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CONTEMPORARY ART
MORNING AUCTION

NEW YORK | 15 NOVEMBER 2019



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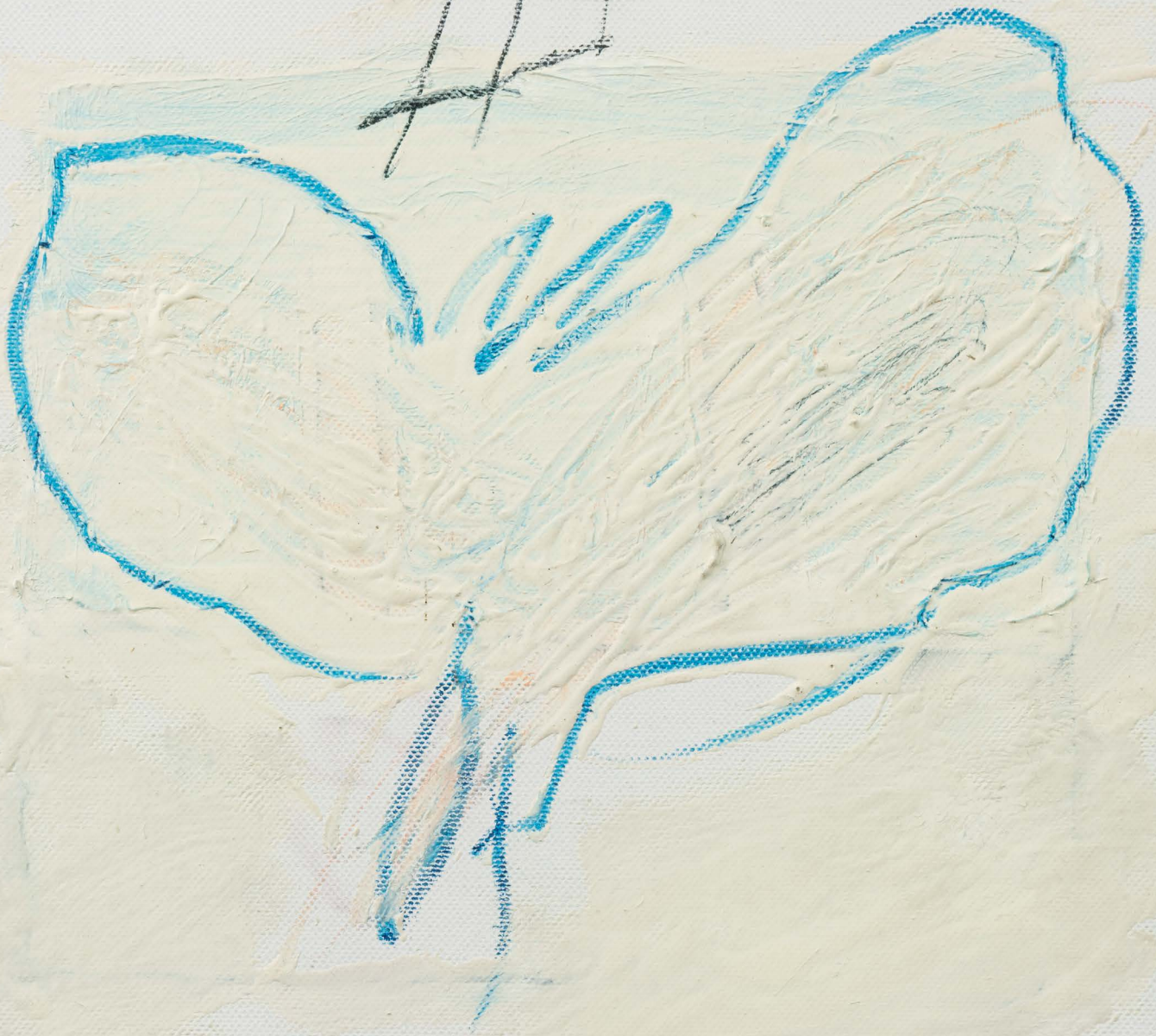
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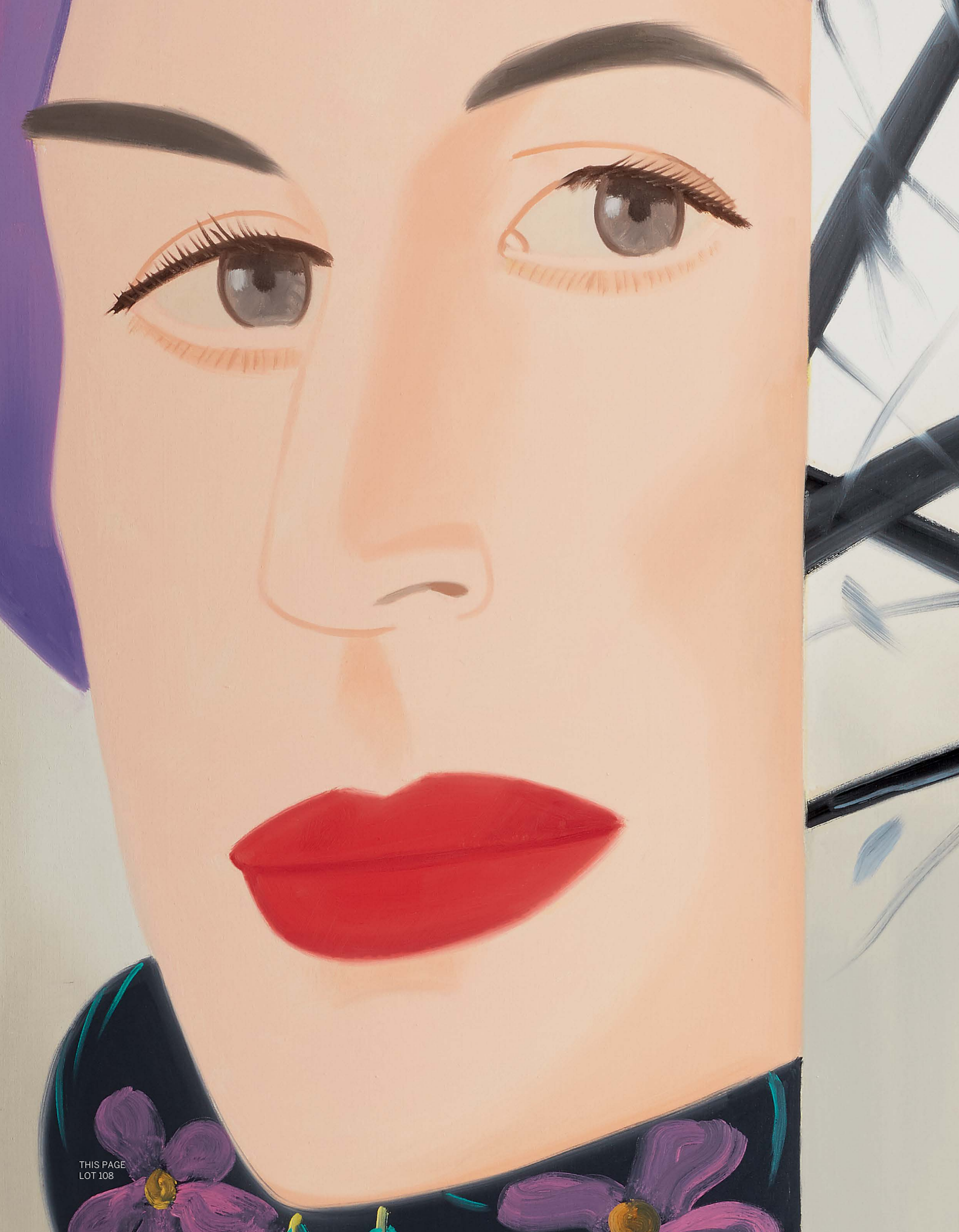
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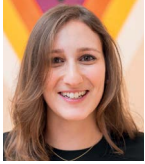






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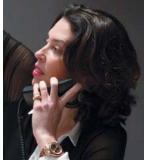
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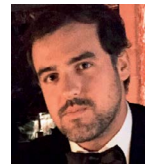
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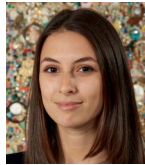
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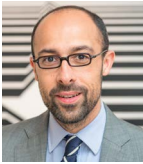
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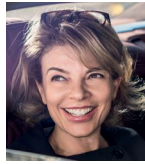
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CONTEMPORARY
ART
MORNING
AUCTION

NEW YORK
FRIDAY
15 NOVEMBER 2019
10 AM

LOTS 101-243



Ruth Asawa in Her Studio, San Francisco, 1969
Image © 2019 Rondal Partridge Archive
Art © Estate of Ruth Asawa

Two Works by Ruth Asawa

PROPERTY FROM
THE COLLECTION OF
JAMES J. LUDWIG

LOTS 101-102

Sotheby's is honored to present the following two works by Ruth Asawa from the Collection of James J. Ludwig. These hanging sculptures highlight the artist's diverse oeuvre and stand out as fresh-to-market gems by the San Francisco sculptor. Throughout Ruth Asawa's life she experimented with wire, in particular its capacity to balance open and closed forms, and invented a powerful three-dimensional vocabulary that is embodied by the unique forms of the following lots. Committed to enhancing the quality of daily life through her works of art, Asawa contributed a unique perspective to the formal explorations of 20th century abstract sculpture and stands as a pioneering modernist sculptor. Her contributions can be traced through many public commissions, her lifelong activism in education and the arts, and the now permanent installation of fifteen sculptures at the M.H. de Young Memorial Museum in San Francisco. Asawa's sculptures redefined art as a way of thinking about forms in space rather than as a merely stylistic practice.

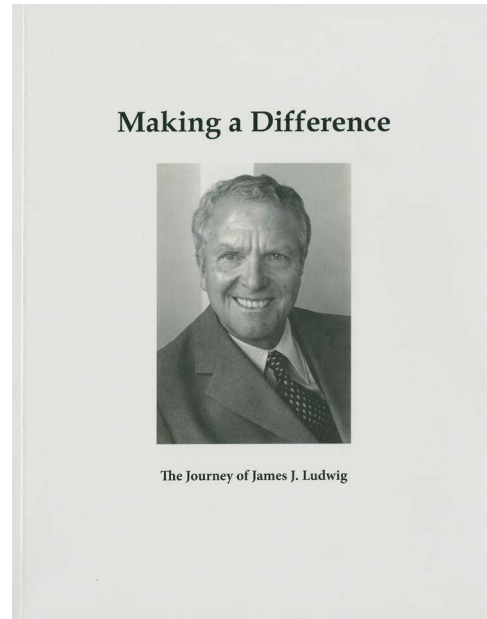
James J. Ludwig graduated from Yale University and has since remained an active alumnus through leadership and philanthropy roles. After serving in World War II at the age

of 18, Ludwig began his career with Saks Fifth Avenue in New York City. Ludwig was selected to launch and manage their new San Francisco store where he went on to lead as an executive within the company for over 30 years. Ludwig purchased a home just off San Francisco's famous Lombard Street in 1957 that included Asawa's *Untitled* (S.422). After living with this looped wire sculpture for decades, Ludwig acquired a second piece *Untitled* (S.256), directly from the artist in 2002 following years of friendship. *Untitled* (S.256), is one of Asawa's iconic tied wire sculptures consisting of two interlocking forms that begins with an open center of six branches of bundled wire. The bundles are tied, then divide and branch out, with nature as the model.

With a deep appreciation for Asawa's ability to enhance the quality of daily life through her works of art, the Ludwig family loaned *Untitled* (S.422) to the artist's 2006 retrospective, *The Sculptures of Ruth Asawa: Contours in the Air*, presented by the M.H. de Young Memorial Museum allowing countless visitors to share in the joy the sculpture has provided them for decades. In addition to having an excellent eye for Contemporary and African Art, Ludwig has remained an

active and integral part of San Francisco's rich culture. Highly connected within the San Francisco scene, Ludwig was an early investor in Don and Doris Fisher's very first Gap store in 1969. In the years following this fortuitous investment, Ludwig has remained dear friends with the Fishers whose world renowned collection anchors the San Francisco Museum of Modern Art. Ludwig's impact on the city has been extensive, serving as president and chairman of the board of both the San Francisco Ballet Association and the San Francisco Zoological Society, CEO of the Medical Research Institute at California Pacific Medical Center and multiple committees at the de Young Museum and the San Francisco Museum of Modern Art among other civic and cultural entities.

Asawa's recent exhibition, *Ruth Asawa: Life's Work*, at the Pulitzer Arts Foundation was met to wide critical acclaim and provided even richer insight into the artist's innovative contributions to the field of modern and contemporary sculpture. For years, James J. Ludwig has lived alongside these museum quality sculptures so it is with great honor that Sotheby's presents the following lots to the public.



Two Works by Ruth Asawa

PROPERTY FROM
THE COLLECTION OF
JAMES J. LUDWIG

101

RUTH ASAWA

1926 - 2013

Untitled (S.422, Hanging Single-
Lobed, Three Layers of Spheres)

copper, iron and brass wire

21¾ by 28½ by 28½ in.

55.2 by 72.4 by 72.4 cm.

Executed circa 1954.

PROVENANCE

Collection of Bruce Walkup, San Francisco

(acquired directly from the artist in 1954)

Acquired from the above by the present owner

in 1957

EXHIBITED

Fine Arts Museums of San Francisco, M.H.

de Young Memorial Museum; Los Angeles,

Japanese American National Museum, *The*

Sculptures of Ruth Asawa: Contours in the Air,

November 2006 - May 2007, cat. no. 63, p.

185, illustrated in color

\$ 150,000-200,000

“My curiosity was aroused by the idea of giving structural form to the images in my drawings. These forms come from observing plants, the spiral shell of a snail, seeing light through insect wings, watching spiders repair their webs in the early morning, and seeing the sun through the droplets of water suspended from the tips of pine needles while watering my garden.”

Ruth Asawa



Two Works
by Ruth Asawa

PROPERTY FROM
THE COLLECTION OF
JAMES J. LUDWIG

102

RUTH ASAWA

1926 - 2013

Untitled (S.256, Hanging Tied-
Wire, Double-Sided, Open-Center,
Six-Branched Form Based on
Nature)

galvanized iron wire
29¾ by 46 by 46 in.
75.6 by 116.8 by 116.8 cm.
Executed *circa* 1965.

PROVENANCE

Acquired directly from the artist by the present
owner in April 2002

EXHIBITED

San Francisco Conservatory of Music,
Extended Loan, 1970-1999

\$ 200,000-300,000

“Equally provocative are Asawa’s tied-wire sculptures...These forms, which either hang from the ceiling or are mounted on the wall, were based on the binary branching design of the skeleton of a desert plant that Asawa’s friends Paul and Virginia Hassel brought to her in 1962. Unable to make a two-dimensional drawing of the plant that satisfied her, Asawa shaped it in wire to understand its structure and then found that she was able to render its form more accurately in wire.”

Daniel Cornell, “The Art of Space: Ruth Asawa’s Sculptural Installations” in *Exh. Cat.*, San Francisco, M.H. de Young Memorial Museum, *The Sculptures of Ruth Asawa: Contours in the Air*, 2006, p. 160



PROPERTY OF ROBERT A. BERNHARD,
A DESCENDANT OF MAYER LEHMAN

JEAN DUBUFFET

1901 - 1985

Barbe des longues attentes

signed and dated 59; titled and dated *juin 59*
on the reverse

India ink and paper collage on paper
20 by 14 $\frac{3}{8}$ in. 50.8 by 36.5 cm.

\$ 250,000-350,000

PROVENANCE

Galerie Rive Gauche, Paris
Collection of Mr. and Mrs. Warner
Muensterberger, New York (acquired from the
above in 1960)
Bianchini Gallery, New York
Acquired from the above by the present owner
in April 1967

LITERATURE

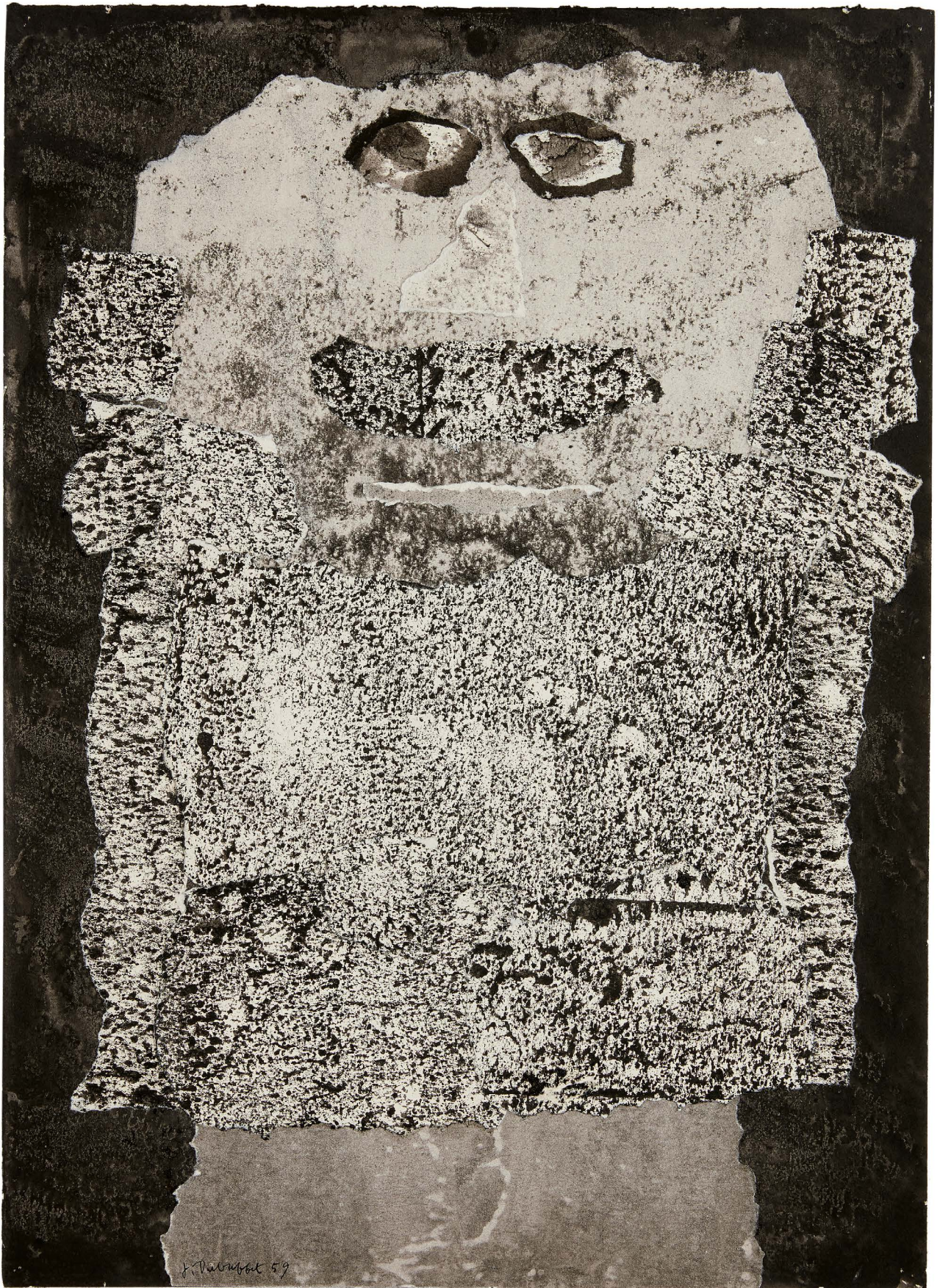
Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet: Fascicule XV, as-tu ceuilli la
fleur de barbe*, Paris 1964, cat. no. 22, p. 24,
illustrated
Lorenza Trucchi, *Jean Dubuffet*, Rome 1965,
cat. no. 217, p. 238, illustrated
Barbara Majewska, *Sztuka inna, sztuka ta
sama: Dubuffet, de Staël, Wols, Pollock*,
Varsovie 1974, cat. no. 19, illustrated



Jean Dubuffet in his studio in Venice, France, 1959
Image © John Craven, courtesy of the Dubuffet Foundation
Art © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

“Some of the *Barbes*...look like gravel runs and have that geological feeling inherent in so much of Dubuffet’s work. Some resemble great rock formations or age-old boulders predating man’s presence on this planet. Or they appear to be survivors of ancient barbaric—that is to say, bearded—civilizations. Their shapes recall the Menhirs of Stonehenge and the Winged Bulls from Assyrian palaces. The beard is the ageless symbol of manhood, and most cultures worshiped bearded divinities such as the Greek earth gods...It is the memory of these archetypes that Dubuffet now evokes.”

Peter Selz, *The Work of Jean Dubuffet*, New York 1962, p. 149



SEEING IN COLOR

Abstraction from a Distinguished North American Collection

LOTS 104-106

Within superlative collections, each individual artwork represents not only its conceptual ambition and aesthetic characteristics, but also remains as the material vestige and objectified legacy of a cultural history. The works that comprise *Seeing in Color: Abstraction from a Distinguished North American Collection* represent touchstone moments from significant artistic movements from the latter half of the twentieth century. Assembled by an individual with a superb eye and distinguished taste for the very best examples of abstract art, together, these works provide a prodigious and singular narrative of art history's trajectory over the past half century.

The revolutionary artistic innovation that took place across North America and Europe in the post-war decades, spanning diverse strains of Abstract Expressionist, Lyrical Expressionist, and Color Field movements, defines the very heart of this collection. The revelatory interrelationships presented here between the dynamic gestures of Joan Mitchell and Gerhard Richter; the immersive color of Hans Hofmann; the muscular abstractions of John Chamberlain, and the technical investigations explored by Morris Louis underscores just how restrictive and insufficient traditional categories can be.

Ultimately, the defining narrative of the collection is its commitment to exemplars of twentieth-century abstraction, which presents an art historical narrative that celebrates some of the past century's most revered artists. Informed by rare intelligence, a discerning eye, and an instinctive passion for color and form, *Seeing in Color: Abstraction from a Distinguished North American Collection* represents the pioneering spirit and exuberant ambition of post-war painting and sculpture.





SEEING IN COLOR

Abstraction from a
Distinguished North
American Collection

104

JOAN MITCHELL

1925 - 1992

Untitled (Blues Away)

signed

oil on canvas

20 by 17 in. 50.8 by 43.2 cm.

Executed in 1964.

PROVENANCE

Stable Gallery, New York

Private Collection

Martha Jackson Gallery, New York (acquired from the above in 1974)

Anderson Gallery, Buffalo (acquired from the above in 1980)

Private Collection, Paris (acquired from the above in 1995)

Sotheby's, New York, 16 May 2002, Lot 220

Acquired from the above sale by the present owner

EXHIBITED

New York, Associated American Artists,

Martha Jackson Gallery, 1953 to 1979,

September - October 1994, cat. no. 24, p. 14, illustrated in color

\$ 450,000-650,000

With the use of melodious color and spontaneous yet controlled brushstrokes that radiate passion, raw emotion, and fierce intention, Joan Mitchell's *Untitled (Blues Away)* is an exquisite example of the artist's singular and captivating practice. The intimate canvas is riddled with generous swaths of cypress green and Mediterranean blue mixed with turbulent, forceful strokes of deep crimson and marigold that gather exuberantly towards the center of the canvas. The energetic color both bursts outward from, and recedes into, the outer whites of the canvas, signaling Mitchell's absolute mastery over her chosen medium.

Painted in 1964, *Untitled (Blues Away)* belongs to a suite of works Mitchell fondly referred to as the "stations on the Paris subway," and of which another example resides in the permanent collection of the Yale University Art Gallery. After splitting her time between the Paris and New York, Mitchell eventually settled in the City of Light in 1959, thus beginning the most turbulent and prolific period in her career. Mitchell's bold defiance against her contemporaries' penchant for "all-over compositions" is no more prevalent than in the present work; the deeply pigmented and concentrated center radiates with brooding emotion, only to be broken by hopeful gleams of bright color. Out of the fury of blues, teals, and olive greens comes a hopeful red that, as the title of the work suggests, pushes the blues away. As John Ashbery expertly discerned in a review of Mitchell's 1965 solo exhibition at Stable Gallery in New York, "Joan Mitchell's new paintings...continue an unhurried meditation on bits of landscape

and air. There are new forms, new images in this new work but no more than were needed at any given moment...the abrupt materialization of [a] shape strikes a few echoes in other paintings, where calligraphy, sometimes flowing, sometimes congealing, continues patiently, as though in a long letter to someone, to analyze the appearances that hold her attention the longest" (John Ashbery, "An Expressionist in Paris," *ARTnews*, April 1965, n.p.).

In *Untitled (Blues Away)*, Mitchell's passion, gestural intention, and emotion behind each brushstroke and passage of color is palpable. Indeed, in *Untitled (Blues Away)*, Mitchell fuses the visual vocabulary of that of her past, the New York Abstract Expressionists with that of her present, the French Impressionists and Post-Impressionists, in a riotous manner which only she could accomplish. Helen Molesworth echoes this sentiment: "The overall effect of both her use of color and application of paint is that the compositions feel built-up, considered, and intensely achieved. Her deployment of painting's elemental building blocks—color and stroke—result in paintings that are analogous to poetry. If in poetry language is both sharpened and distilled, both loaded with and emptied of meaning, then in Mitchell's canvases the elements of paintings—paint, color and canvas—are both themselves and at the same time replete with expressive connotation. This is the dialectic struggle waged by Mitchell's work" (Helen Molesworth in Exh. Cat., London, Hauser & Wirth, *Joan Mitchell: Leaving America, New York to Paris 1958-1964*, 2007, p. 9).



SEEING IN COLOR

Abstraction from a
Distinguished North
American Collection

105

JOHN CHAMBERLAIN

1927 - 2011

Mom's Rivets

painted and chromium-plated steel

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

Executed in 1963.

PROVENANCE

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

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

Collection of Mary Chamberlain Zbacnik,
California (by descent from the above in 2003)

Sotheby's, New York, 25 September 2018,

Lot 12

Acquired from the above sale by the present
owner

\$ 100,000-150,000

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

Dan Graham, “John Chamberlain: Conceptual Artist” in *Exh. Cat.*, New York, Gagosian Gallery, *John Chamberlain: New Sculpture*, 2011, p. 139



SEEING IN COLOR

Abstraction from a
Distinguished North
American Collection

106

SAM FRANCIS

1923 - 1994

Domrémy

signed with the artist's initials; signed and dated 1958 on the reverse
watercolor and gouache on paper
27 by 40 in. 68.6 by 101.6 cm.

This work is identified with the interim identification number of SF58-264 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Martha Jackson Gallery, New York
Collection of Dorothy Beskind, New York
(acquired from the above in 1958)
Richard Feigen Gallery, New York
Collection of Jeffrey Wilkey, New York
(acquired from the above in February 2011)
Douglas Udell Gallery, Edmonton
Acquired from the above by the present owner
in February 2012

EXHIBITED

New York, Martha Jackson Gallery, *Sam Francis: Paintings*, November - December 1958

\$ 250,000-350,000

Sam Francis' lyrical *Domrémy* is a mystical example of the artist's output at the height of his career. The gouache's reds and maroon, ochres, and deep black are tinged with subtleties of blue that brings one deeper and deeper into the work. Executed in 1958, after the artist had completed two trips around the world that brought him from California to Paris, New York to Japan and back again, *Domrémy* is a mastery of color and place. Indeed, it was during Francis' first trip to Paris in 1950 that the artist became fascinated with light and its effect on color after seeing Monet's *Water Lilies* and Bonnard's outdoor scenes firsthand. In fact, Francis painted the present work shortly after moving into a bigger studio in Paris' Arcueil district on the rue du Domrémy where he also painted monumental works like the *Basel Mural* triptych, now in the collections of the Norton Simon Museum in Pasadena and the Stedelijk Museum in Amsterdam. The present work combines this understanding of light and color with Francis' newfound appreciation for space and Eastern thought, bolstered from his time in Japan.

Layering nearly translucent areas of color with more thickly applied gouache, the color

in *Domrémy* jumps from itself to the starkness of the untouched white sheet. The expanses of deliberate, vivid color are exacerbated by the vastness of the negative space on either side of the cascading color—areas that are highly intentional. While in Tokyo in 1957, Francis lived and worked in a temple, observing the lessons of traditional Japanese *haboku*, or flung-ink painting, as well as *ikebana*, the art of flower arrangement. Both studies are evident in *Domrémy*, where the gestural color freely falls down the vertical expanse of the work, into a world unknown. The notion of the void—central to East Asian culture—is expressed clearly here. Francis' establishing a permanent studio in Japan stands as a further testament to the importance of Japanese traditions as a paramount influence on the artist. In fusing both Eastern and Western cultures in Francis' magnificent body of work, Peter Selz explains: "He reflects on the symbolism of white as the imperial color of magnificence and nobility, as the color of Great Jove, the albatross, and the veil of Christianity's deity, but he also notes that it is the color of evil, transcendent horror, and great panic, the shroud of death and the fog of ghosts" (Peter Seltz, *Sam Francis*, New York 1982, p. 62).



107

JENNIFER BARTLETT

b. 1941

In the Garden #201

oil on canvas, in 2 parts
overall: 84 by 144 in. 213.3 by 365.8 cm.
Executed in 1983.

PROVENANCE

Paula Cooper Gallery, New York
Private Collection, Bloomfield Hills
Sotheby's, New York, 5 May 1986, Lot 53
Private Collection, Prince Edward Island
(acquired from the above sale)
Baldwin Gallery, Aspen
Acquired from the above by the present owner

EXHIBITED

New York, American Academy and Institute
of Arts & Letters, *Paintings and Sculpture by
Candidates for Art Awards*, March - April 1983,
cat. no. 2
New York, American Academy and Institute
of Arts & Letters, *Exhibition of Work by Newly
Elected Members and Recipients of Honors and
Awards*, May - June 1983, cat. no. 31

\$ 120,000-180,000

“The remarkable thing is how this exhaustive and systematic, yet extremely diverse anatomy of a banal backyard scene winds up so emotive and complicatedly human, suffused with longing and alienation, grace and agitation, loveliness and unease.”

Gregory Volk, *Exh. Cat.*, Philadelphia, Locks Gallery,
Jennifer Bartlett: In the Garden (1980-1983), 2014, p. 3





All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

108

ALEX KATZ

b. 1927

January 2

oil on linen

90 by 90 in. 228.6 by 228.6 cm.

Executed in 1992.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

circa 1999

\$ 500,000-700,000



Roy Lichtenstein, *I... I'm Sorry!*, 1966
The Eli and Edythe L. Broad Collection, Los Angeles
Image/Art © Estate of Roy Lichtenstein

“The way the woman is inserted into the landscape makes her not so much an object of regard on par with it, but a presence more intimately and subjectively insinuated into our consciousness. It is as if she is in our mind as we walk through these trees, like someone remembered in separation.”

David Sylvester, Ed., *Alex Katz: Twenty Five Years of Paintings, From the Saatchi Collection*, London 1997, p. 78





Alex Katz with his work *January 3* at the Guggenheim Museum Bilbao, 2015
Image © Ander Gillenea/AFP/Getty Images
Art © 2019 Alex Katz/Licensed by VAGA, New York, NY

JANUARY 2

Alex Katz's arresting *January 2* represents a bridge between Katz's earlier, highly stylized portraits with his later, large scale landscapes. The present work, imbued with a nostalgic feeling that is both familiar and cold, is comprised of a singular, 90-square inch canvas divided into two distinctly asymmetrical planes that create a trompe l'oeil diptych effect. This dramatic crop, archetypal of Alex Katz's best work, is cinematic in nature and presents both interior and exterior on the same picture plane.

On the right, a tranquil Manhattan winter scene unfolds in various hues of gray. What few leaves remain on the multi-tiered tree have been coated with a light dusting of snow and bristle gently against the deep winter breeze. The calming view of New York's first snow contrasts deeply against the technicolor Ada, Katz's wife and eternal muse. Her porcelain skin, rosy from the cool outdoors, is accentuated by bold, crimson lips, hazel eyes that beckon and piercing violet accents that separate this particular muse from all other women. For Katz, Ada is everything: she is both unattainable beauty and familiar confidant; aloof, unknown model and warm mother. She is Roy Lichtenstein's idealized comic book heroine and Cindy Sherman's damsel in distress. Katz gushes, "She's both a European beauty and an American beauty. She's like Dora Maar, the same kind of face, but then her smile is the American-beauty smile" (the artist quoted in Leslie Camhi, "Painted Lady" in *The New York Times*, 27 August 2006, p. 6006158). Always painted with an aura of admiration, Katz picks up the subtleties of Ada's sartorial choices; she has matched her wool hat to the lilac geraniums on her scarf, small pops of color to mitigate the gray outdoors.

In the late 1980s, Katz shifted his attention away from pure portraiture to explore the myriad possibilities of landscape painting. Soon Katz became so enchanted by the fusing of these two themes that he dedicated an entire series of paintings to experimenting with these tropes. As Katz explained of the series, "It started in the movies. I was at Film Forum, and they were showing a Russian movie. People walking down an alley with trees around them. I thought it would be a great image for a winter painting. So I went down to city hall and painted it outdoors. It was a cold winter day and the air was kind of a little heavy, so the sun was trying to come through. I painted that *en plein air*. I liked the image a lot, so I asked Ada to come down and I did a sketch. I started with a relatively small landscape, and then I think I did the large one because it seemed like something that would go large successfully. I just thought I'd try the split. It just seemed



Andy Warhol, *Marilyn Monroe's Lips*, 1962

Image © Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

Art © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

like it would be an interesting idea" (the artist quoted in Julia Felsenthal, "Alex Katz on His Painting *January 3*," *Vogue*, June 2015, online). Typical of Katz's particular brand of realism, the seemingly shallow spatial plane and sharp cropping device paired with the sheer size of the canvas owe much to the crisp manner of commercial art and illustration with further inspiration drawn from film, advertising and fashion.

About Katz's idiosyncratic style, Donald Kuspit writes: "Katz's portraits are true to the way we experience others. They eloquently convey the tension between the determinate outer appearance and the indeterminate inner reality of someone known only from the outside. Katz seems to make the shell of a person's outer reality his or own complete substance, as though the person had no inner substance. Yet the quiriness of Katz's appearances alludes to that inner substance... For all their everydayness, Katz's figures have an air of transient strangeness to them, suggesting the mystery of their inner existence, perhaps even to themselves" (Donald Kuspit, *Alex Katz Night Paintings*, New York 1991, p. 8).

Katz began painting in New York City in the late 1950s, forging a style that was distinctly his own during the afterglow of the Abstract Expressionists. Given the timing to the start of his career, Katz is often mislabeled as a Pop Artist: his depictions of beautiful imagery in his signature, flattened style on large, nearly billboard-scaled canvases, align him with the movement that took influence from the mainstream media and omnipresent consumerist products. In the present work, Ada's glamorous red lips immediately recall

Warhol's infamous 1962 diptych, *Marilyn Monroe's Lips*, comprised of repetitions of the iconic actress' lips. The two-panel format in Warhol's masterpiece seems to have influenced Katz beyond just the choice of lip color for Ada; Warhol's grayscale and pink panels are mirrored in *January 2*, undoubtedly a nod to an image Katz would have been incredibly familiar with.

Monumental and invitingly impersonal, Katz's realism reflects his training in commercial art. By increasing the scale of his works, reducing perspective, eliminating extraneous detail and sharpening contours, he has created a definitive and idiosyncratic method of painting. The artist remarked, "People say painting is real and abstract. Everything in paint that's representation is false because it's not representational, it's paint. We speak different languages and have different syntax. The way I paint, realistic is out of abstract painting as opposed to abstract style. So I use a line, a form and a color. So my contention is that my paintings are as realistic as Rembrandt's...it was realistic painting in its time. It's no longer a realistic painting. Realism's a variable. For an artist, this is the highest thing an artist can do – to make something that's real for his time, where he lives. But people don't see it as realistic, they see it as abstract. But for me it's realistic" (Alex Katz in conversation with David Sylvester, March 1997, online). Rendered in Katz's impossibly cool, reductive style, with its grand scale, bold brushwork and iconic flattened perspective, *January 2* is a superlative example of the artist's characteristic aesthetic and subject.

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PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

WAYNE THIEBAUD

b. 1920

Ripley Street Ridge

signed and dated 1976; signed on the stretcher;

signed and dated 1976 on the reverse

oil on canvas

28 by 20 in. 71.1 by 50.8 cm.

PROVENANCE

Allan Stone Gallery, New York

Private Collection (acquired from the above)

Christie's, New York, 14 May 2009, Lot 157

Acquired from the above sale by the present
owner

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

“When Thiebaud wants to stretch for a big effect, he has no trouble with drama, expansiveness, or even a kind of sublimity...Steep precipices that overwhelm human presence and excite a sense of terribilita, danger, or fear are common...Integral with the grandeur of nature, or nature transformed by man, is the power of natural light to illuminate, even dazzle and inspire...The light is more than a matter of energy and science. It is an embodiment of emotion. For Thiebaud it surely is not religious or symbolic in a conventional sense, but is nevertheless celebratory and life affirming.”

Steven Nash, “Thiebaud’s Many Realisms” in *Exh. Cat., Palm Springs Art Museum (and traveling), Wayne Thiebaud, Seventy Years of Painting*, 2007, pp. 19-20





California Street, circa 1960 The University of Arizona Foundation
Image © Max Yavno Collection Center for Creative Photography / 1998
Center for Creative Photography, The University of Arizona Foundation

WAYNE THIEBAUD

RIPLEY STREET RIDGE

In *Ripley Street Ridge*, executed in 1976, Wayne Thiebaud's brilliant palette and luscious handling of rich oil paint create a layered dialogue between realism and abstraction, in which the intensity of light, the play of shadow, and the conversation between architecture, street, and sky capture the true essence of Thiebaud's beloved San Francisco. Thiebaud has long been recognized as one of America's most prominent and celebrated artists for his paintings of pies and cakes, delicatessen counters, figure studies, and cityscapes that restructure space and perspective. The improbable geometry of Thiebaud's San Francisco streetscapes, with their steep hills and dramatic horizon lines, demonstrates the complexities of form and structure inherent in Thiebaud's practice. The thick impasto and candy-colored accents of paint lend the work a kaleidoscopic luminosity that brings to mind the iconic compositions of edible goods painted throughout his impressive and storied career. In *Ripley Street Ridge*, Thiebaud's acute sensibility for color and texture packs a powerful visual punch, inviting viewers to return, again and again, to examine the sensuous surface. The Whitney Museum of American Art's recent acquisition of *Ripley Ridge* (1977), a slightly larger canvas painted the following year— which depicts the very same scene as the present work— further affirms the position of this painting among the most iconic and significant examples of the artist's oeuvre from this period.

Ripley Street Ridge captures the post-war landscape of San Francisco, marking a significant shift from the still-life and figurative subjects that primarily preoccupied the artist in the 1960s and early 1970s. Painted in 1976, just four years after Thiebaud's move to the city, *Ripley Street Ridge* demonstrates the artist's fascination with the contradictions of urban life coexisting in a scene of extreme foreshortening and shifting perspectives. The precise articulation of the buildings and California sky demonstrate the artist's keen interest in representation, yet the focus on atmospheric color and light rather than line or ground reveals Thiebaud's masterful technique and concern with abstraction as a device. The dynamic topography of San Francisco, with its steep hills and dramatic viewpoints, was the perfect inspiration and platform for exaggerating spatial dynamics and investigating the intricacies of composing a painting. Thiebaud recalls, "I was playing around with the abstract notion of edge—I was fascinated, living in San Francisco, by the way different streets just came in and then just vanished" (The artist in Exh. Cat.,



Edward Hopper, *Rooms by the Sea*, 1951

Image © Yale University Art Gallery, New Haven

Art © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art



Richard Diebenkorn, *Ocean Park #19*, 1968

Image © Collection SFMOMA / Gift of Vivian K. Cahill in memory of her husband Robert W. Cahill

Art © The Estate of Richard Diebenkorn



Fine Arts Museums of San Francisco, *Wayne Thiebaud: A Paintings Retrospective*, 2000, p. 58). Beyond the vanishing streets, Thiebaud pushes the horizon line to the top of the canvas and envelops the left side of the painting in the suggestion of a seemingly endless blue sky that solidifies the earth-ground orientation. In his detailing of the windows and rooftops that populate the street in question, Thiebaud ensures the shapes and vivid colors of this scene are not perceived as merely abstract forms.

Through his work, Thiebaud explores non-objective experimentation with form, color and composition. Upon closer inspection, Thiebaud's mastery of the arrangement of color and form in *Ripley Street Ridge* echoes the condensed structural organization as several of Pierre Matisse's paintings, such as *Interior at Nice* from 1919. Here, Matisse explores a range of rich colors both cool and warm to capture the lush textures and patterns adorning the sitter's lavish home overlooking the Mediterranean Sea. The hard edge of the large open door creates a dramatic perspective that similarly foreshortens the sea, allowing the artist to capture the expansive landscape beyond the interior space articulated on canvas through the interplay of vertical and horizontal lines. Interestingly, both Matisse and Thiebaud's handling of rich oil paint translates into nearly identical palm trees that appear in both compositions despite the artists' unique and divergent painting styles.

Furthermore, Thiebaud's experimentation and play between abstraction and realism calls to mind the work of Richard Diebenkorn and his *Ocean Park* series, in particular *Ocean Park #19*, which is in the permanent collection of the San Francisco Museum of Modern Art. Thiebaud's geometrically complex cityscapes are networks of faceted, interlocking planes of light and color, which convincingly portray the dramatic vantage points and pitched perspectives of San Francisco, while verging on pure abstraction through the collapse of spatial depth and sweeping swaths of color. Fellow Californians, Thiebaud and Diebenkorn share a love of light and each possesses an ineffable genius for capturing the fleeting qualities of light and shadow with his brush. On the surface, Diebenkorn's *Ocean Park* series and Thiebaud's landscapes and cityscapes strike us as being very different in their use of color and composition, but what they share is a concise pictorial vocabulary. Despite having a style and technique all his own, Thiebaud and his work pay homage to a long genealogy of artists, including Edward Hopper, Piet Mondrian and Giorgio Morandi, among others. Thiebaud himself remarked, "I'm very influenced by the tradition of painting and not at all self-conscious about identifying my sources" (The artist in Exh. Cat., *Wayne*



Henri Matisse, *Interior at Nice*, circa 1919
 Image © Saint Louis Art Museum, Missouri, Bridgeman Images
 Art © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



David Hockney, *Nichols Canyon*, 1980
 Image © Private Collection
 Art © 2019 David Hockney

Thiebaud: A Paintings Retrospective, 2000, p. 11).

In the spring of 1961, several years before the present work was painted, Thiebaud found himself in New York seeking gallery representation. Dealer Allan Stone encountered the discouraged artist outside his 82nd Street gallery following a long day of dealer visits. Stone, among the ranks of pre-eminent New York dealers, such as Leo Castelli and Sidney Janis, instinctively liked the artist and was intrigued by his works, which were far different than those of the Abstract Expressionist artists dominating the New York art scene. Thiebaud's paintings are so serenely poised in their geometry, actively asserted in their space and haloed with punchy color that they seductively vibrate and resonate before the eye. Stone's partnership and mentorship allowed Thiebaud to remain removed from the New York art world, geographically and creatively, while still experiencing national critical success. Thiebaud praised Stone following his first 1962 show at the Allan Stone

Gallery saying, "Allan really then became a friend. He was very, very careful with the work. He tried to ensure that it wouldn't be collected by people who were just interested in the kind of dynamics of the art world" (*Wayne Thiebaud in Oral history interview with Wayne Thiebaud, 2001 May 17-18*, Archives of American Art, Smithsonian Institution). *Ripley Street Ridge*, first sold through Allan Stone Gallery, caught the renowned dealer's eye and was therefore destined to remain in the collections of true taste-making collectors.

Thiebaud's cityscapes such as *Ripley Street Ridge* provided the perfect forum through which he could explore the opposing tensions between modern abstraction and classic representation. As he observed, "There is an element of oriental art in them, that kind of flattening out of planes—and a lot of playing around...San Francisco is a fantasy city. It's easy to make it into a pretend city, a kind of fairy tale" (*The artist in Exh. Cat., Wayne Thiebaud: A Retrospective*, 2000, p. 58).

Thiebaud's reference to 'fantasy' sheds light on the fact that his street scenes are not simply mere acts of observation, but also dynamic explorations of form and color. Thiebaud exercises any number of manipulations in the arrangement of elements, from color to light to texture of paint, to produce paintings that are, first and foremost, vibrant artistic constructions. Thiebaud's distinctive painterly technique and kaleidoscopic use of color pay homage to his vibrant California lifestyle and landscape, telling the tale of the artist's enduring romance with San Francisco. Thiebaud, celebrating his 99th birthday on the day of the Contemporary Art Day Auction, has long delighted in painting the impossible by celebrating the flatness of his paintings' surfaces while capturing the nearly vertical hills of San Francisco.

Ripley Street Ridge stands out as a museum-quality work in which Thiebaud pushes toward abstraction without ever crossing over in a way only he can master.

PROPERTY FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO SOLD TO BENEFIT FUTURE ACQUISITIONS

HELEN FRANKENTHALER

1928 - 2011

Untitled

signed, dated 1967 and dedicated *1st Jan 1967 for Jacques with love Helen* on the stretcher
acrylic on canvas
83 by 31½ in. 210.8 by 80 cm.

PROVENANCE

Collection of Jacques Tiffeau, New York (gift of the artist in 1967)
Miriam Shiell Fine Art, Toronto
Collection of Morey and Jennifer Chaplick, Toronto (acquired from the above in 1989)
Gift of the above to the present owner in 1996

EXHIBITED

Toronto, Art Gallery of Ontario, *The Shape of Colour: Excursions in Colour Field Art, 1950-2005*, June - August 2005

\$ 500,000-700,000

“Hindsight is easy, but I guess I wanted to retain the drawing depths of the Cubist gestalt and at the same time stretch to other edges, corners; ambiguous space that’s both smack on the surface (the surface of a picture, is, after all, flat!) and yet travel miles in space. Color came from/after/with drawing. Color can be beautiful in terms of how it works in space; how it moves, yet remains in place. If color doesn’t move in space it is only decoration.”

Helen Frankenthaler



Helen Frankenthaler at work in her New York studio, 1969

Image © Ernst Haas / Getty Images

Art © 2019 Helen Frankenthaler / Artists Rights Society (ARS), New York



All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

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MORRIS LOUIS

1912 - 1962

Number 38

Magna on canvas

86 $\frac{7}{8}$ by 45 $\frac{1}{2}$ in. 220.7 by 115.6 cm.

Executed in 1962.

PROVENANCE

Park International, New York

Collection of E.J. Power, London (acquired
from the above *circa* 1964)

Waddington & Bernstein Gallery, Zurich

Acquired from the above by the present owner
in December 2003

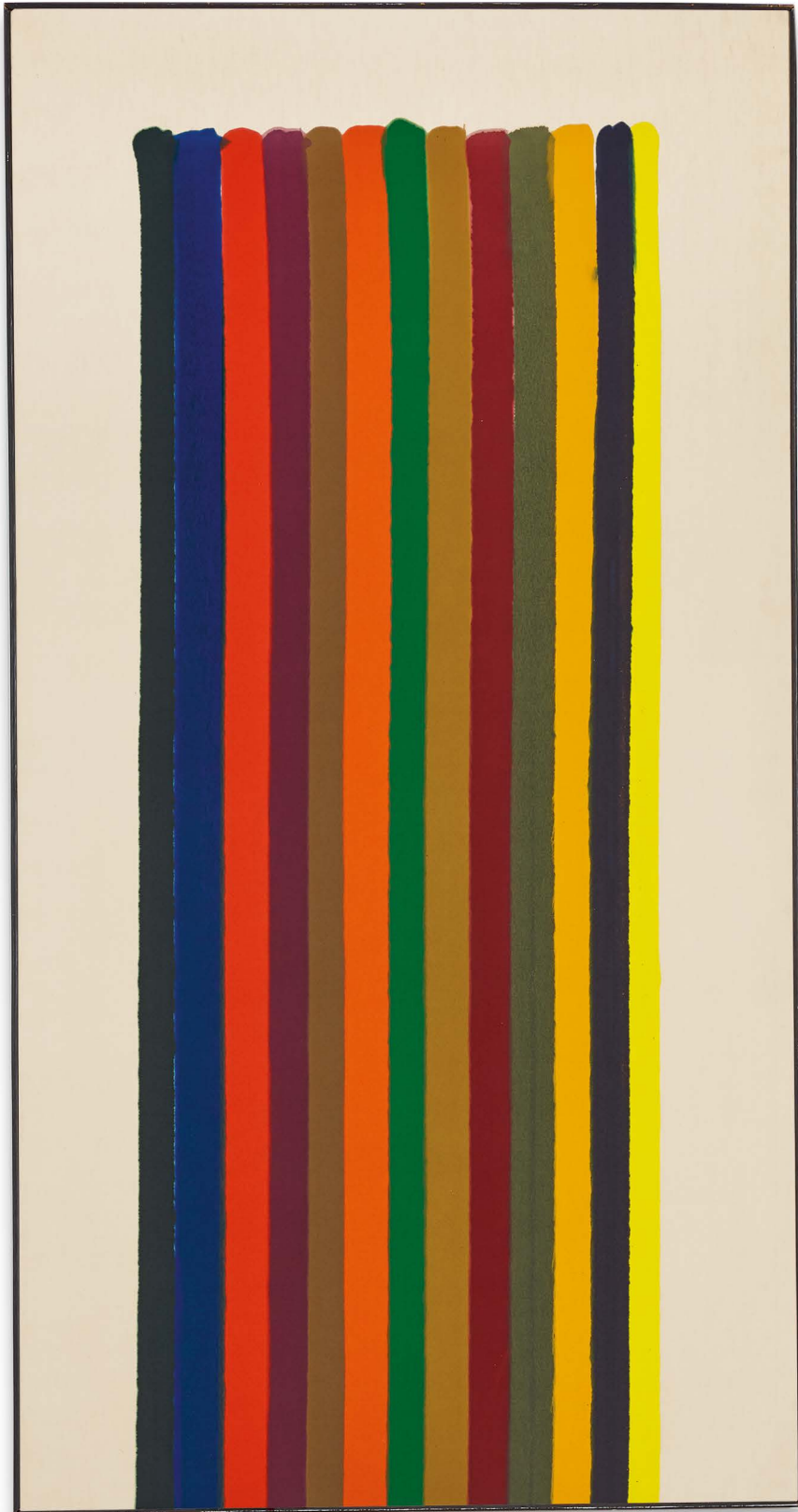
LITERATURE

Diane Upright, *Morris Louis, The Complete
Paintings: A Catalogue Raisonné*, New York
1985, cat. no. 632, p. 189

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

“As usual, your paintings continue to haunt me. But [the] first time I felt they were beyond my eye for [the] time being. Which, for me, means everything.”

Clement Greenberg, letter to Morris Louis, 23 March 1962, Morris Louis Archives



BOCOUR MAGNA PLASTIC ARTIST PAINT

BOCOUR MAGNA PLASTIC ARTIST PAINT . . . IS MADE OF THE HIGHEST GRADE ARTIST PIGMENTS, FAST DRYING, BRILLIANT AND PERMANENT. MAY BE THINNED WITH MAGNA PAINTING MEDIUM OR TURPENTINE. USED ON CANVAS, ILLUSTRATION BOARD, PAPER OR GESSO PANELS. EXCELLENT FOR AIRBRUSH WORK.



Advertisement for *Bocour Mana Plastic Artist Paint*, a formula specially produced for Morris Louis and Kenneth Noland, 1960

MORRIS LOUIS

NUMBER 38

A rhythmic tour-de-force that diametrically marries incandescent color and calculated form, Morris Louis's *Number 38* from 1962 is an exquisite final realization of the artist's *Stripe* paintings. This series, widely heralded as his most significant and advanced body of work, was the artist's last before his untimely death in September 1962. *Number 38* is an especially rare *Stripe* painting, bearing thirteen shimmering stripes (nearly the highest number of stripes seen in the entire body of work); a complex palette balanced by primary, secondary, and tertiary tones; and an impeccably-executed, symmetric composition of equal width stripes. A testament to the museum-quality caliber of the present work, similarly scaled *Stripe* works are held in major international public collections including the Solomon R. Guggenheim Museum, New York; the Palm Springs Art Museum, California; and

the Flint Institute of Arts, Michigan.

Out of public view since it was painted in 1962, *Number 38* bears the incredible distinction of having been first acquired by pioneering British collector E.J. 'Ted' Power. That this work was formerly in the Ted Power collection adds immediate importance: Power was one of Britain's leading collectors of the post-war period and essentially single-handedly brought Abstract Expressionism and Color Field painting to Britain's shores. Power bought only the best of the best; he collected voraciously and assiduously for more than 35 years, but during the 1950s and 1960s, the breadth and depth of his collection was unparalleled. Alongside the four Morris Louis paintings Power owned by 1964, Power counted 79 works by Jean Dubuffet, 6 works by Pablo Picasso, 5 Mark Rothko paintings, 4 works by Jackson Pollock, 7 Clyfford Still

paintings, 16 Ellsworth Kelly paintings, 12 Barnett Newman paintings and 10 works by Agnes Martins in his collection, among many more. The present *Number 38* hung in great company in Power's London flat (albeit upside-down), alongside Constantin Brancusi's *Fish*, now in the permanent collection of the Tate Gallery, London, and Jackson Pollock's 1948 canvas *Black, White and Grey/Number 11A*. In speaking about his love for the paintings in his collection, Power remarked, "To me, one of the most fascinating aspects of a painting which I like is that it is a unique expression or statement of an artist's ideas and emotions communicated through color, shape and texture, by him to me, in a form which I can hold, and keep, and own, and live with, and use, and enjoy, and perhaps with time to get to know and understand. This knowing of a picture should always be a challenge"



Collector E.J. Power in his London flat circa 1979 with the present work, Constantin Brancusi's *Fish*, now in the permanent collection of London's Tate Gallery and Jackson Pollock's 1948 *Black, White and Grey/Number 11A*.

Art © The Pollock-Krasner Foundation ARS, NY / © Succession Brancusi / ADAGP, Paris / DACS, London

(E.J. Power, *10 International Artists, Norfolk Contemporary Art Society*, Norwich Castle Museum, 1959).

Louis began working on his seminal *Stripe* paintings in early 1961, immediately following his *Unfurled* series. In the *Stripes*, the artist continued focusing on the fundamental precepts that had launched his career, specifically how to overcome the Abstract Expressionist aesthetic that had taken the art world by storm in the 1950s and cultivate a distinctive style of his own. The *Stripe* series represents the absolute apogee of Louis's intense concentration on color and his desire to elevate color as an individual force unto itself, as described by John Elderfield: "Color is now no longer part of painting, no longer services and pictorializes the empty canvas... The colored stripes, then, are not neutral modules that combine homogeneously to form

a multicolored sheet or field, as in Noland's work, but things with *identities*. Louis's choices of color (hue and tonality) and his handling of color (of its relative tactility) were designed not only to visually *combine* the stripes but to *preserve* their identities within that combination" (John Elderfield in Exh. Cat., New York, Museum of Modern Art, *Morris Louis*, 1986, p. 75).

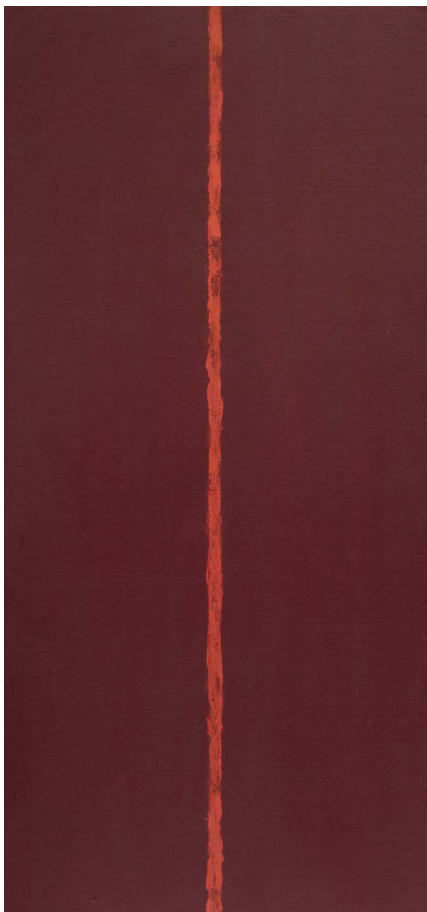
As seen in the present work, each band of color exists as an autonomous entity, bleeding into the fibers of the canvas and becoming one with it. Louis's color palette here is highly complex, and his deliberate ordering of each colored stripe engages a tonal push-pull between primary, secondary, and tertiary hues. His seemingly ordinary red, yellow and blue pillars are offset by gorgeous secondary tones of plum violet, cadmium orange, and jungle green. Pushing the palette even further, Louis enraptures the viewer with nearly indescribable tertiary tones of more muted—yet all the more interesting—offshoots of ochre, sienna, olive, and velvety purple. The effect of such amalgamated sumptuous tones is that their brilliancy is not hindered by the stark midnight navy and black stripes, but rather enhanced as a result of this visual weight.

In addition to its complex color palette, the present work is distinguished as an especially rare example of the *Stripe* paintings as it displays a near-perfect symmetrical alignment of the block of stripes at the center of the composition with equal margin of raw canvas on either side. While Louis created over 200 *Stripe* paintings, most examples tend towards an asymmetrical arrangement of stripes—yet as seen in a few striking works, such as the present one, he achieved an indescribable visual harmony by centering the stripes within the landscape of the canvas. The 'cap' of each stripe is also immaculately finished. Earlier examples of *Stripe* paintings show that Louis had not quite figured out how to address the caps of the stripes, which is where he initially deposited the paint before letting it seep down the surface according to gravity's pull. In contrast to the often messy or irresolute treatment of caps in the preceding works, *Number 38* elucidates Louis's sheer confidence in his pouring technique, resulting in pristinely executed tips of each stripe. As described by John Elderfield, each band of color seems to race upward towards its rounded capital, "like capillary tubes carrying up moisture from their roots," (*Ibid.*, p. 79). Painted just a few months before his death, *Number 38* is a searing visage of an artist at the height of his production, flawlessly synthesizing color and form into a sweeping composition that hypnotically holds the viewer's eye.

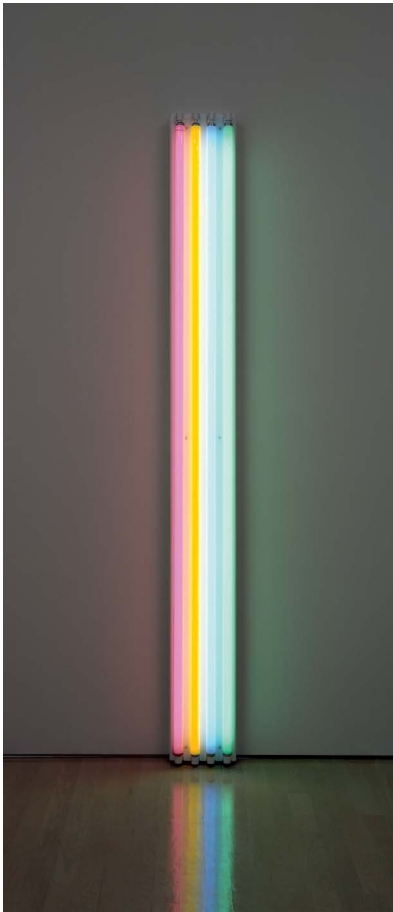
In *Number 38*, Louis carefully controlled each vertical stripe, maintaining an even sense of saturated color throughout the entire vertical length of each stripe. Here, Louis's noticeably calculated application of paint marks a departure from many of the earlier *Stripe* paintings, in which the stripes often overlapped or bled into one another. In creating the present work, Louis would have carefully poured a thin ribbon of paint down the surface of the canvas, then employed long painting stick wrapped with cheesecloth to spread the paint to its desired width, carefully nestling each stripe up against its neighboring stripe. Therefore, the stripes are touching but not bleeding together. The present work consequently reveals Louis as master of his own technique, having perfected the process of pouring paint onto the canvas and controlling the width of each stripe.

This specific, restrained control and evenness seen in *Number 38* was a direct result of advancements in the chemical makeup of Louis's paint formula. Louis exclusively worked with Magna paint, which was mixed by the manufacturer Leonard Boucour and preferred for its highly fluid consistency. Boucour was one of the two leading American paint manufacturers of the time and became well-known for giving artists including Barnett Newman, Ad Reinhardt, and Jackson Pollock free tubes of new paint to experiment with. In 1958, Louis wrote letters to Boucour complaining of his difficulties in thinning this acrylic paint and in April 1960, his complaints were answered when Boucour produced a special Magna formula called Acryloid F-10 for Louis and Noland, which was more amenable for their particular staining techniques. Louis first used Boucour's new Acryloid F-10 in his *Unfurled* series but continued to employ it with its syrup-like consistency for the *Stripes*. Enabled by the specific tactility of the new Magna paint, Louis was capable of meticulously controlling each pour and achieving an unforeseen luminous glow, as radiantly witnessed in the present work.

As a summation of Louis's most salient accomplishments, *Number 38* encapsulates and reflects back to certain milestones of the artist's development and personal biography. His expertly honed technique here contains a wider frame of reference, one illuminated by the path he took to arrive at a type of grand finale such as the present work. Louis was an extremely private and often self-critical individual, especially when it came to his artistic practice. While the painter did not make a habit of speaking about his own work, he remained keenly aware of the art production occurring throughout the world beyond his studio in Baltimore, Maryland



Barnett Newman, *Onement III*, 1949
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York



Dan Flavin, *Untitled (to Henri Matisse)*, 1964
 Image © The Solomon R. Guggenheim Foundation /
 Art Resource, NY
 Art © 2019 Estate of Dan Flavin / Artists Rights
 Society (ARS), New York



Kenneth Noland, *Heat*, 1958, Private Collection
 Art © 2019 Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), NY

and later in Washington, D.C., drawing great inspiration from the Abstract Expressionists and Color Field painters of his time. In 1952, Louis began teaching at the Washington Workshop Center of the Arts where he became close friends with a fellow instructor and painter, Kenneth Noland. Noland and Louis bonded over a shared enthusiasm for the work of artists including Jackson Pollock and Robert Motherwell and in April 1953, Noland and Louis visited New York for a weekend trip that would profoundly impact the future trajectory of Louis's artistic practice and career.

While in New York, Noland introduced Louis to Clement Greenberg, the foremost art critic and essayist of their time. Greenberg would later become deeply involved with Louis's work and eventual legacy as the one trusted advisor with whom Louis would freely

discuss his paintings. Together, the trio visited a number of galleries and artists' studios which most notably included that of Helen Frankenthaler. This particular visit of 1953 was a transformative experience for Louis and his exposure to the staining techniques of Frankenthaler opened up a realm of new possibilities for the artist. Upon witnessing Frankenthaler's innovative technique of pouring pigment over a flat, unstretched canvas to invoke a staining technique, Louis declared her to be "a bridge between Pollock and what was possible" (*Ibid.*, p. 13). For Louis, one aspect of "what was possible" meant an absolute abandonment of gestural representation. Thus, after the formative visit to Frankenthaler's studio, Louis reached a turning point in his career. By soaking the canvas with paint, rather than painting onto its

surface, the paint and the canvas became one.

Further perfecting the techniques of the *Veils* and the *Unfurleds*, Louis's *Stripe* paintings are a glorious denouement of his artistic aims. Unlike previous bodies of work, the *Stripes* are characterized by an inextricable fusion between paint and support—rather than merely sitting on top of the canvas, Louis's painted ribbons of color become one with the canvas, burning into it and setting it ablaze in a prismatic optical experience. It is this precise luminosity that distinguishes *Number 38* as an exquisite finale of the series, possessing an unforeseen quality of compositional dominance and tonal complexity. Illuminated by a valiant energy, *Number 38* consummates Louis's most esteemed body of work and endures as a shimmering apotheosis of Louis's creative genius.



Arthur & Gigi Lazarus

PROPERTY FROM THE COLLECTION OF ARTHUR & GIGI LAZARUS

LOTS 112-114

Arthur and Gigi Lazarus met in the summer of 1955, fell madly in love, married four months later, raised three children and resided together in Washington, D.C. until Gigi's death in 2013. Their shared love for art blossomed into a collection of their own in 1967, when they moved into the home being sold by the renowned collector, David Lloyd Kreeger. With many blank walls to fill, once covered with paintings by artists such as Edgar Degas, Pierre-Auguste Renoir, Vincent Van Gogh, Pablo Picasso and Wassily Kandinsky, Arthur and Gigi focused their collecting on works that moved them by Contemporary and Native American artists.

The interest in Native American works flowed seamlessly from Arthur's professional specialty—providing legal representation to Native American tribes across the United States. By 1971, Arthur had played a significant role in Congress's adoption of the Alaska Native Claims Settlement Act, which was at the time the largest land claims settlement in United States history; Arthur drafted the primary source text for the bill. Arthur also spent decades as the lawyer for the Sioux tribes as they sought compensation for the taking of their Black Hills lands, ultimately winning the landmark case, *Sioux Nation vs United States*, at the U.S. Supreme Court in 1980. Gigi drove the Contemporary choices, which reflected her attraction to vibrant colors and boldness in imagery

ranging from painting and photography to fashion. Gigi took her love of art outside of the home, volunteering in the educational department at the Corcoran Gallery of Art and then as docent at the National Gallery of Art. Early on in their collecting quest, amid the political ferment and social transformations of the late-1960s, Arthur and Gigi discovered the work of the emerging African American colorist Sam Gilliam. Connected through their children's Washington, D.C. school, Arthur and Gigi would go on to acquire a swirling watercolor by the famed artist (lot 113), and then, in what was a splurge at the time, the 1970 beveled edge canvas titled *With Crimson* (lot 112). Arthur and Gigi were instantly captivated by the emotive coloration, mastery of such an innovative technique, and sculptural quality to the painting. Gilliam had made waves not only with his transformative canvases but also by boycotting a show at the Whitney Museum of American Art in solidarity with the Black Emergency Cultural Coalition. It is only fitting that these two pillars of cultural progression found themselves sharing a home for nearly five decades.

Arthur and Gigi collected works of art that celebrated the people and cultures they championed. With Arthur's passing this year, Sotheby's is honored to be offering the following lots from the Lazarus Collection in hopes that future collectors follow in their remarkable footsteps.

112

PROPERTY FROM THE COLLECTION OF ARTHUR &
GIGI LAZARUS, WASHINGTON, D.C.

SAM GILLIAM

b. 1933

With Crimson

signed on the overlap; titled and dated 1970 on
the stretcher

acrylic on beveled edge canvas
45½ by 70 in. 115.6 by 177.8 cm.

PROVENANCE

Jefferson Place Gallery, Washington, D.C.
Acquired from the above by the present owner
in January 1971

\$ 600,000-800,000

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

Sam Gilliam





Left: Morris Louis, *Daet Kaf*, 1959
Image © The Modern Art Museum of Fort Worth Art © 2019 MICA, Rights administered by Artists Rights Society (ARS), New York

Opposite: Sam Gilliam in his Washington, D.C. studio, 2016
Photo: © Marvin Joseph/The Washington Post via Getty Images

SAM GILLIAM

WITH CRIMSON

Executed in 1970, amidst a time of intense experimentation and global artistic innovation, Sam Gilliam's *With Crimson* is a prismatic example of the artist's highly coveted beveled edge canvases. Gilliam pushed the genre of Color Field painting forward as an influential leader of the Washington Color School. *With Crimson* embodies the very best of Gilliam's extraordinarily colorful abstractions created using his pioneering painting technique which upended centuries of conventional practices. The exploding rays of vibrant jewel tones are anchored by rich crimson, for which the painting is titled, and by force invites the viewer into the otherworldly cosmos of color. Overflowing with a kaleidoscopic frenzy of Day-Glo highlights and secondary shades of blue, where these colors coalesce, they form deep pools of gradient pigment that dissolve into one another producing a dynamic sense of painterly activity. Warm tones emanate from the heart of the canvas in a spread of sunset orange and ruby red crimson, while cooler tendrils of violet and shards of teal cut through the surface of the work, fanning out

into a polychrome topography.

With Crimson has remained in the prominent collection of Arthur and Gigi Lazarus for nearly 50 years. Indeed, the Lazarus family acquired *With Crimson* in 1971 from Jefferson Place Gallery in Washington, D.C., a cooperative gallery that promoted emerging artists of the Washington Color School, including Kenneth Noland, Gene Davis, Howard Mehring and, of course, Sam Gilliam. Nesta Dorrance, who ran the gallery from 1961 until its closing in 1974, was instrumental in launching Gilliam's career on an international level. Just two years after the present work was painted, Gilliam would go on to represent the United States at the Venice Biennale, having the distinction of being the first African American artist to ever do so.

Gilliam's many contributions to the art historical canon include his innovative process. First, he soaked an unprimed canvas in a diluted mixture of acrylic paint which he would then fold and twist onto itself. Gilliam would then suspend the saturated canvas overnight, leaving the paint to soak, mingle, stain and spread under the natural gravitational pull. Returning to the canvas the following morning, Gilliam would then sponge, daub, splatter and further fold or roll the canvas in order to unearth unexpected

geometries and combinations. This carefully calculated yet fortuitous choreography becomes recorded on the surface of the finished product, much in the same way Jackson Pollock's dynamic drips and daubs traced his dance-like circumlocution around the studio.

Measuring nearly six feet across, *With Crimson* is expansive and sculptural. Gilliam here has created an object overflowing with contradictions that wrestle on the surface: the canvas is both dense with architectural blocks of color yet appears airy and seemingly weightless. Interested in breaking down the traditional distinctions between painting, architecture and sculpture, Gilliam's final tool to blur these rigid distinctions was to implement the use of beveled edged stretchers, which give the impression that a painting is emerging three-dimensionally from the wall as an object of weight and substance.

Radiating an inner glow, Gilliam's *With Crimson* elevates the sensory potential of color, depth and form. Through his groundbreaking process of creation, Gilliam makes paint luminous, combining a myriad of finishes and pigments with sophisticated color transitions on a sculptural surface, all of which mimic the qualities of light and shadow.





113

PROPERTY FROM THE COLLECTION OF ARTHUR &
GIGI LAZARUS, WASHINGTON, D.C.

SAM GILLIAM

b. 1933

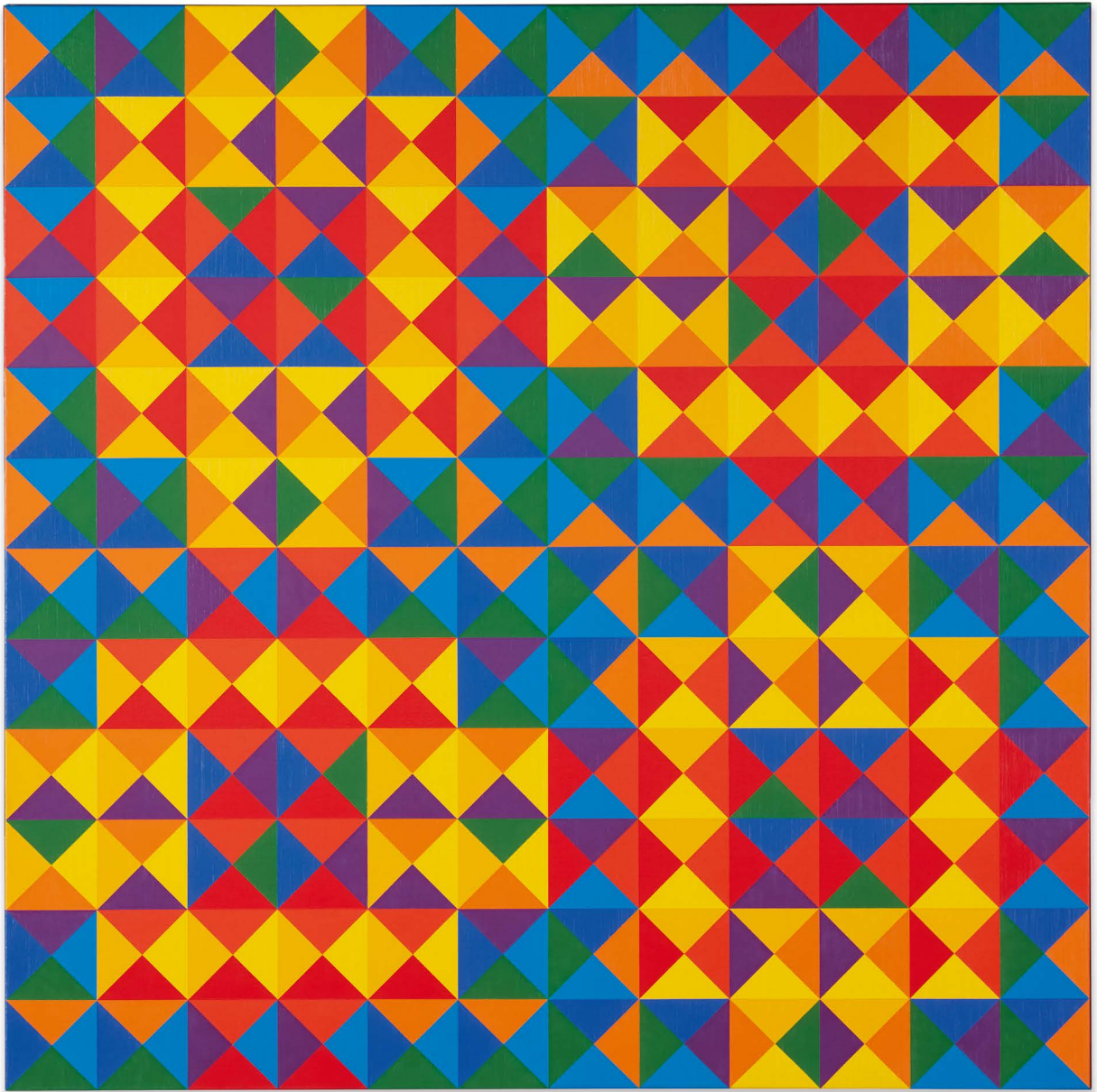
Untitled

signed and dated 68
watercolor and acrylic on Japanese paper
77¾ by 16¼ in. 197.5 by 41.3 cm.

PROVENANCE

Jefferson Place Gallery, Washington, D.C.
Acquired from the above by the present owner
in April 1969

\$ 30,000-40,000



114

PROPERTY FROM THE COLLECTION OF ARTHUR &
GIGI LAZARUS, WASHINGTON, D.C.

**KARL STANLEY
BENJAMIN**

1925 - 2012

#19

signed, titled and dated 1967 on the stretcher
oil on canvas
50¼ by 50¼ in. 127.6 by 127.6 cm.

PROVENANCE

Henry Gallery, Washington, D.C.
Acquired from the above by the present owner
in June 1969

\$ 18,000-25,000

115

PROPERTY OF ROBERT A. BERNHARD,
A DESCENDANT OF MAYER LEHMAN

FRANK STELLA

b. 1936

Untitled

signed on the turning edge
Alkyd on canvas
36 by 36 in. 91.4 by 91.4 cm.
Executed *circa* 1966.

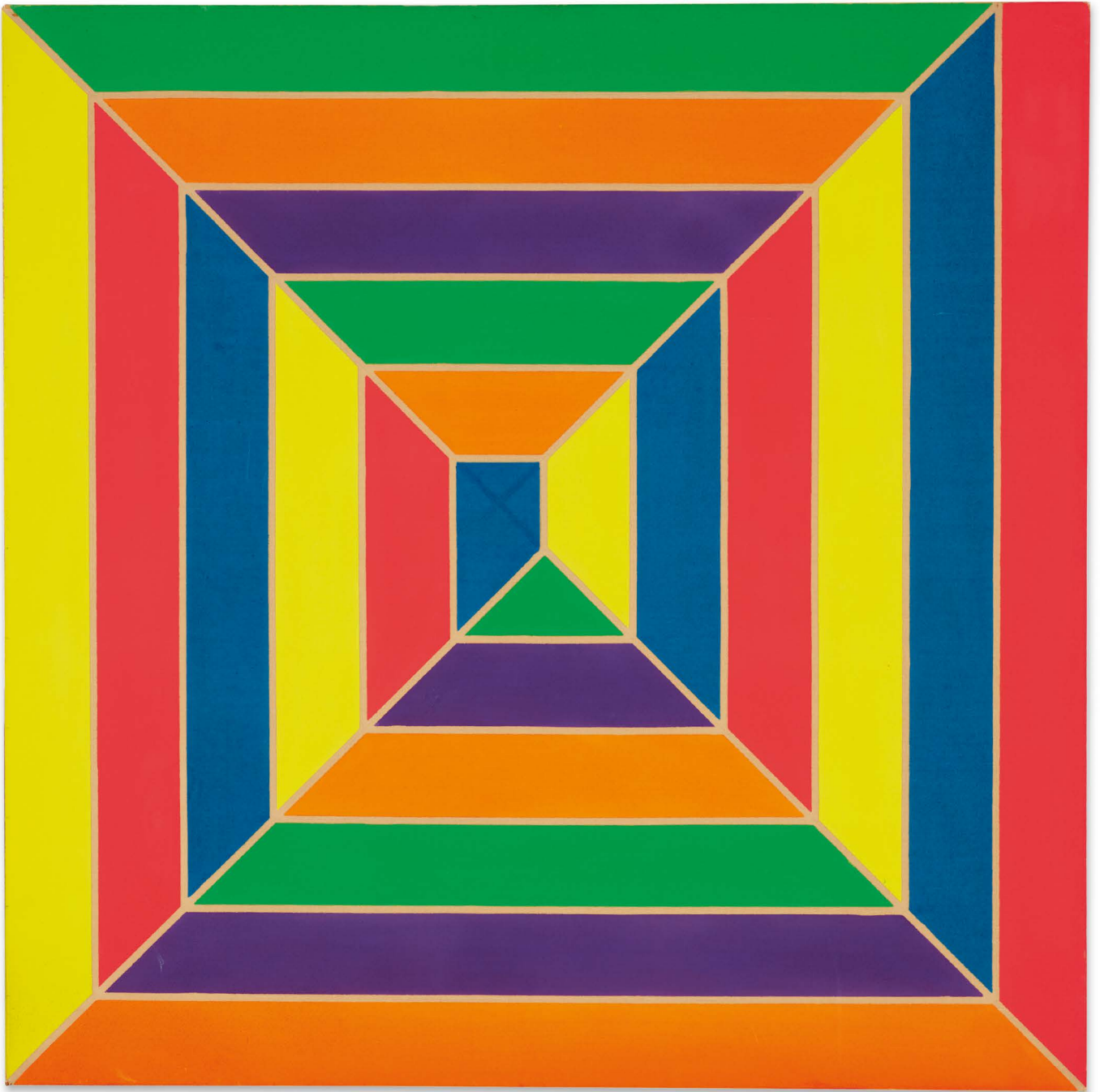
PROVENANCE

Bianchini Gallery, New York
Acquired from the above by the present owner
in October 1972

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

“My painting is based on the fact that only what can be seen there is there. It really is an object. Any painting is an object and anyone who gets involved in this finally has to face up to the objectness of whatever it is that he’s doing. He is making a thing. All that should be for granted. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings is the fact that you can see the whole idea without any conclusion...What you see is what you see.”

Frank Stella



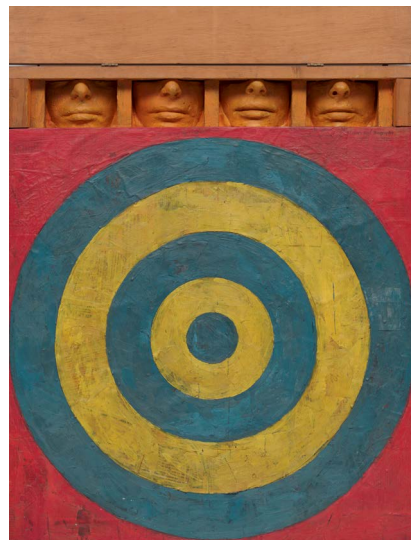
UNTITLED

Emanating dynamic synergy between mathematical purity and optical convolution, Frank Stella's *Untitled* is a remarkable example of the exhilarating visual energy present in his *Mitered Maze* series. Advancing the evolution of Stella's increasingly complex geometric compositions, this series, begun in 1962, demonstrates Stella's profound ability to expand on his initial premises through an iterative process. Deeply linked to Stella's *Benjamin Moore* and the *Concentric Square* paintings, also from the 1960s, the *Mitered Maze* series continues the flattened composition and dazzling chromatic energy of its predecessor, while simultaneously departing from it by creating an interruption in the antecedent's crisp symmetry through the inaugural use of the explicitly delineated diagonal line at the corners of each field of paint.

While Stella's earlier works featured outstanding flatness, the addition of the diagonal line segments introduced a unique spatial illusionism to Stella's compositions. Radiating forth from the center of the canvas, the outstretching lines of an "X" seemingly extend to the corner of the canvas, designating the concentric bands within four distinct, mitered segments, except for one line that starts just left or right of the canvas' corner. In the present work, one diagonal line starts just left of the upper right corner—a detail that is distinguished only when the color bands fail to meet in the painting's epicenter. This disruption in the center of the canvas dramatically heightens the optical sensation of Stella's signature rotational framework, drawing the viewer's eye deep into the center point of the maze. Extraordinarily unique to the *Mitered Maze* series, this ingenious addition to the artist's signature rotational framework creates a gyrating dynamism that constructs a sense of both receding and projecting depth. As the width of the delineated lines remain uniform throughout the composition of *Untitled* rather than tapering inwards towards the center, the composition neither expands outward nor contracts inward, articulating Stella's interest in the relationship between the two-

dimensional canvas and its three-dimensional support. Demonstrating his interest in this spatial tension, Stella remarked on the relationship of the viewer in the illusionistic Baroque image: "Rubens' painting is to remind us that we should see ourselves on a pedestal...because elevated on a pedestal we will surely be reminded of the space all around us—the space behind us, next to us, below us, and above us...which we have so often taken as being the only space available to us as viewers" (the artist in Exh. Cat., Kunstmuseum Wolfsburg, *Frank Stella—The Retrospective: Works 1958-2012*, 2012, p. 114). While at first glance *Untitled* seems to be constructed by a series of squares, the only consummate square is constructed by the edges of the canvas itself, drawing the viewer's attention to the physicality and materialistic nature of the canvas.

Further activating the inaugural geometry, the vibrant, twisting, bold hues of the mitered segments in *Untitled* perpetuate the fundamental element of spatial recession and progression. Utilizing Benjamin Moore Alkyd house paint, first applied in the appropriately titled *Benjamin Moore* series, the *Mitered Maze* paintings feature vibrant segments of primary and secondary colors that were uncharacteristic of his earlier work. Unlike the glossy, vibrant commercial metallic paints Stella had previously used, the interior household paints were designed to have a matte finish and static surface—necessitating that the color pigments be neither projective nor visually absorbent. The tightness of the surface of *Untitled*, initially induced by the matte paint, is moreover intensified by the unpainted spaces between bands of colored segments that follow the shape of the square canvas, applying an identical constancy of geometric patterning. With almost no textural interference from the artist's hand in the application of the paint, the painting lacks tonal variations in the bold hues of the concentric bands and the empty spaces of the diagonals have no traces of bleeds or minute gestures. With the tightly masked stripes, the eye moves more quickly across the canvas, carrying our gaze around and over the



Jasper Johns, *Target with Four Faces*, 1955
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

painting as the bands slip and slide, the ever-changing color dynamics, vacillating between the primary and secondary colors, further enhance the coiling geometry of the squares. The mitered segments that form triangles into the epicenter of the canvas are either primary or secondary colors—with the east and west triangles formed by electric yellow, cobalt blue, and coral red segments and the north and south triangular segments formed by green, Day-Glo orange, and rich violet. Meanwhile, the segments that assemble descending squares alternate between primary and secondary colors. Only the center of the canvas, where the diagonal lines fail to meet, is not consistent with the grouping forming the disruption being blue, green, and yellow.

A remarkable testament to Stella's exploration of color optics and geometric patterns in the early part of his career, *Untitled* is a poignant visual puzzle that lures the eye into a well of vibrant color motion. In its simple geometry, the present work is an exemplary example of the artist's success in creating a unified, flat image composed of distinct elements that concurrently produce an invigorating visual puzzle, challenging received assumptions of perception. As part of Stella's iconic square paintings from the 1960s and 1970s, *Untitled* played a pivotal role in the development of Stella's work. Characterized by a crisp regularity and rigid compositional order, the squares' pictorial force came from their materiality and unique spatial presence, initiating Stella's interest in volume and providing a departure point for his later venture into three-dimensional wall reliefs.



Ellsworth Kelly, *Blue Green Yellow Orange Red*, 1966
Image © The Solomon R. Guggenheim Foundation / Art Resource, NY
Art © 2019 Ellsworth Kelly



NO
PARKING
LOADING
ZONE

Hollis Frampton, #11 (432 Leonardo after Vitruvius). From *The Secret World of Frank Stella*, 1958-1962
Image © Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, NY
Art © 2019 Frank Stella / Artists Rights Society (ARS), New York

116

PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

KENNETH NOLAND

1924 - 2010

Dry Choice

signed, titled and dated 1965 on the reverse
acrylic on canvas
85 by 85 in. 215.9 by 215.9 cm.

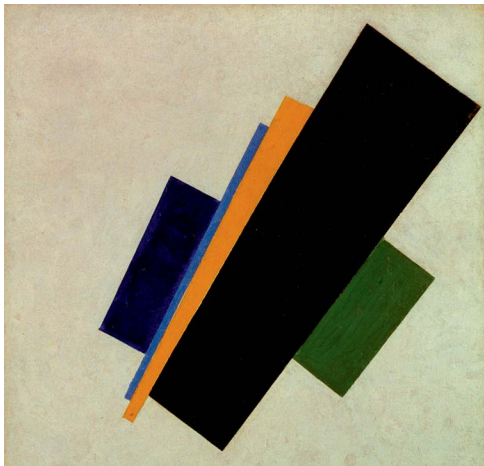
PROVENANCE

Kasmin Limited, London
Collection of Frank and Anne Perron,
Bloomfield Hills
Collection of Judge and Mrs. Peter Spivak,
Detroit (acquired from the above)
Christie's, New York, 9 November 1993, Lot 20
Acquired from the above sale by the present
owner

EXHIBITED

Detroit Institute of Arts, *Detroit Collects:
Selections from the Collections of the Friends of
Modern Art*, May - June 1969

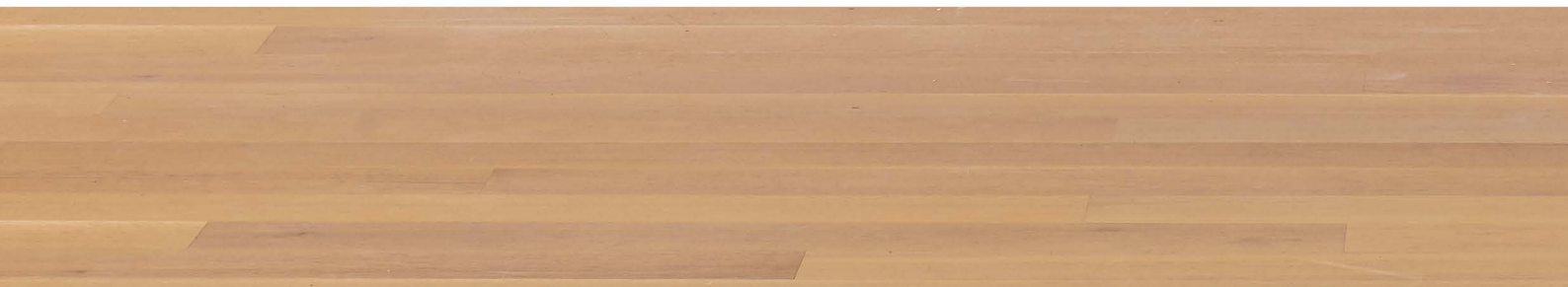
\$ 500,000-700,000



Kazimir Malevich, *Suprematist painting, 18th construction
Painting*, 1915
Image © Amsterdam, Stedelijk Museum / Bridgeman Images

“It took the experience of working with radical kinds of symmetry, not just a rectangle, but a diamond shape, as well as extreme extensions of shapes, before I finally came to the idea of everything being unbalanced, nothing vertical, nothing horizontal, nothing parallel. I came to the fact that unbalancing has its own order. In a peculiar way, it can still end up feeling symmetrical.”

Kenneth Noland





⇒ 117

DONALD JUDD

1928 - 1994

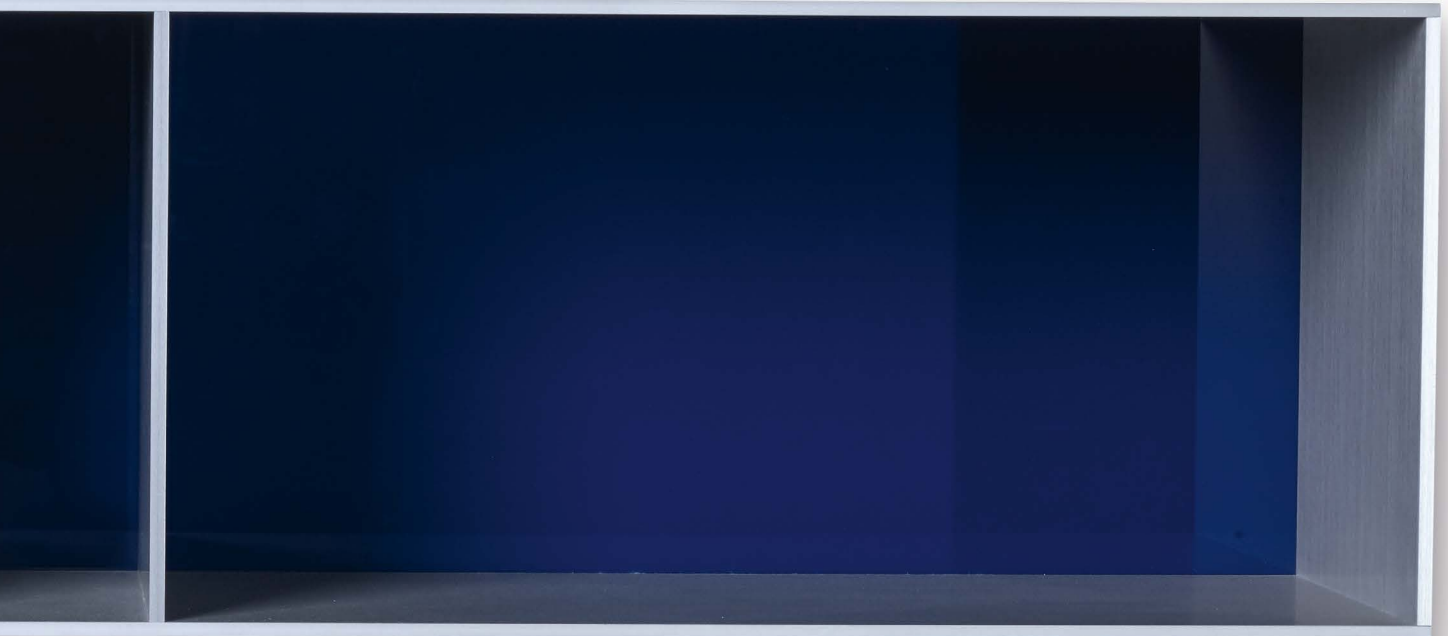
Untitled

stamped with the artist's name, date *87-10* and
fabricator *AG MENZIKEN* on the reverse
anodized aluminum and blue acrylic sheet
10 by 45 by 10 in. 25.4 by 114.3 by 25.4 cm.
Executed in 1987.

PROVENANCE

Waddington Custot Galleries, London
Acquired from the above by the present owner
in 1988

\$ 700,000-1,000,000



“It isn’t necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear and powerful. They are not diluted by an inherited format, variations of a form, mild contrasts and connecting parts and areas.”

Donald Judd



DONALD JUDD

UNTITLED



Above: Dan Flavin, *Untitled (To Donna 5a)*, 1971
Image © Musee National d'Art Moderne, Centre Georges Pompidou, Paris / Art Resource, NY
Art © 2019 Estate of Dan Flavin / Artists Rights Society (ARS), New York

Top: Donald Judd, *15 untitled works in concrete*, 1980-1984
Image © Permanent collection, the Chinati Foundation, Marfa, Texas. Photo by Douglas Tuck, courtesy of the Chinati Foundation. Donald Judd Art
Art © 2019 Judd Foundation / Artists Rights Society (ARS), New York

Untitled is a quintessential example of Donald Judd's radically innovative sculptural practice: austere in form while aesthetically sophisticated in color, concept and spatial treatment. Abiding by strict conceptual premises articulated with a discrete vocabulary of three-dimensional forms and materials, Judd created a wealth of works from his self-imposed economy of means, defining these works as specific objects, not sculptures, which he placed directly onto the floor or the wall as seen in the present example. Flawlessly constructed from anodized aluminum and dark blue acrylic sheet, *Untitled* exquisitely fulfills Judd's pioneering ambition to create autonomous artworks that operate entirely without reference to other pictorial worlds. Known as *Menziken* boxes, Judd created these specific objects between 1987 and 1994 alongside the fabricator Menziken AG. The present work, *Untitled*, from 1987, is one of the earliest *Menziken* boxes and possesses a restrained and uniform aesthetic that juxtaposes the industrial, matte aluminum exterior surface with an internal lining of glossy and chromatically captivating dark blue Plexiglas. Over the course of three years, Judd oversaw the fabrication of fifteen unique *Menziken* boxes in this 10 by 10 inch size,

further highlighting the present example as an incredibly rare work from his oeuvre. Judd described, "The box with the Plexiglas inside is an attempt to make a definitive second surface. The inside is radically different from the outside. Whilst the outside is definite and rigorous, the inside is indefinite" (the artist in *Exh. Cat., Saitama, The Museum of Modern Art (and traveling), Donald Judd 1960-1961*, 1991, p. 162). In exploring *Untitled*'s ambient space, the viewer's ever-changing position uncovers new geometries from alternate vantage points; the fall of shadow in one direction may impart subtle variations in the abyssal blue tone of the reflected light emanating from the flawless Plexiglas, while the weightless hovering of the form itself amplifies the work's serene optical effect.

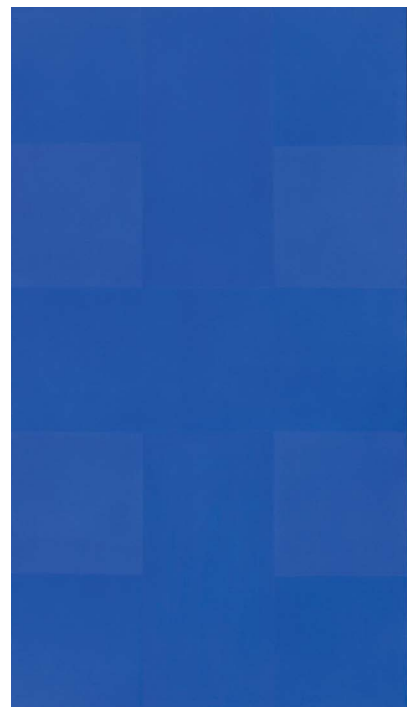
By the mid-1960s Judd had shunned the idea of traditional art forms entirely as his attention shifted from painting to sculpture with a strong architectural influence. In his breakthrough 1965 treatise entitled *Specific Objects*, Judd defined a holistic aesthetic philosophy whereby the work of art need only refer to its own internal geometry and external form within the space it occupies. Judd elaborated saying, "It isn't necessary for a work to have to have a lot of things to



look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear and powerful. They are not diluted by an inherent format, variations of a form, mild contrasts and connecting parts and areas" (the artist in "Specific Objects," 1965, reprinted in Exh. Cat., Kunsthalle Bielefeld (and traveling), *Donald Judd: Early Work 1955-1968*, 2002, p. 94). Following the publishing of this treatise, Judd began to abide by a strict conceptual premise articulated by this discrete vocabulary of three-dimensional forms and materials. The earliest works were singular, freestanding box-like forms constructed of wood or metal and expanded into more complex explorations in space by introducing repeated sequences and rows, highlighting space itself as a defining component within these specific objects.

By the 1970s, Judd pushed the boundaries and increased the scale, complexity and variety of his highly aesthetic and conceptual investigations. From the early 1960s Judd had rejected the concept of the handmade and began to employ fabricators, including the Bernstein Brothers in Queens and later Alu Menziken AG in Switzerland, to eliminate any trace of the artist's hand. Judd's preference

for industrial materials such as steel, copper, Plexiglas and aluminum allowed him to create precise and flawless specific objects. *Untitled* embodies this vision by eliminating illusion through the creation of material objects of elemental force, which dramatically coexist with the surrounding space. Earlier in the 1960s, Judd employed colored Plexiglas as top and bottom surfaces or lateral sides, which allowed light to expose the interior structure of the units while casting jewel-tone reflections on the surrounding space when lit properly. In *Untitled*, Judd turns this exploration inward allowing color and light to create spatial complexity within the units then further compounded by the addition of aluminum partitions within the form. The rich blue Plexiglas aligns physically with the wall surface along the inside vertical surface within the form suggesting a limitless void extending far beyond the wall almost alluding to the endless sky or vast sea. The vertical aluminum partitions further create a dramatic play of light and shadow causing subtle tonal variations and luminosity. *Untitled* embodies Judd's interplay of color, space and material while elegantly expanding on Judd's premise on spatial relations by asserting his genius for harnessing such complexity through the most refined means.



Ad Reinhardt, *Abstract Painting, Blue*, 1953
 Digital image © Whitney Museum of American Art /
 Licensed by Scala / Art Resource, NY
 Art © 2019 Estate of Ad Reinhardt / Artists Rights Society
 (ARS), New York

PROPERTY FROM AN IMPORTANT LONG ISLAND
COLLECTION

JOSEF ALBERS

1888 - 1976

Study to Homage to the Square: Three Reds and Ochre

variously inscribed; signed, titled and dated
1956 on the reverse
casein on Masonite
18 by 18 in. 45.7 by 45.7 cm.
This work will be included in the *Catalogue
Raisonné of Paintings by Josef Albers* currently
being prepared by the Josef and Anni Albers
Foundation, and is registered under 1956.1.32.

\$ 300,000-400,000

PROVENANCE

Galerie Denise René, Paris
Collection of Hannelore and Rudolph Schulhof,
New York (acquired from the above in 1970)
Christie's, New York, 15 November 2012,
Lot 185
Acquired from the above sale by the present
owner

EXHIBITED

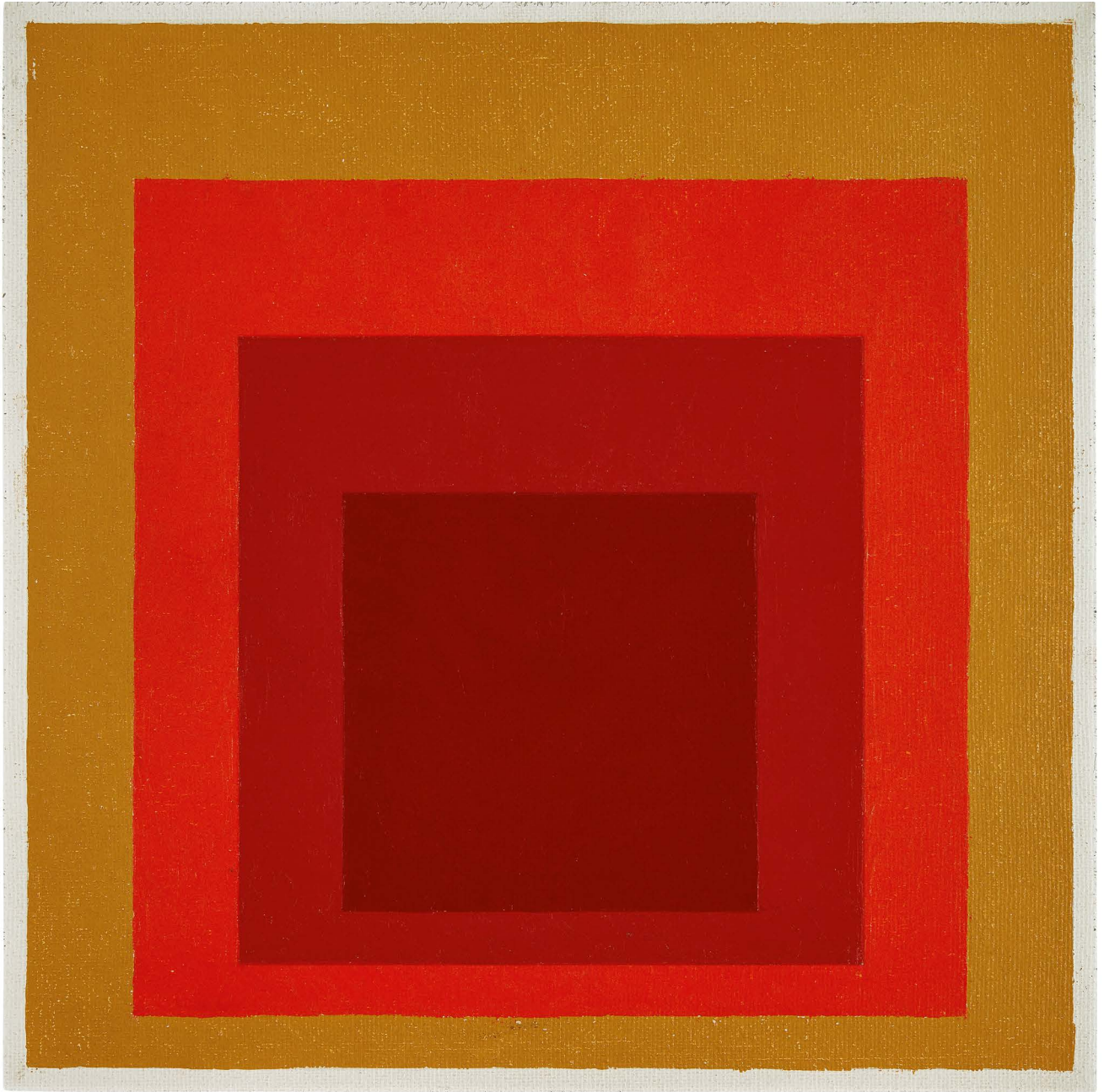
Paris, Galerie Denise René, *Albers*, October -
November 1957, cat. no. 12
Kunstverein Freiburg im Breisgau, *Josef
Albers, zum 70. Geburtstag*, March - April 1958,
cat. no. 77
Berlin, Amerika Haus, Akademie der Künste,
Josef Albers, May 1958, cat. no. 41
Westfälisches Landesmuseum für Kunst und
Kulturgeschichte Münster, *Josef Albers: Zur
Verleihung des Conrad von Soest Preises*,
January - February 1959
Locarno, Galleria La Palma, *Josef Albers*, July -
August 1959, cat. no. 15
Zurich, Galerie Suzanne Bollag, *Josef Albers*,
January 1960, cat. no. 46



László Moholy-Nagy, *Z VII*, 1926
Image © 2019 National Gallery of Art

“Once one has had the experience of the interaction of color, one finds it necessary to re-integrate one’s whole idea of color and seeing in order to preserve the sense of unity... When you really understand that each color is changed by a changed environment, you eventually find that you have learned about life as well as about color.”

Josef Albers



CARLOS CRUZ-DIEZ

1923 - 2019

Physichromie No. 392

signed, titled and dated 1968 on the reverse
acrylic on wood with plastic elements and
wooden artist's frame
24¼ by 24½ in. 61.6 by 62.2 cm.

PROVENANCE

Galerie Denise René, Paris
Collection of Per Lindblom, Norway (acquired
from the above in 1968)
Private Collection, Norway (acquired from the
above in 1999)
Thence by descent to the present owner

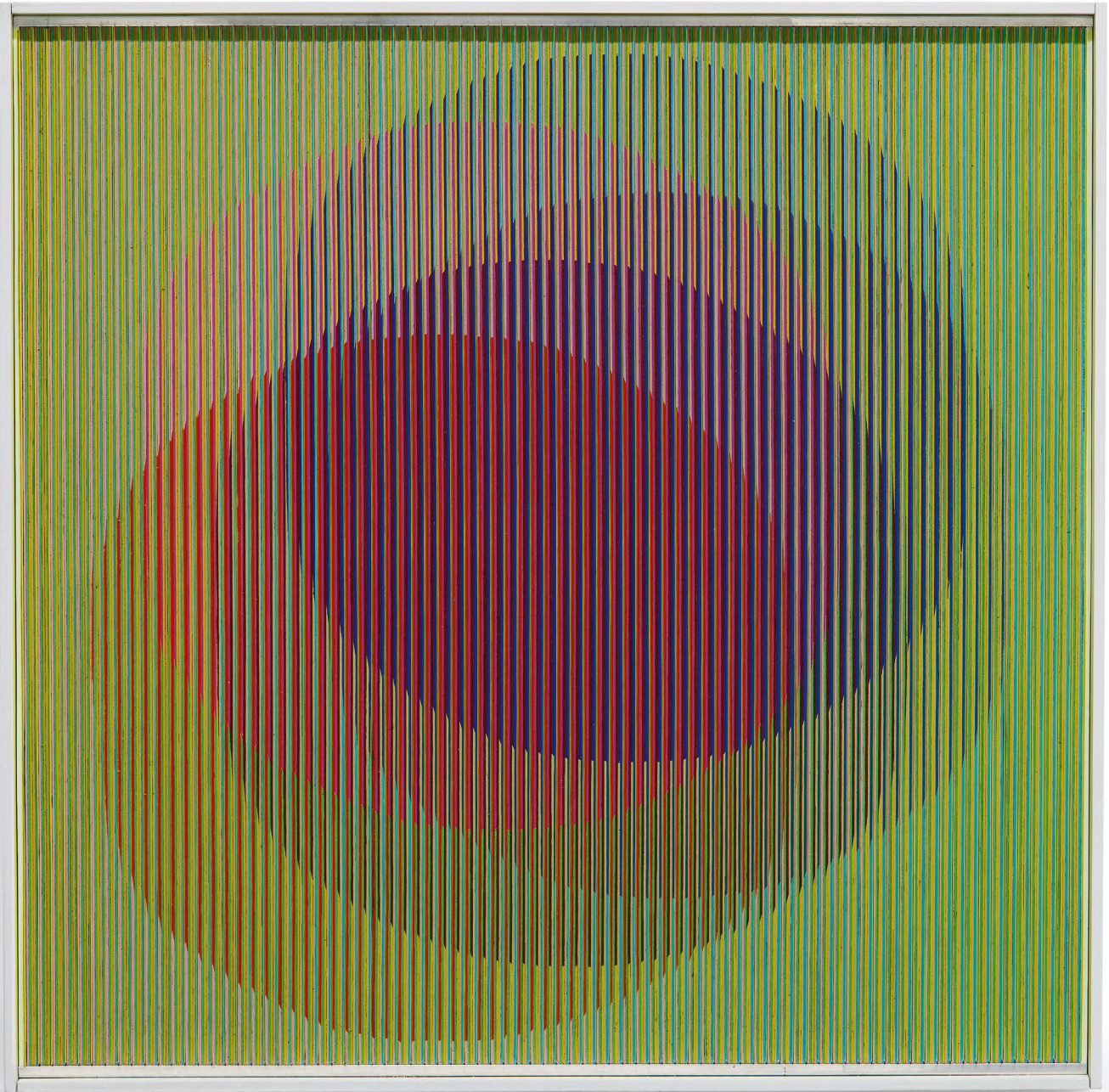
\$ 100,000-150,000

"The *Physichromies* are a light trap, a space where a series of color strips interact and transform one another. They generate new ranges of color and invade the space that surrounds the vertical bands that cover the entire work. Moreover, the movement of the viewer and the light source create a series of chromatic variations, similar to those produced in a real landscape with each revolution of the sun. They will never be exactly the same because the intensity and nature of the light that is shed upon them will never be the same. Hence the name *Physichromies*, because they put into play the color of light, a physical color" (the artist quoted in Exh. Cat., Palma, Museu d'Art Espanyol Contemporani (and traveling). *Carlos Cruz-Diez: El Color Sucede*, 2009, p.20).

Carlos Cruz-Diez began the *Physichromie* series in 1959 in Paris. The term "Physichromie" was invented by the artist to communicate his combined intention for the works. On the one hand, the works explore the physical effects of color on the viewer. On the other hand, they encourage the viewer to experience color or "chroma" as unfolding and continually changing, much as color is experienced in nature. Initially, the *Physichromies* were the product of Cruz-Diez's discovery of Dr. Edwin Land's (1901–1991) research on polarized lenses. In his studies, Land was able to overlay a nearly full chromatic spectrum against black-and-white photos through the juxtaposition of red and green filters as well as light exposure. From Land's findings, Cruz-Diez realized that he, too, could create dynamic color through ostensibly static means and a limited palette (Frank Popper, "Cruz-Diez," in *Color in Space*

and *Time: Cruz-Diez*, New Haven 2001, 404). To capture a lens-like effect, essentially "trapping light," Cruz-Diez used thin, raised, vertical strips of plastic or cardboard that he called "Chromatic Event Modules." These elements, either made of painted cardboard or translucent, colored plastic, run across the surface of the picture plane at intervals. As light is trapped in the modules, they engender myriad optical effects when viewed against the colors of the supporting surface.

There are, therefore, no singular vantage points for viewing a *Physichromie*, the colors, the geometric compositions, all change depending on the spectator's angle of vision. New shapes and different hues emerge as viewers make their way across the face of the artwork, attesting to the components of the portmanteau that titles the series: "physical chromatism" (Martha Sesín, "Carlos Cruz-Diez: Amarillo aditivo [Additive Yellow], 1959; Physichromie No 21, 1960" in Exh. Cat., Austin, Blarnton Museum of Art, *The Geometry of Hope: Latin American Art from the Patricia Phelps de Cisneros Collection*, 2007, p. 173). These works were early successes and led to his inclusion in important exhibitions of the 1960s such as *The Responsive Eye* at the Museum of Modern Art, New York, and *Lumière et mouvement* at the Musée d'arte Moderne, Paris. Executed in 1968, one year after Cruz-Diez was awarded the international painting prize at the 9th Bienal de São Paulo and shortly before he represented Venezuela at the Venice Biennale in 1970, *Physichromie No. 392* is an outstanding early example from this seminal series, one considered a pivotal contribution to the physical properties of color.



JULIO LE PARC

b. 1928

Continuel mobil, transparent sur blanc

signed, titled, dated 1960-1969 and numbered 1/9 on the reverse

acrylic and wood construction

61½ by 23½ by 6¼ in. 156.5 by 60 by 16 cm.

Executed in 1960-1969, this work is number 1 from a planned edition of 9, of which numbers 2-9 have not been executed.

PROVENANCE

Collection of Marcel Armstrong and Thomas Clay, France

Collection of Jean Clay and Christiane Duparc, Paris (acquired from the above)

Sicardi Gallery, Houston

Private Collection, New York (acquired from the above in 2014)

Acquired from the above by the present owner

EXHIBITED

New York, Leon Tovar Gallery, *Shadow*, February - April, 2016

New York, Leon Tovar Gallery, *Gravitas*, November 2016 - February 2017

\$ 250,000-350,000

In October 1963, Julio Le Parc's Groupe de Recherche d'Art Visuel asserted: "We think of the viewer as a being who is capable of reacting...We propose to engage the viewer in an action that sparks their positive qualities in a climate of communication and interaction" (Groupe de Recherche d'Art Visuel, "Enough Mystifications," Paris, October 1963).

A student of Lucio Fontana in Buenos Aires in the late 1940s, Julio Le Parc traveled to Paris in 1958 on a grant, where he quickly became immersed in the Opto-Kinetic avant-garde. Disenchanted by the purely visual work of many of his peers, in 1960 he founded the Groupe de Recherche d'Art Visuel alongside Francisco Sobrino, François Morellet, and others, dedicated to democratization of access to art and aesthetic experiences for all people. GRAV staged free, spontaneous public installations that engaged the spectator not just physically but emotionally, their reactions and movement through the installations completing them as artworks.

This ethos of dialogue between the spectator and the work of art has been the driving force in Le Parc's work, and is in clear evidence in *Continuel mobil, transparent sur blanc*. Originally intended as a multiple, as were many of his works from the 1960s, it is the only work from the edition that Le Parc has executed to date. Unassumingly rendered in

uniform white, *Continuel mobil, transparent sur blanc* is comprised of a single board and hanging clear acrylic panels that hang loosely and swirl nonchalantly with the currents in the room, reflecting and refracting ambient light in an ever-changing stream. The experience of this work is inherently unique to each viewer, and indeed requires their presence and engagement to exist; ephemeral and impossible to capture, it is at once a time-based experience and an enduring object.

Recently celebrated with his first United States career retrospective at the Pérez Art Museum in Miami, Julio Le Parc's work is held in museum collections worldwide including the Louisiana Museum of Modern Art, Denmark, the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Museum of Modern Art, New York, the Musée Nationale d'Art Moderne Georges Pompidou, Paris, and the Tate Modern, London. A lifelong researcher and activist, his work has had visible influence on following generations of socially-engaged artists like Olafur Eliasson and "speaks to a turbulent world where the lights of his installations become a metaphor for the fireworks of resistance, activism and unstable sociopolitical contexts of our current time." (Emily Nathan, "Julio Le Parc and Art That Won't Stand Still," *The New York Times*, 16 November 2016, Section C, pg. 1).



121

JOSEF ALBERS

1888 - 1976

Variant/Adobe

signed with the artist's monogram and dated 48-55

oil on Masonite

16 by 31 in. 40.6 by 78.7 cm.

This work will be included in the *Catalogue Raisonné of Paintings by Josef Albers* currently being prepared by the Josef and Anni Albers Foundation, and is registered under 1975.1.1155.

PROVENANCE

Estate of the artist

The Josef and Anni Albers Foundation,
Bethany

Waddington Custot Galleries, London

Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum;
Staatliche Kunsthalle Baden-Baden; Berlin,
Bauhaus-Archiv; Pori Art Museum, *Josef Albers: A Retrospective*, March - December 1988, cat. no. 189, p. 234, illustrated

Château de Plieux, *Josef Albers au Château de Plieux*, July - September 1998, cat. no. 37

Kaohsiung Museum of Fine Arts, *Josef Albers: Minimal Means, Maximum Effect*, April - August 2010, cat. no. 131, p. 174, illustrated in color

Paris, Galerie Denise René, *Josef Albers*, February - March 2012, cat. no. 6, illustrated in color

Perugia, Città di Castello, Pinacoteca

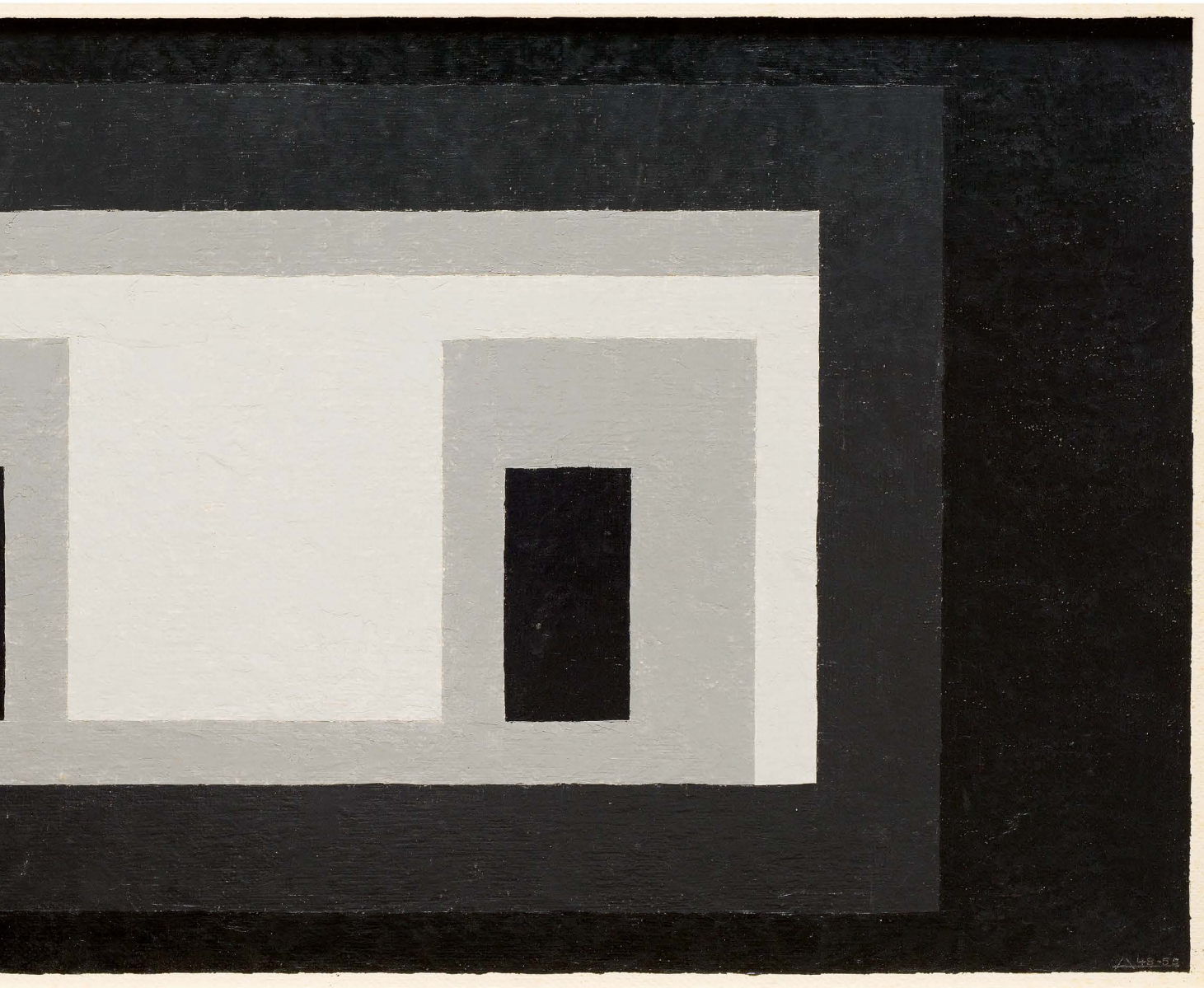
Comunale, *Josef Albers Arte come esperienza: i metodi di insegnamento di un maestro del Bauhaus*, March - June 2013, cat. no. 41, illustrated in color

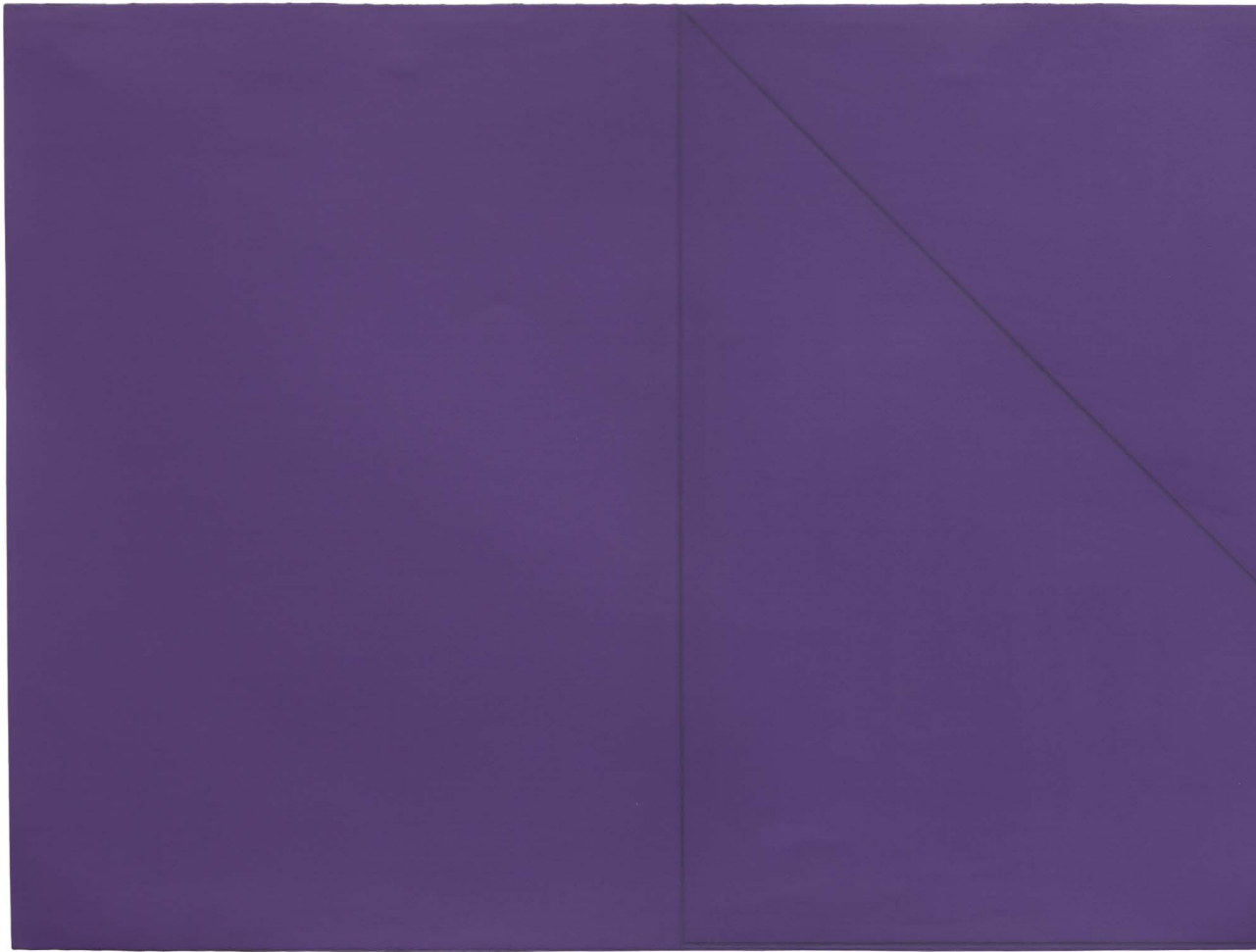
Josef Albers Museum Quadrat Bottrop, *Kunst als Erfahrung: Josef Albers als Lehrer – der Maler und seine Schüler*, December 2013 - March 2014

London, Waddington Custot Galleries, *Josef Albers: Black and White*, May - June 2014, cat. no. 6, p. 33, illustrated in color

\$ 250,000-350,000







122

ROBERT MANGOLD

b. 1937

**A Triangle Within Two Rectangles
(Violet)**

each sheet signed, partially titled and dated 1977
acrylic and graphite on 2 joined sheets of paper
27⁷/₈ by 78⁷/₈ in. 70.2 by 200.2 cm.

PROVENANCE

John Weber Gallery, New York
Collection of Harvey and Lise Hoshour, Albuquerque (acquired from the above)
PaceWildenstein, New York (acquired from the above in October 2008)
Acquired from the above by the present owner in 2014

EXHIBITED

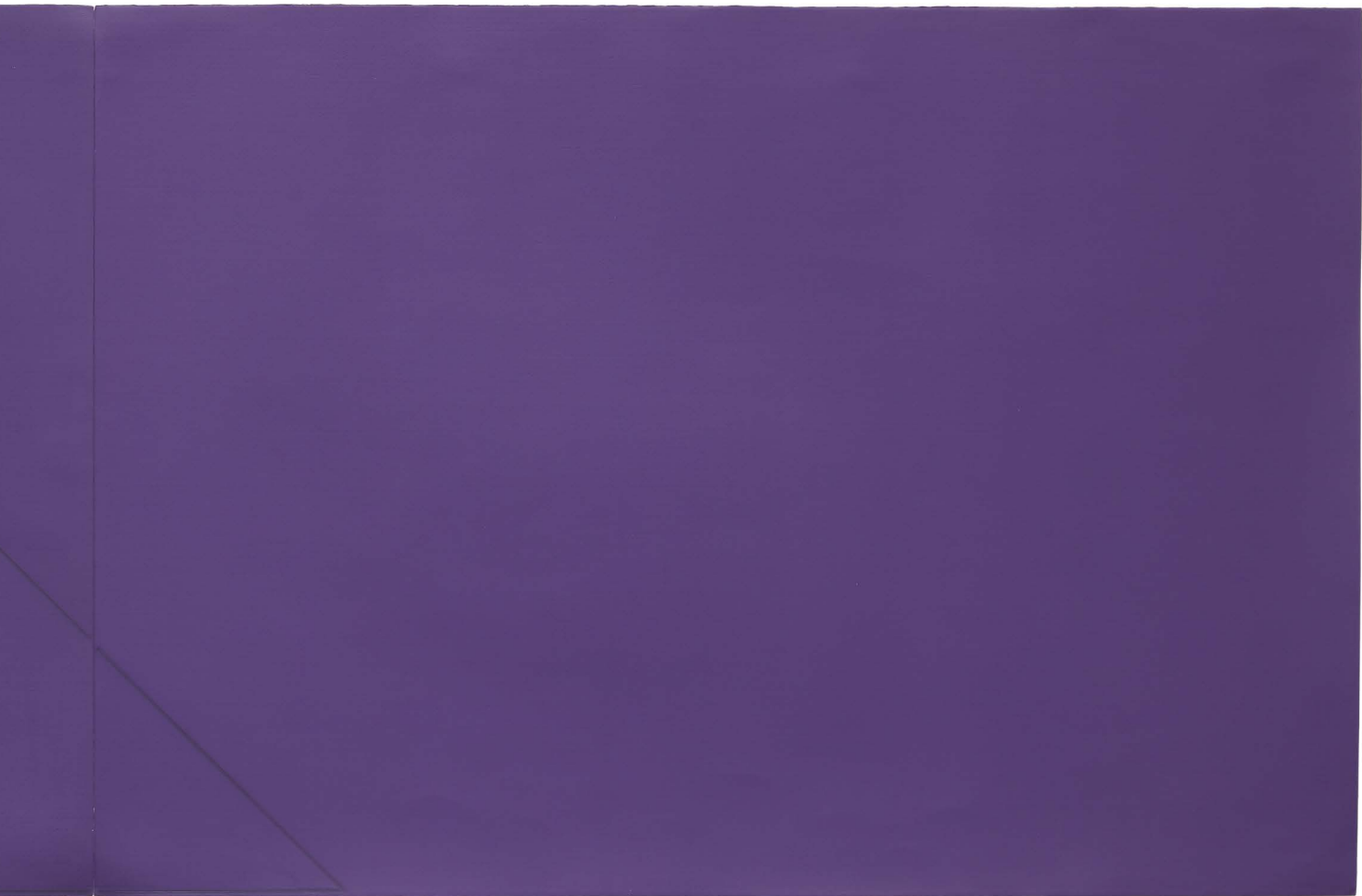
New York, John Weber Gallery, *Robert Mangold: New York*, October 1977
Albuquerque, Hoshour Gallery, *Robert Mangold: Recent Work*, January 1981
Akron Art Museum; Buffalo, Albright Knox

Art Gallery; Houston, Contemporary Arts Museum; La Jolla Museum of Contemporary Art; Berkeley, University Art Museum; Purchase College, State University of New York, Neuberger Museum of Art, *Robert Mangold Paintings 1971-84*, November 1984 - March 1986

LITERATURE

Susanna Singer and Alexander van Grenenstein, Eds., *Robert Mangold Paintings 1964-1982*, Amsterdam 1982, cat. no. 368

\$ 70,000-100,000



123

PROPERTY FROM A DISTINGUISHED WEST COAST
COLLECTION

SOL LEWITT

1928 - 2007

Circles & Lines (9 Drawings)

i: signed, signed with the artist's initials, titled
and dated *October 19, 1972*; numbered *1663A a*
on the reverse

ii-ix: signed with the artist's initials; numbered
1663A b-h, j respectively on the reverse
graphite and ink on paper, in 9 parts
each: 14½ by 14½ in. 36.8 by 36.8 cm.
Executed in 1972.

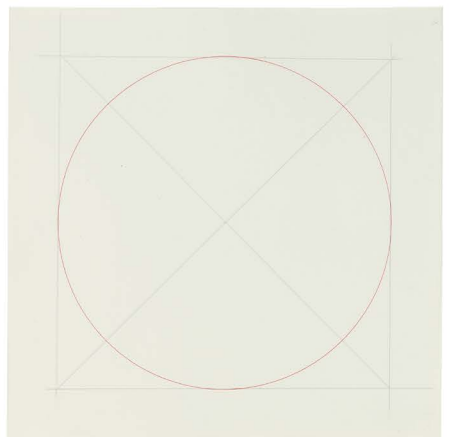
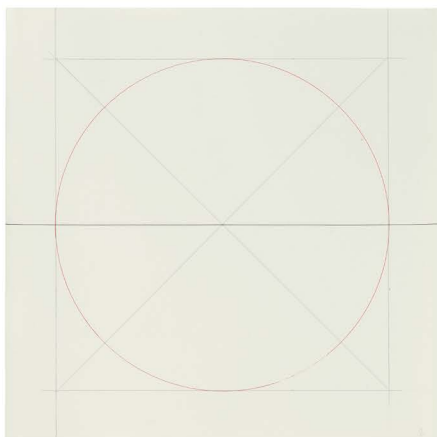
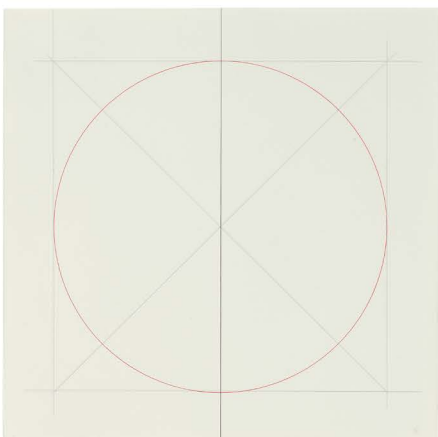
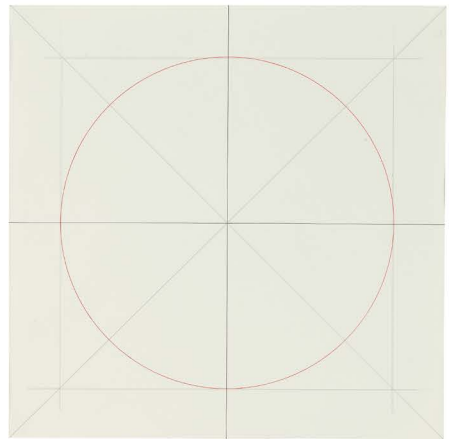
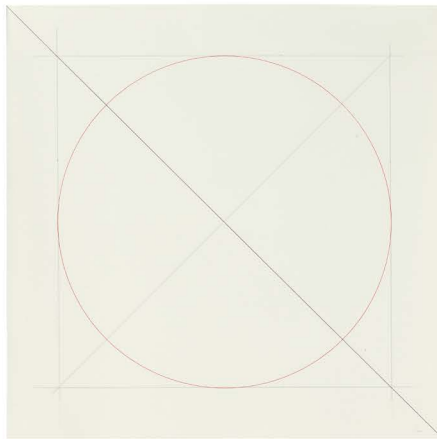
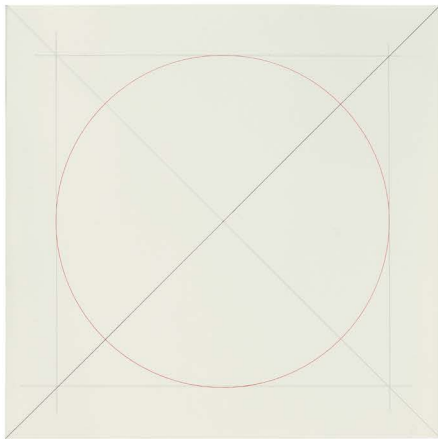
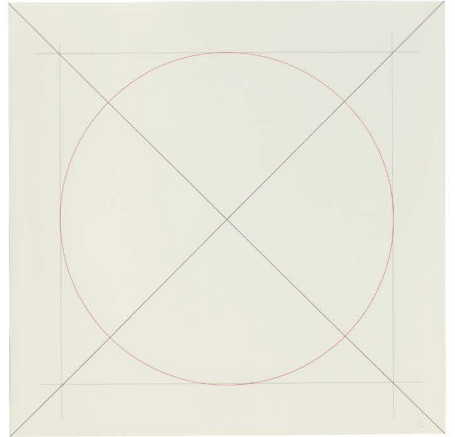
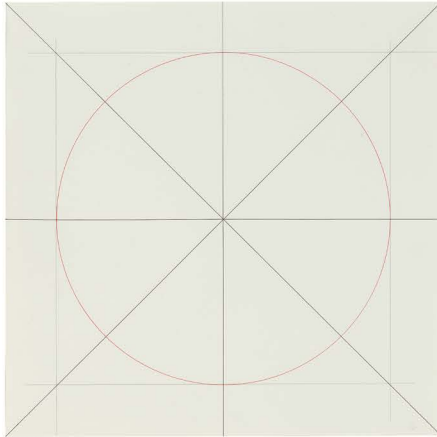
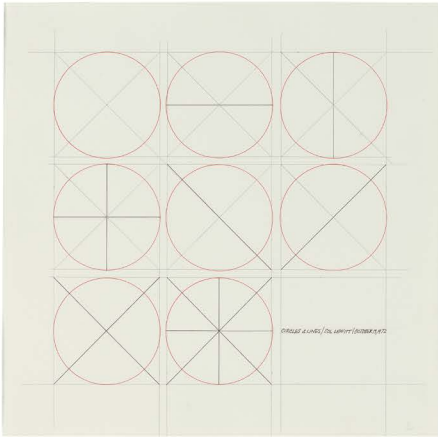
PROVENANCE

John Weber Gallery, New York
Collection of J. Frederic Byers III, New York
(acquired from the above)
Mary Boone Gallery, New York
Acquired from the above by the present owner
in 1978

EXHIBITED

The Hague, Haags Gemeentemuseum;
Oxford, Museum of Modern Art; Münster,
Westfälisches Landesmuseum; Leeds, Henry
Moore Institute; Kunstmuseum Winterthur;
Paris, Centre Georges Pompidou; Barcelona,
Fundació Antoni Tàpies; Boston, Museum
of Fine Arts; Baltimore Museum of Art, *Sol
LeWitt: Drawings 1958-1992*, October 1992 -
April 1995, cat. no. 331

\$ 70,000-90,000



PROPERTY FROM A DISTINGUISHED WEST COAST
COLLECTION

CHARLES GAINES

b. 1944

Falling Leaves: Set 4

ii. signed, titled *Falling Leaves: Set 4, Drawing*

2, *Plot for October 6, 1979* and dated 1979

iii. signed, titled *Falling Leaves: Set 4, Drawing*

3, *Green Numbers Generated Between 10/1/78*

and 10/6/78 and dated 1979

photograph and ink on paper, in 3 parts,

mounted to paperboard

each: 24 by 20 in. 61 by 50.8 cm.

overall: 30¼ by 70 in. 76.8 by 117.8 cm.

PROVENANCE

John Weber Gallery, New York

Acquired from the above by the present owner

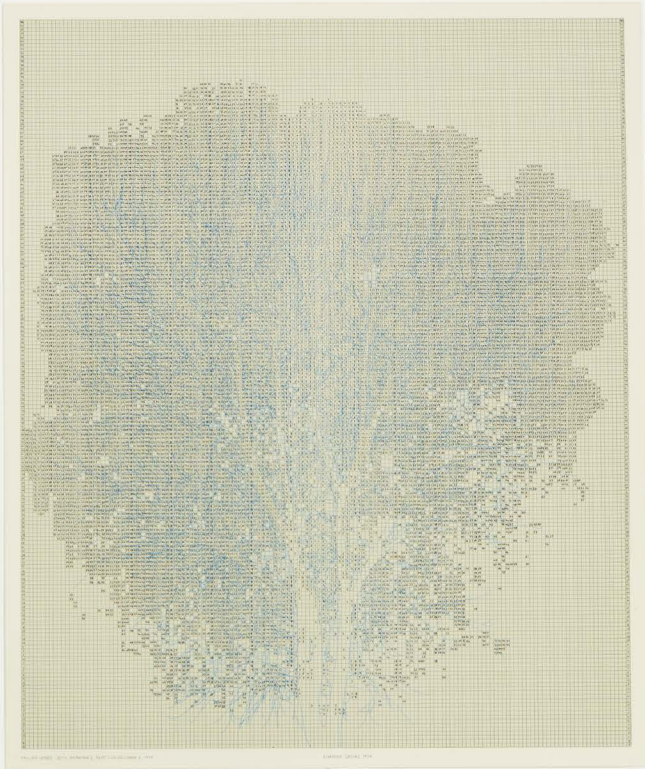
in 1980

\$ 30,000-40,000

At once conceptually rigorous and visually compelling, *Falling Leaves: Set 4* is a pivotal example of Charles Gaines's early praxis. Completed in 1979, this work concretizes the artistic epiphany he would later call "the awakening," from which he was first inspired to use mathematical and numeric systems to create marks in ink on a grid, building upon each calculation to produce codified renderings of natural subjects. A color photograph of a tree transitions through the composition in stages of visual disintegration, eventually becoming a reduced, gridded version of the original. Belying the pure logic of Gaines's rule-based methodology, this elegant and visually poignant illustration offers an investigation into the slippages between visual and symbolic meaning.

Adopting his systematic method of production as a barrier between the work and his own subjectivity, Gaines seeks out the tensions between the empirical objective and the semiotic attachment of meaning. In reducing his images to pixelated outlines, he pushes our cognitive reception of form to its limits, probing the boundaries of what we can still perceive as a "tree." Coupled with his abiding interest in identity politics, Gaines's formal and mathematical process becomes an investigation into how these methods construct our experiences of images, language, and each other.





125

PROPERTY FROM A DISTINGUISHED WEST COAST
COLLECTION

ALAN SARET

b. 1944

**Nickel Network - 100 Pair Span
Measure**

nickel wire

62 by 28 by 28 in. 157.5 by 71.1 by 71.1 cm.

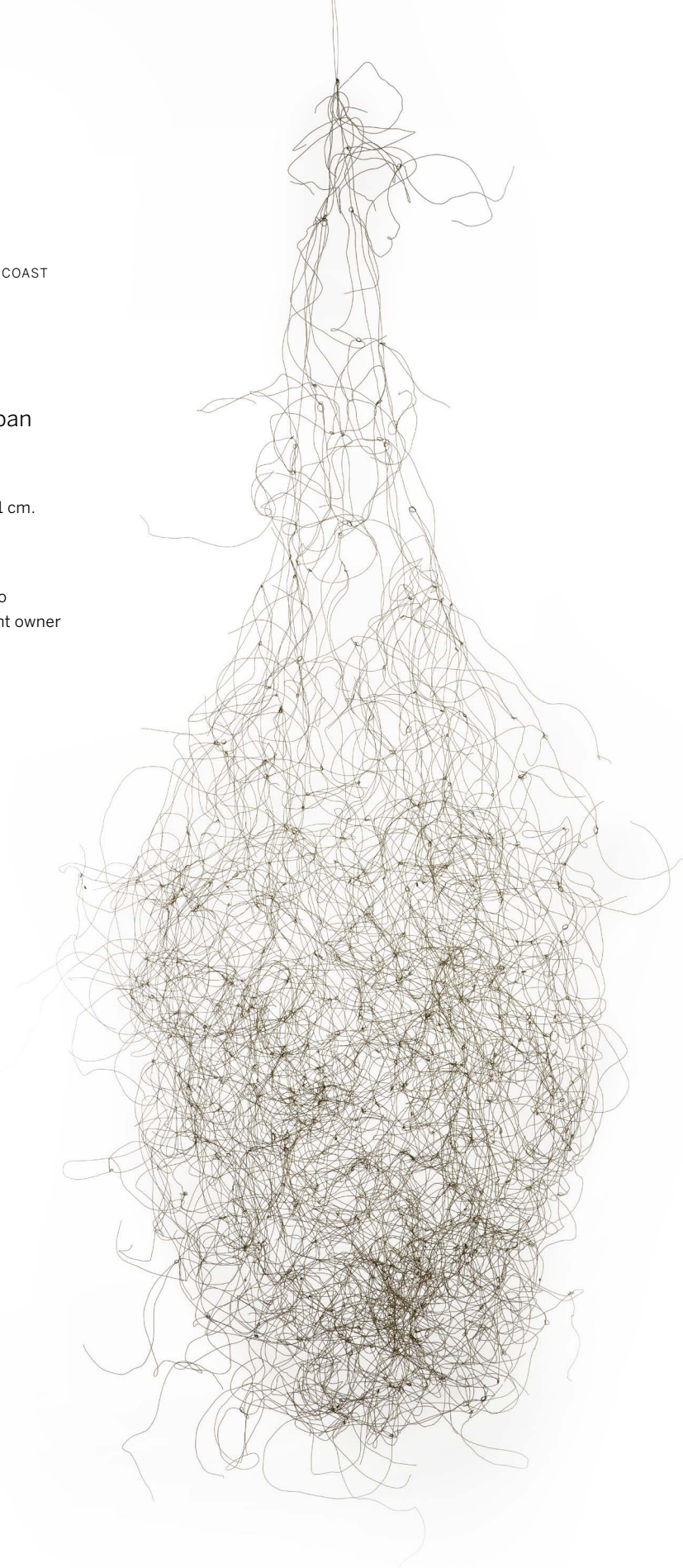
Executed in 1979.

PROVENANCE

Daniel Weinberg Gallery, San Francisco

Acquired from the above by the present owner
in 1980

\$ 30,000-40,000



126

LYNDA BENGLIS

b. 1941

Sparkle Knot III

signed and dated '72 on the reverse
acrylic and glitter on plaster and cotton
bunting
45 by 14 by 6 in. 114.3 by 35.6 by 15.2 cm.

PROVENANCE

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

\$ 40,000-60,000



△ 127

WAYNE THIEBAUD

b. 1920

Rounded Ridge

signed

pastel on paperboard

32 by 21 $\frac{1}{8}$ in. 81.3 by 53.7 cm.

Executed in 1971.

PROVENANCE

Allan Stone Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Phoenix Art Museum; Oakland Museum of California; Los Angeles, University of Southern California Art Galleries; Des Moines Art Center; Purchase College, State University of New York, Neuberger Museum of Art; Boston, Institute of Contemporary Art, *Wayne Thiebaud: Survey 1947-1976*, September 1976 - May 1977, cat. no. 61

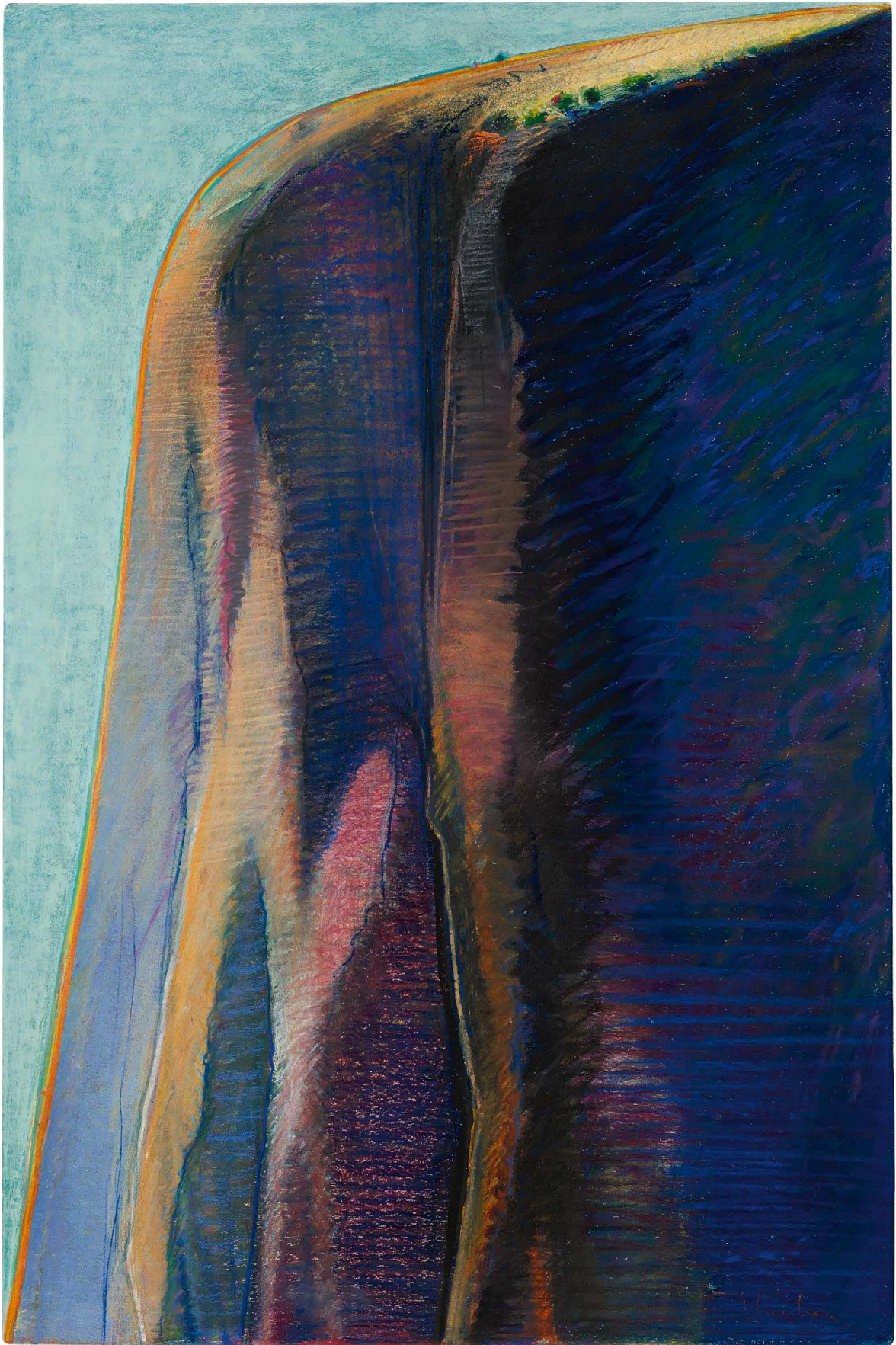
New York, Allan Stone Projects, *I Can See For Miles*, June - August 2016

New York, Allan Stone Projects, *Wayne Thiebaud: Land Survey*, October - December 2017

\$ 300,000-400,000

“I don’t make a lot of distinctions between things like landscape or figure painting, because to me the problems are inherently the same—lighting, color, structure, and so on—certainly traditional and ordinary problems.”

Wayne Thiebaud



PROPERTY FROM A DISTINGUISHED CANADIAN
COLLECTION

KEN PRICE

1935 - 2012

Lowly

acrylic on vitrified ceramic
10 by 17 by 12 in. 25.4 by 43.2 by 30.5 cm.
Executed in 2004.

PROVENANCE

LA Louver, Venice
Acquired from the above by the present owner
in October 2006

\$ 150,000-200,000

Sensual, voluptuous, enchanting and other-worldly, Ken Price's *Lowly* is an exceptional example of the artist's late sculptures and demonstrates his complete mastery and advancement of the centuries-old tradition of ceramics. For nearly 60 years, Price worked within the precarious intersection of craft and fine art. Though often compared to his mentor, pioneering West Coast ceramicist Peter Voulkos, or other American post-war artists such as Donald Judd, John Chamberlain, H.C. Westermann and Larry Bell, it is clear that Price forged his own path, championing form, surface, scale and, above all, color. Each decade brought about a new stylistic direction for Price's sculptures, and with each one, Price revolutionized the application of color to a surface in unexpected yet intimate and glorious ways.

Executed in 2004, *Lowly* is kaleidoscopic in both color and form and its bulbous, undulating body appears to have been generously poured from above by chance rather than painstakingly molded by hand. In describing Price's labor-intensive painting practice, Stephanie Barron

writes: "Each color is applied in five coats before the next one is added, and a given sculpture might embody as many as fifteen different colors—a total of seventy-five layers of thin acrylic paint. Black is always the first layer, as it creates the dark defining circles that surround small areas of color" (Stephanie Barron, "Lumps, Bumps, Grooves and Curves: Fifty Years of Ken Price Sculpture" in Exh. Cat., Los Angeles County Museum of Art, *Ken Price Sculpture: A Retrospective*, 2012, p. 34). The final monochromatic surface is then meticulously sanded down to reveal glimpses of the vibrant underlying layers "like a pointillist painting or even a Chuck Close canvas" that achieves the visual sensation of depth and complexity on a perfectly smooth surface (Ibid., p. 35). This process is evident in *Lowly*: the sky-blue shell glows with speckled, granular hints of cherry red, electric pinks, neon greens and deep-sea blues. A summation of Ken Price's entire body of work, *Lowly* appears to be a celestial nebula or molten lava rock that straddles the boundaries between stiff and malleable, inanimate and alive.



129

ED RUSCHA

b. 1937

Four Pieces of Cheese

signed and dated 1975; signed and dated 1975
on the reverse
gunpowder and pastel on paper
14¼ by 22¾ in. 36.2 by 57.8 cm.

PROVENANCE

Acquired directly from the artist by the present
owner circa 1978

EXHIBITED

Seattle, University of Washington, Henry
Art Gallery, *An Urban Vernacular: Narrative
American Art*, March - April 1982
Washington, Tacoma Art Museum, *What is
Real? American Art 1960-1975*, March - June
1994

LITERATURE

Lisa Turvey, Ed., *Edward Ruscha: Catalogue
Raisonné of the Works on Paper: Vol. 1: 1956-
1976*, New York 2014, cat. no. D1975.36, p. 396,
illustrated in color

\$ 200,000-300,000



Roy Lichtenstein, *Landscape with Figures*, 1977
Image/Art © Estate of Roy Lichtenstein

“The nature of my interest wasn't in broadening horizons of artists' materials, that was secondary. I was more interested in the curiosity of all of those things coming together.”

Ed Ruscha



130

PHILIP GUSTON

1913 - 1980

Garden, Roma

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

oil on paper

19¾ by 26¾ in. 50.2 by 67.9 cm.

The Guston Foundation will include this work in the forthcoming catalogue raisonné of the paintings of Philip Guston.

PROVENANCE

Rudolf Gallery, Woodstock

Private Collection

Acquavella Contemporary Art, Inc., New York

Acquired from the above by the present owner in May 1989

\$ 200,000-300,000

“I was influenced by the cities you see on the hills. Then I became interested in the gardens, the formal gardens there. They were all around us where we lived in Rome up on the Gianiculum. And these are just some fantasies I did, a whole series of things influenced by the gardens, the way they cut them in various shapes...To me they represent so much...This actually makes me think of where we lived and what I saw out the window and so on. Even though it didn't look literally like that, of course.”

Philip Guston



131

ALICE NEEL

1900 - 1984

Untitled

signed

oil on canvas

31 $\frac{3}{8}$ by 24 in. 79.6 by 61 cm.

Executed *circa* 1940.

PROVENANCE

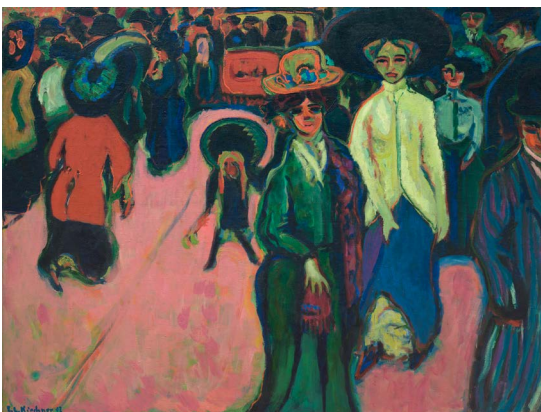
Art Fair Galleries, Larchmont

Acquired from the above by the present owner

\$ 250,000-350,000

“Neel’s participation in the easel division of the WPA provided her with canvases 24 by 30 inches in size...painters were encouraged to observe and represents facets of American culture, society and history. Arts administrators and artists involved in the formation of the project viewed the inward-looking atmosphere of the national emergency as an opportunity to encourage the creation of an authentically American art...At the end of her life Neel recalled the paintings she made for the WPA followed the same method of inventorying the city that was characteristic of writers and photographers assigned to produce guides to New York: ‘I did all the neighborhoods of New York for the WPA. I would go out in the street and make a little sketch and just write the names of the colors in it and then go home and paint it from memory.’”

Susan Rosenberg and the artist quoted in, “People as Evidence,” in Exh. Cat., New York, Whitney Museum of American Art, *Alice Neel*, 2000, pp. 36-37



Ernst Ludwig Kirchner, *Street, Dresden, 1908*

Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY



PROPERTY OF ROBERT A. BERNHARD,
A DESCENDANT OF MAYER LEHMAN

DAVID HOCKNEY

b. 1937

Gregory in the Pool (Paper Pool 4)

signed with the artist's initials and dated 78;
signed and numbered 4-B on the reverse
colored and pressed paper pulp
32¾ by 50 in. 83.2 by 127 cm.

\$ 600,000-800,000

PROVENANCE

Tyler Graphics, Ltd., Mt. Kisco
Acquired from the above by the present owner
in June 1979

EXHIBITED

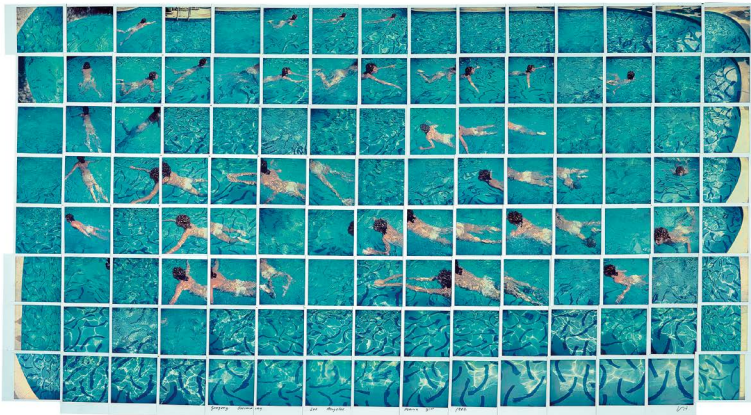
Madrid, Fundación Juan March, *David Hockney*,
September - December 1992, cat. no. 33,
p. 66, illustrated in color (another example
exhibited)

LITERATURE

Nikos Strangos, Ed., *David Hockney: Paper
Pools*, New York 1980, pp. 35-37, illustrated in
color
Kenneth E. Tyler, *Tyler Graphics: Catalogue
Raisonné, 1974-1985*, New York 1987, cat. no.
239:DH4, p. 163, illustrated in color

“Every time you look at a pool, it is a different blue and
each time you see it, it takes on a different character.”

David Hockney



David Hockney, *Gregory Swimming Los Angeles March 31st 1982, 1982*
Image © Private Collection
Art © 2019 David Hockney



15



David Hockney (left) assisted by Gregory Evans for a work in the *Paper Pools* series, 1978
Image © Kenneth Tyler, Art © 2019 David Hockney

DAVID HOCKNEY

GREGORY IN THE POOL (PAPER POOL 4)

In *Gregory in the Pool (Paper Pool 4)*, David Hockney captures an endearing view of his friend and lover, Gregory Evans, during a forty-five day stay with master printmaker Kenneth Tyler at Tyler's Mt. Kisco home. Hockney's various explorations of the *Paper Pool* series from this period remain a celebration of the artist's highly-coveted and deeply personal theme in which painting and paper-making are fused. Both serendipity and chance intervened in the late summer of 1978, as Hockney found himself temporarily stranded in New York while attempting to return to California following a trip to London. Having misplaced his driver's license, Hockney was forced to stay in New York and called Kenneth Tyler in order to help fill the time. It was during this visit to Mt.



Upper Right: Wayne Thiebaud, *Nine Candy Apples*, 1964
Image © Private Collection

Art © Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York

Above: Sam Francis, *Summer #1*, 1957

Image © Private Collection

Art © 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), New York

Kisco that Tyler introduced Hockney to a new technique for unique paper works that involved wet paper pulp impregnated with carefully mixed rich, saturated colored dyes resulting in painterly pressed paper pulp works including *Gregory in the Pool (Paper Pool 4)*.

While many of the works from the *Paper Pools* series are devoid of a figurative subject, instead focusing on the unique qualities of light, *Gregory in the Pool (Paper Pool 4)* is one of three variations to include a human subject. Hockney explained the present work saying, "I didn't like doing everything without figures, so I added Gregory in the pool...I drew the figure out very simply, then I made the mold, and used two pink colors which I put together and then I kneaded them with my fingers, which I thought was nice because it's nice to do that to flesh. It was a good contrast to the effect of water and the effect of shadow" (David Hockney in Nikos Stangos, Ed., *David Hockney: Paper Pools*, New York 1980, p. 36). The subject, Gregory Evans, Hockney's longtime companion and curator, has been a consistent model, inspiration and support system for Hockney throughout his life. The two met in 1974 and Hockney began making portraits of him almost immediately. When asked in a 2015 interview who the love of his life is Hockney replied, "Maybe Gregory," which further cements the significance of the present work. Pinpoints of bright white peek through the cool blue paper pulp, giving the effect of sparkling light as it glistens across the surface of the pool water enveloping Gregory. Bathed in the aura the work emanates, the viewer becomes acutely aware of the sense of camaraderie between Hockney outside of the pool and Gregory soaking in the cool water as the afternoon sunshine draws long shadows across the pool deck.

This new process Tyler shared with Hockney involved the pouring of dyed liquid paper pulp into molds constructed from galvanized metal strips soldered together, almost like cookie cutters, onto a wet paper surface. Alongside Tyler, Hockney applied the colored paper pulp using several everyday



tools including soup ladles, turkey basters, spoons and brushes further allowing for additional colored pulp and liquid dyes to be applied freehand. The result was then pressed between felts in a high-pressure hydraulic press and left to dry, ultimately creating a final piece where the color of the paper pulp vividly permeates the paper surface, giving it an intensity of hue that is inseparable from the sheet itself. After experimenting with various colors and techniques, Hockney made his first images including *Sunflower*, *Steps with Shadow*, *Green Pool with Diving Board and Shadow* and *Gregory in the Pool*. Hockney found this wet, messy process to be naturally suited to capturing the liquid nature of the swimming pools within the confines of the sheet. Spurred on by Tyler's excitement for the physicality of this new medium, Hockney became energized and worked for forty-five days straight mastering this new technique, learning its limitations and transcending them to create vibrant works such as the present work, *Gregory in the Pool (Paper Pool 4)*. Inspired by Tyler's swimming pool, this dazzling series reprises one of Hockney's most iconic motifs. Here, Hockney recorded the effects of sunlight as it reflected upon the water at various time of the day, creating a series of unique works on paper, in which dye-infused paper pulp was pressed into stunning, color-soaked sheets.

Hockney expressed his satisfaction with the series saying, "They are like paintings, which is why I stayed; if they hadn't been like paintings, I think I would have left after doing the first two or three small ones, I would have thought that was enough. And they also helped me in another way: painting in England before, I kept saying I thought the paintings were getting too gray, too tight and I kept getting finicky and I wanted to be bolder. Another thing that was nice about *Paper Pools* was that you were forced to do it that way, you were forced to think of things in another way, you couldn't work in the way you have been doing before" (David Hockney in Nikos Stangos, Ed., *David Hockney: Paper Pools*, New York 1980, p. 100).

ROBERT INDIANA

1928 - 2018

One Through Zero (The Ten Numbers)

each stamped with the artist's signature, date 1978-2003 and number AP 1/2

polychrome aluminum on painted aluminum base, in 10 parts

each including base: 33¼ by 33¼ by 17 in. 84.5 by 84.5 by 43.2 cm.

Conceived in 1978 and executed in 2003, this work is artist's proof number one from an edition of three plus two artist's proofs.

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

PROVENANCE

Morgan Art Foundation Ltd. (acquired directly from the artist)

Acquired from the above from the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *Robert Indiana: Hard Edge*, September - November 2008, cat. no. 4, pp. 33 and 35, illustrated in color (another example exhibited)

Seoul, Gallery Hyundai, *Robert Indiana: More than Love*, December 2013 - January 2014, illustrated in color (another example exhibited)

New York, Paul Kasmin Gallery, *Robert Indiana*, January - March 2018 (another example exhibited)

Buffalo, Albright-Knox Art Gallery, *Robert Indiana: A Sculpture Retrospective*, June - September 2018, fig. 39, p. 40, illustrated; pl. 42, p. 182, illustrated in color (another example exhibited)

LITERATURE

Robert Ayers, "Robert Indiana," *Artnews*, Vol. 107, November 2008, p. 162, illustrated in color

David Ebony, "The Perennial Optimist," *Art in America*, Vol. 96, November 2008, pp. 78 and 80, illustrated in color

Alexandra Peers, "Bridging the Gulf in the Art World," *Art in America*, Vol. 98, February 2010, p. 27, illustrated in color

Norman Foster and Jean-Marc Provost, *Moving: Norman Foster on Art*, Nîmes 2013, pp. 372-373, illustrated in color

Maggie Duffy, "A Show of Depth and Meaning," *Tampa Bay Times*, 18 November 2018, pp. E4-5, illustrated in color

"People don't stop to think about how beautiful numbers really are, perhaps for the same reason people don't stop to think about how beautiful words are...it is the role of the artist—my particular role, if you will—to make words and numbers very, very special."

Robert Indiana



ROBERT INDIANA

ONE THROUGH ZERO (THE TEN NUMBERS)

For Robert Indiana, beloved American painter of signs and symbols, numbers had a deeply personal significance. Beside their self-referential numeric definitions, each Arabic numeral represented a moment or memory in Indiana's life, and the artist took great interest in a system whose symbols never changed but could be endlessly rearranged to create new meanings. *One Through Zero (The Ten Numbers)* is immediately recognizable as pure Indiana: simultaneously biographical and universal, the monumental sculptural forms are carefully fabricated in his characteristic typography and bright colors.

Numbers began appearing as a standalone motif in Indiana's oeuvre in the 1960s, but never on such a large scale as the *One Through Zero (The Ten Numbers)* series. He was fascinated by their easy legibility and their ability to shapeshift between a semi-mystical significance and pure form without ever changing shape. "My work is almost entirely autobiographical. Everything I've done has something to do with my life" (the artist in Barbaralee Diamonstein, *Inside New York's Art World*, New York 1979, p. 153). Numbers defined the artist's childhood. Growing up in Indiana, the state from which he adapted his "nom de brush," during the Great Depression, he had lived in 21 houses by the age of 17. A red and green Phillips 66 gas station sign loomed over the route his father took to work each day; inspiring him to later assign those colors to the sculptural *Six*. He called the ten-story, neon sign "the one most fascinating visual object in [his] entire youth;" the sign, combined with commercial stencils he found in his studio in New York, would lead to the creation of the hard-edged, colorful visual language that made him so famous (the artist in "Oral History Interview with Robert Indiana," Archives of American Art, Smithsonian Institution, September 12 – November 7 1963, n.p.).

Robert Indiana's polychromed numbers sculptures are, beyond their plump, sinuous forms and vibrant color combinations, a monument to the life-cycle of mankind. With his cycle of numbers from *One Through Zero*, a theme Indiana first essayed in a series of paintings in 1964-65, the artist conceived the cardinal numbers as marking the stages of life from birth (*One*) to death (*Zero*). Indiana deployed numbers frequently in his sculptures



and paintings prior to that time, but with this painting series of the mid-sixties, he assigned specific color combinations to each number. These same combinations would subsequently be used in the polychromed numbers sculptures that Indiana conceived in 1978 and executed decades later, such as this set completed in 2003.

In Indiana's imagination, each color combination has significance. For example, *Four*, representing adolescence, is assigned the "most raucous and unruly color combination" of red and yellow. The red and green of *Six* are the colors of the Phillips 66 sign of Indiana's childhood; Indiana's father, who was born in June (the sixth month), worked for the company and habitually travelled Route 66. *Eight* features the rich colors of fall season; the black and yellow caution stripes of *Nine* signify 'caution, death is near'; and the ashen grisaille of *Zero* represents death. One needn't understand

the rich web of biographical and symbolic associations of the sculptural series or its numbered parts to appreciate Indiana's playfully straightforward but meticulously crafted aesthetic, but, as with much of Indiana's art, there is much more than initially meets the eye in this deceptively simple Pop masterpiece.

The curving surface of each number shifts and changes as one moves around the sculpture, giving the numerals expressive loops and waves that give life to the heavy aluminum. The two-color combinations pop when viewed from the side, emphasizing "the graphic essence of his forms while giving his sculptures vibrant three-dimensional life" (Ibid.). The aesthetic success of the *Number* series can be seen in the "Indiana style" typography popular today in contemporary design and advertising and used in the fields of fashion, technology, finance and beyond.

Indiana valued double-association in



Robert Indiana, *Numbers 1-0*, 1980 - 2003
 Image © Indianapolis Museum of Art, Indianapolis / Artur Apresyan / Alamy Stock Photo
 Art © 2019 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York

his work, frequently exploring verbal-visual themes such as the number 66, which he liked both for its visual pattern and its connection to his childhood. A self-proclaimed painter of signs, he followed Pop Art's embrace of fabrication and commercialization while rejecting the academicism of Abstract Expressionism. Along with the signs of his youth, Indiana combined the geometric, colorful flatness of Ellsworth Kelly's works with the themes of Andy Warhol and Jasper Johns to create his own unique style. *One Through Zero (The Ten Numbers)* monumentalizes one of the most important motifs of Indiana's oeuvre. Their playful color and appealingly commercial typography are intriguingly complicated by their potential for recreation; by arranging and rearranging their order, one may place oneself in dialogue with Indiana and form new meanings from symbols hundreds of years old.



Jasper Johns, *0-9*, 1959
 Image © Museum Ludwig, Köln / Cologne / Schenkung Sammlung Ludwig 2011 / Donation Ludwig Collection 2011
 Art © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

134

ROBERT INDIANA

1928 - 2018

Small Diamond Hexagon 6

stenciled with the artist's signature, date 66
New York and number 2 on the reverse
oil on canvas
34 by 34 in. 86.4 by 86.4 cm.

PROVENANCE

New York, *Skowhegan School of Painting and Sculpture Annual Art Exhibition and Sale*,
November 1966

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

Private Collection, New York (by descent from
the above)

Christie's, New York, 10 May 2006, Lot 224
Acquired from the above sale by the present
owner

EXHIBITED

New York, Lenox Hill Hospital, The Einhorn
Auditorium, *Skowhegan School of Painting
and Sculpture Annual Art Exhibition and Sale*,
November 1966, p. 23

\$ 300,000-400,000

"I'm particularly interested in two because it takes a couple of people to make love, and six because my father was born into a family of six members in the month of June, he worked for Phillips 66, and he went west on Highway 66 when he left my mother, passing all those little signs on farmers' fences that say "use 666," which is also the sign of the devil – that's how my mother felt about him because he had left her, you see. And it's a nice number. I'm not fond of all numbers, but I'm very fond of two and six."

Robert Indiana



135

MEL RAMOS

1935 - 2018

Tiger Girl

oil on canvas

40 by 35¾ in. 101.6 by 90.8 cm.

Executed in 1963.

PROVENANCE

Galerie Ileana Sonnabend, Paris

Private Collection

Christie's, New York, 9 November 1988, Lot 62

Acquired from the above sale by the present

owner

LITERATURE

Thomas Levy, Ed., *Mel Ramos: Heroines,*

Goddesses, Beauty Queens, Bielefeld 2002,

p. 34, illustrated

Donald Kuspit, *Mel Ramos Pop Art Fantasies:*

The Complete Paintings, New York 2004, p. 56,

illustrated in color

Belinda Grace Gardner, Ed., *Mel Ramos:*

Catalogue Raisonné of the Paintings 1953-2015,

Bielefeld 2017, cat. no. 63-3, p. 177, illustrated

in color

\$ 300,000-400,000

“These images are everywhere, pervading the whole society. And it was very curious to me why this was the case, or why magazines of all kinds were using these beautiful, voluptuous women to sell things. The power of these images fascinated me.”

Mel Ramos



136

ALEX KATZ

b. 1927

West Palm Beach

signed and dated 97 on the overlap

oil on linen

66 by 90 in. 167.6 by 228.6 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 250,000-350,000

"I think [there is a fairly consistent vocabulary] in the landscapes too...It's a much more simple vocabulary. It's all a matter of rhythms and strokes. The rhythms and strokes are contained in a certain area, all of them, they don't go outside of it much, my rhythms and strokes, if you break it down."

Alex Katz





137

ALICE NEEL

1900 - 1984

Guy's Aunt

signed

oil on canvas

40 by 30 in. 101.6 by 76.2 cm.

Executed in 1965.

PROVENANCE

Estate of the artist

Victoria Miro Gallery, London

Acquired from the above by the present owner

in 2013

\$ 300,000-400,000

“In depicting old age, Neel did not flinch from an honest account of the ravages of time and the presence of death. Arthritic hands, wrinkled faces, exhausted expressions, and sagging protuberances all feature in Neel’s portraits of the elderly. Misquoting a statement by Cézanne, she remarked: ‘And guess what he said: ‘I love to paint people who have grown old naturally in the country.’ But you know what I say? ‘I love to paint people torn by all the things that they are torn by today in the rat race in New York.’”

Jeremy Lewison, “Showing the Barbarity of Life: Alice Neel’s Grotesque,” in Exh. Cat., Houston, The Museum of Fine Arts, *Alice Neel: Painted Truths*, 2017, p. 51



Helen Frankenthaler, *Mountains and Sea*, 1952

Image © 2019 National Gallery of Art

Art © 2019 Helen Frankenthaler / Artists Rights Society (ARS),

New York



138

FRANCIS PICABIA

1879 - 1953

Visage de femme

signed

oil on board

10⁵/₈ by 8⁵/₈ in. 27 by 21.9 cm.

Executed *circa* 1941-1942.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Galerie Natalie Seroussi, Paris

Private Collection (acquired from the above *circa* 2006)

Acquired from the above by the present owner in 2016

\$ 200,000-300,000

“Even more popular over the last few years have been his female nudes of the 1940s, with their kitschy, cheesecake imagery appropriated from soft-core porn and fashion magazines. These paintings’ twisted Neo-Classicism, their Ingresque backlighting...not to mention the physical-culture allure of their 1930s photographic sources, combined to make Picabia’s ’40s [paintings] the paradigm of a new kind of pictoriality which has proved very powerful for contemporary artists.”

Brooks Adams, “Picabia, the New Paradigm” in *Art in America*, March 2003, p. 84



139

FERNANDO BOTERO

b. 1932

Mrs. Rubens #3

signed, titled and dated 64; signed, titled and dated 64 on the reverse

oil on canvas

72 by 70 in. 182.8 by 177.8 cm.

PROVENANCE

Galerie Buchholz, Munich

Collection of Herbert Asmodi, Munich

(acquired from the above in 1970)

Private Collection, Germany (acquired from the above in 1975)

Koller Auktionen AG, Zurich, 22 June 2012,

Lot 3329

Acquired from the above sale by the present owner

EXHIBITED

Munich, Galerie Buchholz, *Botero*, 1970, cat. no. 9, illustrated

Munich, Galerie Stangl, *Botero*, 1975

LITERATURE

Carter Ratcliff, *Fernando Botero*, New York 1980, cat. no. 70, illustrated

\$ 800,000-1,200,000

“When one is young, one wants to put everything together. I wanted the color of Matisse, the construction of Picasso the brushwork of Van Gogh.”

Fernando Botero



FERNANDO BOTERO

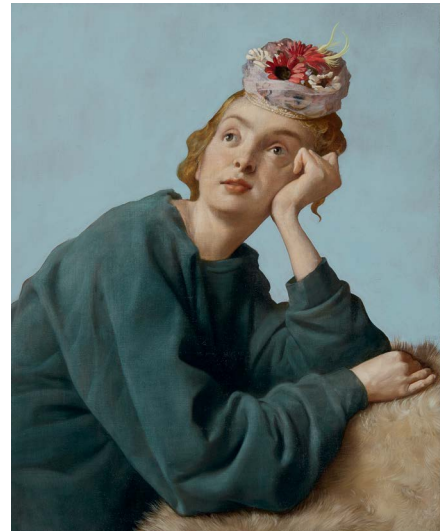
MRS. RUBENS #3

By the mid-1960s, Fernando Botero's unique aesthetic vision had fully materialized. Forging an oeuvre informed by art historical influences ranging from the great Italian and Spanish Old Masters to the French Impressionists, Botero had achieved a uniquely personal solution to contemporary figurative painting: one that embodied both whimsy and social-critique. It thus became apparent early-on that Botero would resist complying with the prevailing aesthetic currents of American Abstract Expressionism and European Post-War avant-garde—both arguably more acceptable paths for an ambitious young artist seeking recognition.

Botero's narrative scenes of everyday, comical hyperbole are populated by his immediately identifiable voluminous characters. Moreover, his paintings maintain a pivotal element of didacticism, as he said: "[they] function within free, imaginative, innovative parameters...it is not a matter of creating the kind of beauty that fits into the classical canons. The purpose, rather, is to reach a stage at which it has become possible to surprise and be surprised" (Carlos Fuentes, *Botero: Women*, New York 2003, n.p.). His singular artistic production garnered him international critical acclaim by this time as well. In 1958, Botero received the Guggenheim International award, he participated in both the

29th Venice Biennale and in the 5th Bienal of São Paulo in 1958 and 1959 respectively, and in 1961 the Museum of Modern Art, New York acquired his famed painting *Mona Lisa, Age 12*—the only figurative painting acquired by MoMA that year. Botero's painting, particularly of this period, of his residency in New York, can be understood both in the context of the greater Western canon and as part of a more specific lineage of "fiercely loony American figure painting—Willem de Kooning's grinning women, Philip Guston's ground-meat guys... and the recent and updated resurgence of that tradition in the work of John Currin, Glenn Brown, Dana Schutz, and others" (Holland Cotter, "A Mind Where Picasso Meets Looney Tunes," *New York Times*, 27 January 2011, n.p.). The direct influence of Botero's achievements both in treatment of the figure and satirical tone are echoed in the work of John Currin, whose gleaming surfaces and subtly, unsettlingly contorted bodies also examine the emotive impact of distortion.

Over the course of the first half of the 1960s, Botero continually moved between Europe, Colombia and New York. By this time, his color shows a progression toward increasingly subtle tonalities, and his forms become simplified, rounder and effulgent. "The plastic quality of his work, the monumentality of forms, and the successful



John Currin, *The Penitent*, 2004
Private Collection
© John Currin

integration of form and color, underlie the impact of his work, supplying its potency and its conviction" (Tracy Atkinson, *Botero*, Munich 1970, p. 11). Throughout this period, he revisited and revised some of the most famous works of the Western canon, including Peter Paul Rubens's portraits of his first wife Isabella Brant and, as in the present work, of his second wife Héléne Fourment: "a transformation into his own terms of a well-known portrait of the wife of the 17th century Flemish master Peter Paul Rubens...The form which the title takes, "with the inappropriately formal *Mrs.*, is as ingeniously innocent as the visual statement" (Ibid., p. 11). Between 1962 and 1964, Botero painted no less than eight portraits of *Mrs. Rubens*—the first, painted in 1962 can be found in the permanent collection of the Solomon R. Guggenheim Museum, New York. The present work, *Mrs. Rubens #3*, is the largest and the most graciously executed work of this series to come to auction. Botero has respected the original composition by Rubens: the lovely Héléne is wearing a low-cut dress looking at the eyes of the viewer, feathered hat, pearl earrings, hands crossed. Unlike in the Rubens composition, Héléne occupies the totality of the canvas, charming and assertive in this voluminous incarnation.



Fernando Botero, *Rubens' Wife (La mujer de Rubens)*, 1962
Solomon R. Guggenheim Museum, New York



Peter Paul Rubens, *Portrait of Héléne Fourment*, circa 1630-1632
Calouste Gulbenkian Museum, Lisbon





△ 140

WAYNE THIEBAUD

b. 1920

Seated Girl with Long Hair

signed and dated 1964

graphite on paper

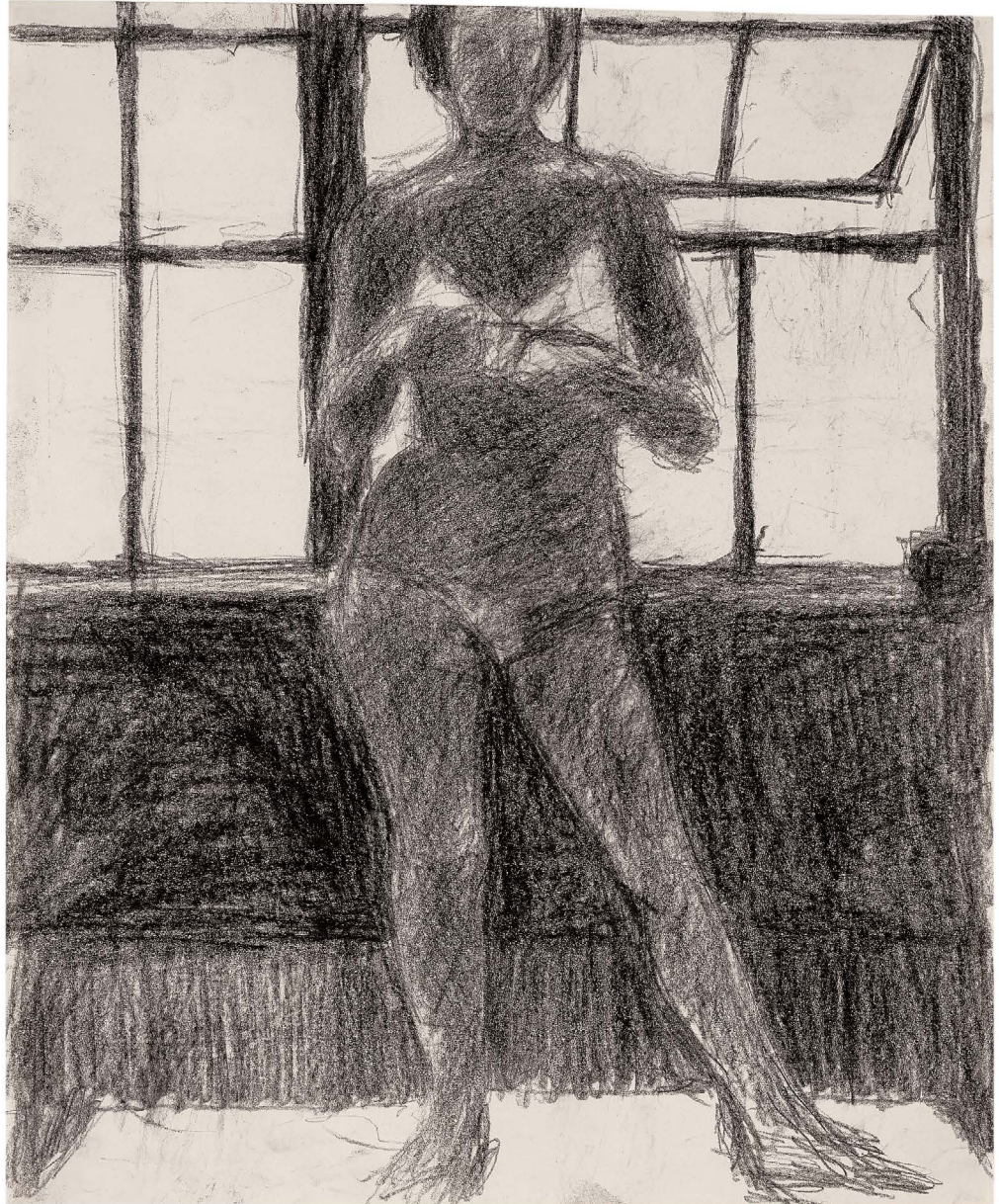
9 $\frac{7}{8}$ by 8 in. 25.1 by 20.3 cm.

PROVENANCE

Allan Stone Gallery, New York

Acquired from the above by the present owner

\$ 15,000-20,000



141

RICHARD DIEBENKORN

1922 - 1993

Untitled

crayon on paper

16¾ by 13¾ in. 42.5 by 34.9 cm.

Executed in 1967-1968.

PROVENANCE

Estate of the artist

Artemis Greenberg Van Doren Gallery, New York (acquired from the above in 2000)

Acquired from the above by the present owner in December 2002

EXHIBITED

Milan, Galleria Lawrence Rubin, *Richard Diebenkorn: Representational Drawings*, May - June 2000, cat. no. 30, p. 65, illustrated in color

Zurich, Galerie Lutz & Thalmann, *Richard Diebenkorn: Figurative Drawings and Paintings*, June - July 2000

LITERATURE

Jane Livingston and Andrea Liguori, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four*, New Haven 2016, cat. no. 3862, p. 38, illustrated in color

\$ 40,000-60,000

△ 142

WAYNE THIEBAUD

b. 1920

Candied Apples

signed

ink on paper

7 by 11½ in. 17.8 by 29.2 cm.

Executed in 1964.

\$ 120,000-180,000

PROVENANCE

Private Collection, California (acquired directly from the artist)

Sotheby's, New York, 9 May 1984, Lot 104

Allan Stone Gallery, New York (acquired from the above sale)

Acquired from the above by the present owner

EXHIBITED

San Francisco, Jeremy Stone Gallery, *Wayne Thiebaud, Drawings*, August - September 1984

New York, Allan Stone Projects, *Wayne*

Thiebaud In Black and White, October -

December 2014, p. 6, illustrated in color

New York, Morgan Library & Museum, *Wayne*

Thiebaud: Draftsman, May - September 2018,

cat. no. 19, p. 61, illustrated in color

“I’m interested in foods generally which have been fooled with ritualistically, displays contrived and arranged in certain ways to tempt or seduce us.”

Wayne Thiebaud



143

PROPERTY FROM THE COLLECTION OF MARJORIE S.
FISHER, PALM BEACH

**MICHELANGELO
PISTOLETTO**

b. 1933

Faretto

signed and titled on the reverse
painted tissue paper on mirror polished
stainless steel
59 by 47³/₈ in. 149.9 by 120.3 cm.
Executed *circa* 1964.

PROVENANCE

J.L. Hudson Gallery, Detroit
Acquired from the above by the present owner

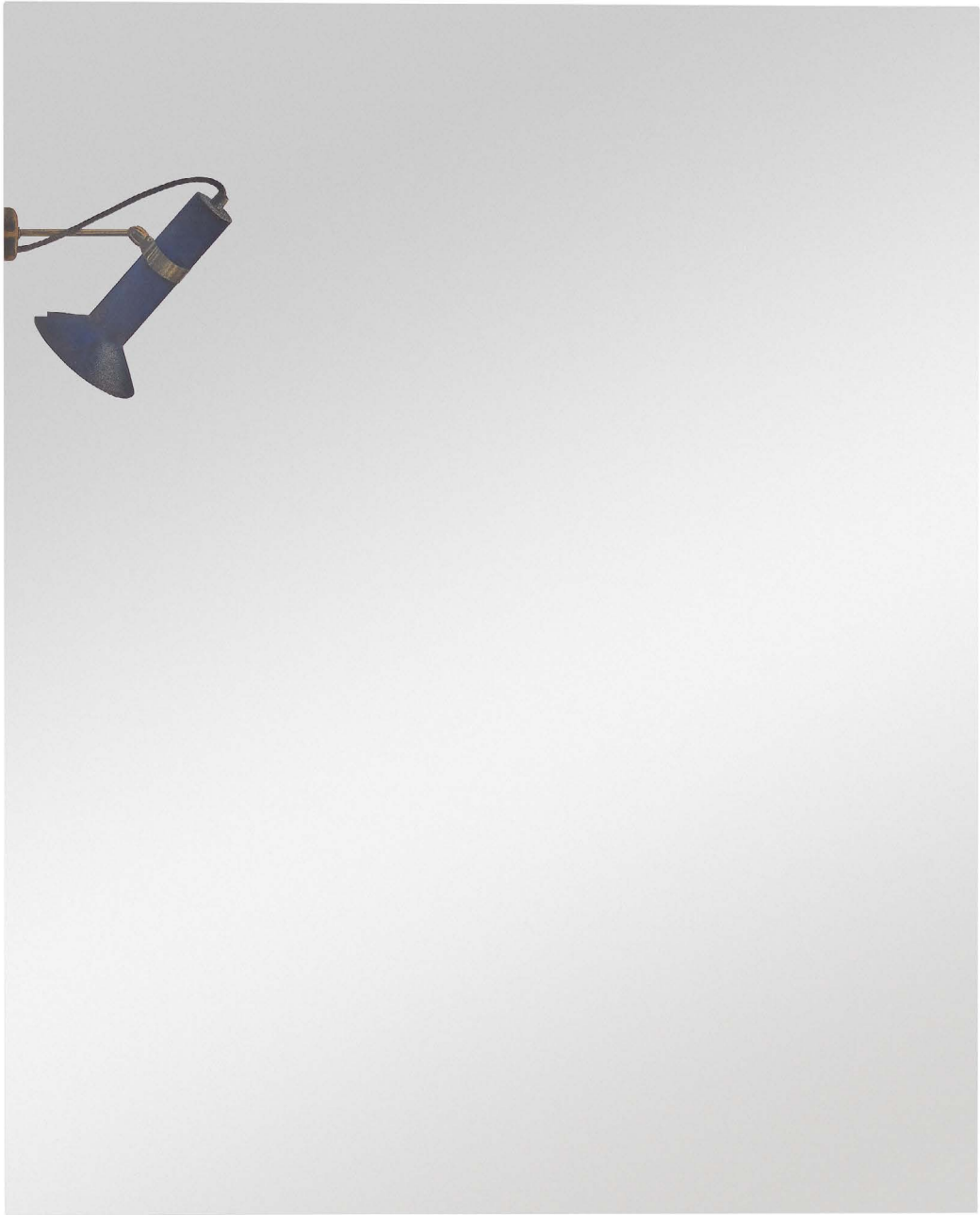
\$ 300,000-400,000



A work from the series installed in Italy *circa* 1967
Image © Manfredi Bellati
Art © 2019 Michelangelo Pistoletto

“When I realized that someone like Pollock, although he attempted to transfer life onto canvas through action, did not succeed in taking possession of the work, which continued to escape him, remaining autonomous, and that the presence of the human figure in the painting of Bacon did not succeed in rendering a pathological vision of reality, I understood that the moment had arrived to make the laws of objective reality enter the painting.”

Michelangelo Pistoletto





Blake Byrne photographed in his Los Angeles home with Mark Bradford's *Spinning Man*, Alexander Calder's *Perforated Black Boomerang on Red*, and works by Joshua Levine, Barbara Lekberg, and Thomas Kiesewetter. Photo: Alan Shaffer. Art © 2019 Mark Bradford Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

PROPERTY FROM THE COLLECTION OF BLAKE BYRNE

LOTS 144-147

ABOUT BLAKE

When asked about how he got serious about collecting, Blake would tell the story of living in New York within walking distance of Jack Tilton's gallery. He'd stop in often to look around. One day, Jack asked him, "When are you going to buy something?" and Blake said, "Well, I'm not sure I know what I like yet." Jack advised him to go to Art Basel with a budget, take his time, look around, and buy a few things. He did, and that experience lit the fuse. A Martin Disler sculpture, purchased that first trip in 1988, was in the entryway of every house he lived in since then. Within a short period of time, he was purchasing works by Gordon Matta Clark, and artists he ended up collecting in depth: Marlene Dumas, Juan Muñoz, Jim Shaw, and Rita McBride. Shortly thereafter he acquired several treasures from the mid-20th century of artists such as Calder, Pollock, Cornell, David and Tony Smith, and Joan Mitchell. Most recently, he was collecting works by Mark Bradford, Iva Gueorguieva, Alexander Kroll, Marius Bercea, Robert Pruitt, Jan De Maesschalck, Betye and Alison Saar, and Jerome Laguerrique, just to name a very few.

When I started working with Blake in 2001, he was retired from the television business, had founded The Skylark Foundation for charitable work, and was all-in with collecting. He was at the galleries most Saturdays, studied the auction catalogues page by page, went to Art Basel and some of the other major art fairs religiously, and had lots of artist and gallery friends. He was living part-time in Paris, where he was very active in the art community as well. So much so that in 2012, France honored him with a Chevalier de l'Orde des Arts et des Lettres, an honor given to those who have made a significant contribution to the arts.

I remember walking into his office for my first interview and seeing a Robert Gober door sculpture in the entryway, a wild assemblage with books, pottery, and paintings by George Agdeagbo filling the main wall of the conference room, and a sculpture by Cameron Shaw that was a black Derby hat in a vitrine that appeared to be floating in mid-air. Every wall was alive with something beautiful, or challenging, or strange. I was hired for two jobs: executive

director of the foundation, and registrar for the collection. I have to say that I was often and continually surprised by what he would buy. There was no one theme or era or medium. He bought what he loved, what "spoke" to him, what challenged him—it was a visceral thing with Blake. Some of the artists he collected have made it into the spotlight, some have not. He loved them all. Experiencing him collecting, I came to a new realization about the role of the art collector—the one who sees and understands, wants and needs to have it, and provides support for the artist to carry on. They need each other.

I once asked Blake if he had a goal for collecting. He thought for a moment and said that he wanted to have a collection a museum would want. He realized that goal in 2005 when, in honor of his 70th birthday, he gave the Museum of Contemporary Art, Los Angeles 124 works of art—still the largest private donation in the history of the museum. It was an honor to be part of that giving process and the exhibition that accompanied it. Beyond the gift, Blake served on the MOCA board of trustees beginning in 1999, and in 2011 was made a life trustee. Another pinnacle was Blake's 80th birthday celebration. We created "Open This End" with curator Joseph Wolin: an educational exhibition of works from Blake's collection as well as works that he had donated to MOCA and The Nasher Museum of Art at Duke University. It traveled for a semester each to Duke, The Ohio State University, Columbia University and Lewis & Clark College, was incorporated into the curriculum, and accompanied by panel discussions on philanthropy, collecting, and ethics in the business of art.

Something else Blake told me comes to mind, especially now: that he didn't really own the works of art he collected, he was just borrowing them for the time he was here. And after he was gone, they would live on in a new home and speak to a new audience. They will. And they will carry his great love and passion with them.

Barbara Schwan

October 2019

"People will say, 'Blake, you have a great eye.' I don't know if I do, but it helps. I buy things in an emotional moment, not in an intellectual moment. I find that works for me."

Blake Byrne

PROPERTY FROM THE COLLECTION OF
BLAKE BYRNE

ROBERT RAUSCHENBERG

1925 - 2008

Cup

signed and dated 1958 on the reverse
solvent transfer, gouache, watercolor and
graphite on paper
22¾ by 28¾ in. 57.8 by 73 cm.

PROVENANCE

Leo Castelli Gallery, New York (LC# RR D-116)
Collection of Emily and Burton Tremaine, New
York (acquired from the above in 1960)
Christie's, New York, *Contemporary Art from
the Tremaine Collection*, 9 November 1988,
Lot 3
Acquired from the above sale by the present
owner

EXHIBITED

New York, The Jewish Museum, *Robert
Rauschenberg*, March - May 1963, cat. no. 51
Hartford, Wadsworth Atheneum, *The Tremaine
Collection: 20th Century Masters—The Spirit
of Modernism*, February - May 1984, p. 161,
illustrated in color
New York, Acquavella Galleries, *Robert
Rauschenberg Drawings: 1958-1968*, October -
December 1986, cat. no. 5, illustrated in color
Ferrara Palazzo del Diamanti, *Rauschenberg*,
February - June 2004, cat. no. 19, p. 122,
illustrated in color

\$ 400,000-600,000

Robert Rauschenberg's *Cup* from 1958 is a prime example of the artist's revolutionary solvent transfer technique. One of the most influential American artists of the 20th century, Rauschenberg pioneered the radical blending of materials and methods within his paintings, ultimately paving the way for the Pop Art movement and later generations. Trained at the Kansas City Art Institute, the Académie Julien in Paris and Black Mountain College in North Carolina, Rauschenberg moved to New York in 1950 as Abstract Expressionism was reaching its peak. Just two years later, he first experimented with the idea of transferring imagery from one support to another. Yet it was not until 1958, the year in which *Cup* was executed, that Rauschenberg fully devoted himself to the method and crystallized its technique. Embodying a rich energy that reconciles dynamic abstractionist mark-making, a deeply technical mastery of material and a profound conceptual appropriation of contemporary imagery that flickers throughout the composition, *Cup* is undoubtedly among the very best of Rauschenberg's solvent transfer drawings.

Rauschenberg enjoyed the trickery of word play and visual puns and often titled his works to create double meanings. This juxtaposition of seemingly disparate visual references forges enigmatic links to color a picture of everyday American culture. Upon close inspection, the imagery and composition of *Cup* does not necessarily evoke the quotidian kitchen object itself; instead, various meanings of the word dovetail from transferred images that appear within the drawing. Rauschenberg relied on images

carefully selected from *Newsweek*, *Time Magazine*, *Sports Illustrated* and *Life Magazine* to illustrate the various meanings and uses of "cup." For instance, "cup" can refer to a golf hole, while "cup horse" refers to an animal qualified to participate in long distance races. Embedded within the cacophony of color and overlapping images throughout the composition, show horses pose, golf balls fly and runners race, all while Mary Magdalene, pulled from Rogier van der Weyden's *Braque Triptych* (circa 1452), looks on. The striated and pixelated images from Rauschenberg's transfer technique recall the rush of news, images and advertisements present in everyday life both during the 1950s and for decades to come. Rauschenberg's mastery includes vibrant brushstrokes in prismatic colors that add in his own artistic gesture to otherwise mass produced imagery.

Rauschenberg's *Cup* is one of the most significant solvent transfer works to come to auction and demonstrates the artist's ability to harness the complex virtues of American symbolism within the traditionally constricting confines of a two-dimensional sheet of paper. First acquired in 1960 from Leo Castelli Gallery by the legendary collectors Emily and Burton Tremaine, whose world-renowned indexical collection of Abstract Expressionism and Pop Art was marked for its quality and depth, *Cup* has remained in the similarly distinguished collection of Blake Byrne since Byrne acquired it in 1988. *Cup* stands out among the very best of Rauschenberg's work and has been appreciated by the very best collectors ever since it was executed at the peak of the artist's artistic innovation.



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PROPERTY FROM THE COLLECTION OF
BLAKE BYRNE

ALEXANDER CALDER

1898 - 1976

Perforated Black Boomerang on Red

incised with the artist's monogram on the base
sheet metal, wire and paint

18¾ by 20½ by 7½ in.

47.6 by 50.1 by 19.1 cm.

Executed *circa* 1947.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A07936.

PROVENANCE

Perls Galleries, New York

Collection of William J. Rand, New York

(acquired from the above in 1965)

Christie's, New York, 19 February 1998, Lot 56

Barbara Mathes Gallery, New York (acquired
from the above sale)

Acquired from the above by the present owner
in June 1998

EXHIBITED

Durham, Duke University, Nasher Museum of

Art, *Alexander Calder and Contemporary Art:*

Form, Balance, Joy, February - June 2012

\$ 500,000-700,000

“The upright orientation of Calder’s freestanding sculpture and the beautifully curving silhouettes of its cut and bent forms underscore the new organic strain in Calder’s art, one that alludes to forms in the natural world without being tied specifically to any one of them.”

Marla Prather in *Exh. Cat.*, Washington, D. C., National Gallery of Art, *Alexander Calder, 1898-1976*, 1998, p. 136





Yves Tanguy, *The Furniture of Time*, 1939
 Image © World History Archive / Alamy Stock Photo
 Art © 2019 Estate of Yves Tanguy / Artists Rights Society (ARS),
 New York



Joan Miró, *Painting*, 1933
 Image © The Philadelphia Museum of Art / Art Resource, NY
 Art © 2019 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

ALEXANDER CALDER

PERFORATED BLACK BOOMERANG ON RED

Executed circa 1947, during Calder's seminally important post-war period, *Perforated Black Boomerang on Red* is an iconic standing mobile. *Perforated Black Boomerang on Red* represents a moment of sculptural innovation and uninhibited creative inspiration just years after Calder's lauded 1943 retrospective at the Museum of Modern Art in New York. It was during the post-war period when Calder no longer was forced to limit his use of wire and aluminum because of the war efforts that he expanded upon the creation of his mobiles and stabiles. Objects from this immediate post-war period, which is considered to be Calder's most important, reflect a deeper understanding of space and a balance of forms than seen in earlier works.

The connection between Calder and his close friend Joan Miró is inescapable in the

present work: the elegant sweeping line of the mobile element is transmuted by cut-out biomorphic shapes. The mobile element floats through space, resting on a wire that extends from the red three-legged base. Calder's use of red and organic Surrealist imagery illuminates a connection between the artist and Miró, whom Calder had first met decades earlier in Paris; their works went on to develop along entirely separate, although visually resonant, trajectories as both elevated line and color to new heights. As Calder proclaimed, "Disparity in form, color, size, weight, motion, is what makes a composition... It is the apparent accident to regularity which the artist actually controls by which he makes or mars a work" (the artist quoted in Exh. Cat., Whitney Museum of American Art, *Calder's Universe*, New York 1976, p. 33).

The palette of *Perforated Black Boomerang on Red* highlights Calder's focus on form and color as one of the essential sculptural components. In a 1962 interview, Calder claimed, "I love red so much that I almost want to paint everything red. I often wish that I'd been a *fauve* in 1905" (the artist quoted in Katharine Kuh, "Calder," *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962, pp. 38-51). Renowned for their outstanding beauty and craftsmanship, the mobiles and stabiles of Calder are testament to his technical skill, imaginative genius, and talent for organic composition, and in these respects *Perforated Black Boomerang on Red* is an exquisite example from one of his most seminal periods.



Alexander Calder with *Gamma* (1947) and *Sword Plant* (1947) at Buchholz Gallery, New York, 1947
Image © Curt Valentin / Calder Foundation, New York / Art Resource, NY
Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

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PROPERTY FROM THE COLLECTION OF
BLAKE BYRNE

JACKSON POLLOCK

1912 - 1956

Untitled

crayon, colored pencil and graphite on paper
15 by 11 in. 38.1 by 27.9 cm.
Executed *circa* 1939-1942.

\$ 70,000-90,000

PROVENANCE

Estate of the artist
Collection of Lee Krasner, New York (by
descent from the above)
Joan T. Washburn Gallery, New York
Acquired from the above by the present owner
in February 1998

EXHIBITED

New York, Joan T. Washburn Gallery, *Baziotes,
Kamrowski, Pollock: Surrealism in the 1940s*,
January - February 1996
New York, Joan T. Washburn Gallery, *Pollock,
Orozco and Siquieros*, January - February
1998, illustrated in color
Berlin, Deutsche Guggenheim; Venice, Peggy
Guggenheim Collection, *No Limits, Just Edges:*

Jackson Pollock Paintings on Paper, January -
September 2005, cat. no. 14, p. 56, illustrated
in color
New York, Jack Tilton Gallery, *Tiffany/Pollock*,
November - December 2005
New York, Solomon R. Guggenheim Museum,
*No Limits, Just Edges: Jackson Pollock
Paintings on Paper*, May - September 2006,
cat. no. 14, p. 56, illustrated in color

LITERATURE

Francis Valentine O'Connor and Eugene Victor
Thaw, Eds., *Jackson Pollock: A Catalogue
Raisonné of Paintings, Drawings and Other
Works, Volume 3: Drawings 1930-1956*, New
Haven 1978, cat. no. 626, p. 160, illustrated



147

PROPERTY FROM THE COLLECTION OF
BLAKE BYRNE

DAVID SMITH

1906 - 1965

Classic Figure III

incised with the artist's signature, date 45 and
number // on the figure's arm

bronze

13¼ by 7½ by 5 in. 33.7 by 19.1 by 12.7 cm.

Executed in 1945, this work is number 2 from an
edition of 3.

\$ 250,000-350,000

PROVENANCE

Collection of Mr. and Mrs. Lester A. Talkington,
Tappan (acquired directly from the artist in
September 1946)

Private Collection, Massachusetts (acquired
from the above)

Joan T. Washburn Gallery, New York

Acquired from the above by the present owner
in June 2003

EXHIBITED

Northampton, Smith College Museum of Art,
*Memorial to Alfred Vance Churchill, 1864-1949:
Works of Art Belonging to Alumnae*, May - June
1950, cat. no. 75

LITERATURE

Rosalind Krauss, *The Sculpture of David Smith:
A Catalogue Raisonné*, New York 1977, cat. no.
172, p. 30, illustrated



“Visions are from the imaginative mind, sculpture can come from the found discards in nature, from sticks and stones and parts and pieces, assembled or monolithic, solid form, open form, lines of form, or, like a painting, the illusion of form. And sculpture can be painting and painting can be sculpture and no authority can overrule the artist in his declaration.”

David Smith

Isami Noguchi, *My Pacific (Polynesian Culture)*, 1942
Digital Image © The Museum of Modern Art / Licensed by
SCALA / Art Resource, NY
Art © 2019 Estate of Isamu Noguchi / Artists Rights
Society (ARS), New York



148

PROPERTY FROM AN IMPORTANT LONG ISLAND
COLLECTION

FERNANDO BOTERO

b. 1932

Rape of Europa (Abduction of Europa)

incised with the artist's signature, number 2/3
and stamp *Fonderia Mariani* on the base
bronze

124 by 83 by 72 in. 315 by 210.8 by 183 cm.
Executed in 1992, this work is number 2 from an
edition of 3.

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

PROVENANCE

Marlborough Gallery, New York
Acquired from the above by the present
owner in 1998

EXHIBITED

New York, Park Avenue, *Botero in New York*,
September - November 1993, p. 53, illustrated
in color and illustrated in color on the cover
Chicago Cultural Center, *Botero in Chicago*,
May 1994, p. 5, illustrated in color
Fort Lauderdale Museum of Art, *Fernando
Botero: Monumental Sculptures and Drawings*,
December 1994 - May 1995, p. 19, illustrated in
color and illustrated in color on the cover

Beverly Hills, *Botero in 90210*, November 1995 -
January 1996
Washington, D.C., Museum of the Americas,
Botero in Washington, September - October
1996, p. 31, illustrated in color and illustrated
in color on the cover

LITERATURE

Jean-Clarence Lambert and Benjamín
Villegas, *Botero Sculptures*, Bogotá 1998, cat.
no. 130, illustrated in color
Exh. Cat., Buenos Aires, Museo Nacional de
Bellas Artes, *Botero en Buenos Aires*, 1994,
p. 144, illustrated in color

“Monumentality is not a question of size. Truly monumental works
conquer the space around them, they are eternal.”

Fernando Botero



FERNANDO BOTERO

RAPE OF EUROPA (ABDUCTION OF EUROPA)

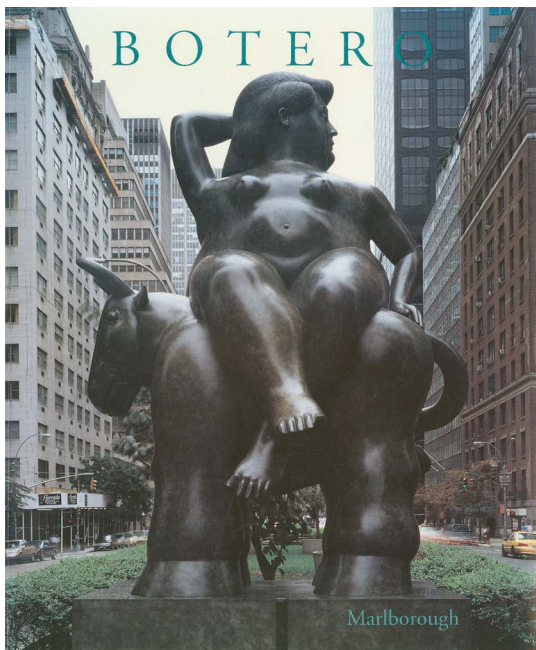
Fernando Botero's monumental sculpture is cherished worldwide. Globally exhibited for over four decades, Botero's astonishing bronzes have graced the public squares of Latin American towns, idyllic European boulevards, and the main avenues of large metropolises on every continent. From Bogotá to Paris, New York to Hong Kong, Botero's voluptuous and instantly recognizable characters have become ingrained in the public memory. Inescapable, his monumental sculpture has transcended its stationary nature to become integral to our understanding of these spaces.

From the beginning of his artistic career over six decades ago, Botero has drawn inspiration from historical sources ranging from Roman and Greek classical sculpture to Renaissance and Baroque painting. Although historically grounded, his work can simultaneously portray everyday imagery; glimpses of human experience ranging from the intimate to the public, the personal to the political.

Among his most celebrated sculptural series is his homage to Titian's (Tiziano Vecellio) *Rape of Europa*. Painted by the Italian artist sometime during the period of 1559 to 1562 for the King of Spain Phillip II, the work depicts a demure and vulnerable Europa flailing her arms and legs as she is suddenly carried away on Jupiter's back. Disguised as an ornamented white bull, Jupiter's massive strength seems to confront the viewer while two playful Cupids entertain themselves flying carelessly in a turbulent sky. While a clear reference to Titian's masterpiece, Botero's interpretation of this historical subject is a keen embodiment of his approach to contemporary sculpture. Distilled to its primary actors, Botero portrays Jupiter as an amiable bull whose tender nature is diametrically opposed to Titian's fierce treatment. Likewise, our Europa appears placidly and comfortably seated on this larger than life bull; her long hair creating a beautiful cascade on her nude body. Feminine and

coquettish, she crosses her legs and raises her right arm behind her head in a flirting pose more closely resembling the unabashed attitude of a contemporary model than that of a frightened mythological princess. Botero's *Rape of Europa* is unequivocally unsentimental.

As with other historical imagery, Botero reveals a surprising alternative narrative: one where women have been purposely afforded control of their fates. No longer victimized, they reveal themselves as powerful participants rejoicing in their choices—whether situated in family kitchens, brothels or opera houses. Ultimately, Botero's monumental sculptures are formal masterpieces of composed volume and mass. He has said of his sculpture, "I never give particular traits to my figures. I don't want them to have personality, but rather that they represent a type that I create... what matters for me is the form, the voluptuous surfaces which emphasize the sensuality of my work."



The present work illustrated on the front cover of the 1993 exhibition, *Botero in New York*



Titian, *Rape of Europa*, 1562
© Isabella Stewart Gardner Museum, Boston



149

PHILIP GUSTON

1913 - 1980

Untitled

signed and dated '64

gouache on paper

29¾ by 39½ in. 75.6 by 100.3 cm.

The Guston Foundation will include this work
in the forthcoming catalogue raisonné of the
paintings of Philip Guston.

PROVENANCE

Collection of Hannelore and Rudolph Schulhof,
New York (acquired directly from the artist)

McKee Gallery, New York

Carolyn Glasoe Fine Art, Ojai

Acquired from the above by the present owner
in July 2014

\$ 300,000-400,000

“It’s a question of locating the form you’re making. But this form has to emerge, or grow, out of the working of it, so there’s a paradox. I like form against a background—I mean, simply empty space—but the paradox is that the form must emerge from its background...you are trying to bring your forces, so to speak, to converge all at once into some point.”

Philip Guston



150

JOAN MITCHELL

1925 - 1992

Also Last October

oil on canvas, in 2 parts
overall: 29 by 47½ in. 73.7 by 120.7 cm.
Executed in 1977.

PROVENANCE

Xavier Fourcade, Inc., New York
Private Collection
Private Collection, New York (acquired from
the above)
Acquired from the above by the present owner

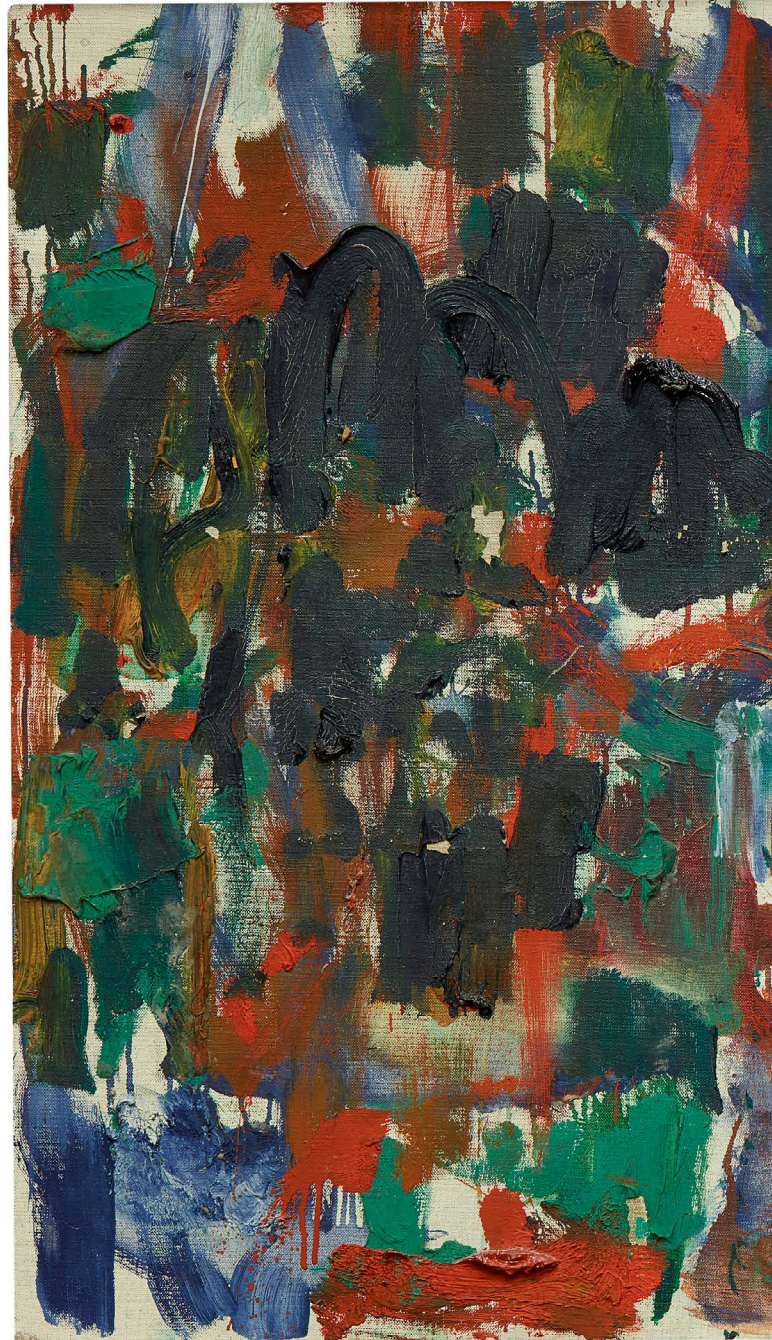
EXHIBITED

New York, Xavier Fourcade, Inc., *Joan Mitchell:
New Paintings, 1977*, December 1977 -
January 1978
Bay Harbor, Gloria Luria Gallery, *Joan Mitchell*,
February 1981

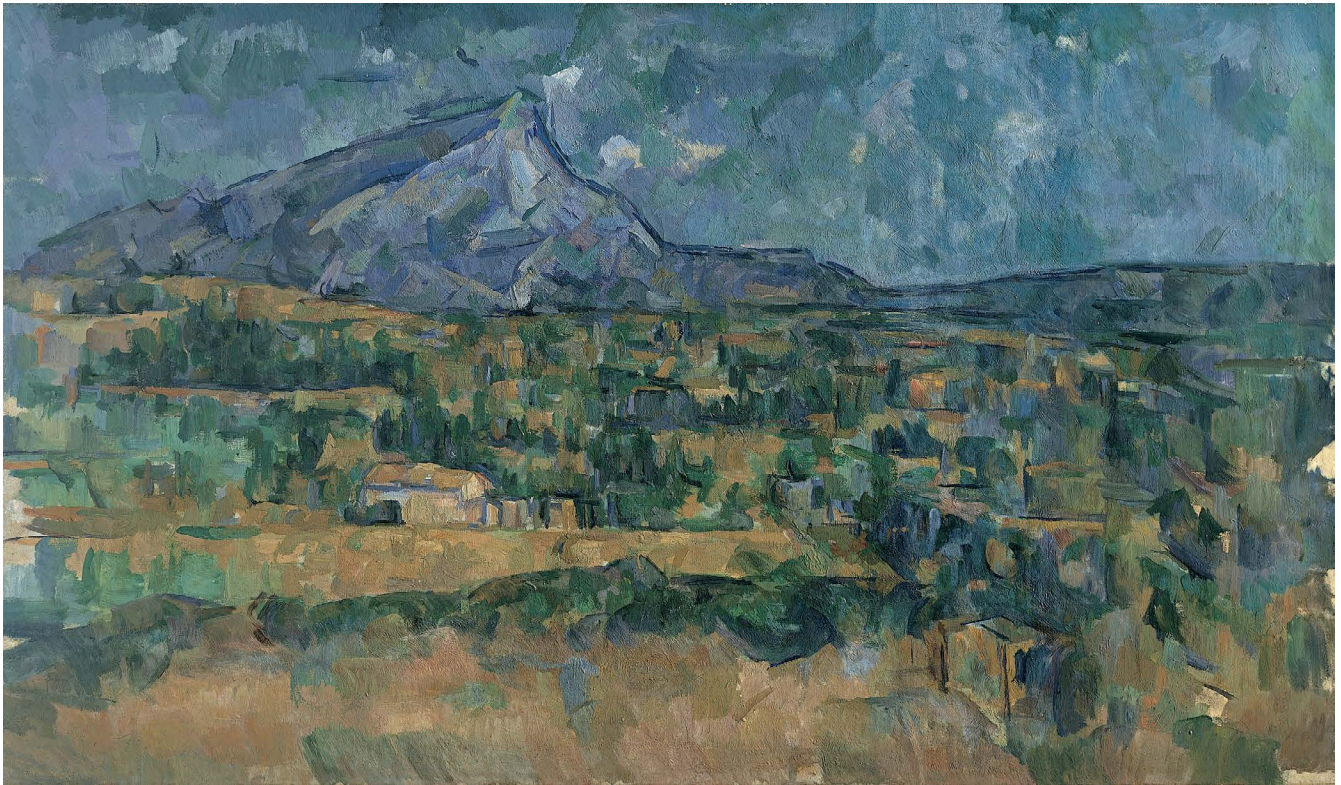
\$ 800,000-1,200,000

“In Mitchell’s works...meaning and emotional intensity are produced structurally by a whole series of oppositions: dense versus transparent strokes; gridded structure versus more chaotic, ad hoc construction; weight on the bottom of the canvas versus weight on the top; light versus dark; chopping versus continuous brush strokes; harmonious and clashing juxtapositions of hue—all are potent signs of meaning and feeling...The gridded planes of color hover over and retreat from the surface of the canvas.”

Linda Nochlin, “Joan Mitchell: A Rage to Paint” in Jane Livingston, Ed.,
Joan Mitchell, New York 2002, pp. 55-56







Paul Cezanne, *Mont Sainte-Victoire*, circa 1902-06
Image © Metropolitan Museum of Art, New York, Bridgeman Images

JOAN MITCHELL

ALSO LAST OCTOBER

A dense composition of deep autumnal hues, Joan Mitchell's *Also Last October* from 1977 demonstrates the artist's unrivaled ability to produce paintings that evoke the rich emotions of nature embodies many of the finest elements that characterize Mitchell's artistic output in the midst of her decades-long career. The tactile surface textures, fervent brushwork and emboldened color display a liberated painterly technique. Executed on a two-panel format, the present work reflects Mitchell's transition, beginning in the early seventies, toward multi-paneled compositions that would open up a plethora of painterly opportunities for the artist. The sumptuous and thick pigment parallels the strength of the artist's colors, together creating a canvas as powerful as Jackson Pollock's drip paintings. One can imagine Mitchell's brush sweeping across the canvas—with the outcome of the painting so potently mirroring its gusto method

of creation.

Mitchell began her artistic career in 1947 at the Art Institute of Chicago where she was exposed to Impressionism, both through her professors and also the wide array of Impressionist works in the Art Institute's collection. Mitchell's career came to fruition when she established herself as a central figure in the New York Abstract Expressionist movement, which put the city at the forefront of the art world. Throughout the 1950s, the artist developed her signature style, comprised of a rhythmic composition and layered planes of color: this abstract mode of representation became a vehicle for her to communicate her emotions and life experiences. In 1959, she moved to France—first to Paris, and eventually in 1968 to the provincial village of Vétheuil, first marked by Claude Monet, who lived and painted there from 1878 to 1881. Mitchell lived and worked

here until her death in 1992, where she "was happy in her relative isolation" (Klaus Kertess, *Joan Mitchell*, New York 1997, p. 31). Despite her physical distance, she retained much of the visual vocabulary that she developed during her New York years and continued to exhibit in key galleries around the city. However, Kertess explains how "The Seine, the linden tree, the flowers, and the fields now became part of Mitchell's landscape;" her newfound surroundings became dominant themes in her artworks of this period (*Ibid.*, p. 193). In the present work, the convergence of land and water are suggested in the palette and rendered in a composition that wholly envelops the viewer, as the landscape would have done Mitchell. Swaths of deep earthy tones countered by shimmering blues and greens evoke the crisp atmosphere of a fall day. The tactile nature of the work, with thick impasto protruding from the flat canvas,

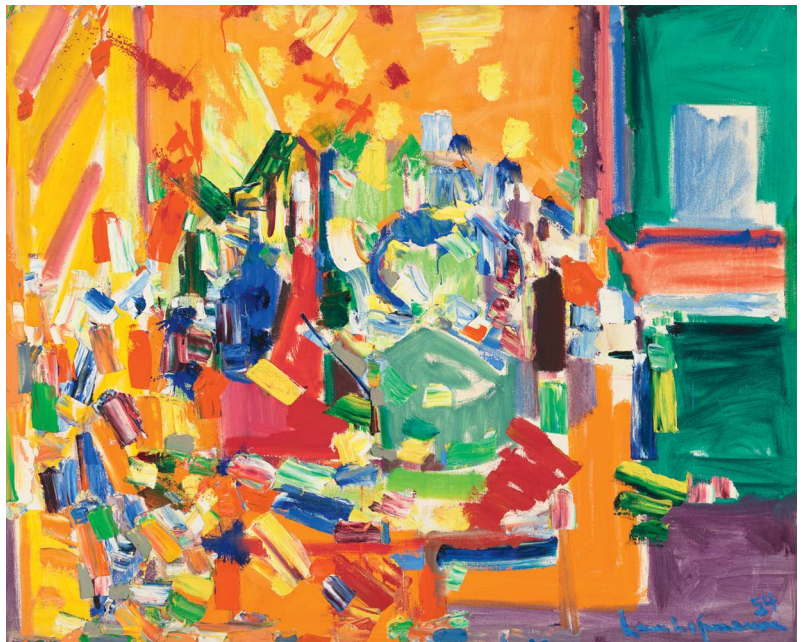
highlights Mitchell's sensory experience of being among her natural surroundings.

Consistent with Mitchell's affinity towards landscape painting, the present work encompasses the sensory and visual imagery of her longtime influences Claude Monet and Paul Cézanne. The diptych format that comprises *Also Last October* emulates Mitchell's interest in and study of the passage of time; in the way that Monet captured a single scene through different seasons or times of day, Mitchell similarly approaches each section of her painting as a meditation on the fluctuation of time and nature. In the 1970s and 1980s, Mitchell also gravitated towards a different type of broad, rectangular brushwork, as seen in the present work. In *Also Last October*, the landscape of Vétheuil is transformed by the paint into an entangled web of color and form, recalling the effects of dappled light pioneered by Monet. These decipherable strokes also recall the influence of Cézanne; like his seminal series of paintings of Mont Sainte-Victoire, each brushstroke in Mitchell's work is distinguishable as an independent entity, imbuing the composition with a sense of dynamism. Yvette Lee wrote, "Mitchell did not portray the true likeness of landscapes, nor did she exactly attempt to represent nature. What she strove for instead... was to capture the emotion that a landscape inspired in her" (Yvette Lee, "Beyond Life and Death," in Jane Livingston, *The Paintings of Joan Mitchell*, New York 2002, p.63).

Whilst the gestural exuberance of *Also Last October* is grounded in the artist's Abstract Expressionist roots, Mitchell's seclusion from the movement's dominant narrative has allowed her to engage in dialogues that extend beyond New York. The sumptuous palette and exquisite awareness of light, color, and air can be compared to the captivating *en plein air* paintings that her predecessor Claude Monet painted of that same landscape years before. Observing the evolution of Mitchell's work of the 1970s, Kertess writes, "Mitchell's paintings now took on the full ripeness of maturity; furious intimacy gave way to a fuller understanding that her aloneness was as universal as it was uniquely personal" (Ibid., p. 35). The present work wholly embodies the various facets of Mitchell's celebrated aesthetic—simultaneously methodical and spontaneous in technique, expressive of personal feelings and reflective of physical surroundings. *Also Last October* immerses the viewer in a captivating sensory experience as rich and intense as if the viewer was enveloped by the memory of the vast landscape in Vétheuil on an October day.



Vincent van Gogh, *The Garden at Arles*, 1888
Image © Haags Gemeentemuseum, The Hague, Netherlands / Bridgeman Images



Hans Hofmann, *Orchestral Dominance in Yellow*, 1954
Digital image © Whitney Museum of American Art / Licensed by Scala / Art Resource, NY
Art © 2019 Estate of Hans Hofmann / Artists Rights Society (ARS), New York

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PROPERTY FROM THE FAMILY OF DOROTHY H.
RAUTBORD

ALEXANDER CALDER

1898 - 1976

Mobile noir et rouge

incised with the artist's monogram and date 61
on the uppermost black element
sheet metal, wire and paint
36½ by 41½ by 22 in.

92.7 by 105.4 by 55.9 cm.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A13153.

PROVENANCE

Galerie Maeght, Paris

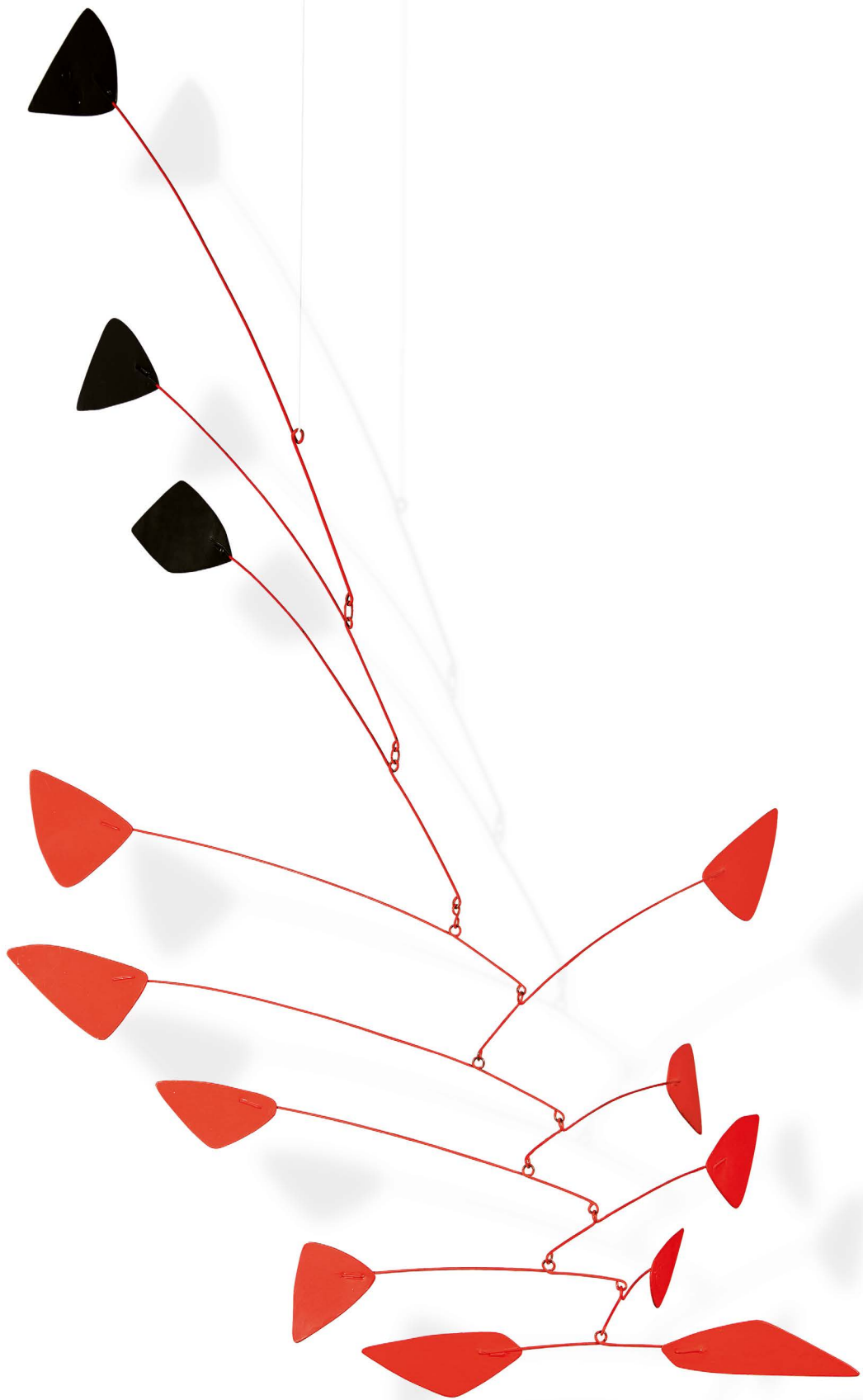
Collection of Dorothy H. Rautbord, Palm Beach
(acquired from the above in 1961)

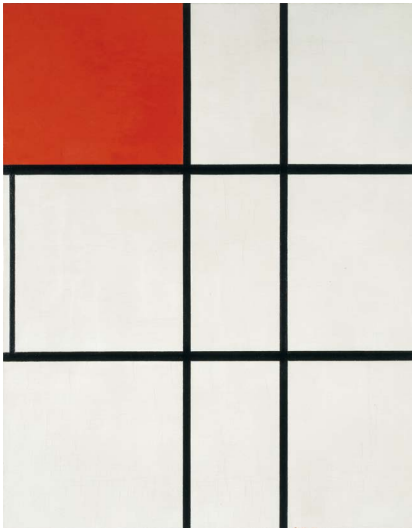
Thence by descent to the present owner

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

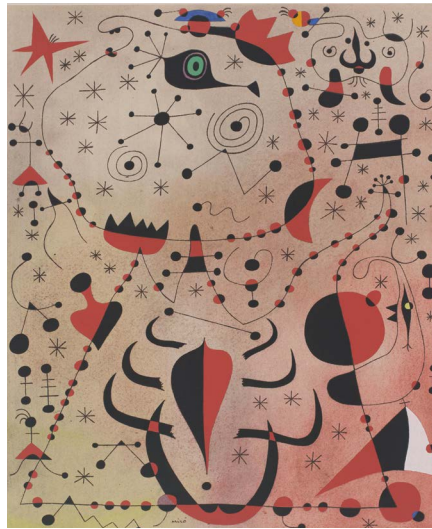
“Sculpture suggests movement, painting suggests depth or light.
Calder suggests nothing. He captures true, living movements and
crafts them into something. His mobiles signify nothing, refer to
nothing other than themselves. They simply are: they are
absolutes.”

Jean-Paul Sartre in Exh. Cat., Paris, Galerie Louis Carré, *Alexander Calder*, 1946, n.p.





Piet Mondrian, *Composition B (No. II) with Red*, 1935
Image © Tate, London / Art Resource, NY



Joan Miro, *The Pink Twilight Caresses Women and Birds*, 1941-59
Image © Le Centre Pompidou, RMN-Grand Palais / Art Resource, NY
Art © 2019 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

ALEXANDER CALDER

MOBILE NOIR ET ROUGE

Sotheby's is pleased to be offering *Mobile noir et rouge*, formerly in the Collection of Dorothy H. Rautbord. Dorothy was an avid art lover and amassed a significant collection over her lifetime including works by Alexander Calder, Jean Dubuffet, Morris Louis and Frank Stella. A founding member of the Museum of Contemporary Art in Chicago and a patron of the Norton Museum of Art in Palm Beach, Dorothy began collecting in the early 1950s. Dorothy stood at the forefront of the art world and her collection reflected her ability to spot great talent. In this vein, she was attracted to the true ingenuity and movement of Calder's work, as seen in the present *Mobile noir et rouge*, which was purchased the same year of its execution.

Alexander Calder's exquisite *Mobile noir et rouge* from 1961 is a prime example of the artist's intense exploration of the movement of objects through space. Calder sought to use his sculpture to redefine the art form by adding motion and breaking the static nature of canvas. It was Calder's extreme technical skill and creativity that afforded him great success in investigating these questions and resulted in the creation of elegant works like *Mobile noir et rouge* that continuously unfold as new experiences interacting within space.

Formed by thirteen cascading red and black elements, *Mobile noir et rouge* is an example of Calder's classic exploration of bold

geometric forms, kinetic orchestration and animated movement. The black elements hang vertically while the ten interlocking horizontal red elements vibrantly sweep across space. The construction of the mobile is one of perfect balance and drama; each element is aligned so that the elements never touch, even as they move suspended in space. The red elements exude balance while simultaneously creating a sense of weight within their spatial movement.

Executed at the height of his career, *Mobile noir et rouge* is a continuation of Calder's focus on abstraction. Calder was pushed to abstraction after a visit to Piet Mondrian's Paris studio in 1930. Enthralled by a series of colored rectangles Mondrian had tacked to the wall "in a pattern after his nature," Calder speculated that he "would like to make them oscillate," contemplating "how fine it would be if everything moved" (the artist quoted in Exh. Cat., New York, Jonathan O'Hara Gallery, *Alexander Calder: Selected Works 1932-1972*, 1994, p. 3). Mondrian objected furiously, but Calder could not be deterred. He considered movement "one of the primary elements of [artistic] composition and realized that the truest representation of movement was not movement in stasis, as the Futurists had attempted to capture, but rather movement composition" (*Ibid.*, p. 10). In the artist's words, "You look at an abstraction...



Alexander Calder in his Roxbury, Connecticut studio, 1958
Image © Phillip Harrington / Alamy Stock Photo
Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York



an intensely exciting arrangement...It would be perfect, but it is always still. The next step in sculpture is motion" (the artist quoted in "Objects to Art Being Static, So He Keeps It in Motion," *New York World-Telegram*, 11 June 1932, n.p.).

In 1931, Calder had already produced a diverse body of kinetic abstractions and Marcel Duchamp christened these mechanized wire works as we know them today. Calder later recalled, "I asked him [Marcel Duchamp] what sort of a name I could

give these things and he at once produced 'Mobile.' In addition to something that moves, in French it also means motive" (the artist quoted in Exh. Cat, Whitney Museum of American Art, *Calder's Universe*, New York 1976, p. 268). Later, it would be Jean Arp who coined the term 'stable.' By breaking down the boundaries of sculpture as it was known, Calder's groundbreaking work required a new descriptive lexicon. Having reveled in the challenges of harmonizing sculptural design with technical concerns and site-specific

parameters and winning the Grand Prize in sculpture at the Venice Biennale in 1952 for his innovative and ingenious use of sheet metal, Calder continued to explore the possibilities of three-dimensional movement via the hanging mobile format. As Jean-Paul Sartre wrote, "Calder does not suggest movement, he captures it...he imitates nothing, and I know no art less untruthful than his" (Jean-Paul Sartre, "Existentialist on Mobilist," *ArtNews*, No. 46, December 1947, p. 22).

PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

JEAN DUBUFFET

1901 - 1985

Pendule III (brouilleuse d'heure)

signed and dated 66; signed, titled and dated
avril 1966 on the reverse

acrylic on canvas

51 $\frac{1}{8}$ by 38 $\frac{3}{8}$ in. 130.5 by 97.5 cm.

\$ 600,000-800,000

PROVENANCE

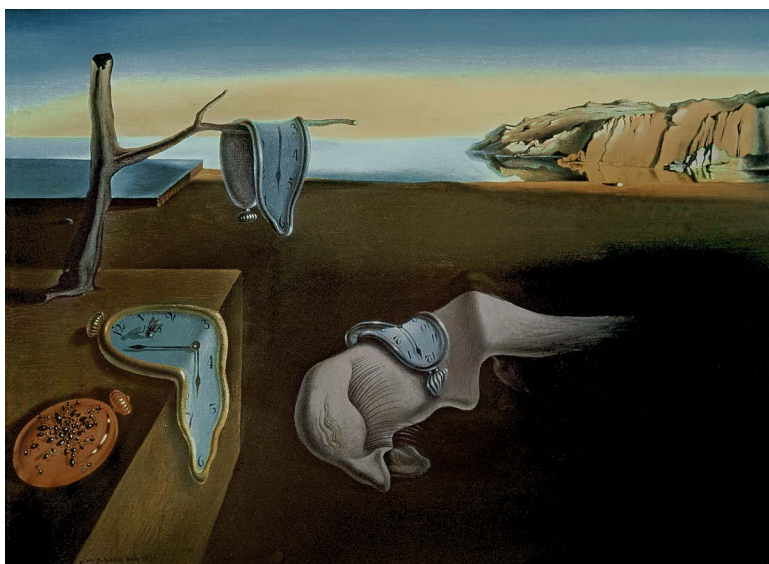
Galerie Beyeler, Basel and Galerie Jeanne
Bucher, Paris
The Pace Gallery, New York
Collection of James Shapiro, Miami
Waddington Galleries, London
Christie's, New York, 9 November 1993, Lot 27
Acquired from the above sale by the present
owner

EXHIBITED

Paris, Galerie Jeanne Bucher, *Ustensiles,
demeures, escaliers de Jean Dubuffet*, June -
July 1967, cat. no. 16, illustrated
London, Waddington Galleries, *Jean Dubuffet:
1901-1965*, April - May 1990, cat. no. 17, p. 37,
illustrated in color

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet, Fascicule XXI: L'Hourloupe II*,
Lausanne 1968, cat. no. 335, p. 183, illustrated
Renato Barilli, *Dubuffet: le cycle de
l'Hourloupe*, Paris 1976, cat. no. 63, p. 49,
illustrated
Renato Barilli, *Dubuffet: oggetto e progetto, il
ciclo dell'Hourloupe*, Milan 1976, cat. no. 63, p.
49, illustrated



Salvador Dalí, *The Persistence of Memory*, 1931

Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2019 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York

“The objective of painting is to animate a surface which is by definition two-dimensional and without depth. One does not enrich it in seeking effects of relief or trompe-l’oeil through shading; one denatures and adulterates it...Let us seek instead ingenious ways to flatten objects on the surface; and let the surface speak its own language and not an artificial language of three-dimensional space which is not proper to it.”

Jean Dubuffet



153

JOAN MITCHELL

1925 - 1992

Saint Martin La Garenne IX

signed

oil on canvas, in 2 parts

overall: 31 $\frac{7}{8}$ by 51 $\frac{1}{8}$ in. 81 by 129.9 cm.

Executed in 1987.

PROVENANCE

Galerie Jean Fournier, Paris

Collection of Marcel Brient, Paris (acquired from the above in 1987)

Sotheby's, Paris, *Collection Marcel Brient—La Page Française*, 24 September 2012, Lot 44

Acquired from the above sale by the present owner

EXHIBITED

Paris, Galerie Jean Fournier, *Joan Mitchell Peintures 1986 & 1987, River, Lille, Chord*, June - July 1987, cat. no. 10, p. 37, illustrated in color

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

"I would rather leave Nature to itself. It is quite beautiful enough as it is. I do not want to improve it...I certainly never mirror it. I would like more to paint what it leaves me with."

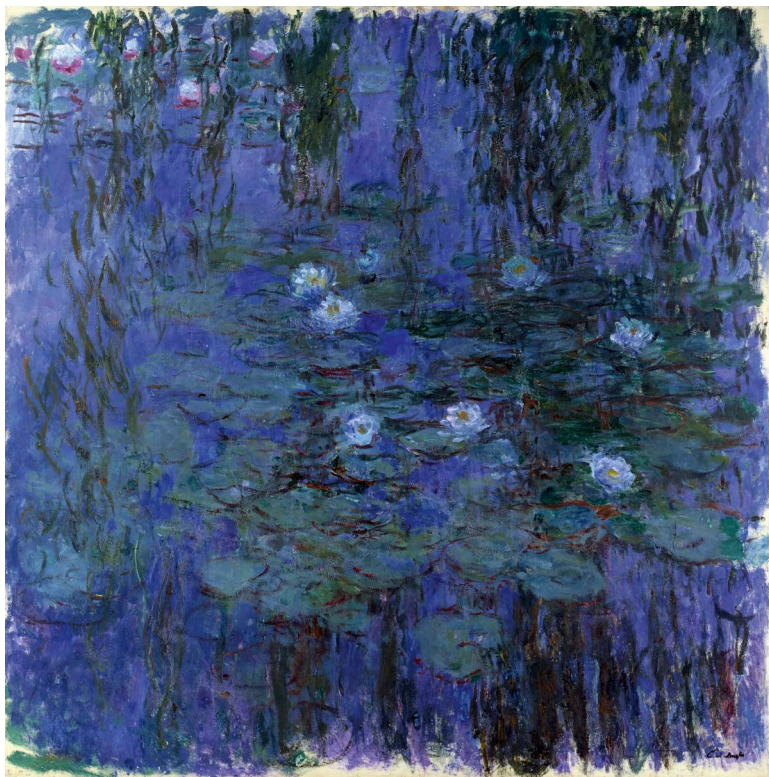
Joan Mitchell



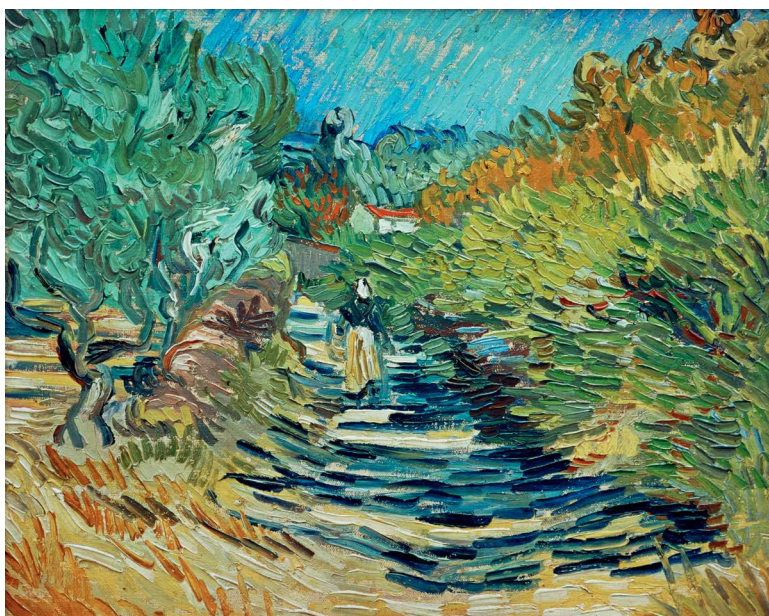


JOAN MITCHELL

SAINT MARTIN LA GARENNE NO. IX



Claude Monet, *Nymphéas Bleu*, 1916
Image © Musee d'Orsay, Paris / Bridgeman Images



Vincent van Gogh, *The Road to Saint-Remy*, 1890
Image © Private Collection / Art Resource, NY

Painted in 1987, *Saint Martin la Garenne No. IX* exemplifies the painterly bravado, sumptuous coloration and mastery of emotion-filled canvases which distinguish Joan Mitchell's finest masterworks. Named for the picturesque village of Saint Martin la Garenne, just minutes from Mitchell's Vétheuil home, the present work is a celebration of the rich sensory engagement with nature and memory which forms the heart of Mitchell's highly regarded oeuvre. Typifying the artistic tendencies of Mitchell's later paintings, *Saint Martin la Garenne No. IX* displays an extraordinary synthesis of her earlier work and more radical, free and open configurations of her later exploration of dynamic, abstract gesture. Beneath Mitchell's brush, the surface of *Saint Martin la Garenne No. IX* ceases to be merely a painting, transforming instead into a performative area upon which she stages a brilliantly choreographed dance of ever-shifting light, color, movement and texture. Mitchell's ability to capture these qualities within the confines of the canvas are a testament to her singular creative vision and highly lauded painterly ability, which set *Saint Martin la Garenne No. IX* among the forefront of paintings from the last decade of the artist's life.

Roughly two decades prior to painting *Saint Martin la Garenne No. IX*, Joan Mitchell set out to drastically change her environment and remove herself from the urban buzz of Paris to settle in the idyllic countryside of Vétheuil. While Mitchell had thought about the move for quite some time, she purchased, almost on the spur of the moment, an imposing stone home complete with a separate studio, jewel-like garden and picturesque views overlooking the Seine river. Many years before, Claude Monet called this same landscape home and was also inspired by the fertile countryside, dancing light and never-ending inspiration spurred by the change of the seasons. Once living in Vétheuil, secluded from the dominant narrative of Abstract Expressionism, Mitchell's paintings began to exhibition the same sumptuousness of palette and exquisite awareness of light, color and air so famously articulated by the *en plein air* paintings of Claude Monet. Art historian and scholar Richard Marshall commented on Mitchell's awakening saying, "Throughout her evolution as an abstract painter, Mitchell consistently sought to



Cy Twombly, *The Four Seasons: Spring, Summer, Autumn, and Winter*, 1993-94
 Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
 Art © 2019 Cy Twombly Foundation

converge her interests in nature, emotion and painting. Her subjects were landscape, color and light and their interaction on a painterly field, and her energetic physical gestures were filled with a romantic sensibility.” (Richard D. Marshall, “Joan Mitchell: The Last Decade, 1982-1992” in Exh. Cat., New York, Gagosian Gallery, *Joan Mitchell: The Last Decade*, 2010, p. 8).

Mitchell revisited the quaint town of Saint Martin la Garenne as the inspiration for multiple paintings including the present example from 1987. Rather than paint exactly what she saw, Mitchell relied on the embodiment of the emotions evoked by her lush gardens, the everchanging beauty of the Seine, the nuances caused by the change of seasons and the unique feel of villages surrounding her home atop the hill. Mitchell said, “I would rather leave nature to itself. It is quite beautiful enough as it is. I do not want to improve it...I certainly never mirror it. I would like more to paint what it leaves me with.” (Marcia Tucker, *Joan Mitchell*, New York, 1974, p. 6). As captured in *Saint Martin la Garenne No. IX*, Mitchell used her brush to express the mood of a place, moment or experience within

her life. Beneath Mitchell’s brush, the canvas is transformed into a nuanced dialogue between memory and emotion, gesture and material, representation and abstraction, powerfully evoking the artist’s own comment: “My paintings aren’t about issues. They’re about a feeling that comes to me from the outside, from landscape...The painting is just a surface to be covered. Paintings aren’t about the person who makes them, either. My paintings have to do with feelings” (the artist quoted in Exh. Cat., New York, Whitney Museum of American Art, *Joan Mitchell*, 1974, p. 6).

Much of the gestural exuberance of the present work engages in an intense dialogue with the Abstract Expressionist yet the exquisite beauty of *Saint Martin la Garenne No. IX* is rooted in Mitchell’s profound, lifelong appreciation for the beauty of the natural world around her. Years earlier upon arriving in New York City, Mitchell was accepted into the New York School, and became part of an exclusive group of predominantly male artists, which included the famed Jackson Pollock, Mark Rothko and Barnett Newman. While working alongside these esteemed men, Mitchell was able to create her own unique

voice in her work, techniques which focused on a passionate yet controlled expression of her feelings. According to author and curator Klaus Kertess, Joan Mitchell’s art-making was “more calculating, more consciously in search of beauty than her predecessors” (Klaus Kertess, *Joan Mitchell*, New York 1997, p. 22). Mitchell’s energetic brushstrokes fill both canvases with an intertwining and overlapping network of drips, splatters and kaleidoscopic buildup of moody blues, lush greens and sunny yellows. Blooming upon the canvas in a frenzy of vibrant color and expressive brushstrokes, *Saint Martin la Garenne No. IX* is a profound testament to the remarkable vigor and vibrancy of Mitchell’s late paintings. Richard Marshall commented, “She would open up the tenuous space of her compositions and dance ribbons of color and gesture across the surface, or construct compartmentalized passages of form and color that would coalesce into energized physical expressions. With apparent abandon, she threw, splashed, or forced paint onto the canvas in her distinctive colors and gestures” (Richard D. Marshall quoted in Exh. Cat., New York, Cheim & Read, *The Last Paintings*, 2011, n.p.).

PROPERTY FROM AN IMPORTANT LONG ISLAND
COLLECTION

WILLEM DE KOONING

1904 - 1997

Seated Woman

signed on the reverse
oil on paper laid down on canvas
29⁵/₈ by 41¹/₂ in. 75.3 by 105.4 cm.
Executed in 1975.

PROVENANCE

Private Collection (acquired directly from the
artist)
James Corcoran Gallery, Santa Monica
Carole Christensen Lieff Gallery, Palm Beach
(acquired from the above)
Acquired from the above by the present owner
circa 2003

LITERATURE

Thomas Hess, "In de Kooning's Studio," *Vogue*,
Vol. 168, April 1978, pp. 238-239, illustrated
in color
Karen Painter and Thomas Crow, Eds.,
*Late Thoughts: Reflections on Artists and
Composers at Work*, Los Angeles 2006,
frontispiece, illustrated

\$ 600,000-800,000



Willem de Kooning, *Untitled XI*, 1975
Image © Art Institute of Chicago
Art © 2019 The Willem de Kooning Foundation / Artists Rights Society
(ARS), New York

"The landscape is in the Woman and there
is Woman in the landscapes...when
people say they are not really figures...
that is true to a certain extent, but they
were figures to me."

Willem de Kooning





The artist in his studio, Springs, New York, 1971
Image © 2019 Dan Budnik
Art © 2019 The Willem de Kooning Foundation /
Artists Rights Society (ARS), New York

WILLEM DE KOONING

SEATED WOMAN

Bursting with color and movement, de Kooning's *Seated Woman* is a prime example of what art historian Stephen Polcari calls "flesh without figuration," a theme that de Kooning turned to again and again in 1975 (Stephen Polcari, *Abstract Expressionism and the Modern Experience*, Cambridge 1991, p. 296). After having exhausted the physical form through sculpture in the early 1970s, de Kooning returned to painting full-time in 1975 with renewed energy, synthesizing his favored motifs of the female form and the East Hampton landscape.

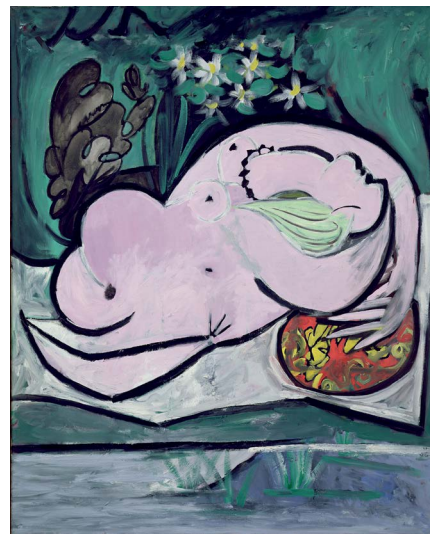
The title recalls his famed *Woman* series of the 1950s, but now the woman is far less ferocious. She is more idealized than menacing and she presents a lesson in looking: the longer one looks, the more one can find: lines and colors join and recombine to reveal elusive forms. Within a single stroke, the paint transforms into a recognizable shape before returning to the abstracted brushstroke once again. De Kooning famously claimed that "flesh was the reason why oil painting was invented," and that belief is visible in every stroke in *Seated Woman* (the artist quoted in "The Renaissance and Order," talk delivered at Studio 35, 8th Street, New York, Autumn 1949).

Seated Woman is of more domestic scale than the series of monumental paintings de Kooning presented at Fourcade, Droll Gallery later that year and possess an airier, more personal quality. The present work explores the forms of color unburdened by the weight of those paintings' heavily impastoed surfaces like *Untitled XI* (1975) which today is in the collection of the Art Institute of Chicago. The composition balances precariously upon a swath of sea green and sunny yellow bursting upwards and outwards in tendrils of deep blue and red. Portions of the white paper are left unpainted, evoking the bright light of East Hampton that so entranced de Kooning. The lines the artist traced onto the paper before he began painting, typical of his paintings during this period, can still be seen, peeking through the paint or boldly left uncovered, perhaps indicating a change in artistic direction mid-way.

In the early 1970s de Kooning focused primarily on sculpture and an experiment with lithography following a trip to Japan in 1969 with his dealer, Xavier Fourcade. This led temporarily to a flatter, more open, and less painterly approach that can be seen in the *Seated Woman*. 1975 was an important year for the artist, marking the time he turned away from sculpture and lithography towards more abstract painting inspired by his natural surroundings. He felt refreshed and hopeful going into this next period of his work. "I made those paintings one after another, no trouble at all," he later said. "I couldn't miss...It's like a man at a gambling table [who] feels that he can't lose. But when he walks away with all the dough, he knows he can't do that again. Because then it gets self-conscious. I wasn't self-conscious. I just did it" (the artist quoted in Marla Prather, *Willem de Kooning Paintings*, Washington D.C. 1994, p. 197).

During this period, de Kooning was naming most of his paintings "Untitled" (typically followed by a Roman numeral) with a few exceptions, such as the monumental *Whose Name Was Writ in Water* (1975). Titling the present work with more than just a number is thus notable, and the title itself, *Seated Woman*, immediately and intentionally recalls his earlier *Woman* series. De Kooning had been painting for fifty years now, and his mantra was "you have to change to stay the same" (the artist quoted in Karen Painter and Thomas Crow, Eds., *Thoughts and Composers at Work*, Los Angeles 2006, p. 39). *Seated Woman* follows the theme of the female body de Kooning painted throughout the 1950s and 1960s, but it contains overtones that never blend into a discrete human form.

Ralph Ubl, in describing the sensually abstract paintings of the mid-1970s, said that "a flesh tone moves imperceptibly toward a skin tone, or changes to a garish red, a luminescent white, or a dirty violet; it can encrust, run away, or be smoothed out, going through one metamorphosis after another, repeatedly recreating and dispersing, erasing and compacting the flesh of the painting without any body emerging with which we might want to empathize. Whereas when



Pablo Picasso, *Nude in a Garden*, 4th August 1934
Image © Musee Picasso, Paris, France / Bridgeman Images
Art © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

viewing the picture close up we may be able to internally reconstruct one gesture or another, and thus feel a kinesthetic empathy, when seen from a medium distance the painting emerges as a segmented, monstrous mixed body that intrigues us more than it attracts us, fascinating or disgusting us rather than inciting our empathy" (Ralph Ubl, *De Kooning Paintings: 1960-1980*, Basel 2005, pp. 95-96).

Presenting an abstract work and calling it "woman" challenges the viewer's perception of what the female form could be. Offered from the private collection of a discerning collector, *Seated Woman* is a fascinating example of a critical transitional period in de Kooning's oeuvre, a time of incredible productivity in which he explored the nuances of color and the possibilities of flesh without figuration.

155

LUCIO FONTANA

1899 - 1968

Concetto Spaziale (62-O-49)

signed

oil on canvas

21 $\frac{5}{8}$ by 18 in. 55 by 45.8 cm.

Executed in 1962.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 3477/1 and is accompanied by a photo-certificate issued by the Fondazione Lucio Fontana, Milan.

\$ 400,000-600,000

PROVENANCE

Collection of Charles Wilp, Düsseldorf
Collection of V. Vasata, Düsseldorf
Galeria d'Arte dei Mille, Bergamo
Studio Brescia, Arte Contemporanea, Brescia
Acquired from the above by the present owner
circa 1986

EXHIBITED

London, McRoberts & Tunnard, *Fontana: Paintings 1962*, November - December 1962, cat. no. 9, illustrated
Il Incontro artistico ad Ardesio, July 1973, illustrated
Tokyo, Fuji Television Gallery, *Lucio Fontana*, March 1986, cat. no. 20, illustrated

LITERATURE

Enrico Crispolti, *Lucio Fontana Catalogue raisonné des peintures, sculptures et environnements spatiaux rédigé par Enrico Crispolti, Vol. II*, Brussels 1974, cat. no. 62-O-49, p. 118, illustrated
Enrico Crispolti, *Lucio Fontana Catalogo generale*, Milan 1986, cat. no. 62-O-49, p. 100, illustrated
Enrico Crispolti, *Lucio Fontana Catalogo ragionato di sculture, dipinti, ambientazioni, Tomo II*, Milan 2006, cat. no. 62-O-49, p. 585, illustrated

“Einstein's discovery of the cosmos is the infinite dimension, without end. And here we have the foreground, middleground and background, what do I have to do to go further? I make a hole, infinity passes through it, light passes through it...everyone thought I wanted to destroy; but it is not true, I have constructed.”

Lucio Fontana



PROPERTY FROM A PRIVATE FRENCH COLLECTION

CY TWOMBLY

1928 - 2011

Study for By the Ionian Sea

titled; dedicated *For Yvon, Cy* on the reverse
oil, colored pencil and graphite on canvas
15¾ by 11¾ in. 39.8 by 29.8 cm.
Executed in 1962.

PROVENANCE

Collection of Yvon Lambert, Paris (gift of the
artist in 1974)
Acquired from the above by the present owner

LITERATURE

Heiner Bastian, Ed., *Cy Twombly: Catalogue
Raisonné of the Paintings, Volume II, 1961-1965*,
Munich 1993, cat. no. 97, p. 170, illustrated

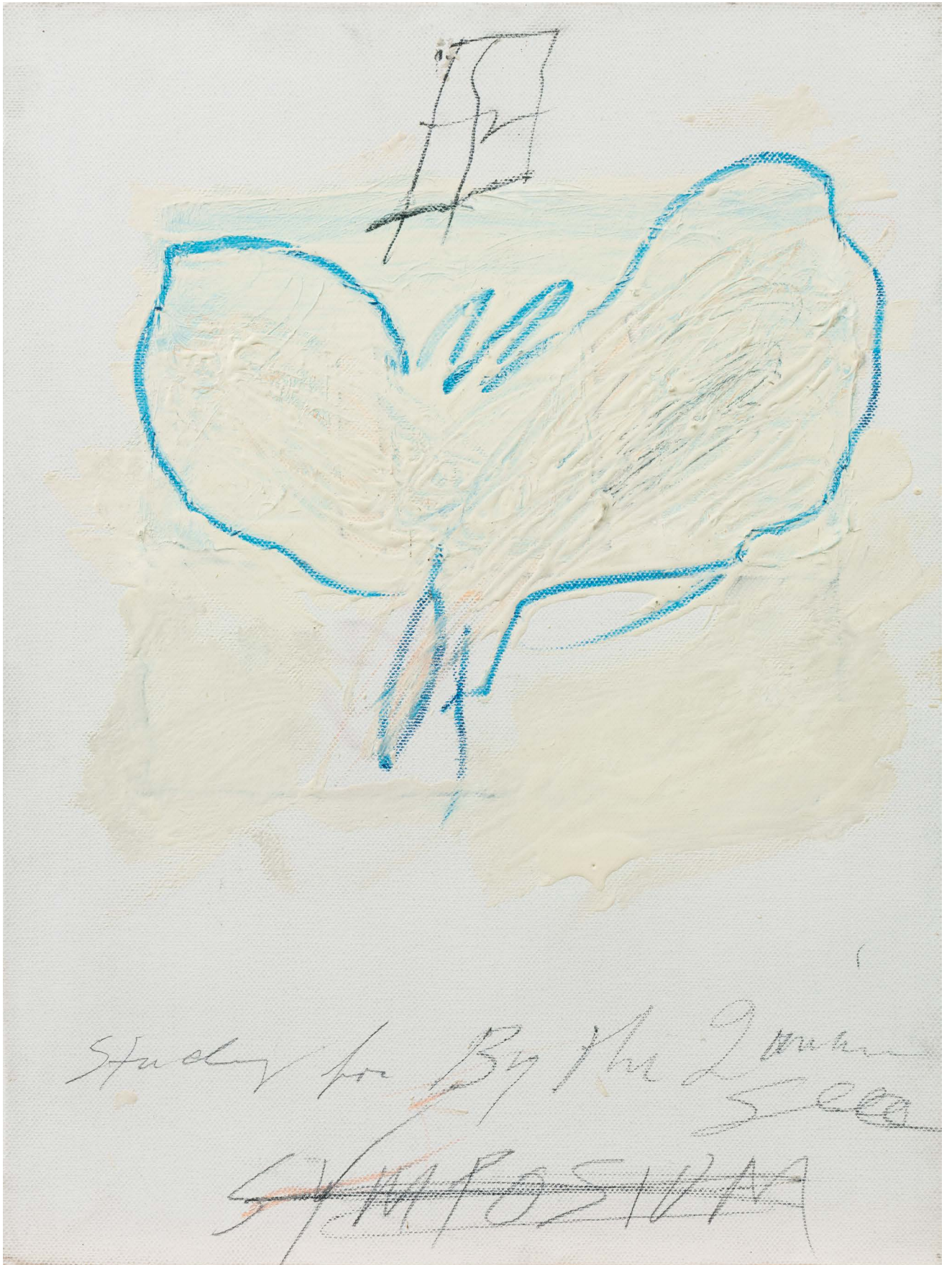
\$ 350,000-450,000

One of a series of four canvases, *Study for By the Ionian Sea* from 1962 is executed in the urgent, painterly smear and scrawl that defines Cy Twombly's uniquely eloquent touch. This series references George Gissing's eighteenth-century travel novel *By the Ionian Sea* as well as Plato's philosophical *Symposium*, evincing the artist's adoration for tales of ancient Greco-Roman mythology. Gissing's notes of his journey to Calabria to pay homage to the "land of romance" provided the impetus for Twombly's title, while Plato's dramatic text extolling a passion for wisdom and beauty prompted the shaded citation beneath the title. Hailing from a crucial year in Twombly's oeuvre, *Study for by the Ionian Sea* is emblematic of the mythology, literature, and Roman history that enthralled the artist during a period of immense creativity and prolific output.

Painted during the highpoint of what Twombly would later term his "Baroque" period, the muted colors and minimal imagery belie a complex and richly symbolic surface. Shadows of underlying blue and gray peek through the scratched and scored layer of white oil paint, adding depth and texture to the canvas. The butterfly-like figure that dominates the composition is rendered in a curvaceous line of blue colored pencil, prefiguring the aqueous loping lines of his later *Roman Notes*. The scrawled pictogram of a window inscribed at the top of the canvas, a frequently recurring motif in Twombly's paintings, is often read as a stabilizing force, a witty paradox that plays upon the invocation of reason through analytical geometry yet offers no insight into the composition's rationale. *Study for By The Ionian Sea* is thus as rife with allusions, symbols, and calligraphic marks as any of Twombly's greatest masterpieces.



François Halard. *Cy Twombly View*, 1995
Image © François Halard



Study for By the Linn
Sea

~~SYMPHONIA~~

157

PROPERTY FROM THE COLLECTION OF THEODORE
E. STEBBINS

JEAN DUBUFFET

1901 - 1985

Paysage aux filigranes

signed and dated *octobre 52*
India ink on paper
19¾ by 25⅝ in. 50.2 by 65.1 cm.

\$ 150,000-200,000

PROVENANCE

Galerie Daniel Cordier, Paris
Collection of H. Scharf, Hamburg
Galerie Daniel Varenne, Geneva
Richard Gray Gallery, New York
Acquired from the above by the present owner
in 2016

EXHIBITED

Paris, Galerie La Hune, *Exposition de lithographies par Jean Dubuffet, Terres radieuses*, December 1953, cat. no. 16
Paris, Cercle Volney, *Exposition de peintures, dessins et divers travaux exécutés de 1942 à 1954 par Jean Dubuffet*, March - April 1954, cat. no. 173

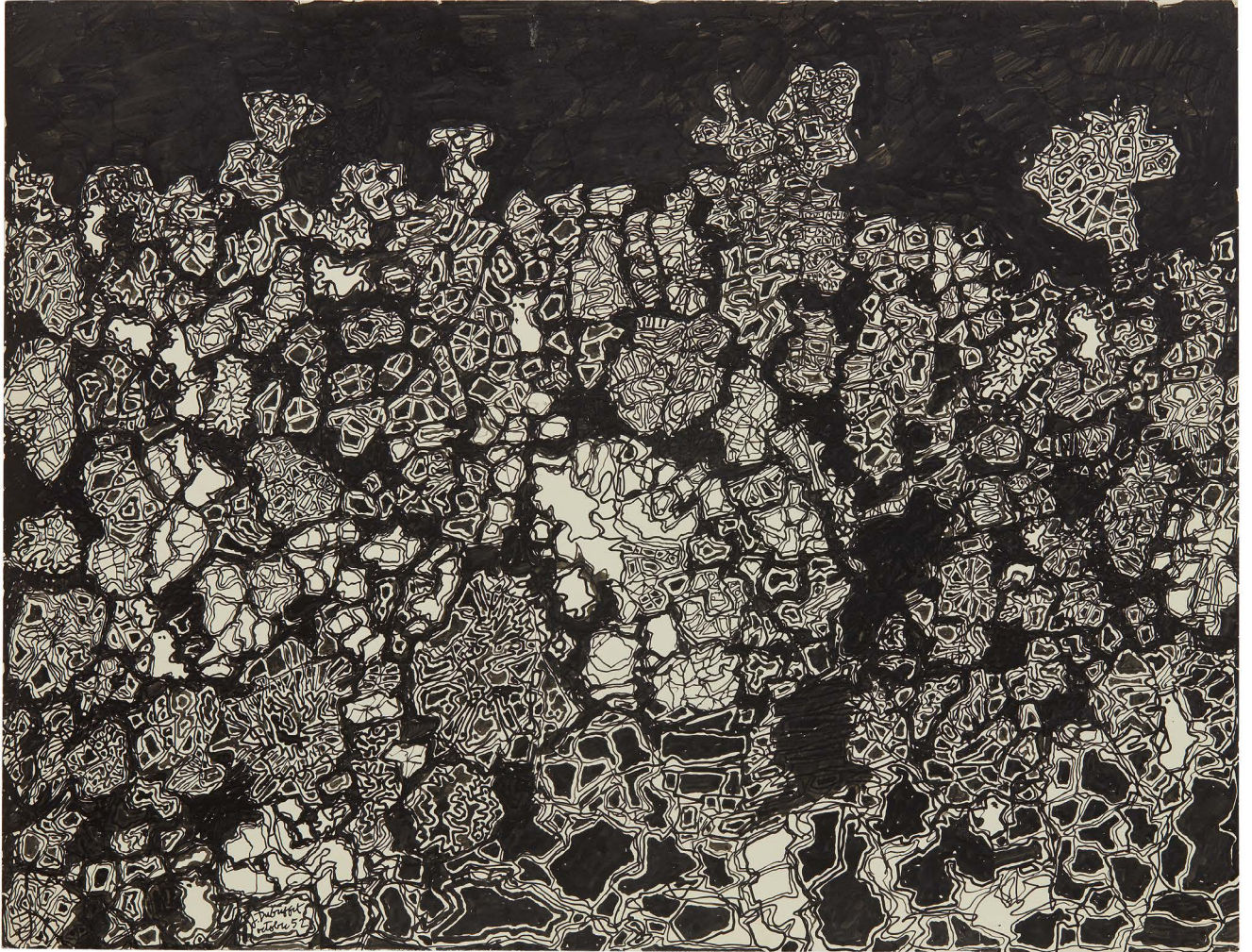
London, Institute of Contemporary Arts, *Exhibition of Paintings, Drawings, Sculptures by Jean Dubuffet*, March - April 1955, cat. no. 14
Paris, Galerie Berggruen, *Rétrospective des dessins de Jean Dubuffet*, October - November 1960
New York, Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, April - July 1973, cat. no. 177, p. 197, illustrated
Paris, Galeries Nationales du Grand Palais, *Dubuffet: A Retrospective*, September - December 1973, cat. no. 242
Kunsthalle Tübingen; Hanover, Kunstmuseum; Munich, Staatliche Graphische Sammlung, *Jean Dubuffet: Zeichnungen 1942-1981*, January - July 1983, cat. no. 42

LITERATURE

Daniel Cordier, *The Drawings of Jean Dubuffet*, Paris 1960, cat. no. 81, illustrated
Lorenza Trucchi, *Jean Dubuffet*, Rome 1965, cat. no. 129, p. 161, illustrated
Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris 1967, cat. no. 281, p. 188, illustrated
Max Loreau, *Jean Dubuffet: délits, déplacements, lieux de haut jeu*, Paris 1971, p. 156, illustrated
Sophie Berrebi and Hubert Damisch, *Jean Dubuffet: Entrée en matière*, Zurich 2016, p. 154, illustrated

“From this point on, Dubuffet’s line was to leap boldly forward in search of unknown combinations, to explore them unhesitatingly, and to organize with equal confidence the most reasonable or the most delirious effects. Certain drawings reflect an imaginary geometry, weaving a mobile network that envelops our curiosity and delights us with views seen through an imaginary microscope, aerial views or celestial spaces that scintillate indefinitely. Others are encrusted with human figures and resemble certain mineral structures in which we can imagine an object or human figure.”

Daniel Cordier, *The Drawings of Jean Dubuffet*, Paris 1960, n.p.



158

PROPERTY SOLD TO BENEFIT SURF POINT
FOUNDATION

LOUISE NEVELSON

1899 - 1988

Great Night Column

incised with the artist's signature and date
1959 on the top of each element
wood painted black, in 2 parts, on wood base
overall with base: 91½ by 12¾ by 12¾ in.
232.4 by 32.4 by 32.4 cm.

PROVENANCE

The Pace Gallery, Boston
Collection of Mary-Leigh Call Smart, York,
Maine (acquired from the above in July 1962)
Thence by descent to the present owner
in 2017

\$ 120,000-180,000

Sotheby's is proud to be offering *Great Night Column* on behalf of Surf Point Foundation to benefit future programming. Founded through the vision of the Maine art patron Mary-Leigh Call Smart and her dear friend, the artist and professor, Beverly Hallam, Surf Point Foundation's mission is to transform their duplex home and surrounding property into a residency program for artists and arts professionals. After graduating from the Massachusetts College of Art in 1945, Hallam taught at the College from 1949 to 1962, where, during the 1950s she researched and was an early pioneer in the use of Polyvinyl Acetate, more commonly known as "acrylic," as a painting medium. Among her many students at the Massachusetts College of Art was Arne Glimcher, who founded The

Pace Gallery in Boston after graduating in 1960. It was through Hallam and Glimcher's relationship that Smart was introduced to the gallerist. Two years after founding the gallery, Glimcher sold Smart the present work. Nevelson later remarked, "when I fell in love with black, it contained all color. It wasn't a negation of color. It was an acceptance. Because black encompasses all colors. Black is the most aristocratic color of all... You can be quiet and it contains the whole thing. There is no color that will give you the feeling of totality. Of peace. Of greatness. Of quietness. Of excitement. I have seen things that were transformed into black, that took on just greatness. I don't know a lesser word" (the artist quoted in Diana MacKown, *Dawns & Dusks*, New York 1976, p. 126).





Frida Kahlo, circa 1950
Image © Hulton Archive / Getty Images

FRIDA KAHLO: TWO DRAWINGS

LOTS 159-160

The invention of farcical entities, characters born of mockery and then used as ciphers alluding to strangers and acquaintances alike, is a recurring theme in Frida Kahlo's work. It is particularly evident in her drawings, where sketches unravel as caricatures rather than ideas for a more complex painting or as illustrations within a broader narrative. Diego and Frida were known as the Elephant and the Dove to Tina Modotti, Lone Robinson, Lupe Marín and their Communist Party comrades after 1929. This creation of characters, who exist so Kahlo the woman can deal with the psychological reality of Frida the painter, offers us an opportunity for speculation and an introduction to the private realm the artist depicts. In it, tragedy and derision of the same, lamentation and satire, weeping and laughter, are all strategies holding equal sway.

Retrato de Irene Bohus (1947) is a parodic and seemingly vengeful portrait. It refers to Irene Bohus, a painter active in Mexico and with whom Diego Rivera had a love affair upon returning from New York and divorcing Frida in 1939. Nickolas Muray, the photographer Kahlo was infatuated with between 1937 and 1939, was probably who introduced them to this other Hungarian native and also to Paulette Goddard, Charlie Chaplin's ex-wife with whom Rivera also had an affair. In 1940 Diego declared that Frida's best works were sublimations of her anguishes; Kahlo does indeed appear to use representation as a means of airing the issues she finds both with herself and with her subconscious. In this parody of Bohus, she ridicules her fake plait and Oaxacan headdress before ceremoniously engendering a character with phallic extensions in the place of its upper limbs, covered in protuberant tongues and hairs

and whose vagina, crowned by a little devil or succubus, drips urine that collects in a bucket reading: "I beg from you / I ask you".

The other effigy, *Objeto parcial* (*Partial object*) bears a clear iconographic resemblance to the poetic-surrealist technique of the exquisite corpse that Kahlo had been playfully developing along with Lucienne Bloch since 1933. In this case however, the line is traced and finished using just one hand with a specific intention in mind: the figure emulates a deity, seemingly constructed as an altar and reminiscent of a pre-Columbian sculpture, or perhaps a maternal goddess of sacrificial nature whose body is fragmented (evoking Coatlicue). The caricature has an exorcising effect, and is offered up as a tabernacle or *retablo* to this end. In a gestalt-like effect, infinite tits, cocks, tongues, mouths, vaginas and other indistinguishable orifices first form a face and then the genuflected character itself. Both drawings draw on the popular Mexican tradition of a device rooted in Catholicism and the colonial era: the *ex-voto*. These small votive offerings recount a specific traumatic anecdote or event in the life of the creator artist. They serve to reconcile the protagonist with the horror experienced. In painting them, the person can give thanks to God or a saint for their intervention and aid. Oaxacan poet Andrés Henestrosa used to say that José Clemente Orozco, Dr. Atl and Frida Kahlo were the "shining lights of mutilation" of Mexican art history. These two sketches clearly show how, in tearing apart the hard to digest actors of her emotional life and dissecting the drama of her own existence into episodes, Frida Kahlo performed, by her own hand, the psychoanalysis she so deeply needed. Carlos A. Molina, PhD.

159

FRIDA KAHLO

1907 - 1954

Retrato de Irene Bohus

titled

graphite on paper

13¼ by 8½ in. 33.6 by 21.6 cm.

Executed in 1947.

PROVENANCE

Estate of Mary Eaton, California

Private Collection, California

Acquired from the above by the present owner

EXHIBITED

Berlin, Martin Gropius Bau; Vienna, Bank

Austria Kunstforum, *Frida Kahlo Retrospective*,

April - December 2010, cat. no. 124, p. 199,

illustrated in color

LITERATURE

Dr. Salomon Grimberg & Hayden Herrera, *Frida*

Kahlo. Song to Herself, New York 2008, p. 88,

illustrated

\$ 100,000-150,000

“Probably some people expect of me a very personal, “feminine,” anecdotal portrait...perhaps they hope to hear from me lament about “how much one suffers,” living with a man like Diego. But I do not believe that the banks of a river suffer for letting the water run, or that the earth suffers because it rains, or the atom suffers discharging its energy...”

Frida Kahlo, 1949



Retrato de Rene Bohus

160

FRIDA KAHLO

1907 - 1954

Part Object

graphite on paper
13¼ by 8⅝ in. 33.6 by 21.9 cm.
Executed *circa* 1947.

PROVENANCE

Estate of Mary Eaton, California
Private Collection, California
Acquired from the above by the present owner

EXHIBITED

Berlin, Martin Gropius Bau; Vienna, Bank
Austria Kunstforum, *Frida Kahlo Retrospective*,
April - December 2010, cat. no. 123, p. 199,
illustrated in color

LITERATURE

Dr. Salomon Grimberg & Hayden Herrera, *Frida
Kahlo. Song to Herself*, New York 2008, p. 112,
illustrated

\$ 100,000-150,000

“Frida is the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings...a superior painter and the greatest proof of the renaissance of the art of Mexico.”

Diego Rivera, 1943



Henry Darger's Home, circa 1970s
Photo by Michael Boruch



a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER

LOTS 161-167



The following seven works were created by the remarkable, reclusive genius, Henry Darger (1892-1973). Darger's life story is a complex and mysterious one, much like the beautiful intriguing works he made. The artist's childhood was marked by prolific loss, uncertainty, and neglect. At the age of four, his mother tragically died giving birth to his sister, who was shortly thereafter given up for adoption. He was briefly raised by his father, a tailor who became too incapacitated to work and was admitted to St. Augustine Home for the Aged. Darger subsequently was sent to a Chicago Catholic home for boys, where he hoped to be adopted. His unusual temperament, manifest in his tendency to make odd noises and gestures, thwarted this dream and caused him to be disliked and ridiculed by teachers and fellow students. He was expelled from school at the age of twelve and admitted to the Asylum for Feeble-Minded Children in Lincoln, Illinois, where he was confined for the next five years and never saw his father again. Astoundingly, Darger managed to escape the asylum and walked over 160 miles back to Chicago, where he found a job as a janitor and dishwasher at St. Joseph's Hospital; a position he would hold for most of his life.

Darger, a devout Catholic, never married and lived a solitary, reclusive life. Soon after his return to Chicago around the age of seventeen, he began composing an epic story of good versus evil, *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*, referred to by scholars as *The Realms*. The typewritten tale would eventually fill 15,145 pages and takes place in the fictitious land of Abbiennia, where the adult Glandelinias enslave little children and battle against the righteous young Vivian sisters who defend and fight for their freedom. Klaus Beisenbach notes that the artist was "obsessed with the ideas of vulnerability and protection, control, power, and freedom...adoption and slavery." The acts and atrocities of war in Darger's written narrative are amplified by their

incessant activity, like the ongoing internal battles Darger seemingly faced everyday with the society that disowned him and with God.

Darger's creativity did not cease with the written word. During the ensuing decades while writing the text, he created illustrations to illuminate the various storylines. His methodology was complex, as he would collect and alter various clipped images taken from children's illustrated books, comics, and magazines from which he constructed collages. Michel Thévoz has proclaimed that Darger was "a thief of images." At his local drugstore, he would spend his weekly earnings to enlarge source images to a scale that he desired and would then draft intricate compositions using these altered images. Edward Madrid Gómez notes that Darger was a natural colorist, who balanced two or three bright colors against dark-toned, more monochromatic colors to intensify his imagery.

A voracious reader, Darger's inspirations lie in the works of L. Frank Baum, Charles Dickens, and J.R.R. Tolkien as well as comic strips of *Little Annie Rooney* and *Mutt and Jeff*. He was also familiar with works by Rembrandt, Titian, Paul Cézanne, Thomas Eakins, Martin Johnson Heade, and other visual artists. The works of these authors' and artists', combined with his tumultuous childhood and innate artistic talent, inspired him to create magically resplendent art. While not formally trained, Darger had initially been considered an "outsider" artist. Today, upon the examination of the life and work of other autodidact artists, such as Joseph Cornell and Jean-Michel Basquiat, Klaus Beisenbach acknowledges, "the whole discourse shifts."

For the near forty years that Darger resided at 841 Webster Avenue, no one knew of his work. It was not until his death that his landlord, the important photographer Nathan Lerner, entered his apartment and discovered Darger's remarkable watercolors, lying about and poking out through the edges of stacks of paper. Lerner immediately sought to preserve the apartment and document its contents. First introduced to the public in 1977 at

Chicago's Hyde Park Art Center, Darger's works have now been shown around the world in exhibitions such as *Parallel Visions* in 1992; a solo show in 1996 at the Collection de l'Art Brut in Lausanne, Switzerland; and *The Unreality of Being*, which debuted at the Iowa Museum of Art and in 1997 traveled to the American Folk Art Museum in New York. In 2000, P.S. 1 Contemporary Art Center in New York organized the exhibition *Disasters of War*, in which Darger works were placed alongside prints by Francisco de Goya and photographs by Jake and Dinos Chapman. In 2004, Jessica Yu directed the award-winning documentary *In the Realms of the Unreal*.

During the past forty-two years, Darger's parallels with and impact upon Contemporary artists has been immense. Klaus Beisenbach extensively details in *Henry Darger* that equivalents to Darger's works are inherent in the use of found figures in Richard Prince's 'Nurse' paintings as well as comic strip imagery in the works of Robert Rauschenberg, Roy Lichtenstein and Andy Warhol (Klaus Beisenbach, *Henry Darger*, New York 2000).

Even while experiencing unimaginable trauma in his life, Darger remained an artist to his death. Cohabiting in both the real and imagined world, Darger made some of the most fascinating and hauntingly beautiful works of art and stories of the 20th century. Thanks to the notable resourcefulness of Nathan and his wife Kiyoko Lerner, Henry Darger's work was preserved and will continue to influence artists for generations to come. The Lerner's have donated numerous works, writings, scrapbooks and papers, to various prominent museums throughout the world. Examples of his work are included in the American Folk Art Museum in New York, the Art Institute of Chicago, Museum of Modern Art in New York, Musée d'Art Moderne de la Ville de Paris, Collection de l'Art Brut in Lausanne, Switzerland and INTUIT: The Center for Intuitive and Outsider Art in Chicago. These seven lots are the last remaining works by Darger in the Lerner collection.

Above: One of fifteen volumes of *The Realms*, a 15,145-page literary work by Henry Darger
Courtesy The American Folk Art Museum

a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER

161

HENRY DARGER

1892 - 1973

recto: 31 At Jennie Richee Hard pressed during storm persueing enemy they become lost in cavern of volcanic Mt Sootreemia. Cavern at sections strangely lighted by mysterious source. soldiers in distance closing in on little girls.
verso: At Jennie Turmer. Escaping from persueing foes by swimming across a very wide River. Aronburg's Run. At Angelmic Ogatha. Vivian girls help Kindernine. Hanson to capture a glandelinian on after a hard chase. Arrow indicates spy.

double-sided watercolor, graphite and carbon tracing on 3 joined sheets of paper
Executed *circa* 1940-1960.
19 by 72 1/8 in. 48.3 by 183.2 cm.

PROVENANCE

Acquired directly from the artist by the present owner in April 1973

LITERATURE

John M. MacGregor, *Henry Darger: In the Realms of the Unreal*, New York 2002, cat. no. 7.10, pp. 362-363, illustrated in color
Andrew Edlin, *Sound and Fury: The Art of Henry Darger*, New York 2009, p. 40, illustrated in color
Klaus Biesenbach, *Henry Darger*, New York 2014, p. 132, illustrated in color

\$ 400,000-600,000



31 At Jennie Richee,
Hard pressed during storm
by pursuing enemy they
become lost in cavern of
volcanic Mt Sootremia,
Cavern at section strangely
lighted by mysterious
source. 30 soldiers in
distress.



3. At Jennie Dickes.
Had passed during storm
by pursuing enemy they
became lost in cavern of
volcano Mt. Doohoomia,
Luzon at which abruptly
sighted by regular
patrol. 3 soldiers in
distance close in on little girls.





verso

This exquisite watercolor is one of the most haunting examples within Henry Darger's oeuvre. Set in a cave, the Vivian girls, the protagonists of his epic *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*, referred to by scholars as *The Realms*, are escaping from the Glandelinians. Darger brilliantly embodies the scene with dread, as the viewer's first impression is of the naked silhouettes of the Vivian girls protected in the cave's shadows while they are surrounded by sharp stalactites. Looking closer, the minute, pursuant figures of the brutal Glandelinians are not far behind them. It is this interplay of light and darkness, young and old, vulnerable and hardened, peace and war, good and evil that Darger excels at presenting in this enthralling painting.

Throughout *The Realms*, Darger places the Vivian girls frequently finding their way into various caves. Surprisingly, Darger very rarely depicted the setting in his watercolors. Remarkably, the subsequent compositions to this work are known. The first is titled 32 *At Jennie Richee. Trapped in lighted part of the cavern they try to elude Glandelinians surrounding them* (Andrew Edlin, *Sound and Fury: The Art of Henry Darger*, New York 2009, p. 28-29). Here, a few moments later in the story and the Vivian girls have been surrounded and their demise is imminent. The second, 34 *At Jennie Richee. While fleeing remaining Glandelinians both they and the foe encounter Blengiglomenean creatures. They are Shooting, not at the Blengiglomenean creatures* (Klaus Biesenbach, *Henry Darger*, New York 2014, cat. no. 7.12, p. 308). John

M. MacGregor, in his encyclopedic book *Henry Darger: In the Realms of the Unreal*, surmises that "caverns unmistakably excited [Darger's] imagination, inspiring astonishingly inventive portrayals of vast labyrinths extending deep into the bowels of the earth." Furthermore, "his drawings of this mysterious realm beneath the earth depict vast subterranean openings, glowing with luminous hues never before encountered in caves, in which children can wander as freely as in a dream" (John M. MacGregor, *Henry Darger: In the Realms of the Unreal*, New York 2002, p. 361).



"The World needs a Narrative."

Henry Darger, 1950

a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER

162

HENRY DARGER

1892 - 1973

Spangled Child Headed Blengin.
All Nations of Christian Nature. All
Islands of Every Sea.

watercolor, carbon tracing and graphite on
paper

Executed circa 1940-1960.

13 $\frac{7}{8}$ by 17 in. 35.2 by 43.2 cm.

PROVENANCE

Acquired directly from the artist by the present
owner

LITERATURE

John M. MacGregor, *Henry Darger: In the
Realms of the Unreal*, New York 2002, cat. no.
7.8, p. 357, illustrated in color

Andrew Edlin, *Sound and Fury: The Art of
Henry Darger*, New York 2009, p. 55, illustrated
in color

Klaus Biesenbach, *Henry Darger*, New York
2014, p. 73 illustrated in color

\$ 150,000-250,000

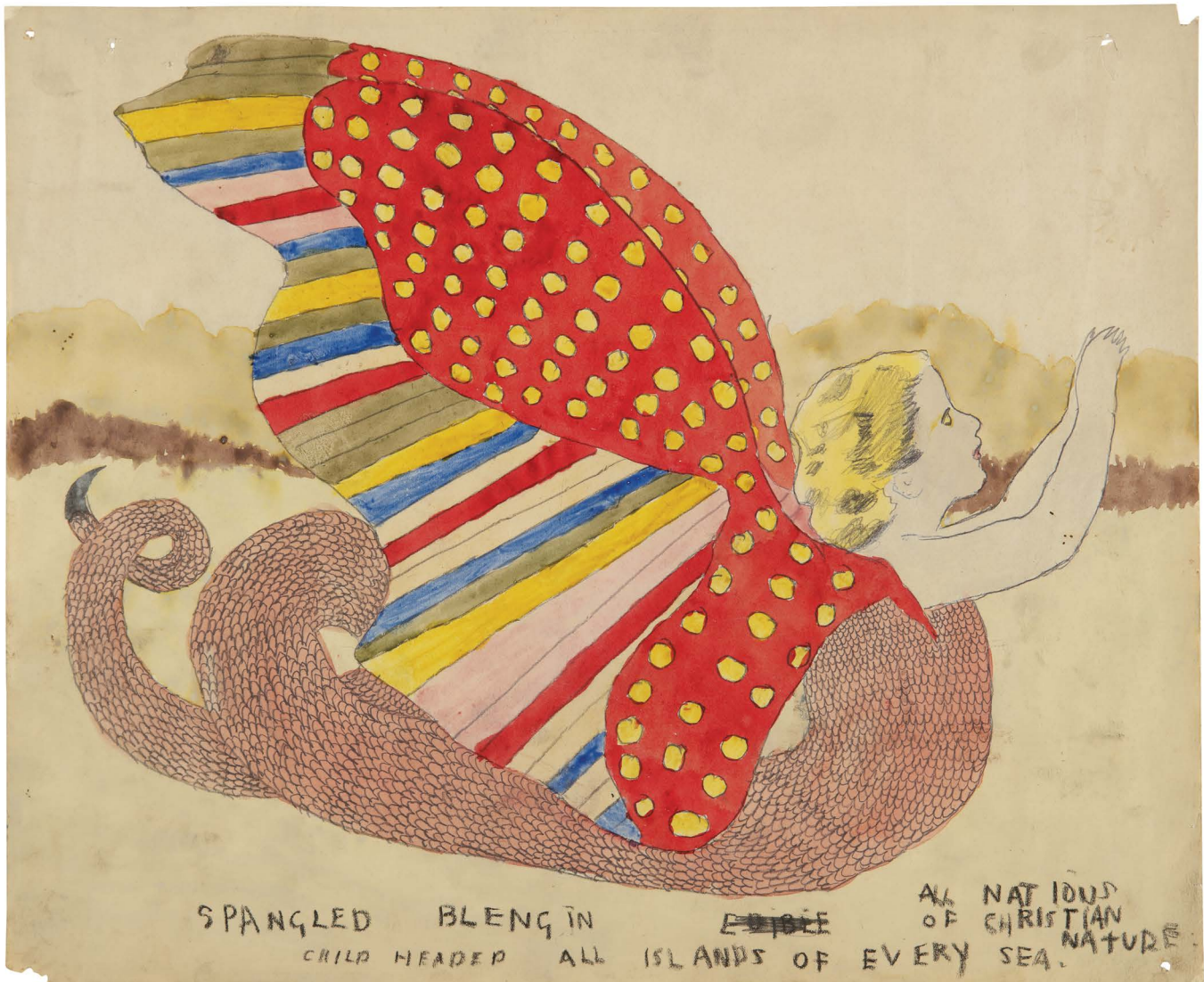
Darger described in detail a being he devised and dubbed Blengins in *The Realms* in an essay "What Are Blengiglomenean Serpents?" Blengins are a varied form appearing to have dragon-like characteristics. John M. MacGregor, in his encyclopedic book *Henry Darger: In the Realms of the Unreal*, concludes that the various individual illustrations of Blengins were likely made during one relatively brief phase and appear to be directly connected to the essay. Darger explained the present lot:

"Even when full grown they are short in length. But, nevertheless, they are very monstrously just the same and can exceed the length of eight hundred feet. There are eighty feet broad, ninety feet high at the highest part, and have wings extending upward, when fully open, that exceed three hundred feet. They are beautiful to behold, in colors and face, and sometimes exceeds in beautiful appearance the most dainty little girls ever seen. When working their way along the ground, they have a habit of lifting their hands high in the air clasping together as if in the act of praying, and thus is the reason they obtain this kind of name. They are seen frequently in the Blengiglomenean and Boyking Islands, but also they are seen in the Catherine Isles. Some are beautiful in features and complexion even in the males, and no beautiful child in

the world can exceed their pretty faces when the creatures are young. Hanson calls them Praying Rebbonnas. Their scales are generally all around the entire body and are all in one color on the body, excepting the face and arms which have a peculiar yellowish tan color" (Henry Darger, *The Realms*, Vol. 1, Ch. 4, p. 35).

This unexpected image, which perfectly embodies the peculiar religious impulses of the Blengins, was arrived at by tracing a picture of a child at prayer, a subject always enormously attractive to Darger, and then, incongruously but convincingly, adding to it the thick body of a serpent and an enormous set of wings. In his text he struggles to imagine how such a creature could move along the ground while its hands were raised in prayer. A dense texture of overlapping scales covering all of the lower parts of the body was laboriously applied with a pencil over an undercoat of dull red. The body color, including an attempt at flesh tones, is relatively subdued until, suddenly, the huge pair of wings fills the picture with overwhelmingly intense color, including, once again, spangled yellow dots on a vermilion red ground.

Its upward-lifting outstretched arms and rainbow-colored wings express divine adoration and figuratively relate directly to the depictions of angel Gabriel in Renaissance Art.



SPANGLLED BLENQ IN ~~EDGE~~ ALL NAT IONS OF CHRISTIAN NATURE
CHILD HEADED ALL ISLANDS OF EVERY SEA.

a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER

163

HENRY DARGER

1892 - 1973

recto: At Cedernine. Vivian girls ...
battle, but refuse to leave the field
verso: At Anna Miria. One of
the Vivian girls Violet takes
up afternoon sentry duty
and frustrates a number of
Glandelinian sharp shooters be
her own swift and good accuracy
of shooting

watercolor, carbon tracing and graphite on 3
joined sheets of paper

Executed *circa* 1940-1960.

23 by 42¼ in. 58.4 by 107.3 cm.

PROVENANCE

Acquired directly from the artist by the present
owner

\$ 80,000-120,000

The American Civil War was a major influence in Darger's life. As an early adolescent he was fascinated by the various battles, casualties and armament. The first side of this dual work depicts the frantic Cedernine battle. The Angelinnian forces are firing artillery upon the Glandelinian army while their flank is attacked by Glandelinians. The Vivian girls stand oblivious to the carnage about them. Darger appears to have enjoyed the tension and anxiety that such a scene delivers to the viewer.

The obverse side depicts Violet, a Vivian girl, shooting the barbarous Glandelinians soldiers. Darger portrays the Glandelinians in his watercolor paintings of *The Realms* as wearing grey uniforms and mortar board caps. The uniform has direct correlation with the Confederate uniforms he was familiar with. Violet is rendered as a very innocent young girl, yet the painting's written description and depiction of dead and dying soldiers belies this innocence. Darger certainly had the capacity to have selected a more menacing Violet, but chose to instill an uncomfortable anxiety in the picture, which is a reoccurring theme in many of his paintings and was likely a place he appears to have lived himself.



recto



verso

a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER



164

HENRY DARGER

1892 - 1973

Young Tuskahorian with Front
View of Head, Non Poisonous, All
Countries, Blenglomenean Is.

watercolor and graphite on paper
Executed circa 1940-1960.
13 $\frac{7}{8}$ by 17 in. 35.2 by 43.2 cm.

PROVENANCE

Acquired directly from the artist by the present
owner in April 1973

The vast majority of Darger's works
incorporate images rendered by scaled
tracing. This is a very rare image for Darger, as
it is entirely hand drawn. The beast depicted
is a young Tuskorhorian Blengin based upon
its unique horns, which emerge from the
side of the head in a spiral. Darger says

that they are "the most poisonous of all the
Blenglomenean creatures" and have "with
short tails. Their Tuskorhorian horns are long,
and the points have a shape like a spear...They
are, however, exceedingly docile, and never
have harmed a Glandelinian, except to protect
its young, or help children enslaved by the
Glandelinians" (Henry Darger, *The Realms*, Vol.
1, Chapter 4, p. 32).

\$ 30,000-50,000

a Veneer of Fantasy

THE HENRY DARGER COLLECTION OF KİYOKO AND NATHAN LERNER



165

HENRY DARGER

1892 - 1973

General Kenneth Casey, General Meldon Convention, General Adele-De-Garbe, and General Accountants

watercolor and graphite on paperboard

Executed circa 1940-1960.

12½ by 14½ in. 31.8 by 35.9 cm.

PROVENANCE

Acquired directly from the artist by the present owner in April 1973

EXHIBITED

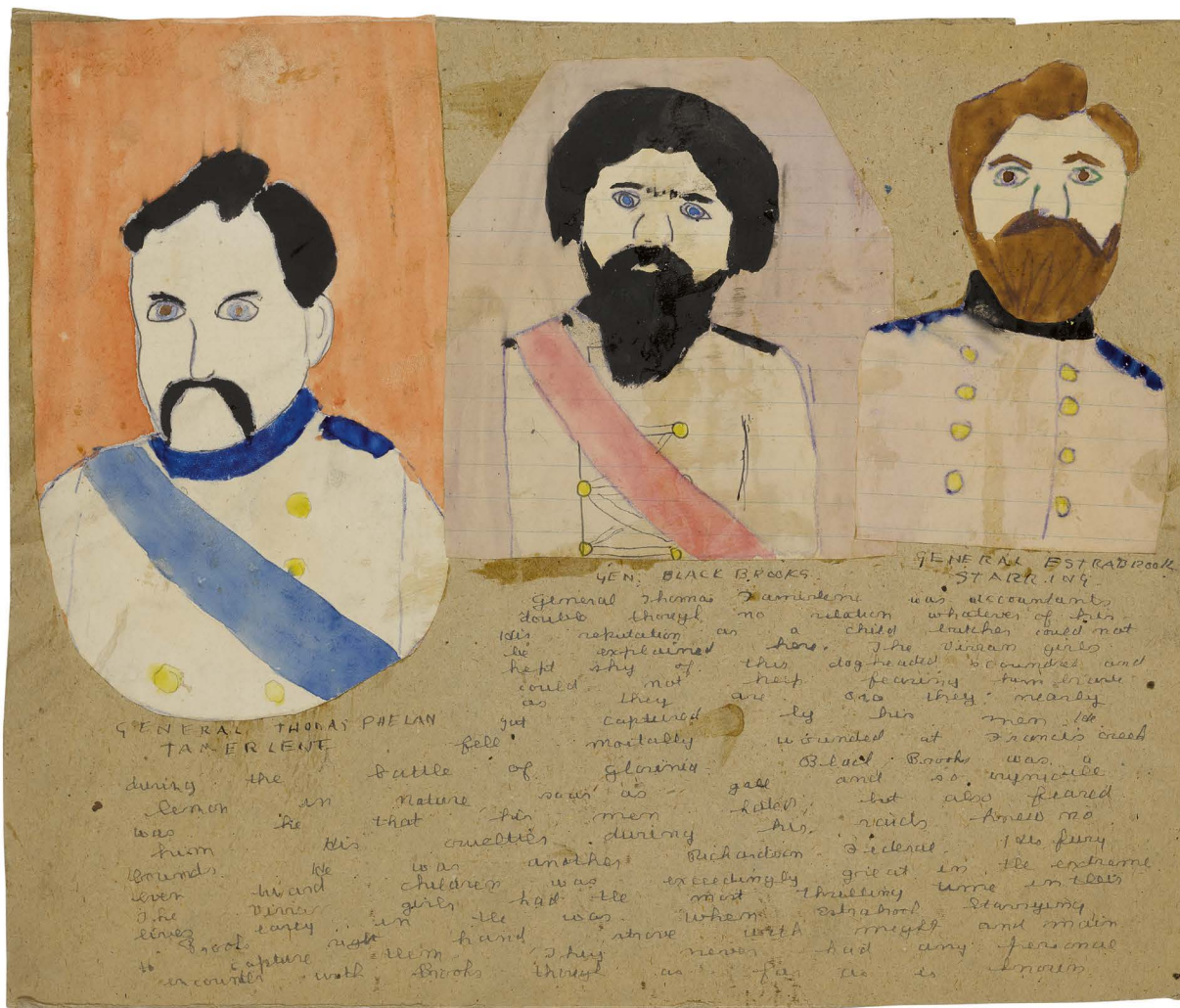
Iowa City, University of Iowa Museum of Art, *Henry Darger: The Unreality of Being*, January - March 1996, cat. no. 54, illustrated in color

See catalogue note at SOTHEBYS.COM

\$ 30,000-50,000

a Veneer of Fantasy

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER



166

HENRY DARGER

1892 - 1973

General Thomas Phelan
Tamerlene, General Black Brooks,
and General Estrabrook Starring

watercolor, carbon tracing and graphite on
paperboard

Executed circa 1940-1960.

11¾ by 13¾ in. 29.8 by 34.9 cm.

PROVENANCE

Acquired directly from the artist by the present
owner in April 1973

\$ 30,000-50,000

*a Veneer
of Fantasy*

THE HENRY DARGER COLLECTION
OF KIYOKO AND NATHAN LERNER



167

HENRY DARGER

1892 - 1973

General Fredrickson Parson,
General Cannon, General
Richardson Halsted, and General
Federal

watercolor and graphite on paperboard

Executed circa 1940-1960.

14 $\frac{7}{8}$ by 11 $\frac{1}{8}$ in. 37.8 by 28.3 cm.

PROVENANCE

Acquired directly from the artist by the present
owner in April 1973

See catalogue note at SOTHEBYS.COM

\$ 20,000-30,000

168

WILLIAM N. COPLEY

1919 - 1996

Untitled (Girls in Blue-Stripes)

signed and dated 87
acrylic on linen
30 by 52 in. 76.2 by 132.1 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 60,000-80,000





169

JENNIFER BARTLETT

b. 1941

Locust's Repetitions of a Young
Captain

i. acrylic on canvas

ii. aluminum and wood

i. 72 by 72 in. 182.9 by 182.9 cm.

ii. 42 by 22 by 22 in. 106.7 by 55.9 by 55.9 cm.

Executed in 1989.

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner
in 1990

EXHIBITED

New York, Paula Cooper Gallery, *Jennifer
Bartlett Fire Paintings*, January 1990

\$ 50,000-70,000



i.



ii.

PROPERTY FROM THE
COLLECTION OF
ULRICH OTTO SAUER,
GERMANY

170

JOHN CHAMBERLAIN

1927 - 2011

Fourdoorcoupe

painted and chromium-plated steel

50½ by 53 by 45 in.

128.3 by 134.6 by 114.3 cm.

Executed in 2008.

PROVENANCE

Anthony Meier Fine Arts, San Francisco

Gallery Leu, Munich

Acquired from the above by the present owner

in 2010

\$ 250,000-350,000

“The Volume has a lot to do with the fit. The fit of a lot of pieces has a great deal to do with the volume in this this particular case because there’s air between it. But I think that because of the kind of material it is, and it was worked at different ways at different stages, that in the build-up and assembly of such things a presence occurs. It’s a presence which is met also by the balance and the rhythm of the balances and the fit.”

John Chamberlain



171

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

SAM FRANCIS

1923 - 1994

Untitled

acrylic on canvas

60 by 48 in. 152.4 by 121.9 cm.

Executed in 1988.

This work is identified with the identification number of *SFF.1552* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

\$ 250,000-350,000

PROVENANCE

André Emmerich Gallery, New York

Private Collection, New York (acquired from the above in January 1989)

Acquired from the above by the present owner

EXHIBITED

New York, André Emmerich Gallery, *Sam*

Francis: New Paintings, February 1989,

illustrated in color on the cover

LITERATURE

Yves Michaud and Marcelin Pleynet, *Sam*

Francis, Paris 1992, p. 209, illustrated in color

Debra Burchett-Lere, Ed., *Sam Francis:*

Catalogue Raisonné of Canvas and Panel

Paintings, 1946-1994, Berkeley 2011, cat. no.

SFF.1552, illustrated in color on the DVD

“In the work from later 1988 through 1992, Francis still used high-keyed color at an intense emotional pitch...These skeins of paint cannot fail to call to mind the poured paintings of Jackson Pollock, an artist for whom Francis always had the utmost respect; they are another form of the dripping he had used so successfully in the early fifties. Taken together with the suggestion of early Clyfford Still in the 1988 paintings, it is as if Francis had somehow sought to come full circle. In effect, he recalled two of the artists whose work had first exemplified the possibilities of a language of free and open abstraction. At the same time he demonstrated just how far that language had been extended.”

William C. Agee, “Sam Francis: Color, Structure and the Modern Tradition” in Exh. Cat., Los Angeles, Museum of Contemporary Art, *Sam Francis: Paintings 1947-1990*, 1999, p. 47



172

HELEN FRANKENTHALER

1928 - 2011

Hug

signed and dated 78 on the reverse
acrylic on canvas
79¾ by 58 in. 202.6 by 147.3 cm.

PROVENANCE

Knoedler Gallery, London
Private Collection
André Emmerich Gallery, New York
Private Collection, New York (acquired from
the above)
Sotheby's, New York, 20 November 1997,
Lot 162
Acquired from the above sale by the present
owner

EXHIBITED

London, Knoedler Gallery, *Helen Frankenthaler*,
October - November 1978, illustrated in color

\$ 500,000-700,000



Mark Rothko, *Multiform*, 1948

Image © National Gallery of Australia, Canberra / Bridgeman Images
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights
Society (ARS), New York

“It is the quality of light that is one...of many things that contribute to the magic of a picture, that makes you feel ‘that’s beautiful. That’s got it.’ And you know when something doesn’t have it because by contrast it goes dead and doesn’t work. It doesn’t have that light. It doesn’t have that je ne sais quoi.”

Helen Frankenthaler



173

JACK BUSH

1909 - 1977

Bull Fiddle

signed, titled and dated *Toronto Jan. 1976* on the reverse
acrylic on canvas
68 by 106 in. 172.7 by 269.2 cm.

PROVENANCE

André Emmerich Gallery, New York
Collection of Mr. and Mrs. David Kend,
Boca Raton (acquired from the above in
November 1976)
Acquired from the above by the present owner
in 1987

EXHIBITED

New York, André Emmerich Gallery, *Jack Bush:
New Paintings*, 1976, illustrated in color

LITERATURE

Ken Carpenter, "The Inspiration of Jack Bush,"
Art International, Vol. XXI, No. 4, July - August
1977, p. 19, illustrated in color
Karen Wilkin, *Jack Bush*, New York 1984, p.
135, illustrated

\$ 200,000-300,000

"In a sense [the 1976 pictures] represent a culmination and distillation of the Art Nouveau arabesque, an arabesque now shorn of its enclosing and symbolizing tendency to release its inherent decorative potential and create a pictorial vocabulary of enormous flexibility and expressive power. The paintings seem literally drawn with colour. Colour rhythms, rhythmic drawing and swirling, dancing grounds combine to produce some of the most lyrical art since Matisse."

Terry Fenton. "Jack Bush." in Exh. Cat., The Art Gallery of Ontario, *Jack Bush: A Retrospective*, 1976, n.p.





174

SAM GILLIAM

b. 1933

Changing Again (Getting Undone)

signed twice, titled and dated 98 twice on the reverse

acrylic on canvas and polyester, in 2 parts

43 by 84½ by 5 in. 109.2 by 214.6 by 12.7 cm.

PROVENANCE

Private Collection, Washington, D.C. (acquired directly from the artist in 1999)

Acquired from the above by the present owner

\$ 200,000-300,000







175

FRANK BOWLING

b. 1934

**Banquo's Ghost (Fleeing
Perfidious Albion)**

signed, titled and dated 1998 on the stretcher
acrylic on collaged canvas
34½ by 91¾ in. 87.6 by 233 cm.

PROVENANCE

Sande Webster Gallery, Philadelphia
Private Collection, New York
Acquired by the present owner from the above

\$ 100,000-150,000



“Painting will continue to declare thingness. You can get hold of the picture, you can hear it, you can tuck it into your shirt, mainly it’s best when you’re lying down beside it when you can hear the heart beat.”

Frank Bowling

PROPERTY FROM THE
COLLECTION OF
ULRICH OTTO SAUER,
GERMANY

176

TOM WESSELMANN

1931 - 2004

Five and Ten

oil on cut-out aluminum

86⁵/₈ by 98³/₈ by 15³/₄ in. 220 by 250 by 40 cm.

Executed in 2001.

PROVENANCE

Galerie Hans Mayer, Düsseldorf

Galerie Leu, Munich

Acquired from the above by the present owner

\$ 100,000-150,000



177

PROPERTY FROM HOWARD RUSSECK FINE ART,
PALM BEACH

MEL RAMOS

1935 - 2018

The Red Coat

oil on canvas and shaped Masonite
46½ by 30 in. 118.1 by 76.2 cm.
Executed in 1965.

PROVENANCE

Contemporary Arts Center, Cincinnati
(acquired directly from the artist)
Private Collection, Cincinnati (acquired from
the above in 1967)
Sotheby's, New York, 5 October 1989, Lot 176
Acquired from the above sale by the present
owner

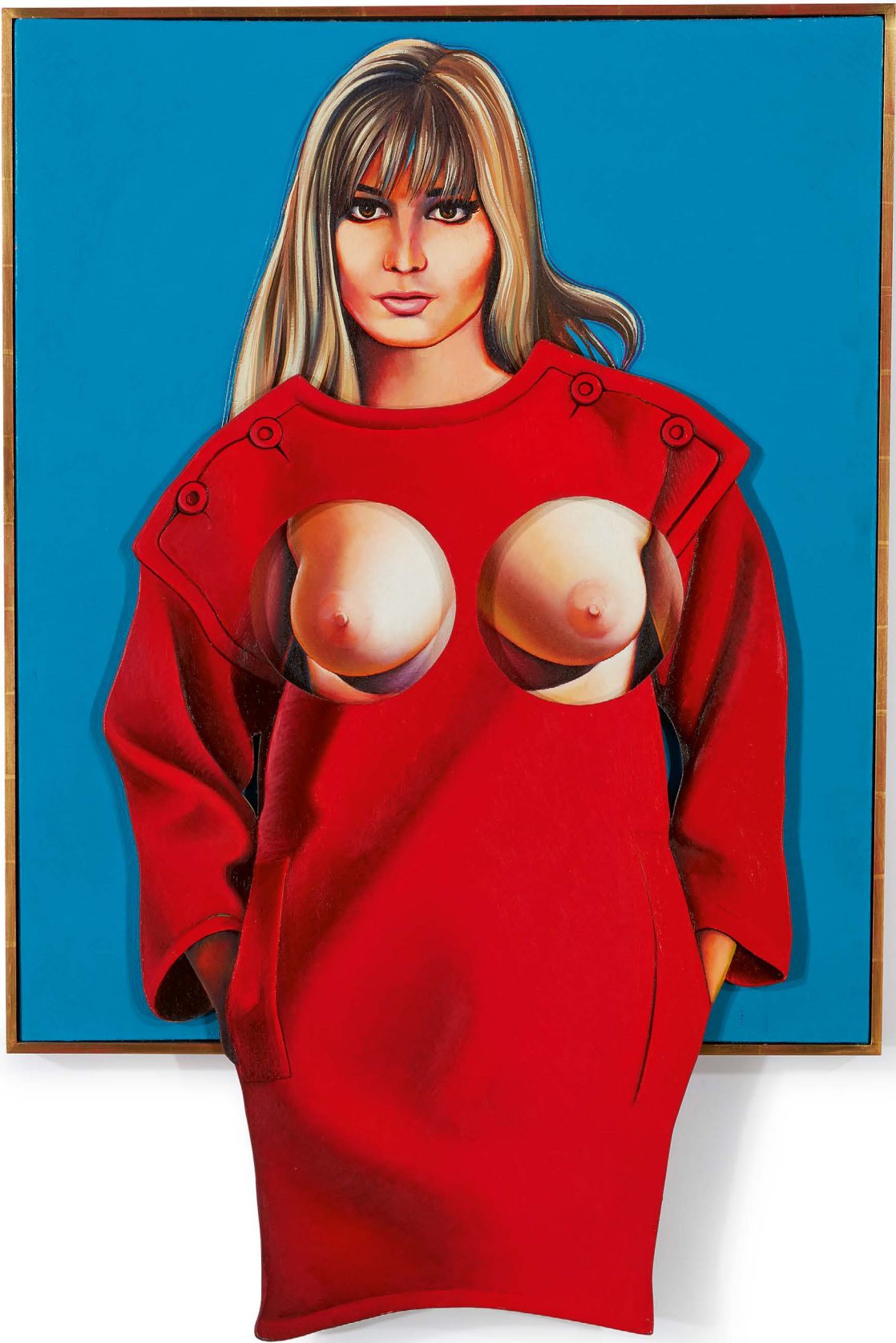
LITERATURE

Elizabeth Claridge, *The Girls of Mel Ramos*,
Chicago 1975, p. 105, illustrated
Donald Kuspit, *Mel Ramos Pop Art Fantasies:
The Complete Paintings*, New York 2004, p.
118, illustrated in color
Belinda Grace Gardner, Ed., *Mel Ramos:
Catalogue Raisonné of the Paintings 1953-2015*,
Bielefeld 2017, cat. no. 65-22, p. 195, illustrated
in color

\$ 150,000-200,000

“I had wanted to make some paintings that dealt with actual physical space, with real three dimensional space, but I found that the combination of the two flat surfaces produced this incredible effect of projections so I stayed with that.”

Mel Ramos



178

ROBERT INDIANA

1928 - 2018

Peace Eludes the World

stenciled with the artist's name and date

Vinalhaven 03 on the reverse

oil on canvas

50½ by 50½ in. 128.3 by 128.3 cm.

PROVENANCE

Paul Kasmin Gallery, New York

Galería Javier López, Madrid

Acquired from the above by the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *Indiana*

Peace Paintings, April - May 2004, cat. no. 7,

illustrated in color and illustrated in color on
the cover

Madrid, Galería Javier López, *Robert Indiana:*

Obra Reciente, November - December 2004

LITERATURE

David Ebony, "The Perennial Optimist," *Art in*

America, Vol. 96, November 2008, p. 80

\$ 150,000-200,000



178A

DAN FLAVIN

1933 - 1996

Untitled (To Jörg Schellmann)

warm white and daylight fluorescent light
96 by 24¼ by 4¾ in. 244 by 61.5 by 11 cm.
Executed in 1994, this work is number 2 from an
edition of 5, of which 3 were realized.
This work is accompanied by a certificate of
authenticity signed by the artist.

PROVENANCE

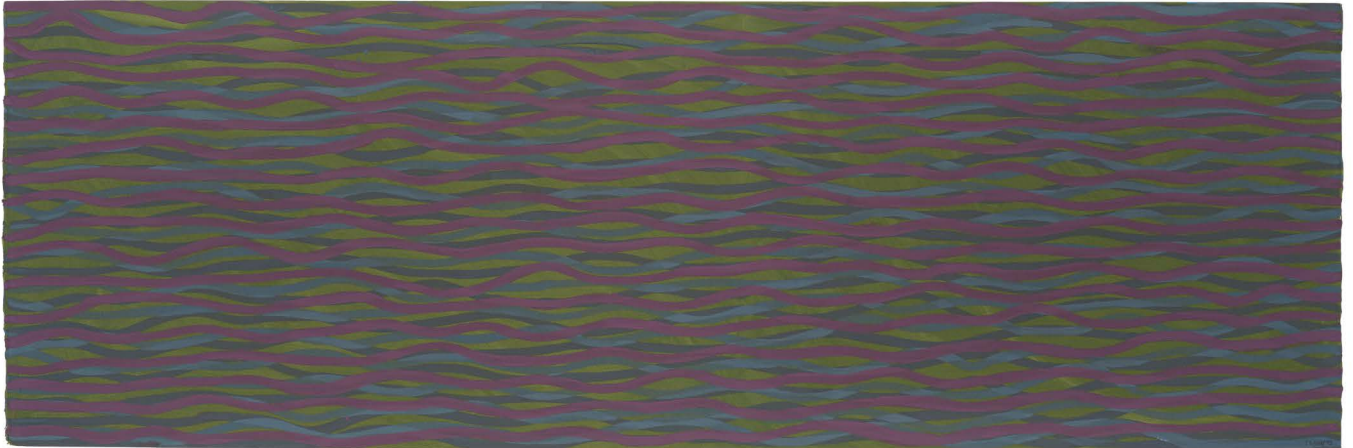
Private Collection, New York
Private Collection, Seoul (acquired from the
above)
Sotheby's, London, 26 June 2009, Lot 186
Acquired from the above sale by the present
owner

LITERATURE

Michael Govan and Tiffany Bell, Eds., *Dan
Flavin: The Complete Lights, 1961-1996*, New
Haven 2004, cat no. 658, p. 403, diagram
illustrated in color

\$ 150,000-250,000





179

SOL LEWITT

1928 - 2007

Horizontal Brushstrokes

signed and dated 03

gouache on paper

20 by 60¼ in. 50.8 by 153 cm.

PROVENANCE

Senior & Shopmaker Gallery, New York

Acquired from the above by the present owner

\$ 50,000-70,000



180

TONY SMITH

1912 - 1980

Marriage

stamped with the artist's signature, date 1961 and number 5/9 on the lower vertical edge
bronze with black patina
20 by 20 by 24 in. 50.8 by 50.8 by 61 cm.
Executed in 1961, this work is number 5 from an edition of 9.

\$ 50,000-70,000

PROVENANCE

Galería Cayón, Madrid
Acquired from the above by the present owner

EXHIBITED

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

JESÚS RAFAEL SOTO

1923 - 2005

T con negro

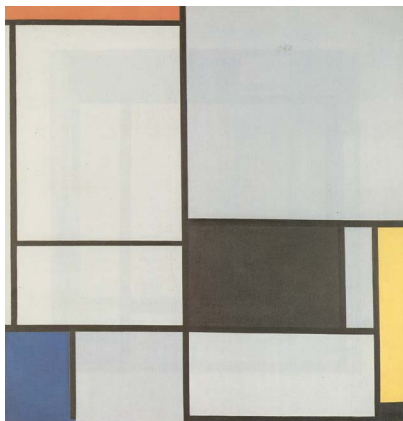
signed, titled and dated 1971 on the reverse
painted wood with metal elements
30¾ by 61 by 6 in. 78 by 155 by 15.2 cm.

PROVENANCE

Marlborough Galleria d'Arte, Rome
Collection of Sofia Imber, Caracas
Galería Freites, Caracas
Private Collection, Caracas
Acquired from the above by the present owner

\$ 350,000-450,000

Renowned as the leading exponent of kinetic art, Jesús Rafael Soto explored the dematerialization, or 'disintegration' of the art object by creating an original kinetic vocabulary with origins in serialization. In Soto's mature work, optical effects are achieved through superimposition. Ultimately, these experimental, serialized paintings achieve a sense of depth through an overlay of shapes and rigorously defined black delineations. It is the relationship between the patterned overlays, and the viewer's perception of the resulting kaleidoscopic *moirés* that Soto wields to render as the



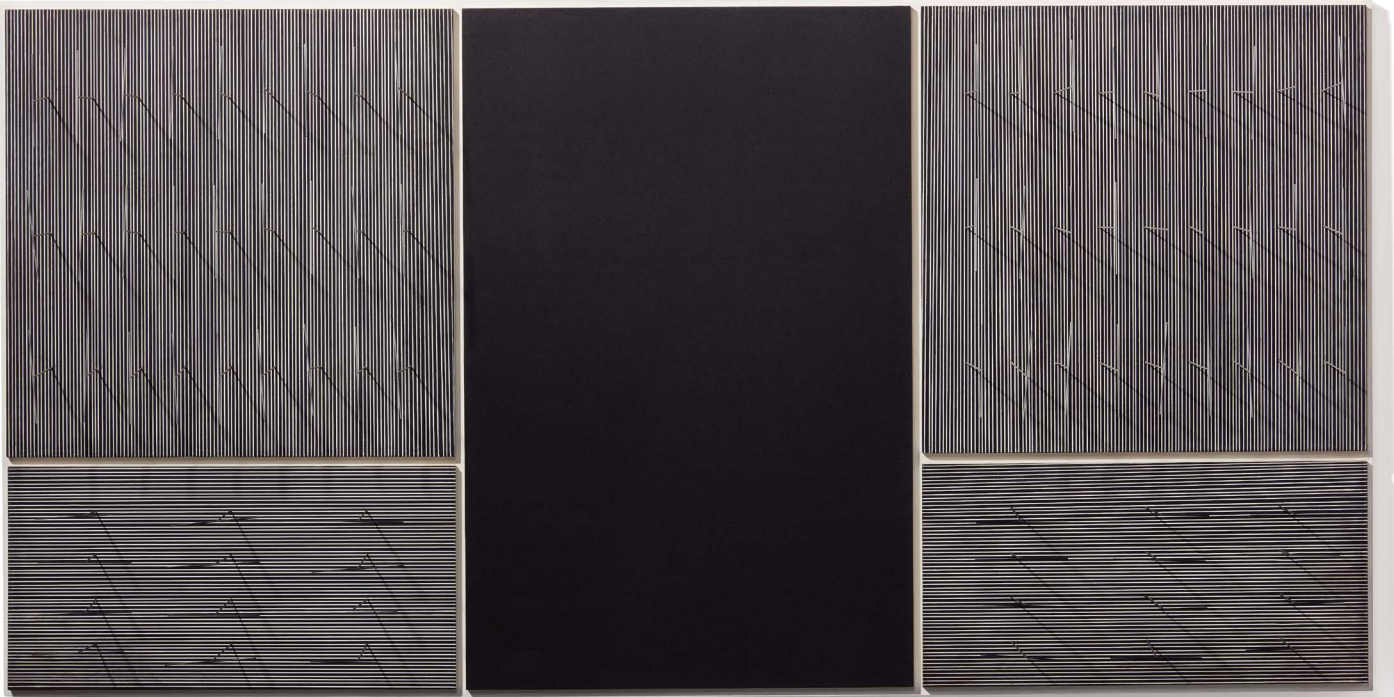
Piet Mondrian, *Tableau ii; Composition with Red, Black, Yellow, Blue, and Light Blue*, 1921

immaterial aspects of the universe: "...I have never sought to show reality caught at one precise moment, but, on the contrary, to reveal universal change, of which temporality and infinitude are the constituent values. The universe, I believe, is uncertain and unsettled. The same must be true of my work" (Marcel Joray, *Soto*, Neuchâtel 1984, p. 140).

Following his baroque explorations of the late 1950s and early 1960s, in which he used recycled and everyday materials to begin subtle explorations in the dematerialization of space, he returned in 1962 to the pure geometric form, seeking to create transcendent visual experiences within an increasingly ascetic plastic lexicon. During this period, Soto restricts his formal vocabulary to a small group of defined elements: squares, rectangles, straight lines— and employs it to astonishingly diverse ends over the course of the 1960s and 70s. In *T con negro*, Soto's restraint reaches its apex, as he creates a visual environment in which all tangible matter appears to dissolve before our eyes using a single element: the line. The emergence of the *Tes* series marks a critical moment in Soto's oeuvre, as "their trembling unfolding implicates for the viewer a vision of the painting that is quite different from the contemplative effect induced by the calm swaying of the hanging bars of the preceding series" (Jean-Paul Ameline, "Au Carrefour des avant-gardes" in *Soto: Collection du Pompidou*,

Paris 2013, p. 25).

Building upon the neoplastic language pioneered by Piet Mondrian and Kazimir Malevich, especially in their treatment of geometry and abstraction, Soto developed his compositions by adhering to a self-imposed, gridded format and a limited color scheme. Having traveled to Holland in 1950 to see a large body of Kazimir Malevich's and Piet Mondrian's work, Soto had already undertaken a close study of the Dutch artist's progressive exploration of abstraction—from his early Cubist tree series to his iconic grids. Like Alexander Calder 20 years earlier, Soto aimed to move beyond the stasis of two-dimensional paintings as well as the illusionism that dominated geometric abstraction in the 1940s and 1950s. Wassily Kandinsky's text *Concerning the Spiritual in Art* (1912) was a seminal resource for the young artist as he began to experiment with works which suggested movement and instability. Throughout the 1960s and 1970s, he was immersed in projects in which he used almost no color but, instead, explored the vibrations created by line and its dematerialization through the inclusion of hanging elements. In *T con negro*, Soto engages viewers as active participants in the process of perception and experiments with the serial repetition of color and geometric forms in an effort to create optical vibrations: what he referred to as 'the displacement of the viewer.'



182

LUIS TOMASELLO

1915 - 2014

Reflexión No. 101

signed, titled and dated 1963 on the reverse

oil on wood

35½ by 35½ in. 90 by 90 cm.

PROVENANCE

Private Collection, Switzerland

Sotheby's, Paris, 13 December 2007, Lot 145

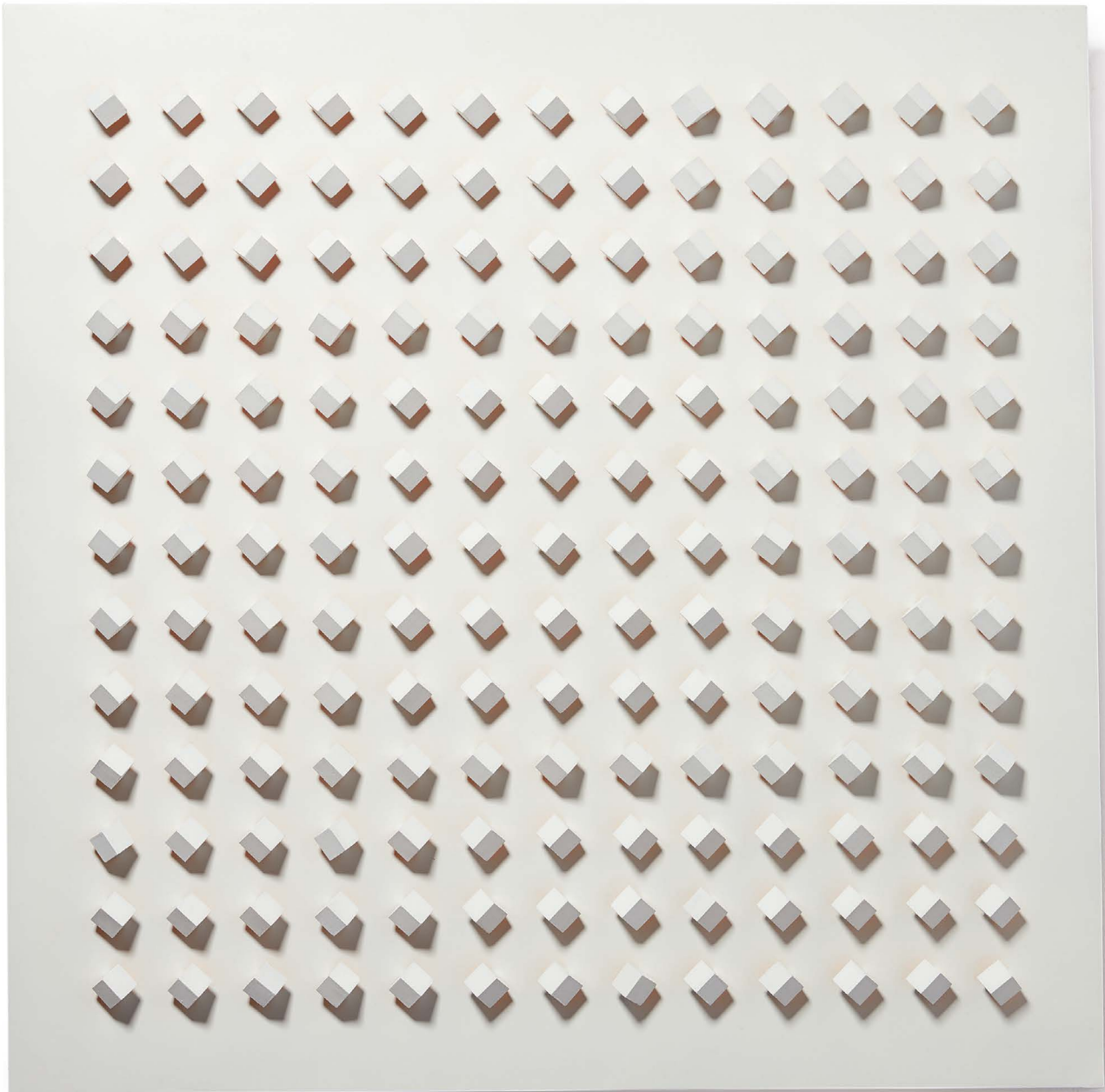
Acquired from the above sale by the present

owner

\$ 70,000-90,000

“The shape gives rise to the color, which is transformed from vision into sensation; it is projected into space, where it tints the atmosphere, and becomes iridescent on touching the plane. The movement is caused, not merely by the position of the viewer, but above all by the intensity and motion of the illumination. Sunlight - natural light, in other words - is ideal for appreciating the magical, infinite values of these three-dimensional objects.”

Luis Tomasello, 1964



183

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

CARLOS CRUZ-DIEZ

1923 - 2019

Physichromie 836

signed, titled and dated *Junio 1975* on the
reverse

acrylic and plastic elements on aluminum
39¾ by 59 in. 101 by 150 cm.

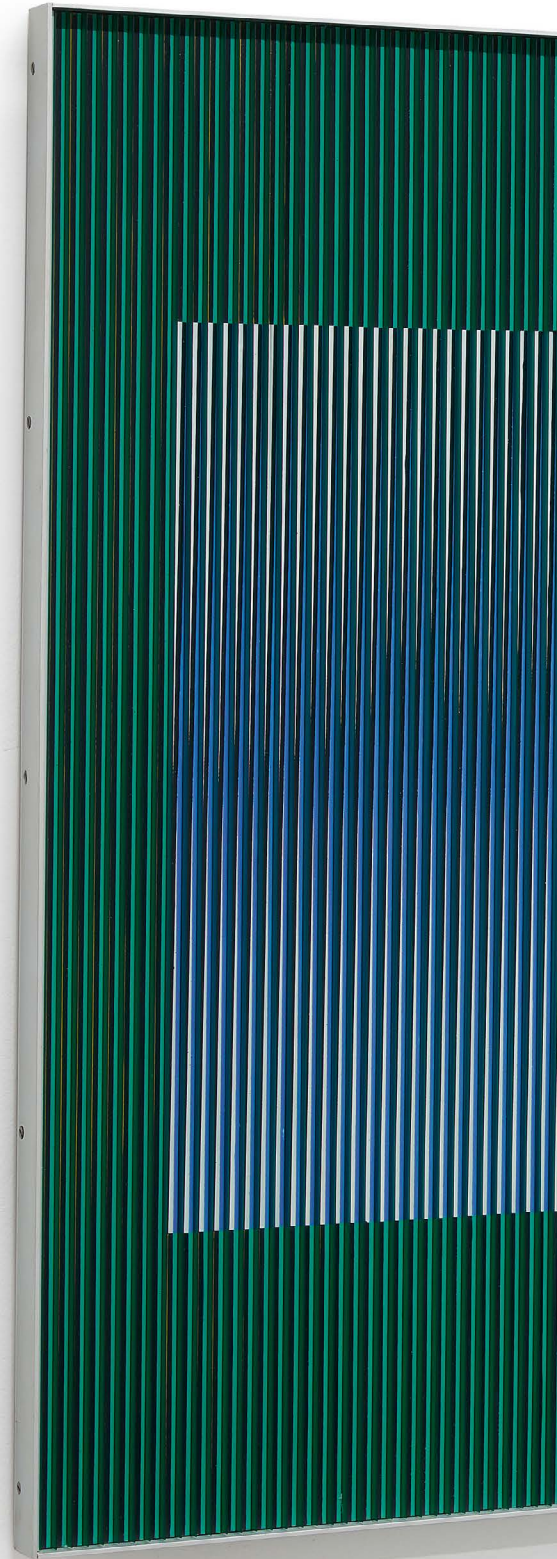
PROVENANCE

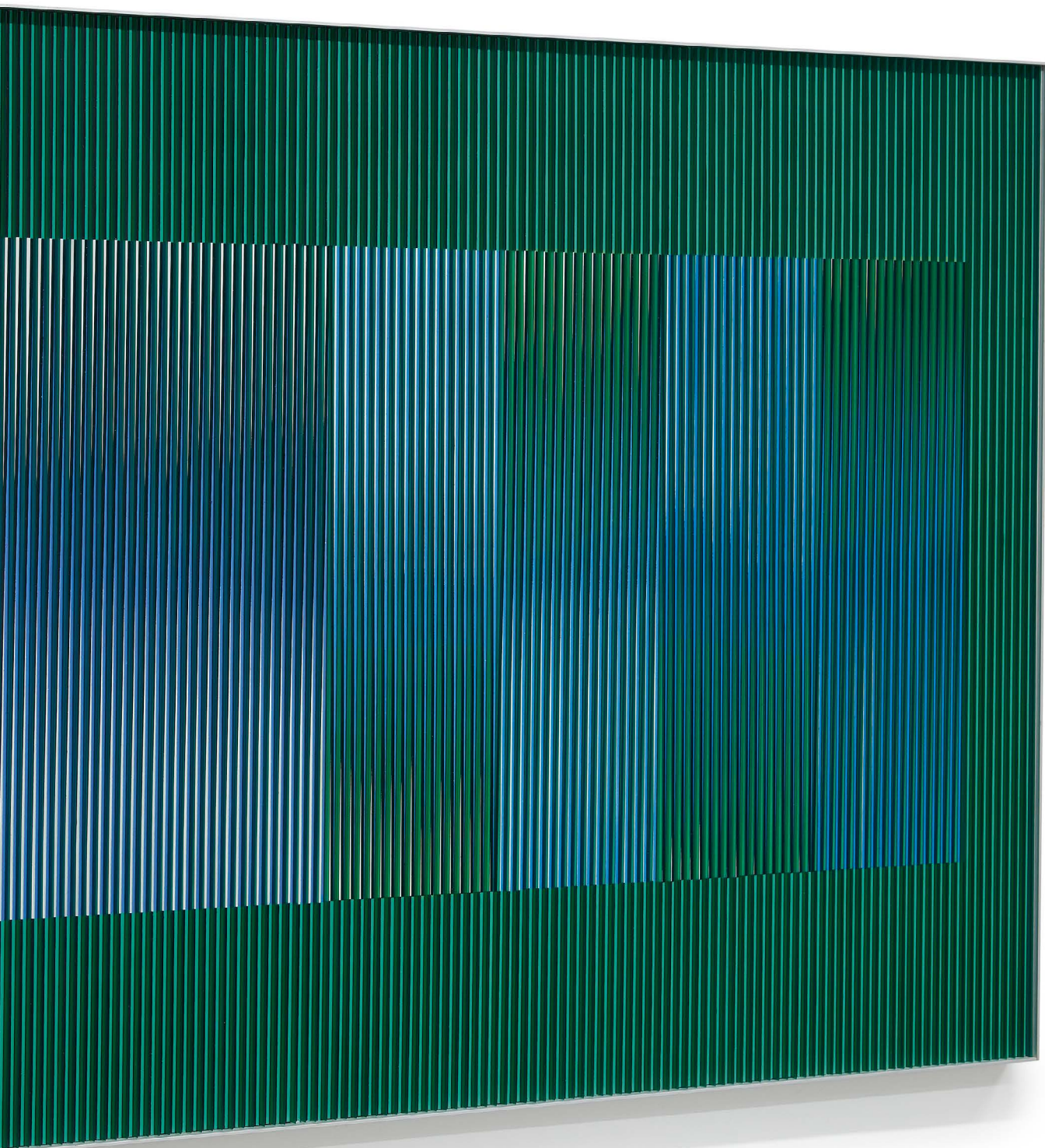
Galería Centro Arte El Parque, Venezuela
Acquired from the above by the present owner
in 1976

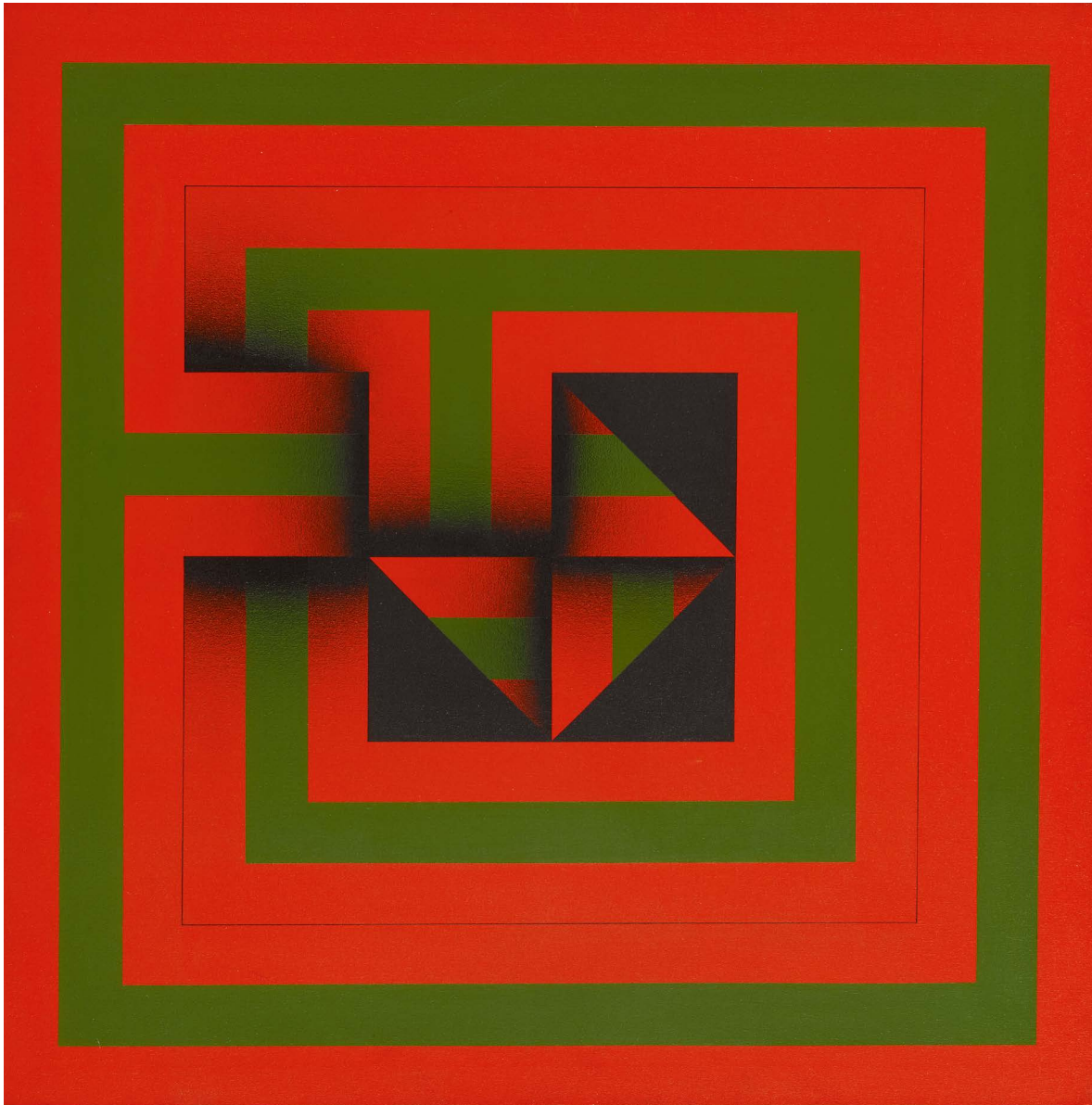
\$ 200,000-300,000

“In Carlos Cruz-Diez’s work color acquires a specific character, a dual function. It is a visual and dynamic body which transcends its own corporeality, for it moves and breathes like a living being.”

Alfredo Boulton, *Cruz-Diez*, Caracas 1975, p. 144







184

OMAR RAYO

1928 - 2010

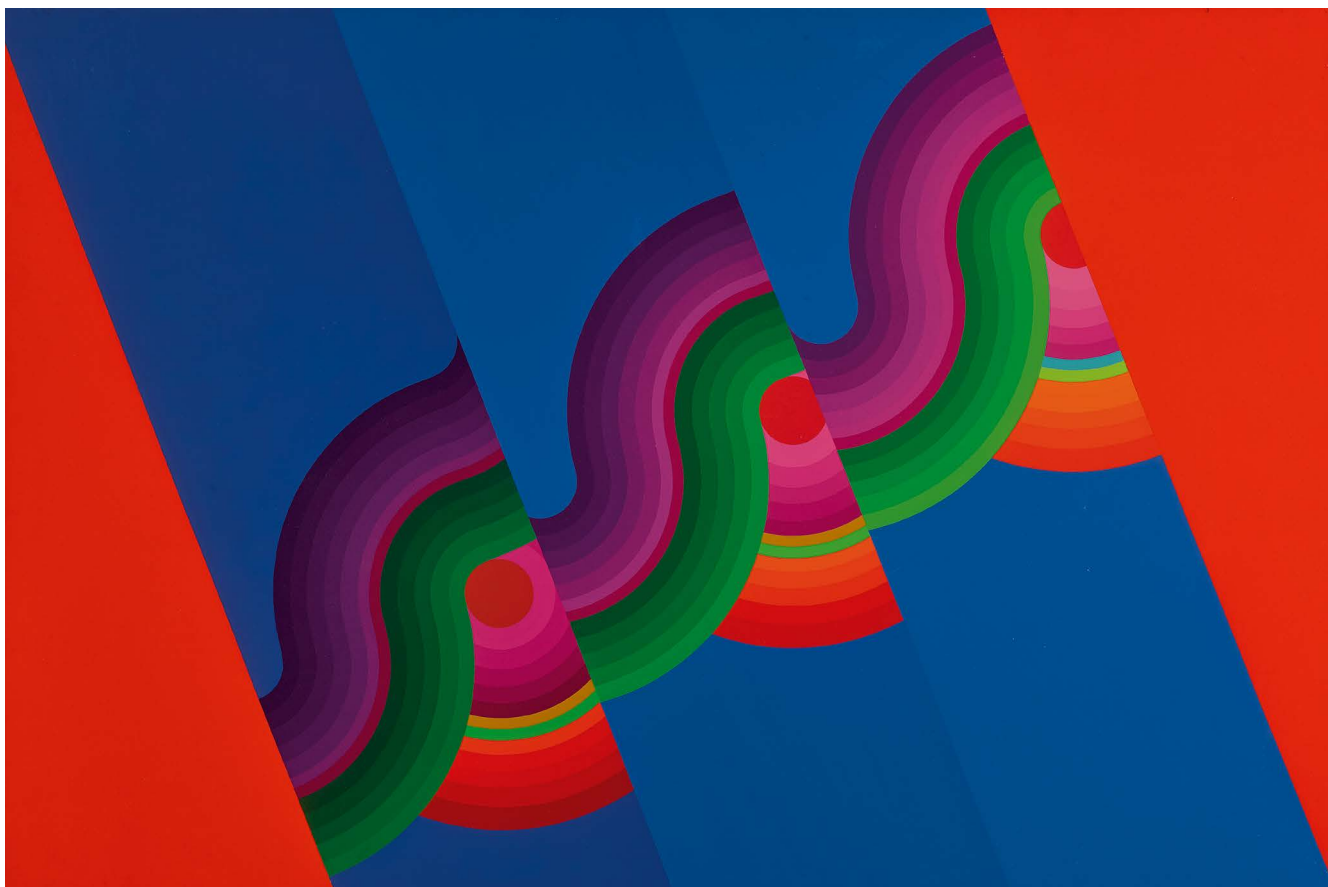
Minimal Fict

signed, titled and dated 1968 on the reverse
acrylic on canvas
40 by 40 in. 101.6 by 101.6 cm.

PROVENANCE

Acquired directly from the artist by the present
owner *circa* 1968

\$ 30,000-40,000



185

KAZUYA SAKAI

1927 - 2001

Atmospheres II (Gyorgy Ligeti)

signed, titled and dated 1978 on the reverse
acrylic on canvas

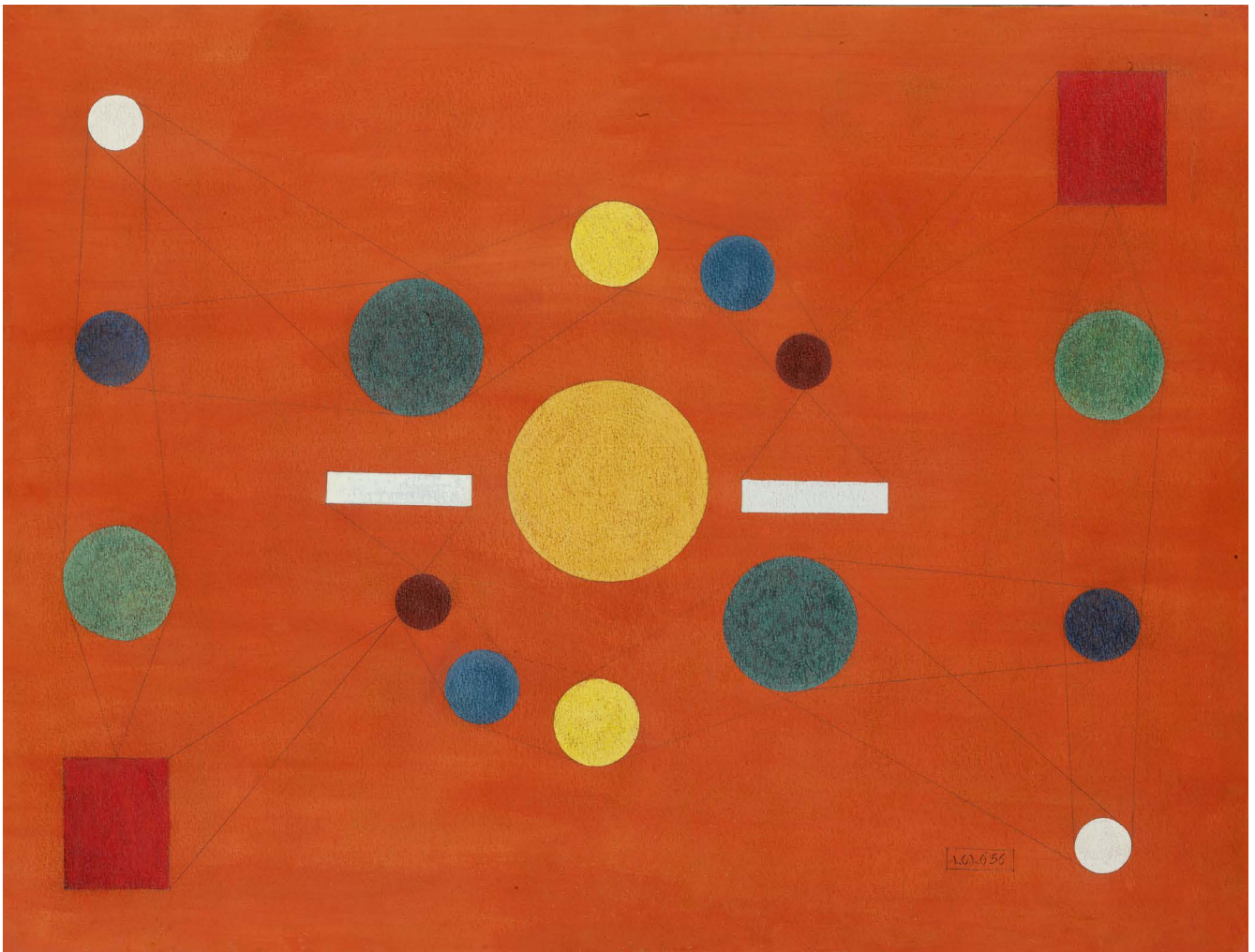
39¾ by 59½ in. 101 by 151.1 cm.

PROVENANCE

Private Collection, New Jersey (acquired *circa*
1980)

Thence by descent to the present owner

\$ 30,000-40,000



186

LOLÓ SOLDEVILLA

1901 - 1971

Sin título

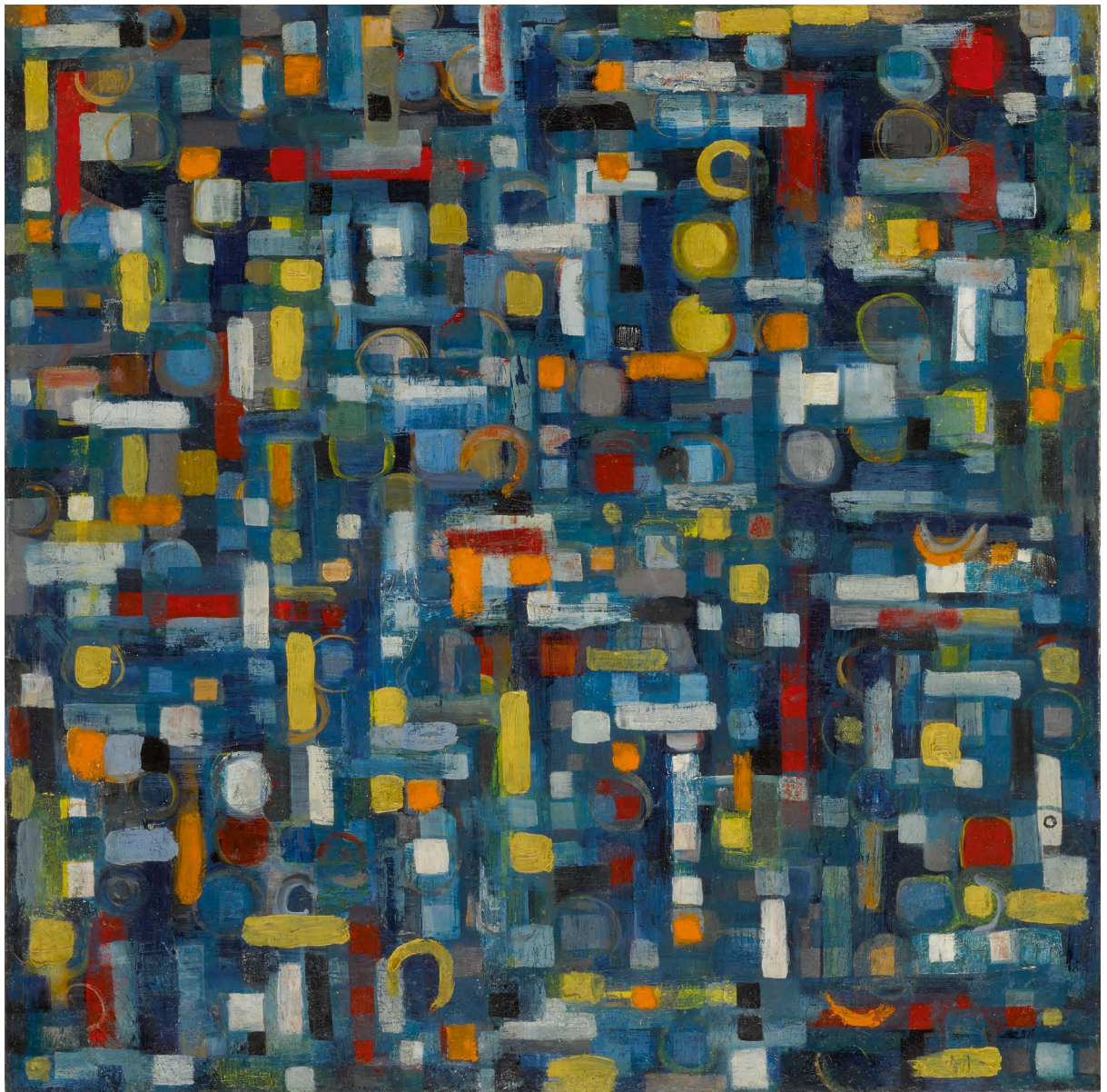
signed and dated 56
casein and graphite on wood
28½ by 37½ in. 72.4 by 95.3 cm.

This work is accompanied by a certificate of authenticity signed by Martha Flora Carranza Barba and dated 2010.

PROVENANCE

Estate of the artist
PanAmerican Art Projects, Miami
Acquired from the above by the present owner
in 2011

\$ 12,000-18,000



187

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

LOLÓ SOLDEVILLA

1901 - 1971

Nocturno No. 6

signed, titled and dated 1958 on the reverse
oil on canvas

29½ by 29½ in. 75 by 75 cm.

This work is accompanied by a certificate of
authenticity signed by Martha Flora Carranza
Barba and dated 27 de junio, 2019.

PROVENANCE

Galería La Acacia, Havana

Acquired from the above by the present owner

\$ 40,000-60,000



188

MARCELO BONEVARDI

1929 - 1994

The Juggler

signed, titled and dated 1965 on the reverse
oil on shaped canvas with carved wood and
string assemblage
48 by 30½ by 2¾ in. 121.9 by 77.5 by 7 cm.

PROVENANCE

Galería Bonino, New York
Private Collection, New York
Acquired from the above by the present owner

EXHIBITED

New York, Galería Bonino, *Bonevardi: Painting -
Constructions*, 1965, n.p., illustrated

LITERATURE

Exh. Cat., Caracas, Museo de Bellas Artes,
Bonevardi: Tiempo y Espacio de lo Sagrado;
Pinturas, construcciones, 1963-1989, 1991,
p. 11, illustrated

\$ 40,000-50,000



189

PEDRO DE ORAÁ

b. 1931

Concreta 6

signed and dated 58
oil on canvas mounted on board
18¼ by 14¼ in. 46 by 36 cm.
Executed in 1958.

PROVENANCE

Acquired directly from the artist by the
present owner

\$ 30,000-40,000

MARIO CARREÑO

1913 - 1999

Composición geométrica

signed on the stretcher
oil on canvas
34½ by 60¼ in. 87.6 by 153 cm.
Executed in 1957.

PROVENANCE

Collection of Andrés Rivero, Caracas
Private Collection, South America
Acquired from the above by the present owner

EXHIBITED

Museo de Bellas Artes, Caracas, *Mario Carreño, Exposición de óleos y caseínas*, September 1957
Museo de Arte Contemporáneo de Caracas, *Pintura panamericana 1915-1945*, January 1986

LITERATURE

Isaac Chocron, "Viewpoint," *The Daily Journal*, 29 September 1957, n.p., illustrated
Beatriz Gago, *Más que 10 pintores concretos*, Madrid 2015, p. 71, illustrated

\$ 150,000-200,000

Composición geométrica, one of Mario Carreño's most successful and largest concrete paintings from the 1950s presents what art historian Abigail McEwen defines as: "a strong linear sensibility, meaning the line is dominant." First shown in the Museo de Bellas Artes, Caracas, in 1957 on the occasion of Mario Carreño's seminal exhibition in this city, *Composición geométrica* embodies the artist's geometrical period in all its plenitude. Declaring an original and ambitious structural clarity, as seen in the crisp delineations and balanced pattern of its restricted shapes and clearly defined outlines, *Composición geométrica* is an artifact of the utopian ideal that enveloped a young generation of artists in prerevolutionary Cuba. Characterized by a rigorous mathematical construction and unified equilibrium, the present work illustrates the forms and precise outlines that made Carreño a foundational figure in the development of geometric abstraction in Latin America.

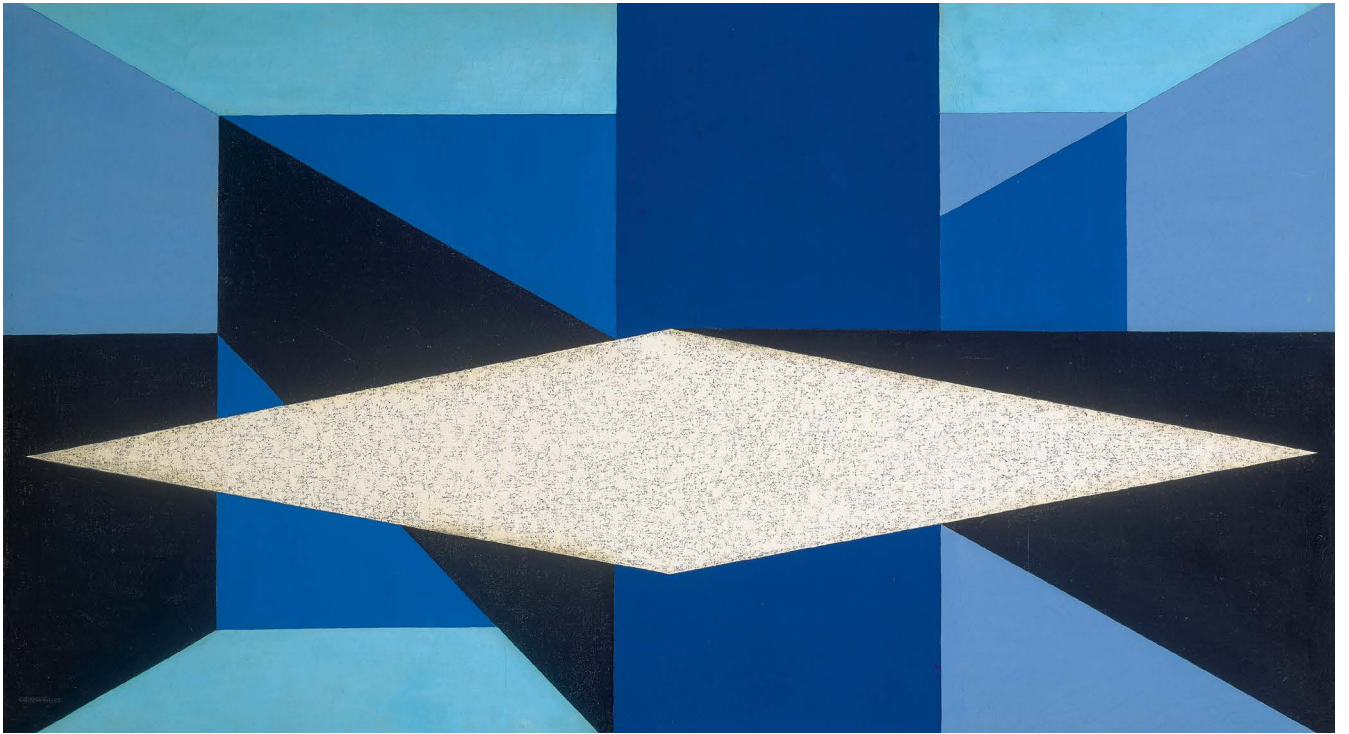
Emerging from a figurative tradition deeply rooted on *Cubanidad*, a commitment to infuse Cuban realities and popular myths into new forms of representation, Carreño's interest in abstract painting increased in the early 1950s. As a member of Los Diez Pintores Concretos, Carreño and others converged to articulate historical "concrete art within a Cuban context," as Abigail McEwen notes in the catalogue of the 2016 exhibition *Concrete Cuba* at David Zwirner in

New York. By 1953, convinced figuration was no longer capable of expressing the reality of the times, Carreño founded, alongside Sandú Darié and Luis Martínez Pedro, a theoretical art magazine, *Noticias de Arte*. Writing articles such as "Morality in Abstract Painting," he introduced Cuban Concretism as "an aesthetic corollary of the historical and spiritual needs of our time." Although short-lived, *Noticias de Arte* successfully reported the latest news on abstract-geometric art to a country increasingly aware of these developments in other Latin American countries such as Venezuela and Brazil.

Artist Pedro de Oraá once wrote in a history of the group that they felt an intense romanticism in the project: the spirit of the concretos simmered in hope and imagination. The Cuba of the 1950s was full of pre-revolutionary tumult and vigor—Batista was still in power and upheaval was a growing presence in the national conversation. Instead of merely decrying the regime, Carreño and his contemporaries wanted to offer "a new form of political and social engagement" through their work; but rather than create visions for a new system, their paintings abstracted the very idea of utopia itself through color and line. Despite its brief existence, *Los Diez* had a profound impact, not only on the history of Cuban art, but on the trajectory of twentieth-century abstraction internationally.



Mario Carreño with the present lot, *Composición geométrica*, at the Museo de Bellas Artes, Caracas, 1957





191

COLLECTION OF ED COHEN AND VICTORIA SHAW

DAVID SMITH

1906 - 1965

Untitled

signed with the artist's monogram and dated
9/8/52

egg ink and tempera on paper
20¼ by 15⅝ in. 51.4 by 39.7 cm.

PROVENANCE

Estate of the artist
Anthony d'Offay Gallery, London
Acquired from the above by the present owner
circa 1994

EXHIBITED

London, Anthony d'Offay Gallery, *David Smith:
Drawings of the Fifties*, July - August 1988, cat.
no. 10, illustrated in color

\$ 20,000-30,000



192

HANS HOFMANN

1880 - 1966

Untitled

signed

oil and ink on paper

24 by 19 in. 61 by 48.3 cm

Executed circa 1945.

PROVENANCE

André Emmerich Gallery, New York

M. Knoedler & Co., New York

Acquired from the above by the present owner
in May 1981

EXHIBITED

Gainesville, University of Florida, Samuel P.
Harn Museum of Art, *Extended Loan*, 2012 -
2016

\$ 40,000-60,000



C. Douglas Dillon with John F. Kennedy, the 35th President of the United States, August 1961



Phyllis and C. Douglas Dillon boarding an aircraft

PROPERTY FROM THE COLLECTION OF PHYLLIS AND C. DOUGLAS DILLON

LOTS 193-197

The Honorable C. Douglas Dillon was known for countless achievements over his lifetime. Among these one might wish to highlight his service as Ambassador to France under President Eisenhower and his tenure as Secretary of the Treasury under Presidents John F. Kennedy and Lyndon B. Johnson. Subsequently, Mr. Dillon was Chairman of the Rockefeller Foundation, President of the Harvard Board of Overseers, Chairman of the Brookings Institution and Vice Chairman of the Council on Foreign Relations. In 1989, he was presented with the Presidential Medal of Freedom by President George H. W. Bush, who noted that "the brilliant achievements of Douglas Dillon raise the nobility of public service to new heights." The achievements of his first wife, Phyllis, were no less impressive. A recipient of many honors

throughout her life, she had the distinction of being the first Ambassador's wife ever to be presented with the French Légion d'honneur in 1957.

Together, the Dillons were great patrons of the arts with a particular focus on helping and elevating the museums in New York City. Mrs. Dillon served as a Trustee of the Museum of Modern Art. Mr. Dillon served as a Trustee, then President and finally Chairman, of the Metropolitan Museum of Art. They amassed a world-class art collection which resulted in very significant gifts of Impressionist paintings, Chinese paintings, and porcelain to the Metropolitan Museum of Art. The paintings in the following section constitute a part of this esteemed private collection.

193

PROPERTY FROM THE COLLECTION OF PHYLLIS
AND C. DOUGLAS DILLON

ADOLPH GOTTLIEB

1903 - 1974

Blue Smash

signed and dated 1960; titled on the reverse

oil on paper

30¾ by 22½ in. 78.1 by 57.2 cm.

PROVENANCE

Galerie Neufville, Paris

Collection of A.F.C. Turner, London (acquired
from the above)

Sotheby Parke Bernet, New York, 14 May 1970,

Lot 71

Acquired from the above sale by the present
owner

\$ 200,000-300,000

“I want to express the utmost intensity of the color...At the same time, I would also like to bring out a certain immaterial character that it can have, so that it exists as a sensation and a feeling that will carry nuances not necessarily inherent in the color, which are brought about by juxtaposition.”

Adolph Gottlieb



194

PROPERTY FROM THE COLLECTION OF PHYLLIS
AND C. DOUGLAS DILLON

HANS HOFMANN

1880 - 1966

Moonlit

signed and dated '58; signed, titled and dated
1958 on the reverse
oil on canvas
48¼ by 36 in. 122.6 by 91.4 cm.

PROVENANCE

André Emmerich Gallery, New York
Acquired from the above by the present owner
in 1970

EXHIBITED

New York, Kootz Gallery, *Hans Hofmann:
Paintings of 1959*, January 1960

LITERATURE

Suzi Villiger, Ed., *Hans Hofmann Catalogue
Raisonné of Paintings, Volume III: Catalogue
Entries P847-PW89 (1952-1965)*, Surrey 2014,
cat. no. P1132, p. 187, illustrated in color

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

“The movement of a carrier on a flat surface is possibly only through the act of shifting left and right or up and down. To create the phenomenon of push and pull on a flat surface one has to understand that by nature the picture plane reacts automatically in the opposite direction to the stimulus received; thus action continues as long as it received stimulus in the creative process.”

Hans Hofmann



58
L. S. P.

HANS HOFMANN

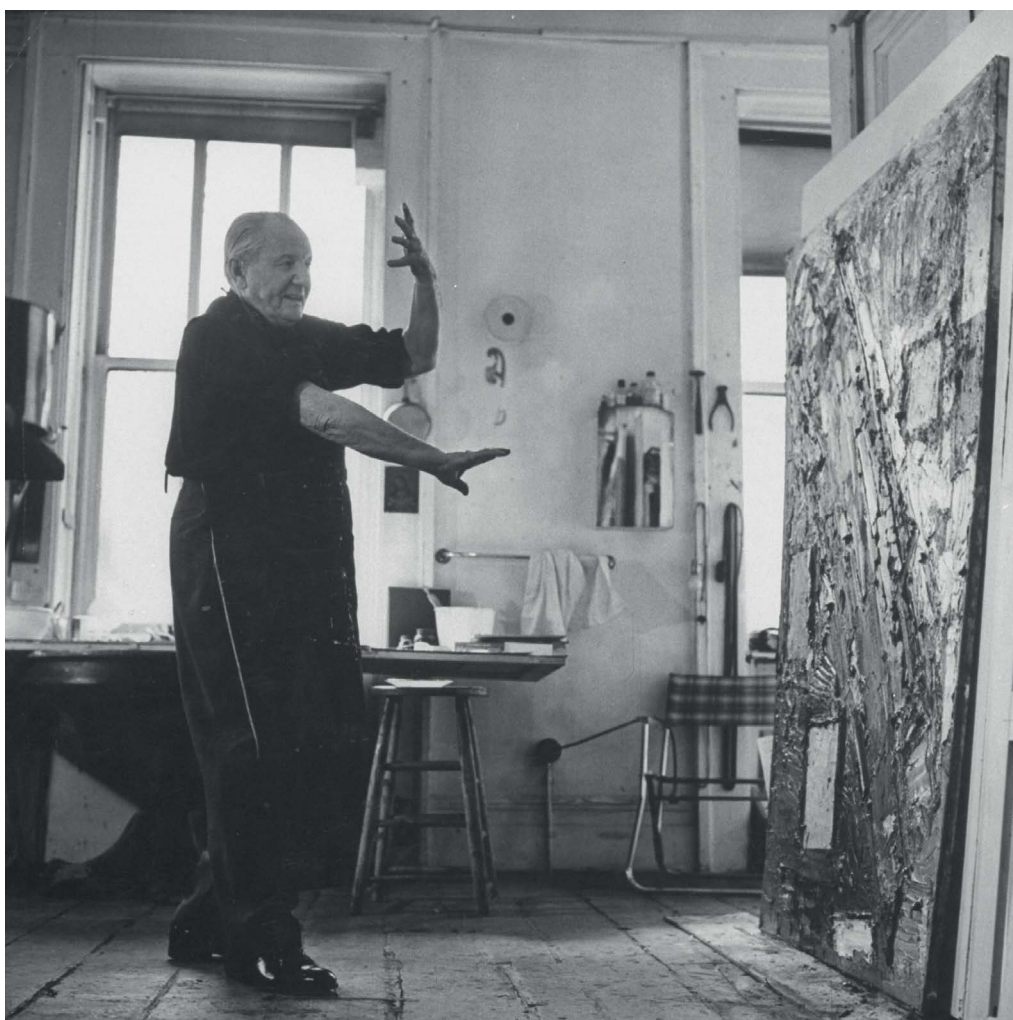
MOONLIT

Painted in 1958, the same year that 78-year old Hans Hofmann retired from his famed teaching career, *Moonlit* both embodies the totality of the artist's oeuvre up until that moment, and emphasizes a new found freedom that his departure from teaching allowed. Hofmann not only trained as a painter in Paris during the height of Fauvism and the birth of Cubism, but he also moved to New York at the cusp of the city's emergence as the new center of the art world, a byproduct of the burgeoning Abstract Expressionist movement. It was only when he ceased teaching others to focus on his own artworks that the painter's manifold influences, which are particularly clear in *Moonlit*, were fully realized. *Moonlit* defies geographic boundaries and binds

together movements as varied as Fauvism, Cubism, and Abstract Expressionism. The intense and vibrant coloration draws inspiration from Fauvists such as Henri Matisse, whose bold and non-naturalistic use of color and compressing of the picture plane was an inspiration to Hofmann. *Red Interior: Still Life on a Blue Table* (1947) exemplifies Matisse's mastery of these two techniques. The present work further abstracts the Fauve style in an exceedingly contemporary manner in abandoning reference to material objects, exiting in a purely transcendent realm. Similarly, *Moonlit's* geometric composition and structure of overlapping planes is reminiscent of the revolutionary Cubist movement headed by Georges Braques

and Pablo Picasso. Whilst some critics have criticized Hofmann's resistance to hone in on a singular style, Irving Sandler argues that "each canvas was to be on arena in which opposites vied: nature and abstraction; the material and the transmaterial or spiritual; the preconceived and the impulsive; and the romantically free and the classically ordered or disciplined" (Irving Sandler, "Hans Hofmann: The Dialectical Master" in Exh. Cat., New York, Whitney Museum of American Art, *Hans Hofmann*, 1990, p. 77).

Born in Germany in 1880, Hofmann moved in 1904 to Paris, the center of the Avant-Garde, to pursue a career in art. In 1915, he opened his own art school in Munich, which operated until 1930, later relocating the



Hans Hofmann in his studio, New York, 1957

Image © Andreas Feininger / The LIFE Picture Collection via Getty Images
Art © 2019 Estate of Hans Hofmann / Artists Rights Society (ARS), New York



Henri Matisse, *Red Interior: Still Life on a Blue Table*, 1947
Image © Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany / Bridgeman Images.
Art © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



Mark Rothko, *No. 13 (White, Red on Yellow)*, 1958
Image © The Metropolitan Museum of Art / Art Resource, NY
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

school to New York. Hofmann's students in America, most notably Helen Frankenthaler, Lee Krasner, and Joan Mitchell, were exposed to his unparalleled wisdom of the European art world, adopting many of these lessons into their own artworks. Clement Greenberg proclaimed "Hofmann as 'in all probability the most important art teacher of our time'" (Clement Greenberg, in Cynthia Goodman, *Hans Hofmann (Modern Masters Series)*, Berkeley 1986, p. 9). Hofmann's lessons were certainly influential to his American students, but perhaps as important was the exposure to the inner circle of the constantly evolving New York art scene that Hofmann gained.

Moonlit's canvas is bisected horizontally into two painterly sections, one of fiery oranges, and the other sumptuous yellow hues, appearing like the foundations of a Fauve landscape. By contrast, the geometric blocks of richly saturated red and greed appear to simultaneously float outward and recede inward with a rhythmic weightlessness, plunging the painting into the realm of visual abstraction. These blocks of color in the present work are examples of his revered late-career *Slab* technique. These two opposing

painterly techniques embody what Hofmann refers to as "push-pull," a term that Hofmann coined that is "a colloquial expression applied for movement experienced in nature or created on the picture surface to detect the counterplay of movement in and out of depth. Depth perception in nature and depth creation on the picture-surface is the crucial problem in pictorial creation" (The artist quoted in Exh. Cat., New York, Whitney Museum of American Art (and traveling), *Hans Hofmann*, 1990, p. 177). In the present work, this technique imbues the painting with a sense of dynamism as the slabs appear to recede and protrude from the canvas through both their shape and color, which intentionally contrast with the background. Combining a complex range of visual citations to produce something so unique and compelling, *Moonlit* serves as a masterful demonstration of Hofmann's artistic legacy as a critical link between tradition and the avant-garde.

Unlike some of his Abstract Expressionist peers, Hofmann's belief in an artwork being grounded in nature never wavered. Whilst abstract in appearance, the title, *Moonlit*, has clear material references. Composed much in

the same way as a traditional landscape, with a horizon dividing the canvas in the middle this painting arguably relies on principles found in nature, namely the time of day. This is just one example of Hofmann's titling his canvases in this manner: *Setting Sun* (1957), *August Light* (1957), and *Rising Moon* (1964) are among these. In his 1955 statement for his exhibition at Kootz Gallery, Hofmann wrote, "In nature, light creates the color: in the picture, color creates the light" (Cynthia Goodman, *Hans Hofmann*, New York, 1986, p. 81). These bold and intense colors in the present work act as a vehicle not to portray nature, but to ground his abstractions within it.

A product of his time and unique life experiences, Hofmann's artistic legacy is recognized as one of the most influential of the 20th century. Through the artist's cultural, social, and artistic experiences, he developed a visual style of comparable significance to Jackson Pollock's iconic drip paintings or Barnett Newman's use of the zip. Painted at a pivotal moment in the artist's career, *Moonlit* is an exceedingly significant artwork that truly encapsulates the diverse facets of Hofmann's life.

195

PROPERTY FROM THE COLLECTION OF PHYLLIS
AND C. DOUGLAS DILLON

**HELEN
FRANKENTHALER**

1928 - 2011

Highway

acrylic on canvas

44 $\frac{1}{8}$ by 24 $\frac{1}{8}$ in. 112.1 by 61.3 cm.

Executed in 1966.

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner

\$ 100,000-150,000

“Generally, one may characterize the works of the late sixties as being subject to a relentless paring down to the essential elements of painting. The coltish whimsy of the early works is gone, and in its place is a grave monumentality. Movement is slower; forms are larger and simpler. Fewer decisions are made, but greater deliberation goes into each decision.”

Barbara Rose, *Frankenthaler*, New York 1972, pp. 99-100



196

PROPERTY FROM THE COLLECTION OF PHYLLIS
AND C. DOUGLAS DILLON

PIERO DORAZIO

1927 - 2005

By the Ear

signed, titled and dated 1967 on the reverse
oil and Magna on canvas

28¾ by 36¼ in. 73 by 92.1 cm.

This work is registered with a photo-certificate
at Archivio Piero Dorazio Milan dated *October*
1, 2019.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner
by March 1969

LITERATURE

Marisa Volpi Orlandi, Jacques Lassaigne and
Giorgio Crisafri, *Dorazio*, Venice 1977, cat no. 903

\$ 80,000-120,000



197

PROPERTY FROM THE COLLECTION OF PHYLLIS
AND C. DOUGLAS DILLON

PIERO DORAZIO

1927 - 2005

Cool Star

signed, titled and dated 1962 on the reverse
oil on canvas

32 $\frac{1}{8}$ by 39 $\frac{3}{4}$ in. 81.6 by 101 cm.

This work is registered with a photo-certificate
at Archivo Piero Dorazio Milan dated *October
1, 2019*.

PROVENANCE

Marlborough Gallery, New York

Collection of J. Reeves, New York

Acquired by the present owner by March 1969

EXHIBITED

Künstlerhaus Graz, *Trigon 63-Malerei und
Plastik der Gegenwart aus Italien, Jugoslawien,
Osterreich*, September - October 1963

Philadelphia, University of Pennsylvania,

Institute of Contemporary Art, *Group Zero*,

October - December 1964, illustrated

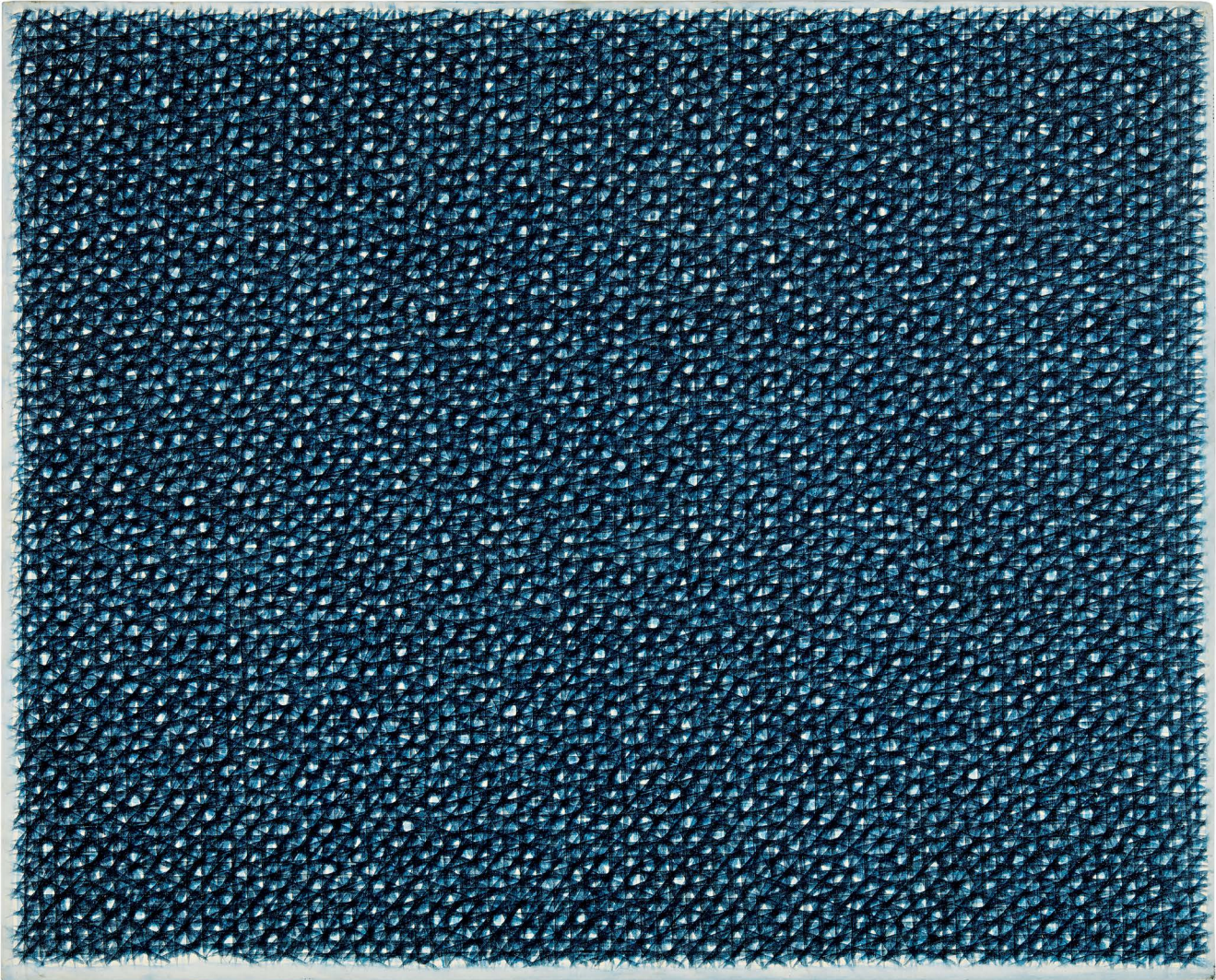
LITERATURE

Marisa Volpi Orlandi, Jacques Lussaigne and
Giorgio Crisafri, *Dorazio*, Venice 1977, cat no.
550, illustrated

\$ 180,000-250,000

“The surface of a canvas is a surface of two dimensions, and from that surface we make an optical phenomenon, we create an image that produces in the observer a sensation, an emotion, from all of which arises successively a problem, a reasoning, a thought, an idea, let us say in fact a mode of thought and of the spirit; if we do that, then we are in presence of art.”

Piero Dorazio



ENRICO CASTELLANI

1930 - 2017

Superficie bianca

signed, titled and dated 2008 on the overlap
acrylic on shaped canvas
59¼ by 79⅞ in. 150.5 by 202.8 cm.
This work is registered in the archives of the
Fondazione Enrico Castellani, Milan under
number 08-007.

PROVENANCE

Haunch of Venison, New York
Acquired from the above by the present owner
in 2009

EXHIBITED

New York, Haunch of Venison, *Enrico
Castellani*, May - June 2009, illustrated in color

LITERATURE

Bernard Blistène, "Enrico Castellani," *Forma
Edizioni*, Florence 2011, p. 175, illustrated in
color

\$ 400,000-600,000



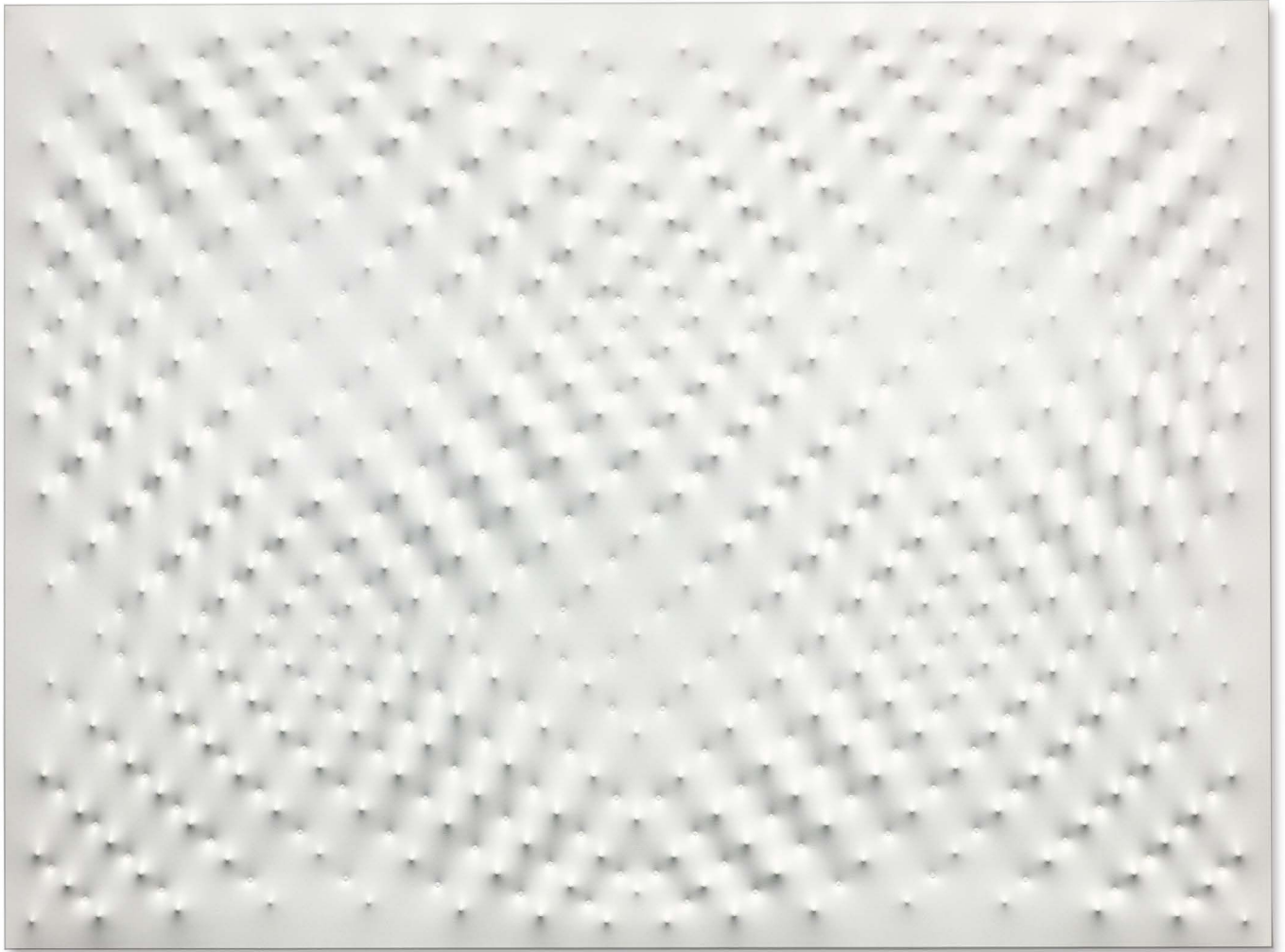
Enrico Castellani at work in his studio, Milan, 1968

Image © Giorgio Colombo, Milan

Art © 2019 Enrico Castellani / Artists Rights Society (ARS), New York /
SIAE, Rome

“Light illuminates the reliefs,
creates shadows and reflections,
flattens and highlights the
surfaces, and thus confers
existence on the painting.
Therefore Castellani could not fail
to gradually approach its splendor
through the use of the absolute
color white, which radiates, slides
across and unifies the surface
and at the same time functions as
a register of total freedom.”

Germano Celant in Exh. Cat., Fondazione Prada,
Enrico Castellani, Milan 2001, p. 17



199

JESÚS RAFAEL SOTO

1923 - 2005

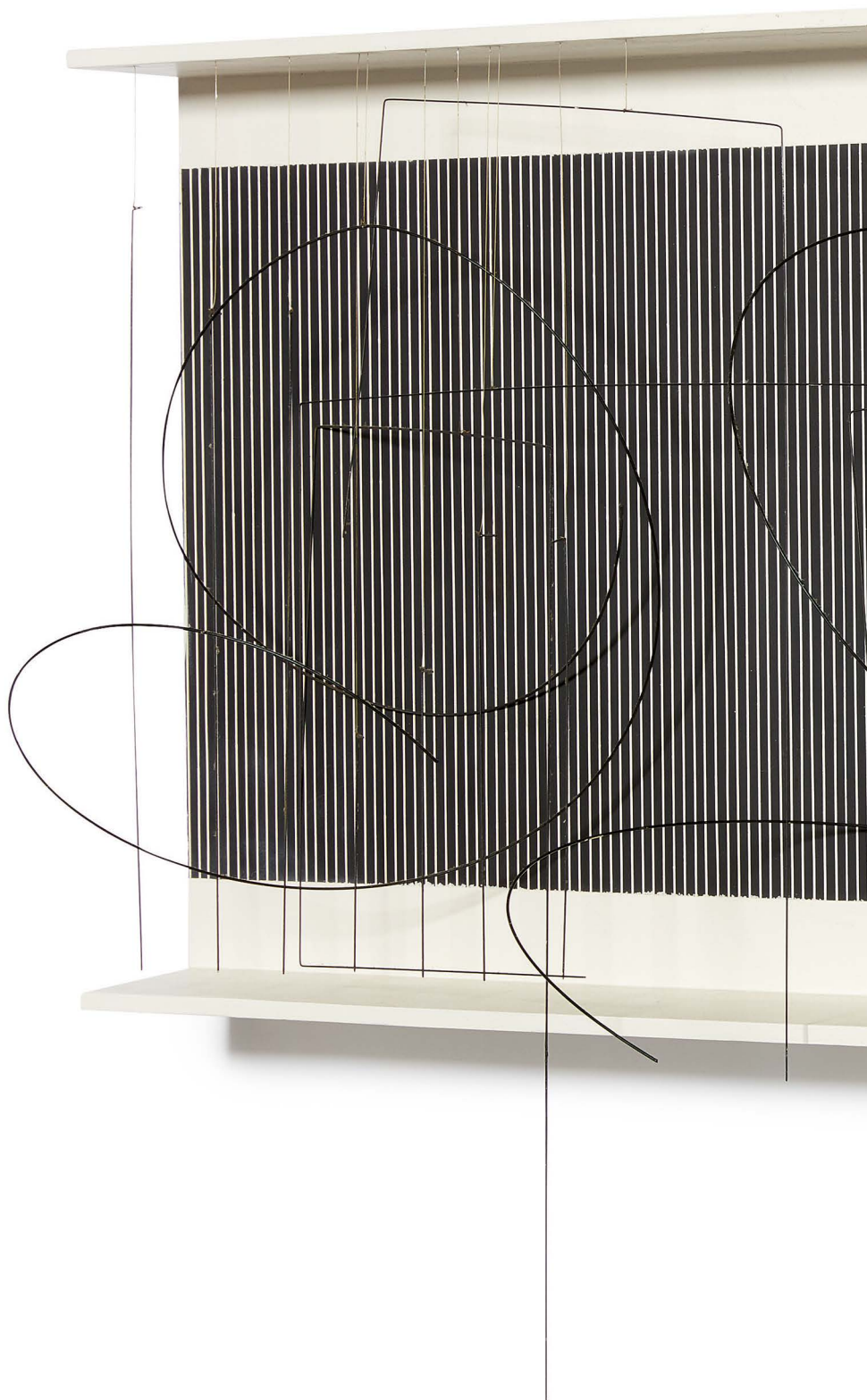
Escritura con ángulos rectos

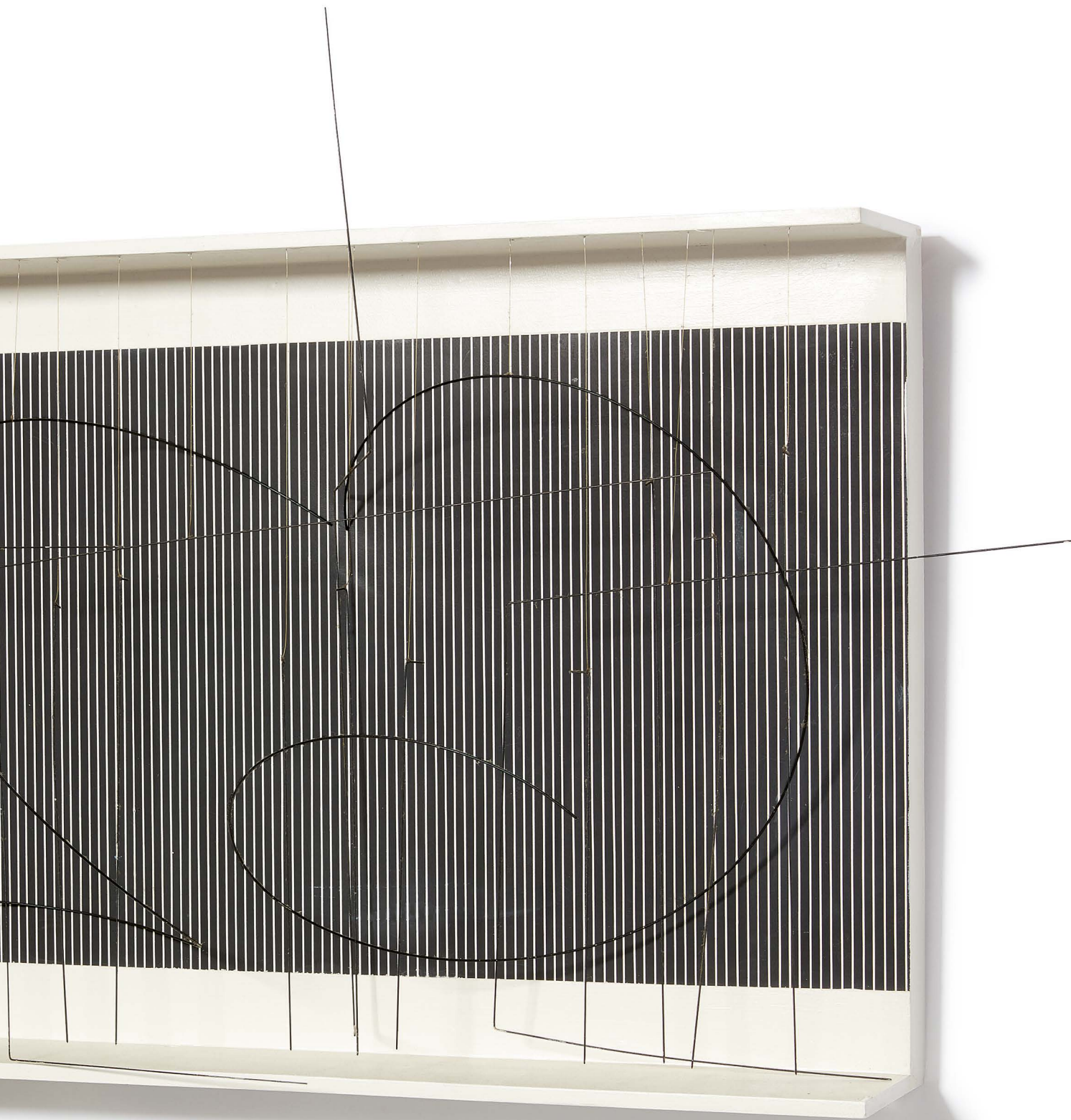
signed and titled on the reverse
acrylic on wood panel with metal and nylon
string
21½ by 41 by 5½ in. 54.6 by 104.1 by 14 cm.

PROVENANCE

Graphic CB2 Gallery, Caracas
Acquired from the above by the present owner
circa 1985

\$ 250,000-350,000





200

VICTOR VASARELY

1906 - 1997

Paura

signed, titled and dated 1984 (1978) on the reverse

acrylic on canvas

85½ by 96½ in. 217.2 by 245.1 cm.

Conceived in 1978, this work was executed in 1984.

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

PROVENANCE

Circle Gallery, New York

Collection of Baron and Baronne Philippe du Noyer de Lescheraine, New York (acquired from the above in May 1988)

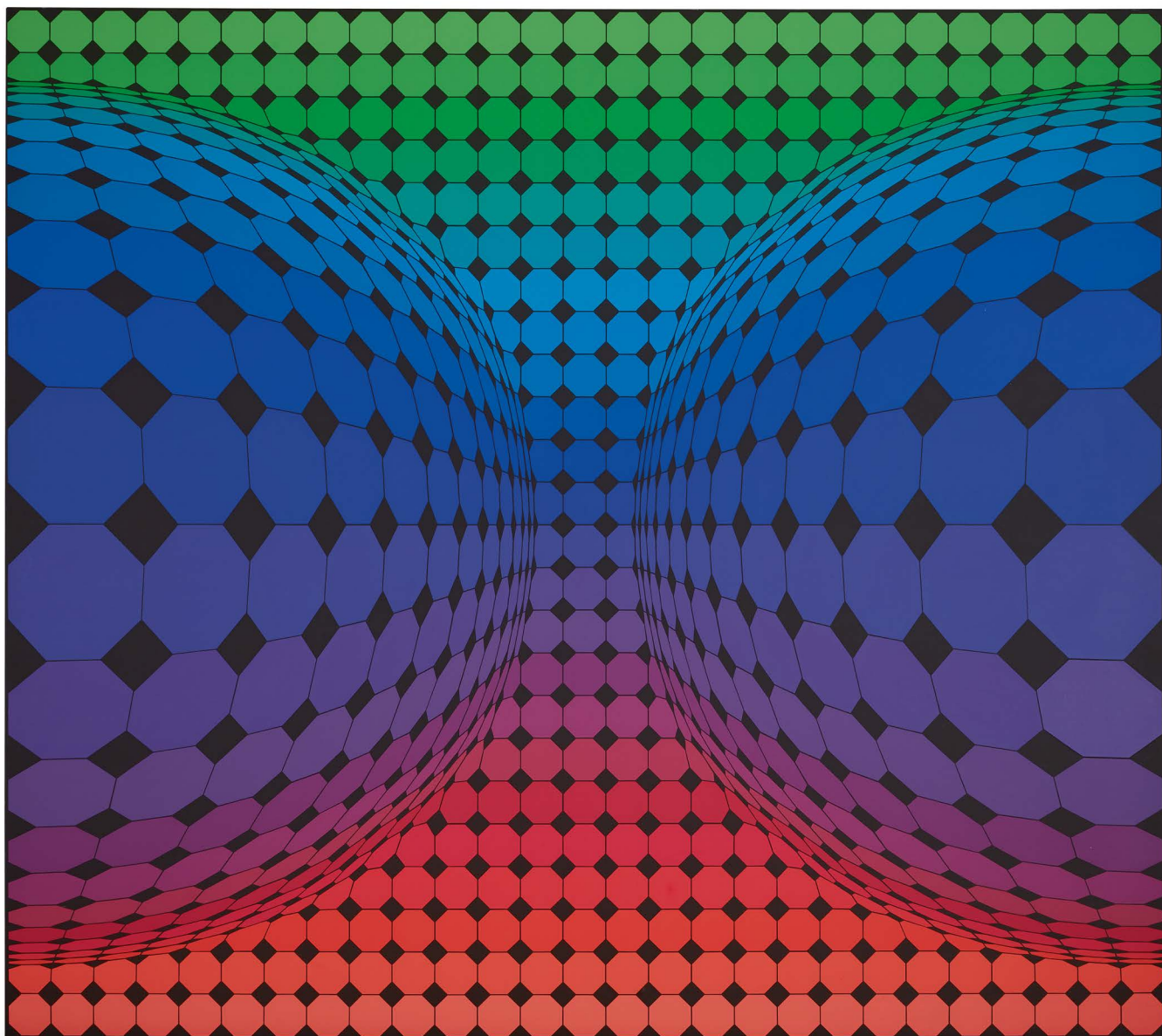
Private Collection, New York (acquired from the above)

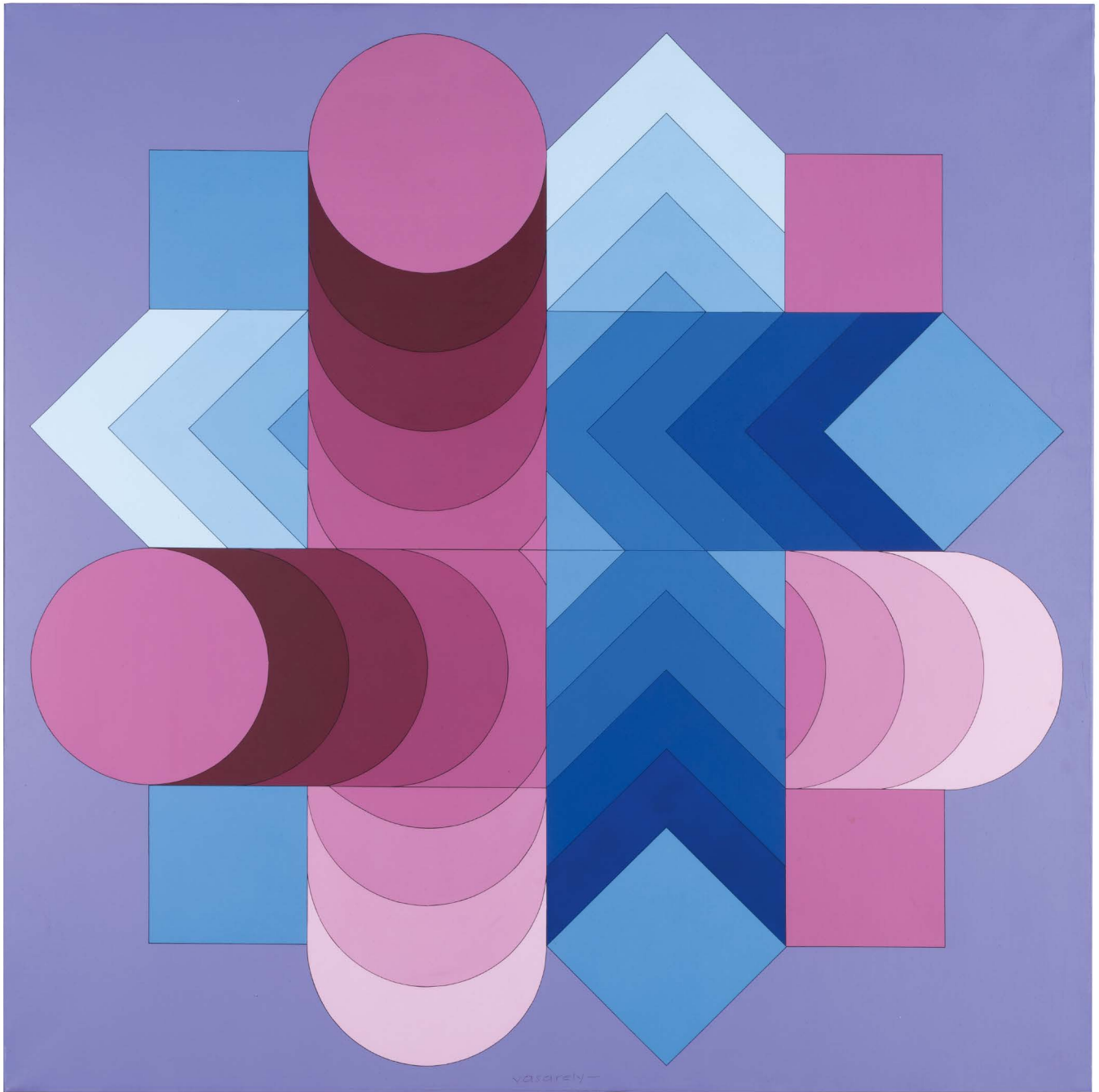
Sotheby's, New York, 15 November 2006, Lot 227

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

Acquired from the above by the present owner

\$ 120,000-180,000





201

VICTOR VASARELY

1906 - 1997

Tsaloka-2

signed; signed, titled and dated 1983 on the reverse

acrylic on canvas

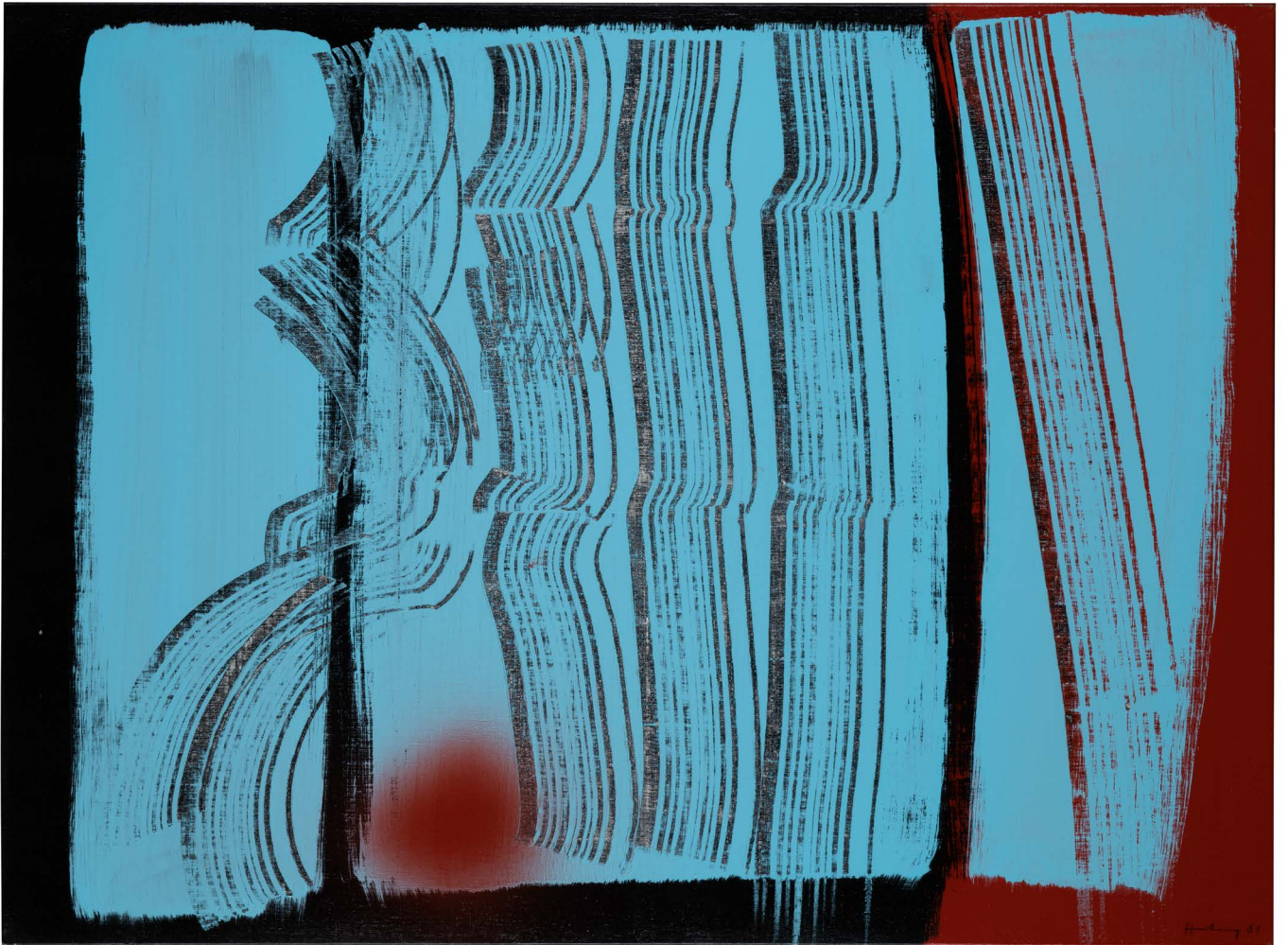
39¼ by 39¼ in. 100 by 100 cm.

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

PROVENANCE

Private Collection
Artus, Gridel, Boscher, Flobert, Paris, 21
December 1994, Lot 149
Acquired from the above by the present owner

\$ 50,000-70,000



202

HANS HARTUNG

1904 - 1989

T-1969-H7

signed and dated 69; titled on the stretcher
oil on canvas

23 $\frac{3}{8}$ by 31 $\frac{1}{8}$ in. 59.5 by 80.3 cm.

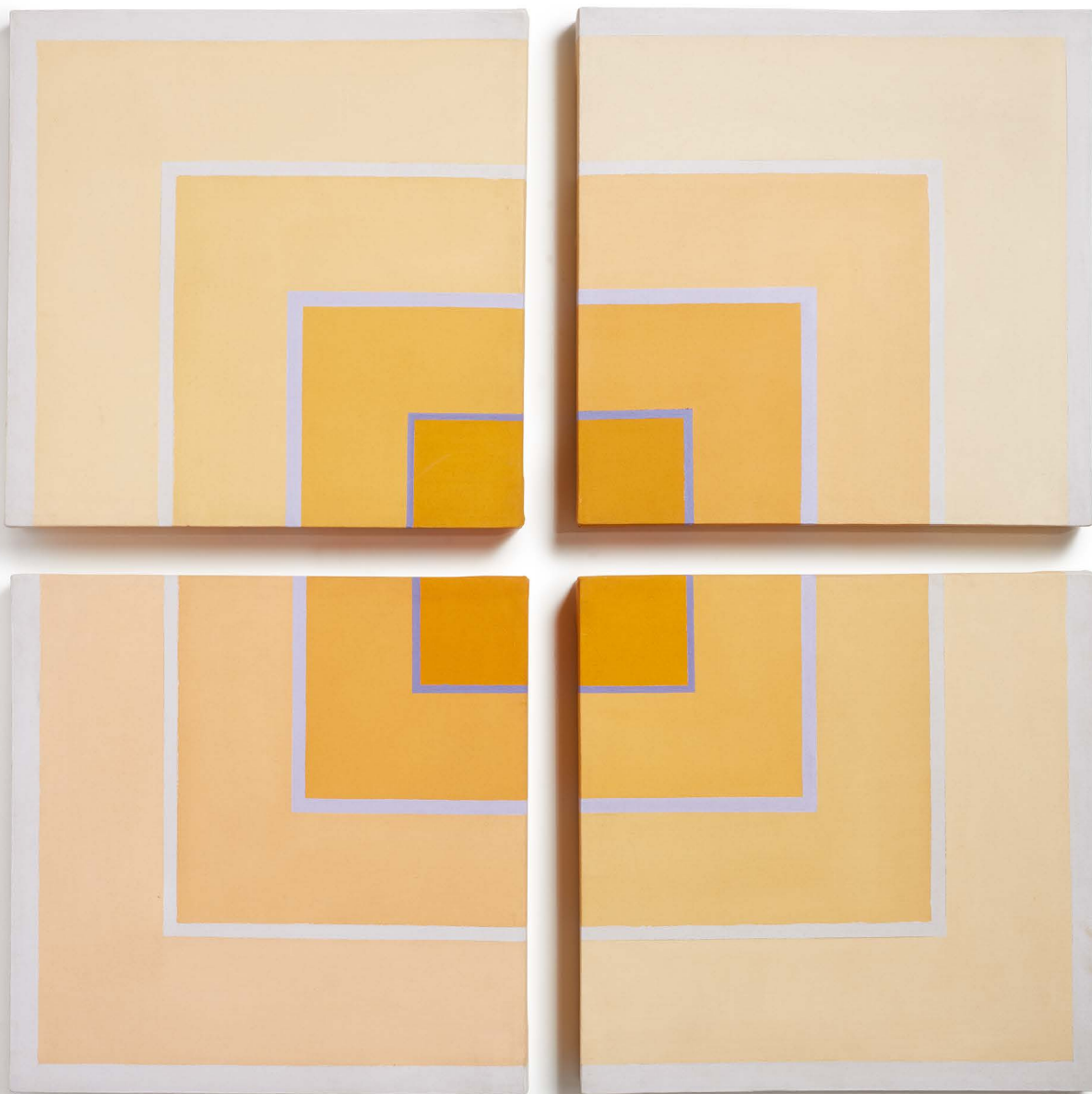
PROVENANCE

Galleria Gissi, Turin

Galleria Seno, Milan

Acquired from the above by the present owner

\$ 80,000-120,000



203

ALEJANDRO PUENTE

1933 - 2013

Cuatro estaciones

acrylic on canvas, in 4 parts

each: 22¾ by 22¾ in. 57.8 by 57.8 cm.

overall: 45½ by 45½ in. 115.6 by 115.6 cm.

Executed in 1970.

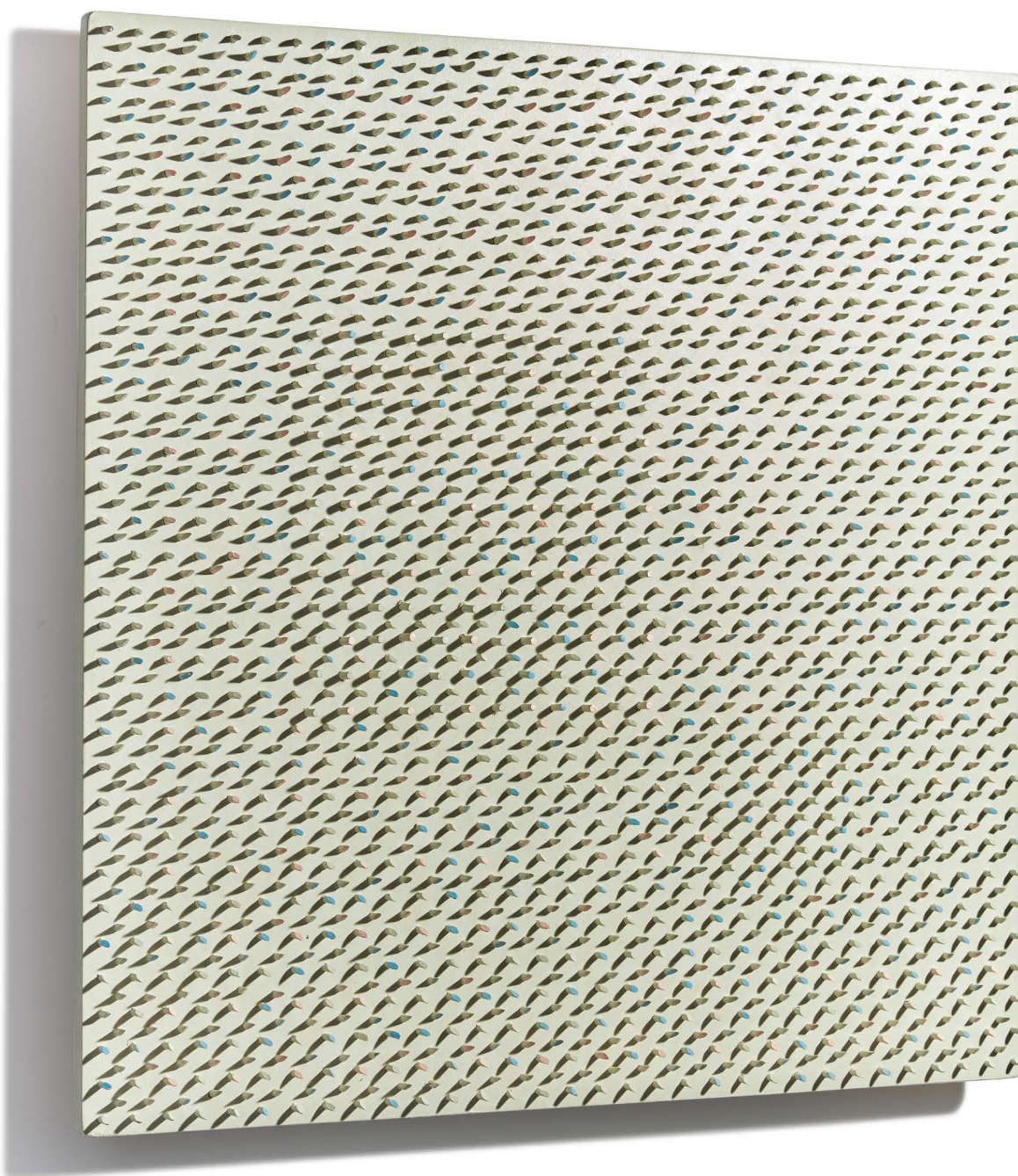
PROVENANCE

Private Collection, Montréal (acquired directly from the artist)

Heffel Fine Art Auction House, Toronto, 29 October 2015, Lot 225

Acquired from the above sale by the present owner

\$ 30,000-40,000



204

LUIS TOMASELLO

1915 - 2014

Objet plastique no. 362

signed, titled and dated 1975 on the reverse
painted wood construction

32¼ by 32⅞ in. 81.9 by 81.6 cm.

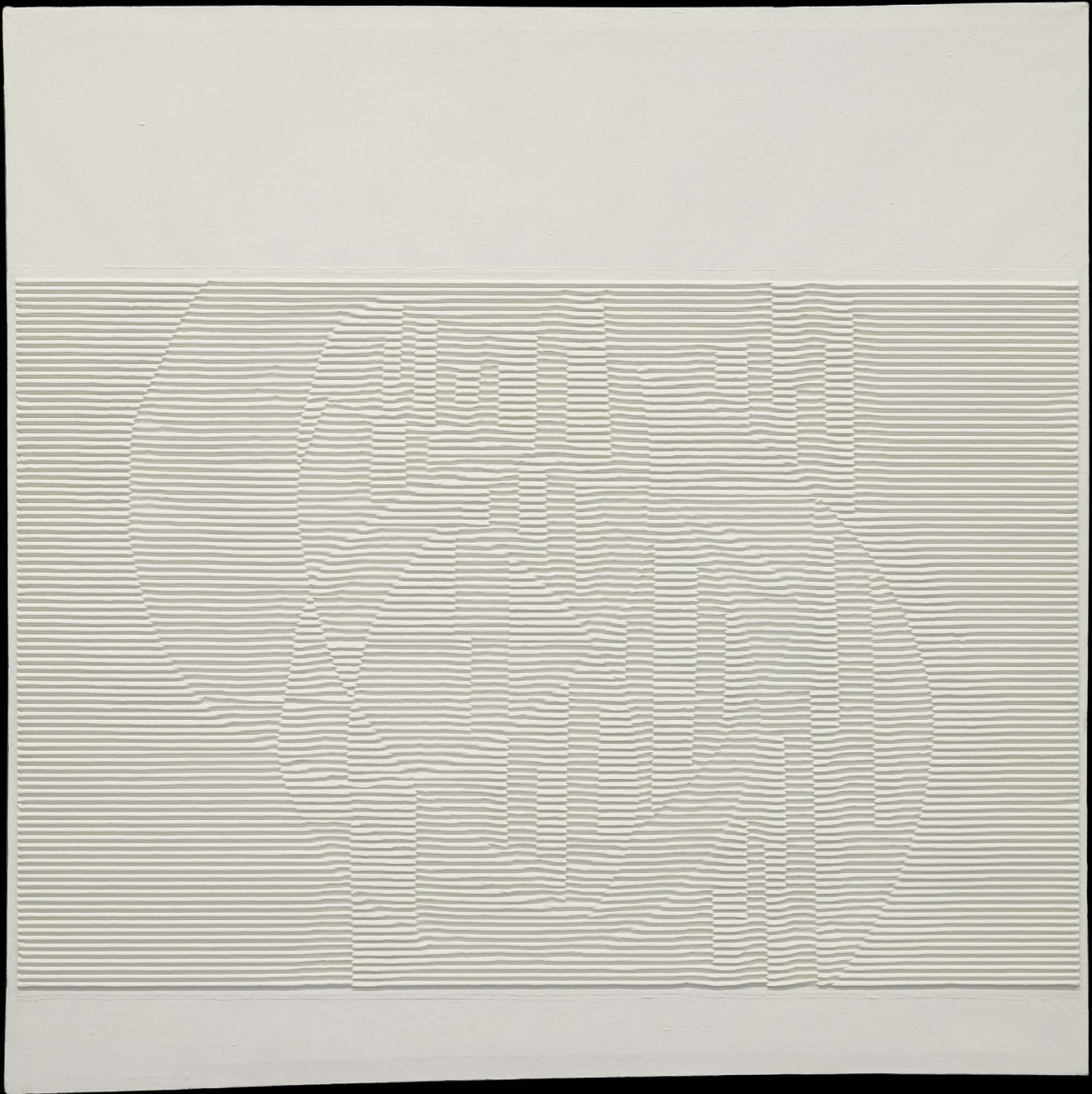
PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Musée d'Art Moderne de la Ville de Paris; Les
Ateliers du Grand-Hornu; The Hague, Galerie
Nouvelles Images, *Tomasello*, February - June
1976

\$ 50,000-70,000



205

FRANCISCO SALAZAR

b. 1937

Positivo negativo 29

dated 1966 on the reverse
acrylic on corrugated cardboard mounted on
canvas
39³/₈ by 39³/₄ in. 100 by 101 cm.

PROVENANCE

Private Collection, South America
Acquired from the above by the present owner

\$ 30,000-40,000



206

**EDUARDO RAMÍREZ
VILLAMIZAR**

1922 - 2004

Relieve circular

signed, titled and dated 1959 on the reverse
painted wood construction
37 $\frac{7}{8}$ by 31 $\frac{7}{8}$ in. 96.2 by 81 cm.

PROVENANCE

Collection of Charles H. and Mary Carpenter,
Pittsburgh (acquired by 1961)
Private Collection, Colombia (acquired from
the above)
Acquired from the above by the present owner

EXHIBITED

New York, David Herbert Gallery, *Purism*,
October 1961

\$ 70,000-90,000

207

SERGIO CAMARGO

1930 - 1990

Untitled, from the series *Cobra*

incised with the artist's signature

Carrara marble

6 by 19¾ by 4½ in. 15.2 by 50.2 by 11.4 cm.

Executed in 1979.

This work is accompanied by a certificate from Galeria Raquel Arnaud signed by Raquel Arnaud and dated *27 de março de 2019*.

PROVENANCE

Galeria Raquel Arnaud, São Paulo

Private Collection, São Paulo (acquired from the above)

Acquired from the above by the present owner

\$ 35,000-40,000





208

PROPERTY FROM A PRIVATE COLLECTION,
MEXICO CITY

OSWALDO VIGAS

1926 - 2014

Ligúrea lúdica

signed; signed, titled and dated 70 on the
reverse

oil on canvas

39¾ by 31⅞ in. 101 by 81 cm.

PROVENANCE

Estate of the artist

Acquired from the above by the present owner

EXHIBITED

Bogotá, Museo de Arte Contemporáneo,
Oswaldo Vigas 1943 - 1973, May - June 1973
Museo de Arte Contemporáneo de Caracas
Sofía Imber, *Oswaldo Vigas, Lo Figurativo y lo
Telúrico 1942-1990*, October - November 1990
Museo de Arte Contemporáneo de Lima;

Santiago de Chile, Museo Nacional de Bellas
Artes; Bogotá, Museo de Arte Moderno de
Bogotá; Museu de Arte Contemporânea da
Universidade de São Paulo; *Oswaldo Vigas:
Antológica 1943-2013*, October 2014 - July
2016

\$ 50,000-70,000



209

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

OSWALDO VIGAS

1926 - 2014

Personaje gris

signed; signed, titled and dated 75 on the
reverse

oil on cardboard mounted on board
16½ by 13 in. 41.9 by 33 cm.

This work is accompanied by a certificate of
authenticity signed by Jeannine Castés de
Vigas.

PROVENANCE

Private Collection, Caracas (acquired directly
from the artist *circa* 1985)
Acquired from the above by the present owner

\$ 40,000-60,000

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION



210

JEAN DUBUFFET

1901 - 1985

Untitled (homme et papillon)

signed and dated *Paris samedi 24 octobre* on the reverse

gouache on postcard

5¾ by 4 in. 14.6 by 10.2 cm.

Executed in 1953.

PROVENANCE

Collection of Patricia Matisse, New York (gift of the artist)

Private Collection, Darien

Sotheby's, New York, 11 March 1998, Lot 214

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

Evelyn Aimis Fine Art, Delray Beach

Acquired from the above by the present owner in July 1998

\$ 20,000-30,000

PROPERTY FROM
THE WILLIAM LOUIS-DREYFUS
FOUNDATION & FAMILY COLLECTIONS

LOTS 211-215



Photograph by Gloria Baker Photography and Shaun Allen Photography

Sotheby's is privileged to offer works from the William Louis-Dreyfus Foundation and Family Collections. Amassed by Louis-Dreyfus over fifty years, the collection is a reflection of William's extraordinary foresight, compassion and dedication. A zealous yet thoughtful collector, a passionate supporter of artists, a published poet and a lover of trees, William defied labels. Generosity was at the core of his belief system and he was relentlessly committed to the underprivileged.

William was born in 1932 outside of Paris to the Frenchman Pierre Louis-Dreyfus and the American-born Dolores Neubauer, who was of Mexican-Brazilian descent. After escaping Nazi-occupied France and moving to the United States, William attended Duke University in 1954 where he received a degree in English and later graduated from the university's law school. Louis-Dreyfus went on to practice law at Dewey Ballentine in New York City, and from 1969 to his retirement in 2006 he was the chief executive officer of the

Louis Dreyfus Group, an international organization of diversified companies that had been wholly owned by the Louis-Dreyfus family since its foundation in 1851. Under his tutelage, he transformed the business into one of the leading global commodities trading platforms, in part because of his strategic recruiting, profit sharing compensation programs and subsequent talent retention.

Louis-Dreyfus' diverse collection re-contextualizes the output of known artists while giving a voice to those whom he felt were unjustly underrepresented. He has been called unpretentious, charming, modest and self-deprecating; guided solely by aesthetics, an artist's "notoriety" was of no consequence to William.

The William Louis-Dreyfus Foundation and Family Collections span time periods and continents, spurring observations on the universal nature of aesthetics and the human condition. He took a particular interest in artists that captured political and social comedy including George Grosz,

Honoré Daumier and Raymond Mason as well as those who relished in the amorphous and non-objective, including Jean Dubuffet, Joan Miró and Wassily Kandinsky. By following his instincts and building personal relationships with artists, he built what is arguably one of the most diverse and progressive collections in the United States.

In addition to his love of art, William had immense respect for the natural world and in particular loved trees. He felt a certain spiritual connection with trees, which he described in his poem "Adjusting:" "I have a passion for the look of trees, their fixedness, their ecstasy in rising out of ground, arms up in praise of heaven and below, their random symmetry, the light they make that brings the seasons on, their contained thickness that accumulates frail, feckless Time. Where else is Time more materially revealed." He planted hundreds of new trees in the land surrounding his home in Mount Kisco, New York, and often hosted the public at his beautiful orchard and gardens.

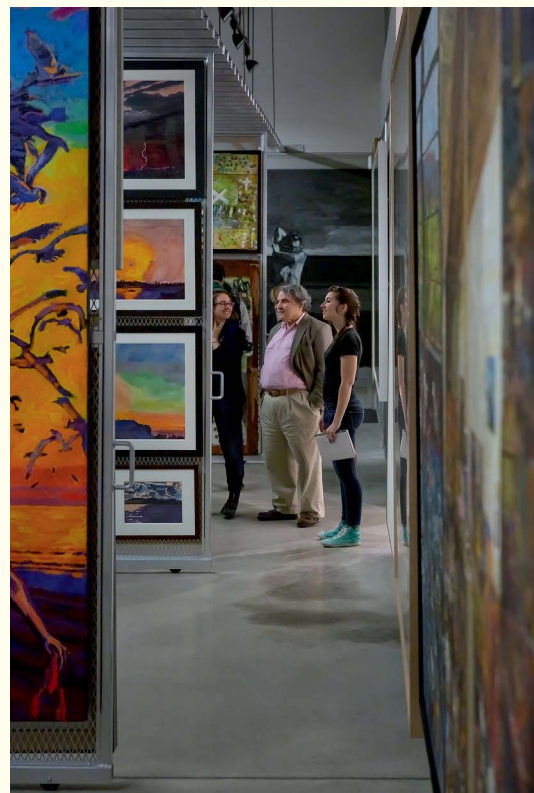


William Louis-Dreyfus at the Foundation; photograph by Gloria Baker Photography and Shaun Allen Photography

A published poet and an essayist, Louis-Dreyfus also served as the chairman of the Poetry Society of America from 1998 to 2008. In 2014, he was awarded the Robert Mills Architect medal by The Smithsonian American Art Museum and the Advancement of American Art award from the National Academy Museum and School. His lifetime work in poetry, *Letters Written and Not Sent*, was published posthumously in 2019.

A defender of social justice, William especially sought to improve the lives of people of color through philanthropy and was dedicated to educational initiatives including the Harlem Children's Zone, a pioneering nonprofit organization committed to ending generational poverty in Central Harlem. Part of the proceeds of sale for these works will go to support the Harlem Children's Zone and its work.

William Louis-Dreyfus died on September 16, 2016.



William Louis-Dreyfus at the Foundation; photograph by Gloria Baker Photography and Shaun Allen Photography

211

JEAN DUBUFFET

1901 - 1985

Portrait of Jules Supervielle

signed, partially titled and dated 47
charcoal on paper

13⅞ by 10½ in. 35.2 by 26.7 cm.

\$ 70,000-100,000

PROVENANCE

Galerie Daniel Cordier, Paris
B.C. Holland Gallery, Chicago
Private Collection, Chicago (acquired from the
above)
Sotheby's, New York, 12 November 2014,
Lot 214
Collection of William Louis-Dreyfus, Mt. Kisco,
New York (acquired from the above sale)
Gift of the above to the William Louis-Dreyfus
Foundation in 2016

EXHIBITED

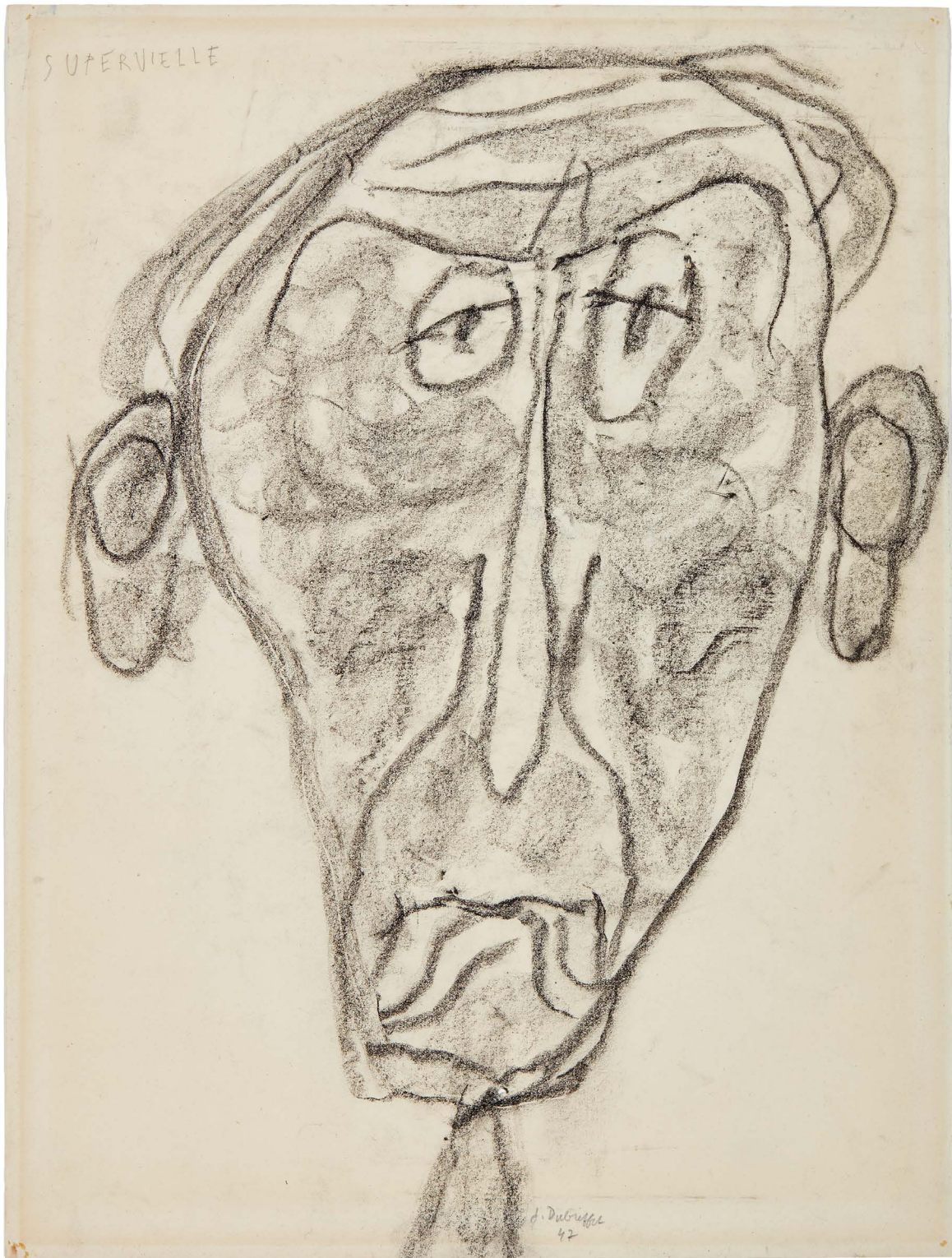
Paris, Galerie René Drouin, *Portraits à
ressemblance extraite, à ressemblance cuite
et confite dans la mémoire, à ressemblance
éclatée dans la mémoire de M. Jean Dubuffet,
peintre*, October 1947, cat. no. 66
Paris, Galerie Berggruen, *Rétrospective des
dessins de Jean Dubuffet*, October - November
1960
Paris, Musée des arts décoratifs, *Jean
Dubuffet 1942-1960*, December 1960 -
February 1961, cat. no. 248, pl. 118, illustrated
New York, Morgan Library & Museum; Los
Angeles, Hammer Museum, *Dubuffet Drawings
1935-1962*, September 2016 - April 2017, cat.
no. 33, p. 130, illustrated in color

LITERATURE

Max Loreau, Ed., *Catalogue des travaux
de Jean Dubuffet, Fascicule III: Plus beaux
qu'ils croient*, Paris 1966, cat. no. 144, p. 97,
illustrated
Jean Dubuffet, "Les personnes que je trouve
belles..." *Le Nouvel Observateur*, 21-27 August
1967, illustrated
Michel Thévoz, "Variations
physiognomoniques de Töpffer à Dubuffet,"
Les Temps Modernes, No. 258, November
1967, illustrated
Andreas Franzke, *Dubuffet Zeichnungen*,
Munich 1980, p. 63, illustrated
Alexandre Vialatte, *Jean Dubuffet et le Grand
Magma*, Paris 1988, p. 19, illustrated
Jan Kříž, *Jean Dubuffet*, Prague 1989, cat. no.
16, p. 27, illustrated

"The work of this poet [Jules Supervielle] does not interest me very much; it is just by chance that I was induced to do his portrait, and this undertaking was not motivated by my having been particularly attracted by his work. However, I have to mention that his physical appearance (he is a tall, lean, stooping devil, whose head—tottering constantly—with the expression of a camel) seemed to lend itself to a portrait which might serve my intentions."

Jean Dubuffet





212

CLAES OLDENBURG

b. 1929

Typewriter Erasers - Position Studies

signed with the artist's initials and dated 70
watercolor and graphite on paper
14½ by 11¾ in. 36.8 by 29.8 cm.

PROVENANCE

Collection of Hannah Wilke, New York (gift of the artist)
The Pace Gallery, New York
Collection of William Louis-Dreyfus, Mt. Kisco, New York (acquired from the above in 1978)
Gift of the above to the William Louis-Dreyfus Foundation in 2015

EXHIBITED

New York, Sidney Janis Gallery, *New Work by Claes Oldenburg*, November 1970
Pasadena Art Museum, *Claes Oldenburg: Object into Monument*, December 1971 - February 1972

\$ 30,000-40,000

213

CLAES OLDENBURG

b. 1929

Soft Fans

signed with the artist's initials and dated '65
charcoal, graphite and watercolor on paper
17 $\frac{7}{8}$ by 11 $\frac{3}{4}$ in. 45.3 by 29.8 cm.

PROVENANCE

Sidney Janis Gallery, New York
Collection of Klaus Kertess, New York
Collection of Mr. and Mrs. Joseph A. Helman,
St. Louis
Blum Helman Gallery, New York
Private Collection
Christie's, New York, 8 May 1990, Lot 133
Collection of William Louis-Dreyfus, Mt. Kisco,
New York (acquired from the above sale)
Gift of the above to the William Louis-Dreyfus
Foundation in 2015

EXHIBITED

City Art Museum of St. Louis, *7 for 67: Works
by Contemporary American Sculptors*, October -
November 1967
Amsterdam, Stedelijk Museum, *Claes
Oldenburg: Tekeningen, aquarellen en grafiek*,
April - June 1977, cat. no. 58, p. 43, illustrated
Paris, Musée National d'Art Moderne, Centre
Georges Pompidou, *Claes Oldenburg dessins,
aquarelles et estampes*, August - October 1977,
cat. no. 58, p. 43, illustrated
New York, Craig F. Starr Gallery, *Claes
Oldenburg Drawings: 1965-1971*, December
2008 - January 2009, illustrated in color

LITERATURE

Gene Baro, *Claes Oldenburg Drawings and
Prints*, New York 1969, cat. no. 242, p. 258

\$ 30,000-40,000





214

JEAN DUBUFFET

1901 - 1985

Escalier

signed with the artist's initials and dated 67
marker on paper
16 by 11 in. 40.6 by 28 cm.

PROVENANCE

Galerie Beyeler, Basel
Collection of William Louis-Dreyfus, Mt. Kisco,
New York (acquired from the above in 1993)
Gift of the above to the William Louis-Dreyfus
Foundation in 2016

LITERATURE

Max Loreau, Ed., *Catalogue des travaux
de Jean Dubuffet, Fascicule XXII: Cartes,
ustensiles*, Paris 1972, cat. no. 358, p. 138,
illustrated

\$ 25,000-35,000



215

**HELEN
FRANKENTHALER**

1928 - 2011

Lighthouse Series II

signed
acrylic on paper
25¾ by 30¾ in. 65.4 by 78.1 cm.
Executed in 1999.

PROVENANCE

Knoedler & Company, New York
Collection of William Louis-Dreyfus, Mt. Kisco,
New York (acquired from the above in 2002)
Acquired by the Louis-Dreyfus Family
Collections by inheritance from the above in
2016

EXHIBITED

Knoedler & Company, New York,
Frankenthaler: Lighthouse Series I-XIV,
November 2001 - January 2002,
cat. no. II, illustrated in color

\$ 40,000-60,000

216

ROBERT MOTHERWELL

1915 - 1991

German Line No. 1

signed with the artist's initials and dated 23

July 72

acrylic, graphite and paper collage on
canvasboard

30 by 12 in. 76.2 by 30.5 cm.

PROVENANCE

Dedalus Foundation

Collection of Skip Paul and Van Fletcher,

Beverly Hills

Manny Silverman Gallery, Los Angeles

Acquired from the above by the present owner
in 2012

EXHIBITED

Princeton University, Art Museum, *Robert
Motherwell: Recent Work*, January - February
1973, cat. no. 23

Los Angeles, Manny Silverman Gallery,
Robert Motherwell: At Five in the Afternoon,
September - November 2005, cat. no. 2, p. 5,
illustrated in color

LITERATURE

Jack Flam, Katy Rogers and Tim Clifford, Eds.,
*Robert Motherwell Paintings and Collages: A
Catalogue Raisonné 1941-1991, Vol. 3: Collages
and Paintings on Paper and Paperboard*, New
Haven 2012, cat. no. C352, p. 176, illustrated
in color

\$ 100,000-150,000





217

ADOLPH GOTTLIEB

1903 - 1974

Untitled

acrylic on paper
8¾ by 9 in. 22.2 by 22.9 cm.
Executed in 1969.

PROVENANCE

Estate of the artist
Adolph and Esther Gottlieb Foundation, New
York
Galería Elvira González, Madrid
Acquired from the above by the present owner
in 2009

EXHIBITED

Madrid, Galería Elvira González, *Adolph
Gottlieb: Obra sobre papel*, March - May 2009

\$ 50,000-70,000



218

JOAN MITCHELL

1925 - 1992

Untitled

signed
oil and gouache on paper
10½ by 7¾ in. 26.7 by 19.7 cm.
Executed circa 1964.

PROVENANCE

Galerie Yataya, Tokyo
Private Collection, Tokyo
Acquired from the above by the present owner

\$ 50,000-70,000

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

219

WILLEM DE KOONING

1904 - 1997

High Point

signed

oil on vellum and newsprint collage mounted
to Masonite

44¾ by 28¾ in. 113.7 by 72.1 cm.

Executed in 1964.

\$ 350,000-450,000

PROVENANCE

Paul Kantor Gallery, Los Angeles

Collection of John Powers, New York (acquired
circa 1970)

Private Collection

Lyn Segal Fine Art, New York

Acquired from the above by the present owner
in January 2005

EXHIBITED

New York, Allan Stone Gallery, *de Kooning/
Cornell*, February - March 1965, fig. 7,

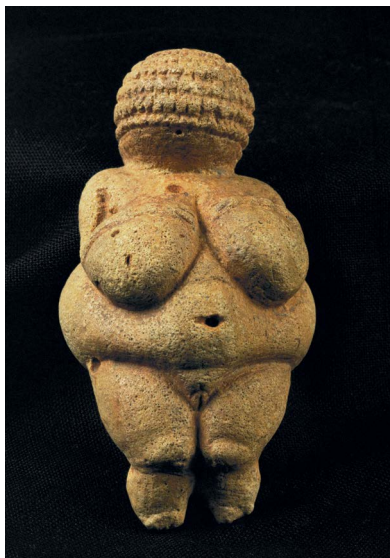
illustrated

Los Angeles, Paul Kantor Gallery, *Willem de
Kooning*, March - April 1965, fig. 6, illustrated

LITERATURE

Nancy Marmer, "Review: Paul Kantor Gallery,
de Kooning," *Artforum*, Vol. 3, No. 8, May
1965, p. 13, illustrated

Yoshiyuki Fuji and Yamakawa Kenichi,
*Contemporary Great Masters: Willem de
Kooning*, Tokyo 1993, pl. 73, illustrated in color



Venus of Willendorf, 25th mill. BCE.
Image © Erich Lessing / Art Resource, NY

"The women I paint now are very friendly and pastoral, like my landscapes, and not so aggressive. Women are the symbol of civilization, like the Venus of Willendorf. I can't get away from the femaleness—those breasts are such great shapes."

Willem de Kooning



220

PROPERTY FROM THE COLLECTION OF ARTHUR
AND SARA JO KOBACKER

JEAN DUBUFFET

1901 - 1985

Site avec 4 personnages

signed with the artist's initials and dated 81
acrylic on paper mounted to canvas
26 $\frac{5}{8}$ by 19 $\frac{7}{8}$ in. 67.6 by 50.4 cm.

PROVENANCE

Estate of the artist
Collection of Isalmina Dubuffet, Paris (by
descent from the above to the artist's
daughter)
Waddington Galleries, London
Private Collection
Christie's, New York, 10 November 1999,
Lot 666
Acquired from the above sale by the present
owner

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet, Fascicule XXXIV: Psycho-sites*,
Paris 1984, cat. no. 209, p. 61, illustrated

\$ 120,000-180,000

“One must not confuse what the eyes apprehend with what happens when the mind takes it in. In any single instant the eyes see only a side facing them, they converge on a small field. The mind totalizes; it recapitulates all the fields; it makes them dance together...Perhaps we live in a world invented by ourselves.”

Jean Dubuffet



221

THEODOROS STAMOS

1922 - 1997

White Spring #1

signed; signed twice, titled, and dated 1963-4
on the stretcher
oil on canvas
60 by 44 in. 152.4 by 111.8 cm.

PROVENANCE

Collection of Mr. and Mrs. Olof Söderblom,
Sweden
Crane Kalman Gallery, London
Private Collection, Los Angeles (acquired from
the above in 2013)
Gift of the above to the present owner

LITERATURE

Ralph Pomeroy, *Stamos*, New York 1975, cat.
no. 162, illustrated in color

\$ 120,000-180,000

“The great figurative painters were involved with grandeur of vision, using the figure as a means to an end, whereas today the best of the abstract painters are also involved with a grandeur of vision using color as their means toward a new space-light.”

Theodoros Stamos



All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

222

WILLEM DE KOONING

1904 - 1997

Untitled

signed

oil on paper mounted to canvas
40 $\frac{1}{8}$ by 26 $\frac{1}{4}$ in. 101.9 by 66.7 cm.
Executed circa 1969.

\$ 250,000-350,000

PROVENANCE

Collection of Elaine de Kooning, New York
(acquired directly from the artist)
Private Collection, New York (acquired from
the above)
Private Collection, New York
James Goodman Gallery, New York
Waddington Galleries, London
Acquired from the above by the present owner
in December 2004

LITERATURE

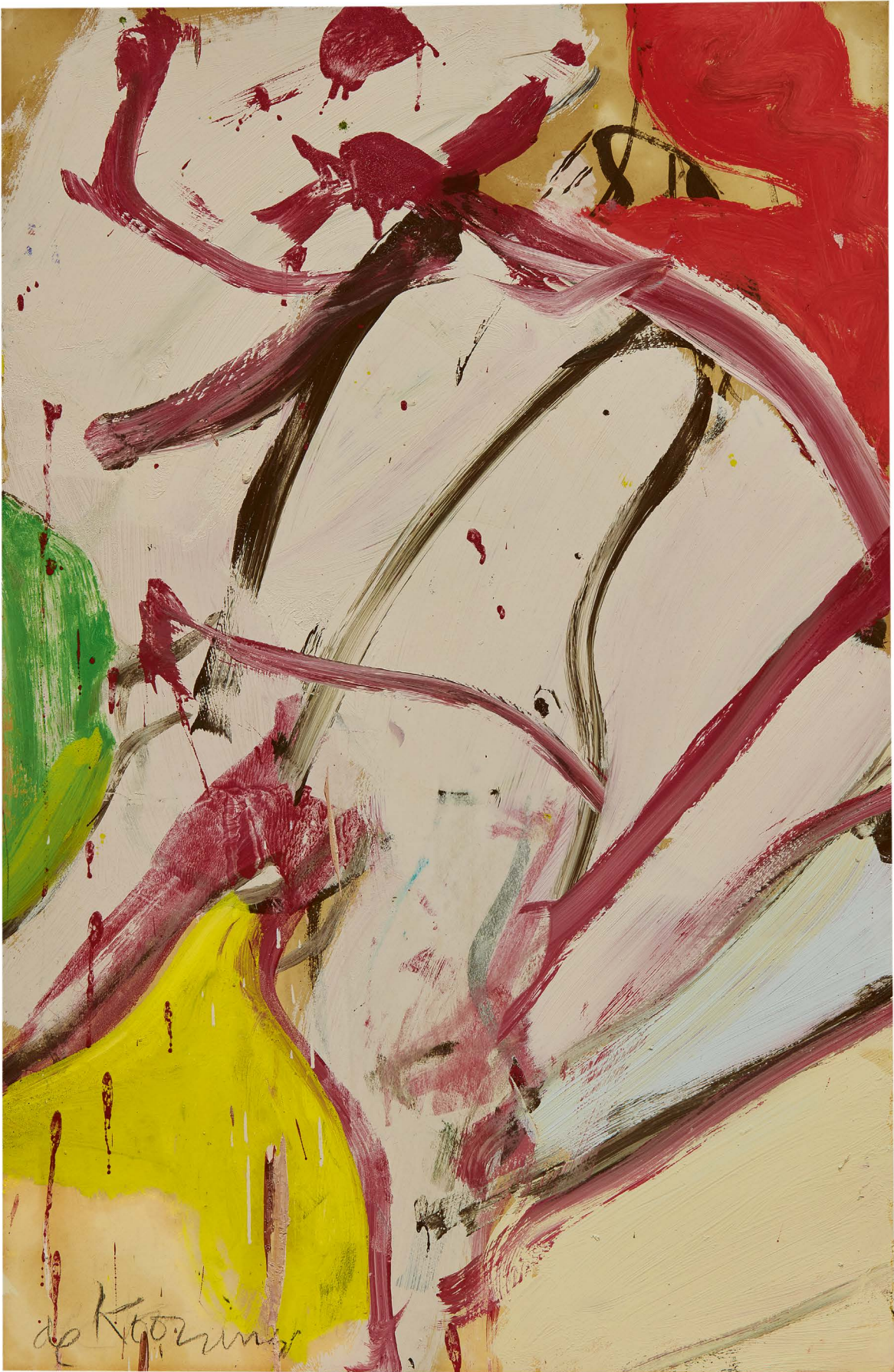
Waddington Galleries, *Paintings, Sculpture and
Works on Paper*, London 2004, cat. no. 34, p.
75, illustrated in color



Willem de Kooning in his studio in East Hampton, Long Island, 1967
Image © Ben Van Meerendonk / Hulton Archive / Getty Images
Art © 2019 The Willem de Kooning Foundation / Artists Rights Society
(ARS), New York

“The indeterminate contours and slashing shorthand push the figures de Kooning painted in the second half of the 1960s into abstraction and vice versa. The figure is dared into existence. The body of the seated, splayed-legged woman...is so marginally delineated that it all but becomes a negative space. Her legs dissolve, her arms are almost impossible to locate...Some of the primal ambiguities and ferocity of *Woman I* rise to the surface.”

Klaus Kertess in *Exh. Cat.*, Basel, Kunstmuseum, *de Kooning, Paintings 1960-1980*, 2005, p. 56



223

ISAMU NOGUCHI

1904 - 1988

Klee's Stone

incised with the artist's initials on the lower
right edge

Jasper and hot-dipped galvanized steel
22¾ by 11½ by 5⅞ in. 57.8 by 29.2 by 13 cm.
Executed in 1982.

PROVENANCE

Isamu Noguchi Foundation, New York
The Pace Gallery, New York
PaceWildenstein, New York
Acquired from the above by the present owner
in November 2000

EXHIBITED

New York, The Pace Gallery, *Noguchi: New
Sculpture*, May - June 1983, p. 12, illustrated
in color

LITERATURE

Isamu Noguchi Foundation and Garden
Museum, *The Isamu Noguchi Catalogue
Raisonné*, 2011-Ongoing, cat. no. 988,
illustrated in color

\$ 80,000-120,000





224

DAVID SMITH

1906 - 1965

Large Oval

incised with the artist's signature and date
4-11-64

painted ceramic

23 by 19½ in. 58.4 by 49.3 cm.

PROVENANCE

Collection of David Gil (acquired directly from the artist)

Garth Clark Gallery, New York

Acquired from the above in October 2005

EXHIBITED

Syracuse, Everson Museum of Art, *New Works in Clay by Contemporary Painters and Sculptors*, January - April 1976, cat. no. 73, p. 73, illustrated in color

Washington, D.C., Barbara Fielder Gallery, *Six from the Bennington Group-1964: Clay Pieces*, January - February 1982

New York, Garth Clark Gallery, *Bare Clay:*

Ceramic Nudes in 20th-Century Art, September - October 2004, cat. no. 8

New York, Garth Clark Gallery, *Ceramics by Twelve Artists*, September - November 2005

\$ 30,000-40,000



225

HANS HOFMANN

1880 - 1966

Untitled

signed
gouache and crayon on paper
17 by 14 in. 43.2 by 35.6 cm.
Executed in 1944.

PROVENANCE

Ameringer, McEnery & Yohe Gallery, New York
Acquired from the above by the present owner
in 2009

\$ 12,000-18,000

226

PROPERTY FROM A DISTINGUISHED SOUTHERN
CALIFORNIA FAMILY

ALEXANDER CALDER

1898 - 1976

Necklace

gold wire and string

9 by 9 in. 22.9 by 22.9 cm.

Executed in 1946.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A16707.

PROVENANCE

Collection of Keith and Edna Warner,
Gloversville (acquired directly from the artist)
Sotheby's, New York, 21 May 1981, Lot 706
Private Collection, Los Angeles (acquired from
the above sale)

Thence by descent to the present owner
in 2004

\$ 250,000-350,000

“Calder’s jewelry may be seen as a sort of Surrealistic strategy to entrap the wearer into participating in an art performance, even to become bewitched. To wear the jewelry is to induce dreams and to become metamorphosed. It is typical of Calder and his art to be more allusive than first meets the eye.”

Mark Rosenthal in Alexander S.C. Rower, Ed., *Calder Jewelry*, New York 2007, p. 67



PROPERTY FROM A DISTINGUISHED SOUTHERN
CALIFORNIA FAMILY

ALEXANDER CALDER

1898 - 1976

Bracelet

gold wire

3¼ by 2¾ by 1¼ in. 8.3 by 7 by 3.2 cm.

Executed in 1947.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A16712.

PROVENANCE

Collection of Keith and Edna Warner,
Gloversville (acquired directly from the artist)
Sotheby's, New York, 21 May 1981, Lot 707
Private Collection, Los Angeles (acquired from
the above sale)

Thence by descent to the present owner in
2004

\$ 40,000-60,000



228

PROPERTY FROM A DISTINGUISHED SOUTHERN CALIFORNIA FAMILY

ALEXANDER CALDER

1898 - 1976

Bracelet

gold wire

3 by 2½ by 1 in. 7.6 by 6.4 by 2.5 cm.

Executed in 1947.

This work is registered in the archives of the Calder Foundation, New York, under application number A16708

PROVENANCE

Collection of Keith and Edna Warner, Gloversville (acquired directly from the artist) Sotheby's, New York, 21 May 1981, Lot 707 Private Collection, Los Angeles (acquired from the above sale)

Thence by descent to the present owner in 2004

\$ 40,000-60,000



229

PROPERTY FROM A DISTINGUISHED SOUTHERN CALIFORNIA FAMILY

ALEXANDER CALDER

1898 - 1976

Ring

gold wire

1½ by 1 by 1¾ in. 2.9 by 2.5 by 4.4 cm.

Executed in 1950.

This work is registered in the archives of the Calder Foundation, New York, under application number A16706.

PROVENANCE

Collection of Keith and Edna Warner, Gloversville (acquired directly from the artist) Sotheby's, New York, 21 May 1981, Lot 705 Private Collection, Los Angeles (acquired from the above sale)

Thence by descent to the present owner in 2004

\$ 30,000-40,000



230

PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

oil and acrylic on canvas
108 by 80 in. 274.3 by 203.2 cm.
Executed in 1965.

This work is identified with the identification number of *SFF.423* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Yayoi Gallery, Tokyo
Acquired from the above by the present owner in July 1993

LITERATURE

Yves Michaud, *Sam Francis*, Paris 1992, p. 117, illustrated
Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley 2011, cat. no. SFF.423, illustrated in color on the DVD

\$ 200,000-300,000





231

PROPERTY FROM A DISTINGUISHED WEST COAST
COLLECTION

LORSER FEITELSON

1898 - 1978

Untitled

signed twice, titled and dated 1977 on the
backing board; signed four times and variously
dated on the reverse
acrylic on canvasboard
30 by 24 in. 76.2 by 61 cm.
Executed in 1976-1977.

PROVENANCE

Acquired directly from the artist by the
present owner in 1978

Born in Savannah, Georgia in 1898, Lorser
Feitelson settled in Los Angeles in 1927 and
was a pioneering champion of California Hard
Edge Abstraction. In 1959, curator and critic
Jules Langsner mounted the exhibition *Four
Abstract Classicists* the Los Angeles County
Museum in Exposition Park, which featured
Feitelson, Karl Stanley Benjamin, John

McLaughlin and Frederick Hammersley. The
Classicists, with their precise use of line and
color to define abstract, geometric forms,
painted in direct opposition to the romanticism
of Abstract Expressionism and, in Langsner's
words, were "finite, flat, rimmed by a hard
clean edge...not intended to evoke in the
spectator any recollections of specific shapes
he may have encountered in some other
connection. They are autonomous shapes,
sufficient unto themselves—that is to say, pure
abstractions."

\$ 25,000-35,000



232

LEON POLK SMITH

1906 - 1996

Okie

signed, titled and dated 1957 on the reverse
oil on canvas
diameter: 31½ in. 80 cm.

PROVENANCE

Betty Parsons Gallery, New York
Collection of Harvey Kaplan, Chicago
(acquired from the above in March 1960)
Christie's, New York, 12 July 2005, Lot 21
Gary Snyder Fine Art, New York
Private Collection, New York
Acquired from the above by the present owner

\$ 25,000-35,000



233

PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

JOHN MCCRACKEN

1934 - 2011

Blink

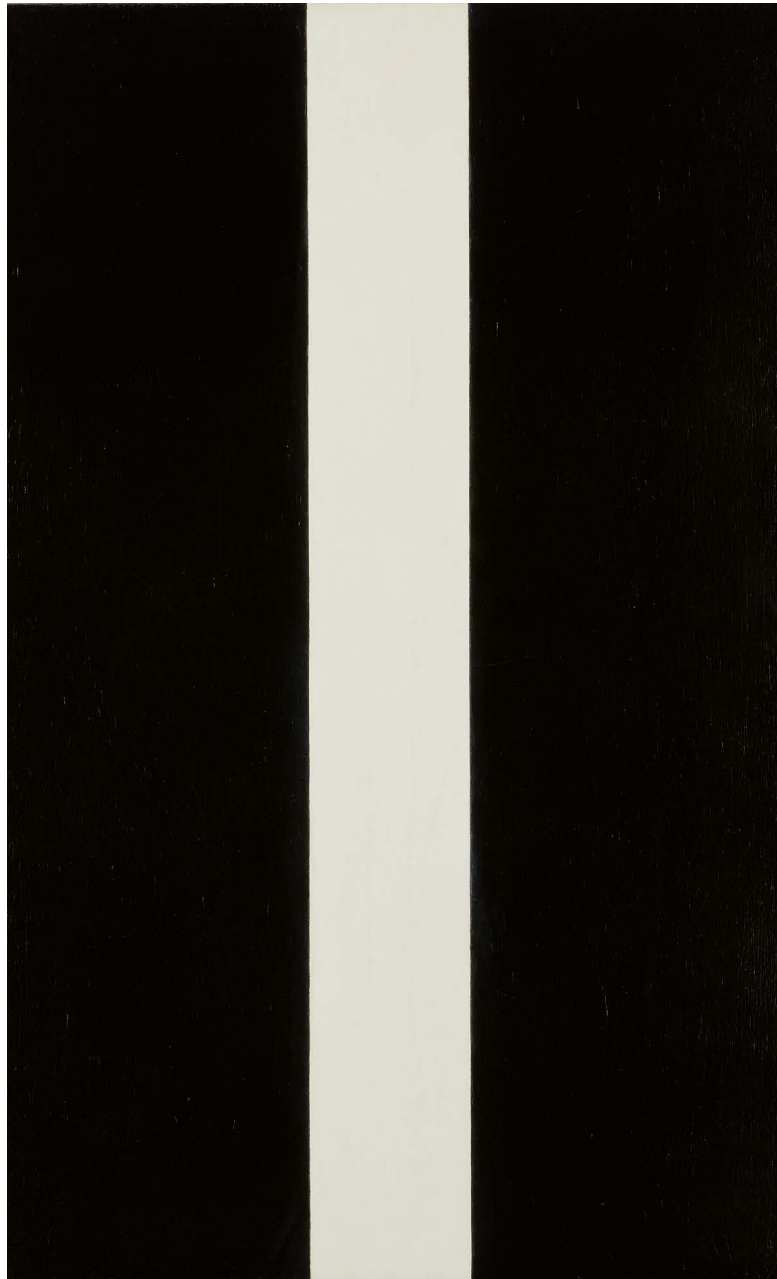
signed, titled and dated 2002 on the reverse
resin and fiberglass on plywood
8 by 12 by 3/4 in. 20.3 by 30.5 by 8.3 cm.

PROVENANCE

LA Louver, Venice

Acquired from the above by the present owner
in June 2002

\$ 60,000-80,000



234

JOHN MCLAUGHLIN

1898 - 1976

#21

oil on canvas
48 by 30 in. 121.9 by 76.2 cm.
Executed in 1959.

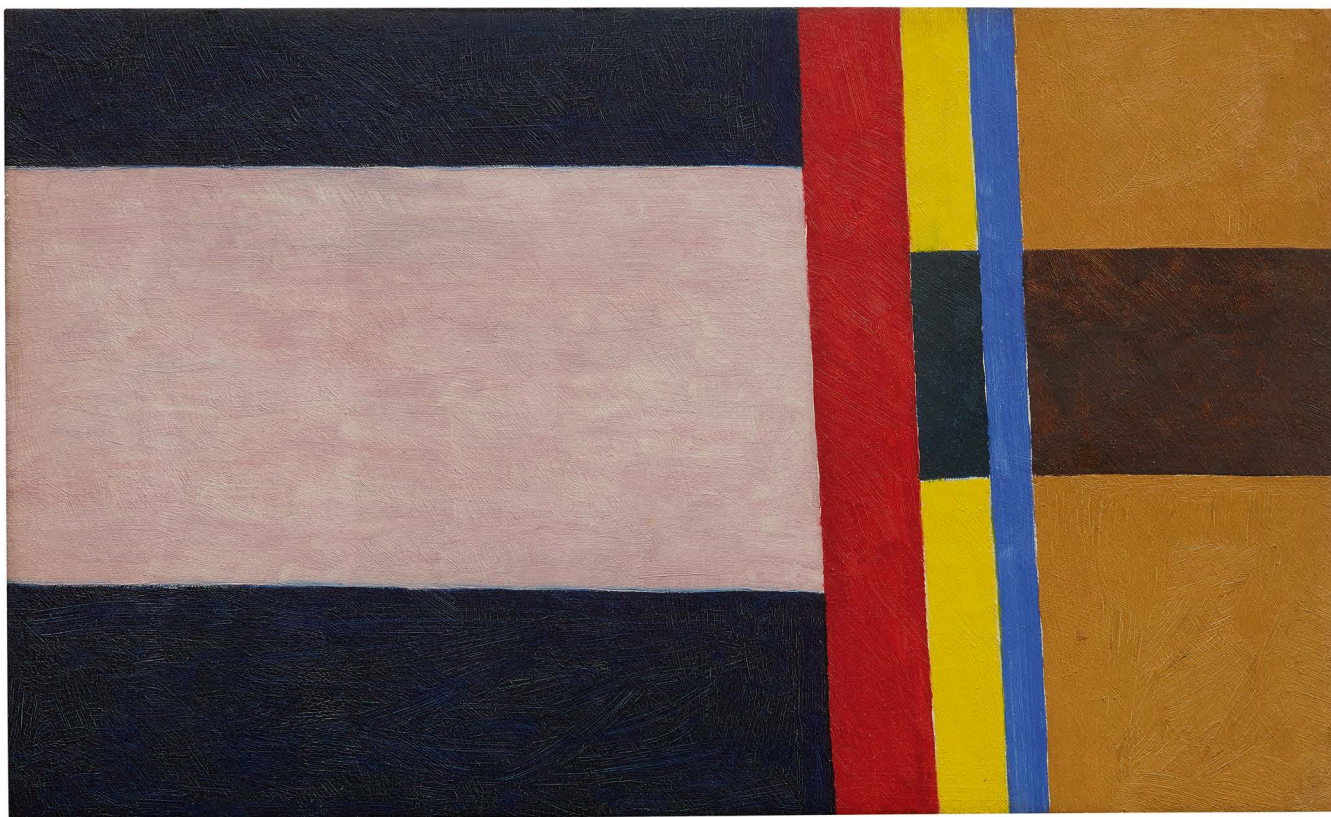
PROVENANCE

Felix Landau Gallery, Los Angeles
Collection of H. Marc Moyens, Washington,
D.C. (acquired from the above)
Christie's, New York, 28 February 2007,
Lot 325
Acquired from the above sale by the present
owner

EXHIBITED

Washington, D.C., American University, The
Katzen Arts Center, *Remembering Marc and
Komei*, January - March 2006, cat. no. 21

\$ 60,000-80,000



235

PROPERTY FROM THE ESTATE OF ANNE NEWELL

ROY NEWELL

1914 - 2006

Untitled

oil on board
12¼ by 20 in. 32.2 by 50.8 cm
Executed *circa* 1960.

PROVENANCE

Estate of the artist
Thence by descent to the present owner in
2006

See catalogue note on SOTHEBYS.COM

\$ 20,000-30,000



236

**EDUARDO RAMÍREZ
VILLAMIZAR**

1922 - 2004

El Dorado

signed and dated 57; signed, titled and dated
1957 on the reverse

oil on canvas

35¾ by 31½ in. 90.8 by 80 cm.

PROVENANCE

Private Collection, South America

Acquired from the above by the present owner

EXHIBITED

Mexico City, Instituto Nacional de Bellas Artes,
Secretaría de Educación Pública, *Primera
Bienal Interamericana*, June 1958, cat. no. 6

\$ 30,000-40,000



237

MERCEDES PARDO

1922 - 2005

Rendijas

signed, titled, dated 1984 and dedicated
*Propiedad Sr Pedro Gómez La Habana Cuba
con mi constante cariño al gran amigo Pedro* on
the reverse
oil on canvas
47¼ by 48 in. 120 by 121.9 cm.

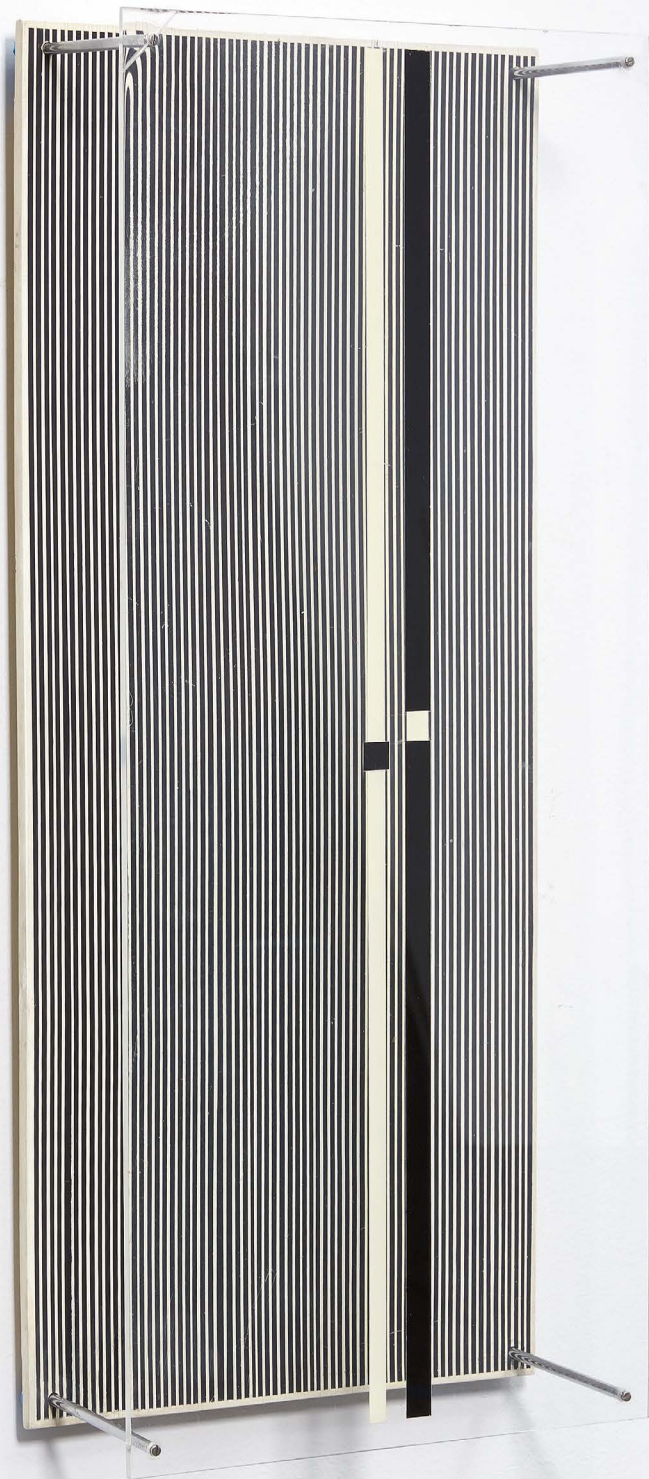
PROVENANCE

Collection of Pedro Gomez Fernandez, Havana
(gift of the artist in 1984)
Acquired from the above by the present owner

EXHIBITED

Havana, Centro de Arte Contemporáneo
Wifredo Lam, *1 Bienal de la Habana*, May 1984

\$ 40,000-60,000



238

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JESÚS RAFAEL SOTO

1923 - 2005

**Permutación, from the series
Síntesis**

indistinctly signed on a label affixed to the
reverse

painted wood, Plexiglas and metal

27½ by 11¾ by 4¾ in. 69.9 by 29.8 by 12 cm.

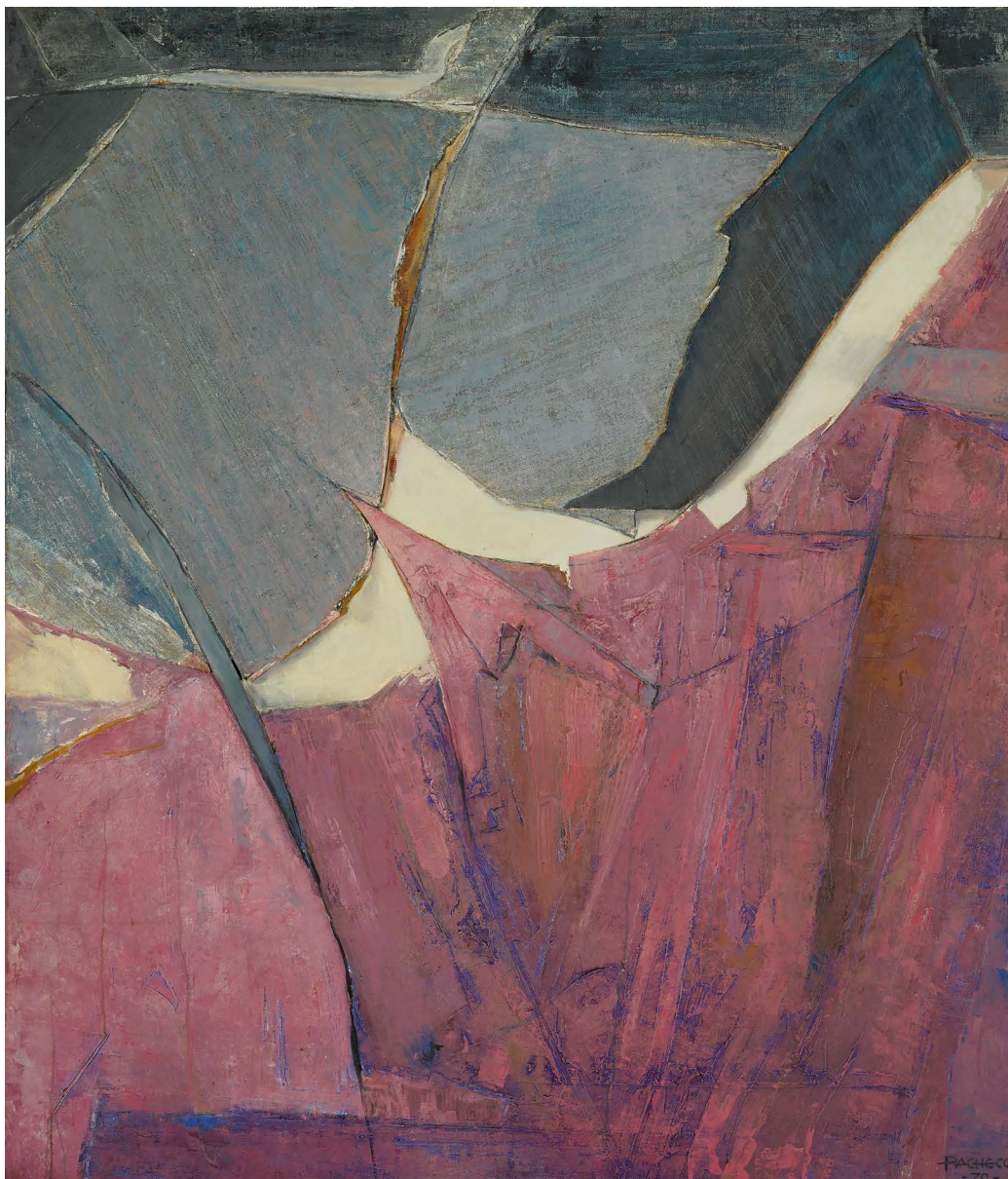
Executed in 1965, this work is number 3 from a
series of 9.

PROVENANCE

Private Collection, Caracas (acquired directly
from the artist circa 1985)

Acquired from the above by the present owner

\$ 60,000-80,000



239

PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

**MARÍA LUISA
PACHECO**

1919 - 1982

PROVENANCE

Gift of the artist to the present owner

\$ 18,000-22,000

Lipari

signed and dated 1970; signed, titled and dated
1970 on the reverse

oil, cardboard and wood on canvas

56 by 48 in. 142.2 by 121.9 cm.



240

FERNANDO BOTERO

b. 1932

Naturaleza muerta con cafetera

signed and dated 62

oil on canvas

28 by 30 $\frac{1}{8}$ in. 71.1 by 76.5 cm.

PROVENANCE

The Contemporaries, New York

Private Collection, New York

Christie's, New York, 25 November 1997,

Lot 266

Private Collection (acquired from the above sale)

Christie's, New York, 21 November 2002,

Lot 128

Acquired from the above sale by the present owner

\$ 70,000-90,000

PROPERTY FROM THE
COLLECTION OF
ULRICH OTTO SAUER,
GERMANY



241

ALEXANDER CALDER

1898 - 1976

Feathery Starfish

signed and dated 73

gouache and ink on paper

29½ by 43¼ in. 74.9 by 109.9 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A06682.

PROVENANCE

Perls Galleries, New York

Collection of Jess Lieboquitz, Great Neck

Private Collection, Tuscon (by descent from the above)

Sotheby's, New York, 11 October 2006,

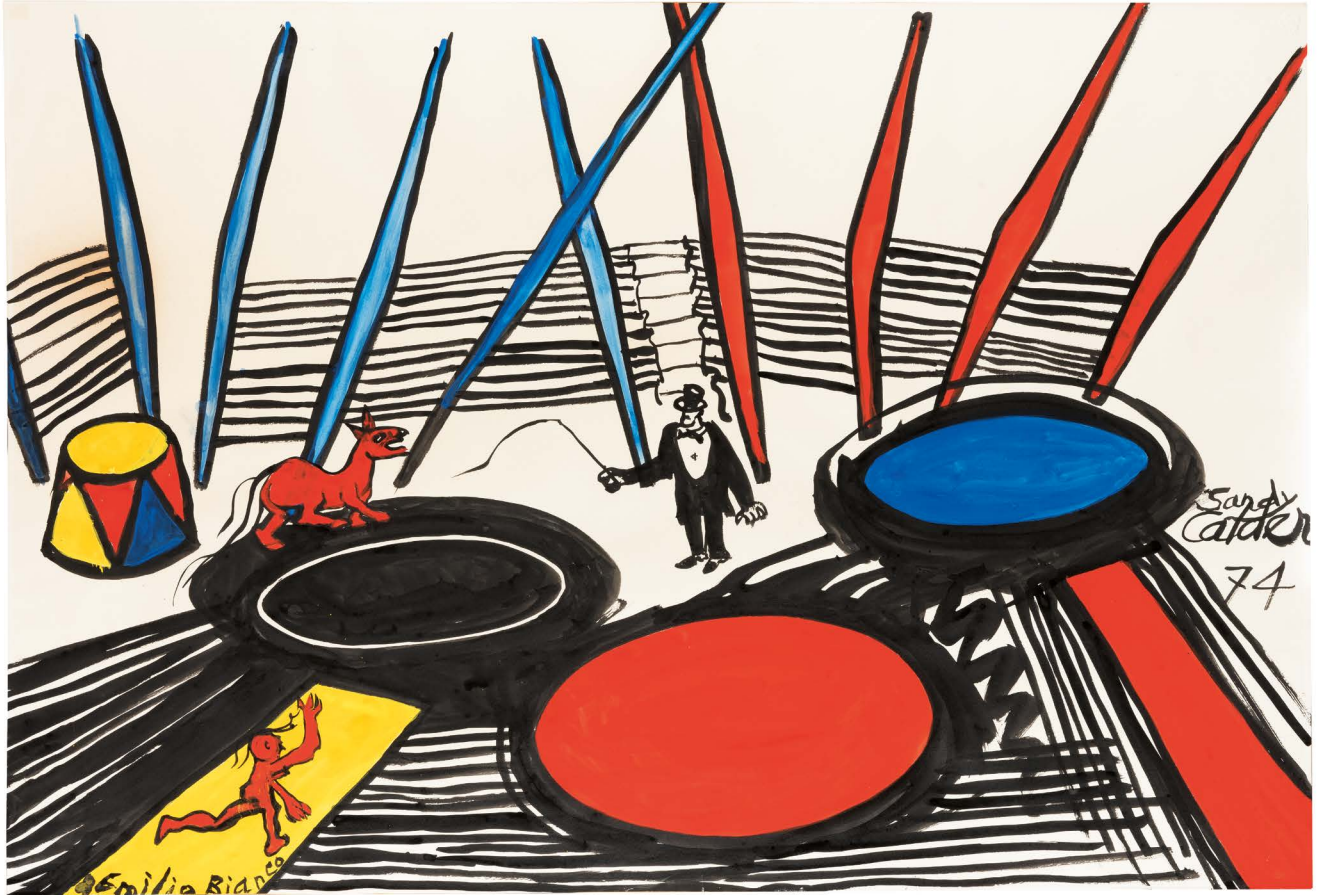
Lot 263

Private Collection, Belgium (acquired from the above sale)

Galerie Leu, Munich

Acquired from the above by the present owner in 2007

\$ 40,000-60,000



242

ALEXANDER CALDER

1898 - 1976

Untitled

signed, dated 74 and dedicated *Emilio Bianco*
gouache and ink on paper

29½ by 43 in. 74.9 by 109.2 cm.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A25241.

PROVENANCE

Gift of the artist to the present owner in 1974

\$ 50,000-70,000

PROPERTY FROM THE
COLLECTION OF
ULRICH OTTO SAUER,
GERMANY



243

ALEXANDER CALDER

1898 - 1976

Untitled

signed and dated 70
gouache on paper laid down on canvas
29½ by 43 in. 75 by 109.2 cm.

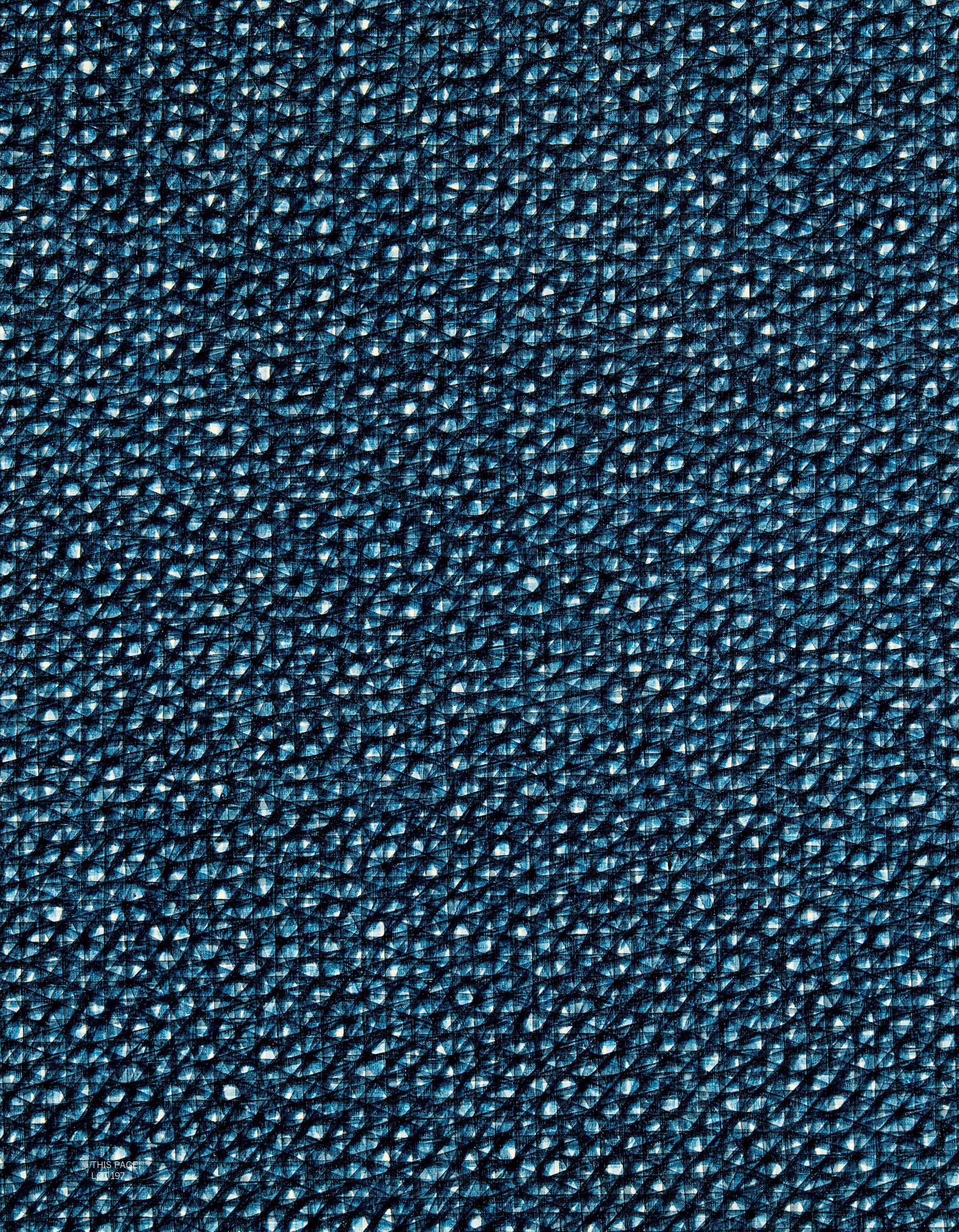
This work is registered in the archives of the
Calder Foundation, New York, under application
number A29009.

PROVENANCE

Galerie Leu, Munich
Acquired from the above by the present owner

\$ 40,000-60,000

End of Morning Session





All Things Beautiful

PROPERTY FROM AN AMERICAN
PRIVATE COLLECTION

**TO BE SOLD IN CONTEMPORARY ART EVENING
AUCTION NEW YORK 14 NOVEMBER**

EXHIBITION FREE AND OPEN TO THE PUBLIC 1-14 NOVEMBER

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Property of a Gentleman
RENÉ MAGRITTE
Cosmogonie élémentaire, 1949



Impressionist & Modern Art Evening Sale

AUCTION NEW YORK 12 NOVEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 1-12 NOVEMBER

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ENQUIRIES + 1 212 606 7360

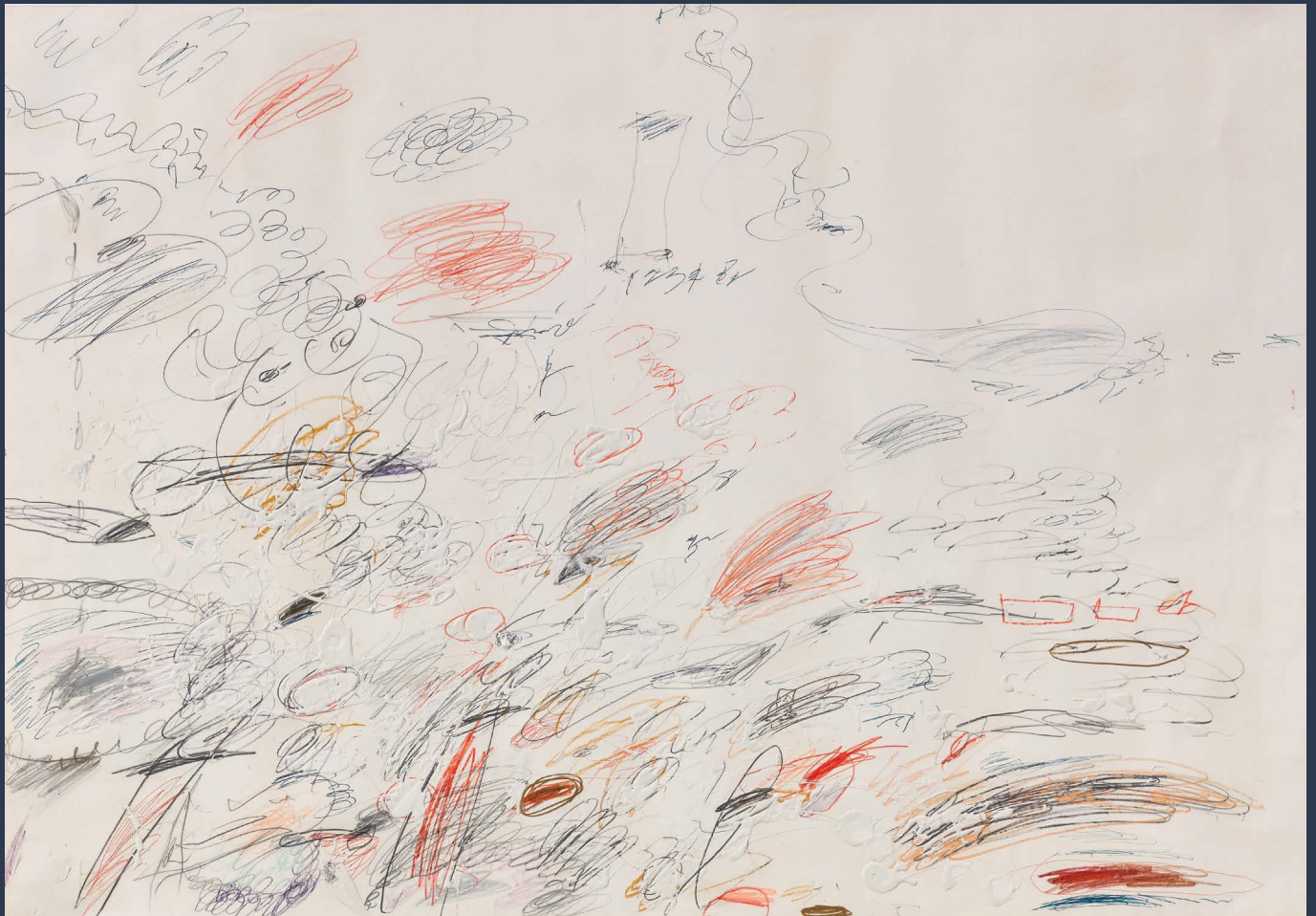
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CY TWOMBLY
Untitled, 1964
Estimate €1,200,000–1,800,000



Arte Contemporanea
AUCTION MILAN 26 – 27 NOVEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 22 – 25 NOVEMBER

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

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

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

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

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

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000.

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

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

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The

auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

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

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

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online

Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees,

charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

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Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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

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

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

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

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

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

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

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

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

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

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

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

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

⊙ Restricted Materials

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

Π Monumental

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

🔍 Premium Lot

In order to bid on "Premium Lots" (🔍 in print catalogue or ✨ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please

bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

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

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

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

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

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

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

auctioneer. Please take note of them.

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

3. DURING THE AUCTION

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

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make.

Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. 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 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 payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

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

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

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

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning,

insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

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

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, 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 All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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

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

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

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

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.

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 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 7332.

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.

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.

GLOSSARY FOR PHOTOGRAPHS

Name of Artist Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same photographer or author. While every reasonable effort has been made to provide accurate descriptions or dates, the Terms of Guarantee do not extend to any descriptive information.

Titles Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

Prints An early print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. The distinction between an early print and a print done considerably later would be expressed as follows, with the date referring to the production of the negative: 1901 (for an early print); 1901, printed later (for a later print)

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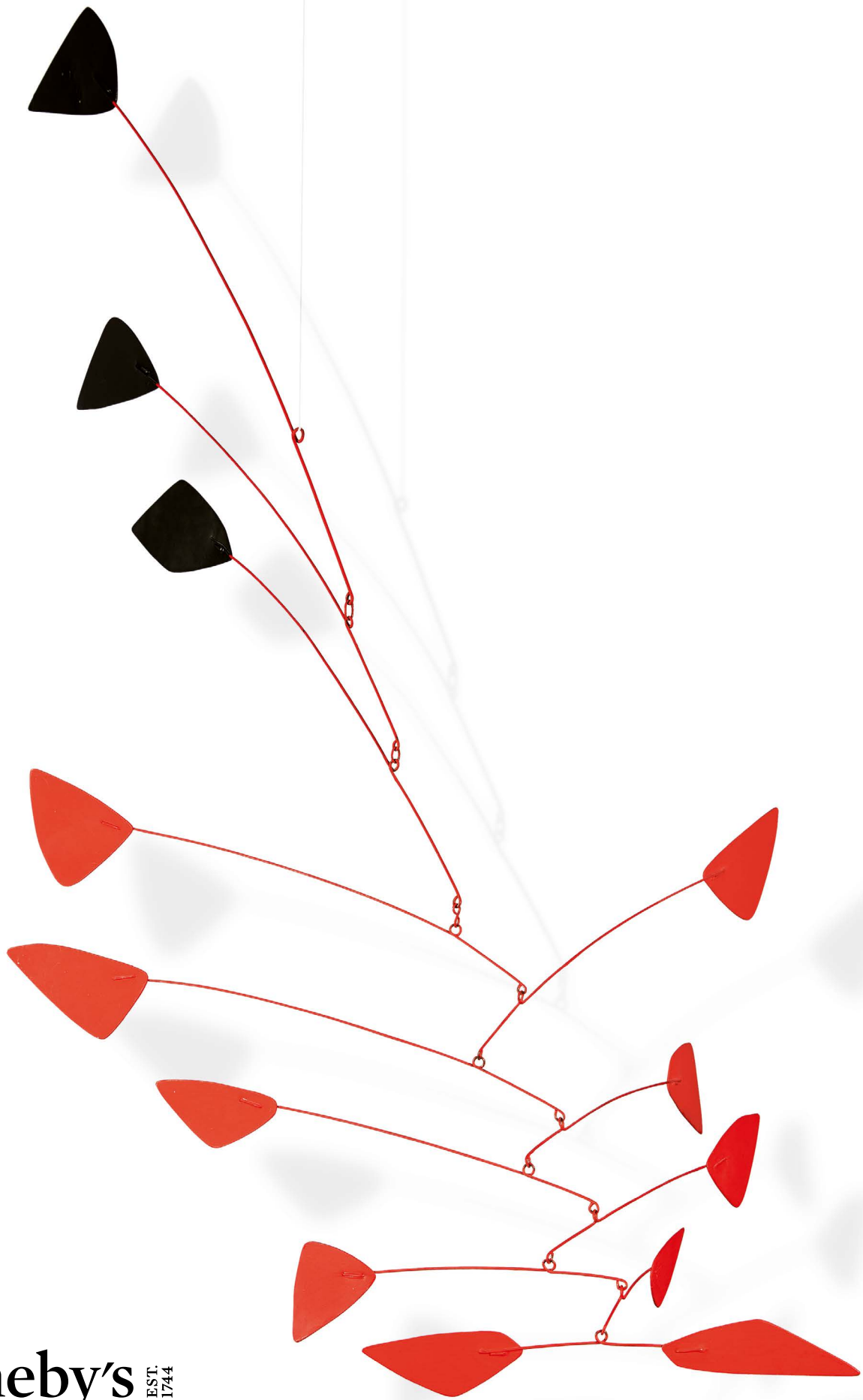
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