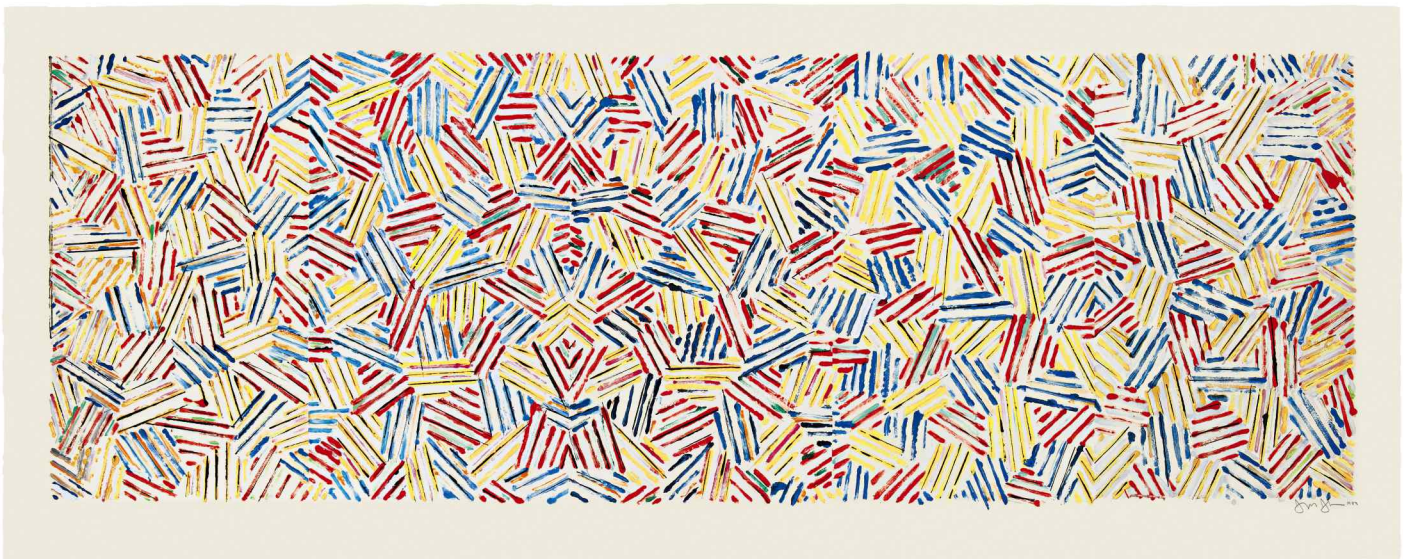


CONTEMPORARY  
CURATED » NEW YORK

2 MARCH 2018



Sotheby's EST. 1744



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LOT 207, GEORGE CONDO, *RAINY DAY BUTLER*  
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LOT 63

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CURATED » NEW YORK

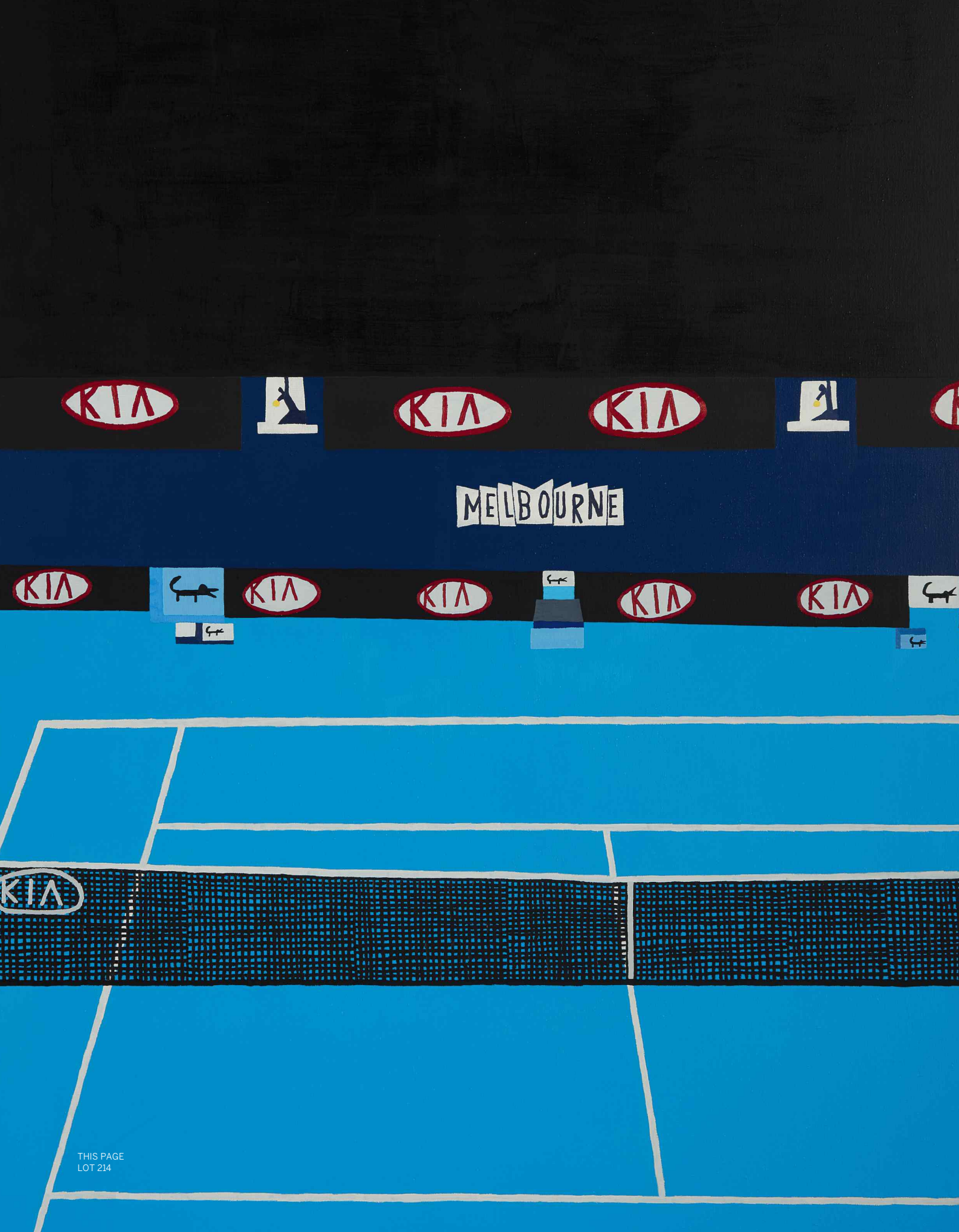








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# CONTEMPORARY CURATED » NEW YORK

AUCTION IN NEW YORK  
2 MARCH 2018  
SALE N09824

SESSION ONE: 10 AM  
SESSION TWO: 2 PM

#### EXHIBITION

Friday 23 February  
10 am-5 pm

Saturday 24 February  
10 am-5 pm

Sunday 25 February  
1 pm-5 pm

Monday 26 February  
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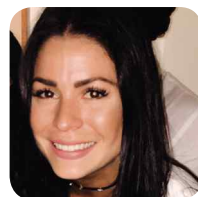
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NICK MACKAY



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GEORGE O'DELL



ISABELLE PAAGMAN



ALEXANDRA SCHADER



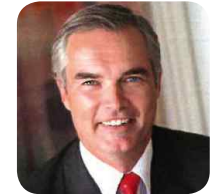
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# MEET OUR CURATORS

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# ART MEETS MUSIC AT THE SOHO LOFT OF ELLIE GOULDING & CASPAR JOPLING

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# MEET OUR CURATORS

## » CASPAR JOPLING

Combining his art historical background with an in-depth knowledge of current trends in the Contemporary art market, Caspar Jopling works at Sotheby's New York and spends his time between the Contemporary Art Department and the office of the CEO. Born and raised in Yorkshire, Caspar attended Eton College and Harvard University, focusing his studies on the History of Art and Architecture. Since moving to New York four years ago to work at Sotheby's, Caspar has sold a number of important works of Contemporary and Modern art, both privately and through auction, to his clients spanning Europe and the United States. However, much of Caspar's time is spent considering and strategizing how business, innovation and technology will have an effect on the art market. Caspar began collecting art in his teenage years and has kept a keen eye on the emerging art market ever since. He has also been involved with a variety of museums and foundations since he moved to New York, including the Solomon R. Guggenheim Museum, Dia Art Foundation, MoMA and the Metropolitan Museum of Art. Ellie and Caspar's Soho apartment features works by a range of artists including Julie Mehretu, Rebecca Warren, Mary Heilmann, Wolfgang Tillmans, Rachel Kneebone, Raymond Pettibon, Cindy Sherman and Jonathan Horowitz.



1



**CHARLINE VON HEYL**  
*Untitled*, 2003  
\$80,000-120,000  
Lot 211

»EG

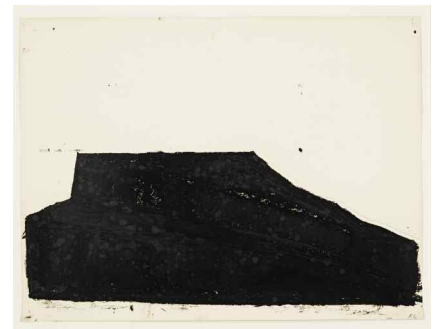
2



**ED RUSCHA**  
*Honey*, 1976  
\$250,000-350,000  
Lot 12

»CJ

3



Another Kind of Language: Drawings by Sculptors  
from the Betsy Witten Collection

**RICHARD SERRA**  
*Study for Flat Rock*, 1981  
\$200,000-300,000  
Lot 13

»EG



# ELLIE & CASPAR'S TOP 15 SELECTS

---



## » ELLIE GOULDING

Ellie Goulding is a Grammy-nominated singer-songwriter and dedicated activist against climate change and homelessness. She is also an eager-eyed art aficionado and collector. Spending much of her time between recording studios in London and New York or performing concerts on the global stage, Ellie somehow still finds the time to visit museums and gallery shows most weekends. With her growing collection, Ellie continues to fine tune her curatorial eye, focusing primarily but not exclusively on female artists, while expanding her knowledge of the context and meaning of the art that inspires her by meeting with artists, curators and gallerists. This past October, Ellie was awarded a *Global Leadership Award* by the United Nations Foundation and has subsequently been honored as a UN Environment Goodwill Ambassador. In the first week of December last year, Ellie traveled between three continents; starting in Kenya on an environmental mission for the UN Foundation, she then flew to Miami for Art Basel where she performed for an intimate party and spent the days walking the fair with Caspar. By the end of the week, the two time Brit Award recipient was back in London hosting her annual *Streets of London* charity concert at the Royal Albert Hall, which raises money and awareness for the homeless in the UK's capital. Ellie is currently finishing her fourth studio album which she plans to release later this year.

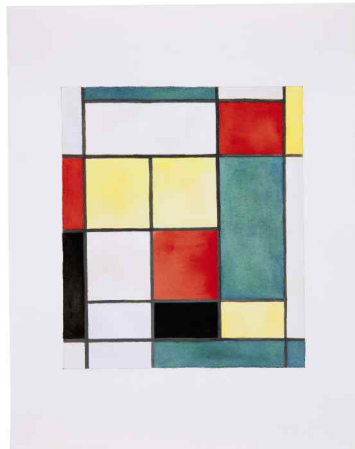
4



**GEORGE CONDO**  
*Rainy Day Butler*, 2012  
\$800,000-1,200,000  
Lot 207

»CJ

5



**SHERRIE LEVINE**  
*After Mondrian*, 1984  
\$15,000-20,000  
Lot 201

»EG

6



**ANDY WARHOL**  
*Oxidation Painting no. 11*, 1985  
\$80,000-120,000  
Lot 71

»CJ

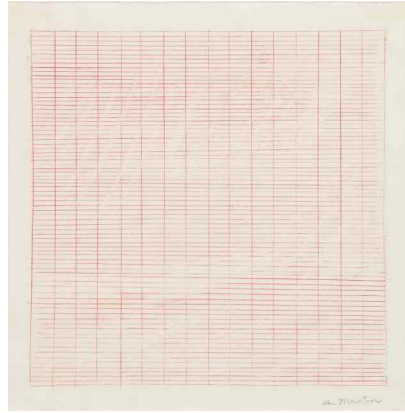
7



**DONALD JUDD**  
*Untitled*, 1982  
\$120,000-180,000  
Lot 42

»CJ

8



Another Kind of Language: Drawings by Sculptors from the Betsy Witten Collection

**AGNES MARTIN**  
*Untitled*, 1980  
\$100,000-150,000  
Lot 16

»EG

9



**FRANZ WEST**  
*Private-Lampe des Kunstlers II*  
[Two Works], 1989  
\$8,000-12,000  
Lot 310

»CJ

“Last year was an exciting and transitional year for how the art world thinks about exploring, exhibiting and selling art. The two-decade long norm of presenting museum and gallery shows, with the increased focus on the art fairs, is finally having a shakeup. While there were so many outstanding shows that I enjoyed in 2017 - Rauschenberg, Hockney, Laura Owens at the Whitney, Dana Schutz at ICA Boston, Michelangelo at the Met, Tillmans at Beyeler, to name a few – it was great to see a real conscious effort from galleries to mix up their approach to their permanent spaces, the fairs, and online. The galleries and institutions that stood out were the ones that were thinking one step ahead.”

—CASPAR JOPLING

10



**ISA GENZKEN**  
*Gaudi*, 1989  
\$200,000-300,000  
Lot 218

»EG

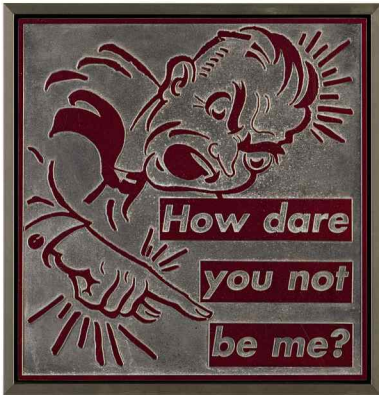
11



**SAM GILLIAM**  
*Untitled*, 1968  
\$200,000-300,000  
Lot 35

»CJ

12



**BARBARA KRUGER**  
*Untitled (How Dare You Not Be Me?)*, 1996  
\$20,000-30,000  
Lot 203  
»EG

“The museum show that sticks in my mind most prominently is the Laura Owens survey at the Whitney. I saw it three times within the first month of its opening. Seeing how her work has grown, adapted and developed throughout her career is inspiring for my own approach to music. I really do believe that everyone has something distinctive and special to share and, although sometimes hard to find, an ability to convey that in a design or dimension that is completely their own. The works in the Whitney show felt utterly and consistently unique which is so special. Immersing myself in art, particularly over the past year, has given me a renewed perspective when listening to music and creating it myself.”

—ELLIE GOULDING

13



**ANDREAS GURSKY**  
*Dubai World II*, 2007  
\$300,000-400,000  
Lot 210  
»CJ

14



**LORNA SIMPSON**  
*Cloud*, 2005  
\$70,000-100,000  
Lot 281  
»EG

15



**WAYNE THEIBAUD**  
*Three Donuts*, 1994  
\$700,000-1,000,000  
Lot 63  
»CJ



The background is an abstract, textured composition. It features a mix of dark blue, deep purple, and a central vertical streak of bright orange. The textures are layered and somewhat mottled, giving it a sense of depth and movement, similar to a marbled paper or a digital art style.

# SESSION ONE

NEW YORK  
FRIDAY  
2 MARCH 2018  
10 AM

LOTS 1-133

## LOUISE BOURGEOIS

1911 - 2010

### Untitled

signed and dated 47  
ink on paper  
11 by 7½ in. 27.9 by 19.1 cm.

### PROVENANCE

Robert Miller Gallery, New York  
RenBen Gala and Art Auction, Chicago  
Acquired from the above by the present  
owner in 1993

### EXHIBITED

Houston, Texas Gallery, *Louise Bourgeois: Sculptures and Drawings*, November - December 1986  
New York, Robert Miller Gallery, *Louise Bourgeois: Drawings 1939-1987*, January 1988, p. 81, illustrated  
Amsterdam, Museum Overholland, *Louise Bourgeois: Works on Paper 1939-1988*, October - December 1988  
Frankfurter Kunstverein; Munich, Stadtische Galerie im Lenbachhaus; Lyon, Musée d'art Contemporain; Barcelona, Fundació Antoni Tàpies; Bern, Kunstmuseum; Otterlo Kröller-Muller Museum, *Louise Bourgeois: A Retrospective Exhibition*, December 1989 - July 1991  
Zurich, Galerie Lelong, *Louise Bourgeois: 100 Zeichnungen 1939-1989*, September - October 1989, cat. no. 35, n.p., illustrated  
Vienna, Galerie Krinzinger Wien, *Louise Bourgeois 1939-89 Skulpturen und Zeichnungen*, May - June 1990  
Paris, Musée National d'art Moderne, Centre Georges Pompidou; Helsinki City Art Museum, *Louise Bourgeois: Pensées-plume*, February - July 1995, pp. 59 and 93, illustrated in each respective museum's catalogue

### LITERATURE

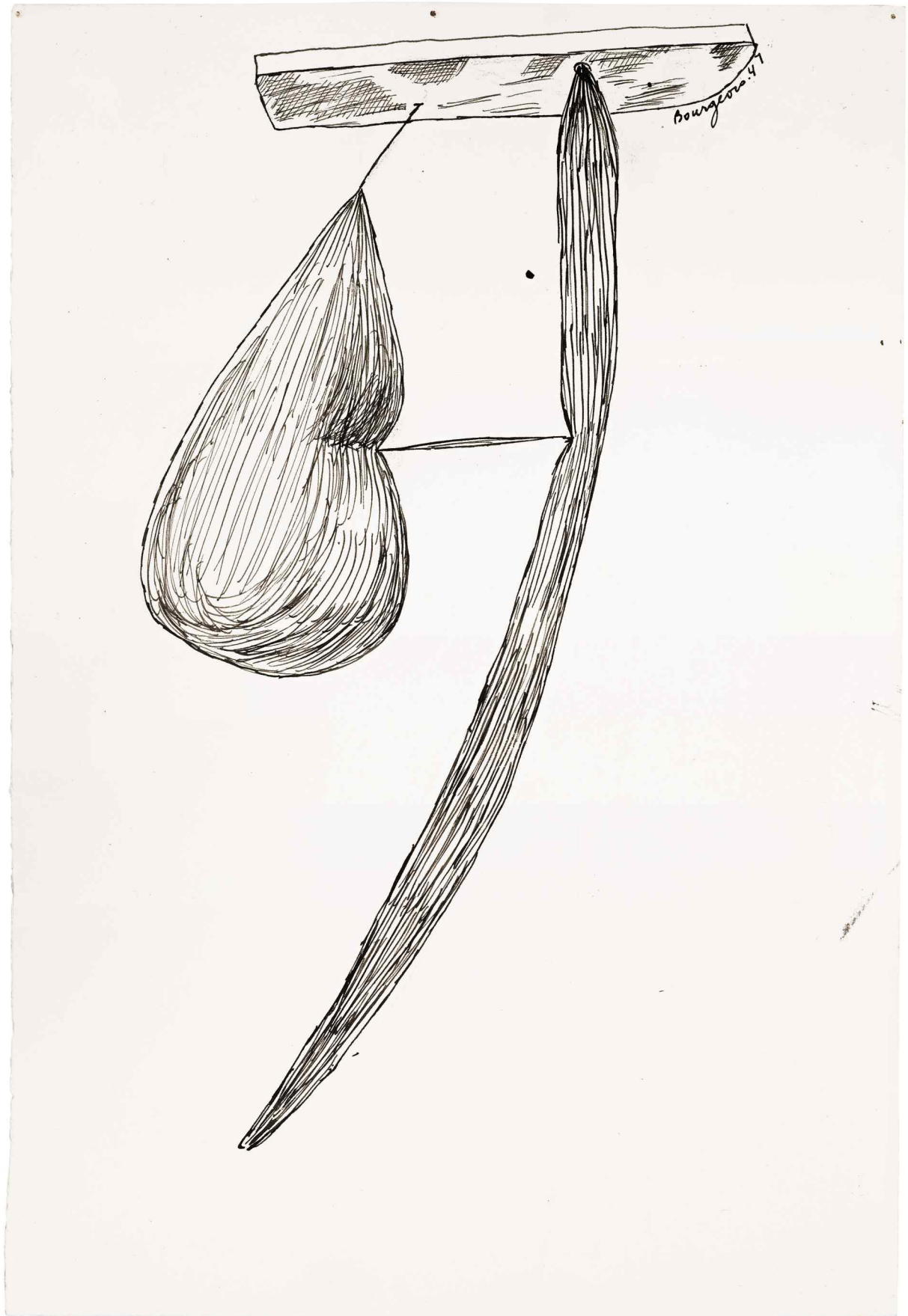
Miquel Tàpies, Manuel J. Borja-Villel, Lucy Lippard, Robert Storr, Rosalind Krauss, Thomas McEvilley, Eds., *Louise Bourgeois*, Spain 1990, n.p.  
Catherine Flohic and Daniel Dobbels, Eds., *Louise Bourgeois*, Charenton-le-Pont Cedex 1994, cat. no. 15, p. 25, illustrated  
Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, New York 2016, p. 194, illustrated

**\$ 30,000-50,000**



The present work, as installed in the exhibition *Louise Bourgeois: Pensées-plumes* at Centre Georges Pompidou, Paris, France, January 1995 - October 1995

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2

## ALEXANDER CALDER

1898 - 1976

### Serpentine

signed and dated 1932

ink on paper

22¾ by 30¾ in. 57.8 by 78.1 cm.

Executed in 1932, this work is registered in the archives of the Calder Foundation, New York, under application number A02664.

#### PROVENANCE

Perls Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, Perls Gallery, *Calder: Drawings 1930-1932*; *Gouaches 1967-1968*, October - November 1968, cat. no. 21, p. 9, illustrated

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





3

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

**PHILIP GUSTON**

1913 - 1980

Untitled

signed and dated '60  
ink on paper  
18 by 24 in. 45.7 by 61 cm.

**PROVENANCE**

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

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

**ALFONSO OSSORIO**

1916 - 1990

**Grande Danseuse**

signed on the reverse

oil and enamel on canvas

57½ by 45 in. 146.1 by 114.3 cm.

Executed in 1955.

**PROVENANCE**

Paul Facchetti, Paris

Michel Tapié, Paris

Carlo Frua De Angeli, Milan

Collection Peruz, Turin

Studio Morra, Naples

Private Collection, Italy

Acquired from the above by the current owner

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

“The impetus is definitely an idea. Not always a verbal idea; many times it’s a visual idea; there’s a relationship. But then immediately it involves the total human being.”

ALFONSO OSSORIO



PROPERTY FROM AN IMPORTANT CONNECTICUT  
COLLECTION

## ALEXANDER CALDER

1898 - 1976

### Untitled

incised with the artist's monogram on the largest  
red element

painted sheet metal and wire  
12½ by 23 in. 31.8 by 58.4 cm.

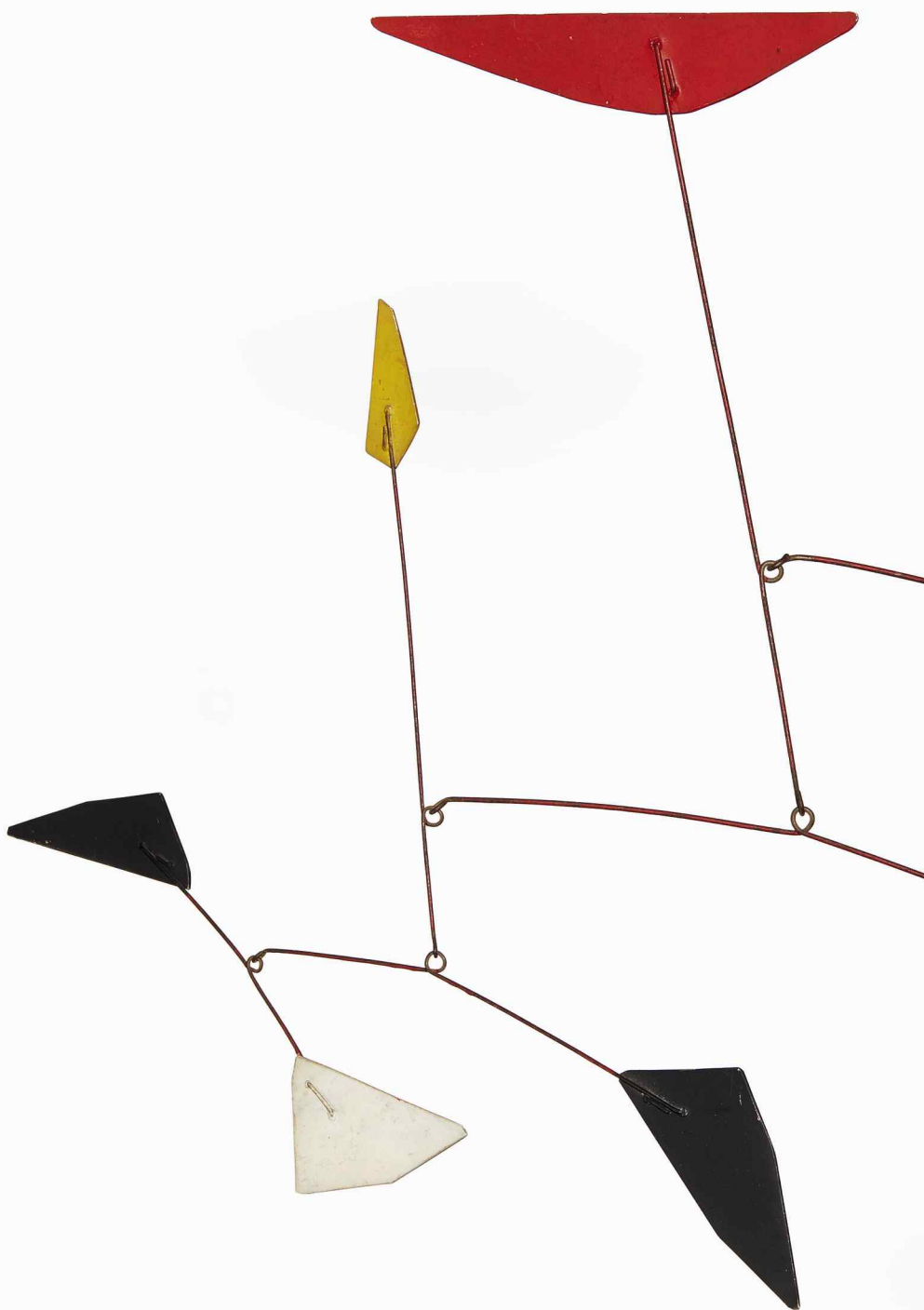
Executed *circa* 1963, this work is registered in  
the archives of the Calder Foundation, New York,  
under application number A28502.

### PROVENANCE

Gilman P. White, Connecticut (gift of the artist in  
1963)

Thence by descent to the present owner

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



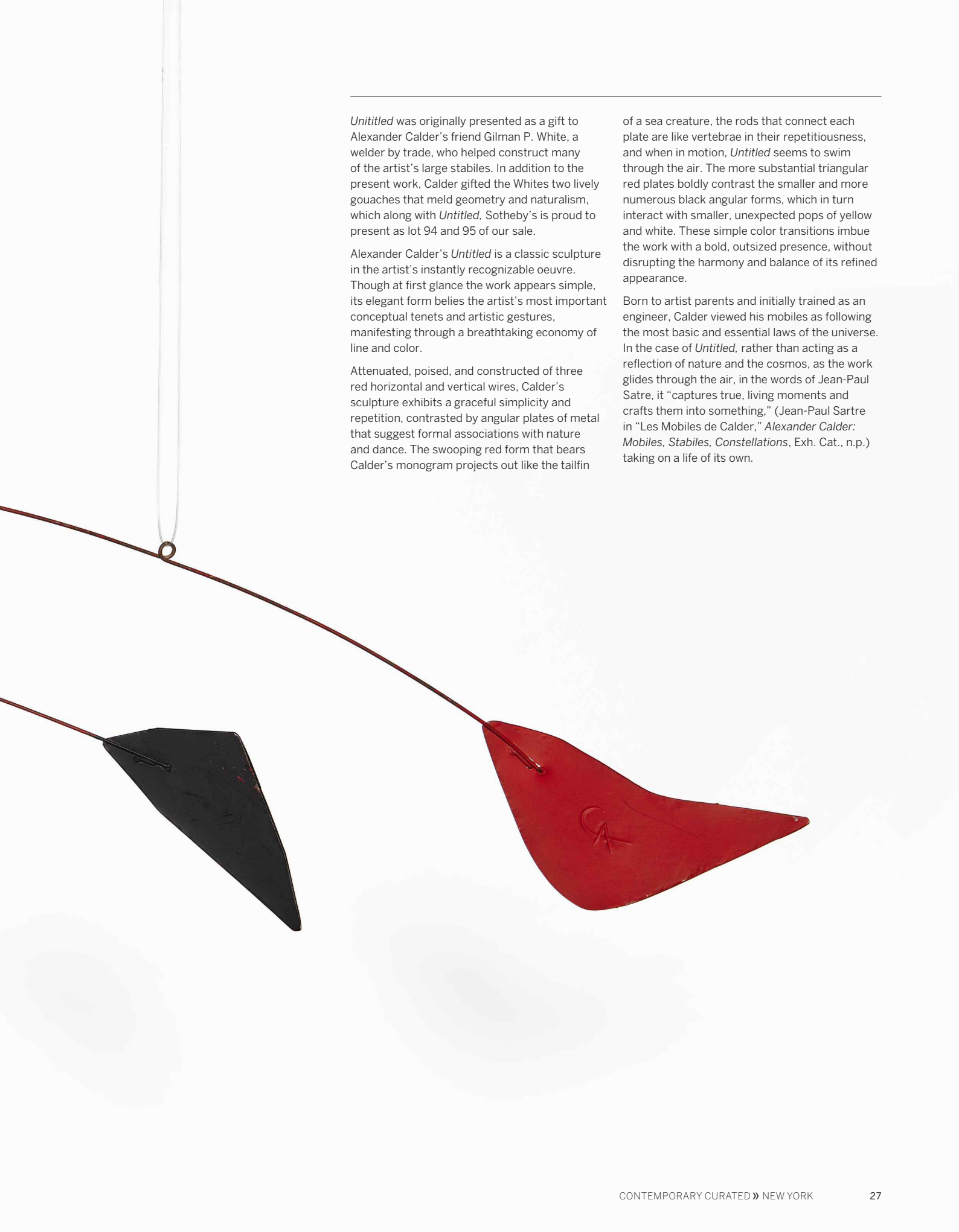
*Untitled* was originally presented as a gift to Alexander Calder's friend Gilman P. White, a welder by trade, who helped construct many of the artist's large stabiles. In addition to the present work, Calder gifted the Whites two lively gouaches that meld geometry and naturalism, which along with *Untitled*, Sotheby's is proud to present as lot 94 and 95 of our sale.

Alexander Calder's *Untitled* is a classic sculpture in the artist's instantly recognizable oeuvre. Though at first glance the work appears simple, its elegant form belies the artist's most important conceptual tenets and artistic gestures, manifesting through a breathtaking economy of line and color.

Attenuated, poised, and constructed of three red horizontal and vertical wires, Calder's sculpture exhibits a graceful simplicity and repetition, contrasted by angular plates of metal that suggest formal associations with nature and dance. The swooping red form that bears Calder's monogram projects out like the tailfin

of a sea creature, the rods that connect each plate are like vertebrae in their repetitiousness, and when in motion, *Untitled* seems to swim through the air. The more substantial triangular red plates boldly contrast the smaller and more numerous black angular forms, which in turn interact with smaller, unexpected pops of yellow and white. These simple color transitions imbue the work with a bold, outsized presence, without disrupting the harmony and balance of its refined appearance.

Born to artist parents and initially trained as an engineer, Calder viewed his mobiles as following the most basic and essential laws of the universe. In the case of *Untitled*, rather than acting as a reflection of nature and the cosmos, as the work glides through the air, in the words of Jean-Paul Sartre, it "captures true, living moments and crafts them into something." (Jean-Paul Sartre in "Les Mobiles de Calder," *Alexander Calder: Mobiles, Stabiles, Constellations*, Exh. Cat., n.p.) taking on a life of its own.



**DONALD JUDD**

1928 - 1994

**Untitled**

stamped with the artist's name, date and number  
87-13 on the reverse  
painted aluminum  
11¾ by 23⅝ by 11¾ in. 30 by 60 by 30 cm.  
Executed in 1987, this work is stamped with the  
foundry mark *STUDER AG* on the reverse.

**PROVENANCE**

Galerie Nachst St. Stephan, Vienna  
Private Collection, Vienna  
Sotheby's, New York, 7 May 1992, Lot 168A  
Acquired from the above sale by the present  
owner

**EXHIBITED**

Vienna, Galerie Nachst St. Stephan, *Donald Judd*,  
March - April 1988

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

“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





7

---

## ROBERT MANGOLD

b.1937

### Tilted Ellipse #3 (violet)

signed, titled and dated 1989 on the reverse  
acrylic and black graphite on wood  
16½ by 19½ in. 40.8 by 48.5 cm.

#### PROVENANCE

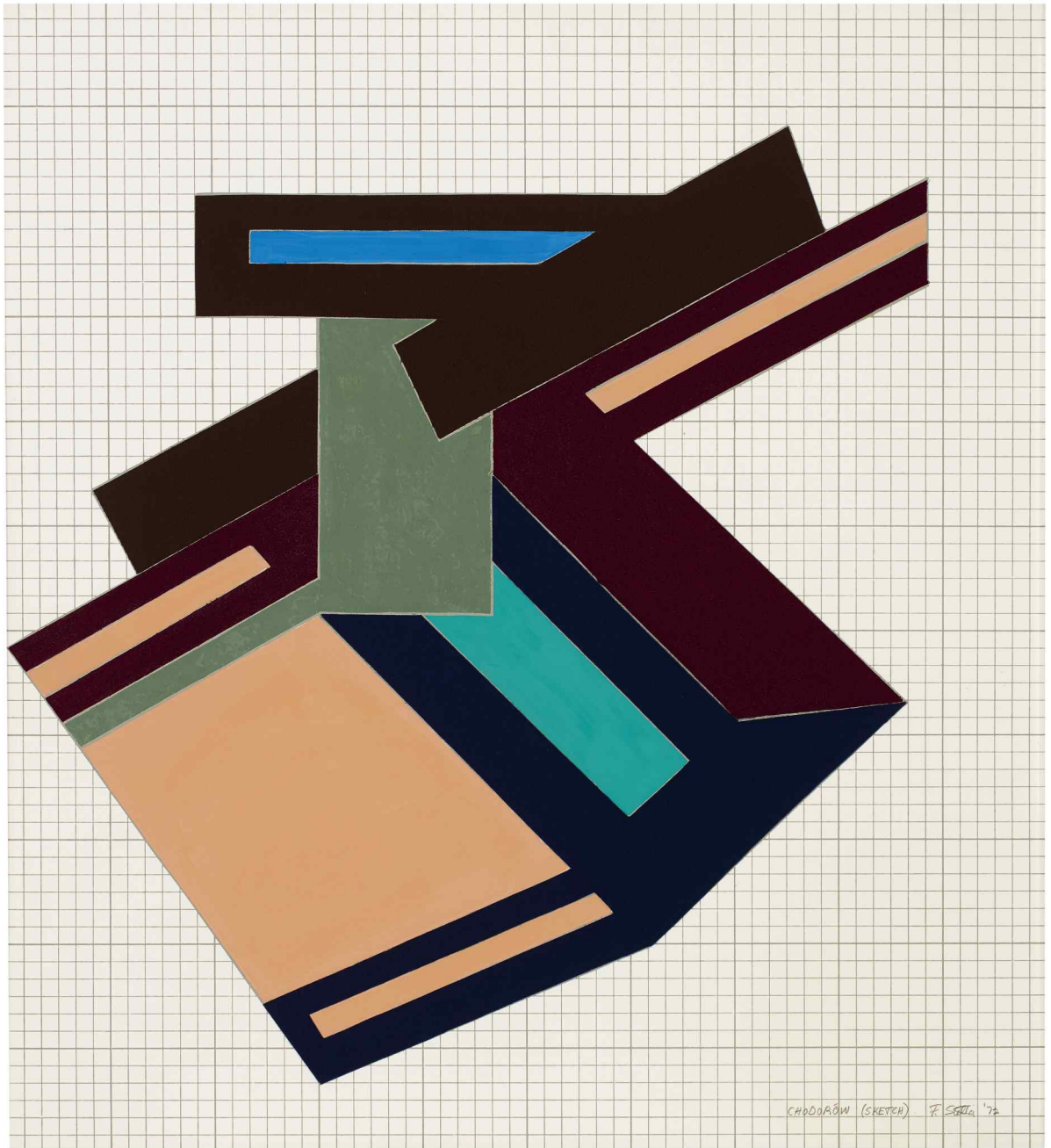
Acquired directly from the artist by the present  
owner in 1991

#### LITERATURE

Renate Pentzinger and Susanna Singer, Eds.,  
*Robert Mangold, Catalogue Raisonné of the  
Paintings 1982-1998*, Wiesbaden 1998, cat. no.  
720, illustrated in color

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





8

## FRANK STELLA

b.1936

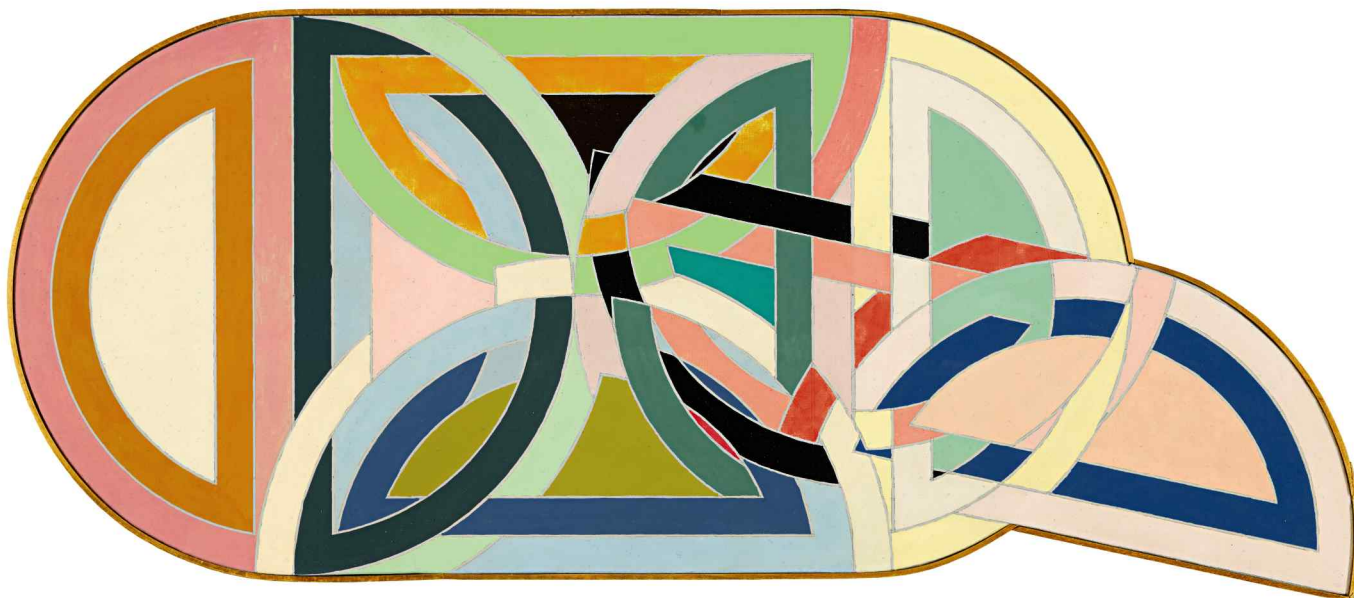
### Chodorów (Sketch)

signed, titled and dated '72  
acrylic and enamel on board with felt and painted  
canvas collage mounted on panel  
32½ by 29½ in. 82.6 by 74.9 cm.

### PROVENANCE

Lawrence Rubin Gallery, New York  
Acquired from the above by the present owner

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



9

**RICHARD PETTIBONE**

b.1938

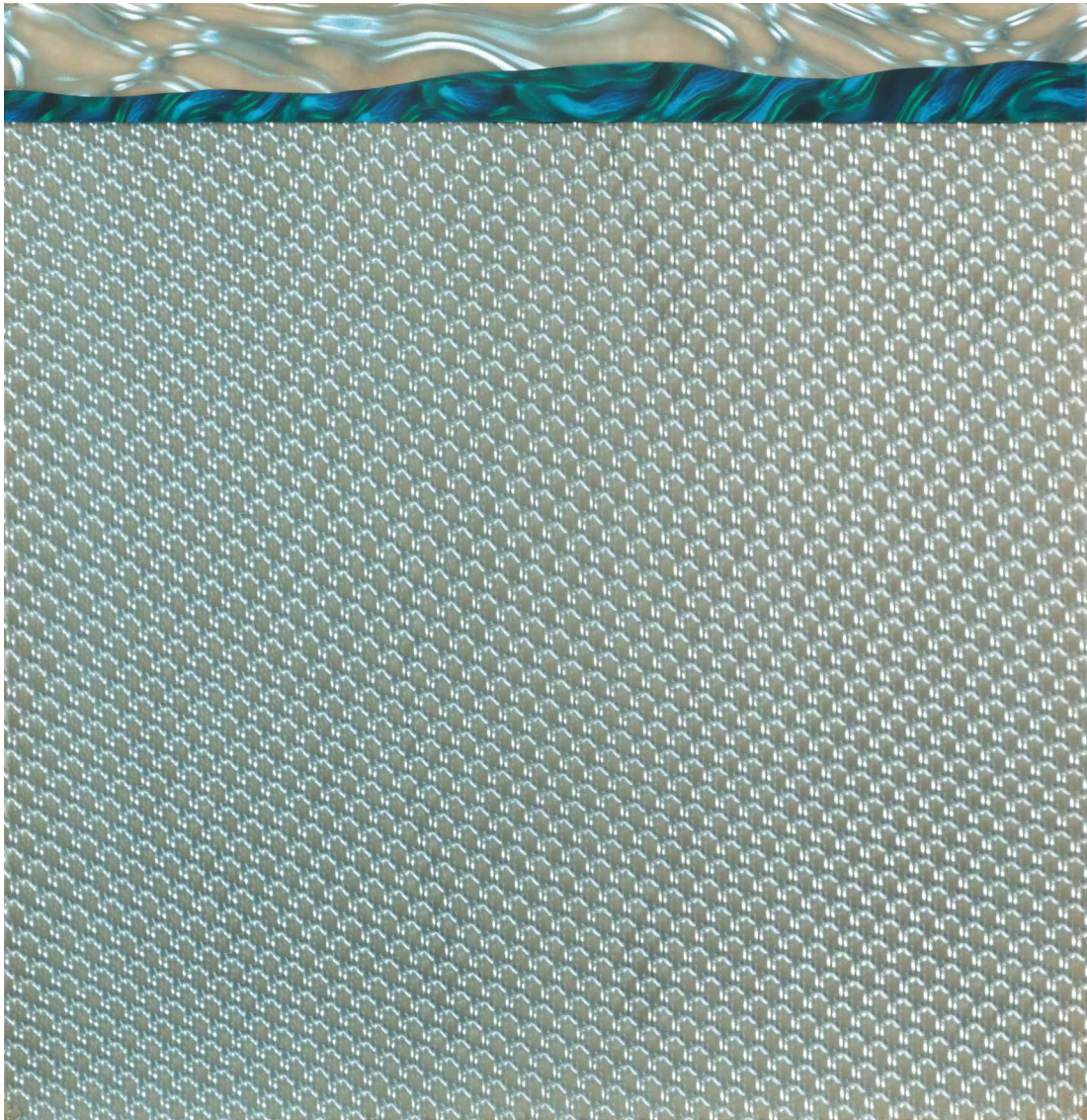
**Frank Stella Protractor  
Configuration #2**

titled on the stretcher  
acrylic and graphite on canvas, in artist's frame  
9¼ by 22¾ in. 23.5 by 56.8 cm.  
Executed in 1971.

**PROVENANCE**

Richard L. Feigen & Co., New York  
Private Collection  
Private Collection, Los Angeles (acquired from  
the above)

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



10

AN EXCEPTIONAL EYE: PROPERTY FROM AN  
IMPORTANT ITALIAN COLLECTION

## ROY LICHTENSTEIN

1923 - 1997

### Untitled

signed and dated 1965 on the reverse  
Rowlux collage on board  
22<sup>3</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>8</sub> in. 57 by 56 cm.

#### PROVENANCE

Galleria Marin, Turin  
Acquired from the above by the present owner  
circa 1972

#### EXHIBITED

Turin, Galleria Sperone, *Pop: Dine, Lichtenstein,  
Oldenburg, Pistoletto, Rauschenberg, Rosenquist,  
Warhol, Wesselmann*, June - July 1965

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

PROPERTY FROM AN IMPORTANT NEW YORK  
COLLECTION

## JOHN MCLAUGHLIN

1898 - 1976

### #3

signed, titled and dated *1965* on the reverse  
oil on canvas  
48⅞ by 60 in. 122.2 by 152.4 cm.

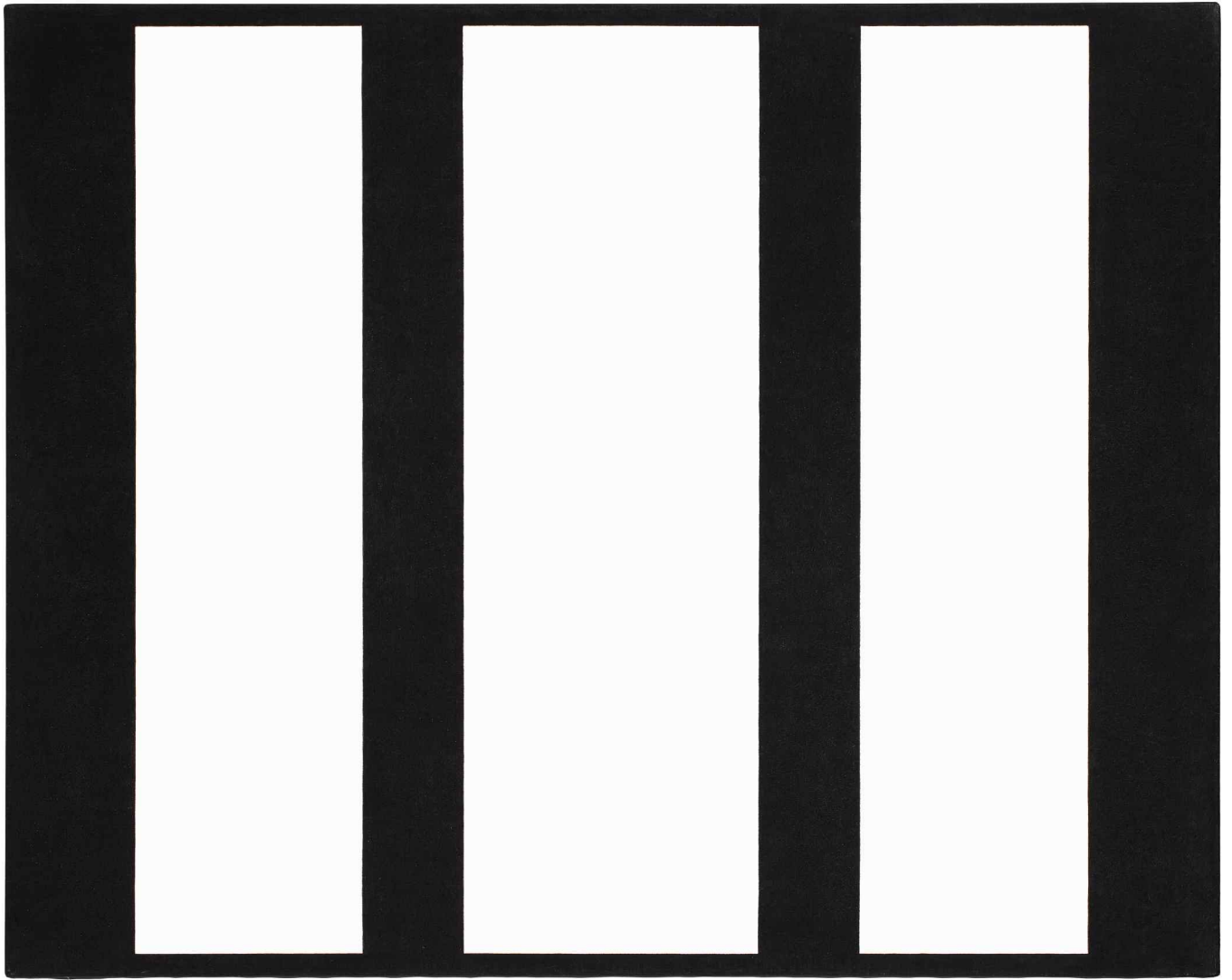
#### PROVENANCE

Landau Art Gallery, Los Angeles (acquired  
directly from the artist)  
Hoffman Borman Gallery, Santa Monica  
Private Collection (acquired from the above in  
1987)  
Gift of above to the present owner

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

“My purpose is to achieve the totally abstract. I want to communicate only to the extent that the painting will serve to induce or intensify the viewer’s natural desire for contemplation without benefit of a guiding principle. I must therefore free the viewer from the demands or special qualities imposed by the particular by omitting the image (object). This I manage by the use of neutral forms.”

JOHN MCLAUGHLIN



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## ED RUSCHA

b.1937

### Honey

signed and dated 1976 on the reverse  
gunpowder, graphite and pastel on paper  
13¾ by 15½ in. 34.9 by 38.4 cm.

#### PROVENANCE

Private Collection, Seattle (acquired directly from the artist)

Thence by descent to the present owner

#### EXHIBITED

Seattle, Dootson/Calderhead Gallery, *Edward Ruscha*, May - June 1976

#### LITERATURE

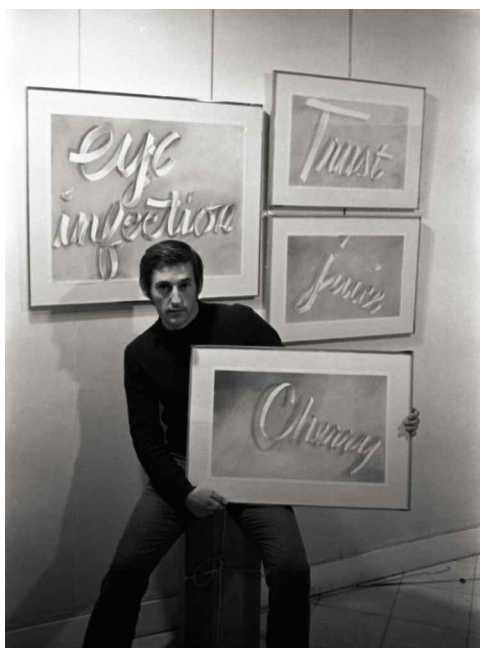
Lisa Turvey, Ed., *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New York 2014, cat. no. D1976.25, p. 423, illustrated in color

\$ 250,000-350,000

Spelled out in a flowing ribbon, Ed Ruscha's 1976 pastel *Honey* functions both as a testament to the power of the artist's draftsmanship, as well as a monument to his inimitable conceptual vision. Projecting out from the background, *Honey* is sweet without being saccharine, gliding across an expansive field of color. The pastel background transitions in a gradient from a dusky green to a soft peach, emulating the sunset as it reflects on the clouds. This airy sense is magnified by the undulating letters in the center of the work, rendered to emulate a trailing advertisement behind an airplane. Part of a larger body of work where words are drawn in this style, pastels like *Honey* "reinforce the three-dimensionality of the words, which are seen in perspective and from a skewed angle, hovering in space like lost objects

that have been released from the printed page and now inhabit their own realm" (Richard D. Marshall, *Ed Ruscha*, New York 2003, pp. 161-162).

Though Ruscha had recently begun making artworks using multiple words instead of one, *Honey* constitutes a novel development for the artist in the combination of elements from his earlier trompe l'oeil drawings featuring single words, with his pastels of household objects like books, ball bearings and food. *Honey* conjures numerous associations: a love note; a conversation half overheard; the taste of something sweet. Ruscha employs these associations, joining them with sophisticated stylistic choices to distill them into a single word.



The artist posing with his gunpowder drawings in New York, 1967

Photo by Fred W. McDarrah/Getty Images

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# another kind of language

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## DRAWINGS BY SCULPTORS FROM THE BETSY WITTEN COLLECTION

Immediate, cerebral, and refined, the collection of Betsy Witten comprises two decades of drawings and works on paper by the preeminent minds in Minimalism and Conceptual art. The works in the collection function as a rubric illuminating the steps of the creative process, ranging from fascinating preparatory drawings that document the birth of some of the twentieth century's most influential artistic ideas, to stand-alone works that serve as consummate examples of those very formal concepts.

Originally brought together under the auspices of the Seagram Company, *Drawings by Sculptors* was formed together by Phyllis Lambert and David Bellman, the then Chief Curator of the McCord Museum in Montreal. Lambert, the daughter of Samuel Bronfman, was chief among the visionaries responsible for commissioning Mies Van Der Rohe to design the famed Seagram headquarters on Park Avenue in New York—today recognized as a high point of modernism. Working together with curators at MoMA and Philip Johnson, Lambert began to acquire and commission works of art to both engage with the public and reflect the distinct formal innovation of the architecture itself. Evolving over time, the collection came to include pivotal paintings by artists such as Mark Rothko, Picasso's monumental stage curtain for Diaghilev's 1919 ballet *Le Tricorne*, and a distinct collection of drawings by some of the most radical sculptors of our time—an exquisite body of work that forms the nucleus of the present collection. In line with the collecting ethos of the Seagram Company, Bellman assembled

a collection that pushed boundaries, seeking out works that captured “the transition from potential to realization” (Phyllis Lambert, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, New York 1984, p. 7). Important drawings by Robert Smithson, Eva Hesse, and Richard Serra encapsulate what David Bellman describes as the capacity for the drawing to operate at the threshold of the “descriptive and propositional” (David Bellman in “Sculpture at the Threshold of Material and Prospect” in *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, New York 1984, p. 11). Articulating his aim, Bellman effused the potential for a collection to “develop through to that threshold of potential where art becomes an action capable of inserting us into unexpected, yet factual, relationships with the world” (ibid).

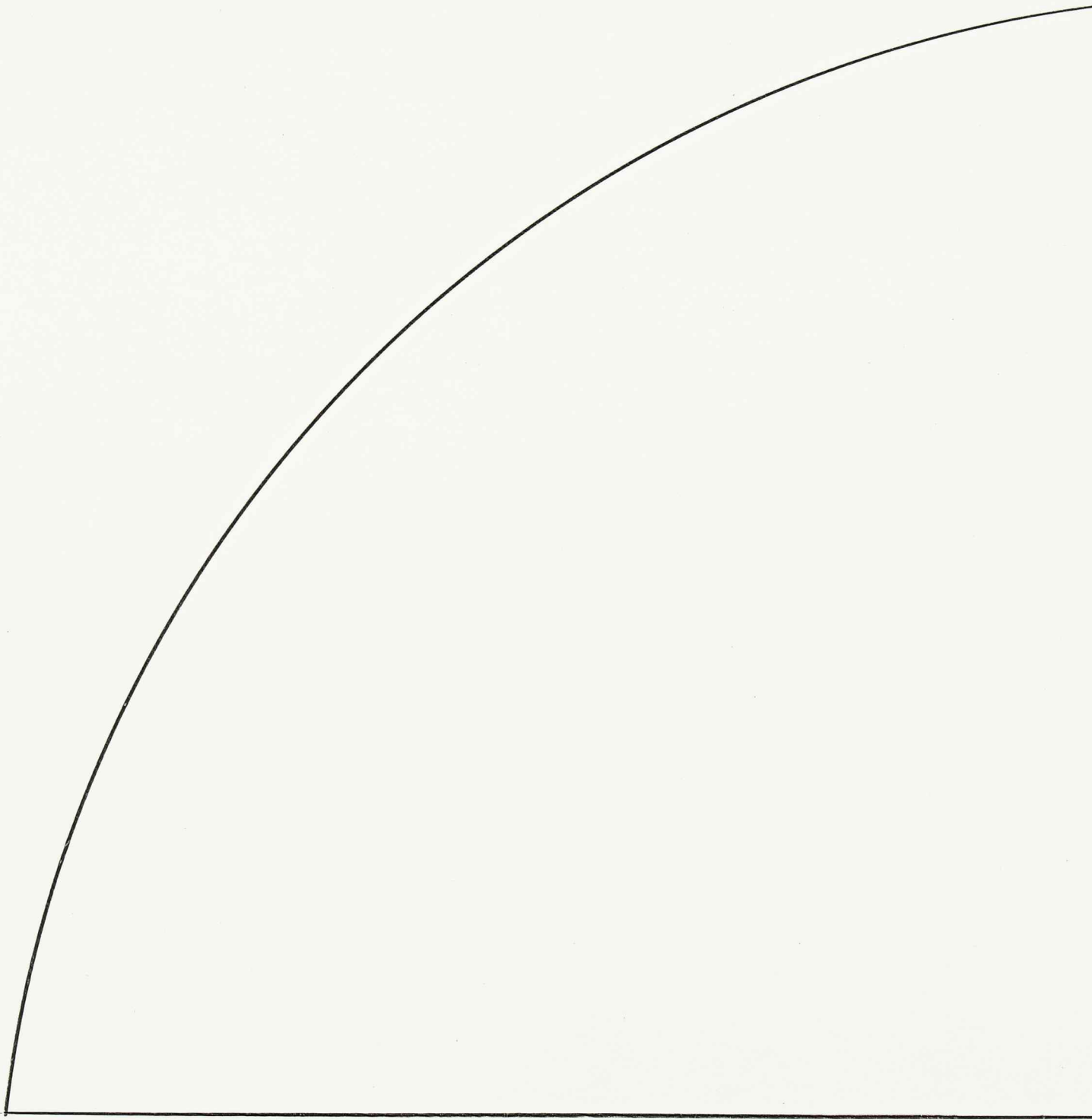
In 2003, this landmark corporate collection of drawings was acquired by the present owner directly from the Seagram Company in its entirety, and through the unique vision of Betsy Witten came to evolve in its composition. The original spirit of inquiry and discovery became renewed through Witten's addition of works by the leading Minimalists of the day. Though some works are not by sculptors, they embody the unbridled experimentation and distilled, intimate expression so present throughout the rest of the collection. Together, through their economy of line, complex articulation of space and sophisticated formal resolution, these drawings and works on paper each convey a remarkable clarity of conceptual development.

The works in this collection make tangible the driving forces behind the artistic breakthroughs in the latter half of the past century. As much as many of these works represent the process behind the physical actualization of an idea—especially the drawings that correspond to later realized sculptures—at their essence they each exist as fully conceived works in their own right: a two-dimensional embodiment of a three-dimensional manifestation. Together the works in the collection of Betsy Witten remove the blindfold from the creative process, providing a rare glimpse into the conceptual formation of some of Contemporary Art's most evocative and enduring artistic developments.

“[Drawings] are the result of trying to assess and define what surprises me in a sculpture, what I could not understand before a work was built. They enable me to understand different aspects of perception as well as the structural potential of a given sculpture. They are distillations of the experience of a sculptural structure. Drawing is another kind of language. Often, if you want to understand something, you have either to take it apart or to apply another kind of language to it.”

RICHARD SERRA, NOTES ON DRAWING, 1990





# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

13

## RICHARD SERRA

b.1939

### Study for Flat Rock

signed with the artist's initials  
paintstick on paper

38 by 50 in. 96.5 by 127.4 cm.

Executed in 1981, this work inspired the realized sculpture, *Bilbao*, 1983, Collection of Carmen Giménez, Madrid.

#### PROVENANCE

Blum Helman Gallery, New York

Collection of Joseph E. Seagram & Sons, Inc., New York

Acquired from the above by the present owner

#### EXHIBITED

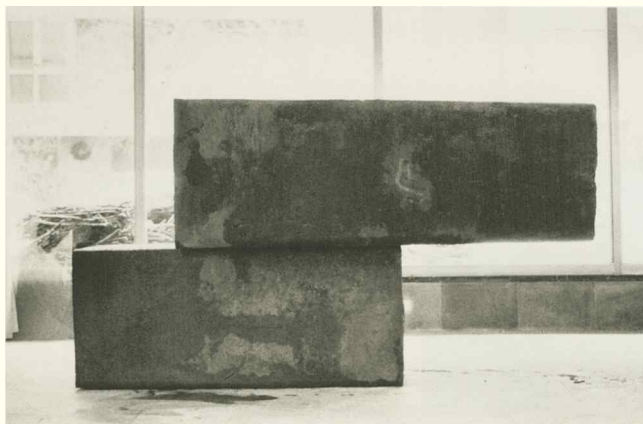
The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 57, illustrated

#### LITERATURE

Hans Janssen, Ed., *Richard Serra Drawings 1969-1990/Catalogue Raisonné*, Bern 1990, cat. no. 193, p. 232, illustrated

\$ 200,000-300,000

Richard Serra's early and significant *Study for Flat Rock* unlocks the sculptural quality of drawing, communicating a surface and weight that exceeds the standard possibilities for a work on paper. Serra deftly employs textural and tonal modulation using a paintstick, rendering a form that takes on a dimensional surface and mass. The work has a presence that alters the space it inhabits with a deep black absorbing light, luring the eye with a gravitational pull. Despite its absorptive darkness, *Study for Flat Rock* is not domineering; Serra skillfully balances the black form with an almost equal amount of white negative space, creating a sense of equilibrium and refreshing lightness as contrast. While initially intended as a study for a never-realized sculpture that Serra envisioned, *Study for Flat Rock* eventually inspired Serra's cor-ten steel sculpture, *Bilbao*, and his original drawing endures as a composition on paper that defies the limits of its medium. In the words of Michelle White, drawings like *Study for Flat Rock* are "perceptual, experiential, and conceptual; [they are] a way to see, feel, and think" (Michelle White in "Drawing as Drawing" in *Richard Serra Drawing: A Retrospective*, The Menil Collection, Houston 2011, p. 13).



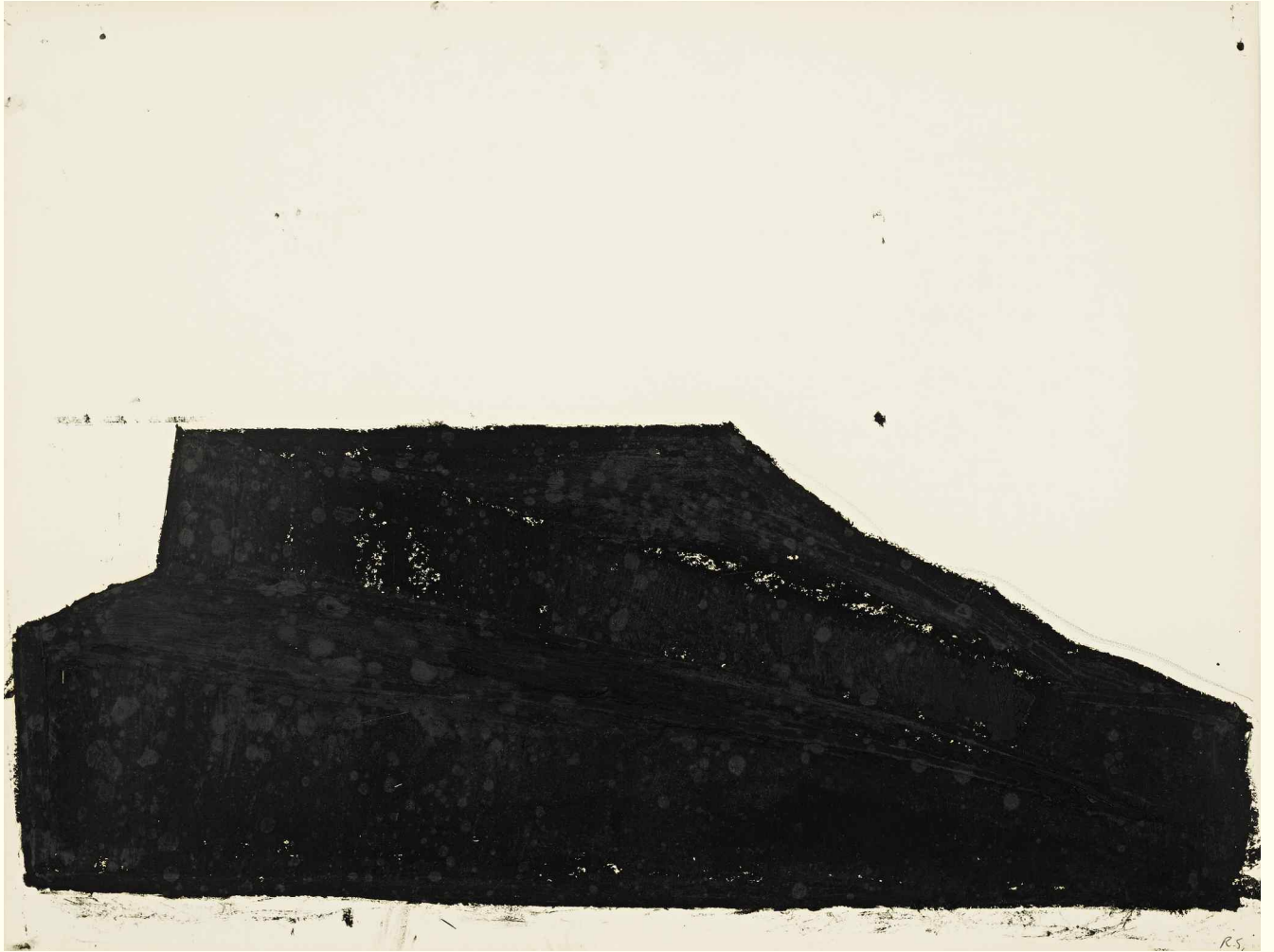
Richard Serra, *Bilbao*, 1983, two steel ingots

Private Collection

© 2018 Richard Serra / Artists Rights Society (ARS), New York

"My intention had been to forge a single two step shaped work, which would relate directly to an early drawing done in Peru of a flat rock. Once I began the process of forging I realized that to complete the work, a balanced structure of two elements would carry the idea of the 'flat rock' to its conclusion. Bilbao, made in the Basque Country, is the resultant sculpture."

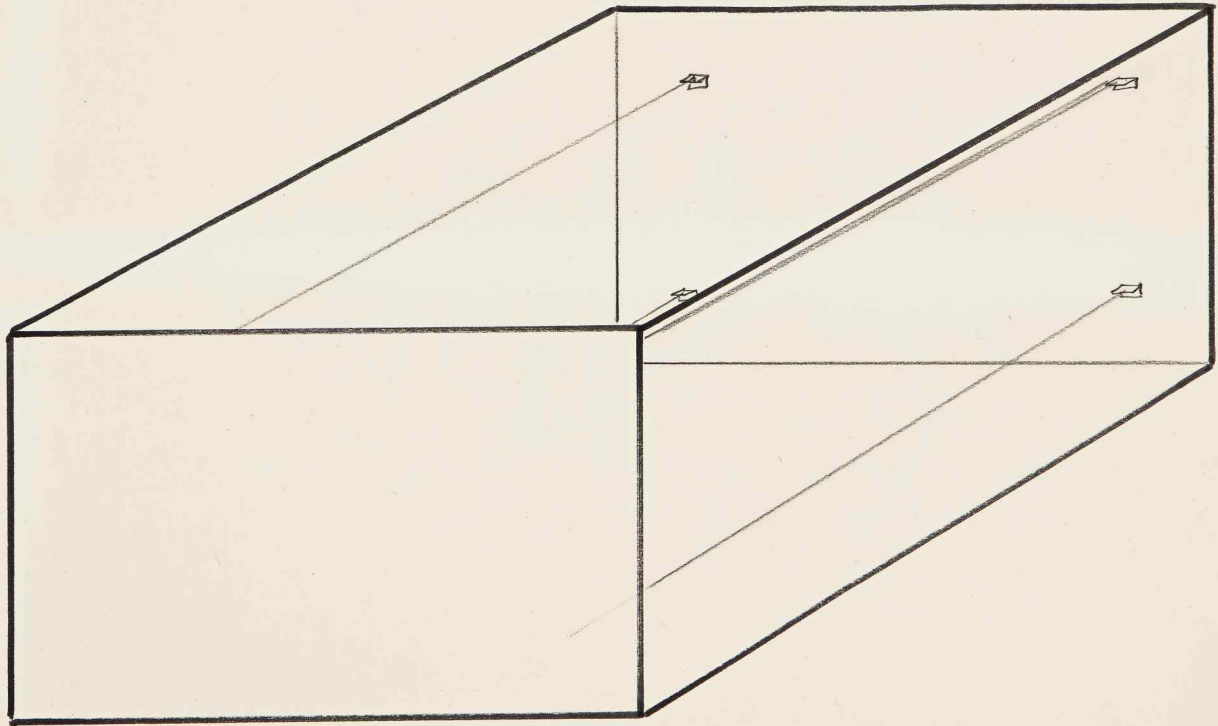
RICHARD SERRA



# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

ENDS CAL IRON PAINTED H-D RED OUTSIDE, MAYBE INSIDE TOO  
RED TOPS PLEXIGLAS



14

14

## DONALD JUDD

1928 - 1994

### Study for an Untitled Sculpture

signed and dated 65 on the reverse

felt-tip pen and graphite on paper

11 by 13<sup>3</sup>/<sub>8</sub> in. 27.9 by 34.6 cm.

This work is the study for realized sculpture, *Untitled*, 1965, fabricated in red Plexiglas and steel, Private Collection, New York.

### PROVENANCE

Droll, Kolbert Gallery, Inc., New York

Collection of Joseph E. Seagram & Sons, Inc., New York

Acquired from the above by the present owner

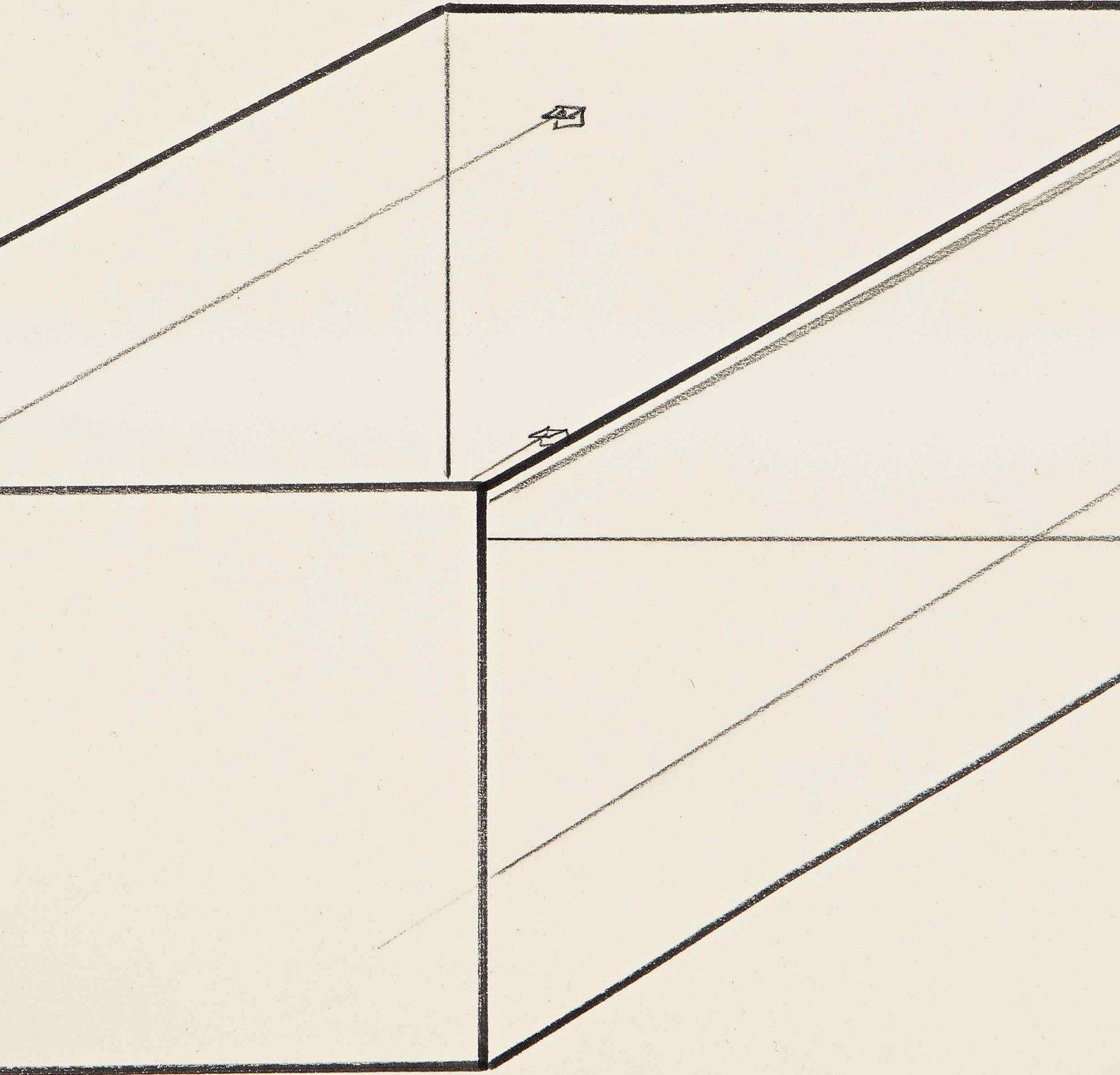
### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 39, illustrated

\$ 20,000-30,000

"A shape, a volume, a color, a surface is something itself. It shouldn't be concealed as part of a fairly different whole."

Donald Judd, *Complete Writing 1959-1975*, Halifax and New York, 1975, p. 196



# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION



15

15

## DAN FLAVIN

1933 - 1996

### On No. 4 of June 16, 1964

signed, titled and dated 8/4/64 and June 16, 1964  
crayon on black French rag paper  
12<sup>3</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>8</sub> in. 31.4 by 23.8 cm.

#### PROVENANCE

John Weber Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED


The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985, p. 29,  
illustrated

New York, Dominique Lévy Gallery, *Drawing Then:  
Innovation and Influence in American Drawings of  
the Sixties*, January - March 2016

Exceptionally rare within the artist's oeuvre,  
Dan Flavin's *On No. 4 of June 16, 1964* is a  
seminal early work that captures the genesis  
of the progression of the artist's conceptual  
development. Consisting of two blue and two  
yellow lines stretching diagonally across the  
picture plane, the work is a skillfully simplified

permutation of *The Diagonal of May 25, 1963*,  
the first sculpture by the artist to solely use  
fluorescent light tubes. In Flavin's visual  
vocabulary, these lines, luminescing against the  
black background, represent the aforementioned  
tubes and allow for near infinite combinations  
of form and color through a highly minimal  
language. Describing his works on paper, Flavin  
stated, "all my diagrams, even the oldest, seem  
applicable again and continually. It is as though  
my system synonymizes its past, present and  
future states without incurring loss of relevance"  
(Dan Flavin in *Artforum*, December 1966, pp.  
27-29). Following this logic, *On No. 4 of June  
1964*, in its reduced linear elegance, is far more  
than a study in line and color. Instead, the work  
speaks to interactions of light and space, and the  
unlimited possibilities therein.

\$ 50,000-70,000

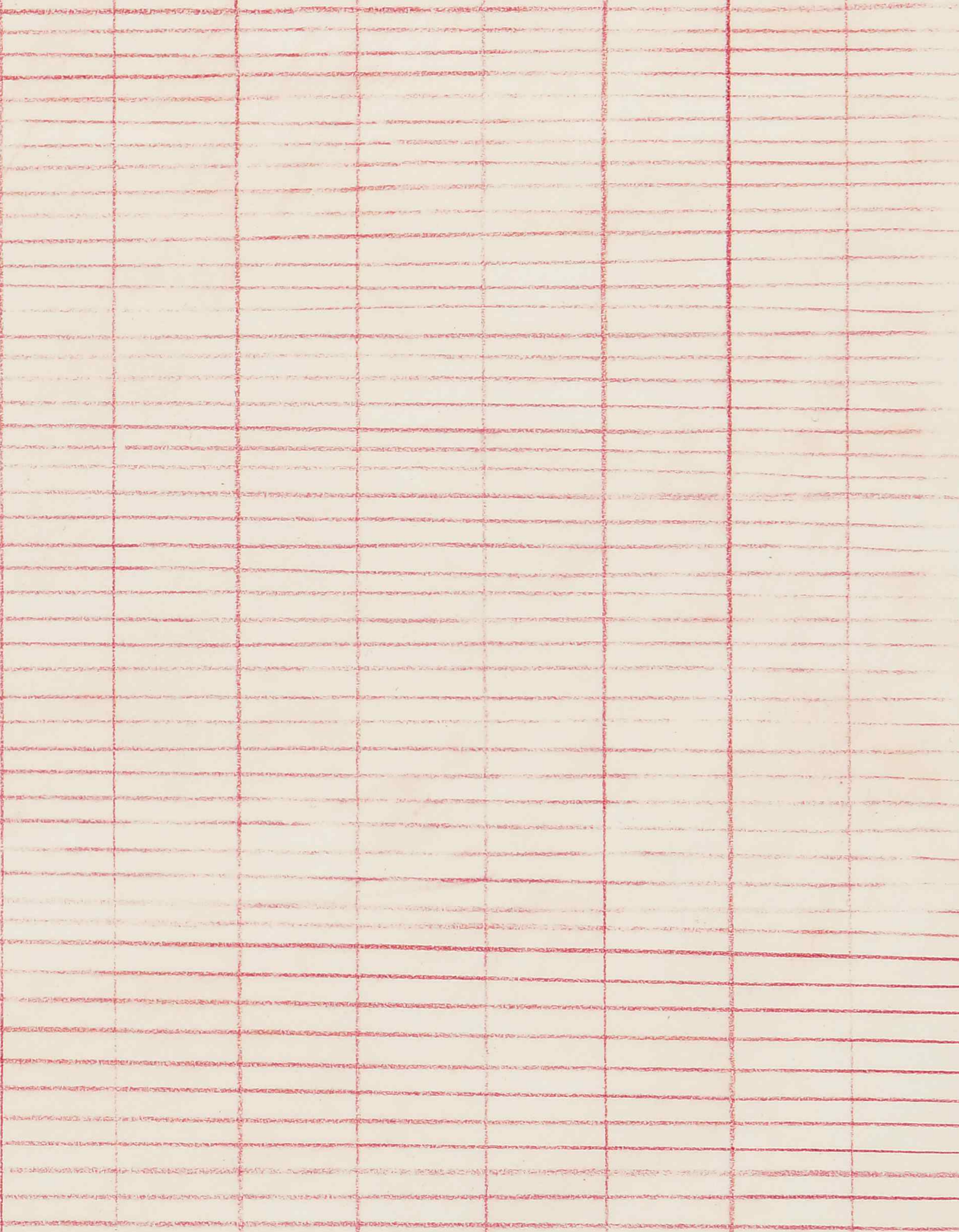
The background of the page is a solid black color. Several diagonal lines, drawn with what appears to be chalk or a similar dry medium, cross the page from the top-left towards the bottom-right. There are two lines in a yellowish-gold color and two lines in a light blue or cyan color. The lines are not perfectly straight and have a slightly grainy, textured appearance.

“The lit tubes are intense and very definite. They are very much a particular visible state, a phenomenon. The singleness of isolation phenomena is new to art and highly interesting.”

DONALD JUDD







# another kind of language

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DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

16

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## AGNES MARTIN

1912 - 2004

### Untitled

signed  
watercolor, colored pencil and graphite on tracing paper  
10 $\frac{7}{8}$  by 10 $\frac{7}{8}$  in. 27.6 by 27.6 cm.  
Executed in 1980.

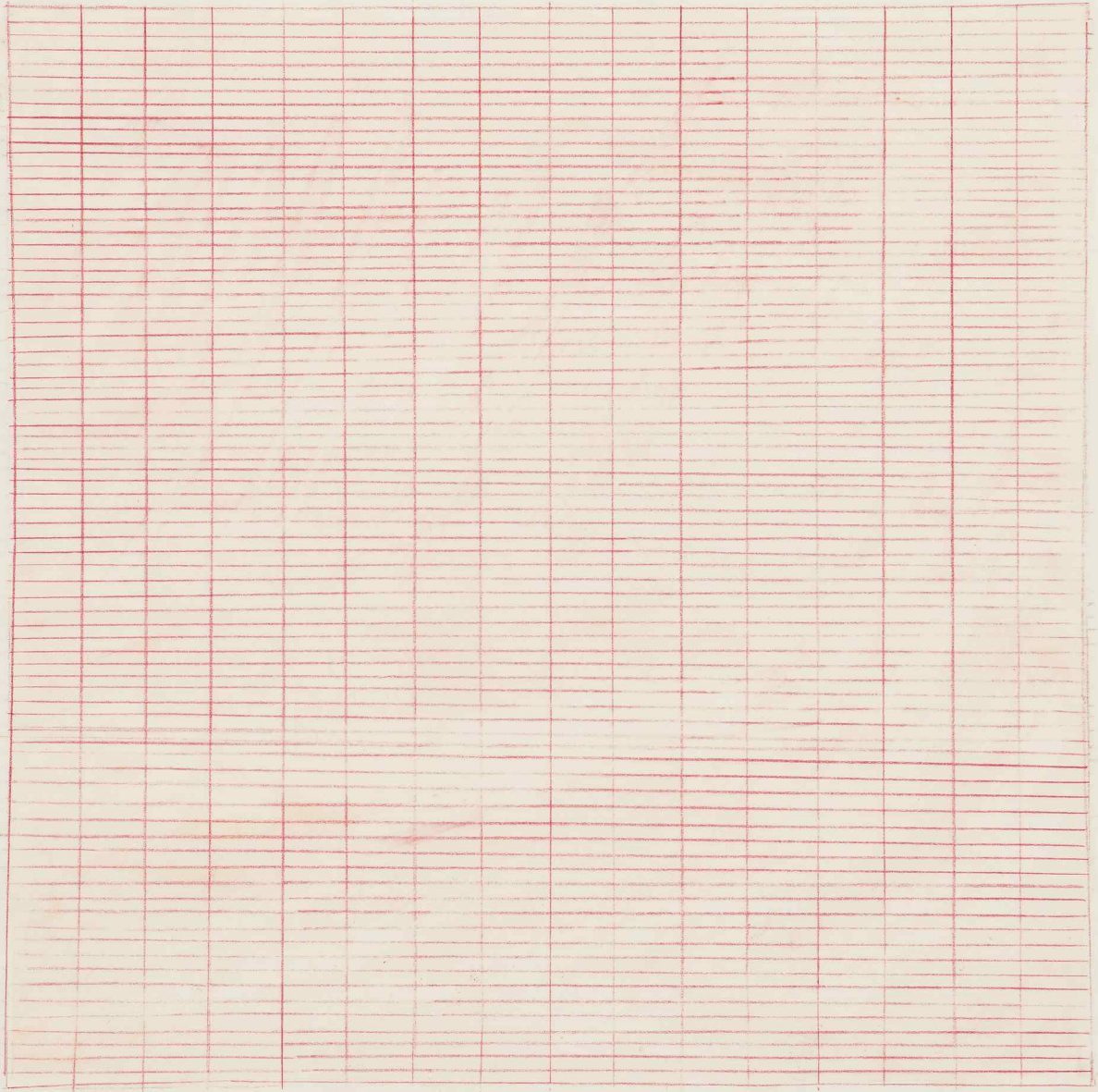
### PROVENANCE

Woody Gwyn, Santa Fe (gift of the artist in 1981)  
Acquired from the above by the present owner in 2010

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

“When I think of art, I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is awareness of perfection.”

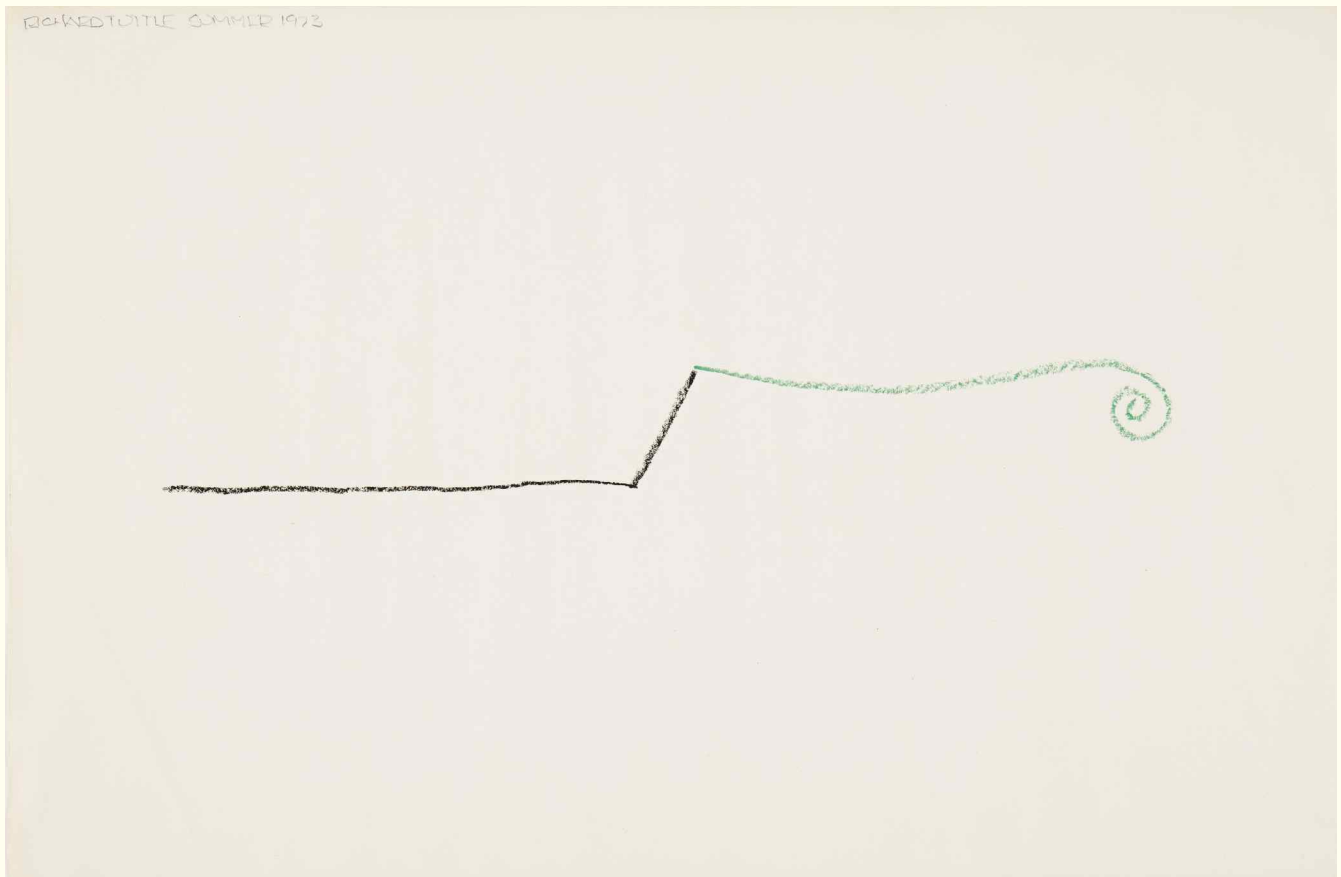
Agnes Martin in *Beauty is the Mystery of Life*, Agnes Martin, exh. cat., Whitney, 1992, p. 10



*a. Martin*

# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION



17

## RICHARD TUTTLE

b.1941

### Summer of 1973 Series

signed and dated *Summer 1973*  
crayon on paper  
11<sup>7</sup>/<sub>8</sub> by 18 in. 30.2 by 45.7 cm.

#### PROVENANCE

Parsons-Dreyfus Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985

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



18

## RICHARD TUTTLE

b.1941

### Summer of 1973 Series

signed and dated *Summer 1973*  
crayon on paper  
11 $\frac{7}{8}$  by 18 in. 30.2 by 45.7 cm.

#### PROVENANCE

Parsons-Dreyfus Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985

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

# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

19

## ELLSWORTH KELLY

1923 - 2015

### Study for Curve II

partially titled and dated 1973; signed on the reverse

graphite on paper

33¾ by 33¾ in. 85.7 by 85.7 cm.

This work is the study for realized sculpture, *Curve II*, 1973, gift of Philip Johnson to the Museum of Modern Art, New York.

#### PROVENANCE

Leo Castelli Gallery, New York

Collection of Joseph E. Seagram & Sons, Inc., New York

Acquired from the above by the present owner

#### EXHIBITED

New York, John Weber Gallery; Amherst College, Mead Gallery; Santa Barbara, University of California Art Galleries; Austin, Laguna Gloria Art Museum; Cambridge, Massachusetts Institute of Technology, October 1977 - December 1978, n.p. Amsterdam, Stedelijk Museum, *Ellsworth Kelly, Schilderijen en beelden 1963-1979 Paintings and Sculptures 1963-1979*, December 1979 - February 1980

London, Hayward Gallery, *Ellsworth Kelly Painting & Sculpture 1966-1979*, February - April 1980, cat. no. 41

Baden-Baden, Staatliche Kunsthalle, *Ellsworth Kelly Gemälde und Skulpturen 1966-1979*, July - September 1980, cat. no. 37, p. 123

New York, Whitney Museum of American Art; Saint Louis Art Museum, *Ellsworth Kelly: Sculpture*, December 1982 - May 1983, p. 190 The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; London, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 41, illustrated

Ellsworth Kelly's *Study for Curve II* is a discerning exploration of form that utilizes basic gestures to describe complex spatial relationships. Composed of two line segments that meet in a right angle and connect at their other end with an arc, Kelly's drawing exhibits a graceful diagonal symmetry. The straight lines rhyme with the edges of the picture plane, and the curving segment bends away from the border, drawing attention to the negative space between the edge of the line and the corner. The momentum of Kelly's gesture is captured where each line meets, forever recorded in the sweeps made by the graphite as they lifted off of the page. The drawing is a study for the highly important sculpture *Curve II*, originally installed outside of Phillip Johnson's house in Connecticut and subsequently donated by Johnson to the Museum of Modern Art, New York. Johnson, who designed the interior of the Four Seasons Restaurant in the Seagram building was instrumental to the formation of the Seagram collection and Kelly's drawing stands as a testament to the pioneering contemporary vision that pervades the collection.

\$ 350,000-450,000

“Making art has first of all to do with honesty. My first lesson was to see objectively, to erase all ‘meaning,’ of the thing seen. Then only, could the real meaning of it be understood and felt.”

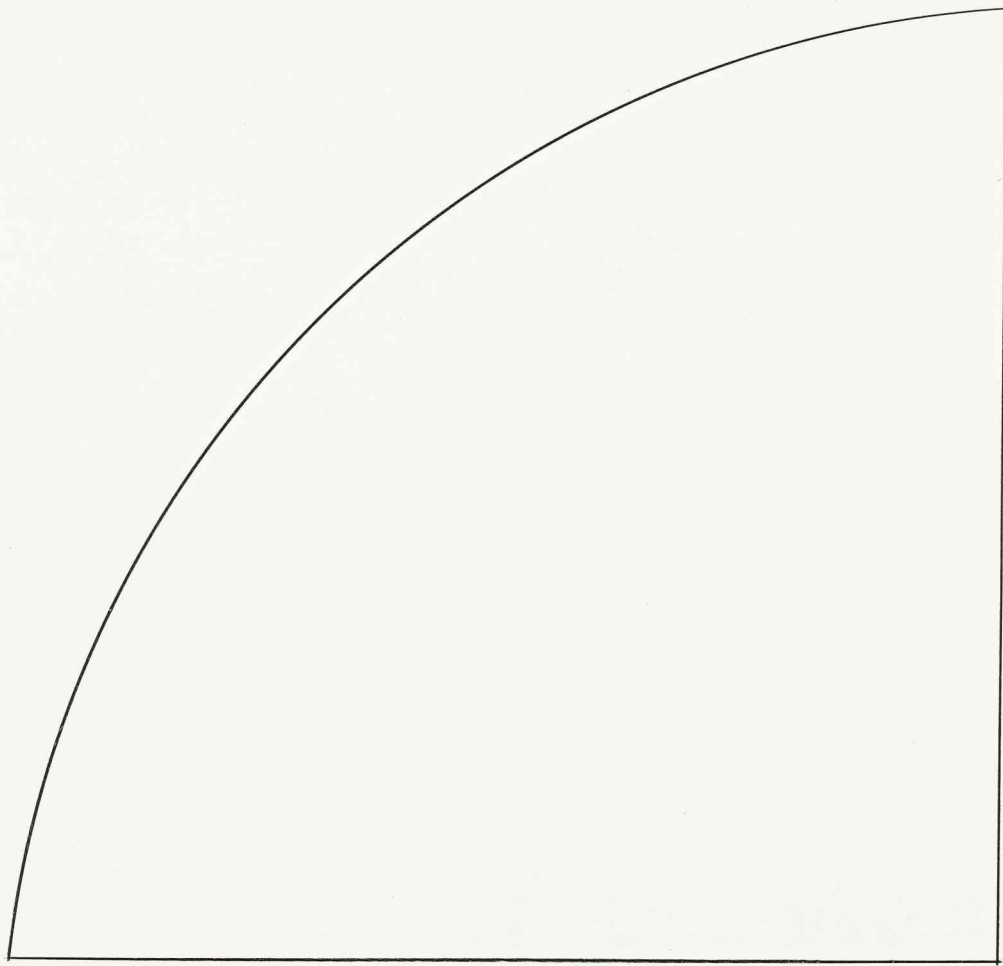
Ellsworth Kelly, “Notes from 1969,” in *Ellsworth Kelly: Schilderijen en beelden 1963-1979*, exh. cat., Stedelijk Museum, Amsterdam, 1979, p. 34.



Ellsworth Kelly's *Curve II* at the Museum of Modern Art, New York, 1973

Photo by Robert E. Mates & Paul Katz

© Ellsworth Kelly. EK 507. Photograph courtesy of Ellsworth Kelly.



CURVE FOR CURVE II. CORTEEN STEEL 118 X 123 CM, ANGLE 132° 1978

## another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

### ROBERT SMITHSON: TWO IMPORTANT WORKS

LOTS 20-21

At the end of his life and groundbreaking career, Robert Smithson envisioned several land-reclamation projects that aimed to transform abandoned industrial sites from places of disuse into radical forms of public art. As studies for two of his most significant land art projects—one executed and one proposed—Robert Smithson's *Broken Circle/Spiral Hill* and *Project for an Open Pit with Lake*, from 1971 and 1972 respectively, are important foundational records in Smithson's career, showcasing the clarity of his artistic vision as well as his mastery over diverse pictorial strategies.

In *Broken Circle/Spiral Hill* Smithson renders in three dimensions a landscape dominated by the two works, their scale, mass and earthen composition defining the dynamic scene. Depicting Smithson's only extant earthwork outside



Robert Smithson, *Broken Circle* (1971), Emmen, Holland, Summer 1971  
Green water, white and yellow sand flats, Diameter 140'; Canal approximately 12' wide, Depth quarry lake 10 to 15';  
Courtesy James Cohan, New York  
Art © Holt-Smithson Foundation/Licensed by VAGA, New York, NY

“My own experience is that the best sites for ‘earth art’ are sites that have been disrupted by industry, reckless urbanization, or nature’s own devastation. For instance, *The Spiral Jetty* is built in a dead sea, and *The Broken Circle and Spiral Hill* in a working sand quarry. Such land is cultivated or recycled as art.”

Robert Smithson in Nancy Holt, *The Writings of Robert Smithson*, New York 1979, p. 124



of North America, the drawing showcases a topography utterly transformed by the *Broken Circle* and *Spiral Hill*. In June 1971, Smithson completed the project in a sand quarry in Emmen, produced at the invitation of the major outdoor sculpture exhibition *Sonsbeek button de Perken (Beyond the Pale)*. Smithson carved the earthwork out of the land, flooding manmade dikes to evoke the devastating North Sea Flood of 1953 that caused 2,000 deaths and inundated 340,000 acres of land. In a 1971 issue of *Arts Magazine*, Smithson wrote of the project: "Between violence and calm is lucid understanding and perception... What goes on between the raging flood and the peaceful pond?" Today, *Broken Circle/Spiral Hill* is immensely significant as one of only three monumental land artworks that Smithson considered to be permanent—the other two being *Spiral Jetty* in the Great Salt Lake, Utah and *Amarillo Ramp* in Amarillo, Texas.

Contrasting the verisimilitude of Smithson's drawing for *Broken Circle/Spiral Hill*, his study for *Project for an Open Pit with Lake* is reduced and flattened into seemingly pure abstraction, the riveting central form emerging from a sea of crosshatching like a talisman or hieroglyph. Conceived originally as a reclamation project for the Bingham Copper Mining Pit—spanning two miles wide, the oldest open-pit copper mine and largest manmade excavation in the world—Smithson had envisioned a never-realized earthwork that in its ambitious scale would have greatly surpassed his monumental *Spiral Jetty*. Still active from 1848 through to the present day, the monumental pit has been mined for its gold, silver, copper and molybdenite. Smithson proposed the project to Kennecott Copper Corporation in the early 1970s; he had hoped to take advantage of mining companies' receptiveness to various innovative reclamation projects as a means to address waste land. Smithson imagined four dividing crescent rises at the bottom of the massive spiral cavity, which during heavy rains would create four rising jetties of polluted water that from above would resemble a whirling vortex. Rendered in Smithson's preferred aerial view, similar to the perspective of his famed films, the study eschews representations of his proposed earthwork's staggering dimensionality in order to draw attention to its refined and idealized formal qualities. His drawing for the earthwork contains an innate symmetry, with elegant tendrils curving in towards its center from four cardinal quadrants. Yet despite the work's reduced visual language, the study remains instructional and communicative



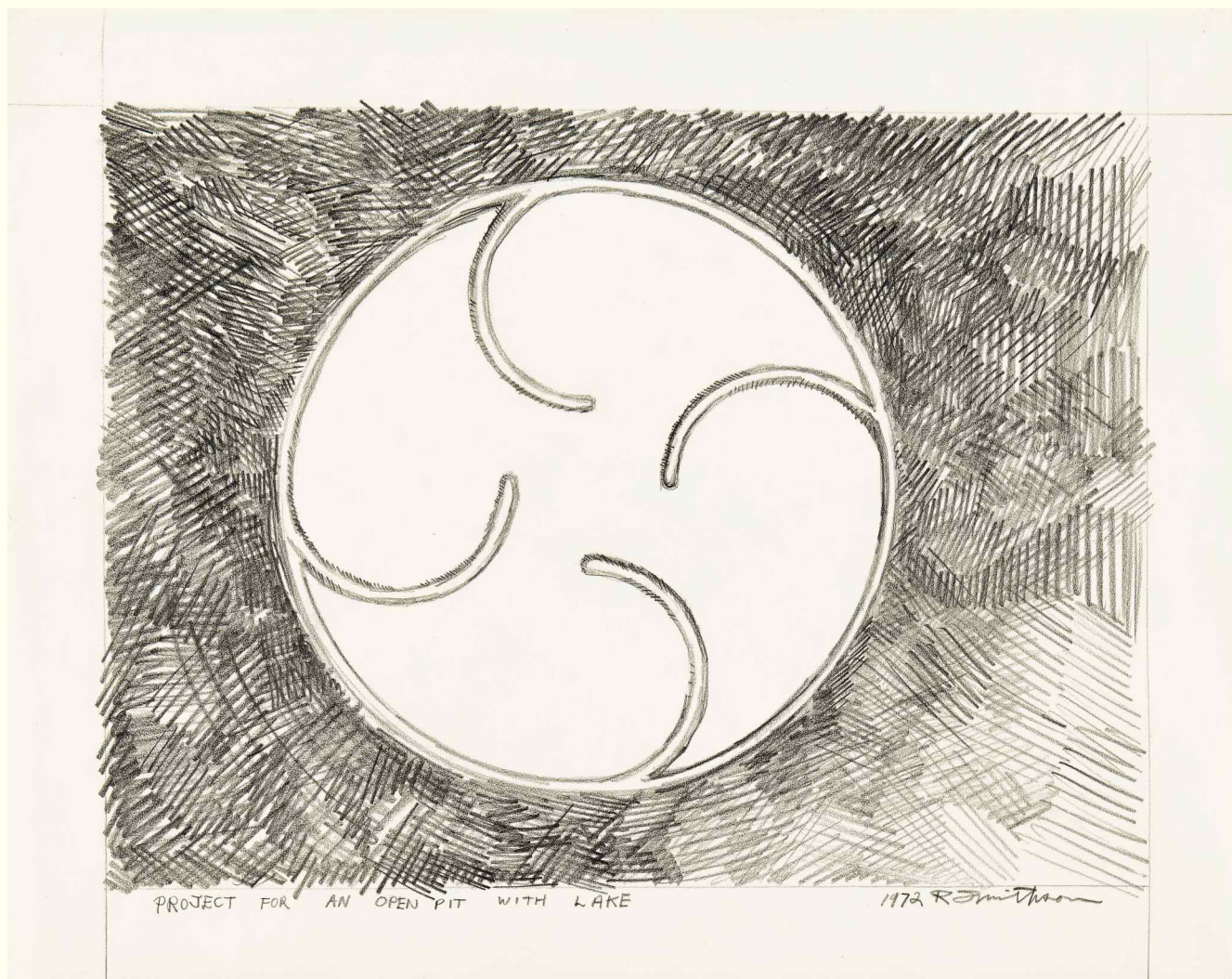
Robert Smithson, *Spiral Hill* (1971), Emmen, Holland, Summer 1971, earth, black, topsoil, white sand, approximately 75' at base, Courtesy James Cohan, New York  
Art © Holt-Smithson Foundation/Licensed by VAGA, New York, NY

of a proposed materiality, each tendril no doubt constructed of many thousands of tons of earth, and the negative space within filled with water. Without approval from Kennecott, the project was never realized.

These two significant studies bring together Smithson's preoccupations with the conflation of art and landscape, of human intervention and entropy, and with the question of what bears being observed, paid attention to, and pondered. The works exemplify Smithson's enduring relevance in Contemporary Art and urban architecture today; in his ambitious interventions into the earth—both formally and socio-politically—Smithson's pioneering projects continue to inspire artists to expand boundaries of radical possibility for engaging with the world. In summarizing his artistic aim, Smithson stated, "the old landscape of naturalism and realism is being replaced by the new landscape of abstraction and artifice" (Robert Smithson, *Aerial Art*, p.180). Both Smithson's *Broken Circle/Spiral Hill* and *Project for an Open Pit with Lake* communicate that notion, utilizing the materiality and logic of the landscape to abstract it and create something that remains as aesthetically and socially groundbreaking today as it was in the early 1970s.

## another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION



20

### ROBERT SMITHSON

1938 - 1973

#### Project for an Open Pit with Lake

signed, titled and dated 1972  
graphite on paper  
19 by 24 in. 48.3 by 61 cm.

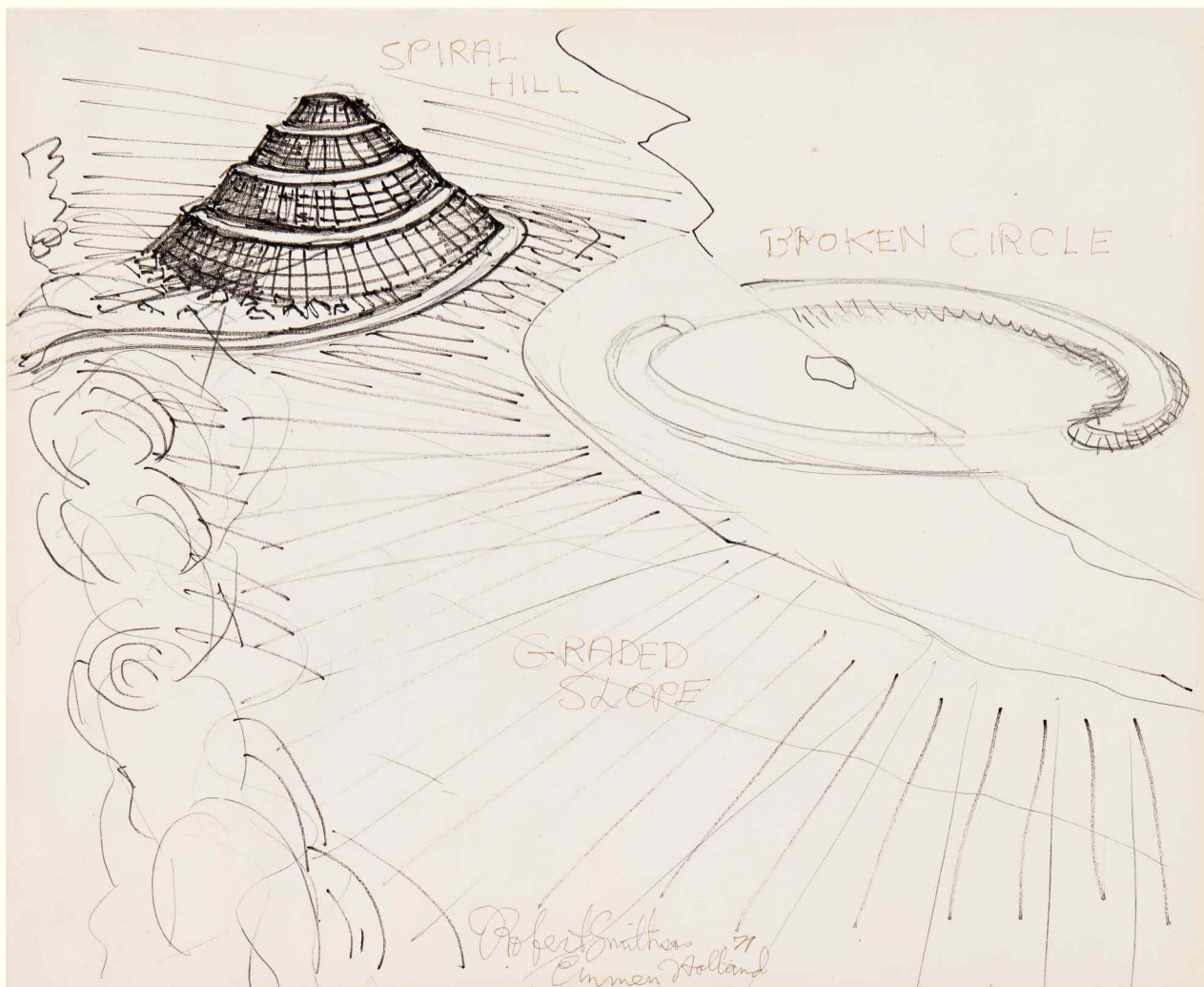
#### PROVENANCE

John Weber Gallery, New York  
Collection Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985

\$ 25,000-35,000



21

## ROBERT SMITHSON

1938 - 1973

### Broken Circle/Spiral Hill

signed, titled and dated 71

felt-tip marker, graphite and ink on paper  
12 $\frac{5}{8}$  by 15 $\frac{1}{2}$  in. 32.1 by 39.4 cm.

This work is the study for the realized earthwork  
*Broken Circle/Spiral Hill*, 1971.

#### PROVENANCE

John Weber Gallery, New York

Collection of Joseph E. Seagram & Sons, Inc.,  
New York

Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985, p. 63,  
illustrated

Siegen, Museum für Gegenwartskunst; Reykjavík  
Art Museum, *Robert Smithson: The Invention  
of Landscape, Broken Circle/Spiral Hill & Film*,  
March 2012 - April 2013, p. 122, illustrated

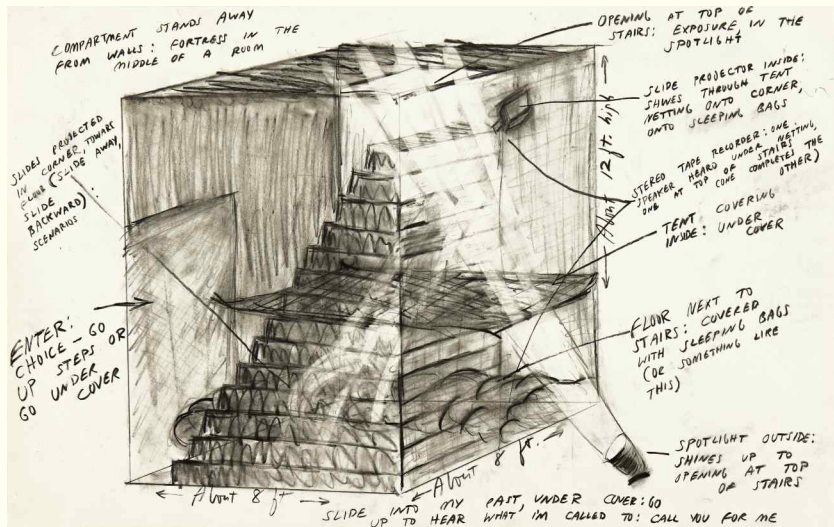
#### LITERATURE

Eugenie Tsai, Ed., *Robert Smithson Unearthed:  
Drawings, Collages, Writings*, New York 1991,  
fig. 74, p. 189, illustrated

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

# another kind of language

DRAWINGS BY SCULPTORS FROM THE BETSY WITTEN COLLECTION



22

22

## VITO ACCONCI

1940 - 2017

### Views of a Landing Preparatory Drawing

charcoal on paper

14 by 21 $\frac{1}{8}$  in. 35.6 by 55.6 cm.

Executed in 1974, this work is a preparatory drawing for a realized work *Views of a Forced Landing* executed and installed at the John F. Kennedy Center for the Performing Arts in 1974.

#### PROVENANCE

Sonnabend Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc., New York

Acquired from the above by the present owner

#### EXHIBITED

Washington, D.C., John F. Kennedy Center for the Performing Arts, *Views of a Forced Landing*, May - June 1974

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 21, illustrated

\$ 4,000-6,000



23

23

## ROBERT MORRIS

b.1931

### Drawing for Granite Sightline No. 2

signed and dated 75-76

graphite on paper

36 $\frac{1}{4}$  by 42 $\frac{3}{8}$  in. 92.1 by 107.6 cm.

#### PROVENANCE

Collection of Joseph E. Seagram & Sons, Inc., New York (acquired directly from the artist)  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 49, illustrated

\$ 6,000-8,000

# SOL LEWITT

1928 - 2007

## Working Drawing #1

ink and graphite on paper  
11 by 8½ in. 27.9 by 21.6 cm.

Executed in 1976, this work is a study for the partially executed series *Cube Structures* based on *Nine Modules*.

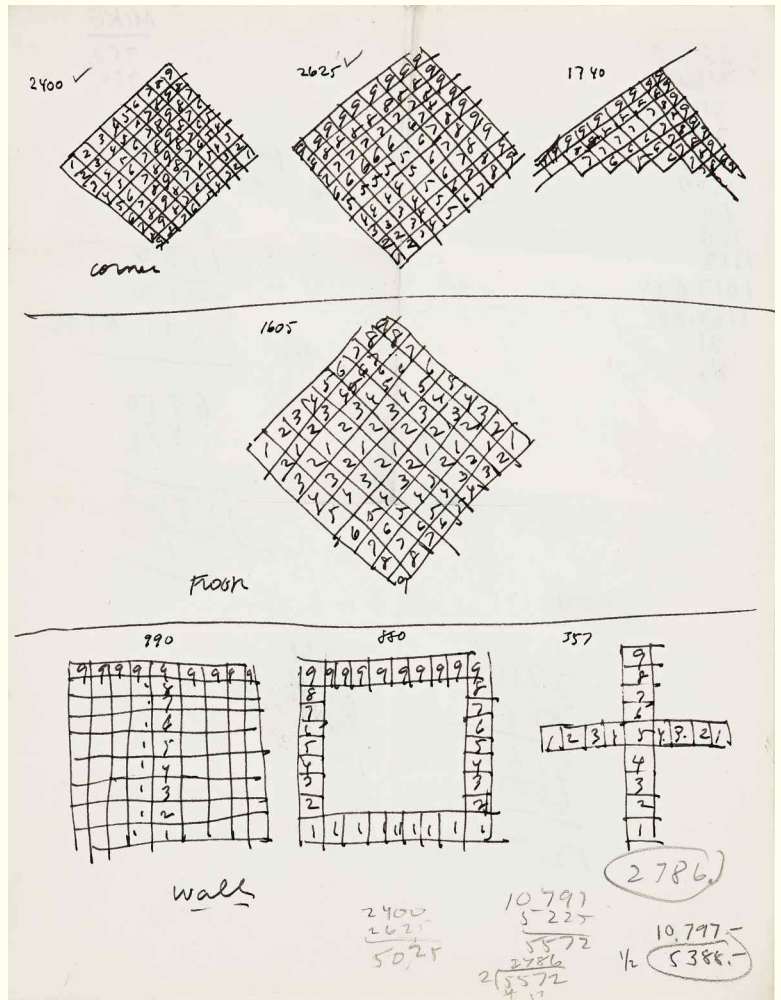
### PROVENANCE

John Weber Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc., New York  
Acquired from the above by the present owner

### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 45, illustrated

\$ 8,000-12,000



# LAWRENCE WEINER

b.1942

## Primary Installation Drawing

signed and dated NYC. 1982

acrylic, colored pencil and india ink on tracing paper

15¾ by 19¾ in. 39.1 by 50.2 cm.

This work is a study for a temporary installation at Kunsthalle Berne, Switzerland in 1983.

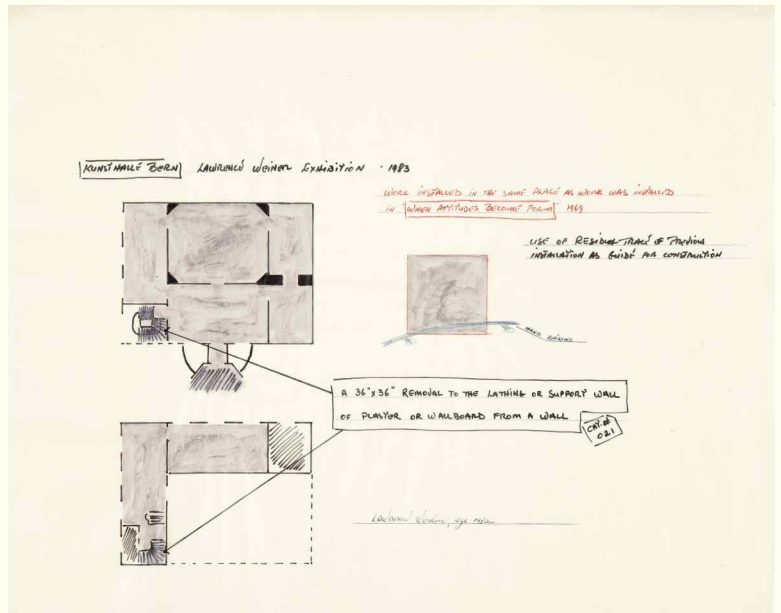
### PROVENANCE

Collection of Joseph E. Seagram & Sons, Inc., New York (acquired directly from the artist)  
Acquired from the above by the present owner

### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 69, illustrated

\$ 5,000-7,000



# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION

26

## EVA HESSE

1936 - 1970

### Study for Schema

dated Sept-Oct-1967

ink on tracing paper

8 $\frac{7}{8}$  by 11 $\frac{7}{8}$  in. 22.5 by 30.2 cm.

This work is the study for realized sculpture *Schema* (1967), in the permanent collection of the Philadelphia Museum of Art.

#### PROVENANCE

Droll, Kolbert Gallery, Inc., New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York

Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985, p. 35, illustrated

#### LITERATURE

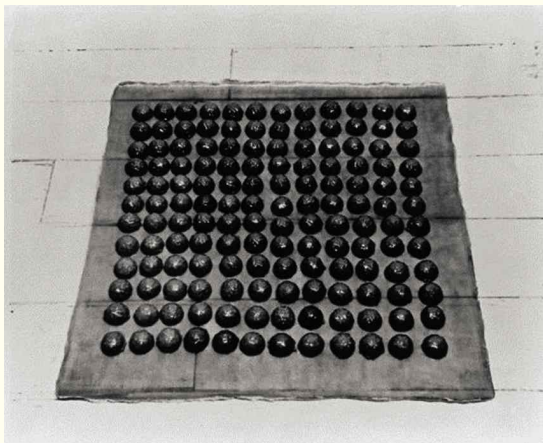
Lucy Lippard, Ed., *Eva Hesse*, New York 1992,  
fig. 159, p. 114, illustrated

Eva Hesse's *Study for Schema* is an intimate, unmediated view into the artist's conceptual process as well as an important historical document, demarcating a benchmark artistic and material development in her career. Drawn with Hesse's distinct open ended style, *Study for Schema* lays out plans for groundbreaking sculpture *Schema*, now at the Philadelphia Museum of Art. When the sculpture was first shown at Hesse's important 1968 show, *Eva Hesse: Chain Polymers* at Fischbach Gallery, New York, it was one of her earliest pieces fully made of latex, which would become a signature, instantly recognizable material in her body of work. *Study for Schema* memorializes that development, providing insight into Hesse's creative process through the copious notes which communicate the excitement and importance in her groundbreaking use of the material, while also serving as a powerful aesthetic statement, each line somehow both wavering and sure, allusive yet instructional.

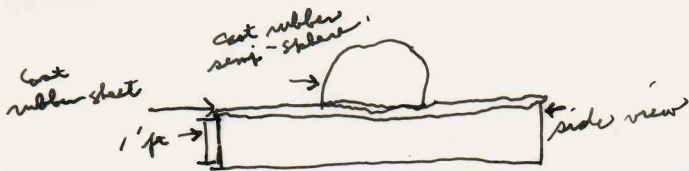
\$ 100,000-150,000

“Painting and particularly drawing played an integral part in Hesse’s artistic development. Indeed, she first achieved a personal style in her drawings.”

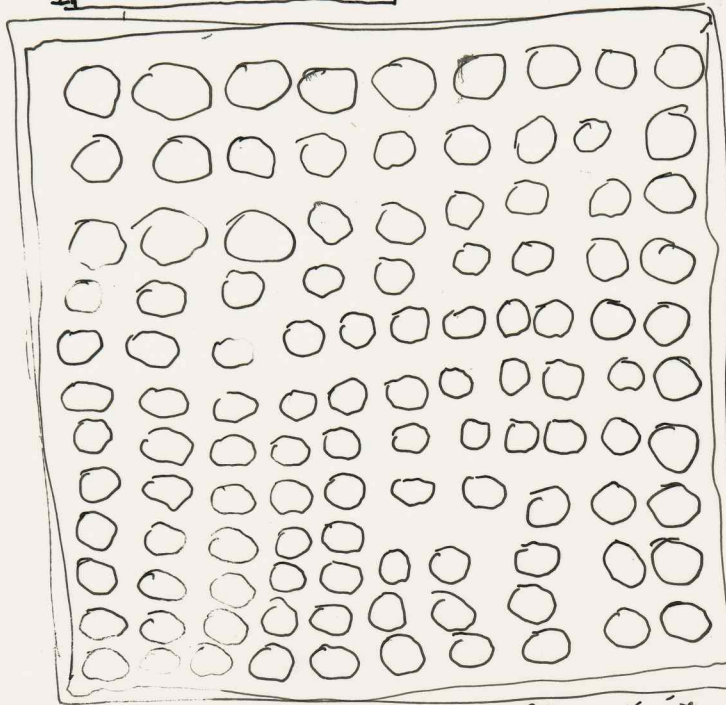
Helen A. Cooper in *Eva Hesse: A Retrospective*,  
New Haven 1994, p. 9



Eva Hesse, *Schema*, 1967  
Philadelphia Museum of Art, Gift of Helen Hesse Charash, 1979  
© The Estate of Eva Hesse. Courtesy Hauser & Wirth.



Sept - Oct - 1967



white powdered pigment added to liquid casting rubber and liquid casting filler, applied in brushed on thin layers. sheet 10 to 15 coats semi-spheres. 5 to 8 coats.

box.  
bottom open.  
plywood  
painted white.  
3'6" square  
1' ft. high.

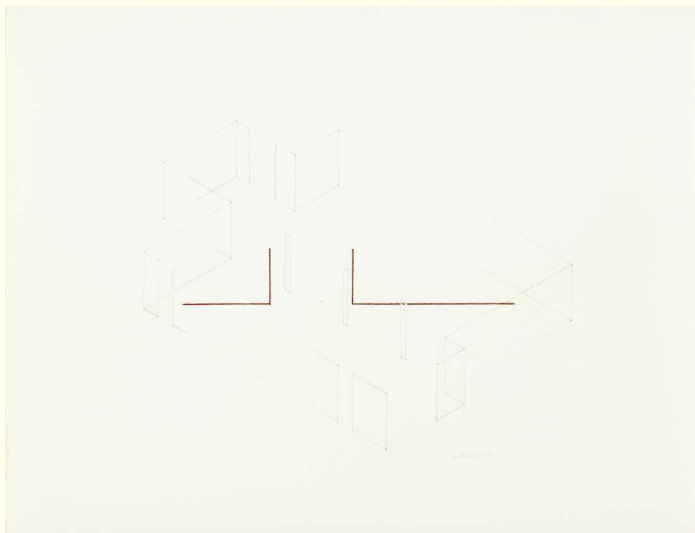
semi-spheres... 1/2 rubber ball covered with silicon seal (General Electric) - from which cast rubber s. - spheres.

semi-spheres are moveables to sit on cast rubber sheet, which sits on 1 ft. high table

1006 230

# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION



27



i.



ii.

28

27

## FRED SANDBACK

1943 - 2003

### Untitled

signed and dated 76  
graphite and pastel on paper  
21 $\frac{5}{8}$  by 27 $\frac{7}{8}$  in. 54.9 by 70.8 cm.

#### PROVENANCE

John Weber Gallery, New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985, p. 55, illustrated

\$ 12,000-15,000

28

## ALAN SARET

b.1944

### Silver Bright Investiture; The Streams Are a Tree [Two Works]

i. signed, titled and dated 1970 on the reverse  
i. graphite and ink on paper  
ii. ink on paper  
i. 23 $\frac{5}{8}$  by 38 $\frac{7}{8}$  in. 60 by 98.7 cm.  
ii. 22 $\frac{1}{4}$  by 29 $\frac{7}{8}$  in. 56.5 by 75.9 cm.

#### PROVENANCE

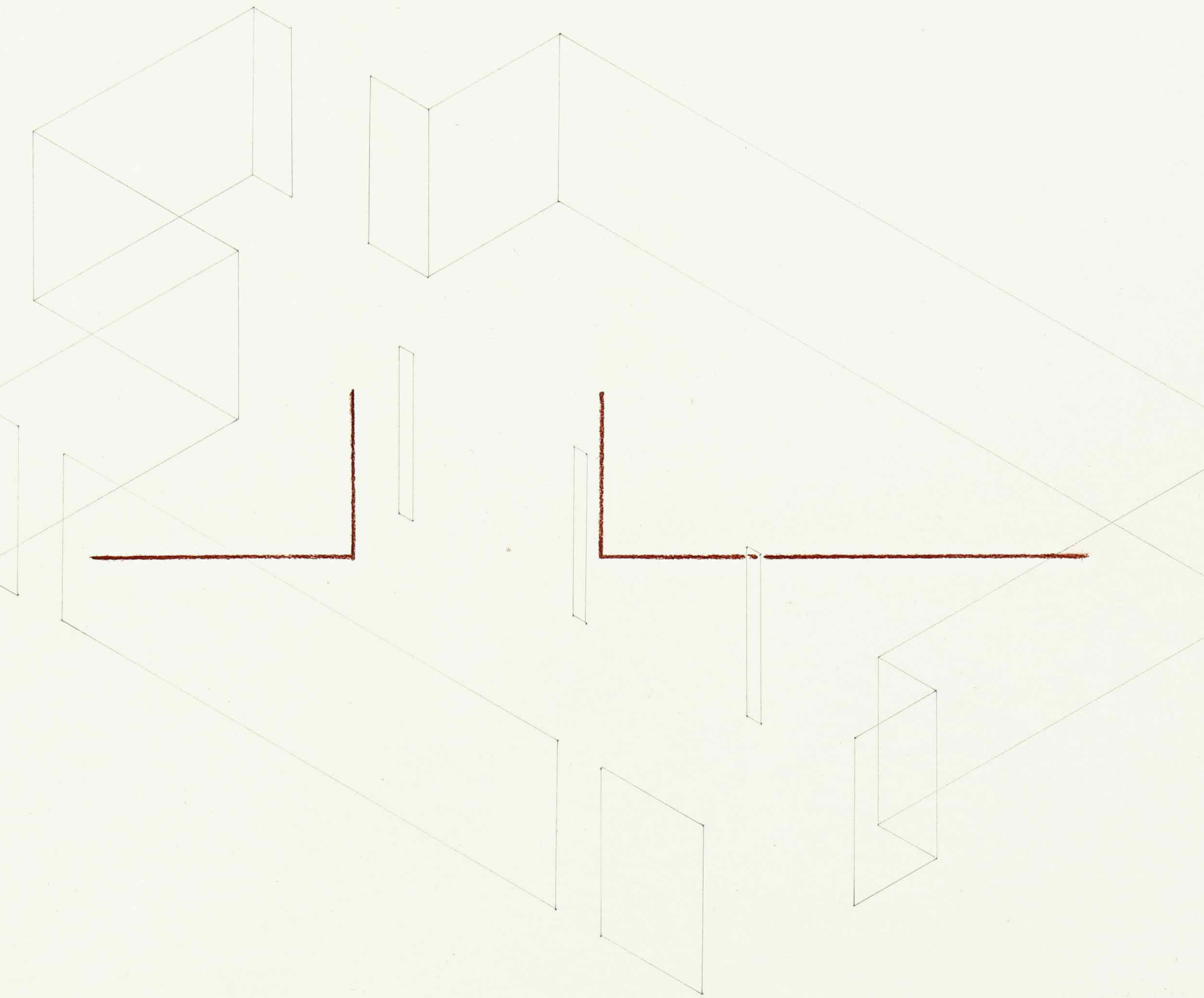
Collection of Joseph E. Seagram & Sons, Inc.,  
New York (acquired directly from the artist)  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985

\$ 4,000-6,000

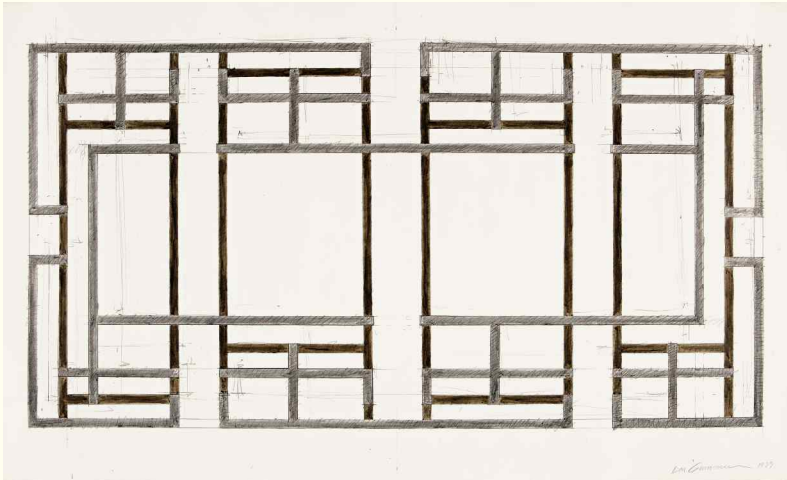




*Southwest 76*

# another kind of language

DRAWINGS BY SCULPTORS  
FROM THE BETSY WITTEN  
COLLECTION



29

29

## DON GUMMER

b.1946

### Study for an Unexecuted Sculpture

signed and dated 1979

ink, graphite and colored pencil on paper  
24 by 39 $\frac{7}{8}$  in. 61 by 101.3 cm.

#### PROVENANCE

Sperone Westwater Fischer, Inc., New York  
Collection of Joseph E. Seagram & Sons, Inc.,  
New York  
Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; Ontario, London  
Regional Art Gallery, *Drawings by Sculptors: Two  
Decades of Non-Objective Art in the Seagram  
Collection*, May 1984 - June 1985

\$ 2,000-3,000

30

## KEITH SONNIER

b.1941

### Three-Part Study for Skyline

each signed with the artist's initials and dated '81  
felt-tip pen, charcoal and graphite on graph  
paper, in 3 parts

i. 10 by 24 $\frac{1}{8}$  in. 25.4 by 61.3 cm.

ii. 10 by 37 in. 25.4 by 94 cm.

iii. 10 $\frac{1}{8}$  by 22 in. 25.7 by 55.9 cm.

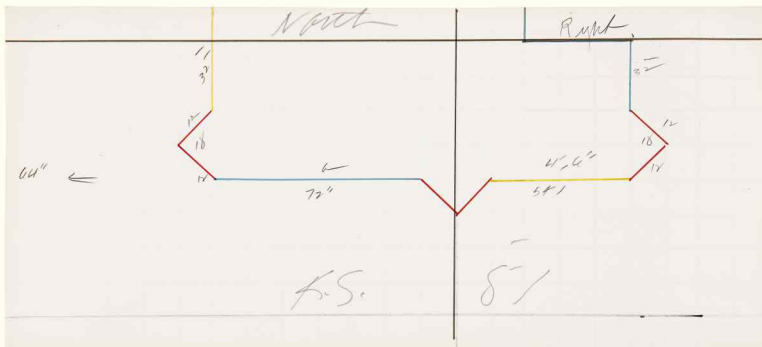
#### PROVENANCE

Collection of Joseph E. Seagram & Sons, Inc.,  
New York (acquired directly from the artist)  
Acquired from the above by the present owner

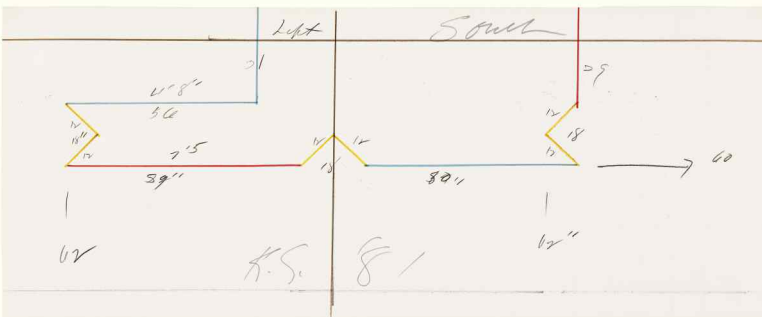
#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver  
Art Gallery; Calgary, The Nickle Arts Museum;  
New York, Seagram Building; London Regional  
Art Gallery, *Drawings by Sculptors: Two Decades  
of Non-Objective Art in the Seagram Collection*,  
May 1984 - June 1985, p. 67, illustrated

\$ 1,000-1,500



i.



ii.



iii.

30

## MARK DI SUVERO

b.1933

### Untitled (Study)

signed

black wash, pen and magenta ink on paper

23 $\frac{7}{8}$  by 19 in. 60.6 by 48.3 cm.

Executed circa 1971.

#### PROVENANCE

Richard Bellamy, New York

Collection of Joseph E. Seagram & Sons, Inc.,

New York

Acquired from the above by the present owner

#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985, p. 1, illustrated in color

\$ 1,500-2,000



31

## MEL KENDRICK

b.1949

### Study for an Untitled Sculpture [Two Works]

each signed and dated 1/77

graphite and felt-tip pen on paper

i. 11 by 14 $\frac{7}{8}$  in. 27.9 by 37.8 cm.;

ii. 14 $\frac{7}{8}$  by 10 $\frac{7}{8}$  in. 37.8 by 27.6 cm.

These works are studies for realized sculpture, *Untitled*, 1977, Collection of the Artist.

#### PROVENANCE

Sonnabend Gallery, New York

Collection of Joseph E. Seagram & Sons, Inc.,

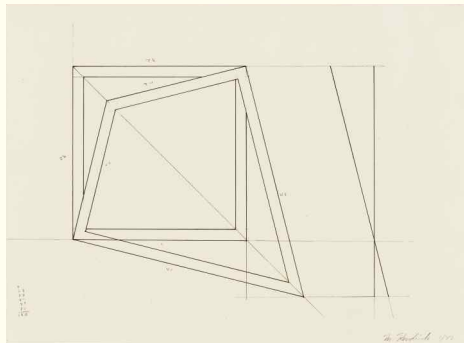
New York

Acquired from the above by the present owner

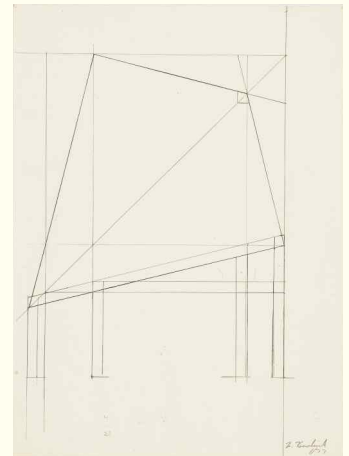
#### EXHIBITED

The Montreal Museum of Fine Arts; Vancouver Art Gallery; Calgary, The Nickle Arts Museum; New York, Seagram Building; Ontario, London Regional Art Gallery, *Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection*, May 1984 - June 1985

\$ 2,000-3,000

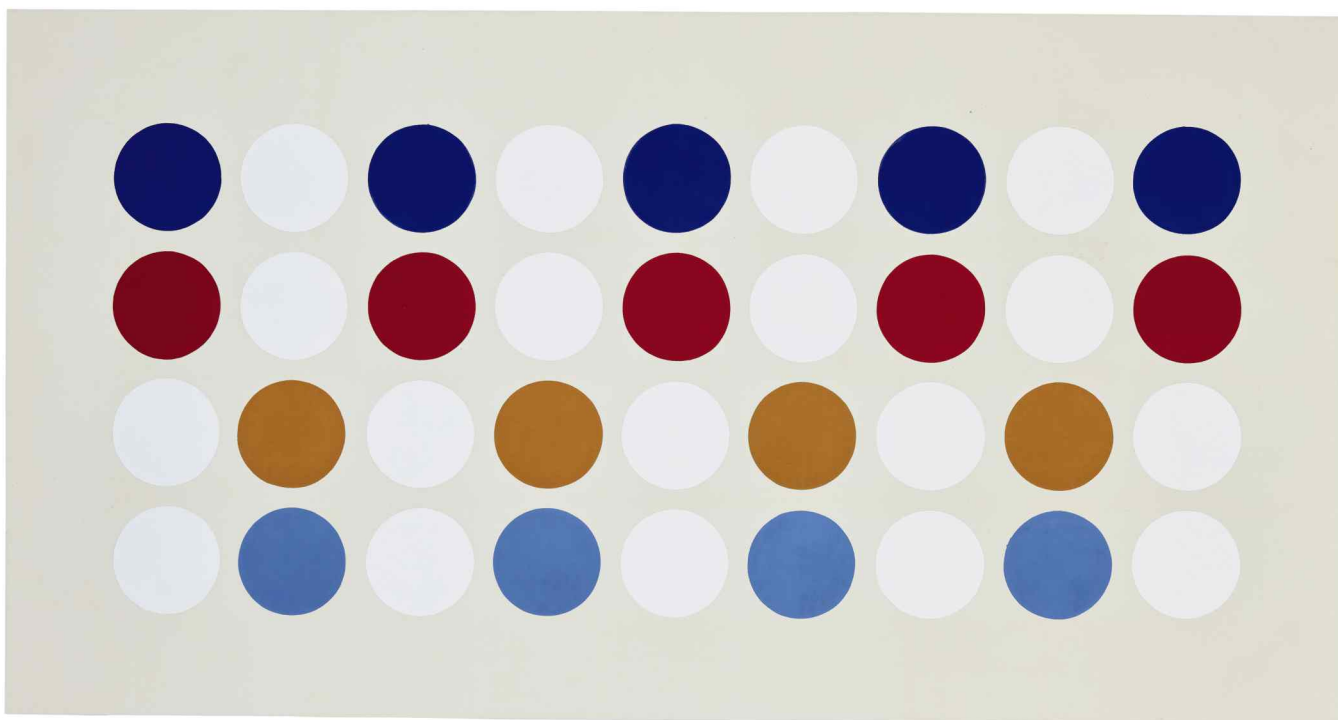


i.



ii.

32



33

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PROPERTY FROM THE STOUT FAMILY  
COLLECTION

**THOMAS DOWNING**

1928 - 1985

**Grid Three Saranac**

signed, titled and dated *May 23-71* on the overlap  
oil on canvas  
66 by 125 in. 167.6 by 317.5 cm.

**PROVENANCE**

Acquired by the present owner in 1987

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

34

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## GENE DAVIS

1920 - 1985

### Fireball

signed and titled on the stretcher  
acrylic on canvas  
94 by 10¾ in. 238.8 by 27.3 cm.  
Executed in 1968.

#### PROVENANCE

Fischbach Gallery, New York  
Acquired from the above by the present owner  
in 1968

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



## SAM GILLIAM

b.1933

### Untitled

signed and dated 68 on the reverse  
acrylic on canvas  
62 by 66½ in. 157.5 by 168.9 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner circa 1970

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

Radiating with an inner glow, Sam Gilliam's *Untitled* elevates the sensory potential of color, texture and form. Gilliam makes paint luminous, combining myriad finishes and pigments with sophisticated color transitions, mimicking the qualities of light and shadow within an abstract composition. Warmer tones rise from the bottom of the composition in a spread of red and orange, while cooler tendrils of teal and violet drip down the surface of the work, fanning out and separating in a polychrome topography. The optical dimensionality of the surface of the work mirrors that of its physical shape, which with its beveled edges, projects forward from the wall, transcending the border between painting and sculpture.

“My work consists of solids and veils...it is constructed painting, in that it crosses the void between object and viewer, to be part of the space in front of the picture plane. It represents an act of pure passage.”

SAM GILLIAM



The artist photographed in his studio, 1980  
Photo by Anthony Gonzales/Getty Images  
©Sam Gilliam





36

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## JACK WHITTEN

1939 - 2018

### 1 Piece of Wyoming

signed, titled and dated '69 on the reverse

acrylic on canvas

59<sup>5</sup>/<sub>8</sub> by 114<sup>1</sup>/<sub>4</sub> in. 151.4 by 290.2 cm.

#### PROVENANCE

Private Collection, New York (acquired directly  
from the artist in 1969)

Acquired from the above by the present owner

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





37

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## SAM GILLIAM

b.1933

### Untitled

signed and dated '68  
watercolor and metallic paint on folded paper  
14 by 19½ in. 35.6 by 49.5 cm.

#### PROVENANCE

Private Collection, New York  
Swann Galleries, New York, 6 October 2011, Lot 79  
Acquired from the above sale by the present owner

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

**SOL LEWITT**

1928 - 2007

**Wall Drawing #1111 Circle with  
broken bands of color**

acrylic paint wall installation

Diameter: 96 in. 243.8 cm.

Executed in 2003, this work is accompanied by a diagram and a certificate of authenticity signed by the artist.

**PROVENANCE**

Rhona Hoffman Gallery, Chicago

Private Collection, Chicago

Gift of the above to the present owner

**EXHIBITED**

Chicago, Rhona Hoffman Gallery, *Sol LeWitt: New Wall Drawings and Gouaches*, December 2003 - January 2004

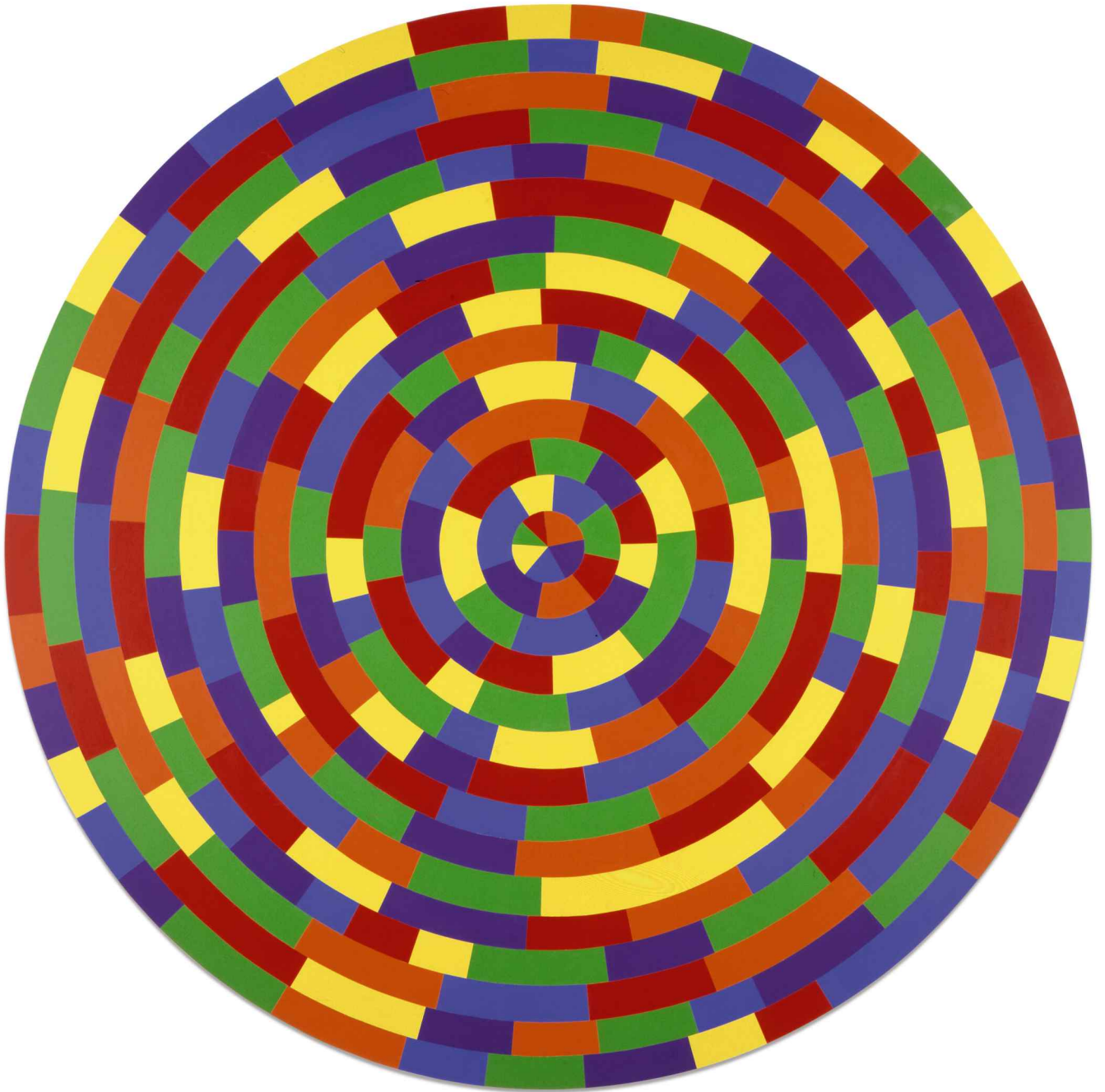
Art Institute of Chicago, *Contemporary Collecting: Selections from the Donna and Howard Stone Collection*, June - September 2010

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

“I wanted to do a work of art that was as two-dimensional as possible...It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall.”

SOL LEWITT

Opposite: The present work installed at Rhona Hoffman Gallery, Chicago  
Photo by Michael Tropea, Courtesy of the artist and Rhona Hoffman Gallery  
© 2018 Sol LeWitt / Artists Rights Society (ARS), New York



**TONY SMITH**

1912 - 1980

**Asteriskos**

stamped with the artist's name, date 1968 and number 4/9 on the lower edge

bronze

16½ by 16½ by 16½ in. 41.9 by 41.9 by 41.9 cm.

**EXHIBITED**

New York, Xavier Fourcade, Inc.; New York, Paula Cooper Gallery; Los Angeles, Margo Leavin Gallery; *Tony Smith Selected Sculptures: 1961-1973*, October - November 1985, p. 21, illustrated (another example exhibited)

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

Paula Cooper Gallery, New York

Christie's, London, 22 April 1998, Lot 69

Acquired from the above sale by the present owner



40

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## BRICE MARDEN

b.1938

### Untitled

signed and dated 78  
ink on paper  
11 $\frac{5}{8}$  by 7 $\frac{3}{4}$  in. 29.5 by 20 cm.

#### PROVENANCE

Private Collection, New York

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

41

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## BRICE MARDEN

b.1938

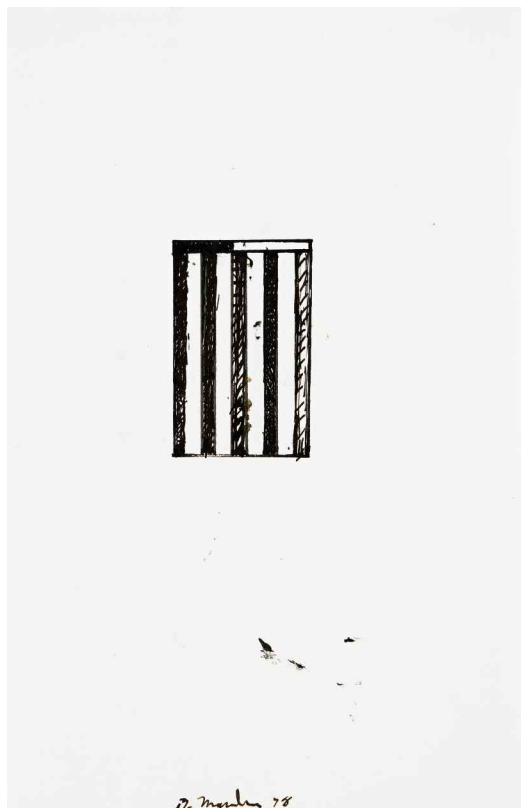
### The Americans Liked Spilling Lots of it, Blood

signed with the artist's initials, titled and dated 72-3  
ink on paper  
11 $\frac{5}{8}$  by 7 $\frac{7}{8}$  in. 29.5 by 20 cm.  
Executed in 1972-1973.

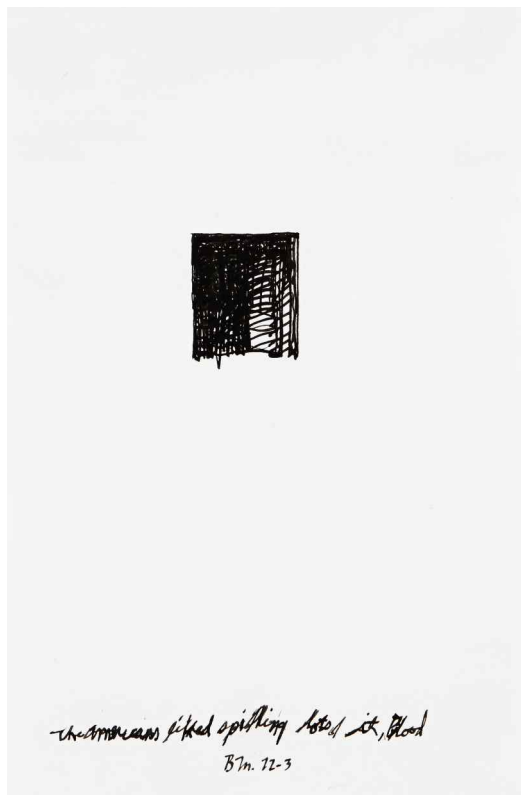
#### PROVENANCE

Private Collection, New York

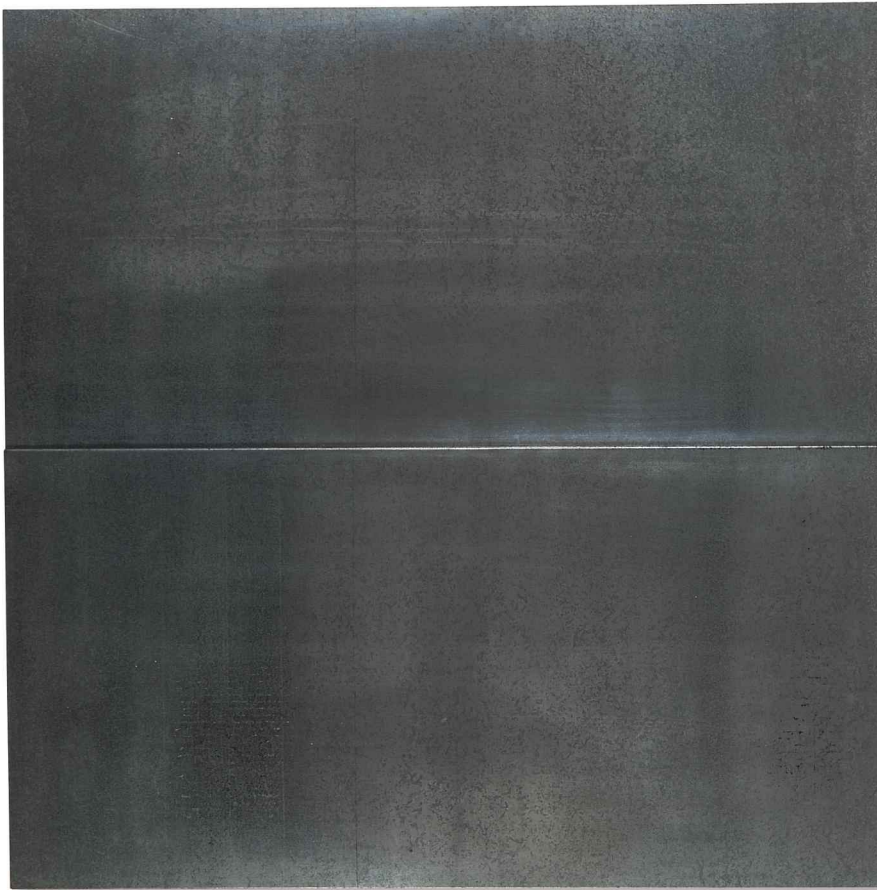
**\$ 12,000-18,000**



40



41



42

## DONALD JUDD

1928 - 1994

### Untitled [Three Works]

each stamped with the artist's name, date 1982 and number 81-101.38, 81-101.41 and 81-101.44 respectively on a plate affixed to the reverse of each panel

cold-rolled steel

Each: 39¼ by 39¼ in. 99.7 by 99.7 cm.

Executed in 1983, these works are from an edition of 3, plus 1 artist's proof.

### PROVENANCE

Rhona Hoffman Gallery, Chicago

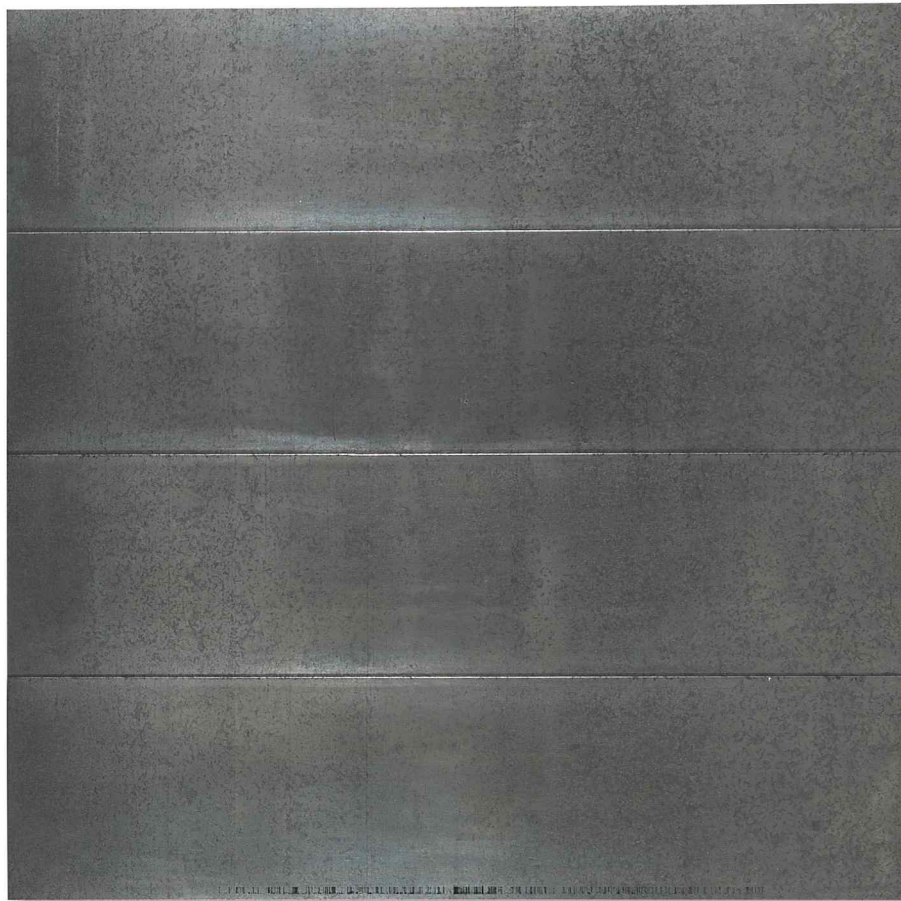
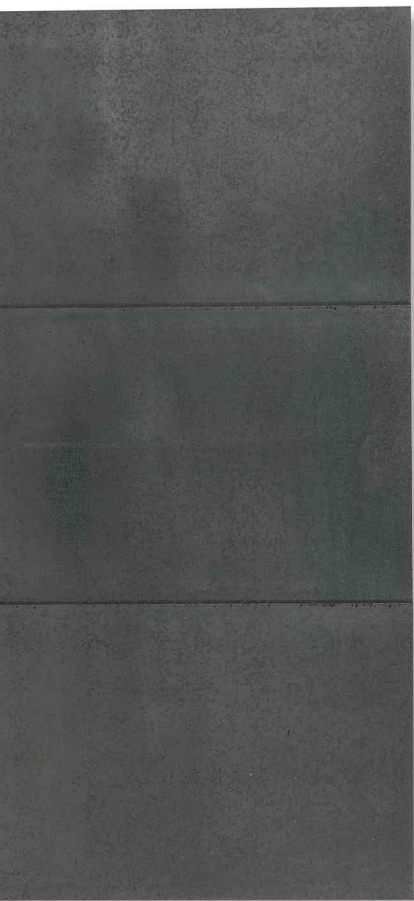
Acquired from the above by the present owner

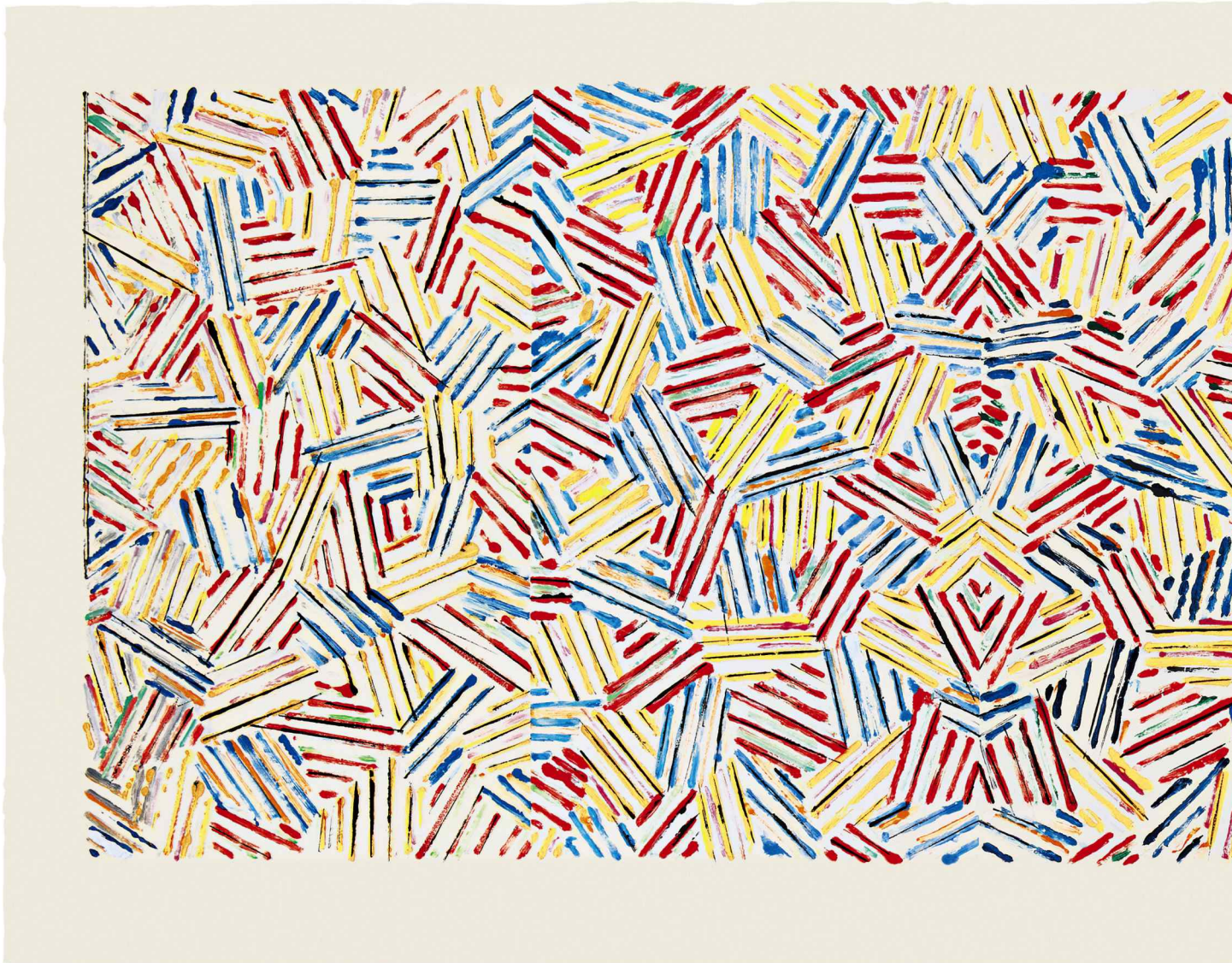
### LITERATURE

Jörg Schellmann, Ed., *Edition Schellmann 1969-1989*, New York 1989, p. 151, illustrated

Jörg Schellmann and Mariette Josephus Jitta, Eds., *Donald Judd: Prints and Works in Editions 1951-1994, A Catalogue Raisonné*, Munich 1996, p. 143, illustrated

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





43

## JASPER JOHNS

b.1930

### Untitled

signed and dated 1983  
monotype on paper  
37½ by 96¾ in. 95.3 by 244.8 cm.  
Executed in 1983, this work is unique.

### PROVENANCE

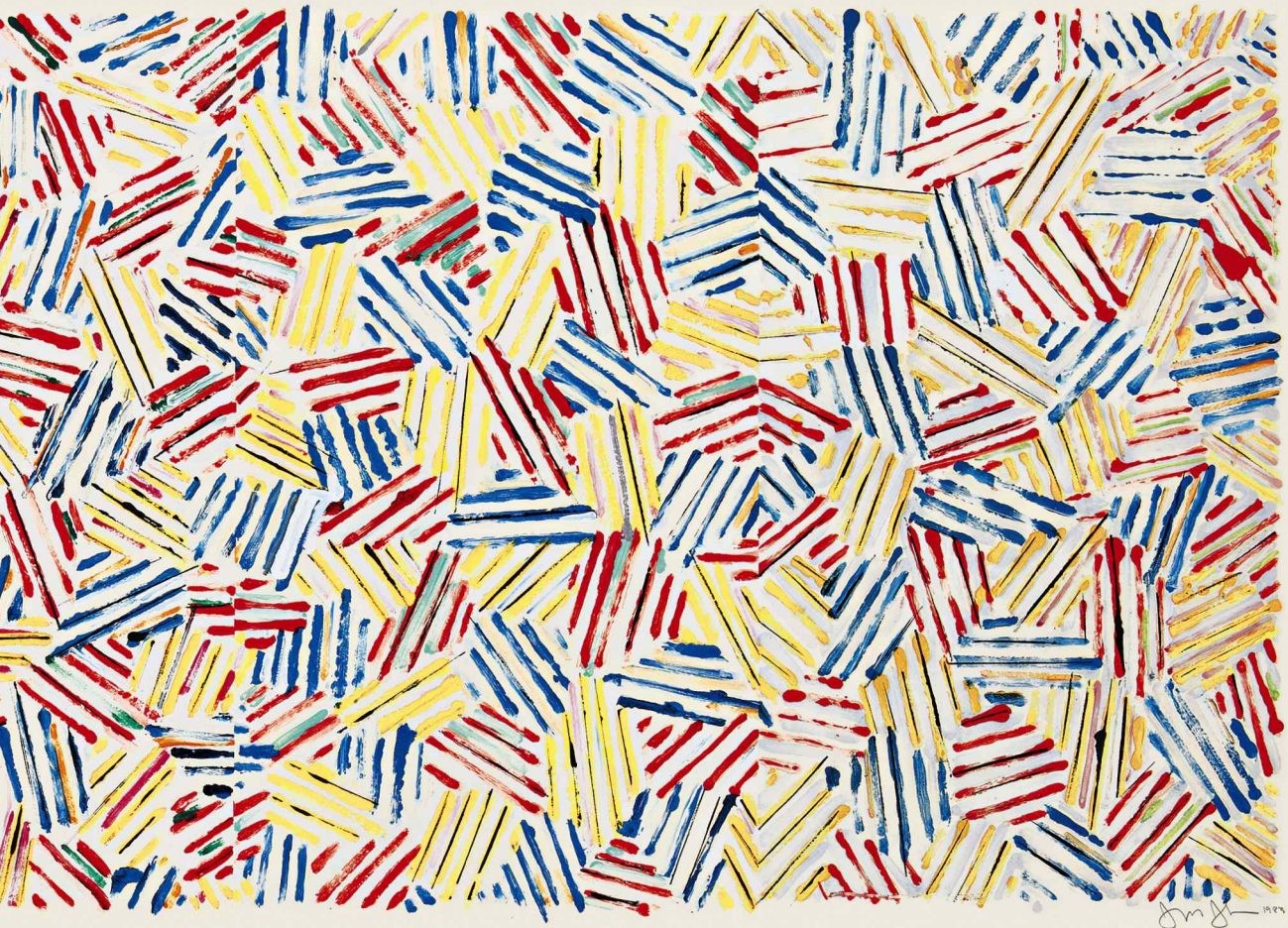
Universal Limited Art Editions, West Islip,  
New York  
Private Collection (acquired from the above)  
Private Collection  
Christie's, New York, 15 November 2000, Lot 50  
Private Collection, Korea  
Acquired from the above by the present owner

### LITERATURE

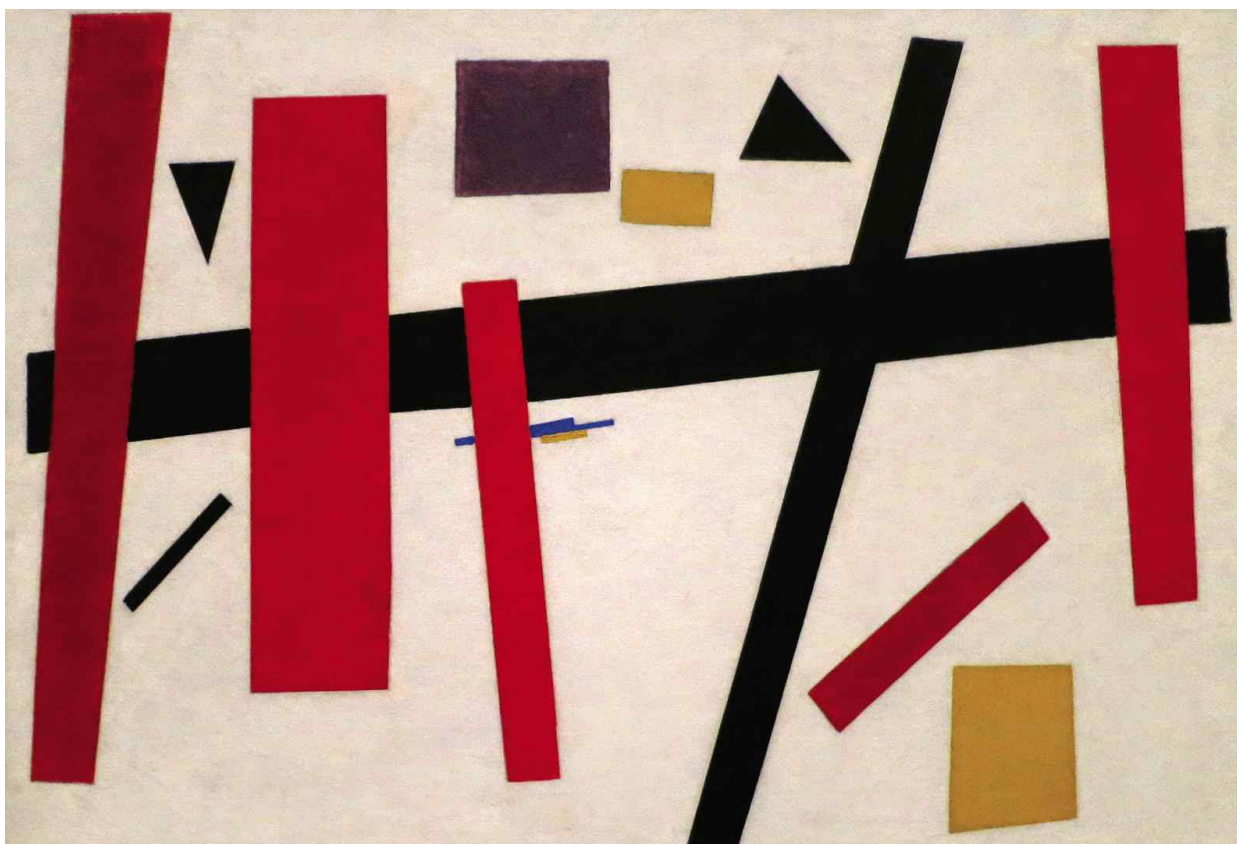
Richard S. Field, Ed., *The Prints of Jasper Johns  
1960-1993*, ULAE, West Islip, New York 1990, cat.  
no. S 43, illustrated in color

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





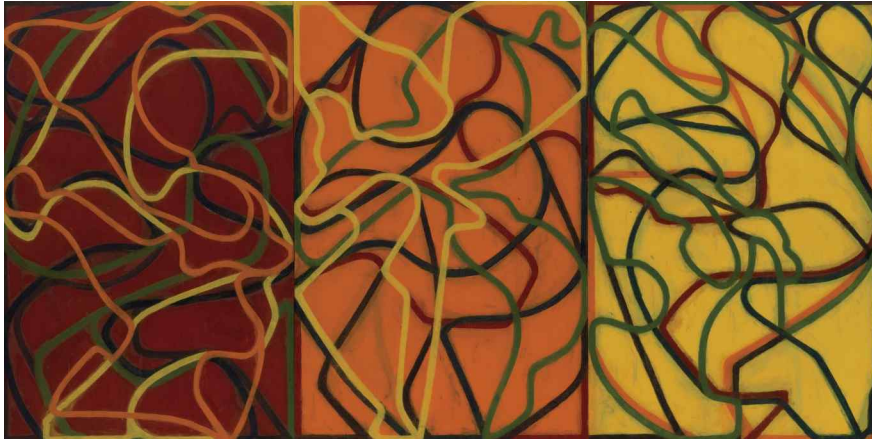
J.M.W. 1862



Kazimir Malevich, *Suprematism No. 50*, 1915  
Stedelijk Museum, Amsterdam / Art Resource, NY

Johns' monotype process consisted of painting with wet pigments onto the hard surface of a Mylar plate, laying a sheet of paper on top of the plate, and then running the matrix through a printing press to transfer the image to the sheet. Johns' series of 1983 monotypes, however, posed a new challenge to this traditional approach, as the expanded format of the sheet was too large to pass through the printing press all at once.

A radiant example of Jasper Johns' iconic crosshatching method, the present work emanates from the artist's rare series of eighteen unique monotypes created in 1983 in West Islip, New York. While Johns had explored various printmaking techniques since early in his career, it was not until this particular series from 1983 that he employed the monotype on a monumental level and thus exercised an unprecedented sense of technical innovation within his printing practice. Measuring over eight feet wide, the present work consists of five unique sections that combine to form an intricately woven rhythm of linear swatches—a latticework of pattern that directly reflects Johns' penchant for exhaustively calibrating and recalibrating a single icon to destabilize the traditional barriers between a basic image and its referent. Distinguished for its especially vivid red, blue, and yellow primary palette offset by nuanced secondary hues of violet, orange, and light green,



Brice Marden, *The Propitious Garden of Plane Image, Third Version*, 2000-2006  
 The Museum of Modern Art, New York  
 Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY  
 © Brice Marden / Artists Rights Society (ARS), New York



Jasper Johns, *Flag*, 1983  
 Crystal Bridges Museum of American Art, Bentonville, Arkansas  
 Art © 2018 Jasper Johns /Licensed by VAGA, New York, NY

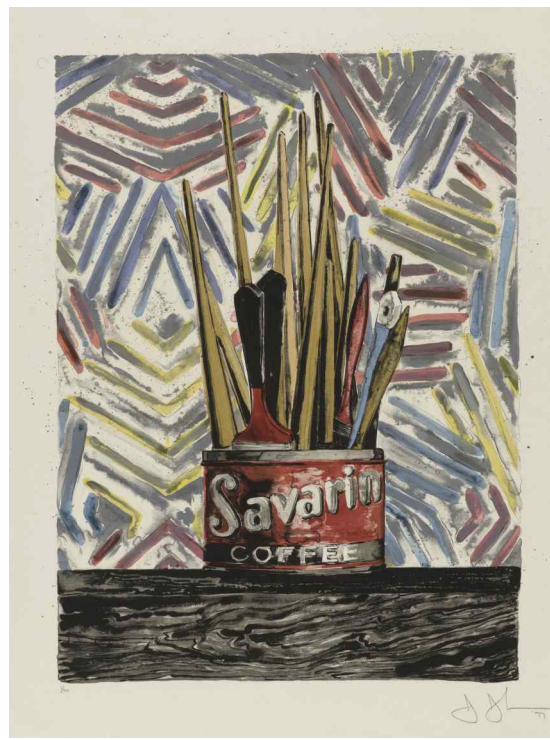
*Untitled* revels in an unusually robust surface impasto transferred directly from the printing matrix onto the surface of the paper. The result is a labyrinth of remarkable visual depth and kaleidoscopic energy.

Johns' monotype process consisted of painting with wet pigments onto the hard surface of a Mylar plate, laying a sheet of paper on top of the plate, and then running the matrix through a printing press to transfer the image to the sheet. Johns' series of 1983 monotypes, however,

posed a new challenge to this traditional approach, as the expanded format of the sheet was too large to pass through the printing press all at once. Johns therefore had to prepare several Mylar plates for each work and one-by-one impress each individual plate across the elongated sheet in stages of consecutive sections. Unlike a normal monotype work created by just one plated transfer, the present work illustrates the sensational effects of a sectional approach where surprise patterns and chance



Frank Stella, *The Gallant Indies (Les Indes Gallantes)*, 1966  
 Private Collection / Mondadori Portfolio/Walter Mori / Bridgeman Images  
 © 2018 Frank Stella / Artists Rights Society (ARS), New York



Jasper Johns, *SAVARIN*, 1977  
 The Museum of Modern Art, New York  
 Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY  
 Art © 2018 Jasper Johns / Licensed by VAGA, New York, NY

occurrences emerge as synapses within the macro compositional design. *Untitled* reveals these moments of unexpected satisfaction in areas where Johns' pattern work assembles in near mirror-image symmetry along junctures in the sectioned borders. Excluding these numbered exceptions of seemingly flawless linear balancing acts, pattern throughout the rest of the composition exists not as a logical equation but as a confounding puzzle. Within the crosshatching system itself, we see Johns fully unmasked and susceptible to a kind of painter's dilemma as he decided how to conclude each form while giving rise to another.

With the success of his *Flag* paintings, Johns earned a reputation early on for appropriating common, everyday images with the intention of unraveling universally familiar objects into strange and unexpected partitions of mere stripes and shapes. In a similar vein, the origin of the abstract crosshatch motif derives directly

from everyday life. Describing the genesis of his crosshatch design, Johns commented: "I was driving on Long Island when a car came toward me painted in this way. I only saw it for a second, but knew immediately that I was going to use it. It had all the qualities which interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of a complete lack of meaning" (Johns, quoted in S. Kent, "Jasper Johns: Strokes of Genius," *Jasper Johns: Writings, Sketchbook Notes, Interviews*, New York, 1996, p. 259.) Just as the American Flag is an object in everyday life whose ubiquity renders it meaningless and abstract, Johns suggests that this seemingly arbitrary inconsequential crosshatch pattern originates in the visual barrage of the real world.

Endowing the geometric abstract pattern with previously unforeseen objectivity in *Untitled*, the crosshatch becomes a vehicle for Johns to explore how an image is made through medium

and method, concentrating thoughtfully on the means of picture-making rather than the end. In *Untitled*, the contrast between moments of pure and impure pattern evidenced in the both all-over composition and in the individual hatchmarks themselves significantly underscores Johns' ongoing negotiation between control and chance. As such, the present work highlights the artist's effort to reconcile the mechanical with the handmade. While the hatches are imperfect and hand drawn, once submitted to the rote printing press, the "human" elements coalesce to that of the predetermined framework. Together, the hand and the machine evince a brilliantly textured filigree of rearranged fragments. As the viewer's eye dances across the grand surface of this work, swatches of line work in tandem like gears that seem to churn the picture plane into fanciful motion, again pointing to Johns' preeminent creative genius in his relentless pursuit of the full expressive potential of process and material.



AN EXCEPTIONAL EYE: PROPERTY FROM AN  
IMPORTANT ITALIAN COLLECTION

**ROBERT RAUSCHENBERG**

1925 - 2008

*Nimbus (Hoarfrost)*

signed and dated 75

solvent transfer on fabric and paper collage

50½ by 28½ in. 128.3 by 72.4 cm.

**PROVENANCE**

Ace Gallery, Vancouver (acquired directly from  
the artist)

Galleria Sperone, Turin (acquired from the above)

Acquired from the above by the present owner

*circa* 1975

**EXHIBITED**

Vancouver, Ace Gallery, *Rauschenberg: Hoarfrost*,

May 1975

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



# CY TWOMBLY: TWO WORKS ON PAPER FROM 1965

LOTS 45-46

45

AN EXCEPTIONAL EYE: PROPERTY FROM AN  
IMPORTANT ITALIAN COLLECTION

## CY TWOMBLY

1928 - 2011

### Untitled

signed; dated NYC 1965 on the reverse  
graphite, pastel and colored pencil on paper  
33 $\frac{7}{8}$  by 26 $\frac{3}{4}$  in. 86 by 68 cm.

#### PROVENANCE

Galleria La Tartaruga, Rome  
Acquired from the above by the present owner  
circa 1980

#### EXHIBITED

Turin, Galleria In Arco, Novelli - Twombly - Opere  
su carta, September - October 1988, cat. no. 4,  
illustrated

#### LITERATURE

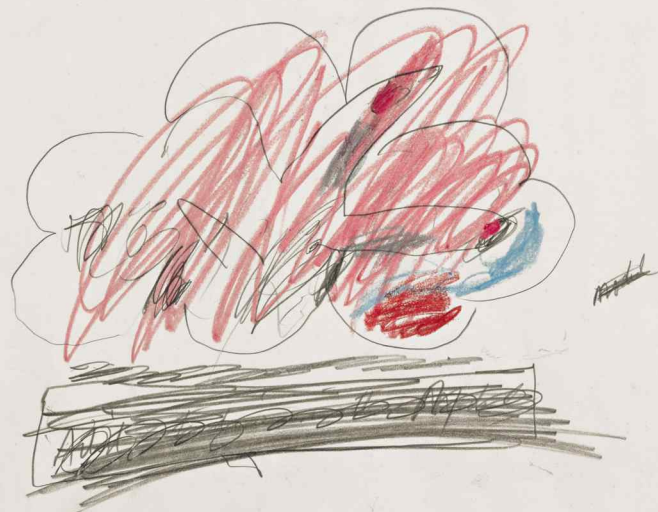
Giulio Bolaffi, Giorgio Mondadori, Eds., *Catalogo  
Nazionale d'Arte Moderna, Vol. 19*, Milan 1983, p.  
442, illustrated

Nicola del Roscio, Ed., *Cy Twombly Drawings, Cat.  
Rais. Volume 4 1964-1969*, Munich 2014, cat. no.  
73, p. 102, illustrated in color

Twombly's *Untitled* is an expert study in the transference of energy through artmaking, communicating the artist's fervor and ethos with a thoughtful concision and economy of form. Modulating from tempestuous scribbles in an array of colored pencils, to more studied and carefully delineated shapes in graphite, *Untitled* alludes to a representational subject without relying on any specific depiction. Along those lines, a palette and censorship bar can be gleaned but not confirmed. Similarly, Twombly intersperses forms which resemble the Latin alphabet throughout, though they do not link together to form words or phrases, and often descend into scribbles, evading easy detection. "His interest seems to be not so much in whole words as in marks and signs that are vividly and often polymorphous suggestive, that make words pop into our head almost before we know it" (Roberta Smith, *The Great Mediator in Cy Twombly: Paintings—Works on Paper—Sculpture*, Whitechapel Gallery, London 1987, p. 16). Twombly hints at showing but never tells, bringing together automatic gestures with elements of pre-meditated composition, forging a sense of energy and inspiration in the viewer disproportionate to the quantity of pigment on the paper. In the words of Roberta Smith, "no other artist has such a gift for open-endedness. Numbers become dates, words become lines expressive of feeling, lines become tones, tones become tensions, white becomes resolution" (*ibid.*).

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





cy + rumbly

AN EXCEPTIONAL EYE: PROPERTY FROM AN  
IMPORTANT ITALIAN COLLECTION

## CY TWOMBLY

1928 - 2011

### Untitled

signed and dated *NY 1965*  
pastel, colored pencil and graphite on paper  
33 $\frac{7}{8}$  by 26 $\frac{1}{2}$  in. 86 by 67.4 cm.

### PROVENANCE

Galleria La Tartaruga, Rome  
Acquired from the above by the present owner  
*circa* 1980

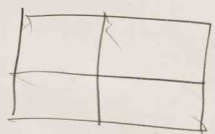
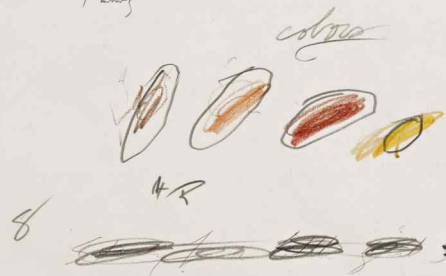
### LITERATURE

Giulio Bolaffi, Ed., *Catalogo Nazionale d'Arte  
Moderna, Vol. 16*, Turin 1980, p. 288, illustrated  
Nicola Del Roscio, Ed., *Cy Twombly Drawings,  
Cat. Rais. Volume 4 1964-1969*, Munich 2014,  
cat. no. 118, p. 73, illustrated in color

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

“No contemporary artist has so succeeded in dematerializing, transubstantiating, spiritualizing the content and expressiveness of line, colour, and volume—whether found or imagined—as Cy Twombly has. And this is precisely because the physical plays so great a part in his creative act. Lines of force, acts of force, eruptions of raw psychic energy.”

Harold Szeeman, *Cy Twombly: An Appreciation in Cy Twombly: Paintings—Works on Paper—Sculpture*, Whitechapel Gallery, 1987 p. 9



by Thomas  
NY 1965



47

47

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## JANNIS KOUNELLIS

1936 - 2017

### Untitled

signed and inscribed  
oil on paper  
18¼ by 12⅝ in. 46.4 by 32.1 cm.  
Executed in 1985.

#### PROVENANCE

Private Collection

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

48

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## MARIO MERZ

1925 - 2003

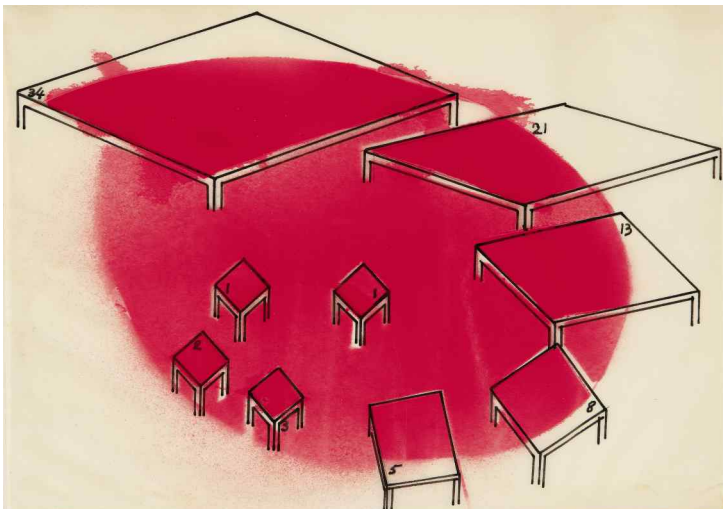
### Untitled

ink on tracing paper  
8¼ by 11½ in. 21 by 29.2 cm.  
Executed in 1970.

#### PROVENANCE

Anthony d'Offay Gallery, London  
Acquired from the above by the present owner

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



48



49

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## LUCIO FONTANA

1899 - 1968

### Concetto Spaziale

signed

incisions on paper

17½ by 22⅜ in. 44.5 by 57 cm

Executed in 1964-1965, this work is registered in the Fondazione Lucio Fontana, Milan under number 301/24.

#### PROVENANCE

Gualino Collection, Turin

Collection of Mrs. Zucker, Brussels

Cornette de Saint-Cyr, Paris, 13 April 2010, Lot 39

Private Collection, New York

Christie's, London, 26 June 2013, Lot 116

Private Collection

#### LITERATURE

Luca Massimo Barbero, Ed., *Lucio Fontana, Catalogo ragionato delle opere su carta, Tomo III*, Milano 2013, cat. no. 64-65 DSP 91, p. 894, illustrated

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

## JEAN DUBUFFET

1901 - 1985

### La maison abandonnée

signed and dated 52; signed, titled and dated  
*Janvier 52 New York* on the reverse  
oil on Masonite  
31 $\frac{7}{8}$  by 36 in. 81 by 91.4 cm.

#### PROVENANCE

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

#### EXHIBITED

Avignon, Palais des Papes, *Dubuffet: Hauts lieux: paysages 1944-1984*, June - October 1994, p. 53, illustrated in color

Cologne, *Galerie Karsten Greve, Jean Dubuffet: Bilder 1943-1955*, January - March 1999

Washington, D.C., The Phillips Collection; Water Mill, Parrish Art Museum, *Angels, Demons and Savages: Pollock, Ossorio, Dubuffet*, February - October 2013, p. 49, illustrated in color

New York, James Goodman Gallery, *Dubuffet: Form & Texture*, October - December 2015, p. 13, illustrated in color

#### LITERATURE

Lorenza Trucchi, Ed., *Jean Dubuffet*, Rome 1965, cat. no. 120, p. 157, illustrated

Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, Paysages du mental, Pierres philosophiques*, Paris 1984, cat. no. 126, p. 83, illustrated

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

“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



## JEAN-PAUL RIOPELLE

1923 - 2002

### Progression

signed and dated 67

oil on canvas

63 $\frac{3}{8}$  by 51 in. 161.6 by 129.5 cm.

Executed 1966-1967.

### PROVENANCE

Pierre Matisse Gallery, New York

Acquired from the above by the present owner

### LITERATURE

Yseult Riopelle and Tanguy Riopelle, Eds., *Jean-Paul Riopelle Catalogue Raisonné Tome 4 1966-1971*, Montreal 2014, cat. no. 1967.023H, p. 138, illustrated

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





## JEAN-PAUL RIOPELLE

1923 - 2002

### Green

signed

oil and acrylic on paper mounted on canvas

55 by 88 in. 139.7 by 223.5 cm.

Executed in 1965.

### PROVENANCE

Pierre Matisse Gallery, New York

Acquired from the above by the present owner

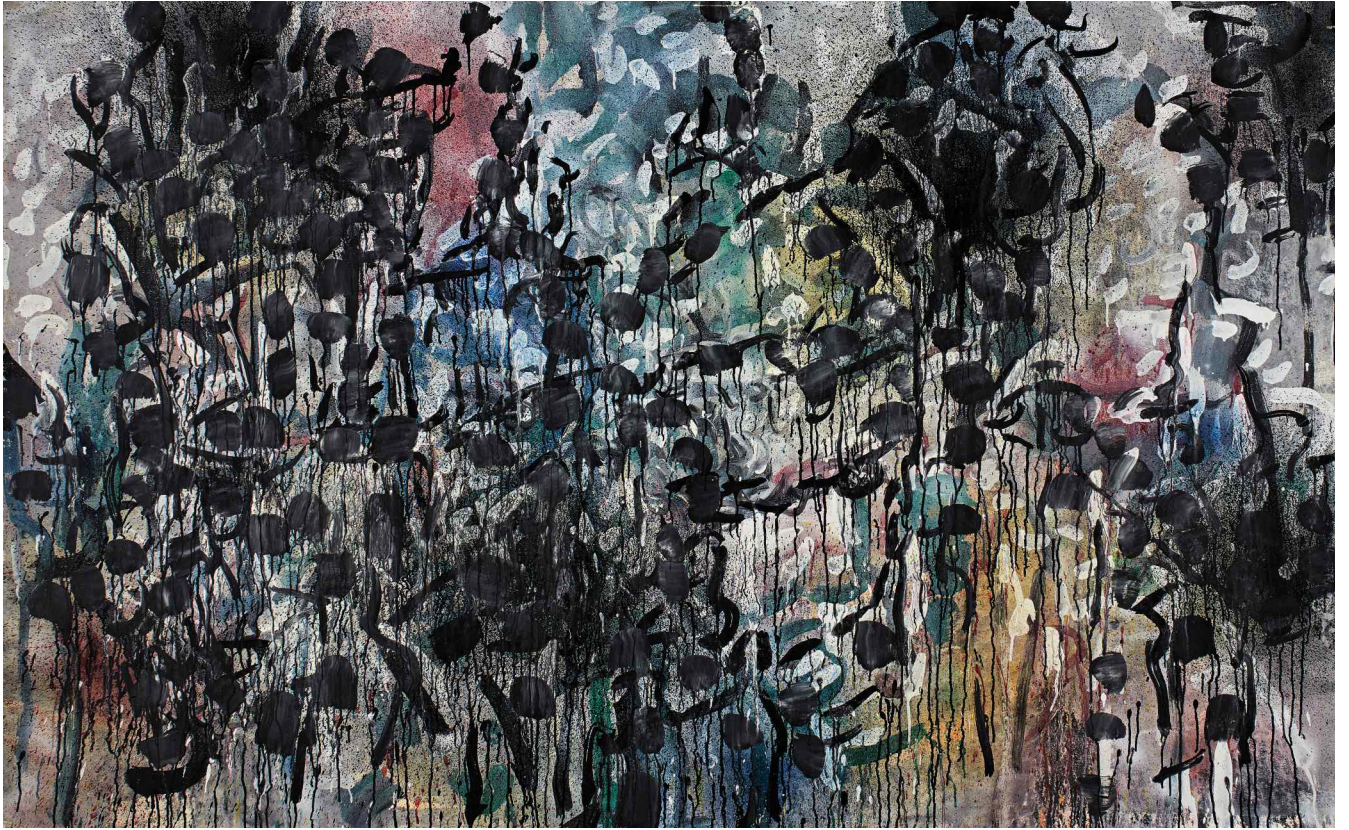
### EXHIBITED

Montreal, Galerie Simon Blais, *Jean Paul Riopelle-  
Papiers Géants, Oeuvres sur papier de grand  
format*, August - September 2007

### LITERATURE

Yseult Riopelle and Tanguy Riopelle, Eds., *Jean-  
Paul Riopelle Catalogue Raisonné Tome 3 1960-  
1965*, Quebec 2009, cat. no. 1965.058P p. 360,  
illustrated in color

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





△ 53

## JEAN-PAUL RIOPELLE

1923 - 2002

### Action

signed

oil on paper mounted on board  
42 $\frac{1}{8}$  by 29 $\frac{1}{4}$  in. 107 by 74.3 cm.  
Executed in 1959.

### PROVENANCE

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

### LITERATURE

Guy Robert, Ed., *Riopelle, Chasseur d'images*,  
Editions France-Amerique, 1981, p. 96  
Yseult Riopelle, Catherine Loewer and Sylvio  
Acaros, Eds., *Jean-Paul Riopelle Catalogue  
Raisonné Tome 2 1954-1959*, Montreal 2004,  
cat. no. 1959.032P, p. 411, illustrated in color

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



△ 54

## JEAN-PAUL RIOPELLE

1923 - 2002

### Sur Jardin

signed

lithograph collage mounted on canvas

50 $\frac{7}{8}$  by 76 $\frac{1}{4}$  in. 129.2 by 193.7 cm.

Executed in 1967.

#### PROVENANCE

Pierre Matisse Gallery, New York

Acquired from the above by the present owner

#### LITERATURE

Yseult Riopelle and Tanguy Riopelle, Eds., *Jean-Paul Riopelle Catalogue Raisonné Tome 4 1966-1971*, Quebec 2014, cat. no. 1967.040P, p. 279, illustrated in color

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

PROPERTY FROM THE COLLECTION OF ALLAN  
STONE, NEW YORK

## FRANZ KLINE

1910 - 1962

### Untitled [Diptych]

ii. signed in the margin of the mount  
oil on paper mounted to board

i. 9¾ by 10 in. 24.8 by 25.4 cm.

ii. 10¾ by 12¾ in. 26.4 by 31.4 cm.

Executed in 1952.

#### PROVENANCE

Eliane Ganz, New York

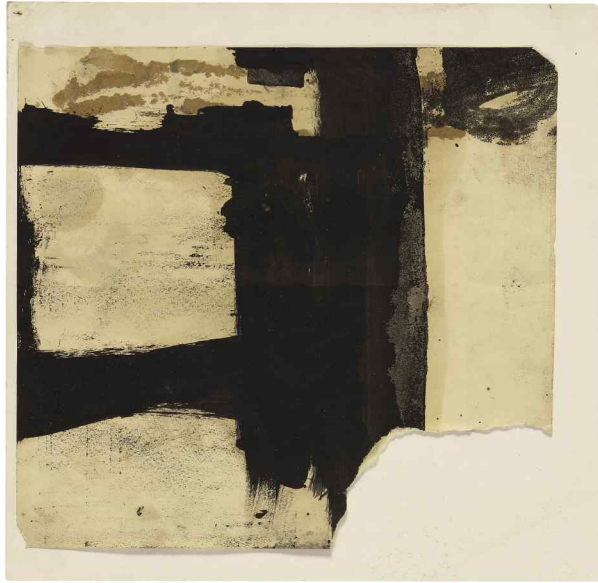
Allan Stone Gallery, New York

#### EXHIBITED

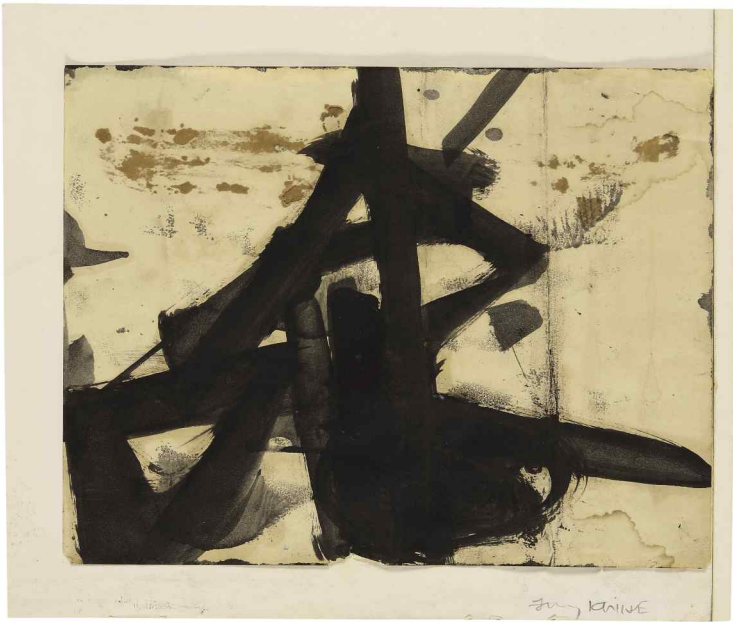
Annandale-on-Hudson, Bard College, Edith  
C. Blum Art Institute; Raleigh, North Carolina  
Museum of Art; New York University, NYU Grey  
Art Gallery, *The Arts at Black Mountain College*,  
1933-1957, April - December 1987

New York, Allan Stone Gallery, *Franz Kline:  
Architecture and Atmosphere*, October - January  
1998, pl. no. 28, fig. 4, n.p., illustrated  
Rivoli-Torino, Castello di Rivoli Museo d'Arte  
Contemporanea, *Franz Kline: 1910-1962*, October  
2004 - January 2005, p. 207, illustrated  
Bristol, England, Arnolfini—Center for  
Contemporary Art in Bristol; Cambridge,  
England, University of Cambridge, Kettle's Yard,  
*Starting at Zero: Black Mountain College 1933-57*,  
November 2005 - April 2006, p. 108, illustrated

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



i.



ii.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

## WILLIAM BAZIOTES

1912 - 1963

### Mirage

signed, titled and dated 1960 on the reverse  
oil on canvas  
48 by 36 in. 121.9 by 91.4 cm.

### PROVENANCE

Marlborough-Gerson Gallery, New York  
Sarah Campbell Blaffer Foundation, Texas  
Vivian Horan Gallery, New York (acquired from the above in 1987)  
Sotheby's, New York, 9 November 1989, Lot 148  
Acquired from the above sale by the present owner

### EXHIBITED

New York, Marlborough Gallery, Inc., *William Baziotes, Late Work 1946-1962*, February - March 1971, cat. no. 22, p. 23, illustrated in color  
Zurich, Marlborough Galerie AG, *American Abstract Painting*, June - July 1973, p. 6, illustrated  
Amarillo Arts Center, *American Abstract Expressionist Paintings from the Collection of Sarah Campbell Blaffer Foundation*, April - May 1983  
New York, Vivian Horan Gallery, *American Abstract Expressionist Paintings*, November - December 1987

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

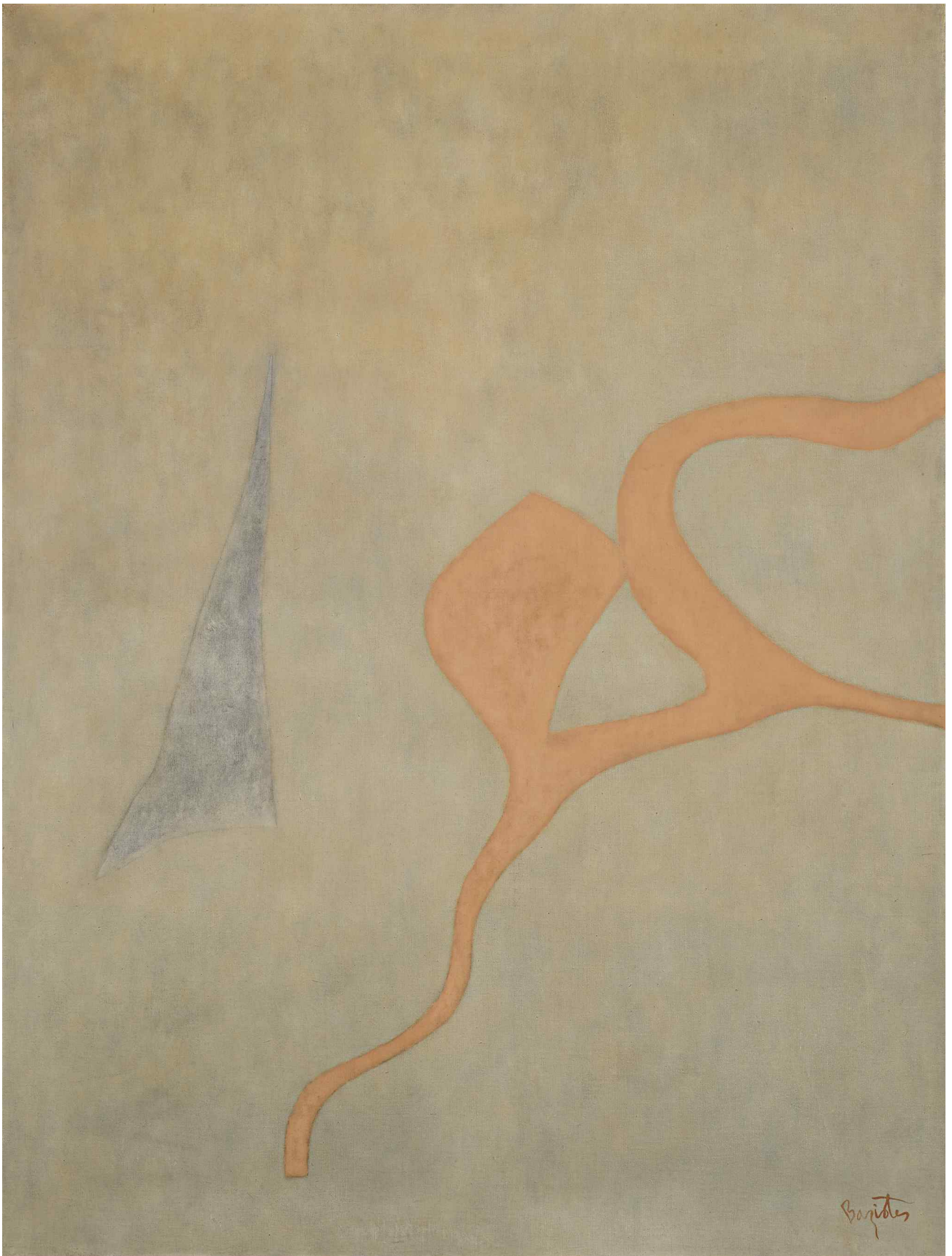
“His typical forms are delicate presences, half flat, half translucent, suspended as if in amber, at a distance from the spectator.”

Lawrence Alloway in the *Introduction to William Baziotes, a Memorial Exhibition*, The Solomon R. Guggenheim Museum, New York, p. 11



Claude Monet, *The Parliament of London. Sun Breaking through the Clouds*, 1904  
Museum, City / Scala / Art Resource, NY





PROPERTY FROM THE COLLECTION OF  
ALLAN STONE, NEW YORK

## ALFRED LESLIE

b.1927

### Cough Control

oil on canvas

96 by 72 $\frac{1}{8}$  in. 243.8 by 183.2 cm.

Executed in 1961-1962.

#### PROVENANCE

Martha Jackson Gallery, New York

Christie's, New York, 9 May 1984, Lot 137

Allan Stone Gallery, New York

#### EXHIBITED

New York, Allan Stone Gallery, *Alfred Leslie*

*1951-1962: Expressing the Zeitgeist*, October -  
December 2004, cat. no 37, illustrated

New York, Allan Stone Projects, *Alfred Leslie:*

*Abstraction 1951-1962*, October - December 2015

New York, Allan Stone Projects, *Artists of the New*

*York School*, October - December 2016

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



PROPERTY FROM THE COLLECTION OF  
ALLAN STONE, NEW YORK

## FRANZ KLINE

1910 - 1962

### Untitled

oil on panel  
11 $\frac{7}{8}$  by 15 $\frac{7}{8}$  in. 30.2 by 40.3 cm.  
Executed in 1960.

### PROVENANCE

The Estate of Franz Kline (Z.P. #82)  
Sidney Singer, New York  
James Goodman Gallery, New York  
Allan Stone Gallery, New York

### EXHIBITED

New York, Allan Stone Gallery, *Franz Kline:  
Architecture and Atmosphere*, October 1997 -  
January 1998, pl. 61, illustrated  
Rivoli-Turin, Castello di Rivoli Museo d'Arte  
Contemporanea, *Franz Kline: 1910-1962*, October  
2004 - January 2005, p. 277, illustrated in color

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



**JEAN DUBUFFET**

1901 - 1985

**Site avec 3 personnages**

signed with the artist's initials and dated 81

acrylic on paper mounted on panel

26 by 19½ in. 66 by 49.5 cm.

**PROVENANCE**

The Pace, Gallery

Private Collection

Galerie Thomas, Munich

Christie's, London, 2 December 1993, Lot 56

Acquired from the above sale by the present owner

**EXHIBITED**Munich, Galerie Thomas, *Dubuffet bei Thomas*,

June - July 1983, n.p., illustrated in color

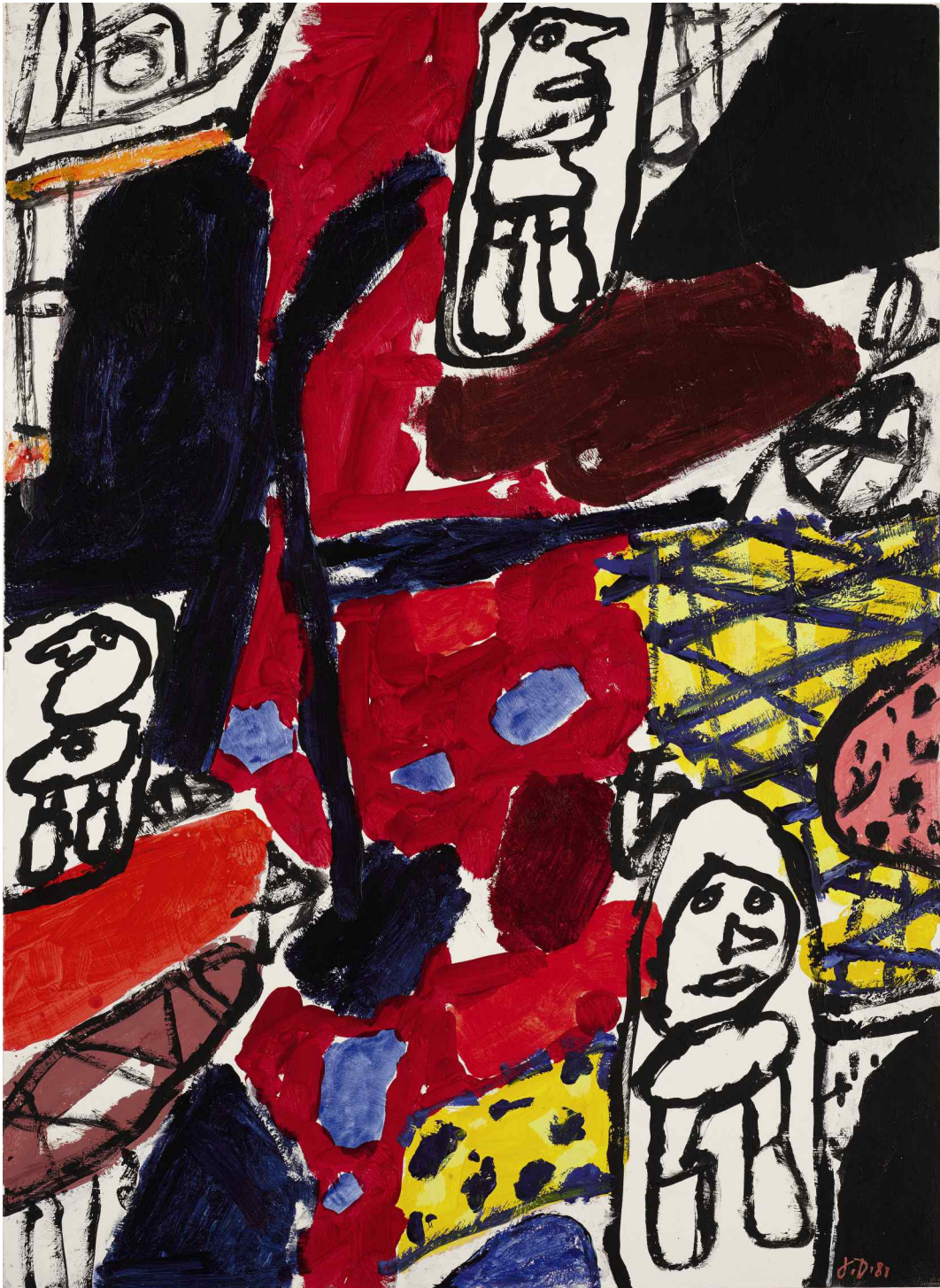
New York, Helly Nahmad Gallery, *Jean Dubuffet*,

October 2009 - January 2010

**LITERATURE**Max Loreau, Ed., *Catalogue des Travaux de Jean**Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris

1984, cat. no. 95, p. 33, illustrated in color

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





60

## ANDY WARHOL

1928 - 1987

### Birthday Cake

gold and silver leaf, watercolor, ink, printed paper  
and collage elements on paper

28½ by 22½ in. 72.4 by 57.2 cm.

Executed circa 1959.

#### PROVENANCE

Private Collection

\$ 25,000-35,000





61

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## ANDY WARHOL

1928 - 1987

### Gold Shoe

gold leaf and ink on paper  
22½ by 28½ in. 57.2 by 72.4 cm.  
Executed *circa* 1955.

#### PROVENANCE

Private Collection

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

**ANDY WARHOL**

1928 - 1987

**Ladies and Gentlemen**synthetic polymer paint and silkscreen  
ink on canvas

14 by 11 in. 35.6 by 27.9 cm.

Executed in 1975, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA35.050 on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts, Inc. on the reverse.

**PROVENANCE**

The Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts Inc., New York  
Private Collection, Luxembourg  
Sotheby's, London, 8 February 2007, Lot 408  
Private Collection

**EXHIBITED**

New York, Skarstedt Gallery, *Andy Warhol: Ladies and Gentlemen*, September - October 2009, pl. 34, illustrated in color  
London, Gagosian Gallery, *Avedon Warhol*, February - April 2016

**LITERATURE**

Sally King-Nero and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture Late 1974-1976*, Vol. 04, New York 2014, cat. no. 3012, pp. 159 and 186, illustrated in color

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

“After the photo session, I would hand the subjects a check and send them over to the bank. Usually they would not have any identification, so the bank would call me and ask if I knew a Helen or a Harry Morales! I do not remember if they knew who Andy was, but the photo sessions were wonderful for every one of them. They were able to do their favorite poses and act glamorous for Andy’s camera.”

VINCENT FREMONT



**WAYNE THIEBAUD**

b.1920

**Three Donuts**

signed and dated 1994; signed on the reverse

oil on canvas

11 by 14 in. 27.9 by 35.5 cm.

**PROVENANCE**

Campbell-Thiebaud Gallery, San Francisco

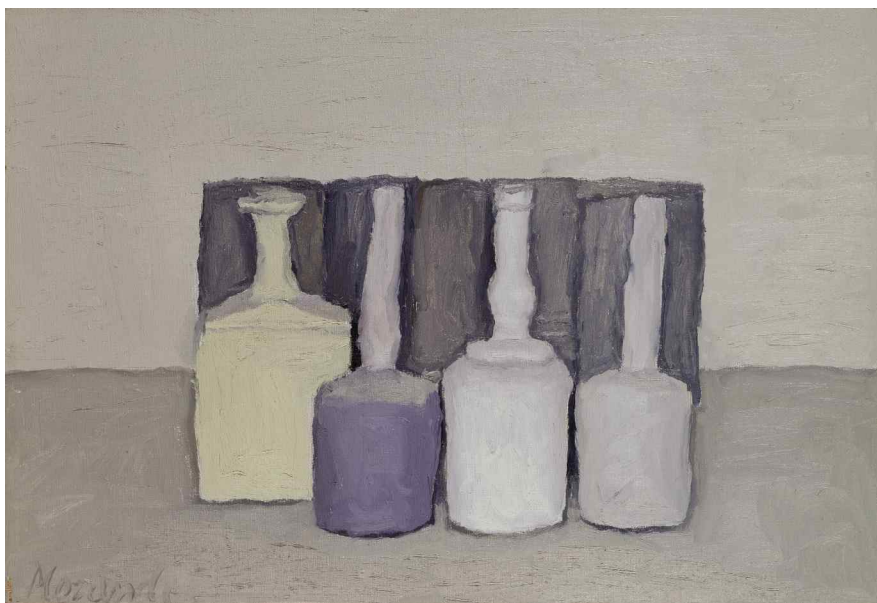
(acquired directly from the artist)

Adler & Co. Gallery, San Francisco (acquired from  
the above)Private Collection, California (acquired from the  
above in 1998)**\$ 700,000-1,000,000**

“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





Giorgio Morandi, *Natura Morte*, 1953  
 Image © Private Collection / Mondadori Portfolio / Bridgeman Images  
 © 2018 Giorgio Morandi / Artists Rights Society (ARS), New York / SIAE, Rome

In *Three Donuts*, Wayne Thiebaud focuses extraordinary attention on the seemingly ordinary, foregoing the cynicism and irony typical of Pop Art in order to imbue the everyday with a sense of honor and dignity, slowing down the process of looking. Indeed, with time and close inspection, surprising, playful details emerge from Thiebaud's supposedly quotidian scene. The namesake donuts are illuminated as if by a theatrical spotlight, with a dramatic chiaroscuro authoritatively delineating the border between dark and light. Thiebaud brings together unexpected and electrifying color combinations in his underpainting, employing hints of cornflower blue and deep violet with strokes of orange and aquamarine, then paints over these passages with an opaque glaze, giving his donuts an eye-catching vitality and a liveliness that far surpasses what can be expected of the otherwise mundane subject matter.

Beyond Thiebaud's expert choices in tone and shade, his paint application conjures much of the work's visual punch. Thick impasto enconces the donuts as if each pastry is vibrating the air in the scene. Each heavily loaded brush stroke projects from the surface of the painting, making each donut inviting and tangible. Paint colors are left

separate on Thiebaud's brush — leaving striations that help to showcase his dynamic range of gestural ability — and the artist's signature is incised into the painting, underscoring this sense of dimensionality and textural variation.

Wayne Thiebaud was born in Arizona in 1920 and came of age in the Depression, an era marked by extreme scarcity and economic hardship. After spending time making comics as a teenager, Thiebaud was briefly employed as an animator before becoming a teacher and finally transitioning to the fine arts. By the 1960s, Thiebaud had gained widespread attention and acclaim for his orderly and regimented depictions of ordinary objects, especially pastries, that could be consumed by almost anyone, yet made somehow special through Thiebaud's hand.

Compared to this early work, *Three Donuts* displays a naturalism and verisimilitude that makes it unique in his oeuvre. Throughout much of his early painting, Thiebaud had employed a system of positive and negative space, and grid-like organizational relationships that brought his work away from the realm of observation and into that of imagination. In this context of his early work, the donuts seem more lifelike, though they

are commodities without context or place. There is a faint horizon line, but the donuts seem to inhabit a liminal space between store shelf and ether; they are inviting but inaccessible. Thiebaud draws on the quality of memory in this way: the donuts seem haphazard enough to appear observed, or at least based on life, but there is something uncanny in their obliqueness, as if they are drawn with the goal of depicting feeling and memory. Describing his painting, Thiebaud stated, "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 in John Arthur, *Realists at Work*, New York 1983, p. 120). Drawing partially from memory and partially from life, *Three Donuts* is nostalgic without becoming kitsch, projecting a sentimentality and genuine fondness. Through Thiebaud's unique artistic vision, *Three Donuts* is a frank celebration of the everyday things that make life sweet.





64

## ALEX KATZ

b.1927

### Maquette for Times Square Billboard

signed  
oil on paper mounted on board  
17½ by 41 in. 44.5 by 104.1 cm.  
Executed in 1976.

#### PROVENANCE

Harcus Krakow Gallery, Boston  
Robert Miller Gallery, New York  
Private Collection, New Jersey

#### LITERATURE

Irving Sander, Ed., *Alex Katz*, New York 1979,  
cat. no. 17, illustrated

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





65

65

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

**ALEX KATZ**

b.1927

**Ada with Coffee II**

oil on aluminum  
 9¾ by 16¾ by ½ in. 24.8 by 42.5 by 0.2 cm.  
 Executed in 1977.

**PROVENANCE**

Robert Miller Gallery, New York  
 Acquired from the above by the present owner

**EXHIBITED**

New York, Robert Miller Gallery, *Alex Katz Cutouts*, February - March 1979

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

66

**ALEX KATZ**

b.1927

**Barbara**

signed  
 graphite on paper  
 22 by 15 in. 55.9 by 30.5 cm.  
 Executed in 1978.

**PROVENANCE**

Marlborough Gallery, New York  
 Private Collection, New Jersey

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



66

**ANDY WARHOL**

1928 - 1987

**Meryl Streep**

acrylic, silverpaint and silkscreen ink on canvas,  
in 2 parts

Overall: 20 by 30 $\frac{1}{8}$  in. 50.8 by 76.5 cm.

Executed in 1984, each work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered respectively *P050.506* and *P050.508* on the overlaps. Each work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. on the reverse.

**PROVENANCE**

The Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts,  
Inc., New York  
Collection of Anthony d'Offay, London  
Private Collection, Europe  
Max Lang, New York  
Private Collection, Europe  
Christie's, London, 14 October 2007, Lot 108  
Acquired from the above sale by the present  
owner

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

“They always say time changes things, but you actually have to change them yourself.”

ANDY WARHOL





Meryl Streep photographed in 1979  
Photo by Jack Mitchell/Getty Images

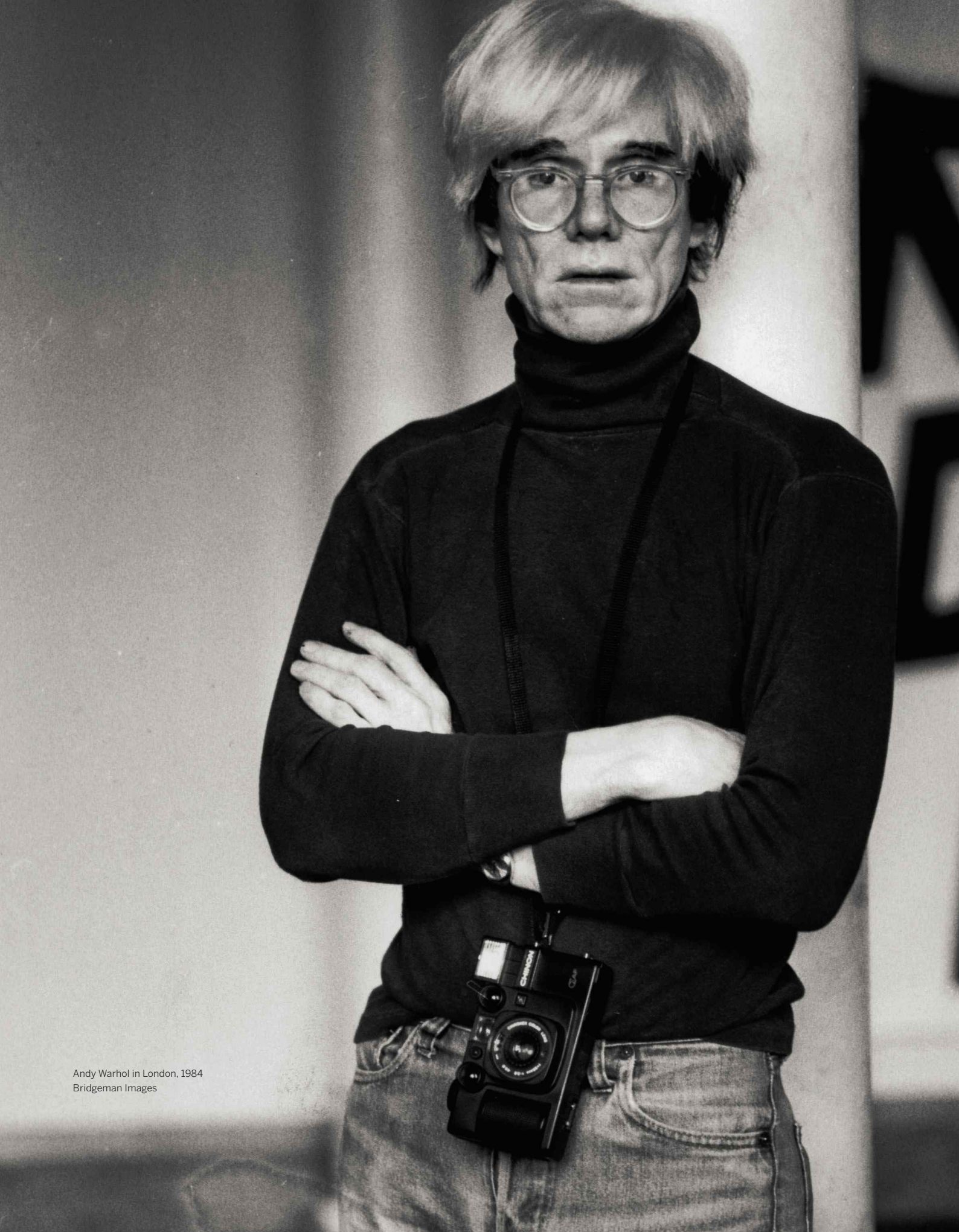
In the latter part of the 20<sup>th</sup> century, Andy Warhol solidified his place among the most important and influential portraitists in the history of art through his Pop portrayal of high society and the avant-garde, ultimately transforming the art of an age and cultivating a lasting legacy of celebrity. Warhol's portrait paintings represent the artist's largest body of work and span the longest period of his prolific and productive career. Fascinated by the countless people he encountered, Warhol ventured to immortalize everyone from presidents to industrialists, sports figures to fashion designers, movie stars to society ladies using his unmistakable silkscreened portraits as a time capsule. The present diptych, *Meryl Streep*, is from a rare 1984 series of small format portraits with striking silver backgrounds featuring Hollywood A-listers including Clint

Eastwood, Bill Murray and Diane Keaton. Unlike earlier celebrity portraits produced by Warhol in his Silver Factory, there are only five existing portraits of the young Meryl Streep two of which are in the Andy Warhol Museum in Pittsburgh. In many ways, this double portrait is a celebration of Streep's two main roles; as one of the most esteemed actresses of our time and as an advocate both on and off the silver screen.

Warhol's early portraits of society's leading ladies Marilyn Monroe, Jacqueline Kennedy and Elizabeth Taylor have been described as modern-age Madonna's radiating and celebrating the essence of feminine beauty. Peter Brant said, "They are not photographs of public stars but... icons of our time. They are, in essence, holy." (Peter Brant in Exh. Cat., New York, C&M Arts,

*Women of Warhol, Marilyn, Liz & Jackie*, 2000, p. 3). Warhol's earliest celebrity portraits from 1962 were based on publicity photographs that Warhol silkscreened using black ink on brightly colored or silver backgrounds as seen again in the present work from 1984. Warhol understood the influence that these celebrities had on American life and played into this universal obsession with appearance, glamour and fame; therefore drawing more inspiration from the pop culture around him than the art history he studied in school. In 1970, Warhol began to use photographs taken on his Polaroid Big Shot camera. During these photoshoots Warhol would direct his sitter through, at times, enough poses to fill five to ten rolls of film and then, together with the sitter, select a final image. This photo would be cropped, sent to be enlarged and transferred onto acetate for Warhol to later silkscreen onto his hand painted canvases. As the first artist to frame portraits like a close-up studio still, Hollywood's massive impact on Warhol is again apparent. Streep's day with Warhol is mysteriously and seductively captured by the artist's ability to freeze a moment in time much like the magic of cinema. The surface of the present work is impeccable: a perfect marriage of the crisp registration one finds in the silkscreen with the metallic silver background pushing Streep's portrait out of the pictorial space.

Meryl Streep is in more ways than one the matriarch of twenty-first century Hollywood known for her string of critically important lead roles throughout her decades-long acting career and for the voice she has given to so many. Throughout her career, Meryl Streep has been recognized for her exceptional talent and has been nominated for more Golden Globes and Academy Awards than any other actor. Beyond acting, Streep stands out for her unparalleled integrity as an outspoken activist. Streep's sense of composure and comfort before Warhol's camera has been immortalized and can be felt through her powerful gaze and subtle smile crisply silkscreened onto the canvas. The careful cropping around Streep's face makes it impossible to ignore her as a force to be reckoned with both while playing various characters on camera and while using her voice to stand up for what she believes in. Warhol's *Meryl Streep* is both a foreshadowing of the icon the actress would continue to evolve into and a nostalgic nod to Warhol's own legacy during the Silver Factory days where he created masterpieces such as *Silver Liz* and *Double Elvis*. *Meryl Streep* is more than a heroine of the silver screen but a graceful embodiment of the power that comes with celebrity and fame, which so fascinated Andy Warhol.



Andy Warhol in London, 1984  
Bridgeman Images

SOLD ON BEHALF OF THE RENE AND VERONICA DI ROSA FOUNDATION, NAPA, TO BENEFIT DIRECT COLLECTION CARE AND ACQUISITIONS

## MEL RAMOS

b.1935

### Lola Cola

signed, titled and dated 1966 on the reverse  
oil on canvas with metal sign  
44 $\frac{1}{8}$  by 51 in. 112.1 by 129.5 cm.

#### PROVENANCE

Collection of the Artist  
Modernism, San Francisco  
Acquired from the above by the present owner  
in 1985

#### EXHIBITED

Waltham, Brandeis University, Rose Art Museum,  
*Mel Ramos: A Twenty-Year Survey*, April - May  
1980, cat. no. 34  
The Oakland Museum, *Ramos: A Retrospective  
Survey*, September - November 1977, cat. no. 29  
Napa, di Rosa Center for Contemporary Art, July  
1985 - December 2017

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

Following his explosive emergence onto the Pop Art scene in the early 1960s, Mel Ramos created a unique aesthetic which simultaneously paid tribute to his European predecessors and contemporary culture by re-positioning the role of the female nude within a Surrealist Pop context. Billboard imagery, advertising themes, add-mass nudes and the emblematic depiction of products were all subjects of fascination for Ramos and his 1960's contemporaries, Andy Warhol and Roy Lichtenstein.

Like his fellow American Pop artists who found motifs for their work within mass media imagery, Mel Ramos carved out a prolific legacy by parodying idealized nude women that engulfed American society in the early 1960's issues of Playboy, comic books, celebrity culture and mass advertising against the backdrop of widely recognizable commercial products. The present work is an exceptional example of the fascinating Surrealist infusion of product and person, collapsing into a singularly tantalizing object of desire and consumption. As playfully demonstrated in *Lola Cola*, our nude female heroine oozes a confident air of sexuality by casually resting her elbows above a Coca-Cola sign that serves a dual comical purpose of modestly obscuring her naked lower torso from view while also acting as a prop for our vixen to clasp her hands together inquisitively above her exposed breasts, directly engaging the viewer in an absurd conjunction.

This undeniable mixture of humor and eroticism found across the sweeping canvas of *Lola Cola* indicates the maturity of Ramos' most prized subject: the erotic female heroine. Having discovered early success in his comic book inspired paintings, Ramos developed his own personal Pop Art aesthetic through creative use of paint application and treatment

of the female form. Not unlike Lichtenstein and Warhol who also used comics or "low" art as their source of inspiration, Ramos' paintings differed by not attempting to imitate the comic book aesthetic with benday pattern dots or the silkscreen process. Instead, the distinctively luminous impasto emphasized by the idealized painted image was heavily influenced by his teacher and mentor, Wayne Thiebaud - who Europeanized this California based painter through the emphasis of creating light and movement via paint application. Painted in 1967, *Lola Cola's* popsicle-colored canvas is thus a sophisticated example of the technical mastery of brushwork against a beautifully shaped canvas.

Ramos' ingenious integration of supermarket goods amongst his refined painterly techniques enable the present work to mirror the eruption of mass media and advertising imagery American Pop art in the mid-1960s. Ramos directly imports the language of advertising, which extends Freudian symbolism to even the most banal of objects, chosen by Ramos to represent and exude suggestiveness. *Lola Cola* renders the glamour girl with overpowering physicality and at the same time, her glamour is subverted through her pairing with a consumer product that has equal power and sex appeal. Providing viewer's with a difficult choice: the sweet bubbling carbonation of Coca-Cola and the sultry brunette bombshell are both ready to melt in one's mouth. Ramos' *Lola Cola* effectively symbolizes consumability via the oral fixation of the female heroine as propaganda for an instantly gratifying product. Altogether, by exposing the material desires of post-war consumerism through the humanization of products, Ramos thoughtfully examines the nature of eroticism on a highly personal as well as a universal level.

"My body of work has mostly dealt with an examination of antecedents in the history of art, in other words "art about art". I draw inspiration from popular media, advertising, comic books, art, billboards etc., and particularly the tradition of using beautiful women as subjects for my work in conjunction with commercial products. This incongruous relationship was a tenet of Surrealism which had a big influence on me when I was a teenager."

MEL RAMOS



**ROBERT INDIANA**

b.1928

**Meat (From the set of Red Eye of Love)**stenciled with the artist's name and city  
*Vinalhaven* on the reverse

acrylic on canvas stretched over panel

72 by 72 in. 183 by 183 cm.

Executed in 1998.

**PROVENANCE**

Private Collection (gift of the artist)

Christie's, New York, 23 September 2008, Lot

137

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

Acquired from the above by the present owner

**\$ 120,000-180,000**The present work featured in Robert Indiana's set for the play *Red Eye of Love*, 2014

Image © Sara Krulwich/The New York Times/Redux

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70

## ANDY WARHOL

1928 - 1987

### Diamond Dust Shadow

signed, dated 1979 and dedicated *To Rupert* on the overlap  
acrylic, silkscreen ink and diamond dust on canvas  
11 $\frac{1}{8}$  by 14 in. 28.3 by 36 cm.

#### PROVENANCE

Private Collection, Turin  
Acquired from the above by the present owner *circa* 1995

#### EXHIBITED

Salerno, Complesso di Santa Sofia, *Global Warhol*, November  
2003 - February 2004, p. 79, illustrated in color

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

“I see everything like this: the surface of things, a kind of mental braille, I just put my hands on the surface of things. I consider myself an American artist. I feel good here, I find it’s formidable. It’s fantastic. I feel a representative of America. I like to be a void, it let me just work.”

ANDY WARHOL



71

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## ANDY WARHOL

1928 - 1987

### Oxidation Painting no. 11

signed and dedicated *To Tommy* on the reverse  
copper metallic pigment and urine on canvas  
10 $\frac{1}{8}$  by 8 in. 25.7 by 20.3 cm.  
Executed in 1978.

#### PROVENANCE

Tommy Passion, New York (gift of the artist *circa* 1985)  
Christie's, New York, 18 May 1999, Lot 159  
Acquired from the above sale by the present owner

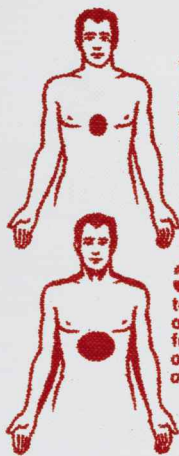
#### EXHIBITED

West Palm Beach, Eaton Fine Art, Inc., *A Broad View: New and Recent Acquisitions*, October 1999 - January 2000

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

# How to tell you're having a heart attack.

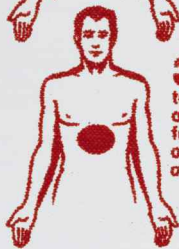
A heart attack usually doesn't happen suddenly. Your body has an early warning system. Knowing these signs could save your life.



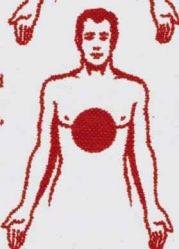
**1** One of the first signs is pressure or pain in the middle of the chest. That's where your heart is, not on the left as many believe.



**2** This pain can get worse and spread through the whole chest as well as down the left arm.



**3** The pain may also spread to both arms, shoulders, neck or jaw. A sensation of pressure, fullness or squeezing may occur in the abdomen, and is often mistaken for indigestion.



**4** Pain may occur in any one or a combination of these areas at the same time. It could even go away and return later. Many times, sweating, nausea, vomiting or shortness of breath may come with the pain.

## What to do.

At the first sign of any of these symptoms, call your doctor. If you can't reach your doctor immediately, go to the nearest hospital emergency room at once and ask for prompt treatment.

**Listen to your heart. It may not warn you again.**



### Please fill in.

Doctor's Phone:

Address of Nearest Hospital Emergency Room:

New York Heart Association, 2 East 64th Street, New York, New York 10021. (212) 838-8800.

## ANDY WARHOL

1928 - 1987

### Valentine's Hearts Ads

synthetic polymer paint and silkscreen ink on canvas

13 $\frac{7}{8}$  by 11 in. 35.3 by 27.8 cm.

Executed in 1982-1983, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered PA87.019 on the overlap and is accompanied by a photo certificate from The Andy Warhol Foundation for the Visual Arts, Inc. dated 7/15/02.

### PROVENANCE

The Estate of Andy Warhol, New York  
The Andy Warhol Foundation for the Visual Arts Inc., New York  
Galerie Thaddaeus Ropac, Paris  
Private Collection

\$ 40,000-60,000

## ANDY WARHOL

1928 - 1987

### Untitled (Brooklyn Bridge)

stitched gelatin silver prints

Overall: 21¼ by 27½ in. 54 by 69.9 cm.

Executed in 1976-1986, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. and numbered *WPH83.86* and *FL13.00032* on the reverse.

#### PROVENANCE

The Estate of Andy Warhol

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

Gagosian Gallery, New York

Nicholas Berggruen (acquired from the above in 1998)

Private Collection, London

Acquired from the above by the present owner

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



73

## ANDY WARHOL

1928 - 1987

### Untitled (Old Pontiac Close-Up)

stitched gelatin silver prints

Overall: 27½ by 21¼ in. 69.9 by 54 cm.

Executed in 1976-1986, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. and numbered *FL13.00056* on the reverse.

#### PROVENANCE

The Estate of Andy Warhol

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

Gagosian Gallery, New York

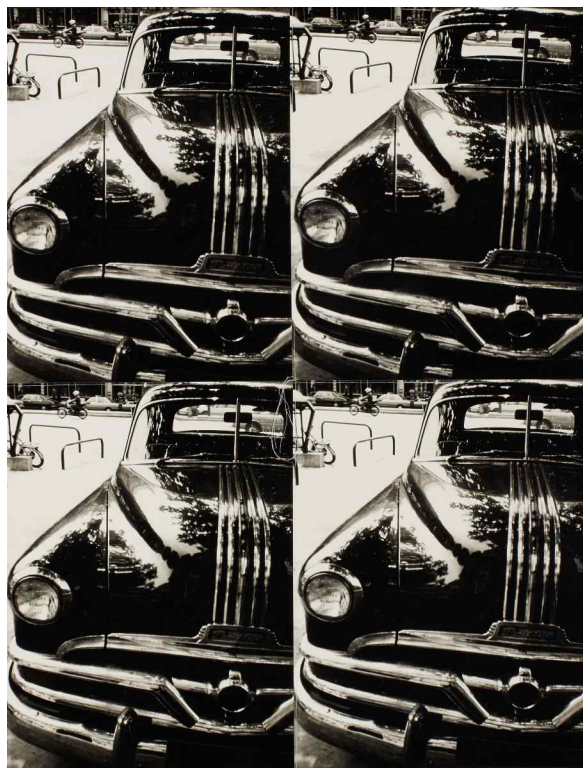
Acquired from the above by the present owner in March 1998

#### EXHIBITED

New York, Solomon R. Guggenheim Museum,

*Andy Warhol: A Factory*, October 1999 - April 2000

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



74

## JOHN WESLEY

b.1928

### Wow! Whoops! Oh Boy!

signed, titled and dated 1998 on the reverse

acrylic on canvas

46 by 50 in. 116.8 by 127 cm.

#### PROVENANCE

Jessica Fredericks Gallery, New York

Acquired from the above by the present owner  
in 2000

#### EXHIBITED

New York, Jessica Fredericks Gallery, *Irish*

*Paintings*, October - December 1999

Milan, Fondazione Prada, *John Wesley*

*Retrospective*, June - October 2009, p. 407,

illustrated in color

#### LITERATURE

Germano Celant, *John Wesley*, Milan 2009,

cat. no. 677, p. 407, illustrated in color

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



SYLVIA PLIMACK MANGOLD

b.1938

Light On

signed, titled and dated 1972 on the reverse

Liquitex on canvas

52 by 60 $\frac{7}{8}$  in. 132.1 by 154.6 cm.

**PROVENANCE**

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner

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





**RICHARD ARTSCHWAGER**

1923 - 2013

**Exclamation Point**

acrylic on wood, in 2 parts

i. 13 by 4 by 4 in. 33 by 10.2 by 10.2 cm.

ii. Diameter: 7 in. 18 cm.

Executed in 1968.

**PROVENANCE**

Private Collection (gift of the artist)

Barbara Krakow Gallery, Boston

Acquired from the above by the present owner

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

“[T]hey appear as humorous, sensuous forms — yet mute ones, detached from the dramatic feeling or sound that they would imply in a text. Decontextualizing the emotion associated with the mark contradictorily summons an existential loneliness.”

Adam Weinberg, director of the Whitney Museum of American Art, in *Richard Artschwager: Books, Punctuation, Splats & Time*, Krakow Witkin Gallery, Boston 2016



**RICHARD DIEBENKORN**

1922 - 1993

**Untitled**

signed with the artist's initials and dated 87  
acrylic, pastel and charcoal on 2 joined sheets  
of paper  
36 by 22 in. 91.4 by 55.9 cm.

**PROVENANCE**

M. Knoedler & Co., New York  
Acquired from the above by the present owner  
in 1987

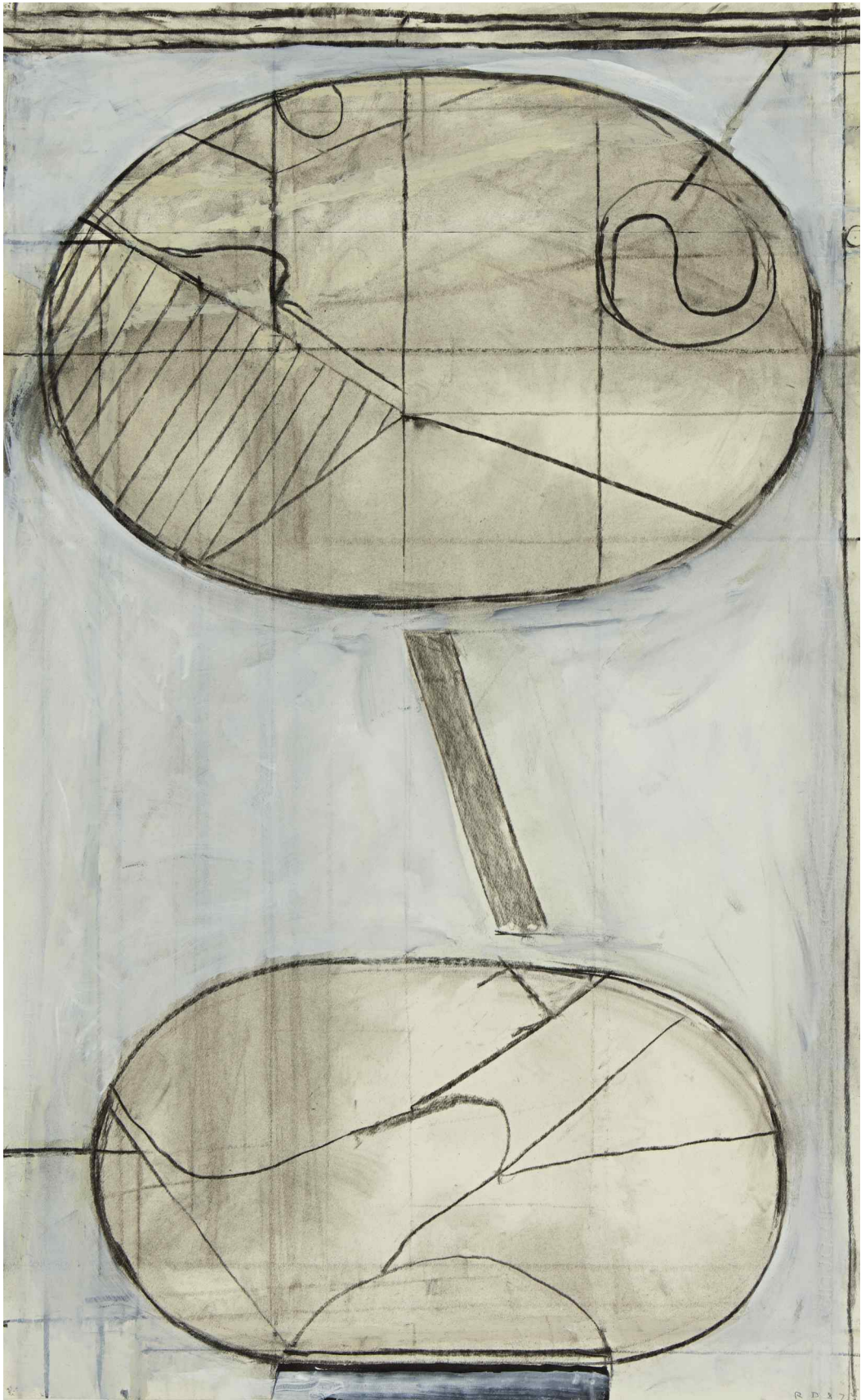
**EXHIBITED**

New York, M. Knoedler & Co., *Richard Diebenkorn*, November 1987, cat. no. 14, p. 12, illustrated in color  
Albuquerque, University of New Mexico Art Museum, Jonson Gallery, *Illustrious Alumni*, September - November 1989

**LITERATURE**

Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven 2016, cat. no. 4642, p. 387, illustrated in color

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



**SOL LEWITT**

1928 - 2007

**Incomplete Open Cube 8/1**

baked enamel on aluminum

40 by 40 by 40 in. 101.6 by 101.6 by 101.6 cm.

Executed in 1974, this work is accompanied by a photo certificate of authenticity stamped by the Estate of Sol LeWitt.

**PROVENANCE**

Private Collection, United States

**EXHIBITED**

Hartford, Wadsworth Atheneum; Waterville, Colby College Museum of Art; Cleveland Museum of Art; Scottsdale Museum of Contemporary Art, *Sol LeWitt: Incomplete Open Cubes*, January 2001 - April 2002, p. 81, illustrated in color

**LITERATURE**

Exh. Cat., New York, The John Weber Gallery, *Sol LeWitt: Incomplete Open Cubes*, 1974, cat. no. 8-1, illustrated

Exh. Cat., Cologne, Portikus Frankfurt A.M. Verlag der Buchhandlung Walther König, *Sol LeWitt Books 1966-1990*, n.p., illustrated

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



PROPERTY FROM A PRIVATE COLLECTION,  
SAN FRANCISCO

## CARL ANDRE

b.1935

### Small Equivalent V

stainless steel, in 30 parts

Overall: 8½ by 36⅞ by ⅞ in.

21.6 by 91.8 by .2 cm.

Executed in 1975, this work is accompanied by a certificate of authenticity signed by the artist and will be included in the forthcoming *Catalogue Raisonné of Carl Andre Sculpture* being prepared by the Carl Andre and Melissa L. Kretschmer Foundation in collaboration with Artifex Press.

#### PROVENANCE

Acquired directly from the artist by the present owner in 1975

#### EXHIBITED

San Francisco, Daniel Weinberg Gallery, *Carl Andre*, 1975

#### LITERATURE

Exh. Cat., The Hague, Haags Gemeentemuseum; Eindhoven, Stedelijk Van Abbemuseum, *Carl Andre*, 1987, cat. no. 75-5, illustrated

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

“Up to a certain time I was cutting into things. Then I realized that the thing I was cutting was the cut. Rather than cut into the material, I now use the material as the cut in space.”

CARL ANDRE





PROPERTY FROM THE SILVERMAN COLLECTION,  
DETROIT

## JIRO TAKAMATSU

1936 - 1998

### Loose of Net #2

cotton rope

71 by 71 in. 180.3 by 180.3 cm.

Executed in 1970, this work is accompanied by a certificate of authenticity that is signed by the artist.

#### PROVENANCE

Tokyo Gallery, Tokyo

Acquired by the present owner from the above in June 1970

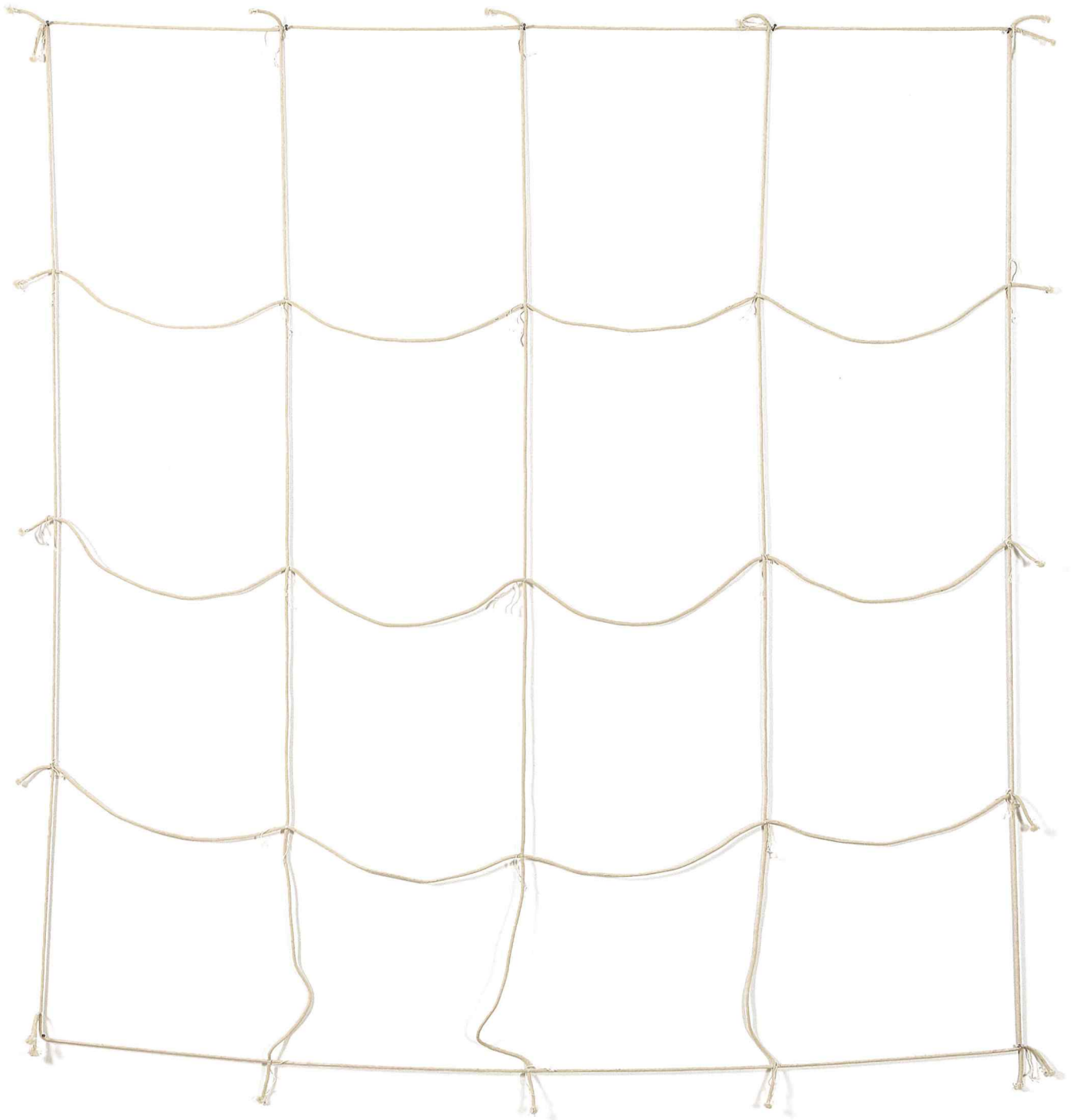
**\$ 100,000-150,000**

As one of the most important and influential artists working in Japan in the 1960s and 1970s, Jiro Takamatsu pursued an interrogation of the world through a variety of methods and media. He sought to remove art from its traditional and institutional confines through a "descent into the everyday" (*nihijo-sei eno kako*), erasing the boundaries between art and everyday life. Takamatsu's work imbues the visual language of Minimalism with the playfulness of Dada and Surrealism, creating objects that are as irreverent as they are conceptually vital. *Loose of Net #2* wholly embodies these characteristics of his work.

At the time *Loose of Net* was conceived, the artistic landscape was largely dominated by the simple, industrial, and geometric shapes of Minimalism. The present work challenges the preexisting authority by disrupting the integrity of one of its key forms: the grid. Takamatsu uses loose cotton rope, which droops due to gravity, distorting the shape of the grid and subverting the perceived structural integrity of the latticed form. Moreover, in contrast to the Minimalist tendency for erasing all traces of the artist's hand, the knots linking the lengths of rope have clearly been tied by human hands, bringing the role of the individual artist back into focus. Takamatsu's artistic role is particularly evidenced

in *Loose of Net* by his choice of medium. The inherent flexibility and elasticity of the rope inevitably slackens, warping the grid. In choosing a material that must, through its natural properties, affect the shape and integrity of the work as a whole, the artist shifts our focus onto the presence and essential qualities of the medium itself. Further, by using an ordinary, utilitarian material for artistic and intellectual purposes, Takamatsu defamiliarizes the rope by pushing the viewer to perceive it in a new way. This, in addition to the work's resemblance to a common fishing net, collapses the distinction between art and life. The visual simplicity of *Loose of Net* thus belies its multifaceted conceptual undertones.

As a co-founder of the radical art collective Hi Red Center, Takamatsu staged surreal happenings in post-war Tokyo that were socially reflective and boundary blurring. His work was highly influential on the Mono-ha, or "School of Things," movement, which, like the Italian Arte Povera, emphasized the importance of engaging directly with materials and their properties. With *Loose of Net*, Takamatsu poses questions about the nature of objects left to themselves, utilizing familiar materials in unfamiliar ways. In turn, his work poses larger questions about the role of the artist in altering our perception of the everyday.



## ROBERT MORRIS

b.1931

### Vetti V

felt and metal

112 by 142 by 56 in. 284.5 by 360.7 by 142.2 cm.

Executed in 1983.

#### PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner

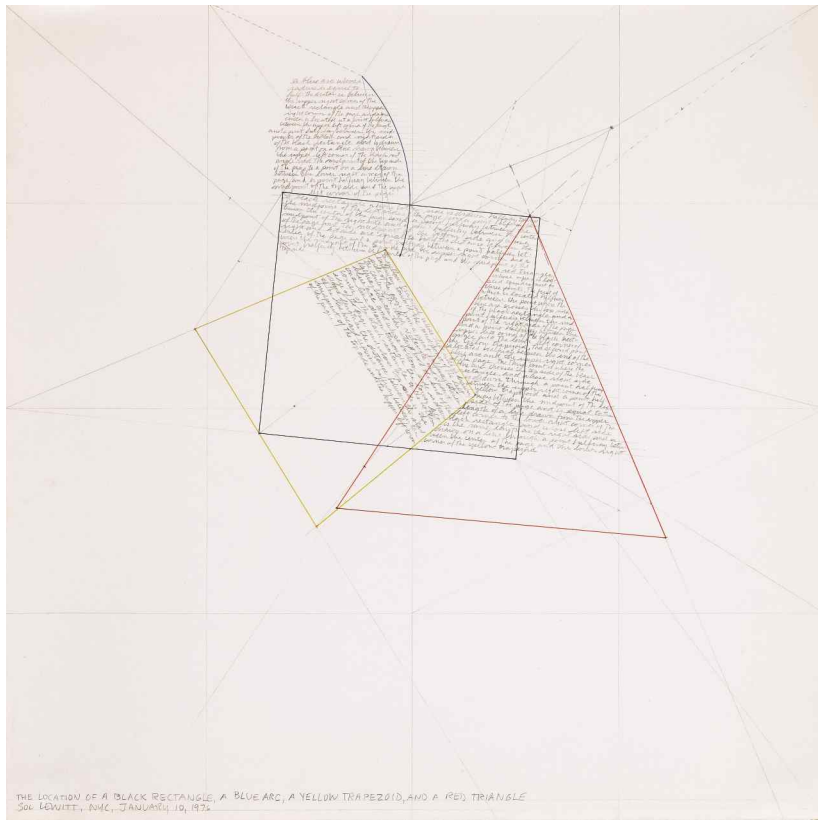
#### EXHIBITED

New York, Marianne Boesky, *No Vacancies*,

June - August 2015

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





THE LOCATION OF A BLACK RECTANGLE, A BLUE ARC, A YELLOW TRAPEZOID, AND A RED TRIANGLE  
SOL LEWITT, NYC, JANUARY 10, 1976

83

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

## SOL LEWITT

1928 - 2007

### Location of a Black Rectangle, A Blue Arc, A Yellow Trapezoid, and A Red Triangle

signed, titled and dated NYC, January 10, 1976  
colored pencil and graphite on paper  
18 1/8 by 18 in. 46 by 45.7 cm.

#### PROVENANCE

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

#### EXHIBITED

The Hague, Haags Gemeentemuseum, October–December, 1992. Traveled to: Museum of Modern Art, Oxford, January–March, 1993; Westfälisches Landesmuseum, Muenster, Germany, April–June, 1993; Henry Moore Sculpture Trust, Leeds City Art Gallery, United Kingdom, August–October,

1993; Kunstmuseum Winterthur, Switzerland, January–March, 1994; Centre Georges Pompidou, Paris and Musée de Picardie, Amiens, April–June, 1994; Fundació Tapiès, Barcelona, June–August, 1994; Museum of Fine Arts, Boston, September–November, 1994; Baltimore Museum of Art, Maryland, February–April, 1995  
London, Hayward Gallery, *Sol LeWitt: Drawings*, 1993, cat. no. 376

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



84

## FRANK STELLA

b.1936

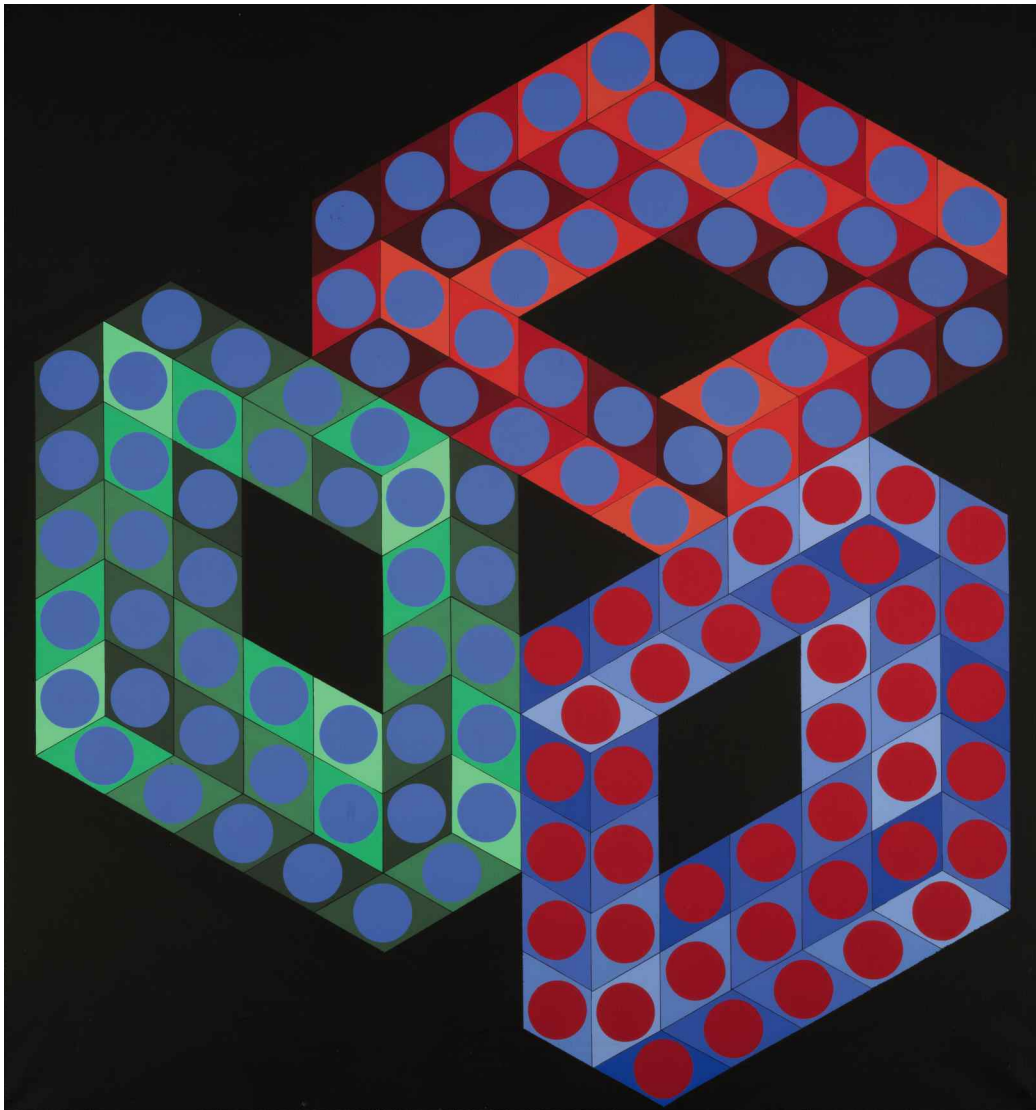
### River of Ponds (sketch)

signed, titled and dated '70  
ink on lithograph on paper  
40 by 35½ in. 101.6 by 90.2 cm.

#### PROVENANCE

M. Knoedler & Co. Inc., New York  
Acquired from the above by the present owner

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



85

## VICTOR VASARELY

1906 - 1997

### Oslop-X-2

signed; signed, titled, dated 1984 and numbered 3281 on the reverse

oil on canvas

31¾ by 30 in. 80.6 by 76.2 cm.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work

will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

#### PROVENANCE

Circle Galleries, Illinois

Private Collection, Illinois

Sotheby's, New York, 12 September 2007, Lot 97

Acquired from the above sale by the present owner

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





86

## VICTOR VASARELY

1906 - 1997

### Nemes

signed; signed, titled dated 1950-1986 and numbered I277 on the reverse

acrylic on canvas

43 by 40¾ in. 109.2 by 103.5 cm.

Executed in 1986.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work

will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

### PROVENANCE

Private Collection

Catherine Charbonneaux, Paris, 9 December

1990, Lot 30

Private Collection

Artcurial, Paris, 6 December 2005, Lot 314A

Acquired from the above sale by the present owner

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

87 No Lot

PROPERTY OF GULF COAST COMMUNITY  
FOUNDATION, FLORIDA

**CHRISTO AND  
JEANNE-CLAUDE**

b.1935 & 1935-2009

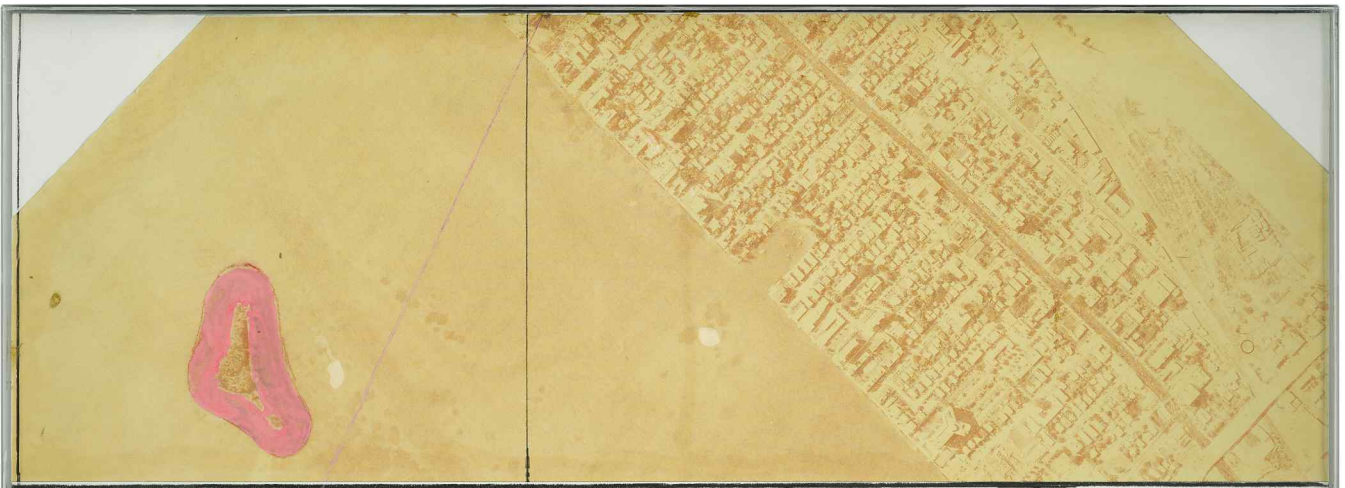
Surrounded Islands (Project for  
Biscayne Bay, Greater Miami,  
Florida)

- i. signed, titled and dated 1983; numbered 130A  
on the reverse
- ii. numbered 130B on the reverse
- i. enamel, crayon, pastel and printed paper  
collage on board in Plexiglas box
- ii. graphite, enamel, wax crayon and fabric collage  
on board in Plexiglas box
- i. 11¼ by 28¼ in. 28.6 by 71.8 cm.
- ii. 22¼ by 28¼ in. 56.5 by 71.8 cm.

**PROVENANCE**

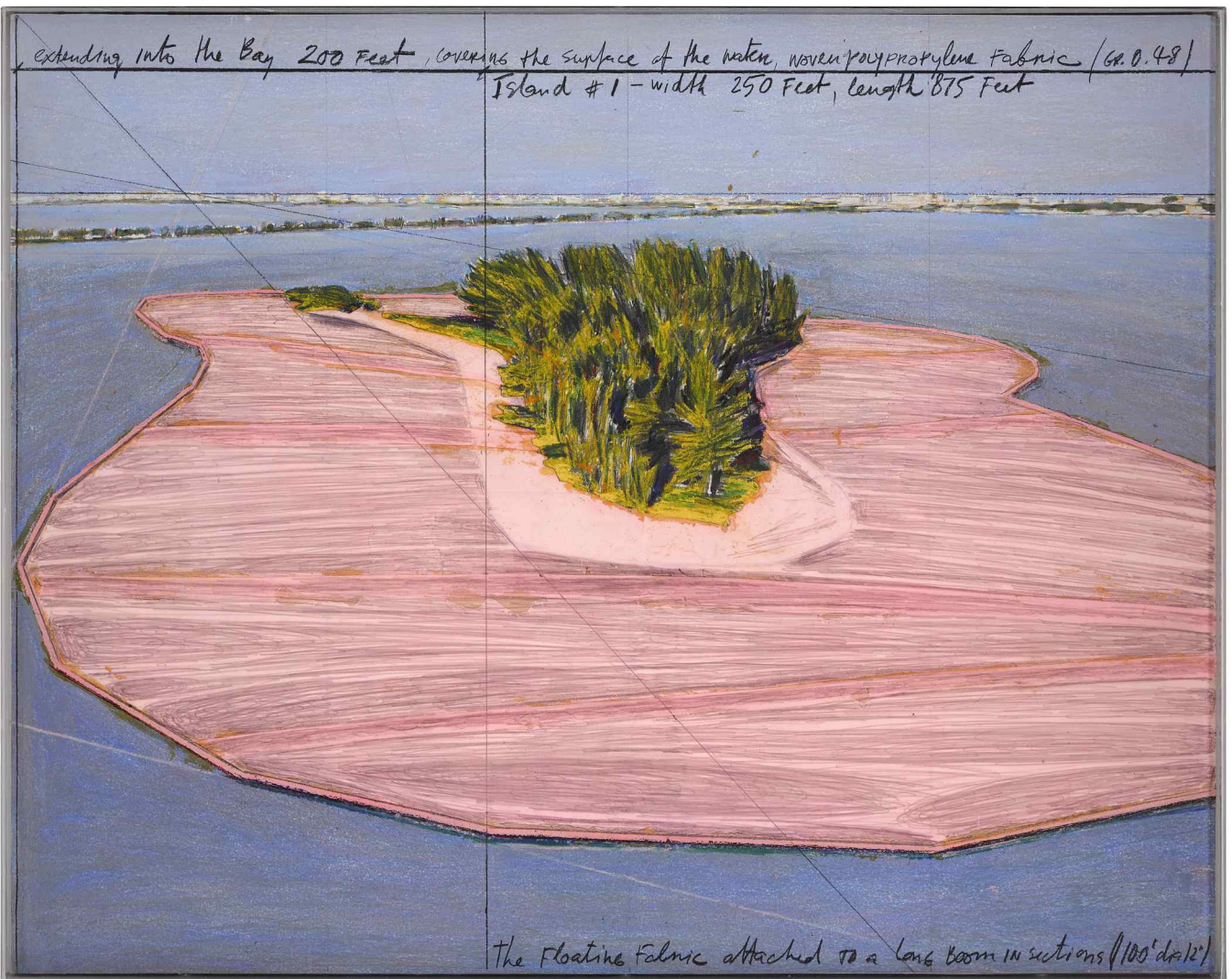
Private Collection, Chicago (acquired directly  
from the artist in 1983)  
Donated from the above to the present owner in  
2017

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



Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)

Ohio 1983



## CHRISTO

b.1935

### Packed Coast (Project for Australia near Sydney)

signed, titled and dated 1969  
graphite, crayon, fabric, string and twine and  
photograph collage on paper board  
27½ by 21½ in. 69.9 by 54.6 cm.

#### PROVENANCE

Private Collection, Italy  
Sotheby's, New York, 3 May 1989, Lot 150  
Private Collection, New York

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

30.0' ABOVE M.S. LEVEL  
TOP OF STEPS

50.0' ABOVE M.S. LEVEL  
EDGE OF CLIFF

84.0' ABOVE M.S.L.  
EDGE OF CLIFF

STEEL CABLE

12"

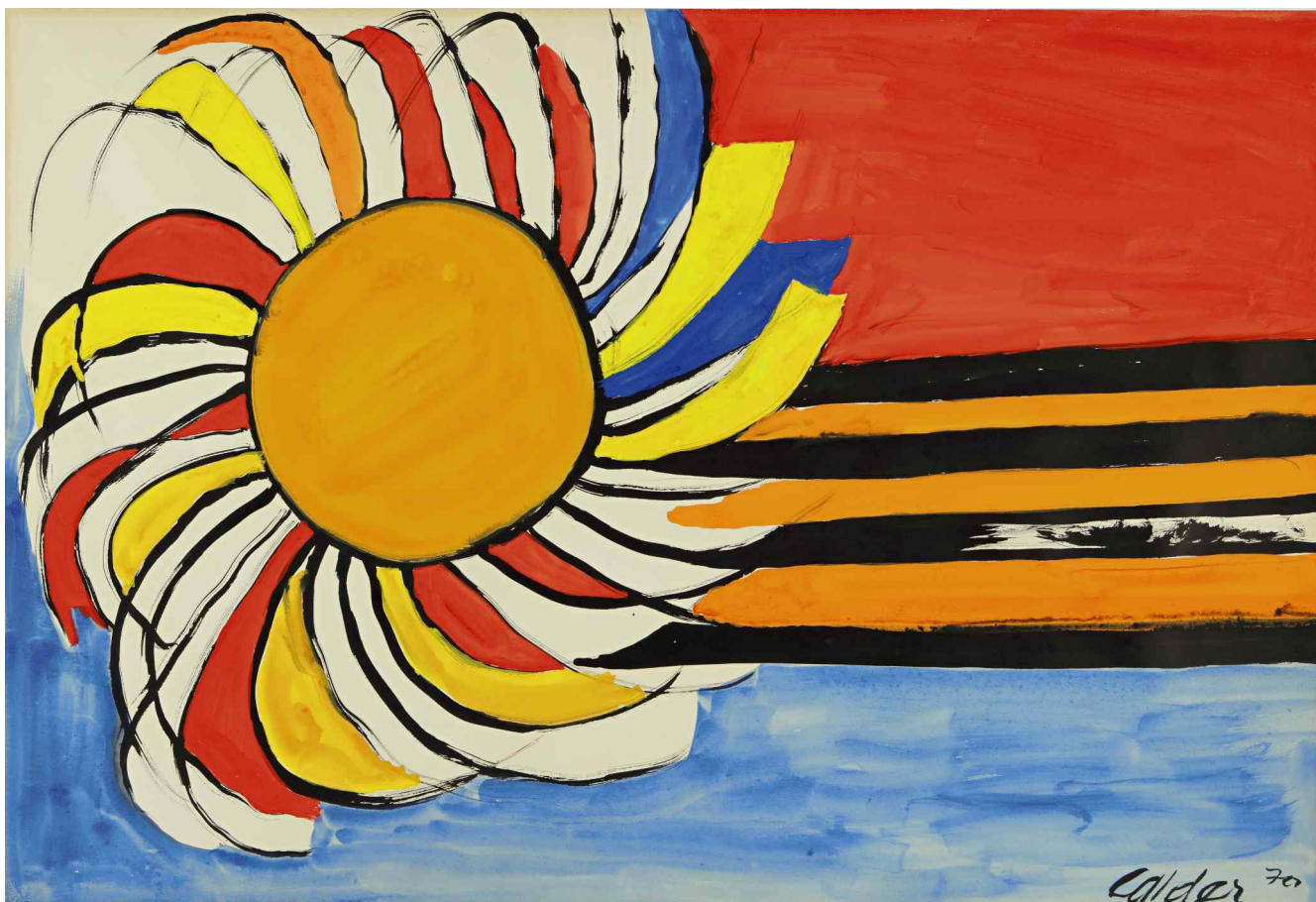
36"

12 FOOT

Christie 1969

PACKED COAST (PROJECT FOR AUSTRALIA  
NEAR SYDNEY)  
COAST LINE: LITTLE BAY ABOUT 1:100,000 50





90

## ALEXANDER CALDER

1898 - 1976

### Giant Sunflower

signed and dated 70

gouache and ink on paper

29¾ by 43 in. 75.6 by 109.2 cm.

Executed in 1970, this work is registered in the archives of the Calder Foundation, New York, under application number A15884.

#### PROVENANCE

Nicholas Guppy, London (acquired directly from the artist)

Galleria La Bussola, Turin

Acquired from the above by the present owner  
circa 1980

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



91

## ALEXANDER CALDER

1898 - 1976

### Corn on the Cob

signed and dated 60

gouache and ink on paper

29½ by 41¼ in. 74.9 by 104.8 cm.

Executed in 1960, this work is registered in the archives of the Calder Foundation, New York, under application number A15656.

#### PROVENANCE

M. Knoedler & Co., Inc., New York

Private Collection, New York

Acquired from the above by the present owner in 1984

#### EXHIBITED

New York, M. Knoedler & Co., Inc., *Alexander Calder: Small-Scale Works and Gouaches*, May - June 1982, cat. no. 49, not illustrated

\$ 40,000-60,000



92

## ALEXANDER CALDER

1898 - 1976

### Balloon People

signed and dated 67

gouache and ink on paper

29¼ by 43 in. 74.3 by 109.2 cm.

Executed in 1967, this work is registered in the archives of the Calder Foundation, New York, under application number A06018.

#### PROVENANCE

Perls Galleries, New York

Reese Palley Gallery, Atlantic City (acquired from the above in 1969)

Private Collection, New Jersey

Thence by descent to the present owner

\$ 35,000-45,000



93

## JEAN DUBUFFET

1901 - 1985

### Personnage XIII

signed with the artist's initials and dated 64; titled on the reverse

ink and marker on paper

10½ by 8¼ in. 26.7 by 21 cm.

#### PROVENANCE

Galerie Beyeler, Bâle

Robert Fraser Gallery, London

Robert Elkon Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, Solomon R. Guggenheim Museum,

*Jean Dubuffet, 1962-66*, October 1966 - February

1967, cat. no. 53, illustrated

#### LITERATURE

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXI: L'hourloupe II*, Lausanne 1968, cat. no. 19, p. 19, illustrated

\$ 12,000-18,000



PROPERTY FROM AN IMPORTANT CONNECTICUT COLLECTION

## ALEXANDER CALDER

1898 - 1976

### Untitled

signed and dated '63  
gouache and ink on paper  
22 $\frac{5}{8}$  by 30 $\frac{3}{4}$  in. 57.5 by 78.1 cm.  
Executed in 1963, this work is registered in the archives of the Calder Foundation, New York, under application number A028503.

#### PROVENANCE

Gilman P. White, Connecticut (gift of the artist in 1963)  
Thence by descent to the present owner

\$ 30,000-40,000



94

PROPERTY FROM AN IMPORTANT CONNECTICUT COLLECTION

## ALEXANDER CALDER

1898 - 1976

### Untitled

signed, dedicated to *Gil White* and dated '62  
gouache and ink on paper  
16 by 13 $\frac{3}{4}$  in. 40.6 by 34.9 cm.  
Executed in 1962, this work is registered in the archives of the Calder Foundation, New York, under application number A28504.

#### PROVENANCE

Gilman P. White, Connecticut (gift of the artist in 1962)  
Thence by descent to the present owner

\$ 20,000-30,000



95

96

ALEXANDER CALDER

1898 - 1976

The Blue Boy

signed and dated 73  
gouache and ink on paper  
43 by 9¾ in. 109.2 by 24.8 cm.  
Executed in 1973, this work is registered in the  
archives of the Calder Foundation, New York,  
under application number A06588.

PROVENANCE

Perls Gallery, New York  
Private Collection, New York (acquired from the  
above in 1975)  
Acquired from the above by the present owner

\$ 35,000-45,000



96

97

ALEXANDER CALDER

1898 - 1976

Ashtray

tin  
4½ by 9½ by 9 in. 11.4 by 24.1 by 23 cm.  
Executed circa 1940, this work is registered in  
the archives of the Calder Foundation, New York,  
under application number A03019.

PROVENANCE

Private Collection, New York (gift of the artist  
circa 1945)  
Christie's, New York, 13 February 1991, Lot 160  
Acquired from the above sale by the present  
owner

\$ 6,000-8,000



97

## PAUL JENKINS

1923 - 2012

### Phenomena Prism Triangle

signed; signed, titled and dated *1983 New York*  
on the reverse; signed, titled and dated *New York*  
*1983* on the reverse of the backing board  
watercolor on paper  
30¼ by 42 in. 76.8 by 106.7 cm.

#### PROVENANCE

Alex Rosenberg Gallery, New York  
Acquired from the above by the present owner

\$ 5,000-7,000



98

## SAM FRANCIS

1923 - 1994

### Untitled

acrylic on paper  
24⅝ by 18¾ in. 62.5 by 47.6 cm.  
Executed in 1974, this work is stamped with the  
Sam Francis Estate logo stamp and facsimile  
signature stamp on the reverse and is identified  
with the interim identification number of *SF74-*  
*414* 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

Estate of the Artist  
Gallery Delaive, Amsterdam  
Christie's, South Kensington, 5 December 2002,  
Lot 221  
Acquired from the above sale by the present  
owner

\$ 18,000-25,000



99



100

100

## ALEX KATZ

b.1927

### Ada

signed and dated 00  
charcoal and pastel on paper mounted on canvas  
47 $\frac{7}{8}$  by 71 in. 121.6 by 180.3 cm.

#### PROVENANCE

Artists for America Benefit Auction, New York, 12  
October 2012 (donated by the artist)  
Acquired from the above sale by the present  
owner

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

101

## TOM WESSELMANN

1931 - 2004

### Study for Sunset Nude (Knees Up)

signed and dated 03  
ink and colored pencil on rag tracing paper  
4 $\frac{5}{8}$  by 5 $\frac{3}{8}$  in. 11.7 by 13.7 cm.

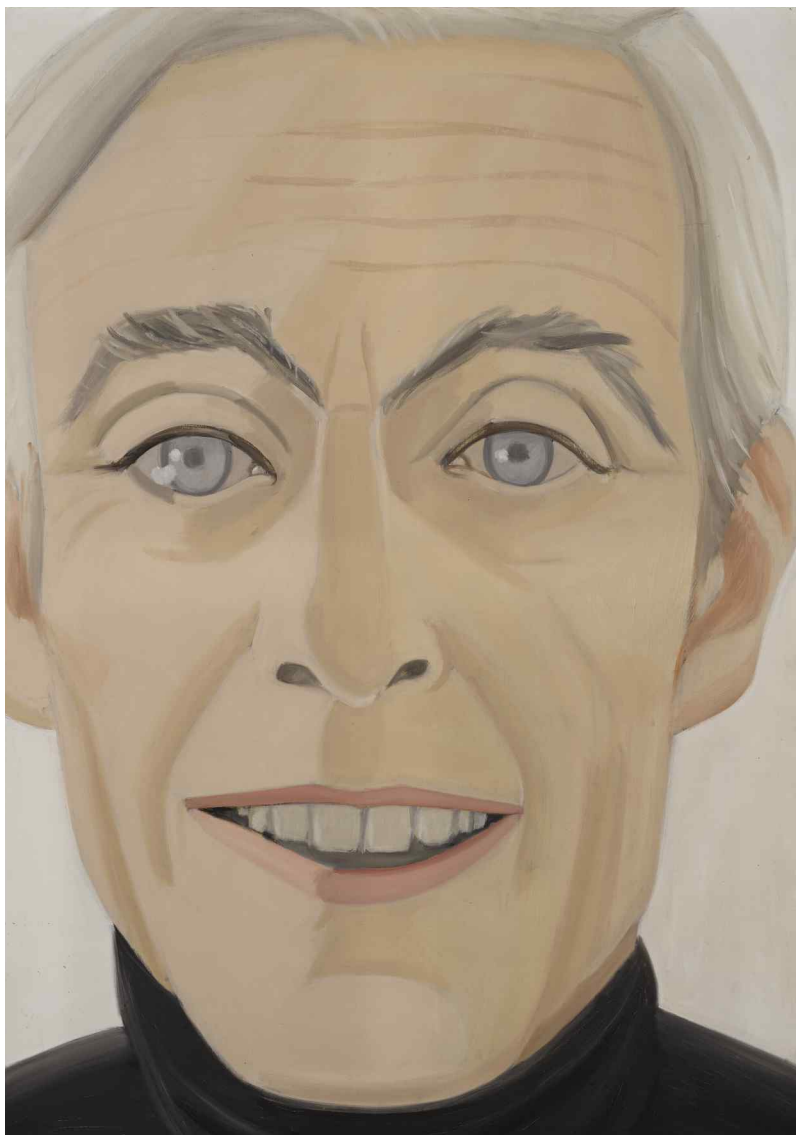
#### PROVENANCE

Robert Miller Gallery, New York  
Acquired from the above by the present owner  
in 2005

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



101



102

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## ALEX KATZ

b.1927

### Portrait of Edwin Denby

signed on the overlap  
oil on canvas  
48 by 34 in. 121.9 by 86.4 cm.  
Executed in 1972.

#### PROVENANCE

Marlborough Fine Art, London  
Private Collection

#### LITERATURE

Exh. Cat., Waltham, Rose Art Museum, *Alex Katz  
in the Seventies*, 1978, cat. no. 5, p. 26. illustrated  
in color

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

**JIM DINE**

b.1935

**Desert Wings**

signed, titled and dated 1999 on the reverse

oil on canvas

48 by 47<sup>7</sup>/<sub>8</sub> in. 121.9 by 121.6 cm.

**PROVENANCE**

Gasiunesen Gallery, Palm Beach

Acquired from the above by the present owner

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





104

## SAM FRANCIS

1923 - 1994

### The Yellow and White Square

signed, signed with the artist's initials twice, titled and dated 1959 on the reverse  
watercolor on paper

10<sup>7</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub> in. 27.6 by 25.1 cm.

Executed in 1959, this work is identified with the interim identification number of SF58-133 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

Zoe Dusanne Gallery, Seattle  
Private Collection  
Greg Kucera Gallery, Seattle  
André Emmerich Gallery, Inc., New York  
B.C. Holland Inc., Chicago  
Acquired from the above by the present owner

#### EXHIBITED

Seattle, Zoe Dusanne Gallery, *Sam Francis: Works on Paper*, April - May 1959,  
cat. no. 9

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





105

## SAM FRANCIS

1923 - 1994

### Untitled (SF89-99)

acrylic on paper mounted on canvas  
30 $\frac{1}{8}$  by 22 $\frac{3}{8}$  in. 76.5 by 56.8 cm.

Executed in 1989, this work is identified with the interim identification number of SF89-99 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

Richard Gray Gallery, Chicago  
Acquired from the above by the present owner in  
October 1994

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

PROPERTY FROM THE COLLECTION OF HELEN AND MONTE GETLER

## CLEMENT MEADMORE

1929 - 2005

### Around and About

enamel on welded Cor-ten steel

27½ by 42¼ by 33 in. 69.9 by 107.3 by 83.8 cm.

Executed in 1971, this work is from an edition of 4.

### PROVENANCE

Max Hutchinson Gallery, New York

Acquired from the above by the present owner in June 1971

### EXHIBITED

Chicago, Richard Feigen Gallery, *Clement Meadmore*, March - April 1971, p. 4, illustrated

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





107

## FRIEDEL DZUBAS

1915 - 1994

### Red Heart

signed, titled and dated 1980 on the reverse  
acrylic on canvas  
72 by 72 in. 182.9 by 182.9 cm.

#### PROVENANCE

Private Collection  
Christie's, New York, 23 September 2009, Lot 47  
Acquired from the above sale by the present owner

#### EXHIBITED

New York, M. Knoedler & Co., *Recent Paintings by Friedel Dzubas*, March - April 1980  
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, *Friedel Dzubas*, June - August 1983, cat. no. 41, p. 76, illustrated in color  
West Palm Beach, Eaton Fine Art, *Reconsidering Friedel Dzubas*, December 2009 - January 2010, p. 53, illustrated in color

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

108

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## MICHAEL GOLDBERG

1924 - 2007

### Everyman Welcome

signed, titled and dated '61 on the reverse  
oil on canvas  
69 by 72 in. 175.3 by 183 cm.

#### PROVENANCE

Private Collection (acquired directly from the artist)  
Sotheby's Parke-Bernet, New York, 28 May 1976, Lot 385  
Acquired from the above sale by the present owner

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

109

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## HOWARD MEHRING

1931 - 1978

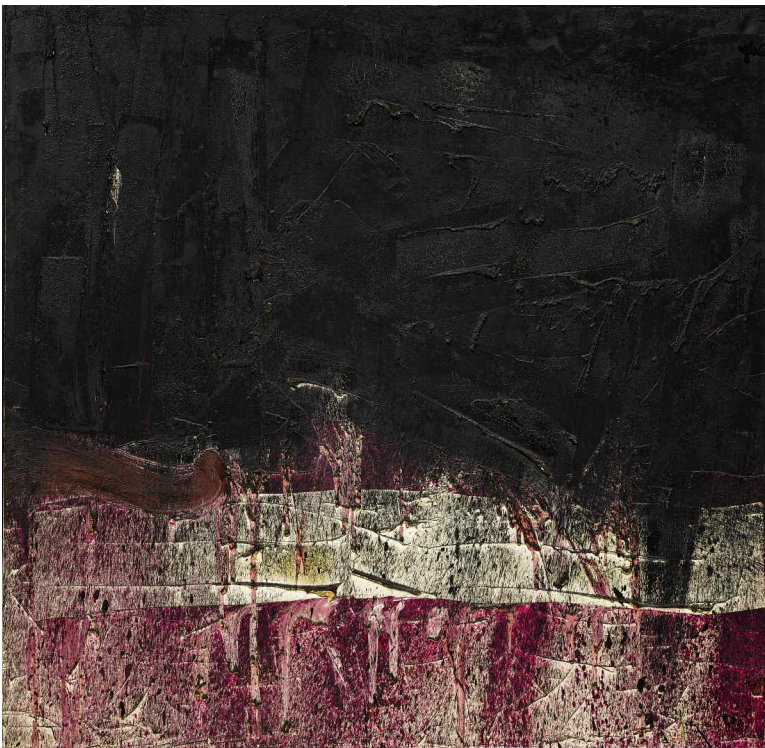
### Brilliant Corners

signed, titled twice and dated 1965 three times on the stretcher  
acrylic on canvas  
83<sup>7</sup>/<sub>8</sub> by 69<sup>7</sup>/<sub>8</sub> in. 213 by 177.5 cm.

#### PROVENANCE

A.M. Sachs Gallery, New York  
Mr. & Mrs. Albert and Vera List, Greenwich  
Gift of the above to the present owner *circa* 1980

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



108



109



110

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PROPERTY FROM A MULTINATIONAL  
CORPORATION

**ESTEBAN VICENTE**

1903 - 2001

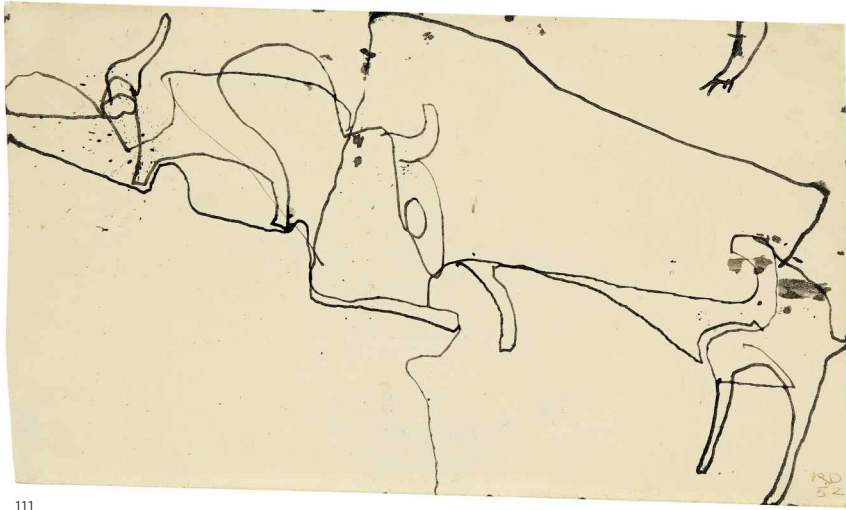
**On Wednesday**

signed, titled and dated *1980* on the reverse  
oil on canvas  
56 by 65 $\frac{7}{8}$  in. 142.2 by 167.3 cm.

**PROVENANCE**

Yares Gallery, Scottsdale  
Light Gallery, New York  
Acquired from the above by the present owner

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



111

111

## RICHARD DIEBENKORN

1922 - 1993

### Untitled

signed with the artist's initials and dated 52  
ink on paper  
6¾ by 11¾ in. 17.1 by 29.8 cm.

#### PROVENANCE

Wesley and Ruby Hauptman, Los Angeles  
David Gerson, Los Angeles (acquired from the  
above *circa* 1978)  
Nan Miller Gallery, Rochester  
Acquired from the above by the present owner  
in 1990

#### LITERATURE

Jane Livingston and Andrea Liguori, Eds., *Richard  
Diebenkorn: The Catalogue Raisonné, Volume  
Two: Catalogue Entries 1-1534*, New Haven 2016,  
cat. no. 1115, p. 400, illustrated in color

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



112

112

## THEODOROS STAMOS

1922 - 1997

### Untitled

signed  
oil on canvas  
61¾ by 46½ in. 156.8 by 118.1 cm.  
Executed *circa* 1960.

#### PROVENANCE

Private Collection, New York (acquired directly  
from the artist)  
Carl Steele Associates, Inc., Philadelphia  
(acquired from the above *circa* 1985)  
Acquired from the above by the present owner  
in 1994

**\$ 30,000-50,000**

113

## LOUISE NEVELSON

1899 - 1988

### Untitled

incised with the artist's name and date 1958 on the reverse

painted wood construction

31 by 24¼ by 4 in. 78.7 by 61.6 by 10.2 cm.

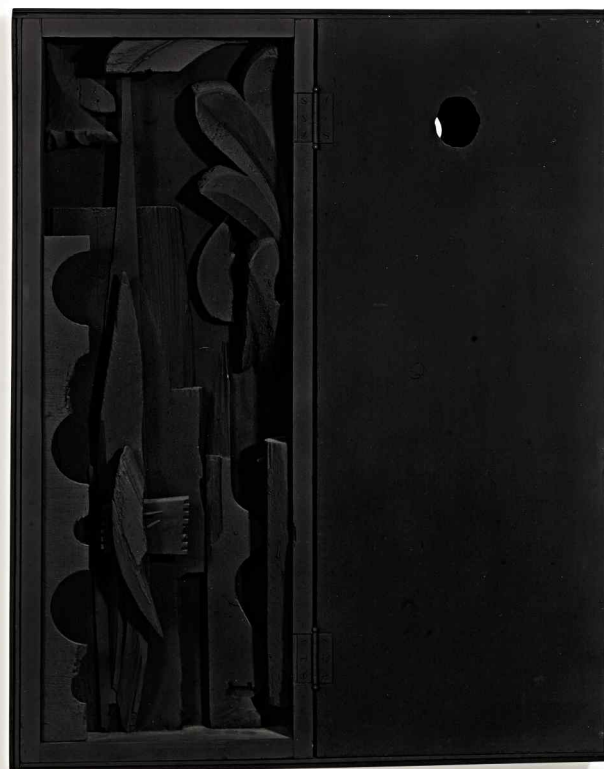
#### PROVENANCE

Frederic Mueller, New York (acquired directly from the artist)

Private Collection, New York (acquired from the above in 1970)

Private Collection, New Jersey (acquired from the above in 1990)

\$ 20,000-30,000



113

114

## ALFRED JENSEN

1903 - 1981

### Equality: #1

signed, titled and dated 1972 on the reverse

oil on canvas

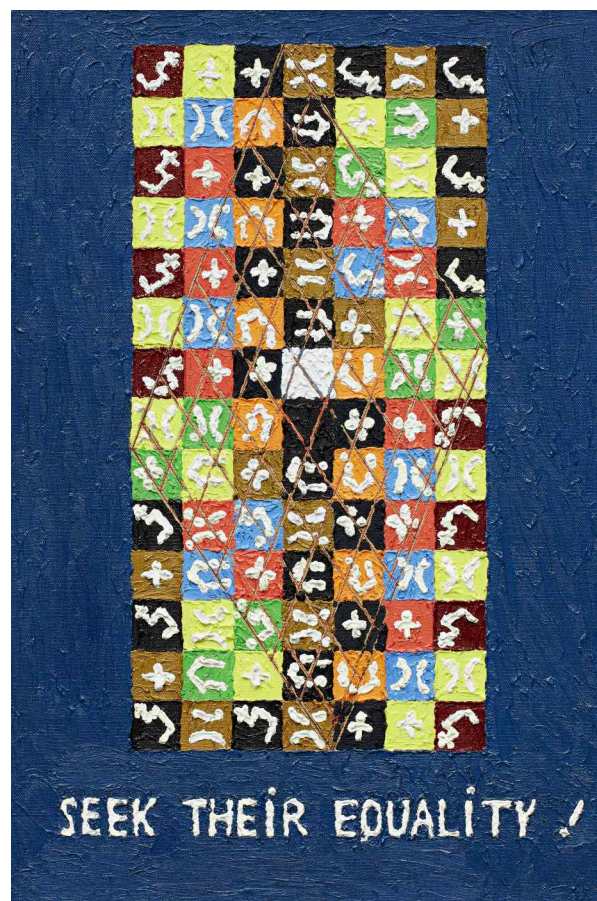
36 by 24¼ in. 91.4 by 61.6 cm.

#### PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner

\$ 35,000-45,000



114



115

115

**MERCEDES PARDO**

1922 - 2005

**Untitled**

signed and dated 1997 on the reverse  
acrylic on canvas  
38 by 37¾ in. 96.5 by 96 cm.

**PROVENANCE**

Acquired directly from the artist by the present owner

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



116

116

**LOTHAR CHAROUX**

1912 - 1987

**Geométrico (Linhas)**

signed and dated 1979 on the reverse  
oil on canvas  
39¾ by 13¾ in. 100 by 35 cm.

Executed in 1979, this work is accompanied by a certificate of authenticity signed by Raul Sérgio Bueno Charoux.

**PROVENANCE**

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

**\$ 18,000-22,000**

117

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

**FEDERICO HERRERO**

b. 1978

**Untitled**

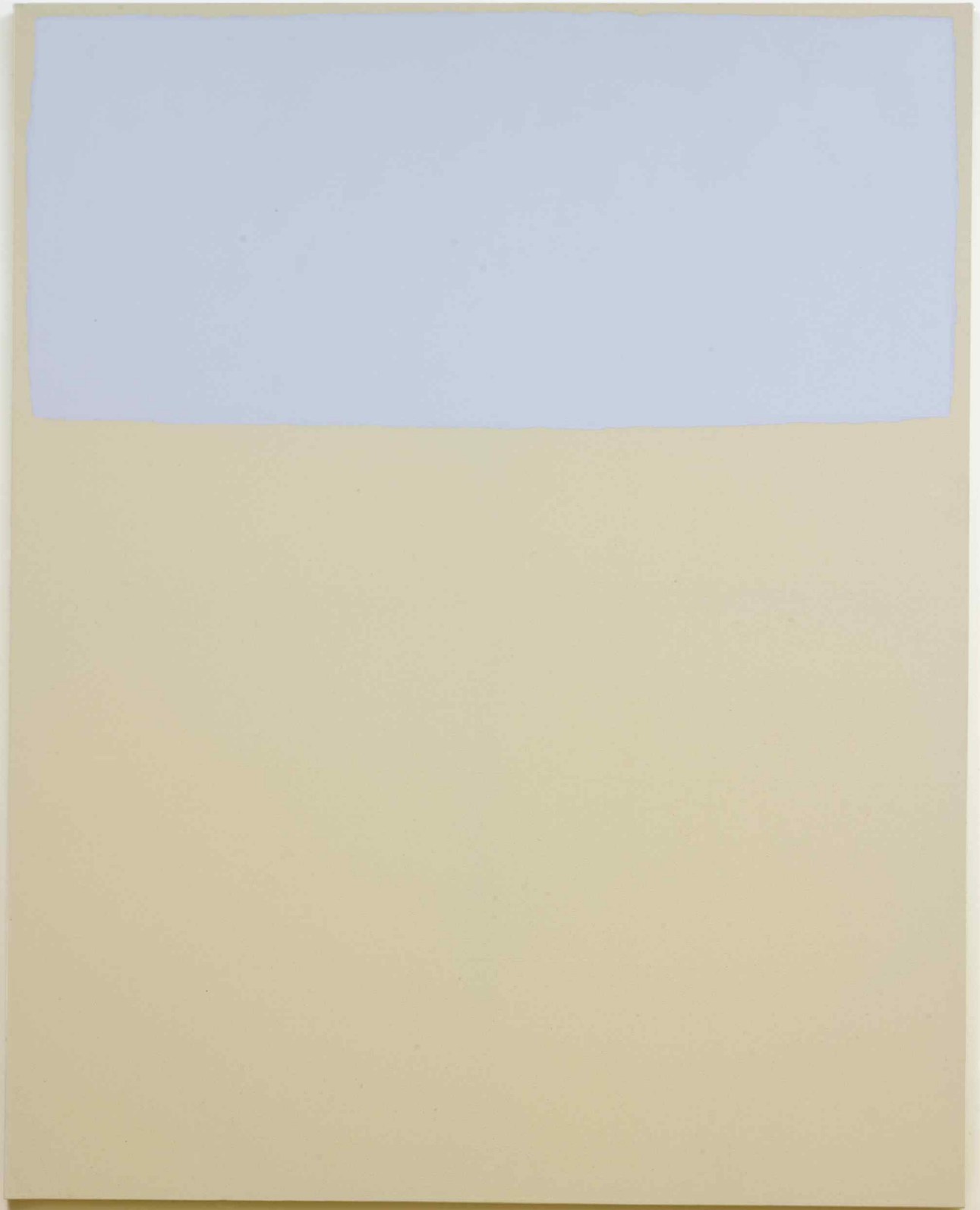
signed with artist's initials and dated 2014 on the reverse  
acrylic on canvas  
99 by 78½ in. 251.5 by 199.4 cm.

**PROVENANCE**

Proyectos Monclova, Mexico City  
Acquired from the above by the present owner

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







## ARNALDO POMODORO

b.1926

### Murale in movimento

incised with the artist's signature, date 83/84 and number 2/9 on the right panel  
bronze with gold patina  
7<sup>5</sup>/<sub>8</sub> by 154<sup>1</sup>/<sub>4</sub> by 1<sup>1</sup>/<sub>8</sub> in. 19.4 by 392 by 2.9 cm  
Executed in 1983-1984, this work is number 2 from an edition of 9, plus one artist's proof and is catalogued in the archives of the Arnaldo Pomodoro studio with the number AP 510b.

#### PROVENANCE

Private Collection, Japan  
Cavaliero Fine Arts, New York  
Private Collection, New York

#### EXHIBITED

Florence, Forte di Belvedere, *Arnaldo Pomodoro Luoghi Fondamentali*, July - October 1984 (another example exhibited)  
San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro, Intimations of Egypt*, April - June 1985 (another example exhibited)  
New York, Marisa del Re Gallery, *Arnaldo Pomodoro: References in Space - Visionary Places*, March - April 1987 (another example exhibited)  
Venice Design Art Gallery, *I Progetti Visionari di Arnaldo Pomodoro*, June - September 1988 (another example exhibited)  
Zurich, Galerie Semiha Huber, *Arnaldo Pomodoro*, November 1988 (another example exhibited)  
Rimini, Museo della Città, *Arnaldo Pomodoro*, June - July 1995, pp. 22-23, illustrated (another example exhibited)  
Turin, Palazzo della Bibliomediateca, *Arnaldo Pomodoro*, December 1995 - January 1996, pp. 66-67, illustrated (another example exhibited)  
Marsala, Convento del Carmine, *Arnaldo Pomodoro. Opera Grafica, Progetti Visionari, Sculpture*, July - October 1997, pp. 22 and 114-

115, illustrated (another example exhibited)  
Galleria Civica d'Arte Contemporanea di Trento, Palazzo Geremia, *Arnaldo Pomodoro / Luoghi Visionari*, November 1997 (another example exhibited)  
Palma de Mallorca, Circulo de Bellas Artes, Casal Balaguer, *Arnaldo Pomodoro*, September 1999 (another example exhibited)  
Sassoferrato, Palazzo degli Scalzi, *Arnaldo Pomodoro. Progetti Visionari, Scrittura su Carta, Sculpture*, July - August 2001, pp. 56-57, illustrated (another example exhibited)  
Chiari, Galleria d'arte L'incontro, *Arnaldo Pomodoro: Sculpture*, October - November 2006, pp. 22-23, illustrated (another example exhibited)

#### LITERATURE

Exh. Cat., New York, Marisa del Re Gallery, *Arnaldo Pomodoro: References in Space - Visionary Places*, March - April 1987, n.p. illustrated (fiberglass example illustrated)  
Sam Hunter, Ed., *Arnaldo Pomodoro*, Milan 1995, pp. 298-299, illustrated  
Flaminio Gualdoni, Ed., *Arnaldo Pomodoro Catalogo Ragionato della Scultura*, Vol. II, Milan 2007, cat no. 733, p. 638, illustrated

\$ 100,000-150,000





119

**FRANCISCO SOBRINO**

1932 - 2014

**Relief couleur 8**

Plexiglas relief

32 by 32 by 2½ in. 81.2 by 81.2 by 6.4 cm.

Executed in 1961.

**PROVENANCE**

Galleria Eidos, Asti, Italy

Acquired from the above by the present owner

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

LUCAS SAMARAS

b.1936

Stiff Box #15

Cor-ten steel  
67¼ by 47½ by 14 in. 170.8 by 120 by 35.7 cm.  
Executed in 1971.

PROVENANCE

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

EXHIBITED

Newport, Rhode Island, *Monumenta - A Biennial Exhibition of Outdoor Sculpture*, August - October 1974, p. 85, illustrated

\$ 50,000-70,000





121

121

## ARMAN

1928 - 2005

### Proud in Despite of

incised with the artist's signature and stamped with the number *EA 2/2* on the base  
bronze

54 by 18 by 9 in. 137.2 by 45.7 by 22.9 cm.

Executed in 1981, this work is recorded in the Arman Studio Archives, New York, under number *APA#8202.81.009*.

#### PROVENANCE

Galerie de Bellefeuille, Montreal  
Private Collection, New York  
Sotheby's, New York, 12 November 2009, Lot 186  
Acquired from the above sale by the present owner

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

122

## ARMAN

1928 - 2005

### Car Accumulation (Matchbox Cars)

Matchbox cars in epoxy resin

12¼ by 9 by 3 in. 31.1 by 22.9 by 7.6 cm.

Executed in 1985.

#### PROVENANCE

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

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



122



123

## PAVLOS

b.1930

### Bar

signed and dated 76  
cut paper and wood in Plexiglas box  
52 by 79½ by 7⅞ in. 132.1 by 201.9 by 19.4 cm.

#### PROVENANCE

Alexander Iolas, New York (acquired directly from the artist)

Acquired from the above by the present owner

\$ 35,000-45,000



124

## RED GROOMS

b.1937

### Rashomon

signed and dated '91 on the right edge  
oil, enamel, metal screen and metal hardware  
on a wood, canvas and plastic construction with  
electric light  
43 $\frac{7}{8}$  by 119 $\frac{7}{8}$  by 4 in. 111.4 by 304.5 by 10.2 cm.

### PROVENANCE

Marlborough Gallery, New York  
Private Collection  
Christie's, New York, 11 March 2010, Lot 51  
Acquired from the above sale by the present  
owner

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



## TOM OTTERNESS

b.1952

### The Doors

incised with the artist's name, date 1985 and number 6/9 on the side of one of the doors  
pressed-wood doors with bronze knobs, in 2 parts  
Each: 96<sup>3</sup>/<sub>8</sub> by 29<sup>7</sup>/<sub>8</sub> by 1<sup>1</sup>/<sub>4</sub> in.  
244.8 by 75.9 by 3.2 cm.

### PROVENANCE

Brooke Alexander Gallery, New York  
Private Collection, Chicago (acquired from the  
above by the present owner)

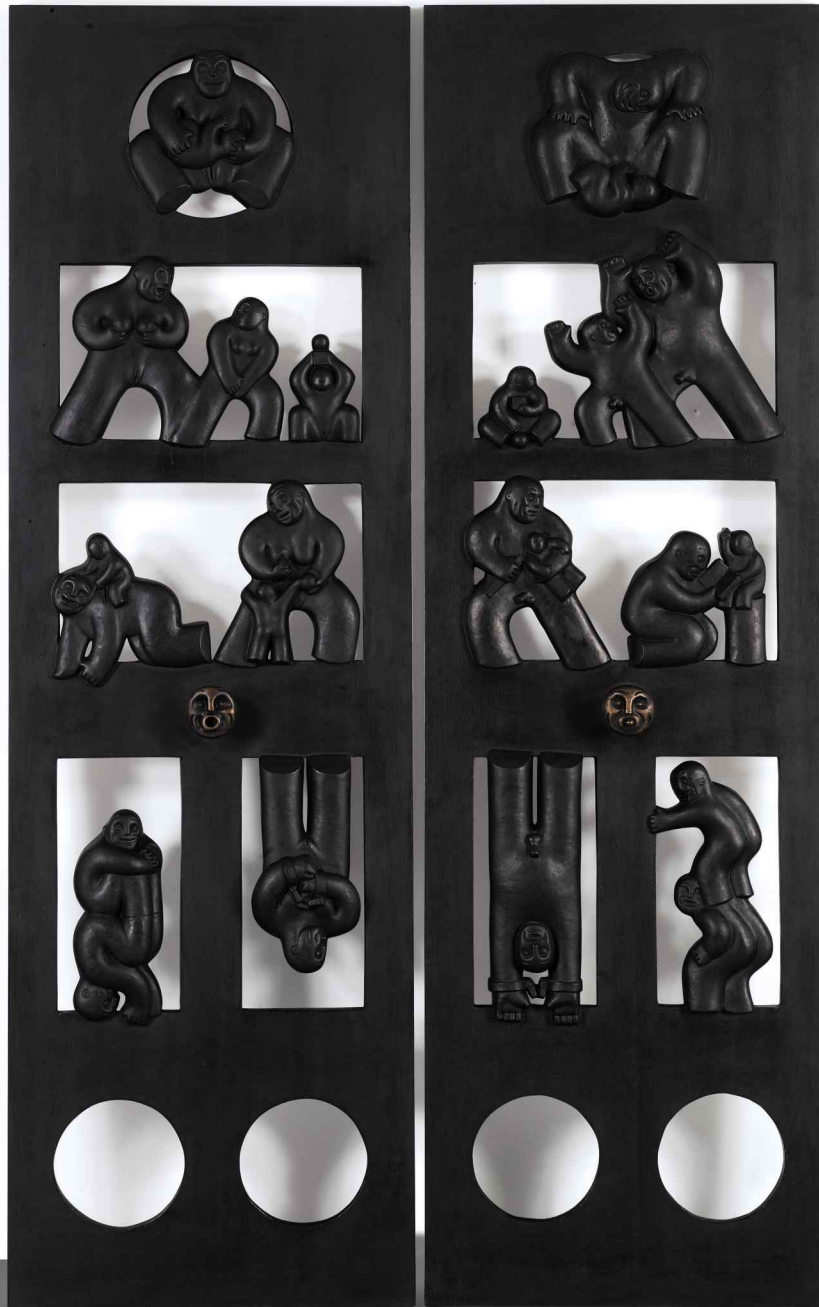
### EXHIBITED

Los Angeles, James Corcoran Gallery; New  
York, Brooke Alexander Gallery. *Tom Otterness*,  
October - November 1990, n.p., illustrated

### LITERATURE

Peter Frank and Michael McKenzie, Eds., *New,  
Used and Improved: Art for the 80's*, New York  
1987, p. 32  
Holly Solomon and Alexandra Anderson, Eds.,  
*Living with Art*, New York 1988, pp. 44 and 178,  
illustrated in color  
Neal Benezra, Ed., *Affinities and Institutions: The  
Gerald S. Elliott Collection of Contemporary Art*,  
Chicago 1990, p. 154, illustrated in color

\$ 25,000-35,000





126

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**JUDIT REIGL**

b.1923

**Expérience d'apesanteur**

signed, titled and dated 1966 on the reverse  
acrylic and latex on canvas  
45¼ by 35½ in. 114.9 by 90.2 cm.

**PROVENANCE**

Janos Gat Gallery, New York  
Acquired from the above by the present owner in  
May 2008

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



127

## MANABU MABE

1924 - 1997

### Untitled

signed and dated 61; signed on the reverse  
oil on canvas

73 by 73 in. 185 by 185 cm.

### PROVENANCE

Private Collection (acquired directly from the  
artist)

Pan American Union Art Gallery, Washington, D.C.

Private Collection, Washington, D.C.

Private Collection, Caracas (acquired by descent  
from the above)

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



128

128

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE SAN DIEGO MUSEUM OF ART

## NIKI DE SAINT PHALLE

1930 - 2002

### #23 Basketball player

painted polyester resin  
23½ by 10½ by 9 in. 59.7 by 26.7 by 22.9 cm.  
Executed in 1999, this work is from an edition of 8, plus 4 artist's proofs.

#### PROVENANCE

Tania Sumberg-Kleid, San Diego  
Bequest of the above to the present owner

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

129

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE SAN DIEGO MUSEUM OF ART

## NIKI DE SAINT PHALLE

1930 - 2002

### Oiseau amoureux

stamped with the artist's name and number *EA 5/20* on the underside  
painted polyester resin  
5¾ by 5 by 3 in. 14.6 by 12.7 by 7.6 cm.  
Executed in 1994, this work is artist's proof number 5 from an edition of 99, plus 20 artist's proofs.

#### PROVENANCE

Tania Sumberg-Kleid, San Diego  
Bequest of the above to the present owner

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



129



130

## ARMAN

1928 - 2005

### Untitled

signed on the overlap

acrylic and paint brush accumulation on canvas

81 by 97½ in. 205.7 by 247.7 cm.

Executed in 1987, this work is unique and is recorded in the Arman Studio Archives New York under number: *APA# 8010.87.026*.

### PROVENANCE

Private Collection (acquired directly from the artist)

Private Collection, New York

Acquired from the above by the present owner in May 1992

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



131

131

PROPERTY FROM A MULTINATIONAL CORPORATION

## LEON KOSSOFF

b.1926

### Two Seated Figures V

charcoal on paper  
23 $\frac{3}{8}$  by 26 in. 58.7 by 66 cm.  
Executed in 1980.

#### PROVENANCE

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

\$ 15,000-20,000

132

## ELMER BISCHOFF

1916 - 1991

### Untitled (#2 Studio Interior)

signed with the artist's initials and dated '68;  
titled on the reverse  
gouache and charcoal on paper  
14 by 16 $\frac{7}{8}$  in. 35.7 by 42.9 cm.

#### PROVENANCE

Theophilus Brown, San Francisco (acquired directly from the artist)  
871 Fine Arts, San Francisco  
Acquired from the above by the present owner in 1992

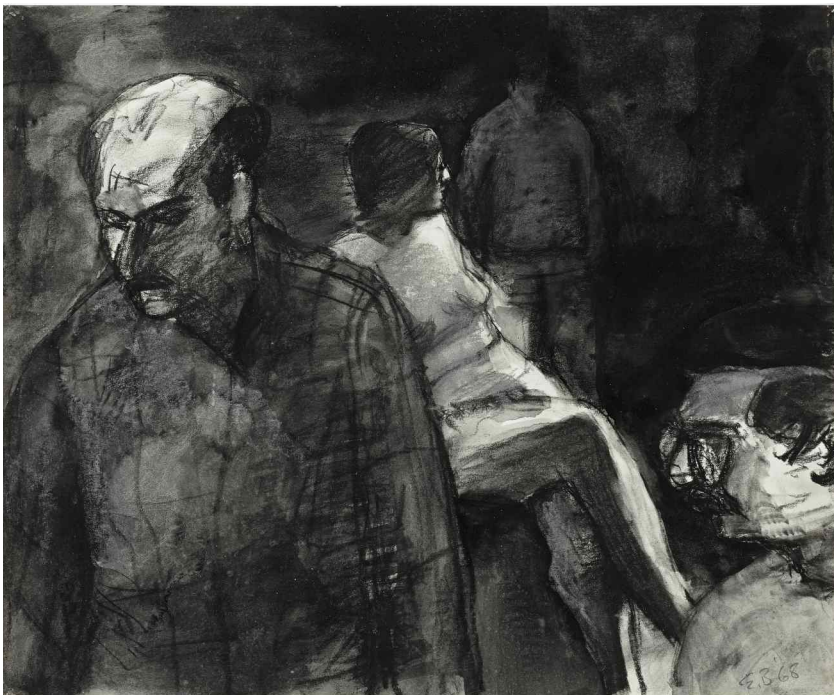
#### EXHIBITED

San Francisco Museum of Modern Art; Greenville County Museum of Art; Washington, D.C., Phillips Collection; Laguna Beach, Laguna Art Museum, *Elmer Bischoff: 1947-1985*, December 1985 - January 1987, cat. no. 40, pp. 54 and 66, illustrated  
San Francisco, Gallery Paule Anglim, *The Drawings of Elmer Bischoff, Sidney Gordin and Erle Loran*, 1988  
Oakland Museum, *Elmer Bischoff: Drawings for a Dialogue*, March - June 1991

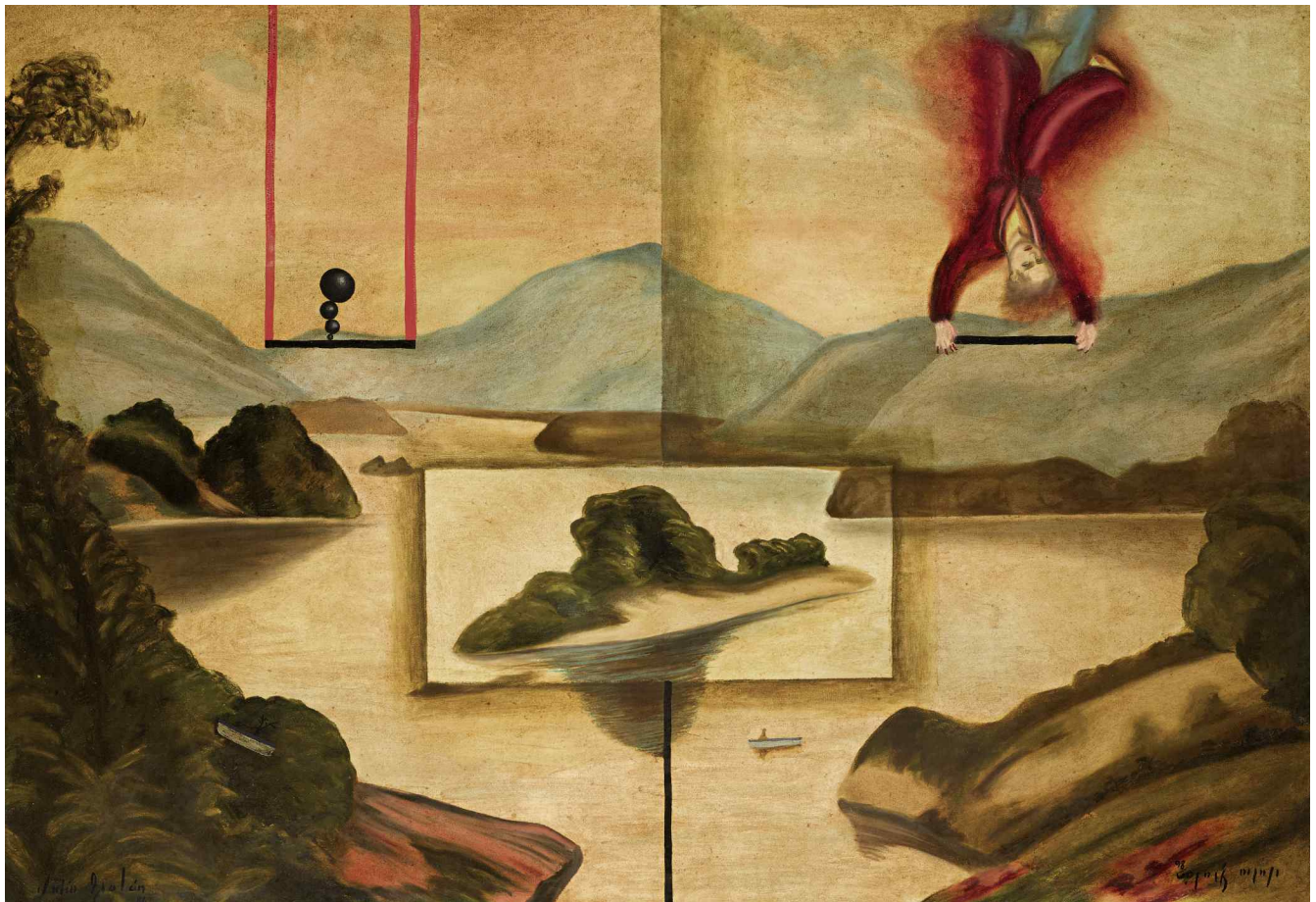
#### LITERATURE

Susan Landauer, Ed., *Elmer Bischoff: The Ethics of Paint*, Berkeley 2001, cat. no. 164, p. 193, illustrated (erroneously titled *Untitled (Julius Hatofsky, Alvin Light, Joe Oddo)*)

\$ 2,000-3,000



132



133

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## JULIO GALÁN

1958 - 2006

### Do you Want to Make Love With Me

signed and dated '86 twice

oil on canvas

51½ by 73¾ in. 130.8 by 187.3 cm.

#### PROVENANCE

Jack Tilton Gallery, New York

Private Collection, New York

Acquired from the above by the present owner  
in 1986

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

End of Session One







SESSION  
TWO

NEW YORK  
FRIDAY  
2 MARCH 2018  
2 PM

LOTS 201-332



201

**SHERRIE LEVINE**

b.1947

**After Mondrian**

watercolor and graphite on paper  
14 by 11 in. 35.6 by 27.9 cm.  
Executed in 1984.

**PROVENANCE**

Yajima Gallery, Montreal  
Acquired from the above by the present owner  
in 1984

**EXHIBITED**

Montreal, Yajima Gallery, *Sherrie Levine*, 1984

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



202

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**SHERRIE LEVINE**

b.1947

**After Matisse**

watercolor and graphite on paper  
14 by 11 in. 35.6 by 27.9 cm.  
Executed in 1984.

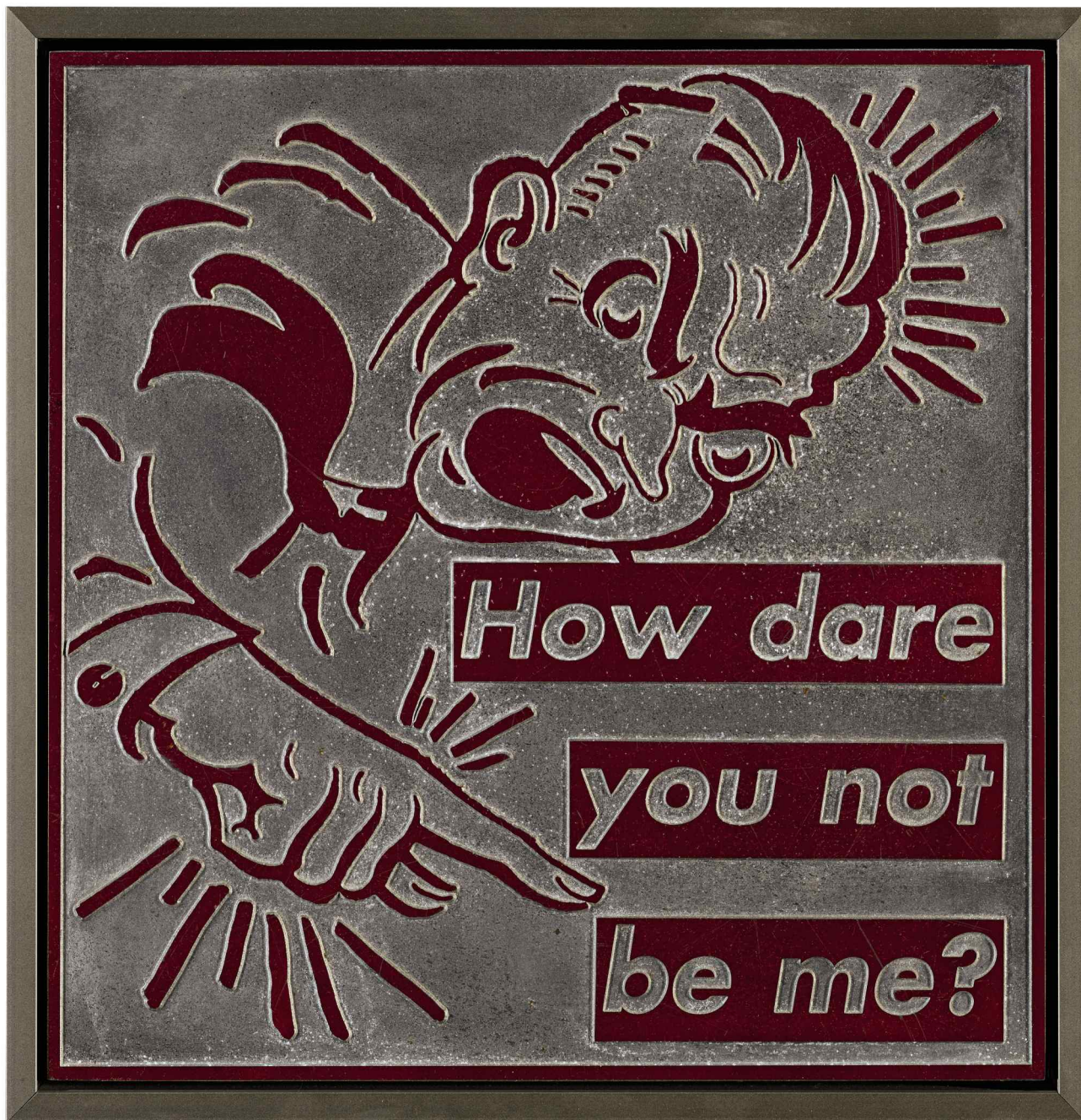
**PROVENANCE**

Yajima Gallery, Montreal  
Acquired from the above by the present owner  
in 1984

**EXHIBITED**

Montreal, Yajima Gallery, *Sherrie Levine*, 1984

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



203

**BARBARA KRUGER**

b.1945

**Untitled (How Dare You Not Be Me?)**

photoengraving on magnesium

12 by 12 in. 30.5 by 30.5 cm.

Executed in 1996, this work is unique.

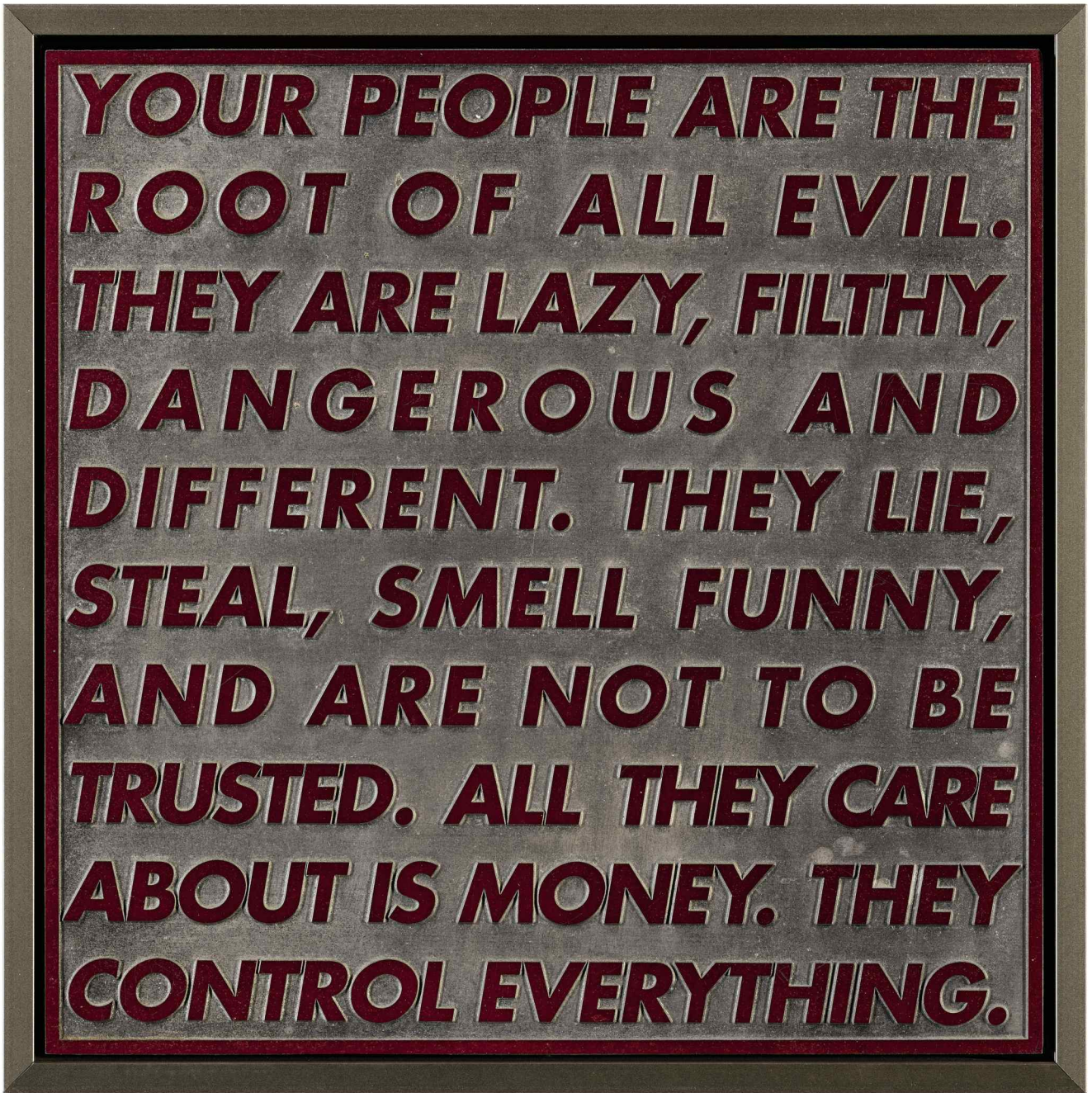
**PROVENANCE**

Acquired directly from the artist by the present owner in 1996

**EXHIBITED**

Melbourne, Museum of Modern Art at Heide, *Barbara Kruger*,  
October - November 1996

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



204

BARBARA KRUGER

b.1945

Untitled (Your People are the Root of all Evil...)

photoengraving on magnesium

12 by 12 in. 30.5 by 30.5 cm.

Executed in 1996, this work is unique.

**PROVENANCE**

Acquired directly from the artist by the present owner in 1996

**EXHIBITED**

Melbourne, Museum of Modern Art at Heide, *Barbara Kruger*,  
October - November 1996

\$ 20,000-30,000

**WILLIAM KENTRIDGE**

b.1955

**Drawing for Stereoscope, Drawing  
#6425**

signed  
charcoal and pastel on paper  
47½ by 63 in. 120.7 by 160 cm.  
Executed in 1999.

**PROVENANCE**

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

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

“I believe that in the indeterminacy of drawing—the contingent way that images arrive in the work—lies some kind of model of how we live our lives. The activity of drawing is a way of trying to understand who we are and how we operate in the world.”

WILLIAM KENTRIDGE



PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## WILLIAM KENTRIDGE

b.1955

### Known, But Not Seen

signed  
charcoal and pastel on paper  
82 by 47½ in. 208.3 by 120.7 cm.  
Executed in 2000.

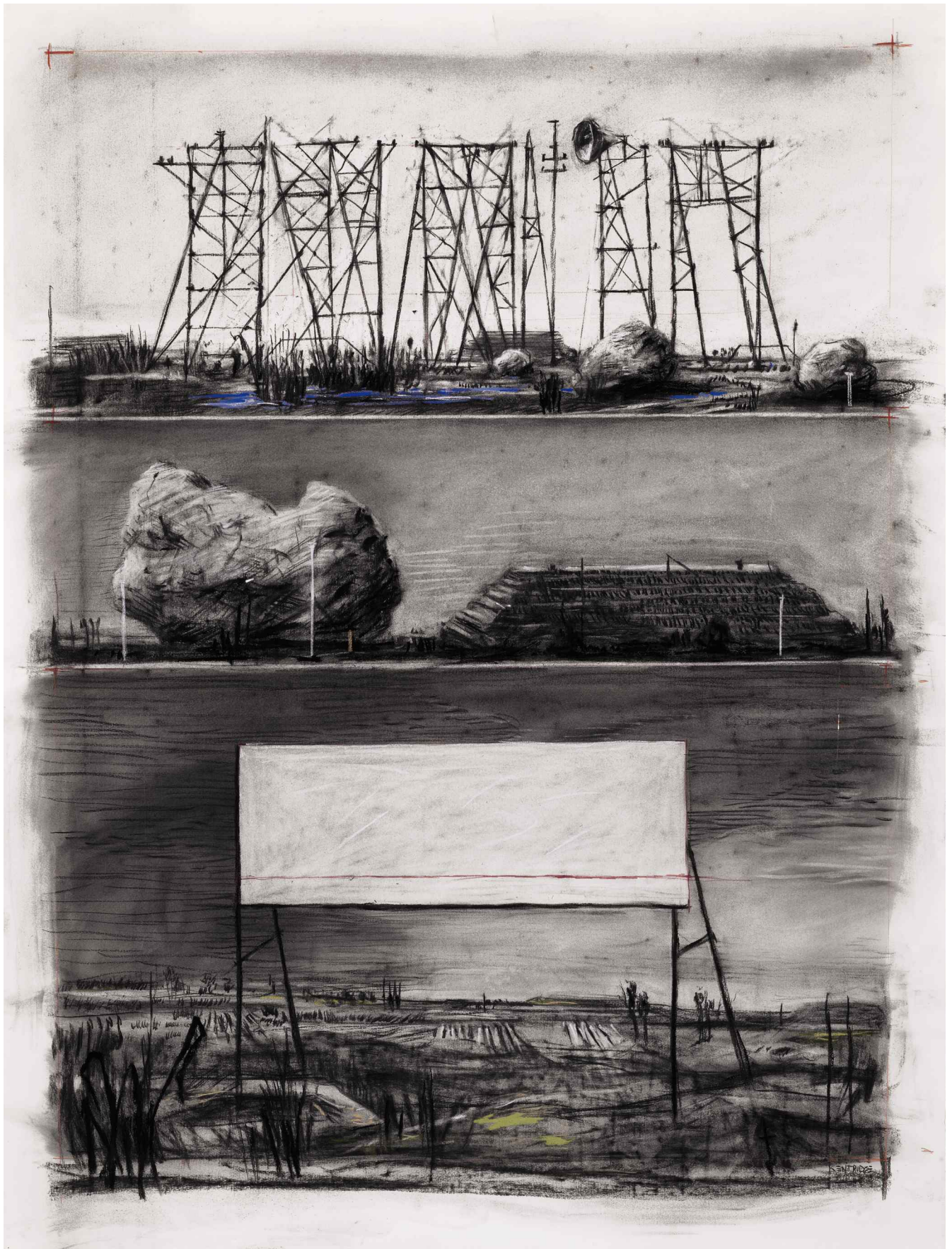
#### PROVENANCE

Marian Goodman Gallery, Paris  
Acquired from the above by the present owner

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

Drawn in Kentridge's trademark graphic style, *Known, But Not Seen* is a masterful treatise in narrative and withholding, providing eye-catching visual information but concealing its context. The tripartite composition features architectonic elements that should broadcast information to us—a sound, a message, a body, but don't. Though the artist typically employs this unique style for the purpose of time based media such as film, the static quality of the work serves to emphasize the haunted, desolate landscape Kentridge expertly renders in the various scenes within the composition. Born and raised in South Africa, Kentridge often addresses themes of apartheid, colonialism, and totalitarianism using landscapes, as well as animals and human characters as allegories, alluding through his imaginative style to these societal ills. *Known, But Not Seen* captures this thoughtfulness and allusiveness, showing without telling, giving enough to make the viewer ask for more and question what is around them—what might be known, and not seen.





## GEORGE CONDO

b.1957

### Rainy Day Butler

signed and dated 2012  
acrylic, charcoal and pastel on linen  
65 by 80 in. 165.1 by 203.2 cm.

#### PROVENANCE

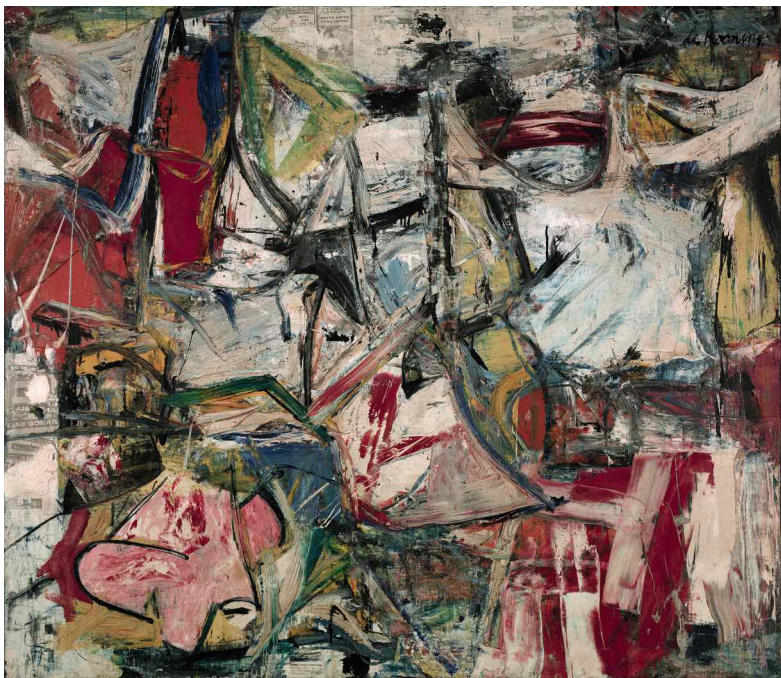
Skarstedt Gallery, New York  
Acquired from the above by the present owner  
in 2012

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

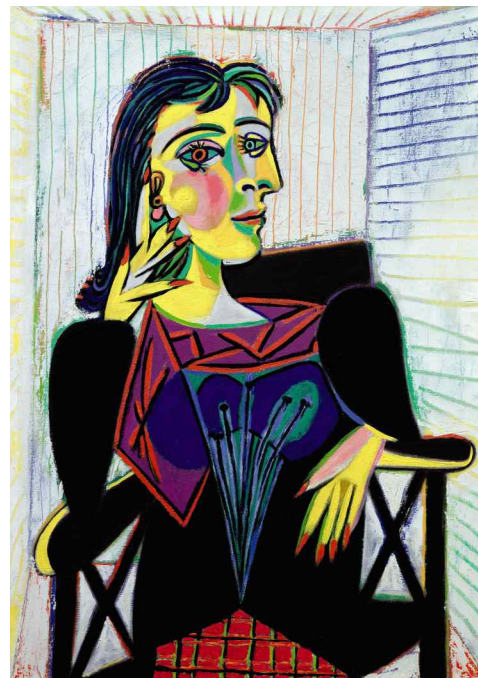
“They are about freedom of line and color and blur the distinction between drawing and painting. They are about beauty and horror walking hand in hand. They are about improvisation on the human figure and its consciousness.”

GEORGE CONDO





Willem de Kooning, *Gotham News*, 1955  
 Albright-Knox Art Gallery, Buffalo / Art Resource, NY  
 © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Pablo Picasso, *Portrait of Dora Maar*, 1937  
 Musee Picasso, Paris / Bridgeman Images  
 © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS),  
 New York

George Condo's *Rainy Day Butler* from 2012 is a searing visage of frenzied charcoal lines, lusciously textured acrylic neons, and gossamer washes of misty gray that stream and drip down the surface of the picture plane. Deriving its atmospheric title from the stunning pewter overtones that dominate the composition, the present work strikingly discloses Condo's ability to effortlessly employ line, form, and color to conjure a climate that is contrastingly turbulent and calm. Within this densely layered compositional web, Condo's iconic figurative motifs begin to emerge, forming a lyrical narrative starring the fumbling butler known as Jean-Louis. Consistently portrayed with ogling eyes and gimmicky bow-tie, Jean-Louis is the scoundrel attendant marked by his ineptitude and obsequious flattery. Also present is the waiter-valet Roderigo who is identified by his cadmium red jacket sleeve and pegged as "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). Both Jean-Louis and Roderigo overlook the entangled and labyrinthine scene from his position in the upper right quadrant of the composition. Beneath their gaze, additional fractured bodies peek through the thicket of Condo's black charcoal and thick paint, thereby setting the picture plane into a wildly alluring oscillation between figuration and abstraction.

Heralding an unprecedented creative fervor of frenetically 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. Belonging to the artist's celebrated series of *Drawing Paintings*, the present work synergizes the traditionally disparate processes of drawing and painting into one fluid gestural expression, described by Condo as: "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). *Rainy Day Butler* therefore showcases an especially significant type of technical innovation within Condo's oeuvre. 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 the center of the composition, thus negating his prior reliance upon classical centralized compositional structure. Whereas Condo's meticulously-crafted portraits reveal a steady and economic handling



Detail of the present lot



George Condo in his studio, 2013  
Film Still from "George Condo: A few bits of advice"  
Photo: Pink Lazars

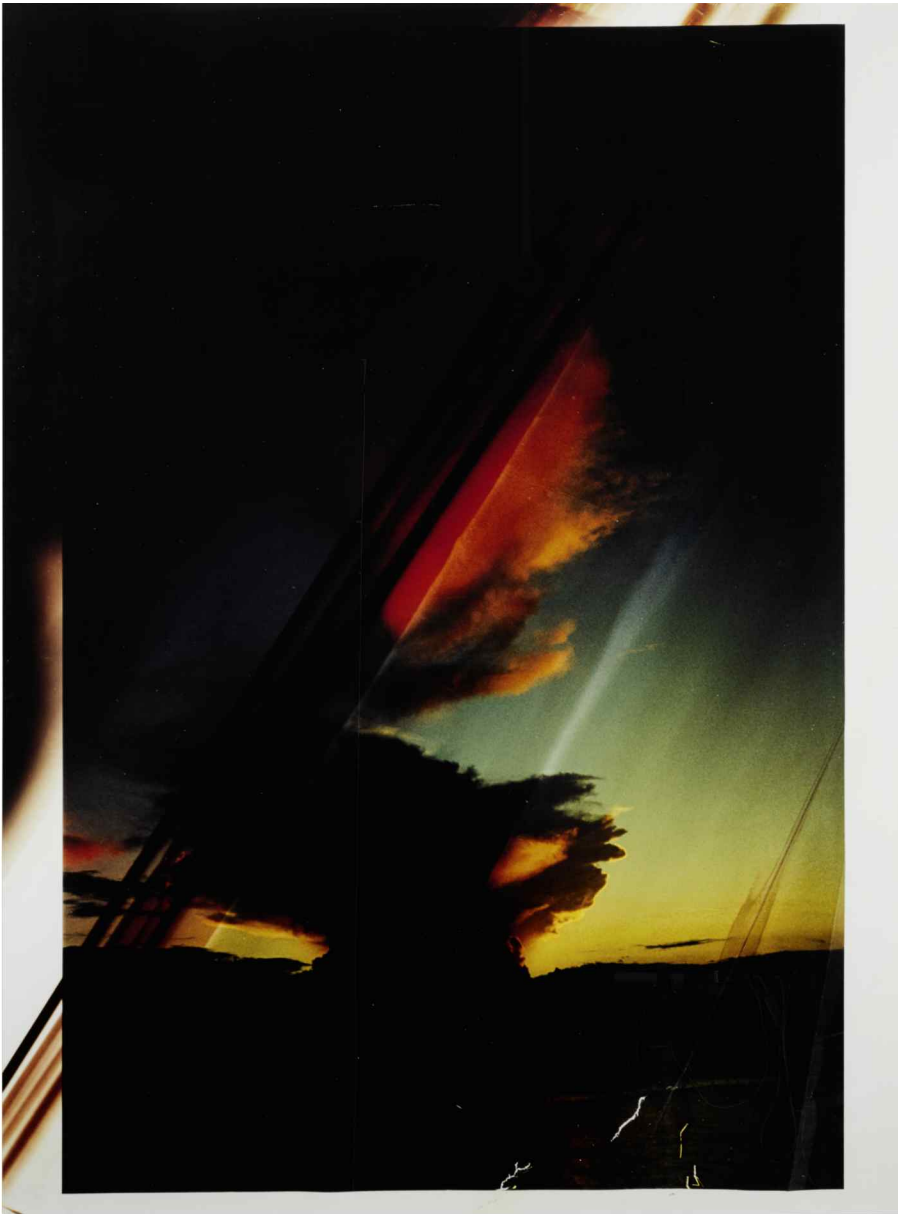
of paint, the present work basks in a liberal and unrestrained painterly freedom. Condo builds extraordinary surface texture and depth by juxtaposing sumptuous swathes of warm acrylic greys against the flailing trail of tar-like linear convolutions.

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 to portray his fusion of the Old Master subject with the distorted geometric perspectives of Cubism. Through a prolific output of uniquely distorted portraits, Condo established himself by the turn of the century as one of the preeminent figurative painters of the contemporary era. Continuing to manipulate and

subvert certain revered art historical tropes in his recent series of *Drawing Paintings* to which the present work belongs, Condo reinvigorates his distinctive style of abstract figuration by striking a rapturous balance between the beautiful and the grotesque. *Rainy Day Butler* perfectly exemplifies Condo's creative mastery in the complete coexistence between his caricature of classical ideologies and his utterly clever innovation of emotional figuration within abstraction.

In the Cubist topography of the present work, sensuous line and Cézanne-like passages of flat color overlap in a web of unrestrained abstraction. From the obsequious butler to peaking 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 fully grasp it. Given Condo's desire to elucidate the multifaceted nature of the human psyche, his work is rooted in complex layers of emotional depth that complicates an easy reading of meaning and narrative. Such psychological nuance and mystery is central to the allure of Condo's output and is marvelously realized in the present work. Exuding gorgeous permutations of line, color and form, *Rainy Day Butler* endures as a stunning reminder of Condo's elusive genius in the act of figuration and abstraction.



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## WOLFGANG TILLMANS

b.1968

### Conquistador III

signed on a label affixed to the backing board

c-print mounted on Forex

76 by 58 in. 193 by 147.3 cm.

Executed in 2000, 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 in 2000

#### EXHIBITED

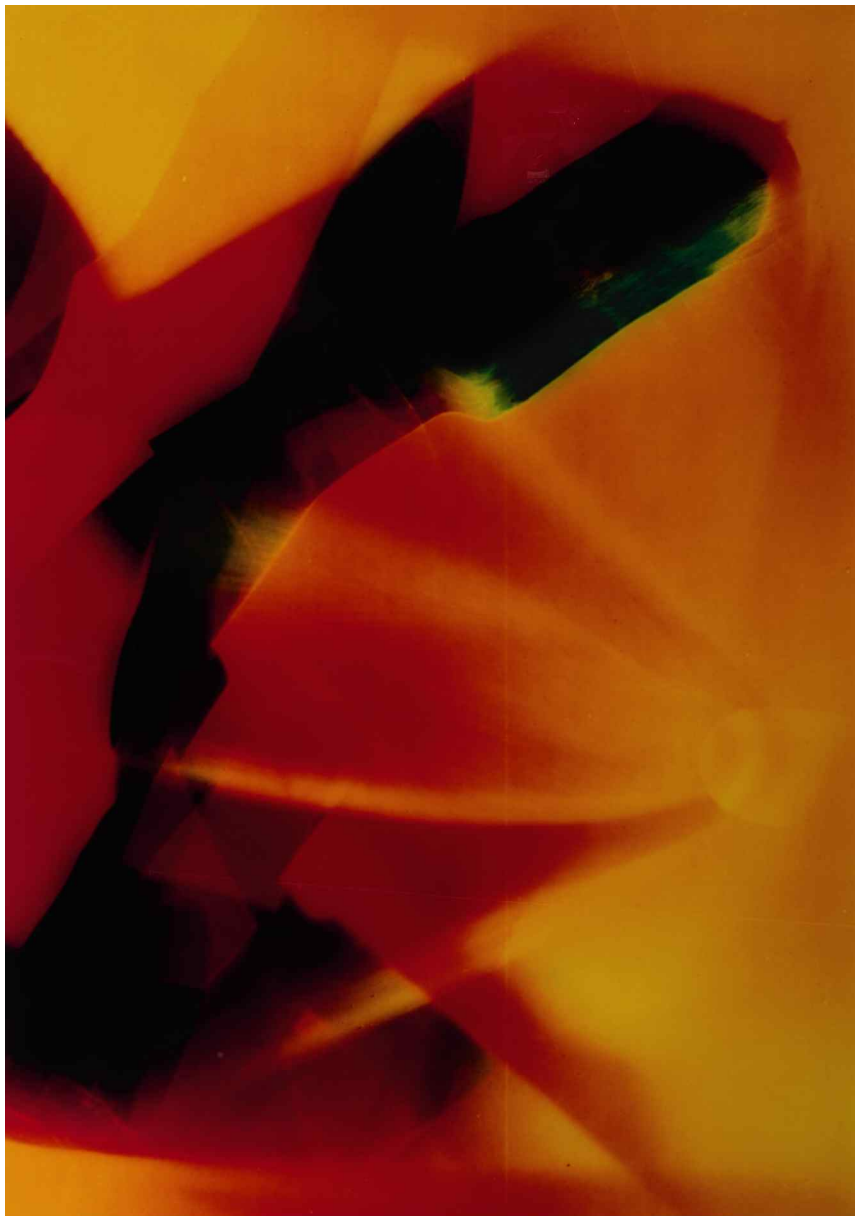
Deichtorhallen Hamburg; Turin, Castello di Rivoli, Museo d'Arte Contemporanea; Paris, Palais de Tokyo; Louisiana Museum of Modern Art Humlebæk, *Wolfgang Tillmans – View from Above*, September 2001 - January 2003, p. 52, illustrated in color

Basel, Fondation Beyeler, *Wolfgang Tillmans*, May - October 2017, p. 117, illustrated in color (another example exhibited)

#### LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, cat. no. 2000-003, p. 190, illustrated in color

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



209

## WOLFGANG TILLMANS

b.1968

### Composition

signed on a label affixed to the backing board  
c-print mounted on Forex  
81 by 58 in. 205.7 by 147.3 cm.  
Executed in 2001, 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 in 2001

### LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, cat. no. 2000-146, p. 204,  
illustrated in color

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

PROPERTY OF AN IMPORTANT PRIVATE  
COLLECTOR

## ANDREAS GURSKY

b.1955

### Dubai World II

signed on the reverse; signed on a label affixed to  
the backing board

c-print, in artist's frame

121 by 87¾ in. 307.3 by 222.9 cm.

Executed in 2007 and printed in 2012, this work is  
number 5 from an edition of 6.

#### PROVENANCE

White Cube, London

Acquired from the above by the present owner  
in 2012

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

During the 1980s, Andreas Gursky emerged as one of the leading figures among a group of German photographers schooled by the eminent professors Bernd and Hilla Becher. The Bechers' teaching concentrated on the formal structure and documentary aspects of photography. Absorbing their systemically objective and rigorously conceptual style, Andreas Gursky's art provides a poetic commentary on our world, consisting of a series of monumental, animated vitrines, which highlight our relative insignificance within the magnitude of our surroundings. Gursky once remarked, "I want my motifs to look as though I could have photographed them anywhere. The places are not meant to be specifically described, but are meant to function more as metaphors. I am interested in global viewpoints in today's social utopias." (Exh. Cat., Kunstmuseum Basel, *Andreas Gursky*, 2007, p. 85)

Standing before Andreas Gursky's formidable *Dubai World II* from 2007, the viewer is immediately daunted by the power of the artist's vision and the labyrinthine depths to the mastery of his craft. In his large-scale, color photographs, the effect of capitalism and

globalization on contemporary life are often focal themes prevalent throughout the artist's oeuvre. The present photograph references the controversial project started by Nakheel Properties in the United Arab Emirates, where a group of artificial islands, collectively called "Dubai World," are made to look like the shape of the world's continents from a birds-eye-view. The project became a warning against excess when in 2008, the financial crisis hit and most of these properties went unsold and deserted – some even sinking back into sea before any construction of planned resorts started.

The work is a seminal culmination of the artist's profound recourse to the digital process of image making. One of the first contemporary photographers to employ new photo editing technologies in order to manipulate and alter his large scale photographs, the genius of Gursky lies in the fact that while the audience may be aware that the image has been manipulated, they are kept in the dark as to which and how much the elements have been altered. We are forced to accept the inauthentic qualities in a seemingly objective reality.





PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## CHARLINE VON HEYL

b.1960

### Untitled

signed, titled and dated 2003 on the reverse  
acrylic, oil, charcoal and oilstick on canvas  
81 $\frac{7}{8}$  by 86 $\frac{1}{8}$  in. 208 by 219 cm.

### PROVENANCE

Friedrich Petzel Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

Vienna, Secession, *Charline von Heyl*, July -  
September 2004

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





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PROPERTY FROM A MULTINATIONAL CORPORATION

## GERHARD RICHTER

b.1932

G. EL. 4, 21.4.84

signed and dated 21.1.84; signed and dated 21.1.84 on the reverse

watercolor and graphite on paper  
6½ by 9¼ in. 16.5 by 23.5 cm.

### PROVENANCE

Galerie Fred Jahn, Munich  
Light Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

Staatsgalerie Stuttgart, *Gerhard Richter Aquarelle*, January -  
February 1985, p. 93, illustrated

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



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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

## GERHARD RICHTER

b.1932

### Fingermalerei #147

signed, partially titled and dated 8.9.71 on the reverse  
oil on paper

15 $\frac{5}{8}$  by 15 $\frac{5}{8}$  in. 40 by 40 cm.

Executed in 1971, this work is number 147 from a series of 150 unique works.

#### PROVENANCE

Christine Burgin Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Paula Cooper Gallery, *Group Exhibition*, September 1991

#### LITERATURE

Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., *Gerhard Richter Editionen 1965-2013 (catalogue raisonné)*, Ostfildern 2014, cat. no. 45, p. 209, illustrated in color

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

## JONAS WOOD

b.1977

### Australian Open Two

signed, titled and dated 2012 on the reverse  
oil and acrylic on linen  
88 by 60 in. 223.5 by 152.4 cm.

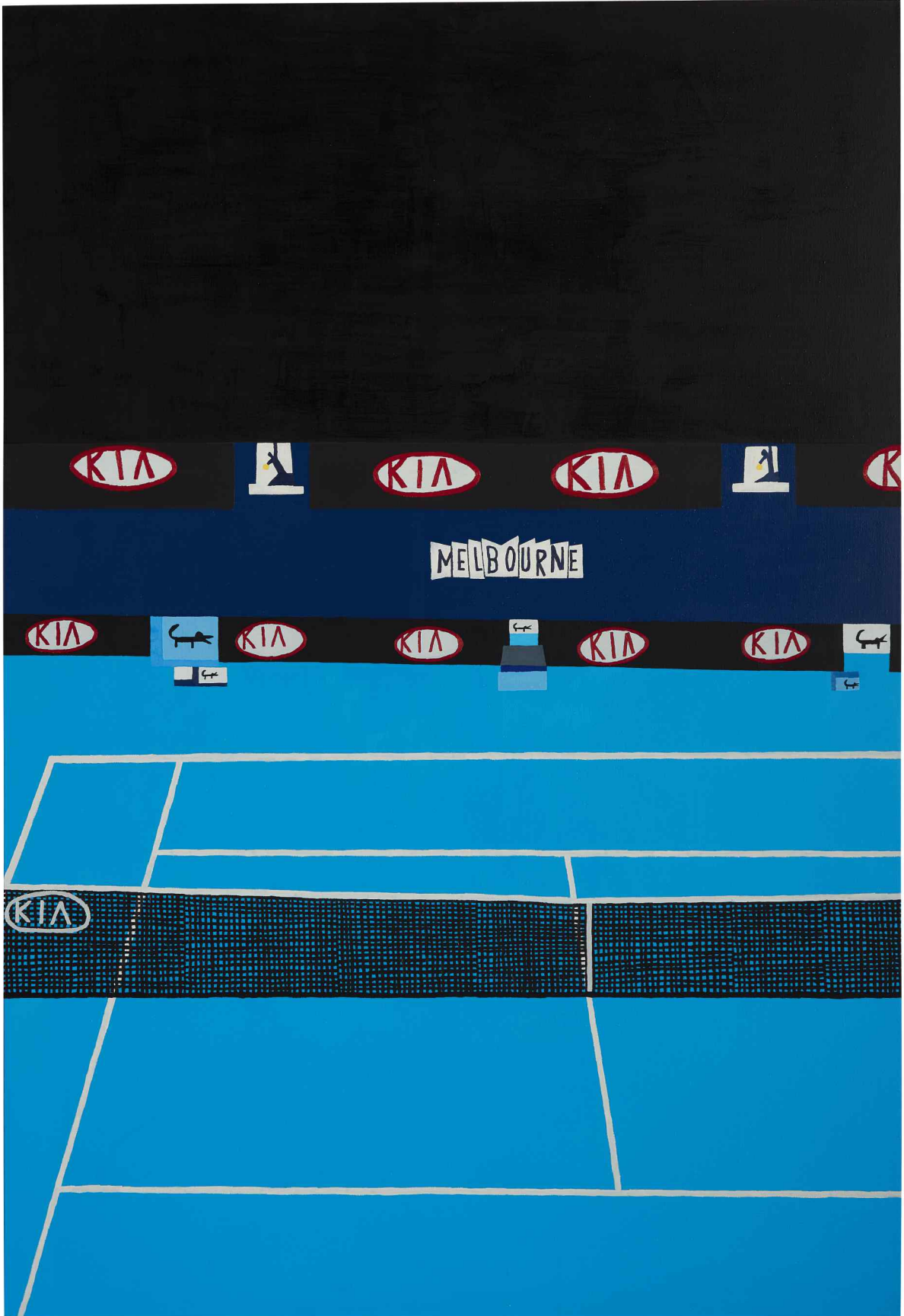
#### PROVENANCE

David Kordansky Gallery, Los Angeles  
Private Collection (acquired from the above)  
Private Collection

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

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

JONAS WOOD





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JIMMIE DURHAM

b.1940

Old Leather Sky Panther

signed and titled; signed and titled on the reverse  
oil on panel with leather, and mixed media collage  
42 by 42 in. 106.7 by 106.7 cm.  
Executed *circa* 1985.

**PROVENANCE**

Acquired directly from the artist by the present  
owner in 1987

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



PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## ANDRÉ CADÈRE

1934 - 1978

### Barre de Bois Ronde

enamel on wood  
16¼ by 1¾ in. 41.3 by 3.5 cm.  
Executed in 1975.

#### PROVENANCE

Galerie des Beaux-Arts, Brussels  
Acquired from the above by the present owner

#### EXHIBITED

Brussels, Galerie des Beaux-Arts, *André Cadere*,  
September - October 1988  
Long Island City, Institute for Contemporary  
Art - P.S.1 Museum, *3 French Artists*, October -  
December 1989

\$ 40,000-60,000



**ANTONY GORMLEY**

b.1950

**Domain VIII (Crouching)**

stainless steel

22 by 32 by 25 in. 55.9 by 81.3 by 63.5 cm.

Executed in 1999.

**PROVENANCE**

Galerie Thaddaeus Ropac, Paris

Christie's, New York, 11 November 2009, Lot 396

Acquired from the above sale by the present owner

**LITERATURE**

Michael Mack, Ed., *Antony Gormley*, Göttingen  
2007, p. 520, illustrated

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



## ISA GENZKEN

b.1948

### Gaudi

concrete and steel

77 by 25 by 28 in. 195.6 by 63.5 by 71.1 cm.

Executed in 1989.

#### PROVENANCE

Jack Shainman Gallery, New York

Acquired from the above by the present owner

\$ 200,000-300,000

Executed in 1989, *Gaudi* belongs to the critical series of concrete and steel sculptures that German artist Isa Genzken created in the latter half of the 1980s. In *Gaudi*, Genzken constructs a chair from steel rods and slabs of raw, unrefined concrete, which she elevates to eye level on a stainless steel pedestal. Possessing a rough and elegiac beauty, *Gaudi* acts as a tribute to the modernist architecture and sobering philosophy of post-war Europe, and as a reference to and commemoration of the fallen Berlin Wall, whose demolition the very same year that Genzken executed *Gaudi* had immense implications for the physical and ideological landscape of Germany. The present work serves as a testament to Genzken's ability and inclination to embrace different styles and materials throughout her career, allowing her to constantly develop and reinvent her own artistic practice in order to critically assess the political, architectural, and quotidian aspects of contemporary culture.

Like the fragments of the Berlin Wall, which were quickly removed from the site and installed in museums as emblematic artifacts of a historic moment, the decontextualized concrete slabs that compose *Gaudi* appear to be repurposed fragments of a once intact and now defunct architectural structure. Elevated on a steel plinth, they become anonymous stand-ins to commemorate any historical moment of destruction or construction. *Gaudi*

compellingly addresses the tenuous duality of beauty and decay, of stability and fragility, which underlie Genzken's oeuvre and about which Genzken poignantly states: "Fragility can be a very beautiful thing, more beautiful than something that is obviously made to last forever." (Isa Genzken quoted in: Michael Krajewski in conversation with Isa Genzken, *Parkett* 69, 2003, p. 96.)

Commenting on the complexity and beauty of Genzken's oeuvre, curator Alex Farquharson states that "... the trajectory of Genzken's work seems one of the most fascinating of its time. Rarely in sync with the artistic fashions of the day, her new departures have often only been properly understood some time after the event. Hers is an exceptionally complex oeuvre that has gained in significance over time" (Alex Farquharson, 'What Architecture Isn't' in: Alex Farquharson, Diedrich Diederichsen and Sabine Breitwieser, *Isa Genzken*, London 2006, p. 33). *Gaudi* is exemplary of the deeply poignant and humanistic philosophy at the heart of Isa Genzken's aesthetic. Incorporating influences of Minimalism and Constructivism and seamlessly integrating practices of sculpture, photography, installation, and painting, Genzken's visionary and variegated practice reveals an impressive capacity to translate her multifaceted philosophy into material physicality.



Alternate view



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**UGO RONDINONE**

b.1964

**The Keen**

incised with the artist's initials and date 13 on the underside of the figure's left leg; stamped with the artist's signature, title and date 2013 on the base

bluestone and steel, on concrete base

Figure: 53 by 14 by 18 in. 134.6 by 35.6 by 45.7 cm.

Overall: 75 by 41 by 45 in. 190.5 by 104.1 by 114.3 cm.

**PROVENANCE**

McCabe Fine Art, Stockholm

Acquired from the above by the present owner

**\$ 180,000-220,000**

“The stone figure is the archetypal representation of the human form, and I show it in the most elemental and archaic way using the most ancient material—stone—and name the figures after our fundamental state of being: feelings. The bluestone is rough-cut into blocks that are stacked over one another to form the human figure. The methods by which it has been worked are apparent to the viewer and not obscured by subsequent handling. Drill-holes and split structures are visible traces of the work quarry where the blocks were taken from the ground. The stones are allowed to be what they are: heavy, coarse, and marked by wind, weather, and corrosion.”

UGO RONDINONE



**SHERRIE LEVINE**

b.1947

**Untitled (White Knot) #10**

casein on plywood

31¼ by 25⅞ in. 79.4 by 63.8 cm.

Executed in 1986.

**EXHIBITED**Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Sherrie Levine*, March - May 1988Atlanta, The High Museum of Art, *Art at the Edge: Sherrie Levine*, June - September 1988**\$ 120,000-180,000****PROVENANCE**

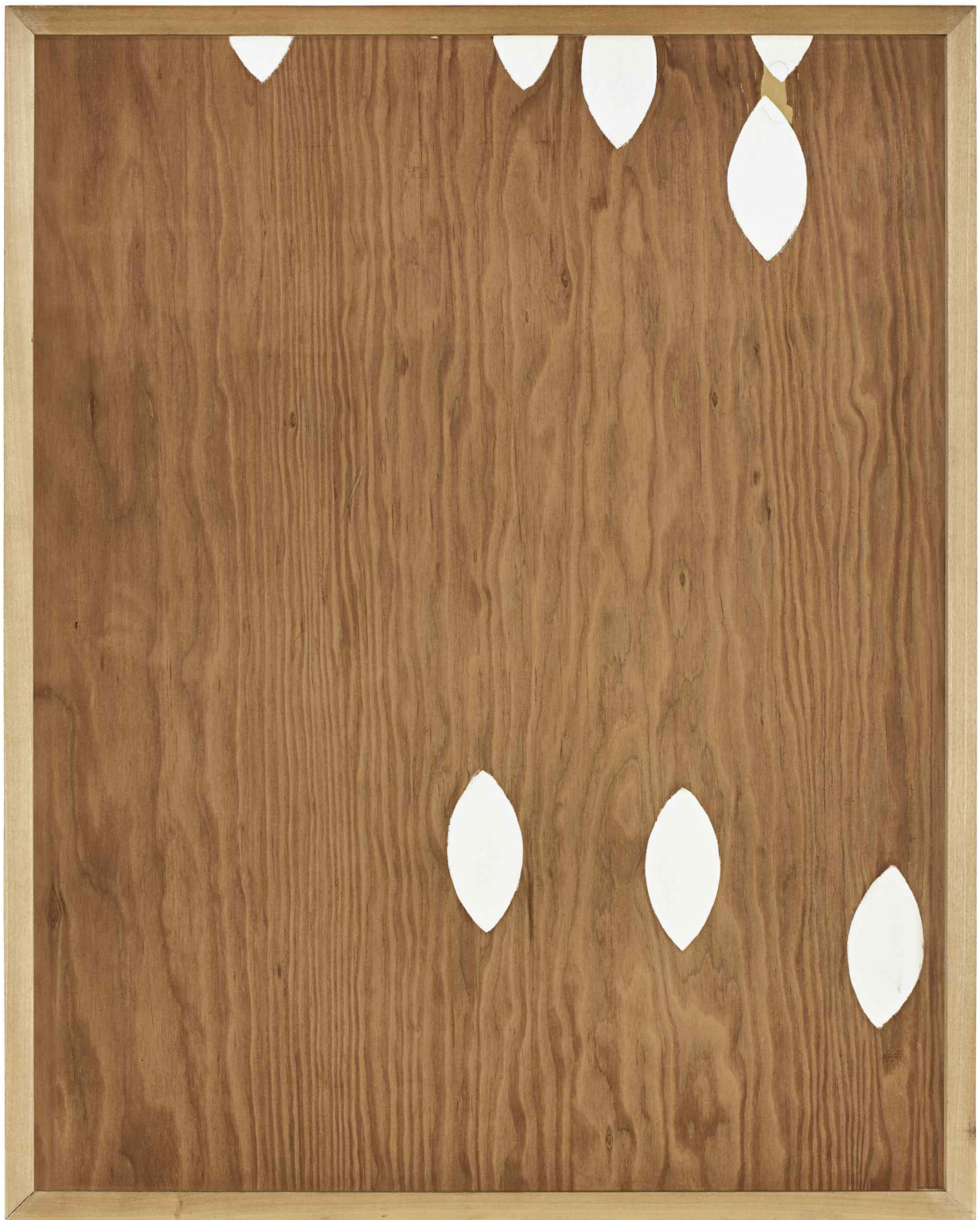
Donald Young Gallery, Chicago

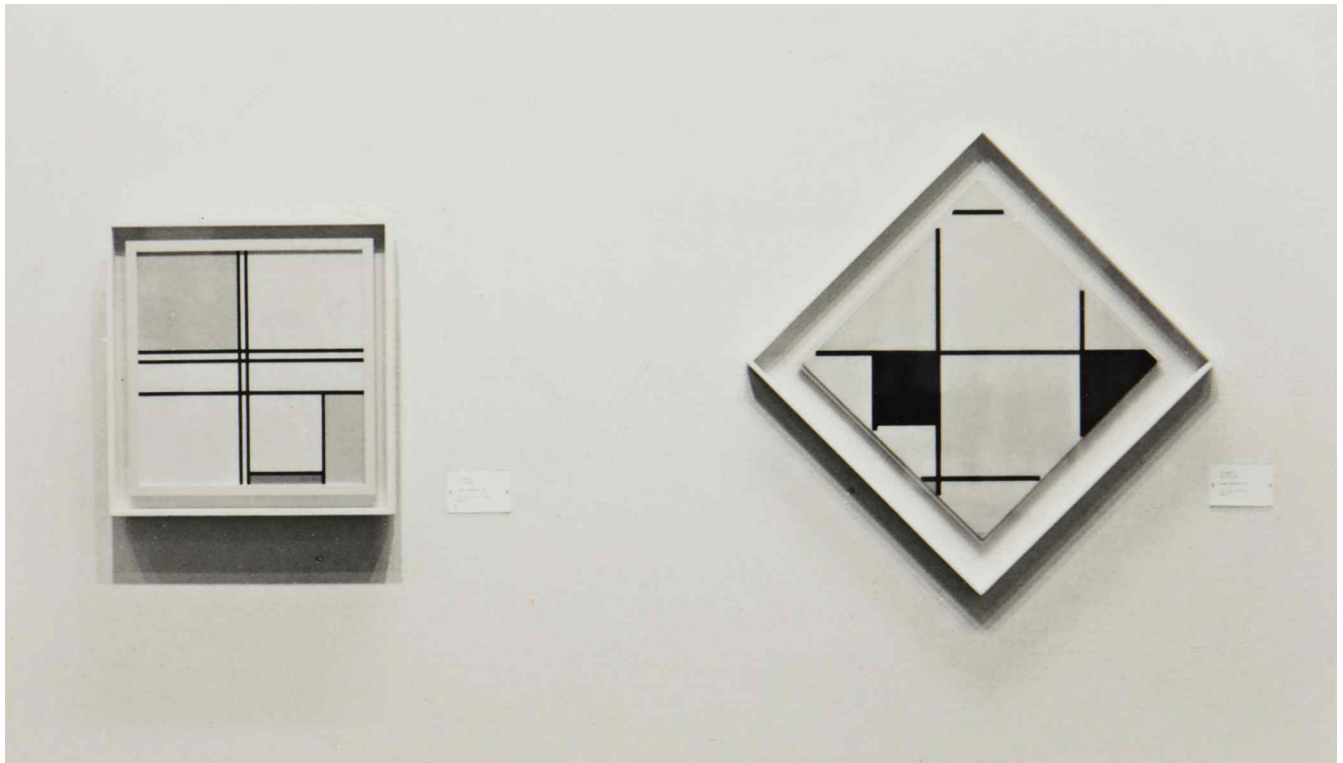
Acquired from the above by the present owner

“Plywood’s most direct relationship to art comes from its use for crates built to protect painting and sculpture (particularly for shipping), but by making plywood her “canvas” Levine has reversed that role in the Knot Paintings. Although the title of these works can be read as a pun for “not painting,” by painting over or mimicking the shape of plugs that fill holes sometimes left by naturally occurring knots within the wood, she transforms ordinary plywood into a field of wood grain and painted knots. Knots are often considered imperfections in wood, but by using the ready-made compositions that the plugs produce... Levine’s Knot Paintings suggest that there is aesthetic pleasure to be mined in even the most ostensibly banal objects.”

Johanna Burton (Exh. Cat., 2011, Whitney Museum of American Art, *Sherrie Levine: Mayhem*, exhibition brochure)







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PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

**LOUISE LAWLER**

b.1947

Two Mondrians: At the Art Institute  
of Chicago

signed, titled, dated 1982 and numbered 5/10 on  
the reverse

black and white photograph

Image: 3 $\frac{3}{8}$  by 5 $\frac{7}{8}$  in. 8.6 by 14.9 cm.

Sheet: 7 $\frac{7}{8}$  by 9 $\frac{7}{8}$  in. 20 by 25.1 cm.

**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner  
in 1990

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



222

## CINDY SHERMAN

b.1954

### Untitled #404

signed, dated 2000 and numbered 6/6 on the reverse of the mat  
c-print

Image: 32 $\frac{5}{8}$  by 22 $\frac{1}{8}$  in. 82.9 by 56.2 cm.

Overall: 41 $\frac{1}{2}$  by 31 in. 105.4 by 78.7 cm.

Executed in 2000, this work is number 6 from an edition of 6.

#### PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner in 2006

#### EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, November 2000 - January 2001 (another example exhibited)

Los Angeles, The Broad Museum; Columbus, Wexner Center for the Arts, *Cindy Sherman: Imitation of Life*, June 2016 - December 2017, p. 120, illustrated in color (another example exhibited)

Brisbane, Queensland Art Gallery | Gallery of Modern Art; *Cindy Sherman*, May - October 2016, p. 71, illustrated in color (another example exhibited)

#### LITERATURE

Joanne Heyler, Ed Schad and Chelsea Beck, Eds., *The Broad Collection*, Munich, London, New York 2015, p. 167, illustrated in color

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

## SHERRIE LEVINE

b.1947

### Untitled (Mr. Austridge: 5)

signed, partially titled and dated 1989 on the reverse

casein on wood

48 $\frac{1}{8}$  by 27 $\frac{1}{4}$  in. 122.2 by 69.2 cm.

#### PROVENANCE

Mary Boone Gallery, New York

Museum of Contemporary Art Chicago, 9th

Benefit Auction, 7 October 1989, Lot 5

Acquired from the above sale by the present owner

#### EXHIBITED

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Culture and Commentary: An Eighties Perspective*, February - May 1990

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



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

**RICHARD PRINCE**

b.1949

**Green (luggage, cigarettes, graphite,  
jewelry)**

signed, titled and dated 1977 on the reverse of  
the mat

Ektacolor photograph, in 4 parts

Each: 9 by 13 $\frac{3}{4}$  in. 22.9 by 33.7 cm.

Framed: 42 $\frac{1}{4}$  by 68 $\frac{3}{4}$  in. 107.3 by 174.6 cm.

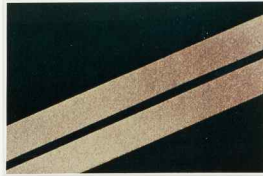
Executed in 1977, this work is unique.

**PROVENANCE**

Gladstone Gallery, New York

Acquired from the above by the present owner  
in 2005

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



PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## RICHARD PRINCE

b.1949

### Untitled (self-portrait)

signed, dated 1980 and numbered 7/10 on the  
reverse

Ektacolor print

24 by 20 in. 60.9 by 50.8 cm.

#### PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

Museum für Gegenwartskunst Basel, *Richard Prince: Photographs*, December 2001 - February 2002, p. 117, illustrated (another example exhibited)

Hydra Island, Hydra Workshop, *Richard Prince: Publicities*, July - September 2003, illustrated on the cover (another example exhibited)

Zurich, Galerie Eva Presenhuber, *Man*, June - July 2004, p. 14, illustrated (another example exhibited)

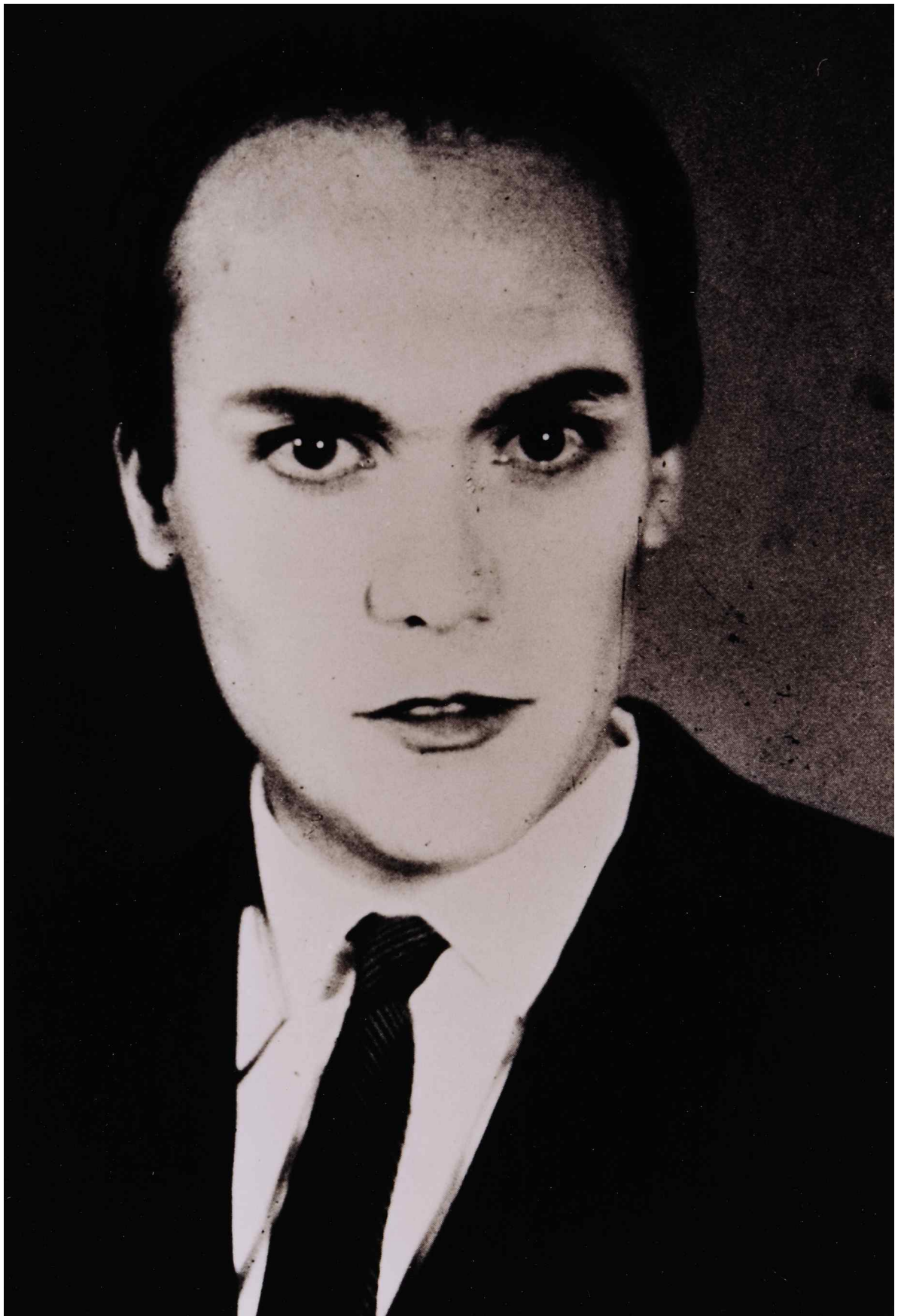
New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, September 2007 - January 2008, p. 51, illustrated (another example exhibited)

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

“And some of us would like to exchange parts with other people, keeping what we already like and jettisoning the things that we can’t stand. Some people would like to try to change places, just for a day, with maybe someone they admired or even envied, to see what it would be like, to see if it would be what they’d always heard it to be.”

RICHARD PRINCE





## JACK GOLDSTEIN

1945 - 2003

### Untitled

signed and dated 1987 on the reverse

acrylic on canvas

84 by 96 $\frac{1}{8}$  in. 213.4 by 244.2 cm.

### PROVENANCE

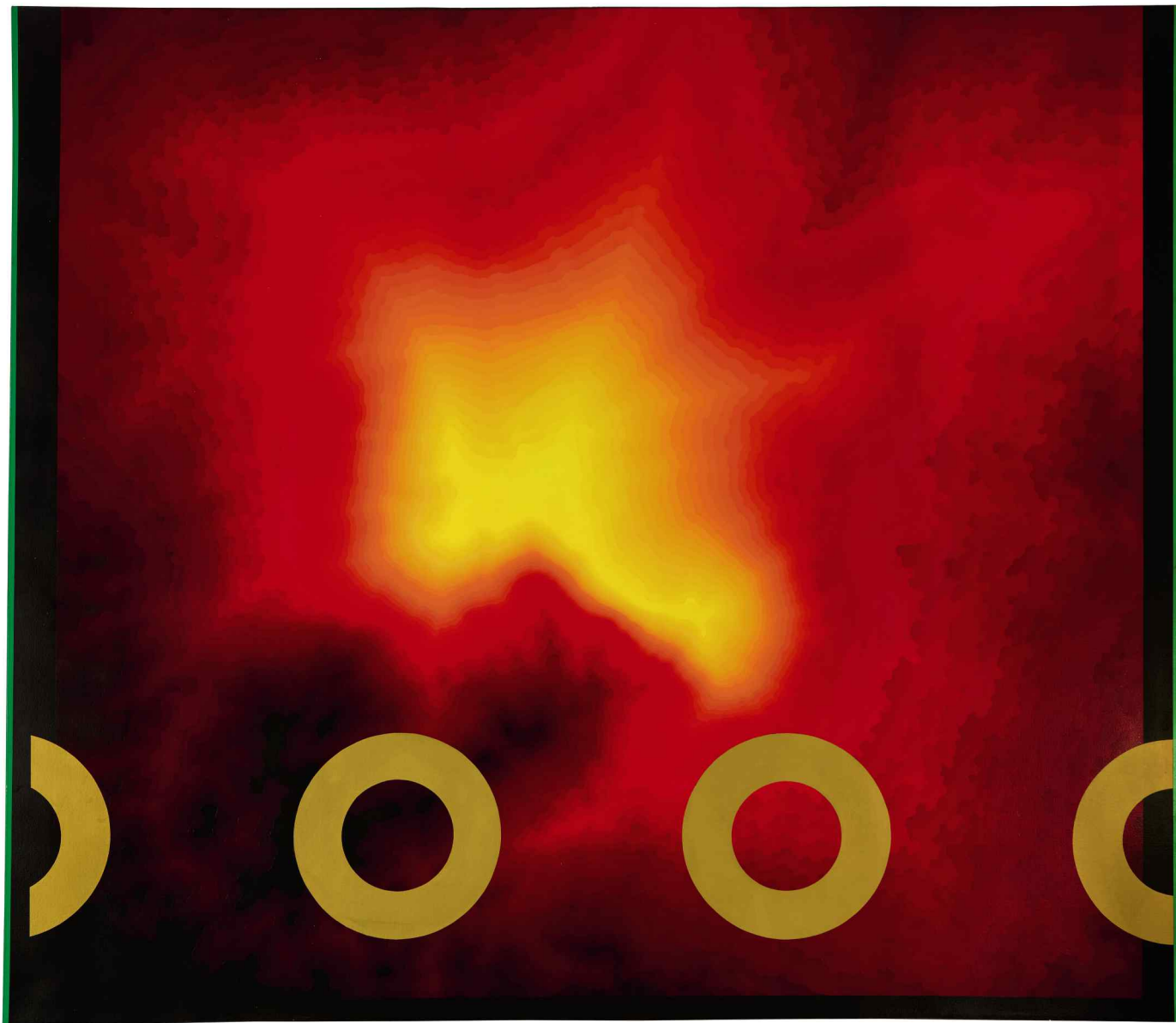
John Weber Gallery, New York

Acquired from the above by the present owner

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

“It is purely about representation. It’s the flip side of language.  
It’s the image.”

JACK GOLDSTEIN





227

## GEORGE CONDO

b.1957

### Group of Women

signed and dated 07  
graphite on paper  
23½ by 18⅞ in. 60 by 47.9 cm.

#### PROVENANCE

Private Collection (acquired directly from the artist)  
Phillips de Pury & Company, New York, Artists for Change  
Benefit Auction, 9 September 2008  
Acquired from the above sale by the present owner

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



228

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**PROVENANCE**

**GEORGE CONDO**

Acquired directly from the artist by the present owner

b.1957

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

**Rescue Scene**

signed, titled and dated 1998 on the reverse

oil on canvas

29 by 24 in. 73.7 by 61 cm.

**CINDY SHERMAN**

b.1954

**Untitled #194**

c-print mounted on aluminum, in artist's frame

Overall: 46¾ by 32½ in. 118.7 by 82.6 cm.

Executed in 1989, this work is number 1 from an edition of 6.

**PROVENANCE**

Metro Pictures, New York

Galerie Crousel-Robelin/Bama, Paris

Christie's, New York, 11 March 2010, Lot 13

Acquired from the above sale by the present owner

**EXHIBITED**

Paris, Jeu de Paume; Kunsthaus Bregenz;

Humlebaek, Louisiana Museum of Modern Art;

Berlin, Martin-Gropius-Bau, *Cindy Sherman*,

May 2006 - September 2007, pp. 141 and 257,

illustrated in color (another example exhibited)

**LITERATURE**

Exh. Cat., Milan, Padiglione d'Arte

Contemporanea di Milano, *Cindy Sherman*,

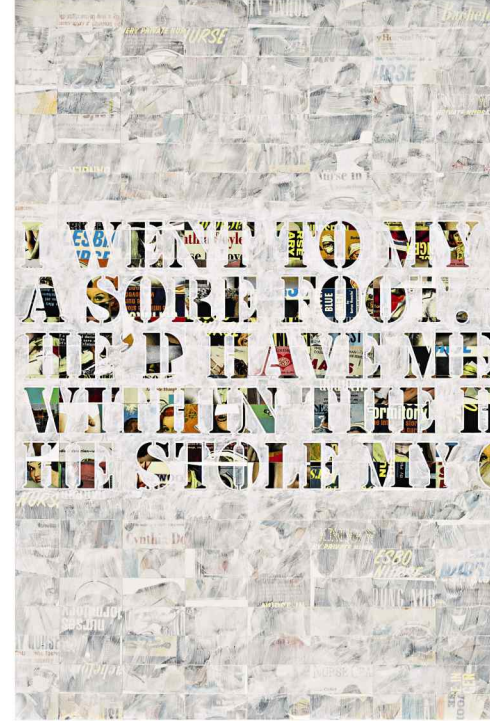
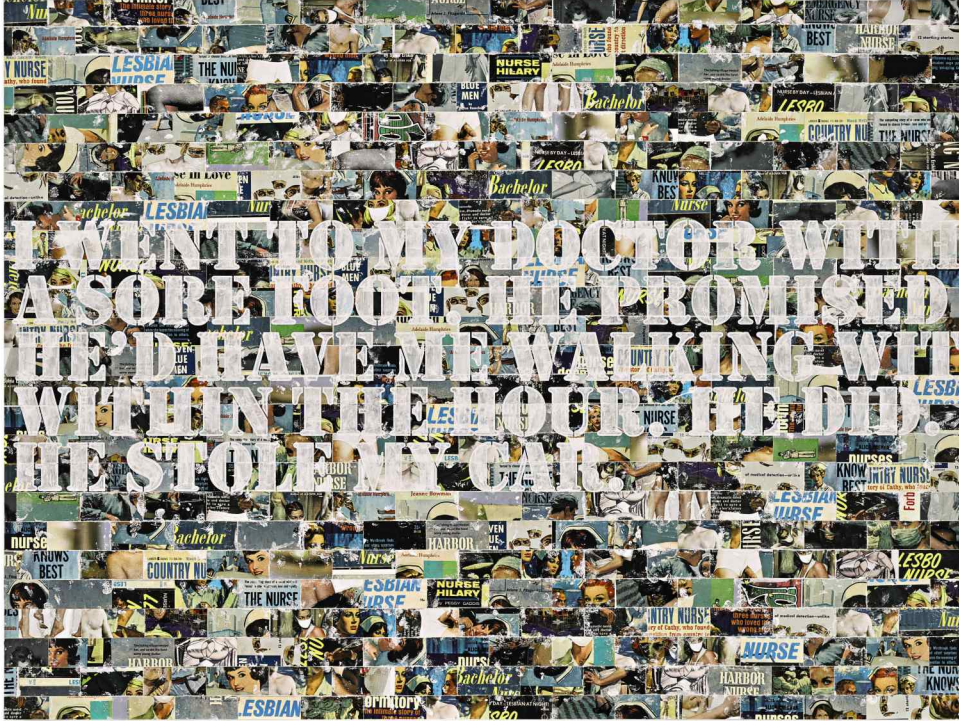
October - November 1990, p. 69, illustrated in color

Arthur C. Danto, Ed., *Cindy Sherman: History**Portraits*, New York 1991, p. 30, illustrated in color**\$ 150,000-200,000**

"I think people are more apt to believe photographs, especially if it's something fantastic. They're willing to be more gullible. Sometimes they want fantasy. Even if they know it's fake they can believe anything. People are accustomed to being told what to believe in."

CINDY SHERMAN





230

## RICHARD PRINCE

b.1949

### Untitled (Joke Panels)

each signed, dated 2007 and numbered 1/2 on the reverse

silkscreen, acrylic and printed paper collage on panel, in 3 parts

Each: 34¼ by 46 in. 87 by 116.8 cm.

Executed in 2007, this work is number 1 from an edition of 2.

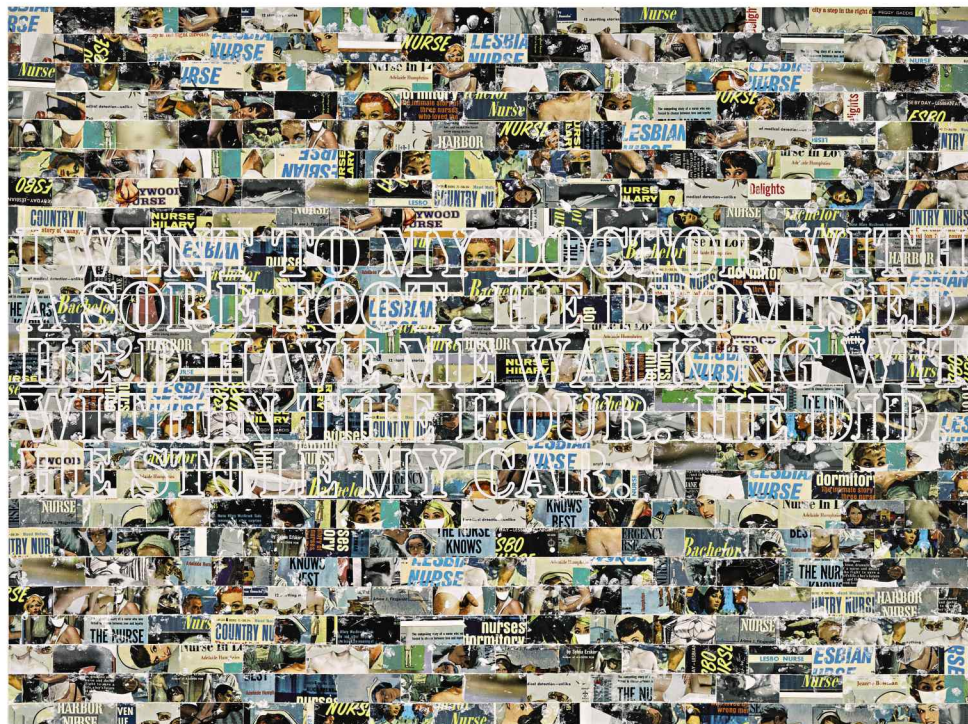
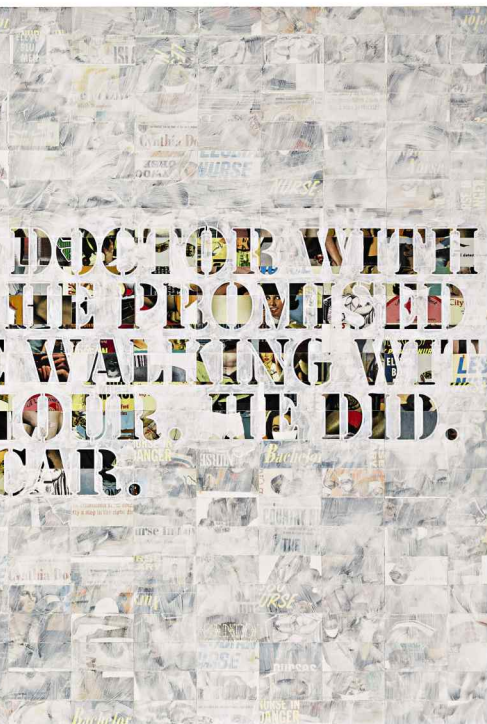
### PROVENANCE

Galerie Maximilian, Aspen

Acquired from the above by the present owner in 2008

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





“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”

RICHARD PRINCE

**DAMIEN HIRST**

b.1965

**Beautiful, Runny Egg on a Summers Day Nose Bleed Painting**

signed twice, titled and dated 2006 on the reverse; signed on the stretcher  
household gloss on canvas  
Diameter: 72 in. 182.9 cm.

**PROVENANCE**

Gagosian Gallery, London  
Private Collection, New York (acquired from the above)

Sotheby's, New York, 15 May 2013, Lot 477  
Acquired from the above sale by the present owner

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

Explosive, celebratory and irreverent, Damien Hirst's *Beautiful, Runny Egg on a Summers Day Nose Bleed Painting* is an ideal example of a spin painting by the artist. Executed in 2006, the painting's vibrant composition and form exude both a youthful exuberance as well as a sense of reverence, and the work functions dually as a record of Hirst's creativity energy and as a visual manifestation of his career-long exploration of mortality.

Though spin paintings played an important role in Hirst's early performance works throughout the 1990s, he began making spin paintings as standalone artworks in 1994. Since that time, each spin painting has been produced in the same way: a circular canvas is placed on top of rotating machinery, and paint is applied at a distance with varying degrees of force, producing wildly varied results. This relationship between process and product encapsulates Hirst's fascination with life and death in his artistic output. Through the mode of its creation, *Beautiful, Runny Egg on a Summers Day Nose Bleed Painting* exemplifies "the duality between a liquid or living state and a solid or dead one, capturing a sense of speed and material flux, which, however, is fossilized as soon as the canvas stops spinning and the paint finishes

drying," thus preserving in perpetuity "memories of fleeting moments of immediacy and intensity that have passed" (Andrew Wilson, "Believer" in *Damien Hirst*, Ed. Anne Gallagher, London 2012 p. 205).

Revealing the origin of the series, Hirst explains: "I grew up with *Blue Peter*. I got my idea for the spin paintings from an episode in the 1970s...I remember thinking: 'That's fun, whereas art is something more serious...I just thought: 'Why does it have to be like that? ...Actually, the better art is the art made with the spin machine'" (the Artist, quoted in Mark Brown, *The Guardian*, 29th August 2012, n.p.). *Beautiful, Runny Egg on a Summers Day Nose Bleed Painting*, with its unexpected color relationships in aquamarine, bright yellow and deep scarlet, as well as its unique improvisational painterly rhythm, epitomizes this childlike sense of fun, wonder, and exploration. In Hirst's words, his spin paintings, of which *Beautiful, Runny Egg on a Summers Day Nose Bleed Painting* is a leading exemplar, "immortalize a feeling or a collection of feelings, a fleeting, colourful happiness, they are like tracks in time, like footprints in the snow" (Damien Hirst, July 2016 in Sotheby's, *Bowie/Collector*).

"I believe that after Pollock created a distance between the brush and the canvas by flinging the paint, there was nowhere to go with painting...but people still make action paintings. The urge to be a painter is still there even if the process of painting is meaningless."

DAMIEN HIRST



## TAKASHI MURAKAMI

b.1962

### Monogramouflage Denim

signed and dated 08 on the stretcher

acrylic on canvas

71 by 71 in. 180 by 180 cm.

#### PROVENANCE

Galerie Perrotin, Paris

Private Collection (acquired from the above)

#### EXHIBITED

Frankfurt, Museum für Moderne Kunst; Bilbao,

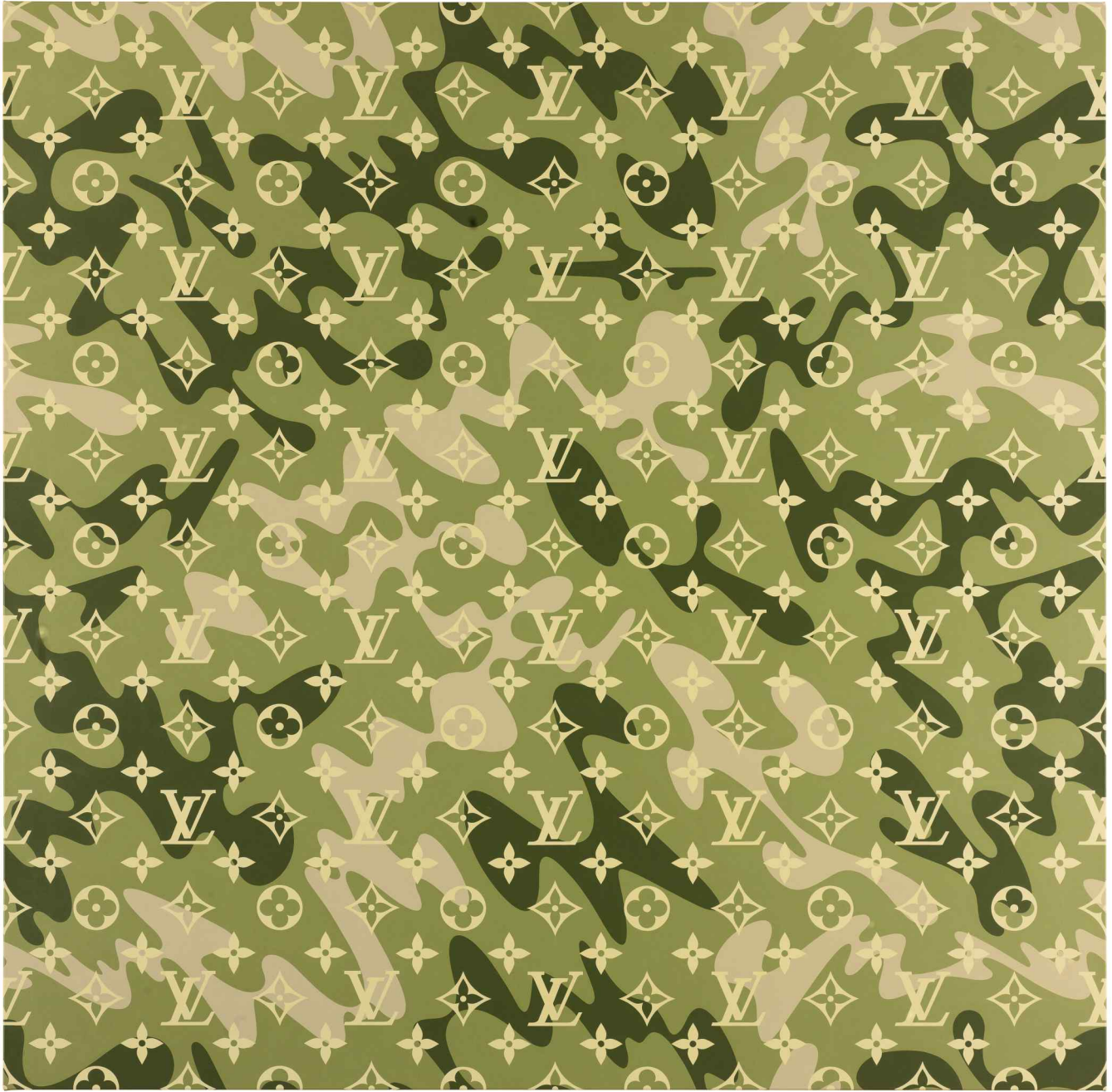
Guggenheim Museum; © *MURAKAMI*, September

2008 - May 2009

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

“If Andy Warhol provided the model, Murakami has broken the mold”

Scott Rothkopf, “Takashi Murakami: Company Man” in Exh. Cat., 2007, The Museum of Contemporary Art, Los Angeles, ©MURAKAMI, p. 132





233

## OS GÊMEOS

b.1974

Vincente Mais Ou Menos

acrylic and spraypaint on panel  
20 by 15 in. 50.8 by 38.1 cm.  
Executed in 2012.

### PROVENANCE

Prism Gallery, Los Angeles  
Private Collection (acquired from the above)

### EXHIBITED

Los Angeles, Prism Gallery, *Os Gêmeos Miss You*,  
February - March 2012

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



234

## RAMMELLZEE

1960 - 2010

### Atomic Note Farenheit

signed on the reverse of the backing board  
ink and acrylic with tape, foil and printed paper  
collage on cardboard mounted to painted board  
28 by 19 in. 71.1 by 48.3 cm.  
Executed circa 1985.

#### PROVENANCE

Estate of the Artist

\$ 50,000-70,000



Reverse

235



235

**LEE DONGI**

b.1967

**Smoking (black)**

signed, titled and dated 06-22-97 and 2006 on the reverse

acrylic on canvas

35½ by 35½ in. 90.2 by 90.2 cm.

**PROVENANCE**

One and J. Gallery, Seoul

Phillips de Pury & Company, New York, 16

November 2007, Lot 301

Acquired from the above sale by the present owner

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

236

**WAYNE GONZALES**

b.1957

**Cheering Crowd**

signed and dated 2007 on the reverse

acrylic on canvas

72 by 72 in. 182.9 by 182.9 cm.

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner

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



236



**BANKSY**

b.1974

**Smiling Copper**

spraypaint and acrylic on shaped cardboard  
78¾ by 30¾in. 200 by 78 cm.

Executed in 2003, this work is from an  
unnumbered edition and is accompanied by a  
certificate of authenticity from Pest Control.

**PROVENANCE**

WUK Kunsthalle Exnergasse, Vienna  
Private Collection, New York

**EXHIBITED**

Vienna, WUK Kunsthalle Exnergasse, *Bad Press*,  
June - July 2003

\$ 40,000-60,000



## PETER DOIG

b.1959

### Buffalo Station '77

signed, titled and dated 1998 on the reverse  
oil on canvas

16 by 12 in. 40.6 by 30.5 cm.

#### PROVENANCE

Gavin Brown's Enterprise, New York  
Acquired from the above by the present owner  
in 1998

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

Executed in 1998, *Buffalo Station '77* is an entrancing tribute to the influence music and memory have had on the Turner Prize winning artist Peter Doig. Rendered with Doig's trademark style of exquisite technical and emotional subtlety, the canvas captures the crowds outside the Buffalo following a Rolling Stones concert on The Fourth of July 1978. The master of the melancholic mood, Doig's understanding of the psychology of experience is profoundly exemplified in the present work. Choosing not to show the excitement of anticipation or the unbridled joy of the moment, Doig instead focused on the moment of dispersion - when the crowd slowly streams out of the concert and reluctantly returns to reality.

Like with many of Doig's greatest canvases, the painting acts as recollection of a time-worn memory romanticized in paint with a sense of magical realism. The mysticism of the canvas - where details are held at arm's length - is enhanced by the light, almost speckled dusting of pigment that textures the surface. Reminiscent of aged discolorations to old photographs or the grainy flicker of a dated video recorder, the subtle texture acts as thin impregnable curtain between the past and the present - masterfully placing the figures tantalizingly just out of the viewer's grasp.

Although the atmosphere Doig creates is so singularly unique that it resists direct comparison, the silence that holds sway in *Buffalo Station '77* speaks to the paintings

of Edward Hopper while the psychological engagement with figural motifs and color speaks directly to his hero Edvard Munch. Doig, like Munch, collects and then steals from found images - vintage photographs both personal and anonymous, newspaper clippings, even film stills. It is from through here - in a space mediated already by memory and surreal nature of photography itself - that Doig joined the crowds leaving the Rolling Stones' Buffalo concert exactly two decades on.

A series of several canvases that Doig painted through 1998, the Buffalo Series works form a major stylistic turning point for Doig from the earlier thickly impastoed paintings of the 1980's towards a lighter, clearer more whimsical style. In many ways, the development towards a lighter style as exemplified in *Buffalo Station I* was a bold reaction against the impastoed texture of the paintings that had first brought him critical success. Starting with his Ski-Jump and then his Snow paintings in the early-to-mid 1990's, Doig actively turned to creating clearer less obscured images while focusing the emotional tenor of the work not on compositional devices that shrouded the work but on color. These lighter images culminate in the Buffalo Series, where Doig takes his over-exposed aesthetic to new heights. Executed with a mixture lightness and impasto, *Buffalo Station '77* must be regarded as a pivotal transition painting that dissects yet included both earlier and later styles.



239

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## GÜNTHER FÖRG

1952 - 2013

### Untitled

bronze

43½ by 20 by 13 in. 110.5 by 50.8 by 33 cm.

Executed in 1990, this work is number 2 from an edition of 3.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

#### PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner in August 1991

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

240

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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

## ANTONY GORMLEY

b.1950

### Insider 33

signed, titled and dated '99 on the reverse

aniline dye, shellac and polyurethane varnish on paper  
30 by 22 in. 76.2 by 56 cm.

#### PROVENANCE

Galerie Nordenhake, Stockholm

Acquired from the above by the present owner

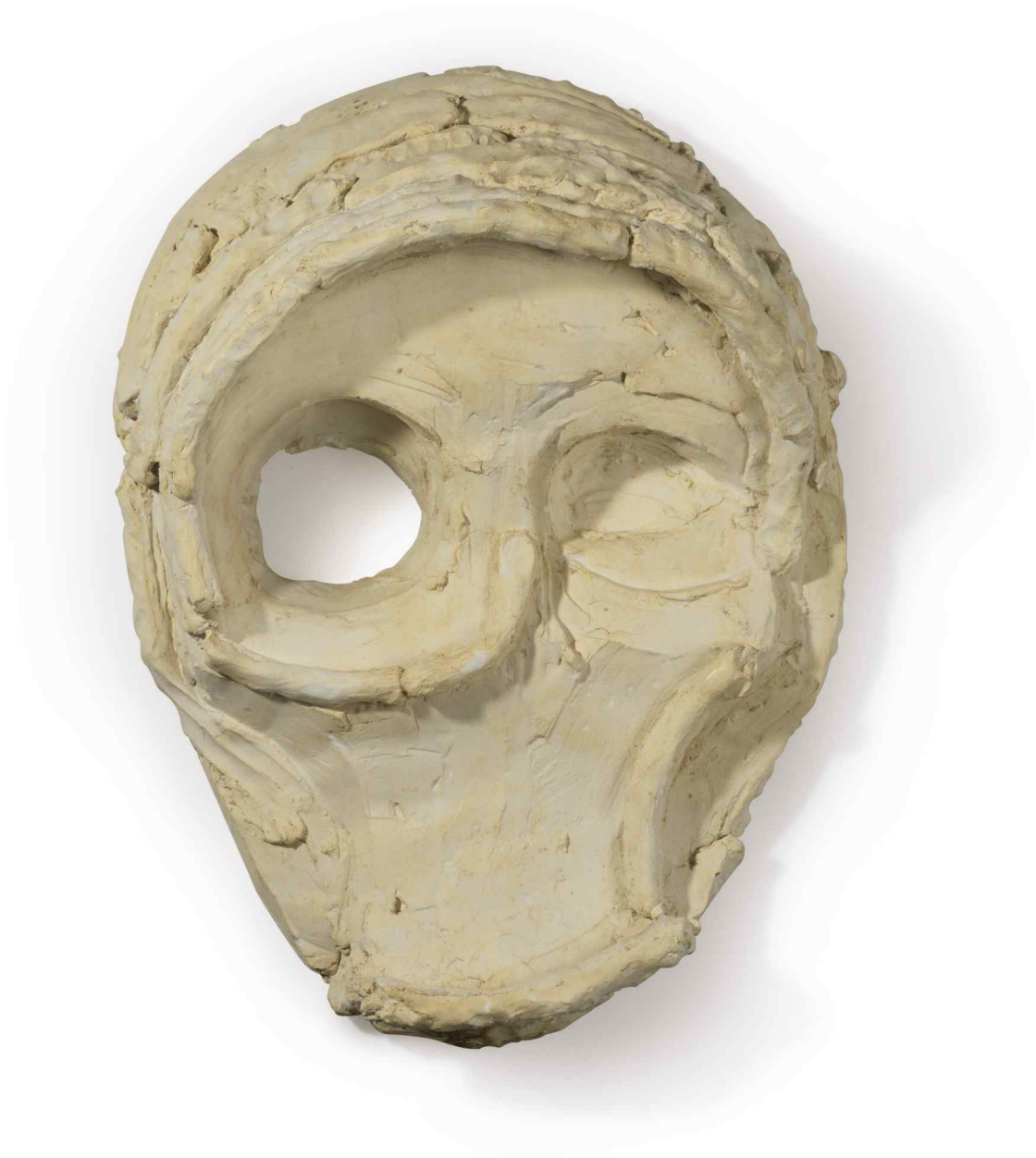
**\$ 7,000-9,000**



239



240



241

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**THOMAS HOUSEAGO**

b.1972

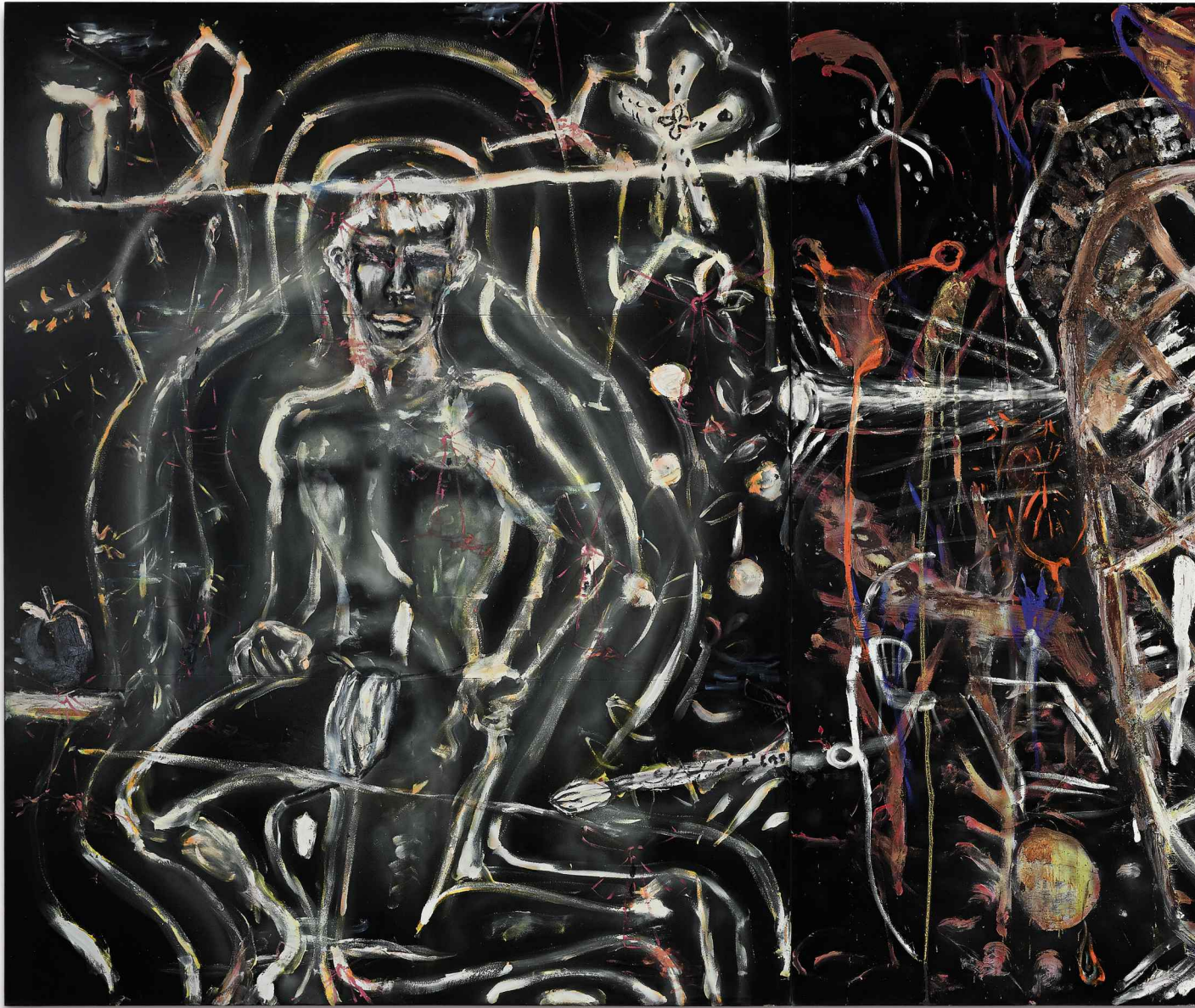
**Untitled (Clay Mask)**

Tuf-Cal and hemp with iron rebar  
38 by 28 by 10½ in. 96.5 by 71.1 by 26.7 cm.  
Executed in 2010.

**PROVENANCE**

The Modern Institute, Glasgow  
Acquired from the above by the present owner

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



242

## JULIAN SCHNABEL

b.1951

### Nicknames of Maitre d's

oil and modeling paste on velvet, in 3 parts  
Each: 108 by 84 in. 274.3 by 213.4 cm.  
Overall: 108 by 252 in. 274.3 by 640.1 cm.  
Executed in 1984.

\$ 400,000-600,000

### PROVENANCE

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

### EXHIBITED

New York, The Pace Gallery, *Julian Schnabel*,  
November - December 1984, cat. no. 9,  
illustrated  
Milwaukee Art Museum, *Julian Schnabel*,  
March - April 1987





Jean-Michel Basquiat, *Untitled (Triptych)*, 1983  
 Sammlung Moderne Kunst, Bayerische  
 Staatsgemäldesammlungen, Munich, Germany/bpk  
 Bildagentur / Art Resource, NY

Julian Schnabel's *Nicknames of Maitre d's* is a monumental ode to the possibilities inherent in paint. Composed of oil and modeling paste on velvet, the vast composition is delineated with an encyclopedic array of mark making that serves as a testament to Schnabel's originality and artistic virtuosity. By far the largest work in the artist's velvet painting series shown at The Pace Gallery in 1984, *Nicknames of Maitre d's* brings together a technical prowess with a deeply complex allusive and layered web of references and subject matter, helping to solidify his reputation as a contemporary master in advance of his retrospective exhibition at The Whitney Museum of American Art in 1987, and enduring as a symbol of the artist's dominion over visual expression into perpetuity.

Schnabel's triptych contains a unified narrative through an explosive and variegated representational strategy. According to the artist, the painting "incorporates memories of his first nightclub experience in the 'Bhavanda Lounge... where the kids were given cha cha lessons by the pool'" (Gert Schiff in *Julian Schnabel and the Mythography of Feeling*, Julian Schnabel exh. cat., Pace Gallery, New York 1984, n.p.). Though at first Schnabel's narrative seems illusive, upon close inspection and study, elements of that night pull through, bringing with them art historical associations, disparate visual references, and the fractured quality of dreams.

The left-most panel is dominated by a figure caught in midstride, based on a photograph of an athlete the artist had seen in a magazine. To differentiate the figure from its referent, Schnabel then interspersed the body of the running man with a large face that inhabits his body, abstracting it. Progressing from the first panel to the second and third, the work becomes increasingly fractured, yet allusive elements shine through; the neon tubes of a juke box, signs illuminating a theater entrance, and footsteps that track across the canvas, all hint at a night

of illicit fun as imagined in the mind of someone whose conception of nightlife rests solely in theory and imagination. In the center there is a wrapped, mummy-like figure, surrounded on either side by glimpses of characters both sinister and enticing. The rightmost panel is the most expressive and densely layered. The section is dominated by bodies that crackle with electricity and radiate expressive auras that illuminate a complex and foreboding architectural setting.

The highly layered composition interplays with Schnabel's comprehensive application of paint on velvet that defies conceptions of the standard visual effects endemic to painting. The work is luminescent. Thin layers of paint are absorbed into the velvet, molting the ground and transforming the texture of the picture plane. More thickly applied oil and modeling paste sit against the surface, radiating light against the pitch backdrop. Some strokes dissipate on their edges into hairline cracks, giving each line an effervescent glow. The lines that delineate figures are drawn and redrawn, first in white then yellow, meeting passages of thick impasto that transcend paint in their dimensionality and become sculptural. The thick marks rise like waves across the surface, only to be scraped across halfway. All of this contrasts the velvet, whose "light-absorbing capacity creates an indefinite depth" (Gert Schiff in *Julian Schnabel and the Mythography of Feeling*, Julian Schnabel exh. cat., Pace Gallery New York, 1984 n.p.).

Discussing his practice, Schnabel has stated "a painting can function as a record of love felt. It can take as much abuse and bear as much love as you want to pour into it... it can show somebody that you've never met how you feel" (Julian Schnabel, *Nicknames of Maitre d's and Other Excerpts from Life*, New York, 1987, p. 81). *Nicknames of Maitre d's* captures feelings by describing it through all senses, utilizing a visual cacophony to bear out a singular perception.





**A. R. PENCK**

1939 - 2017

**Pentagon Nr. 6**

signed and titled

oil on canvas

31½ by 39¾ in. 80 by 100 cm.

Executed in 1987.

**PROVENANCE**

Private Collection (acquired directly from the artist)

Sotheby's, London, 1 December 1994, Lot 235

Private Collection, London

Sotheby's, London, 28 February 2008, Lot 222

Private Collection, New York

**\$ 120,000-140,000**

“A.R. Penck’s unique combinations are many: the central role drawing plays in the engendering of his wide-ranging vocabulary; the ways in which he codes his work; an ability to put disparate ‘things’ and thoughts together and to discover what is common to them; a desire to push beyond the bounds of what he knows...”

John Yau, *A.R. Penck*, New York 1993, p. 71



## DAVID SALLE

b.1952

### Feasibility

oil and acrylic on 2 joined canvas

overall: 58 by 84 $\frac{1}{8}$  in. 147.3 by 213.7 cm.

Executed in 1982.

### PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner

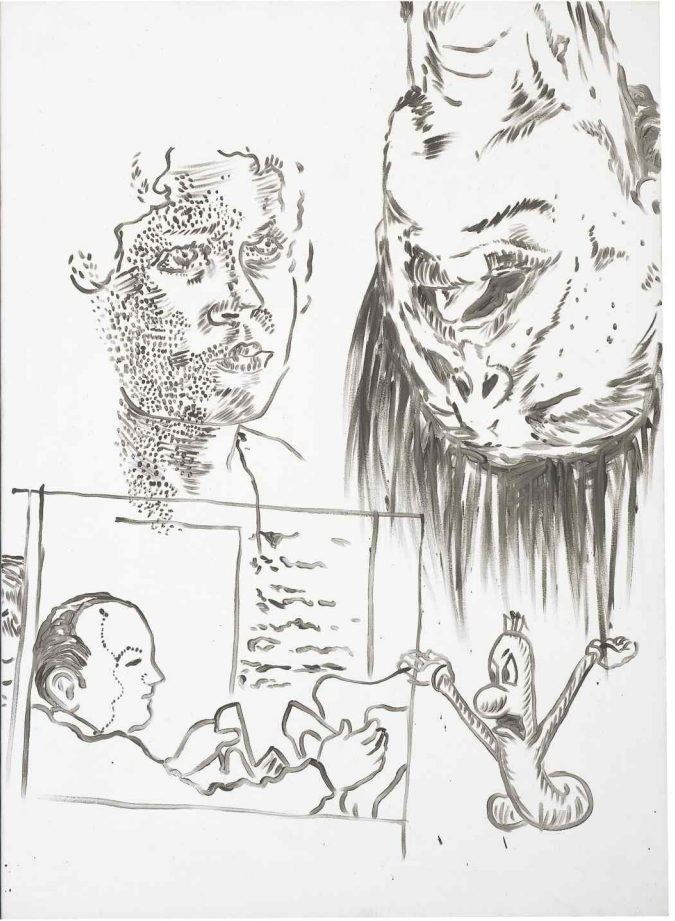
### EXHIBITED

Rotterdam, Museum Boijmans-van Beuningen

Rotterdam, *David Salle*, February - April 1983,

cat. no. 10, illustrated

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



**GEORGE SEGAL**

1924 - 2000

**Woman in a White Wicker Rocker**

plaster, wood and wicker chair

44 by 33 by 50 in. 111.7 by 83.8 by 127 cm.

Executed in 1984, this work is unique. There is also a bronze version by the artist in a cast of five and executed the same year.

**PROVENANCE**

Sidney Janis Gallery, New York

Estate of Barbara Jacobson, Los Angeles

(acquired from the above in 1986)

Sotheby's, New York, 15 May 2007, Lot 47

(consigned by the above)

Acquired from the above sale by the present owner

**\$ 140,000-180,000**

"I deal primarily with mystery and in the presentation of mystery. If I cast someone in plaster, it is the mystery of a human being that is presented. If I put him next to an object, it also raises a question about the nature of that object."

GEORGE SEGAL



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MANOLO VALDÉS

b.1942

### Lidia

signed with the artist's initials on the reverse  
olive wood

33 $\frac{3}{8}$  by 34 $\frac{1}{4}$  by 17 $\frac{3}{8}$  in. 84 by 87 by 44 cm.

Executed in 2006, this work is unique and is  
accompanied by a certificate of authenticity  
signed by the artist.

### PROVENANCE

Acquired directly from the artist *circa* 2010

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

“A consummate lover of images.... Valdés’ sensibility comes through via the more sensate side of appropriation, where the quest to improve on the things of the recent past comes not from an impulse to deepen our rupture with the past, but from the deepest possible appreciation of the values embodied by the sources themselves.”

Dan Cameron, “The Hunter Gets Captured” in Exh. Cat., 1991, Marlborough Gallery,  
*Manolo Valdés: Recent Work*. May 22 – June 21 1991







247

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## SUSAN ROTHENBERG

b.1945

### Untitled

oil on canvas

23 by 29 $\frac{5}{8}$  in. 58.4 by 75.2 cm.

Executed in 1987.

### PROVENANCE

Sperone Westwater, New York

Acquired from the above by the present owner  
in 1987

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

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DEBORAH BUTTERFIELD

b.1949

Holualoa II

cast bronze

29½ by 39 by 16 in. 74.9 by 99.1 by 40.6 cm.

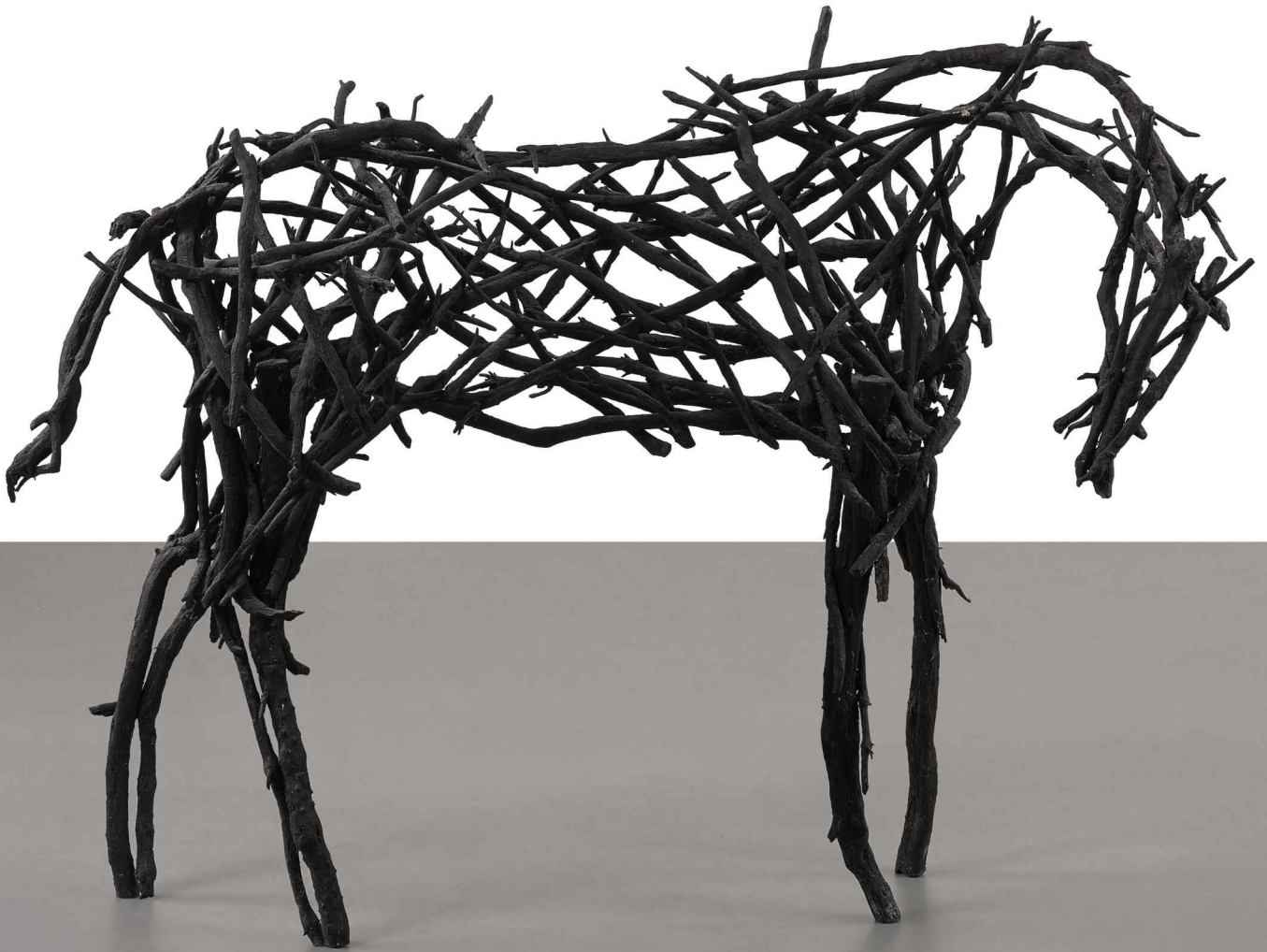
Executed in 1988, this work is unique.

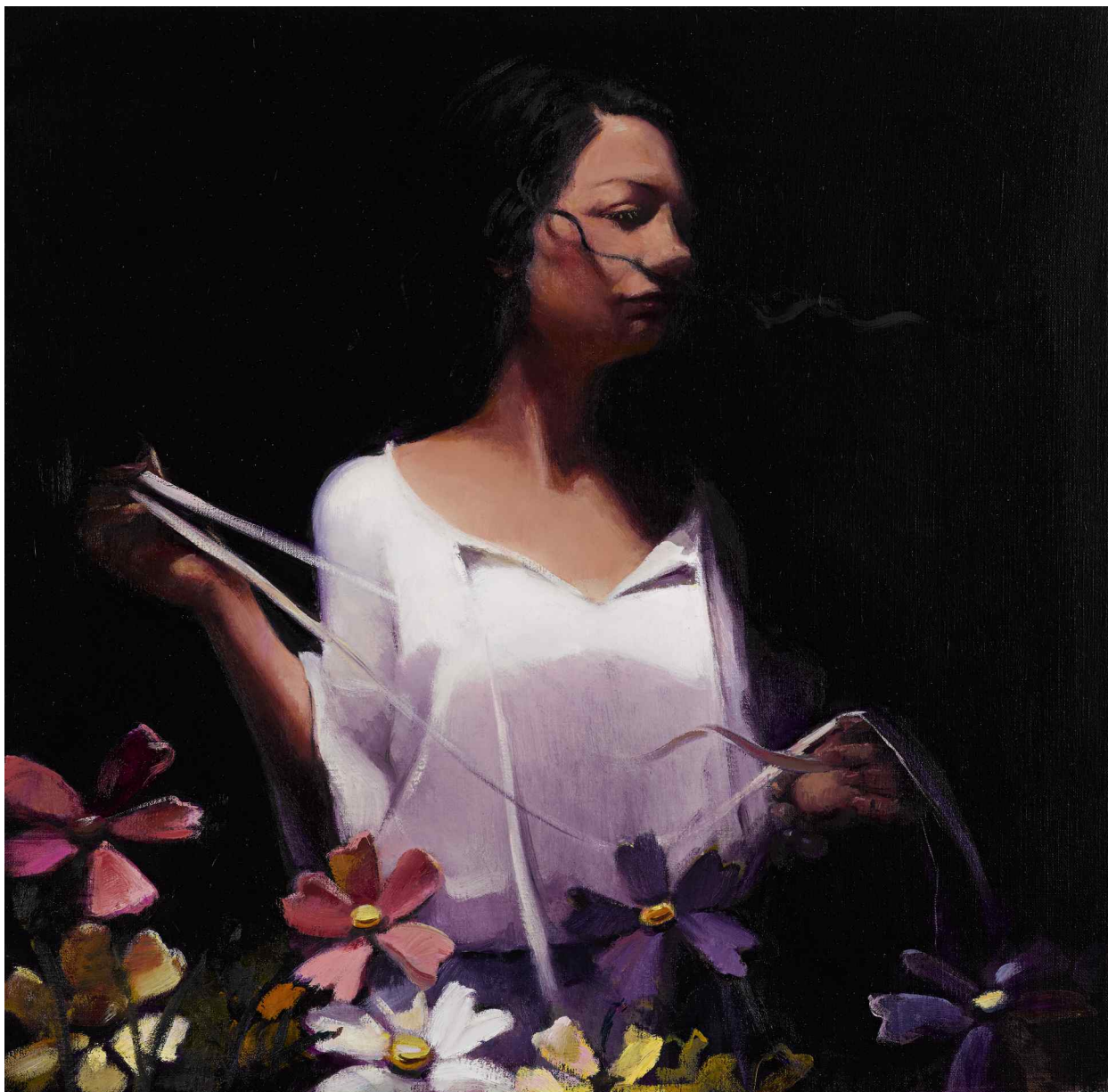
**PROVENANCE**

Private Collection, East Hampton

Thence by descent to the present owner

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





249

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTOR

**LISA YUSKAVAGE**

b.1962

**G. with Flowers**

signed and dated 2003 on the reverse

oil on canvas

20½ by 21 in. 52.1 by 53.3 cm.

**PROVENANCE**

Marianne Boesky Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, Marianne Boesky Gallery, *Lisa Yuskavage*, May -  
June 2003

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



250

250

## CECILY BROWN

b.1969

### Untitled

signed and dated 2009 on the reverse  
monotype on Lanaquarelle  
30 by 44 in. 76.2 by 111.8 cm.  
Executed in 2009, this work was published by Two Palms,  
New York.

#### PROVENANCE

Two Palms, New York  
Acquired from the above by the present owner in March 2010

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

251

## LISA YUSKAVAGE

b.1962

### Pink Shrink

signed and dated 1997 on the reverse  
pastel on paper  
15 by 11 $\frac{1}{8}$  in. 38.1 by 28.3 cm.

#### PROVENANCE

Marianne Boesky Gallery, New York  
Private Collection (acquired from the above)

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



251

## DANA SCHUTZ

b.1976

### Set Up

signed and dated 2007 on the reverse  
oil on cut canvas with velvet  
72 by 90¼ in. 182.9 by 229.2 cm.

### PROVENANCE

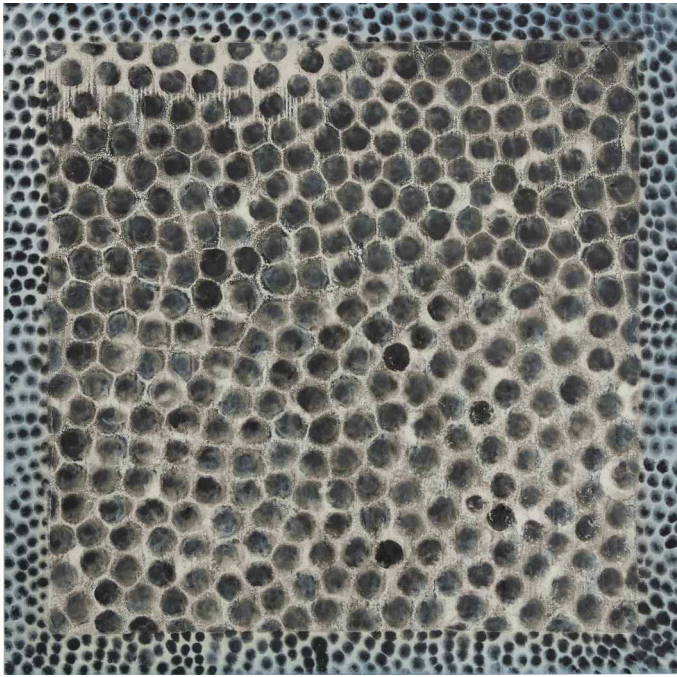
Zach Feuer Gallery, New York  
Acquired from the above by the present owner  
in 2007

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

“I don’t write out stories in the way a writer would; the situations are very loose. I never want the viewer to have to know the whole story to get the painting...Often I will invent hypothetical situations that can act as surrogate situations for conditions that I am thinking about and that I always feel are logical.”

DANA SCHUTZ





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## JACQUELINE HUMPHRIES

b.1960

### Untitled

signed and dated 1988 on the reverse  
oil on canvas  
46 by 46 in. 116.8 by 116.8 cm.

#### PROVENANCE

John Good Gallery, New York  
Private Collection, East Hampton (acquired from  
the above)  
Thence by descent to the present owner

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

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254

## TOMMA ABTS

b.1967

### Untitled No. 17

signed, partially titled and dated 2005 on the  
reverse  
graphite and colored pencil on paper  
33 by 23<sup>3</sup>/<sub>8</sub> in. 83.8 by 59.4 cm.

#### PROVENANCE

Galerie Giti Nourbaksch, Berlin  
Acquired from the above by the present owner

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



254





255

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PROPERTY FROM A MULTINATIONAL  
CORPORATION

**PAT STEIR**

b.1940

**Zen Tree [Triptych]**

signed and dated 83 on the overlap of the first  
canvas

oil on canvas

Each: 60 by 60 in. 152.4 by 152.4 cm.

**PROVENANCE**

Fuller Goldeen Gallery, San Francisco

Light Gallery, New York

Acquired from the above by the present owner

**LITERATURE**

Thomas McEvelley, Ed., *Pat Steir*, New York 1995,  
p. 115, illustrated in color

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

CAROL BOVE

b.1971

Dictation

acrylic and ink on canvas over board

84 $\frac{1}{8}$  by 36 in. 213.7 by 91.4 cm.

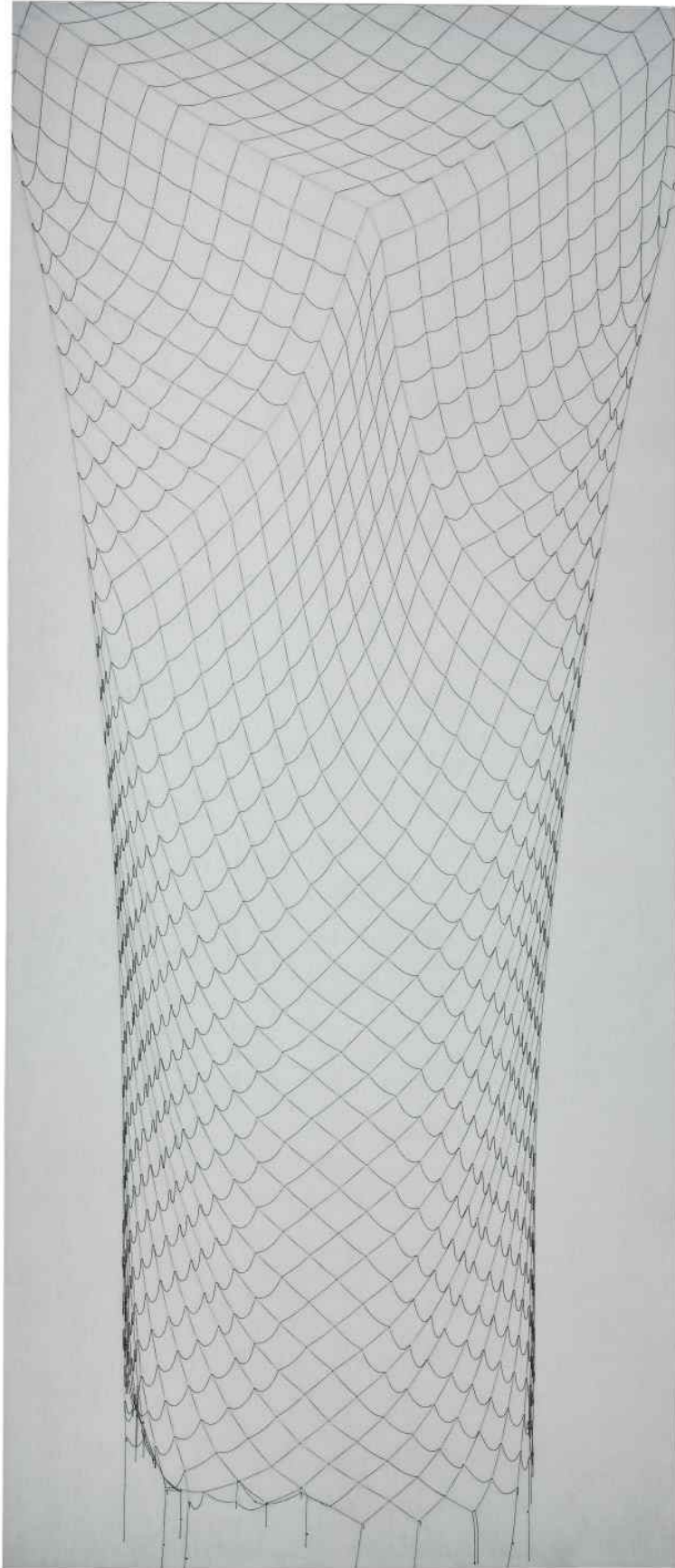
Executed in 2011.

**PROVENANCE**

Maccarone Gallery, New York

Acquired from the above by the present owner

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



LEE UFAN

b.1936

Dialogue I-III [Triptych]

signed on the reverse and overlap of the third  
canvas; each titled and dated 2008 on the  
reverse

oil on canvas

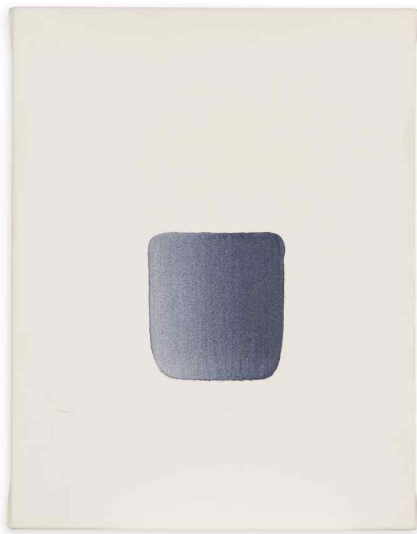
Each: 16 $\frac{1}{8}$  by 12 $\frac{1}{2}$  in. 41 by 31.8 cm.

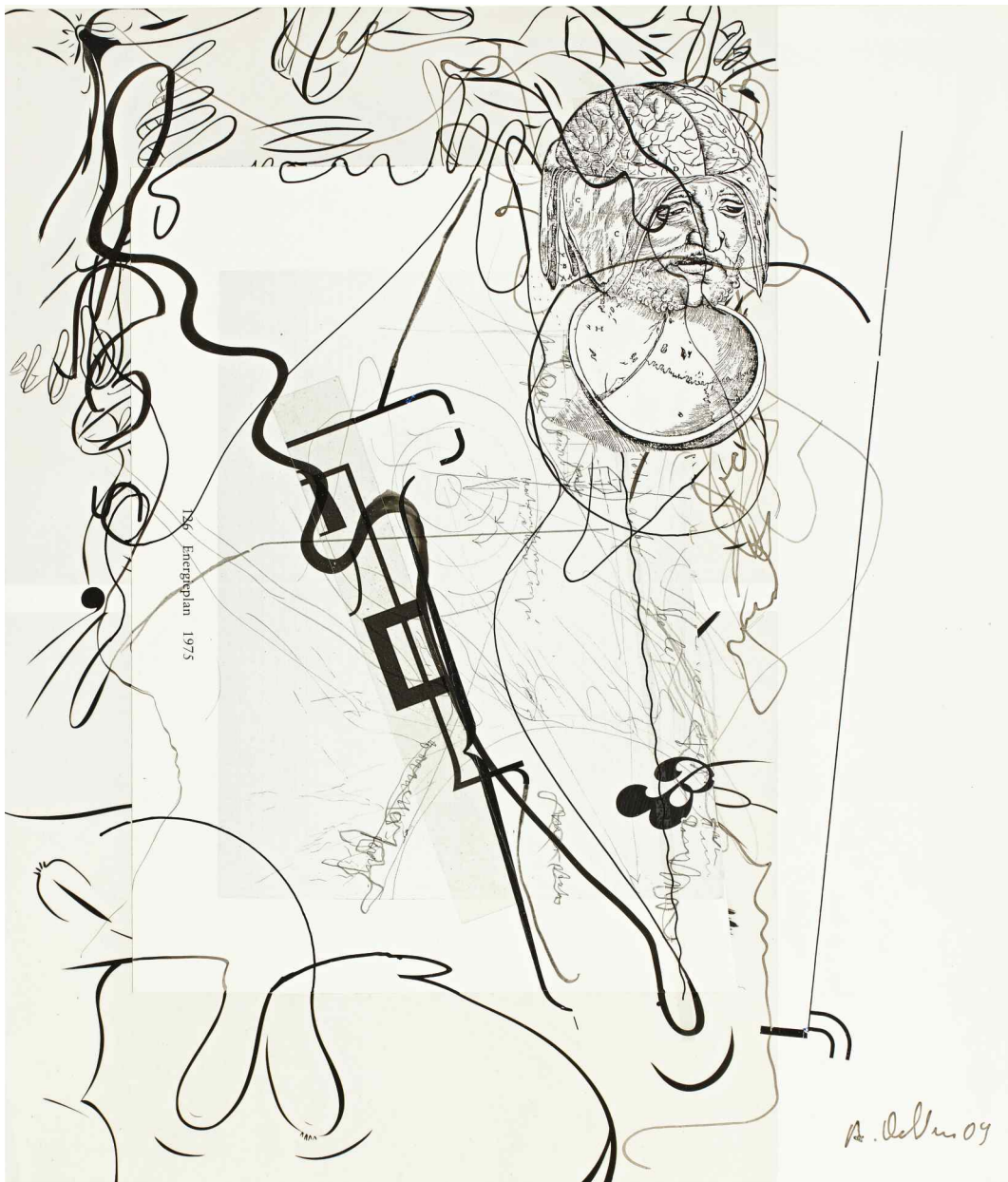
**PROVENANCE**

PaceWildenstein, New York

Acquired from the above by the present owner in  
March 2010

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





258

**ALBERT OEHLLEN**

b.1954

**Untitled**

signed and dated 09  
india ink, graphite, plastic and paper collage on  
paper  
11¾ by 10¾ in. 29.8 by 27.3 cm.

**PROVENANCE**

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

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



259

## CHRISTOPHER WOOL

b.1955

### Untitled (10A)

signed and dated 2014

monotype over photogravure on paper

Plate: 13¾ by 10¾ in. 34.9 by 27.3 cm.

Sheet: 21⅞ by 18¾ in. 55.6 by 47.6 cm.

### PROVENANCE

Universal Limited Art Editions, New York

Acquired from the above by the present owner  
in 2015

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

PROPERTY FROM A MULTINATIONAL  
CORPORATION

**CHRISTOPHER WOOL**

b.1955

**Untitled**

signed and dated '85 on the reverse of the panel  
enamel on canvas (stretched over panel)  
67¾ by 48 in. 172.1 by 121.9 cm.

**PROVENANCE**

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

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

“By reconsidering the process of painting, Wool has consistently expanded upon the conventions of the medium, in effect reinventing it with each new body of work.”

Anne Goldstein in *Christopher Wool* (MOCA LA)







261

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PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## ALLAN MCCOLLUM

b.1944

### Collection of Five Plaster Surrogates

each signed and dated 1986 on the reverse

acrylic on Hydrostone, in 5 parts

Smallest: 16 by 13 $\frac{1}{8}$  in. 40.6 by 33.3 cm.

Largest: 20 by 16 $\frac{1}{8}$  in. 50.8 by 41 cm.

Executed in 1986, this work is registered under the  
artist's identification number *LPS 5.11.86*.

#### PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner

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



262

262

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## CHRISTOPHER WOOL

b.1955

### Untitled

signed and dated 85 on the reverse

enamel on paper

10 $\frac{5}{8}$  by 8 $\frac{1}{4}$  in. 27 by 21 cm.

#### PROVENANCE

Private Collection

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



263

## CERITH WYN EVANS

b.1958

### Inverse Reverse Perverse

surface mirrored acrylic  
Diameter: 68 $\frac{1}{8}$  in. 173 cm.

Executed in 1996, this work is number 3 from an edition of 3.

#### PROVENANCE

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

#### EXHIBITED

London, White Cube, *Cerith Wyn Evans*, April - May 1996

#### LITERATURE

Exh. Cat., London, Royal Academy of Arts; Berlin, Hamburger Bahnhof; New York, Brooklyn Museum of Art, *Sensation: Young British Artists from the Saatchi Collection*, London 1997, p. 191, another example illustrated in color

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

## LEE UFAN

b.1936

### Dialogue

signed, titled and dated 2010 on the reverse;

signed and dated 10 on the turning edge

oil on canvas

71¾ by 89½ in. 182.2 by 227.3 cm.

### PROVENANCE

Tina Kim Gallery, New York

Private Collection (acquired from the above)

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

“I always draw on the traditional training that I received in my youth, whose expressive and productive mode begins with concentration, an ample and stable breath, to allow the encounter with the organic forces of thought, the hand, paintbrush, colours, canvas, air and time to occur.”

LEE UFAN



**RICHARD PRINCE**

b. 1949

**Untitled (With de Kooning)**

signed and dated '06  
acrylic, oilstick, graphite, tape, printed paper and  
paper collage on paper  
30 by 43 in. 76.2 by 109.2 cm.

**PROVENANCE**

Gladstone Gallery, New York  
Private Collection  
Christie's, New York, 9 May 2012, Lot 450  
Acquired from the above sale by the present  
owner

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

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

RICHARD PRINCE



MAKOTO SAITO

b.1952

Portrait of B.B. Triangle (White)

signed and dated 2014 on the reverse; signed and dated 2014 on a label affixed to the reverse

oil on canvas mounted on panel

66 $\frac{7}{8}$  by 68 $\frac{7}{8}$  in. 169.9 by 174.9 cm.

**PROVENANCE**

Koyama Tomio Gallery, Tokyo

Acquired from the above by the present owner

**\$ 180,000-220,000**

“BB, then, was the anti-Marilyn. Marilyn was the ultimate fetish, the planetary sex symbol molded on a panoply of male fantasies, while BB incarnated the emancipation of feminine desire.”

Olivier Zahm in Exh. Cat., London, Gagosian Gallery, *Warhol: Bardot*, 2011, p. 28







267

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**RICHARD PHILLIPS**

b.1962

**Blauvelt**

oil on canvas  
64 by 84 in. 162.6 by 213.4 cm.  
Executed in 2013.

**PROVENANCE**

Gagosian Gallery, New York  
Acquired from the above by the present owner in  
May 2013

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



268

## JACK PIERSON

b.1960

### SEX

found metal, plastic and Plexiglas letterforms, in  
3 parts

i. & ii. 13¼ by 11¼ by 5¼ in. 33.7 by 28.6 by 13.3 cm.

iii. 13 by 12¾ by 1½ in. 33 by 31.4 by 3.8 cm.

Executed in 1992, this work is unique.

### PROVENANCE

Jack Hanley Gallery, San Francisco

John Bransten Collection, San Francisco

Phillips de Pury & Co., London, 19 March 2010,

Lot 137

Private Collection

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



269



270

269

## UGO RONDINONE

b.1964

### Small Mountains [Seven 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: 5½ by 5½ by 3½ in.  
 13 by 13 by 8.9 cm.  
 Smallest Overall: 3¾ by 3¾ by 3¼ in.  
 9.5 by 9.5 by 8.3 cm.  
 Executed in 2016, these works are unique.

#### PROVENANCE

Private Collection, Las Vegas

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

270

## HURVIN ANDERSON

b.1965

### Sun Shade

signed and numbered 24/25  
 acrylic and giclée print on paper  
 Sheet: 19¾ by 27¾ in. 48.9 by 70.5 cm.  
 Executed in 2013, this work is a unique variant from an edition of 25.

#### PROVENANCE

Vital Arts, London  
 Private Collection, New York

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

271

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTOR

## CHEYNEY THOMPSON

b.1975

### Fragment #46 from 1741

signed, titled and dated 2002 on the stretcher  
acrylic on organza over wooden frame  
16½ by 21 in. 41.9 by 53.3 cm.

#### PROVENANCE

Andrew Kreps, New York  
Acquired from the above by the present owner  
in 2002

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



271

272

## ED RUSCHA

b.1937

### Popped Pane

signed and dated 2007 in the margin; titled on  
the reverse

acrylic and dry pigment on museum board  
12¼ by 9¼ in. 30.7 by 23.5 cm.

Executed in 2007, this work will be included in  
a forthcoming volume of The Edward Ruscha  
Catalogue Raisonné of Works on Paper being  
compiled by Lisa Turvey.

#### PROVENANCE

Gagosian Gallery, New York  
Private Collection

**\$ 22,000-28,000**



272

**ROB PRUITT**

b.1964

**Safari Portrait, Father and Son**

signed and dated 2011 on the overlap  
enamel and glitter on canvas  
80 by 60½ in. 203.2 by 152.7 cm.

**PROVENANCE**

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

**\$ 100,000-120,000**



## ADRIANA VAREJÃO

b.1964

### Figura de Convite II

signed, partially titled and dated 1998 on the reverse

oil on canvas

77 $\frac{7}{8}$  by 78 $\frac{1}{4}$  in. 197.8 by 198.8 cm.

#### PROVENANCE

Galeria Camargo Vilaça, São Paulo

Acquired from the above by the present owner

#### LITERATURE

Louise Neri and Paulo Herkenhoff, Eds., *Adriana Varejão, Azulejões e charques*, Brasília 2001, p. 83, illustrated in color

Lilia Moritz Schwarcz and Adriana Varejão, Eds., *Pérola imperfeita: A história e as histórias na obra de Adriana Varejão*, Rio de Janeiro 2014, p. 152, illustrated in color

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



Theodor de Bry, *The true picture of a woman Pictie II*, 1590  
North Carolina Collection, University of North Carolina at Chapel Hill









275

PROPERTY OF AN IMPORTANT EUROPEAN  
COLLECTION

MARÍA FERNANDA CARDOSO

b. 1963

Estrellas de Mar

dried starfish and metal wire construction  
Dimensions variable  
Executed in 1996.

**PROVENANCE**

Private Collection, London

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

## PABLO ATCHUGARRY

b. 1952

### Untitled

incised with the artist's signature on the backside  
pink Portugal marble  
67 by 15¾ by 11½ in. 170.2 by 40 by 29.2 cm.  
Executed in 2005.

### PROVENANCE

Gary Nader Fine Art, Miami  
Private Collection, United States (acquired from  
the above in 2007)

### EXHIBITED

Bruges, Groeningemuseum, *Pablo Atchugarry: A  
Journey Between Matter and Light*, June - October  
2006, n.p., illustrated in color

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



## LOS CARPINTEROS

Est. 1991

### La Siesta

wooden rocking chair, pillows and wire installation  
131 $\frac{7}{8}$  by 24 $\frac{1}{2}$  by 27 $\frac{3}{4}$  in. 335 by 62 by 70.5 cm.  
Executed in 1998.

#### PROVENANCE

Private Collection, Miami  
Christie's, New York, 18 November 2004, Lot 149  
Acquired from the above sale by the present  
owner

#### EXHIBITED

Venice, Istituto Veneto di Scienze, Lettere ed Arti,  
Palazzo Cavalli Franchetti, *La trama e l'ordito*,  
June - November, 2005  
San José, Museo de Arte y de Diseño  
Contemporáneo, *Ecós y Contrastes. Arte  
contemporáneo en la Colección Cisneros*,  
December, 2005 - February, 2006  
Mexico City, Museo del Palacio de Bellas Artes,  
*Cruce de Miradas: Visiones de América Latina en  
la Colección Patricia Phelps de Cisneros*, August -  
October, 2006

#### LITERATURE

Alexa Favata, Ed., *Los Carpinteros*, Tampa 2003,  
p. 101, illustrated

\$ 25,000-35,000



**OLGA DE AMARAL**

b. 1932

**Riscos cinco**

signed, titled and dated 1984-Nov. Bogotá on a label affixed to the reverse

horsehair and wool

94½ by 169⅞ in. 240 by 429.6 cm.

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**Galerie Agnès Monplaisir, *Olga de Amaral: The Mantle of Memory*, Paris 2013, cat. no. OA392, p. 246**\$ 50,000-70,000**

## OSCAR MURILLO

b.1986

### Untitled (Drawing off the Wall)

oil, spray paint, oilstick, graphite and dirt on canvas

71½ by 71½ in. 181.5 by 181.5 cm.

Executed in 2011.

#### PROVENANCE

Ghebaly Gallery, Los Angeles

Private Collection (acquired from the above)

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

Colombian born, London based, and globally renowned artist, Oscar Murillo is undoubtedly one of the most prolific young artists to burst onto the contemporary art scene in recent years. Murillo's un-stretched canvases transgress both physical and canonical boundaries, as he "jump[s] from one process to another, barely considering formal ideas of painting" (Oscar Murillo in conversation with Beatrix Ruf, 'Working to Work — Oscar Murillo', in: *Flash Art*, Issue 292, October 2013, online). Here, aspects of performance, "happenings" and installation become intertwined within his predominantly painterly canvases.

Powerfully juxtaposing a monochrome black segment, crevasses from his famous 'folding' technique, dominating text, and frenzied marks scribbled in an all-over composition, *Untitled* is an exceptionally expressive and dynamic painting from his *off the Wall* series. In an imposing bright pink paint, the word 'Pollo' is inscribed across the canvas – Spanish for 'chicken'. As in many of his works, his choice of text vaguely elicits the artist's Colombian heritage and humble upbringing, where chicken remains the most affordable meat available to the working class, a social ranking that the artist was born into.

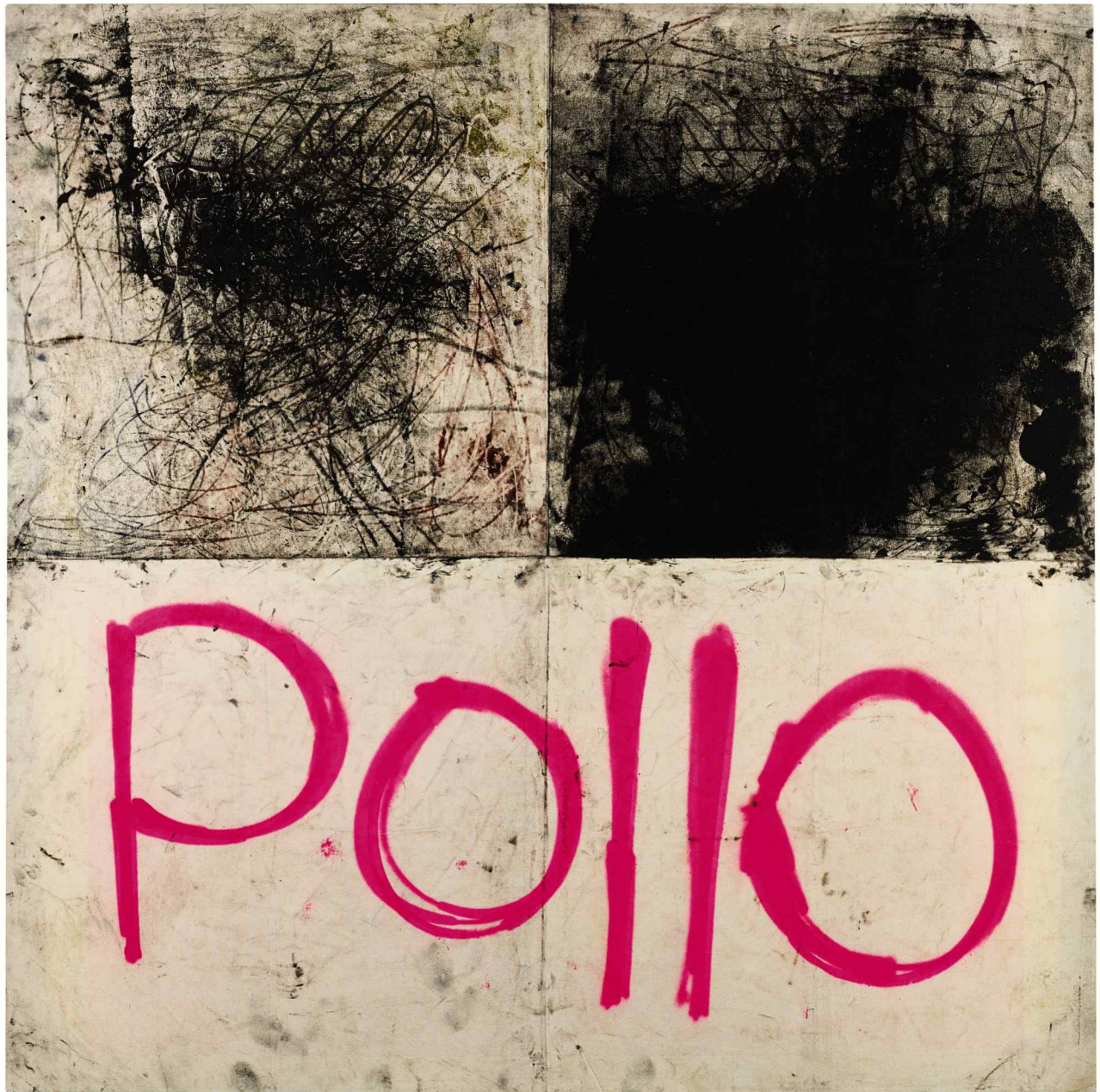
Murillo's artistic practice is deeply intertwined with his origins growing up in the small mountain-side town of La Paila in South East Columbia. Rather than being exposed to a traditional Western art education, Murillo appropriated his experiences from the streets, the local industry of sugar cane production as well as encounters with his family and friends, all of which have provided a strong catalyst to explore the conjunction of different materials and mediums. When moving to London, the artist encountered an entirely different culture yet remained closely linked to his origins. Working as a cleaner at night in office buildings in the City of London alongside fellow Colombians, Murillo began to incorporate the tools of his trade into his process of art production.

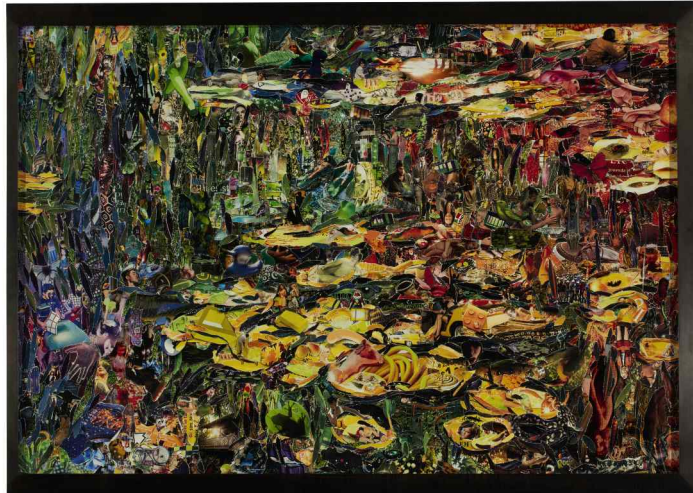
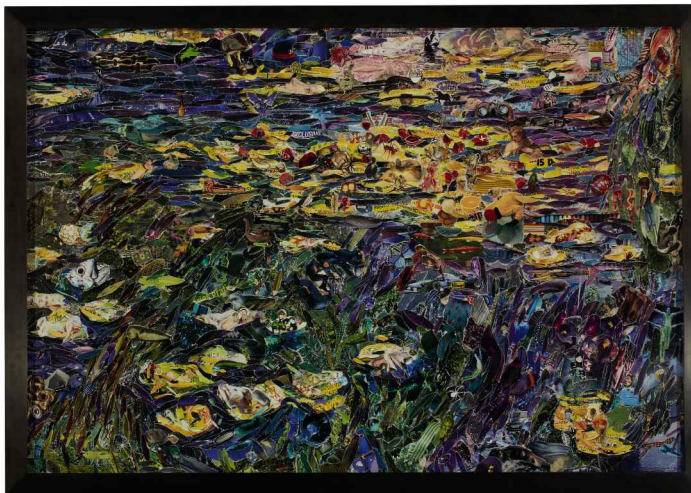
Like Jean-Michel Basquiat, Murillo therefore highlights meaningful nuances which are personal to his history and culture simply by exposing them on the global platform of the art scene. However, his proclivity for integrating the debris of his studio into his laborious production method gives his works their own history so that they transcend the mere representation of an ideal; instead, they embody the actual experiences of displacement, nostalgia and multi-culturalism encountered by the artist.

"Murillo's use of text in his paintings illustrates the limits and the possibilities presented by language; words are part of histories that are not always our own, but that we cling to. The physicality of painting is one that provides a sturdy framework for making the leap into the performative realm, a showing of convivial desire."

Legacy Russell, 'Oscar Murillo by Legacy Russell', in: *BOMB Magazine*, No. 122, Winter 2013, online







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## VIK MUNIZ

b.1961

### Nymphs, after Claude Monet (from Pictures of Magazines 2)

signed and dated on a label affixed to the reverse  
c-print, in 2 parts

Each: 43½ by 61⅛ in. 110.5 by 155.3 cm.

Executed in 2013, this work is number 6 from an  
edition of 6.

#### PROVENANCE

Sikkema Jenkins & Co., New York

Private Collection, Florida

Sotheby's, Doha, 21 April 2015, Lot 7 (consigned  
by the above)

Acquired from the above sale by the present  
owner

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



281

## LORNA SIMPSON

b.1960

### Cloud

serigraph on felt flush-mounted to board, in 9 parts  
 Each: 27<sup>3</sup>/<sub>4</sub> by 27<sup>7</sup>/<sub>8</sub> in. 70.5 by 70.8 cm.  
 Executed in 2005, this work is number 2 from an edition of 3, plus 2 artist's proofs.

#### PROVENANCE

Acquired directly from the artist by the present owner in March 2007

#### EXHIBITED

Los Angeles, The Museum of Contemporary Art; Miami Art Museum; New York, Whitney Museum of American Art; Charleston, The Gibbs Museum of Art, The Photographic and Film/Video Art of Lorna Simpson, April 2006 - December 2007 (another example exhibited)

Perez Art Museum Miami, *Lorna Simpson*, October 2006 - February 2007 (another example exhibited)

Paris, Jeu de Paume; Munich, Haus der Kunst; Bateshead, Baltic Centre for Contemporary Art; Andover, Phillips Academy Addison Gallery of American Art, *Lorna Simpson Retrospective*, May 2013 - January 2015 (another example exhibited)

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

## ANDREAS GURSKY

b.1955

### Banksektor Nord, Brasilia

signed, titled, dated '94 and numbered 3/6 on the reverse

c-print

68½ by 84¼ in. 174 by 214 cm.

#### PROVENANCE

Private Collection

Private Collection (acquired from the above)

#### EXHIBITED

Mexico City, Palacio de Bellas Artes, *Cruce de Miradas*.

*Visiones de América Latina en la Colección Patricia Phelps de Cisneros*, August - October 2006

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





283

## OLAFUR ELIASSON

b.1967

### The Domadalur Daylight Series (South)

signed on a label affixed to the reverse of the last print

c-print, in 42 parts

Each Framed: 11½ by 17 in. 29.3 by 43.3 cm.

Executed in 2006, this work is number 6 from an edition of 6, plus 1 artist's proof.

#### PROVENANCE

neugerriemschneider, Berlin

Acquired from the above by the present owner

#### EXHIBITED

Copenhagen, GL Strand, *Lavaland: Olafur Eliasson and Jóhannes Kjarval*, February - April 2007,

pp. 86-87, illustrated in color (another example exhibited)

San Francisco Museum of Modern Art;

Dallas Museum of Art; Sydney, Museum of Contemporary Art, *Take Your Time: Olafur*

*Eliasson*, September 2007 - April 2010, p. 255,

illustrated in color (another example exhibited)

Goslar, Mönchehaus Museum Goslar, *Olafur*

*Eliasson: Eine Feier, elf Räume und ein gelber*

*Korridor*, October 2013 - January 2014, pp. 56-57,

illustrated in color (another example exhibited)

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



284

## WOLFGANG TILLMANS

b.1968

### Mosque

c-print mounted on Forex  
82 $\frac{5}{8}$  by 57 $\frac{1}{8}$  in. 210 by 145.1 cm.  
Executed in 2005, 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

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



285



286

285

## OLAFUR ELIASSON

b.1967

### Untitled (Iceland Series)

signed on a label affixed to the backing board  
c-print  
23½ by 35½ in. 59.7 by 90.2 cm.  
Executed in 2000, this work is unique.

#### PROVENANCE

Tanya Bonakdar Gallery, New York  
Acquired from the above by the present owner

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

286

## ALFREDO JAAR

b.1956

### Children

c-print  
34¾ by 90½ in. 87.3 by 229.9 cm.  
Executed in 1994, this work is number 1 from an  
edition of 6, plus 3 artist's proofs.

#### PROVENANCE

Oliva Arauna Gallery, Madrid  
Acquired from the above by the present owner

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



## THOMAS RUFF

b.1958

### Antipodes I, Dijon

signed, dated 1994 and numbered 4/4 on the reverse

c-print face-mounted to Plexiglas  
72¼ by 102½ in. 183.5 by 260.4 cm.

Executed in 1994, this work is number 4 from an edition of 4, plus 2 artist's proofs.

#### PROVENANCE

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

#### EXHIBITED

New York, Peter Blum Gallery, *Thomas Ruff, Herzog & de Meuron*, June - September 1994

#### LITERATURE

Matthias Winzen, Ed., *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 223, illustrated in color

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



287

## JULIAN OPIE

b.1958

### Modern Tower 9

signed on the underside

vinyl on painted wood

82½ by 14¾ by 14¾ in.

209.6 by 37.5 by 37.5 cm.

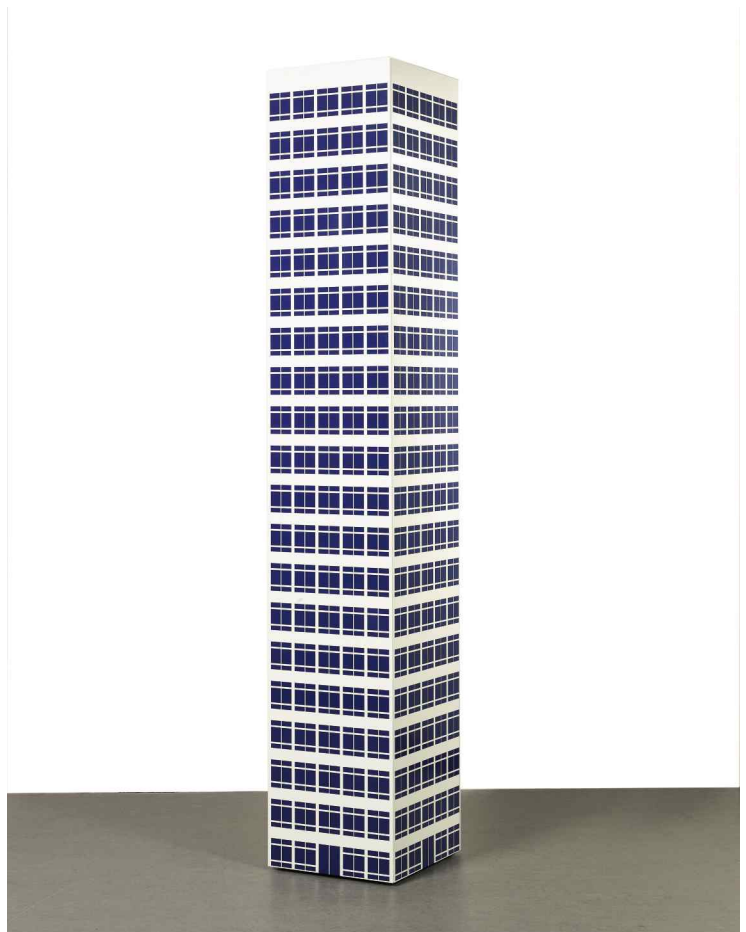
Executed in 2001, this work is from an edition of 3.

#### PROVENANCE

McClain Gallery, Houston

Acquired from the above by the present owner in March 2003

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



288

289

## NAN GOLDIN

b.1953

### Ivy with Marilyn, Boston

signed, titled, dated 1972 and numbered #15/18  
on a label affixed to the backing board  
gelatin silver print  
Sheet: 20 by 16 in. 50.8 by 40.6 cm.  
Executed in 1973, this work is number 15 from an  
edition of 18.

#### PROVENANCE

Matthew Marks Gallery, New York  
Private Collection, New York

#### EXHIBITED

New York, Whitney Museum of American Art,  
*Nan Goldin: I'll Be Your Mirror*, October 1996 -  
January 1997, p. 471, illustrated (another example  
exhibited)

#### LITERATURE

Nan Goldin, *The Other Side*, New York 1993, p. 28,  
illustrated

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



289

290

## CINDY SHERMAN

b.1954

### Untitled (from Fairy Tales)

signed, dated 1985 and numbered AP on the  
reverse  
c-print  
Image: 14 by 14 in. 35.6 by 35.6 cm.  
Executed in 1985, this work is an artist's proof  
from an edition of 125, plus 12 artist proofs.

#### PROVENANCE

Metro Pictures, New York  
Acquired from the above by the present owner

**\$ 3,000-5,000**



290



291

## MIKE BIDLO

b.1953

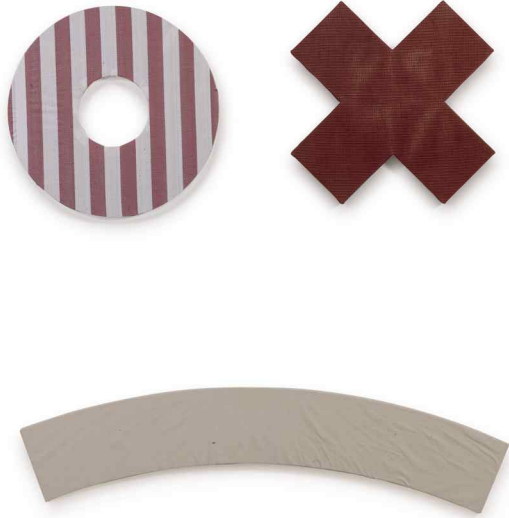
### Not Warhol (Four Marilyns)

each signed and dated 84 on the reverse  
acrylic and silkscreen ink on canvas, in 4 parts  
Overall: 37 $\frac{3}{4}$  by 35 $\frac{3}{4}$  in. 95.9 by 90.8 cm.

#### PROVENANCE

Galerie Bruno Bischofberger, Zurich  
Private Collection, Israel  
Acquired from the above by the present owner

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



292

292

## GREAR PATTERSON

b.1988

### Stop Crying

i. signed with the artist's initials and titled  
 ii. & iii. signed with the artist's initials  
 tarpaulin laid on board, in 3 parts  
 54 by 54 in. 137.2 by 137.2 cm.  
 Executed in 2014.

#### PROVENANCE

Ellis King, Ltd., Dublin  
 Acquired from the above by the present owner  
 in 2014

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

293

## AARON GARBER- MAIKOVSKA

b.1978

### Josef

signed and dated 2013 on the reverse  
 ink and acrylic on archival gator board mounted  
 on aluminum frame  
 95 by 47½ in. 241.3 by 119.7 cm.

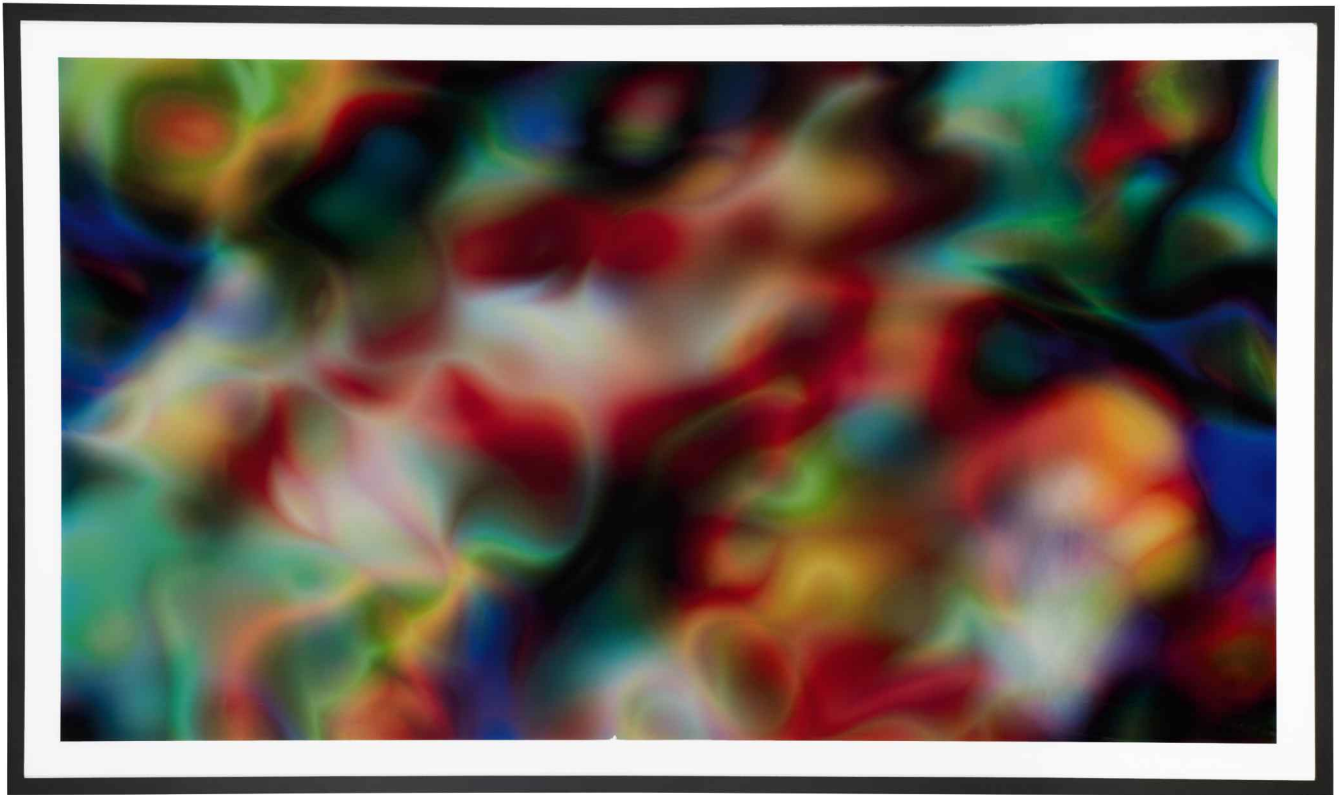
#### PROVENANCE

Standard (Oslo)  
 Acquired from the above by the present owner

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



293



294

---

## THOMAS RUFF

b.1958

### Substrat 10 II

signed, partially titled, dated 2003 and numbered  
2/3 on the reverse

inkjet and diasec mounted on board, in artist's  
frame

Overall: 72 $\frac{5}{8}$  by 122 in. 184.4 by 309.9 cm.

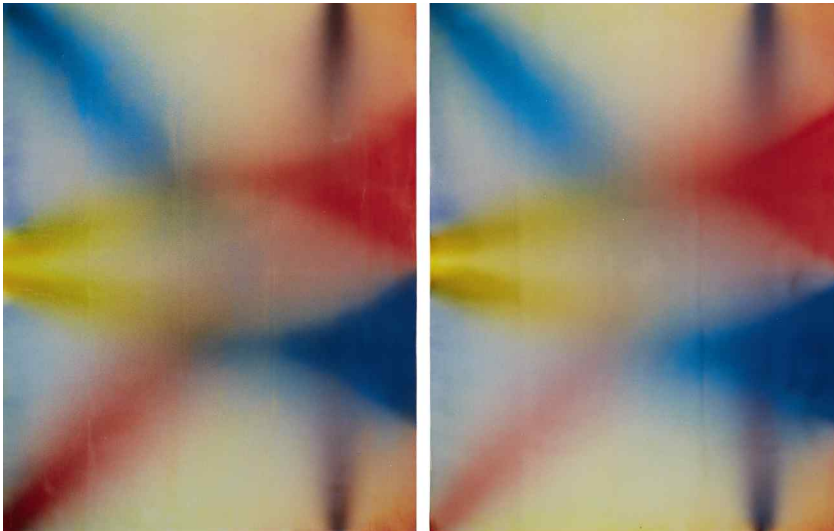
#### PROVENANCE

David Zwirner, New York

Private Collection, Florida

Acquired from the above by the present owner

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



295

295

---

**ADAM HENRY**

b.1976

**Untitled (2ptpm2) [Diptych]**

each signed and dated 2012 on the overlap  
synthetic polymer on linen  
48 by 37 in. 121.9 by 94 cm.

**PROVENANCE**

Joe Sheffel Gallery, New York  
Acquired from the above by the present owner

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

---

296

**GREG BOGIN**

b.1965

**Jour sans**

signed, titled and dated 2014 on the overlap  
synthetic paint and urethane on canvas stretched  
over panel  
47 by 48½ in. 119.4 by 123.2 cm.

**PROVENANCE**

Galerie Frank Elbaz, Paris  
Private Collection (acquired from the above)

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



296

297

## WALEAD BESHTY

b.1976

### Selected Works (3)

pulped photographic paper  
29¼ by 19½ in. 74.3 by 49.5 cm.  
Executed in 2009.

#### PROVENANCE

Thomas Dane Gallery, London  
Paul Kasmin Gallery, New York  
Acquired from the above by the present owner

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

298

## DAVID OSTROWSKI

b.1981

### F (A thing is a thing in a whole which it's not)

signed and dated 13 on the overlap  
acrylic and lacquer on canvas  
92½ by 75 in. 235 by 190.5 cm.

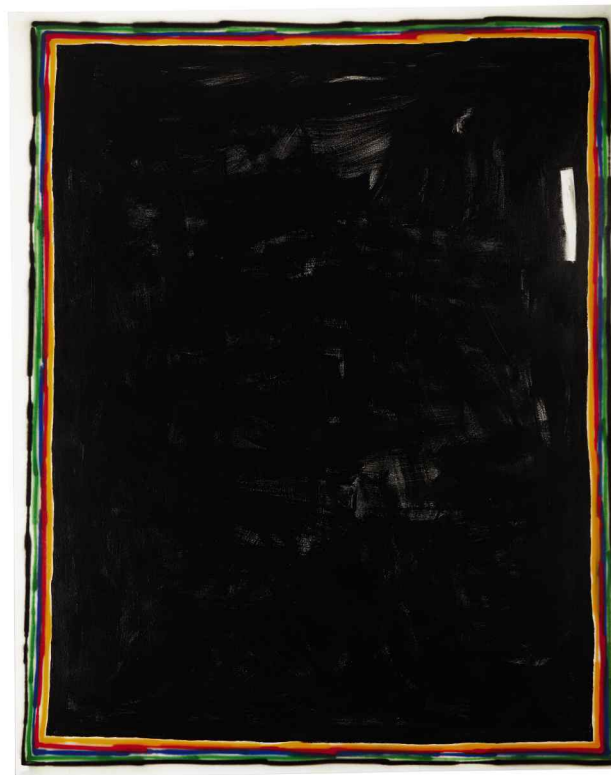
#### PROVENANCE

Peres Projects, Berlin  
Acquired from the above by the present owner  
in 2016

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



297

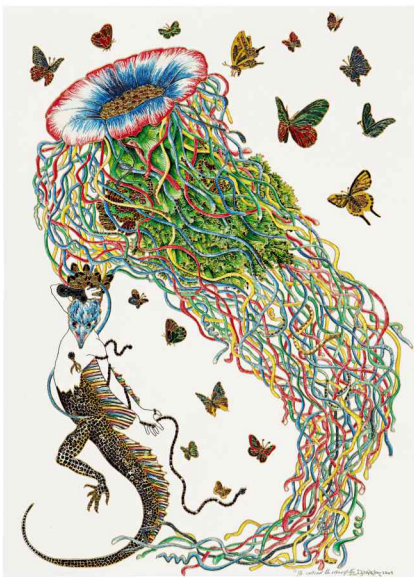


298



299

i.



ii.

299

## RAQIB SHAW

b.1974

Untitled; He Carried The Essence of the Sea [Two Works]

i. signed and dated 2009

ii. signed, titled and dated 2009

acrylic, enamel, rhinestones and glitter on paper

i. 23¼ by 16½ in. 59.1 by 41.9 cm.

ii. 22 by 16 in. 56 by 106.4 cm.

### PROVENANCE

White Cube, London

Acquired from the above by the present owner

\$ 15,000-25,000

300

## JIM SHAW

b.1952

Untitled

spraypaint on paper

79½ by 52½ in. 201.9 by 133.4 cm.

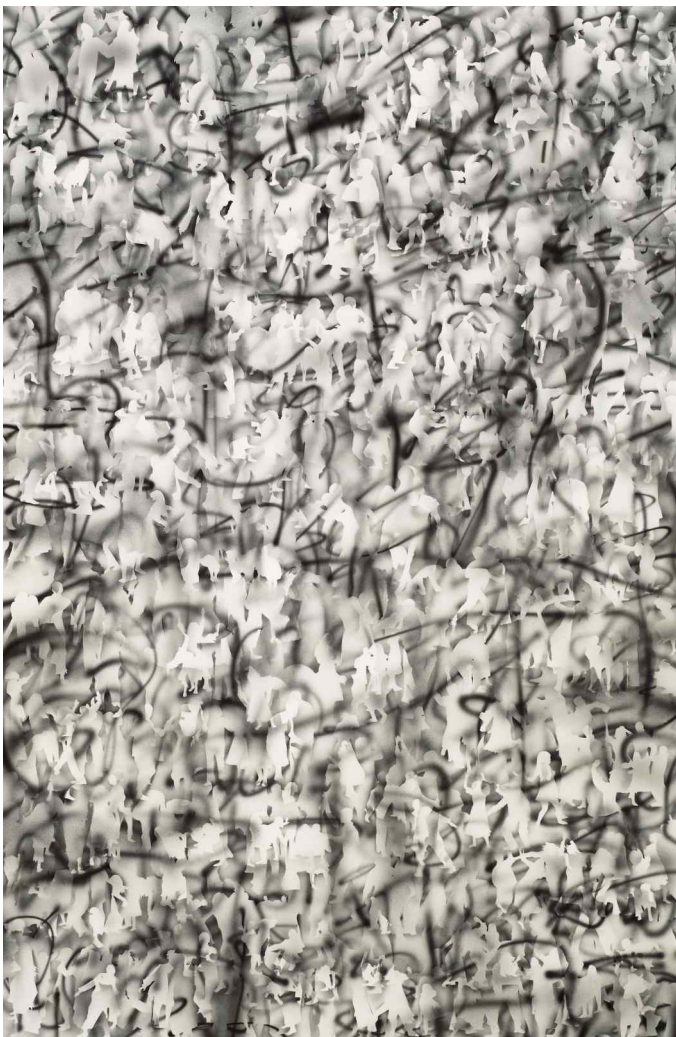
Executed in 2005.

### PROVENANCE

Art & Public-Gabinet PH, Geneva

Acquired from the above by the present owner in September 2015

\$ 15,000-20,000



300





301

**MICKALENE THOMAS**

b.1971

**You Can't Turn Me Off (In the Middle of Turning Me On)**

signed, titled and dated 2006 on the reverse  
rhinestones, acrylic and enamel on panel  
72 by 60 in. 182.9 by 152.4 cm.

**PROVENANCE**

Dust Gallery, Las Vegas  
Acquired from the above by the present owner

**EXHIBITED**

Las Vegas, Dust Gallery, *Mickalene Thomas:  
Brawling Spitfire*, October - November 2006

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

## LIZA LOU

b.1969

## Offensive/Defensive

glass beads on aluminum panel  
72 by 36 in. 182.9 by 91.4 cm.  
Executed in 2008.

## PROVENANCE

L&M Arts, New York  
Private Collection, Belgium  
Phillips, New York, 13 May 2010, Lot 141  
Private Collection, New York

## EXHIBITED

New York, L&M Arts, *Liza Lou*, September -  
December 2008

## LITERATURE

Linda Nochlin and Robert Pincus-Witten, Eds.,  
*Liza Lou*, New York 2008, pp. 94 & 99, illustrated  
in color

Charles Schultz, "Interview with Liza Lou,"  
*Whitehot Magazine*, October 2008, illustrated in  
color

Steven Dubin, "Where in the World is Liza  
Lou," *Art in America*, November 2008, p. 168,  
illustrated in color

\$ 60,000-80,000



**LIZA LOU**

b.1969

**Dog**

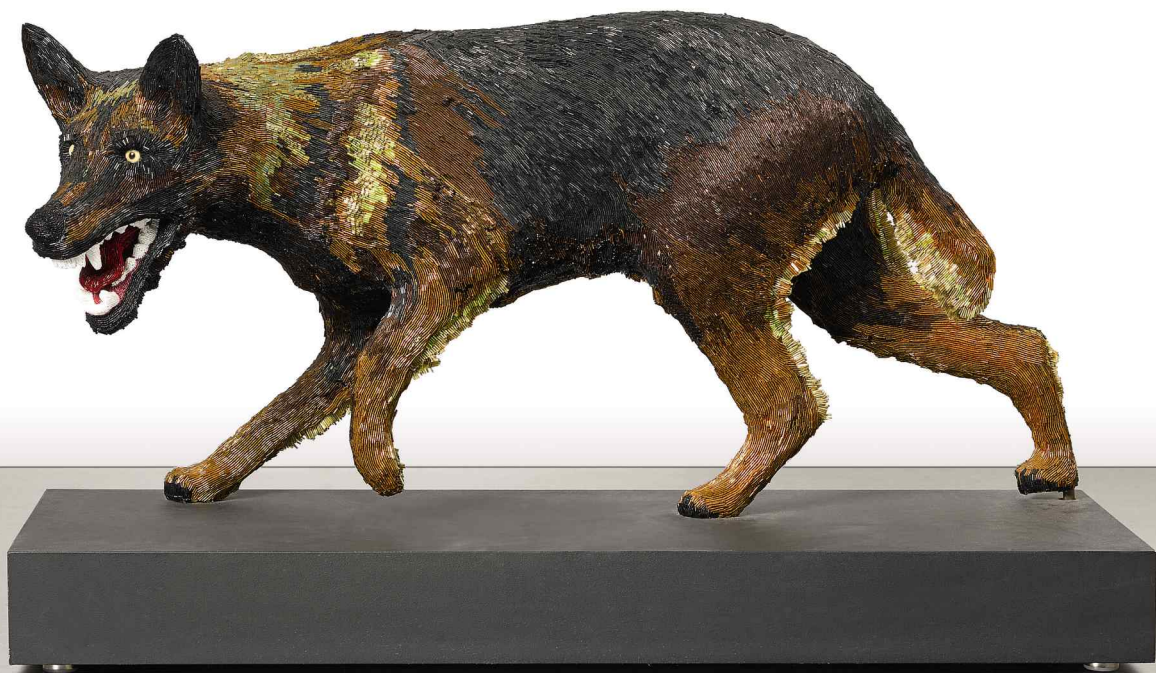
glass beads on fiberglass and plaster  
24½ by 48 by 18 in. 62.2 by 121.9 by 45.7 cm.  
Executed in 2002.

**PROVENANCE**

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

**EXHIBITED**

New York, Deitch Projects, *Liza Lou: Testimony*,  
October - November 2002

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



304

304

JONATHAN MEESE

b.1977

Die Erzburg Cameloz (Sold)  
[Diptych]

each signed with the artist's initials and dated 2005; each signed, titled and dated 2005 on the reverse

oil and acrylic on canvas

Overall: 95 $\frac{1}{8}$  by 143 $\frac{1}{8}$  in. 241.6 by 363.5 cm.

PROVENANCE

CFA Contemporary Arts, Berlin

Acquired from the above by the present owner in 2007

\$ 20,000-30,000

305

TAL R

b.1967

Grapes

incised with the artist's signature and stamped with the number 3/3 on the bottom edge  
aluminum

31 $\frac{1}{4}$  by 11 by 11 $\frac{1}{2}$  in. 79.4 by 27.9 by 29.2 cm.  
Executed in 2005.

PROVENANCE

CFA Contemporary Arts, Berlin

Acquired from the above by the present owner in 2006

\$ 5,000-7,000



305

**ERWIN WURM**

b.1954

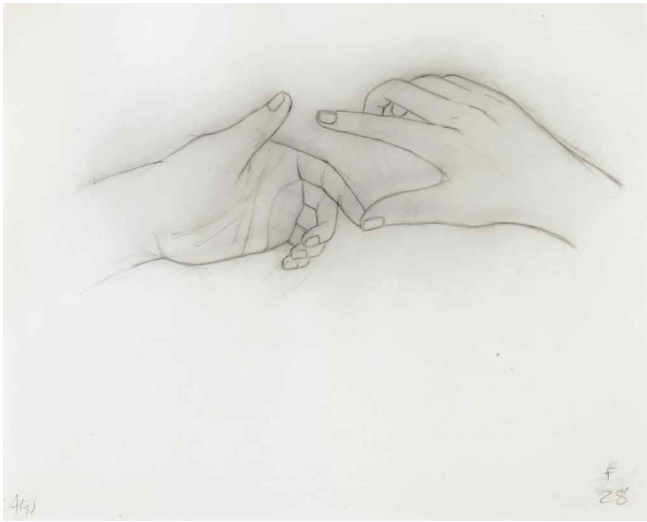
**The Artist Who Swallowed the World  
When It Was Still a Disc**

acrylic on synthetic resin with Styrofoam, knitted fabric, found shoes and pants  
69 by 53 by 53 in. 175.3 by 134.6 by 134.6 cm.  
Executed in 2006, this work is from an edition of 3.

**PROVENANCE**

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner in  
April 2007

**\$ 22,000-28,000**



307

## FRANCIS ALÿS

b.1959

### Studies for 'De Fluiter'

each signed

graphite, adhesive tape and tracing paper

assemblage, in 4 parts

Each: 11 by 13½ in. 27.9 by 34.3 cm.

Executed in 1991-1999.

#### PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

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



308

308

## GARY KUEHN

b.1939

### Twist Piece

steel

4¾ by 52½ by 3 in. 12.1 by 133.4 by 7.6 cm.  
Executed in 1986, this work is unique.

#### PROVENANCE

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

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

309

## STEPHAN BALKENHOL

b.1957

### Architekturskizze XII

signed, partially titled and dated 1995 on the  
underside  
painted wawa wood  
15 by 9½ by 9½ in. 38.1 by 24.1 by 24.1 cm.

#### PROVENANCE

McClain Gallery, Houston  
Acquired from the above by the present owner

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



309



310

310

## FRANZ WEST

1947 - 2012

### Private-Lampe des Kunstlers II [Two Works]

i: stamped with the artist's name, dated 1989 and numbered 495 on the underside  
 ii: stamped with the artist's name, dated 1989 and numbered 498 on the underside  
 iron, lightbulb and electrical fittings  
 Each: 80¼ by 15½ by 14½ in.  
 203.8 by 39.4 by 36.8 cm.

#### PROVENANCE

Private Collection, New York

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

311

## JEFF KOONS

b.1955

### Balloon Rabbit (Red), Balloon Monkey (Blue); Balloon Swan (Yellow) [Three Works]

each stamped with the artist's signature, title, date '17 and number 134/999 on the underside  
 porcelain with high-gloss glazing  
 i. 9½ by 7 by 8 in. 24.1 by 17.8 by 20.3 cm.  
 ii. 10½ by 8½ by 17 in. 26.7 by 21.6 by 43.2 cm.  
 iii. 11 by 6 by 7½ in. 27.4 by 15.2 by 19.1 cm.

#### PROVENANCE

Weng Contemporary

Acquired from the above by the present owner

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



311



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## URS FISCHER

b.1973

### bestsmallgreek

stamped with the artist's name, title and date  
2011 on the underside; signed on a label affixed to  
the underside

Ultralight MDF, acrylic sealer, wallpaper primer,  
wallpaper adhesive, paper, silk-screened  
acrylic paints, acrylic polymer emulsion, acrylic  
polyurethane and urethane

15 by 29 by 16 in. 38.1 by 74 by 40.6 cm.

Executed in 2011, this work is unique.

### PROVENANCE

Gavin Brown's Enterprise, New York  
Acquired from the above by the present owner  
in 2011

### EXHIBITED

New York, Gavin Brown's Enterprise,  
*dngszjkdufiybgxfkgljkhtrkydjkhghkd*, October -  
November 2011

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



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VANESSA BEECROFT

b.1969

Sister Sculpture

bronze, scent and sound recording

36½ by 17¾ by 26 in. 92.7 by 45.1 by 66 in.

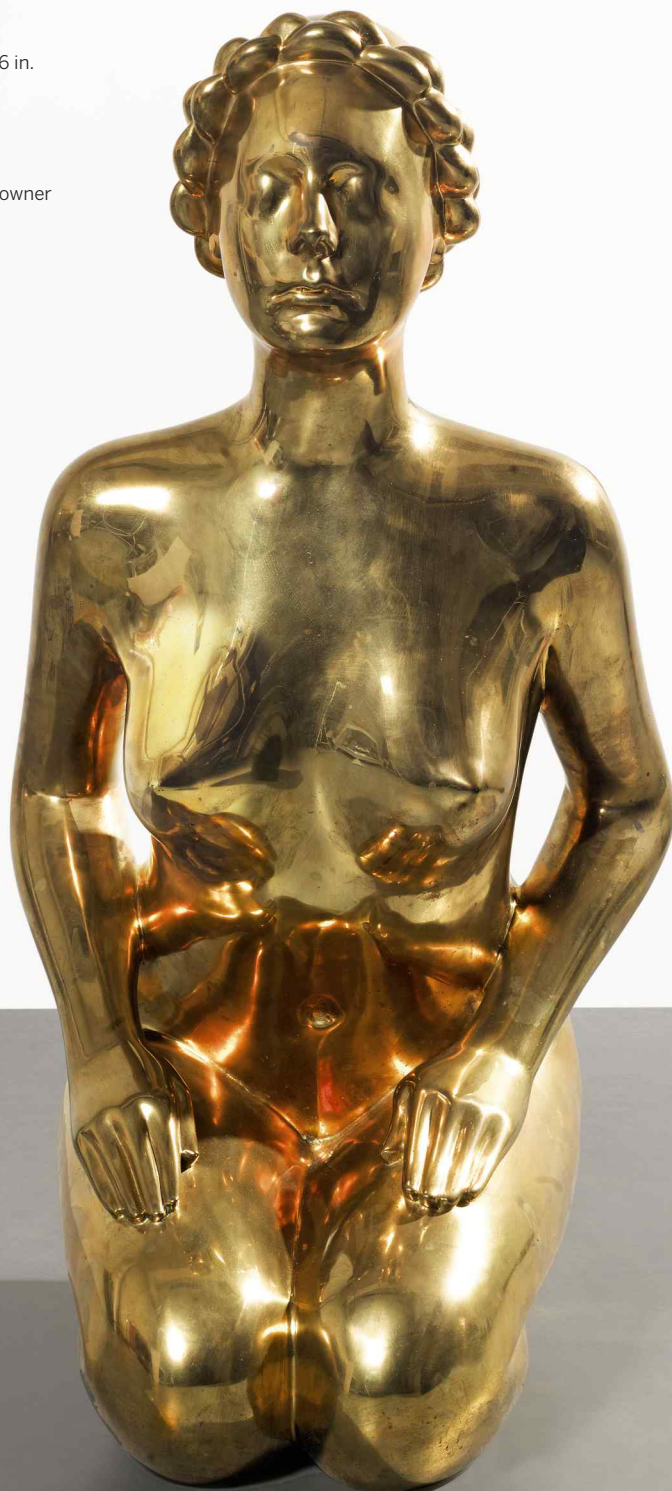
Executed in 2004.

**PROVENANCE**

Deitch Projects, New York

Acquired from the above by the present owner

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



## TRACEY MOFFATT

b.1960

## Something More #1

signed and numbered AP on the reverse  
Cibachrome print  
41 $\frac{3}{8}$  by 58 $\frac{1}{4}$  in. 105.1 by 148 cm.  
Executed in 1989, this work is number AP from an  
edition of 30.

## PROVENANCE

Private Collection, New York

## EXHIBITED

Vienna, Kunsthalle Wien; Stuttgart,  
Württembergischer Kunstverein; Bozen, AR/  
GE KUNST; Bregenz, Vorarlberger Kunstverein,  
*Tracey Moffatt*, April - August 1998, pp. 10, 53  
and 55, illustrated in color (another example  
exhibited)  
Ulm, Ulmer Museum; Berlin, Neuer Berliner  
Kunstverein; Freiburg, Kunstverein Freiburg im  
Marienbad, *Tracey Moffatt*, 1999, p. 10, illustrated  
in color (another example exhibited)  
Barcelona, Centre Cultural de la Fundació La  
Caixa; Santiago de Compostela, Centro Gallego  
de Arte Contemporánea; Paris, Centre National  
de la Photographie, *Tracey Moffatt*, May 1999  
- January 2000, pp. 31-32, illustrated in color  
and illustrated on the cover (another example  
exhibited)  
Roslyn Harbor, Nassau County Museum of Art,  
*Tracey Moffatt*, February - April 2001 (another  
example exhibited)

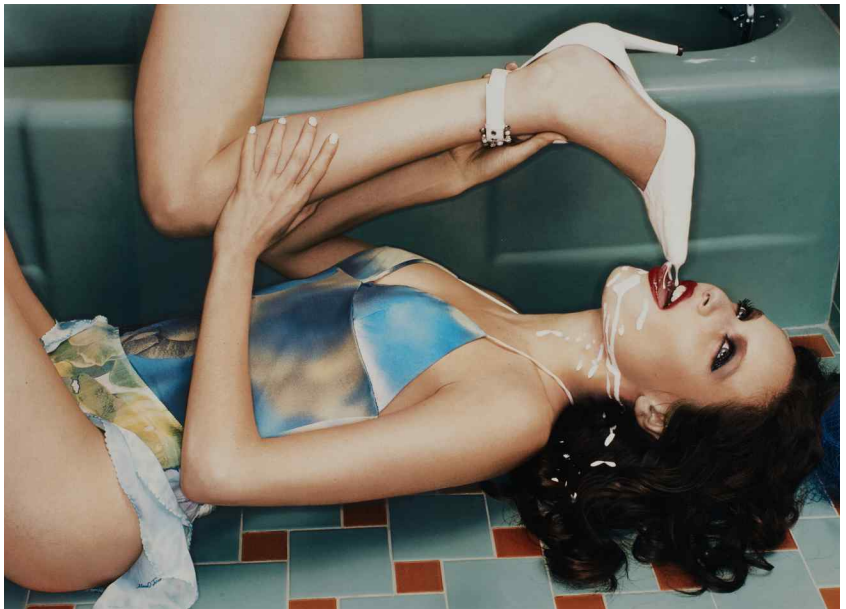
## LITERATURE

Adrian Martin, "Tracey Moffatt's Australia  
(A Reconnaissance)", *Parkett*, No. 53, 1998,  
illustrated in color  
Lourdes Peracaula, Ed., *Tracey Moffatt*, Barcelona  
and Paris 1999, p. 32, and cover, illustrated in  
color  
Burkhard Riemschneider and Uta Grosenick, Eds.,  
*Art at the Turn of the Millennium*, Cologne 1999, p.  
394, illustrated in color  
Brigitte Reinhardt, Ed., *Tracey Moffatt. Laudanum*,  
Ostfildern-Ruit 1999, p. 10, illustrated in color  
Ned Rifkin, Ed., *Chorus of Light: Photographs from  
the Sir Elton John Collection*, New York 2000, p.  
198, illustrated in color

\$ 15,000-20,000



314



315

## DAVID LACHAPELLE

b.1963

## The Money Shot

signed on a label affixed to the reverse  
c-print mounted on Plexiglas, in artist's frame  
Overall: 46 $\frac{1}{8}$  by 62 $\frac{1}{4}$  in. 117.2 by 158.1 cm.  
Executed in 2001, this work is number 1 from an  
edition of 3, plus 3 artist's proofs.

## PROVENANCE

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

\$ 15,000-20,000



316

316

## GABRIEL OROZCO

b.1962

### Ex-Papaya

signed, titled, dated 1993-2000 and numbered 4/5 on the reverse

Cibachrome print

Sheet: 16 by 20 in. 40.6 by 50.8 cm.

Executed in 1993-2000, this work is number 4 from an edition of 5, plus 2 artist's proofs.

#### PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 2001

#### EXHIBITED

New York, The Metropolitan Museum of Art, *Everyday Epiphanies: Photography and Daily Life Since 1969*, June 2013 - January 2014 (another example exhibited)

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



317

317

## DOUGLAS GORDON

b.1966

### Hand with Spot, M

c-print mounted on glass, in artist's chosen frame  
72¼ by 61¼ in. 183.5 by 155.6 cm.

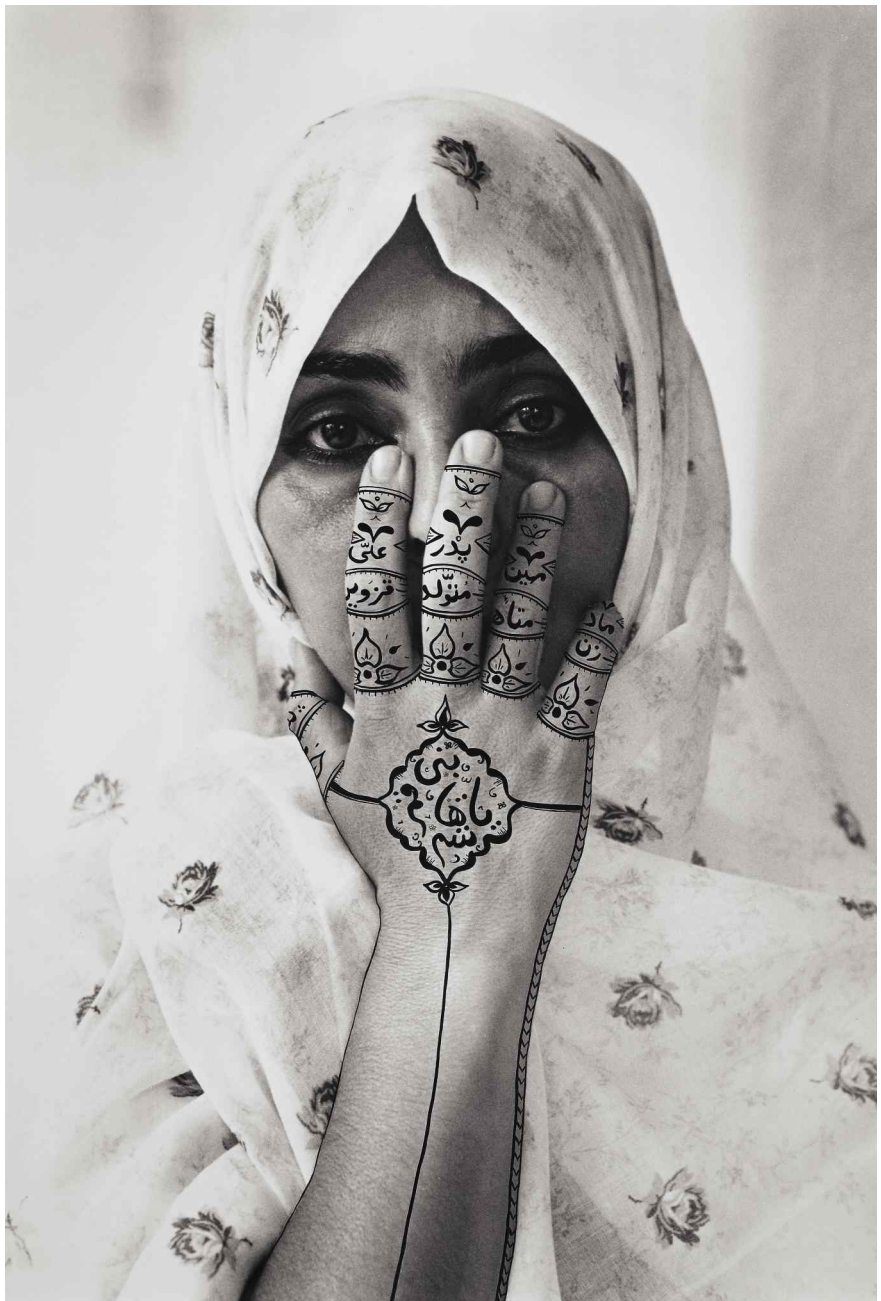
Executed in 2001, this work is number 1 from an edition of 3.

#### PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

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



318

## SHIRIN NESHAT

b.1957

### Birthmark

signed, titled, dated 1995 and numbered AP on the reverse

ink on gelatin silver print

Sheet: 41 by 30¼ in. 104.1 by 76.8 cm.

Executed in 1995, this work is an artist's proof from an edition of 3.

### PROVENANCE

Patrick Painter Gallery, New York

Acquired from the above by the present owner

### LITERATURE

Exh. Cat., Naples, Galleria Lucio Amelio, *Shirin Neshat: Women of Allah*, 1997, cat. no. 15, illustrated

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



319

319

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## DONALD BAECHLER

b.1956

### Flowers #21-98

signed with the artist's initials, titled and dated 98 on the reverse  
acrylic and fabric collage on canvas  
72 by 72 in. 182.9 by 182.9 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner

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

320

## URSULA VON RYDINGSVARD

b.1942

### Lucretia

cedar wood construction, in 2 parts  
14 by 23¼ by 14⅞ in. 35.6 by 59.1 by 37.8 cm.  
Executed in 1980, this work is unique.

#### PROVENANCE

Rosa Esman Gallery, New York  
Acquired from the above by the present owner in June 1982

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



320

## DAVID SALLE

b.1952

## Shower of Courage [Diptych]

acrylic, fabric and wooden chairs on canvas, in 2 parts  
 98 by 148½ by 40 in. 248.9 by 377.2 by 101.6 cm.  
 Executed in 1985.

## PROVENANCE

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

## EXHIBITED

New York, Mary Boone Gallery, *David Salle*, April - May 1985  
 Pittsburgh, Carnegie Institute, Museum of Art, *Carnegie International*, November 1985 - January 1986

Philadelphia, University of Pennsylvania, Institute of Contemporary Art; New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Toronto, Art Gallery of Ontario; Chicago, Museum of Contemporary Art, *David Salle*, October 1986 - January 1988, p. 67, illustrated in color

\$ 50,000-70,000



322



322

## ART & LANGUAGE

b.1968

### Study for Index: Incident in a Museum IV

signed by the artists and dated 1985  
gouache, ink, pastel, graphite and paperboard  
collage on paper, in artist's frame  
49<sup>5</sup>/<sub>8</sub> by 74<sup>1</sup>/<sub>4</sub> in. 126 by 189 cm.

#### PROVENANCE

Lisson Gallery, London  
Acquired from the above by the present owner

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

323

## CALLUM INNES

b.1962

### Formed painting cobalt violet

oil on canvas  
41<sup>1</sup>/<sub>4</sub> by 39<sup>3</sup>/<sub>8</sub> in. 104.8 by 100 cm.  
Executed in 1995.

#### PROVENANCE

Frith Street Gallery, London  
Sotheby's, New York, 15 November 2000, Lot 75  
Private Collection, New York (acquired from the  
above sale)  
Acquired from the above by the present owner

#### EXHIBITED

London, Tate Gallery, *Turner Prize 1995*,  
November - December 1995, cat. no. 7

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



323



324

AARON GARBER-  
MAIKOVSKA

b.1978

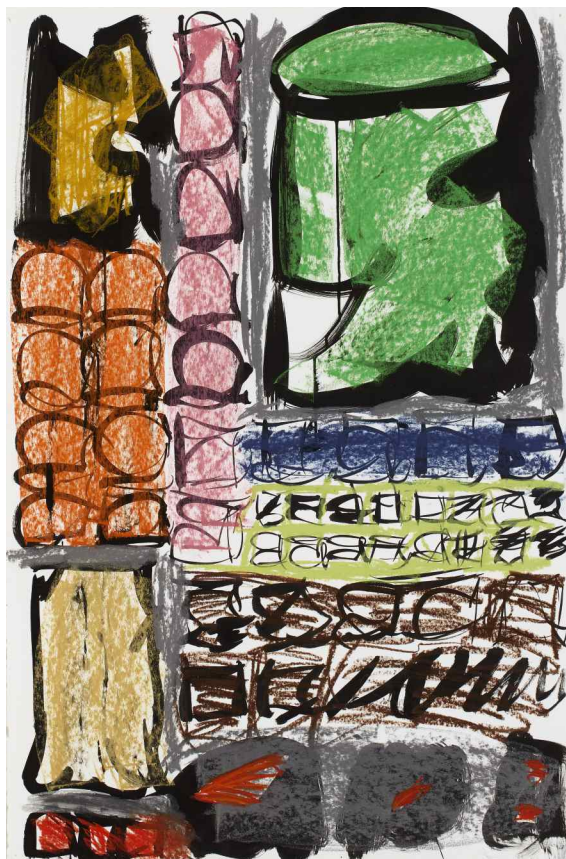
Untitled

acrylic and pastel on paper  
39¾ by 26¼ in. 101 by 66.7 cm.  
Executed in 2013.

PROVENANCE

Greene Exhibitions, Los Angeles  
Acquired from the above by the present owner

\$ 10,000-15,000



324

325

DAN REES

b. 1982

Vacuum Painting

oil on canvas in vacuum storage bag, in Plexiglas  
box

Overall: 62 by 47¾ by 10½ in.  
157.5 by 121.3 by 26.7 cm.  
Executed in 2012.

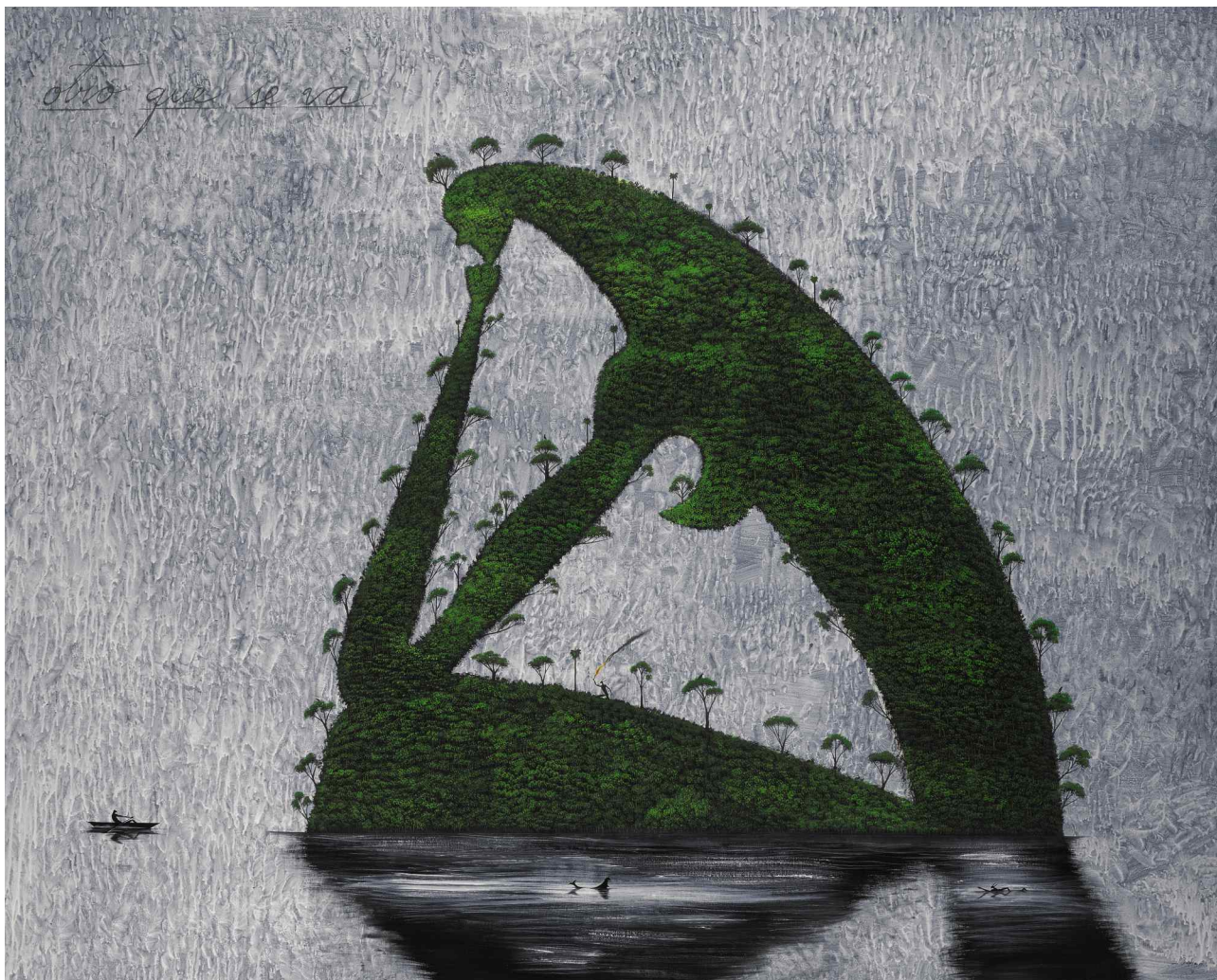
PROVENANCE

Tanya Leighton Gallery, Berlin  
Acquired from the above by the present owner

\$ 4,000-6,000



325



326

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## JOSÉ BEDIA

b. 1959

### Otro que se va

signed, titled and dated 07

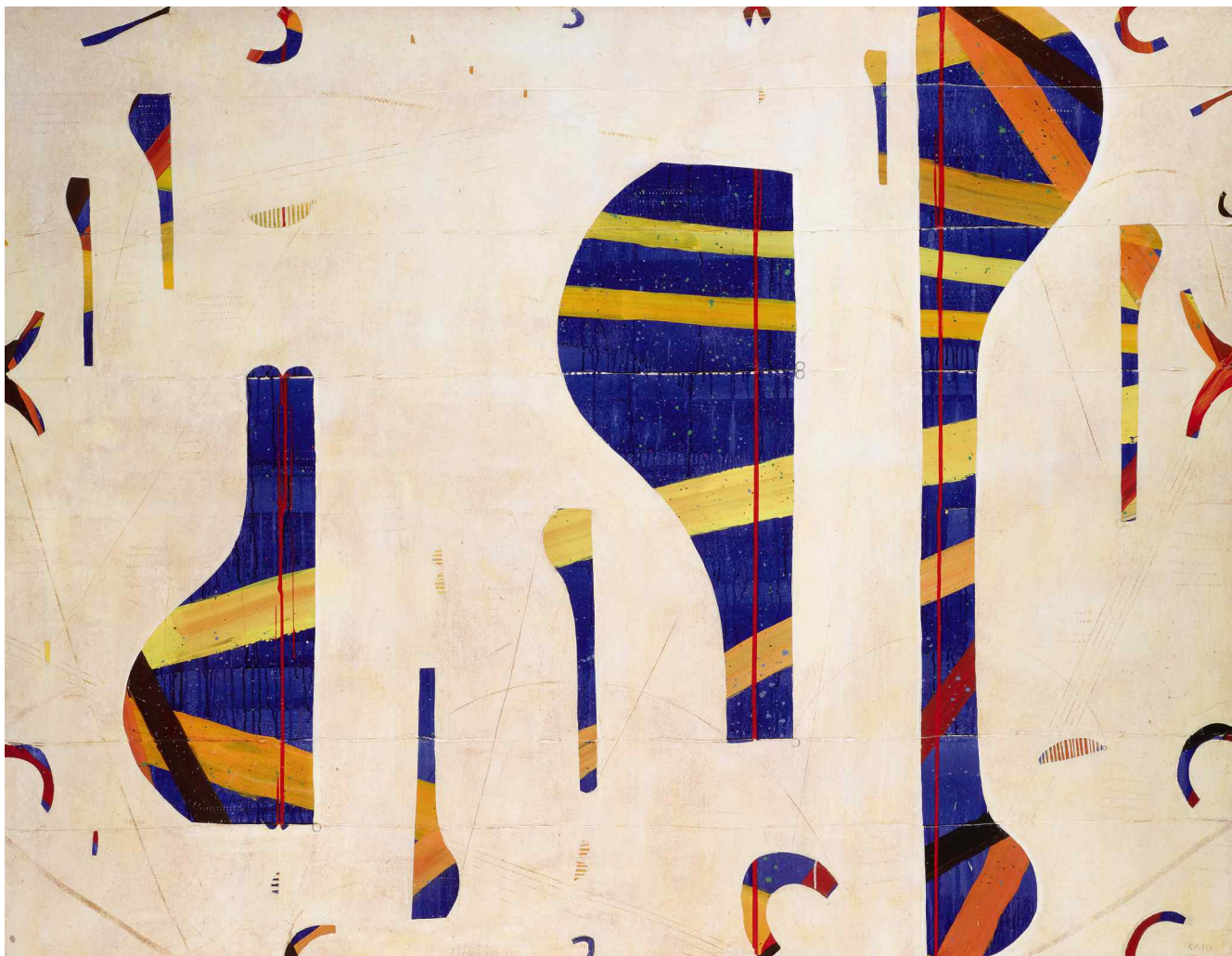
oil on canvas

70 $\frac{3}{8}$  by 87 in. 178.8 by 221 cm.

#### PROVENANCE

Acquired directly from the artist by the present owner

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



327

PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

**CAIO FONSECA**

b. 1959

Pietrasanta

signed; signed, titled and dated 2003 on the  
reverse

mixed media on canvas  
65 by 84 in. 165.1 by 213.4 cm.

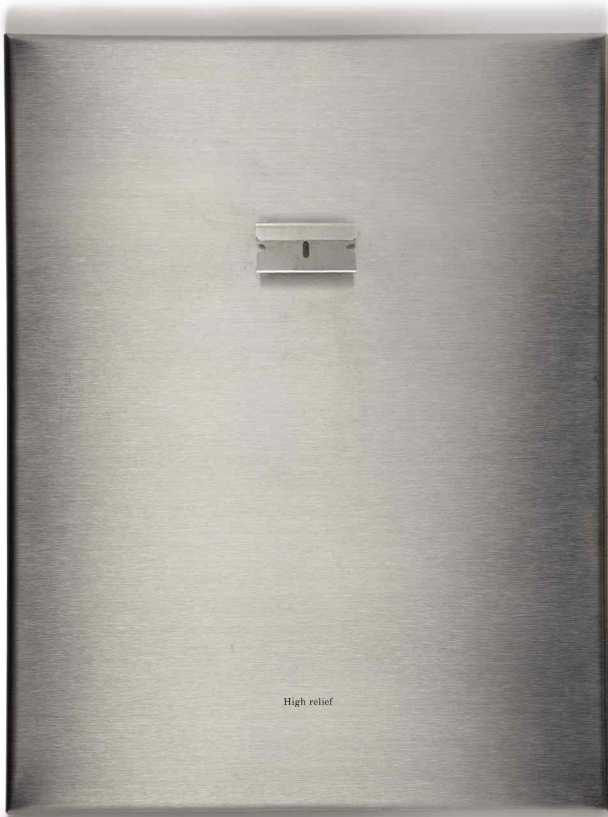
**PROVENANCE**

Winston Wächter Fine Art, New York  
Acquired from the above by the present owner

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



328



High relief

329

328

## NABIL NAHAS

b.1949

Untitled No. 38; Untitled No. 43;  
Untitled No. 44 [Three Works]

each signed, partially titled and dated 2005 on  
the reverse

acrylic, synthetic pumice and graphite on board  
i. 7 by 5 by 2 in. 17.8 by 12.7 by 5.1 cm.

ii. 7 by 5 by 1¼ in. 17.8 by 12.7 by 3.2 cm.

iii. 7 by 5 by 3¼ in. 17.8 by 12.7 by 8.3 cm.

### PROVENANCE

Sperone Westwater, New York

Acquired from the above by the present owner

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

329

## MONA HATOUM

b.1952

High Relief

signed, dated 1992 and numbered 21/35 on the  
reverse

etching, magnet and razor blade on brushed  
aluminum

12¼ by 9½ in. 31.1 by 24.1 cm.

### PROVENANCE

Galerie Rene Blouin, Montreal

Acquired from the above by the present owner  
in 1993

### EXHIBITED

Montreal, Galerie Rene Blouin, *Mona Hatoum*,  
January - February 1994

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

□ 330

## PAUL LEE

b.1974

### Blue

signed and titled on the inside of the tambourine  
tambourine and towel

1¾ by 8 by 8 in. 4.4 by 20.3 by 20.3 cm.

Executed in 2016.

#### PROVENANCE

Maccarone, New York

White Columns Benefit Auction, New York, 18 May  
2016, Lot 6

Acquired from the above sale by the present owner

\$ 2,000-3,000



331

## ALEKSANDRA MIR

b.1967

### SAS-Douglas DC-9

partially titled; signed, titled and dated 2005 in the  
margin

ink and marker on paper

36½ by 70½ in. 92.7 by 179.1 cm.

#### PROVENANCE

Gavlak Gallery, Palm Beach

Phillips de Pury & Company, New York, 14 May  
2010, Lot 381

Acquired from the above sale by the present owner

#### EXHIBITED

Barcelona, Galeria Joan Prats, *Aeropuerto*,  
September - November 2005

\$ 5,000-7,000



332

## JOE BRADLEY

b.1975

### Untitled

signed and dated 15 on the reverse  
charcoal on paper

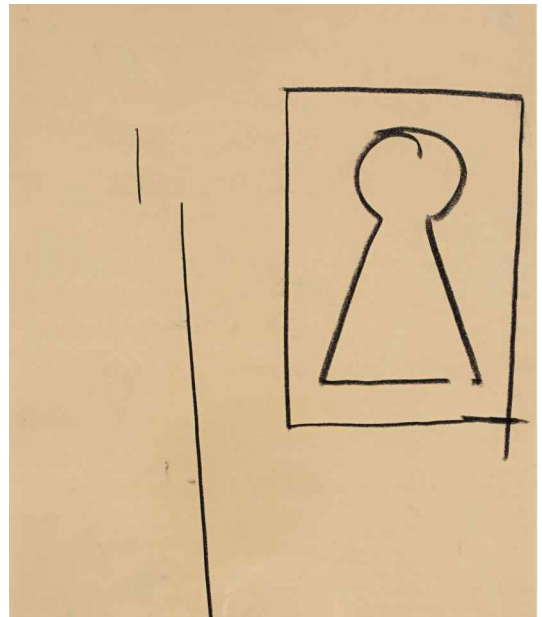
16¾ by 13⅞ in. 42.5 by 35.2 cm.

#### PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner

\$ 6,000-8,000



END OF SALE

Sotheby's EST. 1744  
Collectors gather here.

JOHN CHAMBERLAIN  
Untitled, 1961  
Estimate £500,000–700,000



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Sotheby's EST. 1744

Collectors gather here.



MARLENE DUMAS  
Small Dark Portrait (with white teeth)  
1993–1999  
Estimate \$80,000-120,000

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LIVE WITH  
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THE JEROME & ELLEN  
STERN COLLECTION

Auction New York 5 March 2018

Viewing 23 February–4 March

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**Sotheby's** EST. 1744

Collectors gather here.



**American Art**  
Auction New York May 2018

Property of Steve Martin  
EDWARD HOPPER  
Study for 'Summer Evening,' 1947  
Estimate \$200,000–300,000

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ANDY WARHOL. \$(4), 1982

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# How to Bid



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## 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.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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 of 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 signature. Payment will not be deemed to have been made in full until we have

collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

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

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

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

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

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

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

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

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

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

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom 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.

#### Π Monumental

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

#### ♀ Premium Lot

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

### 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled

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

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

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

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

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

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

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

bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

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

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

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

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

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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

Guide for Absentee Bidders instructions at the back of this catalogue.

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

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](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  
[uspostalservices@sothebys.com](mailto:uspostalservices@sothebys.com)

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

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

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

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

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

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

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

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## 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.

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## 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.

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## 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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## IMPORTANT NOTICES

### Important Notice to Prospective Carpet Purchasers

Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is

subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7996.

### Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

### Important Notice for Ceramics

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

### Important Notice Regarding Upholstery

Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

### Important Notice Regarding Packing

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

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## Photography:

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Ber Murphy  
Pauline Shapiro  
Glenn Steigelman  
Ellen Warfield

# WORLDWIDE CONTEMPORARY ART DIVISION

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Collectors gather here.