

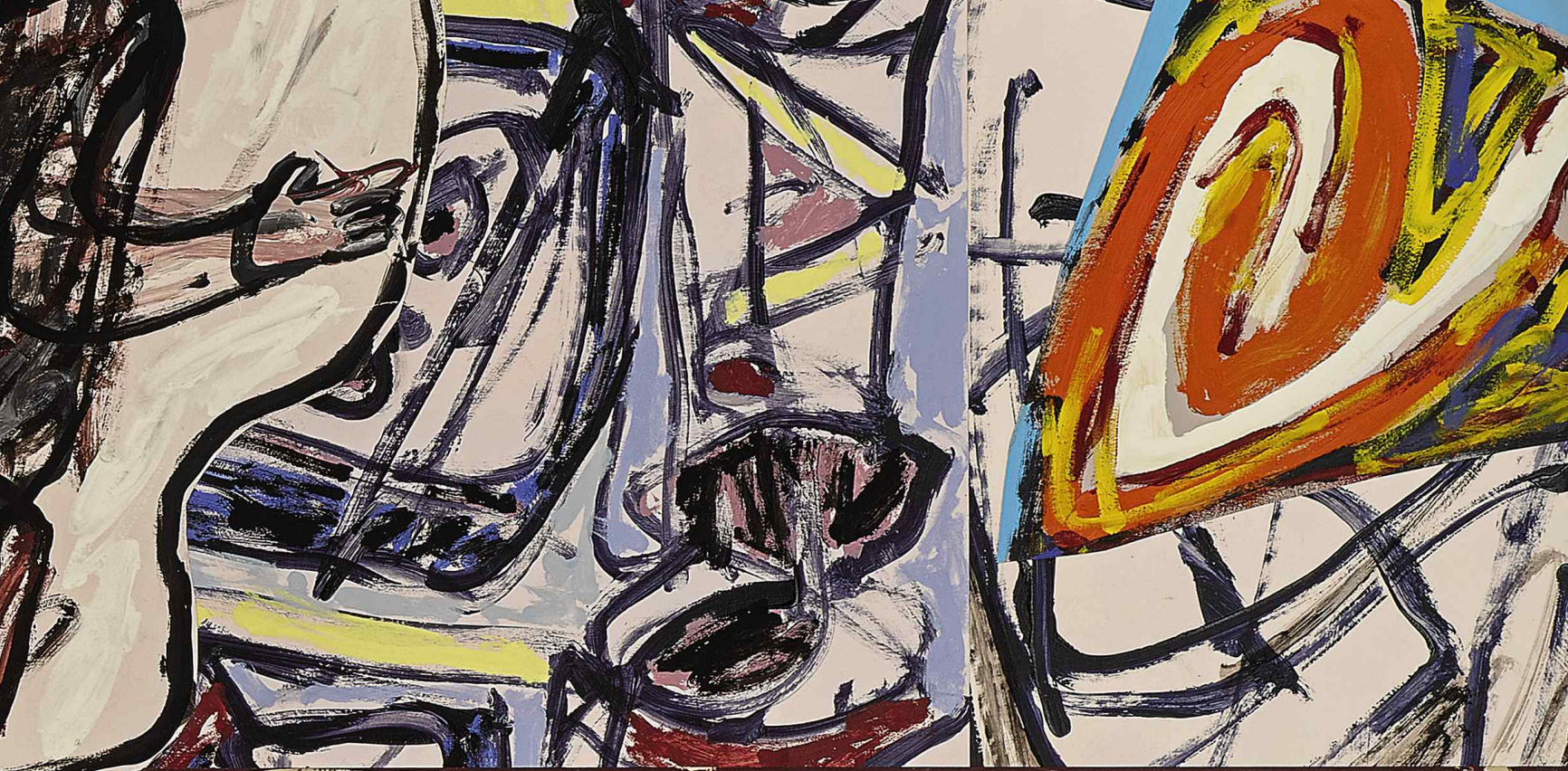
RAISING THE BAR

MASTERWORKS FROM THE COLLECTION OF
MORTON AND BARBARA MANDEL

NEW YORK 16 MAY 2018

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RAISING THE BAR

MASTERWORKS FROM THE COLLECTION OF MORTON AND BARBARA MANDEL

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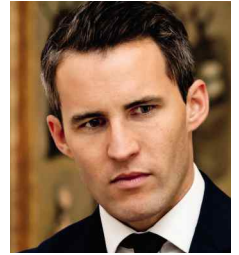
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“Only a portion of our life is our job, I did enjoy the business, I still do – but the fulfillment of my life is from what we can contribute to the larger society.”

MORTON MANDEL

RAISING THE BAR

It is a pleasure and a privilege to present this single-owner catalogue, *Raising the Bar: Masterworks from the Collection of Morton and Barbara Mandel*, a tribute to the breadth and depth of connoisseurship of Morton and Barbara over many years, spanning works created from 1927 to 1998. The scope of the collection illuminates the Mandels' particular skill in understanding the movement of art over the Twentieth Century, resulting in a wonderful series of juxtapositions in their stunning home in Palm Beach. On entering the principal space, one was immediately awestruck by the commanding presence of Miró's monumental *Femme, oiseau*, created over a period of time from 1969 to 1974. Then the eye is naturally led to Roy Lichtenstein's work from 1976, *Still Life with Head in Landscape*, dominating the elegant Art Deco staircase, the ascent encouraged by not one, but four Picasso drawings of *Françoise*, all drawn on the same day, June 29, 1946. But wait, to the right of the Miró masterpiece was another "stairway," this time created by Donald Judd, with his *Untitled*, of 1993.

Each time a corner was turned, another delicious surprise awaited. On the reverse of the wall containing the Miró, Willem de Kooning's luscious *Untitled VI*, from 1978. Into the library, to be stunned once more by the incandescent Mark Rothko, *Untitled*, of 1969.

And, eventually one realized that here was a highly personal collection, reflecting a total understanding of Twentieth Century art, lovingly assembled by two extremely sophisticated enthusiasts. One is reminded of the Epitaph to the architect, Sir Christopher Wren, *Si Monumentum Requiris, Circumspice*, ("If you desire a monument, look around you.")

C. HUGH HILDESLEY
EXECUTIVE VICE PRESIDENT, SOTHEBY'S



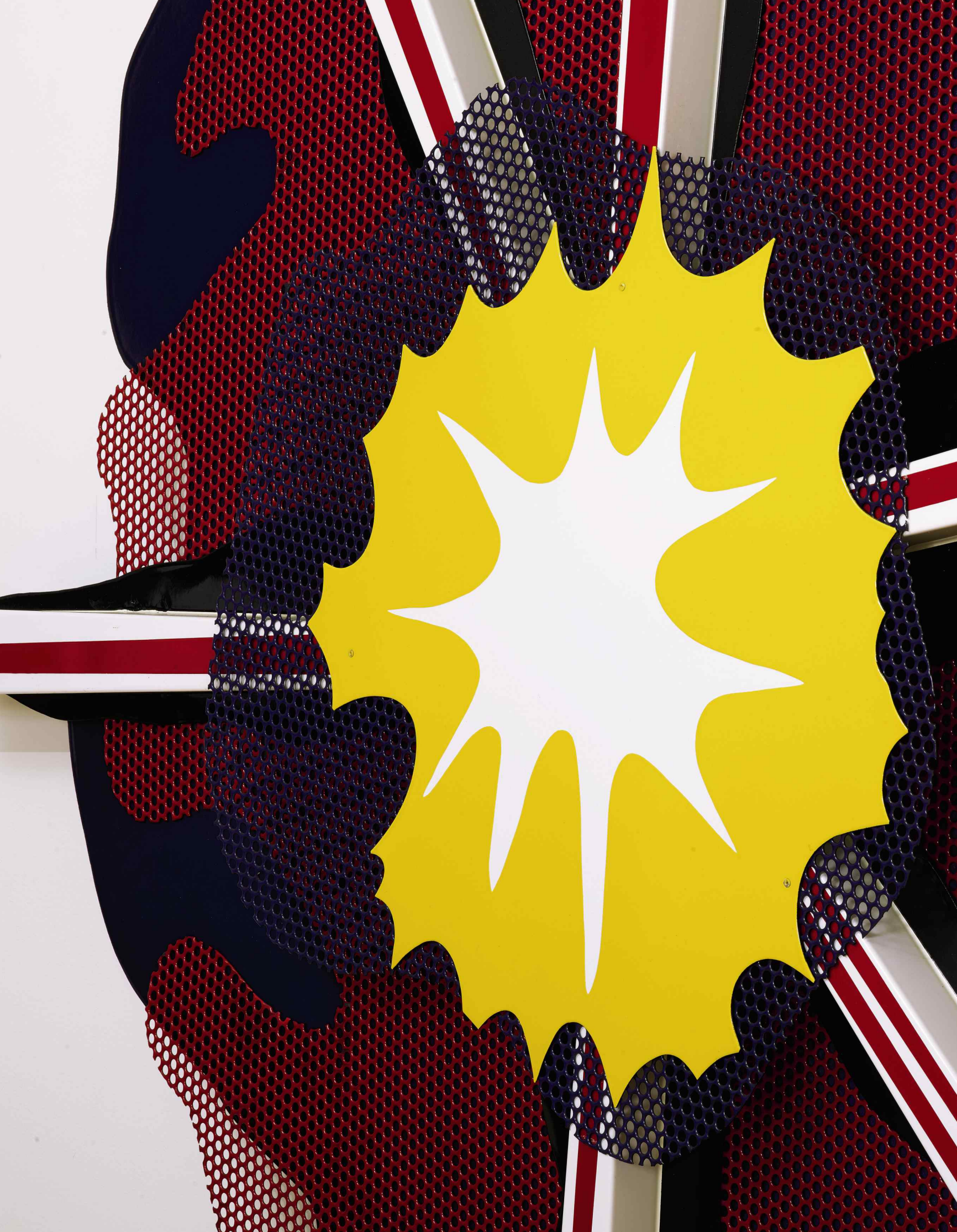


INTRODUCTION

Through the centuries, as artists contemplate the blank canvas or uncarved block of stone, they all face the same challenge of creative invention, regardless of whether the final paintings or sculptures bear any direct stylistic resemblances. Since the dawn of the Twentieth Century, the primary artistic discourse revolved within the twin orbits of abstraction and figuration, alternately placing them in either opposition or parity with one another as a fertile means of artistic inspiration. On the one hand, it is supposed that figurative work is synonymous with narrative art or realism, while abstraction is considered non-objective, instinctive and non-representational. In reality, the two spheres have combined to fulfill one conceptual premise: how to convey what an artist perceives (whether externally or internally) into an artistic form that will speak eloquently to the society in which it is created. Morton and Barbara Mandel have intuitively celebrated those modern and contemporary artists who have most profoundly understood the conceptual kinship of abstraction and figuration within which art becomes truly great. The twenty-six Masterworks from the Collection of Morton and Barbara Mandel were acquired with intellectual exuberance and an astute appreciation of the essence of artistic originality. Evidence of a superb eye, the collection highlights a select brotherhood of artists who are renowned for their creative freedom and triumphant innovation which epitomizes the grand achievements in Twentieth Century art.

The artistic dialogues within the collection are exquisitely varied and thoroughly compelling. From the totemic presence of David Smith's *Land Coaster* and Joan Miró's *Personnage* to the intimacy of Alexander Calder's *Fish and Water Weeds* and Alberto Giacometti's bust of his brother Diego, explorations of sculptural space and anthropomorphic forms abound. The chromatic genius of Mark Rothko's brilliantly hued and deftly painted *Untitled* from 1969 is echoed in Donald Judd's sublime and pristine interplay of green acrylic sheets and brass, regardless of the differences in medium. In a testament to the decades-long vitality of two undisputed masters from succeeding generations, the lush tactile brushwork of Willem de Kooning's magnificent *Untitled VI* is a vibrant counterpoise to Roy Lichtenstein's *Still Life with Head in Landscape*, created only four years apart from 1976 to 1980. Just a few years earlier, Miró's *Femme, oiseau* of 1969-1974 encompasses the entire trajectory of modern art; many mid-century Abstract Expressionists paid homage to the great influence of Miró while in turn, Miró's move toward larger canvases reflects the impact of the younger artists on his later career.

Characterized by such scope and depth, the passionate commitment witnessed in the gathering of these remarkable works is indeed a true mirror of the fervent dedication of each artist to resolving and advancing the challenges inherent to modern art.





SCULPTURE FROM THE COLLECTION OF MORTON AND BARBARA MANDEL

DEBORAH A. GOLDBERG, PhD

Morton and Barbara Mandel's collection provides a textbook survey of modern and contemporary American and European sculpture, encompassing examples of abstract and figurative work from the 1940s to the 1990s. Spanning several artistic movements, the works represent different methods of construction, from casting, carving, and modeling, to welding and assemblage. Interestingly, several of the sculptures were created or cast by the artists in the last few years of their careers, when they were building on earlier achievements and had already progressed into their mature and signature styles. A number of these sculptors first established reputations as painters, shifting media within their own bodies of work.

Alexander Calder's two sculptures, *Fish and Water Weeds* and *Untitled*, exemplify his synthesis of his mobile and stabile formats and his background in mechanical engineering. In *Fish and Water Weeds*, Calder created a drawing in space out of hammered brass and wire. The mobile permits the fish to swim when the sculpture is activated, recalling Calder's first kinetic sculptures. In 1929, after seeing an exhibition of antique mechanical birds, Calder designed a series of wire goldfish bowls in

which the fish and water moved with the help of a crank.ⁱ *Fish and Water Weeds* contains five spirals, a frequent motif in Calder's oeuvre. For this sculpture, the spiral denotes plant life, while elsewhere in his work, as in his jewelry, it is an abstract element. Calder's polychrome sheet metal *Untitled* represents his role as a public sculptor. When the sculpture is installed outdoors, the wind propels the white forms hovering at the top, approximating the fluttering of leaves.

Calder's biomorphic aesthetic, shared with his friend Joan Miró, is also illustrated in the sculptures by Jean Arp, Barbara Hepworth, Henry Moore, and Isamu Noguchi, linking them all to Surrealism. Arp, who coined the term "stable" for Calder's stationary work, likewise investigates nature and movement in his *Fleur dansante*. His bronze relates to his organic carvings in marble, like *Floral Nude*, 1957, another work that anthropomorphizes a flower through the title and form.

Affiliated with both Dada and Surrealism, Arp had a tremendous influence internationally. He befriended Barbara Hepworth, who with Henry Moore helped introduce modernism to Great Britain. First focusing on figuration and the mother and child theme in her carved stone sculpture, Hepworth progressed to working abstractly, often taking inspiration from the landscape of Cornwall. Hepworth wrote: "In trying to find a new way of composing forms other than by the accepted order of the human anatomy or by my own experience of the special forms induced by carving direct into the material, and feeling in harmony with the properties of wood or stone, I discovered a new approach which would allow me to build my own sculptural anatomy dictated only by my poetic demands from the material."ⁱⁱ On the other hand, Moore maintained the maternal subject during his whole career, as evidenced by his *Mother with Child on Lap*. His ongoing concern with fertility and growth parallels Arp's similar interest through his more abstract *Concretions*. Miró is often paired with



Arp for being pioneers in biomorphic abstraction. His humorous late *Personnage* continues a theme he investigated throughout his career, both two and three-dimensionally, of distorted and disproportionate creatures.





Alberto Giacometti's *Diego (tête sur socle cubique)*, represents an important side of figurative sculpture – the portrait bust. In the second half of his career, Giacometti abandoned Surrealism to concentrate on both the human figure and portraiture, often focusing on his favorite model, his brother Diego. Post-1947, Giacometti conceived of his sculpture in relation to the surrounding space, as in the narrowing treatment of Diego's face. Another monolithic and modeled sculpture, Pablo Picasso's *La Choette en colère*, also is a portrait – of the artist's beloved pet owl. Drawing on his background as a painter, Picasso brought great innovation to his ceramic work, particularly in experimenting with glaze. Here he works with the monochromatic palette that he returned to repeatedly.

Isamu Noguchi's radically different and unidentifiable and hybrid avian-flower subject in *Strange Bird* is pieced together like a puzzle, only using gravity to hold it all together. This work and its related series of interlocking sculptures from 1944 to 1948 demonstrate Noguchi's own fascination with physics. Coincidentally, both Noguchi's sculpture and Calder's *Untitled* have planar organic forms that are pierced to allow another part of each sculpture to interconnect and be stabilized.

Noguchi thoughtfully designed this series, beginning with cut-outs of black paper and pencil on graph paper, followed by constructing paper models. Regarding this body of work, Noguchi explained: “A purely cold abstraction doesn’t interest me too much. Art has to have some kind of humanly touching...quality. It has to recall something which moves a person—a recollection, a recognition of his loneliness or tragedy... things that happen at night, somber things...”ⁱⁱⁱ Cast in bronze in the last year of his life after his original power-saw cut green slate sculpture of 1945,^{iv} Noguchi made sure that this precariously stacked work would last in perpetuity.

David Smith’s equally totemic sculpture, his steel *Land Coaster*, has an expressionistically painted surface that looks forward to his burnished stainless steel late work. Such painterly treatment of his surfaces connects him to the current Abstract Expressionist movement. Smith stands apart from his peers in not editioning his metal sculptures, making each a unique welded assemblage. Like several of the aforementioned artists, he conceived of his work in relation to their installation in nature, in his case, on his rural property. Referencing Giacometti’s *Chariot* of 1950^v via chariots of antiquity and wheels carved on Hindu temples, this work precedes a similar format in his *Voltri* series (1962) and *Wagons* (1961-64).

With a nod to Smith’s later welded stainless steel *Cubis* (1961-65), Donald Judd also utilized industrial materials, boxes, and reflection in his “Specific Objects,” but had others fabricate his work. Employing green acrylic sheets and brass with *Untitled*, Judd carried on the legacy of polychrome represented by several of the artists here. Like the works by Calder, Noguchi, and Smith, and as seen elsewhere by Hepworth and Moore, he made space integral to his Minimalist stacks. Judd’s son Flavin Judd writes: “With these works space itself became the ‘medium.’”^{vi}

Detail of Alberto Giacometti,
Diego, 1960
Art © Alberto Giacometti
Estate/Licensed by VAGA and
ARS, New York, NY

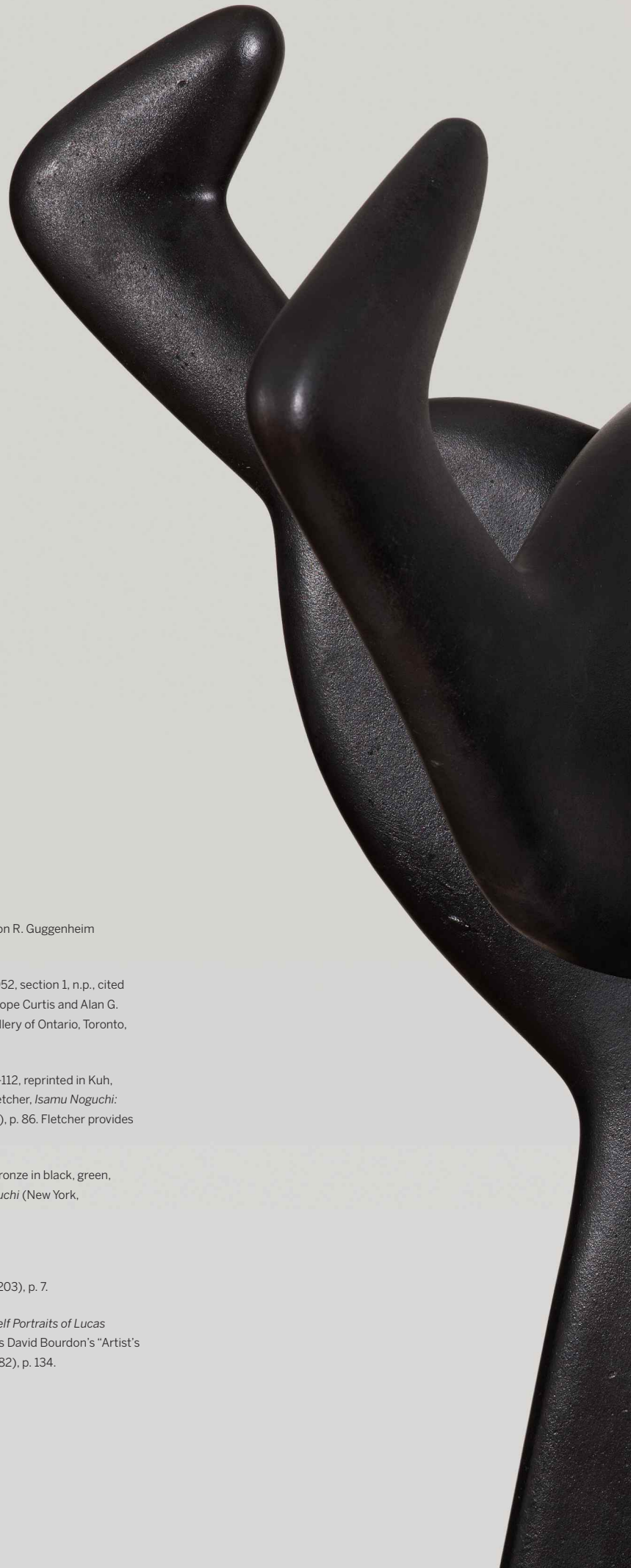




Judd responds to Constantin Brancusi's treatment of space through the seriality of his own polished "Endless Column." Brancusi's relevance is also apparent in the purity of Arp's form, Hepworth's direct carved marble, and Noguchi's idea of stacking forms and translating stone into bronze (Noguchi was Brancusi's studio apprentice).

Unlike Judd's "Specific Objects," Lucas Samaras' reliquary-like boxes suggest a purpose and resemble Surrealist Objects. Evoking personal symbolism and eroticism in his obsessively decorated *Box 117*, he takes assemblage to a new level. The work's secret compartments containing fetishistic objects that imply the components of a ritual. When opened, the box cover's interior reveals two photographic self-portraits, echoed by the simultaneous viewing of two eyes made out of rainbow-colored yarn on the front outer surface. An outer side drawer, seemingly camouflaged, has three glass nipples. Can this be an over-the-top jewelry box due to the beaded surfaces, and the inclusion of ornaments such as a vintage Lucite striped ring, a pin, and a striped green bead on a string? The miniature mesh cage tethered to the box harkens back to Giacometti's 1930s surrealist work and Calder's *Lobster Trap and Fish Tail* of 1939. The unclassifiable work of Samaras also bears comparison with Byzantine art. "I'm an Abstract Expressionist sewer, not a mosaicist," Samaras has said, suggesting that like the Abstract Expressionists, he makes art by immersing himself in the messy unconscious rather than by carefully piecing together tesserae."^{vii}

While connected through their knowledge of art history and each other's contributions, as well as their friendships, these major sculptors all have distinctive styles and themes that cannot be confused with any other artist. Through their diverse approaches to treating the subjects of humanity, nature, and still life, and forays into abstraction, they represent some of the greatest innovators in Twentieth Century sculpture.



ⁱ Thomas Messer, *Alexander Calder: A Retrospective Exhibition* (New York, The Solomon R. Guggenheim Museum, 1964), p. 48.

ⁱⁱ *Barbara Hepworth: Carvings and Drawings*, introduction by Herbert Read, London 1952, section 1, n.p., cited in Alan G. Wilkinson, "The 1930s: 'Constructive Forms and Poetic Structure,'" in Penelope Curtis and Alan G. Wilkinson, *Barbara Hepworth: A Retrospective* (Tate Gallery Liverpool and the Art Gallery of Ontario, Toronto, 1994), p. 36.

ⁱⁱⁱ Katherine Kuh, "An Interview with Isamu Noguchi," *Horizon* 11 (March 1960), pp. 101-112, reprinted in Kuh, *The Artist's Voice* (New York: Harper and Row, 1962), pp. 171-187, cited in Valerie J. Fletcher, *Isamu Noguchi: Master Sculptor* (Washington, D.C., Hirshhorn Museum and Sculpture Garden, 2005), p. 86. Fletcher provides an analysis of *Strange Bird* on p. 95.

^{iv} He also made a version in aluminum. Noguchi cast ten of his interlocking works in bronze in black, green, and gold patinas. See 33 *MacDougal Alley: The Interlocking Sculptures of Isamu Noguchi* (New York, Pace Wildenstein), 2003, p. 7.

^v See Karen Wilkin, *David Smith* (New York, Abbeville Press, 1984), p. 78.

^{vi} Flavin Judd, "Space Regained," in Donald Judd: *Stacks* (New York, Mnuchin Gallery, 2003), p. 7.

^{vii} Donald Kuspit, "The Aesthetics of Trauma," in Marla Prather, *Unrepentant Ego: the Self Portraits of Lucas Samaras* (New York, The Whitney Museum of American Art, 2003), p. 44. Kuspit cites David Bourdon's "Artist's Dialogue: Conversation with Lucas Samaras," *Architectural Digest*, p. 39 (January 1982), p. 134.





“Morton Mandel endows life with multifaceted meanings: physical, social, institutional, academic, intellectual, and cultural.”

MENAHEM BEN-SASSON, PRESIDENT, HEBREW UNIVERSITY OF JERUSALEM



IM PABLO PICASSO

1881-1973

La Chouette en colère

signed *Picasso*
painted and partially glazed ceramic
Height: 11 $\frac{5}{8}$ in.; 29.5 cm
executed in 1953; this work is unique.

Claude Picasso has confirmed the authenticity
of this work.

\$ 800,000-1,200,000

PROVENANCE

Otto Gerson Gallery, New York
Private Collection, Connecticut (sold: Sotheby's, New York,
November 16, 1989, Lot 452)
The Pace Gallery, New York (acquired at the above sale)
Acquired by the present owner from the above
on December 21, 1990

LITERATURE

Exh. Cat., New York, Otto Gerson Gallery, *Picasso, An American
Tribute*, 1962, illustration of the bronze version n.p.
Exh. Cat., New York, The Museum of Modern Art, *The Sculpture
of Picasso*, 1967, illustration of another example p. 141
Exh. Cat., London, Tate Gallery, *Picasso. Sculptures, Ceramics,
Graphic Works*, 1967, illustration of the bronze version p. 66
Georges Ramié, *Picasso Keramik*, Bern, 1980, p. 68, no. 157,
illustration of another example
Werner Spies, *Picasso, Das Plastische Werk*, Stuttgart, 1983,
p. 390, no. 404-III, listed
Exh. Cat., Vallauris, Atelier Sassi-Milci, *Pablo Picasso,
Ceramiques*, 1986, n.p., illustration of another example
Werner Spies, *Picasso: The Sculptures. Catalogue Raisonné of
the Sculptures*, Stuttgart, 2000, p. 373, no. 404 II, illustration of
another example

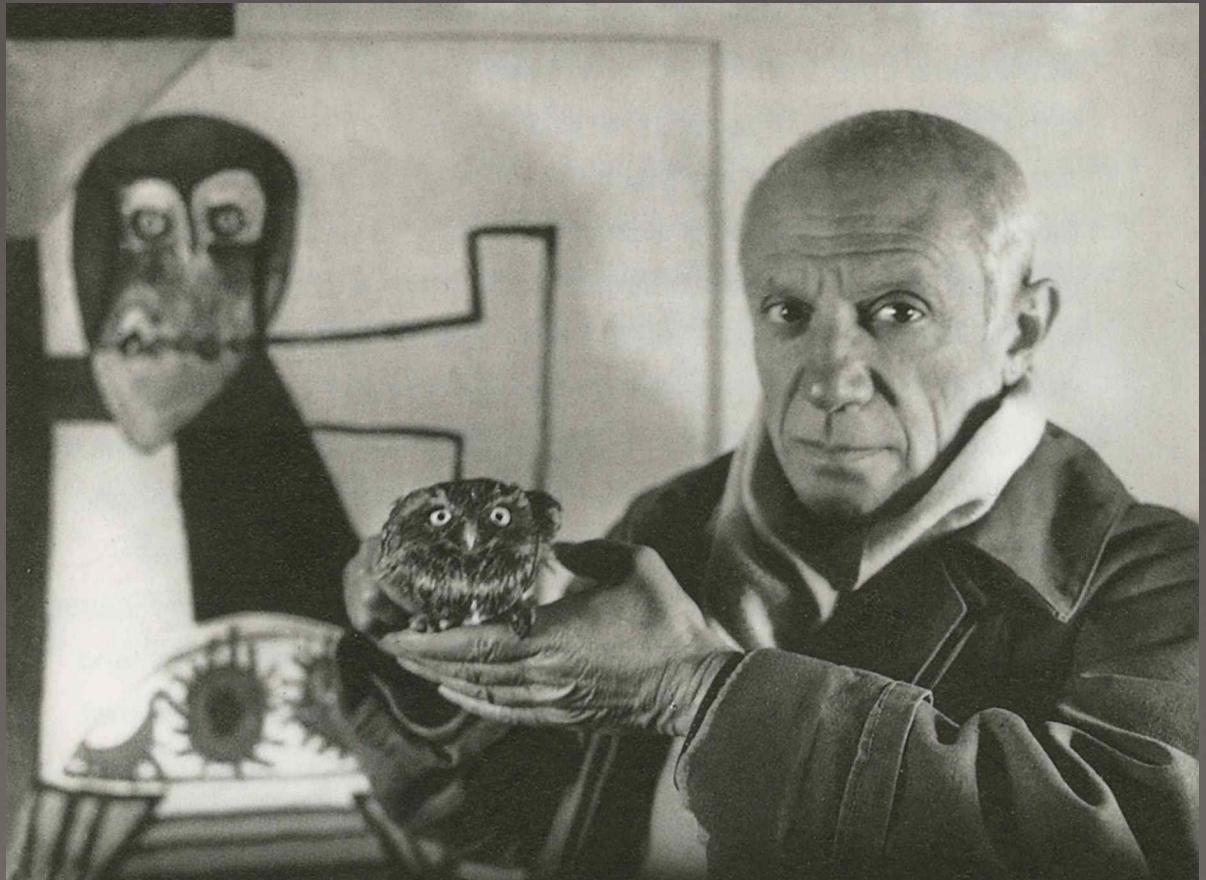
“Sculpture is the best comment that a painter can make on painting.”

PABLO PICASSO



The subject of *La Chouette en colère* had a special appeal for Picasso who had rescued and cared for an owl that had fallen from the ceiling beams while the artist was painting at the Château Grimaldi in Antibes in 1946. In her autobiography, Picasso's lover Françoise Gilot fondly recalled his combative relationship with the owl: "Every time the owl snorted at Picasso he would shout 'Cochon, Merde,' and a few other obscenities, just to show that he was even worse-mannered than him, but Picasso's fingers, though small, were tough and the owl didn't hurt him. Finally the owl would let him scratch his head and gradually came to perch on his finger instead of biting it, but even so, he still looked very unhappy" (F. Gilot, *My Life with Picasso*, New York, 1964). The owl





Above
Picasso with his pet owl, 1946.
Photograph by Michel Sima
© Michel Sima/Rue Des
Archives/Bridgeman Images
Artwork: © 2018 Estate of
Pablo Picasso / Artists Rights
Society (ARS), New York

was a subject which came to permeate Picasso's visual language, providing a major motif through the 1950s and 1960s, particularly in his ceramics. In these exquisitely crafted ceramics, the owl became part of his personal iconography; Picasso was aware of the owl-like quality of his own face and thereby in extension the work can be read as a projection of the artist's identity.

Executed in 1953, this unique work is one of a number of individually painted ceramic owls which were cast from an original white earthenware model. Long-celebrated as amongst the best examples of the artist's playful and innovative approach, Picasso's ceramics have undergone a crucial reassessment in recent years. Following a number of important exhibitions as well as series of critical studies, his ceramics have come to be understood as a key aspect of his wider artistic

production. This has realigned his work in clay as an activity concurrent with his painting and sculpture and emphasized the important reciprocal links between them – in ceramics Picasso's imagination was matched by the versatility of the medium. Picasso's son Claude has vivid memories of the creative process involved in producing ceramics: "Working with the primal elements fire and earth must have appealed to him because of the almost magical results. Simple means, terrific effect. How ravishing to see colors sing after internal fires have given them life. The owls managed a wink now. The bulls seemed ready to bellow. The pigeons, still warm from the electric kiln, sat proudly brooding over their warm eggs. I touched them. They were alive really. The faces smiled. You could hear the band at the bullfight" (Claude Picasso, in *Exh. Cat., London, Tate Gallery, Picasso: Sculptor/Painter*, 1994, p. 223).

2M ALEXANDER CALDER

1898 - 1976

Fish and Water Weeds

brass, wire, and string
20½ by 15 by 8½ in. 52.1 by 38.1 by 21.6 cm.
Executed *circa* 1942.

This work is registered in the archives of the Calder Foundation, New York, under application number A09301.

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

PROVENANCE

The artist
Private Collection (gifted from the above)
Perls Galleries, New York (acquired from the above in 1978)
Private Collection (acquired from the above in 1979)
Simon Neuman Gallery, New York
Jan Krugier Gallery, New York (acquired from the above in 1988)
Marianne Friedland Gallery, Toronto (acquired from the above in 1988)
Sotheby's, New York, May 9, 1990, Lot 90
The Pace Gallery, New York (acquired from the above)
Acquired by the present owner from the above in 1992

Delicate, dynamic, and dazzling to behold, Alexander Calder's *Fish and Water Weeds* from *circa* 1942 beautifully exemplifies the imagination and ingenuity that characterize the inventive sculptures from the early part of the artist's prolific career. Executed entirely in brass, the present work reveals Calder in the earliest years of his career as one of the most inventive and avant-garde artistic figures at the forefront of European and American Art. The fish is one of Calder's most celebrated and enchanting subjects, a form he thoroughly explored in some of his most accomplished works. Made from simple raw material that nevertheless produces a magically engaging visual experience, *Fish and Water Weeds* brings to life Calder's spontaneity in an elegant mobile whose enchanting magnificence belies its industrial medium.

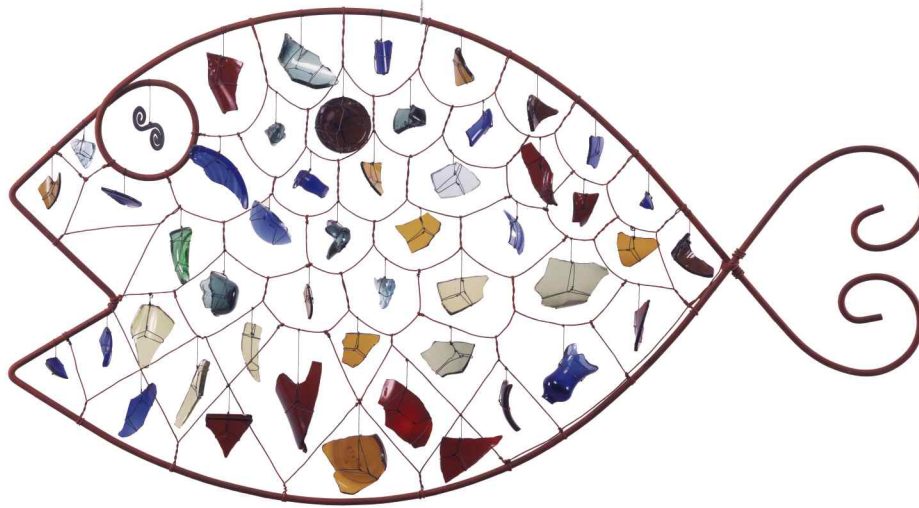
Some of the most significant formal and kinetic developments early in the artist's career are perfectly crystallized in the intimately sized *Fish and Water Weeds*, enchantingly capturing Calder's inimitable drawing in space. Five whirls of curlicue adorned wire cascade down from the apex of the frame, suspending two gracefully outlined fish, which have been reduced to an almost simplistic and economical use of line. The floating forms of hammered brass catch the light as the abstracted weeds and fish gently sway in midair, adding a lustrous texture to the work and mimicking the effects of light shimmering underwater. In a brief introductory text meant to inspire younger artists to draw, titled *Animal Sketching*, Calder described his immediate and direct approach: "Animals – Action. These two words go hand in hand in art. ... Their lives are of necessity active and their activities are reflected in an alert grace of line even when they are in repose or asleep. Indeed, because of their markings many animals appear to be awake when they are sleeping, and many



mammals sleep so lightly that even when apparently asleep they will move their ears in the direction of a sound that is inaudible to us...So there is always a feeling of perpetual motion about animals and to draw them successfully this must be borne in mind." (Alexander Calder, *Animal Sketching*, Pelham, New York, 1926, p. 9) Calder captures the animation latent in living creatures in the present work, allowing nature itself to dictate the movements of both the fish and weeds, and indeed imbuing his brass animals with life.

A descendant of sculptors Alexander Milne Calder (the artist's grandfather) and Stirling Calder (the artist's father), Alexander "Sandy" Calder was first introduced to art at a very young age when his parents used him as a model for their sculptures and paintings. Through acquaintances of his parents Alexander and Nanette, Calder met several patrons and artists who furthered his unconventional artistic education. From an early age, Calder experimented with manipulating small pieces of brass into minute objects; he would subsequently construct sculptures





Left: Alexander Calder, *Glass Fish*, 1955
Image © Calder Foundation, New York / Art Resource, NY
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

Below: Paul Klee, *Fish Magic*, 1925
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

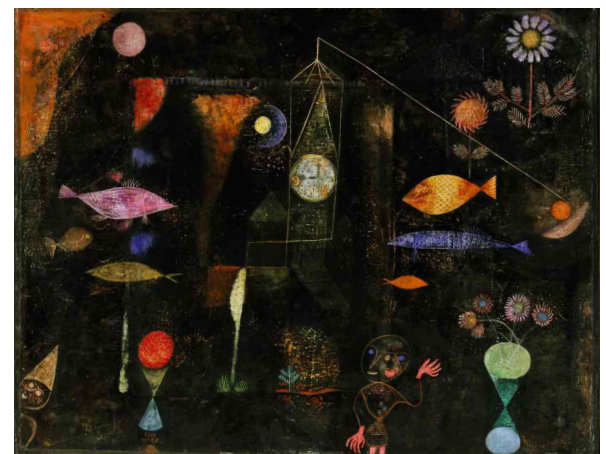
Opposite: The artist working in his studio in Saché, France
Photo by Pierre Vauthey / Sygma / Getty Images
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

for his parents, jewelry for his sister's dolls, and even a small wagon with his uncle, Ronald Calder. Following his graduation from the Stevens Institute of Technology in Hoboken, New Jersey in 1919, Calder occupied a number of disparate jobs, none of which satisfied him as much as the drawing classes he took at night. In 1923, Calder returned to school and enrolled at the Art Students League, which provided a more progressive and structured schooling than his upbringing. Having settled on what was arguably his destiny as an artist, Calder began to sketch constantly, finding inspiration in everything from animals to sporting events to the circus. Although he would eventually turn to abstraction, Calder sometimes returned to the figure, evident in the present work. It was not until 1925 that Calder would execute his first sculpture in wire, and like the present work, it was zoomorphic. Of this crucial moment in his career, Calder reflected: "I had no clock and faced south, so I made a sundial with a piece of wire – a wire rooster on a vertical rod with radiating lines at the foot indicating the hours. I'd made things out of wire before – jewelry, toys – but this was my first effort to represent an animal in wire." (Alexander Calder, *Calder: An Autobiography with Pictures*, New York, 1966, pp. 71-72) Calder's love for animals and action would persist as a common theme in his jewelry, drawings, mobiles, and sculptures, a fascination that is captured in the enchanting *Fish and Water Weeds*.

Like his contemporaries F. Scott Fitzgerald, Ernest Hemingway, Gerald Murphy, and Man Ray, Calder was drawn to Paris as an affordable place to live and a captivating environment in which to experiment with new forms and materials within his practice. It was in Paris that Calder met the Spanish artist, Joan Miró, and gained introduction to the work of the Surrealists; although Calder would never lend himself to their 'pure psychic automatism' (the phrase André Breton coined to define the Surrealist movement), he did align with their sensibility of freeing the imagination and the Subconscious. Joined to Miró by his love of the unconventional and the unexpected, Calder began 'drawing in space' with wire, creating portraits of friends and acquaintances, among them Fernand Léger. Not

only did Calder veraciously capture his models' likenesses, but he also succeeded in imbuing these works with each subject's individual personality. Inspired by the exuberant movements of the vivacious and internationally renowned dancer Josephine Baker, Calder suspended several of his wire portraits of her from threads so that they moved freely and more accurately represented the dancer's elegance and grace. Of this momentous breakthrough achieved in the late 1920s, Joan M. Marter elaborates: "These suspended wire constructions took Calder one step closer to the creation of his wind-driven mobiles of the 1930s. Even before he began composing abstract elements to form mobiles, Calder had taken into account the delicate equilibrium the sculpture would need to hang properly and move freely." (Joan M. Marter, *Alexander Calder*, Cambridge, 1991, p. 60)

Even before he became known for his iconic mobiles and stables, Calder was well-regarded both in America and Europe, and by 1930 had held several exhibitions on both sides of the Atlantic. The present work, although executed in the early 1940s when the artist had already visibly demonstrated a shift toward abstraction, remains a critical coalescence of the breakthroughs that would transform Calder's practice from drawings to wire sculptures to suspended sculptures to the quintessential mobiles and stables with which he would forever be associated.



3M ANDY WARHOL

1928 - 1987

Flowers

signed and dated 64 on the stretcher
acrylic and silkscreen ink on canvas
24 by 24 in. 61 by 61 cm.

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

PROVENANCE

John Bedenkapp, New York
Leo Castelli Gallery, New York (LC #85)
Acquired by the present owner from the above in 1985

EXHIBITED

Pasadena, Pasadena Art Museum; Chicago, Museum of Contemporary Art; Eindhoven, Stedelijk Van Abbemuseum; Paris, Musée d'Art Moderne de la Ville de Paris; London, Tate Gallery; and New York, The Whitney Museum of American Art, *Andy Warhol: A Retrospective*, May 1970 - June 1971, no. 83
Corpus Christi, Texas, Art Museum of South Texas, *Johns, Stella, Warhol: Works in Series*, October - November 1972

LITERATURE

Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 2A, 1964-1969*, New York, 2004, p. 302 (text)

Executed in a brilliant and arresting palette of bold cerulean against a bright green background, the present work enchantingly illustrates one of Pop Art's most iconic bodies of work: Andy Warhol's *Flowers*. In the half century since its creation, Warhol's *Flowers* have infiltrated global consciousness as an emblem of classic American Pop and a moniker of sorts for the notoriously fame-obsessed artist. During the summer of 1964, Warhol executed canvases portraying this composition in formats measuring eighty-two, forty-eight and twenty-four inches square, intended for an exhibition with his new dealer Leo Castelli to open in New York in November. Castelli already represented the leading artists of the day, including Robert Rauschenberg, Jasper Johns, and Frank Stella; Warhol's introduction to Castelli's exclusive circle catapulted him into the highest echelons of artistic eminence and cemented his place in the canon of twentieth-century art history. *Flowers* is distinguished from the group by its crisply rendered screen and vivid, highly saturated color, giving the image an unparalleled clarity and graphic force. Furthermore, the present work bears impeccable provenance, having first belonged to John Bedenkapp, an architect and close friend of





Right: Gustav Klimt, *Bauerngarten* (*Blumengarten*), 1907
Private Collection
Sold Sotheby's London,
March 2017, \$68 Million

Opposite: The artist with his
assistants
Philip Fagan and Gerard Malanga
at the Factory, New York, 1964
Photo by Ugo Mulas
Image © Ugo Mulas Heirs.
All rights reserved
Art © 2018 Andy Warhol
Foundation for the Visual Arts /
Artists Rights Society (ARS),
New York



Eleanor Ward, founder of Stable Gallery in New York and one of Warhol's earliest champions. For its esteemed ownership history and iconic value within Warhol's immense corpus, *Flowers* is a significant treasure from the collection of Morton and Barbara Mandel.

In keeping with Pop Art's appropriation of popular, everyday imagery, *Flowers* is quoted from a photograph of seven hibiscus blossoms from the June 1964 issue of *Modern Photography* magazine. Rather than directly quote the entire page of the magazine, Warhol isolated four of the flowers in a more compressed crop, which he then transferred onto acetate and polarized the tonal range in order to increase sharpness. The original image accompanied an article about different Kodak processors and featured a glossy fold-out showing the same photograph, taken by executive editor Patricia Caulfield, repeated to illustrate chromatic variations corresponding to the different chemical processes, the repetitious nature of which no doubt appealed to Warhol's particular interest in seriality. By 1965, Warhol was manufacturing up to eighty *Flowers* canvases per day, a tremendous feat in response to the heightened consumerist culture of the 1950s and 60s. The present work's bright subject matter was a soothing relief from the unrelentingly morbid 1962-63 *Death and Disaster* series, in which the artist depicted photographs of car crashes, electric chairs, and suicides. Yet, the motif of the hibiscus is laden

with the tragedy that permeates Warhol's entire oeuvre. Hibiscuses signify beauty, and especially the fleeting nature of fame or personal glory, a symbolic meaning that would not have escaped Warhol. It was Henry Geldzahler, then assistant curator at the Metropolitan Museum of Art, who suggested to Warhol that he devote an entire series solely to flowers. In many ways, this focus on a single subject was a way for Warhol to engage directly in the art historical tradition of still-life painting. Gerard Malanga recalls: "In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's water lilies, van Gogh's flowers, the genre." (Gerard Malanga quoted in David Dalton, *A Year in the Life of Andy Warhol*, New York, 2003, p. 74) Warhol, however, stamped his own brand on this centuries old tradition, foregoing hierarchical composition and tonal variation in favor of unmodulated swaths of dazzlingly bright candy colored ink. Four perfectly crisp cerulean flowers register sharply against the bright green background, their nearly abstracted petals blooming against the constraint of the strict square composition. *Flowers* is among the smaller iterations within this series, measuring just twenty-four by twenty-four inches, half the scale of his larger canvases that were exhibited in a show at Ileana Sonnabend in 1965. The technique of silk screening forestalled Warhol's painterly gesture with a luxuriously slick surface bespeaking



Top left: Roy Lichtenstein,
Step-on Can with Leg, 1961
 Fondation Louis Vuitton
 pour la Création, Paris
 Art © Estate of Roy Lichtenstein

Bottom left: Source material for the
 present work
 The Archives of the Andy Warhol
 Museum, Pittsburgh
 Art © 2018 Andy Warhol
 Foundation for the Visual Arts /
 Artists Rights Society (ARS),
 New York



a conceptual emphasis on anonymity. Furthermore, unlike the *Death and Disaster* series, which inherently provided a narrative, albeit a grim one, *Flowers* ultimately and intentionally is devoid of content. The mundane, hackneyed image of the flower, so synthetically rendered, is anti-didactic and egalitarian, which has led to its proliferation as such a potent symbol of an entire artistic movement; however, John Coplans notes, “What is incredible about the best of the flower paintings...is that they present a distillation of much of the strength of Warhol’s art - the flash of beauty that suddenly becomes tragic under the viewer’s gaze. The garish and brilliantly colored flowers always gravitate toward the surrounding blackness and finally end in a sea of morbidity. No matter how much one wishes these flowers to remain beautiful they perish under one’s gaze, as if haunted by death.” (John Coplans, *Andy Warhol*, New York, 1978, p. 52)

Despite the apparent decorative quality of *Flowers*, which doubtlessly appealed to Warhol in his effort to create truly popular art, the motif is laced with a preoccupation with mortality that permeates the artist’s entire oeuvre. Heiner Bastian writes: “[Warhol’s *Flowers* create] a virtual, painful stillness. Since they seemingly only live on the surface, in the stasis of their coloration, they also initiate only the one metamorphosis which is a fundamental tenet of Warhol’s work: moments in a notion of transience. The flower pictures were for *Everyman*, they embodied Warhol’s power of concretization, the shortest possible route to stylization, both open to psychological interpretation and an ephemeral symbol. But the flowers...were also to be read as metaphors for the flowers of death. Warhol’s flowers resist every philosophical transfiguration as effectively as the pictures of disasters and catastrophes, which they now seem ever closer to.” (Exh. Cat., Berlin, Neue Nationalgalerie (and travelling), *Andy Warhol: Retrospective*, 2002, p. 33) Forever striving to capture the intangible transience of fame, the blooming hibiscus signifies the fragility of life and ephemerality of fame, but endures as a vibrant and exuberant moniker for the artist.



4M BARBARA HEPWORTH

1903 - 1975

Solitary Form

marble
Height: 25½ in.; 64.7 cm
carved in 1971.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue no. BH 533.

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

PROVENANCE

Estate of the artist
Pace Wildenstein, New York
Acquired by present owner from the above on July 10, 1996

EXHIBITED

London, Marlborough Gallery, *Barbara Hepworth: The Family of Man - Nine Bronzes and Recent Carvings*, April - May 1972, pp. 56-67, no. 19, illustrated
New York, Marlborough Gallery, *Barbara Hepworth: Carvings and Bronzes*, May - June 1979, p. 18, no. 7, illustrated
New Windsor, New York, Storm King Art Center, *Barbara Hepworth*, 1982, n.p., no. 1, illustrated
New York, Pace Wildenstein, *Barbara Hepworth, Sculptures from the Estate*, October - November 1996, p. 85, n.p., illustrated in color

LITERATURE

Abraham M. Hammacher, *Barbara Hepworth*, New York, 1998, p. 196, illustrated
Mildred Glimcher, Ed. *Adventures in Art, 40 Years at Pace*, Milan, 2001, p. 513, illustrated in color

In her aspiration towards universality, Hepworth embraced an abstract mode of expression, avoiding any narrative in her compositions. With its solid geometric shapes, *Solitary Form* possesses a sense of timelessness and a static grandeur of totems. Around the time she created the present work, Hepworth wrote about the meaning that she assigned to many of her sculptures: "Working in the abstract way seems to realize one's personality and sharpen the perceptions so that in the observation of humanity or landscape it is the wholeness of inner intention which moves one so profoundly. The components fall into place and one is no longer aware of the detail except as the necessary significance of wholeness and unity... a rhythm of form which has its roots in earth but reaches outwards towards the unknown experiences of the figure. The thought underlying this form is, for me, the delicate balance the spirit of man maintains between his knowledge and the laws of the universe." (Barbara Hepworth, *Barbara Hepworth. A Pictorial Autobiography*, Bath, 1970, p. 93)





Right
Barbara Hepworth in the
Garden at Trewyn Studio,
1956
Works by Barbara Hepworth
© Bowness
Photo Studio St Ives
© Bowness



As evidenced by *Solitary Form*, Hepworth drew her inspiration from a variety of aesthetic sources, including the monumental work of her contemporary Henry Moore, as well as the organic and elegant stone carvings of Brancusi and Arp. The artist herself acknowledged the powerful influence of both the landscape – particularly the ancient stone sites of Cornwall – and its pagan history on her work. Hepworth lived in Cornwall for more than half her life, first moving there in the summer of 1939. The surrounding landscape, with its ancient standing stones, dramatic coastline and remarkable quality of light, had an immense impact on her artistic practice. As she wrote of her early years there, “It was during this time that I gradually discovered the remarkable pagan landscape which lies between St. Ives, Penzance and Land’s End; a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in the landscape.” (The artist in Exh. Cat. Liverpool, Tate Gallery, *Barbara Hepworth. A Retrospective*, 1994, p. 81) The influence of this landscape is particularly evident in the work from the last decade of her life, when she returned to explore the forms that

had been central to her earlier production, including the single standing form.

An important example of Hepworth’s late work, *Solitary Form* is an elegant marble that beautifully illustrates her complete mastery of the medium. Carving was the artist’s predominant form of expression and the method through which she produced some of her most celebrated works. The introduction to carving came during the period Hepworth spent in Italy as a student, and it was also there that she was first drawn to the material properties of marble, and particularly to the white marbles that she would continue to use for the rest of her life. However, for Hepworth it was necessary to combine the material properties of the medium with a deeper sense of meaning, as she explained: “In sculpture there must be a complete realization of the structure and quality of the stone or wood which is being carved. But I do not think this alone supplies the life and vitality of the sculpture. I believe that the understanding of the material and the meaning of the form being carved must be in perfect equilibrium.” (quoted in Exh. cat., London, Whitechapel Gallery, *Barbara Hepworth Retrospective Exhibition 1927-1954*, 1954, p. 10)

5M MARK ROTHKO

1903 - 1970

Untitled

signed, dated 1969, and variously inscribed on the reverse

oil on paper mounted on canvas
39 by 25½ in. 99.1 by 64.8 cm.

The following work is being considered for inclusion in the forthcoming Mark Rothko Online Resource and Catalogue Raisonné of works on paper, compiled by the National Gallery of Art, Washington, D.C.

PROVENANCE

Harvey Honig (acquired from the artist in 1969)

The Pace Gallery, New York

Private Collection, Los Angeles (acquired from the above in 1985)

The Pace Gallery, New York

Acquired by the present owner from the above in 1986

\$ 7,000,000-10,000,000

“Although, as previously noted, Rothko never abandoned bright colors in his works on paper, the vibrant late works on paper contain a force not experienced in the earlier small works... These late creations, with their dense unmodulated surfaces, do not flicker with light; rather, they generate a strong, constant glow.”

BONNIE CLEARWATER IN EXH. CAT., NEW YORK, AMERICAN FEDERATION OF THE ARTS,
MARK ROTHKO: WORKS ON PAPER, 1984, P. 54-55



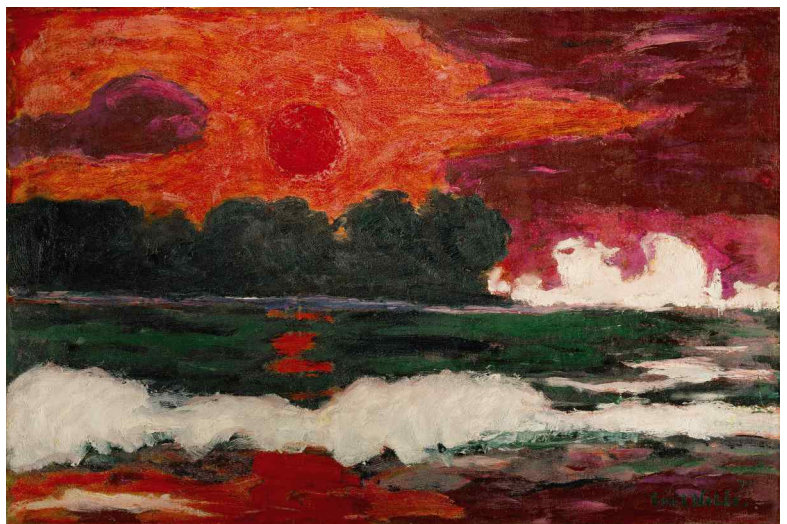


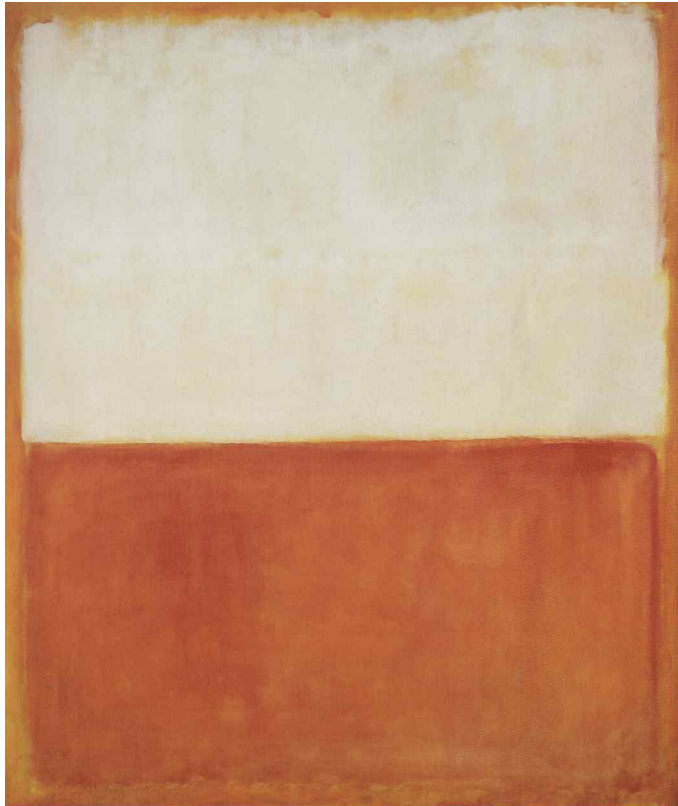
Top right: Clyfford Still,
PH-1033, 1976
Private Collection
Sold Sotheby's New York,
November 2011, \$20 Million
Art © 2018 City and County of
Denver / ARS, NY

Bottom right: Emil Nolde,
Tropensonne, 1914
Collection of Ada and Emil Nolde
Stiftung, Seebüll, Germany
Image © Nolde Stiftung Seebüll,
Germany / Erich Lessing /
Art Resource, NY
Art © Nolde Stiftung Seebüll,
Germany

Illuminating the room in a captivating shimmer of chromatic vibrancy and incomparable painterly finesse, Mark Rothko's *Untitled* of 1969 is an indisputably dazzling embodiment of the artist's legendary color-field compositions. Emerging from a saturated ground of blazing scarlet, two fields of varied tonality, one a pearly white and the other a glowing orange, radiate the steady heat of glowing embers; built up of innumerable delicate strokes, these luminescent multiforms emphatically attest to the singular mastery of light, color, and form achieved by the artist in his revered corpus of works on paper. A rare, exquisitely vibrant example from a period characterized by a predominantly somber palette, *Untitled* exemplifies Rothko's work in a medium that bore an increasingly profound significance in the twilight years of his legendary career when, tirelessly seeking to broaden the horizons of his prodigious practice, he focused his energies upon exploring the absolute limits of painting on paper. Conjuring the radiant sublimity of his most esteemed monumental canvases, *Untitled* is amongst the most emphatic embodiments of Bonnie Clearwater's description of the late works on paper: "Although, as previously noted, Rothko never abandoned bright colors in his works on paper, the vibrant late works on paper contain a force not experienced in the earlier small works...These late creations, with their dense unmodulated surfaces, do not flicker with light; rather, they generate a strong, constant glow." (Exh. Cat., New York, American Federation of the Arts, *Mark Rothko: Works on Paper*, 1984, pp. 54-55)

An exquisite, jewel-like summation of the artist's signature strategies, *Untitled* represents the breathtaking culmination of Rothko's career-long pursuit of aesthetic transcendence through the conflation of pure color and light. While predominantly known and revered for his corpus of towering abstract canvases, Rothko produced a number of exceptional paintings on paper throughout the entirety of his career which, in their subtly variegated





Left: Mark Rothko, *Untitled (White and Orange)*, 1955
Image © National Gallery of Art, Washington, D.C.
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Opposite: The artist photographed by Richard Pousette-Dart, *circa 1950*
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

“Together with the canvases, the works on paper chart the artist’s quest for an elemental language that would communicate basic human emotions and move all mankind.”

EXH. CAT., NEW YORK, AMERICAN FEDERATION OF THE ARTS,
MARK ROTHKO: WORKS ON PAPER, 1984, P. 17

hues and inherent luminosity, rank amongst the richest orchestrations of color within his prodigious output. Remarkable illustrations of paper’s unique capacity to both absorb and reflect light, the vibrant hues of the late works are infused with an unprecedented vitality. Describing the significance of the medium within his oeuvre, Clearwater reflects: “throughout his career, [Rothko] produced many lesser known works on paper which share characteristics with his canvases while exhibiting their own special qualities. These works....are essential to a fuller understanding of Rothko’s career. Together with the canvases, the works on paper chart

the artist’s quest for an elemental language that would communicate basic human emotions and move all mankind.” (*Ibid.*, p. 17) In the late 1960s, after completing the two commissions whose magisterial brilliance cemented his status as one of America’s most revered abstractionists—the Seagram Murals, and the Rothko Chapel paintings commissioned by John and Dominique de Menil—Rothko pursued the intricate subtleties of painting on paper with unprecedented focus. Evincing the artist’s incessant artistic probing, Rothko described the impetus behind this shift in his practice from canvas to paper with the following: “...to whom a certain medium





Top left: Joseph Mallord William Turner, *Sun Setting over a Lake*, c. 1840
Image © Tate, London / Art Resource, NY

Bottom left: Vincent van Gogh, *The Night Cafe in Arles*, 1888
Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
Image © Rijksmuseum Kröller-Müller / Art Resource, NY



becomes too easy and who runs this risk of becoming too skilled in that medium, to try another which presents more difficulties to them.” (*Ibid.* p. 59)

Against the ground of sumptuous crimson, the richly painterly forms of *Untitled* suggest both fevered motion and ethereal tranquility, emanating a bewitching tension that invites the viewer to lose him or herself completely in the diaphanous fields of unadulterated hue. Dominating the upper region of the canvas, the pulsating, feather-like edges of the glowing white rectangle push out into the red depth that surrounds them, resulting in a sense of undeniable movement and compositional vitality; in stark contrast, the glowing orange of the lower area subtly structures the composition, blending seamlessly with its red background and statically asserting its foundational presence. The work’s resultant dynamism necessitates the viewer’s constant attention and provides an elegant visual manifestation of the artist’s 1953 statement: “Either their surfaces are expansive and push outward in all directions, or their surfaces contract and rush inward in all directions. Between these two poles you can find everything I want to say.” (Mark Rothko in 1953, cited in James E. B. Breslin, *Mark Rothko: A Biography*, Chicago, 1998, p. 301) Here, chromatic resonance is attained through the meticulous aggregation of translucent veils of brushed pigment, with especially close attention paid to the spaces between forms and the edges of the canvas. Both despite and due to their stark disparity, the two color fields equilibrate: the shimmering, incandescent purity of the one is countered by the headier glow of the other as they reverberate over scarlet ground. Amongst the most spectacular manifestations of the artist’s work on paper, *Untitled* emanates a luminescent vibrancy utterly impossible to reproduce in illustration; to the viewer, bathed in its heady glow, it is almost as if this extraordinary painting is brilliantly illuminated from within, transformed from mere pigment into a translucent vessel of pure color and light.



6M BARNETT NEWMAN

1905 - 1970

Untitled

brush and ink on paper
14 by 10 in. 35.6 by 25.4 in.
Executed in 1960.

\$ 800,000-1,200,000

PROVENANCE

Estate of the artist (AN#1960-61)
Annalee Newman, New York
The Pace Gallery, New York
Acquired by the present owner from the above in 1993

EXHIBITED

Amsterdam, Stedelijk Museum; London, Tate Gallery; and Paris, Grand Palais, *Barnett Newman*, March - December 1972, p. 132, no. 84, illustrated (Paris), no. 85 (Amsterdam and London)
Indianapolis, Indianapolis Museum of Art; Berkeley, University Art Museum; San Antonio, Marion Koogler McNay Art Institute; and Columbus, Columbus Gallery of Fine Arts, *Perceptions of the Spirit in 20th Century American Art*, September 1977 - June 1978, p. 105, no. 63, illustrated
Baltimore, Baltimore Museum of Art; Detroit, The Detroit Institute of Arts; Chicago, Museum of Contemporary Art; New York, The Metropolitan Museum of Art; Amsterdam, Stedelijk Museum; Paris, Musée National d'Art Moderne; Cologne, Museum Ludwig; and Basel, Kunstmuseum, *Barnett Newman: The Complete Drawings, 1944-1969*, April 1979 - July 1981, p. 183, no. 72, illustrated (Baltimore), no. 62 (Amsterdam), no. 68 (Paris), no. 67 (Cologne), no. 67 (Basel)
Cologne, Museum Ludwig, Rheinhallen, *Bilderstreit: Widerspruch, Einheit und Fragment in der Kunst seit 1960*, April - June 1989, p. 413, no. 515e, illustrated
New York, Vivian Horan Fine Art, *Pitched Black*, November - December 1992, no. 1

LITERATURE

Thomas B. Hess, *Barnett Newman*, New York, 1971, p. 97, illustrated
Harold Rosenberg, *Barnett Newman*, New York, 1978, p. 191, no. 179, illustrated
Richard Schiff, Carol C. Mancusi-Ungaro and Heidi Colsman-Freyberger, *Barnett Newman: A Catalogue Raisonné*, New York and New Haven, 2004, p. 437, no. 190, illustrated in color

The present work installed in the exhibition *Barnett Newman* at the Stedelijk Museum in Amsterdam, 1972
Image © Stedelijk Museum, Amsterdam, the Netherlands / Art Resource, NY
Art © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York







Barnett Newman's striking and stringently monochromatic *Untitled* is among a limited suite of seminal drawings the artist executed in 1960 that would inform his momentous exhibition of *The Stations of the Cross* in 1966. In 1960, Newman cut open two blocks of watercolor paper, one fourteen by ten inches and the other twelve by nine inches; from these sheets, the artist created a total of twenty two ink drawings. The present work belongs to the group of fifteen larger drawings, which, for their chromatic starkness, proportions, and sustained, restricted color palette, have been regarded as the critical first explorations for what would later become *The Stations of the Cross*. *Untitled* is distinguished by its singular swath of ink down the center of the composition, against which Newman's iconic 'zip' is thrown into sharp relief; it is the execution of this zip that would inform, in particular, the right hand band in the *Fourth Station*, which is in the collection of the National Gallery of Art, Washington, D.C. Testament to the significance of these 1960s drawings within Newman's oeuvre, similar works on paper reside in the permanent collections of esteemed institutions such as The Metropolitan Museum of Art in New York and The Art Institute of Chicago.

The Stations of the Cross, Newman's spectacular series of fourteen black and white paintings, represents a triumph of Newman's intellectual and spiritual

explorations into the transcendental power of art to elicit an almost religious experience from the viewer. The restricted formal means and limited color palette forced Newman to work with different permutations of the zip, in different placements, and with subtle variances. Newman experimented with everything from the thickness of his oil paint and the width of the zip, to its placement on the canvas. These seemingly minor discrepancies activate each zip in enormously varying roles; indeed, it can be read as 'positive,' in the case of a dark brushstroke, or 'negative,' in the case of raw canvas peeking through a swath of ink, much like the focal point of the present work. *The Stations of the Cross* was initially exhibited at the Solomon R. Guggenheim Museum in New York in 1966. Of the group of 1960s drawings that preceded this series, Brenda Richardson noted: "The drawings are a kind of incubation for the *Stations*, not in the sense of preparatory studies but as the preliminary exploration necessary for Newman to confirm his visual instincts, to achieve a sense of conviction (both metaphorically and formally) about the direction he found the work taking in 1958-1960. The drawings bespeak precisely that kind of exploratory energy, a tentative posing of questions: is a palette composed exclusively of black and white too limited to sustain an extended series of paintings? How much

inventiveness is possible with both a reduced palette and a reduced repertory of forms?" (Exh. Cat., Baltimore, The Baltimore Museum of Art, *Barnett Newman: The Complete Drawings, 1944-1969*, 1979, p. 158)

Within this series of fourteen by ten inch ink on paper drawings, Newman examined how to sustain a restricted color palette in executing numerous iterations of his zip. In the present work, a dark stroke of ink articulates a ground against which the tape-reserved zip bisects the composition into two equal passages. To create this signature bar, Newman applied masking tape to the paper, painted around the tape, and then removed it, creating the zip left in reserve. A dry, brushy stroke of ink on the left hand side of the drawing balances a modulated and saturated swath on the right, lending a sense of harmony and balance to the overall composition, despite its asymmetry. *Untitled* is particularly unique in that the paper, which allowed the ink to bleed slightly into the blank strip, betrays the regularity of the masked-off zip.

Perhaps most importantly, the present work exemplifies Newman's continued probing into the spiritual effect art could produce in the wake of World War II and the atrocities of the Holocaust. Rejecting the restrictions of an art historical tradition he found oppressive, Newman sought to create a divine and emotional statement by focusing on the subtle nuances of spatial relationships and expressive brushwork. Although most renowned for his monumental oils on canvas, Newman held the practice of drawing to the same elevated status as that of painting. In a 1962 interview, just two years after the present work was completed, Newman said: "For example, drawing is central to my whole concept. I don't mean making drawings, although I have always done a lot of them. I mean the drawing that exists in my painting. Yet no writer on art has ever confronted that issue. I am always referred to in relation to my color. Yet I know that if I have made a contribution, it is primarily in my drawing." (The artist in an interview with Dorothy Gees Seckler, "Frontiers of Space," *Art in America* 50, no. 2, Summer 1962, pp. 86-87) Proof of the immense contribution this drawing has made both to the artist's practice and to Twentieth-Century art, *Untitled* has been exhibited in numerous institutions around the world, including the Metropolitan Museum of Art, New York, the Museum of Contemporary Art, Chicago, the Tate Gallery, London, the Musée d'Art Moderne, Paris, the Grand Palais, Paris, the Museum Ludwig, Cologne, and the Stedelijk Museum, Amsterdam, among many others. *Untitled* endures as an austere and successful exploration of Newman's signature zips, testifies to his brilliant artistic prowess, and represents a triumphant realization of his heroic creativity, brazen gesture and unceasing spiritual inquiry.

Below: Barnett Newman, *Here I (to Marcia)*, 1950
Los Angeles County Museum of Art,
Los Angeles, California
Digital Image © 2018 Museum
Associates / LACMA / Licensed by
Art Resource, NY
Art © 2018 Barnett Newman
Foundation / Artists Rights Society
(ARS), New York

Opposite: The artist at his
exhibition *The Stations of the Cross*
at the Solomon R. Guggenheim
Museum, New York, 1966
Photo © Bernard Gotfryd /
Getty Images
Art © 2018 Barnett Newman
Foundation / Artists Rights Society
(ARS), New York







7M DONALD JUDD

1928 - 1994

Untitled

stamped *JO JUDD BERNSTEIN BROS. INC. 93-4*
on the reverse of each unit
brass and acrylic sheets, in ten parts
each: 6 by 27 by 24 in. 15.2 by 68.6 by 61 cm.
Executed in 1993.

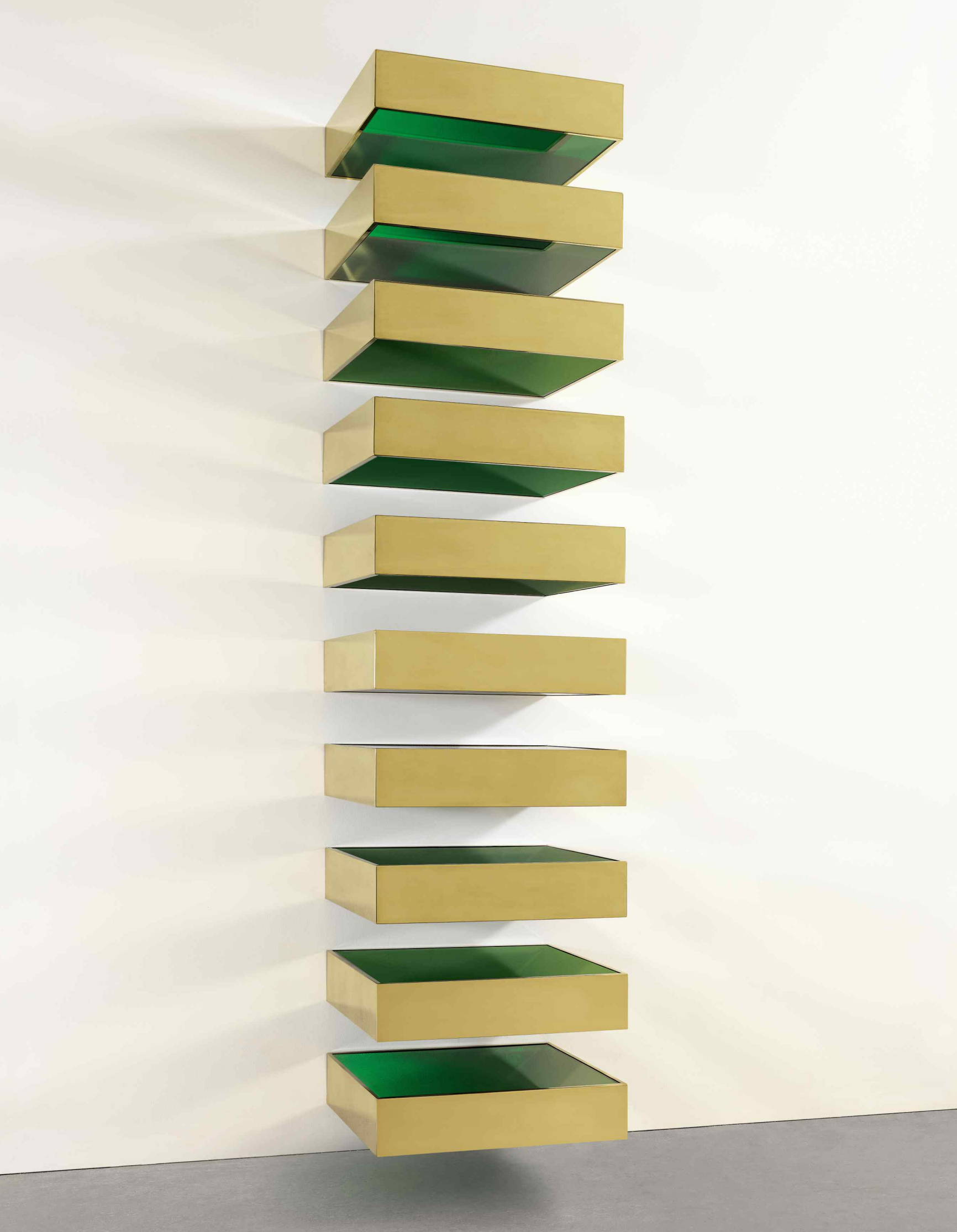
PROVENANCE

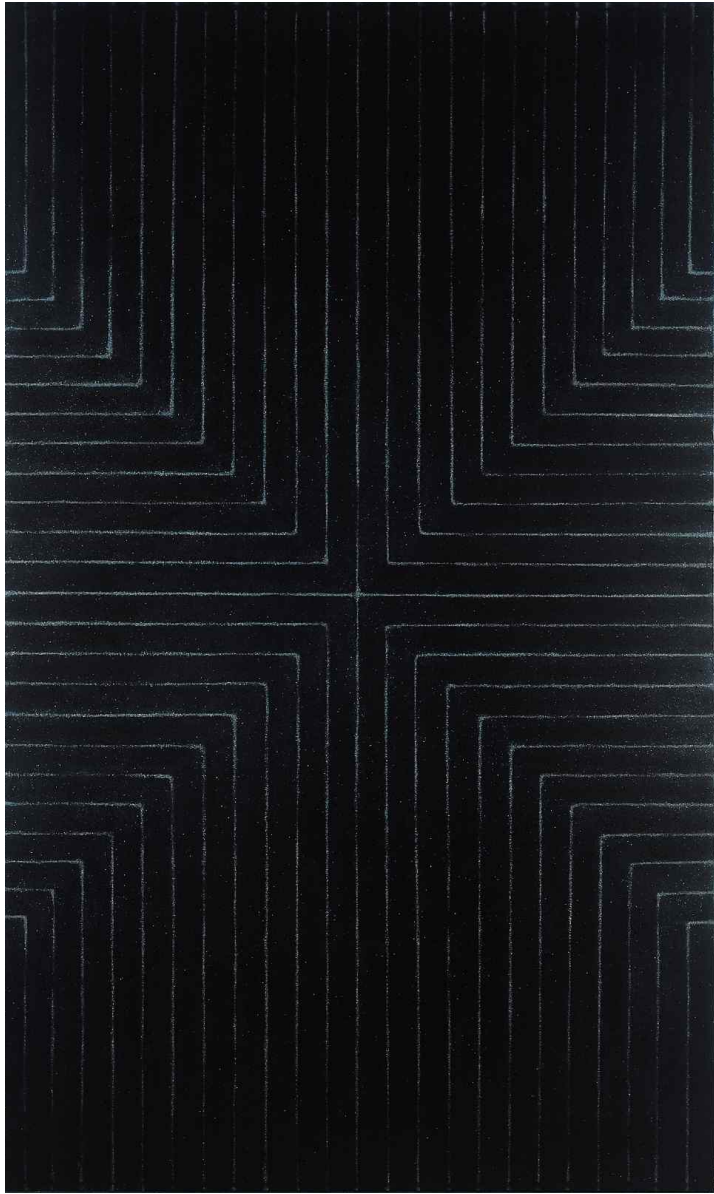
The Pace Gallery, New York
Acquired by the present owner from the above
in 1994

\$ 7,000,000-10,000,000

A pristine monument to the beauty of pure, unmediated form, *Untitled* from 1993 stands as the ultimate testament to Donald Judd's singular and defining role within the course of modern and contemporary sculpture. Regarded as the leading figure of Minimalism and amongst the most influential American artists of the Twentieth Century, Judd's rigorous commitment to the essential, unassailable truths of artistic creation finds brilliant resolution in his iconic stacks; a central pillar in the collection of almost every major museum institution worldwide, their sleek forms endure as the superlative embodiment of his radical vision. A source of ceaseless fascination and inspiration to Judd for almost three decades, the unique specifications of each stack – in material, in scale, in space—presented a limitless wealth of possibility, typifying the pursuit of visual clarity through an elegant repetition which has come to define his legendary practice. Executed in 1993, the year preceding the artist's death, *Untitled* stands out as a singularly compelling testament to the exploration of color which defined the final, incredible phase of Judd's storied practice; rooted in the inherent radiance of his materials and only amplified by the rigorous economy of his forms, Judd's late masterworks achieve an exquisite lyricism unrivaled in his earlier output. Scaling the wall with exacting purpose, the ten peerless units of polished brass achieve at once a commanding power and an ethereal, otherworldly grace; as light filters through the vibrant acrylic sheets, the precise intervals between each form are suffused in a shimmering emerald glow, unifying the discrete elements in a singular expression of the central tenets of Judd's artistic vision. Acquired by Morton and Barbara Mandel in the year following its execution and unseen by the public eye for over twenty-five years, *Untitled* emerges as the ultimate, dazzling culmination of a celebrated career spent in tireless pursuit of artistic truth.

Now the artist's best known legacy, Judd's stacks have come to epitomize the new American art that emerged in the early 1960s in challenge to the thematic allusion and illusionism which had, for centuries, defined the paintings of canonical art history. Unlike such titans of abstraction as Newman, Pollock, Rothko, and Still, however—all of whom he considered as immediate precedents for his practice—in 1962 and 1963, Judd came to the inevitable conclusion that painting, no matter how abstract, how reductive, contained some degree





of illusionism. As phrased by the artist in his famous 1965 treatise “Specific Objects:” “It isn’t necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting... Abstract painting before 1946 and most subsequent painting kept the representational subordination of the whole to its parts. Sculpture still does.” (Donald Judd, “Specific Objects,” 1965, reproduced in *Donald Judd: The Complete Writings, 1959-1975*, New York, 2015, p. 187) Only in sculpture could one determine the variables inherent to the work itself; scholar Barbara Haskell describes: “To expunge all implications of an a priori cosmic scheme, Judd restricted himself to the objective facts of color, form, surface, and texture, since only these could be trusted. A focus on concrete materiality replaced metaphor and allusion.” (Barbara Haskell, “Donald Judd: Beyond Formalism,” in Exh. Cat., New York, Whitney Museum of American Art (and travelling), *Donald Judd*, 1988, p. 42) In the artist’s own, more succinct words: “It is one kind of skepticism to make the work so strong and material that it can only assert itself.” (Donald Judd, cited in *Ibid.*) In pursuit of an artistic mode so precise, so definitive, so aesthetically unequivocal as to be beyond the slightest ambiguity, Judd broke from the medium of painting entirely, jettisoning the two dimensional in favor of a truly “specific object;” in so doing, he discovered the wholly innovative vocabulary of sculptural forms that would radically and incontrovertibly alter the course of Twentieth Century art.

In their austere elegance and rigorous, uncompromising candor, Judd’s stacks epitomize the essential purpose behind the entirety of his artistic output: to determine the boundaries of what art can express as true. First initiated in 1965 – the same year he authored “Specific Objects” – the introduction of these vertical columns of gleaming, cantilevered boxes represents the apex of Judd’s investigation of space as a variable that, in addition to material, shape, color, and form, informs and defines the essential nature of a work of art. In *Untitled*, as in those very first stacks, the meticulously defined space between each individual component is of equal volume to those of the units themselves, ensuring that that negative space becomes a tangible element of the work in its own right. Elegantly framed by the razor edges of each box, this emptiness is transformed into a form itself, taking on a spatial identity both within and surrounding the sculpture itself. Replete with harmonies of positive and negative space, *Untitled* articulates in tangible form Judd’s own description of space within a sculptural vernacular:

“It is one kind of skepticism to make the work so strong and material that it can only assert itself.”

BARBARA HASKELL, “DONALD JUDD: BEYOND FORMALISM,” IN EXH. CAT., NEW YORK, WHITNEY MUSEUM OF AMERICAN ART (AND TRAVELLING), *DONALD JUDD*, 1988, P. 42



The artist at Leo Castelli Gallery,
New York, 1966
Photo © Fred W. McDarragh /
Getty Images
Art © 2018 Judd Foundation /
Artists Rights Society (ARS),
New York

Opposite: Frank Stella, *Die Fahne
Hoch!*, 1959
Whitney Museum of American Art,
New York
Art © 2018 Frank Stella / Artists
Rights Society (ARS), New York



“If two objects are close together they define the space in between. These definitions are infinite until the two objects are so far apart that the distance in between is no longer space. But then the passerby remembers that one was there and another here. The space between can be even more definite than the two objects which establish it; it can be a single space more than the two objects are a pair.” (Donald Judd, “Specific Objects,” 1965, reproduced in *Donald Judd: The Complete Writings, 1959-1975*, New York, 2015, p. XX) Now quintessential icons of modern art, one can only imagine the astonishing sensation which confronted visitors of the artist’s first solo show at Leo Castelli gallery in February 1966, when the artist unveiled the first stack; as eloquently imagined by critic Judd Tully, “For the lucky viewer in those Castelli days, it might have carried the same jolt as seeing one of Duchamp’s original Ready-mades, perhaps the wood and galvanized iron snow shovel of *In Advance of the Broken Arm* from 1915 in Paris, or in Petrograd (St. Petersburg) that same year, viewing Kazimir Malevich’s Suprematist composition, *Black Square* or staring skyward at Constantin Brancusi’s twenty-three foot high, carved, rhomboid shaped *Endless Column* in the garden of Edward Steichen’s home in Voulangis in 1920.” (Judd Tully, “Donald Judd: Shape, Structure & Stacks,” in Exh. Cat., New York, Mnuchin Gallery, *Donald Judd: Stacks*, 2013, n.p.)

Within the self-imposed formal economy of the stacks, Judd created a wealth of astonishingly diverse sculptural works. The visual complexity and multiplicity of the stack is derived largely from the implicit differences between their materials: from the first stack of galvanized iron, Judd expanded to stainless steel, aluminum, copper, and brass (as in the present work), allowing the characteristic intrinsic to each distinct metal to define and distinguish the individual work. As described by Barbara Haskell, these distinctions “substantiated Judd’s implicit claim that every material possessed formal properties that belonged to it alone and the artist must limit himself that best allowed the materials to speak. Materials were the parts of speech of sculpture. Their properties—surface, color, thickness, and weight—were sufficient to substitute for the role traditionally filled by ornamentation.” (Barbara Haskell, “Donald Judd: Beyond Formalism,” in Exh. Cat., New York, Whitney Museum of American Art (and travelling), *Donald Judd*, 1988, p. 73) In coupling these shimmering, luxurious materials with the stark geometry of his forms, Judd exploited their inherent opulence to create works of exquisite, almost otherworldly artistry, producing, as Hilton Kramer eloquently described, “minimal forms at the service of glamorous, hedonistic effects of light.” (Hilton Kramer,

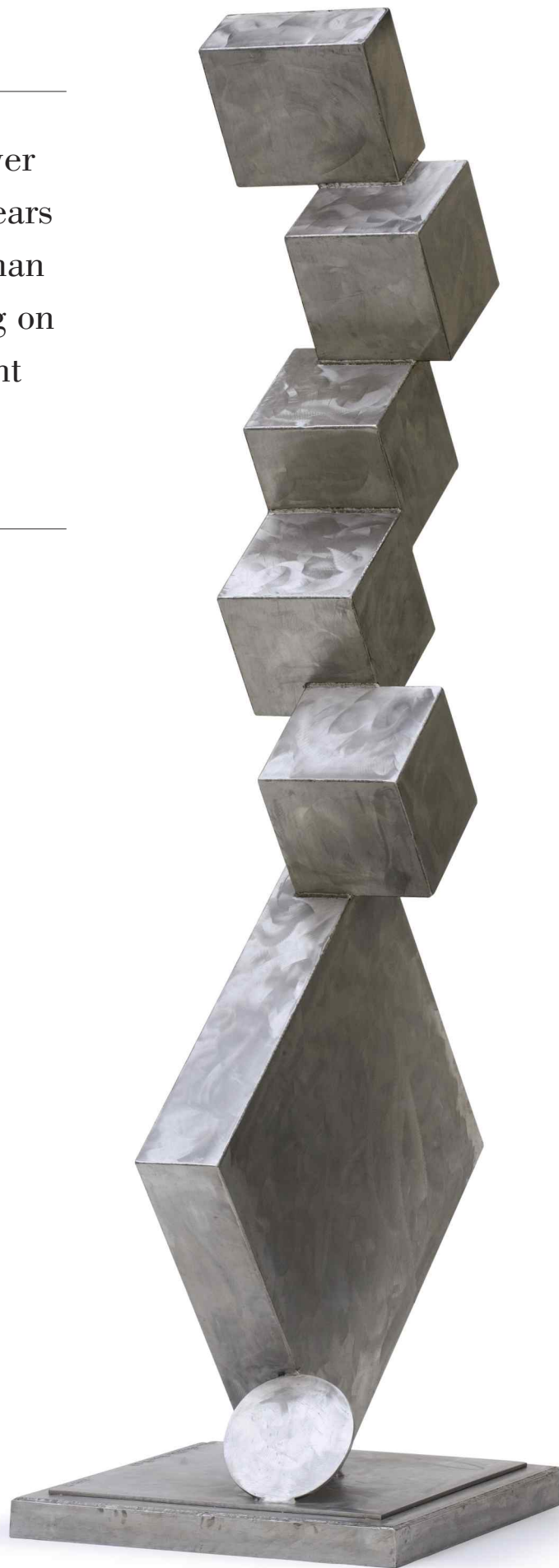
Left: Constantin Brancusi, *Bird in Space*, 1927
Los Angeles County Museum of Art
Digital Image © 2018 Museum
Associates / LACMA /
Licensed by Art Resource, NY
Art © 2018 Estate of Constantin
Brancusi / Artist Rights Society
(ARS), New York, NY.

Opposite: David Smith, *Cubi I*, 1963
Image © Detroit Institute of Arts,
USA / Bridgeman Images
Art © The Estate of David Smith /
Licensed by VAGA, New York, NY

“Over the years Donald Judd became ever more sure in what he did. In the last years of his life the colors became brighter than ever before. The pieces he was working on when he died indicated another brilliant development.”

RUDI FUCHS, “MASTER OF COLOUR,” IN EXH. CAT., COLOGNE, GALERIE GMURZYNSKA, DONALD JUDD: THE MOSCOW INSTALLATION, P. 11

“Display of Judd Art Defines an Attitude,” *The New York Times*, New York, May 14, 1971, p. D48) With the added material of Plexiglas in the later 1960s, the element of color within the stacks intensified: as in the present work, the reflected hue of the translucent green acrylic glows in the stack’s intersices, unifying the positive and negative forms of the sculpture in a single, gently gleaming column of emerald light. Dietmar Elger describes, “Almost more than any other materials, Plexiglas lived up to Judd’s stipulation that material and color should form a single entity, for color is truly inherent in Plexiglas. It is available in an almost endless variety of factory-made colors, and can, in addition, be opaque or transparent, dull, intensely glowing, or even fluorescent.” (Dietmar Elger, “Introduction (to Don Judd, colorist),” in Exh. Cat., Hannover, Sprengel Museum Hannover (and travelling), *Donald Judd: Colorist*, 2000, p. 21) Amongst the most enchanting aspects of the stacks is the unique lyricism of each, despite their stark simplicity. Never static, Untitled offers an entirely novel experience for each individual to confront its vertical majesty, the multi-tiered structure of gleaming forms and spaces opening vistas of interminable observation and intimacy with approach. Judd Tully eloquently describes: “For this viewer, the stacks bring to mind other singular objects, say the rakish silhouette of a 1963 fiberglass bodied Corvette Stingray, painted in a blazing shade of Roman Red, or the constructional clarity of Mies van der Rohe’s (and Philip Johnson’s) bronze and bronze-glass Seagram tower on Park Avenue. You might not recall the model year of the car or the name of the architect, but like the Judd stack, there’s an





instantaneous visual connection with the object, one that is both unique and memorable.” (Judd Tully, “Donald Judd: Shape, Structure & Stacks,” in Exh. Cat., New York, Mnuchin Gallery, *Donald Judd: Stacks*, 2013, n.p.)

Emanating a vivid, unfiltered hue, *Untitled* represents the ultimate culmination of Judd’s decades-long investigation of color in his iconic stacks. Executed in the year preceding the artist’s death, the present work is a testament, not only to the artist’s deft and inventive use of hue throughout his career, but to the heightened emphasis upon color which distinguishes his late work and, in particular, the last stacks. In his essay on the subject, scholar Rudi Fuchs notes: “Over the years Donald Judd became ever more sure in what he did. In the last years of his life the colors became brighter than ever before. The pieces he was working on when he died indicated another brilliant development.” (Rudi Fuchs, “Master of Colour,” in Exh. Cat., Cologne, Galerie Gmurzynska, *Donald Judd: The Moscow Installation*, p. 11) Indeed, Judd drew emphatic attention to the importance of color within his own work in his last major statement, an essay titled *Some aspects of color in general and red and black in particular*; written in the same year the present work was executed, Judd begins the essay with the boldly succinct statement, “Material, space, and color are the main aspects of visual art.” (The artist, cited in *Ibid.*, p. 79) Nowhere is this statement more profoundly and unequivocally manifest than in the vibrant clarity of *Untitled*, its succinct forms confronting the viewer with a saturated intensity unrivalled by Judd’s previous work. Describing the supremacy of color within Judd’s late works, scholar Barbara Haskell reflects, “Color became the main element of visual appeal. The buoyant moods afforded by the color combinations contrasted with the restrained severity of Judd’s earlier work. Without relaxing his rigorous battle against equivocation and fraudulence, he had transformed his syntax into more lyrical utterances.” (Barbara Haskell, “Donald Judd: Beyond Formalism,” in Exh. Cat., New York, Whitney Museum of American Art (and travelling), *Donald Judd*, 1988, p. 114) Achieving at last the sublime union of color, material, and space which initiated the entirety of his sculptural practice, *Untitled* serves as the ultimate and triumphant resolution to Judd’s unwavering pursuit of the essential, unshakeable truths of artistic creation; once realized, as eloquently phrased by the artist himself, “what lingers on is almost a motionless apparition—of surface and color only, and reflected light, glow, shadows. That is, I believe, when a piece becomes real—and beautiful.” (The artist, cited in Exh. Cat., New York, PaceWildenstein, *Donald Judd*, 2004, p. 8)



8M JOSEF ALBERS

1888 - 1976

Homage to the Square: Light Inside

signed with the artist's monogram and dated 67; signed, titled, dated 1967 and variously inscribed on the reverse

oil on Masonite
40 by 40 in. 101.6 by 101.6 cm.

This work will be included in the *Catalogue Raisonné of Paintings by Josef Albers* currently being prepared by the Josef and Anni Albers Foundation and is registered under #1967.112.

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

PROVENANCE

The Pace Gallery, New York

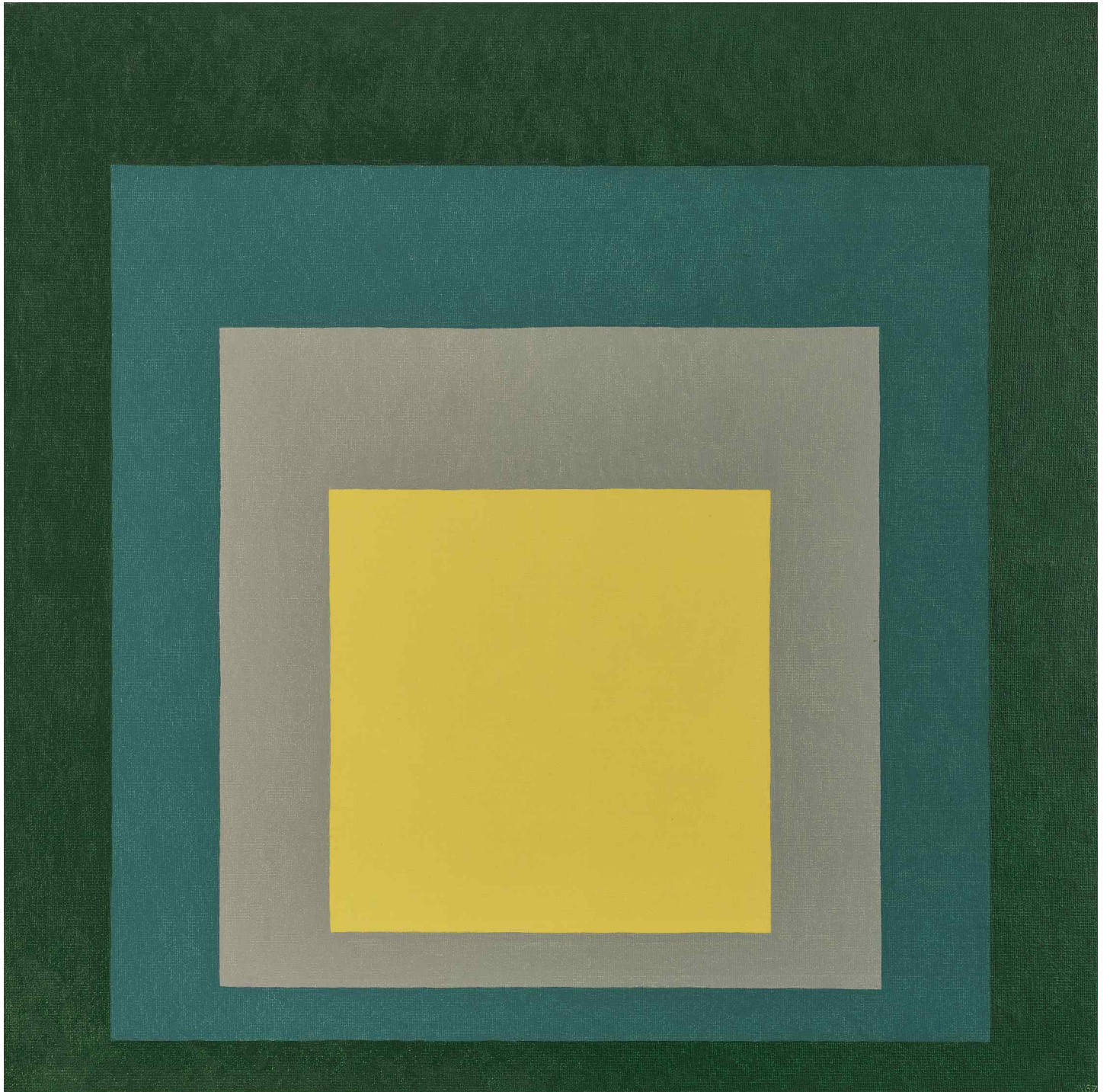
Acquired by the present owner from the above in 1994

EXHIBITED

Paris, Galerie Denise René, *Albers*, March - April 1968, no. 24
Münster, Landesmuseum für Kunst und Kulturgeschichte
Münster; Basel, Kunsthalle Basel; Lübeck, Overbeck-
Gesellschaft; Karlsruhe, Badischer Kunstverein; Bonn,
Rheinisches Landesmuseum; and Berlin, Deutsche Gesellschaft
für Bildende Kunst, *Albers*, April 1968 - February 1969, no. 35

“There is very much a simple, suitable, and natural wholeness to the arrangement of squares within squares, which is one of the best ideas in the world, one which provided enormous versatility and complexity. This arrangement is easily at one with color. It’s amazing that it so quietly produces such brilliance.”

DONALD JUDD, “JOSEF ALBERS, 1991,”
CHINATI FOUNDATION NEWSLETTER, VOL. 11, 2006, P. 61



Josef Albers' *Homages*, of which *Homage to the Square: Light Inside* is a superb example, are among the most iconic and influential series of works of the Twentieth Century. Through these paintings, Albers investigated the fundamental nature of color and its perception through the analysis of the changing effects caused by the juxtaposition of contrasting gradients of pigment. Each demonstrating a different series of hues, the paintings utilize the optical effects of varying chromatic contrasts to illustrate the relativity of color as a subjective source of visual experience. The present work, radiating tones of sumptuous yellow and luxuriant green, is remarkably successful in its effervescent vibrancy, epitomizing the ultimate achievement of the concerns that characterize this iconic series. Its evocative title is reflected in the golden central square, which glows like sunlight through an open window – a comparison further underlined by its grand scale. Bursting with luminosity, *Homage to the Square: Light Inside* is a quintessential model of Albers' belief in the primacy of color and his experiments with the chromatic spectrum.

Josef Albers with his class at Black Mountain College, published in *Life* magazine, c. 1946
Image © Photo by Genevieve Naylor / Corbis / Getty Images

Opposite top: Kazimir Malevich, *Suprematist Composition (with Yellow, Orange and Green Rectangle)*, 1915-1916
Image © Stedelijk Museum, Amsterdam, the Netherlands / Art Resource, NY

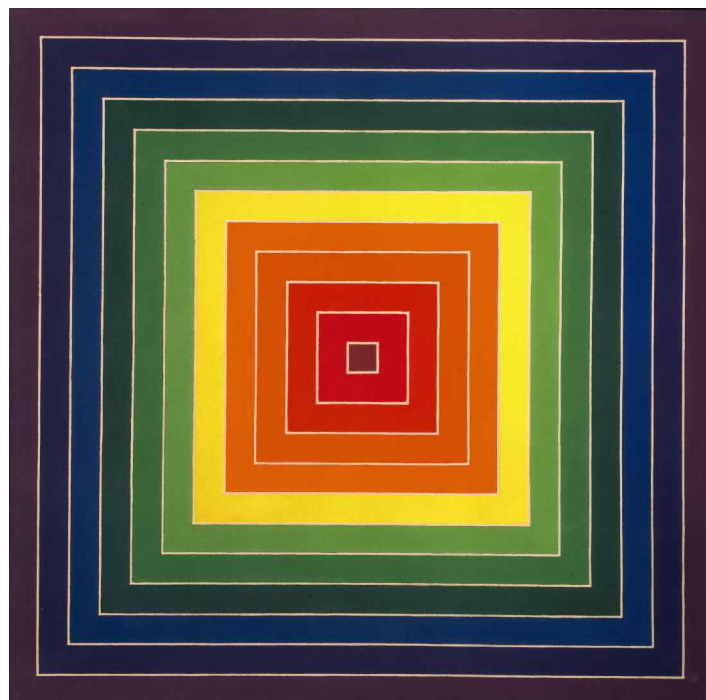
Opposite bottom: Frank Stella, *Single Concentric Squares (violet to red violet half-step)*, 1974
Collection of the artist
Image © Art Resource, NY
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York



science, Albers emphasized an approach that was based on dialogue, juxtaposition, and above all experimentation. Through experience and trial and error, Albers came to the radical conclusion that color is dependent on context: the same hue can be seen by the viewer as more intense in one combination than in another. Despite the work's title, the eponymous shape is used by Albers primarily as a vehicle for color, rather than as a focus in itself. By consistently utilizing this identical concentric construction in each work, Albers could use form as a control while experimenting with new permutations of hues, observing and evaluating the empirical effects of each new contrast.

Because each color is placed in direct contact with the next, these chromatic impressions are heightened and intensified by the relative properties of the disparate shades. In order to increase these effects even further, Albers replaced the traditional canvas medium with the rough side of Masonite, preferring its raw texture, and often applied paint directly from the tube, producing a sense of fresh immediacy. He painstakingly applied the paint by hand with a palette knife to create a homogeneous surface, allowing the viewer to completely focus on and become immersed in the effects of the colors as they respond to one another. His choice of contrasting pigments creates a sense of depth and perspective in an otherwise flat pictorial plane, and achieves this with remarkable clarity in the present work. The effulgent yellow in the center of the composition, nestled within bands of grey and green, appears to float above the other colors in an illusion of three-dimensional space.

Albers' revolutionary view that different colors could create psychological or emotional effects in the viewer has positioned him as one of the most influential artists of the Twentieth Century. As a student and later teacher at the famous Bauhaus in Weimar, Albers developed his theories alongside Wassily Kandinsky, Paul Klee, and László Moholy-Nagy. Upon immigrating to the United States, Albers would become one of the leading figures of the avant-garde Black Mountain College, working alongside Robert Motherwell and teaching young artists such as Cy Twombly, Kenneth Noland, and Robert Rauschenberg. Albers later taught at Yale University, where his students included Eva Hesse and Richard Serra. The influence of Albers' teaching philosophy and his own scholastic practice can be traced throughout the pantheon of post-war American art, from former pupil Mark Rothko's absorptive oil paintings to the Minimalist works of Donald Judd. Judd himself cited the influence of the *Homage* series on his own work, observing: "there is very much a simple, suitable, and natural wholeness to the arrangement of squares within squares, which is one of the best ideas in the world, one which provided enormous versatility and complexity. This arrangement is easily at one with color. It's amazing that it so quietly produces such brilliance." (Donald Judd, "Josef Albers, 1991," *Chinati Foundation newsletter*, Vol. 11, 2006, p. 61)



9M JOAN MIRÓ

1893 - 1983

Femme, oiseau

signed *Miró*, titled *Femme, oiseau*, dated 1969
and 4/IX/74 on the reverse
oil on canvas
85 by 68½ inches; 216 by 174 cm
Painted in 1969-74.

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

PROVENANCE

Galerie Maeght, Paris
Private Collection, Barcelona (acquired by 1979)
Pace Gallery, New York
Private Collection (acquired from the above in 1986)
PaceWildenstein, New York
Acquired by the present owner from the above on July 10, 1996

EXHIBITED

Madrid, Museo Español de Arte Contemporáneo, *Joan Miró: pintura*, 1978, n.p., no. 92
Palma de Mallorca, Sa Llotja, *Miró*, 1978, n.p., no. 63
Saint-Paul de Vence, Fondation Maeght, *Joan Miró. Peintures, Sculptures, Dessins, Ceramiques, 1956-1979*, 1979, p. 139, no. 22, illustrated (dated 1969)
Mexico City, Museo de Arte Moderno, *Joan Miró, exposición antologica: 100 obras de 1914 a 1980*, 1980, n.p., no. 71
Saint-Paul de Vence, Fondation Maeght, *L'Univers d'Aimé et Marguerite Maeght*, 1982, p. 143, no. 105, illustrated in color
Paris, Galerie Maeght, *Joan Miró 90e Anniversaire*, 1983, n.p., no. 5, illustrated in color (as *Personnage et Oiseau*)
London, Waddington Galleries, *Joan Miró/Henri Laurens*, 1984, p. 22, no. 19, illustrated in color (dated 1974)

LITERATURE

Pere Gimferrer, *Miró, Catalan Universal*, Barcelona, 1978, p. 213, no. 197, illustrated in color
Walter Erben, *Joan Miró, 1893-1983, The Man and His Work*, Cologne, 1988, p. 225, n.n., illustrated in color (dated 1974)
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. V, Paris, 2003, p. 229, no. 1632, illustrated in color



“... silence is denial of a noise - but the smallest noise in the midst of silence becomes enormous. The same process makes me look for noise hidden in silence, the movement in immobility, life in inanimate things, the infinite and the finite, forms in a void, and myself in anonymity”

QUOTED IN M. ROWELL, ED., *JOAN MIRÓ: SELECTED WRITINGS AND INTERVIEWS*, LONDON, 1987, P. 253

Miró's *Femme, oiseaux*, painted in the last decade of his life, is a poetic example of abstraction at its most daring. Although no identifiable features of a woman or a bird are visible, the artist evokes the gestural motions of these figures through the sweeping arabesques of his brushwork. When he painted this work in 1969 and 1974, Miró was primarily concerned with reducing his pictorial language to its barest essentials. "Through this rarefaction and seeming lack of prudence," explains his biographer Jacques Dupin, "the canvas' pictorial energy was in fact magnified, and his painting strikingly reaffirmed. This process also seemed like a breath of fresh air, or an ecstatic present from which new signs, colors, and the full freedom of gesture surged forth. By limiting the colors of his palette, Miró's enduring themes yielded works of various sizes, proportions rhythms, and resonances." (Jaques Dupin, *Miró*, Barcelona, 1993, pp. 337-38)

The frenetic expressiveness of the artist's brushwork here calls to mind the works of Willem de Kooning completed around the same time. After his trip to New York in 1947, Miró became acquainted with the art of

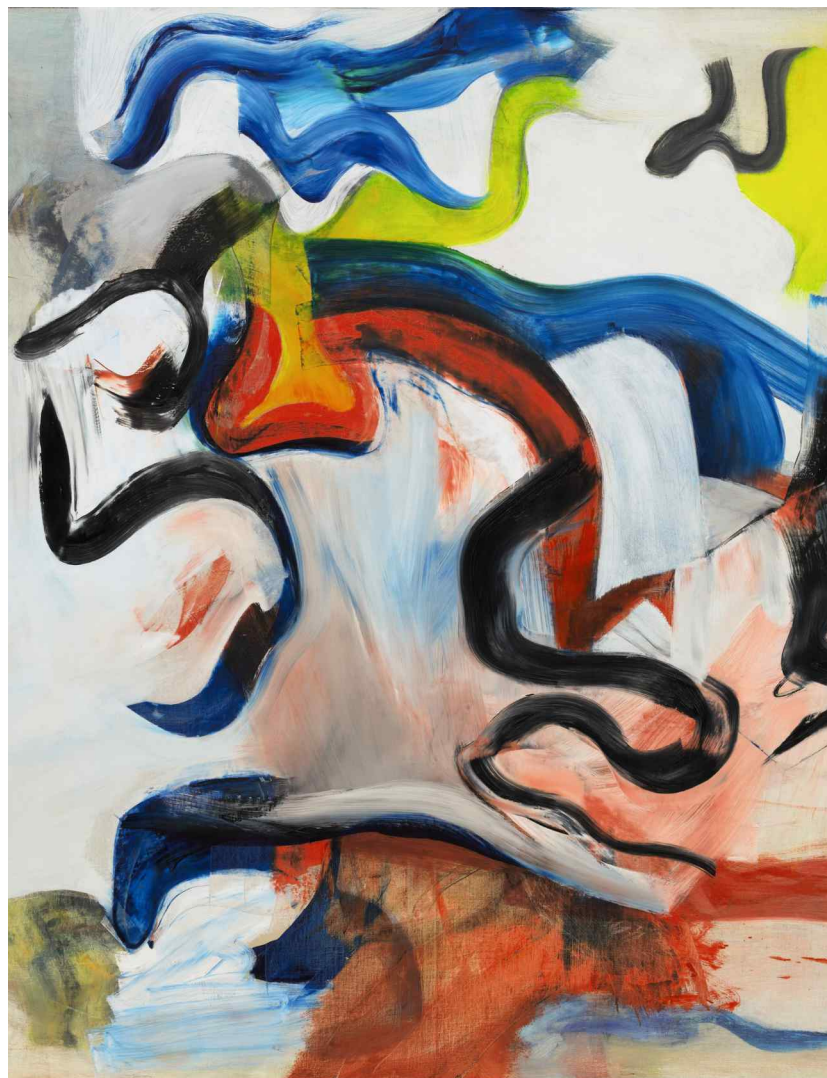
the Abstract Expressionists and was fascinated by their techniques and their aesthetic agenda. As the artist later recalled, the experience of seeing canvases of the Abstract Expressionists was like "a blow to the solar plexus." Several young painters, including Jackson Pollock, were crediting Miró as their inspiration for their wild, paint-splattered canvases. In the years that followed he created works that responded to the enthusiasm of this younger generation of American painters and the spontaneity of their art. It was also under their influence that he started painting on a large scale, such as in the present work. The paintings he created from the early 1950s onwards are a fascinating response to these new trends of abstraction, while at the same time showing Miró's allegiance to his own artistic pursuits.

By the time he completed the present work in 1974, Miró's composition had gained a level of expressive freedom and exuberance that evidenced his confidence in his craft. Images of women, stars, birds and moons were omnipresent in his pictures to the point that these elements became memes for the artist's own identity. Jacques Dupin elaborated on the semiotic importance

Joan Miró at work in his studio at Palma de Mallorca
Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018







Right
 Willem de Kooning,
Untitled V, 1982
 Digital Image © The
 Museum of Modern Art/
 Licensed by SCALA / Art
 Resource, NY
 Art © 2018 The Willem
 de Kooning Foundation
 / Artists Rights Society
 (ARS), New York

of the figuration in these late paintings, “[t]he sign itself was no longer the image’s double, it was rather reality assimilated then spat out by the painter, a reality he had incorporated then liberated, like air or light. The importance of the theme now depended on its manner of appearing or disappearing, and the few figures Miró still endlessly named and inscribed in his works are the natural go-between and guarantor of the reality of his universe. It would perhaps be more fruitful to give an account of those figures that have disappeared than of the survivors.” (*Ibid.* pp. 339-40)

Miró’s own reflection on the artistic process further articulates his late style: “... silence is denial of a noise - but the smallest noise in the midst of silence becomes enormous. The same process makes me look for noise hidden in silence, the movement in immobility, life in inanimate things, the infinite and the finite, forms in a void, and myself in anonymity.” (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 253) Miró builds the present composition using a pictorial

lexicon of signs and symbols, while still referencing recognizable objects, in this case, human figures. Working with thick lines and monochromatic spaces as his central compositional elements, Miró fully explored the possibilities of movement within a two-dimensional field.

The influence of Abstract Expressionism compelled Miró to begin painting on a large scale, requiring the construction of a massive studio in Palma by the Catalan architect Josep Lluís Sert. The paintings he created from the early 1950s onwards are a fascinating response to these new trends of abstraction, while at the same time showing Miró’s allegiance to his own artistic pursuits. By the late 1960s, Miró had become well-versed in the art of rendering his aesthetic ideas on a large-scale format. This extraordinarily colorful composition remained in Miró’s collection until the end of his life. As was the case for most of these late works, the artist completed the picture in his studio in Palma de Mallorca, where the warm Mediterranean sunlight and invigorating sea air enlivened his desire to paint bold and exuberant oils.

Joan Miró's studio in
Palma de Mallorca
Artwork: © Successió Miró
/ Artists Rights Society
(ARS), New York / ADAGP,
Paris 2018





10M ISAMU NOGUCHI

1904 - 1988

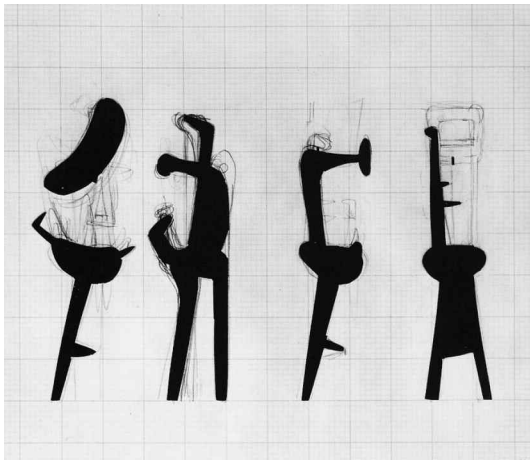
Strange Bird

signed, dated 45 88,
and numbered AP IX
bronze

55½ by 21½ by 23 in. 141 by 54.6 by 58.4 cm.

Conceived in 1945, this work was cast in 1988
and is number one of two artist's proofs, outside
the edition of 8.

\$ 800,000-1,200,000



Worksheet for the present work, 1945 (later signed 1946).
The Noguchi Museum, New York.
Art © The Isamu Noguchi Foundation and Garden Museum,
New York / ARS

PROVENANCE

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

EXHIBITED

New Haven, Yale University Art Gallery, *Sculpture Since Rodin*,
January - February 1949, n.p., no. 26, illustrated (green slate)
(as *To The Sunflower*)
New York, Whitney Museum of American Art; Washington, D.C.,
The Phillips Gallery; Fort Worth, Fort Worth Art Center; Los
Angeles, Los Angeles County Museum of Art; San Francisco,
San Francisco Museum of Art; Minneapolis, Walker Art
Center; and St. Louis, City Art Museum of St. Louis, *Nature in
Abstraction: The Relation of Abstract Painting and Sculpture
to Nature in Twentieth-Century American Art*, January 1958 -
February 1959, p. 54, illustrated (green slate) (as *Unknown Bird*)
New York, Whitney Museum of American Art, Isamu Noguchi,
April - June 1968, p. 24, no. 19 (green slate) (as *Unknown Bird*)
New York, Cordier & Ekstrom, Inc., *Strange Birds*, May - June
1972 (bronze, black patina ed. 1/8, 2/8, 3/8, 4/8, 5/8, 6/8,
8/8, bronze, gold patina, ed. 3/8)
London, Gimpel Fils, Ltd., *Master Sculptors of the 20th Century*,
January - March 1973, n.p. no. 18, illustrated (bronze, gold
finish, ed. 7/8)
Tokyo, Minami Gallery, *Sculptures by Isamu Noguchi*,
May - June 1973, n.p., no. 9, illustrated (aluminum)
Washington, D.C., National Gallery of Art, Smithsonian Institute,
American Art at Mid-Century, October 1973 - January 1974,
n.p. illustrated in color (green slate)
New York, Acquavella Galleries, *Masters of the Twentieth
Century*, 1972 (bronze, black patina, ed. 2/8 and 8/8)
New York, The Pace Gallery, *Isamu Noguchi - Bronze & Iron
Sculpture*, May - June 1988, p. 13, no. 3, illustrated (bronze,
the present example)
Kagawa, Marugame Genichiro-Inokuma Museum of
Contemporary Art, *Dear Heartfelt Friend, Isamu Noguchi*,
November 1992 - March 1993, n.p., no. 2, illustrated in color
(aluminum, ed. 6/8)
Madrid, Fundación Juan March, *Isamu Noguchi*, April - June
1994, p. 35, no. 7, illustrated (aluminum, ed. 7/8)
New York, PaceWildenstein, *Modern Masters from the
Collection of Mark Goodson*, October - November 1995, p. 63,
illustrated (bronze, ed. 2/8)
New York, PaceWildenstein, *Earthy Forms: The Biomorphic
Sculpture of Arp, Calder, Noguchi*, February - March 2000,
p. 27, illustrated in color (bronze)





Tokyo, Sogetsu Art Museum, *Isamu Noguchi*, November - December 2002 (bronze, black patina, ed. 2/8 and aluminum, ed. 6/8)

New York, The Noguchi Foundation and Garden Museum, *Sculpture and Nature*, June 2002 - January 2003 (aluminum, ed. 7/8)

Sapporo, Moerenuma Park, *Isamu Noguchi Exhibition in the Glass Pyramid*, June - August 2003 (aluminum, ed. 6/8)

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New York, Whitney Museum of American Art; and Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Isamu Noguchi: Master Sculptor*, October 2004 - May 2005, p. 100, illustrated (with the artist in his MacDougal Alley studio, New York, 1945); p. 101, illustrated (green slate); p. 103 (text)

Sapporo, Museum of Contemporary Art, *Isamu Noguchi: Energy out of Nothingness*, July - August 2005 (aluminum, ed. 6/8)

New York, The Isamu Noguchi Foundation and Garden Museum, *The Imagery of Chess Revisited*, October 2005 - March 2006, p. 135, no. 81a, illustrated (green slate), p. 136 (text)

Yokohama, Yokohama Sogo Museum of Art; Shiga, The Museum of Modern Art; and Takamatsu, Takamatsu City Museum of Art, *Isamu Noguchi: Connecting the World Through Sculpture*, April - November 2006, p. 84, no. 56, illustrated in color (aluminum, ed. 6/8)

New York, The Isamu Noguchi Foundation and Garden Museum, *Survey of Paris Abstractions*, May - September 2007 (green slate, and bronze, gold patina, artist copy)

Leeds, Henry Moore Institute; Scheveningen, Museum Beelden Aan Zee; and Bremen, Gerhard-Marcks-Haus, *Against Nature: The Hybrid Forms of Modern Sculpture*, February - November 2008, p. 32, no. 20, illustrated, pp. 47-48, illustrated in color (in installation) (aluminum, ed. 7/8)

West Yorkshire, Yorkshire Sculpture Park, *Isamu Noguchi at Yorkshire Sculpture Park*, July 2008 - May 2009 (bronze, black patina, artist proof 2/2)

LITERATURE

Isamu Noguchi, "Meanings in Modern Sculpture," *ARTNews* 48, no. 1, March 1949, p. 15, illustrated (green slate) (as *To The Sunflower*)

"Isamu Noguchi Defines the Nature and Enormous Potential Importance of Sculpture - 'The Art of Spaces,'" *Interiors* 109, March 1949, pp. 118-123 (green slate)

Christopher Fremantle, "New York Commentary," *The Studio*, July 1949, p. 30, illustrated (green slate) (as *To The Sunflower*)

Saburo Hasegawa, "Abstract Art in Japan," in American Abstract Artists, Eds., *The World of Abstract Art*, New York, 1957, p. 70, illustrated (stone) (as *Unknown Bird*)

Isamu Noguchi, *Isamu Noguchi: A Sculptor's World*, New York and Evanston, 1968, p. 73, no. 56, illustrated (green slate)

James R. Mellow, "The Point of View that Sanctifies," *The New York Times*, May 5, 1968, p. 7, illustrated (green slate)

"Sculpture by Isamu Noguchi," *Japan Architect* 48, no. 8, August 1973, p. 16 (aluminum, ed. 4/8)

Wayne Andersen, *American Sculpture in Process: 1930/1970*, New York, 1975, p. 48, no. 14, illustrated (green slate)

Sam Hunter, *Isamu Noguchi*, New York, 1978, p. 79 (text) (as *Unknown Bird*)

Benjamin Forgey, "Isamu Noguchi's Elegant World of Space and Function," *Smithsonian* 9, April 1978, pp. 46-55 (aluminum, ed. 7/8)

Nancy Grove and Diane Botnick, *The Sculpture of Isamu Noguchi 1924-1979, A Catalogue*, New York and London, 1980, p. 41 (text), n.p., no. 232B, illustrated (bronze, edition unknown)

Isamu Noguchi, *The Isamu Noguchi Garden Museum*, New York, 1987, p. 230, no. 28a, illustrated (in installation) (green slate) and p. 247, no. 28b, illustrated (in installation) (aluminum, ed. 7/8)

Tim Threlfall, Ph.D., *Isamu Noguchi: Aspects of a Sculptor's Practice: A Continuity with Life*, Sussex, 1992, p. 188 (text)

Exh. Cat., Tokyo, The National Museum of Modern Art, *Isamu Noguchi: Retrospective 1992, 1992*, p. 42 illustrated (in installation), p. 64, illustrated (in installation)

Bruce Altshuler, *Noguchi*, New York, 1994, illustrated in color on the back cover (aluminum)

Diane Apostolos-Cappadona and Bruce Altshuler, Eds., *Isamu Noguchi: Essays and Conversations*, New York, 1994, p. 34, illustrated (with the artist in his MacDougal Alley studio, New York, 1945)

Exh. Cat., Monterey, Museo de Arte Contemporáneo (and travelling), *Noguchi y la Figura*, 1999, p. 59 (text); p. 60, no. 32, illustrated (edition unknown); p. 98, no. 15, illustrated (aluminum, ed. 7/8)

Exh. Cat., New York, The Pace Gallery, *50 Years at Pace*, 2010, p. 64, illustrated (in installation at *The Interlocking Sculpture of Isamu Noguchi*, New York, 2003) (aluminum)

Shoji Sadao, *Buckminster Fuller and Isamu Noguchi: Best of Friends*, New York, 2011, p. 191 (text), p. 193, no. 16, illustrated (green slate, edition unknown)

Hayden Herrera, *Listening to Stone: The Art and Life of Isamu Noguchi*, New York, 2015, p. 221, illustrated (with the artist in his MacDougal Alley studio, New York, 1945), p. 223 (text), p. 430 (text)



Conceived first in 1945 and later cast in bronze with black patina in 1988, *Strange Bird* is an outstanding example of Isamu Noguchi's aesthetic creed. Balanced on a sleek tripod support, *Strange Bird* comprises a series of bonelike elements whose rounded contours effortlessly interlock with one another. Relying entirely on the principles of tension and suspension to hold these planar slabs in horizontal and vertical equilibrium, *Strange Bird* exemplifies the technical and creative prowess which established Noguchi as one of the most influential and critically acclaimed sculptors of the Twentieth Century. Indeed, Noguchi's interlocking sculptures comprise his most celebrated and iconic works; casts of *Strange Bird* have been exhibited extensively internationally in the most prestigious museums, including the Whitney Museum of American Art in New York, the Los Angeles County Museum of Art, the San Francisco Museum of Art, the Walker Art Center, the National Gallery of Art in Washington, D.C., and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Of the twelve materials that Noguchi cast in this compositional format, the present work is one of three in bronze with black patina; the other two reside in the esteemed collections of the Isamu Noguchi Foundation and the Locks Foundation. Of the eight examples and two artist's proofs from this edition, many reside in museum collections, such as the Mount Holyoke College Art Museum, the Kagawa Museum, and the Noguchi Museum in Japan. Noguchi's unique abstract visual language draws on the iconography

of Surrealist biomorphism, European modernism, and Japanese minimalism, hinting at numerous figurative interpretations while ultimately resisting any singular association.


As with Noguchi's most compelling sculptural compositions, *Strange Bird* defies narrow characterization. While its title implies an association with movement and flight, *Strange Bird*'s form more closely resembles the gawky legs and weighty body of a flightless bird, such as an ostrich or an emu. Originally titled *To the Sunflower* after the verses of William Blake's ode to a sunflower in 1794, *Strange Bird*'s elegant vertical planes and open face are also reminiscent of the heliotropic movement of a sunflower, twisting and rising up in its daily effort to capture as much sunlight as possible: 'Ah, Sunflower! Weary of time / Who countest the steps of the sun / Seeking after that golden sweet clime / Where the traveller's journey is done.' Just as the rootedness of the sunflower challenges its ability to capture sunlight, *Strange Bird* is perhaps an expression of the somewhat oxymoronic and frustrated rootedness of an earthbound bird. Despite suggesting figurative associations, Noguchi expressed that *Strange Bird* "does not refer descriptively to this form but to the spirit of longing, which I hope it expresses, of Blake's famous poem."

First conceived and cast in 1945, *Strange Bird* emerges from a moment in history in which many artists grappled with how to express in their artwork the physical destruction and psychological devastation in the wake of World War II. In *Strange Bird*, Noguchi captures with meticulous precision both the profound existential



The artist, pictured with another example of the present edition at MacDougal Alley studio, New York, mid-1940s
Photo by Rudolph Burckhardt
Art ©The Isamu Noguchi Foundation and Garden Museum, New York / ARS.

Opposite: Alternate casts of the present edition, installed at the Noguchi Foundation and Garden Museum, New York
Art © The Isamu Noguchi Foundation and Garden Museum, New York / ARS

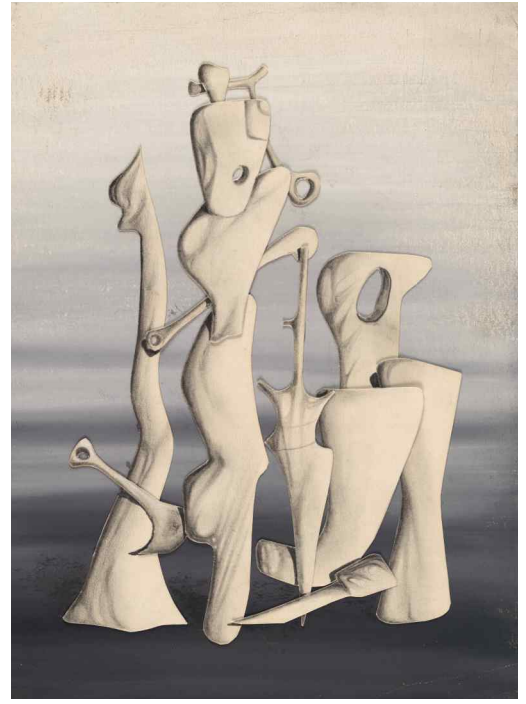


“It is my desire to view nature through
nature’s eyes, and to ignore man as an object
for special veneration.”

DIANE APOSTOLOS-CAPPADONA AND BRUCE
ALTSHULER, EDS., *ISAMU NOGUCHI: ESSAYS AND
CONVERSATIONS*, NEW YORK, 1994, P. 16

Opposite top: Yves Tanguy,
The Great Mutation, 1942
Digital Image © The Museum
of Modern Art/Licensed by
SCALA / Art Resource, NY

Opposite bottom: Constantin
Brancusi, *Maiistra*, 1910-1911
Private Collection
Image © Bridgeman Images
Art © 2018 Artists Rights
Society (ARS), New York /
ADAGP, Paris



anguish of wartime experience and the fragility of the human psyche. However, Noguchi believed in the human capacity for mental and spiritual transcendence – the capacity for birth, rebirth, and corporeal transformation – and the freedom that this mindset permits. The mid-1940s were also a pivotal period in Noguchi’s artistic career during which he experimented with concept and form and gained prominence in the New York art scene, as testified by his inclusion in the Museum of Modern Art’s influential exhibition *Fourteen Americans* in 1946.

As a young sculptor working in New York in 1927, Noguchi wrote in his application for a Guggenheim fellowship: “It is my desire to view nature through nature’s eyes, and to ignore man as an object for special veneration. ..Indeed, a fine balance of spirit with matter can only concur when the artist has so thoroughly submerged himself in the study of the unity of nature as to truly become once more part of nature.” (Diane Apostolos-Cappadona and Bruce Altshuler, eds., *Isamu Noguchi: Essays and Conversations*, New York, 1994, p. 16) The Guggenheim fellowship afforded Noguchi the opportunity to travel to Paris, where he spent six months as an assistant in Constantin Brancusi’s studio. Noguchi’s admiration of the sublime grace and quiet power of Brancusi’s sculptural genius is a clear inspiration for Noguchi’s earliest movement away from realist figuration and toward an abstraction that blended the most natural materials with a primal sensibility. *Strange Bird* is the quintessential summation of Noguchi’s oeuvre in its expression of his fundamental concern for art’s integration with its surrounding space and for the elimination of the nonessential through formal reduction.







11M ROY LICHTENSTEIN

1923 - 1997

Still Life with Head in Landscape

signed and dated 76 on the reverse
oil and Magna on canvas
48 by 40 in. 121.9 by 101.6 cm.

\$ 7,000,000-10,000,000

PROVENANCE

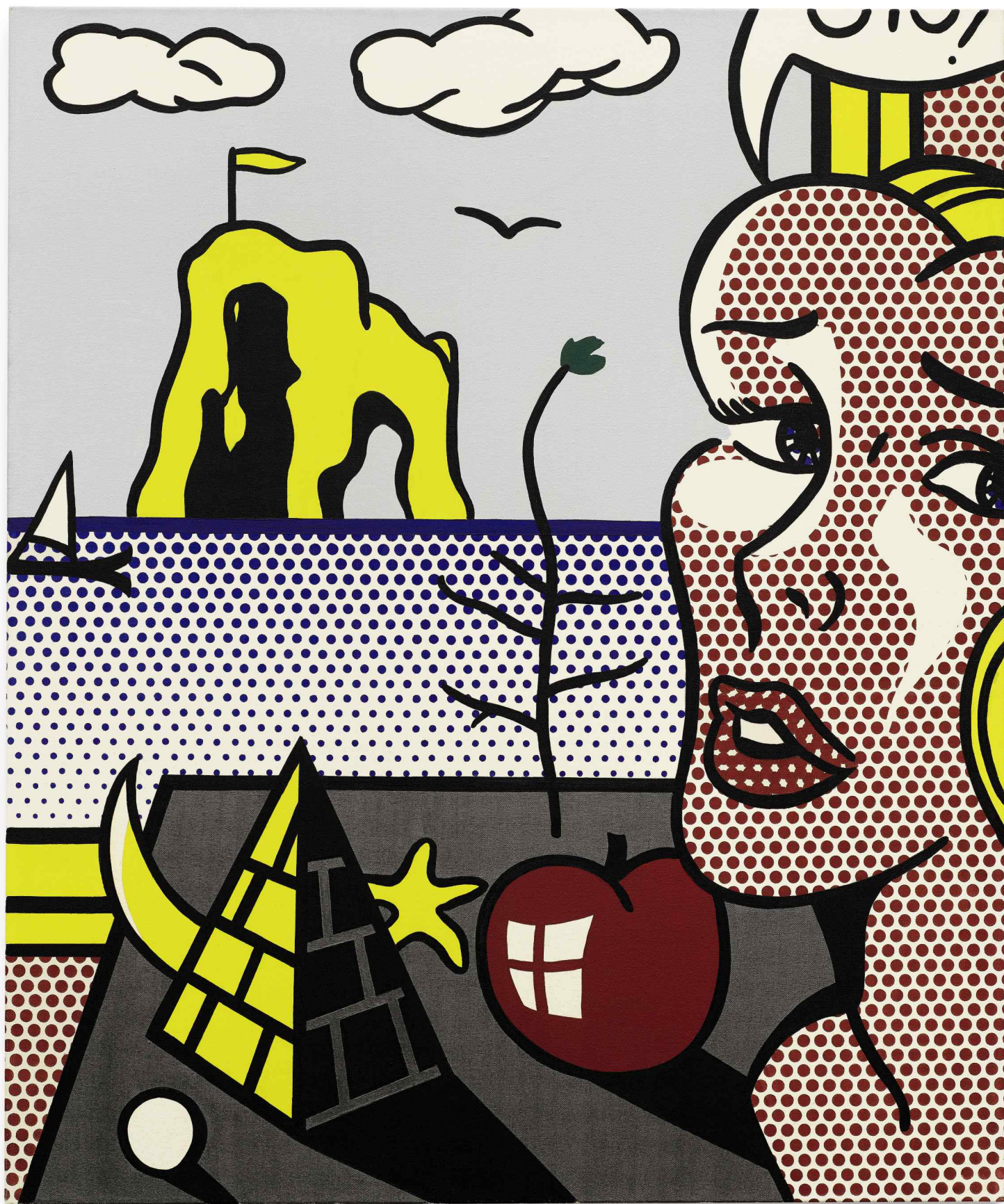
The Pace Gallery, New York
Acquired by the present owner from the above in 1992

“All my art is, in some way, about other art.”

ROY LICHTENSTEIN QUOTED IN JANIS HENDRICKSON,
ROY LICHTENSTEIN, COLOGNE, 2000



Drawing for *Still Life with Head in Landscape*
Private Collection © Estate of Roy Lichtenstein

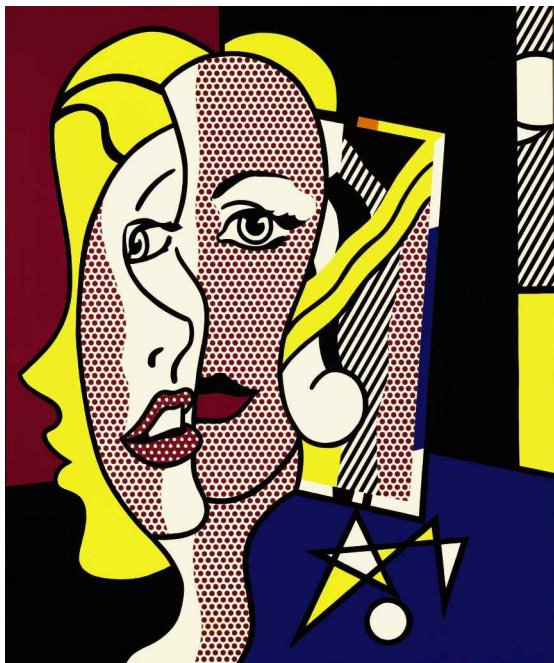




From top:
Roy Lichtenstein, *Girl with Beach Ball III*, 1977
National Gallery of Art, Washington, D.C.
Art © Estate of Roy Lichtenstein

Roy Lichtenstein, *Female Head*, 1977
Private Collection
Sold Sotheby's New York, November 2017, \$24.5 Million
Art © Estate of Roy Lichtenstein

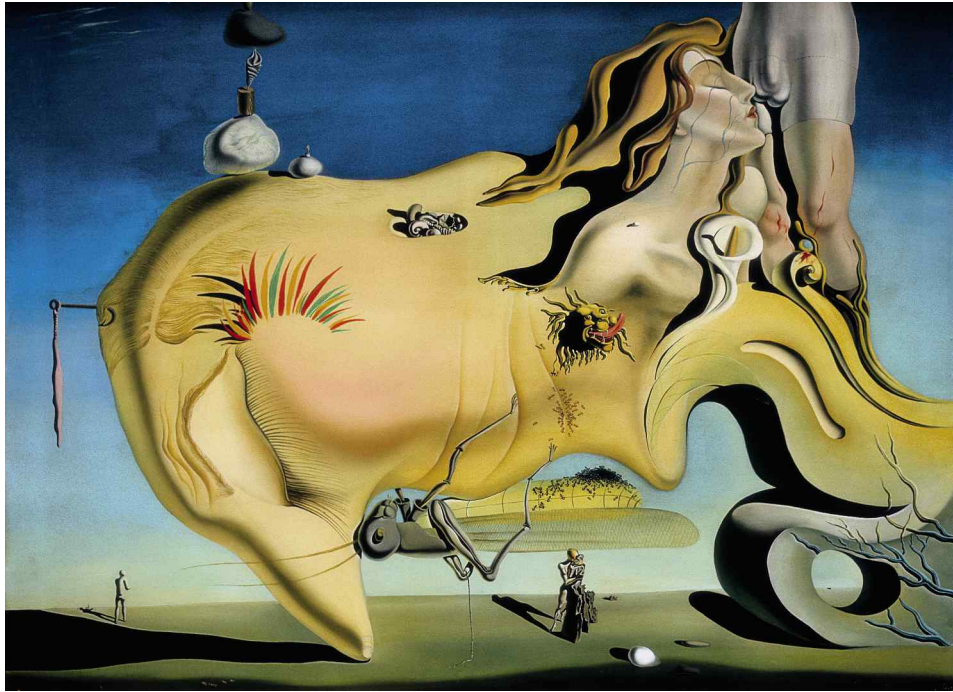
Roy Lichtenstein, *Oh, Jeff... I Love You, Too... But...*, 1964
Private Collection
Art © Estate of Roy Lichtenstein



Iconic yet enigmatic, entirely alluring yet utterly elusive, *Still Life with Head in Landscape* is the ultimate exemplar of the virtuosic dexterity with which Roy Lichtenstein faced, assimilated, and thrillingly reimagined the art historical canon throughout his celebrated oeuvre. Arranged with exacting precision upon the canvas, each irresistibly intriguing element of Lichtenstein's vibrant composition suggests innumerable referential meanings, drawing the viewer ever closer in our desire to enter the bewitchingly chromatic realm of Lichtenstein's masterpiece. Executed in 1976, at the inception of the artist's celebrated Surrealist series, *Still Life with Head in Landscape* exemplifies the peerless formal execution and conceptual sophistication which define this celebrated period of the artist's career. In fact, the present work momentarily marks the very first occasion in which Lichtenstein inserted the female figure into a Surrealist landscape – while the year of 1977 saw him produce a number of Surrealist figures, it was this painting in 1976 that birthed the beginning of this landmark series. Describing the indisputable ingenuity of the limited series, Diane Waldman notes, “In his distillation, Lichtenstein brought his gamesmanship into play, merging prototypical subjects from any one of the major Surrealists with the outstanding images of another and conflating them with images drawn from his own earlier work... [In] his Surrealist paintings, he unleashed a more fanciful aspect of his nature, layering one wild form on top of another and creating a panoply of imagery that he intertwined with forms from his previous work.” (Diane Waldman in Exh. Cat., New York, Solomon R. Guggenheim Museum, *Roy Lichtenstein*, 1994, pp. 243-251) With examples of Lichtenstein's Surrealist paintings from 1977 and 1978 held in such collections as the Solomon R. Guggenheim Museum in New York, the Louisiana Museum of Modern Art in Denmark, and the Metropolitan Museum of Art in New York, amongst numerous others, this series represents







Left: Salvador Dalí, *The Great Masturbator*, 1929
 Museo Nacional Centro de Arte Reina Sofía, Madrid
 Image © Alinari / Art Resource, NY
 Art © Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York

Opposite top: René Magritte, *Le prêtre marié (The Married Priest)*, 1961
 Private Collection
 Image © Herscovici / Art Resource, NY
 Art © 2018 C. Herscovici, Brussels / Artists Rights Society (ARS), New York

Opposite bottom: René Magritte, *Shéhérazade*, 1947
 Private Collection.
 Image © Herscovici / Art Resource, NY
 Art © 2018 C. Herscovici, Brussels / Artists Rights Society (ARS), New York

the inventive mind of the artist at the creative apex of his extraordinary career. Held in the collection of Morton and Barbara Mandel for over twenty five years and never publically exhibited, the present work is amongst the most captivating realizations of Pop Art's scintillatingly absorptive approach to precedent. Seamlessly fusing a dazzling amalgamation of art historical tropes with slyly concealed allusions to his own oeuvre, *Still Life with Head in Landscape* is an emphatic testament to Lichtenstein's own astute summation: "All my art is, in some way, about other art." (Roy Lichtenstein quoted in Janis Hendrickson, *Roy Lichtenstein*, Cologne, 2000, frontispiece)

Picasso explored the etchings of Rembrandt, while Warhol deftly repurposed the devotional imagery of Leonardo da Vinci; for centuries, artists have confronted the art of centuries past, engaging in and contributing to a timeless dialogue with their art historical forbearers. Achieving an exceptionally superb continuation of this venerated custom, *Still Life with Head in Landscape* articulates the tenets and tropes of innumerable art historical masterworks with unparalleled pictorial exuberance and graphic charge. In its title alone, the present work suggests a blurring of the traditional genre distinctions between landscape, still life, and portraiture; deftly combining the three, *Still Life with Head in Landscape* is a work of virtually incomparable intricacy. While Lichtenstein considered Surrealism to be the specific aesthetic departure for this series, the present work merges sly references to a diverse range of artists, periods, and masterpieces. Asked to describe

his inspiration for the Surrealist paintings, Lichtenstein reflected, "They were of no particular Surrealist artist, just Surrealism in general...These works are something like the *Artist's Studio* paintings in that they are large compositions that include various images from various periods." (Roy Lichtenstein, "A Review of My Work Since 1961," 1995, quoted in Exh. Cat., Milan, *Roy Lichtenstein: Meditations on Art*, 2010, p. 235)

In the present work, the dramatically foreshortened space between Lichtenstein's sumptuous blonde, intimately leaning into the viewer's space, and the near horizon bisecting the composition recalls the destabilization of space in the metaphysical landscapes of Salvador Dalí and Giorgio de Chirico, whose hyper-real scenes aimed to conjure the uncanny environment of a dream; in contrast, the sinuously organic curves of the cooing blonde offer sly reference to the fantastical aesthetic of Max Ernst, imbuing her with an underlying sensuality. Below the horizon, a crisp blue swath of Lichtenstein's trademark Ben-Day spots echoes the sweeping beaches and rugged cliffs of the Catalan coastline portrayed in many of Dalí's best known paintings. As in those works, the unfamiliar space of *Still Life with Head in Landscape* confounds traditional expectations of the landscape genre, paying homage to Dalí's exploration of psychological topography, rather than of the tangible realm. In the foreground, the combination of objects within Lichtenstein's still life – the precise yellow pyramid, partially concealed crescent moon, and gleaming red apple, amongst others – recalls the seemingly incongruous combinations of

Dalí's so-called "symbolically functioning objects," unlike his Surrealist predecessors, whose painstakingly selected forms reference internal forces of the psyche, the crisp forms of Lichtenstein's still life are chosen precisely for their frequent usage in other paintings, both from the Surrealists and within Lichtenstein's own oeuvre. Describing the remarkable skill with which Lichtenstein seamlessly absorbs, adapts, and rearranges such disparate inferences within his Surrealist paintings, scholar Jack Cowart notes: "Lichtenstein, rather, takes stylistic and subject elements and modifies them into a kind of Surrealist slang. He becomes involved in composite-scale tableaux with a rich dialogue of forms—all intuitively modified and released from their nominal sources. The forms assume new roles...In his shallow pictorial space, Lichtenstein's inanimate forms become animate with sharp sources of light and shadow, and each painting becomes a tableau vivant." (Jack Cowart, "Surrealism, 1977-79," in Exh. Cat., St. Louis Art Museum, *Roy Lichtenstein: 1970-1980*, 1981, p. 109) The gleaming red apple evokes the green apple suspended in René Magritte's infamous self-portrait, *The Son of Man*, while the bright reflection echoes that same artist's frequent portrayal of bewilderingly non-perspectival windows. The gaunt tree, one branch topped by a lone leaf, recalls the bare tree of Salvador Dalí's masterpiece, *The Persistence of Memory*, while the neatly delineated pyramid conjures such de Chirico works as *Hermes' Meditation* and *The Nostalgia of the Infinite*. Eloquently summarizing Lichtenstein's ingenious engagement with his Surrealist predecessors, scholar Diane Waldman reflects: "[Lichtenstein's] Surrealist-style works give us Surrealism pared down to its essential vocabulary and enhanced by his own visual commentary. While they do not share Surrealism's fundamental premise—that a language of art could be shaped from the unconscious—they have captured much of its style, a large measure of its wit, and not a little bit of its pathos." (Diane Waldman, "Futurism, Surrealism, and German Expressionism, 1974-80" in Exh. Cat., New York, Solomon R. Guggenheim Museum, *Roy Lichtenstein*, 1993, pp. 241-243)

Breathtaking in the scope of its referential vernacular, *Still Life with Head in Landscape* aligns numerous elements from Lichtenstein's own oeuvre alongside this rich compendium of art historical inferences, culminating in a captivating homage to art of the past. Reintroduced in the mysterious realm of Surrealism, familiar elements from Lichtenstein's earlier masterworks suggest new, intriguingly opaque meanings; Cowart notes, "One can identify sources and colors or document the



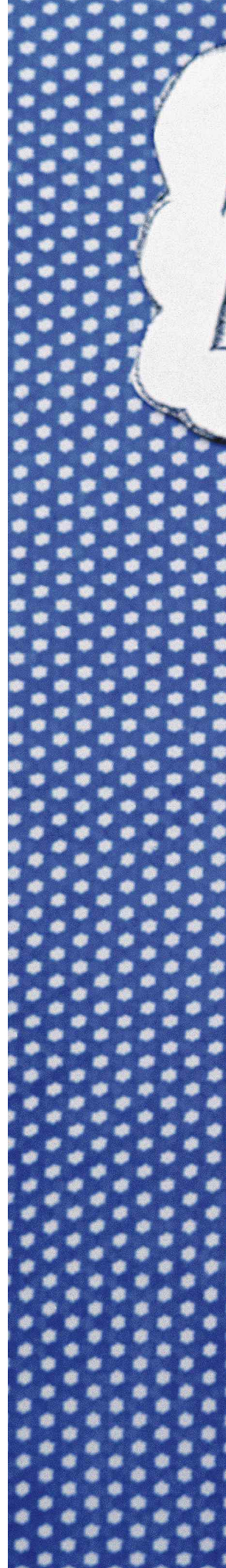
Right: Roy Lichtenstein at
Leo Castelli Gallery, 1964
Photo by Ugo Mulas
Image © Ugo Mulas Heirs.
All rights reserved.
Artwork © Estate of
Roy Lichtenstein

“All painters take a personal attitude toward painting. What makes each object in the work is that it is organized by that artist’s vision. The style and the content are also different from anyone else’s. They are unified by the point of view—mine. This is the big tradition of art.”

THE ARTIST CITED IN CALVIN TOMKINS, *ROY LICHTENSTEIN: MURAL WITH BLUE BRUSHSTROKE*, NEW YORK, 1988, P. 42

compositional reuse, but one still wonders about the implications and the artist’s private intentions...Included are vestiges of his Pop comic works, Brushstrokes, temples, Pyramids, Mirrors, Entablatures, Landscapes, Trompe l’Oeils, Office Still Lives, and Abstractions, and minor references to yet other works. Having developed style, technical expertise, and malleability in the intended rendering and communication between 1970 and 1977, Lichtenstein now combines all these skills in a virtuosic display.” (Jack Cowart, “Surrealism, 1977-79,” in Exh. Cat., St. Louis Art Museum, *Roy Lichtenstein: 1970-1980*, 1981, p. 111) Although rendered through the kaleidoscopic prism of Surrealism, the buttery yellow tresses of Lichtenstein’s signature blonde invoke the familiar bombshells of his Pop masterworks of the 1960s: departing from her role as the heroine of fictional and comic narrative, here, the artist’s archetypal female undergoes a radical stylistic transformation, emerging anew, entirely reimagined, in the fantastical dreamscape before us. Her obscured speech bubble temptingly evokes her lineage from the comic-based bombshells of Lichtenstein’s earlier paintings; in true Surrealist form, however, the cropped word tauntingly eludes legibility, lingering just beyond the viewer’s reach like a dream, only half remembered in the light of day. In her flowing locks of yellow hair, the shadows of Lichtenstein’s iconic Brushstroke paintings appear, winding sinuously alongside the figure’s face. Likewise, while the yellow

pyramid and shining apple are immediately familiar from such earlier works as *Pyramids II* and *III*, 1969 or *Two Apples*, 1972, in addition to a number of works from the artist’s Still Life paintings of the mid 1970s, they acquire further shades of meaning from their Surrealist alter-egos, offering the viewer an intimate engagement with both art historical precedent and Lichtenstein’s own artistic past. The myriad diversity of external references is counter-balanced by the highly personalized treatment of his own oeuvre in the present work, as the artist draws on the forms of figures from his iconic paintings with the same acerbic wit and artistic license that has always characterized his distinctive practice. Indeed, considering his relationship to art history, Lichtenstein commented, “All painters take a personal attitude toward painting. What makes each object in the work is that it is organized by that artist’s vision. The style and the content are also different from anyone else’s. They are unified by the point of view—mine. This is the big tradition of art.” (The artist cited in Calvin Tomkins, *Roy Lichtenstein: Mural with Blue Brushstroke*, New York, 1988, p. 42) Compounding inference upon inference in a spectacular and multifaceted fusion of artistic homage and wry, subtly satirical commentary, in *Still Life with Head in Landscape* Lichtenstein confronts art history as his subject matter with striking finesse, systemically fracturing and reimagining iconic paintings of the Twentieth Century to compose his own, utterly original masterwork.



HOW CAN I BE IN
LOVE WITH HIS GIRL?



12M JEAN ARP

1886 - 1966

Fleur dansante

inscribed with the artist's monogram,
numbered 3/3 and with the foundry mark
Susse Fonder Paris
bronze
Height: 45½ in.; 115.5 cm
conceived in 1957 and cast in January 1962 in a
numbered edition of 3, plus 1 artist's proof.

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

PROVENANCE

Wilfred P. Cohen, New York (acquired by 1992)
Galerie Denise René, Paris
The Pace Gallery, New York
Acquired by the present owner from the above
on September 30, 1993

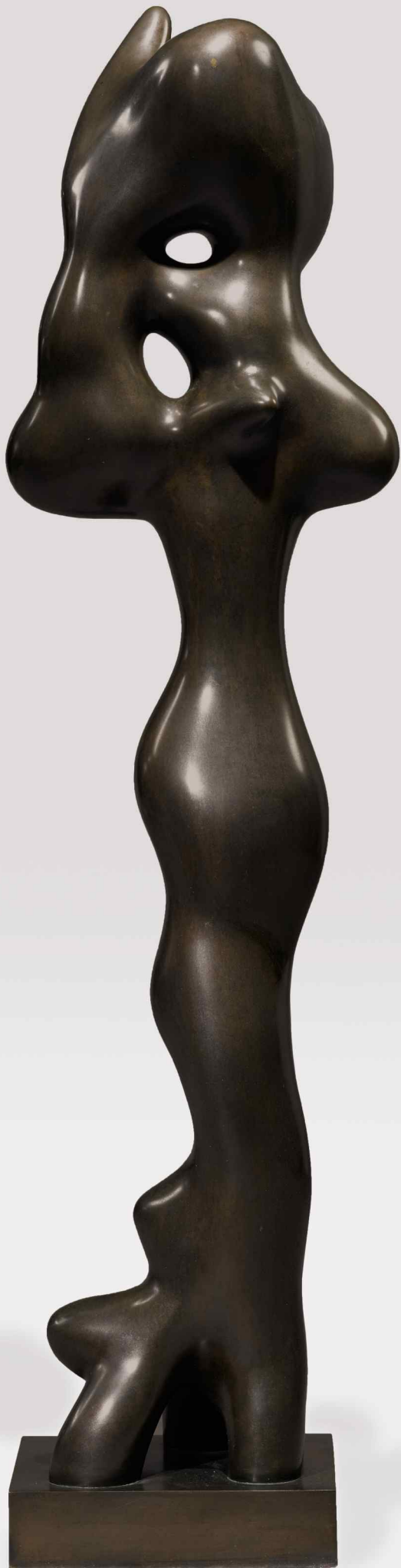
LITERATURE

Giuseppe Marchiori, *Arp*, Milan, 1964, p. 66, no. 112, illustration
of another cast
Eduard Trier, *Jean Arp, Sculpture, His Last Ten Years*,
New York, 1968, n.p., no. 153, pl. 3, illustration of another cast
Arie Hartog & Kai Fischer, *Hans Arp. Sculptures – A Critical
Survey*, Ostfildern, 2012, pp. 127 & 305, no. 153, illustration of
another cast



Left
Michel Sima. Jean Arp in
his studio at Clamart in the
1950s, photograph
© Michel Sima/Rue Des
Archives/Bridgeman Images
Artwork: © 2018 Artists
Rights Society (ARS),
New York





“The sculptor is a builder, an architect of dreams.”

JEAN ARP

Dating from 1957, *Fleur dansante* is a beautiful example of Arp's mature sculpture, displaying a formal purity and a high level of abstraction that characterize his most accomplished works. Its elegant, elongated form is subtly reminiscent of a human figure, while its simplicity and smooth, polished surface transcend a human form, metamorphosing into the flower referred to in the title. This abstract, transcendental quality characteristic of Arp's late sculpture bears strong stylistic, technical and poetic affinities with the work of Constantin Brancusi. As Stephanie Poley observed: "Arp was concerned with purity, with being free, being independent of everything unpleasant and limiting, and with the active, constant emission of positive energy as well as its perception." (Stephanie Poley in Exh. cat., Minneapolis, Minneapolis Museum of Art, *Arp*, 1987, p. 229)



Above
Arp in his Garden with
Fleur dansante
Artwork: © 2018 /
Artists Rights Society (ARS),
New York, NY

Guided by chance and intuition, the artist created organic, irregular shapes evocative of natural forms and parts of human anatomy. Although he developed a highly abstract pictorial vocabulary, Arp always established a connection between these biomorphic forms and elements of the natural world in such a way as to unveil the mysterious and poetic elements hidden in the world around us. Arp enjoyed seeing his sculptures in natural settings as seen by his large bronzes and carvings placed in the garden outside his studio, where they could merge into the landscape and become one with nature. A cast of *Fleur dansante*, alongside a number of other sculptures, graced the garden of the artist's villa at Meudon, at the outskirts of Paris.

The legendary art historian and museum director Alfred Barr once described Jean Arp as a "one-man laboratory for the discovery of new form." (quoted in J. T. Soby, Exh. Cat., New York, The Museum of

Modern Art, Arp, 1958, p. 7) The present work is indeed an extraordinary example of the artist's ability to take inspiration from natural forms around him, while always managing to transcend the realm of the tangible. The wonderfully organic and sensual quality of this sculpture is further enhanced by its title, which gives it a tender, romantic, as well as a playful note. The artist is inviting the viewer to join him in looking and marveling with fresh eyes at the forms that surround us: objects that when presented in an unfamiliar context or scale, look more like forms from the landscape of our subconscious. The viewer cannot help but be seduced by the sculpture's undulating lines and admire the subtle yet voluptuous curves and shadowy crevices.

The plaster of *Fleur dansante* is at the Stiftung Hans Arp und Sophie Taeuber-Art in Remagen, Germany, and another bronze cast is at the Art Gallery of Ontario in Toronto.





13M WILLEM DE KOONING

1904 - 1997

Untitled VI

signed on the reverse
oil on canvas
54 by 60 in. 137.2 by 152.4 cm.
Executed in 1980.

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

PROVENANCE

The artist
Private Collection (acquired from the above in 1982)
The Pace Gallery, New York
Acquired by the present owner from the above in 1992

EXHIBITED

East Hampton, Guild Hall Museum, *Willem de Kooning: Works from 1951-1981*, May - July 1981, p. 21, no. 40 (text)
New York, The Pace Gallery, *Group Exhibition: Painting and Sculpture*, July - August 1990

“I feel that I have found myself more in the sense that I have all my strength at my command...I am more certain the way I use paint and the brush.”

DIN PETERS, “WILLEM DE KOONING: PAINTINGS 1960-1982,”
STUDIO INTERNATIONAL 196, AUGUST 1983, P. 4





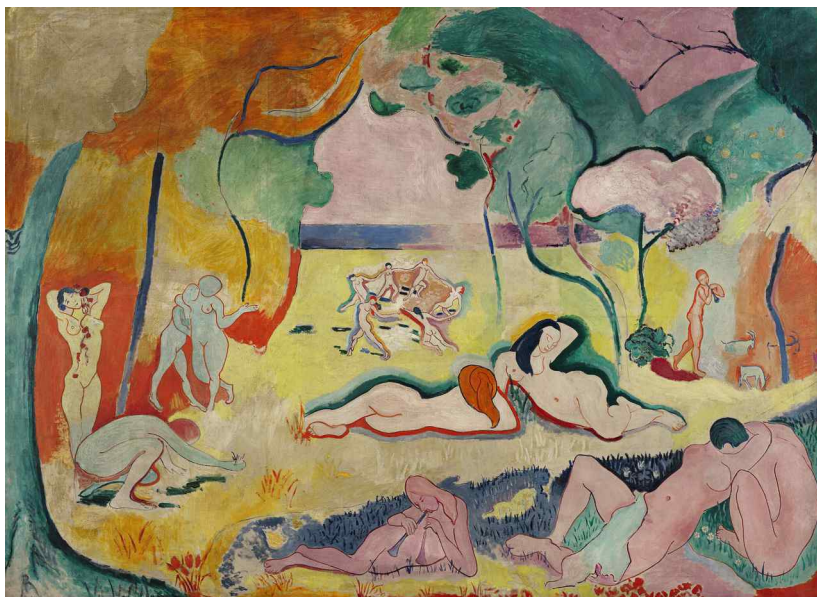
Bottom left: Henri Matisse, *Le Bonheur de Vivre*, 1905-06. Image © The Barnes Foundation, Philadelphia, Pennsylvania, USA / The Bridgeman Art Library Art ©2018 Succession H. Matisse / Artists Rights Society (ARS), New York

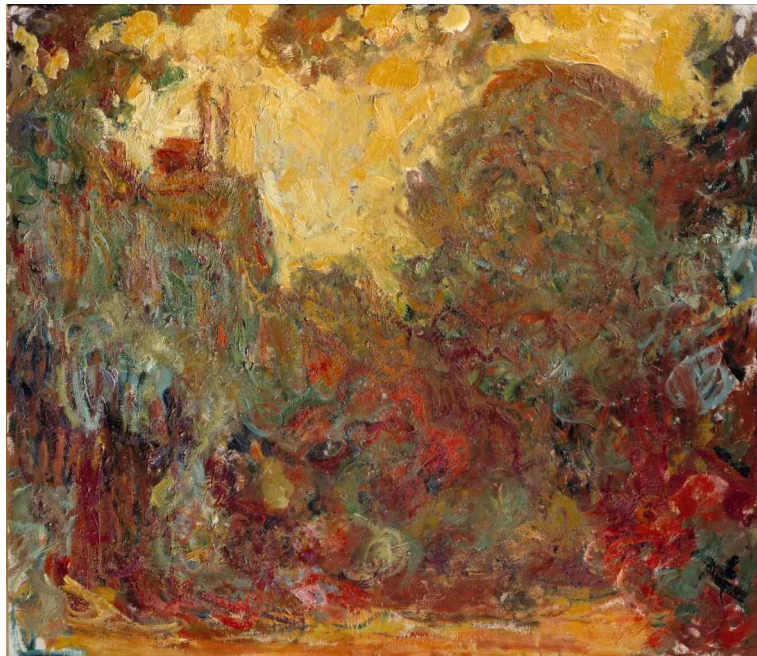
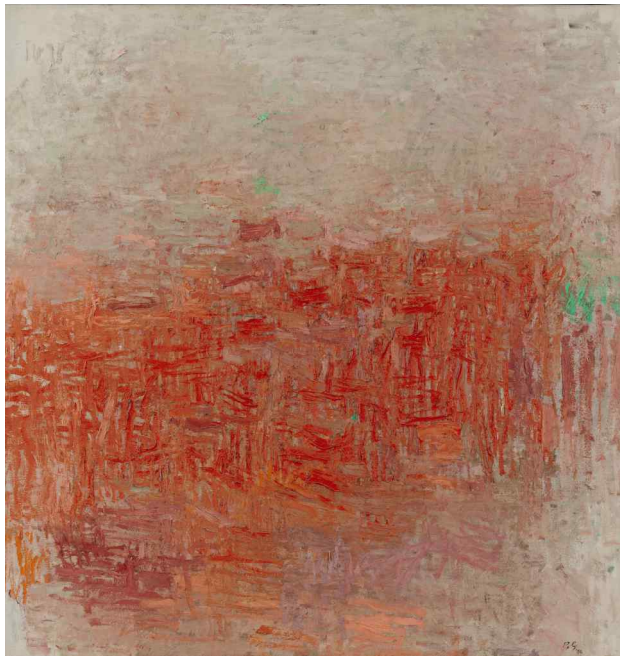
Bottom right: Pablo Picasso, *Les Femmes d'Alger (O. J. Version O)*, 1911-12. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Engulfing the viewer in a tumult of riotous bravura and dazzling vibrancy, *Untitled VI* from 1980 emphatically asserts the unequivocal painterly supremacy of Willem de Kooning at the absolute apex of his aesthetic powers. With every luscious ribbon of vivid raspberry pigment, sensuously swirling around nectarous passages of sherbet orange and jewel-like accents of pearly white and deep turquoise, de Kooning asserts total mastery of his medium, seamlessly merging discrete brushstrokes like elegant turns of phrase in a masterwork of visual poetry. The undulating rhythm of the present work attests to a moment of profound aesthetic and technical innovation within the artist's celebrated career: fusing the richly tactile brushwork of the 1970s paintings with the calligraphic lyricism of his 1980s masterworks, *Untitled VI* jubilantly heralds the emergence of de Kooning as a wholly revitalized artist, poised on the brink of his seventh decade. Held in the celebrated collection of Morton and Barbara Mandel and unseen by the public for over a quarter century, *Untitled VI* is not only a testament of the unerring painterly conviction which defines de Kooning's preeminence within Twentieth Century art, but also a profound embodiment of the explosive outpouring of creativity which fueled the artist's final decade.

Rendered with the full genius of de Kooning's abstract vernacular, the exuberantly impastoed layers of lush pigment which swell and break across *Untitled VI* correspond to the illustrious, color-saturated surfaces of his celebrated paintings of the late 1970s. In their mesmerizing vibrancy and fluid grace, the swirling forms of the present work invoke the sublime canvases

of Henri Matisse, whose visionary investigation of color and light proved to be a pivotal and formative influence upon de Kooning; emphatically proclaiming both artist's extraordinary gifts as colorists, *Untitled VI* is particularly evocative of the brilliant, color-soaked landscape of Arcadia depicted in Matisse's revered Fauvist masterpiece, *Le Bonheur de Vivre* of 1905-06. The newfound gestural exuberance and extraordinary corporeality of de Kooning's finest canvases from this period, exemplified in the glistening topography of *Untitled VI*, stem from the artist's reinvigoration of painting in 1975, which followed more than six years of intense engagement with the medium of clay. The influence of de Kooning's work in a three-dimensional medium is wholly sympathetic with his sensuous approach to oil paint in the present work: in both mediums, de Kooning pressed the antithetical dialogue between improvisation and control, resulting in a gestural tension that animated his surface to the extreme. The overlapping stratum of pigment in the present work creates a sense of spatial depth, juxtaposing saturated swaths of pomegranate red with slender rivulets of creamy ivory in a total celebration of color. A signature characteristic of 1950s Abstract Expressionism—and of de Kooning in particular—the diligently built up strata of paint layers in the present work is a particular revelation of the remarkable sophistication and variety of de Kooning's paint handling in his late masterworks. Describing the sensorial brilliance of the paintings of this period, one scholar reflects: "They came, with the artist in his mid-seventies, as the climax of a period in





which the paintings...with their massively congested, deeply luminous color, their contrasts between flowing and broken forms, attain at their best a total painterliness in which marks and image coalesce completely and every inch of the canvas quivers with teeming energy.” (David Sylvester, *About Modern Art: Critical Essays 1948-1996*, London, 2001, pp. 349-350) Exemplifying the acute physical immediacy of de Kooning’s masterworks from the late 1970s and 1980s, *Untitled VI* is utterly all-compassing, the thick whorls of vibrant paint surging in and around each other to crash against the canvas in triumphant defiance of two-dimensional containment.

Executed in 1980, the date of *Untitled VI* situates the present work at a distinct moment of transition in de Kooning’s aesthetic evolution: in as much as it corresponds to the ebullient brushwork of the 1970s paintings, the unmistakable elegance of the sinuous, curving forms also presages the gestural fluidity of his subsequent large-scale paintings of the 1980s. Describing the distinct brilliance of the artist’s last decade, scholar Carter Ratcliff observes, “Something extraordinary happens in the 1980s. Dragging a wide metal edge through heavy masses of paint, de Kooning turns scraping into a kind of drawing. A process of subtraction makes an addition, a stately flurry of draftsmanly gestures. De Kooning has always layered and elided his forms. Now he reminds us that he does the same with his methods.” (Carter Ratcliff, “Willem de Kooning and the Question of Style,” in *Exh. Cat.*, Amsterdam, Stedelijk Museum, *Willem de Kooning: The North Atlantic Light, 1960-1983*, 1983, p. 22) While the expansive surface of *Untitled VI* maintains the sumptuous impasto of the artist’s earlier work, the sinuous forms seek a heightened calligraphic elegance, de Kooning’s painterly genius imbuing the cascading forms with a rhythmic grace less prevalent in the turbulent canvases of the 1970s. Foreshadowing the spatial openness and lyrical

contours of such 1981 masterworks as *Pirate (Untitled II)*, in the collection of the Museum of Modern Art in New York, and *Untitled III*, in the collection of the Hirshhorn Museum and Sculpture Garden in Washington, D.C, the organization of forms in *Untitled VI* is revealed by way of both excavation and accumulation; summoning the sure command of painterly motion which belies an artist at the virtuosic height of his prodigious career, de Kooning applies, shifts, scrapes, and works the lush pigment to create a fully resolved composition from an initial outpouring of abstract energies. Describing the creative conviction which lies behind the profound visual power of the present work, de Kooning reflected: “I feel that I have found myself more in the sense that I have all my strength at my command...I am more certain the way I use paint and the brush.” (Din Peters, “Willem de Kooning: Paintings 1960-1982,” *Studio International* 196 (August 1983), p. 4)

Maintaining the unmistakable traces of de Kooning’s remarkable touch and fluid wrist, *Untitled VI* boasts an enlivened spirit and a new freedom in which his innate gifts for line, color, and form remain paramount. Nowhere is de Kooning’s grand ability as a colorist more poetically asserted than in the buoyant, saturated forms which flow and eddy across the surface of the present work, and which de Kooning would proceed to dramatically intensify and streamline in his works of the later 1980s. Amongst the earliest articulations of this transformation, the forms of *Untitled VI* remain unrestrained yet unmistakably deliberate, the bold strokes of luminous color dazzling with a chromatic vitality virtually unrivaled within the artist’s late corpus. With this vibrancy of palette, coupled with the genius of paint handling and sure command of compositional form, *Untitled VI* emphatically reinforces one of the most vital characteristics of de Kooning’s prodigious and celebrated oeuvre: his continual, unrelenting insistence upon exploration, freedom, and growth.

Above left: Philip Guston, *Painting*, 1954
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Estate of Philip Guston

Above right: Claude Monet, *The Artist’s House at Giverny Seen from the Rose Garden*, 1922-1924
Musée Marmottan-Claude Monet, Paris, France
Image © Bridgeman-Giraudon / Art Resource, NY

Opposite: The artist in his studio, Springs, Long Island, New York, 1983
Photo by Arnold Newman / Getty Images
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



14M DAVID SMITH

1906 - 1965

Land Coaster

inscribed with the artist's signature and dated
2/10/60
painted steel
97 by 27 by 29 in. 246.4 by 68.6 by 73.7 cm.

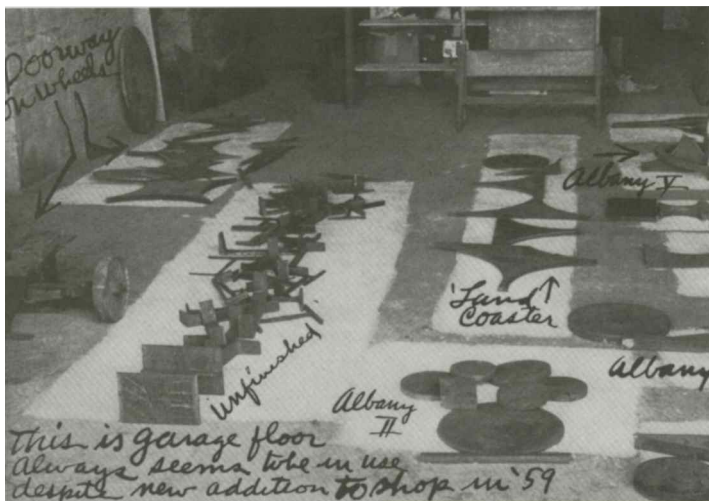
\$ 3,000,000-4,000,000

PROVENANCE

Estate of the Artist
Mr. and Mrs. Frank Lloyd, Nassau (acquired from the above in December 1969)
Mrs. Pierre Schlumberger, Paris
Christie's New York, November 9, 1993, Lot 24 (consigned by the above)
Private Collection
Sotheby's, New York, November 1, 1994, Lot 20 (consigned by the above)
The Pace Gallery, New York
Acquired by the present owner from the above in 1995

EXHIBITED

New York, French & Co., *Sculpture by David Smith*, February - March 1960, no. 21
New York, The Solomon R. Guggenheim Museum; Dallas, The Dallas Museum of Fine Arts; and Washington, D.C., The Corcoran Gallery, *David Smith*, March - December 1969, p. 114, no. 67, illustrated



The present work in progress, pictured on the floor of the artist's studio at Bolton Landing; photograph and annotations by the artist, published in *Arts*, February 1960
Art © The Estate of David Smith / Licensed by VAGA, New York, NY



Detail of the present work
Art © The Estate of
David Smith / Licensed by
VAGA, New York, NY



“Some works start out as chalk drawings on the cement floor with cut steel forms working into the drawings. When it reaches the stage that the sculpture can become united, it is welded into position upright. Then the added dimension requires different considerations over the more or less profile form of the floor drawing assembly.”

THE ARTIST QUOTED IN CLEVE GRAY, *DAVID SMITH BY DAVID SMITH: SCULPTURE AND WRITINGS*, NEW YORK AND LONDON, 1968, P. 55

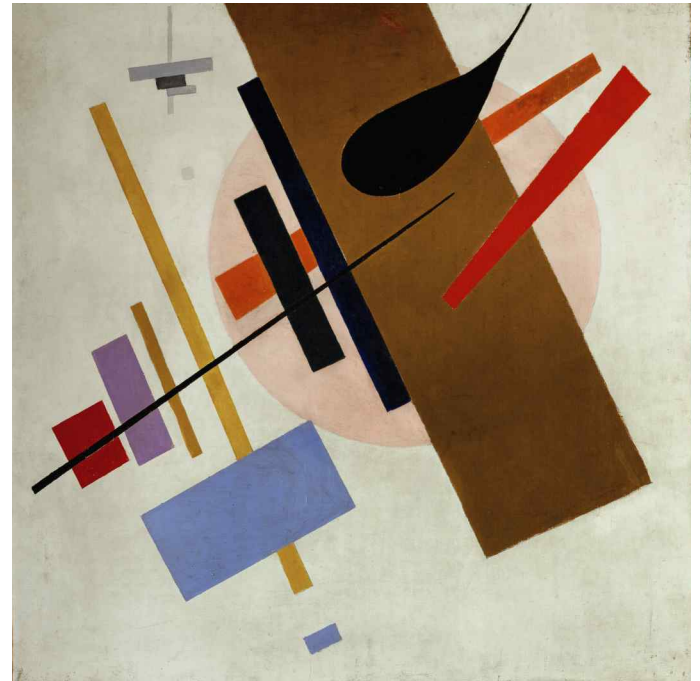
LITERATURE

- David Smith, "Notes on My Work," *Arts Magazine* 34, no. 5, February 1960, p. 47, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., Cambridge, Massachusetts, Fogg Art Museum, Harvard University (and travelling), *David Smith 1906 - 1965: A retrospective exhibition*, 1966, p. 78, no. 391 (text)
- David Lee, "David Smith alla Guggenheim," *Le Arti XIXI*, no. 9, September 1969, p. 31, illustrated
- Cleve Gray, Ed., *David Smith by David Smith: Sculpture and Writings*, New York and London, 1968, p. 136, illustrated (in progress at the artist's Bolton Landing workshop)
- Rosalind E. Krauss, *Terminal Iron Works: The Sculpture of David Smith*. Cambridge, 1971, p. 9, illustrated (in progress at the artist's Bolton Landing workshop)
- Patricia Railing, "La Sculpture Américaine de 1940 à 1959," *XXe Siecle* 40, June 1973, p. 157, illustrated
- Rosalind Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*. New York and London, 1977, p. 90, no. 490 (text), and n.p., illustrated
- Exh. Cat., Washington, D.C., National Gallery of Art, *David Smith*, 1982, p. 31, illustrated (in progress at the artist's Bolton Landing workshop), pp. 31-33 (text), pp. 173-174 (text), and p. 176, no. 4, illustrated
- Stanley E. Marcus, *David Smith: The Sculptor and His Work*, Ithaca, 1983, p. 125, no. 49, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., Düsseldorf, Kunstsammlung Nordrhein-Westfalen (and travelling), *David Smith: Skulpturen, Zeichnungen*, 1986, p. 44, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., New York, Gagosian Gallery, *David Smith: Related Clues*, 2004, p. 3, illustrated (in progress at the artist's Bolton Landing workshop), and p. 35, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., Dallas, Texas, Nasher Sculpture Center, *David Smith: Drawing and Sculpting*, 2005, p. 47, no. 10, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., Düsseldorf, Stiftung Wilhelm Lehmbrock Museum, *David Smith: Working Surface: Painting, Sculpture, Drawing 1932-63*, 2009, p. 96, no. 4, illustrated (in progress at the artist's Bolton Landing workshop)
- Exh. Cat., Washington, D.C., The Phillips Collection, *David Smith Invents*, 2011, p. 79, illustrated (in progress at the artist's Bolton Landing workshop)
- Sarah Hamill, *David Smith: Works, Writings, Interviews*, Barcelona, 2011, p. 68, illustrated (in progress at the artist's Bolton Landing workshop)
- Sarah Hamill, *David Smith in Two Dimensions: Photography and the Matter of Sculpture*, Oakland, 2015, p. 7, no. 5, illustrated (in progress at the artist's Bolton Landing workshop)
- Susan J. Cooke, Ed., *Collected Writings, Lectures, and Interviews*, Oakland, 2018, p. 337 (text)



The present work in progress,
pictured with the artist in his
studio at Bolton Landing
Art © The Estate of David Smith
/ Licensed by VAGA, New York, NY

Right: Kazimir Malevich,
Supremus No. 55, 1916
Image © Museum of Fine Arts,
Krassnodar, Russia /
Erich Lessing / Art Resource, NY



One of the most distinguished sculptors of the post-war period, David Smith radically introduced the language of industrial manufacturing and metallurgy into post-war fine art, expressing through his large-scale sculptural compositions the mythology of Abstract Expressionist painters. Executed in 1960, *Land Coaster* is an early example of Smith's mastery of metallurgy and his experimental handling of three-dimensional space and form. The welded elements of *Land Coaster* present an elegant yet weighty presence that, conceptualized around open spaces rather than carved in concrete form, testify to Smith's sophisticated genius for balancing void and solid within a single sculpture, and his appreciation for figurative and natural imagery while prioritizing sculptural integrity. Contributing to the importance of the present work in Smith's grand oeuvre, *Land Coaster* belongs to a limited number of sculptures beginning in 1957 with *Wheel III* which incorporate wheels as an integral element of their design, the inclusion of which as a purely aesthetic element with no intended utilitarian purpose radically collided pure form with industrial use value. Undoubtedly influenced by Alberto Giacometti's *Chariot* executed ten years prior in 1950, *Land Coaster* refers back to Smith's earliest body of works which more clearly reveal the influence of Giacometti's sculptural Surrealism, while simultaneously showcasing Smith's innovative spirit and experimental approach to sculpture.

In *Land Coaster*, star-like metal disks rise out of the wheeled platform base, pre-existing elements which Smith has intricately welded together in a collage-like composition such that they sweep skyward with a degree of movement and agility that belies the weightiness of the metal elements and brings to mind the clustering of stars in an astronomical constellation. Demonstrating Smith's captivating ability to suggest latent figuration through total abstraction, *Land Coaster* carefully retains



a sense of the human figure: a circular disk crowns the top of the vertical structure like a head, and the two wheels at its base ground *Land Coaster* like feet. In its intricate geometric logic and arresting frontality, the present work is particularly evocative of the artist's *Cubi* sculptures; evincing the captivating juxtaposition of abstract form with compelling figuration for which the revered *Cubi* are known. Smith began his career as a painter, and continued to draw and paint on paper and canvas throughout his life, often employing his sculptural forms as motifs. Smith's proclamation that he was first a painter, and through painting found his way to sculpture, is no truer than with *Land Coaster*. The painted surface of the present work adds an element of expressionism to the stainless steel sculpture, activating the sleek surface with viscerally urgent brushstrokes. The painted surface of *Land Coaster* presaged the stainless steel compositions of Smith's celebrated *Cubis*, which similarly reflect light in expressionistic flourishes, inviting a close union between surface and dimensional composition.

In a series of oft-reproduced photographs, *Land Coaster* is remarkably captured in progress on Smith's garage studio floor at Bolton Landing and identified by Smith himself with inscriptions on the photograph. Capturing *Land Coaster* in a state of half-completion

Top left: Alberto Giacometti, *Chariot*, 1950
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © Alberto Giacometti Estate / Licensed by VAGA and ARS, New York, NY

Bottom left: Marcel Duchamp, *Bicycle Wheel*, 1963
Image © Collection Richard Hamilton, Henley-on-Thames, Great Britain / Cameraphoto Arte, Venice / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp

Opposite: An alternate view of the present work
Art © The Estate of David Smith / Licensed by VAGA, New York, NY

magnificently reveals the collage-like approach of found readymade materials that Smith took to his sculptural compositions. Assuming approximately the positions of their ultimate three-dimensional arrangement, the distinct elements of *Land Coaster* here lay arranged on a strip of floor which Smith painted white. This approach uniquely allowed Smith to compose and rearrange elements without concern of gravity, and the white floor provided him a sharp contrast of color that facilitated his ability to imagine negative space in the finished work. This photograph also reveals numerous works underway in varying stages of completion, notably *Doorway on Wheel*, also from 1960 and now in the permanent collection of the Harvard Art Museum. That Smith simultaneously worked on and revised numerous sculptures at once reveals the meticulous consideration and painstaking deliberation he paid each element and the collaborative approach he took to creating these sculptures, each informing and influencing one another. Magnificently capturing Smith's exceptional craftsmanship and exemplifying his revolutionary understanding of sculpture as "drawing in space", *Land Coaster* is an enduring monument to the legacy of one of American postwar art's most radical sculptural innovators.





8D176



15M JEAN DUBUFFET

1901 - 1985

La quête de l'ouest

signed with the artist's initials and dated 76;
titled on the stretcher
acrylic and paper collage on canvas
55 $\frac{1}{8}$ by 93 $\frac{1}{4}$ in. 140 by 236.9 cm.

\$ 3,000,000-4,000,000

PROVENANCE

Galerie Beyeler, Basel
Private Collection, Germany
Waddington Galleries, London
Private Collection, Switzerland
The Pace Gallery, New York
Acquired by the present owner from the above in 1986

EXHIBITED

London, Waddington Galleries, *Jean Dubuffet: A Retrospective*,
October 1983, p. 32, no. 25, illustrated in color

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet: Fascicule XXXII: Théâtres de mémoire*, Paris, 1982, p. 35, no. 29, illustrated
Marc Glimcher, Ed., *Jean Dubuffet: Towards an Alternative Reality*, Minneapolis, Minnesota, 1987, p. 256, illustrated (elements in progress in the artist's studio)

The bold lines, vibrant colors, and patchwork collage of Jean Dubuffet's magnificent *La quête de l'ouest* sprawl across the canvas in a deeply agitated landscape of the artist's mind. Dated 1976, *La quête de l'ouest* is an exceptional and intriguing work from one of the artist's final series, *Théâtres de mémoire*, examples of which reside in the Tate Modern, London and the Fondation Beyeler, Basel. The execution of his *Théâtres de mémoire* marked a watershed moment in Dubuffet's career, in which he fused his distinct visual vocabulary with the technique of assemblage to create stunning works of miscellanea fraught with post-war anxiety and internal, psychological drama. Completed in the last decade of the artist's life, *La quête de l'ouest* is an expertly articulated masterpiece that not only harks back to earlier series such as *Paris Circus* and *L'Hourloupe*, but also foreshadows the fascinations and inclinations that would preoccupy Dubuffet during the final years of his artistic production. Notably included in the artist's retrospective at Waddington Gallery in London in 1983, shortly before his death, *La quête de l'ouest* remains a powerful tour de force from Dubuffet's prolific career.



Collage elements of the present work, pictured with the artist in his studio, Paris, 1976
Photo by Kurt Wyss
Art © Fondation Dubuffet, Paris





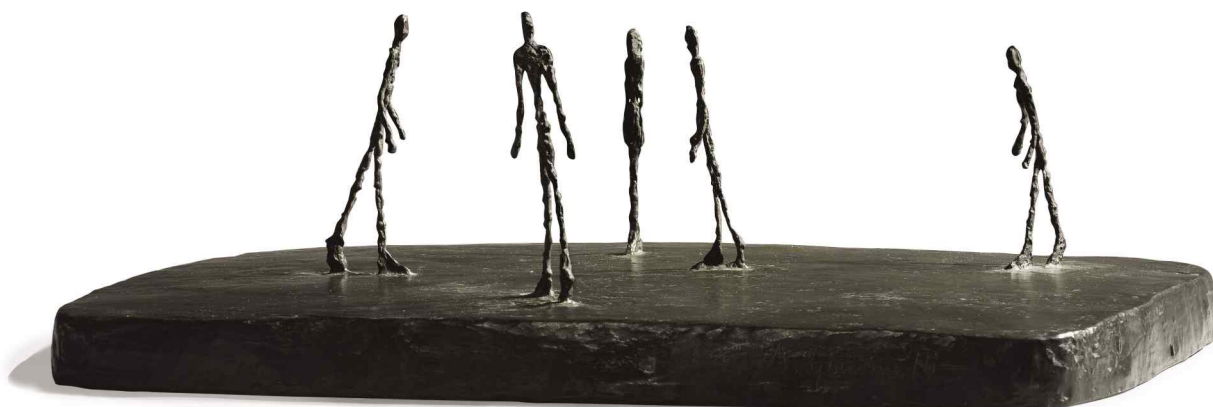
Conceptually, the *Théâtres de mémoire* series refers to Frances Yates's book *The Art of Memory*, published in 1966; Yates's book explores the ways in which memories were formed, stored and retrieved in an age before the printing press. According to Yates, the development of memory rests on the two fundamental concepts of place and image. A critical example Yates utilizes is Giulio Camillo's 'Theatre of Memory,' a sixteenth-century project that attempted to map the patterns and systems of memory in a physical space and later informed the title of Dubuffet's series. Considered a groundbreaking contribution to the discourse of human knowledge, *The Art of Memory* served as a valuable source for Dubuffet, who visually translated Yates's ideas into the remarkable group of large-scale works he executed between 1975 and 1980. Following several highly prolific years, the artist found his studio strewn with hundreds of works he had neglected to catalogue or store; from the jumbled layers of drawings and paintings creating random juxtapositions

of figure and ground, Dubuffet was inspired to conflate the various images into original works using the technique of assemblage. Dubuffet first cut out shapes of figures from the strata of works on his studio floor; he then outlined different arrangements of these disparate parts by affixing them to his wall with magnets or pins. By situating existing images from current works in an entirely new configuration, Dubuffet illustrated Yates's core tenets of how place and image solidify memory in a pictorial space. Of this ambitious series, Dubuffet remarks: "These assemblages have mixtures of sites and scenes, which are the constituent parts of a moment of viewing. Viewing by the mind, let us say, if not the immediate viewing by the eyes. ...The mind totalizes; it recapitulates all fields; it makes them dance together. It shuffles them, exchanges them, everything is astir...There is a great loss in what the eyes have caught when the mind gets hold of things. There is also a great addition; for the mind has quickly transfigured, substituting its own images for the ones it receives, mingling its own secretions with what the eyes send it." (The artist cited in Exh. Cat., New York, Pace Gallery, *Jean Dubuffet: Théâtres de mémoire*, March – April 1977, n. p.)

La quête de l'ouest features six distinctly cut out drawings of individual figures that have been executed on paper and subsequently laid onto a painted canvas in a layered collage. Each figure is enclosed in a discrete white background, complicating the figure-ground relationship of these cut-outs and the painted canvas onto which they have been pasted. Although flattened along the same picture plane, they exist in distinctly separate physical and mental spaces, as they do not overlay or interact with one another. Unlike traditional Western paintings that focus the viewer using single-point perspective, *La quête de l'ouest* presents a barrage of imagery that recedes in and out of figuration and abstraction. Dubuffet elaborates on his rejection of an academic artistic tradition, the repudiation of which is sharply evident in the present work: "A work

Above: Hannah Höch, *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919
Nationalgalerie, Staatliche Museen, Berlin, Germany
Art © 2018 Hannah Höch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany

Right: Alberto Giacometti, *La Place*, 1948. Private Collection
Sold Sotheby's New York, May 2014
Art © Alberto Giacometti Estate / Licensed by VAGA and ARS, New York, NY



“The aim is to bring together in a single gaze various different moments of the gaze. The result is a mechanism similar to what in music we call polyphony...It seems to me that anyone who wants to communicate an idea of what is happening in his or her mind at any time can only do so by way of a cacophony of dissonant elements.”

VALÉRIE DA COSTA AND FABRICE HERGOTT, EDS., *JEAN DUBUFFET: WORKS, WRITINGS AND INTERVIEWS*, BARCELONA, 2006, P. 90



of art is only of interest, in my opinion, when it is an immediate and direct projection of what is happening in the depths of a person's being. I feel that our classical art is derivative...It is my belief that only in this Art Brut can we find the natural and normal processes of artistic creation in their pure and elementary state.” (The artist cited in *Prospectus et tous écrits suivants*, Volume 2, Paris, 1967, pp. 203-204) Dubuffet's signature Art Brut figures, executed in a purposely crude and childish fashion in contrast to a more verisimilar representation of the human body, reside in a frenetic tumult of line and color; complementary shades of lavender and periwinkle intertwine with sumptuous blocks of brick red, sinuous lines of butter yellow, and passages of a brightly varied blue. Two particularly graphic coils of orange and yellow crinkle at the upper right hand corner, an almost vague suggestion to the sun or other celestial body. The majority of the characters face left, or if reading the title quite literally, to the West, perhaps a flippant reference to classical Western painting. Despite the blizzard of discordant energy and seeming lack of organizing principle or schema to the work, *La quête de l'ouest* is in fact the result of Dubuffet's painstaking process in which he arranged and rearranged various compositions of his cut outs. The figures presented in this snapshot of

Dubuffet's memory could as easily be different views of the same person, remembered by the artist in a multitude of ways, as it could be six distinct individuals.

La quête de l'ouest perfectly manifests Dubuffet's focus on the unreliability and volatility of memory and how recollection diverges from initial observation. The present work conflates Dubuffet's signature 'Art Brut' and the modern technique of collage in an arresting psychological landscape. Valérie Da Costa Fabrice Hergott writes: “This lucid body of work, characterized by its light heartedness, gradually reveals an anxious gaze: ‘The aim is to bring together in a single gaze various different moments of the gaze. The result is a mechanism similar to what in music we call polyphony...It seems to me that anyone who wants to communicate an idea of what is happening in his or her mind at any time can only do so by way of a cacophony of dissonant elements.’” (Valérie Da Costa and Fabrice Hergott, Eds., *Jean Dubuffet: Works, writings and interviews*, Barcelona, 2006, p. 90) The deluge of activity, rich bounty of discordant images and confused spatial organization coalesce in a frenzy of chaotic visual stimulation that vividly exemplifies one of the artist's last and most profoundly complex series, the *Théâtres de mémoire*.

Above left: Jean-Michel Basquiat, *Mitchell Crew*, 1983
Private Collection
Image © Banque d'Images, ADAGP / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP Paris

Above right: Philip Guston, *City Limits*, 1969
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Estate of Philip Guston



16M ALBERTO GIACOMETTI

1901 - 1966

Diego (tête sur socle cubique)

inscribed with the signature *Alberto Giacometti*,
numbered 6/6 and with the foundry mark
Susse Fondateur Paris

bronze

Height: 12 in.; 30.5 cm

conceived in 1958 and cast in 1960.

The authenticity of this work has been confirmed
by the Comité Giacometti and it is recorded in the
Alberto Giacometti database as AGD 3903.

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

PROVENANCE

Galerie Maeght, Paris (acquired in 1960)
The Pace Gallery, New York (acquired in 1965)
Acquired by the present owner from the above
on April 29, 1994

LITERATURE

Jacques Dupin, *Alberto Giacometti*, Paris, 1962, n.n., p. 277,
illustration of the plaster
Exh. Cat., Paris, Centre Pompidou, *L'Atelier d'Alberto
Giacometti: Collection de la Fondation Alberto et Annette
Giacometti*, 2007-08, p. 193, no. 223, color illustration
of the plaster

“I have often felt in front of living beings, above all in front
of human heads, the sense of a space-atmosphere which
immediately surrounds these beings, penetrates them, is
already the being itself.”

ALBERTO GIACOMETTI





Detail of the present work



Right
Ernst Scheidegger,
Giacometti working on
the plaster sculpture
for *L'Homme qui
marche*, photograph,
1958, Fondation Ernst
Scheidegger, Zurich
© 2018 Nolde Stiftung
Seebüll, Germany
Art © Alberto Giacometti
Estate/Licensed by VAGA
and ARS, New York, NY

The present work is an iconic rendering of Giacometti's younger brother Diego, arguably his most important model, who played a central role in the artist's personal and professional life. Diego devoted a major part of his own artistic career to assisting Alberto with his sculpture and supervising the casting of his bronzes. By the early 1950s, Alberto had gained considerable critical recognition in Paris and had amassed a broad clientele, while Diego had just begun to design his bronze furniture, which would finally make him famous in his own right. Well aware of his younger brother's talent, Alberto encouraged Diego to pursue his own career. Nevertheless, Alberto relied heavily upon his brother's expertise and recognized him as indispensable in the production of numerous innovative sculptures. The present work from 1958 provides one of Alberto's more realistic portrayals of his brother's features, calling attention to the complexity of the human psyche and the transfixing, psychological power of the younger man's gaze.

Discussing the sculptures executed during this period, Yves Bonnefoy wrote: "These sculpted faces

compel one to face them as if one were speaking to the person, meeting his eyes and thereby understanding better the compression, the narrowing that Giacometti imposed on the chin or the nose or the general shape of the skull. This was the period when Giacometti was most strongly conscious of the fact that the inside of the plaster or clay mass which he modeled was something inert, undifferentiated, nocturnal, that it betrays the life he sought to represent, and that he must therefore strive to eliminate this purely spatial dimension by constricting the material to fit the most prominent characteristics of the face. This is exactly what he achieves with amazing vigor when, occasionally, he gave Diego's face a blade-like narrowness - drawing seems to have eliminated the plaster, the head has escaped from space - and demands therefore that the spectator stand in front of the sculpture as he did himself, disregarding the back and sides of his model and as bound to a face-to-face relationship." (Yves Bonnefoy, *Alberto Giacometti, A Biography of his Work*, Paris, 1991, p. 432)

17M PABLO PICASSO

1881 - 1973

Tête de femme au chignon

dated *Mardi 8 Fevrier 72*. on the reverse
mixed media on canvas
28⁵/₈ by 23¹/₂ in.; 72.7 by 59.7 cm

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

PROVENANCE

Estate of the artist
Bernard Picasso, Paris (by descent from the above)
The Pace Gallery, New York
Acquired by the present owner from the above
on November 23, 1988

EXHIBITED

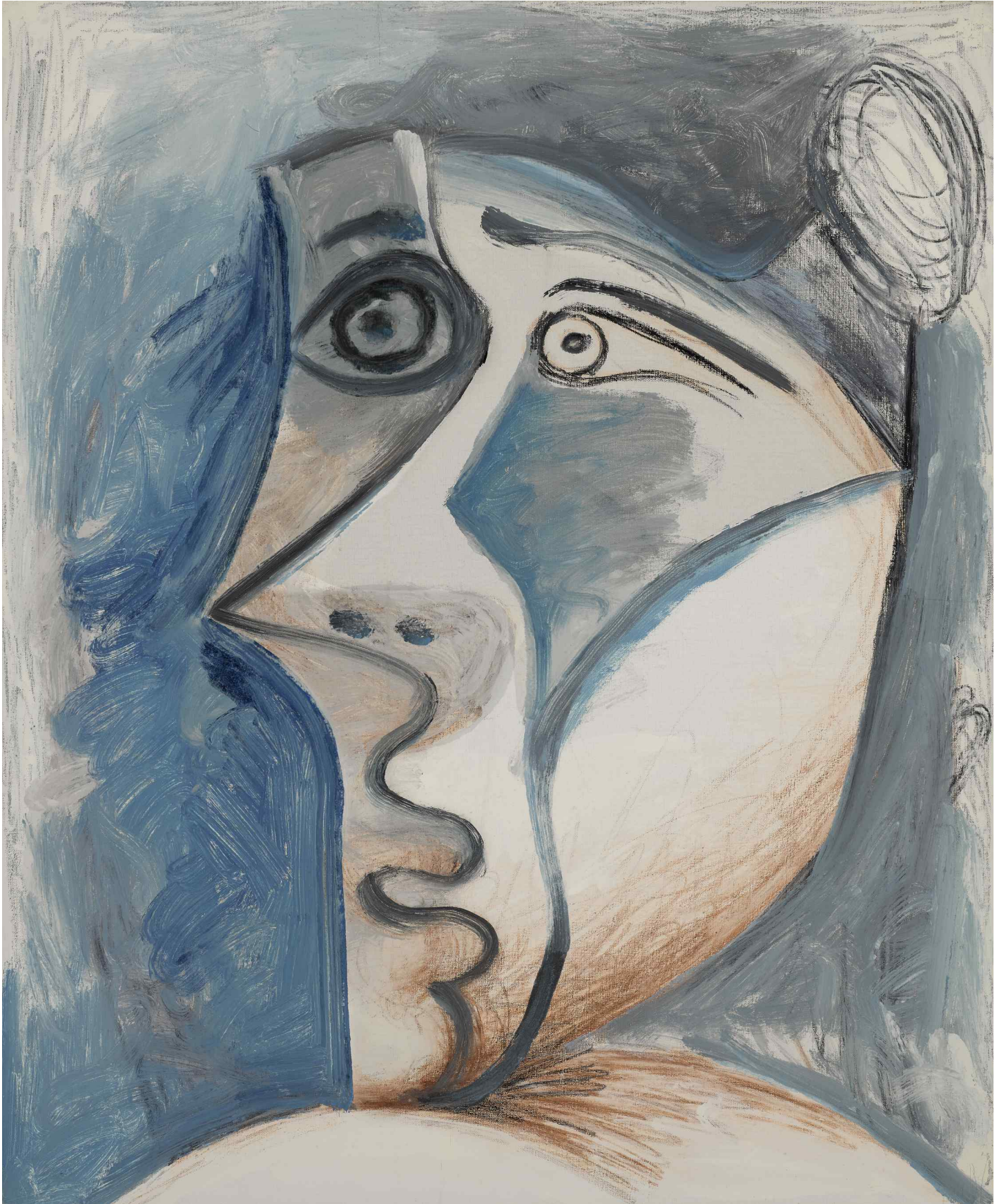
New York, The Pace Gallery, *Pablo Picasso, The Avignon
Paintings*, January - March 1981, p. 32, n.n., illustrated

LITERATURE

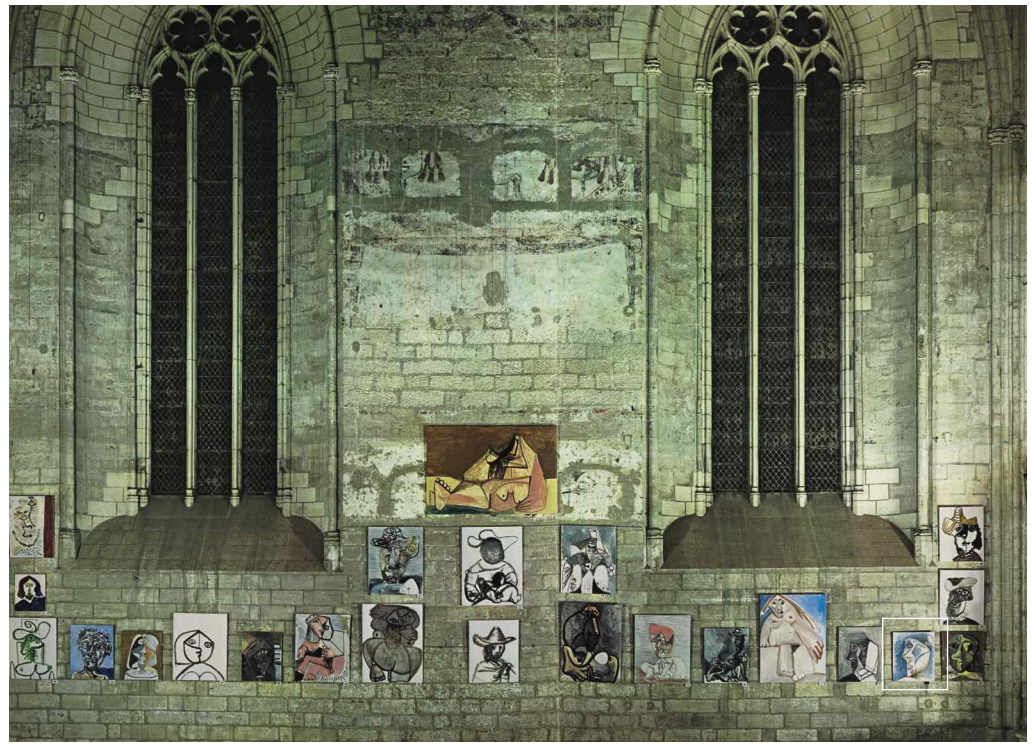
Christian Zervos, *Pablo Picasso*, Paris, 1978, vol. XXXIII,
n.p., no. 305, pl. 107, illustrated
Mildred Glimcher, ed., *Adventures in Art, 40 Years at Pace*,
Milan, 2001, p. 223, illustrated in color

“I want to get to the stage where nobody can tell how a picture
of mine is done. What’s the point of that? Simply that I want
nothing but emotion given off by it.”

PABLO PICASSO







Above: The present work in situ at the Palais des Papes, Avignon during the 1973 exhibition Picasso 1970-1972. Photograph by Mario Atzinger © RMN-Grand Palais (Musée national Picasso-Paris) / Adrien Didierjean ©2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Tête de femme au chignon is one of Picasso's last painted portraits of his beloved wife and muse Jacqueline Roque, created in the penultimate year of his life. Jacqueline was Picasso's devoted second wife who remained with him until the time of his death in 1973, and his renderings of Jacqueline constitute the largest group of images of any of the women in his life. The artist first met Jacqueline in 1952 at the pottery studio in Vallauris, while he was still living with Françoise Gilot. By 1954 Gilot had left the scene, and the unmistakable raven-haired beauty began to appear in Picasso's paintings. Unlike Gilot, Jacqueline was accepting of the notoriously temperamental artist and his blind obsession with his art. Her unflappable support won the artist's heart, and Picasso married her in 1961. The photographer David Douglas Duncan, who knew Picasso and Jacqueline well during these years, observed that the couple "lived in a world of his own creation, where he reigned almost as a king yet cherished only two treasures - freedom and the love of Jacqueline." (David Douglas Duncan, *Picasso and Jacqueline*, New York, 1988, p. 9)

Although Jacqueline never posed for Picasso, with her large eyes, strong nose and the characteristic chignon, the woman depicted in the present work bears the features with which the artist usually portrayed his last muse. As in the present work, Picasso often depicted Jacqueline in "double-profile," a stylistic device invented in his portraits of Dora Maar, but the roots of which go back to his Cubist experiments with multiple view-points. While borrowing elements from his own artistic past, Picasso here created an image with a force and freedom

he only achieved in the last decade of his career. At the same time, the expression of anxiety on the sitter's face suggests that the work can also be seen as a self-portrait, reflecting the vulnerability and a sense of mortality towards the end of his life.

John Richardson wrote about Picasso's depictions of Jacqueline: "The brilliant series of portraits that record Jacqueline's triumphant rise as Picasso's *maîtresse-en-titre* reveal not only the splendors but also the miseries of her new role. Picasso and Jacqueline were more or less the same height (5 feet 4 inches), and they could easily be mistaken for father and daughter in that they both had strikingly larger features, notably very large eyes... In his portraits of Jacqueline, Picasso often gave her his eyes – enormously magnified, but nonetheless submissive; infinitely loving, but sometimes sick or scared." (John Richardson in Exh. Cat., London, Gagosian Gallery, *Picasso, The Mediterranean Years, 1945-1962*, 2010, pp. 29-33) The emotional complexities of this stage of the artist's life are poignantly rendered in this portrait.

Tête de femme au chignon was included in the now-legendary exhibition of Picasso's last great works, organized by Jacqueline at the Palais des Papes in Avignon shortly after the artist's death in 1973. Painted with an extraordinary sense of energy and urgency, the present work bears witness to the creative force that characterized Picasso's late years. Having gone through many phases of stylistic and technical experimentation, by this time Picasso's painting displayed a confidence and freedom of execution that enabled him to paint large-scale works executed in bold, sweeping brushstrokes.

18M ROY LICHTENSTEIN

1923 - 1997

Woman IV

signed and dated 82 on the reverse
oil and Magna on linen
70 by 50 in. 177.8 by 127 cm.

\$ 3,000,000-4,000,000

PROVENANCE

Leo Castelli Gallery, New York (LC #915)
Acquired by the present owner from the above in 1985

LITERATURE

Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Roy Lichtenstein*, New York, 1993, p. 265 (text)

“Lichtenstein, like de Kooning, progressed in his paintings of women from a clearly recognizable though dramatically altered figure to an image in which only the barest suggestion of a female eye and mouth lend it any reality whatsoever...”

DIANE WALDMAN CITED IN EXH. CAT., NEW YORK,
SOLOMON R. GUGGENHEIM MUSEUM, *ROY LICHTENSTEIN*, 1993, P. 265



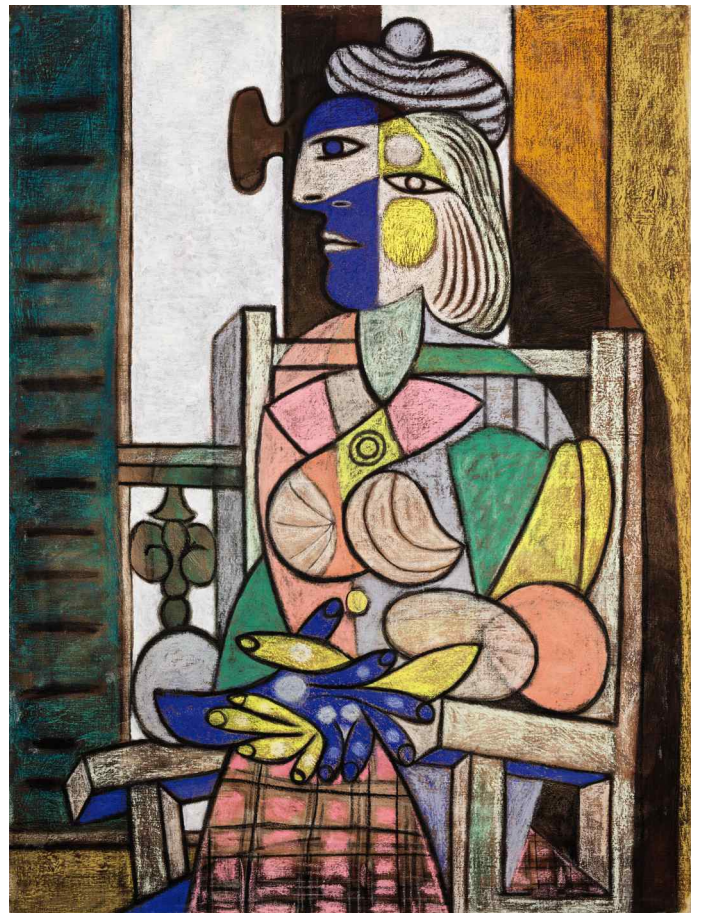
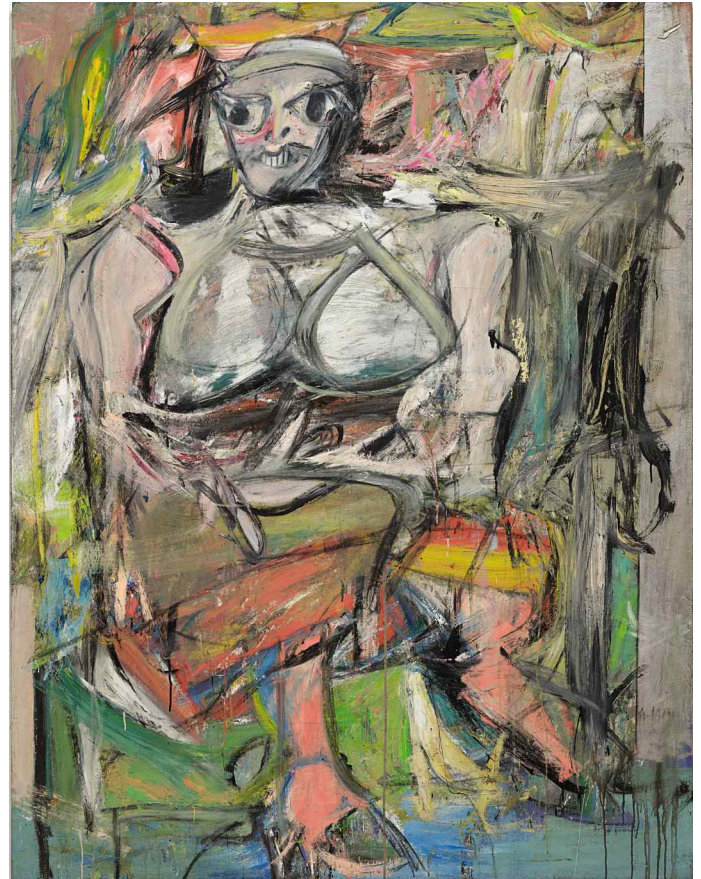


Top right: Willem de Kooning, *Woman I*, 1950-1952
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Bottom right: Pablo Picasso, *Woman Seated in Front of the Window*, 1907
Musée National Picasso, Paris, France
Image © RMN-Grand Palais / Art Resource, NY
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Exploding in a saturated panoply of vibrant color, Roy Lichtenstein's *Woman IV* from 1982 is an arresting and significant milestone in the painter's enduringly evolving exploration of art-making. Perfectly summarizing Lichtenstein's ultimate project of painting pictures about pictures, the immersive canvas erupts in a vigorous melee of the artist's iconic bold lines, borrowed from the comic strip lexicon, and deceptively expressionist brush strokes – a brilliant chaos that upon close examination reveals itself as meticulously controlled spontaneity. Achieving a remarkable amalgamation of art historical tropes and self-referential allusions to the artist's own oeuvre, *Woman IV* marks Lichtenstein's career-long exploration of the role of the female form as muse at its most radical and thrilling pinnacle. A work of scintillating wit and superb execution, the present work is an unrivaled exemplar of the astounding variety of ways in which Lichtenstein approached, reused, and reevaluated icons and imagery throughout his prolific oeuvre.

Executed at the apex of Lichtenstein's trailblazing and perennially inventive career, *Woman IV* reflects Pop Art at its most sophisticated and self-aware. Throughout the 1960s, Lichtenstein's early re-contextualization of widely circulated mass media images engineered the architectural fabric of Pop imagery, profoundly upsetting the division between "low" and "high" art and toppling the tenuous hierarchies of aesthetic judgment. The artist's eponymous lexicon of comic-inspired Ben-Day dots, hard graphic lines, and vivid color palette carried into the art history inspired paintings that Lichtenstein began in the early 1960s. Following his aesthetic engagement with reproductions of masterpieces by Paul Cézanne, Piet Mondrian, and Pablo Picasso, Lichtenstein made paintings that isolated precisely drawn cartoon brushstrokes, enlarged and exaggerated as a sardonic comment on the heroic, gestural handling of paint that epitomized the Abstract Expressionist. *Woman IV* marks most erudite and visually spellbinding climax of Lichtenstein's challenges to the distinction between good and bad taste, incorporating the manicured, highly planned strokes of his 1965-66 *Brushstroke* paintings. Unlike his earlier *Brushstroke* paintings,





however, here Lichtenstein introduces for the first time a figurative subject matter that not only recalls the artist's own iconic paintings of Pop beauties, but also offers further commentary upon Willem de Kooning's gesturally rendered painting, *Woman I* – amongst the most archetypal paintings of the Abstract Expressionist canon and, as such, a powerful visual cliché in its own right. Here, Lichtenstein effortlessly reimagines the weighty mantle of Abstract Expressionism, rearticulating de Kooning's visual vernacular on his own, utterly distinctive Pop terms. Describing Lichtenstein's unique project in his *Woman* paintings, Diane Waldman notes, "Lichtenstein, like de Kooning, progressed in his paintings of women from a clearly recognizable though dramatically altered figure to an image in which only the barest suggestion of a female eye and mouth lend it any reality whatsoever...Lichtenstein based his first paintings in this series on a close reading of de Kooning's *Woman*, 1950, with the eyes, mouth, lips, breast, arm, and leg in the same positions. But Lichtenstein's *Woman II*, *Woman III*, and *Woman IV* appear to be variations on his own first *Woman* painting rather than modeled on any of the variations in de Kooning's series." (Diane Waldman cited in Exh. Cat., New York, Solomon R. Guggenheim Museum, *Roy Lichtenstein*, 1993, p. 265)

Upon close examination, these seemingly gestural strokes reveal themselves comprised of small, precise applications of paint that are clean, cool facsimiles of the Abstract Expressionist indulgence for the muscular splatters and drips of action painting. Lichtenstein

literally interpreted de Kooning's vigorously rendered *Woman* into a looser structure that is both more abstract and more controlled than the original masterpiece. Bold black strokes articulate the vague outline of a female form, which is anchored by, as Waldman characterizes, the mere suggestions of eye and mouth. A small passage of red Ben-Day dots abuts the stripped down mouth, both lending shape to the woman's face and standing in almost as a signature for the artist.

Asked in 1986 about how the purportedly 'real' brushstrokes seem so controlled, Lichtenstein retorted, "It's because I don't want it to look like a modulated area. I want it to look like a brushstroke. They don't all come out that way, but they are supposed to look like instances of the perfect brushstroke." (The artist quoted in *BOMB*, 14, Winter 1986) Lichtenstein underscored his piercingly clever visual inventiveness and conceptual sophistication: "It's taking something that originally was supposed to mean immediacy and I'm tediously drawing something that looks like a brushstroke...I want it to look as though it were painstaking. It's a picture of a picture really and it's a misconstrued picture of a picture." (The artist cited in Exh. Cat., Chicago, The Art Institute of Chicago, *Roy Lichtenstein: A Retrospective*, 2012, p. 50). In *Woman IV*, Lichtenstein offers the viewer an intimate engagement with both art historical precedent and his own artistic past. By weaving allusions to de Kooning with reimagined figures from his own, already mythic oeuvre, he creates an enigmatically multifaceted composition that defies clear categorization.

Top left: Roy Lichtenstein, *Brushstrokes*, 1967
Image © The Art Institute of Chicago / Art Resource, NY
Art © Estate of Roy Lichtenstein

Top right: Roy Lichtenstein, *Woman III*, 1982
Image © The Art Institute of Chicago / Art Resource, NY
Art © Estate of Roy Lichtenstein

Opposite: The artist in his studio, Southampton, 1981
Photo by Michael Abramson
Art © Estate of Roy Lichtenstein



19M ALEXANDER CALDER

1898 - 1976

Untitled

weld signed with the artist's monogram
and dated 60

sheet metal, rod, and paint
100½ by 138¾ by 43¾ in.
255.3 by 352.4 by 111.1 cm.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A03012.

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

PROVENANCE

The artist
Richard and Leatrice Lawrence, New York (acquired from the
above in 1960)
Sotheby's, New York, May 20, 1983, Lot 453
Waddington Galleries, London (acquired from the above)
Private Collection, Washington, D.C. (acquired from the above
in 1987)
PaceWildenstein, New York
Acquired by the present owner from the above in 1996

EXHIBITED

Roslyn, New York, Nassau County Museum of Fine Art,
The Long Island Collections: A Century of Art, 1880-1980,
April - July 1982, p. 88, no. 154, illustrated
New York, The Pace Gallery, *Calder's Calder's*, May - June 1985,
illustrated
Brussels, Galerie Isy Brachot, *Portrait of an American Gallery*,
April - June 1990, p. 10, illustrated
New York, The Pace Gallery, *Group Exhibition*, December 1991
- January 1992

LITERATURE

Exh. Cat., New York, The Pace Gallery, *50 Years at Pace*, 2010,
p. 118, illustrated in color (in installation at *Calder's Calder's*, 1985)





With its gracefully canted bar balancing organic black and white elements in a purity of form and visual elegance, *Untitled* encapsulates the qualities that exemplify the very best works from Alexander Calder's oeuvre. Executed in 1960, the present work illustrates Calder's fascination with movement, dynamism and 'the system of the Universe, or part thereof,' which Calder once described as 'the underlying sense of form in my work.' This poised structure is stabilized by an offset fulcrum, upon which a large black element with an aperture hovers carefully above the ground; this organic black form is balanced by four geometric white elements that hang delicately at the apex of the metal bar, approximating four petals dangling gracefully in mid-air. Although asymmetrical in its composition, *Untitled* possesses an aesthetically pleasing visual harmony, the slanted rod drawing the eye from the pierced black element to the fanned white shapes overhead. Calder's universal vision is manifested here, stripped down and reduced to a modest color palette, one that was grounded in non-scientific descriptions of energy. Calder demonstrated a fascination with nature's dynamic

dialogues as early as 1922, a moment captured by the artist in an autobiography: "I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other. Of the whole trip [working in the boiler room of a steamship] this impressed me most of all; it left me with a lasting sense of the solar system." (Alexander Calder with Jean Davidson, *Calder: An Autobiography with Pictures*, New York, 1966, pp. 54-55) Nearly forty years later, with his execution of *Untitled*, Calder continued to pursue various spontaneous and dynamic innovations on the enigmas and beauty of Nature in his artistic practice.

Calder's unique and iconic output was the product of an artistic inclination that manifested since childhood. Although born into a family of artists, Calder at first pursued mathematics and engineering at the Stevens Institute of Technology in Hoboken, New Jersey; however, just six years later, his inherent creative drive and flair for the arts impelled him to move to Paris, where he would attract the attention of contemporaries such as Joan Miró, Piet Mondrian, Man Ray, Fernand Léger, Jean Arp and, significantly, Marcel Duchamp.

Calder's earliest wire sculptures - frequently portraits of well-known figures of the day - had caused a sensation when exhibited in Paris and New York during the late 1920s, yet the sculptor still sought the elusive breakthrough that would enable him to forge an entirely new visual vernacular. The impetus for Calder's move to abstraction occurred in a now legendary visit to Piet Mondrian's studio in 1930, where the sight of rectangles of colored paper, arranged on the wall, for compositional experimentation, inspired Calder to think of the kinetic possibilities of art. The artist went on to revolutionize the concept of traditional sculpture by utilizing the full potential of bodies in motion through the remarkable



Top right: Joan Miró,
The Horse, 1927

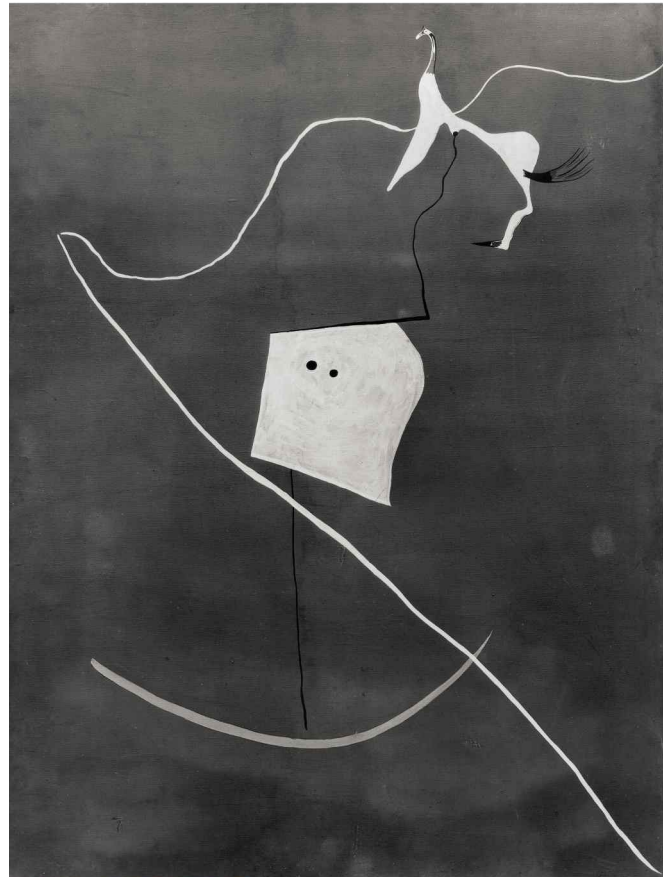
Digital Image © The Museum of
Modern Art / Licensed by
Art Resource, NY
Art © 2018 Successió Miró /
Artists Rights Society (ARS),
New York / ADAGP, Paris

Opposite:

The artist in Paris, 1958
Photo by Philippe Le Tellier /
Paris Match / Getty Images
Art © 2018 Calder Foundation,
New York / Artists Rights
Society (ARS), New York


Bottom right: Alexander Calder,
Bougainvillier, 1947

Private Collection
Image © Calder Foundation,
New York / Art Resource, NY
Art © 2018 Calder Foundation,
New York / Artists Rights
Society (ARS), New York



manipulation of metal and wire, which would later prompt Duchamp to coin the term 'mobile' in 1931. In an interview in 1932, Calder revealed his excitement at the extraordinary new creative world he was discovering: "Why must art be static?...You look at an abstraction, sculptured or painted, an intensely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect, but it is always still. The next step in sculpture is motion." (Alexander Calder cited in Howard Greenfield, *The Essential Alexander Calder*, New York, 2003, p. 67) Calder was not alone in his quest to invest sculpture with movement; indeed, the Dadaist and Constructivist artists that emerged early in the Twentieth Century had also experimented with kinetic art. In contrast to artists such as Naum Gabo and László Moholy-Nagy, who mechanized their works with small motors, Calder became more interested in organic movements and how his works could move autonomously, capturing in his mobiles elements from nature such as the sway of wind or a sprinkle of snowflakes. Testament to his visionary and innovative style, the present work beautifully embodies a tension between movement and stasis, dark and light, weight and air; the substantial black plate is veritably locked in position, yet the fan of almost ethereal white shapes overhead can spin quite freely.





“To most people who look at a mobile, it’s no more than a series of flat objects that move. To a few, though, it may be poetry.”

THE ARTIST QUOTED IN JEAN LIPMAN,
CALDER'S UNIVERSE, NEW YORK, 1976, P. 268



Untitled occupies a critical moment in Calder's career, in which the artist was moving away from his more intimately sized mobiles into larger standing mobiles and stabiles that foreshadow the large-scale commissioned works for public spaces. Calder received his first large scale commission in France in 1958, *Spirale*, for UNESCO in Paris. From his home in Roxbury, Connecticut, Calder began visiting Waterbury Ironworks in the mid-1940s, collaborating with two draftsmen in particular, Frederick Davis and Carmen Segre, to execute his mobiles on a grander scale. The present work embodies aspects of both the delicate mobiles of the 1940s and the monumental stabiles the artist would create later in his career. Graceful in composition with a spray of ivory plates, a pierced black element that recalls *Bougainvillier* from 1947, and reaching toward the heavens, *Untitled* straddles these two iconic bodies of work within Calder's prolific career.

20M HENRY MOORE

1831 - 1895

Mother with Child on Lap

inscribed *Moore* and numbered 8/9
bronze
Height: 32 in.; 81.3 cm

conceived in 1982 and cast in 1985 in a numbered
edition of 9 plus 1 artist's proof.

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

PROVENANCE

Private Collection
Pace Wildenstein, New York
Acquired by the present owner from the above on June 3, 1999

EXHIBITED

Helsinki, Didrichsenin Taidemuseo, *Henry Moore in Memoriam*,
January-March, 1987, n.p.
New York, James Goodman Gallery, *Henry Moore: A Centennial
Exhibition*, October-November, 1998, n.p., no. 25, illustrated in
color (titled *Working Model for Mother and Child on Lap*)
New Haven, Yale Center for British Art, *Henry Moore and the
Heroic: A Centenary Tribute*, January-March, 1999, n.p., no. 26,
illustrated in color (titled *Working Model for Mother and Child
on Lap*)

LITERATURE

Alan Bowness, Ed., *Henry Moore Complete Sculpture, 1980-
1986*, vol. 6, London, 1988, p. 51, no. 870, illustration of another
cast pls. 97-99
Exh. Cat., Switzerland, Castelgrande de Bellinzona & Naples,
Italy, Castel Nuovo, *Henry Moore, gli ultimi 10 anni*, 1995, p. 96,
no. 35, illustration of another cast
Alan Bowness, Ed., *Henry Moore Complete Sculpture, 1980-
1986*, vol. 6, London, 1999, p. 53, no. 870, illustration of another
cast pls. 108-110







Left
Henry Moore, Seated
Mother and Child, 1979-80,
lithograph in eight colors,
Henry Moore Foundation,
Much Hadham
Reproduced by permission
of The Henry Moore
Foundation
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Reserved, DACS 2018 /
www.henry-moore.org

Opposite
Henry Moore with two
casts of Family Group
1948-49 in his studio.
Photograph by Ida Kar
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The theme of maternity was a central motif in Moore's art. Figures of mothers with their babies appear throughout his career, usually at times in his life when parenthood was particularly on his mind. Moore was a new grandfather and nearing the end of his life when he created the present work, and his own experiences with his grandchild inspired several sculptures devoted to this theme. In the present work, Moore renders the seated mother cradling her baby, and her block form and pyramidal pose call to mind iconic Renaissance images of the Madonna. Although the figures are dramatically abstracted, Moore invests the sculpture with warmth and tenderness. Writing about the attractions of this subject matter for Henry Moore, Anne Garrould has stated: "The mother-and-child theme is concerned with a subject which was not only very close to Moore's heart but also with the contours and shapes in which Moore delighted—the swelling breast, the rounded thigh, the arched back, the curving, cradling arm." (Exh. Cat., Hempsted, New

York, Hofstra University Museum (and travelling), *Mother and Child: The Art of Henry Moore*, 1987-88, p. 22)

It was not just the form which attracted Moore towards this theme. The sculptor's function – creating an artwork from a block of stone, a plaster, a bronze cast – draws parallels to the process of gestation, birth and nurture. "The theme of the mother and child, not only refers to the paternal relationships but is about fertility, maternity, and growth—universal ideas. It evokes images of the egg, the womb, and the uncarved stone.... The mother and child motif goes beyond the images to a primal motif based on the theme of life and birth, for Moore it means creativity. The art is reminiscent of some of the earliest primitive images due to its conceptual base. Moore's work is an attempt to get at the essential nature and to shape it from within" (G. Gelburd in *Ibid.*, p. 39)

Other casts of this work are included in the collections of the Henry Moore Foundation and the Hakone Open-Air Museum.



21M JEAN DUBUFFET

1901 - 1985

Tasse à thé II

signed and dated *dec. 65*; signed, titled and dated *décembre 65* on the reverse
acrylic on canvas
51¼ by 38¼ in. 130.2 by 97.2 cm.

\$ 700,000-1,000,000

PROVENANCE

Galerie Beyeler, Basel
Private Collection, New York
R. Kaller-Kimche, Inc., New York
Acquired by the present owner from the above in 1985

EXHIBITED

Basel, Kunsthalle, *Jean Dubuffet: L'Hourloupe*, June - August 1970, n.p., no. 38 (text)
Madrid, Fundación Juan March, *Jean Dubuffet*, February - March 1976, p. 57, no. 44, illustrated
New York, Weintraub Gallery, *Jean Dubuffet: Paintings and Sculpture*, April - May 1984

LITERATURE

Max Loreau, ed., *Catalogue des Travaux de Jean Dubuffet: fascicule XXI, L'Hourloupe II*, Paris, 1968, p. 120, no. 203, illustrated



Fernand Léger, *Exit the Ballets Russes*, 1914
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris



22M FERNAND LÉGER

1881 - 1955

Le Vase jaune dans un paysage

signed *F. LÉGER* and dated 49 lower right;
signed *F. LÉGER*, titled *LE VASE JAUNE DANS
LE PAYSAGE*, and dated 49 on the reverse
oil on canvas

36 by 25¾ in.; 91.4 by 65.4 cm
Executed in 1949.

\$ 1,800,000-2,500,000

PROVENANCE

Konstsalong Samlaren (Agnes Widlund), Stockholm (acquired directly from the artist in 1950)
Galerie Svensk-Franska, Stockholm
Jon Österlöf, Stockholm (acquired by 1964)
Galerie Bonnier (Jan Runnqvist), Geneva (acquired in 1990)
Edward Tyler Nahem Gallery, New York
The Pace Gallery, New York
Acquired by the present owner from the above on October 31, 1994

EXHIBITED

Stockholm, Nationalmuseum, *Modern Konst*, 1954, no. 35
Copenhagen, Kunsthal Charlottenborg, *Fernand Léger, Malerier, tegninger og grafik*, 1959, no. 44
Stockholm, Moderna Museet, *Fernand Léger 1881-1955*, 1964, no. 81

LITERATURE

Georges Bauquier, *Fernand Léger, catalogue raisonné de l'œuvre peint, 1949-1951*, Paris, 2003, p. 47, no. 1339, illustrated in color

Impressive in scale and vibrant in coloration, *Le Vase jaune dans un paysage* is a striking example of the art that Léger produced in the last decade of his career, and represents a summary of a life-time of pictorial experimentation. In the late 1940s Léger created a number of oils in which he broke barriers between genres, combining elements of landscape, still-life and figure painting in a single composition. In the present work, he couples objects traditionally associated with still-life painting, such as the large imposing jug and a bucket, with a landscape setting. Dominated by the trees and plants in the foreground, the otherwise rustic, gently undulating scenery is interrupted by the pronounced horizontal, vertical and diagonal lines of the frame in the upper part of the canvas, reminiscent of the scaffolding that features in numerous paintings from the series of *Constructeurs*, a dominant theme in the last years of Léger's oeuvre.

Executed in large blocks of bright tones, the work encapsulates Léger's belief that it is the primary colors, combined with black and white, that express the reality of the medium of painting. Rather than representing





Left
Roy Lichtenstein, *Still Life with Silver Pitcher*, oil and Magna on canvas, 1972, promised gift to the Seattle Art Museum, Seattle
Art © Estate of Roy Lichtenstein

Facing page
Fernand Léger painting in his studio at 86, Rue Notre-Dame-des-Champs, 1947, Photograph by Willy Maywald
© 2018 / Artists Rights Society (ARS), New York, NY
Artwork: © 2018 / Artists Rights Society (ARS), New York, NY

a likeness of the world that surrounds him, the artist uses patches of color as the principal element of the composition, creating new spatial relationships within the two-dimensional plane of the canvas. The areas of bright, unmodulated pigment stand in contrast to the organic elements such as the tree and the clouds, which are rendered in a modernist version of the *chiaroscuro* technique. In 1950 Léger wrote: “The plastic life, the picture, is made up of harmonious relationships among volumes, lines, and colors. These are the three forces that must govern works of art. If, in organizing these three elements harmoniously, one finds that objects, elements of reality, can enter into the composition, it may be better and may give the work more richness” (quoted in C. Lanchner, *Fernand Léger*, New York, 1998, p. 247).

Having spent much of the war period in the United States, in 1946 Léger returned to his Paris studio at Rue Notre-Dame-des-Champs, and to his second studio in Montrouge. “On his return to France, Léger continued the work he had begun in the United States, but now often working on much larger formats than those of his pre-war

years. This penchant for the large-scale was undoubtedly an American legacy Léger’s great achievement during the post-war period was to conclude the experiments with color, transparency and movement that had taken specific shape in the United States. These experiments were closely bound up with the cinema, Léger trying out different media and subjects throughout this last phase of his career to achieve an extraordinary oeuvre. He had been a keen film fan ever since his first discovery of the cinema on his arrival in Paris in 1900, and with *Ballet mécanique* (1924) had made his own foray into the medium. Transparency and movement, framing, the play of light, and the possibilities for superimposition all intrigued him, and his pictorial experiments were dominated by ‘moving images.’ In his later works, drawing creates a framework and a pretext, while color provides dynamic structure.” (B. Hedel-Samson in Exh. cat., Basel, Fondation Beyeler, *Fernand Léger: Paris – New York*, Basel, 2008, p. 123) Léger’s use of color and treatment of pictorial space in turn had a strong influence on the subsequent generation of artists and played a key role in the development of Pop Art.



23M JOAN MIRÓ

1893 - 1983

Personnage

inscribed *Miró*, numbered 3/4 and stamped with the foundry mark *FONDERIA BONVICINI VERONA ITALIA*

bronze

Height: 71 inches; 180.3 cm

conceived in 1982 and cast in a numbered edition of four.

∏ \$ 1,500,000-2,500,000

PROVENANCE

Galerie Maeght-Lelong, Paris

Guy Loudmer, Paris

Haim Chanin Fine Arts, New York

James Goodman Gallery, New York

Pace Wildenstein, New York

Acquired from the above on April 15, 1997

EXHIBITED

Paris, Galerie Maeght, *Joan Miró 90e Anniversaire*, 1983,

n.p., no. 15, illustrated in color in the catalogue

LITERATURE

Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró.*

Sculptures, Catalogue raisonné, 1928-1982, Paris, 2006, p. 365,

no. 396, illustration in color of another cast



Joan Miró working on a sculpture in his studio
Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018



“What are these figures of Miró that stand before us?... Neither men nor beasts, nor monsters nor intermediate creatures, but with something of all these. Of what ‘elsewhere’ are they native, from what regions of the fantastic have they traveled?”

— J. DUPIN, “MIRÓ AS A SCULPTOR” IN *MIRÓ IN MONTREAL*, MONTREAL, 1986, P. 31 —

Confronting the fantastical and inexplicable three-dimensional forms Miró created, his biographer, Jacques Dupin, has written, “Miró was the drunken sculptor who staggered but did not fall, who pursued his tight-rope dance among malicious spirits taking form, and answering to his step. It was just a game, but a game in which all the danger lay – in this similar to the delirium of sleep, where minuscule creatures take on gigantic dimensions... And the only way we may face them is to submit them to our own personal whims or to submit to theirs: this is the rule of reciprocity of these works. Each partner is vulnerable, each awaiting that the other affirm his existence.” (J. Dupin, *Miró*, Barcelona, 1993, p. 382)

Miró experimented with a variety of media in the creation of his sculptures. He worked in ceramic as well as the more traditional method of modeling in clay for casting

in bronze. One of his great innovations was the employment of found materials, which he either uniquely assembled in a collage fashion or cast in bronze for integration with freely modeled forms. While the processes and materials that make up Miró’s sculptures can be described and identified, an explanation or interpretation of the specific forms continuously eludes us. Just as Dupin views the works as independent presences that exist by their own logic, Joan Texidor notes, “The personages now achieve a more self-assured forcefulness, they have become guardian effigies. We could, thus, justly qualify them as enormous. And enormity is precisely the first feature to impress us. Yet, slowly, the initial impression of their massiveness shifts toward other sensations. Finally, we clearly sense that these enigmatic totems have once again arisen before us to question us.” (quoted in *ibid.*, p. 382)

24M ROY LICHTENSTEIN

1923 - 1997

Landscape with River (Study)

tape, painted and printed paper on board
image: 27¾ by 57½ in. 70.5 by 146.1 cm.;
sheet: 34¼ by 63¾ in. 87 by 162 cm.
Executed in 1995.

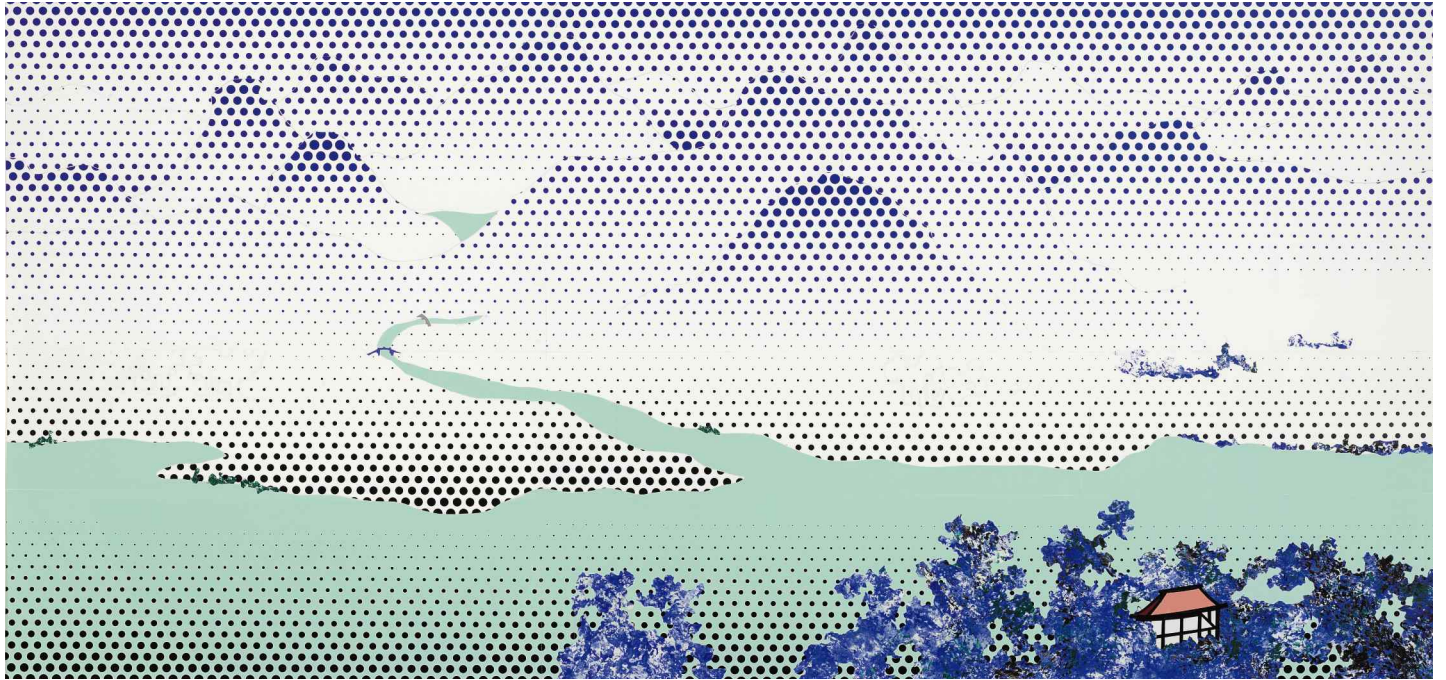
PROVENANCE

PaceWildenstein, New York
Acquired by the present owner from the above
in 1996

\$ 700,000-1,000,000



Katsushika Hokusai, *Cushion Pine at Aoyama (Aoyama enza no matsu)*, from the series *Thirty-six Views of Mount Fuji (Fugaku sanjurokkei)*, ca. 1830-32
Image © The Metropolitan Museum of Art, New York / Art Resource, NY



25M ROY LICHTENSTEIN

1923 - 1997

Wall Explosion III

porcelain enamel on steel
83½ by 80 by 5 in. 212.1 by 203.2 by 12.7 cm.
Executed in 1965, this work is unique.

PROVENANCE

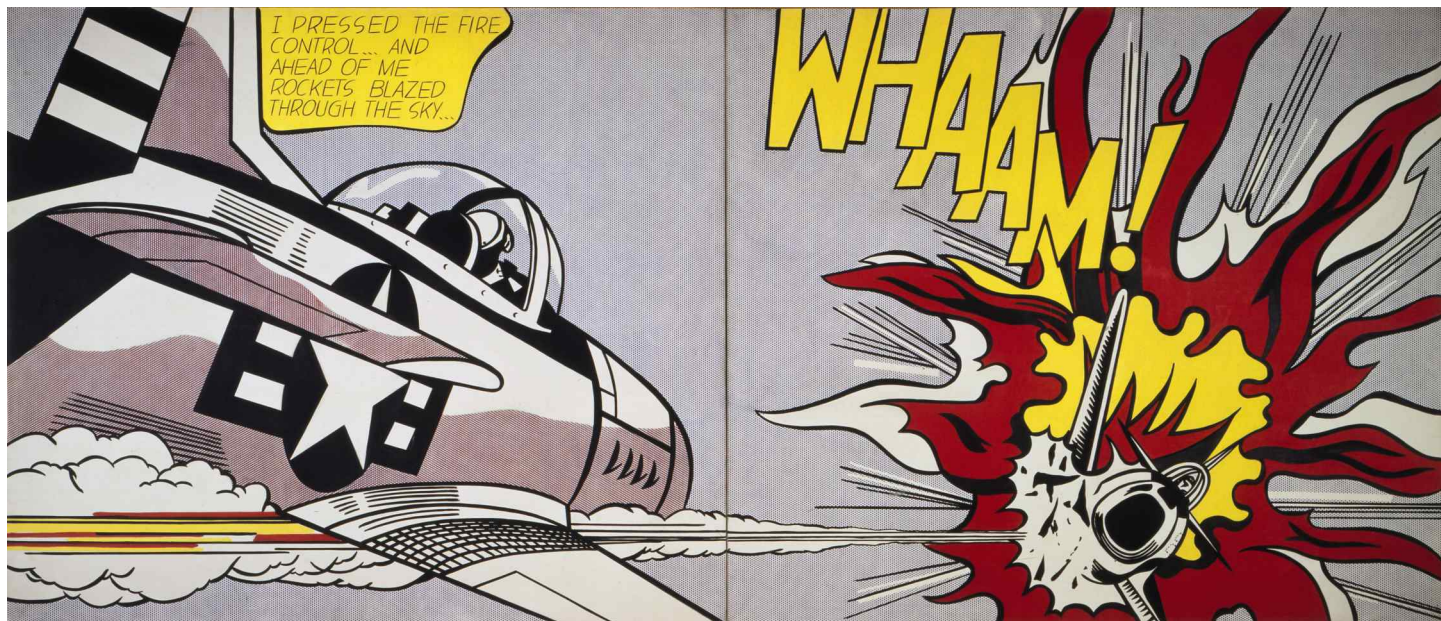
The Pace Gallery, New York
Acquired by the present owner from the above in 1986

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



Left: Drawing for *Wall Explosion III*
Private Collection © Estate of Roy Lichtenstein





Erupting in a vibrant cacophony of color and form, *Wall Explosion III* vehemently exemplifies the juxtaposition of highly charged popular imagery with flawless formal execution which distinguishes the very best of Roy Lichtenstein's celebrated Pop oeuvre. Radiating outward from the central yellow blast, the swirling clouds of crisply executed Ben-Day dots and sleek steel apertures are utterly explosive in their inherent dynamism and elemental force, gripping each viewer in its pictorial exuberance and underlying conceptual gravitas. Executed in 1965, at the very apogee of the Pop era, the present work is an early exemplar of Lichtenstein's investigations into the medium of sculpture; presenting a fascinating tension between the stability of the steel object and the fleeting nature of an explosion itself, *Wall Explosion III* realizes the dynamism of Lichtenstein's iconic comic book paintings in three dimensions. Composed of interlocked sheets of enamel on steel, the present work is one of six unique "Explosion" sculptures from 1965 which, in their sharp focus and clear acuity for such simplified Modernist precepts as line, color, and shape, exemplify the artist's complete mastery of the mechanics of impact culled from the comic-book-derived iconography. With other works from the limited group held in such collections as the Museum Ludwig, Cologne the Tate Modern, London, *Wall Explosion III* epitomizes Lichtenstein's revolutionary appropriation of popular culture as lenses for contemporary society, merely through the simple act of re-presentation.

As is archetypal of the artist's most resonant masterworks, *Wall Explosion III* harnesses the inherent power of culturally pervasive signs and symbols to reference and evoke elements of contemporary society with striking clarity. Lichtenstein achieved significant critical acclaim in the 1950s and early 1960s when



Above: Roy Lichtenstein,
Wall Explosion II, 1965
 Tate Gallery, London /
 Art Resource, NY
 © Estate of Roy Lichtenstein

Opposite top:
 Roy Lichtenstein, *Whaam!*, 1963
 Tate Gallery, London /
 Art Resource, NY
 © Estate of Roy Lichtenstein

Opposite bottom:
 Andy Warhol,
Atomic Bomb, 1965
 Daros Collection /
 Bridgeman Images
 Art © 2018 The Andy Warhol
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 (ARS), New York and DACS,
 London

he assertively challenged the preeminent aesthetic priorities and core artistic ambitions which his Abstract Expressionist contemporaries held paramount. Though intentionally universal in their imagery, content, and legibility, Lichtenstein's comic paintings of the early 1960s—in particular, those that address war through highly idealized narrative structures—represent a pivotal moment in the artist's practice when he began to tackle new subject matter, leaving behind the mundane to address some of the most pressing issues from the world around him. Describing this period within the artist's work, scholar Paul Schimmel explains, "Lichtenstein's works of the early 1960s exhibit a keen interest in action. He paints about process and not with it...The early cartoon paintings of romance and war are 'action packed' with water, wind, and explosions. Seeing these works...provides an insight into this critical period of transition in his work." (Exh. Cat., Los Angeles, The Museum of Contemporary Art (and travelling), *Hand-Painted Pop: American Art in Transition 1955-62*, 1993, p. 46) Reflecting upon the particular appeal of imagery sourced from comic-books, Lichtenstein himself noted, "All that time I was interested in anything I could use as

a subject that was emotionally strong—usually love, war, or something that was highly-charged and emotional subject matter. Also, I wanted the subject matter to be opposite to the removed and deliberate painting techniques. Cartooning itself usually consists of very highly-charged subject matter carried out in standard, obvious and removed techniques." (Graham Bader, *Hall of Mirrors: Roy Lichtenstein and the Face of Painting in the 1960s*, Cambridge, 2010, p. 97) Presented in the context of mid-1960s America, a period defined by heightened anxiety in the wake of the Cuban Missile Crisis and ever-growing tensions in Vietnam, Lichtenstein's paintings and subsequent sculptures of comic-book based war scenes allowed the artist to consider emotionally charged subject matter within the Pop vernacular, effectively addressing some of the most anxiety-producing associations of his time head-on. In their engagement with issues of international conflict, these works also retain a sly autobiographical undercurrent: initially enlisting in the army in 1943, Lichtenstein began his combat operations in France in 1945, continuing tactical operations in Belgium, Germany, and Switzerland before returning home to Fort Dix in 1946. Informing, if not inspiring, such





renowned paintings as *Mr. Bellamy*, 1961, *Live Ammo (Take Cover)*, 1962, and *Whaam!*, 1963, these comic-book depictions of war capture a cultural moment particular to the 1960s, subtly infusing the subjective significance of his seemingly objective scenes with charged meaning.

Although Lichtenstein's signature renderings of comic-book explosions appear as early as *Blam* from 1962 in the permanent collection of the Yale University Art Gallery, it wasn't until 1965 that the artist began to explore the aesthetic possibilities of the shape in its own right. As Diane Waldman noted: "Lichtenstein's sculpture is an extension of his painting. With enamel, Lichtenstein accomplished two objectives: he reinforced the look of mechanical perfection that paint could only simulate but not duplicate and it provided the perfect opportunity to make an ephemeral form concrete." (Diane Waldman, *Roy Lichtenstein*, New York 1971, p. 23) Describing the impetus behind his sculptural works, Lichtenstein succinctly noted: "I was interested in putting two-dimensional symbols on a three-dimensional object." (John Coplans, *Roy Lichtenstein*, 1967, p. 16) Bold in ambition and scale, in the present work Lichtenstein has extracted a fragment of highly dynamic imagery and brilliantly flattened it with the utmost sophistication, rendering only its most fundamental and basic formal qualities before inviting his blast back into the three-dimensional space it originally inhabited. Rendered in the highly simplified color palette of red, yellow, blue, and white, the bold lines of Lichtenstein's sculpture are imbued with a distinctly feverish energy, pushing its impact beyond the clean lines, primary colors, and simple shapes which define the present work from a formal perspective. The sharp, simplified clarity of the sculpture, combined with the foreshortened perspectival space, powerfully evoke the two-dimensional nature of the artist's source material while, simultaneously, introducing his signature motif into an entirely new dimension. In the precision of its crisp steel shapes, thick black outlines, and solid fields of saturated color, Lichtenstein infuses his rendering of a split-second combustion with an air of mechanical perpetuity into; in turn, his eponymous Ben-Day dots, perfectly regimented and crisply delineated, invest the sculpture with a volatile sense of tension. Portrayed so exuberantly and vibrantly that the viewer cannot help but expect a resounding *KABOOOM!* mere moments later, *Wall Explosion III* is an entirely captivating crystallization of the themes which fueled, informed, and defined Lichtenstein's most groundbreaking and iconic masterworks.

26M LUCAS SAMARAS

b.1936

Box #117

mixed media
6¾ by 16½ by 10½ in. 17.1 by 41.9 by 26.7 cm.
Executed in 1987.

\$ 200,000-300,000

PROVENANCE

The Pace Gallery
Acquired by the present owner from the above in 1987

EXHIBITED

New York, The Pace Gallery, *Lucas Samaras: Boxes and Mirrored Cell*, October - November 1988, n.p., illustrated

LITERATURE

Hannah Barton, Ed., *Lucas Samaras: Boxes*, New York, 2017, no. 1987.05, illustrated in color



Alternative view of the present work



Front Cover: Lot 9M, Joan Miró, *Femme, oiseau*

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Back Cover: Lot 7M, Donald Judd, *Untitled* (detail)

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Front Flap: Lot 13M, Willem de Kooning, *Untitled VI* (detail)

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Back Flap: Lot 5M, Mark Rothko, *Untitled*

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Inside Front Cover and Page 1: Lot 15M, Jean Dubuffet, *La quête de l'ouest* (detail)

Art © Fondation Dubuffet, Paris

Page 2: Lot 3M, Andy Warhol, *Flowers* (detail)

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Page 6: Lot 8M, Josef Albers, *Homage to the Square: Light Inside*

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Inside Back Cover: Lot 25M, Roy Lichtenstein, *Wall Explosion III* (detail)

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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 saleroom 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he

or she has a financial interest in the lot.

∨ Interested Parties

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

⊙ Restricted Materials

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

Ⓜ Monumental

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

📍 Premium Lot

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

2. BEFORE THE AUCTION

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

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject

to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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

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

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

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

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

3. DURING THE AUCTION

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

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

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

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

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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

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

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

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

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

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please

contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

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

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

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

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

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

Collection and Delivery
Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

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

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

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

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

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

Restoration and Other Services

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

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

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

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no 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.


Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@lading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.



The background of the page is a complex abstract composition. On the left, there are large, overlapping yellow shapes that resemble stylized leaves or petals. To the right, there are sections of perforated metal mesh in dark blue and red. A horizontal band with white, red, and white stripes is visible in the upper right quadrant. The overall aesthetic is modern and graphic.

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Collectors gather here.