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FOR TOMORROW'S
WOMEN

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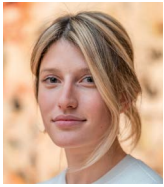
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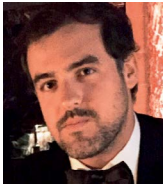
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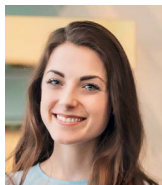
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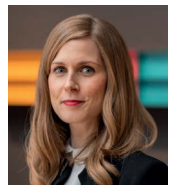
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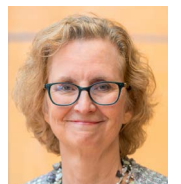
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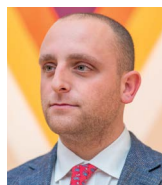
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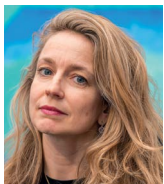
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A LETTER FROM THE HEAD OF SCHOOL



Since its founding in 1843 Miss Porter's School has had its singular focus on the life of the girl: how girls think, how girls learn and why gender matters. Building on the vision of our founder, Sarah Porter, we have taken our place as the private college preparatory school of consequence for young women.

Miss Porter's School and our alumnae have long championed the important, and often overlooked, contributions of women artists. Miss Porter's School continues its leadership in this area through this groundbreaking auction of works exclusively created by female artists. We are thrilled to partner with Sotheby's, as well as Agnes Gund '56 and Oprah Winfrey, who join us in the belief that single-sex education for girls creates future leaders, who understand the challenges of today and who will be the problem solvers of tomorrow. Underscoring our school's commitment to the arts and focus on experiential learning, we are so pleased that advanced students in Miss Porter's art history program collaborated directly with Sotheby's on the preparation of this catalogue.

Our partnership with Sotheby's on *By Women, For Tomorrow's Women* is an example of the school's mission statement in action. By using our institutional strength to lift up and celebrate women artists and to raise financial aid dollars to provide access to a world-class education for students who could otherwise not afford the tuition, we are acting as *informed, bold, resourceful, ethical global citizens, shaping a changing world*. In this moment, we are also modeling for students what we expect of them as they go forth as graduates.

I often wonder what Sarah Porter would think if she could see her beloved school today. In what ways has the world changed for women, and in what ways has it actually stayed the same? What words of wisdom would she share with me?

Sarah Porter believed that while women and men took on distinct roles in society, that they were equally deserving of a world-class education. She would be pleased to know that today more women graduate from college than men and she would be fascinated to see Miss Porter's School students use technology to connect with their families in the 20 home states and 16 home countries from which they hail. My guess is that she would also be dismayed to learn that men still hold more leadership positions, despite the access to education that women now have. Sarah Porter was not easily discouraged — she was instead bold and resourceful. I am certain that she would tell me to continue to step up and step out, not just on behalf of the students in our care at Miss Porter's School, but for all women who have rightfully earned their place at the table, or in the case of *By Women, For Tomorrow's Women* their place in the canon of art history.

In closing I would like to thank our Honorary Co-Chairs, Agnes Gund '56 and Oprah Winfrey as well as the organizing committee led by Chair Jill Spalding '56, Artist Vice-Chair Jenny Holzer, and Vice-Chair Adam Sheffer. Much appreciation goes to our Event Co-Chairs — Chrishaunda Lee Perez '94, Miss Porter's School Trustee Dr. Sunnie Evers '71, and Miss Porter's School Art History Instructor Dr. Anna Swinbourne. Thank you to the staff at Sotheby's who collaborated so beautifully with the staff at Miss Porter's School to execute this groundbreaking initiative.

Sincerely,

A handwritten signature in black ink that reads "Katherine G. Windsor". The signature is written in a cursive, flowing style.

Katherine G. Windsor, Ed.D.

Head of School

HER TIME

BY SUNNIE EVERS AND ANNA SWINBOURNE



MISS PORTER'S SCHOOL TRUSTEE
DR. SUNNIE EVERS '71



MISS PORTER'S SCHOOL ART
HISTORY INSTRUCTOR
DR. ANNA SWINBOURNE

From the moment of our first acquaintance, we knew we were on to something big. Both art historians with doctorates in our respective fields, Italian Renaissance and modern and contemporary art, we had come, by happenstance and somewhat late in our careers, to teach high school girls. And with these young students we had fallen unexpectedly and utterly in love. So when Kate Windsor approached us to reinvigorate a struggling initiative to celebrate the school's 175th anniversary with a benefit auction, we zealously agreed, with little notion of the challenges that lay ahead.

Fast-forward to a hot afternoon in August 2016, sitting in the school library trying to brainstorm ways to distinguish ourselves in the already too crowded sea of benefit auctions. About thirty minutes in, the answer hit us like lightning: our identity as an all-female institution was the key. The school had been educating young women, and inspiring them to effect positive change in our world, since 1843. And we were, after all, about to elect our first female president of the United States! Perfect timing for emphasizing our gender. And how about we gather artworks exclusively made by female artists?

It was Agnes Gund, our inimitable alumna, who, upon hearing our vision, provided the critical link: rather than augmenting general fundraising, the proceeds of the sale would specifically serve as financial assistance for needy or underserved students. That way we could bring female artists together with future generations of female students. The suggestion was typical Aggie—thoughtful, inspired,

and generous—and we immediately saw its importance. Voilà: *By Women, For Tomorrow's Women* was born. The 2016 election, of course, did not pan out as predicted! But that, and countless events in the time since—#MeToo, Brett Kavanaugh's confirmation on the Supreme Court, Nancy Pelosi's return as speaker of the House—only confirmed our urgent and devoted instinct to educate our female youth, of every economic and social stratum.

Our project, after all, was right in line with the school's history. Since the time of Ms. Sarah B. MacLennan (fig. 1), who began to teach here in 1930 and continued to until 1969, art history has been a cornerstone of Miss Porter's curriculum. Described as both brilliant and terrifying, Ms. MacLennan inspired generations of young women to turn their enthusiasm for the arts into meaningful, often pioneering professional lives. In addition to Agnes Gund, whose accomplishments in this respect are so numerous and far-reaching they can never be quantified, there is her classmate Anne Marion, who founded the Georgia O'Keeffe Museum in Santa Fe; Marnie Pillsbury, who served David Rockefeller as his philanthropic advisor and executive director of The David Rockefeller Fund; Diana D. Brooks, the first female CEO of a major auction house; and Josie Merck, whose mother also studied with Ms. MacLennan and who is an artist herself. The examples of such alumnae and their impressive feats in the art world are seemingly endless. And this phenomenon continued beyond Ms. MacLennan with another gifted educator, Ms. Alice DeLana (fig. 2), who taught art history and English to students from 1985 to 1998, sowing the seeds of curiosity in similar fashion, and in so doing creating more-recent generations of art-world leaders.

In addition to its extraordinary art-history faculty, Miss Porter's has long understood the importance of bringing artists to campus to work directly with students in the studios and pass on to our entire community their views on the nature and importance of creativity. Accomplished painters, sculptors, photographers, ceramists, and filmmakers have served as visiting artists here for decades. A standout in the program's history is the painter Alice Neel (1900–



LEFT TO RIGHT
FIG. 1 MS. SARAH MACLENNAN TEACHING AT MISS
PORTER'S, 1968

FIG. 2 MS. ALICE DELANA TEACHING AT MISS PORTER'S,
CIRCA 1994

LEFT TO RIGHT:

FIG. 3 ALICE NEEL, LEFT, WITH MISS PORTER'S VISUAL ART INSTRUCTOR, PENNY PRENTIS BROWN, 1976

FIG. 4 KIKI SMITH, WITH MISS PORTER'S STUDENTS IN THE DONALDSON GALLERY, 2018



1984), a friend of former fine-art instructor Penny Prentis Brown, who visited campus in 1976 (fig. 3). Alice's participation was at a level of excellence that we were thrilled to uphold with this year's visiting-artist program, when friends Valerie Hammond and Kiki Smith came to campus in November (fig. 4) and, with immense generosity, installed a temporary exhibition of their prints and sculpture in our galleries. In organizing our pioneering *By Women, For Tomorrow's Women* auction—the first-ever all-female benefit auction at a major auction house—we are humbly endeavoring to continue the legacy of these great educators and artists—to show our students through our actions, not just our words, how to think beyond what already exists and tackle the challenges required in making something new and unforeseen come to life.

We find it something other than coincidental that our educational aspirations dovetail seamlessly with current issues in the art world at large. We were both dumbstruck by a pair of recent traveling exhibitions, *Women Artists in Paris, 1850–1900* and *Women of Abstract Expressionism*: with our collective seventy-five years of art experience, how was it that we were so unfamiliar with so many of the artists on view? Their work was fantastic! And a similar pulse of reexamination is running through art-historical scholarship beyond the museum world. Mary Gabriel's recent book *Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler*, for example, investigates the lives and work of those “sparkling Amazons,” as *Artnews* editor Thomas Hess once called them, whose male counterparts have dominated the discourse on Abstract Expressionism since their work rose to prominence in the mid-twentieth century.¹ Even the art market is witnessing heightened awareness about the gender disparity in sales, and the knowledge that women's works are undervalued is moving beyond the cognoscenti to the greater public. This past September, NPR's social science correspondent, Shankar Vedantum, reported on the studies being done to identify exactly why prices for a painting by a woman are a whopping 42.1 percent lower than those by men.² Shocking, but sadly not surprising.

It seems, finally, that the seams of the male-dominated canon are starting to give way. Art critic Peter Schjeldahl, in his recent review of the Berthe Morisot retrospective at the Barnes Foundation, Philadelphia, aptly hailed the promise of female artists in this shake-up:

“I am not alone in having remarked that most of our present, really engaging young painters are women. It stands to reason. Men have held forth at relative liberty for a few thousand years. They may continue to impress, but they are considerably less likely to surprise than a class of creators whose testimony, with exceptions mainly in literature, has tended to be patronized even when heeded. Let all canons fall until we have this imbroglio sorted out.”³

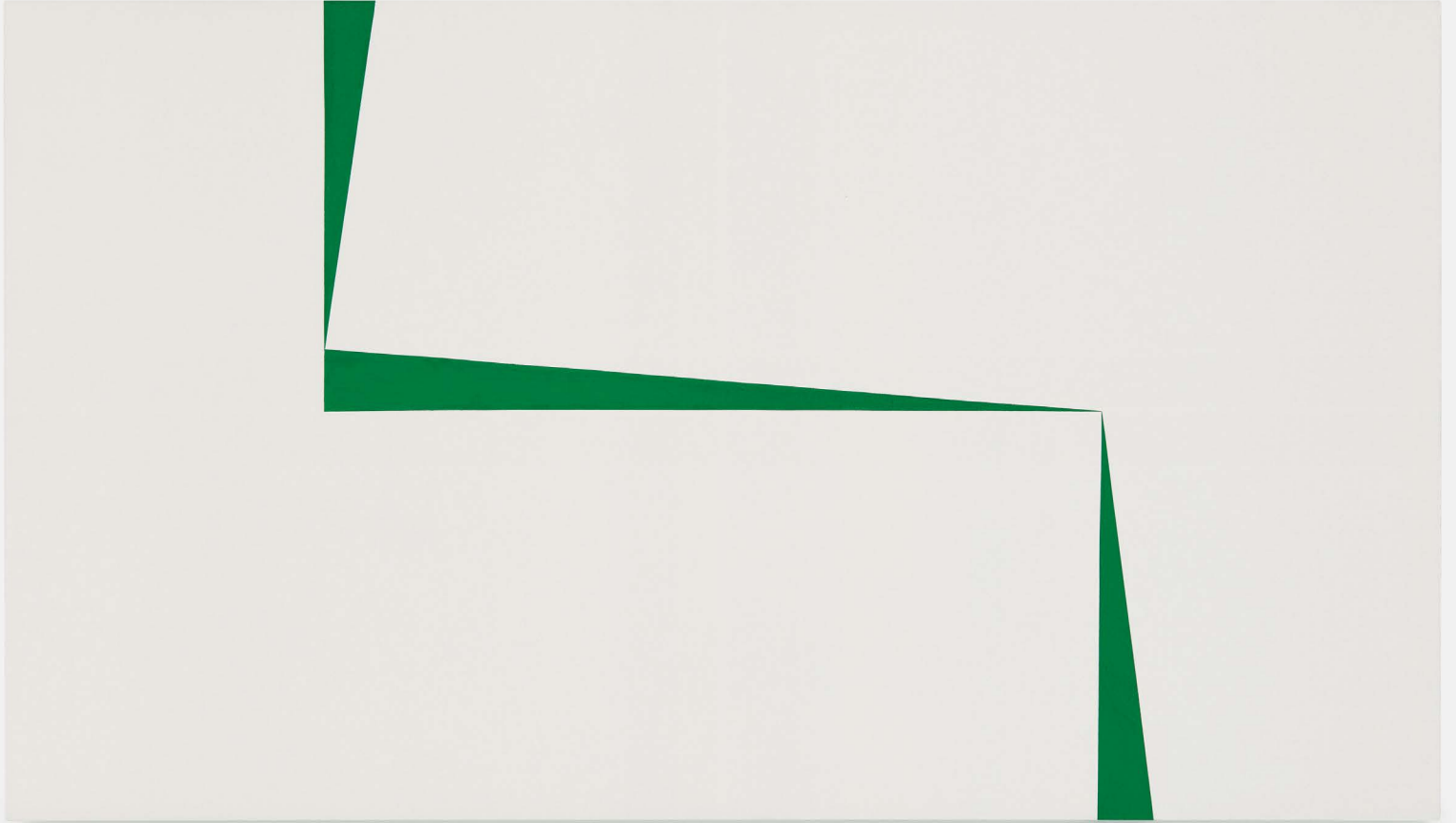
We join this crusade to elevate women in the visual arts to their proper stature and esteem, seeing our benefit auction as a modest contribution to these efforts. Our explicit goal is to raise funds so that any girl seeking a transformative all-female education at Miss Porter's School can attain it, even if her family cannot afford it. But ultimately our goal is twofold: on par with the fundraising initiative, this auction is intended to celebrate the too-long-overlooked and -undervalued work of female visual artists. For this reason it was critically important to us that we not dictate the type of artwork or price point desired, but rather allow each supporter to choose an artwork to donate, as an exercise of voice, and thereby fully control how they were represented in this impressive company of women.

We thank every person who has contributed to make this unprecedented event possible. Leading us graciously are Oprah Winfrey and Agnes Gund. In fact, Ms. Gund's Art for Justice initiative—which makes art a forceful agent of social good—is the superlative model we have followed. We are also entirely indebted to the artists, or in some cases the representatives of their estates, who have offered creative lifeblood in support of our objective. We owe enormous gratitude to Sotheby's for its belief in the power and potential of this project, and for its exceptional partnership. And to the private donors and members of our organizing committee, we thank you. We are even grateful to the various people we argued with along the way, for they too helped, not only strengthening our resolve but reminding us of a beautiful truth that we at Miss Porter's and the artists joining us know well: it is foolish and futile to try and come between a woman and something she desires, for she will achieve what she sets her heart upon.

1. Thomas Hess, quoted in Mary Gabriel, *Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler. Five Painters and the Movement That Changed Modern Art* (New York: Little, Brown and Co., 2018), p. 9.

2. Shankar Vedantum, “Researchers Explore Gender Disparities in the Art World.” National Public Radio (NPR), September 18, 2018.

3. Peter Schjeldahl, “Berthe Morisot, ‘Woman Impressionist,’ Emerges from the Margins,” *The New Yorker*, October 29, 2018, p. 73.



CARMEN HERRERA, *BLANCO Y VERDE*, 1966-67
DONATED BY AGNES GUND AS THE CENTERPIECE OF THE BY WOMEN, FOR TOMORROW'S WOMEN
AUCTION TO BENEFIT FINANCIAL AID AT MISS PORTER'S SCHOOL, HER ALMA MATER

In Conversation with Agnes Gund



AGNES GUND,
MISS PORTER'S SCHOOL, 1956

HOW DID YOUR TIME AT PORTER'S SHAPE YOU?

Well, Ms. MacLennan was a wonderful art history teacher who was really engaging and formative in shaping my love of art. She seemed to recognize that I had an eye for looking at things, that my whole nature was tuned to being visual. She would send postcards from all over the world and I remember one of Titian's *The Rape of Europa* from the Isabella Stewart Gardner Museum and others from the Frick Collection, the Morgan Library and Museum, and the Phillips Collection, which is a little more contemporary. She would say, "You must come see this work of art." That meant a lot to me. Years later, I served on the board of the Frick and am now on the Morgan board.

WHAT KEY INFLUENCES (TEACHERS, FELLOW STUDENTS) INFORMED YOUR LOVE OF ART OR CHOSEN LIFE PATH?

Aside from Ms. MacLennan, there was also Konrad Oberhuber at Harvard where I received an M.A. years later who was very well known because he specialized in drawings and was considered one of the world's leading experts on Raphael. I am sure my love of drawings and how to view them critically were shaped from this time. Later, as I became a collector there were some wonderful women mentors who helped me along the way. They were members of the International Council of the Museum of Modern Art, which I joined in 1967. Emily Tremaine, Ginny Wright and Katherine White, along with many other members whom I have known over the years, shared with me their time and knowledge of Contemporary Art.

WHAT DOES THIS PROJECT MEAN TO YOU AND WHY IS IT SO IMPORTANT FOR YOU TO BE INVOLVED AND SEE IT SUCCEED?

Miss Porter's knew how important raising money specifically for need based financial aid support was to me and my involvement in this project. As a leading all girls prep school social and racial diversity is imperative in raising the next generations of female leaders. Having an all women artist benefit auction was a natural extension.

HOW DID YOU BECOME INTERESTED IN ART?

My interest in collecting art began very early. As a girl, I loved the art at home, much of it scenes of the American West and paintings by the Spanish artist Joaquín Sorolla, which my father collected. My brother showed some of those works at the Spanish Institute on Park Avenue when they had a show of his collection about 15 years ago. I spent a lot of time in the marvellous Cleveland Museum of Art – in its programmes, its Saturday classes. I loved the Egyptians, the Renaissance, the armour, and recall a memorable van Gogh show I attended with my mother, who was very interested in music. She was a pianist and loved the opera. We used to sort and roll socks, because there were six of us in the family, while she talked to me about the libretto of the opera we were going to see when the Met came to Cleveland. I loved it all.

My family is all very connected with art. My brother Graham is an architect and a contemporary art collector; my brother Gordon, who is blind, is an artist. My sister Louise collects important Asian art, some of which she has given to the newly renovated Berkeley Art Museum in California. My brother Geoff is president of the Gund Foundation, which supports the arts in Ohio. My late brother George was best known for his collection of Japanese art and calligraphy, now at the Cleveland Museum of Art.

“Miss Porter’s knew how important raising money specifically for need based financial aid support was to me and my involvement in this project. As a leading all girls prep school social and racial diversity is imperative in raising the next generations of female leaders. Having an all women artist benefit auction was a natural extension.” –Agnes Gund

“In school and college and in graduate school, my most important mentors, many of them women, nourished my love of art and my love of helping others. I have been so fortunate to be able to collect and enjoy the work of painters and sculptors, print-makers and photographers. Women need to lift each other up and women need to be in leadership roles.” –Agnes Gund

My friendships with artists, as well as a sensitivity to the challenges facing women artists and artists of color, have been formative in shaping my collection which is deeply personal and deeply autobiographical. Philanthropy has also been seminal in how and what I collect and I do not acquire a work without thinking about its ultimate disposition.

WHAT KIND OF ART DO YOU COLLECT?

Well, I wanted to originally collect Old Master drawings but I love light and could not live in the lowlight conditions they require. I began serious collecting in the late 1960s. My earliest interest was in prints, drawings, even sketches and notebooks. For me, drawings capture the very personalities of their makers, in immediate and intimate ways – sometimes more so than more formalized work. Drawings are still at the heart of my collecting. Very simply, I collect post-war contemporary works, mostly by living American artists, with a strong focus on women especially in the last few decades. And while I love drawings, the collection includes work in all genres and in all materials: paintings and sculptures; objects, often usable objects, like furniture; collages and drawings; photographs; fabric, glass, wood and plastic pieces; and works made of found materials. I find it difficult to segregate fine art from folk art, or from design or from popular or street art. When a work is stunning, and sincere, and original, the material or the label or school of art barely matters, I think.

WHAT WOULD YOU LIKE TO SEE CHANGE IN ORDER TO LEVEL THE PLAYING FIELD FOR WOMEN ARTISTS?

I came across a fascinating quote from Sol Lewitt, who I liked very much, and first met when I came to MoMA while he was

still a security guard. He was speaking about Eva Hesse, with whom he had a close relationship. He said “It was my friendship with Eva that made me aware of the problems that women artists face in a world dominated by a male hierarchy (critics, editors, museum and gallery administrators). There seems to be an implicit rule (even among female critics) that a woman can never be considered the dominant practitioner of a style or an idea. When the time came for the kind of work that Eva was doing (a reaction to Minimalism, it was called ‘anti-form’, whatever that may be) to be officially recognized, she was relegated to a minor role. Only later did that mistake become evident. But even now, women artists face the same kind of intellectual blindness and sexist ‘put-down.’”

In collecting art, I have long had a particular interest, a special interest, in the work of minority artists, including women. And yes, women artists are a minority. Compared to men, few women get attention from the art world. Those who are recognized are seldom given solo shows or featured in group shows. The work of women artists sells for less, much less. Women are seldom ranked in auction choices. There are few of them in major collections. Dealers will say that women’s subjects – and even their materials – are “feminine” rather than universal, like those of men.

Most upsetting, really, is how deep that kind of bad reasoning is. As the artist Elizabeth Murray famously said, “Cézanne painted cups and saucers and apples, and no one assumed he spent a lot of time in the kitchen.”

I do believe that today those of us who support women artists, including smart professionals in museums and galleries, and some art schools and residencies, are making inroads against this kind of bias. But there is a long way to go before women are secure, well received, and fairly treated in the world of the visual arts. We have a lot to do. MoMA now has 26 percent female artists in its collection and the Women’s Committee and other groups have been attempting to address these discrepancies.

HOW IS THE WORLD CHANGING FOR WOMEN AND WHAT STILL NEEDS TO HAPPEN IN ORDER TO EMPOWER YOUNG WOMEN TODAY AND PREPARE THEM FOR THE BRIGHTEST POSSIBLE FUTURE?

In school and college and in graduate school, my most important mentors, many of them women, nourished my love of art and my love of helping others. I have been so fortunate to be able to collect and enjoy the work of painters and sculptors, print-makers and photographers. Women need to lift each other up and women need to be in leadership roles. As more women assume leadership roles, as head curators and museum directors, the more this will change. And a school like Miss Porter’s, incubating future generations of leaders coming from all backgrounds, will be instrumental in helping to shape the future for women in key leadership positions in all fields.



INTERVIEW

AGNES GUND, NEW YORK CITY, 2014
© ANNIE LEIBOVITZ

Sotheby's Senior Specialist in Contemporary Art Saara Pritchard in Conversation with Dr. Kate Windsor and Oprah Winfrey



DR. KATE WINDSOR AND OPRAH WINFREY

SAARA Thank you Ms. Winfrey and Dr. Windsor, for speaking with us. We're very excited to work with you Ms. Winfrey and would love to know how you first become involved with Miss Porter's School?

OPRAH I sent my niece, who is now 41 and has her own children, to Miss Porter's in the '90s. I researched a lot of different schools and after coming upon MPS, I felt it was the kind of place I wished I could have gone to school. I put my niece in school there in the ninth grade and she loved it so much that I created scholarships for other girls who came from underprivileged backgrounds and couldn't afford the tuition.

SAARA This project is helping to fund financial aid at Miss Porter's and thus enable emerging leaders to receive an all-girls' education. Why is it important for girls to have access to a girls' school education regardless of their family's ability to pay tuition?

OPRAH You flower best, you become your fullest, greatest blossom in a field where there are other buds just like you. I have observed and studies have indicated, that at about ten years old, girls start performing in classrooms, not just for themselves, but also to get the attention of the boys in the room. The girls want to be liked by boys and adjust their behavior accordingly. This dynamic filters the way a girl sees herself and also the way she sees her power base, at a very young age.

For me, it's exciting to see girls be able to fully blossom in an environment that is conducive to them being all that they can be, and where the center of attention is being the best a girl can be because of her identity, not despite it. I believe so adamantly in this concept that I couldn't consider doing anything else in South Africa than build a girls' school. The vision behind OWLAG was to take the girls out of their underprivileged

environments, where they experienced challenges because of their gender, specifically because they were girls, and provide a space where they could grow and learn to thrive for themselves.

KATE At Miss Porter’s School where I serve as the Head of School and at the Oprah Winfrey Leadership Academy for Girls where I serve as the Board Chair, we know that identity matters. One’s gender informs the way one is received and perceived in the world. This is true whether you grow up in Farmington, CT or on the African continent. Both schools are organized on the premise that gender matters, especially for girls and women who are frequently the victims of negative stereotyping which often creates barriers to success. Girls’ schools provide academic and leadership programs that are intentionally designed to prepare girls to overcome and ultimately beat these stereotypes. Graduates of all-girls’ schools have higher levels of confidence and are more likely to aspire to be leaders as adults.

We also know that having diversity within our community of girls creates a richer environment for learning, as students learn not only from their teachers but from each other. Financial aid is a tool that allows us to admit and enroll students based on a wide range of personal characteristics rather than simply their ability to pay. It allows the admissions office to craft an incoming class based on merit. With the support of financial aid, we can enroll the most deserving artists, athletes, scholars and leaders and prepare them, in the words of our mission statement, to go forth and “shape a changing world.” Financial aid provides the opportunity for an individual girl to access a world-class education and, in the words of our mission, go on to be an “informed, bold, resourceful, and ethical global citizen.”

SAARA At this moment in time, in 2019, why do you think an all-girls’ education is relevant and important to the world we’re

“...it’s exciting to see girls be able to fully blossom in an environment that is conducive to them being all that they can be, where that’s your number one focus, where the center of attention is on your gender and your identity and all that that means for you as an individual and as a collective group.” –Oprah Winfrey

living in? And an addendum to that, how has all-girls’ education changed from the more antiquated model of the “finishing school”?

OPRAH I’ll take the first part of that question. Why is it more important than ever? It’s more important than ever for women to own their individual power and to have a sense of what their identity means to the collective whole. It is more important than ever to be able to stand in the truth of yourself and to use everything that you have been trained to do, that you have your natural gifts to do, that you were born to do, to create the highest expression of yourself as a human being. It is more important than ever in our divided world that women get to stand in the truth of themselves. This is more important now than ever before, because women are creating their own lives with their own sense of independence and don’t need to have to depend on anyone, other than themselves.

“We also know that having diversity within our community of girls creates a richer environment for learning, as students learn not only from their teachers but from each other. Financial aid is a tool that allows us to admit and enroll students based on a wide range of personal characteristics rather than simply their ability to pay.” –Dr. Kate Windsor

KATE Let me start by saying MPS is NOT a finishing school today, and contrary to what our name might suggest, we were never a traditional finishing school. From the beginning, Sarah Porter had a different vision for her school and it was based on a comprehensive experience for girls. She believed that each girl should be prepared with a liberal arts education so that she would learn to use her mind and actually take a seat at “the table,” and I mean that both literally and figuratively. Sarah Porter believed that both social graces and academic preparation were essential to women living their best lives.

Sarah Porter’s belief in the power of education came from her own experience. As a woman born in the first half of the nineteenth century, she did not have the same access to formal education that her brothers did and yet her parents took the

highly unusual step of providing Sarah with an advanced education. She was tutored by the same Yale professors her brothers studied with as they pursued a formal degree. Sarah saw first-hand how this opportunity changed her life and set out to replicate it for other girls. Sarah was successful in executing her vision of providing a progressive education for girls, but her success did not break the stereotypes associated with these schools that persist even today.

Since 1843 our graduates have gone on to live remarkable and impactful lives. It should come as no surprise that they have been “the first” and “the leaders” in every sector. The success of these women, our graduates, is living proof of the impact of a world class education within the context of an all girls’ school.

SAARA Let’s talk a little bit about art, because this project is also about celebrating and bringing the world’s attention to the female artists whose art will be sold as part of *By Women, For Tomorrow’s Women* and included in the Contemporary Curated Auction.

What would you like to see changed in order to level the playing field for women artists? What else do you think we can do in the art community to bolster female artists and to make sure their position in history is acknowledged in the same way male artists are?

OPRAH I think that’s exactly what we’re doing with this project, creating an auction consisting of women artists and partnering with a major auction house to promote the sale. We want the world to focus on the extraordinary work of women artists and we want collectors to honor the work of women artists by purchasing the art and featuring it prominently in their collections as I have.

KATE Women artists face the same barriers to success that women in other fields do. Like professional women in other industries female artists experience a wage gap and a glass ceiling. This is evidenced by the fact that 51 percent of visual



OPRAH WINFREY WITH OWLAG CLASS OF 2018 GRADUATES

artists in the U.S. are women and yet on average they earn 81 cents for every dollar made by a man, additionally, 96.1 percent of artworks sold at auction are by male artists.

Women artists have significantly less exposure and support of their work. The permanent collections of the 18 most prominent museums in the U.S. are 87 percent male. Likewise, only 30 percent of the artists represented by commercial galleries are female.

Finally, despite the fact that 70 percent of the Bachelors of Fine Arts and 75 percent of the Masters of Fine Arts in the U.S. are earned by women and women make up the majority of the professional staff in museums, women are underrepresented in leadership positions. They hold only 30 percent of directorships in museums with budgets greater than 15 million and even then experience a wage gap.

By Women, For Tomorrow's Women is an example of Miss Porter's School living its mission statement. By bringing together prominent women in the arts and partnering with Sotheby's to market and sell a lot comprised exclusively of women artists, we are setting an example for others to follow as we seek to remedy the inequities women experience in the art world. We are leveraging our "all-girls" network on behalf of the young women at Miss Porter's today and the generations to follow, and we are saying in our words and our deeds that we can do better and we will do better!

*Statistics referenced are from the National Museum of Women in the Arts
<https://nmwa.org/advocate/get-facts>

ARTISTS INCLUDED IN

BY WOMEN
FOR TOMORROW'S
WOMEN

GHADA AMER

ALICE AYCOCK

GABRIELLE BANKS

ANNEY BONNEY

LOUISE BOURGEOIS

KATHERINE BRADFORD

CECILY BROWN

MARIANA COOK

JAY DEFEO

JANE FREILICHER

ADELAIDE LAWSON GAYLOR

APRIL GORNIK

KATHARINA GROSSE

CARMEN HERRERA

RONI HORN

JENNY HOLZER

JANE HAMMOND

CHANTAL JOFFE

LEE KRASNER

LOUISE LAWLER
MARY FAIRCHILD MACMONNIES LOW
VERA LUTTER
CARRIE MAE WEEMS
BEATRIZ MILHAZES
MARIKO MORI
ALICE NEEL
CATHERINE OPIE
PAULINE PALMER
PEGGY PREHEIM
DOROTHEA ROCKBURNE
NIKI DE SAINT-PHALLE
CINDY SHERMAN
JEAN SHIN
KIKI SMITH
PAT STEIR
LILY STOCKMAN
URSULA VON RYDINGSVARD
LAURA WOODWARD

STUDENT CONTRIBUTORS

These students in Dr. Anna Swinbourne's art history class wrote many of the artist biographies for this catalogue. In partnership with the Sotheby's Contemporary Curated Sale Team they attended a three-day workshop at Sotheby's where they learned about the cataloguing process. A special thank you to Richard Buckley, EVP, Head of Business, Contemporary Art; Sandra Burch, SVP, Creative Director, Creative Services; Amy Cappellazzo, EVP, Chairman, Global Fine Arts; Christy Williams Coombs, VP, Director of Museum, Private & Corporate Art Services; Lauren Gioia, EVP, World Wide Director of Communications; Ola Kapusto, VP, Art Director, Creative Services; Courtney Kremers, SVP, Senior Specialist, Contemporary Art; Jane Levine, EVP, Worldwide Director of Compliance; Saara Pritchard, SVP, Senior Specialist, Contemporary Art and Turna Uyar, VP, Head of Department, Proposals who spoke to the students about the art world and their careers at Sotheby's.



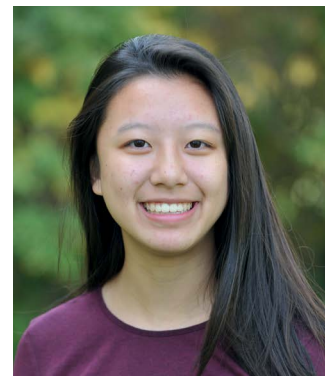
CAROLINE BARNES



ANNABEL HAGGERTY



ANYA LORD



CAROLINE MA



ELIZABETH MULLER



ANNA MURRAY



KELLY RAY



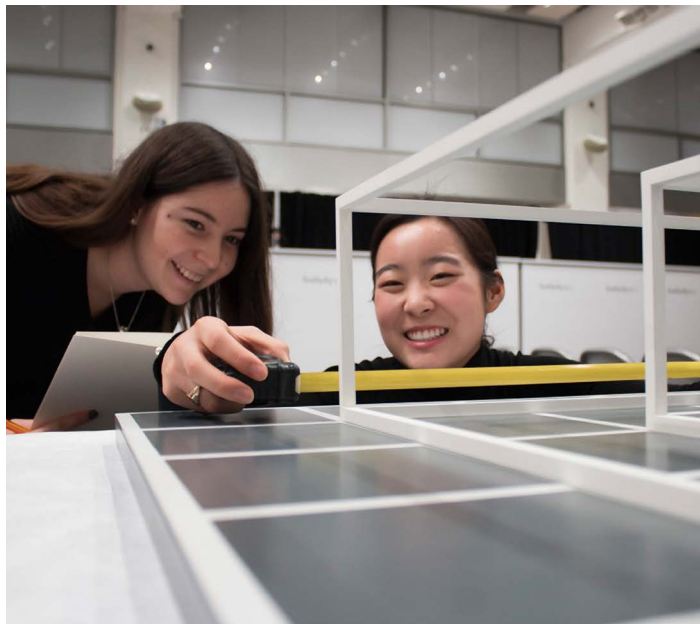
NICOLE YANG



DANIELA ZAMARRIPA ZERCOVITZ



SHUXIN ZHENG



IP

JENNY HOLZER

b. 1950

Selection from Survival: Men Don't Protect...

Danby Imperial white marble

17 by 23 by 15¾ in. 43.2 by 58.4 by 40 cm.

Executed in 2006, this work is number 6 from an edition of 10, plus 2 artist's proofs.

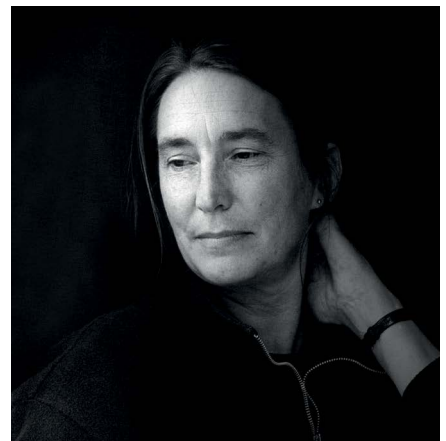
Courtesy of the artist and Cheim & Read, New York

\$ 50,000-70,000

ABOUT THE ARTIST

Jenny Holzer is a pioneering conceptual artist. For more than four decades, she has presented her social and political views in varied text exhibited in public places and international exhibitions, including 7 World Trade Center, Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art. In 1990, she became the first woman to represent the United States at the Venice Biennale and to receive the prestigious Leone d'Oro.

Born in Gallipolis, Ohio in 1950, Holzer studied at Duke University, University of Chicago, Rhode Island School of Design (RISD) and Ohio University; she holds honorary degrees from Williams College, RISD, The New School, and Smith College. Her visual vocabulary has always been words, whether on t-shirts, benches, condoms or LED projections. With humor, kindness and courage, Holzer uses her art to challenge ignorance and violence.



JENNY HOLZER
PHOTO: NANDA LANFRANCO



MEN DON'T PROTECT
YOU ANYMORE

2P

CINDY SHERMAN

b. 1954

Untitled

each signed and dated *1980/2012* on the reverse
gelatin silver prints, in 2 parts
Each: 10 by 8 in. 25.4 by 20.3 cm.
Executed in 1980-2012, this work is from an unlimited
edition.

Courtesy of the artist and Metro Pictures, New York

\$ 7,000-9,000

ABOUT THE ARTIST

Cindy Sherman is considered one of the most influential contemporary artists since she came to prominence in the late 1970s with a group of artists known as the Pictures Generation. Throughout her career, she has explored issues of identity and the nature of representation in images drawn from movies, television, magazines, the Internet and art history. She is best known for her photographs, which reflect the pressing issue of gender through the lens of personal experience. For every project, she is her own hair stylist, makeup artist, photographer, model and director, taking full authority in creating each piece. In her more recent work, Sherman utilizes prosthetic body parts to place her subjects in exotic and often erotic positions.

With the *Untitled Film Still series* (1977-1980), Sherman quickly captured the attention of the art world by exploring the in-depth notion of the multiplicity of identity. Consisting of 69 black and white photographs, the series explores the stereotypical female B roles (including the

career girl, femme fatale, girl on the run, bored housewife, and others), staged to resemble scenes from 1950s and '60s Hollywood B movies and European arthouse films. By inventing fictional characters, photographing herself in imaginary situations, and boldly conveying various sides of the subject in her artworks, Sherman reveals and dismantles contemporary stereotypes of identity.

In 1976 Sherman received a BFA from the Buffalo State College; since then her work has been exhibited worldwide, including but not limited to the Venice Biennale in 1982 and 1995, five Whitney Biennial exhibitions, and a solo retrospective at The Museum of Modern Art, New York in 2012. She has also received numerous prestigious awards, grants, and fellowships, including the 1983 John Simon Guggenheim Memorial Foundation Fellowship in Photography, the 1995 MacArthur Fellowship, the 2005 American Academy of Arts and Letters Award, and the 2016 Praemium Imperiale, an honorary doctorate degree from the Royal College of Art in London.



CINDY SHERMAN
COURTESY METRO PICTURES



3P

CARRIE MAE WEEMS

b. 1953

Untitled

archival pigment print

50 by 50 in. 127 by 127 cm.

Executed in 1990-2018, this work is number 1 from an edition of 3, plus 1 artist's proof.

Courtesy of the artist and Jack Shainman Gallery, New York

\$ 50,000-70,000

ABOUT THE ARTIST

Born in 1953, Carrie Mae Weems is an contemporary artist widely celebrated for her award-winning photographs, films and videos. Working with an extensive range of mediums, Weems challenges the roles of people of color and women within established social systems. She explores the intricacies of storytelling through a powerful combination of image and text. Some of Weems' best-known projects are *The Kitchen Table Series* and *From Here I Saw What Happened and I Cried*. The first comprehensive retrospective of her work, *Carrie Mae Weems: Three Decades of Photography and Video*, opened in September 2012 at the Frist Center for the Visual Arts in Nashville, Tennessee. When it traveled to New York City in January 2014, she became the first African-American woman ever given a solo exhibition at the

Solomon R. Guggenheim Museum. Weems is successful at making art a universal dialogue. Her photo series deeply resonate with individuals of all backgrounds, as they address the trauma of America's past through not only a critical lens, but, more importantly, one of beauty and strength

Weems has received numerous awards, grants and fellowships, including the prestigious Prix de Rome, National Medal of Arts, MacArthur Fellowship, W.E.B. DuBois Award from Harvard University and was named a Ford Foundation Art of Change Fellow. Her work is included in public and private collections across the world, such as The Metropolitan Museum of Art, The Museum of Fine Arts, Houston, The Museum of Modern Art, The Museum of Contemporary Art, Los Angeles, the Centro Andaluz de Arte Contemporáneo, Seville, Spain and Tate Modern.



CARRIE MAE WEEMS
PHOTO: JERRY KLINEBERG



4P

LOUISE LAWLER

b. 1947

Water to Skin (catalogue size)

signed on a label affixed to the reverse
digital Fujiflex print mounted on Plexiglas on
museum box

11¼ by 8 in. 28.6 by 20.3 cm.

Executed in 2016-17, this work is number 4 from an
edition of 15, plus 3 artist's proofs.

Courtesy of the artist and Metro Pictures, New York

\$ 10,000-15,000

ABOUT THE ARTIST

Louise Lawler was born in 1947 in Bronxville, New York. She received a BFA from Cornell University and later moved to New York City in 1969 to work for Castelli Gallery. In 1980, she joined the roster at Metro Pictures where she remains to this day. Lawler is a contemporary conceptual artist who works mainly in photography. She most recently had an exhibition at The Museum of Modern Art entitled "WHY PICTURES NOW," which spanned 40-years of her creative output. The exhibition consisted of mural-scale images, some greatly distorted, set in dynamic relation

to non-linear groupings of photographs. Lawler's photographs often depict paintings and sculptures by other artists in exhibitions, galleries, or the artists' homes, drawing attention to the methods and spaces in which they are placed. Her works show the intersection of art and commerce. Throughout her career, her works have been exhibited in numerous museums, including The Museum of Modern Art, The Artist Institute of Chicago, Whitney Museum of American Art, Tate Britain, and Modern Museet in Stockholm. She now resides in Brooklyn, New York.



LOUISE LAWLER. *PORTRAIT*, 1982
SILVER DYE BLEACH PRINT
19 X 19 INCHES (48.3 X 48.3 CM)
COURTESY OF THE ARTIST AND METRO PICTURES, NEW YORK



5P

RONI HORN

b. 1955

Hack Wit— life is candy, v. 3

watercolor, ink, gum arabic and cellophane
tape on paper

23 by 17¾ in. 58.4 by 45.1 cm.

Executed in 2014-15.

Courtesy of the artist and Hauser & Wirth,
New York

\$ 70,000-90,000

ABOUT THE ARTIST

Roni Horn was born in New York in 1955. She completed her B.F.A. with honors at the Rhode Island School of Design, and continued her studies at Yale University, receiving her M.F.A. in 1978. After graduating, she worked as a professor at Colgate University for three years before returning to New York. Horn works with different mediums, using installations, sculptures, drawings, writings, and photography, to produce a variety of artworks. Her works revolve around literature, humans and their environment, and the nature of mutability.

Horn often travels to and explores Iceland and is fascinated by its geological conditions. Her visits have been highly influential and provide a source of inspiration for her artmaking, especially her well-known cast-glass sculptures and installations. Intrigued by the sun and nature's transformative essence,

Iceland's environment and landscape became part of the artworks, the cast-glass sculptures and installations reflecting the essential idea of mutability that Horn often conveys through her creations. Horn's artworks are included in major collections around the world: Britain, Switzerland, Germany, Austria, Iceland, Italy, France, Belgium, Sweden, Netherlands, Portugal, Australia, South Korea, Japan, China, Spain, Canada, Norway, and Mexico. In 2009, Tate Modern and the Whitney Museum of American Art organized *Roni Horn aka Roni Horn*, a traveling retrospective, shown in London, Avignon, and New York. Other major solo exhibitions include: *Rare Spellings*, *Selected Drawings*, *Making Being Here Enough*, *Installations*, *Drawings*, *Roni Horn*, and *Some Thames*.

Horn lives and works in New York and Reykjavik, Iceland.



RONI HORN
PHOTO: ALESSANDRO MOGGI

Life is
candy

like a Baby
taking cherries
From a Bowl

Rumi + Tom

6P

KIKI SMITH

b. 1954

Mind's Eye

watercolor on monoprint

11½ by 8 in. 29.2 by 20.3 cm.

Executed in 2015, this work is unique.

Courtesy of the artist and Pace Gallery, New York

\$ 1,800-2,500

ABOUT THE ARTIST

Kiki Smith is one of the most widely recognized artists working today. She entered the art scene in the late 1970's during the second wave of feminist art; along with Barbara Kruger, Kara Walker and Cindy Sherman, she explored new ways to reveal the social, cultural and political roles of women. Beginning her career with the Collaborative Projects Inc., Smith quickly established herself as an exemplary artist through her dissection of the human subject using a broad variety of materials in various mediums, including sculpture, printmaking, photography, drawing and textiles. Her work articulates the human experience by examining the boundaries of a living body and its relation to the natural world, both physically and metaphorically.

Smith is primarily self-taught, having attended the University of Hartford for a short period of time before moving to New York City, where she lives and works today. Her work, provocative yet empowering, addresses both topical and personal issues, universalizing the

human condition. One of her better known works, *Untitled*, 1987-90, includes twelve glass jars, coated with silver, each labeled as a different bodily fluid. This piece challenges societal standards and the limitation of a boundary, both within the human body and its liquid secretions. The jars tackle concepts of identity and the common need for clarity of form. Smith has been the subject of many solo exhibitions domestically and internationally since 1982 and has been represented by Pace Gallery since 1994. Her work is included in the collections of the National Gallery of Art in Washington, D.C., Hood Museum of Art, Whitney Museum of American Art, Walker Art Center, Detroit Institute of Arts, The Art Institute of Chicago, and many others. Smith received the International Sculpture Center Lifetime Achievement Award in 2016, was elected a member of the American Academy of Arts and Letters in 2005, awarded the 2009 Edward MacDonnell Medal, and has been featured in the Venice Biennale five times, most recently in 2017.



KIKI SMITH
© KIKI SMITH
COURTESY PACE GALLERY



7P

JAY DEFEO

1929 - 1989

Untitled

gelatin silver print

3¾ by 4⅞ in. 9.5 by 12.5 cm.

Executed in 1973, this work is unique.

Courtesy of the Jay DeFeo Foundation and Mitchell-Innes & Nash, New York

\$ 8,000-12,000

ABOUT THE ARTIST

Jay DeFeo was an artist who worked in many different mediums and is appreciated for the idiosyncratic and experimental ways she used materials in all areas of art-making. She did not fall into the traditional category of fine art photographer as an artist who only or primarily worked in photography might, and is as much known for her paintings and drawings as she is for her photographs. Her photographs are each unique, unsigned and never editioned. Sometimes there are notations in DeFeo's hand in pencil on the verso of the photographs.

There are many museums around the world that own DeFeo photographs, including Centre Pompidou, Whitney Museum of American Art, Los Angeles County Museum of Art, J. Paul Getty Museum, Museum of Fine Arts, Houston, San Francisco Museum of Art, Fine Arts Museums of San Francisco, the Hammer Museum at UCLA, and the Center for Creative Photography, and her photographs are currently entering the collection of Tate Modern. Each photograph is considered exceptional and unique and is an individual work of art.

Born Mary Joan DeFeo in 1929, she took the name Jay DeFeo in her teens, choosing a unisex name to eliminate any gender association to herself and her work. She grew up in New Hampshire, San Francisco, Colorado, and San Jose. DeFeo was a highly motivated student who discovered her passion for the arts in high school. She studied at

University of California, Berkeley, where she received her Bachelor's and Master's degrees. Upon graduation, DeFeo was awarded a fellowship to study art in Europe and North Africa; she studied prehistoric art in Spain and France, as well as Renaissance art in Florence, where she lived for six months. In Europe she was particularly influenced by Abstract Expressionism, the pure lines of Italian architecture and a growing fascination with Asian, African and pre-historic art. While DeFeo originally poured her talents into creating jewelry to make a living, she eventually discovered her passion for painting as well. In 1959 she had her first solo exhibition at the Dilexi Gallery in San Francisco. In the same year she was featured as one of The Museum of Modern Art's *Sixteen Americans*, an exhibit that included the work of Jasper Johns, Ellsworth Kelly, Robert Rauschenberg, Frank Stella and Louise Nevelson, among others. In 1960 she had a second solo exhibit at the Ferus Gallery in Los Angeles. During the 1960's she withdrew from the art world to concentrate on a monumental work called *The Rose*, which blurred the boundary between sculpture and painting. In 1970, she expanded her mediums to include photography, in addition to painting and jewelry making. In 1981, she joined the faculty at Mills College in Oakland, California.

Refusing to identify with a specific artistic movement, DeFeo is most commonly associated with the Abstract Expressionist and



JAY DEFEO
PHOTOGRAPH: MIMI JACOBS, 1976
COURTESY OF THE JAY DEFEO FOUNDATION

the Beat Generation artists; however, she often combined representation with abstraction, organic rhythms with geometric form, and refinement with expressionism. DeFeo, along with her husband and fellow artist, were the epicenter of a dynamic community of Beat artists, poets, and musicians in San Francisco. In 2013 there was a retrospective celebrating her artistic career at the Whitney Museum of American Art that highlighted her unconventional approach to materials and intensive physical process, both of which made her a highly innovative artist of the Twentieth Century.



8P

KATHARINA GROSSE

b. 1961

o.T.

acrylic on canvas

Diameter: 23³/₈ in. 60 cm.

Executed in 2017.

PROVENANCE

Courtesy of the artist and Gagosian Gallery,
New York

\$ 40,000-60,000

ABOUT THE ARTIST

Katharina Grosse is a contemporary German artist, who sprays bold colors directly onto architecture, interiors and landscapes. She approaches painting as an experience and embraces whatever arises in her process of using a spray gun as her artistic tool, distancing the act of painting from the hand of the artist. More recently she has experimented transforming spaces by spraying paint onto large sheets of fabric that hang on walls. Her use of spray guns and stencils allow the colors to bleed into each other while still remaining distinct. She was born in 1961 in Freiburg im Breisgau Germany and attended Kunstakademie Düsseldorf, where she is a professor today. Previously she held a professorship at Kunsthochschule Berlin-Weissensee from 2000 to 2010. She currently lives and works in Düsseldorf and Berlin.

She is recognized internationally and has received awards including the Villa Romana Prize, Florence, Italy (1992), Chinati Foundation's Artist in Residence program, Marfa, TX, USA (1999), Artist in Residence at Elam School of Fine Art program, Auckland, New Zealand (2001), Andy Warhol Residency Award, Headlands Foundation, San Francisco, CA, USA (2002), Fred Thieler Award, and Otto-Ritschl-Kunstpreis (2015). Her work is in the permanent collections of The Museum of Modern Art; QAGOMA, Brisbane, Australia; The Pérez Art Museum, Miami; Istanbul Modern; and Centre Pompidou. Her first solo exhibition was in 1992 at Modeaparis, Château de Servières, Marseille, France; and in 2018 she had solo exhibitions in China, Australia, Italy and the Czech Republic. Her unique use of material and eccentric color is exciting and revolutionary.



KATHARINA GROSSE
PHOTO: MAX VADUKUL



9P

LILY STOCKMAN

b. 1982

Cutting Garden

signed and dated 2018 on the reverse; signed
and dated 2018 on the stretcher

oil on linen

14 by 11 in. 35.6. by 27.9 cm.

Courtesy of the artist and Charles Moffett,
New York

LITERATURE

Roger White, *Imaginary Gardens*, Oakland
2019, p. 46, illustrated in color

\$ 5,000-7,000

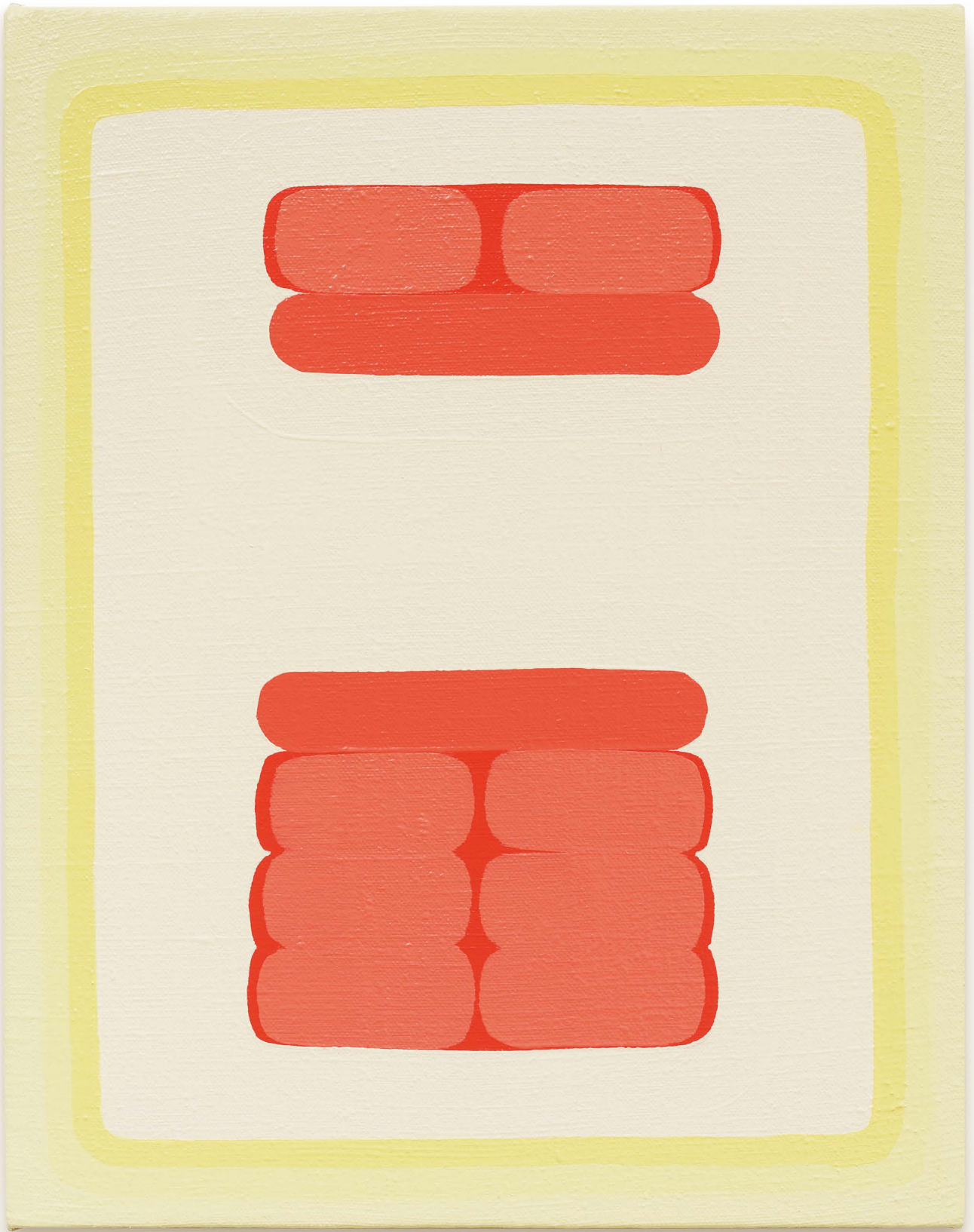
ABOUT THE ARTIST

Lily Stockman is an American artist born in 1982 in Providence, Rhode Island. She graduated from Harvard University in 2006, and received her Master's degree in Fine Arts from New York University in 2013. She has apprenticed in Buddhist thangka painting at the Union of Mongolian Artists, Ulaanbaatar, and Indian miniature painting in Jaipur, India. Known for their compelling color harmonies and repeating symmetries, Stockman's oil on linen paintings reference the landscapes of 20th century American abstraction, from

Milton Avery's New England coastline to Agnes Martin's desert southwest and Billy Al Bengston's stuccoed Los Angeles. Stockman uses architectural and botanical forms as footnotes from the real world, while pushing the boundaries of color relationships to open up her abstract paintings into the spiritual realm. Her work has been exhibited at Charles Moffett, New York; Cheim and Read, New York; Regen Projects, Los Angeles and Gavlak, Los Angeles. She lives and works in Los Angeles and Joshua Tree, California.



LILY STOCKMAN
COURTESY LAURA DART



10P

PAT STEIR

b. 1940

Blue and Red Waterfall

oil on canvas

32 by 32 in. 81.3 by 81.3 cm.

Executed in 1994.

Courtesy of the artist and Lévy Gorvy, New York

\$ 120,000-180,000

ABOUT THE ARTIST

For five decades, Pat Steir has actively pursued painting as a conceptual practice. Early in her career she centered her artistic output on in-depth investigations into various icons and symbols sourced from traditional Western painting. Sharing a deep affinity with the nascent discourse of postmodernism while always charting her own course, Steir's deconstructive approach to the painted image has long focused on charged icons of allegorical painting, such as the rose. These flowers often appear isolated and crossed out, stripped of their conventional contexts but still conveying their essential natures. In 1985, Steir turned her focus to another shorthand for natural beauty: the waterfall. This shift in content witnessed a simultaneous breakthrough in method and style, as Steir began to fling and pour paint onto the canvas. This forceful incorporation of gesture brought the artist's practice into a close and multifaceted relationship with the represented object.

The series and stylistic developments within Steir's practice that precede the *Waterfall* Paintings reveal a remarkable diversity in both formal imagery and conceptual approaches to the medium. She has lived in New York for the duration of her career, and arrived in the city to find the

dominance of the Abstract Expressionists ebbing. Steir studied with Philip Guston as a young artist, while supporting herself through teaching and jobs in the publishing industry. Steir was (and remains) extremely well-versed in art historical scholarship on both the Eastern and Western traditions, and writes masterfully on the subject. While she came of age artistically under the strong Conceptual impulse of the 1970s, she was more drawn to Minimalism's reductive purity, particularly in the work of Agnes Martin. Her appreciation of art history deepened during a residency in Europe, and in the 1980s she created a unique place for herself within the Pictures Generation by appropriating the work of established masters of painting. However, unlike the other Pictures artists, Steir borrowed without irony. She cast a wide net, sourcing imagery from several centuries, from Botticelli and Brueghel to Basquiat. Toward the end of the decade she distilled her visual language down to near-abstract, landscape-style paintings executed with a masterful gestural quality. A circular line became the central motif of her paintings for a few years, which she usually set against an atmospheric conflation of land, sea, and sky-like horizons. The dynamic materiality of the linear elements of these paintings largely stems from the streams of paint flowing



PAT STEIR
PHOTO: JEAN-FRANÇOIS JAUSSAUD COURTESY OF LÉVY GORVY, NEW YORK AND LONDON

from the tondo-shaped forms. The *Waterfall* Paintings are thus a logical extension of these works, all comprised of a cascade of washy pigments streaming over a matte (usually) black surface of paint that is thick enough to thoroughly cover the canvas yet thin enough to retain the imprint of the artist's brushstrokes.



11P

CECILY BROWN

b. 1969

Beach Blanket Babylon

signed and dated 2018 on the reverse

pastel and ink on paper

35 by 47 in. 88.9 by 119.4 cm.

Courtesy of the artist

\$ 50,000-70,000

ABOUT THE ARTIST

Cecily Brown was born in London, England in 1969 and studied at The Slade School of Fine Art. She began her early work in London, later relocating to New York City in 1995. Brown's expressionist work embraces both abstract and representational depictions of figures and nudes. Her imagery is filled with vibrant colors and swirling brushstrokes. Brown works primarily within photography and painting mediums. Her art is celebrated for its sensual, powerful, provocative nature, which draws the viewer in immediately. Brown plays with themes such as sexuality and attraction, and the tactility of her work allows her to enhance such concepts. Her artistic journey for each work is very adaptive and spontaneous; Brown often begins without an idea in mind

and lets the painting transform itself. The assertiveness and femininity of her paintings are often compared to other Abstract Expressionist works, which are customarily associated with fierce masculinity. There are examples of her work in numerous, major public collections, such as at the Whitney Museum of American Art, The Museum of Modern Art, The Museum of Fine Arts, Tate Britain, and The Solomon R. Guggenheim Museum. Additionally, Brown has been the subject of many solo exhibitions, most recently at the Metropolitan Opera House in New York City, Louisiana Museum of Modern Art in Denmark and Paula Cooper Gallery in New York City.



CECILY BROWN
PHOTO: MARK HARTMAN



12P

CARMEN HERRERA

b. 1915

Blanco y Verde

signed, titled and dated 1966-67 on the stretcher bar
acrylic on canvas
40 by 70 in. 101.6 by 177.8 cm.

PROVENANCE

The Artist
Latin Collector Gallery, New York
Acquired from the above by Agnes Gund in 2006

EXHIBITED

New York, The Alternative Museum, *Carmen Herrera: A Retrospective, 1951-1984*, December 1984 - January 1985
New York, Whitney Museum of American Art; Columbus, Wexner Center for the Arts; Dusseldorf, K20 Grabbepplatz, *Carmen Herrera: Lines of Sight*, September 2016 - April 2018, pl. 43, p. 145, illustrated in color

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

“...everything was controlled by men, not just art.”

CARMEN HERRERA

ABOUT THE ARTIST

Born in Havana in 1915, Carmen Herrera is a Cuban-American abstract painter. In 1939 she moved to New York with her husband, Jesse Loewenthal. There she studied at the Art Students League from 1943 to 1947. In 1948 Herrera and Loewenthal moved to Paris, where they stayed for five years, and where she came into contact with Bauhaus, Russian Suprematism and De Stijl. They returned to New York in 1953, and Herrera joined the circle of postwar abstractionists such as Mark Rothko and Barnett Newman.

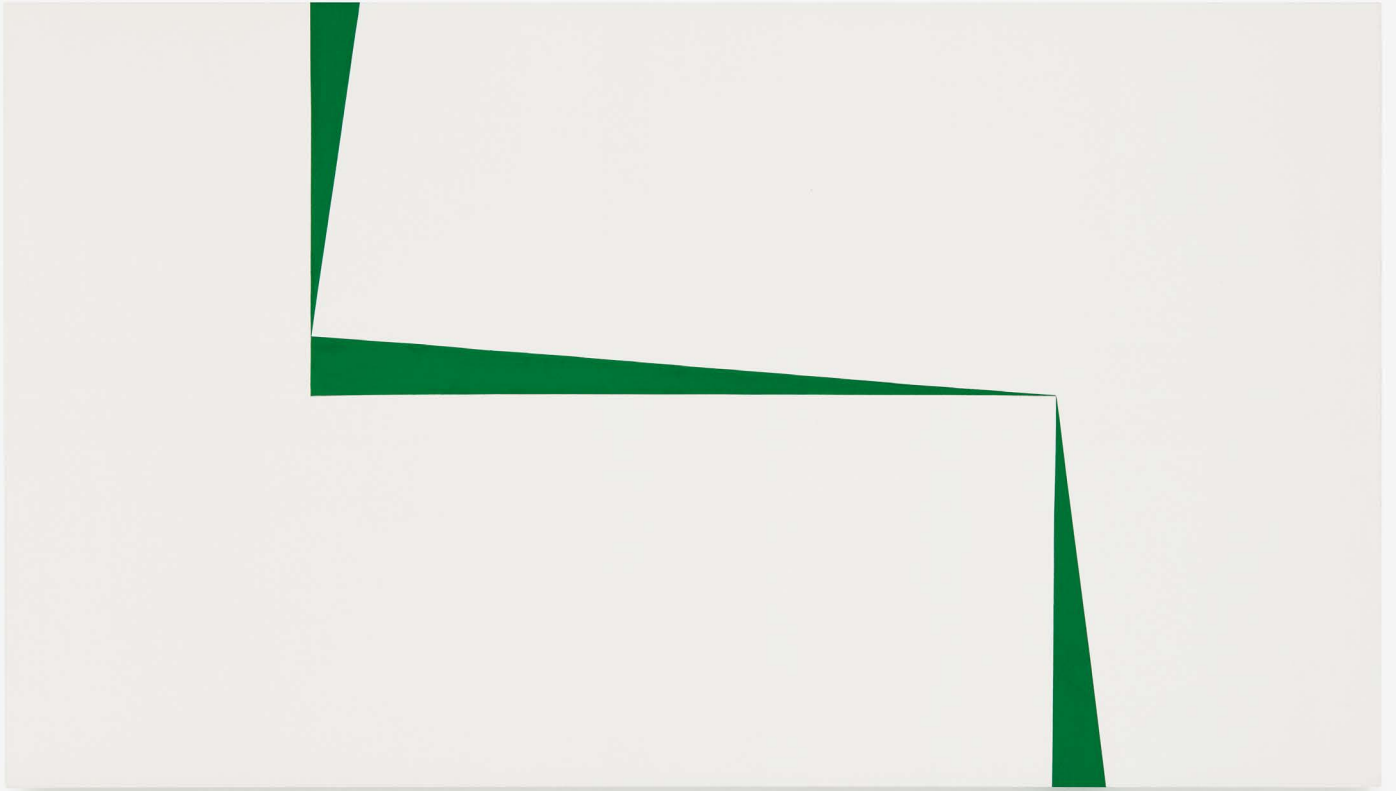
Carmen Herrera is finally receiving long-deserved recognition for her hard-edged geometric compositions, inspired by her training as an architect in Havana. Throughout

her career, she focused on simplicity, color and line.

In her 12-year series, *Blanco y Verde*, created from 1959 to 1971, she deconstructs traditional landscape painting into the pure colors of white and green which she arrays horizontally to create a sense of horizon. This series is universally considered her most significant and is owned by such institutions as Tate, London, Whitney Museum of American Art, Smithsonian American Art Museum, and the Museum of Fine Arts, Boston. Most recently, her work, *Equilibrio*, 2012, is included in the Metropolitan Museum of Art exhibition, *Epic Abstraction: Pollock to Herrera*.



CARMEN HERRERA IN 1948
© ANDRE LAREDO, COURTESY OF HOWARD GREENBERG GALLERY, NY





Left: Barnett Newman, *The Beginning*, 1946
Image © The Art Institute of Chicago, IL, USA
/ Bridgeman Images
Art © 2019 Barnett Newman Foundation /
Artists Rights Society (ARS), New York

Opposite: Ellsworth Kelly, *Black and White*,
1960-61
Image © The Art Institute of Chicago, IL, USA
/ Bridgeman Image
Art © Ellsworth Kelly Foundation, courtesy
Matthew Marks Gallery

CARMEN HERRERA

BLANCO Y VERDE

Possessing a singular visual clarity, restrained elegance, and a robust compositional tension, *Blanco y Verde* from 1966-67 is a paragon of Carmen Herrera's reductionist artistic ethos. A concise arrangement of shapes, encompassing three green triangles in a white field, the present work's economy of form and minimalist quietude belies irrepressible visual energy and dynamism, borne from Herrera's expert use of color, line, perspective, and shape. Capturing the artist's fundamental and long-unacknowledged contributions to the development of minimalist abstraction, *Blanco y Verde* is the most important painting, both for its highly resolved composition and conceptual clarity, by the artist to appear at auction. Underscoring Herrera's role as a true innovator and pioneer in art history, the present work endures as a testament to the great intellectual, emotional, and aesthetic pleasure to be had in the simplest of forms.

Born in 1915 in Havana, Cuba, Carmen Herrera's burgeoning creative talent and love of art were fostered through private lessons from a local artist, and time spent exploring the hallowed museums of Paris while attending finishing school there. After graduating and returning home, Herrera became ensconced in a country in a state of flux; though the artist was able to join progressive artistic circles such as the women-led creative community of the Lyceum, and enroll at the Universidad de La Habana to study architecture, Herrera ultimately had to leave the country as the frequent unrest that dominated Cuban politics in the 1930s interrupted the rhythm of daily life. Herrera settled in New York with her husband, a public school teacher and began classes at the Art Students League. Herrera's early experiences, both in Paris and at the Universidad de La Habana, would prove to be

highly formative in the artist's later mature style, exemplified by the present work and the series of *Blanco y Verde* as a whole.

Feeling unsatisfied and stymied in New York, Herrera would return to Paris with her husband, becoming immersed in the city's artistic milieu and coming into contact with the avant-garde abstraction of the *Réalités Nouvelles*. At the same time, the artist's architectural training manifested in an increasingly schematic visual style. Upon her return to New York, Herrera found herself exiled from the mainstream artistic discourse, her linear and diagrammatic formal style falling outside the hegemonic borders of Abstract Expressionism, precluding her from selling art, having frequent shows, or finding gallery representation. Compounded by her status as a Cuban woman in a xenophobic and male-dominated art world Herrera would find herself on the fringes of the artistic

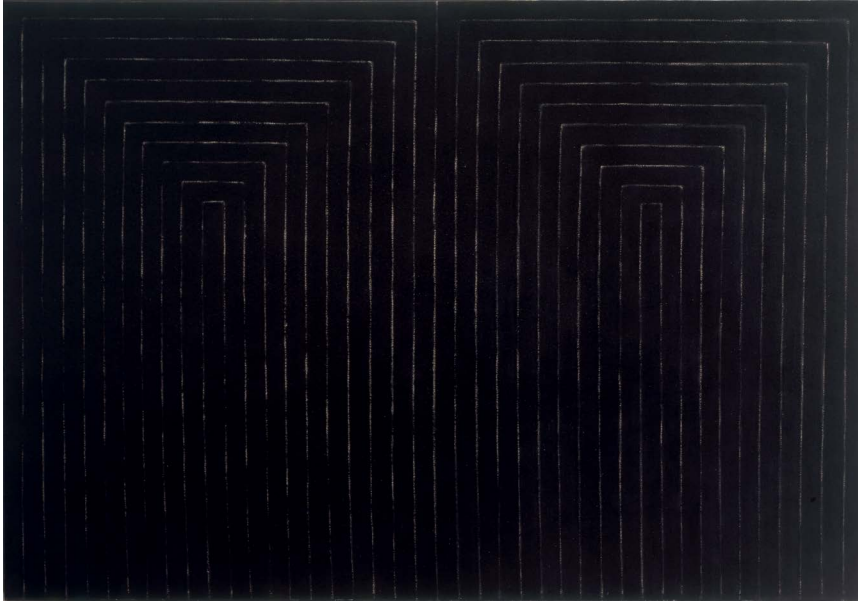


conversation, despite her pioneering and revelatory artistic vision, well into her 90s. It is in this time of creative isolation that Herrera came into her mature style, and developed the foundational series to which the present work belongs.

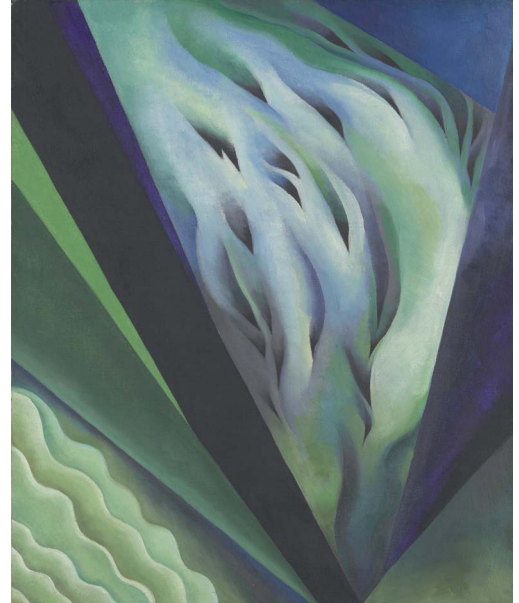
Unified by their spare, unadorned green triangular forms and expanses of white acrylic, the paintings in the *Blanco y Verde* series use the basic compositional tool of color contrast to conjure myriad representational associations. Carmen Herrera's oeuvre is defined by this economy of means and proclivity for strict linearity, an artistic signature codified in the series to which the present work belongs. Describing the series, the artist explained, "look, to me it was a white, a beautiful white, and then the white was shrieking for green, and the little triangle created a force field" (the artist in Deborah Sontag, "At 91, She's



Scrapbook with a photograph of Herrera at the opening of her solo exhibition at the Alternative Museum, New York 1984. Visible in the background is *Blanco y Verde* (1966-67) hung directly above *Amarillo "Dos"* (1971).
© Carmen Herrera



Frank Stella, *Marriage of Reason and Squalor*, 1959
 Image © Saint Louis Art Museum, Missouri / Bridgeman Images
 Art © 2019 Frank Stella / Artists Rights Society (ARS), New York



Georgia O'Keeffe, *Blue and Green Music*, 1919-21
 Image © The Art Institute of Chicago, IL, USA / Bridgeman Images
 Art © 2019 The Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

the Hot New Thing in Painting," *New York Times*, 19 December 2000). Herrera's 15 *Blanco y Verde* paintings span a decade of artistic production but are bound together by this "force field," an intoxicating energy forged by the artist's unique methodology of engaging proportion by creating spatial and chromatic harmonies. Bearing witness to the solidification of this integral tenet of the artist's pictorial vocabulary, the present work is the embodiment of the developments of this series.

In *Blanco y Verde*, Herrera establishes multiple paradigms for how to experience her work using the most minimal of formal inputs. If the white acrylic in the present work is thought of as negative space, the green triangles which travel diagonally across the picture plane are frozen in a delicate equilibrium; the tips of each vertical triangle graze the edges of the horizontal triangle, achieving a structural stasis, taking on the silhouette of a precarious structure

suspended in a void. Conversely, if the green of the composition is thought of as negative space, the two expansive planes of white acrylic undermine this precariousness, crafting the opposite notion. Similar but not identical, these L-shaped wedges of white paint refuse to resolve or fit together, their slightly variegated shapes precluding them from embracing snugly. What is left are the triangular slivers of green, emerging prominently through, rather than despite, their contrast with the white planes.

While much of the visual power of *Blanco y Verde* lies in the binary interaction between green and white, the work is also inherently planar, using three-dimensional illusionism to form intricate spatial relationships. Before Herrera paints her works, she executes scrupulous preparatory drawings and calculations which find a basis in her early architectural education, making the paintings in the *Blanco y Verde* series, particularly the present work, are inherently sculptural.



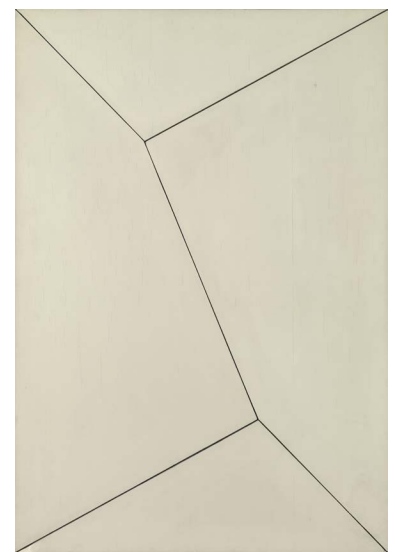
Installation view of Carmen Herrera: *Lines of Sight* (Whitney Museum of American Art, New York, September 16, 2016-January 9, 2017).

Image © Ron Amstutz
Art © Carmen Herrera

Closely related to the artist's wooden *Estructuras*, or Structures, that she displayed alongside her paintings in her landmark 1984 show at the Alternative Museum, the present work is an example of "paintings that were 'really crying out to become sculpture'" (Dana Miller, Carmen Herrera: *Sometimes I Win*, in Carmen Herrera: *Lines of Sight*, New Haven, 2016, p. 30). The white and green of *Blanco y Verde* thus can be seen as an object built from segments that are tilting forward and backward on an axis, their irregular shapes a product of perspectival foreshortening. Composed of a highly limited range of elements, the present work exemplifies how Herrera's genius lies in her ability to conceive maximal physical and conceptual associations from very few carefully selected inputs.

Long excluded from the artistic discourse surrounding minimalist abstraction and its proponents, Herrera was a true pioneer in the form. At the same moment that Frank Stella and Ellsworth Kelly were executing artworks

that would emblazon their names in the pantheon of art history, Herrera was pulling from her formal training and in the words of the artist, "a compulsion that also gives me pleasure" (the artist in Deborah Sontag, "At 91, She's the Hot New Thing in Painting," *New York Times*, 19 December, 2000) to establish a inimitable voice in the idiom. Now the artist's works are in the most reputable and prestigious institutions in the world, including the permanent collections of Tate, the Whitney Museum of American Art, the Smithsonian American Art Museum and the Museum of Fine Arts Boston, signaling a long-delayed but much deserved institutional support for the artist. Acquired by renowned arts patron Agnes Gund in 2006, who first experienced the artist's work at El Museo del Barrio, the present work is a highlight from Herrera's long and prodigious career. Exemplifying Herrera's groundbreaking artistic achievement, *Blanco y Verde* is a treatise in form, proportion and color that underscores the primacy of artistic vision over all odds.



Lygia Clark, *Planos em superfície modulada No. 1*, 1957

Image © Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images
Art © O Mundo de Lygia Clark-Associação Cultural, Rio de Janeiro

13P

MARIKO MORI

b. 1967

Entities no. 2

signed and dated 2014

pastel and watercolor on paper

22 by 30 in. 55.9 by 76.2 cm.

Courtesy of the artist and Sean Kelly, New York

\$ 8,000-12,000

ABOUT THE ARTIST

Mariko Mori is a Japanese contemporary artist best known for her sculptures, videos, photographs, installations, digital imagery and performance pieces often involving surreal imagery. She studied at the Bunka Fashion College in Tokyo, then went on to study at the Chelsea College of Arts in London, and finally attended the Whitney Museum of American Art's Independent Study Program in New York.

In her early photographs, Mori appears as the cyborg heroine of a film who navigates Tokyo. However, in her more recent pieces, she departs from the hybridized self and begins to undertake more spiritual incarnations.

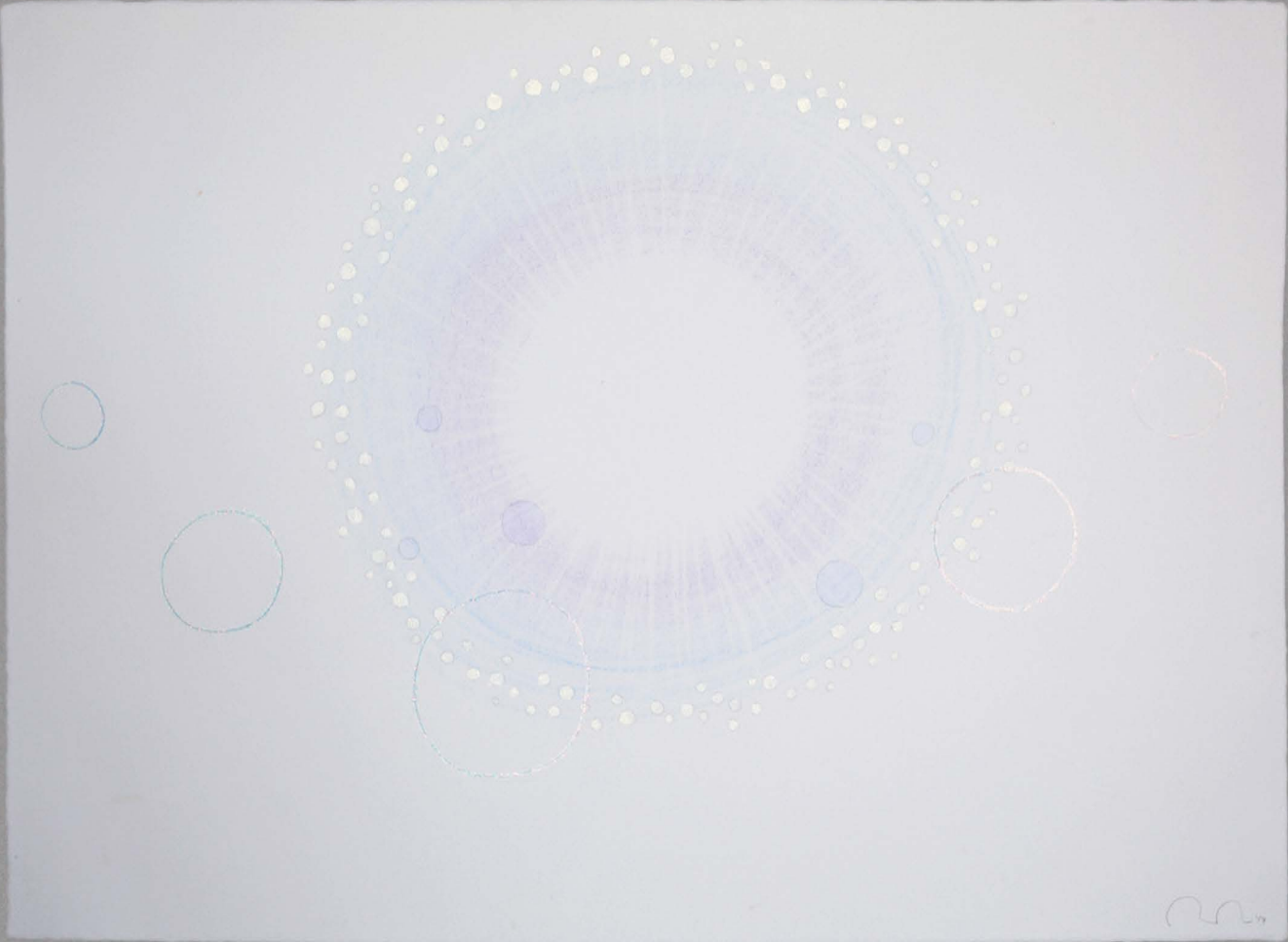
Mori explores the intersection of life, death, reality and technology. The commingling of traditional deities and futuristic aliens, along with the presence of the artist herself - dressed up in self-made costumes - highlight the concepts of technology and spirituality in her work.

Mori's art is found in collections worldwide, including the Le Magasin- Centre National d'Art Contemporain de Grenoble; Royal Academy of Arts, London; Japan Society, in New York; The Solomon R. Guggenheim Museum; The Museum of Contemporary Art, Tokyo; Brooklyn Museum; Museum of Contemporary Art, Chicago; The Serpentine Gallery; The Museum of Modern Art; among others. Her work has also been featured twice at the Venice Biennale, in 1997 and 2003; Istanbul Biennial in 1997; Sydney Biennale in 2000; Shanghai Biennale in 2000; São Paulo Art Biennial in 2002; and Singapore Biennale in 2006. Mori's influence in the art world has been recognized through various awards, including the prestigious *Menzione d'onore* at the 47th Venice Biennale in 1997 and the 8th Annual Award as a promising Artist and Scholar in the Field of Contemporary Japanese Art from the Japan Cultural Arts Foundation in 2001.

Mariko Mori currently lives and works in New York.



MARIKO MORI
PHOTOGRAPH BY DAVID SIMS
COURTESY: SEAN KELLY, NEW YORK



14p

URSULA VON RYDINGSVARD

b. 1942

Untitled

signed on the reverse

silk, lace and pigment on handmade linen

paper

26 by 30 in. 66 by 76.2 cm.

Executed in 2017.

Courtesy of the artist

\$ 10,000-15,000

ABOUT THE ARTIST

Ursula von Rydingsvard is a contemporary artist who constructs unique, large-scale sculptures primarily out of wood, bronze and other natural materials. Typically beginning her pieces with a milled cedar block, von Rydingsvard skillfully crafts and excavates the wood to create towering, intricate sculptures that are abstract in 'naissance', but unveil the touch of the human hand and resemble utilitarian objects. The duality of her work, creating seemingly natural, earth-like imagery that is essentially a 'man-made' design, allows the viewer to contemplate the paradoxical nature of her sculptures.

Born in Deensen, Germany in 1942, von Rydingsvard and her siblings grew up during the Nazi occupation of Poland and the trauma of World War II. Following the war, her family lived in eight different German refugee camps for displaced Poles. In 1959, by means of the U.S. Marshall Plan and the support of Catholic agencies, the von Rydingsvard family immigrated to Plainville, Connecticut. In 1965, von Rydingsvard graduated from the University of Miami, Coral Gables, receiving both her B.A. and M.A. from that institution.

She later received an M.F.A. from Columbia University in 1975 as well as an honorary doctorate from the Maryland Institute College of Art in 1991. Von Rydingsvard is represented by Galerie Lelong & Co. in New York City.

Von Rydingsvard has received many awards, including the John Simon Guggenheim Memorial Foundation Fellowship (1983); National Endowment for the Arts Fellowship (1979, 1986); Academy Award from the American Academy of Arts and Letters (1994); Joan Mitchell Painters & Sculptors Grant (1997); and exhibition prizes from the International Association of Art Critics (1992, 2000). Major exhibitions include Madison Square Park, New York (2006); Neuberger Museum of Art, Purchase College, State University of New York (2002); and Storm King Art Center (1992). Her work is represented in the permanent collections of over 30 museums, including The Metropolitan Museum of Art; The Museum of Modern Art; Whitney Museum of American Art; Walker Art Center; and The Nelson-Atkins Museum of Art.

Von Rydingsvard lives and works in New York.



URSULA VON RYDINGSVARD
PHOTO: ZACK GARLITOS



Oliver
DASULA 0012
ARTIST SQUARE
2012

15P

VERA LUTTER

b. 1960

Rock, El Kaab: January 24, 2010

gelatin silver print

13³/₈ by 22³/₄ in. 33.8 by 57.8 cm.

Executed in 2010, this work is unique.

Courtesy of the artist and Gagosian Gallery,
New York

\$ 8,000-12,000

ABOUT THE ARTIST

Vera Lutter was born in 1960 in Kaiserslautern, Germany where she received her degree in sculpture from the Academy of Fine Arts, Munich in 1991. Thereafter she moved to New York where she was inspired by the architecture and light of the city. Thus, she began to experiment with the medium of pinhole photography. She transformed an entire room of her New York City apartment into a camera obscura by blacking out all her windows except for a tiny pinhole, allowing the darkness to reveal the outside view, upside down and reversed, on the opposite wall. The process of capturing an image took hours. Expanding beyond scenes of daily life outside her apartment, Lutter's glowing black and white photographs include images of urban centers, industrial landscapes, abandoned

factories and transit centers around the world.

Lutter has received numerous prestigious awards, grants, and fellowships for her work, including the Deutscher Akademischer Austausch Dienst Grant, John Simon Guggenheim Memorial Foundation Fellowship, and the Pollock-Krasner Foundation Grant. She is represented in public and private collections around the world, including The Solomon R. Guggenheim Museum; the Museum of Fine Arts, Boston; the San Francisco Museum of Modern Art; The Art Institute of Chicago; the Neue Nationalgalerie, Berlin; and Kunsthaus Zürich. The art of photography is widely associated with capturing a single moment in time, yet Lutter's work suggests that our current lives cannot be separated from history, and the present is not free from the past.



VERA LUTTER
COURTESY OF THE ARTIST AND GAGOSIAN GALLERY



16P

CATHERINE OPIE

b. 1961

Rachel

c-print

31¼ by 23 in. 74.9 by 58.3 cm.

Executed in 2013, this work is number 1 from an edition of 5, plus 2 artist's proofs.

Courtesy of the artist and Regen Projects,
Los Angeles

\$ 10,000-15,000

ABOUT THE ARTIST

Fine-art photographer, Catherine Opie, was born in Sandusky, Ohio in 1961. She first came into contact with the work of child labor law reformer, Lewis Hine, when she was eight years old. Lewis Hine's commitment to similar goals inspired her to become her own artist. Opie's approach to photography is both conceptual and documentary. Her oeuvre is itself a sketch of life in America. It investigates the intersection of identity and relationships, with oneself and others, and the way these experiences manifest within communities, both fleeting and enduring. Opie expresses herself in portraiture, landscape and studio photography through compositions that depict powerful subjects, arranged so as to challenge powerful social constructs. Her series validates alternative identities, specifically queer identities, echoing her own biography. Ultimately, she looks to dismantle the judgmental reflex, the rush to stereotype an entire community without first understanding the identities of which it is composed.

She completed her B.F.A. at the San Francisco Art Institute in 1985 and her M.F.A. at the California Institute of the Arts in 1988. She has since won numerous awards, including the President's Award for Lifetime Achievement from the Women's Caucus for Art (2009); United States Artists Fellowship (2006); Larry Aldrich Award (2004); and the CalArts Alpert Award in the Arts (2003). Her work has been exhibited at the Institute of Contemporary Art in Boston (2011); Los Angeles County Museum of Art (2010); The Solomon R. Guggenheim Museum (2008); Museum of Contemporary Art, Chicago (2006); and Walker Art Center in Minneapolis (2002). After briefly teaching at Yale University, she moved in 2001 to The University of California, Los Angeles, where she is Professor of Photography to this day.

Catherine Opie currently lives and works in Los Angeles, California.



CATHERINE OPIE
PHOTO: HEATHER RASMUSSEN
COURTESY REGEN PROJECTS, LOS ANGELES



17P

MARIANA COOK

b. 1955

Barack and Michelle Obama Chicago Illinois 26 May 1996

signed, titled, dated 1996 and numbered 4/18
on the reverse
gelatin silver print
36 by 33½ in. 91.4 by 84.1 cm.
Executed in 1996, this work is number 4 from
an edition of 18, plus 2 artist's proofs.

Courtesy of the artist

\$ 7,000-9,000

ABOUT THE ARTIST

Born in 1955, Mariana Cook is an American photographer celebrated for her black and white portraits of today's most well-known and admired artists, writers and public figures. Through her work she captures the "essence" of an individual, while exploring the core relationships that comprise all forms of human connection. Cook spent her early career documenting the intimate bonds of family through a series of projects: *Fathers and Daughters*; *Mothers and Sons*; *Couples*, featuring a portrait of Barack and Michelle Obama in 1996; and *Generations of Women*. Cook photographed American politician and civil rights leader, John Lewis, for her *Justice* series and biologist Edward O. Wilson for her *Scientists* series, along with other prominent leaders and thinkers.

In the early 2000s, Cook diverged from her portrait work with a new project, *Stone Walls*, during which she examined the crucial interactions between humans and the land they inhabit. For this project, Cook embarked

on an eight year journey around the world, documenting stone walls and landscapes found in the United States, England, Ireland, Peru, Malta, and more. Cook's work is in public and private collections around the world, including The Metropolitan Museum of Art and The Museum of Modern Art; J. Paul Getty Museum, Los Angeles; Museum of Fine Arts, Boston; Bibliothèque nationale de France; Musée d'Art Moderne, Paris; and National Portrait Gallery, Washington, DC. Eleven critically-acclaimed books of her work have been published, including best-selling *Fathers and Daughters*, *Stone Walls: Personal Boundaries*, and most recent, *Lifeline*. Through a single image, Cook successfully conveys the vast yet universal aspects of the human condition. She reminds us of not only the emotional vulnerability involved in relationships, but, more importantly, the power of unity that makes life alongside others worth experiencing.



MARIANA COOK
PHOTO: JEAN KAROTKIN



© Mariana Cook 1996

18P

GHADA AMER

b. 1963

Girl with Pink Lips

signed on the reverse

glazed ceramic

28 by 26 by 3¾ in. 71.1 by 66 by 9.5 cm.

Executed in 2014.

Courtesy of the artist and Cheim & Read,
New York

\$ 35,000-45,000

ABOUT THE ARTIST

Ghada Amer, an American artist born in Egypt, is best known for her erotic representation of women and female identity. She is concerned with the non-presence of women in the Western history of art and has chosen to address it through the medium of embroidery. She began her career 10 years after moving to France with her parents in 1974. Amer's art rejects oppressive social norms and laws that would confine and objectify women. Nevertheless, she confronts contemporary patriarchal expressions with love and tenderness. As a multimedia artist, Amer uses her control over materials to critique the submission of women, as well as to celebrate female sexuality. In addition, her art affirms the foolishness of war and violence, claiming territory in a field dominated by men, while carving a place in history for both herself and for other women artists.

Ghada Amer received her formal training at The Villa Arson in Nice, France, and relocated to the United States in 1995. Her work has been exhibited at the Venice Biennale, Sydney Biennale, Whitney Biennial, and Brooklyn Museum. In 1997 she was the recipient of a Pollock-Krasner Foundation grant and was a winner of the 1999 UNESCO prize at the Venice Biennale. Other notable accomplishments include being the first Arab artist to have a solo exhibition at the Tel Aviv Museum of Art (2000). Amer's works are found in the collections of The Art Institute of Chicago, The Israel Museum in Jerusalem, Detroit Institute of Arts and Centre Pompidou in Paris, among others.

Ghada Amer currently lives and works in New York and Paris.



GHADA AMER
COURTESY OF ARTS/INDUSTRY, CHEIM & READ,
NEW YORK AND KEWENIG, BERLIN
PHOTO: SCOTT SEIFER



19P

CHANTAL JOFFE

b. 1969

Russian Doll (Bella)

signed and dated 2016 on the stretcher
oil on canvas
39½ by 19¾ in. 100.3 by 50.2 cm.

Courtesy of the artist and Cheim & Read,
New York

\$ 12,000-18,000

ABOUT THE ARTIST

Chantal Joffe was born in 1969 in St. Albans, and later moved to London, England, where she currently lives and works. She completed her BFA with honors at The Glasgow School of Art and earned her MFA at the Royal College of Art in London.

Her works often depict larger than life-size portraits of women and children, painted wet-on-wet with bold, saturated colors and thick, visible brushstrokes in order to convey freshness and immediacy. She draws inspiration from various types of source materials - mainly magazines, fashion spreads, and photography - and various artists, including photographer Diane Arbus, German painter Paula Modersohn-Becker and poet Emily Dickinson. Joffe strives to

display both the vulnerability and the strength of her female sitters through their powerful gazes and distorted bodies. Directness and honesty are hallmarks of her work, remarkably in her self-portraiture in which she exposes herself physically and psychologically to her audience. Her representations of motherhood and femininity, laced with abstraction and ambiguity, have at times met controversial reception.

From 2003, Joffe has exhibited her work in solo and group exhibitions around the world, including the United States, Italy, South Korea, Morocco, and Sweden; in 2006, she was awarded the Royal Academy of London's Charles Wollaston Award for "the most distinguished work" in the Summer Exhibition.



CHANTAL JOFFE, 2017
COURTESY CHEIM & READ, NEW YORK AND VICTORIA
MIRO, LONDON/VENICE
PHOTO: THIERRY BAL



Courtesy Cheim & Read, New York and Victoria Miro, London/Venice

20P

KATHERINE BRADFORD

b. 1942

Beach Fire

acrylic on canvas

16 by 20 in. 40.6 by 50.8 cm.

Executed in 2018.

Courtesy of the artist

\$ 3,000-5,000

ABOUT THE ARTIST

Born in 1942, Katherine Bradford is a New York-based contemporary painter best known for her euphoric and dream-like canvases. Her work hovers at the edge of abstraction, and her use of fiery colors and pared down forms allows her to dip into an otherworldly dimension. Bradford's scenes occupy the hazy space between reality and imagination; superheroes, swimmers and spaceships frequently appear in her work, scattered across radiant fields of color. These figures are captured mid-motion, their direction of movement ambiguous. Ultimately, it is unclear if they are rising towards the sky or plunging into an abyss, altogether reflecting Bradford's art, which contains unbounded interpretations.

Bradford's work is included in public and private collections across the country, such as MoMA PS1; The Metropolitan Museum of Art; Brooklyn Museum; Portland Museum of Art, Maine; and Modern Art Museum of Fort Worth, Texas. She has received numerous awards, grants and fellowships in recognition for her work, including two awards from the American Academy of Arts and Letters, Pollock-Krasner Foundation Grant, Joan Mitchell Painters & Sculptors Grant, and Guggenheim Fellowship. Bradford's art is epic and brave, honest and vulnerable. Although she captures scenes that evoke nostalgia, she simultaneously dives into infinity, fearlessly welcomes the unknown and embraces all that the future holds.



KATHERINE BRADFORD
PHOTO: GREG IRIKURA



21P

APRIL GORNIK

b. 1953

Fire and Water

signed, titled and dated 2015 on the reverse
oil on linen
28 by 32 in. 71.1 by 81.3 cm.

Courtesy of the artist and Miles McEnery
Gallery, New York

\$ 25,000-35,000

ABOUT THE ARTIST

April Gornik is a Contemporary artist best known for her landscape paintings. Her paintings synthesize observed reality combined with abstraction, offering the viewer an opportunity to explore the separations between nature and man that have long prevailed in American History. Her subjects often include turbulent seas, dream-like skies, and immense mountains.

From her youth, Gornik has loved being alone with the wilderness, and her experience of feeling at one with this environment has proven a great inspiration for her work. In fact, the coexistence of artificial and natural elements in Gornik's artwork reflects her relationship with natural landscapes - simultaneously enthralled by and desiring to control them.

Born in Cleveland, Ohio in 1953, she received her B.F.A. from the Nova Scotia College of Art and Design in 1976. In 1981,

art dealer Ed Thorp hosted Gornik's first solo exhibition, having unexpectedly taken to her landscapes while viewing paintings by her husband, Eric Fischl. Examples of her work are currently in the collections of major museums around the country, including The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, Smithsonian American Art Museum, and Nasher Museum of Art.

Gornik artistic accomplishments have been recognized by numerous awards, such as the Neuberger Museum of Art Annual Honoree (2004), the 18th Annual Guild Hall Academy of the Arts Lifetime Achievement Award (2003), and the Award of Excellence for Artistic Contributions to the Fight Against AIDS from the American Foundation for AIDS Research.

Gornik currently lives and works in New York City.



APRIL GORNIK
PHOTO: RALPH GIBSON



22P

ALICE AYCOCK

b. 1946

Armageddon Allegra Trio Light

signed, titled, and dated 2018 on the reverse
watercolor on inkjet print
23¾ by 35¾ in. 60.3 by 80.9 cm.

Courtesy of the artist

\$ 8,000-12,000

ABOUT THE ARTIST

American sculpture and installation artist, Alice Aycock, was born in 1946 in Harrisburg, Pennsylvania. She received a B.A. from Douglass College in 1968 and an M.A. from Hunter College in 1971. After graduating she moved to New York City and resides there to this day. Her early works, which were influenced by her professor Robert Morris, are land art pieces that connect architecture and design to the natural world.

In addition to her recent, critically acclaimed installation of sculpture along Park Avenue in Manhattan, entitled *Park Avenue Paper Chase* (2014), Aycock's sculptures grace many public spaces around the country, such as the San Francisco Public Library and JFK International Airport. For decades she has also created sculptures for universities, beginning with *The Miraculating Machine in the Garden* installed at Rutgers University in 1982, to the more recent, *The Butterfly Effect* (2012) at Michigan State University and *Super Twister* (2013) at University of Cincinnati.

She has had several retrospective exhibitions, at Württembergischer Kunstverein

in Stuttgart (1983); Storm King Art Center (1990); Parrish Art Museum (2013), and has artwork in major museums, including The Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, Los Angeles County Museum of Art, National Gallery of Art in Washington DC, Storm King Art Center, Louis Vuitton Foundation, and Sprengel Museum in Hanover, Germany.

As well as being an influential creator, she taught sculpture at Yale University from 1988 to 1992, and was the Director of Graduate Sculpture Studies (1991-92). She has also taught at the School of Visual Arts in New York since 1991, and was a visiting artist at Maryland Institute College of Art in Baltimore from 2010 to 2014. She has received four National Endowment for the Arts Fellowships, served as a member of the New York City Design Commission (2003-2012), received the Americans for the Arts Public Art Award (2008, for *Ghost Ballet for the East Bank Machineworks*), and was inducted into the National Academy of Design, New York City, in 2013.



ALICE AYCOCK
PHOTO: KRISTINE LARSON



23P

JANE HAMMOND

b. 1950

Malcolm Wright Vase with Dogwood, Ocotillo and Orioles

signed and dated 2017

watercolor, gouache, sumi ink, colored pencil, linocut and paper collage on paper laid on cotton rag

50 by 38 in. 127 by 96.5 cm.

Courtesy of the artist

\$ 7,000-8,000

ABOUT THE ARTIST

American contemporary artist, Jane Hammond, works in a variety of mediums: collage, print, paint, photography and sculpture. She transforms everything she touches into something beautiful and unique. Born in Bridgeport, Connecticut in 1950, her art is greatly influenced by her childhood, during which she traveled frequently with family and learned about the world from her grandmother, who was also an artist and a major creative inspiration. She studied biology and poetry at Mount Holyoke College (B.A., 1972), ceramics at Arizona State University (M.F.A., 1973-74), and sculpture at University of Wisconsin, Madison (M.F.A., 1977). After graduating she moved to New York City and has lived and worked there ever since, commuting to Baltimore to teach at the Maryland Institute College of Art.

As a young artist in New York, she created an encyclopedia of images from books, manuals, and other materials, which she used for decades to create her collages. Many of these works were based on titles of poems by John Ashbery, with whom she collaborated.

Another major influence is the avant-garde composer John Cage, whose unpredictable and lively music aligns with the physical features of Hammond's pieces. In the early years of this century, she began drawing inspiration from her dreams, imagination and life experiences to expand her work and create collaged photographs, "dazzle paintings" that ingeniously combine paint, photography and optical devices, and Butterfly Maps. One of her most renowned works is *Fallen*, a monumental display of inscribed leaves, each representing a fallen American soldier in the Iraq War.

Hammond has received numerous awards, including The Anonymus was a Women Award and The Joan Mitchell Foundation Grant Award. Throughout her career she has displayed her artwork in over 80 solo and 350 group exhibitions, and pieces can be found in the collections of The Museum of Modern Art; The Metropolitan Museum of Art; National Gallery of Art, Washington, D.C.; Walker Art Center; Whitney Museum of American Art; The Museum of Contemporary Art Chicago; and Albertina, Austria.



JANE HAMMOND
© JANE HAMMOND



Handwritten signature

2017

**BY WOMEN
FOR TOMORROW'S
WOMEN**

LOTS TO BE OFFERED IN THE
CONTEMPORARY ART
ONLINE SALE N10028

22 FEBURARY | 10 AM - 7 MARCH 2019 | 12 PM

CECILY BROWN

b. 1969

Untitled

signed and dated 1999 on the reverse
watercolor on paper
24 by 18½ in. 61 by 46 cm.

PROVENANCE

Gagosian Gallery, Beverly Hills
Private Collection
Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Cecily Brown: The Skin Game*, July - August 1999

\$ 10,000-15,000

ABOUT THE ARTIST

Cecily Brown was born in London, England in 1969. She studied at The Slade School of Fine Art and began her early work in London, later relocating to New York City in 1995. Brown's expressionist work embraces both abstract and representational depictions of figures and nudes, her imagery filled with vibrant colors and swirling brushstrokes. Brown works primarily within photography and painting mediums. Her art is celebrated for its sensual, powerful, provocative nature, which draws the viewer in immediately. Brown plays with themes such as sexuality and attraction, and the tactility of her work allows her to enhance such concepts. Her artistic journey for each work is very adaptive and spontaneous; Brown often begins without an

idea in mind and lets the painting transform itself. The assertiveness and femininity of her paintings are often compared to other Abstract Expressionist works, which are often associated with fierce masculinity. There are examples of her work in numerous, major public collections, such as at the Whitney Museum of American Art, The Museum of Modern Art, The Museum of Fine Arts, Tate Britain, and The Solomon R. Guggenheim Museum. Additionally, Brown has been the subject of many solo exhibitions, most recently at the Metropolitan Opera House in New York City, Louisiana Museum of Modern Art in Denmark, Paula Cooper Gallery in New York City, and has a forthcoming show planned for the Thomas Gallery of Art in Naples, Italy.



CECILY BROWN
PHOTO: MARK HARTMAN



© Cecily Brown
Photo courtesy Gagolian

CARRIE MAE WEEMS

b. 1953

Mayflowers Long Forgotten

inkjet print

20 by 24 in. 50.8 by 61 cm.

signed and dated 2008 on the reverse

Courtesy of James R. Hedges IV

\$ 4,000-6,000

ABOUT THE ARTIST

Born in 1953, Carrie Mae Weems is an contemporary artist widely celebrated for her award-winning photographs, films, and videos. Working with an extensive range of mediums, Weems challenges the roles of people of color and women within established social systems. She explores the intricacies of storytelling through a powerful combination of image and text. Some of Weems' best-known projects are *The Kitchen Table Series* and *From Here I Saw What Happened and I Cried*. The first comprehensive retrospective of her work, *Carrie Mae Weems: Three Decades of Photography and Video*, opened in September 2012 at the Frist Center for the Visual Arts in Nashville, Tennessee. When it traveled to New York City in January 2014, she became the first African-American woman ever given a solo exhibition at the Solomon R. Guggenheim Museum. Weems has received numerous

awards, grants, and fellowships, including the prestigious Prix de Rome, National Medal of Arts, MacArthur Fellowship, W.E.B. DuBois Award from Harvard University, and was named Ford Foundation Art of Change Fellow. Her work is included in public and private collections across the world, such as The Metropolitan Museum of Art; The Museum of Fine Arts, Houston; The Museum of Modern Art; The Museum of Contemporary Art, Los Angeles; the Centro Andaluz de Arte Contemporáneo, Seville, Spain; the Tate Modern.

Weems is successful at making art a universal dialogue. Her photo series deeply resonate with individuals of all backgrounds, as they address the trauma of America's past through not only a critical lens, but, more importantly, one of beauty and strength.



CARRIE MAE WEEMS
PHOTO: JERRY KLINEBERG



PEGGY PREHEIM

b. 1963

World Faire 785083

signed and dated 2001 on the reverse
graphite and colored pencil on paper
3 by 5½ in. 7.5 by 14 cm.

Courtesy of the artist and Tanya Bonakdar
Gallery, New York

\$ 1,000-2,000

ABOUT THE ARTIST

Peggy Preheim is a contemporary artist who works in a variety of media focusing on the transience of life and the cyclical nature of human experience. Preheim constructs complex narratives, which are both accessible and enigmatic, as well as intimate and universal. Old currency and antique photographs combine to address the distance between the past and present and public and private worlds. She often plays with the idea of duality in her work, juxtaposing oppositional ideas and concepts in order to make each concept seem even more like itself. Preheim pulls from both personal and historic sources to inspire her work, with women and children as recurring themes.

Preheim was born in South Dakota, studied art at the Minneapolis College of Art and Design, and currently resides and works in Yonkers, New York. In 2008 The Aldrich Contemporary Art Museum in Ridgefield, CT presented her first solo exhibition entitled *Little Black Book*, in which Preheim continued to explore how opposing ideas can overlap. Preheim's innovative work is included in the collections of such museums as The Museum of Modern Art, New York, Whitney Museum of American Art, Albright-Knox Art Gallery, Brooklyn Museum, and The Museum of Fine Arts, Houston.



PEGGY PREHEIM



Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

GABRIELLE BANKS

b. 1997

Bird Bath

signed on the reverse

oil on canvas

62 by 66 in. 157.5 by 167.7 cm.

Executed in 2018.

Courtesy of the artist

\$ 2,000-3,000

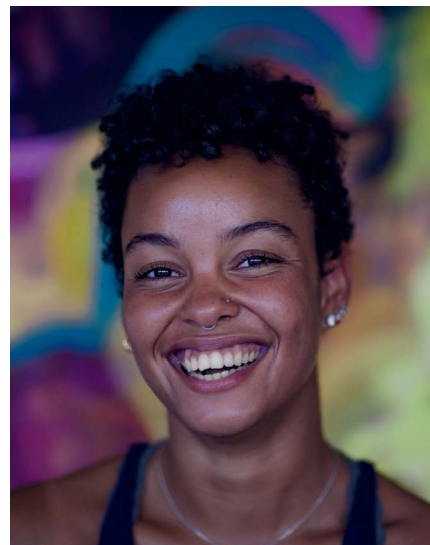
ABOUT THE ARTIST

Gabrielle Banks is a rising contemporary artist who explores the issues of race, gender, and identity through her works of art. With her experiences as a woman of color, Banks tackles the representation of the Black female form by expressing racial ambiguity. She reinterprets the female form of blackness by replacing it with vibrant, highly-saturated colors - purple, blue, orange, red. She also carries on a conversation of her personal experience of being a woman in her works. Although there has been a rise of female artists of color, Black women still remain misrepresented in the art world. To critique this notion, Banks's subjects frequently reflect those from the work of white artists; however, modifications are made to highlight the features of a woman of color. In her most recent body of works, Banks delves into her trauma and memory of experiencing sexual assault and abusive relationships. Through this, she acknowledges the therapeutic and emotional power of art. In all of her works,

both early and recent, Banks successfully captures the essence of power within the female form through their gaze.

Born in Nassau, Bahamas, in 1997, Banks has grown up with the influence of Bahamian art throughout her lifetime. Directly inspired by this environment, she utilizes her distinct color palette to portray ceremonial traditions, cultural vibrancy, and the beautiful connection between the female form and nature. Banks is a graduate of Miss Porter's School and she currently attends the Rhode Island School of Design; she recently completed her semester abroad at the Slade School of Fine Art in London, England, and will be graduating in 2019 with a B.F.A. in Painting and a minor in Art History.

During the summer of 2017, Banks had her first solo exhibition, *Gabrielle Banks: The Mark of a Woman*, at the National Art Gallery of The Bahamas, confidently claiming the title as one of The Bahamas' most exciting emerging artists.



GABRIELLE BANKS



ANNEY BONNEY

b. 1949

i. Amelie and Andy

ii. Three East Village Graces

iii. Silence

[Three works]

digital print

i. 14 by 10½ in. 35.6 by 26.7 cm.

ii. 10½ by 14 in. 26.7 by 35.6 cm.

iii. 10 by 18 in. 26.7 by 45.7 cm.

Executed in 2018.

Courtesy of the artist

\$ 4,000-6,000

ABOUT THE ARTIST

Anney Bonney is an American artist best known for her abstract paintings, collage video essays, and video installations reflecting the spontaneous yet beautiful behaviors of nature. Regardless of the subject matter, her works embody a sense of landscape in motion. Several of her recent pieces further integrate text and context: Chinese characters, landscapes, and its relationship to the natural world. Additionally, in her video installation pieces, Bonney integrates visual/ audio representations, allowing her audience to see sound.

Long after attending/leaving Wellesley College and living in Hawaiian treehouses, Bonney received her M.F.A. from the School of Visual Arts in Computer Arts and Art Writing. Before that, she worked at *BOMB* magazine as a contributing arts editor interviewing painters George Condo, Mike Bidlo, Tod Wizon, and Hedda Sterne among others. With Caterina Verde she co-directed and produced the artists' NYC cable access show, Antenna TV. She soon followed Caterina as the video performance curator at The Kitchen – the multi-disciplinary art and performance space in Chelsea started by the Vasulkas in 1971 (originally in SoHo).

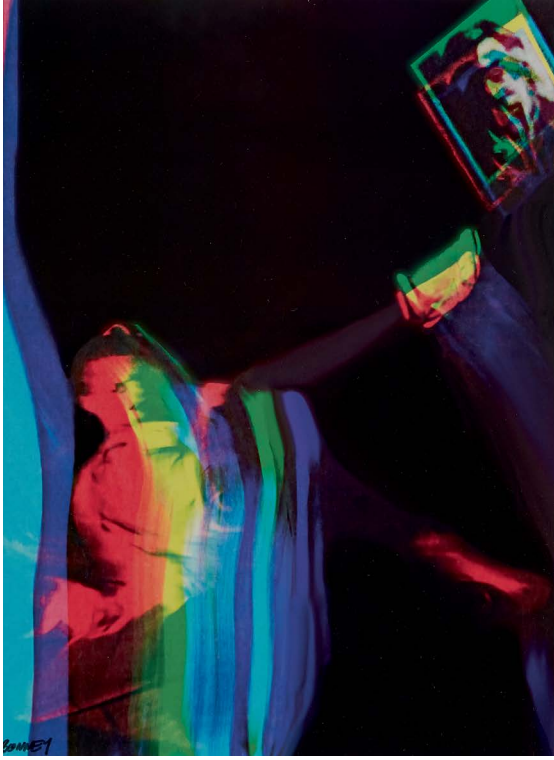
Her moving image work has been exhibited worldwide in museums, galleries and festivals such as: London's Frieze Art Fair, the International Film Festival Rotterdam, the Rio Cine Film Festival, the Venice Biennale border Pavilion, Berlin's Transmediale, the Hirshhorn Museum and Sculpture Garden, the Kansas City Art Institute, the Brooklyn Museum, the American Film Institute, the Miami Basel, Creative Time at the Anchorage, the Tribeca Film Festival, and the Ford Foundation. She has been awarded grants from Franklin Furnace, American Composers' Forum, the Brooklyn Arts and Cultural Association, and the New York State Council on the Arts; also enjoying residencies at Banff Centre for Arts and Creativity and the Experimental Television Center.

Most recently her work was acquired for The Museum of Modern Art's film collection and shown at their exhibition: *Club 57: Film, Performance, and Art in the East Village, 1979-1983*. Film curators Ron Magliozzi and Sophie Cavoulacos will include it this spring in their *New York Underground Shorts* program at the Cinémathèque française in Paris.

Bonney currently works in New York City as an artist and faculty member of Parsons School of Design and the School of Visual Arts.



ANNEY BONNEY
COURTESY THE ARTIST



i.



ii.



iii.

ALICE NEEL

1900 - 1984

Portrait of Olivia

signed, dated '80 and numbered AP 19/30
lithograph

30 by 24 in. 76.2 by 61 cm.

Executed in 1980, this work is artist's proof's
number 19 from an edition of 175, plus 30
artist's proofs.

Courtesy of Richard Neel

\$ 2,000-3,000

ABOUT THE ARTIST

Alice Neel was a pioneer among women artists, and one of the great painters of the twentieth century. She is best known for her portraiture, which captures the psychology of her friends, family, fellow artists, and even strangers. She remained committed to her style and subject matter at a time when abstraction held sway. Her unique use of line and color, combined with her distorted drawings, reveal character and personality well beyond the sitter's physical appearance. Working in the shadows for most of her career, Neel often painted local salesmen, shopkeepers as well as the homeless. She observed each sitter with intense scrutiny, curiosity and psychic assessment, and once said: "If I hadn't been an artist, I could have been a psychiatrist." During the last two decades of her career, she finally gained recognition and received many honors and awards.

Neel was born on January 28, 1900, in Merion Square, PA; she was raised in a strict, middle-class family who did not support her decision to become an artist. In 1918, she enrolled in art courses before entering the Philadelphia School of Design for Women in 1921. She became a painter with a strong

social conscience and radical left-wing opinions. Many of her early portraits embraced left-wing writers, artists and trade unionists.

In 1925, she married Carlos Enriquez, a wealthy Cuban, with whom she lived in Havana while continuing to paint. The couple had two daughters, but lost one, Santillana, in 1927 to diphtheria while living temporarily in New York City. One year after their firstborn's death, Enriquez took their other daughter and moved back to Cuba, leaving Neel behind. In response, Neel suffered a nervous breakdown and was institutionalized for nearly a year. This trauma influenced many of her most famous paintings, which focused on motherhood, loss and anxiety. During this period she often painted women at large in society, challenging the stereotypes of femininity and women's place in the home. Following her release, Neel forged relationships with many men, and in 1934, one of her lovers, Kenneth Doolittle, destroyed nearly 350 of her works that had not been photographed or documented.

In the 1960's she began to paint portraits of fellow artists, art critics, and collectors: Andy Warhol (1970), Marisol (1981), and art historian Linda Nochlin with her daughter



ALICE NEEL AT MISS PORTER'S SCHOOL IN 1975

(1983). Some of her paintings have served as icons of the women's movement.

Although she had her first solo exhibition in 1938 in NYC, Neel was virtually unknown until the 1970s when she began to exhibit widely; her first retrospective exhibition was held at the Whitney Museum of American Art in 1974. In 1976, she was elected to the American Academy and Institute of Arts and Letters, and three years later the National Women's Caucus for Art recognized her outstanding achievement in the visual arts. Neel died in 1984, in New York City.



AP 19/20

SFEZ '20

LOUISE BOURGEOIS

1911 - 2010

Has the Day Invaded the Night (from What is the Shape of this Problem?)

signed with the artist's monogram and
numbered 24/25

lithograph and letterpress on paper, in two
parts

Each Sheet: 12 by 7 in. 30.4 by 43.1 cm.

Executed in 1999, this work is number 24 from
an edition of 25, plus 2 artist's proofs.

Courtesy of the Louise Bourgeois Studio

\$ 7,000-9,000

ABOUT THE ARTIST

Louise Bourgeois was born in 1911 in Paris, France, and was raised by two parents who ran a tapestry restoration business. She is best known for her large-scale sculptures and installations, although she was also a prolific painter and printmaker. Over the course of her long career, she explored a variety of themes, mostly personal, including domestic violence, sexual desire and the body. After graduating from the Sorbonne in 1953, Bourgeois studied art first at the Ecole des Beaux-Arts and the Ecole du Louvre, followed by the Académie Julian, and Atelier Fernand Léger. In 1938, Bourgeois emigrated to New York City with her husband, Robert Goldwater, where she studied painting and lithography at The Art Students League of New York. She became an American citizen in 1951 and soon after joined the American Abstract Artists Group, which included Barnett Newman and Al Reinhardt, among others. As a member of this group, Bourgeois began to work in various mediums, including marble, plaster and bronze, and to investigate her fears and vulnerability. In

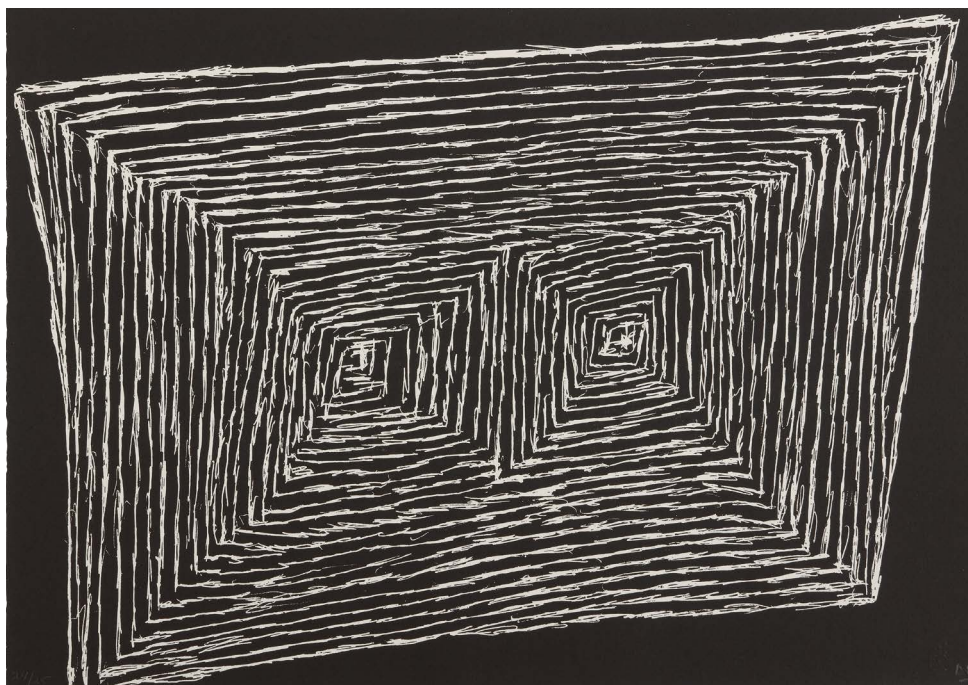
the 1970s she began teaching at the Pratt Institute, The Cooper Union, Brooklyn College, New York School of Drawing, Painting and Sculpture, and the School of Visual Arts. In 1978 she was commissioned by the General Services Administration to create *Facets*, her first public sculpture. In 1982, The Museum of Modern held the first retrospective exhibit of her work, and in 2000 her work was included in the opening exhibit of Tate Modern in London. She created the monumental work entitled, *Maman*, made of steel and marble and over nine meters high for the opening of Tate Modern as part of the commission for the Turbine Hall. The *Maman* series, begun in the 1990's and continued until her death, focuses on the theme of motherhood, which was central to Bourgeois's oeuvre.

Bourgeois was awarded the National Medal of Arts in 1997, created by the United States Congress in 1984 to honor artists. She was also awarded the Golden Lion in 1999 at the Venice Biennale, and in 2009, she entered into the National Women's Hall of Fame. Bourgeois died in New York in 2012 at the age of 99.



LOUISE BOURGEOIS IN HER STUDIO WITH HER SCULPTURE,
PASS, IN 1988.
IMAGE © CLAUDIO EDINGER /
ART © THE EASTON FOUNDATION/VAGA AT ARS, NY

Has the day invaded the night,
or
has the night invaded the day?



LEE KRASNER

1908 - 1984

Primary Series: Pink Stone

signed

lithograph in colors on wove paper

21¾ by 29½ in. 55.3 by 74.9 cm.

Executed in 1969, this work is from an edition of 100, published by Marlborough Graphics, New York.

Courtesy of the Pollock-Krasner Foundation and Paul Kasmin Galley, New York

\$ 1,500-2,000

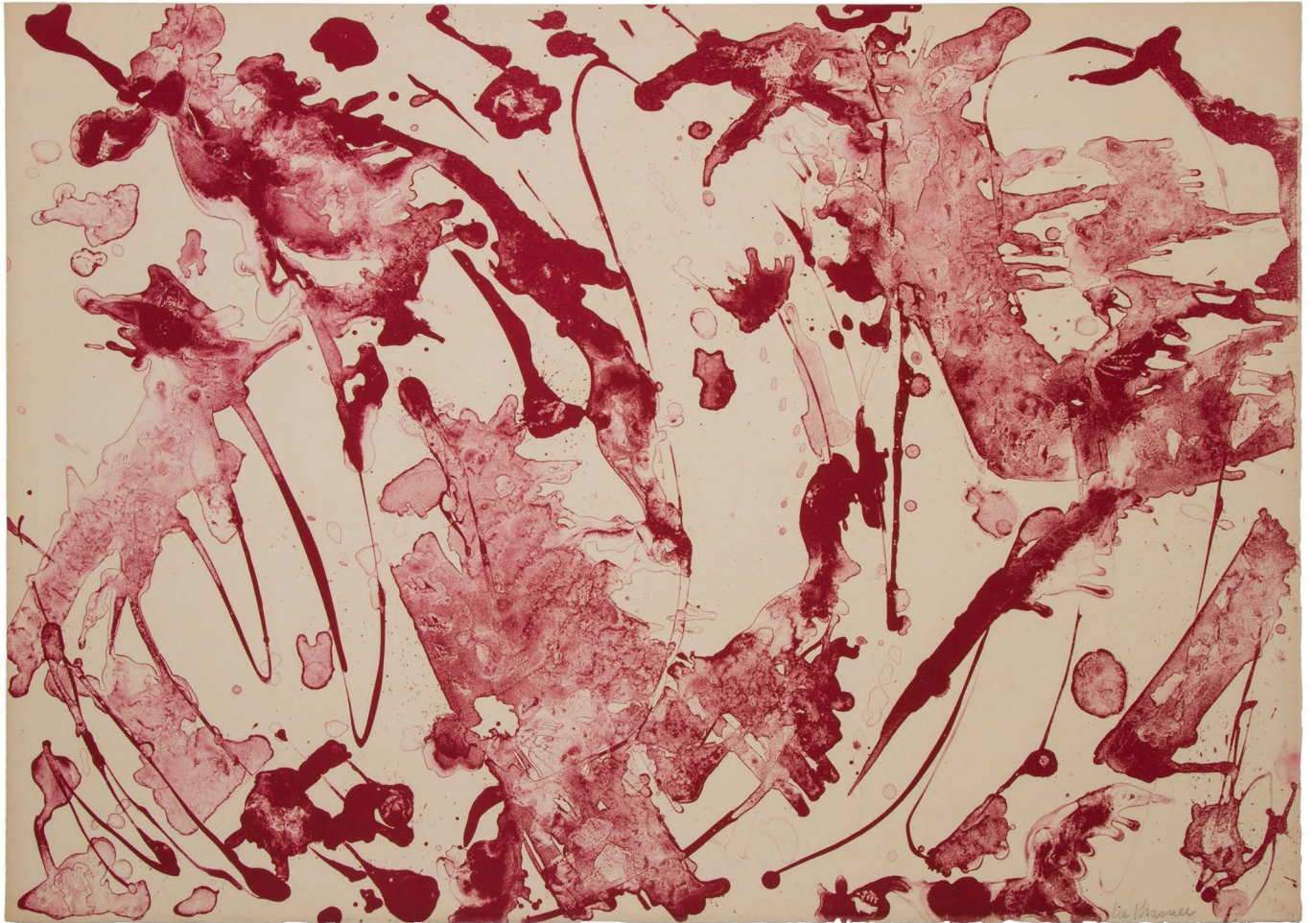
ABOUT THE ARTIST

Lee Krasner was an Abstract Expressionist painter born in 1908 in Brooklyn, New York to Russian-Jewish immigrants. Krasner studied at the Arts Students League, The Cooper Union, and the National Academy of Design. She began her career as a painter working for the WPA's Federal Art Project in the 1930s during the Great Depression. Seeking further instruction towards the end of the decade, Krasner enrolled in German émigré-artist Hans Hoffman's 8th Street atelier, where she learned the modernist lessons of celebrated European artists, such as Picasso, Matisse, and Mondrian; these lessons deeply influenced her own work and painting style. In the early 1940s, Krasner met fellow AbEx painter Jackson Pollock, whom she married in 1945 and with whom she left New York City for Long Island, settling in The Springs near East Hampton. There the couple purchased a small home and building that would become a painting studio, with money loaned to them from contemporary art dealer Peggy Guggenheim. Krasner's position as a leading

abstract artist was confirmed by a powerful exhibition of her collage works at the Stable Gallery in New York in 1955. Her work is now included in the collections of major museums, such as The Metropolitan Museum of Art, Whitney Museum of American Art, National Gallery of Art, Washington DC, and the Albright-Knox Art Gallery in Buffalo. In 1984, a major retrospective traveled to four major museums around the country before reaching its ultimate stop at The Museum of Modern Art. This exhibition elucidated the wide range of her oeuvre and her great accomplishments as an artist, which were often overshadowed by the titanic presence of her husband. Sadly, Krasner did not live to see MoMA's installation of this exhibition; she passed away six months before its opening. Before her death, however, Krasner established The Pollock-Krasner Foundation, which awards grant money to professional artists, working in any medium, specifically to alleviate financial burden and thereby nurture the artist's creative work and development.



LEE KRASNER, AUGUST 1953, NEW YORK
IMAGE © TONY VACCARO/ HULTON ARCHIVE/ GETTY
IMAGES



© 2019 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Image courtesy Kasmin Gallery.

DOROTHEA ROCKBURNE

b. 1932

W.I.M.P. #2

lithograph

41 by 32 in. 104. by 81.3 cm.

Executed in 1999, this work is artist's proof number 3, from an edition of 39, plus 8 artist's proofs.

Courtesy of the artist

\$ 15,000-20,000

ABOUT THE ARTIST

Dorothea Rockburne was born in 1931 in Montreal, Canada. She trained as a painter before moving to the United States to attend Black Mountain College in North Carolina where she studied under Merce Cunningham, Max Dehn, and John Cage. Her works are based on geometry, nature, and Egyptology. In 2013, she had an exhibition at The Museum of Modern Art entitled "Drawing Which Makes Itself," which focused on the importance of a piece of paper. As stated by Rockburne, "I came to realize that a piece of paper is a metaphysical object. You write on it, you draw

on it, you fold it." Rockburne believes paper is an active material; its qualities affect the form of the artwork. Over the course of her career, Rockburne has received 25 awards and honors, including the Pollock-Krasner Foundation, Lee Krasner Award in both 2003 and 2007, and The National Academy Museum & School of Fine Arts, Lifetime Achievement Award in 2009. In 2002, she received an Honorary D.F.A. from College for Creative Studies in Detroit, and in 2016, an honorary D.F.A. from Bowdoin College. She now lives and works in New York City.



DOROTHEA ROCKBURNE
PHOTO: ZIA O'HARA



W.I.M.P. #2 © 1999 Dorothea Rockburne and Gemini G.E.L. LLC

BEATRIZ MILHAZES

b. 1960

Tropical Summer

screenprint

17 by 12¾ in. 43.2 by 32.4 cm.

Executed in 2014, this work is number 23 from an edition of 30.

PROVENANCE

Courtesy of the artist and James Cohan Gallery, New York

\$ 6,000-8,000

ABOUT THE ARTIST

Beatriz Milhazes is a Brazilian artist best known for her vibrantly colored, kaleidoscopic collages. By merging color harmonies and geometric abstraction, she represents both indigenous Brazilian and Modernist European traditions in her works. Milhazes' love for painting and her unique technique retain an organic feel in her geometric, arabesque, and floral patterns.

Born in Rio de Janeiro in 1960, Milhazes was raised by a well-respected lawyer and an art historian. Milhazes initially pursued journalism and communications at the Faculdades Integradas Hélio Alonso University in 1978, but two years later switched her focus to study fine arts at the Escola de Artes Visuais do Parque Lage.

Since the 1990's, Milhazes has embraced a distinctive method of collaging paint, which still remains her signature technique. First, she paints a vibrant, abstract, and intricate pattern onto a transparent sheet of paper. While the paint is still wet, she adheres the sheet of paper onto the canvas and then

peels it off, leaving a layer of paint imprinted on the canvas. Milhazes repeats this process numerous times, creating multi-layered yet flat works of art that seem to be merging together with time. With their balance and harmony, combined with the technicolor palette, her work reveals the influence of Matisse, Kandinsky, and Mondrian.

Milhazes had her first major exhibition at the Ikon Gallery in Birmingham, England, in 2001. Two years later, in 2003, she represented Brazil at the Venice Biennale. Her works have been included in various prestigious international collections, including The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, The Museum of Modern Art, Museo Nacional Centro de Arte Reina Sofia, 21st Century Museum of Contemporary Art, and more. In addition, Milhazes has created several public art projects including *Peace and Love* (2005-06), in London, *Maracouco* (2008), in Tokyo, and *Bailinho* (2008), in São Paulo.

Milhazes currently lives and works in Rio de Janeiro, Brazil.



BEATRIZ MILHAZES, 2014
IMAGE © BERTRAND RINDOFF PETROFF/GETTY IMAGES



NIKI DE SAINT-PHALLE

1930 - 2002

**i. Totem, Upside Down Nana,
Le Temoin**

ii. Nana Santé

iii. Strength

each signed and titled

i. lithograph

ii. paper collage on lithograph

ii. woodcut

i. Executed in 2001, this work is number 3 from edition of 50 E.A.

i. 22¼ by 18½ in. 62 by 47 cm.

ii. 22¼ by 19¾ in. 61.1 by 49.2 cm.

iii. 15 2/8 by 20⅞ in. 38.5 by 52.6 cm.

ii. Executed in 1999, this work is number 8 from an edition of 50 E.A

iii. Executed in 1973, this work is number 81 from an edition of 100.

Courtesy of the Niki Charitable Art Foundation

\$ 800-1,200

ABOUT THE ARTIST

Niki de Saint Phalle was a sculptor, painter, and filmmaker, best known for her monumental sculpture and *Nanas*. Following a thematic period of violence and aggression in de Saint-Phalle's work, the first *Nanas* appeared in 1965 for a solo exhibition at the Galerie Alexandre Iolas in Paris. As de Saint-Phalle grew artistically and intellectually, so did her craft. Where the shocking and dramatic *Shooting* paintings recalled her disturbing childhood and deep-seated anger toward men, the *Nanas* evoke a positive

message of recovery and strength. Straying from gunshots and gore, her creations grew increasingly joyous, playful and quintessentially feminist. With voluptuous curves and hyperbolic proportions, the *Nanas* celebrate women; they applaud the female figure in all of its art historical significance, challenging conventional expectations of a woman's role in society. The present works present an archetype—the 'Everywoman'—embracing feminist ideology in form and content.



PORTRAIT OF NIKI DE SAINT PHALLE, 1989
IMAGE © MICHEL BARET/ GAMMA-RAPHO VIA GETTY IMAGES



i.



ii.



iii.

JEAN SHIN

b. 1971

Clothesline 2

cut fabric, six white shirts
48 by 132 in. 121.9 by 335.3 cm.
Executed in 2016.

Courtesy of the artist

\$ 9,000-12,000

ABOUT THE ARTIST

Jean Shin is a contemporary artist best known for her monumental installations, which transform everyday objects into works of art, expressive of identity and community. For each project, she collects multiple examples of a specific object, which later become the materials of her sculptures, installations, and videos.

Born in Seoul, South Korea in 1971, Shin moved Maryland at the age of six. During her senior year in high school, Shin entered the Presidential Scholars Program competition and won a full scholarship to the Pratt Institute in Brooklyn, where she later received her BFA in painting and MS in Art History and Criticism. She then worked as a curatorial assistant at the Whitney Museum in New York for two years; since 1998, she has worked at the Pratt Institute as an adjunct professor.

In her work, Shin references a wide range of art historical precedents, ranging from minimalism with its repetition of forms, to feminism with its focus on craft techniques, to *Arte Povera* with its use of mundane and commonplace materials. Her stock of cast-off materials includes old shoes, broken umbrellas, broken ceramics, prescription pill bottles, sports trophies, and more. She

then enters into a process of deconstruction, alteration, and restoration that results in monumental and unique projects.

Her work has been exhibited at museums and galleries internationally, including The Museum of Modern Art in New York City, the Calvin Klein Collection in Seoul, the DeCordova Museum and Sculpture Park, The Montclair Art Museum and the Wadsworth Atheneum Museum of Art, among others. Shin has received many large-scale commissions for permanent installations by major public agencies and city programs. Most recently, she installed "Elevated" at the MTA's Second Avenue Subway at the 63rd Street in Manhattan.

Her work has been widely exhibited in major museums, including a 2004 solo project at MOMA, of which this piece is part. Shin has received numerous awards in recognition for her excellence, including two New York Foundation for the Arts Fellowships in Architecture and Environmental Structures (2008) and Sculpture (2003), The Korea Arts Foundation of America, Pollock-Krasner Foundation Grant, and more.

Currently, she resides and works in Brooklyn.



JEAN SHIN



JANE FREILICHER

b. 1924

Untitled from “Self Portrait in a Convex Mirror” by John Ashbery

signed

lithograph

25¼ by 25¼ in. 64.1 by 64.1 cm.

Executed in 1984, this work is the artist's proof from an edition of 150.

PROVENANCE

Tibor de Nagy Gallery, New York

Private Collection, Connecticut (acquired from the above *circa* 2015

\$ 1,500-2,000

ABOUT THE ARTIST

Brooklyn native, Jane Freilicher, came of age during the rise of Abstract Expressionism in New York. Born on November 29, 1924, Freilicher had a long career stretching over sixty years, only ending with her death on December 9, 2014. However, Freilicher's work continued (and continues) to inspire. Best known for her lush still lifes, New York skylines, and Long Island landscapes, her work and unique vision have gained recognition from all corners of the art world. Her lyrical examinations of country and urban life, the shifts between foreground and background, and her playing with the distinction between what is in- and outside, make Freilicher's art fascinating.

Freilicher graduated from Brooklyn College and went on to study under well-known American-German painter, Hans Hofmann, before matriculating at the Teachers College at Columbia University, where she completed her M.A. in 1948. She held her

first solo-exhibition at the Tibor de Nagy Gallery, in 1952. Freilicher's early works were greatly influenced by the dominant Abstract Expressionist style of the day. That said, over time, her style adopted the soft pastels and dreamlike forms akin to those of Pierre Bonnard.

A long time member of the American Academy of Arts and Letters and the National Academy of Design, Freilicher earned numerous awards, such as the Gold Medal in Painting from the Academy of Arts and Letters (its highest honor), the National Academy of Design Saltus Gold Medal, and the Academy of the Arts Lifetime Achievement Award from the Guild Hall Museum. Freilicher's works can be found in the collections of The Cleveland Museum of Art, Hirshhorn Museum and Sculpture Garden in Washington, D.C., The Museum of Modern Art, and The Art Institute of Chicago, among others.



JANE FREILICHER IN HER STUDIO, 1972
PHOTO: JOE HAZAN. COURTESY THE ESTATE OF JANE FREILICHER AND KASMIN GALLERY.



LAURA WOODWARD

1834 - 1926

Home in the Wilderness

signed and dated 1877

oil on board

10½ by 8¼ in. 26.7 by 21 cm.

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner

EXHIBITED

New York, Hawthorne Fine Art, *Soaring Sights: Luminist Landscapes by Female Hudson River School Painters (1825-1875)*, February - April 2017, no. 16, pp. 28, 29, 31, illustrated in color

\$ 2,000-3,000

ABOUT THE ARTIST

Laura Woodward, a New Jersey native, once shared a New York studio building with the Hart siblings, as well as pioneering female painters such as Eliza Pratt Greatorex, Sara Bascom Gilbert and Hannah Jane Blauvelt. While Woodward would ultimately become well-known for her mid- to late-career *en plein air* paintings of the undeveloped Florida wilderness, her success in doing so was predicated on the reputation she forged among the ranks of the male-dominated Hudson River School during the 1870s and 1880s.

Painted in 1877, while she was still living in New York City, Woodward's *Home in the Wilderness* is an example of her early work. Most likely painted in the White Mountains of New Hampshire, the rustic cottage at the composition's center implies a sentimental narrative about the bucolic simplicity of frontier life. Woodward's fine attention to detail in the rendering of wood and foliage is indicative of her typical fresh air studies, and is an exercise in the representation of nature's sensory abundance.



PAULINE PALMER

1867 - 1938

On the Beach (Provincetown, Massachusetts)

signed *Pauline Palmer*. (lower right); also titled
On the Beach and signed again (on an original
label affixed to the frame)
watercolor and pencil on paperboard
6 by 8 ½ in. 15.2 by 21.6 cm.

PROVENANCE

Private Collection, Carmel
Acquired from the above by the present owner

\$ 1,500-2,500

ABOUT THE ARTIST

Pauline Palmer was a distinguished artist—often cited in her time as the “outstanding woman painter in America.” Palmer exhibited widely throughout her career, including shows at the Paris Salon (by 1903) and at the Naples Exposition of Fine Arts (1911). Palmer’s paintings—often portraits of women and girls enjoying leisure activities—are testaments to her impressive talents as an artist, and her fluency in Impressionist techniques. *On the Beach (Provincetown, Massachusetts)* is a striking example of this illustrative talent and her skill in watercolor.

In this scene, a young woman stands among beached boats near the harbor dock with the town’s bridge in the distance. A pupil of Charles Webster Hawthorne, Palmer’s Impressionist style and subject matter of waterfront leisure scenes painted *en plein air* are attributable to his influence. Here, the cool blue and purple tones of the serene skyline and open water contribute to the scene’s overall sense of calm and tranquility.



ADELAIDE LAWSON GAYLOR

1889 - 1986

Still Life

signed A. GAYLOR

oil on board

12 by 16 in. 30.5 by 40.6 cm.

PROVENANCE

Private Collection, Pennsylvania

Acquired from the above by the present owner

\$ 2,000-3,000

ABOUT THE ARTIST

Born in New York City, Adelaide Lawson Gaylor began her career at the Art Students League where she studied under Kenneth Hayes Miller. A member of the Society of the Society of Independent American Artists and the Salons of America, she was also a founder of the New York Society of Women Artists. In 1926, she married the artist Wood Gaylor, a student of Walt Kuhn's at the National Academy of

Design. The Gaylors were active participants in the New York art world and were part of an influential circle of modern artists and thinkers that included William and Marguerite Zorach, Jules Pascin, Stefan Hirsch, and John Dos Passos. In 1932, the couple moved to Long Island where they organized classes and exhibitions at their barn in Glenwood Landing.



MARY FAIRCHILD MACMONNIES LOW

1858 - 1946

Battleships on the Hudson River (The Turn of the Tide)

signed and dated 20 JANUARY 1919

oil on canvas

22 by 29¼ in. 55.9 by 74.3 cm.

PROVENANCE

Mr. Alfred E. Waller, 1919 (gift of the artist)

Marjorie MacMonnies Young (acquired from
the above in 1967)

Thence by descent to the present owner

\$ 6,000-8,000

ABOUT THE ARTIST

Mary Fairchild MacMonnies Low was a well-respected Impressionist painter of portraits and landscapes, who received major commissions and was the recipient of numerous awards throughout her career. Today, her paintings are owned and collected by museums and other institutions, such as Sheldon Swope (Terre Haute, Indiana), the National Academy (New York City), and the Musée Vernon (France).

Battleships on the Hudson River (The Turn of the Tide) is primed as a Tonalist work with a hazy atmosphere and constrained palette,

exemplary of her mid-career emphasis on atmosphere and mood. Painted in 1919, the scene depicts the United States fleet on the Hudson River at the close of World War I. The even spacing of anchored battleships and the precision of their ominous forms creates an eerie juxtaposition of hard lines against the fluidity of the landscape. Low's engagement here with a vision of national defense is unusual in her *oeuvre*, indicating an interest in historic subjects and wartime advancements alongside the natural forms typically favored by her Impressionist counterparts.







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1. SYMBOL KEY

□ Reserves

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

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√ Interested Parties

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

⊙ Restricted Materials

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

refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

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

📍 Premium Lot

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

2. BEFORE THE AUCTION

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

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please

contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

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

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

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

3. DURING THE AUCTION

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

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

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

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

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

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

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. 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 whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

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

SOTHEBY'S SERVICES

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

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. To 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, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

Where Sotheby's is Not Required

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

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

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be

a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

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

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

IMPORTANT NOTICES

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

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

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

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

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been

paid for, and that you or your agent have the appropriate photo identification upon arrival.

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

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

Important Notice to Prospective Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at +1 212 606 7213.

Important Notice for Furniture As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7130.

Important Notice for Ceramics The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding 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.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another

hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Photography:

Scott Elam
Pauline Shapiro
Ellen Warfield

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

NORTH AMERICA

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Richard Buckley
Amy Cappellazzo
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Nicholas Cinque
Nicholas Clark
Caroline Davis
Ileana da la Cruz
Lisa Dennison
Anna di Stasi
Julian Ehrlich
Bame Fierro March
David Galperin
Emma Hart
Eliza Howe
Courtney Kremers
Mercedes Lámbarri Altamira
Isabella Lauria
Daniela Lazo-Cedre
Kelsey Leonard
Andie Levinson
Helen Lindemann
Jessica Manchester
Michael Macaulay
Meghan McDonald
Emily Miles
Max Moore
Emily Nice
Caroline Orr
Saara Pritchard
Leslie Prouty
Eliza Ravelle-Chapuis
Olivia Romeo
Nicole Schloss
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