

CONTEMPORARY  
CURATED >> NEW YORK

NEW YORK | 25 SEPTEMBER 2018



Sotheby's EST. 1744



FRONT COVER  
LOT 15, FRANK STELLA, SCRAMBLE  
DESCENDING GREEN VALUES/DESCENDING  
SPECTRUM, 1977  
ART © 2018 FRANK STELLA / ARTISTS RIGHTS  
SOCIETY (ARS), NEW YORK

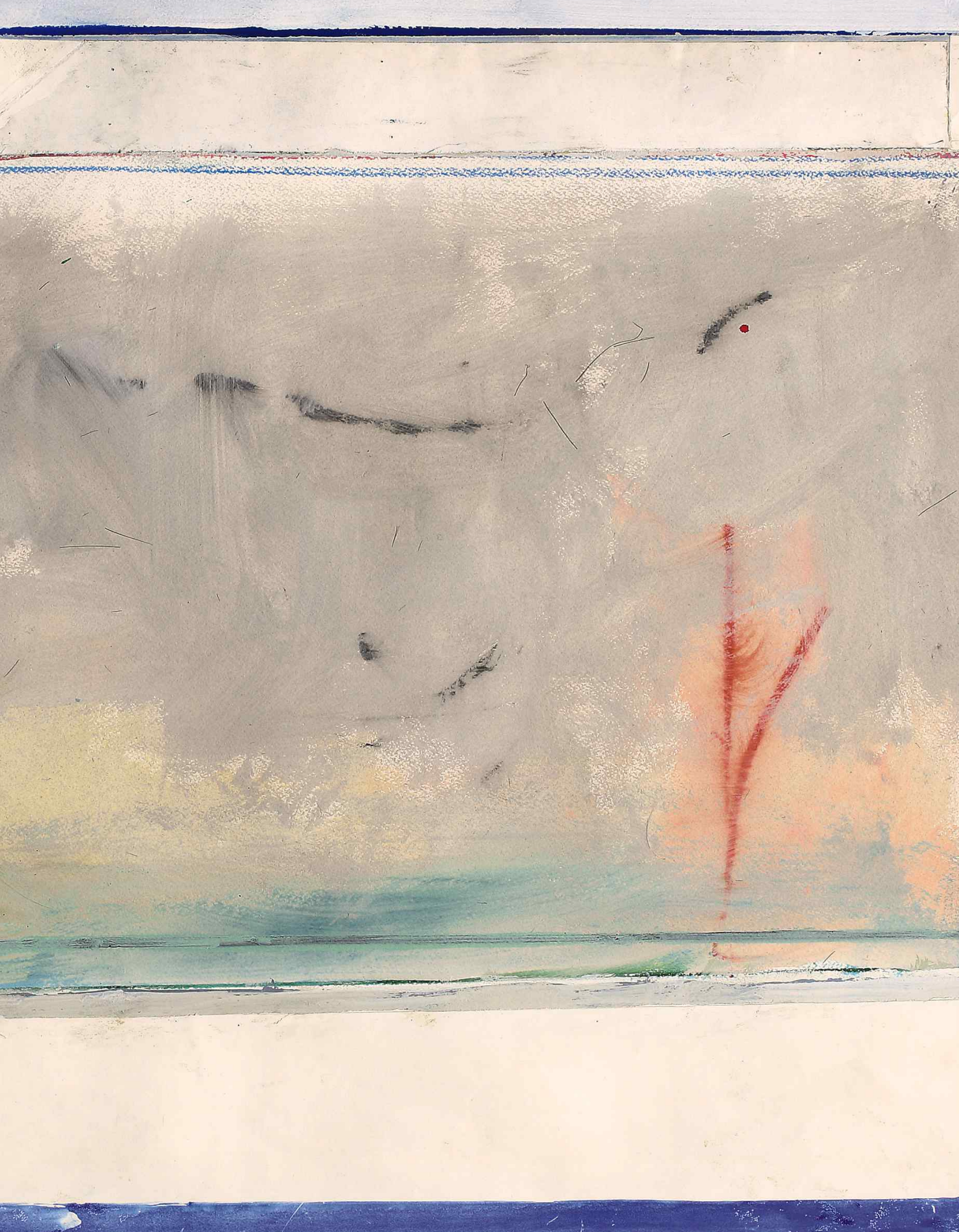
BACK COVER  
LOT 9, ROBERT MOTHERWELL, ELEGY TO THE  
SPANISH REPUBLIC NO. 169, 1987 (DETAIL)  
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THIS PAGE  
LOT 207



CONTEMPORARY  
CURATED » NEW YORK







# CONTEMPORARY CURATED » NEW YORK

**AUCTION IN NEW YORK  
25 SEPTEMBER 2018  
SALE N09909  
10 AM & 2 PM**

**ALL EXHIBITIONS FREE  
AND OPEN TO THE PUBLIC**

Thursday 20 September  
10 am-5 pm

Friday 21 September  
10 am-5 pm

Saturday 22 September  
10 am-5 pm

Sunday 23 September  
1 pm-5 pm

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10 am-1 pm

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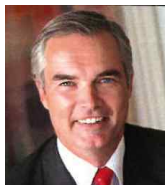
ALEXANDRA SCHADER



JAMES SEVIER



JOANNA STEINGOLD



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## ASIA



JASMINE CHEN



JACKY HO



YUKI TERASE



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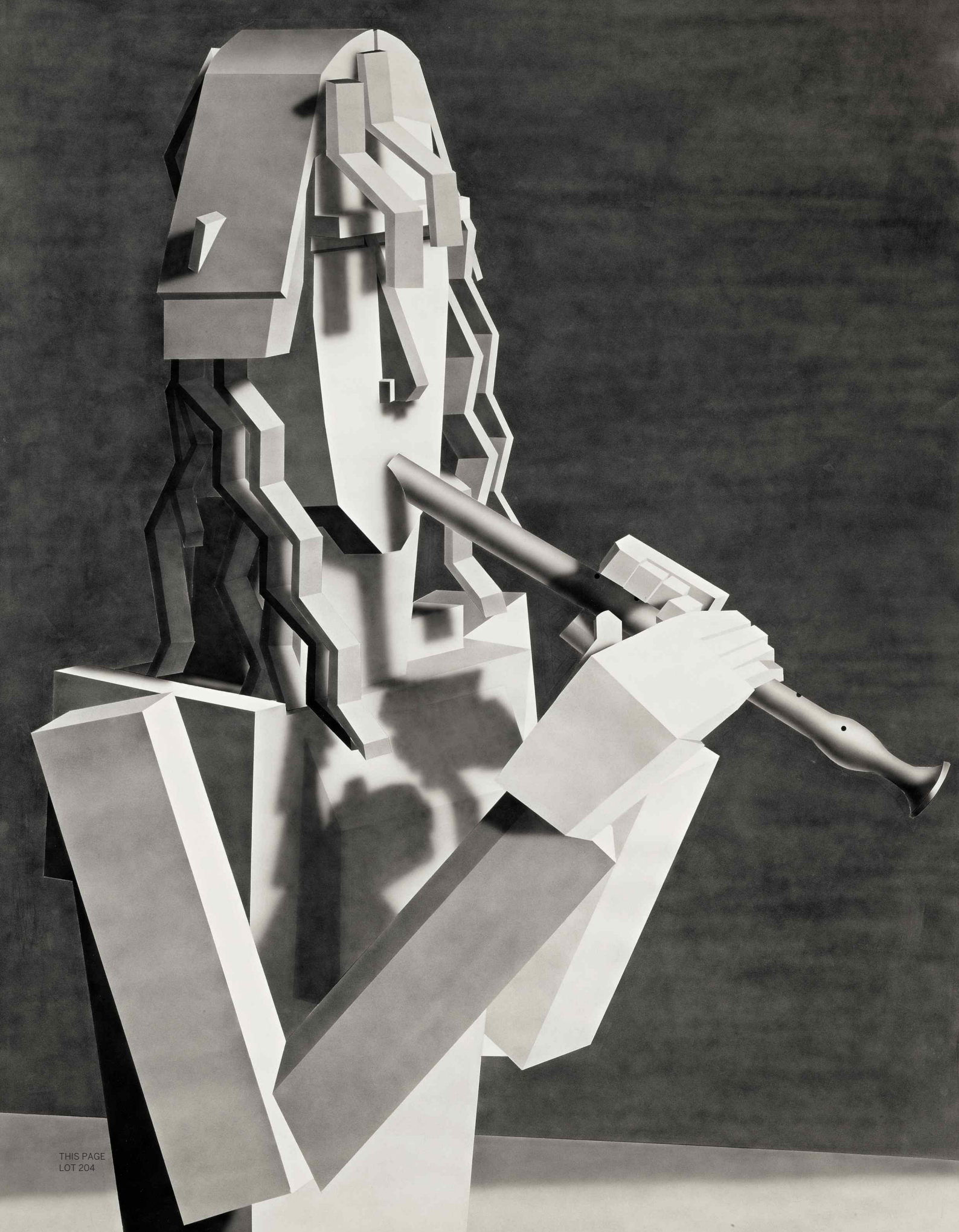
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\$45 at the gallery

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# MEET OUR CURATOR

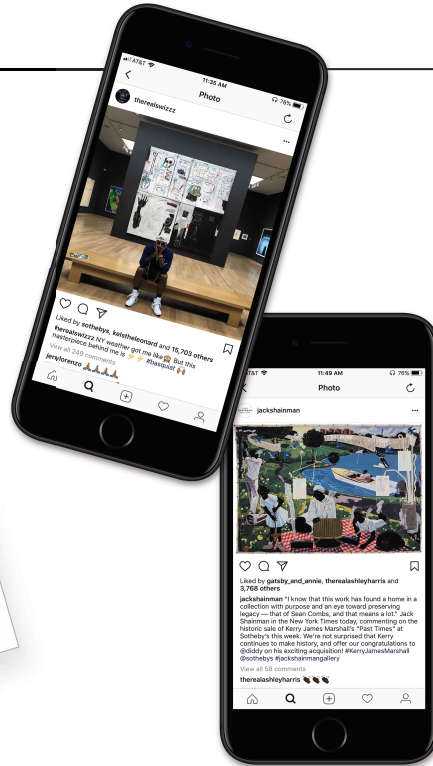
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“The sky is not the limit, just the view.”

## » SWIZZ BEATZ

Kasseem Dean (Swizz Beatz) is an internationally acclaimed Grammy-Award Winning music producer, global entrepreneur and a graduate of Harvard Business School's Owner/President Management Program. While in high school, Dean deejayed and worked at his uncle's company, Ruff Ryder Records. After a short period, Dean produced the company's first hit by DMX. At 23, Dean founded his own record label, Full Surface Records with Clive Davis and went on to earn a Grammy Award at the age of 33. As a producer, Dean has worked with a diverse range of artists and some of the greatest talent in the world including Jay-Z, Madonna, Beyoncé, Kanye West, Lil Wayne, and Metallica, contributing to the sale over 350 million records worldwide.





Dean's success extends well beyond the music world. A natural observer and strategic thinker, he has collaborated with Reebok, Christian Louboutin, Aston Martin, Lotus, Audemars and Piguet. In 2015, Dean joined global spirit giant Bacardi Group as its Chief Creative for Culture. He oversaw several brands in the company's portfolio and developed the No Commission art and music festival.

Dean describes his experience with graffiti while growing up in the Bronx as essential to his love for art. It led him to begin collecting in his twenties and in 2014 he formed The Dean

Collection, a contemporary art, family collection and artist support platform. Dean believes that art embodies culture and is an expression of life. He sits on the Board of Trustees of the Brooklyn Museum, NY and Serpentine Galleries, London.

Dean is deeply involved in many charities, with a particular focus on children. He works closely with his wife's organization Keep A Child Alive to fight AIDS and poverty in Africa and adopted the Bronx Charter School for the Arts. He is the Global Ambassador for Harlem Hospital for Children and serves on the board of Children's Rights, which provides

legal services to foster children to protect their rights.

A role model to many, Dean is devoted to his family and to the welfare of others all around the world. According to him, "The sky is not the limit, just the view." With a true passion for music, business and art, Dean hopes that his success will inspire others.

We are truly honored to have Swizz lend his voice to this September's Contemporary Curated Auction by choosing his favorite works from the sale. This season's Contemporary Curated Sale is particularly special as

# CONTEMPORARY CURATED

one of the top lots we are privileged to offer is Kerry James Marshall's *Study for Past Times*. The monumental *Past Times*, twenty years after its purchase, was sold in May at Sotheby's for \$21.1 million, breaking a long-held barrier and making history as the most expensive work of art by a living African American artist sold at auction. *Study for Past Times* embodies the genesis of this later work, incorporating an art historical visual vocabulary with a vital social message, culminating in a composition that stands on its own as a proxy for Marshall's artistic ethos.

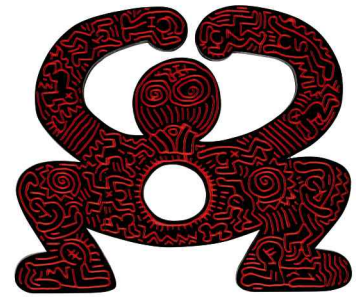
At the same sale, Swizz proudly bid to win Lynette Yiadom-Boakye's *An Assistance of Amber*, sold to benefit the Studio Museum in Harlem. Not only did his purchase make a major contribution to the museum, but his enthusiasm was contagious and extraordinary to watch in the room.

1



SAM GILLIAM  
*Maybe*, 1971  
\$100,000-150,000  
Lot 3

2



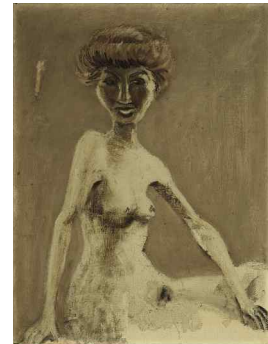
KEITH HARRING  
*Untitled*, 1983  
\$600,000-800,000  
Lot 46

3



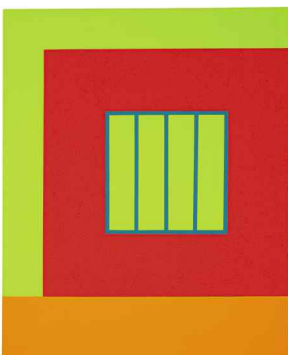
JEAN-MICHEL BASQUIAT  
*Untitled*, 1986  
\$300,000-500,000  
Lot 47

4



MARK ROTHKOWITZ  
*Untitled (Nude)*, 1939  
\$60,000-80,000  
Lot 70

5



PETER HALLEY  
*Red Prison*, 1999  
\$30,000-40,000  
Lot 90

6



TOMAS SANCHEZ  
*Contemplar al de la otra orilla*, 1996  
\$30,000-40,000  
Lot 125

7



RICHARD SERRA  
*Untitled*, 1962-63  
\$12,000-18,000  
Lot 149

# SWIZZ BEATZ TOP SELECTS

8



**JANET FISH**  
*Glass and Shells*, 1990  
 \$20,000-30,000  
 Lot 161

9



**AVERY SINGER**  
*Flute Soloist*, 2014  
 \$120,000-180,000  
 Lot 204

10



**FAITH RINGGOLD**  
*Listen to the Trees*, 1997  
 \$80,000-120,000  
 Lot 205

11



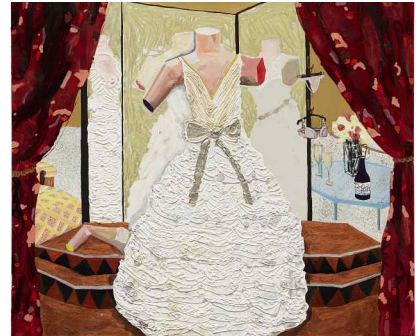
**KERRY JAMES MARSHALL**  
*Study for Past Times*, 1997  
 \$900,000-1,200,000  
 Lot 207

12



**KEHINDE WILEY**  
*Passing/Posing Annunciation*, 2005  
 \$100,000-150,000  
 Lot 208

13



**SHARA HUGHES**  
*Bridezilla*, 2007  
 \$15,000-20,000  
 Lot 222

14



**MCARTHUR BINION**  
*DNA: Sepia: VIII*, 2016  
 \$50,000-70,000  
 Lot 230

15



**WOLFGANG TILLMANS**  
*Aufsicht (Night)*, 2009  
 \$60,000-80,000  
 Lot 236

16



**LORNA SIMPSON**  
*Tense*, 1991  
 \$20,000-30,000  
 Lot 240







# SESSION ONE

NEW YORK  
TUESDAY  
25 SEPTEMBER 2018  
10 AM

LOTS 1-164

# STYLE, EXPERIMENTATION, TRADITION & THE UNFAMILIAR:

## TWO WORKS ON PAPER BY DAVID HOCKNEY, LOTS 1 AND 2



David Hockney working in his studio, London 1975  
Photo Edward Quinn, © edwardquinn.com

DAVID HOCKNEY'S RENOWNED artistic practice spans a comprehensive array of media and styles, bespeaking the artist's unyielding curiosity and wide-ranging technical virtuosity. Despite the constant flow of change in Hockney's body of work, drawing has been a consistent and integral feature of his creative output, functioning both as a preparatory strategy and finished product. Affording Hockney a singular and elusive creative freedom, "in no other medium that Hockney has employed have style and experimentation, tradition and the unfamiliar, reinforced one another and developed alongside each other as they have in his drawing" (Ulrich Luckhardt, *David Hockney: A Drawing Retrospective*, San Francisco 1995, p. 13). Hockney's drawing practice flourished in the 1970s, as his use of colored pencil allowed him to achieve increasingly intricate and vital compositions. *Chair* and *Marinka*, from 1976 and 1977 respectively, epitomize the spirit of inquiry and artistic achievements of that period, employing vivid color and a pronounced compositional focus to craft imagery on par with the artist's most accomplished paintings.

Famously stating "whatever your medium is you have to respond to it," Hockney's *Chair* and *Marinka* are as much responses to the qualities inherent to drawing, as they are the artist's personal life and experiences (David Hockney, *That's the Way I See It*, London 1993, p. 48). Superlative of the naturalism that preoccupied Hockney's work throughout the 1970s, the subject of the present works originate from the artist's life, be it the people he met, places

he visited, or media he consumed. Hockney stated, "we can't all be seeing the same thing; we are all seeing something a bit different" (David Hockney, *That's the Way I See It*, London 1993, 14). As both *Chair* and *Marinka* come from autobiographical sources, they give unparalleled insight into Hockney's perspective on the world, underscoring the artist's ability to make the mundane appear extraordinary.

The personal nature of Hockney's source imagery, particularly his portraits, lends his work a distinct clarity and intimacy. Throughout decades of debate over the primacy of figuration and abstraction in the art world, portraits, such as *Marinka*, have endured as a central tenet of Hockney's oeuvre, and the artist has mastered the form as a means of expression. In fact Hockney's drawings of Marinka Watts were completed at a time when Hockney, in unity with his friend and fellow artist R.B. Kitaj, began taking a more public stance on the case for the figure in art. *Marinka* and Hockney were introduced through Hockney's longtime assistant Mo McDermott, and immediately became friends despite their fifteen-year age difference. The drawings of *Marinka*, such as the present work, include the only female nudes Hockney created, other than those of Celia Birtwell, one of the most prominent models in his work. As *Marinka* recalls "We modelled on Sundays. I'd go over there very early and we'd have breakfast and he'd read the papers. The he would start drawing and he wouldn't stop until he'd finished. He did five drawings, three clothed or semi clothed and two nude. He was very meticulous. I remember he used to peer

over his glasses. That was a very particular look" (Christopher Simon Sykes, *David Hockney: The Biography, 1975-2012*, New York 2014, p. 52)

A passionate student of the canon, especially that of European Modernism, Hockney's drawings such as *Marinka* give new context to a lineage of figurative portraiture. In the present work, the subject lies in various stages of completion. Her body is delineated with thick outlines of vibrant turquoise and muted pink, leading up to her face which is built up and amplified with additional contours of orange and red. Despite the lack of naturalistic color in the composition, Hockney's subject radiates an effervescence and vitality that mimics lived perception. Captured in a state of repose, the subject's eyes stare out of the picture plane with an assuredness and ease that attests to the trust between the artist and model. Consistent with the artist's career-long study and use of art historical precedent, *Marinka* pays homage to the color relationships first employed by the Fauves, and the geometric framework of Cézanne.

Executed in 1976, *Chair* explores an equally rich arena in Hockney's oeuvre. As a still life, the composition lacks a corporeal presence, yet the artist treats his subject with the same attention and care he would take with a person in a portrait. Empty chairs are a prominent motif in Hockney's body of work, and, as Paul Melia writes, that they "are among his favorite subjects does suggest that Hockney is disposed to metonymy" (Paul Melia, *David Hockney: A Drawing Retrospective*, San Francisco 1995, p. 20). The impression on the cushion and roped backing of the chair act as negative space, implying a former presence that can be perceived without being viewed directly. Rendered with an uncommon pictorial intensity, the empty chair evokes endless narrative possibilities, taking on a spirit and character more commonly associated with portraiture than still life.

Hockney's drawings from the 1970s are uncompromising in their immediacy, recontextualizing seemingly quotidian scenes so that they overflow with an indelible sense of life. The present works offer access to Hockney's creative process and conceptual framework, synthesizing his range of influences and experimental approaches into fully resolved images. Acting as testaments to Hockney's superlative draftsmanship, *Chair* and *Marinka* are records of the artist's lived experience, affording the rare opportunity to see as the artist sees.



“In no other medium that Hockney has employed have style and experimentation, tradition and the unfamiliar, reinforced one another and developed alongside each other as they have in his drawing.”



1

## DAVID HOCKNEY

b.1937

### Chair

signed with the artist's initials and dated 76  
colored pencil and graphite on paper  
13 $\frac{7}{8}$  by 17 in. 35.2 by 43.2 cm.

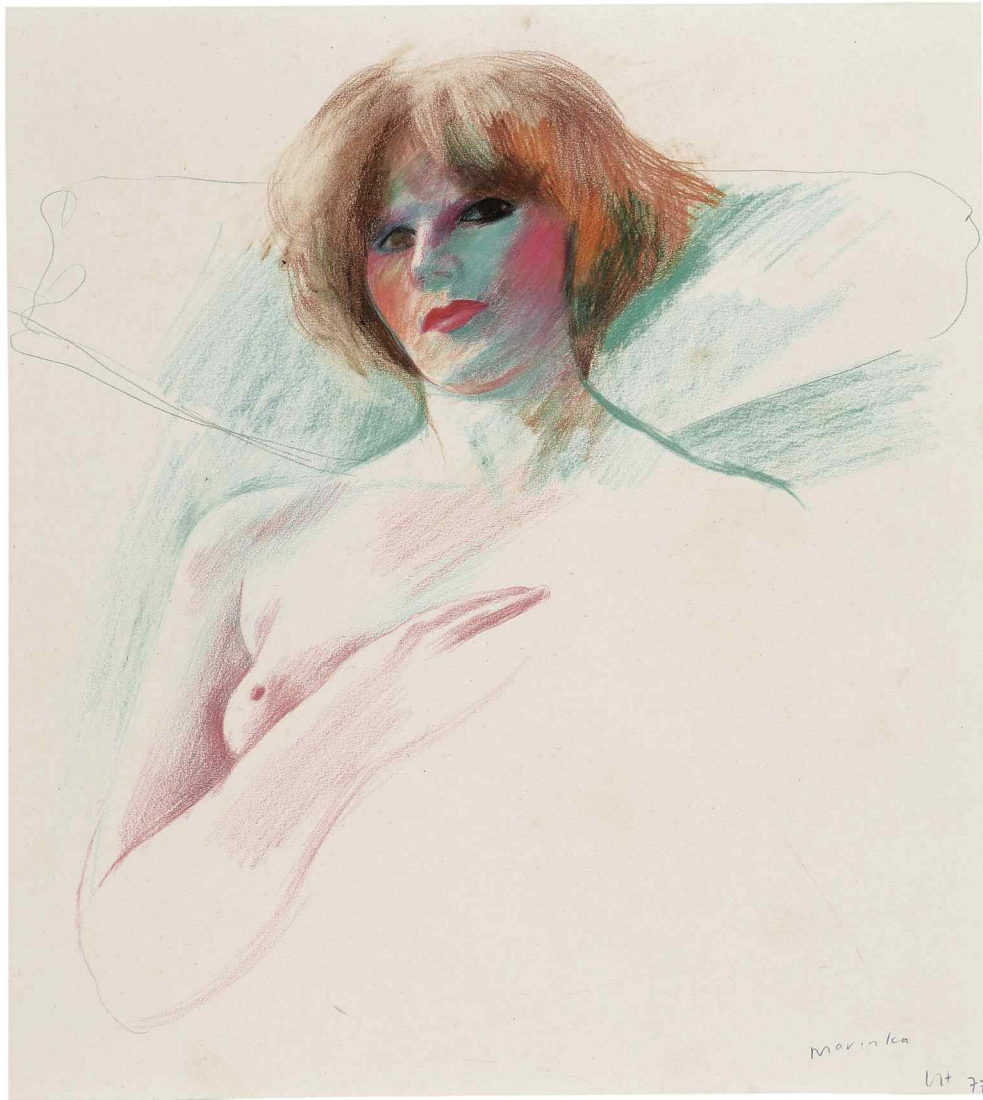
#### PROVENANCE

André Emmerich Gallery, Inc., New York  
Private Collection (acquired from the above in  
1977)  
Private Collection, New York (thence by  
descent from the above)  
Christie's, New York, 12 May 2005, Lot 273  
Galerie Hopkins Custot, Paris  
Acquired from the above by the present owner

#### EXHIBITED

Washington, D.C., Hirshhorn Museum and  
Sculpture Garden, *Drawings: 1974-1984*, March  
- May 1984, cat. no. 57, illustrated

\$ 80,000-120,000



2

**DAVID  
HOCKNEY**

b.1937

Marinka

signed with the artist's initials, titled and dated  
77

colored pencil and graphite on paper  
11¾ by 10½ in. 29.8 by 26.7 cm.

**PROVENANCE**

Gallery Yonetsu, Japan  
Private Collection, Switzerland (acquired from  
the above by the present owner)

\$ 80,000-120,000

3

**SAM  
GILLIAM**

b.1933

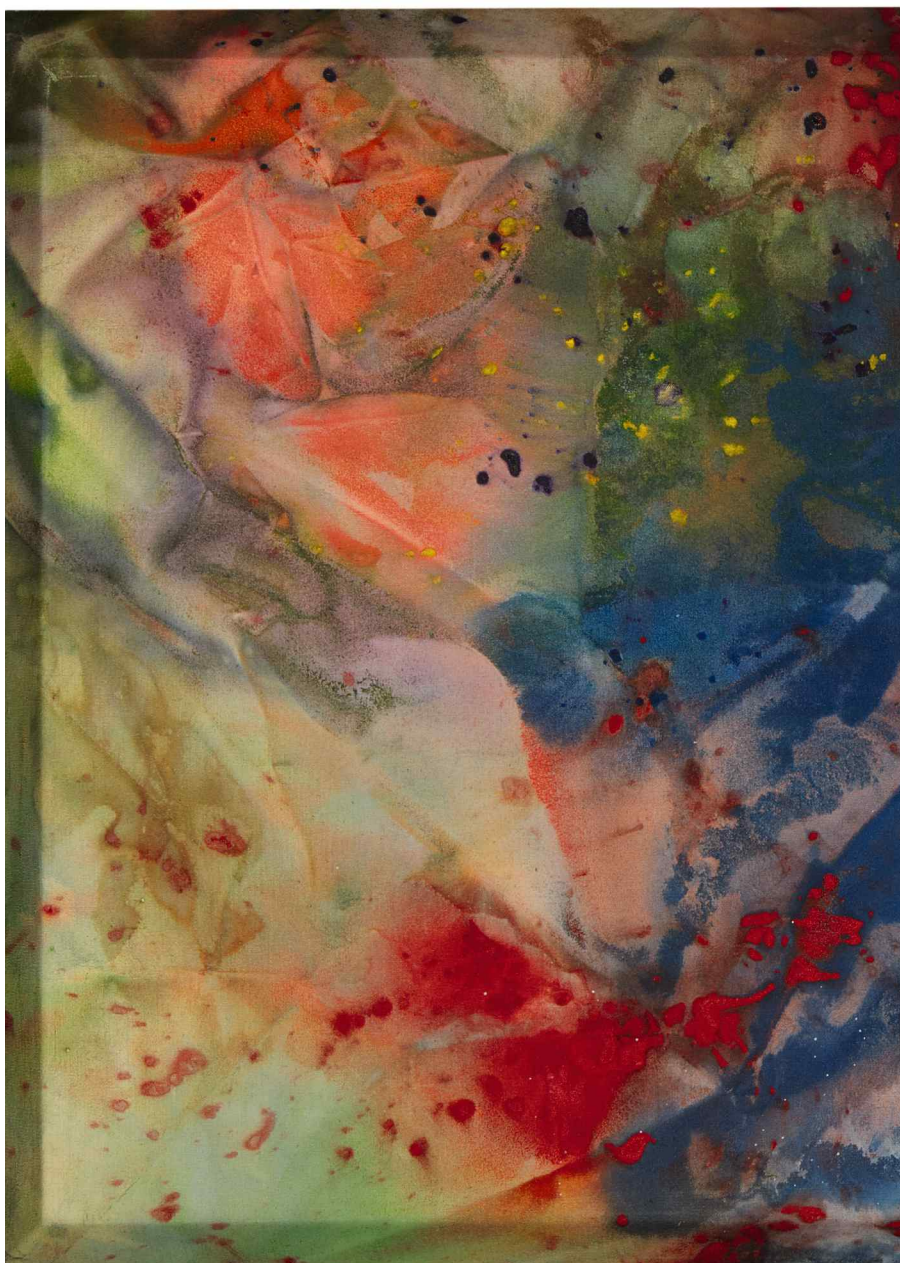
**Maybe**

signed, titled and dated 1971 on the reverse  
acrylic on canvas  
30 by 56<sup>5</sup>/<sub>8</sub> in. 76.2 by 143.8 cm.

**PROVENANCE**

Private Collection, Washington, D.C. (acquired  
directly from the artist)  
Acquired from the above by the present owner  
in 2007

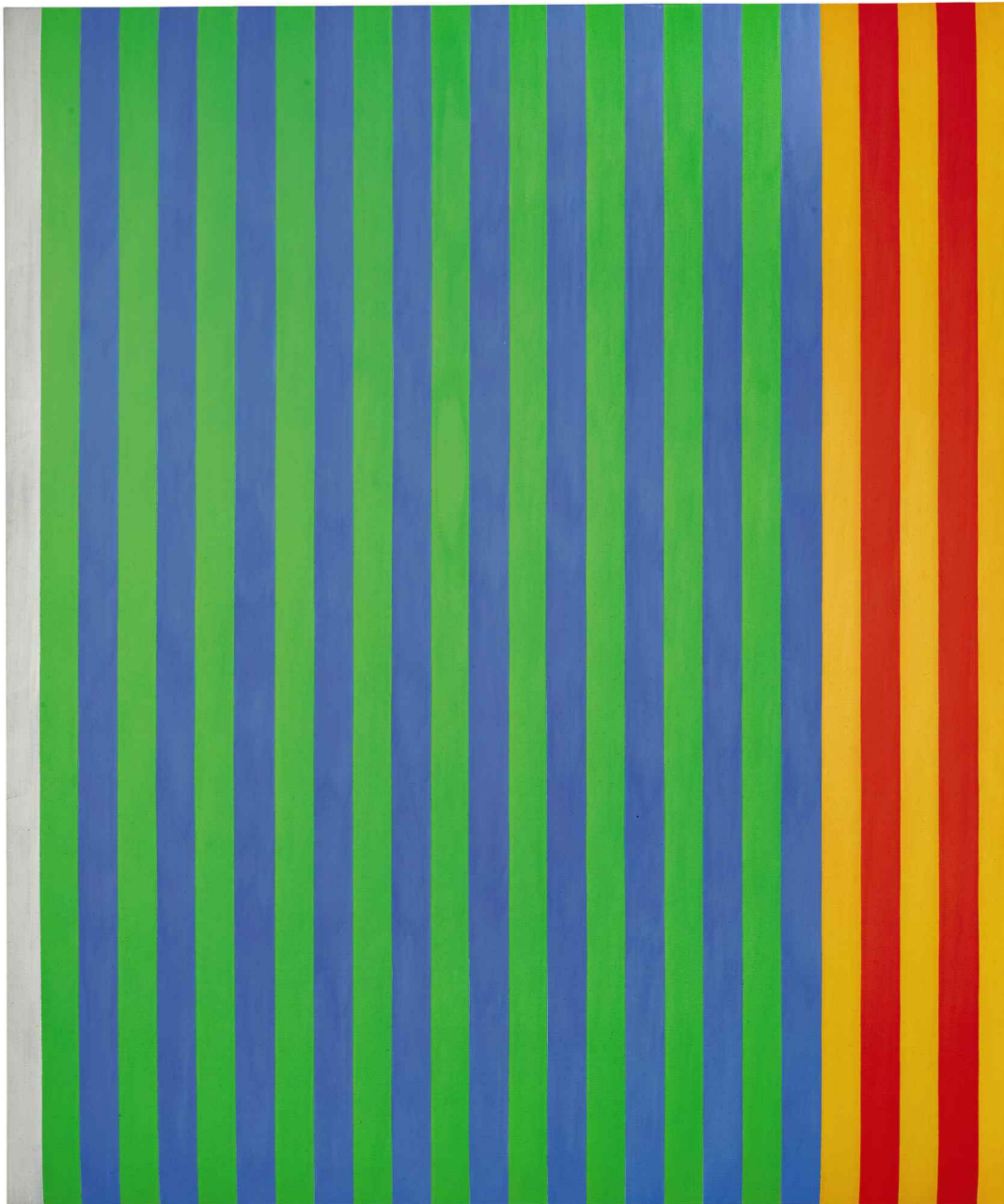
\$ 100,000-150,000





“Suddenly and dramatically, a former follower of the Washington Color School emerged as having broken loose from the ‘flat color areas’ style, and as an original painter in his own right.”

Andrew Hudson, *Artforum* 6.7, “Washington,” March 1968, p. 63



4

PROPERTY FROM A RECOGNIZED  
AMERICAN COLLECTION

**GENE  
DAVIS**

1920 - 1985

Untitled

acrylic on canvas  
93¾ by 78 in. 238.1 by 198.1 cm.  
Executed in 1961.

**PROVENANCE**

Estate of Gene Davis  
Charles Cowles Gallery, New York  
Ameringer, McEnery, Yohe Gallery, New York  
Yares Art Projects, Santa Fe  
Private Collection (acquired from the above in  
2012)  
Yares Art Projects, Santa Fe  
Acquired from the above by the present owner

**EXHIBITED**

New York, Loretta Howard Gallery, *Washington  
Color Painters Reconsidered*, June - August  
2005

\$ 50,000-70,000





5

PROPERTY FROM A RECOGNIZED  
AMERICAN COLLECTION

**GENE  
DAVIS**

1920 - 1985

Untitled

acrylic on canvas  
97 by 92 in. 246.4 by 233.7 cm.  
Executed in 1967.

**PROVENANCE**

Estate of Gene Davis  
Marsha Mateyka Gallery, Washington, D.C.  
Margot Stein Gallery, Bethesda (acquired from  
the above in September 2012)  
Acquired from the above by the present owner

**EXHIBITED**

Washington, D.C., *Gene Davis: Paintings and  
Drawings from the Estate of the Artist*, May -  
June 2012  
Washington, D.C., The Kreeger Museum, *Gene  
Davis: Interval*, April - July 2007

\$ 60,000-80,000

6

ANNE  
TRUITT

1921 - 2004

Axilla

signed and dated *26 June '83* on the underside  
acrylic on wood  
83¾ by 8 by 8 in. 212.7 by 20.3 by 20.3 cm.

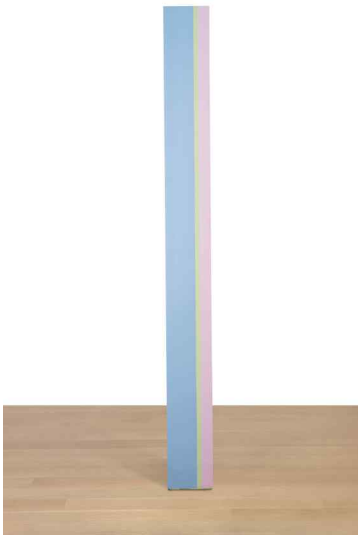
**PROVENANCE**

André Emmerich Gallery, Inc., New York  
Acquired from the above by the present owner

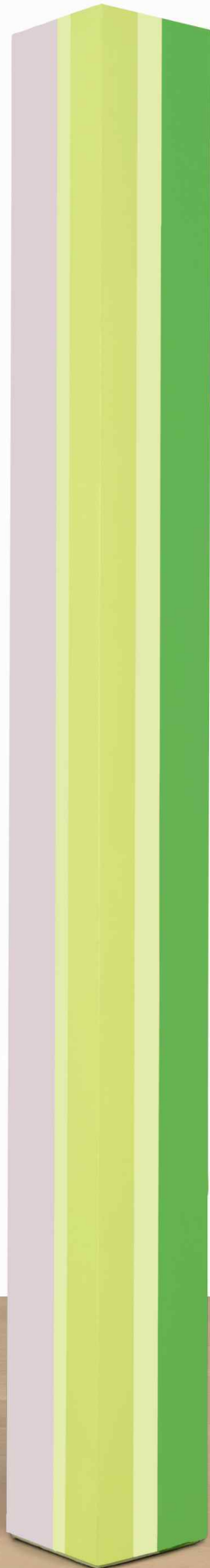
\$ 70,000-90,000

“And one day I was standing in the living room of our house on East Place in Georgetown... and I thought to myself, ‘If I make a sculpture, it will just stand up straight and the seasons will go around it and the light will go around it and it will record time.’”

Anne Truitt



Alternate view of the present work.



7

## ALMA THOMAS

1891 - 1978

### Untitled

signed

watercolor on paper

9½ by 12¼ in. 24.1 by 30.8 cm.

Executed *circa* 1965.

### PROVENANCE

Dr. Floyd Coleman, Washington, D.C.

The James A. Porter Colloquium, Howard  
University, Washington, D.C.

Private Collection

Private Collection, New York

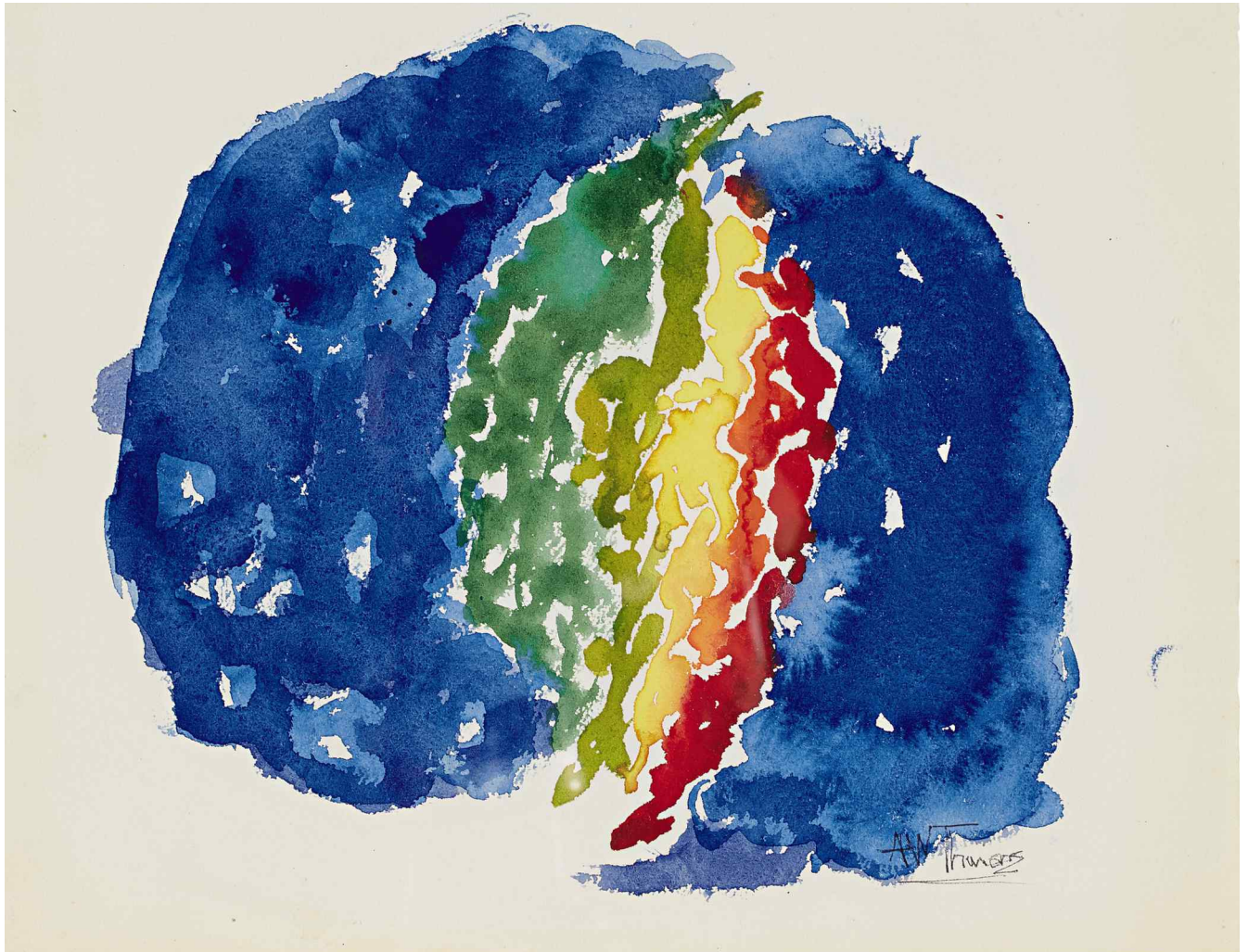
\$ 30,000-40,000



Alma Thomas in her studio, ca. 1968

Photograph by Ida Jervis. Alma Thomas papers, Archives  
of American Art, Smithsonian Institution

Art © Alma Thomas



8

PROPERTY FROM THE COLLECTION OF ELLEN  
MAGNIN NEWMAN

**RUTH  
ASAWA**

1926 - 2013

Untitled (S.371, Hanging Tied-  
Wire, Closed-Center, Multi-  
Branched Form Based on Nature)

bronze wire

9 by 11¾ by 11¼ in. 22.9 by 29.8 by 28.6 cm.

Executed in 1965.

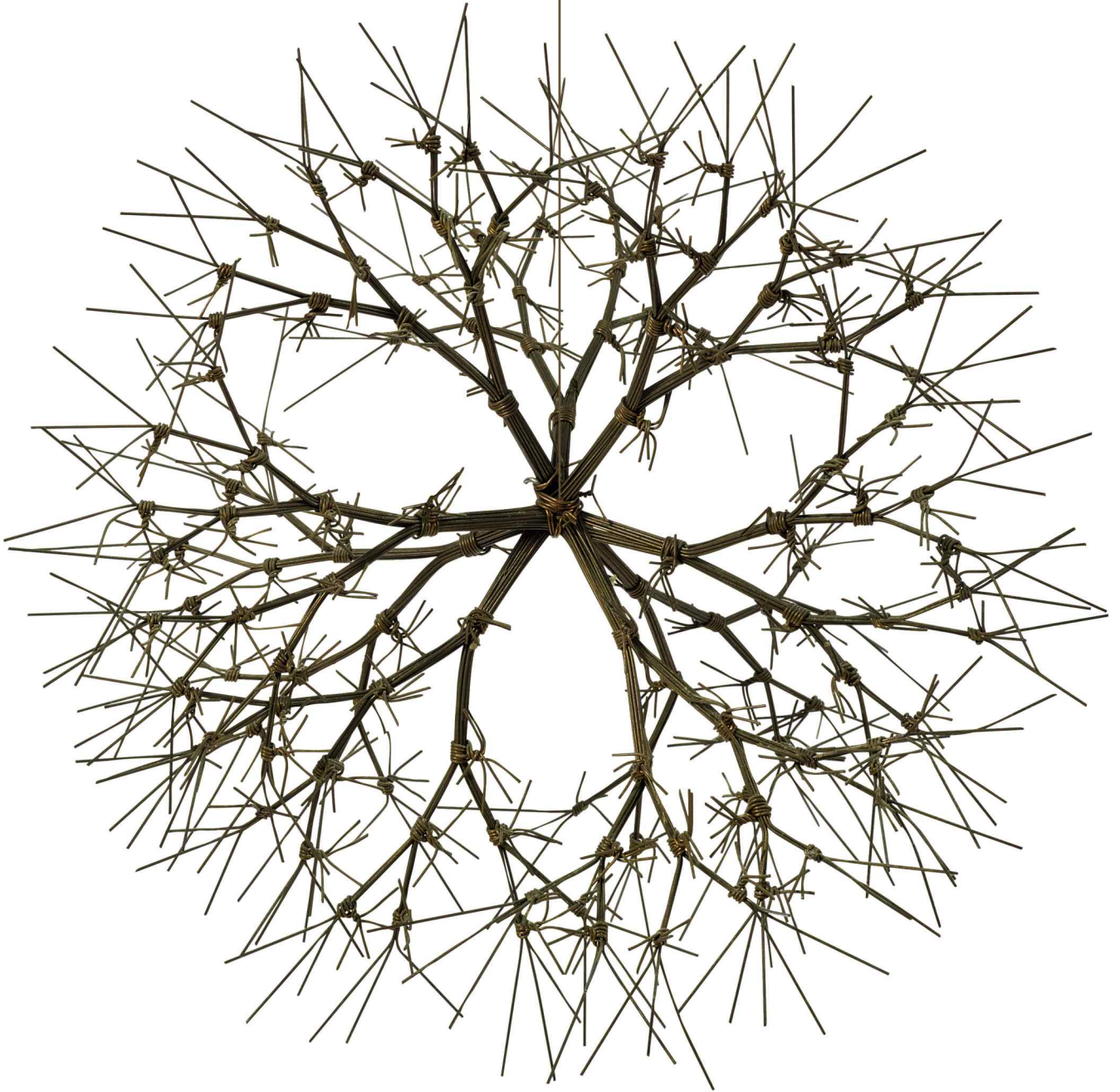
**PROVENANCE**

Acquired directly from the artist by the present  
owner in 1965

\$ 60,000-80,000

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

Ruth Asawa



**ROBERT  
MOTHERWELL**

1915 - 1991

**Elegy to the Spanish Republic  
No. 169**

signed with the artist's initials and dated 87  
acrylic, conté crayon and graphite on canvas  
mounted on Masonite  
24 by 36 in. 61 by 91.4 cm.

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

**PROVENANCE**

Lise Motherwell, Cambridge, Massachusetts  
(gift of the artist in 1992)  
Private Collection  
Dominique Lévy Gallery, New York  
Private Collection  
Acquired from the above by the present owner

**EXHIBITED**

Provincetown, Massachusetts, Long Point  
Gallery, *Black*, July 1988  
Paris, Artcurial Centre d'Art Plastique  
Contemporain; Stockholm, Heland Wetterling  
Gallery; Göteborg, Wetterling Gallery, *Robert  
Motherwell: Paintings 1971-1990*, September  
1990 - March 1991, p. 30, illustrated in color  
New York, Dominique Lévy Gallery, *Robert  
Motherwell: Elegy to the Spanish Republic*,  
November 2015 - January 2016, cat. no. 12,  
pp. 64-67, illustrated in color

**LITERATURE**

Jack Flam, Katy Rogers and Tim Clifford, Eds.,  
*Robert Motherwell Paintings and Collages: A  
Catalogue Raisonné, 1994-1991, Volume Two:  
Paintings on Canvas and Panel*, New Haven  
2012, cat. no. P1139, p. 544, illustrated in color





Detail of the present work.  
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Clyfford Still, *Untitled*, 1958  
 Image © The Art Institute of Chicago / Art Resource, NY  
 Art © City and County of Denver, courtesy the Clyfford Still Museum /  
 Artists Rights Society (ARS), New York



Jackson Pollock, *Lavender Mist: Number 1*, 1950, 1950  
 Image © National Gallery of Art, Washington DC, USA / Bridgeman Images  
 Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

## ROBERT MOTHERWELL

# ELEGY TO THE SPANISH REPUBLIC NO. 169

A WORK OF COMPLEX AND EXQUISITE beauty, *Elegy to the Spanish Republic No. 169* is a paradigmatic example of Robert Motherwell's most acclaimed body of works. The present work distills the gestural dynamism and tremendous painterly force of Motherwell's monumental paintings into a more intimate and poignant format. Motherwell painted his first *Elegy* composition in 1948 to accompany a poem by Harold Rosenberg titled *Elegy to the Spanish Republic I*, and he went forth to create over 100 of these compositions over the course of the coming decades. Intended to be read as a lamentation or funeral song after the Spanish Civil War, Motherwell's *Elegies to the Spanish Republic* are a lyrical and poetic memorial to the immense human loss and suffering endured during these harrowing years. Executed in 1987, *Elegy to the Spanish Republic No. 169* is amongst the final works that Motherwell completed before his death in 1991 and reveals Motherwell's complete mastery of color and gesture at this juncture in his artistic career. This body of works, which stand today as amongst the most psychologically complex and visually stimulating paintings of the

Twentieth Century, undoubtedly represent the magnum opus of Motherwell's highly lauded oeuvre.

Repeated black ovoid and rectilinear forms reverberate across the surface of the composition, suspended in a volatile yet lyrical equilibrium. Painted in acrylic and accented with vertical black charcoal lines, the density of these weighty forms is juxtaposed by the painted white canvas. As the recurrent motif of Motherwell's *Elegies*, the pictorial symbolism of these ovular architectonic slabs has been debated extensively. Despite their visual associations with bodies, fruit, phalluses, or even calligraphy, they ultimately evade any specific associations or signifiers in the natural world and instead embody and engender an emotional state, standing as pillars of loss and resilience. *Elegy to the Spanish Republic No. 169* is magnificently distinguished by the incorporation of rosy pinks hues. Seeping out from beneath the stoic black slabs and executed in quick, gestural strokes, these delicate blush tones conjure an image of faded blood, a dying life force, or alternatively breathe life into the otherwise monochromatic canvas. Illuminating the composition with an



Robert Motherwell in his loft on East 86th Street, New York, February 1962  
 Photo by Fred W. McDarrah / Getty Images  
 Artwork © 2018 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY

uplifting sense of vitality and corporeality, the fleshy hues exhibited in *Elegy to the Spanish Republic No. 169* further complicate the dichotomous nature of the composition and culminate in a profound meditation on life and death, desire and lamentation. The presence of color is characteristic of Motherwell's later *Elegies*, the incorporation of which magnificently showcases the artist's gestural strokes and highlights the active process of creation in his works, a feature often muted by the flatness in his solid blacks.

In 1937 at the age of 22, Motherwell attended a talk by French novelist and art theorist André Malraux in which Malraux gave a passionate defense of the Republican cause in Spain during the Spanish Civil War. Motherwell would later reflect that Malraux's account of the Spanish Civil War was the most "moving political event" of his youth,

and this powerful sentiment confirms the resonating impact that horrors of the war had on the young artist (Exh. Cat., New York, Dominique Lévy, *Robert Motherwell: Elegy to the Spanish Republic*, 2015, p. 6). Lasting from 1936 to 1939, the Spanish Civil War, was the first time in history air raids were committed against civilians which resulted in the loss of 700,000 lives in just three years. Motherwell created his first *Elegy* in 1948, nearly a decade after the conclusion of the Spanish Civil War, and the raw emotional power of the subject would make the *Elegies* a series Motherwell would continually revisit and develop until his death in 1991. As expressed by the artist himself: "I must emphasize that my *Elegies* to the Spanish Republic are just that, elegies, in the traditional sense...An elegy is a form of mourning, not a call to

action, but symbolization of grief, lyrical in the sense on an outpouring, black in the sense of death, just as white, which contains all colors, represents life" (Robert Motherwell, *A Personal Recollection*, 1986). The unequivocal pinnacle of his work, Motherwell's *Elegies* continued to grow in sophistication and cogent graphic sensibility over the course of his career, confirming modern art's cathartic role in humanity's confrontation with the harsh realities of the modern era. *Elegy to the Spanish Republic No. 169* revels in the infinite dichotomies of its structure, the stark opposition of black against white and the contrasting ovoid and rectilinear forms. These dualities are ultimately an expression of the dialectic nature of life itself, at once comprising the organic and geometric, vitality and bereavement, life and death.

## DONALD JUDD

1928 - 1994

### Untitled [Three Works]

stamped with the artist's name, date 1982 and number 81-101.39, 81-101.42 and 81-101.45 respectively on the reverse of each panel cold-rolled steel

Each: 39¼ by 39¼ in. 100 by 100 cm.

Executed in 1981, these works are from an edition of 3, plus 3 artist's proofs.

\$ 180,000-220,000

#### PROVENANCE

Rhona Hoffman Gallery, Chicago  
Acquired from the above by the present owner

#### EXHIBITED

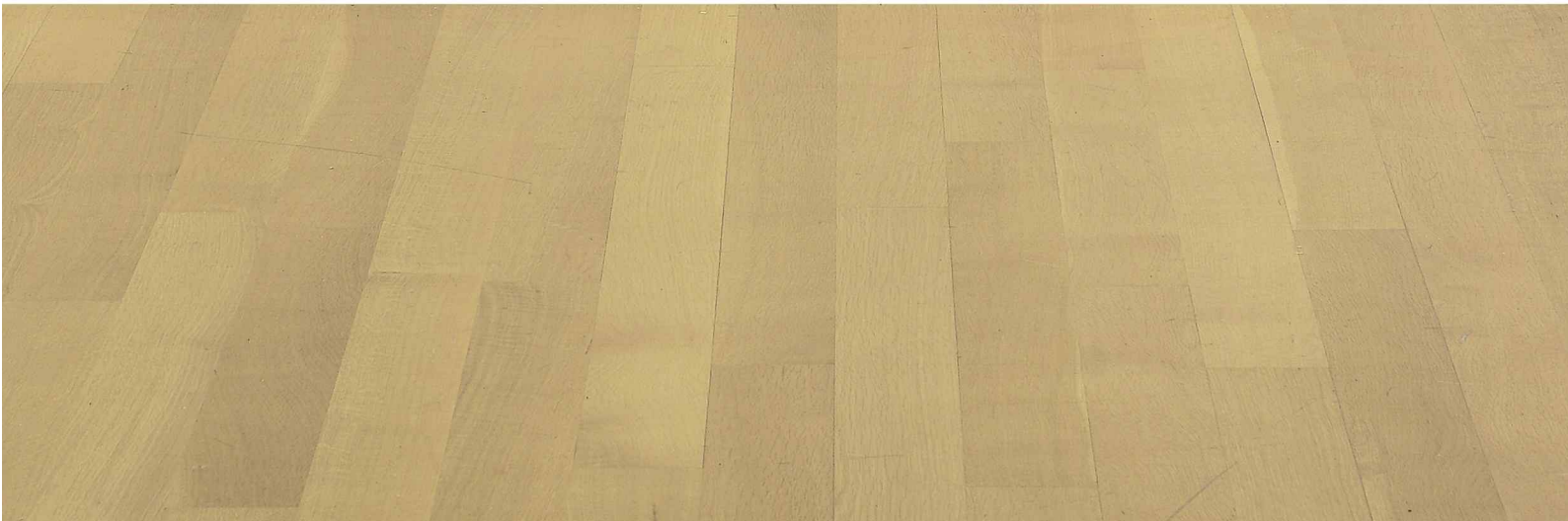
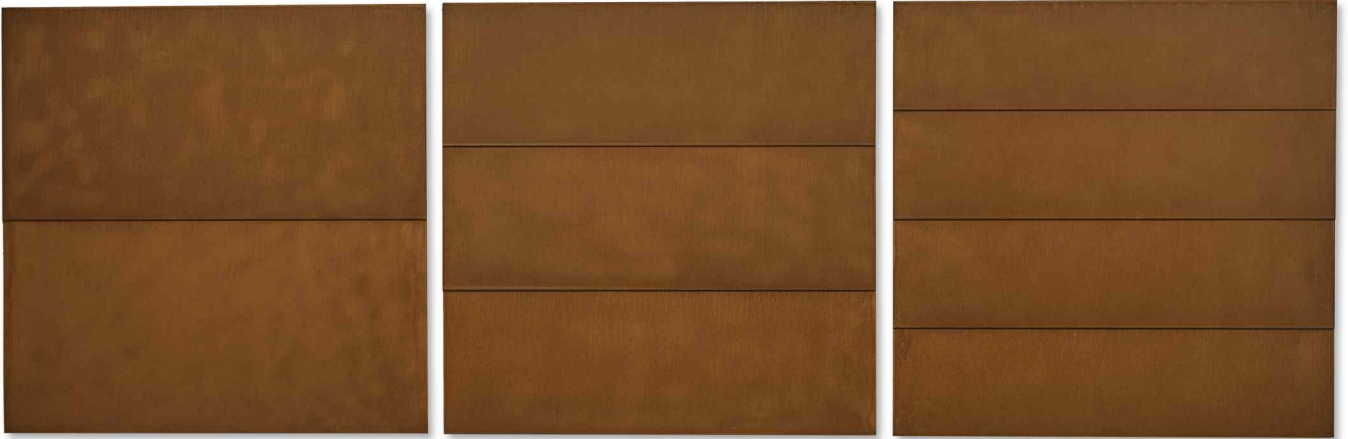
New York, Brooke Alexander Editions, *Donald Judd: Prints and Related Works*, March - April 1990 (another example exhibited)  
Baltimore Museum of Art, Permanent Collection, Contemporary Wing (another example exhibited)

#### LITERATURE

Jörg Schellmann, Ed., *Edition Schellmann 1969-1989*, New York 1989, p. 151, illustrated  
Jörg Schellmann and Mariette Josephus Jitta, Eds., *Donald Judd: Prints and Works in Editions 1951-1994, A Catalogue Raisonné*, Munich 1996, pp. 126-127, illustrated

“Proportion is very important to us, both in our minds and lives and as objectified visually, since it is thought and feeling undivided, since it is unity and harmony, easy or difficult, and often peace and quiet. Proportion is specific and identifiable in art and architecture and creates our space and time. Proportion and in fact all intelligence in art is instantly understood, at least by some. It’s a myth that difficult art is difficult.”

Donald Judd



11

ON  
KAWARA

1933 - 2014

JUNE 5, 1970  
(Today Series no. 102)

titled and dated *JUNE 5, 1970*; signed in Japanese on the reverse; signed in Japanese on a label affixed to the reverse  
Liquitex on canvas with newspaper clipping in artist's box  
10 $\frac{1}{8}$  by 13 $\frac{1}{8}$  in. 25.7 by 33.3 cm.

**PROVENANCE**

Mr. and Mrs. Max Blecher, Jr., Los Angeles (gift of the artist in 1970)  
Thence by descent to the present owner in 2002

\$ 180,000-250,000

“On Kawara’s work, in all its simplicity and soberness, is an intriguing rendering of the ‘time’ phenomenon. He reduces the intangible, inconceivable dimension of time to a visible, ordered structure without forfeiting any of that infinity. His work is a gigantic time-machine, as it were, a kind of science fiction in which one can completely lose oneself.”

Karel Schampers, “A Mental Journey in Time,” Exh. Cat., Rotterdam, Boymans-van Beuningen, *Date Paintings in 89 Cities*, 1991, p. 200



**JUNE 5, 1970**

12

PROPERTY FROM THE COLLECTION OF  
MARY CHAMBERLAIN ZBACNIK

**JOHN  
CHAMBERLAIN**

1927 - 2011

**Mom's Rivets**

painted and chromed steel

5¾ by 8¾ by 7 in. 14.6 by 22.2 by 17.8 cm.

Executed in 1963.

**PROVENANCE**

Mary Davis, Overland Park, Kansas (gift of the  
artist to his mother *circa* 1963)

David Chamberlain, Overland Park, Kansas  
(gift of the above *circa* 1972)

Thence by descent to the present owner in  
2003

\$ 100,000-150,000

“These earlier sculptures are the end product of a process in which formerly elegant cars, now turned to junk, are again transformed by the artist into the ‘elegance’ of sculptural high-art objects.”

Dan Graham, Exh. Cat., New York, Gagosian Gallery, *John Chamberlain: New Sculpture*, 2011, p. 139





13

PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

**ANDY  
WARHOL**

1928 - 1987

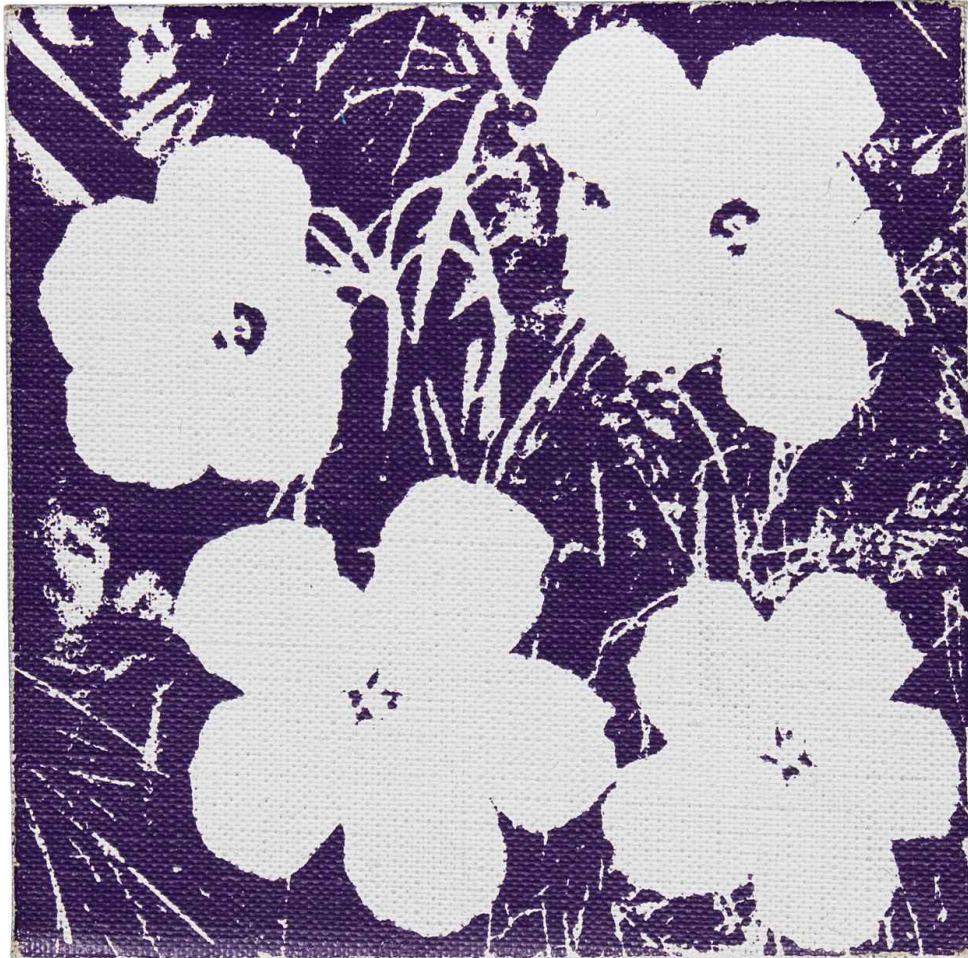
Flowers

signed and dated 1964 on the reverse  
acrylic and silkscreen ink on canvas  
5 by 5 in. 12.7 by 12.7 cm.

**PROVENANCE**

Todd Brassner, New York (acquired directly  
from the artist)  
Acquired from the above by the present owner  
*circa* 1967

\$ 120,000-180,000



14

PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

**ANDY  
WARHOL**

1928 - 1987

Flowers

signed and dated 1964 on the reverse  
acrylic and silkscreen ink on canvas  
5 by 5 in. 12.7 by 12.7 cm.

**PROVENANCE**

Todd Brassner, New York (acquired directly  
from the artist)  
Acquired from the above by the present owner  
*circa* 1967

\$ 120,000-180,000

15

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**FRANK  
STELLA**

b.1936

Scramble: Descending Green  
Values/Descending Spectrum

signed, titled and dated '77 on the stretcher  
acrylic on canvas  
69 by 69 in. 175.3 by 175.3 cm.

**PROVENANCE**

M. Knoedler & Co., Inc., New York  
Private Collection, Florida  
HW Gallery, Naples, Florida (acquired from the  
above)  
Acquired from the above by the present owner  
in January 2001

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

“The Concentric Squares created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect—almost a numbing power—became a sort of ‘control’ against which my increasing tendency in the seventies to be extravagant could be measured.”

Frank Stella





Frank Stella painting in his studio, circa 1965  
Photo: Ugo Mulas, © Ugo Mulas Heirs. All Rights Reserved.  
© 2018 Frank Stella / Artists Rights Society (ARS), New York

FRANK STELLA

## SCRAMBLE: DESCENDING GREEN VALUES/ DESCENDING SPECTRUM

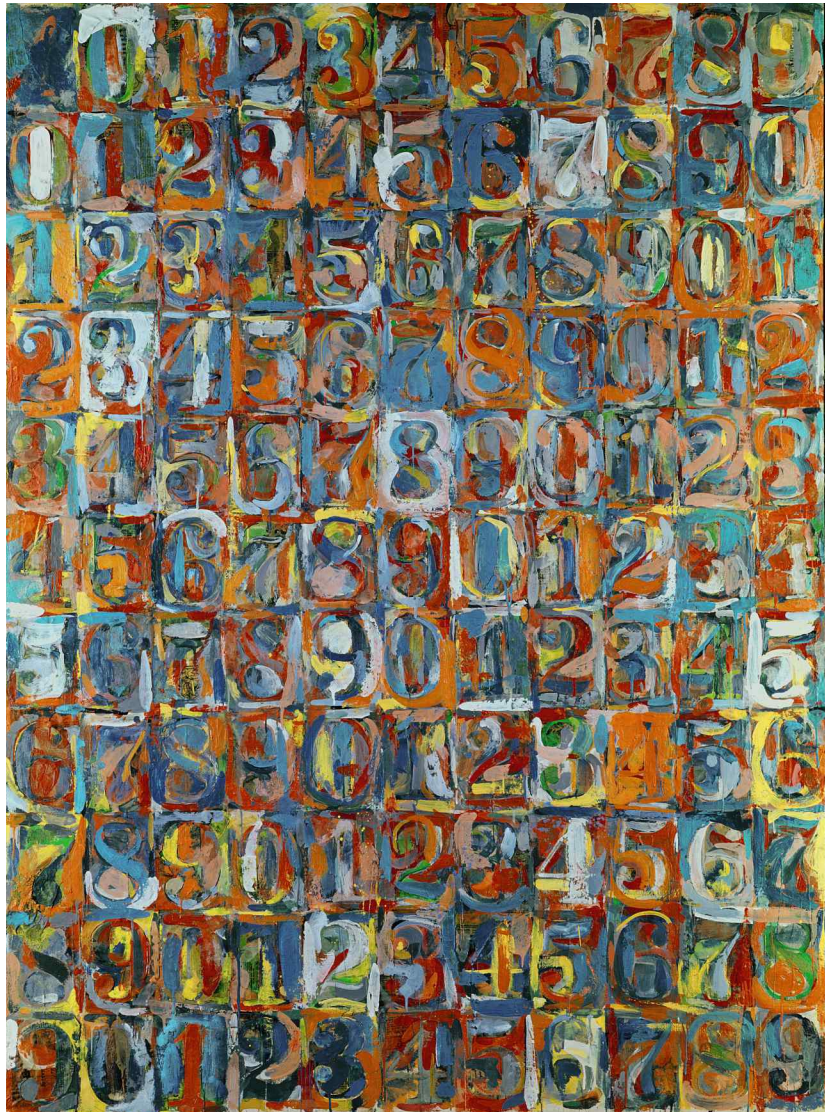
**REVERBERATING WITH CHROMATIC** brilliance and hypnotic optical rhythm, *Scramble: Descending Green Values/ Descending Spectrum* from 1978 is a remarkable embodiment of the exhilarating visual energy which characterizes the very finest of Frank Stella's revered oeuvre. Enveloping the viewer in a dazzling crescendo of painterly force, *Scramble: Descending Green Values/ Descending Spectrum* captures Stella's incisive intellectual rigor as applied to the very tenets of painting itself, the crisp regularity and rigid symmetry of the painting's configuration carefully attuned to the relationship between the two-dimensional picture plane and three-dimensional support. Eschewing any obligations to illusionism

and resolutely embracing pure geometric abstraction, Stella here relies on mastery of color and symmetry of line as a means of manipulating space, endowing the two-dimensional picture plane with a volumetric physical dimension. First introduced in 1961 and refined over the course of the coming decades, Stella's *Concentric Square* paintings comprise arguably the most intellectually complex and visually arresting paintings of his celebrated oeuvre. Experimenting with and augmenting this iconic template first, Stella's *Scramble* paintings from the 1970s incorporate into their *Concentric Square* compositional format two alternating color sequences, the presence of which endows these paintings with remarkable range

and complexity of color; in the present composition, one spectrum following the natural progression of the rainbow while the other explores prismatic gradations of lush, verdant greens.

Stunning in its prismatic gradations, conceptual daring, and searing sharpness of execution, *Scramble: Descending Green Values/ Descending Spectrum* celebrates Stella's unwavering control of brush and command of color. Alternating sequences of color culminate in a tantalizing optical vortex that seems to radiate outward and then contract back inward, endowing the stark rationality of Minimalism with dazzling kaleidoscopic chromatic energy. Concentric bands of verdant green hues, progressively





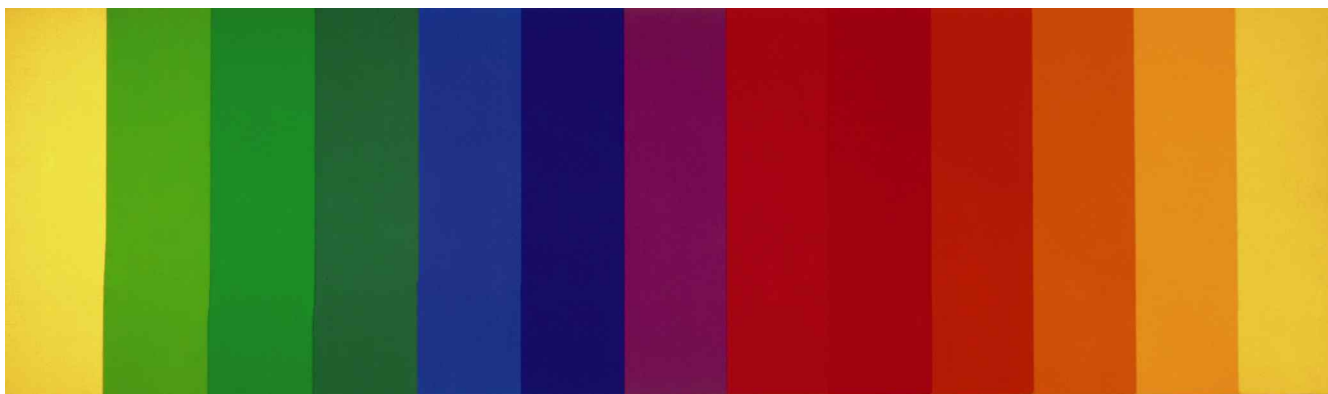
Jasper Johns, *Numbers in Color*, 1958-59  
Image © Albright Knox Art Gallery, Buffalo, New York, USA / Bridgeman Images  
Art © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

paler in color as they move inward, are offset by a secondary palette of deep indigo, royal blue, luminescent golden yellow, warm orange, and culminate in a fiery crimson red center. While de-emphasizing the painterly gesture archetypal of Abstract Expressionist painting in favor of Minimalist abstraction dictated by the strict, predetermined format of the concentric square template, the edges of each line waver and bleed color ever so slightly, revealing the hand-painted nature

of Stella's ruled lines. With the Concentric Square paintings, Stella found a pattern whose direct simplicity and absolute clarity created limitless opportunities for experimentation with color and line. The sheer literalism of this predetermined template allowed him to focus on the material properties of the picture plane itself and the elemental brilliance of pure color.

Stella graduated from Princeton University in 1958, where he had studied under William Seitz, the influential Museum of Modern Art

curator who also wrote the earliest major text on Abstract Expressionism. Arriving in New York City immediately thereafter, Stella's early years as a young artist were greatly influenced by his formal academic education, the stimulating artistic environment of New York City, and his prior experiences working as a painter painting houses and boats. It was during these early years living as an artist in New York between 1961 and 1962 that Stella first embarked upon his *Concentric Square*



Ellsworth Kelly, *Spectrum II*, 1966-67  
 Image © Saint Louis Art Museum, Missouri, USA / Bridgeman Images  
 Art © Ellsworth Kelly Foundation, courtesy Matthew Marks Gallery

paintings, using readily available Benjamin Moore paints and housepainter's tools to create these compositions. Abandoning the impassioned, improvisational immediacy of Abstract Expressionism, Stella instead acknowledges and embraces the flatness of the canvas and revels in a level of standardization and calculated precision that recalled his roots as a house-painter. Yet the influence of his Abstract Expressionist forbearers is undeniable: Stella commented: "I was very taken with Abstract Expressionism, largely because of the obvious physical elements, particularly the size of the paintings and the wholeness of the gesture. I had always

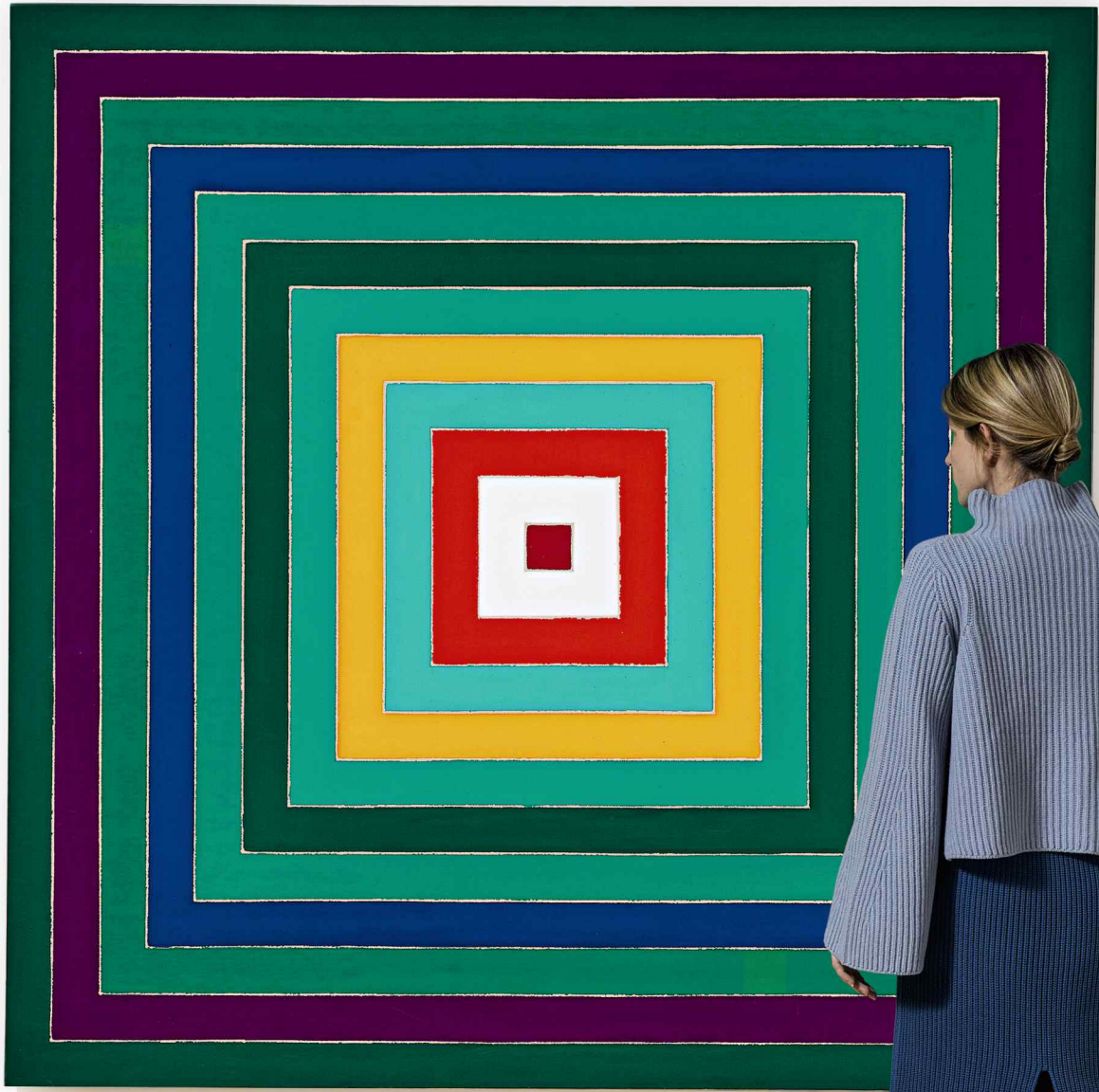
liked house painting anyway, and the idea that they were using larger brushes... seemed to be a nice way of working..." (The artist in Exh. Cat., New York, Museum of Modern Art, *Frank Stella 1970-1987*, 1987, p. 9). It was during this critical first year in New York City that Stella saw Jasper Johns's paintings at his first solo exhibition, and the explicit directness and 'objectness' of Johns's pictures, in addition to his strict adherence to the pre-ordained format of the subjects he chose—*Numbers*, *Targets*, and *Flags*—present a clear link to Stella's reverence for the flat pictorial field and stressing of the painterly surface. Just as Johns's *Flag* remains a flag rather than an

image of a flag, Stella's *Scramble: Descending Green Values/Descending Spectrum* presents paint on canvas: a frank and brutally factual representation of its own medium and making.

The 1970s were a crucial decade in Stella's artistic career beginning in 1970 when, at the age of 34, Stella had his first full-scale retrospective at the Museum of Modern Art and became the youngest artist ever to receive this prestigious honor. After spending much of the late 1960s and early 1970s working with shaped canvases and creating unexpected sculptural compositions, Stella returned back to his iconic Concentric Squares in the mid-1970s. Speaking to the import of these paintings, Stella stated, "The Concentric Squares created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect—almost a numbing power—became a sort of 'control' against which my increasing tendency in the seventies to be extravagant could be measured." (The artist in Exh. Cat., New York, Museum of Modern Art, *Frank Stella 1970-1987*, 1987, p. 44). Re-invested in the capacity for precision and controlled experimentation within the preordained concentric square template, Stella now approached his canvases with renewed vigor and authority and worked on a greater scale than before, all the while retaining the basic units of proportion and band-width as dictated by the mathematically predetermined square template. Expanding the size of the canvas enhanced not only the impression of monumental proportions, but also allowed for greater degrees of prismatic variation within the same palette and more nuanced relations of color, as on commanding display with *Scramble: Descending Green Values/Descending Spectrum*.



Andy Warhol and Frank Stella at an exhibition of Donald Judd's work at the Castelli Gallery, New York, 1966.  
 Photo by Fred W. McDarrah / Getty Images  
 Art © 2018 Judd Foundation / Artists Rights Society (ARS), New York





16

16

**ELLSWORTH  
KELLY**

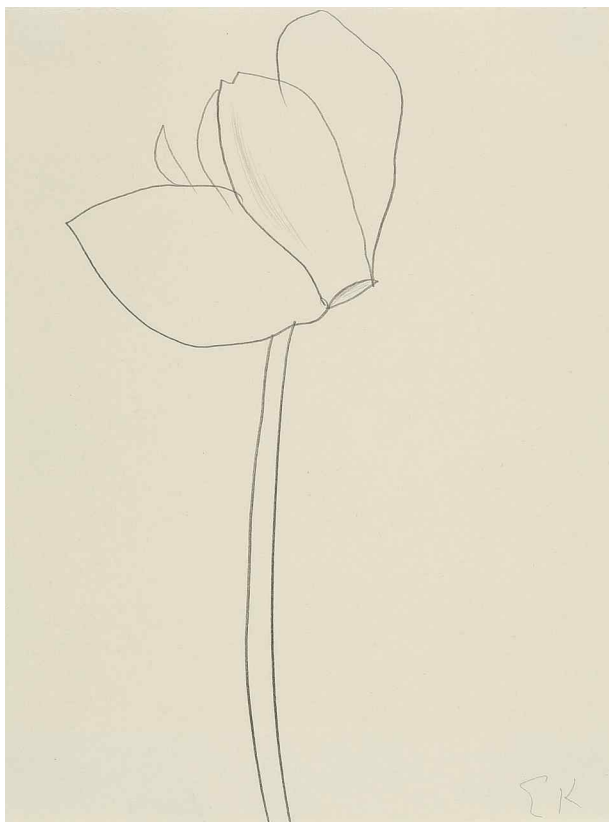
1923 - 2015

**Cyclamen**

signed with the artist's initials; titled and dated  
*Easter 1985* on the reverse  
graphite on paper  
12<sup>3</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>4</sub> in. 31.4 by 23.5 cm.

**PROVENANCE**

Douglas S. Cramer, New York (gift of the artist  
in 1985)  
Lee Radziwill, New York (gift of the above in  
2006)  
Acquired from the above by the present owner  
\$ 20,000-30,000



16A

16A

**ELLSWORTH  
KELLY**

1923 - 2015

**Cyclamen**

signed with the artist's initials; titled and dated  
*Easter 1985* on the reverse  
graphite on paper  
12<sup>3</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>4</sub> in. 31.4 by 23.5 cm.

**PROVENANCE**

Douglas S. Cramer, New York (gift of the artist  
in 1985)  
Lee Radziwill, New York (gift of the above in  
2006)  
Acquired from the above by the present owner  
\$ 20,000-30,000



17

**PHILIP  
GUSTON**

1913 - 1980

**Untitled**

signed and dated 1960

ink on paper

17 $\frac{7}{8}$  by 23 $\frac{7}{8}$  in. 45.4 by 60.6 cm.

Executed in 1960, the Guston Foundation will include this work in the forthcoming catalogue raisonné of the drawings of Philip Guston.

**PROVENANCE**

The Estate of Ned L. Pines, New York (acquired directly from the artist)

Sotheby's, New York, 14 November 1990,

Lot 304

Acquired from the above sale by the present owner

**EXHIBITED**

Museo de Bellas Artes de Caracas; Museu de Arte Moderna do Rio de Janeiro; Mexico City, Instituto Nacional de Bellas Artes; Panama City, Instituto Panameño de Arte, *Dibujos y Acuarelas Abstractas USA*, January 1962 - March 1963, cat. no. 29, illustrated in color and illustrated on the cover of the Instituto Panameño de Arte exhibition catalogue

\$ 35,000-45,000

*Deciphering  
the Figure*

FIVE DECADES

17A

**WILLEM  
DE KOONING**

1904 - 1997

Untitled (Floating Woman)

signed

oil on vellum laid on board

24¾ by 19½ in. 61.9 by 49.5 cm.

Executed *circa* 1962.

**PROVENANCE**

Harold Diamond, New York

Private Collection, New York

Sotheby's, New York, 11 November 1986,

Lot 122

Acquired from the above sale by the present

owner

**EXHIBITED**

San Diego, Fine Arts Gallery of San Diego, 1977

and 1979

\$ 120,000-180,000

“Forms ought to have an emotion of a concrete experience.  
I mean, like I am very happy to see that grass is green – you see  
what I mean? Like at one time, it was very daring to make a figure  
red or blue. I think now it is just as daring to make it flesh –  
colored...”

Willem de Kooning





18

**JOSEPH  
CORNELL**

1903 - 1972

**Untitled (T. Lucretia, Solar Soap  
Bubble Set)**

signed and partially titled on the reverse  
painted wood, found metal, glass and ceramic  
objects, and ground glass in glass and wooden  
box construction

10 $\frac{1}{8}$  by 15 $\frac{3}{8}$  by 3 $\frac{1}{2}$  in. 25.7 by 39.1 by 8.9 cm.  
Executed circa 1954.

**PROVENANCE**

Neil J. Ranells, New South Sterling  
Joseph H. Hirshhorn, New York  
Christie's, New York, 8 May 1990, Lot 382  
Acquired from the above sale by the present  
owner

**EXHIBITED**

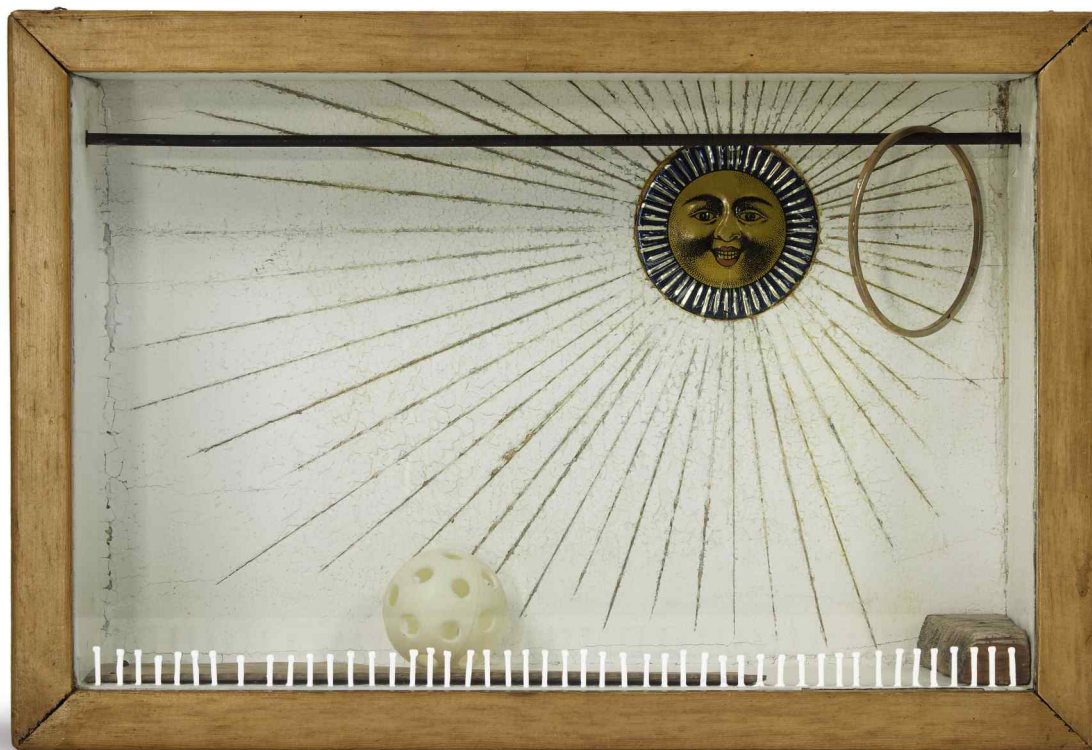
Washington, D.C., Hirshhorn Museum and  
Sculpture Garden, *Inaugural Exhibition*,  
October 1974 - September 1975

**LITERATURE**

Abram Lerner, Ed., *The Hirshhorn Museum and  
Sculpture Garden*, New York 1974, cat. no. 603,  
pp. 417 and 675, illustrated

\$ 60,000-80,000





19

**JOSEPH  
CORNELL**

1903 - 1972

**Untitled (Solar Soap Bubble Set)**

signed on a label affixed to the reverse  
painted wood, printed paper, found metal  
and plastic objects in glass and wooden box  
construction

9 $\frac{3}{8}$  by 13 $\frac{3}{4}$  by 3 $\frac{3}{4}$  in. 23.8 by 34.9 by 9.5 cm.

Executed *circa* 1955.

**PROVENANCE**

William N. Copley, New York

Harold Diamond, New York

Joseph H. Hirshhorn, New York

Christie's, New York, 8 November 1989,  
Lot 288

Acquired from the above sale by the present  
owner

\$ 80,000-120,000

## 20

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

### LOUISE NEVELSON

1899 - 1988

#### Black Light: Zag 5

painted wood construction  
47 by 49 by 6½ in. 119.4 by 124.5 by 16.5 cm.  
Executed in 1971.

\$ 80,000-120,000

#### PROVENANCE

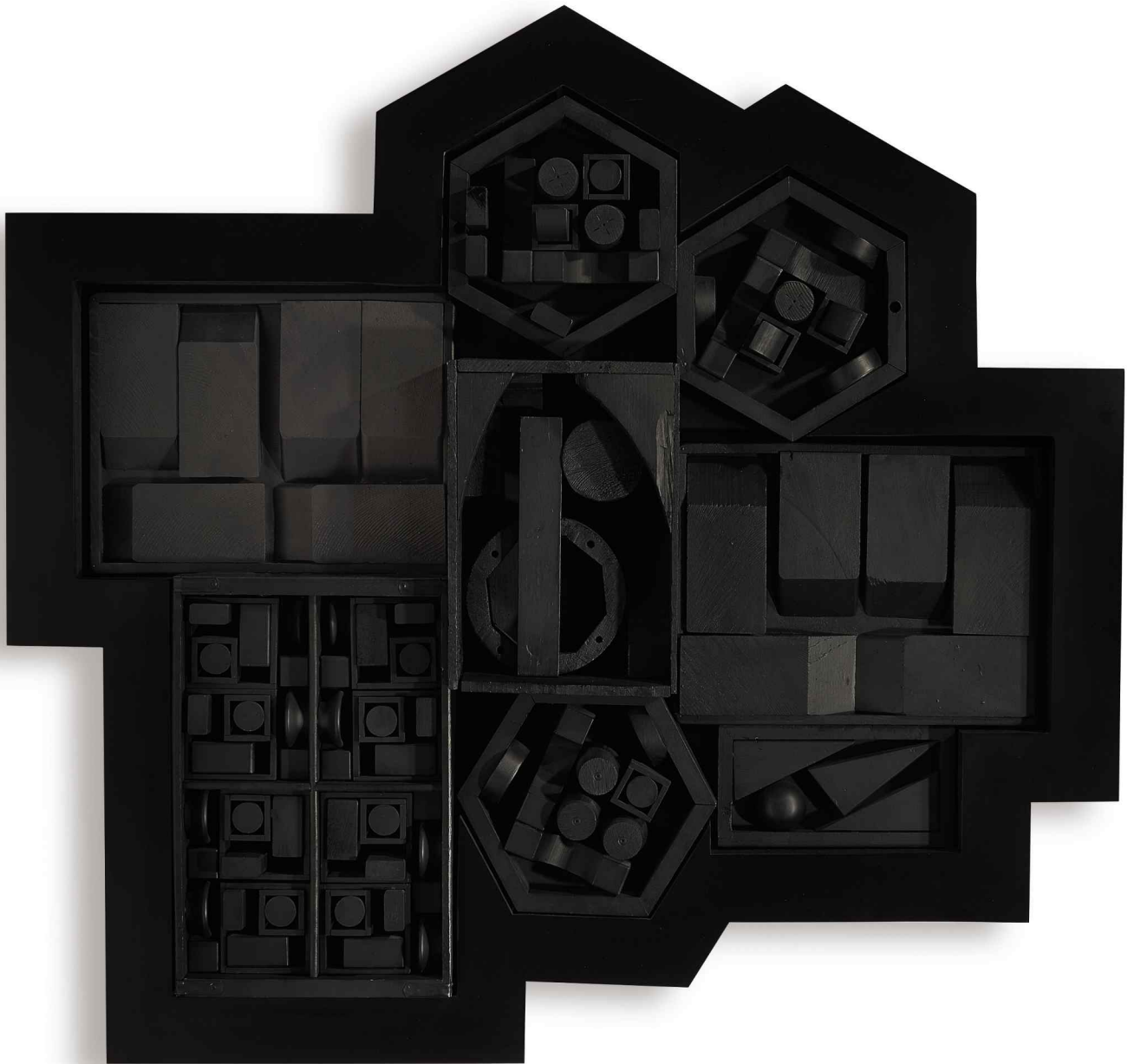
The Pace Gallery, New York  
Private Collection, New York (acquired from  
the above in May 1971)  
Sotheby's, New York, 3 October 1991, Lot 33  
Acquired from the above sale by the present  
owner

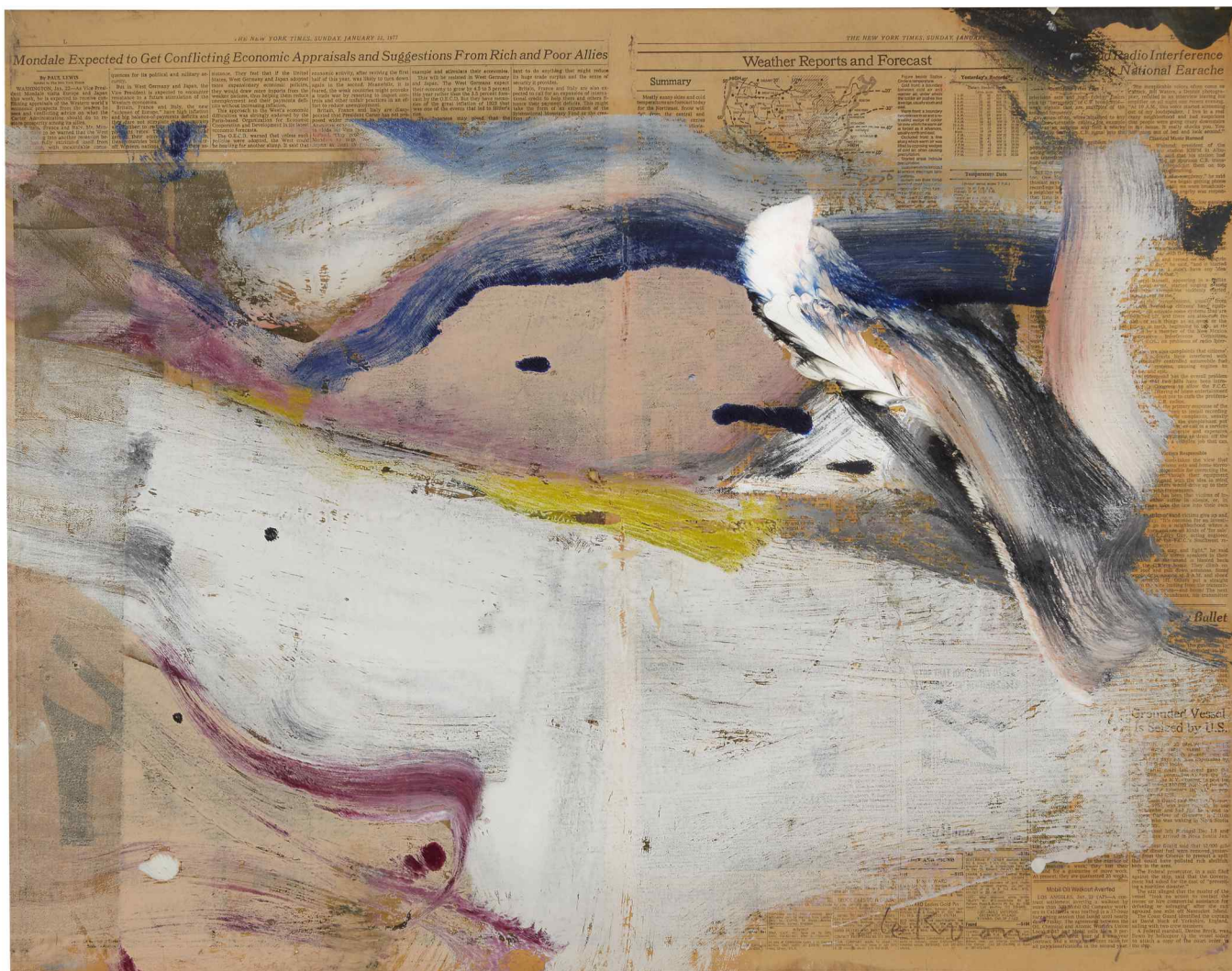
#### EXHIBITED

Minneapolis, Walker Art Center; San Francisco  
Museum of Art; Dallas Museum of Fine Arts;  
Atlanta, The High Museum of Art; Kansas  
City, William Rockhill Nelson Gallery of Art;  
The Cleveland Museum of Art, *Nevelson Wood  
Sculptures*, November 1973 - March 1975,  
cat. no. 54, pl. 23, p. 22, illustrated

“The Cubist movement was one of the greatest awarenesses that  
the human mind has ever come to. Of course, if you read my  
work, no matter what it is, it still has that stamp. The box is a  
cube.”

Louise Nevelson





21

PROPERTY FROM A MIDWEST PRIVATE COLLECTION

**WILLEM DE KOONING**

1904 - 1997

Untitled

signed

oil on newspaper mounted on canvas

23¼ by 29¼ in. 59.1 by 74.3 cm.

Executed circa 1977.

**PROVENANCE**

Stephan Mazoh & Co., New York

Christie's, New York, 21 February 1987, Lot 65

Acquired from the above sale by the present

owner

\$ 60,000-80,000



22

PROPERTY FROM A MIDWEST PRIVATE  
COLLECTION

**ROBERT  
MOTHERWELL**

1915 - 1991

**Composition**

signed, dated 1957 and dedicated *For M.  
Michel Tapié*

gouache on paper

11½ by 14⅞ in. 29.2 by 35.9 cm.

Executed in 1957, this work will be included in the forthcoming *catalogue raisonné* of Robert Motherwell's drawings being prepared by the Dedalus Foundation.

**PROVENANCE**

Michel Tapié de Celeyran, Paris  
Private Collection, Paris (by descent from the above)

Sotheby's, London, 11 December 1997, Lot 147  
Private Collection, Switzerland

Sotheby's, New York, 15 May 1998, Lot 79B  
Acquired from the above sale by the present owner

\$ 50,000-70,000

23

**HELEN  
FRANKENTHALER**

1928 - 2011

**Echo**

signed

acrylic on canvas

53¼ by 35 in. 135.3 by 88.9 cm.

Executed in 1975.

**PROVENANCE**

André Emmerich Gallery, Inc., New York

Private Collection

Acquired from the above by the present owner

\$ 250,000-350,000

“I still, when I judge my own pictures, determine if they work in a certain kind of space through shape or color. I think all totally abstract pictures—the best ones that really come off—have tremendous space; perspective space despite the emphasis on flat surface.”

Helen Frankenthaler



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## ROBERT MOTHERWELL

1915 - 1991

### In Plato's Cave No. 7

acrylic and charcoal on canvas  
44 by 61 in. 111.8 by 154.9 cm.  
Executed in 1973.

#### PROVENANCE

Private Collection, New York (acquired directly from the artist in 1974)

Christie's, New York, 8 May 1984, Lot 60  
Roger I. Davidson (acquired from the above sale)

Private Collection, Los Angeles  
Sotheby's, New York, 3 October 1991, Lot 34  
Acquired from the above sale by the present owner

#### LITERATURE

Jack Flam, Katy Rogers and Tim Clifford, Eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1994-1991, Volume Two: Paintings on Canvas and Panel*, New Haven 2012, cat. no. P742, p. 370, illustrated in color

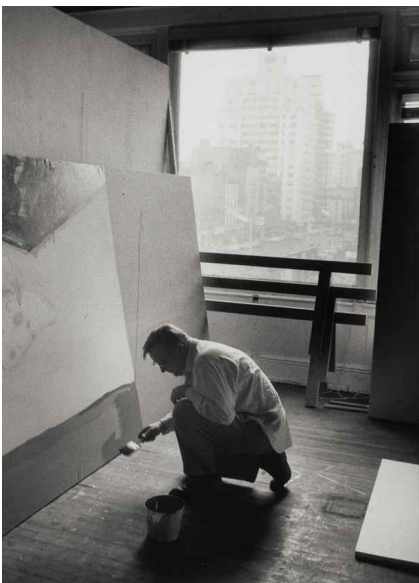
\$ 500,000-700,000

**VISUALLY ARRESTING AND COMMANDING** in scale, Robert Motherwell's *In Plato's Cave No. 7* from 1973 captures the painterly vigor and cerebral brilliance of one of the Twentieth Century's most celebrated and intellectual artistic minds. Renowned for his extensive formal education and academic approach to painting, Motherwell derived the title of the present work from Greek philosopher Plato's *Allegory of the Cave*, which recounts a group of prisoners who, having spent their entire lives chained facing the wall of a cave and only ever able to see shadows projected onto the cave wall, have never experienced real life and thus believe these shadows to be reality. Resolutely reconciling the gap between philosophy and painting, Motherwell's *In Plato's Cave No. 7* is an aesthetically arresting visual counterpart to Plato's allegoric tale, challenging the viewer to question perceived reality and the limitations of their purview and to consider the capacity of painted canvas to enlighten and reveal that which is perhaps not apparent or accessible in the natural world. Integrating the languages of Minimalism and Abstract Expressionism with traces of Surrealist automatism, *In Plato's Cave No. 7* teases the boundaries between reality and perception, ultimately denying logic and realism in favor of a more immediate and direct means of communication through painterly abstraction.

A testament to the philosophical and theoretical undercurrents which inspired Motherwell's masterful oeuvre, the present work emerges from a limited series of black and white paintings titled *In Plato's Cave* inaugurated in 1972, numerous of which reside in the permanent collections of esteemed museums such as the National Gallery of Art in Washington, D.C., the Seattle Art Museum, the Worcester Art Museum and the Philadelphia Museum of Art. This series experiments with variations on Motherwell's earlier *Open* series of paintings, incorporating gestural strokes that evoke his highly acclaimed *Elegies of the*

*Spanish Republic*. As with his seminal *Open* paintings, the works of the *In Plato's Cave* series feature a plane of color intersected by three hard-edged lines which, without specifying or enclosing a shape, activate the composition and challenge the two-dimensionality of the canvas. The impetus for the inverted "U" motif featured in the present work arose by happenstance in 1967 when Motherwell, intrigued by the shape that a smaller canvas formed lying up against a larger and captivated by the relationship established here between shape and line, traced three simple lines onto the larger canvas and thus inaugurated his *Open* series.

Expressive brushstrokes illuminate and enliven an abstract landscape otherwise enveloped in piercing darkness with smoky grays and ashen, ghostly whites. Exploring the expressive faculties of his Minimalist abstract iconography, Motherwell paints in urgent strokes which in some places culminate in impenetrable passages of densely layered paint while in others achieve an almost ethereal translucence. The composition centers around the architectural framework of the inverted "U", which delineates the mouth of a cave otherwise obscured by a velvety darkness. A burnished glow of light emanates from within this cavernous space, endowing this hollowed cavity with an enigmatic luminescence that divulges unfathomable depths whilst simultaneously acknowledging the flatness of the canvas itself. Exceptional for its rich tonality of color and thoughtful exploration of gesture and line, *In Plato's Cave No. 7* explores the very nature of abstraction and representation itself; here, Motherwell creates an enigmatic abstract landscape that, while resolutely foregoing an illusionistic representation of the natural world, draws the viewer into its captivating painterly realm, an alternate reality that reverberates within the confines of the canvas.



Photograph of Robert Motherwell painting in his studio, April 1964.

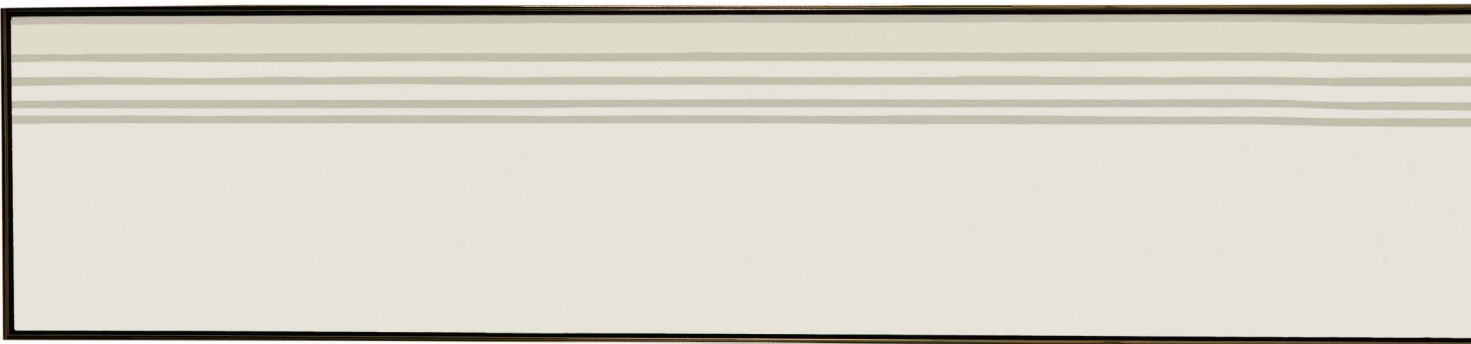
Photo by Alexander Liberman

Getty Research Institute / Alexander Liberman

Artwork © 2018 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY







25

**KENNETH  
NOLAND**

1924 - 2010

Via Snow

oil on canvas

signed, titled and dated 1968 on the reverse

20½ by 186⅜ in. 52.1 by 473.4 cm.

**PROVENANCE**

Aronson Gallery, Atlanta

Private Collection, Nashville (acquired from  
the above *circa* 1973)

Gift of the above the present owner *circa* 2011

\$ 180,000-250,000

“I believe that there are varying points of contact. You have to be able to see the whole thing first. All great paintings are sculptures – there’s so much of the actualness about it that a great painting forces you into a visual physical movement of yourself. That’s what determines the way you experience a painting kinetically. You move closer, you sight down it, you tilt your head, you step back, you feel as though you are in it. That being in it is just as important as looking from a distance.”

Kenneth Noland



PROPERTY FROM A MIDWEST PRIVATE  
COLLECTION

**THEODOROS  
STAMOS**

1922 - 1997

**Day of Three Suns No. 2**

signed; signed, titled and dated 1963 on the  
overlap

oil on canvas

68 by 44 in. 172.7 by 111.8 cm.

**PROVENANCE**

André Emmerich Gallery, Inc., New York

Private Collection, Colorado

Sotheby's, New York, 11 November 1993,

Lot 277

Acquired from the above sale by the present  
owner

\$ 150,000-200,000

“The work of Theodoros Stamos, subtle and sensuous as it is, reveals an attitude towards nature that is closer to true communion. His ideographs capture the moment of totemic affinity with the rock and the mushroom, the crayfish and the seaweed. He redefines the pastoral experience as one of participation with the inner life of the natural phenomenon. One might say that instead of going into the rock, he comes out of it.”

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



## SAM FRANCIS

1923 - 1994

### Untitled

signed and dated 1962 on the reverse  
acrylic, watercolor and gouache on paper  
36 by 71¾ in. 91.4 by 182.3 cm.  
This work is identified with the interim  
identification number SF62-130 in consideration  
for the forthcoming *Sam Francis: Catalogue  
Raisonné of Unique Works on Paper*. This  
information is subject to change as scholarship  
continues by the Sam Francis Foundation.

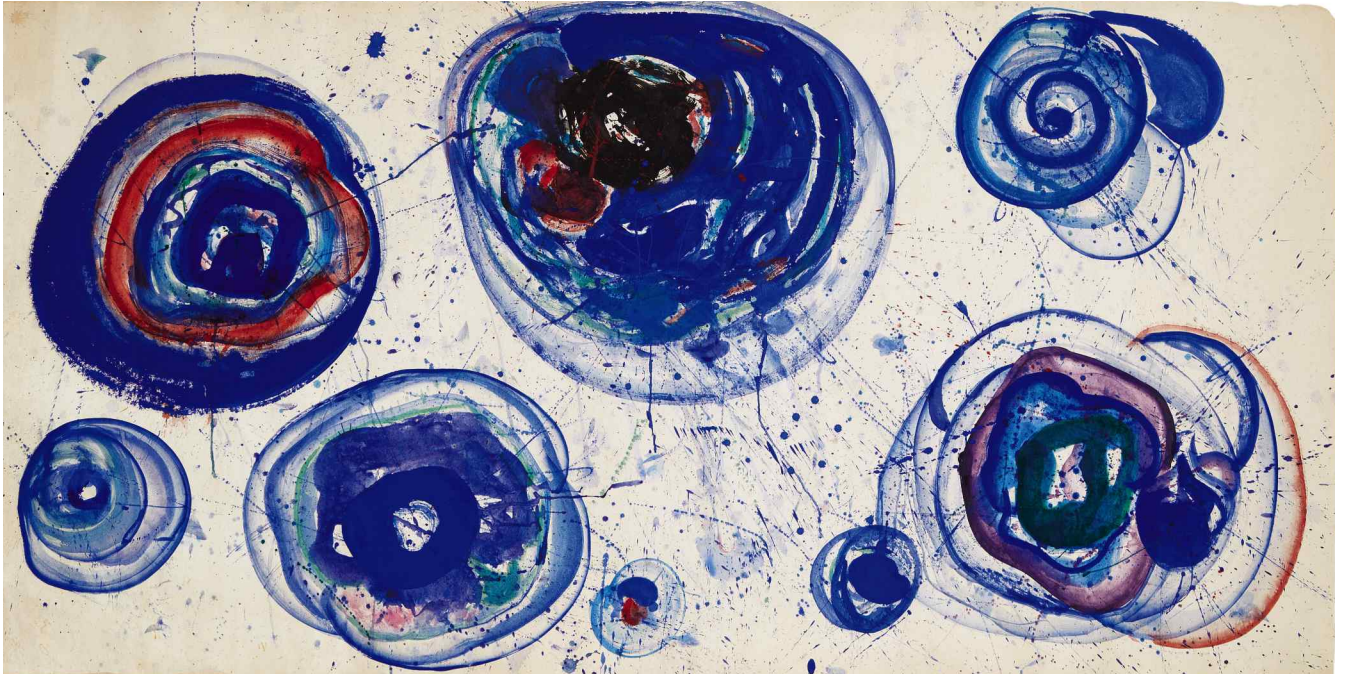
\$ 350,000-500,000

### PROVENANCE

Estate of the Artist  
Greenberg Van Doren Gallery, St. Louis  
(acquired in 1999)  
Private Collection, USA  
Christie's, New York, 11 November 2004,  
Lot 159  
Private Collection, Italy  
Sotheby's, Paris, 6 June 2017, Lot 32  
Acquired from the above sale by the present  
owner

“I live in a paradise of hellish blue balls—merely floating, everything floats, everything floats—where I carry this unique mathematics of my imagination through the succession of days towards a nameless tomorrow. What a delight as if I were lighting the way with my own eyes against my will and knowing that I’d rather have paneless windows for eyes. So I continue to make my machines of strokes, dabs and splashes and indulge in my dialectic of eros—objectively for myself and subjectively in the eyes of the audience.”

Sam Francis



PROPERTY FROM A PRIVATE COLLECTION

**SAM  
FRANCIS**

1923 - 1994

**Untitled No.8**signed and dated 1973 on the reverse  
oil and acrylic on canvas

84 by 96 in. 213.4 by 243.8 cm.

Executed in 1973, this work is identified with the archival identification number *SFF.599* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

\$ 350,000-450,000

**PROVENANCE**

Private Collection  
Manny Silverman Gallery, Los Angeles  
(acquired in June 1993)  
Private Collection, Chicago (acquired from the above in 1995)

**EXHIBITED**

New York, André Emmerich Gallery, Inc.,  
*Sam Francis: Recent Paintings*, November -  
December 1973  
Zurich, Galerie Kornfeld, *Sam Francis: Olbilder,  
Farbige Zeichnungen*, April - May 1975,  
cat. no. 1, illustrated  
Portland Center for the Visual Arts, *Sam  
Francis*, May - June 1974  
Nagoya City Art Museum; Shiga, Museum of  
Modern Art; Kurashiki, The Hara Museum ARC,  
*Abstraction 5: John Altoon, Sam Francis, Craig  
Kauffman, John McLaughlin and Ed Moses*,  
March - August 1990, p. 40, illustrated in color  
Los Angeles, Manny Silverman Gallery, *Sam  
Francis: 1964-1979*, October - December 1993,  
cat. no. 16, p. 23, illustrated in color  
Los Angeles, Manny Silverman Gallery, *Sam  
Francis: 1923-1994*, March - April 1995  
Los Angeles, Manny Silverman Gallery, *Sam  
Francis: Selected Works*, April - May 1999

**LITERATURE**

Burchett-Lere and Agee, Eds., *Sam Francis:  
Catalogue Raisonné of Canvas and Panel  
Paintings, 1946-1994*, cat. no. 599, illustrated  
in color on DVD I

“Color is a series of harmonies, everywhere in the universe being divine, whole numbers lasting forever, adrift in time... And the last words will be those of the stars.”

Sam Francis





PROPERTY FROM THE COLLECTION OF DOROTHY LINCOLN-SMITH AND HARVEY K. SMITH

## RICHARD DIEBENKORN

1922 - 1993

### Untitled

signed with the artist's initials and dated 84  
acrylic, gouache, crayon and paper collage on  
paper  
22½ by 39¼ in. 56.2 by 99.7 cm.

\$ 700,000-1,000,000

### PROVENANCE

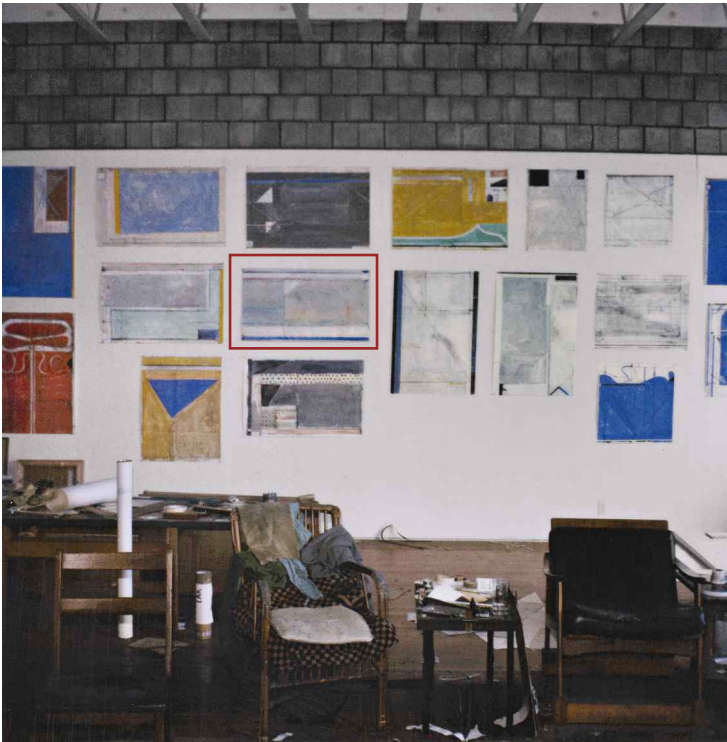
M. Knoedler & Co., New York  
Acquired from the above by the present owner  
in 1984

### EXHIBITED

New York, M. Knoedler & Co., *Richard Diebenkorn*, May 1984, cat. no. 30, p. 14, illustrated  
Scottsdale Museum of Contemporary Art, *Modern (ist) Love: The Dorothy Lincoln-Smith and Harvey K. Smith Collection*, May - September 2007

### LITERATURE

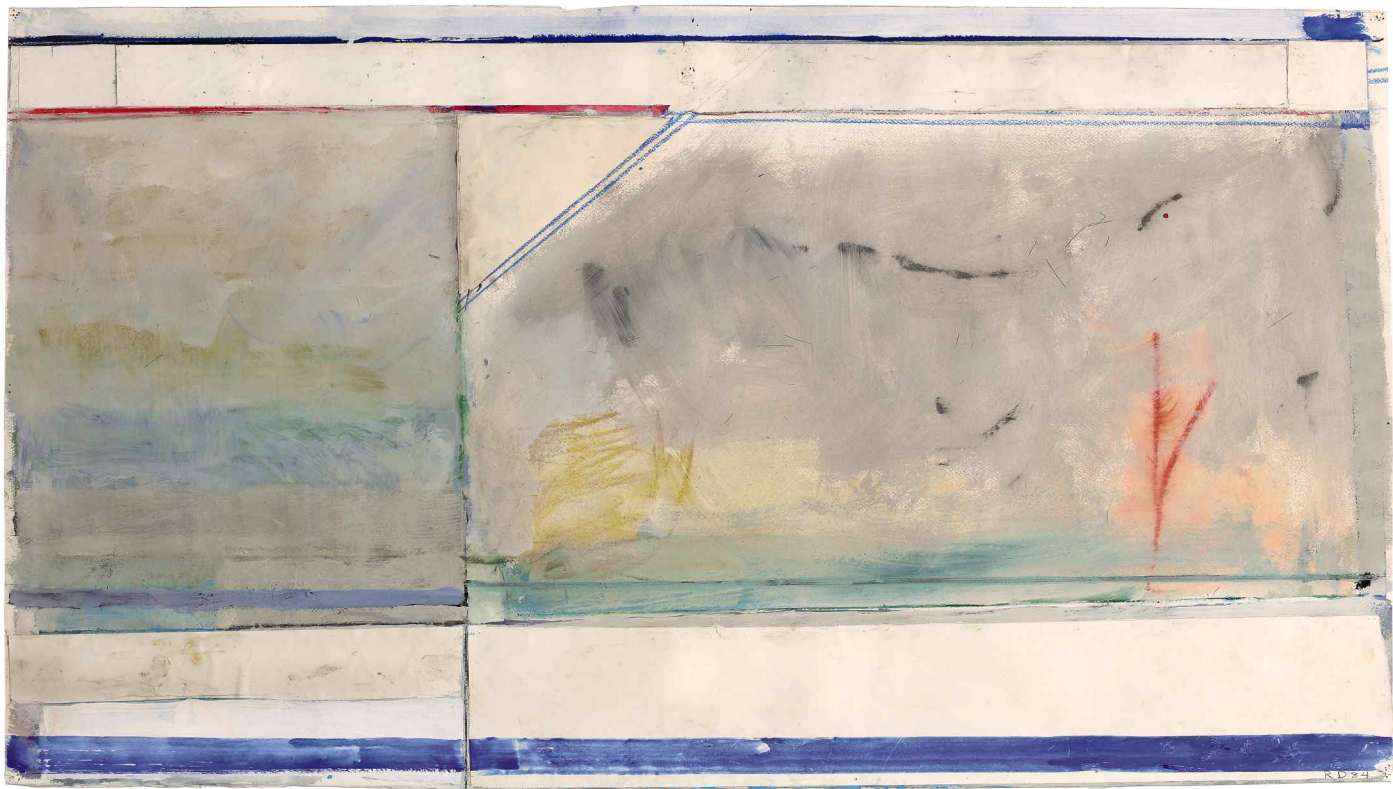
Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four*, New Haven 2016, cat. no. 4573, p. 353, illustrated in color



Richard Diebenkorn's studio with works from the Ocean Park series. Photograph by Frank J. Thomas, courtesy of the Frank J. Thomas Archives. Artwork: © Richard Diebenkorn Foundation

“The *Ocean Park* drawings show that same system of line, color and space evident in the paintings on canvas, yet they are freer, more courageously achieved, allowing the artist to stretch his limits and evaluations in a less threatening arena.”

Timothy Wride, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, Los Angeles 1993, p. 55



30

## WAYNE THIEBAUD

b.1920

### Shoe Rows

signed and dated 1986

acrylic, gouache, charcoal and graphite on

paper

10 $\frac{7}{8}$  by 15 $\frac{1}{4}$  in. 27.6 by 38.7 cm.

#### PROVENANCE

Paul Thiebaud Gallery, San Francisco

Acquired from the above by the present owner

\$ 200,000-300,000

“By using with gentle irony and humor a banal imagery which reflects the mechanistic details of the modern environment, Thiebaud affirms rather than denies the infinite riches to be gained from the ordinary experience.”

John Coplans, Exh. Cat., Pasadena Art Museum, *Wayne Thiebaud*, 1968, p. 16

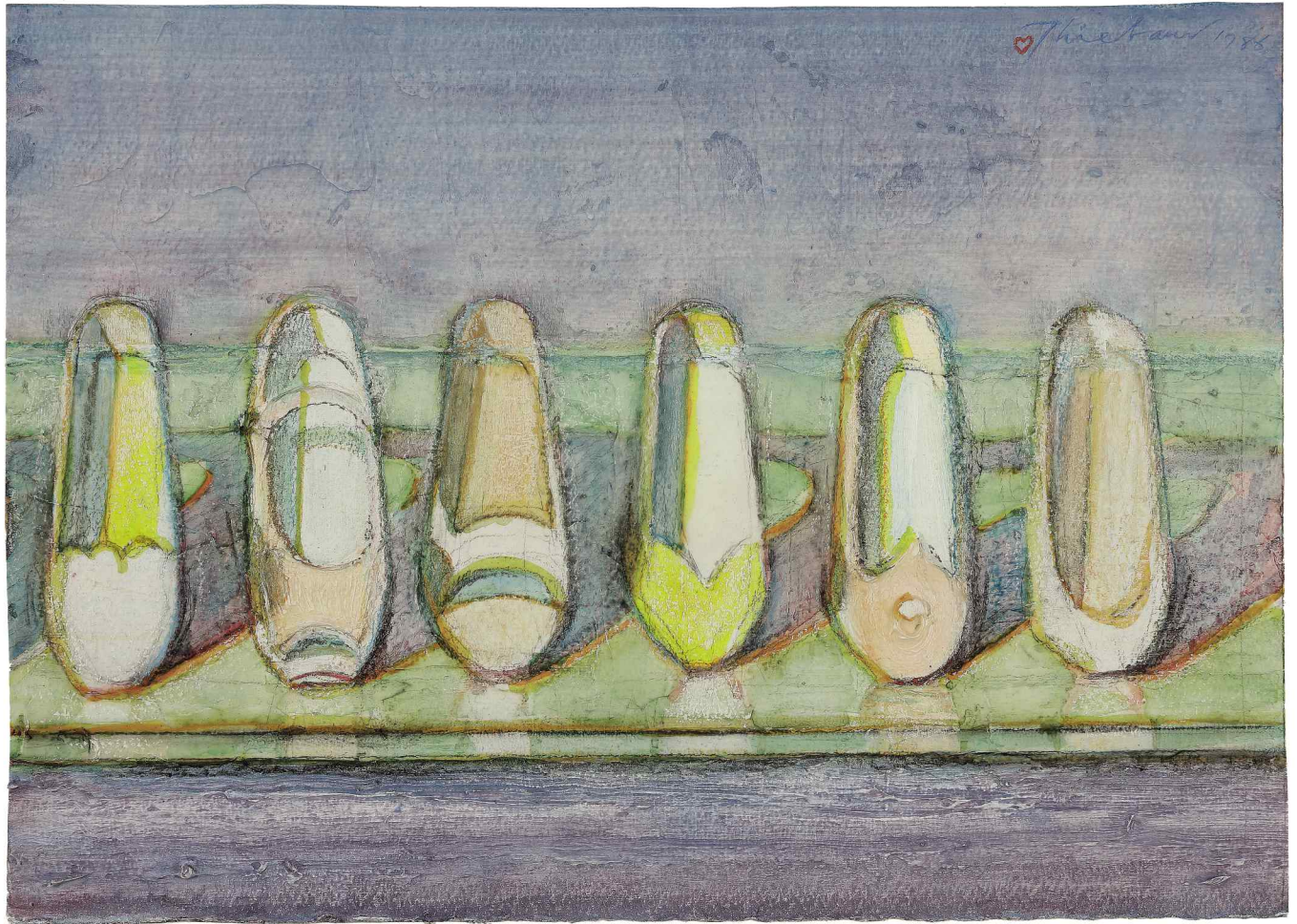


Wayne Thiebaud, *Shoe Rows*, 1975

Collection of Betty Jean Thiebaud

Art © 2018 Wayne Thiebaud / Licensed by VAGA at

Artists Rights Society (ARS), NY





31

## ALEX KATZ

### THREE WORKS FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

**CALM, ASSURED AND POISED**, the women in Alex Katz's paintings epitomize the underpinning nostalgia and slick figuration that are the essence of his oeuvre. Central to his body of work from the start of his career, Katz's female subjects oscillate between the generic and the specific, inviting recognition and providing a foundation for the artist's exploration of memory and perception. *Study for Good Afternoon I, Ada*, and *Study for Ace Airport* uphold this artistic legacy; Katz's female subjects envelop the world around them in a pristine stillness, projecting a vibrant interiority, and allow for the artist to fully explore his unique synthesis of style, form, and subject.

Born in Brooklyn in 1927, and educated at The Cooper Union and Skowhegan School of Painting and Sculpture, Katz had settled on figuration as the primary focus of his artistic output from the beginning of his career. Emerging in the New York art world of the 1950s, which was dominated by the greats of

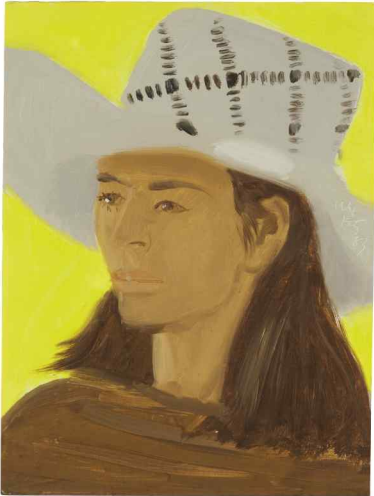
Abstract Expressionism, Katz boldly forged his own path, eschewing the passion and primacy of gesture inherent to abstraction, in order to craft flat, polished scenes, awash in fields of color that captured the sensation of lived experience.

The artist's recurring subjects, anchored by the women in his social circle, and in particular, his wife Ada, have come to embody and signify his revolutionary stylistic inroad in art history. In *Study for Ace Airport* the eponymous subjects stand close together, partially obscuring an airplane which is parked in a bucolic airfield. Though the space around them is fully articulated, no recognizable landmarks demarcate where they are in the world. Their bodies are slightly tilted from the axis of the picture plane, giving the composition the appearance of a candid snapshot, which combined with their generic depictions, mimes the qualities of haziness and familiarity inherent to memory. In *Study for Good Afternoon I*, Katz heightens

this nostalgic aura; as his subject emerges from a vibrant field of blue—bisecting the composition and recalling the expansive works of Barnett Newman—the world around her utterly washes away. Without abandoning his reference to abstraction, Katz brings the composition into the realm of representation by including his subject's boat's reflection in the water. Using the same pictorial strategies but engaging them through an opposite approach, *Ada* hones in on its subject: she dominates the picture plane, boldly staring out beyond the borders of the frame, and emanating with tranquil serenity. Despite his varying approaches, Katz's female subjects, and his style are the dominant forces in shaping his compositions. Pivotal to the development of the artist's singular and all-encompassing artistic mode, Katz's portraits of women are exemplary of the painter at his best: self-possessed and confident enough to quiet the world around them, and let the viewer in.

“How little we know about her after all. That is her job. To keep us guessing, to forestall the consummation of reciprocal recognition, in short to captivate by simply, imperturbably being there.”

Robert Storr, Exh. Cat., New York, The Jewish Museum, *Alex Katz Paints Ada*, 2006, p. 1



32



33

31

**ALEX  
KATZ**

b.1927

Study for Good Afternoon I

signed and dated 74  
oil on board  
10 by 16½ in. 25.4 by 41.9 cm.

**PROVENANCE**

Robert Miller Gallery, New York  
Private Collection, Sarasota  
Sotheby's, New York, 7 November 1997,  
Lot 445 (sold as *Woman in Canoe*)  
Acquired from the above sale by the present  
owner

\$ 35,000-45,000

32

**ALEX  
KATZ**

b.1927

Ada

signed and dated 83  
oil on board  
12 by 9 in. 30.5 by 22.9 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 18,000-25,000

33

**ALEX  
KATZ**

b.1927

Study for Ace Airport

signed  
oil on board  
10¼ by 19 in. 26 by 48.3 cm.  
Executed in 1998.

**PROVENANCE**

Acquired directly from the artist by the  
present owner in 1998

\$ 25,000-35,000



34

**ANDY  
WARHOL**

1928 - 1987

**Hand Holding Flower**

signed  
gold leaf, watercolor and ink on paper  
15 $\frac{7}{8}$  by 12 in. 40.3 by 30.5 cm.  
Executed circa 1955.

**PROVENANCE**

Private Collection, New York (acquired directly  
from the artist)  
Sotheby's, New York, 20 February 1987, Lot 33  
Acquired from the above sale by the present  
owner

\$ 20,000-30,000





35

PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**CLAES  
OLDENBURG**

b.1929

**New York Dresses**

signed with the artist's initials, titled and  
dated 63

watercolor and charcoal on paper  
18 $\frac{5}{8}$  by 23 $\frac{3}{4}$  in. 47.3 by 60.3 cm.

**PROVENANCE**

Dwan Gallery, Los Angeles  
Acquired from the above by the present owner  
in 1963

**EXHIBITED**

Stockholm, Moderna Museet; Humblebaek,  
Louisiana Museum; Amsterdam, Stedelijk  
Museum, *American Pop Art*, February - July  
1964, cat. no. 4 and 71, illustrated  
Kansas City, Nelson-Atkins Gallery, *Kansas  
City Collects*, January - February 1965

**LITERATURE**

Exh. Cat., The Memorial Art Gallery of the  
University of Rochester, *In Focus: A Look at  
Realism in Art*, December 1963 - January 1964,  
cat. no. 57, illustrated  
Gene Baro, Ed., *Claes Oldenburg: Drawings and  
Prints*, Lausanne 1969, cat. no. 144, p. 248

\$ 30,000-40,000

*Deciphering  
the Figure*

FIVE DECADES

36

**ROBERT  
RAUSCHENBERG**

1925 - 2008

Untitled

signed and dated 69 on the reverse  
solvent transfer, colored pencil, tempera and  
watercolor on paper  
29¾ by 41⅜ in. 75.6 by 105.1 cm.

\$ 250,000-350,000

**PROVENANCE**

Current Editions, Seattle  
Private Collection, Washington  
Sotheby's, New York, 8 October 1988, Lot 206  
Acquired from the above sale by the present  
owner

“Rather than offering his source photographs as vehicles of ‘pure’ meaning, Rauschenberg embedded them within complex fields of visual information where past and present, history and the contemporary moment, seem to coexist.”

Richard Meyer, *Exh. Cat., London, Tate Modern, Robert Rauschenberg, 2016*, p. 191



Cy Twombly, *Untitled*, 1963  
Private Collection, Sold Sotheby's London, March 2017  
Art © Cy Twombly Foundation



## ROBERT INDIANA

1928 - 2018

### The Red Yield Brother IV

stenciled with the artist's name and date 1964  
New York City on the reverse  
oil on canvas, in 4 parts  
Overall: 68 by 68 in. 172.7 by 172.7 cm.

\$ 400,000-600,000

#### PROVENANCE

Stable Gallery, New York  
Horace and Holly Solomon, California  
Christie's, New York, 7 November 1985,  
Lot 242  
Ruth and Jerome Siegel, New York  
Christie's, New York, 16 November 2016,  
Lot 245  
Acquired from the above sale by the present  
owner

#### EXHIBITED

New York, Stable Gallery, *Robert Indiana*, May  
1964  
Providence, Rhode Island, Brown University,  
List Art Center, David Winton Bell Gallery;  
Southampton, Parrish Art Museum, *Definitive  
Statements: American Art, 1964-66: An  
Exhibition*, March 1986, cat. no. 14, p. 105,  
illustrated

#### LITERATURE

Allison Unruh, Ed., *Robert Indiana New  
Perspectives*, Germany 2012, cat. no. 113,  
p. 190, illustrated in color



Jasper Johns, *Target with Four Faces*, 1955  
Digital Image © The Museum of Modern Art/  
Licensed by SCALA / Art Resource, NY  
Art © 2018 Jasper Johns / Licensed by VAGA at  
Artists Rights Society (ARS), NY

“Exploiting the formal resemblance among the cartographic layout of Coenties Slip, ‘yield’ signs on American roadways, and the semaphore-based symbol for nuclear disarmament that would come to be adopted as the ‘peace sign,’ Indiana fashioned a work that suggested the universal need for compromise and respect-on highways, in politics, and in everyday life.”

Barbara Haskell, New York, Whitney Museum, *Robert Indiana: Beyond LOVE*, 2013 - 2014, p. 99



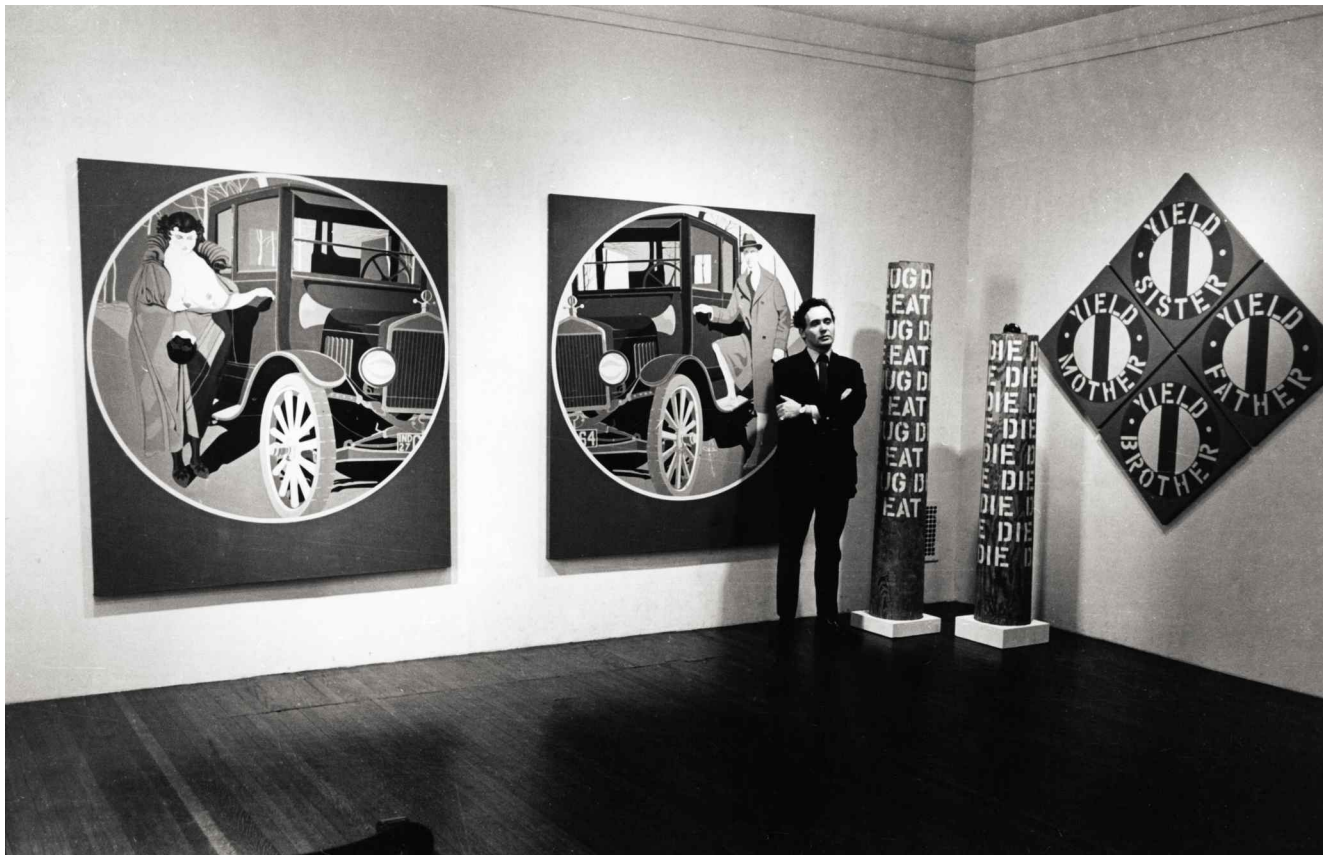


SISTERS

YIELD

YIELD

YIELD



Robert Indiana standing next to the present work installed at his second solo exhibition at the Stable Gallery, New York in May 1964  
 Photograph by Fred W. McDarrah. © The Estate of Fred W. McDarrah  
 Art © 2018 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York

## ROBERT INDIANA

# THE RED YIELD BROTHER IV

BY INCORPORATING BOTH TEXT and symbols to frame conceptual ideas within aesthetic parameters, American artist Robert Indiana has become a master of Pop iconography. Drawing on aspects of advertising, military imagery, and traffic signage, Indiana defamiliarizes the popular visual language of his cultural moment and masterfully elevates it to a symbolic commentary on the American experience. *The Red Yield Brother IV* is archetypal of this inimitable style. Executed in 1964, at a time of great social and political unrest, the work activates common images and expressions into a compelling examination of the American zeitgeist.

The 1960s bore witness to a veritable assault of images – printed, painted, photographed, stenciled, and copied – that introduced a new set of signs, symbols, and imagery into the cultural canon. Pop artists set out to incorporate this shared visual experience into their work. Although

the essence of Indiana's work quotes the same bright colors and urban elements, his literary quality, coded poetry, and repeated geometry distinguishes his work from his Pop contemporaries. In the early 1960s, Indiana chose to concentrate on abstract commercial signs, such as highway markers, as a key component of his artistic vocabulary. Fascinated by the universality of minimalist forms as accepted shorthand for complex concepts, he often subverted this recognition by altering the color or orientation of these forms to present them with new significance, both highlighting their original meanings and offering fresh interpretations. Indiana incorporates all of these elements in *The Red Yield Brother IV*.

The first in the *Yield Brother* series was executed in 1963 for a benefit exhibition for the Bertrand Russell Peace Foundation, and the present work builds on the original theme and replaces the peace signs and cool blue tones with pivoted "Do Not Enter" symbols

in a bold red and yellow palette. In keeping with his outspoken activism, Indiana utilizes his characteristic style to convey a message: "[The] first layer of meaning – the universal road sign language, supposed to 'yield' one identical message to all – is hijacked by a highly politicized, and polemical anti-Vietnam war sign, which may send the same message to all, although it does so by announcing very clearly on what side of the road the messenger is standing: all of a sudden, this universally understandable sign stands for Peace, for anti-Nixon protests, for an end to the American involvement in Vietnam, or for human rights activism" (Exh. Cat., *Nice, Musée d'Art Moderne et d'Art Contemporain, Robert Indiana Retrospective 1958-1998*, June-November 1998, p. 19). Indiana takes the language and visual imagery of mass media and transforms it into something specific and meaningful, creating a connection between his individual experience and the anonymous everyman.

**ROY  
LICHTENSTEIN**

1923 - 1997

**Interior**

incised with the artist's signature, date 96 and number 2/6 on the base

patinated bronze

27 $\frac{1}{8}$  by 19 $\frac{3}{8}$  by 6 $\frac{3}{4}$  in. 69 by 49.2 by 17.1 cm.

Executed in 1996, this work is number 2 from an edition of 6.

\$ 70,000-100,000

**PROVENANCE**

Estate of the Artist

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner in 2003

**EXHIBITED**

Washington, D.C., The Corcoran Gallery of Art,

*Lichtenstein: Sculpture and Drawings*, June

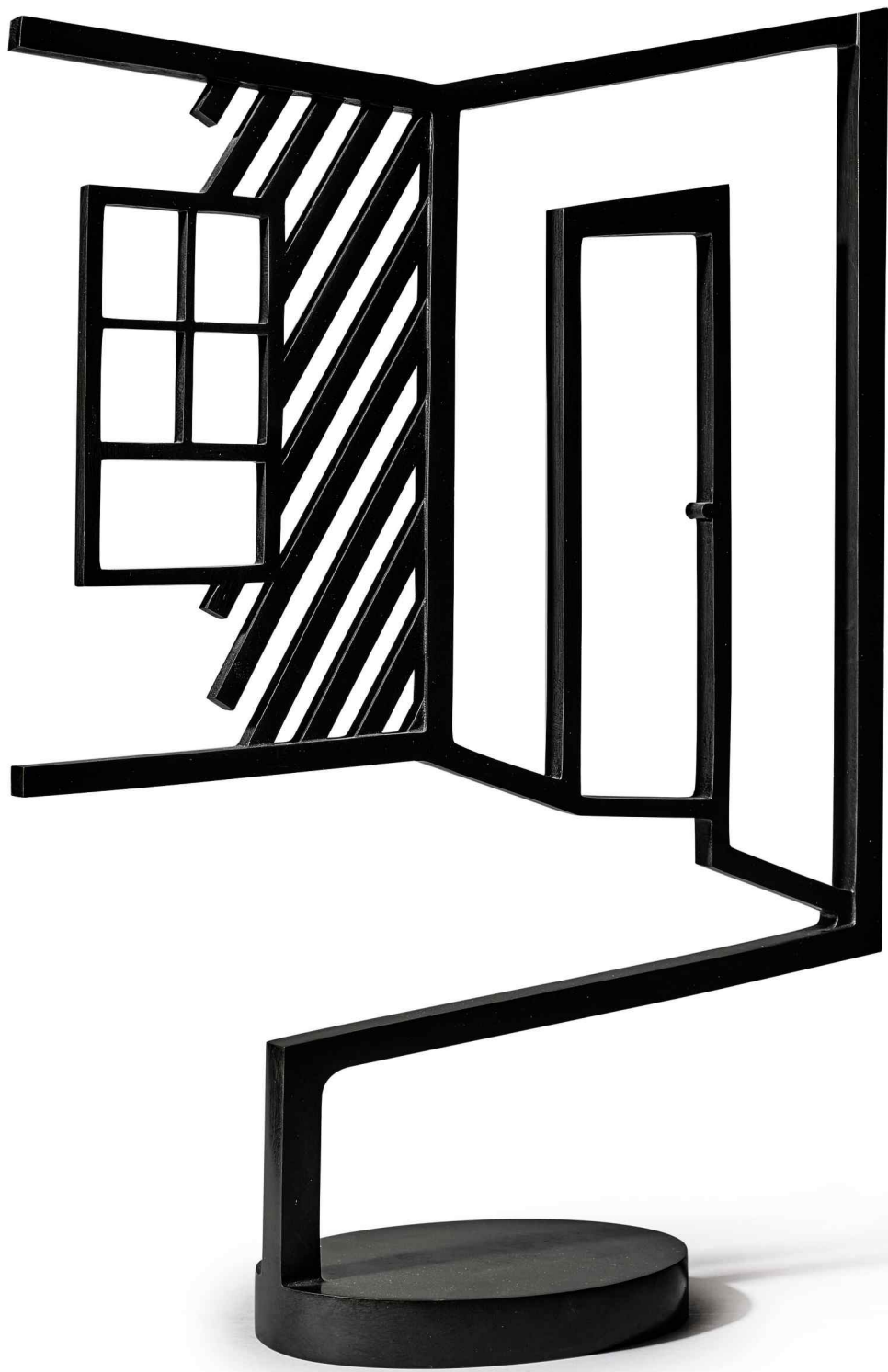
- September 1999, p. 211, illustrated in color

(another example exhibited)

“From the late Sixties onward the sculptures are mostly open planes penetrated by air, two-sided freestanding images ‘drawn’ in space with heavy black metal lines. They are concrete versions of the artist’s basic graphic painting techniques. Ironies abound, Lichtenstein’s signature lines become three dimensional and concrete, and the painted and patinated bronze sculptures are inescapably pictorial as the paintings.”

Naomi Spector, *Exh. Cat.*, Washington D.C., National Gallery, *Lichtenstein: Sculpture and Drawings*, 1999, p. 33





39

**TOM  
WESSELMANN**

1931 - 2004

**Smoker Study (For Smoker #15)**

signed, titled and dated 1973 and 73 on the  
overlap

oil on canvas

17 by 23 in. 43.2 by 58.4 cm.

**PROVENANCE**

Private Collection, Switzerland

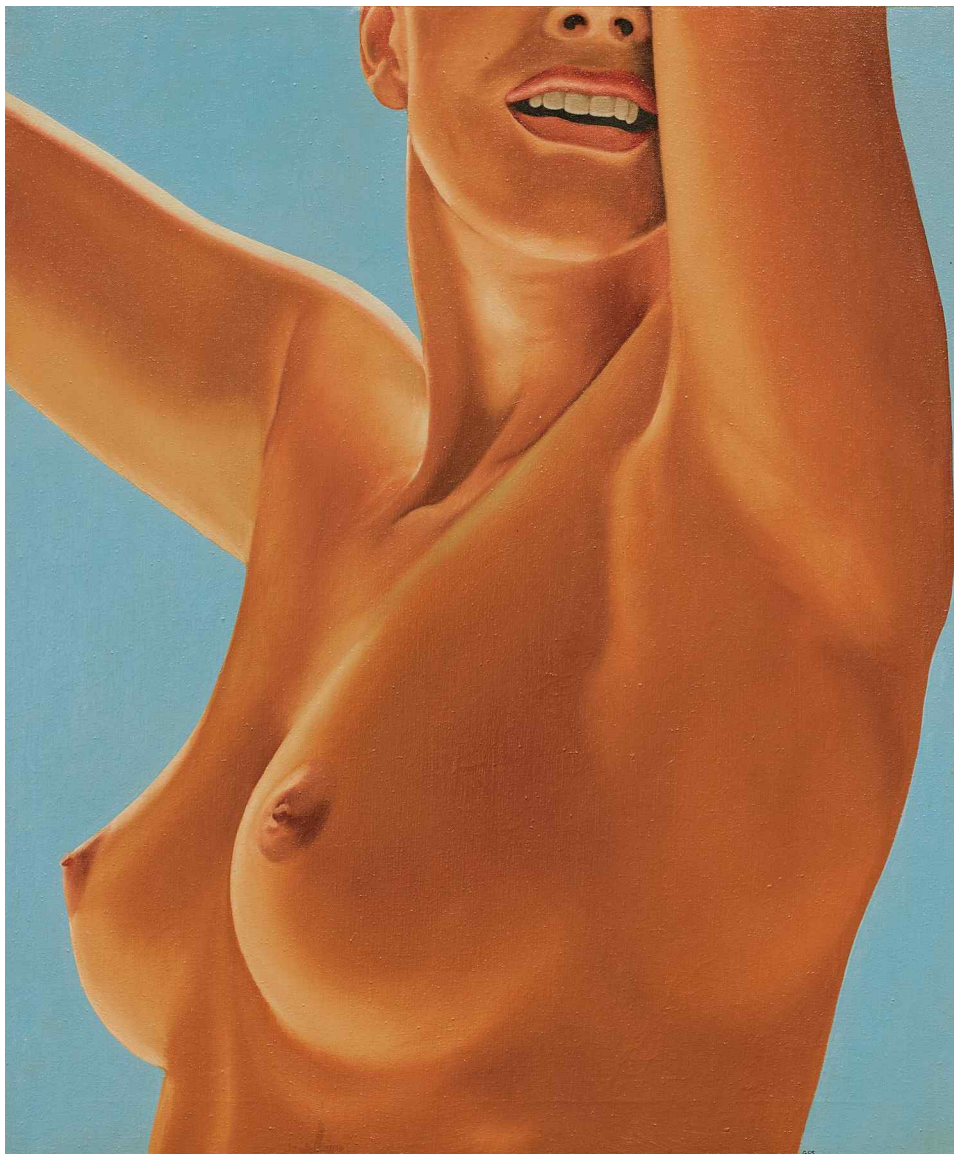
Thence by descent to the present owner

\$ 120,000-180,000

“I’ve done all those smokers and people think, ‘O.K. that’s sexy. That’s erotic.’ But to me it’s just an organic evolution that started with just a mouth which may suggest sex. But it was just a mouth. So that becomes like an extension of my nudes, but to me it’s not. It’s something completely separate.”

Tom Wesselmann





40

**RALPH  
GOINGS**

b.1928

**Skinscape 2**

signed with the artist's initials and dated 65;  
signed, titled and dated 1965 on the reverse  
oil on canvas  
36 by 30 in. 91.4 by 76.2 cm.

**PROVENANCE**

Private Collection, New York  
Sotheby's, New York, 27 February 1985, Lot  
175  
Acquired from the above sale by the present  
owner

\$ 30,000-40,000

41

**TOM  
WESSELMANN**

1931 - 2004

**All American Nude**

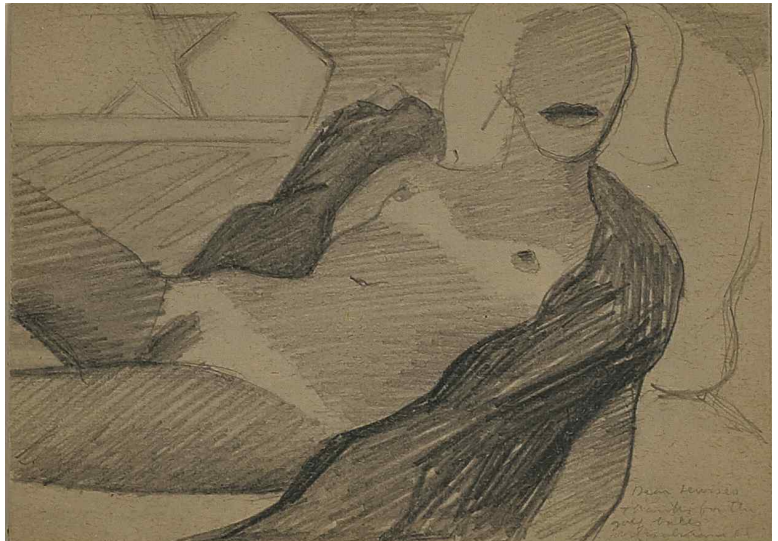
signed and dated 65  
graphite on ragboard  
4 by 5½ in. 10.2 by 14 cm.

**PROVENANCE**

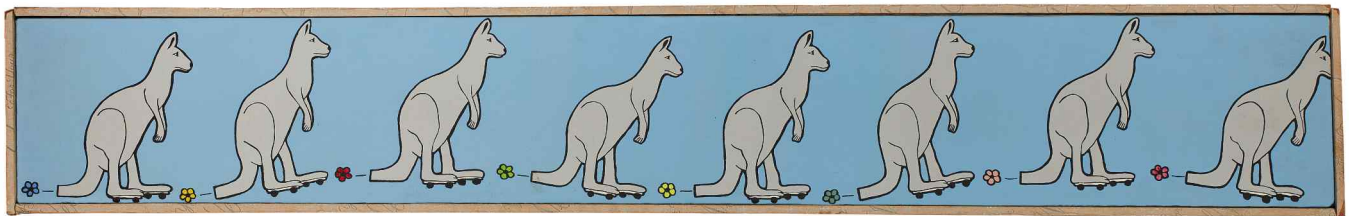
Sydney and Francis Lewis, Virginia (gift of the artist)

Acquired from the above by the present owner

\$ 10,000-15,000



41



42

42

**JOHN  
WESLEY**

b.1928

**Untitled**

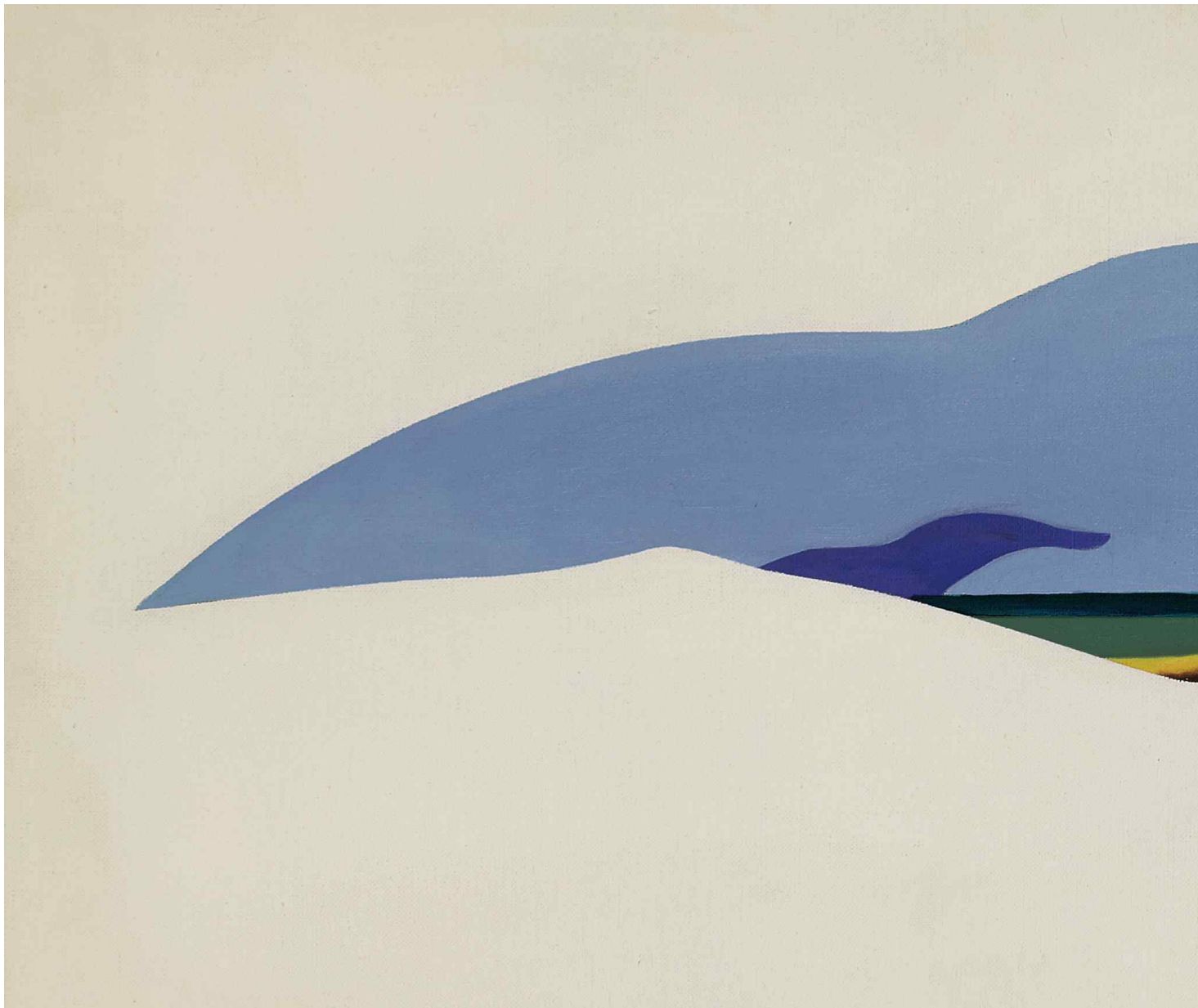
signed and dated 1971 on the reverse  
acrylic on canvas, in artist's frame  
5¾ by 38¾ in. 13.7 by 96.8 cm.

**PROVENANCE**

Gift of the artist to the present owner in  
April 1978

\$ 20,000-30,000

91



43

**TOM  
WESSELMANN**

1931 - 2004

**Study for Nude Edge with  
Seascape**

oil on canvas

13 by 30 in. 33 by 76.2 cm.

Executed in 1984, this work is signed, titled and dated 1984 on the overlap by The Estate of Tom Wesselmann.

**PROVENANCE**

Estate of the Artist

Robert Miller Gallery, New York

Acquired from the above by the present owner

\$ 120,000-180,000



“An important means other than one of the main tools besides color was the use of positive and negative shapes or space... If all positive and negative areas became as strong as possible, there would be no negative areas: the image could become one strong positive shape. What counted was that one final shape.”

*Slim Stealingworth, Tom Wesselmann, New York 1980, p. 20*

44

**ANDY  
WARHOL**

1928 - 1987

**Ladies and Gentlemen**

signed on the overlap  
acrylic and silkscreen ink on canvas  
14 by 11 in. 35 by 28 cm.  
Executed in 1975.

**PROVENANCE**

Studio d'Arte Cannaviello, Milan  
Catellani Collection, Modena  
Galleria Mazzoli, Modena  
Acquired from the above by the present owner  
*circa* 1985

\$ 120,000-180,000

“I wonder whether it's harder for 1) a man to be a man, 2) a man to be a woman, 3) a woman to be a woman, or 4) a woman to be a man. I don't really know the answer, but from watching all the different types, I know that the people who think they're working the hardest are the men who are trying to be women...”

Andy Warhol





45

**KEITH  
HARING**

1958 - 1990

Untitled

signed, dated *Oct. 13 - 81* and dedicated *For  
Daze* on the reverse

sumi ink on paper

37½ by 45¾ in. 95.3 by 115.3 cm.

**PROVENANCE**

Private Collection, New York (gift of the artist)

Christie's, New York, 10 November 1988,

Lot 353

Acquired from the above sale by the present  
owner

\$ 300,000-400,000

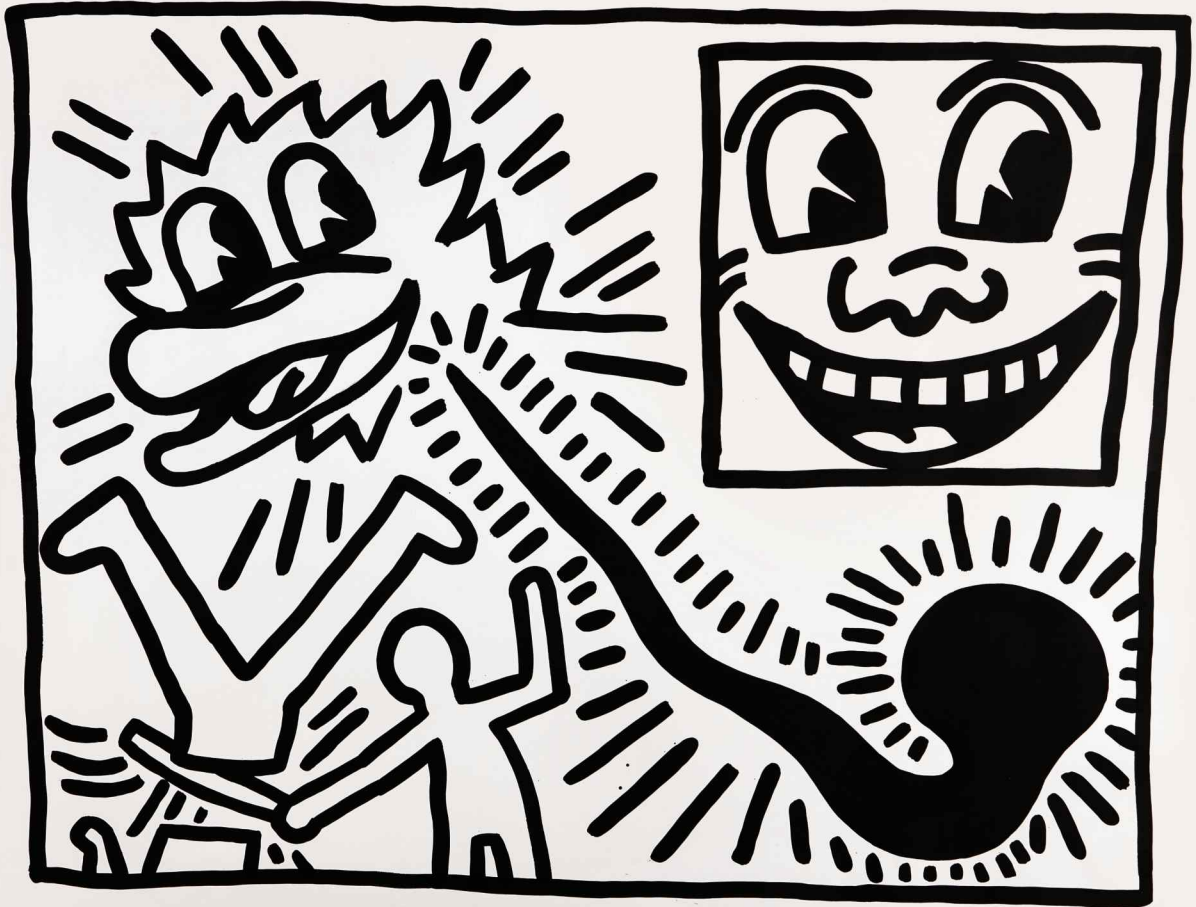


Keith Haring posing at the opening of his Pop Shop in  
New York, 1986

Photo by Nick Elgar / Corbis / VCG via Getty Images  
Art © 2018 The Keith Haring Foundation

“Keith Haring was intensely aware of being a part of a new generation of Americans: ‘I consider myself,’ he wrote, ‘a perfect product of the space age not only because I was born in the year that the first man was launched into space, but also because I grew up with Walt Disney cartoons.’”

Elisabeth Sussman, *Exh. Cat.*, New York, the Whitney Museum of American Art, *Keith Haring*, 1997, p. 10



46

**KEITH  
HARING**

1958 - 1990

Untitled

incised with the artist's signature and date

Nov. 83 on the reverse

enamel on wood

35 by 41¼ by 2½ in. 88.9 by 104.8 by 6.4 cm.

Executed in 1983, this work is unique and is inscribed © *Kermit Oswald 1983 Keith Haring* on the reverse.

**PROVENANCE**

Tony Shafrazi Gallery, New York

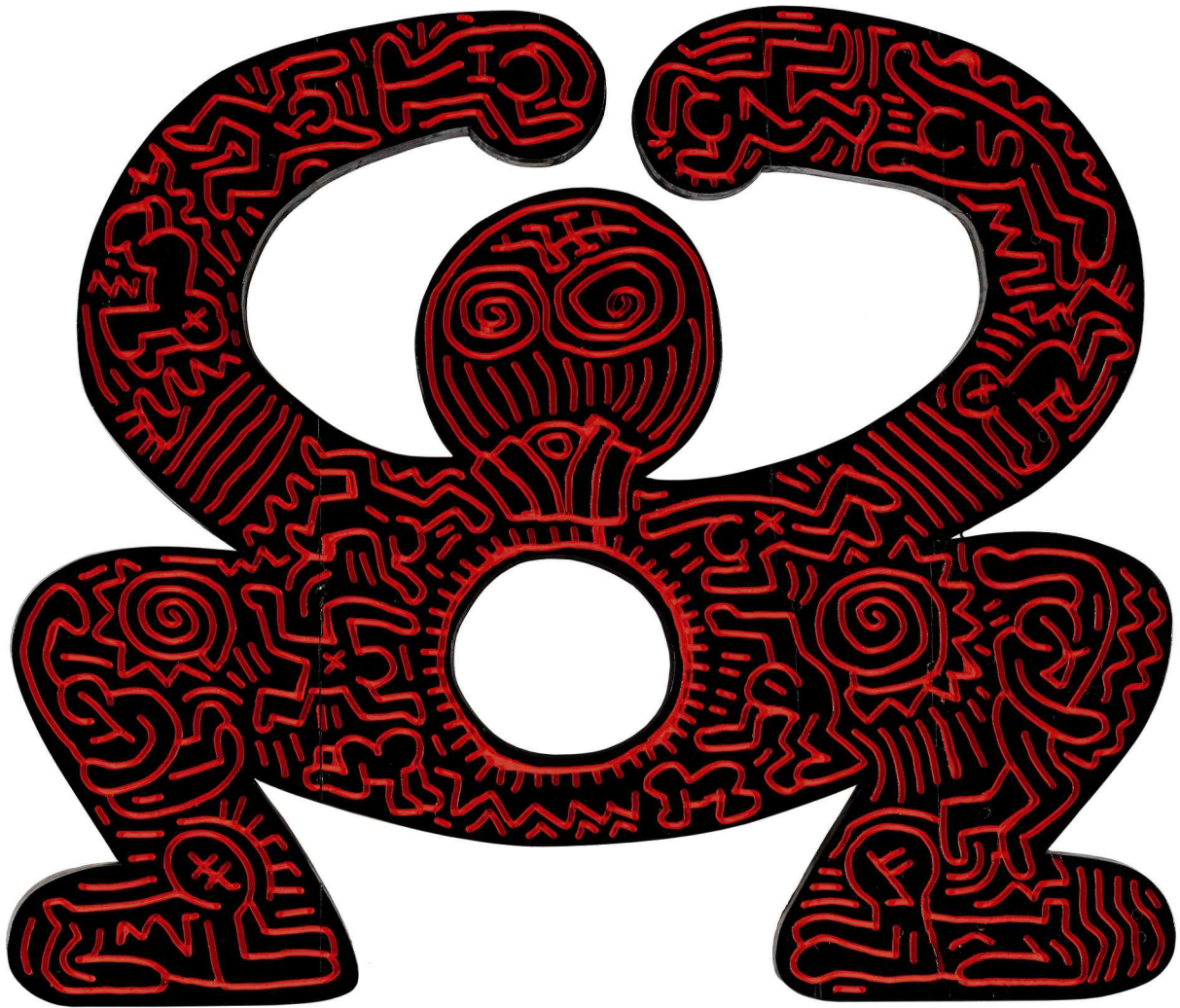
Private Collection, Florida (acquired from the above in January 1984)

Thence by descent to the present owner

\$ 600,000-800,000

“When I paint, it is an experience that, at its best, is transcending reality. When it is working, you completely go to another place, you’re tapping into things that are totally universal, of the total consciousness, completely beyond your ego and your own self.”

Keith Haring



## UNTITLED

## KEITH HARING'S 1983 UNTITLED

overflows with vibrant energy, enduring as a powerful example of the artist's style, and epitomizing the artistic playfulness and cultural criticism for which the Haring is best known. The sculpture takes the form of one of Haring's iconic figures, its body caught somewhere between a graceful dance move and a warrior-like stance. Haring utilizes this duality, engaging notions of pleasure as well as violence, to speak to the nuance of contemporary society and our shared human condition.

*Untitled* is painted black and within its body are bold, contrasting crimson lines, which embody Haring's archetypal mode in their fluidity and dynamism. *Untitled* was executed in collaboration with Kermit Oswald, the artist's close childhood friend from his hometown in Pennsylvania. Oswald provided the wood, while Haring shaped the base and incised his vision onto its surface to form the present unique, sculptural relief. Haring's artistic energy and painterly assuredness,

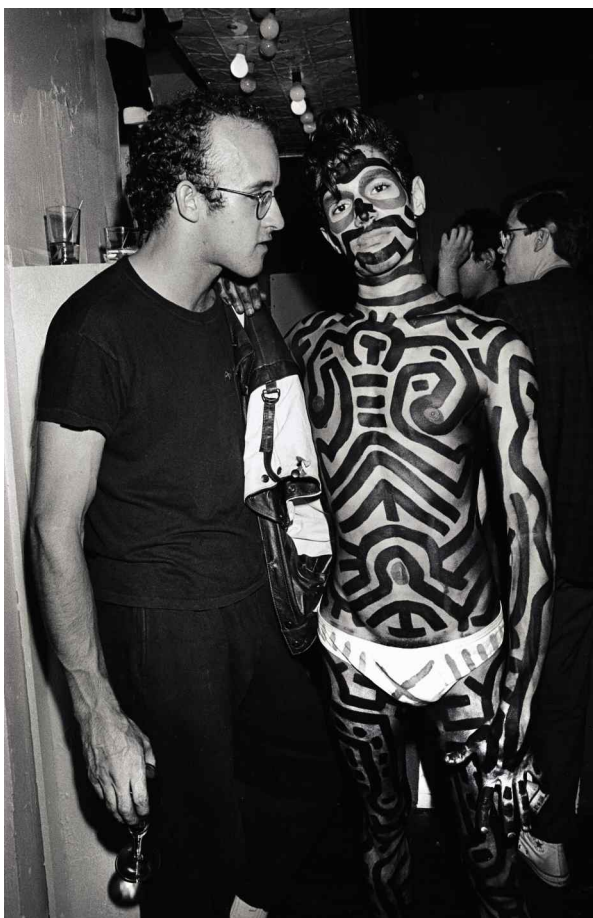
particularly his confident draftsmanship, are translated into carving, evoking the unmistakable sense of vitality and authenticity found in the artist's sculptural practice.

The composition within Haring's figure is filled to the brim with action; anchored by a central circular cavity, the artist's iconic symbols and characters populate the surface in a flurry of activity. Organized with a playful symmetry, Haring's radiant babies, dancing figures, sphinxes and vibrating, aura-like line work fill every space. More than just a collection of playful imagery, Haring's composition relies on a highly considered symbolism that reflects his view of society. The radiant babies crawling toward the center of the figure communicate a sense of youthful innocence, while the center is dominated by a circular void, referencing death and violence. In this way, *Untitled* is a consummate example of Haring's ability to forge meaning from a visually accessible lexicon. In Haring's own words: "the symbols are self-explanatory and straightforward but the combinations of them

the way they're rearranged and juxtaposed, sometimes contradicts. It's not a straight 'point A to point B,' where everything always means the same thing" (Keith Haring in Sylvie Courderc, "Keith Haring's World," in *Keith Haring*, Exh. Cat., Bordeaux, CAPC Musée d'art contemporain, 1985, p. 38).

Haring was both a keen observer of, and a significant participant in, shifts in contemporary street culture, and strove to find new ways to integrate the spirit and vitality of hip-hop into his artistic practice. As the artist explained: "1982 to 1984 was the peak of rap music and breakdancing... breaking and spinning on the floor and doing these athletic, gymnastic dances on the floor...I incorporated things that I saw in breakdancing, electric boogie, and deejays into my drawings...A lot of my inspiration was coming out of watching break-dancers, so my drawings started spinning on their heads and twisting and turning all around. The work directly referenced hip-hop culture" (Keith Haring in John Gruen et al., *Keith Haring*, New York, 2008, p. 236). *Untitled* is borne of this influence, elegantly compressing the vibrancy and movement of breakdancing into a solid stationary form. Not content with making overly literal references, Haring complicated this influence, flattening his form to recall Egyptian hieroglyphs and including sphinxes to draw parallels between ancient cultural achievements and contemporary modes of expression.

Bringing together these disparate influences, Haring implores his viewer to engage in greater observation of the world, to make connections between examples of high and mass culture, and to take action. The vibrancy and sense of joy in *Untitled* are problematized by the ambiguity of its imagery, reflecting, in Haring's view, the role the privilege inherent to an often cloistered and elite art world can have in masking social hardship. In the words of Tony Shafrazi, Haring's gallerist at the time the work was executed, "to understand and appreciate Keith Haring, it is important to recognize what was central to his driving force: the absolutely fearless and unabashedly shameless desire to run out and embrace the real world, while transgressing and crossing over boundaries and barriers of race and culture, and while experiencing and transporting the simple truths of innocence, love, friendship" (Tony Shafrazi, "Keith Haring. A Great Artist, A True Friend," in Exh. Cat., *The Keith Haring Show*, Milan 2005, p. 72). The present work concretizes that artistic ethos, projecting out beyond the bounds of the wall and into the real world.



Keith Haring standing with painted boy in New York, 1984

Photo © Ben Buchanan / Bridgeman Images

Art © 2018 The Keith Haring Foundation



Breakdancers and b-boy dancers perform in London in 1983.  
Photo by Clare Muller / Redferns / Getty Images



## JEAN-MICHEL BASQUIAT

1960 - 1988

### Untitled

signed twice and dated 86

monotype on paper

Plate: 42 $\frac{5}{8}$  by 32 in. 108.3 by 81.3 cm.

Sheet: 53 $\frac{3}{4}$  by 39 in. 136.5 by 99.1 cm.

\$ 300,000-500,000

### PROVENANCE

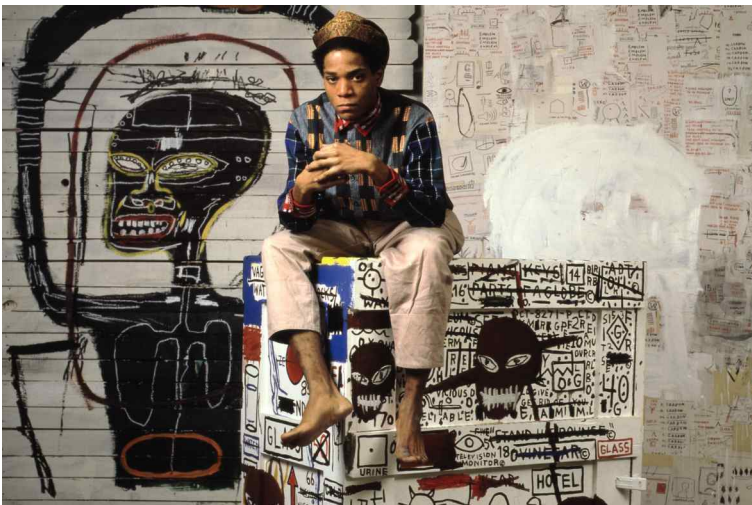
Private Collection, New York

Sotheby's, New York, 5 November 1995, Lot 10

Acquired from the above sale by the present owner

“Basquiat is not just another highly gifted contemporary artist, and his art is not just another chapter in modernist art history. Yes, his work acknowledges, honors, and partakes of that cultural tradition, but it comes from and addresses something else...What Basquiat has put before us transcends the vision of an individual. Rather, it reflects and speaks to more universal truths shared by all cultures, all peoples, for all times. The art of Jean-Michel Basquiat provides us with a means of learning about who we really are.”

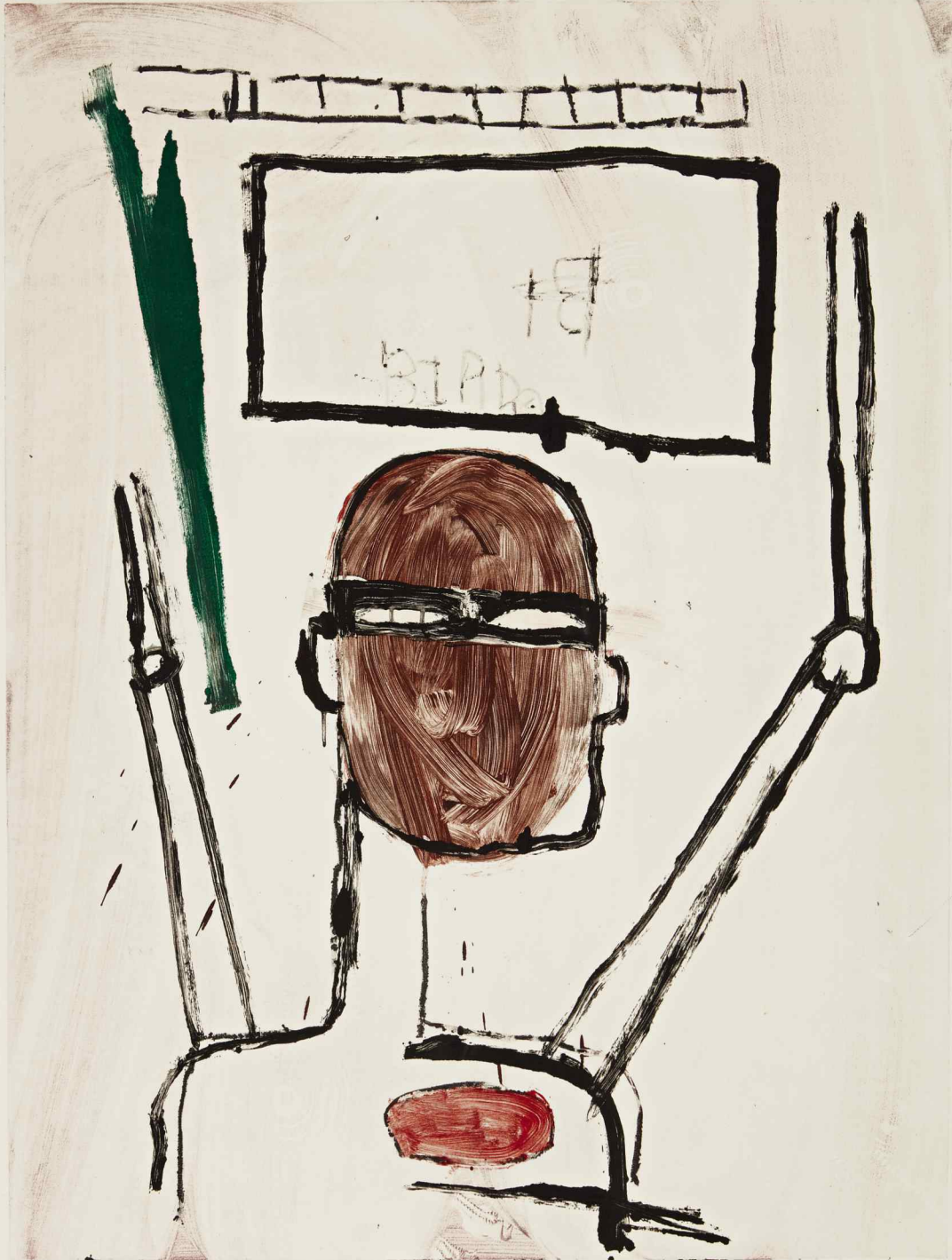
Fred Hoffman, *Exh. Cat. New York, Acquavella Galleries, Jean-Michel Basquiat Drawing: Work from the Schorr Family Collection*, 2014, p. 136



Jean-Michel Basquiat pictured in his studio with 'Flexible' © Lizzie Himmel, 1986.  
Artwork © The Estate of Jean-Michel Basquiat / 2018. Artists Rights Society (ARS),  
New York / ADAGP, Paris



Sumner



Sumner 86-

## RICHARD HAMBLETON

1952 - 2017

### Untitled (Marlboro Man)

signed

acrylic on canvas

51½ by 38 in. 130.8 by 96.5 cm.

Executed in 1983.

#### PROVENANCE

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

Rago Arts and Auction Center, New York, 27 October 2007, Lot 278

Private Collection, New York

\$ 30,000-50,000

**EXECUTED IN 1983**, Richard Hambleton's *Untitled (Marlboro Man)* is an expressionistic investigation of iconic American symbolism, subverting the bravado of the Marlboro Man by incorporating that cultural signifier into the lexicon of street art. Long called the "Shadowman" for the spectral, splashy, black silhouettes that he painted throughout Lower Manhattan beginning in 1980, the artist's practice was defined by his anonymous figures, which seemed to emerge from nowhere, leaping in heroic action or skulking undetected. For Hambleton, these figures "could represent watchmen or danger or the shadows of a human body after a nuclear holocaust or even my own shadow" (The artist quoted in, *The New York Times*, "Richard Hambleton, 'Shadowman' of the '80s Art Scene, Dies at 65," November 13, 2017).

Hambleton began his Marlboro Men series in 1983-84, of which the present work is an early example. A smoker himself, Hambleton was counted as part of a pioneering generation of street artists, along with Keith Haring and Jean-Michel Basquiat, who resided in lower Manhattan and appropriated popular culture and urban references into their artistic practices. *Untitled (Marlboro Man)* synthesizes Hambleton's earlier Shadowmen with the highly recognizable cultural figure, capturing its eponymous subject in a display of gallant strength and skill. The figure rides a bucking horse, swinging a lasso overhead, coalescing in a classic image of Western machismo and the tobacco industry. Despite this easily recognizable silhouette, Hambleton's trademark paint application complicates a straightforward reading of the work. Delineated with lashings of white paint, the figure is an ethereal presence, the borders of its form threatening to buckle beneath a darkness encroaching on all sides. Through a combination of his subject matter and paint application, Hambleton interrogates the cultural significate of the Marlboro Man, filtering it through his unique stylistic lens to draw attention to the symbol's use in society, and what it acts to conceal.





49

**RICHARD  
HAMBLETON**

1952 - 2017

Untitled

signed

acrylic on paper mounted on board

43 by 38½ in. 109.2 by 97.8 cm.

Executed circa 1995.

**PROVENANCE**

Private Collection, Newburgh, New York

(acquired directly from the artist)

Acquired from the above by the present owner

\$ 20,000-30,000



50

**KEITH  
HARING**

1958 - 1990

**Untitled**

signed twice, dated '82 and dedicated for  
Steve

ink on paper

19½ by 24 in. 49.5 by 61 cm.

**PROVENANCE**

Tony Shafrazi Gallery, New York

Christie's, London, 16 October 2007, Lot 553

Private Collection, Herwaarden

Collection Lambert Tegenbosch, Heusden

Sotheby's, London, 13 February 2014, Lot 214

Acquired from the above sale by the present  
owner

\$ 70,000-100,000

51

**ROBERT  
RAUSCHENBERG**

1925 - 2008

**Neapolitan Host**

signed and dated 88  
acrylic on fabric-laminated paper  
64 by 38¼ in. 162.6 by 97.2 cm.

**PROVENANCE**

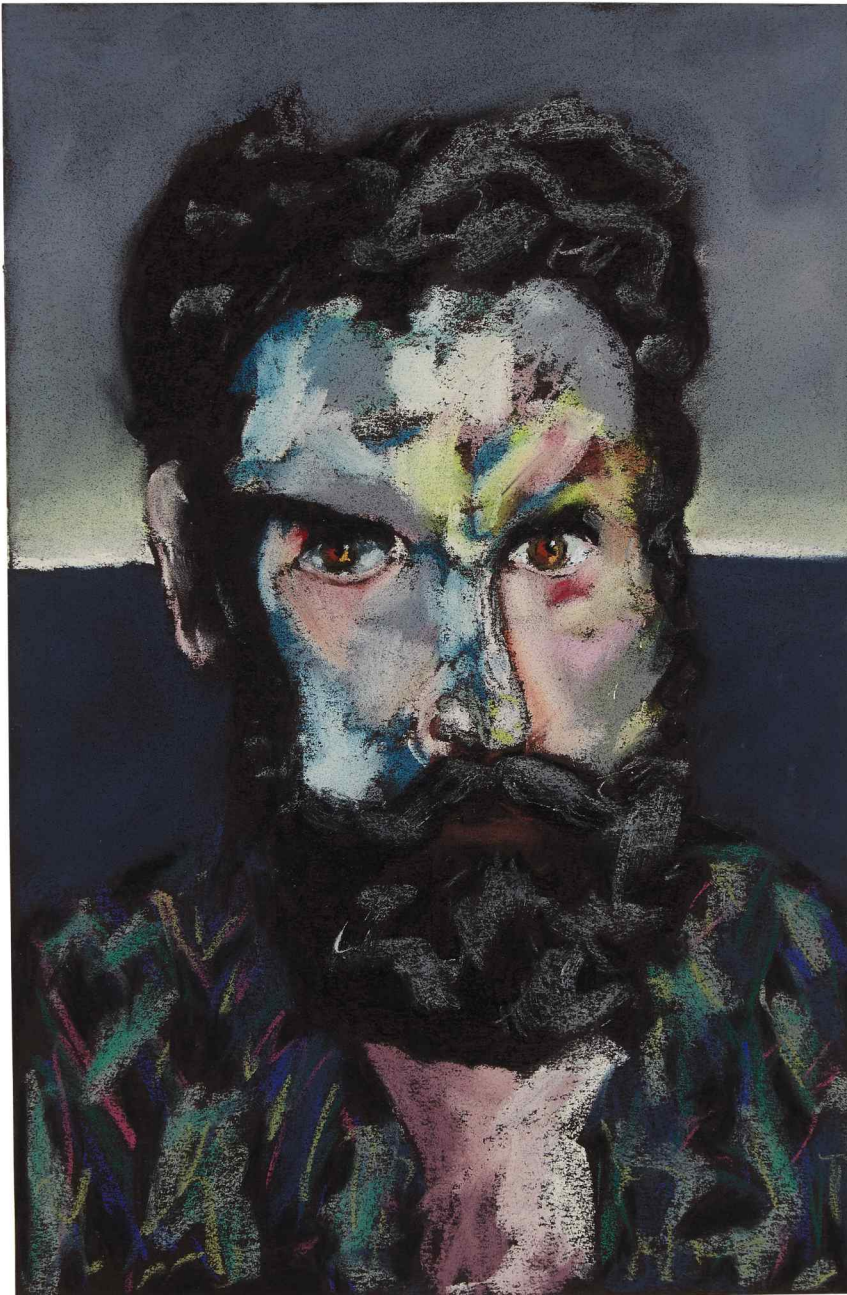
Galerie Kaj Forsblom, Helsinki  
Acquired from the above by the present  
owner in 1989

\$ 80,000-120,000



KRZYSZTOF WODICZKO 88

495211



○ 52

## LUCAS SAMARAS

b.1936

Head #22, June 20, 1981

partially titled and dated 6 20 81 on the reverse  
pastel on paper

17<sup>5</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub> in. 44.8 by 29.2 cm.

### PROVENANCE

Pace Gallery, New York  
Richard Gray Gallery, Chicago  
The Bergman Collection, Chicago (acquired  
from the above in 1982)  
Christie's, New York, 14 May 2014, Lot 197  
Acquired from the above sale by the present  
owner

### EXHIBITED

Chicago, Richard Gray Gallery, *Pastels/  
Bronzes of Lucas Samaras*, March 1982

\$ 20,000-30,000



53

**MARCEL  
BROODTHAERS**

1924 - 1976

**5 Pots Avec Visages**

wood and aluminum construction with printed  
paper and glass jars

8 by 16 by 8 in. 20.3 by 40.6 by 20.3 cm.

Executed in 1966.

**PROVENANCE**

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner

**EXHIBITED**

Paris, Galerie Isy Brachot; Brussels, Galerie  
Isy Brachot, *Marcel Broodthaers*, February -  
March 1987, cat. no. 5, illustrated in color  
Zurich, Galerie Pablo Stähli, *Marcel  
Broodthaers*, November 1987 - January 1988,  
illustrated in color

**LITERATURE**

Isy Brachot, Ed., *Marcel Broodthaers*, Paris  
1990, p. 104, illustrated in color

\$ 80,000-120,000





54

54

**JEAN  
DUBUFFET**

1901 - 1985

**Personnage**

signed with the artist's initials and dated  
*mai 60*

ink on paper

12¾ by 9½ in. 32.4 by 24.1 cm.

**PROVENANCE**

Eleanor Ward, New York

Cordier and Ekstrom, New York

Estate of Ned L. Pines, New York

Sotheby's, New York, 14 November 1990,

Lot 305

Acquired from the above sale by the present  
owner

**EXHIBITED**

New York, The New School Arts Center,

*Humor, Satire and Irony*, October - December

1972, cat. no. 30, p. 39, illustrated

**LITERATURE**

Max Loreau, Ed., *Catalogue des travaux de  
Jean Dubuffet, Fascicule XVIII: Dessins 1960*,  
Lausanne 1971, cat. no. 83, p. 50, illustrated

\$ 25,000-35,000

55

**JEAN  
DUBUFFET**

1901 - 1985

**Porte de l'oasis avec traces de pas**

signed and dated 48

colored pencil on paper mounted on board

10¼ by 13⅝ in. 26 by 34.6 cm.

**PROVENANCE**

Ziegler Galerie, Zurich

Private Collection, Geneva

Acquired from the above by the present owner

**LITERATURE**

Max Loreau, Ed., *Catalogue des travaux de  
Jean Dubuffet, Fascicule IV: Roses d'allah,  
clowns du désert*, Paris 1967, cat. no. 186,  
p. 101, illustrated

\$ 20,000-30,000



55



56

**JEAN  
DUBUFFET**

1901 - 1985

**Paysage avec deux personnages**

signed with the artist's initials and dated 80

ink and paper collage on paper  
20 $\frac{1}{8}$  by 13 $\frac{3}{4}$  in. 51.1 by 34.9 cm.

**PROVENANCE**

Pace Gallery, New York  
Private Collection, Switzerland (acquired from  
the above in 1991)  
Sotheby's, London, 13 February 2014, Lot 119  
Acquired from the above sale by the present  
owner

**EXHIBITED**

Paris, Centre Georges Pompidou, *Jean  
Dubuffet*, September - November 1981

**LITERATURE**

Max Loreau, Ed., *Catalogue des travaux de  
Jean Dubuffet, Fascicule XXXIII: Sites aux  
figurines, partitions*, Paris 1982, cat. no. 140,  
p. 55, illustrated

\$ 50,000-70,000



57

ALEXANDER  
CALDER

1898 - 1976

Untitled

signed, dated 73 and dedicated *aux Buñuels*  
gouache and ink on paper

29 $\frac{1}{8}$  by 43 in. 74 by 110 cm.

Executed in 1973, this work is registered in the  
archives of the Calder Foundation, New York,  
under application number A05474.

PROVENANCE

Luis Buñuel, Calanda (gift of the artist in 1973)  
Acquired from the above by the present owner

\$ 50,000-70,000



58

**ALEXANDER  
CALDER**

1898 - 1976

**The Black Star**

signed and dated '53

gouache and ink on paper

29 $\frac{5}{8}$  by 41 $\frac{1}{8}$  in. 75.2 by 105.7 cm.

Executed in 1953, this work is registered in the archives of the Calder Foundation, New York, under application number A05935.

**PROVENANCE**

Perls Gallery, New York

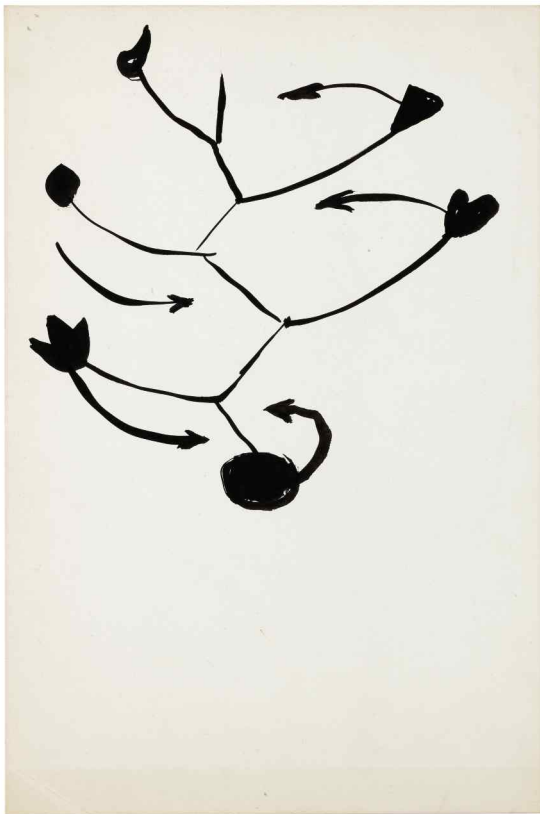
Private Collection (acquired from the above circa 1960)

Thence by descent to the present owner in April 2006

**EXHIBITED**

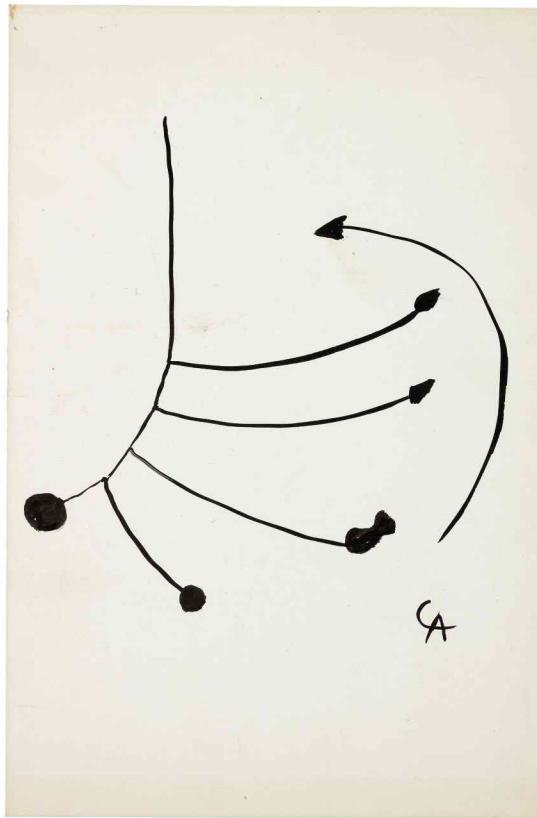
Cologne University, *Faculty Collects: Selections from Faculty Collections*, 1967

\$ 50,000-70,000



59

i.



ii.

59

**ALEXANDER CALDER**

1898 - 1976

**Mobile Composition [Two Works]**

ii. signed with the artist's monogram ink on board

Each: 15 by 10 in. 38.1 by 25.14 cm.

Executed in 1950, these works are registered in the archives of the Calder Foundation, New York, under application numbers A23768 and A23769, respectively.

**PROVENANCE**

György Kepes, Cambridge, Massachusetts (acquired directly from the artist)  
 Private Collection, Cambridge, Massachusetts (by descent from the above)  
 Valerie Carberry Gallery, Chicago  
 Private Collection, Philadelphia (acquired from the above in January 2008)

**EXHIBITED**

Philadelphia, Locks Gallery, *Standing on the Edge: 20th Century Sculpture*, April - May 2011

\$ 30,000-40,000

60

**ALEXANDER CALDER**

1898 - 1976

**Leaf Brooch**

silver and steel wire  
 3/8 by 2 by 4 in. 1 by 5.1 by 10.2 cm.

Executed circa 1945, this work is registered in the archives of the Calder Foundation, New York, under application number A17048.

**PROVENANCE**

Margaret Calder Hayes, Berkeley (gift of the artist)  
 Nanette Hayes Sexton, Wellington (by descent from the above)  
 Acquired from the above by the present owner in 2015

**LITERATURE**

Margaret Calder Hayes, *Three Alexander Calders, A Family Memoir*, Middlebury 1974, p. 274, illustrated

\$ 20,000-30,000



60



61

61

## ALEXANDER CALDER

1898 - 1976

### The Black Boomerangs

signed and dated '53

ink and gouache on paper

20¼ by 41½ in. 51.4 by 105.4 cm.

Executed in 1953, is work is registered in the archives of the Calder Foundation, New York, under application number A05930.

#### PROVENANCE

Perls Gallery, New York

Private Collection (acquired from the above circa 1960)

Thence by descent to the present owner in April 2006

#### EXHIBITED

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October - November 1963, cat. no. 54

Cologne University, *Poesis: Festival of the Creative Arts*, 1964

Cologne University, *Faculty Collects: Selections from Faculty Collections*, 1967

#### LITERATURE

'The Philadelphia Collectors Have Their Day at Museum of Arts,' *The Philadelphia Bulletin*, 29 September 1963, illustrated in color

\$ 50,000-70,000

# CALDER JEWELRY:

## SEVEN WORKS FROM THE ESTATE OF ELSPETH McCONNEL, LOTS 62-68

ELSPETH MCCONNELL WAS AN important member of the Montreal community. The only child of two teachers, Elspeth worked as a journalist for the newspapers of the Montreal Star group. It was in this position that she met and married John Griffith McConnell, a son one of Canada's then-wealthiest business leaders, foremost philanthropists and the owner of the Montreal Star.

As a couple, they were active collectors, combining and supporting one another's distinctive interests. John's focus was on acquiring Modern and Contemporary European works of art while Elspeth developed a profound appreciation for the works of the Indigenous peoples of Canada's Northwest Coast. Consulting with artists directly, as well as a former curator of the Museum of Anthropology at the University of British-Columbia (MOA), Elspeth built a collection that revealed her discerning eye as well as her commitment to First Nations art and artists. Her collection of indigenous artworks has been widely renowned for its extraordinary quality. In June 2017, on Aboriginal Day, Elspeth enjoyed the opening of the Elspeth McConnell Gallery of Northwest Coast Masterworks, a multi-million dollar renovated space at MOA, funded by her to house her impressive collection.

While she was extremely private, Elspeth cared deeply for others. Among many other accomplishments, in the early 1970s, she started the charity initiative which became Montreal's Meals on Wheels. The sale of these works will allow Elspeth's foundation to continue to nurture many of the charities Elspeth selflessly dedicated herself to.

Delicate, dynamic, and dazzling to behold, Alexander Calder's jewelry pieces – magnificently encapsulated by the present seven lots held in the Collection of Elspeth McConnell – exhibit the genius for design and gesture that defines the artist's singular sculptural practice. Executed between the late 1930s and early 1950s, these works reveal Calder in the earliest decades of his artistic production and capture the brilliance of one of the most inventive and avant-garde artistic figures at the forefront of European and American art. Jewelry was arguably Calder's earliest forum of artistic expression; Calder began creating miniature necklaces to adorn his sister's dolls when he was just eight years old, manipulating small pieces of brass into minute objects. Calder continued to develop and hone his jewelry practice, creating approximately 1,800 unique pieces

over the course of his prolific artistic career. Hand-crafted from brass, silver, and steel wires, the present works showcase Calder's unparalleled dexterity with wired forms and lustrous metals. Whirls of tightly wound coils, intricately crafted curlicue tendrils, and shimmering floating forms adorn these exquisite pieces, each exhibiting Calder's personal touch and playful charisma. A mainstay of his artistic career and one of his most profound and certainly most intimate expressions of his artistic ingenuity, Calder's jewelry practice truly revolutionized the medium; Calder imbued his rings, necklaces, brooches, and pins with an elegant and lyrical *joie de vivre* that was unprecedented and that has since been unmatched.

Alexander Calder was at heart an inventor, never happier than with tools and materials at hand, and his insatiable impulse to create – and through his creations to engage with and imprint upon the world around him – is never more evident than with his wearable sculptural pieces. Rather than employing traditional jewelry techniques like soldering and welding, Calder created all fixings and links for these pieces by fastening the individual components with bent metal. Crafted entirely by hand, Calder's jewelry pieces often show tool marks and unpolished surfaces, resulting in works of exceptional rarity and dazzling appeal whose refined elegance belies its industrial medium. Just as his mobiles and stables engage with their surrounding environment and activate the space that they inhabit, Calder's jewelry pieces liken their wearers to performance artists. As expressed by scholar Mark Rosenthal: "Calder's jewelry may be seen as a sort of Surrealistic strategy to entrap the wearer into participating in an art performance, even to become bewitched. To wear the jewelry is to induce dreams and to become metamorphosed. It is typical of Calder and his art to be more allusive than first meets the eye." (Mark Rosenthal in Alexander S.C. Rower, Ed., *Calder Jewelry*, New York 2007, p. 67) Many of Calder's jewelry pieces were inspired by and gifted to friends of his, including Peggy Guggenheim, Georgia O'Keeffe, and, most notably, his wife Louisa James, for whom he created numerous homemade accessories over the course of their marriage. Calder's jewelry creations quickly became coveted by celebrities and notable figures during his own lifetime, yet he refused to mass-produce his singular, one-of-a-kind creations. "Each work is completely unique – just like his mobiles. His pioneering artistic aesthetic remains an

inspiration for leagues of artistic jewelers today," explained his grandson, Calder Foundation President Alexander S. C. Rower. Evidence of the heightened popularity of Calder's jewelry, the present collection boasts pieces with illustrious provenance. For example, the spiraled bronze *Untitled (Ring)* was formerly in the collection of Kenneth Clark, primarily known for his seminal television series *Civilisation* but also as a director of the National Gallery and a prolific lecturer and author on the arts, while *Ring*, with its beautifully constructed interlocking pattern, hails from the private collection of Nelson Rockefeller.

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 the young artist a more progressive and structured schooling than his upbringing. Having been captivated by the ability to create beauty and form from wire and brass at an early age, Calder was now able to wholly embrace his destiny as an artist. Calder began sculpting with brass, a more affordable and available option during the war years, and as he honed his metalworking skills and polished his technique, he increasingly incorporated silver and gold, playfully embellishing his sculptural jewelry pieces with ceramics, glass, and other found objects. Calder's frequent travels to Paris beginning in 1926 and recurring over the course of the following decades further stimulated his fertile mind, providing Calder a captivating environment in which to experiment with new forms and materials during his early and most formative years and introducing the young artist to his European artistic contemporaries such as Joan Miró, Piet Mondrian, Man Ray, Fernand Léger, Jean Arp and Marcel Duchamp. Working amongst both the European Surrealists and Modernists in Paris and Abstract Expressionists in New York, Calder integrated these various modes of artistic expression. Looking not only to his contemporaries, but also to the past, Calder also drew inspiration from African art and the art of ancient, primitive cultures; for example, the recurrent spiral design in his jewelry pieces was originally a Bronze Age motif. As an extension of his larger sculptural practice, Calder's jewelry exemplifies the imaginative ingenuity that characterizes the very best of the artist's celebrated oeuvre, here magnificently captured on an intimate scale.

Opposite: Alexander Calder in his Roxbury studio, 1944  
Image © Calder Foundation, New York / Art Resource, NY  
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York





62

## ALEXANDER CALDER

1898 - 1976

### Untitled (Ring)

brass wire

1 $\frac{3}{8}$  by 1 $\frac{1}{2}$  by 1 in. 3.5 by 3.7 by 2.7 cm.

Executed *circa* 1938, this work is registered in the archives of the Calder Foundation, New York, under application number A26845.

#### PROVENANCE

Mayor Gallery, London

Sir Kenneth Clark (later Lord Clark), London

Private Collection, London (by descent from the above)

Sotheby's, New York, 12 November 2014, Lot 164

Private Collection, Canada

Acquired from the above by the present owner

\$ 35,000-45,000

63

## ALEXANDER CALDER

1898 - 1976

### Ring

silver wire

2 $\frac{5}{8}$  by 2 $\frac{1}{8}$  by 1 in. 6.6 by 5.4 by 2.4 cm.

Executed *circa* 1941, this work is registered in the archives of the Calder Foundation, New York, under the application number A16332.

#### PROVENANCE

Perls Galleries, New York

Nelson A. Rockefeller, New York (acquired in 1969)

Mary R. Morgan, New York (acquired *circa* 1970)

Mary Rockefeller Morgan Charitable Trust, New York

Nelson A. Rockefeller Collection, New York  
Christie's, New York, 30 September 2015, Lot 5

Acquired from the above sale by the present owner

\$ 25,000-35,000

64

## ALEXANDER CALDER

1898 - 1976

### Untitled (Rabbit Pin)

silver with steel wire

5 $\frac{1}{8}$  by 3 $\frac{7}{8}$  by  $\frac{1}{2}$  in. 13 by 9.7 by 1.2 cm.

Executed *circa* 1950-1959, this work is registered in the archives of the Calder Foundation, New York under application number A12220.

#### PROVENANCE

Private Collection, New York (gift of the artist)

Private Collection, New York

Howard Russeck Fine Art, Ambler, Pennsylvania

O'Hara Gallery, New York

AD Gallery, New York

Private Collection, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, O'Hara Gallery, *Alexander Calder:*

*Selected Works 1932-1972*, October -

December 1994, p. 94, illustrated in color

Hartford, Wadsworth Atheneum, *Calder in Connecticut*, April - August 2000, cat. no. 88, fig. 64, pp. 66-67, illustrated

West Palm Beach, Norton Museum;

Philadelphia Museum of Art; New York, The

Metropolitan Museum of Art, *Calder Jewelry*,

February 2008 - February 2009, pp. 91, 268-269, illustrated

#### LITERATURE

Margaret Calder Hayes, *Three Alexander Calder's*, New York 1987, n.p., illustrated

Mark Rosenthal, Jane Adlin and Alexander S. Rower, Eds., *Calder Jewelry*, New York 2007, p. 91, illustrated in color

\$ 35,000-45,000

65

## ALEXANDER CALDER

1898 - 1976

### G (Initial Pin)

silver and steel wire

5 by 4 $\frac{1}{8}$  by  $\frac{1}{4}$  in. 12.8 by 10.6 by 0.6 cm.

Executed in 1952, this work is registered in the archives of the Calder Foundation, New York under application number A26141.

#### PROVENANCE

Private Collection, Munich (gift of the artist in 1952)

Private Collection, Munich (acquired in 1992)

Private Collection (acquired from the above in 2013)

Sotheby's, New York, 7 March 2014, Lot 5

Acquired from the above sale by the present owner

\$ 25,000-35,000

66

## ALEXANDER CALDER

1898 - 1976

### JM Ring

silver wire

1 by  $\frac{1}{2}$  by  $\frac{3}{4}$  in. 2.6 by 1.2 by 2 cm.

Executed in 1952, this work is registered in the archives of the Calder Foundation, New York under application number A22618.

#### PROVENANCE

Joyce McDonald Thomas, Woodbury (gift of the artist in 1952)

Woodbury Auction, 17 June 2012, Lot 283

Leah Gordon Antiques, New York

Private Collection

Christie's, New York, 24 April 2014, Lot 8

Acquired from the above sale by the present owner

\$ 25,000-35,000

67

**ALEXANDER CALDER**

1898 - 1976

**Untitled (Brooch)**

silver

3¼ by 4¾ by ¼ in. 8.1 by 11.1 by 0.5 cm.

Executed *circa* 1945, this work is registered in the archives of the Calder Foundation, New York under application number A24697.

**PROVENANCE**

Gladys Brooks, Connecticut (gift of the artist)  
Private Collection (by descent from the above)  
Dorotheum, Vienna, 24 November 2011, Lot 1443  
Miriam Shiell Fine Art, Toronto  
Acquired from the above by the present owner

\$ 35,000-45,000

68

**ALEXANDER CALDER**

1898 - 1976

**For Elma**

silver and steel wire

4¾ by 2¼ by ¼ in. 12.3 by 5.8 by 0.6 cm.

Executed in 1946, this work is registered in the archives of the Calder Foundation, New York under application number A23972.

**PROVENANCE**

Elma Slade Chess, Washington, Connecticut (gift of the artist)  
Joanna Cook Chess Bergson, Orleans, Massachusetts  
Private Collection, Massachusetts (by descent from the above)  
Christie's, New York, 24 April 2014, Lot 11  
Acquired from the above sale by the present owner

\$ 25,000-35,000



# TWO RARE, EARLY WORKS BY MARK ROTHKO

LOTS 69 AND 70

MARK ROTHKO IS AMONG THE PANTHEON of artists whose ability to evoke universal truths through painting has fundamentally shifted our visual culture. Gifted by the artist to the Weisman family in a gesture of friendship and remaining in the family since then, *Untitled (Nude)* and *Untitled (Underwater Series)* embody two crucial stages in the artist's creative growth, acting as pivotal exemplars in the development of Rothko's voice in New York's mid-century artistic firmament. Rothko met the late Jesse Weisman in the 1930s and the two became trusted friends, sharing summer rental houses in Mahopac, NY on their family vacations with their wives and children. As Jesse's daughter, Susan Weisman McGee, recalls, "when my brother, Peter, was young and the Rothkos would come over to visit, Mark would sit Peter on his lap and draw pictures of cowboys and Indians." *Untitled (Nude)* and *Untitled (Underwater Series)* were given to Susan's parents over the years of their extended friendship. Presented at auction for the first time, these works are foundational checkpoints in the progression of Rothko's practice leading up to his iconic *Multiforms* and *Sectionals*, and foreshadow Rothko's later artistic achievements, enduring as important points of access to the artist and his influences.

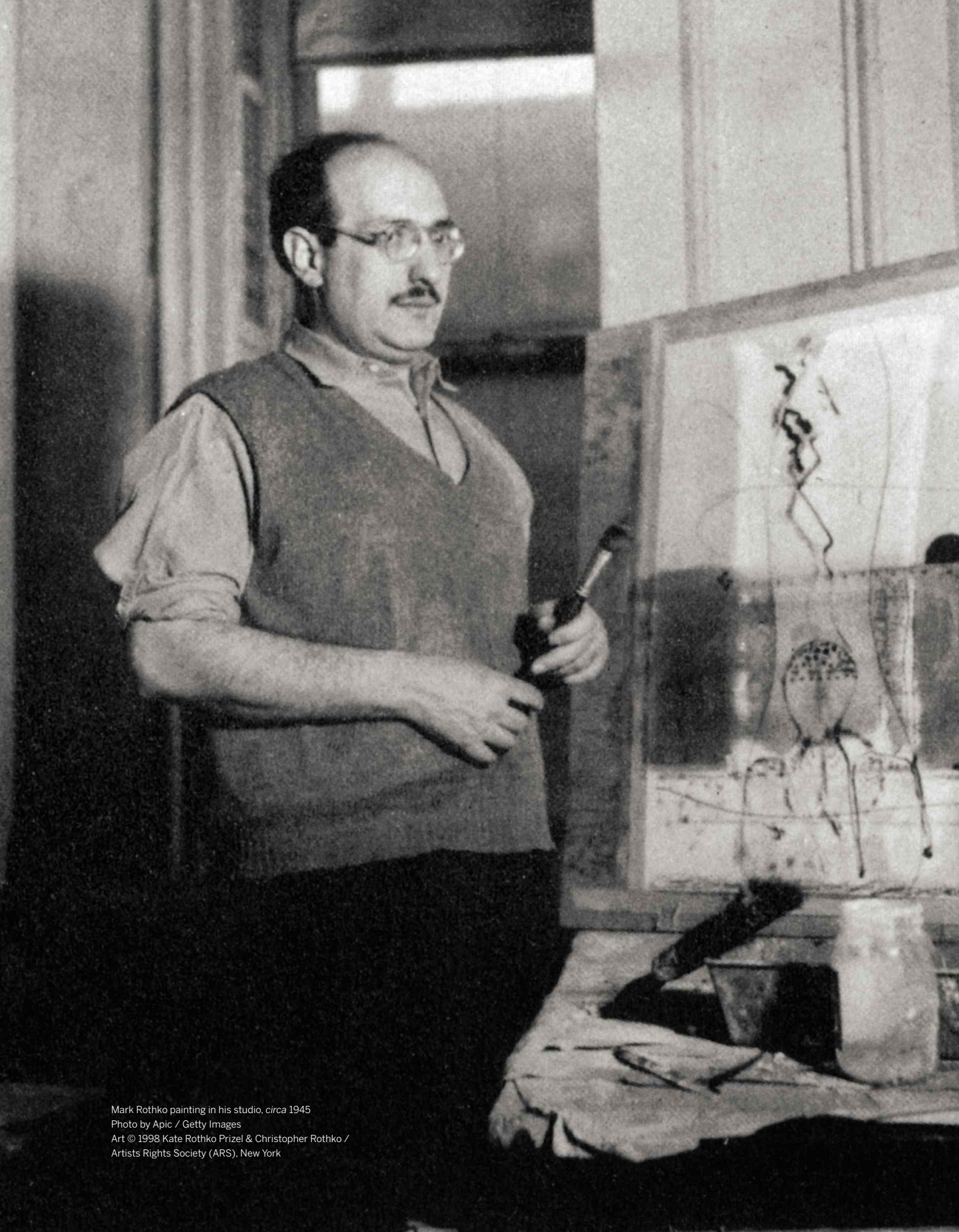
Executed in 1939 when the artist was known as Mark Rothkowitz, *Untitled (Nude)* marks the genesis of Rothko's restless search for a unique point of view. Rothko, who had immigrated to the United States with his family from the Russian Empire in 1913, attended Yale for two years before leaving in 1923 to enroll in the Art Students League. While there, Rothko was influenced by notable faculty such as Thomas Hart Benton, Reginald Marsh and John Sloan who had made the venerable institution a "stronghold of realist tradition

during the 1920s and 1930s" (Exh. Cat., New York, Solomon R. Guggenheim Museum, *Mark Rothko in New York*, 1994, p. 13). Rothko spent much of that time employing a New York-specific Social Realist style, painting everyday people on the subway, in restaurants and at the beach. Influenced by his forebears in Modernism, particularly Max Weber, Georges Braque, Pablo Picasso and Paul Cézanne, Rothko's larger goal became capturing the essential character of his subjects, thus abandoning depictions which could be linked to a specific time and place. *Untitled (Nude)* is one such subject, softly smiling at the viewer, her face submerged in shadow. She twists her body, facing forward and bracing herself to keep erect, an unabashed act of display that differs from traditional archetypes of the nude, complicating the nature of the subject's identity and context. Part of a group of nudes and portraits that depicted "pale, wan creatures, many of them isolated from one another and from the bustle of their surroundings" the present work forgoes verisimilitude to subvert conventions of portraiture and distance itself from figurative representation (Exh. Cat., New York, Solomon R. Guggenheim Museum, *Mark Rothko in New York*, 1994, p. 16).

Furthering this trajectory toward abstraction, *Untitled (Underwater Series)*, incorporates many of the artistic gestures and themes that Rothko would explore for the rest of his career. Throughout the 1940s, the New York creative community was indelibly influenced by an exodus of Surrealist artists fleeing the horrors of Europe, among them André Breton, André Masson and Yves Tanguy. The present work is a paragon of Rothko's concept of "Plasticity," defined by the "sensation of movement both into the canvas and out from the space

anterior to the surface of the canvas." In Rothko's mind, "Plasticity" can be initiated in art when "the artist invites the spectator to take a journey within the realm of his canvas. The spectator must move with the artist's shapes in and out, under and above, diagonally and horizontally; he must curve around spheres, pass through tunnels, glide down inclines, at times perform an aerial feat of flying from point to point, attracted by some irresistible magnet across space" (Christopher Rothko, Ed., *Mark Rothko: The Artist's Reality, Philosophies of Art*, New Haven 2004, p. 47). *Untitled (Underwater Series)* inspires this sensation of unbound movement—bringing together organic shapes and hard-edged forms in a symphony of dissonant and Surrealist-inspired elements of the composition. The present work also grants access to Rothko's thought process; forms are delineated in washes of tone, and then reshaped with attenuated black borders and pin-wheel overlays, which makes concrete the formation of an idea and then its eventual execution. Importantly, the present work presages Rothko's celebrated use of unexpected and affecting color relationships; a passage of sky blue is submerged in a field of burnt sienna, undertones of lime green are washed over with dusty gray, and linear dashes of vibrant white offset inflections of cherry red.

Rarely seen, Mark Rothko's works from the 1930s and 1940s are essential to understanding the artist, his creative origins, and his later works which would shift the course of twentieth-century art. Both *Untitled (Nude)* and *Untitled (Underwater Series)* are proxies for Rothko's ever-changing artistic identity, acting as contexts for experimentation, as well as generative sites for the artist's most foundational ideas.



Mark Rothko painting in his studio, circa 1945

Photo by Apic / Getty Images

Art © 1998 Kate Rothko Prizel & Christopher Rothko /  
Artists Rights Society (ARS), New York



69

PROPERTY FROM THE WEISMAN FAMILY  
COLLECTION, NEW YORK

**MARK  
ROTHKO**

1903 - 1970

**Untitled (Underwater Series)**

signed

gouache on paper

11 $\frac{1}{8}$  by 16 in. 28.3 by 40.6 cm.

Executed *circa* 1946, this 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.

**PROVENANCE**

Nancy and Jesse Weisman, New York (gift of the artist)

Private Collection, New York (gift of the above to the present owner in 1994)

**EXHIBITED**

Ridgefield, The Aldrich Museum of Contemporary Art, *Mysterious and Magical Realism*, April - August 1980, cat. no. 54

\$ 200,000-300,000



70

PROPERTY FROM THE WEISMAN FAMILY  
COLLECTION, NEW YORK

**MARK  
ROTHKOWITZ**

1903 - 1970

**Untitled (Nude)**

signed

oil on canvas

23<sup>7</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>8</sub> in. 60.6 by 46 cm.

Executed in 1939.

**PROVENANCE**

Nancy and Jesse Weisman, New York (gift of  
the artist)

Private Collection, New York (gift of the above  
to the present owner in 1994)

**LITERATURE**

David Anfam, Ed., *Mark Rothko: The Works on  
Canvas, Catalogue Raisonné*, New Haven 1998,  
cat. no. 171, p. 183, illustrated in color

\$ 60,000-80,000



71

**WILLEM  
DE KOONING**

1904 - 1997

**Seated Man**

signed

graphite on paper

9 by 7<sup>3</sup>/<sub>8</sub> in. 22.9 by 18.7 cm.

Executed *circa* 1940, this drawing is a study for *Acrobat* in the collection of the Metropolitan Museum of Art, New York.

**PROVENANCE**

Poindexter Gallery, New York

Sotheby's, New York, 8 October 1988, Lot 8

Acquired from the above sale by the present owner

\$ 20,000-30,000





72

**ARSHILE  
GORKY**

1904 - 1948

**Still Life**

oil on canvas

8 by 21 in. 20.3 by 53.3 cm.

Executed circa 1927, this work is catalogued in the Arshile Gorky Foundation Archives as number P374.

**PROVENANCE**

Downtown Gallery, New York

Edith Halpert, New York

Jack Lawrence, New York

Galerie Beyeler, Basel (acquired in 1973)

Phillips, New York, 11 November 1985

Richard York Gallery, New York

Private Collection, New Jersey

Michael Altman Fine Arts, Inc., New York

Acquired from the above by the present owner in April 2009

**EXHIBITED**

St. Louis, City Art Museum, *The Thirty-Sixth Annual Exhibition: Trends in American Painting of Today*, January - February 1942, cat. no. 73, p. 27

Maryland, Art Gallery of the Jewish Community Center of Greater Washington; Oklahoma City, Oklahoma Art Center; Tulsa, Philbrook Art Center; Norman, University of Oklahoma Museum of Art, *American Art: Selections from the Jack Lawrence and Walter Myden Collection*, September 1969 - April 1970, cat. no. 34, n.p., illustrated

\$ 35,000-45,000

73

HANS  
HOFMANN

1880 - 1966

Green Pasture

signed and dated 63; signed, titled and dated  
1963 on the reverse  
oil on canvas  
49 $\frac{7}{8}$  by 40 in. 126.7 by 101.6 cm.

**PROVENANCE**

Private Collection (gift of the artist in 1963)  
Private Collection (acquired *circa* 2012)  
im Kinsky, Vienna, 26 November 2015, Lot 810  
Acquired from the above sale by the present  
owner

**EXHIBITED**

Salzburg, Galeria Academia, 1982

**LITERATURE**

Suzi Villiger, Ed., *Hans Hofmann Catalogue  
Raisonné of Paintings, Volume III (1952-1965)*,  
Burlington 2014, cat. no. P1478, p. 399,  
illustrated in color

\$ 100,000-150,000

“Analysis of eyesight goes hand in hand with our visual relation to  
nature. We must therefore understand nature’s function in regard  
to visual experience.”

Hans Hofmann



Hans Hofmann 63

74

**JEAN-PAUL  
RIOPELLE**

1923 - 2002

Dans les Chaumes

signed and dated 66; signed, titled and dated  
66 on the reverse; titled on the stretcher bar  
oil on canvas  
28¾ by 36¼ in. 73 by 92.1 cm.

**PROVENANCE**

Galerie Maeght, Paris  
Private Collection

**LITERATURE**

Yseult Riopelle, Ed., *Catalogue Raisonné  
de Jean-Paul Riopelle Tome 4, 1966-1971*,  
Montreal 2004, cat. no. 1966.016H, p. 114,  
illustrated in color

\$ 100,000-150,000

“For me, a painting is never the reproduction of an image. It always starts with a vague feeling... the desire to paint... Not a clear idea. The painting starts where it wants... but after, everything falls into place. That’s the important thing. The painting must develop itself.”

Jean-Paul Riopelle





75

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

## HANS HOFMANN

1880 - 1966

Landscape

oil on panel  
23<sup>7</sup>/<sub>8</sub> by 29<sup>7</sup>/<sub>8</sub> in. 60.6 by 76 cm.  
Executed in 1940.

### PROVENANCE

Estate of the Artist  
André Emmerich Gallery, Inc., New York  
Private Collection, New York (acquired in 1971)  
Marianne Friedland Gallery, Toronto  
Acquired from the above by the present owner  
in April 1992

### EXHIBITED

New York, André Emmerich Gallery, Inc., *Hans  
Hofmann*, January – February 1971  
Toronto, Marianne Friedland Gallery, *Hans  
Hofmann: The Provincetown Paintings*, May  
1992

### LITERATURE

Suzi Villiger, Ed., *Hans Hofmann Catalogue  
Raisonné of Paintings, Volume III (1952-  
1965)*, Burlington 2014, cat. no. P284, p. 169,  
illustrated in color

\$ 40,000-60,000



76

**HANS  
HOFMANN**

1880 - 1966

**The Pink Mountain**

signed and dated 60; signed, dated *October 8, 1964* and dedicated to *my nephew O-Hans Theo Hofmann* on the reverse  
oil on canvas mounted on panel  
16 by 20 in. 40.6 by 50.8 cm.  
Executed in 1960-64.

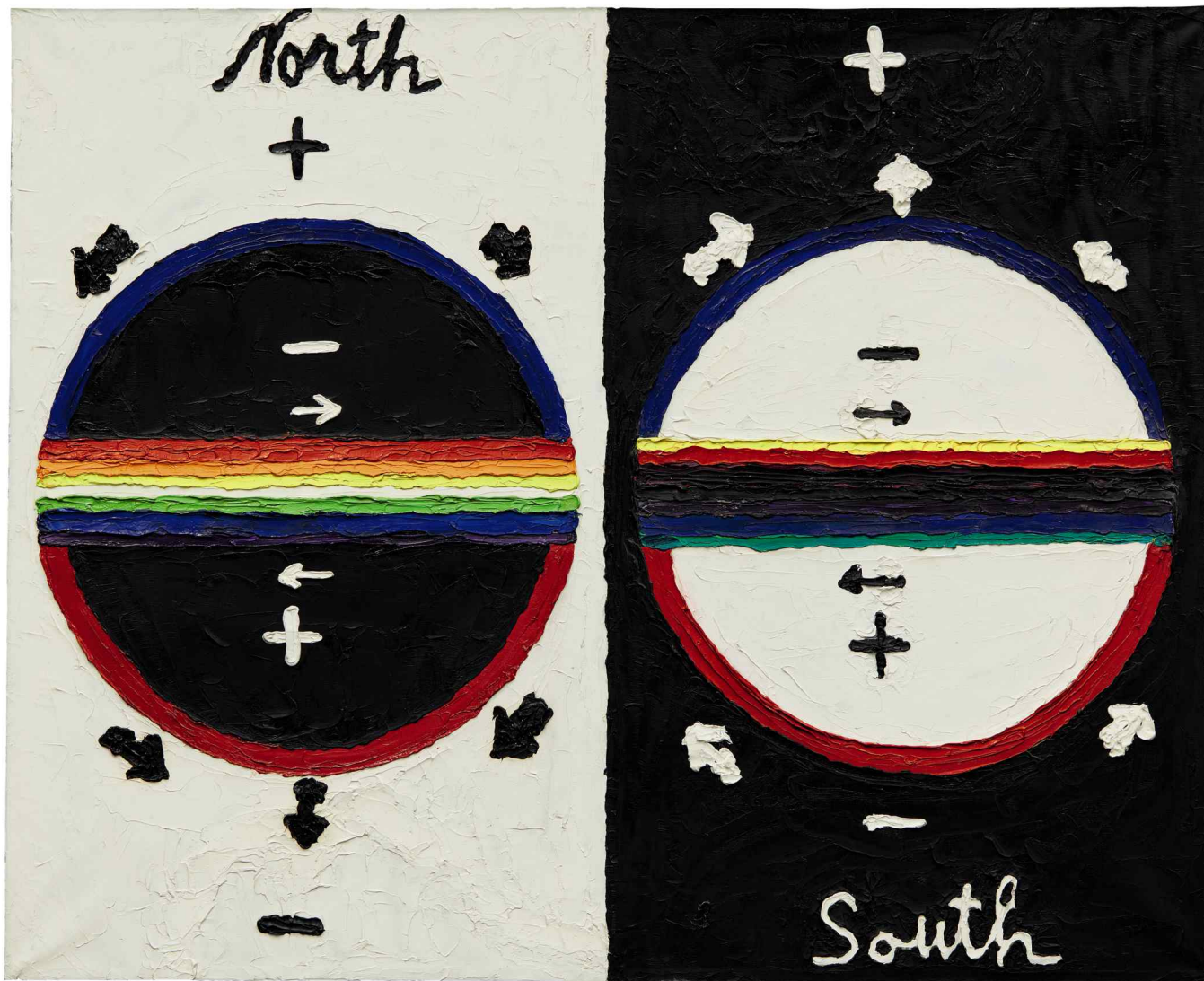
**PROVENANCE**

Private Collection, Austria  
im Kinsky, Vienna, 26 November 2015, Lot 891  
Acquired from the above sale by the present  
owner

**LITERATURE**

Suzi Villiger, Ed., *Hans Hofmann Catalogue  
Raisonné of Paintings, Volume III (1952-1965)*,  
Burlington 2014, cat. no. P1287, p. 283

\$ 40,000-60,000



77

**ALFRED  
JENSEN**

1903 - 1981

**The Great Synthesis**

signed, titled and dated 1961 on the reverse  
oil on linen  
44 by 54 in. 111.8 by 137.2 cm.

**PROVENANCE**

Collection of the Artist  
Private Collection, New York  
Steven Harvey Fine Arts Projects, New York  
Acquired from the above by the present owner  
in August 2012

**EXHIBITED**

New York, Solomon R. Guggenheim Museum,  
*Alfred Jensen*, August - October 1961

\$ 70,000-90,000



78

**TONY  
SMITH**

1912 - 1980

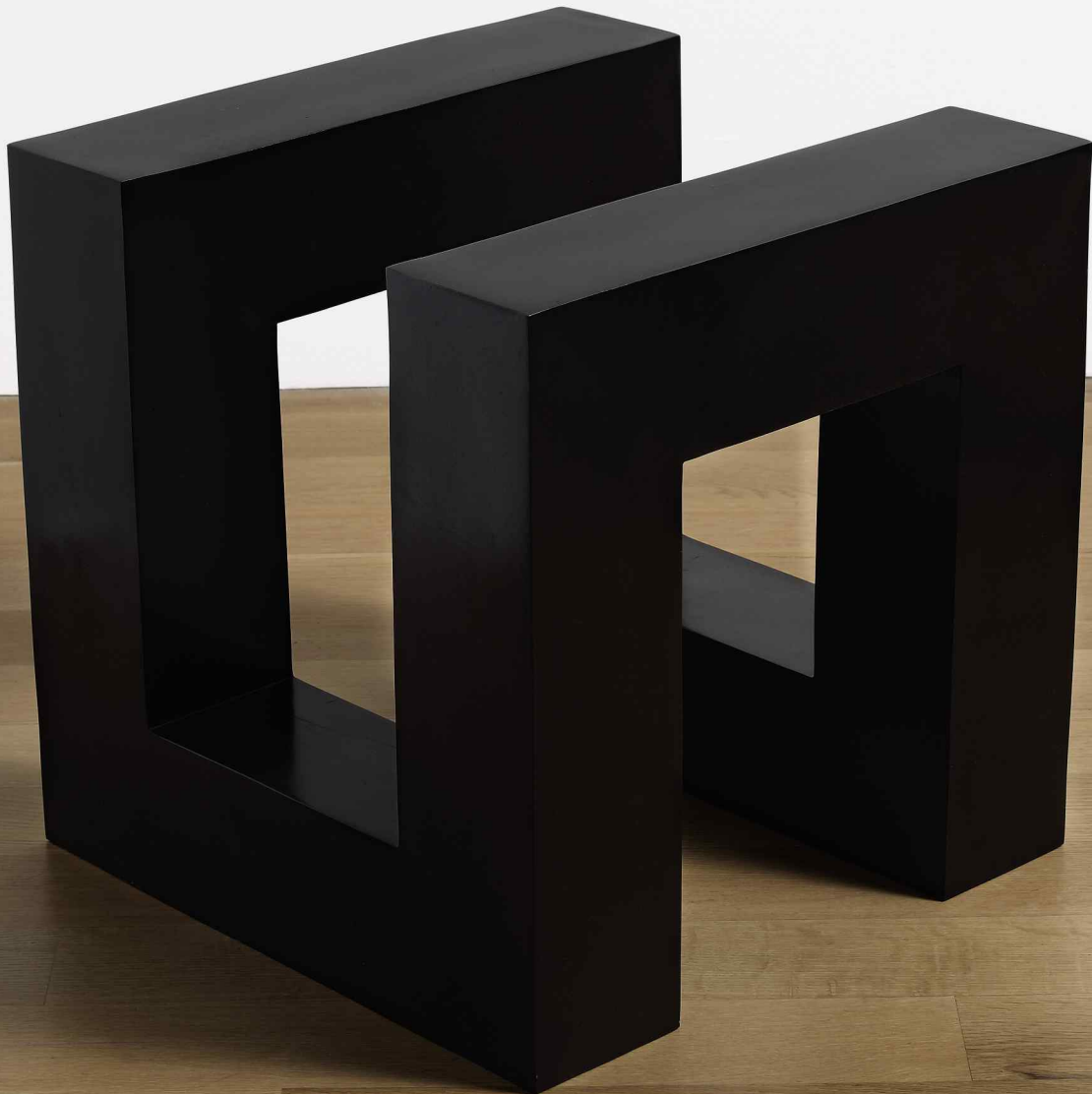
**We Lost**

stamped with the artist's name, date 1962 and  
number 5/9 on the bottom edge  
bronze with black patina  
18 by 18 by 18 in. 45.7 by 45.7 by 45.7 cm.

**PROVENANCE**

Galerie Yvon Lambert, Paris  
Acquired from the above by the present owner

\$ 80,000-120,000





79

**KENNETH  
NOLAND**

1924 - 2010

**Greek Vision**

signed, titled and dated 1970 on the reverse  
acrylic on canvas  
107½ by 239 in. 273.1 by 607.1 cm.

**PROVENANCE**

William Rubin, New York (acquired directly  
from the artist)  
André Emmerich Gallery, Inc., New York  
Mr. and Mrs. Gordon Haines, Winston-Salem  
(acquired from the above)  
North Carolina Museum of Art, Raleigh (gift of  
the above)  
Acquired from the above by the present owner

**EXHIBITED**

New York, André Emmerich Gallery, Inc.,  
*Kenneth Noland: Major Works*, October -  
November 1977  
Raleigh, North Carolina Museum of Art,  
Modern and Contemporary Galleries, 1983 -  
1991  
Wilmington, North Carolina, Louise Wells  
Cameron Art Museum, April 2002 - March  
2003

\$ 80,000-120,000





80

**SAM  
GILLIAM**

b.1933

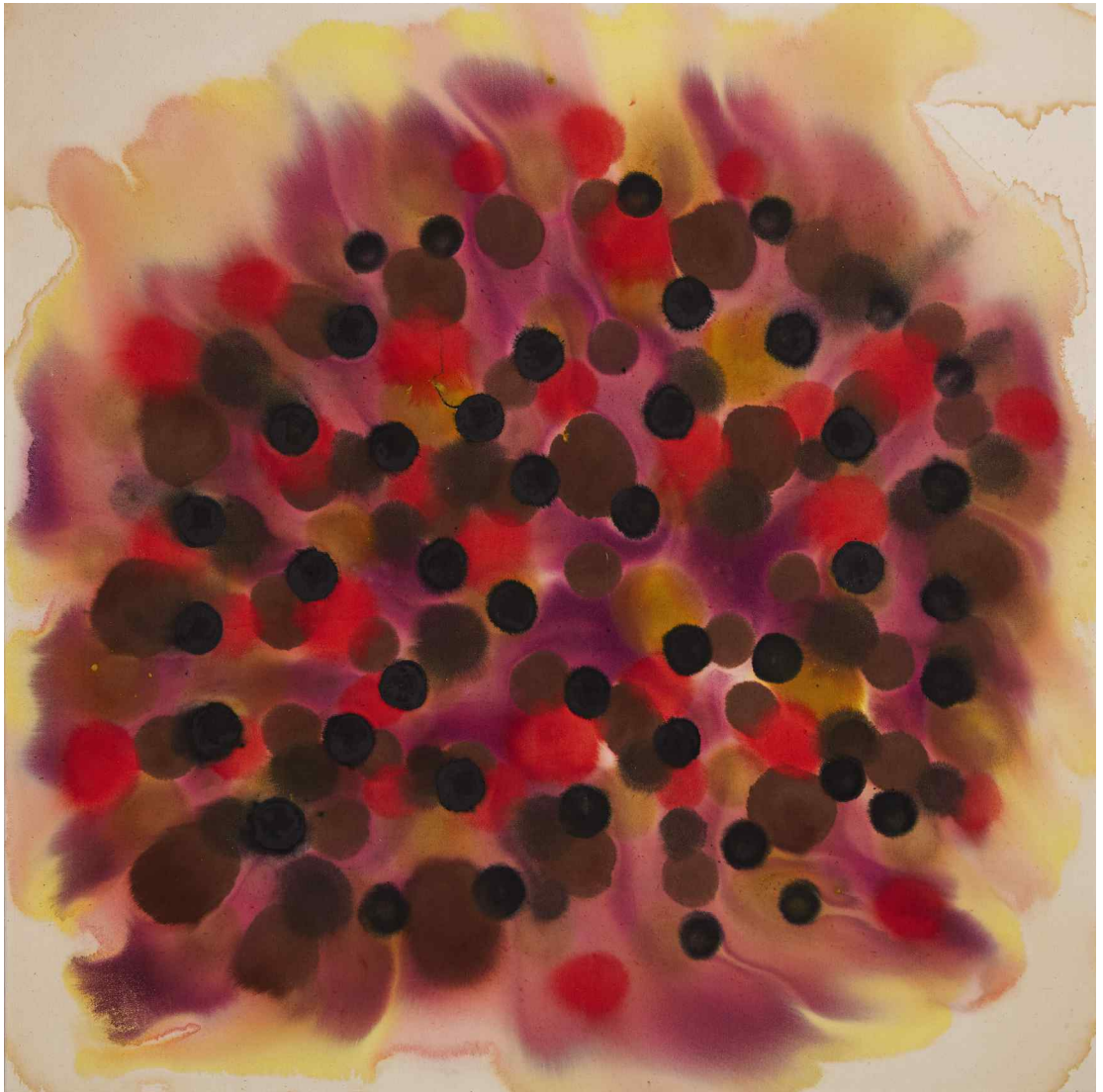
**Untitled**

signed and dated 74  
acrylic on paper  
12½ by 16 in. 31.8 by 40.6 cm.

**PROVENANCE**

Private Collection, Washington, D.C. (acquired  
directly from the artist)  
Gift of the above to the present owner

\$ 30,000-50,000



Works by Sam Gilliam, Morris Louis, Al Held and Kenneth Young installed in the National Gallery of Art, Washington, D.C., September 2016  
© Kenneth Victor Young, © Sam Gilliam. © 2018 Al Held Foundation, Inc. / Licensed by ARS, New York, NY. © 2018 MICA, Rights administered by Artists Rights Society (ARS), New York

81

**KENNETH  
YOUNG**

1933 - 2017

Untitled

acrylic on canvas

54 by 54 in. 137.2 by 137.2 cm.

Executed *circa* 1972, this work is accompanied by a photo-certificate of authenticity signed by Leslie Young.

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 30,000-50,000

82

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**WALASSE  
TING**

1929 - 2010

Violet LOVE Yellow

signed, titled and dated 69 on the reverse

oil on canvas

57 by 70½ in. 144.8 by 178.1 cm.

**PROVENANCE**

Margot Gallery Inc., New York

Acquired from the above by the present owner

in February 1998

\$ 80,000-120,000





83

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

**FRANK  
STELLA**

b.1936

**Delma Tepe**

sand cast aluminium with steel  
96 by 39 by 29 in. 243.8 by 99.1 by 73.7 cm.  
Executed in 2002.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

**EXHIBITED**

New York, Bernard Jacobson Gallery, *Frank  
Stella*, April - May 2003

New York, Jacobson Howard Gallery, *Frank  
Stella*, February - March 2004, n.p., illustrated

\$ 60,000-80,000





84

**FRANK  
STELLA**

b.1936

**Bilbimtesiroil III**

signed and dated 95

acrylic, resin, paper and fiberglass mounted  
on board

53½ by 53½ in. 135.9 by 135.9 cm.

**PROVENANCE**

M. Knoedler Gallery & Co., New York  
Private Collection, London

Sotheby's, New York, 14 November 2013,  
Lot 348

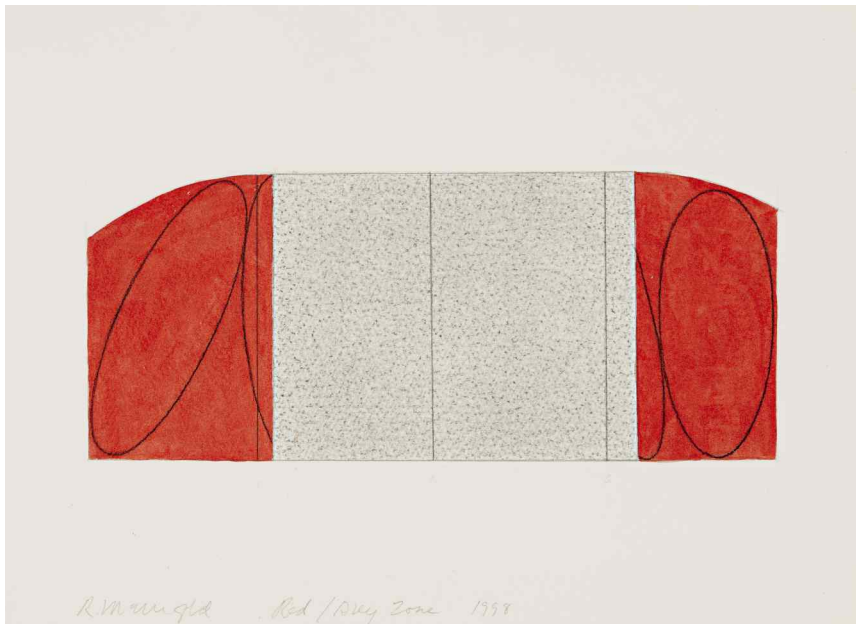
Private Collection, United Kingdom

Acquired from the above by the present owner

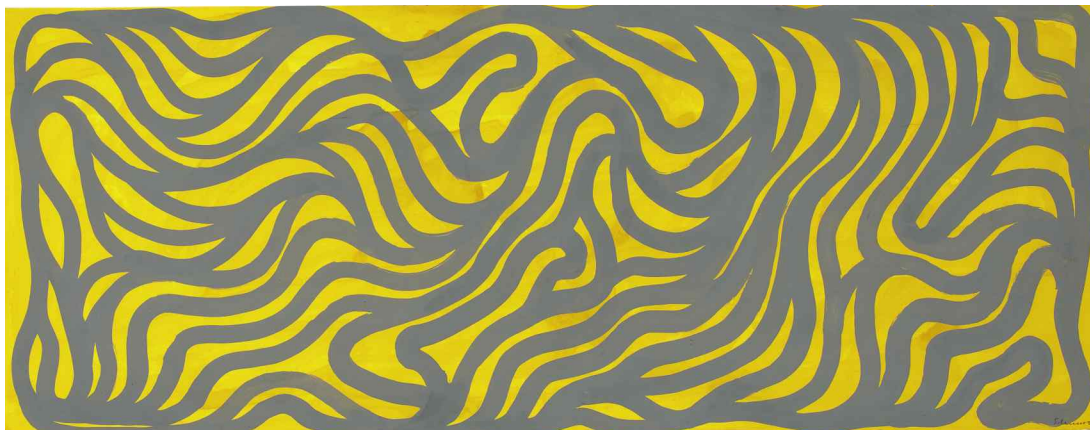
**EXHIBITED**

New York, M. Knoedler Gallery & Co., *Frank  
Stella: Imaginary Places, New Paintings and  
Prints*, November 1995 - January 1996

\$ 60,000-80,000



85



86

**85**

**ROBERT  
MANGOLD**

b.1937

**Red/Grey Zone**

signed, titled and dated 1998  
watercolor, graphite and colored pencil on  
paper  
11 by 15¼ in. 27.9 by 38.7 cm.

**PROVENANCE**

Paula Cooper Gallery, New York  
Acquired from the above by the present owner

\$ 10,000-15,000

**86**

**SOL  
LEWITT**

1928 - 2007

**Loopy Doopy**

signed and dated 99  
gouache on paper  
11½ by 29½ in. 29.2 by 74.9 cm.

**PROVENANCE**

Gift of the artist to the present owner in  
November 1999

\$ 12,000-18,000

87

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**JOHN  
CHAMBERLAIN**

1927 - 2011

**Skirret**

aluminum foil with acrylic lacquer and  
polyester resin  
18½ by 23 by 22 in. 47 by 58.4 by 55.9 cm.  
Executed in 1973.

**PROVENANCE**

Leo Castelli Gallery, New York  
Hokin Gallery, Inc., Bay Harbor Islands  
Mr. and Mrs. David Levin, Terre Haute, Indiana  
Hokin Gallery, Inc., Bay Harbor Islands  
Acquired from the above by the present owner  
in October 1986

**LITERATURE**

Julie Sylvester, Ed., *John Chamberlain: A  
Catalogue Raisonné of the Sculpture 1954-  
1985*, New York 1986, cat. no. 437, p. 126,  
illustrated

\$ 40,000-60,000



88

PROPERTY FORMERLY IN THE COLLECTION OF  
ARMAN

**JOHN  
CHAMBERLAIN**

1927 - 2011

**Kaydoorsay**

painted and chromed steel

15 by 20½ by 15 in. 38.1 by 52.1 by 38.1 cm.

Executed in 1991.

**PROVENANCE**

Collection of Arman, Paris (gift of the artist)

Acquired from the above by the present owner

in 2008

\$ 120,000-180,000

“The definition of sculpture for me is stance and attitude. All sculpture takes a stance. If it dances on one foot, or, even if it dances while sitting down, it has light-on-its feet stance. What I do doesn’t look like heavy car parts laid up against a wall.”

John Chamberlain



89

**KEITH  
SONNIER**

b.1941

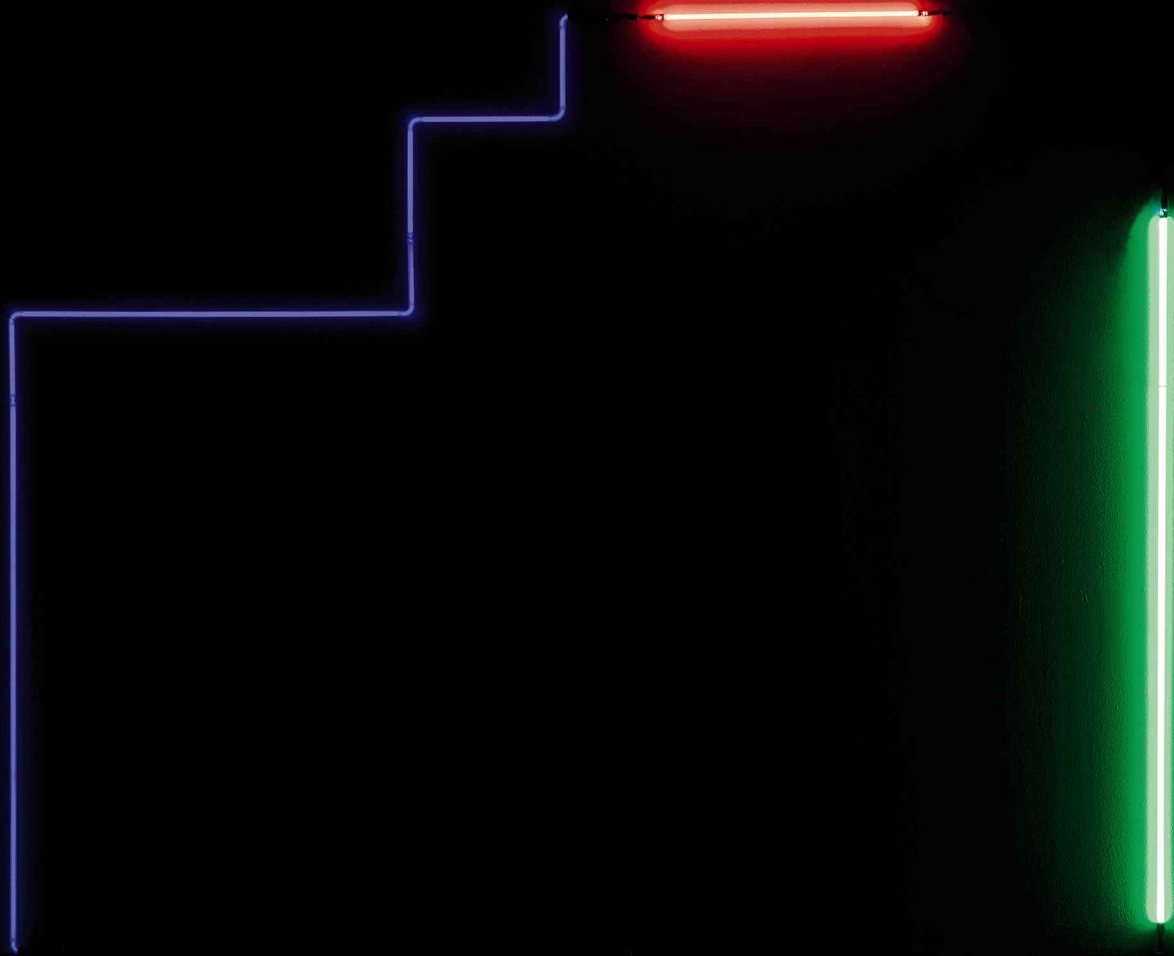
**Untitled**

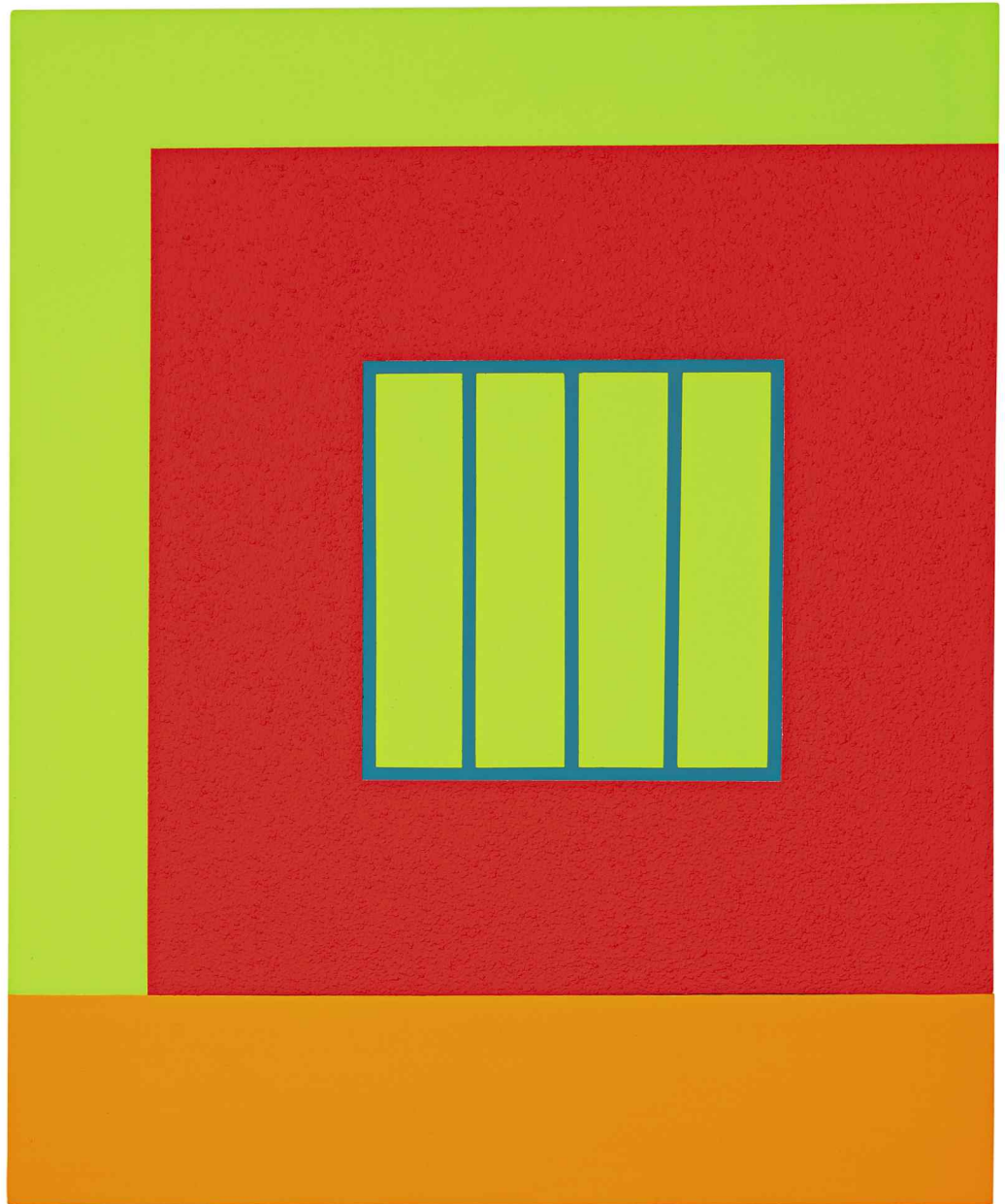
3 fluorescent tubes and transformer  
77 by 89¾ in. 195.6 by 228 cm.  
Executed in 1971.

**PROVENANCE**

Leo Castelli Gallery, New York  
Private Collection  
New Museum of Contemporary Art, New York  
(gift of the above in 1984)  
Sotheby's, New York, 3 May 1989, Lot 242A  
Acquired from the above sale by the present  
owner

\$ 25,000-35,000





90

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**PETER  
HALLEY**

b.1953

Red Prison

signed twice and dated 99 on the reverse  
acrylic, Day-Glo acrylic, metallic acrylic and  
Roll-a-Tex, on 2 joined canvases  
47 by 38½ in. 119.4 by 97.8 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 30,000-40,000



91

**BRICE  
MARDEN**

b.1938

**Suicide Note**

signed with the artist's initials and dated 72-3  
ink on paper  
11¾ by 7⅞ in. 29.8 by 19.4 cm.

**PROVENANCE**

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

**EXHIBITED**

Paris, Galerie Yvon Lambert, *Brice Marden*,  
September - October 1973

**LITERATURE**

Exh. Cat., New York, The Solomon R.  
Guggenheim Museum, *Brice Marden*, 1975, pp.  
24-25, illustrated  
Exh. Cat., London, Whitechapel Art Gallery,  
*Paintings, Drawings and Prints 1975-80*, May -  
June 1981, p. 59, illustrated

\$ 12,000-18,000



92

ALAN  
CHARLTON

b.1948

Untitled

signed, titled and dated 1988 on the reverse of  
1 panel  
acrylic on canvas, in 7 parts  
Each: 69 $\frac{1}{8}$  by 5 $\frac{1}{2}$  in. 175.6 by 14 cm.

PROVENANCE

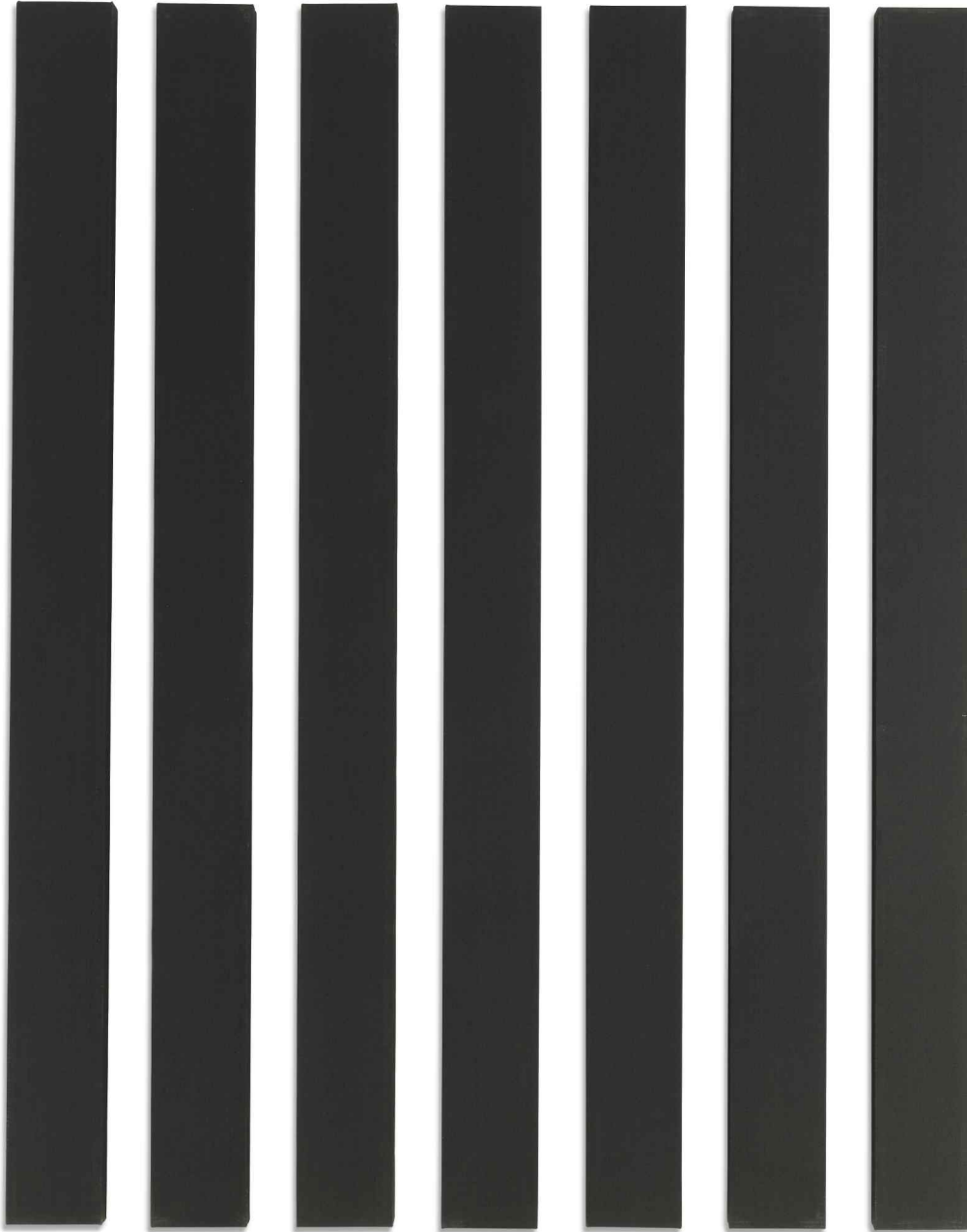
Galerie Nachst St. Stephan, Vienna

Rhona Hoffman Gallery, Chicago

Donald Young Gallery, Chicago

Acquired from the above by the present owner

\$ 25,000-35,000



93

**VICTOR  
VASARELY**

1906 - 1997

**Méh**

signed; signed, titled and dated 1967 on the reverse

acrylic on canvas

70½ by 70½ in. 179.1 by 179.1 cm.

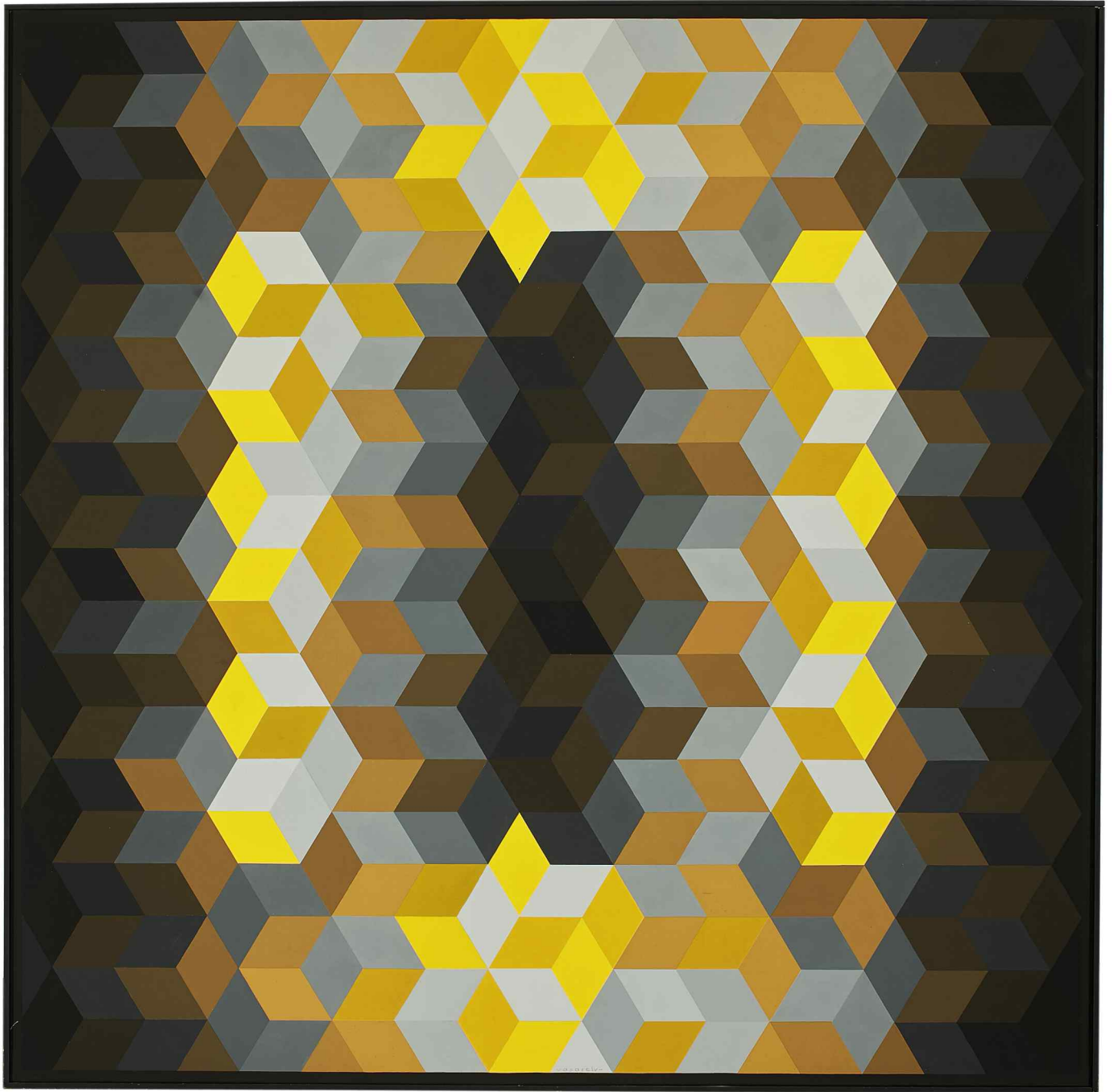
Executed in 1967, the authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

**PROVENANCE**

Galerie Denise René, Paris

Acquired from the above by the present owner in November 1972

\$ 80,000-120,000



## VICTOR VASARELY

1906 - 1997

### Caldor

signed; signed twice, titled, dated 1976 and numbered P.943 on the reverse

acrylic on canvas

71 by 71 in. 180 by 180 cm.

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

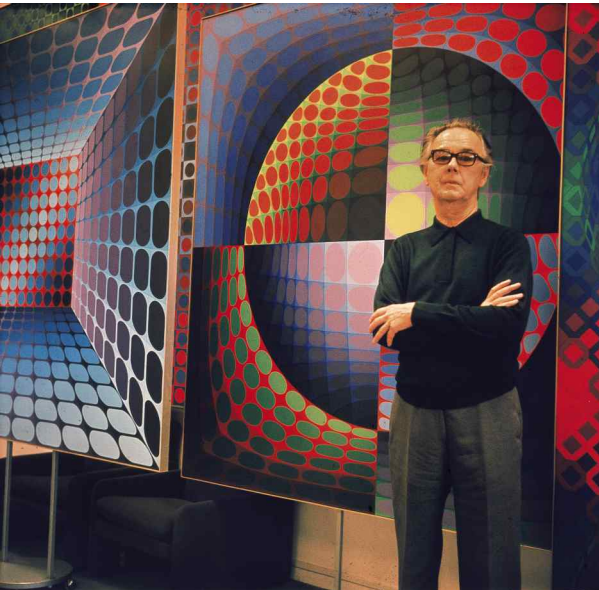
\$ 180,000-250,000

### PROVENANCE

The Vasarely Center, New York  
Matsart Auctioneers, Jerusalem, 10 June  
2015, Lot 141  
Private Collection, New York

### EXHIBITED

Museo de Arte Contemporáneo de Caracas,  
*Victor Vasarely*, October - November 1977



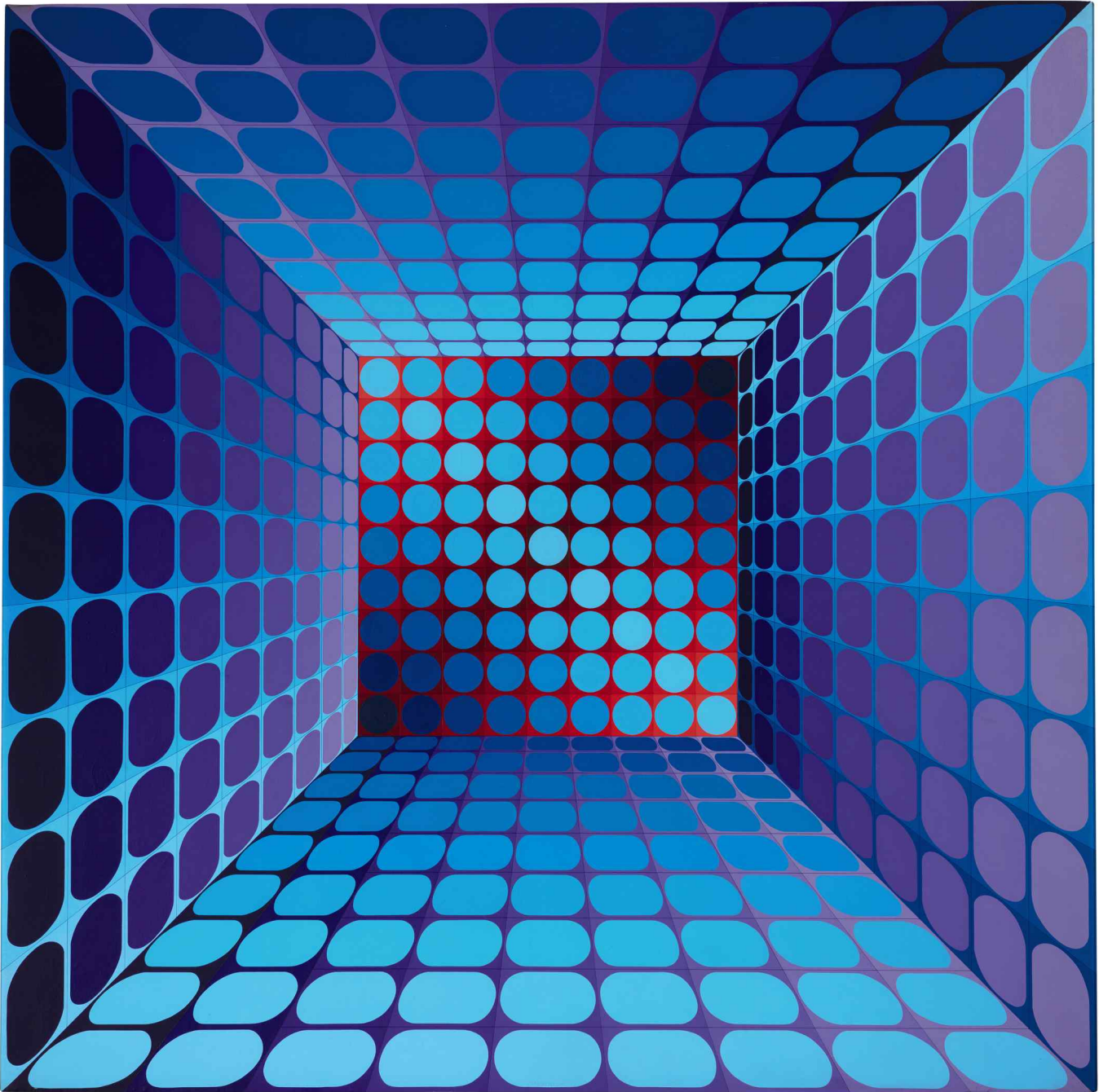
Victor Vasarely in his studio circa 1978.

Photo by Interfoto MTI / Hulton Archive / Getty Images

Art © Artists Rights Society (ARS), New York

“... the two dimensions are far from having been exhausted. Does not optics, even though it may be illusory, belong to kinetics? Does not aggressing the retina in fact make it vibrate?”

Victor Vasarely





95

95

**BERNAR  
VENET**

b.1941

**Three Undetermined Lines**

signed, titled and dated 1993  
oilstick on paper  
43 $\frac{1}{8}$  by 54 in. 109.5 by 137.2 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 20,000-30,000

96

**BERNAR  
VENET**

b.1941

**230.5° Arc x 4**

stamped with the title  
steel with patina  
15 $\frac{1}{4}$  by 15 by 3 $\frac{3}{8}$  in. 38.7 by 38.1 by 9.2 cm.  
Executed in 1998, this work is unique and is  
accompanied by a certificate of authenticity  
signed by the artist.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 20,000-30,000



96

97

**GEORGE  
RICKEY**

1907 - 2002

**Column of Six Parallelepipeds**

incised with the artist's name, date 1986 and  
number 1/3 on the base  
stainless steel  
86 $\frac{5}{8}$  by 10 by 10 in. 220 by 25.4 by 25.4 cm.

**PROVENANCE**

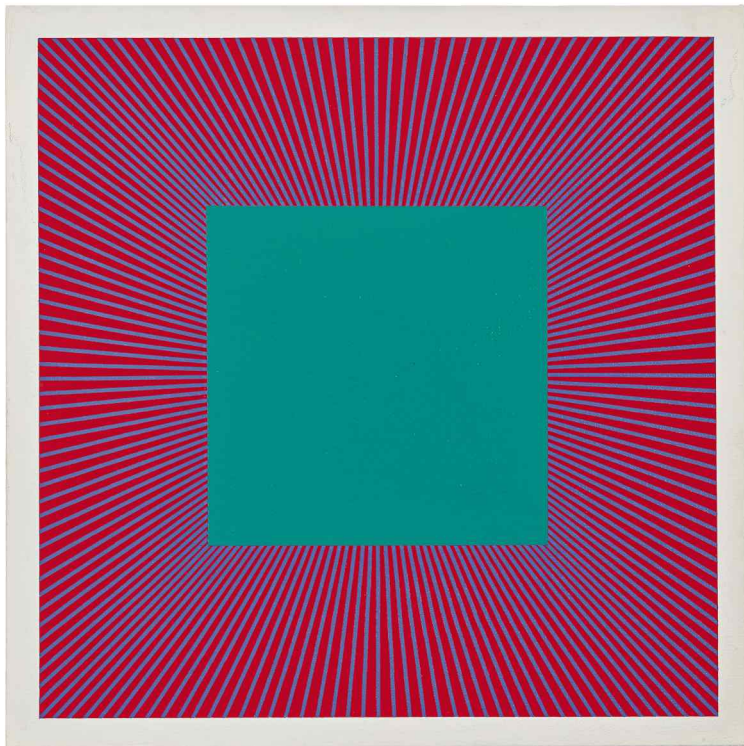
John Berggruen Gallery, San Francisco  
Christie's, New York, 16 November 2000,  
Lot 236  
Acquired from the above sale by the present  
owner

**LITERATURE**

Isamu Noguchi, *The Isamu Noguchi Garden  
Museum*, New York 1987, cat. no. 2, p. 267,  
illustrated

\$ 70,000-90,000





98

98

PROPERTY FROM A RECOGNIZED AMERICAN COLLECTION

**RICHARD ANUSZKIEWICZ**

b.1930

**Deep Emerald Square**

signed and dated 1979 on the reverse  
acrylic on canvas  
24 $\frac{1}{8}$  by 24 $\frac{1}{8}$  in. 61.3 by 61.3 cm.

**PROVENANCE**

Harmon-Meek Gallery, Naples  
Camino Real Gallery, Boca Raton  
Hokin Gallery, Inc., Bay Harbor Islands  
Acquired from the above by the present owner  
in September 2000

**EXHIBITED**

Boca Raton, Camino Real Gallery, *Richard Anuszkiewicz: Paintings and Constructions*, December 1998 - January 1999

**LITERATURE**

David Madden and Nicholas Spike, Eds., *Anuszkiewicz: Paintings & Sculptures 1945 - 2001: Catalogue Raisonné*, Florence 2010, cat. no. 1979.12, p. 188

\$ 18,000-25,000

99

PROPERTY FROM A RECOGNIZED AMERICAN COLLECTION

**GEORGE RICKEY**

1907 - 2002

**One Up One Down Oblique Closed Variation II**

incised with the artist's name, date 1975 and number 1/3 on the base  
stainless steel  
29 by 24 by 24 in. 73.7 by 61 by 61 cm.

**PROVENANCE**

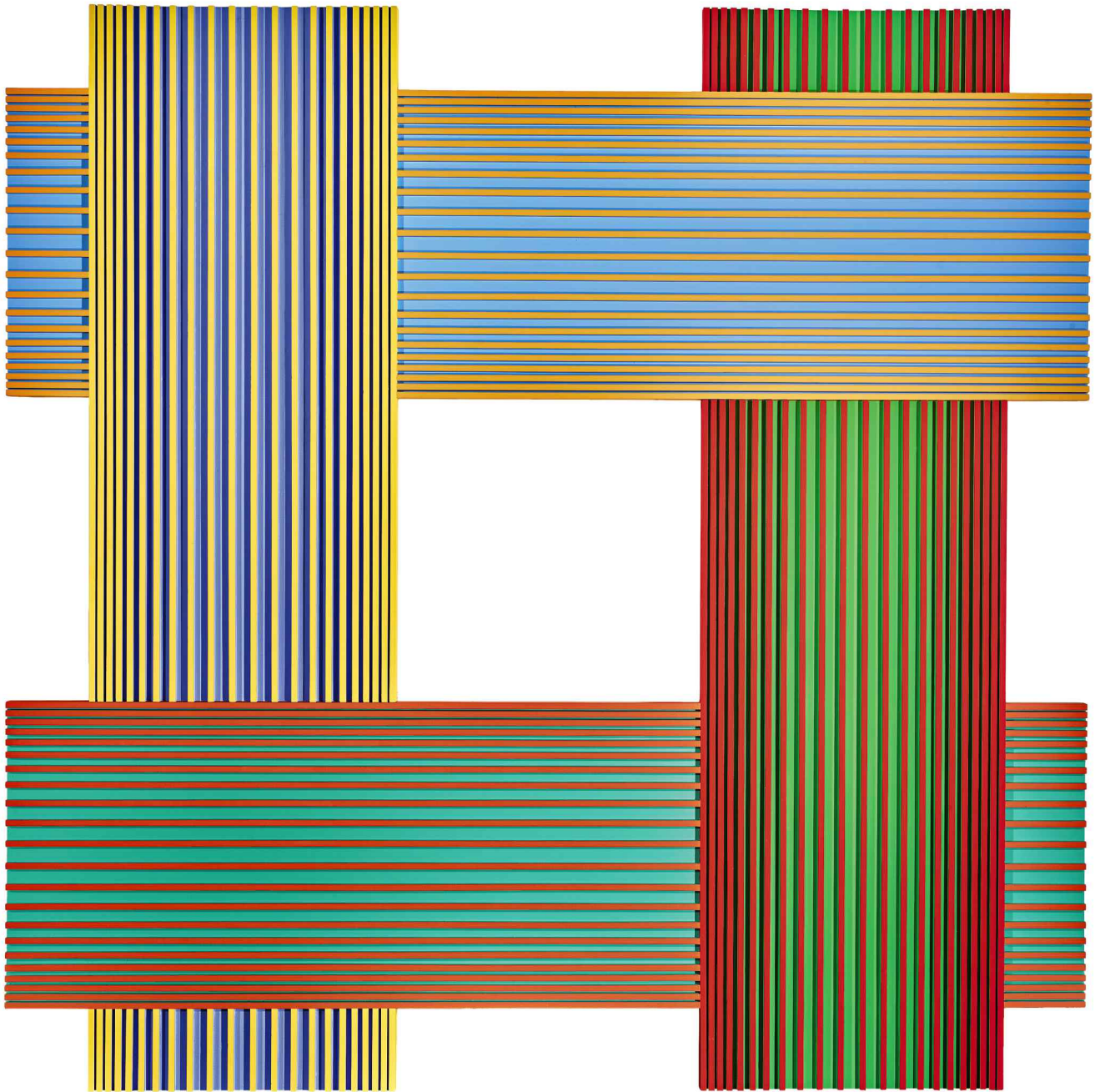
Margot Stein Gallery, Bethesda  
Acquired from the above by the present owner  
in 1992

\$ 15,000-20,000



99





**100**

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**RICHARD  
ANUSZKIEWICZ**

b.1930

**Translumina V**

signed and dated 1987 on the reverse  
painted wood construction  
85½ by 85 in. 217.2 by 215.9 cm.

**PROVENANCE**

Hokin Gallery, Inc., Bay Harbor Islands, Florida  
Acquired from the above by the present owner  
in October 1988

\$ 40,000-60,000



101

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**GEORGE  
RICKEY**

1907 - 2002

**PROVENANCE**

HW Gallery, Naples

Acquired from the above by the present owner  
in July 2001

\$ 25,000-35,000

Four Lines In a Square Variation II  
(Wall)

incised with the artist's name and date 69 on  
the base

stainless steel

36 by 35¾ by 2¼ in. 91.4 by 90.8 by 5.7 cm.

Executed in 1969, this work is unique.



102

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, CHICAGO

**VICTOR  
VASARELY**

1906 - 1997

**Idom-Mc**

signed; signed, titled and dated 1967 on the  
reverse

acrylic on canvas

79¼ by 40 in. 201.3 by 101.6 cm.

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

**PROVENANCE**

Hokin Gallery, Palm Beach  
Private Collection (acquired from the above in  
June 1972)  
Thence by descent to the present owner

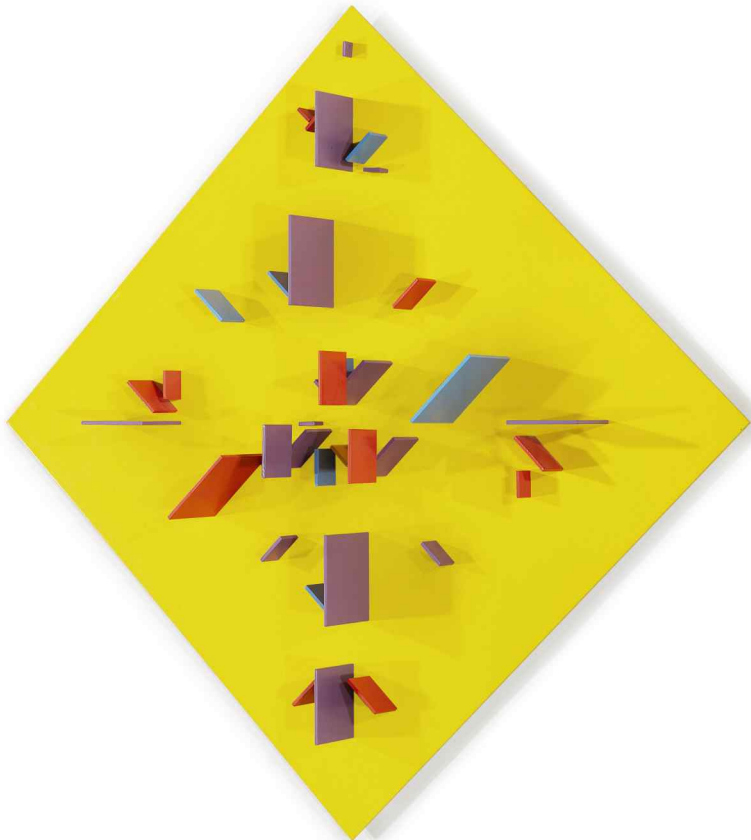
**EXHIBITED**

Zurich, Gimpel & Hanover Gallery, *Vasarely*,  
March - April 1969

**LITERATURE**

Marcel Joray, Ed., *Plastic Arts of the Twentieth  
Century*, Neuchâtel 1973, p. 186, illustrated in  
color

\$ 70,000-90,000



103

**103**

**CHARLES  
BIEDERMAN**

1906 - 2004

**Work No. 1(2)**

stamped with the artist's copyright, title and date 1984-86 on a plaque affixed to the reverse painted aluminium relief  
20 by 20 by 3¾ in. 50.8 by 50.8 by 9.5 cm.

**PROVENANCE**

Private Collection, Minnesota (acquired directly from the artist *circa* 1988)  
Thence by descent to the present owner

\$ 12,000-18,000



104

**104**

**KENNETH  
SNELSON**

1927 - 2016

**Untitled**

incised with the artist's signature, date '75 and number 2/4 on 1 of the aluminum elements  
aluminum and stainless steel wire  
24¾ by 34¾ by 18 in. 62.9 by 88.3 by 45.7 cm.  
Executed in 1975, this work is number 2 from an edition of 4.

**PROVENANCE**

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

\$ 7,000-9,000

105

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, CHICAGO

**DARÍO  
PÉREZ-FLORES**

b.1936

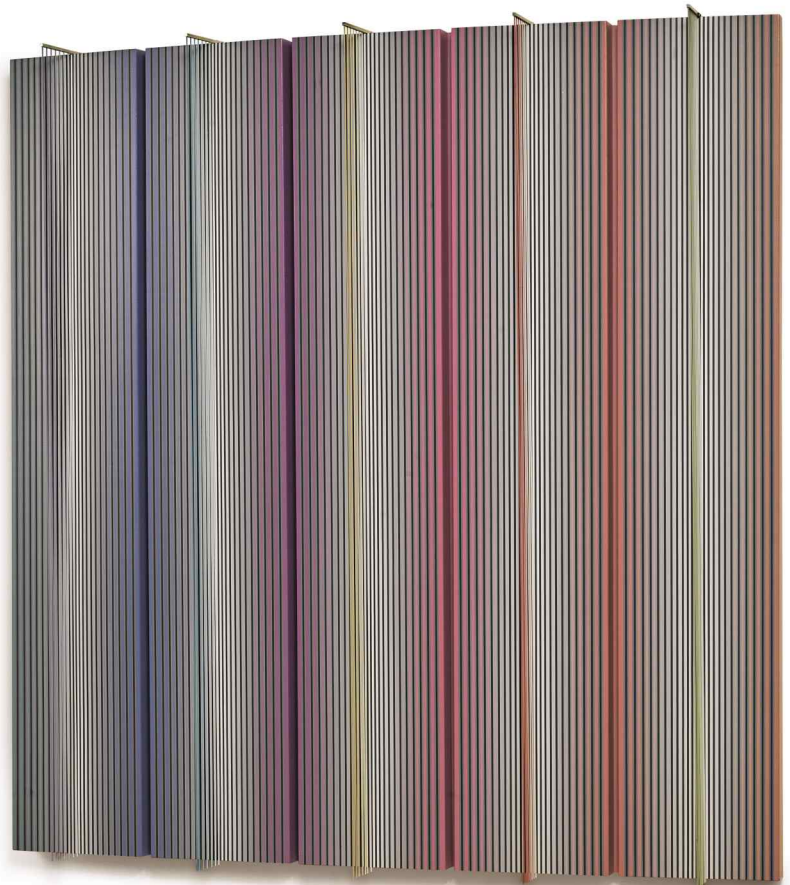
**Prochromatique N! 162**

signed, titled and dated *Paris 1984* on the  
reverse  
painted wood with wire elements  
49¼ by 49 by 4½ in. 125 by 124.5 by 11.4 cm.

**PROVENANCE**

Private Collection  
Acquired from the above by the present owner

\$ 20,000-30,000



106

**OMAR  
RAYO**

1918 - 2010

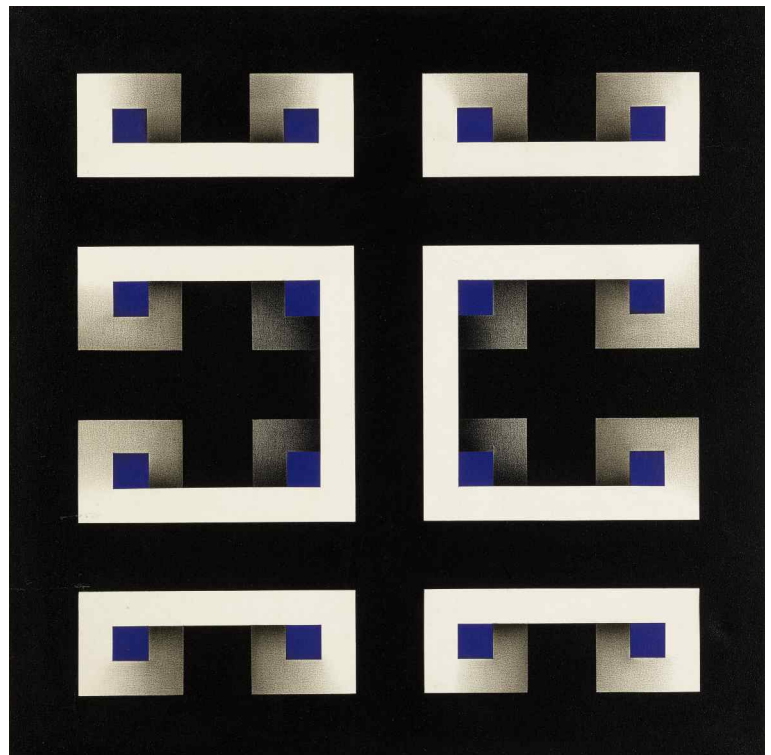
**Eco tripulado**

signed, titled and dated *New York 1967* on the  
reverse  
acrylic on canvas  
40 by 40 in. 101.6 by 101.6 cm.

**PROVENANCE**

Private Collection, New York (acquired directly  
from the artist)  
Acquired from the above by the present owner  
*circa 2016*

\$ 20,000-30,000



105

106

107

**ROBERT  
RAUSCHENBERG**

1925 - 2008

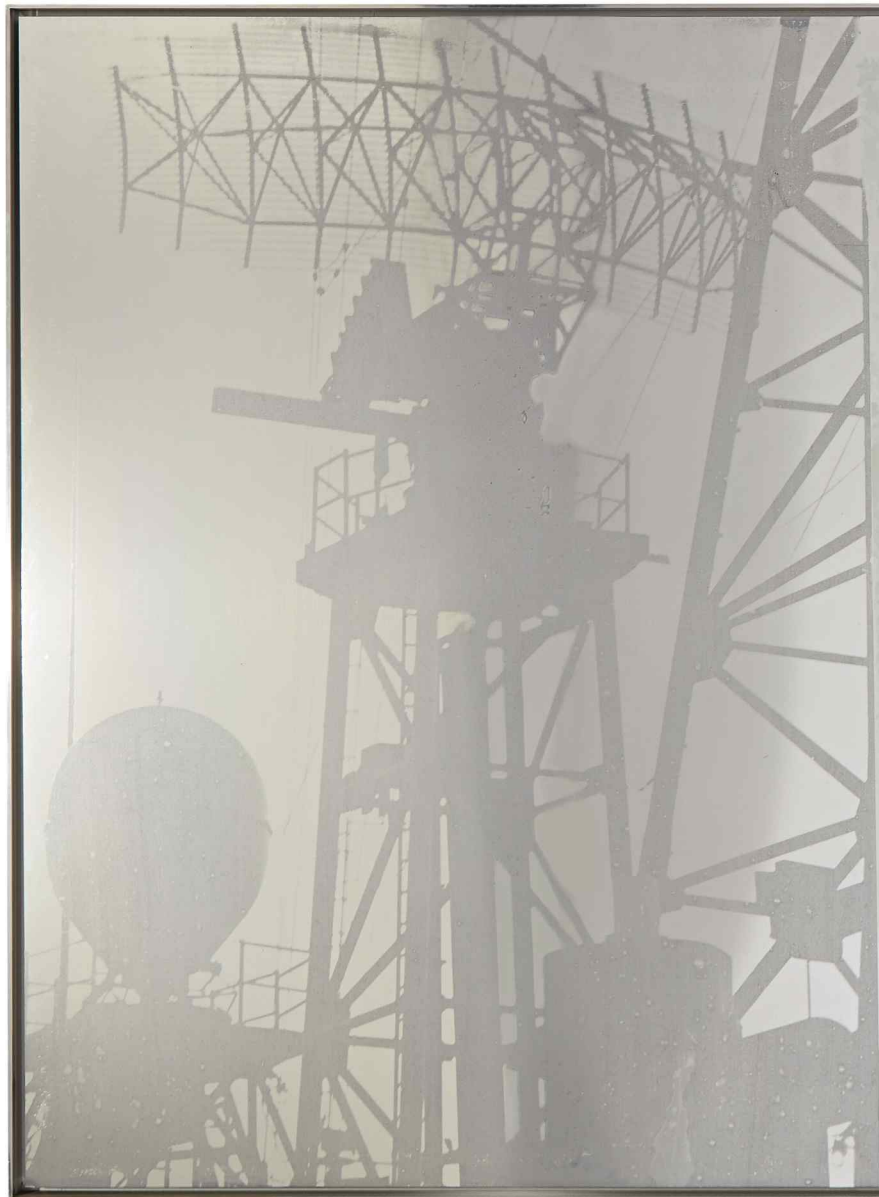
Untitled

signed and dated 91  
acrylic on mirrored aluminum  
48½ by 96½ in. 123.2 by 245.1 cm.

**PROVENANCE**

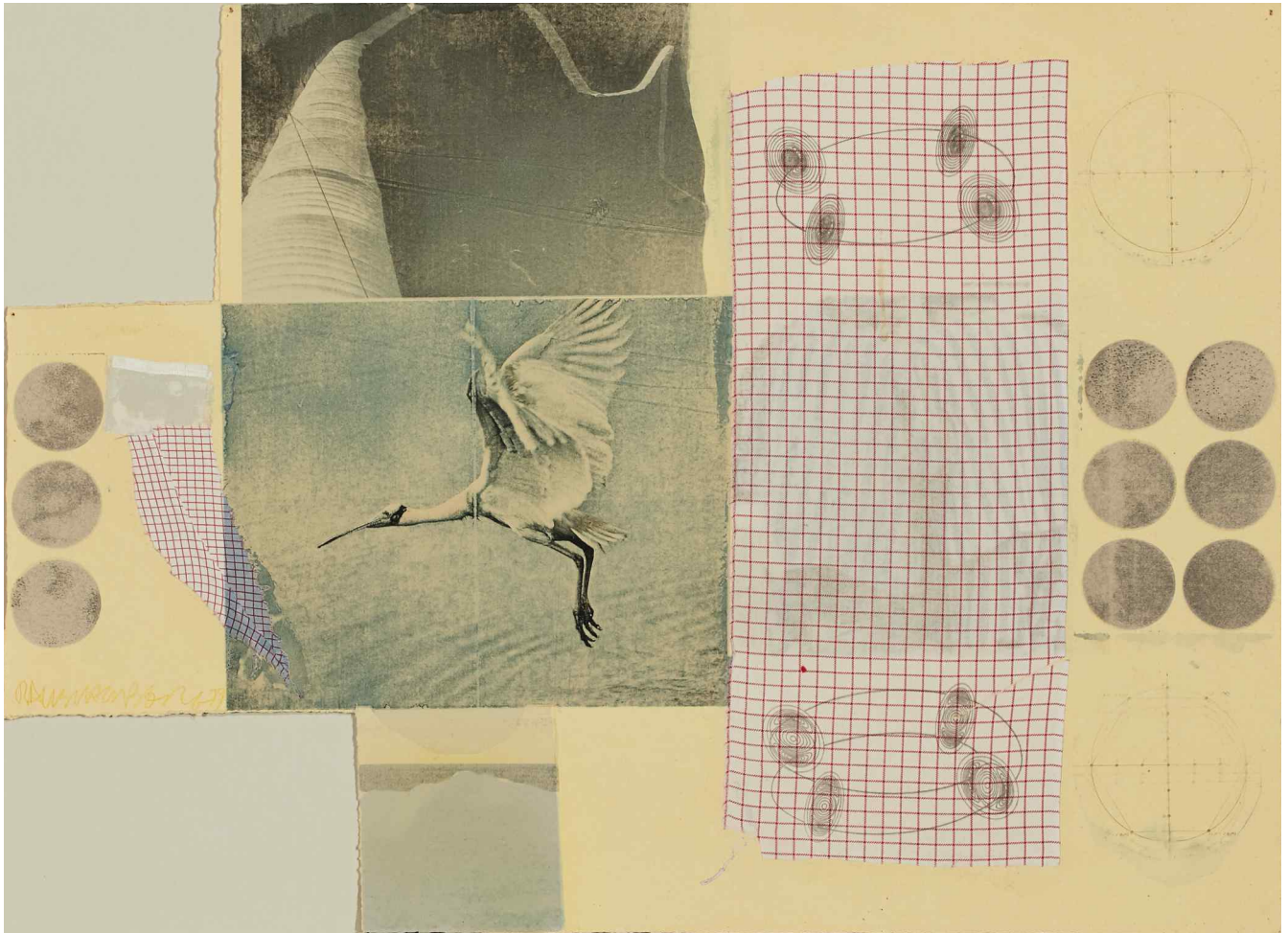
Gift of the artist to the present owner in 1991

\$ 150,000-200,000





Rpuscmber-9



108

**ROBERT  
RAUSCHENBERG**

1925 - 2008

Untitled

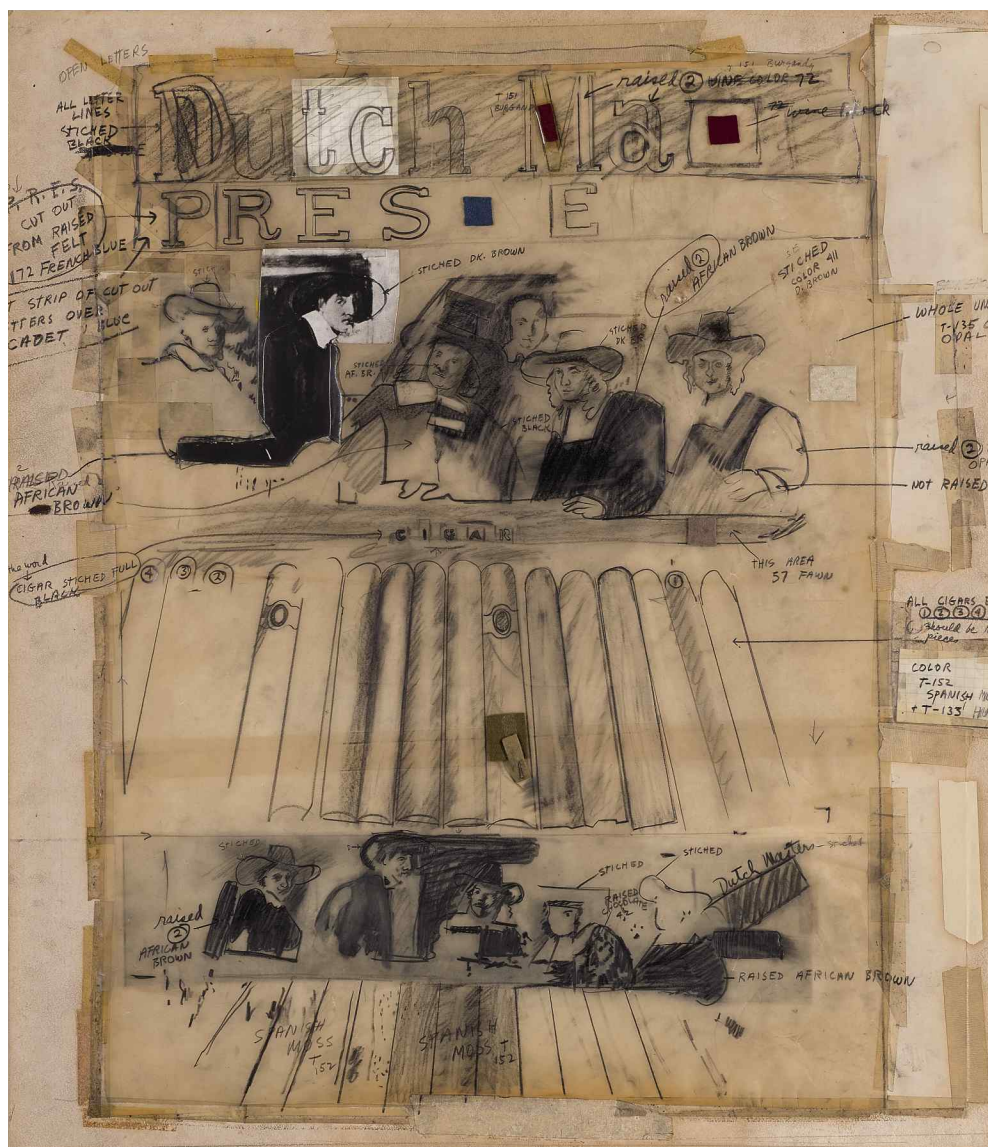
signed and dated 79  
solvent transfer, fabric, printed paper and  
graphite collage on paper  
22¾ by 31 in. 57.8 by 78.7 cm.

**PROVENANCE**

Private Collection, Florida (gift of the artist)  
Acquired from the above by the present owner

\$ 30,000-40,000





109

## LARRY RIVERS

1925 - 2002

### Study for Dutch Masters

graphite, black and white photograph, felt, pin, plastic and adhesive tape collage on tracing paper mounted to board  
30½ by 26⅞ in. 77.5 by 66.4 cm.

Executed circa 1966.

### PROVENANCE

Janie C. Lee Gallery, Houston  
Acquired from the above by the present owner in March 1989

\$ 30,000-40,000

110

**JIM  
DINE**

b.1935

**Worker's Paradise**

signed, titled twice and dated *2011* on the  
reverse

acrylic and charcoal on canvas  
60 by 48¼ in. 152.4 by 122.6 cm.

**PROVENANCE**

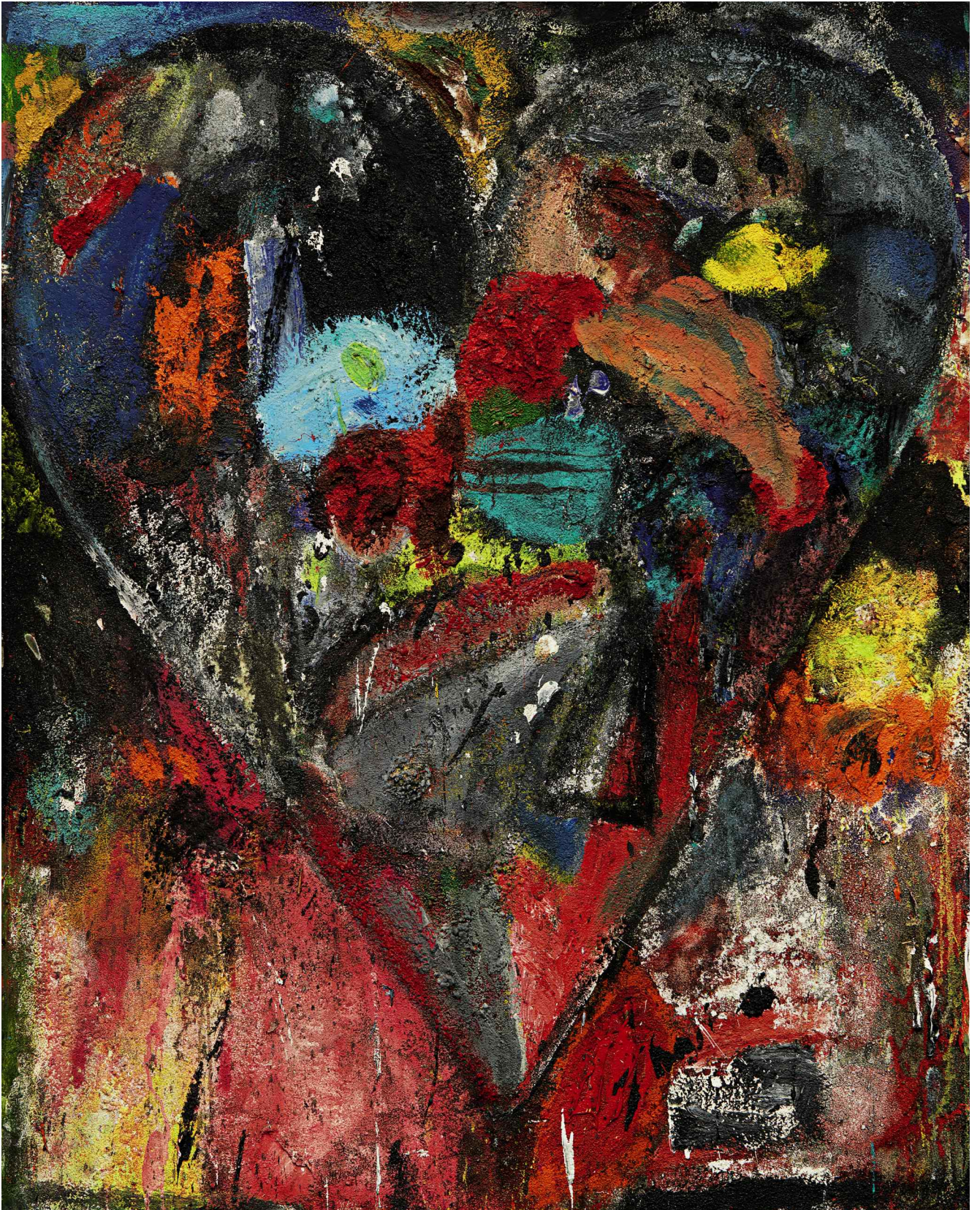
Pace Gallery, New York

Acquired from the above by the present owner

\$ 80,000-120,000

“The hearts were a prime object. Yes, the shape! It means a lot of things. It doesn't just mean love, it's anatomical, it's all kinds of things. It refers to all kinds of anatomy, too. But it also was a way for me to hang paintings onto something.”

Jim Dine





111

**ROBERT  
INDIANA**

1928 - 2018

**Spring Gold**

signed, titled, dated *2010* and numbered *API*  
on the reverse

silkscreen ink on canvas  
36 by 36 in. 91.4 by 91.4 cm.

**PROVENANCE**

Valerie Dwyer, Maine  
Private Collection, Maine (thence by descent  
from the above)  
Private Collection, Maine (acquired from the  
above)  
Thence by descent from the above to the  
present owner

\$ 25,000-35,000

112

**JIM  
DINE**

b.1935

**The Cloud**

enamel on marble

82 by 30<sup>3</sup>/<sub>8</sub> by 22<sup>3</sup>/<sub>4</sub> in. 208.3 by 77.2 by 57.8 cm.

Executed in 1996, this work is unique.

**PROVENANCE**

PaceWildenstein, New York

Acquired from the above by the present owner

**EXHIBITED**

Trieste, Civico Museo Revoltella, *Jim Dine's Venus*, July - October 1996, pp. 46-47, illustrated in color

Π \$ 50,000-70,000



113

**JIM  
DINE**

b.1935

**Fast Sunshine**

signed, titled and dated 2003 on the reverse  
oil, acrylic and charcoal on 3 attached panels  
84 by 66½ in. 213.4 by 168.9 cm.

**PROVENANCE**

PaceWildenstein, New York

Jonathan Novak Contemporary Art, Los  
Angeles

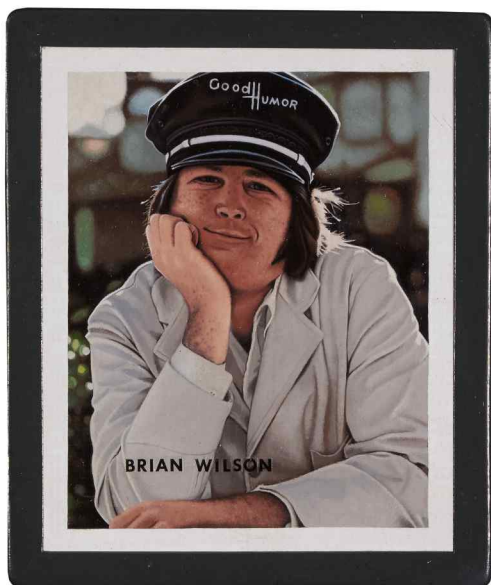
Private Collection

Christie's, New York, 17 May 2007, Lot 267

Acquired from the above sale by the present  
owner

\$ 80,000-120,000





114

o 114

**RICHARD  
PETTIBONE**

b.1938

Brian Wilson

signed, titled and dated 1975 on the overlap  
oil on canvas, in artist's frame  
4¾ by 3⅞ in. 12.1 by 9.8 cm.

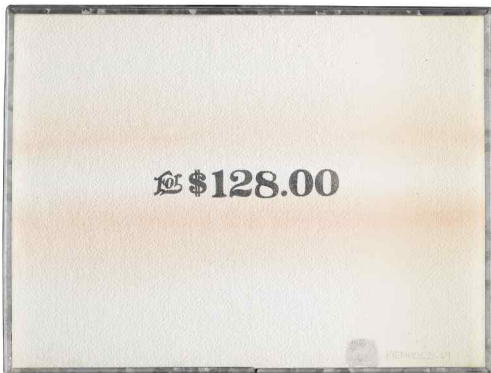
**PROVENANCE**

Leo Castelli Gallery, New York  
Acquired from the above by the present owner in 2009

**EXHIBITED**

Laguna Art Museum, *Richard Pettibone: A Retrospective*,  
March - May 2006, p. 107, illustrated in color  
Tate St Ives; Bordeaux, CAPC Musée d'Art Contemporain,  
*If Everybody had an Ocean: Brain Wilson*, May 2007 - March  
2008

\$ 7,000-9,000



115

115

PROPERTY FROM THE COLLECTION OF ELLEN MAGNIN NEWMAN

**EDWARD  
KIENHOLZ**

1927 - 1994

For \$128.00

signed, titled and dated 69  
watercolor and ink on paper, in artist's frame  
12¼ by 16⅞ in. 31.1 by 41 cm.

**PROVENANCE**

Eugenia Butler Gallery, Los Angeles  
Acquired from the above by the present owner

\$ 5,000-7,000



116

116

**RICHARD  
PETTIBONE**

b.1938

Andy Warhol, 32 cans of Campbell's Soup,  
1962

signed, titled, dated 1987 and inscribed #15-20 on the overlap  
synthetic polymer and silkscreen ink on canvas  
6⅞ by 5¼ in. 17.5 by 13.3 cm.

**PROVENANCE**

Private Collection, New York

\$ 8,000-12,000



117

## ANDY WARHOL

1928 - 1987

### Union Square

four stitched gelatin silver prints  
21 $\frac{3}{8}$  by 27 $\frac{1}{2}$  in. 54.3 by 70 cm.

Executed in 1976-1986, this work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *FL13.00041* on the reverse.

#### PROVENANCE

The Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Paul Kasmin Gallery, New York  
Private Collection, New York  
Delahunty Fine Art, London  
Acquired from the above by the present owner in 2015

\$ 20,000-30,000



117

118

## ANDY WARHOL

1928 - 1987

### Liza Minelli and Charles Aznavour

silkscreen ink, acetate, adhesive tape and  
paper collage on paper  
36 $\frac{1}{2}$  by 36 $\frac{1}{2}$  in. 92.7 by 92.7 cm.

Executed *circa* 1984, this work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *113.005* on the reverse.

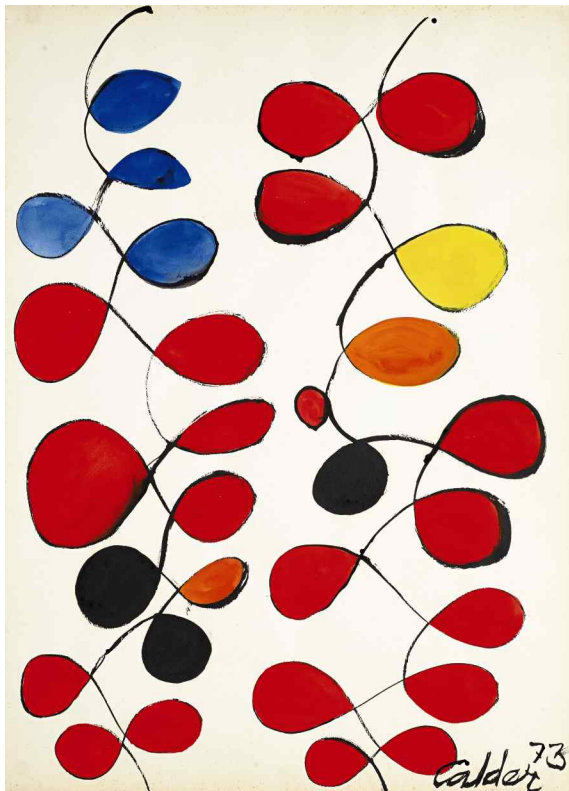
#### PROVENANCE

The Estate of Andy Warhol  
The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Galerie Thaddaeus Ropac, Paris  
Acquired from the above by the present owner

\$ 25,000-35,000



118



119

119

**ALEXANDER  
CALDER**

1898 - 1976

**A Touch of Blue**

signed and dated 73

gouache and ink on paper laid on canvas

31 by 22 ¾ in. 78.7 by 57.8 cm.

Executed in 1973, this work is registered in the archives of the Calder Foundation, New York, under application number A09408.

**PROVENANCE**

Galerie Maeght, Paris

Private Collection, Brussels (acquired from the above in 1974)

Perrin-Royère-Lajeunesse, Versailles, 15

December 1991, Lot 33

Private Collection, Belgium

Enchères Perrin-Royère-Lajeunesse, Versailles, 13 December 2009, Lot 128

Acquired from the above sale by the present owner

\$ 30,000-40,000



120

120

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, CHICAGO

**ALEXANDER  
CALDER**

1898 - 1976

**Gril Catalan**

signed and dated 65

gouache and ink on paper

42½ by 29½ in. 108 by 74.9 cm.

Executed in 1965, is work is registered in the archives of the Calder Foundation, New York, under application number A11360.

**PROVENANCE**

Galerie Maeght, Paris

Marlborough Gallery, New York (acquired from the above in 1966)

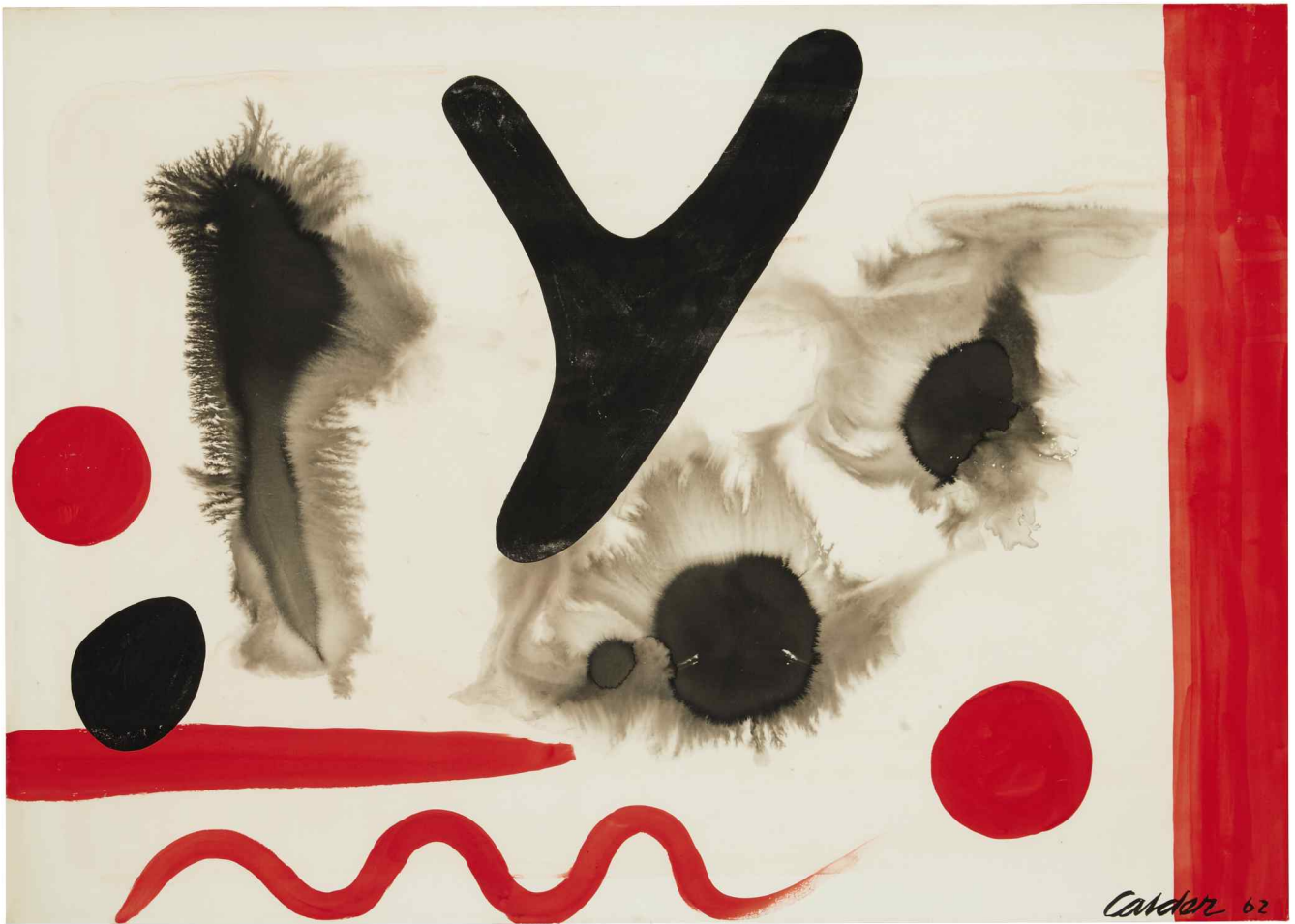
Private Collection, Illinois (acquired from the above in 1970)

Thence by descent to the present owner in December 2017

**EXHIBITED**

Paris, Galerie Maeght, *Calder: Gouaches et Totems*, February 1966, cat. no. 21, p. 27, illustrated

\$ 40,000-60,000



121

**ALEXANDER  
CALDER**

1898 - 1976

**Mauve with Black Wishbone**

signed and dated 62

gouache and ink on paper

29<sup>3</sup>/<sub>8</sub> by 41<sup>1</sup>/<sub>8</sub> in. 74.6 by 104.5 cm.

Executed in 1962, its work is registered in the archives of the Calder Foundation, New York, under application number A13327.

**PROVENANCE**

Nicholas Guppy, London (acquired directly from the artist)

Sotheby's and Co., London, 30 November 1972, Lot 104

Sternberg Gallery, Chicago

Acquired from the above by the present owner in 1975

\$ 50,000-70,000



122

122

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

**ALEXANDER CALDER**

1898 - 1976

**The Nest of the Egg**

signed with the artist's monogram and dated 60

gouache and ink on paper  
41½ by 29½ in. 105.1 by 74.9 cm.

Executed in 1960, this work is registered in the archives of the Calder Foundation, New York, under application number A06379.

**PROVENANCE**

Perls Gallery, New York  
Hokin Gallery, Palm Beach  
Private Collection, Illinois (acquired from the above in August 1973)  
Thence by descent to the present owner in December 2017

\$ 40,000-60,000



123

123

**ALEXANDER CALDER**

1898 - 1976

**Untitled**

signed and dated 75  
gouache and ink on paper  
22½ by 30½ in. 57.2 by 77.5 cm.

Executed in 1975, this work is registered in the archives of the Calder Foundation, New York, under application number A26002.

**PROVENANCE**

Estate of the Artist  
M. Knoedler & Co., Inc., New York  
Private Collection, New Hampshire (acquired from the above in 1978)  
Skinner Auctions, Boston, 17 May 2013, Lot 555  
Acquired from the above sale by the present owner

\$ 30,000-40,000

124

**BARRY  
FLANAGAN**

1941 - 2009

**Sketch for Figure**

stamped with the artist's monogram, number  
4/8 and foundry mark *AB London* on the base  
bronze

23 by 6¾ by 7¼ in. 58.4 by 17.1 by 18.4 cm.

Executed in 1993, this work is number 4 from an  
edition of 8, plus 3 artist's casts.

**PROVENANCE**

Cast AB Fine Art Foundry, London  
Waddington Galleries Ltd., London (acquired  
from the above in 1994)  
Private Collection, California

**EXHIBITED**

New York, Pace Gallery, *Barry Flanagan:  
Recent Sculpture*, April - June 1994, p. 21,  
illustrated in color (another example exhibited)

New York, Richard Gray Gallery, *Recent  
Sculpture*, November 1994 - January 1995,  
cat. no. 10, n.p., illustrated (another example  
exhibited)

Iowa City, University of Iowa, Museum of Art,  
*Barry Flanagan: Recent Sculpture*, June 3 - July  
30, 1995 (another example exhibited)

\$ 60,000-80,000





125

**TOMÁS  
SÁNCHEZ**

b.1948

**Contemplan al de la otra orilla**

signed, titled and dated 1996 on the reverse  
acrylic on canvas

18 by 9 in. 45.7 by 22.9 cm.

Executed in 1996, this work is accompanied by  
a photo-certificate of authenticity signed by the  
artist and dated *Sept. 1 del 2013*.

**PROVENANCE**

Latin Art Core Gallery, Miami

Acquired from the above by the present owner

\$ 30,000-40,000



126

**FERNANDO  
BOTERO**

b.1932

**Still Life with Oranges**

signed and dated 79

watercolor on paper

22¼ by 29¾ in. 56.5 by 75.5 cm.

Executed in 1979, this work is accompanied by a certificate of authenticity signed by the artist and dated 88.

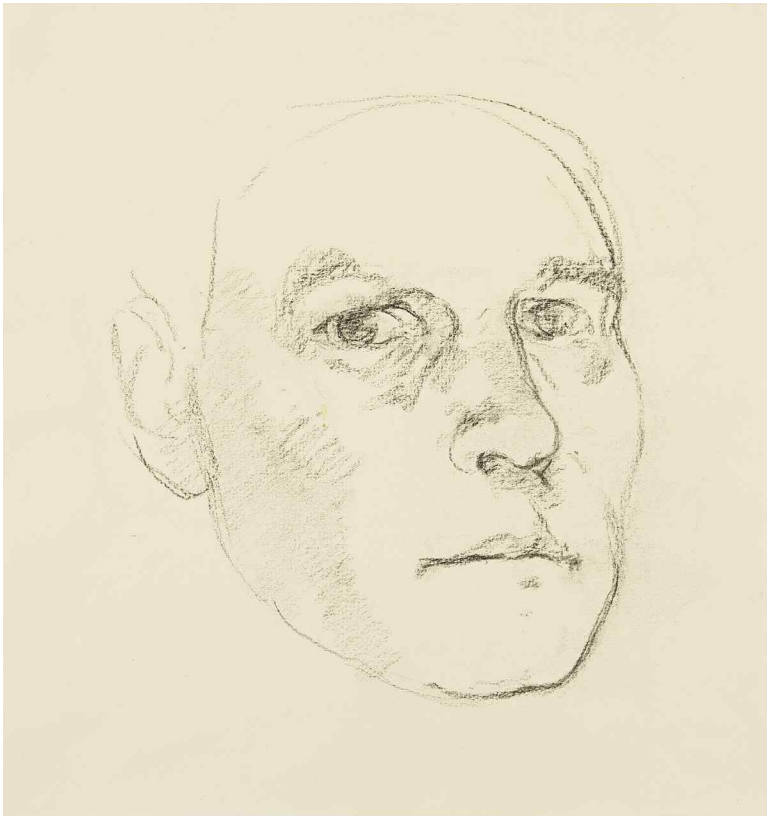
**PROVENANCE**

Quintana Gallery, New York

Private Collection, Florida (acquired from the above *circa* 1988)

Thence by descent to the present owner

\$ 50,000-70,000



127

127

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

## ALBERT YORK

1928 - 2009

### Self-Portrait Head

charcoal on paper  
12½ by 11⅝ in. 31.8 by 29.5 cm.  
Executed in 1979.

#### PROVENANCE

Davis & Langdale Company, Inc., New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Davis & Langdale Company, Inc.,  
*Works on Paper*, October - November 2002,  
cat. no. 25, illustrated

\$ 20,000-30,000



128

128

## ALEX KATZ

b.1927

### Untitled (Study for Hamman House)

signed  
oil on board  
16 by 16 in. 40.6 by 40.6 cm.  
Executed circa 1963.

#### PROVENANCE

Acquired directly from the artist by the  
present owner

#### EXHIBITED

New York, Fischbach Gallery, *Alex Katz*,  
January - February 1964  
New York, Robert Miller Gallery, *Alex Katz from  
the Early 60s*, October 1987

\$ 18,000-25,000





129

**MALCOLM  
MORLEY**

1931 - 2018

**Knitting Machine**

signed, titled and dated 71  
oil on canvas  
23 $\frac{7}{8}$  by 23 $\frac{7}{8}$  in. 60.6 by 60.6 cm.

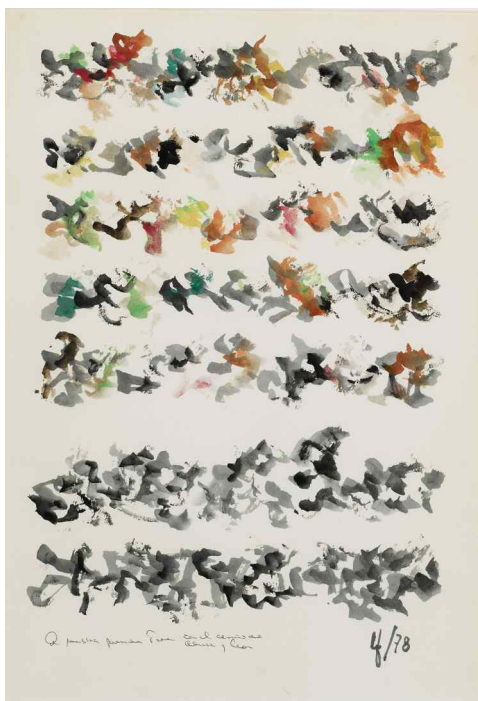
**PROVENANCE**

Steffanotty Gallery, New York  
Private Collection  
Christie's, New York, 4 May 1989, Lot 274  
Acquired from the above sale by the present  
owner

**LITERATURE**

Jean-Claude Lebensztejn, Ed., *Malcolm Morley  
Itineraries*, London 2001, p. 65, illustrated

\$ 20,000-30,000



130

**130**

**LEÓN  
FERRARI**

1920 - 2013

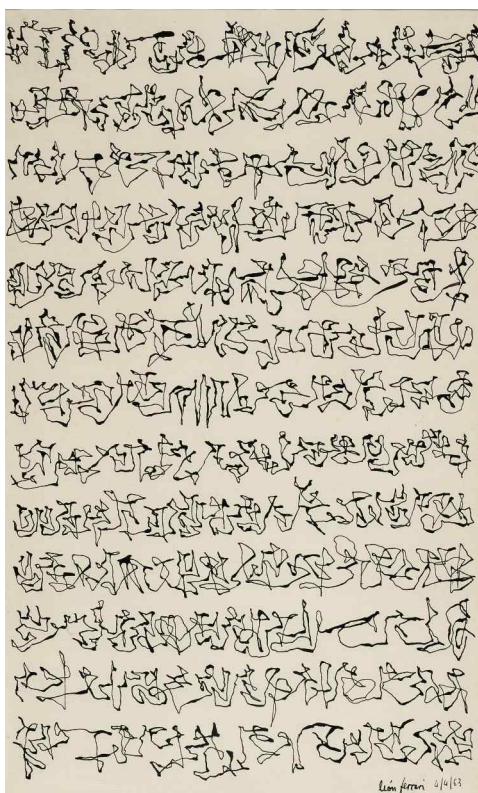
Untitled

signed, dated 4/78 and dedicated *A nuestra querida Tere con el cariño del alma, León;*  
signed and dated 23/9/78 on the reverse  
watercolor on paper  
15 by 10¾ in. 38.1 by 27.3 cm.

**PROVENANCE**

Private Collection, Buenos Aires  
Sotheby's, New York, 30 May 2008, Lot 247  
Acquired from the above sale by the present  
owner

\$ 10,000-15,000



131

**131**

**LEÓN  
FERRARI**

1920 - 2013

Escritura

signed and dated 4/4/63  
ink on paper  
16½ by 9¾ in. 41.9 by 24.8 cm.

**PROVENANCE**

Private Collection  
Acquired from the above by the present owner

\$ 12,000-18,000



132

**ANTONIO  
SEGUÍ**

b.1934

**Textura de gente**

signed, titled and dated 97 on the reverse  
acrylic, charcoal and pastel on canvas  
28¾ by 36⅞ in. 73 by 91.5 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

\$ 25,000-35,000



133

**OMAR  
CARREÑO**

b.1927

**Transformación C6**

signed, titled and dated 18-2-74 Caracas on the reverse

acrylic and wood construction with Plexiglas,  
electric light and motor

19 $\frac{7}{8}$  by 19 $\frac{7}{8}$  by 3 $\frac{1}{8}$  in. 50.5 by 50.5 by 7.9 cm.

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquête de l'art d'Amérique Latine, Oeuvres de la Fundación Daniela Chappard*, June - September 2006, cat. no. 87, illustrated in color

\$ 18,000-22,000

134

**EDGAR  
NEGRET**

b.1920

**Metamorfosis**

signed, titled and dated 1982 on the underside  
of the base

painted aluminum

17¾ by 18 by 18 in. 45.1 by 45.7 by 45.7 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

**EXHIBITED**

Biarritz, Espace Bellevue, *Passion et raison  
d'un esprit constructif: Une conquête de l'art  
d'Amérique Latine, Oeuvres de la Fundación  
Daniela Chappard*, June - September 2006,  
cat. no. 78, illustrated in color

\$ 12,000-18,000



135

MARK  
DI SUVERO

b.1933

Untitled

steel

7 by 25 by 9½ in. 17.8 by 63.5 by 24.1 cm.

Executed circa 1962.

**PROVENANCE**

Richard Bellamy, New York

Acquired from the above by the present owner  
circa 1985

\$ 25,000-35,000



135

136

GIORGIO  
CAVALLON

1904 - 1989

Sunday Morning

signed and dated 62; signed, titled and dated  
1962 on the reverse

oil on canvas

52 by 68½ in. 132.1 by 174 cm.

**PROVENANCE**

Kootz Gallery, New York

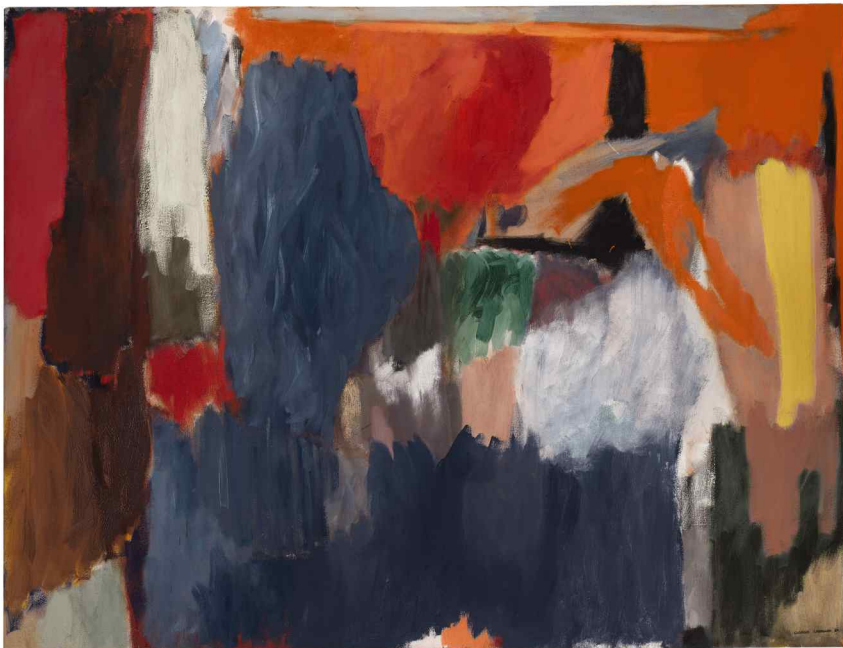
Gruenebaum Gallery, Ltd., New York

Acquired from the above by the present owner  
in December 1977

**EXHIBITED**

Austin, University of Texas, University Art  
Museum, *Recent American Paintings*, April -  
May 1964, cat. no. 7

\$ 40,000-60,000



136



**137**

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

**FRIEDEL  
DZUBAS**

1915 - 1994

**Aftermath**

signed, titled and dated 1985 on the reverse  
acrylic on canvas  
32 by 74 in. 81.3 by 188 cm.

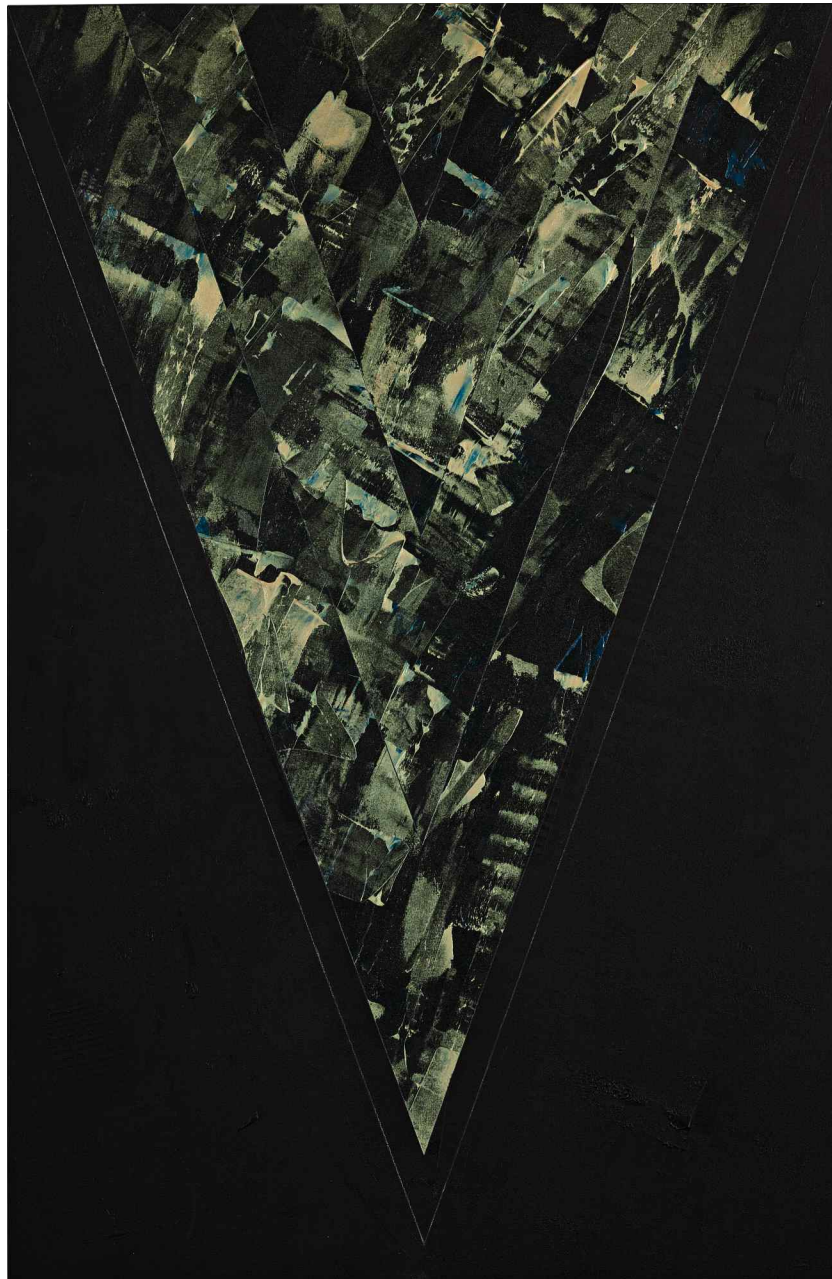
**PROVENANCE**

Hokin Gallery, Palm Beach  
Acquired from the above by the present owner  
in 1986

**EXHIBITED**

Palm Beach, Hokin Gallery, *Friedel Dzubas:  
Recent Paintings*, January - February 1986

\$ 30,000-40,000



138

**KENNETH  
NOLAND**

1924 - 2010

**Dark Fires**

signed, titled and dated 1986 on the reverse

acrylic on canvas

69½ by 45 in. 176.5 by 114.3 cm.

**PROVENANCE**

Shinwa Auction Co., Ltd., Tokyo, 23 May 2015,

Lot 127

Private Collection, New York

\$ 40,000-60,000





139

**PAUL  
JENKINS**

1923 - 2012

Phenomena Traces of the Tide

signed; signed, titled and dated 1969 on the  
overlap

acrylic on canvas

80 by 40 in. 203.2 by 101.6 cm.

**PROVENANCE**

Martha Jackson Gallery, New York

Acquired from the above by the present owner

\$ 25,000-35,000



140

140

## SAM FRANCIS

1923 - 1994

### Untitled

signed on the reverse

acrylic on paper

12½ by 9¾ in. 31.8 by 23.8 cm.

Executed in 1974, this work is identified with the interim identification number of SF74-339 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

### PROVENANCE

Private Collection, Japan

Private Collection (acquired directly from the artist)

Christie's, South Kensington, 2 April 2008, Lot 646

Acquired from the above by the present owner

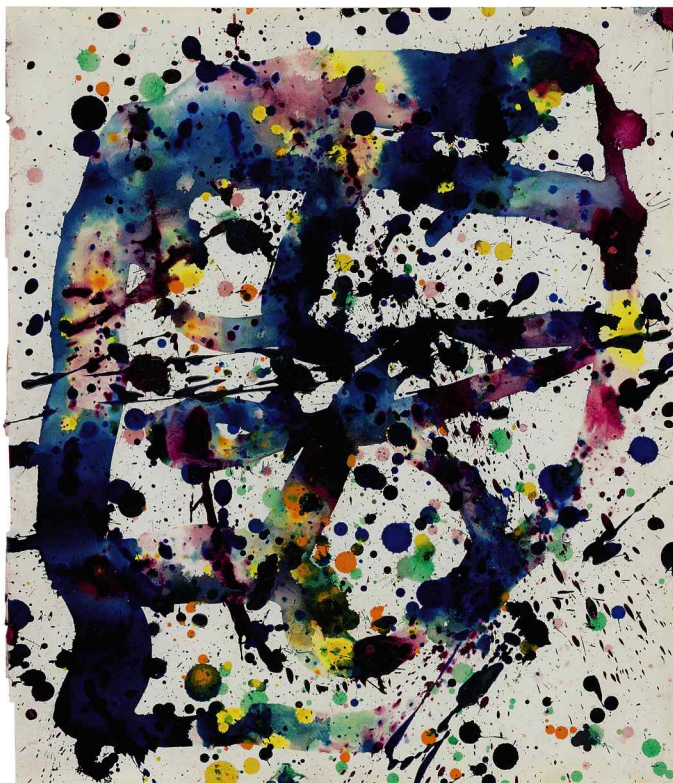
### EXHIBITED

Tokyo, Minami Gallery, *Sam Francis 36 KAOS*

(*Faces*) 1973–1977, July 1977,

cat. no. 13, illustrated

\$ 15,000-20,000



141

141

## SAM FRANCIS

1923 - 1994

### Untitled

acrylic on paper

14½ by 12½ in. 36.8 by 31.8 by cm.

Executed in 1974, this work is stamped with the Sam Francis Estate logo stamp and facsimile signature stamp on the reverse and is identified with the interim identification number of SF74-786 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

### PROVENANCE

Estate of the Artist, California

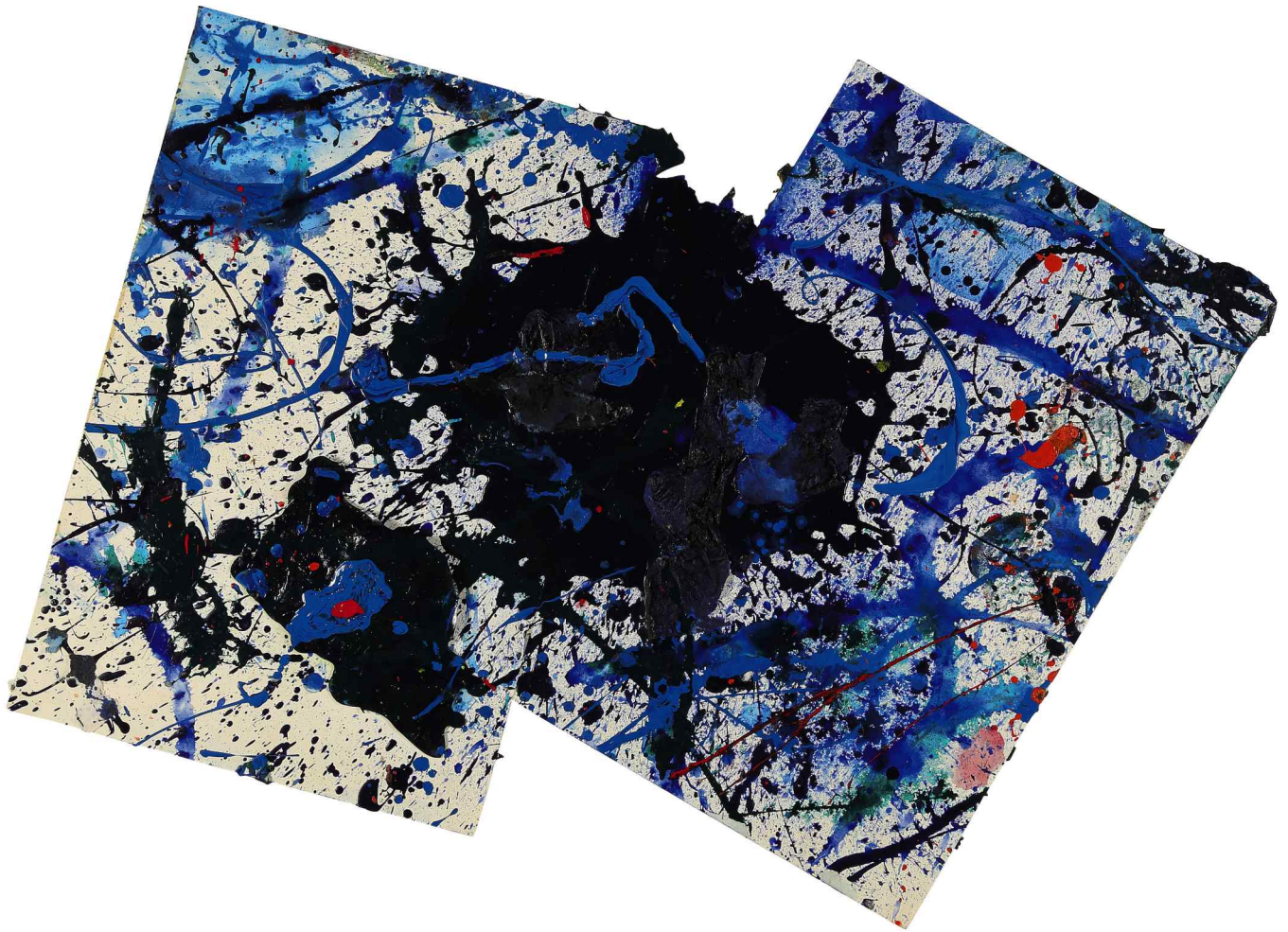
Jonathan Novak Contemporary Art, Los Angeles

Sotheby's, New York, 18 November 1998,

Lot 282B

Acquired from the above sale by the present owner

\$ 20,000-30,000



142

**SAM  
FRANCIS**

1923 - 1994

**Untitled**

acrylic and paper collage on paper  
21½ by 32 in. 54.6 by 81.3 cm.

Executed in 1990, this work is stamped with the Sam Francis Estate logo stamp and facsimile signature stamp on the reverse and is identified with the interim identification number of SF90-5PRS in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**PROVENANCE**

Private Collection, Netherlands  
Sotheby's, New York, 12 September 2007,  
Lot 460  
Acquired from the above sale by the present  
owner

**EXHIBITED**

Amsterdam, Museum Jan Van Der Togt, *Sam Francis Remembering*, November 2004 -  
January 2005, p. 139, illustrated in color  
St. Paul de Vence, Guy Pieters Gallery, *Sam Francis*, July - August 2003, illustrated in color

\$ 40,000-60,000



143

**KAREL  
APPEL**

1921 - 2006

**Tête**

signed; signed on the reverse  
oil on canvas

25¾ by 19¾ in. 65.4 by 50.2 cm.

Executed *circa* 1960, this work is registered in  
the archive of the Karel Appel Foundation.

**PROVENANCE**

Le Monde Galleries, New York

Private Collection, Houston

Sotheby's, New York, 5 May 1987, Lot 93

Acquired from the above sale by the present  
owner

\$ 40,000-60,000



144

**PIERRE  
ALECHINSKY**

b.1927

**Le jeu de Quatre Coins**

signed; signed, titled and dated *N.Y. 1973* on  
the reverse

acrylic on paper mounted on canvas  
39 by 60½ in. 99.1 by 153.7 cm.

**PROVENANCE**

Lefebvre Gallery, New York  
Acquired from the above by the present owner  
in 1974

\$ 70,000-90,000



145

145

PROPERTY FROM A VERY IMPORTANT PRIVATE SWISS COLLECTION

**MANABU  
MABE**

1924 - 1997

Untitled

signed and dated 87; signed, dedicated and dated *São Paulo x Genève 1987* on the reverse  
oil on canvas

34 by 40 in. 86.3 by 101.6 cm.

**PROVENANCE**

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

\$ 8,000-12,000



146

146

**CLEMENT  
MEADMORE**

1929 - 2005

Upcast

incised with the artist's name, date '85 and  
number 1/9 on the base

bronze on granite base

12¾ by 8 by 7 in. 32.4 by 20.3 by 17.8 cm.

Executed in 1985, this work is number 1 from an  
edition of 9, plus 3 artist's proofs.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 10,000-15,000

147

**NORMAN  
BLUHM**

1921 - 1999

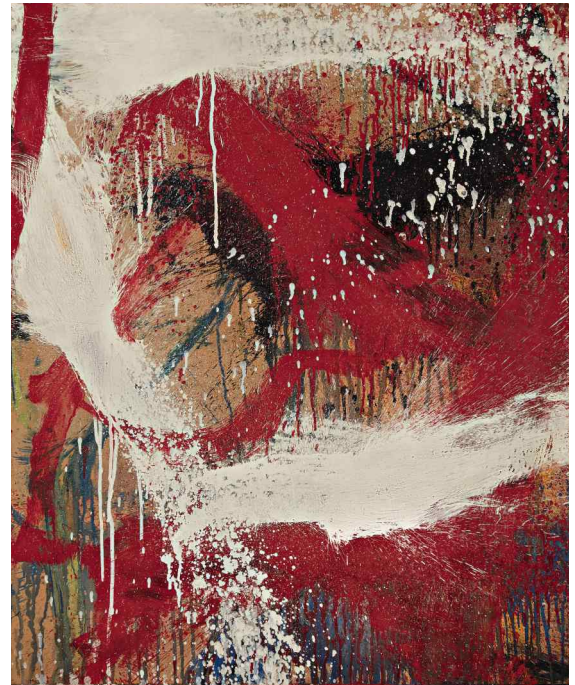
Untitled

oil on paper mounted on Masonite  
31 by 25½ in. 78.7 by 64.8 cm.  
Executed *circa* 1960, this work is accompanied  
by a certificate of authenticity issued by the  
Estate of Norman Bluhm and signed by Carolyn  
Bluhm.

**PROVENANCE**

Private Collection, New York (gift of the artist)  
Private Collection, New York (by descent from  
the above)  
Acquired from the above by the present owner

\$ 25,000-35,000



147

148

**LARRY  
POONS**

b.1937

Untitled

signed and dated 1974 on the reverse  
acrylic on canvas  
89½ by 35 in. 227.3 by 89 cm.  
This work will be included in the forthcoming  
Catalogue Raisonné of Paintings currently being  
prepared by the Larry Poons Studio.

**PROVENANCE**

David Mirvish Gallery, Toronto  
Acquired from the above by the present owner

\$ 15,000-20,000



148



149

149

**RICHARD  
SERRA**

b.1939

Untitled

charcoal on paper  
22 by 29¾ in. 55.9 by 75.6 cm.  
Executed *circa* 1962.

**PROVENANCE**

Acquired directly from the artist by the  
present owner in 1966

\$ 12,000-18,000

150

**CONRAD  
MARCA-RELLI**

1913 - 2000

Untitled

signed  
oil on canvas  
13½ by 11⅝ in. 34.3 by 29.5 cm.  
Executed *circa* 1948, this work is registered  
with the Archivio Marca-Relli, Parma, as archive  
number MARE-6070 / © Archivio Marca-Relli,  
Parma

**PROVENANCE**

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

\$ 10,000-15,000



150





151

**151**

PROPERTY FROM A RECOGNIZED AMERICAN COLLECTION

**LEE  
MULLICAN**

1919 - 1998

Untitled

signed and dated 1963 on the reverse  
acrylic on canvas  
34 $\frac{7}{8}$  by 75 in. 88.6 by 190.5 cm.

**PROVENANCE**

Private Collection (gift of the artist)  
Gift of the above to the present owner in 1965

\$ 20,000-30,000

**152**

**CLEMENT  
MEADMORE**

1929 - 2005

Open End

incised with the artist's name, date '84 and number  
9/9 on the base  
bronze on granite base  
5 $\frac{3}{4}$  by 12 by 6 in. 14.6 by 30.5 15.2 cm.  
Executed in 1984, this work is number 9 from an edition  
of 9, plus 3 artist's proofs.

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 10,000-15,000



152

153

## ARMAN

1928 - 2005

### Prisoner Quadran

incised with the artist's signature and  
number *AP 1/4* on the lower edge  
wood and bronze

30 by 12<sup>3</sup>/<sub>4</sub> by 9<sup>1</sup>/<sub>2</sub> in. 76.2 by 24.1 cm.

Executed in 2003, this work is artist's proof  
number 1 from an edition of 8, plus 4 artist's  
proofs, is accompanied by a certificate  
of authenticity stamped by the Arman  
Foundation and is recorded in the Arman  
Studio Archives, New York under *APA#*  
*8310.03.001*.

#### PROVENANCE

Acquired directly from the artist by the  
present owner

\$ 8,000-12,000





154

**MICHELANGELO  
PISTOLETTO**

b.1933

**Segno Arte [Two Works]**

i. signed and dated 1998

i. mirror, metal and electric heating element

ii. wooden door construction

i. 82½ by 37½ by 2¾ in.

209.6 by 95.3 by 7 cm.

ii. 86¾ by 55 by 2½ in.

220.4 by 139.7 by 6.4 cm.

Executed in 1998.

**PROVENANCE**

Xavier Hufkens, Brussels

Acquired from the above by the present

owner in 1998

**EXHIBITED**

Brussels, Xavier Hufkens, *Michelangelo*

*Pistoletto: Segno Arte Unlimited*, April -

May 1998

\$ 50,000-70,000



155

**155**

**ARMAN**

1928 - 2005

**Venus Off Shore**

stamped with the artist's signature and  
number 2/8 on the base

bronze

16¼ by 4⅝ by 6¾ in. 41.3 by 11.8 by 17.1 cm.

Executed in 1992, this work is number 2 from  
an edition of 8, plus 4 artist's proofs and is  
recorded in the Arman Studio Archives, New  
York under APA# 8309.92.009.

**PROVENANCE**

Private Collection

Du Mouchelles Fine Art Auctioneers, Detroit,  
10 June 2011, Lot 2005

Acquired from the above sale by the present  
owner

\$ 5,000-7,000



156

**156**

**ARMAN**

1928 - 2005

**Eve, Give and Take**

signed and numbered 2/5 on the base  
bronze

37½ by 18 by 12¼ in. 95.3 by 45.7 by 31.1 cm.

Executed in 1986, this work is number 2 from  
an edition of 5, plus 2 artist's proofs and is  
recorded in the Arman Studio Archives, New  
York under APA# 8301.86.007.

**PROVENANCE**

Private Collection

Du Mouchelles Fine Art Auctioneer's, Detroit,  
18 September 2011, Lot 2031

Acquired from the above sale by the present  
owner

\$ 10,000-15,000

157

**ARNALDO  
POMODORO**

b.1926

**Giroscopio**

bronze, fiberglass and spray paint

Diameter: 17 in. 43.2 cm.

Executed in 1986, this work is the fiberglass  
prototype of an edition of 9 works, plus 1 artist's  
proof.

**PROVENANCE**

Marisa del Re Gallery, New York (gift of the  
artist)

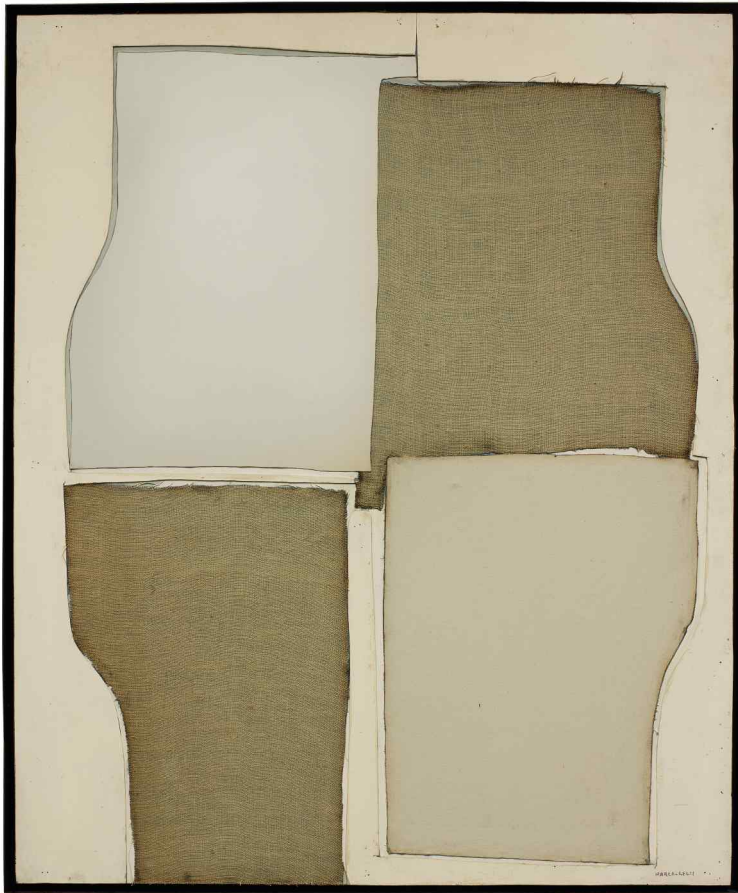
Acquired from the above by the present owner

**LITERATURE**

Flaminio Gualdoni, Ed., *Arnaldo Pomodoro*  
*Catalogo Ragionato della Scultura*, Vol. II, Milan  
2007, cat. no. 794, p. 663, illustrated

\$ 60,000-80,000





158

158

**CONRAD  
MARCA-RELLI**

1913 - 2000

L-5-69

signed; signed and titled on the reverse  
oil on panel and canvas collage on canvas  
69¼ by 56⅞ in. 176 by 144.5 cm.

Executed in 1969, this work is registered with  
the Archivio Marca-Relli, Parma, as archive  
number MARE-6176 / © Archivio Marca-Relli,  
Parma.

**PROVENANCE**

Marisa Del Re Gallery, Inc., New York  
Marlborough-Gerson Gallery, Inc., New York  
Private Collection  
Acquired from the above by the present owner

\$ 30,000-40,000

□ 159

**ILYA  
BOLOTOWSKY**

1907 - 1981

Untitled

oil on canvas stretched over panel  
Diameter: 42 in. 106.7 cm.  
Executed *circa* 1955.

**PROVENANCE**

Private Collection, Los Angeles (acquired  
directly from the artist *circa* 1960)  
Acquired from the above by the present owner

**EXHIBITED**

New York, Solomon R. Guggenheim Museum,  
*Ilya Bolotowsky*, September - November 1974

\$ 7,000-9,000



159



160

PROPERTY FROM THE COLLECTION OF ED COHEN  
& VICTORIA SHAW

**DIMITRIJE  
BAŠIČEVIĆ MANGELOS**

1921 - 1987

Tabula Rasa

titled

tempera on board, in artist's frame

19<sup>3</sup>/<sub>8</sub> by 13<sup>1</sup>/<sub>2</sub> in. 49.2 by 34.3 cm.

Executed circa 1955.

**PROVENANCE**

Anthony d'Offay Gallery, London

Acquired from the above by the present owner  
in 1998

**EXHIBITED**

New York, A/D Gallery; London, Anthony  
d'Offay Gallery, *Dimitrije Bašičević Mangelos*,  
March - July 1998

\$ 30,000-40,000



161

161

PROPERTY FROM A RECOGNIZED AMERICAN COLLECTION

## JANET FISH

b.1938

### Glass and Shells

signed and dated 1990

oil on canvas

52 $\frac{1}{8}$  by 52 $\frac{1}{8}$  in. 132.4 by 132.4 cm.

#### PROVENANCE

Robert Miller Gallery, New York

Margot Gallery Inc., New York

Acquired from the above by the present owner in 1992

#### EXHIBITED

Orlando Museum of Art, *Janet Fish: Selected Works*, January - February 1992

\$ 20,000-30,000



162

162

## JAMES VALERIO

b.1938

### Still Life #2

signed and dated 1978 on the reverse

oil on canvas

96 by 116 $\frac{1}{4}$  in. 243.8 by 295.3 cm.

#### PROVENANCE

Allan Frumkin Gallery, New York

Private Collection, New York

Sotheby's, New York, 2 March 2017, Lot 365

Acquired from the above sale by the present owner

#### EXHIBITED

New York, Allan Frumkin Gallery (and traveling), *The Big Still Life*, June - July 1979, illustrated in color and reproduced as the exhibition poster

San Antonio Museum of Art (and traveling), *Real, Really Real, and Super Real: Directions in Contemporary American Realism*, February 1981 - January 1982

Houston, Contemporary Arts Museum (and traveling), *American Still Life: 1945-1983*, September 1983 - December 1984, p. 109, illustrated in color

Evanston, Northwestern University, Mary and Leigh Block Gallery, *Painting at Northwestern:*



Conger, Paschke, Valerio, January - March 1986, pp. 51 and 56, illustrated and illustrated in color respectively  
The Boston Company, Vault Gallery,  
*Contemporary Still Life*, December 1987 - February 1988

**LITERATURE**

Hilton Kramer, Ed., "The Return of the Still Life," *New York Times, Art View*, 4 March 1979  
Frank Goodyear, Ed., *Contemporary American Realism Since 1960*, Philadelphia 1981, p. 43, illustrated in color  
Donald B. Kuspit, Ed., "What's Real in Realism," *Art in America*, Vol. 69, No. 7, September 1981, p. 90, illustrated in color  
Henry Hanson, Ed., "NU Professors Show at Block Gallery," *Chicago*, February 1986, p. 93, illustrated in color

\$ 8,000-12,000



163

163

**JULIO LARRAZ**

b.1944

Untitled

signed and dated 95  
watercolor on paper  
39¼ by 51½ in. 99.7 by 130.8 cm.

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 18,000-22,000



164

164

**JULIO LARRAZ**

b.1944

Study for 'Night Fishing'

signed  
pastel, charcoal, watercolor and gouache on paper  
45½ by 66¼ in. 115.6 by 168.3 cm.  
Executed in 1986.

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 25,000-35,000

END OF SESSION ONE



The background is an abstract composition of various colored stripes and wedges. At the top, there are diagonal stripes in shades of yellow, grey, and brown. Below these are horizontal stripes in red, white, and black. A prominent blue horizontal band is positioned above the text. Below the blue band, there are several diagonal stripes in red, grey, and black that converge towards a central point on the left side of the image. At the bottom, there are more diagonal stripes in blue, orange, green, and black, also converging towards the same central point.

# SESSION TWO

NEW YORK  
TUESDAY  
25 SEPTEMBER 2018  
2 PM

LOTS 201-342

201

**SAM  
GILLIAM**

b.1933

Sydney

signed, titled and dated 1967 on the reverse  
acrylic on canvas  
61 by 67 by 7 in. 154.9 by 170.2 by 17.8 cm.  
Executed in 1967-1995.

**PROVENANCE**

Private Collection, Bethesda (acquired directly  
from the artist *circa* 1995)

\$ 50,000-70,000

“My formula has always been one of change... It’s really a matter of confidence and of gut instincts. I’ll take a chance on losing everything in order to gain something else. As a result, I usually gain, because all of my experiences and methods are cumulative.”

Sam Gilliam





202

**JENNY  
HOLZER**

b.1950

**White Purple Curve**

LED sign, stainless steel housing and bezel  
47¼ by 5½ by 5½ in. 120 by 13 by 13 cm.

Executed in 2005, this work is number 2 from  
an edition of 6, plus 1 artist's proof.

**PROVENANCE**

Yvon Lambert Gallery, New York

Acquired from the above by the present owner  
in 2007

\$ 20,000-30,000

203

**JENNY  
HOLZER**

b.1950

Selection from Survival: Die fast  
and quiet...

stamped with the number 3/10 on the  
underside

marble

17 $\frac{1}{8}$  by 22 $\frac{7}{8}$  by 15 $\frac{3}{4}$  in. 43.5 by 58.1 by 40 cm.

Executed in 1983-1985, this work is number 3  
from an edition of 10, plus 2 artist's proofs.

**PROVENANCE**

Private Collection, Cologne

Private Collection

Acquired from the above by the present owner

**EXHIBITED**

Somerset, Hauser & Wirth, *Jenny Holzer:*

*Softer Targets*, July - November 2015 (another  
example exhibited)

\$ 40,000-60,000



204

**AVERY  
SINGER**

b.1987

**Flute Soloist**

acrylic on panel

60 by 43¾ in. 152.4 by 111.1 cm.

Executed in 2014.

**PROVENANCE**

Kraupa-Tuskany Zeidler, Berlin

Private Collection

Acquired from the above by the present owner

**LITERATURE**

Exh. Cat., Kunsthalle Zurich; Turin, Fondazione

Sandretto Re Rebaudengo, *Avery Singer:*

*Pictures Punish Words*, November 2014 - April

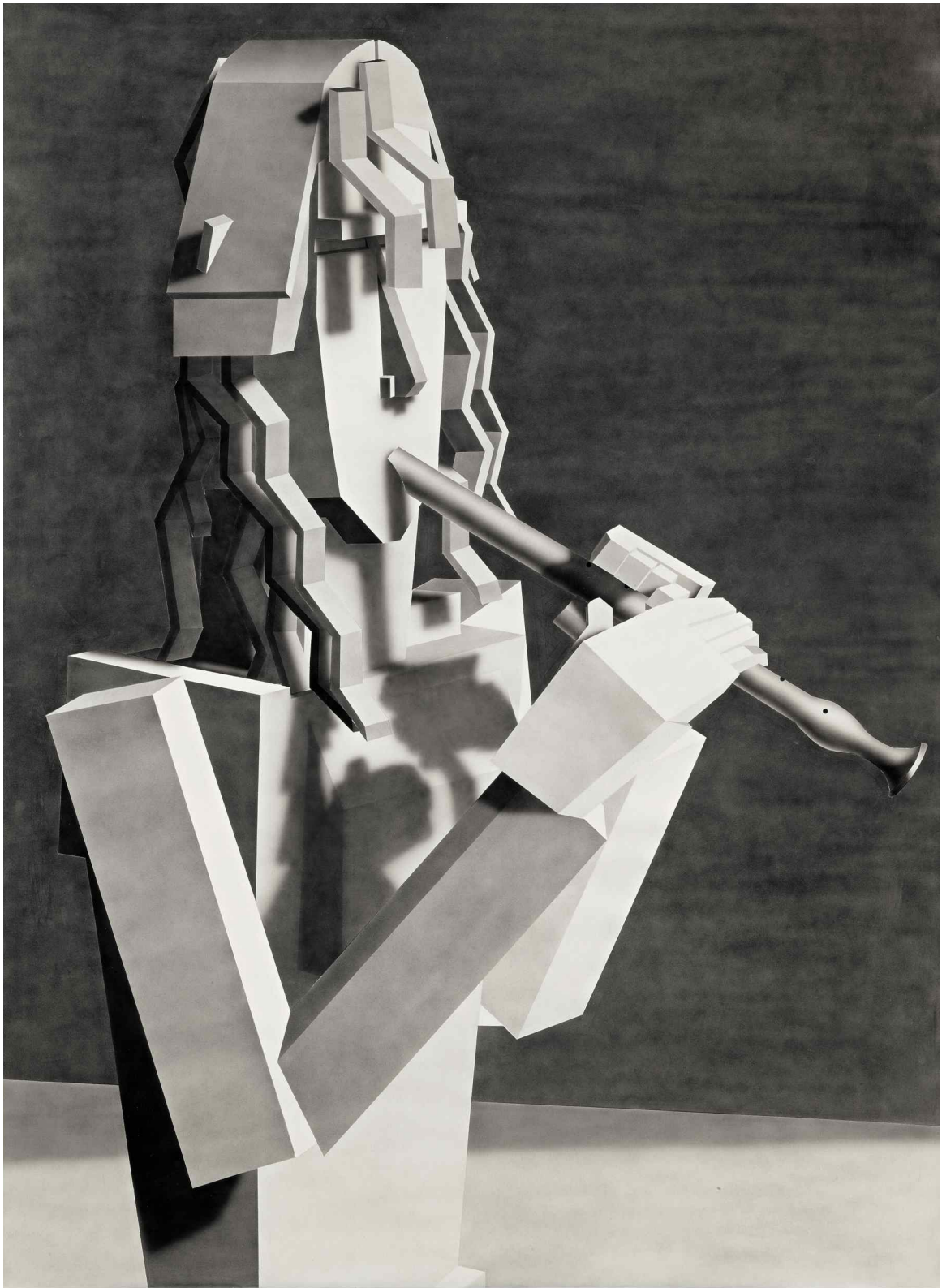
2015, p. 28, illustrated in color

\$ 120,000-180,000

“You can take traditional tools and employ them in the way that they’ve been intended to be employed for five hundred years, and then in the next hour incorporate some kind of new technology. The juxtaposition of all these things produces meaning.”

Avery Singer





205

PROPERTY FROM A CALIFORNIA COLLECTION

**FAITH  
RINGGOLD**

b.1930

**Listen to the Trees**

signed and dated *May 14, 1997*

acrylic on stitched canvas with stitched dyed  
fabric

76½ by 80 in. 194.3 by 203.2 cm.

**PROVENANCE**

ACA Galleries, New York

Acquired from the above by the present owner  
in 1998

**EXHIBITED**

New York, ACA Galleries, *Faith Ringgold:*

*Coming to Jones Road and Other Stories...*,

October - November 1998

\$ 80,000-120,000

“I read feverishly, especially everything that James Baldwin had written on relationships between Blacks and Whites in America. Baldwin understood, I felt, the disparity between black and white people as well as anyone; but I had something to add — the visual depiction of the way we are and look. I wanted my paintings to express this moment I knew was history. I wanted to give my woman's point of view to this period.”

Faith Ringgold



For the Quilt  
© May 1997

206

PROPERTY FROM A PRIVATE COLLECTION,  
LOS ANGELES

**MARK  
GROTJAHN**

b.1968

Untitled (Three-tiered  
Perspective)

signed and dated 2000 on the reverse  
colored pencil on paper  
24 by 19 in. 61 by 48.3 cm.

**PROVENANCE**

Blum & Poe, Santa Monica  
Acquired from the above by the present owner

\$ 300,000-400,000

“Rife with excitement – physical, perceptual, aesthetic, intellectual – and while full of ideas, they are also alive with color, line, texture, figure, and form. They dare you to look at them, and it is through that visual challenge that both they and you awaken”

Heidi Zuckerman Jacobson, Exh. Cat., Aspen Art Museum, *Mark Grotjahn*, 2012, p. 7



207

**KERRY  
JAMES  
MARSHALL**

b.1955

**Study for Past Times**

signed with the artist's initials and dated 1997

acrylic, felt-tip pen and graphite on paper

mounted on board

19<sup>7</sup>/<sub>8</sub> by 27<sup>3</sup>/<sub>8</sub> in. 50.5 by 69.5 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

\$ 900,000-1,200,000





KERRY JAMES MARSHALL

## STUDY FOR PAST TIMES

RESPLENDENT WITH METICULOUS graphic detail and an encyclopedic use of material and form, *Study for Past Times* grants rare access into Kerry James Marshall's artistic process. The intimate composition is rich with minute painterly elements and preparatory investigations, affirming Marshall's uncommon sensitivity to his subject matter through the level of workmanship he is able to achieve on the page. Completed in the aftermath of Marshall's now iconic *Garden Project* series, *Study for Past Times* expands on the artist's investigation into African American subjects in various states of repose, engaging in leisurely recreational activities more associated with wealthy suburbia than Chicago's urban landscape. The present work offers an extremely rare opportunity as it is coming from the collection of Joel Straus, the art advisor who curated the monumental *Past Times* into the McCormick Public Art

Collection. Mr. Straus felt so strongly that *Study for Past Times* allowed a rare insight into Marshall's work, that he aspired for it to be in his family's personal collection and acquired it from the artist directly. Twenty years after its purchase, *Past Times* was sold at Sotheby's in May 2018 for \$21.1 million, breaking a long-held barrier and making history as the most expensive work of art by a living African American artist sold at auction. *Study for Past Times* embodies the genesis of this later work, incorporating an art historical visual vocabulary with a vital social message, culminating in a composition that stands on its own as a proxy for Marshall's artistic ethos.

*Study for Past Times* exemplifies Marshall's artistic mastery over the intrinsic tenets of image making. The composition engages multiple perspectival strategies, oscillating between compressed space and implied depth while remaining highly legible.

Detail of the acetate grid overlay included with the present work.





Who Plays

all his heart a

skil

“a presence, a black presence that isn’t traumatically conditioned by its relationship to a practice or a structure called racism”

The artist in conversation with Charles Gaines in “Interview,” in *Kerry James Marshall*, London 2017, p. 32.

A group of figures dominates the lower register of the work; Marshall’s subjects rest on a punctiliously delineated gingham blanket, staring out of the picture plane, presenting symbols of prosperity and leisure as if to confront or invite participation from a passerby. As the landscape recedes into the middle ground, the trailing line of a speeding golf ball and the tether of a water-skier on the lake evoke the guidelines of one-point perspective. Rather than adhering to this system, Marshall layers his composition. A rippling ribbon which reads, “Who plays...all of heart and...skill / Will also work with heart and will,” flies overhead, weaving around trees and through hills, covered in turn by a translucent spray of water emanating from a fountain in the foreground. The hills meander into the distance, stacked against housing projects and a setting sun looming on the horizon. Despite

the sheer quantity of subject matter in the composition, Marshall finds paths for entry, carefully laying out a spread of activity and scenery to craft a self-contained world.

Marshall is able to forge this fully realized world through a concerted focus on the fundamental qualities of composition, which not only underlay the present work but Marshall’s artistic career as a whole. Summarizing his view on the foundational values and development of artmaking, Marshall explains, “After Abstract Expressionism, a lot of artists haven’t been trained to manipulate material. Instead, they’ve been taught that what they’re supposed to manipulate is concepts or ideas. To me, this is absolutely responsible for a lot of weaknesses in artist’s production at this point. I’m an advocate of a return to very fundamental, very basic studio practices,

which means that you first spend a lot simply trying to figure out what materials will do, and in the process of figuring that out; you figure out what to do with them” (The artist in conversation with Arthur Jafa in “Plates”, *Kerry James Marshall*, New York, 2000, p. 29). Indeed, the perimeter of Marshall’s work is lined with numbers scaling from one to thirteen, which refers to the grid system that Marshall used to scale the painting. Thus, the study is perfectly proportioned to the canvas as Marshall used an arithmetical preparatory approach to planning his scene. Countering this exactitude, Marshall preserves marks which lay out the development of the scene from idea to execution; faint lines enshrine his figures, outlining the metamorphosis of his leftmost subject’s elegant contrapposto and the central foreshortened arm. *Study for Past Times* conflates these moments of deliberate



Edouard Manet, *Déjeuner sur l'Herbe*, 1863  
Image © Musée d'Orsay, Paris, France / Bridgeman Images

premeditation with exploratory mark-making, countering every ruled line with a splash of expressionistic color and concerted revision.

Marshall uses this unique concoction of fastidious preparation and more unbridled expression to advance his interpretation of grand pastoral scenes, which in his view, have been canonized and made exclusive by generations of European artists. In *Study for Past Times*, the seemingly innocuous tableau is activated by Marshall's broader cultural and political aims. Marshall invokes the abstract notion of the American Dream and positions himself as an inheritor of illustrious artistic traditions, using his forceful presence to highlight the exclusion of black Americans from those cultural ideals. The present work is a defiant portrayal of black people, which with his insistence on quotidian normalcy, establishes, in the words of Marshall, "a presence, a Black presence that isn't traumatically conditioned by its relationship to a practice or a structure called racism" (The artist in conversation with Charles Gaines in "Interview," in *Kerry James Marshall*, London 2017, p. 32).

*Study for Past Times* combines the most thought-provoking and aesthetically engaging features of Marshall's most epic and celebrated larger scale paintings with a level of access to the artist's compositional and conceptual developments rarely afforded by those grander examples. Summarizing his conceptual aim, Marshall explains, "The overarching principle is still to move the black figure from the periphery to the center and, secondly, to have these figures operate in a wide range of historical genres and stylistic modes culled from the history of painting. Those really are my two overarching conceptual motivations. I am using African American cultural and social history as a catalyst for what kind of pictures to make. What I'm trying to do in my work is address Absence with a capital A." (The artist in conversation with Dieter Roelstraete in "An Argument for Something Else," in Ed., Nav Haq, *Kerry James Marshall: Painting and Other Stuff*, Ghent 2014, p. 26). *Study for Past Times* bears witness to Marshall addressing this absence, unleashing his artistic repertoire to forge a completely new chapter in the canon.



Georges Pierre Seurat, *A Sunday on La Grande Jatte*, 1884-86  
Image © The Art Institute of Chicago, IL, USA / Bridgeman Images



Kerry James Marshall, *Past Times*, 1997  
Private Collection, Sold Sotheby's New York, May 2018

208

**KEHINDE  
WILEY**

b.1977

Passing/Posing Annunciation

signed, titled and dated 05 on the reverse  
acrylic on canvas, in artist's frame  
81¼ by 106⅞ in. 206.4 by 269.6 cm.

**PROVENANCE**

Deitch Projects, New York  
Acquired from the above by the present owner

\$ 100,000-150,000

“So much of my work has to do with this difference between the way that the outside world sees a black body and the way that you inhabit it yourself, that cognitive distance between two-dimensional stereotypes versus the flavor in my mouth, the feel in my skin, the way that someone looks at me, the shock or the surprise or the welcome that appears in another human being's body. It's a very corporeal thing, it's a very ideational thing, and I think at its best it's something that we have to come to terms with as viewers, as Americans, as art consumers.”

Kehinde Wiley



209

**KEHINDE  
WILEY**

b.1977

Conspicuous Fraud Series  
(Portrait Study)

oil on canvas

28 by 21 $\frac{7}{8}$  in. 71.1 by 55.6 cm.

Executed in 2001.

**PROVENANCE**

Acquired directly from the artist by the present  
owner in 2001

**EXHIBITED**

Glen Ellyn, Illinois, College of DuPage,  
Gahlberg Gallery, *Re: Figure*, April - May 2003,  
illustrated in color

\$ 30,000-50,000





210

**GEORGE  
CONDO**

b.1957

Untitled

signed and dated 09  
charcoal and ink on paper  
26¼ by 19¾ in. 66.7 by 50.2 cm.

**PROVENANCE**

Private Collection, New York

\$ 60,000-80,000





211

**GEORGE  
CONDO**

b.1957

Untitled

signed and dated 09  
charcoal and ink on paper  
26 by 19½ in. 66 by 49.5 cm.

**PROVENANCE**

Private Collection, New York

\$ 60,000-80,000

o 212

**GEORGE  
CONDO**

b.1957

**Girl with Ponytail**

signed, titled and dated 09 on the reverse

acrylic on canvas

85 by 75 in. 215.9 by 190.5 cm.

**PROVENANCE**

Luhring Augustine Gallery, New York

Private Collection

Simon Lee Gallery, New York

Acquired from the above by the present owner

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

“There are characters that live within your mind and I want to bring them to light. If you think about how the mind as opposed to the eyes see people, that is the image I want to create.”

George Condo



GEORGE CONDO

## GIRL WITH PONYTAIL

IN *GIRL WITH PONYTAIL*, GEORGE CONDO'S towering *tour de force* from 2009, the artist ingeniously fuses psychological cubism and artificial realism to transcend the confines of traditional portraiture. The blend of the artist's two best-known techniques rendered in unabashed bold color with unwavering lines ultimately results in a portrait that triggers a viewer's emotions through its contradictory nature.

George Condo began working as a studio assistant for Andy Warhol in the 1970s and emerged in the 1980s New York art scene alongside contemporaries Jean-Michel Basquiat and Keith Haring. Over the past four decades he has remained committed to figuration and in doing so has developed an adept, singular ability to converge multiple and varied influences of art history into physiologically complex, self-referential and truly compelling canvases. Condo calls this the Theory of Relative Language, "which basically proposes the idea that a

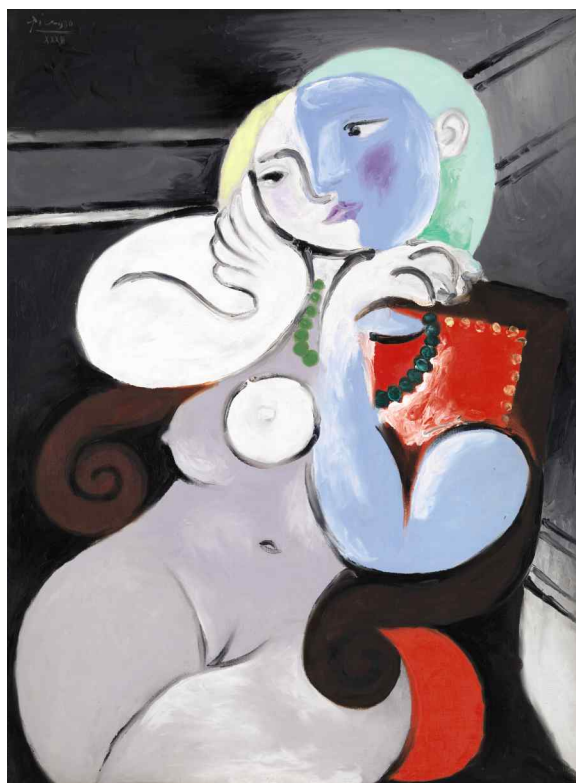
single painting can have multiple language properties simultaneously to create a single entity" (The artist in conversation with Ralph Rugoff, *George Condo: Existential Portraits*, New York 2006, p. 7). Although he uses art historical influences to derive his classical painting technique as he begins with a study of the canvas, first drawing and sketching before applying paint to the composition, he also undermines his predecessors by his unconventional, bold and seemingly other-worldly subject matter. Through his prolific yet ever-shifting creations of uniquely distorted portraits, of which *Girl with Ponytail* is superlative and quintessential example, Condo has established himself as one of the most distinguished figurative painters of the post-Millennium Era.

Condo's psychological cubism refers to the distorting and merging of different perspectives. The artist explains: "Picasso painted a violin from four different perspectives at one moment. I do the same

with psychological states. Four of them can occur simultaneously... hysteria, joy, sadness, and desperation. If you could see these things at once that would be like what I'm trying to make you see in my art" (Press Release, *George Condo Works on Paper*, Xavier Hufkens, Brussels, 2015). Condo's brilliant artistic thesis manifests itself in front of a viewer when gazing upon the visage of *Girl with Ponytail* as her different mental states and emotions are superimposed on each other as they converge in the space of a single, flat surface. The girl's mouth, smiling with excitement but at the same time agape with insanity, gives a viewer the simultaneous impression that she is both an innocent child and a voracious creature. Her clown nose and monkey ears portray a sense of both mockery and seriousness as they are features that you would not find in reality but have been sewn into her persona by the artist. Her eyes are also paradoxical: one luring a viewer in seductively while the



Edward Hopper, *Compartment C, Car 293, 1938*  
Private Collection / Bridgeman Images  
Art © Heirs of Josephine Hopper / Artists Rights Society (ARS), New York



Pablo Picasso, *Nude Woman in a Red Armchair, 1932*  
Image © Tate, London 2018  
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

other is staring off blankly and is seemingly pushing a viewer away. Ultimately, these visual distortions suggest that the girl is in the grips of a psychological battle, and, by representing her psyche in this manner, Condo reveals the fractured person behind the image.

Condo's skillful application of color also heightens this sensation of distortion. Like Edward Hopper who used color to portray and contrast solitude, Condo creates an image which also seems isolated and marginalized. However, through surprising bursts of bright colors, such as lime green and periwinkle, he creates a sense of levity in *Girl with Ponytail* that contributes to the enigmatic quality of the work. All these emotions culminate to impeccably demonstrate Condo's use of 'artificial realism' which creates one single representation, "the realistic representation of that which is artificial... Dismantling one reality and constructing another from the same part, and that various concrete objects are not attached to their parts alone" (The artist in conversation with Ralph Rugoff, *George Condo: Existential Portraits*, New York 2006, p. 8).

Condo's construction of the female form is influenced by Modernist masterworks such as Pablo Picasso's *Woman in a Red Armchair* from 1932. The artist commented on the impact the painting had on his practice writing: "It led me to reconsider how the human figure could be constructed—by using methods of the Old Masters, and radicalizing that language by introducing contemporary images from my own imagination" (George Condo, *Woman in a Red Armchair*, London 2018, p. 46). Indeed, in his art-making Condo clearly pays homage to Picasso but also undermines him through his use of non-traditional imagery creating a cacophony of imaginary figures to draw from rather than models or photographs. Speaking on the merging of multiple personalities and the construction of his subjects Condo notes, "I may build a figure by giving it the features of two people; or I may give it the form of one person but think of it in the dream as having the name of another person; or I may have a visual picture of one person, but put it in a situation which is appropriate to another. In all these cases the combination of different persons into a single representative in the content of the dream has a meaning." (The artist in Exh. Cat., London, Simon Lee Gallery, *George Condo*, 2007, p. 20).



Pablo Picasso, *Violin in a Cafe*, 1913  
Private Collection / Bridgeman Images  
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

213

**MARK  
TANSEY**

b.1949

Study for End of History Victory  
Party

signed, titled and dated 1992-99 on the reverse  
oil on canvas  
30 by 42 in. 76.2 by 106.7 cm.

**PROVENANCE**

Curt Marcus Gallery, New York  
Alan Koppel Gallery, Chicago  
Acquired from the above by the present owner

\$ 300,000-400,000

“In my work, I’m searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I’m not doing pictures of things that actually exist in the world. The narratives never actually occurred. In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start within the medium itself.”

Mark Tansey



214

**ROBERT  
LONGO**

b.1953

**Tiger Head 5B**

signed, titled and dated 10

ink and charcoal on vellum

Image: 19½ by 13¾ in. 49.5 by 39.9 cm.

Sheet: 24 by 19 in. 61 by 48.3 cm.

**PROVENANCE**

Galerie Thaddaeus Ropac, Salzburg

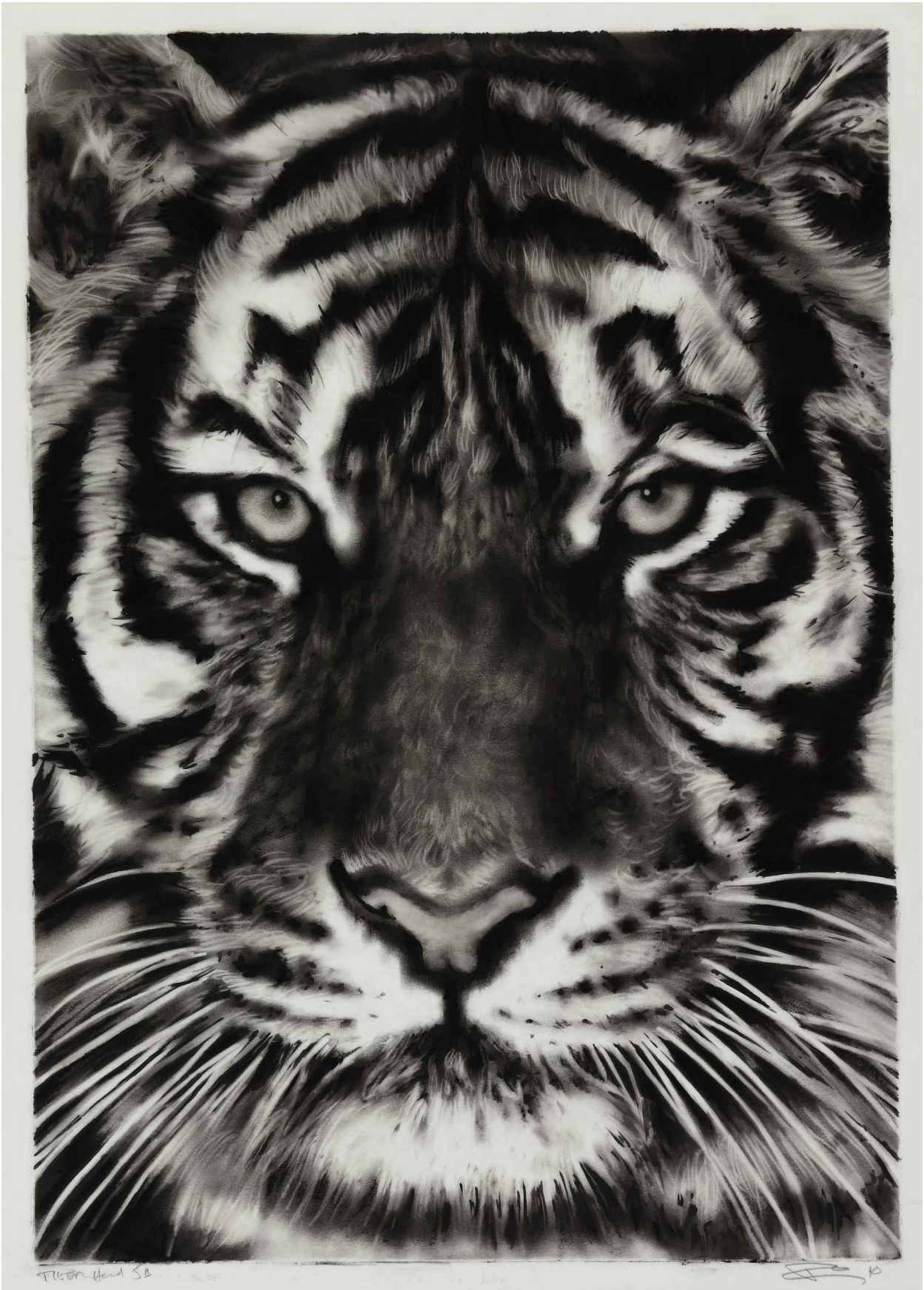
Acquired from the above by the present owner

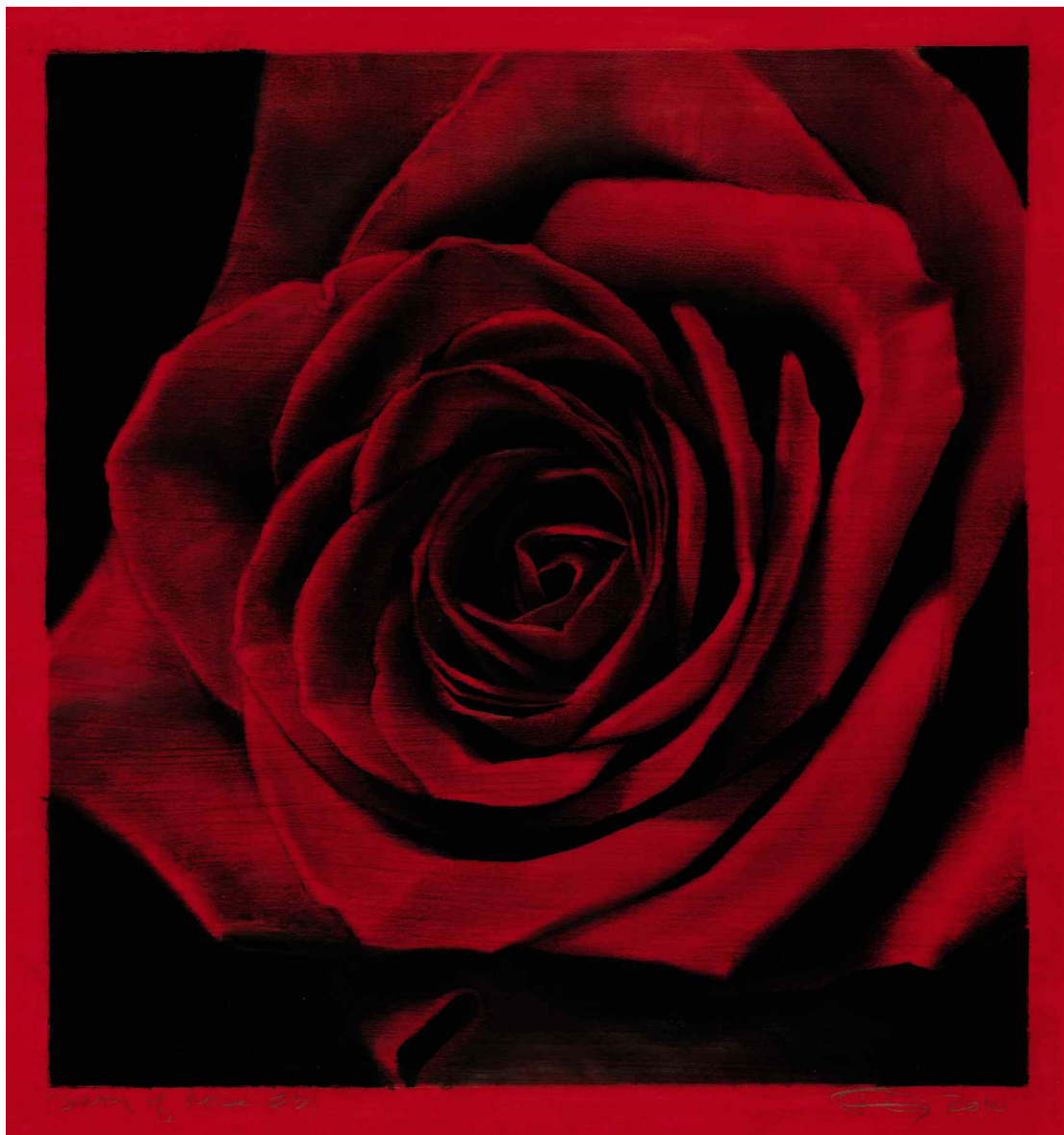
\$ 120,000-180,000

“The sense of the sublime that attends the experience of much of Longo’s work issues from the confrontation with this reality, specifically the work’s demonstration of a control that is exerted over the unruliness, the dirtiness, the fundamental excessiveness of charcoal, a material that must be recognized as insistent upon its own dissolution, its own tendency toward decoherence, disintegration, atomization.”

Jonathan T. D. Neil, Exh. Cat., Paris, Galerie Thaddeaus Ropac, *Roberto Longo: God Machine*, 2011, pp. 19-20







215

**ROBERT  
LONGO**

b.1953

**Study for Rose #31**

signed, titled and dated 2010

ink and charcoal on vellum

Image: 11½ by 12¼ in. 29.2 by 31.1 cm

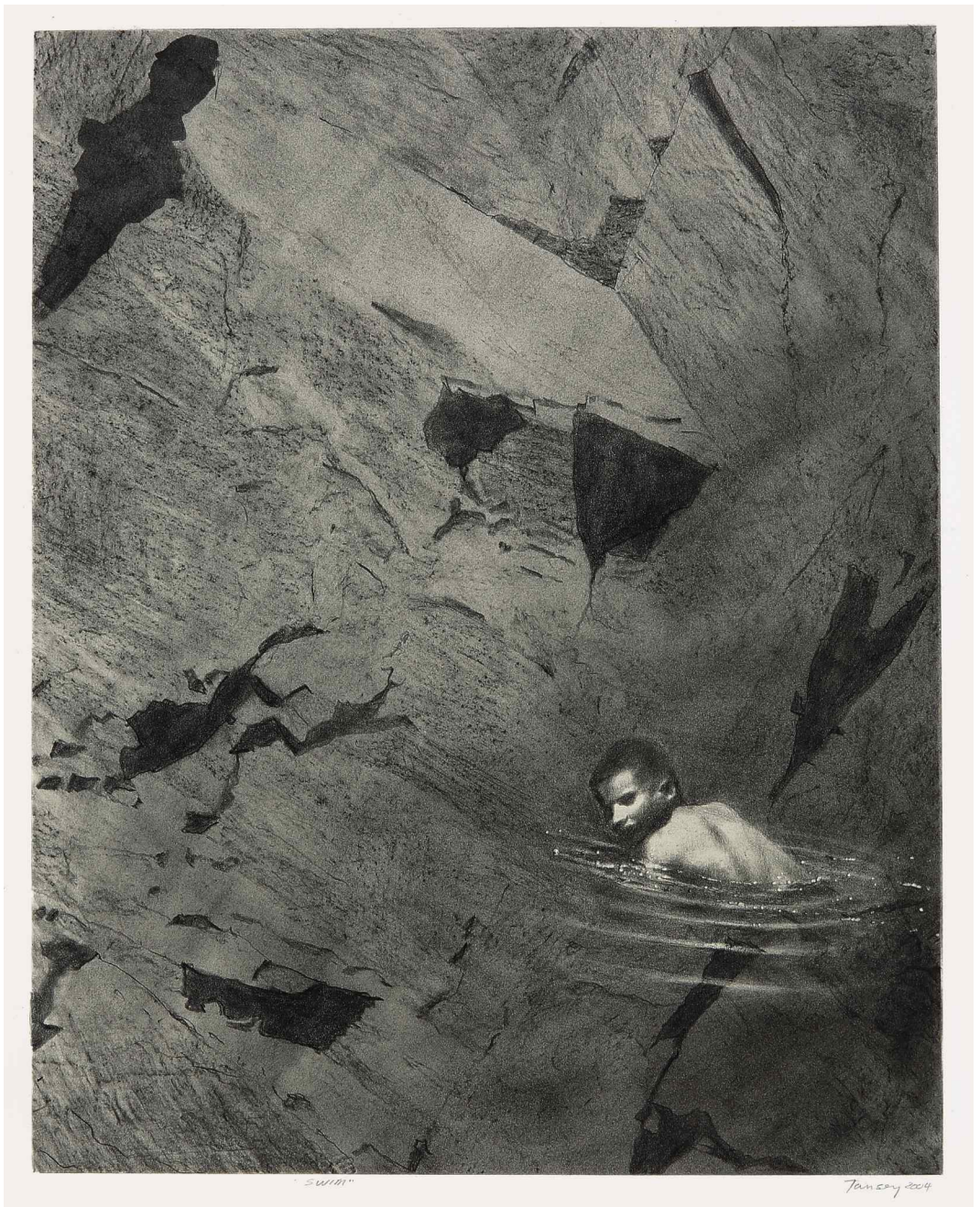
Sheet: 19⅝ by 18⅞ in. 49.8 by 47.9 cm.

**PROVENANCE**

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner

\$ 40,000-60,000



216

MARK  
TANSEY

b.1949

Swim

signed, titled and dated 2004

graphite on paper

Image: 13½ by 10⅞ in. 34.3 by 27.6 cm.

Sheet: 17¾ by 13⅝ in. 45.1 by 34.6 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner *circa* 2008

\$ 50,000-70,000



217

**AVERY  
SINGER**

b.1987

Untitled

signed and dated 2017 on the reverse

acrylic on paper

31 $\frac{7}{8}$  by 41 $\frac{1}{2}$  in. 81 by 105.4 cm.

**PROVENANCE**

Private Collection

\$ 30,000-40,000



218

**AVERY  
SINGER**

b.1987

Untitled

signed and dated 2017 on the reverse  
acrylic on paper  
31 $\frac{7}{8}$  by 41 $\frac{1}{2}$  in. 81 by 105.4 cm.

**PROVENANCE**  
Private Collection

\$ 30,000-40,000

219

**JONAS  
WOOD**

b.1977

**Hunting with Mochi**

signed with the artist's initials, titled and dated 2005 on the overlap  
oil on canvas  
75 by 105 in. 190.5 by 226.7 cm.

\$ 400,000-600,000

**PROVENANCE**

Cirrus Gallery, Los Angeles  
Acquired from the above by the present owner  
in January 2007

**EXHIBITED**

Los Angeles, Cirrus Gallery, *Recent Paintings  
from Heather Brown, Jacob Stewart-Halevy  
and Jonas Wood*, March - May 2006

“I have had a deep emotional connection to most of the places I select to paint. That is going to come across. There is a personal nostalgia I can feed off. Everyone wants to go back to his or her youth in some way, be naive, and be a kid again. I know there are powerful emotions, and I use that as fuel.”

Jonas Wood



Gustav Klimt, *The Birch Wood*, 1903  
Image © Private Collection / Bridgeman Images





220

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

**YOSHITOMO  
NARA**

b.1959

Untitled

signed and dated '95  
watercolor on paper  
15 $\frac{5}{8}$  by 11 $\frac{3}{4}$  in. 39.7 by 29.8 cm.

**PROVENANCE**

Private Collection  
im Kinsky, Vienna, 13 October 2009, Lot 777  
Acquired from the above sale by the present  
owner

**LITERATURE**

Yoshitomo Nara, Ed., *Yoshitomo Nara: The  
Complete Works, Vol. 2: Works on Paper*, Tokyo  
2011, cat. no. D-1995-045, p. 80, illustrated in  
color

\$ 8,000-12,000

221 No Lot





222

SHARA  
HUGHES

b.1981

Bridezilla

signed; signed, titled and dated 2007 *Georgia*

on the reverse

acrylic on canvas

54 by 64 in. 137.2 by 162.6 cm.

**PROVENANCE**

Rivington Arms, New York

Acquired from the above by the present owner

\$ 15,000-20,000

223

**TAKASHI  
MURAKAMI**

b.1962

**Jellyfish Eyes**

signed and dated *01* on the reverse  
acrylic on canvas over panel  
27½ by 39 in. 69.9 by 99.1 cm.

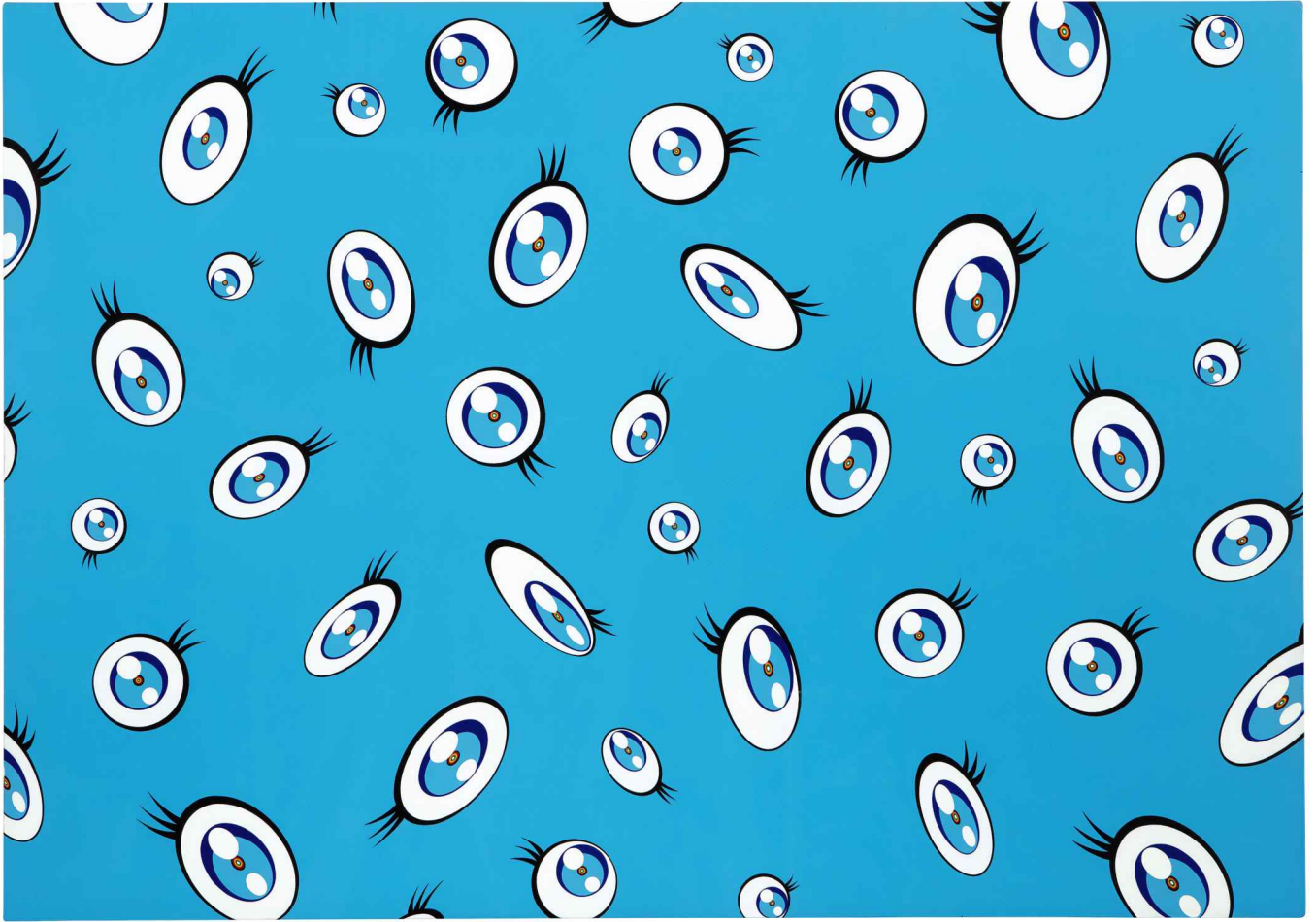
**PROVENANCE**

Blum and Poe, Santa Monica  
Acquired from the above by the present owner

\$ 100,000-150,000

“‘I discovered the presence of eyes incites spectators to interact with the work.’ Murakami believes that the feeling of uneasiness stimulates the viewer to read beyond the superficial interpretation and mere aesthetic response to his work. Referring to the constant presence of the eyes in his works, Murakami observed how he ‘wanted to summarize these two aspects, the art of the quest for identity on the one hand and the art of ‘design’ on the other.’”

Takashi Murakami in “Interview with Philippe Dage,” *Le Monde Magazine*, September 11, 2010



**224**

**KAWS**

b.1974

Untitled

signed and dated 14 on the reverse

acrylic on canvas

58 by 48 in. 147.3 by 121.9 cm.

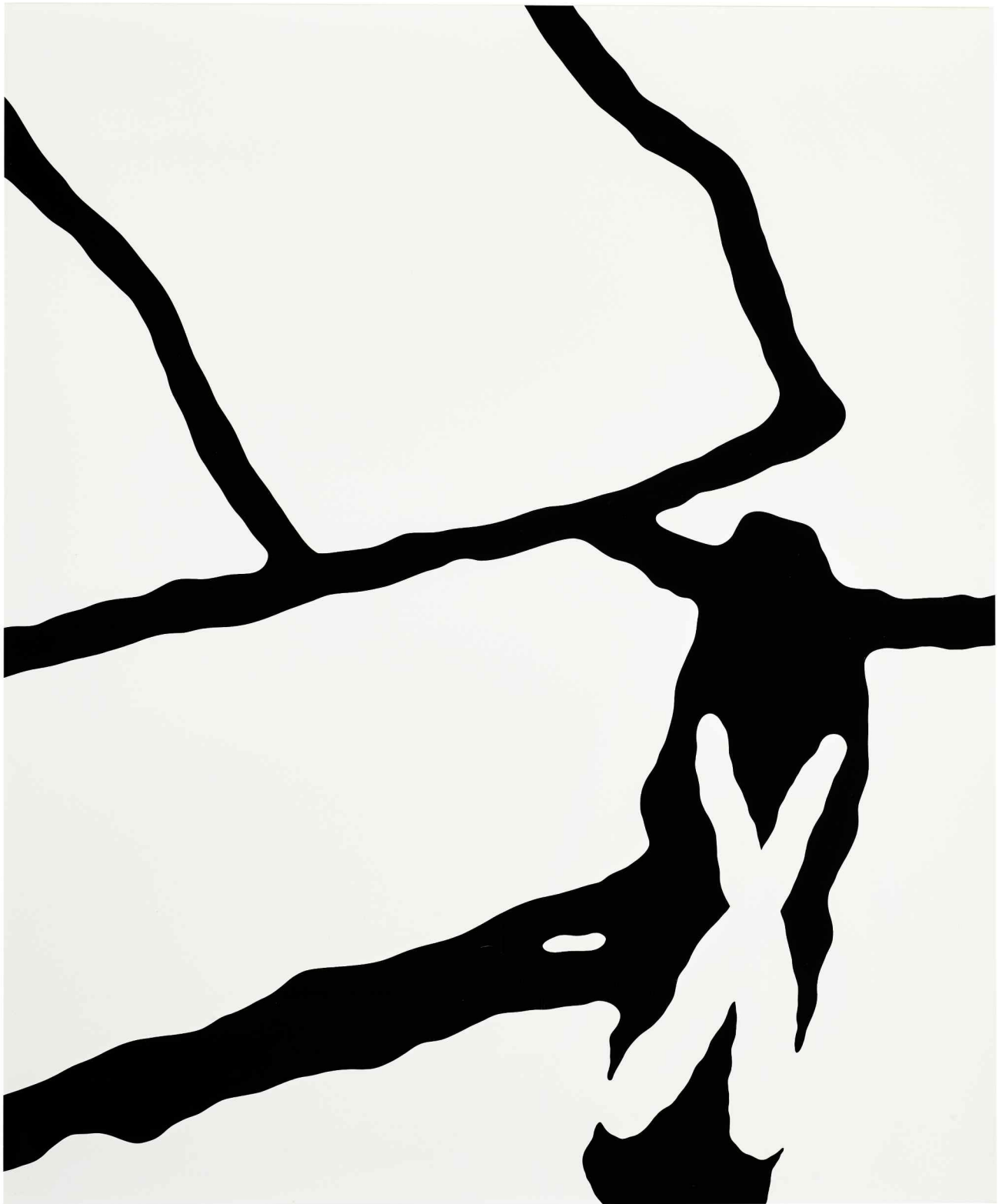
**PROVENANCE**

Honor Fraser, Los Angeles

Acquired from the above by the present owner

in 2014

\$ 80,000-120,000



225

**PETER  
SAUL**

b.1934

**Shark in My Bathtub**

signed and dated '11

acrylic on canvas

72 by 96½ in. 182.9 by 245.1 cm.

**PROVENANCE**

Mary Boone Gallery, New York

Acquired from the above by the present owner

\$ 60,000-80,000



226

AMY  
SILLMAN

b.1955

Nimby

signed on the stretcher  
oil on canvas  
68 by 55 in. 172.7 by 139.7 cm.  
Executed in 2002.

**PROVENANCE**

Brent Sikkema Gallery, New York  
Private Collection, Las Vegas (acquired from  
the above in 2003)  
Gift of the above to the present owner in 2007

**EXHIBITED**

New York, Brent Sikkema Gallery, *Amy Sillman:*  
*I am curious (yellow)*, April - May 2003

\$ 80,000-120,000

“I’m in this process of trying to create a free space. Like an open field, where figure and ground are in very ambivalent, complex relationships. On top of that, I also wanted to see if I could try to blurt something out, or make something completely immediate, that ends up fitting perfectly.”

Amy Sillman







227

AMY  
SILLMAN

b.1955

No. 7 India

signed, titled, partially titled and dated 1988

oil, pastel and watercolor on paper

35 by 46 in. 88.9 by 116.8 cm.

**PROVENANCE**

Private Collection, New York

\$ 10,000-15,000

228

**SAM  
GILLIAM**

b.1933

**Somerset**

signed, titled and dated 86 on the reverse of 1  
panel

acrylic on canvas and enamel on metal  
construction, in 2 parts

Overall: 71 $\frac{7}{8}$  by 91 $\frac{1}{8}$  by 6 $\frac{1}{2}$  in.  
182.6 by 231.5 by 16.5 cm.

**PROVENANCE**

Klein Gallery, Chicago

Acquired from the above by the present owner  
in 1986

\$ 40,000-60,000



229

**JEFFREY  
GIBSON**

b.1972

**Shield No.7**

signed, titled and dated 2013 on the reverse  
acrylic on elk hide over found shaped panel  
48½ by 13 by 1¾ in. 123.2 by 33 by 4.4 cm.

**PROVENANCE**

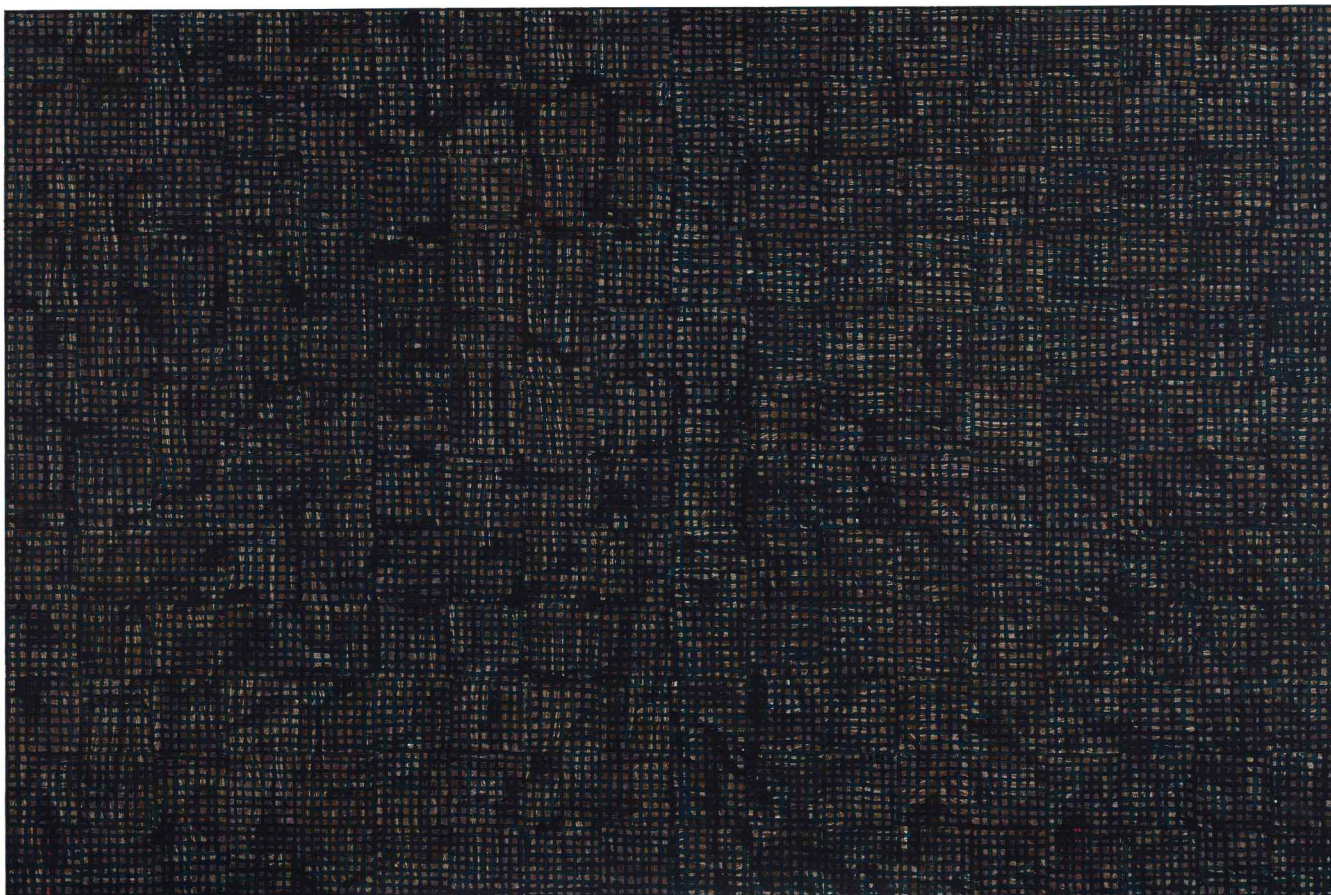
Private Collection, Boston (acquired directly  
from the artist)

**EXHIBITED**

Boston, Samsøn, *Group Show*, May - June 2013  
New York, National Academy Museum,  
*Said The Pigeon To The Squirrel*, August -  
September 2013

\$ 30,000-40,000





230

**MCARTHUR  
BINION**

b.1946

DNA: Sepia: VIII

signed, titled and dated 2016 on the reverse  
oilstick, ink and paper collage on board  
48 by 72 in. 121.9 by 182.9 cm.

**PROVENANCE**

Galerie Lelong, New York  
Acquired from the above by the present owner

\$ 50,000-70,000

231

**MARK  
GROTJAHN**

b.1968

Untitled (Black and Cream  
Butterfly)

signed twice and partially titled on the reverse

colored pencil on paper

13 by 10¾ in. 33 by 27.3 cm.

Executed in 2005.

**PROVENANCE**

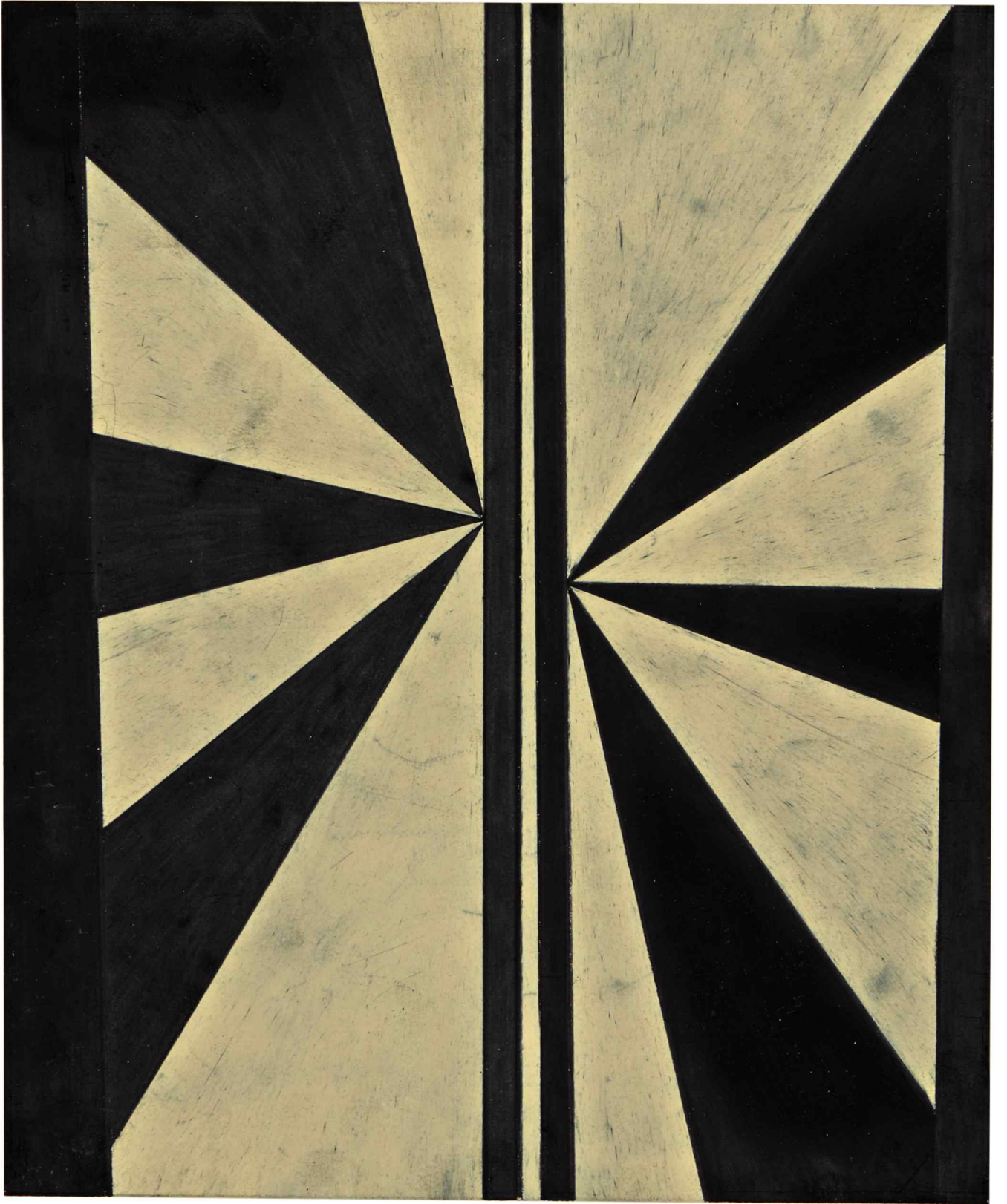
Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

\$ 80,000-120,000

“Grotjahn’s abstractions are, in relation to traditional pictorial modes, a matter of having your cake and eating it too, of experiencing vertiginous spatial illusions only to be brought back to the level ground of modernist flatness...”

Robert Storr, Exh. Cat., London, Gagosian Gallery, *Mark Grotjahn*, 2009, pp. 4-5





232

**GERHARD  
RICHTER**

b.1932

**Untitled (2.4.08)**

signed and dated 2.4.08 on the mount  
oil on photograph  
5 by 7<sup>3</sup>/<sub>8</sub> in. 12.7 by 18.7 cm.

**PROVENANCE**

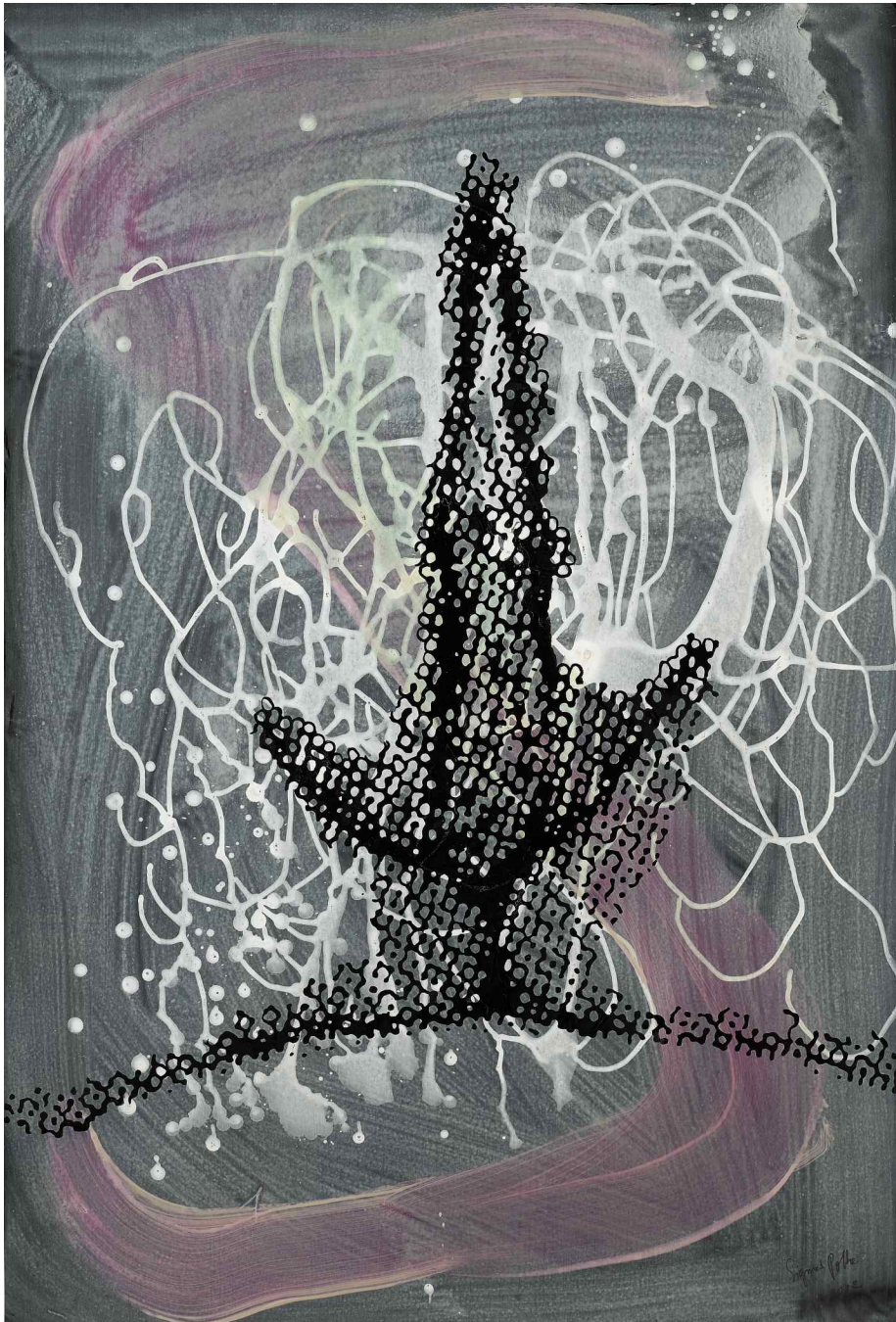
Wako Works of Art, Tokyo  
Private Collection, Japan  
Sotheby's, New York, 14 November 2012,  
Lot 321  
Acquired from the above sale by the present  
owner

**EXHIBITED**

Tokyo, Wako Works of Art, *Gerhard Richter:  
New Overpainted Photographs*, February -  
March 2010

\$ 35,000-45,000





233

**SIGMAR  
POLKE**

1941 - 2010

Untitled

signed and dated 2002

acrylic and interference color on paper

39 $\frac{7}{8}$  by 26 $\frac{7}{8}$  in. 101.3 by 68.3 cm.

**PROVENANCE**

L&M Arts, New York

Michael Werner Gallery, New York

Acquired from the above by the present owner

\$ 70,000-90,000

234

**ANSELM  
KIEFER**

b.1945

**Die Himmelspaläste**

titled

oil, emulsion, acrylic, wire cage and lead on  
canvas

75<sup>3</sup>/<sub>8</sub> by 110<sup>3</sup>/<sub>4</sub> by 9<sup>7</sup>/<sub>8</sub> in.

191.5 by 281.3 by 25.1 cm.

Executed in 2002.

**PROVENANCE**

Gagosian Gallery, New York

Acquired from the above by the present owner  
in 2002

**EXHIBITED**

New York, Gagosian Gallery, *Anselm Kiefer:*  
*Merkaba*, November - December 2002

\$ 400,000-600,000

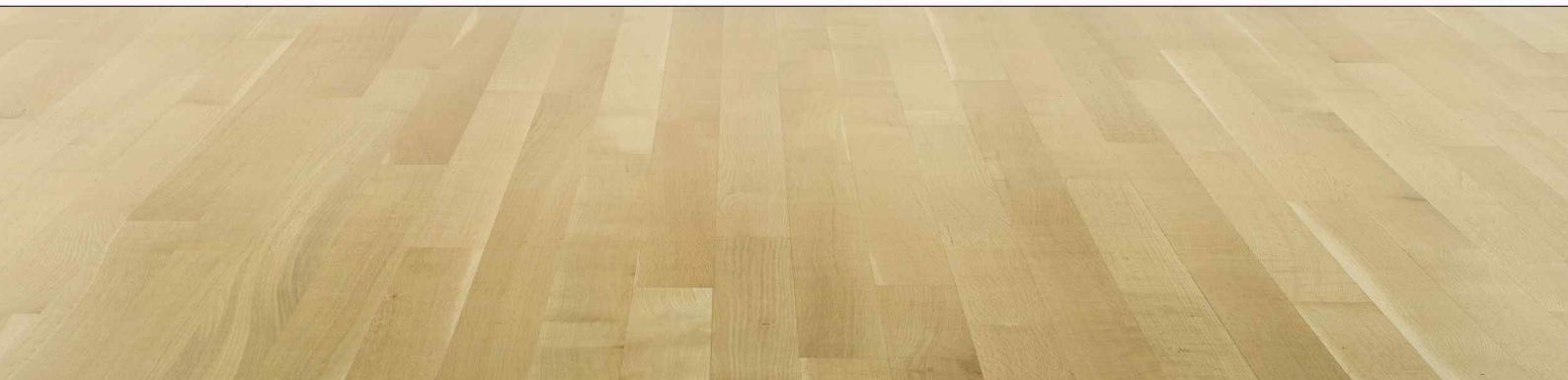
“I am interested in reconstructing symbols. It's about connecting  
with an older knowledge and trying to discover continuities in why  
we search for heaven.”

Anselm Kiefer



J.M.W. Turner, *Slave Ship*, 1840

Image © Museum of Fine Arts, Boston, Massachusetts,  
USA / Bridgeman Images



## GERHARD RICHTER

b.1932

### Untitled (Haus)

signed and dated 6. Jan. 90  
oil on photograph  
19 $\frac{5}{8}$  by 27 $\frac{1}{2}$  in. 49.8 by 69.9 cm.

#### PROVENANCE

Anthony d'Offay Gallery, London  
Private Collection, Belgium  
Phillips, de Pury & Luxembourg, New York, 14  
November 2003, Lot 197  
Galerie Thomas Schulte, Berlin  
Acquired from the above by the present owner

#### EXHIBITED

London, Anthony d' Offay Gallery, *Gerhard  
Richter: Mirrors*, April - June 1991, cat. no. 61,  
p. 73

\$ 150,000-200,000

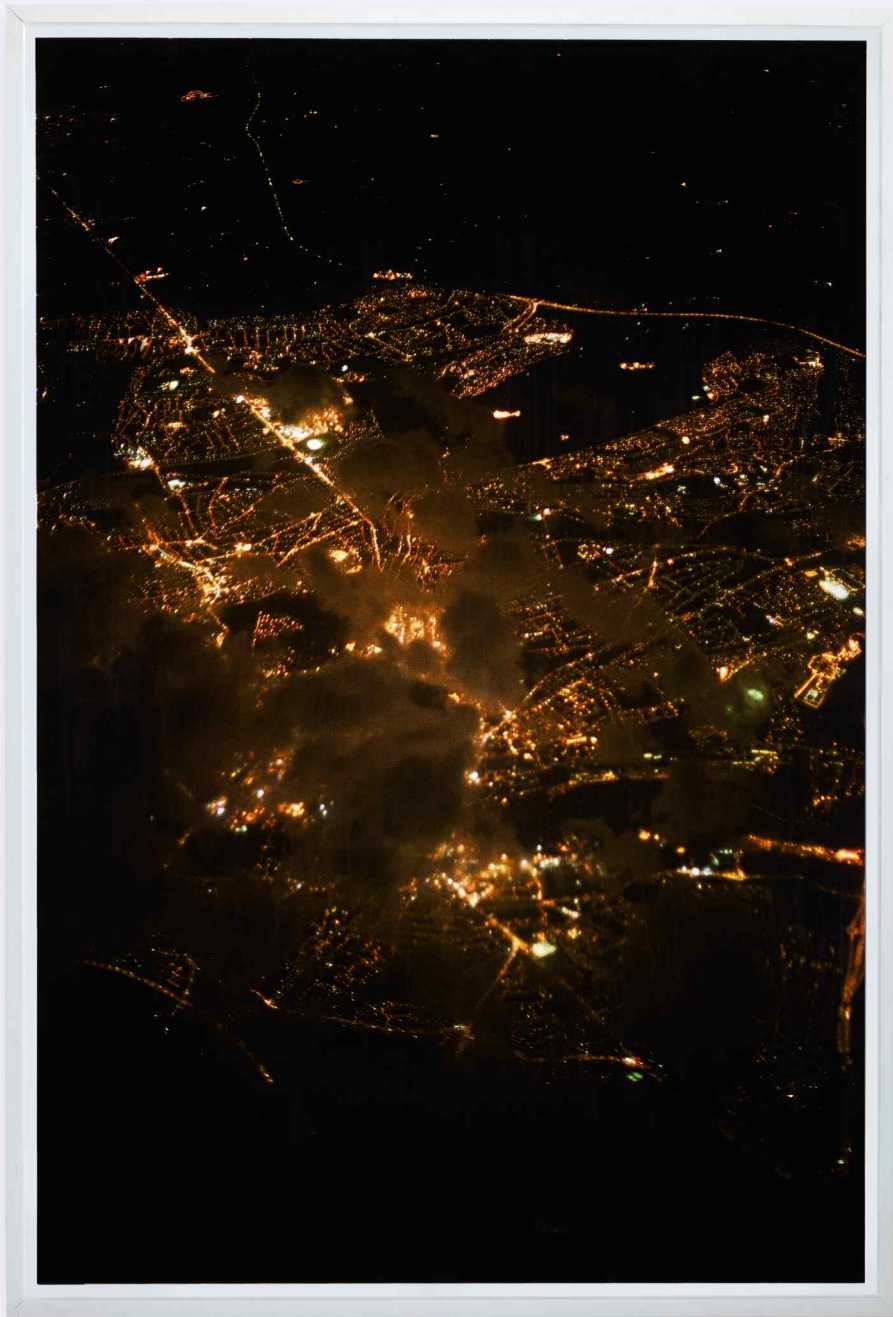
“Every time we describe an event, add up a column of figures, or take a photograph of a tree, we create a model: without models we would know nothing about reality which we can neither see nor describe but which we nevertheless conclude exists. We attract negative names to this reality: the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of absolute images like heaven and hell. With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity... with all the means at the disposal of art, ‘nothing.’”

Gerhard Richter



Claude Monet, *The Japanese Bridge*, 1918-24  
Image © Musee Marmottan Monet, Paris, France / Bridgeman Images





236

**WOLFGANG  
TILLMANS**

b.1968

**Aufsicht (Night)**

c-print, in artist's chosen frame

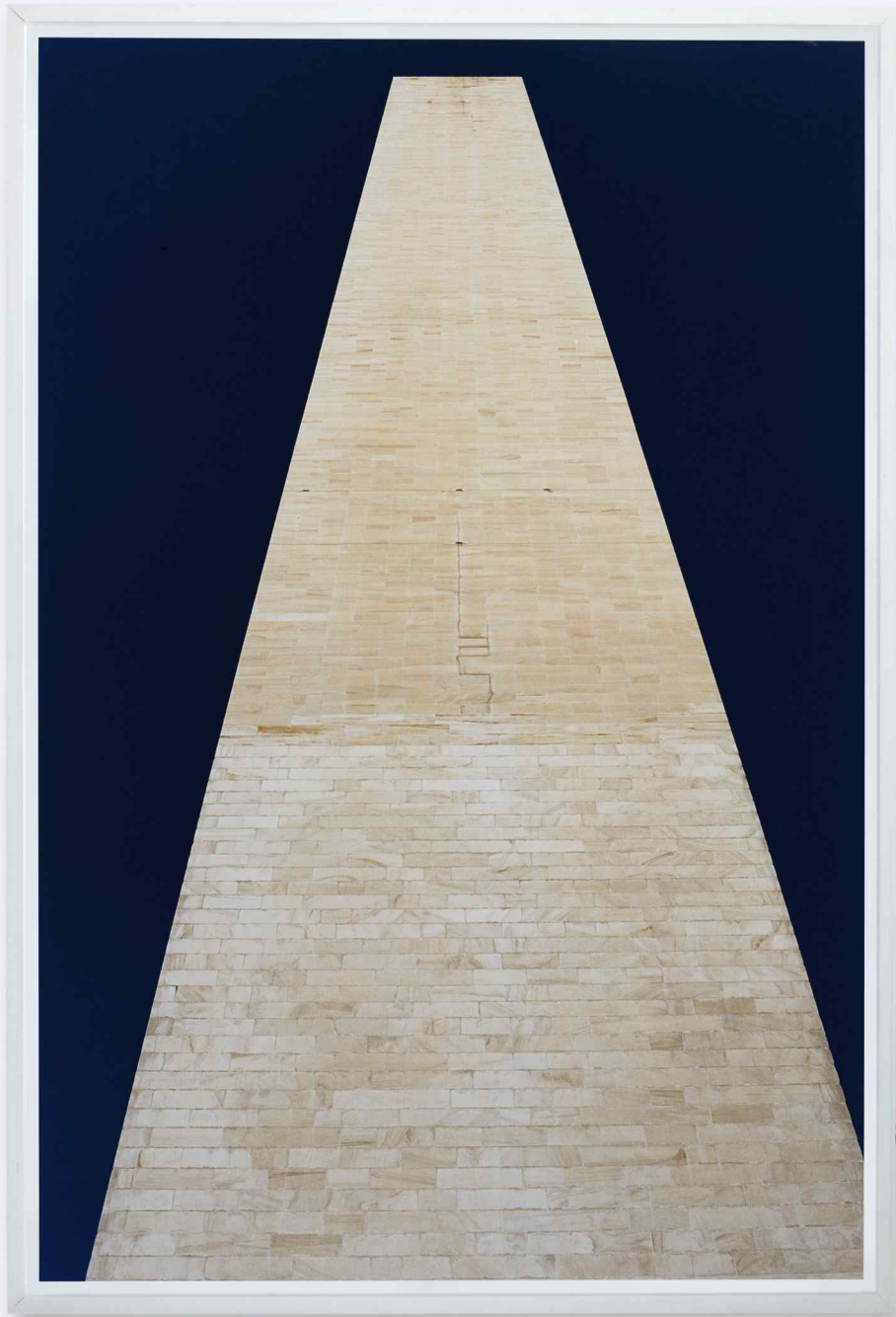
79½ by 53 in. 202 by 135 cm.

Executed in 2009, this work is number 1 from  
an edition of 1, plus 1 artist's proof.

**PROVENANCE**

Private Collection, New York

\$ 60,000-80,000



237

**WOLFGANG  
TILLMANS**

b.1968

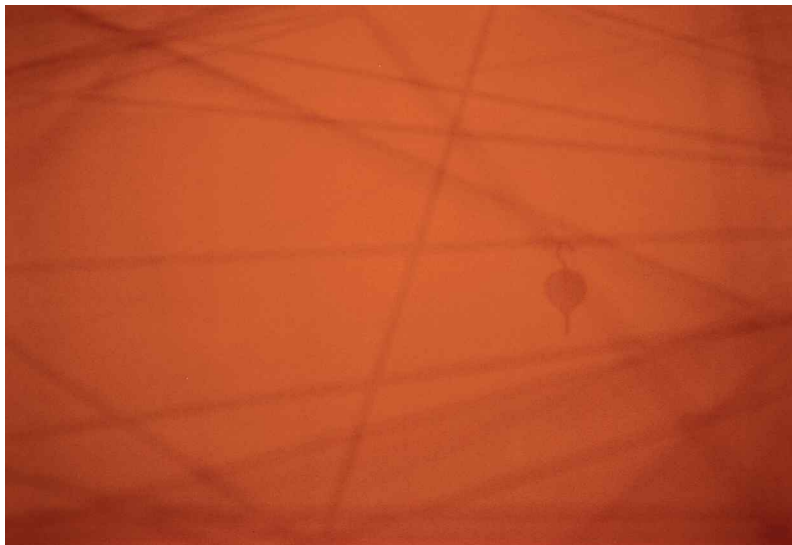
**Monument**

signed on a label affixed to the reverse  
c-print, in artist's chosen frame  
84 by 57 in. 213.4 by 144.8 cm.  
Executed in 2006, this work is number 1 from  
an edition of 1, plus 1 artist's proof.

**PROVENANCE**

Andrea Rosen Gallery, New York  
Private Collection  
Christie's, New York, 13 November 2014,  
Lot 554  
Acquired from the above sale by the present  
owner

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



238

**238**

**LOUISE  
LAWLER**

b.1947

**Shadow, Summer**

signed, dated 1987 and numbered 1 of 12 on the reverse

Cibachrome

26 by 38¾ in. 66 by 98.4 cm.

Executed in 1987, this work is number 1 from an edition of 12 unique color variants.

**PROVENANCE**

Private Collection

Phillips de Pury & Luxembourg, New York, 15 May 2001, Lot 173

Acquired from the above sale by the present owner

\$ 18,000-25,000



239

**239**

**BARBARA  
KRUGER**

b.1945

**This Color is You**

signed and dated 1995 on the reverse

c-print

11 by 8½ in. 27.9 by 21.6 cm.

**PROVENANCE**

Private Collection, New York

\$ 8,000-12,000





present

past imperfect

present imperfect

past perfect

future perfect

240

## LORNA SIMPSON

b.1961

### Tense

three black and white gelatin prints and five engraved plastic plaques

Overall: 65 by 123 in. 165.1 by 312.4 cm.

Executed in 1991, this work is number 3 from an edition of 3, plus 1 artist's proof.

### PROVENANCE

Josh Baer Gallery, New York

Acquired from the above by the present owner

### EXHIBITED

Birmingham Museum of Art, *Third Space / shifting conversations about contemporary art*,  
January 2017 - January 2019

Frankfurter Kunstverein, Schirn Kunsthalle,  
*Prospect 93: An International Exhibition of Contemporary Art*; March - May 1993

### LITERATURE

Exh.Cat., Hamilton, Colgate University, Dana  
Arts Center, *Uncanny Dissonance: The Work of  
Lorna Simpson*, March - May 1993, n.p.

\$ 20,000-30,000

241

**CINDY  
SHERMAN**

b.1954

Untitled

signed, dated 2002/2008 and numbered 7/10  
on a label affixed to the reverse

c-print

41<sup>5</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>4</sub> in. 105.7 by 65.4 cm.

Conceived in 2002 and executed in 2008, this  
work is number 7 from an edition of 10.

**PROVENANCE**

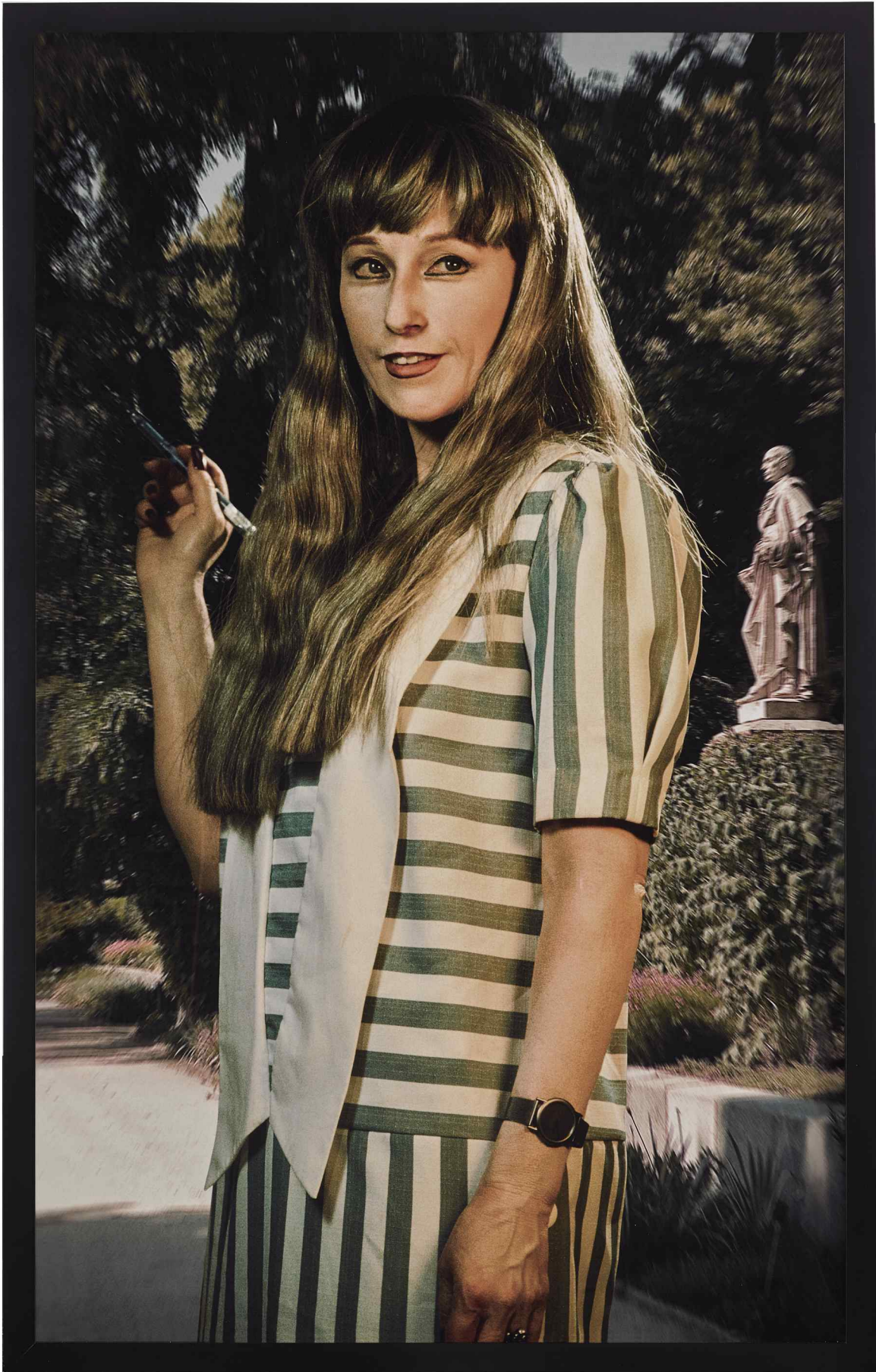
Metro Pictures, New York

Acquired from the above by the present owner

\$ 50,000-70,000

“I’ll see a photograph of a character and try to copy them on to my face. I think I’m really observant, and thinking how a person is put together, seeing them on the street and noticing subtle things about them that make them who they are.”

Cindy Sherman



242

**RICHARD  
PRINCE**

b.1949

Untitled (Cartoon)

signed and dated 2014 on the overlap  
inkjet, acrylic and silkscreen ink on canvas  
27½ by 26 in. 68.9 by 66 cm.

**PROVENANCE**

Salon 94, New York

Acquired from the above by the present owner  
in 2015

\$ 120,000-180,000

“I have never thought making anything new. I make it again. I am very much against trying to make anything new in a modernist approach. I think you can do only something for yourself.”

Richard Prince





243

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**RICHARD PRINCE**

b.1949

Untitled (Nurse)

signed and dated 2007  
 printed paper collage on paper  
 17 by 14 in. 43.2 by 35.6 cm.

**PROVENANCE**  
 Salon 94, New York  
 Acquired from the above by the present owner  
 \$ 25,000-35,000



244

## DAVID HOCKNEY

b.1937

### Graffiti Palace

signed, titled, dated 1982 and numbered #9  
color photograph collage on board, in artist's  
frame

48 by 57½ in. 121.9 by 146.1 cm.

Executed in 1982, this work is number 9 from a  
series of 15 unique works.

#### PROVENANCE

Richard Gray Gallery, New York  
Acquired from the above by the present owner  
in 1986

#### EXHIBITED

Chicago, Richard Gray Gallery, *David Hockney:  
New Work with a Camera*, October - November  
1983 (another example exhibited)

#### LITERATURE

Andrea Constantine Papadakis, Ed., *David  
Hockney*, London 1988, p. 96, illustrated in  
color

\$ 15,000-20,000



245

GEORGE  
CONDO

b.1957

Untitled

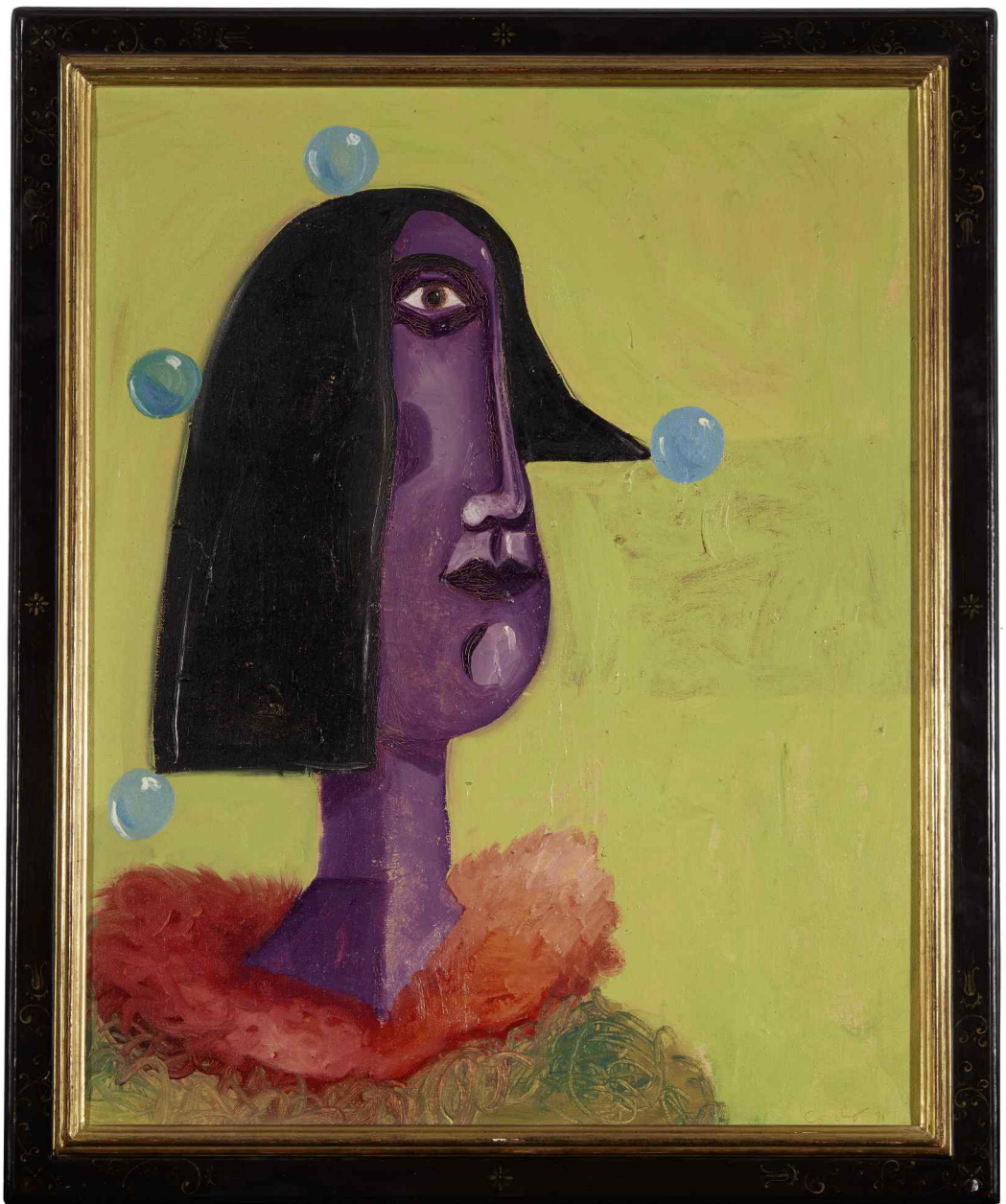
signed and dated 91; signed and dated 91 Paris  
and *Antibes Mai* - 1991 on the reverse  
oil on canvas, in artist's chosen frame  
10¼ by 16¼ in. 26 by 41.3 cm.

**PROVENANCE**

Gift of the artist to the present owner

\$ 60,000-80,000





246

**GEORGE  
CONDO**

b.1957

Untitled

signed and dated 91; signed on the reverse  
oil on canvas, in artist's chosen frame  
31¼ by 25⅝ in. 80.6 by 65.1 cm.

**PROVENANCE**

Gift of the artist to the present owner

\$ 30,000-40,000



247

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**GEORGE  
CONDO**

b.1957

**Jazz Angles**

signed, titled and dated 2000 on the reverse  
acrylic on canvas  
36 by 36 in. 91.4 by 91.4 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner in 2000

\$ 60,000-80,000



248

**GEORGE  
CONDO**

b.1957

Abstract

oil on canvas  
36 $\frac{1}{8}$  by 29 $\frac{7}{8}$  in. 91.8 by 75.9 cm.  
Executed in 1983.

**PROVENANCE**

Pat Hearn, New York  
Vrej Baghoomian, New York  
Sotheby's, London, 13 February 2014, Lot 337  
Acquired from the above sale by the present  
owner

\$ 60,000-80,000



249

249

**DONALD  
BAECHLER**

b.1956

**Home Sweet Home**

signed with the artist's initials, titled and dated  
99 on the reverse

acrylic and fabric collage on canvas  
60 by 60 in. 152.4 by 152.4 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

**EXHIBITED**

Philadelphia, Locks Gallery, *Donald Baechler*,  
November - December 1999, p. 6, illustrated  
in color

\$ 15,000-20,000



250

250

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

**JENNIFER  
BARTLETT**

b.1941

**Old House Lane #1**

pastel on paper, in 2 parts  
Overall: 44½ by 60 in. 113 by 152.4 cm.  
Executed in 1986.

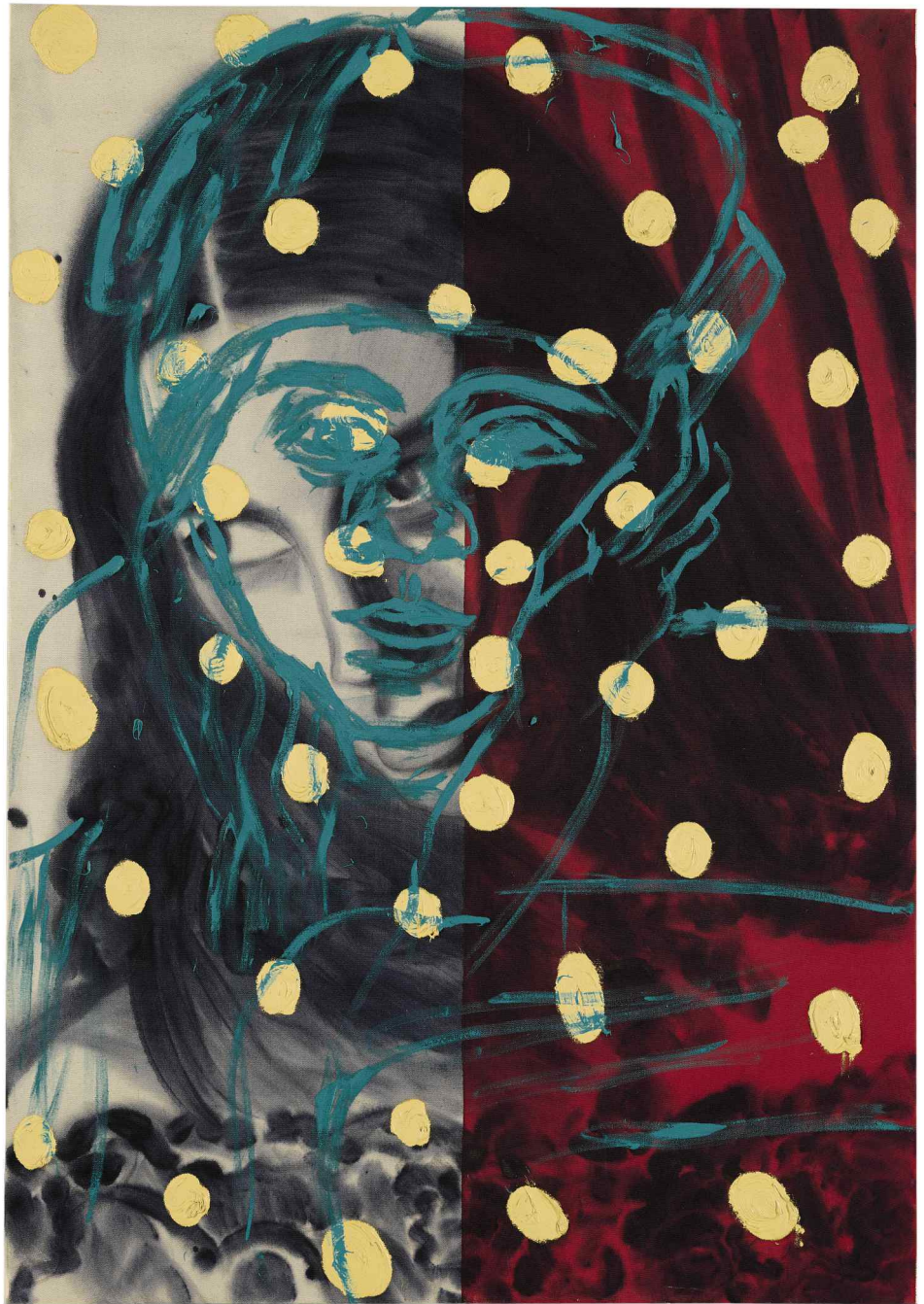
**PROVENANCE**

John C. Stoller & Co., Minneapolis  
Acquired from the above by the present owner  
in May 1987

**EXHIBITED**

New York, Paula Cooper Gallery, *Jennifer  
Bartlett: Old House Lane*, February - March  
1987

\$ 6,000-8,000



251

**DAVID  
SALLE**

b.1952

**Inhaler**

oil and acrylic on canvas  
60 by 42 in. 152.4 by 106.7 cm.  
Executed in 1983.

**PROVENANCE**

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

\$ 40,000-60,000

252

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

**SUSAN  
ROTHENBERG**

b.1945

**Two Rays**

signed, titled and dated 1981 on the reverse

oil on canvas

30½ by 55 in. 77.5 by 139.7 cm.

**PROVENANCE**

Willard Gallery, New York

Douglas S. Cramer, Los Angeles

Sotheby's, New York, 14 November 2001, Lot 29

Acquired from the above sale by the present  
owner

**EXHIBITED**

Amsterdam, Stedelijk Museum, *Susan*

*Rothenberg: Recent Paintings*, October -

November 1982, cat. no. 13, p. 9, illustrated

**LITERATURE**

Joan Simon, Ed., *Susan Rothenberg*, New York

1991, p. 97, illustrated in color

\$ 50,000-70,000





253

253

**ENZO  
CUCCHI**

b.1949

**Giorno Gonfio**

signed and dated 1985 on the reverse of 1 panel  
oil on canvas stretched over panel, in 2 parts  
Each: 118¼ by 35½ in. 300.4 by 90.2 cm.

**PROVENANCE**

Sperone Westwater, New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Solomon R. Guggenheim, *Enzo Cucchi*,  
July 1986, cat. no. 57, p. 83, illustrated in color

\$ 25,000-35,000



254

254

**BARRY  
LE VA**

b.1941

**Sculptured Activities**

silkscreen ink and paper collage on canvas  
84 by 60 in. 213.4 by 152.4 cm.  
Executed in 1986.

**PROVENANCE**

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

\$ 10,000-15,000



255

**TERRY  
WINTERS**

b.1949

Untitled

oil on canvas

101¼ by 71½ in. 257.2 by 181.6 cm.

Executed in 1985-86.

**PROVENANCE**

Sonnabend Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Washington, D.C., Corcoran Gallery of Art,  
*The 40th Biennial of American Contemporary  
Painting*, April - June 1987, cat. no. 84

\$ 25,000-35,000



255

256

**FRANZ  
WEST**

1947 - 2012

Untitled

metal

19¾ by 25½ by 33½ in. 50 by 65 by 85 cm.

Executed in 1988.

**PROVENANCE**

Koury Wingate Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, Kuory Wingate Gallery, *Franz West:  
Seats and Sculptures*, March 1989

New York, P.S.1 Museum, *Franz West:  
Possibilities*, April - June 1989

\$ 35,000-45,000



256

257

**PETER  
DOIG**

b.1959

Untitled (Roma)

titled; signed, titled and dated *1985* on the reverse

oil and metallic paint on found wood  
61¼ by 25¾ in. 156.8 by 64.5 cm.

**PROVENANCE**

Private Collection, London (acquired directly from the artist)

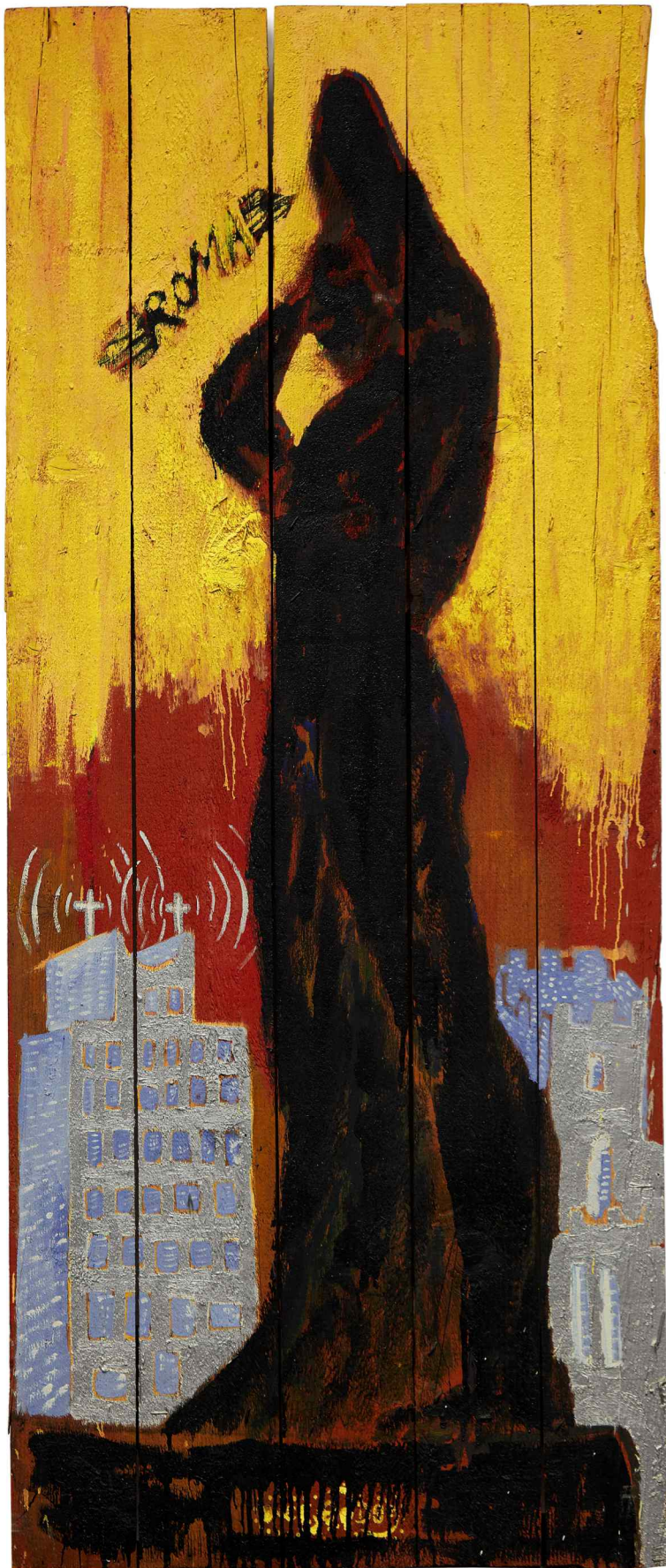
Christie's, London, 17 October 2009, Lot 199

Private Collection (acquired from the above sale)

Christie's, London, 12 February 2015, Lot 272

Acquired from the above sale by the present owner

\$ 80,000-120,000



258

**MARIO  
MERZ**

1925 - 2003

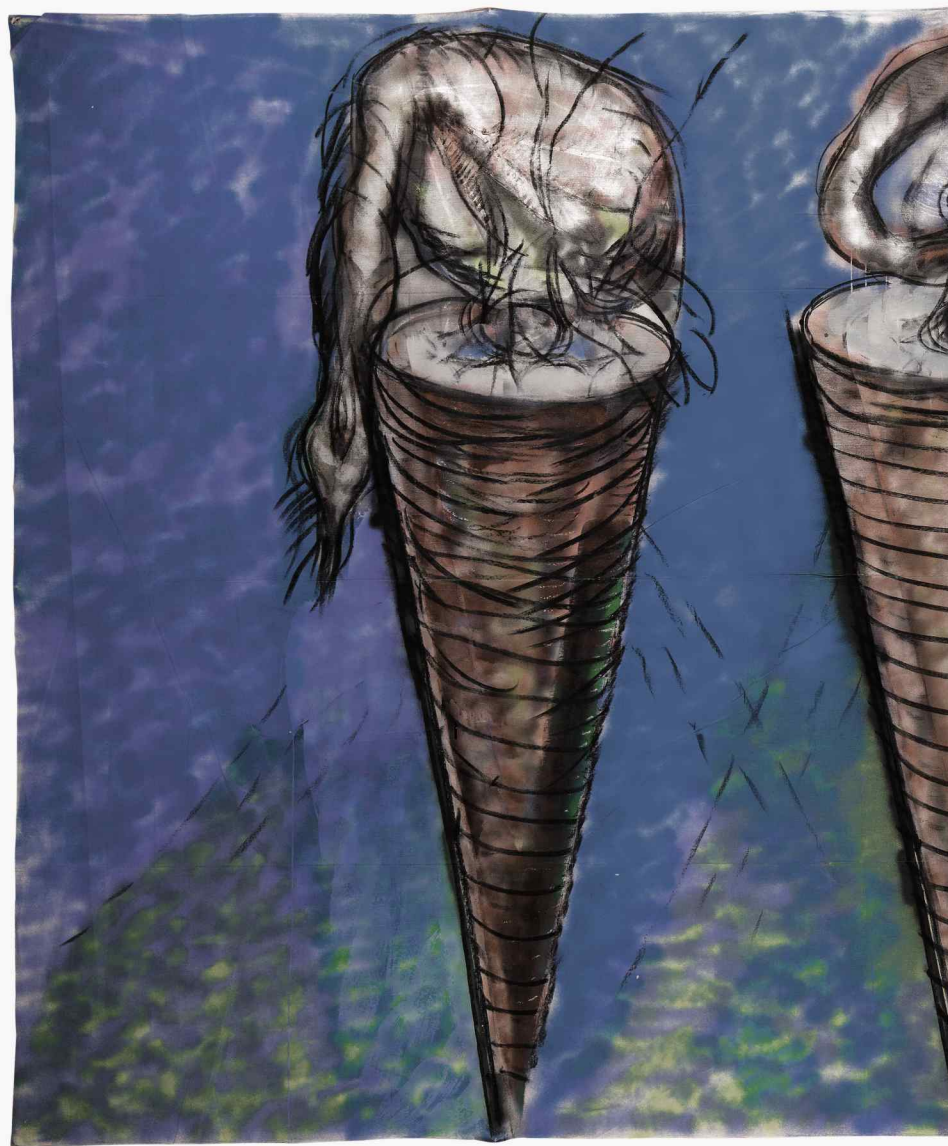
**Gocce Nel Lago**

oil, acrylic and charcoal on canvas with 2  
fluorescent light fixtures and rain coat  
78¾ by 198 in. 200 by 502.9 cm.  
Executed in 1981-82.

**PROVENANCE**

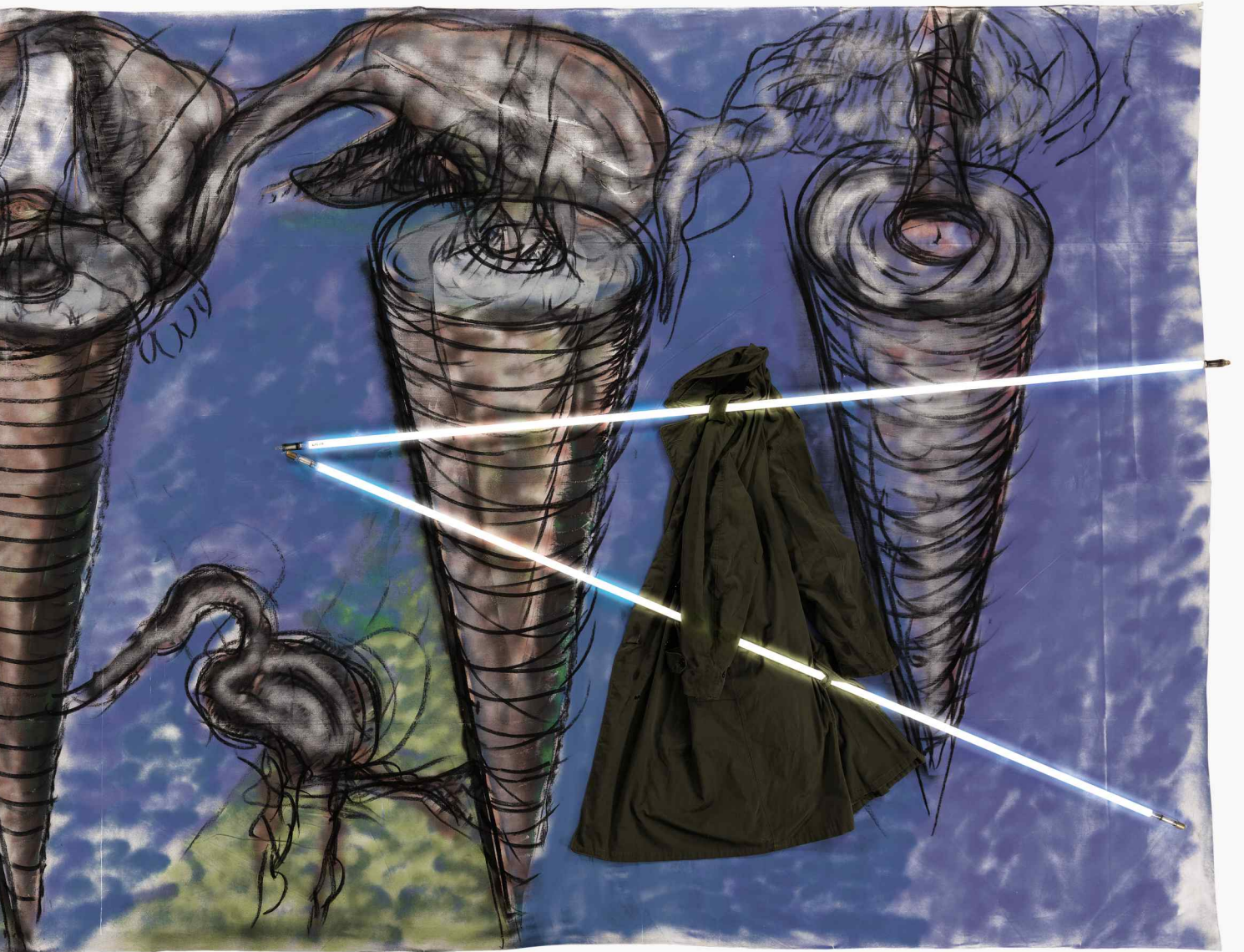
Sperone Westwater, New York  
Acquired from the above by the present owner

\$ 100,000-150,000



“Merz intuitively shapes a total landscape that embraces all the contradictions and all the rich texture of history. And yet, this total landscape does not include certainty, and that is what makes it poetic – makes it real.”

Gloria Moure, Exh. Cat., Barcelona, Fundació Antoni Tàpies, *Mario Merz*, 1993, p. 19



259

**JÖRG  
IMMENDORFF**

1945 - 2007

**Grosser Tisch**

inscribed *Für Bern* on the reverse

oil on canvas

110¼ by 137¾ in. 280 by 350 cm.

Executed in 1980.

\$ 100,000-150,000

**PROVENANCE**

Sonnabend Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Kunsthalle Bern, *Jörg Immendorff: Malermut*

*Rundum*, August - September 1980, cat. no. 21

Brussels, Palais de Beaux-Arts, *Painting in*

*Germany*, May - July 1981, cat. no. 17

Kunsthaus Zurich, *Immendorff*, November

1983 - January 1984, p. 55, illustrated

Seattle Art Museum, *States of War*, April - June

1985

“During an act of painting, everything happens, variations playing themselves through, the rejection of everything sentimental up to the basic concepts. My art is not trendy. It is necessary painting, political not only through its objective message but also through its painterly realizations.”

Jörg Immendorff



PROPERTY FROM A PROMINENT SOUTH  
AMERICAN COLLECTION

## ADRIANA VAREJÃO

b.1964

### Língua com padrão de flor

oil on canvas and aluminum

78 by 67 by 21 in. 198.1 by 170.2 by 53.3 cm.

Executed in 1998.

#### PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner  
in 2004

#### LITERATURE

Isabel Diegues, Ed., *Adriana Varejão - entre  
carnes e mares*, Rio de Janeiro 2009, pp. 198  
and 200, illustrated in color

\$ 250,000-350,000

**ADRIANA VAREJÃO'S** *Língua com padrão de flor*, from the series "Tongues and Incisions," is a masterful synthesis of corporeal and architectonic forms, as well as a highly nuanced exploration of representational strategies. Through the juxtaposition of elements that reference these disparate categories, Varejão's work examines the relationship between order and violence, bringing together the colonial history of her native Brazil with formal investigations into the tension between mimetic representation and abstraction.

*Língua com padrão de flor* features a crimson passage along its center, delineated with thick impasto, which spills beyond the edge of the canvas onto the floor below. All around the red passage is a tile backing painted on canvas by Varejão with a faithful verisimilitude, rendered to look exactly like the ceramic Portuguese tiles which typically cover the exteriors of religious and government buildings in Brazil. Though visually distinct, the projecting tongue and the tile base are skillfully resolved into a single, unified, composition by the artist. Each part acts as a testament to the artist's artistic labor and skill: the tiles function as evidence of Varejão's draftsmanship, keen observational eye and ability to inspire aesthetic pleasure. The tongue, dramatically peeling off the surface of the canvas like skin, is an unbound exploration in paint and gesture, elevating the medium through its imaginative and subversive application.

The tiles, painstakingly rendered by the artist, contrast with the "tongue" projecting from the work's center, disrupting that pristine surface and quaint sense of history. In bringing these elements together, Varejão questions our sanitized views of the past, introducing visceral and abject associations with the body, as well as notions of violence done to bodies, in order to highlight what lurks just beyond the surface.





261

**BEATRIZ  
MILHAZES**

b.1960

**Santo Cristo**

signed, titled and dated 2004 on the reverse  
acrylic on canvas  
117<sup>3</sup>/<sub>8</sub> by 27<sup>3</sup>/<sub>8</sub> in. 298.1 by 69.5 cm.

**PROVENANCE**

James Cohan Gallery, New York  
Acquired from the above by the present owner  
in 2004

**EXHIBITED**

New York, James Cohan Gallery, *Beatriz  
Milhazes: Summertime*, October - December  
2004

\$ 200,000-300,000

“The work of Beatriz Milhazes epitomizes this process of reinvention and emphasizes a double movement within contemporary paintings: abstraction as an activity drawing from both the visual world and experience, and hybridity as a drawing together of different sources in the creation of something new.”

Simon Wallis, *Beatriz Milhazes*, Bignan 2003, p. 21



262

**ADRIANA  
VAREJÃO**

b.1964

Libre

signed, titled and dated 1996 on the reverse  
oil on canvas

76 $\frac{5}{8}$  by 64 $\frac{3}{4}$  in. 194.6 by 164.5 cm.

**PROVENANCE**

Galeria Camargo Vilaça, São Paulo

Acquired from the above by the present owner

**EXHIBITED**

São Paulo, Galeria Camargo Vilaça, *Adriana  
Varejão*, 1996

Rio de Janeiro, Museu Nacional de Belas Artes,  
*Grito*, 1996, n.p., illustrated in color

Mexico City, Centro Cultural de Arte  
Contemporáneo, *Asi Esta La Cosa: Instalación  
y Arte Objeto en América Latina*, 1997

**LITERATURE**

Paulo Herkenhoff, Ed., *Adriana Varejão -  
Pintura / Sutura, Painting / Suturing*, São Paulo  
1996, n.p.

Felipe Chaimovich, Ed., *Adriana Varejão -  
Galeria Camargo Vilaça*, São Paulo 1996, vol. 5,  
cat. no. 17, pp. 60-61, illustrated in color

\$ 200,000-300,000



Adriana Varejão in her studio in Rio de Janeiro, Brasil  
painting the present work, 1996



263

PROPERTY FROM A DISTINGUISHED  
AMERICAN COLLECTION

**ANTONI  
TÀPIES**

1923 - 2012

**Esgrafiati i espiral**

signed on the reverse  
marble dust, synthetic resin and acrylic on  
panel  
76¾ by 51¼ in. 194.9 by 130.2 cm.  
Executed in 2002.

\$ 120,000-180,000

**PROVENANCE**

PaceWildenstein, New York  
Acquired from the above by the present owner  
in March 2003

**EXHIBITED**

New York, PaceWildenstein, *Antoni Tàpies at  
80*, February - March 2003, p. 35(c), illustrated  
in color

**LITERATURE**

Anna Agusti, Nuria Enguita Mayo and Miquel  
Tàpies, Eds., *Tàpies: Obra Completa Volum 8e.  
1998 - 2004*, Barcelona 2005, cat. no. 7611,  
p. 306, illustrated

“No contemporary artist has succeeded in infusing anorganic matter with such life and lending it such irresistible evocative force as has Antoni Tàpies over the past decades. His pictures, recalling hermetically sealed sections of wall, possess a concreteness and immediacy that challenge the viewer to experience their sheer tactile presence and their gestural markings as components of a creative process based on a seemingly inexhaustible evolution form. ”

Andreas Franzke, Ed., *Tàpies*, Spain 1992, p. 7



264

**MANOLO  
VALDÉS**

b.1942

**Retrato de dama**

signed, titled and dated 2011 on the reverse

oil and burlap collage on canvas

90½ by 67 in. 229.9 by 170.2 cm.

Executed in 2011.

**PROVENANCE**

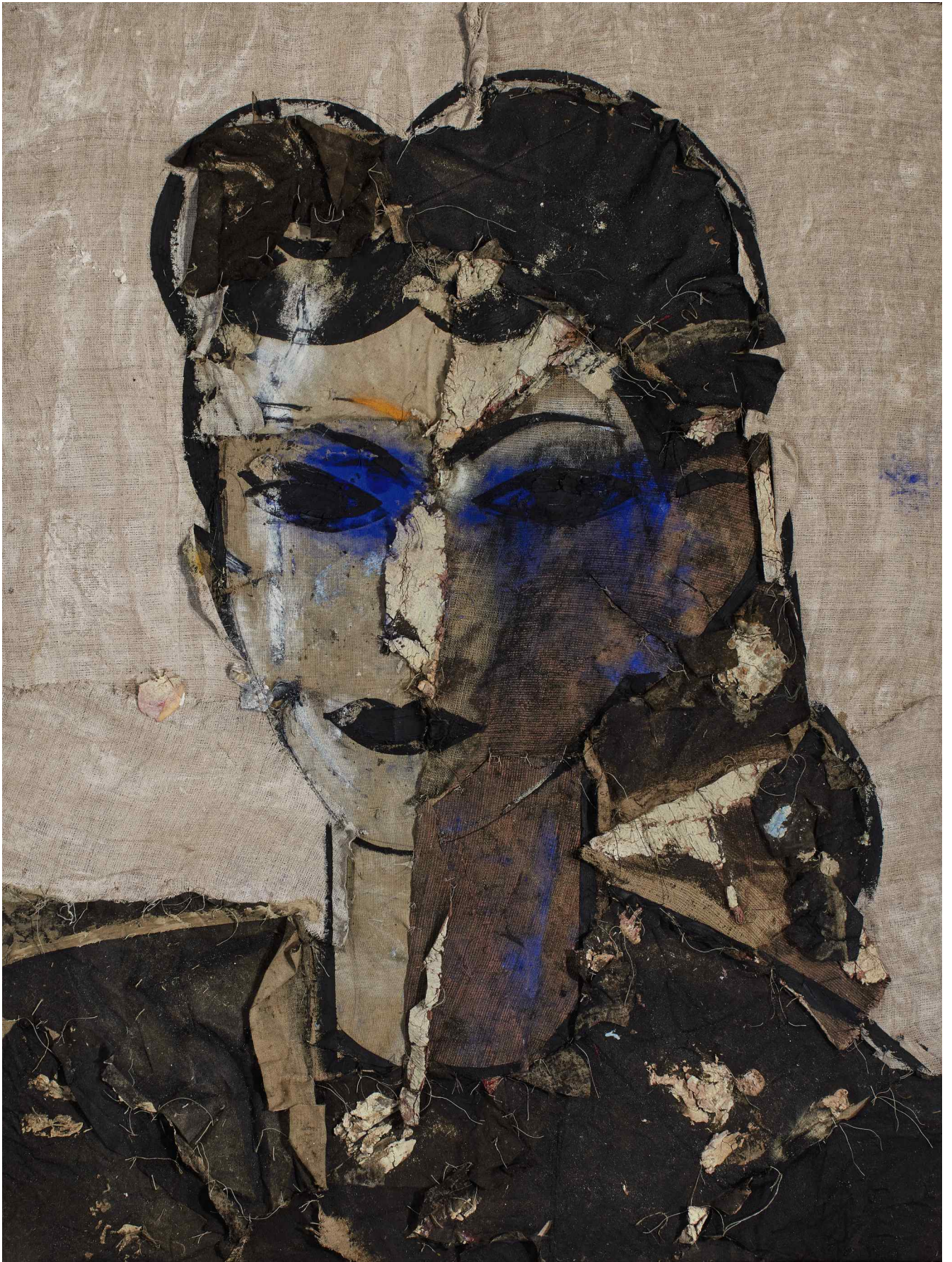
Private Collection

\$ 180,000-250,000

“I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colors, materials and textures are the product of relived experiences of other masters. My painting involves much reflection.”

Manolo Valdés





265

**JUAN  
MUÑOZ**

1952 - 2001

**Untitled (Handrail)**

wood, bronze and iron  
3¾ by 74½ by 5¼ in.  
9.5 by 189.2 by 13.3 cm.  
Executed in 1988.

**PROVENANCE**

Galería Marga Paz, Madrid  
Estate of Hans Svarverud, Copenhagen  
Sotheby's, London, 7 February 2003, Lot 152  
Galería Pepe Cobo, Madrid  
Acquired from the above by the present owner  
in June 2004

**EXHIBITED**

Opporto, Portugal, Fundacion Serralves,  
*Espacios y Modos Las Palmas de Gran Canaria*,  
2003

\$ 40,000-60,000



266

## MONA HATOUM

b.1952

### Divan Bed

steel tread plate

21½ by 75¾ by 35 in.

54.6 by 192.4 by 88.9 cm.

Executed in 1996, this work is number 3 from an edition of 3, plus 1 artist's proof.

### PROVENANCE

Alexander and Bonin, New York

Acquired from the above by the present owner

### EXHIBITED

Chicago, Museum of Contemporary Art; New York, New Museum of Contemporary Art,

*Mona Hatoum*, December 1997 - February 1998, p. 37 (another example exhibited)

Centro de Arte de Salamanca; Santiago de Compostela, Centro Galego de Arte Contemporanea, *Mona Hatoum*, July 2002 - January 2003, p. 109, illustrated in color

(another example exhibited)

Hamburger Kunsthalle; Kunstmuseum Bonn;

Magasin 3 Stockholm Konsthall, *Mona Hatoum*, March - December 2004, p. 25, illustrated in color (another example exhibited)

### LITERATURE

Iwona Blazwick, Ed., *Mona Hatoum*, Hong Kong 1997, pp. 112-113, illustrated in color

Hatje Cantz, Ed., *Mona Hatoum*, Hamburg 2004, p. 25, illustrated in color

\$ 70,000-90,000



267

**VITO  
ACCONCI**

1940 - 2017

**Bridge Chairs for Argument and  
Compromise**

enamel on aluminum ladder construction

110 by 127½ by 17⅝ in.

279.4 by 323.9 by 44.8 cm.

Executed in 1984.

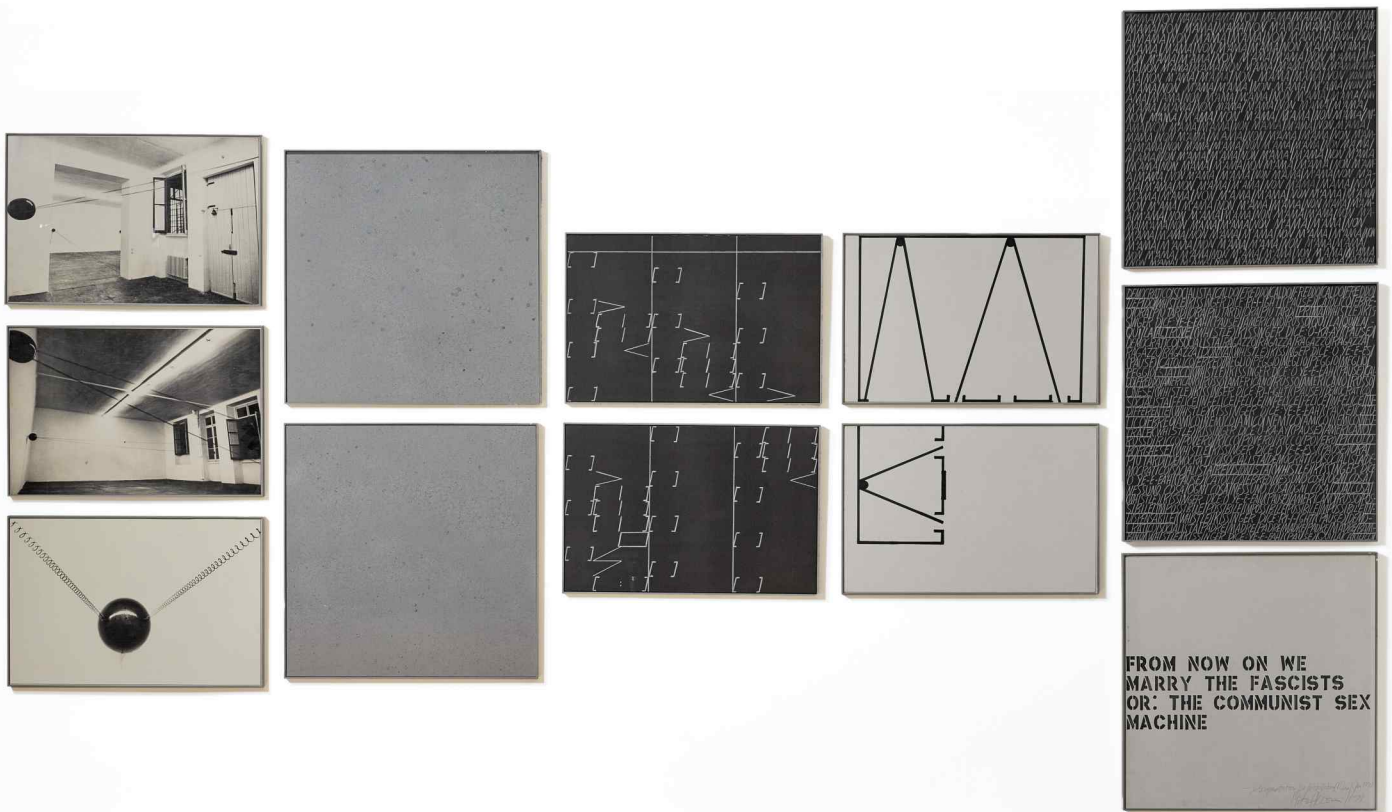
**PROVENANCE**

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner

\$ 15,000-20,000





268

VITO  
ACCONCI

1940 - 2017

From Now On We Marry the  
Facists Or: The Communist Sex  
Machine documentation for  
installation in Milan January 1978

signed, partially titled and dated 1978 on 1  
element

gelatin silver prints, marker, chalk and mixed  
media on paper mounted on board, in 12 parts  
140½ by 82 in. 356.9 by 208.3 cm.

PROVENANCE

Young Hoffman Gallery, Chicago

Acquired from the above by the present owner

\$ 25,000-35,000



269

## CILDO MEIRELES

b.1948

### Inserções em Circuitos Ideológicos: Projeto Coca-Cola

each stamped *C.M. 5-70* in transfer text transfer text on glass Coca-Cola bottles, in 3 parts

Each: 9¾ by 2¼ in. 24.7 by 5.7 cm.

Executed in 1970-88.

#### PROVENANCE

Private Collection (acquired directly from the artist)

Christie's, New York, 21 November 2015, Lot 261

Acquired from the above sale by the present owner

#### LITERATURE

Exh. Cat., Valencia, IVAM Centre del Carmen, *Cildo Meireles*, 1995, p. 19 and 101, illustrated in color (another example exhibited)

Dan Cameron, Paulo Herkenhoff, and Gerardo Mosquera, Eds., *Cildo Meireles*, London, 1999, pp. 108-109 and 111, illustrated in color (another example exhibited)

Exh. Cat., Les Musées d'Art Moderne et Contemporain de Strasbourg, *Cildo Meireles*, 2003, p. 81, illustrated in color (another example exhibited)

Exh. Cat., London, Tate Modern, *Open Systems: Rethinking Art c. 1970*, 2005, p. 138, illustrated in color (another example exhibited)

Exh. Cat., Zurich, Daros-Latinamerica, *Seduções: Valeska Soares, Cildo Meireles, Ernesto Neto*, 2006, pp. 92 and 105, illustrated in color (another example exhibited)

Exh. Cat., London, Tate Modern, *Cildo Meireles*, 2008, pp. 62-63 and 65, illustrated in color (another example exhibited)

\$ 50,000-70,000



270

**CILDO  
MEIRELES**

b.1948

Metros [Seven Works]

folding rulers

Each: 78¾ by 5⅞ in. 200 by 1.6 cm.

Executed in 1992.

**PROVENANCE**

Private Collection (gift of the artist in 2008)

Christie's, London, 14 February 2013, Lot 266

Acquired from the above sale by the present

owner

\$ 45,000-65,000



271

271

PROPERTY FROM A PROMINENT SOUTH AMERICAN COLLECTION

**JAC LEIRNER**

b.1961

Untitled, from the series 'Blue Phase'

signed and dated 1992 on the reverse ink on Brazilian currency sewn on fabric 28¼ by 29⅜ in. 71.9 by 74.6 cm.

**PROVENANCE**

Galerie Lelong, New York  
Private Collection (acquired from the above)  
Christie's, Paris, 10 June 2004, Lot 87  
Acquired from the above sale by the present owner

**LITERATURE**

Exh. Cat., Rio de Janeiro, Centro Cultural Banco do Brasil, *Jac Leirner: Ad Infinitum*, 2002, p. 4, illustrated in color

\$ 35,000-45,000



272

272

**JAC LEIRNER**

b.1961

Pulmão

1200 cellophane strips from Marlboro cigarette packets  
28½ by 13 by 2 in. 72.4 by 33 by 5.1 cm.  
Executed in 1987.

**PROVENANCE**

Galeria Camargo Vilaça, São Paulo  
Acquired from the above by the present owner in 1994

\$ 20,000-30,000



273

**JAC  
LEIRNER**

b.1961

Untitled

airline blankets

900 by 55 in. 2286 by 139.7 cm.

Executed in 1993.

**PROVENANCE**

Galeria Camargo Vilaça, São Paulo

Acquired from the above by the present owner  
in 1995

Please visit [sothebys.com](http://sothebys.com) to view images of the  
complete work and additional details

\$ 20,000-30,000



Detail view

274

PROPERTY FROM A PROMINENT SOUTH  
AMERICAN COLLECTION

**VALESKA  
SOARES**

b.1957

Untitled (Model after Vanishing  
Point)

steel and perfume

13¼ by 14⅝ by 1 in. 33.7 by 37.1 by 2.5 cm.

Executed in 1998.

**PROVENANCE**

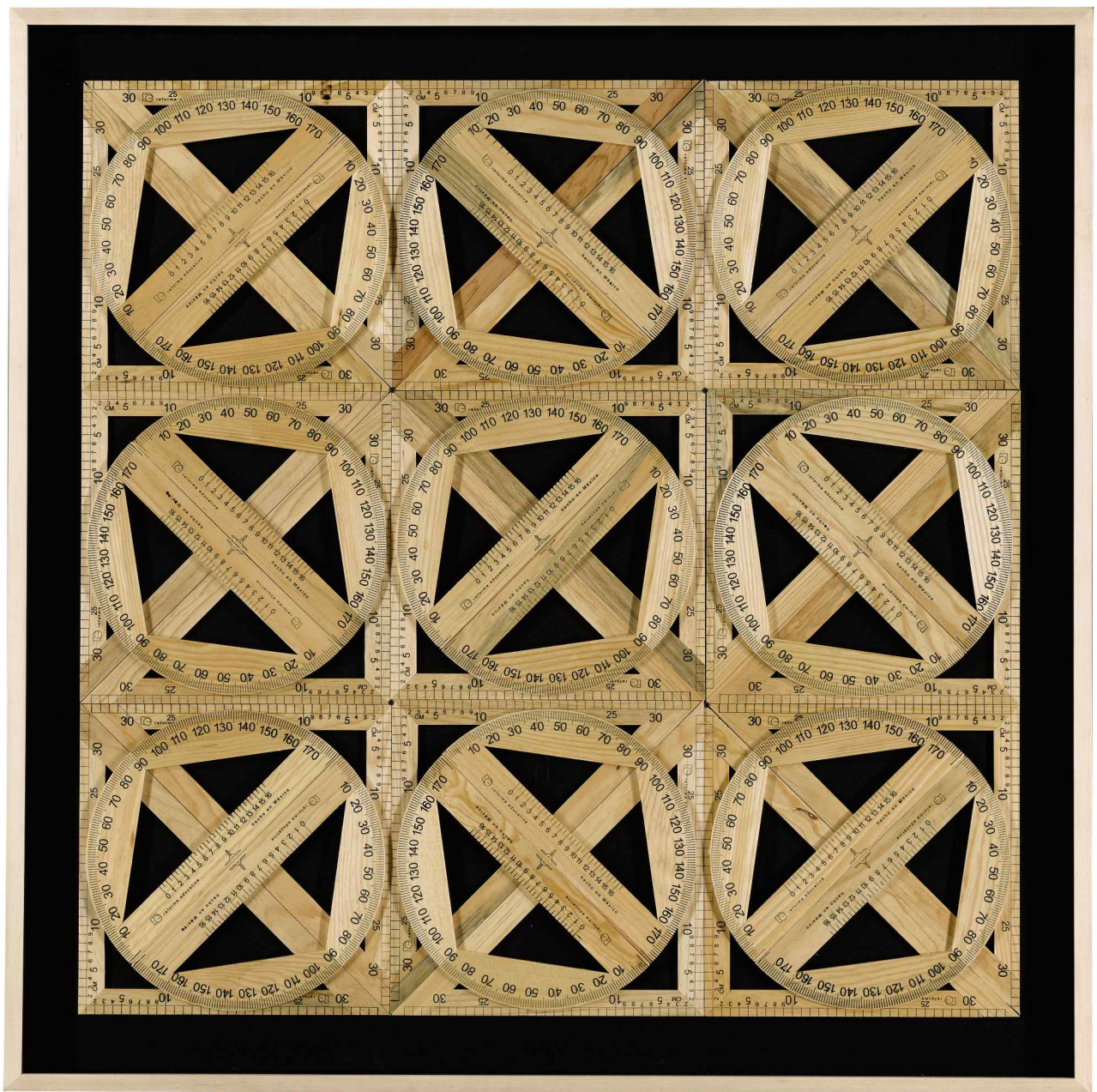
Galería Camargo Vilaça, São Paulo

Christie's, Paris, 10 June 2004, Lot 85

Acquired from the above sale by the present  
owner

\$ 20,000-30,000





275

**EDUARDO  
TERRAZAS**

b.1936

14.26 (from the series 'Everyday  
Museum')

signed on the reverse  
wooden rulers mounted on board  
41¾ by 41¾ in. 106 by 106 cm.  
Executed in 1987.

**PROVENANCE**

Proyectos Monclova, Mexico City  
Acquired from the above by the present owner  
in 2015

\$ 30,000-40,000

276

PROPERTY FROM A PROMINENT SOUTH  
AMERICAN COLLECTION

**ANISH  
KAPOOR**

b.1954

**Space as an Object**

acrylic

32 by 32 by 32 in. 81.3 by 81.3 by 81.3 cm.

Executed in 2003, this work is unique.

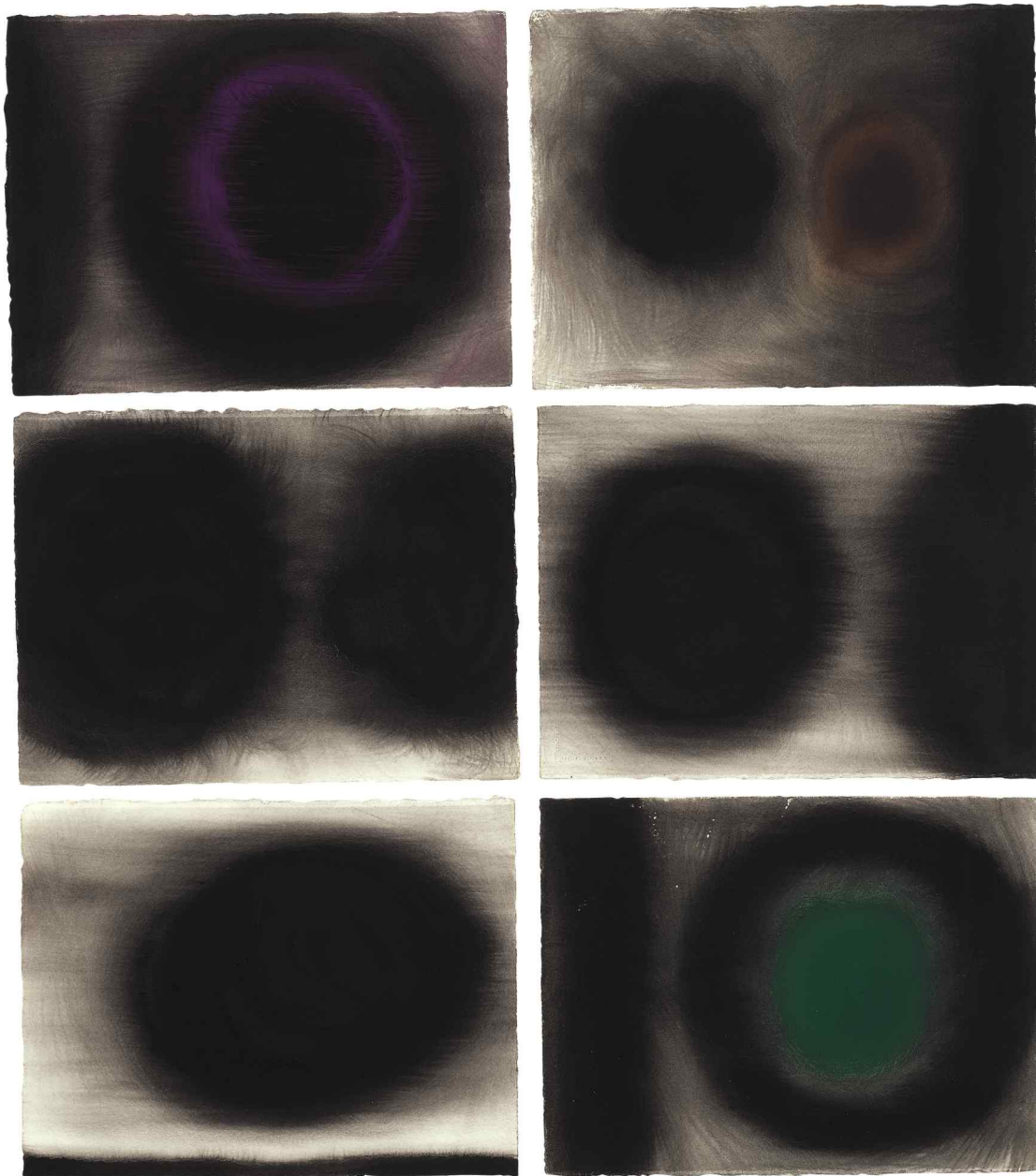
**PROVENANCE**

Lisson Gallery, London

Acquired from the above by the present owner  
in December 2003

\$ 60,000-80,000





277

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

**ANISH  
KAPOOR**

b.1954

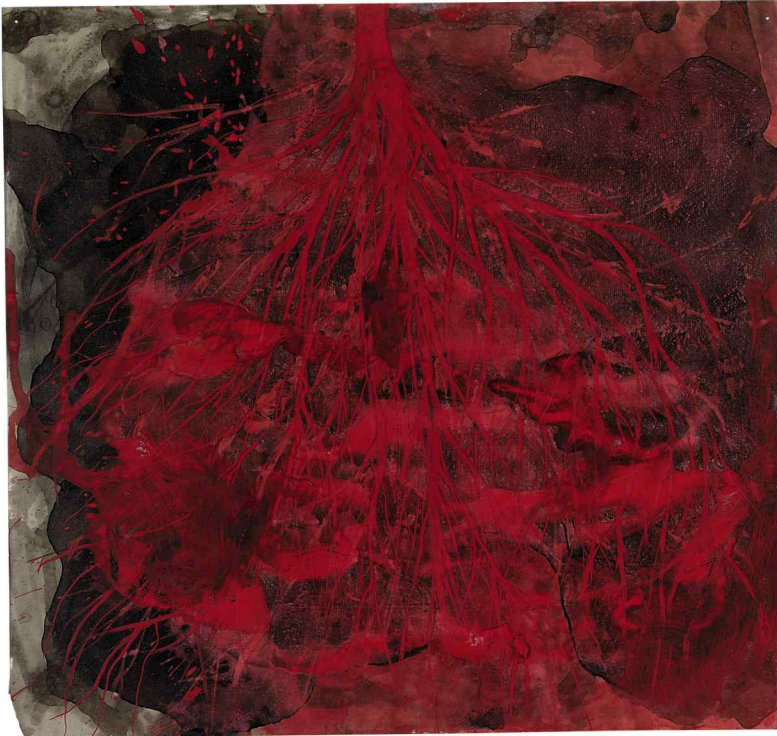
**Untitled [Six Works]**

each signed and dated 1997 on the reverse  
gouache on paper  
Each: 11 $\frac{1}{8}$  by 14 $\frac{3}{4}$  in. 28.3 by 37.5 cm.

**PROVENANCE**

Gift of the artist to the present owner

\$ 70,000-90,000



278

278

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

**ANISH  
KAPOOR**

b.1954

**Untitled**

signed and dated 1989 on the reverse  
gouache on paper  
19 $\frac{3}{8}$  by 20 $\frac{7}{8}$  in. 49.8 by 53 cm.

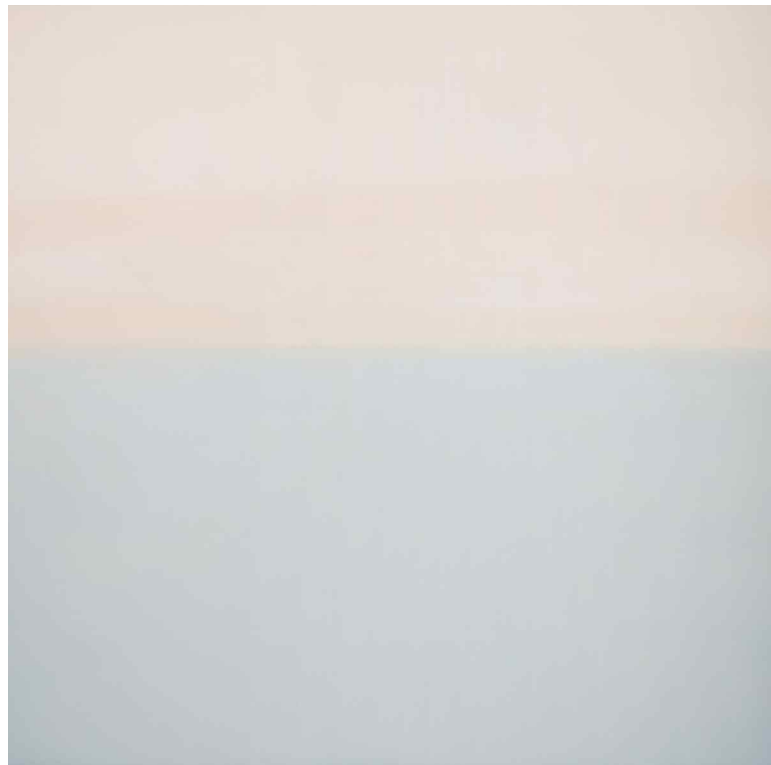
**PROVENANCE**

Lisson Gallery, London  
Acquired from the above by the present owner

**EXHIBITED**

London, Tate Gallery, *Anish Kapoor Drawings*,  
October 1990 - February 1991, cat. no. 68, p.  
57, illustrated in color and illustrated in color  
as the front and back cover of the catalogue

\$ 20,000-30,000



279

279

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

**BYRON  
KIM**

b.1961

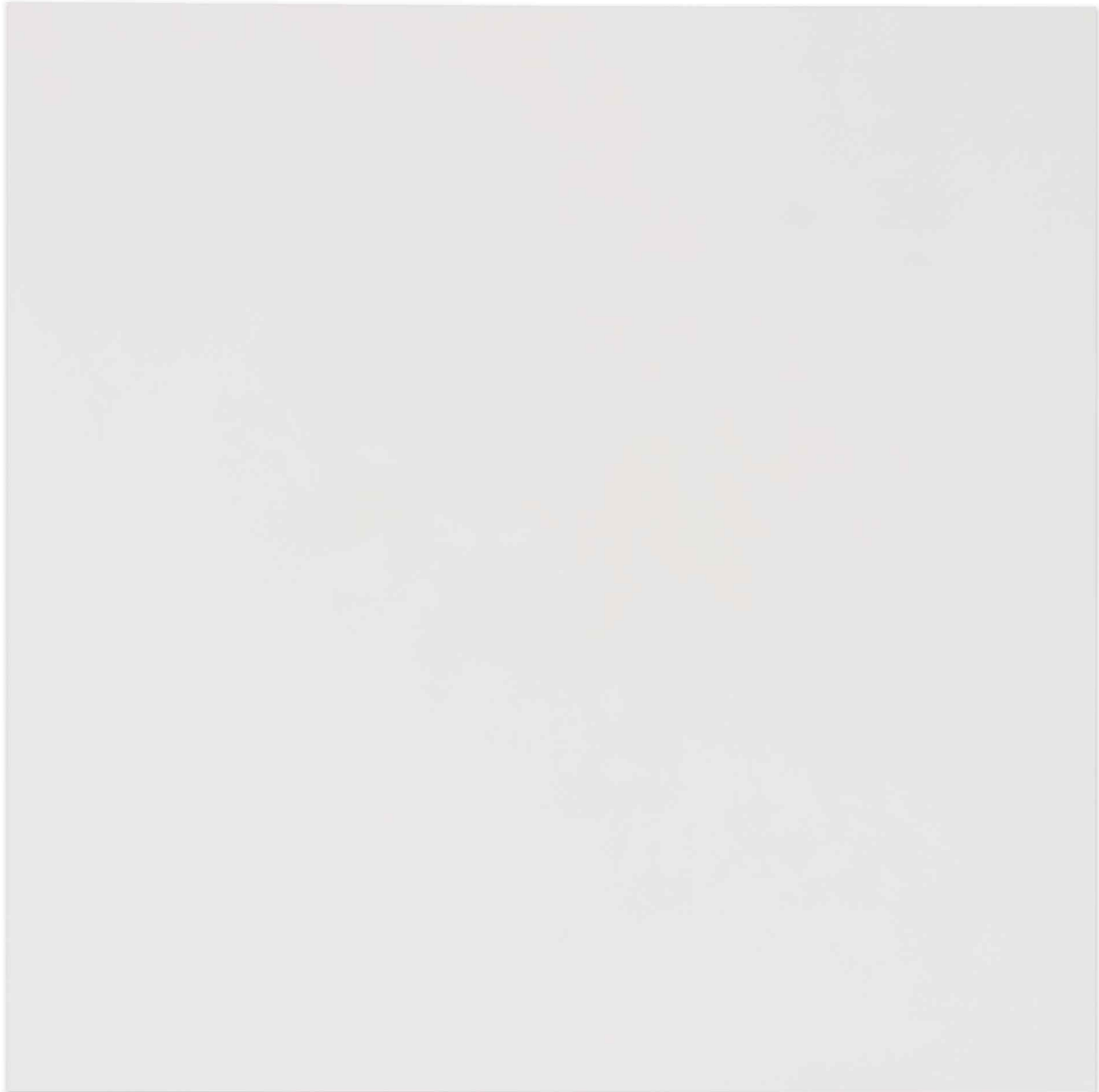
**Asphodel**

signed and dated 2001 on the reverse  
oil on canvas over panel  
90 by 90 in. 228.6 by 228.6 cm.

**PROVENANCE**

Max Protech, New York  
Acquired from the above by the present owner  
in March 2002

\$ 7,000-9,000



**280**

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

**SHIRAZEH  
HOUSHIARY**

b.1955

**Thread**

signed, titled and dated 2000 on the stretcher  
gesso on canvas  
74¾ by 74¾ in. 189.9 by 189.9 cm.

**PROVENANCE**

Lisson Gallery, London  
Acquired from the above by the present owner

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



281

281

**MARK  
FLOOD**

b.1957

**The Cook's Child**

signed, titled and dated 5-3-2015 on the overlap  
acrylic on canvas  
32 by 32 1/8 in. 81.3 by 81.6 cm.

**PROVENANCE**

Gift of the artist to the present owner

\$ 8,000-12,000



282

282

**MARK  
FLOOD**

b.1957

**Ryan of the Storm**

signed, titled and dated 2015 on the overlap  
acrylic on canvas  
40 by 30 in. 101.6 by 76.2 cm.

**PROVENANCE**

Gift of the artist to the present owner

\$ 8,000-12,000

283

**TAKURO  
KUWATA**

b.1981

**Sku slipped gold drop ishikaze ball**

porcelain, stone and gold  
15 by 10 by 10 in. 38.1 by 25.4 by 25.4 cm.  
Executed in 2012.

**PROVENANCE**

Salon 94, New York  
Acquired from the above by the present owner  
in 2013

\$ 6,000-8,000



283





284

**KELLEY  
WALKER**

b.1969

Screen to Screen 30x40\_11

signed and dated 2014 on the reverse  
acrylic ink on silkscreen on aluminum  
40 by 30 in. 101.6 by 76.2 cm.

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner

\$ 40,000-60,000



285

285

**MARK  
BRADFORD**

b.1960

Untitled

signed, dated 2012 and numbered 24/25

inkjet with spot printing and applied texture on paper

Image: 14 by 10<sup>5</sup>/<sub>8</sub> in. 35.6 by 27 cm.

Sheet: 20 by 17 in. 50.8 by 43.2 cm.

Executed in 2012, this work is number 24 from an edition of 25, plus 6 artist's proofs and 5 printer's proofs.

**PROVENANCE**

CCA Wattis Institute for Contemporary Arts, San Francisco

Private Collection, New York

Acquired from the above by the present owner

\$ 5,000-7,000



286

286

**JACQUELINE  
HUMPHRIES**

b.1960

Untitled

signed and dated 1995 on the reverse

monotype on paper

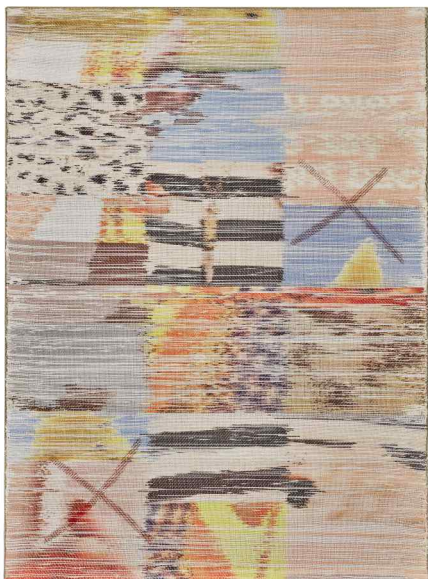
22<sup>1</sup>/<sub>2</sub> by 22 in. 57.2 by 55.9 cm.

**PROVENANCE**

Greene Naftali Inc., New York

Private Collection

\$ 3,000-5,000



287

287

**MARGO  
WOLOWIEC**

b.1985

8192015±at±0451pm

signed and dated 2015 on the overlap

acrylic and sublimation dye on handwoven polyester,  
cotton and linen

38 by 28 in. 96.5 by 71.1 cm.

**PROVENANCE**

Laura Bartlett Gallery, London

Acquired from the above by the present owner

\$ 6,000-8,000



288

MATTHEW  
DAY JACKSON

b.1974

8/29/60

signed, titled and dated 2009 on the reverse  
painted wood construction  
48 by 36 by 2 $\frac{5}{8}$  in. 121.9 by 91.4 by 6.67 cm.

**PROVENANCE**

Grimm Fine Art, Amsterdam  
Acquired from the above by the present owner

\$ 30,000-40,000

289

**KELLEY  
WALKER**

b.1969

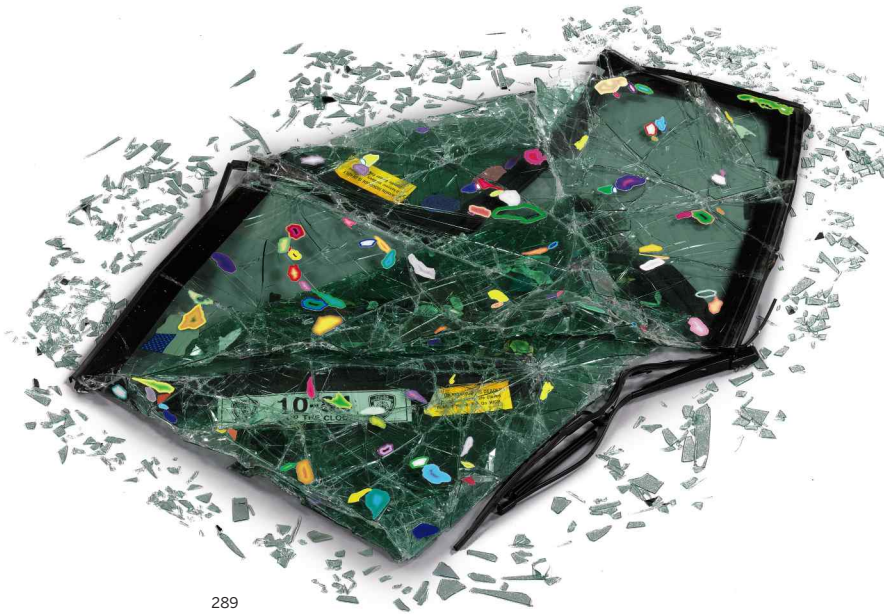
**Stop the Clock**

glass windshield, epoxy and digital print  
50 by 32¾ by 37/8 in. 127 by 83.2 by 9.8 cm.  
Executed in 2001.

**PROVENANCE**

Paula Cooper Gallery, New York  
I-20 Gallery, New York  
Private Collection (acquired from the above in  
2004)  
Phillip's, London, 15 February 2013, Lot 116  
Acquired from the above sale by the present  
owner

\$ 30,000-40,000



289

○ 290

**ANSELM  
REYLE**

b.1970

**Untitled (Turquoise)**

mixed media on canvas in Plexiglas box frame  
28¾ by 237/8 in. 71.8 by 60.6 cm.  
Executed in 2008.

**PROVENANCE**

Almine Rech, Brussels  
Acquired from the above by the present owner  
in October 2009

\$ 25,000-35,000



290

291

AARON  
GARBER-MAIKOVSKA

b.1978

Untitled

ink and chalk pastel on archival gator board  
95 by 46¼ in. 241.3 by 117.4 cm.  
Executed in 2014.

**PROVENANCE**

Greene Exhibitions, Los Angeles  
Acquired from the above by the present owner

\$ 40,000-60,000





292

292

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

## JOHN CURRIN

b.1962

Teacher

signed, titled and dated 91 on the reverse  
ink and graphite on paper  
11 $\frac{7}{8}$  by 8 $\frac{5}{8}$  in. 30.2 by 21.9 cm.

### PROVENANCE

Andrea Rosen Gallery, New York  
Sadie Coles HQ, London  
Acquired from the above by the present owner

### EXHIBITED

Genova, Galleria Galliani, May - September  
1994

\$ 15,000-20,000



293

293

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

## LISA YUSKAVAGE

b.1963

kk (Portrait of Kathy Kennedy)

signed and dated 1998 on the reverse  
oil on canvasboard  
9 $\frac{1}{2}$  by 7 $\frac{1}{8}$  in. 24.1 by 18.1 cm.  
Executed in 1998, this work is inscribed *Portrait  
of Kathy Kennedy* on the reverse.

### PROVENANCE

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

### EXHIBITED

Philadelphia, Institute of Contemporary Art,  
*Lisa Yuskavage*, December 2000 - February  
2001, p. 14, illustrated in color

### LITERATURE

Tamara Jenkins, Ed., *Lisa Yuskavage: Small  
Paintings, 1993-2004*, New York 2004, p. 109,  
illustrated in color

\$ 20,000-30,000

294

LISA  
YUSKAVAGE

b.1963

OH

signed, titled and dated 1995 on the reverse  
oil on canvas  
9 by 8 in. 23 by 20.3 cm.

**PROVENANCE**

Studio Guenzani, Milan  
Acquired from the above by the present owner

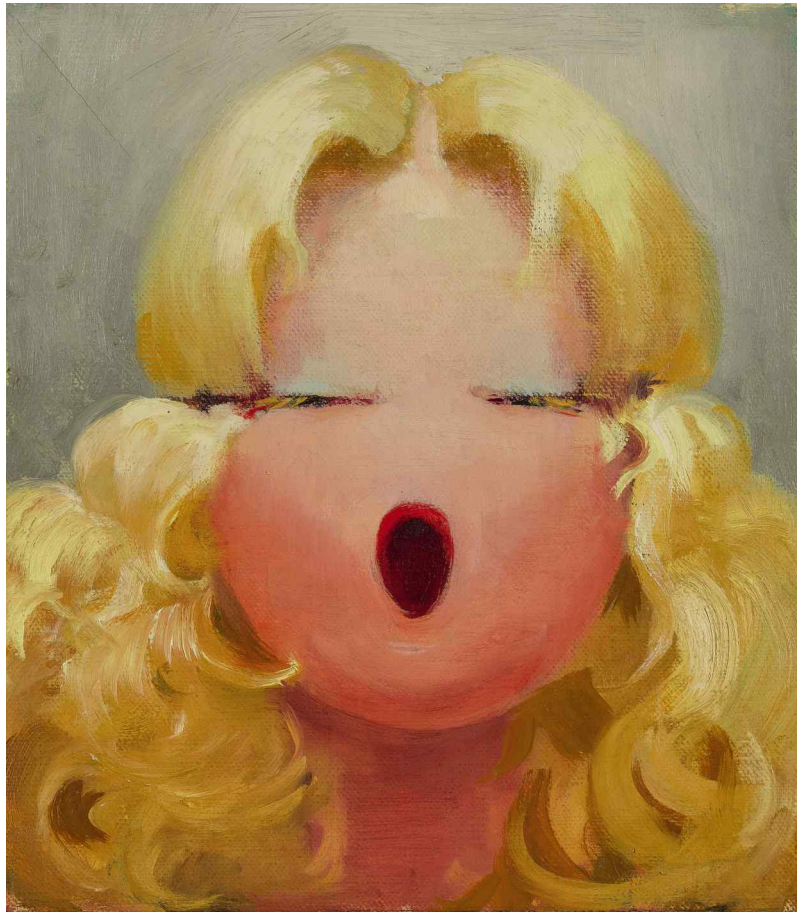
**EXHIBITED**

Milan, Studio Guenzani, *Controfigura*, February  
1996  
Bologna, Cesena-Cesenatico, *Lisa Yuskavage*,  
July - August 1996

**LITERATURE**

Tamara Jenkins, Ed., *Lisa Yuskavage: Small  
Paintings, 1993-2004*, New York 2004, n.p.,  
illustrated in color

\$ 20,000-30,000



294

295

PROPERTY FROM THE COLLECTION OF  
ED COHEN & VICTORIA SHAW

KAREN  
KILIMNIK

b.1955

The Tour - Stonehenge

signed, titled and dated *September 2 '00* and  
*September 7 00* on the reverse  
oil on canvas  
8 by 10 in. 20.3 by 25.4 cm.

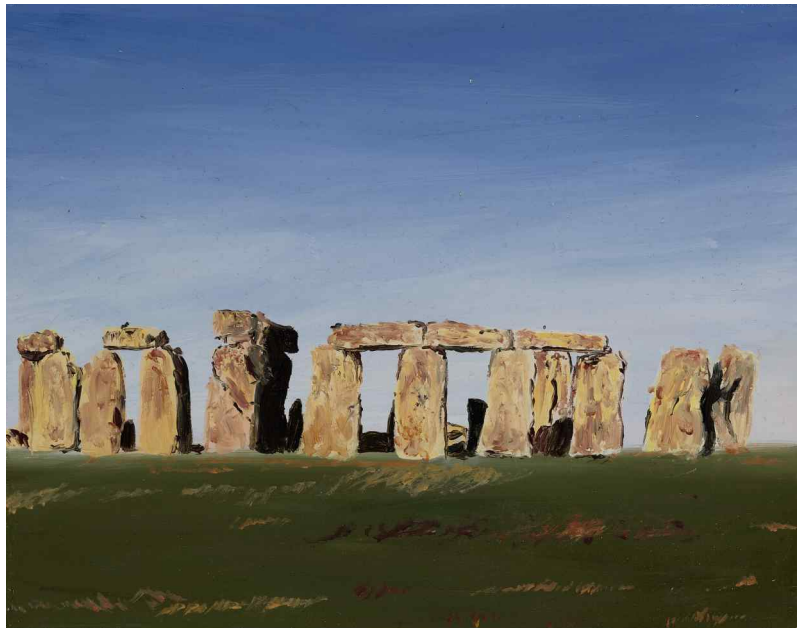
**PROVENANCE**

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

**EXHIBITED**

New York, 303 Gallery, *Karen Kilimnik*, January -  
February 2001

\$ 12,000-18,000



295



296

ZHANG  
HUAN

b.1965

Medal

signed, titled and dated 2008 on the reverse

ash on linen

59 $\frac{7}{8}$  by 39 $\frac{1}{4}$  in. 152.1 by 99.7 cm.

**PROVENANCE**

PaceWildenstein, New York

Acquired from the above by the present owner

\$ 15,000-20,000





297

**R.H  
QUAYTMAN**

b.1961

Portrait of Jonas Mekas for  
Anthology

signed, titled and dated 2017 on the reverse  
diamond dust, silkscreen ink and gesso on  
panel

28 $\frac{1}{4}$  by 28 $\frac{1}{4}$  in. 71.8 by 71.8 cm.

**PROVENANCE**

Acquired directly from the artist by the  
present owner in 2017

\$ 30,000-40,000



298

**RUSSELL  
YOUNG**

b.1960

James Dean

signed and numbered *AP 1/3* on the reverse  
screenprint on canvas

40 by 29¼ in. 101.6 by 74.3 cm.

Executed in 2006, this work is artist's proof  
number 1 from an edition of 10, plus 3 artist's  
proofs.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

\$ 6,000-8,000



○ 299

**DENNIS  
HOPPER**

1936 - 2010

Roy Lichtenstein In His Studio  
1964

signed and dated 2009 on the overlap  
oil on canvas

82½ by 120 in. 208.6 by 304.8 cm.

**PROVENANCE**

Tony Shafrazi Gallery, New York  
Acquired from the above by the present owner  
in 2009

**EXHIBITED**

New York, Tony Shafrazi Gallery, *Dennis  
Hopper: Signs of the Times*, September -  
October 2009

\$ 60,000-80,000



300

**HAIM  
STEINBACH**

b.1944

**common standard**

signed and dated 1987 on the wall mount;  
incised on the underside of each shoe with the  
number 2/20

plastic laminated wood shelf, wood, metal,  
string whirligig and wood shoes  
40½ by 54 by 17½ in.  
102.9 by 137.2 by 44.5 cm

**PROVENANCE**

Rhona Hoffman Gallery, Chicago  
Acquired from the above by the present owner

**EXHIBITED**

Exh. Cat., Milan, Castello di Rivoli, *Haim  
Steinbach*, 1995, p. 108, illustrated in color

\$ 20,000-30,000



301

PROPERTY FROM THE COLLECTION OF ED COHEN  
& VICTORIA SHAW

**DON  
BROWN**

b.1962

**Yoko (No. 1)**

cast polyurethane and acrylic  
33 by 9½ by 7½ in. 83.8 by 24.1 by 19.1 cm.  
Executed in 1999, this work is from an edition  
of 6.

**PROVENANCE**

Sadie Coles HQ, London  
Acquired from the above by the present owner  
in 1999

\$ 10,000-15,000

302

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**STEPHAN  
BALKENHOL**

b.1957

**Small Man Sitting on Cube**

painted wawa wood

63 by 13½ by 9¼ in. 160 by 34.3 by 23.5 cm.

Executed in 1998.

**PROVENANCE**

Regen Projects, Los Angeles

Acquired from the above by the present owner

**EXHIBITED**

Chicago, The Arts Club, *Stephan Balkenhol*,

April - May 1998

\$ 20,000-30,000





303

**303**

**HIROSHI  
SUGIMOTO**

b.1948

**Lake Superior, Cascade River**

blind stamped with the title, date 1996 and  
number 1/25; signed on the mount

gelatin silver print

18<sup>7</sup>/<sub>8</sub> by 22<sup>3</sup>/<sub>4</sub> in. 48 by 57.8 cm.

Executed in 1996, this work is number 1 from an  
edition of 25, plus 5 artist's proofs.

**PROVENANCE**

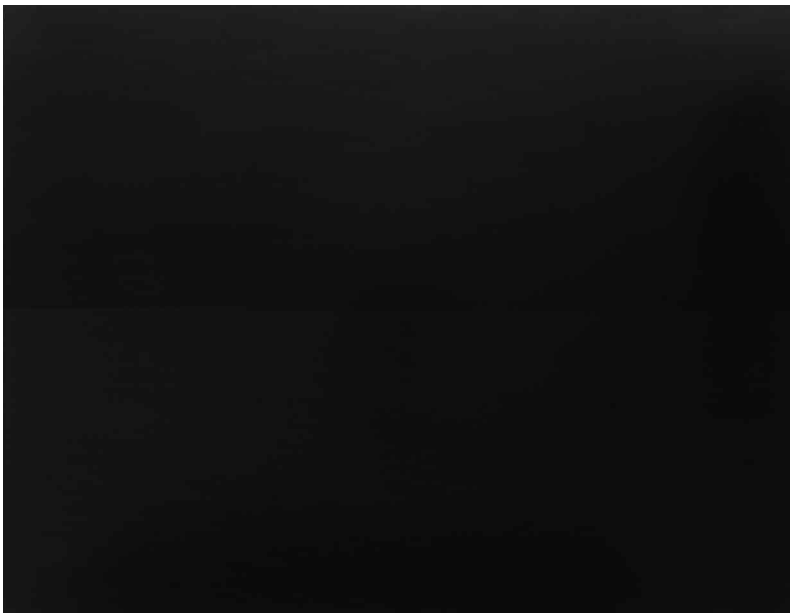
Pace Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, The Metropolitan Museum of  
Art; Houston, Contemporary Arts Museum;  
Gunma, Hara Museum ARC; Akron Art  
Museum. *Sugimoto*, November 1995 - May  
1998, p. 27, illustrated

\$ 12,000-18,000



304

**304**

**HIROSHI  
SUGIMOTO**

b.1948

**Gulf of St. Lawrence, Cape Breton  
Island**

blind stamped with the title, date 1996 number  
20/25; signed on the mount

gelatin silver print

18<sup>1</sup>/<sub>2</sub> by 23<sup>3</sup>/<sub>4</sub> in. 47 by 60.3 cm.

Executed in 1996, this work is number 20 from  
an edition of 25, plus 5 artist's proofs.

**PROVENANCE**

Sonnabend Gallery, New York

Phillips de Pury & Company, New York, 4  
October 2011, Lot 64

Acquired from the above sale by the present  
owner

\$ 12,000-18,000



305

**HIROSHI  
SUGIMOTO**

b.1948

**Catherine Parr**

signed on a label affixed to the reverse

gelatin silver print

58¾ by 47 in. 149.2 by 119.4 cm.

Executed in 1999, this work is number 4 from an edition of 5, plus 1 artist's proof.

**PROVENANCE**

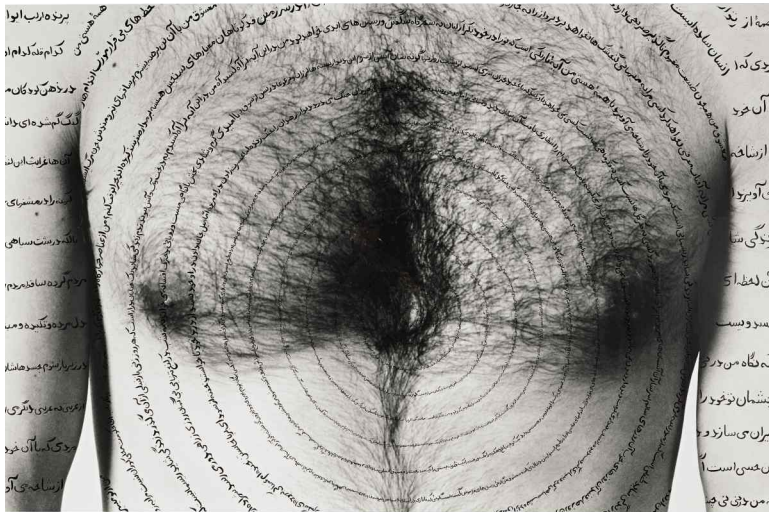
Sonnabend Gallery, New York  
Fraenkel Gallery, San Francisco  
Private Collection, Seattle

**EXHIBITED**

Tokyo, Mori Art Museum; Washington, D.C.,  
Hirschorn Museum and Sculpture Garden,  
*Hiroshi Sugimoto*, September 2005 - May  
2006, p. 229, illustrated (another example  
exhibited)

Berlin, Deutsche Guggenheim; Guggenheim  
Museum Bilbao, *Sugimoto: Portraits*, March -  
September 2000, p. 91, illustrated (another  
example exhibited)

\$ 50,000-70,000



306

306

**SHIRIN  
NESHAT**

b.1957

**Careless**

ink on gelatin silver print  
44 by 69 in. 111.8 by 175.3 cm.  
Executed in 1995, this work is unique.

**PROVENANCE**

Rhona Hoffman Gallery, Chicago  
Acquired from the above by the present owner

\$ 35,000-45,000



307

307

**MARINA  
ABRAMOVIC**

b.1946

**Portrait with Falcon**

c-print  
Image: 12 by 12 in. 30.5 by 30.5 cm.  
Sheet: 18½ by 18 in. 47 by 45.7 cm.  
Executed in 2011, this work is number 3 from an  
edition of 25.

**PROVENANCE**

Private Collection, New York

**EXHIBITED**

New York, Leila Heller Gallery, *Look At Me: Portraiture from Manet to the Present*, May - August 2014, p. 7, illustrated in color (another example exhibited)

\$ 4,000-6,000

308

**VIK  
MUNIZ**

b.1961

**Morning on the Seine, near  
Giverny, after Monet (Pictures of  
Pigment)**

signed and dated 2005 on a label affixed to the  
reverse  
c-print  
71¾ by 87¾ in. 182.2 by 222.9 cm.  
Executed in 2005, this work is number 3 from  
an edition of 6, plus 4 artist's proofs.



**PROVENANCE**

Sikkema Jenkins, New York  
Hamburg Kennedy Photographs, New York  
Acquired from the above by the present owner

**LITERATURE**

Pedro Corrêa do Lago, Ed., *Vik Muniz: Obra Completa, 1987-2009 Catálogo Raisonné*, Rio de Janeiro 2009, p. 599, illustrated in color

\$ 30,000-50,000

309

**VIK  
MUNIZ**

b.1961

Santiago de Compostela  
Cathedral (Pictures of Chocolate)

signed and dated 2003 on a label affixed to the reverse

dye destruction print

39¼ by 30⅝ in. 99.7 by 77.8 cm.

Executed in 2003, this work is artist's proof number 1 from an edition of 3, plus 3 artist's proofs.

**PROVENANCE**

Galerie Xippas, Paris  
Private Collection  
Tajan, Paris, 20 November 2013, Lot 24  
Acquired from the above sale by the present owner

**EXHIBITED**

Santiago de Compostela, Centro Galego de Arte Contemporanea; Dublin, Irish Museum of Modern Art; Madrid, Fundación Telefónica; *Vik Muniz*, December 2003 - January 2005, p. 63, illustrated in color (another example exhibited)

**LITERATURE**

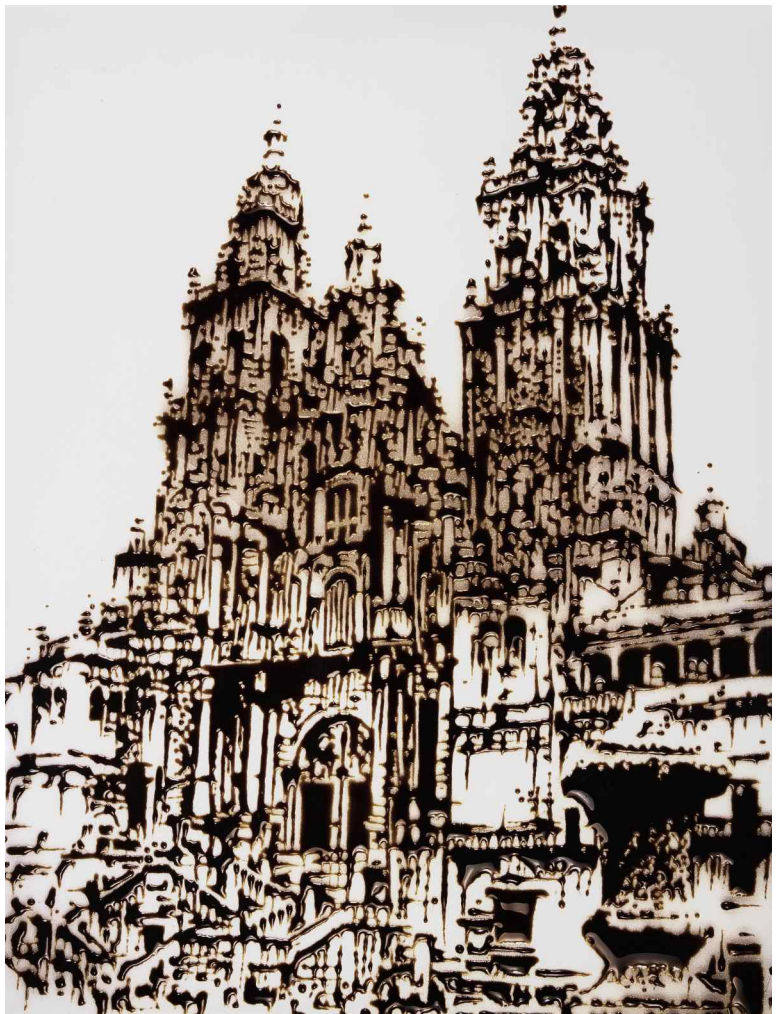
Lesley A. Martin, Ed., *REFLEX A VIK MUNIZ PRIMER*, New York 2005, p. 78, another example illustrated in color

Pedro Corrêa do Lago, Ed., *Vik Muniz: Obra Completa, 1987-2009 Catálogo Raisonné*, Rio de Janeiro 2009, p. 274, illustrated in color

\$ 20,000-30,000



308



309



310

310

**ADAM  
MCEWEN**

b.1965

**Chemnitz**

signed and dated 2011 on the reverse; signed and dated 2011 on the stretcher  
acrylic and chewing gum on canvas  
90¼ by 70¼ in. 229.2 by 178.4 cm.

**PROVENANCE**

Gagosian Gallery, Beverly Hills  
Acquired from the above by the present owner

**EXHIBITED**

Gagosian Gallery, Beverly Hills, *Adam McEwen: 11.11.11.*, November - December 2011

\$ 20,000-30,000



311

311

**UGO  
RONDINONE**

b.1964

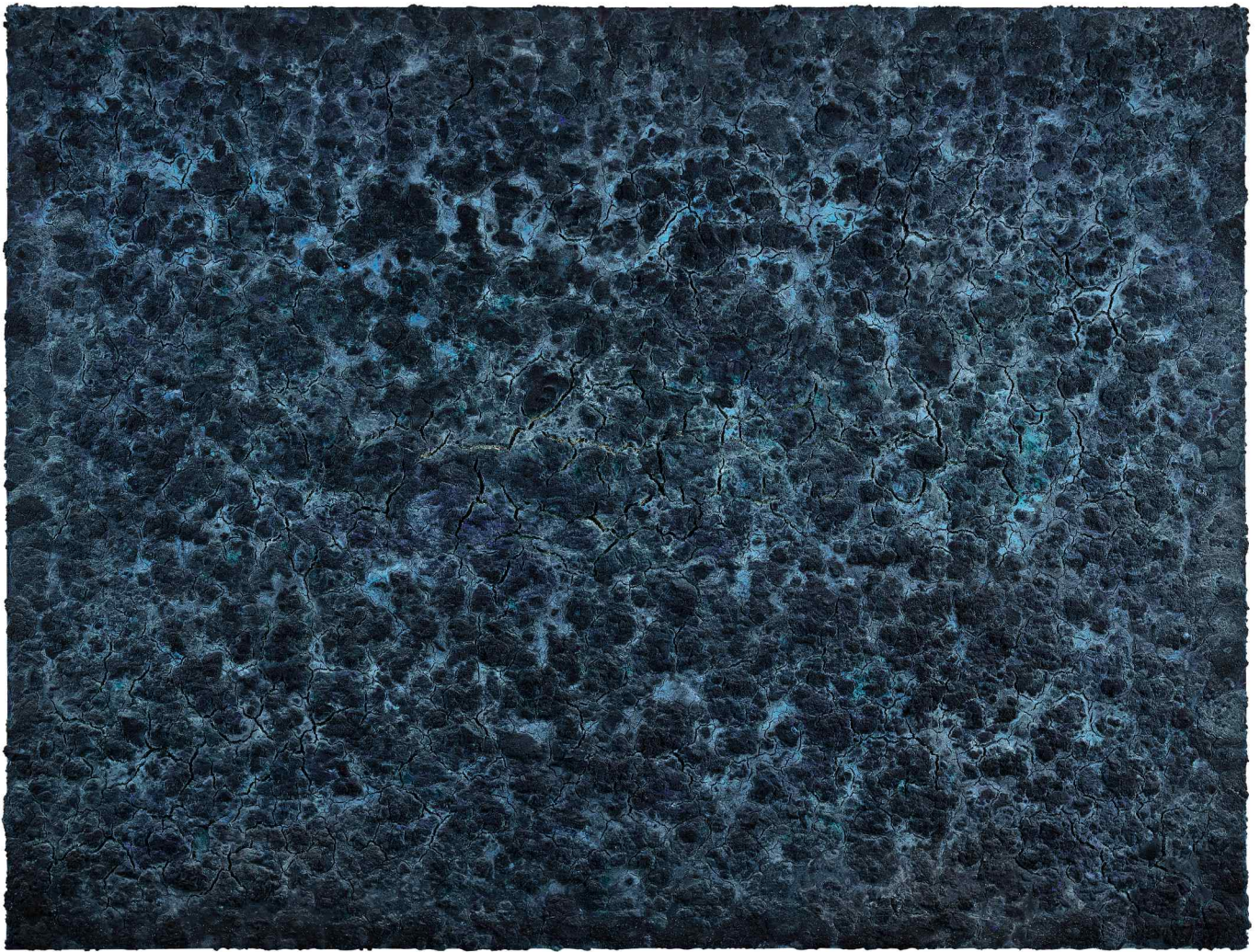
**Miami Landscape**

signed, titled and dated 2017 on the reverse  
soil, poplar plywood, resin and acrylic on board  
15¾ by 15¾ in. 40 by 40 cm.

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 15,000-20,000



312

**BOSCO  
SODI**

b.1970

Untitled

signed and dated *NY 2011* on the reverse  
pure pigment, sawdust, wood pulp, natural  
fibers, water and glue on canvas  
90 by 122 in. 228.6 by 309.9 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

\$ 40,000-60,000



313

**SERGEJ  
JENSEN**

b.1973

**Painting**

signed twice, titled and dated 2006 on the  
overlap  
gouache on hemp  
71 by 56½ in. 180.3 by 143.5 cm.

**PROVENANCE**

White Cube, London  
Acquired from the above by the present owner  
*circa* 2006

\$ 25,000-35,000



314

**HERNAN  
BAS**

b.1978

**A Boy in Peril**

signed with the artist's initials and dated 13;  
signed with the artist's initials, titled and dated  
2013 on the reverse

oil on canvas

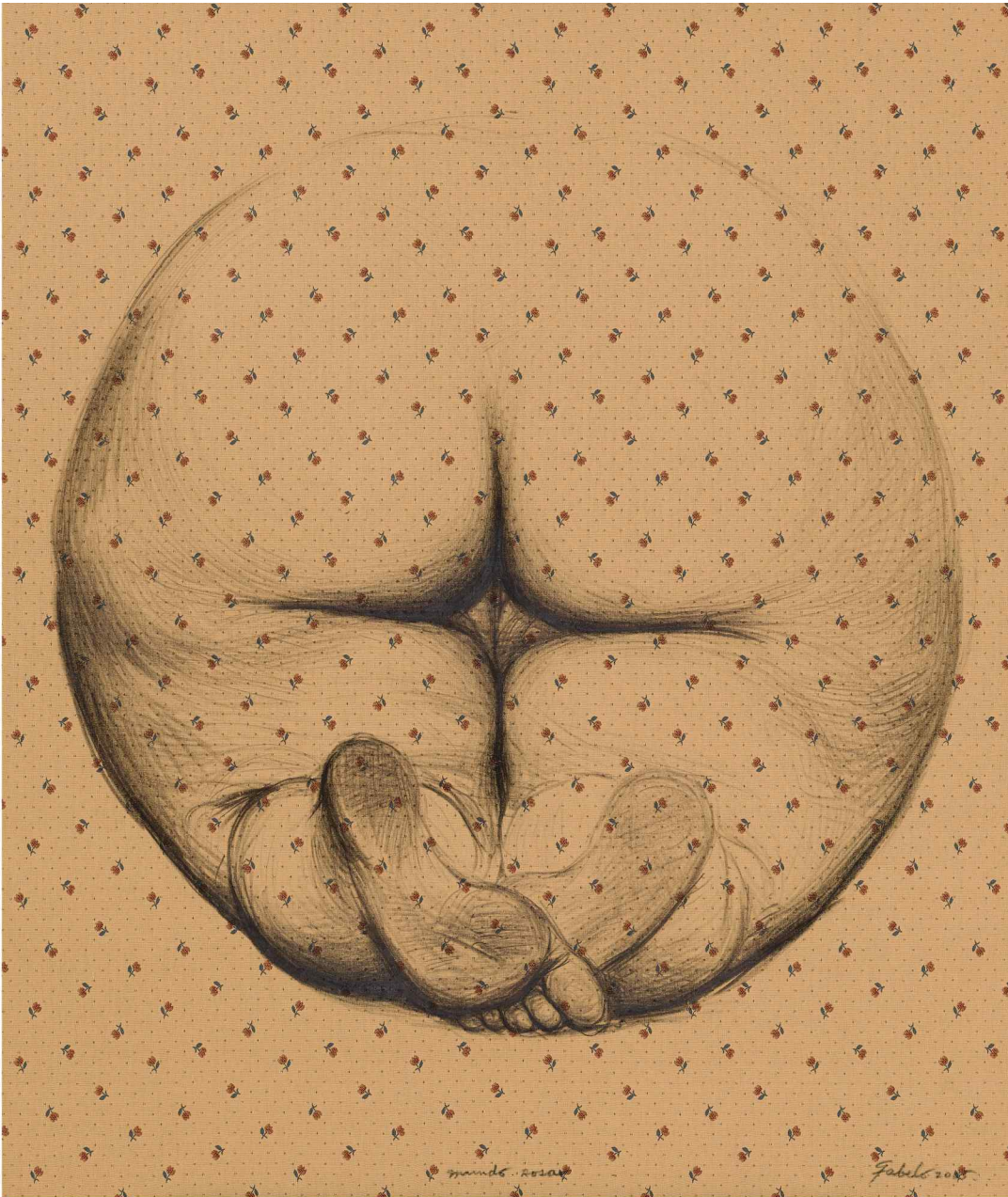
72 by 60 in. 182.9 by 152.4 cm.

**PROVENANCE**

Fredric Snitzer Gallery, Miami

Acquired from the above by the present owner  
in 2015

\$ 30,000-50,000



○ 315

**ROBERTO  
FABELO**

b.1950

Mundo rosa

signed, titled and dated 2005

oil on canvas

53¼ by 45 in. 135.2 by 114.3 cm.

**PROVENANCE**

Galería Habana, Cuba

Acquired from the above by the present owner

\$ 10,000-15,000



○ 316

**ROBERTO  
FABELO**

b.1950

**Mundo de reciprocidad**

oil on canvas

53 $\frac{3}{8}$  by 45 $\frac{1}{4}$  in. 135 by 115 cm.

Executed in 2005.

**PROVENANCE**

Galería Habana, Cuba

Acquired from above by the present owner

\$ 10,000-15,000



317

o 317

## MOISÉS FINALÉ

b.1957

Mujer

signed; signed, titled and dated *Paris 2001* on the reverse

oil on canvas

78½ by 52½ in. 199.4 by 133 cm.

### PROVENANCE

Calle Linea, Cuba

Acquired from the above by the present owner

\$ 6,000-8,000

318

PROPERTY FROM THE VICTOR A. DIAZ  
COLLECTION

## MANUEL MENDIVE

b.1944

Untitled, from the series 'Las  
Tinieblas'

signed and dated 2010

watercolor on fabric

44 by 56¼ in. 111.7 by 142.8 cm.

### PROVENANCE

Acquired directly from the artist by the  
present owner

### EXHIBITED

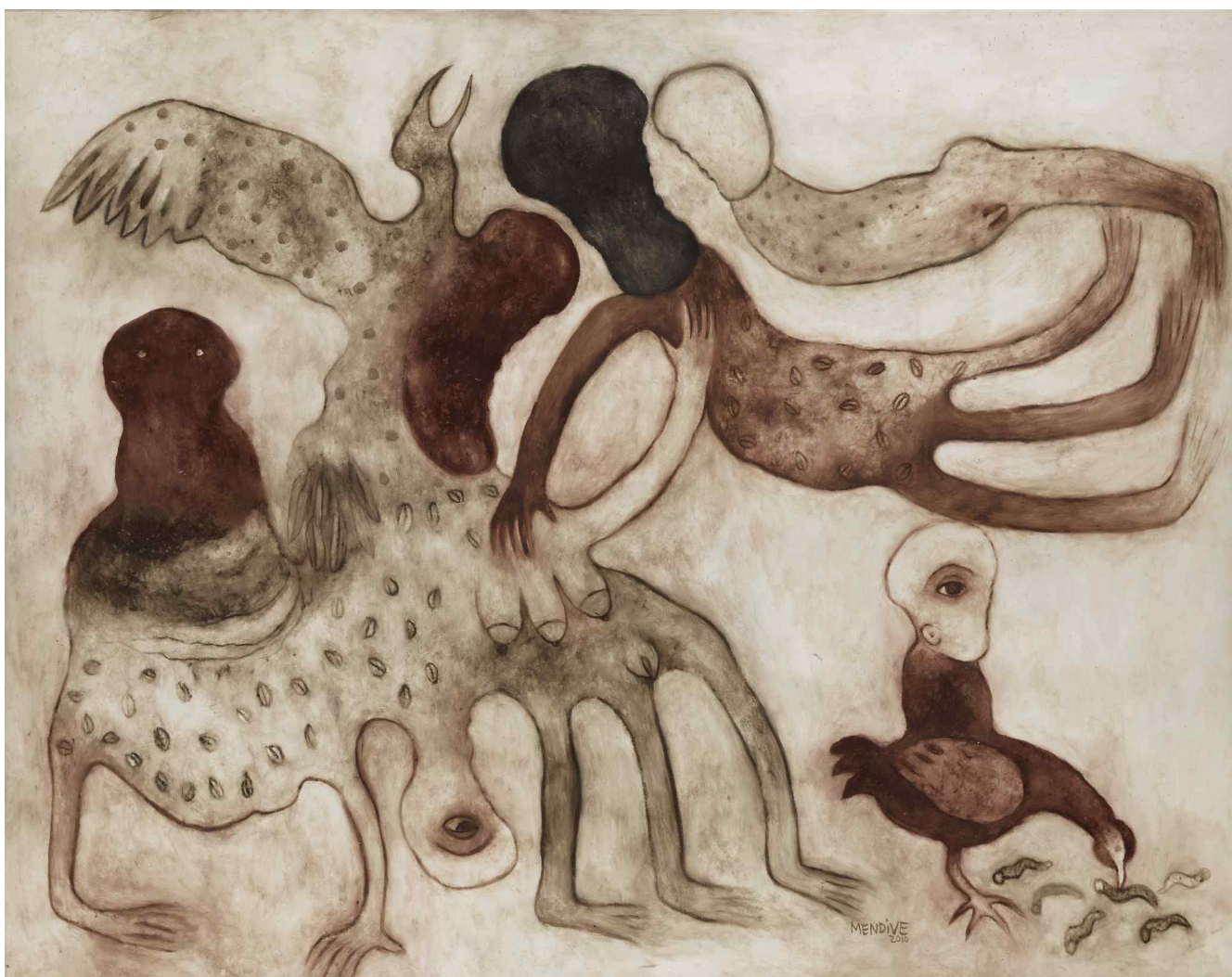
Mexico City, Museo José Luis Cuevas, *La luz y  
las tinieblas*, 2011, p. 30, illustrated in color

\$ 25,000-35,000



318





319

PROPERTY FROM THE VICTOR A. DIAZ  
COLLECTION

**MANUEL  
MENDIVE**

b.1944

Untitled, from the series 'Las  
Tinieblas'

signed and dated 2010  
watercolor on fabric  
44¼ by 56¾ in. 112.3 by 144.1 cm.

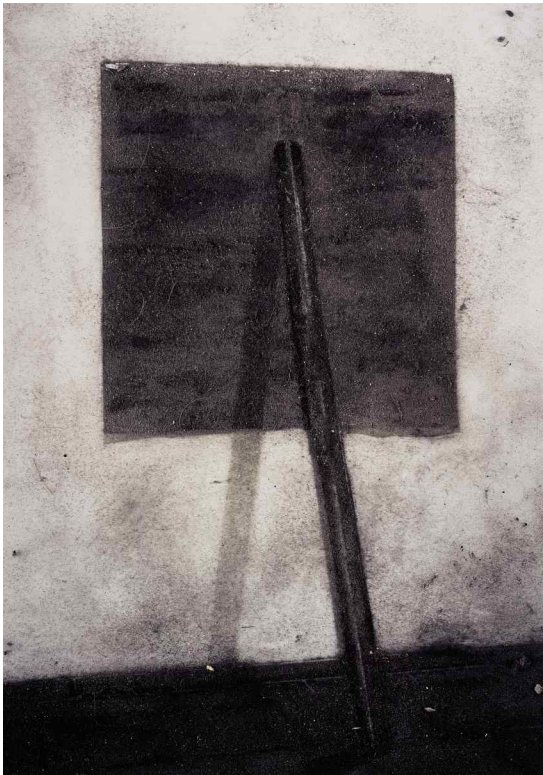
**PROVENANCE**

Acquired directly from the artist by the  
present owner

**EXHIBITED**

Mexico City, Museo José Luis Cuevas, *La luz y  
las tinieblas*, 2011, p. 28, illustrated in color

\$ 25,000-35,000



320

**320**

PROPERTY FROM A PROMINENT SOUTH AMERICAN COLLECTION

**VIK  
MUNIZ**

b.1961

After Richard Serra, Prop, 1968,  
Installed at the Whitney Museum  
in "Contemporary American  
Sculpture: Selection 2," April  
4-May 5, 1969 (Pictures of Dust)

signed and dated 2000 on a label affixed to the reverse

c-print mounted on sintra  
68 by 48 in. 172.7 by 121.9 cm.

Executed in 2000, this work is number 4 from  
an edition of 10, plus 5 artist's proofs.

**PROVENANCE**

Private Collection, Palm Beach  
Christie's, New York, 12 November 2003, Lot 547  
Acquired from the above by the present owner

**EXHIBITED**

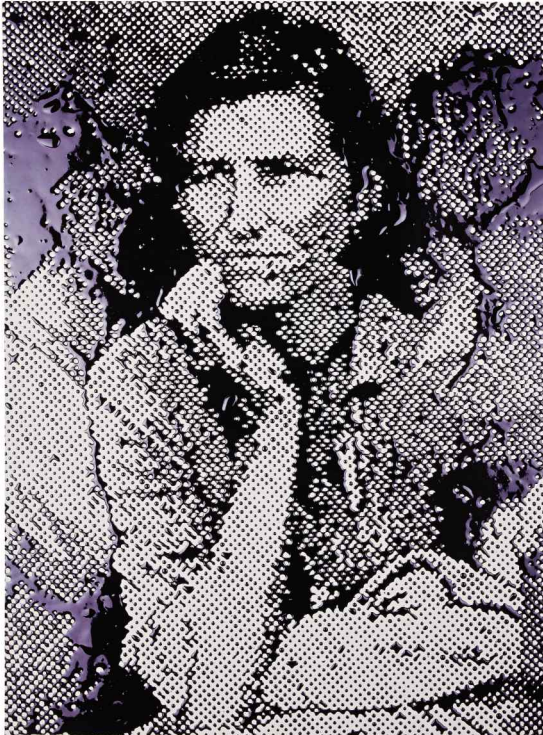
Santiago de Compostela, Centro Galego de  
Arte Contemporanea; Dublin, Irish Museum  
of Modern; Madrid, Fundacion Telefonica, *Vik  
Muniz*, December 2003 - January 2005, p. 83,  
illustrated in color

**LITERATURE**

James Elkins, Ed., *Vik Muniz: Incomplete  
Works*, Rio de Janeiro 2004, p. 234, illustrated  
in color

Pedro Corrêa do Lago, Ed., *Vik Muniz: Obra  
Completa, 1987-2009 Catálogo Raisonné*, Rio  
de Janeiro 2009, p. 393, illustrated in color

\$ 8,000-12,000



321

**321**

PROPERTY FROM A PROMINENT SOUTH AMERICAN COLLECTION

**VIK  
MUNIZ**

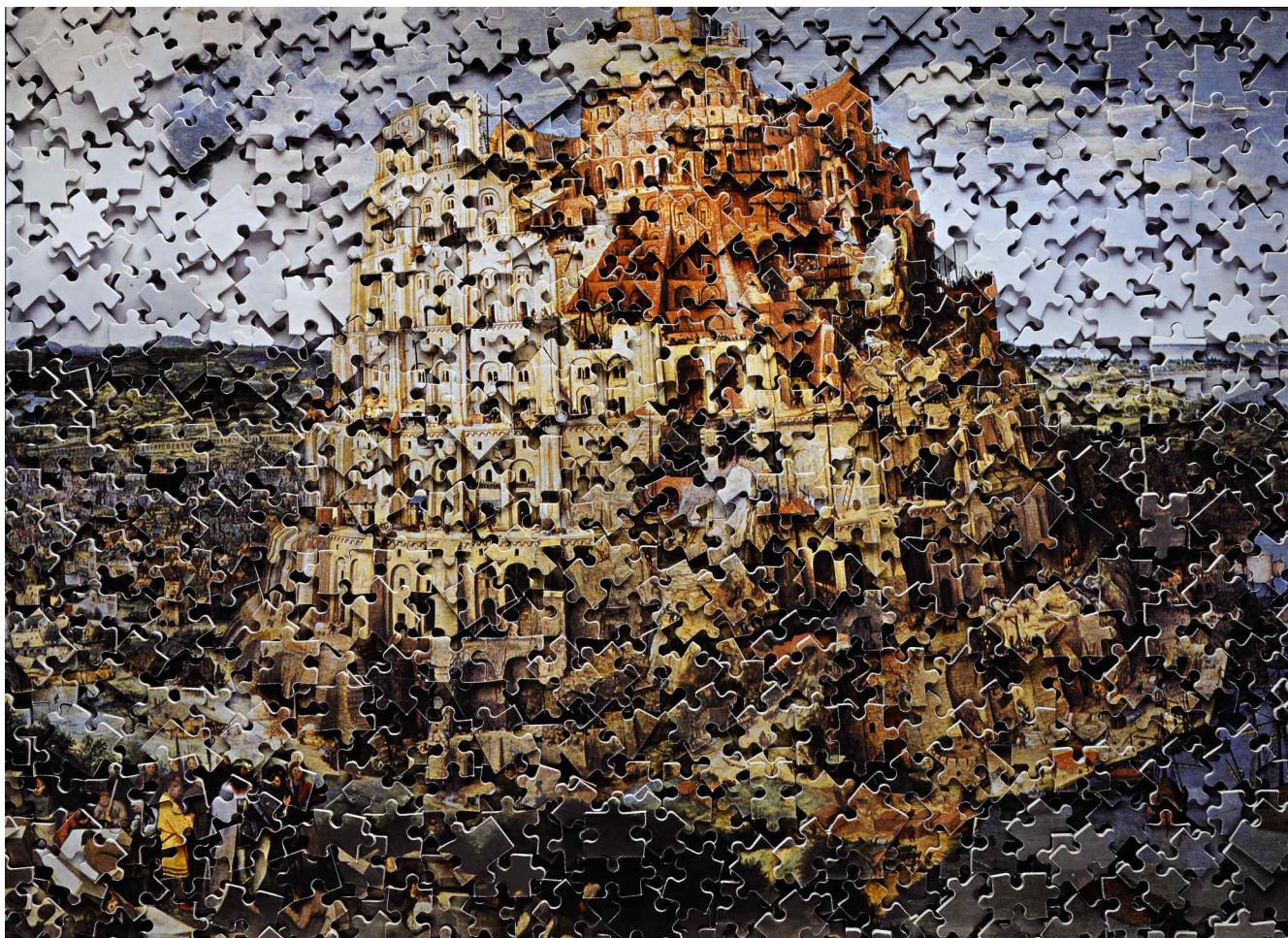
b.1961

Migrant Mother, after Dorothea  
Lange (Pictures of Ink)

signed, titled, dated 2000 and numbered 2/5  
on a label affixed to the reverse

c-print mounted on sintra  
65 by 48½ in. 165.1 by 122.2 cm.

Executed in 2000, this work is number 2 from  
an edition of 5, plus 3 artist's proofs.



322

**PROVENANCE**

Brent Sikkema, New York  
 Christie's, New York, 12 November 2003,  
 Lot 548  
 Acquired from the above sale by the present  
 owner

**EXHIBITED**

Santiago de Compostela, Centro Galego de  
 Arte Contemporanea; Dublin, Irish Museum of  
 Modern Art; Madrid, Fundacion Telefonica; *Vik  
 Muniz*, December 2003 - January 2005, p. 18,  
 illustrated in color

**LITERATURE**

Paris, Galerie Xippas, *Vik Muniz*, November  
 1999 - January 2000, pp. 68-69  
 James Elkins, Ed., *Vik Muniz: Incomplete  
 Works*, Rio de Janeiro 2004, p. 201, illustrated  
 in color  
 Pedro Corrêa do Lago, Ed., *Vik Muniz: Obra  
 Completa, 1987-2009 Catálogo Raisonné*, Rio  
 de Janeiro 2009, p. 405, illustrated in color

\$ 10,000-15,000

322

**VIK  
 MUNIZ**

b.1961

**The Tower of Babel, after Pieter  
 Breughel (Gordian Puzzles)**

signed and dated 2007 on a label affixed to the  
 reverse

c-print

40¼ by 53½ in. 102.3 by 135.9 cm.

Executed in 2007, this work is number 1 from an  
 edition of 6 with 4 artist's proofs.

**PROVENANCE**

Galerie Xippas, Paris  
 Galería Odalys, Caracas  
 Acquired from the above by the present owner

**EXHIBITED**

Caracas, Galería Odalys, *Vik Muniz*, July -  
 September 2013, cat. no. 3, p. 9, illustrated in  
 color

**LITERATURE**

Pedro Corrêa do Lago, Ed., *Vik Muniz: Obra  
 Completa, 1987-2009, Catálogo Raisonné*, Rio  
 de Janeiro 2009, p. 672, illustrated in color

\$ 20,000-30,000



323

o 323

**TIM  
WHITE  
SOBIESKI**

b.1961

**Lab Party (Before they were Beatles Series)**

signed, titled, dated 2004-2005 and numbered A/P on the reverse

c-print

70¾ by 95½ in. 178.7 by 242.6 cm.

Executed in 2004-05, this work is an artist's proof from an edition of 5, plus 2 artist's proofs.

**PROVENANCE**

Private Collection (acquired directly from the artist)

Phillip's, London, 17 May 2008, Lot 306

Paradise Row/Lauren Prakke Contemporary, London

Acquired from the above by the present owner in 2009

**EXHIBITED**

London, Paradise Row/Lauren Prakke Contemporary,

*PLAY: A Festival of Fun Group*, October - November 2009

(another example exhibited)

\$ 10,000-15,000



324

324

**TRACEY  
MOFFATT**

b.1960

**Self-Portrait #1**

signed, dated '99 and numbered 3/10 on the reverse

unique hand-painted photograph

13⅞ by 10⅞ in. 35.2 by 27.6 cm.

Executed in 1999, this work is number 3 from an edition of 10, each a unique variant.

**PROVENANCE**

Matthew Marks Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Sydney, Roslyn Oxley9 Gallery, *Self Portrait*, 1999 (another example exhibited)

Barcelona, Centre Cultural de la Fundacio La Caixa;

Saint-Jacques-de-Compostelle, Centro Galego de Arte

Contemporanea; Paris, Centre National de la Photographie,

*Tracey Moffatt*, May 1999 - January 2000 (another

example exhibited)

New York, Matthew Marks Gallery, *Tenth Anniversary Exhibition: 100 Drawings and Photographs*, November - December 2001, cat. no. 69, illustrated in color (another example exhibited)  
Canberra, National Portrait Gallery, *Portrait: Commonwealth Place*, 2002, cat. no. 6, illustrated (another example exhibited)  
Sydney, Museum of Contemporary Art, *Tracey Moffatt*, December 2003 - February 2004, another example illustrated on the cover (another example exhibited)  
Sydney College of The Arts, *Chromatic Visions*, September - October 2008 (another example exhibited)

\$ 10,000-15,000

325

## MATTHEW DAY JACKSON

b.1974

Me dead at 37

c-print on sintra

48½ by 48½ in. 123.2 by 123.2 cm.

Executed in 2011, this work is an edition of 5, plus 2 artist's proofs.

### PROVENANCE

Private Collection, France

\$ 15,000-20,000

326

## MATTHEW DAY JACKSON

b.1974

Me, Dead at 36

signed on a label affixed to the reverse

c-print mounted on Sintra

82¼ by 35¾ in. 208.9 by 89.9 cm.

Executed in 2010, this work is number 4 from an edition of 5, plus 2 artist's proofs.

### PROVENANCE

Peter Blum Chelsea, New York

Private Collection, New York

\$ 15,000-20,000



325



326



327

**327**

**THOMAS  
RUFF**

b.1958

**Haus NR. 6 II**

c-print face-mounted to Plexiglas  
88 by 70 in. 223.5 by 177.8 cm.

Executed in 1989, this work is number 4 from  
an edition of 4, plus 2 artist's proofs.

**PROVENANCE**

303 Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Staatliche Kunsthalle Baden-Baden, *Thomas Ruff: Photographs 1979 - Today*, November 2001 - January 2002, pl. Hau 19, pp. 69 and 192, illustrated in color (another example exhibited)

\$ 15,000-20,000



328

**328**

**HIROSHI  
SUGIMOTO**

b.1948

**Honen Dam, Tohjiro Sano**

blindstamped with the number 8/25 959 in the  
margin; signed on the mount

gelatin silver print  
23¾ by 19⅜ in. 60.3 by 49.2 cm.

Executed in 2000-01, this work is number 8  
from an edition of 25, plus 5 artist's proofs.

**PROVENANCE**

Sonnabend Gallery, New York

Acquired from the above by the present owner  
in 2005

\$ 8,000-12,000

329

PROPERTY FROM A RECOGNIZED AMERICAN  
COLLECTION

## CHARLES MATTON

1931 - 2008

### Library: Homage to Marcel Proust

signed, dated 2002 and numbered 2/4  
mixed media box construction  
20 by 26 by 15 $\frac{7}{8}$  in. 50.8 by 66 by 10.3 cm.  
Executed in 2002, this work is number 2 from  
an edition of 4.

#### PROVENANCE

Forum Gallery, New York  
Acquired from the above by the present owner  
in 2003

#### EXHIBITED

New York, Forum Gallery, *Charles Matton:  
Within these Walls*, July 2002

#### LITERATURE

Matthew Guy Nichols, "Charles Matton at  
Forum," *Art in America*, December 2002,  
illustrated in color

\$ 20,000-30,000



329

330

## ELGER ESSER

b.1967

### Matera III Italien 1998

signed on a label affixed to the reverse of the  
backing board  
c-print  
49 $\frac{1}{2}$  by 67 $\frac{1}{2}$  in. 125.7 by 171.5 cm.  
Executed in 1999, this work is number 1 from an  
edition of 5, plus 1 artist's proof.

#### PROVENANCE

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

#### LITERATURE

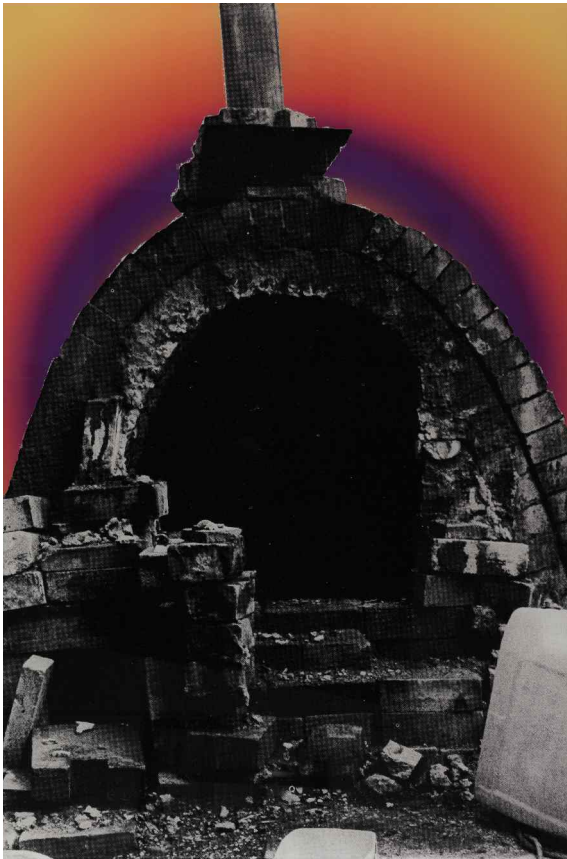
Rupert Pfab, Ed., *Elger Esser Vedutas and  
Landscapes 1996-2000*, Munich 2000,  
wpp. 66-67, illustrated in color

\$ 20,000-30,000



330

349



331

331

## STERLING RUBY

b.1972

### Kiln #2

Lambda print mounted on Sintra and face-mounted to Plexiglas  
32 $\frac{7}{8}$  by 21 $\frac{7}{8}$  in. 83.5 by 55.6 cm.  
Executed in 2004, this work is number 1 from an edition of 3, plus 2 artist's proofs.

### PROVENANCE

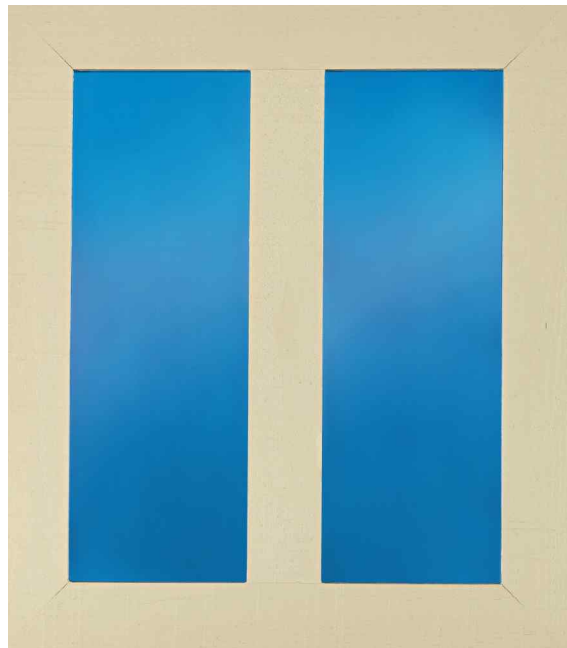
Foxy Production, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, Foxy Production, *Sterling Ruby*, April - June 2005

Los Angeles, The Museum of Contemporary Art, *Sterling Ruby: SUPERMAX 2008*, June - September 2008, p. 39, illustrated in color  
Bergamo, Galleria d'Arte Moderna e Contemporanea, *Sterling Ruby: GRID RIPPER*, September 2008 - February 2009, p. 159, illustrated in color

\$ 8,000-12,000



332

332

## UGO RONDINONE

b.1964

### Clockwork for Oracles (Dark Blue)

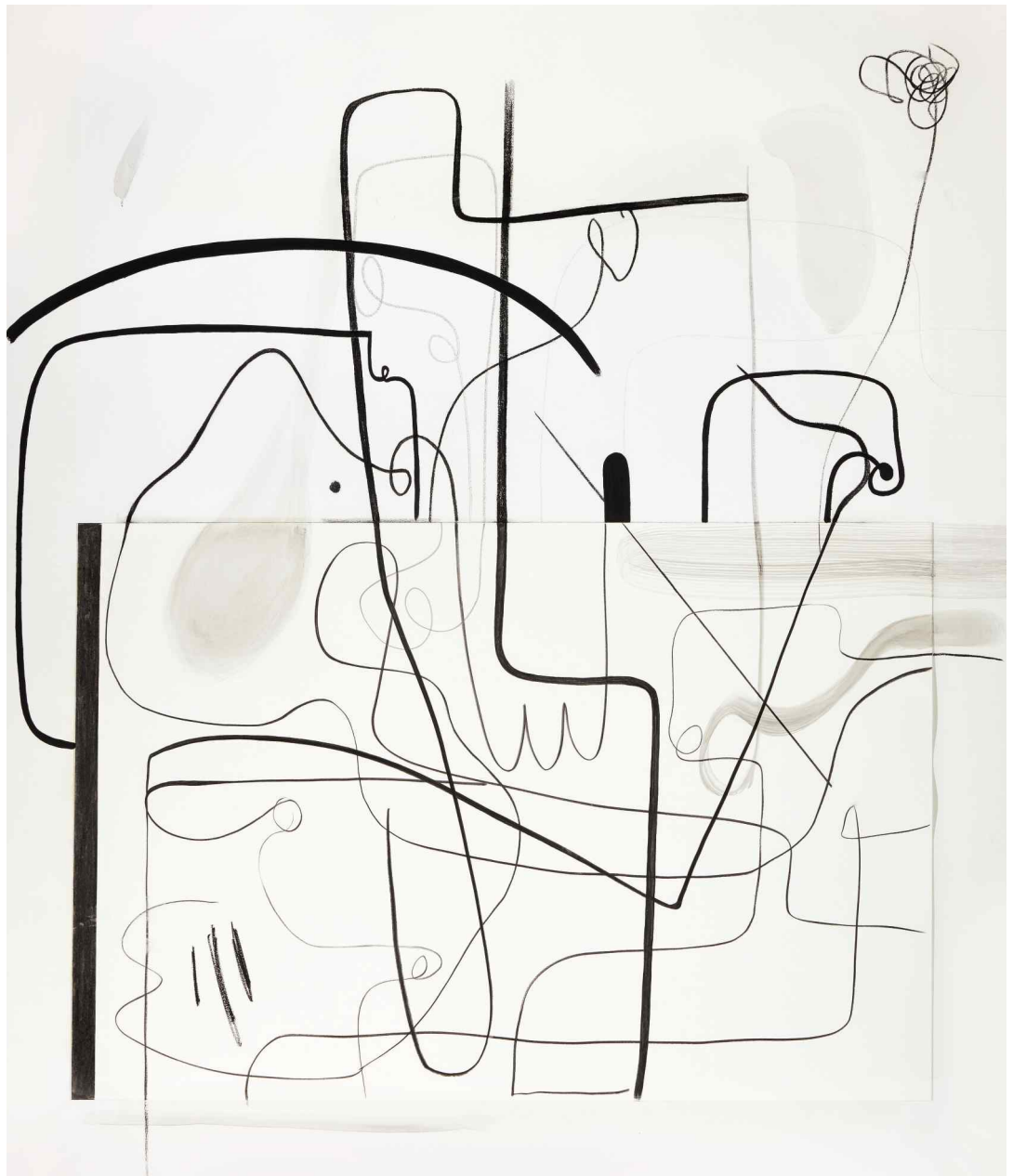
signed and dated 2002 on the reverse  
mirror, colored plastic gel and wood  
30 $\frac{1}{8}$  by 26 $\frac{1}{4}$  in. 76.5 by 66.7 cm.  
Executed in 2002, this work is from an edition of 3.

### PROVENANCE

Matthew Marks Gallery, New York  
Private Collection, New York  
Christie's, New York, 23 September 2014, Lot 266  
Acquired from the above sale by the present owner

\$ 5,000-7,000





**333**

**CHRISTIAN  
ROSA**

b.1982

Untitled

oil, charcoal and graphite on canvas with  
charcoal and oil on paper collage on canvas  
84 by 72¼ in. 213.4 by 183.5 cm.  
Executed in 2016.

**PROVENANCE**

Acquired directly from the artist by the present  
owner in 2017

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



334

334

**KELLEY  
WALKER**

b.1969

**Untitled (Recycling Logos)**

laser cut polished stainless steel  
24 by 24 in. 61 by 61 cm.

Executed in 2006, this work is number 2 from  
an edition of 8, plus 2 artist's proofs.

**PROVENANCE**

Kunsthalle Zurich  
Private Collection

\$ 10,000-15,000

335

**LUCIEN  
SMITH**

b.1989

**You Ain't Got Jack**

aluminum tray, molding paste and enamel on  
gessoed canvas, in artist's chosen frame  
24 by 18 in. 61 by 45.7 cm.

Executed in 2012.

**PROVENANCE**

Salon 94, New York  
Private Collection

\$ 4,000-6,000



335

336

NEIL  
RAITT

b.1986

Untitled

signed with the artist's initials and dated '14 on  
the overlap  
oil on canvas  
47¼ by 70½ in. 120 by 179.1 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

\$ 12,000-18,000



336

337

MICHELLE  
SAKHAI

b.1983

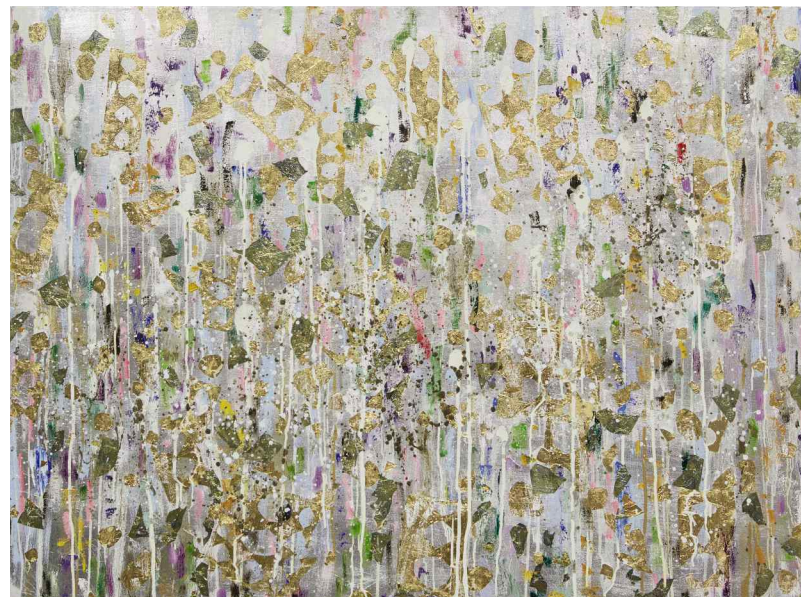
Inner World

signed, titled and dated *New York, NY 2018* on  
the reverse  
oil and metal leaf on canvas  
35⅞ by 48 in. 91 by 121.9 cm.

**PROVENANCE**

Acquired directly from the artist by the present  
owner

\$ 10,000-15,000



337



338

338

**JEFF  
KOONS**

b.1955

**Balloon Dog (Blue)**

numbered 1659/2300 on a label affixed to the reverse  
porcelain  
10 by 10 by 5 in. 25.4 by 25.4 by 12.7 cm.  
Executed in 2002, this work is number 1659 from an edition of 2300, plus 50 artist's proofs, published by the Museum of Contemporary Art, Los Angeles.

**PROVENANCE**

Nohra Haime Gallery, New York  
Acquired from the above by the present owner

\$ 8,000-12,000

339

**UGO  
RONDINONE**

b.1964

**Small Mountains [Six works]**

each signed with the artist's initials, respectively titled with their color and dated 2016 on the underside  
painted stone on concrete base  
Largest Overall: 6½ by 4½ by 6 in. 16.5 by 11.4 by 15.2 cm.  
Smallest Overall: 4¾ by 4¼ by 3¾ in. 11.1 by 10.8 by 9.5 cm.  
Executed in 2016, these works are unique.

**PROVENANCE**

Art Production Fund, New York  
Private Collection, New York

\$ 10,000-15,000



339

340

**FRANZ  
WEST**

1947 - 2012

**Untitled (Lamp)**

iron with lampshade  
74 by 14 by 14 in. 188 by 35.6 by 35.6 cm.  
Executed circa 2004, this work is from an open edition begun in 2004.

**PROVENANCE**

Private Collection  
Phillips, New York, 17 September 2015, Lot 79  
Acquired from the above sale by the present owner

\$ 6,000-8,000



340

341

**JEFF  
KOONS**

b.1955

Balloon Monkey (Blue), Balloon  
Rabbit (Red), Balloon Swan  
(Yellow) [Three Works]

each stamped with the artist's signature, title,  
date '17 and number 290/999, 566/999 and  
426/999 respectively on the underside

porcelain with high-gloss glazing

i. 9½ by 8½ by 17½ in.

24.1 by 21.6 by 44.5 cm.

ii. 11½ by 5½ by 6 in. 29.2 by 14 by 15.2 cm.

iii. 10 by 6⅞ by 10 in. 25.4 by 16.8 by 25.4 cm.

**PROVENANCE**

Weng Contemporary, Zug, Switzerland

Acquired from the above by the present owner

\$ 30,000-40,000



342

**YVES  
KLEIN**

1928 - 1962

Table Bleue

signed *R. Moquay* and numbered *OIU-POLO* on  
a label affixed to the underside

IKB dry pigment in Plexiglas, glass and steel

14¼ by 46 by 39¼ in.

35.8 by 116.8 by 99.7 cm.

Conceived in 1961, this work is from an edition  
begun in 1963, under the supervision of Rotraut  
Klein-Moquay based on a model by Yves Klein.

**PROVENANCE**

Artware Editions, New York

Acquired from the above by the present owner

**LITERATURE**

Jean-Paul Ledeur, Ed., *Yves Klein: Catalogue  
raisonné des éditions et sculptures éditées*,  
Knokke 2000, p. 53

\$ 15,000-20,000



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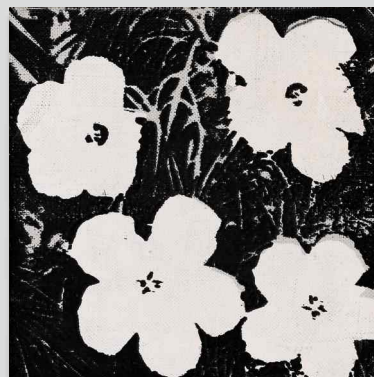
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*Gardasee (detail)*  
Estimate \$80,000–120,000

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In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any

kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or

money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

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

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and

our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

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

**15. Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

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

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

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

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

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be

transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

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

## TERMS OF GUARANTEE

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

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

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

of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

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

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

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

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

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

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

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

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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

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

## BUYING AT AUCTION

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

### 1. SYMBOL KEY

#### □ Reserves

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

#### ○ Guaranteed Property

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

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

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

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may

bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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.

### II Monumental

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

#### 📍 Premium Lot

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

### 2. BEFORE THE AUCTION

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

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

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

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed

in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

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

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

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

### 3. DURING THE AUCTION

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

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

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle

until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

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

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

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

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

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

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item

into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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

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

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

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

#### 4. AFTER THE AUCTION

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

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

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

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

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

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

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

#### Collection and Delivery

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+ 1 212 606 7444  
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[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

## SELLING AT AUCTION

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

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

### (1) In our galleries

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

### (2) By photograph

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

### (3) In your home

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

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

## SOTHEBY'S SERVICES

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

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

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

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

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

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

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

### Why Sotheby's Collects Sales Tax

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

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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](mailto: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 billsolading@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.

**Important Notice to Prospective Carpet Purchasers** Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7996.

**Important Notice for Furniture** As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

**Important Notice for Ceramics** The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should

be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

**Important Notice Regarding Upholstery** Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

**Notice Regarding Burmese Jadeite** Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract 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.

**Notice Regarding Endangered Species**  
• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

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

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

## GLOSSARY OF TERMS

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

### GLOSSARY FOR PAINTINGS

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

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

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

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

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

**Manner of Giovanni Bellini**  
In our opinion, a work in the style of the artist and of a later date.

**After Giovanni Bellini**  
In our opinion, a copy of a known work of the artist.

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

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

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

### GLOSSARY FOR SCULPTURE

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

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

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

### Photography:

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Peter Kutscher  
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Ellen Warfield

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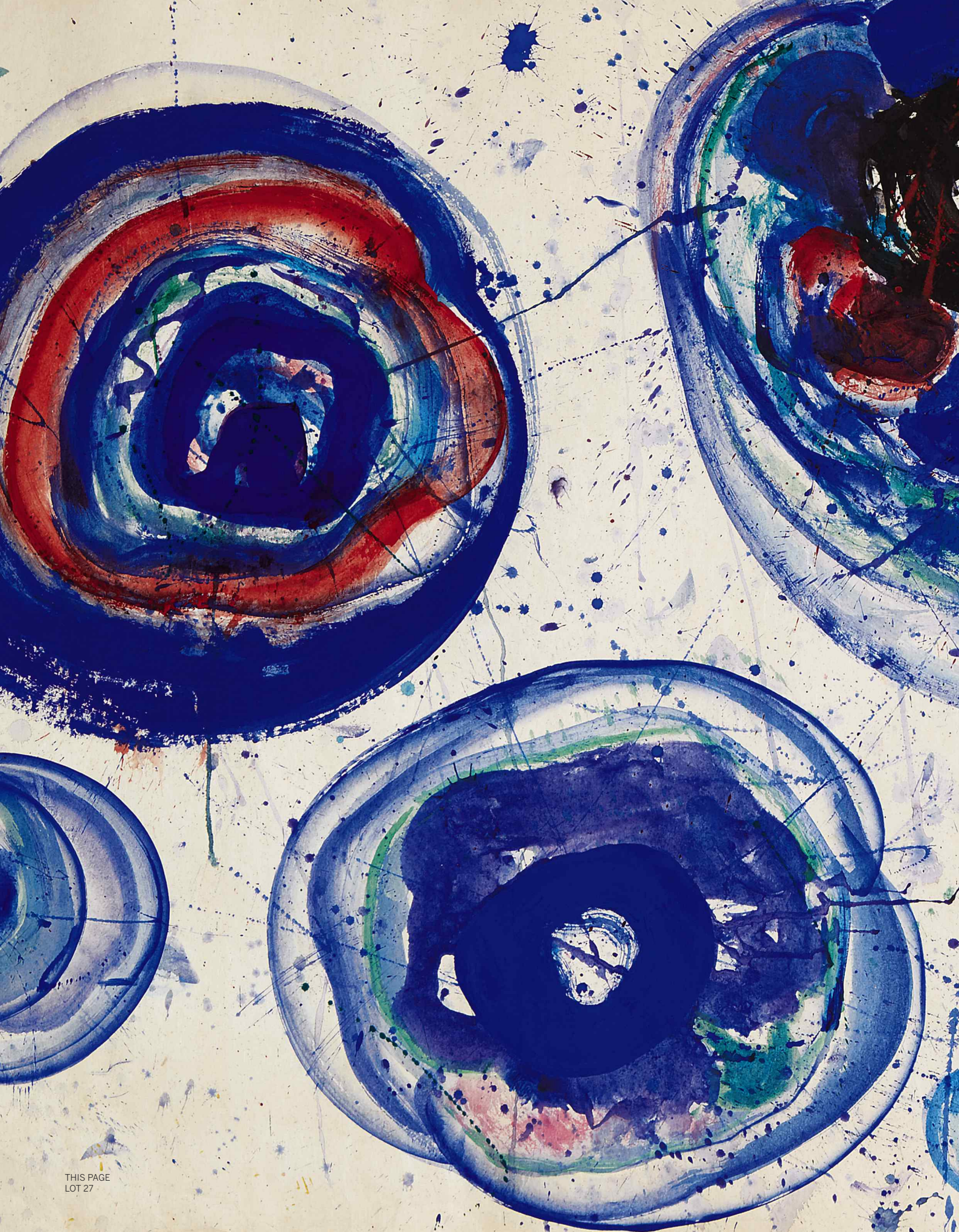
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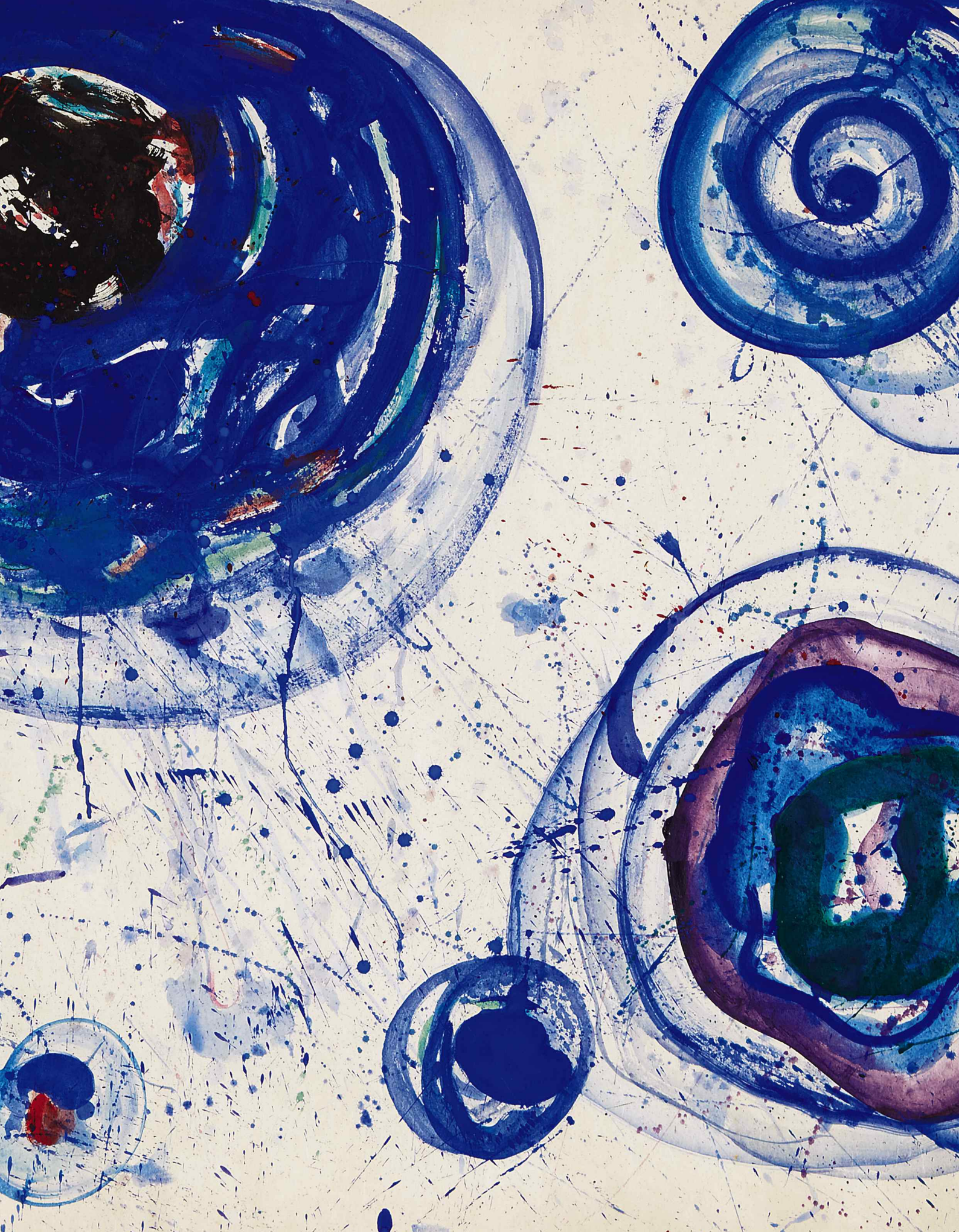
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Consultant ‡

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