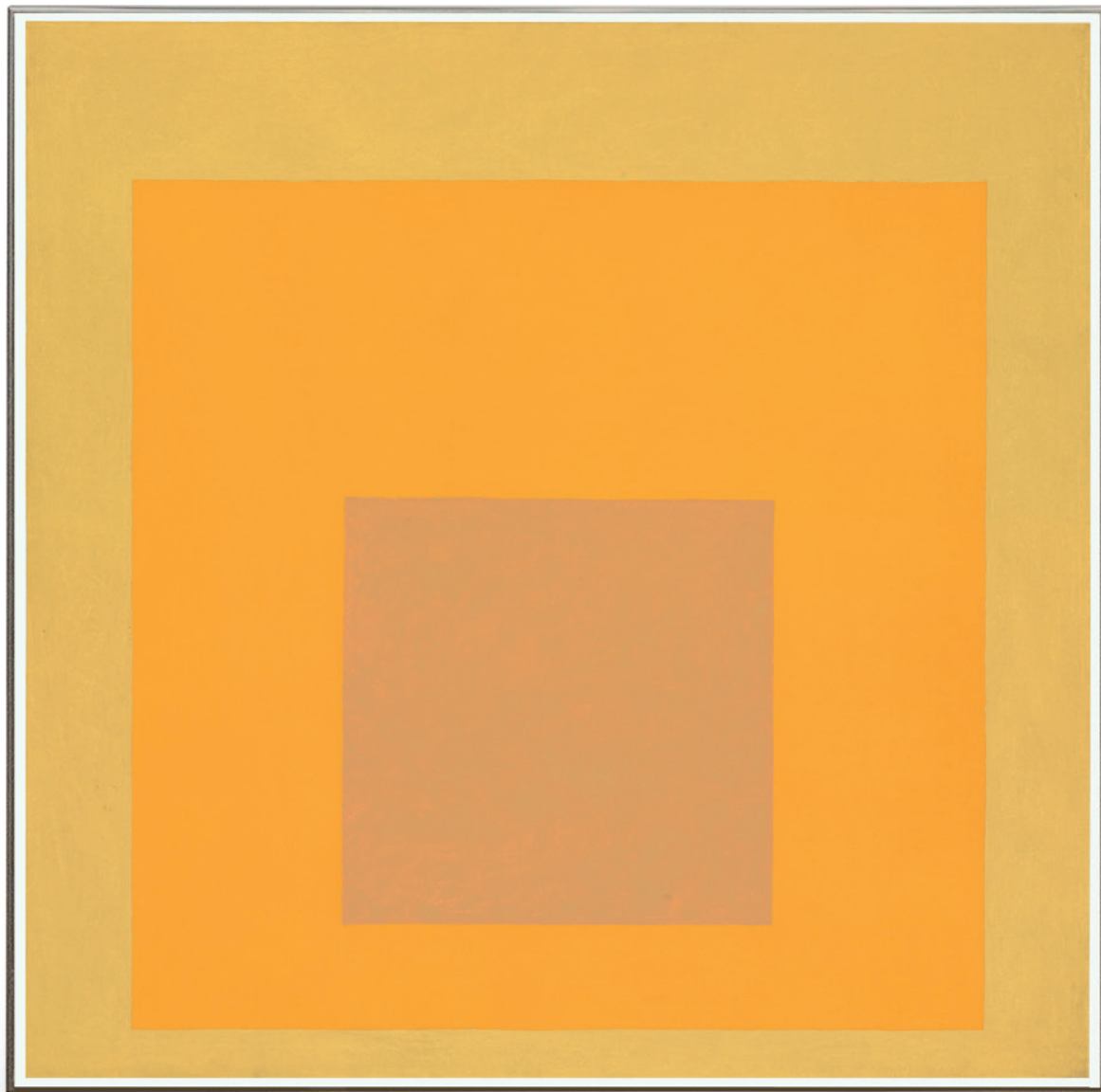


CHRISTIE'S



**FIRST
OPEN**

Post-War and Contemporary Art

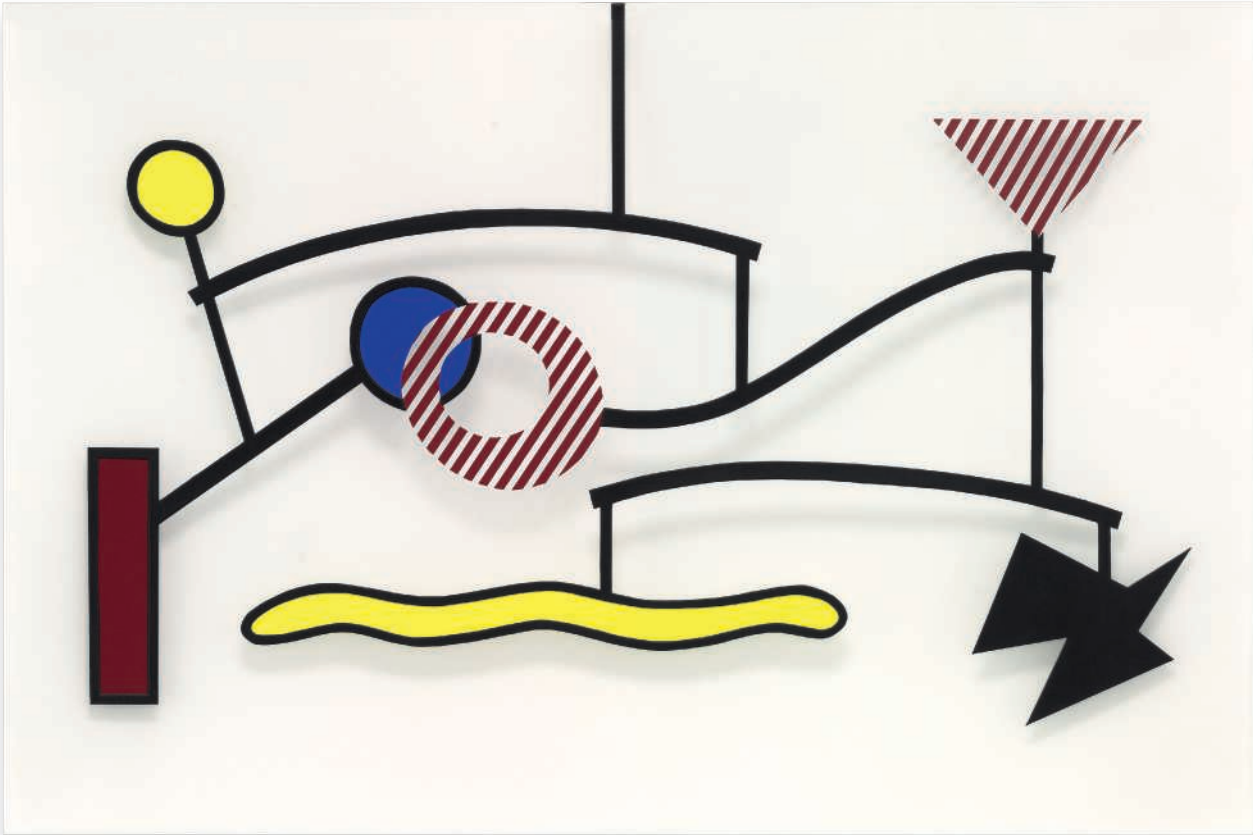
New York | 4 March 2016

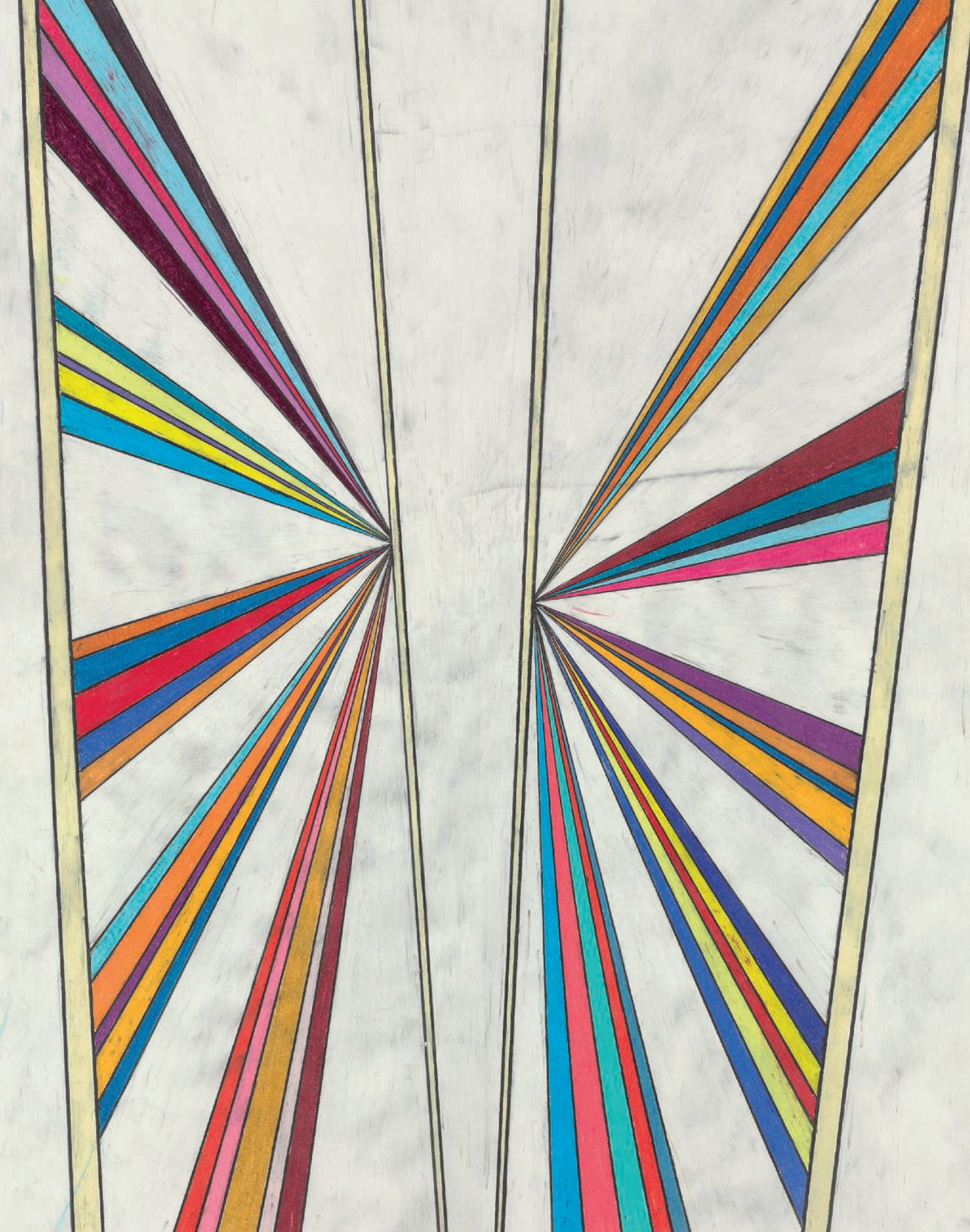


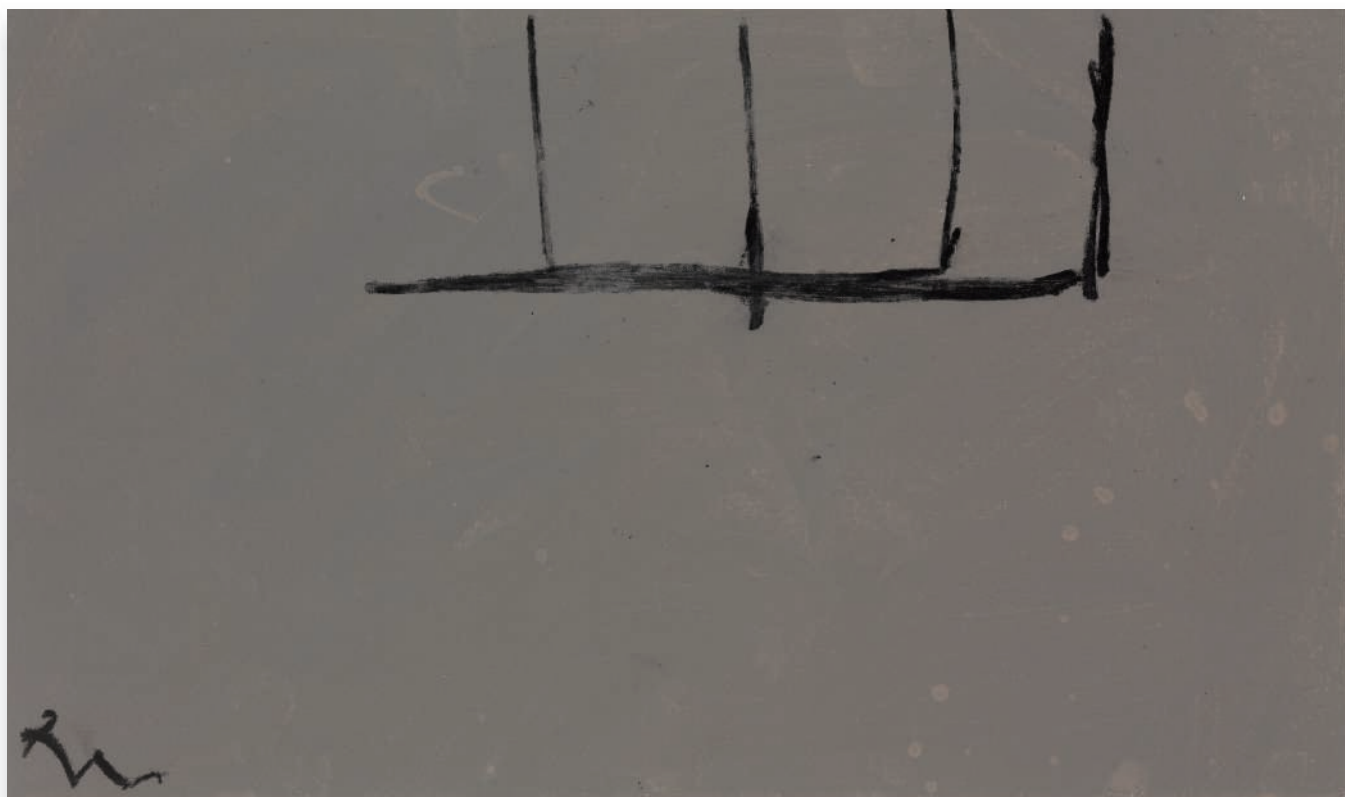




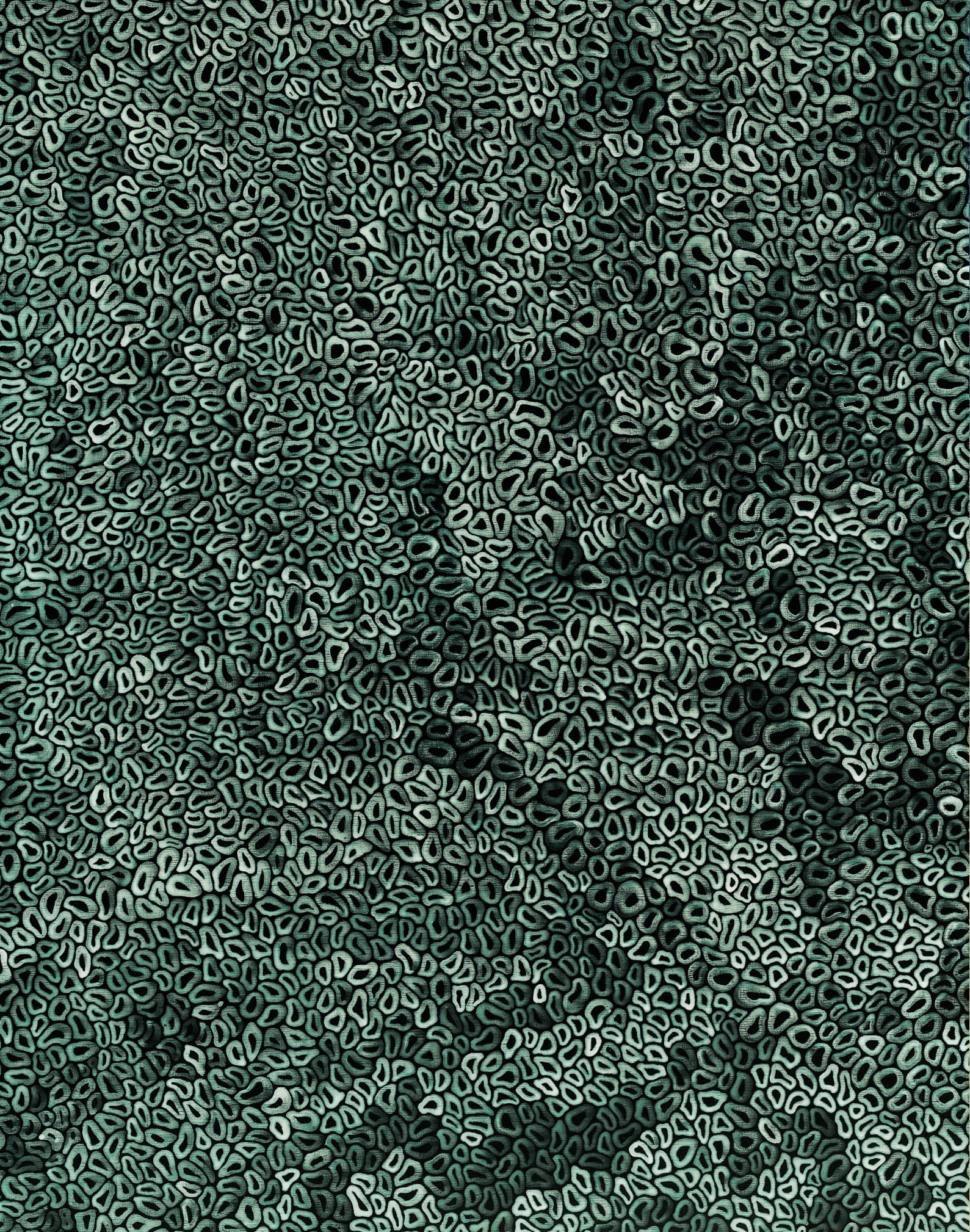














PROPERTY FROM:

The Virginia Commonwealth
University Foundation Collection
The Claire and Garrick Stephenson Collection
The Collection of Dr. Herbert Kayden and
Dr. Gabrielle Reem
Sold to Benefit
The Dana-Farber Cancer Institute
Sold to Benefit
The MD Anderson Cancer Center
The Arthur and Anita Kahn Collection:
A New York Story

Certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

AUCTION

Friday 4 March 2016
10.00 am lots 1-173 and
2.00 pm lots 174-350
Christie's, 20 Rockefeller Plaza
New York, NY 10020

AUCTIONEERS

Xan Serafin (#1358510)
David Kleiweg (#1365999)
Diana Bramham (#1464939)
Richard Lloyd (#1459445)

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale
should be referred to as

ADMINS-12121**AUCTION RESULTS**
christies.com**CONDITIONS OF SALE**

This auction is subject to
Important Notices, Conditions
of Sale and to reserves.

BUYING AT CHRISTIE'S

For an overview of the process, see
the Buying at Christie's section.
[60]

FIRST OPEN

Post-War and Contemporary Art

Friday 4 March 2016

VIEWING

Christie's, 20 Rockefeller Plaza New York, NY 10020

Friday	26 February	10.00 am – 5.00 pm
Saturday	27 February	10.00 am – 5.00 pm
Sunday	28 February	1.00 pm – 5.00 pm
Monday	29 February	10.00 am – 5.00 pm
Tuesday	1 March	10.00 am – 5.00 pm
Wednesday	2 March	10.00 am – 5.00 pm
Thursday	3 March	10.00 am – 5.00 pm

**THE POST-WAR AND
CONTEMPORARY ART DEPARTMENT
WOULD LIKE TO THANK:**

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The First Open team would like to thank the following for their assistance in the research, writing, cataloguing, and administration of this sale: Louise Makowski, Alexandra Thornton, George Gore, Rose Pallone, Shelissa Aquino, Jack Eisenberg, Melanie Bae, Emily Woodward, Rachael White



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CHRISTIE'S



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FRONT COVER:

Lot 28, Josef Albers, *Homage to the Square: Orange Tone*, 1963.
© 2016 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

INSIDE FRONT COVER:

Lot 29, Theodoros Stamos, *White Field #7*, 1960 (detail).
© Theodoros Stamos.

INSIDE FRONT COVER II:

Lot 15, Richard Pousette-Dart, *The Tree*, 1945 (detail).
© 2016 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York.

FRONTISPIECE I:

Lot 204, Joel Shapiro, *Untitled*, 2000-2001.
© 2016 Joel Shapiro / Artists Rights Society (ARS), New York.

FRONTISPIECE II:

Lot 189, Keith Haring, *Untitled*, 1981 (detail).
© The Keith Haring Foundation.

FRONTISPIECE III:

Lot 60, Roy Lichtenstein, *Suspended Mobile*, 1990.
© Estate of Roy Lichtenstein.

FRONTISPIECE IV:

Lot 208, Mark Grotjahn, *Untitled* (Butterfly Five Color Ray), 2003.
© Mark Grotjahn.

FRONTISPIECE V:

Lot 27, Robert Motherwell, *Open Study in Charcoal on Grey, #2*, 1974.
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

FRONTISPIECE VI:

Lot 26, Robert Motherwell, *Elegy to the Spanish republic No. 110C*, 1968.
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

FRONTISPIECE VII:

Lot 56, Yayoi Kusama, *Early Spring*, 2004 (detail).
© Yayoi Kusama. Courtesy David Zwirner, Victoria Miro Gallery, Ota Fine Arts, KUSAMA Enterprise.

FRONTISPIECE VIII:

Lot 209, Lee Ufan, *From Line No. 780142*, 1978 (detail).
© 2016 Lee Ufan / Artists Rights Society (ARS), New York.

OPPOSITE SALE INFORMATION:

Lot 205, John McCracken, *Red Block in Three Parts*, 1966.
© The Estate of John McCracken.

OPPOSITE CONTENTS:

Lot 62, Robert Indiana, *Hope*, 2009.
© 2016 Morgan Art Foundation / Artists Rights Society (ARS), New York.

SESSION II DIVIDER:

Lot 221, Sol LeWitt, *Curvy Brushstrokes*, 1995 (detail).
© 2016 The LeWitt Estate / Artists Rights Society (ARS), New York.

OPPOSITE CONDITIONS OF SALE:

Lot 58, Andy Warhol, *Hamburger*, 1985-1986.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

OPPOSITE INDEX:

Lot 63, Tony Cragg, *Different Point of View*, 2011.
© 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

BACK COVER:

Lot 59, Ugo Rondinone, *ELFTERMAIZWEITAUSENDUNDZWEI*, 2002.
© Ugo Rondinone.

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SESSION I



1

ALEXANDER CALDER (1898-1976)

Rouge feu

signed and dated 'Calder 74' (lower right)

gouache and ink on paper

29 ½ x 42 ½ in. (74.9 x 108 cm.)

Painted in 1974.

\$30,000-40,000

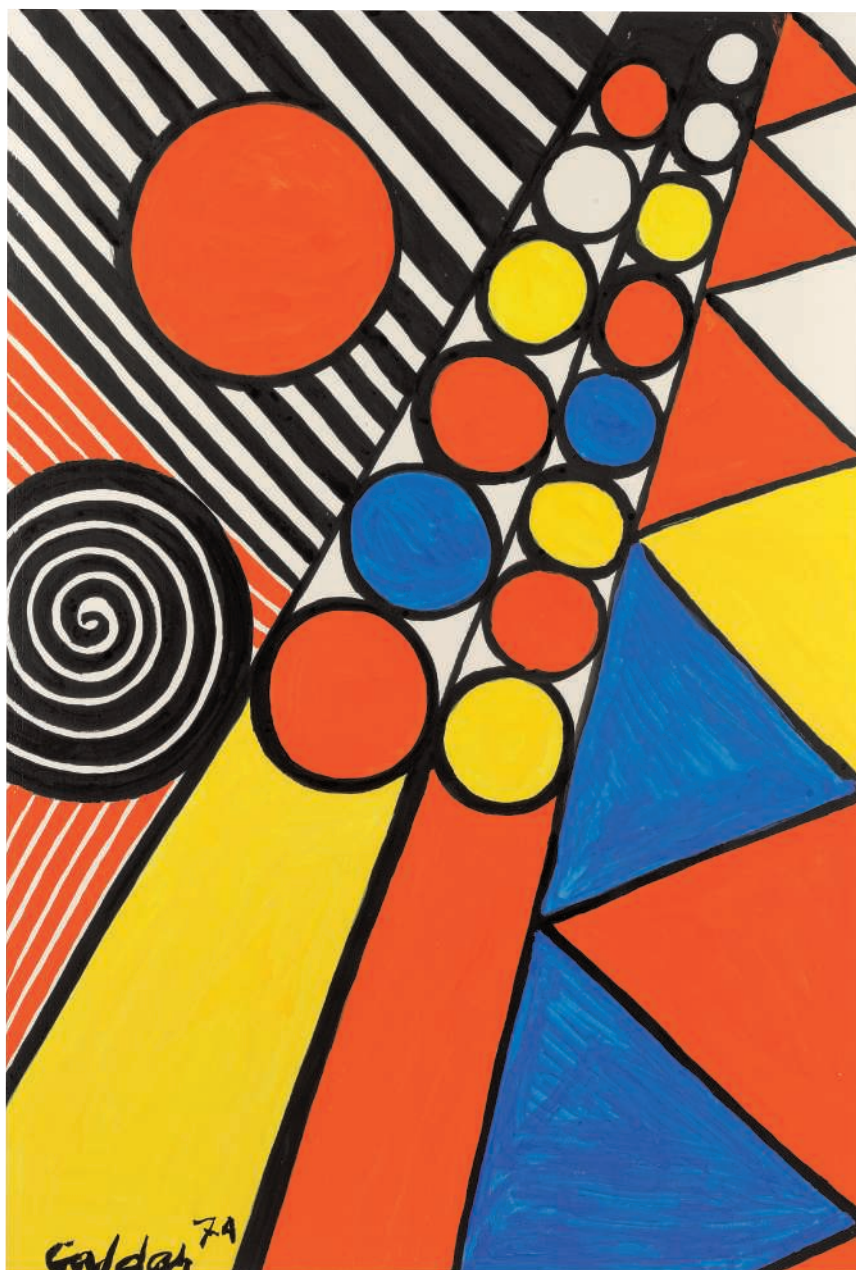
PROVENANCE:

Galerie Maeght, Paris

Private collection, Brussels, 1974

Acquired from the above by the present owner, 1974

This work is registered in the archives of the Calder Foundation, New York, under application number A12851.



2

ALEXANDER CALDER (1898-1976)

Ball Game

signed and dated 'Calder 78' (lower left)

gouache and ink on paper

43 x 29 ¼ in. (109.2 x 74.3 cm.)

Painted in 1978.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Private collection, New York, 1974

Private collection, New York, circa 1975

Private collection, Florida

Private collection, 2000

Anon. sale; Sotheby's, New York, 13 November 2003, lot 258

Private collection, Atlanta, 2003

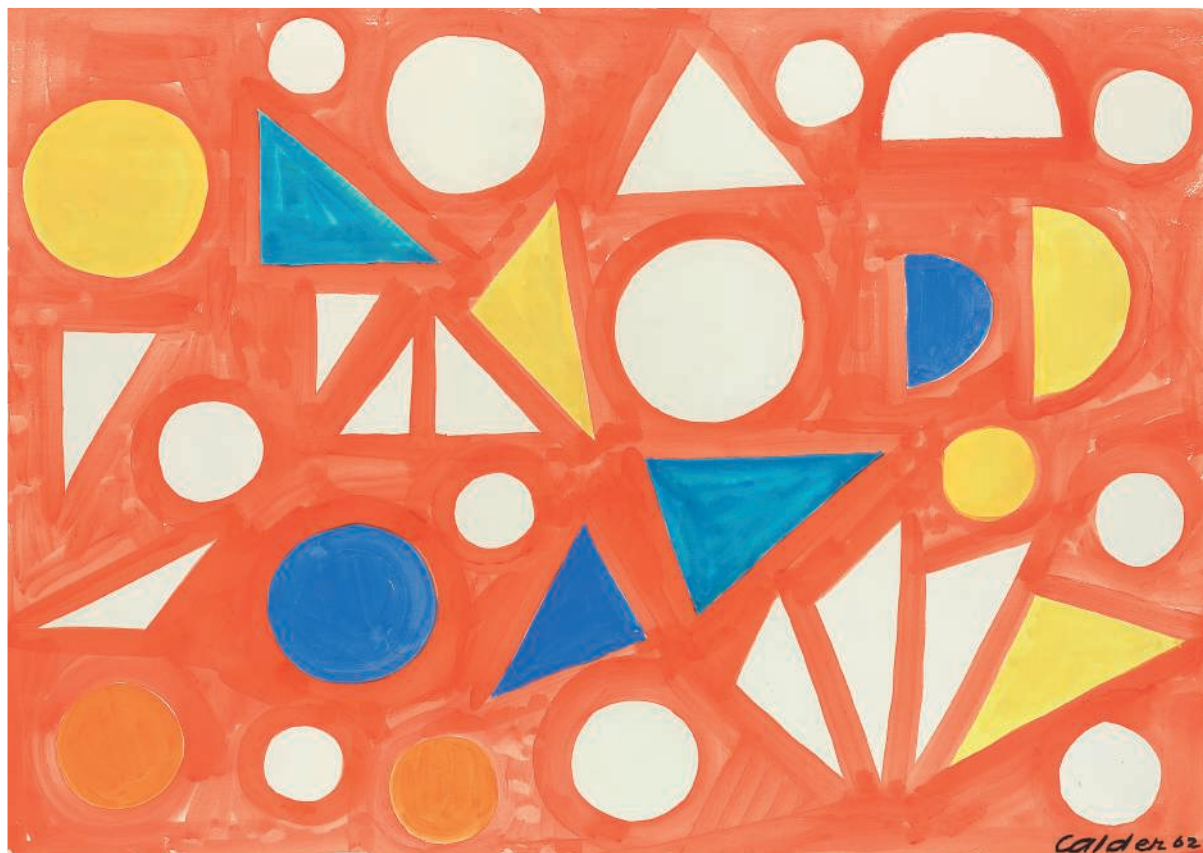
Anon. sale; Phillips de Pury, New York, 16 Nov 2012, lot 209

Acquired at the above sale by the present owner

EXHIBITED:

New York, Perls Galleries, *Alexander Calder: Crags and Critters of 1974*, October-November 1974.

This work is registered in the archives of the Calder Foundation, New York, under application number A06991.



3

ALEXANDER CALDER (1898-1976)

Many White Triangles on Pink

signed and dated 'Calder 62' (lower right)

gouache and ink on paper

29 x 42 ½ in. (73.6 x 107.9 cm.)

Executed in 1962.

\$40,000-60,000

PROVENANCE:

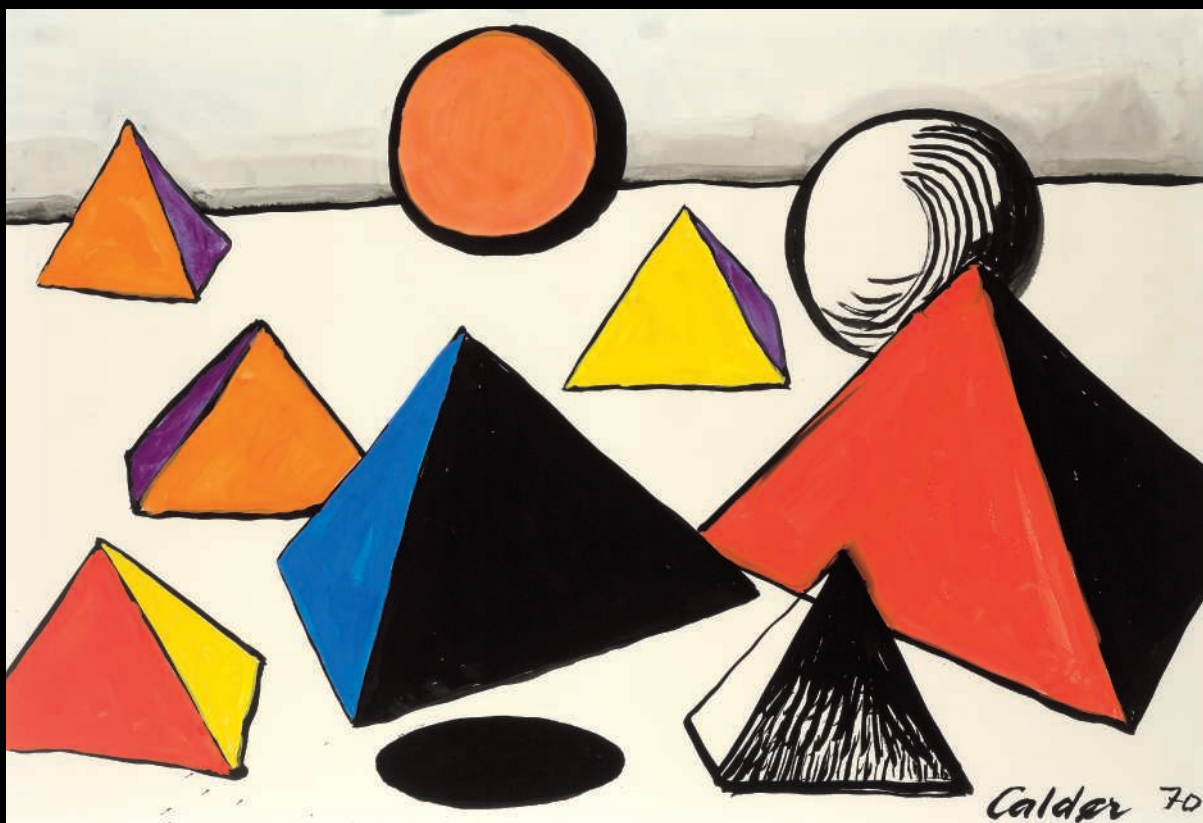
Collection of Nicholas Guppy, London,

acquired directly from the artist

JL Hudson, Detroit

Acquired from the above by the present owner

This work is registered in the archives of the Calder
Foundation, New York, under application number A14106.



4

ALEXANDER CALDER (1898-1976)

Pyramids and Worlds

signed and dated 'Calder 70' (lower right)

gouache and ink on paper

29 ½ x 43 ¾ in. (74.9 x 111.1 cm.)

Painted in 1970.

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York

Hokin Gallery, Chicago, 1970

Anon. sale; Sotheby's, New York, 28 May 1976, lot 382

Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A06353.



5

ALEXANDER CALDER (1898-1976)

Yellow Flower, Red Flower

signed and dated 'Calder 72' (lower right)

gouache and ink on paper

29 ¼ x 43 in. (74.2 x 109.2 cm.)

Executed in 1972.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1974

This work is registered in the archives of the Calder Foundation, New York, under application number A07052.



6

ALEXANDER CALDER (1898-1976)

Tricolored Horse

signed and dated 'Calder 74' (lower right)

gouache and ink on paper

29 7/8 x 43 in. (74.6 x 109.2 cm.)

Painted in 1974.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Private collection, New York, 1974

Private collection, Miami

Acquired from the above by the present owner

EXHIBITED:

New York, S12, *Alexander Calder Works on Paper from 1930-1976*, August-September 2013.

This work is registered in the archives of the Calder Foundation, New York, under application number A06988.



Anita and Arthur Kahn with Alexander Calder's
Stabile with Mobile Element, circa 1940.
Photographer unknown. Artwork: © 2016 Calder Foundation,
New York / Artists Rights Society (ARS), New York.

The Arthur and Anita Kahn Collection

A New York Story



Anita and Arthur Kahn with Alexander Calder's *Untitled*.
Photographer unknown. Artwork: © 2016 Calder Foundation, New York /
Artists Rights Society (ARS), New York.

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any visitor with a true celebration for the senses. During a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of Pablo Picasso works on paper and postwar American art. From their significant holdings of the work of Alexander Calder to Richard Pousette-Dart's crowning glory, his 1958 painting *Blood Wedding*—the collection captures the energy and excitement of this important period. Though the couple came from humble beginnings—he, the son of an immigrant candy store owner, and she, the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection that encompassed some of the most important artists of the postwar period. From Alexander Calder to Pablo Picasso, and David Smith to Stuart Davis, their holdings of art demonstrated an astute understanding of the artistic practice and their sheer joy at the works in their collection.

The story of this collection is the physical manifestation of the American dream. Both Dr. and Mrs. Kahn were first-generation Americans; his parents were born in Lithuania and Germany, and hers in Poland and Russia. Dr. Kahn grew up in New Jersey, the son of a candy store owner, and he dropped out of school in his teenage years before returning later to complete his studies. He went on to study at New York University, and then established a successful career as an internationally renowned dentist. He was a pioneer of a specific form of restorative dentistry known as gnathology and lectured on its procedures at universities and hospitals around the world. In addition, he built up a successful practice in New York, which treated private patients, artists and some of the most famous names from Hollywood. He was responsible for some of the most celebrated smiles on the silver screen, with one of his celebrity clients even going so far as to dub him “the Rodin of the dental world.”

Anita Kahn (née Goretsky) also grew up in New Jersey. Her father sold shirts door-to-door and her mother was a seamstress and a keen amateur artist—a passion she passed onto her daughter. Anita studied art at Temple University in Philadelphia and eventually worked out of a studio on an upstairs floor of an old brownstone on 72nd and Broadway in New York. She would take classes downtown at the New School of Social Research and it was here that she began to immerse herself in New York's burgeoning art scene. She became a student of such luminaries as Richard Pousette-Dart, Moses Soyer and Anthony Toney and began to develop a lifelong passion for the artists she met and started to acquire examples of their work for her own collection.

Without a family tradition of collecting art, the Kahns began to teach themselves as much as they could about their newfound interest and the artists who fascinated them. They took it upon themselves to visit galleries on a regular basis, attend



Alexander Calder's *Bullfight* in Arthur and Anita Kahn's home, New York.
Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.

lectures at the city's museums, and, more importantly, get to know the artists themselves. New York's legendary Perls Gallery became a regular stop on the Kahns' quest for knowledge and their persistence would eventually be rewarded with the acquisition of one of their favorite works in the collection—a magnificent sculpture by Alexander Calder. The Kahns' down-to-earth approach to collecting is summed up by a recollection from their daughter, Karen, who remembered the day that Anita Kahn brought the sculpture home. "My mother took it home from Perls Gallery on the bus!" she recalled. "She was just holding it up in the air as she paid the bus toll. Then, as she was walking towards the back of the bus where she could sit down, the bus stopped suddenly and she went flying through the air and landed right on top of the sculpture."

The Kahns compiled an outstanding collection of Picasso works on paper, buying from the leading galleries of their time, including Saitenberg Gallery in New York, The Waddington Galleries in London and Galerie Louise Leiris in Paris. From their first Picasso purchase of a 1932 reclining nude

of Marie-Thérèse being lulled to sleep by a musician to a heavily worked musketeer drawing from 1971, at the end of the artist's life, the Kahns' impeccable eye for quality is consistent.

During the course of their collecting, they assembled one of the most comprehensive holdings of Calder's work in private hands. From outstanding examples of his iconic large-scale hanging mobiles, to delicate pieces of his exquisite jewelry, plus his many works on paper, the scope and size of the Kahns' collection of Calder's work is unparalleled. Both Anita and Dr. Kahn followed the artist's career closely and were rewarded with a level of access that allowed them to acquire some signature pieces that would become central to their whole collection.

In addition to Alexander Calder, another artist with whom the Kahns formed a lasting relationship was David Smith—a friendship that became one of the longest and most influential of their collecting career. Over the years the Kahns would spend many weekends at the Smiths' farm in upstate

New York, enjoying the spectacular views of the Adirondack Mountains and the artist's famed collection of works that he placed on his estate. One of these works, the magnificent *Tanktotem VIII*, 1960, would eventually end up in the Kahns' collection alongside another important example of Smith's work, *Agricola XIII*, 1953.

The Kahns also formed a long-term relationship with Richard Pousette-Dart. Anita studied under Pousette-Dart at the New School in New York and it was here that she fell under the spell of his rich abstract canvases, and with one canvas in particular. *Blood Wedding* is one of the artist's seminal paintings and its luxuriant color, Surrealist-inspired forms and the poetic nature of Pousette-Dart's enigmatic composition enthralled Anita and she became one of the painting's most ardent disciples. When it was acquired by a New York insurance company and displayed prominently in their Manhattan headquarters, Anita would visit the building and spend hours sitting in the lobby, basking in its chromatic glory. Eventually her patience paid off and when the insurance company moved offices, Kahn

seized the opportunity and, unbeknownst to her husband (whom she feared would have said it was too expensive), acquired the painting that she loved so much and surprised him by giving it pride of place in their apartment, where it became the cornerstone of their extensive holdings of the artist's work.

Other artists who formed the bedrock of this extensive collection include Henry Moore, whose intimately scaled bronzes and works on paper encapsulate the artist's fascination with the human form; and Stuart Davis, whose classic American Modernist paintings, *Composition* and *Autumn Landscape* encapsulate the vibrant sense of excitement that captivated the new generation of American artists. The couple also had a strong affinity for European artists, with Matisse being one of their favorites. Also included in the collection are works by lesser-known artists who nonetheless played an important role in the New York School, including Dorothy Dehner and Ibram Lassaw, whose abstract and expressive sculptures captured the Kahns' imagination.

Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the 20th century, its focus is clearly on the bold abstract forms that became the dominant narrative of the postwar

Paintings		Year (Est)	Size	Medium	Provenance	1920	1930	1940
37.	Unfinished Abstract <small>(signed)</small>	R. Rauschenberg	6 1/2 x 8 1/4	Oil on Canvas	B. Rauschenberg	1000	200	1500
38.	Two Men and Landscape <small>(signed)</small>	Chaplin	4 1/2 x 5 1/4	Oil on Canvas	B. Rauschenberg	200	200	500
39.	Unfinished Abstract <small>(signed)</small>	R. Rauschenberg	1958 14 x 24	Oil on Canvas	B. Rauschenberg	1000	2000	6000
40.	Summer Landscape <small>(signed)</small>	Stuart Davis	1940 8 x 12	Oil on Canvas	Stuart Davis	1000	2000	6000
41.	Lafayette <small>(signed)</small>	Stuart Davis	1961 20 1/2 x 30	Oil on Canvas	Stuart Davis	1000	2000	6000
42.	Portrait of a Woman <small>(signed)</small>	Stuart Davis		Oil on Canvas	Stuart Davis	1000	2000	6000
43.	Two Men Studying <small>(signed)</small>	Stuart Davis		Oil on Canvas	Stuart Davis	1000	2000	6000
44.	Facade <small>(signed)</small>	Stuart Davis	10 1/2 x 16	Oil on Canvas	Stuart Davis	1000	2000	6000
45.	Collage <small>(signed)</small>	Stuart Davis		Oil on Canvas	Stuart Davis	1000	2000	6000
46.	Spring Abstract <small>(signed)</small>	Stuart Davis	1969 20 1/2 x 14 1/2	Oil on Canvas	Stuart Davis	1000	2000	6000
47.	House & Wagon <small>(signed)</small>	Stuart Davis	8 x 8	Oil on Paper	Stuart Davis	1000	2000	6000
48.	Unfinished Abstract <small>(signed)</small>	Stuart Davis	1923 13 1/2 x 10	Oil on Canvas	Stuart Davis	1000	2000	6000

Kahn Collection painting records.

period. Enthralled by the downtown art scene that developed in New York after the war, Anita Kahn and her husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. From the highly sophisticated nature of Alexander Calder's engineered sculptures, to the bold, brutal forms of David Smith's abstract sculptures, the works in their collection run the gamut of the new and exciting artistic forms that dominated the period. At the time they were embarking on their collection, many of their favorite artists were also in the early stages of their careers and were grateful for the sustained patronage that collectors like the Kahns offered them. In return, the Kahns were rewarded with a series of relationships that would prove extremely gratifying. As daughter Karen Kahn remembers, "When my parents bought Calder and Smith, they had no idea that they would become leading 20th century sculptors. My parents just loved their work. It was an aesthetic connection that they had with this art."

The Kahns loved to share their love of art with fellow collectors. A striking couple at social functions—Anita bedecked in her Calder tiara and Arthur wearing his signature red blazer—the couple were instantly recognizable whenever they went out. But they were equally at home in their Upper West Side apartment, sharing their art with museum groups and other interested parties from around the world. "They loved to entertain," their daughter Karen recalls. "During the tours, they would have string quartets come to the apartment to serenade the visitors. My mother enjoyed showing everyone around the apartment and telling them all her stories about how she collected each particular piece."

Both in life and in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. Their connoisseurship enabled them to ingratiate themselves with the New York artistic community and witness the seismic changes that were taking place in the city at the time—changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the postwar period when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.



Alexander Calder's *Stabile with Mobile Element* and *Untitled* with drawings by Pablo Picasso in Arthur and Anita Kahn's home, New York.
Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



7

ALEXANDER CALDER (1899-1976)

Untitled

signed and dated 'Calder '44' (lower right)

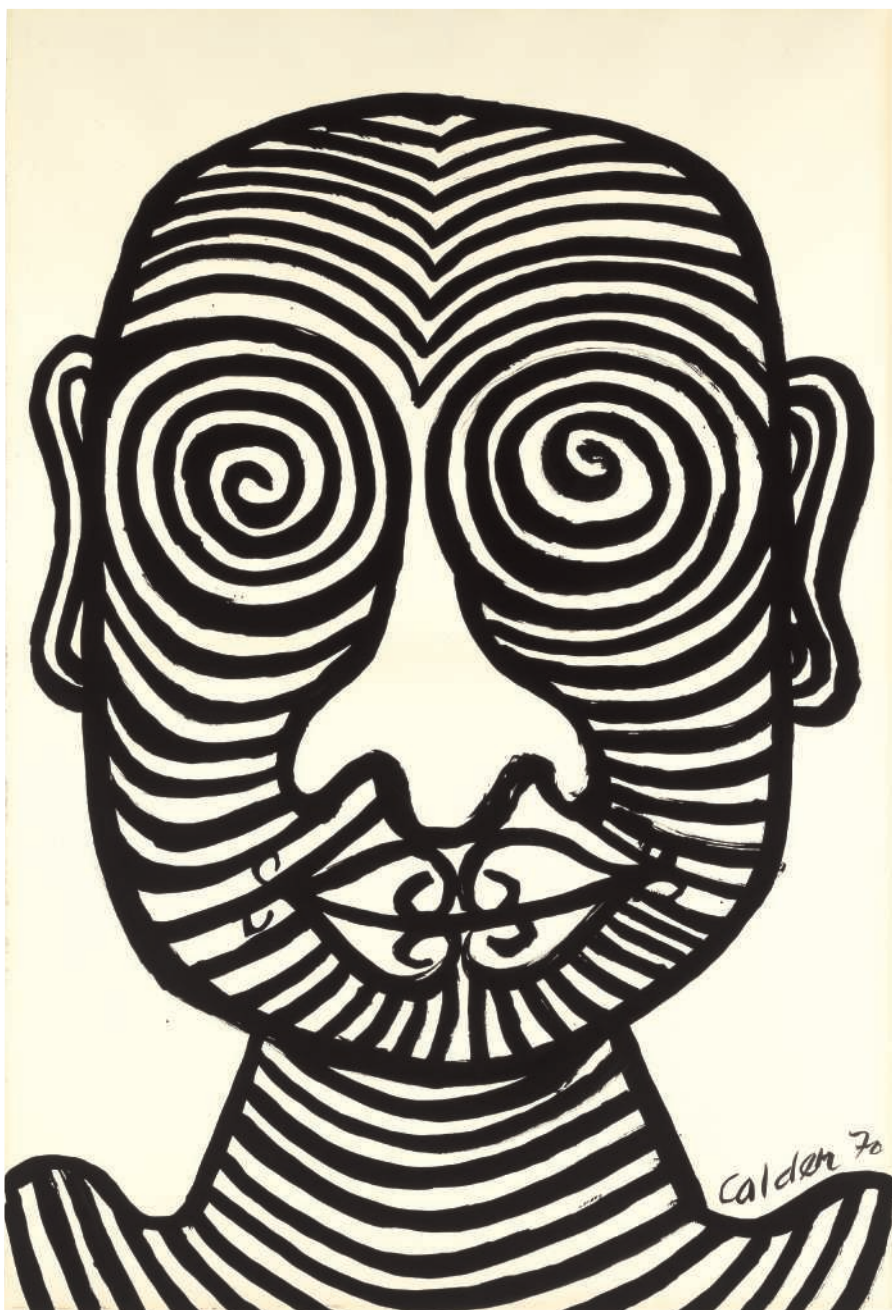
ink on paper

31 ¼ x 22 ⅞ in. (79.3 x 58 cm.)

Painted in 1944.

\$30,000-40,000

This work is registered in the archives of the Calder Foundation, New York, under application number A15590.



8

ALEXANDER CALDER (1899-1976)

Tattooed Man

signed and dated 'Calder 70' (lower right)

gouache on paper

43 ¼ x 29 ⅝ in. (109.8 x 74.5 cm.)

Painted in 1970.

\$50,000-70,000

PROVENANCE:

Nicholas Guppy, London,

acquired directly from the artist

Harold Reed Gallery, New York

Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A15586.

9

ALEXANDER CALDER (1898-1976)

Conical Gussets

inscribed with the artist's monogram 'CA' (on the reverse)

sheet metal and paint

15 ¼ x 13 ½ x 11 ½ in. (38.7 x 34.2 x 29.2 cm.)

Executed in 1956.

\$200,000-300,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1969

EXHIBITED:

Hartford, Wadsworth Atheneum, *Calder in Connecticut*,
April-August 2000, p. 150, no. 101, fig. 171 (illustrated).

This work is registered in the archives of the Calder Foundation,
New York, under application number A08261.



(alternative view)





10

ALEXANDER CALDER (1898-1976)

Setting Sun

signed and dated 'Calder 1931' (lower right)

ink on paper

30 ¾ x 22 ¾ in. (78.1 x 57.7 cm.)

Drawn in 1931.

\$20,000-30,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1971

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Alexander Calder: A Retrospective Exhibition*, November 1964-January 1965, no. 15.

New York, Perls Galleries, *Calder / Space: Drawings 1930-1932; Gouaches 1967-1968*, October-November 1968, p. 7, no. 14 (illustrated).

Saint-Paul de Vence, Fondation Maeght, *Calder*, April-May 1969, p. 121, no. 31 (illustrated).

Denmark, Louisiana Museum of Modern Art; Stockholm, Moderna Museet; Musée d'Art Moderne de la Ville de Paris, *Alexander Calder (1898-1976)*, October 1995-October 1996, p. 59.

Munich, Haus der Kunst, *Elan vital oder Das Auge Der Eros: Kandinsky, Klee, Arp, Miró, Calder*, May-August 1994, no. 192, pl. 177 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A00775.



11

ALEXANDER CALDER (1898-1976)

African Family

signed and dated 'Calder 1931' (lower right)

ink on paper

30 ¾ x 22 ¾ in. (78.4 x 57.7 cm.)

Drawn in 1931.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1969

EXHIBITED:

New York, Solomon R. Guggenheim Museum and St. Louis, Washington University Art Gallery, *Alexander Calder: A Retrospective Exhibition*, November 1964-March 1965, no. 2.

Art Gallery of Toronto, *Mobiles and Stables by Calder, the Man Who Made Sculpture Move*, May 1965.

Paris, Musée National d'Art Moderne, *Calder*, July-October 1965.

Grand Rapids Art Museum, *Alexander Calder: Mobiles and Stables*, May-August 1969.

This work is registered in the archives of the Calder Foundation, New York, under application number A03670.



(recto)



(verso)

12

JEAN DUBUFFET (1901-1985)

Trois Bédouins

signed and dated 'J. Dubuffet 1948'

(lower right of recto)

double sided—ink on paper

12 x 16 in. (30.4 x 40.6 cm.)

Drawn in 1948.

\$20,000-30,000

PROVENANCE:

Galerie Daniel Cordier, Paris.

Private collection, Kings Point

Acquired from the above by the present owner

LITERATURE:

G. Limbour, *Tableau bon levain à vous de cuire la pâte: l'art brut de Jean Dubuffet*, Paris, 1953, p. 51 (illustrated).

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet Roses d'Allah, clowns du désert, fascicule IV*, Paris, 1969, p. 111, no. 214 (illustrated).



13

JEAN DUBUFFET (1901-1985)

Personnage

signed with the artist's initials and dated 'J.D. 72'
(lower right)

ink and paper collage on paper

20 1/8 x 10 7/8 in. (51.1 x 27.6 cm.)

Executed in 1972.

\$20,000-30,000

PROVENANCE:

Gallery Beyeler, Basel

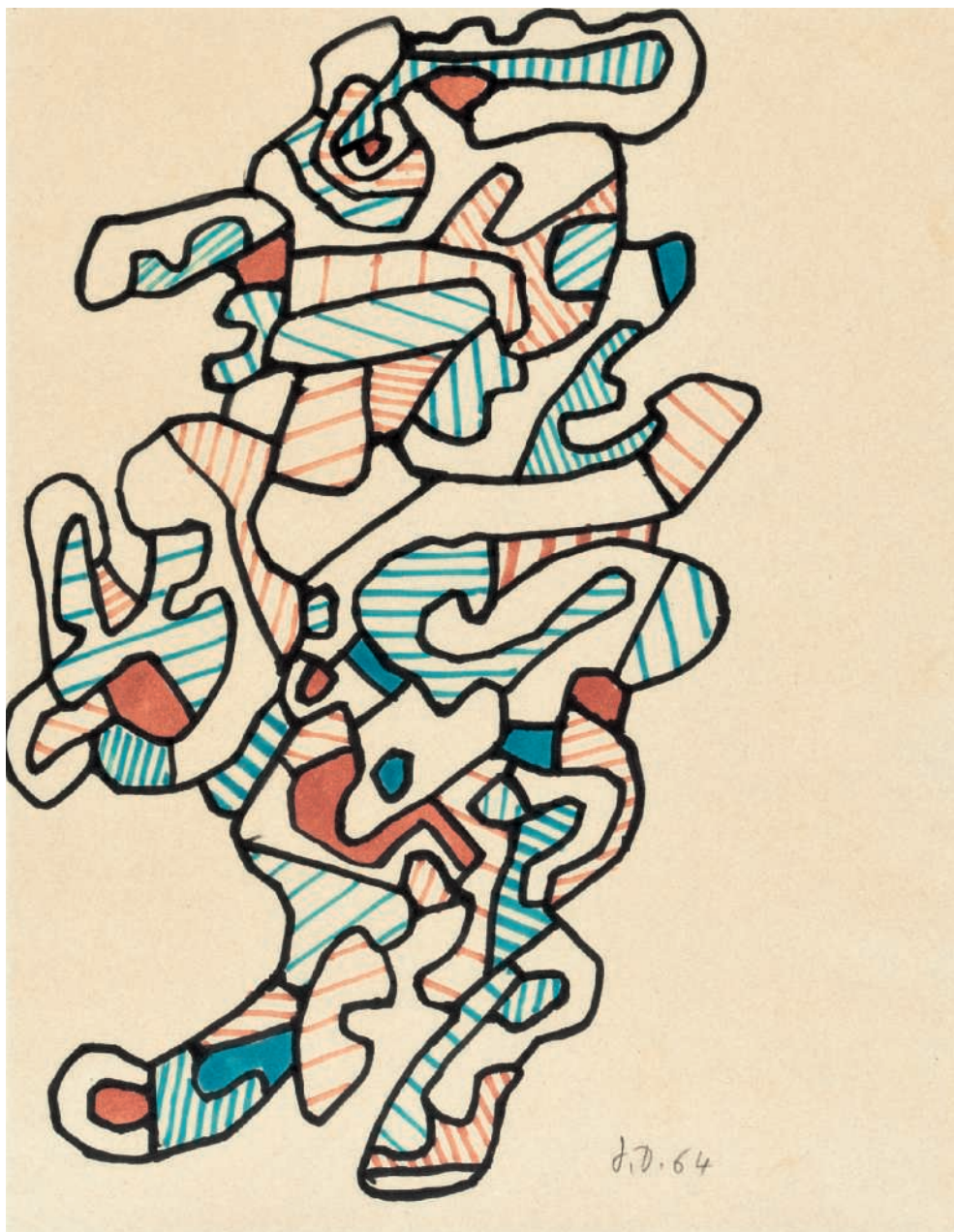
Acquired from the above by the present owner

EXHIBITED:

Geneva, Artel Galerie, *Jean Dubuffet L'Hourloupe*,
May-July 1973, no. 391.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, L'Hourloupe II*, Lausanne, 1968, fasc. XXVII, p. 91, no. 168 (illustrated).



14

JEAN DUBUFFET (1901-1985)

Personnage XXII

signed with the artist's initials and dated 'J.D. 64'
(lower right)

ink on paper

10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (26.9 x 20.9 cm.)

Drawn in 1964.

\$20,000-30,000

PROVENANCE:

Gallery Beyeler, Basel

Acquired from the above by the present owner

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Jean Dubuffet, 1962-66*, October 1966- January 1967, pp. 24 and 47, no. 54 (illustrated).

LITERATURE:

A. Franzke, *Dubuffet Zeichnungen*, 1980, p. 275.

M. Loreau, *Catalogue des travaux de Jean Dubuffet, L'Hourloupe II*, Lausanne, 1968, fasc. XXI, p. 23, no. 30 (illustrated).

15

RICHARD POUSETTE-DART (1916-1992)

The Tree

oil on canvas

34 x 27 in. (86.3 x 68.5 cm.)

Painted in 1945.

\$200,000-300,000

PROVENANCE:

Willard Gallery, New York

Estate of Bjarne Klaussen, Norway

Their sale; Sotheby's Parke Bernet, New York, 19

November 1981, lot 8

Acquired at the above sale by the present owner

EXHIBITED:

New York, Willard Gallery, *Richard Pousette-Dart:*

Paintings and Gouaches, May-June 1946, no. 2.

Buffalo, Albright Art Gallery, *Privately Owned*, May-June 1958, p. 8, no. 65.

Coral Gables, Lowe Art Museum; Chicago, Terra

Museum of American Art and New Brunswick,

Jane Voorhees Zimmerli Art Museum, *Abstract*

Expressionism: Other Dimensions, October-June 1990,

p. 51, no. 89, pl. 13 (illustrated in color).

LITERATURE:

"Antiques, Art Work From Area To Be Exhibited at

Albright," *Niagara Gazette*, 1958, p. 1.

Richard Pousette-Dart and Anita Kahn thrived mutually through a special friendship. As a young artist, Pousette-Dart enjoyed success almost immediately; his painting *Desert* was acquired by the Museum of Modern Art in 1941 when he was just 25 years old. During the transformational 1940s he commanded an important role within the emergence of Abstract Expressionism, and his monumental *Symphony no. 1, the Transcendental* of 1941-42 (Metropolitan Museum of Art) stands as a breakthrough painting, advancing the adoption of mural-sized easel painting. In 1951, as Abstract Expressionism reached international renown, Pousette-Dart relocated to Rockland County, north of New York City. Firmly established as a unique and fiercely independent voice within the New York School, he began to share his talents and energies part-time through the role of teacher, a passion he enjoyed throughout the remainder

of his life. It was through this role at the New School for Social Research during the late 1950s that Pousette-Dart and Anita Kahn entered into a close relationship, with the established artist serving as an important mentor to the junior painter and burgeoning art collector.

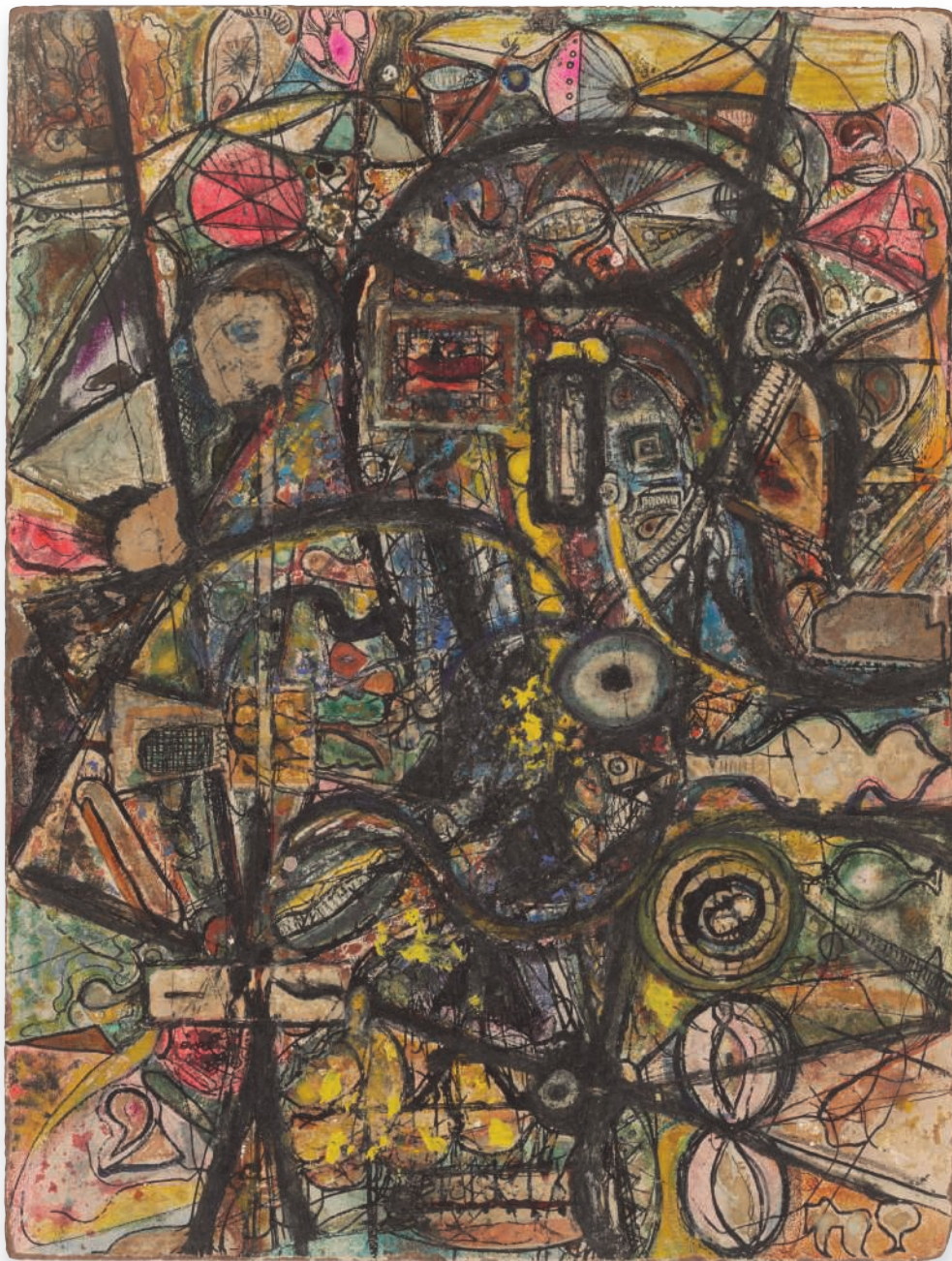
Anita Kahn initially studied fine arts at Temple University, but it was her experience under Pousette-Dart that instilled broad and forward-thinking views towards the visual arts; this at an opportune moment when she was positioned to collect works of art by leading proponents of American Modernism. Pousette-Dart often encouraged his students to "get into the thread of their own being," buoying their confidence and spurring them to develop unique visions as artists and individuals. The bold collecting program of Anita and Arthur Kahn celebrated Anita's astutely personal

and highly developed artistic sensitivity, and she and her husband presciently acquired outstanding works by American luminaries, including seminal masterpieces by her teacher, mentor and friend, Richard Pousette-Dart. Unwavering in his belief in the transformative nature of art, Pousette-Dart deeply respected the vision of the Kahns, noting, "The real art critics, historians, collectors, curators are those who purely love art with a passion and pursue the noble path of pure truth in order to construct a meaningful bridge between the artist and the audience." It is this rare and extraordinary bridge that spans the heart of the Arthur and Anita Kahn Collection.

Charles H. Duncan

Executive Director, The Richard Pousette-Dart Foundation





16

RICHARD POUSETTE- DART (1916-1992)

Untitled

signed with the artist's monogram (on the reverse)
gouache, ink and paper collage mounted on board
11 7/8 x 9 in. (30.1 x 22.8 cm.)

Executed *circa* early to mid-1940s.

\$15,000-25,000

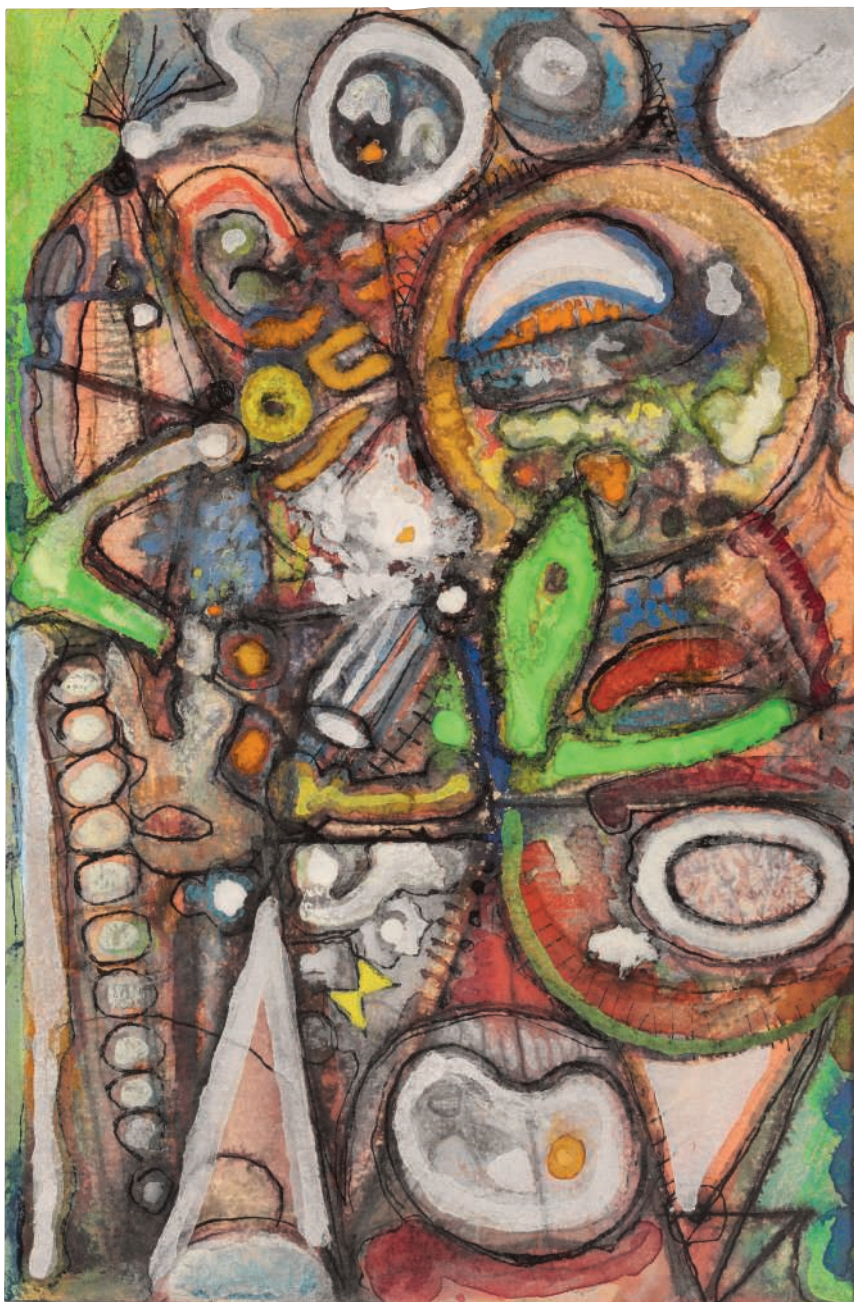
PROVENANCE:

Betty Parsons Gallery, New York

Bud Holland Gallery, Chicago

Anon. sale; Sotheby's, New York, 18 December 1985, lot
188

Acquired at the above sale by the present owner



17

RICHARD POUSETTE-DART (1916–1992)

Untitled

gouache on paper mounted on board

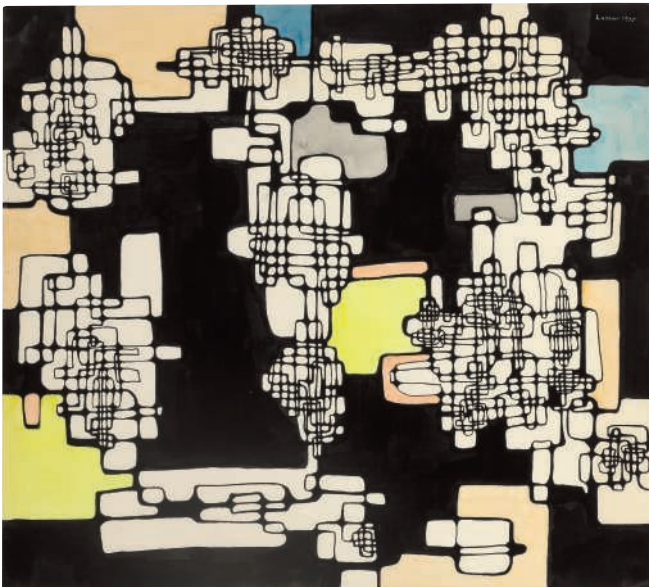
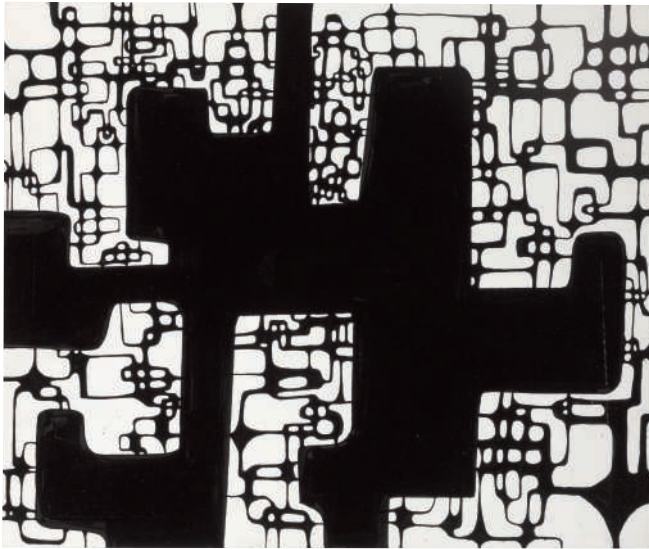
9 x 5 ⁷/₈ in. (22.8 x 14.9 cm.)

Painted *circa* 1940s.

\$12,000–18,000

PROVENANCE:

Acquired directly from the artist by the present owner



18

IBRAM LASSAW (1913-2003)

Untitled

signed and dated 'Lassaw 1980' (lower left); signed and dated again 'Lassaw 1980' (center edge); signed and dated again 'Lassaw 1980' (on the reverse)

ink on paper

20 x 23 7/8 in. (50.8 x 60.6 cm.)

Executed in 1980.

Untitled

signed and dated 'Lassaw 1975' (lower right)

acrylic and ink on paper

17 x 20 in. (43.1 x 50.8 cm.)

Executed in 1975.

Untitled

signed and dated 'Lassaw 1975' (upper right)

acrylic on paper

15 1/8 x 16 3/4 in. (38.4 x 42.5 cm.)

Executed in 1975.

\$1,000-1,500

PROVENANCE:

Acquired directly from the artist by the present owner



19

MARY BAUERMEISTER (B. 1934)

Cubed Nature

signed, titled and dated "'Cubed Nature" M. bauermeister 1967-69' (lower left); signed and dated again 'M.b. 1967-69' (on the reverse)

wood box construction—glass, ink, painted rock, lenses, painted wood, graphite and colored pencil
 12 $\frac{7}{8}$ x 12 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (32.6 x 32.6 x 19.3 cm.)
 Executed in 1967-69. This work is unique.

Untitled

wood box construction—glass, ink, lenses, painted wood, graphite and colored pencil
 12 $\frac{7}{8}$ x 12 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (32.6 x 32.6 x 19.3 cm.)
 Executed circa 1960s.

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner



20

DOROTHY DEHNER (1901-1994)

Egyptian Theme (Landscape)

signed and dated 'Dehner '69' (on the base)
 bronze on a wooden base
 12 $\frac{3}{4}$ x 41 $\frac{1}{2}$ x 5 in. (32.3 x 105.4 x 12.7 cm.)
 Executed in 1969. This work is unique.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Rutgers, Jane Voorhees Zimmerli Art Museum and Saratoga Springs, Skidmore College Art Gallery, *Dorothy Dehner/David Smith*, January-May 1984, pp. 44 and 46, fig. 40 (illustrated).
 New York, Katonah Museum of Art; Glens Falls, Hyde Collection and Washington, D.C., Corcoran Gallery of Art, *Dorothy Dehner: Sixty Years of Art*, June 1993 - March 1994, pp. 42 and 58, pl. 40 (illustrated).

21

IBRAM LASSAW (1913-2003)

Continuum

bronze alloy over wire

27 x 33 ½ x 28 in. (68.5 x 85 x 71.1 cm.)

Executed in 1977. This work is unique.

\$12,000-18,000

PROVENANCE:

Kootz Gallery, New York

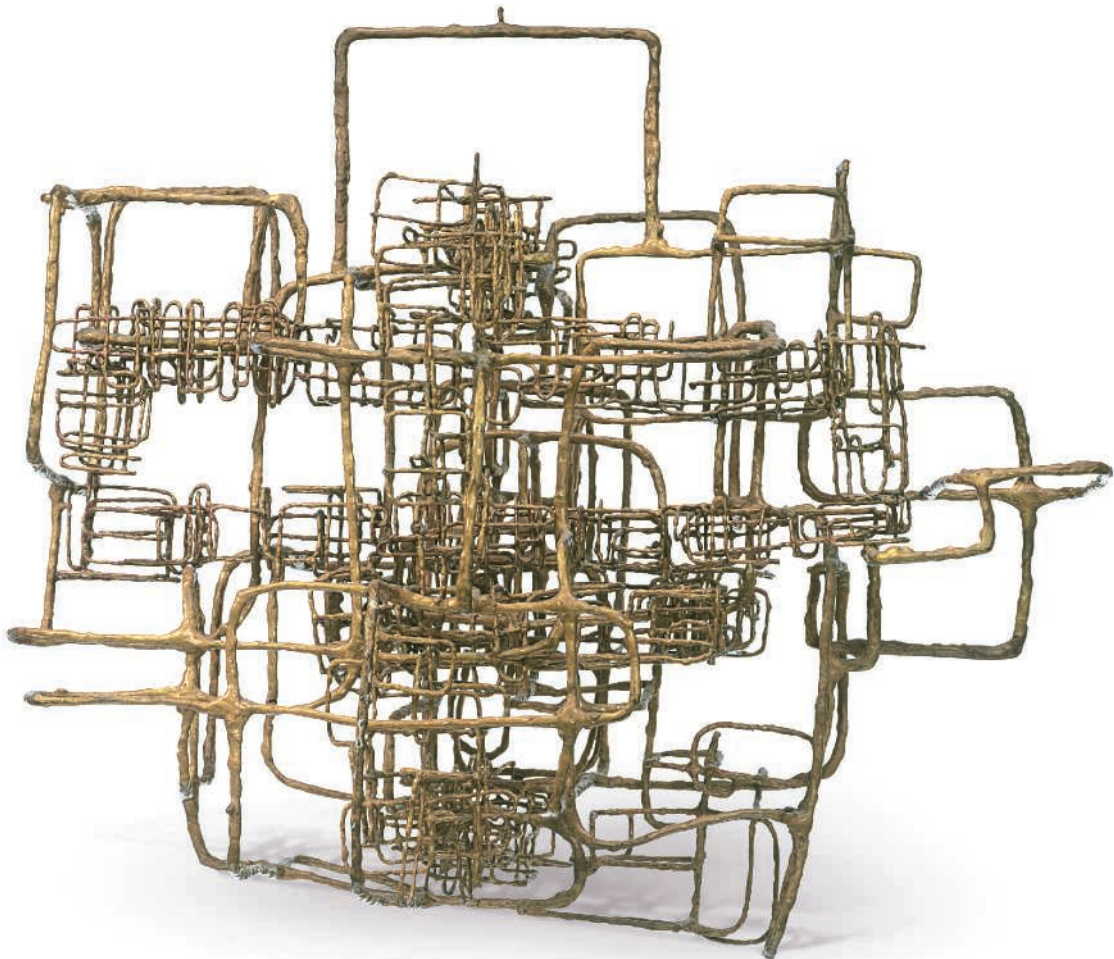
Acquired from the above by the present owner

EXHIBITED:

New York, Kootz Gallery, *Ibram Lassaw 1967-77*, 1977.

Mountainville, Storm King Art Center, *Sculpture: A Study in Materials*, May-July 1978, p. 15.

Matera, Museo della Scultura Contemporanea, *Ibram Lassaw: Opere dal 1927-2003*, June-October 2008, p. 90, no. 55 (illustrated).



22

IBRAM LASSAW (1913-2003)

October Continuity

signed and dated 'LASSAW 1960' (lower center)

bronze alloy over wire

47 x 36 ½ x 23 in. (119.4 x 92.7 x 58.4 cm.)

Executed in 1959-60. This work is unique.

\$18,000-25,000

PROVENANCE:

Kootz Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Urbana-Champaign, University of Illinois, Krannert Art Museum, *Contemporary American Painting and Sculpture*, February-April 1961, p. 119, no. 69.

Roslyn Harbor, Nassau County Museum of Art, *American Vanguards*, January-April 1996, pp. 57, 75, and 91 (illustrated).

Matera, Museo della Scultura Contemporanea, *Ibram Lassaw: Opere dal 1927-2003*, June-October 2008, p. 66, no. 29 (illustrated).



23

DAVID SMITH (1906-1965)

Untitled

signed and dated '1933 David Smith' (on the base)

stone, sheet lead and painted wire on wood base

17 ¾ x 7 ½ x 4 in. (45 x 19 x 10.1 cm.)

Executed in 1933.

\$200,000-300,000

PROVENANCE:

Collection of David Smith, New York

Collection of Lois Wright, New York

Acquired from the above by the present owner

EXHIBITED:

Mountainville, Storm King Art Center, *David Smith*,

May- October 1976, p. 16.

LITERATURE:

R. Krauss, *The Sculpture of David-Smith-A Catalogue*

Raisonné, New York and London 1977, p. 5 and 173,

no. 30 (illustrated as no. 29).

Created during the earliest years of David Smith's sculptural career, *Untitled*, 1933, provides extraordinary insight into the artist's shifting interest from painting to sculpture, as well as his move toward creating fully abstract works. Recorded as the first work the artist sold, the piece exposes a pivotal moment in the early career of one of the most groundbreaking sculptors of the twentieth century.

Anchored to a walnut base, *Untitled* climbs upward with elements of stone rising along several brass poles. The composition is punctured by two diagonal lines, one painted red, sliding out into a third plane. The stone forms are in turn accompanied by two metal squares, each accented with expressive dabs of richly colored paint. Smith thus defines volume and form with shifting planes and geometric shapes. In *Untitled*, the delicate biomorphic forms of the stones echo Smith's inspirations in Surrealism, which he contrasts this with Cubist-inspired sharp geometric squares and lines.

Though he continued to draw and paint in throughout his life, in 1933 Smith

changed his attention from painting to sculpture. "I've been painting sculpture all my life. As a matter of fact, the reason I became a sculptor is that I was a first a painter" (D. Smith, *David Smith*, New York, 1972, p. 132). After studying painting at the Art Students' League in the late 1920s, Smith began to explore making standing collage constructions. In the summer of 1933, the year of the present work, Smith continued to expand on these constructions, adding elements of wire, plaster and wood as well as fragments of coral the artist acquired the year before during his travels to the Virgin Islands.

Created on an intimate scale, *Untitled* is one of Smith's earliest sculptures which already contains the incubations of the very features for which Smith would later become renowned. Smith often used materials that resonated with him, whether metal from a factory, farm equipment or found machine parts. Furthermore, *Untitled* already shows Smith's skillful ability to coax those materials into forms that precisely express his vision. In *Untitled*, Smith subtly places the stones into the ideal formations. *Untitled* also

echoes Smith the painter, with dabs of red and green paint strategically incorporated into the composition, including painting an entire diagonal pole a fiery accented red. Perhaps the most foretelling feature of *Untitled* is that it already presents the technique which would propel Smith's oeuvre throughout his career: welding. Rejecting traditional methods of artistic production, Smith eventually would turn to welding metal as a new technique which he considered more relevant to the industrial age.

Smith was fundamental in altering the direction of American sculpture and the potential of metal, line, and open space within the sculptural medium. With *Untitled*, Smith's pioneering approach to sculpture has begun to take shape, and would continue throughout his career.

Please note this work has been incorrectly published as no. 29 in *The Sculpture of David-Smith-A Catalogue Raisonné*. For a reference image please refer to no. 29 and for the correct cataloguing description please refer to no. 30.





24

DAVID SMITH (1906- 1965)

David Smith 4-8-63

signed, titled and dated 'David Smith 4-8-63' (lower right)

ink on paper

15 ½ x 20 ½ in. (39.3 x 52 cm.)

Painted in 1963.

\$20,000-30,000

PROVENANCE:

Collection of the artist, New York

Estate of the artist, New York

Gagosian Gallery, New York

Acquired from the above by the present owner, 2000

EXHIBITED:

Milan, Prada MilanoArte, *David Smith in Italy*, May-June 1995, p. 92 (illustrated).



★ 25

FRANZ KLINE (1910-1962)

Untitled

oil on paper

8 ¼ x 10 ¾ in. (20.9 x 27.3 cm.)

Painted *circa* 1951.

\$50,000-70,000

PROVENANCE:

Jordan- Volpe Gallery, New York

Estate of Vance Jordan, New York

Anon. sale; Sotheby's, New York, 10 November 2004,
lot 128

Private collection, Scottsdale

Anon. sale; Heritage Auctions, Dallas, 27 October 2010,
lot 72030

Acquired at the above sale

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Christie's or its affiliates and their family members may not bid
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entity with a list of successful bidders of the lots consigned by
the entity in this sale.

★ 26

ROBERT MOTHERWELL (1915-1991)

Elegy to the Spanish republic No. 110C

signed with the artist's initials and dated 'RM 68'
(upper right)

acrylic and graphite on paper

6 x 8 in. (15.2 x 20.3 cm.)

Executed in 1968.

\$100,000-150,000

PROVENANCE:

Dedalus Foundation, 1991

Pascal de Sarthe Fine Art, Scottsdale, 2004

Anon. sale; Heritage Auctions, Dallas, 27 October 2010,
lot 72031

Acquired at the above sale

EXHIBITED:

Princeton University Art Museum, *Robert Motherwell
Recent Work*, January-February 1973, p. 75, no. 49.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell
Paintings and Collages A Catalogue Raisonné, 1941-
1991, Volume Three*, New York, 2012, p. 519, no. 275
(illustrated in color).

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entity with a list of successful bidders of the lots consigned by
the entity in this sale.

Robert Motherwell's *Elegies* series represent one of the iconic motifs of Abstract Expressionism. Based on a 1948 ink illustration the artist executed accompanying a Harold Rosenberg poem, "A Bird for every bird," the drawing shows the hypnotically repetitive patterning of ovoids and vertical beams. The stark contrast of the black ink on white paper references the symbolic use of the color black by artists such as Goya, Manet and Matisse to convey death, loss, and tragedy. Motherwell was quite affected by the turbulence of the Spanish Civil War and alludes to the Spanish

republic in his *Elegies*. Motherwell's plumbing the depths of poetry, history, and primordial art in the *Elegies* is considered a hallmark of nascent Abstract Expressionist painting in its desire to "excavate" essential imagery of mankind.

Motherwell, who originally trained as a philosophy scholar and later became of the great editors of 20th century art documents, grasped very early on the crucial importance that in order to contribute meaningfully to the canon of modern art, one must create a principle of aesthetics. Through the

surrealist concept of automatism, the artist finally found the creative principle that eventually governed his extraordinary artistic output and produced the *Elegies*, one of the most salient, immediate painterly images of 20th century abstract painting. In fact, he has alluded to the fact that each one of his *Elegies* begins as an automatic drawing, and certain shapes are then blocked to create the signature armature of the vertical bars and ovals. The *Elegies* seem to possess the power of an archetypal image, an image the mind already grasps on a subconscious level.



Robert Motherwell, New York, 1962.

Photo by Fred W. McDarrah/Getty Images. Artwork: © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Motherwell's play of dualities of black and white as well as other dichotomies—the geometric versus the organic, chaos versus order, death versus life—was a condition of living through a tumultuous period in American history. During an interview, he vividly recalled the 1940s as the time when society was ordered by a set of contradictions. In Motherwell's *Elegies*, he not only discovered an incredibly elastic pictorial language that would communicate on multiple levels but also acknowledged these contradictions in a manner that would resonate in abstract form. The present work served as a model for a painting, *Spanish Elegy with Orange No. 4*.



ROBERT MOTHERWELL (1915-1991)

Open Study in Charcoal on Grey, #2

signed with the artist's initials 'RM' (lower left); titled and dated "'OPEN STUDY IN CHARCOAL ON GREY, #2" 1974' (on the reverse)

acrylic and charcoal on canvas board

18 x 30 in. (45.7 x 76.2 cm.)

Executed in 1974.

\$120,000-180,000

PROVENANCE:

Dedalus Foundation, 1991

Bernard Jacobson Gallery, London

Manny Silverman Gallery, Los Angeles

Acquired from the above by the present owner, 2012

EXHIBITED:

Mexico City, Museo de Arte Moderno, *Robert*

Motherwell: Retrospectiva del gran pintor

Norteamericano, March- May 1975.

London, Bernard Jacobson Gallery, *Robert Motherwell:*

Open, June - August 2009, p. 141 (illustrated in color).

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell*

Paintings and Collages A Catalogue Raisonné, 1941-

1991, Volume Two, New York, 2012, p. 396, no. 801

(illustrated in color).

J. Dorfman, "Deep Water", *Art & Antiques*, September

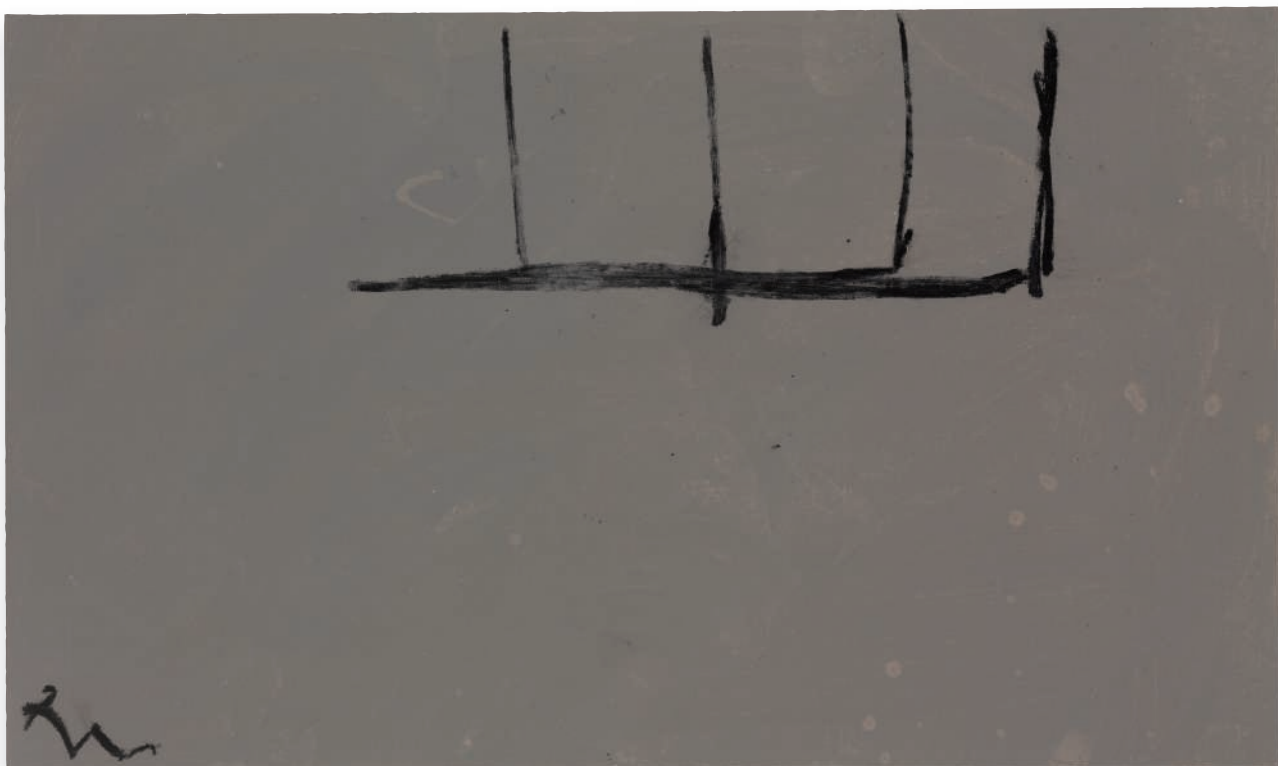
2012, pp. 66 (illustrated in color).

Robert Motherwell's *Open* series is the culmination of the artist's evocative search for meaning in a conceptual framework primarily during the late 1960's and 1970's; the title signals the open-ended referentiality of monochromatic painting. Typically the artist employs the all-over method of using pure color upon which he draws free hand the marks that hint to another opening such as a window or door. Motherwell successfully alludes to the painting as a two dimensional flat object as well as a field in which architectural space is rendered. The intriguing nature of *Open Study in Charcoal on Grey, #2* is that its painted field suggests a physical space that extends infinitely, seeming to suggest a reality existing beyond the edges of the canvas, the painting not distinct from the world, but rather a part of it. At the same time, the painting always retains its nature as a painterly surface,

never falling into the character of an illusion, never hiding its nature as a painting. The canvas projects a strongly frontal, rectilinear, and architectural appearance. "In Mexico, in the old days, they built the four walls of a house solid, without windows or doors, beautifully proportioned, out of the solid adobe wall. There is something in me that responds to that, to the stark beauty of dividing a flat solid plane," Motherwell observed (R. Motherwell, et al, *Robert Motherwell*, New York, 1983. p. 15).

Motherwell's allusion to the window reveal his dedicated study of the work of Henri Matisse. Matisse's incredibly lush yet rigorous canvases inspired Motherwell's search for 'volupte,' a Symbolist term referring to sensuality or sensations pertaining to the concrete world. Matisse's *Blue Window*, 1912 from the collection of the Museum of

Modern Art was a source of study for Motherwell. Matisse's depiction of an interior within the field of all-over tonal blue is a revelation of how the interior space can be simultaneously perceived as the exterior outdoors. The ambiguity of space surrounding the objects in the foreground and the nature shown in the background is delineated by the proportionate drawing depicting these divisions and how scale of those lines affect the viewer's understanding of pictorial space. The modulated surface of the gray field in the present work also alludes to his friend and colleague Mark Rothko's paintings of rectangular fields that also can be viewed as doorways and/or openings. They share the modulated surface of the painting that create the most subtle field of pure color without completely leaving the concrete underpinnings of the real world.



28

JOSEF ALBERS (1888-1976)

Homage to the Square: Orange Tone

signed with the artist's monogram and dated 'A63' (lower right); signed, titled and dated 'Homage to the Square: "Orange Tone" Albers 1963' (on the reverse)
oil on masonite

48 x 48 in. (121.9 x 121.9 cm.)

Painted in 1963. This work will be included in the forthcoming *catalogue raisonné* of Josef Albers' paintings being prepared by the Josef and Anni Albers Foundation.

\$500,000-700,000

PROVENANCE:

Sidney Janis Gallery, New York

J.L. Hudson Gallery, Detroit, 1966

Acquired from the above by the present owner

To Design

To design is

to plan and organize,

to order, to relate

and to control

In short it embraces

all means opposing

disorder and accident

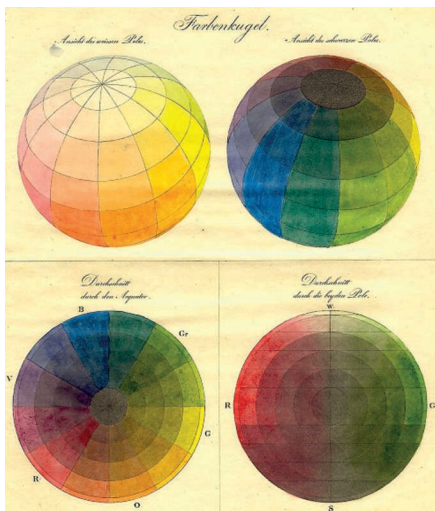
Therefore it signifies

a human need

and qualifies man's

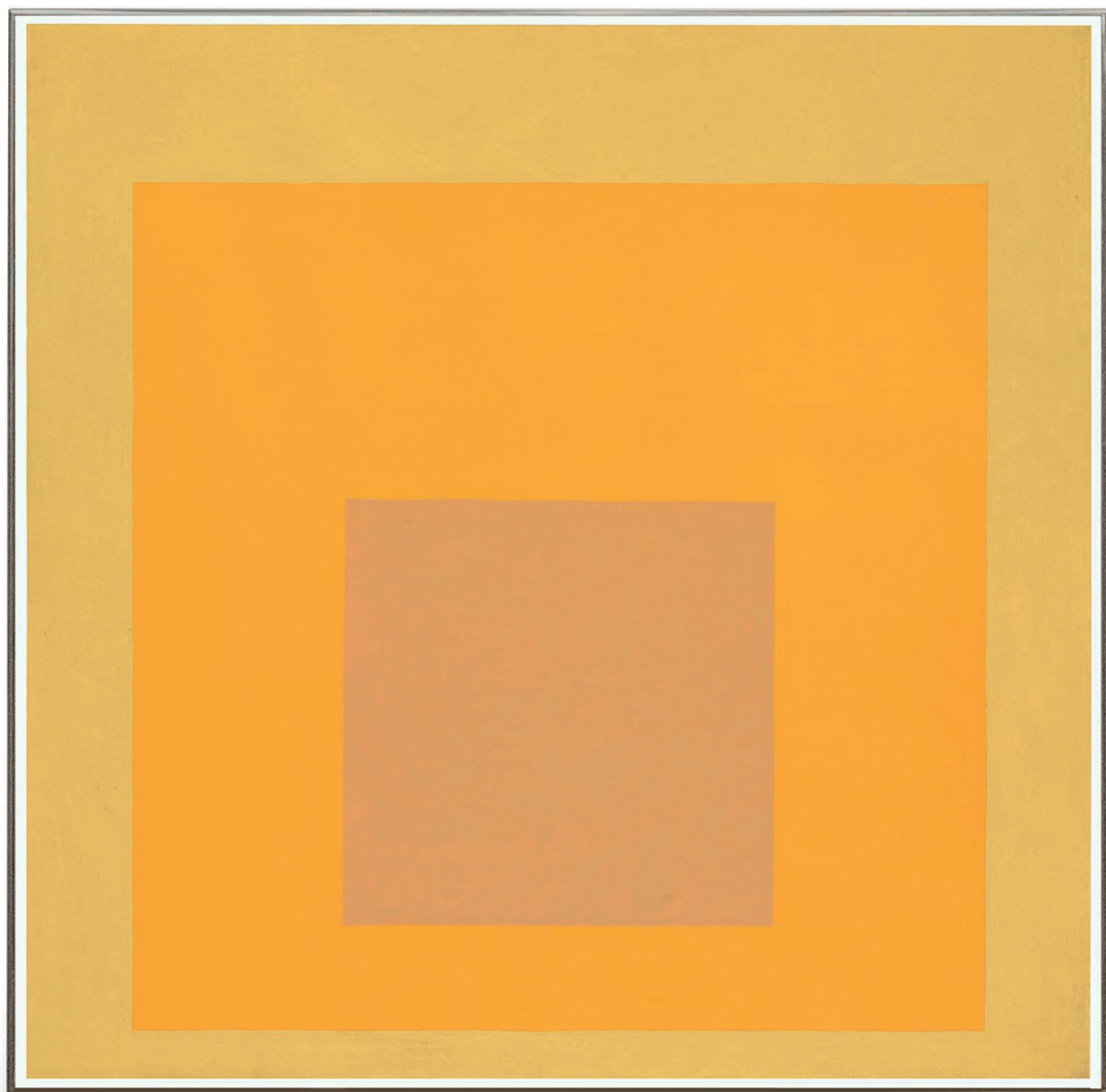
thinking and doing

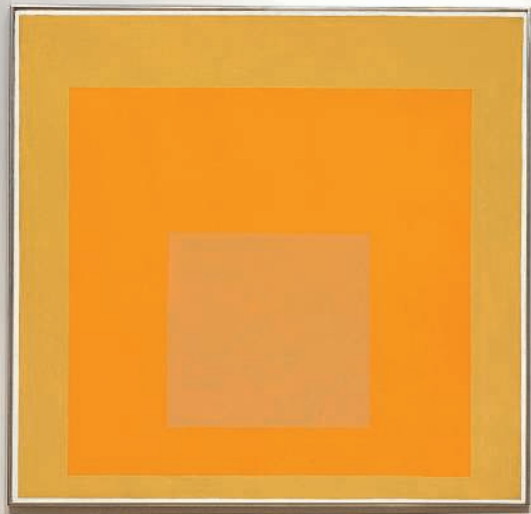
-Josef Albers



Philipp Otto Runge, *Picture Supplement to the Color Sphere*, 1810. Hamburger Kunsthalle, Hamburg.

Digital Image:bpk, Berlin / Hamburger Kunsthalle /Elke Walford / Art Resource, NY.





For me color is my idiom. Its automatic. I'm not paying 'homage to the square'. It's only the dish I serve my craziness about color in...All rendering of form, in fact all creative work moves between polarities: intuition and intellect, or possibly between subjectivity and objectivity

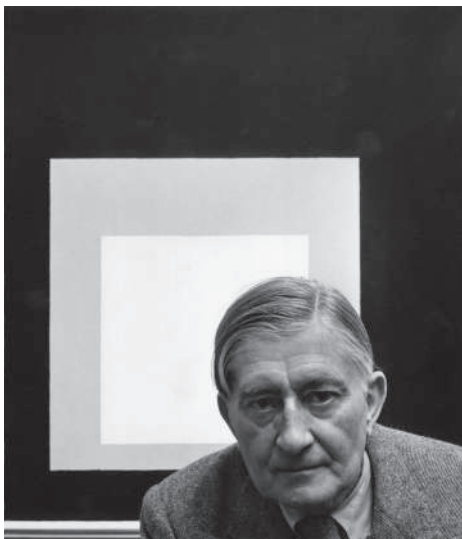
-Josef Albers

Josef Albers' *Homage to the Square: Orange Tone* displays a mastery of color and form. This particularly exuberant and crisp composition dates from the artist's most celebrated *Homage to the Square* series in which he methodically examined the process of perceiving and experiencing color. This exploration of color theory, planar manipulation and pure beauty solidified Albers' prominent place within the art historical canon and his lasting impact on generations of artists to come.

The present *Homage to the Square: Orange Tone* boasts rich golden hues, undulating over the surface of the painting. Such applications of color call into question the mechanics of our own optics. The brilliant mid-layer geometry seems to jump from the planar compositional field. Its vibrancy suggests a dynamic lunge toward the viewer. This type of movement in Albers' paintings, created by the contrasting elements of the palette, elegantly undermines the obdurate form of the square.

Josef Albers, New York, 1948.

Photo by Arnold Newman/Getty Images. Artwork: © 2016 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.



For each of the *Homage to the Square* works within his series, Albers showcased precisely composed squares of color, balanced one inside the other, on square masonite panels. This type of composition and format allowed the artist to examine color relationships, and their emotive and psychological impact, in a structured and stable capacity. He applied color directly from the tube with a palette knife in a restrained and even manner to minimize any surface effect. The surfaces are pristine and otherworldly in their refinement. Albers' paintings are extremely rational constructs, pure statements of visual logic that connote the classic, the absolute and the timeless, like the work of Mondrian, Reinhardt and Newman. Albers' rational approach greatly influenced artists such as Judd and Flavin, whose works display the same impersonal facture (in their case, industrial manufacturing techniques), and serial nature as his own.

The *Homage to the Square* works nevertheless are full of passion. Their highly controlled technique alone belies an emotional content—rational, cool and detached though it is. Albers' works also lend themselves to a spiritual nature. As Wieland Schmied explains, "Josef Albers went an empirical and more rational way. He doesn't appeal to those areas of feeling of our consciousness that we declare to be the realm of the soul. Hans Arp said about Josef Albers' paintings: 'They contain simple, great statements such as: I'm standing here. I'm resting here. I'm in the world and on earth. I'm in no hurry to move on. While Mark Rothko sought transcendence, Albers looked for fulfillment here on earth. Mark Rothko approached the ethereal

through art. Josef Albers realized 'the spiritual in art'" (W. Schmied, "Fifteen Notes on Josef Albers" trans. by B. Barrett and Claudia Deniers in *Josef Albers*, exh. cat., The Mayor Gallery, London, 1989, pp. 9-10.)

Albers used the square as a vehicle to explore colors: how they relate to each other and, specifically, how that affects one's perception of colors. He came to develop four templates for his studies within the *Homage to the Square* series, each based on square forms in units of ten. The present lot illustrates an example with three colors: three squares placed in a precise formation that the artist felt gave weight and movement to his paintings, allowing the viewer to experience a "static fixation". The artist wrote in his seminal book *Interaction of Color*, "We are able to hear a single tone. But we almost never (that is, without special devices) see a single color and unrelated to other colors. Colors present themselves in continuous flux, constantly related to changing neighbors and changing conditions" (J. Albers, *Interaction of Color*, New Haven, 1971, p. 5). Further to this point, the artist commented upon envisioning his *Homage to the Square* series as a total work of art: "Seeing several of these paintings next to each other makes it obvious that each painting is an instrumentation in its own. This means that they are all of different palettes, and, therefore, so to speak, of different climates. Choice of the colors used, as well as their order, is aimed at an interaction-influencing and changing each other forth and back." (exh. cat., 1989, p. 31.)

With its powerful bursts of alluring color and its prodigious geometric composition, the present *Homage to the Square: Orange Tone* comes to market having remained until now within the same private collection for fifty years.

29

THEODOROS STAMOS (1922-1997)

White Field #7

signed 'Stamos' (lower left); signed twice, titled and dated 'Stamos White Field #7 1960 Stamos' (on the stretcher bar)

oil on canvas

60 x 80 7/8 in. (167.6 x 205.4 cm.)

Painted in 1960.

\$120,000-180,000

PROVENANCE:

André Emmerich Gallery, New York

Louis K. Meisel Gallery, New York

Private collection, New Jersey

Anon sale; Christie's, New York, 15 March 2005, lot 146

Acquired at the above sale by the present owner

***Painting at its best consists of
truth to one's paint, to one's
self and one's time, and most
of all to one's God and one's
dream***

-Theodoros Stamo





FRIEDEL DZUBAS (1915-1994)*Virgin Dream*

signed, titled and dated 'Dzubas/1976

"VIRGIN DREAM" (on the reverse)

acrylic on canvas

72 x 72 in. (182.8 x 182.8 cm.)

Painted in 1976.

\$40,000-60,000

PROVENANCE:

M. Knoedler & Company, New York

Acquired from the above by the present owner, 1976

EXHIBITED:

Boston, Marcus Krakow Gallery, 1976.

An explosive visual essay in light and color conveyed through exquisitely nuanced hues – blues, greens, and earth tones – *Virgin Dream* presents Friedel Dzubas at the peak of his artistic power. Composing with color in elongated shapes and arraying them in striking complimentaries and contrasts, Dzubas disposes chroma in dynamic oppositions within an allover pictorial design: lightened colors contrast with dark; pigments saturate and whites dilute; warm colors clash with cooler tones. Lacking decisive contours, Dzubas's color shapes, which he created using Magna, an acrylic resin developed by Sam Golden and Leonard Bocour, seem to be self-generating, enclosing chromatic energy on two or three sides, which then burst and dissolve through a technique he referred to as "feathering or washing out" (F. Dzubas, "Interview with C. Millard," Hirshhorn Museum, Washington, DC, 1983, p. 2). Shapes pushing forward from the picture plane and backing into its recesses pulsate in rhythmic tension. Movement is stirred by energetic brush strokes that harden and dissolve as the eye ranges over the canvas, alighting on close configurations as against a seeming bareness. Three vertical blue bands of varying tonalities—ultramarine, cobalt, Prussian blue—structure an overall framework for areas of green and raw umber to give play. These latter grow and spread upward seeming to pass beyond the framing edges, creating an expansive open feel. An internal admixture of yellow-green is centrally locked in by the strong blue-hued scaffolding and scumbled into the underlying gesso. Along the lower

edge, darker earth tones in varying saturations anchor the overall design, emphasizing the dialogue between hue and shape, shading and light, and the veering and careening of color over an activated surface.

Dzubas's worked within the aesthetic framework of modernism, surrounded by so-called color field painters who themselves began as second-generation Abstract Expressionists. The group of artists with which Dzubas associated during his career included Morris Louis, Jules Olitski, Kenneth Noland, and Helen Frankenthaler. Dzubas, in concert with these artists, moved away from the overt expressionistic gestures associated with Pollock and Willem de Kooning to evolve a painting style that emphasized the material nature of the medium. Staining pigment into raw canvas was a primary trend as was pouring paint, moving it around with sponge, squeegees, and brooms, and thinning the pigment with turpentine or water to create the vaunted "flatness" that would guarantee the works authenticity as high art during this period.

Without a formal artistic education, Dzubas relied for his training on the few years in the early 1930s when he was apprenticed to a wall decorations painter. Perhaps this explains his passion for the frescos of Giotto and the later Venetian school. His heightened sense of coloration with its high-keyed energy is evident in German Expressionism, which filled the great museums of Berlin. His aesthetic orientation toward large-scale works comes from both Pollock

and later Venetians. His nearly sixty-foot long painting, *Apocalypse cum Figuras, Crossing*, 1975, commissioned by Lewis P. Cabot for the National Shawmut Bank in Boston, was the fullest expression of this ambition to realize his vision in mural-sized works. Pollock, in referring to his own "mural painting," spoke for Dzubas's mature aesthetic when in 1943 he said, "The direction that painting seems to be taking here is away from the easel, into some sort, some kind of wall-painting...I enjoy working big, and whenever I have a chance, I do it whether it's practical or not" (J. Pollock, "Interview with William Wright," rpt. in P. Karmel, *Jackson Pollock: Interviews, Articles, and Reviews*, New York, 1999, p. 22). Dzubas's compositional sense, however, was fired most imaginatively by the Venetian painting of the eighteenth century, specifically the transcendent ceiling frescos of Giambattista Tiepolo. The looseness of the brush stroke, the elevation upwards of Dzubas's color shapes, the transparency of his coloration in counterpoint with deeper saturations, and the plotting of various hues for emphasis and rhythmic effects points to the depth of Tiepolo's influence.

Virgin Dream displays Dzubas's pictorial imagination fully: it is at once a sublime tableaux, a roiling artistic vision, and a painterly essay that describes an artistic sensibility that draws from the past in order to enrich both contemporary and future painting.

Patricia L Lewy PhD

Director of the
Friedel Dzubas Estate Archives





PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON
COLLECTION

31

HELEN FRANKENTHALER (1928-2011)

New Year's Series III

signed and dated '1/1/79 frankenthaler' (lower right)

acrylic and pastel on paper

25 ½ x 19 ¾ in. (64.7 x 50.1 cm.)

Executed in 1979.

\$20,000-30,000

PROVENANCE:

André Emmerich Gallery, New York

Ameringer Yohe Fine Art, New York

Victoria Anstead Fine Art, New York

Acquired from the above by the present owner, 2003

EXHIBITED:

New York, Solomon R. Guggenheim Museum;
Edmonton Art Gallery; Art Gallery of Toronto;
Milwaukee Art Museum; Baltimore Museum of Art; San
Francisco Museum of Modern Art; Houston, Museum of
Fine Arts and Cambridge, Arthur M. Sackler Museum,
Harvard University, *Frankenthaler: Works on Paper
1949-1984*, February 1985- October 1986, p. 79, no. 58
(illustrated).

New York, Andre Emmerich Gallery, *Helen
Frankenthaler: New Work on Paper*, May- June 1979.



32

HELEN FRANKENTHALER (1928-2011)

Untitled

signed 'frankenthaler' (lower right)

acrylic on paper

20 ¼ x 25 ¾ in. (51.4 x 65.4 cm.)

Painted in 1999.

\$20,000-30,000

PROVENANCE:

Bernard Jacobson Gallery, London

Acquired from the above by the present owner, *circa* 1995

EXHIBITED:

London, Bernard Jacobson Gallery, *Frankenthaler On Paper: 1990-1999*, June 2000, pp. 36-37, no. 14 (illustrated).



33

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1969'
(on the reverse)

acrylic on paper

41 ¼ x 29 ½ in. (104.7 x 74.9 cm.)

Painted in 1969.

\$30,000-40,000

PROVENANCE:

Estate of the artist, California, 1994

Gallery Delaive, Amsterdam, 2000

Broadbent Gallery, London, 2001

Private collection, London

Acquired from the above by the present owner

This work is identified with the interim identification number of SF69-005 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.



PROPERTY FROM
THE CLAIRE AND GARRICK STEPHENSON COLLECTION

34

SAM FRANCIS (1923-1994)

To Hölderlin

signed, dated, and inscribed '1952 Sam Francis to Hölderlin' (on the reverse)

watercolor on paper

19 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. (49.8 x 65 cm.)

Painted in 1952.

\$50,000-70,000

PROVENANCE:

Estate of the artist, California, 1994

Greenberg Van Doren Gallery, St. Louis, 1999

Private collection, Milan

Galerie Thomas, Munich

Acquired from the above by the present owner, 2003

EXHIBITED:

Paris, Galerie Jean Fournier, *Sam Francis, de 1947 à 1988, sur papier*, October- November 1988.

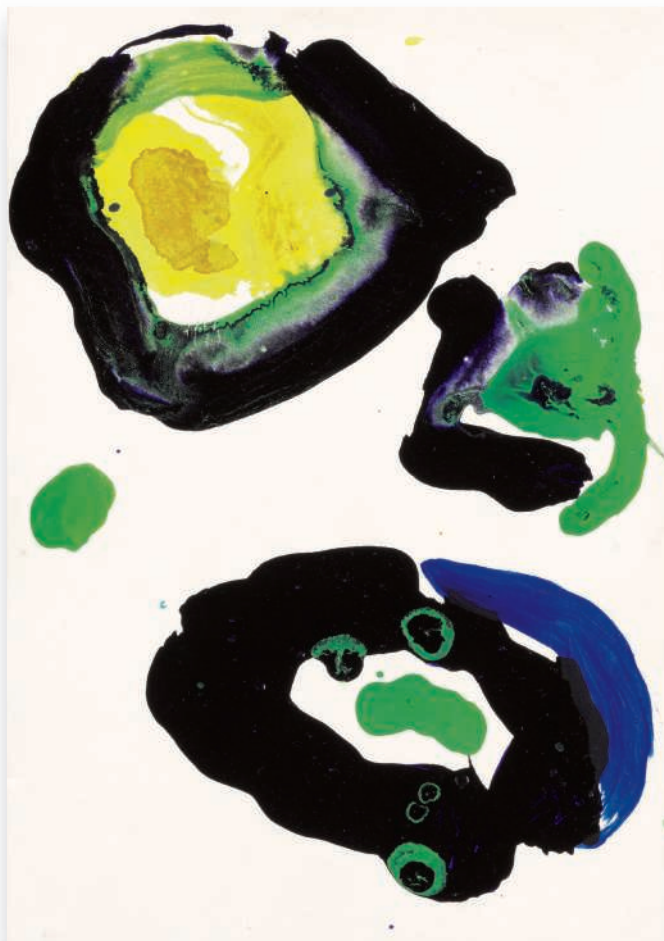
New York, Lawrence Rubin Greenberg Van Doren Fine Art, *Sam Francis: Paintings & Works on Paper from the 1950s*, November-December 1999, p. 19, no. 5 (illustrated).

New York, Artemis Greenberg Van Doren Gallery, *Sam Francis Works on Paper from the 50s*, April- May 2003 (illustrated in color).

LITERATURE:

Banca Akros, *Relazione sulla gestione e bilancio al 31 dicembre 2000*, Milan, 2000, p. 10 (illustrated in color).

This work is identified with the interim identification number of SF52-051 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.



35

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1964'

(on the reverse)

acrylic on masonite panel

9 x 6 ¼ in. (22.8 x 15.8 cm.)

Painted in 1964.

\$20,000-30,000

PROVENANCE:

Private collection

Galerie LC, Paris

Acquired from the above by the present owner, 2008

EXHIBITED:

Acqui Terme, Galleria Repetto, *Sam Francis:*

Opere scelte-Selected Works 1956-1991,

September-November 2008, p. 26 (illustrated in color).

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, no. SFF.393, DVD I (illustrated).

This work is included in the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.393 and is also registered in the archives of the Sam Francis Foundation with the No. SFP64-29. This information is subject to change as scholarship continues by the Sam Francis Foundation.

36

ADOLPH GOTTLIEB (1903-1974)

Watteau, Assemblée Dans Un Parc

signed with the artist's initials and dated

'a.g. 63' (lower right)

acrylic on postcard

3 x 5 in. (7.6 x 12.7 cm.)

Painted in 1963.

\$10,000-15,000

PROVENANCE:

Tony & Halina Rosenthal, New York, acquired directly from the Artist, 1963

Tony Rosenthal, New York, by decent from the above

Cynthia & Tony Rosenthal, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art; Washington D.C., Corcoran Gallery of Art and Waltham, Brandeis University, Rose Art Museum, *Adolph Gottlieb*, February 1968-October 1968, no. 126.





37

WILLIAM BAZIOTES (1912-1963)

Beach Shadow

oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

Painted *circa* 1946-47.

\$30,000-50,000

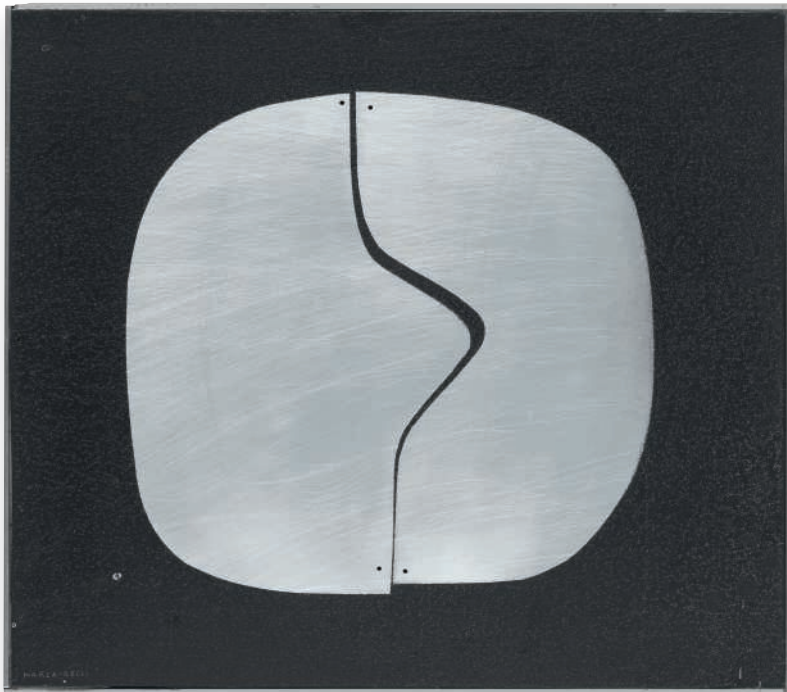
PROVENANCE:

Kootz Gallery, New York

Anon. sale; Christie's, New York, 3 November 1978, lot 4

Acquired at the above sale by the present owner

This work will be included in the forthcoming *catalogue raisonné* being prepared by Michael Preble.



38

**CONRAD MARCA-RELLI
(1913-2000)**

Untitled

signed 'MARCA-RELLI' (lower left);
signed again 'MARCA-RELLI'
(on the reverse)

oil on metal panel in artist's frame
overall: 11 ½ x 13 ⅛ in.
(29.2 x 33.3 cm.)

Executed *circa* early 1960s. This
work is unique.

\$10,000-15,000

PROVENANCE:

Tony & Halina Rosenthal, New York
Tony Rosenthal, New York, by
descent from the above
Cynthia & Tony Rosenthal, New
York

Acquired from the above by the
present owner

This work is registered with the Archivio
Marca-Relli, Parma, as archive number
MARE-6156 / © Archivio Marca-Relli,
Parma.



39

ARMAN (1928-2005)

*What Happened to the Flowers?
(Hommage à Andy Warhol)*

signed 'Arman' (lower left)
paper collage and resin in Plexiglas
frame

37 x 37 in. (93.9 x 93.9 cm.)

Executed in 1970. This work is from
an edition of fifty plus two HC plus
three artist's proofs.

\$20,000-30,000

PROVENANCE:

Lee Hoffman Gallery, Birmingham
Acquired from the above by the
present owner

This work is recorded in the Arman
Studio Archives New York under
number: APA# 8400.70.025.

40

YVES KLEIN (1928-1962)

Table Bleue

Dry pigment in glass, Plexiglas and wood and
chrome-plated metal table

14 ¼ x 49 ¼ x 39 ¼ in. (36.1 x 125 x 99.6 cm.)

Designed in 1961.

\$15,000-20,000

PROVENANCE:

Artware Editions, New York

Acquired from the above by the present owner

This work is part of an edition started in 1963 under the supervision of Rotraut Klein-Moquay after a model by Yves Klein and is accompanied by a label signed 'R.Klein-Moquay' and numbered OI-TRES (on a label affixed to the underside).



PROPERTY FROM THE COLLECTION OF
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM



In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

A native New Yorker and graduate of Columbia University and New York University College of Medicine, Herbert “Herb” Kayden served as a U.S. Navy physician during the Second World War, and then secured a chief resident position on what is now Roosevelt Island. As a respected cardiologist and professor at NYU’s Langone Medical Center he treated patients, taught students, and conducted significant research in areas such as arrhythmias, lipoproteins, and preventive cardiology.

A fiercely independent woman who maintained her own name throughout her life, Gabrielle H. Reem was born in Vienna, raised in Jerusalem and studied medicine in Basel before immigrating to the United States. A venerated

scientist and physician like her husband, she was a professor of pharmacology at NYU. Particularly dedicated to the development of young scientists and doctors, Dr. Reem was the recipient of the John and Samuel Bard Medal in Medicine and Science, among other honors.

After retiring both Drs. Kayden and Reem served as professors emeriti at NYU and became increasingly active as patrons of scientific research. They extended ground breaking financial support to science programs at underserved New York City public schools and funded graduate laboratories at institutions such as the Rockefeller University, the Hebrew University, and Bard College.

Among the artists with whom Dr. Kayden and his wife, Dr. Gabrielle Reem, formed a particularly close bond with was the Italian sculptor Arnaldo Pomodoro. The Kaydens first saw the artist’s work during a visit to the Gerson Gallery in New York in the early 1960s. “I found the work very appealing,” Dr. Kayden recalled, “his sculptures start out as geometric objects that undergo a change whether by twisting or rupture. The show contained bronze spheres—highly polished—but ruptured in the center to reveal what the insides would be like.”



Impressed by Pomodoro's unique artistic language, and interested in acquiring an example of the artist's work, Dr. Kayden was told that nothing was available. Determined to include a piece in his collection he persisted, continuing to visit the gallery and following the artist's career with great interest. During a business trip to Italy a few years later, he arranged to visit the artist personally. "I spent a fair amount of time with him," Dr. Kayden recalled of this visit to the studio in the suburbs of Milan. "I told him that I really wanted very much to have a sphere and he noted that in his memory and then subsequently I went to Milan a second time and managed to buy the work directly from him."

This initial acquisition led to a long and rewarding friendship which became the foundation of the Kaydens' impressive collection of Pomodoro's work. Deep and broad, it ranges from sculpture to exquisite works of jewelry, wall mounted pieces and works on paper. "His original training was as a jeweler," Dr. Kayden recalled, "and I took advantage of his skills and asked him to make things for [my wife] Gabrielle. By this time he was not terribly keen on his jewelry activities as much as he was on his artistic work as a sculptor. Nonetheless, we had an arrangement whereby I would buy the gold and he would fashion it into jewelry with the usual hieroglyphics that he put into his works. Whenever I would visit Milan, I could never leave without taking home a new piece of work with me. He made maquettes of his larger works, so there was always something of reasonable size that I could take with me."

As further testament to the close relationship between artist and collectors Dr. Kayden donated a major work by Pomodoro to the Storm King Art Center in NY, following his wife's death. After much discussion, Dr. Kayden and artist eventually selected *The Pietrarubbia Group: Il Fondamento, L'Uso, Il Rapporto*, 1975-76—a monumental work symbolizing the interconnectedness of life and death— which both believed would suitably commemorate Dr. Reem and celebrate the long and loyal friendship between the Kaydens and an artist Dr. Kayden described as "...certainly Italy's most prominent sculptor," and "a loyal and generous person."

Opposite: Dr. Herbert Kayden and Dr. Gabrielle Reem in 1967.
Photograph courtesy of Kayden family.

Above: Dr. Kayden with Arnaldo Pomodoro.
Photograph courtesy of the Kayden family.
© 2016 Fondazione Arnaldo Pomodoro.



41

ARNALDO POMODORO (B. 1926)

Torre a spirale, studio III

signed, inscribed, and numbered 'Arnaldo Pomodoro
I/III p.a.' (on the base)

bronze with gold patina with base

15 ¼ x 5 ¾ x 5 ⅝ in. (38.7 x 14.6 x 14.2 cm.)

Executed in 1985. This work is from an edition of nine
plus four artist's proofs.

\$35,000-55,000

PROVENANCE:

Acquired directly from the artist by the present owner,
1986

LITERATURE:

F. Gualdoni, ed, *Arnaldo Pomodoro: Catalogo ragionato
della scultura, Tomo II*, Milan, 2007, p. 650, no. 759
(another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan,
no. AP 547.



42

ARNALDO POMODORO (B. 1926)

Untitled

signed, numbered and dated 'Arnaldo Pomodoro,
2006 1/8' (on the base)

bronze with gold patina

51 1/8 x 23 1/4 x 24 5/8 in. (129.8 x 59 x 62.5 cm.)

Executed in 2006. This work is number one from an
edition of eight.

\$35,000-45,000

PROVENANCE:

Acquired directly from the artist by the present owner

This work is registered in Archivio Arnaldo Pomodoro, Milan,
no. AP 820A.



43

**ARNALDO POMODORO
(B. 1926)**

Untitled

incised with the artist's signature
and numbered 'Arnaldo Pomodoro
13/50' (on the lid)
bronze box with artist's monograph
12 ¼ x 12 ¼ x 2 ¾ in.
(31.1 x 31.1 x 6.9 cm.)

Executed in 1982. This work is
number thirteen from an edition of
fifty plus eight artist's proofs plus
another edition of ten numbered in
roman numerals.

\$2,500-3,500

PROVENANCE:

Acquired directly from the artist by
the present owner

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. M/82/8.



44

**ARNALDO POMODORO
(B. 1926)**

Disco

signed and numbered 'Arnaldo
Pomodoro 84/100' (on the base)
bronze with gold patina with base
5 ¾ x 5 ½ x 4 ½ in.
(14.6 x 13.9 x 11.4 cm.)

Executed in 1984. This work is
number eighty-four from an edition
of one hundred.

\$2,500-3,500

PROVENANCE:

Acquired directly from the artist by
the present owner

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. M/84/6.



45

ARNALDO POMODORO (B. 1926)

Disco

signed and numbered 'Arnaldo Pomodoro 3/3'
(on the base)

bronze with gold patina

14 ½ x 11 ⅞ x 11 ⅞ in. (36.8 x 30.1 x 30.1 cm.)

Executed in 1981. This work is number three from an
edition of three plus one artist's proof.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

F. Gualdoni, ed, *Arnaldo Pomodoro: Catalogo ragionato
della scultura, Tomo II*, Milan, 2007, p. 618, no. 677
(another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan,
no. AP 431.



46

**ARNALDO POMODORO
(B. 1926)**

Untitled

inscribed with the artist's signature,
numbered and dated 'Arnaldo
Pomodoro p.a. 70' (on the base)
silver on Plexiglas base
5 ½ x 3 ¼ x 1 ⅞ in. (13.9 x 8.25 x 2.8
cm.)

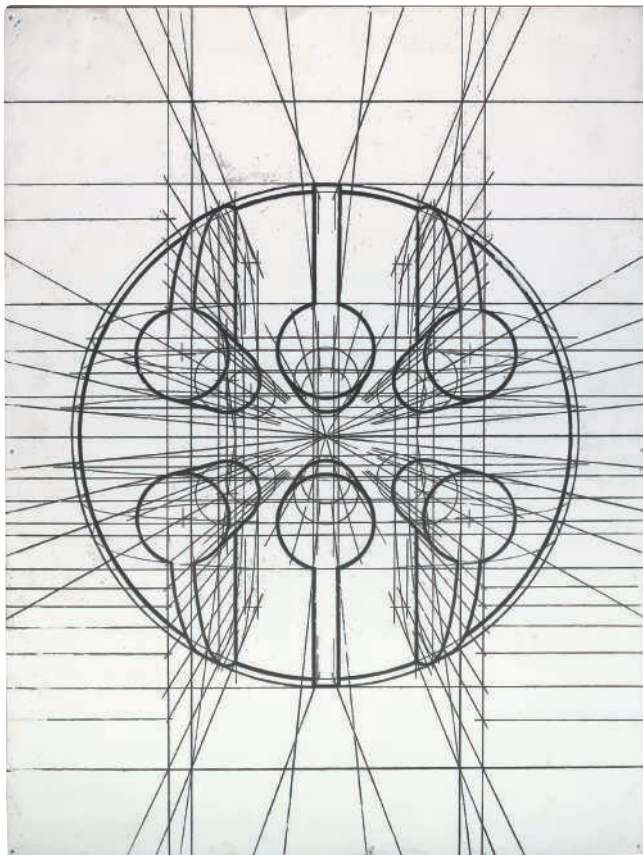
Executed in 1970. This work is an
artist's proof aside from an edition
of thirty.

\$500-700

PROVENANCE:

Acquired directly from the artist by
the present owner

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. M/70/1.



47

**ARNALDO POMODORO
(B. 1926)**

Onda

polished steel and ink
30 ½ x 23 in. (77.4 x 58.4 cm.)
Executed in 1971. This work is from
an unknown edition.

\$1,500-2,500

PROVENANCE:

Acquired directly from the artist by
the present owner

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. GR/20/a.



48

ARNALDO POMODORO (B. 1926)

Fermacarte

inscribed with the artist's signature and dated 'Arnaldo Pomodoro 2006 p.a.' (on the reverse)

bronze

4 x 4 ½ x ¾ in. (10.1 x 11.4 x 1.9 cm.)

Executed in 2006. This work is an artist's proof aside from an edition of two hundred.

\$2,500-3,500

PROVENANCE:

Acquired directly from the artist by the present owner

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/06/3.



49

**ARNALDO POMODORO
(B. 1926)**

Stele

inscribed with the artist's signature
and numbered 'Arnaldo Pomodoro
II/XXV' (on the base)

silver

9 $\frac{5}{8}$ x 2 $\frac{3}{8}$ x 1 in. (24.4 x 6 x 2.5 cm.)

Executed in 1985. This work is
from an edition of ninety-five plus
another edition of twenty-five
numbered in roman numerals.

\$5,000-7,000

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. M/85/13.



50

**ARNALDO POMODORO
(B. 1926)**

Disco

signed, inscribed, titled and dated
'Arnaldo Pomodoro 95 p.a. to
Gabrielle e Herbert, my best' (on the
base)

bronze with gold patina with base

5 $\frac{7}{8}$ x 5 $\frac{1}{4}$ x 4 $\frac{1}{8}$ in.

(14.9 x 13.3 x 10.4 cm.)

Executed in 1995. This work is an
artist's proof from an unknown
number of artist's proofs, aside
from an edition of fifty.

\$7,000-9,000

PROVENANCE:

Acquired directly from the artist by
the present owner

This work is registered in Archivio
Arnaldo Pomodoro, Milan, no. M/95/1.



51

ALIGHIERO BOETTI (1940-1994)

Essere sulla cresta dell'onda

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

8 ½ x 9 ¼ in. (21.6 x 23.5 cm.)

Executed in 1994. This work is registered in Archivio Alighiero Boetti, Rome, n. 1537, and is accompanied by a certificate of authenticity dated 2 December 2015.

\$25,000-35,000

PROVENANCE:

Galerie KAESSE-WEISS, Stuttgart

Acquired from the above by the present owner, 1996

52

ROBERT RAUSCHENBERG (1925-2008)

Rebundance (Shales)

signed and dated 'Rauschenberg 95' (lower left)

fire wax and transfer on canvas

84 ¾ x 60 in. (213.4 x 152.4 cm.)

Executed in 1995.

\$150,000-200,000

PROVENANCE:

Bernard Jacobsen Gallery, London

Private collection, London

Anon. sale; Phillips, New York, 17 October 2009, lot 34

Acquired at the above sale by the present owner

EXHIBITED:

London, Bernard Jacobson Gallery, *Robert*

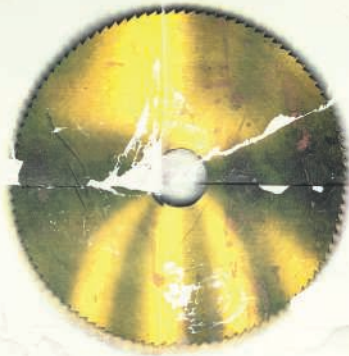
Rauschenberg: Shales, September-November 1997, np.,
no. 9 (illustrated in color).

London, Bernard Jacobson Gallery, *Rauschenberg,*
Rosenquist, Lichtenstein, October 2005.

London, Royal Academy, *Summer Exhibition*, June-
August 2009.

***New materials have fresh
associations, physical properties
and qualities that have built into
them the possibility of forcing you or
helping you do something else.***

–Robert Rauschenberg



Prunella - 45



PROPERTY FROM
A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

53

GERHARD RICHTER (B. 1932)

Untitled

numbered '25/100' (on the album cover)

oil on long play record

diameter: 11 ¾ in. (29.8 cm.)

Executed in 1984. This work is number
twenty-five from an edition of one hundred.

\$60,000-80,000

PROVENANCE:

Private collection, Austria

Anon. sale; Im Kinsky, Vienna, 15 April 2008, lot 334

Acquired at the above sale by the present owner

LITERATURE:

H. Butin, S. Gronert and T. Olbricht (ed.),

Gerhard Richter: Editions 1965-2013, Cologne, 2014,
p. 229 no. 60 (another example illustrated in color).



54

FRANK STELLA (B. 1936)

Laysan Millerbird #22 1x

wall relief—oil, lacquer, sand and oilsticks
on corrugated metal

27 5/8 x 41 x 2 7/8 (70.2 x 104.2 x 7.4 cm.)

Executed in 1976.

\$100,000-150,000

PROVENANCE:

Estate of Dr. Maurice P. Leibovitz

Anon. sale; Christie's, New York, 16 November 2000,
lot 240

Acquired at the above sale by the present owner

LITERATURE:

P. Leider, *Stella Since 1970*, Los Angeles, 1978, p. 72
(another unpainted version illustrated).

55

CHRISTO (B. 1935)

The Pont Neuf, Wrapped (Project for Paris)

signed 'Christo 1985' (lower right of the upper element)

two elements— pencil, charcoal, wax crayon and pastel on printed map.

upper element: 15 ½ x 65 ½ in. (39.3 x 166.3 cm.)

lower element: 42 ½ x 65 ½ in. (107.9 x 166.3 cm.)

Executed in 1985.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1985

Throughout its long history, the Pont-Neuf Bridge in Paris has undergone continual development, renovation, and construction. The wrapping of the Pont-Neuf by Christo in 1986 represents a conceptual continuation of this tradition of metamorphoses for this iconic bridge in the heart of the City of Light. To carry out this work, over three hundred workers spent hours draping 450,000 square feet of woven, sandstone colored fabric over the entirety of the bridge. For the span of two weeks, the Pont-Neuf was transformed into a work of art. Christo's practice of wrapping buildings elevated the existing structure by adding a new sculptural element, accentuating of shapes, forms, and proportions created by the draping fabric.

Beginning his artistic career in Paris in the 1960's, Christo's practice emerged from his participation in the *Nouveau Realiste* movement. His early wrapping projects created ambiguous sculptures

through the wrapping of everyday objects, such as a chair. In the tradition of Man Ray's *The Enigma of Isidore Ducass*, the idea of the wrapped object both reveals and hides, creating a sense of tension and mystery, and allows the mind to imagine what might be revealed if the object were unwrapped. Over the course of his career, Christo began to apply his wrapping practice to objects of monumental scale. Projects like the *Wrapped Pont-Neuf* and the *Wrapped Reichstag* garnered a great deal of media attention and fame for the artist, and works such as the present lot are all that remains of these temporal project.

Acquired directly from the artist in the year of its creation, *The Pont Neuf, Wrapped (Project for Paris)* is a significant work as it represents a critical point in the artists career. In two parts, the drawings show how Christo envisioned the project. The work is one from a long tradition of wrapping

projects by Christo and plays with our understanding of objects and places we interact with on a daily basis. Christo has stated, "It's when I arrived in Paris that I started wrapping everyday objects. The idea was to transform the object by wrapping it in plastic or in textile, as we do when we move houses. We start organizing objects, protecting them, wrapping them. We cover furniture, tables, chairs, sofas for them not to suffer during the move. We also cover them with sheets before leaving for holidays, before leaving our houses for a long time. The idea of *wrapping* with raw textiles came from this" (quoted in "Entretien avec Christo et Jeanne-Claude," *L'en-Je Lacanien*, No. 4, January 2005, via <https://www.cairn.info/revue-l-en-je-lacanien-2005-1-page-159.htm> [accessed January 28, 2016]). By changing an object with the mere application of a sheet, Christo fosters a magnificent engagement between the public and art.



THE PONT NEUF, WRAPPED (project for Paris) Quai du Louvre, Quai de la Magasinerie, Ile de la Cité, Q. de l'Horloge, Place du Pont Neuf, Quai des Orfèvres, Quai de Conti, Quai des Grands Augustins

13.80 meters / 33.5m / 14.43m / 34.05m | 15.95 meters / 34.90m arch | 13.58 meters / 33.98 meters arch | tower diameter 4.15 meters | 12.19 meters
13.08 meters center height | 20.55 meters width



Urban context sketch, view from attachment, February 1985

56

YAYOI KUSAMA (B. 1929)*Early Spring*

signed, titled and dated 'Yayoi Kusama 2004

EARLY SPRING' (on the reverse)

acrylic on canvas

57 ¼ x 57 ¼ in. (145.4 x 145.4 cm.)

Painted in 2004.

\$300,000-400,000**PROVENANCE:**

Robert Miller Gallery, New York

Acquired from the above by the present owner

Yayoi Kusama's *Early Spring* is an example of the artist's *Infinity Nets* series of paintings which contain the iconic motif that has been her pre-occupation for over 50 years. The carefully painted circles, rendered in a palette of verdant green, recalls the lush green foliage that heralds on the onset of spring. These corpuscle shaped objects have been the central motif in the artist's work since she first arrived in the United States as a young woman, yet far from becoming staid she has spent her career constantly evolving and investigating their aesthetic possibilities and keeping them as fresh as they were when they first appeared in the early 1960s.

In *Early Spring*, Kusama paints hundreds of small circles that jostle together across the surface of the canvas. Each one is unique, a distinctive article that exists in its own

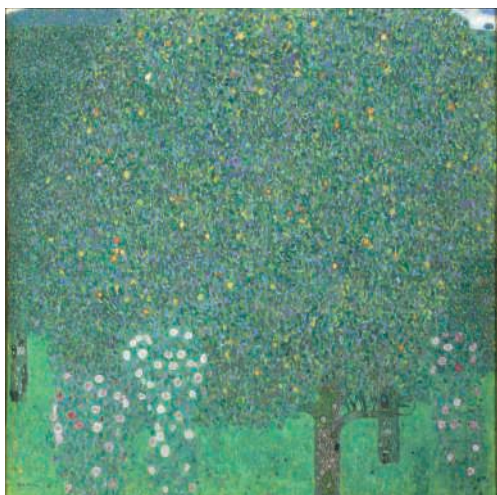
right, yet at the same time reacts to its immediate environment infusing the composition with an almost palpable sense of energy. The difference in chromatic intensity between the individual pieces sets up a rippling effect as the raking light appears to cast a shadow over the undulating surface. Just like Gustav Klimt's adroit paintings of the dense foliage of his native Austrian countryside, Kusama imbues *Early Spring* with a distinct sense of animation.

Kusama traces the roots of her celebrated style back to her childhood, when she first noticed the signs of obsessive-compulsive disorder and began experiencing hallucinations. Starting with the onset of her illness at age 10, she created many works over the following years, demonstrating the fanatical work ethic that she would continue to display as an adult. She

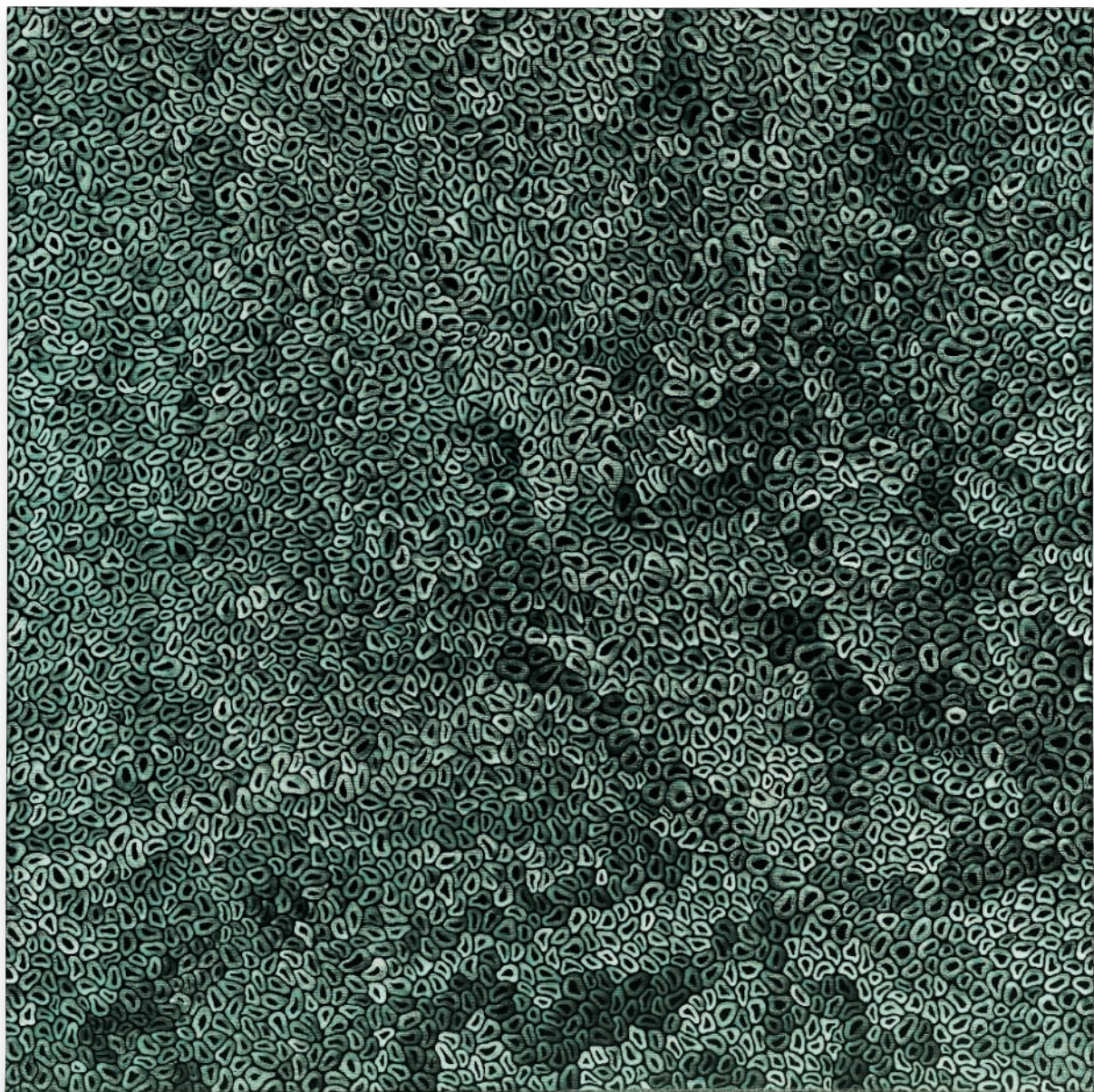
was also inspired at this time to transcribe her startling visions in her art. As Kusama recalled, "when I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets which I was painting multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas. It was hallucination only the mentally ill can experience" (Y. Kusama, quoted in "Damien Hirst Questions

Yayoi Kusama, *Across the Water*, May, 1998," *Kusama: Now*, exh. cat., Robert Miller Gallery, New York, 1998, p. 15).

Kusama's remarkable career has been distinguished by both its breadth and longevity. With her *Infinity Nets*, she departed from Abstract Expressionism and created a body of work that proved prophetic for many of her contemporaries. While her feverish application of paint to the canvas and interest in mental states clearly has its roots in Abstract Expressionism, Kusama's strokes are small, obsessive and repetitive rather than expansive, bold and passionate, and her repetition and orientation toward process invites comparison with Minimalists Donald Judd and Agnes Martin. Kusama also inspired artists who belonged to the Post-Minimalist movement, such as Eva Hesse, as she provided a more sensual and organic repetition that departed from the industrial aesthetic of Minimalism, and her painstaking development of her surfaces can be likened to the work of Vija Celmins. Still artistically active, Yayoi Kusama has been the subject of a number recent museum retrospectives including the critically acclaimed 2012 show at the Whitney Museum of American Art in New York. In his review of the exhibition, Holland Cotter of the New York Times summed up her career thus, "there is no doubt about her heroic, barrier-crashing accomplishment over the long haul. Her *Infinity Net* paintings...are deservedly classics of global stature" (H. Cotter, "Vivid Hallucinations From a Fragile Life: Yayoi Kusama at Whitney Museum of American Art," *New York Times*, July 13, 2012 via www.nytimes.com [accessed January 27, 2016]).



Gustav Klimt, *Roses Under the Trees*, 1905. Musée d'Orsay, Paris.
Digital Image: © RMN-Grand Palais / Art Resource, NY.



57

WAYNE THIEBAUD (B. 1920)*Haystacks*

signed and dated 'Thiebaud 1966' (lower right)

pastel on paperboard

5 ½ x 12 ¼ in. (13.9 x 31.1 cm.)

Drawn in 1966.

\$150,000-200,000

PROVENANCE:

Allan Stone Galleries, New York

Private collection

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 2011

For over half a century, Wayne Thiebaud has produced charismatic explorations of American life through its people, objects and landscapes, realized in his singular deliciously rendered but highly controlled technique. Inspired by both commercial Americana and the art historical canon, Thiebaud's oeuvre pays homage to a diverse array of predecessors and contemporaries, from commercial illustrators—whom he respects deeply as technicians—to giants of art history, from Mondrian, Chardin, and Sargent, to Hopper, Morandi and Diebenkorn. Thiebaud is easily distinguished from his Pop contemporaries by the singular richness of his surfaces. Unlike the silk-screens of Warhol, the Benday dots of Lichtenstein, and the slick surfaces of Rosenquist, his work is a result of his love for the skillful manipulation of material as well as the deft representation of everyday things. He marvels in color combinations that are so spirited that a certain reverie pervades the piece. His small-scale works are among his most alluring, with each stroke of color producing a

dearth of exquisite detail. Executed in 1966, *Haystacks* is a delicate, jewel-like landscape in ethereal pastel, exemplifying Thiebaud's remarkable ability to imbue everyday scenes with his distinct brand of *gravitas*.

In *Haystacks*, a spring-green, meticulously rendered picture plane—dotted with precisely placed blocks of sun-bathed, butter yellow hay—stretches and dissolves into a distant cornflower sky. Thiebaud's impeccably blended pastels evince the flickering play of light, his country landscape radiating with texture and energy. Thiebaud's haystacks are brought to life with perfectly delineated lines, their rich, cool shadows evincing the placement of a beating sun. The haystacks are aligned at precisely at equal distance from each other, allowing Thiebaud to isolate his subjects, and formalize their shapes and forms into both a pattern and a grouping. *Haystacks* exemplifies the artist's movement away from the gestural, abstract expressionist influences of his 1940s-50s work

towards a clarification of the picture frame and isolation of the object that would become the hallmark of his mature work. Says Thiebaud, "At the end of 1959 or so I began to be interested in a formal approach to composition...at that point [I] began to rework paintings into much more clearly defined objects. I tried to see if I could get an object to sit on a plane

and really be very clear about it. I picked things...based upon simple shapes like triangles and circles- and tried to orchestrate them" (W. Thiebaud, quoted in S. Nash, *Wayne Thiebaud: A Painting Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 15).

Within this rich and precisely executed scene, a prodigious range of aesthetic parallels can be explored- from Claude Monet's iconic haystacks, which also joyfully explore the visual effects of light and shadow, to the geometric sculpture of American Minimalist Donald Judd, the luminous California light of Bay Area figurative painter David Park and the bright Fauve colors of Henri Matisse. The grid-like placement of the haystacks brings to mind Piet Mondrian, while the neat grouping of like objects on a neutral ground echoes the tranquility of a Giorgio Morandi still life. The distinctly figurative quality of each haystack, which occupies its own particular space, is evocative of the isolated diners in an Edward Hopper painting. As Thiebaud said himself, "I'm very interested in the tradition of painting and not at all self-conscious about identifying my sources...I actually just steal things from people that I can use." (W. Thiebaud, quoted in S. Nash, *Wayne Thiebaud: A Painting Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 11). *Haystacks* is a singular, beautiful melting of myriad inspirations, yet distinctly Thiebaud in its unmistakable exacting technique and lustrous soft-hued coloration.



Claude Monet, *The Haystacks: End of Summer, Giverny, 1891*.
Musée d'Orsay, Paris.

Digital Image: © RMN-Grand Palais / Art Resource, NY.



58

ANDY WARHOL (1928-1987)*Hamburger*

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA10.504' (on the overlap); numbered again 'PA10.504' (on the stretcher) synthetic polymer and silkscreen ink on canvas 16 x 20 in. (40.6 x 50.8 cm.) Executed *circa* 1985-86.

\$100,000-150,000**PROVENANCE:**

The Andy Warhol Foundation, New York
Acquired from the above by the present owner, 2005

Many of Andy Warhol's most instantly recognizable works feature images of food products, for example, the Campbell's Soup Cans, Coca-Cola bottles, Del Monte peaches, and, in this case, a silkscreened image of a hamburger. Rendered in a black and white color scheme with bold outlines and the tag line "Hamburger" spread beneath, this work at once reveals and exploits the relationship between advertisements and art that was central to Warhol's enduring oeuvre. Beginning his career as a commercial illustrator, Warhol frequently appropriates graphic design and promotional or marketing materials for his artwork. The text below the burger is drawn in capital letters, and the burger is surrounded by radiating lines, recalling the end scene of an animated commercial, where the final product is being awarded to the viewer. The background of the text is intentionally off-register, a stylistic quality Warhol utilizes to align his pictures with the grainy quality of newspaper advertisements. Treating the hamburger like a Marilyn portrait, Warhol first simplifies the overall drawing, addressing only the defining characteristics of the subject. The flatness of the bun and the uncomplicated nature of the ingredients draw parallels to its ubiquitous nature. It is not a juicy, extravagantly topped burger, but a stereotype of the food, giving the image a representational, rather

than handcrafted attribution. Warhol often inverted his traditional colored representations into negatives, adding the subtitle "Reversal" to portraits. This dramatic choice illuminates the shadows of the image and casts a darker interpretation on the *Hamburger's* subject matter. The significance of the hamburger meat as a creation of edible flesh alludes to this malevolent theme that is unique to the inverted prints.

The artist's career-long obsession with concepts of mass production and consumerism are evident in Andy Warhol's study of the *Hamburger*. The factory-like construction of fast food franchises piqued Warhol's interest, and in *The Philosophy of Andy Warhol*, the artist writes "The most beautiful thing in Tokyo is McDonald's. The most beautiful thing in Stockholm is McDonald's. The most beautiful thing in Florence is McDonald's. Peking and Moscow don't have anything beautiful yet" (A. Warhol, *The Philosophy of Andy Warhol*, Orlando, 1975, p.71). Warhol identifies with the theory that, no matter what class a person belongs to, everyday brand names, such as McDonald's, are consumed in the same manner. The audience of a print advertisement or commercial knows, and trusts, that they can enjoy the same Coca-Cola or hamburger as a celebrity.

Born in 1928, immediately before the Great Depression, to a middle class family in Pittsburgh, Warhol lived through an era of War-time food rationing. As he aged, American eating habits shifted dramatically with an economic boom and the invention of the "supermarket." Inspired by this new wave of corporation culture and consumerism, the *Hamburger* represents an everyday luxury available at a minimal cost with little to no effort. Warhol relished in the convenience of ready-made meals, so much so that he considered opening a series of ANDY-MATS – "The Restaurant for the Lonely Person," serving microwaved frozen meals in TV booths. *Hamburger* is preceded by a number of food-consumption-themed short films made in the 1960's, including *Eat* (1963), which is a single take of Robert Indiana eating a mushroom, slowed down to the length of forty-five minutes, and the series *Mario Banana* #1 and *Mario Banana* #2 (1964), in which Mario Montez devours a banana on camera. Perhaps this *Hamburger*, printed between 1985 and 1986, was in part inspired by an earlier artistic project, 66 *Scenes from America* (1982), produced by Jørgen Leth, which Andy Warhol participated in. In a single three-minute take, Warhol quickly ingests a Burger King Whopper, which he chose over two neutrally-packaged burgers, before looking into the camera and announcing, "My name is Andy Warhol and I just finished eating a hamburger."



HAMBURGER

NEW HORIZONS

Property from a Contemporary Texas Collection

In the one hundred years since an American audience was introduced to modernist avant-garde artists such as Constantin Brâncuși, Francis Picabia, George Braque and Marcel Duchamp via the Armory Show of 1913, the art world has seen a seismic shift away from the old continent as New York gradually overtook Paris to become the epicenter of the art world. As the East Coast metropolis became home to wave after wave of burgeoning art movements such as Abstract Expressionism, Pop Art and

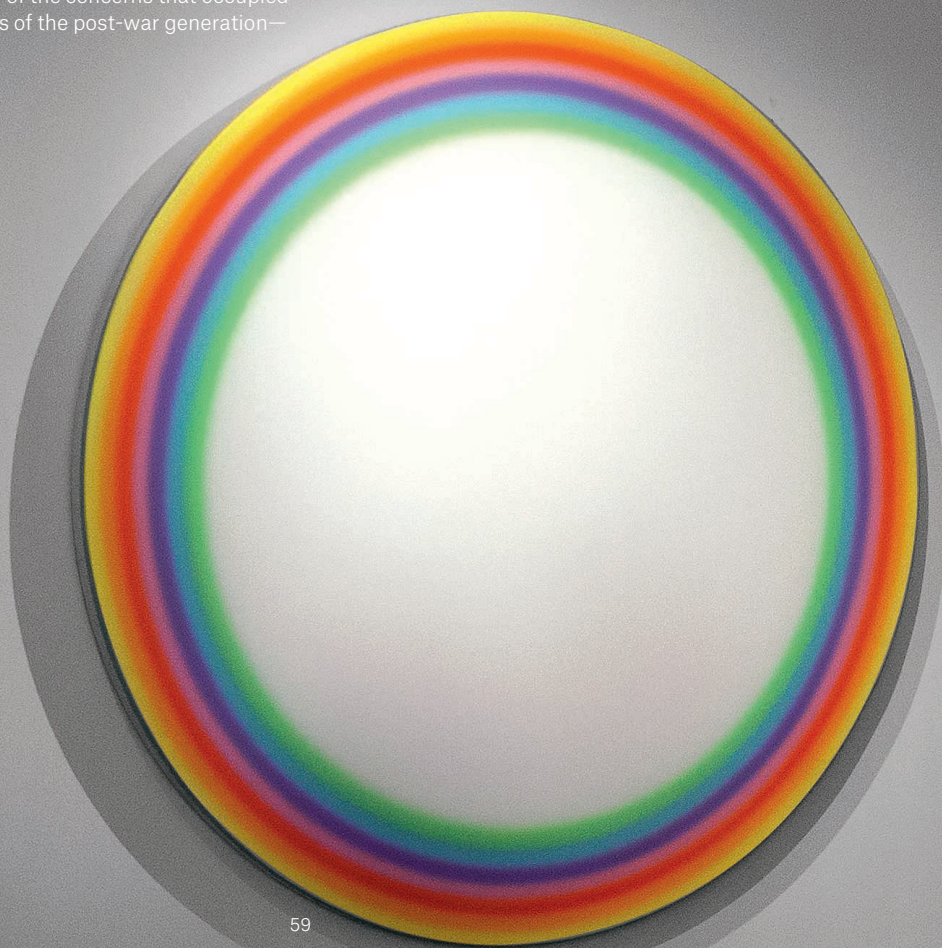
Minimalism, it was the pioneering spirit of a new breed of collectors and their openness to innovative ideas that allowed these vibrant new art forms to flourish and lead the rest of the world.

The examples of work contained within this unique collection demonstrate the breadth and variety of the new international vernacular. Artists as diverse as Roy Lichtenstein, Ugo Rondinone and Tony Cragg exemplify many of the concerns that occupied artists of the post-war generation—

such as those articulated by preeminent thinkers such as Douglas Crimp in his seminal 1981 text 'The End of Painting.' Painting, sculpture, Pop, figuration, and abstraction are all represented here as they came under the scrutiny of a group of artists who sought to find a new language for art in an age where the idea of representation seemed to be on the wane.



63



59

One of the many distinctive qualities of this collection is the breadth of artists it contains. From Ugo Rondinone's chromatic circles which challenge the conventions of painting to Roy Lichtenstein's *Suspended Mobile* and Robert Indiana's *Hope* which do the same for sculpture, the works here demonstrate the possibilities of human creativity. In addition to the evocative associations conjured up by some of works, the rigorous nature of painterly debate is also on full display. From the rich, vibrant surface of Karin Davie's *Choker* to Sarah Morris's geometric

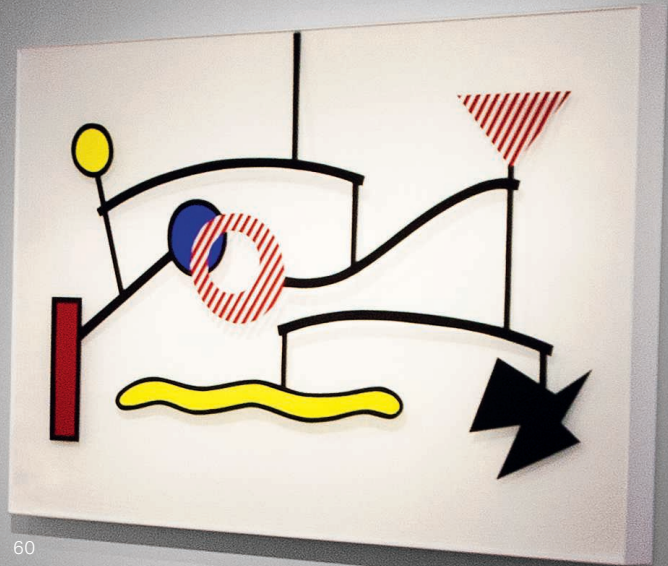
Dodecahedron (Origami) many of these works form part of the varied intellectual debate that raged between artists during these stimulating times.

All the best art collections are intensely personal creations; the preeminent among them being living things, often the personifications of their creators and containing objects that stimulate both the mind as well as the eye. At the core of this distinguished collection is a rich variety of objects which not only establishes the wide-ranging aesthetics of taste but also illustrates

some of the dramatic changes which occurred in the practice of art making over the last fifty years. It contains not only objects of beauty, but it also brings together a collection of objects that records the important debates that the great artists of the twentieth century were having—challenging established ideas about form and color. The works on offer here are the result of incredible passion, assembled over a number of years by a collector with a unique vision, understanding and appreciation of the diverse range of artistic movements that have shaped our culture for the past half century.



62



60

59

UGO RONDINONE (B. 1964)

ELFTERMAIZWEITAUSENDUNDZWEI

signed 'Ugo Rondinone'

(on paper label affixed to the reverse)

acrylic on canvas with Plexiglas plaque

diameter: 86 5/8 in. (220 cm)

Painted in 2002.

\$180,000-250,000

PROVENANCE:

Sadie Coles HQ, London

Anon. sale; Sotheby's, London, 27 June 2013, Lot 314

Acquired at the above sale by the present owner

EXHIBITED:

Dallas Contemporary, *Les Misérables: Post-Conceptual Art*, January- March 2014.

Circular in format and containing hazy rings of color that pulse in and out of the center of the composition, Ugo Rondinone's Target paintings suggest everything from the dazzling opticality of Op Art to the trance-like state of 1960s psychedelia, to the concentric circle paintings of Kenneth Noland. Beginning these works in the mid-1990s, and continuing to make

them into the present, they are linked to their time through Rondinone's use of spray paint in execution. Opposing the automatism of both the Action and Color Field painters, the artist applies acrylic paint through a spray can. There is no personal trace of the artist, it is a complete detachment. It is with this detached sense of irony that Rondinone has created a work which dismisses

the solutions reached by his predecessors in a humorous and playful manner.

The intrusive confrontation of Rondinone's canvas forces the viewer to address the duality proposed: the personal impressions of experiencing the work diverge from our awareness of the art historical allusions within which it is framed. Andrea Tarsia states "Underlying all Rondinone's work is a tension between interior essence and exterior appearance, enacted first of all in a disparity between form and content" (A. Tarsia, *Ugo Rondinone Zero Built a Nest in my Navel* exh. cat., London, Whitechapel Art

Gallery, 2005, p. 275). By addressing both the inner and outer worlds of being, the artist prevents the viewer from reaching a conclusion on the ultimate meaning, but he provides a transcendental experience filled with aesthetic resonance.

Rondinone's practice as an artist is so vast and varied it is often remarked that his exhibitions could be confused for a group show. Despite this collective aesthetic, there is a unique and unifying sensibility which bonds his divergent style and formal departures. His works confront the viewer to address subjectivity and the basic motifs of daily existence; anxiety, isolation, and the nature of being. The Target paintings specifically impose a personal internal experience by violating the viewer's space through illusion. The concentric blurred circles hypnotize and capture the viewer spiraling them into a world of self-reflection. At a time when seriousness is viewed with skepticism and distrust in the consciousness of young artists, Rondinone stands out in his willingness to probe the big issues of human existence and self-indulgence through humor.



Kenneth Noland, *A Warm Sound in a Gray Field*, 1961.
© Estate of Kenneth Noland/Licensed by VAGA, New York, NY.



60

ROY LICHTENSTEIN (1923-1997)

Suspended Mobile

signed, numbered and dated '3/19 Roy Lichtenstein
'90' (on the reverse)
magna and silicone on polyester monofilament fabric
suspended over rectangular frame with concave
interior
50 ¾ x 75 ¾ x 4 in. (128.9 x 192.4 x 10.2 cm.)
Executed in 1990. This work is number three from an
edition of nineteen plus four artist's proofs.

\$180,000-250,000

PROVENANCE:

Private collection, acquired directly from the artist
Anon. sale; Christie's, New York, 8 May 1996, lot 441
Private collection, Nevada
Anon. sale; Christie's, New York, 14 November 2007,
lot 236
Private collection, Dallas

LITERATURE:

M. Corlett, *The Prints of Roy Lichtenstein: A Catalogue
Raisonné 1948-1993*, New York, 1994, p. 235, no. 256
(another example illustrated in color).

Genre-defining American artist Roy Lichtenstein became a leading figure in the 1960s Pop art movement alongside peers such as Andy Warhol, Claes Oldenburg, Jasper Johns, and James Rosenquist. His boldly colorful, graphic work is widely inspired by a prodigious range of sources—from modern masters such as Pablo Picasso, Joan Miró, Constantin Brâncuși, Alexander Calder and Paul Klee, to mass-circulation newspapers and

billboard advertisements, comic books, and the core genres of traditional art history: still life, landscape, portraits, and interiors. Rather than faithfully creating lifelike scenes and objects, Lichtenstein sought to convey their codified essence—making the hand-made appear machine-made, while infusing the idea of the polished, media-projected image with a heady dose of his own humor. Lichtenstein was an accomplished draftsman,

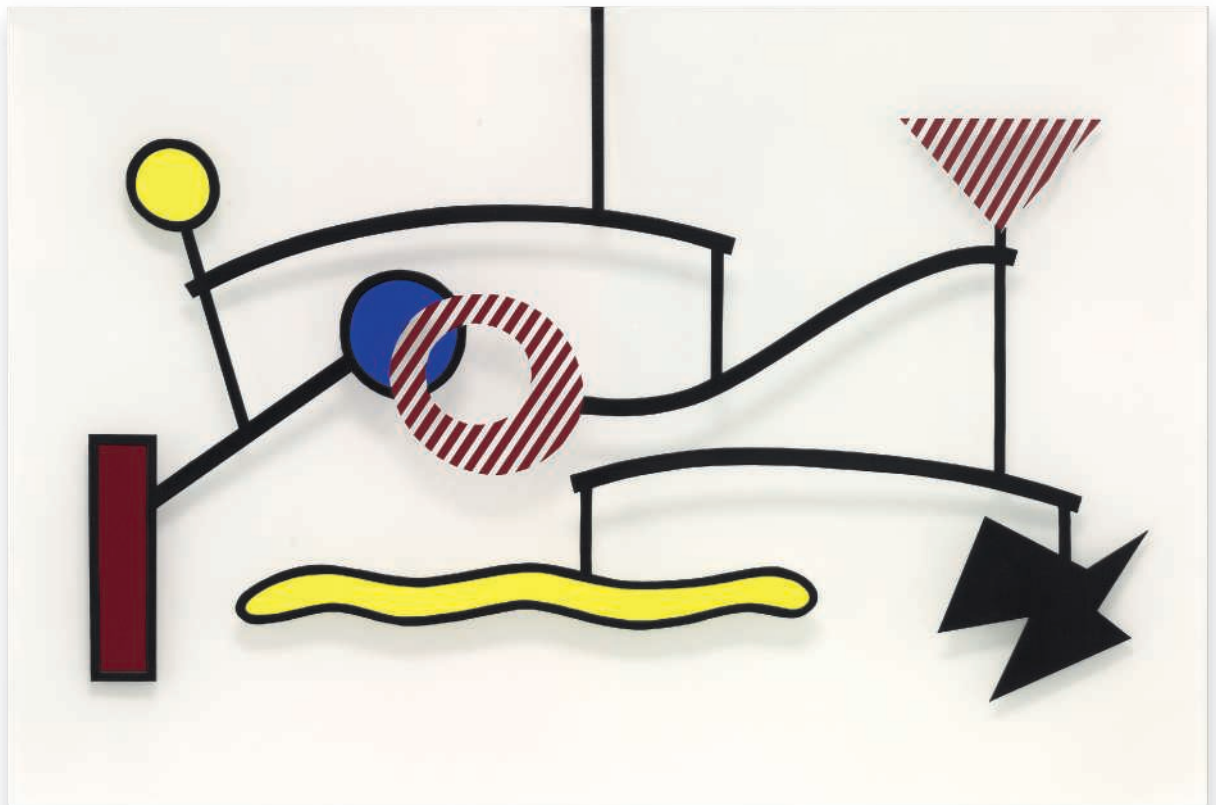
exploding to fame in the early 1960s with his oil and magna canvases. By the 1970s, he had begun working in printmaking and sculpture, creating vibrant and fascinating work of increasing technical complexity that allowed him to further explore his obsessive interest in serial imagery. Executed in 1990, Lichtenstein's *Suspended Mobile* is an engaging, illusionistic sculptural work belonging to a small series of prints exploring a favored theme, the interior.

clever innovations. It depicts a boldly graphic hanging mobile rendered in textured magna and silicon on clear, seeming weightless synthetic monofilament fabric stretched taut over concave board. *Suspended Mobile* references Alexander Calder's kinetic mobiles directly, works whose inherent magic lies in their spontaneous movement. Lichtenstein's frozen mobile condenses volume and function into a new, meditative permanence. Its basic compositional structure is that of a painting, with an image rendered on a flat support, yet *Suspended Mobile*—depending on the viewer's angle—seemingly both leaps into space, and roots itself to the picture plane. A charming and engaging object-as-painting, curator Ruth Fine refers to *Suspended Mobile* as the "ultimate it's-not-what-it-looks-like-but-what-it-is" (M. Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1993*, New York, 1994, p. 41). Lichtenstein animates *Suspended Mobile* with the same pictorial conventions as his best paintings: bold black outlines, bright, non-naturalistic colors and raking diagonals, invoking and imbuing Calder's signature work with his own singular visual language.



Alexander Calder, *Mobile on Two Planes*, 1972.
Musée National d'Art Moderne,
Centre Georges Pompidou, Paris. © 2016 Calder Foundation,
New York / Artists Rights Society (ARS), New York. Digital Image:
© CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

Standing over four-feet tall, *Suspended Mobile* is one of the Lichtenstein's playful and





61

JOEL SHAPIRO (B. 1941)

Untitled

bronze

18 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 11 in. (47.6 x 34.9 x 27.9 cm.)

Executed in 2001. This work is a unique cast.

\$40,000-60,000

PROVENANCE:

Pace Gallery, New York

Private collection, Dallas

EXHIBITED:

Paris, Galerie Daniel Templon, *Small Scale Sculpture*,
May-June 2004.



62

ROBERT INDIANA (B. 1928)*Hope*

stamped with the artist's name, numbered and dated
'ROBERT INDIANA 2009 V/IX' (on the inside
of the letter P)

polychrome aluminium

18 x 18 x 9 in. (45.7 x 45.7 x 22.8 cm.)

Executed in 2009. This work is number five from an
edition of nine.

\$120,000-180,000

PROVENANCE:

Scott Richards Contemporary, San Francisco
Private Collection, Dallas

63

TONY CRAGG (B. 1949)

Different Point of View

signed 'Cragg' (near the base)

cast iron

23 ¼ x 9 ½ x 10 in. (59 x 24.1 x 25.4 cm.)

Executed in 2011.

\$70,000-100,000

PROVENANCE:

Buchmann Galerie, Berlin

Private collection, Dallas



64

TONY CRAGG (B. 1949)

Versus

signed 'Cragg' and stamped with foundry mark (near the base)

patinated bronze

22 x 25 x 8 ½ in. (55.8 x 63.5 x 21.5 cm.)

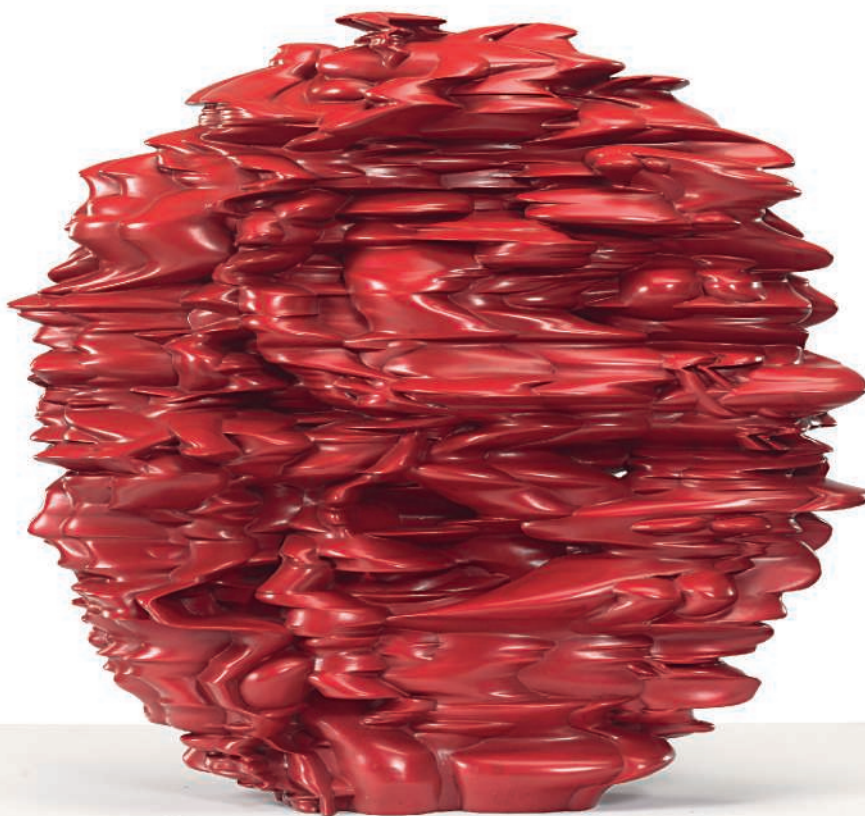
Executed in 2011.

\$70,000-100,000

PROVENANCE:

Holtermann Fine Art, London

Private collection, Dallas





65

KARIN DAVIE (B. 1965)

Choker

signed, titled and dated 'CHOKER Davie 1999'
(on the reverse)

oil on canvas

72 x 60 in. (182.8 x 152.4 cm.)

Painted in 1999.

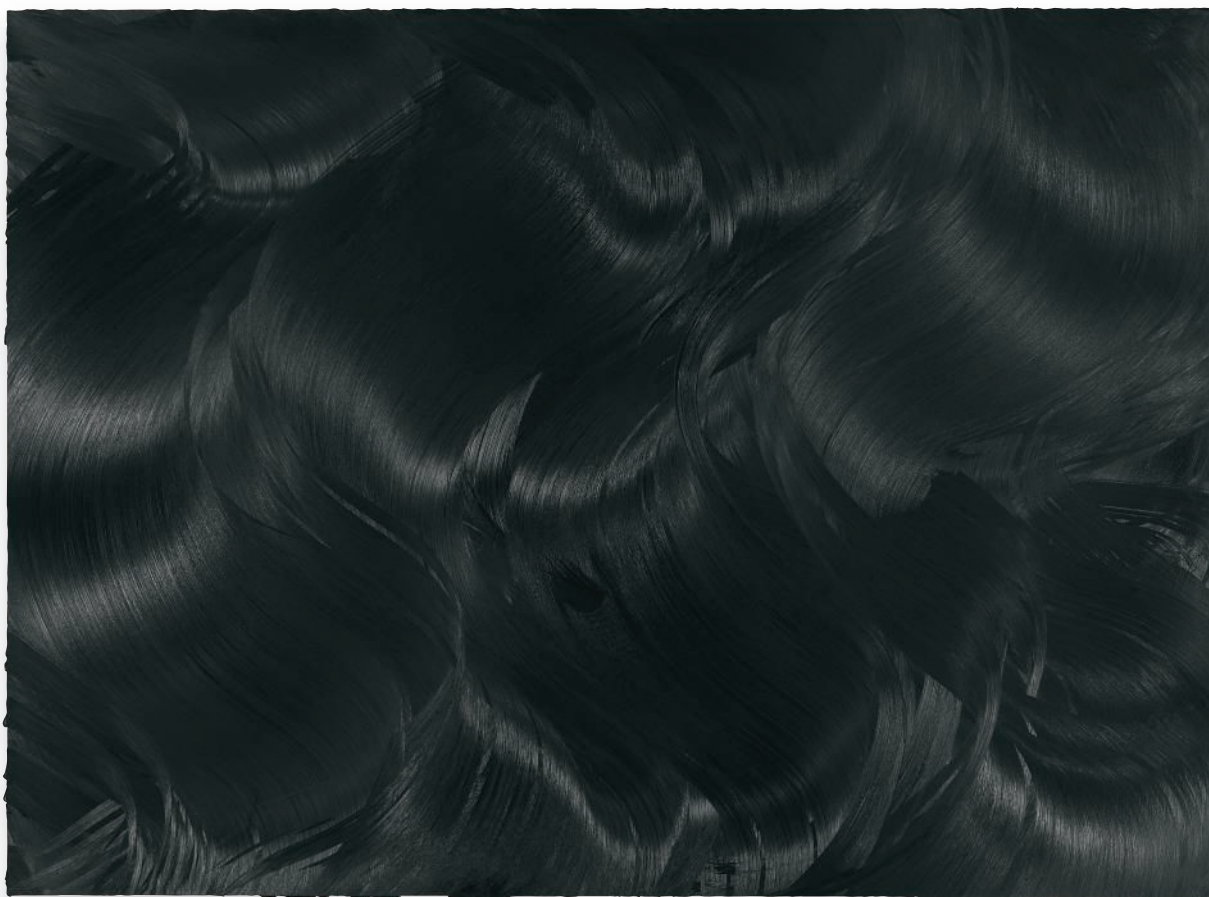
\$20,000-30,000

PROVENANCE:

Marianne Boesky Gallery, New York

Anon. sale; Phillips, New York, 13 May 2011, lot 131

Private collection, Dallas



66

JASON MARTIN (B. 1970)

Valiant

signed, titled and dated 'J. Martin '07 Valiant'
(on the reverse)

oil on aluminum

70 $\frac{7}{8}$ x 96 $\frac{1}{2}$ in. (180 x 245.1 cm.)

Painted in 2007.

\$50,000-70,000

PROVENANCE:

Wetterling Gallery, Stockholm
Private collection, Dallas



67

RETNA (B. 1979)

Esta Bien Chiflado Ese Guey

signed, titled and dated 'Esta bien Chiflado
Ese Guey RETNA 2013.' (on the reverse)

acrylic on canvas

48 x 48 in. (121.9 x 121.9 cm.)

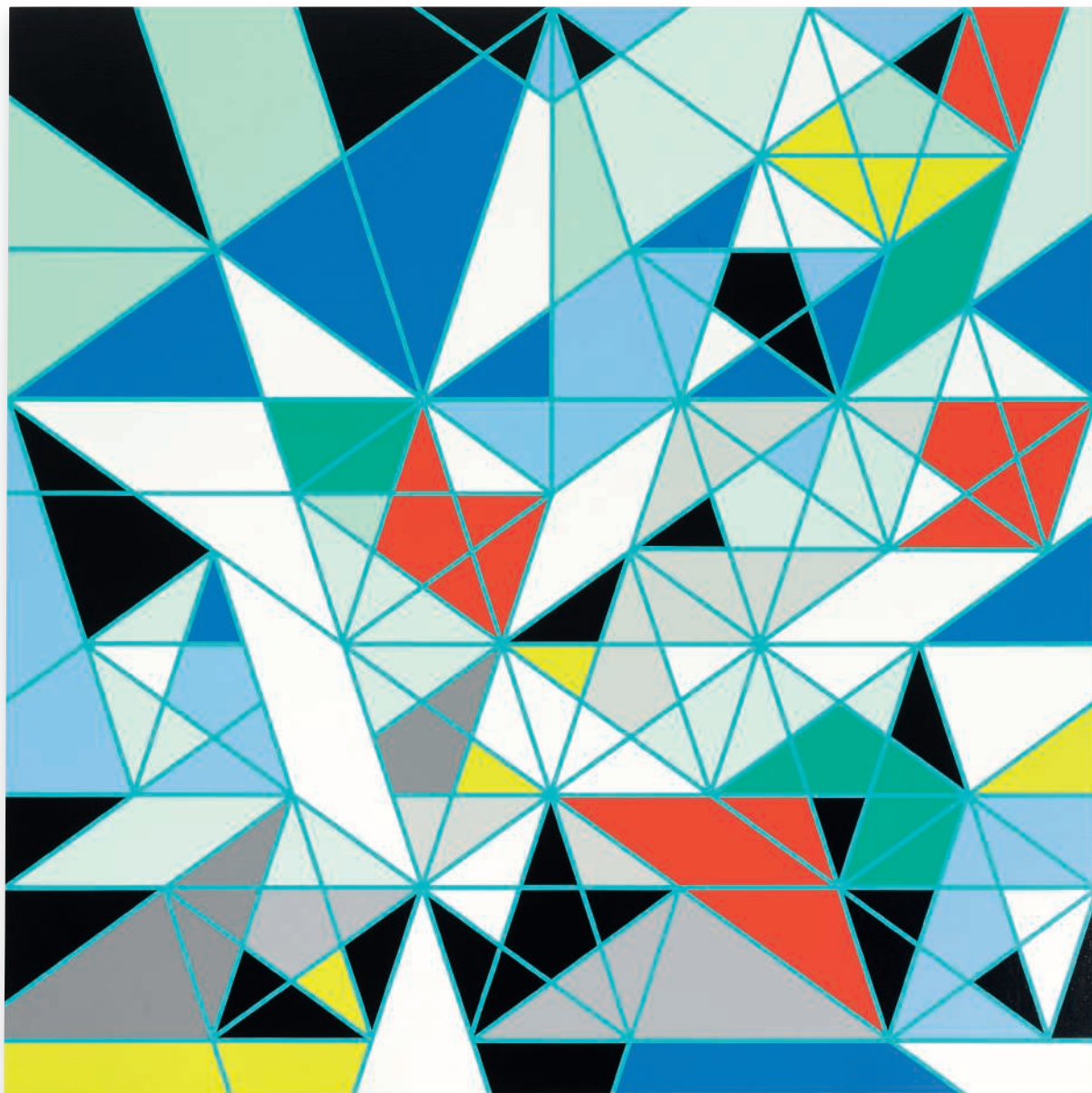
Painted in 2013.

\$20,000-30,000

PROVENANCE:

MTV RE:DEFINE, Dallas

Private collection, Dallas, 2013



68

SARAH MORRIS (B. 1967)*Dodecahedron (Origami)*signed, titled and dated "DODECAHEDRON
[ORIGAMI]" S Morris 2008 (on the overlap)

household gloss on canvas

84 ¼ x 84 ¼ in. (213.9 x 213.9 cm.)

Painted in 2008.

\$40,000-60,000

PROVENANCE:

Galerie Max Hetzler, Berlin

Private collection, Dallas



69

GARTH WEISER (B. 1979)

Spray Down

signed, titled and dated 'Garth Weiser 2009
"SPRAY DOWN" (on the reverse)

acrylic on canvas

36 x 24 in. (91.4 x 60.9 cm.)

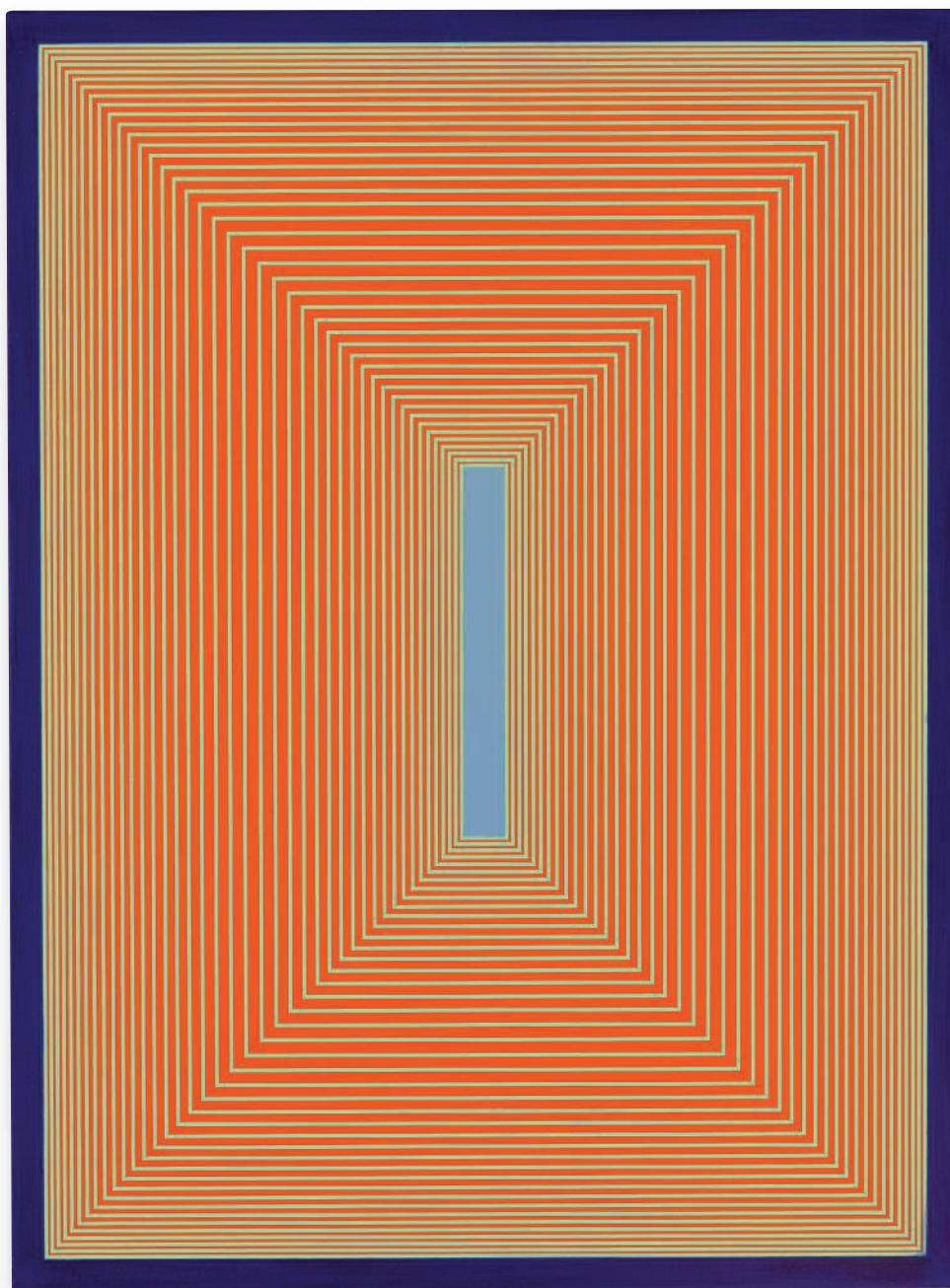
Painted in 2009.

\$8,000-12,000

PROVENANCE:

Altman Siegel, San Francisco

Private collection, Dallas



70

RICHARD ANUSZKIEWICZ (B. 1930)*Silent Blue*

signed, titled and dated "'SILENT BLUE"

© RICHARD ANUSZKIEWICZ 1982' (on the reverse)

acrylic on panel

31 x 23 in. (78.7 x 58.4 cm.)

Painted in 1982.

\$35,000-45,000

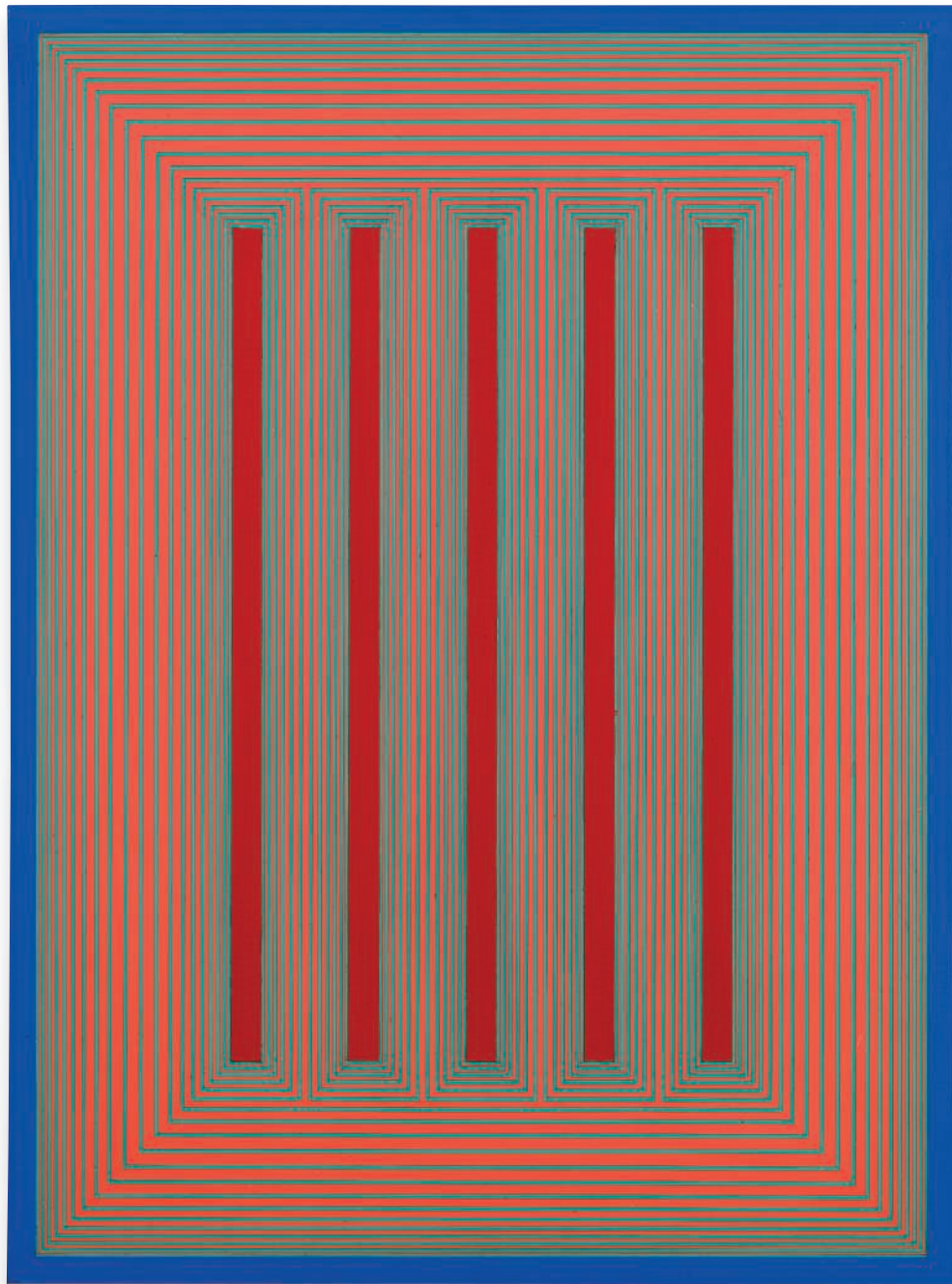
PROVENANCE:

Gallery Camino Real, Boca Raton

Scott Richards Contemporary, San Francisco, 2007

Private collection, Dallas

LITERATURE:D. Maddon and N. Spike, *Anuszkiewicz Paintings & Sculptures 1945-2001*, Italy, 2010, p. 194, no. 1982.12 (illustrated).



71

RICHARD ANUSZKIEWICZ (B. 1930)

Untitled (Temple Series)

signed, numbered and dated 'Richard Anuszkiewicz
1019 1986' (on the reverse)

acrylic on board in artist's frame

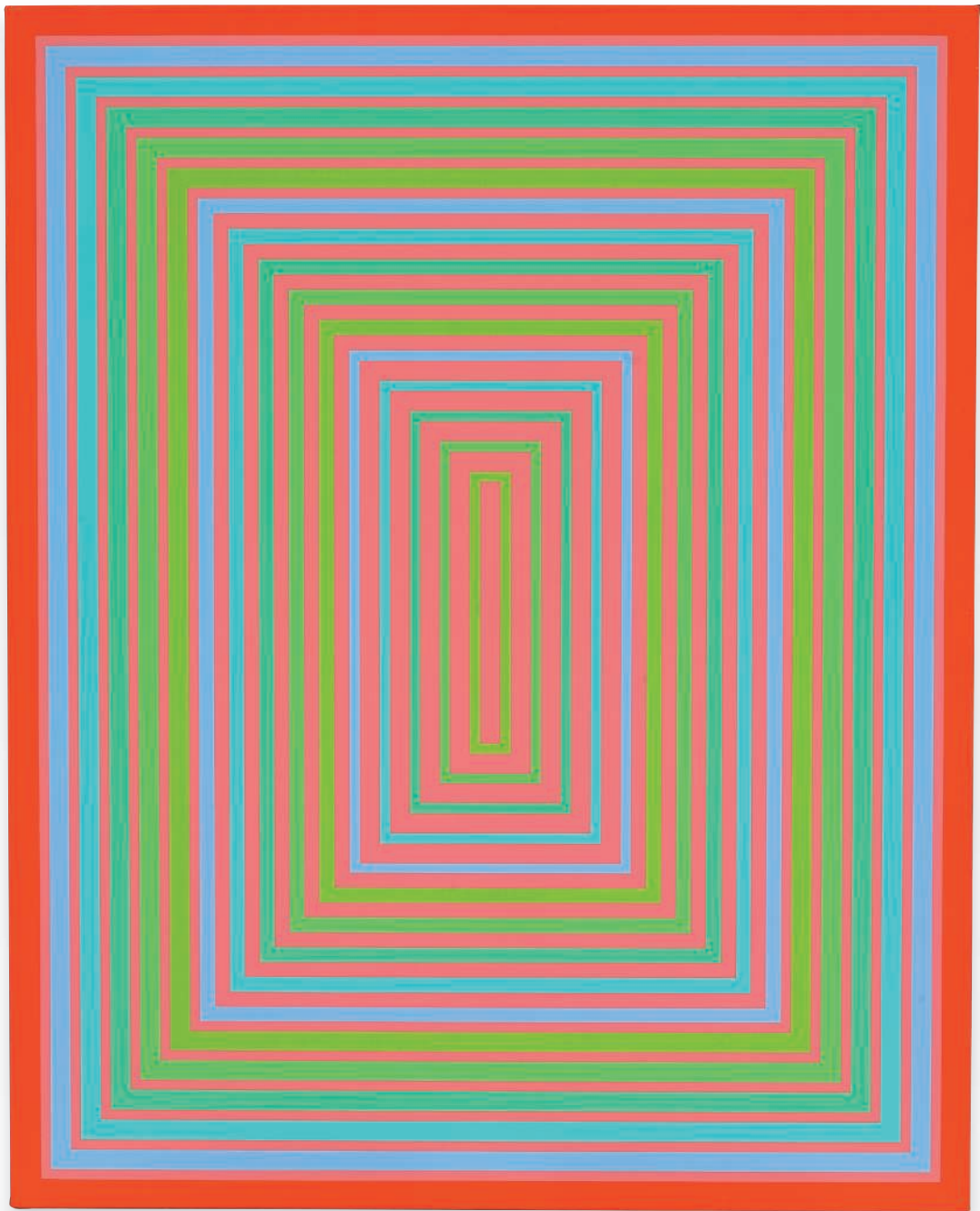
overall: 31.8 x 24 in. (81 x 61 cm.)

Painted in 1986.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



72

RICHARD ANUSZKIEWICZ (B. 1930)

Rose Red Centered

signed and dated '© RICHARD ANUSZKIEWICZ
1977' (on the reverse)

acrylic on canvas

60 x 48 in. (152.4 x 121.9 cm.)

Painted in 1977.

\$40,000-60,000

PROVENANCE:

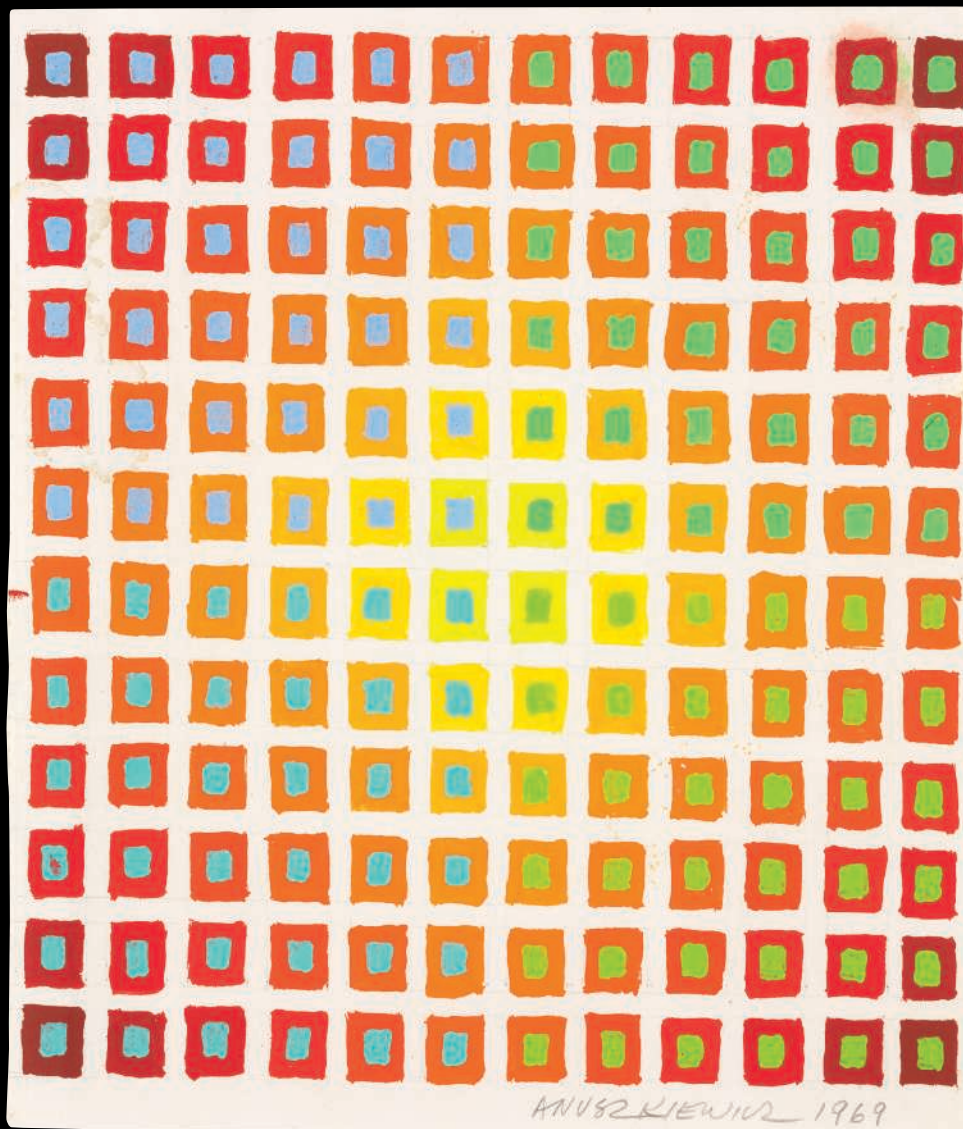
Harmon-Meek Gallery, Naples, FL

Andrew Crispo Gallery, New York

Acquired from the above by the present owner

LITERATURE:

D. Madden and N. Spike, *Anuszkiewicz: Paintings and Sculptures 1945-2001*, Florence, 2010, pp. 182-183, no. 1977.9 (illustrated).



73

RICHARD ANUSZKIEWICZ (B. 1930)

Spectral Mosaic

signed and dated 'ANUSZKIEWICZ 1969'
(lower right)

acrylic on paper

10 ½ x 9 in. (26.6 x 22.8 cm.)

Painted in 1969.

\$10,000-15,000

PROVENANCE:

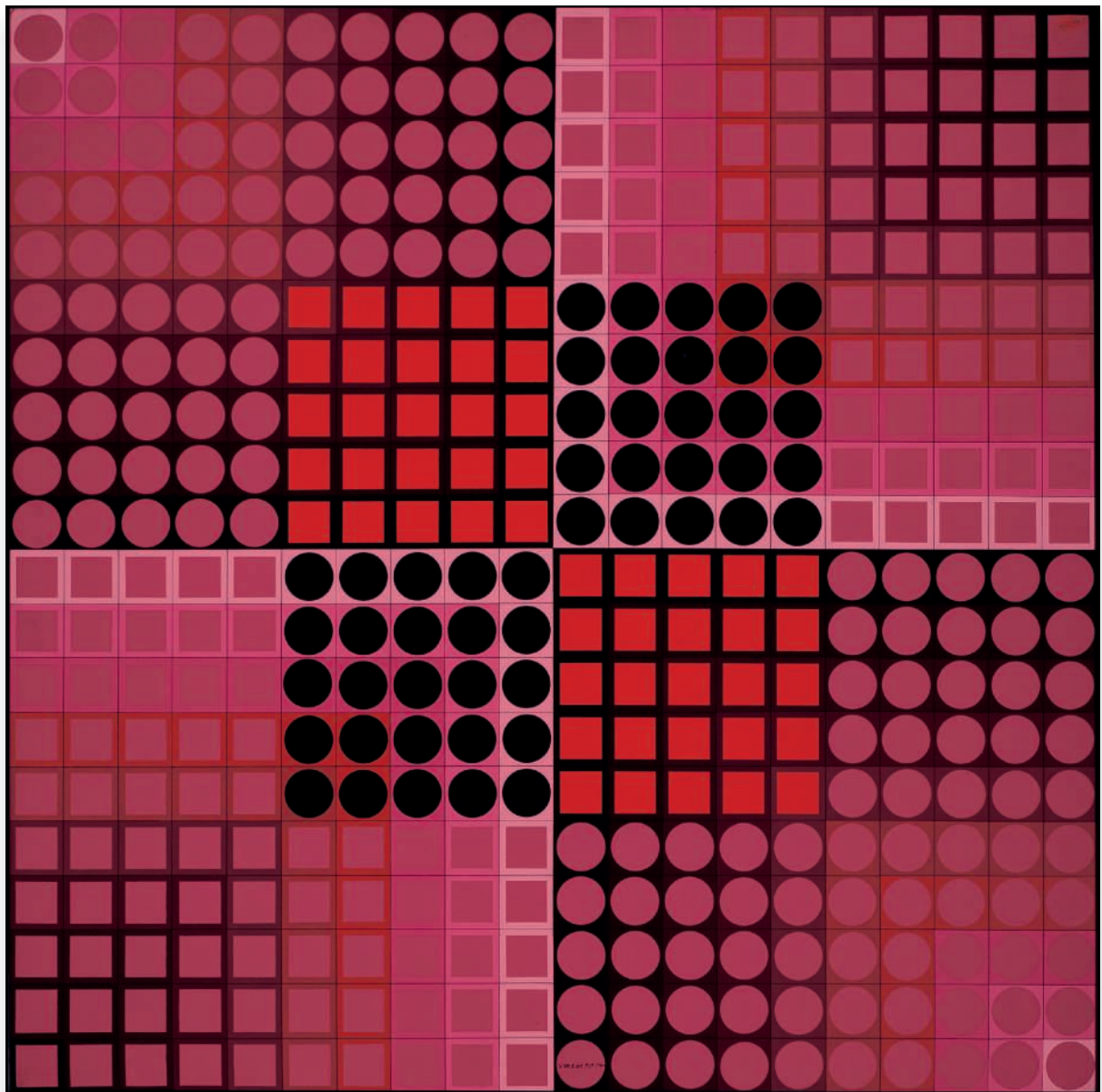
Acquired directly from the artist by the present owner

EXHIBITED:

Provincetown, Berta Walker Gallery, *Celebrating
Provincetown's Centennial*, September 1999.

LITERATURE:

D. Madden and N. Spike, *Anuszkiewicz: Paintings and
Sculptures 1945-2001*, Florence, 2010, pp. 161, no.
1969.29.



74

VICTOR VASARELY (1906-1997)

CHAND-R

signed 'vasarely' (lower center); signed again, titled, numbered, and dated '3158 VASARELY "CHAND-R" 1964 Vasarely'

acrylic on canvas

39 ¾ x 39 ¾ in. (100.9 x 100.9 cm.)

Conceived in 1964. Painted in 1982.

\$80,000-120,000

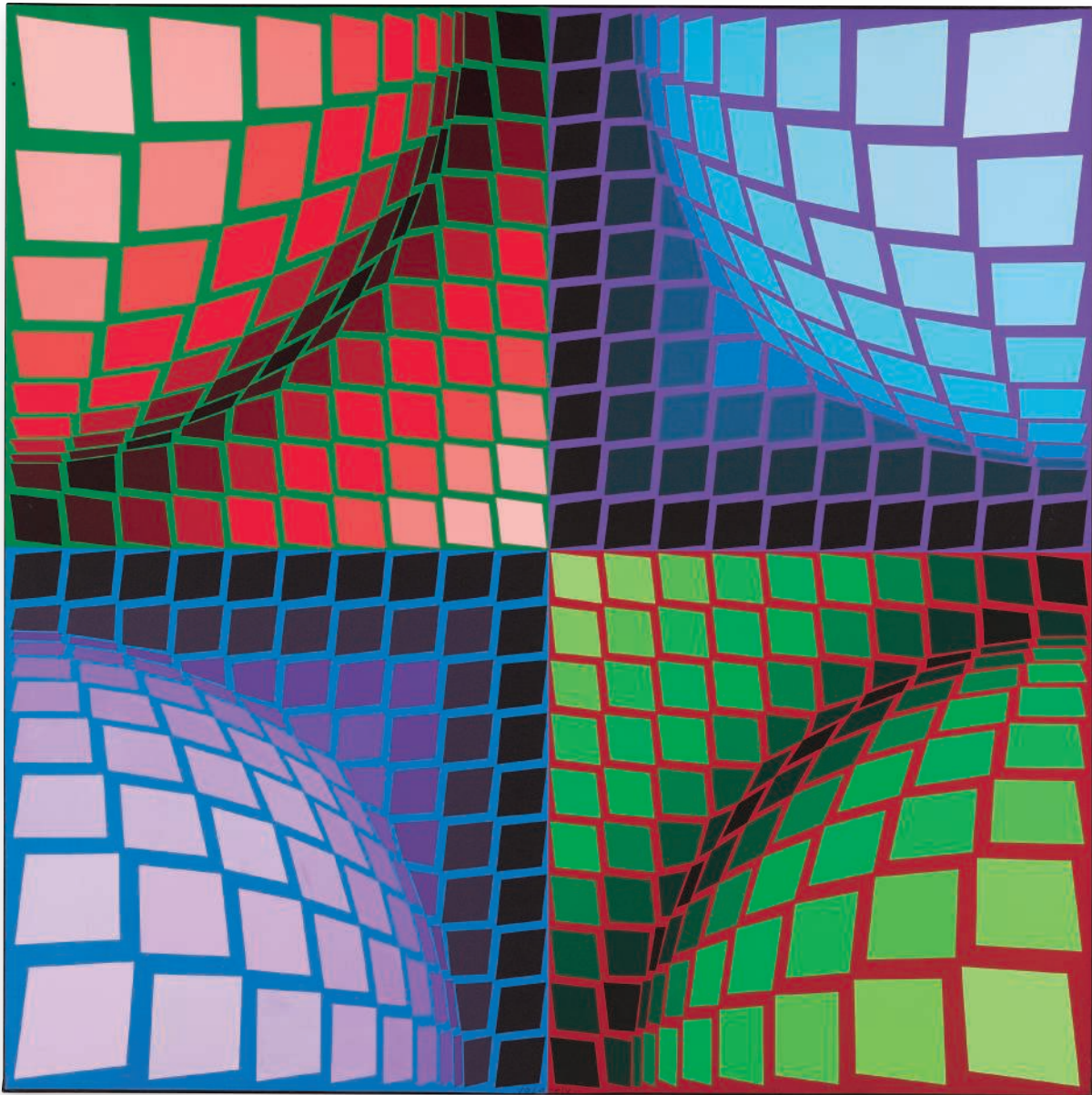
PROVENANCE:

Collection of the artist, Paris

Galerie Bodenschatz, Basel

Private collection, Switzerland, 1990

The authenticity of the present work has been confirmed by Pierre Vasarely. The 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.



75

VICTOR VASARELY (1906-1997)

Tatika

signed 'vasarely' (lower center); signed again twice,
titled and dated 'VASARELY- "TATIKA"- 1991-
Vasarely' (on the reverse)

acrylic on canvas

39 7/8 x 39 7/8 in. (100 x 100 cm.)

Painted in 1991.

\$50,000-70,000

PROVENANCE:

Private collection, Chicago

Acquired from the above by the present owner

The authenticity of the present work has been confirmed by
Pierre Vasarely. The 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.



76

SAM GILLIAM (B. 1933)

Ribbioned II

signed, titled and dated 'Ribbioned II 1965

Sam Gilliam, Jr.' (on the reverse)

acrylic on canvas

35 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in. (90.8 x 90.8 cm.)

Painted in 1965.

\$40,000-60,000

PROVENANCE:

Private collection, Washington, D.C.

Acquired from the above by the present owner, 2004



77

NORMAN BLUHM (1921-1999)

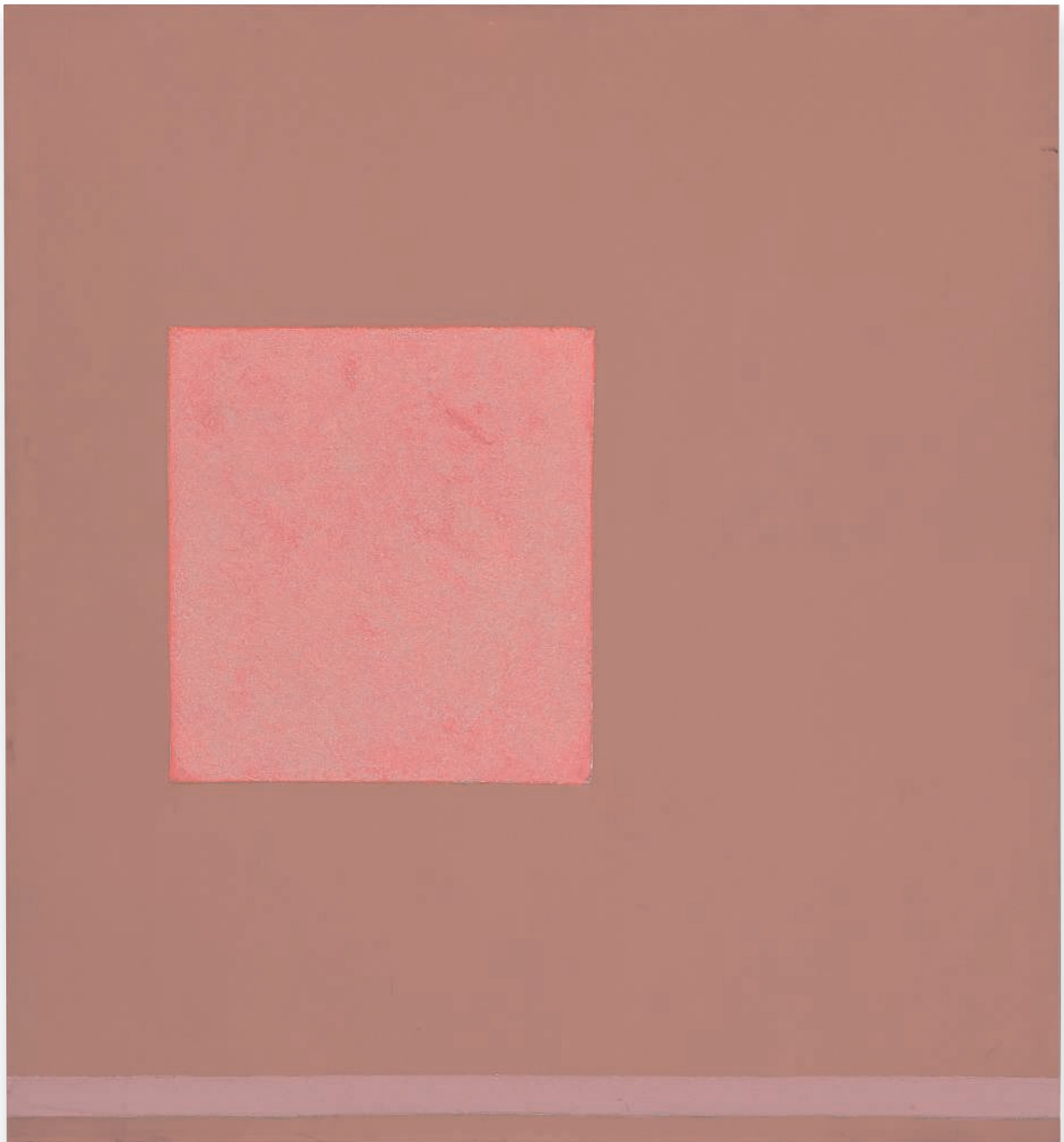
E

signed and dated 'bluhm 70'
(on the reverse of the center and right panels)
triptych- acrylic on canvas
overall: 28 x 68 in. (71.1 x 172.7 cm.)
Painted in 1970.

\$30,000-40,000

PROVENANCE:

Martha Jackson Gallery, New York
Anderson Gallery, Buffalo, by descent from the above
Acquired from the above by the present owner



PROPERTY FROM
A DISTINGUISHED CORPORATE COLLECTION

78

THEODOROS STAMOS (1922-1997)

Pink Sun-Box

signed, titled and dated "PINK SUN-BOX"
1969- Stamos' (on the overlap)

acrylic on canvas

56 x 52 in. (142.2 x 132 cm.)

Painted in 1969.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist
by the present owner, 1974



79

JULES OLITSKI (1922-2007)

Beauty Mouth- 5

signed, titled, numbered and dated 'Beauty Mouth- 5 Jules Olitski 1972 72/004' (on the reverse)

acrylic on canvas

80 x 44 in. (203.2 x 111.7 cm.)

Painted in 1972.

\$30,000-40,000

PROVENANCE:

Lawrence Rubin, New York

Knoedler Gallery, New York

Galerie Ninety-Nine, Bay Harbor Islands

Acquired from the above by the present owner

LITERATURE:

J. Elderfield, "Jules Olitski and Recent Abstract Art,"
Art International, December 1972, p. 27 (illustrated).



80

LARRY POONS (B. 1937)

Curtain of Love

signed, titled and dated "CURTAIN OF LOVE"

1975 L. Poons' (on the reverse)

acrylic on canvas

120 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in. (261 x 130 cm.)

Painted in 1975.

\$60,000-80,000

PROVENANCE:

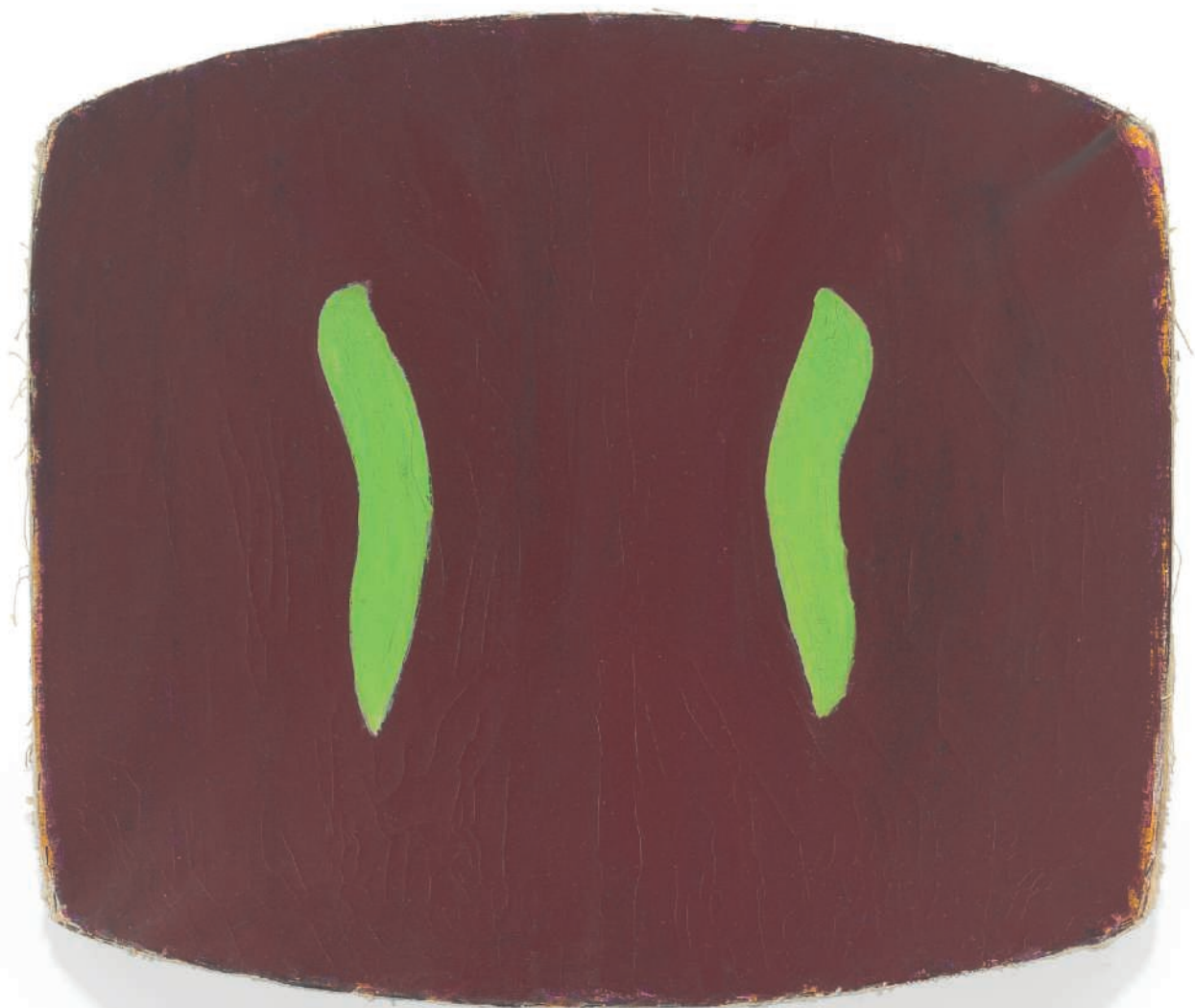
Knoedler Contemporary Art, New York

Galerie Daniel Templon, Paris

Private collection, France

Anon. sale, Artcurial Paris, 1 June 2015, lot 25

Acquired at the above sale by the present owner



81

RON GORCHOV (B. 1930)

Untitled

signed, dated and inscribed 'Ron Gorchov
5/75 To Zach' (on the reverse)

oil on shaped canvas
21 x 25 in. (53.3 x 63.5 cm.)

Painted in 1975.

\$5,000-7,000

PROVENANCE:

Private Collection, gift of the artist

Acquired from the above by the present owner



82

ALFRED LESLIE (B. 1927)

Sam's Crooked Collage

signed, titled and dated 'Sams Crooked Collage
Alfred Leslie 1960' (on the reverse)

oil and canvas collage on reinforced fiberboard
49 x 48 in. (121.9 x 121.9 cm.)

Executed in 1960.

\$80,000-120,000

PROVENANCE:

Collection of Sam Francis, Los Angeles, acquired
directly from the artist

Manny Silverman Gallery, Los Angeles

Acquired from the above by the present owner



83

ROBERT RAUSCHENBERG (1925- 2008)

Garden-Wise II #1

signed and dated 'RAUSCHENBERG 89'
(lower right)

high-fired ceramic

25 3/8 x 15 3/4 in. (64.4 x 40 cm.)

Executed in 1989. This work is one of ten unique
variants.

\$20,000-30,000

PROVENANCE:

Private Collection

Acquired from the above by the present owner, 1989



84

ANTHONY CARO (1924-2013)

Table Bronze Fleur du Cap

cast and welded bronze and brass
12 x 15 ½ x 14 in. (30.4 x 39.3 x 35.5 cm.)
Executed in 1980.

\$15,000-20,000

PROVENANCE:

Anon. sale; Bonham's, London, 22 March 2000, lot 79
Broadbent Gallery, London
Private collection, Palm Beach, acquired from the
above, 2002

EXHIBITED:

London, Adam Gallery, *Art 2001*, 2001.

LITERATURE:

D. Blume, *Anthony Caro: Catalogue Raisonné, Vol. II*,
Cologne, 1985, p. 177, no. 781 (illustrated)



85

CLAES OLDENBURG (B. 1929)

Soft Inverted Q Black, Proof IV

inscribed and dated 'TRIAL PROOF IV FIRESTONE
7/75' (on the underside)

cast synthetic rubber

18 x 18 x 12 in. (45.7 x 45.7 x 30.5 cm.)

Executed in 1975. This work is trial proof
number four aside from an unknown edition.

\$18,000-25,000

PROVENANCE:

Firestone Tire and Rubber Company Collection, Ohio
Acquired from the above by the present owner

EXHIBITED:

New York, Leo Castelli Gallery, *Claes Oldenburg*,
November 1976 (another example exhibited).
Akron Art Institute, *Oldenburg/The Inverted Q*,
October-December 1977 (another example exhibited).
Cleveland, BP Art Collection, *Larger than Life:
Monument Proposals by Claes Oldenburg and Large-
Scale Outdoor Sculpture by Claes Oldenburg and Coosje
van Bruggen*, November 1991-January 1992 (another
example exhibited).
Minneapolis, Walker Art Center, *Claes Oldenburg: In the
Studio*, August 1992-February 1993 (another example
exhibited).



86

JOHN CHAMBERLAIN (1927-2011)

Any Minute Man

painted stainless steel

6 x 8 x 3 ½ in. (15.2 x 20.3 x 8.8 cm.)

Executed in 1989.

\$60,000-80,000

PROVENANCE:

Private collection, acquired directly from the artist
Anon. sale; Sotheby's, New York, 26 February 1992,
lot 205B

Acquired at the above sale by the present owner

87

JOHN CHAMBERLAIN (1927-2011)

Untitled

aluminum foil with acrylic lacquer and polyester resin

29 ¾ x 75 x 49 in. (75.5 x 190.5 x 124.4 cm.)

Executed in 1973.

\$300,000-400,000

PROVENANCE:

Richard Librizzi, New York

Walter P. Chrysler, Jr., New York

Private collection, Austria

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner



"Chamberlain's material does not have to be distinctly transformed to appear diversely. The diversity and the unity occur and recur; the work explodes and implodes"- Donald Judd on John Chamberlain

(D. Judd, quoted in *John Chamberlain*, exh cat., Kunsthalle Baden-Baden, 1991, p. 42).

Initially inspired by the welded metal of modern master David Smith, John Chamberlain began making his singular sculptures in the late 1950s. He eventually developed his own unique method of bending, twisting, crushing and spraying found scrap metal—which he referred to as his "art supplies"—to construct aesthetically refined yet robust objects. He first gained wide recognition in 1961, when his work was exhibited in *The Art of Assemblage* at the Museum of Modern Art in New York, alongside Marcel Duchamp and Pablo Picasso. Chamberlain's works remake found

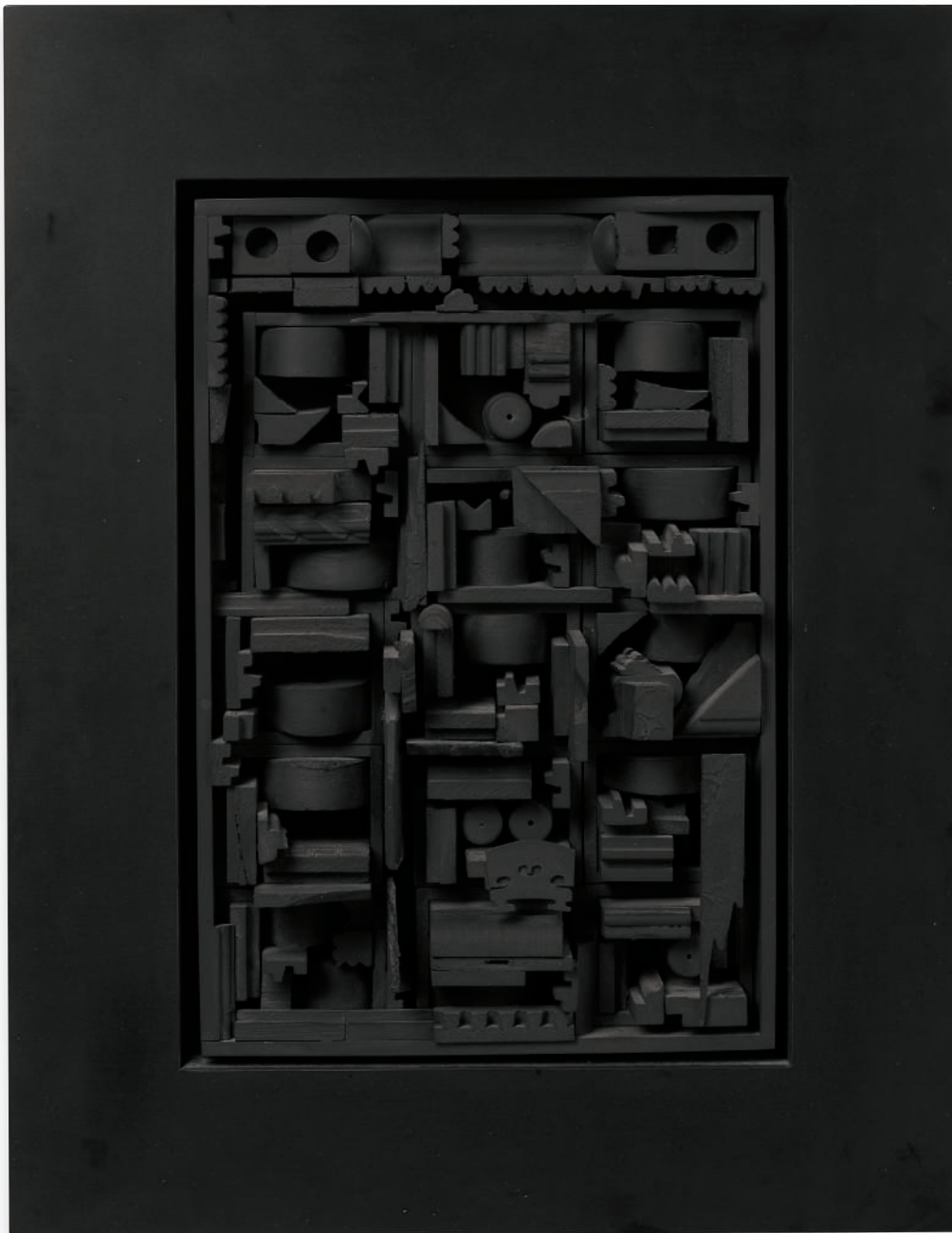
materials into objects of wonder and fierce beauty, infusing the French surrealist's use of found objects with his own brand of American machismo. Says art historian Jochen Poetter, "The curiosity underlying the process of distortion persists, for the end result is not pre-determinable. In addition, one cannot overlook an element of anarchy...by virtue of the artist's willful intervention, the material is given its first opportunity to relax" (J. Poetter, *John Chamberlain*, exh cat., Kunsthalle Baden-Baden, 1991, p. 29). Although he would experiment in other mediums—such as painting, photography and sculpture in urethane foam—his crushed metal sculpture would become the hallmark style of his exceptional and legendary oeuvre.

Untitled was executed in 1973, at the genesis of the artist's experiments with the lightness, directness and spontaneity of aluminum foil; converting a fundamental staple of the domestic kitchen just as

he had done for discarded auto detritus. Chamberlain's adaptation of foil provided the texture-hungry artist a wealth of new visual effects and material possibilities; his foil sculptures were first exhibited in 1971 at his retrospective at the Solomon R. Guggenheim museum in New York. A riot of colorful contours, *Untitled* is a beguiling example of Chamberlain's strong, masculine sculpture, intriguingly cast in this more malleable variation of his signature steel. It is a reflective, formidable-sized prism, in which crushed folds of capacious, tactile metal are lovingly crumpled and manipulated to form a dazzling amalgamation of goldenrod, teal, burnt orange and ruby red. An exuberant presence from every angle, its reflective surface appears in constant flux.

Chamberlain's emphasis on spontaneous formal correlations between found materials have advised descriptions of his work as three-dimensional Abstract Expressionist paintings—the robust, gestural lines and contrasting widths and colors of *Untitled* evince the impulsive strokes and dribbles of Jackson Pollock and Willem de Kooning, while fanciful crushed clusters of foil bring to mind an exotic fruit, piece of candy, a cluster of confetti or, perhaps, a festive wrapped gift. Emphasizing the original seams of his chosen materials and the traces of their subsequent sculptural manipulations, *Untitled* pulsates with kaleidoscopic energy—stimulating provocative dialogue about material, texture, volume and mass.





88

LOUISE NEVELSON (1899-1988)

City Space Scape I

painted wood and Formica

21 ½ x 16 ⅝ x 3 ¼ in. (54.6 x 42.2 x 8.3 cm.)

Executed in 1968.

\$25,000-35,000

PROVENANCE:

Pace Gallery, New York

Collection of Mrs. Dorothy H. Rautbord, 1970

Her sale; Christie's, New York, 11 March 1998, lot 101

Acquired at the above sale by the present owner



89

LOUISE NEVELSON (1899-1988)

Dark Cryptic XXV

painted wood and metal joint

closed: 15 ¾ x 15 ¾ x 3 ½ in. (40 x 40 x 9 cm.)

open: 15 ¾ x 31 ½ in. (40 x 80 cm.)

Executed in 1975.

\$30,000-50,000

PROVENANCE:

Pace Gallery, New York

Mackler Gallery, Philadelphia, 1976

Private collection, Pennsylvania

Anon. sale; Rago Arts and Auction Center, New Jersey,
19 May 2007, lot 512

Private collection, Lucca

Acquired from the above by the present owner

EXHIBITED:

Cambridge, Massachusetts Institute of Technology,
Bakalar Sculpture Gallery, *Louise Nevelson: Works in
Wood*, October- December 1986, p. 4.



90

LOUISE BOURGEOIS (1911-2010)

GIVE OR TAKE (HOW DO YOU FEEL THIS MORNING?)

signed with the artist's initials and dated 'LB. 90' (on the underside); numbered '36/40' (on the left) bronze, dark and polished patina

4 ½ x 9 x 6 ½ in. (11.4 x 22.8 x 16.5 cm.)

Executed in 1990. This work is number thirty-six from an edition of forty plus thirteen artist's proofs.

\$15,000-20,000

PROVENANCE:

Collection of the artist
New Museum of Contemporary Art, New York, courtesy of the artist
Private collection, New York
Acquired from the above by the present owner, 1991

EXHIBITED:

Denver, Metropolitan State College, *Louise Bourgeois: Selections from the Ginny Williams Collection*, March- April 2004 (another example exhibited).
London, Tate Modern and Paris, Centre Georges Pompidou, *Louise Bourgeois: Retrospective*, October 2007- June 2008 (another example exhibited).
Städtische Museen Jena, *Louise Bourgeois: Sculpture, Drawings and Prints*, September- November 2010, p. 57 (another example exhibited and illustrated).

LITERATURE:

C. Kotik, T. Sultan and C. Leigh, *Louise Bourgeois: The Locus of Memory, 1982-1993*, New York, 1994, p. 110 (another example illustrated).
F. Morris, *Louise Bourgeois, with essays by Paulo Herkenhoff, Julia Kristeva, Donald Kuspit, Elisabeth Lebovici, Mignon Nixon, Linda Nochlin, Alex Potts, Rob Storr*, London, 2007, p. 313.



91

STRONG-CUEVAS (B. 1929)

LIFT OFF (Crowd Rocket)

signed with the artist's monogram, numbered and dated 'CS © 2/6 2001' (on the base)

two elements—stainless steel on painted base

overall: 42 x 21 x 21 in. (106.6 x 53.3 x 53.3 cm.)

Executed in 2001. This work is number two from an edition of six.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner



92

YAYOI KUSAMA (B. 1929)

Shoes

signed twice, titled twice and dated twice 'YAYOI KUSAMA 1998 SHOES' (on a label affixed to the underside of each element)

two elements—shoes, sewn stuffed fabric and gold paint
right element: 11 x 4 x 10 in.
(27.9 x 10.1 x 25.4 cm.)

left element: 9 ½ x 4 x 10 in.
(24.1 x 10.1 x 25.4 cm.)

Executed in 1998.

\$15,000-20,000

PROVENANCE:

Robert Miller Gallery, New York
Acquired from the above by the present owner

PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION

93

**ARNALDO POMODORO
(B. 1926)**

Sasso I

signed and numbered 'Pomodoro 3/9' (on the side)

bronze with gold patina

3 ¼ x 4 ½ x 5 in.

(8.2 x 11.4 x 12.7 cm.)

Executed in 1985. This work is from an edition of nine plus six artist's proofs.

\$20,000-30,000

PROVENANCE:

Eaton Fine Art, West Palm Beach
Acquired from the above by the present owner, 2003

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro Catalogo ragionato della scultura*, vol. II, Milan 2007, pp. 654-55, no. 772 (another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 526.



94

SOREL ETROG (1933-2014)

Standing Figure

bronze

71 x 13 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.

(180.3 x 34.9 x 34.9 cm.)

Executed in 1976. This is work
from an edition of seven.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by
the present owner

EXHIBITED:

Toronto, Marlborough Godard;
Montreal, Marlborough Godard
and New York, Marlborough
Gallery, *Sorel Etrog Recent Works*,
November 1976- January 1977,
p. 26, no. 17 (illustrated).





PROPERTY FROM THE COLLECTION OF
HARRIET AND JEROME ZIMMERMAN

95

**LYNN CHADWICK
(1914-2003)**

Walking Cloaked Figures IX

stamped with the artist's initial and
numbered 'C PE 769 4/9' (on the
underside of each)

bronze with gold patina

male: 10 $\frac{5}{8}$ x 9 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.

(26.9 x 24.1 x 26.6 cm.)

female: 10 $\frac{3}{8}$ x 8 x 9 $\frac{1}{2}$ in.

(26.3 x 20.3 x 24.1 cm.)

Executed in 1980. This work is
number four from an edition of nine.

\$50,000-70,000

LITERATURE:

D. Farr and E. Chadwick, *Lynn
Chadwick: Sculptor*, 2014, p. 343,
no. 796.



96

**GEORGE RICKEY
(1907-2002)**

Delta Theme with Two Lines II

signed, numbered and dated '3/3
Rickey 1979' (on the base)

stainless steel

21 $\frac{1}{2}$ x 13 $\frac{3}{4}$ x 2 $\frac{7}{8}$ in.

(54.6 x 34.9 x 7.2 cm.)

Executed in 1979. This work is
number three from an edition
of three.

\$15,000-20,000

PROVENANCE:

Renate and Sidney Shapiro, New
York, acquired from the artist 1979
Darek Shapiro, by descent from the
above

Acquired from the above by the
present owner



97

GEORGE RICKEY (1907-2002)

Three Parallelepipeds II

signed, numbered and dated 'Rickey 1985 3/3'
(on the base)


kinetic sculpture—brushed aluminum and stone
34 x 13 ½ x 9 ½ in. (86.3 x 34.2 x 24.1 cm.)

Executed in 1985. This work is number three
from an edition of three.

\$40,000-60,000

PROVENANCE:

Maxwell Davidson Gallery, New York
Anon. sale; Christie's, New York, 15 September 2004,
lot 136
Acquired at the above sale by the present owner



Drawing is a way of reasoning with paper

– Saul Steinberg

Influenced by a diverse range of artists including Pablo Picasso, Paul Klee, Joan Miró and George Seurat, Saul Steinberg was described by Harold Rosenberg—one of America's most distinguished art critics—as “a virtuoso of exchanges of identity” (H. Rosenberg, quoted in “Saul Steinberg, Epic Doodler, Dies at 84,” *New York Times*, May 13, p. A1). He claimed his drawings were meant to be viewed not as illustrations of a doctrine of a world view but rather as experiences and for Steinberg, a drawing means to each spectator what they can find in it.

Saul Steinberg was born in Romania in 1914. In 1933, after a year studying

philosophy at the University of Bucharest, he enrolled in the Politecnico in Milan as an architecture student, graduating in 1940. The precision of architectural drafting taught him the potential of a spare two-dimensional line to describe a complex three-dimensional form. During the 1930s, Steinberg applied this lesson to the cartoons he began publishing in Milan for the twice-weekly humor newspaper *Bertoldo*. The incisive wit of these images would distinguish much of his art, long after he abandoned the strict cartoon format. By 1940, Steinberg's drawings were appearing in *Life* magazine and *Harper's Bazaar*. The following year, anti-Jewish racial

laws in Fascist Italy forced him to flee. While in Santo Domingo in 1941 awaiting a US visa, he started publishing regularly in *The New Yorker*.

Steinberg defined drawing as “a way of reasoning on paper,” and he remained committed to the act of drawing in an era dominated by large-scale painting and sculpture. Throughout his long career, he used drawing to think about the semantics of art, reconfiguring stylistic signs into a new language suited to the fabricated temper of modern life. Sometimes with affection, sometimes with irony, but always with virtuoso mastery, Saul Steinberg peeled back the carefully wrought masks of 20th-century civilization can find in it.

Saul Steinberg in Gion Mill's studio, 1947. Photo by Paul Nodder / The LIFE Images Collection/Getty Images. Artwork: © The Saul Steinberg Foundation / Artists Rights Society (ARS), New York



98

SAUL STEINBERG (1914-1999)

Galatea

signed and dated 'STEINBERG 64' (lower right);
stamped '© 1966 BY SAUL STEINBERG'
(lower right)

ink and wax crayon on paper
19 x 25 1/8 in. (48.2 x 63.8 cm.)

Executed in 1964.

\$10,000-15,000

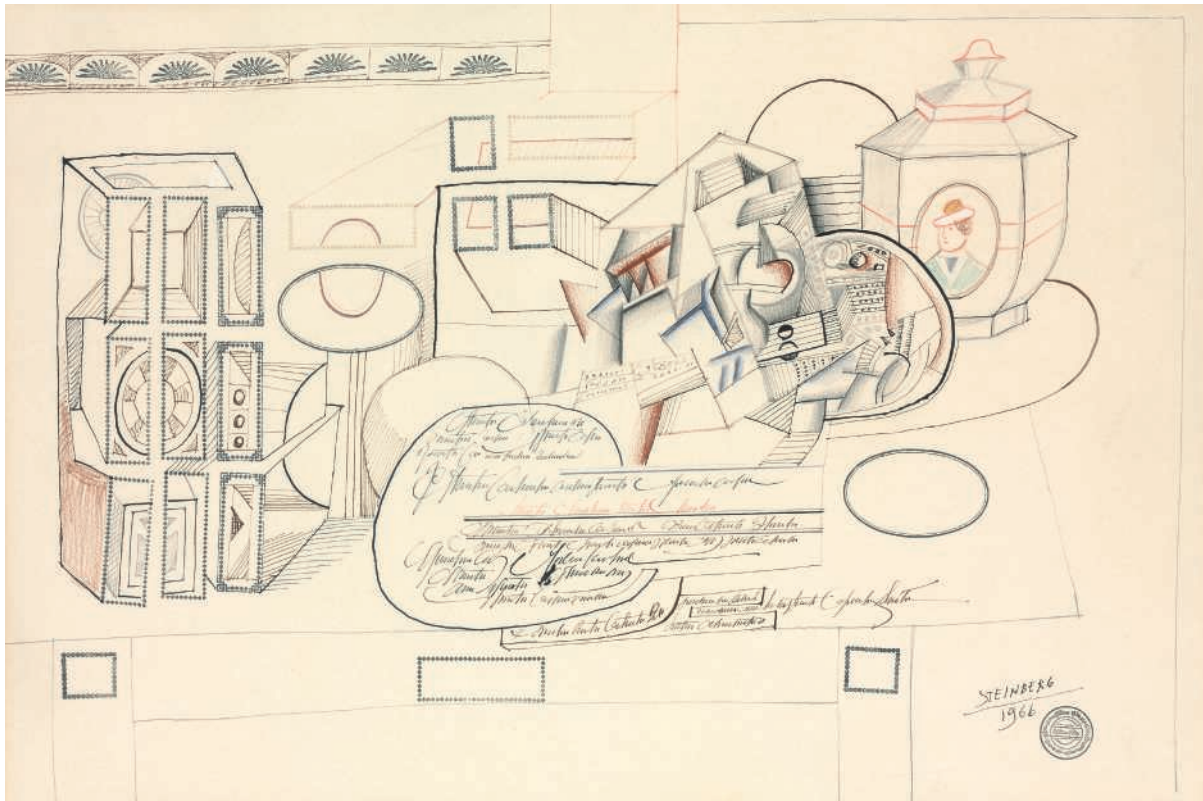
PROVENANCE:

Betty Parsons Gallery, New York

Acquired from the above by the present owner, 1970

EXHIBITED:

New York, Whitney Museum of American Art;
Washington D.C., Hirshhorn Museum and Sculpture
Garden; London, Serpentine Gallery and Saint-Paul,
Fondation Maeght, *Saul Steinberg*, 1978-79, no. 72.



99

SAUL STEINBERG (1914-1999)

Still Life with Rubber Stamp

signed, inscribed and dated 'STEINBERG 1966
© 1966 by Saul Steinberg' (lower right); stamped
'© 1966 BY SAUL STEINBERG' (on the reverse)
ink and wax crayon on paper
15 x 22 ¼ in. (38.1 x 56.5 cm.)
Executed in 1966.

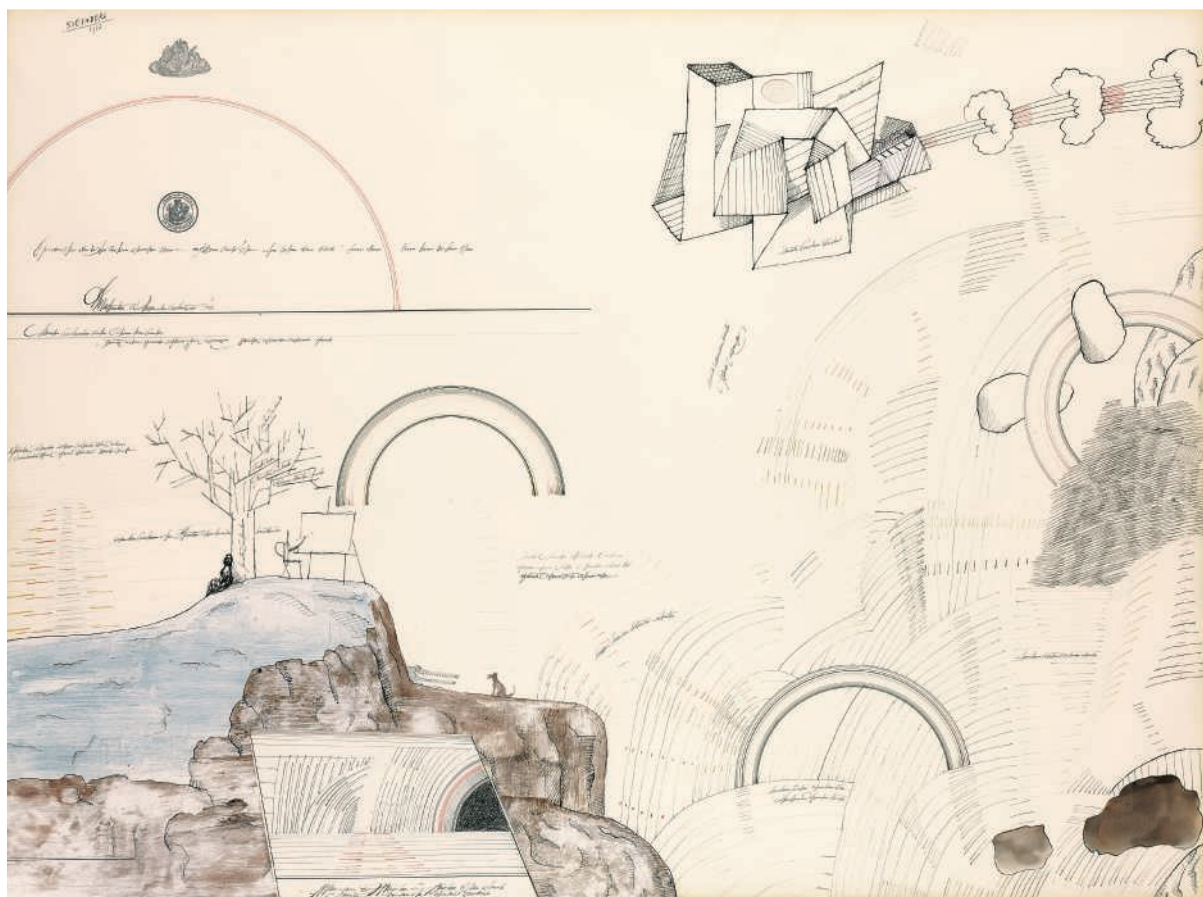
\$10,000-15,000

PROVENANCE:

Betty Parsons Gallery, New York
Acquired from the above by the present owner, 1970



Georges Braque, *The Musician's Table*, 1913. Kunstmuseum Basel.
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Digital Image: Bridgeman-Giraudon / Art Resource, NY. Copyright: ARS, NY.



100

SAUL STEINBERG (1914-1999)

Niagara

signed and dated 'STEINBERG 1966' (upper left);
 stamped '© 1966 BY SAUL STEINBERG' (lower right);
 stamped again '© 1966 BY SAUL STEINBERG'
 (on the reverse)
 ink, watercolor, acrylic and paper collage on paper
 30 x 40 in. (76.2 x 101.6 cm.)
 Executed in 1966.

\$12,000-18,000

PROVENANCE:

Sidney Janis Gallery, New York
 Acquired from the above by the present owner, 1967

EXHIBITED:

New York, Sidney Janis Gallery, *Steinberg: Recent Work*, November-December 1966, no. 56.
 New York, Whitney Museum of American Art;
 Washington D.C., Hirshhorn Museum and Sculpture Garden;
 London, Serpentine Gallery and Saint-Paul, Fondation Maeght, *Saul Steinberg*, 1978-79, p. 141 (illustrated in color).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

101

ROBERT ARNESON (1930-1992)

Saga of Jackson Pollock Bookends

signed, dated, numbered and inscribed 'Arneson 1988
3/10 Walla Walla (on the side of the left element);
signed and dated 'Arneson 1988'
(on the side of the right element)

bronze

each: 9 ½ x 8 ½ x 4 ½ in. (24.1 x 21.5 x 11.4 cm.)

Executed in 1988. This work is number three
from an edition of ten.

\$4,000-6,000

PROVENANCE:

George Adams Gallery, New York

Acquired from the above by the present owner, 1999

LITERATURE:

Fineberg, *A Troublesome Subject: The Art of Robert Arneson*, 2013, p. 189-191.



102

BARRY FLANAGAN (1941-2009)

Thinker and Model

stamped with the artist's insignia, numbered,
and dated '1985 BF 1/8' (on the reverse)
bronze
24 x 15 1/2 x 8 1/2 in. (60.9 x 39.3 x 21.5 cm.)
Executed in 1996. This work is number one
from an edition of eight plus three artist's
proofs.

\$15,000-20,000

PROVENANCE:

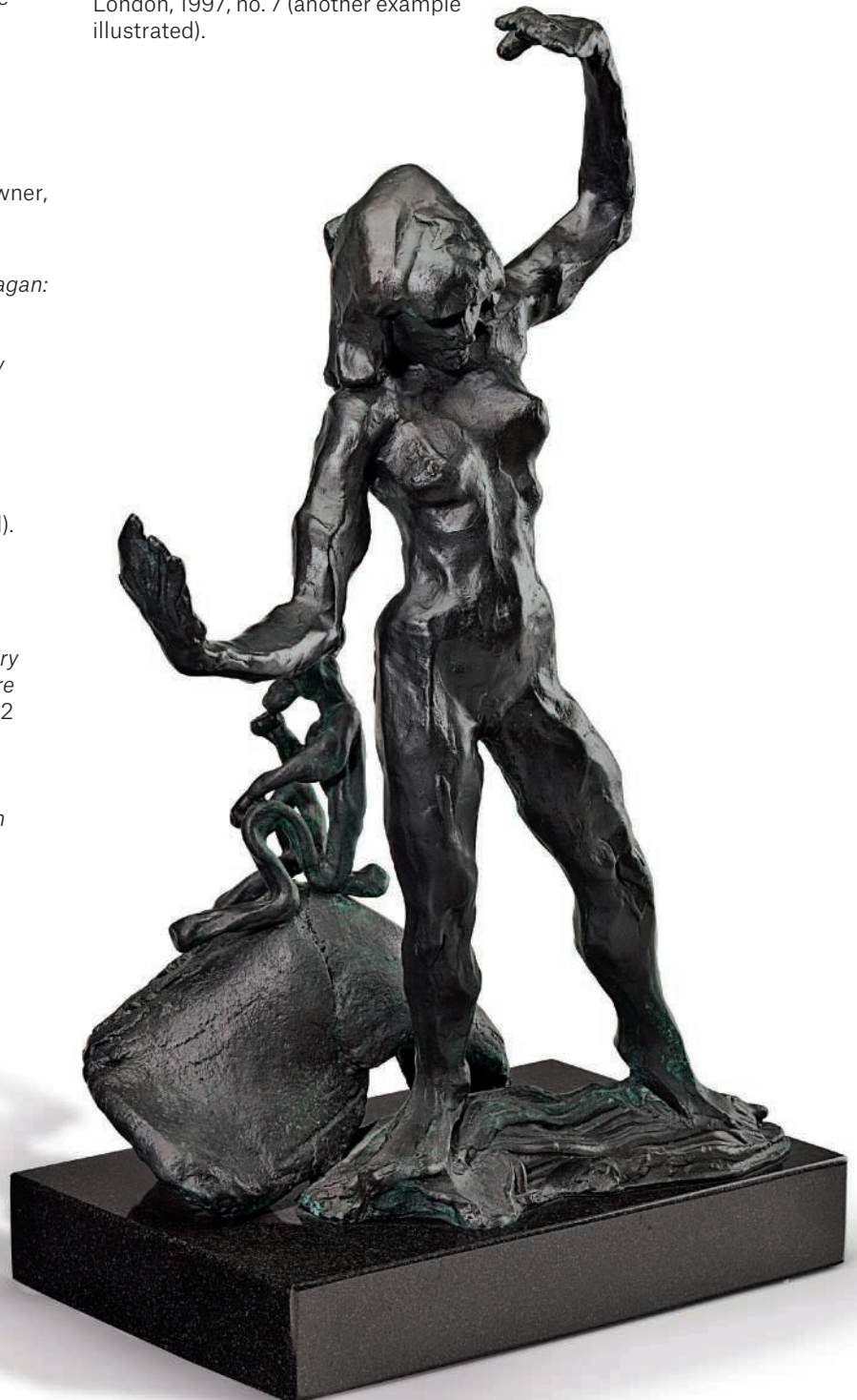
Waddington Galleries, London
Acquired from the above by the present owner,
1998

EXHIBITED:

Chicago, Richard Gray Gallery, *Barry Flanagan: Sculpture*, April– May 1998, p. 22 (another example illustrated and exhibited).
Salzburg, Galerie Thaddaeus Ropac, *Barry Flanagan: New Sculpture*, May–July 1998 (another example exhibited).
London, Waddington Galleries; London, The Economist Plaza, *Barry Flanagan*, September– October 1998, no. 10 (another example illustrated and exhibited).
Brussels, Xavier Hufkens, *Barry Flanagan*, June– September 1999 (another example exhibited).
Kunsthalle Recklinghausen; Nice, Musée d'Art Moderne et d'Art Contemporain, *Barry Flanagan: Plastik und Zeichnung– Sculpture and Drawing*, May 2002–2003, p. 58, no. 22 (another example illustrated in color and exhibited).
Dublin, The Solomon Gallery at Iveagh Gardens, *The Secret Garden: An Exhibition of Sculpture*, May 2008 (another example exhibited).

LITERATURE:

E. Juncosa, *Barry Flanagan Sculpture: 1965–2005*, exh. cat., Irish Museum of Modern Art, Dublin, in collaboration with Dublin City Gallery The Hugh Lane, 2006, pp. 120 and 228, no. 120 (another example illustrated).
British Art: A selection from Waddington Galleries, exh. cat., Waddington Galleries, London, 1997, no. 7 (another example illustrated).





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

103

ROBERT ARNESON (1930-1992)

Sorts

signed and dated 'Arneson 11-77' (on the reverse);

titled 'SORTS' (on the base)

glazed ceramic and base

28 x 18 ½ x 18 ½ in. (71.1 x 46.9 x 46.9 cm.)

Executed in 1977. This work is unique.

\$40,000-60,000

PROVENANCE:

Collection of the artist, California

Private collection, Chicago

Frumkin & Struve Gallery, Chicago

Private collection, Palo Alto

Franklin Parrasch Gallery, New York

Acquired from the above by the present owner, 1998

EXHIBITED:

Pittsburgh Center for the Arts, *Robert Arneson: Points of View*, 1986, p. 9.

New York, Franklin Parrasch Gallery, *Points of Origin*, 1998.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

104

ROBERT ARNESON (1930-1992)

Self-Portrait

signed 'ARNESON' (on the base);
dated and stamped '©1990 PH Walla Walla'
(on the underside)

bronze with blue-green patina
8 x 4 ½ x 3 in. (20.3 x 11.4 x 7.6 cm.)

Executed in 1990.

\$10,000-15,000

PROVENANCE:

Private collection, California

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

105

JOEL SHAPIRO (B. 1941)

Untitled

bronze

51 x 38 ½ x 27 in. (129.6 x 98 x 68.6 cm.)

Executed in 1982-1983. This work is number three from an edition of three.

\$80,000-120,000

PROVENANCE:

Paula Cooper Gallery, New York

Malmberg Interantional Art, Malmö

The Estate of Fredrik Roos, Malmö

Private collection, Zurich

Anon. sale; Christies New York, 4 May 1994, lot 306

Acquired at the above sale by the present owner

EXHIBITED:

London, Tate Gallery, *New Art*, September-October 1983 (another example exhibited).

New York, Paula Cooper Gallery, *Group Exhibition*, December 1983-January 1984 (another example exhibited).

Another cast of this edition is at the Manilow Park Sculpture Park, Governor's State University Park, Illinois.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

106

ANTHONY CARO (1924-2013)

Veduggio Dream

Cor-ten steel

52 x 46 x 89 in. (132.08 x 116.84 x 226.06 cm.)

Executed in 1972-1973. This work is unique.

\$40,000-60,000

PROVENANCE:

André Emmerich Gallery, Zurich

Sue Rowan Pittman, Houston

Acquired from the above by the present owner

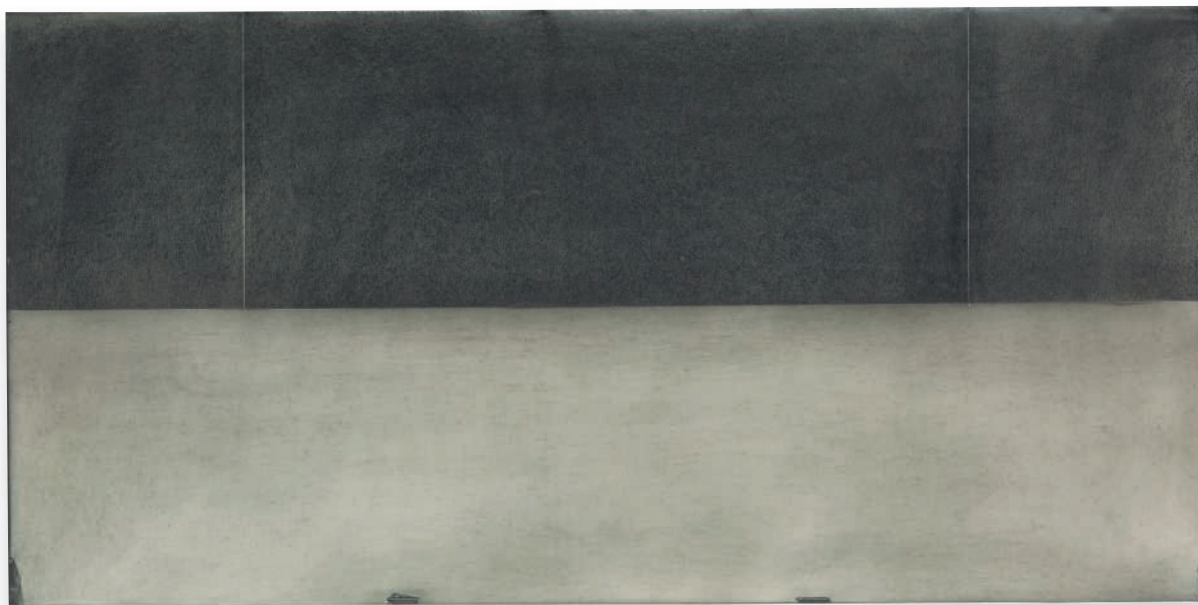
EXHIBITED:

Zurich, André Emmerich Gallery, *Sculptures from Veduggio and London 1972-73*, May 1974.

LITERATURE:

D. Blume, *Anthony Caro, Catalogue Raisonné, Vol. III, 1960-1980*, Cologne, 1981, p. 220, no. 1032. (illustrated).





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

107

CHRISTOPHER WILMARTH (1943-1987)

Lonely Beginning for My Brother

signed with the artist's initials 'CMW' (lower right);
titled and dated 'Lonely Beginning For My Brother 2.74'
(lower left)

graphite, paper collage and staples mounted on paper

overall: 11 x 20 in. (27.9 x 50.8 cm.)

Executed in 1974.

\$10,000-15,000

PROVENANCE:

Peder Bonnier Gallery, New York

Private collection

Anon. sale; Sotheby's New York, 2 November 1994,
lot 245

Acquired at the above sale by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

108

TONY SMITH (1912-1980)

Hubris

bronze

5 x 82 x 41 in. (12.7 x 209.6 x 104.1 cm.)

Executed in 1969. This work is number one from an edition of nine.

\$80,000-120,000

PROVENANCE:

Xavier Fourcade, Inc., New York

Acquired from the above by the present owner

EXHIBITED:

New York, Museum of Modern Art, *Tony Smith: Architect, Painter, Sculptor*, July-September 1998, pp. 132 and 172 (another example illustrated and exhibited).

LITERATURE:

Tony Smith: Ten Elements and Throwback, New York, 1979, p. 34 (another example illustrated).



109

JIM DINE (B. 1935)

Untitled

signed 'DINE' (on the reverse)

oil on canvas

40 x 38 in. (101.6 x 96.5 cm.)

Painted in 1959.

\$30,000-40,000

PROVENANCE:

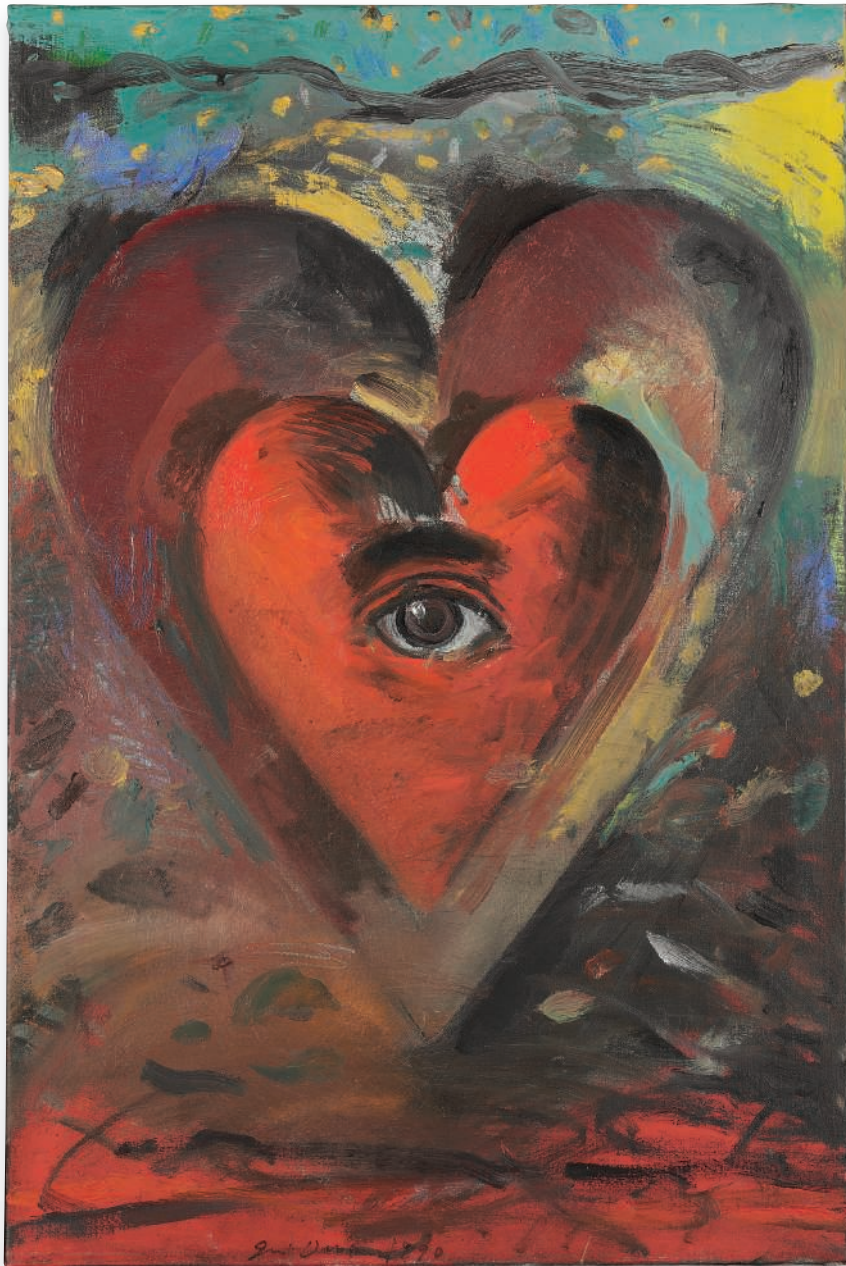
Private collection, Connecticut, acquired directly from the artist

Anon. sale, Christie's, New York, 14 February 1991, lot 16

Private collection, Milan

Anon. sale, Sotheby's, New York, 9 March 2012, lot 194

Acquired at the above sale by the present owner



★110

JIM DINE (B. 1935)

The Fall From Grace (4th Version)

signed and dated 'Jim Dine 1990' (lower right);
signed again, titled and dated again 'Jim Dine 1990 the
fall from grace 4th version' (on the reverse)
oil on canvas
36 x 24 in. (91.4 x 60.9 cm.)
Painted in 1990.

\$50,000-70,000

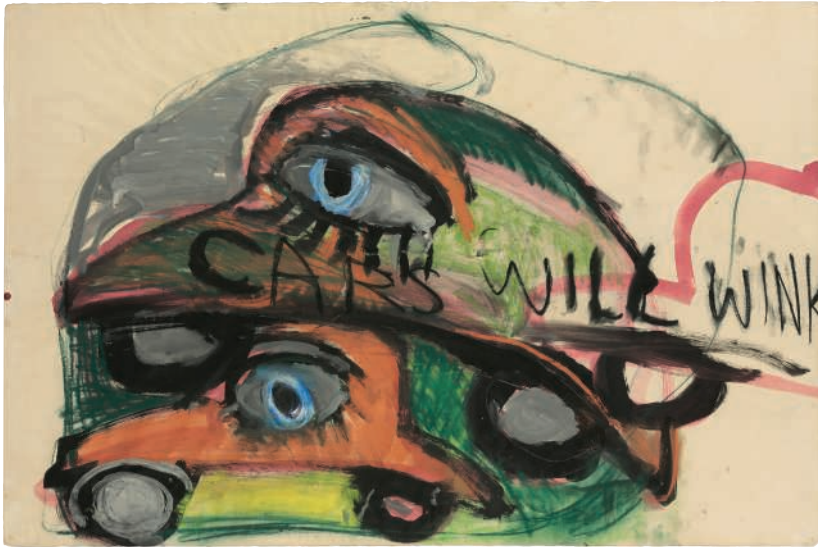
PROVENANCE:

Pace Gallery, New York, acquired directly from the artist
Private collection, 1993
Anon. sale; Christie's, Dubai, 30 April 2008, lot 141
Private collection, California
Anon. sale; Artnet Auctions, 2 August 2010, lot 31407
Acquired at the above sale

EXHIBITED:

Paris, Galerie Beaubourg, *Jim Dine Trembling For Color*,
February–March 1991, p. 33 (illustrated).

This lot was consigned by a US Government selling entity.
The US Government selling entity requires that employees of
Christie's or its affiliates and their family members may not bid
on this lot in this sale and requires Christie's to provide such
entity with a list of successful bidders of the lots consigned by
the entity in this sale.



111

JIM DINE (B. 1935)

Cars Will Wink

signed 'JIM DINE' (upper center);
titled 'CARS WILL WINK' (center)

gouache and pastel on paper
24 x 36 in. (60.96 x 91.44 cm.)

Executed in 1960.

\$20,000-30,000

PROVENANCE:

Martha Jackson Gallery, New York

The Dayton Art Institute, Ohio

B.C. Holland, Chicago

Illinois Institute of Technology

Their sale; Treadway Toomey
Auctions, Illinois, 15 May 2005,
lot 715

Acquired at the above sale by the
present owner

EXHIBITED:

New York, Martha Jackson Gallery,
*Jim Dine Paintings, Drawings and
Collages*, 1968.



112

JIM DINE (B. 1935)

Cars, Cars

signed and dated 'Jim Dine 1960'
(lower right); titled 'CARS, CARS'
(lower edge)

gouache and pastel on paper
24 x 35 3/4 in. (60.96 x 90.8 cm.)

Executed in 1960.

\$20,000-30,000

PROVENANCE:

Martha Jackson Gallery, New York

B.C. Holland, Chicago

Illinois Institute of Technology

Their sale; Treadway Toomey
Auctions, Illinois, 15 May 2005,
lot 708

Acquired at the above sale by the
present owner

PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION

113

ALEX KATZ (B. 1927)

Late Summer

signed and dated 'Alex Katz 00'

(upper edge)

oil on board

9 x 12 in. (22.8 x 30.4 cm.)

Painted in 2000.

\$12,000-18,000

PROVENANCE:

PaceWildenstein, New York

Victoria Anstead Fine Art, New York

Acquired from the above by the

present owner, 2003



114

RALPH GOINGS (B. 1928)

Untitled

signed and dated 'Goings 93' (lower right)

watercolor on paper mounted on board

image: 3 x 5 in. (7.6 x 12.7 cm.)

sheet: 5 x 7 in. (12.7 x 17.7 cm.)

Painted in 1993.

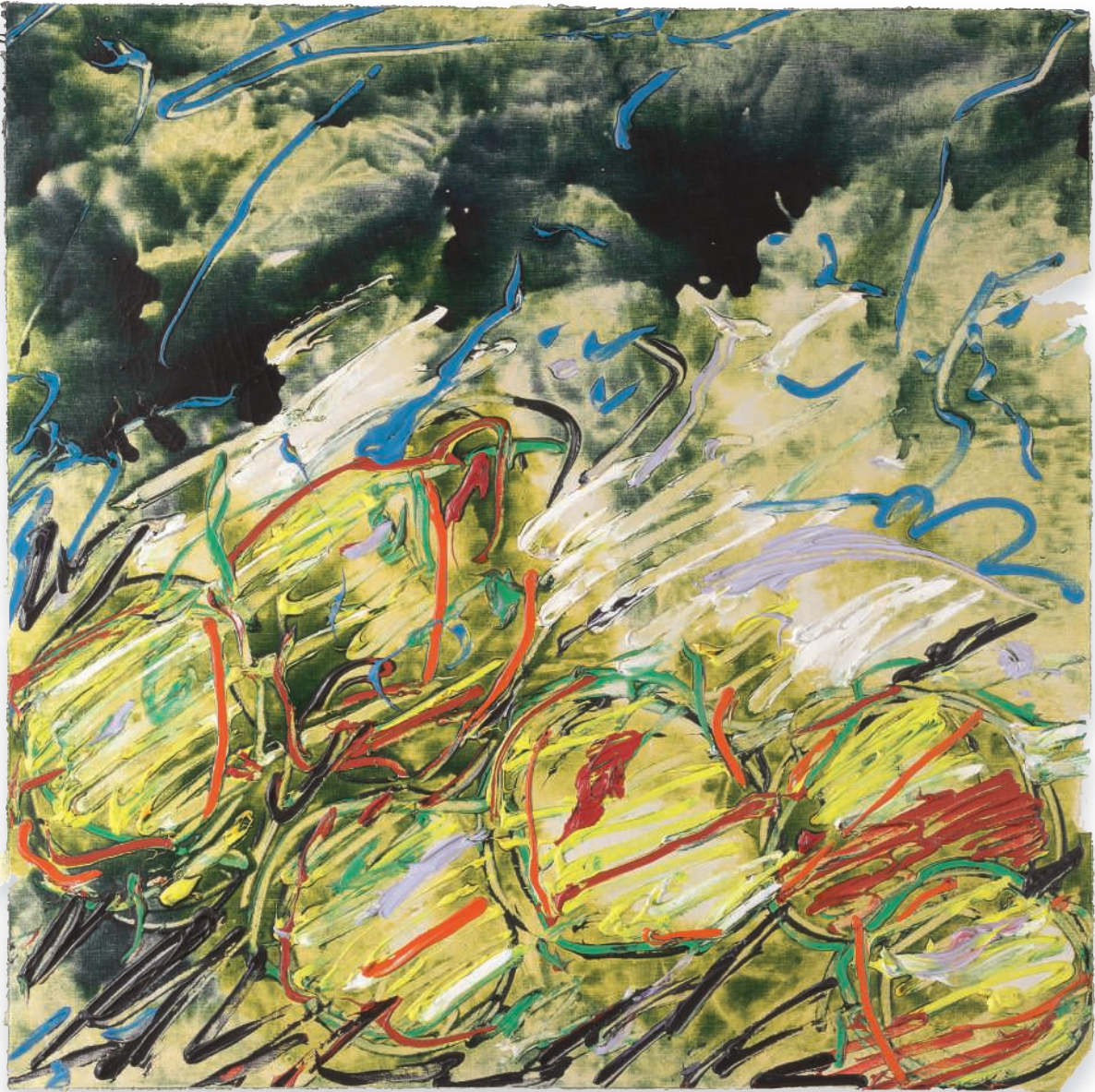
\$18,000-25,000

PROVENANCE:

Private collection, San Francisco, acquired directly from
the artist

By descent from the above to the present owner





115

MARIO SCHIFANO (1934-1998)

Frutta

signed 'Schifano' (on the reverse)

enamel and acrylic on canvas

39 ¼ x 39 ¼ in. (99.6 x 99.6 cm.)

Executed *circa* 1985-86. This work is accompanied by a certificate of authenticity issued by Archivio Mario Schifano.

\$20,000-30,000

PROVENANCE:

Anon. sale; Wannenes Art Auctions, Genova,
16 December 2014, lot 250

Acquired at the above sale by the present owner



★116

JANET FISH (B. 1938)

Skowhegan Water Glasses

oil on canvas

40 ½ x 42 ⅞ in. (102.8 x 106.9 cm.)

Painted in 1975.

\$20,000-30,000

PROVENANCE:

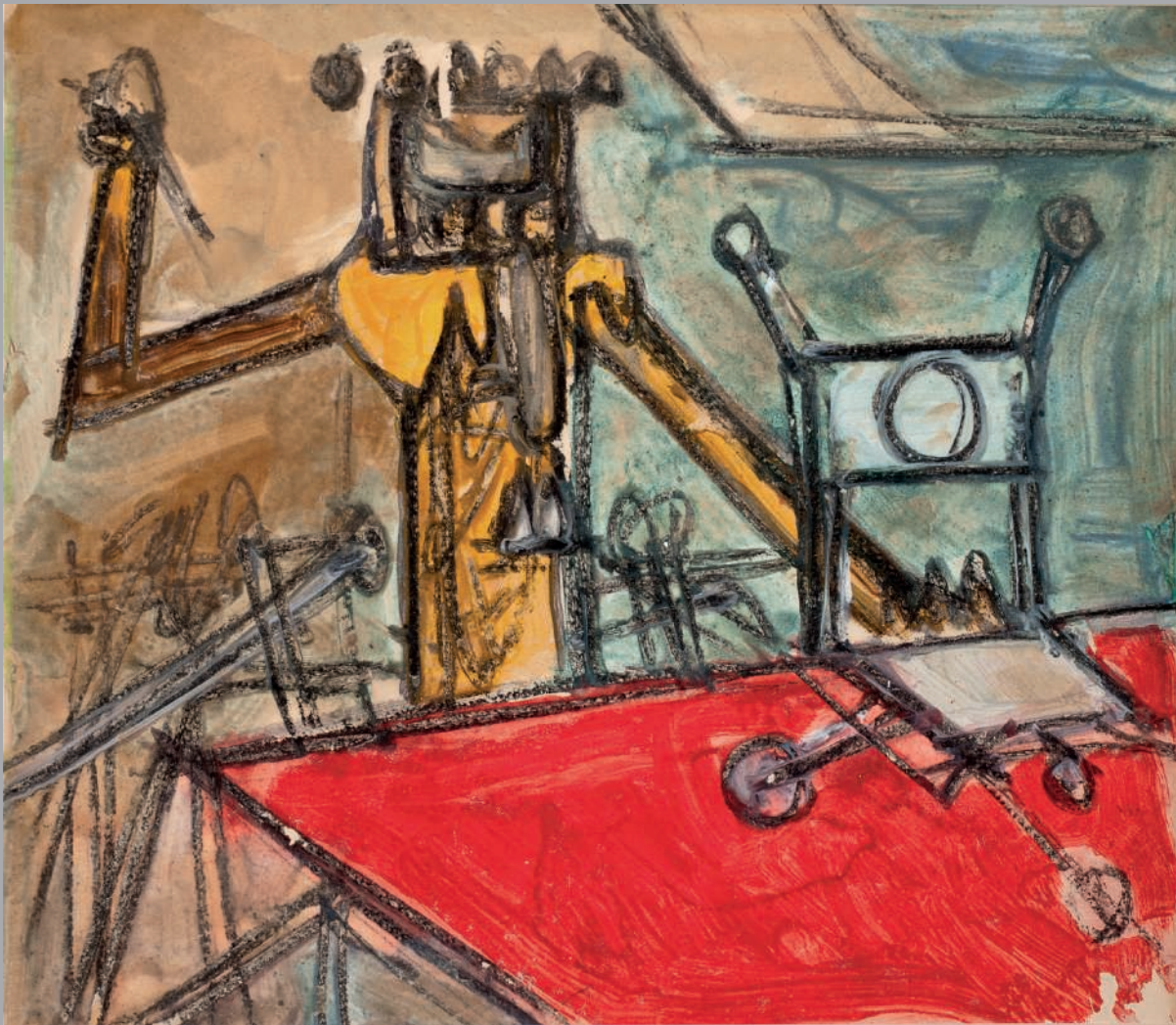
Anon. sale; Heritage Auctions, Dallas,
27 October 2010, lot 72026

Acquired at the above sale

LITERATURE:

V. Katz, *Janet Fish Paintings*, New York, 2002, p. 57
(illustrated).

This lot was consigned by a US Government selling entity. The US Government selling entity requires that employees of Christie's or its affiliates and their family members may not bid on this lot in this sale and requires Christie's to provide such entity with a list of successful bidders of the lots consigned by the entity in this sale.



117

MATTA (1911-2002)

Untitled

signed 'Matta' (on the reverse of the backing board)
gouache and pastel on paper mounted to paperboard
15 ¼ x 17 ⅞ in. (38.7 x 44.1 cm.)

Executed in 1960. This work is registered in the
Archives de l'Oeuvre de Matta and is accompanied by
a photo-certificate of authenticity from Germana Matta
Ferrari.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner



(recto)

118

JOSEPH CORNELL (1903-1972)

Missing Girl

signed, inscribed and dated twice 'Tina 10-10-62 visit her at home Piero della Francesca/ Joseph Cornell/ 10-10-62 home' (on the reverse)

double sided—newsprint and paper collage
12 3/8 x 9 1/4 in. (31.4 x 23.4 cm.)

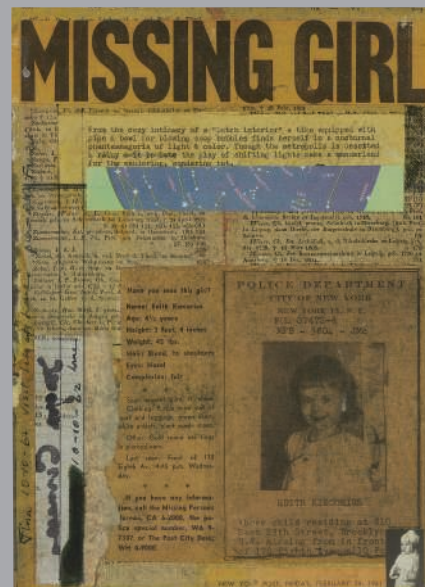
Executed in 1962.

\$20,000-30,000

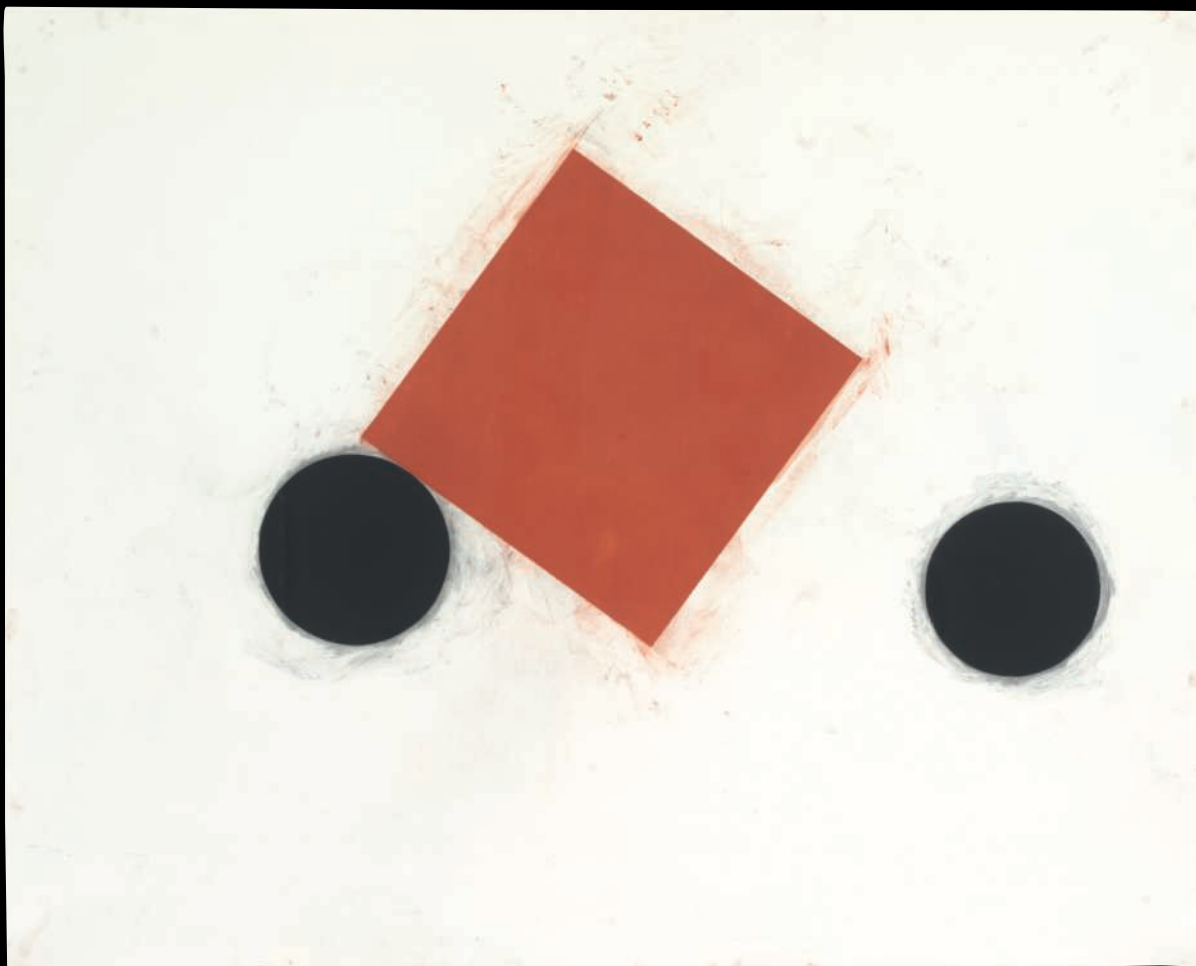
PROVENANCE:

C&M Arts, New York

Acquired from the above by the present owner, 2000



(verso)



119

JOEL SHAPIRO (B. 1941)

untitled

chalk and charcoal on paper
48 x 60 in. (121.9 x 152.4 cm.)
Executed in 1989.

\$8,000-12,000

PROVENANCE:

Paula Cooper Gallery, New York
Acquired from the above by the present owner, 1989

120 No Lot

121

CHU TEH-CHUN (1920- 2014)

Ohne Titel

signed in English and Chinese
'CHU TEH-CHUN' (lower right)

ink on paper

6 ¼ x 8 ⅝ in. (15.8 x 21.8 cm.)

\$15,000-20,000

PROVENANCE:

Galerie Raeber, Lucerne

Private collection, Lucerne

Anon. sale; Galerie Gloggner,

Lucerne, 20 September 2014,
lot 105

Acquired at the above sale by the
present owner



122

**JONATHAN BOROFSKY
(B. 1942)**

Untitled at 3,824,661

signed and dated 'Jonathan
Borofsky 1991' (on the reverse);
inscribed '3824661' (lower left)

india ink on Strathmore
drawing paper

12 x 9 in. (30.4 x 22.8 cm.)

Drawn in 1991.

Untitled at 3,826,441

signed and dated 'Jonathan
Borofsky 1991' (on the reverse);
inscribed '3826441' (lower left)

india ink on Strathmore
drawing paper

11 x 14 in. (27.9 x 35.5 cm.)

Drawn in 1991.

\$1,000-1,500

PROVENANCE:

Margo Leavin Gallery, West
Hollywood

Acquired from the above by the
present owner, 1993

EXHIBITED:

Los Angeles, Margo Leavin Gallery,
Jonathan Borofsky,
November-December 1992.





123

**ALFONSO OSSORIO
(1916-1990)**

Untitled (Abstraction with Figure)

wax crayon and pastel on paper
19 ½ x 15 ¾ in. (49.5 x 40 cm.)

Executed *circa* 1950s.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by
the present owner



124

**NORMAN BLUHM
(1921-1999)**

Untitled (Blue, Black and Ochre)

signed 'Norman Bluhm'
(on the reverse)

watercolor on paper
8 ½ x 10 ½ in. (21.5 x 26.6 cm.)

Painted *circa* early 1950s.

\$10,000-15,000

PROVENANCE:

Collection of Paul Jenkins,
acquired directly from the artist
Acquired from the above by the
present owner



125

NORMAN BLUHM (1921-1999)

Untitled

signed and dated 'bluhm 60' (lower right)

gouache and ink on four attached sheets

overall: 62 ¼ x 23 in. (158.1 x 58.4 cm.)

Executed in 1960.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist from the present owner



126

**ELAINE DE KOONING
(1919-1989)**

Faena

signed 'E. de K' (lower edge);
titled and dated 'Faena 1959'
(on the reverse)
oil on paper
19 ½ x 24 ⅝ in. (49.5 x 62.5 cm.)
Painted in 1959.

\$7,000-10,000

PROVENANCE:

Vered Gallery, East Hampton,
acquired directly from the artist
Acquired from the above by the
present owner



127

**NORMAN BLUHM
(1921-1999)**

Untitled (Blue and Black)

signed 'Norman Bluhm'
(on the reverse)
watercolor on paper
10 ½ x 13 ¾ in. (26.6 x 34.9 cm.)
Painted *circa* 1955.

\$12,000-18,000

PROVENANCE:

Collection of Paul Jenkins,
acquired directly from the artist
Acquired from the above by the
present owner



128

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (upper right)

oil on newsprint mounted on canvas

22 7/8 x 30 in. (58 x 76.2 cm.)

Painted *circa* 1970.

\$70,000-90,000

PROVENANCE:

Private collection, acquired directly from the artist

Anon. sale; Sotheby's, New York, 4 October 1990, lot 62

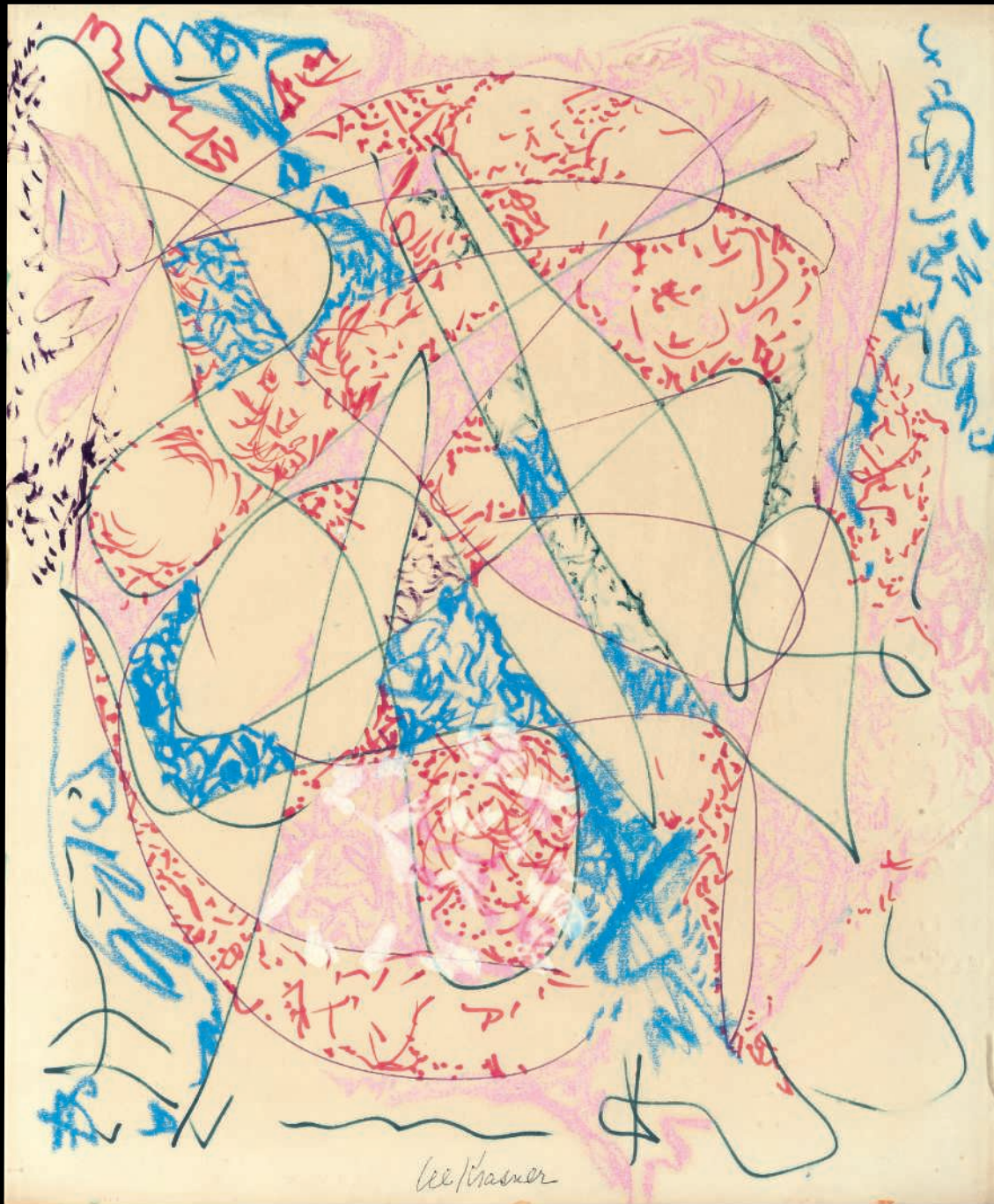
Private collection

Anon. sale; Sotheby's, New York, 20 November 1996, lot 100

Private collection, Pennsylvania

Anon. sale; Christie's, New York, 16 Nov 2000, lot 143

Acquired at the above sale by the present owner



129

LEE KRASNER (1908-1984)

Untitled

signed 'Lee Krasner' (lower edge); signed again and dated 'Lee Krasner 1965' (on the stretcher bar)

ink and crayon on paper
17 x 14 in. (43.1 x 35.5 cm.)

Executed in 1965.

\$30,000-40,000

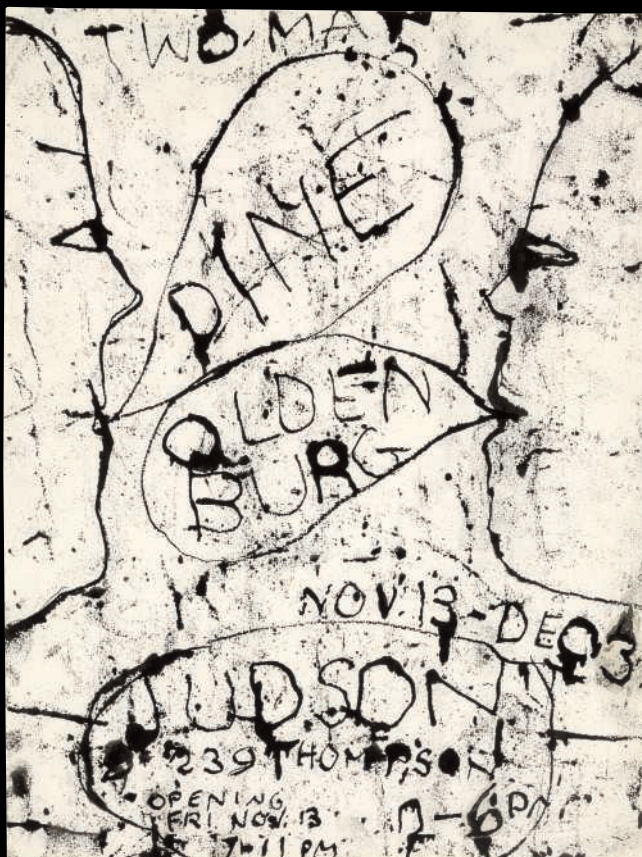
PROVENANCE:

Collection of the artist

Acquired from the above by the present owner

LITERATURE:

E. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, p. 227, no. 430 (illustrated in color).



130

CLAES OLDENBURG (B. 1929)

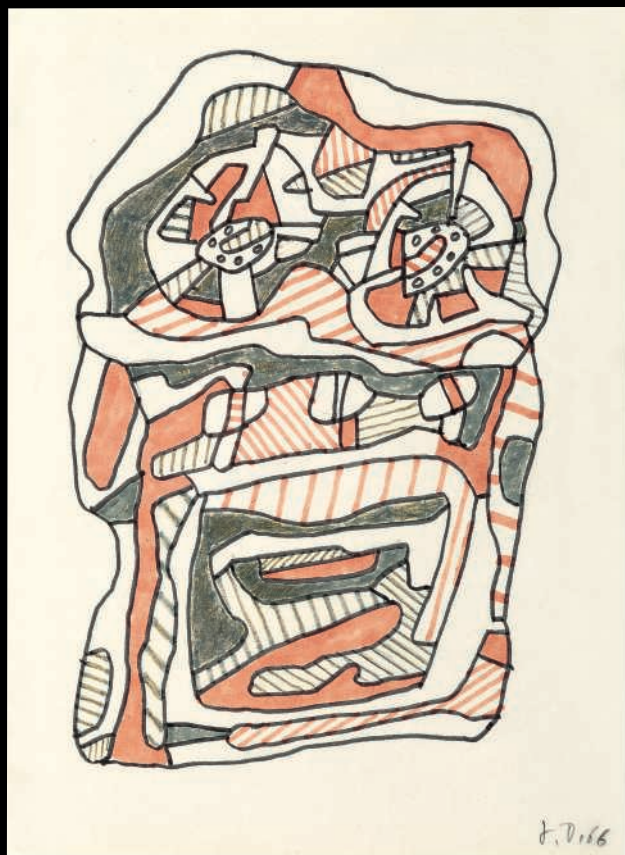
Untitled

signed 'Oldenburg' (center)
ink and paper collage on paper
14 ¾ x 11 ¼ in. (37.4 x 28.5 cm.)
Executed in 1959.

\$12,000-18,000

PROVENANCE:

Private collection, acquired directly from the artist
Anon. sale; Sotheby's, New York, 27 February 1990, lot 186
Acquired at the above sale by the present owner



131

JEAN DUBUFFET (1901-1985)

Réchaud-Four à gaz II

signed with the artist's initials and dated 'J.D. 66' (lower right); titled, numbered and dated again 'M30 Réchaud-Four à gaz II 2/66 2' (on the reverse)
ink on paper
11 ¼ x 8 ¼ in. (28.5 x 20.9 cm.)
Drawn in 1966.

\$15,000-20,000

PROVENANCE:

Galerie Beyeler, Basel
Betty Parsons Gallery, New York
Anon. sale; Sotheby's Arcade, New York, 29 September 1993, lot 238
Acquired at the above sale by the present owner

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXI - L'Hourloupe II*, Paris, 1976, p. 154, no. 270 (illustrated).



★132

PAUL JENKINS (1923-2012)

Phenomena Until Thou Have Knowne

signed 'Paul Jenkins' (lower right); signed again, titled, inscribed and dated 'Paul Jenkins "Phenomena Untill Thou have Knowne" Paris 1962' (on the reverse)

acrylic on canvas

28 7/8 x 19 7/8 in. (73.3 x 50.4 cm.)

Painted in 1962.

\$8,000-12,000

PROVENANCE:

Martha Jackson Gallery, New York

Private collection, Chicago

Anon. sale; Heritage Auctions, Dallas,

9 June 2010, lot 72046

Acquired at the above sale

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133

MICHAEL GOLDBERG (1924-2007)

Untitled

signed, dated and inscribed 'Goldberg '54 for Charles Schmall with affection. Mike 4/15/58' (on the reverse)

oil and canvas collage on canvas

15 x 14 in. (38.1 x 35.5 cm.)

Painted in 1954.

\$15,000-20,000

PROVENANCE:

Private collection, New York,

acquired directly from the artist

Private collection, Los Angeles, 1968

By descent from the above to the present owner



134

PAUL JENKINS (1923-2012)

Phenomena Listen Listen Evermore

signed 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins 2004 "Phenomena Listen Listen Evermore"' (on the overlap); signed a third time, titled again and dated again 'Paul Jenkins 2004 Phenomena Listen Listen Evermore' (on the reverse)
acrylic on canvas
39 ½ x 32 in. (100.3 x 81.3 cm.)
Painted in 2004.

\$10,000-15,000

PROVENANCE:

Jerald Melberg Gallery, Charlotte,
acquired directly from the artist
Acquired from the above by the present owner



135

PAUL JENKINS (1923-2012)

Phenomena Prism Anvil

signed 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins 2004 Phenomena Prism Anvil' (on the reverse)

acrylic on canvas

44 ¾ x 57 ½ in. (113.7 x 146.1 cm.)

Painted in 2004.

\$20,000-30,000

PROVENANCE:

Jerald Melberg Gallery, Charlotte,
acquired directly from the artist
Acquired from the above by the present owner



PROPERTY OF A MIDWESTERN INSTITUTION

136

STANLEY WILLIAM HAYTER (1901-1988)

Spring

titled thrice 'Spring' (on the stretcher bar);
titled again and dated 'Spring 58' (on the reverse)

oil on canvas

78 x 117 ¼ in. (198.1 x 297.8 cm.)

Painted in 1958.

\$25,000-35,000

PROVENANCE:

Private collection, Chicago

Acquired from the above by the present owner, 1971



PROPERTY OF A MIDWESTERN INSTITUTION

137

ERNEST BRIGGS (1923-1984)

Untitled

oil on canvas

125 x 89 in. (317.5 x 226 cm.)

Painted in 1955.

\$40,000-60,000

PROVENANCE:

Private collection, Chicago,
acquired directly from the artist

Acquired from the above by the present owner, 1985



138

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed, numbered and dated 'Sam Francis 1965 tokyo SF65-680' (on the reverse)

ink on paper

19 ½ x 14 in. (49.5 x 35.5 cm.)

Painted in 1965.

\$12,000-18,000

PROVENANCE:

Private collection, Japan

Private collection, 2000

Richard Gray Gallery, Chicago, 2000

Private collection, Switzerland, 2001

Anon. sale; Germann Auktionenhaus AG, Zurich, 25 November 2013, lot 18

Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF65-680 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.

PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

•139

DONALD SULTAN (B. 1951)

November 1 1977

signed with the artist's initials
'D.S.' (upper left); dated 'Nov 1 1977'
(left edge)

tar on paper on board in artist's
frame

overall: 52 7/8 x 41 7/8 in.
(134.2 x 106.3 cm.)

Executed in 1977.

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist by
the present owner



(alternative view)

140

MARK TOBEY (1890-1976)

Untitled

signed and dated 'Tobey 66'

(lower right)

gouache on paper

11 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (28.8 x 20.6 cm.)

Executed in 1966.

\$5,000-7,000

PROVENANCE:

Martha Jackson Gallery, New York

Anderson Gallery, Buffalo

Private collection, New York

Achim Moeller of the Mark Tobey Project LLC has confirmed the authenticity of this work, which is listed in the archive under number 184-2-2-15.



141

MARK TOBEY (1890-1976)

Untitled

gouache on paper

6 $\frac{3}{4}$ x 4 $\frac{1}{8}$ in. (17.1 x 10.4 cm.)

Painted in 1954.

\$15,000-20,000

PROVENANCE:

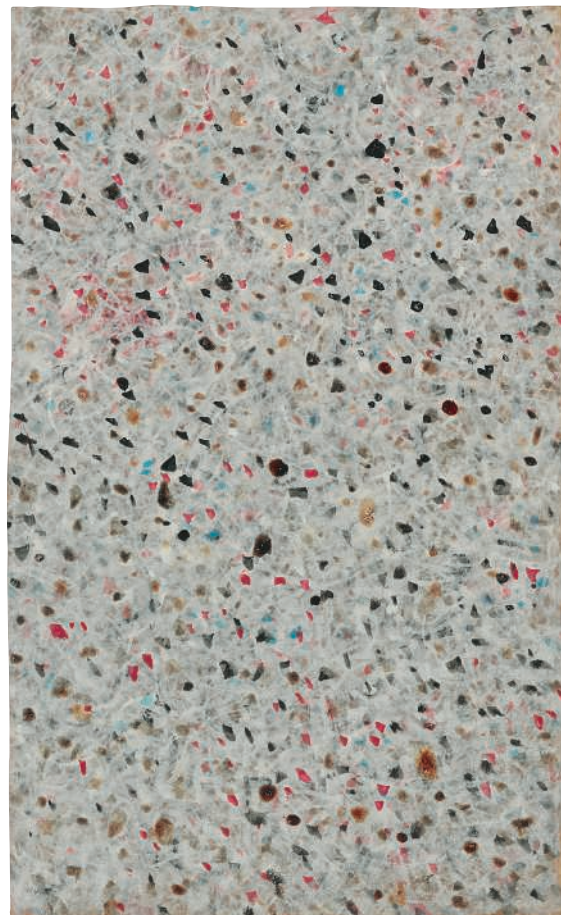
World House Galleries, New York

Anon. sale; Sotheby's, New York,

22 June 2005, lot 571

Acquired at the above sale by the present owner

Achim Moeller of the Mark Tobey Project LLC has confirmed the authenticity of this work, which is listed in the archive under number 187-4-17-15.



142

ROBERT INDIANA (B. 1928)

The American Way: Sing (K)

signed, inscribed, titled and dated 'THE AMERICAN
WAY: SING (K) ROBERT INDIANA 1964 c/s'

(lower edge)

graphite on paper

30 x 22 in. (76.2 x 55.8 cm.)

Drawn in 1964.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner



143

FRANÇOIS MORELLET (B. 1926)

PROVENANCE:

Private collection, Illinois

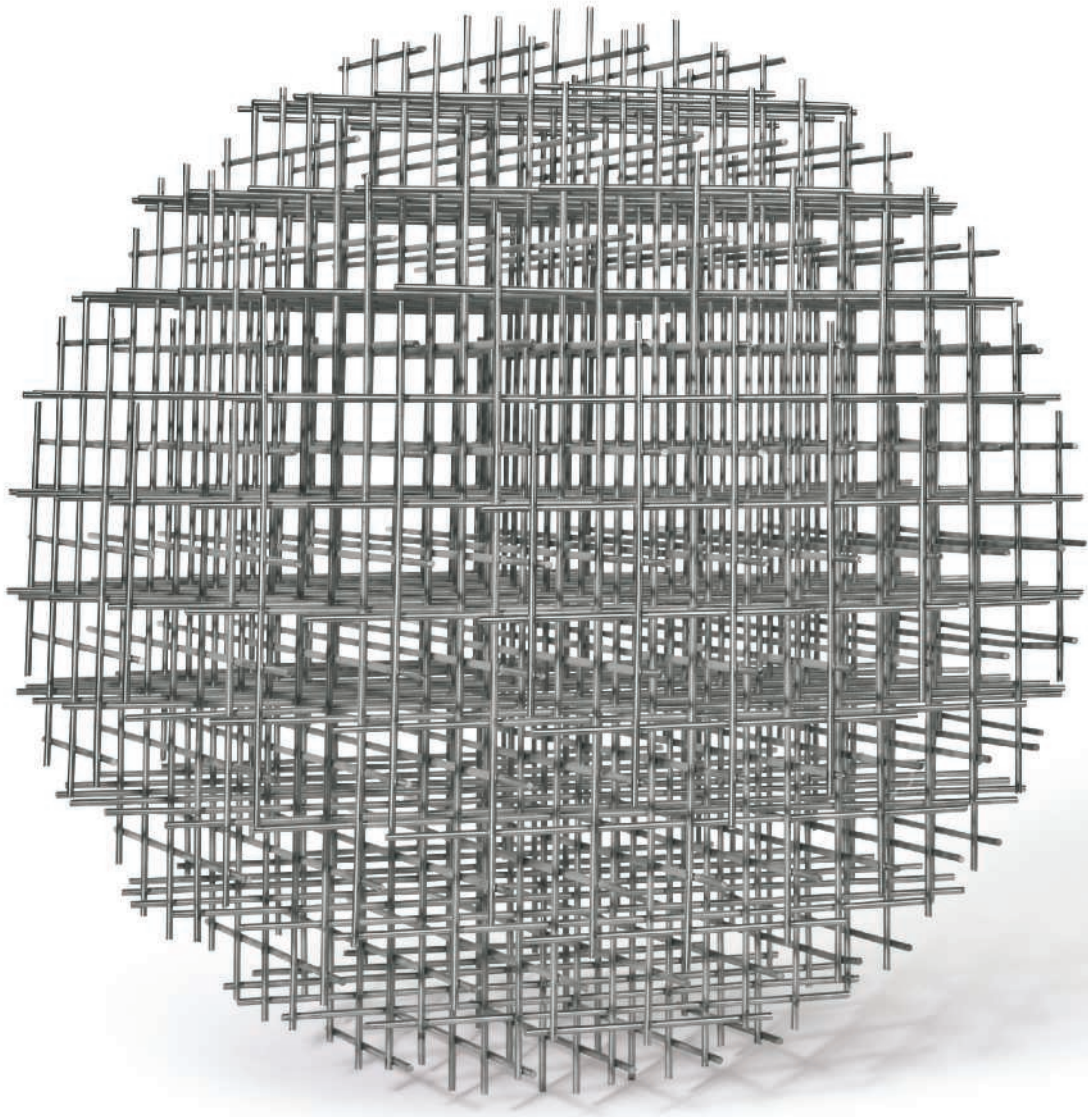
Sphère-Trame

stainless steel

17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (45.2 x 45.2 x 45.2 cm.)

Conceived in 1962. Realized in 1966. This work is number thirty-four from an edition of fifty originally intended to be two hundred.

\$15,000-20,000





144

CHARLES HINMAN (B. 1932)

Red Canyon

signed and dated 'HINMAN '68'

(on the reverse of the right element)

acrylic on shaped canvas in two parts

overall: 62 ½ x 103 ¼ x 9 ½ in. (158.7 x 262.2 x 24.1 cm.)

Painted in 1968.

\$10,000-15,000

PROVENANCE:

Private collection, Detroit

Acquired from the above by the present owner, *circa*
1970s



145

CHARLES HINMAN (B. 1932)

Desert Gem

titled 'Desert Gem' (on the stretcher bar);

signed and dated 'C. Hinman © 1982' (on the reverse)

acrylic on shaped canvas

40 x 77 x 6 in. (101.6 x 195.5 x 15.2 cm.)

Painted in 1982.

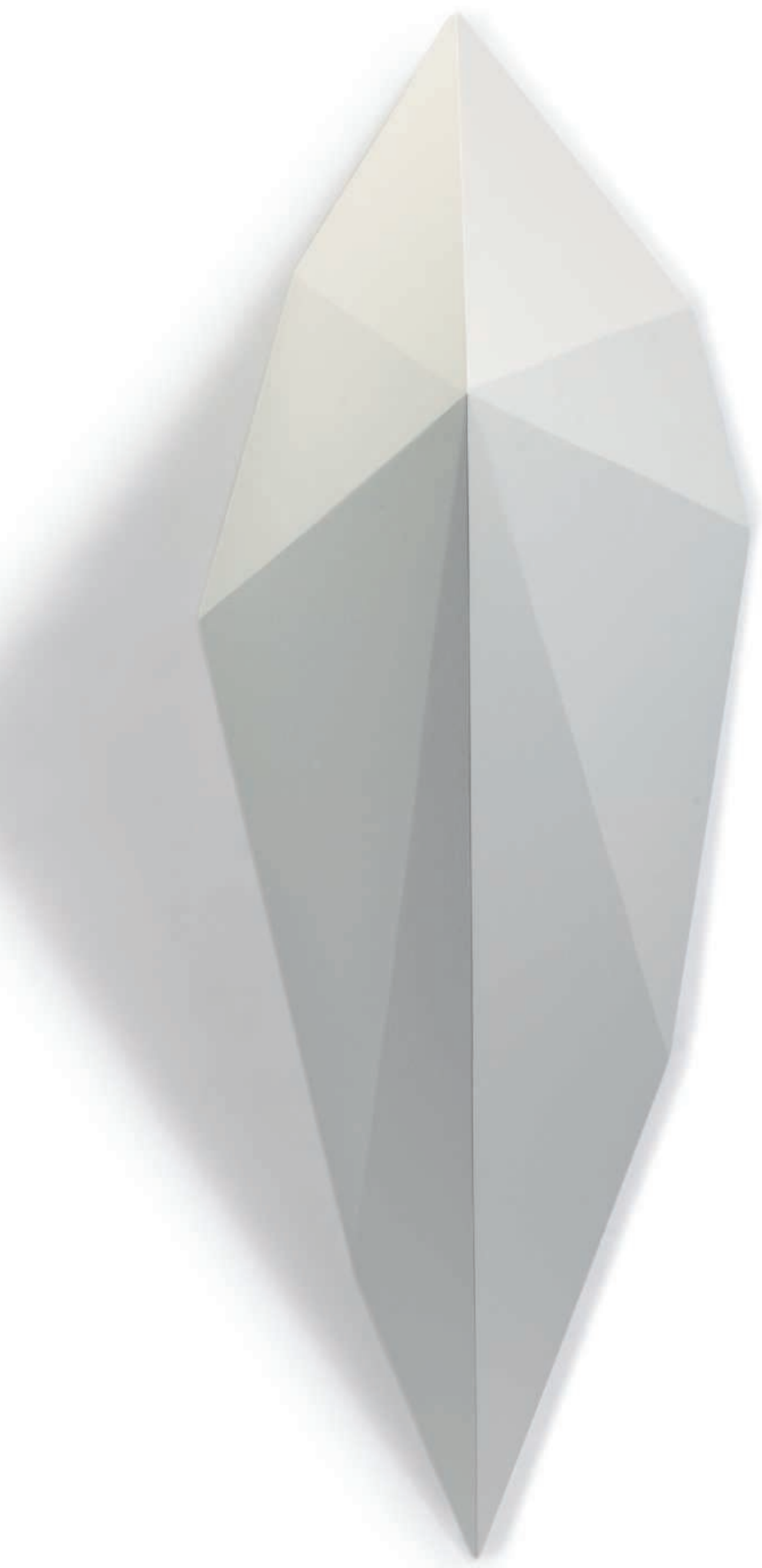
\$12,000-18,000

PROVENANCE:

Jewish Cultural Institution, New York

Anon. sale; Clarke Auction Gallery, Westchester,
4 May 2009, lot 148

Acquired at the above sale by the present owner



146

SOL LEWITT (1928-2007)

Complex Form, Wall Structure
signed and numbered 'Sol Lewitt
3/6' (on the reverse)
painted wood
70 x 25 x 16 in.
(177.8 x 63.5 x 40.6 cm.)
Executed in 1990. This work is
number three
from an edition of six.

\$50,000-70,000

PROVENANCE:

Marian Goodman Gallery, New York
Acquired from the above by the
present owner



Δ147

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Forg '99' (on the reverse of each element)

two elements—acrylic on lead mounted on panel
each: 47 ¼ x 35 ⅝ in. (120 x 90 cm.)

Executed in 1999.

\$100,000-150,000

PROVENANCE:

Private collection, Germany
Füssinger & Wolff, Munich
Private Collection, Dublin

PROPERTY FROM A NEW YORK COLLECTION

148

SAINT CLAIR CEMIN (B. 1951)

Toy

cast aluminum

132 x 46 x 46 in. (335.3 x 116.8 x 116.8 cm.)

Executed in 1990. This work is number one from an edition of three.

\$30,000-40,000

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 1992

EXHIBITION:

Rotterdam, Witte de With, *Saint Clair Cemin and Jessica Stockholder*, June-July 1991.

Bologna, Centro Atlantico de Moderna, *Ann:*

Novanta/The Nineties, 1991, p. 38.

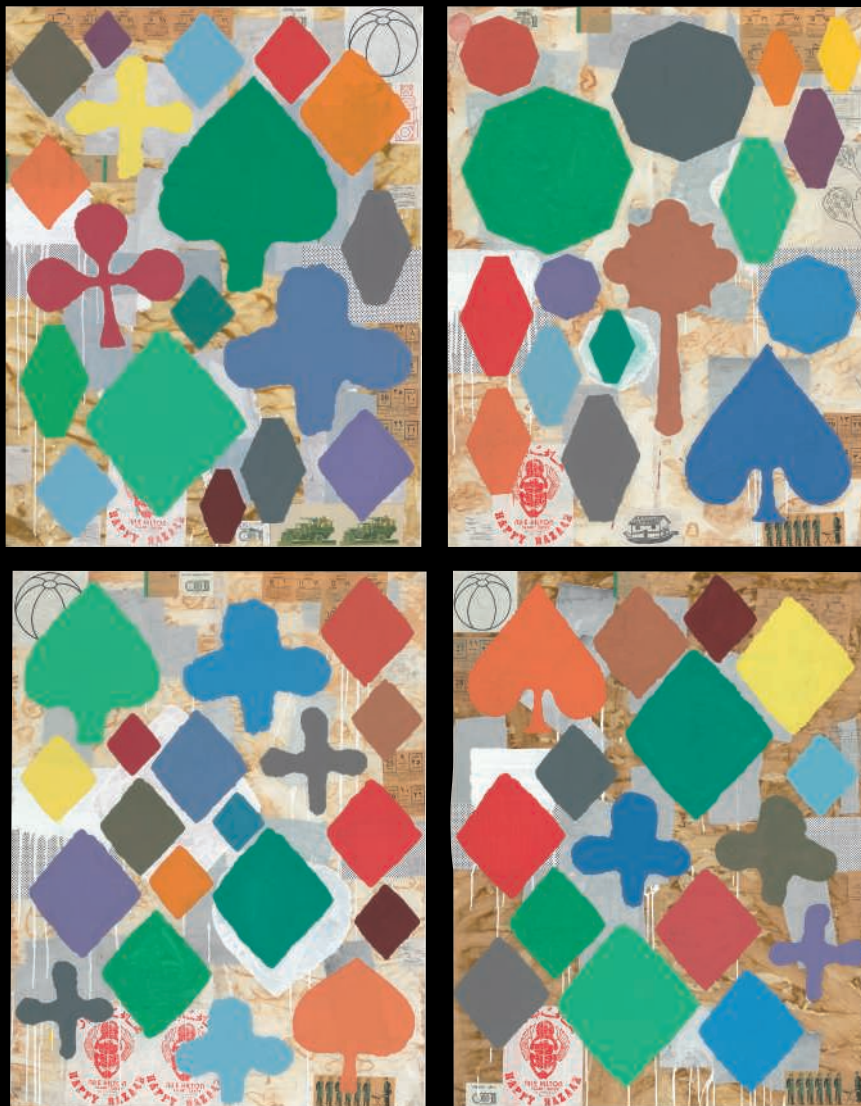
New York, Robert Miller Gallery, *Saint Clair Cemin*, March-April 1992.

Saint Clair Cemin, Brazilian-born, New York artist, has produced work ranging broadly in style and media, praised as a mixture of heroic and cartoonish imagery imbued with literary references. Through his work, Cemin projects his belief in the empowerment of the object to address issues of perception, beauty and originality. While carving, molding or sculpting, Cemin faces a set of issues related to the physical process of creating the object to ultimately invoke from the viewer refreshed conceptions of memory, the sublime and the history of modern man. The present eleven-foot tall cast aluminum sculpture titled *Toy* dates from the period following the artist's rise to prominence in the 1980s New York art scene.

Cemin's Brazilian background and integration in the forefront of New York's flourishing contemporary art scene combined to introduce his own artistic voice. As Barbara A. MacAdam has noted, "Saint Clair Cemin communicates through his quirky works like a well-educated foreigner. His vocabulary, sophisticated and informed, is often not readily decipherable. We can almost understand his wit, his references to art history, to antiquity, to popular culture, but they are slightly skewed. We can't be certain what they are and where they come from" ("*Saint Clair Cemin: Cheim & Read*" in *ARTnews*, June 2002, p. 119).

The sinuous lines of the present *Toy* contrast against the clear horizontal delineations that separate each colorful geometric element. Together, the formal elements of this totemic work transform a recognizable cultural image into a permanent, magnified fixture that celebrates order and balance. Critic Donald Kuspit has stated that Cemin is "often juxtaposing the raw and the refined, as though proposing some alchemical transformation of the former into the latter while maintaining their contrast" ("*Saint Clair Cemin: Cheim & Read*" in *Artforum*, May 2002).





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

149

DONALD BAECHLER (B. 1956)

Large Suit #15

signed with the artist's initials and dated 'DB 91' (lower left); numbered '15' (lower right)
gesso, gouache, and collage on paper
52 x 40 in. (132 x 101.6 cm.)
Executed in 1993.

Large Suit #16

signed with the artist's initials and dated 'DB 91' (lower right); numbered '16' (lower left)
gesso, gouache, and collage on paper
52 x 40 in. (132 x 101.6 cm.)
Executed in 1991.

Large Suit #17

signed with the artist's initials and dated 'DB 91' (lower right); numbered '17' (lower left)
gesso, gouache, and collage on paper
52 x 40 in. (132 x 101.6 cm.)
Executed in 1991.

Large Suit #18

signed with the artist's initials, numbered and dated 'DB 91 18' (lower left)
gesso, gouache, and collage on paper
52 x 40 in. (132 x 101.6 cm.)
Executed in 1991.

\$20,000-30,000

PROVENANCE:

Paul Kasmin Gallery, New York
Acquired from the above by the present owner

PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

150

VIOLA FREY (1933-2004)

Untitled

glazed ceramic

37 x 21 x 10 in.

(93.9 x 53.3 x 25.4 cm.)

Executed in 1986.

\$15,000-20,000

PROVENANCE:

Rena Bransten Gallery,
San Francisco

Acquired from the above by the
present owner, 1998



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

151

VIOLA FREY (1933-2004)

Untitled Bench (Half)

glazed ceramic

17 ½ x 66 x 34 in.

(44.4 x 167.6 x 86.3 cm.)

Executed in 1994.

\$15,000-20,000

PROVENANCE:

Rena Bransten Gallery,
San Francisco

Acquired from the above by the
present owner, 1998



152

**TOM WESSELMANN
(1931-2004)**

Double Study for Seascape #16

signed and dated 'Wesselmann 66'
(lower right)

liquitex on paper

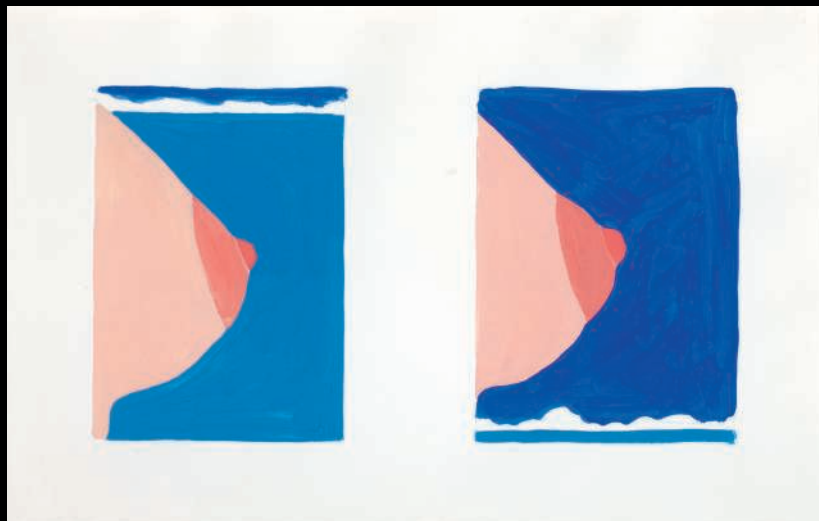
7 1/8 x 11 1/4 in. (18 x 28.5 cm.)

Painted in 1966.

\$12,000-18,000

PROVENANCE:

Private collection, New York,
acquired directly from the artist
By descent from the above to the
present owner



153

**TOM WESSELMANN
(1931-2004)**

*Drawing for Silkscreen Nude for
Eleven Pop Artists*

signed 'Wesselmann' (lower right);

titled and dated 'D-25 DRAWING
FOR SILKSCREEN NUDE FOR
"ELEVEN POP ARTISTS" Ca 1965'

(on the reverse)

graphite on paper

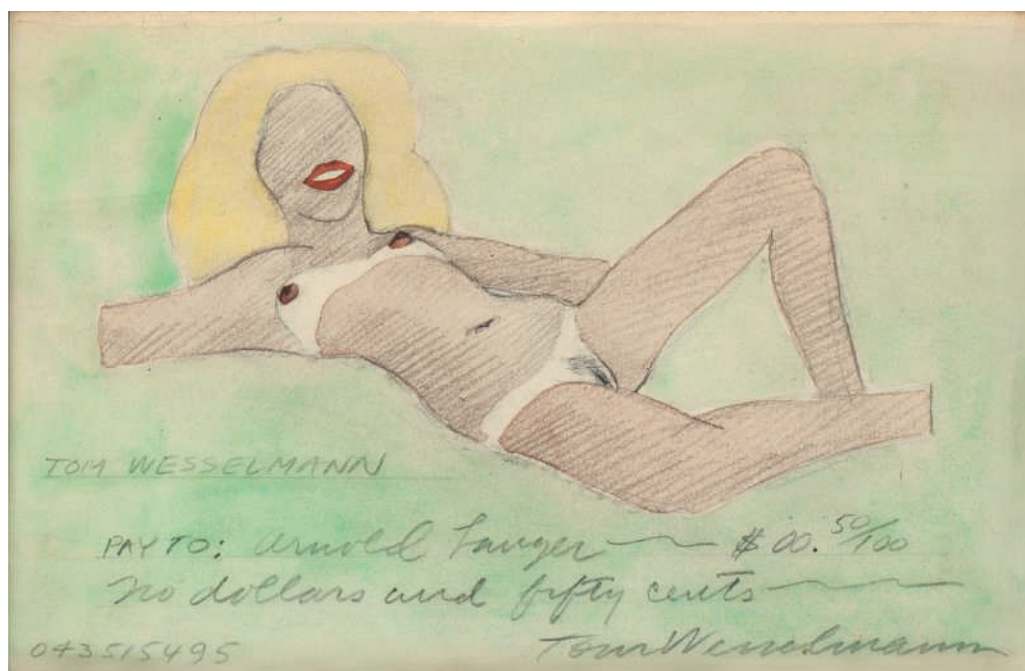
8 1/4 x 9 5/8 in. (20.9 x 24.4 cm.)

Drawn in 1965.

\$8,000-12,000

PROVENANCE:

Private collection, New York,
acquired directly from the artist
By descent from the above to the
present owner



154

TOM WESSELMANN (1931-2004)

Nude (Check to Arnold Langer)

signed 'Tom Wesselmann' (lower right)
 liquitex and graphite on paper
 4 1/4 x 7 in. (10.7 x 17.7 cm.)
 Executed circa 1965.

\$10,000-15,000

PROVENANCE:

Private collection, New York, acquired directly
 from the artist
 By descent from the above to the
 present owner

PROPERTY FROM
 A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

155

JIM DINE (B. 1935)

A Fancy Lady

signed and dated 'Jim Dine 1975' (upper right)
 charcoal, oil and wax crayon on paper
 40 x 30 in. (101.6 x 76.3 cm.)
 Executed in 1975.

\$10,000-15,000

PROVENANCE:

Pace Gallery, New York
 Waddington and Tooth Galleries, London,
 acquired from the above, 1976
 Anon. sale; Christie's, South Kensington,
 6 April 2006, lot 307.
 Acquired at the above sale by the
 present owner





156

BOB THOMPSON (1937- 1966)

The Struggle

signed '63 Thompson' (lower left)

oil on paper

22 1/8 x 26 1/4 in. (56.1 x 66.6 cm.)

Painted in 1963.

\$20,000-30,000

PROVENANCE:

Collection of the artist

Estate of the artist

Acquired from the above by the present owner



157

BOB THOMPSON (1936-1966)

Untitled

signed and dated 'B. Thompson 60' (upper left);
signed again, inscribed and dated again 'B. Thompson
80 Clinton St. N.Y.C., N.Y. Come into my; '60'
(on the reverse)

oil on canvas

36 x 49 in. (91.4 x 124.4 cm.)

Painted in 1960.

\$40,000-60,000

PROVENANCE:

Private collection

Anon. sale; Doyle, New York, 27 May 2007, lot 1129

Acquired at the above sale by the present owner

158

JACK TWORKOV (1900-1982)

Nausica

signed and dated 'Tworkov 52' (on the reverse)

oil on canvas in artist's frame

overall: 80 $\frac{3}{4}$ x 44 $\frac{5}{8}$ in. (205.1 x 113.3 cm.)

Painted in 1952.

\$150,000-200,000

PROVENANCE:

Estate of the artist

Egan Gallery, New York

Nancy Hoffman Gallery, New York

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner

EXHIBITED:

Pittsburgh, Carnegie Institute and San Francisco,

California Palace of the Legion of Honor, *The 1952*

Pittsburgh International Exhibition of Contemporary

Paintings, October 1952–March 1953, no. 281

(illustrated).

New York, Charles Egan Gallery, *Jack Tworkov*,

March 1952.

New York, UBS Art Gallery, *Jack Tworkov: Against*

Extremes-Five Decades of Painting, exh. cat.,

August–October 2009, no. 10.

Black Mountain College Museum and Arts Center,

Jack Tworkov: Accident of Choice The Artist at Black

Mountain College 1952, exh. cat., June–September 2011

(illustrated).

LITERATURE:

J. Fitzsimmons, "57th Street in Review: Jack Tworkov

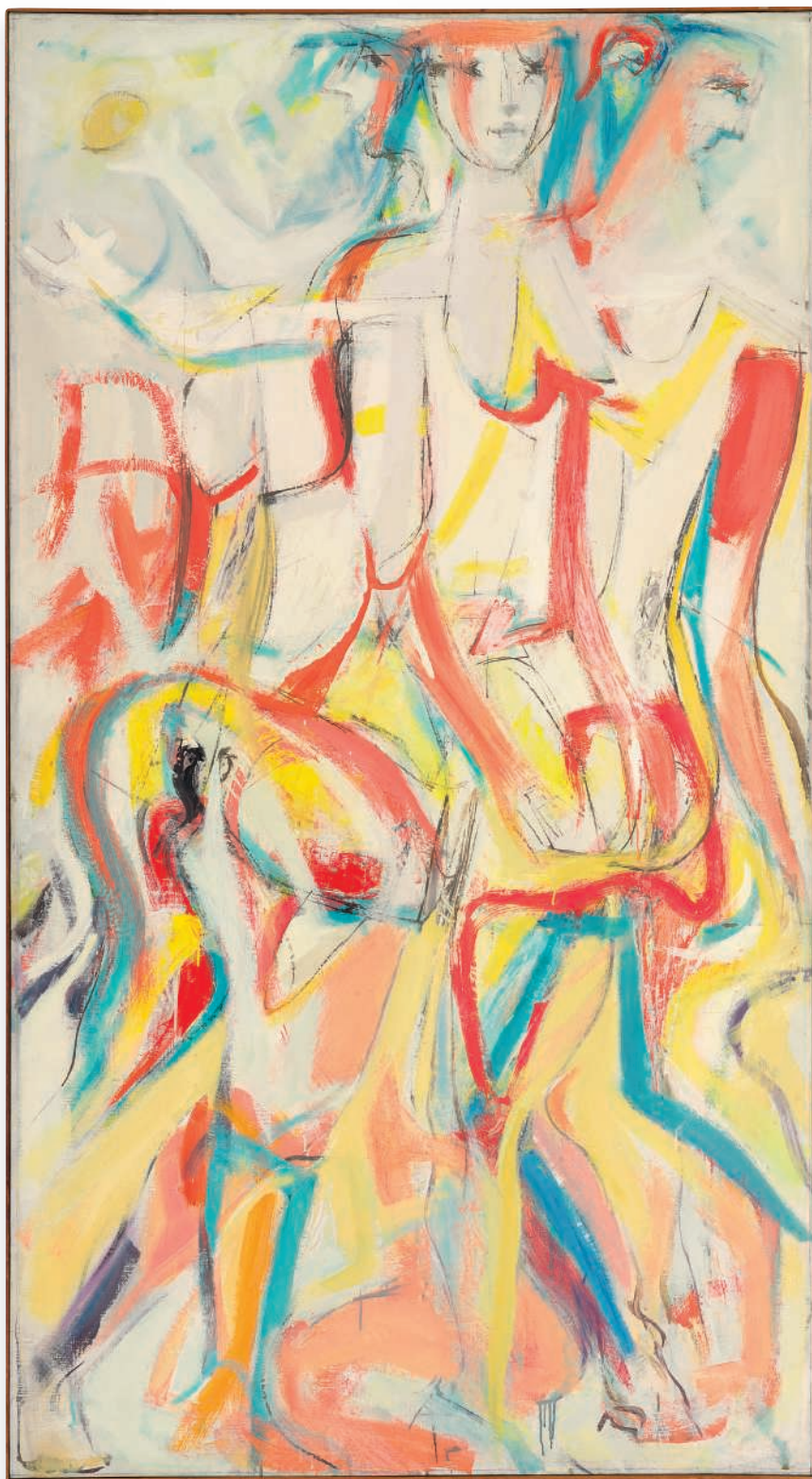
(Charles Egan Gallery)," *Art Digest* 26, 15 March 1952,

p. 22.



Willem de Kooning, *Woman and Bicycle*, 1952-53.

© 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





159

PURVIS YOUNG (1943-2010)

Angels Visit in the Mountains

oil on wood

22 ¾ x 12 ⅞ in. (57.8 x 32.7 cm.)

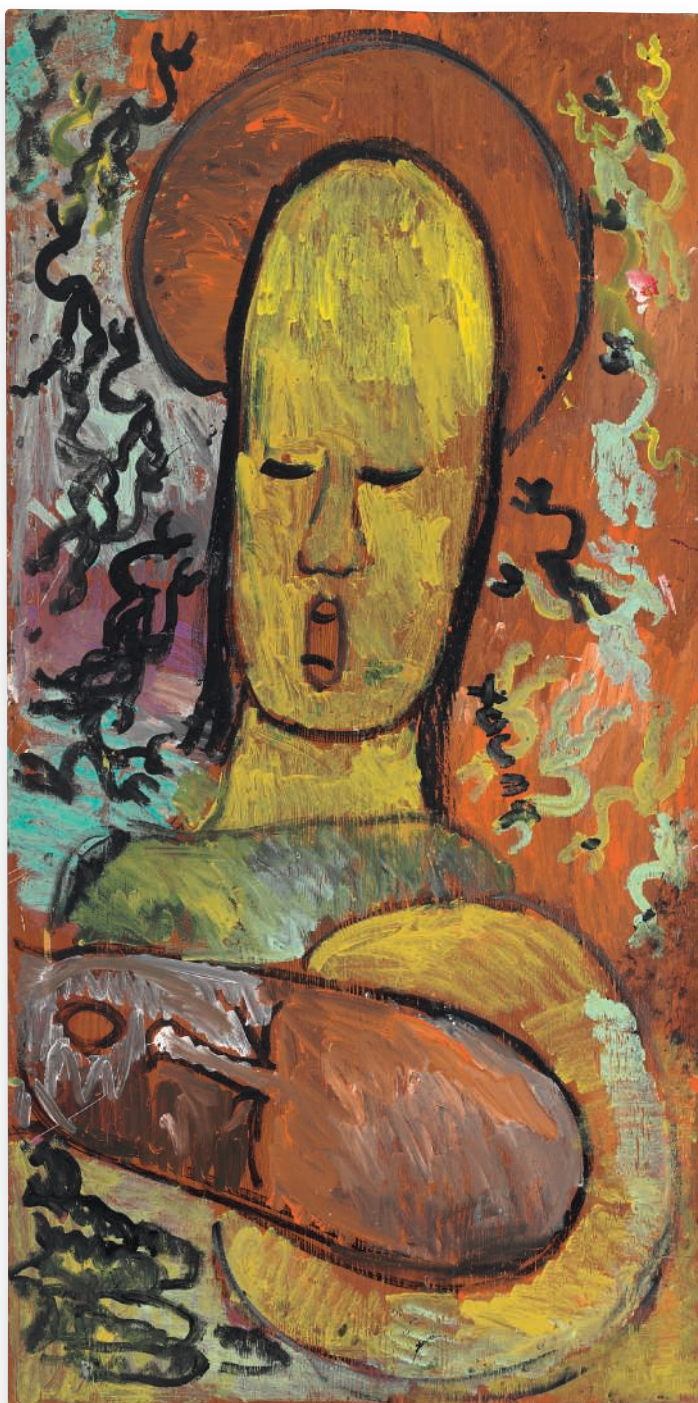
Painted in 1993-1996.

\$8,000-12,000

PROVENANCE:

Private collection, Fort Lauderdale

Acquired from the above by the present owner, 2003



160

PURVIS YOUNG (B. 1943)

Sing with the Angels

oil on wood

95 x 48 in. (241.3 x 121.9 cm.)

Painted in 1993-1996.

\$8,000-12,000

PROVENANCE:

Private collection, Fort Lauderdale

Acquired from the above by the present owner, 2003



161

HANS BURKHARDT (1904-1994)

Children's Washday

signed and dated 'H. Burkhardt 50' (lower right);
titled 'CHILDREN'S WASHDAY' (on the stretcher bar)

oil on canvas

14 ¼ x 25 ½ in. (36.1 x 63.8 cm.)

Painted in 1950.

\$10,000-15,000

PROVENANCE:

Private collection, California

Collection of Mary Robin Brown-Miller/Christy
Simmon

Acquired from the above by the present owner

162 No Lot



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

163

LUCIANO CASTELLI (B. 1951)

Yellow Girl-Naked Love

signed and titled 'Yellow Girl Luciano Castelli' (on the reverse); signed again, titled and dated twice '9.11.82 Luciano Castelli 12.6.83 NAKED LOVE' (on the overlap)
acrylic on canvas
39 ¼ x 78 ¾ in. (99.7 x 200 cm.)
Painted in 1982-1983.

\$6,000-8,000

PROVENANCE:

Miriam Shiell Fine Art, Toronto
Acquired from the above by the present owner



164

ANDY WARHOL (1928-1987)

A La Recherche Du Shoe Perdu: one plate

offset lithograph and watercolor on paper

9 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in. (24.4 x 34.6 cm.)

Executed circa 1955.

\$6,000-8,000

PROVENANCE:

Collection of Robert Galster, acquired directly from the artist

Collection of Nicholas J. Sands

Acquired from the above by the present owner

EXHIBITED:

Lausanne, Fondation de l'Hermitage, *Andy Warhol: Collection José Mugrabi*, May-October 1995.

Milan, Fondazione Antonio Mazzotta, *Andy Warhol dalla Collezione José Mugrabi con le opere grafiche della Fondazione Antonio Mazzotta*, October 1995-February 1996.

Ludwigshafen am Rhein, Wilhelm-Hack Museum, *Andy Warhol - Sammlung José Mugrabi*, September 1996-January 1997.

Kochi, Museum of Art; Bunkamura Museum of Art; Umeda-Osaka, Daimaru Museum; Hiroshima City Museum of Contemporary Art; Kawamura Memorial Museum of Art; Nagoya City Art Museum and Niigata City Art Museum, *Andy Warhol: From Collection of Mugrabi*, February 2000-February 2001, pp. 55 and 228 (illustrated in color).

LITERATURE:

F. Feldman and J. Schellmann (eds.) *Andy Warhol Prints: A Catalogue Raisonné 1962-1967*, New York 2003, cat. no. IV.79A (another from the series illustrated, p. 336).

165

ANDY WARHOL (1928-1987)

25 Cats Name[d] Sam and One Blue Pussy: one plate

offset lithograph and watercolor on paper

8 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (22.5 x 15 cm.)

Executed circa 1954.

\$5,000-7,000

PROVENANCE:

Collection of Ethel and Leonard Kessler, acquired directly from the artist

Anon. sale; Sotheby's, New York, 16 May 2007, lot 213

Acquired at the above sale by the present owner

LITERATURE:

F. Feldman and C. Defendi, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, cat. no. IV.55B, p. 333 (another example illustrated in color).

166

**TOM WESSELMANN
(1931-2004)**

Sketchbook Page of Penises
signed, inscribed and dated 'For
Arnie Tom Wesselmann '69'
(upper right)
graphite on paper
11 x 14 in. (27.9 x 35.5 cm.)
Drawn in 1969.

\$6,000-8,000

PROVENANCE:

Private collection, New York,
acquired directly from the artist
By descent from the above to the
present owner



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

167

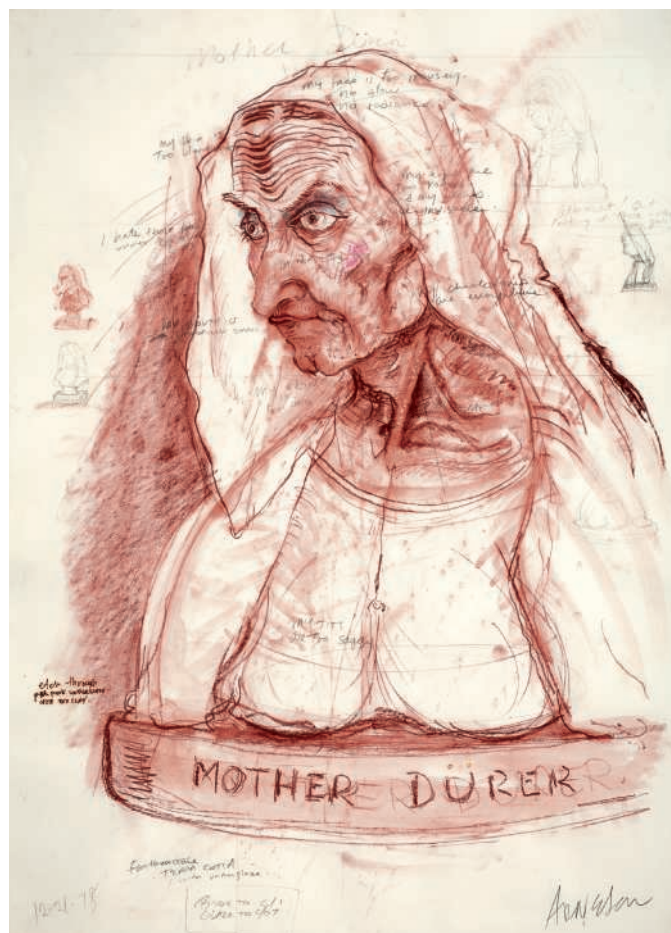
**ROBERT ARNESON
(1930-1992)**

Mother Durer
signed and dated '12-21-78
Arneson' (lower edge); titled
'Mother Durer' (upper center)
wax crayon and graphite on paper
41 1/2 x 29 3/4 in. (105.4 x 75.5 cm.)
Drawn in 1978.

\$4,000-6,000

PROVENANCE:

Estate of the Artist, New York
Frumkin Adams Gallery, New York,
1993
Franklin Parrasch Gallery, New York
Acquired from the above by the
present owner, 1998





PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

168

DAVID GILHOOLY (1943-2013)

Pig in a Poke

glazed ceramic

5 ¾ x 11 x 9 ½ in.

(14.6 x 27.9 x 24.1 cm.)

Executed circa 1970s.

\$4,000-6,000

PROVENANCE:

Horwitch Newman Gallery,
Scottsdale

Acquired from the above by the
present owner, 1997



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

169

TOM OTTERNESS (B. 1952)

Woman with Raised Fist

signed, numbered and dated

'© T. OTTERNESS 6/9 1992'

(on the reverse)

bronze

6 ¾ x 6 ½ x 7 in. (17.1 x 16.5 x 17.7 cm.)

Executed in 1992. This work is
number six from an edition of nine.

\$7,000-10,000

PROVENANCE:

Collection of the artist
Marlborough Gallery, New York
Acquired from the above by the
present owner, 2000



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

170

TOM OTTERNESS (B. 1952)

Homeless Woman

signed, numbered and dated
'© TOM OTTERNESS 1996 1/3'
(on the underside)

bronze

5 x 9 x 13 1/4 in.

(12.7 x 22.8 x 33.6 cm.)

Executed in 1996. This work is
number one from an edition
of three.

\$8,000-12,000

PROVENANCE:

Collection of the artist
Marlborough Gallery, New York
Acquired from the above by the
present owner, 2000



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

171

TOM OTTERNESS (B. 1952)

Small Prosecutor Dog

signed, numbered and dated
'© TOM OTTERNESS 6/9 1996'
(on the base)

bronze

13 x 7 1/2 x 9 1/2 in. (33 x 19 x 24.1 cm.)

Executed in 1996. This work is
number six from an edition of nine.

\$15,000-20,000

PROVENANCE:

Collection of the artist
Marlborough Gallery, New York
Acquired from the above by the
present owner, 1999



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

172

DONALD BAECHLER (B. 1956)

Suit #61

signed with the artist's initials, numbered and dated '61
DB91' (lower right)

gesso, gouache and collage on paper

27 x 21 in. (68.5 x 53.3 cm.)

Executed in 1991.

\$4,000-6,000

PROVENANCE:

Paul Kasmin Gallery, New York

Acquired from the above by the present owner



173

IGOR MITORAJ (1944-2014)

Mars

signed and numbered 'MITORAJ 2/8' (on the side)

bronze

22 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 12 in. (57.7 x 27.3 x 30.4 cm.)

Executed in 1999. This work is number two from an edition of eight.

\$50,000-70,000

PROVENANCE:

Galeria Joan Gaspar, Barcelona

Acquired from the above by the present owner, 2000

FIRST OPEN Post-War and Contemporary Art

SESSION III





SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

From achieving the first remissions in cancer with chemotherapy in 1948, to developing the very latest new therapies, Dana-Farber Cancer Institute is a world leader in cancer research and treatment. It is the only cancer center ranked by U.S. News & World Report's Best Hospitals guide in the top 4 for both pediatric (#1) and adult (#4) cancer care.

Dana-Farber is the founding member of the Dana-Farber/Harvard Cancer Center, a U.S. National Cancer Institute-designated Comprehensive Cancer Center. Dana-Farber/Harvard Cancer Center unites the cancer research efforts of five Harvard academic medical centers and two graduate schools. Dana-Farber is also a teaching affiliate of Harvard Medical School. Dana-Farber/Brigham and Women's Cancer Center provides the latest in cancer care for adults, and Dana-Farber/Boston Children's Cancer and Blood Disorders Center provides the same for children.

In 2014 a new collaboration was formed between Dana-Farber Cancer Institute, Boston Children's Hospital (ranked #1 in U.S. for pediatric cancer), and Beijing Children's Hospital (the largest pediatric center in Asia). The three institutions share a dedication to research and teaching with the goal of advancing the clinical outcomes and quality of life for children with cancer and blood diseases. Physicians from the three institutions plan to further engage in joint efforts to teach best practices, share ideas, and connect with each other to improve the lives of children and their families in the U.S., China, and around the world.

Proceeds from the sale of this artwork are intended to support Dana-Farber Cancer Institute, including its research, education, and training programs in China.





PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

174

LI SONGSONG (B. 1968)

Country Live

signed in English and Chinese and dated

'Li Songsong 2015' (on the reverse)

oil on canvas

27 ½ x 51 ⅞ in. (69.8 x 129.8 cm.)

Painted in 2015.

\$60,000-80,000

PROVENANCE:

Gift of the artist, Courtesy of Pace Gallery, New York

A buyer who purchases this lot may be eligible for a charitable contribution deduction in relation to such purchase.



PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

175

ZHANG XIAOGANG (B. 1958)

Baby Boy on the Book

signed in Chinese, numbered, and dated '1/6 Zhang Xiaogang 2008' (lower right of book); signed in Chinese, numbered, and dated '1/6 Zhang Xiaogang 2008' (on the side of the figure)

bronze

11 $\frac{7}{8}$ x 33 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in. (30.1 x 85 x 57.1 cm.)

Executed in 2008. This work is number one from an edition of six.

\$50,000-70,000

PROVENANCE:

Gift of the artist, Courtesy of Pace Gallery, New York

A buyer who purchases this lot may be eligible for a charitable contribution deduction in relation to such purchase.

PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

176

AI WEIWEI (B. 1957)

Watermelon

glazed porcelain

16 ½ x 16 ½ x 16 ½ in. (41.9 x 41.9 x 41.9 cm.)

Executed in 2009. This work is a unique variant.

\$40,000-60,000

PROVENANCE:

Gift of the artist

EXHIBITED:

London, Tate, *The Unilever Series: Ai Weiwei Sunflower Seeds*, exh. cat., 2010-2011, p. 63, no. 47
(another unique variant exhibited and illustrated).

LITERATURE:

K. Smith, H. U. Obrist and B. Fibicher, *Ai Weiwei*,
London, 2009, p. 53 (another unique variant illustrated).

A buyer who purchases this lot may be eligible for a charitable
contribution deduction in relation to such purchase.





PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

177

HUANG GANG (B. 1961)

Motherland

signed in English and Chinese and dated 'Huang Gang
2015' (upper left)

oil and Chinese lacquer board from Ming Dynasty

bookcase on board in artist's frame

33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (86 x 86 cm.)

Executed in 2015.

\$10,000-15,000

PROVENANCE:

Gift of the artist

A buyer who purchases this lot may be eligible for a charitable
contribution deduction in relation to such purchase.



PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

178

YIN ZHAOYANG (B. 1970)

Landscape

oil on canvas

35 ½ x 63 ⅞ in. (90.1 x 160.3 cm.)

\$60,000-80,000

PROVENANCE:

Gift of the artist

A buyer who purchases this lot may be eligible for a charitable contribution deduction in relation to such purchase.

FIRST OPEN Post-War and Contemporary Art

PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

179

RU XIAO FAN (B. 1954)

signed and dated 'XIAOFAN MARS. 2015'
(on the reverse)

two elements— oil on canvas
each: 58 $\frac{7}{8}$ x 58 $\frac{7}{8}$ in. (149.5 x 149.5 cm.)
Painted in 2015.

\$10,000-15,000

PROVENANCE:
Gift of the artist

A buyer who purchases this lot may be eligible for a charitable
contribution deduction in relation to such purchase.

PROPERTY SOLD TO BENEFIT
THE DANA-FARBER CANCER INSTITUTE

180

LI JIN (B. 1958)

Barbeque in Kyushu, Japan

signed in Chinese and stamped with the seal
of the artist (upper center)

ink and watercolor on rice paper
16 $\frac{1}{8}$ x 56 $\frac{1}{2}$ in. (40.9 x 143.5 cm.)

Executed in 2015.

\$15,000-20,000

PROVENANCE:
Gift of the artist

A buyer who purchases this lot may be eligible for a charitable
contribution deduction in relation to such purchase.





180





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

181

WALASSE TING (1929-2010)

Lady Eating Red Watermelon

stamped with the artist's seal (upper left)

acrylic on paper mounted on canvas

18 7/8 x 19 1/4 in. (47.9 x 48.9 cm.)

Painted in 1984.

\$10,000-15,000

PROVENANCE:

Arij Gasiunasen Fine Art, Toronto

Acquired from the above by the present owner



182

WANG GUANGYI (B. 1957)

Pepsi

signed in English and Chinese, numbered
and dated 'Wang Guangyi 2005 1/1' (on the reverse)

oil on canvas

23 ½ x 27 ⅞ in. (59.6 x 68.8 cm.)

Painted in 2005.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner

183

ZENG FANZHI (B. 1964)

Mao

signed with the artist's initials 'ZFZ' (lower right)

oil on canvas

23 ½ x 23 ½ in. (59.6 x 59.6 cm.)

Painted *circa* 2002.

\$80,000-120,000

PROVENANCE:

Private collection

Acquired from the above by the present owner

Zeng Fanzhi is one of China's best regarded and most versatile expressionistic painters. His earliest works focused on moody images of exaggerated figures in hospitals or butchers. Zeng established himself as a painter with his famous "Mask" series, in which his images of groups or individuals whose anxieties and conflicting emotions are hidden beneath the veneer of a cool white and inscrutable mask. Alienation and a trembling anxiety are ever-present concerns, and the artist returns again and again to basic existential fears and the nature of identity itself. More recent works witness the artist delving deeper into these themes, pursuing the tensions between metaphor and meaning, form and content.

Beginning in 2003, the artist began painting a series of portraits and self-portraits. Frequently monochromatic in color, the artist obscured the subject with his hypnotic handling of the paint, turning the surface of the work into a series of loose overlapping spirals. In his pink-hued *Mao* from 2003, the Great Helmsman is blurred behind Zeng's liquid surface. In contrast to official historic representations or more polemic ideological critiques, Chairman Mao here appears sweetly submerged, his meaty cheeks and pursed lips softly feminized. He is shown in extreme close-up, his features barely fitting within the frame of the composition and resembles a smiling Buddha figure as much as he does the icon of Chinese communism. It is through such experiments as these that Zeng incorporates distinctly Chinese aesthetic practices in his oil paintings, highlighting the difference between Western and Eastern practices. His "portrait" of Mao is not a traditional representation, but a portrait of an accumulation of energy, one that negates the fixity of existence even as it captures its unique fragility.



184

JOHN WESLEY (B. 1928)

Tea Tray with Five Maidens

signed, titled and dated 'Teatray with Five Maidens John Wesley 1962' (on the reverse)

acrylic on canvas

64 x 84 ¼ in. (162.5 x 213.9 cm.)

Painted in 1962.

\$30,000-50,000

PROVENANCE:

Robert Elkon Gallery, New York

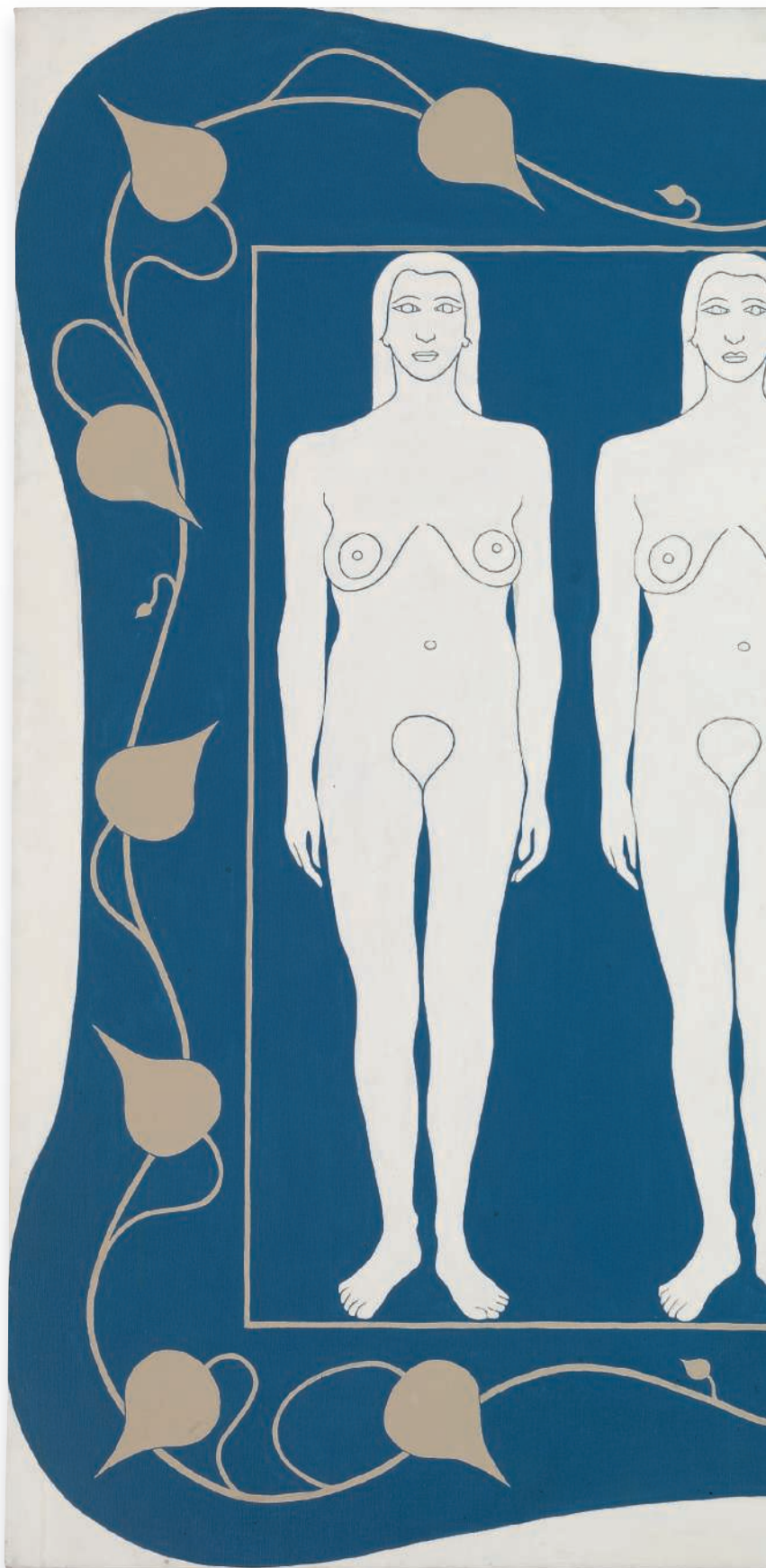
Private collection, New York

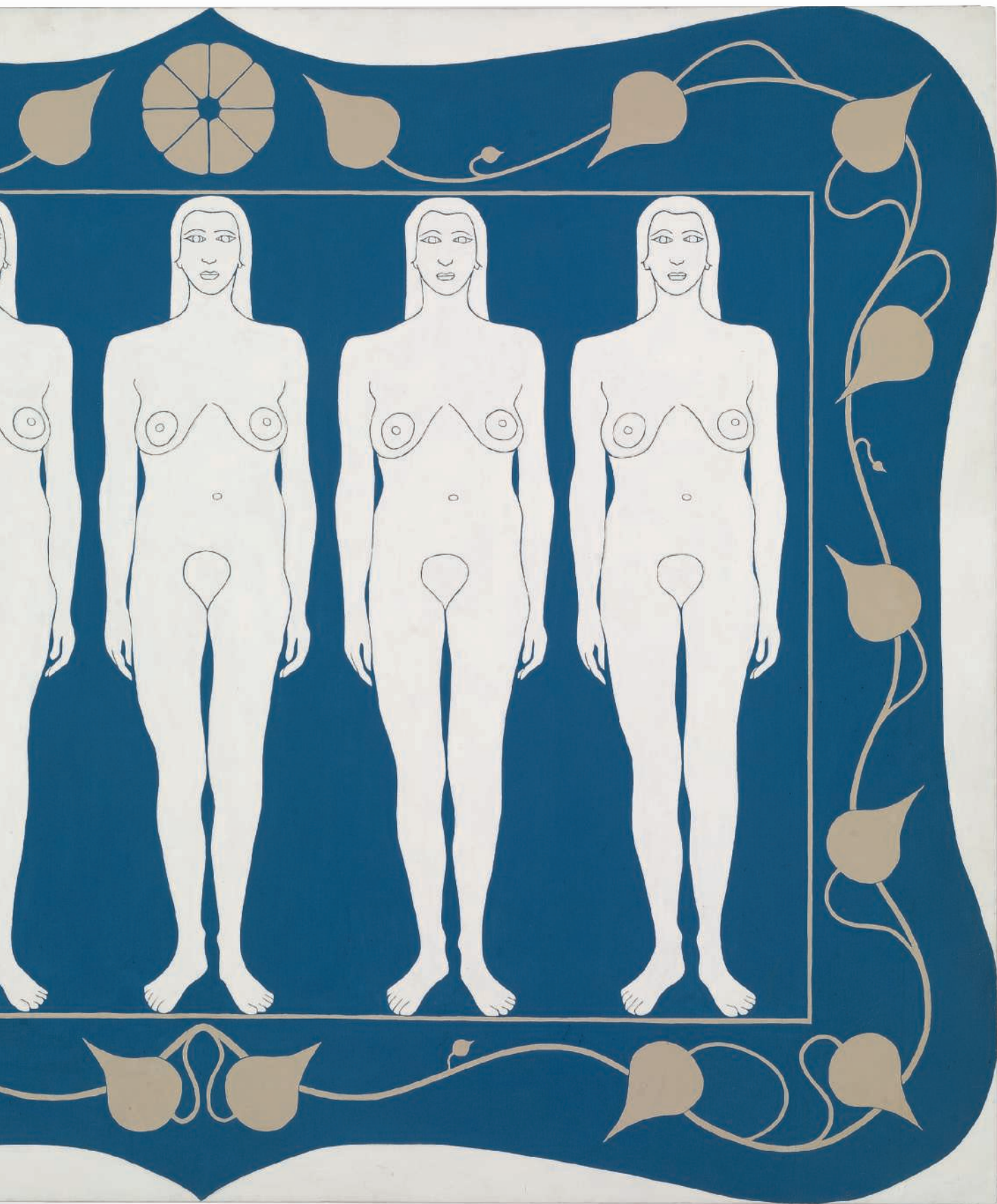
Anon. sale; Christie's, New York, 15 May 2002, lot 312

Acquired at the above sale by the present owner

LITERATURE:

J. Wesley and G. Celant, *John Wesley*, Milan, 2009, pp. 24 and 500, no. 45 (illustrated in color).





185

**BRUCE HIGH QUALITY FOUNDATION
(EST. 2001)**

The Bachelors of Avignon

signed and dated 'the Bruce high Quality
foundation 2011' (on the overlap)

acrylic and silkscreen on canvas

96 x 93 1/8 in. (243.8 x 236.5 cm.)

Executed in 2011.

\$100,000-150,000

PROVENANCE:

Sotheby's S|2, New York

Acquired from the above by the present owner



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1935-36. Museum of Modern Art, New York.

© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



187

JONAS WOOD (B. 1977)

Untitled

signed with the artist's initials, titled and dated
'JBRN 2004 "Untitled"' (on the overlap)

oil on canvas

59 $\frac{7}{8}$ x 46 $\frac{3}{4}$ in. (152 x 118.7 cm.)

Painted in 2004.

\$80,000-120,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner

Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after

- Jonas Wood



Henri Rousseau, *Le Douanier (The Repast of the Lion)*, 1907.
Metropolitan Museum of Art, New York.

Digital Image: © The Metropolitan Museum of Art. Image source: Art Resource, NY.



188

GEORGE CONDO (B. 1957)

Nude on Sofa

signed 'Condo' (on the overlap);

signed again and dated 'Condo 06' (on the reverse)

oil on canvas

46 x 54 1/8 in. (116.8 x 137.5 cm.)

Painted in 2006.

\$150,000-200,000

PROVENANCE:

Galerie Andrea Caratsch, Zurich

Acquired from the above by the present owner

There was a time when I realized that the central focal point of portraiture did not have to be representational in any way. You don't need to paint the body to show the truth about a character. All you need is the head and the hands.

—George Condo

George Condo's art mischievously conflates the hallowed traditions of European painting and American contemporary culture in ways that can be at once alarming, whimsical and deeply psychological. For over three decades, the artist has dedicated

himself to reworking bygone pictorial methods and styles, most notably those of the Renaissance, the Baroque, Cubism and Surrealism. Condo's art is fearless and often audacious in its subject matter. His most frequently recurring characters are tragi-comic

figures who emanate outrageous madness or monstrous aggression, sometimes all at once. Pieced together from the shards of art history, Condo's portraits fuse the beautiful and the grotesque with an uncanny elegance, instigating a frisson of visual pleasure that only very few of his contemporaries can rival.

At once confrontational, luxurious and humorous,

Nude on Sofa, 2006 is a classic example of Condo's jocular versatility as a portrait artist. Immediately reminiscent of Titian's *Venus of Urbino*, 1538, the painting depicts a contorted and cartoonish nude woman splayed across an acid green couch, a lit cigarette dangling from her fingers, her forearm and hand inexplicably coated in bristly black fur. The woman's piercing gaze confronts the viewer with menacing playfulness. Her snaggleteeth grin, green clown's nose and massive ears form a face that is almost more mouse-like than human. Perhaps the most intriguing and disorientating aspect of the painting is the white ovoid form at upper left that separates the figure's head from her body. The effect is vaguely Cubist and also surreal, endowing the classic Renaissance composition with a chaotic dynamism.



Titian, *Venus of Urbino*, 1538. Uffizi, Florence.
Digital Image: Erich Lessing / Art Resource, NY



PROPERTY OF A PRIVATE COLLECTOR

189

KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring SEPT. 21- 81'

(on the reverse)

ink and watercolor on paper

38 ¼ x 50 in. (97.1 x 127 cm.)

Executed in 1981.

\$200,000-300,000

PROVENANCE:

Private collection, Texas

In 1981, the young Keith Haring was a newcomer to the New York City art scene as having grown up in rural Pennsylvania, he moved to New York to study painting at the School of Visual Arts. During these early years, Haring became known for his cartoon-like images that were actually composed of carefully layered motifs dealing with themes of social activism.

This *Untitled* ink and water color on paper work from 1981 deals with one of Haring's main themes, society's attitudes towards sexuality. The religious overtones, detectable by the church spire and the sequence of figures that appear to be tumbling out of the church, are in a state of chaos. This chaotic feeling is underscored by the splattered red paint that is incongruous to the thick black lines in the rest of the image. An air of drama emanates from the work—perhaps visualizing his own personal struggle with his homosexual identity and the small town mentality he was in the midst of breaking away from at this early stage of his career.

The image not only demonstrates Haring's iconic style that was in its infancy at this early point in his career, but also the image documents Haring's early influences. The red splattering in the piece evokes the work of Abstract Expressionists such as Jackson Pollock or Willem de Kooning while also referencing scribbles of graffiti artists in Haring's New York environment. In fact, the figures in the image are derived from Haring's iconic "radiant baby" that became his graffiti signature when he began street tagging in 1980. Keith Haring, along with Jean-Michel Basquiat, was a meteoric star in American art during the 1980s, exhibiting and working on projects throughout the USA, Europe and Asia, and his work became a symbol of the tribal undercurrents that permeated metropolitan life during the period.



Keith Haring, 1984.

Photograph by © Jack Mitchell. Artwork: © The Keith Haring Foundation.





190

KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring '82' (on the reverse)
marker on paper

30 x 40 in. (76.2 x 101.6 cm.)

Drawn in 1982. This work is accompanied by a
certificate of authenticity issued by the
Estate of Keith Haring.

\$100,000-150,000

PROVENANCE:

Martin Lawrence Gallery, New York

Acquired from the above by the present owner



Keith Haring, 1981.

Photograph by Robin Holland / robinholland.com.

Artwork: © The Keith Haring Foundation.



191

KEITH HARING (1958-1990)

Untitled

dated '1984' (upper left); signed twice, inscribed and dated 'K. Haring MARCH 1 - 83 K. Haring TOKYO' (on the reverse)

sumi ink on paper

31 1/8 x 42 7/8 in. (79 x 108.9 cm.)

Drawn in 1983-1984.

\$200,000-300,000

PROVENANCE:

Seibu Art Forum, Tokyo

Private collection, Japan

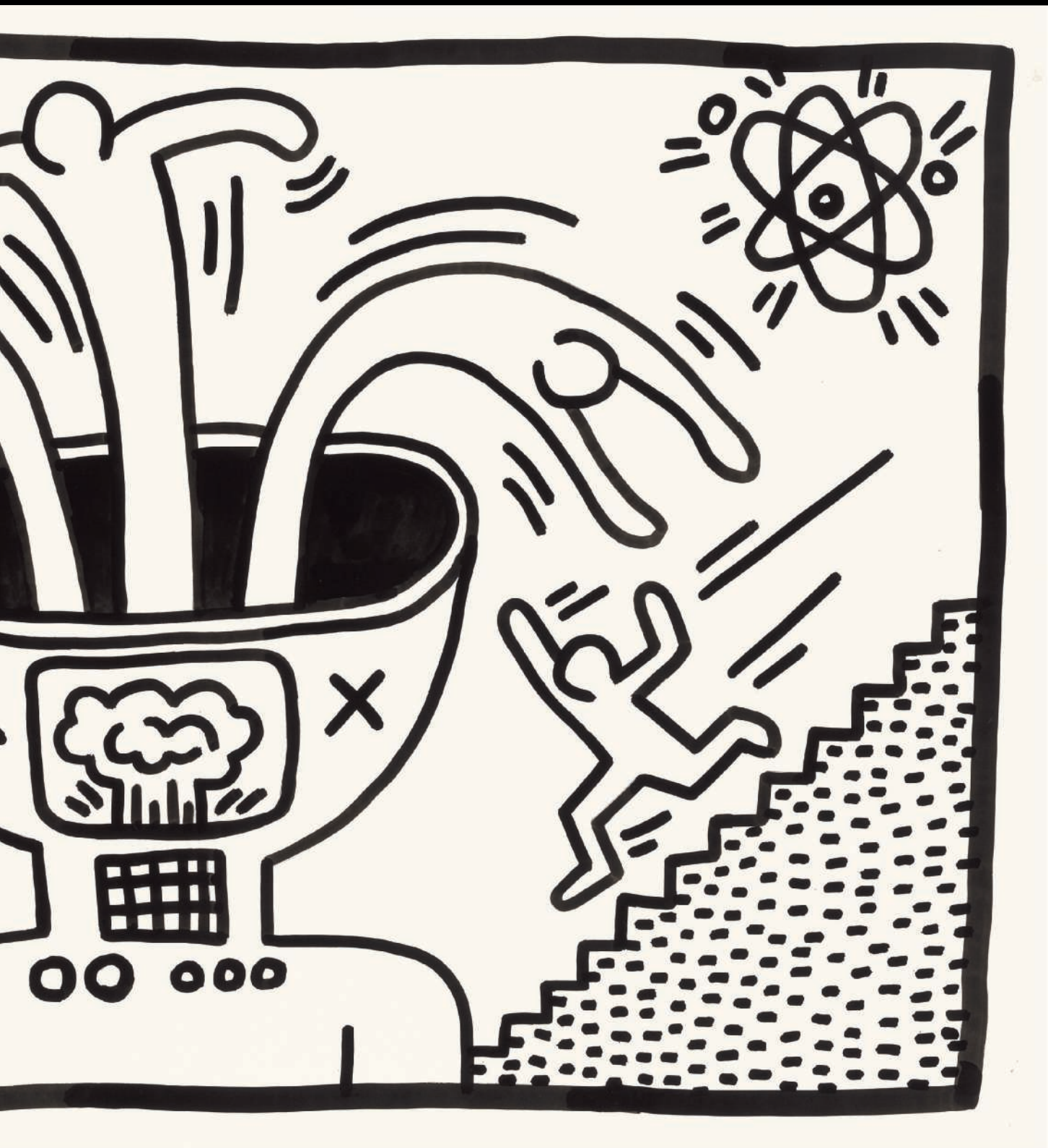
Anon. sale; Christie's, New York, 23 September 2014, lot 56

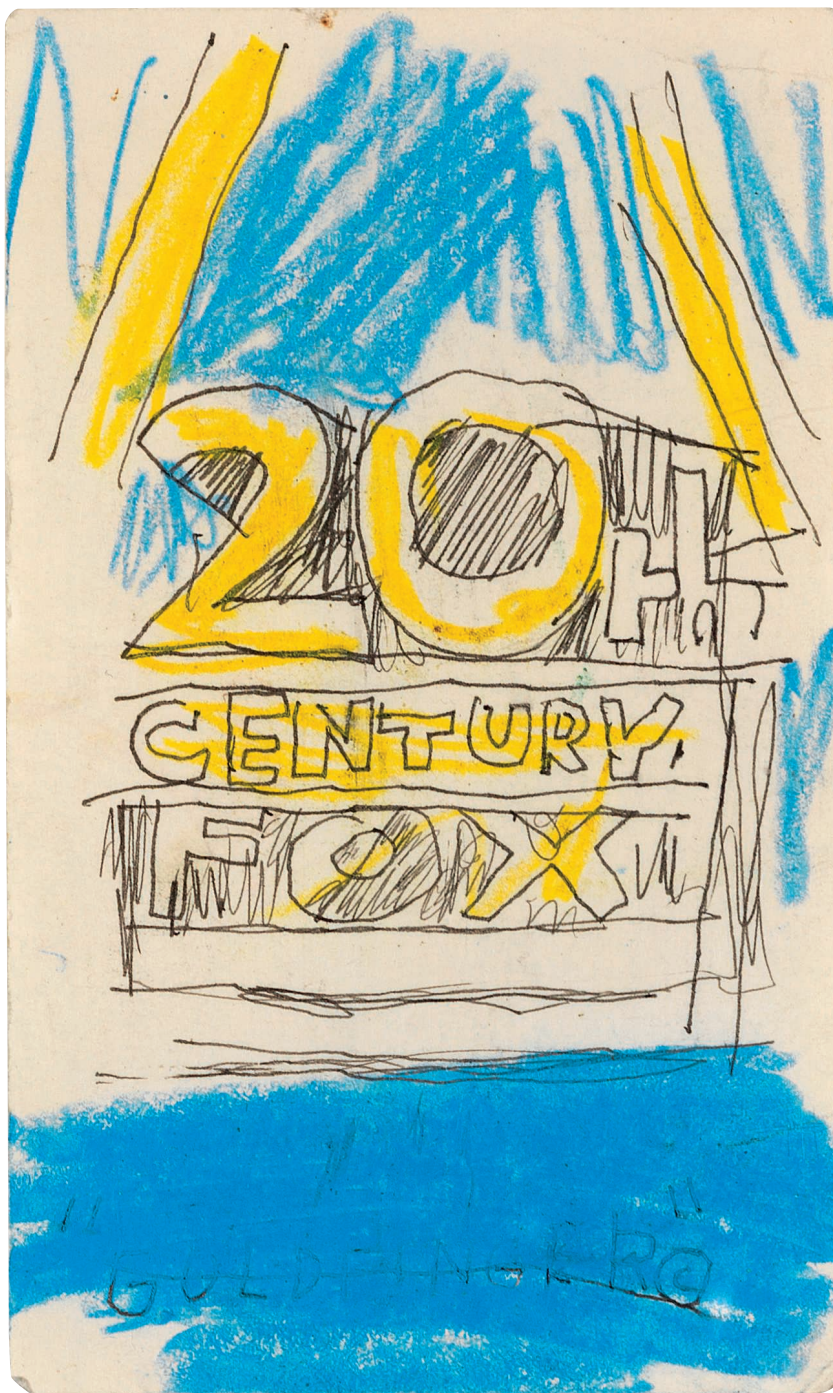
Acquired at the above sale
by the present owner



Keith Haring.
Photograph by Dean Chamberlain. Artwork: © The Keith Haring Foundation.







192

JEAN-MICHEL BASQUIAT (1960-1988)

20th Century Fox

ink and colored pencil on paper

4 ⁷/₈ x 2 ⁷/₈ in. (12.3 x 7.3 cm.)

Drawn in 1989.

\$40,000-60,000

PROVENANCE:

Private collection, Hollywood

Acquired from the above by the present owner

193

YOSHITOMO NARA (B. 1959)

Untitled

colored pencil on envelope
9 x 12 ½ in. (22.8 x 31.7 cm.)
Drawn in 2003.

\$25,000-35,000

PROVENANCE:

Blum & Poe, Los Angeles
Acquired from the above by the
present owner, 2004

LITERATURE:

N. Miyamura and S. Suzuki, eds.,
*Yoshitomo Nara: The Complete
Works, Volume 2: Works on Paper*,
pp. 208 and 378, no. D-2003-111
(illustrated in color).



194

CARROLL DUNHAM (B. 1949)

Untitled

signed with the artist's initials and
dated 'C.D. Sept. '03' (lower left)
acrylic on canvas
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 2003.

\$8,000-12,000

PROVENANCE:

Barbara Gladstone Gallery,
New York
Acquired from the above by the
present owner, 2003



195

MARTIN WONG (1946-1999)

Window Gate Diptych

diptych—acrylic on canvas

overall: 72 x 49 in. (182.8 x 124.4 cm.)

Painted in 1988.

\$80,000-120,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Exit Art, *New Paintings*,
November–December 1988, no. 29.

Graffiti and the urban landscape of New York's Lower East Side offered some of the greatest inspiration for the artist Martin Wong's career. The subject of a recent critically acclaimed retrospective organized by the Bronx Museum of the Arts, Wong moved to the city from the West Coast in 1978—already in his 30s and an established ceramicist—Wong began to focus increasingly on painting as he was influenced by the street artists of his new environment. It was during this time that Wong became an increasingly important figure in the art scene and began to experience success as a painter. Wong's paintings address many of the same themes as his graffiti artist contemporaries, yet in an entirely different way. Rather than working

with neon colors, cartoonish figures and playful text, Wong's realistic works provide a darker, more honest reflection of his environment. His work serves as documentary evidence of the neighborhood in which Wong and his contemporaries like Jean-Michel Basquiat and Keith Haring lived, work and drew inspiration for their art.

Wong's paintings from the 1980s of his urban environment in New York offer both a realistic yet romantic view of his reality. *Window Gate Diptych* from 1988 presents the closed gate of a shop window, bolted with four padlocks. Whether the entryway in *Window Gate Diptych* is locked due to foreclosure or simply because it is late at night, the work encourages pensive reflection

on the part of the viewer. Despite the closed subject, Wong offers hope through his use of gold paint that shimmers off the surface of the barred entryway. This optimistic portrayal of a simple and unglamorous subject became a defining characteristic of Wong's New York paintings. Despite the realistic nature of his compositions, Wong never failed to offer the viewer a glimmer of hope such as is detectable through the inclusion of the golden gates in *Window Gate Diptych*. For example, his acclaimed *Big Heat* from 1988 depicts two firemen in front of a dilapidated burning building locked in a kiss. Wong included more subtle signs of hope—such as lines of poetry and starry skies in other compositions. A similar work to *Window Gate Diptych*, entitled *Closed* from 1984-85, resides in the collection of the Whitney Museum of American Art.

Wong's meticulous attention to detail in *Window Gate Diptych*, particularly evident in its exceptionally realistic shadows, extends beyond simple *trompe l'oeil*. Wong's work reflects his unique perspective of being a Chinese-American homosexual male artist during the 1970s and 1980s in the "Loisaida" neighborhood. Graffiti and the urban landscape of the Lower East Side so impacted Wong that he collected hundreds of graffiti works (eventually donated to the Museum of the City of New York) and co-created the short-lived Museum of American Graffiti in 1989 to elevate the artistic status of the then-unrecognized art medium.



Installation view of *Martin Wong: Human Instamatic*, 2015-2016. Bronx Museum of the Arts, New York. Photograph courtesy of the Bronx Museum of the Arts. Artwork: © Martin Wong.



196

BANKSY (B. 1974)

Sid Vicious

stenciled 'BANKSY' (lower right)

stencil spraypaint and acrylic on canvas

36 1/8 x 36 1/8 in. (91.7 x 91.7 cm.)

Executed in 2000. This work is from a varied series.

\$120,000-180,000

PROVENANCE:

Alterior, Bristol

Anon. sale; Bonham's, London, 5 February 2008, lot 19

Acquired at the above sale by the present owner



197

KAWS (B. 1974)

Untitled (MBFG4)

acrylic and oil on canvas

58 x 48 in. (147.3 x 121.9 cm.)

Painted in 2014.

\$120,000-180,000

PROVENANCE:

Private collection

Acquired from the above by the present owner

KAWS' artworks are notable for their inclusion of familiar cartoons and other images from popular culture, making their subject matter immediately identifiable. By featuring well-known characters, in this case, Snoopy from Charles M. Schultz's comic strip *Peanuts*, KAWS' artistic narrative transcends class, gender, and cultural boundaries in a universal language. Viewing this representation of a classic children's comic, one calls to mind their own memories and associations with Snoopy, an individual relationship that KAWS explores throughout the body of his work. This Snoopy, rendered three times on a single canvas with KAWS' signature "x" eyes, displays the graphic identity and street culture symbols which KAWS is well-known for. Other characters featured throughout the sculptures, prints, and paintings of KAWS are the Smurfs, the Simpsons (renamed Kimpsons), and SpongeBob SquarePants. Snoopy is particularly significant, given KAWS' recent participation in the Macy's Thanksgiving Day Parade in 2012, which usually features *Peanuts* characters. *Peanuts*, which ran from 1950 to 2000, with 17,897 strips published in total, starred the beloved beagle Snoopy alongside his human companion, Charlie Brown. KAWS continuously returned to this image, because of its familiar quality as an icon of American culture for over fifty years.



198

INVADER (FRENCH, B. 1969)

ALIAS NY_124

signed with the artist's insignia, titled and dated
'NY-124 2013' (on the reverse)

ceramic tiles on glass panel

24 ⅞ x 19 ½ in. (61.2 x 49.5 cm.)

Executed in 2013. This work is unique and is
accompanied by a signed identity card with a photo
of the original work in situ.

\$60,000-80,000

***The approach behind the invasions is that I
want to bring contemporary art to the level
of the street. I create urban acupuncture
to affect collective conscience.***

–Invader

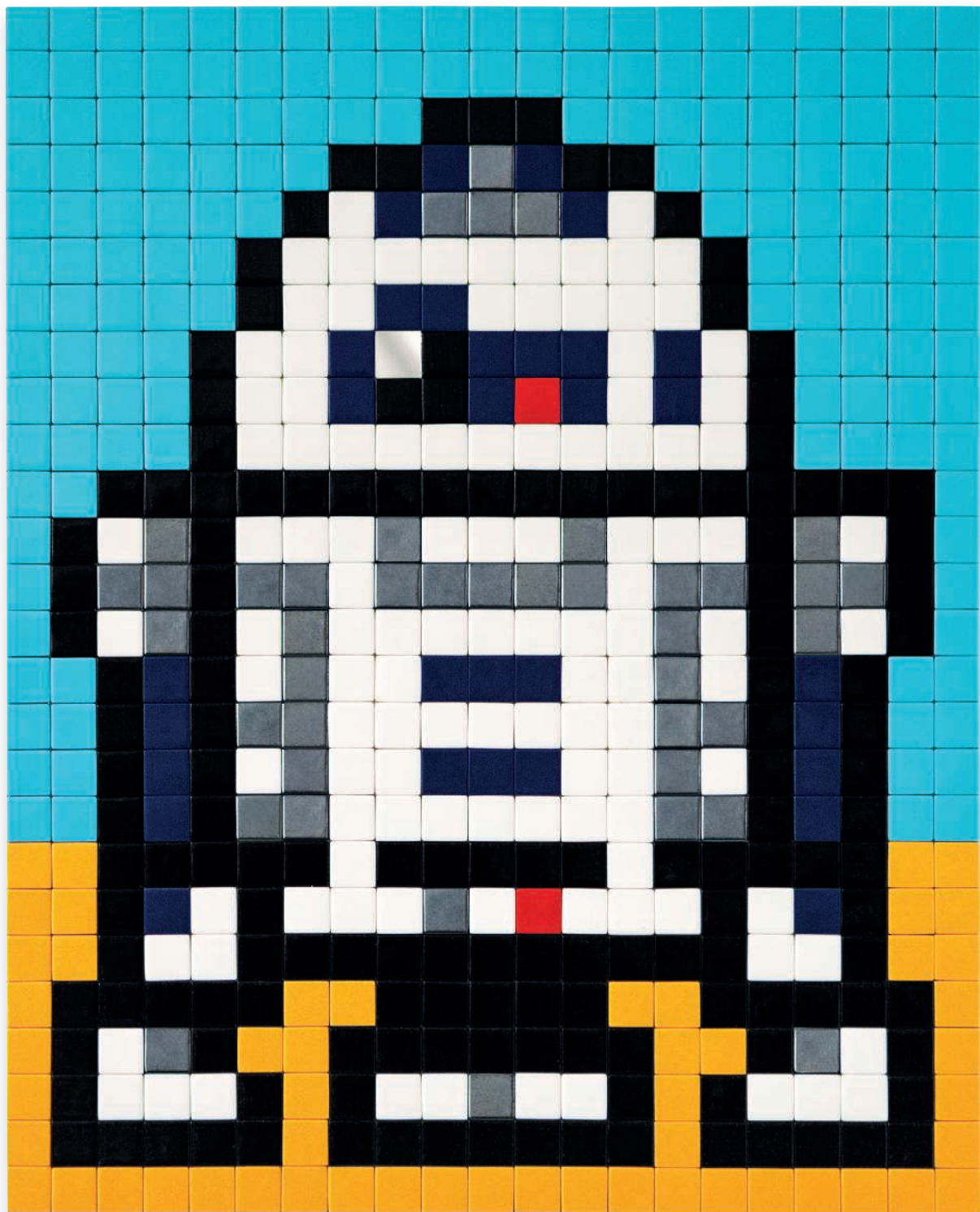
Since 1998, Invader—the famed French artist whose identity remains anonymous—has developed a large-scale project by putting up mosaic tiles in urban spaces, inspired by the 1978 arcade game Space Invaders. “In my own eyes, they are the perfect icons of our time, a time where digital technologies are the heartbeat of our world” (“About Invader”, <http://www.space-invaders.com/> [accessed 6 February 2016]). He has “invaded” 65 cities around the world with over 3,200 pieces placarded, each place having its local twist, from Paris to Mombasa, from under-the-sea to Space. “It is first of all about liberating Art from its usual alienators that museums or institutions can be. But it is also about freeing the Space Invaders from their video games TV screens and to bring them in our physical world” (“About Invader”, <http://www.space-invaders.com/> [accessed 6 February 2016]).

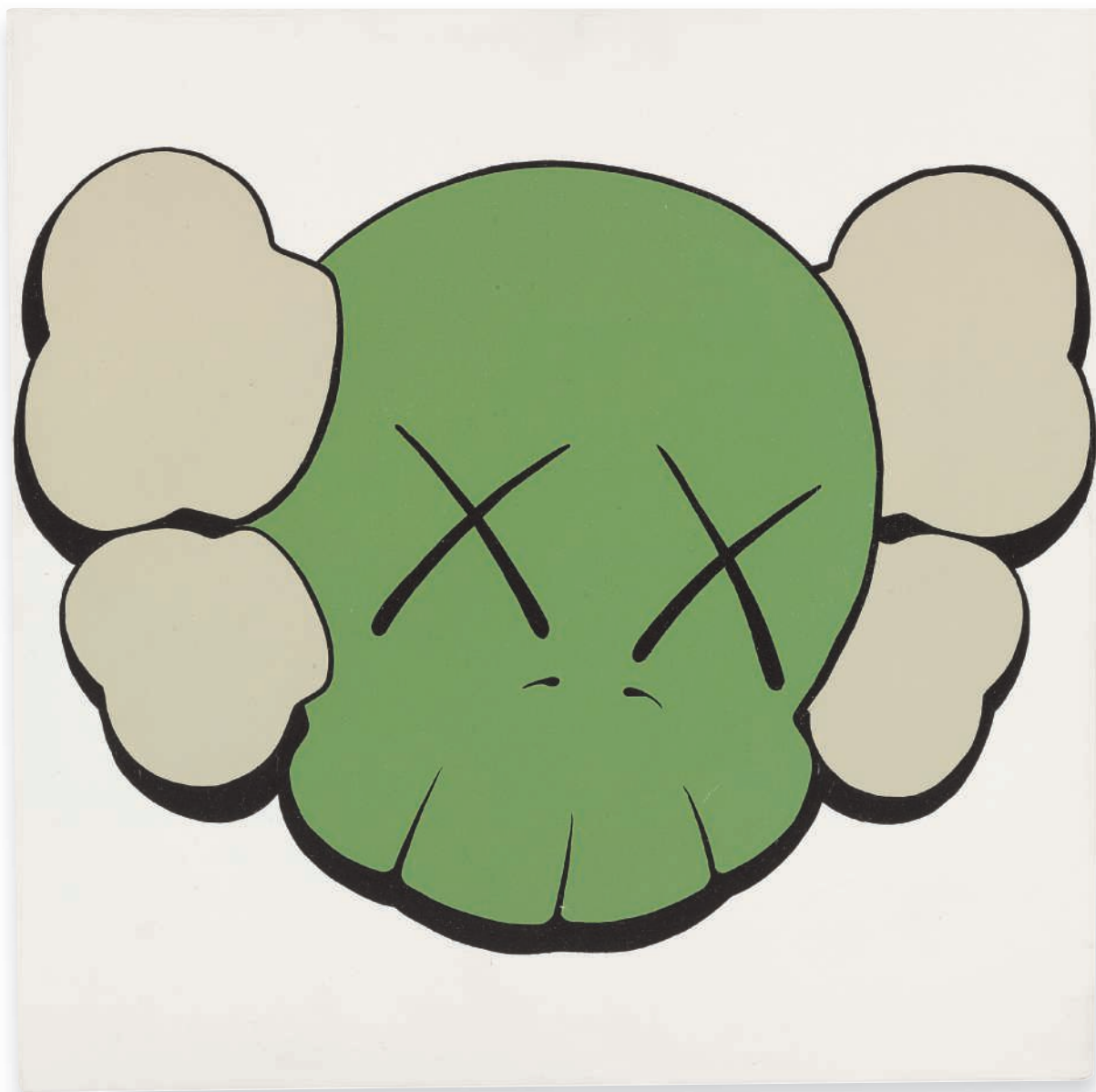
The Invasion of New York is part of a global project: the Invasion of the World. The combination of the artworks creates a giant puzzle. Invader's works can be related to Guy Debord's notion of Psychogeography in 1955, on unitary

urbanism in contemporary society. They are situated to systematize routes or uncharted visual states, to indicate calculated spots in the city rather than randomly placed. “I go through long research before selecting a spot. Among the different criteria considered are visibility, local interest and symbolism” (J. Wang, “Space Invaders’ Hits Hong Kong,” in *The Wall Street Journal*, 21 February 2014).

ALIAS NY-124 is a unique Alias work based on a piece located at the junction of Howard and Center Streets in New York City. It is redolent of R2-D2, a celebrated astromech droid character in the Star Wars movies. His adventurous character and bravery saved the galaxy on numerous occasions. A collective, nostalgic memory for many, R2-D2 was included in the Smithsonian Institution's list of 101 Objects that Made America: America in the World.

Invader's iconic colored mosaic tiles are considered a truthful and polemical symbol of our contemporary era, pertinently gestured by a pixilated mark.





199

KAWS (B.1974)

Untitled

signed, inscribed and dated 'KAWS'99 2' (on the reverse)

acrylic on canvas

16 x 16 in. (40.6 x 40.6 cm.)

Painted in 1999.

\$25,000-35,000

PROVENANCE:

Private Collection, Paris

Acquired from the above by the present owner

200

KAWS (B. 1974)

Four Foot Companion

stamped 'MEDICOM TOY 2009
MADE IN CHINA' (on the underside
of the left leg); stamped 'KAWS ©'
(on the underside of the right foot)
painted cast vinyl
50 x 21 x 14 in. (127 x 53.3 x 35.5
cm.)

Executed in 2009. This work is from
an edition of one hundred.

\$30,000-40,000

PROVENANCE:

Medicom, Japan
Acquired from the above by the
present owner



201

OS GEMEOS (B. 1974)

The Little Prince

graphite, spray enamel, acrylic, beading and ink
on canvas in artist's frame

73 x 57 in. (185.4 x 144.7 cm.)

Executed in 2005.

\$60,000-80,000

PROVENANCE:

Deitch Projects, New York

Acquired from the above by the present owner, 2005



202

OS GEMEOS (B. 1974)

The Day When Mariovaldo Took a Shower in the Rain

graphite, spray enamel, acrylic and ink on canvas

72 ¾ x 57 in. (184.7 x 144.7 cm.)

Executed in 2005.

\$60,000-80,000

PROVENANCE:

Deitch Projects, New York

Acquired from the above by the present owner, 2005



PROPERTY FROM A NEW YORK COLLECTOR

203

TOM SACHS (B. 1966)

My Melody

signed, inscribed and dated '© 1976, 2007 SANRIO CO.
LTD. TOKYO, JAPAN TOM SACHS MADE IN USA'

(on the reverse)

cast silicon bronze and paint

120 x 80 x 60 in. (304.8 x 203.2 x 152.4 cm.)

Executed in 2008. This work is number three
from an edition of five.

\$90,000-150,000

PROVENANCE:

Sperone Westwater, New York

Acquired from the above by the present owner, 2008

EXHIBITED:

New York, Lever House, *Tom Sachs*, May-September
2008 (another example exhibited).

Aspen, Baldwin Gallery, *Tom Sachs*, July-September
2008 (another example exhibited).

Paris, Thaddaeus Ropac, *Tom Sachs*,
October-November 2008 (another example exhibited).

Aspen, Aspen Art Museum, *Tom Sachs: Miffy Fountain
and My Melody*, February 2013-April 2014
(another example exhibited).



A quintessential iconoclast, Tom Sachs is notorious for his provocative reinterpretations of icons from consumer culture rendered in a signature DIY aesthetic. His penchant for remixing the familiar images and objects of daily life in a world dominated by corporate influence has established his reputation as a crucial provocateur amongst today's most rebellious contemporary artists. In addition to his wildly acerbic wit, Sachs has a remarkably resourceful knack for craftsmanship. Whether reproducing iconic paintings by Albers and Mondrian in duct tape, or rendering a chainsaw from Chanel packaging, Sachs operates with a perverse alchemic rigor, imbuing his works with both humorous charm and uneasy subversion.

The artist came to critical acclaim in 1996 in the wake of his first major solo show, *Cultural Prosthetics* at New York's Morris-Healy Gallery. The exhibition presented works that fused fashion and violence in startling contrast, such as *HG (Hermès Hand Grenade)*, 1995 and *Tiffany Glock (Model 19)*, 1995. These sculptural models of mortal weaponry, roughly hewn from the packaging of luxury fashion brands, would come to define the slightly sinister playfulness at the heart of the artist's oeuvre. Another important—and extremely controversial—exhibition that followed *Cultural Prosthetics* was *Haute Bricolage*, held in 1999 at Mary Boone Gallery, where the artist showed anarchic, Frankenstein-like assemblages of various found objects and industrial materials that included

fully functional objects, such as space age boomboxes and a DJ booth inexplicably crowned with an umbrella. In addition to these whimsical sculptures, another more mischievous installation was on display: *Ace Boone Coon*, 1999, a cabinet stocked with the artist's homemade handguns. An Alvar Aalto glass vase filled with live bullets on was installed nearby on the reception desk, where visitors to the exhibition were invited to take home the ammo in orange air-sickness bags designed to look like Hermès shopping bags.

Perhaps somewhat surprisingly, given the puckishness and implied carnage of the artist's work in general, one of the most frequently recurring motifs of Sachs's output is the instantly recognizable and totally innocuous



Left: Installation view of *Tom Sachs Bronze Collection*, 2008. Trocadero, Paris.
Photo by Alain BENAINOUS/Gamma-Rapho via Getty Images. Artwork: © Tom Sachs.

Right: Tom Sachs, *My Melody*, 2008, Cast silicon bronze, 120 x 80 x 60 inches, Courtesy Baldwin Gallery, Curated by Aspen Art Museum Installation view: The Westin Snowmass Resort, February 20, 2013 – September 8, 2013. Photo: Michael Aberman Artwork: © Tom Sachs.



Hello Kitty character. In 2014, at an artist's talk in Austin, Texas organized by The Contemporary Austin, Sachs explained the importance of Hello Kitty as it relates to his practice: "Why Hello Kitty? You always have meaning and stuff in your sculpture and there's so much violence and history... I choose Hello Kitty because she means nothing. She's kind of like a real Zen object. She doesn't have a TV show, she only exists as plastic crap. She's pure license, and in this time of consumerism there's nothing like that. Everything really tries to mean something." Notwithstanding the purity and innocence that the Japanese company, Sanrio must have intended when designing the Hello Kitty character, Sachs has found ways to subvert the ubiquitous image, creating his own symbol of mindless, subtly nihilistic consumerism. For instance, in 1994, Sachs created the diorama, *Hello Kitty Nativity Scene* as part of an auction sponsored by Barney's department store in New York

City, where it was displayed alongside numerous other artworks in the department store's front window. The diorama depicted a traditional nativity scene, but replaced the traditional figures with popular cartoons. The Three Kings were transformed into effigies of Bart Simpson, while the Virgin Mary and baby Jesus were replaced with Hello Kitty dolls.

The present work, *My Melody*, 2007 is one of the artist's first monumental works in bronze. Another example from the edition was exhibited at New York's historic Lever House as part of the exhibition, *Bronze Collection* in 2008. In addition to *My Melody*, another character from the Sanrio universe, Sachs displayed two additional monumental bronzes depicting *Hello Kitty* and the rabbit, *Miffy*, a similarly inoffensive character created by Dutch artist Dick Bruna in 1955, which also functioned as outdoor fountains. Using the original toys as models, Sachs

and his assistants constructed giant versions using sheets of lightweight foamcore and glue guns, which were then cast in bronze and painted white. By rendering these miniature baubles of consumer culture on a massive scale, and using the fine material of bronze, Sachs re-contextualizes his avatars in such a way as to invite the viewer's reflection and scrutiny. As the artist explains, "Most things are engineered to resist history. If my work is anything, it is against that theory. I try to show flaws because flaws are human. These details on how things are made show the politics behind how we consume our products... It is sculpture, because it's talked about, sold, and shown as such. But to me it's really bricolage, which is the French term for do-it-yourself repair. Bricolage comes from a culture that repairs rather than replaces—American culture just replaces." (T. Sachs, *Press Release for Tom Sachs: Bronze Collection*, 2008).

PROPERTY FROM THE VIRGINIA COMMONWEALTH
UNIVERSITY FOUNDATION COLLECTION

204

JOEL SHAPIRO (B. 1941)

Untitled

painted cast aluminum

144 x 99 x 72 in. (365.8 x 251.5 x 182.9 cm)

Executed in 2000-2001. This work is number three
from an edition of four plus one artist's proof.

\$500,000-700,000

PROVENANCE:

Pace Gallery, New York

Danese Gallery, New York

Acquired from the above by the present owner, 2001

EXHIBITED:

New York, Metropolitan Museum of Art, *Joel Shapiro
on the Roof*, May-November 2001 (another example
exhibited and illustrated on cover).

New York, Metropolitan Museum of Art, *Portraits by
Andy Warhol and Chuck Close*, June 2012
(another example exhibited).

LITERATURE:

G. Gouveia, "Art Scene: sculptures kick up a dynamic
display," *The Journal News*, May 2001, p. 210
(another example illustrated).

A. Worth, "Art Jocks," *The New Yorker*, July 2001,
pp. 81-82 (another example illustrated).

R. Smith, "Creativity Overhead, Underfoot and Even in
the Air," *The New York Times*, July 2001, p. E25
(another example illustrated).





Installation View of Joel Shapiro, *Untitled*, 2000-2001. Metropolitan Museum of Art, New York.
Photograph by © The Metropolitan Museum of Art. Image source: Art Resource, NY.
Artwork: © 2016 Joel Shapiro / Artists Rights Society (ARS), New York.

Depending upon the viewer's movement, Shapiro's sculpture shifts from the abstract to the figurative, from hyperkinetic flight to collapse, from purely formal to deeply emotional—like a kaleidoscope whose pieces promise, but finally refuse, to settle into resolution.

—K. Kertess, "Dancing with Gravity," in *Joel Shapiro New Wood and Bronze Sculpture*, exh.cat. New York, 1998, p. 6.

Joel Shapiro's *Untitled* is one of the artist's iconic sculptural forms in which he skillfully blends the boundaries of abstraction and figuration. Balancing on one element, a series of interconnected limbs mimic the graceful movement of a dancer caught in mid-movement. Executed in cast aluminum which Shapiro then cloaks in fiery red oil paint, the physical properties of the medium are in direct opposition to the nature of composition as *Untitled* epitomizes both strength and fragility in a single work. In 2001 another example from this edition was selected for the artist's retrospective staged on the rooftop of New York's Metropolitan Museum of Art. Other examples of his work are contained in a number of other major museum collections including the Whitney Museum of American Art in New York and Tate Modern in London.

Untitled belongs to Shapiro's mature body of work which investigates the dramatic tension between the figurative and the abstract. He first began investigating forms such as the present lot in 1980 when he joined together lengths of wooden four-by-fours (which made up elements resembling the "head", "legs," and "arms") to slightly larger pieces of wood with which he comprised the "body." These figures were often balanced precariously on one leg, adding to the tension inherent within the rest of the composition. Works such as *Untitled* clearly evoke associations with the human body (one of the oldest of subject matters in art history), yet

their sparse manifestation also has strong parallels with the abstract and Minimalist work of his contemporaries at the time.

Although resolutely a contemporary artist, more traditional sculptures such as Henri Matisse and Alberto Giacometti exert a major influence on Shapiro's work. From Giacometti's Surrealist sculptures, such as the *Palace at 4 a.m.*, 1932 (Museum of Modern Art, New York), Shapiro is said to have learnt how to grant his work a sense of psychological resonance and intimacy. Shapiro also made frequent use of Giacometti's postwar practice of isolating the figure in large swathes of surrounding space. Matisse's influence is evident in Shapiro's use of sinuous lines in his running-man sculptures, a technique derived from such Matisse works as *La Serpentine*, 1909 (Museum of Modern Art, New York).

In the 1960s Joel Shapiro began his career under the influence of process art, and the work of Eva Hessa in particular. But beginning in 1972 he shifted his focus and began a lifelong investigation into modernist figuration. Shapiro's first sculpture was a reimagining of a running figure, a motif he continues to explore today. The infinite possibilities offered up by this subject is exploited by Shapiro as he extracts the almost limitless variety of this rudimentary figure by reusing and altering previous compositions, combining running and falling positions and using twisting, sinuous forms that seem to change form as the

viewer moves around them.

Despite their industrial appearance, Shapiro's work is still very much the artist's creation. Eschewing the use of drawn studies, he achieves his distinctive compositions by first creating a small model by joining together small blocks of wood using a hot glue gun. The precise arrangement is then refined using small readjustments of these block until Shapiro is happy with the overall composition. The model is then enlarged to full-scale using large pieces of sawn wood joined together. Next, the wood lengths are sand-cast in metal so that traces of the saw marks on the wood are maintained, before (as in the case of *Untitled*) they are painted with primer and a final coating of vivid red oil paint.

Shapiro is sometimes associated with the Post-Minimalist movement that developed in the later part of the 1960s and into the 1970s, a diversity of artists and strategies that was in response to Minimalism, and sought a different type of engagement with the subject matter in art. Shapiro may be seen as a link between the purer forms of Minimalism and the art of the 1980s that strives to make content an explicit part of its form and meaning. In works such as *Untitled* he explores subject matter and emotion, while also retaining an interest in abstraction. The result is a series of evocative works which has wrought a powerful and sustained exploration of sculptural methods and possibilities.

205

JOHN MCCRACKEN (1934-2011)*Red Block in Three Parts*

signed, titled and dated 'RED BLOCK IN THREE PARTS 1966 JOHN MCCRACKEN' (on the underside)

three elements—lacquer, fiberglass and plywood

each: 13 x 4 ¼ x 9 in. (33 x 10.7 x 22.8 cm.)

Executed in 1966.

\$150,000-200,000

PROVENANCE:

Asher/Faure, Los Angeles

Acquired from the above by the present owner, 1986

EXHIBITED:

Seattle Art Museum, *Ten From Los Angeles*, July-September 1966, p. 39 (illustrated).

Working in Los Angeles in the 1960s, John McCracken quickly became one of the leading artists of the Minimalist movement thanks to his singular innovations in the field of sculpture. Citing his most crucial influences as the expressive explorations of pure color by Barnett Newman, the refined craftsmanship of Donald Judd and the ethereal elegance of Dan Flavin's light sculptures, McCracken began to build his own beguilingly simple geometric objects: colorful blocks, planks, wedges and slabs expertly rendered in lacquer, fiberglass and plywood by the artist's own hand. McCracken's sculptures emanate a mystical grace in their precise forms and polished surfaces, reminiscent of relics from an alien world. Indeed, the artist was steadfast in his belief in the existence of extraterrestrials, as well as time-travel, and often described his art as something that could have originated from outer space. As the artist explained, "Even before I did concerted studies of U.F.O.s, it helped me maintain my focus to think I was trying to do the kind of work that could have been brought here by a U.F.O." (J. McCracken, quoted in "Between Two Worlds: John McCracken," *Art in America*, April 1998).

In 1966, the artist developed what would become his signature sculptural form: the plank, a structure that may very well have inspired the famous monolith from the seminal science fiction film by Stanley Kubrick, *2001: A Space Odyssey*, 1968. McCracken's planks lean against the wall and tower over the viewer at a height of seven feet or more, their polished, immaculate surfaces at once reflective and opaque. The artist's aesthetic is also inspired by Los Angeles car culture. The glistening surfaces of his works distinctly resemble the monochromatic exteriors of the droves of automobiles eternally navigating the urban West Coast landscape. McCracken once described cars as "mobile color chips," emphasizing their influence on his practice (J. McCracken, quoted in J. McCracken and T. Kellein (eds.), "Interview with John McCracken," *McCracken*, exh. cat., Kusthalle Basel, 1995). In addition to the planks, the artist also began creating wall pieces and free-standing geometric sculptures, ranging from smaller forms on pedestals to large scale, outdoor structures. McCracken's works were included in many of the major sculpture exhibitions of the 1960s, such as *Primary Structures* at the Jewish Museum, 1966, *American Sculpture of*

the Sixties at the Los Angeles County Museum of Art, 1967, and *Art of the Real* at the Museum of Modern Art, New York, 1969.

The present work, *Red Block in Three Parts*, was executed in 1966, the same year that the artist began making his renowned planks. The three seemingly identical blocks form a cohesive whole, making the work remarkably unique for its modular construction. The brilliant crimson surface of the three blocks is distinctly painterly, but does not betray any sign of the artist's hand whatsoever. In this way, the artist perfectly achieves the unearthly—or even sublime—effect described above. *Red Block in Three Parts* exemplifies McCracken's seductive, light-emanating sculptural ingenuity. It is at once highly rational, mysterious and almost playful in its relationship to the viewer. As the artist notes in one of his sketch books, "if the viewer is in motion, the sculptures become in a sense kinetic, changing more radically than one might expect. At times, certain sculptures seem to almost disappear and become illusions, so rather than describing these things are objects, it might be better to describe them as complexes of energies" (J. McCracken, "Sketch Book Entry from July 1966," *John McCracken Sketch Book*, 2008).



207

MARK GROTJAHN (B. 1968)

Untitled (Pink and Green Articulated Face Hanging Perforated Mask M3.a)

oil on bronze

20 ½ x 12 x 6 ¾ in. (52 x 30.4 x 17.1 cm.)

Executed in 2011.

\$220,000-280,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner



Igri Mask, Afikpo Igbo, circa 20th century.
Digital Image: Werner Forman / Art Resource, NY.

Recalling simple cardboard box constructions reminiscent of childlike creation, Mark Grotjahn's *Mask* sculptures are instantly deceptive. Composed of pared down facial features—flat, square faces, with holes for eyes, a tube for a nose, and a slash for a mouth—the masks are cast in bronze from spontaneous cardboard assemblages, recording all the dents, tears, and creases of the original found material. Expressively rendered in a simplified abstract vocabulary, Grotjahn energizes his sculptures with vigorously applied paint in a riotous spectrum of colors.

"The first cardboard boxes I used were boxes that my art supplies came in," the artist has explained. "Some of the boxes came from significant events. Sometimes I would get a present and it would come in a box and then I would make a mask. When the sun went down and I was living

in my studio, I could make art that didn't have major clean up, and that was traditionally more expressive, I guess. I could use my hands, I could get paint on my hands and wash it off easily. It allowed for a different kind of freedom" (M. Grotjahn interviewed by A. Vejzovic Sharp, Los Angeles, August 18, 2012). Originally constructing these light-hearted sculptures a means of creative release while working on his more tedious and exacting *Butterfly* paintings and drawings, Grotjahn shrouded his collection of cardboard sculptures in secrecy for over a decade. Consequently, the artist has, in many interviews, referred to them as diaries—extremely personal and intimate objects that were perhaps the manifestations of his own personas. It was only after he decided to have them cast in bronze that Grotjahn began to find closure through the process of solidifying these fragile works in such an enduring medium.



208

MARK GROTJAHN (B. 1968)

Untitled (Butterfly Five Color Ray)

signed and dated 'M. GROTJAHN 03' (on the reverse)

colored pencil on paper

24 x 19 in. (61 x 48.3 cm.)

Drawn in 2003.

\$250,000-300,000

PROVENANCE:

Gagosian Gallery, New York

Private collection

Acquired from the above by the present owner

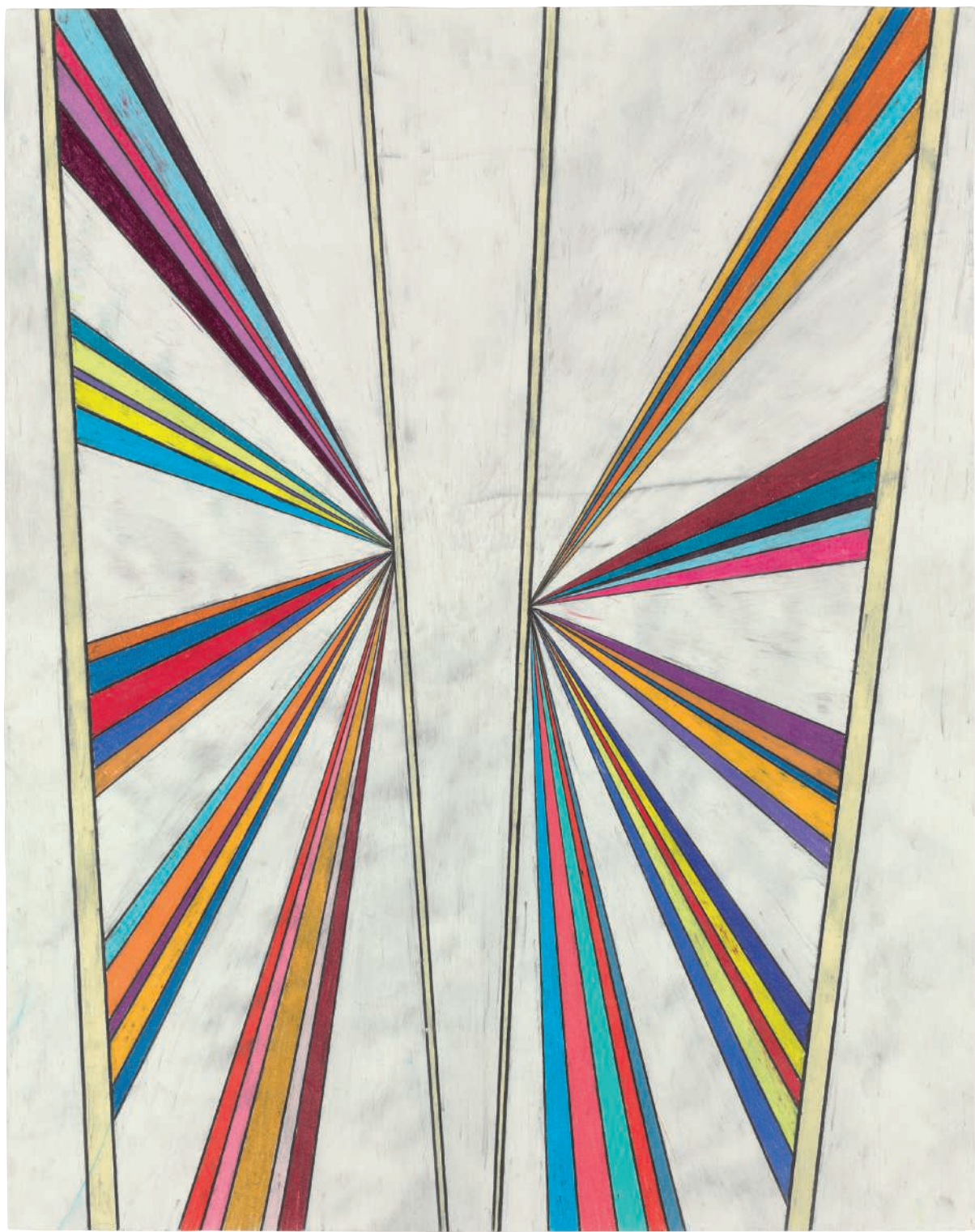
Over the past two decades, Mark Grotjahn has established himself as one of the leading abstract artists working today. His work is grounded in painterly technique, in skilled draftsmanship and in the history of abstraction. Since 1997 he has been exploring the radiant motif in his paintings and drawings. This sustained investigation is beautifully illustrated in his *Butterfly* series, with which he has come to be identified. In the *Butterfly* compositions, a central vertical band divides the sheet in half, and radiating from each side are a number of triangular vectors or wings. But the left and right wings do not meet in the middle; instead the composition is always asymmetrical.



Pietro Perugino, *Delivering the Keys*, 1481. Sistine Chapel, Vatican City.
Digital Image: Scala / Art Resource, NY.

Splitting the canvas dramatically on the vertical axis, the broad cream section slices the vanishing points, asymmetrically projecting propeller-like blades out of the two misaligned axes. A mesmerizing optical illusion, the white and vibrant radials appear to both approach and recede the central band with high-speed momentum, alluding to notions of light, space, and religiosity, which harness the sense of the metaphysical. Yet these dynamic beams are stopped in their tracks by the longitudinal bands that enclose the center and edges of the composition, bringing it back to the level ground of modernist flatness in a manner reminiscent of Barnett Newman's 'zips.' The skewed angles and bold, competing colors of Grotjahn's *Butterfly* series knowingly allude to geometric abstraction's numerous art histories, including the utopian vision of Russian Constructivism, the reductive strategies of Minimalism and the hallucinatory patterning of Op Art.

The cantilevered butterfly wings create a flutter, a dance of color across the sheet, a dynamism in direct opposition to the systematic, rational investigations of their origin. As Robert Storr has written, "Grotjahn's abstractions are, in relation to traditional pictorial modes, a matter of having your cake and eating it too, of experiencing vertiginous spatial illusions only to be brought back to the level ground of modernist flatness—only then to have the picture plane once again yield to the probing eye like the panel of a screen thrown out of kilter by a groping hand." (R. Storr, "LA Push-Pull/Po-Mo-Stop-Go," Mark Grotjahn (London: Gagosian Gallery, 2009), pp. 4-5.)



209

LEE UFAN (B. 1936)

From Line No. 780142

signed and dated 'L. UFAN 78' (lower right);

signed again and titled and 'From Line No. 780142.

L Ufan'

(on the reverse)

oil and mineral pigment on canvas

15 x 17 $\frac{7}{8}$ in. (38.1 x 45.4 cm.)

Painted in 1978.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

Lee Ufan's *From Line* is an example of work from one of the most influential Asian abstractionists of the twentieth century. This painting mirrors important themes in the artist's *oeuvre* such as: temporality, materiality and praxis. *From Line* was created with the simple constraint that each brush stroke is made within the span of a breath. Carefully pulling a layer of varnish from the top to the bottom of the surface, the later-added azure pigment slowly fades as the brush approaches the center of the canvas and the artist finishes his breath. The image that is created, when regarded as a whole, is a manifestation of the artist's conceptual and physical relationship with his body as well as the work of art.

Ufan's interest in mark making is a contemplation of the starting point for all forms of art, the line. As the artist has said, "a line must have a beginning and an end. Space appears within the passage of time, and when the process of creating space comes to an end, time also vanishes" (L. Ufan, quoted in J. Fischer (ed.), *Selected Writings by Lee Ufan 1970-96*, London 1996, p.54). This

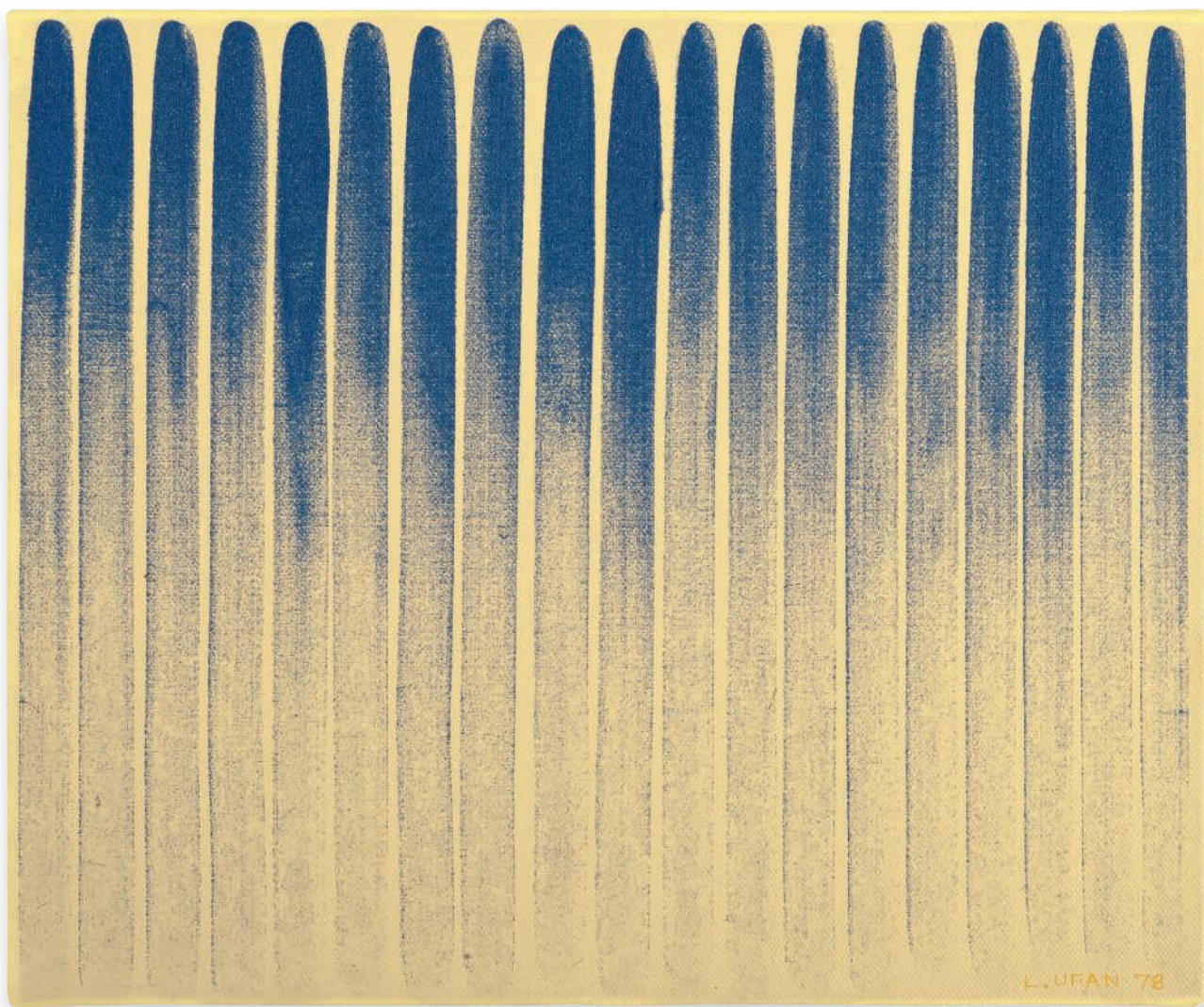
conception of space and time draws heavily from the Buddhist conception of 'nothingness' as an entity itself.

In terms of painting technique, Lee uses commercially available canvas treated with oil-based gesso, and appears to apply a very thin layer of oil paint on the stretched canvas, to be complimented with blue or vermilion brushstrokes. Yet close examination reveals that his brushstrokes are first rendered by a transparent medium, which may be comprised of alkyd resin mixed with acrylic. Before this layer of varnish-medium becomes dry, coarsely ground mineral pigments are sprinkled onto it. The canvas hitherto is placed horizontally, and when it is flipped into a vertical position, the excessive pigment granules fall off from the unsized areas. The thickness of accumulated granular pigments decides the shades within each stroke; pigments in the darkest areas may be as thick as 4 millimeters, but practically no pigment particles exist in the lightest areas.

This technique is derived from traditional glue painting. Moreover, he

does not use the traditional method of picking up the paint with a brush and rendering a stroke with varying shades of a color. He, instead, controls the density of pigment granules to alter the shades of a color.

Ufan's conceptual and practice based method was developed as a pioneering member of the *Mono-ha* ("School of Things" in Japanese) Group. As the main theorist of the *Mono-ha* Movement, Lee Ufan proposed to maintain as closely as possible to the originality of material, and his unique painting technique reflects this kind of theory. One of the reasons for him to grind the azurite into coarse granules and sprinkles them to form shades of color is to emphasize the originality of material. Moreover, the gradual transition from being thick and heavy to being sparse and light, from being substantial to being bare, brings forth the ontological significance of lines or blotches within the pictorial surface. Lee's abstract paintings not only convey theoretical ideas but also cultivate new techniques, perfectly meeting Eastern and Western painting traditions.



210

RICHARD SERRA (B. 1939)

Forged Rounds V

paintstick on handmade paper

39 ¾ x 51 ¾ in. (101 x 131.4 cm.)

Painted in 1993.

\$180,000-220,000

PROVENANCE:

Gagosian Gallery, New York

Private collection, 1999

Anon. sale; Sotheby's, New York, 10 March 2015, lot 136

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *Richard Serra - Nova*

Scotia Drawings, October-December 1994.

***I consider space to be a material.
The articulation of space has come
to take precedence over other
concerns. I attempt to use sculptural
form to make space distinct***

– Richard Serra

When Richard Serra was a young man, the artist worked in a steel mill before graduating from Yale. These experiences shaped his understanding of materiality and space. Since the 1960s, the artist has been widely recognized for his impressive steel sculptures, however, his drawings have not been the subject of attention until fairly recently. "I've been drawing all my life," Serra told Charlie Rose in 2011. "Drawing is another way of thinking." The artist employed oilstick on paper to create *Forged Rounds V*, with jagged charcoal lines curving around a white background to construct the composition. *Forged Rounds V* provides an extended view of the artist, one that allows us inside the contours of his mind, creating a map of rough lines on a delicate surface.



211

JOE BRADLEY (B. 1975)

Untitled (Freek)

oil and spray paint on canvas
49 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in. (125.5 x 95 cm.)
Executed in 2010.

\$150,000-200,000

PROVENANCE:

Peres Projects, Berlin
Almine Reich, Paris
Private collection, Puerto Rico
Christie's Private Sales, New York
Acquired from the above by the present owner

For Joe Bradley, painting is an immersive process that fundamentally bridges the voids of time and space. Discussing his engagement with the medium, the artist comments: "With painting I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who

is painting in the present... You can be in conversation with those men and women in the caves—it's like yesterday, you know? I think that time moves slower in painting. And maybe that accounts for a lot of the anxiety around painting in the last 40 or 50 years. You have the 20th century wrapping up and everything is moving at this breakneck speed? And then, painting is still walking. It's just a very human activity that takes time" (J. Bradley quoted in L. Hoptman, "Joe Bradley", *Interview Magazine*, reproduced at <http://www.interviewmagazine.com/art/joe-bradley> [accessed 25 January 2016]).

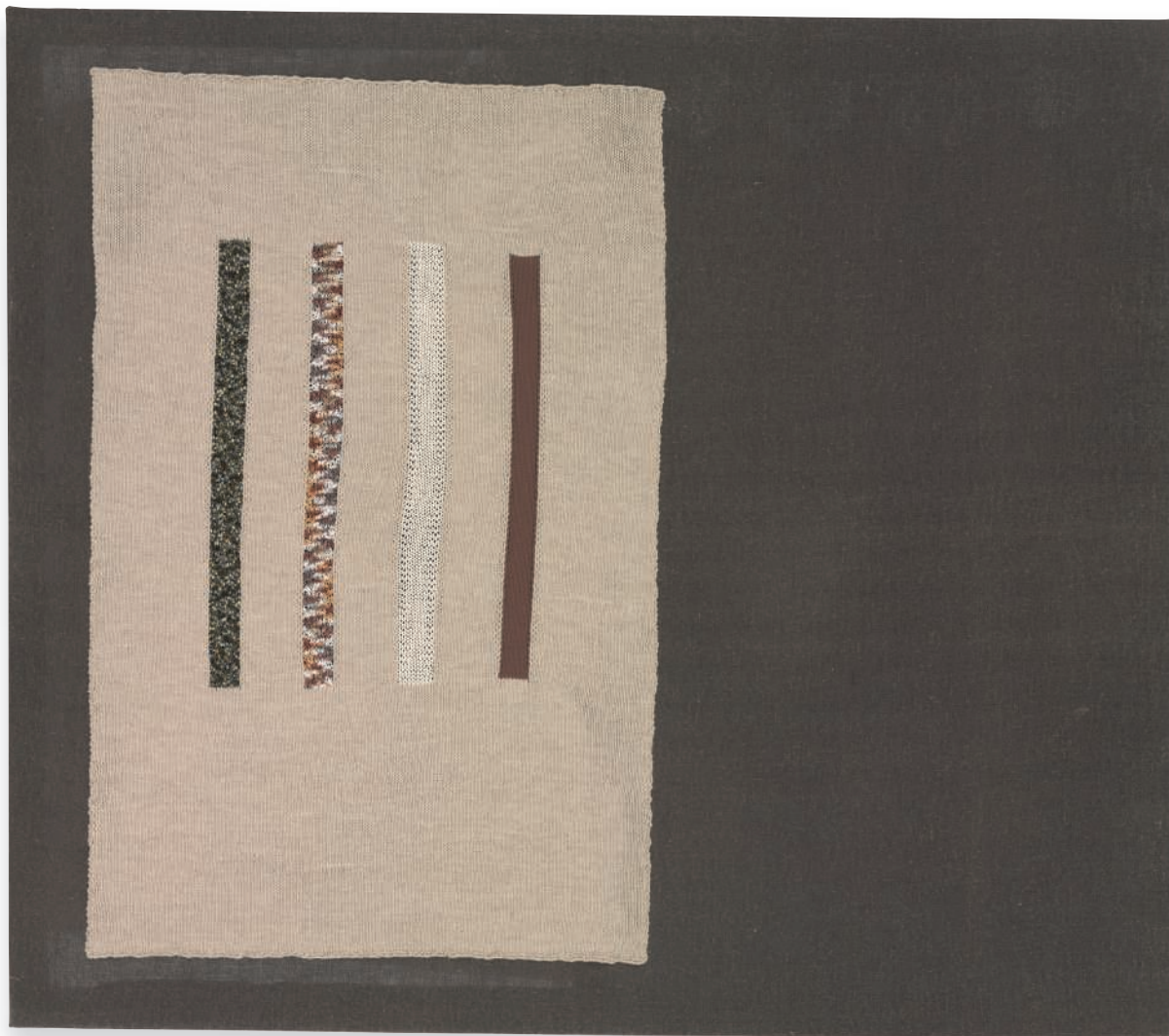
Typical to the paintings he produced at this time, in *Untitled (Freek)* Bradley works directly upon raw cotton duck, which he prefers over the slick, gessoed surface of a commercially-primed canvas. The unstretched canvas aids in his working method: while he might begin with the canvas spread on the ground, he could switch at any time and tack it up on the wall, turn it over to paint the verso, or throw it aside to accumulate a schmutzy patina that he so desires. Bradley's

working method of stitching canvas segments together into a larger, more cohesive whole can also be seen. The rich texture of the unprimed surface of *Untitled (Freek)* only adds to the raw, primal immediacy of Bradley's abstract forms, which issue forth from the gritty world of its dirt-smeared background. In this way, Bradley upends the traditional notion of the holy, relic-like art object. Like his predecessor Jackson Pollock, Bradley dismantles the hierarchy of painting, taking it down from its podium and throwing it onto the floor, where his abstract style has free reign. "It's easy to see Basquiat, Guston and cave painting in [Bradley's] messy, bold lines and weathered textures. In these large abstractions, scribbled-looking passages are set against areas of canvas marked only with dirt ... The canvases are painted on both sides, so that faint areas of flat color, visible from the back, are in dialogue with heavily painted areas on the front, which often include contrasting colors laid over each other. The result is real visual electricity" (B. Boucher, "Joe Bradley", *Art in America*, 25 March 2011).



(verso).





212

SERGEJ JENSEN (B. 1973)

Untitled

knitted wool on linen

55 1/8 x 63 1/8 in. (140 x 160.3 cm.)

Executed in 2006.

\$50,000-70,000

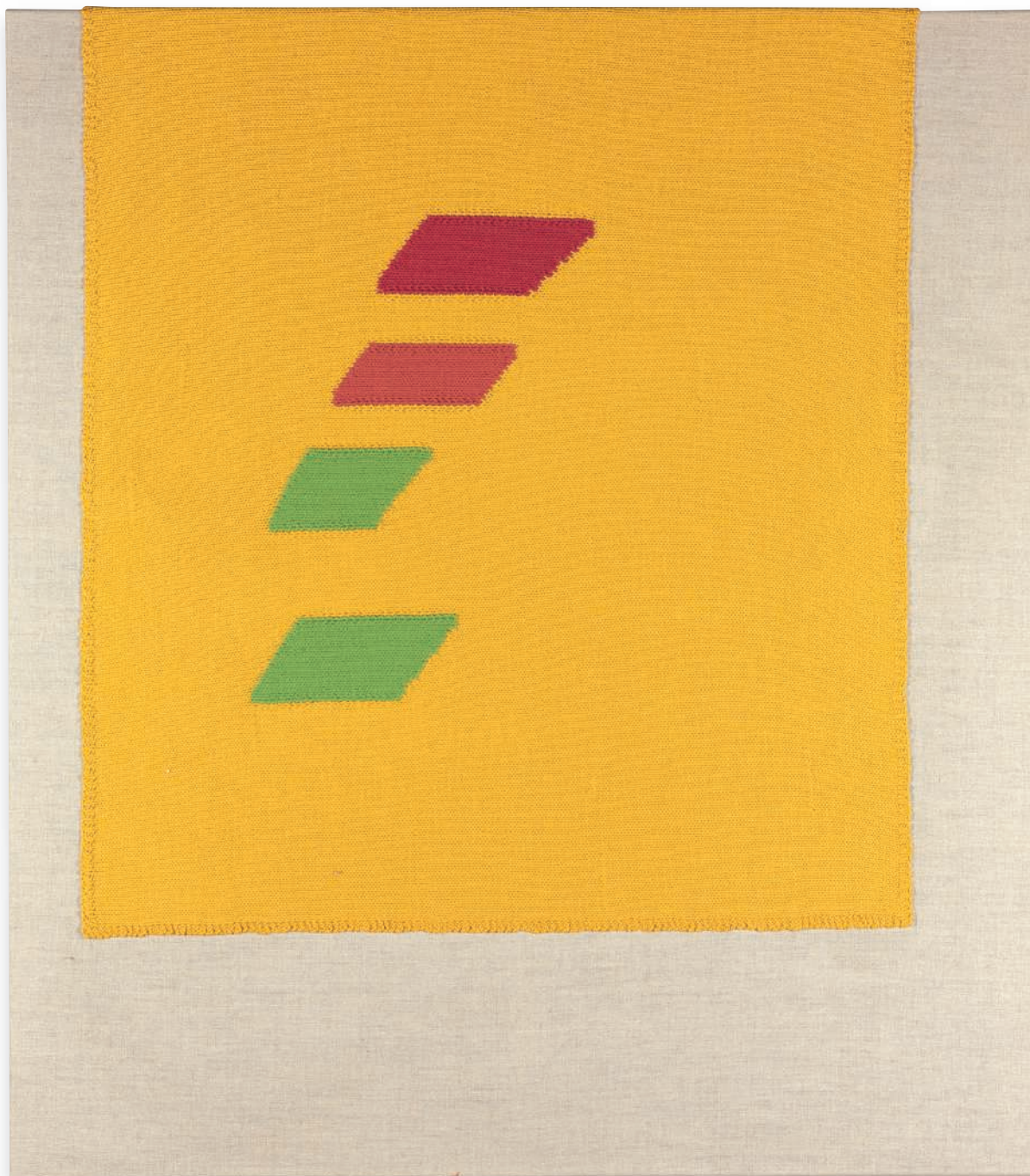
PROVENANCE:

White Cube, London

Acquired from the above by the present owner, 2006

EXHIBITED:

London, White Cube, *Sergej Jensen: La chambre de la peinture*, December 2006-January 2007 (illustrated in color).



213

SERGEJ JENSEN (B. 1973)

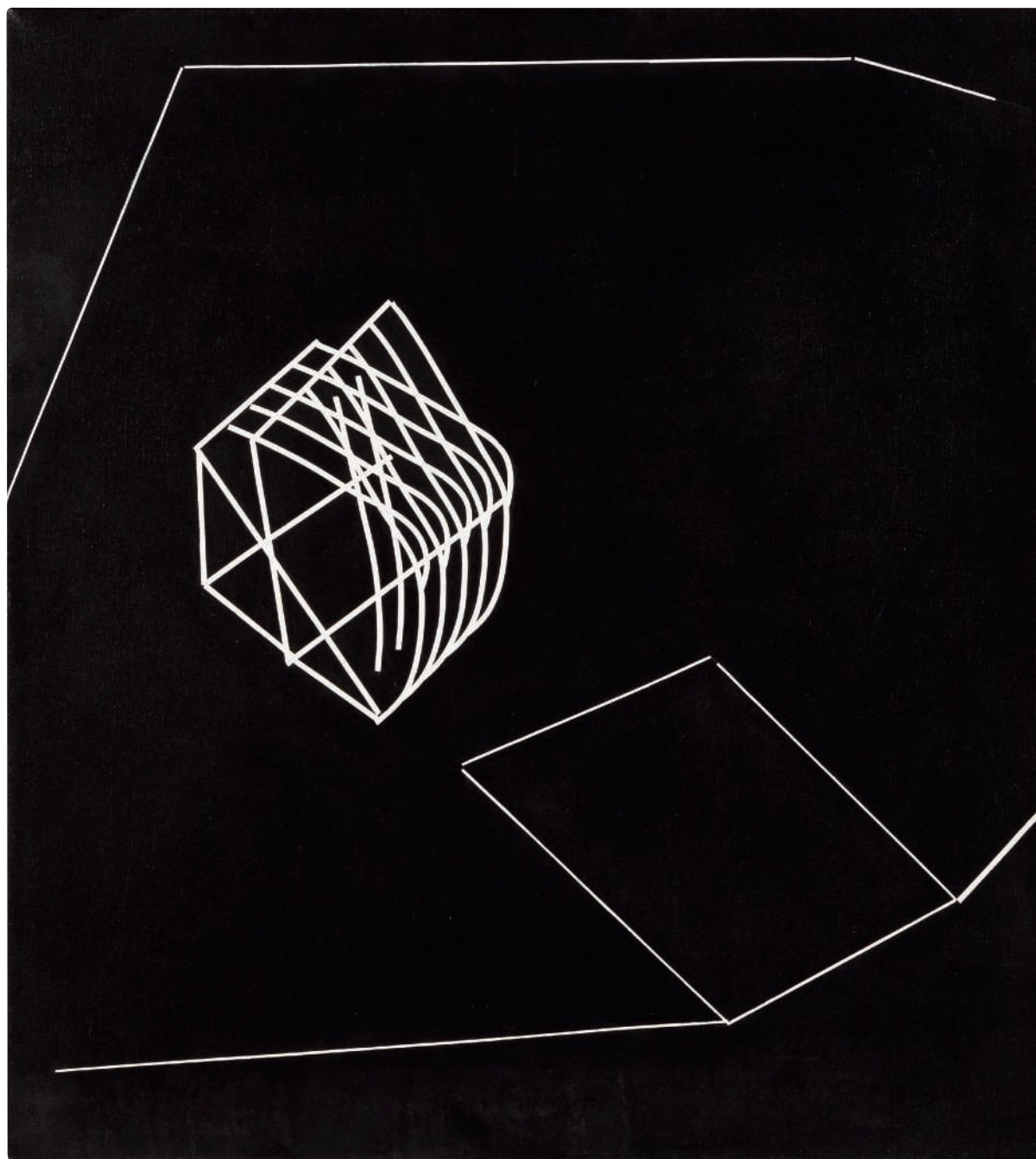
Untitled

knitted wool on linen
49 x 43 ½ in. (124.4 x 109.5 cm.)
Executed in 2003.

\$40,000-60,000

PROVENANCE:

Galerie Neu, Berlin
Acquired from the above by the present owner



214

JEFF ELROD (B. 1966)

Eject

signed, inscribed, titled and dated 'EJECT Jeff Elrod
2003 NYC' (on the overlap)

acrylic on canvas

27 x 24 in. (68.5 x 60.9 cm.)

Painted in 2003.

\$20,000-30,000

PROVENANCE:

The Hole, New York

Private collection

Acquired from the above by the present owner



215

JONATHAN HOROWITZ (B. 1966)

Self-Portrait in Mirror #4

signed and dated 'Horowitz 2011' (on the reverse)

oil on canvas

36 x 36 in. (91.4 x 91.4 cm.)

Painted in 2011.

\$60,000-80,000

PROVENANCE:

Sadie Coles HQ, London

Acquired from the above by the present owner

216

CHRIS MARTIN (B. 1954)

Untitled

dated twice '10.10.2005 2004-2005' (lower right);
signed with the artist's initials and dated '2005 CM'
(on the reverse)

acrylic, paper towels, newsprint and oil on canvas
134 5/8 x 114 1/8 in. (342 x 290 cm.)

Executed in 2005.

\$8,000-12,000

PROVENANCE:

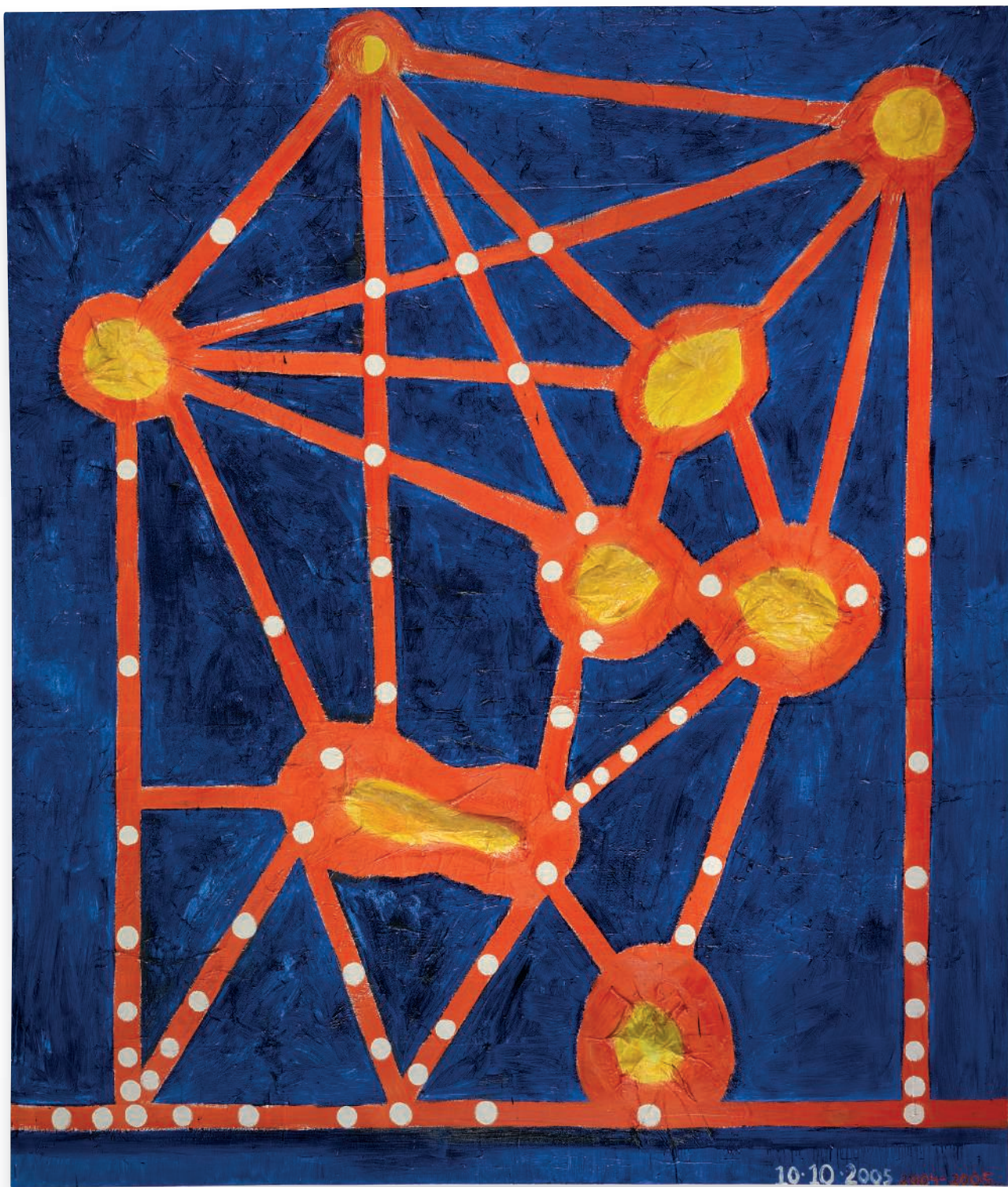
Mitchell-Innes & Nash, New York

Acquired from the above by the present owner

EXHIBITED:

London, Saatchi Gallery, *Abstract America: New
Painting and Sculpture*, 2009, pp. 42-43 (illustrated).

Pushing the boundaries between the most sophisticated formalism and outsider art's instinctive logic, Chris Martin makes abstract painting look enviably effortless. His large scale canvases reflect a zany approach to experimentation and a methodological mode of play, conceiving painting as something intrinsically haptic that resolves from an intimately hands-on negotiation of materials. Martin's works are renowned for their extremely physical surfaces which are created by collaging found items onto the canvas. In *Untitled*, the painting's texture is made from paper towels, newspaper, and acrylic gel – a thick paint-like substance resembling liquid plastic. Over-painting these with a bold graphic motif of a constellation network, Martin references the connective processes of making, placing his topsy-turvy rationale as a field of wonder and contemplation.





217

SOL LEWITT (1928-2007)

Vertical Brushstrokes

signed, titled and dated 'Vertical Brushstrokes

LeWitt 93' (lower edge)

gouache on paper

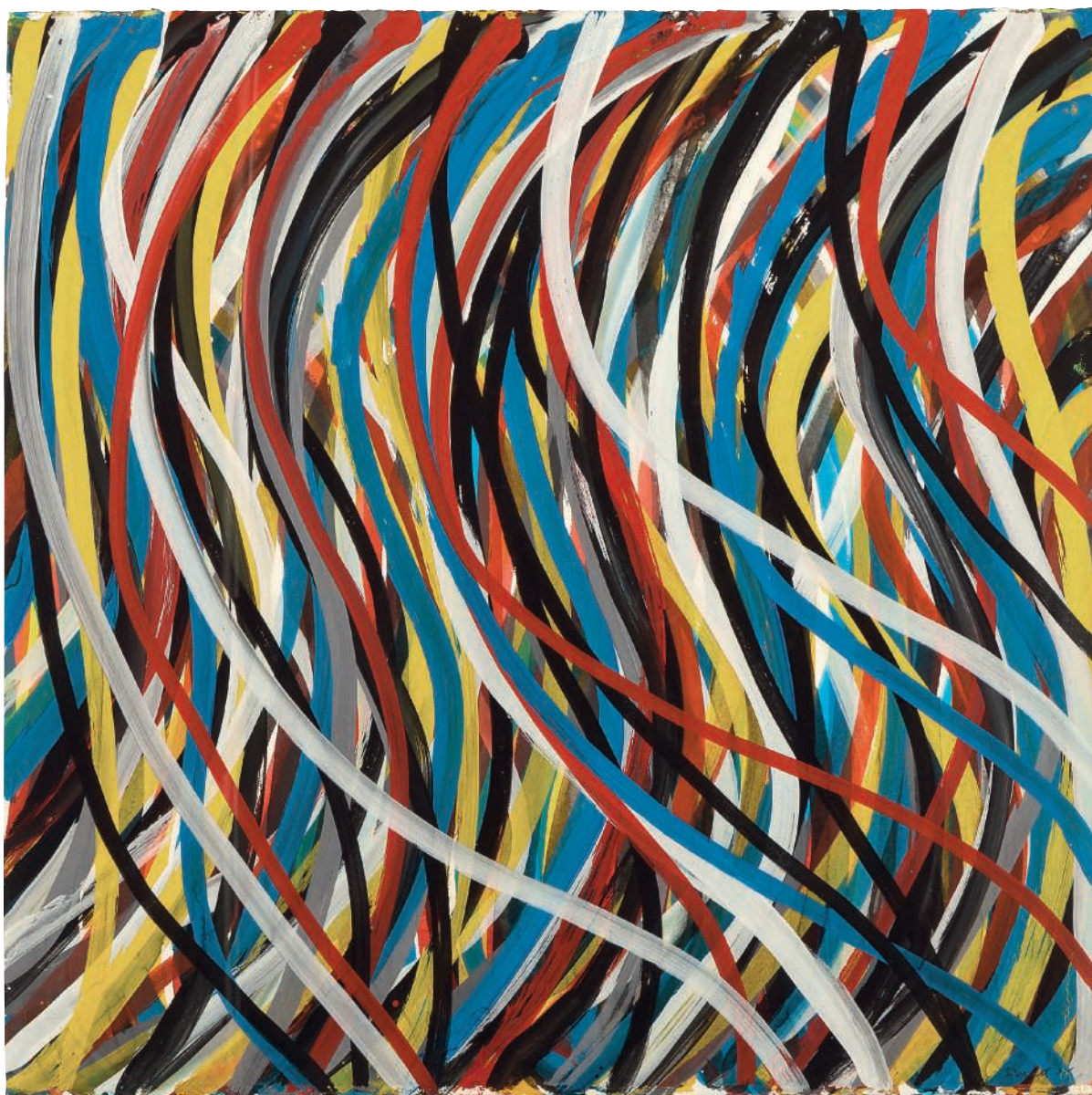
11 $\frac{3}{8}$ x 7 $\frac{3}{4}$ in. (28.8 x 19.6 cm.)

Painted in 1993.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner



218

SOL LEWITT (1928-2007)

Curvy Brushstrokes

signed and dated 'S. Lewitt 95' (lower right)

gouache on paper

22 ½ x 22 ½ in. (57.1 x 57.1 cm.)

Painted in 1995.

\$20,000-30,000

PROVENANCE:

SFMOMA auction, 1998, courtesy of the artist and Pace Wildenstein Gallery, New York

Acquired at the above sale by the present owner

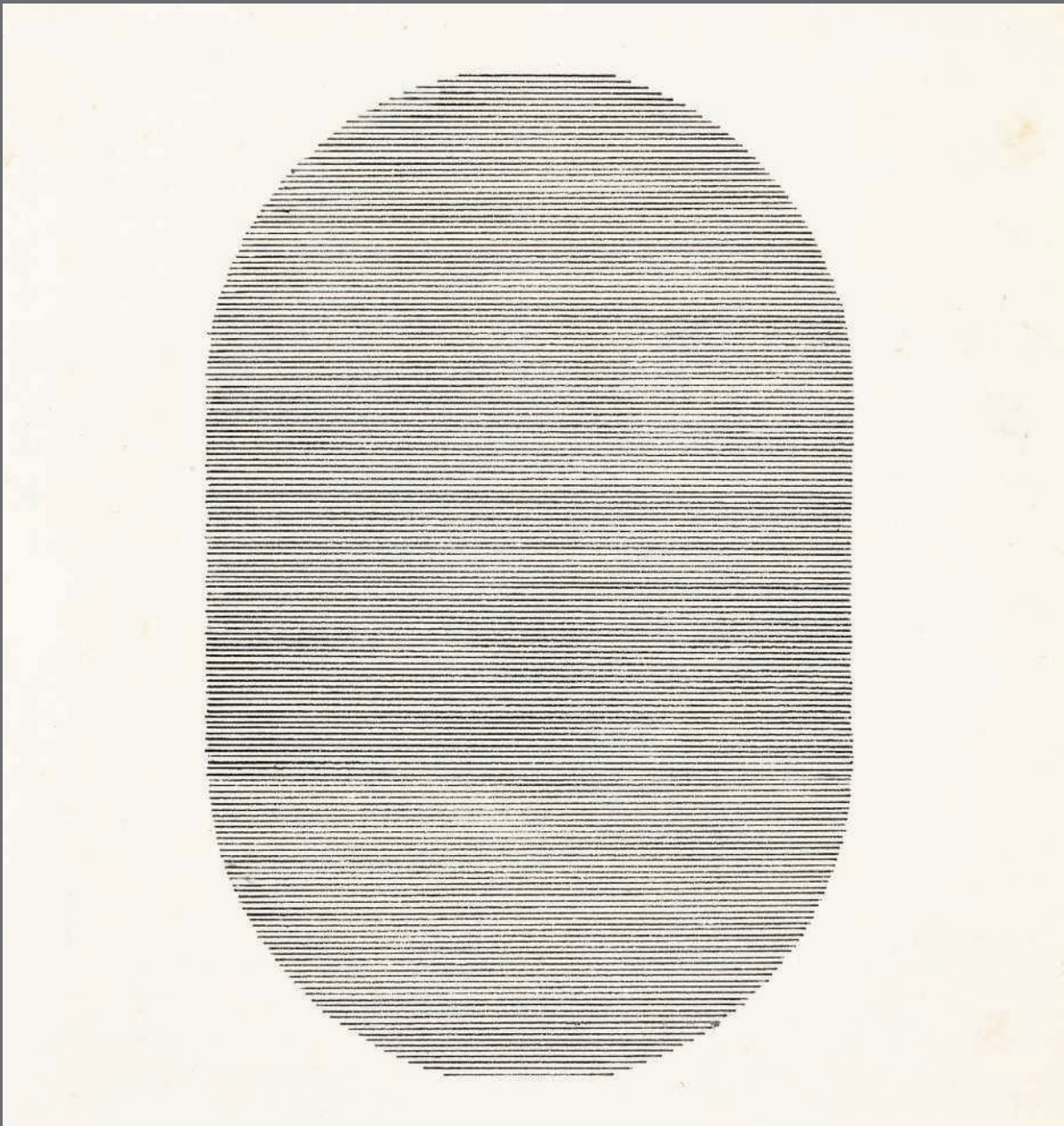
EXHIBITED:

Beverly Hills, PaceWildenstein,

Sol LeWitt: New Gouaches, November-December 1995.

São Paulo, Dan Galeria, *Sol LeWitt: Gouaches*, October-November 1996.

Kansas City, Jan Weiner Gallery, *Sol LeWitt: Sculpture & Works on Paper*, November 1997-January 1998.



219

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a. martin 1963' (on the reverse)

ink on paper

8 ¼ x 7 ¾ in. (20.8 x 19.8 cm.)

Drawn in 1963.

\$50,000-70,000

PROVENANCE:

Private collection, Europe, acquired directly from the artist

Acquired from the above by the present owner

This work will be included in the forthcoming *Agnes Martin Catalogue Raisonné* being prepared by Agnes Martin Catalogue Raisonné LLC.



220

SEAN SCULLY (B. 1945)

Kasos

signed and dated 'Scully 82' (on the reverse); signed again, titled and dated again 'Sean Scully 1982 KASOS' (on paper label affixed to the reverse)

oil on board

15 $\frac{3}{8}$ x 13 $\frac{1}{8}$ in. (39 x 33.3 cm.)

Painted in 1982.

\$60,000-80,000

PROVENANCE:

David McKee Gallery, New York

Acquired from the above by the present owner



221

SOL LEWITT (1928-2007)

Color gouache with lines in four directions of varying lengths forming a 19" (40 cm) square

signed and dated 'S. Lewitt 1990' (lower right)

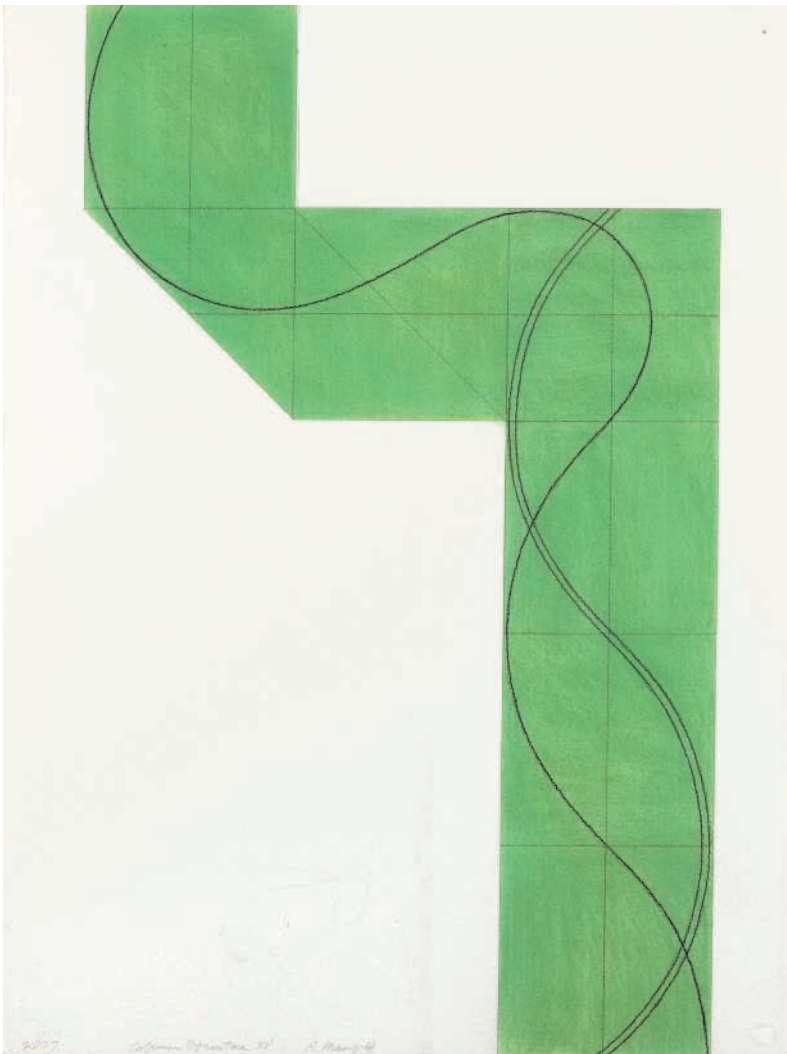
gouache and graphite on paper
22 x 30 in. (55.8 x 76.2 cm.)

Executed in 1990.

\$15,000-20,000

PROVENANCE:

Donald Young Gallery, Chicago
Acquired from the above by the present owner, 1990



222

ROBERT MANGOLD (B. 1937)

Column Structure XV

signed, titled and dated '2007,
Column Structure XV, R. Mangold'
(lower edge)

pastel and graphite on paper
30 ¼ x 22 ½ in. (76.8 x 57.2 cm.)

Executed in 2007.

\$25,000-35,000

PROVENANCE:

PaceWildenstein, New York
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

New York, PaceWildenstein, *Robert Mangold: Drawings and Works on Paper 1965-2008*, March-April 2009.

Buffalo, Albright-Knox Art Gallery, *Robert Mangold Beyond the Line: Paintings and Project 2000-2008*, October 2009-January 2010, p. 110, no. 35 (illustrated).

Arkansas Arts Center, *45th Collector's Show and Sale*, December 2013-January 2014, no. 106.



223

ELLSWORTH KELLY (1923-2015)

Leaves

signed with the artist's initials 'EK' (lower right)

graphite on paper

13 ¾ x 18 in. (34.9 x 45.7 cm.)

Drawn in 1992.

\$30,000-50,000

PROVENANCE:

Matthew Marks Gallery, New York

William Shearburn Gallery, St. Louis

Private collection, St. Louis

Acquired from the above by the present owner



224

**PANAYIOTIS VASSILAKIS
TAKIS (B. 1925)**

Signals

telescopic chromium rods, colored
glass, electrical equipment, metal
light fixture, white enameled metal
light fixture and base
height: 86 in. (218.4 cm.)

\$5,000-7,000

225

TATSUO MIYAJIMA (B. 1957)

Counter Fragile, No. 19

light emitting diode, IC, electric wire, plexiglas,
and silver-plated brass bar

44 x 35 x 19 in. (111.7 x 88.9 x 48.2 cm.)

Executed in 2004. This work is accompanied by a
certificate of authenticity signed by the artist.

\$25,000-35,000

PROVENANCE:

Lisson Gallery, London

Acquired from the above by the present owner

226 No Lot





227

SYLVIE FLEURY (B. 1961)

Pleasures

purple neon

14 ¾ x 39 in. (37.4 x 99 cm.)

Executed in 2001-2012. This work is an artist's proof.

\$8,000-12,000

PROVENANCE:

Dallas Contemporary

Acquired from the above by the present owner, 2012

PROPERTY FROM A PRIVATE COLLECTION

228

TONY FEHER (B. 1956)

Untitled

thirty-six wire champagne baskets, thirty-five glass
marbles and one steel marble

overall: 2 ½ x 18 x 18 in. (6.3 x 45.7 x 45.7 cm.)

Executed in 1992-2009. This work is accompanied by a
certificate of authenticity signed by the artist.

\$10,000-15,000

PROVENANCE:

D'Amelio Gallery, New York

Acquired from the above by the present owner





229

WADE GUYTON (B. 1972)

X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1999)

signed and numbered 'Wade Guyton 45/100' (on a label affixed to the sleeve)

hand-folded digital print with archival UV curable inks

84 x 69 in. (213.4 x 175.3 cm.)

Executed in 2015. This work is number 45 from an edition of 100, published by Printed Matter, Inc., New York, and is contained in its original cardboard sleeve.

\$7,000-9,000

PROVENANCE:

Printed Matter, New York

Acquired from the above by the present owner



230

BRIAN TOLLE (B. 1964)

Lane's End

full restoration hand-leaded glass, white oak, wrought iron and Durantran

35 ½ x 26 x 4 ½ in.

(90.1 x 66 x 11.4 cm.)

Executed in 1996.

\$2,000-3,000

PROVENANCE:

Basilico Fine Arts, New York

Acquired from the above by the present owner



231

MASSIMO VITALI (B. 1944)

Rosignano Fins

signed with the artist's initial, titled, dated and numbered 'ROSIGNANO FINNS 1995 9/9 V'

(on a paper label affixed to the reverse)

chromogenic print mounted on diasec

71 x 86 in. (180.3 x 218.4 cm.)

Executed in 1995. This work is number nine from an edition of nine.

\$20,000-30,000

PROVENANCE:

ARNDT, Berlin

Acquired from the above by the present owner, 2002



PROPERTY FROM A NEW YORK COLLECTION

232

MIKE AND DOUG STARN (B. 1961)

Structure of Thought 6

MIS and lysonic ink-jet prints on thai mulberry, Gampi and tissue papers with wax, encaustic and varnish
72 x 60 in. (182.8 x 152.4 cm.)

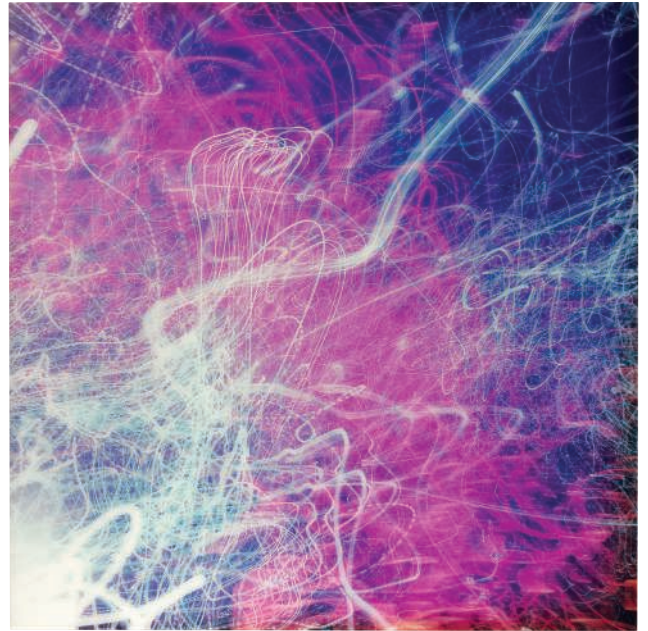
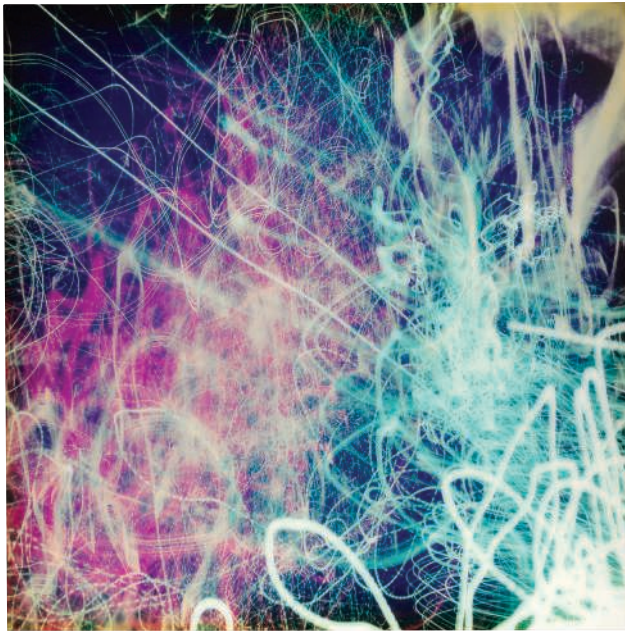
Executed in 2001. This work is number two from an edition of three.

\$7,000-9,000

PROVENANCE:

Baldwin Gallery, Aspen

Acquired from the above by the present owner



233

PIOTR UKLANSKI (B. 1968)

Untitled (Brooklyn Bridge Tail Lights)

diptych: chromogenic prints face-mounted to Plexiglas, mounted on aluminum
 each: 40 ¼ x 40 ¼ in. (102.2 x 102.2 cm.)
 overall: 40 ¼ x 80 ½ in. (102.2 x 204.5 cm.)
 Executed in 1999. This work is number four from an edition of five.

\$30,000-50,000

PROVENANCE:

Barbara Gladstone Gallery, New York
 Private collection
 Anon. sale; Phillips de Pury & Company,
 New York, 13 May 2005, lot 101
 Private collection, New York
 Acquired from the above by the present owner



234

AARON GARBER-MAIKOVSKA (B. 1978)

Untitled

ink and chalk pastel on archival gator board

in artist's frame

overall: 97 x 48 7/8 in. (246.3 x 124.2 cm.)

Executed in 2014.

\$30,000-50,000

PROVENANCE:

Greene Exhibitions, Los Angeles

Acquired from the above by the present owner



235

AARON GARBER-MAIKOVSKA

Untitled

ink and pastel on foam core
95 x 46 ½ in. (241.3 x 118.1 cm.)
Executed in 2014.

\$20,000-30,000

PROVENANCE:

Greene Exhibitions, Los Angeles
Acquired from the above by the present owner



236

PHIL FROST (B. 1973)

Adore

signed, inscribed and dated twice
'Philip Frost © 1999 COMPLETED
6:07AM 9/20/1999' (on the reverse
on the painting)

enamel, spray enamel, ink,
graphite, correction fluid, paper
collage and draped linen on canvas
with wooden table

painting: 59 ½ x 44 in.

(151.1 x 111.8 cm.)

table: 15 ½ x 20 x 16 in.

(39.4 x 50.8 x 40.6 cm.)

Executed in 1999.

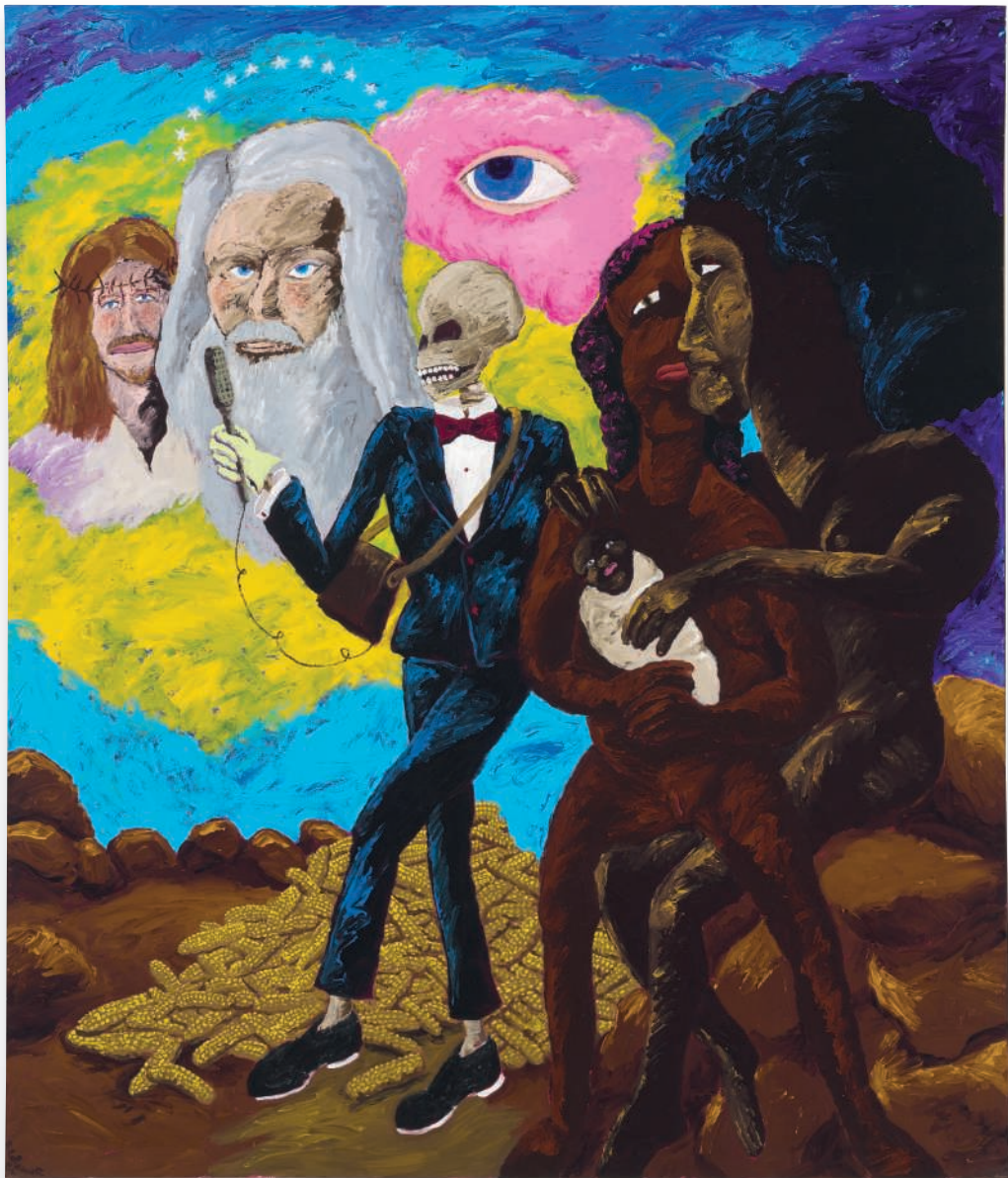
\$18,000-25,000

PROVENANCE:

Jack Shainman Gallery, New York

Private collection, Florida

Acquired from the above by the
present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

237

ROBERT COLESCOTT (1925-2009)

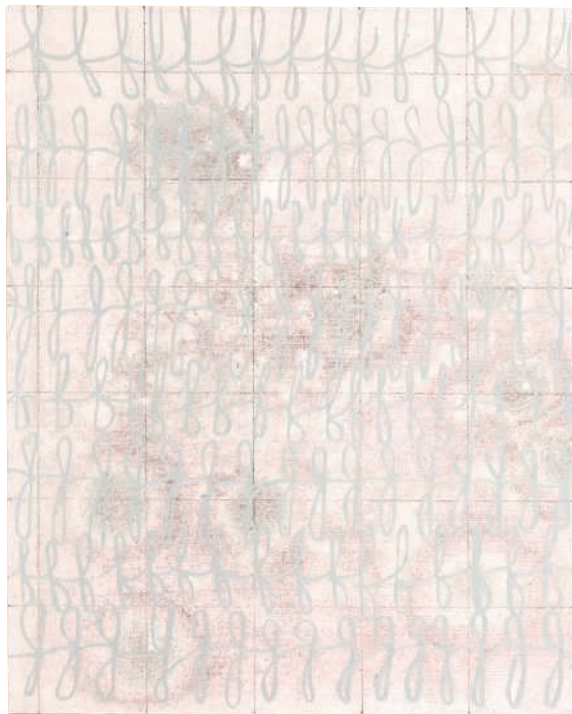
*Knowledge of the Past is the Key to the Future:
Interview*

signed and dated 'R. Colescott 86' (lower left); signed again, inscribed, titled and dated again 'KNOWLEDGE OF THE PAST IS THE KEY TO THE FUTURE: "INTERVIEW" © Robert Colescott Oct. 1986 Tucson, AZ.' (on the stretcher bar)
acrylic on canvas
84 x 72 in. (213.3 x 182.8 cm.)
Painted in 1986.

\$30,000-50,000

PROVENANCE:

Semaphore Gallery, New York
Private collection, New York
Private collection, New York, by decent from the above
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION

238

DASHIELL MANLEY (B. 1983)

subtitle study f (a.r.c. alphabets)

double sided—acrylic, graphite, gouache, ink, watercolor, canvas, wood, glass and transparency film in artist's frame

overall: 20 5/8 x 16 5/8 in. (52.3 x 42.2 cm.)

Executed in 2012.

\$2,000-3,000

PROVENANCE:

Jessica Silverman Gallery, San Francisco

Acquired from the above by the present owner, 2012

239

N. DASH (B. 1980)

Untitled

signed and dated 'N. Dash 2014'

(on the reverse of the adobe element)

adobe, graphite, acrylic, canvas, staples, twine and wood support

88 3/4 x 48 1/4 in. (225.4x 122.5 cm.)

Executed in 2014.

\$10,000-15,000

PROVENANCE:

UNTITLED, New York

Acquired from the above by the present owner



240

STERLING RUBY (B. 1972)

Red, White, Blue

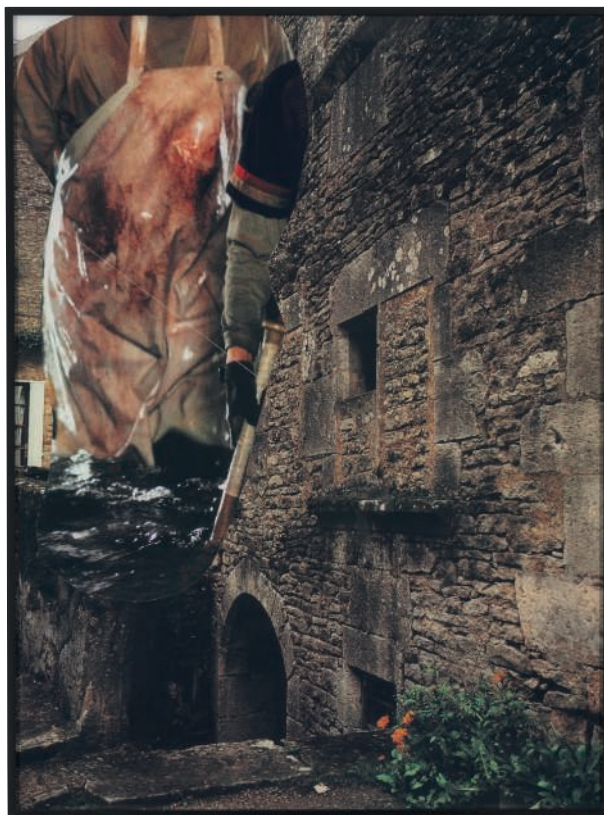
Lambda print mounted to Plexiglas
64 1/8 x 47 1/4 in. (162.8 x 120 cm.)

Executed in 2005. This work is from
an edition of three plus two artist's
proofs.

\$6,000-8,000

PROVENANCE:

Galerie Christian Nagel,
Berlin/Cologne
Acquired from the above by the
present owner



241

STERLING RUBY (B. 1972)

EXHM/DS15

signed and dated 'Sterling Ruby 11'
(lower right)

oil, tape, urethane, photograph and
cardboard collage on cardboard
71 1/2 x 48 in. (181.6 x 121.9 cm)

Executed in 2011.

\$18,000-25,000

PROVENANCE:

Lindon Gallery, London
Acquired from the above by the
present owner





242

JACOB KASSAY (B. 1984)

Ensamble

acrylic on shaped canvas

25 $\frac{3}{4}$ x 60 in. (65.4 x 152.4 cm.)

Painted in 2014.

\$7,000-10,000

PROVENANCE:

Art : Concept, Paris

Acquired from the above by the present owner



243

MICHAEL WILLIAMS (B.1978)

Asparagod

signed, titled and dated 'ASPARAGOD 2011 M Williams' (on the reverse)

oil and airbrush on canvas

67 7/8 x 52 in. (172.3 x 132 cm.)

Executed in 2011.

\$50,000-70,000

PROVENANCE:

CANADA, New York

Acquired from the above by the present owner



244

CINDY SHERMAN (B. 1954)

Untitled (As Marilyn Monroe)

signed with the artist's initials,
numbered and dated '10/125 CS '82' (lower edge)
chromogenic print

image: 15 ½ x 9 ⅞ in. (39.5 x 23.3 cm.)

sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1982. This work is number ten
from an edition of one hundred twenty-five.

\$20,000-30,000

PROVENANCE:

Metro Pictures, New York

Private collection, New York

Acquired from the above by the present owner, 1982

EXHIBITED:

New York, Nassau County Museum of Art, *Explosive Photography*, January-April 2004, p. 30

(another example exhibited and illustrated).

MARTa Herford, *(my private) heroes*, May-August 2005,
p. 73 (another example exhibited and illustrated).

LITERATURE:

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993,
p. 227 (another example illustrated).

Hysterie, Körper, Technik in der Kunst des 20.

Jahrhunderts, exh. cat., Munich, Städtische Galerie
im Lenbachhaus und Kunstbau, 2000, p. 93 (another
example illustrated).



245

NAN GOLDIN (B. 1953)

Jimmy Paulette and Tabboo! in the bathroom, NYC 1991.

signed, titled, numbered and dated 'Jimmy Paulette and Tabboo! in the bathroom, NYC 1991. Nan Goldin #15/25' (on the reverse)

Cibachrome print

30 x 40 in. (76.2 x 101.6 cm.)

Executed in 1991. This work is number fifteen from an edition of twenty-five.

\$15,000-20,000

PROVENANCE:

Pace/MacGill Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Berlin, daadGalerie, *Nan Goldin 1972-1992*, September-October 1992.

New York, Whitney Museum of American Art, *1993 Biennial Exhibition*, February-June 1993, p. 21 (another example illustrated and exhibited).

New York, Pace/MacGill Gallery, *Nan Goldin*, April-June 1993 (another example exhibited).

London, ICA Institute of Contemporary Art, *Bad Girls*, September-December 1993, p. 26 (another example exhibited).

San Francisco Museum of Modern Art, *Public Information - Desire, Disaster, Document*, January-April 1995, p. 171, no. 99 (another example illustrated and exhibited).

New York, Whitney Museum of American Art, *Nan Goldin: I'll Be Your Mirror*, October 1996- January 1997, pp. 306-307 (another example illustrated and exhibited).

Annandale-on-Hudson, Bard College, *a/drift*, October 1996- January 1997 (another example exhibited).

New York, Solomon R. Guggenheim Museum, *Rose is a Rose is a Rose: Gender Performance in Photography*, January- April 1997, p. 101 and back cover (another example illustrated and exhibited).

Munchen, Sammlung Goetz, *Nobuyoshi Araki, Diane Arbus, Nan Goldin*, March- September 1997, p. 113 (another example illustrated and exhibited).

Paris, Centre Georges Pompidou- Musee National d'Art Moderne, *Nan Goldin*, October-December 2001 (another example exhibited).

LITERATURE:

C. Naggar, *Among Friends*, January-February 1992, p. 39 (another example illustrated).

N. Goldin, *The other side*, New York, 1993, p. 51 and front cover (another example illustrated).

Institute of Contemporary Arts, London, *Nan Goldin: Confessions of a New York Drag Hag*, London, 1994, p. 26 (another example illustrated).

N. Spector, *Felix Gonzales-Torres*, exh. cat., New York, 1995, p. 16 (another example illustrated).

Nan Goldin Portfolio- Bibliothek der Fotografie, Hamburg, 1998, pp. 28-29, no. 11 (another example illustrated).

F.C. Gundlach, *Emotions & Relations: Nan Goldin, David Armstrong, Mark Morrisroe, Jack Pierson, Philip-Lorca diCorcia*, Koln, 1998, p. 61 (another example illustrated).

P. Stephan, *Icons of Photography: The 20th Century*, Munich, 2005, p. 193 (another example illustrated).



246

ROBERT LONGO (B. 1953)

Study for Pascal B

signed, titled and dated 'Study For Pascal
B Robert Longo 2011' (lower edge)

ink and charcoal on vellum

21 ½ x 15 ⅞ in. (54.6 x 40.3 cm.)

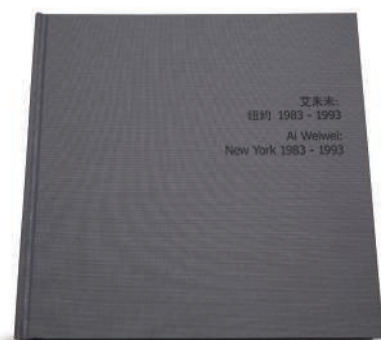
Executed in 2011.

\$25,000-35,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner



247

AI WEIWEI (B. 1957)

New York 1983-1993

signed and titled in Chinese and English respectively
(lower edge of each photograph)

twelve black and white photographs and book
photographs, each: 16 ¾ x 12 ¾ in. (42.5 x 32.3 cm.)

book: 11 ¼ x 11 ¼ in. (28.5 x 28.5 cm.)

Executed in 1983-1993. This work is number ten from
an edition of thirty-eight plus twelve artist's proofs and
is accompanied by a certificate of authenticity signed
by the artist.

\$25,000-35,000

PROVENANCE:

Private collection, Berlin

Acquired from the above by the present owner



248

CINDY SHERMAN (B. 1954)

Untitled #229

signed, numbered and dated 'Cindy Sherman 5/6 1987/90' (on the reverse)

color coupler print

49 ¼ x 75 ¼ in. (125 x 191.1 cm.)

Executed in 1987-1990. This work is number five from an edition of six.

\$50,000-70,000

PROVENANCE:

Metro Pictures, New York

Estate of Marcia May, Dallas

Acquired from the above by the present owner

EXHIBITED:

Basel Kunsthalle; London, Whitechapel Art Gallery; and Munich, Staatsgalerie Moderner Kunst, *Cindy Sherman*, May- November 1991, p. 71 (another example exhibited and illustrated).

LITERATURE:

K. Tsuzuki, *Cindy Sherman: Specimens*, Kyoto, 1992, pp. 10-11 (another example illustrated).

R. Krauss, *Cindy Sherman 1975 -1993*, New York, 1993, p. 237 (another example illustrated).



249

MATTHEW BARNEY (B. 1967)

Cremaster 1: Goodyear

signed and dated 'Matthew Barney 1995'

(on the reverse)

gelatin silver print in self-lubricating artist's frame

overall: 33 x 43 in. (83.8 x 109.2 cm.)

Executed in 1995. This work is number three from an edition of six plus two artist's proofs.

\$60,000-80,000

PROVENANCE:

Private Collection, New York, acquired directly from the artist

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *The Hugo Boss Prize*, November 1996-January 1997.

Basel, Museum für Gegenwartskunst, *Matthew Barney: Cremaster 1*, March-June 1998, pp. 62-63 (another example exhibited and illustrated).

Hamburg, Deichtorhallen, *Emotion: Young British and American Art from the Goetz Collection*, October 1998-January 1999, pp. 96 and 181 (another example exhibited and illustrated).

Cologne, Museum Ludwig; Musée d'Art Moderne de la Ville de Paris and New York, Solomon R. Guggenheim Museum, *Matthew Barney: The CREMASTER Cycle*, June 2002-May 2003, pp. 122-23, 460 and 510 (another example exhibited and illustrated).

Munich, Sammlung Goetz, *Matthew Barney*, November-March 2008, pp. 26-27, 47 and 226-27 (another example exhibited and illustrated).

LITERATURE:

K. Schampers, *Matthew Barney: Pace Car for the Hubris Pill*, Rotterdam, 1995, pp. 38-39 (another example illustrated).

U. Grosenick and B. Riemschneider, *Art at the Turn of the Millennium*, New York, 1999, p. 60, no. 4 (another example illustrated).

250

TONY OURSLER (B. 1957)

Mirror

mirror, cloth doll, LCD projector, VHS player and video tape

overall: 25 ¾ x 23 ¾ x 12 ½ in. (64.5 x 60 x 32 cm.)

installation dimension variable

Executed in 1996.

\$15,000-25,000

PROVENANCE:

Lisson Gallery, London

Acquired from the above by the present owner

A doll hoisted up in front of a mirror, her drooping over-sized head illuminated by a human face softly whispering. The face and the voice belong to Tracy Leipold, Tony Oursler's most familiar collaborator whose performance of the scripts he crafts has long been crucial to the psycho-drama of his work. The configuration of doll and projected face is typical of Oursler's work in the 1990s but the inclusion of a wall mounted mirror is not. It seems strange that the mirror has not appeared more often in his practice, so well suited is it to his interrogation of technology via psychology. Since the work of Jan Van Eyck and Diego Velazquez the mirror has provided the most articulate aperture by which the psychological is visualized in the work of art. In the twentieth century Jacques Lacan's famous mirror phase emblemized its fundamental role in the universal process of self-formation and subsequently the mirror's relationship to the digital screen has seeped into popular culture and our collective consciousness.

In part the comparison between the mirror and the screen is grounded in the capacity of both to function as a feedback system. However in Oursler's *Mirror* the feedback system has ensnared the subject. The doll - or effigy as Oursler refers to his home spun rag and stuffing figurines - is trapped in its own reflection, unable to turn away, doomed to repeat its mournful soliloquy on loop for ever more. Oursler has noted that the hopelessness of his arrangements lend the effigies 'their sad beauty; what they are not, cannot be' (T. Oursler, quoted in F. Malsch 'A Kind of Primal Horror', in F. Malsch (ed.), *Tony Oursler*, Frankfurt 1995, p. 31).

It is intriguing that the effigy in *Mirror* is condemned to a process of such sustained introspection where so many other of Oursler's works of this time actively explore the conditions of multiple personality disorder that the configuration with the mirror in this work disallows. The effect of this arrangement is that the effigy is seen to be searching for recognition within

herself, for her relationship with her reflection. The problematics of this relationship are brought sharply into focus when we consider how Oursler's arrangement may be understood within the context of his frequent subversion of the artist/ spectator/ subject structure inherent to the work of art. In *Mirror* all three parties are interchangeable, both there and not there. Who, for example, is the viewer? The gallery goer in the background of the mirror, Tracy Leipold or the effigy? The same suggestions might be proposed in answer to who is the subject of the work? Or indeed the agent who activates the work, whose presence sets it in motion.

The destabilization of traditional formal distinctions and psychological positions - how they might be impacted upon by technological development and shifts in power relations - is embedded in Oursler's practice. Here we are confronted with a reconfiguration of our relationship between our bodies and ourselves that echoes the mirror's eternal injunction in an age of technological mediation.

251 No Lot



252

SUE WILLIAMS (B. 1954)

Patties on Pink

signed and dated 'Sue Williams 2004' (on the reverse)

oil and acrylic on canvas

71 7/8 x 84 in. (182.6 x 213.4 cm.)

Painted in 2004.

\$50,000-70,000

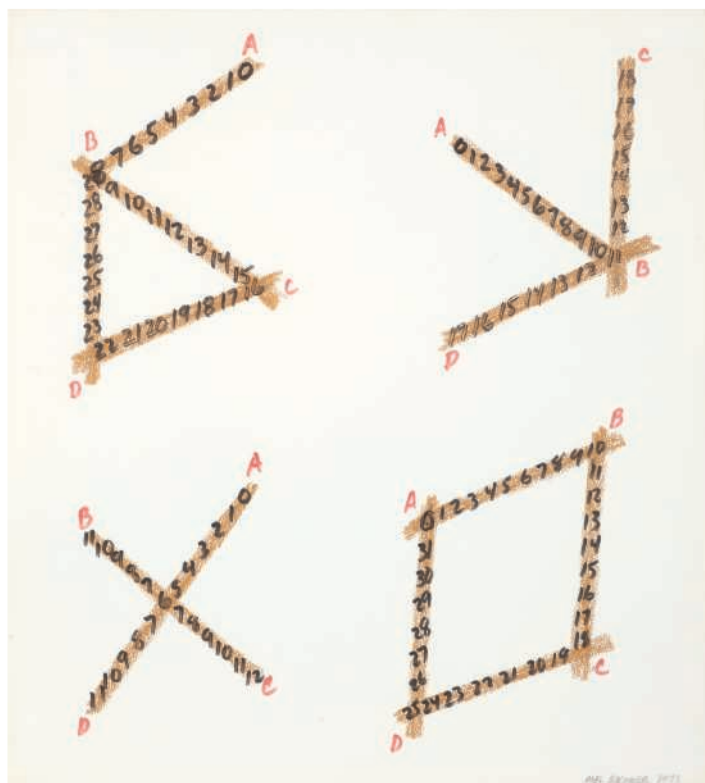
PROVENANCE:

303 Gallery, New York

Acquired from the above by the present owner







253

MEL BOCHNER (B. 1940)

Untitled

signed and dated 'MEL BOCHNER 1973' (lower right)

wax crayon and ink on paper

12 x 10 ¾ in. (30.5 x 27.5 cm.)

Executed in 1973.

\$15,000-20,000

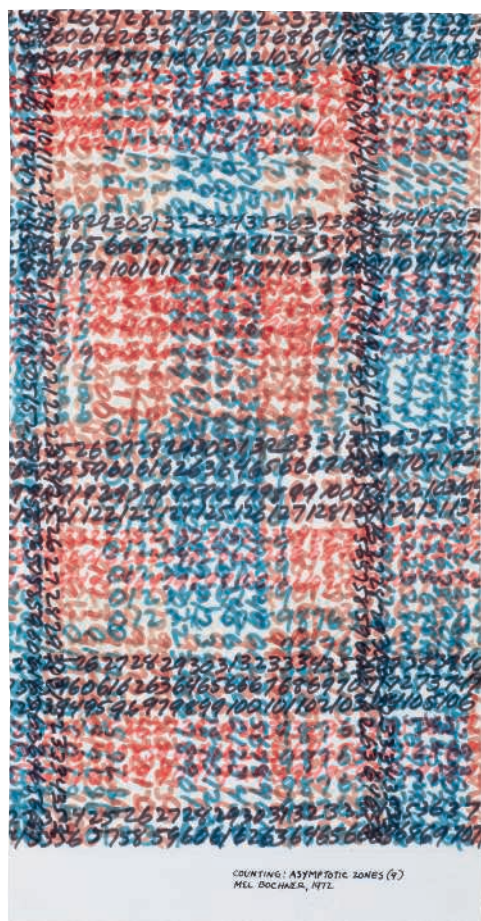
PROVENANCE:

Salvatore Ala, New York

Anon. sale, Wright Auctions, 14

September 2010, lot 391

Acquired at the above sale by the present owner



254

MEL BOCHNER (B. 1940)

Counting: Asymptotic Zones (9)

signed, titled and dated

'COUNTING: ASYMPTOTIC

ZONES (9) MEL BOCHNER, 1972'

(lower right)

ink and pencil on paper

16 ½ x 8 ¾ in. (41 x 21.5 cm.)

Executed in 1972.

\$20,000-30,000

PROVENANCE:

Annemarie Verna Galerie, Zürich

Galerie Art in Progress, Munich

Anon. sale, Wright Auctions, 14

September 2010, lot 392

Acquired at the above sale by the present owner

255

MEL BOCHNER (B. 1940)

Threshold

signed and dated '1982 MEL BOCHNER' (on the reverse)

charcoal and conté on canvas

85 $\frac{3}{4}$ x 111 $\frac{3}{4}$ in. (217.8 x 283.8 cm.)

Executed in 1982.

\$30,000-50,000

PROVENANCE:

Sonnabend Gallery, New York

Private collection

Brooke Alexander, New York

Anon. sale, Artnet Auctions, 6 August 2012, lot 69972

Acquired at the above sale by the present owner





256

**GUILLERMO KUITCA
(B. 1961)**

Twelve Seating Plans

signed and dated 'Guillermo Kuitca
'04' (lower right of lower right
element)

twelve elements—mixed media on
paper

each: 6 1/4 x 3 3/4 in. (15.8 x 9.5 cm.)

Executed in 2004.

\$8,000-12,000

PROVENANCE:

Collection of the artist
Sperone Westwater, New York
Acquired from the above by the
present owner, 2004

257

NICOLA DE MARIA (B. 1954)

*E un Bellissimo Giorno con Tanti
Disegni Insieme*

signed 'Nicola de Maria' (on the
stretcher); signed again, titled,
inscribed and dated 'Nicola
de Maria 1989 1990 E' UN
BELLISSIMO GIORNO CON
TANTI DISEGNI INSIEME...I
MIEI FIORI ED USIGNOLI...I MIEI
DISEGNI CHE SONO BANDIERE
DELLA GIOIA E DELLA FORZA...
SUONANO LE CAMPANE, FUGGE
L'INFELICITA DAL MONDO :
I MIEI DISEGNI SONO FIORI
MAGICI USIGNOLI FATATI' (on
the reverse)

oil and paper collage on canvas
12 x 18 7/8 in. (30.5 x 47.9 cm.)

Executed in 1989-1990.

\$10,000-15,000

PROVENANCE:

Private collection, Italy, acquired
directly from the artist, circa 1990
Anon. sale; Sotheby's, London, 13
October 2012, lot 212
Acquired at the above sale by the
present owner

EXHIBITED:

Saarbrücken, Saarland Museum,
*Nicola de Maria: Fiori ed usignoli
miei*, April-May 1990 (illustrated on
the cover).



PROPERTY SOLD TO BENEFIT THE MD
ANDERSON CANCER CENTER

258

FORREST BESS (1911-1977)

Untitled

oil on canvas

22 ¼ x 17 ⅞ in. (56.5 x 45.4 cm.)

Painted *circa* 1957.

\$20,000-30,000

PROVENANCE:

Harry Burkhart collection, Bay City,
Texas, acquired from the artist
By bequest from the above to the
present owner



PROPERTY SOLD TO BENEFIT THE MD
ANDERSON CANCER CENTER

259

FORREST BESS (1911-1977)

Untitled

signed, titled and dated 'Forrest
Bess UNTITLED 1959'

(on the stretcher bar)

oil on canvas in artist's frame

overall: 22 x 26 in. (55.8 x 66 cm.)

Painted in 1959.

\$20,000-30,000

PROVENANCE:

Harry Burkhart collection, Bay City,
Texas, acquired from the artist
By bequest from the above to the
present owner





260

DAVID HOCKNEY (B. 1937)

Tea Time, Los Angeles, April, 1983

signed, titled, numbered and dated
'Tea time Los Angeles April 16th
1983 #6 David Hockney'
(lower edge)
photocollage on board
28 x 35 7/8 in. (71.1 x 91.1 cm.)
Executed in 1983. This work is
number six from an edition of ten.

\$4,000-6,000

PROVENANCE:

Private collection
Anon. sale; Shinwa Art Auction,
Tokyo, 28 March 2015, lot 128
Private collection, Tokyo



PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

261

JULIAN SCHNABEL (B. 1951)

For a bunch of grapes

signed and dated 'Julian Schnabel
83' (lower right)
oil on printed map collage on paper
60 x 40 in. (152.4 x 101.6 cm.)
Executed in 1983.

\$15,000-20,000

PROVENANCE:

Galerie Yvon Lambert, Paris
Private collection, Geneva
Anon. sale; Koller Auktionen AG, 24
June 2005, lot 3109
Acquired at the above sale by the
present owner

EXHIBITED:

Kunstmuseum Basel, *Julian
Schnabel-Arbeiten auf Papier 1975-
1988*, May-July 1989, p. 66, no. 36
(illustrated).



PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

262

DAVID SALLE (B. 1952)

Still Life with Map

oil on three joined canvases

48 x 68 in. (121.9 x 172.7 cm.)

Painted in 2002.

\$18,000-25,000

PROVENANCE:

Mary Boone Gallery, New York

Acquired from the above by the present owner



263

CHRIS OFILI (B. 1968)

Untitled

signed twice and dated 'Chris Ofili 2000' (on the reverse)

watercolor and graphite on paper

9 ½ x 6 ⅛ in. (24.1 x 15.5 cm.)

Executed in 2000.

\$8,000-12,000

PROVENANCE:

Victoria Miro Gallery, London

Private collection, New York

Acquired from the above by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

264

KERRY JAMES MARSHALL (B. 1955)

Study for Vignette

signed and dated 'KJ Marshall '02' (lower right)

charcoal and wax crayon on paper

47 ½ x 45 ⅝ in. (120.6 x 115.8 cm.)

Executed in 2002.

\$20,000-30,000

PROVENANCE:

Jack Shainman Gallery, New York

Acquired from the above by the present owner, 2003

265

**ELIZABETH PEYTON
(B. 1965)**

Untitled

signed, inscribed and dated 'Paul
lwce, Alan Shearer penalty kicks
england v germany 26 June 1996
Dean Martin Happy 6th Birthday
love, Elizabeth Peyton' (on the
reverse)

charcoal on paper

10 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (27.6 x 35.2 cm.)

Drawn in 1996.

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist by
the present owner



266

MARLENE DUMAS (B. 1953)

Distorted Mirror Image of a Child

signed 'M. Dumas' (lower left); titled
'Distorted mirror image of a child.'
(upper right)

ink, graphite and gouache on paper

8 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. (20.6 x 10.4 cm.)

Executed in 1991.

\$8,000-12,000

PROVENANCE:

Galerie Isabella Kacprzak, Cologne
Private collection, Cologne
Anon. sale; Christie's, New York, 23
September 2003, lot 166
Private collection, New York
Timothy Taylor Gallery, London
Anon. sale; Christie's, South
Kensington, 2 April 2008, lot 678
Acquired at the above sale by the
present owner





267

MANOLO VALDÉS (B. 1942)

Regina III

signed, inscribed and dated
'MVALDEZ N.Y. 2002' (lower right);
titled and dated again 'Regina III,
2002' (on the reverse)
graphite, acrylic and wax crayon on
paper
40 x 30 in. (101.6 x 76.2 cm.)
Executed in 2002.

\$25,000-35,000

PROVENANCE:

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



PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

268

**MICKALENE THOMAS
(B. 1971)**

Quanikah #2

acrylic, oil paint and pen on paper
42 x 31 in. (106.6 x 78.7 cm.)
Executed in 2004.

\$30,000-40,000

PROVENANCE:

Rhona Hoffman Gallery, Chicago
Acquired from the above by the
present owner, 2005

PROPERTY FROM
A PRIVATE COLLECTION

269

ROBERT THERRIEN (B. 1947)

No title (Blue Snowman with Halo)

signed with the artist's initials 'R.T.'
(lower right)

gouache, graphite and gel pen on
paper

36 x 31 $\frac{7}{8}$ in. (91.4 x 80.9 cm.)

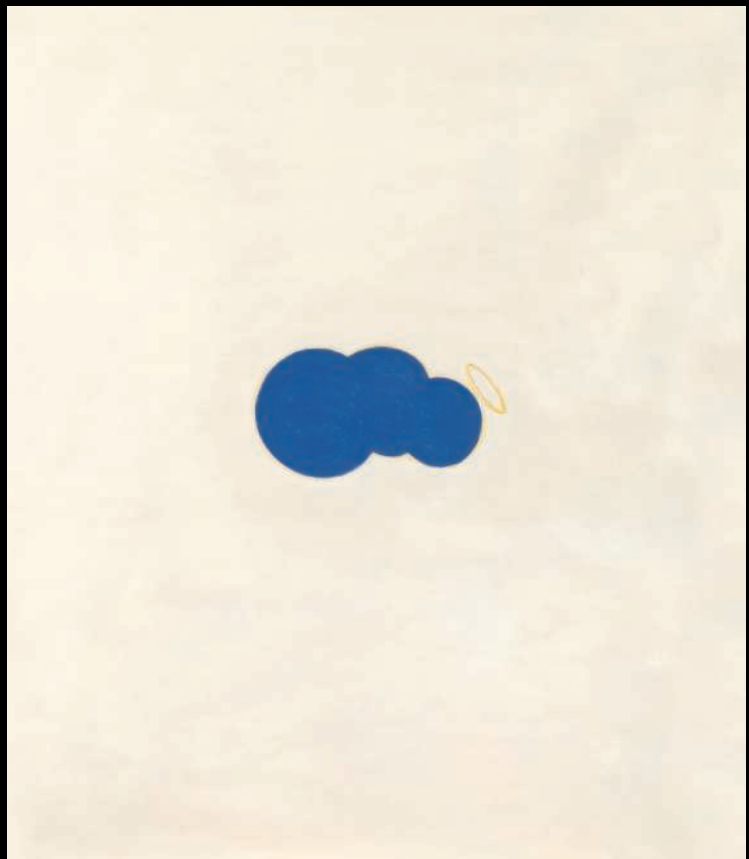
Executed in 2001.

\$12,000-18,000

PROVENANCE:

Lawing Gallery, Houston

Acquired from the above by the
present owner



PROPERTY FROM
A PRIVATE COLLECTION

270

PEGGY PREHEIM (B. 1963)

Grass Ceiling

signed and dated 'P. Preheim '09'
(lower right); signed again, titled
and dated again 'Grass Ceiling P.
Preheim 1.11.11' (on the reverse);

graphite on paper

22 $\frac{3}{8}$ x 30 $\frac{1}{8}$ in. (56.8 x 76.5 cm.)

Executed in 2009.

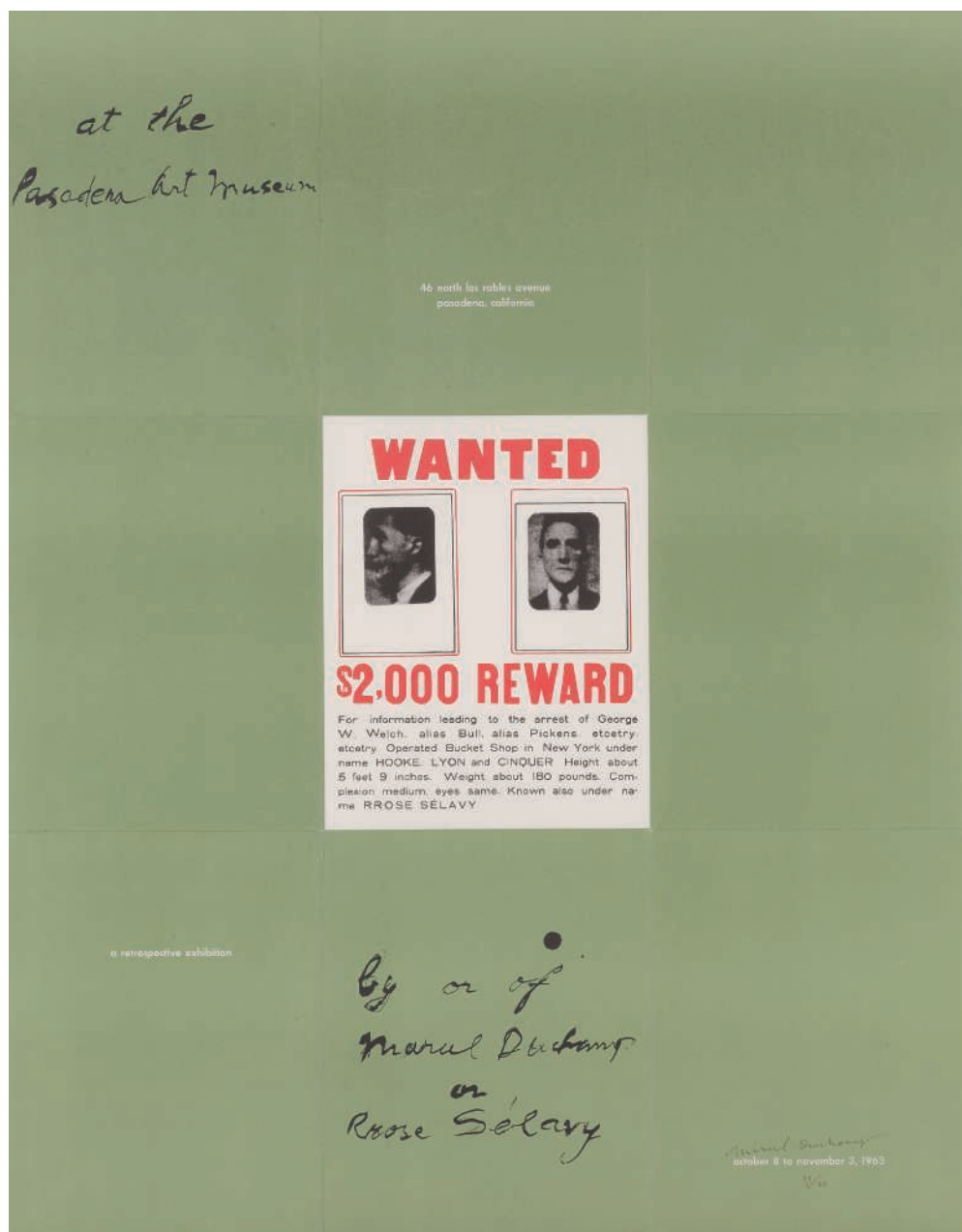
\$4,000-6,000

PROVENANCE:

Tanya Bonakdar Gallery, New York

Acquired from the above by the
present owner





271

MARCEL DUCHAMP (1887-1968)

A Poster Within a Poster: WANTED \$2,000 REWARD

signed and numbered with stamp 'Marcel Duchamp

19/20' (lower right)

poster-printed paper

34 ½ x 27 ¼ in. (87.6 x 69.2 cm.)

Executed in 1963. This example is number 19/20 from a total edition of 300; only the 20 examples comprising the limited edition are both signed and numbered.

\$30,000-40,000

PROVENANCE:

Achim Moeller Fine Art, New York

Acquired from the above by the present owner

EXHIBITED:

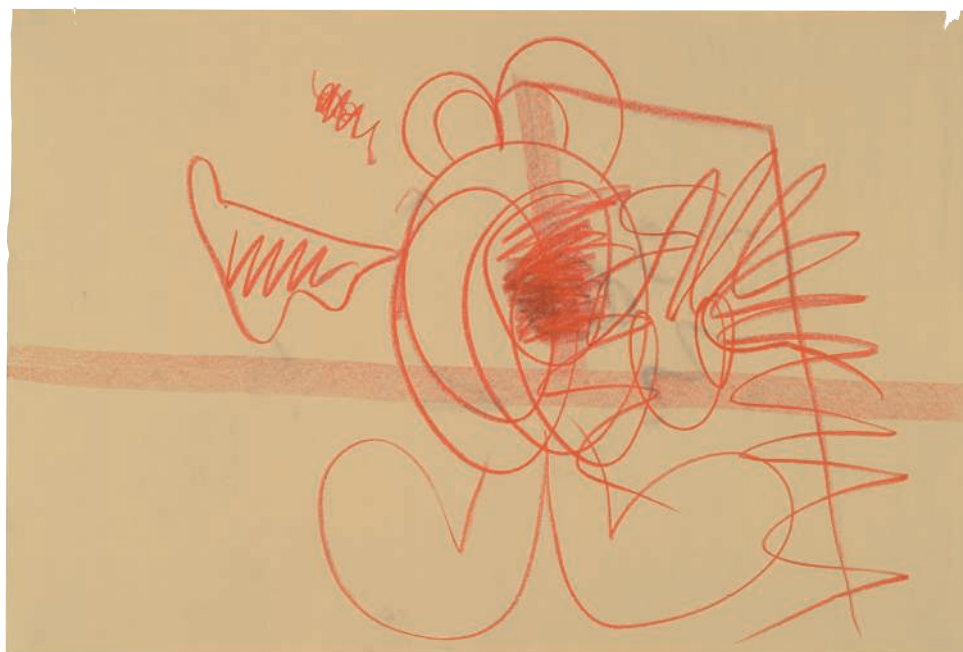
New York, Achim Moeller Fine Art, *Marcel Duchamp:*

The Art of Making Art in the Age of Mechanical

Reproduction, October 1999-January 2000, no. 85

(illustrated).

This work is accompanied by a certificate of authenticity.



272

JOE BRADLEY (B. 1975)

Untitled

signed and dated 'Joe Bradley 14' (on the reverse)

pastel on paper

23 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (60.5 x 91 cm.)

Executed in 2014.

\$7,000-10,000

PROVENANCE:

Gavin Brown's Enterprise, New York

Acquired from the above by the present owner

273

RICHARD TUTTLE (B. 1941)

New Mexico, New York, E, #8

signed, titled and dated "'New Mexico, New York, #8" Richard Tuttle 1998' (on the reverse)

acrylic on fir plywood

14 $\frac{1}{2}$ x 39 $\frac{1}{4}$ in. (36.8 x 99.6 cm.)

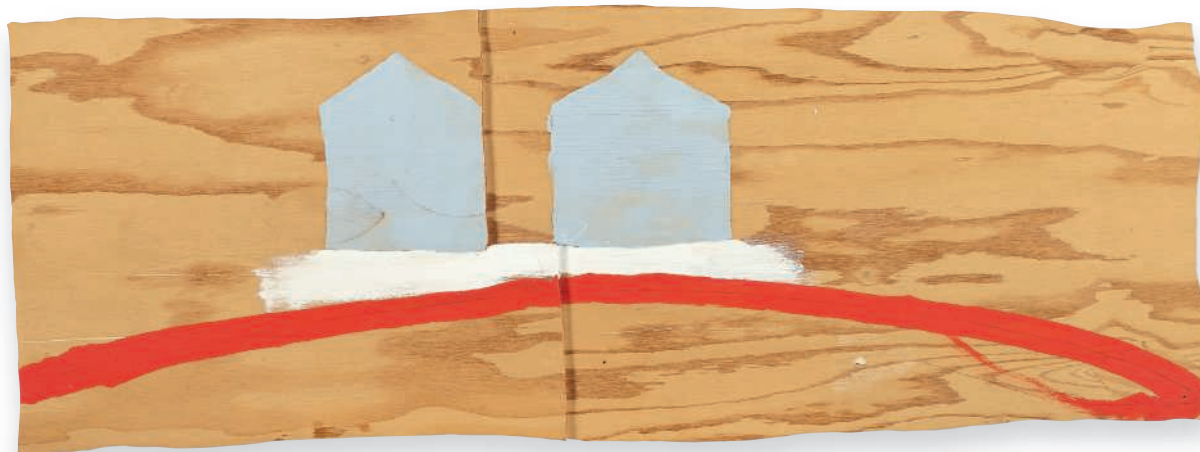
Painted in 1998.

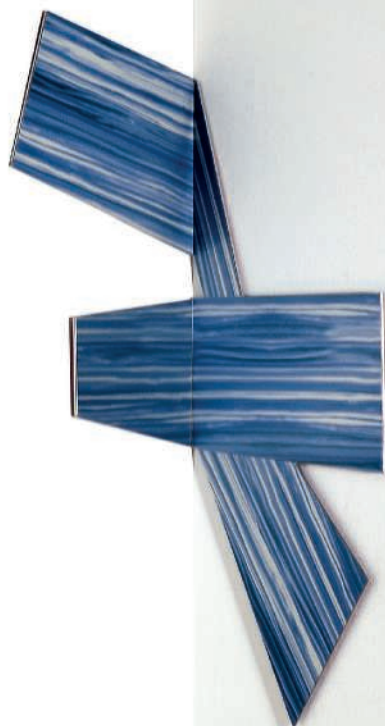
\$18,000-25,000

PROVENANCE:

Sperone Westwater, New York

Acquired from the above by the present owner, 1998





273A

RICHARD ARTSCHWAGER (1923-2013)

Corner Splat II

signed and dated 'Artschwager '09' (on the reverse of the largest element); numbered 'ED. 12/20' (on the reverse of each element)

three elements—laminate on aluminum

overall: 29 ½ x 11 ⅞ x 9 ⅞ in. (74.9 x 30.2 x 25 cm.)

Executed in 2009. This work is number twelve from an edition of twenty unique variants.

\$20,000-30,000

PROVENANCE:

Sprueth Magers, Berlin

Private collection, Munich

Acquired from the above by the present owner

274

FRANZ WEST (1947-2012)

Six Uncle Chairs

each numbered respectively 'P45,' 'P48,' 'P56,' 'P58,'
'P60' and 'P61' (on the rear leg)

woven synthetic textile over steel tubular frame
each: 34 ½ x 19 ¾ x 20 ¼ in. (87.6 x 50.1 x 51.4 cm.)

Executed in 2005. These works are from an open
edition (2001-2010) and are individually designed.

\$70,000-90,000

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt

Acquired from the above by the present owner





275

JONATHAN MEESE (B. 1970)

Vampirermädchen "Metabolismeeese" mit Stoffwechselschulranzen (süß, lecker, milchig, üppig)

signed with the artist's initials and dated twice 'JM 08' (lower right of right element) and signed again and dated twice 'JM 08 08' (upper left of left element); signed twice again, titled and dated again 'J Meese 08 VAMPIERMÄDCHEN "METABOLISMEESE" mit STOFFWECHSELSCHULRANZEN (süß, lecker, milchig, üppig)' (on the reverse of each element)
diptych—oil, acrylic, resin, foam, plastic, fabric, string, color coupler print, canvas and paper collage on canvas
each: 82 ½ x 55 in. (209.6 x 139.7 cm.)
Executed in 2008.

\$15,000-20,000

PROVENANCE:

Contemporary Fine Arts, Berlin
Bortolami Gallery, New York
Acquired from the above by the present owner



276

JONATHAN MEESE (B. 1970)

Napoleon's Elephant

signed with the artist's initials and dated 'JM 06' (left edge); signed twice, dated twice and titled 'Meese 06 NAPOLEON'S ELEFANT Meese 06' (on the reverse)
oil and printed paper collage on canvas
82 ½ x 55 in. (209.5 x 139.7 cm.)
Painted in 2006.

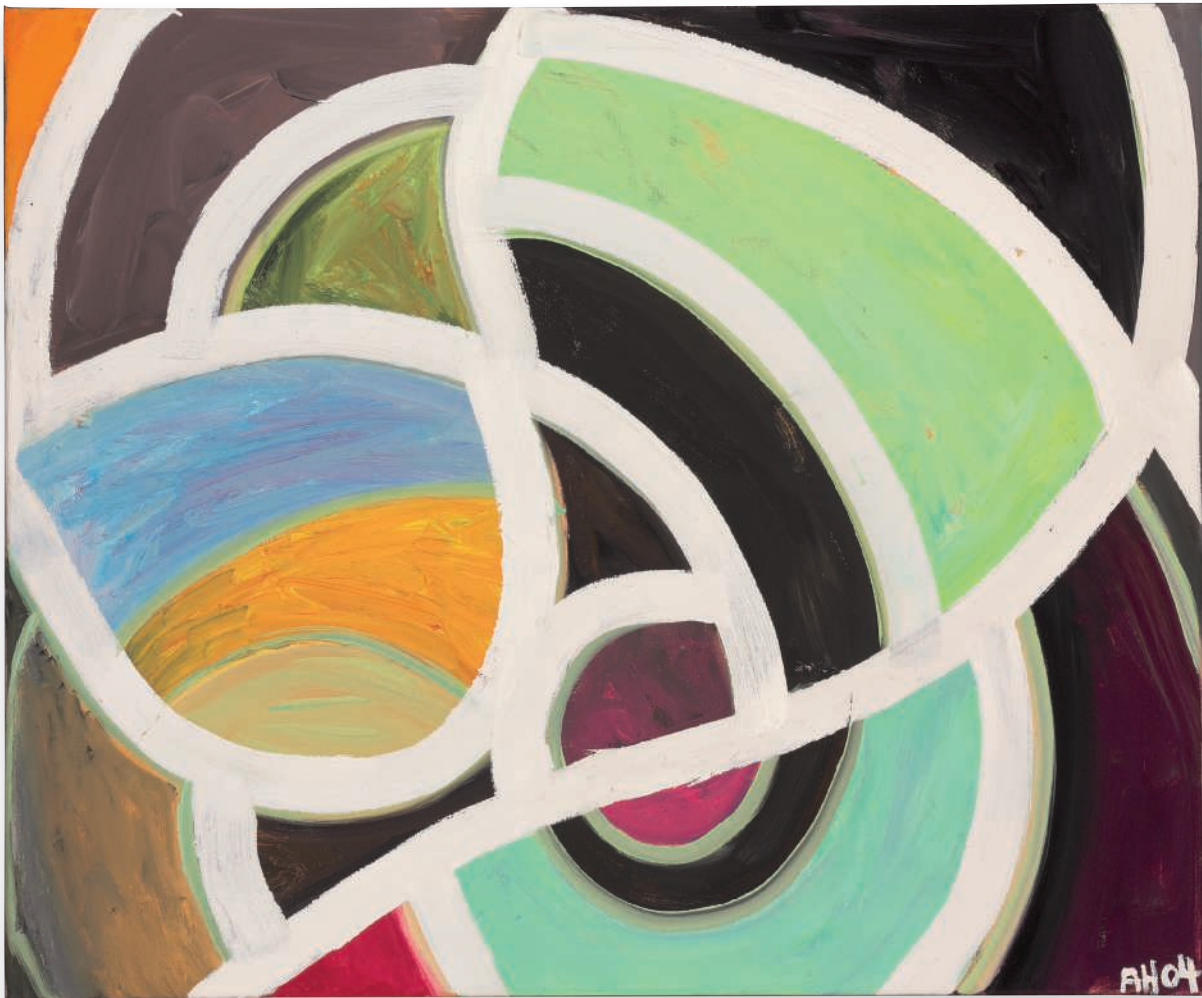
\$10,000-15,000

PROVENANCE:

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

EXHIBITED:

Berlin, Contemporary Fine Arts, *Jonathan Meese: Johnny Come Home*, September-October 2006.



277

ANTON HENNING B. 1964)

Interieur No. 224

signed with the artist's initials and dated 'AH 04'
(lower right)

oil on canvas

19 5/8 x 23 5/8 in. (49.8 x 60 cm.)

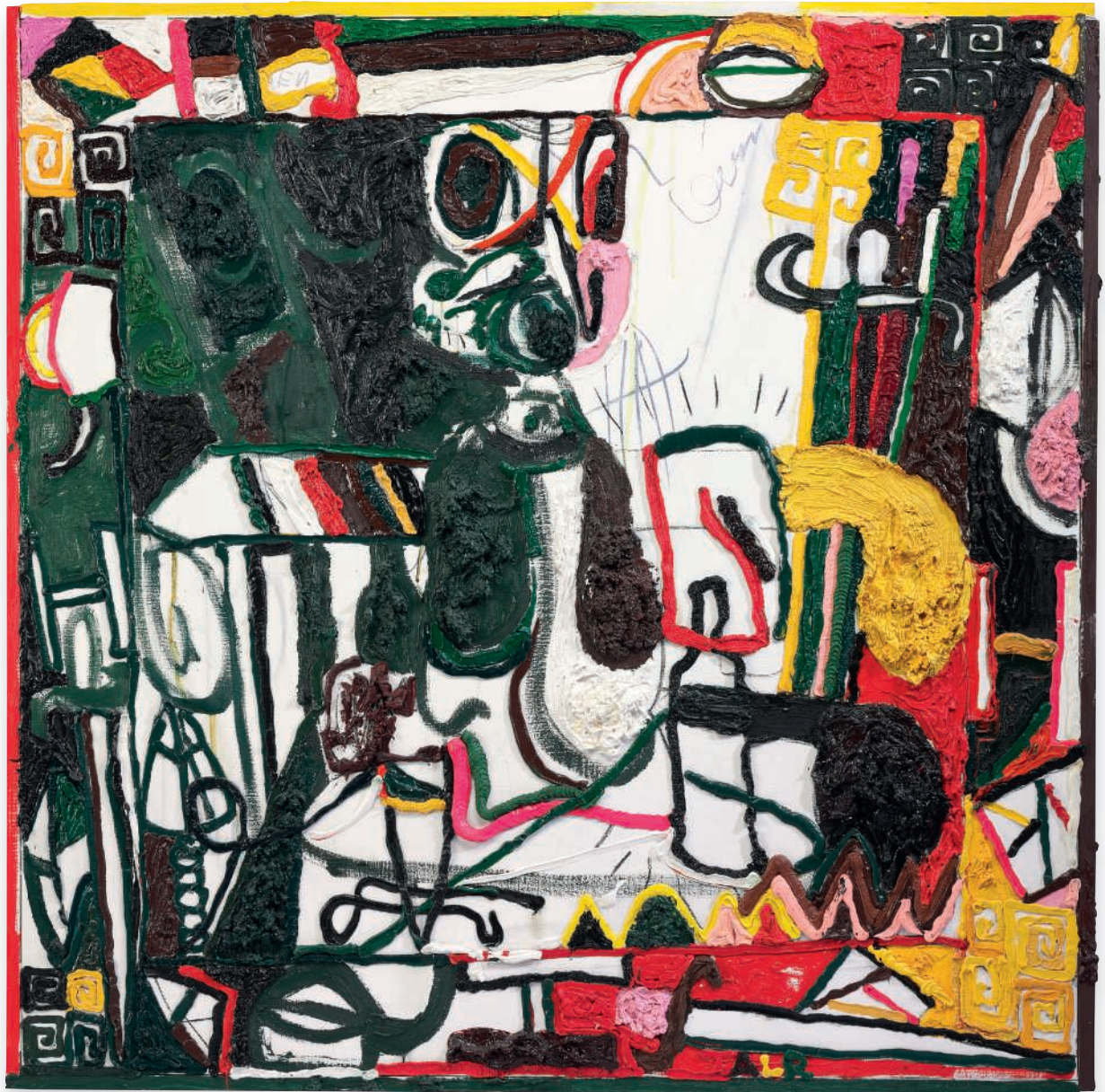
Painted in 2004.

\$6,000-8,000

PROVENANCE:

Arndt and Partner, Berlin

Acquired from the above by the present owner



278

TAL R (B. 1967)

Yellow Hand

signed and titled "Yellow hand" Tal R'
(on the reverse)

oil on canvas in artist's painted frame

overall: 40 1/8 x 40 3/8 in. (101.9 x 102.6 cm.)

Painted in 2006.

\$20,000-30,000

PROVENANCE:

Contemporary Fine Arts, Berlin

Zach Feuer Gallery, New York

Acquired from the above by the present owner



279

BARRY MCGEE (B. 1966)

Untitled (6 Bottle Set)

6 bottles— oil on glass with wire
and wood

27 1/8 x 19 x 3 in.

(68.8 x 48.2 x 7.6 cm.)

Executed in 2006. This work is
unique.

\$15,000-20,000

PROVENANCE:

Roberts & Tilton, Los Angeles
Acquired from the above by the
present owner

280

TONY BEVAN (B. 1951)

In Black

signed twice, titled twice and dated
twice 'Tony Bevan 1987 IN BLACK'
(on the reverse)

pigment and acrylic on canvas

81 1/2 x 63 1/2 in. (207 x 161.3 cm.)

Painted in 1987.

\$20,000-30,000

PROVENANCE:

LA Louver, Venice, CA

Private collection, 1990

By descent from the above to the
present owner

EXHIBITED:

Venice, CA, LA Louver, *The British
Picture*, February-March 1988, p. 25
(illustrated).



281

MARTIN MULL (B. 1943)

The Contemplation of Assets II

triptych—oil on linen

overall: 60 x 156 in. (152.4 x 396.2 cm.)

Painted in 2005.

\$50,000-70,000

PROVENANCE:

Spike Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Las Vegas Museum of Art, *Adventures in a Temperate Climate: A Retrospective of Paintings by Martin Mull*, June-August 2006.



282

MARC QUINN (B. 1964)

Fear of fear

signed, numbered and dated '94 Marc 4'

(on the lower interior edge)

cast lead and iron nails

31 x 20 x 13 in. (78.7 x 50.8 x 33 cm.)

Executed in 1994. This work is number four from an edition of five.

\$25,000-35,000

PROVENANCE:

White Cube, London

Private collection, New York

EXHIBITED:

London, Tate Britain, *Art Now: Marc Quinn: Emotional Detox*, July-August 1995 (another example exhibited).

LITERATURE:

Marc Quinn Incarnate, exh. cat., New York, 1998, no. 21, n.p. (illustrated).



283

DUSTIN YELLIN (B. 1975)

White Tree

resin, acrylic and ink

height: 71 in. (180.3 cm.)

diameter: 16 in. (40.6 cm.)

Executed in 2010.

\$30,000-40,000

PROVENANCE:

Acquired directly from the artist by
the present owner





284

JONATHAN LASKER (B. 1948)

You Invent the Place

signed and dated 'J. Lasker 2001'

(on the overlap)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

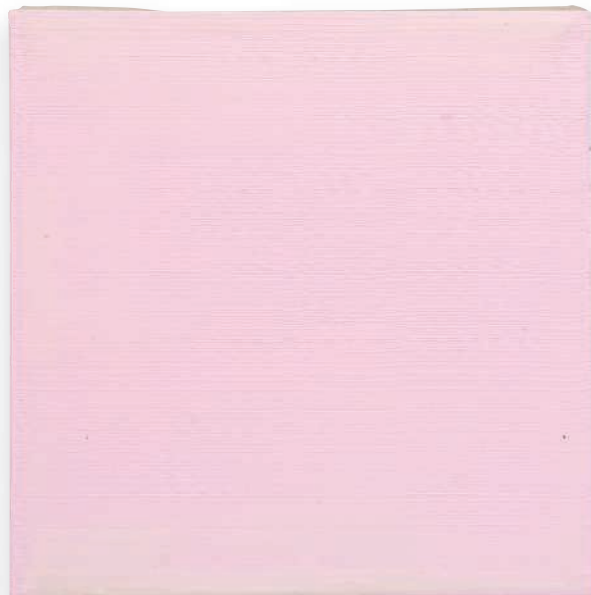
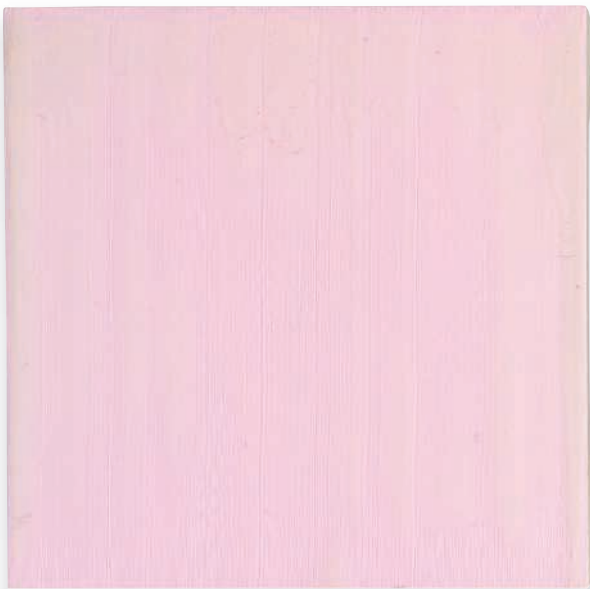
Painted in 2001.

\$10,000-15,000

PROVENANCE:

Sperone Westwater, New York

Acquired from the above by the present owner, 2001



285

JASON MARTIN (B. 1970)

Marylin

signed, titled and dated 'Jason Martin MAR '94

MARYLIN'

(on the reverse of each)

diptych—oil on canvas

each: 12 x 12 x 2 ¾ in.

(30.4 x 30.4 x 6.9 cm.)

Painted in 1994.

\$10,000-15,000

PROVENANCE:

Lisson Gallery, New York

Acquired from the above by the present owner, 1994



286

ROSS BLECKNER (B. 1949)

Induction

signed, titled and dated 'ROSS BLECKNER 1997

INDUCTION' (on the reverse)

oil on linen

84 x 72 in. (213.4 x 182.9 cm.)

Painted in 1997.

\$40,000-60,000

PROVENANCE:

Galerie Ghislaine Hussenot, Paris

Mary Boone Gallery, New York

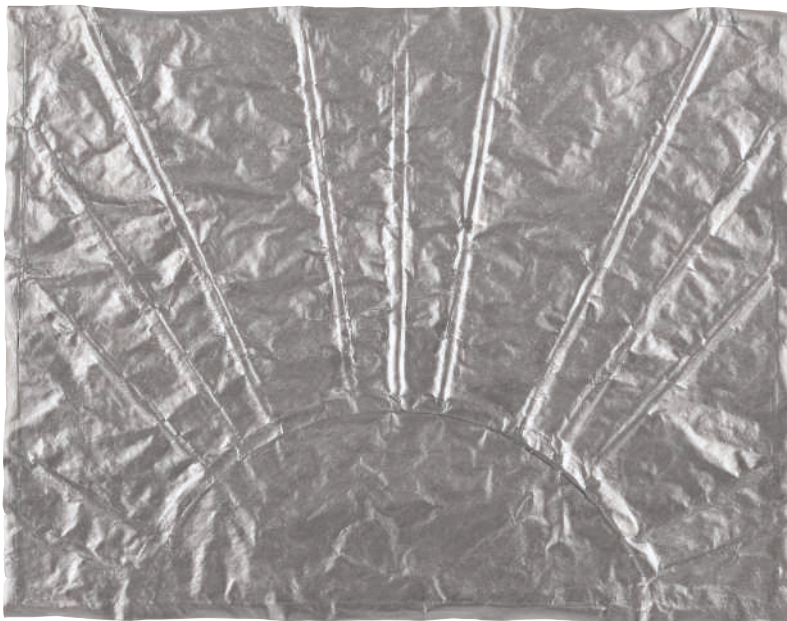
Private collection

Private collection, New York

Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Ghislaine Hussenot, *Ross Bleckner*, 1997.



PROPERTY FROM
A PRIVATE COLLECTION

287

ANNA BARRIBALL (B. 1972)

Silver Window with Flash Yellow

ink, colored pencil, acrylic spray
paint on board

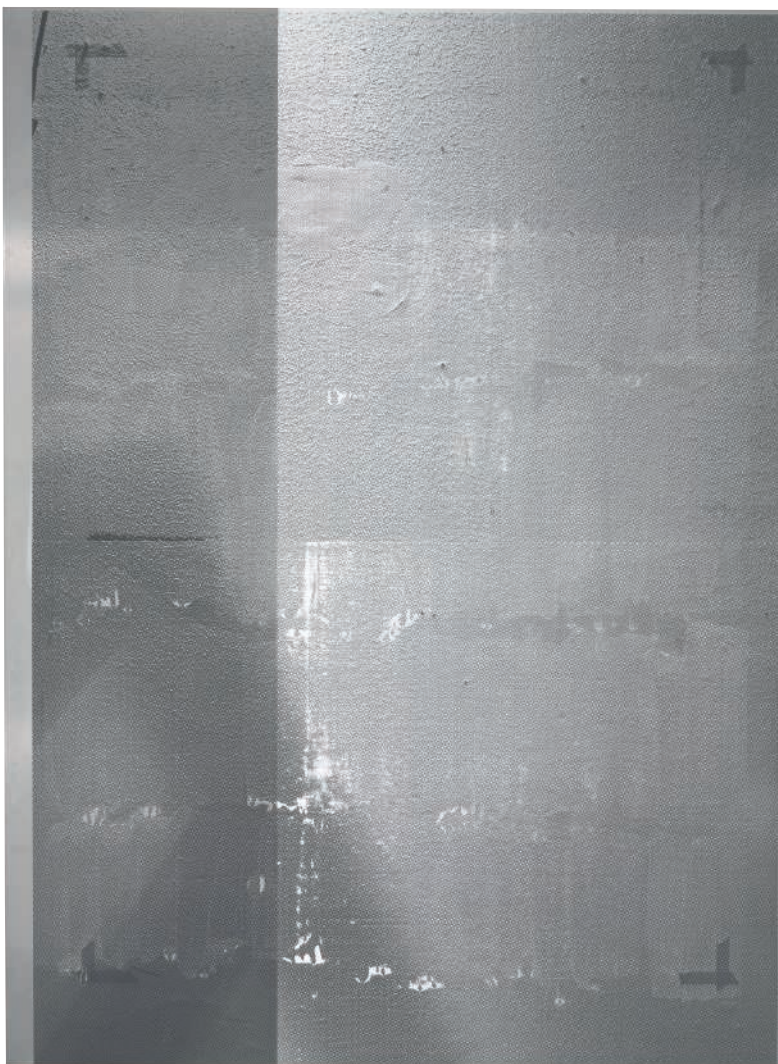
19 ½ x 24 ¾ in. (49.5 x 62.8 cm.)

Executed in 2012.

\$5,000-7,000

PROVENANCE:

Frith Street Gallery, London
Acquired from the above by the
present owner



288

NATHAN HYLDEN (B. 1978)

Untitled

signed, dated and inscribed 'Nathan
Hylden '11 NH2711A' (on the reverse)
enamel on aluminum

77 ¾ x 57 in. (196.5 x 144.7 cm.)

Painted in 2011.

\$15,000-20,000

PROVENANCE:

KÖNIG GALERIE, Berlin
Acquired from the above by the
present owner

289

NATHAN HYLDEN (B. 1978)

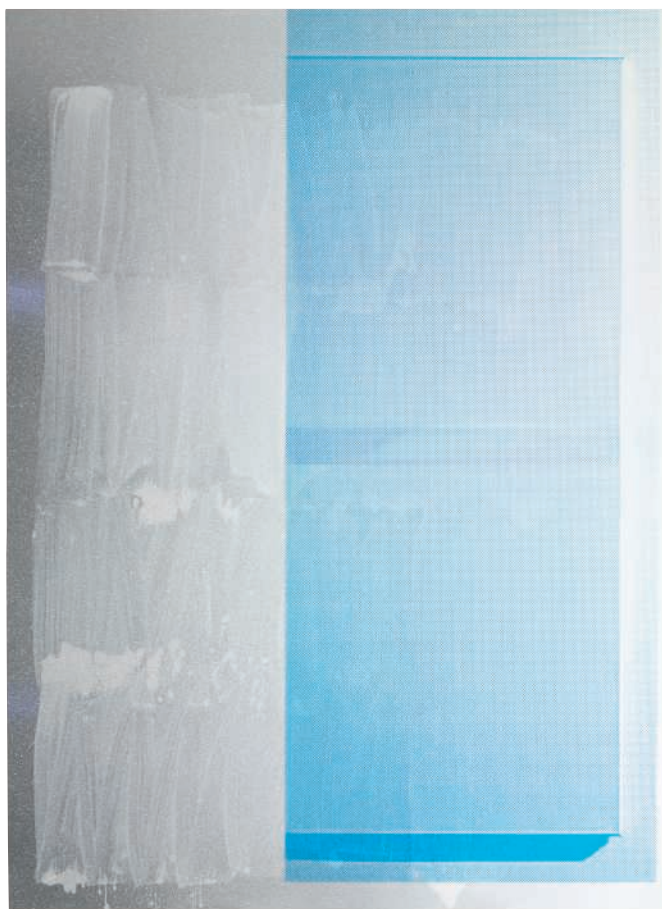
Untitled (4810A)

signed and dated 'NATHAN
HYLDEN '10' (on the reverse)
acrylic on aluminum
77 ½ x 57 in. (196.8 x 144.7 cm.)
Painted in 2010.

\$18,000-22,000

PROVENANCE:

KÖNIG GALERIE, Berlin
Acquired from the above by the
present owner



290

KATRIN FRIDRIKS (B. 1974)

White Flying Stendhal Syndrome

signed, titled and dated 'White
Flying Stendhal Syndrome Fridriks
2014' (on the reverse)
acrylic on canvas
51 ⅞ x 51 ⅞ in. (129.8 x 129.8 cm.)
Painted in 2014.

\$15,000-20,000

PROVENANCE:

Lazarides Rathbone Gallery,
London
Acquired from the above by the
present owner

EXHIBITED:

London, Lazarides Rathbone
Gallery, *Katrin Fridriks: Flying
Awareness*, June-July 2014.





291

JUSTIN ADIAN (B. 1976)

Babylon

signed and dated 'Justin ADIAN
2013' (on the reverse)

oil enamel, spray paint and ester
foam on canvas

99 ¼ x 10 ¼ x 2 ⅞ in.

(252 x 26 x 7.3 cm.)

Executed in 2013.

\$15,000-20,000

PROVENANCE:

The National Exemplar Gallery,
New York

Acquired from the above by the
present owner

PROPERTY FROM
A PRIVATE COLLECTION

292

SARA VANDERBEEK (B. 1976)

Untitled XIII

six elements—plaster and paint

overall: 72 x 6 x 8 in.

(182.8 x 15.2 x 20.3 cm.)

Executed in 2012.

\$15,000-20,000

PROVENANCE:

The Approach Gallery, London

Acquired from the above by the
present owner





293

MARK FLOOD (B. 1957)

Fabled Bridge

signed, titled and dated "'FABLED BRIDGE"

Mark Flood 6-29-2014' (on the overlap)

acrylic on canvas

60 x 40 in. (152.4 x 101.6 cm.)

Painted in 2014.

\$20,000-30,000

PROVENANCE:

Peres Projects, Berlin

Acquired from the above by the present owner



294

MARK FLOOD (B. 1957)

Regulation Forcefield

signed, titled and dated "REGULATION
FORCEFIELD" 4-9-14 Mark Flood' (on the overlap)

acrylic on canvas

72 x 48 in. (182.9 x 121.9 cm.)

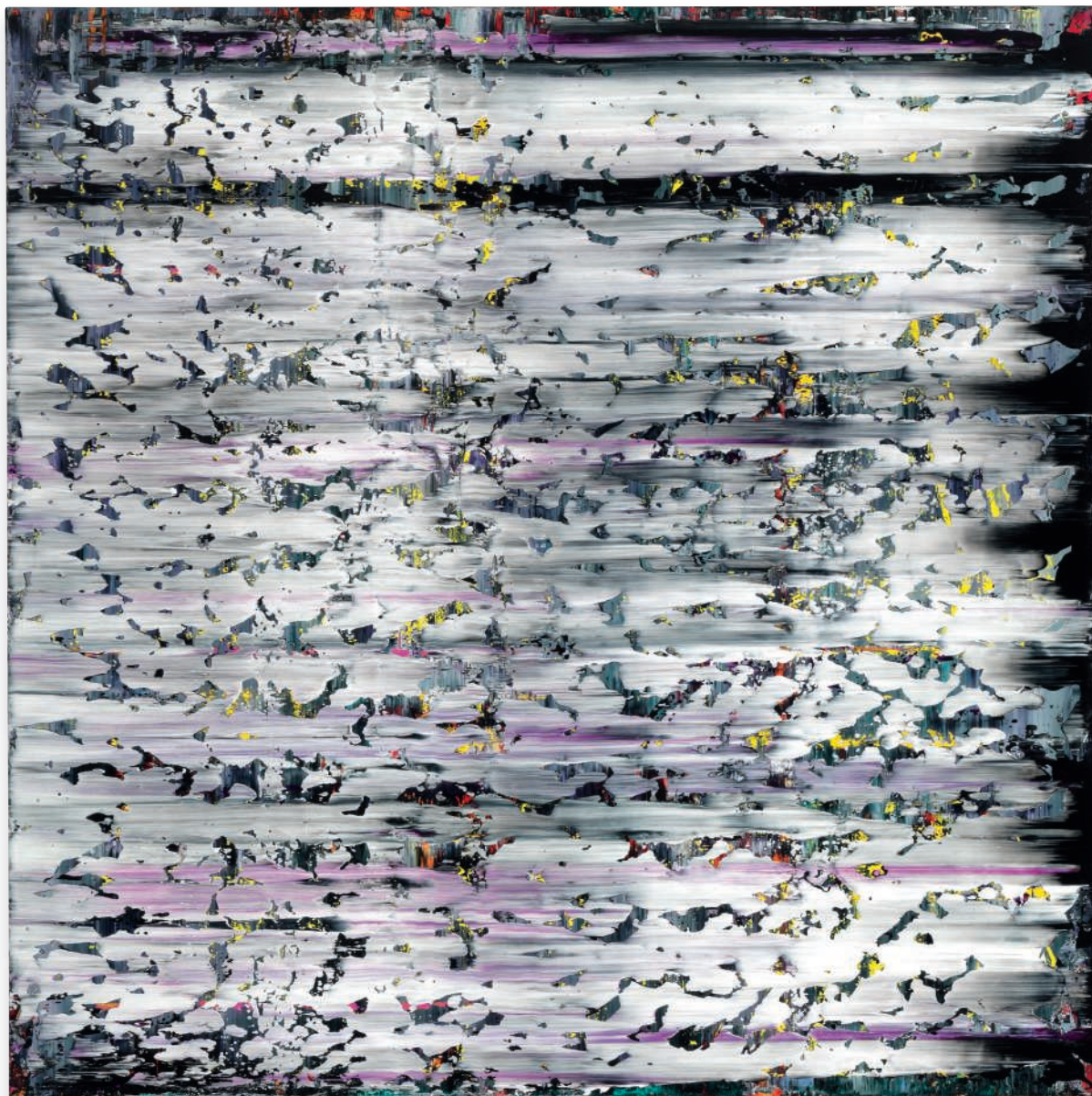
Painted in 2014.

\$40,000-60,000

PROVENANCE:

Zach Feuer Gallery, New York

Acquired from the above by the present owner



295

STANLEY CASSELMAN (B. 1963)

IR-44-26

signed, titled and dated 'STANLEY CASSELMAN "IR-44-26" 2014' (on the reverse)

oil on canvas

74 x 74 in. (187.9 x 187.9 cm.)

Painted in 2014.

\$35,000-45,000

PROVENANCE:

Allouche Gallery, New York

Acquired from the above by the present owner



296

STANLEY CASSELMAN (B. 1963)

LUMINOR-1-30

signed, titled and dated 'STANLEY CASSELMAN
"LUMINOR-1-30" 2014' (on the reverse)

oil on canvas

65 1/8 x 65 1/8 in. (165.4 x 165.4 cm.)

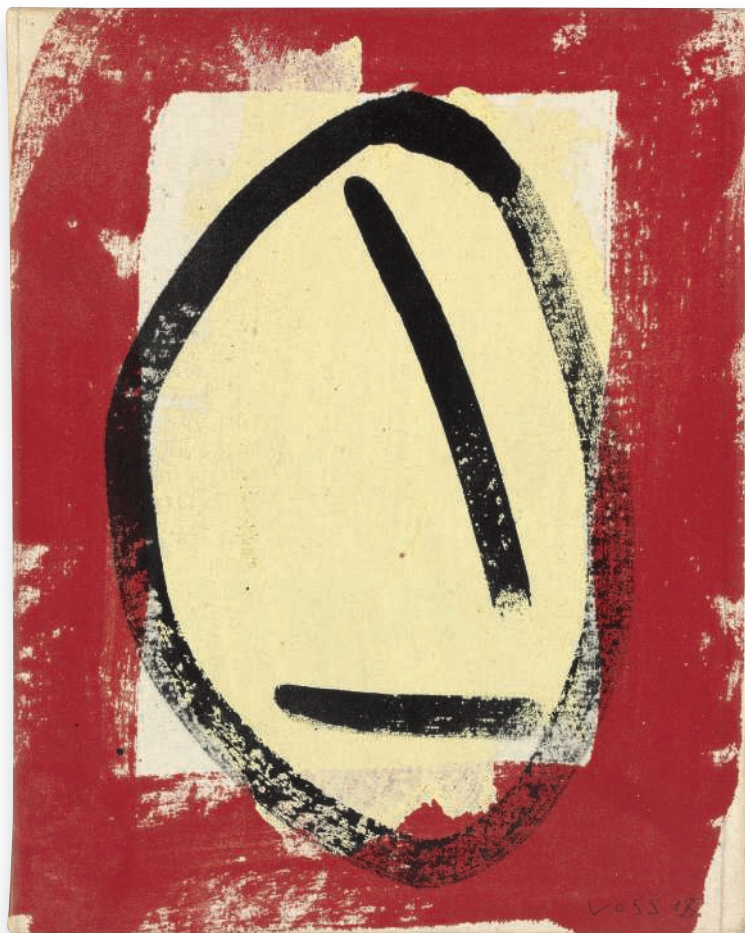
Painted in 2014.

\$20,000-30,000

PROVENANCE:

Private collection, New York

Acquired from the above by the present owner



297

JAN VOSS (B. 1936)

Pionniers

signed and dated 'Voss 08'

(lower right)

acrylic on canvas

9 3/8 x 7 3/8 in. (23.8 x 18.7 cm.)

Painted in 2008.

\$2,000-3,000

PROVENANCE:

Galerie Lelong, Paris

Acquired from the above by the
present owner, 2008



298

ANDREW MASULLO (B. 1957)

4027

signed, titled and dated '4027.

Masullo. 03-04.'

(on the stretcher bar)

oil on canvas

11 x 14 in. (27.9 x 35.5 cm.)

Painted in 2003-04.

\$7,000-10,000

PROVENANCE:

Daniel Weinberg Gallery,

Los Angeles

Private Collection, Malibu

299

**DAVID MCDERMOTT
(B. 1952) AND
PETER MCGOUGH
(B. 1958)**

Old Boy Friends- 1918

signed and dated '1918 McDermott
+ McGough' (on the canvas
element)

oil on canvas and wood
construction

39 x 43 in. (99 x 109.2 cm.)

Executed in 1987.

\$18,000-25,000

PROVENANCE:

Massimo Audiello Gallery,
New York

Acquired from the above by the
present owner, 1988



PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

•300

**YVONNE JACQUETTE (B.
1934)**

29th Street Night View

oil on canvas

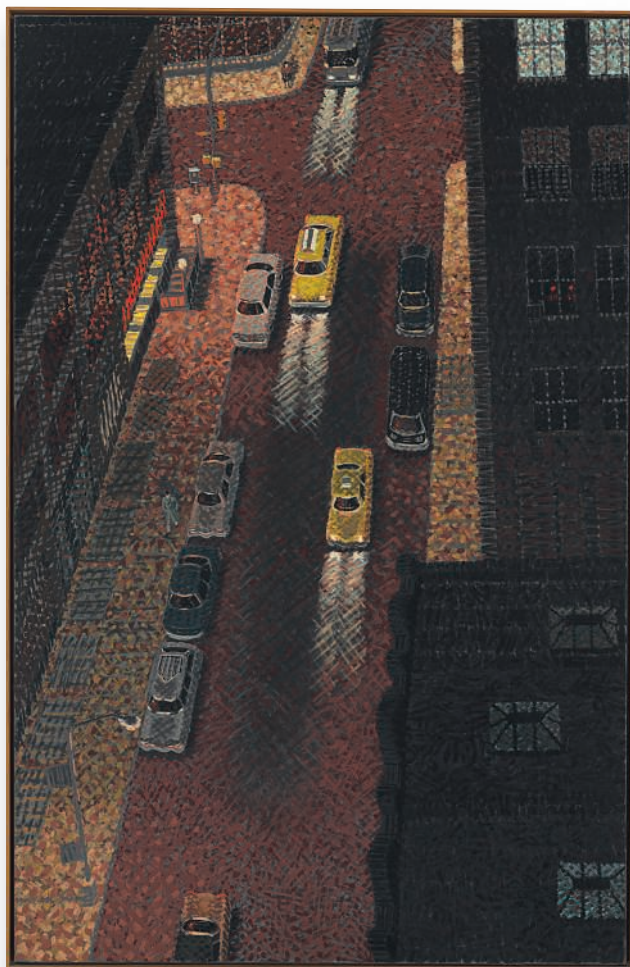
68 1/8 x 44 1/8 in. (173 x 112 cm.)

Painted in 1979.

\$3,000-5,000

PROVENANCE:

Brooke Alexander Inc., New York
Acquired from the above by the
present owner



FIRST OPEN Post-War and Contemporary Art

PROPERTY FROM
A DISTINGUISHED CORPORATE COLLECTION

301

JUAN USLÉ (B. 1954)

Naranja

vinyl, dispersion and pigment on canvas

78 x 44 in. (198.1 x 111.7 cm.)

Executed in 1992.

\$15,000-20,000

PROVENANCE:

John Good Gallery, New York

Acquired from the above by the present owner



•302

PAUL WONNER (1920-2008)

Still Life with Painting and Postcard by Raffael

acrylic on canvas

77 x 55 in. (195.5 x 139.7 cm.)

Painted in 1976.

\$20,000-30,000

PROVENANCE:

Private collection, San Francisco

SFMOMA auction, 1998

Acquired at the above sale by the present owner

EXHIBITED:

San Francisco Museum of Modern Art, *Paul Wonner: Abstract Realist*, October-November 1981.





PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

303

MARCEL DZAMA (B. 1974)

Untitled

signed 'Marcel Dzama' (lower right)
ink, watercolor and rootbeer on
paper

14 x 11 in. (35.5 x 27.9 cm.)

Executed in 2003.

\$2,000-3,000

PROVENANCE:

Richard Heller Gallery, Los Angeles
Acquired from the above by the
present owner, 2003

304

SU-EN WONG (B. 1973)

Think Pink

signed, titled and dated 'Su-en
Wong Think Pink 2005'
(on the reverse)

acrylic, colored pencil and paper
collage on painted paper

43 ¾ x 84 in. (109.8 x 213.3 cm.)

Executed in 2005.

\$6,000-8,000

PROVENANCE:

Private collection, Arizona



PROPERTY FROM A PRIVATE WEST
COAST COLLECTION

305

**IONA ROZEAL BROWN (B.
1966)**

*a3 #10 (down-ass emperor
qianlong)*

acrylic on paper

86 x 58 ½ in. (218.4 x 148.5 cm.)

Painted in 2003.

\$6,000-8,000

PROVENANCE:

Caren Golden Fine Art, New York

Acquired from the above by the
present owner, 2004

EXHIBITED:

Santa Monica Museum of Art, *Black
Belt*, October 2003-January 2004,
p. 31 (illustrated).

Hartford, Wadsworth Atheneum
Museum of Art, *Matrix 152: Iona
Rozeal Brown*, March-June 2004.



PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION

306

JOHN WESLEY (B. 1928)

Palm's Daughters

signed, titled and dated "'PALM'S
DAUGHTERS" John Wesley 1968'
(lower left)

graphite and wax crayon on paper
15 ½ x 20 ¼ in. (39.3 x 51.4 cm.)

Executed in 1968.

\$10,000-15,000

PROVENANCE:

Robert Elkon Gallery, New York

Acquired from the above by the
present owner

EXHIBITED:

New York, Robert Elkon Gallery,
Drawing and Watercolor Show,
February 1969.



307

ROBIN RHODE (B. 1976)

Untitled (Basin)

ten elements—chromogenic print
mounted on museum board
11 ½ x 17 ⅞ in. (29.2 x 45.4 cm.)
Executed in 2005. This work is
number two
from an edition of five plus one
artist's proof.

\$15,000-20,000

PROVENANCE:

Perry Rubenstein Gallery, New York
Acquired from the above by the
present owner



PROPERTY FROM A PRIVATE WEST
COAST COLLECTION

308

VIK MUNIZ (B. 1961)

*Sisyphus, after Tiziano (from
Pictures of Junk)*

signed and dated 'Vik Muniz 2005'
(on a label affixed to the reverse)
chromogenic print
50 x 40 in. (127 x 101.6 cm.)
Executed in 2005. This work is
number five from an edition of six
plus four artist's proofs.

\$20,000-30,000

PROVENANCE:

Sikkema Jenkins & Co., New York
Acquired from the above by the
present owner, 2005

EXHIBITED:

Bologna, MAMbo, *Vertigo: Il Secolo
di arte off-media dal Futurismo al
Web*, May–November 2007, pp. 417
and 458, no. 571 (another example
exhibited and illustrated).

LITERATURE:

P. Corrêa do Lago, *VIK MUNIZ Obra
Completa 1987-2009, Catálogo
Raisonné*, Rio de Janeiro, 2009, p.
562 (another example illustrated).



309

JOE BLACK (B. 1971)

Experimental

signed, titled, numbered and dated
'JOE BLACK. EXPERIMENTAL
2014 Edition AP 1' (on the reverse)
9000 painted test tubes on
aluminum
56 ¾ x 56 ¾ in. (144.1 x 144.1 cm.)
Executed in 2014. This work is
the artist's proof aside from three
unique variants.

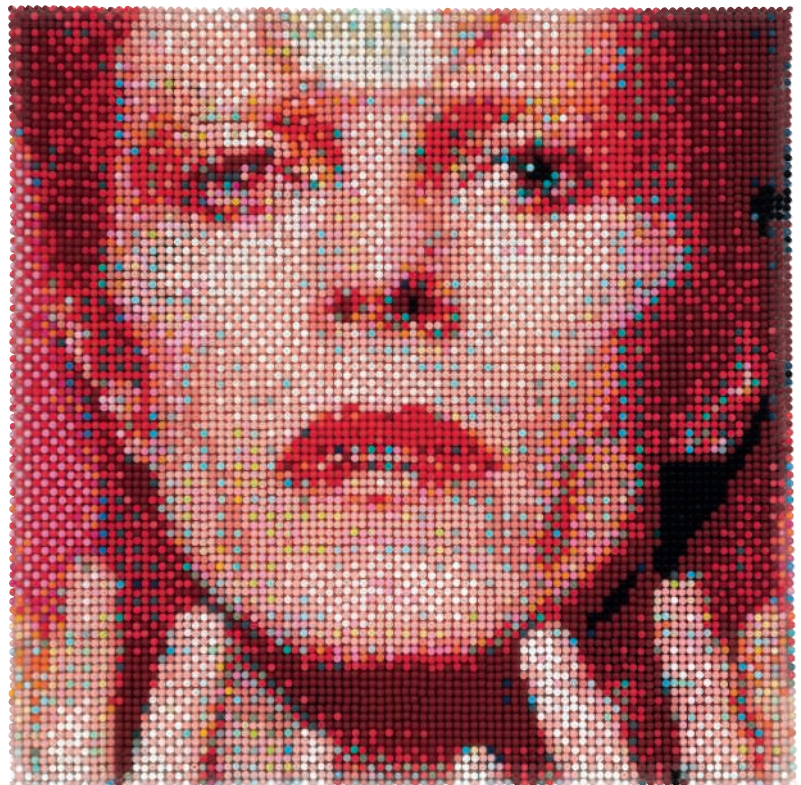
\$25,000-35,000

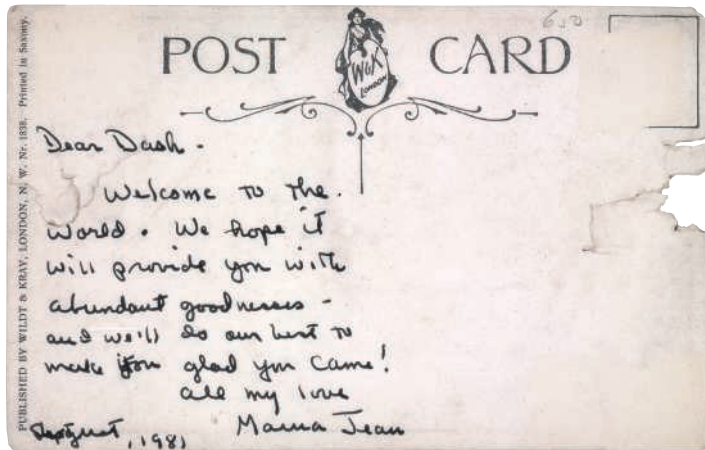
PROVENANCE:

Opera Gallery, Singapore
Acquired from the above by the
present owner

EXHIBITED:

Opera Gallery London, *The Many
Faces of Bowie*, June-August 2013
(another example exhibited and
illustrated).
Opera Gallery London, *Joe Black
Ways of Seeing*, October-November
2013, pp. 10-11 (another example
exhibited and illustrated).





310

DASH SNOW (1981-2009)

BLOW

diptych—photographs

58 ¾ x 37 ½ in. (149.2 x 95.2 cm.)

37 ½ x 58 ¾ in. (95.2 x 149.2 cm.)

Executed in 2005. This work is from an edition of three.

\$15,000-20,000

PROVENANCE:

Deitch Projects, New York

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION

311

RICKY SWALLOW (B. 1974)

Standing Mask (bone)

patinated bronze

7 ⅞ x 5 ⅞ x 3 ⅞ in. (20 x 15 x 8 cm.)

Executed in 2010. This work is unique.

\$10,000-15,000

PROVENANCE:

Stuart Shave/Modern Art, London

Acquired from the above by the present owner



312

PETRA CORTRIGHT (B. 1986)

+deer +monitoring +data

digital painting on aluminum

47 ¾ x 63 ¾ in. (121.3 x 161.9 cm.)

Executed in 2013.

\$15,000-20,000

PROVENANCE:

Steve Turner Contemporary,
Los Angeles

Acquired from the above by the
present owner



313

**GEORGE SUGARMAN
(1912-1999)**

Black X

polychrome wood

50 ½ x 56 x 31 in.

(128.2 x 142.2 x 78.7 cm.)

Executed in 1964.

\$10,000-15,000

PROVENANCE:

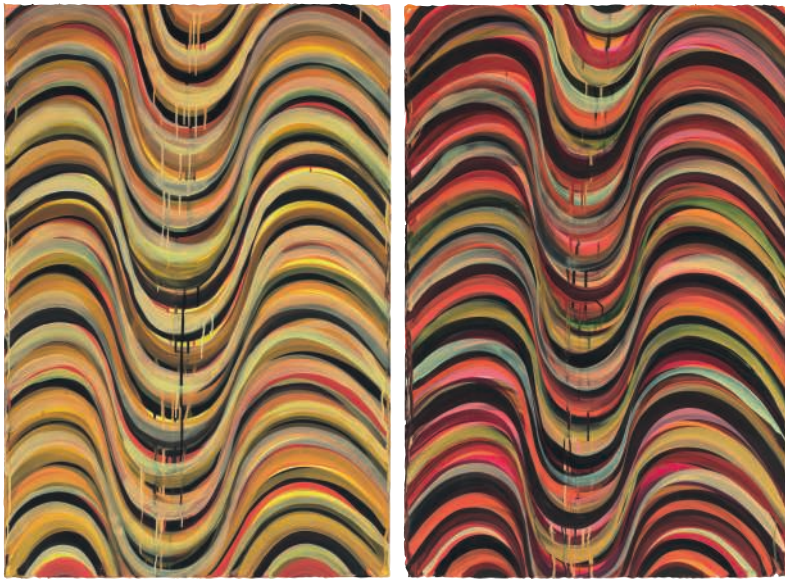
Galerie Ziegler, Zurich

Acquired from the above by the
present owner

EXHIBITED:

Basel, Leverkusen, Berlin and
Amsterdam, *George Sugarman:*
Plasktiken, Collagen, Zeichnungen,
1969-1970.





•314

KARIN DAVIE (B. 1965)

In Out, In Out Drawing #1 & #2
signed and dated 'Davie '93' (lower right of each element); signed with the artist's initials and titled 'In Out In Out Drawing #1' (on the reverse of the left element); signed with the artist's initials and titled 'In Out In Out Drawing #2' (on the reverse of the right element)
diptych—gouache on paper
each: 44½ x 30 in. (113 x 76.2 cm.)
Painted in 1993.

\$3,000-5,000

PROVENANCE:

Jason Rubell Gallery, Florida
Acquired from the above by the present owner, 1993



315

NIKOLAS GAMBAROFF (B. 1979)

Untitled

signed and dated 'N. Gambaroff 2011' (on the reverse)
newsprint and acrylic on canvas
72 ½ x 48 ¼ in. (184.1 x 109.8 cm.)
Executed in 2011.

\$10,000-15,000

PROVENANCE:

Galerie Balice Hertling, Paris
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Balice Hertling, *Der Herrische Säugling*, May-July 2011.

PROPERTY FROM A PRIVATE
COLLECTION

316

FRANK GERRITZ (B. 1964)

Nurse

signed twice, titled and dated
'FRANK GERRITZ "NURSE" 2009
Gerritz' (on the backing board)
paintstick on printed paper
11 ½ x 8 ⅝ in. (29.2 x 21.9 cm.)
Painted in 2009.

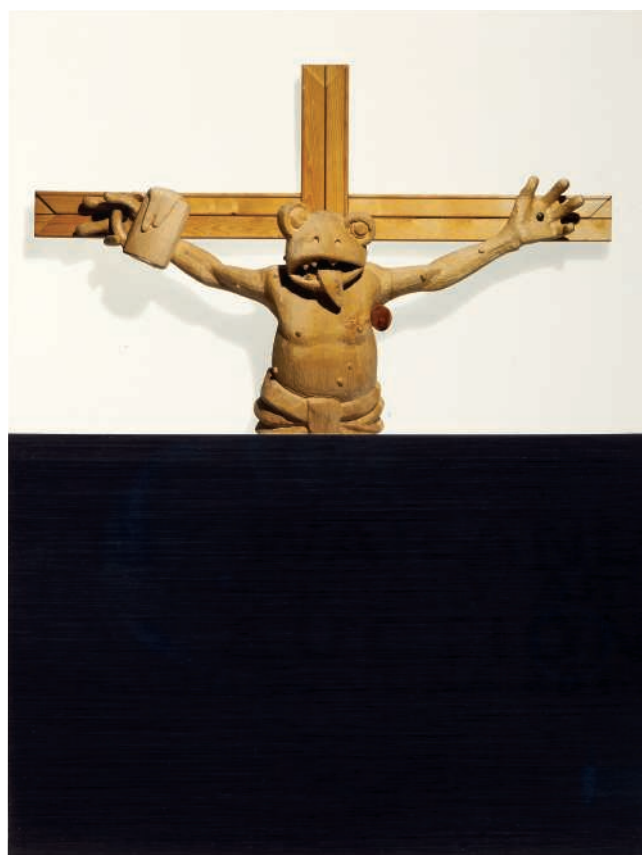
Fred the Frog Rings the Bell

signed twice, titled and dated
'FRANK GERRITZ "FRED THE
FROG RINGS THE BELL" 2011
Gerritz' (on the backing board)
paintstick on printed paper
10 ½ x 7 ¾ in. (26.6 x 19.6 cm.)
Painted in 2011.

\$8,000-12,000

PROVENANCE:

Pablo's Birthday, New York
Acquired from the above by the
present owner





317

**GABRIELE DE SANTIS
(B. 1983)**

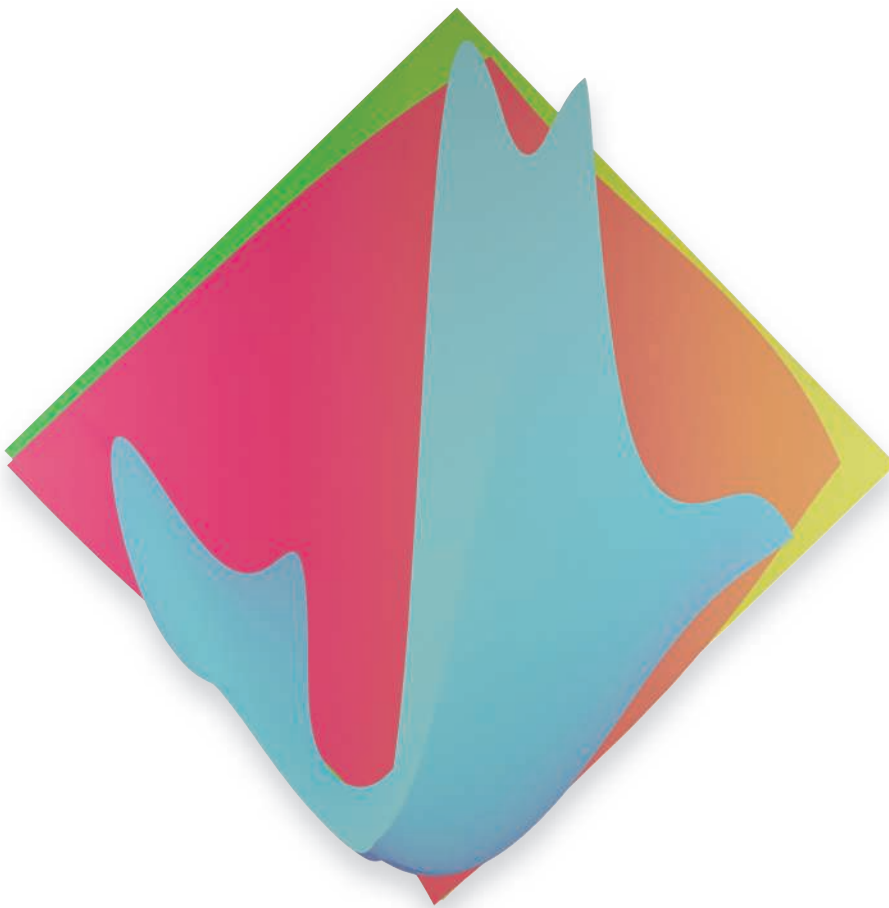
Three of Us

three elements—acrylic on marble
laid on panel in artist's frame
each: 30 x 22 ½ in. (76.2 x 57.2 cm.)
Executed in 2014.

\$4,000-6,000

PROVENANCE:

Artuner Gallery, London
Acquired from the above by the
present owner



318

ARTIE VIERKANT (B. 1986)

*Image Object Sunday 2
December 2014 6:08pm*

signed, titled and dated 'Artie
Vierkant 14 IMAGE OBJECT
SUNDAY 2 DECEMBER 2014
6:08PM' (on the reverse)
UV print on Dibond
79 7/8 x 79 3/4 in. (203 x 202.5 cm.)
Executed in 2014.

\$6,000-8,000

PROVENANCE:

Artuner Gallery, London
Acquired from the above by the
present owner

319

**NICK DARMSTAEDTER
(B. 1988)**

Hell Rell

oxidized copper on canvas mounted
on panel

60 x 48 in. (152.4 x 121.9 cm.)

Executed in 2013.

\$10,000-15,000

PROVENANCE:

Private collection, Los Angeles
Acquired from the above by the
present owner



320

**MARCELLO LO GIUDICE
(B. 1957)**

Blu Eden

signed, titled and dated 'BLU EDEN
Lo Giudice 2014' (on the reverse)

oil and pigment on canvas

55 1/8 x 55 1/8 in. (140 x 140 cm.)

Executed in 2014.

\$25,000-35,000

PROVENANCE:

Opera Gallery Geneva, acquired
directly from the artist
Acquired from the above by the
present owner





321

**ANDREAS SŁOMINSKI
(B. 1959)**

xHBy306z

expanded and extruded
polystyrene, spackle and paint
80 ½ x 60 x 11 ⅞ in. (204.4 x 152.4 x
30.1 cm.)

Executed in 2006.

\$7,000-10,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the
present owner

EXHIBITED:

New York, Metro Pictures, *xHByz*,
May-June 2006.



322

LEIF RITCHEY (B. 1975)

Untitled

acrylic on canvas
94 x 65 in. (238.7 x 165.1 cm.)
Painted in 2013.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by
the present owner

323

PAUL WINSTANLEY (B. 1954)

Lounge II

signed, titled and dated 'Winstanley

Lounge II 1992' (on the reverse)

oil on canvas

63 x 70 ¼ in. (160 x 178.4 cm.)

Painted in 1992.

\$8,000-12,000

PROVENANCE:

Kettle's Yard, Cambridge

Acquired from the above by the
present owner



324

STEFAN KÜRTEEN (B. 1963)

Berufsschule

signed, titled and dated

'BERUFSSHULE Stefan Kürten

2006' (on the reverse)

acrylic on canvas

35 ¼ x 43 ¼ in. (89.5 x 109.8 cm.)

Painted in 2006.

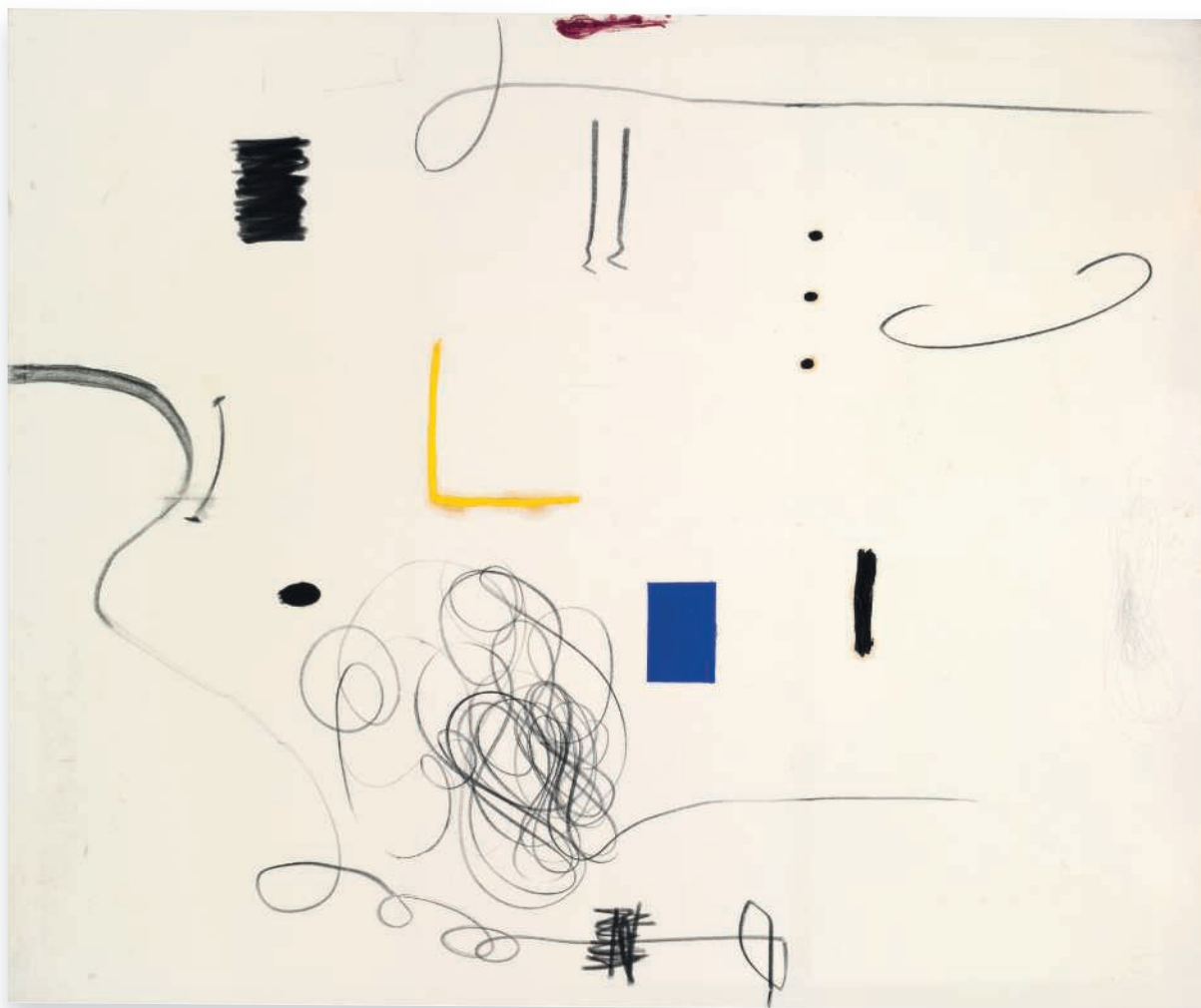
\$6,000-8,000

PROVENANCE:

Thomas Dane, London

Acquired from the above by the
present owner





325

CHRISTIAN ROSA (B. 1982)

Untitled

signed and dated 'Christian Rosa 2014' (on the overlap)

charcoal, oil stick, oil and graphite on canvas

78 ½ x 94 ¼ in. (199.3 x 239.3 cm.)

Executed in 2014.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner



326

LOS CARPINTEROS (EST. 1992)

El Camino

signed and dated 'Los Carpinteros 2003' (lower right)

watercolor and graphite on paper

89 x 80 1/8 in. (226 x 203.5 cm.)

Executed in 2003.

\$40,000-60,000

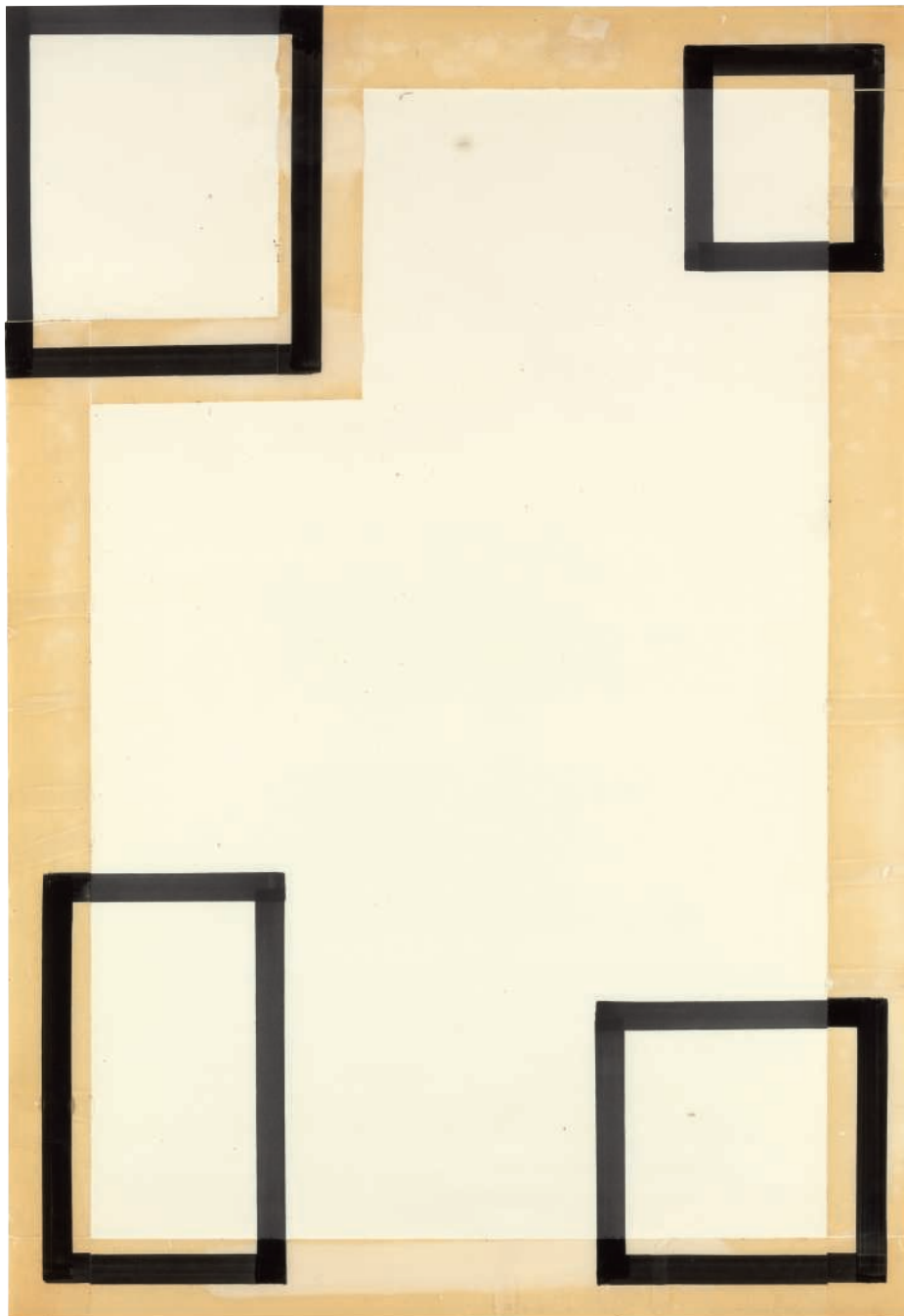
PROVENANCE:

Anthony Grant Gallery, New York

Acquired from the above by the present owner

LITERATURE:

D. Sánchez and M. Valdés, *Los Carpinteros Handwork: Constructing the World*, Cologne, 2011, p. 306 (illustrated).



327

KISHIO SUGA (B. 1944)

Squares without Edge

signed in English and Japanese and dated

'Kishio Suga 1973' (on the reverse)

ink and vinyl tape on paper

30 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (78.1 x 53.9 cm.)

Executed in 1973. This work is accompanied by a certificate of authenticity signed by the artist.

\$10,000-15,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner

328

**LAWRENCE WEINER
(B. 1942)**

The Cradle Does Rock

signed with the artist's initials and
dated 'L.W. NYC 2006' (lower right)
graphite, gouache and silver paint
on paper

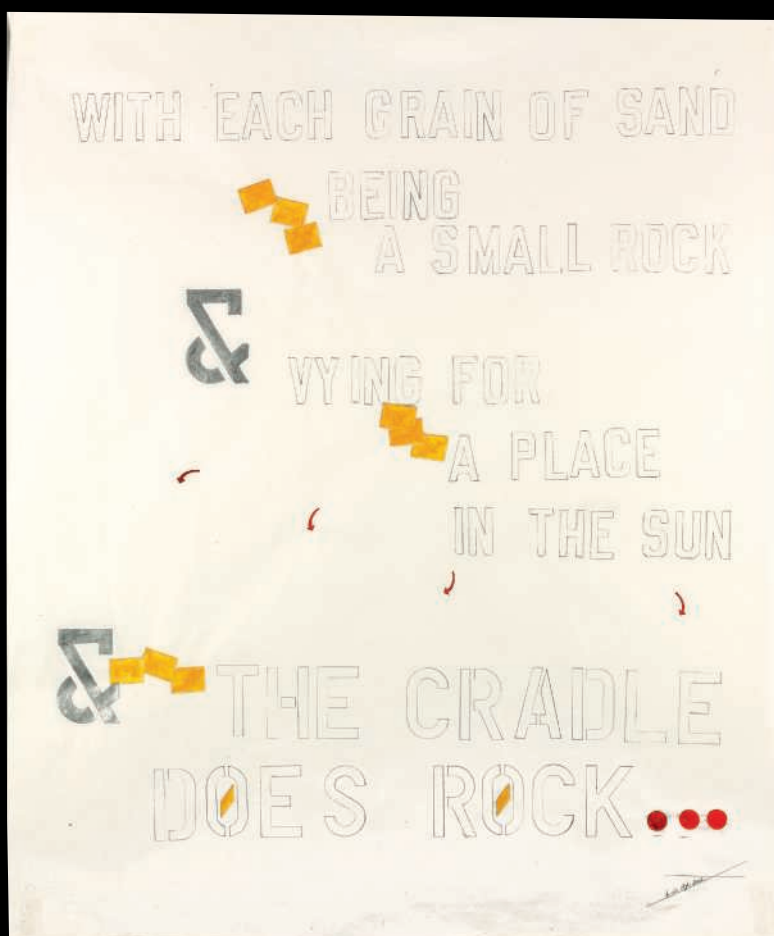
39 x 32 in. (99 x 81.2 cm.)

Executed in 2006.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by
the present owner



329

ADAM MCEWEN (B. 1965)

Untitled Text Msg.

signed with the artist's initials 'AM'
(lower right)

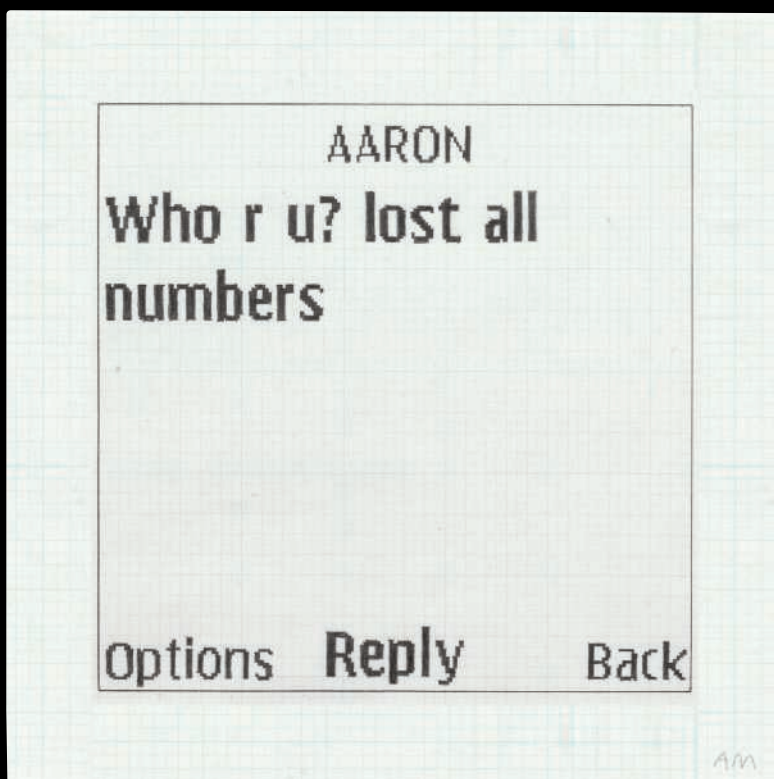
graphite on archival graph paper
7 3/4 x 7 1/8 in. (19.6 x 20 cm.)

Drawn in 2006.

\$6,000-8,000

PROVENANCE:

Nicole Klagsbrun, New York
Acquired from the above by the
present owner





330

JOHANNES WOHNSEIFER
(B. 1967)

Selbstportrait NR. 3 (After CW)

signed and dated 'J Wohnseifer
2006' (on the reverse)

acrylic on aluminum

55 1/8 x 39 1/4 in. (140 x 99.7 cm.)

Painted in 2006.

\$3,000-4,000

PROVENANCE:

KÖNIG GALERIE, Berlin

Acquired from the above by the
present owner, 2006



331

JOHANNES WOHNSEIFER
(B. 1967)

Spam Painting No. 28 (S6 Slaves)

signed and dated 'J Wohnseifer
2006' (on the reverse)

acrylic on aluminum

55 x 78 3/4 in. (139.7 x 200 cm.)

Painted in 2006.

\$2,000-3,000

PROVENANCE:

KÖNIG GALERIE, Berlin

Acquired from the above by the
present owner, 2006

EXHIBITED:

Miami, The Moore Space,
Conditions of Display, April-July
2007.



332

SHARON LOCKHART (B. 1964)

Manioc production: Elenilde Correa, Elaine Correa, Neide Correa, Mariana Correa, Denize Correa, and Maria Correa. Santa Rita Community, River Aripuana, Brazil 1999

signed, numbered and dated 'S Lockhart % 1999' (on the reverse of Elenilde Correa)

six elements- chromogenic prints in artist's frames

each: 24 x 19 in. (60.9 x 48.2 cm.)

overall: 24 x 139 in. (60.9 x 353 cm.)

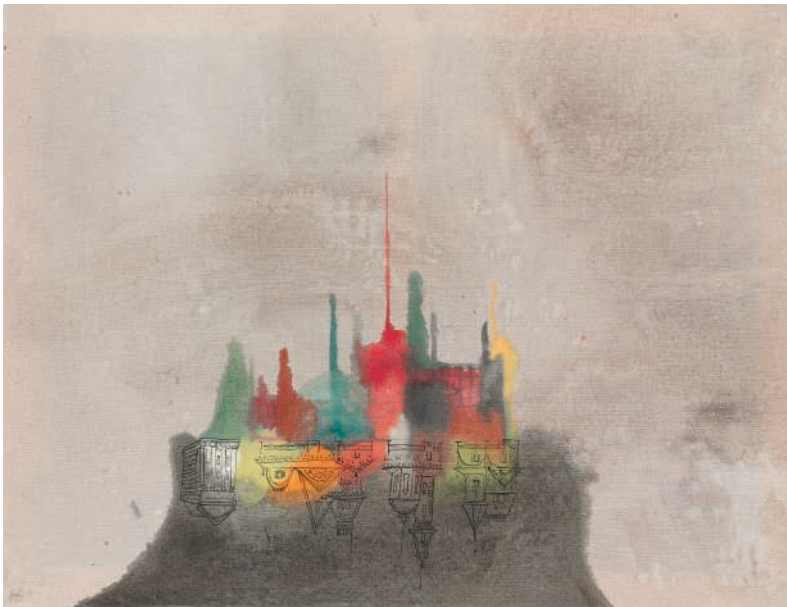
Executed in 1999. This work is number three from an edition of eight.

\$5,000-7,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner



333

**FRIEDRICH KUNATH
(B. 1974)**

Untitled

signed and dated '2007 Friedrich
Kunath' (on the overlap)
watercolor and gouache on canvas
25 ½ x 33 ¼ in. (64.7 x 84.4 cm.)
Painted in 2007.

\$8,000-12,000

PROVENANCE:

Andrea Rosen Gallery, New York
Acquired from the above by the
present owner, 2011



334

**CHRISTIAN HOLSTAD
(B. 1972)**

*Helping Hands in a Year of
Thirteen Moons Hold Mirrors
to Change My Make-Up (Visual
Diary of Princess Middlefinger)*

thread, leather, make-up contacts,
make up, taxidermy eyes, fiberfill,
lace and high heel shoes
wall element: 40 x 40 in. (101.6 x
101.6 cm.)

left and right element, each: 156 in.
(396.2 cm.)

overall: dimensions variable
Executed in 2005.

\$2,000-3,000

PROVENANCE:

Daniel Reich Gallery, New York
Acquired from the above by the
present owner

335

CHARLES MAYTON (B. 1974)

*Bidhaus Series Interior House
Painting*

acrylic, enamel, collage, large
format photocopy and vinyl on
wood

48 x 35 ¾ in. (121.9 x 90.8 cm.)

Executed in 2010.

\$6,000-8,000

PROVENANCE:

Front Desk Apparatus, New York
Acquired from the above by the
present owner



336

CHARLES MAYTON (B. 1974)

Untitled (In an Off-White Room)

oil and printed paper collage on cut
hollow-core door

36 x 33 ⅞ in. (91.4 x 86 cm.)

Executed in 2011.

\$5,000-7,000

PROVENANCE:

Front Desk Apparatus, New York
Acquired from the above by the
present owner





337

PHILIPPE PERROT (B. 1967)

La Haine (L'amour au bord du gouffre)

signed with the artist's initials, titled and dated 'Portrait/Paysage LA HAINE P.P. 2007 (L'amour au bord du gouffre)' (on the reverse)
oil, eosin, betadine and gentian violet on canvas
19 ¾ x 25 ½ in. (50.1 x 64.7 cm.)
Executed in 2007.

\$8,000-12,000

PROVENANCE:

Art : Concept, Paris
Acquired from the above by the present owner

EXHIBITED:

Miami, Moore Space, *French Kissing in the USA*, December 2007-March 2008.



338

IDA EKBLAD (B. 1980)

Untitled

signed with the artist's initials 'I.E.' (lower right)
oil on canvas
78 ¾ x 63 in. (200 x 160 cm.)
Painted in 2011.

\$20,000-30,000

PROVENANCE:

Greene Naftali, New York
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE WEST
COAST COLLECTION

339

CHITRA GANESH (B. 1975)

Her Garden

chromogenic print mounted on
foam core

39 x 55 in. (99 x 139.7 cm.)

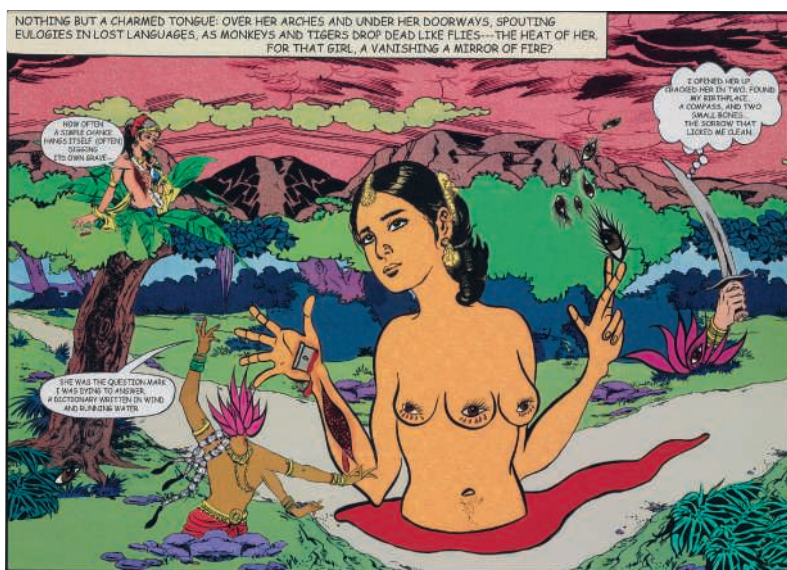
Executed in 2006. This work is
number one from an edition of five.

\$4,000-6,000

PROVENANCE:

Exit Art, New York

Acquired from the above by the
present owner, 2006



PROPERTY FROM A PRIVATE WEST
COAST COLLECTION

340

**ROBERT COLESCOTT
(1925-2009)**

Food For Thought

signed and dated 'R Colescott 90'
(lower left); signed again, titled
and dated again "'FOOD FOR
THOUGHT" © R. Colescott 1990'
(on the frame)

acrylic on canvas

15 7/8 x 14 1/4 in. (40.3 x 36.1 cm.)

Painted in 1990.

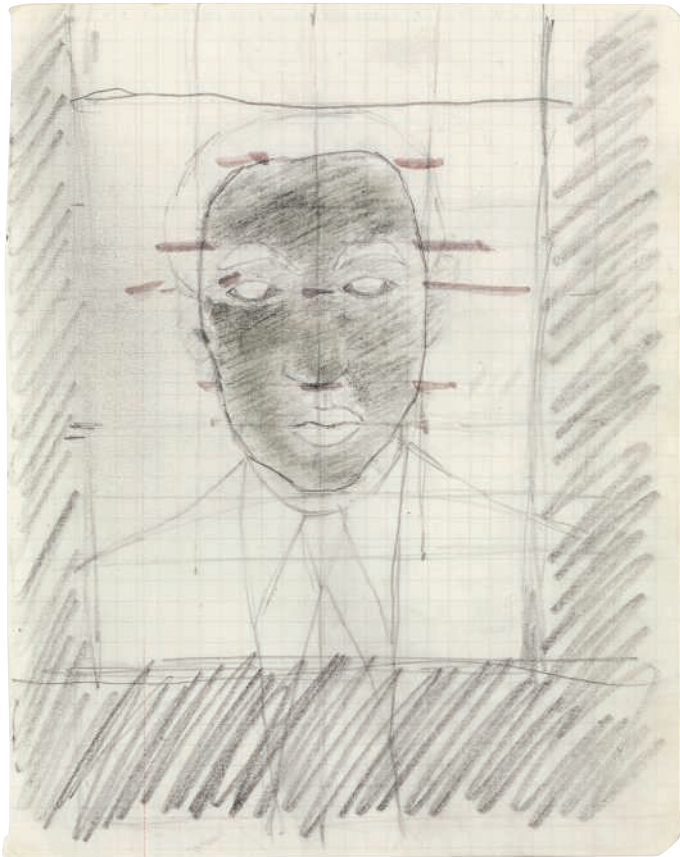
\$10,000-15,000

PROVENANCE:

Phyllis Kind Gallery, Chicago

Acquired from the above by the
present owner, 1997





341

LUC TUYMANS (B. 1958)

Untitled

signed and dated 'Luc Tuymans '78'
(on the reverse)

ink and graphite on paper

8 1/8 x 6 3/8 in. (20.6 x 16.1 cm.)

Executed in 1978.

\$6,000-8,000

PROVENANCE:

Taro Nasu, Tokyo

Acquired from the above by the
present owner



PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION

342

NEIL WELLIVER (1929-2005)

Two Nudes (Twice)

signed 'Welliver' (lower right)

oil on canvas

71 3/4 x 60 1/4 in. (182.2 x 153 cm.)

Painted in 1970.

\$20,000-30,000

PROVENANCE:

Alexandre Gallery, New York

Acquired from the above by the
present owner, 2004

343

**CHRISTOPH STEINMEYER
(B. 1967)**

Die Grossen Blumen des Dr. Moireau

signed, titled and dated "'Die
grossen Blumen des Dr. Moireau"
Christoph Steinmeyer 2005'
(on the reverse)

oil on canvas

67 $\frac{3}{8}$ x 54 $\frac{7}{8}$ in. (171.1 x 139.4 cm.)

Painted in 2005.

\$20,000-30,000

PROVENANCE:

Elizabeth Dee, New York

Acquired from the above by the
present owner



344

NAM HONG (B. 1956)

La Montagne

signed twice and dated 'Nam Hong
Nam Hong 2012' (lower right);

signed again and dated 'Nam Hong
2012' (on the reverse)

acrylic and paper collage on canvas

31 $\frac{5}{8}$ x 39 $\frac{3}{8}$ in. (80.3 x 99.9 cm.)

Executed in 2012.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by
the present owner





PROPERTY FROM
A PRIVATE WEST COAST COLLECTION

345

E.V. DAY (B. 1967)

Mummified Barbie

Barbie Doll, bees wax and twine

12 $\frac{3}{4}$ x 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.

(32.3 x 8.8 x 6.3 cm.)

Executed in 2000.

PROVENANCE:

Henry Urbach Architecture,
New York

Acquired from the above by the
present owner, 2001

Mummified Barbie

signed and dated 'EVD 1999'

(on the reverse)

Barbie Doll, bees wax and twine

12 $\frac{3}{4}$ x 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.

(32.3 x 8.8 x 6.3 cm.)

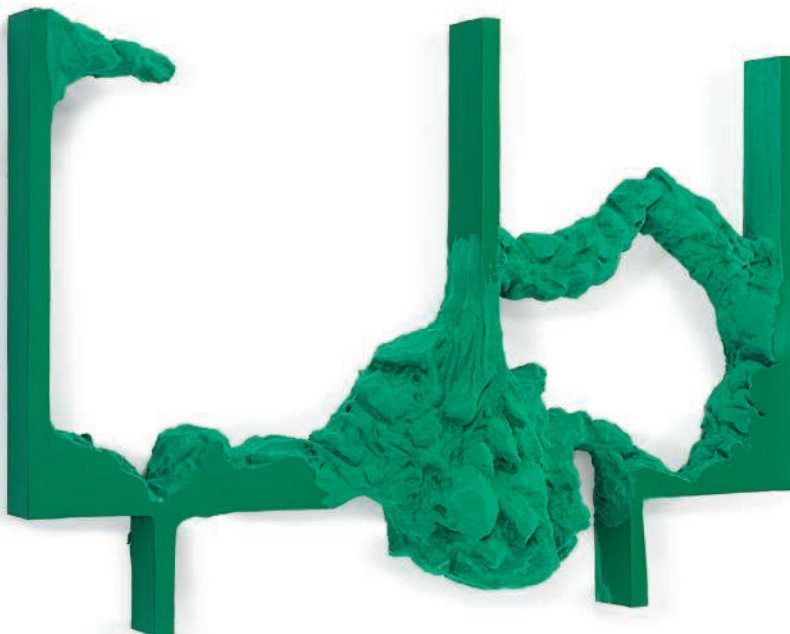
Executed in 1999.

PROVENANCE:

Track 16 Gallery, Los Angeles

Acquired from the above by the
present owner, 1999

\$4,000-6,000



346

CHARLES LONG (B. 1958)

In Every Dream Home a Heart Ache

flocking and enamel over wood,
plaster and styrofoam

46 $\frac{1}{4}$ x 65 x 9 $\frac{1}{4}$ in.

(117.4 x 165.1 x 23.4 cm.)

Executed in 1996.

\$10,000-15,000

PROVENANCE:

Shoshana Wayne Gallery,
Santa Monica

Acquired from the above by the
present owner

EXHIBITED:

Santa Monica, Shoshana Wayne
Gallery, *Our Bodies, Our Shelves*,
May-July 1996, no. 7.

PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

•347

GARY STEPHAN (B. 1942)

How Things Happen - A Fountain

signed, titled and dated "'How

Things Happen- A Fountain"

Stephan May 1978' (on the reverse)

acrylic on canvas

72 ¼ x 47 ¾ in. (183.5 x 121.2 cm.)

Painted in 1978.

\$800-1,200

PROVENANCE:

Mary Boone Gallery, New York

Acquired from the above by the
present owner



348

ANALIA SABAN (B. 1980)

Slab Foundation #20

concrete on linen

28 x 24 x 2 ½ in.

(71.1 x 60.9 x 6.3 cm.)

Executed in 2013.

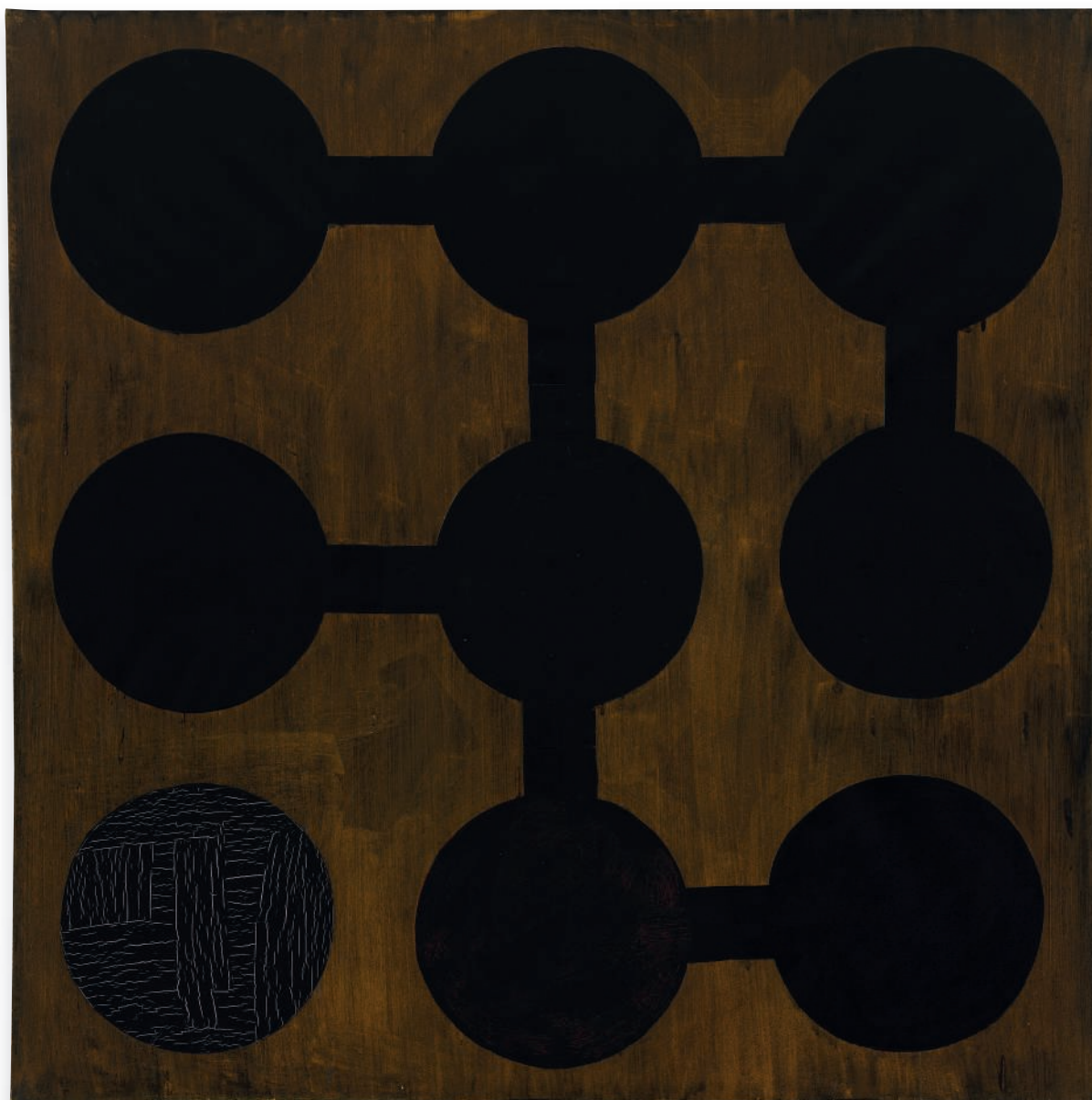
\$12,000-18,000

PROVENANCE:

Praz-Delavallade, Paris

Acquired from the above by the
present owner





349

WILHELM SASNAL (B. 1972)

Untitled (District)

signed and dated 'WILHELM SASNAL 2000/2003'
(on the overlap)

oil on canvas

75 x 74 ¼ in. (190.5 x 188.6 cm.)

Painted in 2000-2003.

\$20,000-30,000

PROVENANCE:

Galerie Johnen + Schöttle, Cologne

Private collection

Private collection, New York

Acquired from the above by the present owner



350

JOSEPH KOSUTH (B. 1945)

The Revolution Collage

signed 'Kosuth' (lower left); titled 'the revolution collage' (on the reverse)

newsprint, paper collage, and resin mounted on canvas
in artist's frame

36 5/8 x 24 5/8 in. (93 x 62.5 cm.)

Executed in 1964.

\$8,000-12,000

PROVENANCE:

Private collection, acquired directly from the artist, 1964
By descent from the above to the present owner

END OF SALE



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Wednesday	2 March	10.00 am – 5.00 pm
Thursday	3 March	10.00 am – 5.00 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email firstopenonline@christies.com to schedule a viewing.

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Contact Number: (212) 707 5914

Email: firstopenonline@christies.com

Courtesy the artist and Garth Greenan Gallery, New York.



1

EL ANATSUI (B. 1944)

Diaspora

signed, dated and numbered 'El 2012 XII/XX'
Archival dyes printed on cotton, hand stitched,
printed and fabricated by Dyenamix, New York
48 x 52 in. (121.9 x 132 cm.)
Executed in 2012. This work is artist proof XII
from an edition of 35 plus 20 artist proofs
numbered with Roman numerals, published
by Parkett Editions, New York and Zurich.

\$3,000-5,000



2

DAVID HAMMONS (B. 1942)

African American Flag

signed 'Hammons' (lower right corner)
printed fabric with painted wooden pole
flag: 8 x 12 in. (20.3 x 30.4 cm)
pole: 19 3/4 in. (50.1 cm.)
Executed in 1989. This work is from
an edition of 100.

\$15,000-20,000



3

ALLAN D'ARCANDELO (1930-1998)

Constellation

signed, dated, inscribed and titled
'© Allan D'Arcangelo Kenoza Lake, N.Y. 1971
"Constellation" 116' (on the reverse)
acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1971.

\$12,000-18,000



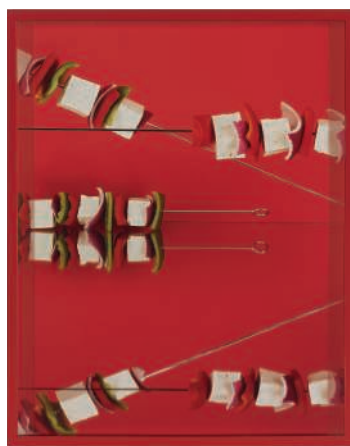
4

TOM OTTERNESS (B. 1952)

Death Figure

signed, dated and numbered
'© T. Otterness '86 3/5' (on the lower edge)
bronze
7 1/2 x 5 x 5 3/8 in. (19 x 12.7 x 13.6 cm.)
Executed in 1986. This work is number three
from an edition of five.

\$10,000-15,000



5

ELAD LASSRY (B. 1977)

Skewers

c-print in artist's frame
14 1/2 x 11 1/2 (36.8 x 29.2 cm.)
Executed in 2012. This work is number four
from an edition of five plus two artist's proofs.

\$4,000-6,000



6

ERWIN WURM (B. 1954)

Car Dumping

signed and numbered '2/25' (on the bottom)
acrylic, paint
5 3/4 x 10 1/2 x 7 1/2 in. (14.6 x 26.7 x 19.1 cm.)
Executed in 2014. This work is number two
from an edition of 25.

\$4,000-6,000



7

PAUL JENKINS (1923-2012)

Phenomena Oracle West

signed 'Paul Jenkins' (lower edge); signed, titled and dated 'Paul Jenkins "Phenomena Oracle West" 1970 May 13th' (on the overlap)
acrylic on canvas
96 x 48 in. (243.8 x 121.9 cm)
Painted in 1970.

\$25,000-35,000



8

PAUL JENKINS (1923-2012)

Phenomena Oracle East

signed 'Paul Jenkins' (lower edge); signed, titled and dated 'Paul Jenkins "Phenomena Oracle East" 1970 May 13th' (on the overlap)
acrylic on canvas
96 x 48 in. (243.8 x 121.9 cm)
Painted in 1970.

\$25,000-35,000



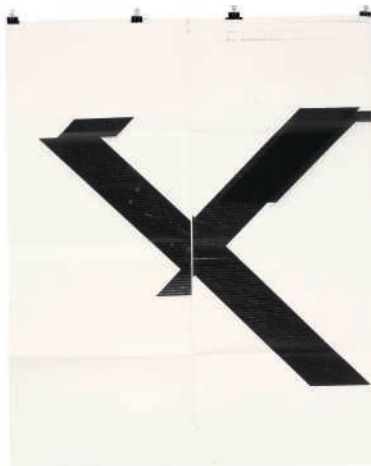
9

JULES OLITSKI (1922-2007)

Once on Sackman Street

titled, signed and dated twice 'Once on Sackman Street Jules Olitski 2003' (on the reverse)
acrylic and sand on canvas
36 x 34 in. (91.4 x 86.4 cm.)
Painted in 2003.

\$20,000-30,000



10

WADE GUYTON (B. 1972)

X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1999)

signed and numbered 'Wade Guyton 63/100' (on a label affixed to the sleeve)
hand-folded digital print with archival UV curable inks
84 x 69 in. (213.4 x 175.3 cm.)
Executed in 2015. This work is number 63 from an edition of 100, published by Printed Matter, Inc., New York, and is contained in its original cardboard sleeve.

\$10,000-15,000



11

JOE REIHSEN (B. 1979)

Public Defender, Downtown

signed and dated 'Joe Reihsen 2015' (on the reverse)
acrylic on birch panel in artist's frame
30 x 25 in. (76 x 63.5 cm.)
Painted in 2015.

\$6,000-8,000



12

MARK BRADFORD (B. 1961)

The Once and Future King

numbered and signed '20/35 Mark Bradford' (on the accompanying certificate)
knife with metal blade in stone
9 x 6 ¾ x 5 in. (22.8 x 17.1 x 12.7 cm.)
Executed in 2011. This work is number 20 from an edition of 35 (there were also 20 artist's proofs numbered with Roman numerals), published by Parkett Editions, New York and Zurich.

\$3,000-5,000



13

STANLEY CASSELMAN (B. 1963)

Luminor Moment - 24

signed, titled and dated 'Stanley Casselman "Luminor Moment-24," 2015' (on the reverse)
acrylic on canvas mounted on Plexiglas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 2015.

\$15,000-20,000



14

ALEX ISRAEL (B. 1982)

The Bigg Chill

signed, dated and numbered 'Alex Israel 2012-13 #1/20' (on the bottom of the marble)
marble and Styrofoam cup
5 x 3 1/2 x 3 1/2 in. (12.7 x 8.9 x 8.9 cm.)
Executed in 2012-2013. This work is number one from an edition of 20.

\$2,000-3,000



15

ANDREW MASULLO (B. 1957)

3164

titled, signed and dated '3164 Masullo. 95-96.' (on the stretcher)
oil on canvas
6 x 4 in. (15.2 x 10.1 cm.)
Painted 1995-1996.

3818

titled, signed and dated '3818 Masullo. 01.' (on the stretcher)
oil on canvas
4 x 3 in. (10.1 x 7.6 cm.)
Painted in 2001.

\$4,000-6,000



16

MICKALENE THOMAS (B. 1971)

Madame Mama Bush and Afro Goddess with Hand Between Legs

titled, dated, numbered and signed 'ED. 2/6 M. Thomas' (on the reverse of each print); signed again 'M. Thomas' (on label of each print)
set of two C-prints

Madame Mama Bush: 12 1/2 x 20 in. (31.7 x 50.8 cm.)

Afro Goddess with Hand Between Legs: 16 x 20 in. (40.6 x 50.8 cm.)

Executed in 2006/2008. This work is number two from an edition of six.

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION

17

LEONARDO DREW (B. 1961)

Number 99D

paper, graphite and adhesive on paper
mounted on wood
23 x 23 x 1 1/2 in. (58.4 x 58.4 x 3.8 cm.)
Executed in 2007.

\$4,000-6,000

18

NIGEL COOKE (B. 1973)

All Tomorrow's Paintings

patinated bronze with paint
7 1/2 x 15 3/4 x 8 1/2 in. (19 x 40 x 21.6 cm.)
Executed in 2010.

\$5,000-7,000





THE COLLECTION OF MARY AND ROY CULLEN
19

LLYN FOULKES (B. 1934)

Letter to President Taft

oil and paper collage on photograph
in artist's frame

7 ¼ x 5 ⅞ in. (18.4 x 14.9 cm.)

Executed in 1973.

\$15,000-20,000



THE COLLECTION OF MARY AND ROY CULLEN
20

ED PASCHKE (1939-2004)

1, 2, 3, (Man from UNCLE)

signed 'Paschke '65' (lower right); signed again
'E. Paschke' (on the reverse); signed again
'Edward Paschke' (on the stretcher)

oil on canvas

46 x 41 in. (116.8 x 104.1 cm.)

Painted in 1965.

\$40,000-60,000



THE COLLECTION OF MARY AND ROY CULLEN
21

LLYN FOULKES (B. 1934)

But I Thought Art Was Special II

oil, acrylic, graphite, wire, wood, hair,
sand and collage on panel in artist's frame

10 ½ x 15 ⅞ in. (26.7 x 40.3 cm.)

Executed in 1996.

\$10,000-15,000



THE COLLECTION OF MARY AND ROY CULLEN
22

LARRY BELL (B. 1939)

Untitled (Maquette)

coated glass

11 x 7 ½ x 7 ½ in. (27.9 x 19.1 x 19.1 cm.)

Executed circa 1985-2012.

\$10,000-15,000



THE COLLECTION OF MARY AND ROY CULLEN
23

JOE GOODE (B. 1937)

Quadratisch

signed 'Joe Goode' (on the stretcher)

oil on canvas

35 ¾ x 35 ¾ in. (90.8 x 90.8 cm.)

Painted circa 1969-1971.

\$15,000-20,000



THE COLLECTION OF MARY AND ROY CULLEN
24

WALLACE BERMAN (1926-1976)

Untitled

acrylic, verifax collage and transfer
lettering on board

13 x 10 ¼ in. (33 x 26 cm.)

Executed circa 1964-1976.

\$8,000-12,000



THE COLLECTION OF MARY AND ROY CULLEN

25

BRUCE CONNER (1933-2008)

A VISION (For W. B.)

wood engraving collage and graphite
on paper and ragboard

11 ½ x 9 ⅞ in. (29.2 x 23.2 cm.)

Executed on September 25th, 1996.

\$4,000-6,000



THE COLLECTION OF MARY AND ROY CULLEN

26

JOHN MCLAUGHLIN (1898-1976)

Untitled

oil and graphite on paper
6 x 7 ½ in. (15.2 x 19 cm.)

Painted circa 1960s.

\$8,000-12,000



THE COLLECTION OF MARY AND ROY CULLEN

27

LARRY BELL (B. 1939)

AAAAA 60 A

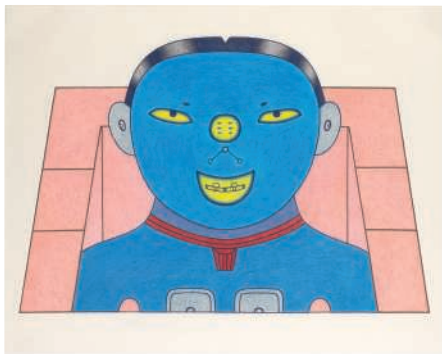
signed and dated 'L Bell '07' (lower edge)

mixed media on black Hiromi paper

39 ¾ x 29 ¾ in. (101 x 74.6 cm.)

Executed in 2007.

\$4,000-6,000



THE COLLECTION OF MARY AND ROY CULLEN

28

KARL WIRSUM (B. 1939)

D-Flat (Diego Rivera)

colored pencil on paper
23 x 29 in. (58.4 x 73.7 cm.)

Drawn in 1987.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

29

KARL WIRSUM (B. 1939)

F-Sharp (Frida Kahlo)

colored pencil on paper
29 x 23 in. (73.7 x 58.4 cm.)

Drawn in 1987.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

30

GLADYS NILSSON (B. 1940)

Gray Apes

oil on canvas in painted artist's frame
26 x 24 in. (66 x 60.1 cm.)

Painted in 1973.

\$8,000-12,000



THE COLLECTION OF MARY AND ROY CULLEN

31

EDWARD AND NANCY KIENHOLZ (1927-1994 AND B. 1943)

Prototype #4 Methenge

titled, signed twice and dated 'Prototype #4 Methenge E.+N. Kienholz 90' (on the reverse) aluminum, steel, painted wood, headrest, ceramic tile, bronze mask, branches, leather and resin 36 x 20 ½ x 4 7/8 in. (91.4 x 52 x 12.4 cm.) Executed in 1990.

\$10,000-15,000



THE COLLECTION OF MARY AND ROY CULLEN

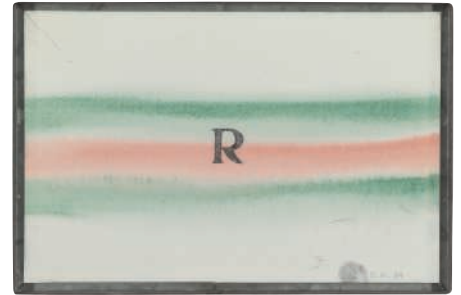
32

EDWARD AND NANCY KIENHOLZ (1927-1994 AND B. 1943)

J.C.

dated and signed '1994 Kienholz Ed + N' (on the reverse) wagon tongue with front axle, doll parts, spray enamel, quick cement, picture frame, image collage and polyester resin 37 x 19 ¾ x 6 in. (94 x 49.2 x 15.2 cm.) Executed in 1994.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

33

EDWARD KIENHOLZ (1927-1994)

R

initialed and dated 'E.K. 69' (lower right); annotated and dated again '1/10 Merry Xmas 1969' (on the reverse of the artist's frame) watercolor and ink on paper in artist's frame 8 ¼ x 12 ¼ in. (20.9 x 31.1 cm.) Executed in 1969.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

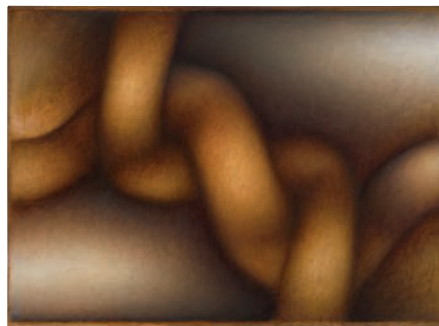
34

JOHN ALTOON (1925-1969)

Untitled

oil on canvas 58 ½ x 45 in. (148.6 x 114.3 cm.) Painted circa 1958.

\$15,000-20,000



THE COLLECTION OF MARY AND ROY CULLEN

35

FRANK PIATEK (B. 1944)

Untitled (Ocher Forms & Cool Ground)

titled and dated 'Untitled (Ocher Forms & Cool Ground) 1978' (on the overlap) oil on canvas 21 ¾ x 30 in. (55.2 x 76.2 cm.) Painted in 1978.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

36

TONY BERLANT (B. 1941)

Queen of Hearts No. 64

found tin and steel brads on wood 9 ⅞ x 8 ½ x 7 ¼ in. (25.1 x 21.6 x 18.4 cm.) Executed in 1997.

\$5,000-7,000



THE COLLECTION OF MARY AND ROY CULLEN

37

H. C. WESTERMANN (1922-1981)

Pine Construction

titled, inscribed and dated 'Pine Construction H. C. Westermann 1976' (on plaque beneath the base)
pine with linseed oil finish
22 ½ x 12 ½ x 11 ¾ in. (57.1 x 31.7 x 29.8 cm.)
Executed in 1976.

\$18,000-25,000



THE COLLECTION OF MARY AND ROY CULLEN

38

H. C. WESTERMANN (1922-1981)

My Buddy Montoyo (Portrait of Luis Ortiz)

signed and dated 'H. C. Westermann '54' (lower right)
oil on canvas
29 ¼ x 19 ½ in. (74.3 x 49.5 cm.)
Painted in 1954.

\$12,000-18,000



THE COLLECTION OF MARY AND ROY CULLEN

39

H. C. WESTERMANN (1922-1981)

Untitled (Letter to Jean Farley Levy After the Death of Julien Levy)

signed and dated 'Cliff 81' (lower right)
ink and gouache on paper
11 ⅞ x 9 in. (30.2 x 22.8 cm.)
Executed in 1981.

\$6,000-8,000



THE COLLECTION OF MARY AND ROY CULLEN

40

H. C. WESTERMANN (1922-1981)

Florida

titled 'Florida' (upper right)
ink on paper
8 x 10 in. (20.3 x 25.4 cm.)
Drawn circa 1960s.

\$7,000-10,000



THE COLLECTION OF MARY AND ROY CULLEN

41

H. C. WESTERMANN (1922-1981)

Untitled (Illustrated Postcard to Mr. and Mrs. B. Oxford)

ink on postcard
3 ½ x 5 ½ in. (8.9 x 13.9 cm.)
Executed circa 1960s.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

42

EMERSON WOELFFER (1914-2003)

December

titled 'December' (on the reverse)
oil on canvas
24 ⅞ x 32 ¼ in. (61.2 x 81.9 cm.)
Painted circa early 1950s.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

43

SYLVIA SLEIGH (1916-2010)

Self Portrait at Black Heath Park
titled 'Self Portrait at Black heath Park'
(on the overlap)
oil on canvas
14 x 10 in. (35.5 x 25.4 cm.)
Painted in 1949.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

44

SYLVIA SLEIGH (1916-2010)

Artemis in Central Park
signed and dated 'Sylvia Sleigh May 15 1988
April 8 1989' (lower right)
oil on canvas
50 1/8 x 20 1/8 in. (127.3 x 51.1 cm.)
Painted in 1988-1989.

\$10,000-15,000



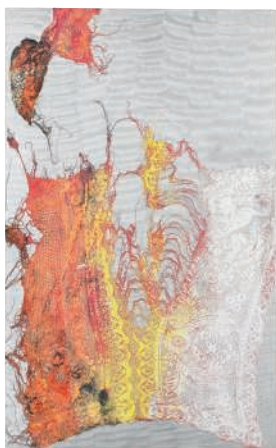
THE COLLECTION OF MARY AND ROY CULLEN

45

SYLVIA SLEIGH (1916-2010)

Sean Pratt as Dorante from "The Game of Love and Chance"
signed and dated 'Sylvia Sleigh 19 8 96'
(center right edge)
oil on canvas
44 3/4 x 25 in. (111.1 x 63.5 cm.)
Painted in 1996.

\$10,000-15,000



THE COLLECTION OF MARY AND ROY CULLEN

46

MARK FLOOD (B. 1957)

Roadkill
titled, signed and dated 'Roadkill
Mark Flood 10-12-03' (on the overlap)
acrylic on canvas
58 x 36 in. (147.3 x 91.4 cm.)
Painted in 2003.

\$30,000-40,000



THE COLLECTION OF MARY AND ROY CULLEN

47

ED MOSES (B. 1926)

Untitled
initialed and dated 'E. 78' (lower right)
watercolor on paper
16 x 12 in. (40.6 x 30.5 cm.)
Painted in 1978.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

48

ED MOSES (B. 1926)

Untitled (from the Wedge Series)
initialed and dated 'E. 71' (lower right)
acrylic, marker, colored pencil and
masking tape on two layers of tracing paper
30 x 24 in. (76.2 x 60.9 cm.)
Executed in 1971.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

49

SHAHZIA SIKANDER (B. 1969)

Untitled

signed and dated 'Shahzia 96' (lower right)
vegetable dye, gouache, watercolor
and clay on paper
25 ¾ x 17 ½ in. (65.4 x 44.4 cm.)
Executed in 1996.

\$7,000-10,000



THE COLLECTION OF MARY AND ROY CULLEN

50

KIKI SMITH (B. 1954)

Untitled (Bird with Wax Stamp)

signed and dated 'K Smith 1998'
watercolor, ink, wax and paper collage
on rice paper
8 ¾ x 7 ¼ in. (22.2 x 18.4 cm.)
Executed in 1998.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

51

RICHARD HULL (B. 1955)

Untitled

signed and dated 'Richard Hull 01'
(lower right on each sheet)
pencil on paper—**six sheets**
each sheet: 11 ½ x 10 ¼ in. (29.2 x 26 cm.)
Drawn in 2001.

\$2,000-3,000

To view all images please visit
Christies.com/firstopen



THE COLLECTION OF MARY AND ROY CULLEN

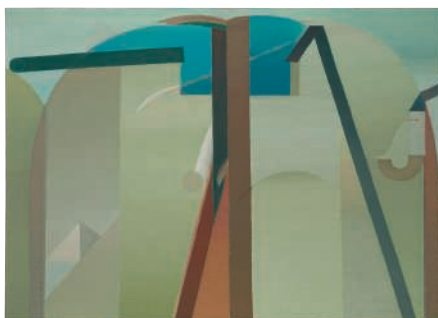
52

WILLIAM T. WILEY (B. 1937)

As a Child, I Didn't Know

dated "2000" (lower right)
acrylic, ink, graphite, cork, canister with tissue
paper, string and paper collage on board
24 x 37 ¾ in. (61 x 95.9 cm.)
Executed in 2000.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

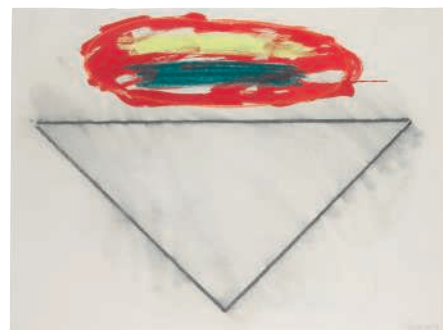
53

MIYOKO ITO (1918-1983)

Center Fold

signed and titled 'M. Ito "Center Fold"'
(on the overlap)
oil on canvas
30 x 41 ⅞ in. (76.2 x 106.3 cm.)
Painted in 1980.

\$4,000-6,000



THE COLLECTION OF MARY AND ROY CULLEN

54

ALEXANDER LIBERMAN (1912-1999)

Untitled

signed and dated 'A Liberman 69' (lower right)
pastel and gouache on paper
22 ¼ x 30 in. (56.5 x 76.2 cm.)
Executed in 1969.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

55

JOHN MCLAUGHLIN (1898-1976)

Cubist Still Life

signed and dated 'McLaughlin '46' (lower right)
oil on panel

19 7/8 x 23 7/8 in. (50.5 x 60.6 cm.)

Painted in 1946.

\$6,000-8,000



THE COLLECTION OF MARY AND ROY CULLEN

56

RICHARD HULL (B. 1955)

Time Will Say Nothing

titled and signed 'Time Will Say Nothing
Richard Hull' (on the reverse)

oil and wax on canvas

36 x 30 in. (91.4 x 76.2 cm.)

Painted in 1996.

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

57

ROBERT GRAHAM (1938-2008)

Hand

initialed, inscribed and dated "RG for Erica
love 5/20/78" (on the underside)

bronze

2 1/2 x 5 1/4 x 3 in. (6.3 x 13.3 x 7.6 cm.)

Executed in 1978. This work is number nine
from an edition of 12.

\$3,000-5,000



THE COLLECTION OF MARY AND ROY CULLEN

58

NORMAN BLUHM (1921-1999)

Untitled

signed 'Bluhm' (lower right)

acrylic and pastel on paper

29 3/4 x 21 1/4 in. (75.6 x 54 cm.)

Painted circa mid-1970s.

\$4,000-6,000



THE COLLECTION OF MARY AND ROY CULLEN

59

ROSS BLECKNER (B. 1949)

Untitled

watercolor and wax on paper

16 1/8 x 12 1/8 in. (40.9 x 30.8 cm.)

Painted in 1992.

\$4,000-6,000



THE COLLECTION OF MARY AND ROY CULLEN

60

CRAIG KAUFFMAN (1932-2010)

Toit Ouvert

initialed and dated 'CK 76 Paris' (on the reverse)

acrylic on wood and muslin

44 7/8 x 40 7/8 in. (114 x 103.8 cm.)

Executed in 1976.

\$3,000-4,000



THE COLLECTION OF MARY AND ROY CULLEN

61

GERTRUDE ABERCROMBIE (1909-1977)

The Meeting

signed and dated 'Abercrombie '48' (lower right)
oil on masonite
5 x 7 in. (12.7 x 17.8 cm.)
Painted in 1948.

\$3,000-5,000



THE COLLECTION OF MARY AND ROY CULLEN

62

ROGER BROWN (1941-1997)

Encounter in Munich

oil on canvas
29 x 42 in. (73.6 x 106.7 cm.)
Painted in 1972.

\$18,000-25,000



63

TOM SACHS (B. 1966)

Brillo Box

ballpoint pen and ink on foamcore with hot glue
17 1/8 x 17 1/4 x 14 1/4 in. (43.4 x 43.8 x 36.1 cm.)
Executed in 2003.

\$10,000-15,000



64

SOL LEWITT (1928-2007)

Untitled

signed and dated 'S. LeWitt 91' (lower right)
gouache on paper
11 1/2 x 4 7/8 in. (29.2 x 12.3 cm.)
Painted in 1991.

\$3,000-5,000



65

SOL LEWITT (1928-2007)

Web-Like Grid

signed 'S. LeWitt' (lower right)
gouache on paper
11 3/8 x 6 7/8 in. (28.8 x 17.4 cm.)
Painted in 2001.

\$8,000-12,000



66

SOL LEWITT (1928-2007)

Untitled

signed and dated 'S. LeWitt 99' (lower right)
gouache and watercolor on paper
11 1/2 x 7 1/2 in. (29.2 x 19.1 cm.)
Painted in 1999.

\$7,000-10,000



67

OS GEMEOS (B. 1974)

Maria De Seu Pereira & Pereira De Maria Beje
acrylic, spray enamel, latex and sequins on panel
16 x 20 in. (40.6 x 50.8 cm)
Executed in 2012.

\$20,000-30,000



68

ANDY WARHOL (1928-1987)

25 Cats Name[d] Sam and One Blue Pussy: one plate
offset lithograph and watercolor on paper
9 x 5 7/8 in. (22.9 x 14.9 cm.)
Executed circa 1954.

\$5,000-7,000



69

ANDY WARHOL (1928-1987)

A La Recherche Du Shoe Perdu: one plate
offset lithograph and watercolor on paper
9 3/4 x 13 3/4 in. (24.8 x 34.9 cm.)
Executed circa 1955.

\$6,000-8,000



70

ALEXANDER CALDER (1898-1976)

Bob Howard
titled and signed 'Bob Howard Sandy Calder' (lower edge)
graphite and color pencil on paper
11 x 4 1/8 inches (27.9 x 10.5 cm)
Executed circa 1926. This work is registered in the archives of the Calder Foundation, New York, under application number A27095.

\$8,000-12,000



71

DONALD BAECHLER (B. 1956)

Untitled (Crowd Study)
initialed and dated 'DB '01' (lower right)
gouache on paper
10 7/8 x 13 3/4 in. (27.7 x 34.9 cm.)
Painted in 2001.

\$1,500-2,000



72

TONY FEHER (B. 1956)

Untitled
signed and dated 'Tony '92' (on the bottom of the cup)
Anthora paper coffee cup, cement, plastic flower
10 5/8 x 3 x 4 1/2 in. (27 x 7.6 x 11.4 cm.)
Executed in 1992.

\$3,000-5,000



73

JAMES BROOKS (1906-1992)

Untitled

signed and dated 'J. Brooks 1985' (lower edge)
ink and acrylic on paper
16 x 12 ¼ in. (41 x 31 cm.)
Executed in 1985.

\$2,000-3,000



74

NORMAN BLUHM (1921-1999)

Untitled (Blue and Black)

watercolor and gouache on paper
7 ½ x 9 ½ in. (19 x 24 cm.)
Painted circa 1955.

\$10,000-15,000



75

MIKE BIDLO (B. 1953)

Not de Kooning

signed twice 'Bidlo' (lower right)
acrylic and graphite on paper
41 ¼ x 29 ½ in. (104.8 x 74.9 cm.)
Executed in 1984.

\$15,000-20,000



76

JOHN WESLEY (B. 1928)

Untitled

signed and dated 'John Wesley 1985' (lower left)
gouache on paper
7 x 9 in. (17.7 x 22.8 cm.)
Painted in 1985.

\$7,000-10,000



77

WILL RYMAN (B. 1969)

Untitled

Magic sculpt, wood, glass, steel
25 ½ x 6 x 5 in. (63.8 x 15.2 x 12.7 cm.)
Executed in 2006.

\$15,000-20,000



78

WILL RYMAN (B. 1969)

Untitled (Standing Fruit Lady)

Magic sculpt, foam, steel, paint,
wood, plastic, glass
87 x 27 x 18 in. (221 x 68.5 x 45.7 cm.)
Executed in 2005.

\$20,000-30,000



79

DYLAN LYNCH (B. 1987)

Flat Mess

acrylic on steel
25 5/8 x 22 x 26 1/2 in. (65 x 55.8 x 67.3 cm.)
Executed in 2013.

\$3,000-5,000



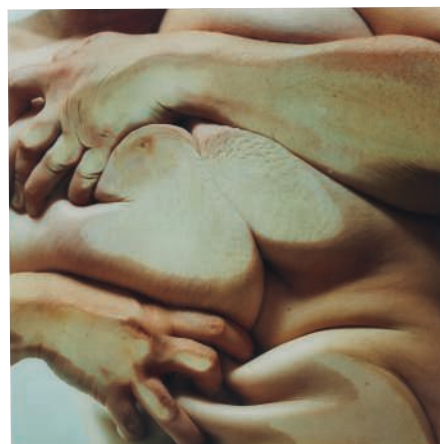
80

HELEN MARTEN (B. 1985)

Gourmet Grandchildren

numbered, signed and dated 'XII/XX
Helen Marten 2013' (on the reverse)
12 color silkscreen on aluminum with applicated
c-print, aluminum shelf, Caputo flour bag in hand-
stitched plastic sack, cast aluminum olives, cast
resin olives, numbered nail, string, silk thread,
leather, twine, wire
39 1/2 x 17 3/4 x 3 1/2 in. (100.3 x 45 x 8.9 cm.)
Executed in 2013. This work is artist proof XII from
an edition of 35 plus 20 artist proofs numbered
with Roman numerals, published by Parkett
Editions, New York and Zurich.

\$3,000-5,000



81

**JENNY SAVILLE AND GLEN LUCHFORD
(B. 1970 AND B. 1968)**

Closed Contact #4

signed, titled and numbered 'Saville Glen Closed
Contact #4 / ed. 4/6' (on the reverse)
c-print mounted in Plexiglas
72 x 72 x 6 7/8 in. (182.9 x 182.9 x 17.4 cm.)
Executed in 1995-1996. This work is
number four from an edition of six.

\$10,000-15,000



82

CATHERINE OPIE (B. 1961)

Untitled #14 (from the "Wall Street" Series)

iris print
image: 16 x 41 in. (40.6 x 104.1 cm.)
sheet: 22 x 47 in. (55.8 x 119.3 cm.)
Executed in 2001. This work is number two
from an edition of five plus one artist proof.

\$6,000-8,000



83

CATHERINE OPIE (B. 1961)

Untitled #6 (from the "Wall Street" Series)

iris print
image: 16 x 41 in. (40.6 x 104.1 cm.)
sheet: 22 x 47 in. (55.8 x 119.3 cm.)
Executed in 2001. This work is number two
from an edition of five plus one artist proof.

\$6,000-8,000



84

CATHERINE OPIE (B. 1961)

Untitled #26 (from "Freeway Series")

platinum print
image: 2 1/4 x 6 3/4 in. (5.7 x 17.1 cm.)
sheet: 3 3/4 x 8 1/4 (9.5 x 20.9 cm.)
Executed in 1994. This work is number two
from an edition of five.

\$2,000-3,000



85

ALEKSANDAR DURAVCEVIC (B. 1970)

Feather

graphite on black paper
28 ¼ x 40 in. (71.7 x 101.6 cm.)
Drawn in 2009.

\$1,000-2,000



86

DANA SCHUTZ (B. 1976)

Girl with Flowers

signed and dated 'Dana Schutz 2003' (on the reverse)
gouache, ink and charcoal on paper
20 ¾ x 22 ½ in. (52.7 x 57.2 cm.)
Executed in 2003.

\$8,000-12,000



87

TERENCE KOH (B. 1977)

Untitled

paint, plaster, glass vitrine
12 ⅝ x 19 ⅝ x 11 ⅞ in. (32 x 49.8 x 30.1 cm.)
Executed 2006-2011.

\$4,000-6,000



PROPERTY SOLD TO BENEFIT THE DANA FARBER
CANCER INSTITUTE

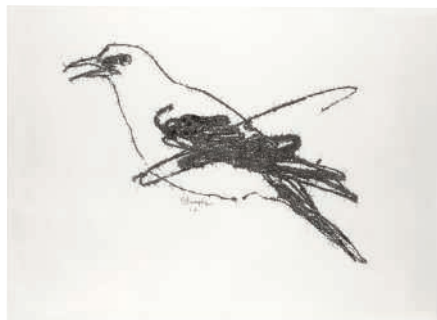
88

WANG GUANGYI (B. 1957)

Great Criticism Series: Face of Belief

dated and signed twice '2000 Wang Guangyi'
(on the reverse)
oil on canvas
19 ⅝ x 15 ¾ in. (50 x 40 cm.)
Painted in 2000.

\$20,000-30,000



PROPERTY SOLD TO BENEFIT THE DANA FARBER
CANCER INSTITUTE

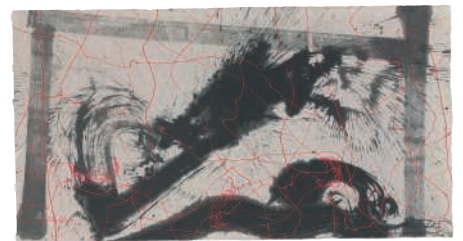
89

YE YONGQING (B. 1958)

Bird

signed twice and dated 'Ye Yongqing 2006'
(on the front)
oil on canvas
39 x 54 ½ in. (99 x 138.4 cm.)
Painted in 2006.

\$10,000-15,000



PROPERTY SOLD TO BENEFIT THE DANA FARBER
CANCER INSTITUTE

90

QIN FENG (B. 1961)

Desire Scenery Series No. 5539

signed 'Qin Feng' (lower left)
ink and acrylic on linen paper
63 x 118 ⅝ in. (160 x 300 cm.)
Painted in 2014.

\$30,000-50,000



PROPERTY SOLD TO BENEFIT THE DANA FARBER CANCER INSTITUTE

91

ZENG FANZHI (B. 1964)

Praying Hands

signed, numbered and dated 'Zeng Fanzhi 29/89 2013' (lower right)
silkscreen print
39 3/8 x 39 3/8 in. (100 x 100 cm.)
Executed in 2013. This work is number 29 from an edition of 89.

\$6,000-8,000



THE SANYA COLLECTION

92

ZENG FANZHI (B. 1964)

Lines

signed in Chinese (lower right);
one seal of the artist, one seal of Lu Peng
ink on paper
27 1/2 x 55 1/8 in. (70 x 140 cm.)
Painted in 2007.

\$8,000-10,000



THE SANYA COLLECTION

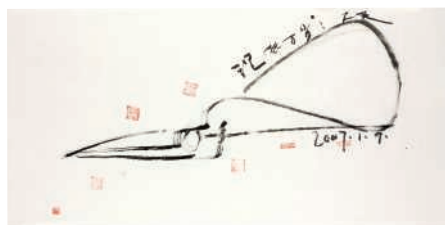
93

ZHANG XIAOGANG (B. 1958) & WU SHANZHUAN (B. 1960)

Homage to Qi Baishi

signed in Chinese by both artists; dated '07' (lower right); one seal of each artist;
one seal of Lu Peng
ink and color on paper
27 1/2 x 55 1/8 in. (70 x 140 cm.)
Painted in 2007.

\$6,000-7,000



THE SANYA COLLECTION

94

MAO XUHUI (B. 1956)

Scissors

dated '2007.1.9' (center right);
six seals of the artist, one seal of Lu Peng
ink on paper
27 1/2 x 55 1/8 in. (70 x 140 cm.)
Painted in 2007.

\$6,000-7,000



THE SANYA COLLECTION

95

MAO XUHUI (B. 1956)

Paternalism (Red)

signed in Chinese; dated '2007.1.10' (lower right);
one seal of the artist, one seal of Lu Peng
ink and color on paper
27 1/2 x 55 1/8 in. (70 x 140 cm.)
Painted in 2007.

\$7,000-9,000



96

WALASSE TING (DING XIONGQUAN, 1929-2010)

Untitled (Bouquet)

one seal of the artist
acrylic and ink on paper
18 3/4 x 31 in. (47 x 78.6 cm.)
Painted in the mid-1990s.

\$2,400-3,500



97

**WALASSE TING
(DING XIONGQUAN, 1929-2010)**

Untitled (Lady with a Fan)

one seal of the artist
ink and color on paper
25 ¼ x 34 in. (63.5 x 86.5 cm.)
Painted in the 1990s.

\$5,000-7,000



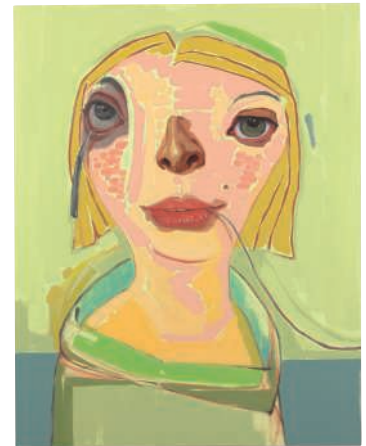
98

**WALASSE TING
(DING XIONGQUAN, 1929-2010)**

Untitled (Reclining Lady)

one seal of the artist
ink on paper
25 ½ x 37 ¾ in. (60.2 x 95.6 cm.)
Painted in the 1990s.

\$7,000-9,000



99

YI CHEN (B. 1974)

New Experiments for Princess Ann

signed 'Y Chen' (lower right); titled, signed again
and dated "New Experiments for Princess Ann"
Yi Chen 12 2006' (on the overlap)
oil on canvas
27 7/8 x 21 ¾ in. (70.8 x 55.2 cm.)
Painted in 2006.

\$7,000-9,000



100

ZHANG XIAOGANG (B. 1958)

Fantasy

signed in Chinese (lower left);
numbered '120/199' (lower right)
lithograph
30 ¾ x 25 ¼ in. (78.2 x 54 cm.)
Executed in 2002. This work is number
120 from an edition of 199.

\$1,500-2,000



101

WANG GUANGYI (B. 1957)

Great Criticism Series: Gillette

signed in Chinese (lower right);
numbered '151/199' (lower left)
lithograph
35 x 27 in. (89 x 69.2 cm.)
Executed in 2005. This work is number
151 from an edition of 199.

\$2,000-3,000



102

ZENG FANZHI (B. 1964)

Untitled

signed in English 'Zeng Fanzhi' and Chinese
(lower right); numbered '6/65' (lower left)
lithograph
39 x 46 ¼ in. (99 x 117.5 cm.)
Executed in 1998. This work is number 6
from an edition of 65.

\$5,000-7,000



103

YUE MINJUN (B. 1962)

Smile-ism No.5: One Smile will Lead to Another
signed 'yue min jun' (lower right);
numbered '30/45' (lower left)
lithography
43 ¼ x 31 ½ in. (110 x 80 cm.)
Executed in 2006. This work is number 30
from an edition of 45.

\$3,000-5,000



104

HONG LEI (B. 1960)

After Zhao Ji's Loquat and Bird
titled and signed in Chinese (lower left);
dated '1999' (bottom center)
chromogenic print
39 ¾ x 50 ⅞ in. (101 x 129.2 cm.)
Executed in 1999. This work is number 6
from an edition of 70.

\$3,500-4,500



105

ZHANG PEILI (B. 1957)

Continuous Reproduction Series
signed in Chinese; numbered '11/15' (lower left)
black and white photograph
23 7/8 x 19 7/8 in. (60.5 x 50.5 cm.)
Executed in the 1990s. This work is number 11
from an edition of 50.

\$2,000-3,000



106

KAWS (AMERICAN, B. 1974)

Companion (Resting Place)
Mediacom Toy and KAWS stamp
(underside of left foot)
cast vinyl sculpture painted in colors
9 x 9 x 11 ¼ in. (23 x 23 x 28.4 cm.)
Executed in 2013. This work is from
an edition of 500.

\$1,200-1,500



△ 107

JOANA VASCONCELOS (B. 1971)

Virginia (Lizard)
titled, signed and dated 'Virginia, 2011
Joana Vasconcelos' (on the bottom)
Rafael Bordalo Pinheiro faience painted
with ceramic glaze and bobbin lace and
hand-made cotton crochet
10 x 16 x 48 in. (25.4 x 40.6 x 121.9 cm.)
Executed in 2011.

\$20,000-30,000



△ 108

JOANA VASCONCELOS (B. 1971)

Morris (Frog)
titled, signed and dated 'Morris, 2011
Joana Vasconcelos' (on the bottom)
Rafael Bordalo Pinheiro faience painted
with ceramic glaze and bobbin lace and
hand-made cotton crochet
5 ¼ x 14 ½ x 13 in. (13.3 x 36.8 x 33 cm.)
Executed in 2011.

\$6,000-8,000



109

MARISOL ESCOBAR (B. 1930)

Untitled

signed and dated 'Marisol 1965' (lower edge)
colored pencil on paper
16 7/8 x 13 7/8 (42.8 x 35.2 cm.)
Drawn in 1965.

\$3,000-5,000



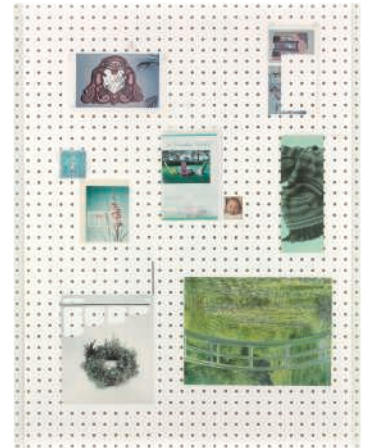
110

AMANDA ROSS-HO (B. 1975)

Untitled Still Life (BLACK FOIL AND STAIN MENU 408.51%)

sheetrock, latex paint, graphite, black foil, staples, laser print, linen tape, acrylic paint, thumbtacks, single earrings, watercolor, pencil
40 3/4 x 31 3/4 in. (103.5 x 80.6 cm.)
Executed in 2010.

\$4,000-6,000



111

AMANDA ROSS-HO (B. 1975)

Untitled Still Life (A Friendly Hello)

hand drilled sheetrock, latex paint, graphite, found images, found greeting card, aluminum thumbtacks
41 x 32 in. (104.1 x 81.3 cm.)
Executed in 2011.

\$4,000-6,000



112

STEPHEN EDLICH (1944-1989)

Untitled

oil and paper collage on newspaper
mounted on board
signed and dated 'S. P. Edlich 1966' (lower left)
6 1/8 x 6 3/4 in. (15.5 x 17.1 cm.)
Executed in 1966.

Study for Arabesque, No II

signed, titled, dated and annotated 'S. P. Edlich Study for Arabesque, No II 1980.' (lower edge)
paper collage, charcoal and wood on Chine-collé
25 1/8 x 19 3/8 in. (63.8 x 49.8 cm.)
Executed in 1980.

\$5,000-7,000



113

DAVID LACHAPPELLE (B. 1963)

Avalon Fallen in Shrubbery

titled, dated, signed and numbered
'1995 David LaChapelle 15/30' (on the reverse)
c-print
24 x 20 in. (60.9 x 50.8 cm.)
Executed in 1995. This work is number 15 from an edition of 30.

Naomi Campbell: Twisted Sister

titled, dated, signed and numbered '1999 David LaChapelle 8/30' (on the reverse)
c-print
24 x 20 in. (60.9 x 50.8 cm.)
Executed in 1999. This work is number eight from an edition of 30.

\$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION

114

TRINE SØNDERGAARD (B. 1972)

Strude #6

analogue c-print on dipond
11 3/4 x 11 3/4 in. (30 x 30 cm.)
Executed in 2010. This work is from an edition of five.

\$5,000-7,000



115

DOUG AND MIKE STARN (B. 1961)

Untitled (Marcie)

toned gelatin silver print, metal, tape, and plywood
48 x 48 in. (121.9 x 121.9 cm.)
Executed in 1987-1988.

\$4,000-6,000



116

DEBORAH BUTTERFIELD (B. 1949)

Wall Horse

sticks, hay, paper and mud on wire armature
11 1/2 x 22 x 3 1/2 in. (29.2 x 55.8 x 8.8 cm.)
Executed in 1980.

\$4,000-6,000



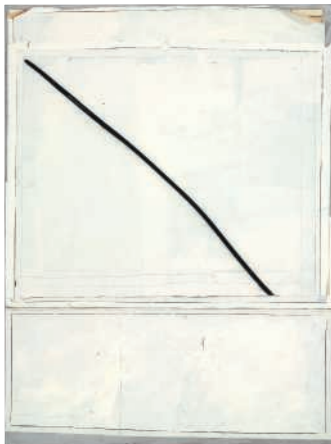
117

JOSH SMITH (B. 1976)

Untitled

signed three times and dated twice
'Josh Smith 2012' (on the overlap)
oil on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2012.

\$30,000-40,000



PROPERTY FROM A PRIVATE COLLECTOR

118

MARKUS AMM (B. 1969)

Untitled #7

household paint, spray enamel, paper
and oil on canvas
70 7/8 x 53 in. (180 x 130 cm.)
Painted in 2008.

\$4,000-6,000



119

DONALD BAECHLER (B. 1956)

License to Thrill

initialed, dated and titled 'DB 2004
LICENSE TO THRILL' (on the reverse)
acrylic and fabric collage on canvas
40 1/8 x 40 1/8 in. (101.9 x 101.9 cm.)
Executed in 2004.

\$30,000-40,000



120

MARK LICARI (B. 1975)

Mega Moth

signed and dated 'Mark Licari 07' (lower right)
ink, watercolor and colored pencil on paper
18 x 44 in. (45.7 x 111.8 cm.)
Executed in 2007.

\$4,000-6,000



121

THE BRUCE HIGH QUALITY FOUNDATION (EST. 2001)

Self Portrait (Andrew)

silkscreen, acrylic, and enamel paint on canvas
40 x 40 in. (101.6 x 101.6 cm.)

Executed in 2012.

\$30,000-40,000



122

YAACOV AGAM (B. 1928)

3 x 3 Interplay

inscribed 'Agam 99/99' (on the base)

chromed metal

14 ¾ x 8 ½ x 7 ¼ in. (37.4 x 21.6 x 18.4 cm.)

Executed in 1970. This work is number 99 from an edition of 99.

\$5,000-7,000



123

MICHAEL BEVILACQUA (B. 1966)

Modena Anedom

titled, signed and dated 'MODENA ANEDOM

MBevilacqua 2005' (on the reverse)

acrylic on linen

48 x 60 in. (121.9 x 154.2 cm.)

Painted in 2005.

\$10,000-15,000



124

MIRANDA DONOVAN (B. 1979)

Scattered

titled, signed and dated "'Scattered" Miranda Donovan 2008' (on the reverse)

oil and mixed media on board

12 ½ x 16 ⅞ x 2 ¾ in. (31 x 41 x 6 cm.)

Executed in 2008.

\$8,000-12,000



125

MARK FLOOD (B. 1957)

Disable Your Conscience

signed and dated 'Mark Flood 6-2013'

(on the reverse)

acrylic on canvas

93 ½ x 69 ⅞ in. (237.5 x 177 cm.)

Painted in 2013.

\$20,000-30,000



126

MARC QUINN (B. 1964)

Lucas 5.11.2001

signed, dated and titled

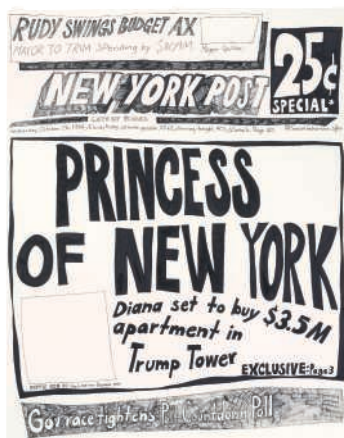
'Marc Quinn 5.11.2001 Lucas'

watercolor and pencil on paper

30 x 22 ¾ in. (76.2 x 56.8 cm.)

Executed in 2001.

\$8,000-12,000



127

ALEKSANDRA MIR (B. 1967)

Princess of New York (26 October 1994)

ink and marker on paper
75 x 59 in. (190.5 x 149.9 cm.)
Drawn in 2007.

\$4,000-6,000



128

PURVIS YOUNG (B. 1943)

Angels from Heaven

oil on found panel
15 x 24 ¾ in. (38.1 x 62.9 cm.)
Painted in 1994.

\$3,000-5,000



129

PURVIS YOUNG (B. 1943)

Untitled (Sketchbook)

paint on paper attached to pages of book
10 ¾ x 9 ¾ in. (27.3 x 24.7 cm.)
Executed circa 1995.

\$2,000-3,000



130

JACCO OLIVIER (B. 1972)

Hide

titled, numbered and dated 'HIDE 2/5 Jacco Olivier 2004' (on the DVD)
animation on DVD; this work includes a Betacam backup tape, NEC projector with associated components, two speakers and a plinth
duration: 1 minute
installation dimensions: 39 x 9 ½ x 15 in. (99 x 24.1 x 38.1 cm.)
Executed in 2004. This work is number two from an edition of five.

\$5,000-7,000



131

JACCO OLIVIER (B. 1972)

Turning Point

titled, numbered and dated 'TURNING-POINT 3/5 Jacco Olivier 2004' (on the DVD)
animation on DVD; this work includes a Betacam backup tape, NEC projector with associated components, two speakers and a plinth
duration: 1:04 minutes
installation dimensions: 39 x 9 ½ x 15 in. (99 x 24.1 x 38.1 cm.)
Executed in 2004. This work is number three from an edition of five.

\$5,000-7,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

132

SUSAN ROTHENBERG (B. 1945)

Untitled

signed and dated 'Susan Rothenberg 1981' (on the reverse)
graphite on paper
28 ¼ x 17 in. (71.8 x 43.2 cm.)
Drawn in 1981.

\$6,000-8,000



133

RICHARD ARTSCHWAGER (1923-2013)

Bristle Corner

signed, dated and numbered 'Richard Artschwager '95 6/12' (on the reverse)
acrylic bristles and wood
24 x 8 x 8 in. (61 x 20.3 x 20.3 cm.)
Executed in 1995. This work is number six from an edition of 12.

\$8,000-12,000



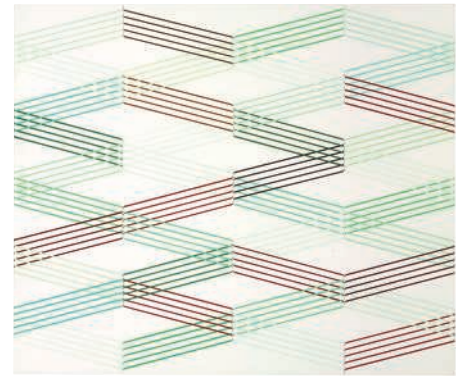
134

MAURIZIO CATTELAN (B. 1960)

Untitled

polyurethane rubber
8 x 4 x 3 in. (20.3 x 10.2 x 7.6 cm.)
Executed in 2009. This work is number five from an edition of 80 plus 20 artist's proofs.

\$10,000-15,000



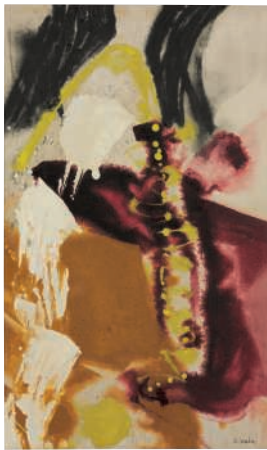
135

TERRY HAGGERTY (B. 1970)

Untitled

signed and dated 'Terry Haggerty JAN 2005' (on the reverse)
acrylic on canvas mounted on panel
60 3/8 x 71 3/4 in. (153.5 x 182.5 cm.)
Painted in 2005.

\$6,000-8,000



136

FRIEDEL DZUBAS (1915-1994)

Rush

signed 'Dzubas' (lower right)
oil on canvas
25 x 15 1/4 in. (63.5 x 38.7 cm.)
Painted circa 1960s.

\$6,000-8,000



137

DELIA BROWN (B. 1969)

Guerilla Lounging no. 12

signed, titled, and dated 'Delia M Brown 2012 Guerilla Lounging no. 12' (on the reverse)
watercolor and graphite on paper
10 x 14 in. (25.4 x 35.5 cm.)
Executed in 2002.

\$1,000-2,000



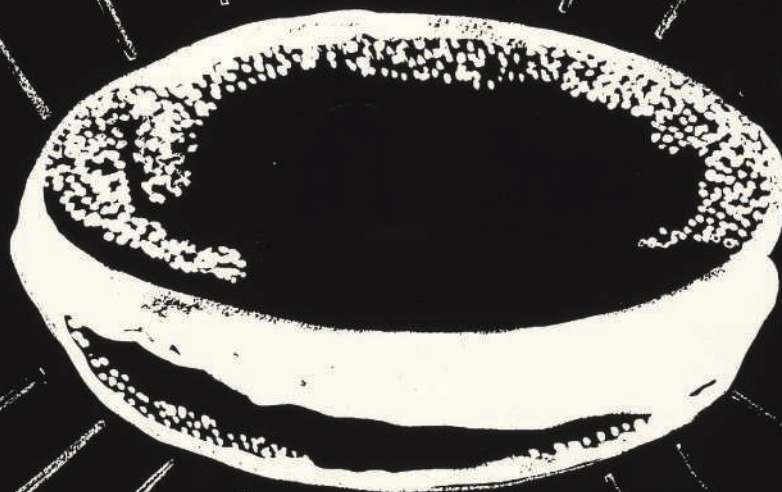
138

BRYAN HUNT (B. 1947)

Hoodoo

signed and dated 'Bryan Hunt 94-97' (lower edge)
oil, acrylic, charcoal and graphite on Arches paper
14 1/4 x 7 1/2 in. (36.2 x 19 cm.)
Executed in 1994-1997.

\$1,000-1,500



HAMBURGER

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A buyer who purchases a lot at the auction that was consigned by the Dana-Farber Cancer Institute (DFCI) may be able to claim from DFCI a charitable deduction for the amount paid for the lot that will be paid to the DFCI but such deduction will be limited to the excess of the purchase price paid for the lot over its fair market value. In accordance with applicable Treasury regulations, Christie's, as agent for DFCI, has provided a good faith estimate of the fair market value of each lot, which is the mean of the pre-sale estimates relating to that lot. Bidders should consult with their own tax advisors to determine the application of the tax law to their own particular circumstances and whether a charitable contribution deduction is available. While Christie's will facilitate the buyer to the extent possible, any acknowledgement for a tax deduction will come from DFCI and the buyer hereby acknowledges and agrees that if such an acknowledgement is desired by the buyer, Christie's may provide the buyer's contact information to DFCI and such provision shall not constitute a breach of confidentiality.

A BEFORE THE SALE

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- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/

livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

Certain lots denoted with ★ are consigned by the US Government selling entity. The US Government selling entity requires that employees of Christie's or its affiliates and their family members may not bid on any of these lots in this sale.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ★ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price**

paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within

- 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.
- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to

you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE
1 COLLECTION

- Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.
- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- (c) In accordance with New York law, if you have paid

for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

- (d) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export

from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. In addition, certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who

shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9:30 AM - 5:00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9:30 AM - 5:00 PM

Monday-Friday except Public Holidays

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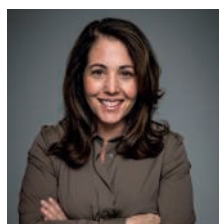
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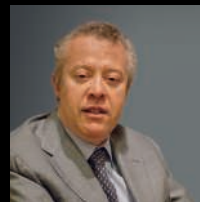
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KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



RICHARD DIEBENKORN (AMERICAN, 1922-1993)

Untitled (3048)

stamped with artist's initials and numbered '3048' (on the reverse)

pencil, charcoal and wash on paper

14 x 17 in. (35.6 x 43.2 cm.)

\$18,000-25,000

LIVING WITH ART

New York, 29-30 March 2016

VIEWING

25-30 March 2016

20 Rockefeller Plaza

New York, NY 10020

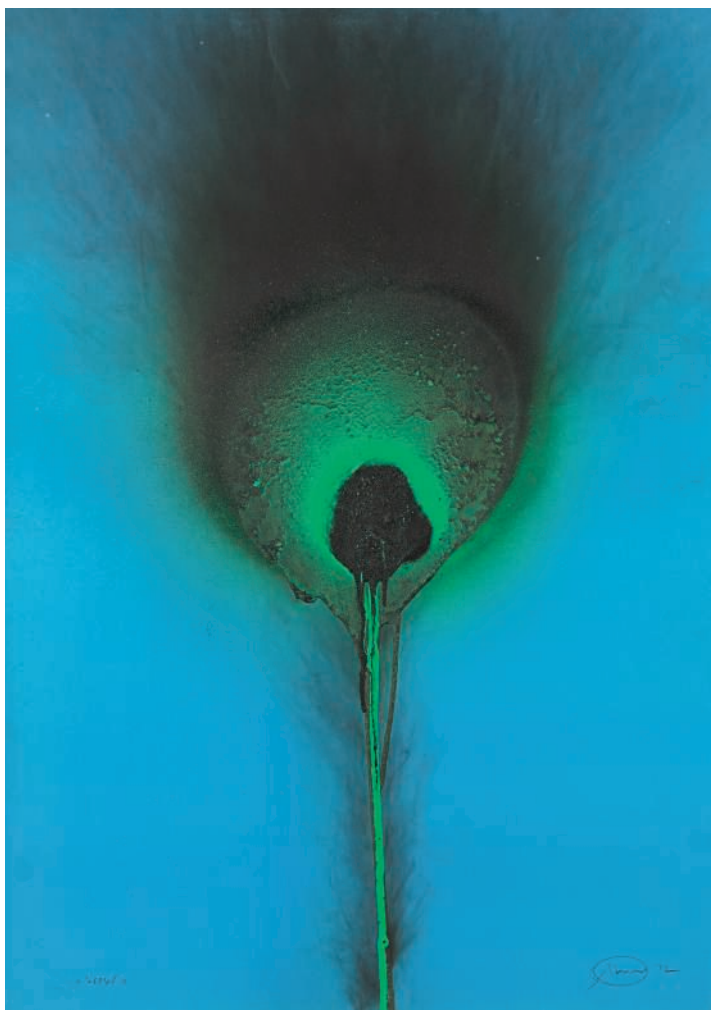
CONTACT

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egladstone@christies.com

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OTTO PIENE (1928-2014)

Wow

signed and dated 'O Piene 72' (lower right); titled "WOW" (lower left)

oil, gouache and soot on cardboard

37 ½ x 25 ½ in. (95.25 x 64.77cm.)

Executed in 1972

FIRST OPEN/LDN

POST-WAR AND CONTEMPORARY ART

London, South Kensington, 14 April 2016

VIEWING

9-13 April 2016

85 Old Brompton Road

London SW7 3LD

CONTACT

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bchu@christies.com

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LEROY NEIMAN (1926-2012)
Auction at Sotheby's
enamel and printed paper collage on board
26 ¼ x 36 ¼ in. (66.2 x 92 cm.)
Painted in 1971.
\$80,000-120,000

AMERICAN ART

ONLINE AUCTION

New York, 14-23 March 2016

VIEWING

19-23 March 2016
20 Rockefeller Plaza
New York, NY 10020

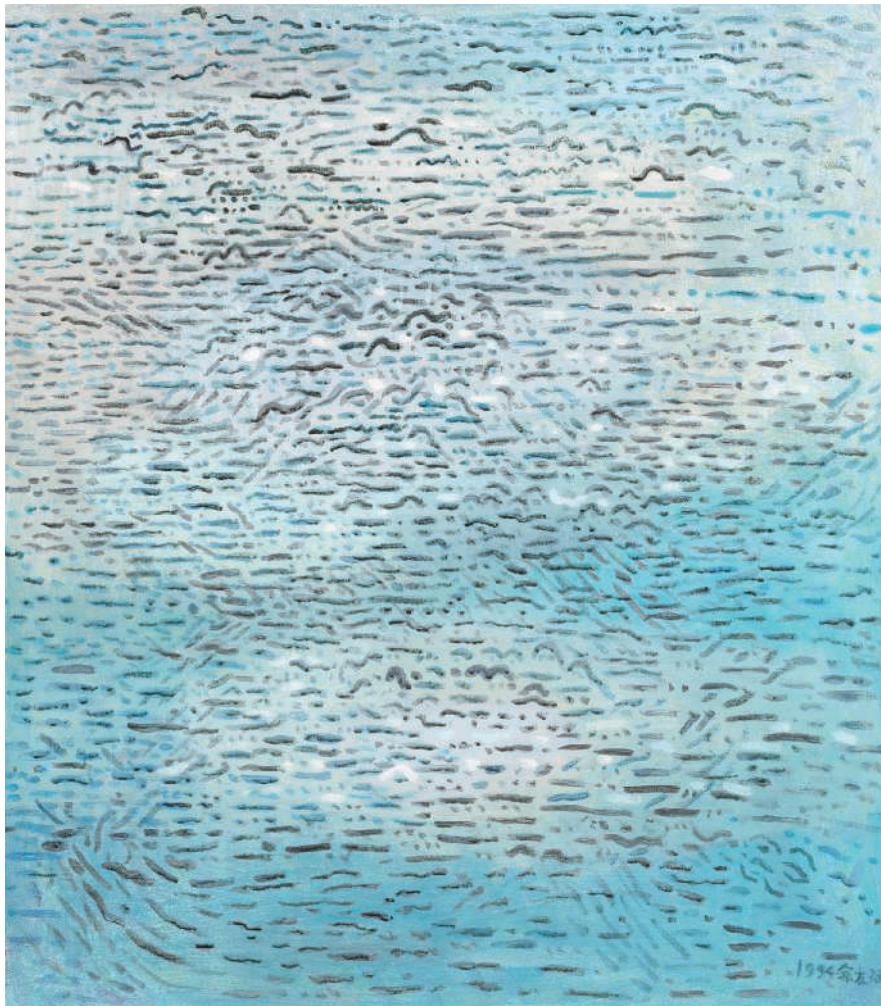
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YU YOUHAN (CHINESE, B. 1943)
MIND STORM CIRCLE
OIL ON CANVAS / 86.4 X 76.2 CM. (34 X 30 IN.) / PAINTED IN 1994
HK\$1,000,000 - 1,600,000 (US\$128,200 - 205,100)

FIRST OPEN/HONG KONG

Hong Kong, 25 March 2016

VIEWING

22 - 25 March 2016
22nd Floor, Alexandra House, 18 Chater Road, Central
Hong Kong

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ALBERTO BURRI (1915-1995)
Rosso Plastica
plastic, acrylic, vinavil, combustion on cellotex
15 x 22 cm.
Executed in 1961
€180,000-250,000

MILAN MODERN AND CONTEMPORARY

Milan, 5-6 April 2016

VIEWING

1-4 April 2016
Palazzo Clerici, Via Clerici 5
Milan

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LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)

The Interior of a Tennis Court

oil on canvas

15 x 18 1/8 in. (38.1 x 46 cm.)

\$400,000-600,000

REVOLUTION

A CURATED EVENING SALE

New York, 13 April 2016

VIEWING

8-13 April

20 Rockefeller Plaza

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FIRST OPEN/HOME

New York, 22 March 2016

VIEWING

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20 Rockefeller Plaza
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STRUCTURE + SPACE

EXHIBITION

24 February – 26 March 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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DAN FLAVIN (1933-1996)
Untitled (To S.A., lovingly)
blue and red fluorescent light
48 x 48 x 7 in. (121.9 x 121.9 x 17.8 cm.)
Executed in 1987. This work is number
two from an edition of five of which only
three were fabricated and is accompanied
by a certificate of authenticity.

Carl Andre
Ruth Asawa
Larry Bell
Dan Flavin
Donald Judd
Ellsworth Kelly
John McCracken
Fred Sandback
Frank Stella
James Turrell

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US\$50 to US\$1,000 by US\$50s
US\$1,000 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
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