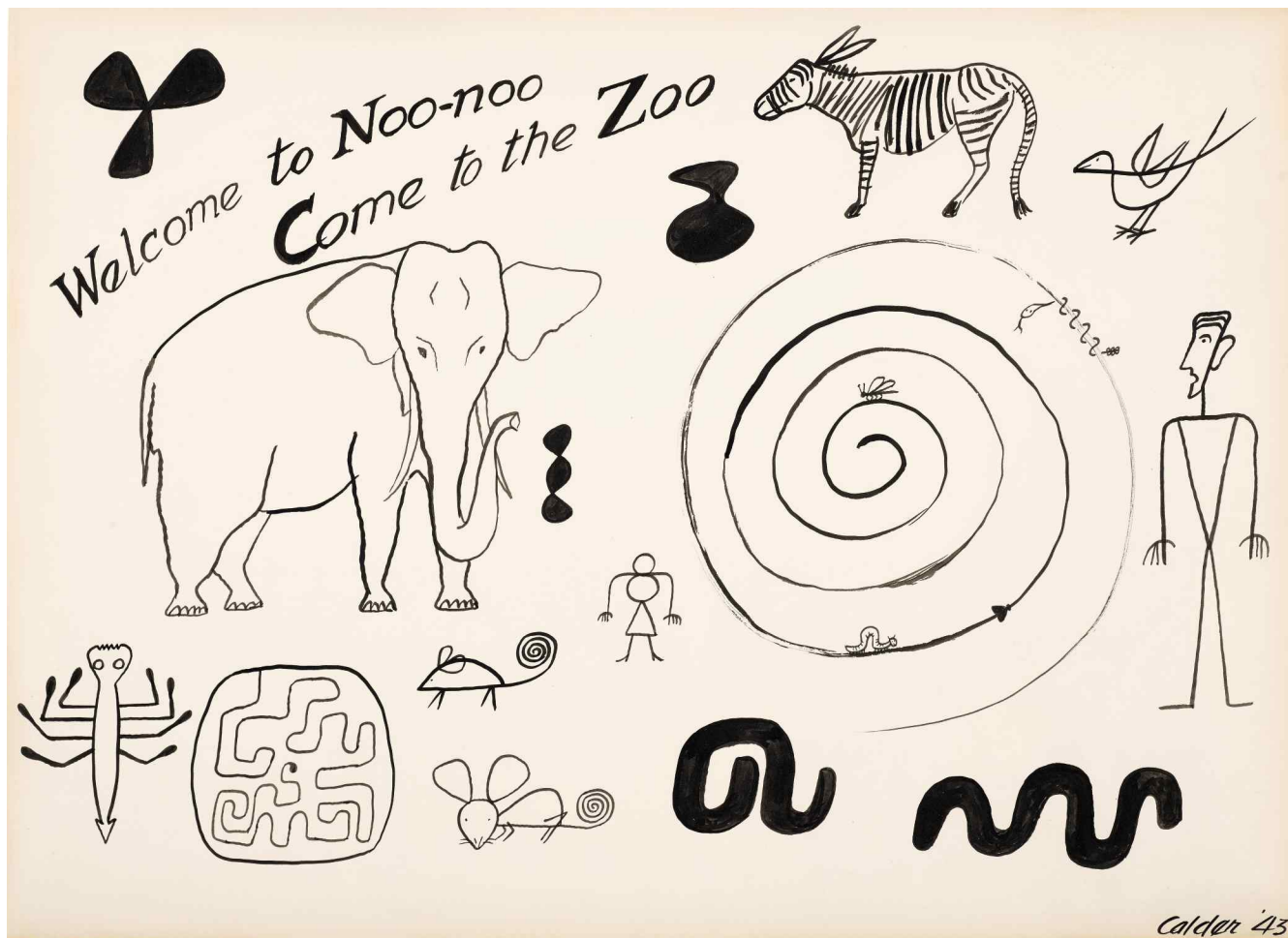
Private Collection

Porro & C., Milan, 29 November 2007, Lot 156

Private Collection, Switzerland (acquired from the above sale by the present owner)

\$ 20,000-30,000





270

## ALEXANDER CALDER

1898 - 1976

### Welcome to Noo-noo, Come to the Zoo

signed, titled and dated '43

ink on paper

22¾ by 31 in. 57.8 by 78.7 cm.

This work is registered in the archives of the Calder Foundation, New York, under the application number A03847.

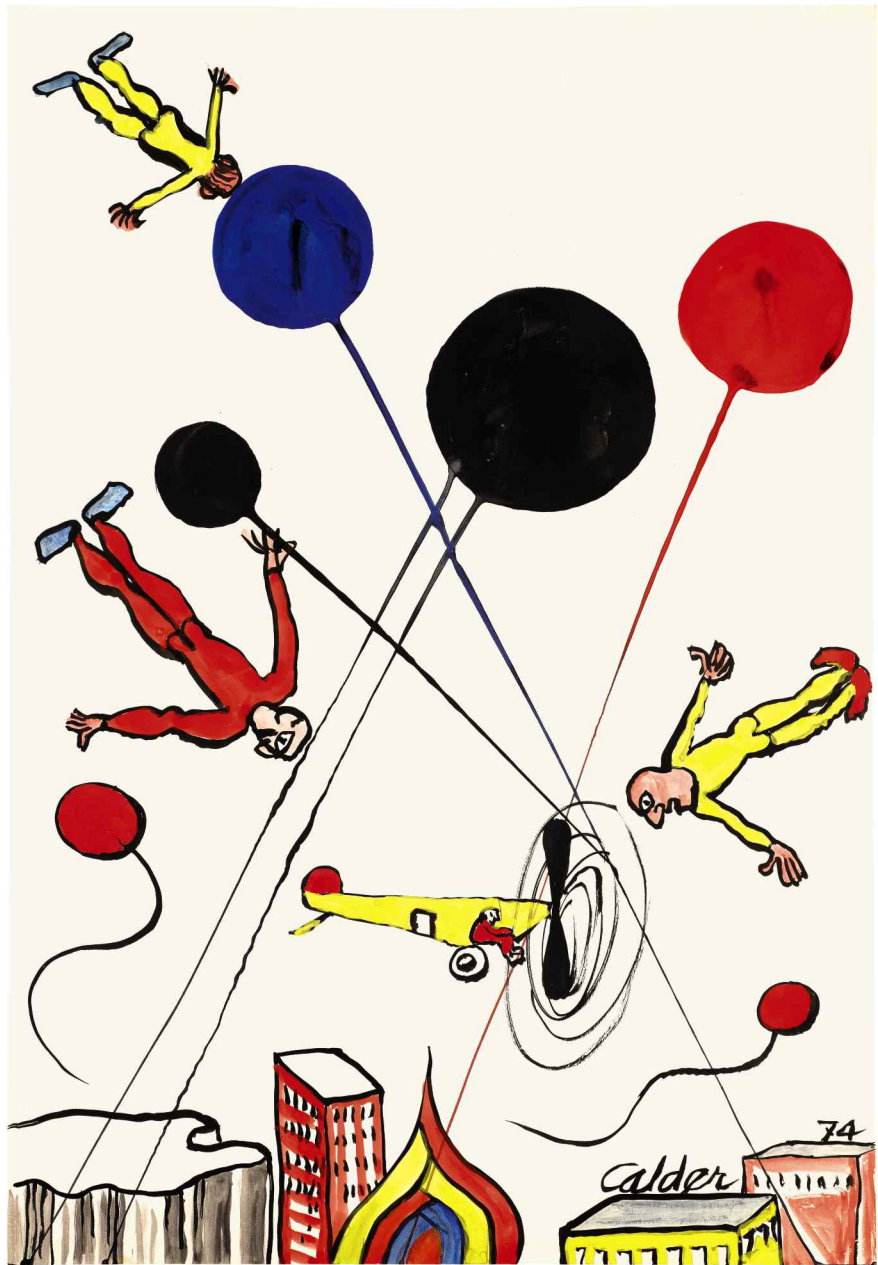
#### PROVENANCE

M. Knoedler & Co., New York

Sandra Werther, Ltd., New York (acquired from the above in 1980)

Acquired from the above by the present owner in October 1983

\$ 40,000-60,000



271

## ALEXANDER CALDER

1898 - 1976

### Byzance

signed and dated 74

gouache and ink on paper

43 by 29½ in. 109.2 by 74.9 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A08691.

### PROVENANCE

Galerie Maeght, Paris

Collection of Bert Cheznow, Connecticut  
(acquired from the above in 1977)

Scherer Gallery, Marlboro

Acquired from the above by the present owner  
in 1983

**\$ 50,000-70,000**





272

## ALEXANDER CALDER

1898 - 1976

### Snail Shell

signed and dated 70

gouache and ink on paper

29 $\frac{3}{8}$  by 43 $\frac{1}{8}$  in. 74.6 by 109.5 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A15885.

### PROVENANCE

Collection of Nicholas Guppy, London (acquired directly from the artist in 1970)

Galleria La Bussola, Turin

Acquired from the above by the present owner circa 1980

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



273

## ALEXANDER CALDER

1898 - 1976

### Untitled

signed and dated 73

gouache and ink on paper laid on canvas

29½ by 43 in. 74.9 by 109.2 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A12295.

### PROVENANCE

Galerie Maeght, Paris

Galleria La Bussola, Turin (acquired from the above in 1973)

Acquired from the above by the present owner in 1981

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



274

## ALEXANDER CALDER

1898 - 1976

### People with Centaurs

signed and dated 67

ink and gouache on paper

29½ by 43 in. 74.4 by 109.2 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A07097.

### PROVENANCE

Perls Galleries, New York

Sheldon Ross Gallery, Birmingham, Michigan

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

Christie's, New York, 28 February 2007, Lot 350

Galerie Du Vuy, St. Lokeren

Marc-Arthur Kohn, Paris, 21 October 2015, Lot 12

Acquired from the above sale by the present owner

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



## NIKI DE SAINT-PHALLE

1930 - 2002

## The Poet and His Muse

signed and incorrectly dated 1972 on the underside  
acrylic on resin

20 by 8½ by 4 in. 50.8 by 21.7 by 10.2 cm.

Executed in 1974, this work is from an edition of 22,  
each uniquely painted.

## PROVENANCE

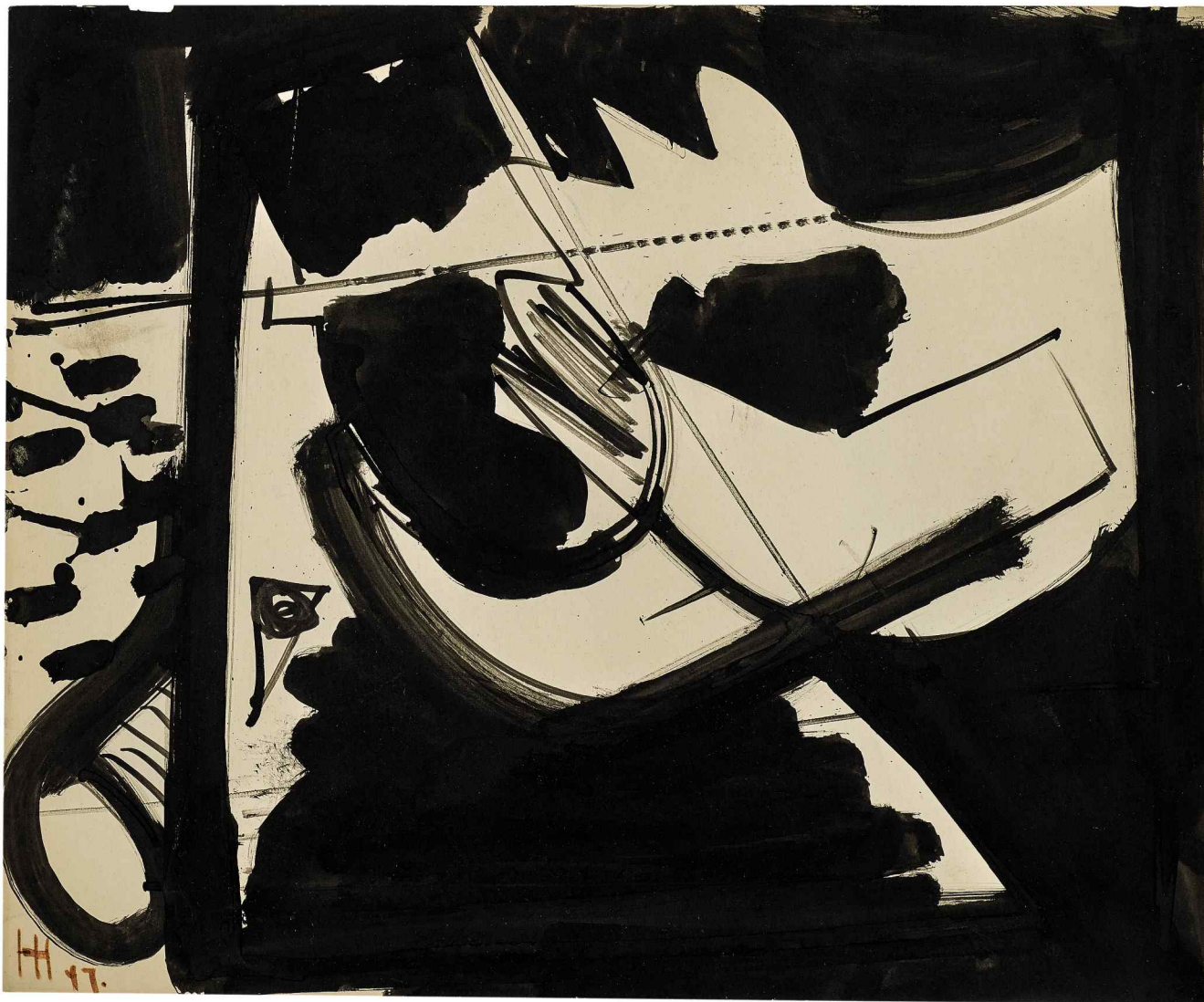
Estate of the artist

Jeffrey H. Loria & Co., Inc., New York

Acquired from the above by the present owner

\$ 60,000-80,000





276

PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

**HANS HOFMANN**

1880 - 1966

**The Pond**

signed with the artist's initials and dated 47  
ink on paper  
14 by 17 in. 35.6 by 43.2 cm.

**PROVENANCE**

Thelin Gallery, Maine (acquired directly from the  
artist)  
Private Collection, Weymouth, Massachusetts  
Butterfield & Butterfield, Los Angeles, 9  
November 1989, Lot 3722  
Acquired from the above sale by the present  
owner

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





277

PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

## RICHARD DIEBENKORN

1922 - 1993

### Untitled (Standing Nude)

signed with the artist's initials on the reverse  
crayon, ink and graphite on paper  
16 by 11 in. 40.6 by 28 cm.  
Executed circa 1960-1966.

#### PROVENANCE

Estate of the artist  
John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner  
in 2003

#### EXHIBITED

San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Figurative Works on Paper*, March - April 2003, pl. 5, pp. 34-35 and 104, illustrated

#### LITERATURE

Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven 2016, no. 2925, p. 428, illustrated

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



## GUNTHER GERZSO

1915 - 2000

### Triad

signed and dated 64; signed, titled and dated  
X. 64 on the reverse  
oil on Masonite  
21¾ by 18¾ in. 55.2 by 46.4 cm.

#### PROVENANCE

Private Collection, Colorado (acquired directly  
from the artist *circa* 1964)  
Thence by descent to the present owner

#### LITERATURE

Luis Cardoza y Aragón, *Gunther Gerzso*, Mexico  
City 1972, no. 57, illustrated

**\$ 150,000-200,000**

Considered as the pioneer of Mexican abstract painting, Gunther Gerzso “became the most important [artist] in Mexico of the immediate post-World War II period” (Diana C. Du Pont, “Gerzso: Pioneering the Abstract in Mexico,” *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso*, 2003, p. 114). His contribution to the story of abstraction, however, had repercussions beyond a regional/nationalistic classification. The complex matrix of influences that serve as the foundation for Gerzso’s aesthetic iconography—ancient architecture, the landscape of his homeland, his unconventional upbringing and eventual fate as a painter—endow his work with a greater universal tone. Above all, it is this last quality which ultimately lead him to create “American art par excellence” (*ibid*, p. 114).

Executed in 1964, *Triad* is a canonical example of Gerzso’s aesthetic lexicon: rhythmic, mystical, deliberately precise and sensibly precarious. His fascination with ancient architectural principles coupled with his wondrous vision of the spiritual and emotional power of the Mexican landscape are hereby poetically articulated. Executed at the height of his artistic career, the painting is rendered with a masterful showcase of technical prowess. Obsessed with precision, Gerzso studied old master painting meticulously. Of particular interest to him was their rigorous application of radiant color to build luminous layers of paint. His treatment of Masonite, specifically the smooth surface of the reverse, allowed him to yield silken and porcelain-like surfaces.

The influential underpinnings of Gerzso’s aesthetic ethos are also vividly outlined in *Triad*. At the age of twelve, Gerzso received a copy of Le Corbusier’s 1923 polemic book, *Vers une architecture nouvelle* (*Towards a New Architecture*) from his Swiss uncle, Hans Wendland, an art dealer and collector. In this foundational book, the modernist architect celebrates geometry as the building block for the construction of the new modern city. *Vers une architecture nouvelle* permanently marked Gerzso’s understanding of abstraction. Years later, he would likewise recall that “the discovery of Pre-Columbian architecture [was my] point of departure” (*ibid*, p. 110).

*Triad* presents a dramatic interplay of small pockets of geometric shapes set within vast planes of deep saturated hues. A stunning glowing orange back-drop harmonizes the jewel-toned greens and crisp whimsical blues—an allusion to the earth, vegetation and Pre-Columbian edifices. While Gerzso constructs these prisms of color with a careful and tensile placement of lines that impose a controlled rigidity, we find a sensually-shaped fissure line, known as “la grieta,” in the upper right of the painting. Suggestive of both a crack in the earth and a rupture in stone, “la grieta” is Gerzso’s last provocation; a final release of emotion. In this dazzling and controlled expression of color and form, Gerzso’s abstract language conjures an ethereal reality reminding the viewer of the “necessity for mystery and poetry in art.” (*ibid*, p. 139)





279

## FRANK STELLA

b. 1936

### Loomings (S-7 1X)

stainless steel, carbon steel and bronze  
47¼ by 54½ by 13 in. 120 by 138.4 by 33 cm.  
Executed in 1988.

#### PROVENANCE

Collection of J. Paul Beitler, Chicago (acquired directly from the artist in 1988)  
Richard Gray Gallery, Chicago  
Private Collection, Chicago (acquired from the above by the present owner)

**\$ 75,000-95,000**





280

PROPERTY OF A PRIVATE COLLECTOR

## FRANK STELLA

b. 1936

### Yanik Tepe

steel and aluminum collage on sand cast  
aluminum

66 by 55 by 20 in. 167.6 by 139.7 by 50.8 cm.  
Executed in 2002.

### PROVENANCE

Acquired directly from the artist by the present  
owner

### EXHIBITED

New York, Jacobson Howard Gallery, *Frank Stella*,  
February - March 2004  
Houston, McClain Gallery, *Frank Stella: Important  
Works*, October - November 2004

**\$ 60,000-80,000**



281

## SAM FRANCIS

1923 - 1994

### Untitled

signed and dated 1980 on the reverse  
acrylic on canvas

12 $\frac{1}{8}$  by 9 $\frac{1}{2}$  in. 30.8 by 24.1 cm.

This work is identified with the archival identification number of *SFF.754* 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

Pamela Auchincloss Gallery, Santa Barbara  
Collection of William F. Brenner, Santa Barbara  
(acquired from the above in 1986)  
Sotheby's, New York, 17 February 1999, Lot 200  
Acquired from the above sale by the present  
owner

### EXHIBITED

Santa Barbara, Pamela Auchincloss Gallery, *Sam Francis: Recent Monotypes*, January - February  
1986

### LITERATURE

Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley 2011, cat. no. 754, illustrated in color on the DVD

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





282

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**EDGAR NEGRET**

1920 - 2012

**Máscara**

painted aluminium

43¼ by 33 by 22½ in. 110 by 84 by 57.2 cm.

Executed in 1967.

**PROVENANCE**

Acquired directly from the artist by the present owner

**\$ 50,000-70,000**





283

PROPERTY FROM A VERY IMPORTANT PRIVATE  
SWISS COLLECTION

**SOL LEWITT**

1928 - 2007

Rectangle Within Rectangle, Within  
Rectangle, Color Superimposed

signed and dated 1990  
acrylic on paper  
29¾ by 22½ in. 75.6 by 57.2 cm.

**PROVENANCE**

Annemarie Verna Galerie, Zurich  
Acquired by the present owner *circa* 1991

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



284

## CARL ANDRE

b. 1935

### 17 Copper Run

copper, in 17 parts

each:  $\frac{3}{8}$  by  $1\frac{3}{4}$  by  $\frac{1}{16}$  in. 0.95 by 4.5 by .02 cm.

overall:  $\frac{3}{8}$  by  $29\frac{3}{4}$  by  $\frac{1}{16}$  in. 0.95 by 75.6 by .02 cm.

Executed in 1973.

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

#### PROVENANCE

Angela Westwater, New York

Private Collection, Dallas

Christie's, New York, 13 May 1981, Lot 161

Acquired from the above sale by the present owner

#### LITERATURE

Exh. Cat., Kunsthalle Bern, *Carl Andre: Sculpture*

1958-1974, 1975, cat. no. 16, p. 75

**\$ 35,000-45,000**

## YVES KLEIN

1928 - 1962

## L'Esclave Mourant d'Après Michel-Ange (S 20)

numbered 95/300 and signed by Rotraut Klein-Moquay on a label affixed to the underside  
dry pigment and synthetic resin on plaster  
23 $\frac{5}{8}$  by 8 $\frac{5}{8}$  by 5 $\frac{7}{8}$  in. 60 by 22 by 15 cm.

Conceived in 1962 and executed posthumously in 1992, this work is number 95 from an edition of 300 plus 50 hors commerce numbered I/L to L/L.

## PROVENANCE

Private Collection  
Phillips, Hong Kong, 27 November 2016, Lot 54  
Acquired from the above sale by the present owner

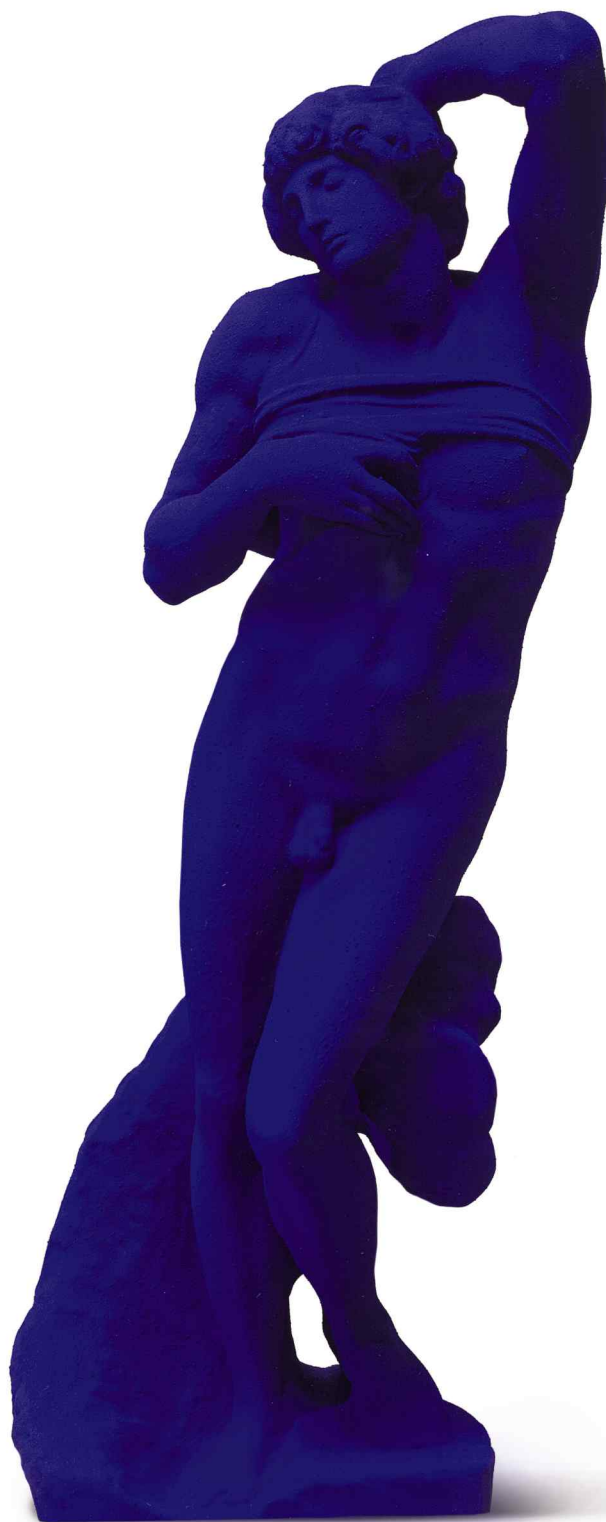
## EXHIBITED

Kunsthalle Bern, *Yves Klein*, August 1971, p. 105, illustrated (another example exhibited)

## LITERATURE

Paul Wember, *Yves Klein*, Cologne 1969, cat. no. S 20, p. 98, illustrated  
Sidra Stich, *Yves Klein*, Stuttgart 1994, no. 113, p. 247, illustrated in color  
Jean-Paul Leduc, *Yves Klein: Catalogue of Editions and Sculptures Edited*, Knokke-le-Zoute 1999, p. 248, illustrated in color  
Exh. Cat., Musée des Beaux-Arts d'Angers, *Marie Raymond - Yves Klein*, 2004, p. 190, illustrated

\$ 35,000-45,000





## YVES KLEIN

1928 - 1962

## Vénus Bleue (S 41)

numbered 158/300 on the figure's backside;  
 numbered 158/300 on the underside  
 dry pigment and synthetic resin on plaster  
 27½ by 12½ by 9⅞ in. 69 by 32 by 24 cm.

Conceived in 1962 and published by Bonnier  
 Gallery, Geneva in 1982, this work is number 158  
 from an edition of 300, plus 50 hors-commerce  
 numbered I/L to L/L and 3 artist's proofs  
 numbered 001 to 003.

## PROVENANCE

Margo Leavin Gallery, Los Angeles  
 Acquired from the above by the present owner  
 in 1986

## EXHIBITED

Cologne, Museum Ludwig, *Yves Klein*, November  
 1994 - January 1995, cat. no. 111, p. 247,  
 illustrated in color (another example exhibited)  
 Musée d'art Moderne et d'Art Contemporain de  
 Nice; Museo Pecci Prato, *Yves Klein, La Vie, la  
 Vie Elle-Même qui est l'Art Absolu*, April 2000 -  
 January 2001, p. 182, illustrated in color (another  
 example exhibited)  
 Museo d'Arte di Lugano, *Yves Klein*, May -  
 September 2009, p. 180, illustrated in color  
 (another example exhibited)

## LITERATURE

Paul Wember, *Yves Klein*, Cologne 1969,  
 cat. no. S 41  
 Pierre Restany, *Yves Klein*, New York 1982,  
 p. 204, illustrated in color  
 Exh. Cat., Oslo, The National Museum of  
 Contemporary Art, *Yves Klein*, 1997, cat. no. 66,  
 p. 79, illustrated in color  
 Jean-Paul Leduc, *Yves Klein: Catalogue Raisonné  
 of Editions and Sculptures*, Paris 2000, cat. no. S41,  
 p. 234, illustrated in color  
 Hannah Weitermeier, *Yves Klein, 1928-1962:  
 International Klein Blue*, London 2001, p. 25,  
 illustrated in color  
 Exh. Cat., Musée des Beaux-Arts d'Angers, *Marie  
 Raymond - Yves Klein*, 2004, p. 190, illustrated

\$ 70,000-90,000



PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

## YVES KLEIN

1928 - 1962

### TABLE MONOGOLD™

signed *R. Klein-Moquay* and numbered 10-REML  
on a label affixed to the underside

22-karat gold leaf, Plexiglas, glass and steel  
15 by 49½ by 40 in. 38.1 by 125.7 by 101.5 cm.

Designed in 1961, this work is from an edition  
begun in 1963, under the supervision of Rotraut  
Klein-Moquay based on a model by Yves Klein.

### PROVENANCE

Private Collection, New York  
Acquired from the above by present owner in  
2009

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



End of Morning Session







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ANDY WARHOL. \$(4), 1982

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

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

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

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

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

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

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

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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

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

## BUYING AT AUCTION

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

### 1. SYMBOL KEY

#### □ Reserves

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

#### ○ Guaranteed Property

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

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

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

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will

notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ▽ Interested Parties

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

#### ● Restricted Materials

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

#### ▮ Monumental

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

#### ♀ Premium Lot

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

## 2. BEFORE THE AUCTION

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

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

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

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

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

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

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any

exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

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

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

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

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

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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



please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

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

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

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

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

#### 4. AFTER THE AUCTION

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

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

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

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

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

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

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

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at

artloss@artloss.com. 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](http://sothebys.com).

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

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

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

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

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

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

### Why Sotheby's Collects Sales Tax

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

### Where Sotheby's Collects Sales Tax

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

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

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

### Where Sotheby's is Not Required

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

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

### Restoration and Other Services

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

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

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

### Photography:

Jen Fong  
Ber Murphy  
Elliot Perez  
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Glenn Steigelman  
Ellen Warfield

## WORLDWIDE CONTEMPORARY ART DIVISION

### NORTH AMERICA

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Bame Fierro March  
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David Galperin  
Emma Hart  
Zach Hefferen  
Eliza Howe  
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Emily Kaplan  
Courtney Kremers  
Isabella Lauria  
Kelsey Leonard  
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Eliza Ravelle-Chapuis  
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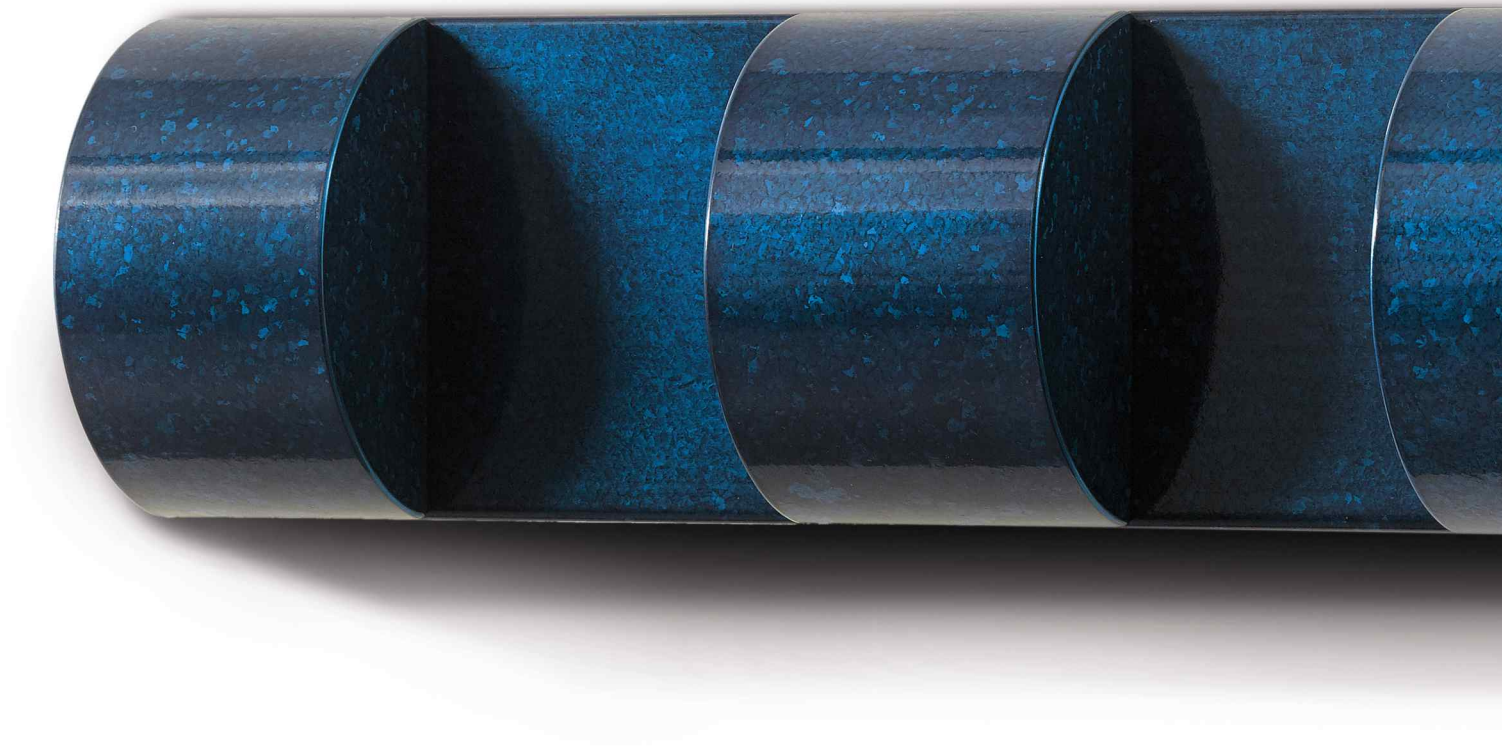
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ART  
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NEW YORK 17 NOVEMBER 2017



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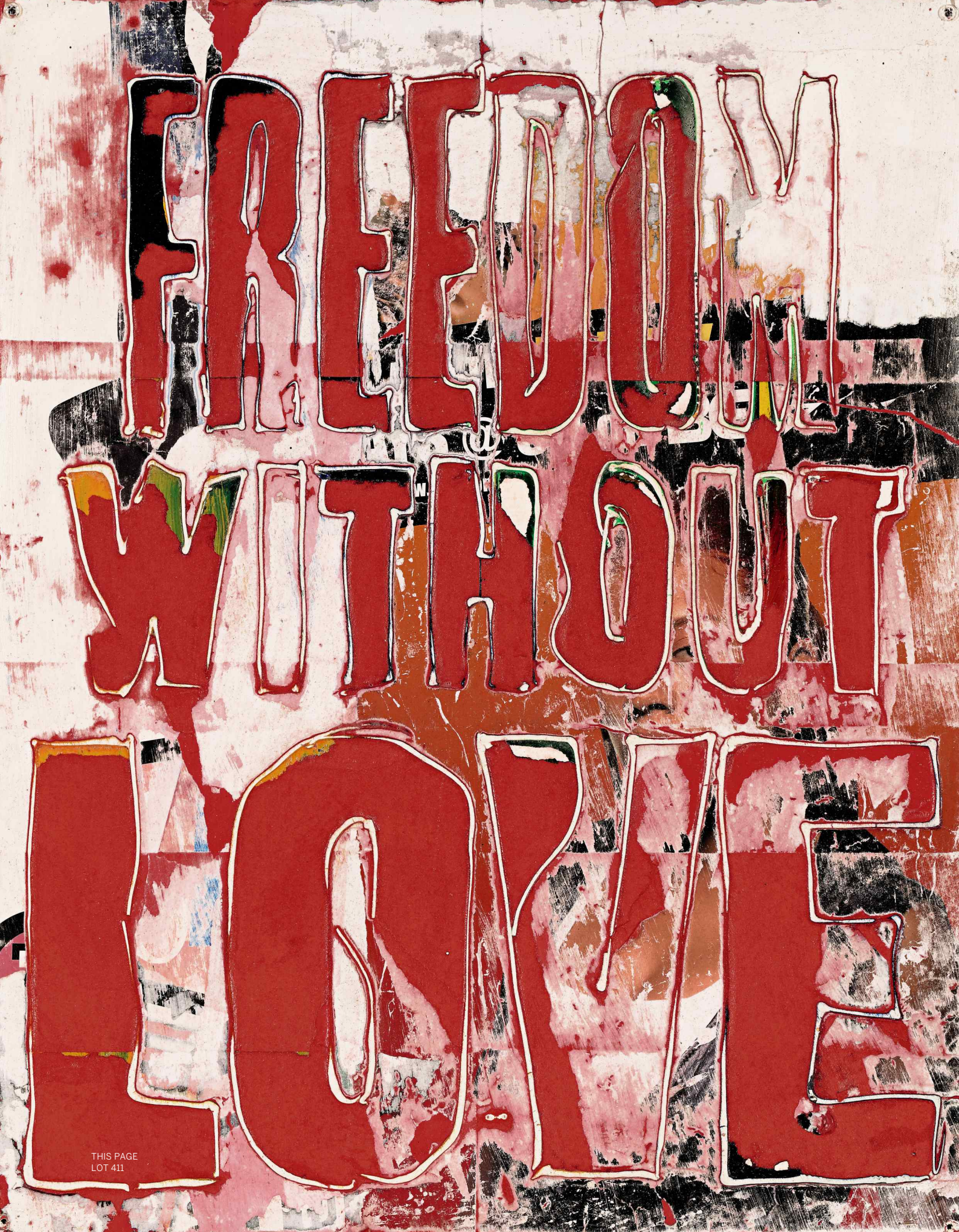
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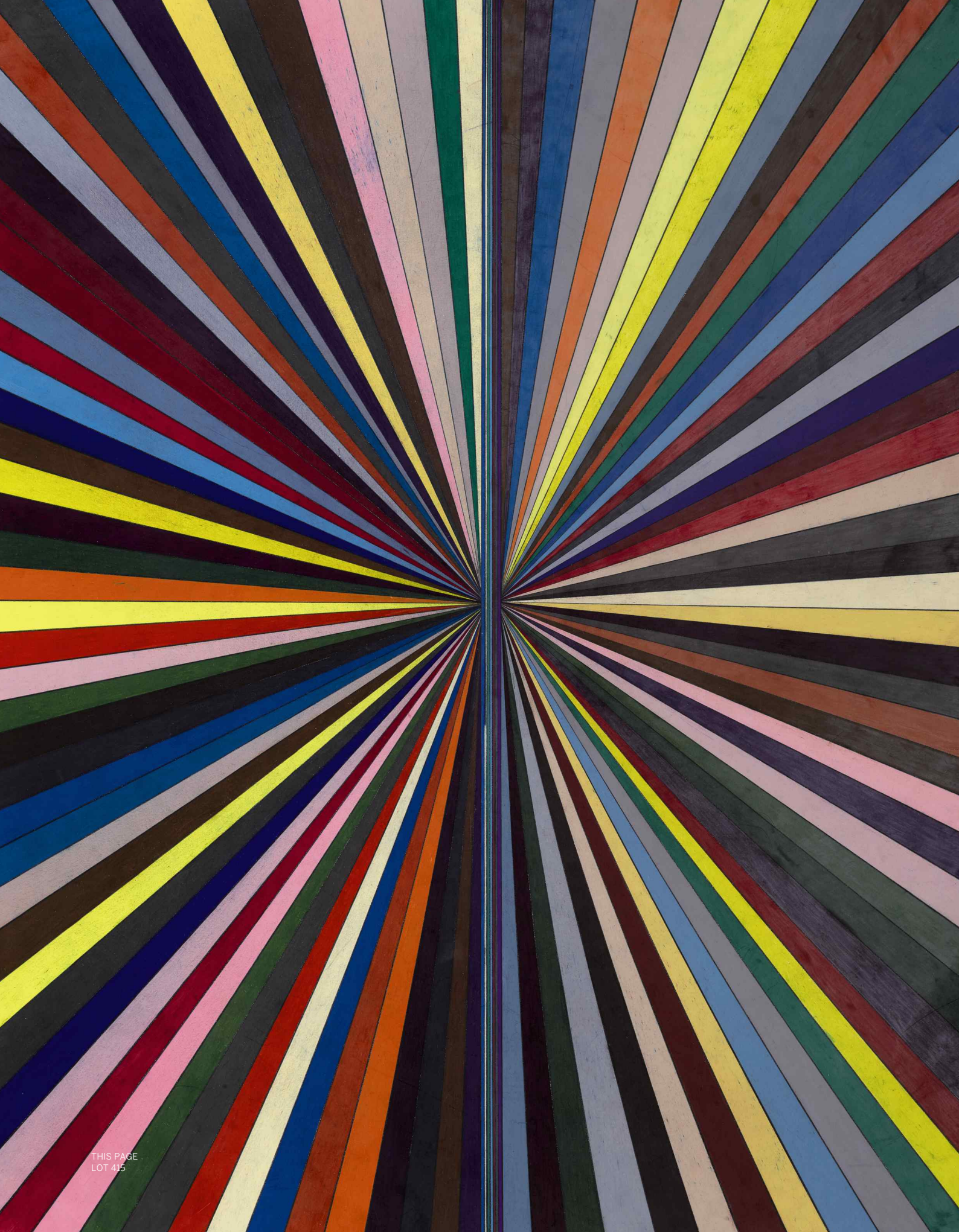
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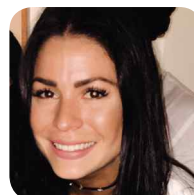
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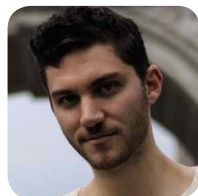
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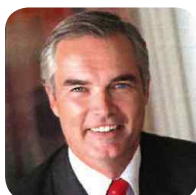


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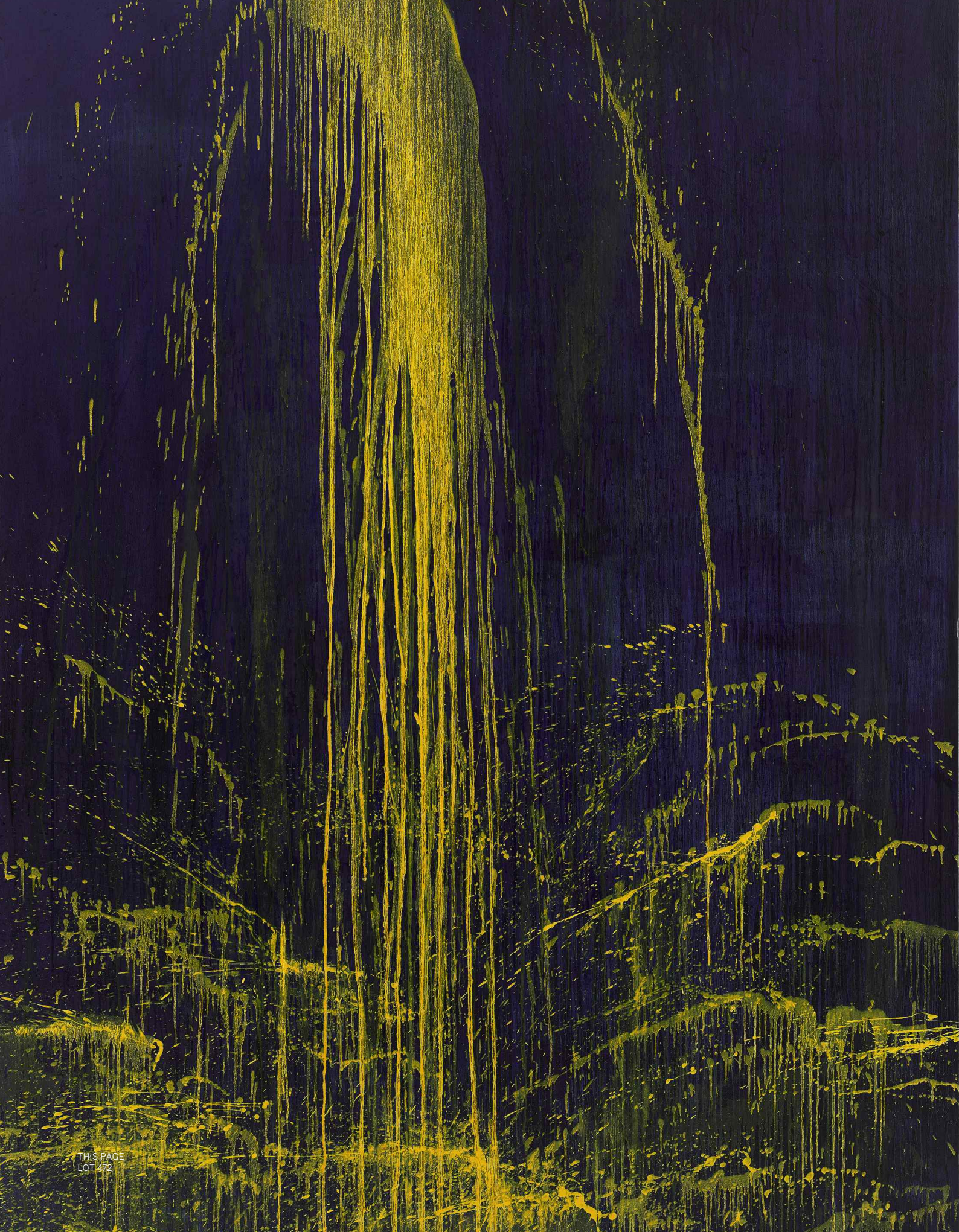
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# CONTEMPORARY ART AFTERNOON AUCTION

NEW YORK  
FRIDAY  
17 NOVEMBER 2017  
2:00 PM

LOTS 401-575



**JENNIFER GUIDI**

b. 1972

**Untitled (Field SF #1M Black and White)**

signed and dated 2015 on the reverse

oil on linen

60 by 29 in. 152.4 by 73.7 cm.

**PROVENANCE**

Nathalie Karg Gallery, New York

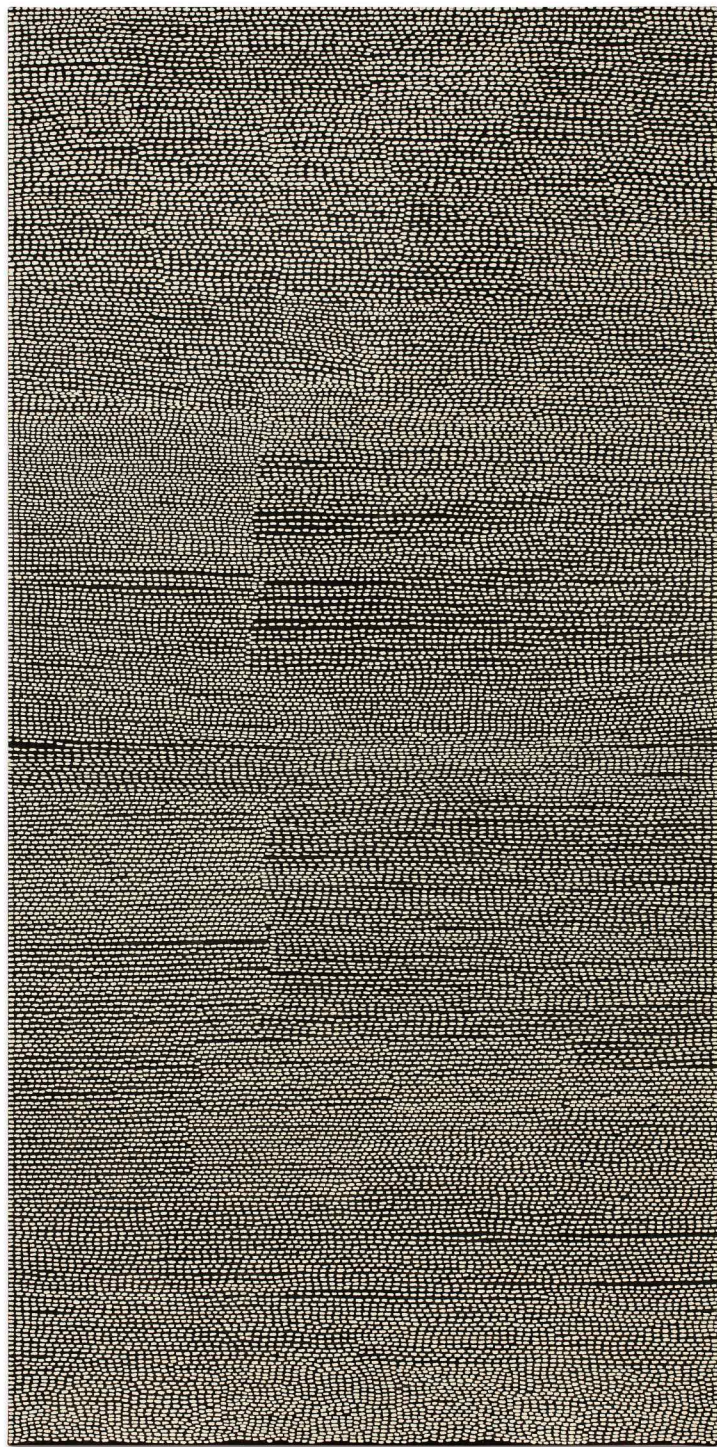
Private Collection, New York

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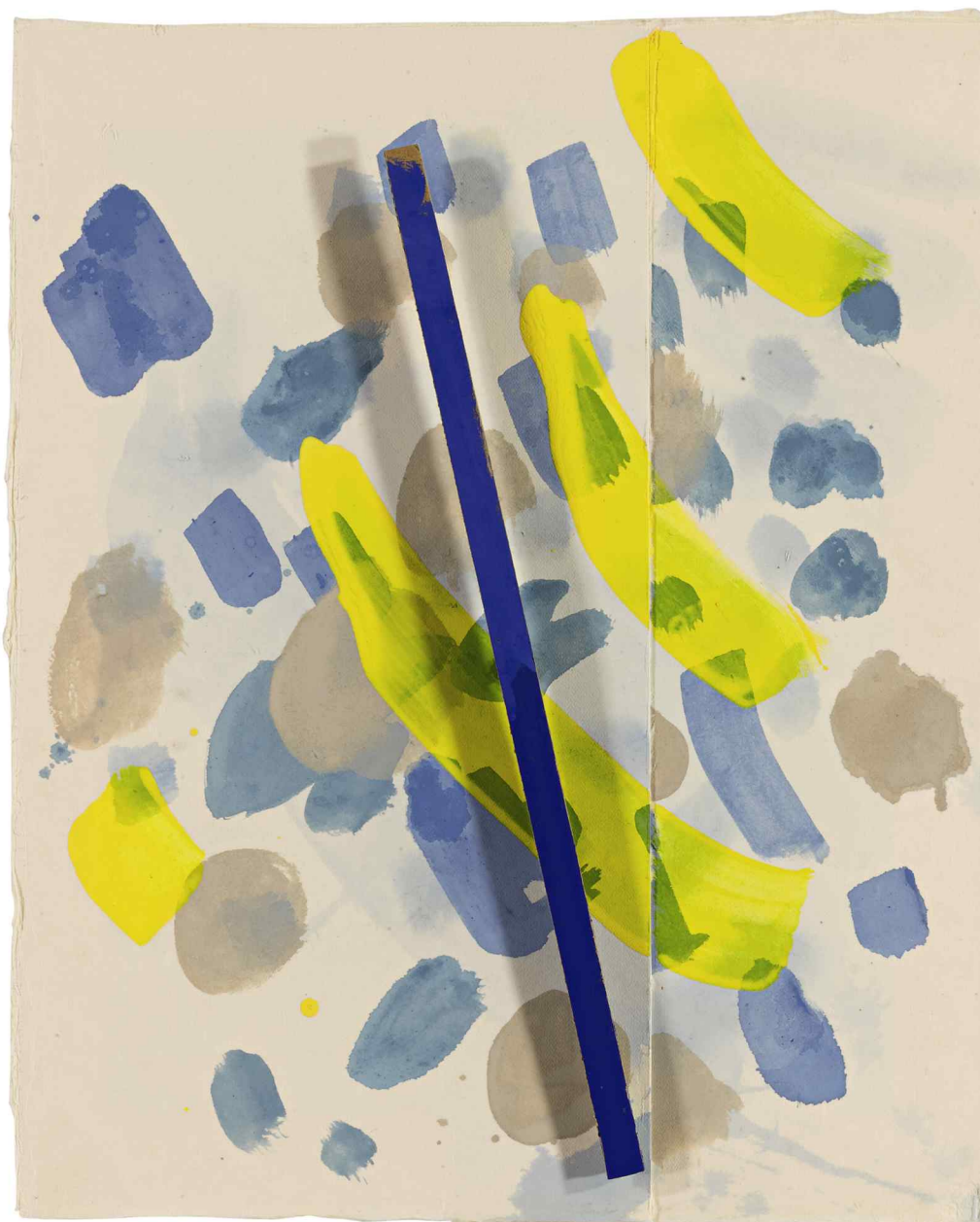
**\$ 30,000-40,000**

“The dimensionality of Guidi’s paintings, buoyed by the play of light, shadow, and color across their textured surfaces, is a discrete seduction. From a distance, viewers can discern oblique references to natural phenomena—sunrises and sunsets, swirling wind and rippling water. Upon closer inspection, the pictures begin to breathe and pulse, drawing viewers into a realm of intensified sensory perception.”

Mayer Rus, “Get Into the Groove,” *Architectural Digest*, 22 March 2017, pp. 72-75







402

## LAURA OWENS

b. 1970

### Untitled

signed, titled and dated 2013 on the reverse  
flashe, oil and clock parts on paper  
19¾ by 15¾ in. 50.2 by 40 cm.

### PROVENANCE

Bonner Kunstverein, Bonn  
Private Collection, Germany  
Acquired from the above by the present owner

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



403

## LAURA OWENS

b. 1970

### Untitled

signed on the reverse  
flashe, oil, printed paper collage and clock parts  
on paper  
19½ by 15¼ in. 49.5 by 38.7 cm.  
Executed in 2013.

### PROVENANCE

Bonner Kunstverein, Bonn  
Private Collection, Germany  
Acquired from the above by the present owner

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



## MARK GROTJAHN

b. 1968

### Untitled (Skull XXXI 48.57)

signed, titled and dated 2016 twice on the reverse

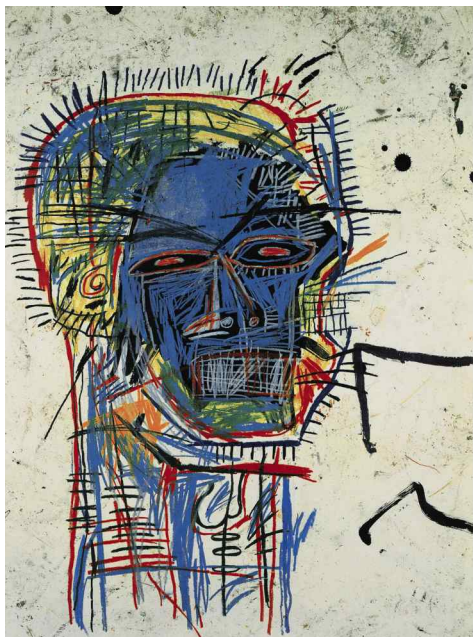
oil on cardboard

10 by 8 in. 25.4 by 20.3 cm.

#### PROVENANCE

Private Collection, London

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



Jean-Michel Basquiat, *Untitled*, 1983

Private Collection

© 2017 The Estate of Jean-Michel Basquiat / Artists Rights Society (ARS), New York / ADAGP, Paris









405

## SHARA HUGHES

b. 1981

### Mushroom Hunt

signed, titled and dated 2015 on the reverse  
oil, acrylic, flashe, spray paint and enamel  
on canvas

64 by 54 in. 162.6 by 137.2 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner

#### EXHIBITED

New York, Marlborough Gallery, *Shara Hughes: Trips I've Never Been On*, February - March 2016

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



406

## MATT CONNORS

b. 1973

### 3rd Bottom

signed, titled and dated 2014 on the stretcher  
acrylic on canvas  
80 by 60 in. 203 by 152.5 cm.

#### PROVENANCE

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

**\$ 50,000-70,000**



## JONAS WOOD

b. 1977

### Pink Plant Two

signed with the artist's initials, titled and dated 2014 on the reverse

oil and acrylic on canvas

66 by 38 $\frac{1}{8}$  in. 167.6 by 96.8 cm.

#### PROVENANCE

Gagosian Gallery, Hong Kong

Acquired from the above by the present owner

**\$ 320,000-420,000**

Oscillating between representational still-life and abstraction, *Pink Plant Two* thrives on the nuanced moments where representation disintegrates into sheer pattern of form and color. Powerfully evocative of Henri Matisse's boldly colored abstract cut-outs such as *Composition, Black and Red* from 1947, *Pink Plant Two* by Jonas Wood is a commanding testament to the timeless visual intrigue of overlapping textures, electric tones, and flattened distortions of space. The influence of Cubism within Wood's oeuvre is unmistakable, perhaps most present in Wood's technique of taking photographs of his subjects from various angles and perspectives, and then composing each painting as a synthesized perception of space and time. The final result, therefore, is a work that throbs with the vibrant rhythm and harmony of David Smith's eccentric sculptures or Alexander Calder's whimsical mobiles. As Roberta Smith asserts, "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic. They achieve this with a dour yet lavish palette, tactile but impeccably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice...Mr. Wood paints the artist's life that happens to be his own. In its broadest outlines the subject has not changed all that much from, say, Vuillard and Matisse to Alex Katz and David Hockney" (Roberta Smith, "Jonas Wood," *The New York Times*, 18 March 2011, p. C31).



Henri Matisse, *Composition, Black and Red*, 1947

Davis Museum and Cultural Center, Wellesley College, MA /  
Bridgeman Images

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New York





## WOLFGANG TILLMANS

b. 1968

### Nightswimmer

signed and numbered 1/1 on a label  
accompanying the work  
c-print, in artist's chosen frame  
83 by 58¼ in. 210.8 by 147.9 cm.  
Executed in 1998, this work is number 1 from an  
edition of 1, plus 1 artist's proof.

**\$ 50,000-70,000**

### PROVENANCE

neugerriemschneider, Berlin  
Acquired from the above by the present owner  
in 2000

### EXHIBITED

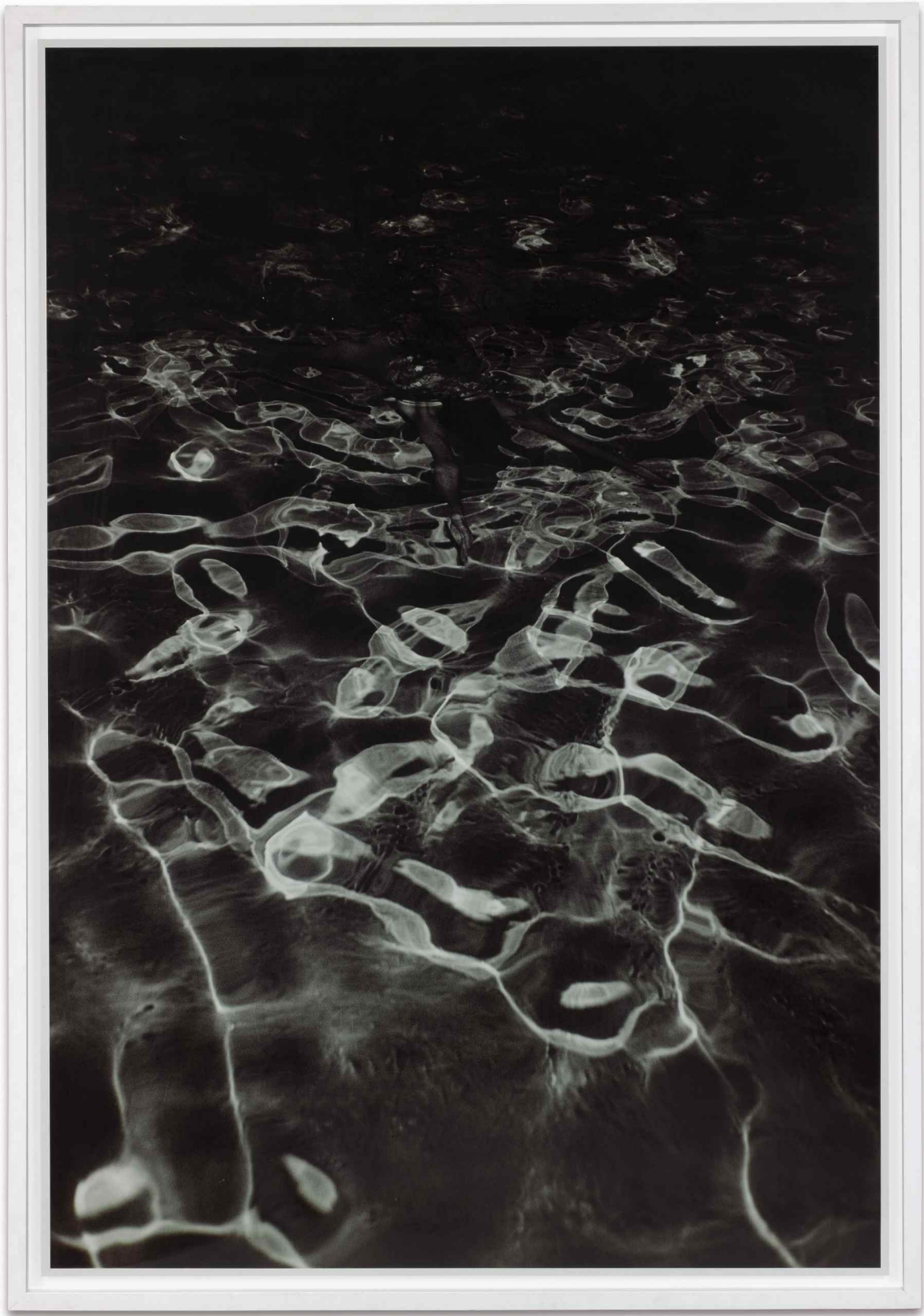
Hamburg, Deichtorhallen; Turin, Castello di Rivoli  
Museo d'Arte Contemporanea; Paris, Palais de  
Tokyo; Humlebæk, Louisiana Museum of Modern  
Art, *View From Above: Wolfgang Tillmans*,  
September 2001 - January 2003, p. 38 (another  
example exhibited)

### LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang  
Tillmans: If One Thing Matters, Everything  
Matters*, 2003, no. 1998-064, p. 164, illustrated  
in color

"I've always been interested in trying to figure out the fundamentals, what life is and where we come from, which predates my fascination with people and social interaction. Maybe there are two strands, this very fundamental interest in light and what it can do and how I can shape it, the alchemy of that, and, on the other hand, the very real, the very being-in-this-worldliness with others, and the desire to be intensely connected to other people."

WOLFGANG TILLMANS





## GEORGE CONDO

b. 1957

### Compression IV

signed and dated 2011

acrylic, charcoal and pastel on linen, in artist's  
chosen frame

75 $\frac{3}{8}$  by 77 $\frac{3}{8}$  in. 191.5 by 196.5 cm.

### PROVENANCE

Skarstedt Gallery, New York

Acquired from the above by the present owner  
in 2011

### EXHIBITED

New York, Skarstedt Gallery, *George Condo*

*Drawing Paintings*, November - December 2011

### LITERATURE

Simon Baker, *George Condo: Painting*

*Reconfigured*, London 2015, no. 180, p. 169,

illustrated in color

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



George Condo in his studio, 2013

Film Still, "George Condo: A few bits of advice"

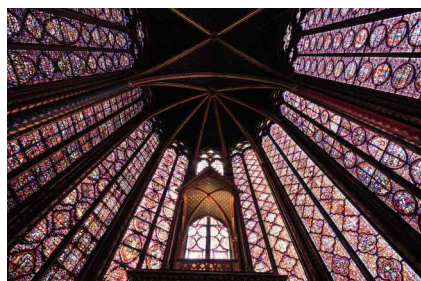
Photo: Pink Lasers



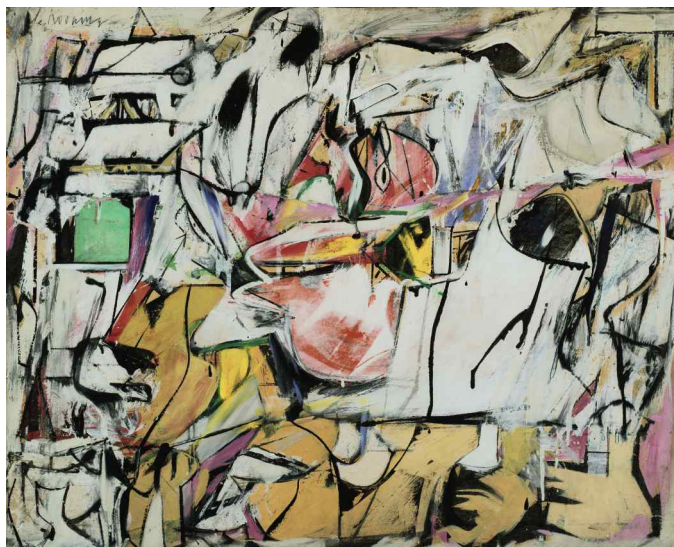


A profoundly rich optical puzzle spliced by vibrant overlapping forms and frenzied charcoal lines, *Compression IV* from 2011 offers fragmented glimpses of voluptuous breasts, sneering teeth, puritan bowties, and ogling eyes that clash, churn, and collide within George Condo's whimsical artistic vision. Further enhancing the visual complexity of this labyrinthine matter, Condo has compacted the polygonal mass of entangled forms into the lower left corner of the picture plane, thus decentralizing the composition and heightening the juxtaposition between chaos and calm. Deriving its title from this precise compression technique, *Compression IV* represents a specific variation of Condo's continued series of *Drawing Paintings* in which he synergizes the traditionally separate processes of drawing and painting into one fluid gestural expression. Commenting on the paintings in this series, Condo says, "They are about freedom of line and color and blur the distinction between drawing and painting. They are about beauty and horror walking hand in hand. They are about improvisation on the human figure and its consciousness" (the artist in "George Condo: Drawing Paintings," Skarstedt Gallery, 4 November 2011). Heralding an unprecedented creative fervor of spontaneous mark-making, the present work departs from Condo's more carefully planned portrait paintings toward a reckless embrace of the sketchy grit inherent in the alloyed mediums of sooty charcoal and pastel carved into wet acrylic. Ultimately, *Compression IV* revels in the unforeseen beauty and wildly alluring entropy of Condo's improvisational genius.

Following a nine-month stint as the diamond duster in Andy Warhol's infamous Factory, George Condo emerged onto the 1980s New York art scene at the eager age of twenty-three alongside seminal figures Keith Haring and Jean-Michel Basquiat, the latter of whom is stated to have officially convinced Condo to pursue a career as a professional artist. Like Haring and Basquiat, Condo was critically engaged throughout the eighties in the inauguration of a new form of figurative painting that stylistically blended the representational and the abstract. Condo coined the terms 'artificial realism' and 'psychological cubism' to define his hybridization of art historical influences, specifically his fusion of the Old Master subject matter with the distorted geometric perspectives of Cubism. Through a prolific output of compelling yet grotesque portraits, Condo established himself by the turn of the century as one of the preeminent figurative painters of the contemporary era; his method of extrapolating and distorting traditional figurative



Shrine of the Crown of Thorns and stained glass windows in the upper chapel of La Sainte-Chapelle, Paris, France  
Photo: Insights/UIG via Getty Images



Willem de Kooning, *Asheville*, 1948  
The Phillips Collection, Washington, D.C., / Bridgeman Images, © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

motifs through an abstract lens has influenced an entire generation of artists working today. Most significantly Condo has incultured into the fabric of figurative painting a renewed interest in borrowing, even stealing, art historical tropes into a playfully exaggerated or ludicrous new context—therefore simultaneously reviving and humorously undermining the integrity of portraiture.

*Composition IV* reveals the illustrious glory and ingenuity of an artist in the surging height of his career. Unlike any preceding series, the present work marvels in Condo's intellectual game that obfuscates and blurs the traditional delineations between drawing and painting, finished and unfinished, balanced and unbalanced, and flat two-dimensionality versus sculptural depth. Condo indeed disrupts the typical logic of his work by compressing the tangled mass of subject matter into one corner, thus manipulating his conventional figure-ground relationships to an extent that the heap of information laid out before us takes on a nearly sculptural dimensionality. In the Cubist topography of the present work, sensuous line and Cézanne-like passages of flat color overlap in a densely layered web of unrestrained abstraction. Condo's recurring character, the "disapproving butler" named Rodrigo, is conspicuously present in this composition with his huge, buggy eyes averted sideways in an act of awkward deference. In the artist's own words, Rodrigo is "a kind of lowlife, the one who parks your car" or "the piano player at a wedding, doing the worst song you've ever heard" (the artist in Calvin Tomkins, "Portraits of Imaginary People: How George Condo Reclaimed Old Master Painting," *The New Yorker*, 17 January 2011). Abutting Rodrigo's immaculately tailored cadmium-red dinner jacket is a swollen, perfectly plump pink breast seemingly belonging to a fleshy nude who is obscured beneath the thicket of Condo's relentless abstractions. Elsewhere in the composition, we see a protruding gloved hand and countless cartoonish toothy grins—divorced from mouths or lips—and hovering in an utterly surrealist

manner. From the obsequious butler to peeking nudes to leering white eyes, Condo's fancifully imagined motifs of characters underscore his wry aesthetic of storytelling wherein soft cultural satire and erotically-charged innuendo prevail. The gridlock and patchwork that try to disclose Condo's narrative also belie the integrity of its full meaning. As viewers, we are provoked to enter through the portal into a space where "beauty and horror" coexist as the artist so claims, yet just because we are invited into Condo's world does not mean we can grasp it. Exuding a mystifyingly psychological aura with gorgeous permutations of line, color, and form, *Compression IV* endures as a stunning reminder of Condo's elusive genius in the act of abstraction.



John Chamberlain, *Lord Suckfist*, 1989  
Museum Brandhorst, Bayerische Staatsgemäldesammlungen, Munich / Art Resource, NY  
© 2017 John Chamberlain / Artists Rights Society (ARS), New York







**LAURA OWENS**

b. 1970

**Untitled**

signed, titled and dated 2013 on the overlap  
acrylic, oil and charcoal on linen  
69 by 60 in. 175.3 by 152.4 cm.

**PROVENANCE**

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

**LITERATURE**

Isabel Venero, Ed., *Laura Owens*, New York 2015,  
cat. no. 83, p. 120, illustrated in color

**\$ 150,000-200,000**

“I’ll see something in an artist’s work that is really a minor, minor part of the artwork—like a shadow on someone’s face from a hat, and I’ll think, ‘Oh, my God, that’s the best thing!’ And I’ll turn that element into a painting. Instead of looking at the art, the totality of the artwork, and taking that in and using it, I’ll take little pieces, and I think of that as a more personal and interpretive quality that’s coming from within.”

LAURA OWENS





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**MARK BRADFORD**

b. 1961

**Untitled**

signed, signed with the artist's initials, titled twice  
and dated 2007 and 2009 on the reverse  
mixed media collage on paper  
28 by 22 in. 71.1 by 55.9 cm.  
Executed in 2007-2009.

**PROVENANCE**

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

Private Collection, New York (acquired from the  
above)

**EXHIBITED**

Aspen Art Museum, *Mark Bradford*, February -  
April 2010, p. 12, illustrated in color

**\$ 200,000-300,000**

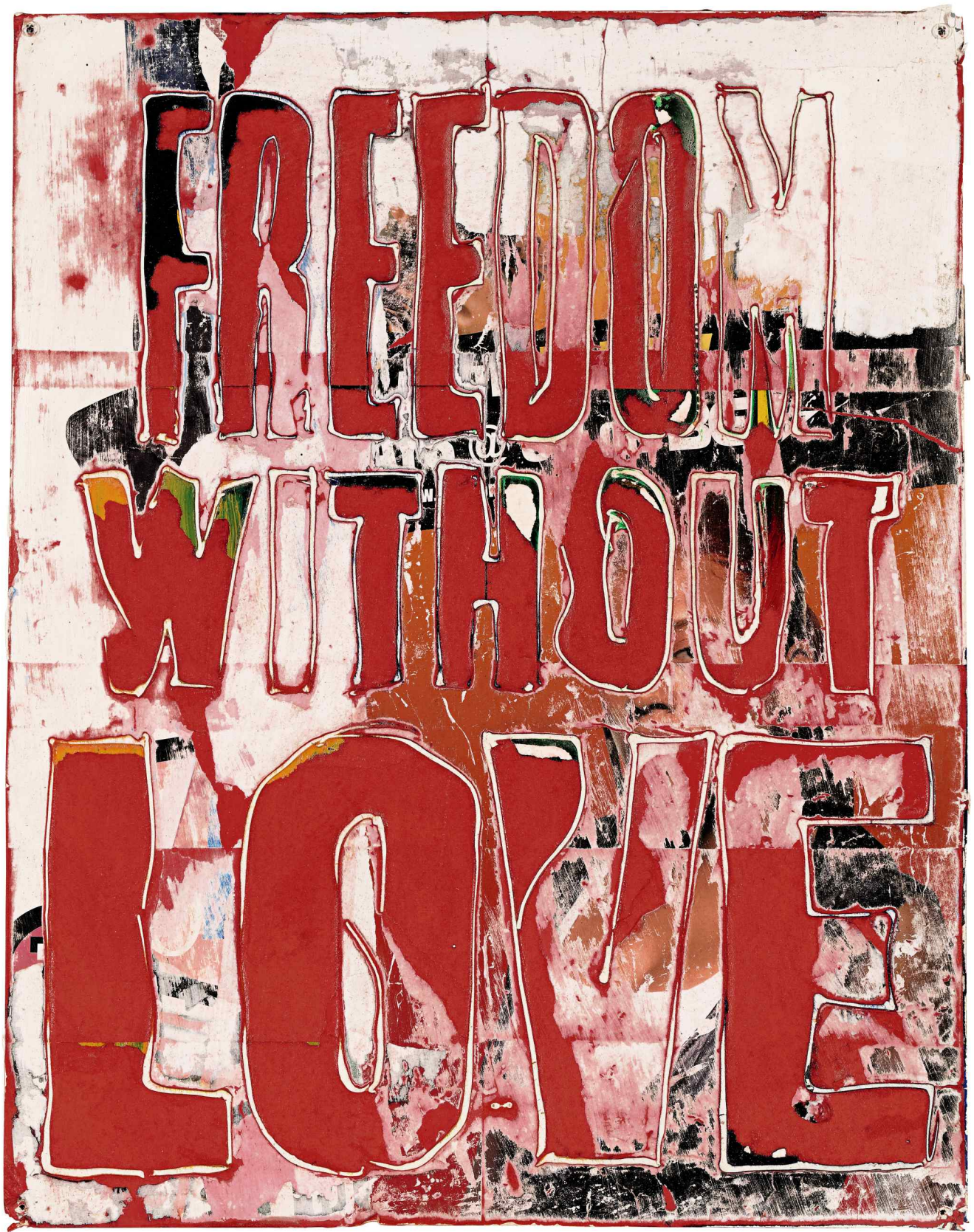
Bruce Nauman, *Human/Need/Desire*, 1983

The Museum of Modern Art, New York

Digital Image © The Museum of Modern Art/Licensed by SCALA /  
Art Resource, NY

© 2017 Bruce Nauman / Artists Rights Society (ARS), New York







**JOE BRADLEY**

b. 1975

**Camel**

oil on sewn canvases

104 by 128 in. 264.2 by 325.1 cm.

Executed in 2013.

**PROVENANCE**

Gavin Brown's enterprise, New York

Acquired from the above by the present owner

**EXHIBITED**New York, Gavin Brown's enterprise, *Lotus**Beaters*, May - June 2013Buffalo, Albright-Knox Art Gallery; *Joe Bradley*,

June - October 2017, pl. 22, pp. 86 - 87, illustrated

in color

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

“Compelled by open-ended situations rather than polemical statements, he has learned to paint through history, and in the process, has made his own distinct contributions to it.”

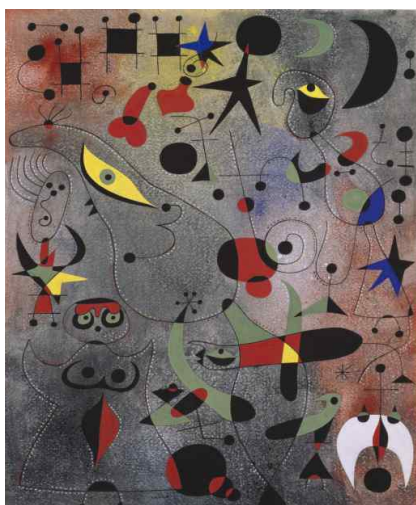
Janne Siren in Exh. Cat., Buffalo, Albright-Knox Art Gallery, *Joe Bradley*, 2017, p. 51.











Joan Miro, *Constellation: Awakening in the Early Morning*, 1941  
Kimbell Art Museum, Fort Worth / Art Resource, NY,  
© 2017 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Painted in 2013, Joe Bradley's monumentally scaled *Camel* exemplifies the artist's ambitious approach to painting. In this seminal work, Bradley employs his signature use of swathes of thickly applied oil paint, contrasting thin traces of imprinted pigment with lavish and broad strokes. Drawing from Abstract Expressionists and important early influences such as Willem de Kooning and Philip Guston, as well as Jean Michel Basquiat, it is clear how Bradley has earned the moniker of a "painter's painter." *Camel* was most recently included in the mid-career retrospective at the Albright-Knox Art Gallery, which proved the ideal context in which to view his work alongside the greatest painters of the 20th Century including de Kooning and Cy Twombly. Bradley's work is distinguished by a truly nuanced appreciation and understanding of surface and color, boldly pushing the bounds of where generations of painters left off decades before, "I think in painting, having such a long history, one can pick up a thread that's fifty or sixty years old, but it doesn't feel like an antique idea" (Janne Siren in Exh. Cat., Buffalo, Albright-Knox Art Gallery, *Joe Bradley*, 2017, p. 7).

Bradley emerged onto the broader art scene with his "modular paintings" shown in the 2008 Whitney Biennial to great critical acclaim. A direct affront to minimalism, formally conjuring the shaped canvases and monochromatic works of Ellsworth Kelly and Frank Stella, Bradley arranges casually rendered monochromatic canvases to recall anthropomorphic forms of larger than life android figures. This body of work alludes to

both Modernist geometric constructions and the abstracted human form, a sculptural concept that is further reconciled on a painterly level. Radiating serious complexity and conceptual rigor while simultaneously underlined by humor, Bradley's artistic practice is as much informed by the art historical debate between form and content as it is by quotidian experience.

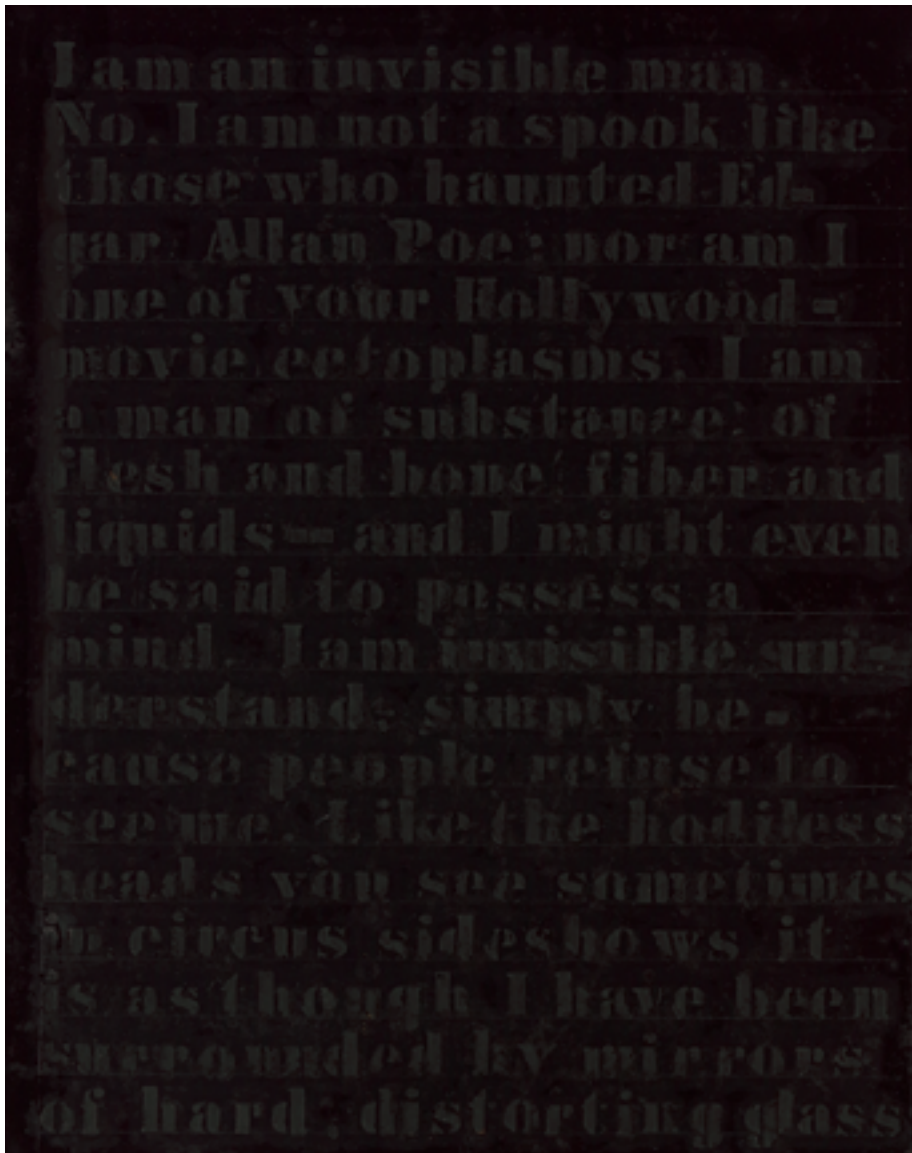
As much admired for his breakthroughs in painting, Bradley also very seamlessly moves between greatly variegated bodies of work that each very distinctly invigorate new statements in painting. The *Schmagoo* paintings "elevated drawing to the status of painting. Their debut was the most important moment in Bradley's career to date...because they laid the conceptual groundwork for the abstract paintings he continues to produce today" (ibid. p. 18). Incorporating thin lines and stick figure renderings of trace references of signs and symbols from popular culture, the *Schmagoos* are executed with a childlike simplicity but on a monumental scale typically reserved for painting. He would begin to develop more colorful and painterly styles of working within these very stringent boundaries. Though mostly abstract, *Camel*, does contain figurative motifs in the form of a very clearly outlined brown star at the upper right that appears, in contrast to the densely layered and sculptural surface of the rest of the painting, flattened and solid in its rendering.

Executed on the studio floor, his large abstracts convey the physicality of action painting without the fluidity of his Abstract Expressionist predecessors. With footprints and other trace remnants of the studio encased upon the surface, his large abstracts become an investigation in the process of painting itself. Drawing from the likes of Jean-Michel Basquiat, large areas of color are juxtaposed with scrawling, drawn elements. Unlike Jackson Pollock, who was known for whipping out finished paintings in a matter of hours, Bradley describes his method as thoughtful and laborious. While he does not always begin a painting with a particular composition in mind, each stroke is carefully considered and placed. The underlying impetus for the painting is not emotive, but intellectual. Nick Stillman writes, "Whether motioning toward the sublime or the base, Bradley's work is always formally elegant" (Nick Stillman, "Joe Bradley," *Art Forum*, January 2009). Color also becomes a predominant narrative in the execution of his large scale abstracts. Incorporating bold, primary colors alongside neutral earth tones, Bradley is the master of pulsating, rich surfaces that have firmly ensconced him within the pantheon of some of the greatest painters of his generation. Kim Conaty writes that "Compelled by open-ended situations rather than polemical statements, he has learned to paint *through* history, and in the process, has made his own distinct contributions to it" (Janne Siren in Exh. Cat., Buffalo, Albright-Knox Art Gallery, *Joe Bradley*, 2017, p. 51).



Jean-Michel Basquiat, *Untitled*, 1987  
Private Collection  
© 2017 The Estate of Jean-Michel Basquiat / Artists Rights Society (ARS), New York / ADAGP, Paris





413

PROPERTY FROM THE COLLECTION OF  
MARSHALL AND WALLIS KATZ

**GLENN LIGON**

b. 1960

Prologue Series #22

signed, titled and dated 1993 on the reverse  
gouache and oilstick on paper  
20 by 16 in. 50.8 by 40.6 cm.

**PROVENANCE**

Max Protetch, New York  
Acquired from the above by the present owner  
in 1993

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



414

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**NJIDEKA AKUNYILI CROSBY**

b. 1983

**Untitled**

signed and dated 2011  
graphite and charcoal on paper  
55 by 63 $\frac{3}{8}$  in. 139.7 by 161.6 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

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



PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## MARK GROTJAHN

b. 1968

### Untitled (Full Colored Butterfly 761)

signed twice, titled and dated 2008 on the  
reverse

colored pencil on paper

47 $\frac{7}{8}$  by 38 in. 120.9 by 96.5 cm.

#### PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner

**\$ 600,000-800,000**

“With contextual influences ranging widely from the history of geometric modernism — as seen in the works of artists such as Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian — to experiments in musical and filmic composition and typographic design, Grotjahn’s *Butterflies* playfully blur the once rigorous boundaries between representation and abstraction, between surface and depth, and between the conceptual and the concrete in artistic production.”

Douglas Fogle in Exh. Cat., New York, Blum & Poe, *Mark Grotjahn Butterfly Paintings*, 2014, p. 37



Wassily Kandinsky, *On White II*, 1923

Musée National d'Art Moderne, Centre Pompidou, Paris,  
France / Bridgeman Images





## JULIE MEHRETU

b. 1970

### Untitled

signed and dated 2000 on the reverse  
gouache and ink on vellum and paper collage  
with pins  
19 by 24 in. 48.2 by 61 cm.

### EXHIBITED

New York, The Studio Museum, *Freestyle*, April - June 2001

New York, Museum of Modern Art, *Drawing Now: 8 Propositions*, October 2002 - January 2003

**\$ 50,000-70,000**

### PROVENANCE

The Project, New York  
Private Collection  
Christie's, New York, 12 May 2005, Lot 412  
Private Collection, New York (acquired from the above sale)

"My aim is to have a picture that appears one way from a distance—almost like a cosmology, city or universe from afar—but then when you approach the work, the overall images shatters into numerous other pictures, stories and events... My intitial impulse and investigation was to try and develop, through drawing, a language that could communicate different types of narratives and build a cityscape, each mark having a character, a modus operandi of social behavior."

JULIE MEHRETU



Julie Mehretu, *Bombing Babylon*, 2000  
Private Collection  
© Julie Mehretu





PROPERTY OF AN IMPORTANT EUROPEAN  
COLLECTION

## EDUARDO TERRAZAS

b. 1936

1.1.9, de la serie *Posibilidades de una estructura*, subserie *Cosmos*

signed on the reverse

yarn with Campeche wax on board

47 by 47 in. 119.5 by 119.5 cm.

Conceived in 1974 and executed in 2013.

### PROVENANCE

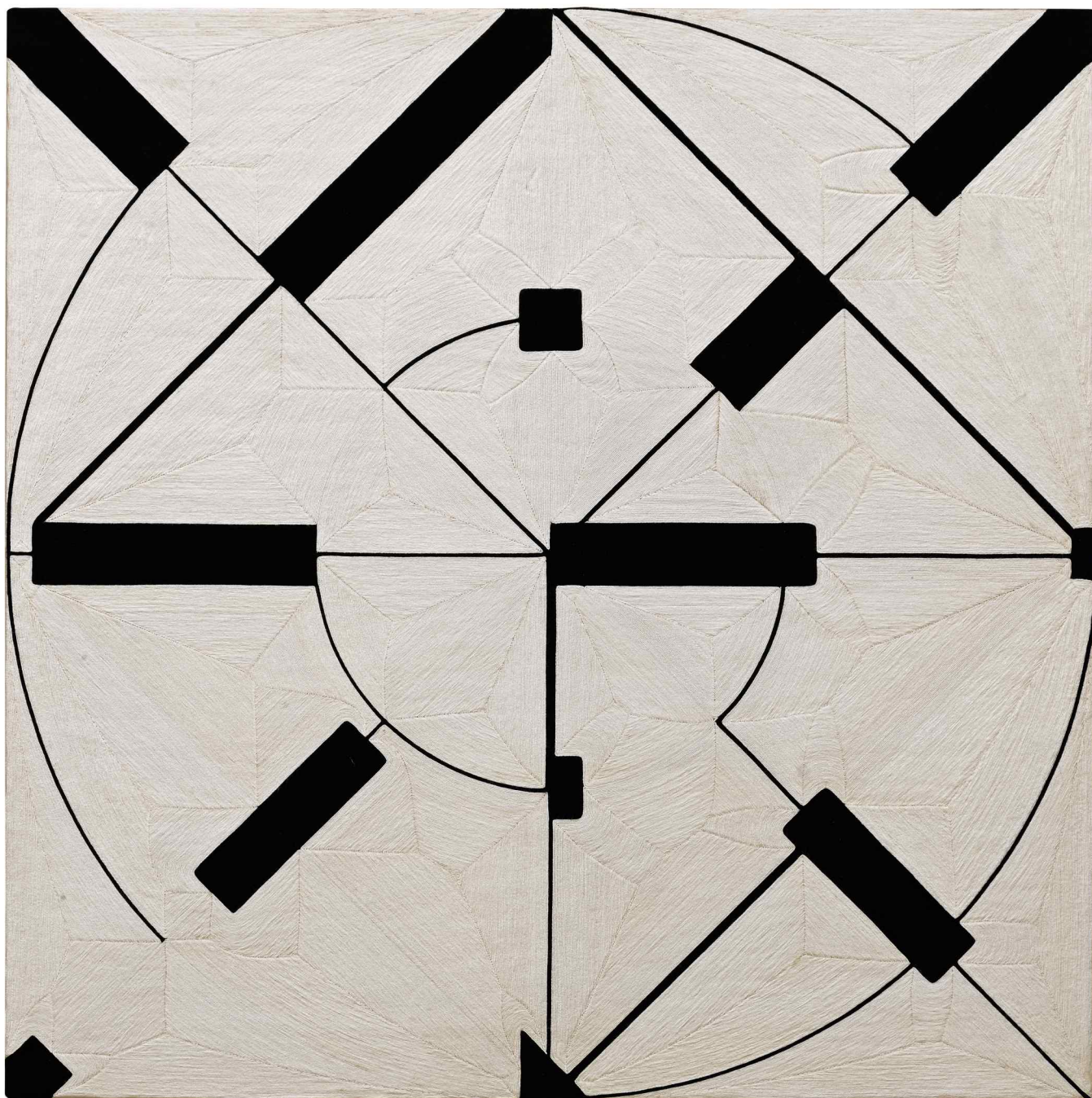
Proyectos Monclova, Mexico City

Acquired from the above by the present owner

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

“Without losing the tactile and optical characteristics of wool, Eduardo Terrazas achieves in this series of works an expressive and dramatically rhythmic-like quality. The practice of white-on-white sanctified by Kazimir Malevich is enriched by a variety of small, fleeting and an almost audible range of shades. Moreover, by employing precise contrasts and color values, the artist frees his works from the typical chromatic repertoire of [Mexican] Huichol–textile ceremonial crafts—a source of inspiration for Terrazas.”

Raquel Tibol, *Un Libro Sin Arquitectura*, Mexico City 2013, n.p.





**BEATRIZ MILHAZES**

b. 1960

**São Cinco**

signed, titled and dated 1999 on the reverse

acrylic on canvas

55 by 55 in. 139.7 by 139.7 cm.

**PROVENANCE**

Stephen Friedman Gallery, London

Private Collection (acquired from the above in 2000)

Christie's, London, 30 June 2010, Lot 60

Acquired from the above sale by the present owner

**\$ 250,000-350,000**Robert Delaunay, *Rhythm, Joie de Vivre*, 1930

Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Photo © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York





PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## ANTONY GORMLEY

b. 1950

### Shrive XV (Twisted)

stamped with the artist's initials and date 2012 on  
the underside

cast iron

84½ by 16⅞ by 13¾ in. 214.5 by 43 by 36 cm.

#### PROVENANCE

White Cube, London

Acquired from the above by the present owner

#### EXHIBITED

London, White Cube, *Antony Gormley Model*,  
November 2012 - February 2013

Π \$ 400,000-600,000



Carl Andre, Installation of *Glarnish Star and Urn* (2001)

at Galerie Tschudi, Galrus, Switzerland, 2012

© Carl Andre / Licensed by VAGA, New York, NY





## YOSHITOMO NARA

b. 1959

### Right Hand in Back

signed and dated 2002 on the reverse  
acrylic on canvas mounted to fiberglass  
70¾ by 70¾ by 10¼ in. 179.7 by 179.7 by 26 cm.

#### PROVENANCE

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

#### EXHIBITED

New York, Marianne Boesky Gallery, *Yoshitomo Nara: Saucer Tales*, October - November 2002

#### LITERATURE

Yoshitomo Nara, *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, no. P-2002-013, p. 186, illustrated in color

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



Jean-Honoré Fragonard, *Jeune Fille se Pressant le Sein*, c. 18th century  
Musée des Beaux-Arts et d'Archéologie, Besançon, France /  
Bridgeman Images

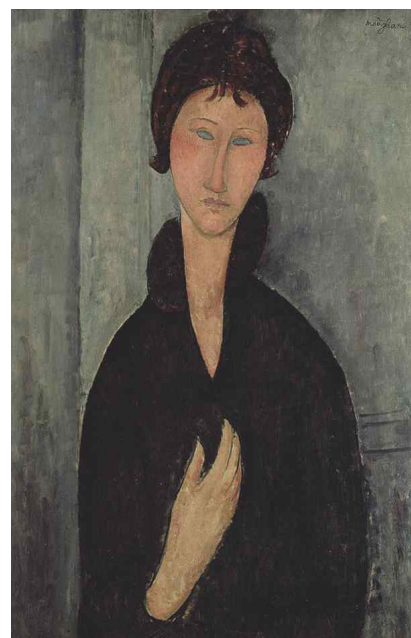








Gerhard Richter, *Ella*, 2007  
Private Collection  
© Gerhard Richter



Amadeo Modigliani, *Woman with Blue Eyes*, c. 1918  
Musée d'Art Moderne de la Ville de Paris, Paris, France  
Bridgeman-Giraudon / Art Resource, NY

Iconic, captivating, and grand in scale, Yoshitomo Nara's *Right Hand in Back* from 2002 is an exemplary illustration of Nara's artistic development. First introduced in the 1990s, Nara's conceptualization of a lonely, young girl became a perfected paradigm by the early 2000s, reflecting the disaffection of Japanese youth and capturing the imagination of viewers worldwide. In the present work, the combination of Nara's intricately constructed patchwork and delicate brushwork along the surface of the fiberglass disk typifies the artist's representation of the little girl. With her penetrating eyes, the rebellious yet lonesome child in *Right Hand in Back* captures the fascinating tension between childhood and adolescence, innocence and mischievousness.

As Nara described "overcome pain and sadness, becoming strong—but it's suffering to have weak emotions drink up strength. But I won't forget my spriti when I began. I want to keep the feeling of that time close by me" (Yoshitomo Nara cited in Kyoko Wada, in *Birth and Present: as studio portrait of Yoshitomo Nara*; Corte Madera 2003, p. 90). Following his education at the University of Tokyo and Aichi University, Nara took up temporary residence in Germany to study at Kunstakademie Düsseldorf in 1988. Nara's homecoming to Japan in 2000 mirrored

a subtle stylistic variation, which welcomed the disintegration of sharp lines and warming of his palette with pastel colors. Enchantingly enigmatic, the figure of the little girl is reflective of iterations in Japanese visual culture: the comics and graphic novels of manga and its video form, anime, and the absorption of Pop culture all powerfully colliding with Nara's unique mindscape. Ultimately, the mischievous gaze and defiant twist of the little girl's hand from view makes her the singular most iconic figure in Nara's overall output.

*Right Hand in Back* acts as a powerful point of entry for psychological engagement whereby viewers can both identify with the imagination of children and engage in a complex process of self-examination. The young girl is not only a significant contribution to the re-evaluation of figurative painting in the 21<sup>st</sup> century, but also a window for viewers to excavate their memories to evoke the immediacy of children's feelings that have been long forgotten. The installation of Yoshitomo Nara's solo exhibition *Thinker* at Pace, New York in the spring of 2017 further demonstrates his ongoing fascination with the contradictory expressions of innocence and experience, anger and compassion, life in this world and the afterlife – as splendidly captured by the single figure of the little girl who quietly, yet firmly returns our gaze.



## RICHARD PRINCE

b. 1949

### Untitled (Cowboy)

signed and dated 2012 on the reverse  
inkjet and acrylic on canvas  
36 by 24 in. 91.4 by 58.4 cm.

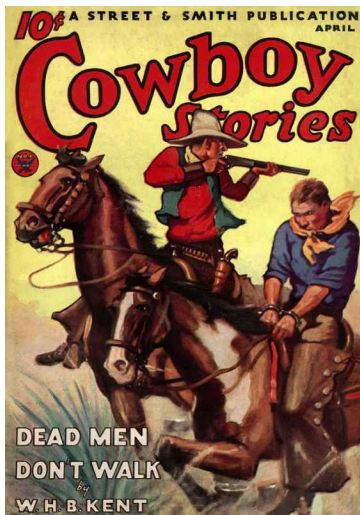
#### PROVENANCE

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

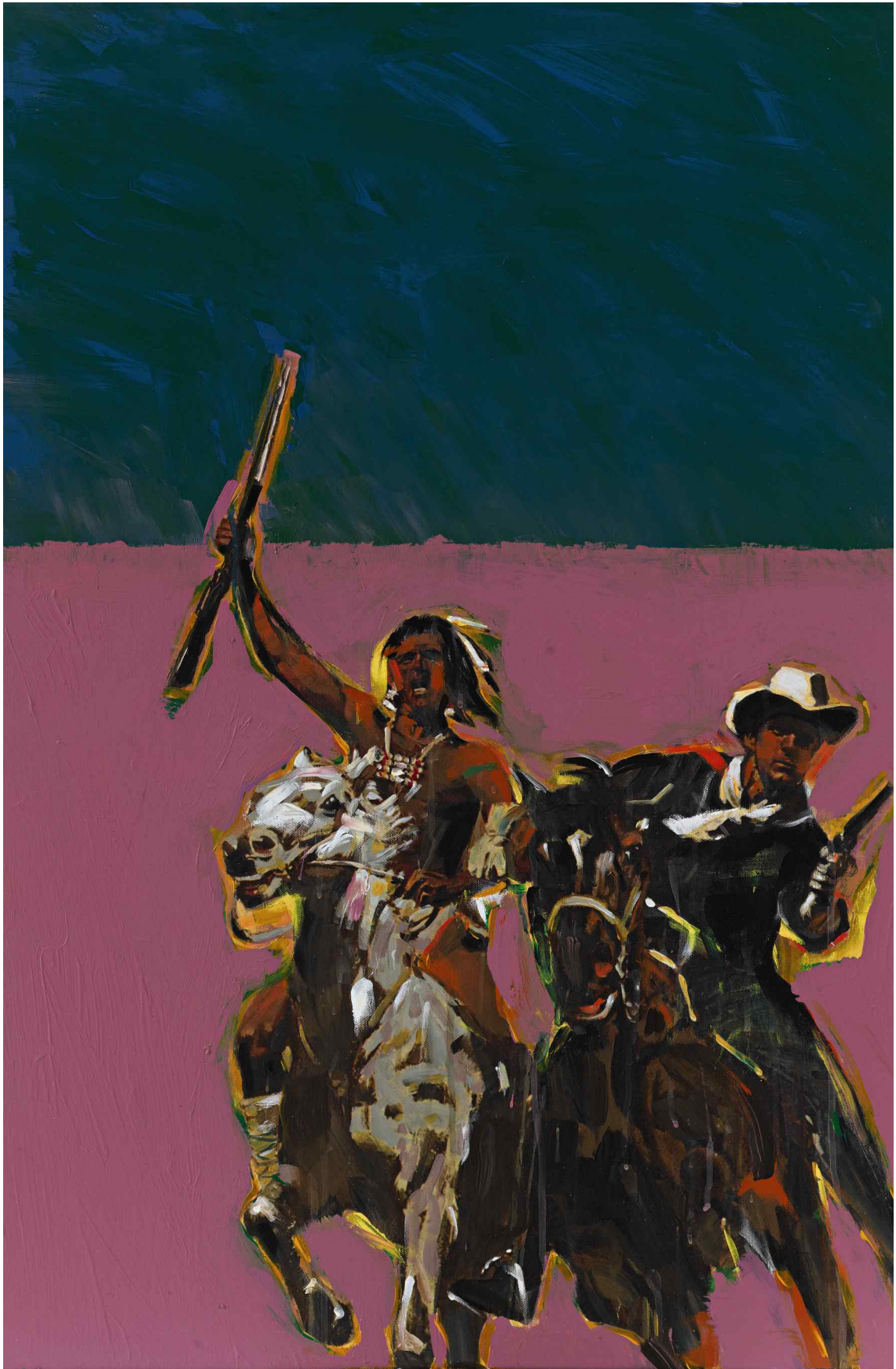
\$ 400,000-600,000

“The image of the cowboy is so familiar in American iconography that it has to become almost invisible through its normality. And yet the cowboy is also the most sacred and masklike of cultural figures. In both a geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema.”

Rosetta Brooks in Exh. Cat., New York, Whitney Museum of American Art (and traveling), *Richard Prince*, 1992, p. 95



*Cowboy Stories*, “Dead Men Don’t Walk” by W.H.B. Kent Street & Smith Publications, Inc., April 1934





**MARK TANSEY**

b. 1949

**Study for "Discarding the Frame"**signed, titled and dated *1992-1999* on the reverse

oil on canvas

36⅞ by 30 in. 91.8 by 76.2 cm.

**PROVENANCE**

Curt Marcus Gallery, New York

Acquired from the above by the present owner

**\$ 450,000-650,000**

"I think of the painted picture as an embodiment of the very problem that we face with the notion of 'reality.' The problem or question is, which reality? In a painted picture, is it the depicted reality, or the reality of the picture plane, or the multidimensional reality the artist and viewer exist in? That all three are involved points to the fact that all pictures are inherently problematic."

MARK TANSEY





PROPERTY FROM THE COLLECTION OF  
MARSHALL AND WALLIS KATZ

## JOHN CURRIN

b. 1962

### Happy Lovers

signed and dated 93 on the overlap  
oil on canvas  
30 by 26 in. 76.2 by 66 cm.

#### PROVENANCE

Andrea Rosen Gallery, New York  
Acquired from the above by the present owner  
in 1994

#### EXHIBITED

New York, Andrea Rosen Gallery, *John Currin*,  
January - March 1994  
Limoges, Fonds Régional d'Art Contemporain  
du Limousin; London, Institute of Contemporary  
Arts, *John Currin: Oeuvres/Works 1989-  
1995*, July 1995 - February 1996, pl. 52, p. 52,  
illustrated in color  
Chicago, Museum of Contemporary Art; London,  
The Serpentine Gallery; New York, Whitney  
Museum of American Art, *John Currin*, May 2003  
- February 2004, p. 46, illustrated in color

#### LITERATURE

Helena Papadopoulos, "John Currin," *Arti*,  
November - December 1994, p. 122, illustrated  
in color  
Burkhard Riemschneider and Uta Grosenick,  
Eds., *Art at the Turn of the Millennium*, Cologne  
1999, pl. 5, p. 112, illustrated in color  
Kara Vader Weg and Rose Dergan, Eds., *John  
Currin*, New York 2006, p. 113, illustrated in color

**\$ 600,000-800,000**

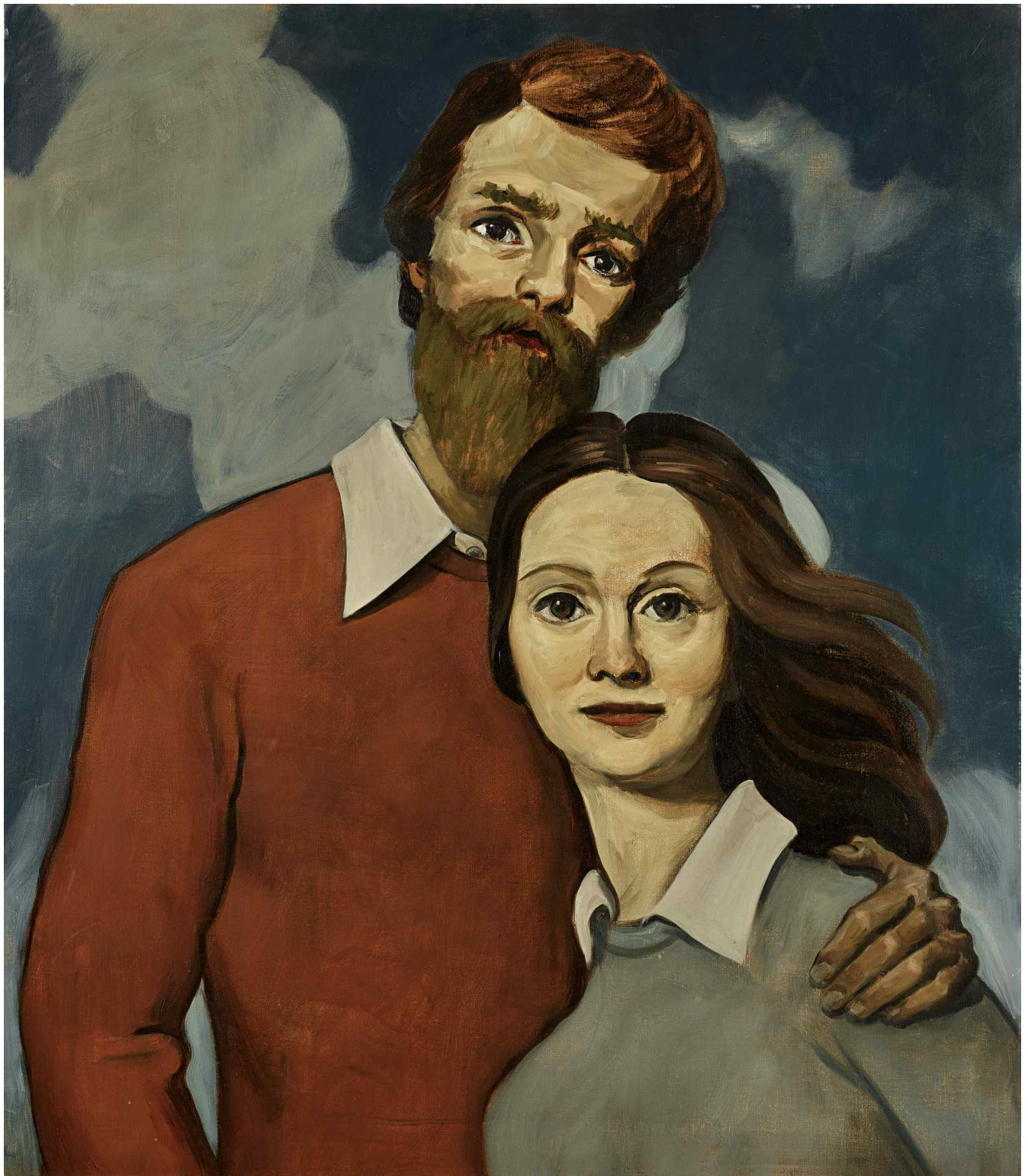
An uncanny portrait that melds sharp realism with straightlaced conventionality, *Happy Lovers* from 1993 richly imparts John Currin's very best formal evocation of the wry undercurrents saturating social customs. The present work is the first painting in Currin's series of *Lovers*; middle-aged couples in hackneyed poses are set against monochromatic green screen type backdrops.

Currin culls his source material from old magazine ads and catalogue spreads. *Happy Lovers* is a reimagined version of a rum advertisement from a 1970s *Playboy* magazine. Here, the lovers are tenderly united, her head resting gently on his chest. In their monochromatic crewneck sweaters with stark white collars peeking out, the couple looks like a pair of actors staged in a stock image. Through this obvious display of trite pretense, it is Currin's underlying aim to expose the artifice behind prosaic images of cultural conventionality. The expectation is that an image of a happy couple might arouse passion, nostalgia, or longing; however, this image seems to have the opposite effect — its artificiality is cold, distant, and frozen, and thus unrelatable.

As remarkably explained by Frederic Paul, Currin's paintings "possess an aura of mystery that comes from the repeated appearance of idealized and naive images trivialized through overuse. Male and female figures are thus treated as mere models, sometimes even becoming caricatures, though never turning into kitsch, grotesque or comic elements. His paintings give the impression of being populated by virile, bearded model-males and curvaceous, politely decorated model-females, just past their prime" (Frederic Paul, "John Currin: A Model Painter," in Exh. Cat., Limoges, Fonds Régional d'Art Contemporain du Limousin, *John Currin*, 1995, p. 64). Exuding an affected ambiguity that elicits our reconsideration of ingrained cultural norms, *Happy Lovers* epitomizes the wry humor and irony with which Currin has crucially reinvigorated the genre of portraiture.



Francis Picabia, *Portrait of a Couple (The Cherry Tree)*,  
1942-43  
The Museum of Modern Art, New York  
Digital Image © The Museum of Modern Art/Licensed by  
SCALA / Art Resource, NY  
© 2017 Francis Picabia / Artists Rights Society (ARS),  
New York





PROPERTY OF A PRIVATE NEW YORK  
COLLECTOR

## ROBERT LONGO

b. 1953

### Untitled

signed and dated 82 on the reverse of the backing  
board  
charcoal, graphite and ink on paper laid on board  
96 by 48 in. 243.8 by 121.9 cm.

### PROVENANCE

Metro Pictures, New York  
Private Collection, New York (acquired from the  
above in 1982)

### EXHIBITED

New York, Whitney Museum of American Art,  
*Focus on the Figure: 20 Years*, April - June 1982  
Akron Art Museum, *Robert Longo: Drawings and  
Reliefs*, April - June 1984, p. 7, illustrated

### LITERATURE

Robert Longo and Richard Prince, Eds., *Robert  
Longo: Men in the Cities 1979-1982*, New York  
1986, no. 27, illustrated

**\$ 250,000-350,000**

"New York at the time was full of raw energy. The city seemed to be run by young artists. And while the city itself wasn't young, it felt as if anything could happen...Robert somehow succeeded in capturing the excitement and raw power—as well as the sense of risk and danger—in New York at that moment."

Eric Barsness, *Model for Robert Longo's Men in Cities*, in conversation with Sotheby's, 25 March 2015



The present work installed in the exhibition *Focus on the Figure*, New York, Whitney Museum of American Art, 1982

© Robert Longo / Artists Rights Society (ARS), New York





## JACK WHITTEN

b. 1939

### The Ghost of Joseph Beuys

signed, titled and dated 1986 on the reverse

acrylic and canvas collage on canvas

58¼ by 52¾ in. 148 by 134 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner in 1999

**\$ 200,000-300,000**

“Those site paintings, which were acrylic skins, came out of the early '80s when I first started laminating a piece of acrylic back down to the canvas. I took the paint up off the canvas and then put it back down on the canvas. This was a major breakthrough. I'm dealing now with paint as a collage, paint as sculpture. I have changed the verb 'to paint': I don't paint a painting, I make a painting.”

JACK WHITTEN

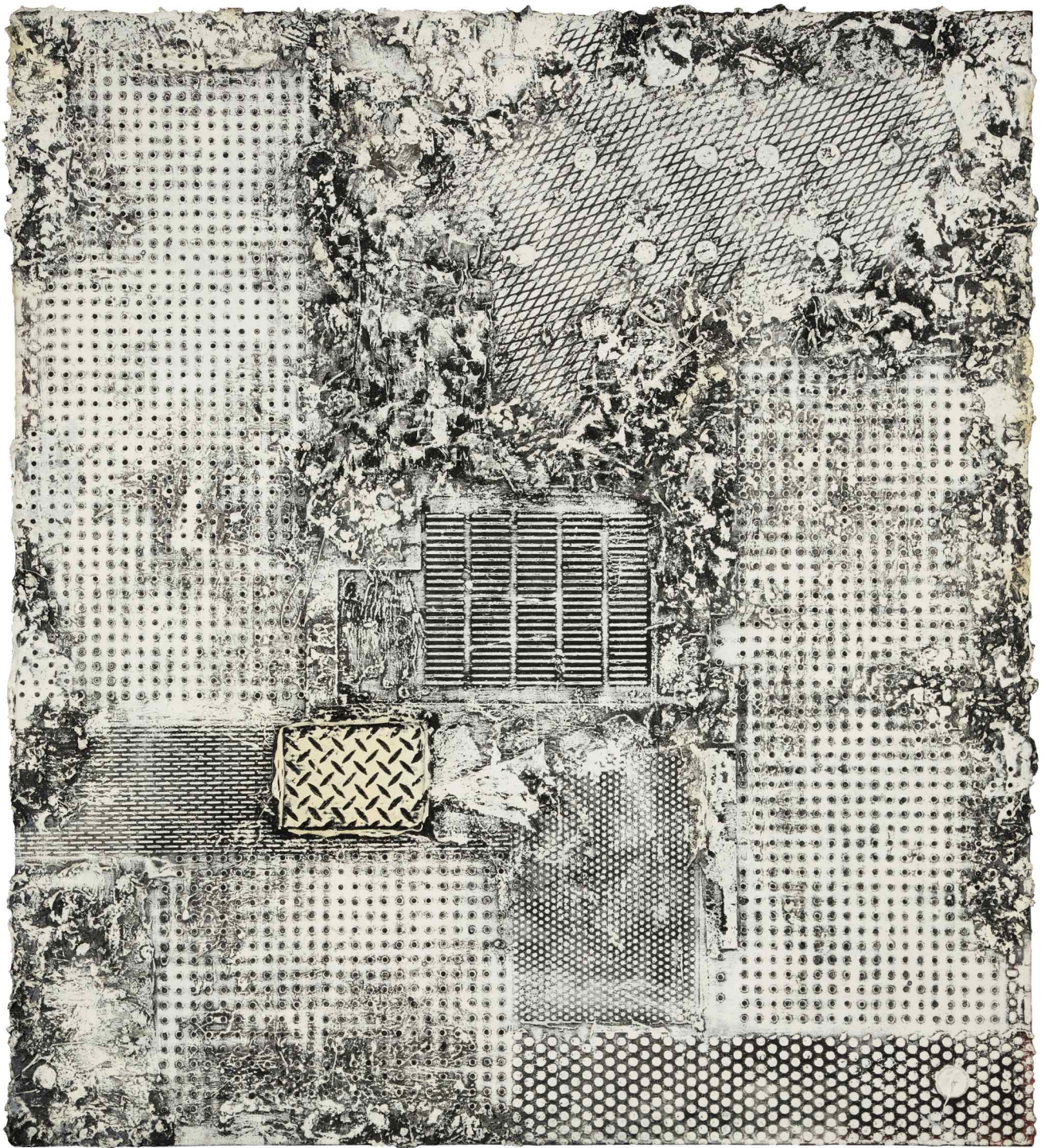


Jasper Johns, *Corpse and Mirror (ULAE 169)*, 1976

Private Collection

Art © Jasper Johns / Licensed by VAGA, New York, NY







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**MARK BRADFORD**

b. 1961

**Exodus**

signed, titled and dated 2006 on the reverse

mixed media collage on canvas

48 by 60 in. 121.9 by 152.4 cm.

**PROVENANCE**

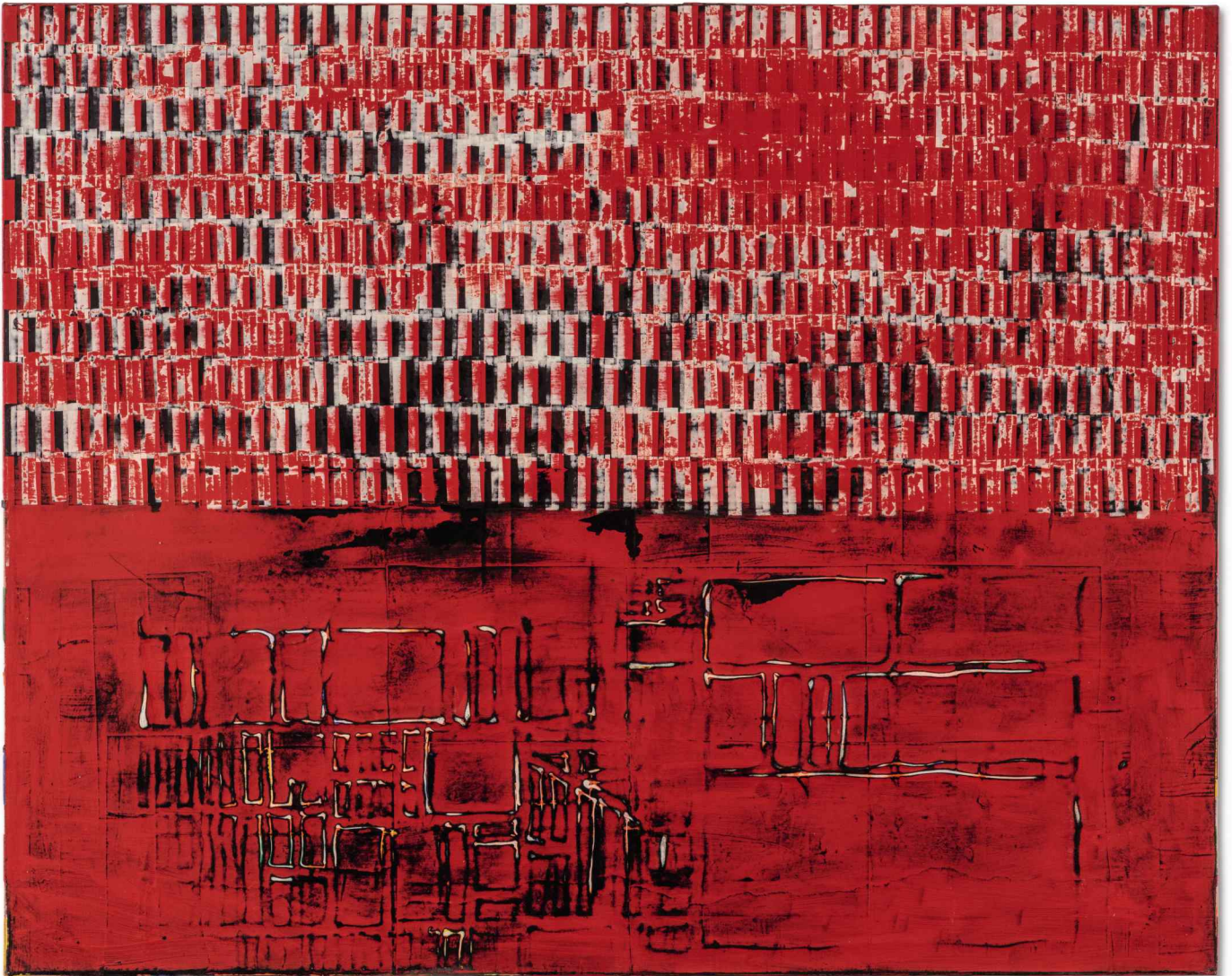
Sikkema Jenkins &amp; Co., New York

Private Collection (acquired from the above)

Private Collection, Los Angeles (acquired from  
the above)**\$ 1,200,000-1,800,000**Barnett Newman, *Who's Afraid of Red, Yellow and Blue III*, 1967-68

Stedelijk Museum, Amsterdam / Art Resource, NY

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





"I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside."

MARK BRADFORD

In Mark Bradford's 2006 composition, *Exodus*, the modernist grid seems to have strayed from its linear path. The quasi-rectangular forms that emerge in bold outlines across the predominantly red surface gesture towards visual order, but this undergirding framework is visibly skewed.

Throughout some sections, Bradford's rectilinear shapes veer off their axes into radial patterns, while others are swallowed up by black patches, creating voids within the picture plane. Bradford's richly textured collage offers a glimmer of insight to its physical makeup—along one edge, the surface gives way to what lies beneath—some revealing fragments of bright color, a snippet of text among the strata of found paper. Bradford's wary grid provides a sort of Rosetta Stone to his abstract field of representation. He gestures subtly towards maps, aerial views, and visions of a city.

*Exodus* is a strong example of Bradford's early phase of multimedia collages. Often large in scale, astutely abstract, and intricately materialized, Bradford's collages mark his stoic entanglement

with the tradition of modernist painting. He even refers to the works as paintings—though critics are quick to point out that there is actually very little paint involved in these complex compositions.

The material that makes up the many layers of Bradford's work is mostly found or repurposed paper: fragments of billboards rescued from the streets of South Central Los Angeles; found "merchant papers," as Bradford has coined street flyers and posters that he pulls from construction site barriers and telephone poles; and endpapers—used in styling hair—up-cycled from the salon where Bradford had worked as a hairdresser.

As a Los Angeles native, urbanity, specifically the realities of urban life have informed the very core of his practice both philosophically and aesthetically. Bradford's artistic arsenal is composed of literal material fragments of urban life and the configurations that result from his distinctive practice. These often allude to the physical makeup of his city, and are seen

as an expression of the dense and distinctly metropolitan network of interwoven districts.

These physical materials anchor Bradford's collages, adding personal, cultural, and geographic elements to the thick accretion atop his canvases. Bradford's methodology is simultaneously additive and destructive: he builds dense layers of matter only to erode them back. Bradford works quickly and intuitively, while adding and subtracting until he is able to balance the visual and tactile energy of the composition. In the pursuit of this equilibrium, Bradford's collages evoke both the exhibitionism of Robert Rauschenberg's works combined with the oppression of Gerhard Richter's 1990's era abstractions. Bradford's dialogue with the material culture and economic realities of his community, aligned with schema of 20th century painting, forge a new chapter within the art historical canon. Bradford codifies the precarious balance of the personal and the universal, which informs the ever-vacillating identity of urbanites.

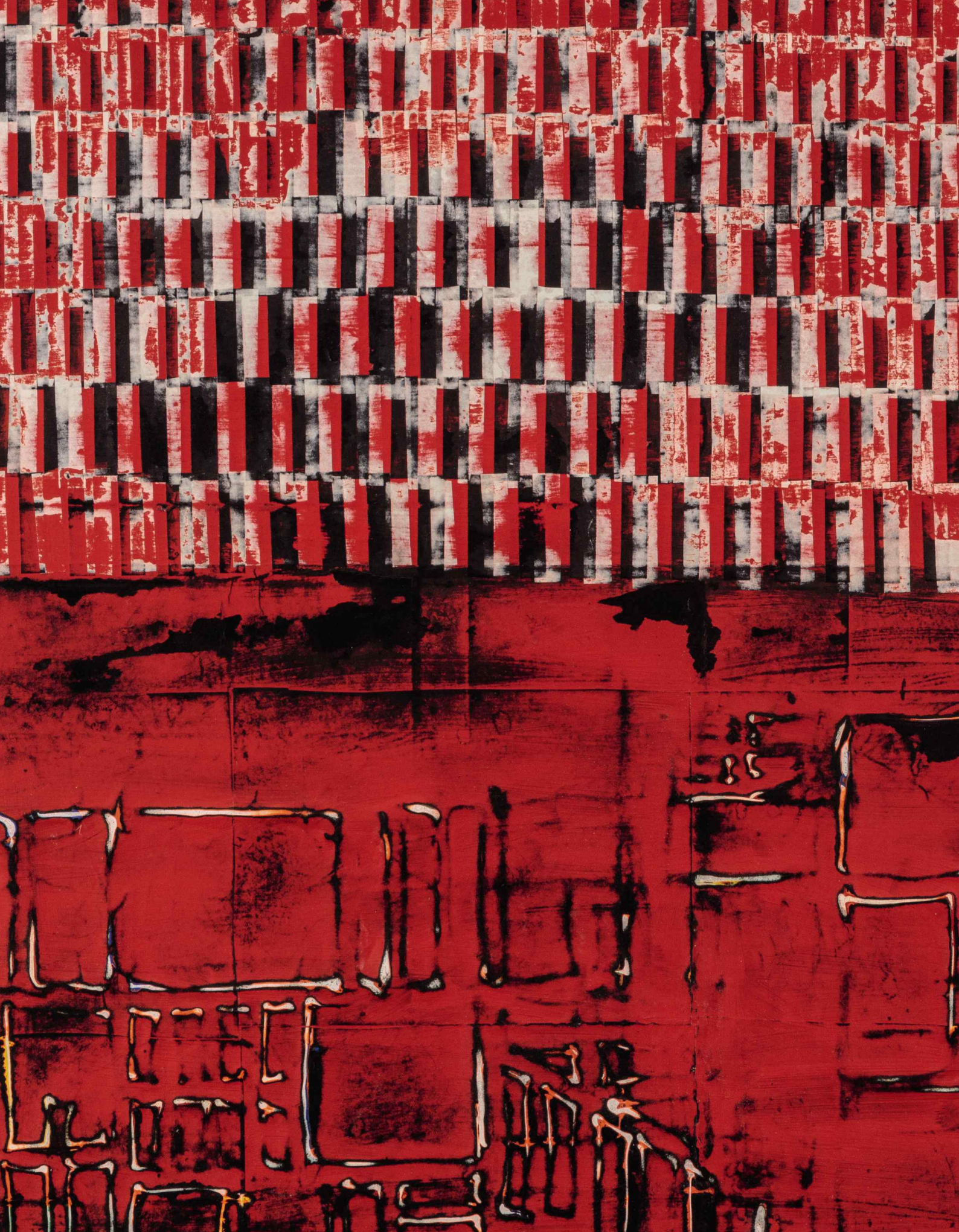


Gerhard Richter, 743-2, 1991  
Private Collection  
© Gerhard Richter



El Anatsui, *Red Block*, 2010  
The Broad Collection, Los Angeles  
© El Anatsui







## LOUISE LAWLER

b. 1947

"I Can See the Whole Room...and There's Nobody in It" (Arranged by Mr. & Mrs. Burton Tremain, Sr., Connecticut)

signed, dated 1984/1991 and numbered 4/5 on the reverse

gelatin silver print

16¼ by 22 in. 41.2 by 56 cm.

Executed in 1984-1991, this work is number 4 from an edition of 5.

### PROVENANCE

BFAS Blondeau Fine Art Services, Geneva

Acquired from the above by the present owner

### EXHIBITED

Geneva, BFAS Blondeau Fine Art Services, *The*

*Tremain Pictures: 1984-2007*, September -

October 2007, p. 57, illustrated (another example exhibited)

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

"You asked if Lawler's work could be called a portrait of the Tremaines as collectors. I don't think so...Lawler's work relates to certain parts of the collection at a certain time in the Tremaines' lives, at a certain cultural moment. In my opinion, Lawler's photographs do not capture a deep truth about the Tremaines. Instead, they capture a deep truth about Lawler."

Kathleen L. Housley in "Excerpts from Some Historical Documents about Louise Lawler, Emily Burton Tremain and The Tremain Collection," in Exh. Cat., Geneva, BFAS Blondeau Fine Art Services, *The Tremain Pictures: 1984-2007*, September - October 2007, pp. 77-78





FROM GENERATION TO GENERATION:  
IMPORTANT PHOTOGRAPHS FROM THE AMES  
COLLECTION

## CINDY SHERMAN

b. 1954

### Untitled Film Still #5

signed, dated 1977 and numbered 3/3 on the reverse  
gelatin silver print mounted to foam core  
30 by 40 in. 76.2 by 101.6 cm.  
Executed in 1977, this work is number 3 from an edition of 3.

#### PROVENANCE

Metro Pictures, New York  
Steven Ames, New York (acquired from the above in 1998)  
Thence by descent to the present owner

#### EXHIBITED

New York, Max Protetch Gallery, *Re: Figuration*, 1979 (another example exhibited)  
New York, The Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June - September 1997, p. 56, illustrated (another example exhibited)  
Paris, Jeu de Paume; Kunsthau Bregenz; Humlebaek, Louisiana Museum of Moderne Kunst; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006 - September 2007, n.p. (another example exhibited)

#### LITERATURE

Mark Rosenthal, et. al., *Art of Our Time: The Saatchi Collection*, London 1984, p. 467, illustrated  
Peter Schjeldahl and Michael Danoff, *Cindy Sherman*, New York 1984, pl. 4, illustrated  
Arthur C. Danto, *Cindy Sherman Untitled Film Stills*, New York 1990, pl. 4, illustrated  
Rosalind Krauss, *Cindy Sherman: 1975-1993*, New York 1993, pp. 14-15, illustrated  
Exh. Cat., Hamburg, Deichtorhallen (and traveling), *Cindy Sherman Photographic Work 1975 - 1995*, 1995, cat. no. 7, illustrated  
Exh. Cat., Rotterdam, Museum Boijmans Van Beuningen (and traveling), *Cindy Sherman*, 1996, cat. no. 10, pp. 30-31, illustrated  
Los Angeles, The Museum of Contemporary Art (and traveling), *Cindy Sherman Retrospective*, 1997-2000, pl. 5, p. 57, illustrated

Catherine Morris, *The Essential Cindy Sherman*, New York 1999, p. 35, illustrated  
Uta Grosenick, ed., *Art at the Turn of the Millennium*, Cologne 1999, p. 467, illustrated  
Exh. Cat., Los Angeles County Museum of Art, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*, 2001  
Exh. Cat., New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, 2003, p. 56, illustrated  
Cheryl Krause Knight, "Just Another Day: Dutch Genre Themes in Cindy Sherman's Untitled Film Still," *Visual Resources*, Vol. 20, no. 4, December 2004, pp. 275-286, illustrated  
Mark Sladen and Ariella Yedgar, *Panic Attack! Art in the Punk Years*, London 2007, p. 156, illustrated

**\$ 350,000-450,000**

"The camera looks; it 'captures' the female character in a parody of different voyeurisms. It intrudes into moments in which she is unguarded, sometimes undressed, absorbed into her own world in the privacy of her own environment. Or it witnesses a moment in which her guard drops as she is suddenly startled by a presence, unseen and off-screen, watching her."

Laura Mulvey in Rita Krauss, "Cindy Sherman: Untitled," in Johanna Burton, Ed., *October Files: Cindy Sherman*, Vol. 6, Cambridge 2006, p. 109







429

## PHILIP-LORCA DICORCIA

b. 1951

W, September 1999, #13

signed on the reverse

c-print

48 by 60 in. 121.9 by 152.4 cm.

Executed in 1999, this work is from an edition of 15.

### PROVENANCE

Pace/MacGill Gallery, New York

Acquired from the above by the present owner

### EXHIBITED

Paris, Galerie Almine Rech, *Philip-Lorca DiCorcia*, W, October - December 2001 (another example exhibited)

### LITERATURE

Exh. Cat., Stockholm, Moderna Museet, *Fashionation*, 2004-2005, p. 102, illustrated in color

Dennis Freedman, Ed., *Philip-Lorca diCorcia: Eleven*, Dusseldorf 2011, n.p., illustrated in color

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



430

## PHILIP-LORCA DICORCIA

b. 1951

W, March 2000, #12 (from Cuba Libre)

signed on the reverse  
fujicolor crystal archive print  
48 by 59½ in. 121.9 by 151.1 cm.  
Executed in 2000, this work is from an edition of 15.

### PROVENANCE

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

### LITERATURE

Dennis Freedman, Ed., *Philip-Lorca diCorcia: Eleven*, Dusseldorf 2011, n.p., illustrated in color

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



**RICHARD PRINCE**

b. 1949

**Untitled (Girlfriend)**

Ektacolor photograph

64 by 44 in. 162.6 by 111.8 cm.

Executed in 1993, this work is number 2 from an edition of 2, plus 1 artist's proof.

**PROVENANCE**

Barbara Gladstone Gallery, New York

Skarstedt Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**Hannover, Kestner-Gesellschaft, *Richard Prince: Photographs 1977-1993*, June - July 1994, p. 122, illustrated in colorBasel, Museum für Gegenwartskunst; Kunsthalle Zurich, Kunstmuseum Wolfsburg, *Richard Prince: Photographs*, December 2001 - July 2002, p. 122, illustrated in color**LITERATURE**Rosetta Brooks, Jeff Rian and Luc Sante, Eds., *Richard Prince*, New York 2003, p. 76, illustrated in color**\$ 300,000-400,000**

"Since the mid-1980s, Prince has appropriated photographs of real-world women, rather than commercial images of women, who are working various transformations upon themselves. These women are engaged in a struggle, which they often lose: to signify themselves as absolutely individual while boxing themselves into prefabricated roles. They are doggedly trying to become something else, yet what they are cannot be completely eradicated...Like the Marlboro Man, the women he portrays posit themselves as outlaws and individualists. But ironically, the way they attain outlaw status most often is by displaying their sexuality for men to admire. So, when the biker chicks go riding off into the sunset, they're topless on a Harley-Davidson. The women Prince chooses never achieve the seamless images of movie stars or fashion models; there's something smutty and disreputable about them, they remain a patch-work of wishes and desires."

Carol Squiers in "Is Richard Prince a Feminist?", *Art in America*, November 1993







432

## JOHN BALDESSARI

b. 1931

### Portrait: Various Identities Hidden with Name/Date Cards (8 AP. 74)

each signed with the artist's initials on the reverse  
black and white photograph, in 10 parts  
each: 14 by 11 in. 35.6 by 27.9 cm.  
overall: 14 by 110 in. 35.6 by 279.4 cm.  
Executed in 1974.

#### PROVENANCE

Sonnabend Gallery, New York  
Jedermann Collection, New Jersey  
Private Collection  
L&M Arts, New York  
Acquired from the above by the present owner

#### EXHIBITED

London, Jack Wendler Gallery, *John Baldessari*,  
May 1974  
New York, Perry Rubenstein Gallery, *Omission*,  
January - February 2007

#### LITERATURE

Rosetta Brooks, "Reviews," *Studio International*,  
vol. 197, no. 967, June 1974, pp. 13-14  
Patrick Pardo and Robert Dean, Eds., *John  
Baldessari: Catalogue Raisonné, Volume One:  
1956-1974*, New Haven 2012, cat. no. 1974.6,  
p. 295, illustrated

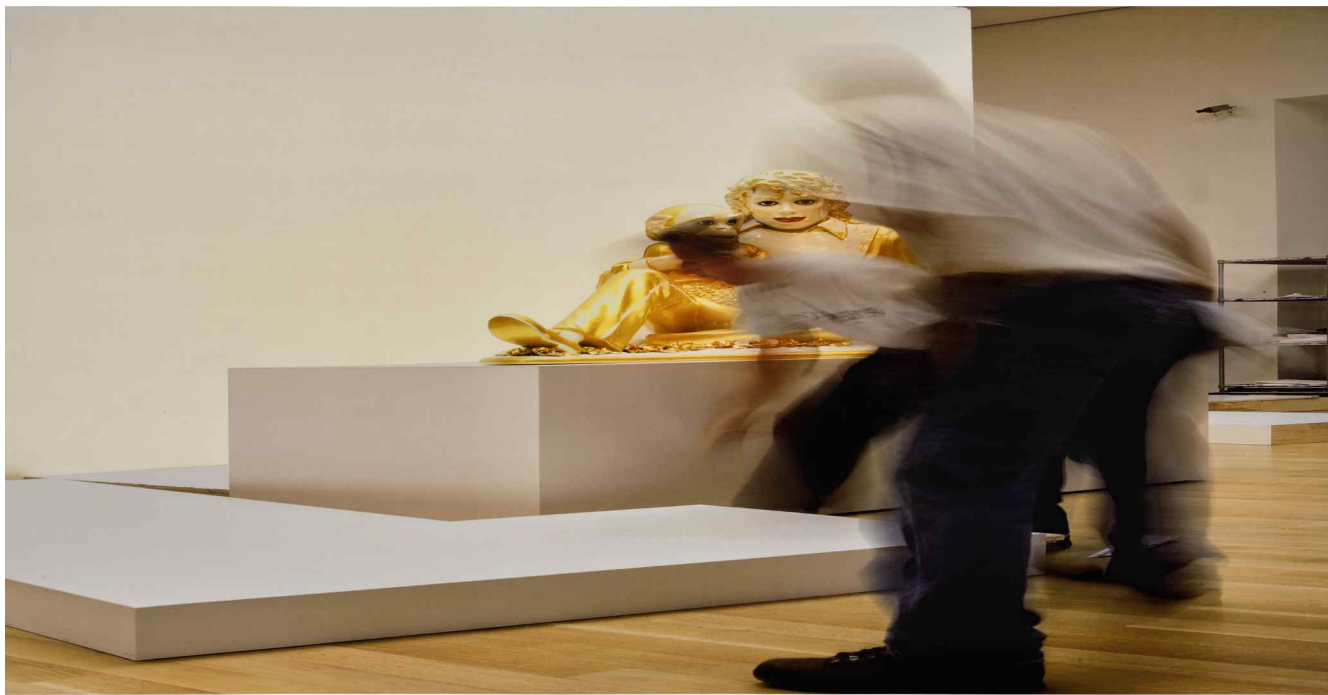
**\$ 300,000-400,000**



"I have always avoided doing portraits as something per se. A face is so powerful and dominates all else. In this series I have hidden the face in a variety of manners, trying to allow other information to surface and define the person, such as by that person's name, altered name, height, etc. And in the context of others for information by comparison. If art is a mystery, then the face is a betrayer and should be hidden."

JOHN BALDESSARI





433

## LOUISE LAWLER

b. 1947

### Coming

signed and dated 2001/02 on the reverse

Laminated cibachrome on museum box

23 $\frac{3}{8}$  by 45 $\frac{3}{4}$  in. 60 by 116.2 cm.

Executed in 2001-2002, this work is unique.

### PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner  
in 2014

**\$ 30,000-50,000**

**SHERRIE LEVINE**

b. 1947

**Bobcat Skull**

incised with the artist's initials and numbered 1/12

cast bronze

3 by 3½ by 5 in. 7.6 by 8.9 by 12.7 cm.

Executed in 2010, this work is number 1 from an edition of 12, plus 1 artist's proof.

**PROVENANCE**

Simon Lee Gallery, London

Acquired from the above by the present owner

**LITERATURE**

Exh. Cat., New York, Whitney Museum of American Art, *Mayhem*, November 2011 - January 2012, p. 153, illustrated in color

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



## RICHARD PRINCE

b. 1949

### Untitled (Protest Painting)

signed and dated 1994 on the reverse

acrylic and silkscreen on canvas

38½ by 18½ in. 97.8 by 47 cm.

#### PROVENANCE

Stellan Holm Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

London, Skarstedt Gallery, *Richard Prince:*

*Protest Paintings*, October - December 2013

Greenwich, The Brant Foundation Art Study

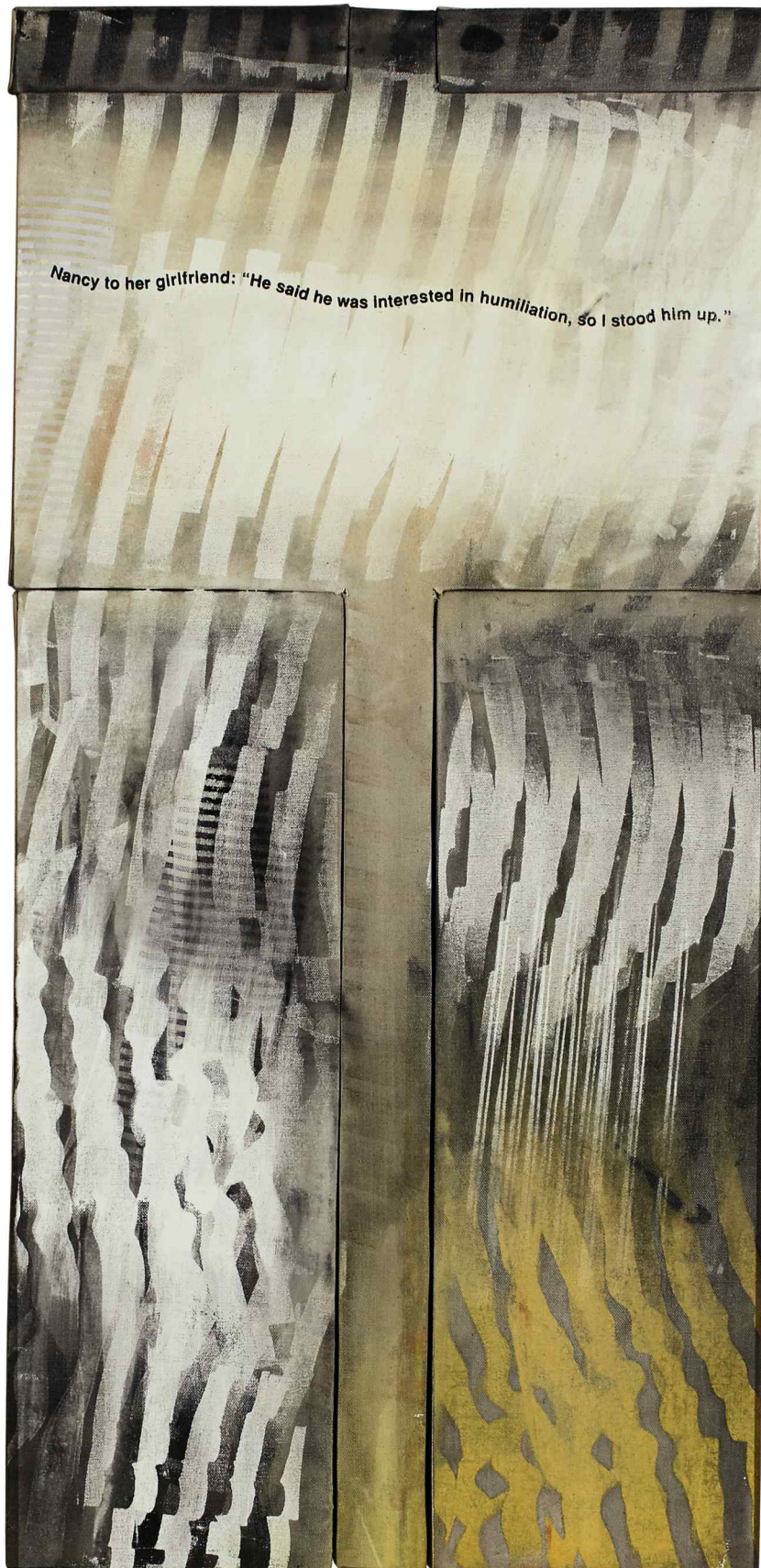
Center, *Deliverance*, November 2014 - April 2015

\$ 400,000-600,000



The March on Washington for Jobs and Freedom, August 28, 1963

Photo by Hulton Archive/Getty Images



Nancy to her girlfriend: "He said he was interested in humiliation, so I stood him up."



## CINDY SHERMAN

b. 1954

### Untitled (A, B, C, D, E)

each signed, dated 1975 and inscribed A-E,  
respectively on the reverse  
gelatin silver print, in 5 parts

each: 19¼ by 13¼ in. 48.9 by 33.7 cm.

overall: 19¼ by 66¼ in. 48.9 by 168.3 cm.

A. Executed in 1975, this work is number 8 from  
an edition of 10.

B. Executed in 1975, this work is number 6 from  
an edition of 10.

C. Executed in 1975, this work is number 6 from  
an edition of 10.

D. Executed in 1975, this work is number 7 from  
an edition of 10.

E. Executed in 1975, this work is number 4 from  
an edition of 10.

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

### PROVENANCE

Metro Pictures, New York

Private Collection, Florida

Sotheby's, New York, 15 May 2008, Lot 420

Private Collection, New York (acquired from the  
above sale)

Acquired from the above by the present owner

### EXHIBITED

Paris, Jeu de Paume; Kunsthau Bregenz;

Humblebaek, Louisiana Museum of Modern Art;

Berlin, Martin-Gropius-Bau, *Cindy Sherman*,

May 2006 - September 2007, pp. 11-15, p. 235,

illustrated (another example exhibited)

Rotterdam, Museum Boijmans Van Beuningen;

Madrid, Palacio de Velazquez, Parque del Retiro

Museo Nacional de Arte Reina Sofia; Bilbao,

Sala de Exposiciones REKALDE; Baden-Baden,

Staatliche Kunsthalle, *Cindy Sherman and her*

*"Film Stills" Frozen Performances*, March 1996 -

March 1997, cat. nos., 1-5, pp. 18-19, illustrated

(another example exhibited)

Greenwich, Bruce Museum, *Cindy Sherman*,

January - April 2011

### LITERATURE

Gabriele Schor, Ed., *Cindy Sherman: The Early*

*Works 1975-1977: Catalogue Raisonné*, New York

2012, cat. no. 15, p. 120, illustrated

"I'll see a photograph of a character and try to copy them  
on to my face. I think I'm really observant, and thinking  
how a person is put together, seeing them on the street  
and noticing subtle things about them that make them  
who they are."

CINDY SHERMAN







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LOTS 437-465 AND 513-531

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism and Modernism to African art, photography, design, and Contemporary art. Though their collecting interests were diverse, every piece reveals an intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

The Sterns were not just patrons of the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and Lynette Yiadom-Boakye's works. They forged



Above: Jerome & Ellen Stern  
at home in the Upper West  
Side © Frederic Brenner

loyal friendships with Serge Spitzer and Menashe Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property. David Hammons visited the Stern's New York City apartment when his double-sided work on paper was installed in a unique custom-built display of the Stern's invention.

The Stern's zeal for discovering new pieces is best illustrated in the acquisition of David Smith's *Voltri-Bolton X*. Jerome drove hours to Bolton Landing, the birthplace of this fundamental series in Smith's career. In his excited determination, he had not adequately prepared for the weather that greeted him. Undeterred, he trudged through the snowbanks in his designer loafers to select his sculpture from among the seminal *Voltri* series.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on their Westhampton property—lovingly referred to as “Camp Jerome”—they created not only the ideal forum for displaying their diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori, and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and TO LIVE WITH ART.



437

## MARLENE DUMAS

b. 1953

### Rejected Magdalena

signed, titled and dated 1996  
ink, watercolor and acrylic on paper  
49 by 27½ in. 124.5 by 69.8 cm.

#### PROVENANCE

Jack Tilton Gallery, New York  
Acquired from the above by the present owner  
in 1996

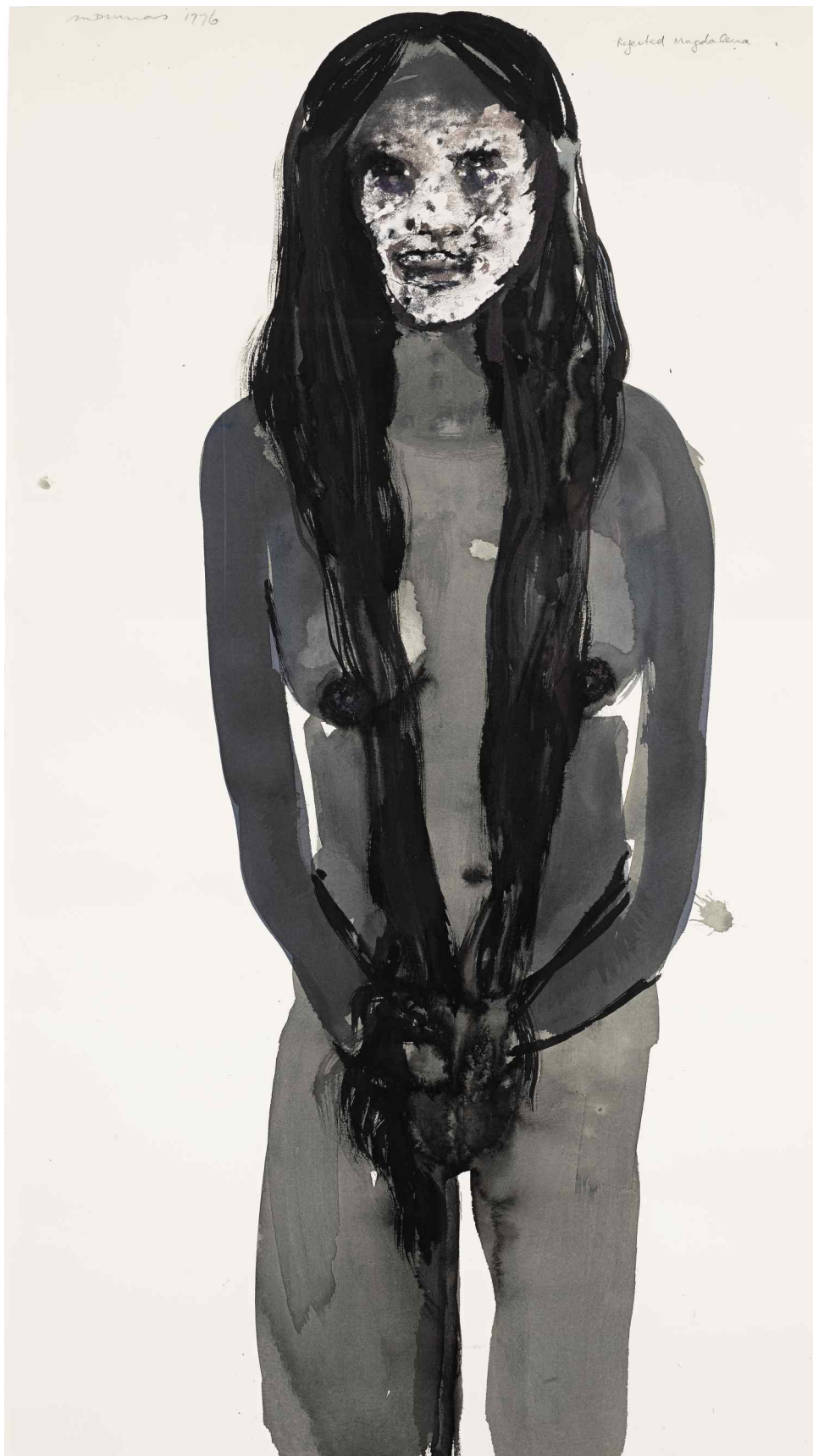
**\$ 200,000-300,000**

Emerging from Marlene Dumas' seminal body of *Magdalena* paintings first exhibited in Venice in 1995, the present work is a bold testament to the sensual drama and alluring mystery that characterizes Dumas' revered painterly aesthetic. The figure in the present work is an inspired combination of the English supermodel Naomi Campbell and the biblical character Mary Magdalene, both of whom represent Dumas' core interests in gender, sexuality, and desire. By synthesizing these two icons of feminine ideals, Dumas' aim is to explore the emotive weight of culturally-loaded images of sexuality. Elaborating on her subject matter, Dumas says, "I believe in love stories, the gender of the lover does not matter in the end. I use religious subjects as I use fairy-tale figures, in order to give my audience an easy starting point, a popular reverence that relates to all times and that is familiar to most people" (the artist in Catherine Kinley, Exh. Cat., London, Tate Gallery, *Marlene Dumas*, 1996).

In *Rejected Magdalena*, we see a young woman who stares out from beneath a ghostly white stained guise. Long tresses of hair fall over her breasts and extend to her thighs, where she folds her hands in an act of modesty. Though she covers herself, her resolute and penetrating gaze seems to declare she is unbothered by her nudity. Dumas' sensuous passages of ink wash across the woman's flesh, contrasting with the saturated strokes of paint that cascade vertically down the girl's torso in undulating locks of hair. Though her dark body is alluring in its velvety texture, her blanched face is peculiarly speckled and blemished. Herein lies the unrelenting ambiguity of Dumas' painterly style—the identity of the figure is perpetually complicated through conflicting tensions of beauty and imperfection, intimacy and distance, empowerment and vulnerability, and shame and redemption.

Glory be to God for dappled things—  
For skies of couple-colour as a brinded cow;  
For rose-moles all in stipple upon trout that swim;  
Fresh-firecoal chestnut-falls; finches' wings;  
Landscape plotted and pieced—fold, fallow, and plough;  
And all trades, their gear and tackle and trim.  
All things counter, original, spare, strange;  
Whatever is fickle, freckled (who knows how?)  
With swift, slow; sweet, sour; adazzle, dim;  
He fathers-forth whose beauty is past change:  
Praise Him.

Gerard Manley Hopkins, "Pied Beauty," 1877





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438

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**WANGECHI MUTU**

b. 1972

**How to Stab Oneself In The Back**

signed and dated 2004  
sequins, ink, acrylic, contact paper and photo  
collage on Mylar  
80 by 42½ in. 203.2 by 108 cm.

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

**PROVENANCE**

Acquired directly from the artist by the present  
owner in 2004

**EXHIBITED**

Pittsburgh, The Andy Warhol Museum, *The F  
Word*, May - September 2006  
Norwood, New York, Deutsche Bank AG, *Press  
Event*, February 2010  
Berlin, Deutsche Guggenheim, *Wangechi Mutu:  
Artist of the Year 2010*, March - June 2010

**LITERATURE**

Kristine Stiles, *Concerning Consequences:  
Studies in Art, Destruction, and Trauma*, Chicago  
2016, p. 354

“Wangechi Mutu is a creator of fantastical worlds: primal and futuristic, lushly tropical and post apocalyptic. She invents enchanted forests, interplanetary realms, hallucinatory underway seascapes. These fairytale lands, with their sumptuous beauty and potential for frightening and empowering transformation, are the types of places that young children dream of discovering...For Mutu, these imaginative kingdoms are also critical arenas for profound cultural, psychological, and socio-political exploration. Unburdened by the weight of conventional modes of representation, Mutu's dreamscapes help her challenge and blow apart stereotypes and misconceptions to raise fundamental questions around gender, race, power, and survival in her work.”

Trevor Schoonmaker, “A Fantastic Journey” in Exh. Cat. Durham, Duke University, Nasher Museum of Art (and traveling), *Wangechi Mutu, A Fantastic Journey*, 2013, p. 21





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439

**MARLENE DUMAS**

b. 1953

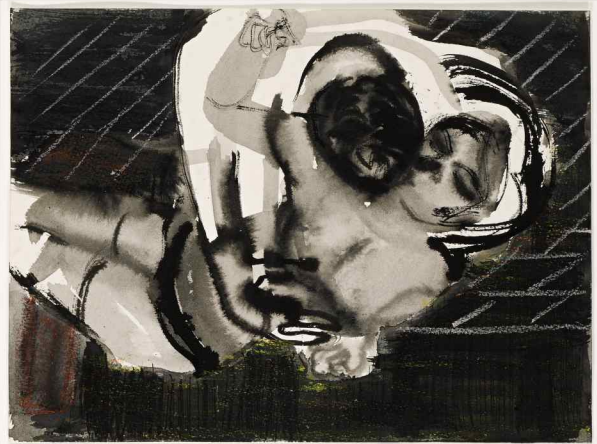
**Untitled**

signed on the reverse  
ink on paper  
17½ by 13⅝ in. 44.4 by 34.6 cm.  
Executed in 2001.

**PROVENANCE**

Galerie Paul Andriessse, Amsterdam  
Acquired from the above by the present owner in  
October 2007

**\$ 60,000-80,000**



440

## MARLENE DUMAS

b. 1953

### Checked Skirt

ink and crayon on paper, in 4 parts  
each: 9½ by 12½ in. 24.1 by 31.7 cm.  
framed: 28¾ by 34¾ in. 73 by 88.3 cm.  
Executed in 1993.

#### PROVENANCE

Galerie Paul Andriess, Amsterdam  
Private Collection  
Christie's, New York, 20 May 1999, Lot 103  
Acquired from the above sale by the present  
owner

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



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**LYNETTE YIADOM-BOAKYE**

b. 1977

**A Consideration Like No Other**

signed, titled and dated 2011 on the reverse  
oil on canvas  
70⅞ by 78¾ in. 180 by 200 cm.

**PROVENANCE**

Jack Shainman Gallery, New York  
Acquired from the above by the present owner in  
November 2011

**EXHIBITED**

New York, Studio Museum in Harlem, *Lynette  
Boakye: Any Number of Preoccupations*,  
November 2010 - March 2011  
New York, New Museum of Contemporary Art,  
*The Ungovernables: 2012 New Museum Triennial*,  
February - May 2012

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

“The timelessness is completely important. It’s partly about removing things that would become in some way nostalgic. There aren’t really any markers of time, like furniture or a particular style of shoe that denote a particular period or place. I think that’s why I like the outdoors, because it removes a sense of time and I want the painting to feel timeless, because it increases that sense of omnipotence.”

LYNETTE YIADOM-BOAKYE





442

## YAYOI KUSAMA

b. 1929

### Untitled (Mannequin)

wig and acrylic on mannequin  
58½ by 25½ by 16 in. 148.6 by 64.8 by 40.6 cm.  
Executed in 1966.

#### PROVENANCE

Andrew Kreps Gallery, New York  
Acquired from the above by the present owner in  
February 1999

#### EXHIBITED

Los Angeles County Museum of Art; New York,  
Museum of Modern Art; Minneapolis, The Walker  
Art Center; Tokyo, The Museum of Contemporary  
Art, *Love Forever: Yayoi Kusama, 1958-1968*,  
March 1998 – July 1999

\$ 200,000-300,000

A stunning product of Yayoi Kusama's eccentric spirit, *Untitled (Mannequin)* from 1966 stands as a metonymic representation of the artist's constructed persona and self-proclaimed insanity that define her prolific career. This work embodies the form of a young woman painted in brilliant red engulfed in shimmering golden webs—a stylistic trope she famously coined in her most celebrated series, the *Infinity Nets*. Here, Kusama toys with the notion of the human body as host to her compulsive repetition of form, with the all-encompassing net overwhelming the young girl, a stand-in for the artist herself. For Kusama, art is a form of survival, where incessant and uncontrollable repetitive behavior serves as a psychological bulwark against her brooding personal fears. In the present work, Kusama thus extrapolates the inner workings of her own psyche into a three-dimensional work of art that seems to bristle with the dynamism of the repetitive skeins, cells and networks of our own complex interiors.

*Untitled (Mannequin)* represents the three dimensional continuation of Kusama's early *Infinity Net* paintings combined with the sculptural conceit of the *Accumulations* series, both of which solidified Kusama's iconic visual motif by the early 1960s. Referring to her lifelong obsession with these nets, Kusama explains: "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" (Laura Hoptman, Akira Tatehata, and Udo Kultermann, Eds., *Yayoi Kusama*, London 2000, p. 103). A figurative placeholder for the artist herself, the present work joins a larger host of mannequins created over the artist's prolific career—forging an imaginary army of Kusama's brilliant insanity as the citizens of her creative genius.



Portrait of Japanese artist Yayoi Kusama as she poses on the Brooklyn Bridge, dressed in polka dots, New York, New York, May 17, 1968  
Photo by Fred W. McDarrah / Getty Images





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## YAYOI KUSAMA

b. 1929

### The Island

signed and dated 1953; signed, titled and dated  
1953 on the reverse  
pastel and watercolor on paper  
12 by 16¼ in. 30.5 by 41.3 cm.

#### PROVENANCE

R. Castellane Gallery, New York  
Acquired from the above by the present owner

**\$ 200,000-300,000**

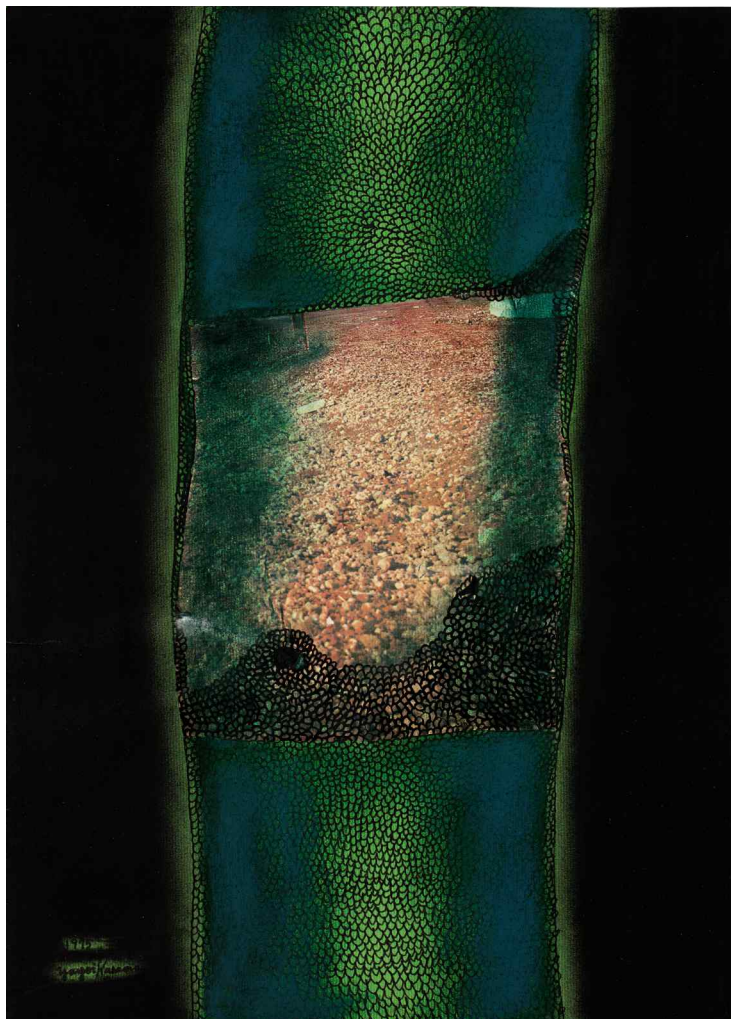
“My art originates from hallucinations only I can see. I  
translate the hallucinations and obsessional images that  
plague me into sculptures and paintings.”

YAYOI KUSAMA





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## YAYOI KUSAMA

b. 1929

### Asa Ni Akeru Michi (Road That Awakens at Dawn)

signed and dated 1975; signed in English and Japanese, titled in Japanese and dated 1975 on the reverse

pastel, ink and printed paper collage on paper  
21 $\frac{5}{8}$  by 15 $\frac{5}{8}$  in. 54.9 by 40 cm.

#### PROVENANCE

Ota Fine Arts, Tokyo

Private Collection, Japan

Sotheby's, New York, 14 December 2010, Lot 118

Acquired from the above sale by the present owner

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



445

## WANGECHI MUTU

b. 1972

### Untitled (Tumor)

ink, acrylic, mixed media, printed paper and  
contact paper collage on Mylar  
55 by 87¼ in. 139.7 by 221.6 cm.  
Executed in 2006.

#### PROVENANCE

Acquired directly from the artist by the present  
owner in November 2006

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





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## SIMONE LEIGH

b. 1967

### Overburdened With Significance

porcelain, Egyptian paste, terracotta, graphite and  
steel base

sculpture: 22 by 8 by 14 in. 55.9 by 20.3 by 25.6 cm.

base: 44 by 18 by 18 in. 111.8 by 45.7 by 45.7 cm.

Executed in 2011.

### PROVENANCE

Acquired directly from the artist by the present  
owner in July 2011

### EXHIBITED

New York, The Studio Museum in Harlem, *Evidence  
of Accumulation*, July - October 2011

\$ 20,000-30,000

447

## WANGECHI MUTU

b. 1972

### Blackthrone VIII

wooden chair, plastic, hair and tinsel with four extensions  
100⅞ by 26⅞ by 39⅞ in. 256 by 68 by 101 cm.  
Executed in 2012.

#### PROVENANCE

Barbara Gladstone Gallery, Brussels  
Acquired from the above by the present owner  
in 2012

#### EXHIBITED

Staatliche Kunsthalle Baden-Baden, *Wangechi Mutu*, July - September 2012

\$ 40,000-60,000





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## YINKA SHONIBARE

b. 1962

### Leisure Lady (with pugs)

fiberglass mannequin, 3 fiberglass dogs, Dutch wax printed cotton, leather, shoes, glass, bells and baseplate  
mannequin: 63 by 31½ by 31½ in.  
160 by 80 by 80 in.  
each dog: 16 by 42 by 8 in.  
40.6 by 106.7 by 20.3 cm.  
Executed in 2001.

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

#### PROVENANCE

Stephen Friedman Gallery, London  
Acquired from the above by the present owner in March 2002

#### EXHIBITED

New York, The Studio Museum in Harlem, *Yinka Shonibare*, January - March 2002  
Jerusalem, Israel Museum, *Double Dress: Yinka Shonibare, a Nigerian/British Artist*, March - November 2002, n.p., illustrated in color  
Rotterdam, Museum Boijmans Van Beuningen;  
Vienna, Kunsthalle Wien, *Double Dutch | Yinka Shonibare*, February - September, 2004, illustrated in color (cover)

#### LITERATURE

Exh. Cat., Brooklyn Museum (and traveling), *Yinka Shonibare MBE*, 2008, p. 128, illustrated in color  
Josephine Steed and Frances Stevenson, *Basics Textile Design 01: Sourcing Ideas Researching Colour, Surface, Structure, Texture and Pattern*, Lausanne 2012, p. 131, illustrated in color

“Whilst the leisure pursuit might look frivolous...my depiction of it is a way of engaging with that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting other people.”

YINKA SHONIBARE



Jean-Honoré Fragonard, *Portrait of a Woman with a Dog*, ca. 1769  
Image copyright © The Metropolitan Museum of Art.  
Image source: Art Resource, NY





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## MARLENE DUMAS

b. 1953

### Introduction

signed, titled and dated 1999  
ink and acrylic on paper  
49 by 27½ in. 124.5 by 69.8 cm.

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

### PROVENANCE

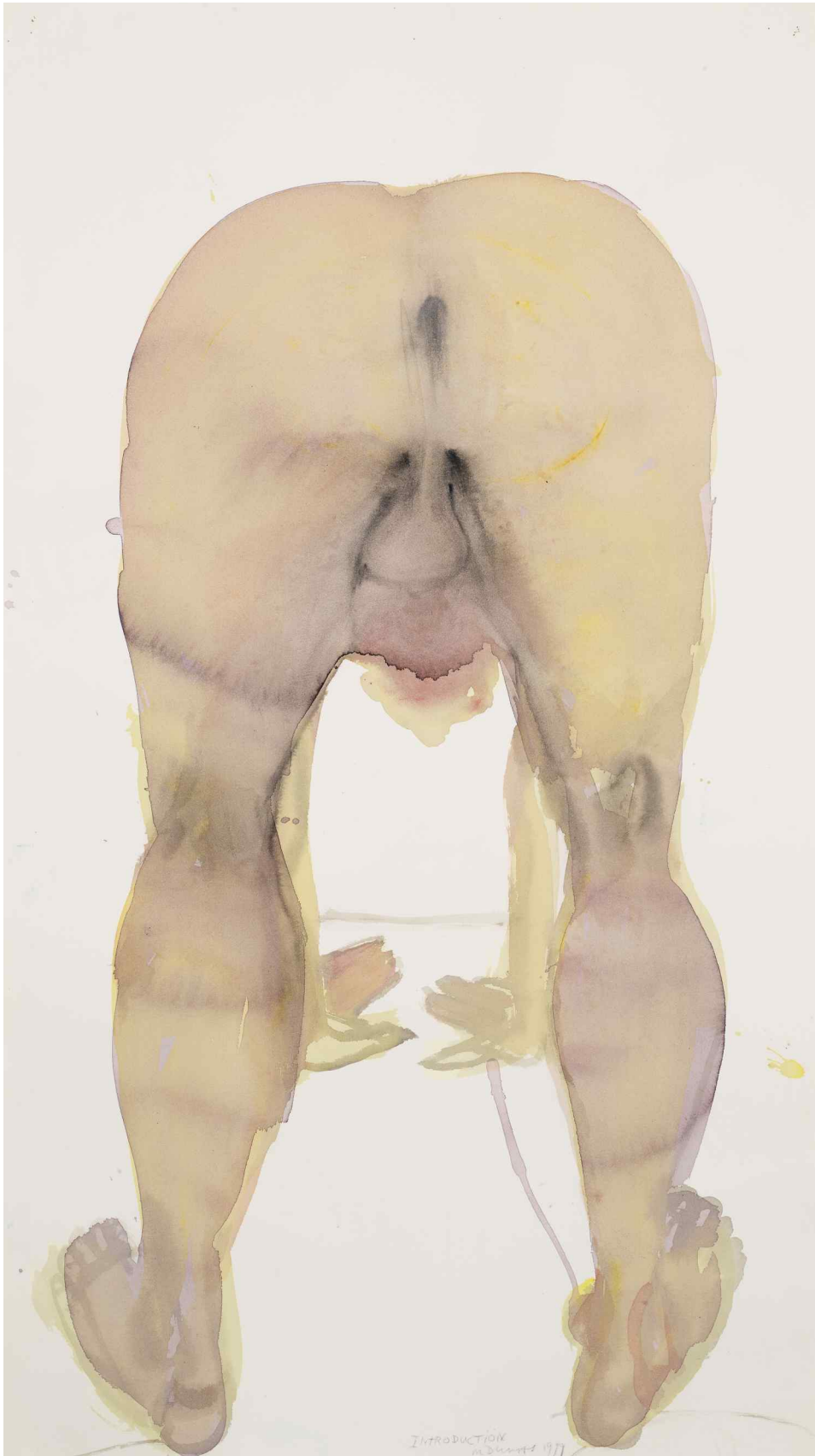
Galerie Paul Andriesse, Amsterdam  
Acquired from the above by the present owner in  
January 2001

### EXHIBITED

Paris, Musée National d'Art Moderne, Centre  
Georges Pompidou; New York, New Museum of  
Contemporary Art, *Marlene Dumas: Name No  
Names*, October 2001- June 2002  
Amsterdam, Stedelijk Museum; London, Tate  
Modern; Basel, Fondation Beyeler, *Marlene  
Dumas: The Image as Burden*, September 2014 -  
September 2015, p. 97, illustrated in color

“All these works are more than the stereotypes of pornography; they make us uncomfortable because they represent the visual compromise of how we negotiate ourselves as sexual animals and intellectual human beings...This interest in the way in which the model metaphorically seduces the camera is why Dumas has chosen to depict individuals alone, displaying their sexual attributes, rather than sexual encounters.”

Ilaria Bonacossa, “Further than ‘I’ can see,” in *Marlene Dumas*, London 2009, p. 169





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**LYNETTE YIADOM-BOAKYE**

b. 1977

**Oral Chapters**

signed, titled and dated 2010 on the reverse  
oil on canvas  
70⅞ by 78⅞ in. 180 by 199.7 cm.

**PROVENANCE**

Jack Shainman Gallery, New York  
Acquired from the above by the present owner in  
April 2010

**EXHIBITED**

London, Serpentine Gallery, *Lynette Yiadom-  
Boakye: Verses After Dusk*, June - September  
2015

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

"I'm far more interested in how we can make people  
intelligible through paint, rather than getting bogged  
down in characters. I want the work to be pulled out of  
the air somehow, to play God and exploit that power of  
creation in paint."

LYNETTE YIADOM-BOAKYE



Henry Ossawa Tanner, *The Banjo Lesson*, 1893  
Hampton University Museum Collection, Hampton,  
Virginia





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**ANTONY GORMLEY**

b. 1950

**Diaphragm III**

cast iron

74 by 21¾ by 13¾ in. 188 by 55.2 by 34.9 cm.

Executed in 1997.

**PROVENANCE**

Galerie Nordenhake, Stockholm

Acquired from the above by the present owner in

July 1997

**\$ 300,000-400,000**

“The body is a language before language. When made still  
in sculpture it can be a witness to life.”

ANTONY GORMLEY









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## JAMES ROSENQUIST

1933-2017

### Pine Tree in a Bench

signed, dated 2003 and dedicated *for F.L.  
Olmsted* on the front of the bench  
wood and metal bench  
32 by 49 by 16 in. 81.3 by 124.5 by 40.6 cm.

#### PROVENANCE

Target BenchMarks Central Park, 20 November  
2003, Lot 39 (donated by the artist)  
Acquired from the above sale by the present  
owner

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

453

## ULRICH RÜCKRIEM

b. 1938

### Zwischen Tür und Angel, Ein Stein in vier Teile gespalten

granite, in 4 parts  
157½ by 39¼ by 31½ in. 400 by 100 by 80 cm.  
Executed in 1998.

#### PROVENANCE

Galerie Nordenhake, Stockholm  
Acquired from the above by the present owner in  
August 1999

**Π \$ 80,000-120,000**



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## DAVID HAMMONS

b. 1943

### Toilet Tree

ceramic urinal, rubber tube and plastic rope  
urinal: 30½ by 18¼ by 8½ in. 77.5 by 46.4 by 21.6 cm.  
installation dimensions variable  
Executed in 2004, this work is unique.

#### PROVENANCE

Acquired directly from the artist by the present owner in  
October 2004

**\$ 150,000-200,000**

“I’m the C.E.O. of the D.O.C.—the Duchamp Outpatient Clinic.  
We have a vaccine for that smartness virus that’s been in the  
art world for the last fifty years.”

DAVID HAMMONS




Marcel Duchamp, *Fountain*, 1950  
Philadelphia Museum of Art / Art Resource, NY  
© 2017 Estate of Marcel Duchamp / Artists Rights  
Society (ARS), New York / ADAGP, Paris





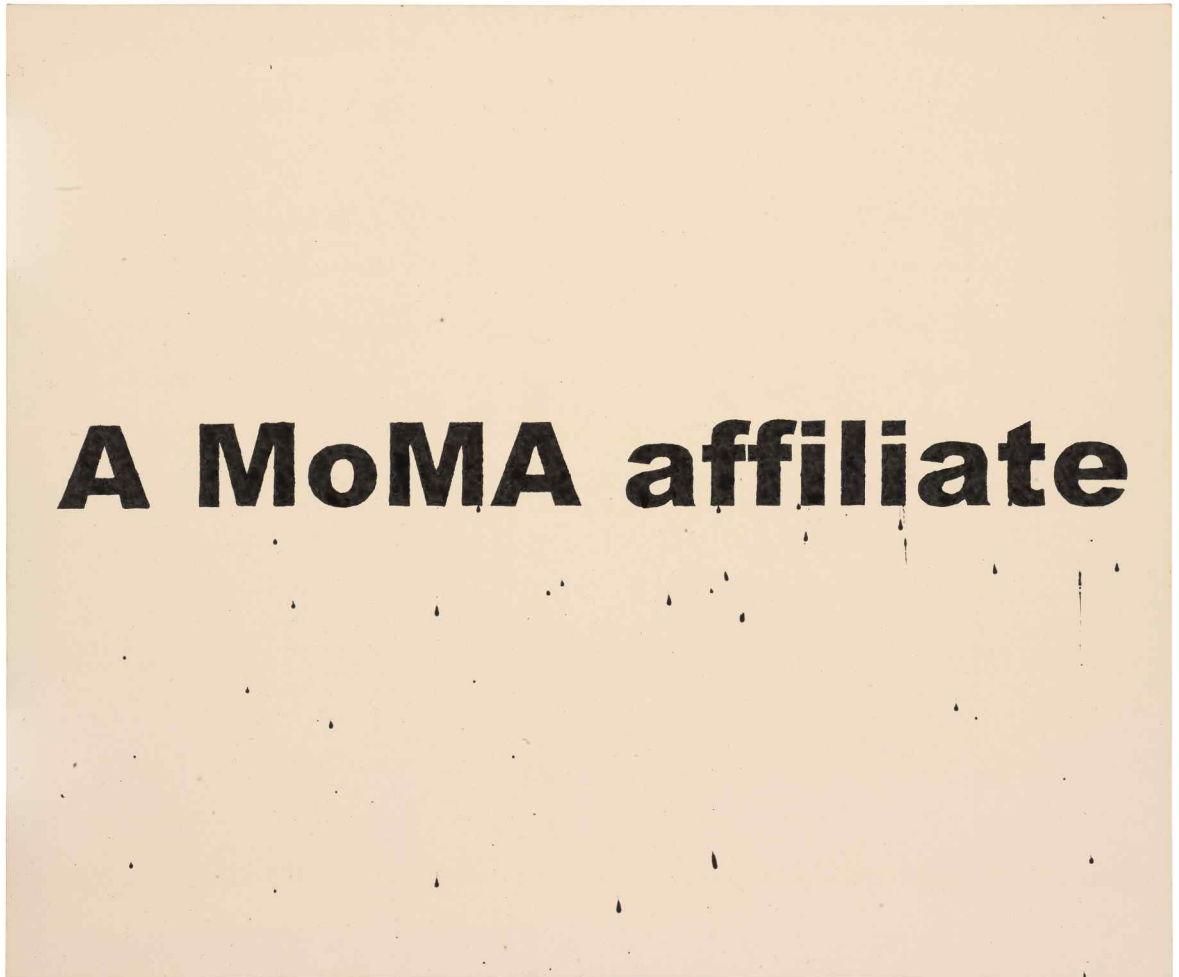




HERE LIES  
NATE LOWMAN  
FEB. 1, 1979 – DEC. 7, 2006  
VICTIM OF IDENTITY THEFT

455





456

455

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**NATE LOWMAN**

b. 1979

**Nate Lowman**

granite  
44 by 44 by 12 in. 111.8 by 111.8 by 30.5 cm.  
Executed in 2007.

**PROVENANCE**

Maccarone Gallery, New York  
Acquired from the above by the present owner in  
January 2007

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

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**NATE LOWMAN**

b. 1979

**A MoMA Affiliate**

alkyd on canvas  
60 by 72 in. 152.4 by 182.9 cm.  
Executed in 2006.

**PROVENANCE**

Maccarone Gallery, New York  
Acquired from the above by the present owner in  
January 2007

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





457



458

## JOSEPH BEUYS

1921 - 1986

## Filzanzug (Felt Suit)

numbered 43 on a label stitched to the inside of the jacket  
felt suit with metal and wooden hangers  
69 by 25½ in. 175.3 by 64.8 cm.  
Executed in 1970, this work is number 43 from an edition of 100, plus 10 artist's proofs, published by Galerie René Block, Berlin.

## PROVENANCE

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

## EXHIBITED

London, Hayward Gallery; Kunstmuseum Wolfsburg, *Addressing the Century, 100 Years of Art and Fashion*, October 1998 - June 1999

## LITERATURE

Germano Celant, *Beuys Tracce in Italia*, Naples 1978, pl. 30, p. 33, illustrated  
Caroline Tisdall, *Joseph Beuys*, London 1979, p. 173, illustrated  
Exh. Cat., Tokyo, The Seibu Museum of Art, *Joseph Beuys*, 1984, no. 50, p. 55, illustrated  
Jörg Schellmann, Ed., *Joseph Beuys: Die Multiples*, Munich 1985, p. 23, illustrated  
Heiner Bastian, *Joseph Beuys: Skulpturen und Objekte*, Munich 1988, no. 61, p. 201, illustrated  
Eva Wendel & Jessyka Beuys, *Joseph Beuys, Block Beuys*, Munich 1990, p. 95, illustrated in color  
Exh. Cat., Munich, A11 Artforum, *Joseph Beuys - a private collection*, 1990, no. 23, pp. 118, 149, illustrated  
Exh. Cat., Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Joseph Beuys: Natur, Materie, Form*, 1991, cat. no. 390, pp. 190 and 332, illustrated  
Jörg Schellmann, Ed., *Joseph Beuys: Die Multiples*, Munich 1992, p. 16, illustrated, p. 65, illustrated in color  
Exh. Cat., Kunsthaus Zurich; Madrid, Museo Nacional Reina Sofía; Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Joseph Beuys*, 1993, p. 79, illustrated  
Alain Borer, *The Essential Joseph Beuys*, Munich 1996, p. 112, illustrated in color  
Exh. Cat., Houston, The Menil Collection; London, Tate Modern, *Joseph Beuys: Actions, Vittrines, Environments*, 2004, p. 124, illustrated in color  
Exh. Cat., Kunsthalle Krems, *Joseph Beuys. Schamane*, 2008, p. 30, illustrated in color

\$ 60,000-80,000

## JOSEPH BEUYS

1921 - 1986

## Schlitten (Sled)

stamped with artist's signature on the lower left leg; inscribed with the number 11 on a plaque affixed to the interior of the sled  
wooden sled, felt blanket, fabric straps, flashlight and fat  
15 by 36 by 13¼ in. 38.1 by 91.4 by 35 cm.  
Executed in 1969, this work is number 11 from an edition of 50, plus 5 hors de commerce, published by Galerie René Block, Berlin.

## PROVENANCE

Private Collection, Germany

## EXHIBITED

Antwerp, Galerie Ronny Van de Velde, *Joseph Beuys. Multiples*, 1988, no. 5 (another example exhibited)  
Munich, A11 Artforum, *Joseph Beuys - a Private collection*, 1990, no. 11, p. 147 illustrated, p. 115 illustrated in color (another example exhibited)  
Kunsthaus Zürich; Madrid, Museo Nacional Centro de Arte Reina Sofía; Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Joseph Beuys*, 1993-1994, no. 27, p. 75, illustrated (another example exhibited)  
Brussels, Palais des Beaux-Arts, *Wide White Space 1966-1976*, 1994, p. 269 (another example exhibited)  
Houston, The Menil Collection, *Joseph Beuys. Actions, Vittrines, Environments*, 2004-2005, no. 11, p. 47 (another example exhibited)

## LITERATURE

Germano Celant, *Beuys Tracce in Italia*, Naples 1978, pl. 29, p. 32, illustrated  
Exh. Cat., Tokyo, The Seibu Museum of Art, *Joseph Beuys*, 1984, no. 48, p. 65, another example illustrated  
Jörg Schellmann, Ed., *Joseph Beuys: Multiples, Catalogue Raisonné of Multiples and Prints 1965-85*, Munich 1985, n.p., no. 11, illustrated  
Jörg Schellmann, Ed., *Joseph Beuys: Multiples, Catalogue Raisonné of Multiples and Prints 1965-85*, Munich 1992, p. 53, no. 12, illustrated in color  
Exh. Cat., Zürich, Kunsthaus, *Joseph Beuys*, 1994, p. 75, another example illustrated  
Exh. Cat., London, Tate Gallery, *The Froelich Foundation: German and American Art from Beuys to Warhol*, 1996, no. 81, p. 248, illustrated  
Exh. Cat., London, Tate Modern; Houston, The Menil Collection, *Joseph Beuys: Actions, Vittrines, Environments*, 2004, p. 47, pl. 34, illustrated in color

\$ 120,000-180,000

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**JOSEPH CORNELL**

1903 - 1972

**Untitled (Juan Gris series, Le Soir)**

signed on a label affixed to the reverse  
wood, paper collage, corkball, metal hoop, chain  
and mirror in glass and wood box construction  
19½ by 12 by 5 in. 49.5 by 30.5 by 12.7 cm.  
Executed in 1953-1954.

**PROVENANCE**

The Joseph and Robert Cornell Memorial  
Foundation  
Serge Sabarsky Gallery, Inc., New York  
Acquired from the above by the present owner  
in 1981

**\$ 350,000-450,000**

“Cornell’s works speak for themselves. They are mysterious little worlds that have a great deal to do with nostalgia for some past time. Cornell invites you to look at the world he creates but never really to get involved in that world. There’s always glass to keep you out. ‘Look, but don’t touch.’ It’s almost as though he’s sharing some kind of a recollection with you, telling you little stories.”

Allan Stone in Exh. Cat., New York, Allan Stone Gallery, *Joseph Cornell*, 2002, pp. 6-7





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**EDWARD KIENHOLZ**

1927 - 1994

**Moses**

signed, titled and dated 59 on the underside  
wagon, doll heads, glass jar, acrylic on wood and  
metal frame

24 by 42 by 11¾ in. 61 by 106.7 by 29.8 cm.

**PROVENANCE**

Ferus Gallery, Los Angeles

Collection of Larry Rivers, New York (acquired  
from the above)

Sotheby's, New York, 2 April 2008, Lot 154

Acquired from the above sale by the present  
owner

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





461

## JOSEPH CORNELL

1903 - 1972

### Untitled

signed with the artist's initials and dated 66 on the reverse  
watercolor and paper collage on paper mounted to board  
12 by 9 in. 30.5 by 22.8 cm.

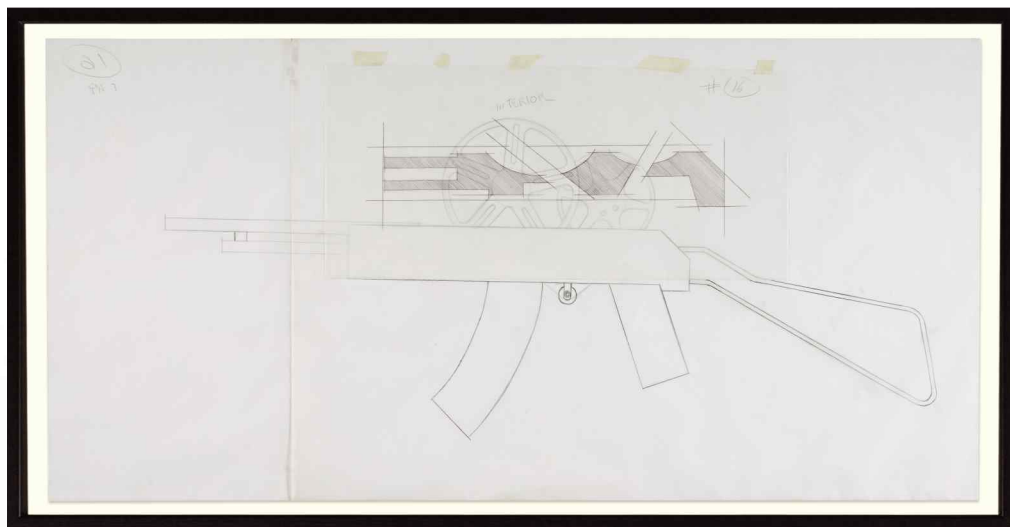
### PROVENANCE

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

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



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**FRANCIS ALÿS (IN  
COLLABORATION WITH  
ANGEL TOXQUI)**

b. 1959

**Untitled (Gun Number 16)**

drawing: numbered 16; signed and numbered 16  
on the reverse of the vellum

sculpture: numbered 16 three times on the base

drawing: graphite and adhesive on vellum collage  
sculpture: wood, metal, plastic, film reels, and film  
drawing: 24 by 48¼ in. 61 by 122.6 cm.  
sculpture: 16⅝ by 19¼ by 40 in.  
42.2 by 48.9 by 101.6 cm.  
Executed in 2005-2006.

**PROVENANCE**

David Zwirner Gallery, New York  
Acquired from the above by the present owner in  
March 2007

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





463

## FRANZ WEST

1947 - 2012

### Untitled

oil on gauze laid on cardboard boxes, in 2 parts  
overall: 69 by 41½ by 16½ in.  
175.3 by 105.4 by 41.9 cm.  
Executed in 1990.

#### PROVENANCE

Private Collection  
Christie's, South Kensington, 28 March 2001,  
Lot 91  
Acquired from the above sale by the present  
owner

\$ 60,000-80,000



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## CANDIDA HÖFER

b. 1944

### Bibliothek Reiner Speck III

signed on the reverse

c-print

23 $\frac{3}{8}$  by 23 $\frac{3}{8}$  in. 60 by 60 cm.

Executed in 2000, this work is number 2 from an edition of 6.

#### PROVENANCE

Galerie Karlheniz Meyer, Karlsruhe

Acquired from the above by the present owner in  
 November 2000

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



465

## THOMAS RUFF

b. 1958

### 11.00H 00M -55 Degrees

signed, titled, dated 1990 and numbered 1/2 on the reverse

c-print, in artist's chosen frame

101¾ by 73½ in. 258.4 by 186.7 cm.

Executed in 1990, this work is number 1 from an edition of 2.

### PROVENANCE

Private Collection, California

Sotheby's, New York, 19 May 1999, Lot 176

Acquired from the above sale by the present owner

**\$ 60,000-90,000**



## WOLFGANG TILLMANS

b. 1968

### Blautopf, Baum

inkjet print, with 4 binder clips  
81 by 53¾ in. 205.7 by 136.5 cm.

Executed in 2001, this work is number 1 from an edition of 1, plus 1 artist's proof.

### PROVENANCE

Sommer Contemporary Art, Tel Aviv  
Acquired from the above by the present owner in 2002

### EXHIBITED

Tel Aviv, Sommer Contemporary Art, *Wolfgang Tillmans*, April - May 2002  
Switzerland, Fondation Beyeler, *Wolfgang Tillmans*, May - October 2017, p. 12, illustrated in color (another example exhibited)

### LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, no. 2001-098, p. 231, illustrated in color  
Andrew Russeth, "Basel's Fondation Beyeler Mounts a Superb, Moving Wolfgang Tillmans Survey," *ArtNews*, June 2017, n.p., illustrated in color

**\$ 50,000-70,000**

"There is this looking at the world as shapes and patterns and colours that have meaning, and you can't deny the superficial because the superficial is what meets the eye. The content can never be disconnected from the surface, and this active interest in surface can never be disregarded from the good art that we admire."

WOLFGANG TILLMANS





**WOLFGANG TILLMANS**

b. 1968

**Freischwimmer 214**

signed on a label affixed to the reverse

c-print, in artist's chosen frame

71¼ by 84⅝ in. 181 by 215 cm.

Executed in 2012, this work is number 1 from an edition of 1, plus 1 artist's proof.

**PROVENANCE**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

**\$ 300,000-400,000**

“In Tillmans’s work, however, there is no secret to be revealed. On the contrary, the size of the photograph tempts the gaze to wander. Our perception begins to “swim” – to a place where nothing is conceptually defined. Like his photos of people, interiors and landscapes, Tillmans’s abstract works train our sense of sight in a mode of seeing free of ideology. They demand our desire for unseen images.”

Städel Museum Frankfurt





## GERHARD RICHTER

b. 1932

### Abstraktes Bild

signed, dated 1990 and inscribed 713-1 on the reverse

oil on canvas

24½ by 24¾ in. 62.2 by 61.9 cm.

### PROVENANCE

Galerie Fred Jahn, Munich

Private Collection, Düsseldorf (acquired from the above)

Christie's, London, 24 June 2005, Lot 177

Acquired from the above sale by the present owner

### EXHIBITED

Munich, Galerie Fred Jahn, *Gerhard Richter: Photo Editions, Watercolours and Pictures*, April 1991

### LITERATURE

Exh. Cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter. Werkübersicht/ Catalogue Raisonné 1962-1993*,

*Volume III*, 1993, cat. no. 713-1, illustrated in color

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné 1988-1994, Volume IV*, Ostfildern 2015, no. 713-1, p. 282, illustrated in color

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



Film still from *Gerhard Richter: Painting*, 2011. Dir. Corinna Belz, Zero

One Film, 2011

© Pfiffle Medien, Berlin

© Gerhard Richter 2017







Gerhard Richter's *Abstraktes Bild* from 1990 is a chromatically arresting and compositionally complex example of the artist's revered body of abstract paintings. The present work is dazzling in its display of a complex interplay of color as the dominating gray veil of paint simultaneously conceals and reveals spectacular glimpses of emerald greens, sky blues and peachy pinks underneath. This riveting color application and manner of obscuring and exposing manifests the strident and unparalleled achievement of Richter's intellectual inquiry into abstraction. Created at the apex of Richter's seminal 1988-1992 period of production, during which his *Abstrakte Bilder* realized new heights of sophistication and excellence as the hard-edged spatula became the central instrument of

Richter's technical practice, the present work is an elegant and refined example.

A harmonious interplay of texture, color, structure and chance are deployed to sublime effect in *Abstraktes Bild*. Across the primed canvas, Richter streaked and smeared passages of semi-liquid material, fusing and dividing tracts of oil paint. The shadows of the medium's former malleability are caught now in a perpetually-dynamic stasis; cast as staccato ridges, crests, and peaks of impasto that punctuate an underlying fluidity in variously pronounced chromatic contrast. This interchangeability of light and dark hues in the foreground and background of the present work results in an extreme textural topography. The nature of the object constantly transforms with our

shifting perspective and an ever-changing play of light across it. What is near and what is far becomes indefinite and our eye is forced to constantly readjust to attempt to comprehend the pure assault of pictorial data. Additional scrapes, smudges, and incisions in all directions carry us forward and back, beyond even the furthest reaches of color and pigment in a way reminiscent of Fontana's slashes and scything deconstruction of the picture plane into the infinity of space beyond. The sum of Richter's tireless process of addition and subtraction is a record of time itself within the paint layers: the innumerable levels of application and eradication have left their traces behind to accumulate and forge a portrait of temporal genesis.

Though entirely disconnected from reference to both method and conception, Richter's abstractions nevertheless evoke natural forms and color configurations. We cannot help but ascribe meaning to the complexity of their layered compositions. As outlined by the artist: "The paintings gain their life from our desire to recognize something in them. At every point they suggest similarities with real appearances, which then, however, never really materialize" (the artist in Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 267). The predication of this telling effect is rooted in the artist's unique painterly method, and particularly in his chosen depictive tool: the squeegee. The layered excavation and resonant accumulation of color engendered by the tool imparts an eroded surface reminiscent of myriad natural forms: sunsets, sunrises, shoals, riptides, and cresting waves.

Such a reading of the present work is very much linked to the artist's methodological dialogue with chance. As the squeegee is dragged across an expanse of canvas, the pressure and speed of Richter's application of paint ultimately surrenders to the unpredictability of chance in



Edward Burtynsky, *Rice Terraces #5*, Western Yunnan Province, CH, 2008  
Image courtesy Bryce Wolkowitz Gallery, New York  
© Edward Burtynsky

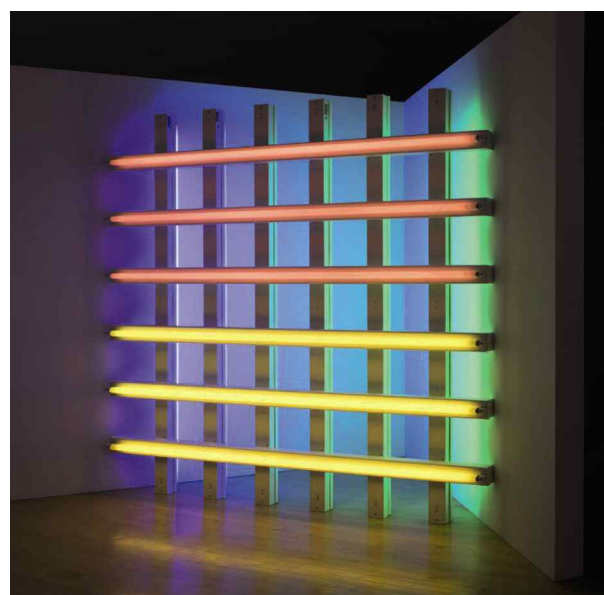


informing the composition. It is this separation of the artist from direct expression that bestows Richter's paintings with their inherently natural look. The shimmering and harmoniously artful orchestration of paint within *Abstraktes Bild* oscillates between an act of intense evocation and a simultaneous effacement of painterly form: ingrained within the work's destructive and unpredictable formation is a reflection of nature itself. As outlined by the scholar Beate Söntgen, Richter's method "joins the painted traces of the tools together with the layering and intersections of color to form structures that are figural or landscape in appearance, without ever solidifying into an object that is once again recognizable" (Beate Söntgen, 'Work on the Picture: The Discretion of Gerhard Richter,' in: Exh. Cat., Cologne, Museum Ludwig Cologne, *Gerhard Richter: Abstrakte Bilder*, 2008, p. 37).

As many scholars of Richter's work have pointed out, it is apt to note that the collective title for the abstract paintings, *Abstrakte Bilder*, is not a straightforward translation; rather, the closest equivalent to the original German is Abstract Pictures: by his own admission, Richter is not creating paintings but instead making images. The abstract works thus fill a post-photographic painterly image space originally forged within the blur of the *Photo Paintings* and fully articulated in the squeegee abstractions. As art historian Peter Osborne outlines: "Richter's abstract images are images of this image space itself. In this respect they are still 'photo paintings', but in an ontologically deeper sense than the phrase conveys when used as a designation for the earlier, more particularistically 'photo-based' work'" (Peter Osborne, "Abstract Images: Sign, Image and Aesthetic in Gerhard Richter's Painting" in: Benjamin Buchloh, Ed., *Gerhard Richter*, Cambridge 1996, p. 109). The present *Abstraktes Bild* is a consummate example of the type of 'videotic' effect mentioned by Osborne. Via a crackling, distortive fuzz redolent within

miraculous sheens of color, this painting's purely abstract field of painterly variation unmistakably bears the mark of televisual opticality. Having sought new ways to paint that rally against "redundant" figuration and the "inflated subjectivism, idealism, and existential weightlessness" of Modernist abstraction, Richter's *Abstrakte Bilder* depict an assertion of abstract painting, not only in the face of photography which lies at the root of painting's crisis, but immersed in its digital glow (Peter Osborne, "Painting Negation: Gerhard Richter's Negatives," *October*, Vol. 62, Autumn 1992, p. 104).

Richter's unprecedented art of abstraction stands as the ultimate culmination to the epic journey of his career, during which he has ceaselessly interrogated the limits of representation, the nature of perception and the operations of visual cognition. Various evoking something of Monet's translation of his garden at Giverny, Rothko's exuberance of transformative color, Kline's structural expressionism, Pollock's instigation of autonomous composition, and de Kooning's transference of the figural to the abstract, Richter's abstraction is ultimately without comparison.



Dan Flavin, *Untitled (in honor of Harold Joachim) 3*, 1977  
Dia Art Foundation / Photo: Bill Jacobson Studio, New York  
Courtesy Dia Art Foundation, New York  
© 2017 Steven Flavin / Artists Rights Society (ARS), New York



A DIVERSITY OF VOICES: PROPERTY OF A  
PROMINENT MIDWEST COLLECTOR

## ALBERT OEHLÉN

b. 1954

### Müllflasche

signed, titled and dated 04 on the reverse  
oil on canvas  
82¾ by 118½ in. 209.2 by 301 cm.

#### PROVENANCE

Luhning Augustine, New York  
Acquired from the above by the present owner  
in 2006

#### EXHIBITED

New York, Luhning Augustine, *Albert Oehlen: Painter of Light*, September - October 2006

\$ 600,000-800,000

Executed on an imposing scale and in an intensely vibrant palette of colors, Albert Oehlen's *Müllflasche* from 2004 captures the artist's signature visual lexicon that slips gracefully between abstraction and figuration. Composed of intricate layers of hard-edged imagery juxtaposed with hand-painted additions, *Müllflasche* lures us into the canvas through an entrancing clash of simultaneous depth and flatness. As Pierre Sterckx elaborates, "Oehlen tries to do with painting what others (Coltrane, Zappa) have attempted in jazz or rock: to immerse the listener in a burst of overlapping, saturated and expansive strata, getting rid of any story-line since there is no beginning nor end. This all thrusts forward, like in a cathode with a tremendous current. A kind of machine that transforms signs into intensities...Oehlen's painting-machine is a mixer that flings objects, images and traces into outer space" (Pierre Sterckx, "Albert Oehlen: Junk Screens," in Exh. Cat., FRAC: Fonds Régional d'Art Contemporain Auvergne, *Albert Oehlen*, 2005, n.p.). Having pioneered a series of *Computer Paintings* beginning in the 1990s, Oehlen is notorious for exploring the pictorial tension between the handmade and the digitally produced. An expansion of the same interests that grounded his computer-inspired series, *Müllflasche* marks Oehlen's continued play with disparate imagery that is both familiar and alien, ultimately aiming to redefine the conventional rules of painting.

The German title of the work, *Müllflasche* loosely translates to "bottle of rubbish," or more simply, trashcan. Such terminology provides a conceptual underpinning that elucidates Oehlen's trademark style of compiling utterly random, mundane imagery into one composition. Perhaps similar to the contents thrown in a tin of rubbish, some of the recognizable imagery is truncated, partly consumed or discarded. Though we catch a glimpse of objects such as a wheel, a Corinthian column, and the semblance of a masquerade mask, these items are washed over by various shades of paint, precluding their legibility or any sense that they might be somehow linked. This approach typifies Oehlen's seditious style. While he uses figurative motifs, he makes no attempt to connect form to meaning. According to Oehlen, once we are engaged in painting – itself a perverse warp on reality – the tensions between abstract and figurative modes of depiction are immaterial, reduced to an absurd logic. In his own words: "In painting, you really have a completely absurd way of going about things. You've got something three-dimensional reduced to two dimensions, and that's abstraction...The work you do, the reshaping of reality into the picture, is such a remarkable transformation that it really doesn't matter much whether an apple is still recognizable as such or not...If you understand the accomplishments of abstract painting, then you don't have to paint abstract at all anymore" (the artist in Hans Werner Holzwarth, Ed., *Albert Oehlen*, Cologne 2009, p. 188).

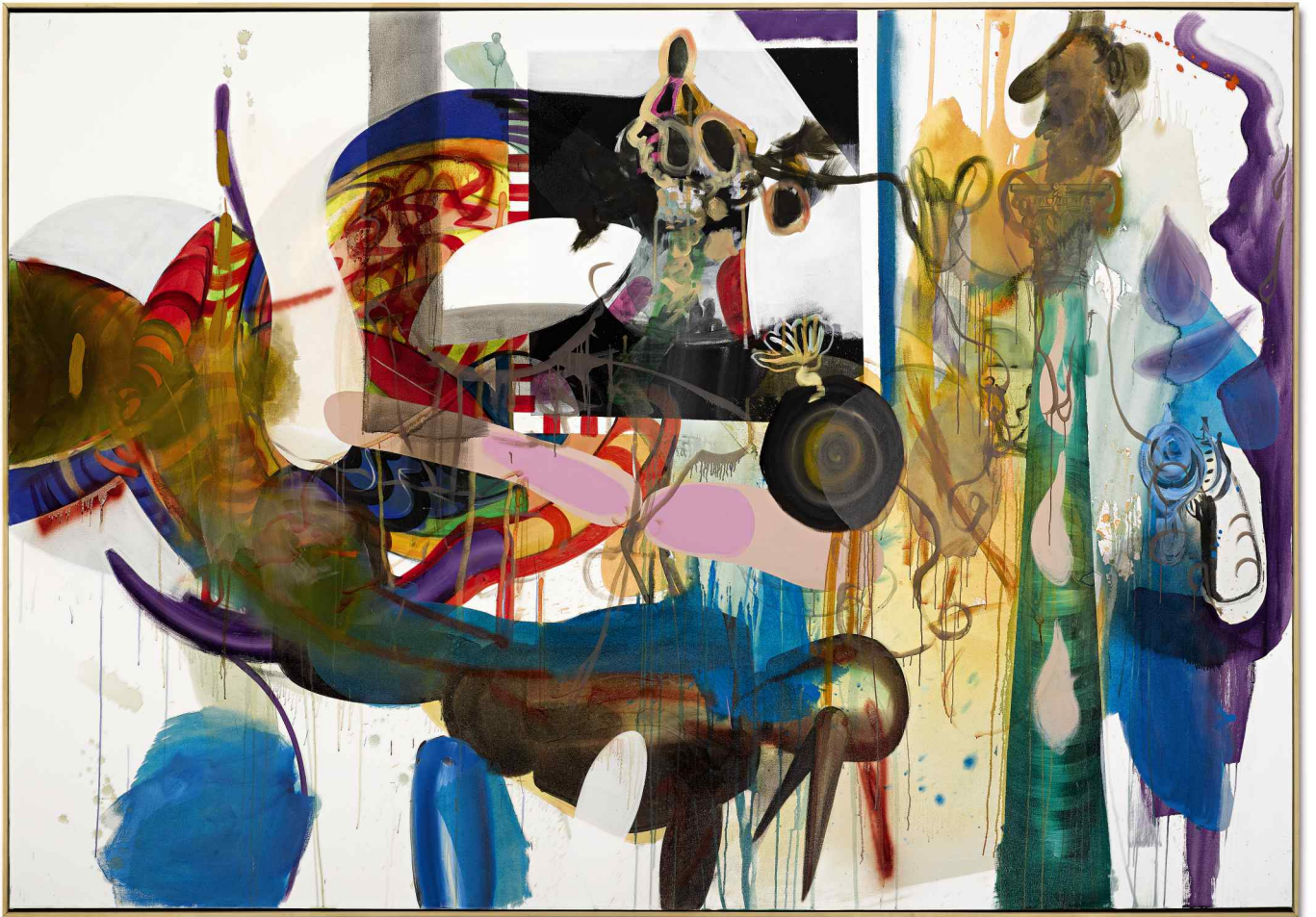


James Rosenquist, *F-111 (Detail)*, 1964-65

The Museum of Modern Art, New York

Digital Image © 2017 The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

Art © James Rosenquist / Licensed by VAGA, New York, NY





## TONY CRAGG

b. 1949

### Level Head

stamped with the artist's initials, date 2006 and foundry mark on the lower edge  
bronze with black patina  
81 by 51½ by 55½ in. 205 by 130 by 140 cm.  
Executed in 2006, this work is from an edition of 5, plus 1 artist's proof.

### PROVENANCE

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

### EXHIBITED

New York, Marian Goodman Gallery, *Tony Cragg*, May - June 2007 (another example exhibited)  
Paris, Musée du Louvre, *Tony Cragg*, January - October 2011 (another example exhibited)  
Edinburgh, Scottish National Gallery of Modern Art, *Tony Cragg: Sculptures and Drawings*, July - November 2011 (another example exhibited)

Π \$ 200,000-300,000

“Sculpture, for Cragg, represents an active way of interrogating the world and a catalyst for heightening our sensitivity to it. It is, for him, needed not only to visualize, shape and demonstrate complicated ideas, but also to explore the material world and uncover its possibilities.”

John Wood in Exh. Cat., Berlin, Stiftung Akademie der Kunst, *Tony Cragg: In and Out of Material*, 2007, pp. 14-15







471

## GÜNTHER FÖRG

b. 1952

### Untitled

each signed, dated 90 and numbered 1-6 respectively on the reverse

acrylic on canvas, in 6 parts

each: 79 by 27½ in. 200.6 by 69.8 cm.

overall: 79 by 165 in. 200.7 by 419.1 cm.

This work is recorded in the archive of Günther Förg as No. WVF.90.B.0638.

### PROVENANCE

Galerie Max Hetzler, Berlin

Private Collection, Berlin

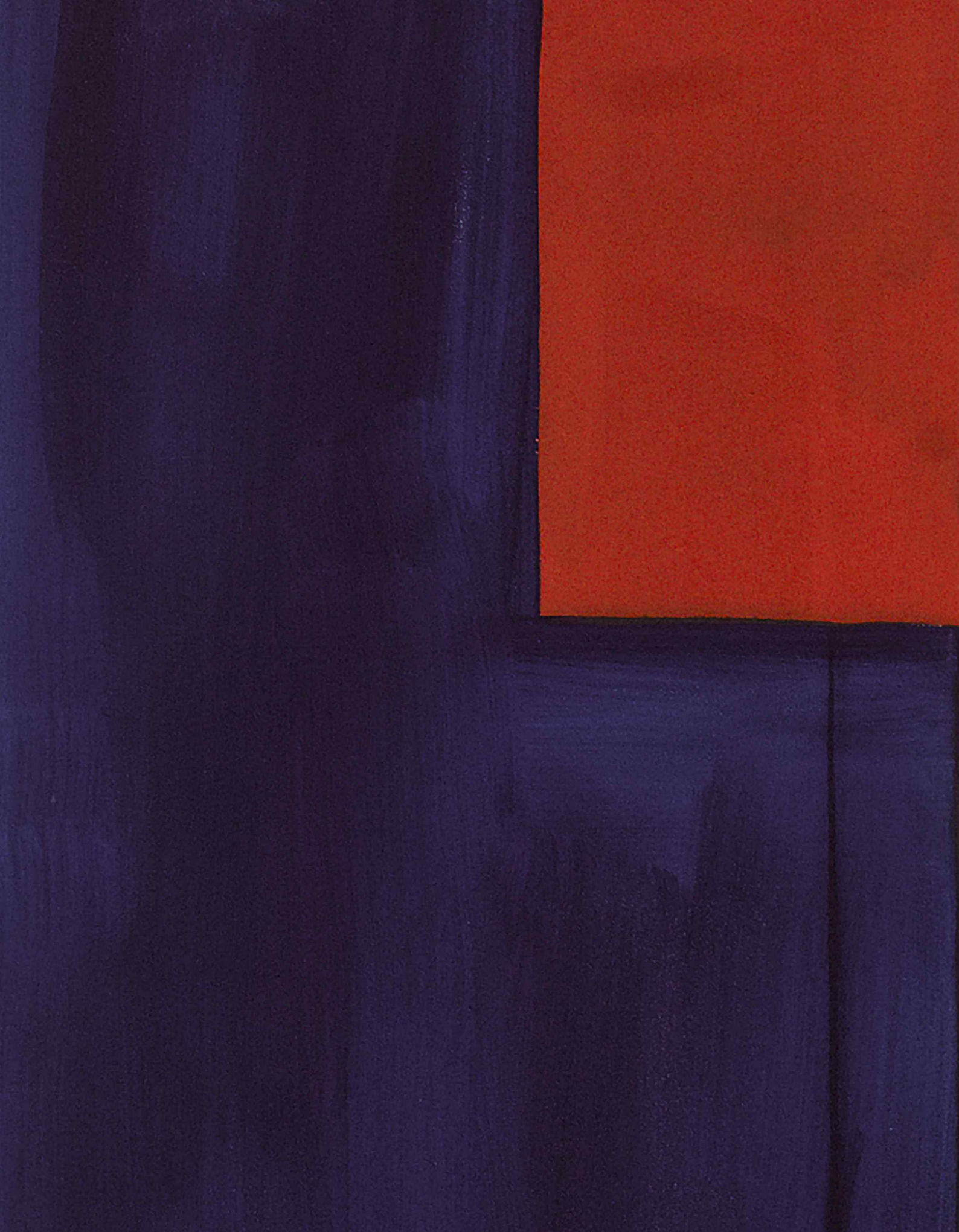
### LITERATURE

Exh. Cat., Berlin, Galerie Max Hetzler, *Günther Förg: Bilder/Paintings 1973-1990*, March 2004, pp. 60-61, illustrated in color

**\$ 500,000-700,000**

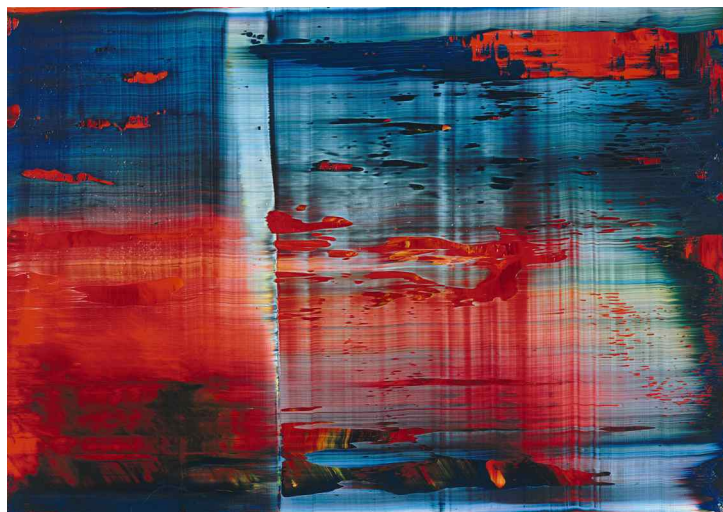






“If you take a Judd box, no way can it be painted by a Baselitz. I want to refute this kind of attitude. It’s not mixing it exactly, but finding the freedom to synthesise things.”

GÜNTHER FÖRG



Gerhard Richter, *Abstraktes Bild (858-3)*, 1999  
Private Collection  
© Gerhard Richter 2017

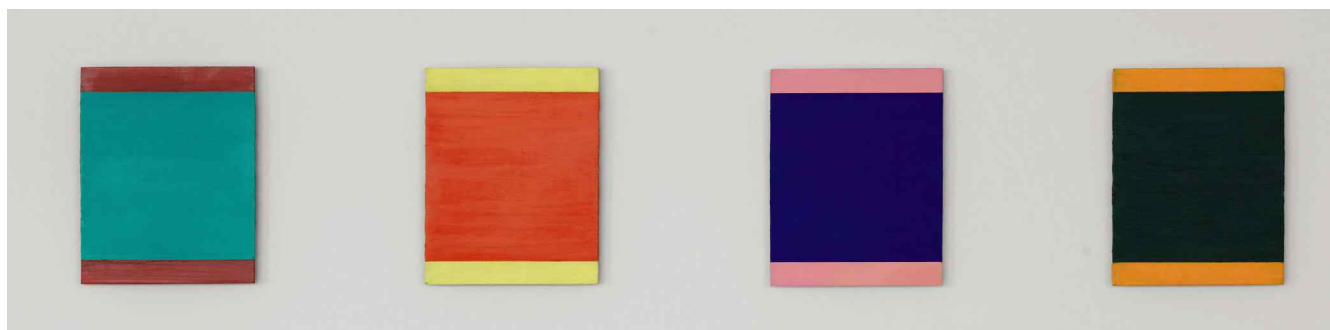
Utterly impressive in scale, Günther Förg’s *Untitled* from 1990 conjures an awe-inspiring presence through its monumental six-paneled format and electric color palette. Building upon the conceptual underpinnings established by forerunners like Gerhard Richter and Blinky Palermo, Förg’s career demonstrates his relentless pursuit of the legacy of the modernist aesthetic in the context of a postmodern age. Most importantly, Förg’s work explores a paradoxical confrontation between the detached aesthetic of Minimalism and the grandiose painterly concerns of Abstract Expressionism. Standing between these two art historical pillars, Förg’s work is Minimalist in its flat areas of geometric color yet unlike the austere industrialism inherent in Minimalist technique, Förg does not abandon the trace of the artist’s hand, as witnessed through visible painterly brushstrokes in the present work. Förg therefore shatters the status quo by synthesizing diverging artistic practices, as eloquently summarized by his statement: “If you take a Judd box, no way can it be painted by a Baselitz. I want to refute this kind of attitude. It’s not mixing it exactly, but

finding the freedom to synthesise things” (the artist in “Talking Painting: Interview with David Ryan,” 1997).

Executed in 1990, the present work follows Förg’s critically acclaimed *Lead Paintings*, which first appeared in the mid seventies. Painted atop unprimed lead, this series of paintings proved a catalyst through which Förg cultivated a fiercely independent practice based on the materiality of pigment in its most raw and untreated state. Having worked with lead material for over a decade, Förg then gravitated in the early 90s toward a critical new handling of color informed by the unique interaction of paint with unprimed metal as gleaned from his *Lead* works. Painted on raw cotton duck, the present work reveals Förg’s emphasis on the density, weight, and brushy surface texture of acrylic applied with vigorous brushwork in layers of varying opacity.

The six vertical panels in *Untitled* portray a formal narrative of shape and color. It is easy to become lost amidst the vast geometric design that spans over sixteen feet wide. This all-encompassing experiential nature perhaps

borrows from Abstract Expressionist Mark Rothko who famously said that his paintings should be viewed from a distance of 18 inches. Förg’s painting dominates the viewer’s field of vision and thus creates a feeling of contemplation and transcendence that is central to the artist’s practice. The progression of the eye jumps across balanced yet energetic horizontal and vertical fields of contrasting saturation. Förg’s simple compositional formula fuels a rhythmic clash between three rich hues: the expansive enigma of an infinite deep blue, the refreshing turquoise, and the heat of a fiery cadmium red. With the dispersion of these elemental colors the artist evokes the design-considered purism of Piet Mondrian and De Stijl. The dispersion of color into space and sense of architectural statement recalls Mark Rothko and Barnett Newman, yet our ability to absorb the spiritually enveloping capacities of the work are compromised by Förg’s rational insistence on raw materiality. In the captivating grandeur of the present work, the purity of color and form are laid bare for us as a visual puzzle that epitomizes the very best of Förg’s artistic synergies.



Blinky Palermo, Installation view at Los Angeles County Museum of Art, 2017  
© 2017 Blinky Palermo / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany



## PAT STEIR

b. 1940

### Smaller Yellow on Blue Waterfall

oil on canvas

120 by 84 in. 304.8 by 213.4 cm.

Executed in 1992.

#### PROVENANCE

Acquired directly from the artist by the present owner

#### EXHIBITED

New York, Robert Miller Gallery, *Wind Water Stone*, November 1997

Chicago, Rhona Hoffman Gallery, *Waterfall Paintings*, January 2000

Toronto, Artcore Gallery, *Lyrical Waterfalls: A Collection of Paintings*, November - December 2000

New Orleans, Galerie Simonne Stern, *Sweet Suite*, May 2001

Rome, Galleria Nazionale D'Arte Moderna, *Water and Air: Pat Steir Works from 1986 to 2003*, July - October 2003

London, Lévy Gorvy, *Pat Steir*, November 2016

**\$ 600,000-800,000**

Pat Steir's *Smaller Yellow on Blue Waterfall* is a breathtaking illustration of her emblematic series of *Waterfall* paintings. Executed in 1992, at the apex of her exploration into the emotive and expressive power of art, *Smaller Yellow on Blue Waterfall*'s ten feet of pure, unrestrained motion masterfully captures the kinetic fluidity of a rushing waterfall.

Drawing from ancient Asian technique as a source of inspiration, in particular the Yi-pin 'ink-splashing' paintings from the 8th and 9th centuries, in the late 1980s, Steir began to loosely apply paint to unstretched canvas tacked onto the wall. By standing on a ladder to apply paint at the top of the canvas, she deliberately removes herself from the action and allows the paint to freely cascade down the length of the canvas, letting gravity determine the composition. In explaining her conscious choice of relinquishing control, Steir quotes the influence of the Minimalist composer John Cage: "I've always admired John Cage; his whole system involved chaos. I'm trying desperately to make chaos, but I make order. I try to make the chaos within the work; that's why I depend on gravity to leave a lot of space for accident. For chaos" (Pat Steir in conversation with Anne Waldman in: "BOMB – Artists in Conversation," *BOMB* 83, 2003, online). Though eliciting the revolutionary dynamism of Jackson Pollock's abstractions, Steir emphasizes the weight of paint rather than the action of the hand behind it. As such, Steir's *Waterfall* paintings challenge the critical hegemony of Jackson Pollock's renowned drip paintings. Taking on the legacy of one of America's greatest artists and movements, they are a bold riposte to the idea that the drip technique should stay consigned to history.



Jackson Pollock, *No. 20.*, 1949

Private Collection / Bridgeman Images

© 2017 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York







PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

## GEORGE CONDO

b. 1957

### 3 White Nudes

signed and dated 98.1; signed, titled and dated  
1.98 on the reverse

oil and paper collage on canvas

70 $\frac{1}{8}$  by 68 $\frac{1}{8}$  in. 180 by 174.9 cm.

#### PROVENANCE

Acquired directly from the artist by the present  
owner

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

“I suddenly had this feeling that all the things I was put in this world to do I had to do now. There was a new wave of figurative art going on in New York then, with Basquiat, and Schnabel, and Keith Haring and a few others, but I didn’t want to be part of that. I felt I had to come back to New York with a statement that would stand up against Andy Warhol’s *Soup Cans*. And the irony was that it turned out to be Old Master painting. What’s so bizarre is that I didn’t need anybody to show me how to do it, and there was no trial and error. The first thing I did was a painting called ‘The Madonna.’”

GEORGE CONDO





**AMY SILLMAN**

b. 1955

**The Unhappiest Family in the World**

titled and dated 2002 on the reverse

oil on canvas

68 by 55 in. 172.7 by 139.7 cm.

**PROVENANCE**

Sikkema Jenkins &amp; Co., New York

Acquired from the above by the present owner  
in 2004**LITERATURE**Exh. Cat., Hanover, New Hampshire, Dartmouth  
College, Jaffe-Friede & Strauss Galleries, *Amy  
Sillman: Letters from Texas*, October - November  
2002, p. 5, a previous version illustrated in color**\$ 100,000-150,000**

“In a sense, Sillman’s canvases are like pictures of the unconscious, should such a thing be possible. There are models for such ‘pictures,’ the exquisite corpses and automatic drawing of the Surrealists, the grand gestures of the Abstract Expressionists, and the fractured and split image words offered by the Neo Expressionists. Sillman’s work hops and skips around the emphatic staginess of these enterprises, refusing, it seems, to take them or herself too seriously.”

Helen Molesworth in Exh. Cat., Hanover, New Hampshire, Jaffe-Friede & Strauss Galleries, Dartmouth College,  
*Amy Sillman: Letters from Texas*, 2002, p. 4





## AI WEIWEI

b. 1957

### Colored Vases

industrial paint on Neolithic vases, in 6 parts  
each: 16 by 14 by 14 in. 40.6 by 35.6 by 35.6 cm.

Executed in 2015.

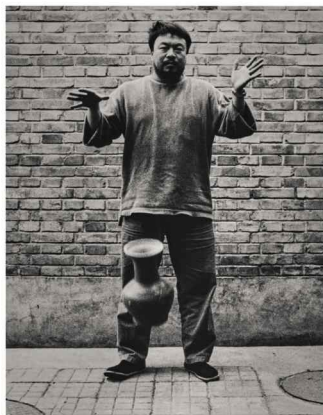
This work is accompanied by a certificate of authenticity.

#### PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner

\$ 250,000-350,000



Ai Weiwei, *Dropping a Han Dynasty Urn*, 1995-2004

Private Collection

© Ai Weiwei





## YAYOI KUSAMA

b. 1929

### Hachigatsu no Gekko (August Moon)

signed, titled in Japanese and dated 1988 on the reverse

acrylic on canvas

18 by 21 in. 45.7 by 53.3 cm.

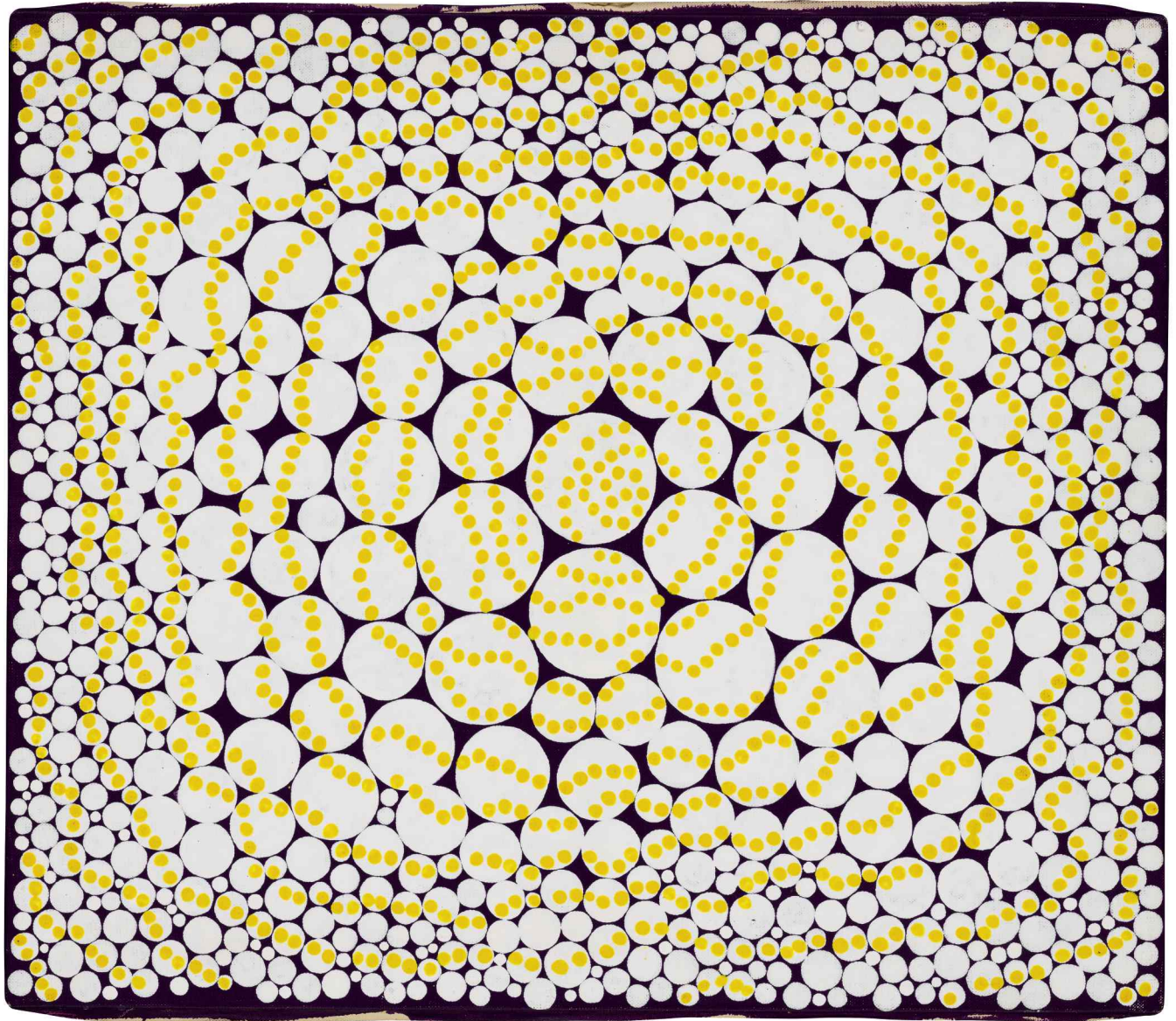
#### PROVENANCE

Private Collection, Asia (acquired directly from the artist)

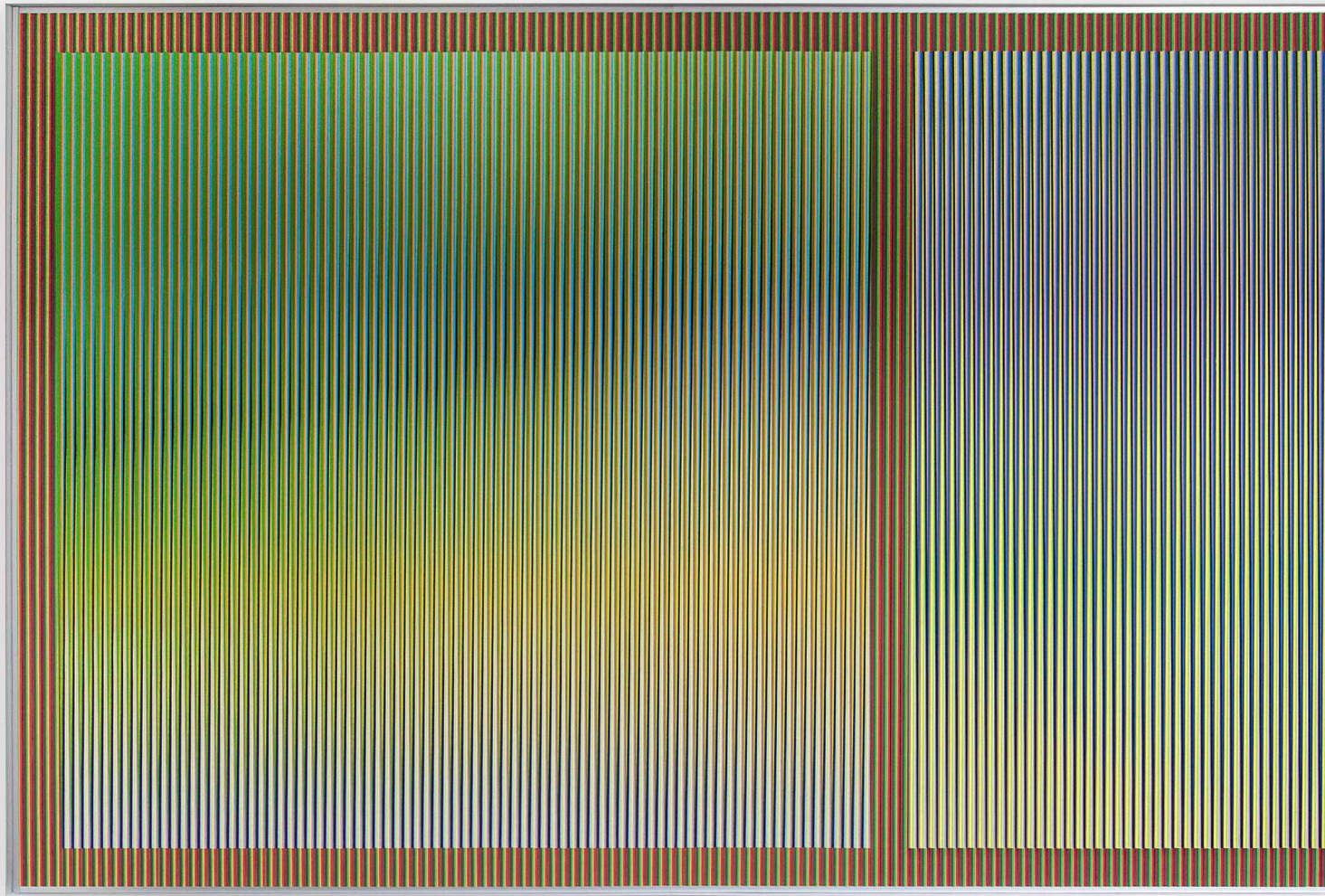
**\$ 90,000-110,000**

“I was born on highlands. I remember the beautiful stars at night. They were so beautiful that I felt the sky was falling upon me.”

YAYOI KUSAMA







477

## CARLOS CRUZ DIEZ

b. 1932

### Physichromie No. 1838

signed, titled and dated *Paris 2013* on the reverse  
acrylic and plastic elements on aluminum  
39¼ by 118 in. 100 by 300 cm.

#### PROVENANCE

Galería Cayón, Madrid  
Acquired from the above by the present owner  
in 2013

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

The following is an excerpt of a conversation between Mari-Carmen Ramírez, Wortham Curator of Latin American Art at the Museum of Fine Arts, Houston and Carlos Cruz-Diez.

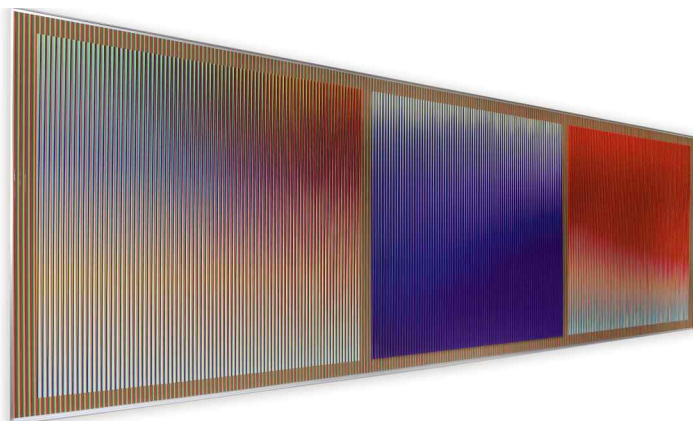
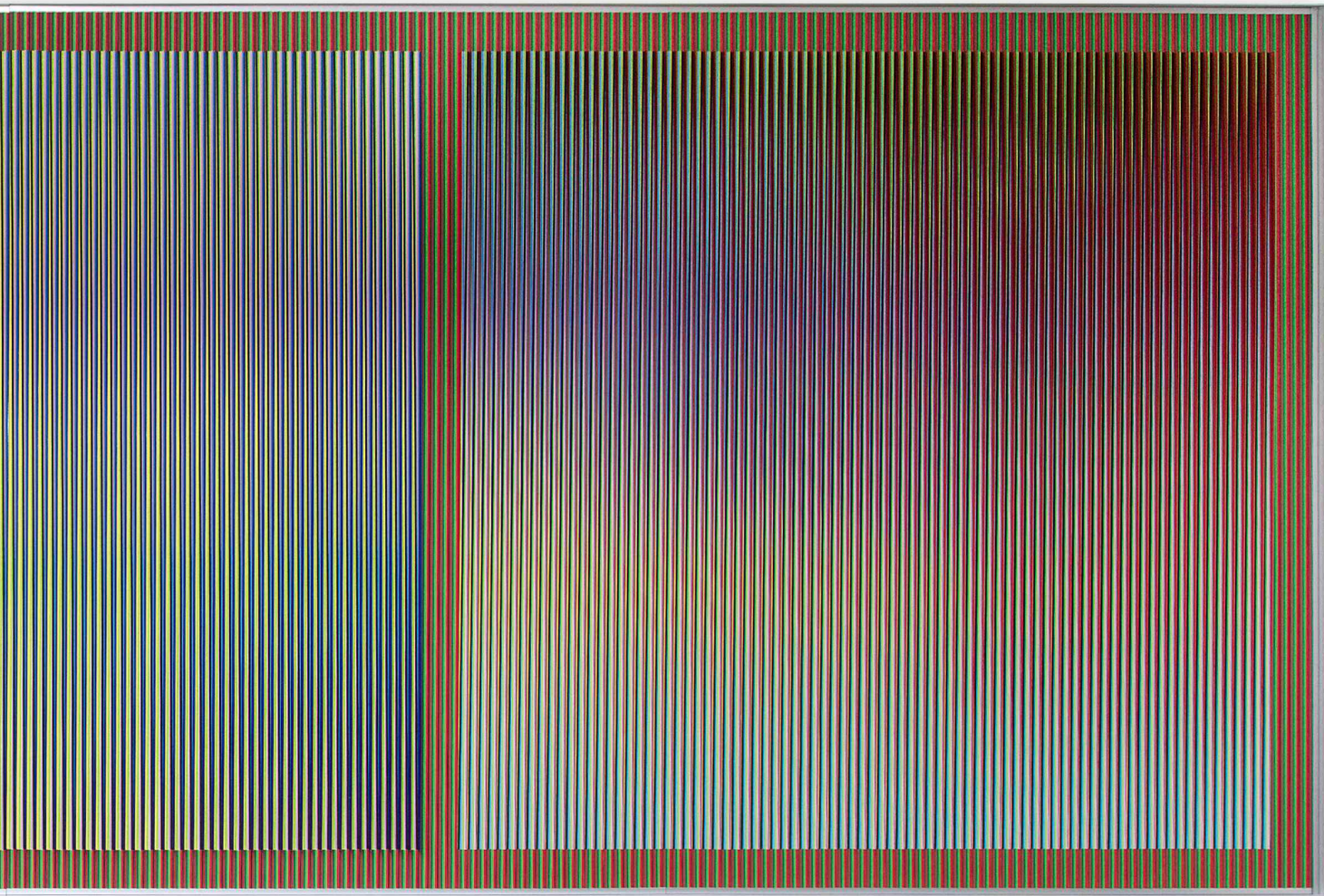
MCR: What do you mean when you speak of inaccurate interpretations of the term “kinetic”?

CCD: The term has—almost universally—come to symbolize banalities such as *something that moves*; a small object with *a little motor that creates optical effects* in a work of art. That perception of “kinetic” has nothing to do with a new concept of art that I and other artists in this movement decided to develop, confronting the hegemonic trends of the time. In our case, the concept of “the kinetic” prompted us to

redefine the notion of art itself, that is, “art,” surely, but understood in terms of exploring other creative avenues, and the role of art in society. Our proposal, in other words, was to abandon painting’s discourse and turn away from what had already been exhausted in search of new horizons. Contributions from each of those kinetic artists went far beyond little gadgets that moved. I repeat: Their contributions represent far more profound “concepts” that have nothing to do with ridiculous interpretations of *what simply moves*, or with a pattern of small lines, or some little lights that turn on and off. The banality of that shallow assessment is what I reject.

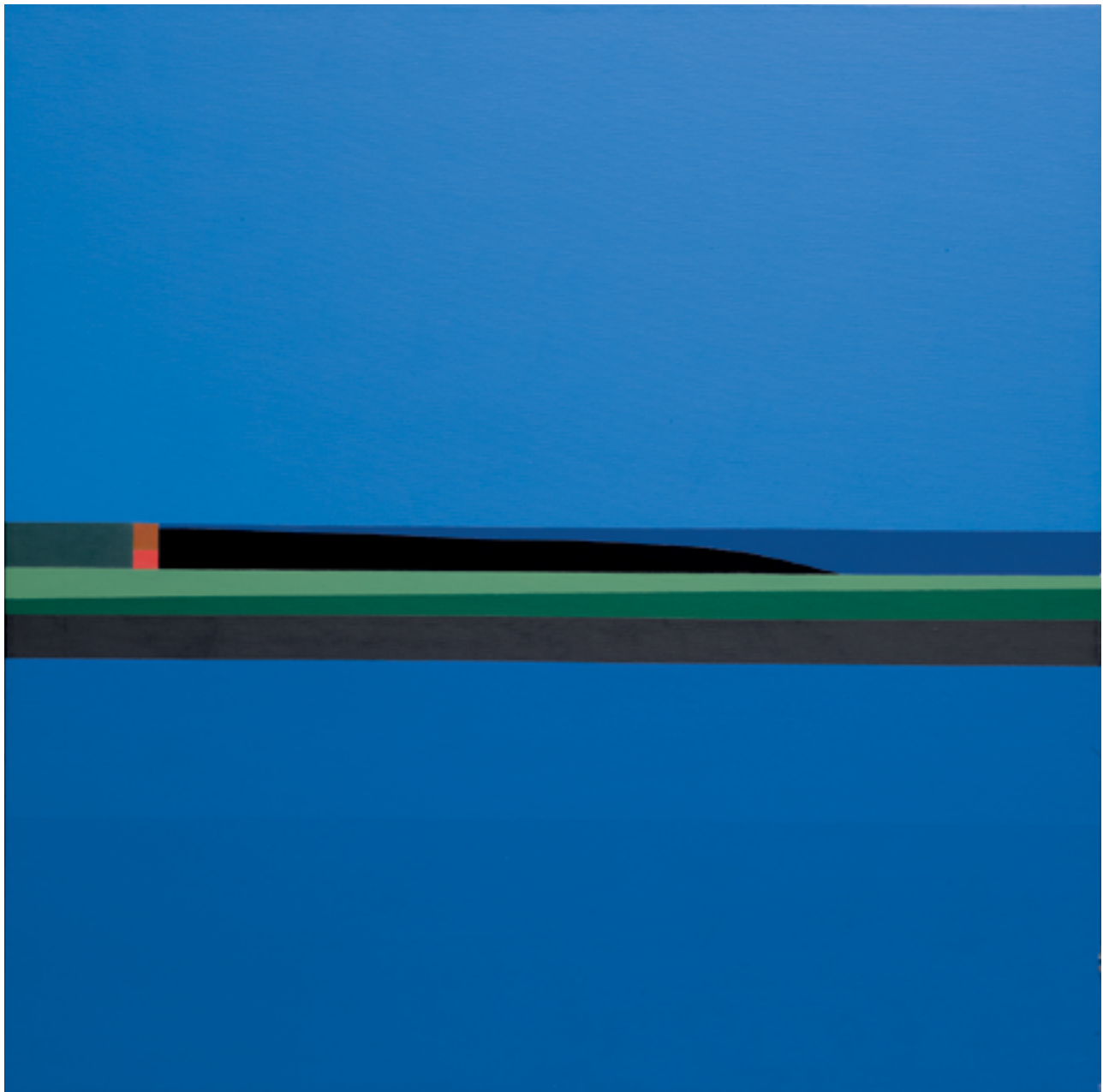
Carlos Cruz-Diez, *Color in Space and Time*, Houston 2011, p. 220.





Alternate view





478

## MERCEDES PARDO

1922 - 2005

### Punto de Encuentro

signed, titled and dated 1986 on the reverse  
acrylic on canvas

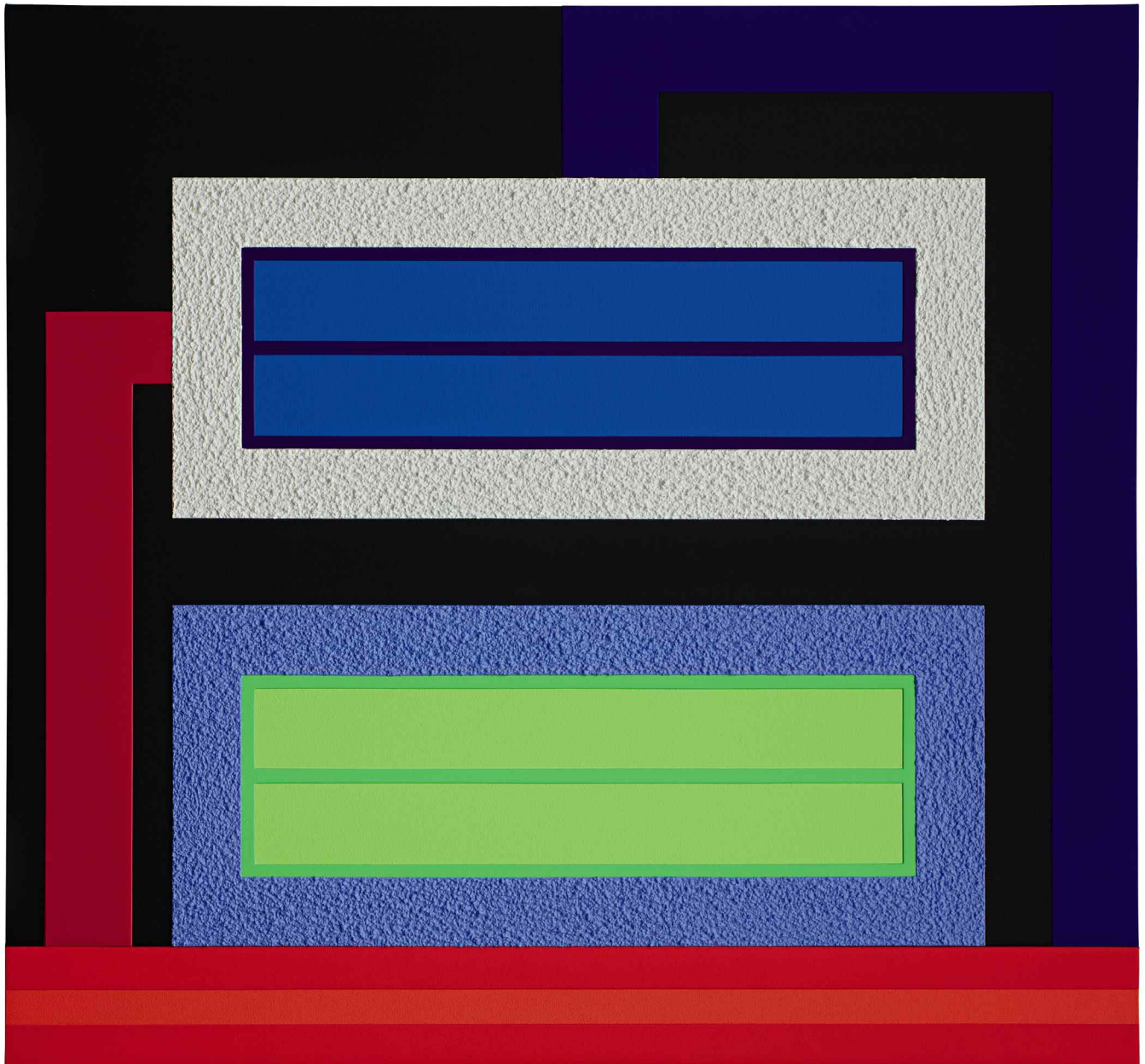
39 $\frac{3}{8}$  by 39 $\frac{3}{8}$  in. 100 by 100 cm.

This work is included in the archives of the  
Fundación Otero-Pardo under number *MPP-*  
*000422*.

### PROVENANCE

Private Collection, Caracas

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



479

## PETER HALLEY

b. 1953

### Out There

signed twice and dated 2013 on the reverse  
acrylic, fluorescent acrylic and Roll-a-Tex on  
joined canvases  
58 by 62½ in. 147.3 by 158.8 cm.

#### PROVENANCE

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

#### EXHIBITED

New York, Mary Boone Gallery, *Peter Halley and  
Alessandro Mendini*, May - June 2013, p. 29,  
illustrated in color

#### LITERATURE

Exh. Cat., *Prague Biennale 6*, 2013, p. 51,  
illustrated in color  
Juan Bolivar, "Peter Halley in Conversation with  
Juan Bolivar for Turps Banana," *Turps Banana  
Magazine*, Issue 14, Spring 2014, p. 7, illustrated  
in color  
Cristina Guadalupe Galván, "Colour Surfacing,  
Peter Halley's 2D World," *DAMN Magazine*, No.  
51, July - August 2015, p. 66, illustrated in color

**\$ 50,000-70,000**



## DAMIEN HIRST

b. 1965

### Beautiful Love Strummerville with Beautiful Butterflies

signed, titled and dated 2008 on the reverse  
butterflies and household gloss on canvas, in  
artist's frame  
93½ by 93½ by 6¼ in. 237.5 by 237.5 by 16 cm.

#### PROVENANCE

Strummerville Charity, England (donation of the  
artist)  
Sotheby's, London, 16 September 2008, Lot 109  
Acquired from the above sale by the present  
owner

**\$ 500,000-700,000**

Damien Hirst made his very first *Spin Paintings* in 1992 in his studio in Brixton, London. He bestowed the works with wittily convoluted titles that were to become a hallmark of the series, such as *Beautiful Ray of Sunshine on a Rainy Day Painting* and *Beautiful where did all the colour go painting*. When Hirst started the *Spins* in earnest in 1994 on circular shaped canvases, they became one of the most instantly recognizable and popular series to date.

The present work, *Beautiful Love Strummerville with Beautiful Butterflies*, is unique for its combination of both the spin technique and Hirst's use of exotic butterflies. Butterflies, both living and dead, have long occupied a position of the utmost centrality in Hirst's production ever since the early 1990s. Recounting his formative interest in these creatures, Hirst explains: "I had them in my bedroom...I got wooden frames and nylon mesh and I made a huge box...I found out where you could buy the pupae and all that kind of stuff and I got them all. I got them all in my bedroom and I bred them in my bedroom. I remember it because it was so cramped. There was only room for me bed and the box" (the artist in Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst, 2004-2005*, p. 78).

Following Joe Strummer's untimely death, his family and friends launched Strummerville, a charitable foundation for the production of new music. The main aim of Strummerville is to provide benefits to individuals, groups and organizations to enable the production of music by creative young people who would otherwise be prevented from doing so simply because they lack the necessary funds.

Representing a resplendent and iconic exemplification of Hirst's most career-defining concerns, *Beautiful Love Strummerville with Beautiful Butterflies* announces a suspended animation of love, beauty and a celebration of life.





**ALEX ISRAEL**

b. 1982

**Self Portrait**

signed and dated '13 on the reverse

acrylic and Bondo on fiberglass

71 $\frac{3}{8}$  by 60 by 3 in. 181.3 by 152.4 by 7.6 cm.**PROVENANCE**

Gavin Brown's enterprise, New York

Acquired from the above by the present owner  
in 2014**\$ 150,000-200,000**

"It all started with the logo for 'As it Lays'. In each episode, at the end of the opening credits my face—basically my video graphic self—turns into a graphic logo. It is done with a very rudimentary computer-generated process of morphing and it was done as a homage to Alfred Hitchcock. I love that moment where Hitchcock became his logo and I thought it would be a great thing to reference. That is how it started... and then I started thinking about the colors I had chosen for it. I wanted to experiment with different color combinations and evoke or reference different moods and things that I like. In some cases, the colors that I used for the self-portraits are directly referential to something else – a movie, a painting or something from nature. Sometimes it was to do with influences, but the references were as broad as David Hockney, Ken Price, Gauguin, Avatar or even tropical fish."

ALEX ISRAEL





## OS GÊMEOS

b. 1974 & b. 1974

### Untitled

acrylic, spray paint and sequins on wood with  
electric lights

89 by 63 by 5 in. 226 by 160 by 12.7 cm.

Executed in 2009.

### PROVENANCE

Acquired directly from the artist by the present  
owner

### EXHIBITED

Curitiba, Museu Oscar Niemeyer; Rio de Janeiro,  
Centro Cultural do Banco do Brasil; São Paulo,  
Museu de Arte Brasileira Fundação Armando  
Alvares Penteado; Brasília, Centro Cultural do  
Banco do Brasil; *Vertigem: Os Gêmeos*, October  
2008 - May 2010

**\$ 125,000-175,000**





## JEFF KOONS

b. 1955

## Bikini (Desert)

signed and dated '01 on the reverse  
silkscreen on stainless steel with mirror polished  
edges

56 by 90 by 1¾ in. 142.2 by 228.6 by 4.4 cm.  
Executed in 2001, this work is from an edition of  
4, each uniquely colored.

## PROVENANCE

Christie's, New York, *Artists for Haiti*, 22  
September 2011, Lot 15 (donation of the artist)  
Private Collection, Los Angeles

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



Jeff Koons, *Cheeky*, 2000  
Private Collection, courtesy of the artist  
© Jeff Koons





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## DAMIEN HIRST

b. 1965

### Pack of Lies

glass, stainless steel, steel, nickel, brass, rubber and pharmaceutical packaging

53½ by 40 by 9½ in. 159.9 by 101.6 by 24.2 cm.

Executed in 2008.

#### PROVENANCE

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

Gift of the above to the present owner

**\$ 450,000-650,000**

Damien Hirst's *Medicine cabinets* fuse the Duchampian tradition of the ready-made with the artist's profound obsession with symbols of life and death. *Pack of Lies* is complete with actual pharmaceutical inventory yet, as its title reveals, is an implicit criticism of medicine. While most have complete faith in the medical system, Hirst questions it. Behind a pharmacy counter, these pill bottles are trusted life savers, yet in someone's home, they could be contraband. With a wry critique of our cultural obsessions and blind assurances, Hirst subverts the virtue of medicine to in turn emphasize the enduring healing powers of art, proclaiming: "I suppose art tries to resurrect the dead" (the artist in Exh. Cat., New York, L&M Arts, *Damien Hirst, The Complete Medicine Cabinets*, 2010, p. 139).

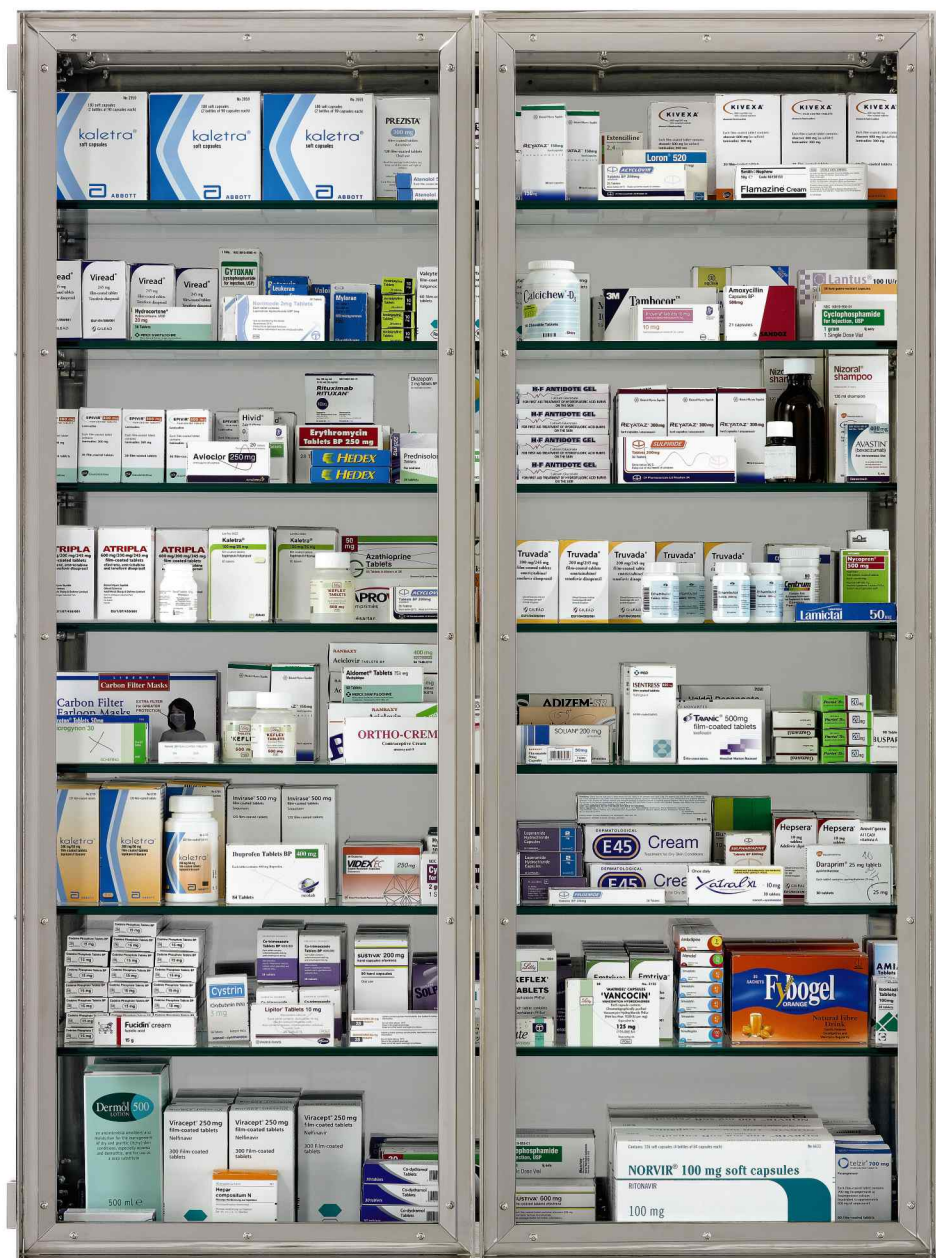
Kept in orderly precision within a sleek and sterile vitrine, these drugs have been exalted on display as untouchable holy relics. Hirst reflects, "In 100 years' time they will look like an old apothecary. A museum of something that's around today" (ibid., p. 139). Through the wide-range specific selection of drugs, Hirst envisions the medicine cabinets as portraits of their imaginary owners. Like Oldenburg's soft sculptures that evoked anthropomorphic associations of quotidian items from everyday life, Hirst elaborates: "I chose the size and shape of the cabinet like a body. I wanted it to be kind of human, like with an abdomen and a chest and guts" (the artist in Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst*, 2004, p. 105-106). If the humanized medicine cabinet indeed functions as a mirror, it is a potent signifier of humanity's fraught endeavors to overcome mortality through science—which is, perhaps, ultimately nothing more than a pack of lies.



Joseph Cornell, *Pharmacy*, 1943

Private Collection

© 2017 Joseph Cornell / Artists Rights Society (ARS), New York





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## GLENN LIGON

b. 1960

### Figure #39

signed twice, titled and dated 2010 on the reverse  
acrylic, silkscreen and coal dust on canvas  
60 by 48 in. 152.4 by 121.9 cm.

#### PROVENANCE

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

\$ 500,000-700,000

As a preeminent realization of his captivating coal dust paintings, Glenn Ligon's *Figure #39* encapsulates the artist's perpetual engagement with the precarious construction of cultural identity. Rooted in his composition, yet barely decipherable within its complex painterly structure, the iconic stenciled text forms have become synonymous with Ligon's extended re-appropriation of the literary canon. Rendering his chosen text in uneven swathes of glistening black coal dust that appear either too saturated or too evasive to claim definitive legibility, the artist embarks upon his most radical interrogation of the semantic possibilities of the written word within the painted medium. Irreverently obfuscating the line between abstraction and typography, Ligon revels in the aesthetic ecstasy of his own profoundly rich intertextuality — a conceptual approach through which his practice reveals truths about being black in America.

Amassing words from varied linguistic sources that span novels, non-fiction and poetry, to civil rights slogans and stand-up comedy, found texts have long grounded Ligon's practice. Foreshadowed by the iconic work *Untitled (I Am a Man)* in 1988, which used texts from protest signs carried during the 1968 Memphis Sanitation Strike, Ligon's first solo show — *How It Feels to Be Colored Me* — established a recurring form for the artist. Held in Brooklyn in 1989, this exhibition witnessed the premier of large-format paintings that consisted of insistently repeated texts, through which Ligon invoked a deliberate destabilization of meaning. Offering an acute lens on the literary products of African American individuals, Ligon created an intense melding of the personal and political which posited him as one of the pioneering voices of the 'post-blackness' conceptual turn in the early 1990s. Epitomized in the work of Ligon, this movement sought to dispel the reductive stereotypes and racial prejudice that has plagued black representation through exploring the variegated achievements and rich cultural products that have stemmed from a diverse sense of black experience. Utilizing the muddled clarity of charcoal as a medium, Ligon's extended series of text works ask what can come about through the remixing of historic literature in a contemporary context, insinuating that identity is never set, but an endless process of construction and deconstruction.

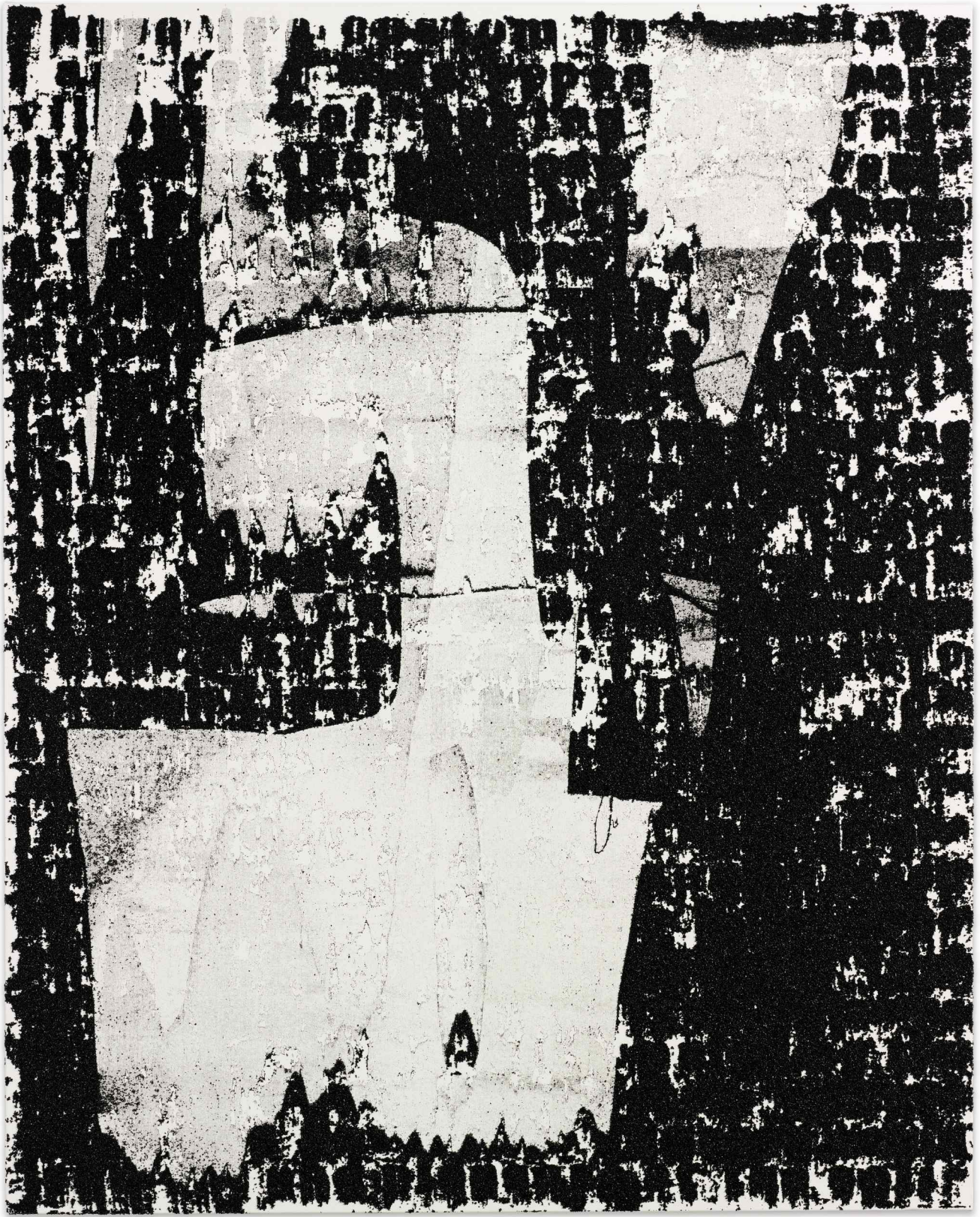
Created in 2010, the present work represents Ligon's most radical exploration of the duplicitous role of letters as formal signs and as abstract forms in painting. Like the abrasive ruptures to a torn page or the feedback interruption of a degraded digital transmission, the text in *Figure #39* has been pushed beyond comprehension through a peculiar mixture of over saturation and negative space. Crucially, Ligon employs the potential for political neutrality that is offered by abstraction as "a reaction to the artistic climate" that he began creating work in. As he has extrapolated, it formed "a reaction to the mandates around the work of artists-of-color for a certain kind of legibility. Critics would say, 'your work is about identity,' and that would seemingly be enough to say. I was always uncomfortable with that kind of easy digesting of the work, as if artists-of-color are simply expressing who they are, as if one had unfettered access to who one is." As such, Ligon continues to offer "resistance to that easy narrative of identity" (the artist cited in "Glenn Ligon: Interview by David Drogin," *Museo*, 2010).

Ligon embraces abstraction as a way of challenging preconceptions of his own legibility. By making the texts that he had become associated with now unreadable, Ligon embraces an ecstatic painterly abandon that recalls the aesthetic freedom of Abstract Expressionist forefathers such as Willem de Kooning and Franz Kline. Concealing words within abstraction, the artist cements his place within the canon of innovative painters through further subtle references locked in his idiosyncratic technique. The use of silkscreen ink looks back to Andy Warhol, most notably his diamond dust paintings which are recalled in Ligon's delicate use of charcoal dust, whilst the variegated striations of texture drawn in horizontal bands forge aesthetic allegiance with the *Abstrakte Bilder* of Gerhard Richter. In the delicate interactions between the minute flecks of dark yet glistening charcoal and a pure white ground, Ligon shows his masterful amalgamation of an elaborate sense of abstraction, with a conceptual strain which fully realizes the profound nuances of cultural identity.



Franz Kline, *New York, New York*, 1953  
Albright-Knox Art Gallery, Buffalo, New York /  
Art Resource, NY  
© 2017 The Franz Kline Estate / Artists Rights  
Society (ARS), New York







## RICHARD PRINCE

b. 1949

### Untitled (Put Them in a Vase)

signed and dated 1998 on the reverse

acrylic and silkscreen ink on canvas

40 by 30 in. 101.6 by 76.2 cm.

#### PROVENANCE

Skarstedt Gallery, New York

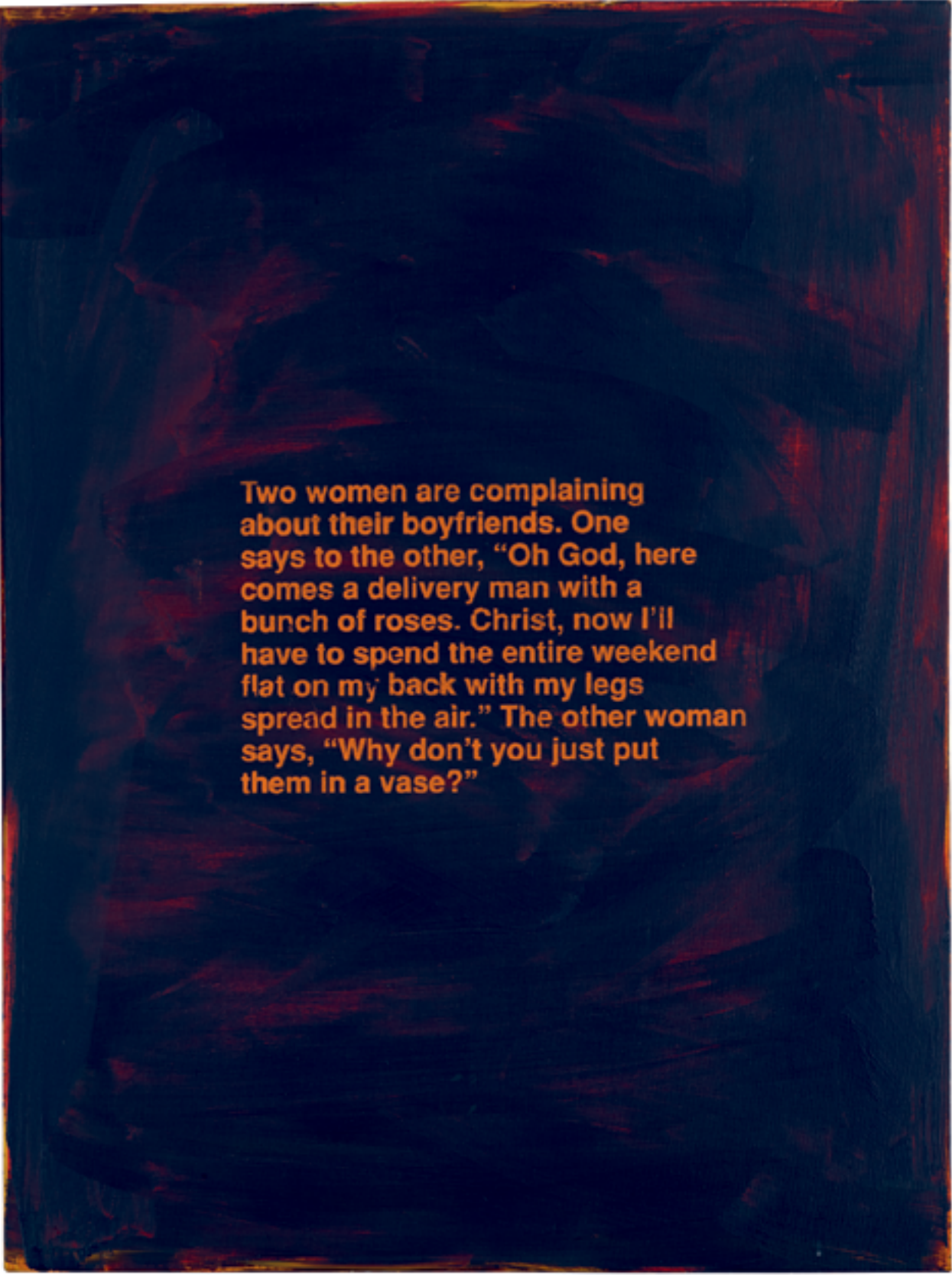
Private Collection

Christie's, New York, 16 November 2006, Lot 410

Acquired from the above sale by the present

owner

**\$ 700,000-1,000,000**

An abstract painting featuring a dark, moody palette of deep blues, blacks, and rich reds. The brushstrokes are thick and expressive, creating a textured, almost sculptural quality. The composition is dominated by these dark tones, with the text block providing a sharp contrast in the center.

**Two women are complaining  
about their boyfriends. One  
says to the other, "Oh God, here  
comes a delivery man with a  
bunch of roses. Christ, now I'll  
have to spend the entire weekend  
flat on my back with my legs  
spread in the air." The other woman  
says, "Why don't you just put  
them in a vase?"**





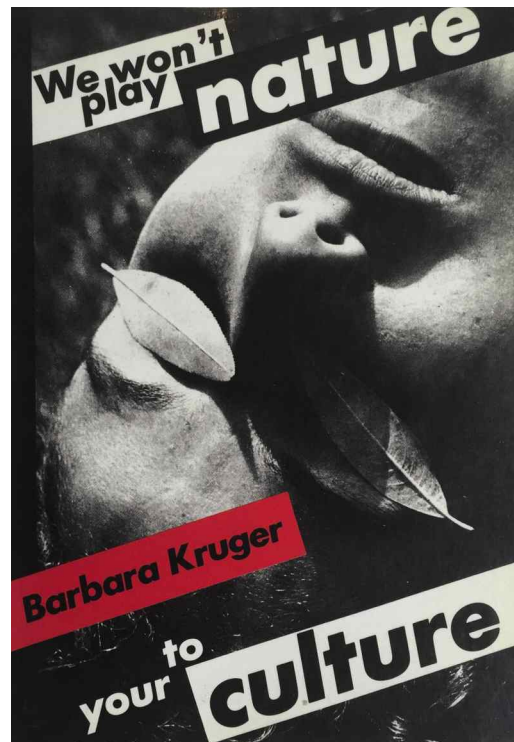
Ed Ruscha, *Mysteries*, 1987  
Museum of Fine Arts, Houston, Texas / Bridgeman Images  
© Ed Ruscha

Against a backdrop brimming with free-flowing purple brushwork, flashes of golden reds, oranges and yellows peak through Richard Prince's *Untitled (Put Them in a Vase)* to set the stage for the main act, a ludicrous gag that leaves its audience shocked, disturbed and amused, all at the same time. *Untitled (Put Them in a Vase)* is an arresting example of Prince's iconic *Joke* paintings in which nonsensical one-liners culled from America's pop-culture float against monochromatic backgrounds to introduce the seemingly irrelevant concept of humor into the resolutely intellectual sphere of fine art. Flirting with the hard-edged minimalist masters of the 1960s and the whimsical color-field expressionists of the 1970s, Prince brilliantly borrows from both and produces a body of work that turns the social conventions of painting on its head and calls into question the rigidity of its position within our cultural understanding.

Although widely associated with the Pictures Generation of the 1980s, Prince has always remained an outlier amongst his contemporaries, standing out for the distinctive coolness of his work. Whilst many of the appropriators of his generation were inspired by postmodern theories on authenticity and originality, Prince's work continuously re-conceptualizes found imagery, focusing specifically on the underpinnings of the American identity: fashion, women, sex, cars, gangs, motorbikes and lowbrow American humor, to uniquely characterize his conceptual practice. Following his canonic series of *Cowboy*

photographs from the early 1980s, an iconic selection of re-appropriated images from the Marlboro Men cigarette campaign, Prince pivoted, finding a new subject matter, the jokes. As Prince describes, "I found the subject matter, which was the jokes. Before that, I wanted to paint but I didn't know what to paint. The subject comes first, the medium second" (the artist in an interview with Karen Rosenberg, *New York Magazine*, 2 May 2005).

Keeping in line with the found imagery that he used for his photographs, the jokes were extracted from the popular press, revealing Prince's avid fascination for the low-brow and the kitsch in a novel way. He explained, "Beginning the jokes was like starting all over. I didn't know what I was doing. At the time artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for \$10 each" (the artist in Exh. Cat., New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, 2007, p. 37). The corny gags were a natural continuation of Prince's interest in generic advertisements, only, now, his strategy and process was reversed. While in his photographs of *Cowboys* the sentiment of the image was radically altered by removing the branding and text, here, by contrast, the image gave way, elevating the text as the focus. What remained were a series of condensed, resized and repurposed one-liners, blazingly illuminated



Barbara Kruger, *Untitled (We won't play nature to your culture)*, 1983  
Courtesy Mary Boone Gallery  
© Barbara Kruger

against their individual chromatic backgrounds.

Despite their surface-level ostensible simplicity, the choice of these comic one-liners as a new body of work in fact showcased a sophisticated and intellectual summation of the American psyche, all while maintaining Prince's core practice of appropriation. Submitted for publication by an anonymous writer and selected from the thousands by the editorial committee of a publication, these jokes that entered the public sphere reflected a certain collusion of public taste, desires and prejudices. Just as the *New York Times* aligns its cartoons with the tenor of the time, these deceptively simple jokes shed light on the cultural epoch of which they are borne. Often mischievous, rapid-fire humor, the banality of Prince's jokes, emancipated from their signifying context, reveal the essence of the American subconscious. At the same time, these unattributed and unascribed puns, quoted without license and represented in a matter-of-fact manner, make a damning indictment of the notions of authorship and originality that the art world holds sacrosanct. In an extension of the Duchampian readymade, Prince's blatant piracy further revolutionizes entrenched ideals of intellectual property. As such, Prince carves out a unique place for himself within the history of art by capturing a cultural sentiment while destabilizing the assumed cultural notions of authorship and ownership.



about their boyfr  
says to the other  
comes a delivery  
bunch of roses.  
have to spend th  
flat on my back  
spread in the air  
says, "Why don't  
them in a vase?"



**CARROLL DUNHAM**

b. 1949

**Integrated Painting Seven**signed, titled and dated 1992 N.Y.C. on the  
stretcher

mixed media on linen

70 by 100 in. 177.8 by 254 cm.

**PROVENANCE**

Sonnabend Gallery, New York

Acquired from the above by the present owner  
in 1993**EXHIBITED**New York, Sonnabend Gallery, *Carroll Dunham*,  
February - March 1993**\$ 300,000-500,000**

“The mounds are abstract but they also seem sentient, as if they had personalities. They bring the village gods of India—bright colored lumps with huge eyes—to mind, but most of all they refer back to Philip Guston’s monumental, thickly painted heads from the 70’s. In fact, the qualities that defined Guston’s work—an appetite for the grotesque blended with keen sensitivity to the processes of painting—also apply to Mr. Dunham’s new paintings. He couldn’t have picked a better model, and he’s doing it proud.”

Holland Cotter, “Art In Review,” *New York Times*, 5 March 1993





**MIKE KELLEY**

1954 - 2012

**King of the Mountain**

titled

acrylic on 4 joined sheets of paper

47¼ by 37¼ in. 120 by 94.6 cm.

Executed in 1983.

**PROVENANCE**

Rosamund Felsen Gallery, Los Angeles

Collection of Robert A. Rowan, Los Angeles

Christie's, New York, 18 May 2001, Lot 408

Private Collection, Boston (acquired from the  
above sale)

Tracy Williams, Ltd., New York

Acquired from the above by the present owner

**EXHIBITED**Los Angeles, Rosamund Felsen Gallery, *Mike**Kelley: Monkey Island*, March - April 1983

Los Angeles, Museum of Contemporary Art,

*Individuals: A Selected History of Contemporary**Art, 1945-1986*, December 1986 - January 1988

New York, Whitney Museum of American Art;

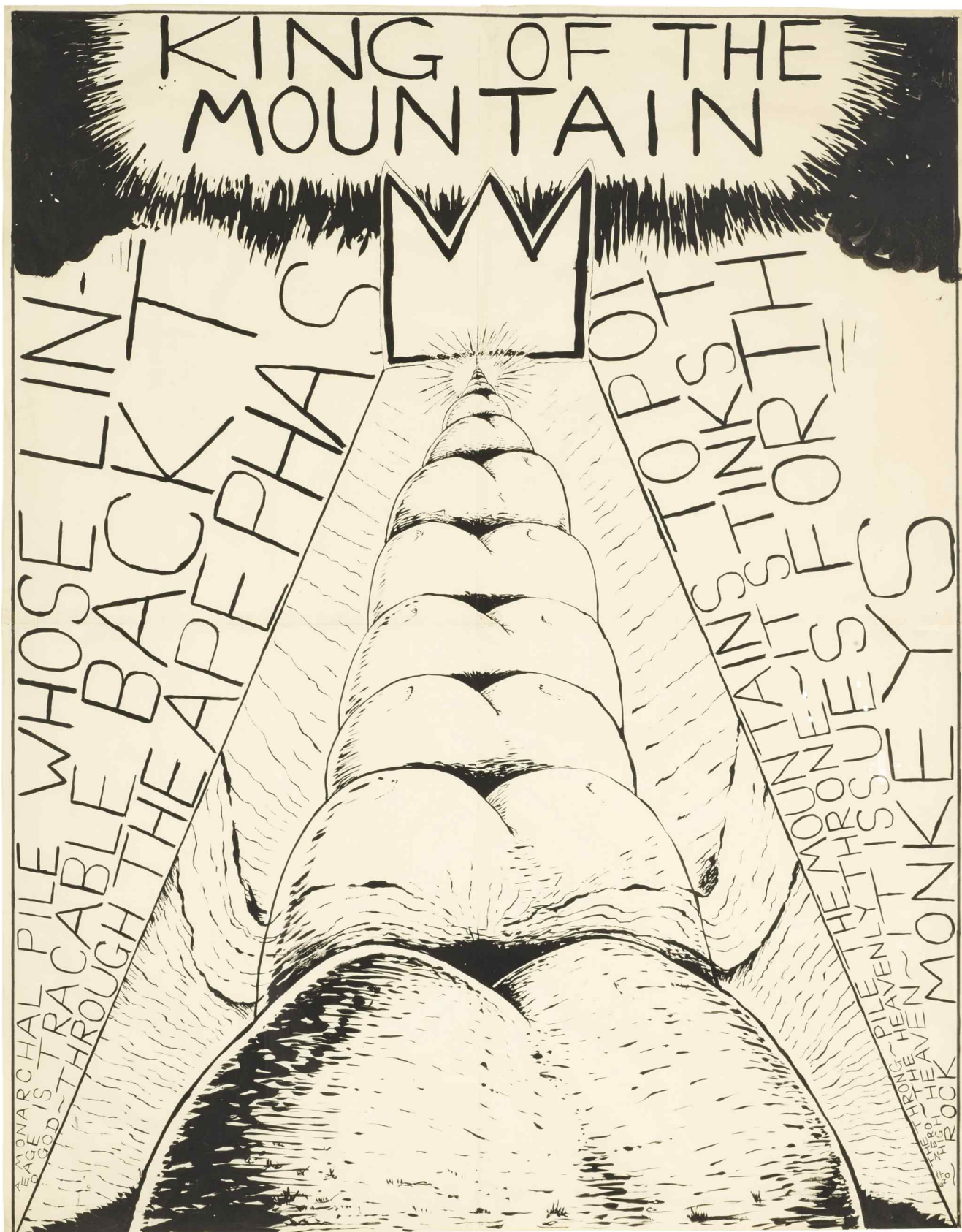
Los Angeles County Museum of Art, Stockholm;

Moderna Museet, *Mike Kelley: Catholic Tastes*,

November 1993 - September 1994, p. 246,

illustrated

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







489

PROPERTY OF A GERMAN COLLECTION

**MARTIN KIPPENBERGER**

1953 - 1997

**Vorfreude Seitenverkehrt: Ich Muss  
Zuhause Bleiben (Copa und Ipa)**

mixed media and fabric collage on fabric, in  
artist's frame

30 1/8 by 35 3/4 in. 76.5 by 90.8 cm.

Executed in 1986.

This work is accompanied by a certificate  
of authenticity from the Estate of Martin  
Kippenberger.

**PROVENANCE**

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner  
in 1986

**LITERATURE**

Exh. Cat., Bonn, Galerie Erhard Klein, *Martin  
Kippenberger Endlich 3*, 1986, n.p., illustrated

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





490

## MIKE KELLEY

1954 - 2012

### Garbage Drawing No. 10

numbered 10 on the reverse  
acrylic on paper  
32 by 28 in. 81.3 by 71.1 cm.  
Executed in 1988.

#### PROVENANCE

Rosamund Felsen Gallery, Los Angeles  
Daros Collection, Zürich  
Acquired from the above by the present owner

#### EXHIBITED

Los Angeles, United Talent Agency, *Heatwave*,  
March - April 2017

\$ 50,000-70,000





491

## ELAD LASSRY

b. 1977

### Bow

signed on a label affixed to the reverse

c-print, in artist's frame

14½ by 11½ in. 36.8 by 29.2 cm.

Executed in 2011, this work is number 3 from an edition of 5, plus 2 artist's proofs.

### PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner

**\$ 4,000-6,000**



492

## ELAD LASSRY

b. 1977

### Desert

signed on a label affixed to the reverse  
gelatin silver print, in artist's frame  
11½ by 14½ in. 29.2 by 36.8 cm.  
Executed in 2010, this work is number 2 from an  
edition of 5, plus 2 artist's proofs.

### PROVENANCE

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

### EXHIBITED

New York, Luhring Augustine, *Elad Lassry*,  
October - December 2010  
Los Angeles, United Talent Agency, *HeatWave*,  
March - April 2017

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



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## DAMIEN HIRST

b. 1965

### Harmol

signed and stamped with the artist's seal on the stretcher; signed, titled and dated 2010-2011 on the reverse

household gloss on canvas

100 by 148 in. 254 by 375.9 cm.

#### PROVENANCE

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

Gift of the above to the present owner

#### LITERATURE

Jason Beard and Millicent Wilner, Eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 728, illustrated in color

**\$ 500,000-700,000**

Bold and precise, *Harmol*, is an immaculate example of Damien Hirst's signature corpus of spot paintings. Uniquely-colored chromatic circles, ranging from bright tones to pastel hues, explode in a grid-like formation across the vast field of the pristine canvas.

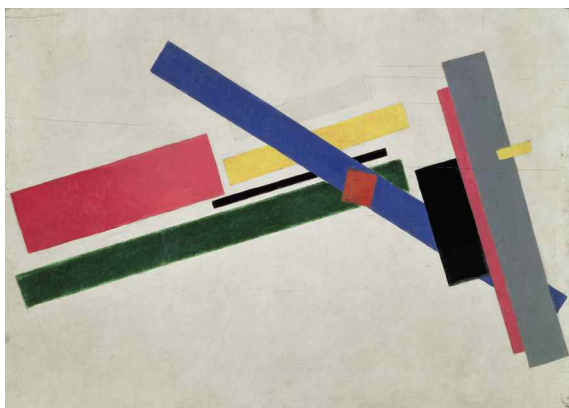
Within the thirteen sub-series of *Spot* paintings, Hirst's *Pharmaceutical* works are the most celebrated and prolific. Of this initial series which dates from 1986, *Harmol* is amongst the final works ever produced. Hirst reveals, "I started [the *Spot Paintings*] as an endless series like a sculptural idea of a painter (myself). A scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, *The Pharmaceutical Paintings*, and the individual titles of the paintings themselves..." (the artist in "On Dumb Painting," *The Complete Spot Paintings*, London 2013, p. Ab).

Reflective of his interest in the connections between art and science, Hirst titled each work in this series after a unique chemical compound. In systematic fashion, he named these paintings alphabetically according to the Sigma Chemical Company's catalogue, *Biochemical Organic Compounds for Research and Diagnostic Reagents*. 'Harmol' is a nitrogen heterocycle compound, known as  $\beta$ -carboline. The vibrant and delightful dots organized in neat rows across the canvas belie the sterile and medicinal nature of Hirst's artistic experiment; like pills and products manufactured to ward of sickness and promote well-being, at the heart of these machinations is the inevitability of death.

Hirst's *Pharmaceutical* paintings remind the viewer that despite our desire for order and beauty, we ultimately have no control over our destiny. "Art is like medicine—it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art, without questioning either" (ibid., p. Ab). Hirst's meticulously painted dots span over 120 square feet, immersing us in a cellular kaleidoscopic field. In essence, *Harmol* is yet another drug that Hirst is prescribing us.

"Imagine a world of spots. Every time I do a painting a square is cut out. They regenerate. They're all connected."

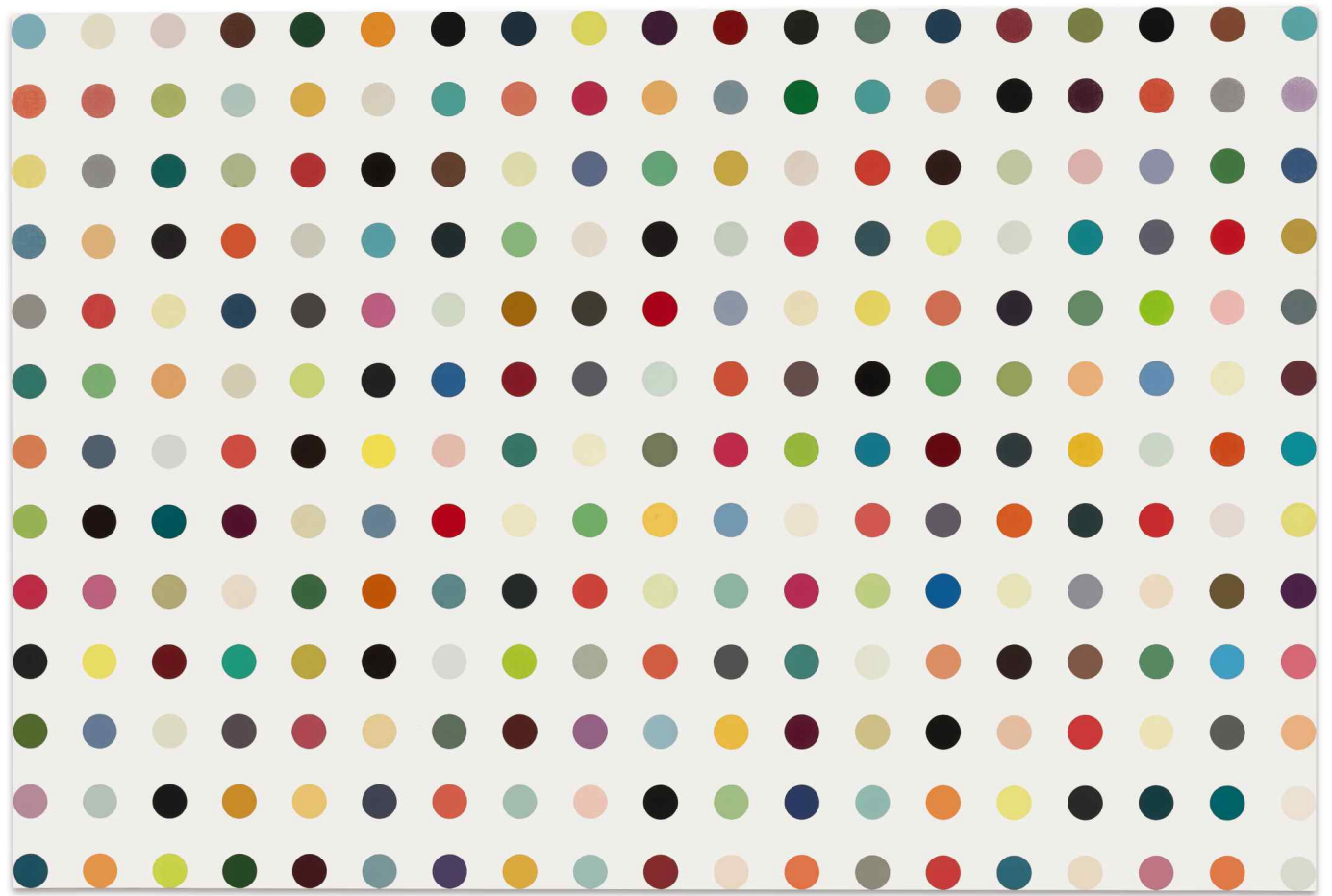
DAMIEN HIRST



Kazimir Malevich, *Suprematist Construction*, 1915

State Russian Museum, St Petersburg

Photo: © State Russian Museum, St. Petersburg / Bridgeman Images





**ROB PRUITT**

b. 1964

**Abstract Love 935.43**

glitter and enamel on canvas, in artist's frame

98½ by 74½ in. 250.2 by 189.2 cm.

Executed in 2015.

**PROVENANCE**

Gavin Brown's enterprise, New York

Acquired from the above by the present owner

**EXHIBITED**

Greenwich, The Brant Foundation Art Study

Center, *Rob Pruitt's 50th Birthday Bash*, May -

September 2015

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

“When I was 10 years old the Nixon White House received a gift of two pandas (Ling-Ling and Hsing-Hsing) from China. I was enthralled, and being from Washington D.C., I asked my father to take me to the zoo as frequently as he could. I loved to take pictures and make drawings, and I felt a deep connection to them. As a child, you don’t intellectualize your passions—they wash over you. Fast-forward to being an adult and an artist: I found that the panda was a symbol that not only had deep personal relevance but also addressed larger issues. It’s a symbol that teaches us to revere nature, to tread lightly and compassionately.”

ROB PRUITT







495

## JONAS WOOD

b. 1977

KAJ & M.E. (Removed From Card)

signed with the artist's initials, titled and dated  
2010 on the reverse

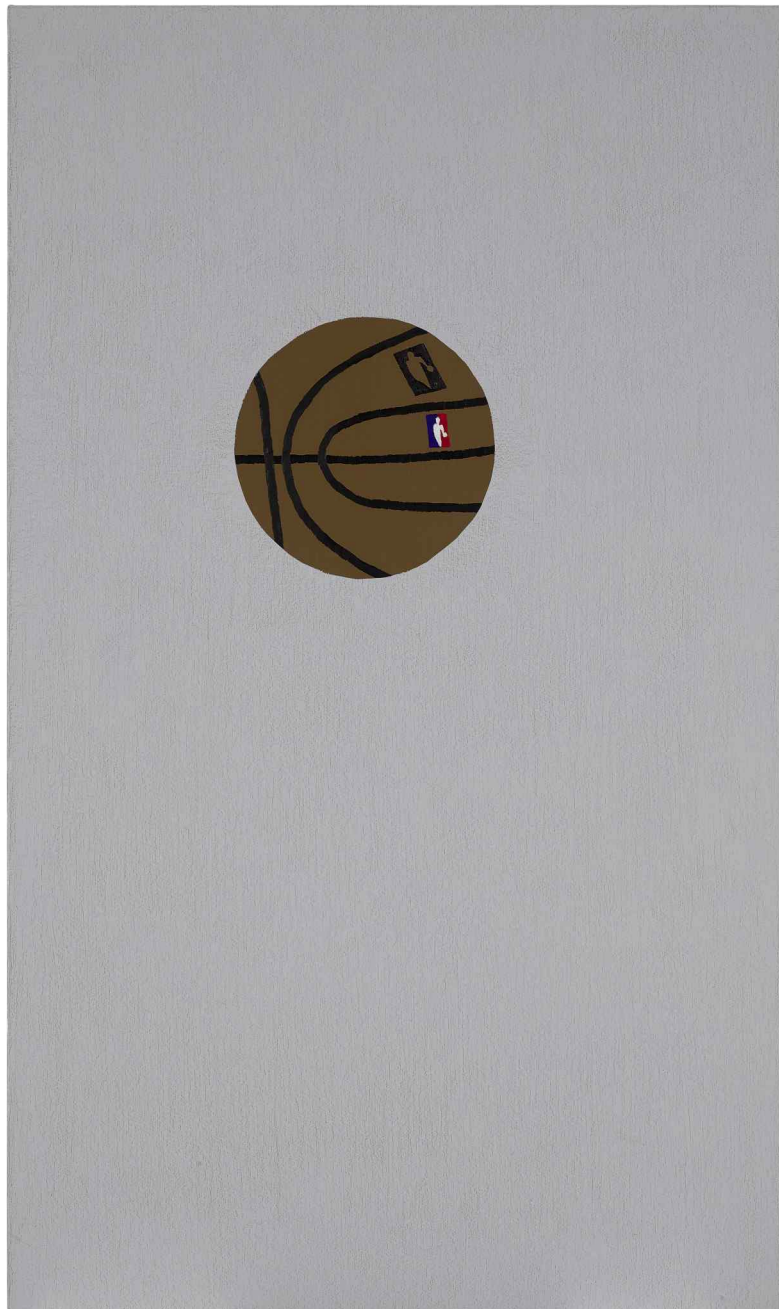
ink, gouache and colored pencil on paper

41 by 30½ in. 104.1 by 77.5 cm.

### PROVENANCE

Acquired directly from the artist by the present  
owner

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



496

## JONAS WOOD

b. 1977

### Floating Brown Ball

signed with the artist's initials twice, titled and dated 2014 on the reverse  
oil and acrylic on canvas  
50 by 30 in. 127 by 76.2 cm.

#### PROVENANCE

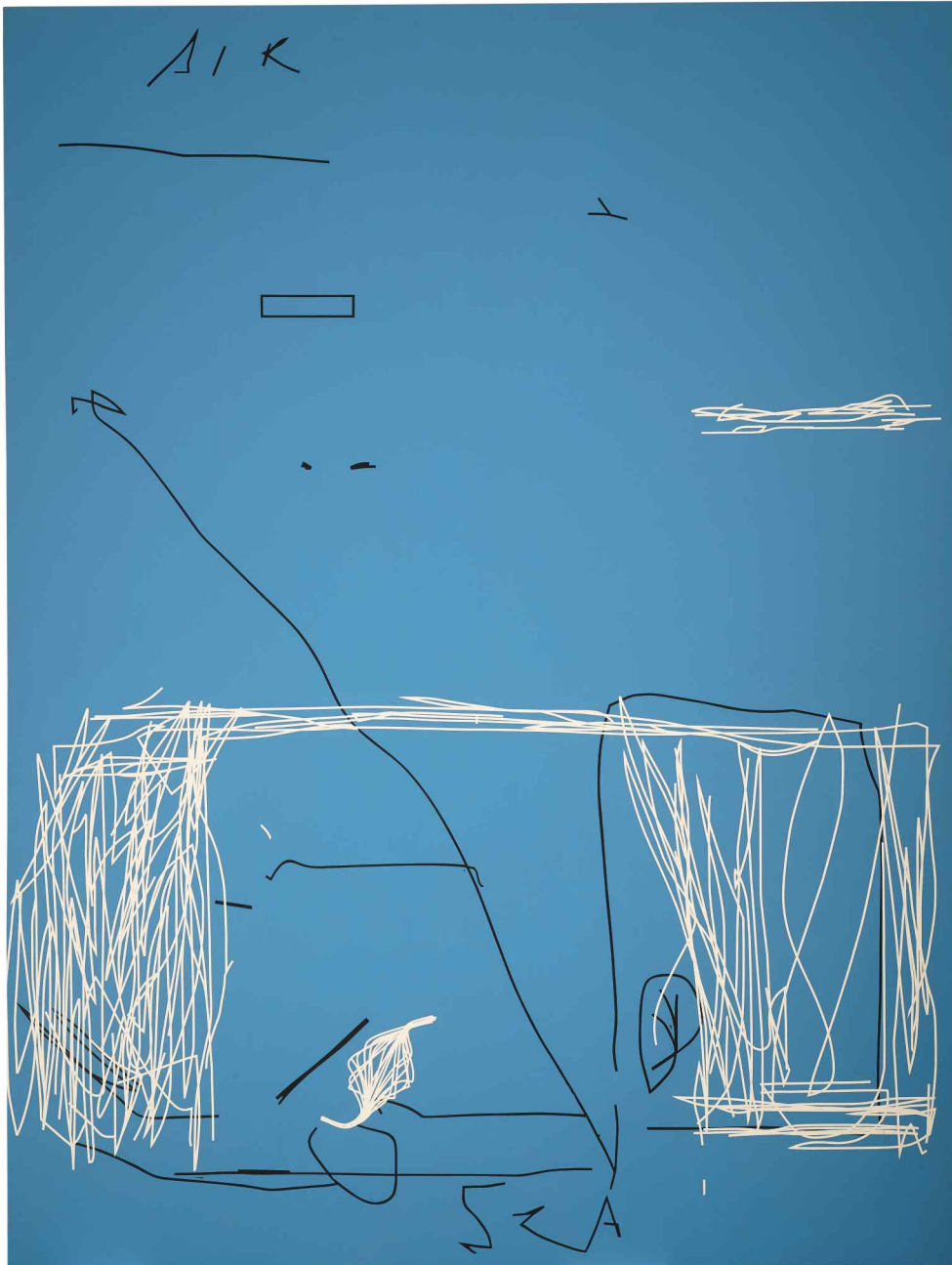
Anton Kern Gallery, New York  
Private Collection, New York  
Acquired from the above by the present owner

#### EXHIBITED

Anton Kern Gallery, *Displayed*, July - August 2014

**\$ 50,000-70,000**





497

## JEFF ELROD

b. 1966

### Air/Sea

titled; signed, titled and dated 2001 on the stretcher  
acrylic on canvas  
98 by 74 in. 248.9 by 188 cm.

#### PROVENANCE

Leo Koenig Inc., New York  
Private Collection  
Phillips, New York, 16 May 2014, Lot 103  
Acquired from the above sale by the present  
owner

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

# OSCAR MURILLO

b. 1986

## rehydrate

signed and dated '14 on the overlap of the top panel; signed and dated '14 on the reverse and again on the overlap of the bottom panel  
oil and oil stick on canvas collage, in 2 parts  
overall: 78¾ by 39¾ in. 200 by 100 cm.

## PROVENANCE

David Zwirner Gallery, New York  
Acquired from the above by the present owner  
in 2014

\$ 100,000-150,000





499

## THOMAS HOUSEAGO

b. 1972

### Machine I

Tuf-Cal, hemp, iron rebar, wood, charcoal, graphite and plywood  
79 by 39½ by 21½ in. 200.6 by 100.3 by 54.6 cm.  
Executed in 2009.

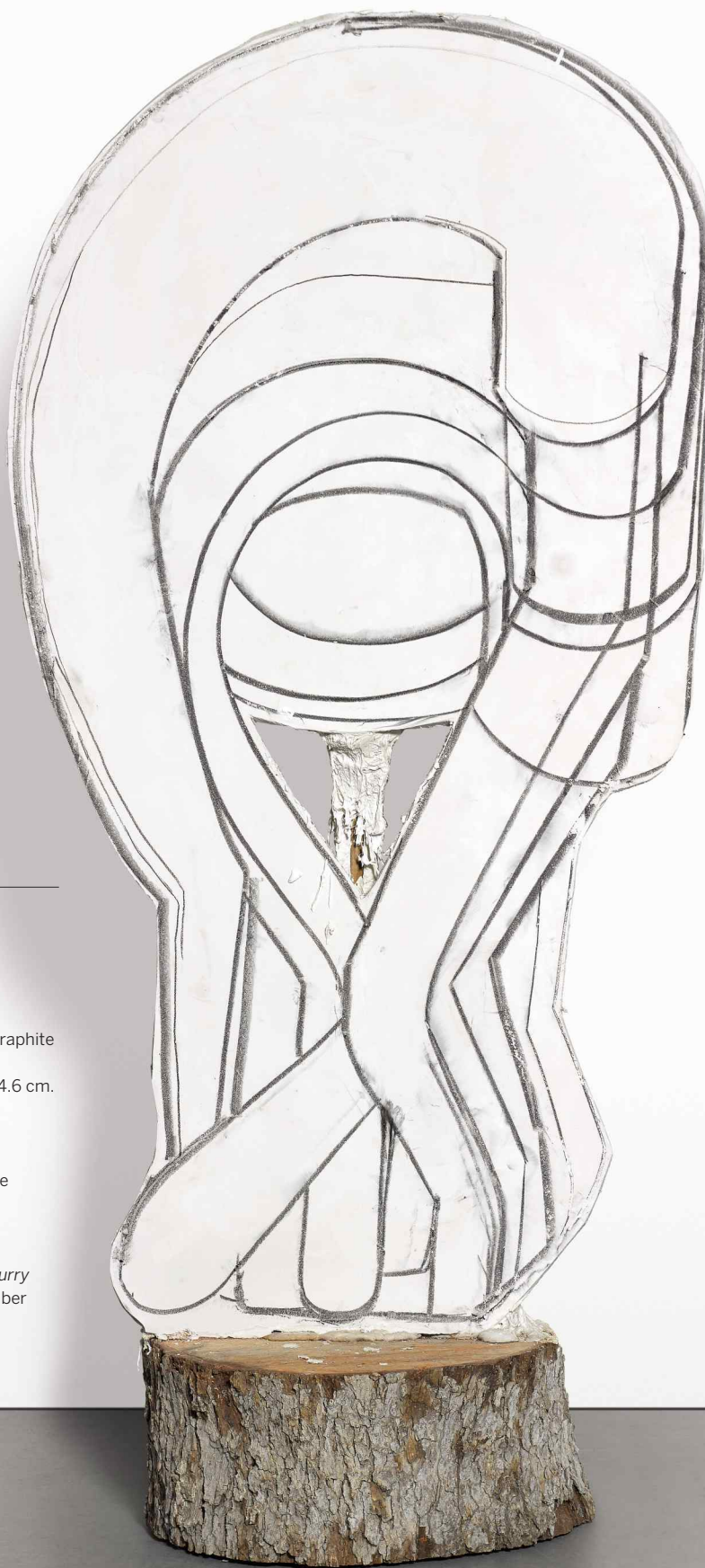
#### PROVENANCE

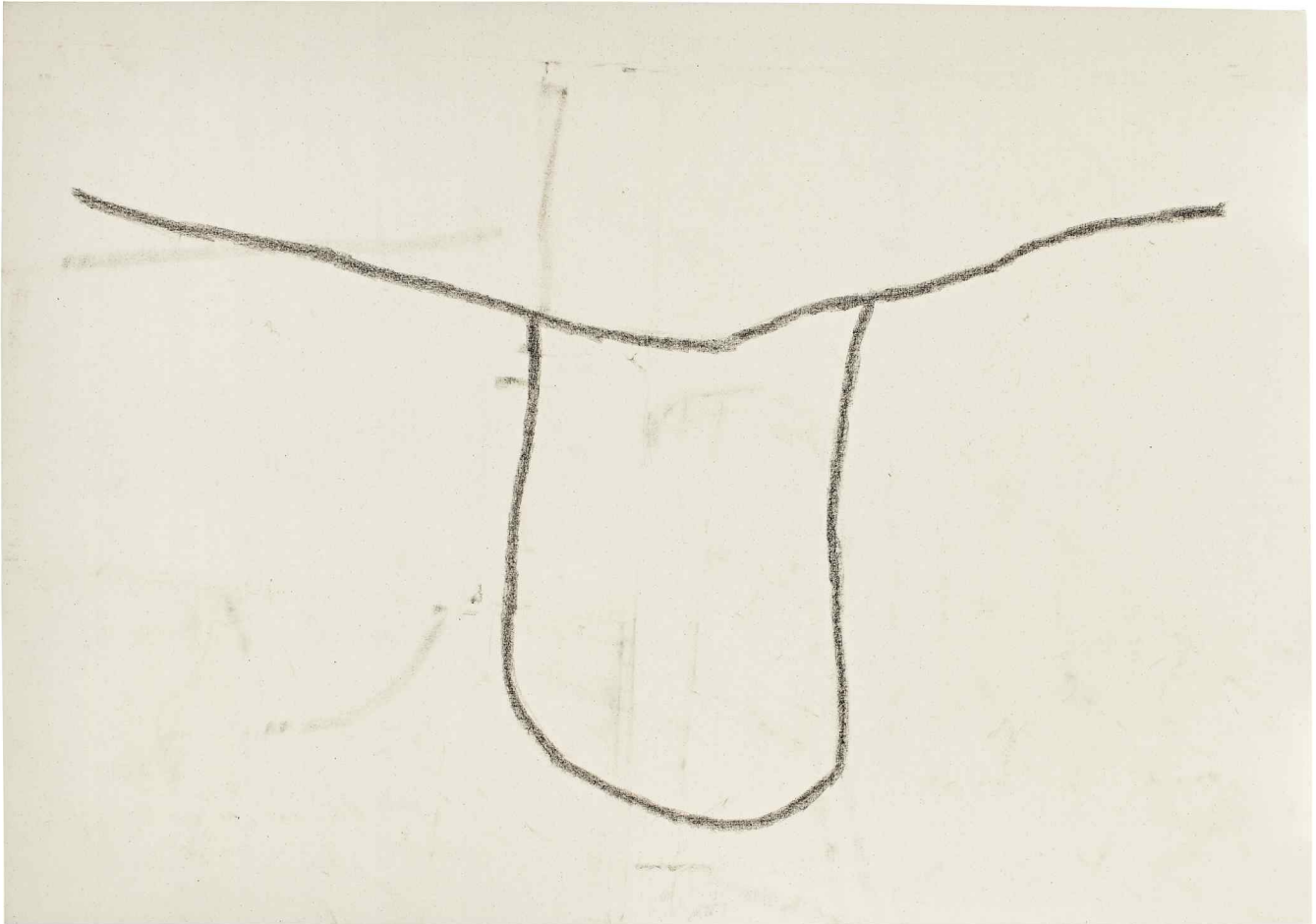
Private Collection (acquired directly from the artist)

#### EXHIBITED

Marfa, Ballroom Marfa, *TWO FACE: Aaron Curry and Thomas Houseago*, September - December 2009

\$ 30,000-40,000





500

## JOE BRADLEY

b. 1975

Title TBC

signed and dated 2009 on the overlap  
grease pencil on canvas  
48 by 68 in. 121.9 by 172.7 cm.

### PROVENANCE

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

### EXHIBITED

Los Angeles, United Talent Agency, *HeatWave*,  
March - April 2017

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



**DANH VO**

b. 1975

**PROVENANCE**

Private Collection, New York

**We The People (detail)****\$ 30,000-50,000**

numbered 3 twice on the reverse

hammered copper

28½ by 24 by 4½ in. 72.4 by 61 by 11.3 cm.

Executed in 2011.





i.



ii.



iii.

502

## UGO RONDINONE

b. 1963

- i. Monday, November 23, 2009
- ii. Friday, November 20, 2009
- iii. December 10, 2009 [3 Works]

i. signed and dated 2009 on the reverse  
 ii. signed and dated 2009 on the reverse  
 iii. signed on the reverse  
 each graphite and gesso on linen; printed paper  
 collage on the reverse  
 i. 12¼ by 9⅞ in. 31.1 by 24.5 cm.  
 ii. 12 by 9 in. 30.5 by 22.9 cm.  
 iii. 10 by 8 in. 25.4 by 20.3 cm.

### PROVENANCE

i.-ii. Gladstone Gallery, New York  
 Acquired from the above by the present owner  
 iii. Galerie Eva Presenhuber, Zurich  
 Acquired from the above by the present owner

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



503

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## WILLIAM KENTRIDGE

b. 1955

### Nose on Rearing Horse II

signed and dated '07  
acrylic, ink and watercolor on canvas  
70 $\frac{7}{8}$  by 57 in. 180 by 144.8 cm.

#### PROVENANCE

Private Collection, USA  
Galerie Stefan Roepke, Cologne  
Private Collection, New York (acquired from the  
above in 2010)

**\$ 250,000-350,000**





**FERNANDO DE SZYSZLO**

1925 - 2017

**Recinto**

signed; titled and dated *Orrantia/90* on the  
reverse

acrylic on canvas

59 by 59 in. 150 by 150 cm.

**PROVENANCE**

Galería Alfred Wild, Bogotá

Galería Ramis Barquet, Monterrey (acquired from  
the above)

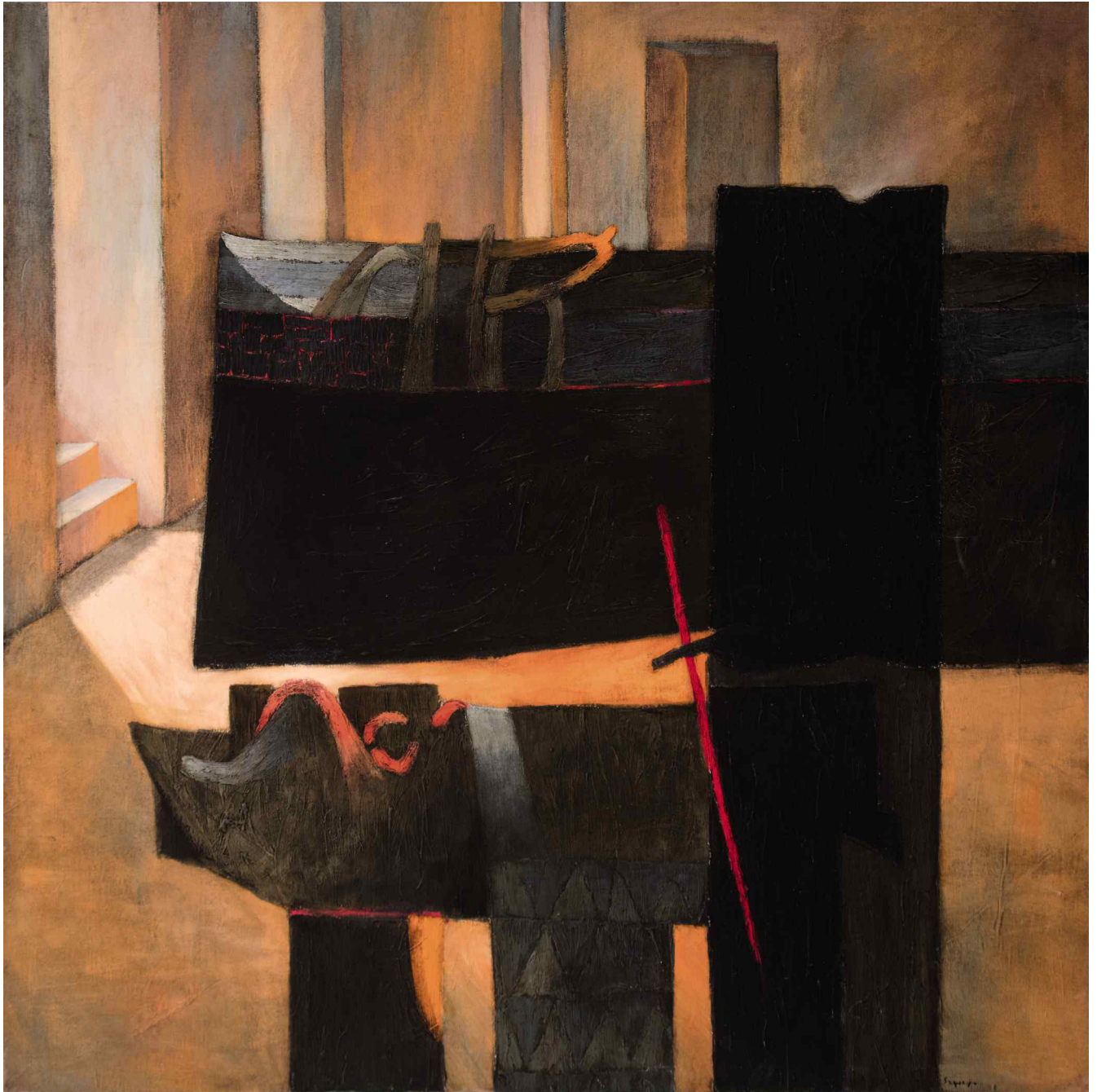
Christie's, New York, 25 November 1992, Lot 96

Acquired from the above sale by the present  
owner

**\$ 35,000-45,000**

“Szyszlo’s world includes whatever can be embraced by the imagination, from nature to the frontiers of fantasy, where the world that appeals to the tactile sense may produce rotund images. A world that is possible within the rich imagination of those who are aware of the limits but who actually do not have any; this is where we find the roots of the entire visual universe that can come into being and that we are free to use.”

Mario Vargas Llosa, *Fernando de Szyszlo*, Bogotá 1991, p. 138





505

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PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## MANOLO VALDÉS

b. 1942

### Infanta Margarita

bronze

47¼ by 36¼ by 27½ in. 120 by 92 by 70 cm.

Executed in 2006, this work is unique.

#### PROVENANCE

Galería Marlborough, Madrid

Acquired from the above by the present owner  
in 2006

**\$ 180,000-250,000**

“Velásquez as a point of reference has always been the testing ground for Valdés’ paraphrases. Each new research effort has been carried out on the fallow land of Velásquez’s figures... Valdés falls back on Velásquez’s work time and again to move forward with his own imagery.”

Kosma de Baraño cited in Exh. Cat., Ministère de Culture, *Las Tres Dimensiones en Valdés*, Paris 2005, p. 15







506

## FRANCIS ALÿS

b. 1959

### Untitled

signed and dated 2001  
graphite and adhesive tape on tracing paper  
collage  
11 $\frac{3}{8}$  by 8 $\frac{3}{8}$  in. 29 by 21.3 cm.

### PROVENANCE

Yvon Lambert Gallery, Paris  
Acquired from the above by the present owner

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



507

## FRANCIS ALÿS

b. 1959

### Untitled (Nothing we R)

i. signed and dated 1998

ii. signed on the reverse

i. graphite, acrylic and adhesive tape on tracing  
paper collage

ii. printed paper

overall: 13¾ by 26 in. 35 by 66 cm.

### PROVENANCE

Yvon Lambert Gallery, Paris

Acquired from the above by the present owner

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





508

## SEAN SCULLY

b. 1945

### Mirror

signed, titled and dated 8.8.08  
watercolor and graphite on paper  
30 by 22 $\frac{3}{8}$  in. 76.5 by 57 cm.

#### PROVENANCE

Acquired directly from the artist by the present  
owner in 2008

**\$ 30,000-50,000**



509

## SEAN SCULLY

b. 1945

### Fold

signed, titled and dated 8.10.08  
watercolor and graphite on paper  
30 by 22<sup>3</sup>/<sub>8</sub> in. 76.5 by 57 cm.

### PROVENANCE

Acquired directly from the artist by the present owner in 2008

**\$ 30,000-50,000**



**ANISH KAPOOR**

b. 1954

**Untitled**

alabaster

66 by 67 by 24 in. 168 by 170 by 62 cm.

Executed in 2004.

**PROVENANCE**

Lisson Gallery, London

Galería Carreras Múgica, Bilbao

Private Collection, Bilbao

Eykyn Maclean, London

Private Collection, United States

**EXHIBITED**

Museo de Bellas Artes de Bilbao

Extended Loan, 2007

Π \$ 700,000-1,000,000

“With this work, the artist deploys his iconic use of elemental matter, in this case a massive slab of Italian alabaster, to address signature themes of duality—such as absence versus presence, spirit versus body, invisible versus visible, and illusory versus tangible—as well as the physical opposition between the convex and the concave. With the void in particular, Kapoor returns to one of the oldest and most universal artistic subjects: the womb as the nexus of creation and regeneration.”

Miesha Shih, “Anish Kapoor,” *Guggenheim Online*, 2010







511

## RONI HORN

b. 1955

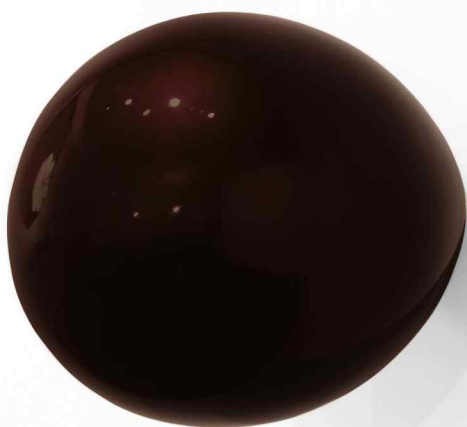
### Powdered Pigment #330

signed  
pastel, powdered pigment and varnish on 2  
sheets of paper mounted to card  
9¼ by 9½ in. 23.5 by 24.1 cm.  
Executed in 1985.

#### PROVENANCE

Galerie Lelong, Paris  
Kunzt Gallery, Belgium  
Acquired from the above by the present owner

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



512

## ANISH KAPOOR

b. 1954

### After Marsyas

bronze and lacquer

18½ by 18¾ by 23½ in. 47 by 47.6 by 59.7 cm.  
Executed in 2003, this work is number 7 from an edition of 9.

#### PROVENANCE

Lisson Gallery, London  
Acquired from the above by the present owner in 2005

#### EXHIBITED

Brussels, Musée de Cinquantenaire, *Intersection*  
#2, March - April 2010 (another example exhibited)

\$ 120,000-180,000

“One of the ways color has been used in art since the eighteenth century is to move, as in Turner, from color to light. My tendency is to go from color to darkness. Red has a very powerful blackness. This overt color, this open and visually beckoning color, also associates itself with a dark interior world. And that’s the real reason I’m interested in it. Is that Indian? I don’t know that it matters.”

ANISH KAPOOR



**TO  
LIVE WITH  
ART** PROPERTY FROM  
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513

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**ELLSWORTH KELLY**

1923 - 2015

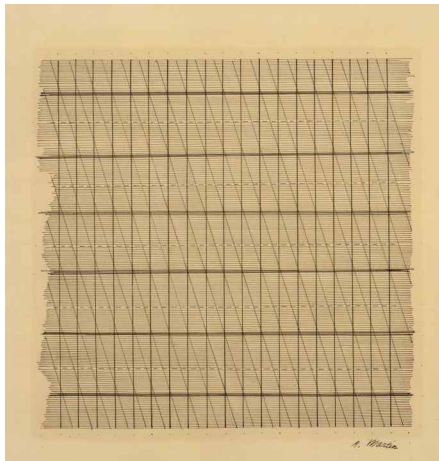
**Rearranged Grid**

signed and dated *Oct. 1953* on the reverse  
graphite and paper collage on painted board  
6¼ by 7½ in. 15.8 by 19.1 cm.

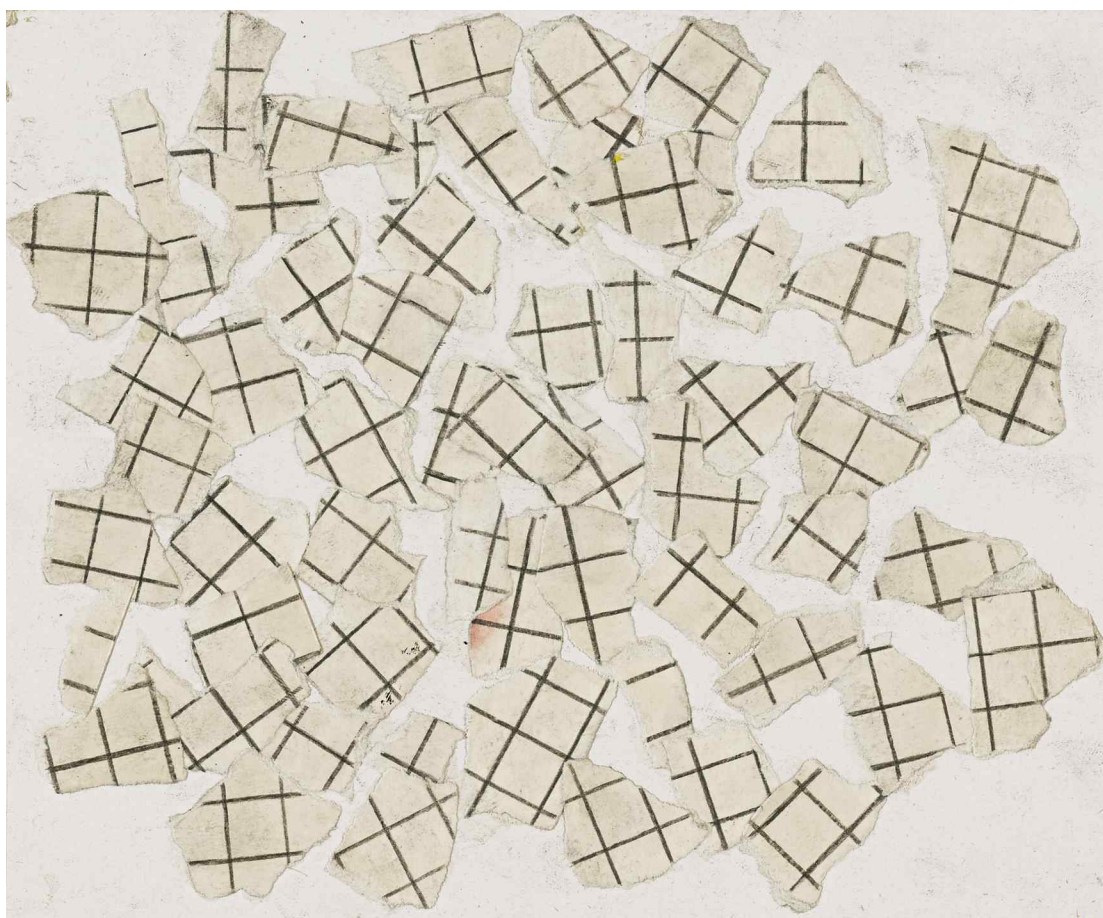
**PROVENANCE**

Matthew Marks Gallery, New York  
Acquired from the above by the present owner

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



Agnes Martin, *Orchards of Lightning*, 1966  
The Museum of Modern Art, New York / Bridgeman Images  
© 2017 Estate of Agnes Martin / Artists Rights Society (ARS),  
New York





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**DONALD JUDD**

1928 - 1994

**Untitled**

galvanized iron

4 by 26½ by 23 in. 10.2 by 67.3 by 58.4 cm.

Executed in 1971, this work is from an edition of 3,  
plus 2 artist's proofs.

**PROVENANCE**

Galerie Heiner Friedrich, Cologne

Private Collection (acquired from the above)

Sotheby's, London, 26 October 2000, Lot 80

Acquired from the above sale by the present  
owner

**EXHIBITED**

Cologne, Galerie Heiner Friedrich; Zurich, Galerie  
Annemarie Verna, *Donald Judd, 18 Skulpturen  
aus galvanisiertem Eisenblech*, 1972-73, no. 1,  
illustrated

**LITERATURE**

Brydon Smith, *Donald Judd: Catalogue Raisonné  
of Paintings, Objects and Wood-Blocks, 1960-  
1974*, Ottawa 1975, p. 232, no. 248, illustrated

**\$ 50,000-70,000**





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515

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**JOSEPH CORNELL**

1903 - 1972

**Untitled (Hotel - Winter Night Sky)**

signed and dated 1953 on a label affixed to the reverse

acrylic on found wooden objects and paper collage in glass and wooden box construction  
18 by 12½ by 5¾ in. 45.7 by 31.8 by 14.6 cm.

**\$ 180,000-220,000**

**PROVENANCE**

The Joseph and Robert Cornell Memorial Foundation  
Serge Sabarsky Gallery, Inc., New York  
Acquired from the above by the present owner in 1981

**EXHIBITED**

London, Waddington Galleries, *Joseph Cornell*, March 1987, p. 13, illustrated in color

“Cornell, an armchair traveler, his head filled with dreams of distant places, really did roam far in his thoughts. In his mind’s eye, he followed peripatetic romantic ballerinas on world tours and envisioned them in the cramped, meagerly furnished rooms where they rested overnight. But his *Hotel* boxes are not strictly sensual places. They’re also spiritual palaces...[in which] Cornell [is allowed] to gather his visions of feminine beauty into a place that exists on no map. For the journey he is making is not merely between one city and the next. The journey is also between life and the next station that awaits us, and in his *Hotels*, he guarantees his beloveds a life that outlasts mere flesh.”

Deborah Solomon, *Utopia Parkway: The Life and Work of Joseph Cornell*, Boston 1997, p. 217





516

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**ANISH KAPOOR**

b. 1954

**Moonstone**

slate and pigment

51 by 42 by 11 in. 129.5 by 106.7 by 27.9 cm.

Executed in 1989.

**\$ 220,000-320,000**

**PROVENANCE**

Barbara Gladstone Gallery, New York

Vivian Horan Fine Art, New York

Private Collection (acquired from the above in 1989)

Sotheby's, New York, 15 May 1998, Lot 256

Acquired from the above sale by the present owner

**EXHIBITED**

New York, Barbara Gladstone Gallery, *Anish Kapoor*, 1989

Lausanne, FAE Musée d'Art Contemporain, *Sélection, Oeuvres de la Collection*, 1991, p. 79, illustrated in color

“Nature displays the dual condition of presence and absence, wholeness and nothingness...nature shows that the inert - stone - can be reanimated, rediscovering a lost spiritual and fleshy potency.”

Germano Celant in Exh. Cat., Milan, Fondazione Prada, *Anish Kapoor*, 1995, p. XXVIII





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517

## ANISH KAPOOR

b. 1954

### The Healing of St. Thomas

mixed media and pigment

13¾ by 7½ in. 34.9 by 19.1 cm.

Executed in 1989-1990, this work is accompanied by a certificate of authenticity signed by the artist.

#### PROVENANCE

Lisson Gallery, London

Private Collection (acquired from the above)

Christie's, London, 14 October 2007, Lot 168

Private Collection (acquired from the above sale)

Christie's, Paris, 9 December 2008, Lot 57

Acquired from the above sale by the present owner

#### EXHIBITED

Venice, XLIV La Biennale Di Venice, *Anish Kapoor*,

May - September 1990, no. 20, illustrated in color

San Diego, Museum of Contemporary Art;

Des Moines Art Center; Toronto, The Power

Plant Contemporary Art Gallery, *Anish Kapoor*,

February 1992 - January 1994, p. 7, illustrated in color

London, Hayward Gallery, *Anish Kapoor*, April - June 1998

#### LITERATURE

Germano Celant, Ed., *Anish Kapoor*, Milan 1998,

p. 117, illustrated in color

Exh. Cat., Bordeaux, Museum of Contemporary

Art, *Anish Kapoor*, October 1998 - February 1999,

p. 20, illustrated in color

\$ 40,000-60,000



518

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**WOLFGANG LAIB**

b. 1950

**Milkstone**

signed and dated 92-95 on the underside  
white marble and milk  
2 $\frac{3}{8}$  by 24 $\frac{3}{8}$  by 20 $\frac{1}{2}$  in. 6 by 63 by 51.3 cm.

**PROVENANCE**

Sean Kelly Gallery, New York  
Acquired from the above by the present owner in  
June 2010

**\$ 50,000-70,000**



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**GIUSEPPE PENONE**

b. 1947

**Unghiata**

signed, titled and dated 2003 on the reverse  
marble  
33⅓ by 75⅓ by 2 in. 84 by 191.4 by 5 cm.

**PROVENANCE**

Galerie Alice Pauli, Lausanne  
Acquired from the above by the present owner in  
June 2004

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

“We might think of his work as a form of natural archaeology, the rediscovery of materials and processes buried deep within the natural world. The shaping of a river stone, the growth of a great tree...A continuum between man and nature. Universal materials. Flux.”

Ben Tufnell, “To Touch, To wait, To grow, To repair,” in Giuseppe Penone and Adachiara Zevi, *Giuseppe Penone*, London 2011, p. 5





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520

## FRANZ WEST

1947 - 2012

### Labstück

papier-mâché, acrylic, wood and glass bottle  
12¼ by 18½ by 5 in. 31.1 by 47 by 12.7 cm.  
Executed in 1983.

### PROVENANCE

Galerie Bob van Orsouw, Zurich  
Acquired from the above by the present owner in  
February 2001

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



521

## FRANZ WEST

1947 - 2012

### Ohrfeigenschleuder (Slapsling)

papier-mâché, plaster, wood, metal wire and emulsion paint

4¼ by 31 by 3½ in. 10.8 by 78.7 by 8.9 cm.

Executed in 1980.

#### PROVENANCE

Galerie Bob van Orsouw, Zurich

Acquired from the above by the present owner in January 2001

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





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**DORIS SALCEDO**

b. 1958

**Untitled**

wood, concrete and steel  
37½ by 16 by 17½ in. 95.2 by 40.6 by 44.4 cm.  
Executed in 1992.

**PROVENANCE**

Brooke Alexander Gallery, New York  
Private Collection  
Alexander and Bonin, New York  
Acquired from the above by the present owner  
in 2003

**EXHIBITED**

Zurich, Shedhalle, *Doris Salcedo*, March - May  
1992  
New York, Brooke Alexander Gallery, *Matthew  
Benedict, Willie Cole, Jim Hodges, Doris Salcedo*,  
1993  
Pittsburgh, Carnegie Museum of Art, *Carnegie  
International*, November 1995 - February 1996

**LITERATURE**

Carlos Basualdo, Andreas Huyssen, Nancy  
Princenthal, *Doris Salcedo*, London 2000, pp. 73,  
88, illustrated in color

**\$ 150,000-200,000**

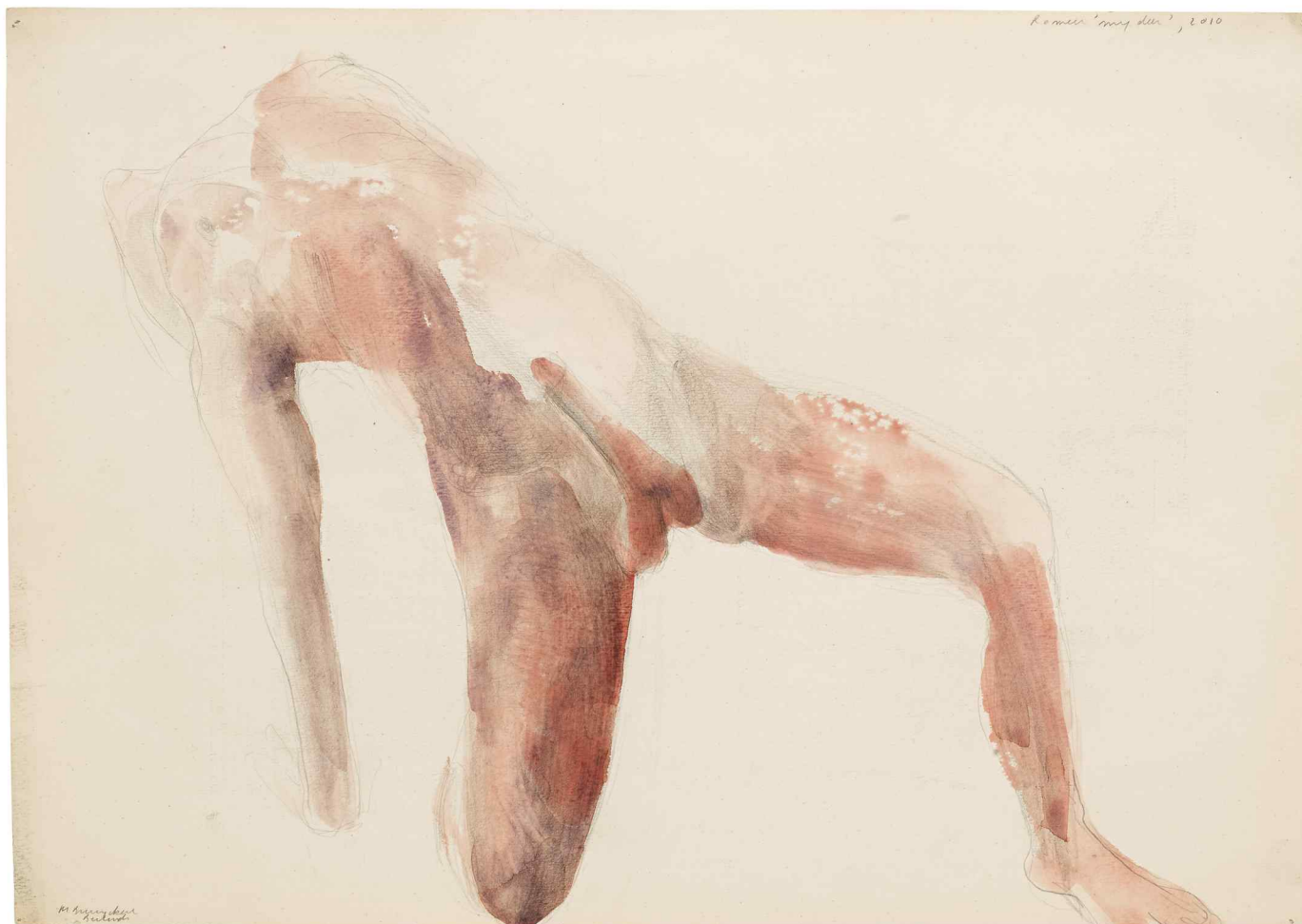
“When a person disappears, everything becomes  
impregnated with that person’s presence. Every single  
object as well as every space becomes a reminder  
of absence, as if absence were more important than  
presence.”

DORIS SALCEDO





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523

## BERLINDE DE BRUYCKERE

b. 1964

### Romeu 'my deer'

signed, titled and dated 2010  
watercolor and graphite on paper  
12½ by 17¾ in. 31.8 by 45 cm.

\$ 8,000-12,000

#### PROVENANCE

Galleria Continua, Siena  
Acquired from the above by the present owner

#### EXHIBITED

Ghent, S.M.A.K., *Berlinda de Bruyckere:  
Sculptures & Drawings*. 2000 – 2014, October  
2014 - February 2015



## STEPHAN BALKENHOL

b. 1957

## Grosser Mann

acrylic on cedar

88 by 41 by 22 in. 223.5 by 104.1 by 55.9 cm.

Executed in 1994.

## PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner in  
May 1995

## EXHIBITED

New York, Barbara Gladstone Gallery, *Stephan  
Balkenhol*, May - June 1995Pittsburgh, Carnegie Museum of Art, *Carnegie  
International*, November 1995 - February 1996

\$ 60,000-80,000





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525

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**BERLINDE DE BRUYCKERE**

b. 1964

**La Femme sans Tête**

wax and epoxy resin on wood closet  
47¼ by 33¼ by 33 in. 120 by 84.5 by 83.8 cm.  
Executed in 2005. This work is accompanied by a  
certificate of authenticity signed by the artist and  
dated 03/04/2006.

**PROVENANCE**

Galleria Continua, Siena  
Acquired from the above by the present owner in  
March 2006

**\$ 250,000-350,000**

“It is not because you never see a head that it looks like  
it had been cut off. It is, rather, that I no longer think the  
presence of a head is necessary. The figure as a whole  
is a mental state. The presence or absence of a head is  
irrelevant.”

BERLINDE DE BRUYCKERE





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526

## HUANG YONG PING

b. 1954

### Well [3 Works]

ceramic and taxidermy

i. 61½ by 26½ in. 156.2 by 67.3 cm.

ii. 61 by 26½ in. 152.4 by 67.3 cm.

iii. 51 by 23½ in. 129.5 by 59.7 cm.

Executed in 2007.

### PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner  
in 2007

### EXHIBITED

New York, Gladstone Gallery, *Huang Yong Ping*,  
February - March 2007

\$ 100,000-150,000



Alternate view

**HUANG YONG PING**

b. 1954

**Amerigo Vespucci**

aluminum, in 3 parts  
30 by 58½ by 58½ in.  
76.2 by 148.6 by 148.6 cm.  
Executed in 2003.

**PROVENANCE**

Acquired directly from the artist by the present owner in August 2005

**EXHIBITED**

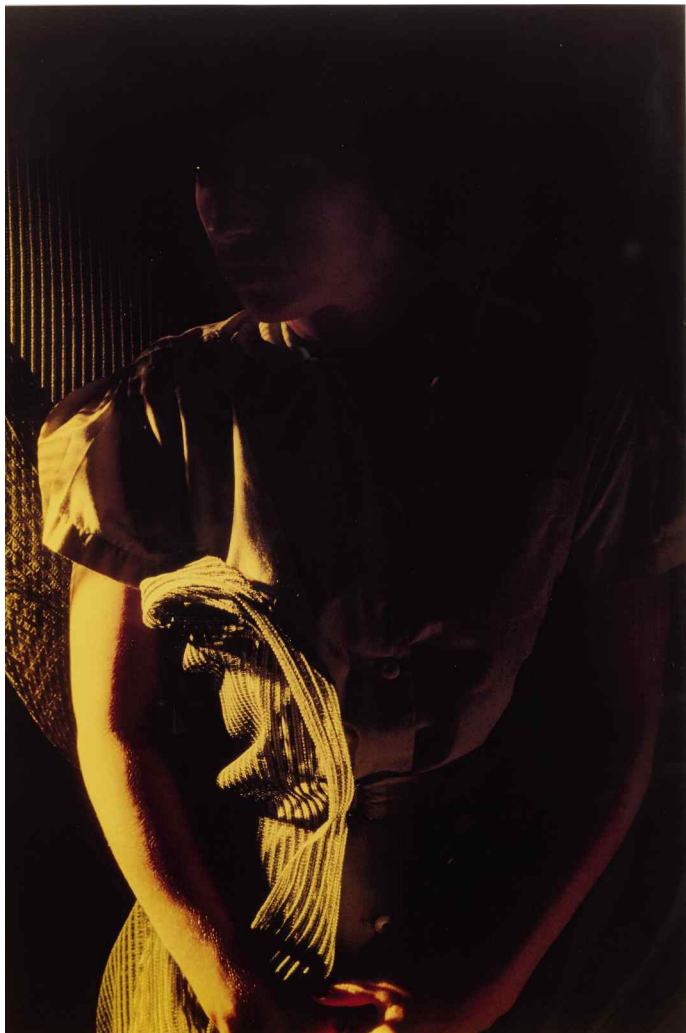
London, Nottingham Contemporary, *Huang Yong Ping*, April - June 2011

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





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528

## CINDY SHERMAN

b. 1954

### Untitled No. 110

signed, dated 1982 and numbered 1/10 on the reverse

c-print

45 by 30 in. 114.3 by 76.2 cm.

Executed in 1982, this work is number 1 from an edition of 10.

#### PROVENANCE

Gallery Luisotti, Santa Monica

Estate of Jay Chait, Los Angeles

Sotheby's, New York, 14 May 2003, Lot 308

Acquired from the above sale by the present owner

#### EXHIBITED

University of Pennsylvania, Institute of

Contemporary Art, *Image Scavengers:*

*Photography*, December 1982 - January 1983

(another example exhibited)

New York, Whitney Museum of American Art,

*Cindy Sherman*, July - October 1987, no. 74

(another example exhibited)

#### LITERATURE

Peter Schjeldahl and I. Michael Danoff, Eds., *Cindy Sherman 1975-1993*, New York 1984, cat. no. 74,

illustrated in color

Rosalind Krauss, *Cindy Sherman: 1975-1993*, New

York 1993, p. 106, illustrated

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



529

## ANA MENDIETA

1948 - 1985

### Untitled (Glass on Body Imprints)

each stamped with artist's signature and number  
9/10 on reverse

c-print, in 6 parts

each: 19¼ by 12⅞ in. 48.9 by 32.7 cm.

Executed in 1972, this work is number 9 from an  
edition of 10.

### PROVENANCE

Galerie Lelong, New York

Acquired from the above by the present owner in  
February 2001

### EXHIBITED

New Jersey, Princeton University Art Museum,

*Body Memory*, October 2008 - January 2009,

p. 81, illustrated

Los Angeles, Hammer Museum, *Radical Women:*

*Latin American Art, 1960-1985*, September -

December 2017 (another example exhibited)

### LITERATURE

Exh. Cat., Santiago, Centro Gallego de Arte  
Contemporáneo, *Ana Mendieta*, 1996, cat. no. 2,  
p. 16, illustrated in color

Anna Maria Guasch Ferrer and Nasheli Jimenez  
Del Val, Eds., *Critical Cartography of Art and*

*Visuality in the Global Age*, London 2014, p. 201

Kelly Baumm, Lucy Bradnock and Tina Rivers

Ryan, *Delirious: Art at the Limits of Reason 1950-*

*1980*, p. 56, text

Exh. Cat., New York, Metropolitan Museum of

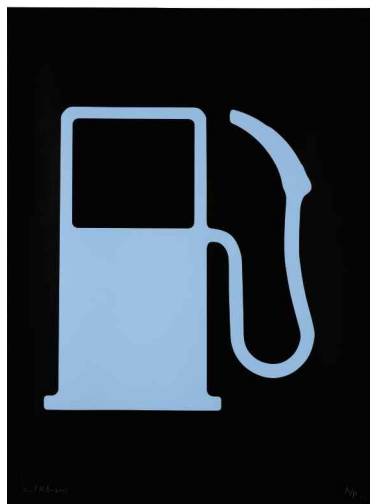
Art, *Delirious: Art at the Limits of Reason 1950-*

*1980*, 2017, p. 56

\$ 40,000-60,000



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530

## AHMED MATER

b. 1979

### Evolution of Man

each signed, dated 2010 and numbered I/X on the reverse

silkscreen on paper, in 5 parts

each: 31½ by 23½ in. 80 by 60 cm.

Executed in 2010, this work is artist's proof number 1 from an edition of 100, plus 10 artist's proofs.

### PROVENANCE

Acquired directly from the artist by the present owner in July 2010

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



531

## SIGMAR POLKE

1941 - 2010

### Untitled

signed and dated 69  
gelatin silverprint  
24 by 19 $\frac{7}{8}$  in. 61 by 50.5 cm.

### PROVENANCE

Private Collection, Germany (acquired directly  
from the artist)  
Springer & Winkler Galerie, Berlin  
Acquired from the above by the present owner in  
February 2002

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





532

## OLAFUR ELIASSON

b. 1967

### The Domadalur Daylight Series (North)

signed on a label affixed to the reverse of the  
last print

c-print, in 35 parts

each: 10 by 14¾ in. 25.4 by 37.5 cm.

overall: 57¾ by 115¾ in. 146.5 by 293.9 cm.

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

#### PROVENANCE

neugerriemschneider, Berlin

Acquired from the above by the present owner

#### EXHIBITED

Seoul, PKM Gallery, *Works on Paper and Other  
Flat Objects*, March - April 2007 (another  
example exhibited)

Dallas Museum of Art, *Take Your Time: Olafur  
Eliasson*, November 2008 - March 2009 (another  
example exhibited)

Leeum, Samsung Museum of Art, *The Parliament  
of Possibilities*, September 2016 - February 2017  
(another example exhibited)

#### LITERATURE

Exh. Cat., Centre Cultural de Caixa Girona -  
Fontana d'Or, *Olafur Eliasson: The Nature of  
Things*, July - September 2008, illustrated in  
color

Anna Engberg-Pedersen, Ed., *Studio Olafur  
Eliasson: An Encyclopedia*, Cologne 2008,  
illustrated in color

Kristina Köper, Ed., *Contact is Content*, Berlin  
2014, illustrated in color

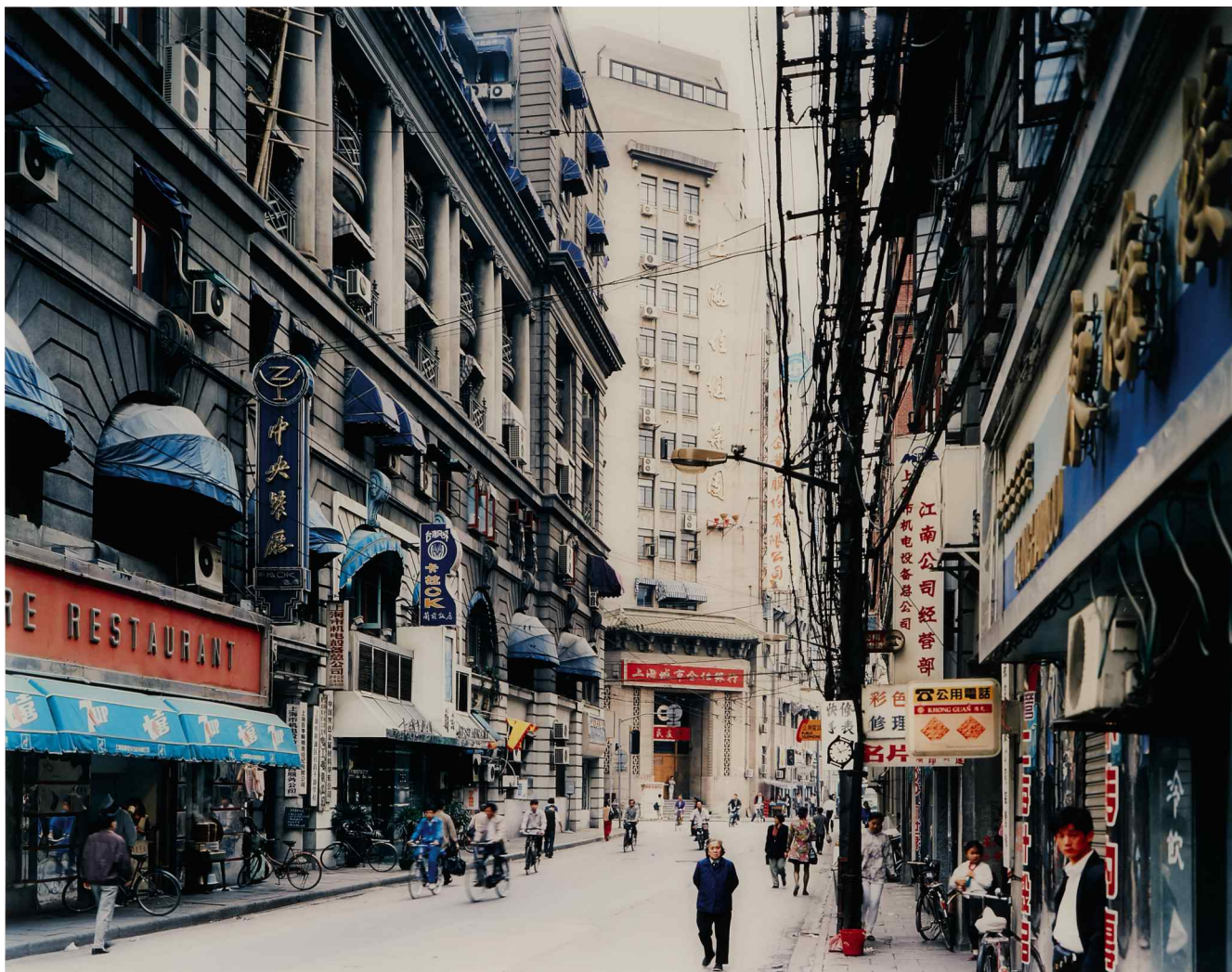
**\$ 80,000-120,000**



“As the sunlight was also visible at night in the summer, albeit faintly, it was as if the daylight had suddenly been turned on. Seen from inside a house, the twilight outside the windows became much more apparent the moment the lights went out. This intensity and beauty of light outside struck me then, and it has influenced me since.”

OLAFUR ELIASSON





533

FROM GENERATION TO GENERATION:  
IMPORTANT PHOTOGRAPHS FROM THE AMES  
COLLECTION

## THOMAS STRUTH

b. 1954

Jiangxi Zhong Lu, Shanghai

signed on label affixed to the reverse

c-print face mounted to Diasec

35 by 44 in. 88.9 by 111.8 cm.

Executed in 1996, this work is number 5 from an  
edition of 10.

### PROVENANCE

Marian Goodman Gallery, New York

Steven and Ann Ames, New York (acquired from  
the above in 1998)

Thence by descent to the present owner

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





534

FROM GENERATION TO GENERATION:  
IMPORTANT PHOTOGRAPHS FROM THE AMES  
COLLECTION

## THOMAS STRUTH

b. 1954

### Baumgruppe bei Rutschwil No. 25, Winterthur

signed on a label affixed to the reverse

c-print

33½ by 40½ in. 85.1 by 102.9 cm.

Executed in 1993, this work is number 9 from an  
edition of 10.

#### PROVENANCE

Marian Goodman Gallery, New York  
Steven and Ann Ames, New York (acquired from  
the above in 2005)  
Thence by descent to the present owner

#### EXHIBITED

Carré d'Art-Musée d'art Contemporain de Nîmes;  
Amsterdam, Stedelijk Museum; Paris, Centre  
National de la Photographie, *Still: Thomas Struth*,  
1998, p. 78, illustrated in color

#### LITERATURE

Rupert Pfab, *Landschaften, Photographien 1991-  
1993*, Düsseldorf 1994, p. 55, illustrated in color

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





535

THE COLOR OF BEAUTY: WORKS FROM THE  
COLLECTION OF HOWARD AND SARETTA  
BARNET

## HIROSHI SUGIMOTO

b. 1948

### Ionian Sea, Santa Cesarea

blind stamped with the title, date 1993, number  
13/25 and negative number 425 in the margin;  
signed on the mount  
gelatin silver print  
16<sup>3</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>8</sub> in. 42.3 by 54.3 cm.  
Executed in 1993, this work is number 13 from an  
edition of 25.

#### PROVENANCE

Sonnabend Gallery, New York  
Acquired from the above by the present owner  
in 1995

#### EXHIBITED

Kunsthalle Basel, *Hiroshi Sugimoto 'Time  
Exposed'*, January - March 1995, p. 80, illustrated  
in color  
New York, The Metropolitan Museum of Art;  
Houston, Contemporary Arts Museum; Gunma,  
Hara Museum ARC; Akron Art Museum,  
*Sugimoto*, November 1995 - May 1998, p. 67,  
illustrated in color  
Kunstmuseum Bonn; Kunstmuseum, St. Gallen,  
*Through the Looking Brain: A Swiss Collection of  
Conceptual Photography*, June - January 2012, p.  
184, illustrated in color

**\$ 15,000-25,000**



536

FROM GENERATION TO GENERATION:  
IMPORTANT PHOTOGRAPHS FROM THE AMES  
COLLECTION

## HIROSHI SUGIMOTO

b. 1948

### Tyrrhenian Sea, Positano

blind stamped with the title, date 1990, number  
11/25 and negative number 339 in the margin;  
signed on the mount  
gelatin silver print  
16¾ by 21⅜ in. 42.5 by 54.3 cm.  
Executed in 1990, this work is number 11 from an  
edition of 25.

#### PROVENANCE

Sonnabend Gallery, New York  
Steven Ames, New York (acquired from the  
above in 1995)  
Thence by descent to the present owner

**\$ 15,000-25,000**





537

## VIK MUNIZ

b. 1961

### Venice (Postcards from Nowhere)

signed on a label affixed to the reverse

c-print

71 by 112 in. 180.3 by 284.5 cm.

Executed in 2014, this work is number 2 from an edition of 6.

#### PROVENANCE

Ben Brown Fine Arts, London

Acquired from the above by the present owner in 2015

#### EXHIBITED

Hong Kong, Ben Brown Fine Arts, *Vik Muniz: Album*, January - March 2015

#### LITERATURE

Alice Yoo, 'Vik Muniz's New Shredded Postcard Collages of Destinations Around the World,' *My Modern Met*, 13 January 2015, n.p., illustrated in color

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



538

FROM GENERATION TO GENERATION:  
IMPORTANT PHOTOGRAPHS FROM THE AMES  
COLLECTION

## ELGER ESSER

b. 1967

Blois II, France

signed with artist's initials on a label affixed to the  
reverse

c-print face mounted to Diasac

53¾ by 68¾ in. 136.5 by 174.6 cm.

Executed in 2004, this work is number 1 from an  
edition of 7.

### PROVENANCE

Sonnabend Gallery, New York

Steven Ames, New York (acquired from the above  
in 2005)

Thence by descent to the present owner

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





539

## KOTA EZAWA

b. 1969

### Earth From Moon

signed on a label affixed to the reverse  
 Duratrans transparency mounted in lightbox  
 24 by 30 by 2 in. 71 by 76.2 by 5.1 cm.  
 Executed in 2005, this work is number 3 from an  
 edition of 5.

#### PROVENANCE

Murray Guy Gallery, New York  
 Acquired from the above by the present owner

\$ 5,000-7,000



○ □ 540

PROPERTY FROM THE PAUL G. ALLEN FAMILY  
COLLECTION

## LEANDRO ERLICH

b. 1973

### Rain II

steel frame, wood wall board, sliding glass  
window and casing, faux brick interior, water  
circulation system, sound and strobe light  
installation

96 by 56½ by 20¼ in.

243.8 by 143.5 by 51.4 cm.

Executed in 1999-2000.

### PROVENANCE

Kent Gallery, New York

Acquired from the above by the present owner

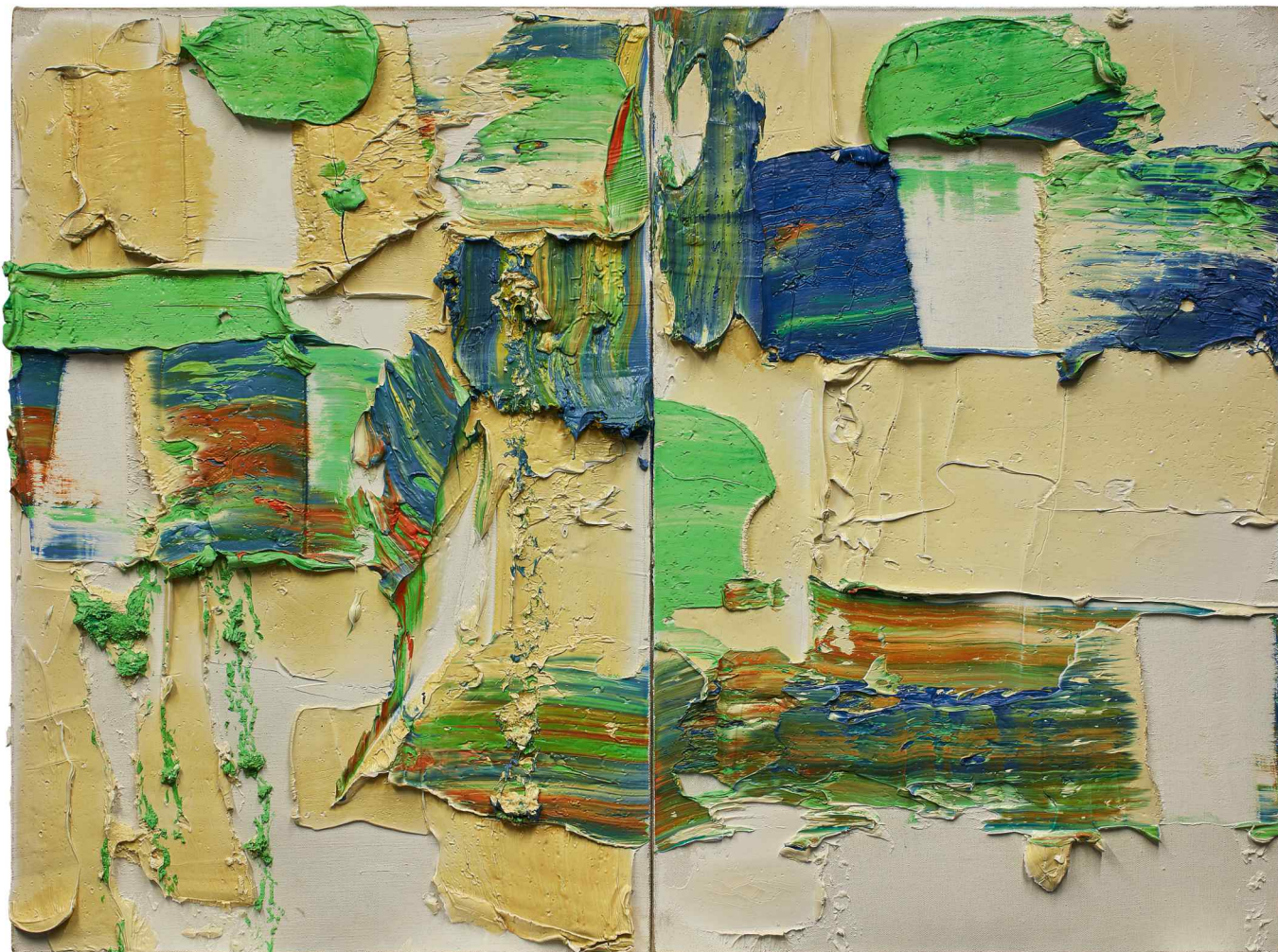
### EXHIBITED

New York, Whitney Museum of American Art,  
*2000 Biennial Exhibition*, March - June 2000,  
pp. 102-103, illustrated in color

### \$ 20,000-30,000

This work is being offered for sale in New York  
from the catalogue and will not be installed in  
New York for exhibition. Prospective buyers may  
contact Sotheby's Contemporary Art Department  
with inquiries, or for an appointment to view the  
components of the installation.





541

## ZHU JINSHI

b. 1954

### Snow of Bell Tower

each signed and titled in Chinese and dated 2010  
on the reverse

oil on canvas, in 2 parts

each: 47¼ by 31½ in. 120 by 80 cm.

overall: 47¼ by 63 in. 239.4 by 160 cm.

#### PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner

#### EXHIBITED

Los Angeles, Blum & Poe, *Zhu Jinshi*, June - July  
2012

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





○ 542

PROPERTY FROM THE PAUL G. ALLEN FAMILY  
COLLECTION

## LIN ONUS

1948 - 1996

### 24 Hours by the Billabong Late Morning

signed  
synthetic polymer paint on linen  
36 by 48 in. 91.4 by 121.9 cm.  
Executed in 1994.

#### PROVENANCE

Fire-Works Gallery, Brisbane  
Private Collection, Queensland  
Lawson-Menzies, Sydney, 14 November 2007,  
Lot 22  
Private Collection, Sydney  
Menzies, Sydney, 13 September 2012, Lot 28  
Acquired from the above sale by the present  
owner

#### EXHIBITED

Brisbane, Fire-Works Gallery, *24 Hours by the  
Billabong*, 1993

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



## LEÓN FERRARI

1920 - 2013

## Untitled

incised with the artist's signature and date  
1981 on a plaque accompanying the work  
stainless steel

42 by 20 by 20 in. 107 by 51 by 51 cm.

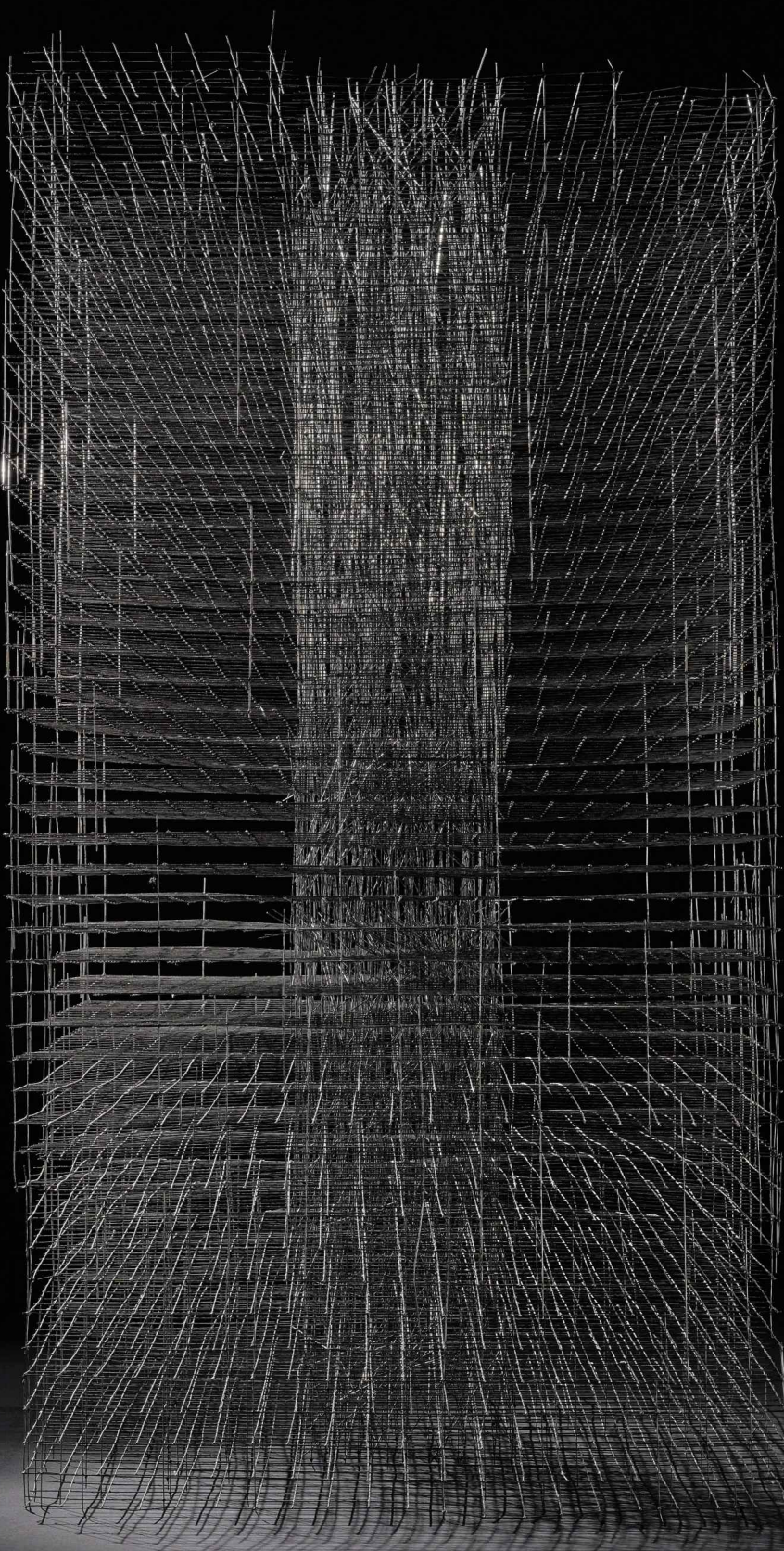
## PROVENANCE

Private Collection, San Francisco

Private Collection, Miami (acquired from  
the above)

*See catalogue note at SOTHEBYS.COM*

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



544

## IVÁN NAVARRO

b. 1972

### Untitled

neon, glass, aluminum door and one-way mirror

86 by 39½ by 12 in. 218.4 by 100.3 by 30.5 cm.

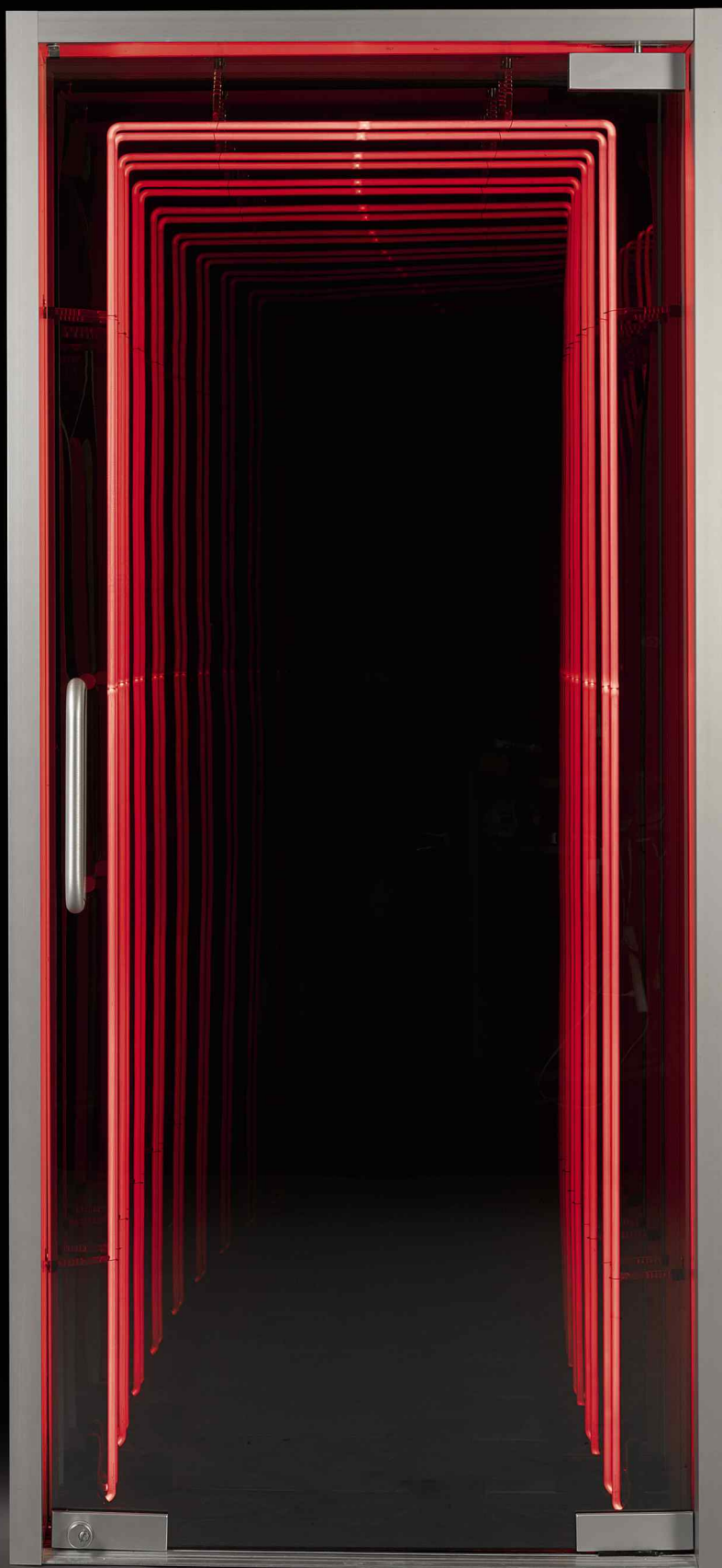
Executed in 2007, this work is unique.

### PROVENANCE

Union Gallery, London

Acquired from the above by the present owner in 2007

\$ 35,000-55,000





PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## JENNY HOLZER

b. 1950

### Red Tilt

double-sided electronic signs with stainless steel  
housing, in 6 parts  
each: 130 $\frac{5}{8}$  by 5 $\frac{3}{8}$  by 4 in. 331.7 by 13.7 by 10.2 cm.  
Executed in 2002.

#### PROVENANCE

Sprüth & Magers, Cologne  
Acquired from the above by the present owner  
in 2003

#### EXHIBITED

Goslar, Mönchehaus Museum, *Jenny Holzer*,  
October 2002  
Madrid, Galería Javier López, *Jenny Holzer - Dan  
Flavin*, February - March 2004

**\$ 300,000-400,000**

“The poetics come from poetry by others, not from myself, but  
what I can contribute is something like a visual poetics that  
can have to do with the color, the pauses, and the omissions.”

JENNY HOLZER

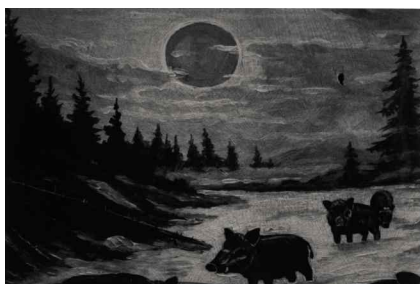
[illegible][illegible][illegible]

740 8m3 COC ZM-13m3 C  
3 OKWEL-WZ 3-03 KUN C

[illegible]

GREATER





546

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## PETER FISCHLI AND DAVID WEISS

b. 1952 and 1946 - 2012

Untitled (Serie Fotografías,  
Gruppe 11)

each partially titled and numbered 1-6  
respectively on the reverse  
gelatin silver print, in 6 parts  
4 by 6 in. 10.2 by 15.2 cm.  
Executed in 2005, this work is number 2 from an  
edition of 3.

### PROVENANCE

Sprüth & Magers, Cologne  
Acquired from the above by the present owner  
in 2007

### LITERATURE

Exh. Cat., London, Tate Gallery, *Peter Fischli David  
Weiss. Flowers & Questions. A Retrospective*,  
2007, pp. 310-318  
Exh. Cat., New York, Solomon R. Guggenheim  
Museum, *Peter Fischli David Weiss. How to Work  
Better*, 2016, pp. 261-271

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



547

PROPERTY OF AN IMPORTANT EUROPEAN  
COLLECTION

## MATTHEW BARNEY

b. 1967

### Cremaster 5: The Queen's Menagerie

signed, dated '97 and engraved with the artist's  
crest on the reverse of the backing board  
c-print in acrylic frame  
52¾ by 42⅝ in. 134 by 108.3 cm.  
Executed in 1997, this work is number 4 from an  
edition of 6, plus 1 artist' proof.

#### PROVENANCE

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

#### EXHIBITED

New York, Nassau County Museum of Art, *Eye  
Candy*, August - October 2004 (another example  
exhibited)

#### LITERATURE

Matthew Barney, *Cremaster 5*, New York 1997,  
n.p., illustrated in color  
Nancy Spector, *The Cremaster Cycle*, New York  
2002, p. 513, illustrated in color

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





548

## RICHARD PRINCE

b. 1949

### Untitled (Check Painting) #6

signed

acrylic and collage on screenprinting frame  
49 7/8 by 44 7/8 in. 126.7 by 114 cm.

Executed in 2004.

#### PROVENANCE

Gagosian Gallery, Los Angeles

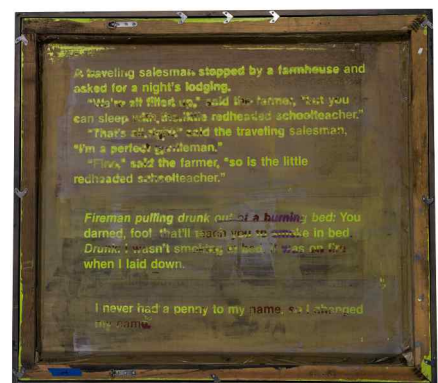
Acquired from the above by the present owner

#### EXHIBITED

Los Angeles, Gagosian Gallery, *Richard Prince*

*Check Paintings*, February - April 2005, pp. 36-37,  
illustrated in color

\$ 80,000-120,000



reverse

# Richard Prince

Artist whose plundered mythology turned the tragi-comic landscape of America into high art

RICHARD PRINCE, who has died aged 57, was the most influential artist of his generation and a restless connoisseur of the underbelly of the American Dream.

He was best known for his grainy photographs of Stetsoned cowboys lifted directly from the famous Marlboro advertising campaign - tragic figures in the mold of John Wayne who ride resolutely into their own sunsets - and for paintings consisting of broad fields of flat color stenciled with paper-thin jokes taken from the pages of outdated humor compendiums.

His practice of re-photographing the pages of magazines introduced the term 'appropriation' into the art lexicon. The artist himself gave a more frank account of his technique, preferring to call it theft or, sometimes, 'sharing'.

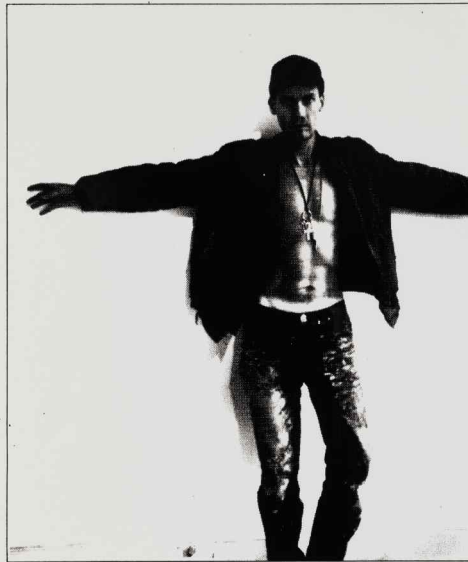
Prince possessed an unerring eye for the iconic and yet terminal image. He strip-mined popular culture, from its glossy, sheened core, dreamed up in the heads of generations of advertising executives, to its abandoned and dilapidated hinterlands. His despoiled offerings came without commentary. Instead, populated by stern-faced, inscrutable fashion models, topless biker chicks, metal heads, surfers and a parade of alcoholics, adulterers and traveling salesmen trailing bad punch lines, they insisted only on their right to join the canon of high-art.

Notoriously, in 1983 he opened his own "gallery" in a small rented storefront on Manhattan's Lower East Side. The only artwork displayed was a single photograph in an ornate gilt frame, its title, 'Spiritual America', borrowed from a 1923 photograph by Alfred Stieglitz showing a gelded stallion's crotch. The picture was of a naked, prepubescent Brooke Shields, her body oiled and dripping with sizzle and pedophile association.

The original, taken by a commercial photographer, Gary Gross, with the permission of Shields's mother, was, as Prince recalled, "a very Dantesque, very spooky image. For me it became an image of what photography can do and how it can get out of hand, how it can develop a life of its own, a kind of photographic ego."

For the duration of the exhibition, Prince went underground, fueling rumors that he had fled to the West Coast, been subpoenaed, or held accountable for his appropriation in less legal, more sinister ways. By pimping the image of the child star, he put those who sought it out in the embarrassing position of having to admit their own complicity in his illicit eroticism.

Prince's aim in re-photographing previously published images was, he said, to "get so close as possible to the real thing." The unsettling implication of his work was that the experience of



Prince (1991): unsettling work posed questions of authenticity and possession

living in 20th century America was not merely dominated by the invented aspirations of advertising, but was fundamentally defined by them.

Later, having removed himself to the Catskills area of upstate New York, he made a large body of 'landscape' photographs. Shot outdoors with indoor film, these images of impoverished yards, tire planters and abandoned basketball hoops have the sun-ruined, bluish cast of a cheap mail-order catalogue.

Prince was a consummate fan, and his stolen images of 'mainstream cults' were all the more powerful for being devoid of any vampiric quality. Accused of sexism for the depictions of women which he chose to reproduce, he replied, "Well, as far as the biker chicks are concerned, I just wouldn't mind being one. I like what I think they look like, or perhaps what they are."

His main concern was with the slippery nature of myths in popular culture, and with their tenuous but deeply embedded partnership with reality. "I never had a penny by my name, so I changed my name," ran one of his laconic texts, indicating the

easy interchangeability of truth and identity.

His own artistic persona was accordingly elusive. For many years he encouraged his reputation as a loner, and the interviews he gave tended to be conducted with himself (on one occasion, in the fictitious guise of the writer J.G. Ballard). His self-styled portraits included that of the paint-spattered artist, with more than a nod to Hass Namuth's famous image of Jackson Pollock as "Jack the dripper." His collaborations with the gallerist Colin de Land were made under the pseudonym 'John Dogs'.

Prince's work was suffused with pathos and loss. A tragedian, he understood the point where the tragic and the comic meld. As he observed of a group of his canvases, "The jokes are funny, but the paintings are not."

Richard Prince was born on August 6 1949 in the Panama Canal Zone. By his own account, his parents were spies who worked for an organization called the Office of Strategic Services. His father "did some thing in defoliants in Vietnam". In 1954 the family moved

to Braintree, Massachusetts, a suburb of Boston. After graduating high school in 1967 he spent several months in Spain and Italy touring art museums. On his return to America he attended an alternative college in Maine, managing to avoid being drafted when he was called up in 1971.

In 1973, after applying to the San Francisco Art Institute without success, he moved to New York and took a job in the tear-sheets department at the Time-Life building, where he built a makeshift photographic studio in the basement. Ripping up such magazines as *People*, *Fortune*, *Sports Illustrated* and *Time* and delivering the editorial pages to the appropriate departments, he was left with the advertising pages. "These images of happy couples were supposed to represent something," he said later, "but they didn't really mean anything to me. So I began to use a camera to make fake photographs of the ads."

A typical example of his early work was titled 'Three Women Looking in the Same Direction', a self-descriptive work in which he photographed three original color advertisements and

reprinted them as black-and-white images.

His first solo exhibition was at Metro Pictures gallery in 1980. Along with such artists as Cindy Sherman and Sherrie Levine, he began to be grouped with what became known as the Pictures Generation, named after the title of a show organized by the writer Douglas Crimp (in which Prince himself had declined to be included). While many of his art-contemporaries began to benefit from the frenzied art boom of the 1980s, Prince and his work remained largely ignored, the special interest of a small, informed group of aficionados.

In the mid-1980s he began producing hand-written jokes on paper, soon transferred to canvas via a silkscreen process. Literally jokes on painting, their lateral bands of text made complex allusions to Barnett Newman's sublime "zips" and to the history of heroic American abstract expressionism, perversely allowing him to make 'real' paintings in the process.

In 1988 he began to send off for muscle-car hoods, which he painted in primer gray and stock-car candy-colors to reveal an enigmatic and threatening intent in their angled lines.

'Celebrities', an ongoing series, consisted of 8x10 inch promotional photographs autographed by their subjects, usually in Prince's own hand. In 2003 he exhibited a series of 'Nurse Paintings', based on the covers of pulp paperback novels. As the value of his work began to skyrocket in the early 2000s, he responded by making paintings plastered with personal checks.

Throughout his career, Prince was a prolific and inspired maker of artist's books. Usually consisting of uninterrupted sequences of photographs, they offered him unlimited freedom to curate his world. Their hybrid combination of the photographic and the literal provide the most accurate chronicle of his shifting thought processes.

In 1993 Prince created 'First House', an ominous installation in a condemned tract house in Venice, Los Angeles, which was littered with particularly dark and mean joke paintings, selections of obscure magazines and sculptures. The project was a kind of idealized museum of the artist's aesthetic in which, in the words of one observer, "the circuitry of human relations was completely shorted out and charred". A decade later he made 'Second House' in upstate New York, which was subsequently purchased *in toto* by the Guggenheim Museum.

Prince's work was exhibited and collected widely in the United States, Europe and elsewhere. He was given a retrospective at the Whitney Museum of American Art in 1992.

Richard Prince married, first, Lisa Spellman (marriage dissolved). He married secondly, Noel Grunwaldt; they had a daughter.

549

ADAM MCEWEN

b. 1965

Untitled (Richard)

signed, dated 2007 and numbered 2/3 on the reverse

c-print

52¾ by 38 in. 140 by 96.5 cm.

Executed in 2007, this work is number 2 from an edition of 3.

PROVENANCE

Artha Art Advisory, LLC

Acquired from the above by the present owner

EXHIBITED

New York, Marianne Boesky Gallery, *A Real Slow Drag*, November - December 2011, pl. 29, illustrated

\$ 30,000-40,000





550

## ANDY DENZLER

b. 1965

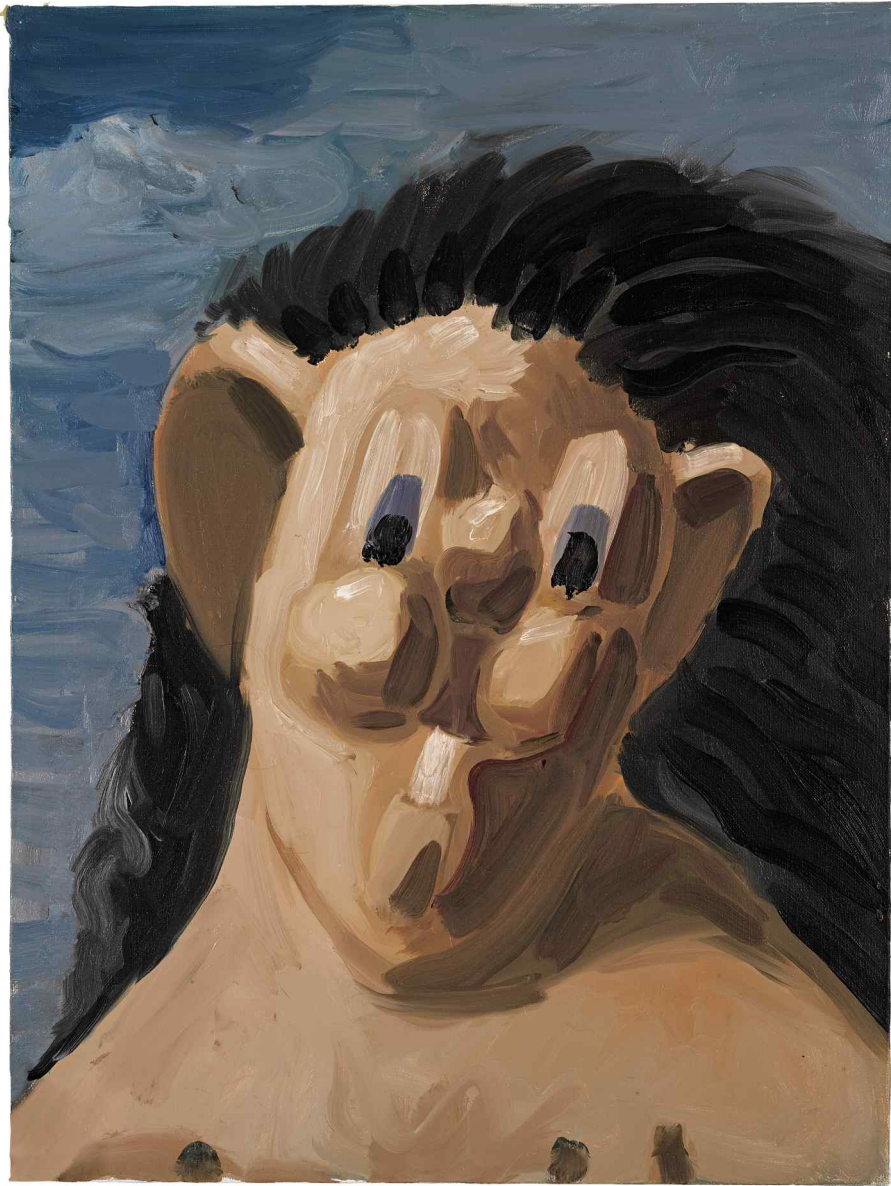
### Sant Francesc I

signed, titled and dated 2015 on the reverse  
oil on canvas  
59 by 78¾ in. 150 by 200 cm.

#### PROVENANCE

Private Collection, Switzerland

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



551

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

**GEORGE CONDO**

b. 1957

**Pod Man**

signed, titled and dated 1998 on the reverse  
oil on canvas  
24 by 17 $\frac{7}{8}$  in. 61 by 45.4 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

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



**CECILY BROWN**

b. 1969

**Boy Trouble**

oil on canvas

75 by 75 in. 190.5 by 190.5 cm.

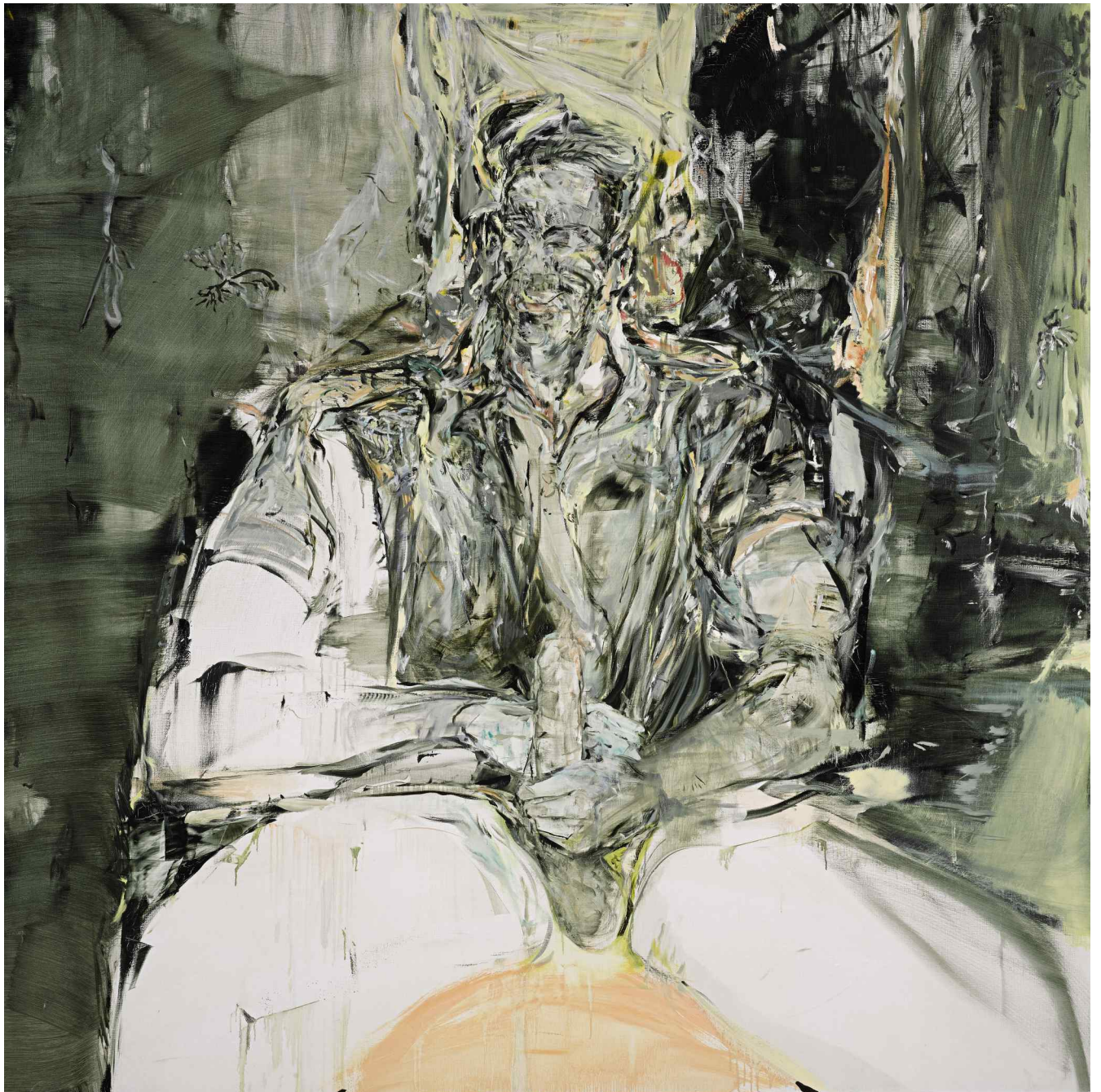
Executed in 1999.

**PROVENANCE**

Gagosian Gallery, New York

Acquired from the above by the present owner  
in 1999**\$ 200,000-300,000**

Alberto Giacometti, *Portrait of Jean Genet*, 1954-55  
Musée National d'Art Moderne, Centre Pompidou, Paris, France  
Art © 2017 Alberto Giacometti Estate / Licensed by VAGA and  
ARS, NY







553

**AMY SILLMAN**

b. 1955

**Untitled**

signed and dated 02 on the reverse

oil on canvas

16 by 12 in. 40.6 by 30.5 cm.

**PROVENANCE**

Gift of the artist to the present owner

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





○ 554

PROPERTY FROM THE PAUL G. ALLEN FAMILY  
COLLECTION

## SUE WILLIAMS

b. 1954

### Appendages in Full Bloom

signed, titled and dated '97 on the reverse  
oil and acrylic on canvas  
72 by 84 in. 182.9 by 213.4 cm.

#### PROVENANCE

303 Gallery, New York  
Baumgartner Gallery, New York  
Christie's, New York, 18 May 2001, Lot 423  
Acquired from the above sale by the present  
owner

#### EXHIBITED

New York, Baumgartner Gallery, *What's Hot*,  
August - September 1997

#### LITERATURE

Molly Nesbit, "Touched/Angetastet," *Parkett* no.  
50/51, Zurich, December 1997, p. 183, illustrated  
Exh. Cat., Vienna, Secession (and traveling),  
*Sue Williams: Art for the Institution and the Home*,  
2002, pp. 11, 98, illustrated in color

**\$ 50,000-70,000**



**ALEX ISRAEL**

b. 1982

**Untitled (Flat)**

signed and dated '12 on the reverse

acrylic on stucco, wood and aluminum frame

78 by 54 by 3¼ in. 198.1 by 137.2 by 8.3 cm.

**PROVENANCE**

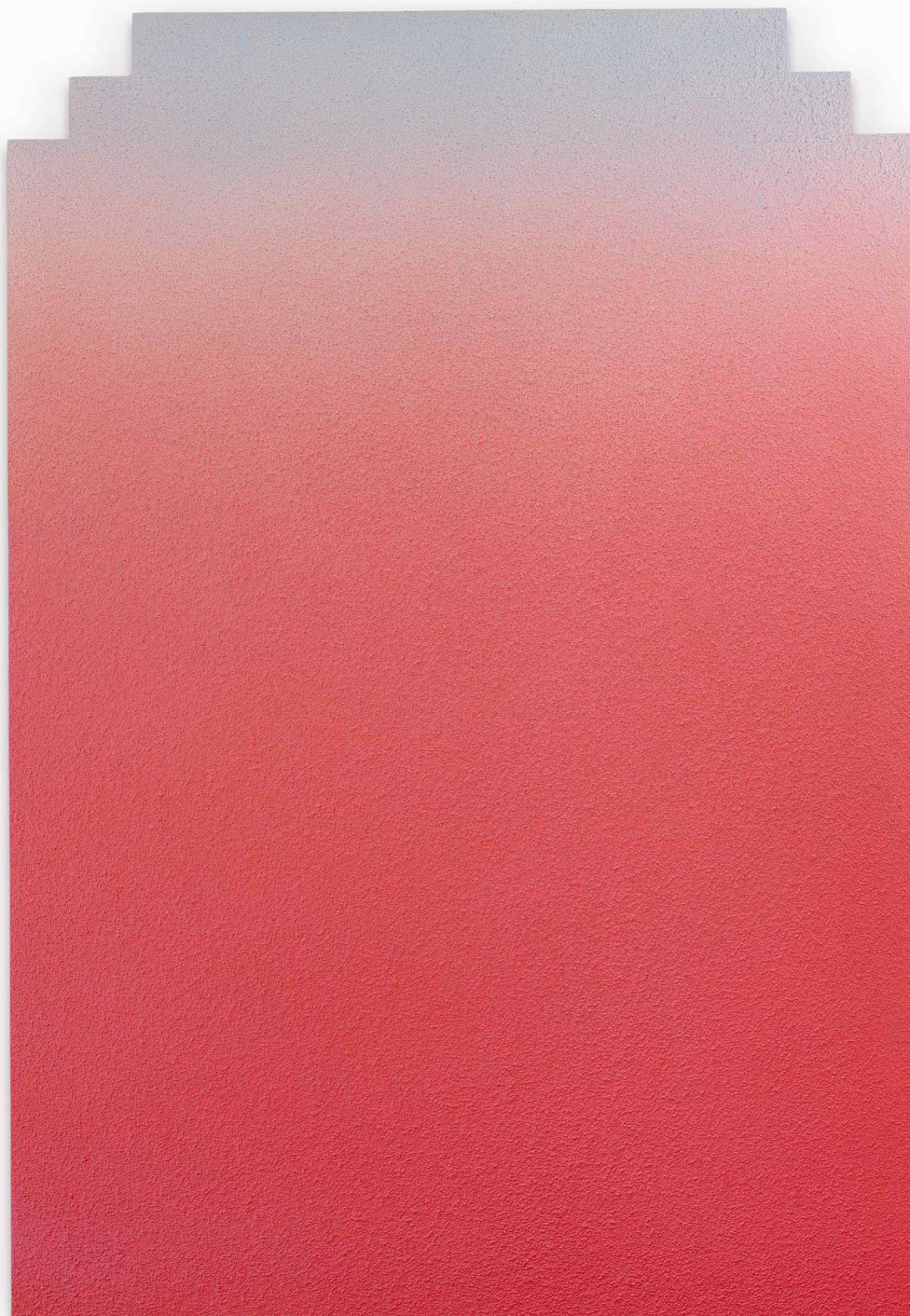
Reena Spaulings Fine Art, New York

Acquired from the above by the present owner

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

“With their slick surfaces, soft-hued hazy peaches-and-cream palette, and shaped configurations that look made for the architectural niches in L.A. mansions, Israel’s paintings give anyone who looks at them knowing winks.”

Jerry Saltz, “Jerry Saltz on Alex Israel and the Art World’s Latest Way of Eating Its Young,”  
*Vulture Magazine*, 2016







556

# KATHERINE BERNHARDT

b. 1975

## Telephones and a Sharpie

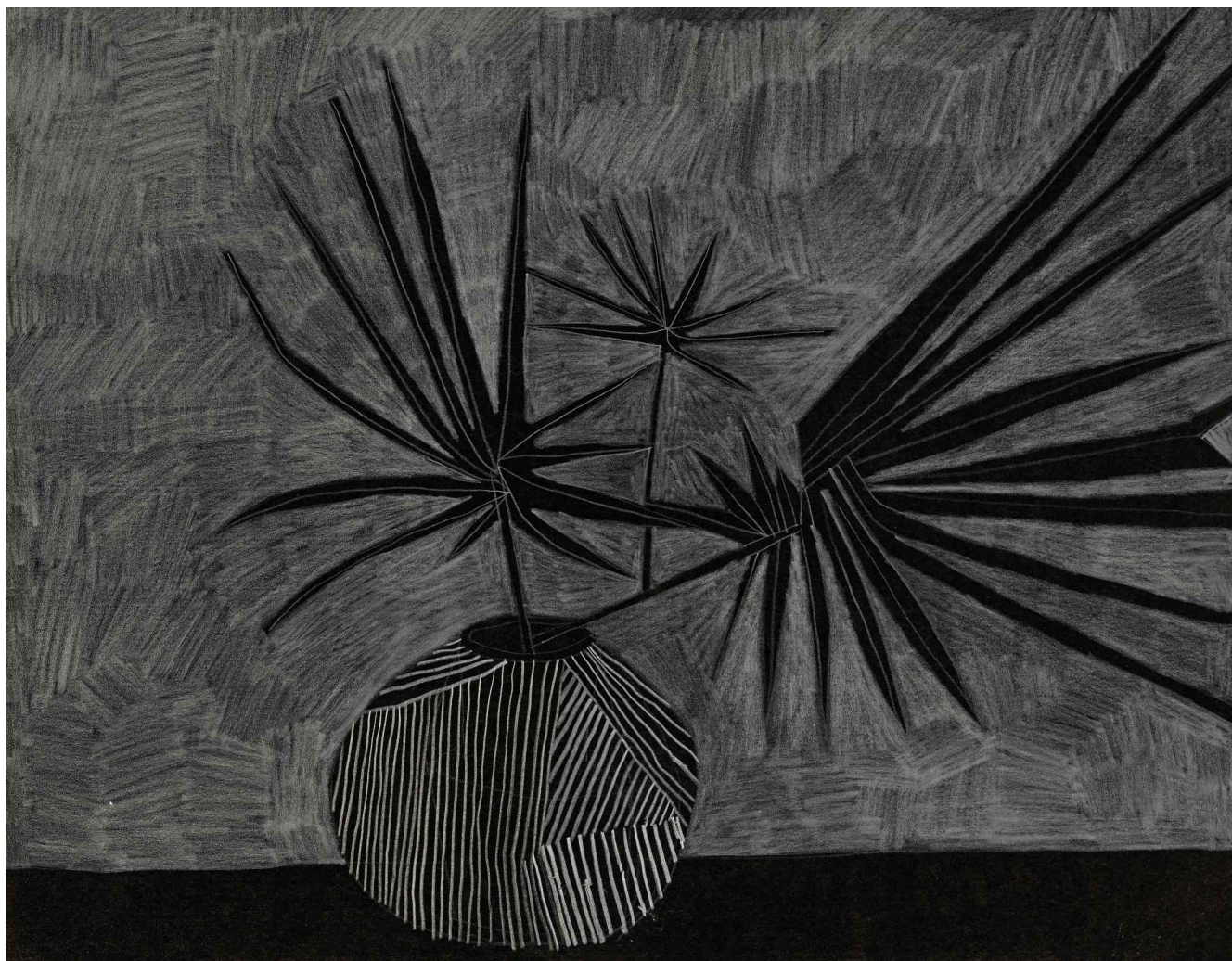
signed, titled and dated 2015 on the overlap  
acrylic and spray paint on canvas  
48 by 48 in. 121.9 by 121.9 cm.

### PROVENANCE

CANADA, New York  
Private Collection, New York

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





557

## JONAS WOOD

b. 1977

### Untitled (Black 4)

signed with the artist's initials, titled and dated  
2008 on the reverse

ink and colored pencil on paper

14½ by 18¾ in. 36.8 by 47.6 cm.

#### PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the present owner  
in 2008

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





558

## ADAM MCEWEN

b. 1965

### Dresden

signed and dated 2006 on the stretcher; signed  
and dated 2006 on the reverse  
acrylic and chewing gum on canvas  
90 by 130 in. 228.6 by 330.2 cm.

#### PROVENANCE

Richard Gray Gallery, New York  
Acquired from the above by the present owner

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



559

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**DAN COLEN**

b. 1979

**Human Waste**

flowers on bleached Belgian linen  
30 by 22 in. 76.2 by 55.9 cm.  
Executed in 2014.

**PROVENANCE**

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

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



# AARON CURRY

b. 1972

## Untitled

painted wood on aluminum base

130 by 30½ by 32 in. 330.2 by 77.5 by 81.3 cm.

Executed in 2008.

### PROVENANCE

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

\$ 20,000-30,000



**AARON GARBER-  
MAIKOVSKA**

b. 1978

**Untitled**

signed on a label affixed to the reverse  
ink and pastel on archival gator board, in artist's  
frame

97¾ by 49¾ in. 248.3 by 126.3 cm.

Executed in 2013.

**PROVENANCE**

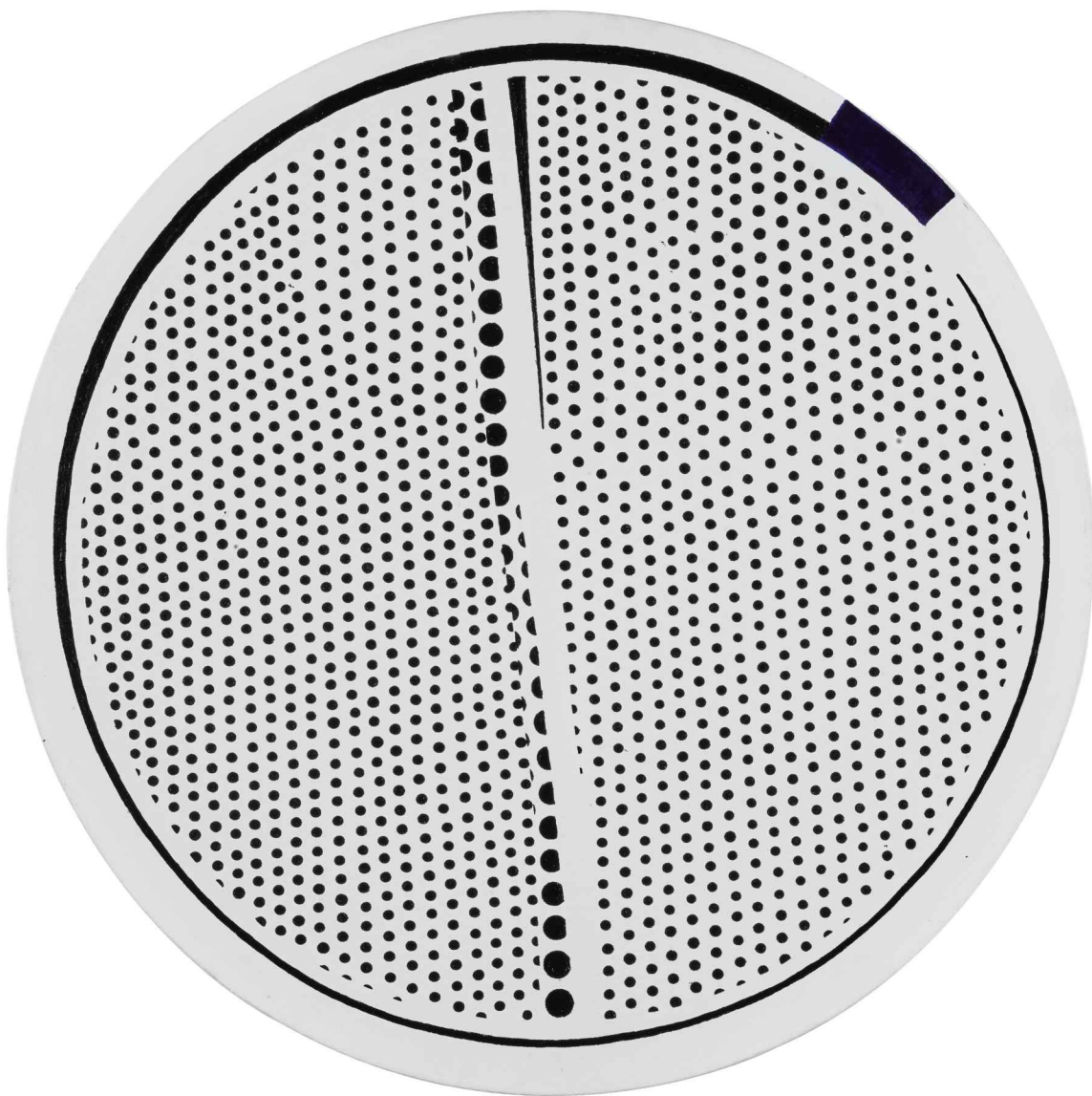
Greene Exhibitions, Los Angeles

Acquired from the above by the present owner

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







562

## JONATHAN HOROWITZ

b. 1966

### Self-Portrait in Mirror #12

signed and dated 2013 on the stretcher  
acrylic on canvas  
24 by 24 in. 61 by 61 cm.

#### PROVENANCE

Christie's, London, 14 February 2014, Lot 179  
(donated by the artist)  
Acquired from the above sale by the present  
owner

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



563

## JEFF KOONS

b. 1955

### Flower Drawing

signed and numbered 4 on the reverse  
mirror-polished stainless steel with transparent  
color coating  
29 $\frac{7}{8}$  by 29 $\frac{3}{4}$  in. 75.8 by 75.6 cm.  
Executed in 2011, this work is number 4 from an  
edition of 13, plus 2 artist's proofs in each color.

#### PROVENANCE

Sonnabend Gallery, New York  
Acquired from the above by the present owner  
in 2014

#### EXHIBITED

New York, Acquavella Galleries, *The Pop Object*;  
*The Still Life Tradition in Pop Art*, April - May 2013  
(another example exhibited and illustrated)

#### LITERATURE

Exh. Cat. New York, Gagosian Gallery,  
*Jeff Koons / Andy Warhol: Flowers*, 2002, p. 38,  
illustrated in color  
Exh. Cat., Naples, Museo Archeologico Nazionale,  
*Jeff Koons*, 2003, p. 115, illustrated in color

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



**ROB PRUITT**

b. 1965

**Panda Allegory (Python)**

signed and dated 2014 on the overlap  
acrylic and glitter on canvas  
96 by 72 in. 243.8 by 182.9 cm.

**PROVENANCE**

Massimo de Carlo, Milan  
Acquired from the above by the present owner

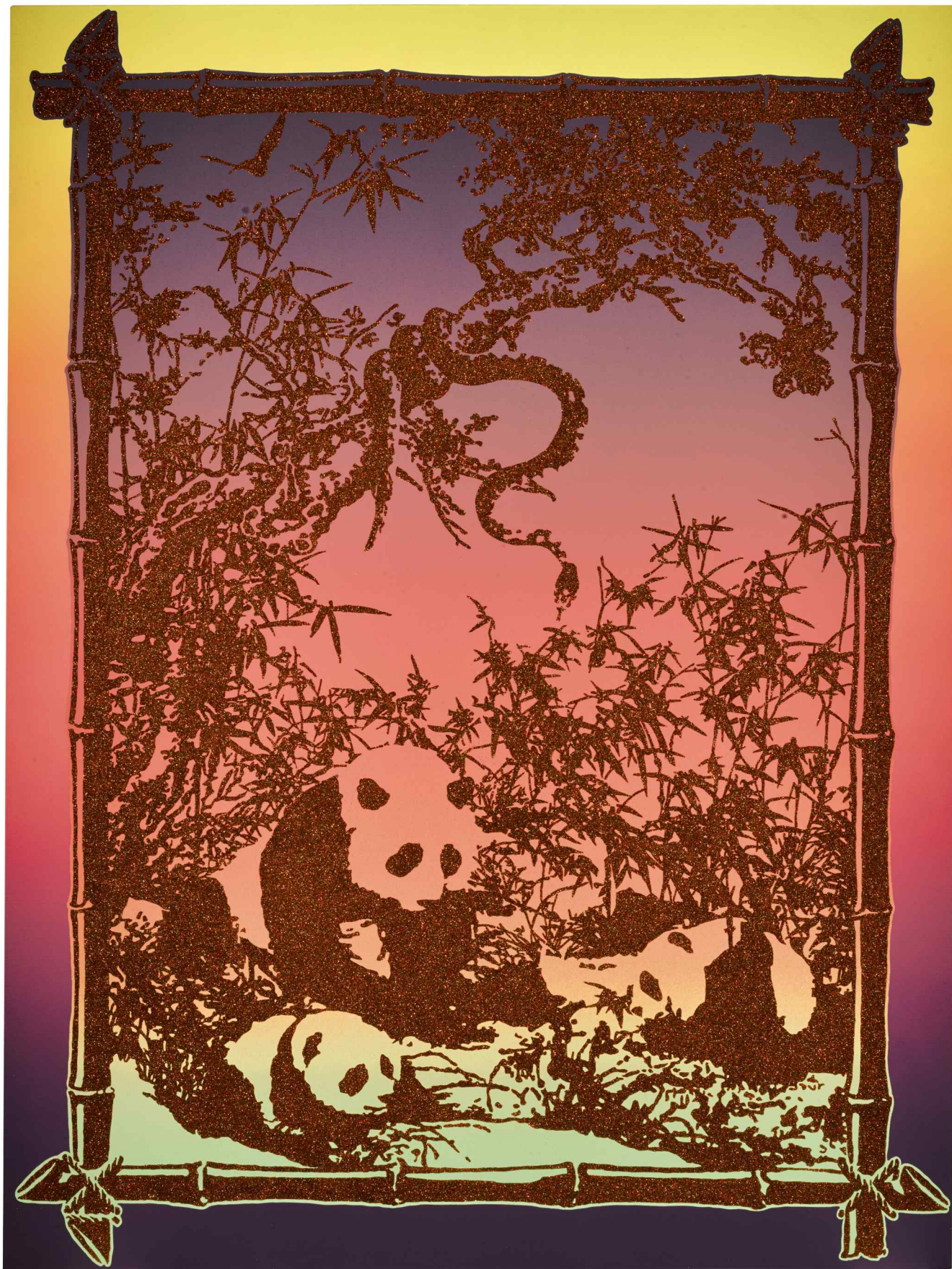
**EXHIBITED**

Sydney, Olsen Gallery, *Rob Pruitt and Jonathan Horowitz: Recent Works*, December 2016 - January 2017

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

“Pruitt is invested in the myth of the panda: as a symbol of our Anthropocene folly that results in the daily extinction of species, of the effete laziness of the stylized beast, of the beguiling tyranny of the precious, of the over-determined affective relations between man and animal. Held before us like some queer statue of a pieta, the cute panda induces guilt with the same potency it did over a decade ago: where in China a plush toy bear rolls off an assembly line in a factory where the real thing once rolled with glee among the bamboo trees. Perhaps, nothing is meant to last.”

Miciah Hussey in Exh. Cat., New York, Gavin Brown's enterprise, *Rob Pruitt: The Last Panda*, May 2013





## UGO RONDINONE

b. 1964

## Small Mountains [4 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: 6¾ by 5½ by 5½ in.

17.1 by 14 by 14 cm.

smallest overall: 4 by 5½ by 5½ in.

10.2 by 14 by 14 cm.

Executed in 2016, these works are unique.

## PROVENANCE

Private Collection, New York

\$ 8,000-12,000



## URS FISCHER

b. 1973

## Genticlouvre 4

stamped with the artist's name, title and date  
 2011 on a plaque affixed to the underside and  
 signed on a label affixed to the underside  
 Top: ultralight MDF, acrylic sealer, wallpaper  
 primer, wallpaper adhesive, paper, silkscreened  
 acrylic paints, acrylic polymer emulsion, acrylic  
 polyurethane and urethane  
 Base: cold-rolled steel powder-coated with  
 polyester TGIC (49/20170) and polyester tape  
 14 by 29 by 38 in. 35.6 by 76.7 by 96.5 cm.

## PROVENANCE

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

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



567

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## JULIAN SCHNABEL

b. 1951

### Cha Chas Finas #1

oil and resin on canvas

96 by 96 in. 243.8 by 243.8 cm.

Executed in 1996.

#### PROVENANCE

Acquired directly from the artist by the present owner

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







568

## OSCAR TUAZON

b. 1975

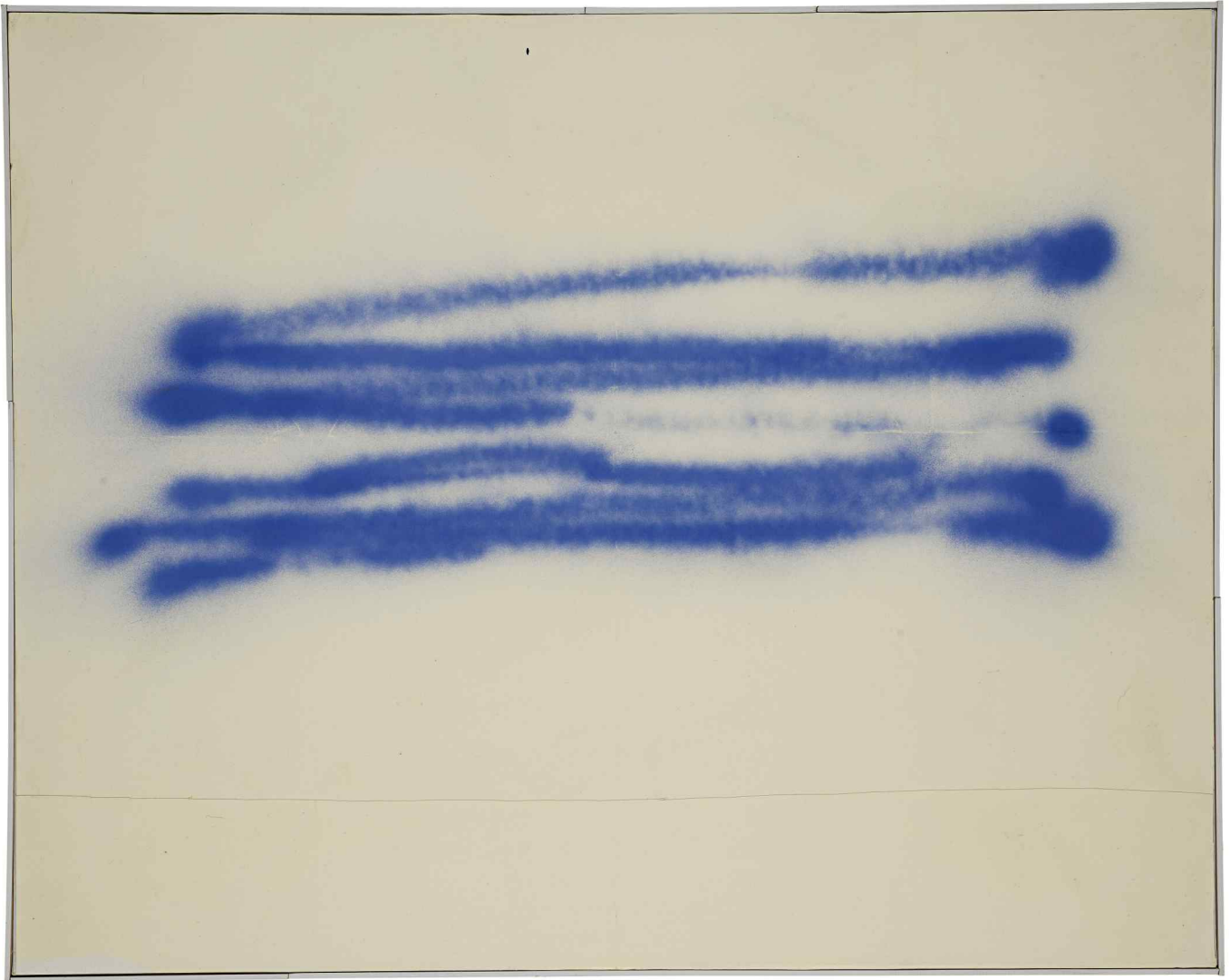
### Untitled

rust on paper  
39¾ by 32 in. 101 by 81.3 cm.  
Executed in 2013.

#### PROVENANCE

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

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



569

DAVID OSTROWSKI

b. 1981

F(H)

signed and dated '13 on the reverse  
oil, lacquer and paper on canvas, in artist's frame  
32 by 39¾ in. 81.3 by 101 cm.

**PROVENANCE**

Peres Projects, Berlin  
Acquired from the above by the present owner

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





570

## DONALD BAECHLER

b. 1956

### Freak On a Leash

signed with the artist's initials, titled and dated 99  
on the reverse

acrylic and fabric collage on canvas  
80 by 64 in. 203.2 by 162.5 cm.

#### PROVENANCE

Locks Gallery, Philadelphia  
Acquired from the above by the present owner  
in 1999

#### EXHIBITED

Philadelphia, Locks Gallery, *Donald Baechler: New Works*, November - December 1999, fig. 1, p. 9,  
illustrated in color

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

# JULIAN SCHNABEL

b. 1951

## There Is No Place on This Planet More Horrible Than a Fox Farm During Pelting Season

gesso and marker on found door  
56 by 28¾ in. 142.2 by 73 cm.  
Executed in 1989.

### PROVENANCE

Galerie Michael Werner, Cologne  
Lorena Ruiz de Villa Contemporary Art, Barcelona  
Acquired from the above by the present owner in  
July 2007

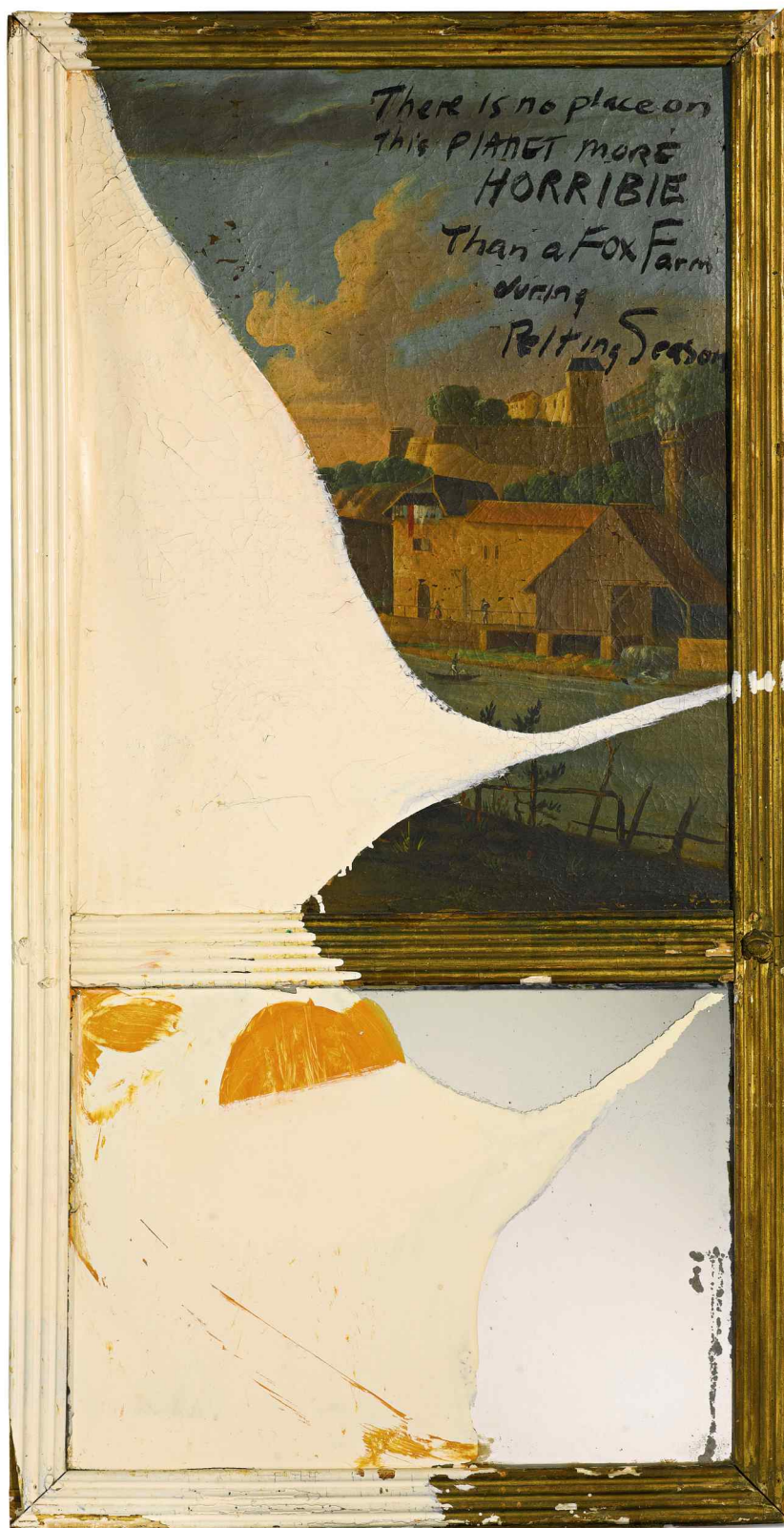
### EXHIBITED

Prato, Centro per l'arte contemporanea Luigi  
Pecci, *Julian Schnabel*, 1989-1990, p. 75,  
illustrated in color  
Cologne, Galerie Feuerle, *Julian Schnabel & Early  
Tapestries*, 1991, p. 6, illustrated

### LITERATURE

Julian Schnabel, *Julian Schnabel*, New York 2003,  
p. 6, illustrated

\$ 80,000-120,000







572

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## EVAN PENNY

b. 1953

### Back of Jay

signed, titled, dated 2004 and numbered  
*Variation 3* on the reverse  
silicon, pigment, hair and aluminum  
25½ by 27 by 5 in. 64.8 by 68.6 by 12.7 cm.  
Executed in 2004, this work is number 3 from an  
edition of 3.

#### PROVENANCE

Artcore, Toronto  
Private Collection, Miami  
Sotheby's, New York, 15 November 2007, Lot 420  
Acquired from the above sale by the present owner

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



573

## OSCAR MUÑOZ

b. 1951

### Narcisos

charcoal dust and paper collage on Plexiglas, in  
9 parts  
each: 19¾ by 19¾ in. 50 by 50 cm.  
(overall dimensions variable)  
Executed in 2002.

#### PROVENANCE

Sicardi Gallery, Houston  
Acquired from the above by the present owner

**\$ 70,000-100,000**



**LAURENCE JENKELL**

b. 1965

**Bonbon Aluminium Polimiroir**

incised with the artist's signature, date 2013 and  
number 2/8 on the backside

aluminum

80¾ by 29½ by 29½ in. 205.1 by 74.9 by 74.8 cm.

Executed in 2013, this work is number 2 from an  
edition of 8, plus 4 artist's proofs.

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

**PROVENANCE**

Acquired directly from the artist by the present  
owner

**\$ 180,000-250,000**





575

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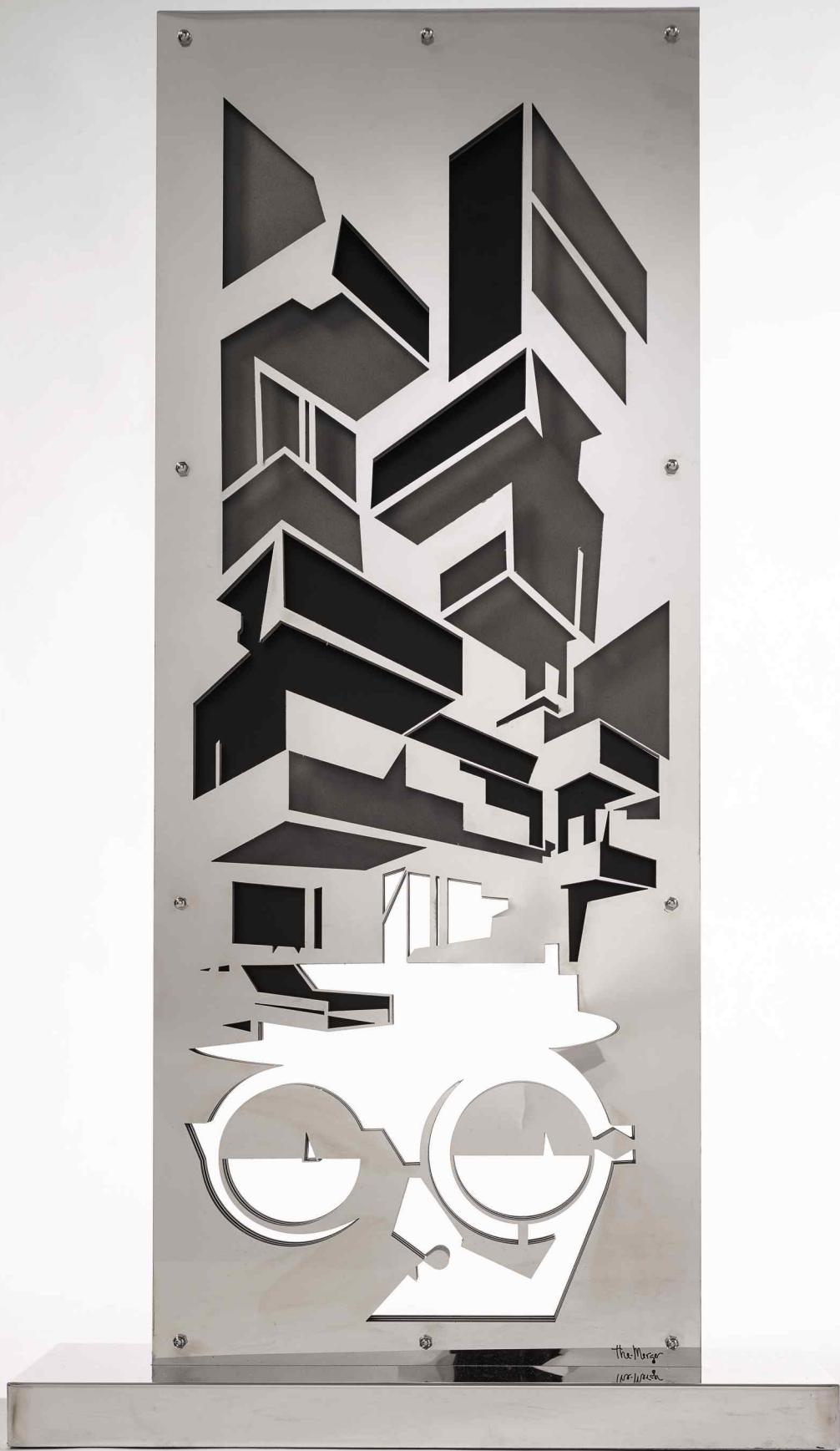
incised with artist signature on the base  
powder coating on stainless steel and aluminum  
49 by 27 by 10 in. 125 by 69 by 25 cm.  
Executed in 2017.

### PROVENANCE

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

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

End of Sale







ANDY WARHOL. \$(4), 1982

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GEORGIA O'KEEFFE  
Blue & White Abstraction, 1958  
Estimate \$500,000–700,000



**American Art**  
Auction New York 13 November 2017

Viewing 3 – 13 November

1334 YORK AVENUE, NEW YORK, NY 10021

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**Important Design  
Auction New York  
13 December 2017**

The Collection of Hana  
Soukupová & Drew Aaron

CLAUDE LALANNE  
Pomme, 2007  
Estimate \$150,000–200,000

JEAN ROYÈRE  
Center Table, 1937  
Estimate \$20,000–30,000

Viewing 9 – 12 December

1334 YORK AVENUE, NEW YORK, NY 10021

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Important American Collection

PAUL EVANS

"Wavy Front" Cabinet, 1965

Estimate \$120,000–180,000

PAUL EVANS

"Sculpture Front" Wall Panel, 1974

Estimate \$100,000–150,000

HARRY BERTOIA

Untitled (Wire Construction), Circa 1950

Estimate \$80,000–120,000

GABRIEL ARGY-ROUSSEAU

"Libations", Vase, Circa 1924

Estimate \$30,000–50,000

GABRIEL ARGY-ROUSSEAU

"La Danse", Vase, Circa 1922

Estimate \$30,000–50,000

Important Design  
Auction New York  
13 December 2017

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bidding method

## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

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By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price

or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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

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## 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.

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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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will

notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ▽ Interested Parties

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

#### ● Restricted Materials

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

#### ▮ Monumental

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

#### ♀ Premium Lot

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

## 2. BEFORE THE AUCTION

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

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

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

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

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

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

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any

exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

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

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

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

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

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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



please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

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

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

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

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

#### 4. AFTER THE AUCTION

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

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

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

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

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

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

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

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at

artloss@artloss.com. 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](http://sothebys.com).

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

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

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

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

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

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

### Why Sotheby's Collects Sales Tax

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

### Where Sotheby's Collects Sales Tax

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

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

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

### Where Sotheby's is Not Required

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

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

### Restoration and Other Services

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

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

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

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