

Sotheby's EST. 1744



THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

NEW YORK 14 NOVEMBER 2018















THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

AUCTION IN NEW YORK
14 NOVEMBER 2018 6.30 PM
SALE N09990

LOTS IT-IIT

Admission to this
auction is by ticket only.
Please call 212-606-7254

EXHIBITION

Friday 2 November 10 am-5 pm	Thursday 8 November 10 am-5 pm
Saturday 3 November 10 am-5 pm	Friday 9 November 10 am-5 pm
Sunday 4 November 1 pm-5 pm	Saturday 10 November 10 am-5 pm
Monday 5 November 10 am-5 pm	Sunday 11 November 1 pm-5 pm
Tuesday 6 November 10 am-5 pm	Monday 12 November 10 am-5 pm
Wednesday 7 November 10 am-5 pm	Tuesday 13 November 10 am-5 pm
	Wednesday 14 November 10 am-1 pm

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com
FOLLOW US @SOTHEBYS
#SOTHEBYSCONTEMPORARY

Sotheby's EST. 1774
BIDNOW
LIVE ONLINE BIDDING

DIVISION OF FINE ART | CONTEMPORARY ART

NORTH AMERICA



DAVID GALPERIN
Head of Sale



BRYCE SMITH
Sale Administrator



GRÉGOIRE BILLAULT



RICHARD BUCKLEY



AMY CAPPELLAZZO



LILLIAN CHAN



NICHOLAS CINQUE



NICHOLAS CLARK



LULU CREEL



CAROLINE DAVIS



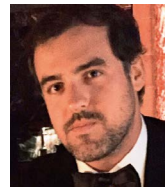
LISA DENNISON



ANNA DI STASI



JULIAN EHRLICH



BAME FIERRO MARCH



HELYN GOLDENBERG



EMMA HART



ZACH HEFFEREN



ELIZA HOWE



COURTNEY KREMERS



ISABELLA LAURIA



KELSEY LEONARD



ANDIE LEVINSON



HELEN LINDEMANN



MICHAEL MACAULAY



JESSICA MANCHESTER



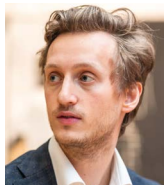
MEGHAN MCDONALD



GARY METZNER



EMILY MILES



MAX MOORE



EMILY NICE



CAROLINE ORR



CLARISSA POST



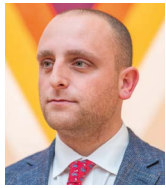
SAARA PRITCHARD



LESLIE PROUTY



ELIZA RAVELLE-CHAPUIS



DAVID ROTHSCHILD



NICOLE SCHLOSS



DAVID SCHRADER



ALLAN SCHWARTZMAN



GAIL SKELLY



ED TANG



HARRISON TENZER



PERRY TRETAWAY



**CHARLOTTE
VAN DERCOOK**



**JACQUELINE
WACHTER**



ELIZABETH WEBB



ANDREA ZORRILLA

EUROPE



EMMA BAKER



OLIVER BARKER



RAPHAELLE BLANGA



ALEX BRANCZIK



CLAUDIA DWEK



OLIVIER FAU



MARTIN KLOSTERFELDE



CAROLINE LANG



BASTIENNE LEUTHE



NICK MACKAY



STEFANO MORENI



GEORGE O'DELL



ISABELLE PAAGMAN



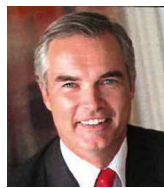
ALEXANDRA SCHADER



JAMES SEVIER



JOANNA STEINGOLD



PHILIPP WÜRTEMBERG

ASIA



JASMINE CHEN



JACKY HO



YUKI TERASE



PATTI WONG

ENQUIRIES

SALE NUMBER
N09990 "DESPAFRITO"

BIDS DEPARTMENT
+1 212 606 7414
FAX +1 212 606 7016
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

SALE ADMINISTRATOR
Bryce Smith
bryce.smith@sothebys.com
+1 212 894 1501
FAX +1 212 606 7011

POST SALE SERVICES

Ashlyn Michalakis
Post Sale Manager
ashlyn.michalakis@sothebys.com

FOR PAYMENT, DELIVERY AND COLLECTION

+1 212 606 7444
FAX +1 212 606 7043
uspostsaleservices@sothebys.com

CATALOGUE PRICE

\$55 at the gallery

FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA
+44 (0)20 7293 5000
for UK & Europe



CONTENTS

5

AUCTION INFORMATION

6

SPECIALISTS

24

CONTEMPORARY ART

EVENING AUCTION

LOTS 1T-11T

104

CONTEMPORARY ART

DAY AUCTION

LOTS 401-427

116

PRINTS AND MULTIPLES AUCTION

LOTS 1-21

122

ONLINE PRINTS AUCTION

LOTS 1-27

133

CONDITIONS OF SALE

134

TERMS OF GUARANTEE

ADDITIONAL TERMS & CONDITIONS FOR LIVE ONLINE BIDDING

BUYING AT AUCTION

136

SELLING AT AUCTION

SOTHEBY'S SERVICES

INFORMATION ON SALES AND USE TAX

139

WORLDWIDE CONTEMPORARY ART DIVISION

SARAH THORNTON

REMEMBERING DAVID TEIGER THROUGH HIS COLLECTION



“With the exception of a few artists, Teiger, who was born in 1929, didn’t collect the art of his own time as much as the art of those thirty or forty years younger. His commitment to being a learner was not just an open embrace of youthfulness, but a fascination with the future.”

“My goal is to acquire works that great museums letch after,” David Teiger told me when I was researching my book, *Seven Days in the Art World*. A successful management consultant, Teiger understood complex ecosystems like the art world. He had an instinctive grip on the psychologies of the players and knew how to position himself first in line to buy coveted works. Never much concerned about the opinions of his fellow collectors, he relished well-informed tête-a-têtes with curators, writers and dealers. Given Teiger’s love not only for art but for the people who worked with it, I’m glad that the proceeds from the Sotheby’s sales of his collection will go to a foundation that supports art professionals rather than art objects *per se*.

“Collecting was a competitive sport for David,” says Tim Blum of Blum & Poe, a gallery for whom Teiger was an important client. “He would research and strategize. He always had his notebook with him. He was very precise.” Teiger was an early adopter of Takashi Murakami, acquiring many pieces, at least two of them masterful: *727*, 1996, which he gifted to MoMA New York, and *And Then, and Then, and Then, and Then, and Then (Red)*, 1996-97. Appearing to depict a manic Japanese Mickey Mouse, *And Then...* is one of only two early large-scale paintings that the artist made of his bipolar alter-ego DOB. Its manga-like subject matter combined with its virtuoso hybridized painting style make it a key icon in the globalization of Pop Art.

“David mentored us through the gallery’s fledgling years. He took risks on our artists and was generous with his advice,” explains Blum. When Teiger acquired Mark Grotjahn, the artist was not a hot brand. “It was not easy to sell Grotjahn in those days,” says Blum. But Teiger trusted his gut. He liked art that was direct and visceral. “For Murakami or Grotjahn, it was an honor to be in David’s collection,” says Blum. “He would talk about their work until he was blue in the face... wearing one of his signature blue suits.”

Teiger collected art that he considered to be the best of the best of his time and place. “There are learners and there are the learned,” he told me. “The former like contemporary art, living artists, the art of their time. The latter like the art of the past.” With the exception of a few artists, Teiger, who was born in 1929, didn’t collect the art of his own time as much as the art of those thirty or forty years younger. His commitment to being a learner was not just an open embrace of youthfulness, but a fascination with the future.

Although Teiger did not consciously collect with specific themes in mind, an observer can discern threads. He had a huge appetite for color and vigorous compositions. Beatriz Milhazes’s *Avenida Brasil*, 2003-04, for example, vibrates with a multicolored syncopated beat of straight and curvaceous abstract forms. The work clearly fulfilled Teiger’s official collecting criteria that his acquisitions should have “magic” that continuously bestows

“positive energy.” Similarly, Dana Schutz’s *Her Arms*, 2003, which depicts a blond guitarist with massive pink hands in an orange and green wood, has so much pent up vitality that its spontaneous gestures might just burst out of its studied structure.

Teiger’s collection was also distinguished by the frequent presence of the female form. From Robert Mapplethorpe’s lady body builders to John Currin’s bizarre cast of aunts and nieces, many of the works uphold unconventional beauties. Throw in Marlene Dumas’s watery, wet nudes and Amy Sillman’s friskily suggestive *Nose* and you have a spirited collection of sexually assertive womanhood.

“David loved the company of women, so it is natural that he would collect images of them,” explains Victoria Miro, owner of Victoria Miro Gallery, London, who enjoyed doing studio visits with the collector. One of the first Chris Ofili that Teiger acquired from Miro was *Afromantics*, 2000-02. An important precursor to the romantic red and green works that Ofili showed in the British Pavilion at the Venice Biennale in 2003, the painting reveals the profile of a majestic African woman, gazing into the eyes of her beloved. Made of acrylic, elephant dung and sequins, the painting is an egalitarian marriage of the sexy, earthy and dignified.

Fewer in number, the male figures in the collection tend toward hip portrayals of metrosexual manhood. Elizabeth Peyton’s portraits of men render her subjects as such pretty boys that they could be girls. *Flower Ben*, 2002, depicts a long-haired, red-lipped, pale skinned creature behind a bouquet of what looks like dahlias. In *Gavin in Basel*, 1998, the young dealer Gavin Brown wears a pink shirt with a red tie and has his eyes demurely downcast. Hirsute in real life, here he is depicted as a lesbian sophomore with peachy skin.

Even Teiger’s holdings of Jeff Koons, an artist known for flaunting a certain he-man virility (think *Hulk*, *Popeye*, *Dirty Jeff on Top*), seem to exist in a new social world. Koons’s 1988 painted wood sculpture, *Bear and Policeman*, features a boyish British bobby looking up at a bear in a rainbow T-shirt with a yellow bow. Whether the character is a big Mama or a burly gay bear will determine whether you see the animal patronizing or matronizing the policeman.

At the beginning and end of the day, Teiger’s relationship to power was playful. He was above being an elitist. Indeed, he was a snob about snobs. He had a great sense of humor and a cocky humility. “I’m just an ordinary rich person,” he said to me once. “These young billionaires with their G5 jets—they’re in a different league. My ‘new money’ is now ‘old money,’ which nowadays means ‘less money.’”

Opposite: Elizabeth Peyton, *Flower Ben*, 2002. Contemporary Art Day Sale, Lot 408
Art © 2018 Elizabeth Peyton

ALLAN SCHWARTZMAN

THE HISTORY OF NOW

In every decade there is a collection or two that captures the essence of the art and the spirit of collecting of its time: the Scull Collection in the '60s and the Ganz collection in the '70s, for instance. More recently, David Teiger's collection has joined that esteemed company. David collected with foresight, with an exuberant attitude and with a passion and conviction in art that was ahead of the curve of the market, and often of museums. His tastes were broad, like the art of our times, and he bought across the spectrum from American Folk Art to Post-War and Contemporary Art in a way that few collectors do, maintaining a clarity of vision and purpose over so many styles and decades, and always with a boundless sense of curiosity, personality, and, belief.

His passion to uncover great art as it was being made extended beyond being an astute collector; it defined his life, his values, and his enduring passion for artists, for nurturing the spirit of creativity, which too often becomes uncoupled from the pursuit of collecting contemporary art. Indeed, David

played a catalytic role as patron to artists, museums, and curators as fundamental to a healthy, evolving society. And this clarity of commitment will now extend well into the future through Teiger Foundation which will be the beneficiary of all funds generated through these sales.

Indeed, as one looks back at David Teiger's collection, one sees the greats for whom there is now clear consensus, as well as the frontrunners and outliers who equally significantly form the cultural spirit of the last 30 years. David was so ahead of the crowd that his collection offers both the best of the proven and the best of those whose works form great opportunities for today's collectors.

We call these sales "The History of Now" because the artworks David collected continue to be as salient to the art of today as they were in the years in which they were acquired, some more than a quarter century ago.

Allan Schwartzman
Chairman, Fine Arts, Sotheby's

“The failure of conceptual art is actually its success. Because we, in the next generation, took those strategies and didn't worry if it looked like art or not, that was their business... So I do believe in looking back and going through school reading books. You learn from these people. Then, hopefully, you try to make it, not better (because you can't make it better), but you make it in a way that makes sense. Like the Don Quixote of Pierre Menard by Borges; it's exactly the same thing but it's better because it's right now. It was written with a history of now... ”

Félix González-Torres in a 1995 interview with art historian Robert Storr



GARY GARRELS

A RECOLLECTION

“He insisted on life in the present tense, confident that history would catch up.”

Gary Garrels

David Teiger was a connoisseur of the new. When interested in an artist, he insisted on knowing as much as possible about them and their work. But he was also instinctive, underpinned by decades of keen looking at art. He was capable of making judgments with an acute sharpness, buoyed by experience but unafraid of making leaps.

David was deeply engaged with curators. I met David in the summer of 2000, shortly after assuming my position as Chief Curator of Drawings and Curator of Painting and Sculpture at MoMA. It was a call out of the blue, but David said he had been following my work and wanted to meet. He was just shifting his focus from folk art to contemporary art and proudly gave me a copy of the book that had just been published on his folk art collection. It was a glorious and very impressive publication and made clear to me immediately that David was a passionate and very serious collector. We soon met for lunch and had an almost three-hour conversation about contemporary art. He then asked me to set out a list of thirty contemporary artists I thought he should be aware of. With my colleague Laura Hoptman, we did this, gathering catalogues, visual materials, and as much information as possible for David to review. We had planned a morning together but that ended up stretching into almost an entire day. David's curiosity and attention were indefatigable; he relentlessly asked questions, probing our choices, and making clear that he did not always agree with our conclusions. That day was just the beginning.

Just over a year later, Laura Hoptman was in the midst of organizing a large and ambitious exhibition at MoMA to review the state of contemporary drawing, when New York suffered the attacks of 9/11. For months following the attacks, a profound sense of uncertainty about the future pervaded our lives. Fund raising for the museum had been deeply undermined, and we faced serious budget cutting. Laura's exhibition was almost cancelled, then going forward but without publishing a catalogue.

David stepped in at this moment of crisis, insisting that especially for an exhibition of emerging contemporary artists, there had to be a catalogue, an important critical record for them but also for the curator. He spared nothing, and the result was an exceptional publication, *Drawing Now: Eight Propositions* which, unlike any other previous drawing exhibition catalogue at the museum, went into multiple printings. Over the years David time and again proved himself to be a champion of curators he admired.

As much as David loved museums and curators, the best times for him would be to be with an artist in his or her studio. A studio visit for David would be intense. He would look closely at the work, encouraging an earnest conversation. He sought a genuine probing into the ideas behind an artist's work and the decisions about how a work had been made. But always with a big smile and a glint in his eye, he wanted the artist to know that he took great pleasure in the time given to him, that he valued whatever they were willing to share with him. He often would acquire works early in an artist's career and then would continue to collect their work over many years. He was a true admirer and advocate for artists.

As much as David learned about art and artists over the nearly two decades of his involvement with contemporary art and as he developed as a collector, he remained always inquisitive and open. Each fact and each experience would be a way not to come to conclusions but a means for stepping forward. David set very high standards for himself and for those around him, as almost anyone who spent much time with him could attest. He wanted to experience and celebrate life and art at their best. He insisted on life in the present tense, confident that history would catch up.

Gary Garrels

Elise S. Haas Senior Curator of Painting and Sculpture,
San Francisco Museum of Modern Art

Opposite: Lot 7T, Jeff Koons, *Bear and Policeman*, 1988 (detail). Art © Jeff Koons



THE DAVID TEIGER COLLECTION

IT'S GOTTA HAVE HEAT

Distinguished by his remarkable generosity, unfailing politeness and meticulous eye, David Teiger was one of the great patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the very best. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with confidence in his own judgement.

The criteria by which Teiger collected were remarkably consistent, and were summed up in a quote he gave to *The New York Times* in 1998, when he first began acquiring Contemporary artworks. He said: "I'm looking to be inspired, motivated, titillated by art. I want to be surrounded by objects that give me positive energy... Of course I want first rate pieces. I look for authenticity,

integrity, original natural surface and a strong sense of color and texture. But the most important thing is that I react in my gut." (David Teiger, quoted in: *The New York Times*, October 30, 1998) Years later the terminology changed but the requirements remained the same; for all his meticulous research and careful consideration of every purchase, Teiger still required that an item "have heat," an intrinsic quality that would combine with other criteria such as "best of type", "great craft" and "powerful presence" to qualify a work for admission to Teiger's collection.

Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of Contemporary artworks, from paintings and works on paper to photographs and prints, and one of the greatest collections of American Folk Art in private hands. Famously exacting, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then



Above left: David Teiger's New York Apartment.

From left to right: Dana Schutz, *Her Arms*, 2003; Grayson Perry, *Rumpleforeskin*, 2005; Maurizio Cattelan, *Tourists*, 1998 and *Mini-Me*, 1999; Giulio Paolini, *Off Limits*, 1998-99; Ken Price, *No-Go*, 2006; John Currin, *The Neverending Story*, 1994; Alex Katz, *Red Cap*, 2003

Above right: David Teiger at the opening of the Takashi Murakami exhibition at MoCA LA in 2007



DAT COLLECTING CRITERIA

1.
Passionate, Challenging, Liberating.

I LOVE IT!

- * Viscerally
- * Physically
- * Intellectually

I LOVE MUCH OF THE ARTIST'S WORK.

- * Want to collect it in depth

GIVES ME POSITIVE ENERGY.

- * Spiritually uplifting, transformative
- * Powerful presence
- * Whimsical, paradoxical

2.
Truly Art. A Major Work.

- * Historically important, relevant
- * Unique, or best of type
- * Great craft / form / composition
- * Great conceptual idea
- * It has magic

3.
In 20 years:

- * Will I still love it?
- * Will it continue to give me positive energy?
- * Can I live in a room filled with the work?

- - - -

Art

DAT Purchase Process

1. Visit museums for historical context
2. Review monographs
3. Review transparencies of life's work
4. Check auction prices
5. Establish price and authenticity before you see it
6. Think about it for "at least" 24 hours
7. Get a 2nd opinion from someone whose taste you respect
8. Have a conservator examine work and comment on:
 - * existing condition
 - * longevity / light sensitivity
 - * stretcher
9. Live with it in situ
10. Decide



Interior view of David Teiger's Bernardsville home, New Jersey, designed by Roto Architects in close collaboration with Teiger himself.

director of MoMA PSI, in 2005, "you can never get enough information," while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronize a number of hugely influential Contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists... [they] love to know that they are in your collection".

This is not to say however that Teiger's collecting was confined to identifying artistic frontrunners. He was a great believer in the potential for the rediscovery of an artist. The depth and quality of his collection of works by John Wesley for instance, an artist who started his career alongside Tom Wesselmann

and James Rosenquist without ever receiving the same degree of acclaim that his peers enjoyed, speaks to Teiger's belief in the underlying quality of the artist, despite his comparative critical and commercial anonymity.

Another definitive aspect of Teiger's life was the enormous generosity towards institutions. Museums were privileged to know that they could always ask to borrow pieces from the collection, and donations were consistently made to acquisition funds and curatorial initiatives, most notably to the Museum of Modern Art in New York, where Teiger was an honorary trustee, but also the Solomon R. Guggenheim Museum, the Hammer Museum, The Museum of Contemporary Art Los Angeles, and the Whitney Museum of American Art, among others.

This preoccupation with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He saw it as his duty to ensure that they had all the tools necessary to realize their aims. Duly,

“David, the truth is that you are very respected and loved by artists... artists love to know that they are in your collection and museums know that they can borrow from your collection”

Alanna Heiss to David Teiger, 2006



a principle objective of Teiger Foundation, which will be the recipient of all funds generated by the sale of the Collection, is to continue Teiger's initiatives in this direction.

The works in the November Contemporary Art Evening and Day auctions reveal David Teiger as an astute collector with a prescient eye. Many of these works were acquired the year of or soon after the date of execution, further underscoring the collection's pristine provenance. David Teiger demonstrated a keen interest in figuration, exemplified by the works by John Currin, Dana Schutz, Elizabeth Peyton, and Marlene Dumas. With its clues to eyes, snout, and toothy grin embedded in the artist's iconic abstract lexicon, Mark Grotjahn's *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* bridges this core focus on the figurative with David Teiger's early interest in postwar American Abstraction. The sublime paintings by Richard Diebenkorn and Willem de Kooning embody the aesthetic

shift occurring in the latter half of the twentieth century, as artists collapsed landscape into kaleidoscopic abstractions of line, color and form. Alongside these artists are some of the frontrunners Teiger collected ahead of the market, such as Raymond Pettibon, John Wesley, and Ugo Rondinone. Complemented by international artists such as Glenn Brown, Beatriz Milhazes, and Takashi Murakami, among others, the selection of works presented in this November's Evening Auction speak to a worldly collector seeking to understand and examine Contemporary Art from every possible angle.

Exterior view of David Teiger's Bernardsville home, New Jersey, designed by Roto Architects in close collaboration with Teiger himself.

Artwork: Ugo Rondinone, *A Day Like This, Made of Nothing and Nothing Else*, 2009, to be offered for sale in New York, November 2018

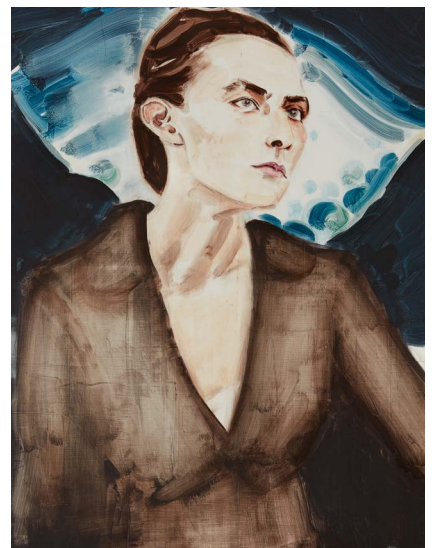
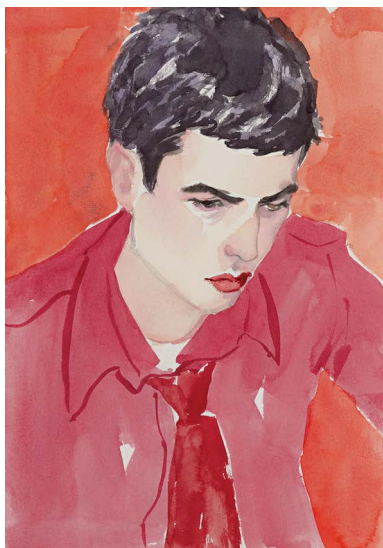


SUPPORTING FEMALE ARTISTS

In keeping with his exceptional and profound belief in quality as the supreme measure of an artist, regardless of gender, fame, or commercial success, David Teiger was distinguished by his extensive support of female artists. His profound commitment to capture and distill the artistic zeitgeist of his time drove him to acquire the very best works by women and men equally, and he leaves behind a legacy of masterpieces, in both his own collection and in those of prominent museums to which he generously contributed. Recognizing an urgent need to redress the centuries-long gender imbalance in fine art scholarship, Teiger's contributions helped to provide the resources and platforms for under-recognized women to take their place within the context of larger movements. The works from his collection demonstrate these artists' unique abilities depicting personal, psychological,

and subjective portrayals of the human condition with strength, consideration, and intimacy.

Believing in the importance of museums and curators and their power to narrate and publicize the story of an artist or movement, Teiger took great pleasure in sharing his treasures with them, particularly with the aim of illuminating narratives that have otherwise slipped from the art historical record. In his lifetime, he donated works by female artists to several prestigious institutions, most notably the Museum of Modern Art in New York, where Teiger was an honorary trustee. Reflecting his own connoisseur's eye, the works he donated reflected the very best of the artist's oeuvre, like Elizabeth Peyton's *Craig* from 1997, donated to MoMA. This jewel-like portrait collapses the distance between realist painting and modernist abstraction, color and



From left:

Elizabeth Peyton, *Craig*, 1997. Collection of Museum of Modern Art, Gift of David Teiger
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Elizabeth Peyton

Elizabeth Peyton, *Gavin in Basel*, 1998. Sotheby's Contemporary Art Day Sale Lot 401.
Image © 2018 Sotheby's. Art © 2018 Elizabeth Peyton

Elizabeth Peyton, *Georgia O'Keeffe (After Stieglitz 1918)*, 2006
Sotheby's Contemporary Art Evening Sale, Lot 2T.
Image © 2018 Sotheby's. Art © 2018 Elizabeth Peyton

Opposite: Jenny Saville, *Propped*, 1992. Sold Sotheby's London, October 2018
© Jenny Saville / Artists Rights Society (ARS), New York



line, feminine and masculine, all rendered on an intimate scale. Equally masterful is *Wrist Corsage*, the monumental Lisa Yuskavage painting from 1996, also gifted to MoMA. As psychological as it is physical, the scene contrasts an exaggerated “pinup” figure with a literally “pinned up” picture of a prim schoolgirl, interrogating and subverting popular beauty standards and gender norms. Both works are representative of the female excellence that abounds in Teiger’s collection.

Here, masterworks by some of the most important artists of their generation, including Marlene Dumas, Tracy Emin, Jenny Saville, Cecily Brown, and Beatriz Milhazes, are brought together by this pioneering visionary. Perhaps the crown jewel of the collection, Jenny Saville’s radically de-idealized nude, *Propped*, sensationally declares the artist’s unique vision; Saville now holds the auction record for a living female artist. Marlene Dumas has also captured significant market attention for her haunting, intimate, and psychologically charged works, like *Catsuit* and *Victoria*. Similarly provocative and sensual, though for very different reasons, are works by Dana Schutz, including the resplendent *Her Arms* from 2003. Beatriz Milhazes’s emblematic *Avenida Brasil* is equally dynamic and personal, combining traditional imagery from her native Brazil with Western cultural clichés and styles. These works, among others in Teiger’s collection, clearly demonstrate a depth and variety of female talent. From figurative portraits rendered sensitively and intimately, to abstract compositions reimagined to highlight concept over gesture, Teiger sought out and celebrated an incredibly diverse body of work by women.

Teiger supported these artists not only by acquiring their works for his own collection, but also by ensuring they were represented in museums and institutions for generations to come. He loaned to shows, bought on behalf of permanent collections, sponsored exhibitions and catalogues, and provided resources to curators and academics. With the continued support of this generous patronage, innovative masters like Peyton, Yuskavage, Saville, and their sisters will continue to shape “The History of Now.”

Top: Amy Sillman, *Nose*, 2010
Contemporary Art Day Sale, Lot 420. Image © 2018 Sotheby’s. Art © 2018 Amy Sillman

Bottom: Lisa Yuskavage, *Wrist Corsage*, 1996
Collection of Museum of Modern Art, Gift of David Teiger
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Lisa Yuskavage

Opposite: Marlene Dumas and Bert Boogaard, *Victoria*, 1998-2001 (detail)
Contemporary Art Day Sale, Lot 410. Image © 2018 Sotheby’s
Art © Marlene Dumas Bert Boogaard



The background of the entire page is a complex, abstract painting by David Teiger. It features a dense, layered composition of thick, expressive brushstrokes in a wide range of colors, including deep blues, dark browns, vibrant yellows, and bright whites. The overall effect is one of intense energy and chaotic beauty, with various geometric and organic shapes emerging from the interplay of colors and textures.

THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

**CONTEMPORARY ART
EVENING AUCTION**

SOTHEBY'S NEW YORK
14 NOVEMBER 2018, 6.30 PM

LOTS 11 - 117







The artist working on the present work in her studio, 2003. Photographer: Joe Fig. Art © 2018 Dana Schutz

IT

o ▢ **DANA
SCHUTZ**

b.1976

HER ARMS

signed, titled, and dated 2003 on the reverse

oil on canvas

96 by 66 in. 243.8 by 167.6 cm.

\$ 150,000-200,000

PROVENANCE

LFL Gallery, New York

Acquired from the above by David Teiger in December 2003

EXHIBITED

Paris, Galerie Emmanuel Perrotin, *Self Eaters and the People Who Love Them*, January - February 2004

Overland Park, Kansas, Johnson County Community College Gallery of Art, *Dana Schutz*, April - June 2004, p. 35, illustrated in color, p. 53, illustrated in color (in installation at Johnson County Community College Gallery of Art, 2004)

Purchase, New York, Neuberger Museum of Art, Purchase College, State University of New York; Miami, Miami Art Museum; and Denver, Denver Art Museum, *Dana Schutz: If the Face Had Wheels*, September 2011 - January 2013, p. 32, illustrated in color, p. 118 (text)

LITERATURE

Peter Halley, "Dana Schutz, Paints Like You Wanted to in High School," *Index Magazine*, January 2004, p. 34, illustrated in color

Exh. Cat., Waltham, Massachusetts, The Rose Art Museum, Brandeis University, *Dana Schutz: Paintings 2002 - 2005*, 2006, p. 85 (text)

Joe Fig, *Inside the Painter's Studio*, New York, 2009, p. 177, illustrated in color (in the artist's studio)

Jonathan Safran Foer and Barry Schwabsky, *Dana Schutz*, New York, 2010, p. 45, illustrated in color

Karen Rosenberg, "The Fantastic and Grisly, Envisioned," *The New York Times*, October 6, 2011 (text)

Daniel Belasco, "Transformer: Dana Schutz," *Art in America*, November 1, 2011, p. 143 (text)

David Salle, "Dana Schutz," *Artforum*, December 2011, p. 246, illustrated in color (in installation at the Neuberger Museum of Art, 2011)

Heike Wollenweber, "Simultaneous Shock; Awe, Dana Schutz: If the Face Had Wheels, Miami Art Museum," *Aesthetica*, February 9, 2012 (text)







DANA SCHUTZ

HER ARMS

Dana Schutz's larger than life, emotive and highly expressionistic paintings spring from uncanny scenes from her imagination. Rendered in a wild array of colors and textures, employing broad brushstrokes with thickly impastoed strokes of the palette knife, *Her Arms*, 2003 is a monumental and larger than life-sized portrait of Kim Gordon, the front woman to the legendary punk rock band Sonic Youth. Gordon is readily identified by her signature platinum blond cropped hair-do, her imposing stance and long, strong arms and hands that clutch a guitar. Never a stranger to whimsy and humor, as well as the macabre and obscene, Schutz continually pushes the bounds of subject matter within her oeuvre. *Her Arms* is a seminal work, painted when Schutz was only 27 years old, one year after completing her MFA at Columbia. Following her first exhibition in 2002 at Zach Feuer Gallery, Schutz burst onto the New York art scene—even receiving international acclaim when she was included in the 2003 Venice Biennale. Schutz explained of her early body of work, met with wide praise in her now historic show *Self-Eaters and the People Who Love Them*: "I don't like the idea of painting from a theme, but I like the idea of a framework that could provide information and a fictional space. I was thinking about making paintings about a group of people who eat themselves. But they don't eat each other...they are self-eaters. They would never eat each other. They eat themselves to survive because it's their diet. But then they digest themselves too. They regenerate because they can make sculptures out of their digested material...they could make themselves another arm. And eventually they can reinvent themselves. Ultimately, I thought of the title for the show, and it could change. But I was thinking the show could be called self-eaters and the people who love them. It started off being like therapeutic drawings I was doing...so there's a self-help element to it. But then I thought this painting sort of related to the one of P.J. Harvey, I wanted to make a big portrait of a woman who was strong and a musician...sort of like a god...goddess. That one is supposed to be Kim Gordon...She doesn't look as robotic and cool as Kim Gordon. She could sort of fit with them, because I thought the whole situation of the self-eating people could exist in the minds of other people. I wanted to paint Kim Gordon initially because she has these amazing, powerful arms." (Dana Schutz, quoted in *Inside the Painters Studio*, pp. 179-180). A star of her most recent 2011-2013 traveling retrospective, *Her Arms* embodies the artist's fascination with narrative and figuration transformed by her entirely distinct way of painting.

The present work in the artist's studio, 2003.
Photographer: Joe Fig. Art © 2018 Dana Schutz

2T

ELIZABETH PEYTON

b.1965

GEORGIA O'KEEFFE (AFTER STIEGLITZ 1918)

signed, titled, and dated 2006 on the overlap

oil on canvas

30¼ by 23¼ in. 76.8 by 59.1 cm.

\$ 500,000-700,000

PROVENANCE

neugerriemschneider, Berlin

Acquired from the above by David Teiger in May 2006

EXHIBITED

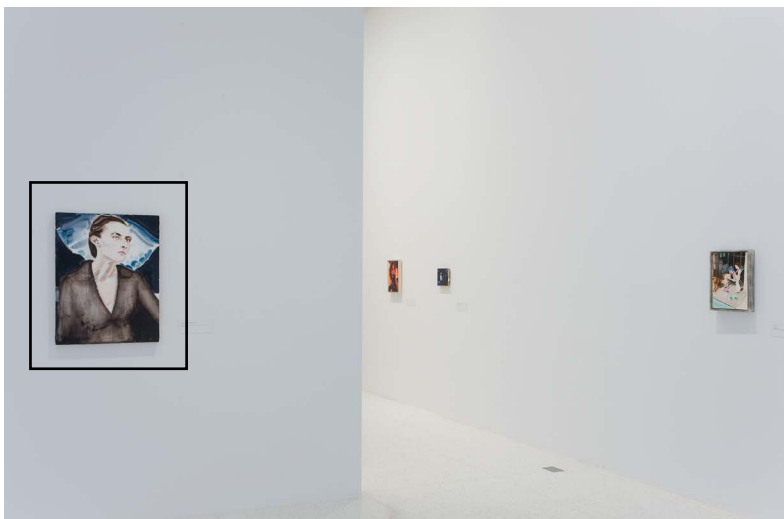
Berlin, neugerriemschneider, *Elizabeth Peyton*, April - June 2006

New York, New Museum; Minneapolis, Walker Art Center; London, Whitechapel Gallery; and Maastricht, Bonnefanten Museum, *Live Forever: Elizabeth Peyton*, October 2008 - March 2010, p. 205, illustrated in color, p. 247, illustrated

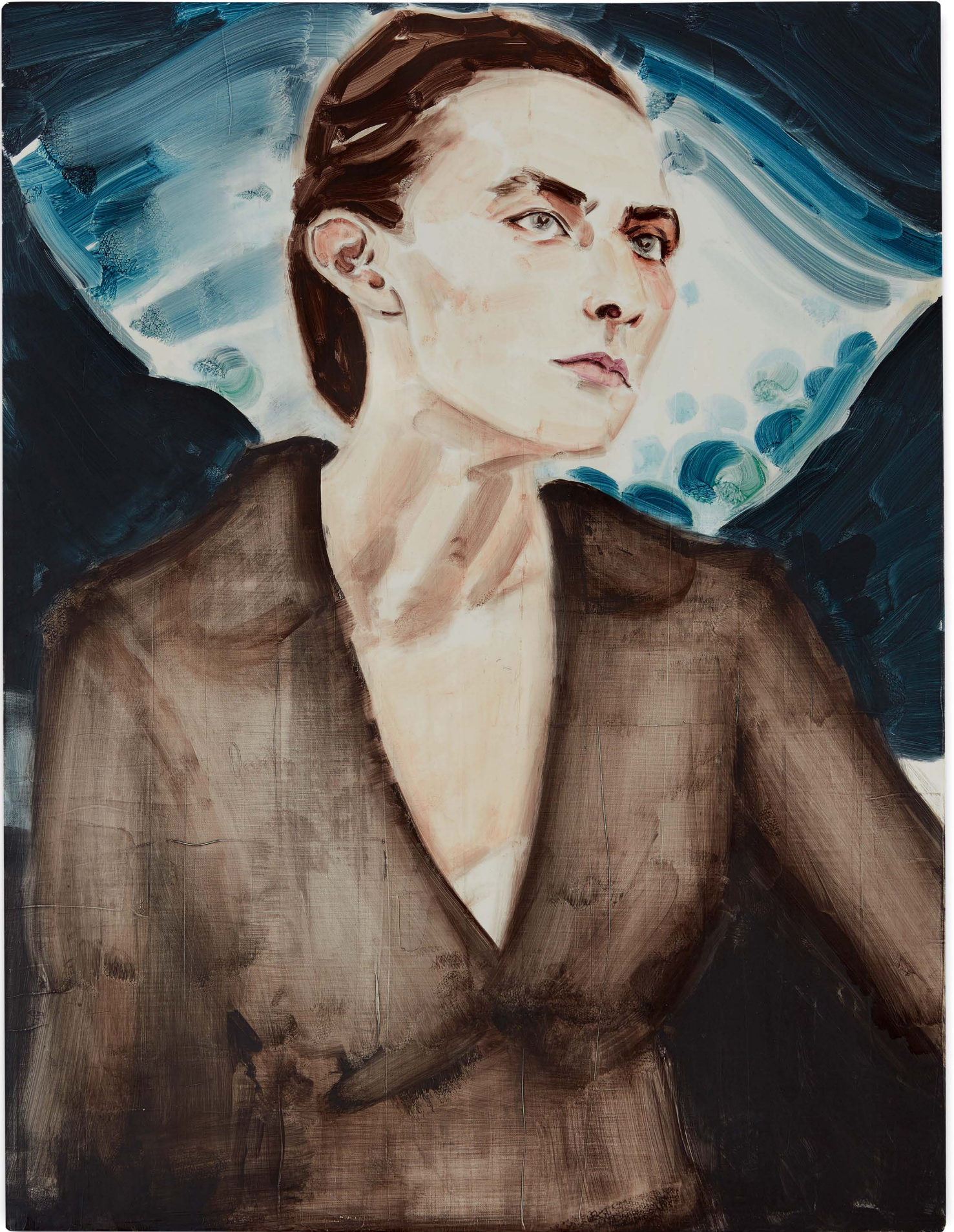
Tokyo, Hara Museum of Contemporary Art, *Elizabeth Peyton*, January - May 2017, p. 51, illustrated in color

LITERATURE

Naoko Aono, "Elizabeth Peyton: Still Life," *Terrada Magazine*, January 2017, p. 51, illustrated in color



The present work installed in the exhibition *Live Forever: Elizabeth Peyton* at the Walker Art Center, Minneapolis, 2009
Photo courtesy of the Walker Art Center, Minneapolis
Art © 2018 Elizabeth Peyton





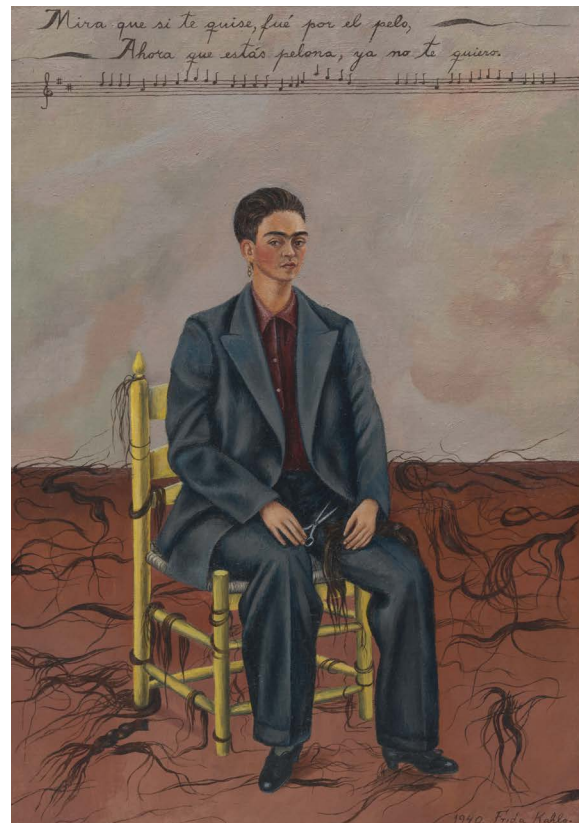
“Elizabeth’s paintings take form well within the borders of her subjects: art, royalty, literature, sport, history, fashion, politics, and entertainment, permitting her own artistic sentiment to go forward from there synchronically. By her art, she allows her subjects, and their attended historical contexts, to disappear into one another: art into entertainment, entertainment into history, history into fashion and so on and so forth.”

Ronald Jones, “A Revolt from Reason,” in Exh. Cat., Hamburg, Hantje Cantz Verlag, *Elizabeth Peyton*, 2002, p. 14

ELIZABETH PEYTON

GEORGIA O'KEEFFE (AFTER STIEGLITZ 1918)

An enigmatic and compelling portrait of American painter Georgia O'Keeffe, Elizabeth Peyton's *Georgia O'Keeffe (After Stieglitz 1918)* from 2006 reveals Peyton's unmatched ability to craft intimate portraits which convey a psychological complexity that transcends the picture plane and awakens a profound vulnerability in her subjects. The source image for the present work is the renowned photograph of O'Keeffe taken by photographer Alfred Stieglitz in 1918, now in the permanent collection of the Metropolitan Museum of Art, New York. In Stieglitz's famous photograph, and Peyton's adaptation, Georgia O'Keeffe stands confidently in front of one of her own works, a charcoal drawing of Palo Duro Canyon titled *No. 15 Special* (1916–17), now in the collection of the Philadelphia Museum of Art. *Georgia O'Keeffe (After Stieglitz 1918)* engages not only with Peyton's relationship with her subject, the sitter Georgia O'Keeffe, but also with O'Keeffe's relationship with her photographer, Alfred Stieglitz, and finally Peyton's relationship as a portraitist in the 21st century with the medium of photography. An undeniable role model for Elizabeth Peyton, O'Keeffe is a revolutionary female painter of the previous generation who defiantly asserted herself within the genre of landscape painting, one that had for centuries been dominated by men, and resisted sexist stereotypes, embracing an androgynous style and evading narrow conceptions of sexuality. In describing Stieglitz's capacity to capture the essence of his subjects, O'Keeffe wrote about his photography that his "idea of a portrait was not just one picture." (Georgia O'Keeffe, in *Exh. Cat.*, New York, Metropolitan Museum of Art, *Georgia O'Keeffe: A Portrait by Alfred Stieglitz*, 1978, n.p.) *Georgia O'Keeffe (After Stieglitz 1918)* is a triumphant affirmation of this statement: itself a portrait of a portrait, the present work reveals through its layered compositional narrative the capacity of portraiture to capture both the physical and psychological likeness of an individual, and Peyton's unrivaled command over the genre. The present work was acquired the year it was




Top right: **Pablo Picasso**, *Portrait of Gertrude Stein*, 1906
Image © Metropolitan Museum of Art, New York, USA / Bridgeman Images
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS),
New York/Artists Rights Society (ARS), New York

Bottom right: **Frida Kahlo**, *Self-Portrait with Cropped Hair*, 1940
Digital Image © The Museum of Modern Art/Licensed by SCALA/
Art Resource, NY
Art © 2018 Banco de México Diego Rivera Frida Kahlo Museums
Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

Opposite: **Alfred Stieglitz**, *Georgia O'Keeffe*, 1918
Image copyright © The Metropolitan Museum of Art.
Image source: Art Resource, NY
Art © 2018 Estate of Alfred Stieglitz / Artists Rights Society (ARS), New York





painted by David Teiger, and bears an impressive exhibition history, having been exhibited internationally in the artist's retrospectives at museums including the Walker Art Center, Minneapolis; Whitechapel Gallery, London; New Museum, New York; Bonnefanten Museum, Maastricht; and the Hara Museum of Contemporary Art, Tokyo.

In the present work, a fair-skinned and youthful O'Keeffe stands confidently with her shoulders drawn back and chin held high, her blank gaze fixated on an unknown point beyond the viewer. Attentive to the features in O'Keeffe that Stieglitz highlights in his photograph, Peyton fantastically marries her artistic vision with Stieglitz's own distinct lens, the boldness of her lips, cheekbones, and darkly rimmed eyes declaring her detachment from reality. Peyton sharpens the contours of O'Keeffe's eyes, nose, and jawline and accentuates her neck and breastplate, achieving a sharpness of physiographic features

that evokes the chiaroscuro Stieglitz masterfully achieves in his black and white photography. Peyton emphasizes the angularity of O'Keeffe's features through contrasting colors, as watery, fleshy hues abut inky black lines. Painting in a limited palette of cool blues, soft browns, and creamy whites, Peyton uses broad brushstrokes and diluted paints that expressively capture and dutifully record the visceral, textured quality of paint and paintbrush traveling across canvas. Watering down her paints to achieve nuanced tonal variations in her composition within a limited palette, Peyton simplifies and abstracts form while still capturing the remarkable likeness of her sitter. O'Keeffe's *No. 15 Special* hangs behind O'Keeffe and frames her face with a halo of light. Peyton here references an art historical tradition in which a portrait painting suggests a sitter's profession or interests through inclusion of thematic objects or possessions surrounding the subject.

Throughout her revolutionary artistic career, Peyton has painted friends, lovers, prominent celebrities, and historical figures alike, all with piercing attention and virtuosic draftsmanship. As with the present work, Peyton often looks to published photographs or the media for her source images; in referencing existing images, Peyton conveys her ongoing fascination with the capacity of an image to hold in tension various layers of representation, each fraught with their own inaccuracies and sources of bias, and reflects her desire to investigate the power of representation itself. While Peyton deliberately paints individuals in specific historical moments, she simultaneously abstracts her compositions and disengages her sitters from their social, political, cultural contexts; at the psychological crux of her art is juxtaposition between anonymity and recognition, individuality and uniformity.

O'Keeffe first met Stieglitz, who was 24 years her senior, in 1916 when she visited Stieglitz's 291 Gallery, and the two began a deeply intimate and close relationship, eventually marrying in 1924. Stieglitz and O'Keeffe inspired and elevated each other: O'Keeffe immediately became Stieglitz's most beloved muse, reinvigorating his passion for photography, and in turn Stieglitz, who was a critical voice in the art world at the time, helped tremendously to elevate O'Keeffe's nascent artistic career, helping her gain recognition as an American landscape painter and including her in shows at his gallery, 291 Gallery. The narrative of the present portrait is further complicated by Peyton's own fraught art historical relationship with Alfred Stieglitz; with the advent of photography and mass-dissemination of the camera in the 20th century, the veracity of portraiture was called into question as, for the first time in art history, portraiture was relinquished from its obligation to anatomical accuracy and record keeping. Elizabeth Peyton's revolutionary oeuvre asserts through a distinctly feminine voice the enduring relevance of portrait painting in the grand narrative of art history, and the prevailing relevance of the genre of portraiture in the 21st century despite the ubiquity of images and advent of photographic technology in our present culture.

3T

o 3 **TAKASHI
MURAKAMI**

b.1962

**AND THEN, AND THEN AND
THEN AND THEN AND THEN
(RED)**

signed, dated '96, and variously inscribed on the reverse of each panel

acrylic on canvas on board, in two parts

overall: 110¼ by 118⅝ in. 280 by 300 cm.

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

PROVENANCE

Blum & Poe, Los Angeles

Private Collection, Boston (acquired from the above in 2000)

Blum & Poe, Los Angeles

Acquired from the above by David Teiger in July 2002

EXHIBITED

Annandale-on-Hudson, New York, Center for Curatorial Studies Museum, Bard College, *Takashi Murakami: The Meaning of the Nonsense of the Meaning*, June - September 1999, p. 34, pl. 17, illustrated in color, p. 61, illustrated in color (detail), and pp. 62-63, no. 17, illustrated in color

Boston, Museum of Fine Arts, *Takashi Murakami: Made in Japan*, April - September 2001, illustrated in color on the brochure (detail) (incorrectly dated 1995)

Tokyo, Museum of Contemporary Art, *Takashi Murakami: summon monsters? open the door? heal? or die?*, August - November 2001, p. 35, illustrated in color, p. 59, illustrated (as reproduced in *The New York Times*), p. 63, illustrated (as reproduced in *Vogue*)

Los Angeles, The Museum of Contemporary Art; New York, Brooklyn Museum; Frankfurt, Museum für Moderne Kunst; and Bilbao, Guggenheim Museum, *Murakami*, October 2007 - May 2009, p. 179, illustrated in color

Chicago, Museum of Contemporary Art; Vancouver, Vancouver Art Gallery; and Fort Worth, Museum of Modern Art, *Takashi Murakami: The Octopus Eats Its Own Leg*, June 2017 - September 2018, p. 97, illustrated in color (detail), p. 98, illustrated in color; and p. 266, illustrated in color

LITERATURE

Tim Griffin, "Pop Connection," *Vogue*, May 2001, p. 188, illustrated in color (detail)

Holland Cotter, "Carving a Pop Niche in Japan's Classical Tradition," *The New York Times*, June 24, 2001, section 2, p. 32, illustrated

Kay Itoi, "Pop Goes the Artist," *Newsweek*, July - September 2002, pp. 86-87, illustrated



TAKASHI MURAKAMI

AND THEN, AND THEN AND THEN AND THEN AND THEN (RED)



Illustrating an early representation of Takashi Murakami's single most celebrated character across an enormous, double-paneled silver surface, the scarlet visage of *And Then, and Then and Then and Then and Then (Red)* from 1996 stands as the apotheosis of the artist's continuing investigation of an international Pop identity that, while informed by innumerable stylistic traditions, is entirely unprecedented within Contemporary art. By far the most widely represented subject in Murakami's oeuvre, 'Mr. DOB' has become the subject of numerous paintings, sculptures, and alternate forms since its original inception, achieving an international celebrity akin to that of the cartoon characters it was inspired by. Over the years, DOB has come to serve as an alter-ego for Murakami himself, a constantly evolving character who embodies all the complexities and nuances of an elaborate and ever-changing artistic identity. Uncannily familiar, the phantasmagoric character depicted in *And Then, and Then and Then and Then and Then (Red)* smiles out at the viewer with the childlike innocence of a cartoon and, simultaneously, the enigmatic illegibility of a sphinx; a seminal masterpiece of the artist's oeuvre, the present work attests to the fusion of intrinsically disparate cultural idioms within a single oeuvre that has secured Murakami's status as amongst the most influential

and acclaimed artists to emerge from Asia in the post-war era.

Executed in 1996, *And Then, and Then and Then and Then and Then (Red)* is amongst the most ambitious of Murakami's depictions of his iconic character, Mr. DOB. An artist caught at the crossroads of Japanese tradition and the internationalization of American culture, the creation of DOB in 1993 stemmed from Murakami's desire to create a concept that could speak to and about contemporary Japanese society, but be understood and distributed within the wider world. The artist decided that a ubiquitous promotional character, like those that had become so prevalent in the neon-lit urban streets of Tokyo, would be the most authentic. While he hails from the world of marketing, however, DOB is a disengaged signifier, a perpetually shifting symbol of artificially constructed brand narratives. While strongly reminiscent of Disney's Mickey Mouse, the mouse-like creature constitutes a composite-type of numerous familiar cartoon characters, including those of Sonic the Hedgehog, Doraemon, Hello Kitty and even the Russian character Cheburashka. The character's name is an abbreviation of a phrase 'Dobozite, Dobozite, Oshamanbe,' which combines a phrase popularized by the 1970s manga *Inakappe Taisho (The Country General)*, in which characters deliberately

The present work installed alongside 727, 1996 (Gifted by David Teiger to the Museum of Modern Art, New York) in the exhibition *The Octopus Eats Its Own Leg* at the Museum of Contemporary Art, Chicago, 2017
Photo: Nathan Keay, © MCA Chicago
Artworks © Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



mispronounce the Japanese word 'doshite,' meaning 'why,' as 'dobozite,' with a catchphrase of a popular comedian Toru Yuri, 'oshamanbe.' After first using the nonsensical phrase in a 1993 sign piece, Murakami created the fantastical figure of DOB as a type of personal logo; indeed, with a 'D' emblazoned on the left ear, a 'B' upon the right, and the round head serving as an 'O' between, the smiling visage of the present work declares his own name, before the viewer has to ask. Adding further significance to the character, the original meaning of 'dobozite, dobozite,' can be translated as "why, why?," suggesting that the world of DOB is one in which basic inquiries can, like the character himself, multiply in an infinite variety of forms and mutations. Describing the intent of DOB and Murakami alike, one critic remarks: "He faces the world with a question continually on his lips: 'Why is this important? Why is this meaningful? Why is this good? Why is this read? Why is this art?... By the way, why does this have meaning?'" (Exh. Cat., Tokyo, Museum of Contemporary Art, *Takashi Murakami: summon monsters? open the door? heal? or die?*, 2001, p. 62)

Through his celebrated paintings and sculptures, Murakami creates a fusion of two intrinsically discrete cultural realms: that of traditional Japanese society, in conflict with the influential power

of Western visual culture. In his appropriation of familiar figures within cartoon and anime culture, Murakami invokes the legacy of American Pop art, extending the trajectory of artists such as Andy Warhol, Roy Lichtenstein, and Jeff Koons into the digital era. In the present work, the dappled screening and close-set frame of the face recalls Warhol's close-ups of such figures as Marilyn Monroe and Elizabeth Taylor; likewise, Murakami's overall repetition of DOB in numerous different colors, scales, and media recalls the older artist's experimentations in his silkscreen series of *Flowers* and *Campbell's Soup Cans*. As the single most represented subject in Murakami's oeuvre, DOB is likewise highly reminiscent of Walt Disney's Mickey Mouse, a figure whose monetary value within contemporary consumer culture is virtually incalculable. Unlike Disney however, for whom the character became the core image of a fixed brand and corporate identity, Murakami has created a perpetually evolving being, as fluid and intangible as the myriad of cultural influences which inform the present work. Referring to the constant presence of eyes in his work, Murakami notes: "I discovered the presence of eyes incites spectators to interact with the work... I wanted to summarize these two aspects, the art of the quest for identity on the one hand and the art of 'design' on

“The importance of his work is precisely owing to the visibility and scale of his ambition, as well as his ability to see possibility in obscure and despised corners of cultural production. His critical acuity, formed in response to the negativity of the postwar Japanese condition, takes him beyond its limits.”

Midori Matsui, “Murakami Matrix: Takashi Murakami’s Instrumentalization of Japanese Postmodern Culture,” in Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Murakami*, 2007, p. 108



Left: **Roy Lichtenstein**,
Look Mickey, 1961
Photo courtesy of the National Gallery of Art, Washington D.C.
Art © Estate of Roy Lichtenstein

Opposite: Collection of vintage Japanese Menko cards, illustrating a selection of anime and cartoon figures which serve as source material for the present work.

the other.” (The artist in “Interview with Philippe Dage,” *Le Monde Magazine*, September 11, 2010) Indeed, meeting our gaze from beneath long crimson lashes, the smiling creature of *And Then, and Then and Then and Then and Then (Red)* demands singular and undivided attention, drawing the viewer into a world at once comfortingly familiar and tantalizingly uncanny.

A conceptual figurehead, Mr. DOB is composed of hybrid, incompatible identities: innocence and sensuality, East and the West, predator and prey, high art and mass production. Emblazoned across two monumental silver panels, the searing scarlet visage of *And Then, and Then and Then and Then and Then (Red)* exemplifies the juncture at which Murakami’s practice falls, fusing and reconfiguring the quintessential tenets of traditional Japanese aesthetics with the Americanization of Asian culture that occurred across the second half of the Twentieth Century. Given the foundation of Japanese painting in decorative arts and a two-dimensional perspective, Murakami pays tribute to

Japanese classical representation through his so-called Super Flat realm, exemplified in the enormous visage of the present work. The foremost figure of Murakami’s Super Flat world, here, DOB is stunningly rendered across a double-panel format highly reminiscent of ancient Japanese painted folding screens and multi-paneled ink drawings; straddling two painterly worlds, the binary structure alludes to the decentralized compositions inherent to traditional Japanese art, while the centralized depiction of Mr. DOB lends itself to the heyday of Western Pop art. With acute sensibility and astute perception, Murakami delves into the significance behind the nonsensical mass-media motifs which permeate our contemporary cultural sphere. Recognizing and responding to the basic consumer’s innate desire for the next, burgeoning wave of commercial desire, he offers a figurehead for contemporary capitalist consumerism, elevated and transformed into a symbol for art at the highest levels.

ASTRO BOY



ドラえもん



TINTIN



MARIO & LUIGI



4T

JOHN
CURRIN

b.1962

THE NEVERENDING STORY

signed and dated 94 on the overlap

oil on canvas

38 by 30 $\frac{1}{8}$ in. 96.5 by 76.5 cm.

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

PROVENANCE

Andrea Rosen Gallery, New York

James Dorment, Rumson, New Jersey

Andrea Rosen Gallery, New York

Acquired from the above by David Teiger in August 2002

EXHIBITED

New York, Andrea Rosen Gallery, *John Currin*, January - March 1994

Chicago, Museum of Contemporary Art Chicago; London, Serpentine Gallery; and New York, Whitney Museum of Art, *John Currin*, May 2003 - February 2004, p. 44, illustrated in color, p. 48 (text)

LITERATURE

David Humphrey, "New York: John Currin, Lucian Freud, Hannah Wilke," *Art Issues* 33, May - June 1994, p. 33, illustrated

Helena Papadopoulos, "John Currin," *Arti*, November - December 1994, p. 138, illustrated in color

Exh. Cat., Limoges, Fonds régional d'art contemporain (and travelling), *John Currin: Oeuvres/Works 1989-1995*, 1995, p. 53, illustrated in color and illustrated in color on the cover

Jean-Yves Jouannais, "Reviews: John Currin, FRAC Limousin," *Art Press*, October 1995, p. 3, illustrated in color

Waldemar Januszczak, "Goya of the Golden Girls," *The Sunday Times*, January 21, 1996, p. 14, illustrated

Stuart Morgan, "A Can of Worms," *Frieze*, March - April 1996, p. 50, illustrated

Marisa Fox, "High-Art/Low-Lifes," *World Art*, no. 19, 1998, p. 73, illustrated in color

Mark Van de Walle, "Against Nature," *Parkett* 65, September 2002, p. 35, illustrated in color

Peter Schjeldahl, "Irresistible: John Currin at the Whitney," *The New Yorker*, December 15, 2003, p. 105 (text)

Mark Gisbourne, "Review of 'John Currin!'," *Contemporary*, 53/54, 2003, p. 103 (text)

Amy Sohn, *My Old Man*, New York, 2004, illustrated in color on the cover

Exh. Cat., Monaco, Grimaldi Forum, *New York, New York*, Milan, 2006, p. 456, no. 473, illustrated in color

Kara Vander Weg and Rose Dergan, eds., *John Currin*, New York, 2006, pp. 126-127, illustrated in color



JOHN CURRIN

THE NEVERENDING STORY



Redefining the genre of figurative painting in an artistic culture focused on abstraction, post-studio art, video art, and conceptual art, John Currin is one of the most technically talented and daring painters of the last quarter century. Exquisitely executed, *The Neverending Story* from 1994 embodies the uncanny juxtaposition of everyday images quoted from mundane sources and a darker, surreal undercurrent, a unique melding of styles for which the artist is best known. Looking to art historical giants as disparate as El Greco, Lucas Cranach the Elder, and Otto Dix, Currin flirts with art historical precedent, yet proffers a more modern interpretation of figurative painting. Included in nearly every single important publication about the artist, as well as illustrated as the cover image of exhibition catalogues, trade fiction paperbacks, and rock albums, *The Neverending Story* endures as both an archetype of Currin's singular output as well as a favored icon

of turn-of-the-century pop culture. Initially inspired by a rum advertisement in a 1970s *Playboy* magazine, the present work excerpts from pop and consumerist culture in an insistently post-modern fashion. By executing a common or mundane image in a traditional and exquisite technique of oil painting, Currin here displays his singular ability to conflate pop culture with fine art in an uncanny and stunning double portrait.

Relatively anomalistic to the conventional trajectory of an artist first pursuing figurative painting before turning to abstraction, Currin instead was moved to paint by the romance and heroism of Abstract Expressionism. Following explorations in abstraction and collage, Currin executed his first mature body of work in 1989-90, 'the yearbook paintings,' featuring (mostly female) teenage sitters in head-and-shoulder portraits, perhaps the inception of an ongoing fascination with the mutability of female archetypes. From Boticelli-like nudes to grotesquely

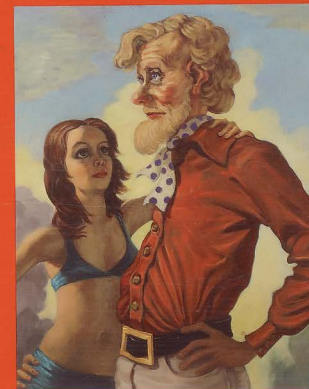
“The subject of a painting is always the author, the artist. You can only make an illusion that it’s about something other than that.”

John Currin in an interview with Keith Seward, cited in Exh. Cat., Limousin, Limoges, Fonds Régional d'Art Contemporain, *John Currin: Oeuvres/Works, 1989-1995*, 1995, p. 37

caricatured pinups, Currin's women elude and embrace the cliché of desire, and reveal both a crudeness and tenderness in the treatment of the female form. Currin's virtuosity with and unwavering commitment to the technique of academic painting aligns with the antiquated formal practices of the Old Masters and Mannerists, yet conjoining this traditional mode of working with the perpetually off-key oddities of his subjects creates an unsettling absurdity epitomized in *The Neverending Story*. The present work is among a limited group of paintings featuring a young, attractive woman accompanied by an older man painted against a cloud speckled sky. This series includes *Happy Lovers*,

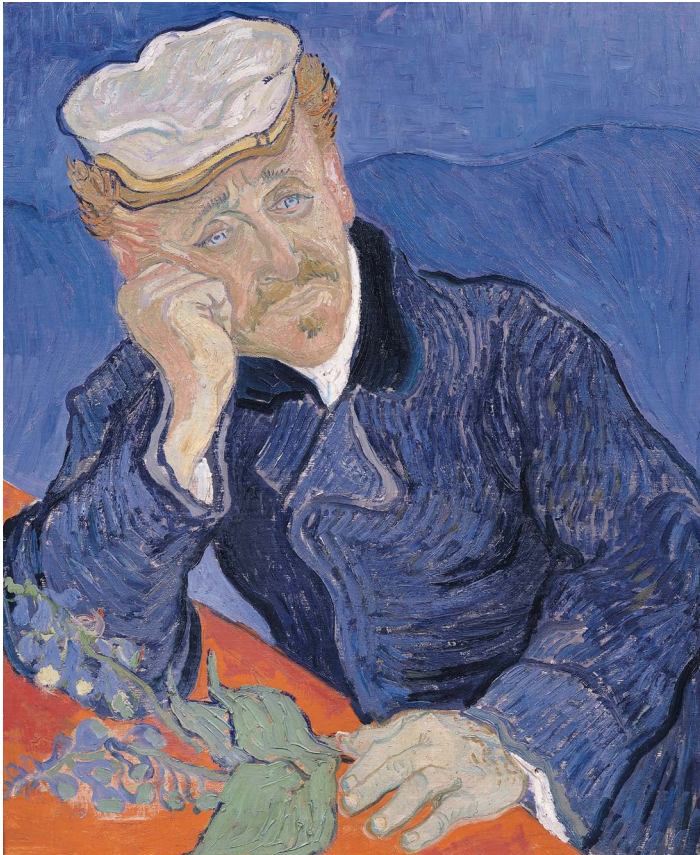
Lovers, and *Lovers in the Country*, all executed in 1993, one year prior to the present work. Of this unlikely pairing of a winsome young girl and an abject older man, Robert Rosenblum writes: “[Currin's] matchmaking is predictably askew. As in earlier Renaissance traditions that caricature mismatched couples (old and young, beautiful and ugly), he dreams up unlikely combinations – a brooding thinker with a sluttish blonde; a teenager in a bathing suit with a dandified country gentleman... Moreover, despite their ostensible embraces, these lovers occupy separate worlds, each immersed in private thoughts and each averting the other's gaze.” (Robert Rosenblum, “John

John Currin



Right: The present work featured on the cover of the exhibition catalogue *John Currin: Oeuvres/Works 1989-1995*, Fonds régional d'art contemporain, Limoges (and travelling), 1995 © Fonds régional d'art contemporain, Limoges Art © John Currin

Opposite: The present work installed in the exhibition *John Currin* at the Museum of Contemporary Art, Chicago, 2003
Photo: Michal Raz-Russo, © MCA Chicago Art © John Currin



Currin and the American Grotesque," in Exh. Cat., Chicago, Museum of Contemporary Art (and travelling), *John Currin*, 2003, p. 20)

Fleecy clouds of ivory dapple a porcelain blue sky, against which two figures loom larger than life. Although the present work is in no way monumental, the upward tilting perspective Currin has employed dwarfs the viewer, as if he or she looks from below toward these caricatures. A ruddy cheeked and dour looking man surveys the landscape to his right, the creases in his skin and bags beneath his eyes revealing his age. His dark red shirt slouches over a paunchy middle, hitched up by a gold buckled belt. Billowing sleeves and a polka-dotted cravat give the appearance of a nineteenth century dandy, their extravagance just slightly out of place with contemporary dress. A nubile woman wraps her left arm around the man's shoulders, the delicate fingers clasped at her companion's collar. She gazes adoringly up at him, her exaggerated doe-like eyes focused on his distracted expression. In contrast to the deep wrinkles in his brow, the woman's smooth skin reveals nothing more than a light peony blush at the apples of her cheeks, a peachy glow alluding to her ripe age. Underscoring the stark contrast between these two figures are their modes of dress: he fully clothed, and she wearing nothing but a vivid cerulean bikini, a perverted Madonna clad in blue. Her auburn locks frame her youthful face in a lush and flattering fringe, the dark color of which enhances the scarlet rose of her mouth. Currin has rendered this woman in Rubens-esque flesh, the light apricot skin tone contoured with lilac shadows and pale peach brushstrokes. Although not a



literal self-portrait, in many ways, the two figures represent the artist's deepest desires and fears: "Currin wrote that the imagined women who became his paintings are at a stage of 'impotence, inactivity, suspension,' and he appropriates this 'stagnation as a mirror of how [he] feels all the time.'" (The artist cited in "Cherchez la femme PEINTRE! – A Parkett Inquiry," *Parkett*, no. 37, 1993, p. 146, reproduced in Staci Boris, "The Lovers, the Invalids, and the Socialites," in Exh. Cat., Chicago, Museum of Contemporary Art Chicago (and travelling), *John Currin*, 2003, p. 48)

Credited with reviving the waning art of representational painting, Currin is a longstanding champion of figuration, and the present work is an emphatic testimony to both his phenomenal practical aptitude and brilliantly perceptive conceptual acumen. Moreover, *The Neverending Story* is a resounding testament to the postmodern tendencies of repetitive use and reuse of hackneyed images from everyday life, itself now subversively assuming its position as an icon in the canon of Twentieth Century art history.

Above left: **Vincent van Gogh**, *Dr. Paul Gachet*, 1890
Image © Musée d'Orsay, Paris, France / Bridgeman Images

Above right: **Grant Wood**, *American Gothic*, 1930.
Image © The Art Institute of Chicago, IL, USA / Bridgeman Images
Art © 2018 Estate of Grant Wood /
Licensed by VAGA at Artists Rights Society (ARS), NY



5T

o **GLENN
BROWN**

b.1966

ASYLUMS OF MARS

signed, titled, and dated 2006 on the reverse

oil on panel

61½ by 48¼ in. 156.2 by 122.6 cm.

\$ 800,000-1,200,000

PROVENANCE

Galerie Max Hetzler, Berlin

Acquired from the above by David Teiger in March 2006

EXHIBITED

Berlin, Galerie Max Hetzler, *Glenn Brown*, February - March 2006, p. 4, illustrated in color (in installation), p. 6 (text), p. 25, illustrated in color (detail), and p. 27, illustrated in color

Vienna, Kunsthistorisches Museum, *Glenn Brown*, April - June 2008, p. 8, illustrated in color (detail), p. 13 (text) and p. 25, illustrated in color

Liverpool, Tate; and Turin, Fondazione Sandretto Re Rebaudengo, *Glenn Brown*, February - October 2009, p. 118, illustrated in color (detail), p. 119, illustrated in color; and illustrated in color on the cover (detail)

LITERATURE

Exh. Cat., London, Gagosian Gallery, *Glenn Brown*, 2009, p. 14 (text), and p. 15, no. 6, illustrated in color







GLENN BROWN

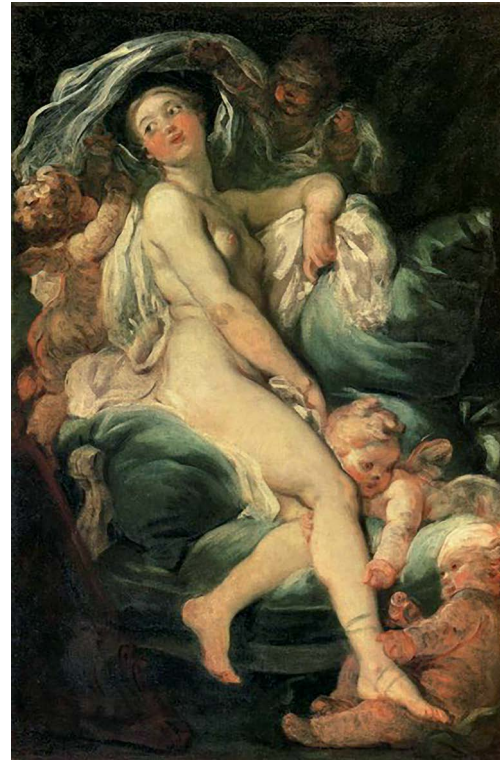
ASYLUMS OF MARS

Glenn Brown's extraordinarily dreamlike *Asylums of Mars* from 2006 beautifully embodies the artist's celebrated practice, in which he explores the human spirit and psychology through the lens of history painting, mythology and folklore. Colliding science fiction imagery with Surrealist amorphousness and a technical mastery most closely associated with traditional Renaissance painting, Brown upends any notion of a traditional narrative or context, instead presenting his audience with a seductive, ludicrous, dreamy, and distorted world, one that is at once oddly familiar yet entirely dislocated from reality. The present work has been exhibited internationally in Berlin, Liverpool, and Turin, and, underscoring the significant position this work occupies in Brown's oeuvre, *Asylums of Mars* is featured on the front cover of the catalogue for the artist's major 2009 retrospective. Recalling Renaissance portraiture in its technique of oil on panel, yet executed in a vivid chromatic scale that appears almost digitally enhanced, *Asylums of Mars* embodies the technical, aesthetic, and spiritual inquiries that have defined Brown's practice and solidified him as an artistic vanguard, one whose painterly bravura is unparalleled.

Asylums of Mars occupies what the artist refers to as the "no man's land between figuration and abstraction." (The artist cited in an interview with Katarzyna Uszynska in *Exh. Cat., Vienna, Kunsthistorisches Museum, Glenn Brown, 2008, p. 34*) Emerging from the abstract mass of brushstroke is a woman's nude figure, embedded within the oozing form of paint. Upon close inspection, what initially appears as a thickly textured and impastoed surface of rich color resolves into a glossy and smooth plane, one that possesses a remarkably alluring tactility. Against a deep black void, a billowing form of gaseous color takes shape. Whorls of oyster silver slide languorously into slips of aqua, ochre and rusty orange, oozing unctuously throughout vaporous teal furrows. The modeling of this gelatinous mass suggests a portrait of sorts: a figure represented in profile against a starkly black background. Brown has manipulated the varying tones of blue and white to create the illusion of light hitting the side of this form, the white ribbons of paint cascading down into the darker shadows of gray deep bronze and ultimately creating a solid physical presence. From this embroiled throng of luminescent color, hints of disembodied organs emerge: glassy bead-like eyes, torqued musculature, suggestions of lips that coalesce into a sensual woman from this liquefaction of beauty and decay. A forest green triangle anchors the top right hand corner, suggesting a dog-eared page of a lovingly worn book, and insisting upon the flatness of this seemingly sculptural painting.



The present work featured on the cover of the exhibition catalogue *Glenn Brown*, Tate, Liverpool and Fondazione Sandretto Re Rebaudengo, Turin, 2009. Image © Tate Gallery, London. Art © Glenn Brown, 2018



Although loosely suggesting a portrait, however abstract, the present work perhaps more accurately anthropomorphizes the human condition and the various facets of our psychology. Michael Bracewell writes: "... Brown's paintings are all, in a way, psychological portraits. They describe accumulated thought as pictorial mulch, as though the pulses and currents of the mind could be seen as corporeal matter. The Freudian silage of lumpen subconsciousness is not merely given shape, color, and form by the artist, but brought to life to parade around in the raiments of elevated, enshrined, iconic beauty." (Michael Bracewell, "Concerning the Art of Glenn Brown, in Exh. Cat., London, Gagosian Gallery, *Glenn Brown*, 2009, p. 68) The visual interplay of the odd and unfamiliar disguised by a seductive sheen creates an uneasiness that is both beguiling and revolting, captivating its audience yet repulsing at the same time. Indeed, the chilly cool colors crushing together in enchanting swirls become reminiscent of a corporeal deterioration, orifices and fissures of the flesh dissolving in morbid putrefaction. Juxtaposed with this visceral and iridescent mass is the lyrical, yet entirely elusive title, *Asylums of Mars*, implying both a psychological institution and celestial body. In the aforementioned catalogue, on which the present work features as the front cover, Rochelle Steiner writes: "By commingling known and unknown elements, and by calling to mind religion, mythology, science fiction, and other windows onto the world, Brown not only invites us to consider where we stand in the universe, but also encourages unsettling and provocative glimpses into what lies beyond." (Rochelle Steiner, "Window to Another World," in Exh. Cat., London, Gagosian Gallery, *Glenn Brown*, 2009, p. 15) Here,

Brown presents a shadow of human psychology and an alternate view into our reality and our own understanding of reality, one that is attractive, dizzying, and haunting.

Fundamentally, Brown is a painter of paintings, appropriating and quoting the canon of art history by directly employing the terms of our contemporary experience of it – a visual encounter that is utterly mediated by an image-saturated culture of mass reproduction. By expertly wielding an anachronistic and precise Old-Master technique, Brown painstakingly mimics the immaculate two-dimensional sheen of the photographic reproduction that in turn elides any inference of human intervention. The mechanically reproduced and mass proliferated image becomes the platform through which Brown dissects, splices, mutates, and clones the already flawed replications of preexisting works of art. Furthermore, these commingled images and techniques elicit a cerebral reaction, an introspection that presents us with a looking glass that both reflects our own psychology and forces us to look beyond, eventually coming to terms with our place in the bewildering chaos of the cosmos.

Above left: **Salvador Dalí** *Gradiva*, 1931
Private Collection. Sold Sotheby's London, February 2018
Art © 2018 Salvador Dalí, Gala-Salvador Dalí Foundation
/ Artists Rights Society (ARS), New York

Above right: **Jean-Honoré Fragonard** *The Toilet of Venus*, 1760
Private Collection



Collage study for *House of Pictures*, 2000. Photography by Peter Doig.
Image/Art © Peter Doig / Artists Rights Society (ARS), New York



6T

o ➤ **PETER
DOIG**

b.1959

HOUSE OF PICTURES

signed twice, titled twice, and dated 2000/2002 on the reverse

oil on canvas

76¾ by 116¼ in. 194.9 by 295.3 cm.

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

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by David Teiger in April 2002

EXHIBITED

Salzburger Kunstverein, *Here Is There*, August - September 2001

Santa Monica, Santa Monica Museum of Art, *Cave Painting: Peter Doig, Chris Ofili, and Laura Owens*, February - March 2002, p. 2 and pp. 8-9, illustrated, pp. 52-53 and n.p., illustrated in color (in progress in the artist's studio)

London, Victoria Miro Gallery, *Peter Doig: 100 Years Ago*, April - May 2002, pp. 3-5 and pp. 14-16, illustrated in color (in progress in the artist's studio)

Maastricht, Bonnefantenmuseum; and Nîmes, Carré d'Art, Musée d'art contemporain de Nîmes, *Peter Doig - Charley's Space*, May 2003 - January 2004, p. 117, illustrated in color

Edinburgh, Scottish National Gallery; and Montreal, Montreal Museum of Fine Arts, *Peter Doig: No Foreign Lands*, August - November 2013, pp. 66-67, illustrated in color, pp. 68, 74 and 78 (text), p. 70, illustrated in color (in progress in the artist's studio)

Riehen/Basel, Fondation Beyeler; and Humlebæk, Louisiana Museum of Modern Art, *Peter Doig*, November 2014 - August 2015, pp. 74 and 75 (text), pp. 158-159, illustrated in color

LITERATURE

Robert Enright, "The Eye of the Painting: An Interview with Peter Doig," *BorderCrossings* 98, June 2006 (text)

Adrian Searle, Kitty Scott and Catherine Grenier, eds., *Peter Doig*, London, 2007, pp. 36-37, illustrated in color

Richard Shiff and Catherine Lampert, *Peter Doig*, New York, 2016, pp. 194-195, illustrated in color

On flap: Detail of the present work.



PETER DOIG

HOUSE OF PICTURES



Unfolding before the viewer with the enigmatic charisma of a half-forgotten film, the bewitching dreamscape of *House of Pictures* stands as the ultimate testament to the painterly genius that has distinguished Peter Doig as amongst the most significant and celebrated artists of his generation. Executed in 2000-2002, the present work dates to a key transitional period for Doig, in which his canvases take on a newfound intensity and profound conceptual gravitas unprecedented in his earlier work. Testifying to Doig's painterly mastery of sensual color, formal assonance, and expressive handling, the dappled green façade and shimmering windows of *House of Pictures* reveal a world at once legible and obscured; standing before us, a solitary figure peers in, lost in pensive contemplation of a picture that, despite our proximity, lies just beyond the viewer's gaze. Drawing from numerous pictorial traditions, *House of Pictures* testifies to the dexterity with which Doig identifies and re-associates visual sources within a single scene, conflating disparate points of reference to conjure a world both comfortingly nostalgic and entirely uncanny. Delicately filtered through the lens of art history, his paintings act as mercurial mirror-images that, rather than reflect reality, inherently alter, query, and amplify the world they purport to mimic. Acquired by celebrated collector David Teiger in the year it was executed, *House of Pictures* has been included in several major exhibitions of the artist's work, including *Peter Doig: No Foreign Lands*, at the Scottish National Gallery, Edinburgh and the Montreal Museum of Fine Arts in 2013, and the widely acclaimed survey *Peter Doig*, organized by the Fondation Beyeler, Basel and the Louisiana Museum of Modern Art, Humlebæk, in 2014-2015. Amongst the most significant masterpieces of the artist's oeuvre, *House of Pictures* testifies to Doig's status as virtuosic heir to the Modernist tradition championed by such artists as Edvard Munch, Henri Matisse, and Paul Gauguin; infused with his own, highly contemporary sensibility, Doig's *House of Pictures* elides such

Below top: The present work pictured in progress in the artist's studio.

Image/Art © Peter Doig / Artists Rights Society (ARS), New York

Below bottom: The present work pictured in progress in the artist's studio on Micawber Street, London, 2000

Photographer: Ed Watkins
Image/Art © Peter Doig / Artists Rights Society (ARS), New York

Opposite top: The present work pictured in progress in the artist's studio.

Image/Art © Peter Doig / Artists Rights Society (ARS), New York

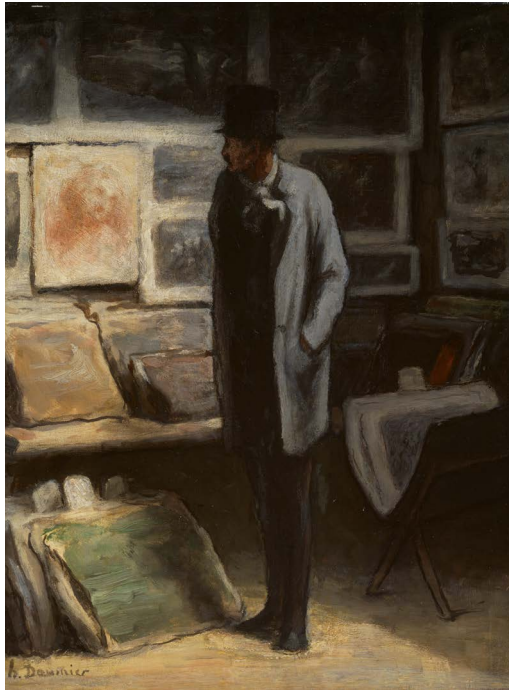
Opposite bottom: The present work pictured in progress in the artist's studio.

Image/Art © Peter Doig / Artists Rights Society (ARS), New York

distinctions as past or present, personal or shared, actual or imagined to present a painterly reality all its own.

Like a still from a cinematic plot to which we have no access, *House of Pictures* invokes a sense of nostalgia which lies just beyond the boundaries of specific memory. Suffused with an intangible allure as a forgotten dream, the painting suggests narrative without providing context, drawing the viewer irresistibly into the myriad web of sensorial and visual allusions depicted within. As is archetypal of Doig's practice, the captivating scene of *House of Pictures* is informed by a unique mixture of the artist's personal memories and found imagery. The sweeping façade depicted in *House of Pictures* is, in fact, based upon an image of a once-operating art establishment: *Haus der Bilder* Margarete Klewan, an art gallery in Vienna that Doig discovered years earlier. Drawn to the elaborately decorative shapes of the lettering and the distinct implications of the building's label, Doig photographed the façade upon first encountering the building, storing the image away for an unknown later use. While the mood of the painting is undeniably dreamlike, Doig's reliance on photographic source material anchors the atmospheric dreamscape in the mimetic world, an effect the artist's describes as being "hinged in reality, hinged in a believeableness." (The artist cited in Robert Enright, "The Eye of the Painting: An Interview with Peter Doig," *BorderCrossings* 98, June 2006) Considered within the artist's oeuvre, the strong, dark rectangles of *Haus der Bilder's* windows, breaking the glowing green façade into neat, concise intervals, are eerily reminiscent of Doig's earlier *Canadian* paintings; one critic describes, "Some memory seems to have been aroused in Doig and, perceiving a visual assonance (and psychological symmetry), he was intrigued enough to take a photograph. Similar things happen to us all, but visual artists tend to be particularly sensitive to visual memory. It is one of the things that gives coherence and meaning to their world and, through





their painting, to ours as well.” (Exh. Cat., Edinburgh, Scottish National Gallery; Montreal, Montreal Museum of Fine Arts, *Peter Doig: No Foreign Lands*, 2013, p. 66) While alluding to his visual source material, however, Doig avoids direct mimesis: the pattern of architectural bays and wide, rectangular windows, above which elaborately decorative lettering spells out ‘HAUS DER BILDER,’ is slightly irregular, differing from the unvaried forms of the original Viennese establishment. Reflecting upon the virtuosic dexterity with which the artist fuses distinct graphic inferences in *House of Pictures*, Richard Shiff reflects: “Consider Doig a master of paronymy, of instances of imperfect resemblance: resemblance in part.” (Richard Shiff and Catherine Lampert, *Peter Doig*, New York, 2016, p. 313) Invoking the same jarring dissonance as déjà vu in an unfamiliar locale, Doig invites the viewer to consider the status of the space and moment within his painting, leaving us to wonder if they exist in private or public realms, in personal or shared experience—if they exist at all.

Testifying to Doig’s mastery of pictorial memory, the bewitching figure huddled before the *House of Pictures* stands at once within and outside of art history, observing the fraught legacy of canonical tradition as much as he engages it. Cloaked in strange and unfamiliar garb that reveals only a tangled mane of red hair, the figure stands apart from time, equally capable of invoking a contemporary urban wayfarer or the somber silhouette of the nineteenth century *flâneur*. In truth, Doig’s figure is based upon a figure the artist saw several years after his original encounter with the Viennese *Haus*; standing outside a restaurant in Vancouver, the artist saw an Aboriginal man clad in black leather, rummaging in his pockets for his keys and was immediately so drawn to his appearance that he took a photograph, again for later use. Doig reflects, “It was the body position that I liked. . . He’s in that moment of reflection. I was definitely interested in his body language and how it suggested that he was lost in thought.” (The artist cited in Robert Enright, “The Eye of the Painting: An Interview with Peter Doig,” *BorderCrossings* 98, June 2006) While the original figure was dark-haired, Doig transformed his character with Munch-like tresses of fiery red hair, situating the scene closer to

From top to bottom:

Honoré Victorin Daumier *The Print Collector*, c. 1957/1863
Image © The Art Institute of Chicago / Art Resource, NY

Edvard Munch *Ashes*, 1894
Image © Munch-museet, Oslo, Norway / Bridgeman Images

Francis Bacon *Study for Portrait of Van Gogh V*, 1957
Image © Hirshhorn Museum and Sculpture Garden, Smithsonian Institution / Photography by Cathy Carver / Gift of the Joseph H. Hirshhorn Foundation, 1966
Art © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2018

Opposite: Detail of the present work.



REBORN

the European origin of the *Haus* itself. In his absorbed stance, seemingly entranced by the fictive space beyond the glass, the figure invokes the contemplative posture of Honoré Daumier's *L'amateur d'estampes* (*The Print Collector*) of 1863, a painting Doig encountered firsthand at the Art Institute of Chicago. While Doig would go on to directly insert Daumier's figure in the paintings of his later *Metropolitan* series, here, he incorporates only the meditative, solitary stance, intent upon the project of looking. As is emblematic of Doig's optical alchemy, the figure in the present work is equally indebted to Edouard Manet's *Buveur d'absinthe* (*Absinthe Drinker*) of 1858, in which Daumier's aesthete is transformed into a doleful inebriate, cloaked and huddled on his roadside perch. Far from mere art historical citation, Doig's graceful transport and metamorphosis of the shared figure in *House of Pictures* is an eloquent illustration of his understanding of painting as a process of perpetual return and recreation: like Manet and Daumier, Doig is interested, not in the specifics of an image, but in the creation of a highly specific atmosphere. One scholar describes, "As in experimental lyric poetry, elements

are dissolved from their original contexts and endowed with novel meanings and perceptions via reconfigurations, Doig's procedures—which involve the collaging and superposition of preexisting images—lead to unpredictable outcomes." (Exh. Cat., Munich, Pinakothek der Moderne, *Peter Doig: Metropolitan*, 2004, p., 80)

In its potent balance of formal structure and luminous hue, *House of Pictures* serves as an exquisite demonstration of Doig's deft painterly abilities. Awash in the saturated intensity of the green façade and red ground, tempered by modulated washes of inky blue and jewel-like flecks of gold, the present work achieves the chromatic and synesthetic intensity of a formative memory. Describing his approach to color, Doig reflects: "I often use heightened colors to create a sense of the experience or mood or feeling of being there, but it's not a scientific process. I think the paintings always refer back to a reality that we all have experience of. We have all seen incredible sunsets. . . I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting." (Richard Shiff and



Right: **Henri Matisse**, *The Red Studio*, 1911
Digital Image © The Museum of Modern Art/
Licensed by SCALA / Art Resource, NY
Art © 2018 Succession H. Matisse /
Artists Rights Society (ARS), New York

Opposite: **Edward Hopper**, *Early Sunday Morning*, 1930
Image © Whitney Museum of American Art, New York, USA /
Bridgeman Images
Art © Heirs of Josephine N. Hopper,
licensed by the Whitney Museum of American Art




“It was the body position that I liked....He’s in that moment of reflection. I was definitely interested in his body language and how it suggested that he was lost in thought.”

The artist cited in Robert Enright, “The Eye of the Painting: An Interview with Peter Doig,” *BorderCrossings* 98, June 2006

Catherine Lampert, *Peter Doig*, New York, 2016, p. 316) Divided into three primary horizontal registers by the building’s façade, signage, and the ground below, Doig’s delicately modulated washes of color invoke something of Barnett Newman’s iconic zip paintings; speaking about the American master’s work, Doig observed: “I did like the idea that maybe these sections which had been opened up to reveal a strip of existence could just as easily close down again.” (Peter Doig cited in Paul Bonaventura, ‘Peter Doig: A Hunter in the Snow’, *Artefactum*, No. 9, 1994, p. 14) This sense of ephemeral, internal depths is counterbalanced by an overall flattening of the scene, placing an emphasis on the illusion of pictorial space reminiscent of the general example of such Post-Impressionists as Manet, Cézanne, Gauguin, and Matisse. In the streamlined planes and forms of the present work, simplified to a point which teeters upon the border of abstraction, Doig pays particular homage to Matisse, invoking such masterworks as *French Window at Collioure*, 1914, and *Bathers with Turtle*, 1908;

indeed, upon viewing the latter of these for the first time at the St. Louis Art Museum in 2000—the same year he began the present work—Doig described the balance of abstraction and figuration in *Bathers with Turtle* as one of the most extraordinary paintings he had ever seen. One scholar reflects, “Doig [is] carefully positioning himself in the long line of artists who helped establish and develop the modernist tradition of painting, from artists such as Daumier, through Matisse, and then to the New York School of Abstract Expressionists. In particular, in works such as *100 Years Ago*, *House of Pictures*, and *Metropolitan*, Doig is developing ways of using geometrical structures and seeing how they can fit into a figurative framework.” (Exh. Cat., Edinburgh, Scottish National Gallery; Montreal, Montreal Museum of Fine Arts, *Peter Doig: No Foreign Lands*, 2013, p. 78) Describing the inspiration behind a series of paintings titled *100 Years Ago*, created concurrently to *House of Pictures*, the artist himself notes: “That is our language. So much has happened with painting in the last 100



“As in experimental lyric poetry, elements are dissolved from their original contexts and endowed with novel meanings and perceptions via reconfigurations, Doig’s procedures—which involve the collaging and superposition of preexisting images—lead to unpredictable outcomes.”

Exh. Cat., Munich, Pinakothek der Moderne, *Peter Doig: Metropolitan*, 2004, p., 80

years that one can profit from and take as nourishment from as a painter. Acknowledging that is extremely important.” (Exh. Cat., Edinburgh, Scottish National Gallery; Montreal, Montreal Museum of Fine Arts, *Peter Doig: No Foreign Lands*, 2013, p. 61)

Indeed, despite the mesmerizing grace with which Doig weaves the myriad sensorial and visual allusions which make up *House of Pictures*, the luminous significance of the present work is, ultimately, achieved by the placement of paint upon canvas. Remarking upon true achievement of Doig’s oeuvre, one scholar reflects: “As a matter of course, Doig’s work displays a resolute, unwavering faith in the medium of painting. Free of compulsions to provide justifications, of pressures to engage in argumentation, this attitude expresses a contemporary sensibility, a consciousness that inscribes the past—and implicitly,

nostalgia and sentiment as well—into the image as a perpetually renewed process.” (Exh. Cat., Edinburgh, Scottish National Gallery; Montreal, Montreal Museum of Fine Arts, *Peter Doig: No Foreign Lands*, 2013, p. 80) Surveying the past — both personal and shared—as pensively as the figure in *House of Pictures*, Doig reflects his own project back upon the viewer, encouraging us to consider the importance of deeply looking and considering the significance of the image before us. Amongst the most captivating realizations of Doig’s artistic project, the potent allure of *House of Pictures* is perhaps best described by the artist’s own account: “My paintings were a way of looking at the world, not through the eyes of a painter, but through the eyes of painting.” (The artist cited in Robert Enright, “The Eye of the Painting: An Interview with Peter Doig,” *BorderCrossings* 98, June 2006)



7T

JEFF
KOONS

b.1955

BEAR AND POLICEMAN

signed, dated 1988, and numbered 3/3 on the underside

polychromed wood

85 by 43 by 37 in. 215.9 by 109.2 by 94 cm.

Executed in 1988, this work is number 3 from an edition of 3 plus one artist's proof.

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

PROVENANCE

The artist

Private Collection, Italy

Private Collection, New York

Anthony d'Offay Gallery, London (acquired from the above in 1997)

Acquired from the above by David Teiger in June 1998



EXHIBITED

New York, Sonnabend Gallery; Cologne, Galerie Max Hetzler; and Chicago, Donald Young Gallery, *Banalität*, November 1988 - January 1989 (an edition no. shown at each venue)

Amsterdam, Stedelijk Museum, *Horn of Plenty: 16 Artists from New York*, January - February 1989 (edition no. unknown)

Rotterdam, Rotterdamsche Kunststichting; and Rotterdam, Galerie t' Venster, *Jeff Koons: Nieuw Werk*, January - February 1989, illustrated in exhibition brochure (edition no. unknown)

Los Angeles, The Museum of Contemporary Art, *A Forest of Signs: Art in the Crisis of Representation*, May - August 1989, no. 26 (edition no. unknown), p. 40 (text)

Malmö, Rooseum Malmö, *What is Contemporary Art?*, June - July 1989, p. 103, no. 55, illustrated in color (edition no. unknown)

Basel, Kunsthalle Basel, *Mit dem Fernrohr durch die Kunstgeschichte*, August - October 1989, no. 49, illustrated in color (edition no. unknown)

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Culture and Commodity: An Eighties Perspective*, February - May 1990 (edition no. unknown)

New York, Museum of Modern Art; Chicago, Art Institute of Chicago; and Los Angeles, Museum of Contemporary Art, *High & Low: Modern Art, Popular Culture*, October 1990 - September 1991, p. 397, no. 35, illustrated in color (edition no. unknown)

Cologne, Galerie Max Hetzler, *Robert Gober, On Kawara, Mike Kelley, Martin Kippenberger, Jeff Koons, Albert Oehlen, Julian Schnabel, Cindy Sherman, Thomas Struth, Philip Taaffe, Christopher Wool*, May - June 1992, p. 31, illustrated (edition no. unknown)

Pully/Lausanne, FAE Musée d'Art Contemporain; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Athens, Deste Foundation for Contemporary Art; and Hamburg, Deichtorhallen, *Post Human*, June 1992 - May 1993, p. 109, illustrated in color (edition no. unknown)

San Francisco, San Francisco Museum of Modern Art; and Minneapolis, Walker Art Center, *Jeff Koons*, December 1992 - October 1993, no. 40, illustrated in color (artist's proof)

Amsterdam, Stedelijk Museum; Aarhus, Aarhus Kunstmuseum; Stuttgart, Staatsgalerie, *Jeff Koons - Retrospectiv*, November 1992 - April 1993, p. 64, no. 46, illustrated in color (edition no. 1/3)

Bordeaux, CAPC Musée d'Art Contemporain, *Collection pour une région: Richard Baquie, Jedermann N.A., Jeff Koons, Rombouts & Droste, Haim Steinbach*, June - November 1993, p. 35, illustrated (edition no. unknown)

Dublin, Irish Museum of Modern Art, *From Beyond the Pale: Art and Artists at the Edge of Consensus*, 1994, p. 35, illustrated in color (edition no. unknown)

Wolfsburg, Kunstmuseum Wolfsburg, *Tuning Up. Einsatz für eine Sammlung in Wolfsburg*, May - September 1994, n.p., illustrated in color (edition no. 2/3)

Wolfsburg, Kunstmuseum Wolfsburg, *Tuning Up #2*, October - November 1994, illustrated in color (edition no. 2/3)

Wolfsburg, Kunstmuseum Wolfsburg, *Tuning Up #3*, September 1995 - January 1996 (edition no. 2/3)

Berlin, Martin-Gropius-Bau, *The Age of Modernism - Art in the 20th Century*, May - July 1997, p. 110, no. 334, illustrated in color (edition no. 2/3)

Naples, Museo Archeologico Nazionale, *Jeff Koons*, June - September 2003, p. 66, illustrated in color (edition no. 2/3)

Tokyo, Mori Art Museum, *A Survival Guide for Art and Life*, October 2003 - January 2004, p. 75, no. 56, p. 297 (text) (artist's proof)

Oslo, Astrup Fearnley Museum of Modern Art; and Helsinki City Art Museum, *Jeff Koons: Retrospective*, September 2004 - April 2005, p. 88, illustrated in color (edition no. 2/3)

London, Hayward Gallery, *Universal Experience: Art, Life and the Tourist's Eye*, October - December 2005 (edition no. 2/3)

Monaco, Grimaldi Forum, *New York, New York*, July - September 2006, p. 479, no. 498, illustrated in color (edition no. 2/3)

Chicago, Museum of Contemporary Art Chicago, *Jeff Koons*, May - September 2008, p. 69, illustrated in color, and illustrated in color on the back cover (detail) (artist's proof)

Versailles, Château de Versailles, *Jeff Koons Versailles*, October 2008 - April 2009, pp. 61, 148, and 166, illustrated in color; and pp. 62-63, illustrated in color (detail) (edition no. 2/3)

New York, Deitch Projects, *Pig*, April - August 2009 (artist's proof)

Edinburgh, The Fruitmarket Gallery, *Childish Things*, November 2010 - January 2011, p. 46 (text), p. 47, illustrated in color; and p. 95, illustrated in color (detail) (edition no. unknown)

Basel, Fondation Beyeler, *Jeff Koons*, May - September 2012, p. 119, illustrated in color; and p. 121, illustrated in color (in installation at Sonnabend Gallery, New York, 1989) (edition no. 2/3)

London, Hayward Gallery, *The Human Factor*, June - September 2014, p. 129, illustrated in color; p. 130, illustrated in color (detail), and p. 131 (text) (edition no. unknown)

New York, Whitney Museum of American Art; Paris, Centre Pompidou, Musée national d'art moderne; and Bilbao, Guggenheim Museum, *Jeff Koons: A Retrospective*, June 2014 - September 2015, p. 106, no. 59, illustrated in color; and p. 115, illustrated in color (in installation at Sonnabend Gallery, New York, 1989) (artist's proof in New York; edition no. 2/3 in Paris and Bilbao)

Wolfsburg, Kunstmuseum Wolfsburg, *In the Cage of Freedom*, October 2016 - January 2017, p. 15 (edition no. 2/3)

Baden-Baden, Museum Frieder Burda, *America! America! How real is real?*, December 2017 - May 2018 (edition no. unknown)

New York, Skarstedt Gallery, *Approaching the Figure*, January - February 2018 (edition no. unknown)

LITERATURE

"Atlantisches Bündnis, eine Gesprächsrunde mit Georg Herold, Jeff Koons und Isabelle Graw," *Wolkenkratzer*, January - February 1998, pp. 36-44

Martin van Nieuwenhuyzen, "Horn of Plenty," *Flash Art*, March/April 1989, p. 102, illustrated (in installation)

"Big Fun: Four reactions to the new Jeff Koons," *Artscribe International*, March/April 1989, p. 49, illustrated (in installation)

"Collaborations, Martin Kippenberger-Jeff Koons," *Parkett*, no. 19, 1989, p. 35 (text)

Hunter Drohojowska, "The '80s Stop Making Sense," *ARTnews*, October 1989, p. 147, illustrated (in installation)

Klaus Kertess, "Bad," *Parkett*, no. 19, 1989, p. 35, illustrated (edition no. unknown)

Jean-Christophe Ammann, "Der Fall Jeff Koons," *Parkett*, no. 19, 1989, p. 54 (text)

Thomas Kellein, *Mit dem Fernrohr durch die Kunstgeschichte: von Galilei zu den Gebrüdern Mongolfier*, Basel, 1989, no. 49, illustrated

Brook Adams, "Into the Woods: Thoughts on A Forest of Signs," *Art and Design* 6, 1990, p. 44, illustrated (in installation)

"An Evening with Jeff Koons," *The Smithsonian Associate*, vol. 18, no. 7, March 1990, p. 12, illustrated, and illustrated in color on the cover

Robert Storr, "Jeff Koons," *Art Press*, October 1990, p. 20, illustrated in color

Clare Farrow, Andreas Papadakis and Nicola Hedges, "Jeff Koons: The Power of Seduction," *Art & Design* 6, nos. 1-2, 1990, pp. 48-53; reprinted in *New Art International*, Academy Editions, London, 1991, pp. 153-157

Alessandra Mammi, "I neomoderni," *L'Espresso*, no. 21, May 26, 1991, p. 26, p. 93, illustrated in color

Thomas Friend, "Ein Happening für Gefühle und Begierden," *Newmag*, July 1991, p. 42, illustrated in color

Claudia Kirsch, "Ich bin einer der perversesten Menschen," *Esquire*, March 1992, p. 15, illustrated in color

Angelika Muthesius, ed., *Jeff Koons*, Cologne, 1992, p. 120, no. 22, illustrated in color (detail), p. 25, illustrated in color (in installation at Sonnabend Gallery, New York, 1988), p. 120, illustrated in color (detail), and p. 121, illustrated in color (in installation at Galerie Max Hetzler, Berlin, 1988) (edition no. unknown)

Albig Von Jorg-Uwe, "Jeff Koons, ein Prophet der inneren Leere," *Art-Das Kunstmagazin*, December 1992, p. 57, illustrated in color (edition no. unknown)

Robert Rosenblum, et. al., *The Jeff Koons Handbook*, London, 1992, p. 115, illustrated in color (edition no. unknown)

Munich, K-Raum Daxer; *Selected Works from the Early Eighties: Jeff Koons*, Barbara Kruger, Louise Lawler, Sherrie Levine, Allan McCollum, Richard Prince, Cindy Sherman, Laurie Simmons, 1992

David Littlejohn, "Who is Jeff Koons and Why Are People Saying Such Terrible Things About Him?," *ARTnews*, April 1993, p. 92, illustrated in color (edition no. unknown)

Erik Jens Sorensen, *Jeff Koons*, Denmark, 1993, p. 64

The 20th Century Art Book, London, 1996, p. 249, illustrated in color (edition no. unknown)

Thomas Zauschirm, *Kunst als Sündenfall: Die Tabuerverletzungen des Jeff Koons*, Rombach, 1996, p. 52 (text)

Exh. Cat., Berlin, *Martin-Gropius-Bau, Die Epoche der Moderne Kunst im 20 Jahrhundert*, 1997, no. 334, illustrated (edition no. 2/3)

Exh. Cat., Berlin, Guggenheim, *Jeff Koons Easyfun-Ethereal*, 2001

Thomas Kellein, ed., *Jeff Koons Pictures 1988-2002*, New York, 2002

"Jeff Koons: Son kitsch vaut des millions!," *Paris Match*, no. 2798, January 2-8, 2003, p. 4, illustrated (in installation)

Exh. Cat., New York, C&M Arts, *Jeff Koons: Highlights of 25 Years*, 2004, pp. 17 and 88, illustrated in color (in installation at Sonnabend Gallery, New York, 1988) (edition no. unknown)

Ken Miller, "The Establishment: Jeff Koons [interview]" *Tokion*, March - April 2005, p. 6, p. 16, and pp. 38-41, illustrated (edition no. unknown)

Müller Von Hans-Joachim, "Wir sind Oberammergau," *Monopol*, no. 6, December 2006, p. 45, illustrated (edition no. unknown)

Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2007, p. 299, illustrated in color (in installation at Galerie Max Hetzler, 1988), pp. 304-305, illustrated in color (detail), p. 306, illustrated in color (edition no. unknown)

Elena Molinaro and Gianni Romano, *Jeff Koons, Retrospektivamente*, Milan, 2007, p. 29, illustrated (edition no. unknown)

Stephanie Seymour, "Jeff Koons: Art Made in Heaven," *Whitewall*, Fall 2007, p. 140, illustrated in color (edition no. unknown)

Leslie Camhi, "The Seer - Ileana Sonnabend," *New York Times Style Magazine*, December 2, 2007, p. 209, illustrated (in installation at Sonnabend Gallery, New York, 1988)

Ingrid Sischy, "Alla Couture di Re Jeff," *Vanity Fair*, no. 40, October 8, 2008, illustrated (in installation)

Jeff Koons, "The Eyes Had It: Robert Pincus-Witten, Jeff Koons, and Haim Steinbach on Ileana Sonnabend (1914-2007)," *Artforum*, January 2008, p. 70, illustrated in color (in installation at Sonnabend Gallery, New York, 1988) (edition no. unknown)

Thomas Wagner, "Generation Zeitgeist," *Art-Das Kunstmagazin* no. 1, January 2008, p. 4, illustrated in color (in installation at Sonnabend Gallery, New York, 1988) (edition no. unknown)

Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2009,

pp. 295 and 298, illustrated in color (in installation with other works from the *Banality* series, New York, 1989)

(artist's proof)

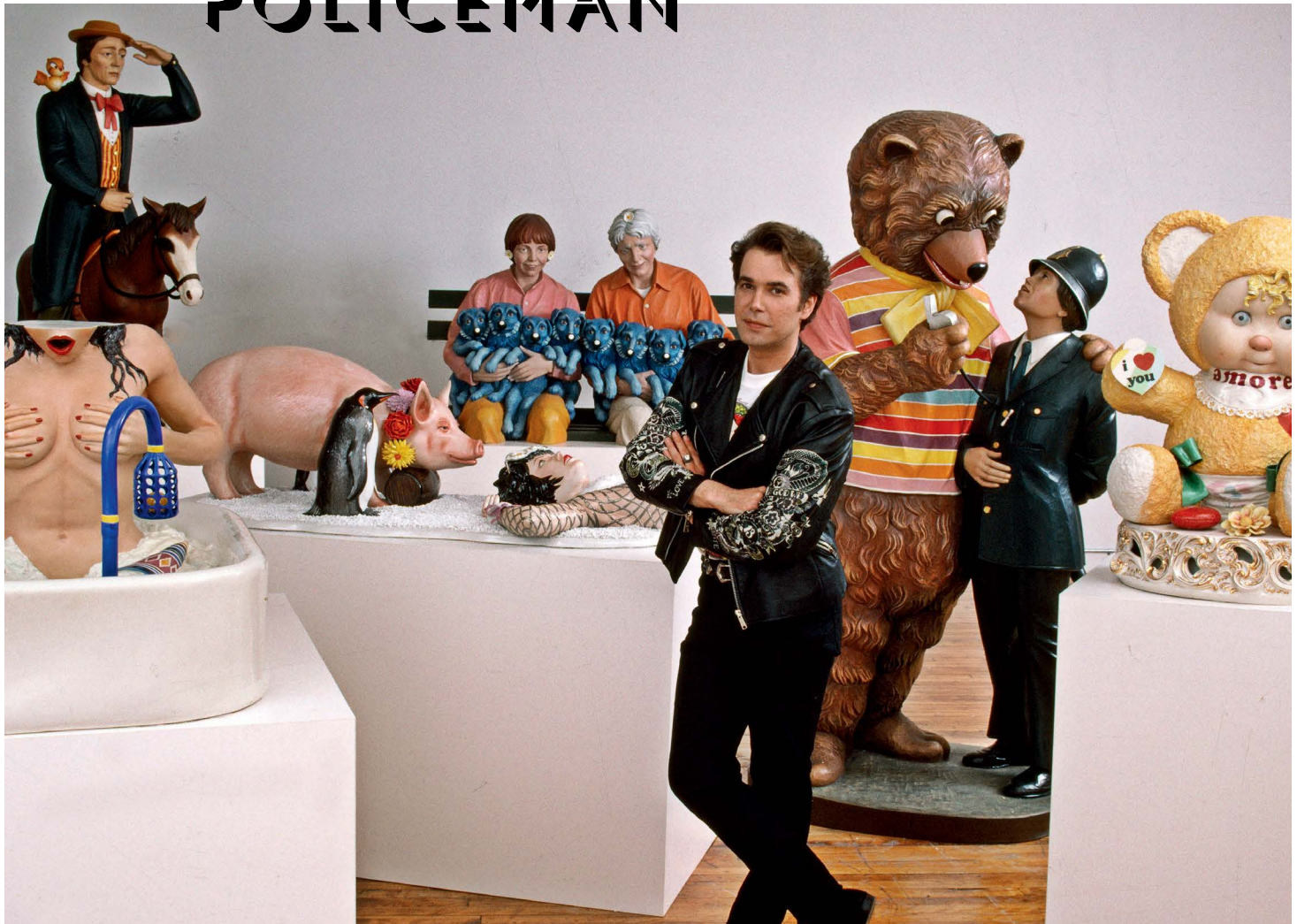
L. Marsova, "AO On Site - Basel," *Art Observed*, June 14, 2012, illustrated (in installation)

Matthew Taylor, ed., *Jeff Koons: Conversations with Norman Rosenthal*, London, 2014, p. 139, illustrated in color (edition no. unknown)



JEFF KOONS

BEAR AND POLICEMAN



Simultaneously innocent and threatening, Jeff Koons's monumental *Bear and Policeman* from his 1988 *Banality* serves as an arresting tribute to the radical, irreverent, and unparalleled creativity of his artistic practice. The unrivaled successor to the Pop Art movement of the 1960s, Koons continues the legacy of juxtaposing ordinary objects and recognizable mainstream imagery in unprecedented compositions as a means of exploring how consumerist culture continues to evolve. Executed in the heyday of the 1980s, at the height of consumerist consumption and excess, the present work beautifully exemplifies the artist's brilliant collision of hackneyed popular culture with the refinement of 'high art' that has come to define his incomparable body of work. *Bear and Policeman* has been included in nearly every major international survey of Koons's output over the past quarter century, including the Stedelijk Museum in Amsterdam, Museum of Modern Art in New York, Art Institute of Chicago, Walker Art Center in Minneapolis, Fondation Beyeler in Basel, Whitney

Museum of American Art in New York, Centre Pompidou, Musée national d'art modern in Paris, and the Guggenheim Museum in Bilbao, among many others. Brilliantly conflating the mundane with the surreal, *Bear and Policeman* endures as a lasting archetype from one of today's most original, iconoclastic, and important artists.

A burly anthropomorphized bear leers down at his companion, a comparatively diminutive policeman. Dressed irreverently in a candy-striped t-shirt accented by a large yellow bow tie, the bear initially suggests playfulness, warmth, and a familiar amusement as if from a cartoon; however, the bear's lascivious consideration of the typically adorned British policeman indicates a more sinister relationship between these two figures. Furthermore, the bear looms over the policeman, his left paw wrapped tenderly yet authoritatively around his companion's shoulder, and the right grabbing at his whistle, and quite literally drawing the man into his embrace. By contrast, the policeman gazes wonderingly up at the bear, his left hand tucked

behind his back in a deferential pose, his right demurely pressed to his middle. Here, Koons has reversed the power structure of these two figures, endowing the comical cartoon-like bear with authority over his counterpart who exemplifies power and the law. Despite what at first appears to be a friendly exchange between these two, there is an underlying tenor that suggests a more illicit liaison, an unexpected and hilarious transgression that nevertheless forces the viewer to confront his or her own base desires and fears.

In 1988, Jeff Koons unveiled a series of twenty new sculptures in three concurrent shows at the Sonnabend Gallery in New York, Galerie Max Hetzler in Cologne, and Donald Young Gallery in Chicago. Each exhibition featured the complete body of twenty works from *Banality*, all of which had been executed in an edition of three, making the simultaneous shows possible. Although *Banality* provoked controversy, Koons maintains that his modus operandi was never guided by provocation; rather, acceptance is imperative to Koons. His vocabulary is characterized by profound affirmation, buoying viewers of his work to embrace their past and accept an iconography of optimism irrespective of socially accepted criteria of good taste: "I was using banality to communicate that the things we have in our history are perfect. No matter what they are they're perfect. They can't be anything else but perfect. It's our past and it's our being, the things that we respond to, and they're perfect. And I used it to remove judgment and to remove the type of hierarchy that exists. I don't like to use the word 'kitsch,' because kitsch is automatically making a judgment about something. I always saw banality as a little freer than that." (The artist cited in Norman Rosenthal, *Jeff Koons: Conversations with Norman Rosenthal*, London, 2014, p. 140) Arguing for the appreciation of mass-appeal imagery, Koons traffics in the arbitrary distinctions between high and low art, positioning his sculptures in the uncharted territory between the predetermined polar categories. Growing up in the small town of York, Pennsylvania, Koons's father ran Henry J. Koons Decorators, through which Koons came to understand how the middle-class endow material goods and décor with their deepest and most personal aspirations. Koons invokes a challenging poetics of class, revealing the emotional investments crystallized in objects; these objects and the desires that they provoke inevitably vary by class, presenting a stimulating comment on the nature of objecthood and material culture in America.

At the time of its execution, the *Banality* series as a whole was Koons's most elaborate feat of artistic production; encompassing such iconic works as *Bear and Policeman*, *Michael Jackson and Bubbles*, and *Pink Panther*, among others, this unique and limited group of objects enabled Koons to provoke a fundamental shift in the relationship between art and life and incite a variety of reactions from his viewers: "*Banality* was about communicating to the bourgeois class. I wanted to remove their guilt and shame about the banality that motivates



Top: **Roy Lichtenstein**. *The Kiss I*, 1961. Private Collection
Art © Estate of Roy Lichtenstein

Bottom: **Salvador Dalí**. *Lobster Telephone*, 1936
Image © Tate Gallery, London / Art Resource, NY. Art © 2018 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York

Opposite: The artist pictured with the *Banality* series, Sonnabend Gallery, New York, 1989
Photo: Thomas Hoepker. Image © Magnum Photos, New York
Art © Jeff Koons

Bear and Policeman installed in the exhibition
Jeff Koons: A Retrospective,
The Whitney Museum of American Art, 2014
Photograph by Ron Amstutz.
Digital image © Whitney Museum of American Art, New York
Art © Jeff Koons



them and which they respond to...to embrace their own history so that they can move on and actually create a new upper class instead of having culture debase them." (The artist in Angelika Muthesius, ed., *Jeff Koons*, Cologne, 1992, p. 28) To create the present work, Koons commissioned professional craftsmen to first carve wood and later meticulously paint the carving to achieve a naturalistic likeness, a method that was originally developed by artists in medieval Europe. Every incision, marking, and precisely painted wooden detail that adorns the present work is indicative of the astoundingly high standards of perfection that have defined Koons's oeuvre, from his first virginal *Hoover* sculptures to the more recent flawless stainless steel surfaces of the iconic *Celebration* sculptures including *Balloon Dog*, *Moon*, or *Tulips*.

Exhibiting Koons's natural predilection for the ornate extravagance of the Baroque, *Bear and Policeman* possesses a

purposefully distinct eighteenth century Bavarian charm and feel, which may be found in the exaggeration of the motif, seductive surface, bright palette, and exaggerated expressions of the subjects' faces. Koons's interest in the Rococo – the style that exalted the ornate and lavish – is palpable in the artist's response to this period's popularization of figurines among the petite bourgeoisie, feeding their own aspirations and desires for status in a way that prefigured the contemporary culture of conspicuous consumption. Witty, intellectual and candid in its presentation, Koons's depiction of the everyday masks a narrative that operates on numerous levels, confronting the viewer with reflections on social aesthetics while never losing sight of the primacy of the object's visual appeal. The result is a sculpture which is more authentic in feel than any ornament that he might have found, a hyperbole of the banal which resuscitates the conceptual genius of Duchamp and rephrases it in a new authentic voice.



8T

o **MARK
GROTJAHN**

B. 1968

**UNTITLED (BLACK OVER RED
ORANGE "MEAN AS A SNAKE"
FACE 842)**

signed and dated 10; signed, titled, dated 2009-2010, and numbered #842
on the overlap

oil on cardboard mounted on linen

101½ by 72½ in. 257.8 by 184.2 cm.

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

PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by David Teiger in March 2010

EXHIBITED

Los Angeles, Blum & Poe, *Seven Faces*, February - April 2010, n.p., illustrated
in color





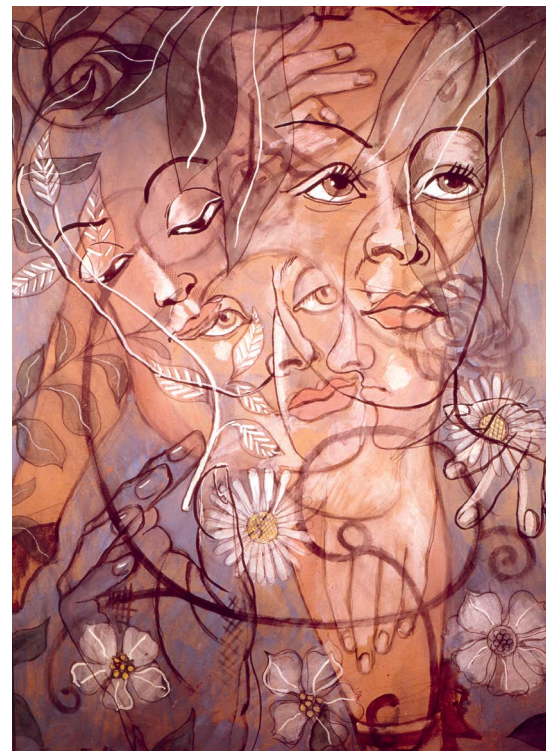
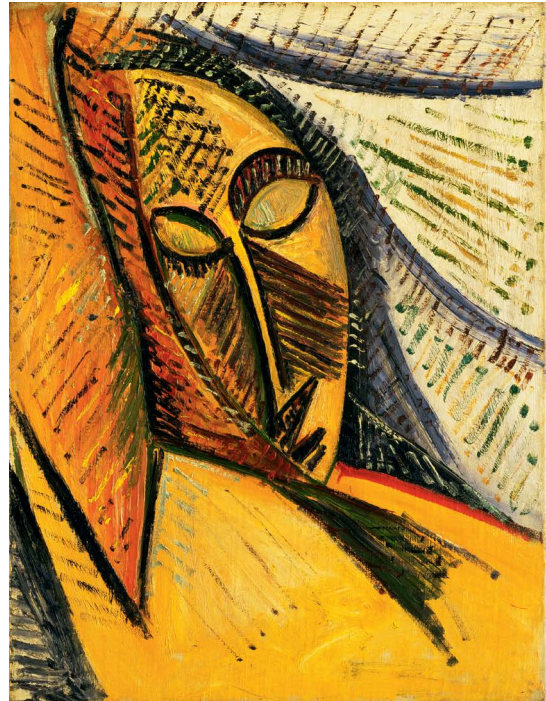
MARK GROTJAHN

UNTITLED (BLACK OVER RED ORANGE "MEAN AS A SNAKE" FACE 842)

Mesmerizing in its chromatic verve and irrepressible physicality, Mark Grotjahn's *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* elegantly negotiates a series of dialectical opposites, seamlessly oscillating between order and chaos, figuration and abstraction, the painterly and the sculptural. The enigmatic work, produced in 2009-10, belongs to the artist's series of *Face* paintings, an exemplary body of work that he began at the turn of the millennium, defined by his ongoing thematic preoccupation with faces and masks. Grotjahn created *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* using sheets of primed cardboard mounted on linen, with the aid of a paintbrush and palette knife, to build the work's densely textured, complexly layered surface. The large frontal painting, measuring over eight feet tall and six feet wide, immerses viewers in a two-dimensional labyrinth, directing their eyes towards an infinite webbing of multicolored lines that simultaneously reveal and undermine their making. Such enthralling visual qualities are generated by Grotjahn's craftsman-like attention to process and self-evident mastery of the fundamental elements of painting.

Grotjahn's *Face* paintings developed organically out of the artist's well-known formalist *Butterfly* paintings, in which planes of contrasting hues extend from varying vanishing points. However, in contrast to the iconic *Butterfly* paintings, Grotjahn's *Face* paintings, such as the present, provide a more direct, unmediated reflection of the artist's subjectivity, given their highly expressive nature and visceral materiality. As the artist remarked: "The *Face* paintings allow me to express myself in a way that the *Butterflies* don't, I have an idea as to what sort of face is going to happen when I do a *Face Painting*, but I don't exactly know what color it will take, or how many eyes it's going to have, whereas the *Butterflies* are fairly planned out..." (Mark Grotjahn in conversation with Jan Tumlir, 'Big Nose Baby and the Moose', *Flash Art*, No. 252, January-February 2007, online resource).

In *Untitled (Black over Red Orange "Mean as a Snake" Face 842)*, a totemic, disfigured face takes central stage, abstractly



Top: **Pablo Picasso**, *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907
Digital Image © The Museum of Modern Art/
Licensed by SCALA / Art Resource, NY
Art © 2018 Estate of Pablo Picasso /
Artists Rights Society (ARS), New York

Bottom: **Francis Picabia**, *Hera*, 1929
Private Collection. Image © Snark / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris



Left: **Willem de Kooning**
Excavation, 1950
 Image © The Art Institute of Chicago /
 Art Resource, NY
 Art © 2018 The Willem de Kooning Foundation
 / Artists Rights Society (ARS), New York

composed of emboldened eyes hovering above one other, two pairs of elongated flaring nostrils converging below and a downward slanting mouth, left slightly open to expose a set of jagged teeth. In addition, these anthropomorphic features hover within an undefinable space, geometrically dissected by a multiplex of thickly painted lines. Thus, in the present work, Grotjahn's skillful synthesis of abstraction and figuration produces a captivating visual effect whereby "the line between form and likeliness is indistinguishable." (Barry Schwabsky, *Mark Grotjahn*, Aspen, 2012, p. 62) In other words, both the frontal visage and the paint itself become active subjects in Grotjahn's tactile composition.

Grotjahn's evocation of the mask also echoes the early modernist affinity for traditional African aesthetics, evident in the mask-like forms used by Picasso, Matisse and Brancusi. Although Grotjahn's work adheres to the modernist lineage in its adept combination of abstraction and portraiture, the painting evolves the historically loaded iconography by imbuing the mask with a life of its own; in *Untitled*, the brightly painted, almond-shaped eyes draw the viewer's attention by enacting its own gaze, thereby reciprocating the gaze of the viewer. By creating a painted subject that "stares back," Grotjahn supplements the viewer's experience with a sense of urgency. (Andrea K. Scott, "Face Value", *The New Yorker*, June 6, 2011) As art critic, Barry Schwabsky notes, there is something about the painting that makes it want to be seen. This is due to the mask's indication of elusive facial expressions such as a subtle

wink or suggestive grin. Schwabsky also states that "there is something else that wants to remain hidden, obscure." (*Ibid.*, p.63). Therefore, *Untitled's* uniqueness resides in its paradoxical embodiment of visibility and opacity.

Hypnotic, raw and audacious, the present work leaves the viewer in a state of ethereal sensuality. The painting's heavily labored surface, the product of Grotjahn's agonizing exercise, makes *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* an ode to process and artistic determination. Moreover, by coaxing the physiognomic imagery of traditional African imagery, the multi-layered perspectives of cubism, the gestural dynamism of Abstract Expressionism and the optical effects of Minimal art, the work stands intelligently positioned between a plethora of interrelated art historical references. The present work's true brilliance, however, lies in its dissolution of the figure-ground distinction. As Mark Prince observes: "The facial symbols – which the context of the *Face* series leads us to expect – are everywhere and nowhere. Subject and object melt into each other, the human self into the otherness of the unhuman nature of leaves, branching boughs, dense undergrowth; or, in contrast with the organic implications of both, into the inorganic materiality of pigment." (Mark Prince, 'The Divided Self', in: *Exh. Cat., Freiburg, Kunstverein Freiburg, Mark Grotjahn: Circus Circus*, 2014, p. 27) Viewed in this light, the poignant beauty of Grotjahn's *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* originates in its articulation of painting's ability to conjure the ambiguities of human existence.



9T

WILLEM
DE KOONING

1904 - 1997

UNTITLED

dated 87 on the stretcher bar on the reverse

oil on canvas

88 by 77 in. 223.5 by 195.6 cm.

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

PROVENANCE

Estate of the Artist, New York

Private Collection, New York

Matthew Marks Gallery, New York

Private Collection, United States (acquired from the above)

Christie's New York, November 10, 2010, Lot 38 (consigned by the above)

Acquired from the above by David Teiger in November 2010

EXHIBITED

New York, Matthew Marks Gallery, *Willem de Kooning: 1987 Paintings*, November - December 2001, p. 5, no. 2, illustrated in color, and p. 28, illustrated in color (detail)

LITERATURE

Amei Wallach, "My Dinners with de Kooning," *Newsday*, April 24, 1994, p. 9, illustrated in color (in installation in the artist's studio)

Amei Wallach, "The de Kooning Scene," *Newsday*, March 27, 1999, p. B3, illustrated in color (in the artist's studio)

Edvard Lieber, *Willem de Kooning: Reflections in the Studio*, New York, 2000, pp. 88, 90, and 92, illustrated in color (in the artist's studio)

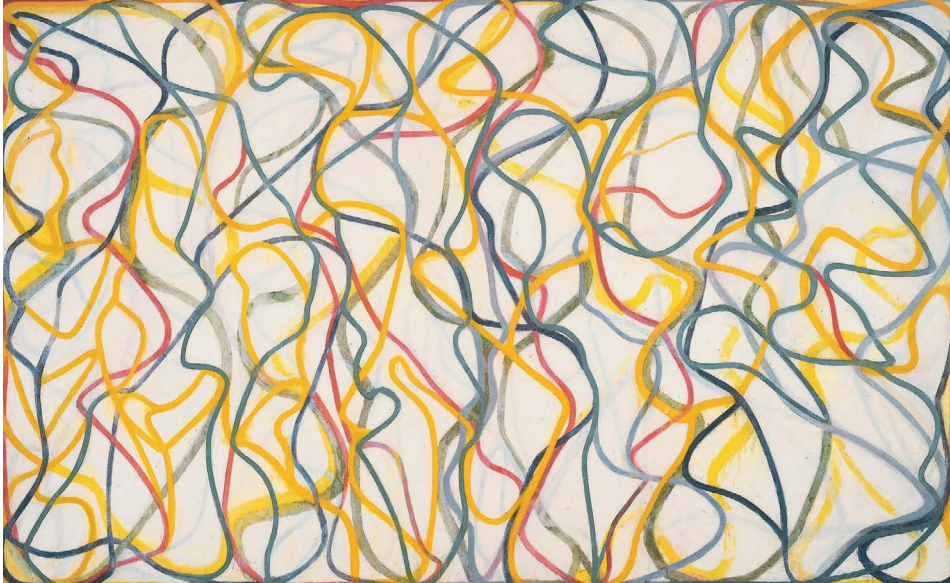
Exh. Cat., New York, Mitchell-Innes & Nash, *Garden in Delft: Willem de Kooning Landscapes 1928-88*, 2004, p. 10, illustrated in color (in the artist's studio, 1987)





WILLEM DE KOONING

UNTITLED



“I’m back to a full palette with off-toned colors... Before, it was about knowing what I didn’t know. Now it’s about not knowing that I know.”

The artist in 1987 in conversation with Edvard Lieber, cited in Edvard Lieber, *Willem de Kooning: Reflections in the Studio*, New York, 2000, p. 51

A monumental and breathtaking masterpiece from one of the greatest heroes, not only of the twentieth-century, but also from within a greater art historical canon, Willem de Kooning's *Untitled* from 1987 epitomizes the numerous investigations into line, color, and form that defined the artist's inimitable corpus. Executed in the twilight years of his storied career, *Untitled* crystallizes the artistic and aesthetic inquiries de Kooning pursued in a serene and elegant canvas that belies an extraordinary degree of skill and technical prowess. Comprising each of the high-keyed primary colors that constitute the 1980s canvases, *Untitled* is further distinguished by the addition of smooth washes of complementary secondary colors.

The paintings of the 1980s announced a period of renewed activity in de Kooning's output; following a low point in the artist's

physical and mental health, 1981 heralded in a new era of clear thinking and revived artistic production. For much of his career, de Kooning had defined himself against the two modern masters Paul Cézanne and Pablo Picasso, both of whom had eschewed traditional methods of representation in favor of more iconoclastic artistic practices. By 1980, de Kooning had moved full time to East Hampton, where he remained largely in the care of his ex-wife Elaine de Kooning. It was Elaine who reeled de Kooning back from the tempestuous maelstrom of deeply destructive behavior that had defined the previous decade, much a result of severe depression and dramatic mood swings. Newly sober and accompanied by Elaine and a variety of studio assistants and close friends, de Kooning returned to his studio, where he resumed his heroic position as a giant of post-war painting.

Above: **Brice Marden**, *Study for the Muses (Hydra Version)*, 1991–95/1997
Private Collection. Art © 2018 Brice Marden / Artists Rights Society (ARS), NY

Opposite: Detail of the present work.
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), NY

“The surfaces of these paintings, impossible to capture in reproduction and fundamental to their experience, skate between shimmering reflectiveness and matte softness.”

Gary Garrels, “Three Toads in the Garden: Line, Color, and Form,” in Exh. Cat., San Francisco, San Francisco Museum of Art (and travelling), *Willem de Kooning: The Late Paintings, The 1980s*, 1996, p. 18





Left: The artist working in his studio with the present work, Springs, New York, 1987
Photo: Todd Duncan. Image © Newsday
Art © 2018 The Willem de Kooning Foundation
/ Artists Rights Society (ARS), New York

Across the gestural canvases of de Kooning's *Woman* paintings of the 1950s, traces of Cézanne's innovative brushwork and Picasso's radical renegotiation of space come to the fore. In the 1980s, however, de Kooning turned for inspiration to Henri Matisse, and indeed the present work evokes the lyrical and sinuous lines articulated in Matisse's most iconic drawings and paintings, such as *Still Life With The Dance*; here, as in the present work, figuration collides with abstraction in vibrant and dynamic composition. And yet, despite looking to his predecessors, de Kooning forged his own artistic vernacular, one that remains among the most inventive, immediately recognizable, and transformative of the twentieth century. From his critical canvases of the 1950s, de Kooning preserved the scraping technique he had pioneered early in his career; yet the 1980s saw cutting-edge changes in his praxis.

Arguably, Elaine is personally responsible for the proliferation of canvases executed in the 1980s, as she not only rescued de Kooning from himself, but also subtly directed and introduced nuances to this later body of work. Elaine's brother Conrad Fried engineered a rotating and hinged easel that allowed de Kooning to rotate and reorient his canvases very easily. This seemingly simple technical innovation in fact contributed to the consistency and unity of the 1980s paintings, as de Kooning constantly turned and shifted them, creating paintings that could be read in any number of ways.



The present work evokes the very best of Matisse's canvases in its brilliant use of vibrant color and sinuous line. De Kooning here demonstrates his mastery over abstraction, creating a composition that lilt and delights in its hints and suggestions to representative forms. Biomorphous passages of oleaginous chroma undulate across the canvas in thin veils of diaphanous color. Circumscribed by bold outlines of scarlet and cerulean, these varying golden passages abut ethereally pale washes of light porcelain blue and pale candy pink. Although entirely abstracted, de Kooning's canvases will, upon close inspection, reveal the clues to a figure or landscape. In the present work, the centermost red brushstroke acts as a horizon line against an atmospheric vista, beneath which a translucent swath of butter yellow swells into the clear aqua that dominates the right hand side of the canvas. Eggshell white and red cascade across the composition in lilted arabesques. Although lyrical and subdued with sinuously contoured lines, these glowing expanses of color belie the muscular and vigorous gesture that defined de Kooning's 1950s *Woman* canvases.

The evanescent feathering of paint across this monumental canvas attests to the peerless technical prowess of one of the most revered American artists of the past century. An endless expanse of ribbon-like brushstrokes and suave riptides of color collide against de Kooning's robust Abstract Expressionist gesture, the immediacy of which is never lost, even among the billowing and contoured forms of *Untitled*. Unlike many of de Kooning's peers who turned to darker or moodier 'terminal styles' toward the end of their lives, de Kooning broke free from his previously established method and instead introduced a new painterly approach.




Top left: **Pablo Picasso** *Reading*, 1932
Private Collection. Image © Bridgeman Images
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), NY

Bottom left: **Henri Matisse** *Still Life with The Dance*, 1909
Image © Hermitage, St. Petersburg, Russia / Scala / Art Resource, NY
Art © 2018 Succession H. Matisse / Artists Rights Society (ARS), NY

Opposite: Detail of the present work.
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), NY





The image shows an abstract painting titled "Ocean Park #39" by Richard Diebenkorn. The composition is dominated by a large, light blue rectangular area on the left and bottom. A prominent, bright orange triangle is positioned in the upper right quadrant, pointing towards the top right corner. This triangle is bordered by a dark blue line on its left side and a thin, dark line on its top side. The background consists of various shades of blue, green, and grey, with visible brushstrokes and a textured surface. The overall effect is one of layered, overlapping planes of color, creating a sense of depth and movement.

“In [*Ocean Park #39*] the bands panel the color in a way reminiscent of Matisse interiors, but lack any necessary structural role in an abstraction tending toward a pieced-together planar surface; the bands become intrusive separations isolating color sectors and prevent the delicately felt and elaborated contacts between them that characterize the best of the new work. In these, the sectoral color areas press together in a taut plane with lines of mortising color at times seemingly pressed out of the crevices between them. With the colors mutually sensitized by contact, his underpainting becomes capable of broadcasting effects and encourages a subtle intelligence in its operations – for example, compelling diagonal scanning of mostly vertically delimited color sectors.”

Harris Rosenstein, "Reviews and Previews: Richard Diebenkorn," *ARTnews*, December 1971, p. 14

10T

o ▢ RICHARD DIEBENKORN

1922 - 1993

OCEAN PARK #39

signed and dated 71; signed, titled, and dated 1971 on the reverse

oil and charcoal on canvas

92½ by 80¾ in. 235 by 205.1 cm.

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

PROVENANCE

Marlborough Gallery, New York

Chermayeff & Geismar Associates, New York (acquired from the above in December 1971)

Acquired from the above by David Teiger in March 1994

EXHIBITED

New York, Marlborough Gallery, *Richard Diebenkorn: The Ocean Park Series: Recent Work*, December 1971, no. 12

San Francisco, San Francisco Museum of Art, *Richard Diebenkorn: Paintings from the Ocean Park Series*, October 1972 - January 1973, n.p., no. 8, illustrated

Richmond, Virginia Museum of Fine Arts, *Twelve American Painters*, September - October 1974, p. 15, illustrated in color

New York, Gagosian Gallery, *Richard Diebenkorn: Ocean Park Paintings*, November 1992 - January 1993, p. 51, illustrated in color

LITERATURE

Harris Rosenstein, "Reviews and Previews: Richard Diebenkorn," *ARTnews*, December 1971, p. 14 (text)

John Elderfield, "Diebenkorn at Ocean Park," *Art International*, February 20, 1972, p. 22, illustrated

Norma Skurka, "Opened Up for Living," *The New York Times*, May 19, 1974

Gerald Nordland, *Richard Diebenkorn*, New York, 1987, p. 165, illustrated in color

Jack Flam, *Richard Diebenkorn: Ocean Park*, New York, 1992, p. 51, illustrated in color

Donald Kuspit, "Reviews: Richard Diebenkorn, Gagosian Gallery," *Artforum International*, January 1993, p. 82, illustrated

Barbara Cavaliere, *Contemporary Artists*, New York, 1996, p. 323

Laura Garrard, *Colourfield Painting: Minimal Cool, Hard Edge, Serial and Post-Painterly Abstract Art of the Sixties to the Present*, United Kingdom, 2007, p. 155

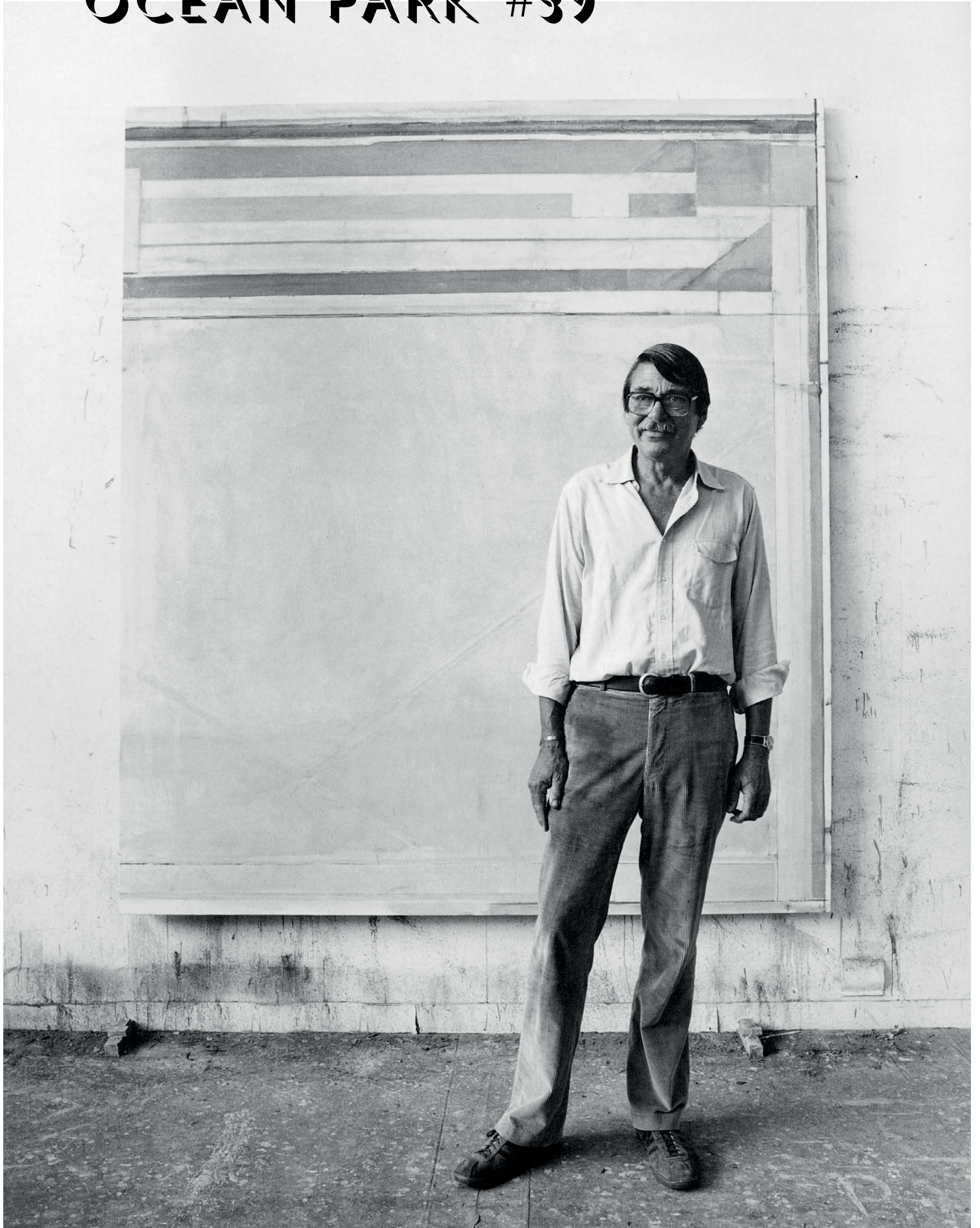
Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four*, New Haven, 2016, p. 133, no. 4084, illustrated in color

Laura Garrard, *Colourfield Painting: Minimal, Cool, Hard Edge, Serial and Post-Painterly Abstract Art of the Sixties to the Present*, Kent, United Kingdom, 2007, p. 155 (text)



RICHARD DIEBENKORN

OCEAN PARK #39



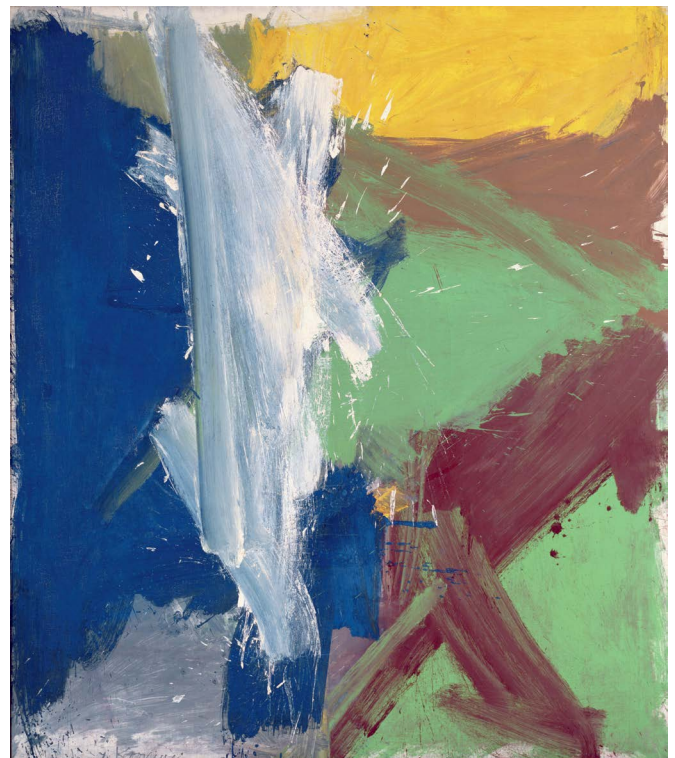
Within Richard Diebenkorn's momentous *Ocean Park* series, *Ocean Park #39* vividly exudes the methodical juxtaposition of light and color that has come to characterize the very best examples from this body of work. Rich in varying tones of blue, gray, and green, and precisely articulated in demarcated bands of color, the present work stands as paradigm of the artist's brilliant conflation of landscape and abstraction into what John Canaday described as "a powerful command of expressive structure." (John Canaday, "Richard Diebenkorn: Still Out of Step," *The New York Times*, May 26, 1968, n.p.) Included in two major exhibitions of *Ocean Park* paintings, *Richard Diebenkorn: Paintings from the Ocean Park Series* in 1972 at the San Francisco Museum of Art and *Richard Diebenkorn: Ocean Park Paintings* twenty years later at Gagosian Gallery in New York, the present work is a sublime archetype of the iconic style for which Diebenkorn has become so revered and celebrated. The present work marks a transformative moment in the *Ocean Park* series; in contrast to the bold diagonals and juxtapositions of intensely high-keyed color, *Ocean Park #39* exemplifies the shift that began taking place in 1971: lines blurred, color became more diaphanous, multifaceted, and difficult to categorize. This stylistic development reoriented the emotive focus of the series, heightening the paintings' intellectual rigor and contemplative power as their reduced muscularity amplified the introspective resonance of these subtler and more elegant compositions. Diebenkorn executed only ten oil on canvas *Ocean Parks* from the pivotal year 1971; two are in the permanent collections of the Phillips Collection, Washington, D.C. and the Art Institute of Chicago.

From the architectonic scaffolding of charcoal lines, three areas come to the fore, anchored by a central axis of warm gray paint; to the left, a large translucent passage of deep azure abuts thin bands of green and beige at the edge, and to the left, a rectangle of gray is bisected into two slightly varied hues. The farmost right strip of burnt umber perfectly complements its opposing band of sea green on the left hand side, creating a symmetrical and balanced frame enclosing the composition. Perpendicular lines and orthogonals of gray and black enclose the geometric passages of color, constructing an overarching system that organizes the abstraction. The sea green band on

Top right: **Henri Matisse**, *Interior with Goldfish Bowl*, 1914
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York

Bottom right: **Willem de Kooning**, *Merritt Parkway*, 1959
Image © Detroit Institute of Arts, USA / Gift of W. Hawkins Ferry / Bridgeman Images
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Opposite: The artist in his studio in Ocean Park, Santa Monica studio, 1980
Photo: Kurt E. Fishback. Art © 2018 Richard Diebenkorn



Below left: **Paul Cézanne**, *Montagne Sainte-Victoire*, c. 1887
Image © Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images

Below right: **Edward Hopper**, *Rooms by the Sea*, 1951
Image © Yale University Art Gallery, New Haven, CT
Art © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

Opposite: Intersection of Broadway and Ocean Park Avenues, Santa Monica, CA. Image © Bettmann / Getty Images



the left ends in a scalene triangle at the upper left corner of the painting and is perfectly complemented by a smaller orange triangle the exact same shade as the right hand band. The richly underpainted zones of color and meticulously scraped, erased, and reworked areas recall the painterly process of forebears such as Willem de Kooning; pentimenti of earlier decisions suffuse every inch of the surface, disclosing a compelling tension between the improvisational nature of his instinctively revised lines with the disciplined scaffolding of the painting. Like the planes of color laid thinly atop one another in soft washes, colored lines of paint are drawn and redrawn, nearly covered, and then retraced. Diebenkorn adjusted this linear architecture as he constructed the composition, leaving hints as to what might have been, and yet proffering a seemingly indispensable and resolved solution.

The exquisite framing of the light as it appears in *Ocean Park #39* is highly specific to how it appeared in the artist's studio; the slants and diagonals that bisect the geometric forms echoed the tilted panes of his studio's transom windows, through which daylight poured. Constructed of alternating blocks of color and thin lines that hold the surface of paint atop a discernible exoskeleton, *Ocean Park #39* retains a dynamic character, as if built from the inside out. The angular vectors of color and line in the present work reverberate like the bending of a ray of light refracted through a prism or glass window, a fascination that underscores the artist's kinship with modern masters Henri Matisse and Edward Hopper, who similarly

blurred the lines between interior and exterior. Indeed, Matisse's paintings would remain a significant touchstone for Diebenkorn throughout his entire career; particularly *The Blue Window* from 1913 and *Interior with Goldfish Bowl* from 1914, as both artists segmented their pictures into planar compartments that at once insist upon flatness but allude to perspectival depth. In a 1971 review of Diebenkorn's show at Marlborough Gallery, Harris Rosenstein noted of the present work: "In [*Ocean Park #39*] the bands panel the color in a way reminiscent of Matisse interiors, but lack any necessary structural role in an abstraction tending toward a pieced-together planar surface; the bands become intrusive separations isolating color sectors and prevent the delicately felt and elaborated contacts between them that characterize the best of the new work. In these, the sectoral color areas press together in a taut plane with lines of mortising color at times seemingly pressed out of the crevices between them. With the colors mutually sensitized by contact, his underpainting becomes capable of broadcast effects and encourages a subtle intelligence in its operations – for example, compelling diagonal scanning of mostly vertically delimited color sectors." (Harris Rosenstein, "Reviews and Previews: Richard Diebenkorn," *ARTnews*, December 1971, p. 14)

The splendid surface of the present work harbors a perpetual balancing act between abstraction and figuration, two opposing styles, neither of which Diebenkorn fully committed to. The *Ocean Park* paintings represent a remarkable feat of creative reinvention and dexterity; executed over nearly twenty



years, the series is indisputably regarded as the signature core of the artist's oeuvre and represents a singular achievement in the sublime fusion of light and color. Indeed, over 45 of these numbered canvases are held in preeminent museum collections in the United States, as well as in distinguished private collections worldwide. At a time when much of the art world was declaring the "death of painting," Diebenkorn's work reaffirmed and reassured the perpetual potential and indeed necessity of the medium. Their maturing brushwork and rich fluctuating zones of color reveal painting as an evolving process. Diebenkorn's unadulterated love of paint is embedded in every sumptuous stroke, announcing within the thrilling drama of his canvas the interminable possibility of painting.

IIT

o **BEATRIZ
MILHAZES**

b.1960

AVENIDA BRASIL

signed, titled, dated 2003/2004 and variously inscribed on the reverse

acrylic paint on canvas

117¾ by 156 in. 299.1 by 396.2 cm.

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

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Acquired from the above by David Teiger in May 2004

EXHIBITED

São Paulo, Pavilhão Ciccillo Matarazzo, Parque do Ibirapuera, *26 Bienal de São Paulo*, September - December 2004, p. 298, illustrated in color

Paris, Fondation Cartier pour l'Art Contemporain, *Beatriz Milhazes*, April - June 2009

Miami, Perez Art Museum, *Beatriz Milhazes: Jardim Botânico*, September 2014 - January 2015, p. 9, illustrated in color (in installation) and pp. 108-109, no. 29, illustrated in color







BEATRIZ MILHAZES

AVENIDA BRASIL



Reverberating with chromatic brilliance and hypnotic compositional complexity, *Avenida Brasil*, executed in 2003-04, encapsulates the unique style which has garnered Brazilian artist Beatriz Milhazes international acclaim. Through an elaborate interplay of fractioned shapes, images, and patterns ornamentally overlaid atop one another, Milhazes constructs a vibrant and expressive civic tapestry whose multilayered narrative pays homage to both Latin American and Western European art historical traditions, reflecting the diverse multicultural milieu of Milhazes' own identity and experience. Executed in the very same year that Milhazes was chosen to represent Brazil at the 2003 Venice Biennale, *Avenida Brasil* captures the explosive energy and artistic ingenuity of an artist at the peak of her career. An early champion and extensive collector of Milhazes' celebrated oeuvre, David Teiger acquired *Avenida Brasil* in the very same year as its production.

Marrying geometric abstraction and organic and natural forms, Milhazes' compositions such as the present *Avenida Brasil* furiously overwrite, erase and reveal a dense landscape of symbols,

patterns and geometric shapes through successive gestural layering. Grounded by a simple underlying structure of squares, circles, and repeated vertical lines, *Avenida Brasil* expressively unravels across the horizontal picture plane into a cacophony of vibrantly colored, variably fractured images. Juxtaposing abstraction and ornate patterned motifs, Milhazes culls her imagery and motifs from a wide and diverse array of sources that include Brazilian and American culture, tropical fauna and flora, lace latticework, arabesque patterns, carnival décor, musical compositions, and Colonial baroque architecture. Greatly influenced by her art historical forebears, both Western European and Latin American, Milhazes here pays tribute to such 20th century masters as Henri Matisse, Wassily Kandinsky, Piet Mondrian, Tarsila do Amaral, Oswald de Andrade, and Robert Delaunay. In particular; the vibrant eruptions of flowers against an insistently flat background call to mind such masterpieces as Matisse's *Harmony in Red*, in which similarly starkly black vines stretch languorously across a colorful backdrop.

With its overlapping planes of vegetal and humanly-

Below: The artist in her studio
Photo: Joao Wainer. Art © 2018 Beatriz Milhazes

Opposite left: **Robert Delaunay** *Rhythm, Joie de Vivre*, 1930
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Photo © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York

Opposite right: **Henri Matisse** *Harmony in Red*, 1908
Hermitage Museum, St. Petersburg / The Art Archive at Art Resource
Art © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York

“What immediately comes to mind when I think of the tropics and the tropical being is an image of beauty, sensuality, and primitivism. That is a vision that enchants me; it’s a pure fantasy, dream, or desire for unknown pleasure. Gauguin made the voyage to seek out ‘paradise lost’ and he brought these elements into his paintings. The Brazilian modernist project did the reverse: it nourished itself with European art in order to disseminate it in the tropics.”

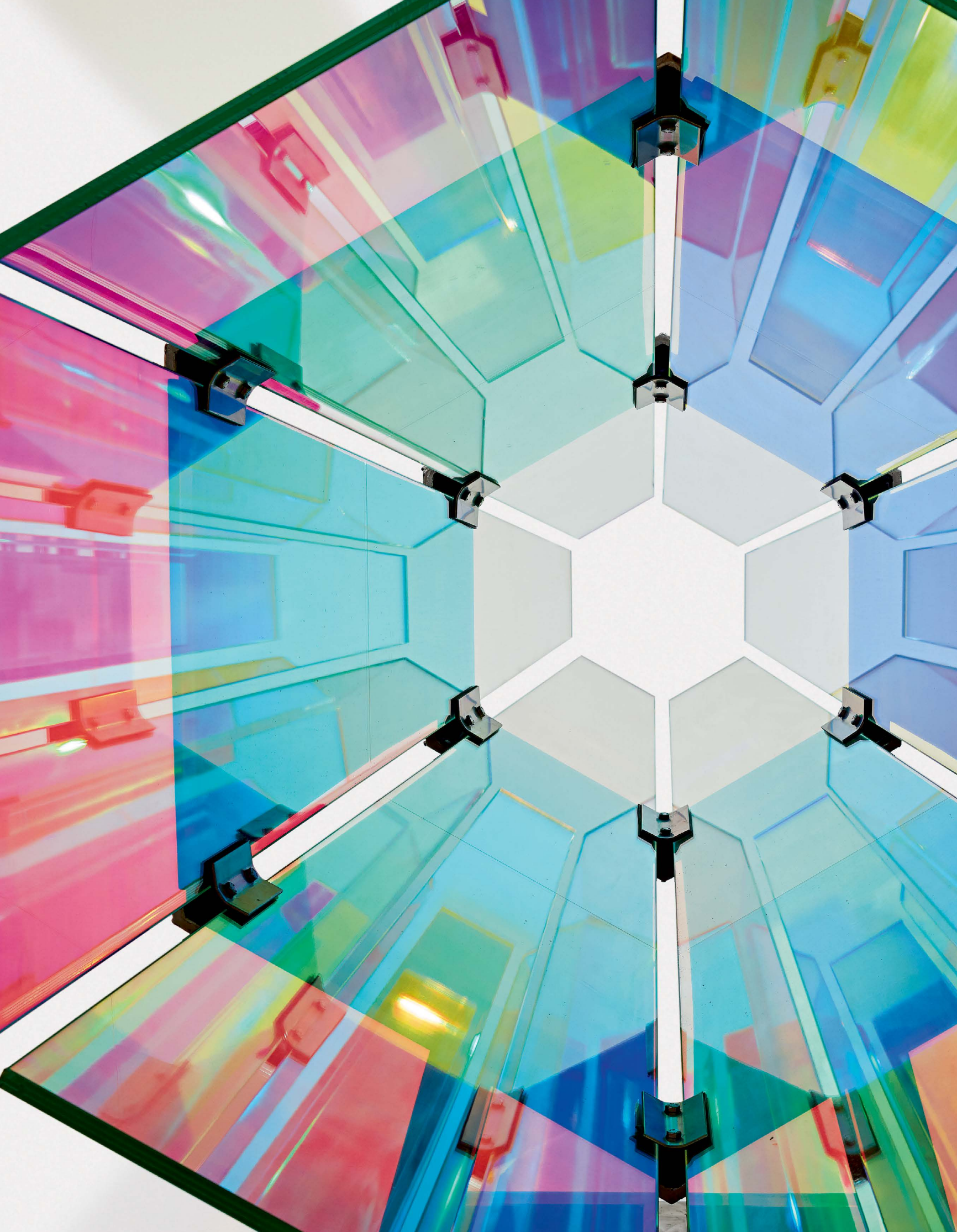
The Artist in conversation with Christian Lacroix, reproduced in Exh. Cat., Bignan, France, Domaine de Kerguéhennec, *La Maison des Amériques Latines*, 2003, p. 68



wrought forms, *Avenida Brasil* draws the urban and the natural into a fruitful union. To create the present work, Milhazes begins by painting her vibrantly colored abstract composition on a transparent plastic sheet, which she then applies directly to canvas. Once dried, Milhazes removes the plastic sheet from the canvas, leaving a residual layer of dried paint on the canvas, which becomes the first layer of the composition. Milhazes then repeats this process numerous times to create a multilayered picture whose medium and process of production dutifully captures in the final composition a meticulous record of its own creation. In compositions such as *Avenida Brasil*, Milhazes champions herself as an urban explorer who is exceptionally attentive to the local yet infinitely global rhythms of contemporary life across time and space. Through its innumerable mesmerizing collaged layers and vibrant hues, *Avenida Brasil* strikes a tenuous balance between harmony and dissonance, cohesion and chaos, diversity and uniformity.









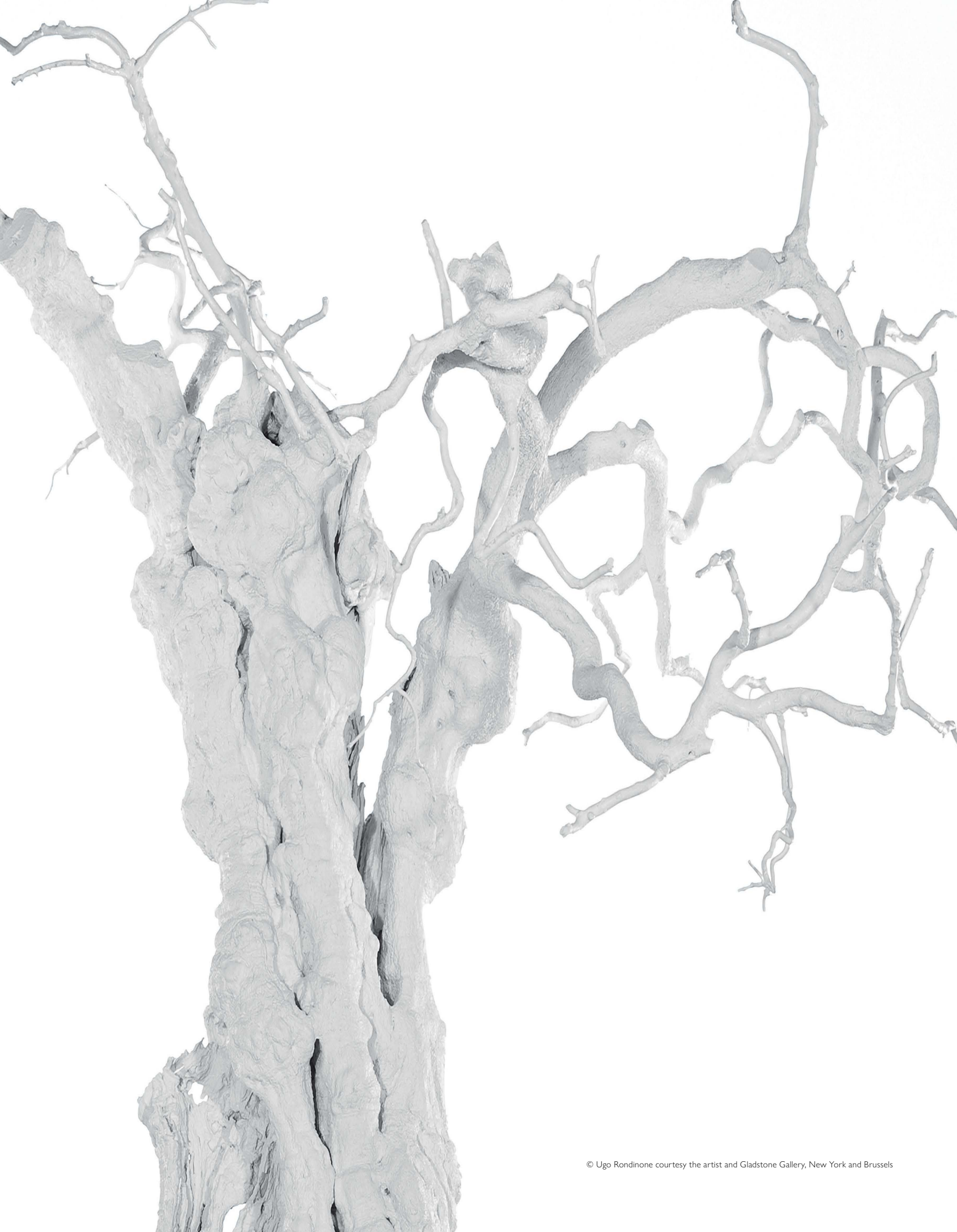
THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

**CONTEMPORARY ART
DAY AUCTION**

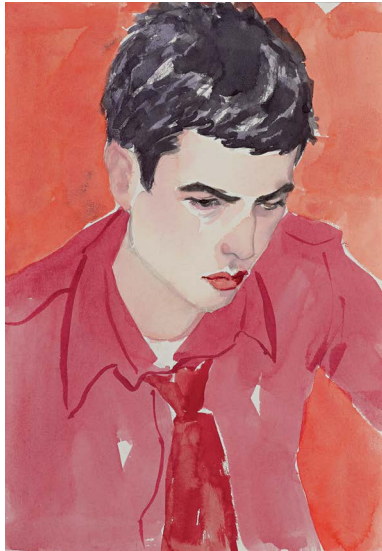
SOTHEBY'S NEW YORK
15 NOVEMBER 2018

LOTS 401 - 427









401

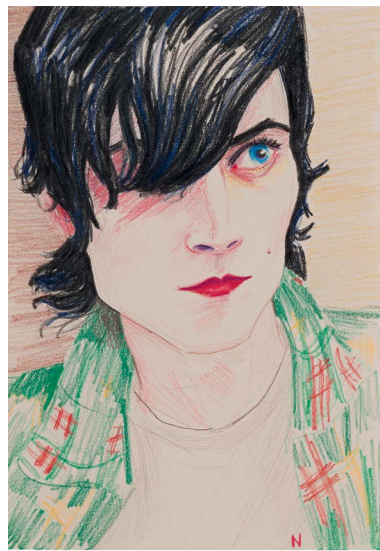
○ **ELIZABETH PEYTON**

b. 1965

GAVIN IN BASEL

watercolor and graphite on paper
10¼ by 7½ in. 26 by 18.1 cm.
Executed in 1998.

\$ 35,000-45,000



402

○ **ELIZABETH PEYTON**

b. 1965

NICK (FIRST DRAWING)

colored pencil on paper
8¾ by 6 in. 21.9 by 15.2 cm.
Executed in 2002.

\$ 50,000-70,000



403

○ **RAYMOND PETTIBON**

b. 1957

UNTITLED (A VERY COLUMBUS...)

titled; signed and dated 2001 on the reverse
ink and watercolor on paper
39 by 39 in. 99.1 by 99.1 cm.

\$ 150,000-200,000



404

○ **MARLENE DUMAS AND BERT BOOGAARD**

b. 1953 & b. 1952

CATSUIT – AFTER WILLIAM MORRIS

signed by both artists, titled and dated 1999
acrylic and watercolor on paper
49½ by 27½ in. 124.8 by 70.2 cm.

\$ 200,000-300,000



405

○ **CARROLL DUNHAM**

b. 1949

STORM (5.21.01)

signed and dated 5/21/01
ink on paper
42 by 52 in. 106.7 by 132.1 cm.

\$ 35,000-45,000



406

○ **ELIZABETH PEYTON**

b. 1965

OZZY

titled
monotype on paper
30 by 22 in. 76.2 by 55.9 cm.
Executed in 2003.

\$ 40,000-60,000



407

◉ **JOHN CURRIN**

b. 1962

POPPYCOCK

signed and dated 2001 on the reverse
acrylic and pastel on paper
17 by 13½ in. 43.2 by 34.6 cm.

\$ 80,000-120,000



408

◉ **ELIZABETH PEYTON**

b. 1965

FLOWER BEN

signed, titled and dated 2002 on the reverse
oil on board
9¾ by 8½ in. 25.1 by 20.6 cm.

\$ 250,000-350,000



409

◉ **JOHN CURRIN**

b. 1962

BROWN LADY

signed and dated 91 on the reverse
oil on canvas
28 by 26 in. 71.1 by 66 cm.

\$ 150,000-200,000



410

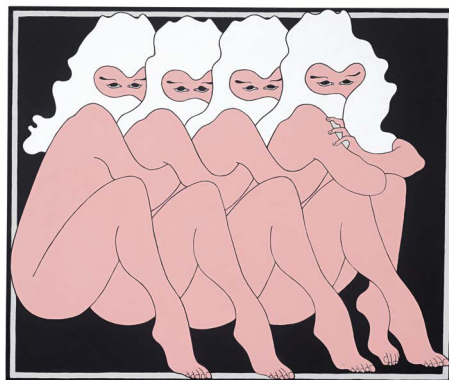
◉ **MARLENE DUMAS
AND
BERT BOOGAARD**

b. 1953 & b. 1952

VICTORIA

signed by both artists, titled and dated 1998
acrylic and watercolor on paper
49½ by 27½ in. 124.8 by 70.2 cm.

\$ 200,000-300,000



411

◉ **JOHN WESLEY**

b. 1928

CAPTIVES

signed, titled and dated 1987 on the reverse
acrylic on canvas
42 by 50½ in. 106.7 by 128.3 cm.

\$ 150,000-200,000



412

◉ **JOHN WESLEY**

b. 1928

TURKEYS

signed, titled and dated 1965 on the reverse
oil and enamel on canvas
46 by 52¾ in. 116.8 by 133 cm.

\$ 80,000-120,000



413

○ **KEN PRICE**

1935 - 2012

TRONCOSO

fired and painted clay
17½ by 17 by 19 in. 44.5 by 43.2 by 48.3 cm.
Executed in 2010.

\$ 180,000-250,000



414

○ **KENNETH NOLAND**

1924 - 2010

VIA NOON

signed, titled and dated 1968 on the reverse
acrylic on canvas
17½ by 107¼ in. 43.5 by 272.4 cm.

\$ 80,000-120,000



415

○ **RICHARD ANUSZKIEWICZ**

b. 1930

SOFT YELLOW SQUARE

signed and dated 1977 on the reverse
oil on canvas
30 by 30 in. 76.2 by 76.2 cm.

\$ 30,000-40,000



416

○ **ANNE TRUITT**

1921 - 2004

PARVA XIV

signed, titled and dated '83 on the underside
acrylic on wood
11¾ by 11¾ by 2½ in. 29.8 by 29.8 by 6.4 cm.

\$ 25,000-35,000



417

○ **ANNE TRUITT**

1921 - 2004

PARVA XLVI

signed and dated '99 on the underside
acrylic on wood
18¼ by 3 by 3 in. 46.4 by 7.6 by 7.6 cm.

\$ 25,000-35,000



418

○ **ANNE TRUITT**

1921 - 2004

PARVA XLIV

signed and dated '99 on the underside
acrylic on wood
18¼ by 3 by 3 in. 46.4 by 7.6 by 7.6 cm.

\$ 25,000-35,000



419

○ **UGO RONDINONE**

b. 1964

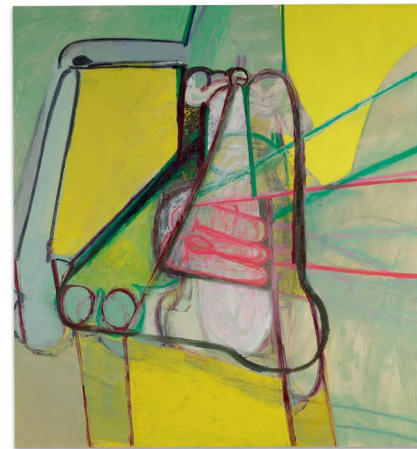
A DAY LIKE THIS.MADE OF NOTHING AND NOTHING ELSE

cast aluminum and white enamel
200¾ by 236¼ by 196⅞ in. 509.9 by 600.1 by 500.1 cm.

Executed in 2009, this work is the artist's proof from an edition of 3, plus 1 artist's proof.

▮ **\$ 800,000-1,200,000**

© Ugo Rondinone courtesy the artist and Gladstone Gallery, New York and Brussels



420

○ **AMY SILLMAN**

b. 1955

NOSE

signed twice and dated 2010 on the overlap; signed and dated 2010 on the reverse
oil on canvas
90 by 84 in. 228.6 by 213.4 cm.

\$ 250,000-350,000



421

○ **TONY OURSLER**

b. 1957

SOFTY

fiberglass, Sony VPL C55 projector and 2 DVDs
44 by 46 by 15 in. 111.8 by 116.8 by 38.1 cm.
Executed in 2003.

\$ 15,000-20,000



422

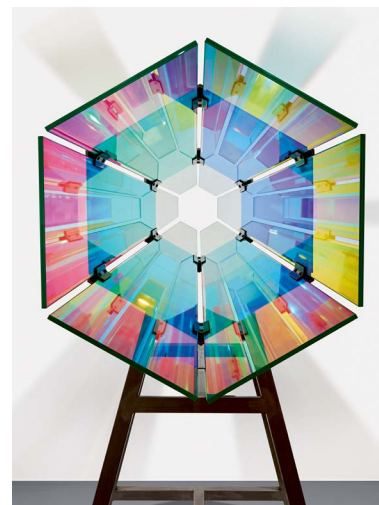
○ **MARK GROTJAHN**

b. 1968

UNTITLED (ANGRY FLOWER)

signed, titled and dated 2004 on the overlap; signed with the artist's initials on the reverse
oil and enamel paint and socks on linen
89 by 60 in. 226.1 by 152.4 cm.

\$ 60,000-80,000



423

○ **OLAFUR ELIASSON**

b. 1967

COLOR SPECTRUM KALEIDOSCOPE

color effect filterglass, stainless steel connection
72½ by 36 by 79 in. 184.2 by 91.4 by 200.7 cm.
Executed in 2003.

\$ 100,000-150,000



424

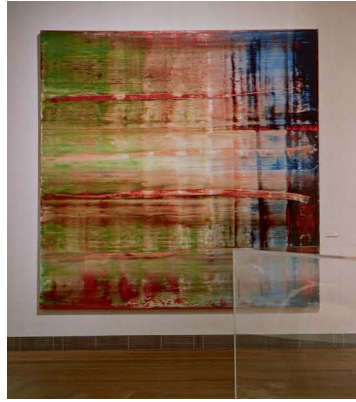
○ **WOLFGANG TILLMANS**

b. 1968

PAPER DROP (KRISHNAMURTI)

signed, titled, dated 2006 and numbered AP (ed. I + I AP) on the reverse
c-print, in artist's frame
57½ by 83¾ in. 145.1 by 212.7 cm.
Executed in 2006, this work is the artist's proof from an edition of 1, plus 1 artist's proof.

\$ 100,000-150,000



425

○ **LOUISE LAWLER**

b. 1947

PAINTING AND SCULPTURE

i. signed with the artist's initials on the reverse
ii. signed, dated 1988/89 and numbered 2/5 on the reverse
Cibachrome prints, in two parts
each: 47¾ by 40⅞ in. 121.3 by 104.1 cm.
Executed in 1988-1989, this work is number 2 from an edition of 5, plus 1 artist's proof.

\$ 60,000-80,000



426

○ **GABRIEL OROZCO**

b. 1962

SOCCER BALL NO. 6

incised soccer ball
7½ by 8½ by 8½ in. 19.1 by 21.6 by 21.6 cm.
Executed in 2005, this work is unique.

\$ 40,000-60,000



427

○ **TIM NOBLE AND SUE WEBSTER**

b. 1966 & b. 1967

FOREVER

light bulbs, UFO caps, Foamex, electronic sequencer and Plexiglas mount
32 by 92 by 3 in. 81.3 by 233.7 by 7.6 cm.
Executed in 1996, this work is artist's proof number 1 from an edition of 5, plus 2 artist's proofs.

\$ 60,000-80,000







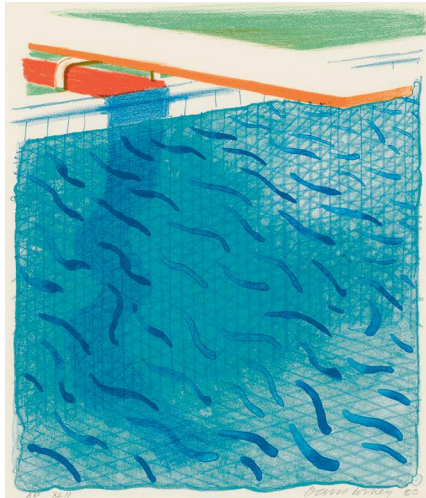
THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

**PRINTS AND
MULTIPLES AUCTION**

SOTHEBY'S NEW YORK
18 OCTOBER 2018

LOTS 1 - 21



1

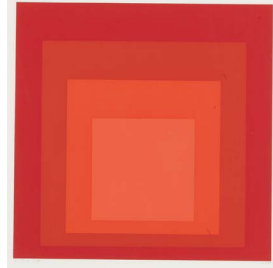
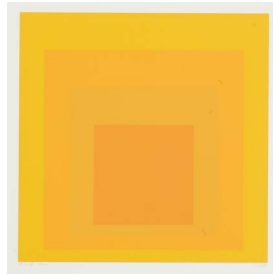
○ **DAVID HOCKNEY**

b.1937

POOL MADE WITH PAPER AND BLUE INK FOR BOOK (MUSEUM OF CONTEMPORARY ART, TOKYO 234)

Lithograph printed in colors, 1980, signed in pencil, dated and inscribed 'AP XLII', an artist's proof aside from the numbered edition of 1,000, on Arches Cover mould-made paper, framed
image: 262 by 220 mm 10¼ by 8¾ in

\$ 15,000-25,000



2

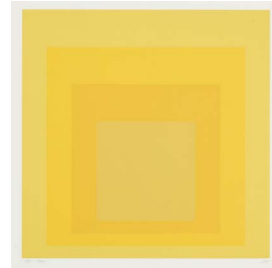
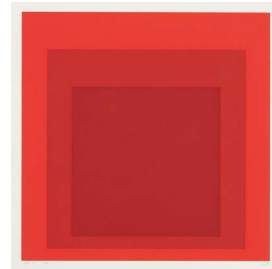
○ **JOSEF ALBERS**

1888 - 1976

I-S A AND I-S F (DANILOWITZ 184 & 195)

Two screenprints in colors, 1968 and 1970, each initialed in pencil, titled and dated, the first numbered 6/75, the second numbered 16/125, on German etching paper, framed
(2 prints)
images: 349 by 349 mm 13¾ by 13¾ in

\$ 7,000-10,000



3

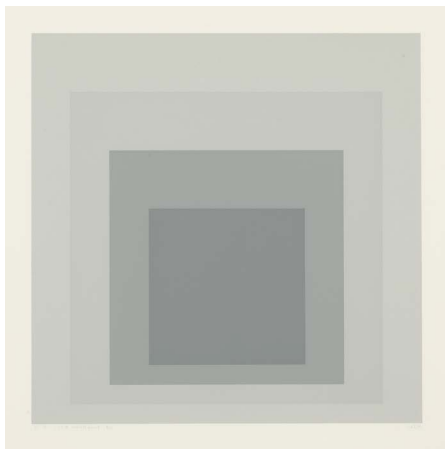
○ **JOSEF ALBERS**

1888 - 1976

GB I AND GB 2 (D. 187-188)

Two screenprints in colors, 1969, each initialed in pencil, titled and dated, the first numbered 107/115, the second numbered 115/125, on German etching paper, framed (2 prints)
images: 349 by 349 mm 13¾ by 13¾ in

\$ 7,000-10,000



4

○ **JOSEF ALBERS**

1888 - 1976

I-S LXXIIB (D. 216)

Screenprint in colors, 1972, initialed in pencil, titled, dated and inscribed 'Artist's print 12/25', an artist's proof aside from the numbered edition of 100, on German Etching paper, framed
image: 444 by 444 mm 17½ by 17½ in

\$ 2,500-3,500



5

○ **MARLENE DUMAS**

b.1953

SNOWFLAKE

Lithograph printed in colors, 1999, signed in pencil, titled, dated and numbered 37/50, on wove paper, framed
sheet: 1220 by 680 mm 48 by 26¾ in

\$ 7,000-10,000



6

○ **MARLENE DUMAS**

b.1953

DOROTHY D-LITE

Lithograph printed in colors with bronze powder, 1999, signed in pencil, titled, dated and numbered 37/50, on wove paper, framed
sheet: 1220 by 680 mm 48 by 26¾ in

\$ 5,000-7,000



7

○ **MARLENE DUMAS**

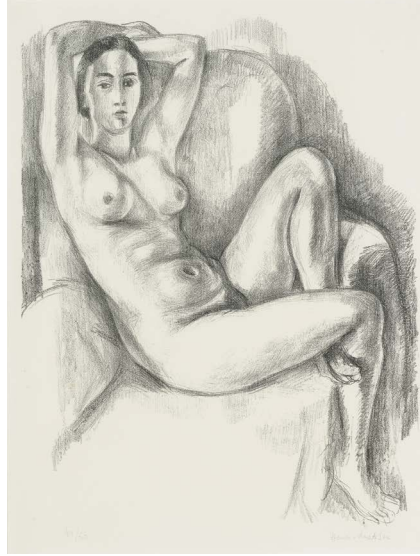
b.1953

PURPLE POSE

Lithograph printed in colors, 1999, signed in pencil, titled, dated and numbered 37/50, on wove paper, framed

sheet: 1220 by 680 mm 48 by 26¾ in

\$ 5,000-7,000



8

○ **HENRI MATISSE**

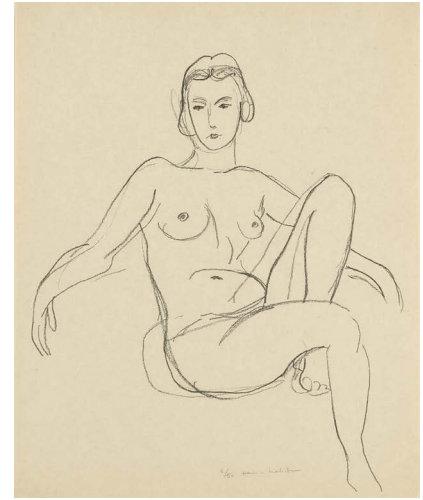
1869 - 1954

**NU AU COUSSIN BLEU
(DUTHUIT 442)**

Lithograph, 1924, signed in pencil and numbered 44/50 (total edition includes ten artist's proofs), on Arches wove paper, framed

image: 615 by 475 mm 24¼ by 18¾ in

\$ 15,000-25,000



9

○ **HENRI MATISSE**

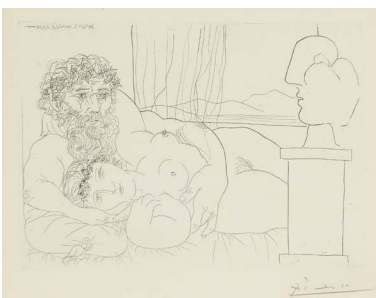
1869 - 1954

**NU ASSIS LES BRAS ÉTENDUS
(D. 468)**

Lithograph, 1925, signed in pencil and numbered 6/50 (total edition includes ten artist's proofs), on Japan paper, framed

image: 490 by 415 mm 19¼ by 16¼ in

\$ 20,000-30,000



10

○ **PABLO PICASSO**

1881 - 1973

**SCULPTEUR ET SON MODÈLE
AVEC LA TÊTE SCULPTÉE DU
MODÈLE (BLOCH 171; BAER 324)**

Etching, 1933, signed in pencil, from the total edition of 310, plate 62 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed

plate: 193 by 268 mm 7½ by 10½ in

\$ 8,000-12,000



11

○ **PABLO PICASSO**

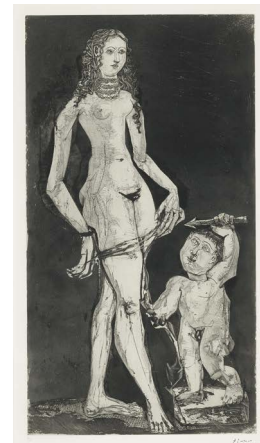
1881 - 1973

**FAUNE DÉVOILANT UNE
DORMEUSE (B. 230; BA. 609)**

Aquatint, 1936, signed in pencil, from the total edition of 310, plate 27 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed

plate: 316 by 417 mm 12½ by 16¾ in

\$ 40,000-60,000



12

○ **PABLO PICASSO**

1881 - 1973

**VÉNUS ET L'AMOUR, D'APRÈS
CRANACH (B. 1835; BA. 876)**

Aquatint and drypoint, 1949, printed in 1975-77, with the stamped signature and numbered in pencil 8/50 (total edition includes 15 artist's proofs), on Rives wove paper, framed

plate: 787 by 428 mm 31 by 16¾ in

\$ 50,000-70,000



13

○ ELIZABETH PEYTON

b.1965

FLOWER BEN

Woodcut printed in colors, 2003, signed in pencil, dated and numbered 10/45 (total edition includes eight artist's proofs), on wove paper; framed image: 370 by 273 mm 14½ by 10¾ in

\$ 5,000-7,000



14

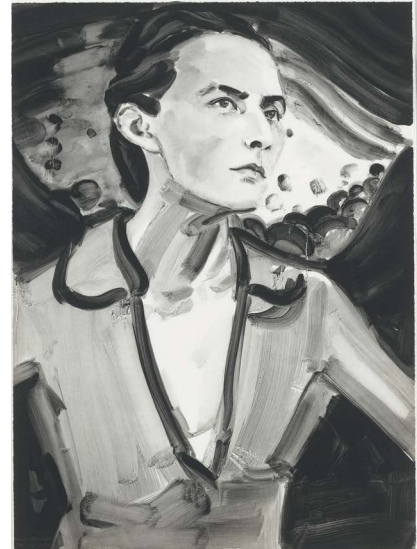
○ ELIZABETH PEYTON

b.1965

MARC

Etching, 2003, signed in pencil, dated and numbered 28/30 (total edition includes five artist's proofs), on pink silk laminated paper; framed plate: 375 by 297 mm 14¾ by 11¾ in

\$ 800-1,200



15

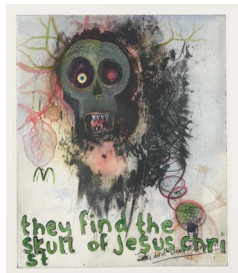
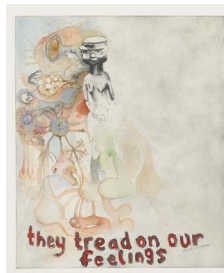
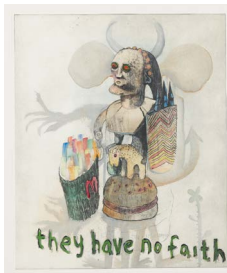
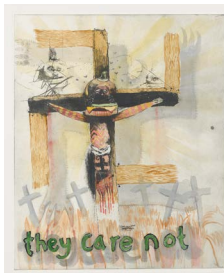
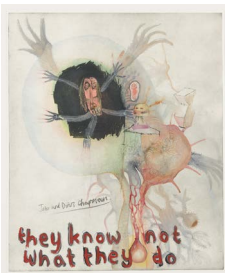
○ ELIZABETH PEYTON

b.1965

GEORGIA (AFTER STIEGLITZ 1918)

Etching and aquatint, 2006, signed in pencil, titled, dated and numbered 9/40 (total edition includes five artist's proofs), on Hahnemühle Copperplate paper; framed sheet: 762 by 557 mm 30 by 21⅞ in

\$ 1,000-2,000



16

○ JAKE AND DINOS CHAPMAN

b.1966 & b.1962

THEY CARE NOT; THEY KNOW NOT WHAT THEY DO; THEY TREAD ON OUR FEELINGS; THEY TEACH OUR CHILDREN NOTHING; THEY FIND THE SKULL OF JESUS CHRIST; AND THEY HAVE NO FAITH

Six etchings with handcoloring, 2003, each signed in pencil on the verso, framed (6 prints)

framed: 1486 by 1286 mm 58½ by 50¾ in

\$ 25,000-35,000



17

○ **GLENN BROWN**

b.1966

LAYERED PORTRAITS (AFTER LUCIAN FREUD) I AND 9

Two etchings, 2008, each signed in pencil, the first numbered 10/30, the second numbered 2/30 (each total edition includes five artist's proofs), on Somerset wove paper, framed (2 prints)
plate (larger): 790 by 617 mm 31½ by 24¼ in

\$ 4,000-8,000



18

○ **GLENN BROWN**

b.1966

LAYERED PORTRAITS (AFTER REMBRANDT) 2, 3, 4, 5, 7, AND 9

Six etchings, 2008, each signed in pencil, five numbered 2/30, one numbered 12/30, on Velin Arches wove paper, framed (6 prints)
plate (largest): 204 by 157 mm 8 by 6¼ in

\$ 12,000-18,000



19

○ **OLAFUR ELIASSON**

b.1967

THE COLOUR SPECTRUM SERIES

The complete series, comprising 48 photogravures printed in colors, 2005, signed in pencil on the last print, each inscribed with corresponding number '1' to '48', all but one numbered 6/18, on wove paper, framed (48 prints)
plates: 268 by 460 mm 10½ by 18½ in

\$ 10,000-15,000



20

○ **CHRISTOPHER WOOL**

b.1955

MY HOUSE I AND MY HOUSE II

Two screenprints in colors, 2000, each signed in pencil and dated, the first numbered 65/100, the second numbered 70/100 (total editions include 20 artist's proofs), on matt custom art paper, framed (2 prints)
sheets: 1016 by 760 mm 40 by 29¾ in

\$ 30,000-50,000



21

○ **JASPER JOHNS**

b.1930

CICADA (ULAE 215)

The complete set of six screenprints in colors, 1981, signed in pencil, dated '79-81', inscribed 'printer's proof 1/2' and 'A/F' - 'F/F' respectively, a printer's proof aside from the numbered edition of five, on Kurotani Hoshō paper, framed (6 prints)
images: 447 by 342 mm 17½ by 13½ in

\$ 300,000-500,000





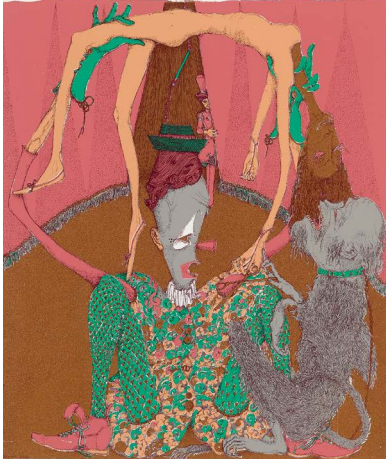
THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

ONLINE PRINTS
AUCTION

SOTHEBY'S NEW YORK
NOVEMBER 28 - DECEMBER 10

LOTS 1-27



1

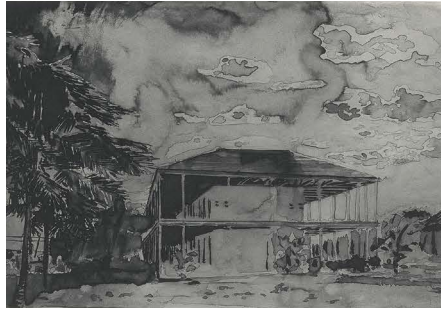
○ **KAI ALTHOFF**

b.1966

UNTITLED

Screenprint in colors, 2009, signed in pencil and numbered 19/20 (total edition includes five artist's proofs), from *Dispatch Portfolio #3*, on wove paper, framed image: 420 by 357 mm 16½ by 14 in sheet: 537 by 457 mm 21¼ by 18 in

\$ 800-1,000



2

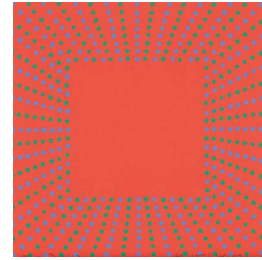
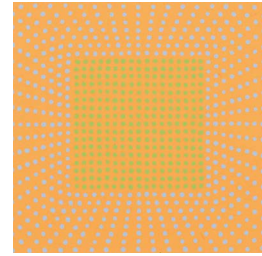
○ **HURVIN ANDERSON**

b.1965

NINE ETCHINGS

The portfolio of nine etchings and aquatints printed in colors, 2004, each signed in pencil and numbered 39/44 (total edition includes nine artist's proofs), on Rives BFK paper, framed (9 prints) sheets: 544 by 740 mm 21¾ by 29¼ in framed: 599 by 795 mm 23¾ by 31¼ in

\$ 1,200-1,800



3

○ **RICHARD ANUSKIEWICZ**

b. 1930

FOR DAVID (TWO HOLIDAY CARDS): A PAIR

Two screenprints in colors, 2003 & 2004, both signed in pencil, dated '2003' and '2004' respectively and inscribed 'For David', on card, the print from 2003 with the inkstamp of the artist on the verso, one framed (2 prints) images: 145 by 144 mm 5¾ by 5¾ in sheets: 152 by 152 mm 6 by 6 in

\$ 1,000-2,000



4

○ **FIONA BANNER**

b.1966

DON'T LOOK BACK

The complete portfolio, comprising 99 screenprints, 1999, signed in pencil on the colophon, dated and numbered 3/25 (total edition includes six artist's proofs), 48 sheets on Fredrigoni Splendorlux Metal Argento 250 gsm, an installation copy on 48 sheets of 80 gsm paper and one single sheet copy on 3 sheets of 250 gsm paper, contained in the original portfolio box (99 prints) overall: 850 by 685 by 45 mm 33½ by 27 by 1¾ in

\$ 1,500-2,500



5

○ **SUSAN COLLIS**

b.1956

THE DEVIL YOU KNOW

Archival pigment print and screenprint, 2010, signed in pencil on the verso and numbered 10/20, on wove paper sheet: 500 by 219 mm 19¾ by 8¾ in

\$ 500-800



6

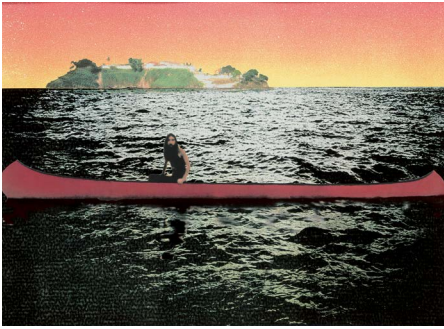
○ **JOHN CURRIN**

b.1962

MILESTONES: A GROUP OF SEVEN

The complete portfolio, comprising seven etchings with aquatint and drypoint, 2005-06, signed in pencil on the colophon and numbered 19/45 (total edition includes five artist's proofs), on Kochi NB paper, contained in a Muse cotton paper folder and the original leather bound portfolio box (7 prints) sheets: 456 by 365 mm 18 by 14¾ in

\$ 15,000-25,000



7

○ **PETER DOIG**

b.1959

CANOE - ISLAND

Screenprint in colors, 2000, signed in pencil on the verso and numbered 95/300, on 300 gsm Somerset paper, framed
sheet: 734 by 998 mm 28 $\frac{7}{8}$ by 39 $\frac{1}{4}$ in

\$ 3,000-5,000



8

○ **ROBERT GOBER**

b.1954

UNTITLED

Lithograph, 2002, signed in pencil, dated and numbered 47/65 (total edition includes ten artist's proofs), on wove paper; framed
image: 1193 by 811 mm 47 by 31 $\frac{7}{8}$ in
sheet: 1295 by 915 mm 51 by 36 in

\$ 6,000-8,000



9

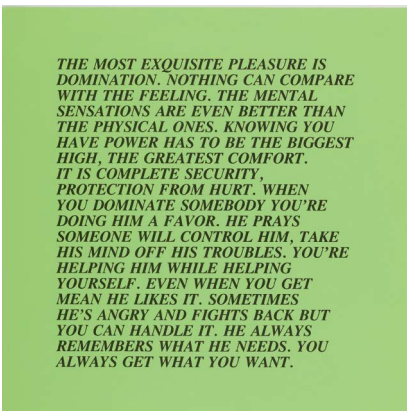
○ **MARK GROTJAHN**

b.1968

HOLIDAY PRINT

Mixed media print, signed in pencil on the verso and numbered 12/40, stamped 'Happy Holidays' and 'Mark Grotjahn Studios' on the verso, on card sheet: 195 by 250 mm 7 $\frac{3}{4}$ by 9 $\frac{3}{4}$ in

\$ 500-1,000



THE MOST EXQUISITE PLEASURE IS DOMINATION. NOTHING CAN COMPARE WITH THE FEELING. THE MENTAL SENSATIONS ARE EVEN BETTER THAN THE PHYSICAL ONES. KNOWING YOU HAVE POWER HAS TO BE THE BIGGEST HIGH, THE GREATEST COMFORT. IT IS COMPLETE SECURITY, PROTECTION FROM HURT. WHEN YOU DOMINATE SOMEBODY YOU'RE DOING HIM A FAVOR. HE PRAYS SOMEONE WILL CONTROL HIM, TAKE HIS MIND OFF HIS TROUBLES. YOU'RE HELPING HIM WHILE HELPING YOURSELF. EVEN WHEN YOU GET MEAN HE LIKES IT. SOMETIMES HE'S ANGRY AND FIGHTS BACK BUT YOU CAN HANDLE IT. HE ALWAYS REMEMBERS WHAT HE NEEDS. YOU ALWAYS GET WHAT YOU WANT.

10

○ **JENNY HOLZER**

b.1950

INFLAMMATORY ESSAYS

Nine offset lithographs, 1979-82, one signed in pen, on variously colored papers (9 prints)
sheets: 432 by 432 mm 17 by 17 in

\$ 2,000-4,000



11

○ **GARY HUME**

b.1962

THE CLERIC

Screenprint in colors, 2000, signed in pencil, dated, titled and numbered 206/300, on Somerset wove paper; framed
image: 763 by 530 mm 30 by 20 $\frac{7}{8}$ in
sheet: 942 by 687 mm 37 by 27 in

\$ 800-1,200



12

○ **ALEX KATZ**

b.1927

SIX FEMALE PORTRAITS

The complete portfolio, comprising six heliogravures, 2004, signed in pencil on the colophon and numbered 59/100, dedicated on the title page 'For David Best Wishes Alex 4/12/04', with introductory text by Kay Heymer, on Zerkall 300 g Etching paper (folded, as issued), accompanied by the original portfolio cover, framed (6 prints)
sheets (folded): 400 by 305 mm 15 $\frac{3}{4}$ by 12 in

\$ 1,000-2,000



13

○ **JEFF KOONS**

b.1955

KANGAROO

Silver and copper multiple, 1999, engraved with the artist's signature on the reverse and numbered 83/500, framed

overall: 280 by 184 mm 11 by 7 in
framed: 447 by 358 mm 17³/₈ by 14¹/₂ in

\$ 1,500-2,500



14

○ **TAKASHI MURAKAMI**

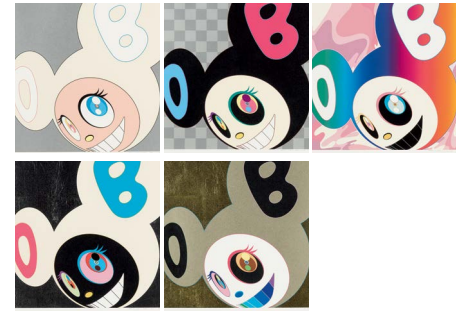
b.1962

DOB JUMP

Screenprint in colors, 1999, signed in pencil on the verso, dated and numbered 10/50, on wove paper, framed

image: 400 by 400 mm 15³/₄ by 15³/₄ in
sheet: 520 by 520 mm 20¹/₂ by 20¹/₂ in

\$ 3,000-5,000



15

○ **TAKASHI MURAKAMI**

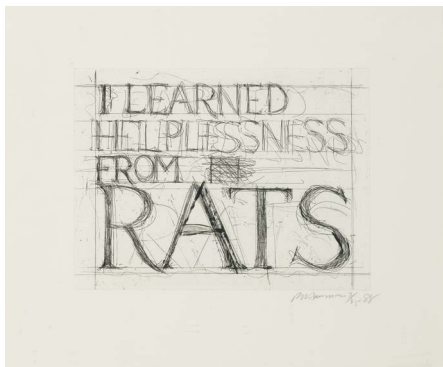
b.1962

AND THEN BLACK; AND THEN GOLD; AND THEN RAINBOW; AND THEN WHITE; AND THEN WHITE AND BLACK

Five screenprints in colors, two with additional media, 2005, each signed in pencil, dated and numbered 29/50, on wove paper, framed (5 prints)

images: 400 by 400 mm 15³/₄ by 15³/₄ in
sheets: 520 by 522 mm 20¹/₂ by 20¹/₂ in

\$ 10,000-15,000



16

○ **BRUCE NAUMAN**

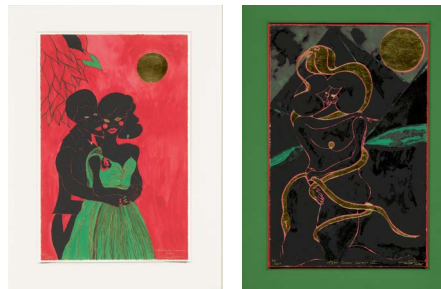
b.1941

I LEARNED HELPLESSNESS FROM RATS (CORDES 6I)

Etching and drypoint, 1988, signed in pencil, dated and numbered 3/35 (total edition includes ten artist's proofs), on Somerset Satin paper, framed

plate: 227 by 302 mm 9 by 11⁷/₈ in
sheet: 391 by 453 mm 15³/₈ by 17⁷/₈ in

\$ 4,000-6,000



17

○ **CHRIS OFILI**

b.1968

AFRO LUNAR LOVERS AND AFRO LUNAR LOVERS II

Two inkjets printed in colors with embossing and gold leaf, the second with screenprint, 2003 & 2005, each signed in gold ink, titled and dated, the first numbered 151/350 (total edition includes 70 artist's proofs), the second numbered 38/250, on wove paper, framed (2 prints)

sheet (larger): 490 by 318 mm 19¹/₄ by 12¹/₂ in
framed (larger): 672 by 494 mm 26¹/₂ by 19¹/₂ in

\$ 2,000-4,000



18

○ **NICOLAS PARTY**

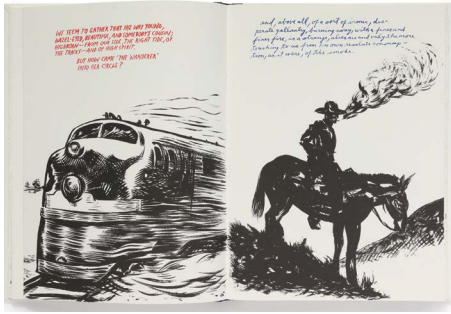
b.1980

DINNER FOR 24 ELEPHANTS

The complete set of seven glazed and painted earthenware plates, 2011, each signed and dated in the glaze on the underside, from the edition of 20, contained in the original wooden spraypainted and varnished presentation box

plates diameter: 330 mm 13 in
box approx.: 440 by 400 by 370 mm 17³/₈ by 15³/₄ by 14¹/₂ in

\$ 1,000-1,500



19

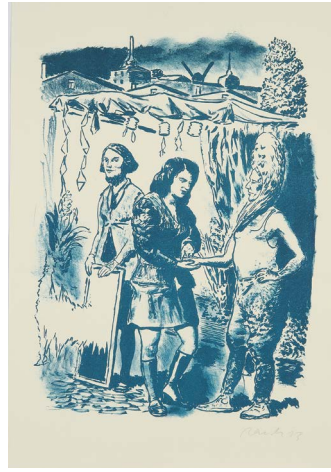
○ RAYMOND PETTIBON

b.1957

PLOTS ON LOAN

The complete book, comprising 72 lithographs, 2001, signed in pencil on the colophon and numbered 51/250 (total edition includes 50 artist's proofs), on Somerset Mauve Paper; bound overall: 493 by 370 by 30 mm 19¾ by 14½ by 1¼ in

\$ 1,200-1,800



20

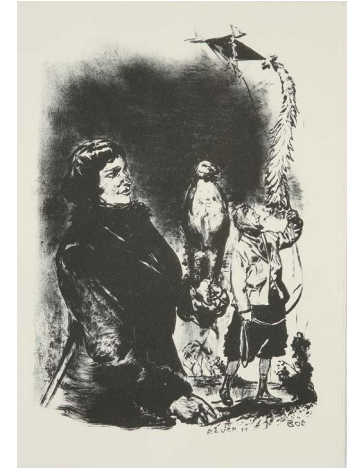
○ NEO RAUCH

b.1960

NEW YEAR'S CARD

Lithograph printed in blue, 2013-14, signed in pencil, dedicated in pen on the verso 'Dear David Teiger! ..', on wove paper image: 280 by 203 mm 11 by 8 in sheet: 341 by 240 mm

\$ 800-1,200



21

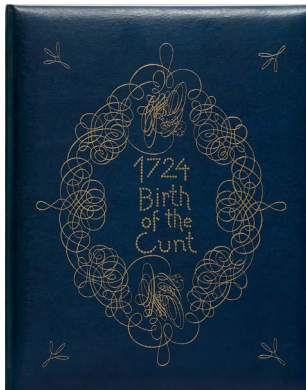
○ NEO RAUCH

b.1960

BÖE (NEUJAHRBLATT)

Lithograph, 2011, inscribed in ink on the verso 'Dear David, We wish you a splendid and successful year 2012! All the best to you! Cordially Rosa & Neo!', from the edition of 220, on wove paper sheet: 330 by 234 mm 13 by 9¼ in

\$ 800-1,200



22

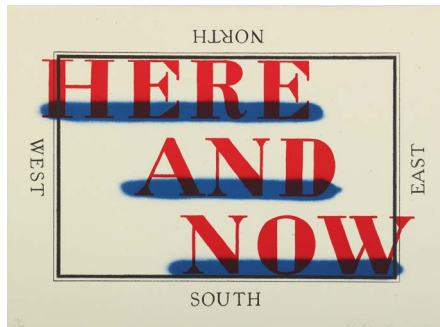
○ JASON RHOADES

1965 - 2006

1724 BIRTH OF THE CUNT

The complete book, comprising 56 pages printed in relief, with 10 pages of German translation by Jürgen Schneider, 2004, signed in blue ink by the artist on the justification and numbered 43, from the total edition of 172, unbound and tied with string (as issued), on Dossier Bulle paper, with the introduction by Gianfranco Sanguinetti, bound in original lambskin and contained in the original cloth-covered box overall: 336 by 264 mm 13¼ by 10¾ in

\$ 1,000-2,000



23

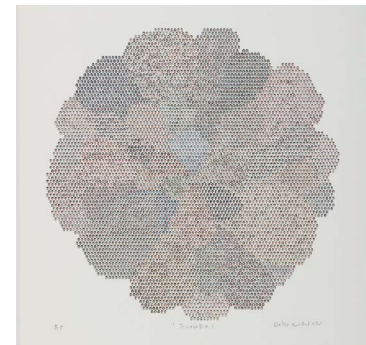
○ ED RUSCHA

b.1937

HERE AND NOW

Lithograph printed in colors, 2009, signed in pencil, dated and numbered 10/75, on wove paper image: 366 by 521 mm 14¾ by 20½ in sheet: 438 by 587 mm 17¼ by 23¼ in

\$ 1,000-2,000



24

○ DO-HO SUH

b.1962

FLOWER

Iris print in colors, 2002, signed in pencil, titled, dated, and inscribed 'AP', an artist's proof aside from the numbered edition of 100, on wove paper image: 340 by 342 mm 13¾ by 13½ in sheet: 403 by 406 mm 15¾ by 16 in

\$ 200-300



25

○ **MAURIZIO CATTELAN,
MASSIMILIANO GIONI
AND ALI SUBOTNICK**

b. 1960, 1973 & 1972

THE 1:6 SCALE WRONG GALLERY

Three multiples comprising wood, brass, steel, aluminium, resin, plastic, glass and electric lighting, 2006, numbered in black ink on the underside 188/2500, 215/2500 and 232/2500 respectively, each with a copy of the Wrong Gallery Times, each with the printed Cattelan/Subotnick/Gioni 2005 copyright stamp on the underside, all contained in the original boxes

Accompanied by multiples by the following artists, each contained in the original boxes:

- Elizabeth Peyton (4)
- Keegan McHargue (4)
- Tommy White (4)
- Shirana Shahbazi (4)
- Andreas Slominski (4)
- Adam McEwen (4)
- Lawrence Weiner (4)

each overall: 468 by 290 by 167 mm 18³/₈ by 11³/₈ by 6¹/₂ in

\$ 5,000-7,000



26

○ **MARK WALLINGER**

B.1959

GHOST

Screenprint in colors, 2001, signed in pencil and numbered 427/500 on the verso, on sturdy wove paper, framed image: 510 by 440 mm 20 by 17¹/₄ in sheet: 550 by 480 mm

\$ 3,000-5,000



27

○ **VARIOUS ARTISTS**

**WHITE COLUMNS PRINT
PORTFOLIO 2007**

The complete portfolio, comprising four letterpress prints in colors, 2007, three signed in ball-point pen on the verso, numbered 44/100 in pencil on the justification page (total edition includes ten artist's proofs), on heavy card paper, sheets: 357 by 559 mm 14 by 22 in

\$ 800-1,200



How to Bid



1. Browse

Find works you
are interested in at
sothebys.com/auctions

2. Register

Sign up to bid in
your desired sales

3. Bid

Choose your preferred
bidding method

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes.

If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, 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 and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow,

eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. 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 of 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.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim

under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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.

⌈ 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.

⌈ Property Subject to Right of First Refusal

Lots with this symbol are subject to a right of first refusal held by a third party (the "Holder"), who may bid on the lot. If the Holder is the successful bidder, any amount due to the Holder under the right of first refusal shall be netted against the Holder's obligation to pay the full purchase price for the lot. The purchase price reported shall be net of any such amount due. The amount due to the Holder shall be the difference between the hammer price plus buyer's premium and any applicable tax calculated on (i) the Holder's successful bid and (ii) on the accepted underbid, if any, immediately preceding the Holder's successful bid. If the auctioneer has not accepted any prior bid or the Holder is the only bidder, no amount shall be netted against the full purchase price. If the Holder is not the successful bidder, the successful bidder will, upon Sotheby's receipt of the total full purchase price in cleared funds, acquire full title to the lot free of any further rights of the Holder.

⊙ 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 or by an announcement at the auction. Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

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

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

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

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

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

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

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

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

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

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

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

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

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

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

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

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and

Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the

Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should

you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

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

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

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

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

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

IMPORTANT NOTICES

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

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

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

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

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

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@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 USPostSale-Services@sothebys.com to start your collection process.

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.

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.

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.

Writers:

Kojo Abudu
Carly Gamson

Photography:

Ber Murphy
Ellen Warfield
Elliot Perez
Glenn Steigelman
Paul Shima
Pauline Shapiro

Front Cover: Lot 6T, Peter Doig, *House of Pictures* (detail)
Art © Peter Doig / Artists Rights Society (ARS), New York

Back Cover: Lot 7T, Jeff Koons, *Bear and Policeman* (detail)
Art © Jeff Koons

Front Flap: Lot 8T, Mark Grotjahn, *Untitled (Black over Red Orange "Mean as a Snake" Face 842)* (detail)
Art © Mark Grotjahn

Back Flap: Lot 9T, Willem de Kooning, *Untitled* (detail)
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Inside Front Cover and Page 1: Lot 11T, Beatriz Milhazes, *Avenida Brasil* (detail)
Art © 2018 Beatriz Milhazes

Inside Back Cover: Lot 2T, Elizabeth Peyton, *Georgia O'Keeffe (After Stieglitz 1918)* (detail)
Art © 2018 Elizabeth Peyton

Page 2: Lot 9T, Willem de Kooning, *Untitled* (detail)
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Page 3: Lot 6T, Peter Doig, *House of Pictures* (detail)
Art © Peter Doig / Artists Rights Society (ARS), New York

Page 4: Lot 1T, Dana Schutz, *Her Arms* (detail)
Art © 2018 Dana Schutz

Page 8: Lot 4T, John Currin, *The Neverending Story* (detail)
Art © John Currin

WORLDWIDE CONTEMPORARY ART DIVISION

NORTH AMERICA

NEW YORK

Edouard Benveniste
Grégoire Billault
Richard Buckley
Amy Cappellazzo
Lillian Chan
Nicholas Cinque
Nicholas Clark
Caroline Davis
Lisa Dennison
Anna di Stasi
Julian Ehrlich
Bame Fierro March
David Galperin
Emma Hart
Zach Hefferen
Eliza Howe
Courtney Kremers
Isabella Lauria
Kelsey Leonard
Andie Levinson
Helen Lindemann
Jessica Manchester
Michael Macaulay
Meghan McDonald
Emily Miles
Max Moore
Emily Nice
Caroline Orr
Clarissa Post
Saara Pritchard
Leslie Prouty
Eliza Ravelle-Chapuis
Olivia Romeo
Nicole Schloss
David Schrader
Allan Schwartzman
Gail Skelly
Liz Sterling
Harrison Tenzer
Perry Trethaway
August Uribe
Charlotte Van Dercook
Elizabeth Webb
Andrea Zorrilla
+1 212 606 7254

CHICAGO

Helyn Goldenberg ‡
Gary Metzner
+1 312 475 7900

LOS ANGELES

Thomas Bompard
Talia Friedman
Peter Kloman
Jacqueline Wachter
+1 310 274 0340

MEXICO CITY

Lulu Creel
+52 55 5281 2100

EUROPE

LONDON

Emma Baker
Oliver Barker
Alex Branczik
Bianca Chu
Hugo Cobb
Boris Cornelissen
Giulia Daverio
Tom Eddison
Lucius Elliott
Antonia Gardner
Martin Klosterfelde
Celina Langen-Smeeth
Darren Leak
Bastienne Leuthe
Nick Mackay
Frances Monro
George O'Dell
Isabelle Paagman
Marina Ruiz Colomer
James Sevier
Joanna Steingold
+44 (0)20 7293 6276

AMSTERDAM

Sasha Stone
+31 20 550 2006

BRUSSELS

Valerie Delfosse
Virginie Devillez
+32 (0)2 627 7186

BERLIN

Joelle Romba
+49 30 45 30 5070

COLOGNE

Nadia Abbas
+49 221 20 7170

FRANKFURT

Nina Buhne
+49 69 74 0787

HAMBURG

Dr. Katharina Prinzessin
zu Sayn-Wittgenstein
+49 40 44 4080

MUNICH

Nicola Keglevich
+49 89 29 131 51

ISTANBUL

Oya Delahaye
+90 212 373 96 44

MILAN

Raphaëlle Blanga
Claudia Dwek
+39 02 2950 0250

ROME

Lorenzo Rebecchini
+39 06 6994 1791

TURIN

Laura Russo ‡
+39 0 11 54 4898

PARIS

Cyrille Cohen
Olivier Fau
Stefano Moreni
+33 1 5305 5338

MONACO

Mark Armstrong
+37 7 9330 8880

COPENHAGEN

Nina Wedell-Wedellsborg
+45 33 135 556

OSLO

Cecilie Malm Brundtland ‡
Anette Krosby ‡
+47 22 147 282

STOCKHOLM

Peder Isacson
+46 8679 5478

MADRID

Alexandra Schader
Aurora Zubillaga
+34 91 576 5714

GENEVA

Caroline Lang
+41 22 908 4800

ZURICH

Stefan Puttaert
Nick Deimel
+41 44 226 2200

TEL AVIV

Sigal Mordechai
Rivka Saker
+972 3560 1666

VIENNA

Andrea Jungmann
+43 1 512 4772

ASIA

HONG KONG

Jasmine Chen
Kevin Ching
Jacky Ho
Evelyn Lin
Yuki Terase
Jonathan Wong
Patti Wong
+852 2822 8134

SHANGHAI

Rachel Shen
+86 21 6288 7500

BEIJING

Ying Wang
+86 10 6408 8890

JAKARTA

Jasmine Prasetyo
+62 21 5797 3603

SINGAPORE

Esther Seet
+65 6732 8239

KUALA LUMPUR

Walter Cheah ‡
+60 3 2070 0319

THAILAND

Wannida Saetio
+66 2286 0788

TAIPEI

Wendy Lin
+886 2 2757 6689

TOKYO

Ryoichi Hirano
+81 3 3230 2755

PHILIPPINES

Angela Hsu ‡
+63 917 815 0075

MIDDLE EAST

Roxane Zand
+44 20 7293 6200

MOSCOW

Irina Stepanova
+7 495 772 7751

CONTEMPORARY ART / AFRICAN

Hannah O'Leary
+44 20 7293 5696

CONTEMPORARY ART / ARAB & IRANIAN

Ashkan Baghestani
+44 20 7293 5154

CONTEMPORARY ART / DESIGN

Jodi Pollack
+1 212 894 1039

CONTEMPORARY ART / GREEK

Constantine Frangos
+44 20 7293 5704

CONTEMPORARY ART / INDIAN

Yamini Mehta
+44 20 7293 5906
Anu Ghosh-Mazumdar
+1 212 894 1102

CONTEMPORARY ART / RUSSIAN

Jo Vickery
+44 20 7293 5597

CONTEMPORARY ART / TURKISH

Elif Bayoglu ‡
+44 20 7293 5714

Consultant ‡



INDEX

Brown, Glenn 5T

Curran, John 4T

de Kooning, Willem 9T

Diebenkorn, Richard 10T

Doig, Peter 6T

Grotjahn, Mark 8T

Koons, Jeff 7T

Milhazes, Beatriz 11T

Murakami, Takashi 3T

Peyton, Elizabeth 2T

Schutz, Dana 1T









Sotheby's EST. 1744
Collectors gather here.