













BOUND TO FAIL

Sunday 8 May 2016

AUCTION

Sunday 8 May 2016 at 5.00 pm (Lots 1A-39A)

20 Rockefeller Plaza New York, NY 10020

Admission to this sale is by ticket only. Please call +1 212 636 2000 for further information.

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Saturday	30 April	10:00 am - 5:00 pm
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Wednesday	4 May	10:00 am - 5:00 pm
Thursday	5 May	10:00 am - 5:00 pm
Friday	6 May	10:00 am - 5:00 pm
Saturday	7 May	10:00 am - 5:00 pm

AUCTIONEER

Jussi Pylkkänen (# 1351667)

AUCTION CODE AND NUMBER

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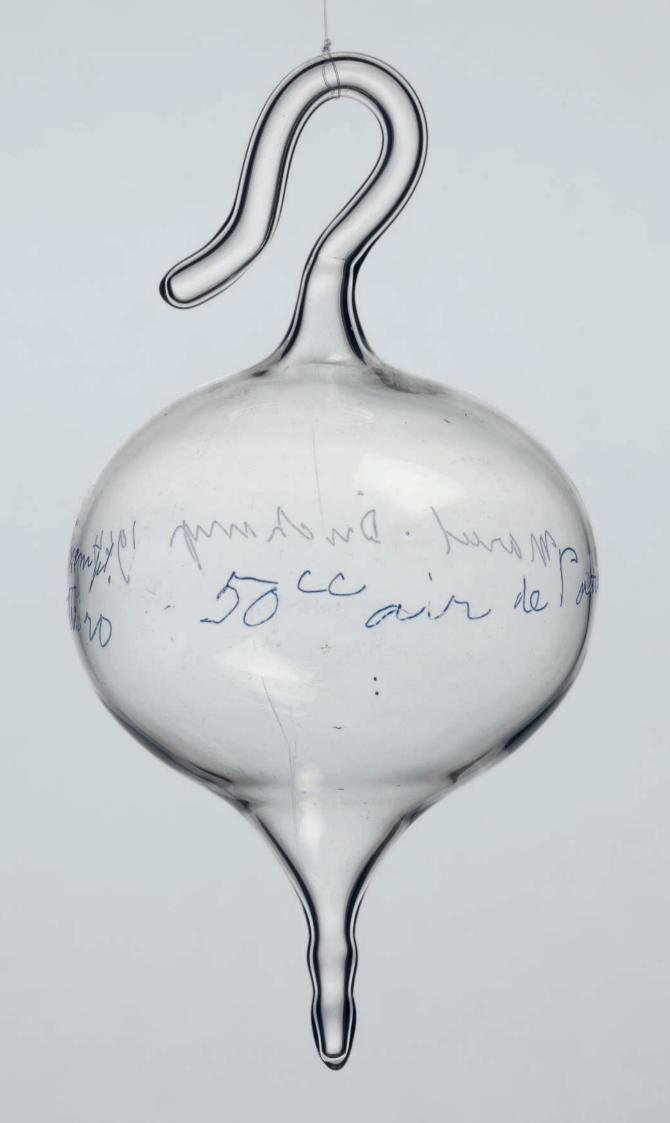
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© Paul McCarthy. Courtesy the artist and Hauser & Wirth.

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Maurizio Cattelan, Him, 2001. © Maurizio Cattelan.

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BOUND TO FAIL

Curated by Loïc Gouzer

Sunday 8 May 2016 at 5:00 pm

If you're not failing every now and again, it's a sign you're not doing anything innovative.

Woody Allen

JIM SHAW (B. 1952) Untitled (Distorted Face #5)

graphite, airbrush and colored pencil on paper $14 \times 10 \%$ in. (35.5 x 27 cm.) Executed in 1984.

\$30,000-40,000



Pablo Picasso, Head of Crying Woman II, Study for Guernica, 1937. Reina Sofia Museum, Madrid. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, New York.

PROVENANCE:

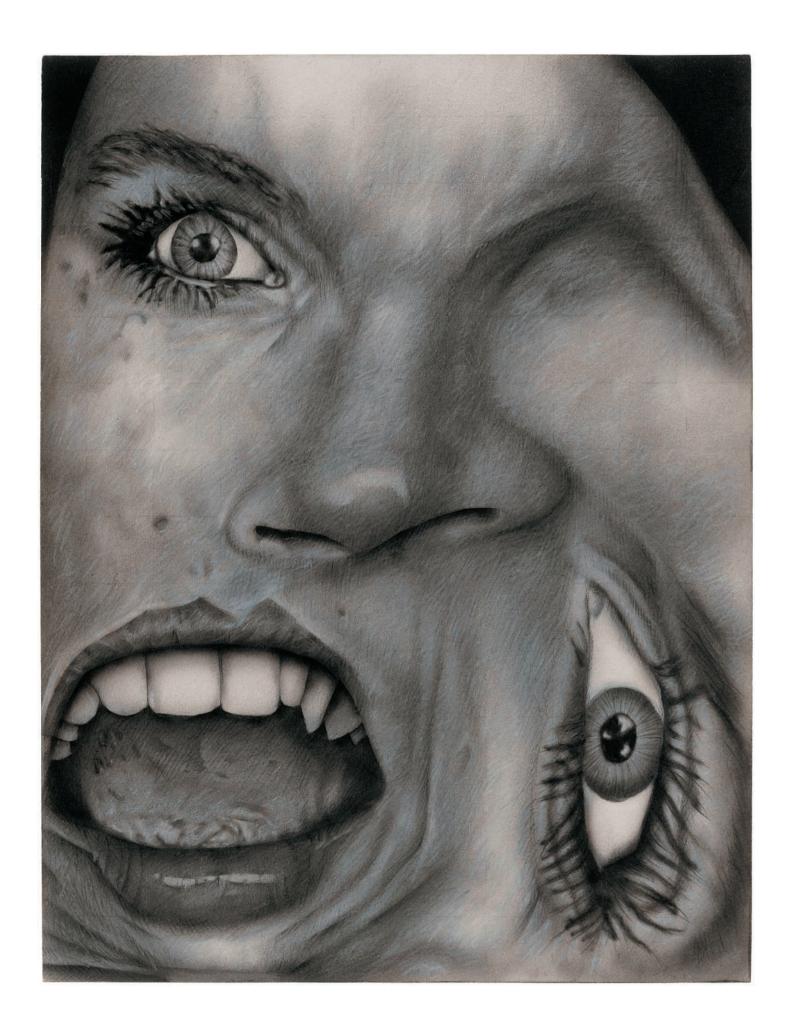
Dennis Anderson Gallery, Los Angeles
James Corcoran Gallery, Los Angeles
BFAS Blondeau Fine Art Services, Geneva
Acquired from the above by the present owner

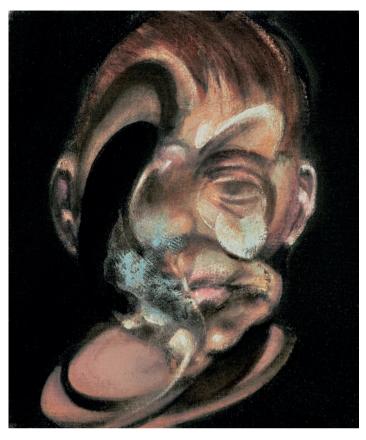
EXHIBITED:

Geneva, BFAS Blondeau Fine Art Services, *Jim Shaw:*Distorted Faces & Portraits, 1978-2007, May-July 2007.
New York, New Museum of Contemporary Art, *Jim Shaw:* The End is Here, October 2015-January 2016, p. 249.

LITERATURE

J. Shaw, *Aioaeuie Ntnlnqrr*, Los Angeles, 1986, n.p (illustrated).





Francis Bacon, *Self-Portrait*, 1973. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2016. Photo: © Crane Kalman Gallery, London, UK / Bridgeman Images.

Seemingly drawn from a reflection in a carnival fun house mirror, Jim Shaw's Untitled belongs to the artist's series of Distorted Faces that features painted and drawn portraits that wrench and twist the features of celebrities, politicians, art world friends and anonymous people into their monstrous doubles. With his punk-influenced, post-Pop sensibilities, Shaw has mined the outskirts and underbelly of American popular culture found in comic books, conspiracy theory, album covers, thrift store paintings and religious propaganda in search of the core of the nation's psyche for the past forty years.

When he began the *Distorted Faces* series in the late 1970s, Shaw looked to the Beatnik author William Burroughs, who himself was inspired by the poet Tristan Tzara and other Dadaists of 1920s France to create what he called a "cut-up technique," a process that involved taking a narrative text and reassembling its component parts so that they read out of linear order. Such literary initiatives in collaging text inspired Shaw to mix and morph individual components of the faces in his portraits. With a surprisingly delicate touch and an incredible attention to detail, such as the taste buds on the tongue set within her open mouth, Shaw has rendered the misshapen contours of the woman's face through a feat of imagination. Her elongated right eye slithers from socket to cheek to sit alongside the wrinkles in the tautly stretched skin around her

Beyond Burroughs and Dada, Shaw also drew inspiration from the material relics of a childhood spent in the working class Midwest and professional experience working on the special effects of horror films. In an interview, he recalled this memory: "My cousin introduced me to monster magazines [such as Famous Monsters of Filmland] and comic books....None of the stores in my hometown

carried them. So I had to surreptitiously go along with my sisters when they bought clothes in Saginaw, Michigan. I didn't realize how big an influence they were until I did my book of distorted faces, and I realized it looked like a group of *Famous Monsters* covers" (D. Harvey, "Jim Shaw's Real Mirage: a Partial Inventory," *Afterall: a Journal of Art, Context and Enquiry 19*, 2008, p. 102-103).

The artist would use this same drawing method in his Noir series for which he would depict stock Hollywood character types under cinematic lighting in a way to intensify the emotion conveyed. Made concurrently with the Distorted Faces, the Noir portraits test the performance of archetypal emotions from the cultural imaginary, while the artist's aim with the Distorted Faces was to see if "there was anything left of a personality when decomposed and mixed with another face" (J. Shaw, "Here Comes Everybody: A Conversation Between Jim Shaw and Mike Kelley," Jim Shaw: Everything Must Go, Luxembourg, 1999, n.p.). Curator and critic Alison Gingeras described the Distorted Faces portraits as "recycling the eccentric flotsam of middle America." Continuing, she writes, "Uninhibited by the constraints of naturalism or conventional logic-thanks in large measure to his propensity for associative thinking-it is only natural that Shaw's approach to portraiture would revel in what most would consider misrepresentation... aptly reflect[ing] his general life ethos, "to understand the meaning of life through misinterpretation" (A. Gingeras, "Misrepresented: The Portraiture of Jim Shaw," Jim Shaw: Distorted Faces & Portraits, 1978-2007, Zurich, 2007, n.p.). In this way, Untitled is part of a compendium of images and objects that contribute to Shaw's larger project of constructing a portrait of American culture.



Hannah Höch, *Broken*, 1925. Museum of Fine Arts, Houston. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Museum of Fine Arts, Houston, Texas, USA / Museum purchase funded by Brown Foundation Accessions Endowment Fund / Bridgeman Images.







MIKE KELLEY (1954-2012) Castrati Satan

signed and dated 'M. Kelley 1995' (on the reverse) acrylic and colored pencil on wood 63 x 47 in. (160 x 119.4 cm.) Painted in 1995.

\$350,000-450,000



PROVENANCE:

Metro Pictures, New York Acquired from the above by the present owner, 1995

New York, Metro Pictures, *Toward a Utopian Arts Complex*, October-November 1995.
Museu d'Art Contemporani de Barcelona; Malmö, Rooseum Center for Contemporary Art and Eindhoven, Stedelijk Van Abbemuseum, Mike Kelley: 1985-1996, January-August 1997, pp. 110, 113, 115 and 136 (illustrated in color and on the back cover).

Brussels, Wiels Contemporary Art Centre and Bozen, Museum for Modern and Contemporary Art, Mike Kelley: Educational Complex Onwards 1995-2008, April 2008-April 2009, pp. 227 and 303 (illustrated

E. Meyer-Hermann and L. Gabrielle Mark, eds., *Mike Kelley*, exh. cat., Amsterdam, Stedelijk Museum, 2013, p. 195 (illustrated in color).





Installation view, Missing Time. Toward a Utopain Arts Complex Exhibition, Metro Pictures, New York, 1995 (present lot illustrated). Photo: Courtesy Metro Pictures Artwork: © Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA, New York.



Hans Memling, *The Last Judgment Triptych*, detail of *Casting the Damned into Hell*, 1467-1471. Narodowe Museum, Gdansk. Photo: Erich Lessing / Art Resource, New York.

Since I am an artist, it seemed natural to look to my own aesthetic training as the root of my secret indoctrination in perversity, and possibly as the site of my own abuse. My education must have been a form of mental abuse, of brainwashing.

Mike Kelley

Persistent shame, precipitated by a Roman Catholic upbringing, is an obsessive thread within Mike Kelley's prodigious oeuvre. His near life-size painting Castrati Satan (1995) -- rendered sculptural on shaped wood reminiscent of a vintage cameo—is a portrait of Satan juxtaposed by a ring of cheerful candy-colored dots. Kelley's devil exhibits all the classic markers of satanic evil from popular culture, from his sharp horns and pointed ears to his triangular, bearded chin and scaly wings. However, like a punchline, his groin is adorned with a beady-eyed yellow alien's head hovering above a large, swollen brown-purple scrotum. The juxtaposition of wildly gestural ketchup red with a rainbow border of graphic orbs, collaged geometric wood pieces and the meticulously painted scrotum creates a singular cacophonic symphony of color and style that is distinctly Kelley. The massive scrotum paired with Kelley's title, castrati, is a comical irony. A castrato is a male opera singer with an unusually high singing voice and feminine figure produced by removal of the testicles before puberty: Satan, a commanding masculine symbol of Catholic power and mortal fear.

Castrati Satan, with its dual images of hell and UFOs, is part of Mike Kelley's Timeless Paintings series (1993-2012) exhibited in 1995 year at Metro Pictures Gallery in New York. That exhibition, titled Towards a



Jean-Michel Basquiat, Untitled, 1982 (Lot 36, being offered in Sale 12152), © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016

Utopian Arts Complex, probed the artist's vested interest in the controversial phenomenon of repressed memories, unpleasant recollections the mind has suppressed that may be recalled through therapy; theoretically, the effects of these buried traumas can trickle out in unconscious behavioral ways. Kelley began exploring the idea of repressed memory in depth after critics misread his sculptures of found stuffed animals as references to child abuse. "Missing Time" is a specific variant of repressed memory syndrome referring to victims of supposed alien abduction.

The Missing Time project consists of work Kelley made in the 1970s while an art student at the University of Michigan, some revised and some left unaltered, to explore how traditional training and the overarching influence of Pop and formalist Abstraction may have subconsciously influenced his early work. The Timeliness Paintings series, which includes the Cult Paintings such as Castrati Satan, are an investigation into later manifestations of this early training by emulating some characteristics of the student works. As Kelley explained, "My presumption (behind the Missing Time Project) was that my recent aesthetic production must in some way be affected by my (traditional) art training, even though I consciously rebelled against this training....the "symptoms" of my recent work must be the by-product of elements of my training that I repressed" (Mike Kelley quoted in Mike Kelley exh. cat., Museu d'Art Contemporani de Barcelona, 1997, p. 106.) The loose style of Kelley's satan is stereotypically "expressive; the abstract green square pays distinct homage to art school darling and modern master Hans Hofmann, yet Kelley's square acts as a censor bar literally screwed into the painting's surface, mischievously obstructing visual access. Stated Kelley, "I suppose you could say that I derive some kind of pleasure from this looking back, which could be associated with nostalgia. But I would have to say that I believe this pleasure results more from my enjoyment of the playful, formal, and perverse games of reconstructing and inventing the past than it does from some joyful recovery of lost experience" (M. Kelley, quoted in "Black Nostalgia. An Interview with Mike Kelley by Daniel Kothenschulte," in D. Kothenschulte (ed.), Mike Kelley, Peter Fischli, David Weiss, Ostfildern-Ruit, 2000, p. 30).

The realities of repressed memory syndrome are hotly debated; while many doctors believe that memories first recalled through therapy are truthful, others suggest that they can be mere fantasies or the product of outside suggestion. Fascinated by our dark impulses and the potential to use painful trauma to advance our own agendas, Kelly explains "If you have a religious orientation, (repressed memory syndrome) comes through Satanic-cult abuse. If you don't, it might come through alien abduction.... I see this as almost a kind of overarching religion, in which the rationale for almost all behavior is the presumption of some kind of repressed abuse." (Mike Kelley interviewed for *Day is Done*, from the "Art in the Twenty-First Century" Season 3, "Memory," 2005, published on PBS.org 9/23/2005). Fearlessly flippant, *Castrati Satan* probes Kelley's own supposed creative trauma and revels in nostalgia, while poking fun at the devil himself-- questioning the meaning of fear, shame, truth and myth in our society.

The irreverent, infamous Mike Kelley spent his career tirelessly exploring the underbelly of the suburban American experience, childhood, and religion. Equal parts fascinated and repulsed by the rituals that dominate our everyday lives, Kelly's mind-bogglingly diverse body of work includes experimentation in performance, painting, video, sculpture, and rock music. Casting aside popular fine-art notions of taste, quality or style, Kelley borrowed from the conceptualism of the 1970s and 80s, Expressionism and Surrealism. A prolific writer, Mike Kelley assigned academic gravitas to traditionally kitsch or marginalized subjects, from U.F.O.s, horror films, science fiction illustration, vintage smut magazines, comic books, outsider antiques and Japanese b-horror film. His prodigious output is strange, fanatical, and completely uninhibited, he is preoccupied with taboo subjects such as bodily functions, sexuality, and degradation. As his close friend John Waters exclaimed, "Isn't Mike really a magician? Isn't someone who can make you see something supposedly shameful in a beautiful, hilarious, radical, subversive way really a miracle worker? Even a good Catholic?" (Excerpt from John Waters tribute speech for Mike Kelley, LACMA Gala in the Garden, 2007).





MARTIN KIPPENBERGER (1953-1997) Zuerst die Füße (Feet First)

signed, numbered and dated 'kippenberger 90 3/5' (on the reverse of the cross) carved wood, motor car lacquer and steel nails $51 \frac{1}{2} \times 41 \frac{1}{4} \times 8 \frac{3}{4}$ in. (130.8 x 104.7 x 22.2 cm.) Executed in 1990. This work is one of five unique variants plus one artist's proof and is accompanied by a certificate of authenticity.

\$700,000-900,000



Martin Kippenberger, 1990. Photo: Johann Widauer

PROVENANCE:

Private collection, Vienna, acquired directly from the artist
Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner

EXHIBITED

Vienna, Jänner Galerie, Hotel Hotel zum Letzten, 1990. Ystad, Konstmuseum, Martin Kippenberger in Tirol, Sammlung Widauer, September-November 2000, pp. 79, 99 and 117 (orange version exhibited and illustrated in color).

New York, Luhring Augustine, *Martin Kippenberger: Self-Portraits*, March-April 2005, pp. 50-51 and 71 (orange version exhibited and illustrated in color). Bolzano, Museion, *Peripheral Vision and Collective Body*, May-September 2008, p. 200 (another version exhibited and illustrated in color).

Geneva, BFAS Blondeau Fine Art Services, *Political Correct*, September-October 2008.

Los Angeles, Museum of Contemporary Art and New York, Museum of Modern Art, *Martin Kippenberger: The Problem Perspective*, September 2008-May 2009, pp. 345 and 350 (orange version exhibited and illustrated in color).

Berlin, Hamburger Bahnhof, *Martin Kippenberger:* sehr gut / very good, February-August 2013. Paris, Cahiers d'Art, *Martin Kippenberger*, March-June 2015.

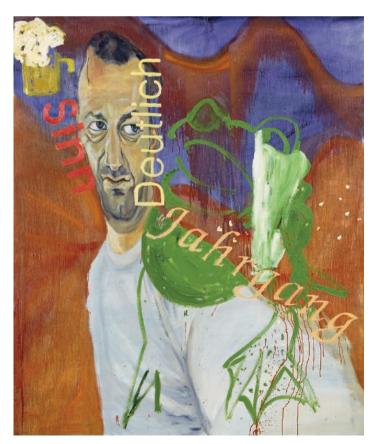
LITERATURE:

K. Grässlin & G. Capitain, Martin Kippenberger: Multiples, Catalogue Raisonné, exh. cat., Braunschweig, Kunstverein and Antwerp, Museum van Hedendaagse Kunst, 2003, pp. 74-75, no. 37 (illustrated in color without the mug). M. Hermes, Martin Kippenberger, Cologne, 2005, pp. 110-111 and 159 (silver version illustrated in color).





Martin Kippenberger with injured head after the disco, Berlin, 1979. Photographer Unknown.



 $Martin Kippenberger, \textit{Untitled}, 1990. \ Artwork: @ Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne. Photo: Courtesy Luhring Augustine, New York.$

A singular sculpture created in 1990, Zuerst die Füße (Feet First) hails from one of Martin Kippenberger's most important and controversial series. The image of this cartoonish, fairytale frog, submitted to martyrdom with its overtly religious connotations emerges as a highly provocative and crucially important extension of the artist's own complex identity. Sculpted in Tirol, Austria, by a traditional carver of religious effigies, Feet First depicts a frog hanging from a cross that has been made from wooden elements that recall a traditional artist's easel. Using his alter ego, Fred the Frog, Kippenberger crucifies himself before he can be crucified by his viewers. Distilling the views and reviews that his more conservative constituents had given him for a large part of his career-a reaction which he himself embraced, provoked and thrived upon-Kippenberger adopted himself as part of his own artistic arsenal. While at the same time violently dismantling the notion of cultural hierarchies, Kippenberger lampoons himself in order to criticize the social snobbery that often accords artists of a particular status. After all, as he himself often pointed out, Jeder Künstler ist ein Mensch-every artist is a human being.

By opening himself to the barbs and arrows of what he knew would be disapproving segments of society, Kippenberger was challenging those same segments, deliberately placing himself in the role of Jesus, elevating himself while gleefully degrading the traditional imagery of Christianity as well as toppling the pedestal upon which culture and the artist were, he felt, too often placed. With his tongue lolling out and his wonky eyes facing different directions, a beer mug in one hand and an egg attached to his pelvis, Feet First is a comical and profoundly irreverent apparition, a million miles from the images of Christ on the cross of religious art. Kippenberger has taken up the gauntlet thrown down by Paul Gauguin with his Yellow Christ and

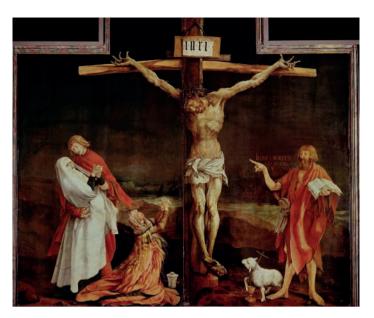
his self-portrait-like image of Jesus in the garden, and likewise of George Grosz with his gasmask-wearing crucified figure, and has pushed the envelope even further into the realms of controversy. Crucially, he has banished solemnity, creating instead a striking image that remains playful as well as profound in its palimpsest-like layers of meaning and implication.

Kippenberger's inherent desire to not only test, but also push boundaries lies at the heart of Feet First, whose controversial nature has been seen as an insult to many. Garnering a vast amount of public attention a decade after its creation, Feet First was condemned by Pope Benedict XVI who in a letter to the Museion Museum in Bolzano, where one version of the work was displayed, stated that the sculpture "wounds the religious sentiments of so many people who see in the cross the symbol of God's love" (Pope Benedict XVI guoted in, R. Hart, "Pope Angry Over Crucified Green Frog Sculpture," Reuters, August 28, 2008, accessed uk.reuters. com [March 16, 2016]). Indeed, one government official who labeled the pop-eyed amphibian as "a disgusting piece of trash that upsets many people," went on a hunger strike to demand its removal and was eventually taken to the hospital (F. Pahl quoted in, ibid.). As a result, the museum's director was fired and the work was removed and returned to its owner in Innsbruck.

Never outspokenly criticizing the public church, Kippenberger, who as a child attended a Catholic boarding school, sought not to use religion as the subject of his work, but rather as a vehicle to impersonate the role of the artist as a martyr for a greater cause, in the sense that he, himself, devoted his entire life to art out of necessity. More than just a mere criticism of the church, by replacing the crucified body of Christ with a frog, Kippenberger appropriated the symbol for his own purpose: to emphasize the painful notion of self-sacrifice for the sake of art. In this way, Feet First emerges as an inverted self-portrait in which Kippenberger depicts himself as his alter ego, Fred the Frog, with the intention to mislead, provoke and irritate his viewer.

Part amphibian and part anthropoid human, this gleaming mauve apparition is a deliberately Earth-bound creature. Here, the head of the frog appears to be modeled after a stuffed animal depicted in the artist's 1979 image of himself as a bandaged patient, Urban-Krankenhaus (Urban Hospital), where the large toy occupied the space next to the artist. However, in Feet First the "cuteness" of the original has been banished in favor of a monstrous, yet playful hybridization between stuffed toy and battered artist. The notion of the frog as a self-portrait is further emphasized by the presence of a beer tankard and egg, which seem to adopt the iconographic roles of the tools of martyrdom carried by Saints in Christian imagery. Deliberately prosaic, the mug clearly alludes to Kippenberger's own battle with alcoholism, which he eventually lost in 1997, while the shape of the egg prefigures the artist's later incarnation as the Eiermann, or "Eggman." Trappings of the corporeal, rather than spiritual life, the relics that accompany Feet First are held as badges of honor.

A metaphor for the fundamentals of human life, Kippenberger's use of the egg intentionally channeled the banal food items sustaining symbolism throughout the history of art. "With the egg motif Kippenberger was especially able to go through the to and fro between arbitrariness and meaning, cuteness and complexity, crassness and fragility—the egg as the epitome of 'form with content,'"explained Manfred Hermes. "If the egg shape in itself is already almost a parody of ideals like circle and sphere, the implications for the content here are more than world-sweeping: the egg as the bearer of Christian refreshment and reproduction symbolism, as a memorial to Marcel Broodthaers and the pictures of petit-bourgeois comfort penetrating life. The egg also plays a



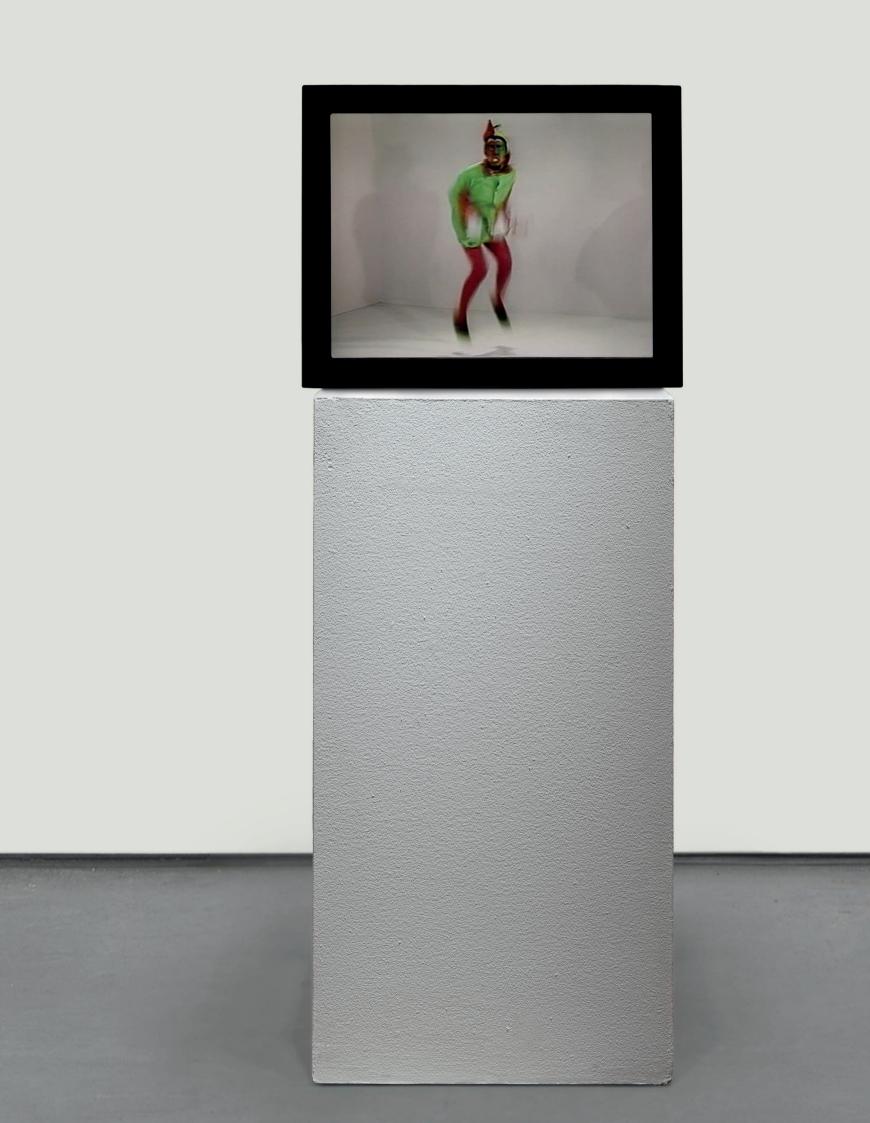
Matthias Grünewald, *Crucifixion*, a panel from the Isenheim Altar, circa 1515. Musée d'Unterlinden, Colmar, France. Photo: Erich Lessing / Art Resource, New York.

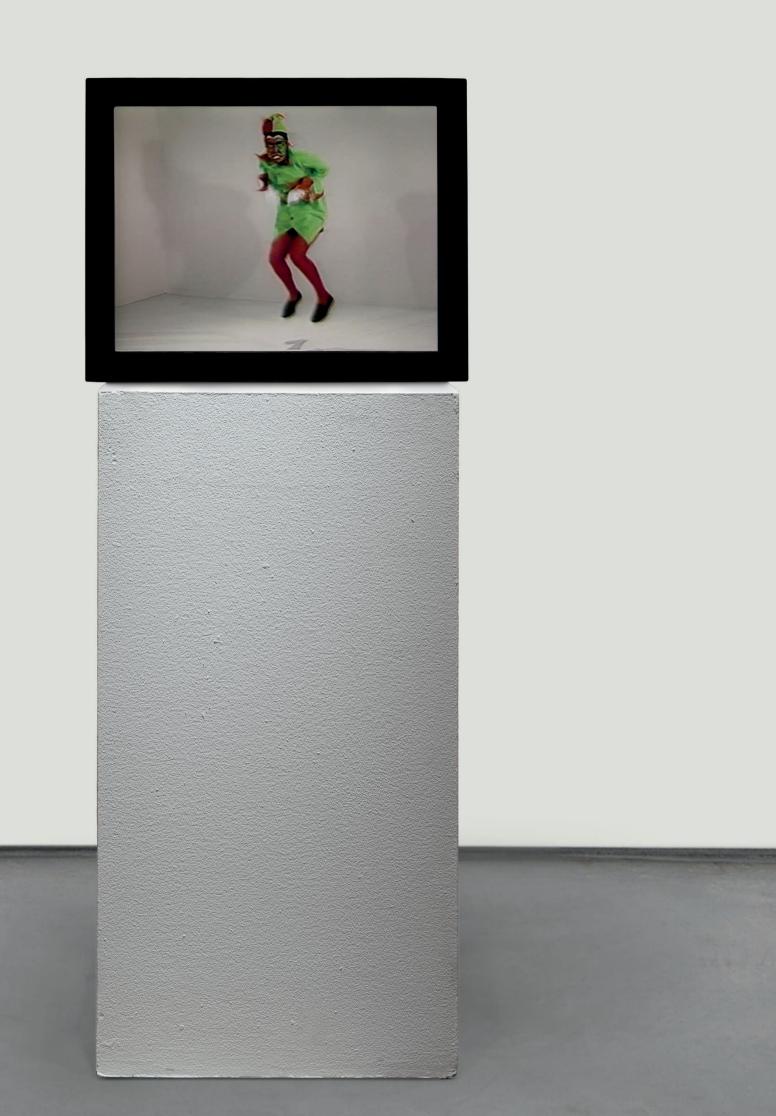


Installation view, Maurizio Cattelan, *La Nona Ora (The Ninth Hour)*, Kunsthalle Basel, 1999. Artwork: © 2016 Maurizio Cattelan. Photo: © Mauricio Guillen.









BRUCE NAUMAN (B. 1941) No, No, New Museum

videotape (color, sound) dimensions variable—62 minutes Executed in 1987. This work is unique and accompanied by a certificate of authenticity signed by the artist.

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

PROVENANCE: Leo Castelli Gallery, New York Froehlich Collection, Stuttgart Sperone Westwater, New York Private collection, New York Zwirner & Wirth, New York Acquired from the above by the present owner

New York, New Museum, No, No, No, No!, September-November 1987. Paris, Galerie 1900 2000, Works-Concepts-Processes-Situations-Information, March 1992, pp. 15 and 69 (illustrated in color). New York, Cheim & Reid, *I Am the Walrus*, June-August 2004.

LITERATURE:

J. Simon, et al., eds., Bruce Nauman: exhibition catalogue and catalogue raisonné, Minneapolis, Walker Art Center, 1994, p. 305, cat. no. 371 (illustrated).

M. Auping, et. al., Bruce Nauman—Raw Materials, exh. cat., London, Tate Museum, 2004, pp. 77, 132-133, fig. 36 (illustrated in color).



















In Bruce Nauman's No. No New Museum, the actor Vandi Snyder, made up in bright red and green jester regalia, repeatedly—and violently jumps up and down while shouting "no, no, no, no, no!!" at the top of her lungs. No, No New Museum refers to where the work was first exhibited in September of 1987, a storefront window of the New Museum in New York City, where its grating audio was blasted at high volume onto the street. No, No New Museum can either be installed with one or two monitors—when using two monitors, the artist mandates that the audio tracks must not be synced, to create a ferocious cacophony. An assault on the senses, No. No. New Museum establishes a powerful secondhand embarrassment by suggesting that a frenzied child is always seething below the surface of polite, adult behavior. With its shrill repetition and frantic movement, No, No New Museum taps into our neurosis, our insomnia; it captures the panic of a late night when the mind is racing with irrational mania, or the panicked cold sweat after a bad dream.

No, No New Museum, with its endless, repeated shouting of the word "NO!" also explores the artist's longstanding interest in the point at which the relationship between language and meaning breaks down. In the mouth of the petulant jester-traditionally a cypher for sly, and witty courtly criticism--"No!" moves from an aggressive, whining refusal to a purely abstract sound, hammering in an endless rhythm. Says Nauman, "I think the point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs." (Nauman, in R. Storr, "Beyond Words" in Simon (ed.), Bruce Nauman, exh. cat., Minneapolis, Walker Art Center, 1994, p. 55). "No" spelled backwards, is "on"— a word that could double as the artist's directions to his exhausted performers. As curator Ben Borthwick explains, "The corresponding values of these two possible words (No and On) are particularly clear in



Bruce Nauman, NoNo, 1983. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

(Nauman's) drawing NONO (1984) and during the print-making process, where the image- in this case the word 'no'- is made in reverse, thereby spelling 'on.' These works highlight Nauman's fascination with Wittgenstein's language games, such as the duck/rabbit conundrum, in which a single image can signify two different objects." (Bruce Nauman: Raw Materials, exh. cat., Tate Modern, London, 2004 p. 133). Professor David Robb stated, "Both (Clown Torture and Nauman's puns) in the end (are) about representation's inadequacy; pun and clown expose the seams in representation's fragile masquerade." (D. Robb, Clowns Fools and Picaros: Popular Forms in Theatre, Fiction and Film, Amsterdam and New York, 2007, p. 76). In No, No, New Museum, the unfortunate jester's torturous shouting is

endless, repeated on infinite loop. "My definition of anxiety," Nauman has said, "is the gap between the now and the later. ...We have no future if we fill this void, we only have sameness" (Bruce Nauman quoted in R.C. Morgan, *Bruce Nauman*, Baltimore, 2002, p. 229). While in the magnetic, arresting and simultaneously appalling presence of *No, No New Museum*, the viewer is trapped in Nauman's funhouse—teetering at the edge of sanity and fascination.

Nauman began his infamous Clown Torture series in 1987, marking a triumphant return to video work after a nearly fifteen year hiatus and prefiguring his recent, more immersive roomsized installations involving monitors, projections and sculpture. Clown Torture, which includes Clown Torture (Art Institute of Chicago, 1987); Clown Torture: I'm Sorry and No, No, No, No (1987, Pinault Collection); Clown Torture: Dark and Stormy Night with Laughter (1987, S.M.A.K., Ghent); Dirty Joke (1987, Museum of Modern Art, New York); Double No (1988, Froehlich Collection) and the present lot, No, No New Museum (1987), places traditional clowns-- from circus and show clowns to French baroque clowns and court jesters--in strange, uncomfortable situations, disconcertingly coupling a squirming violence with a universal symbol of childhood innocence or comic relief. Nauman's Clown Torture videos borrow Dadaist ideas about the procedures and operations of art making, but as Joanna Drucker describes, that is where their fine art referential ends: "The imagery and iconography of (Nauman's) work comes from a banal world of mass meditation, pop's playroom of neon and lettering. ... Art references, except for Duchamp, are almost non-existent. Nauman's attention was turned elsewhere, towards that hypnotizing instrument of pure banality, the television or video



 $\label{losseph} {\it Beuys, I Like America and America Likes Me, 1974, New York. Artwork: @ 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Caroline Tisdall.}$

Two color monitors placed in the window played one of Nauman's most recent videos, that of a clown jumping up and down shouting 'No, No, No, No!' endlessly.

Nauman's videos confront the viewer with behavior normally thought unacceptable. The clown's simple declarative statement takes on new meaning and creates tension and anxiety for the viewer.

The New Museum Annual Report, 1988



Andy Warhol, Suicide, 1962. @ 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.





Film stills: Bruce Nauman, Clown Torture, 1987. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.



Bruce Nauman, *Dirty Joke*, 1987. Museum of Modern Art, New York. Artwork: © 2016 Bruce Nauman / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Cindy Sherman, Untitled #425, 2004. © 2016 Cindy Sherman. Courtesy Metro Pictures.

I think the point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs.

Bruce Nauman

screen, or towards the signage and activities of rather ordinary life" (J. Drucker, *Bruce Nauman: Make Me Think Me*, exh. cat., Tate Liverpool, 2006, p. 40).

Within the Clown Torture Series, Vandi Snyder's cackling jester is one of Nauman's enduring muses—her character was also featured in Clown Torture: Dark and Stormy Night with Laughter as well as Clown Torture: I'm Sorry and No, No, No, No in which she recites a poem while a pierrot shouts "no!" In Double No, a later iteration of No, No New Museum, the jester is displayed with two monitors stacked on top of each other, one funhouse-inverted. Nauman's clowns play nonsensical word games in grating, frustrated tones; they are the victims of cruel tricks, screeching as buckets of water are dumped on their heads; they attempt to balance objects with no success, cry wretchedly while pleading with an invisible captor, have tantrums on the floor, and shout "No!" endlessly while bouncing as if propelled by a pogo stick. Casting a clown as the perpetrator of an aggressive or uncomfortable act subverts the familiar; it reminds us that beneath their humorous veneer, clowns are just costumed people that can behave brutally. They may play cruel tricks, or make light of violence à la Punch and Judy while their disguises lend them a disconcerting anonymity-- perhaps adopting the face of the dark clown explored in popular culture through Stephen King's horror novel It (1987) and Cindy Sherman's series of ominous self-portraits in clown makeup.

Bruce Nauman is known for his groundbreaking, provocative work that renders poetic life's laments. His prodigious and unconventional oeuvre encompasses sculpture, photography, neon, drawing, printmaking, performance and video, exploring the nature of confusion, boredom, anxiety and failure with his singular lightning-sharp wit. His highly conceptual work poses important questions about the nature of the creativity, often using the body as a starting point. As Nauman describes, "From the beginning I was trying to see if I could make art that ... was just there all at once. Like getting hit in the face with a baseball bat. Or better, like getting hit in the back of the head. You never see it coming; it just knocks you down. ...The kind of intensity that doesn't give you any trace of whether you're going to like it or not" (Entry, Film, Video, New Media, Art Institute of Chicago Museum Studies 35, pp. 18–21).



RAYMOND PETTIBON (B. 1957) No Title (You reach out...) signed and dated 'Raymond Pettibon 00' (on the reverse)

pen and ink on paper 89 ½ x 59 ¾ in. (227.3 x 151.7 cm.) Drawn in 2000.

\$350,000-450,000

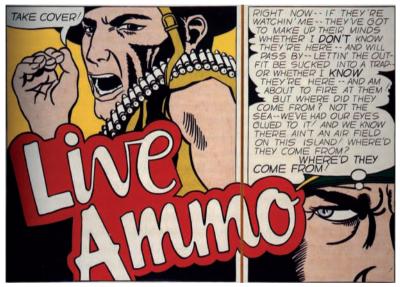
PROVENANCE:David Zwirner, New York Private collection, New York YOU REACH OUT IN VAIN FOR SOMETHING TO COMPARE YOUR UNSATISFIED SENSES. YOU LIKEN IT PERHAPS TO A LUNCH MADE SAVOURLESS FOR LACK OF SALT, OR TO A PICTURE, SAY, WHERE THE CANVAS SHOWS, IN THE VERY MIDDLE, A FINE BLANK SPACE.

IT'S THE AESTHETIC APPETITE IN YOU—LONG RICHLY FED ELSEWHERE—
THAT GOES UNASSUAGED.





Andy Warhol, Cagney, 1964. Museum of Modern Art, New York. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Roy Lichtenstein, Live Ammo (Take Cover!), 1962. © Estate of Roy Lichtenstein.



Jean-Michel Basquiat, Self-Portrait, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016.

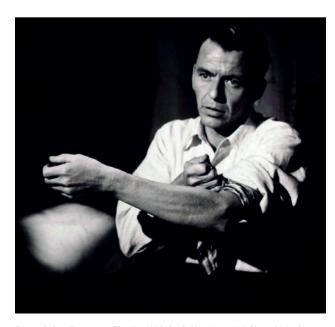
Brought to life in graphic pen and ink, two characters are captured from a film still; dramatic, cross-hatched shadows are worked intensely, the ink even running feverishly down the page. Looming from the left of the diagonal composition, a man in an overcoat administers an injection to a seated man in his shirt-sleeves, with a haggard, desperate countenance. Playing off this macabre scene are lines of oblique text. Above: "You reach out in vain for something to compare your unsatisfied senses. You liken it perhaps to a lunch made savourless for lack of salt or to a picture, say, where the canvas shows, in the very middle, a fine blank space. It's the aesthetic appetite in you-long richly fed elsewhere—that goes unassuaged." In small font, between the characters as if whispered: "If you're the man with the golden arm, I'm Tiffany." Below: "That's the Frankie I knew." While gesturing towards the narrative form of the comic strip, Raymond Pettibon's ingenious interplay of word and image is far from straightforward. He mixes quotation with his own writing and rewriting, chiming with the depths and contradictions of the American psyche. Fiction and nonfiction mingle: a quote from Henry James's 1907 The American Scene—here a vivid realisation of the American void, in which James attempts to express the sense of emptiness he feels upon visiting Washington-are subtly altered. The other lines, as well as the illustrated scene, are taken from the 1955 movie The Man with the Golden Arm, based on Nelson Algren's 1949 novel of the same name: Frank Sinatra plays heroin addict Frankie Machine, who struggles to stay clean after his release from prison. This combination of ambiguous identity, cerebral Victorian prose and noir cinema brings together some of the most important aspects of Pettibon's revolutionary artistic idiom, forming a deeply suggestive and tantalisingly incomplete poetry of word and image

Although he is often associated with the nihilistic milieu of seventies and eighties punk music for his iconic Black Flag album covers, Pettibon's chimeric intertextuality deals with a far wider and deeper cross section of cultural history. A profoundly erudite reader, his investigations into language and image draw from myriad sources—particularly, he says, "the great prose writers, like Henry James and Proust and Ruskin and Pater. And Thomas Browne. If you read them you'll come across quite a bit...they're very elaborate, and the sentence structure can elaborate itself into very long paragraphs. But in a fragmentary way. Their work, taken out of context, can mean something completely different, and at the same time it's so beautifully said" (R. Pettibon, quoted in J. Lewis, "A Conversation with Raymond Pettibon," Parkett 47, 1996, p. 58). The present work is a case in point: James's lines of fin-de-siècle aesthetic anomie take on a new light when framing the vignette of heroin addiction, and vice versa. The words of the "great prose writer" and the hardboiled filmic dialogue spark off one another, illuminating what might be a universal malaise lying in the depths of the American soul. The overall tableau is haunted by a sense of loss, absence or elision: while the phrases chosen are resonant and shrewdly evocative, they speak perhaps most of all of the gulf between author and reader, representation and subject. We chase a totality of meaning as elusive as the addict's next high.

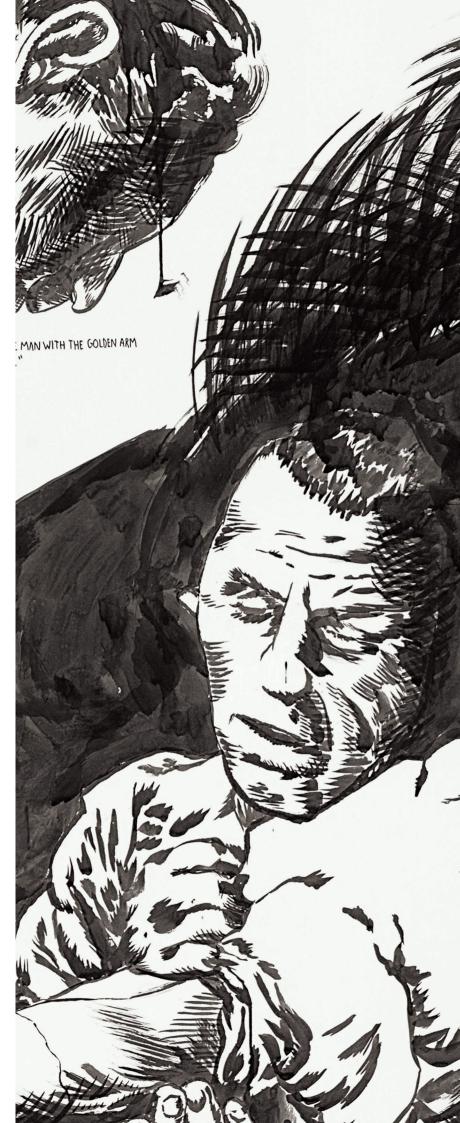
Discussing his use of Henry James, Pettibon describes an affinity with the author in his multifaceted approach to words and to the world. "James, especially later in his career, had such a complicated mind. He was writing in a narrative form, but he couldn't for the life of him look at the simplest thing without looking at it from many different views. He always writes out of an inner struggle between the dramatic form and narrative, and this wealth of ideas and information that's imploding in

each sentence. ...The criticism of him is that it isn't real, that it's all mannerism, but it does mimic thought patterns. To me that's its appeal. I mean, people have always said that about me, too, you know, you don't want to get me started, I can't stick to the facts or the starting point without adding another tangent that I have to go off on. But I think that's a mimicking of the complexity of thought and reality, and the relationship between the two, more than anything else. Whereas, to pretend to tell a simple story and tie everything up at the end is actually wrong, really. It's dishonest" (R. Pettibon, quoted in J. Lewis, "A Conversation with Raymond Pettibon, "Parkett 47, 1996, pp. 58-60). In the open-ended nature of his work, then, Pettibon sees an authentic reflection of the difficult dialectic between "thought and reality"; indeed, for all their sidelong mystique, dark subcultural pools and elusive associations, there is an immediate power to his compositions that the viewer can respond to: this is how it feels to think about the world around us.

Pettibon disavows personal expression, portraying himself as an alchemist of external information. "It's kind of like swimming in words and letters. I place myself in this state of consciousness where I'm receptive to associations and stuff...[my work] always had to do with reading things from the world at large - media, television, music, books - rather than being personal or anecdotal" (R. Pettibon, quoted in "Dennis Cooper in conversation with Raymond Pettibon, "in R. Storr, et. al., Raymond Pettibon, London 2001, p. 8). He characterizes his distinctive film noir timber as similarly reflexive, born from received imagery: "the drawings are kind of like video stills; for a while I used to actually draw them from the video screen, by pausing a tape, usually some movie or something. I think that's how my style arose; it was kind of unintentional on my part, the film noir aspect of it" (R. Pettibon, quoted in J. Lewis, "A Conversation with Raymond Pettibon," Parkett 47, 1996, p. 58). In all his sidestepping of artistic responsibility, however, Pettibon's work remains unmistakably his own. He is an oracle of unforeseen connections, creating a polyvocal voice as pointed as it is diffusive. We are faced with the myths and mechanics of reading and seeing, finding hints of the unexpressed and inexpressible therein. Surfing across styles, structures and syntax, narrative coherence remains out of reach, our desire for closure unassuaged. But our senses are hardly unsatisfied: in his powerful fusion of image and text, we are free to delight in Pettibon's acute sense for raw lyricism and the fugitive, contingent motions of thought itself.



Film still: Otto Preminger, *The Man With the Golden Arm*, 1955. Photo: United Artists / The Kobal Collection / Kornman, Gene.



6A CINDY SHERMAN (B. 1954) Untitled (#175)

signed, numbered and dated 'Cindy Sherman 1987 2/6' (on a label affixed to the reverse) color coupler print mounted on foamcore 48 x 71 ½ in. (121.9 x 181.6 cm.)

Executed in 1987. This work is number two from an edition of six.

\$350,000-450,000



Parmigianino, Self-Portrait in a Convex Mirror, 1523. Kunsthistorisches Museum, Vienna.

PROVENANCE:

Metro Pictures, New York Private collection, New York Anon. sale; Sotheby's, New York, 14 November 2000, lot 12

Skarstedt Fine Art, New York
Acquired from the above by the present owner

EXHIBITED

New York, Whitney Museum of American Art, *Cindy Sherman*, July-October 1987, pl. 126 (another example exhibited and illustrated in color).

São Paulo, Museu de Arte Moderna, *Cindy Sherman:* The Self Which is Not One, June-July 1995, n.p (another example exhibited and illustrated in color).

Hamburg, Deichtorhallen; Malmö, Kunsthall and Luzern, Kunstmuseum, *Cindy Sherman: Photoarbeiten* 1975-1995, May 1995-February 1996, no. 96 (another example exhibited and illustrated in color).

Rotterdam, Museum Boijmans Van Beuningen; Madrid, Museo Nacional Centro de Arte Reina Sofía; Bilbao, Sala de Exposiciones REKALDE and Baden-Baden, Staatliche Kunsthalle, *Cindy Sherman*, March 1996-March 1997, pp. 76-77, pl. 31 (another example exhibited and illustrated in color).

Los Angeles, Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, CAPC musée d'art contemporain and Toronto, Art Gallery of Ontario, Cindy Sherman: Retrospective, November 1997-January 2000, pp. 141 and 198, pl. 107 (another example exhibited and illustrated in color). Basel, Museum für Gegenwartskunst, Flashback: Revisiting the Art of the 80s, October 2005-February 2006, p. 172 (another example exhibited).

Paris, Jeu de Paume; Kunsthaus Bregenz; Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, pp. 130-131, 255, 295 and 317 (another example exhibited and illustrated in color).

Greenwich, Bruce Museum, *Cindy Sherman: Works from Friends of the Bruce Museum*, January-April 2011, pp. 29, 30 and 63 (illustrated in color).

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012-June 2013, pp. 36, 61, 170-171 and 243, pl. 116 (another example exhibited and illustrated in color).

New York, David Zwirner, *No Problem: Cologne/New York 1984-1989*, May-June 2014, pp. 49 and 274 (another example exhibited and illustrated in color).

LITERATURE:

I. Takano and L. Simmons, *Cindy Sherman*, Tokyo, 1987, p. 88 (another example illustrated).

R. Krauss, *Cindy Sherman*: 1975-1993, New York, 1993, pp. 162-163, 193, 220 and 230 (another example illustrated in color).

G. Neven Du Mont and W. Dickhoff, *Cindy Sherman*, Kunst Heute No. 14, Cologne, 1995, pp. 52-55 (another example illustrated).

Y. Bois and R. Krauss, *L'Informe: mode d'emploi*, exh. cat., Paris, Centre Georges Pompidou, 1996, pp. 226-227 (another example illustrated in color).
J. Heyler, M. Elena Ramos and C. Hernandez, *Cindy Sherman: Una selección de las colecciones de la Eli Broad Family Foundation*, Caracas, 1997, p. 15 (another example illustrated).

C. Morris, *The Essential Cindy Sherman*, New York, 1999, p. 84 (another example illustrated). R. Steiner and L. Moore, *Cindy Sherman*, London, 2003, p. 16.

J. Burton, ed., *Cindy Sherman*, October Files 6, Cambridge, 2006, pp. 75 and 89, no. 22 (another example illustrated).

F. Stocchi, *Cindy Sherman*, Supercontemporanea series, Milan, 2007, pp. 58-59.

J. Harris, ed., *Identity Theft: The Cultural Colonization of Contemporary Art*, Liverpool, 2008, p. 122 (another example illustrated in color).

H. Werner Holzwarth, ed., 100 Contemporary Artists, Cologne, 2009, p. 540 (another example illustrated in color).

R. Olivares, ed., "Once Upon a Time," *Exit*, no. 33, April 2009, p. 123 (another example illustrated).
L. Essling, ed. *Untitled Horrors*, Ostfildern, 2013, p. 116.
E. Heartney, et al., *After the Revolution: Women Who Transformed Art*, Munich, 2007, p. 180 (another example illustrated in color).

D. Anfam, et al., eds., *Cindy Sherman*, London, 2014, p. 93, no. 77 (another example illustrated in color).









Installation view, Cindy Sherman, Museum of Modern Art, New York, 2012 (another example of the present lot illustrated). Photo: Thomas Griesel. © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York, Artwork; © 2016 Cindy Sherman, Courtesy Metro Pictures.

I wanted something visually offensive, but seductive, beautiful and textural as well, to suck you up and then repulse you.

Cindy Sherman



Francisco Goya, *Grande hazaña! Con muertos*, 1863. British Museum, London Photo: © The Trustees of the British Museum / Art Resource, New York.

Feeling pigeonholed by her ever-increasing market as well as the feminist discourse regarding her works of the late 1970s and early 1980s, Cindy Sherman gradually dispensed with representations of the female in favor of increasingly grotesque and macabre scenes. Often removing herself from the photograph, Sherman utilized vomit, blood, hair and body parts in the fantastic and lurid tableaus that came to be known as her Fairy Tale and Disaster series. Equally repulsive and seductive, Untitled #175 features a visually rich landscape of decay. One of the only images of this period to incorporate the iconic face of the artist, Untitled #175 is an exceptional example of the artist's work from the late 1980s. The sandy scene filled with half-eaten cupcakes, discarded Pop Tarts, a soiled beach towel and bottle of sunscreen has been both widely exhibited and heavily published within Sherman's extensive art historical discourse.

Painterly in both texture and color, Sherman's all-over imagery from the late 1980s is immediately enticing. Seen from a distance, Untitled #175 possesses an uncanny attractiveness, its details unreadable in the mass of glowing colors and subtly modulating light and shadow. And yet, as quickly as the visual attributes draw you in, it becomes clear that there are much more ghoulish devises at play in this mise en scène. "I wanted something visually offensive," Sherman has explained, "but seductive, beautiful and textural as well, to suck you up and then repulse you" (C. Sherman, quoted in C. Tomkins, "Her Secret Identities," in New Yorker, 15 May 2000, p. 81). Underscoring Sherman's preoccupation with both the cinema as well as horror and the abject, these theatrical pictures revel in their own artificiality. Having explored the cinematic in depth in the Untitled Film Stills, Sherman brings the same theatrical devices, themes and motifs into her Fairy Tales and Disasters. A carefully arranged tableau, Untitled #175 is a surrogate for a larger narrative with the central protagonist lying just outside the picture frame. But what happens once the director pans her

camera? Is this the spoils of one woman's war, or many? The suspense and suggestion of violence and danger lurking in the *Untitled Film Stills* is ever present, if not amplified and articulated to a much fuller extent in her works from this period—if not because of the information given, but that which the artist withholds.

Revealing the fiction behind the illusion, Sherman deploys a heightened sense of artifice created by garish colors and eerie shadows. It is the same disillusionment that appears with in her Fairy Tales and Disasters that ignited the conception of the series. "I was nervous that I was too dependent on myself," Sherman acknowledged of the evolution in her practice, "so I wanted to see if I could tell a story or make an image without including myself" (C. Sherman, quoted in "Cindy Sherman and John Waters: A Conversation," in Cindy Sherman, exh. cat., Museum of Modern Art, New York, 2012, p. 75). Likewise, the ever-increasing market for her earlier photographs prompted this turn, challenging her to play with the notion of creating work that was "unsaleable" due to its visceral depictions of vomit, body parts and macabre fairy tales. "There have been times when I made work in response to what was going on," she explained, "when I began to feel like I was the flavor of the month for a new group of collectors in the early '80s. That's what inspired the pictures with vomit and all that. Because I thought to myself, 'Well, they think it's all cute with the costumes and makeup, let's see if they put this above their couch.' And it worked, they didn't. It took a long time for that



Cindy Sherman, Untitled Film Still (#14), 1978. © 2016 Cindy Sherman.



Hieronymus Bosch, The Last Judgement, 1506-1508. Suermondt Ludwig Museum, Aachen, Germany. Photo: De Agostini Picture Library / A. Dagli Orti / Bridgeman Images



There have been times when I made work in response to what was going on, when I began to feel like I was the flavor of the month...in the early '80s. That's what inspired the pictures with vomit and all that. Because I thought to myself, 'Well, they think it's all cute with the costumes and makeup, let's see if they put this above their couch.

Cindy Sherman

stuff to be accepted, much less sought after" (C. Sherman, interview with K. Baker, "Cindy Sherman: Interview with a Chameleon," in San Francisco Chronicle, July 8, 2012, accessed at www.walkerart. org, April 1, 2016).

Often politically charged, the art of the 1980s and 1990s echoed the contemporaneous debates on censorship in the arts and the specter of AIDS. Likewise, Sherman's own investigation into the grisly and gruesome narratives of the Fairy Tales and Disaster series, led to the physical disintegration of the body in her work and her eventual disappearance from her pictures. Breaking down the socially manufactured components of "womanhood," Untitled #175 emerges as a war zone of the effects of femininity. The push and pull of partially consumed food and vomit evokes both binging and purging disorders that have been commonly assigned to the female psyche. Laura Mulvey has explained in her essay "A Phantasmagoria of the Female Body: The Work of Cindy Sherman,"—"The late photographs are a reminder that the female psyche may well identify with misogynistic revulsion against the female body and attempt to erase signs that mark her physically as feminine. The images of decaying food and vomit raise the specter of the anorexic girl, who tragically acts out the fashion fetish of the female as an eviscerated, cosmetic and artificial construction designed to ward off the 'otherness' hidden in the 'interior'" (L. Mulvey, "A Phantasmagoria of the Female Body: The Work of Cindy Sherman," New York, 1991, p. 144).

No longer feeling worthy of the gaze, Sherman's visage is only a distant image—her desire for physical perfection now underscored by the misogynist and often stereotypical behavioral appearance of a female in the late 1980s. In *Untitled #175*, Sherman shows us that women who take on these performative acts are losing their own identity and possibly killing their physical selves. While her earlier works suggest femininity as masquerade and socially constructed images making up our ideas about women, the *Disaster Series* focuses on the destruction of corporeal body as a result of disorders of good times gone awry.



Jeff Wall, The Destroyed Room, 1978. © Jeff Wall



Jackson Pollock, *Full Fathom Five*, 1947. Museum of Modern Art, New York. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

7A CARROLL DUNHAM (B. 1949) Green Planet

signed and dated 'Sept 1996\January 1997 Carroll Dunham' (upper edge) mixed media on canvas 84 x 66 in. (213.4 x 167.6 cm.) Executed in 1996-1997.

\$350,000-450,000

PROVENANCE:

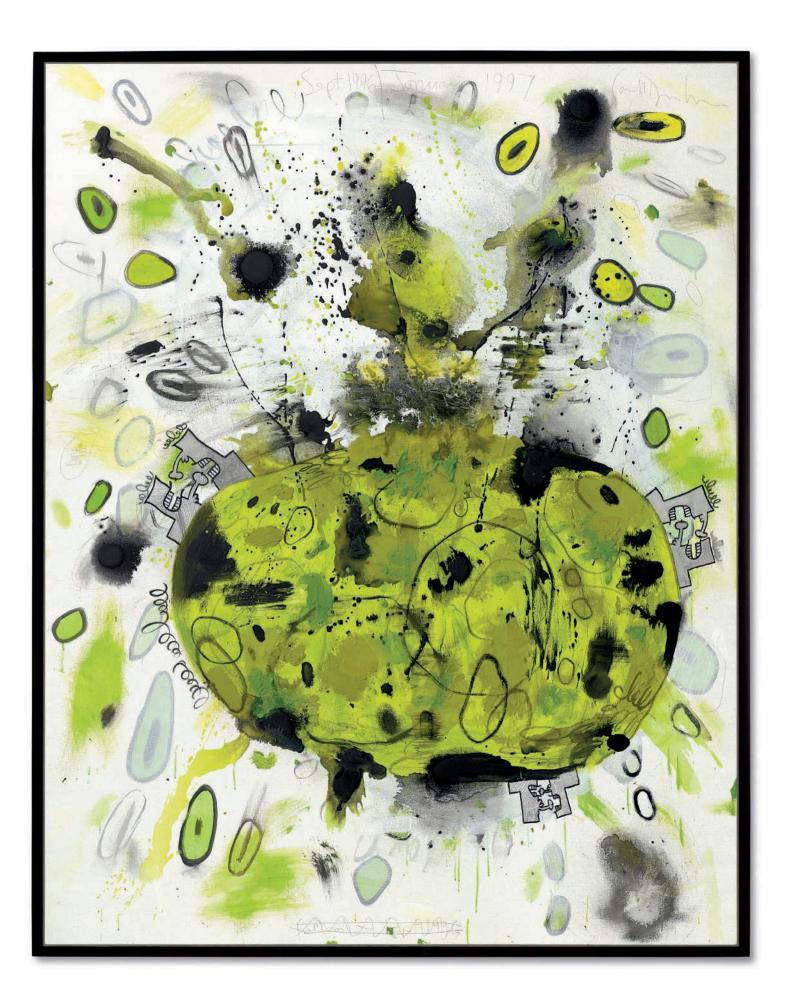
Lehmann Maupin Gallery, New York Acquired from the above by the present owner, 1997

EXHIBITED

New York, Metro Pictures, *Carroll Dunham, Mike Kelley, John Miller, Laurie Simmons*, March-April 1997. New York, Whitney Museum of American Art and Saint Louis Art Museum, *Remote Viewing: Invented Worlds in Recent Painting and Drawing*, June 2005-August 2006, pp. 32-33 and 112 (illustrated in color).

LITERATURE:

L. Phillips, et al., *Carroll Dunham: Paintings*, exh. cat., New York, New Museum of Contemporary Art, 2002, pp. 108 and 110 (illustrated in color).





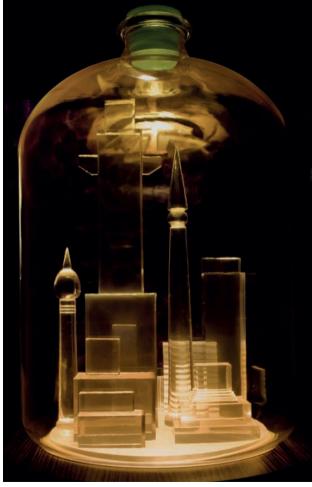
With raucous humor and a biting brushstroke, Carroll Dunham integrates abstraction and figuration in *Green Planet*, presenting an exploding mass of brushstrokes. Three pairs of block-shaped people march the periphery of the central planetary shape, harassing each other and throwing punches with an aggression that mirrors that which is spewing from the planet's surface. Various shades of verdant green partner with black to produce a palette sampled from a toxic waste dump. The painting teems and bubbles with an assortment of painterly marks, squiggling, scratching, looping, drooping and pooping across the canvas in an expressive scrawl that has no bounds, a no-holds-barred free-forall. Whether a microcosm in a petri dish or a tragicomic metaphor for our own planet, *Green Planet* is a world unto itself of painterly exuberance.

Of Dunham's paintings critic Robert Pincus Witten writes, "Without apology or false shame, Dunham had, at the time, taken up an impenitent range of transgressive images—comedic hardons for example, transcribed as if outlined upon a table or desk and outrageously striped or colored. Add scrotal dependencies, testicular scrums, turdlike masses, anal fissures, gingery tubers and intestinal buntings, and you can easily see how repugnant this could all be. To the contrary, however, the effects of these borborygmic paintings was and is blithely jocular. Dunham's untrammeled organicities share pride of place with polite niceties, the more familiar range of acceptable abstract modes such as banglelike danglins, Pop-Ex snarls and explosions, layers of parallel registers—all painted in bright, candy colors or in moribund, mushroomy tones redolent of funk" (R. Pincus-Witten, "Reviews: Carroll Dunham," Artforum, July 2008, p. 437). A prolific conjurer of images, Dunham has been linked to the Surrealism of the early twentieth century for his ability to draw from the deep well of his imagination. New York Times art critic Hilary Sheets describes Dunham's paintings as "exuberant, irrational, menacing and comic. It slips fluidly between abstraction and representation. Creatures seemingly coalesce from the sludge of the subconscious, feeling their way through the painterly terrain by means of phallic protuberances and bared teeth that almost chew up the scenery. In incarnate, and sometimes wielding guns or bullwhips, these characters are undeniably appealing, cutting to the quick of rage and humor and frustration the way cartoons do" (H. Sheets, "Review: Carroll Dunham," The New York Times, Oct. 27, 2002, n.p.).

Dunham, a stalwart artist of the past forty years, has progressed through a series of painterly concerns that have overcome the rough waters that challenged the medium through the 1980s and 1990s. Green Planet made its debut in Project Painting at Lehmann Maupin Gallery in 1996, an exhibition that surveyed trends in painting after the critical onslaught of the 1980s. Green Planet was also illustrated in the exhibition catalogue for Dunham's 2002 retrospective at the New Museum, for which curator, art historian and critic Johanna Burton wrote, "It's as though Jacques Derrida's theory of Plato's Pharmakon-that curative drug, depending on the amount administered, can function as easily as poison as remedy; and that in order to become immune to something deadly, one must ingest a bit of it—is the subtext for all of Dunham's work. In homeopathic tradition, Dunham uses culture's poisons as nearly lethal cures, injecting just enough of humankind's toxic characteristics-greed, hate, envy, relentless self-absorptionto act as an immune system against them. In each ascending manifestation, Dunham's inoculated mongrels grow increasingly resilient and evermore insatiable, a monstrous testament to the old adage what doesn't kill you makes you stronger" (J. Burton, "Carroll Dunham: Paintings, The New Museum, http:// archive.newmuseum.org/index.php/Detail/Occurrence/Show/ occurrence_id/395 [Accessed April 8, 2016]).



Bruce Conner, Bombhead, 1989. © 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS). New York.



Mike Kelley, Kandor 1, 2007. Artwork: © Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA, New York. Photo: Fredrik Nilsen.





o **♦** 8A

RICHARD PRINCE (B. 1949) Drink Canada Dry

signed and dated 'R Prince 1991' (on the overlap) acrylic and silkscreen ink on canvas 87 1/2 x 58 in. (221.3 x 147.3 cm.) Executed in 1991.

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

PROVENANCE:

The artist Gagosian Gallery, New York Acquired from the above by the present owner

EXHIBITED:

Stockholm, Galleri Nordanstad-Skarstedt, Richard Prince, May-June 1991. Kunsthalle Zürich, Richard Prince: Paintings, February-April 2002, p. 19. New York, Solomon R. Guggenheim Museum and Minneapolis, Walker Art Center, *Richard Prince:* Spiritual America, September 2007-June 2008.

LITERATURE:
R. Smith, "Pilfering From a Culture Out of Joint," The New York Times, 28 September 2007, p. E33.



My father was never home, he was always drinking booze. He saw a sign saying DRINK CANADA DRY. So he went up there.





Roy Lichtenstein, Forget It! Forget Me!, 1962. © Estate of Roy Lichtenstein.

Drink Canada Dry is a wry embodiment of the provocative humor and bracing wit of Richard Prince's best work. Painted in 1991, the painting demonstrates one of the most well-known phrases from the artist's celebrated series of joke paintings rendered in silkscreen ink upon a vast, mulberry pink-hued canvas. In Drink Canada Dry, a businessman and his buxom secretary are caught in a taboo embrace. The immediacy of their hastily put-together moment is obvious from the notepad that still clings to the secretary's hand and her boss's tight grip around her waist. The joke's caption, however, is completely unrelated to its illustration, describing instead a corny pun that recalls the one-line zingers of comedians like Milton Berle and Henny Youngman. The obvious nature of the joke's pun elicits a knowing chuckle, its unpretentious humor harkening back to a simpler age. In the painting's caption, the dim-witted protagonist is the butt of the joke, having misinterpreted an advertisement for the soft-drink "Canada Dry." It reads: "My father was never home, he was always drinking booze. He saw a sign saying DRINK CANADA DRY. So he went up there."

Drink Canada Dry has been featured in several exhibitions of the artist's work, including his retrospective at New York's Solomon R. Guggenheim Museum in 2007. It's a brilliant example of the illustrated joke paintings that astonished the art world when they were first exhibited and marked the artist's triumphant return to painting after devoting himself solely to magazine ads that he re-photographed in the 1980's. In Drink Canada Dry, the artist relished the verbal wordplay of the painting's jokey caption, since he repeated the joke in several other paintings of the era. Writing a review of the series in the New York Times in 2007, the critic Roberta Smith signaled this particular joke as an example of Prince's use of humor.

From his earlier photographs of appropriated magazine ads to the later *Girlfriends* and *Cowboys*, Richard Prince has long traded in the established cultural stereotypes of postwar America. In *Drink Canada Dry*, the artist presents a cultural cliché—the lecherous boss and his dim-witted secretary—within a monumentally-scaled canvas. Big-breasted in a clingy dress and tall stiletto heels, the female character looks more like a cocktail waitress than a humble office worker. Her appearance is more in keeping with the male

fantasy of a secretary/employer relationship than with reality. Lurking in the opened doorway stands a ghoulish figure in suit and tie, who looks on with relish at the scene he's so recently disrupted. Could this be the secretary's other paramour? Since the caption has long been omitted, the viewer is left to speculate on the scenario described, but because the figures depicted are such stereotypes, its interpretation is easy. The artist described: "Sometimes a familiar or particular image can produce a kind of resonance, like the image starts rolling over. ... All of a sudden you see what the picture imagines itself to be" (R. Prince, quoted in J. Rian, "An Interview with Richard Prince," Art in America, March 1987, p. 90).

What began, in 1984, as simple hand-drawn cartoons that the artist copied from *The New Yorker* had by now blossomed into monumentally-scaled canvases of increasing complexity, richness and depth. Like *Drink Canada Dry*, these paintings reveal as much about their audience as they do about the artist who originally created them, or in this case, of the artist who recreated them. The curator Lisa Phillips writes: "Like the photographs, the jokes were now his, part of his repertoire or 'act.' Like the advertising images, they represent a kind of low cultural expression whose authors are largely anonymous; yet they have a distinctive if unrecognized form and style. ...the character of the jokes was significant—fifties-style, middle America, blue collar, Borscht Belt humor that confronted issues of sexual identity, class and race... By isolating them he exposed their hidden malevolence, perversity and anger. The underlying sexuality of Prince's work became blatant in the jokes and cartoons" (L. Phillips, "People Keep Asking: An Introduction," *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 42)

Indeed, the central image that Prince illustrates in *Drink Canada Dry* is highly sexual in nature, a closed-doors affair that society typically relegates to the bedroom. By engaging his secretary in a sexual act, Prince's cartoon businessman is breaking not only one but two scandalous taboos. He's not



Andy Warhol, *Dick Tracy and Sam Ketchum*, 1961. © 2016 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Raymond Pettibon, *Untitled (one can't stay on...)*, 1984. © 2016 Raymond Pettibon.

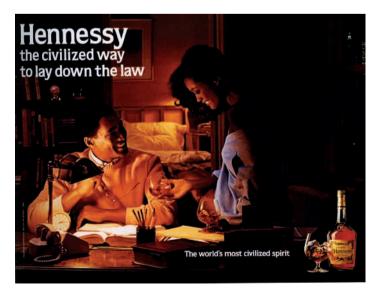
only sleeping with his secretary (a woman who's not his wife), but he's doing so right out in the open, in a public place. The cartoon's humor, then, lies in their illicit affair having been exposed, by the lurking interloper who appears to have opened the door and spoiled the fun. Like this central image, the jokes that Prince appropriated during this era often described the secret taboos that were seldom discussed or acknowledged in postwar America. These off-color wisecracks contradicted the societal mores of such a tightly constricted society, given the way they addressed the traditionally off-limits topics of sexism, racism, homosexuality or violence. Much in the way that the illicit affair of the secretary and her boss is exposed in the painting's cartoon, so too, did the jokes of this era expose the hidden secrets of their time. Indeed, even the painting's caption references another societal taboo—alcoholism.

Drink Canada Dry broke yet another taboo at the time it was created, since it directly contrasted the hyperbolic, overly gestural paintings that dominated the New York art scene of the 1980s, especially the Neo-Expressionist paintings of Julian Schnabel and Francesco Clemente. Painted at the dawn of the 1990s, Drink Canada Dry was the postmodern beacon of a newer, more critical style that often illustrated, albeit obliquely, the illusory nature of the visual world. By illustrating cartoons that lacked an obvious source, Prince thumbed his nose at the art establishment much in the same way his jokes derided convention. In Drink Canada Dry, the anonymous quality of the caption's script heightens the sort of detached, authorless quality of the joke

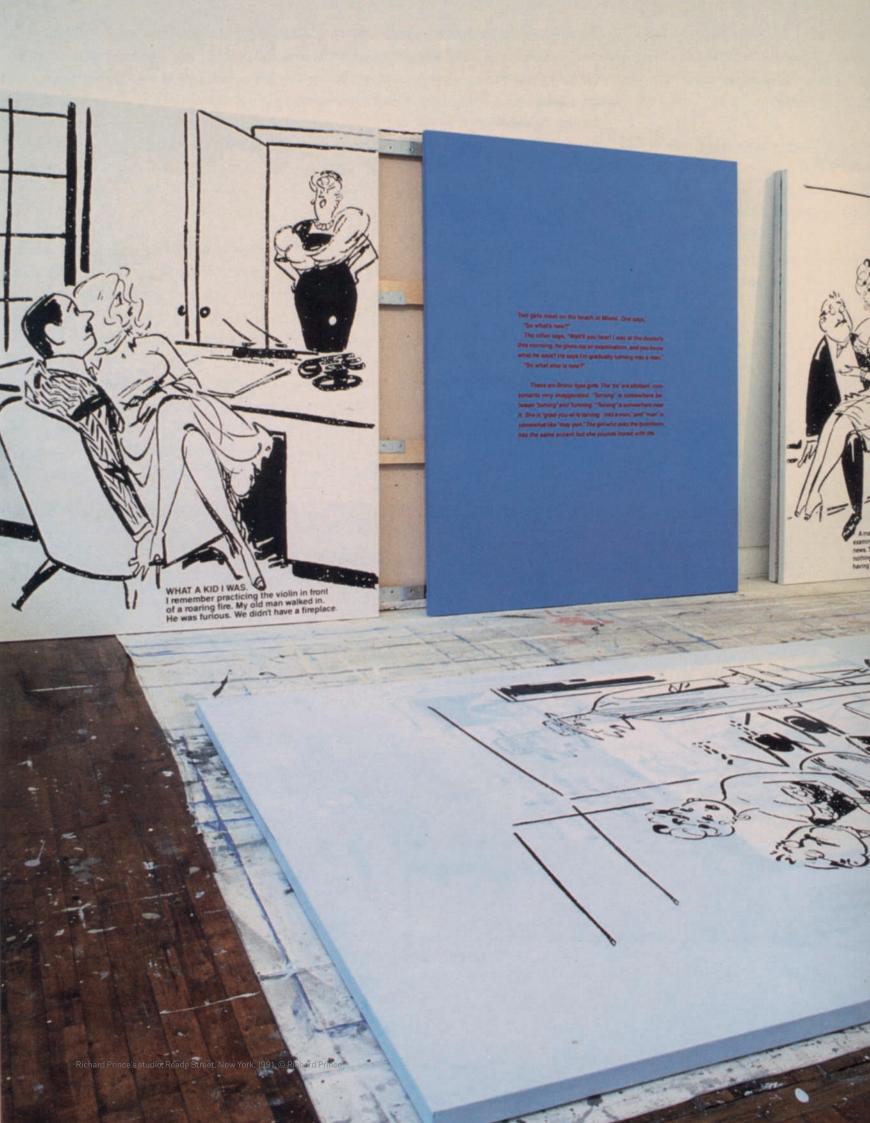
itself. Prince used Helvetica throughout the series, a sort of easily-legible, uninflected typeface, rendered in silkscreen ink, which further distances the artist from the paintings he created. Taking a cue from Warhol and Lichtenstein, who also incorporated comics via silkscreen or stencil, Prince succeeds in bringing a "low" art form into a "high" art context. Unlike his Pop Art predecessors however, whose work still retains a kind of optimistic freshness of the postwar era in which they were created, Prince's joke paintings display a sarcastic quality that is more suited to the postmodern world. They're more in keeping with Duchamp and Kurt Schwitters' brand of subversion and the radical dismantling of traditional art-making by the Dadaists than the superficial antics of Pop.

The curator Lisa Phillips has written: "What started out as simple transferals—handwritten jokes and redrawn cartoons with captions underneath in graphite and pencil-became increasingly complex. ... Cartoons, photographs and jokes could be combined and recombined in endless and unexpected variations. Mixing different images with different punch lines created constant disjunctions between text and image, which produced confusion, mixed metaphors, complicated scenarios, Freudian slips" (L. Phillips, op. cit., p. 42). Indeed, throughout this particular series of illustrated joke paintings, the artist mixed and matched different captions and jokes with anonymous cartoons he culled from the pages of Playboy and The New Yorker, most of which depicted two lovers who are caught in the act of passion by a vindicated onlooker. Typical to the series, in Drink Canada Dry, the cartoon illustration in no way matches the accompanying caption that is silkscreened below the image. Instead, it reads like a tantalizing puzzle whose component parts don't add up to a comprehensive whole. Prince keeps the viewer at arm's length by removing the image from its source, and by doing so, he undermines the entire narrative function of painting, creating instead an utterly new work that's all the more alluring because of its evasive presence.

Drink Canada Dry knowingly borrows from lowbrow cultural references in the form of jokey puns and zinging one-liners, while its imagery is pilfered from the pages of joke books and magazines. The artist engages in a complex visual legacy that stretches across multiple genres, as the painting references its own source material while at the same time paying homage to the comic-book appropriation of earlier artists like Roy Lichtenstein and Andy Warhol. A longtime master of appropriation, Richard Prince remains one of the most controversial artists of his generation. His paintings are highly-coveted, his work is notoriously complex, yet the illustrated joke paintings embody some of the most radical experiments of contemporary art, all the while eliciting a wry smile.



Jeff Koons, Hennessy, The Civilized Way to Lay Down the Law, 1986. © Jeff Koons.



o **♦** 9A

JULIAN SCHNABEL (B. 1951)

What Once Denoted Chaos is Now a Matter of Record

signed, titled and dated 'What once denoted chaos in now a matter of record January 1981 Julian Schnabel' (on the reverse of the left panel)

oil, ceramic plates, wall sconces and bondo on two panels 90 x 96 $\frac{1}{2}$ x 9 in. (228.6 x 245.1 x 22.8 cm.) Executed in 1981.

\$800,000-1,200,000

PROVENANCE:

Mary Boone Gallery, New York
Daniel Weinberg Gallery, San Francisco
Private collection, New York
Private collection, Tokyo
Anon. sale; Christie's, New York, 19 November 1997,
lot 435
Acquired at the above sale by the present owner

EXHIBITED

San Francisco, Daniel Weinberg Gallery, *Julian Schnabel*, 1982. University of California, Berkeley Art Museum, *Julian Schnabel*, May-July 1982.





There is perhaps no presence in the convoluted landscape of contemporary painting that has been the subject of so much critical derision as Julian Schnabel. The artist was an easy target for influential New York intelligentsia who preferred the chilly skepticism of Postmodernism to the brash, romantic brio of Schnabel's sensational pictures. With little regard for painting's poetics and incensed by the market's oblivious coronation of Neo-expressionism, a legion of art critics decried the compulsion to apply paint to canvas. A number of polemical screeds emerged, notably Douglas Crimp's glaring essay, "The End of Painting," 1981. In the midst of this extremist intellectual climate, Schnabel began making paintings that would fry his detractors' frustrated aesthetic sensibilities. As far as that party was concerned, the plate paintings were an act of war. But to read them as such is to overlook their serious ambition and compelling visual attitude. Today, the plate paintings are considered Schnabel's most meaningful contribution to the history of art in the bewildering twilight of the twentieth century.

Of course, the Postmodern persuasion was only one movement among many in a vibrant city where competing strands of art have always comingled and flourished. In the late '70s, the rigorous asceticism of Minimalist and Conceptual art was shoved aside at Holly Solomon Gallery, where vivacious, raw expression was encouraged and Gordon Matta-Clark exhibited chunks of buildings. The New Museum held its cult classic Bad Painting exhibition in 1978, bestowing the cheeky iconoclasts Neil Jenney and William Copley with institutional acclaim. Schnabel's paintings show an affinity for these departures from austerity, but retain a genuine sense of mysticism, if not in their treatment, than in their subject matter. For example, Schnabel's Accatone, 1978, depicts a cracked sculpture of a man's torso-headless, limbless and crudely rendered—on a pedestal before a fiery red field. While the image itself is objectively clumsy, the message is philosophically intriguing: collapsed with its biceps mid-flex, the sculpture's show of strength is undermined by an apparent inability to withstand the sheer weight of time. This interpretation is especially satisfying when considering the challenging burden of history and self, and the way in which it relates not only to the artist's practice, but also to the problems facing art at the onset of the '80s.



Georg Baselitz, Doppelmaler [Double painter], 1987. © Georg Baselitz 2016.



Jan van Eyck, *Portrait of a Man*, 1433. National Gallery, London. Photo: National Gallery, London, LIK / Bridgeman Images

Schnabel's plate paintings revisit the mysteries of the past while confronting those of the present. For instance, the arrangement of the broken vessels is visually reminiscent of archaeological sites, where shards of ancient pottery are carefully removed, salvaged from the wastes of time. Additionally, the all-over composition of the plate fragments creates a rhythmic web, recalling Pollock's seminal drip paintings, which are themselves explorations of the infinite. Finally, the plate paintings are often portraits of living people, suggesting with an air of both melancholy and bravery the finite nature of human life. In all of these instances, brokenness facilitates a unified meaning, elegantly achieving the artist's predetermined goal: "I wanted to make something that was exploding as much as I wanted to make something that was cohesive" (J. Schnabel, "Writings, July 11, 1986," Julian Schnabel: Paintings, 1975-1986, exh. cat., Whitechapel Art Gallery, London, 1986, p. 96).

What Once Denoted Chaos is Now a Matter of Record is a quintessential example of the artist's pioneering process. In addition to the broken plates, the artist attaches wall sconces to the over-saturated surface, recalling the anarchic combines of Robert Rauschenberg. The head of a turbaned man, evoking the mysticism of the Far East, dominates the right side of the picture plane; a harp and a floating head, possibly a self-portrait, occupy the left. Invocations of musicality and harmony conflict with the uneven, fragmented surface while the confused scale and coral hues conjure a whirling, ecstatic vision. The painting is at once serene and riotous. For this poetic balance alone, even his begrudging detractors must at last acknowledge the impact of Schnabel's extreme approach to painting. As a certain critic remarked at the time, "They were vulgar in the extreme—melodramatic, derivative, rhetorical, kitschy—some of the most important aspects of contemporary culture" (M. Stevens, "Bull in the China Shop," Newsweek, 11 May 1981, p. 79).





PAUL MCCARTHY (B. 1945) Tripod

fiberglass, resin, pigment, steel and color 105 x 72 x 80 in. (266.7 x 182.8 x 203.2 cm.) Executed in 2007. This work is unique.

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



Paul McCarthy, Santa Chocolate Shop, 1997. © Paul McCarthy. Courtesy the artist and Hauser & Wirth.

PROVENANCE: Hauser & Wirth, Zürich Acquired from the above by the present owner

Greenwich, Brant Foundation Art Study Center, Remembering Henry's Show, May 2009-January 2010, pp. 66-67 and 175 (illustrated in color).











Salvador Dalí, Sleep, 1937. Artwork: © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

[T]he right use of comedy will, I think, by nobody be blamed, and much less of the high and excellent tragedy, that openeth the greatest wounds, and showeth forth the ulcers that are covered with tissue; that maketh kings fear to be tyrants, and tyrants manifest their tyrannical humors; that with stirring the effects of admiration and commiseration teacheth the uncertainty of this world, and upon how weak foundations gilden roofs are builded.

Sir Philip Sidney

Tripod is a monstrous and fascinating apparition. A lurid assemblage of pirate and Santa Claus lurches from a three-legged framework of multi-colored forms: reaching over a crudely genital orange appendage, a red hand gropes for what looks like the barrel of a gun; two roughhewn pink heads face away from one another behind the buccaneer's tricorn hat; inchoate legs and feet dissolve into red magma at the statue's base. Tumorous biomechanic shapes project from this strange hybrid's face and limbs at odd angles, threatening to mutate the whole into amorphous chaos. Paul McCarthy deconstructs the body of rampant late-stage capitalism, letting the sublimated drives of libido and violence that course beneath its surface run free. The saccharine icons of Disneyfied America are made abject and grotesque: Santa Claus and Popeye are pressed into the service of a perverse American Gothic through which McCarthy confronts us with our own self-destructive state. This violently colorful freak show debunks the promises of the American Dream, exposing the spiritual void that follows material plenty. McCarthy translates the corporate into the corporeal, and for all its puerile humor the chimera he creates is a profound reflection of the viewer as subject to the vicious forces of consumerist society.

The work's wildly diverse elements take cues from the iconic video and performance works that McCarthy began in the seventies; his carnal, messy and often dangerous acts in works such as *Painting, Wall Whip* (1974), *Sailor's Meat* (1975) and *Class Fool* (1976)—making shocking use of bodily fluids, self-mutilation, ketchup, chocolate, mayonnaise and raw meat—aimed both to peel back the fairytale veneer of postwar prosperity and to dethrone the revered figure of the artist. The different hats and masks in *Tripod* act out a similar warped roleplay to McCarthy in his performances, exploring a compound, caricatured identity through



Giuseppe Arcimboldo, *The Vegetable Gardener*, circa 1590. Museo Civico Ala Ponzone, Cremona, Italy. Photo: Museo Civico Ala Ponzone, Cremona, Italy / Bridgeman Images.

I can see much more clearly now that we are living in the middle of this kind of insanity, and it runs itself. And the really scary thing is that we're not conscious of it anymore. It's a kind of fascism. The end goal of this kind of capitalism is to erase difference, to eradicate cultures, to turn us all into a form of cyborg, people who all want the same thing.

Paul McCarthy



Jeff Koons, Kiepenkerl, 1987. © Jeff Koons.

the signifiers of costume. The pink Siamese heads look away from one another in broken communication, while the lumpy growths make gueasy reference to bodily waste; the doubly sacred and commoditised figure of Santa Claus is made into a leering pervert with a phallic gun, his red hat drooping. Discussing his recent work, McCarthy has said "I can see much more clearly now that we are living in the middle of this kind of insanity, and it runs itself. And the really scary thing is that we're not conscious of it anymore. It's a kind of fascism. The end goal of this kind of capitalism is to erase difference, to eradicate cultures, to turn us all into a form of cyborg, people who all want the same thing" (P. McCarthy, quoted in R. Kennedy, "The Demented Imagineer," New York Times, 10 May 2012). It is something like this cyborg gone wrong that he presents us with in *Tripod*: wanderer of a cultural wasteland, base and slavish desires chewed up and spat out by the broken machine of glossy consumerist allure.

His works growing in scale and prominence since the nineties, it is precisely through such disorder and delirium that McCarthy encourages us to look beneath the surface of our surroundings. The smoothness and polish of corporate appeal is illusory and repressive. Through his darkly funny use of cartoon characters like Pinocchio, Alice in Wonderland and Snow White, he often takes Disney as emblematic of this constructed reality—a seemingly perfect world created by a ruthlessly efficient right-wing capitalist. "Disney has something to do with the future," McCarthy has said. "It's a virtual space, not unlike the Acropolis. The Disney characters, the environment, the aesthetic are so refined, the relationships so perfect. It's the invention of a world. A Shangri-La that is directly connected to a political agenda, a type of prison that you are seduced into visiting" (P. McCarthy, quoted in B. Weissman, "Paul McCarthy," BOMB Magazine 84, Summer 2003). We are so used to this prison that we no longer sees its walls; in the explosive, garish thrill-ride of his sculpture McCarthy encourages us to break out, to acknowledge the carnival of lusts, obsessions, failures and horror within ourselves and those who govern our world, to see behind the scenes of the slick theme park.

Bringing together the motifs of his performances and his sculpture, McCarthy says that "there's an evolution of thinking, but they still deal with cultural conditioning and repression, or desire, and in Freudian terms some sort of id that has always been in the work. And there's always been the attempt of culture to put a cap on it, and it's that-that struggle and that relationship to culture and conditioning, and then its manifestation in tyranny or trauma or brutality—that is part of the work. Always has been. And then that relationship to some sort of skin of normality and its relationship to the corporate, and the drive of the corporate, and the drive for power, and power over others and its relationship to the repressed drive. I think it's all part of my work, and visible, and it exists in these pieces" (P. McCarthy, quoted in M. Rappolt, "Paul McCarthy," ArtReview, September 2015). More importantly, we can identify this tumult within ourselves: as outlandish and orgiastic as Tripod appears, this contemporary demon exhibits a riotous, disconcerting truth.







MIKE KELLEY (1954-2012) *Arena #8 (Leopard)*

found stuffed animals, blanket $12 \times 46 \times 72 \frac{1}{2}$ in. (30.5 x 116.8 x 184.1 cm.) Executed in 1990.

\$1,200,000-1,800,000

PROVENANCE:

Metro Pictures, New York Private collection, France Skarstedt Fine Art, New York Acquired from the above by the present owner

EXHIBITED:

New York, Metro Pictures, *Mike Kelley*, April-May 1990. Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Mike Kelley: Half a Man*, February-May 1999, n.p., no. 2 (illustrated).

New York, Tony Shafrazi Gallery, *The Other Side*, May-July 2006.

New York, Skarstedt Gallery, *Mike Kelley: Arenas*, May-June 2010, pp. 10, 12-13 and 30-33, fig. 11, pl. 8 (illustrated in color).

Amsterdam, Stedelijk Museum; Paris, Centre Pompidou; New York, MoMA PS1 and Los Angeles, Museum of Contemporary Art, *Mike Kelley*, December 2012-July 2014, p. 90 (illustrated in color).

LITERATURE:

(illustrated).

M. Kimmelman, "Art View: Mike Kelley's Toys Play Nasty Games," *The New York Times*, 7 April 1991. J. Miller, "Mike Kelley," *Bomb Magazine*, 21 March 1991, n.p. (illustrated in color).

D. Cameron, *El Jardin Salvaje*, exh. cat., Madrid, Fundacion Caja de Pensiones, 1991, p. 84 (illustrated in color).

W. Bartman and M. Barosh, eds., *Mike Kelley*, Los Angeles, 1992, pp. 34-35 (illustrated in color). J. L. Stals, *Mike Kelley: 1985-1996*, exh. cat., Museu d'Art Contemporani de Barcelona, 1997, p. 32

J. C. Welchman, I. Graw and A. Vidler, *Mike Kelley*, London, 1999, p. 69 (illustrated in color).

B. Riemschneider and U. Grosenick, *Art at the Turn of the Millennium*, Cologne, 1999, p. 271, fig. 3 (illustrated in color).

R. Fleck, B. Söntgen and A. Danto, *Peter Fischli, David Weiss*, London, 2005, p. 82 (illustrated).

R. Kennedy, "A Maverick as Student and Teacher," *The New York Times*, 13 October 2013, pp. 24 and 26 (illustrated in color).









Mike Kelley, More Love Hours Than Can Ever Be Repaid and The Wages of Sin, 1987. Whitney Museum of American Art, New York.

Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA, New York.



 $\label{eq:maurizio} Maurizio Cattelan, \textit{DADDY}, \textit{Daddy}, 2008. \\ Artwork: @ Maurizio Cattelan. \\ Photo: Kristopher McKay. \\ @ The Solomon R. \\ Guggenheim Foundation, New York.$

In Mike Kelley's Arena #8 (Leopard), the eighth of eleven in a series, a lone stuffed animal-a leopard crafted out of conjoined tubes of leopard-printed fabric—sits on a crocheted afghan. Both objects were found in secondhand stores and bear the marks from their past lives. An imbuement of love was imparted to the afghan when crocheted, perhaps by a grandmother for a grandchild, who tore and stained both afghan and animal through hugging and casual tossing about. Both objects, once snuggled and wrapped around a child as objects of comfort, also bear the marks of being discarded, fondled and soiled by shoppers at garage sales and thrift stores once the child has grown into adulthood. When choosing his objects, Kelley spoke of the task he set out for himself "to deal with something of our time that people can't see as being of our time, they can only see it as of the past: a child's worn toy. I wanted to say, 'no, this thing isn't of the past, this thing's here right now.' It's not some metaphor for childhood, this is something that an adult made. It was made maybe last week. If you're seeing it of the past it's because you're meant to see it of the past. I'm interested in how that functions...They're built to be nostalgic" (M. Kelley to J. Miller, "Mike Kelley by John Miller," Bomb 38, Winter 1992, n.p.).

An artist who has challenged the sanctity of both the art object, childhood and religion (another frequent theme in the artist's practice), Mike Kelley's use of the stuffed animal is rich in associations and meaning.



Man Ray, *L'Enigme d'Isidore Ducasse*, 1920 (1972). Tate, London. Artwork: © 2016 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Tate, London / Art Resource, New York.

For Kelley, the stuffed animal is a "pseudo-child, a cutified sexless being which represents the adult's perfect model of a child—a neutered pet" (M. Kelley, Mike Kelley: Three Projects: Half a Man, From My Institution to Yours, Pay for Your Pleasure," Chicago, 1988, p. 9). This neutering is undermined by the position in which Kelley placed the leopard upon the blanket. As curator Amada Cruz identified in the 1991 solo exhibition at the Hirschhorn that included this work, "Some of Kelley's animals are performers in hilarious sexual follies. In Arena #8 (Leopard), 1990, the spotted cat seems involved in a frustrating erotic activity" (A. Cruz, Mike: Kelley: Half a Man, Washington, D.C. 1991, n.p.).

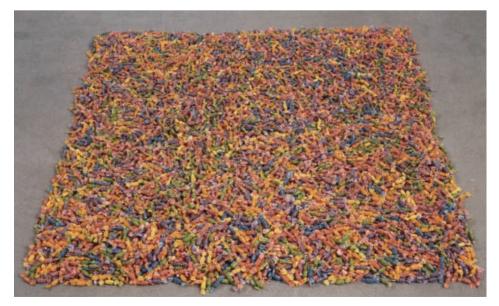
Speaking of the impulse to project human characteristics onto the stuffed animals, Kelley said, "It's funny how that piece is interpreted. Because it is stuffed animals, people like to load it with psychological significance. They see the stuffed animals as hiding under the blanket; there's some psychological crisis going on" (M. Kelley, Bomb 38). Thus, he gave his works titles like "Arena" to describe the area in which his objects interact rather than suggest what the interactions might be about. Curator Jay Sanders considered Kelley in the context of "psychodrama" and "object" theater in his 2013 exhibition at the Whitney Museum of American Art, Rituals of Rented Island, for the way that works like Arena #8 externalize a subjective experience not easily expressed in words or repressed within one's consciousness. Sanders wrote, "For other artists of the 1970s, the construction of the self, through family and upbringing, ongoing interpersonal experiences, and the era's increasingly complex theoretical models of social psychology, offered readymade content to embody and act out. The term 'psychodrama'...speaks to these performative efforts to use one's interiority, its sometimes competing impulses and voices, conflicting narratives, and its mirroring of social

mechanics. Thus, a fundamental relationship to the external world—real life and what's readily at hand—inevitably links the two themes of 'objects and 'psychology' in inextricable ways" (J. Sanders, "Love is an Object," *Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama—Manhattan, 1970–1980*, New York, 2013, p. 33). In this way, Kelley's installations become ways of engaging with history—both personal, collective and cultural—represented by the material charge of found objects.

The golden color interspersed with black both of the leopard's fabric and the afghan's yarn make the stuffed animal blend into the blanket surroundings as if camouflaged. The two objects—found, purchased and collected by Kelley most likely on different trips to thrift shops—reveal the artist's deliberate pairing based on formal affinities. Kelley described his process

of bringing together objects as akin to a painting process for the way it required him to work with areas of color. As Cruz elaborated on the artist's materials, "By using handsewn and crocheted dolls and blankets, traditionally considered 'women's work,' Kelley borrows a feminist strategy of presenting crafts as art to confront the hierarchies of modernism." Kelley said of his use of the craft object, "I think [people] see the manufactured object, by virtue of its 'untouched' quality, as a perfect object. And as it is the model for the craft object—rather than something that predated it—all craft objects become failures in respect to it. I'm interested in objects that try to play up that schism-between the idealized notion behind the object and the failure of the object to attain that" (M. Kelley and J. Sylvester, "Talking Failure," Parkett 31, New York, 1992,

That the objects Kelley chose were not just craft objects, but dirty, used craft objects moves them further down the totem pole of artistic value according to the institutions that Kelley was critiquing. "Arena's imperfect stuffed toys are not dirty because they have dirt on them or appear grimy, but because they have been touched or solicit touching... And while Kelley's plush assemblages may seem especially grabbable, the sense of touch in those works is not as active as it could otherwise be—they contain pre-grabbed objects, toys in which the defilement is already a fait accompli. His performative works, however, document the tactile act" (V. Camblin, "Soft and Hard: Mike Kelley's Tactile Return," Texte Zur Kunst 89, March 2013, n.p.). Even by placing Arena #8 on the floor, like the forgotten playthings left behind by a child who has just exited the room, and not displayed the work on a pedestal indicating its status as art, Kelley reinforces the artist's abject subject matter at the same time he rescales the traditional art object from one of exaltation to another in which everyday objects and people could participate.



Felix Gonzalez-Torres, *Untitled*, 1992. Artwork: © 2016 The Felix Gonzalez-Torres Foundation, courtesy Andrea Rosen Gallery, New York. Photo: Peter Muscato.

PAOLA PIVI (B. 1971) Untitled (Donkey)

photographic print mounted on aluminum Dibond plate 70 % x 88 % in. (180 x 224 cm.)
Executed in 2003. This work is number four from an edition of seven and is accompanied by a certificate of authenticity signed by the artist.

\$60,000-80,000

PROVENANCE:

Massimo de Carlo, Milan Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Perrotin, *Paola Pivi*, March-April 2003 (another example exhibited).

Venice Biennale, 50th International Art Exhibition: Dreams and Conflicts - The Dictatorship of the Viewer, June-November 2003, pp. 288-289 (another version exhibited and illustrated in color).

Rome, MACRO Museo d'Arte Contemporanea di Roma, *Paola Pivi*, September 2003-January 2004, pp. 40-41, 52-53 and 102 (another example exhibited and illustrated in color).

Paris, Galerie Emmanuel Perrotin, Paola Pivi,
March-April 2004 (another example exhibited).
Providence, Brown University, Public Art: Paola Pivi,
April-August 2004 (another version exhibited).
Milan, Fondazione Nicola Trussardi, I Nuovi Mostri,
February-March 2004, p. 16 (another version exhibited and illustrated in color on the back cover).
Chicago, Museum of Contemporary Art, Universal Experience: Art, Life, and the Tourist's Eye, February-June 2005, pp. 28 and 266 (illustrated in color).

LITERATURE

S. Rothkopf, L. Nochlin and T. Griffin, "Pictures of an Exhibition," *Artforum*, September 2003, p. 175 (another version illustrated in color).

S. Vendrame, "50. Biennale di Venezia," *Tema Celeste*, no. 99, September-October 2003, p. 41 (another version illustrated).

"Schauplatz Venedig," Art: das Kunstmagazin, no. 8, August 2003 (another example illustrated in color on the cover).

K. Johnson, "Eager Globe-Trotters Shrink the Art World," *New York Times*, 29 April 2005, p. E34 (another version illustrated).

G. de Gropello, *Young Artists in Italy at the Turn of the Millennium*, Milan 2005, p. 167 (another example illustrated in color).

M. Gioni and J. Hoffmann, *Paola Pivi*, exh. cat., Galerie Perrotin, New York, 2013, pp. 44-47 (another example and another version illustrated in color).



At the beginning, I welcomed [animals] more like characters, you know, beautiful divas that were coming to me with all this charisma and beauty. And then, ten years later, in Alaska, I was talking with my friend, who told me that every human being has a memory of a past when we were very closely connected with animals. Right then and there, I understood myself.

Paola Pivi



Paola Pivi, Untitled (Zebras), 2003. Artwork: @ Paola Pivi. Courtesy: Massimo De Carlo, Milan / London / Hong Kong.



Salvador Dalí, Flaming Giraffe, 1935 (detail). Kunstmuseum, Basel. Artwork: © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York Photo: Kunstmuseum, Basel, Switzerland / Bridgeman Images.

Isolated in a vast body of aquamarine water, the central subject of a lone donkey in Paola Pivi's Untitled (Donkey), is both unabashedly amusing and eerily disconcerting. Void of any distinct context surrounding it, the long-eared donkey appears remote, perhaps lost, on a journey to nowhere. He is not particularly troubled by the sequence of events which led to his current, somewhat precarious, situation. Surrounded by water, he is unmistakably floating on a little, beat-up blue motorboat, just slightly bigger than the donkey himself. The donkey stands wearily on his four legs, looking into the distance, while the boat seems to move with the faint ripples in the water. The donkey's reflection oscillates in the subtle undulations of the water dovetailing the edge of the boat. The donkey's ears point in opposite directions, he is confused about his next step. He is likely aware that any sudden movement could lead the to boat capsize, plunging him into the water.

Paola Pivi's image of *Untitled (Donkey)* hung prominently in the 50th Venice Biennale. A larger version of the present work, it covered nearly three stories of a building, hovering over the waters of Venice's winding canal. In that context, the lower portion of the composition filled from edge-to-edge with water, seemed to blend with the canal waters, thereby bringing the donkey, in his beat-up motorboat, floating along in it. *Untitled (Donkey)* is the most iconic example from Pivi's humorous but profound series of animals in misplaced environments.

Pivi's oeuvre of recontextualizing animals in mismatched places has been celebrated for its uncanny, often poignant provocations. It includes a well-known image of a pair of zebras at the foot of mountains covered in snow, which was installed on a billboard adjacent to the High Line in New York in 2013. The artist also created an image of an ostrich walking along the rocky coastline of the Mediterranean in 2003. An unusual image of a leopard stepping across cups and cups of cappuccinos lining the floor, is yet another example of Pivi's work with animals outside their natural habitat. More recently, in 2015, Pivi received public attention for images of horses running wild at the Eiffel Tower, Yee-Haw (Paris). Perhaps it was not so much the images, but as exemplified in Yee-Haw (Paris) the performance of horses galloping, unrestrained at extraordinary heights, in such a foreign environment for horses, that garnered the overwhelming response. What is notable in Pivi's artistic endeavors for producing these images is that they are not manipulated digitally, but in fact, records of a moment in time she created. The animals physically enter the environment the artist envisions to capture a specific moment. The photograph is then, in turn, a document of the staged happening.

In Pivi's creation of these unusual encounters, she challenges established norms and assumptions. Viewing an image of a donkey, one expects to find the furry, equine creature in the context of a farm, or bringing water from one village to the next. By isolating him in what appears to be the middle of a lake, Pivi plays both with our curious imagination and fear of something unsettling. There is no clear narrative that she provides, giving us a framework for understanding what might have come before or what might come after. She creates tension in the unknown, leading us to imagine. The result is disconcerting.

The stranded boat in the center of a body of water draws parallels with the luscious rendering of a red boat isolated in Caribbean waters in Peter Doig's *Red Boat (Imaginary Boys)* from 2003-04. In these two works by Pivi and Doig, both artists seek to isolate the subjects in a moment where the context is intentionally illusory. As poetically described by Adrian Searle: "Journeys real and metaphorical, places of arrival and departure, no-man's lands between waking and sleeping, and the slippage between the present and the past, the real and the imaginary, are the territories

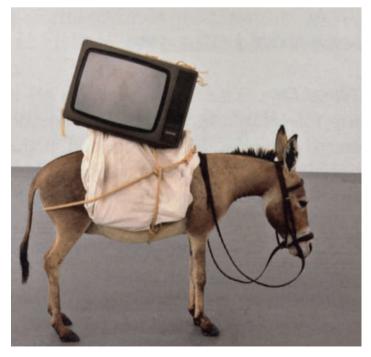


 $Paola\ Pivi, \textit{Untitled (Donkey)}, 2003.\ Photo: Hugo\ Glendinning.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Courtesy:\ Massimo\ De\ Carlo,\ Milan\ /\ London\ /\ Hong\ Kong.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Courtesy:\ Massimo\ De\ Carlo,\ Milan\ /\ London\ /\ Hong\ Kong.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Courtesy:\ Massimo\ De\ Carlo,\ Milan\ /\ London\ /\ Hong\ Kong.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Courtesy:\ Massimo\ De\ Carlo,\ Milan\ /\ London\ /\ Hong\ Kong.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Courtesy:\ Massimo\ De\ Carlo,\ Milan\ /\ London\ /\ Hong\ Kong.\ Artwork: \\ \textcircled{@ Paola\ Pivi}.\ Artwork:\ Artwork$

of Doig's art" (A. Searle, "A Kind of Blankness," in A. Searle et al. (eds.), *Peter Doig*, London, 2007, p. 52).

Through the artists' choice of a boat in both cases, the journey is at the same time implied and non-existent. The boats are in a moment of stasis, hovering above the waters, the passengers detached from any clear points of departure or arrival. While the surfaces of the present work and *Red Boat (Imaginary Boys)* are aesthetically quite different, they are similarly rife with notions of uncertainty, isolation and the journey—both metaphorical and real. Along the same lines, an isolated boat appears centrally in the ubiquitous, celebrated image of Edvard Munch's *The Scream* (1895). Through an art historical lens, the mere symbol of a boat stranded at sea is synonymous with fear and the anticipation of the unknown.

The social message behind Pivi's *Untitled (Donkey)* is also hard to ignore. Migrants lost in an alien city or an animal misplaced due to climate change. This compelling image, brings to mind people who cannot stay where they are, due to varying factors, yet at the same time, cannot find a place they feel is home. Confronted with this image, the viewer is met with mixed emotions, sympathy for the creature yet also humor in the awkward placement. The fact that Pivi's poignant image of *Untitled (Donkey)* has become so pervasive in popular culture is a testament to Pivi's keen ability to imbue a singular image with such versatile meaning.



Maurizio Cattelan, If a Tree Falls in the Forest and There is No One Around it, Does it Make a Sound?, 1998. Artwork: © Maurizio Cattelan. Photo: Stefan Altenburger Photography, Zürich.

13A NEIL JENNEY (B. 1945) Threat and Sanctuary

Threat and Sanctuary signed twice 'JENNEY-Neil Jenney' (on the reverse of the frame); signed twice again and dated 'JENNEY-Neil Jenney-1969' (on the stretcher bar) acrylic and graphite on canvas in artist's frame $61 \% \times 122 \% \times 3 \%$ in. ($310.5 \times 156.8 \times 9.5$ cm.) Painted in 1969.

\$300,000-500,000



Théodore Géricault, *The Raft of the Medusa*, 1819. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

PROVENANCE: The artist, New York Waqas Wajahat, New York









Ed Rusca, Damage, 1964. © Ed Ruscha.



Winslow Homer, The Gulf Stream, 1899. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



Diver and sharks



A swimmer submerged in water, menaced by sharks, their dorsal fins slice knife-like through turbulent seas, reaches out for the safety to an orange and black inflatable life raft. Neil Jenney's *Threat and Sanctuary* is a brazen presentation of oppositions: figuration encounters abstraction, realism meets expressionism, vision complements language, art making grips social content. Oppositions that are put in play appear to complement rather than contradict, to create a unitary surface, rather than a disjunctive division. As the artist averred, "abstraction and realism exist side by side." Describing a dialectic of exchanges and mutations between the two, Jenney recalled that "Years ago I predicted that a return to realism was inevitable. A realism that is a kind of expressionism" (N. Jenney quoted by P. Gardner, *Neil Jenney: The Bad Years, 1969-70*, New York, 2001, p. 6).

In 1968, The New Museum in New York exhibited works by fourteen artists, Jenney among them, which the adventurous curator and director of the New Museum at the time, Marcia Tucker, titled "Bad' Painting." The work on view was transgressive in execution—at least by standards during the late 1960s in which color field painting, minimalist anti-authorial geometric forms fabricated from industrial material, earth works, Pop art, performance art, and Photo-realism vied for center stage. Tucker meant her title to be ironic: the work was not really "bad," but rather defiant. Opposed to finished surfaces, antithetical to the vaunting of materials and flatness per se, beyond Pop's visual references to mass commodities, traditional illusionism, or tasteful draftsmanship, this work was iconoclastic in its boldly "unconcerned" representation, in Jenney's verbal formulation. These works' challenges to prevailing norms of execution were spatial and chromatic, undermining normative displays of skill, technique, and finish.

Threat and Sanctuary's radicality lies in the style of Jenney's figuration, created out of an expressive technique of muscular bands and surface scorings with the "wrong" end of the brush or other blunt instrument. Jenney's highly individual style states an allover pictorial logic: while the left side of the canvas depicts "threat" the middle and right side present the preferred "sanctuary," a place of safety. Yet by extension, "sanctuary" can also suggest, metaphorically, a sacred place, a spiritual haven, generally entirely surrounded (or



framed) such that one is contained and protected. In *Threat and Sanctuary*, however, the lifeboat is precariously open, the "frame," inflated and thus easily punctured. The proximity of the sharks to the swimmer is as close as that of the shark to the place of safety. The raft's reflection in the water is scored with undulating lines that extend into the water, both toward and around the submerged swimmer, while additional orthogonal lines underscore the shark's threat. This disruption of the painterly surface with such scoring dates back at least to Rembrandt as a means of activating the picture surface. Drips are willful, almost superimposed, creating further counterpoint to the painterly texture. The narrational character of the present work is emphasized: confronted with this startling image, the viewer moves from area to area, searching for a central point of focus: what is the back-story? What will the outcome be? Imminent danger is embedded throughout. The tension is inherent and utterly unrelieved; it is both direct and unresolved. We move from a specific narrative to a universal condition.

Jenney's framing is a crucial factor here: the frame separates the illusionistic image from the real world while at the same time ensures that Jenney's painting is understood as an object, a three-dimensional form related to sculpture, while the scoring is almost a form of linear writing, a way of conveying meaning through language. Title and frame reinforce the picture's status as an object – even projecting its universal status as an icon. In this way, the formation of the subject becomes realistic and literal, such that form and content, image and literature, merge. The "alloverness" of the scene – the lack of a horizon line, a frontal presentation to the viewer, the interplay between shallow depth and flattened surface with merely a hint of deep perspective, a slight modeling reduced almost to contour drawing – creates a pictorial unity that is inescapable: Jenney admits no division despite the set-up of a seemingly binary mode of address.

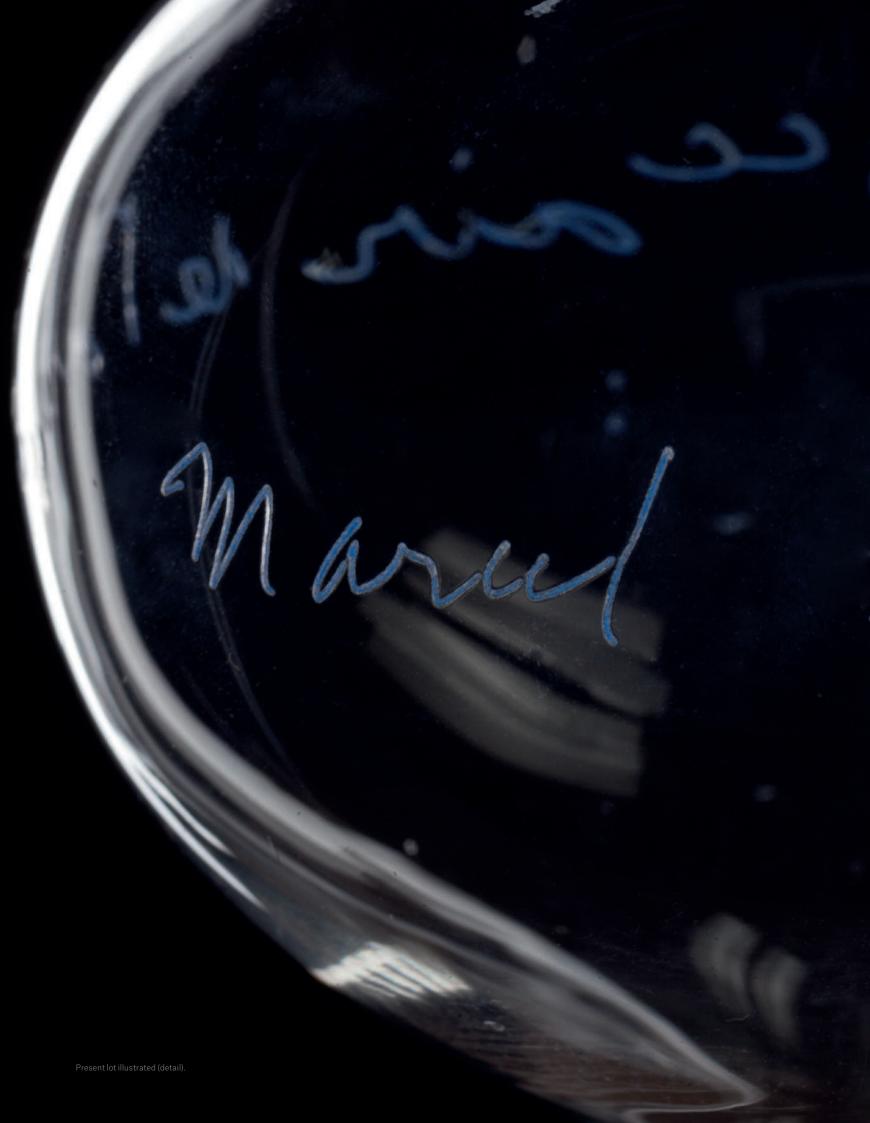
Another version, painted just a few months before the present work, resides in the permanent collection of the Whitney Museum of American Art. Shortly after completing that painting, Jenney returned to the theme on the same grand scale to create the present work. This time, the sharks have crept forebodingly closer to the swimmer, almost encircling him and acutely heightening the tension and danger. A reflection has also appeared under the raft. In addition, Jenney learned of a new color, international orange, then recently introduced as a requirement for all lifeboats. In *Threat and Sanctuary*, he updates the color of the lifeboat to comply with these new standards.

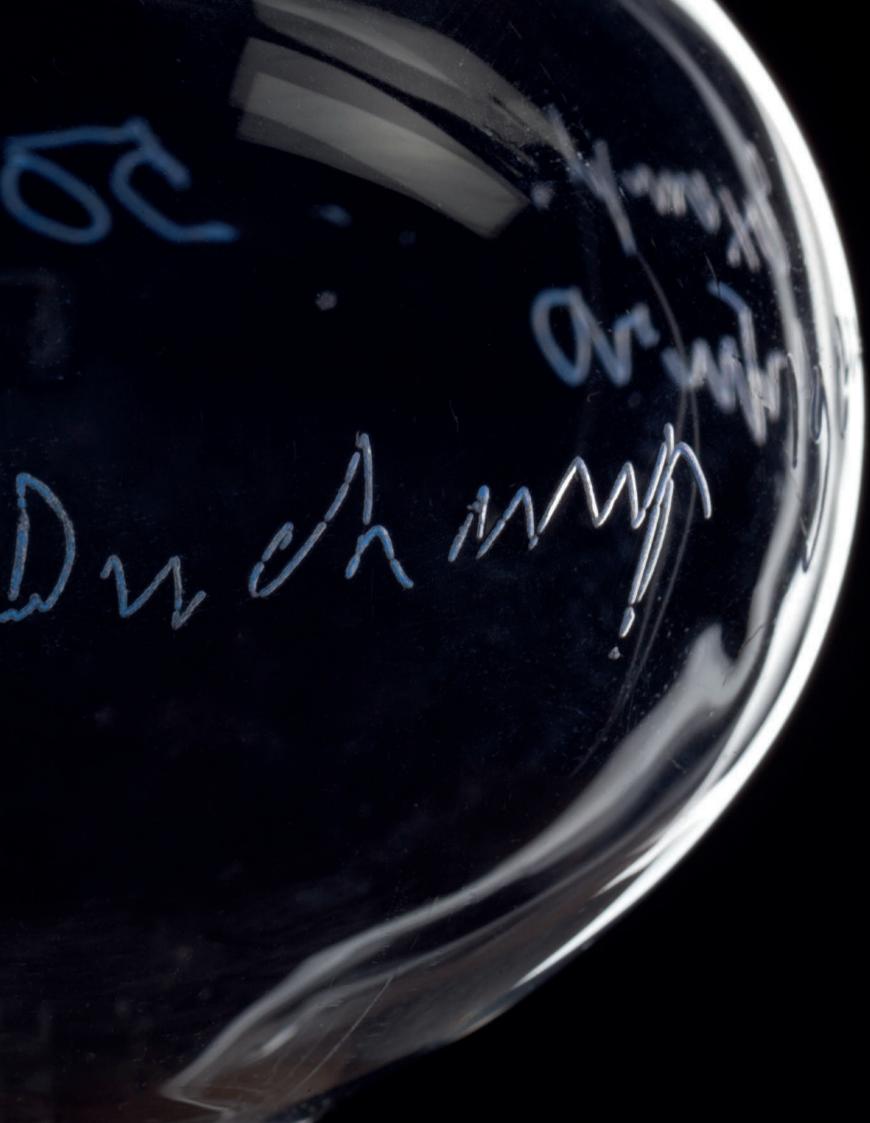
Here Jenney again inclines toward a traditional color-coded system, whereby his allover field—blue for sky or water, brown for floors or dirt, and green for grass—presents realistic rather than metaphoric relationships of color to form. "I don't try to make my statement with color, space and composition—but I use color, space, composition to make the pieces coherent" (N. Jenney, "Statements by Neil Jenney, 1970," ibid., p. 45).

Jenney's personal vision is unique; it is also highly thematic and relational. Contiguity of subject to object and painterly to the elemental means of its depiction is striking for the sense that a represented object is not only surrounded by, but also forcefully filled out by, the space of painting, as if the surface might implode not through the fullness of technique, but through the elemental force of Jenney's ideas. "I am interested in using imagery that is universal and transcultural—and an imagery that is profound. I wanted the objects to be stated emphatically with no psychological implications" (Ibid., p. 11) In this sense, *Threat and Sanctuary* exudes breathtaking vitality; it presents Jenney at the peak of this singular moment in his decades-long production, where "a natural order of aggression" inheres in the artist's deeply poetic, humanistic/social vision (*ibid.*, p. 11).



Jeff Koons, *Lifeboat*, 1985. Museum of Contemporary Art, Chicago. © Jeff Koons.





14A MARCEL DUCHAMP (1887-1968) *Air de Paris*

signed, titled, inscribed and dated 'Marcel Duchamp 1964 Exempl. Arturo 50cc air de Paris' (on the ampoule); inscribed and engraved 'Marcel Duchamp 1964 Ex Arturo AIR DE PARIS, 1919 EDITION GALERIE SCHWARZ, MILAN' (on a copper plate affixed to the box)

glass ampoule with artist's wooden storage case

ampoule height: 4 % in. (12.6 cm.)

case height: 6 in. (15.2 cm.)

Conceived in 1919 and executed in 1964. This work is one of two artist's proofs from an edition of eight replicas plus two artist's proofs and two replicas outside of the edition. This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp and is accompanied by a certificate from the Association.

\$300.000-400.000

PROVENANCE:

Arturo Schwarz, Milan, acquired from the artist, 1964 Anon. sale; Phillips de Pury & Luxembourg, New York, 13 May 2002, lot 1

Acquired at the above sale by the present owner

EXHIBITED:

Stockholm, Galerie Burén, *Duchamp Retrospective*, April-May 1963 (another version exhibited).
Pasadena Art Museum, *Marcel Duchamp: A Retrospective Exhibition*, October-November 1963, no. 66 (another version exhibited).

Milan, Galleria Schwarz, *Omaggio a Marcel Duchamp,* June-September 1964, no. 18 (another example exhibited).

New York, Cordier & Ekstrom, Not Seen And/Or Less Seen of/by Marcel Duchamp/Rrose Sélavy, 1904-64, January-February 1965, no. 69 (another example exhibited and illustrated).

London, Tate Gallery, *The Almost Complete Works of Marcel Duchamp*, June-July 1966, p. 60, no. 135 (another example exhibited and illustrated).

Jerusalem, Israel Museum, *Marcel Duchamp: Drawings, Etchings for the Large Glass Readymades*, March-May 1972 (another example exhibited).

Milan, Galleria Schwarz, *Marcel Duchamp: 66 Creative Years*, December 1972-November 1973, p. 38, no. 88 (another example exhibited and illustrated).

Philadelphia Museum of Art, *Marcel Duchamp*, September-November 1973, p. 31, no. 162 (another version exhibited).

Paris, Musée National d'Art Moderne, Centre National d'art et de Culture George Pompidou, *L'Oeuvre de Marcel Duchamp*, January-May 1977, p. 97, no. 123 (another version exhibited and illustrated).

Barcelona, Fundació Joan Miró; Madrid, Sala de Exposiciones de la Caja de Pensiones and Cologne, Museum Ludwig, *Duchamp*, February-August 1984, p. 194, no. 87 (another example exhibited and illustrated). Antwerp, Galerie Ronny van de Velde, *Marcel Duchamp*, April-July 1993, no. 51 (another example exhibited).

Venice, Palazzo Grassi, Marcel Duchamp, April-July 1993, p. 77 (another version exhibited and illustrated). Jerusalem, Israel Museum; Toronto, Art Gallery of Ontario and San Francisco, Legion of Honor, Dreaming with Open Eyes: The Vera, Silvia and Arturo Schwarz Collection of Dada and Surrealist Art from the Israel Museum, December 2000-September 2002, p. 151, cat. 191 (another example exhibited and illustrated in color).

Jerusalem, Israel Museum, *Surrealism and Beyond in the Israel Museum*, February-August 2007, pp. 81 and 276 (another example exhibited and illustrated).

Paris, Centre Georges Pompidou, *Airs de Paris*, April-August 2007, pp. 31-34 (another example exhibited and illustrated in color).

Rome, Galleria Nazionale d'Arte Moderna, *Duchamp: Re-made in Italy*, October 2013-February 2014, pp. 54, 210 and 211 (another example exhibited and illustrated in color).

LITERATURE:

R. Lebel, *Marcel Duchamp*, New York, 1959, pp. 12, 83 and 170, no. 143.

W. Hopps, U. Linde and A. Schwarz, *Marcel Duchamp: Ready-Mades, etc. (1913-1964)*, Milan, 1964, pp. 55 and 80, no. 18 (another example illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1970, pp. 478-479, no. 264c (another version and another example illustrated).

A. Schwarz, *Marcel Duchamp*, New York, 1975, pl. 119 (another version illustrated).

T. Zaunschirm, *Bereites Mädchen Ready-made*, Klagenfurt, 1983, pp. 112 and 151, fig. 33 (another version illustrated).

U. Linde, *Marcel Duchamp*, Stockholm, 1986, p. 54 (another version illustrated).

P. Hulten, ed., Marcel Duchamp, Work and Life, Cambridge, 1993, p. 77 (another version illustrated). J. Mink, Marcel Duchamp, Art as Anti-Art, Cologne, 1995, p. 67 (another version illustrated in color). D. Joselit, Infinite Regress, Marcel Duchamp 1910-1941, Cambridge, 1998, p. 182, fig. 4.11 (another version illustrated).

D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London, 1999, pp. 158 and 220, no. 119 (another version illustrated).

F. Naumann, Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction, New York, 1999, pp. 246-247 and 249, no. 8.71 (another example illustrated).

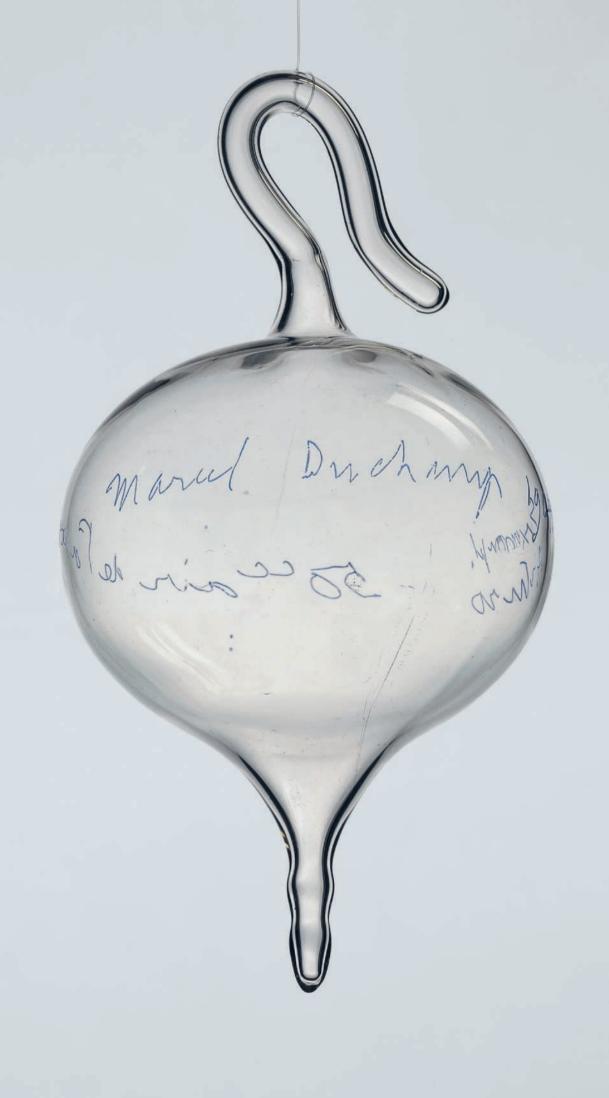
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 2000, pp. 676-677, no. 375d (other versions and another example illustrated).

F. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York, 2012, pp. 153, 273, 390, 477 and 519, fig. 27.8 (another version illustrated).

C. Tomkins and A. Kamien-Kazhdan, *Marcel Duchamp*, exh. cat., New York, Gagosian Gallery, 2014, pp. 88-89, fig. 6 (another example illustrated).



Present lot illustrated









Martin Creed, Work No. 360: Half the air in a given space, 2004. Collection of Ruth and William True. [Installation view, 2015] Courtesy of Henry Art Gallery, University of Washington, Seattle. Photo: RJ Sanchez, Solstream Studios/ Artwork: © Martin Creed.

Delicate vet mysterious, Marcel Duchamp's Air de Paris represents one of his most personal and poetic readymades. Late in 1919, before leaving Paris, Duchamp purchased a souvenir for his dear friend and patron, Walter C. Arensberg. He asked a local pharmacist to empty the "Serum Physiologique" from a glass ampoule, allowing it to refill with Paris air before resealing it. Reminiscing on his experience Duchamp stated, "I thought of it as a present for Arensberg, who had everything money could buy. So I brought him an ampoule of Paris air" (H. Richter, Dada: Art and Anti-Art, New York, 1965, p. 99). The store-bought glass vessel encasing air appeared to contain nothing at all forcing the

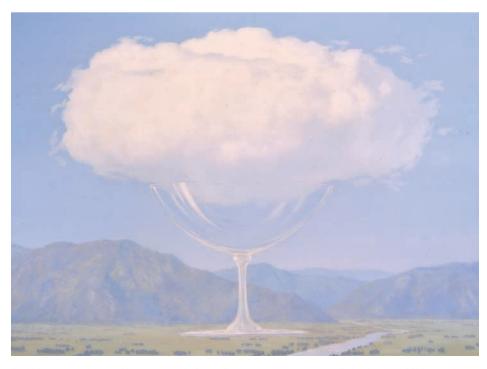
viewer to question what exactly, if anything, the ampoule holds.

As pioneer of the Dada movement, Duchamp rejected the concept of a work of art seeking alternatives to the institution. The ultimate defiance on artistic tradition was the Readymade: "any common, fabricated object that, without undergoing any modification but solely by reason of its having been chosen by the author, is consecrated a work of art" (A. Schwartz, The Complete Works of Marcel Duchamp, New York, 2000, p. 44). Art evolved into a choice, a decision, rather than the desire for an aesthetically pleasing visual; the Readymade dissolved taste and embraced

visual indifference. Duchamp's choice of the tiny French glass ornament allowed the object to become a work of art capturing a moment in time, a cerebral art. In true Dada fashion, Arensberg, in 1949, accidentally broke the ampoule containing the air of Paris. Though able to be repaired, this begs the question—is this the *Air de Paris* any longer?

50cc d'air de Paris, inscribed on the present work, falsifies the volume that the ampoule encases. Alluding to Duchamp's suspicion of the definite, the ampoule itself in fact holds 125 cubic centimeters, more than double Duchamp's determination. This mistrust for a unit of measure was materialized in 3 Standard Stoppages from 1913-14. Dropping three one-meter-long threads, from the height of one meter onto stretched canvases, Duchamp left the outcome entirely to chance. To preserve the curves, the threads were adhered to the canvases and cut along the profile. Each thread remained a meter long, yet all formed differently mocking the notions of measurement—"a joke about the meter." Air de Paris mocks the standards of measurement by blatantly misleading the viewer with not only physical size, but its contents. Can you truly measure nothing?

Duchamp inspired many artists through the Readymade and redefinition of the artistic ritual. One such artist who truly took to heart Duchamp's mockery and rejection of "retinal" art was Piero Manzoni. In 1961, the artist produced ninety cans of *Artist's Shit*, each number and signed. In a letter to his friend Ben Vautier, Manzoni wrote "...if collectors want something intimate, really personal to the artist, there's the artist's own shit, that is really his" (F. Battino and L. Palazzoli, *Piero Manzoni: Catalogue Raisonné*, Milan, 1991, p. 144). Manzoni disregarded taste and fulfilled the "desire" of collectors. Duchamp's creation of the



 $Ren\'e Magritte, \textit{La corde sensible}, 1960. \ Artwork: @ 2016 \ C. \ Herscovici, London / Artists Rights Society (ARS), New York. Photo: Herscovici / Art Resource, New York.$



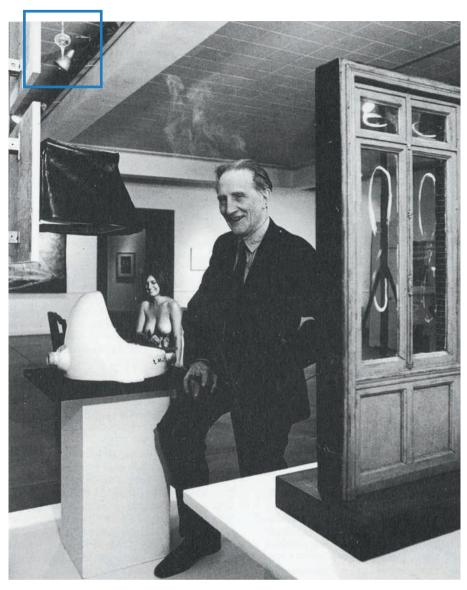
Piero Manzoni, Artist's Shit, no. 31, 1961. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York ADAGP, Paris. Photo: Philippe Migeat. © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource. New York.

I thought of it as a present for Arensberg, who had everything money could buy. So I brought him an ampoule of Paris air.

Marcel Duchamp

Readymade not only shaped the artists around him, but changed the course of artistic practice. Postwar and contemporary artists, such as Robert Rauschenberg, Jeff Koons and Martin Creed, still reference his defiance and boldness choosing the found object as their medium.

To further the desecration of artistic tradition, the Readymade can inherently be found and chosen indiscriminately. Though to allow the original notion to prosper, on the 50th anniversary of its conception, Duchamp collaborated with his close friend and gallery owner Arturo Schwarz to reproduce a series of Readymades, which had since been destroyed or lost-including The Fountain and Hat Rack. The present work of 1964 was created on this occasion to celebrate Duchamp's ultimate rebellion, ensuring its affluence. Of the twelve reproductions allowed by Duchamp, one was reserved for the artist and another for Schwarz (the present work). While the original remains in the famed Marcel Duchamp collection of Walter C. Arensberg gifted to the Philadelphia Museum of Art, another edition of the eight lives in Paris at the Centre Pomipdou.



Marcel Duchamp and Eve Babitz, Pasadena, 1963. Photo: © Uwe Düttmann. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.



Film still: Yves Klein in *La revolution bleue*, 2006. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016. Photo: © MK2TV, Le Centre Pompidou, Y Amu Klein / Moquay.











Robert Mapplethorpe, *Untitled (Bondage)*, 1974. © The Robert Mapplethorpe Foundation.

PROVENANCE:

Sonnabend Gallery, New York Tom Patchett, Los Angeles Anon. sale; Sotheby's, New York, 1 November 1994, lot 42 Anthony D'Offay, London Marcel Brient, Paris

EXHIBITED:

New York, Leo Castelli Gallery, *Bruce Nauman*, January-February 1968, n.p., no. 35 (wax version exhibited).

Acquired from the above by the present owner

Kassel, Museum Fridericianum, *Documenta IV*, June-October 1968 (wax version exhibited). Cambridge, Fogg Art Museum, Harvard University and Hartford, Wadsworth Atheneum, *Modern Painting, Drawing and Sculpture Collected by Louise and Joseph Pulitzer, Jr.*, November 1971-March 1972, p. 491, no. 202 (another example exhibited and illustrated).

Los Angeles County Museum of Art; New York, Whitney Museum of American Art; Kunsthalle Bern; Düsseldorf, Städtische Kunsthalle; Eindhoven, Stedelijk van Abbemuseum: Milan, Palazzo Reale: Houston, Contemporary Arts Museum and San Francisco Museum of Modern Art, Bruce Nauman: Work from 1965 to 1972, December 1972-July 1974, pp. 33, 77 and 158, nos. 29 and 30 (wax version and another example exhibited and illustrated). Saint Louis Art Museum, 20th Century Sculpture from the Collections of The Saint Louis Art Museum, July-August 1975 (another example exhibited). Memphis, Brooks Memorial Art Gallery, American Masters of the Sixties and Seventies: Selections from the Collection of Jan and Ronald K. Greenberg, December 1978, p. 22 (another example exhibited and illustrated)

Zürich, Halle für Internationale neue Kunst, *Bruce Nauman*, November 1980-February 1981, pp. 9 and 25 (another example exhibited and illustrated). Cologne, Museen der Stadt, *Westkunst: Zeitgenössische Kunst seit 1939*, May-August 1981, no. 752 (wax version exhibited). Amsterdam, Stedelijk Museum, '60-'80: attitudes * concepts * images, April-June 1982, p. 176, no. 2 (another example exhibited and illustrated).

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BRUCE NAUMAN (B. 1941) Henry Moore Bound to Fail

titled and inscribed 'Henry Moore Bound to Fail (back view)' (upper left); numbered and dated '70 6/9' (lower edge)

cast iron

25 ½ x 24 x 2 % in. (64.8 x 61 x 7.3 cm.)

Conceived in 1967 and executed in 1970. This work is number six from an edition of nine plus one artist's proof.

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

New York, CDS Gallery, *Artists Choose Artists III*, May-June 1984, pp. 18-19 and 24 (another example exhibited and illustrated).

New York, Solomon R. Guggenheim Museum, Transformation in Sculpture: Four Decades of American and European Art, November 1985-February 1986, p. 213, no. 149 (another example exhibited and illustrated). Stamford, Whitney Museum of American Art at Champion, Affiliations: Recent Sculpture and Its Antecedents, June-August 1985, n. p. (another example exhibited and illustrated).

London, Saatchi Collection, *Bruce Nauman, Robert Mangold*, April-October 1989 (another example exhibited).

New York, Tony Shafrazi Gallery, American Masters of the 60's: Early & Late Works, May-June 1990, p. 60 (wax version exhibited and illustrated in color). Madrid, Museo Nacional Centro de Arte Reina Sofia; Minneapolis, Walker Art Center; Los Angeles, The Museum of Contemporary Art; Washington, D.C., Smithsonian Institution, Hirshhorn Museum and Sculpture Garden; and New York, Museum of Modern Art, Bruce Nauman, November 1993-May 1995, pp. 24, 119 and 212, pl. 11 (wax version exhibited and illustrated) and in Museum of Modern Art brochure, p. 5, no. 10 (illustrated).

London, Tate Gallery; Kunsthalle Tübingen; Staatsgalerie Stuttgart; Württembergischer Kunstverein Stuttgart; Deichtorhallen Hamburg; Kunsthalle Hamburg and Vienna, Bank Austria Kunstforum, The Froehlich Foundation: German and American Art from Beuys and Warhol, May 1996-August 1997, pp. 165 and 257, cat. 136 (another example exhibited and illustrated in color).

Minneapolis, Walker Art Center, Cities Collect, September 2000-January 2001 (wax version exhibited). Indianapolis Museum of Art and New Orleans Museum of Art, Crossroads of American Sculpture, October 2000-September 2001, pp. 216-217 (another example exhibited and illustrated in color).

New York, Van de Weghe Fine Art, *Bruce Nauman: Neons Sculptures Drawings*, October-December 2002, pp. 41 and 88 (another example exhibited and illustrated in color).

New York, Andrea Rosen Gallery, Comparing Two Works: John Chamberlain, Bruce Nauman, February-March 2006. Venice, Palazzo Grassi, "Where Are We Going?" Selections from the François Pinault Collection, April-October 2006, p. 191 (wax version exhibited and illustrated in color).

Tate Liverpool and Naples, Museo d'Arte Contemporanea Donnaregina, Bruce Nauman: Make Me Think Me, May 2006-January 2007, pp. 49 and 92 (another example exhibited and illustrated in color). Saint Louis, Pulitzer Foundation for the Arts, Portrait/Homage/Embodiment, November 2006-June 2007 (another example exhibited).

Berkeley Art Museum, University of California; Turin,

Castello de Rivoli Museo d'Arte Contemporanea and Houston, Menil Collection, *A Rose Has No Teeth: Bruce Nauman in the 1960s*, January 2007-January 2008, pp. 49, 58, 113-114 and 139 (another example exhibited and illustrated in color).

Paris, Galerie Kreo, Ensemble, October-November 2012.

ITERATURE:

R. Pincus-Witten, "Bruce Nauman: Another Kind of Reasoning," *Artforum*, February 1972 (wax version illustrated).

B. Caroir, "Über den Subjektivismus bei Bruce Nauman," *Das Kunstwerk*, September 1973, pp. 7 and 10 (another example illustrated).

J. Stroud, "Museum Sculpture Show", St. Louis Post Dispatch, 2 July 1975 (another example illustrated).
E. Billeter, Leben mit Zeitgenossen: Die Sammlung der Emanuel Hoffman-Stiffung, Basel, 1980, p. 337 (another example illustrated).

P. Schjeldahl, *Art of our Time: The Saatchi Collection*, vol. 1, London and New York, 1984, p. 8, no. 99, (another example illustrated in color).

N. Serota, J.C. Ammann and S. Pagé, *Bruce Nauman*, Paris, 1986, p. 15 (wax version illustrated).

C. van Bruggen, *Bruce Nauman*, New York, 1988, pp. 147 and 300 (another example illustrated in color).

A. Hindry, *Claude Berri meets Leo Castelli*, Paris, 1990, pl. LXXXV (wax version illustrated).

L. Vachtova, "Bruce Nauman: Der Korper als Kunststuck," *Kunstforum International*, vol. 119, Spring 1992, p. 139 (another example illustrated in color). S. Brundage, ed., *Bruce Nauman: 25 Years Leo Castelli*, New York, 1994, p. 2 and color plates page (wax version illustrated in color).

J. Simon, et al., eds., *Bruce Nauman: exhibition catalogue and catalogue raisonné*, Minneapolis, Walker Art Center, 1994, p. 246, no. 181 (another example illustrated). P. Bidaine, ed., *Bruce Nauman*, exh. cat., Hayward Gallery, London, 1998, p. 109 (another example illustrated).

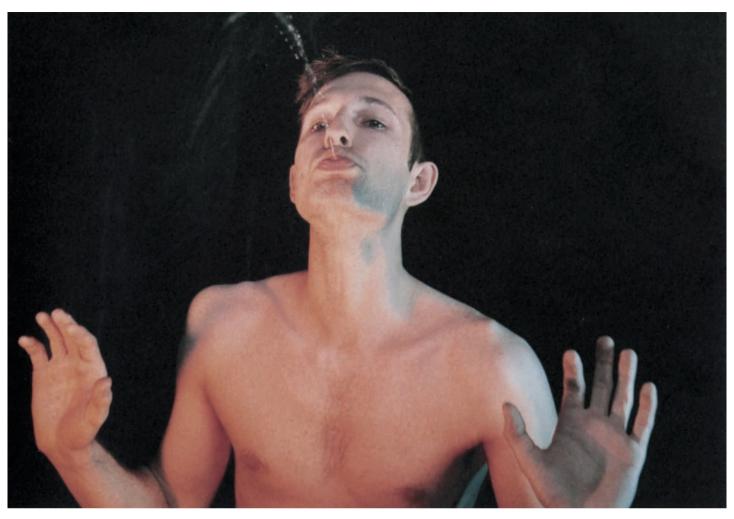
B. Von Bismarck, *Bruce Nauman: The True Artist*, Bonn, 1998, pp. 42, 43 and 45 (wax version illustrated).
A. M. Adam, "Review of Bruce Nauman at Van de Weghe Fine Art, New York," *ArtNews*, vol. 102, no. 2, February 2003, p. 124 (another example illustrated).

E. Booth-Clibborn, ed., *The History of the Saatchi Gallery*, London, 2011, pp. 216-217 (another example illustrated in color)

R. Slifkin, "Now Man's *Bound to Fail*, More," *October*, no. 135, Winter 2011, pp. 63-71, fig. 3 (wax version illustrated in color).

Examples from the edition are in the collections of Chicago, Museum of Contemporary Art; Saint Louis Art Museum; Schaffhausen, Hallen für Neue Kunst; Zürich, Daros Collection; Basel, Emanuel Hoffmann Foundation; Stuttgart, Froehlich Collection and Saint Louis. Pulitzer Arts Foundation.





 $Bruce\ Nauman, \textit{Self-Portrait}\ as\ a\ Fountain, 1966-1967.\ Museum\ of\ Contemporary\ Art,\ Chicago.\ \textcircled{@}\ 2016\ Bruce\ Nauman\ /\ Artists\ Rights\ Society\ (ARS),\ New\ York.$



Bruce Nauman, Henry Moore Bound to Fail (back view), 1967. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

Credited for translating modernism into the third dimension, the temptation to regard Henry Moore as the grandfather of twentieth century sculpture is strong. Trampling the last vestiges of classicism, Moore's early works fused Cubism with Surrealism, combined African with pre-Columbian sculpture and lead to a revolutionary landscape of forms created from animal bones, flints and stones. As with many truly revolutionary artists, Moore's assent within the art world was at times challenging. When Henry Moore's sculptures were first displayed, they were so shocking opponents decapitated them and daubed them with paint. In 1938, the notorious director of the Tate, J.B. Manson, declared that the British sculptor's work would only enter the gallery over his dead body. And yet, in the postwar era of European reconstruction, Moore experienced a significant turn of fate. Emerging as Great Britain's unchallenged representative of modern art, Moore constructed large public sculptures at a previously unheard of scale throughout Britain and in most major cities worldwide.

However, Moore's reputation as revolutionary did not last long; from 1960 onwards, his heirs were as eager to bury him as they were to praise him. Frustrated by their inability to emerge from their predecessor's shadow, the younger generation of sculptors began lashing out on Moore in public. In 1967, upon Moore's sizable donation of large-scale works to the Tate, a series of outcries and letters opposing the donation followed. Most notably was an open letter published in *The Times of London* on May 26th, repudiating Moore for all he stood for. The forty-one artists who signed the letter—including Moore's former assistant Anthony Caro—cited insufficient space at the gallery for more radical work. With Moore's status dwindling to one part figurehead and three parts punching bag, the younger generation of artists failed to recognize that it was Moore himself who had opened up the paths that he was simultaneously being credited for blocking off.



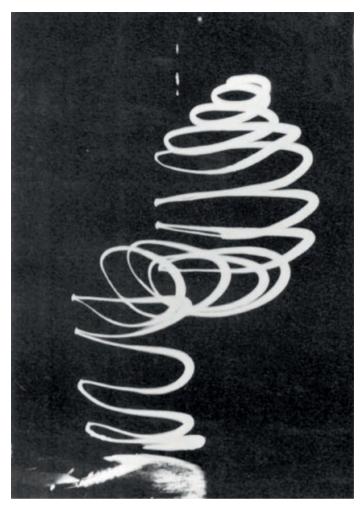
Henry Moore, *Recumbent Figure*, 1938. Tate Modern, London. Artwork: © 2016 The Henry Moore Foundation / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.

So [Henry Moore] was being put down, shoved aside, and the idea I had at the time was that while it was probably true to a certain extent, they should really hang on to Henry Moore, because he really did some good work and they might need him again sometime.

Bruce Nauman



Bruce Nauman, Seated Storage Capsule (For Henry Moore), 1966. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.



Bruce Nauman, Light Trap for Henry Moore, No. 1, 1967. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

Eliciting a strong emotional, physical and intellectual response, Bruce Nauman's Henry Moore Bound to Fail addresses the attacks on Moore through Nauman's own witty brand of inquiry. "[Henry Moore Bound to Fail] comes out two ways," Nauman has explained. "It comes out 'Henry Moore Bound to Fail,' and just 'bound to fail,' which is more general. But there were several pieces that dealt with [the sculptor] Henry Moore about that time, and they had to do with the emergence of the new English sculptors, Anthony Caro and [William] Tucker and several other people. There was a lot written about them and that [...] Some of them sort of bad-mouthed Henry Moore—that the way Moore made work was old-fashioned and oppressive and all the people were really held down by his importance. He kept other people from being able to do work that anyone would pay attention to. So he was being put down, shoved aside, and the idea I had at the time was that while it was probably true to a certain extent, they should really hang on to Henry Moore, because he really did some good work and they might need him again sometime" (B. Nauman, interview with L. Sciarra, "Interview with Bruce Nauman (January 1972), in J. Kraynak (ed.), Please Pay Attention Please: Bruce Nauman's Words, Cambridge, 2003, p. 159-60).

Examining the parameters of art and the role of the artist, Nauman's 1970 cast-iron sculpture emerges as the most iconic member of the artist's Henry Moore "series." Offering a highly nuanced and somewhat complex meditation on the possibilities of figuration in the emerging discourse of postmodernism, the series, which consists of four additional works—Seated Storage Capsule for H.M. Made of Metallic Plastic (1966), Seated Storage Capsule (For Henry Moore) (1966), and Light Trap for Henry Moore, numbers one and two (1967)—aims to preserve the last vestiges of Moore's career within seemingly shrouded tombs. Through sculpture, photography and traditional modes of illustration, Nauman's body of work readily relies not only on the figure but also, through the artist's own use of puns and figurative language.



Henri Matisse, Nude From Behind, Third State (Attributed title: Back III), 1916-1917. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



Pablo Picasso, *Girl on a Ball*, 1905. Pushkin Museum, Moscow. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Pushkin Museum, Moscow, Russia / Bridgeman Images.

Nauman's choice to use his own body in his work is a simple one, he is most familiar with it and it is most accessible to him. Segments of his own body represent something larger, partial views of the body also ask the viewer to participate, to draw upon their own knowledge to complete the viewing experience.

When Nauman employs body parts within his work, comparisons may be made to the work of Jasper Johns, but the use of the partial figure harks further back art historically to Rodin, Brancusi, Maillol and Giacomett.

Marcia Tucker

A semantic contradiction between title and sculptural object, the iron edition of *Henry Moore Bound to Fail* originated from a plaster sculpture coated in wax of Nauman's own headless torso and arms immobilized by a series of crisscrossing ropes extending around the artist's lower back. In this instance, the word "bound" garners two separate meanings. The first alludes to Henry Moore. Here, "bound to fail" means "destined or likely to fail," while the second meaning refers to the actual sculptural object in which Nauman himself is "bound" or "restrained" by rope. Dependent on both literal meaning and visual manifestation, the artist's use of the homonym wittily emerges as a figure of speech assigned to his own truncated figure.

Making Nauman's Moore "series" all the more potent, minor visual similarities exist between Nauman's response to the critical out lash against Moore and the art of Henry Moore himself. Recalling the Egyptian and Near Eastern statuary from which Moore gained his inspiration. Nauman's large-scale works on paper focus on these same central elements of the venerated artist's aesthetic. Emphasizing the taut shell of tightly stretched material in his drawings and the roped sweater in his sculptures, Nauman recalls any number of Moore's draped figures. Indeed, the notion of binding or tying up runs throughout Moore's 1930s string sculptures and-more aptly-a multitude of his drawings throughout the 1940s. In fact, Nauman was keenly aware of and had a particular affinity for Moore's Shelter Drawings often commenting on how they conveyed the artist's "struggle." Built up of linear, repetitive movement, Moore's Shelter Drawings were executed during the height of World War II in the underground shelter he and his wife were occupying with thousands of other Londoners during the Blitz. Shrouded in blankets on the cold hard floors of the dark underpasses, Moore's Shelter Drawings are haunting images that almost directly translate into the capsulized and draped forms of Nauman's later series, which in turn are linked to emotional or intuitive level of the artist's "struggle."

However, while inextricably connected to Henry Moore, *Henry Moore Bound to Fail* is so much more than a response to his forebears struggles. As with most of Nauman's most iconic sculptures, *Henry Moore Bound to Fail*—like *Neon Templates of the Left Half of My Body Taken at Ten Inch Intervals* (1966), *From Hand to Mouth* (1967), and *Walk with Contrapposto* (1968)—is the direct product of Nauman's own anatomy and his lifelong interest in negative space.

"The works in Nauman's Moore series can be understood as an attempt to safeguard something seen to be threatened by historical oblivion circa





Martin Kippenberger, Martin, Into the Corner, You Should Be Ashamed of Yourself, 1989. Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne. Photo: Roger Casas.

1965" explains art historian, Robert Slifkin. "Yet what precisely is that thing that these works seek to preserve? Moore's reputation? A specific aspect of his artistic practice...? It seems safe to say that these works are clearly not monuments to the artistic greatness of Moore-in fact, Nauman even admitted in a later interview that he was 'not particularly fond of' Moore's work, and beyond the possible reference to Moore's Shelter Drawings, which Nauman admired for their 'heavy handed quality,' there is very little visual similarity between Nauman and Moore's art. Rather than such direct associations, Nauman's Moore series evokes the elder artist in the same sort of negative manner in which he evokes his own absent body in his other works from the mid-1960s. (The fact that Nauman imagined "storage capsules" both for parts of his own body and the body of Henry Moore suggest that he conceived of an affinity between Moore and himself.) Created in response to Moore's derision and disregard by younger artists in the '60s, these works present the elder artist's apparent obsolesce as a negative conceptual space whose emptiness is significant in a particularly memorial manner. That is to say: it is Moore's absence, or better yet, his impending historical oblivion, that is summoned for in these works" (R. Slifkin, "No Man's Bound to Fail, More," Anglo-American Exchange in Post-War Sculpture, 1945-1975, Los Angeles, 2011, p. 69).

Throughout Nauman's extensive career, the body has been one of his most consistent themes. As early as 1966, Nauman began what became a life-long inquiry into self-exploration, often using his own body as the vessel for his investigations. Throughout his self-referential practice he has used casts of his face, feet and hands as the tools with which he explores what it means to be an artist. As curator Jane Livingston has explained, "In three of Nauman's most important sculptures—From Hand to Mouth, Untitled, and Henry Moore Bound to Fail [back view], all dating from 1967—one is confronted with images of the artist in

states of incompletion, of constrictedness and paralysis so drastic as to imply a negation of the hand of the artist" (J. Livingston, Bruce Nauman, Los Angeles, 1972, p. 14). In works such as these Nauman focused on the process of making by analyzing the venerable tradition of casting. This is not to say that the hand of the artist is lost within the finished product, but that the physical immobilization of the artist within the work of art has rendered some sort of paralysis within the art as though to say the artist could take the work no further. In Henry Moore Bound to Fail, Nauman casts his own back as the front of his sculpture, leaving traces of incompleteness around the torso and making no attempt to refine the finished surface. As Robert Storr explains, "...his first sculptures defy the tradition of sculpture in almost every regard. They are constructed of nonart materials, and their unorthodox and casual appearance places them at odds with the history of the medium" (R. Storr, quoted by N. Benezra, "Surveying Nauman," in K. Halbreich & N. Benezra (eds.), Bruce Nauman, exh. cat., Walker Art Museum, Minneapolis, 1994, p. 19).

"Nauman's choice to use his own body in his work is a simple one," explained New Museum founder and curator Marcia Tucker, "he is most familiar with it and it is most accessible to him. Segments of his own body represent something larger, partial views of the body also ask the viewer to participate, to draw upon their own knowledge to complete the viewing experience. When Nauman employs body parts within his work, comparisons may be made to the work of Jasper Johns, but the use of the partial figure harks further back art historically to Rodin, Brancusi, Maillol and Giacometti" (M. Tucker, Bruce Nauman, Los Angeles 1972, p. 36). Indeed, Henry Moore Bound to Fail, though revolutionary as it was, emerges out of a fascinating tradition of modern sculpture. Cited as one of Henry Moore's earliest influences, Henri Matisse's series of Backs, created from 1903-1930 and posthumously cast in bronze in 1955, visually serve as an important predecessor for Nauman's work. Bifurcated down the center of the female form, Back III begins to break



Jasper Johns, *Target with Plaster Casts*, 1955. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York, New York. Photo: Bridgeman Images.



Matthew Barney, Kiki Smith, Jenny Holzer, Mike Kelley, Robert Gober, Tony Oursler: none of these catch-names in contemporary art could have arrived without Nauman.

Andrew Solomon

Jeff Koons, Aqualung, 1985. © Jeff Koons.







Bruce Nauman, From Hand to Mouth, 1967. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

In three of Nauman's most important sculptures—From Hand to Mouth, Untitled, and Henry Moore Bound to Fail [back view], all dating from 1967—one is confronted with images of the artist in states of incompletion, of constrictedness and paralysis so drastic as to imply a negation of the hand of the artist.

Jane Livingston



Bruce Nauman, Bound to Fail, 1966-1967 / 1970. Museum of Contemporary Art, Chicago. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.



Bruce Nauman, Untitled, 1967. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

down the traditional composition of its earlier versions, paving the way for artist's like Henry Moore and Bruce Nauman's more abstracted investigations of the figure.

As much as Henry Moore Bound to Fail is a product of the history of art, its maker has also paved away for many contemporary artists who have taken various cues from Nauman. Declared "the best-the essential-American artist of the last quarter-century" by art critic Peter Schjeldahl, Nauman's innovative, provocative, and highly conceptual oeuvre for the first time dared to ask important questions about the nature of the creative act (P. Schjeldahl quoted in C. Tomkins, "Western Disturbances: Bruce Nauman's Singular Influence," New Yorker, 1 June 2009, p. 73). As Andrew Solomon wrote in a 1995 article in Times Magazine, "Matthew Barney, Kiki Smith, Jenny Holzer, Mike Kelley, Robert Gober, Tony Oursler: none of these catch-names in contemporary art could have arrived without Nauman" (A. Solomon, quoted in C. Tomkins, "Western Disturbances: Bruce Nauman's Singular Influence," New Yorker, 1 June 2009, p. 67). From this premise the seminal artist has expanded the field of sculptural practice, mixing sculpture and performance to make avantgarde work that is deeply felt.





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WADE GUYTON (B. 1972)

Untitled

signed and dated 'Wade Guyton 2008' (on the overlap) Epson UltraChrome inkjet on linen 93 1/4 x 55 in. (236.8 x 139.7 cm.) Executed in 2008.

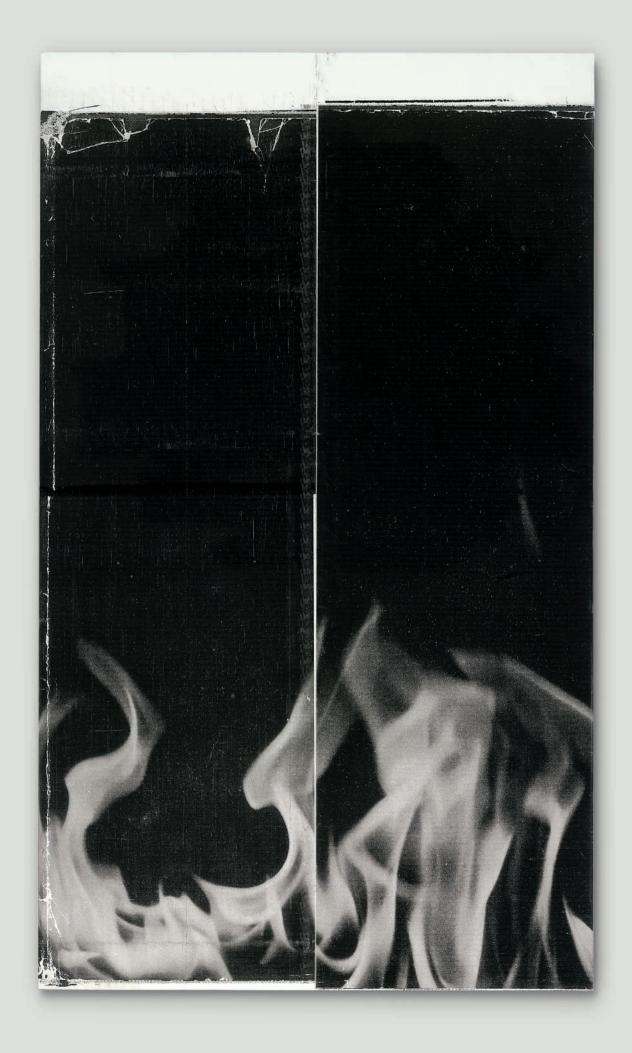
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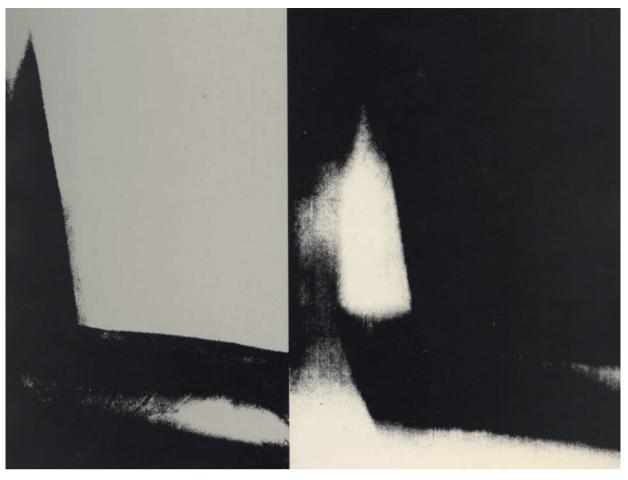
PROVENANCE:

Petzel Gallery, New York Private collection, New York Acquired from the above by the present owner

Torino, Torino Triennale 2008: 50 Moons of Saturn, November 2008-February 2009, p. 472.

LITERATURE:
B. Nickas, Painting Abstraction: New Elements in Abstract Painting, London, 2009, pp. 292 and 294 (illustrated in color).





 $Andy\ Warhol,\ Untitled\ (Shadows),\ 1978. @\ 2016\ The\ Andy\ Warhol\ Foundation\ for\ the\ Visual\ Arts,\ Inc.\ /\ Artists\ Rights\ Society\ (ARS),\ New\ York.$



Yves Klein, F271, Peinture de feu sans titre, 1961. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.

Untitled is the record of an epic conflict between artist, canvas and medium. Wade Guyton, arch alchemist of 21st century life, subjects the grand promises of modernism and technology to magnificent failure. Choking his Epson Stylus Pro 9600 inkjet printer with primed linen, he creates a bipartite black monolith: the sharp central fissure is an artefact of his need to fold his desired width of material in two in order to run it through the printer, the machine's physical limitations fracturing the art object with tectonic force. In his radical dethronement of traditional painting, Guyton allows the imperfections of mechanical process to inflect the work's surface with almost human painterly touches: drips, smears, cracks and creases are born of the overtaxed printer's juddering application of ink. "This is a recording process as much as a production process," Guyton has said. "And I have to live with it, smears and all" (W. Guyton, quoted in C. Vogel, "Painting, Rebooted," New York Times, 27 September 2012). These battlescarred black fields are further engulfed with the overlay of ethereal, monochrome flames, a visual hallmark taken from the cover of Stephen King's 1980 novel Firestarter. A voracious reader, Guyton brings the eighties prerogatives of the Pictures Generation and appropriation art into conversation with stark minimalist archetype and pulpy, printed illustration. Blurring the frontier between control and accident, Guyton's tenets of glitch and immolation bring his artistic decision-making and the automatic will of technology into the same creative space. The ghost in the machine and the spirit of the artist both bring life to a phenomenal object that resonates with all the abjection, aspiration and beauty of modern existence.

As he often attests, Guyton has never liked to draw or paint. "What initially drew me towards art was the fact that it was engaged with language and that this language and these structures seem to always be in a state of fortification and dismantling. Growing up I was never good at art classes, and when I was younger I was often bored with the purely visual or the impulse to render images through drawing or painting" (W. Guyton, quoted in S. Simoncelli, "Wade Guyton in conversation with Silvia Simoncelli," ONCURATING, Issue 20, October 2013, p. 35). He first began to develop his signature vocabulary with the inkjet printer in 2003, printing black Xs over torn-out pages from books and magazines: he noticed that despite the simplicity of the shapes and letters that he could print using a mere tap on his keyboard, the result was never a slick digital

production but instead bore the marks of error and breakage. Here was a stark register of the uneasy, uneven interface between the digital and manual, the virtual and literal. "There is evidence of this struggle in the work, in its surface. I've been putting different kinds of material through my inkjet printer and there are lots of fuck ups in the printing, the inkjet heads get snagged, ink drips, the registration slides. I'm also just making dumb marks - lines, Xs, Us, squares, monochromatic shapes that don't require the complexity of the photo printer technology - and it's interesting how the printer can't handle such simple gestures" (W. Guyton, quoted in "A Conversation about Yves Klein, Mid-Century Design Nostalgia, Branding, and Flatbed Scanning" in Guyton\Walker: The Failever of Judgement, exh. cat., Midway Contemporary Art, St. Paul, MN, 2004, p. 49). Much as Warhol before him explored the power of mass image iteration through his slipping, fading screenprints, in inkjet printing Guyton has found a distilled graphic mode for laying bare the technological and ideological superstructures of today.

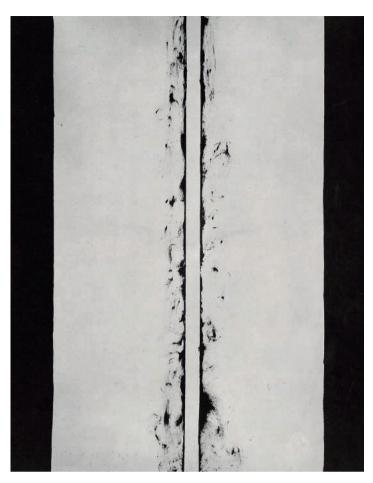
For all these works' apparent asceticism or even bleakness, their essential elements reveal a bricoleur's joy in appropriation and recombination. Abstracted from their original context, the flames in particular are an incandescent rejection of the austere tone of much slick conceptual art, both deepening the formal implications of Guyton's process and injecting pyrotechnic pictorial appeal. As the artist recalls, the suggestion of heat has a primal, bodily analogue that enhances the works' man/machine hybridity. "Fire is always captivating. I thought of it as romantic, but camp. Destructive, but also generative. And of course hot. There's a great interaction between the image and the material in the fire paintings, which I didn't predict, in the way the ink drips and runs. The first time I printed the fire on linen was one of those brutally humid New York summer nights. No AC in the studio. I

What initially drew me towards art was the fact that it was engaged with language and that this language and these structures seem to always be in a state of fortification and dismantling. Growing up I was never good at art classes, and when I was younger I was often bored with the purely visual or the impulse to render images through drawing or painting

Wade Guyton

Guyton's work represents the real America in reduced form. Imagine: Malcolm X, Andy Warhol and Donald Judd; mega-church pastors, Jerry Springer and mainstream politics; urban decay and the security industry all sliced and diced down to their lowest common denominator and blended together, and that may very well be what Wade Guyton has captured in his stark and haunting work

Eric C. Shiner

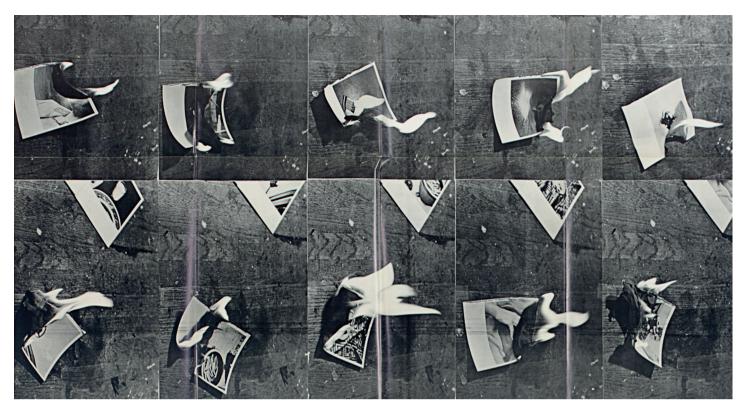


Barnett Newman, White Fire II, 1960. Kunstmuseum, Basel. © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.



Yves Klein making a Fire Painting at the Centre d'Essais de Gaz de France, Saint Denis, France, February 1961. Photo: © Louis Frederic. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.





Bruce Nauman, Burning Small Fires, 1968. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

was sweating and the paintings were melting" (W. Guyton, quoted in interview with D. De Salvo, in *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 204). Underlining this very modern physiotechnological encounter, Guyton's recent Whitney Museum retrospective was titled *Wade Guyton OS*: a knowing conflation of artist and computer operating system.

Though he may seem to strike a tone of studied irreverence, Guyton's practice is indebted to a profound understanding of art history. He first moved to New York in 1996, having grown up, like his friend and frequent collaborator Kelley Walker, in Tennessee; while studying at Hunter College, he worked for seven years as a guard at the Dia Art Foundation in Chelsea. The echoes of the Minimalist work that he saw there by Donald Judd and Dan Flavin abound in his oeuvre, while the Modernist aesthetics of Frank Stella further advance his revolutionary destabilising of the line between painting and object. In his tackling of reproduction and erasure Guyton treads the same ground as contemporary master Christopher Wool: Wool's haunting palimpsests also conjure the gestural from the mechanical, and both artists make use of oblique textual elements as a way of conveying the semiotic barrage of the urban environment. Today, Guyton's own work stands alongside his preeminent forebears in the permanent collections of the Museum of Modern Art in New York, the San Francisco Museum of Modern Art and the Centre Georges Pompidou, Musée National d'Art Moderne, Paris.

The word "technology" has its origins in the Ancient Greek *tekhne*, meaning "art," "craft" or "skill": its contemporary implications of inhumanity and cold, robotic intelligence are inescapably rooted in acts of human creation. In turn, the anthropomorphic, almost affectionate terms in which Guyton discusses the tug-of-war with his Epson make manifest the humanising of machines. "Fabric is tricky because it bunches, so you have to trick the printer into thinking that it's printing on something else. Because it has a sensor, it actually can figure out what it's not supposed to be printing on. ...It does have problems, but

I've figured out how to trick the machine. It normally only takes 44 inches, but I'm able to get it to do more with a little folding and tape. I pretty much have to coax it into printing" (W. Guyton, quoted in D. Armstrong, "Wade Guyton," Interview Magazine, June-July 2009, p. 81). Guyton out-manoeuvres the printer, transcending its programmed purposes even as he exposes its abject inadequacies. If Untitled seems a funereal presence in its gestures toward destruction, failure and disorder, it is also a celebration: a haphazard, majestic spectacle of human will and the chimeric new life of the modern image.



Ed Ruscha, The End. 1991, Museum of Modern Art, New York, © 2016 Ed Ruscha

17A PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012) Untitled (Door with cleaning supplies)

fourteen elements—painted polyurethane door: $80 \% \times 27 \% \times 1\%$ in. ($203.870.4 \times 4.1$ cm.) installation dimensions variable Executed in 1993-1994.

\$300,000-400,000



PROVENANCE:

Sonnabend Gallery, New York Private collection, United States, acquired from the above, 1994 David Zwirner, New York Acquired from the above by the present owner

EVUIDITED

New York, Sonnabend Gallery, *Peter Fischli/David Weiss*, March-April 1994.

Marcel Duchamp, In Advance of the Broken Arm, 1915 (1964). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.





In the case of Duchamp the concept of objets trouvés, or 'found objects,' is important, whereas we try to create objects. Duchamp's objects could revert back to everyday life at any point in time. Our objects can't do that, they're only there to be contemplated. They're all objects from the world of utility and function, but they've become utterly useless. You can't sit on the chairs we carve. They are, to put it simply, freed from the slavery of their utility. Nothing else is left other than to look at this chair. What else can you do with it?

Peter Fischli

Untitled (Door with cleaning supplies) (1993-1994) is part of an important series of polyurethane foam sculptures by collaborative Swiss artistic duo Peter Fischli and David Weiss. Evincing a tableau of life in the artist's studio, Untitled (Door with cleaning supplies) presents a visual discord of meticulously sculpted and painted everyday objects: a knob-less industrial door, deckled with accretions; a collection of rough, uneven splattered wooden planks; a worn blue bucket; a spray bottle of 409 brand cleaner; a jug of Liquid Plumr; colorful plastic tubing, and a red plate resting underneath a paint-caked spatula. Encountering Untitled (Door with cleaning supplies) in the sanctity of the gallery space lends the startling impression that the area is being cleaned, or under construction—disrupting the pristine white cube and offering a cheeky unique new dimension between illusion and reality. As critic Rainald Schumacher remarked, "(Fischli & Weiss's polyurethane object) pretends that it is not an artwork" (Sammlung Goetz, 2010, p. 108).

For thirty years, Fischli & Weiss hand-carved depictions of ordinary studio detritus such as pizza boxes, paint rollers, M&M candies, bottles of Murphy's oil soap, cans of dog food, worn-in chairs and worked lumps of clay from thick, rigid polyurethane foam. Groups of sculptures from this prolific series have been presented as dense site-specific installations at major institutions worldwide, such as the Centre Georges Pompidou, Paris (Tisch [Table], 1992-93); Museum für Moderne Kunst, Frankfurt (Raum unter der Treppe [Room Under the Stairs], 1993); Sonnabend Gallery, New York (Untitled, 1994; of which the present lot was included); Walker Art Center, Minneapolis (Empty Room, 1996); Tate Modern, London (Untitled, 2000); and Museum Boijmans Van Beuningen, Rotterdam (Untitled, 2003). Utilizing a fastidious attention to detail, the artists meticulously painted each polyurethane object to present an uncanny resemblance to their real-world counterpart. Their authentically splattered, chipped, bent and filthy surfaces are the antithesis of Andy Warhol's pristine Pop Brillo Box homage to consumerism. Upon close inspection, the deception of Fischli & Weiss's foam sculptures is evident—frozen and useless, they are deprived of their raison d'être, only fit for the pleasure of viewing. As Fischli explained, "Part of the appeal of this deception (of the polyurethane objects) lies in the slight deviation, the failure, the incompleteness. A gap appears between reality and reflection. Strangely enough, this space in between can be exactly the point where you're best able to access the work" (R. Fleck, B. Söntgen and A.C. Danto, Peter Fischli David Weiss, London, 2005, p. 22.).

The polyurethane sculptures are also related to the "pleasure of misuse," an idea the artists explored in their landmark film *Der Lauf der Dinge (The Way Things Go)* (1987). *The Way Things Go* positioned everyday items such as a tires, soap, water and old shoes as part of a destructive chain reaction in an abandoned warehouse. As Peter Fischli stated, "Part of the merriment in (*The Way Things Go)* rests on this false use. Here, again, objects are freed from their principal, intended purpose. Perhaps this can be beautiful. If you identify with these objects, it has a liberating effect" (R. Fleck, B. Söntgen and A.C. Danto, Peter Fischli David Weiss, London 2005, p. 23).



Robert Gober, Untitled, 1984. @ Robert Gober, courtesy Matthew Marks Gallery.



Andy Warhol, *Brillo Box*, 1964. Museum of Modern Art, New York. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

18A ROBERT GOBER (B. 1954) *Untitled*

beeswax, wood, glassine and felt-tip marker pen ink butter: $9 \% \times 36 \% \times 9 \%$ in. (24.1 x 92.7 x 24.7 cm.) overall: $9 \% \times 47 \% \times 40$ in. (24.1 x 121.3 x 101.6 cm.)

Executed in 1993-1994. This work is number one from an edition of two plus one artist's proof.

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

PROVENANCE:

Paula Cooper Gallery, New York Acquired from the above by the present owner, 1994

EXHIBITE

New York, Paula Cooper Gallery, *Robert Gober*, April-June, 1994.

New York, Whitney Museum of American Art and Frankfurt, Museum für Moderne Kunst; Views from Abroad: European Perspectives on American Art 2/Die Entdeckung des anderen: Ein europäischer Blick auf die amerikanische Kunst 2, October 1996-May 1997, pp. 133 and 146 (another example exhibited and illustrated in color).

New York, Whitney Museum of American Art, Heart, Body, Mind, Soul: American Art in the 1990's, Selections from the Permanent Collection, December 1997-January 1998 (another example exhibited). Philadelphia, University of Pennsylvania, Institute of Contemporary Art, Three Stanzas: Miroslaw Balka, Robert Gober, and Seamus Heaney, January-March 1999, pp. 4 and 19-20 (another example exhibited and illustrated in color).

Modern Art Museum of Fort Worth and Museo de Arte Contemporáneo de Monterrey, House of Sculpture/Casa de la Escultura, November 1999-February 2000, pp. 2 and 12 (another example exhibited). Minneapolis, Walker Art Center; Malmö, Rooseum Center of Contemporary Art; Washington, D.C, Hirshhorn Museum and Sculpture Garden and San Francisco Museum of Modern Art, Robert Gober: Sculpture + Drawing, February 1999-September 2000, pp. 24-25 and 119 (illustrated in color).

Middlebury College Museum of Art, 13 Alumni Artists, May-December 2000, p. 63 (another example exhibited).

Oslo, Astrup Fearnley Museet für Moderne Kunst, Robert Gober, Displacements, February-April 2003, pp. 62 and 99 (another example exhibited and illustrated in color).

Dublin, RHA Gallagher Gallery, *Robert Gober*, November 2005-January 2006 (another example exhibited).

Deurle, Museum Dhondt-Dhaenens, *Absence is the Highest Form of Presence*, October-November 2009 (another example exhibited).

LITERATURE:

R. Smith, "Art in Review, Robert Gober," *The New York Times*, 6 May 1994, p. C19.

J. Saltz, "Robert Gober," *Art in America*, vol. 82, no. 11, November 1994.

H. Molesworth, "Stops and Starts," *October*, no. 92, Spring 2000, p. 159.

G. Howell, "Object/Installation: The Two Sides of Robert Gober," *Sculpture Magazine*, vol. 20, no. 5, June 2001, pp. 43 and 44 (another example illustrated in color)

R. Gober, J. Rondeau and O. Viso, *Robert Gober: The United States Pavilion: 49th Venice Biennale, 2001*, Chicago, 2001, vol. 1, p. 44 (illustrated).

T. Vischer, ed., Robert Gober: Sculptures and Installations 1979-2007, exh. cat., Schaulager Basel, 2007, pp. 354-355, S 1993.06 (another example illustrated in color).







The meticulously crafted sculptures of artist Robert Gober are some of the most enigmatic, haunting creations of the postwar era. His sinks, urinals, disembodied limbs and other domestic objects emanate from the gallery floor or wall with a strange and mysterious presence. For his fifth solo show at the Paula Cooper Gallery in 1994, Gober created an evocative installation that resonated with critics, who wrote: "Sinister, beautifully crafted and vulnerable all at once, the sculpture showed Gober at his best" (A. Aukeman, "Robert Gober," Artnews, November 1994, p. 154). For the exhibit, Gober created an oversized stick of butter, exquisitely modeled from beeswax and wood that rested upon a large-scale glassine sheet, which he then detailed in felt-tip marker to replicate the exact paper wrapping of Breakstone's butter. Like the Sinks and Urinals, Gober's butter is a powerful visual icon that reappears throughout his oeuvre, and it embodies the uncanny feeling that a familiar object can evoke when transformed and manipulated by the artist's hand. The present work is one of two that were exhibited at Paula Cooper in 1994, which Roberta Smith described as "virginal, almost sacred" when she reviewed the work for The New York Times (R. Smith, "Art in Review," The New York Times, 6 May 1994, p. C19). The other butter sculpture from 1994 is owned by the Whitney Museum of American Art, and a later incarnation, executed in 2003, is owned by the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

Throughout his career, Gober has transformed prosaic objects into evocative works of art, and he often selects the most innocuous or overlooked domestic items that nonetheless tap into the viewer's subconscious memory. Beginning with the *Sinks* and *Urinals* of the 1980s, Gober rendered a mass-produced, utilitarian object completely by hand, painstakingly re-creating their porcelain look using the humble materials of wood and plaster. In *Untitled*, Gober again replicates the uniform, pre-packaged stick of butter by hand-molding beeswax over a wooden support. The hours of handicraft required to emulate



Joseph Beuys, Chair with fat, 1963. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Katia Rid.



Claes Oldenburg, *Baked Potato*, 1967. Los Angeles County Museum of Art. Artwork: © 1967 Claes Oldenburg. Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource New York

The butter stick looks like a familiar object, but something about the scale is not quite right, and it has no smell. ... These disjunctive attributes lead us to another Gober theme, the sublimated body and its losses. ... Considered in this light, the butter stick is a truly odd piece. ...a body unwrapped and hence exposed.

George Howell

the uniform appearance, in color, sheen and texture, of butter are staggering, not to mention the exacting detail of the glassine sheet that perfectly evokes the butter's wax-paper wrapper. Rather than create an exact replica, however, Gober always devises a bizarre twist in rendering the final product. In *Untitled*, Gober enlarges the stick of butter to nearly life-size, and displays it on the floor. Measuring nearly four feet wide, the oversized stick of butter takes on oddly human proportions, as its waxen body lies prone upon the sheet-like wrapper. Solitary and enigmatic, its presence hits the viewer like a strange embodiment from some bizarre dream.

Indeed, the beeswax surface in *Untitled* is delicate and sensitive to the touch, its appearance easily marred by curious hands, so there is a vulnerability that mirrors the human condition. Several critics have illustrated this experience: "The butter stick looks like a familiar object, but something about the scale is not quite right, and it has no smell... These disjunctive attributes lead us to another Gober theme, the sublimated body and its losses...Considered in this light, the butter stick is a truly odd piece...a body unwrapped and hence exposed" (G. Howell, "Object Installation: The Two Sides of Robert Gober," *Sculpture*, June 2001, no. 5, pp. 44-45).

By altering familiar products with strange new attributes, Gober invites the viewer into a closer examination with each work that verges on the sublime. In *Untitled*, the tender, waxen surface of the sculpture's beeswax facade recalls the smooth sheen of butter itself, yet it doesn't precisely mimic its surface. Instead, there is a chilling reaction that results from the difference in surface textures between Gober's butter and the actual thing. One instinctively understands that to touch Gober's butter is to receive a strange shock of a totally new and different object.

The work directly preceding Gober's butter sculptures was an installation that he completed for DIA that consisted of running water,



Working on the wax surface, Robert Gober, studio, East 10th Street, New York, 1993. Photo: © Daphne Fitzpatrick, courtesy Robert Gober. Artwork: © Robert Gober, courtesy Matthew Marks Gallery.

a first in the artist's oeuvre though he had hinted at the importance of water since the first sinks and urinals. Gober's interest in water as a transformative element might relate to his Catholic upbringing and the symbolism of transubstantiation within the church. Butter, too, is a wholly spiritual substance, able to shift its shape from solid to liquid, and coming into being through the magical process of churning, which has long been considered a symbol of sexual potency. In India, clarified butter or ghee has been a symbol of purity for more than 3000 years, its sacred nature traced to the Rigveda circa 1500-1200 BCE.

Butter embodies a sense of purity and wholesomeness that also harkens back to childhood, a sort of nostalgic innocence that recalls bread-and-butter suppers and the baking of cakes and cookies. Its packaging and manufacture have not changed much in the sixty years since Gober's childhood in Wallingford, Connecticut, in the 1950s. Truly, Gober's work has long chased the domestic objects of a bygone era, from the child's crib to the seemingly mundane sink or empty shoe. He has often said: "Most of my sculptures have been memories remade, recombined and filtered through my current experiences" (R. Gober, quoted in K. Schampers, "Robert Gober," Robert Gober, exh. cat., Museum Boymans-van Beuningen, Rotterdam, 1990, p. 33). Indeed, butter evokes a nourishing, wholesome quality that few other foods can match. Perhaps the ultimate comfort food, butter is delicious and velvety in texture, sumptuous when added to nearly any ingredient or simply spread on toast. It is a powerful, formative food enjoyed by countless cultures around the world. Gober's butter, though, has been transformed and altered, enlarged to monstrous proportions and rendered non-



René Magritte, Ceci est un morceau de fromage, 1936. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.





Robert Gober, Untitled, 2005. Artwork: @ Robert Gober, courtesy Matthew Marks Gallery. Photo: James Dee, courtesy Robert Gober.

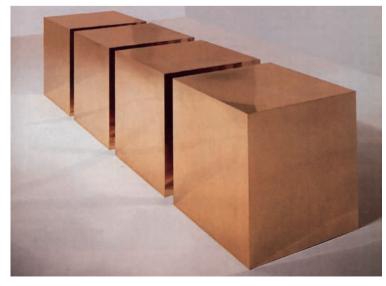
edible. As such, it might recall lab-engineered "Frankenfoods," or trans-fats and cholesterol, all of which serves to remind us: butter is actually quite bad for you.

Whether obvious or latent, Gober's work also possesses an erotic quality that results from the rather anthropomorphic nature of the objects he depicts and their sumptuous, labored-over surface. In the present work, the bareness of the butter stick and its prone position upon the floor mimic the appearance of a nude body, the opened butter wrapper like a sheet unveiled to reveal nakedness beneath. In this way, the work recalls the organic, sensual vulnerability of Eva Hesse's tactile abstract sculpture, or the titillating effect of Duchamp's Étant donnés, whose nude female body and splayed limbs produced a wild shock when spied through a pair of peepholes in a wooden door. Indeed, several critics have remarked upon the sexual nature of *Untitled*, especially Jerry Saltz, who upon reviewing the work in the Paula Cooper exhibit in 1994, proclaimed: "Even though the butter sticks are food, they have a suggestive erotic presence and conjure a particularly hot scene from the movie Last Tango in Paris, in which Marlon Brando tells Maria Schneider to 'get the butter.' She does, and he proceeds to sodomize her. This is that butter writ large" (J. Saltz, "Robert Gober at Paula Cooper," Art in America, November 1994, p. 133).

Whether wholesome or depraved, spiritual or profane, Gober's *Untitled* resonates with viewers through the complex allegorical associations it evokes. It taps into a collective, shared mythology that registers with viewers on a subliminal level. Indeed, as one reviewer described: "On their own, Gober's singular objects are mute, yet they yield rich associations if we are willing to unwrap them" (G. Howell, *op. cit.*, p. 45).



 ${\it Jasper Johns, Light Bulb, 1960.} @ 2016 {\it Jasper Johns / Licensed by VAGA, New York}.$



Donald Judd, *Untitled (Four Brass Boxes)*, 1968. Artwork: © Judd Foundation / Licensed by VAGA, New York. Photo: Foto-Seifert, Laupheim.



A GENERATION OF PICTURES

DAVID HAMMONS (B. 1943) Stone Head

signed and dated 'Hammons 05' (on the underside) stone and hair 13 ½ x 9 ½ x 6 ¾ in. (34.3 x 24.1 x 17.1 cm.) Executed in 2005.

\$800,000-1,200,000



Constantin Brancusi, *Danaide*, 1913. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROVENANCE: Salon 94, New York Acquired from the above by the present owner





incorporation into many traditional forms of African craft, sculpture and masks: *Stone Head* is compounded with deep socio-historical associations as well as the personal histories of those the hair was taken from. "You've got tons of people's spirits when you handle that stuff," Hammons has said; "you have to be very, very careful" (D. Hammons, quoted in K. Jones, "David Hammons," *Real Life* 16, Autumn 1986, p. 4).

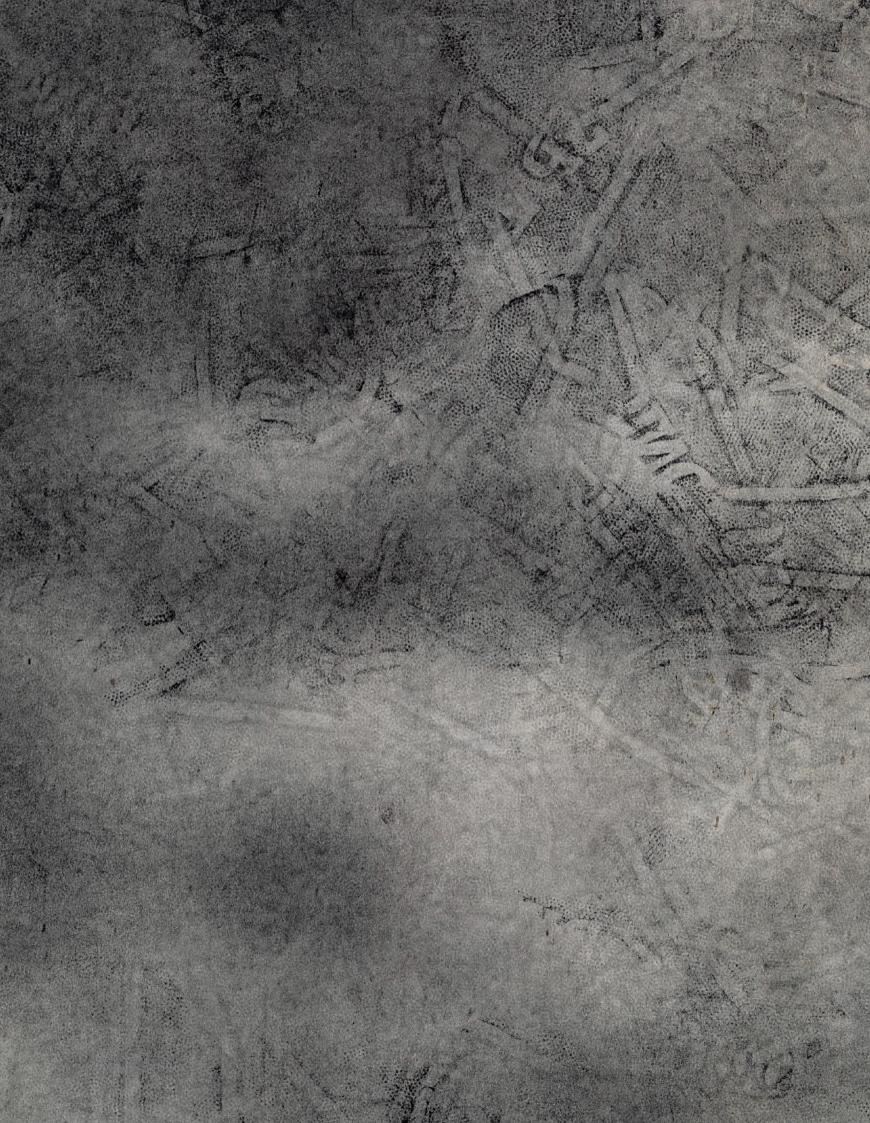
Indeed, it is through the care and wit with which Hammons deploys his materials that his art gains its remarkable, finely-tuned concentration. His meticulous use of everyday objects retools some of the dually social and poetic impulses of Arte Povera. As Manthia Diawara has written, "The relation of Hammons's conceptualism to both Black culture and art history never seems over-determined, and the elementary facture and directness of the work has as much to do with the primitivism and automatism of Surrealism as with identity politics. Hammons makes art by rearranging the order of familiar objects, by changing the rhythm or temporal sequence and speed of movement, or by coupling things with a common meaning. His work is so simple, delicate, yet precise that if you remove a hair from an arrangement, the magic that makes it art is undone and the objects return to their banal, nonart existences" (M. Diawara, "Make It Funky: The Art of David Hammons," Artforum, Vol. 36, No. 9, May 1998, p. 125). Hammons plays with the spaces between reality and representation, sensitive to the slippage between literalism and metaphor, and conjures both politics and poetry at once. No brash spectacle, Stone Head is emblematic of one of American art's most vital and enigmatic figures: hushed, subtle and resonant with almost supernatural power.

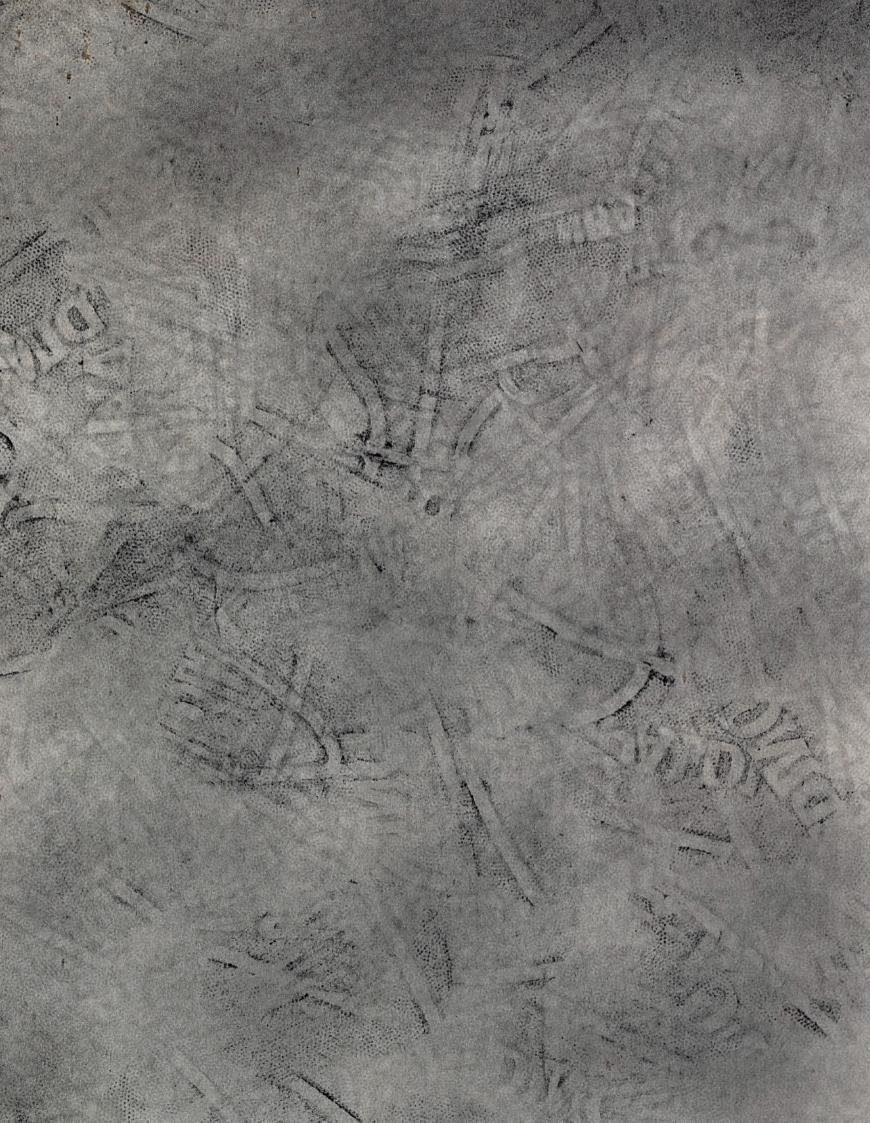


Jean-Michel Basquiat, *Untitled (Helmet)*, 1981. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016.



David Hammons, Venice Beach, California, 1977. Photo: Bruce Talamon © 1977 All Rights Reserved.





DAVID HAMMONS (B. 1943) $Throwing \ up \ a \ Brick \\ {\it signed and dated 'Hammons 98' (on the reverse)}$

graphite and dirt on paper with three bricks sheet: 116 % x 46 in. (295.6 x 116.8 cm.) overall: 132 x 49 ½ x 20 ¾ in. (335.2 x 125.7 x 52.7 cm.) Executed in 1998.

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

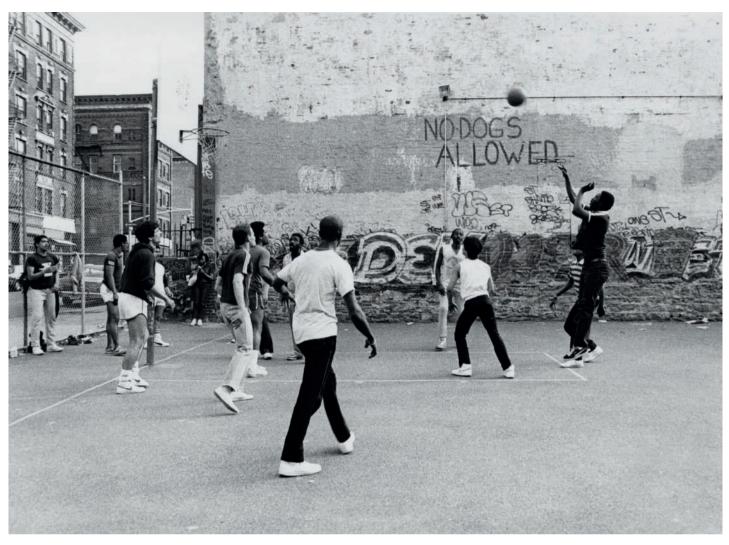


David Hammons, Untitled, 2000. © 2016 David Hammons.

PROVENANCE: Lois B. Plehn, New York Acquired from the above by the present owner, 1999

R. Storr, A. Heiss and K. Jones, *David Hammons: Five Decades*, exh. cat., New York, Mnuchin Gallery, 2016, pp. 86 and 121 (illustrated in color).





Kids playing basketball, New York. Photo: Erika Stone / Getty Images.



Jackson Pollock, 1950. Photograph by Hans Namuth. Photo: Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Swirling with tactile clouds of textural, elegant chiaroscuro, David Hammons' *Throwing up a Brick* towers at the height of a regulation basketball hoop. The intensely marked sheet of crisp, white paper roils with the drama of ferocious impact, while dusty-red found Duchampian bricks positioned deliberately at the lower corner and bottom edge form a cheeky, literal nod to its titling. To "throw up a brick", in popular basketball terms, is to take a doomed shallow or forceful shot that collides brick-like into the backboard; here, Hammons is also imputing what he believes to be the futility of sports-star dreams for urban black youth. *Throwing up a Brick* forms part of a long-running series in which the artist makes violent impressions on paper by repeatedly dribbling a basketball--caked in what Hammons describes as detritus from the Harlem sidewalks-- against the surface. Inherently infused with the throbbing energy of the urban street, *Putting up a Brick* pulsates with ghostly abstract patterns that engulf and recede, rife with the mysterious traces of their making, yet occasionally revealing the logo of the National Basketball Association.

The traceable gesture has long been a subject of fascination for Hammonssome of his earliest mature works, the Body Prints, are impressions made by pressing his margarine-slicked body against paper. *Throwing up a Brick* directly references the grand gestural traditions of abstraction, from the expressive, active splatters of Jackson Pollock's flung paint, to the visibly smeared and scraped fleshy forms of Willem de Kooning, to Yves Klein's *Anthropométries*, made by nude paint-coated models pressing themselves against the canvas per the artist's direction. With its nontraditional, humble medium and highly dramatic creation, *Throwing up a Brick* also evokes the dirt, twigs and rags of *arte povera*, which considered the body and behavior to be art; Giuseppe Penone even created a series of artworks in the early 1970s by drawing images from the surface of his skin and projecting them onto



David Hammons with Higher Goals, 1986. Artwork: © 2016 David Hammons. Photo: Pinkney Herbert / Jennifer Secor, courtesy Public Art Fund, New York

plaster casts of his face. As Art Historian Suzaan Boettger described of later *povera* iterations, ".... the current 'povera' impulse reflects....excesses and disdain for art glitz. In the past few years artist have increasingly worked with detritus....Like the now omnipresent homeless scavengers, they look down for aesthetic sustenance, into the garbage can, onto the imperiled earth." (S. Boettger, "Dirt Works", *Sculpture Magazine*, November- December 1982). As Tom Finkelpearl explains, "Hammons's use of dirty materials relates directly to the social and economic status of dirt, a cheap substance, and to his own ability to control his means of production, like the dirt farmer." ("On the Ideology of Dirt," *David Hammons, Rousing the Rubble* exh. cat., New York P.S. 1 Museum, 1991, pp. 74 and 78.) Hammons filthy materials, inherently at odds with the pristine sterility of the institutional spaces in which they are shown, establish his status as the ultimate insider-outsider.

Transforming a universally known and culturally loaded symbol—the basketball—into a concept also places Hammons in dialogue with his contemporaries. Richard Prince's forlorn, surrealist bronze basketball hoops use the sport's neighborhood connotation to explore the lonely decay of the dwindling rural population near the artist's home in upstate New York, while finding a peculiar peace in the manmade's silent absorption by natural landscape. Jeff Koon's' equilibrium tanks present basketballs suspended precisely in tanks of water as precious, minimal specimens, the myriad cultural associations of the ball reduced to the pleasure and splendor form, color and illusion. In Hammons' hands, the simple action of dribbling a basketball is transmuted into both an uncommonly beautiful abstraction, a comment on traditional methods of artmaking and an astute questioning of societal norms.

Hammons began exploring the racially charged, challenging role of basketball in urban communities beginning in the early 1980s, revealing its exploitive myths in performance pieces such as *Human Pegs/Pole Dreams* (1982), in which seven masked



Yves Klein during the performance of *Anthropométrie de l'époque bleue*, Galerie internationale d'art contemporain, Paris, 1960. Photo: © DALMAS / SIPA. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.



Richard Prince, Untitled (Upstate), 1995-1999. © Richard Prince.

performers ritually placed a feather-festooned bicycle wheel resembling a Native American shield on top of a highly decorated pole, in reference to the sport's urban reverence and proliferation of makeshift hoops in Harlem. High Falutin' (1990), a basketball hoop constructed from found oil-rubbed metal, glass, rubber and plastic, functions as a surrealist hoop-Cadavre Exquis and Duchampian ode. Festooned with lights and crowned with fragments of rubber, it evokes folk construction, outsider art, totems, and the artistic, improvisational style that African-Americans have brought to the sport of basketball. Hammons' Basketball Chandelier works are full sized hoops and backboards decorated with a slew of gaudy blazing crystal chandeliers, exploring and exposing the mythic glamor associated with the game. Hammons' 1987 Public Art Fund installation Higher Goals in Brooklyn's Cadman Plaza consisted of five bottle-cap coated telephone poles, mounted with studded basketball backboards and hoops. The skyscraping poles render a slam-dunk impossible; their decorative surfaces reminiscent of an Islamic mosaic-exemplify hero-worship of the hoop and pro-sports culture. Here, Hammons protests that despite the admiration of basketball in the urban community, promising young black men should have higher aspirations than the possibility of sports stardom: "The issue, is I was deprived of a basketball career by being too short. (Higher Goals) is an anti-basketball sculpture. Basketball has become a problem in the black community because kids aren't getting an education. They're pawns in someone else's game. That's why it's called Higher Goals. It means you should have higher goals in life than basketball." (David Hammons quoted in David Hammons: Rousing the Rubble, exh. cat., New York, P.S.1, 1991, p. 29). For Hammons, basketball is a highly personal tome in which he finds countless inspiration and artistic fluency: "As a former high school basketball player, Hammons brings his own love and devotion to the theme of sport, regardless of the prime social, cultural, and economic metaphors that play out in his works on that theme...basketball remains a favored target, foil, and object of devotion" (F. Sirmans, "Searching for Mr. Hammons", David Hammons: Selected Works, New York, 2006, np.)

Since the 1960s, postmodern hero David Hammons has used his razor-sharp wit and poignant sarcasm to comment on the ironies of racial stereotyping in the United States, explaining "I feel it is my moral obligation to try to graphically document what I feel socially" (David Hammons quoted in MoMA Highlights, New York, 1999, p. 333.) The recipient of both a MacArthur Foundation "genius" grant and a Prix de Rome, Hammons works within the inherited practices of white Western fine art to question its institutional boundaries, from the inside out. His prodigious intuition and vast political understanding are steeped within the complexities of being black in contemporary America. Hammons' diverse oeuvre represents a singular practice encompassing sculpture, performance, installation and conceptual art, often incorporating unconventional ephemeral materials that eschew commerciality such as grease, chicken wings, cheap wine bottles, dung, broken glass and dirt. His myriad influences include jazz music, Bruce Nauman, the culture of the streets and Marcel Duchamp, Equal parts harsh and elegant, Hammons often creates in makeshift outdoor studios, located in vacant lots or the city streets, stating "....I like doing stuff better on the street, because the art becomes just one of the objects that's in the path of your everyday existence. It's what you move through, and it doesn't have any seniority of anything else." (David Hammons quoted in an interview with Brown University, 1986) In a 1983 performance, Hammons offered snowballs for sale according to size; he has crafted sculptures made of hair swept from Harlem barber shops, and infamously urinated on a Richard Serra sculpture at Franklin and Broadway. Mythically elusive and distinctly anti-art establishment, he keeps much of his output a secret, exhibits only selectively, and rarely discusses the meaning of his work publicly. Indeed, the eternally irreverent Hammons has stated "The art audience is the worst audience in the world. It's overly educated. it's conservative, it's out to criticize not to understand, and it never has any fun. Why should I spend my time playing to that audience? That's like going into a lion's den. So I refuse to deal with that audience, and I'll play with the street audience. That audience is much more human, and their opinion is from the heart. They don't have any reason to play games; there's nothing gained or lost." (K. Jones, ed., EyeMinded: Living and Writing Contemporary Art, Durham and London, 2011, p. 150).



Jeff Koons, One Ball Total Equilibrium Tank (Spalding Dr. J Silver Series), 1985 (Lot 21A, being offered in Sale 12151). © Jeff Koons.













O **♦ 21**A

JEFF KOONS (B. 1955) One Ball Total Equilibrium Tank (Spalding Dr. J Silver Series)

glass, steel, sodium chloride reagent, distilled water and basketball $64 \% \times 32 \% \times 15 \%$ in. ($164.6 \times 83.1 \times 39.3$ cm.)
Executed in 1985. This work is number one from an edition of two.

Estimate on Request



Marcel Duchamp, *Bicycle Wheel*, 1950. Museum of Modern Art, New York. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.

PROVENANCE:

International With Monument Gallery, New York Saatchi Collection, London Gagosian Gallery, New York Acquired from the above by the present owner

EXHIBITED:

London, Saatchi Gallery, *NY Art Now*, September 1987-January 1988, p. 132 and 237 (illustrated in color). Chicago, Museum of Contemporary Art, *Jeff Koons*, July-August 1988, pp. 17, 39, 40, no. 9 (another example exhibited, illustrated and illustrated in color on the cover).

Amsterdam, Stedelijk Museum; Denmark, Aarhus Kunstmuseum and Staatsgalerie Stuttgart, *Jeff Koons: Retrospective*, November 1992-April 1993, pp. 18-19 and 98 (Amsterdam, incorrectly illustrated) and pp. 29 and 111 (Denmark, illustrated in color). New York, Skarstedt Fine Art, *Cindy Sherman, Mike Kelley, Jeff Koons, Richard Prince*, April-May 1996. New York, C & M Arts, *Jeff Koons: Highlights of 25 Years*, April-June 2004, n.p., pl. 12 (illustrated in color). Greenwich, Brant Foundation Art Study Center, *Remembering Henry's Show*, May 2009-January 2010, pp. 91 and 174 (illustrated in color).

New York, New Museum, Skin Fruit: Selections from the Dakis Joannou Collection, March-June 2010, pp. 78-79 and 202 (another example exhibited and illustrated in color).

New York, Skarstedt Fine Art, 1980's Revisited, March-April 2013.

Modern Art Museum of Fort Worth, *Urban Theater: New York Art in the 1980s*, September 2014-January 2015, pp. 93 and 198 (another example exhibited and illustrated in color).

LITERATURE:

M. A. Staniszewski, "Hot Commodities," *Manhattan, Inc.*, June 1986, p. 159 (another example illustrated in color).

A. Jones, "Jeff Koons," *Galleries Magazine*, October 1986, pp. 94-97 (another example illustrated in color). F. Owen, "Neo-Geo," *I.D.*, February 1987, pp. 90-91 (another example illustrated in color).

P. Taylor, "My Art Belongs to Dada," *Observer*, 6 September 1987, pp. 36-41 (another example illustrated in color).

Collins and Milazzo, "Radical Consumption," New Observations, 1 October 1987, pp. 2-23 (another example illustrated in color).

A. Schwartzman, "Corporate Culture," *Manhattan, Inc.*, 1 December 1987, pp. 137-141 (another example illustrated in color).

R. Smith, "Rituals of Consumption," *Art in America*, vol. 76, no. 5, May 1988, p. 165 (another example illustrated in color).

D. Kuspit, "The Opera is Over: A Critique of Eighties Sensibility," *Artscribe*, September/October 1988, pp. 44-49 (another example illustrated in color).
R. Lacayo, "Artist Jeff Koons Makes, and Earns, Giant Figures," *People Weekly*, New York, 8 May 1989, pp. 127-132 (another example illustrated in color).
D. Kazanjian, "Koons Crazy," *Vogue*, August 1990, pp. 338-343 (another example illustrated in color).
J. Koons and R. Rosenblum, *The Jeff Koons Handbook*, London, 1992, p. 154.

A. Muthesius, *Jeff Koons*, Cologne, 1992, pp. 52-53 (another example illustrated).

T. Crow, "Marx to Sharks," *Artforum*, April 2003, p. 48 (another example illustrated in color).

D. V. Agostinis, "Jeff Koons," *Arte Magazine*, November/December 2004, no. 5, pp. 64-72 (another example illustrated in color and on the cover). C. Long, "Loony Koons," *Tatler*, vol. 3, no. 5, May 2007, pp. 11, 116-122.

H.W. Holzwarth, ed., *Jeff Koons*, Cologne, 2008, pp. 144, 146 and 585 (another example illustrated in color). M. Sollins, ed., *Art:21 - Art in the Twenty-First Century* 5, Dalton, 2009, p. 90 (another example illustrated in color).

S. Sutcliffe, *The Art of The Vintage*, London, 2009, p. 331 (another example illustrated in color).

M. Archer, *Jeff Koons: One Ball Total Equilibrium Tank*, London, 2011, pp. 15, 18-19 (another example illustrated in color and on the front cover).

K. Johnson, *Are You Experienced?: How Psychedelic Consciousness Transformed Modern Art*, New York, 2011, p. 194 (another example illustrated in color).

E. Booth-Clibborn, ed., *The History of the Saatchi Gallery*, London, 2011, p. 150 (illustrated in color).

L. Blissett, "Sept moments-clefs dans une vie d'artiste," *Beaux Arts editions*, December 2014, pp. 8-9.





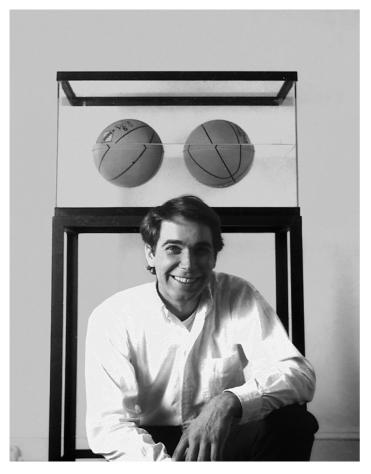
Jeff Koons, Equilibrium, International With Monument Gallery, New York, 1985. © Jeff Koons.



 $\label{eq:local_period_power} \textit{Jeff Koons}, \textit{New Hoover Convertible}, 1980. \ \textit{Artwork}: @ \ \textit{Jeff Koons}. \ \textit{Photo: Douglas M. Parker Studio, Los Angeles}.$

Jeff Koons's One Ball Total Equilibrium Tank is one of the defining artworks of the late twentieth century. A lone basketball hovering impossibly in the middle of a tank filled with water, it is a work that mesmerizes its audience and holds them enthralled through a sublime combination of the ordinary, the familiar and the seemingly impossible. A basketball, which should float and bob about in water, is seemingly, magically suspended in an uncanny state of stillness at the absolute center of a tank filled with water. Reminiscent of the orange orb of the sun hanging low in the sky, there is something planetary and also mystical about this seeming apparition of a sphere suspended without any visible support. At the same time, the overt familiarity of the object, of the basketball itself —a spherical embodiment of so many childhood memories of playing in the backyard —asserts the apparent ordinariness and tangible, existential reality of this, in fact, very simple ball floating in a tank.

Created in 1985, at a time when the contemporary art-world was dominated by the vast, anguished splashes of Neo-Expressionist painting and the raw energy and color of graffiti art, this startlingly simple, almost minimal, matter-of-fact, readymade-type-work is one that ran directly counter to the prevailing tendency of its time. But, like Marcel Duchamp's Fountain before it, One Ball Total Equilibrium Tank is a work that can now be seen to have single-handedly announced and epitomized an entirely new direction in art—one that directly acknowledged and addressed the socio-economic realities of 1980s, late Capitalist consumer-culture. An encapsulation—in one simple, unforgettable image—of the key theme upon which Jeff Koons's first major exhibition in an established gallery was built, One Ball Total Equilibrium Tank is the first and finest masterpiece of the new and distinctly post-modernist generation of young artists that emerged in the late 1980s and early '90s. This generation was the first media-savvy, commercially-aware, MTV-watching generation of artists who, both cognizant of and undaunted by the newly commercialized art-world of

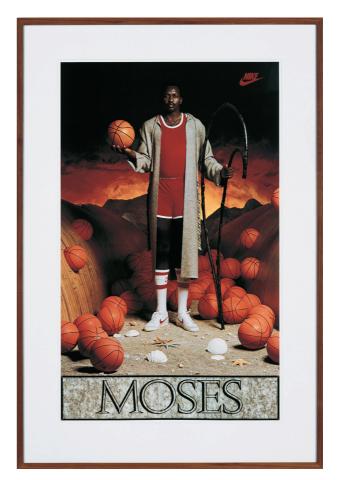


Jeff Koons in front of *Two Ball 50/50 Equilibrium Tank*, 1985. Photo: Robyn Stoutenburg. Artwork: © Jeff Koons

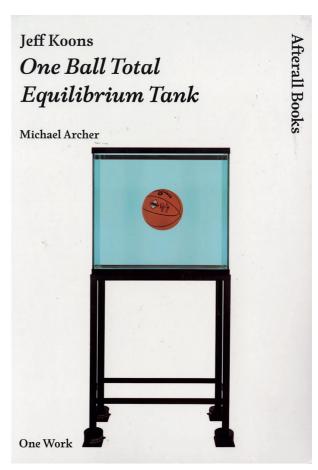
the junk-bond era, were the first to make art that directly addressed, mimicked and mocked the mechanisms of the marketplace.

One Ball Total Equilibrium Tank is also one of Jeff Koons's most brilliantly understated creations. Embodying something of the readymade aesthetic of Duchamp, the reductive elegance of Brancusi and Donald Judd's concept of the existential power of the "specific object," this simple basketball in a tank is both elegant in its simplicity and also startling in its matter-of-factness. And it is for these reasons that it is ultimately a work of timeless and universal appeal—a work that encapsulates something elemental about the spirit of human aspiration by appearing to articulate an elegant marriage between a dream of the impossible and the more-or-less universal appeal of sports.

"Art can define an individual's aspirations and goals just as other systems-economics, for instance-are defining them now," Koons has said. "Art can define ultimate states of being in a more responsible way than economics because art is concerned with philosophy as well as the marketplace" (Jeff Koons quoted in The Jeff Koons Handbook, London, 1992, pp. 36-37). It was in 1983 that Koons first conceived of the idea of a water-filled tank in which a solitary basketball would articulate an uncanny balance between aspirational dreams and existential reality by neither floating to its top nor sinking to its bottom but perpetually hovering in an "ultimate" state of "equilibrium" at its center. Envisaging such a work was one thing, however, making it into a reality was another. "I really wanted permanent equilibrium," Koons remembers. "I really wanted one of these balls to just hover there forever. I went to all different libraries reading about equilibrium, density gradients and so on, but the physics said it could not be done in such a small tank. But then I read an article in Time Magazine about the Nobel Prize winner for quantum electrodynamics, Dr. Richard P. Feynman...He was a really brilliant guy...the one who found out why the space shuttle blew up in 1986...So I called him up and he would tell me that I could do it...but



Jeff Koons, Moses, 1985. © Jeff Koons.



Cover of Jeff Koons, One Ball Total Equilibrium Tank exhibition catalog. © Jeff Koons.



Jeff Koons, Rabbit, 1986. © Jeff Koons.





Present lot illustrated (detail).



Donald Judd, *Untitled*, 1968. Museum of Modern Art, New York. Artwork: © Judd Foundation / Licensed by VAGA, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

that it was impossible to keep it in permanent equilibrium. So the tanks I made are in equilibrium for about three months, although it depends—maybe if you can remove all the vibrations they could go for six months" (Jeff Koons quoted in *Jeff Koons: Conversations with Norman Rosenthal*, London, 2014, p. 116).

The solution to Koons's two-year quest was to fill the basketball with distilled water and place it in a tank filled about two-thirds full with a solution of distilled water mixed with sodium chloride reagent (pure salt). The remaining third of the tank is then filled with distilled water siphoned very slowly into the tank. In this way, the water-filled ball effectively sits (invisibly) on the saline water supporting it. As, over time, the two water-mixtures begin to intermingle, this apparent state of equilibrium will ultimately fail and after a few months the basketball will eventually sink to the bottom of the tank. Nevertheless, for an extended period of time, an apparently impossible state of being—a basketball magically floating without any visible means of support—was attained.

This apparently unachievable, unmaintainable but "ultimate" state of being formed the central concept of Koons's first one-man show, entitled *Equilibrium* held at the gallery International with Monument on East Seventh Street in the Lower East Side of New York in 1985.

This exhibition, which in many ways effectively launched Koons's career, was the artist's first one-man show in a major gallery and brought him swiftly to international attention. The various *Equilibrium* works that Koons put on display at this show represented his next major body of work, after the brand new vacuum cleaners illuminated by neon that had composed the body of work he called *The New* made five years before.

"Like The New," Koons told Alan McCollum in 1986, the Equilibrium works were also "about unachievable states" (Jeff Koons, "Interview with Alan McCollum" in Flash Art, Dec 1986, Jan 1987). They invoke a womb-like, utopian state of being—an impossible ideal that can be aspired to but never really attained. What he was trying to do, Koons has said, is to "capture an individual's desire in the object, and to fix his or her aspirations in the surface, in a condition of immortality" (Jeff Koons quoted in The Jeff Koons Handbook, London, 1992, p. 34). With regards to his Equilibrium tanks, the apparent magic of these floating basketballs represents a sense of this condition of immortality and of attaining of the impossible. As Koons has recently said, "I think of them again as ultimate states of being, but this time it's different. The New is about after being born, and then never being used, displaying integrity from that moment on. Equilibrium is before birth, it's in the womb, it's about what is prior to life and after death. It's this ultimate state of the eternal that is reflected in this moment. I wanted everything to be truthful. But in the tanks there is water, so equilibrium cannot be maintained forever" (Jeff Koons, "Dialogues of Self Acceptance," in Jeff Koons, exh. cat., Basel, 2012, p. 18).

A variety of *Equilibrium* tanks formed the centerpiece of Koons's exhibition at International

..these tanks are beautiful things... They have the quality of a perfectly realized theory, one demonstrated even as it's articulated, like the philosopher C. S. Pierce's claim that the end purpose of the universe is to grow something that knows it.

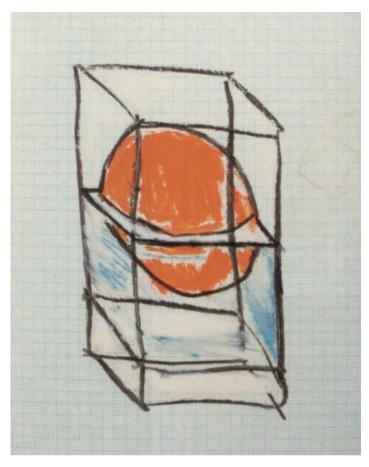
James Lewis



Constantin Brancusi, *Sleeping Muse*, 1910. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



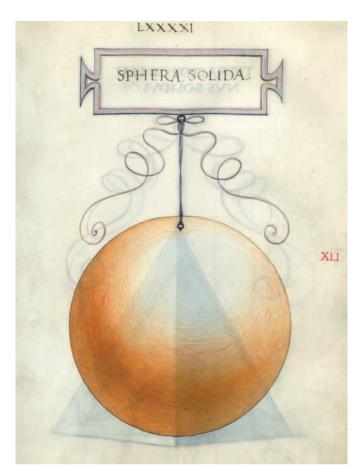
 $\label{local-all-blade} Alberto\ Giacometti, \textit{Suspended Ball}, 1931\ (1965).\ Artwork: @\ 2016\ Alberto\ Giacometti\ Estate\ /\ Licensed\ by\ VAGA\ and\ ARS,\ New\ York.\ Photo:\ Bridgeman\ Images.$



Jeff Koons, Untitled (50/50 Encased Basketball), 1983, © Jeff Koons



Jeff Koons, Basketball, 1985. © Jeff Koons.



Leonardo da Vinci, *Solid sphere*, from Luca Pacioli's *About the Divine Proportions*, circa 1509. Photo: DEA / Veneranda Biblioteca Ambrosiana / De Agostini / Getty Images.

with Monument. Koons's One Ball Total Equilibrium Tank stood in the center of the main space—a clear and elegant symbol of this ultimate state. Other tanks with two and three fully immersed balls and one with two balls balancing exactly half-way in and out of the water were placed along the walls of the exhibition. The meaning of these tanks with their display of an impossible state of being was then juxtaposed in different ways by two other groups of works in the show. These comprised a series of life-saving devices—an inflatable life-boat, an aqualung and a snorkel-that were all cast in the traditional sculptural material of bronze and thereby rendered both useless and potentially deadly if used for their original function. The other group of works was a series of framed Nike advertising posters of famous basketball stars holding basketballs and presented in various positions of power and celebrity. These were intended to function in the show like the Sirens of Homer's Odyssey. "I tried to create a kind of a trinity with the show." Koons said, "The tanks were an ultimate state of being-more biological than The New, which was alienated. The Nike posters were the Sirens—the great deceivers, saying Go for it! I have achieved it. You can achieve it too! And the bronzes, of course, were the tools for Equilibrium that would kill you if you used them. So the underlying theme, really, was that death is the fundamental state of being" (Jeff Koons quoted in Jeff Koons, Angelika Muthesius, Cologne 1992, p. 20).

Koons's idea of equilibrium related not just to an existential theme of life and death, however, but also to the concept of socio-economics and American capitalism's enduring promise of social mobility and the way in which the advertising industry manipulates and lies about this dream. The Nike posters aligning the walls of the *Equilibrium* exhibition acted as "Sirens that could take you under," Koons has said. They were the "great deceivers, telling people 'Come, come, you can achieve equilibrium.' They were like weak middle-class artists today who say, 'I'm an art star' and puff themselves up, but actually





Jeff Koons, Balloon Dog (Orange), 1994-2000. © Jeff Koons.



Andy Warhol, Small Campbell's Soup Can (Chili Beef), 1962. @ 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

are they really doing anything at all? Are they really achieving anything?" (Jeff Koons quoted in Jeff Koons: Conversations with Norman Rosenthal, op. cit, p. 117). At the time, Koons said that he "looked at the athletes in those posters as representing the artists of the moment, and the idea that we were using art for social mobility the way other ethnic groups have used sports. We were middle-class white kids using art to move up into another social class" (Jeff Koons quoted in Hans Hoplzwarth ed., Jeff Koons, Cologne, 2009, p. 142). These posters also helped therefore to "emphasize that these tanks were not just individual states of being, but that each functioned also in a social state of being. The basketball in that piece refers to its traditional role in lower class communities of being a vehicle for upward mobility" (Jeff Koons, "Interview with D. Robbins, Art of the Late 1980s," reproduced at ww.msu.edu/course/ ha/452/ koonssteinbach).

As with *The New*, where the anthropomorphic nature of Koons's vacuum cleaners had served as a metaphor for the human condition in a consumerist age, Koons's *Equilibrium* exhibition also addressed the new socio-economic realities of Reaganera America. "I was really trying to have a dialogue with philosophy—with Kierkegaard, with Sartre and existentialism. It's about being human," he explained. (Jeff Koons quoted in *Jeff Koons: Conversations with Norman Rosenthal*, op. cit, p. 116). The reason he "used a basketball over another object is really probably for the purity of it," he said, "that it's an inflatable, it relates to our human experience of to be alive we also have to breathe. If the ball would be deflated, it would be a symbol of death, but inflated, it's a symbol of life" (Jeff Koons, 1985, quoted in an online audio transcript, *Contemporary*

Galleries: 1980-Now, Museum of Modern Art, New York, 2011).

One Ball Total Equilibrium Tank is as much an image of hope and possibility from this exhibition about the potential to sink or swim in modern society as it is about a pre- or post-life condition of equilibrium. One Ball Total Equilibrium Tank had a major impact on the YBA generation of British artists when it was first exhibited in Britain at the Saatchi Gallery's 1987 exhibition NY Art Now. A direct line between this work and Damien Hirst's celebrated shark made in 1991, for instance, can easily be traced. Koons himself has evidently recognized the singular qualities of One Ball Total Equilibrium Tank too. In 2010, he chose it as the only one of his works to include in the exhibition he curated at the New Museum of Dakis Joannou's collection entitled Skin Fruit. Here, at this show and as Michael Archer has written in his book written solely about this extraordinary work, Koons lent "further dimensions to the sense of its being originative, embryonic and, at the other end of the scale all-encompassing," by placing it "immediately in front of the lift on the third floor, so that as the doors opened and visitors stepped into the gallery, the show before them was, as it were, viewable through its prism" (Michael Archer, Jeff Koons One Ball Equilibrium Tank, London, 2011, p. 91).



Marcel Duchamp, *The Fountain*, 1917. Tate, London. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: Tate, London / Art Resource, New York.

Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991. Artwork: © 2016 Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York. Photo: Prudence Cuming Associates Ltd.











22A OLIVIER MOSSET (B. 1944) Untitled

acrylic on canvas 39 1/3 x 39 1/3 in. (100 x 100 cm.) Painted in 1969. This work is accompanied by a certificate of authenticity signed by the artist. \$80,000-120,000



Alexander Rodchenko, White Circle, 1918. State Russian Museum, St. Petersburg. Photo: State Russian Museum, St. Petersburg, Russia / Bridgeman Images.

PROVENANCE:

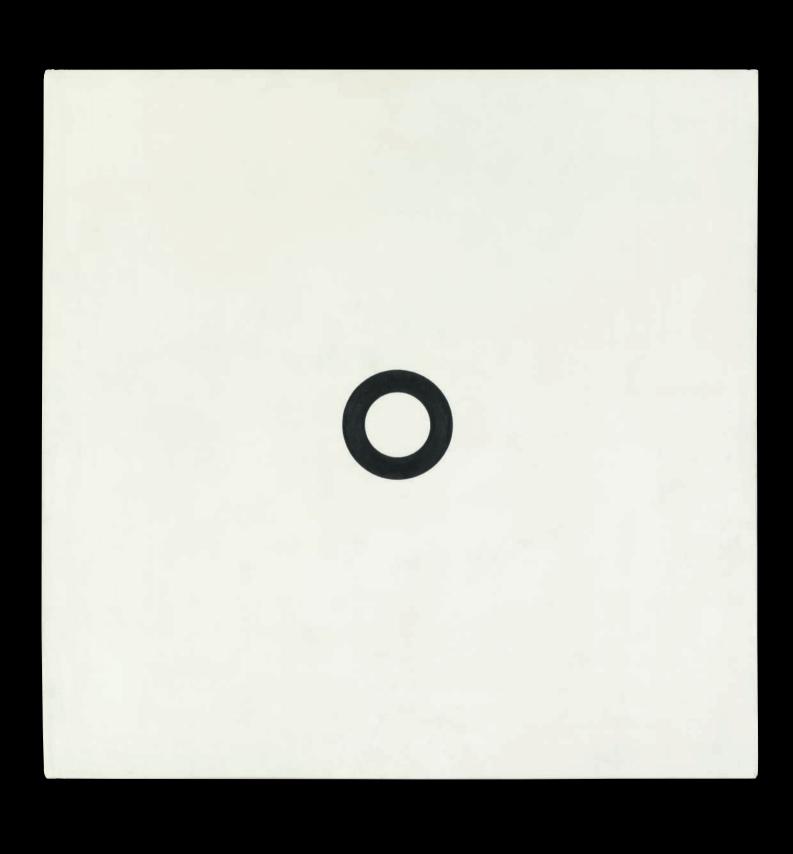
Galerie Rive Droite, Paris Galerie Jean Larcade, Paris Galerie Jean Brolly, Paris, 1978 Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Rive Droite, Mosset, December 1969, n.p (illustrated). Zürich, Caratsch de Pury & Luxembourg, Olivier Mosset: The Biennale Paintings, August-October 2005, no. 12. Seoul, Mongin Art Center, I'm OK, You're OK, May-July 2007.

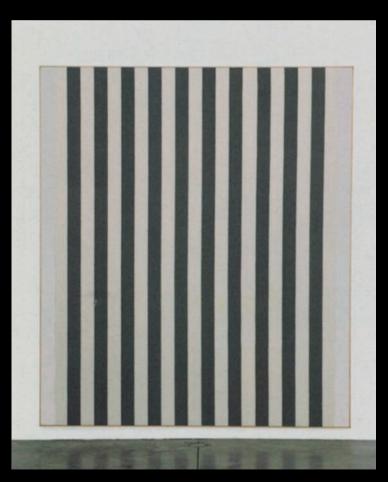
Saint Louis, Contemporary Art Museum, John Armleder and Olivier Mosset, May-August 2008, p. 9 (illustrated in color and installation view illustrated on the cover).

Mendrisio, Museo d'Arte, Olivier Mosset, March-May 2009, p. 23, no. 2 (illustrated in color). Zürich, Galerie Andrea Caratsch, Olivier Mosset: Circles and Stripes, March-May 2013, no. 11. Rome, Académie de France à Rome, Villa Medici, La peinture ou Comment s'en débarrasser, June-September 2014, p. 26 (illustrated in color).





Installation view, Olivier Mosset: Circles and Stripes, Galerie Andrea Caratsch, Zürich, 2013 (present lot illustrated, center of the back wall). © 2016 Olivier Mosset.



Daniel Buren, White Acrylic Painting on White and Anthracite Gray Striped Cloth, 1966. Museum of Modern Art, New York. Artwork: © 2016 Daniel Buren / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Gordon Christmas.

Placed perfectly in the center of the canvas, the black painted circle of *Untitled* forces the viewer to look at nothing else. The simple elegant shape takes over the entirety of the canvas. It draws the viewer in, making it impossible to look away.

Executed in 1969, Untitled is part of Olivier Mosset's acclaimed early series of Circle Paintings, which were nailed to their respective stretchers, as opposed to later Circle Paintings, which were tucked and stapled. These early paintings gave the Swiss-born artist international success. "[Mosset] co-found[ed] BMPT (Buren, Mosset, Parmentier and Toroni) in Paris circa 1966. That group sought to radically challenge notions of authorship, uniqueness and exchange value by signing each other's paintings and using de-skilled compositional techniques that could be repeated anytime" (ibid.). Evolving from the philosophy of BMPT, Mosset's Circle Paintings utilize reduced, repeated forms to create a dialogue with art history. Influenced by Alexander Rodchenko, Kazimir Malevich, Ad Reinhardt and Robert Ryman; Mosset challenged himself to create a simplicity of painting in the same manner as these revolutionaries, however approaching it differently than the monochromes of Yves Klein.

Mosset always creates his artworks in series; he has said "One painting always follows the last, so there's an inevitable relationship between the works. If something is considered valuable because it's unique then that's exactly what I'm trying not to achieve. A second painting might be a repetition but it can never be a replica" (ibid.). In developing the Circle Paintings, Mosset created over 100 iterations. The aggressive repetition grew from a period in art history of fundamental questioning of the uniqueness of an artwork. The obsessive repetition removes the hand of the artist, allowing the work to







Aleksandr Rodchenko, Pure Red Color, Pure Yellow Color, Pure Blue Color, 1921.

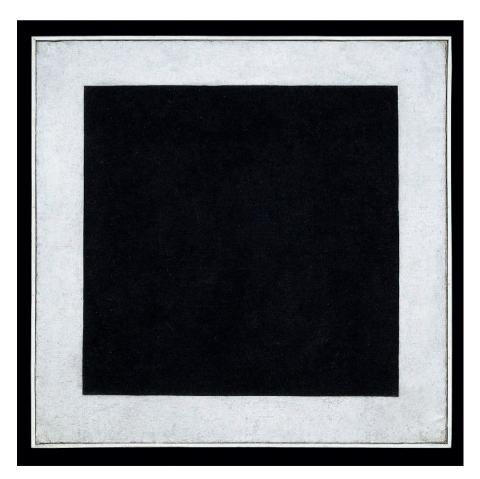
The thing with painting is that if you take a ready-made object it's basically still just an object, you can say it's art, sure, anything can be art. However, painting in itself defines a certain kind of object which has a long tradition, which is painting, and just because it's a stretched canvas you don't even have to explain that it's art

Sarah Stephenson

speak for itself, to exist within itself. Removing the hand and personality of the artist contradicts all constructs set forth for painting.

BMPT focused on the removal of the artist as part of their practice. Each artist would collaborate and sign each other's work, confusing the identification of the creator in order to eliminate the fundamental concept of an artist. Taking this elimination one step further, Buren, Mosset, Parmentier and Toroni painted simple, easily repeated motifs in a fanatical manner-Buren: vertical stripes, Mosset: circles, Parmentier: horizontal stripes, and Toroni: short linear brushstrokes. "BMPT wanted to question the myths of 'talent' and of the avant-garde, of uniqueness, originality and value. They proposed an art of neutrality, meaninglessness and self-effacement. They even signed one another's works, as a gesture against originality and the fetish of 'authorship'" (A. Searle, "Through the square windows," The Guardian, 15 November 2006).

Originally established in BMPT, Mosset continues to question the definition of painting, working to eliminate it. To Mosset, a painting exists as a material plane and experience to be had without the artist's presence. The presence and the hand of the artist distracts from what the painting itself emits. *Untitled* embodies these concepts, capturing the viewer with its material reality. The beauty and simplicity of the circle intrigues the viewer, drawing them in to experience its rawness. Subsequently, the work pushes itself into its surrounding environment, entering into the viewer's space, existing as an experience rather than an art object. *Untitled* is the essence of Mosset's oeuvre.



Kazimir Malevich, *Black Square*, circa 1923. Russian State Museum, St. Petersburg. Photo: Erich Lessing / Art Resource, New York.

o **♦** 23A

DANIEL BUREN (B. 1938)

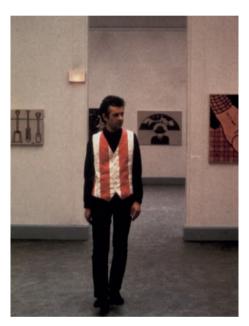
Peinture aux Formes Variables

inscribed and dated '215 x 180 cm MAI 66' (on the overlap)

paint on cotton cloth woven with red and white stripes, alternating and vertical 8.7 cm wide each $81 \% \times 70 \%$ in. (206.5 x 180 cm.)

Painted in May 1966. This work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

\$800,000-1,200,000



Daniel Buren, Heterogeneous Essay: The Vests, 1981. © 2016 Daniel Buren / Artists Rights Society (ARS), New York / ADAGP, Paris.

PROVENANCE:

Collection of the artist, Paris Galerie Kamel Mennour, Paris Acquired from the above by the present owner

EXHIBITED:

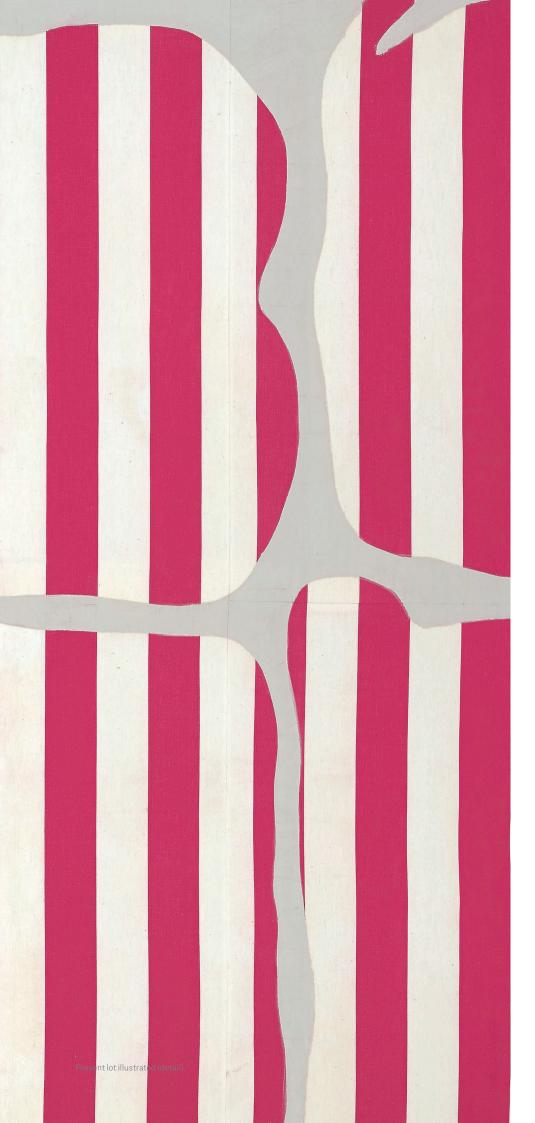
Villeurbanne, Le Nouveau Musée, Comme Lieu-Situation I, November 1985-February 1986. Paris and Abu Dhabi, Galerie Kamel Mennour, Daniel Buren & Alberto Giacometti: Oeuvres Contemporaines 1964-1966, April-November 2010, pp. 41, 77-78 and 80 (illustrated in color). Paris, Kraemer Gallery, Kraemer Gallery / Kamel

Paris, Kraemer Gallery, Kraemer Gallery / Kamel Mennour, October 2015.

LITERATURE

U. Allemandi, *Daniel Buren: Photos-Souvenirs 1965-1988*, Villeurbanne, 1988, no. 3 (illustrated in color).
A. Boisnard and D. Buren, *Daniel Buren 1964/1966: Catalogue raisonné chronologique Tome II*, Paris, 2000, T II-293 (illustrated in color).
L. Wolf, "Daniel Buren ou le malentendu," *Le Temps: Le Samedi Culturel*, Geneva, 25 January 2000, p. 1 (illustrated).





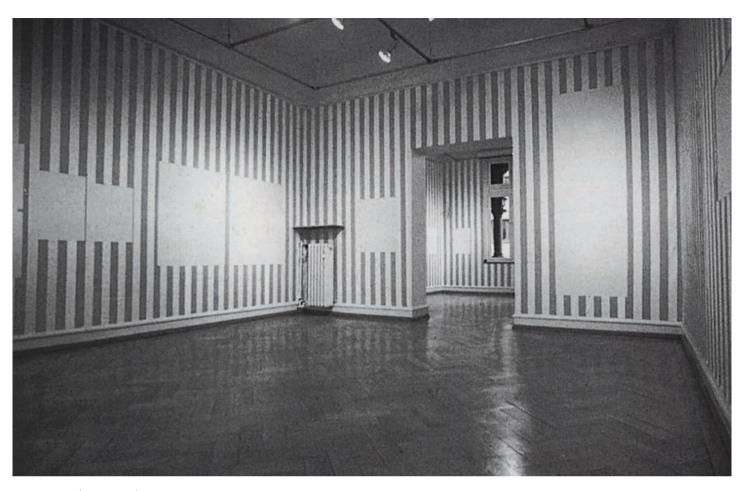
Peinture aux Formes Variables from May 1966 is one of Daniel Buren's earliest and most significant paintings, made when the artist first began experimenting with the stripes that would establish him as one the most important artists of the postwar period. Here, the red-and-white striped fabric functions as a canvas for Buren to paint on.

In this painting, Buren applied white paint to the red and white striped fabric in curved lines—the "variable forms" of the works title-that interfere with the straightness of printed pattern. White paint frames areas of print, but unlike a traditional painting where a frame would lead to a scene, the striped fabric interrupts any illusion. As art historian Anne Rorimer has noted, "Buren's work is rooted in the artist's initial search for ways to strip painting of illusionistic and expressive reference as per his decision in 1965 to reduce the pictorial content of his canvases to the repetition of mechanically printed, alternating white and colored vertical bands 8.7 cm in width painted white on its outer stripes" (A. Rorimer, "Daniel Buren: From Painting to Architecture," Parkett 66, 2003, n.p.). By using commercial fabric, Buren was able to distance himself from the idea of artistic authorship, an idea fraught with notions of individual expression that artists of the 1960s rallied against after decades of expressionist painting before them.

For Buren, the stripes are "visual tools." Buren considers the striped fabric he uses to be equivalent to the support—be it canvas, wood, glass or a wall upon which a fresco or mural would be painted—any painting would be painted on. However, unlike a white canvas or primed surface, the stripes he uses as his support remain visible to the viewer, calling attention to the fact that the support is not a blank or neutral surface.

By bringing the viewer's attention to the canvas, in addition to that which is painted on it and the paint used to do so, Buren was able to reveal not only the support a painting was painted on, but also the space in which it hung, ultimately referencing the space of the gallery, museum or institution. More so, as art critic Austin Considine has pointed out, "The stripes also tend to transform whatever space they inhabit, rendering familiar public spaces unfamiliar, calling into question the values we attach to these spaces and their role as a forum for competing—and often contentious-artistic, public and state interests" (A. Considine, "Between the Lines," Art in America, Jan. 24, 2013, http://www.artinamericamagazine. com/news-features/news/daniel-buren-petzelbortolami-1/ [accessed March 2016]).

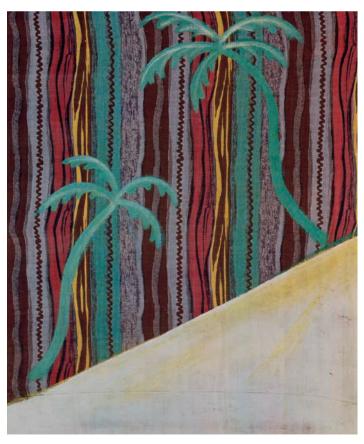
Buren first thought to use striped fabric as the support for his paintings in September of 1965. He recalls, "I was working with painting, but I was never satisfied and then one day I found in the marché Saint-Pierre a material, a striped linen, which was in a way much closer to what I wanted to do than what I was able to do with painting. I started using the material with very little paint and little by little the painting reduced to the point I realized I was very close to what I wanted, and that opened the door to something else I hadn't thought about which was to



Installation view, À PARTIR DE LÀ (Starting from There), Städtisches Museum, Mönchengladbach, Germany, November 1975. © 2016 Daniel Buren / Artists Rights Society (ARS), New York / ADAGP, Paris.

work with the space and work outside of the art system, galleries and museums" (D. Buren quoted in S. Kolesnikov-Jessop, "Daniel Buren on His Career, Luxury Collaborations, And Why He 'Hated' the Venice Biennale," *Blouin ArtInfo*, Sept. 3, 2015, via http://www.blouinartinfo.com/news/story/1229428 [accessed March 2016]). In other words, the striped fabric helped Buren strip painting down to its core, what the artist called "degree zero" (D. Buren, quoted by G. Lelong, Daniel Buren, Paris, 2002, p. 37). What was left of painting in this reduced state was an awareness of the context it was placed in.

By 1967, only months after painting Peinture aux Formes Variables, Buren would stop painting on fabric and instead use the landscape of Paris's streets as his canvas, creating site-specific installations with the stripe motif that directly engaged space and architecture. Peinture aux Formes Variables, May 1966, then is formative in establishing Buren's trajectory towards institutional critique. For his first solo exhibition at the Apollinaire Gallery in 1968, Buren hung a large swath of striped fabric at the entry way, using the door's frame to frame the fabric like a painting and simultaneously blocking entrance to the gallery. In 1975, at one of the artist's first museum exhibitions, at the Municipal Museum of Mönchengladbach in Germany, Buren wallpapered the walls with striped fabric, leaving blank spaces where the museum's collections of paintings had once hung. Interchanging the canvas that paint is applied to with the wall unto which a painting is hung, Buren asked, "Is the wall a background for the picture or is the picture a decoration for the wall? In any case, the one does not exist without the other" (D. Buren, "On Saturday," Daniel Buren: Around "Ponctuations," Lyon, 1980, n.p.). Though his projects would increasingly call attention to the space in which art is presented, his critique of the institution is founded in questions of painting developed in Peinture aux Formes Variables, May 1966.



Sigmar Polke, The Palm Painting, 1964. © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

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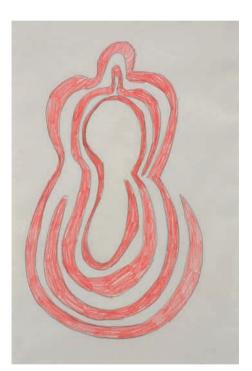
ANA MENDIETA (1948-1985)

La Vivificación de la Carne: El Laberinto de Venus Series (The Vivification of the Flesh: Labyrinth of Venus Series)

signed, inscribed and dated 'From "El Laberinto de Venus" Series Ana Mendieta 1982' (on the reverse) black and white photograph mounted on Masonite $54 \% \times 39 \% \times 2$ in. (138.4 x 100.3 x 5 cm.)

Executed in 1982. This work is number one from an edition of six. This work is the only lifetime print in the edition and is accompanied by a certificate of authenticity signed by the Estate of Ana Mendieta and dated 16 March 2013. The remaining five prints described above and in the aforementioned certificate were printed posthumously by the Estate.

\$70,000-100,000



Ana Mendieta, *Untitled*, circa 1983-1984. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong, New York.

PROVENANCE:

Galerie Lelong, New York Acquired from the above by the present owner, 2003

EXHIBITED

New York, New Museum of Contemporary Art, *Ana Mendieta: A Retrospective*, November 1987-January 1988. no. 62.

Washington, D.C., Hirshhorn Museum and Sculpture Garden; New York, Whitney Museum of American Art; Des Moines Art Center and Miami Art Museum, *Ana Mendieta: Earth, Body, Sculpture and Performance,* 1972-1985, October 2004-January 2006, p. 125 (illustrated).

LITERATURE

S. Rosenthal, ed., *Ana Mendieta: Traces*, exh. cat., London, Hayward Gallery, 2013, pp. 148 and 236 (another example illustrated).







Ana Mendieta, *Tree of Life*, 1976. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong, New York.

"In my work I am in a sense reliving my heritage," Mendieta recognized of herself in 1977, just before leaving Iowa for New York. "My sources are memories, images, experiences, and beliefs that have left their mark in me.... I have thrown myself into the very elements that produced me. It is through my sculptures that I assert my emotional ties to the earth and conceptualize culture" (A. Mendieta, quoted in Olga Viso, "The Memory of History," Ana Mendieta: Earth Body, Sculpture and Performance, 1972-1985, Washington, D.C., 2004, p. 36). In her brief, but groundbreaking career, Mendieta braided earth and body across media-film, photography, paper, stone, performance—in a practice that rippled through time, situating herself within natural, and universal, history. Born in Cuba and sent with her sister to the United States in 1961, through the Operation Pedro Pan, Mendieta spent the 1970s developing her work at the University of Iowa's Intermedia Program, established by the German émigré Hans Breder in 1968. The program's visiting artists and critics included prominent contemporary voices in performance, conceptualism, and feminism, among them Vito Acconci, Luis Camnitzer, Lucy Lippard, John Perreault, and Liliana Porter. Many of the enduring themes of Mendieta's work emerged during this period as she began to manipulate her body, both in violent contexts—for example, in rape and murder scenes—and in archetypal ones, as she explored themes of the "universal female" and the Tree of Life through her developing Silueta series.

A touchstone for nearly all of Mendieta's later practice, the *Siluetas* comprise ephemeral, site-specific works realized in lowa and Mexico between 1973 and 1980 in which the artist imprinted her body into the earth using such materials as mud, snow, flowers, stones, blood, and gunpowder. The impression of her body into the landscape, sometimes suggestively camouflaged and other times

present only through its indexical trace, invoked a reunion not only with nature itself, but also with a past stretching back to Cuba and beyond, to the origins of human civilization. First in 1971 and then continuing on an annual basis with Breder starting in 1973, Mendieta spent summers in Mexico and immersed herself in field study of pre-Hispanic civilization, exploring sites around the Valley of Oaxaca. The felt connection to common roots, embedded in architectural tombs and sculpture and carried on in such vernacular traditions as the Day of the Dead rituals and the sprouting Tree of Life iconography, provided an additional route to the past. "My art is grounded on the belief in one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant, from plant to galaxy," Mendieta explained. "Through [my works] ascend the ancestral sap, the original beliefs, the primordial accumulations, the unconscious thoughts that animate the world.... There is above all the search for origin" (A. Mendieta, quoted in Gloria Moure, ed., Ana Mendieta, Barcelona, 1996, p. 216). Mendieta privileged the maternal source and cross-cultural goddess imagery; some of her Siluetas and related works reference the prehistoric Venus of Willendorf, suggestively conflating the fertility of the land and the maternal womb. Across the series, the dialectic of presence and absence also conveys the personal (and generational) trauma of her departure from Cuba and the urgency she felt to recover her own history.

Mendieta moved to New York in 1978, seeking broader exposure and stimulation, and her work quickly found national and international traction, not least facilitating her reconnection to Cuba. She embarked on the first of seven recorded trips to Cuba in 1980 and a year later was warmly received by the local arts community on the occasion of the landmark *Volumen Uno* exhibition, which redefined contemporary Cuban art in self-critical, international terms. Curator Gerardo Mosquera and artists including José Bedia and Ricardo Rodríguez Brey, who shared her interests in Cuba's indigenous and Afro-Cuban history, reintroduced her to the island and to its geography. With support from a Guggenheim Fellowship, Mendieta returned to Cuba that summer to create the *Esculturas Rupestres*, a series of rock carvings, in Jaruco

State Park, a place once inhabited by the Taíno and more recently a refuge for the rebels fighting for independence in the late nineteenth century. An extension of her *Silueta* series, now complete in its repatriation, the carvings—named after pre-Hispanic goddesses and taking feminine forms—marked a telluric return to origins, reunifying an exiled subject and her maternal home. "My work is basically in the tradition of a Neolithic artist," Mendieta allowed. "It has very little to do with most earth art. I'm not interested in the formal qualities of my materials, but their emotional and sensual ones" (A. Mendieta, quoted in Viso, *Unseen Mendieta: The Unpublished Works of Ana Mendieta,* New York, 2008, p. 232).

That psychosomatic impulse carried over into Mendieta's works later that year and the next as she explored new sites across the United States and Canada, having found a measure of closure with Cuba and the earlier Siluetas. As a guest of the University of New Mexico's Art Museum in October 1982, she exhibited outdoor mud coil sculptures, a series that she continued in the summer of 1983 while visiting her parents in Iowa. Mendieta created La vivificación de la carne near Old Man's Creek, Sharon Center, just south of Iowa City; it bears a familial resemblance to El laberinto de la vida (1982) and to an untitled photograph from the Stone Woman Series of the same year. Mendieta described this nested, androgynous figure as a "labyrinth," a befitting metaphor both of the artist's own physical and metaphorical pilgrimage home and of universal cycles of life, death, and fertility (A. Mendieta, quoted in Olga Viso, "The Memory of History," p. 36). "These obsessive acts of reasserting my ties with the earth are really a manifestation of my thirst for being," Mendieta reflected in 1983. "In essence my works are the reactivation of primeval beliefs at work within the human psyche" (A. Mendieta, quoted in Viso, Unseen Mendieta, p. 297). That generative drive shaped the entirety of her practice, and these labyrinthine figures suggest the evolution of her practice beyond the singularity of her own body and gender. In La vivificación de la carne, the fleeting coalescence of figure and ground suggests a final act of transubstantiation as the lowa mud becomes the body incarnate.

Abby McEwen, Assistant Professor, University of Maryland, College Park



Georgia O'Keeffe, Black Iris III, 1926. Metropolitan Museum of Art, New York. Artwork: © The Metropolitan Museum of Art / Art Resource, New York. Photo: Malcolm Varon.



Günther Uecker, Aschemensch, 1987. © 2016 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.





o **♦ 25**A

ROBERT MORRIS (B. 1931)

Untitled

felt, metal fasteners 108 ½ x 153 ½ x 13 in. (275.5 x 389.8 x 33 cm.) Executed in 1996. This work is accompanied by a photo-certificate signed by the artist.

\$250,000-350,000



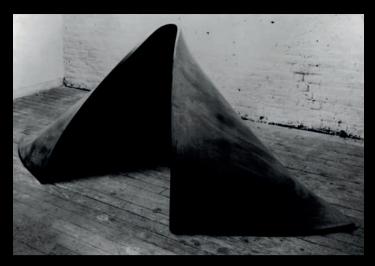
Eva Hesse, *Ennead*, 1966. © The Estate of Eva Hesse. Courtesy Hauser & Wirth.

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

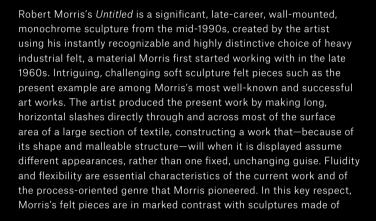
Sigean, Association L.A.C. Lieu D'Art Contemporain; Hannover Kunstverein and Leeds, Henry Moore Sculpture Trust, Robert Morris: Recent Felt Pieces and Drawings, June 1996-August 1997, pp. 13, 107 and 112-113 (illustrated in color).

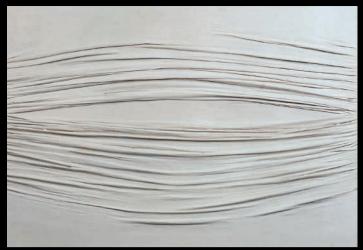
New York, Sonnabend Gallery, *Group Exhibition*, September-October 1997.





Richard Serra, *To Life*, 1967. Artwork: © 2016 Richard Serra / Artists Rights Society (ARS), New York, Photo: Peter Moore





Piero Manzoni, Achrome, circa 1959. © 2016 Artists Rights Society (ARS), New York

durable materials. "Among those nontraditional materials used by the artist, perhaps the most interesting was industrial felt. Between 1967 and 1996 Morris produced a remarkable number of works that employed industrial felt as a sculptural medium. Whether rolled on the ground like a carpet ready to be stored (exhibited as 'raw material'), or piled up, stacked up, hung from the wall, with or without cut slits...Morris's felt works reveal his interest in the property of the material, the role of gravity, and the idea of liberating form through chance. ...Morris, explaining his choice of felt as his working medium, maintains that 'felt has anatomical associations; it relates to the body—it's skin-like. The way it takes form, with gravity, stress, balance and the kinesthetic sense, I liked all that." (R. Morris and N. Tsouti-Schillinger, Have I Reasons: Work and Writings, 1993-2007, Durham, N.C., 2008, pp. 7-8).



Installation view, Robert Morris, Robert Morris: Recent Felt Pieces and Drawings, L.A.C. Lieu d'Art Contemporain, Sigean, France, 1997 (present lot illustrated). Photo: Helge Mundt, Michel Nguyen.

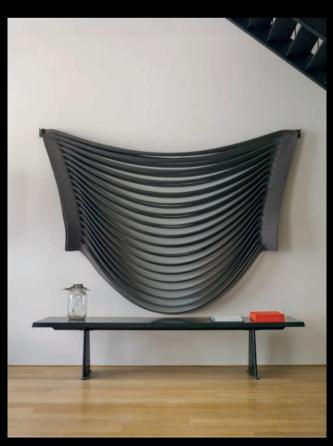
Morris designed *Untitled* to hang suspended by grommets attached to the top left and right corners of the piece. The heavy nature of the material, together with the downward pull of gravity, lends the work a flowing, physical quality. "Resting and hanging evoke different responses, and the tension produced by a form which does both at the same time is provocative. ... Space and material are equally crucial, so that the structure of (the felt pieces) is indistinguishable from the space in which the piece(s) exist" (M. Tucker, Robert Morris, New York, 1970 p. 38). Early in his artistic career, Morris became intrigued by the idea that a work of art could be a record of the very process of making art. A founding figure of the art movement that came to be known as Process Art, Morris employed actions such as cutting, dropping or stacking ordinary, common materials to achieve random or varying effects. The artist emphasizes the mercurial nature of these artworks, which would assume different forms every time they were installed in a new location. Reflecting the "process" focus of the current work, the artist's handling of the pliant material allows it to assume, entirely by chance, whatever shape develops as a result of the interaction of the qualities of the felt, the artist's actions and the pull of gravity on the heavy material. Because of the inherently variable nature of the soft material-altering with the forces of time, gravity and context where it is displayed-works such as Untitled allow the artist to explore themes of chance, temporality and ephemerality. Untitled reflect Morris's fascination with sculptural forms that cannot be predetermined when presented for display.

The artist's decision to begin using his signature felt material starting in the late 1960s diverged dramatically from traditional sculptural practice, with its preference for hard or rigid substances such as bronze or marble. Through this choice, Morris was reacting both to classical ideas about what sculpture should be, and also to what he interpreted as the object-focused orientation of Minimalism, an art movement Morris himself helped to establish. By choosing to work with common, everyday materials, the origins of Morris's art had affinities with complementary avant-garde movements of the 1960s, such as the Italian *Arte Povera*. The artist's decision to work with free-form, changeable

materials allowed him the opportunity to deconstruct the conventional qualities that make up an art object, a pursuit that has been a goal of his throughout the mature phase of his artistic career. This "anti-form" approach (the term comes from an influential essay authored by Morris for *Artforum*) placed Morris in the company of fellow artists Eva Hesse, Richard Serra and Bruce Nauman.

In creating works such as the current example, Morris strives to make art whose meaning will be independent of its context, instead relying on individual environmental circumstances and allowing for each particular viewer's reaction to determine meaning, thus making his art experiential, art objects to be understood intuitively by each viewer. Morris art requires viewers to perceive the arrangement and scale of the sculptural forms themselves, to physically move around his sculptures and register how perception shifts as one moves in relation to the work. Morris has striven to encourage the viewer to have a pure engagement with the object, without attempting to impose meaning from outside the viewer's own experience of the artwork. "Morris's works show us, rather than tells us, about ourselves and the world. The act of showing is a process, slowly unfolding and revealing itself to us—a process infinitely more satisfactory than the didacticism of telling" (M. Tucker, Robert Morris, New York, 1970, p. 55).

A polymath sculptor, painter, choreographer, video artist, installation artist, writer, critic and theorist, Robert Morris was a central figure in most of the challenging, influential, groundbreaking avant-garde art movements of the 1960s-1970s, including Minimalism, Performance Art, Land Art, and Process Art. His interdisciplinary work encompasses objects, sculptures, drawing, performance art, film and writing. His strategies of using industrial materials, emphasis on each viewer's subjective experience of the sculpture-object, and handling of the materials to introduce chance into the display of the sculpture, has influenced both contemporaries working in the Minimalist vein, such as Donald Judd, Fred Sandback and Jo Baer, and also younger artists such as Felix Gonzalez-Torres.



Installation view of the present lot. Private Collection. Left to right: © 2016 David Hammons © 2016 Robert Morris / Artists Rights Society (ARS), New York



Richard Serra, Casting, 1969. Artwork: © 2016 Richard Serra / Artists Rights Society (ARS). New York, Photo: © Peter Moore, 1969. Courtesy of Leo Castelli Gallery.

o **♦ 26**A

RICHARD PRINCE (B. 1949) Anyone Can Find Me

signed, titled and dated 'R. Prince 1989-90 "Anyone Can Find Me" (on the reverse) oil, autobody compound, fiberglass, wood and steel 63 % x 61 ¼ x 10 ½ in. (163.5 x 155.5. x 26.6 cm.) Executed in 1989-1990.

\$2,200,000-2,800,000



Robert Morris, Untitled, 1978. Deichtorhallen, Hamburg, Germany. Artwork: © 2016 Robert Morris / Artists Rights Society (ARS), New York. Photo: Deichtorhallen, Hamburg, Germany / Wolfgang Neeb / Bridgeman Images.

PROVENANCE:Jablonka Gallery, Cologne Private collection, Europe Private collection, United States Acquired from the above by the present owner

New York, Gagosian Gallery, *Prefab*, February-May 2008.







Ed Ruscha, Standard Station, Amarillo, Texas, 1963. Hood Museum of Art, Hanover, New Hampshire. © Ed Ruscha.



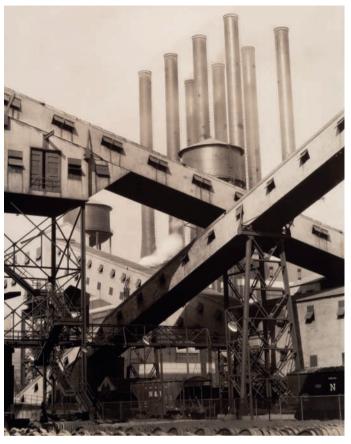
Code of Hammurabi, Iran, circa 1750 B.C. Musée du Louvre, Paris. Photo: Bridgeman Images.

The enigmatically titled, *Anyone Can Find Me*, 1989–1990, one of Richard Prince's oblique, wall-hanging sculptural renditions of muscle car hoods, exudes a red-blooded American machismo made strange by its refined Minimalist aesthetic. This radical transfiguration from its utilitarian form is accomplished by means that are cleverly uncomplicated. By repainting and re-contextualizing the car hoods he appropriates, Prince subverts utopian ideals about the character of both geometric abstraction and the male psyche. These radically simple interventions recall the irreverent spirit of Prince's predecessor, Marcel Duchamp, whose concept of the readymade is clearly a crucial antecedent to Prince's *Hoods*. When Duchamp submitted his notorious urinal to The Society of Independent Artists exhibition in New York in 1917, his only "artistic" involvement was to flip the urinal on its side and emblazon it with a crude signature; Prince upends the re-painted car hood and pins it to the wall. Whereas Duchamp was drawn to the urinal for its abject quality, Prince is drawn to the car for its symbolism of testosterone, freedom and recklessness, among other associations. Alongside that tragic American antihero, the *Marlboro Man*, the car has become one of the artist's central recurring motifs, subverting popular iconography with an air of both nostalgia and cynicism.

Prince began working on the *Hoods* two years after his flight to Los Angeles from New York in 1985. Concurrently, he began to explore a burgeoning interest in painting, a fundamental departure from the detached process of appropriative photography that had defined his practice until then. In his early *Joke* paintings, the artist experimented with layering pilfered cartoon illustrations and their pun-riddled, Freudian punchlines on canvas with a silkscreen while also inviting incidents of chance, dripping and other fragmentary evidence of his hand. Despite these distinctly painterly qualities, painting was still apparently no more than a means to an end for Prince, a far cry from passionate expression. Never intended for public exhibition, the first *Jokes* nonetheless maintained the strong sense of otherworldly removal and latent cultural critique that defined Prince's seminal photography of the early '80s, and represent an important shift in the artist's process that would lead to the *Hoods*. When Prince eventually did show the *Joke* paintings, they had become increasingly similar in function to his



Robert Gober, The Flying Sink, 1985. Artwork: @ Robert Gober, courtesy Matthew Marks Gallery. Photo: D. James Dee.



Charles Sheeler, Ford Plant, Detroit, Michigan, 1927. Museum of Modern Art, New York. Artwork: © The Lane Collection. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

previous forays in photography. Mechanical and minimal, these paintings feature a single joke silkscreened at the dead center of an unmodulated field of color. As Lisa Phillips writes in her introduction to the catalogue for the artist's first retrospective at the Whitney Museum in 1992, "They seemed to be a joke on painting and a joke on the idea that art is something to be labored over. Prince was beginning to test what his relationship to painting could be" (L. Phillips, "People Keep Asking: An Introduction," *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 45).

When the artist returned to Los Angeles in 1987, he began sending away for car hoods as advertised in the back of the muscle car magazines he collected. The sleek surfaces and hard-edged geometry of the hoods provided Prince with a relief support to create paintings that at first glance could be mistakenly attributed to a reverential disciple of Donald Judd or John McCracken. Prince effectively transforms these eroticized symbols of unbridled masculinity into icons of aesthetic sophistication by painting them and mounting them on a wall. Masquerading as yet another example of the least offensive, most intellectually bent paintings of the era, a Prince Hood is in fact a deadpan coronation of the devil-maycare American badass. As the artist explains, "There's a lot of extended adolescence in the work. Some of these cars like the Challenger and Charger were in movies like Vanishing Point and Bullitt. I don't think it was an accident that Dennis Hopper was driving a '69 Charger in Blue Velvet" (R. Prince quoted in ibid., p. 132). In particular, the reference to Hopper's incendiary portrayal of famously unhinged villain, Frank Booth, a terrifying sociopath with demented sexual proclivities and a penchant for mania-inducing inhalants, is telling. While the *Hoods* exemplify the



Frank Stella, *Die Fahne Hoch!*, 1959. Whitney Museum of American Art, New York. Artwork: © 2016 Frank Stella / Artists Rights Society (ARS), New York. Photo: Rudy Burckhardt. © 2016 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York.



Primed. Flaked. Stripped.
Bondo-ed. Lacquered.
Nine coats. Sprayed. Numbered.
Advertised on. Raced.
Fucking Steve McQueened.

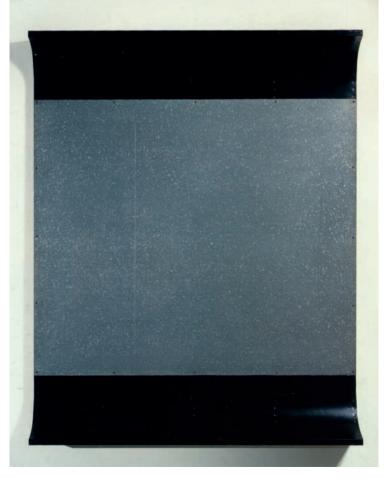
Richard Prince

pinnacle of clarity in American abstraction, they are also obscure icons of a berserk male ego. In this way, they can be read both as guileless decorations and provocative metaphors, riffing on the basic function of concealment that the car hood performs, and the colloquial suggestion to take a "look under the hood" when something appears broken.

Notwithstanding the implicit cultural criticism that underlies the Hoods, it is also important to keep in mind that Prince himself holds the automobile-and the pure freedom it representsclose to his heart. Nancy Spector writes that the car is symbolic of "dreams fueled by a desire for escape, pure velocity, and the romance of the road. Prince admits to sharing this passion from the very beginning. According to the various biographical hints in his writings and interviews, a poster of Steve McQueen hung alongside those of Kline and Pollock in his bedroom as a teenager" (N. Spector, "Nowhere Man," Richard Prince, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 43). Star of the 1968 film, Bullitt-the same that Prince references in the above quotation—Steve McQueen is another analogy for American manliness, and an overtly heroic one. In the film, he plays a rebel detective behind the wheel of a "highland green" 1968 Ford Mustang GT390 Flashback. Prince would eventually pay homage to this mythic vehicle by way of the poster for his 1989 survey exhibition, Spiritual America, at IVAM Centre del Carmen in Valencia which reproduced a still from the film's enormously famous car chase. Perhaps the fabricated, unreal quality of McQueen's heroism in this film, and especially the way it extends to-and is accentuated by-his car is central to a thorough understanding of the Hoods. Consider, for example, the irony of the necessity of certain ideals and the impossibility of achieving them. As J Mays, the former Group Vice President of Global Design and CCO at Ford, explains, "Everyone wants what they can't have, clearly. Reality ain't much of an aphrodisiac. So when you sit down to design a car, you're actually thinking, 'Well, how do I design this in such a way that it looks almost unattainable?' Your house reflects who you probably actually are. But your car is a reflection of how you want to be seen-how you project yourself" (J Mays quoted in op. cit., p. 302).



Discarded "hood" outside Rensselaerville Auto Body Shop, Upstate New York. © Richard Prince.



 $\label{lem:decomposition} Donald Judd, \textit{Untitled}, 1963. \ Artwork: @ \ Judd Foundation / \ Licensed \ by \ VAGA, \ New \ York. \\ Photo: D.\ James \ Dee.$

DISRUPTION

A GENERATION OF PICTURES

27ACHRISTOPHER WOOL (B. 1955) *Untitled*

signed and dated 'Wool 2005' (on the reverse); signed and dated again 'Wool 2005' (on the overlap) silkscreen ink on canvas 104×78 in. (264.1 x 198.1 cm.) Executed in 2005.

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



Gerhard Richter, Table, 1962. © Gerhard Richter 2016.

PROVENANCE:

Luhring Augustine, New York Gagosian Gallery, New York Acquired from the above by the present owner

EXHIBITED:

London, Gagosian Gallery, *Pop Art Is...*, September-November 2007, p. 104 (illustrated in color).







Sigmar Polke, Untitled, 1999. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

The wanton excess of 1980s pop culture found its art world analogue in the bombastic aesthetic of neo-expressionism. The visual funk of Basquiat and Haring quickly seduced the market, where cash flowed free and fast, catapulting the young New York painters to the pinnacle of fame. Despite-or perhaps because of-the brimming enthusiasm of the collectors clamoring to acquire canvases from these artists, certain critics were quick to decry the prevailing practice of big, splashy painting in favor of the detached cool of postmodernism (as exemplified by the Pictures Generation). Critic Douglas Crimp put it bluntly in his hugely influential essay, "The End of Painting," 1981. The title alone is sufficient to illustrate the creeping cynicism that pervaded certain corners of the art world over the course of the decade. This kind of hostility towards painting is treated with prosaic irony in Christopher Wool's work at the end of the 80s, in which monochrome enamel motifs resembling decorative wallpaper are repeated ad nauseum over towering slabs of aluminum. In other early works, bold black stencil letters loom large in rows of three, evoking the language of war: extremist, adversary, terrorist. The mischievous spirit of these works quickly established the artist as the mordant provocateur of the New York scene.

Wool's aesthetic is deeply indebted to that of the liberally vandalized downtown Manhattan landscape of the era. Fellow artist and friend, Joyce Pensato describes their shared experience of disillusionment at the New York Studio School in the 1970s as follows: "You were supposed to draw like Giacometti and paint like de Kooning, then break with it and do your own thing...Everyone was doing these moth-eaten still lifes, and Christopher and I had no connection to that, so we had to search for our own subjects, then and for the next forty years. And

I think we both started with the street" (J. Pensato quoted in K. Brinson, "Trouble is my Business," Christopher Wool, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 36). During the years that led to his breakthrough deploying the written word as a kind of visual weapon, Wool compulsively collected turns of phrase that skewed towards the subversive or anarchic. It was the chance encounter with a certain impish scrawl that served as the artist's crowning inspiration for his signature works: SEX LUV, emblazoned in shaky black spray paint across the fresh white exterior of a delivery truck. In 1987, Wool rendered these words in stencils, huddled in the upper right corner of paper painted white. In another work on paper created shortly after, he repeated the pairing against a faintly visible graphite grid that would herald the uniform compositions of the largescale aluminum paintings to come.

In the 1990s, Wool implicitly set his sights upon the lingering influence of Pop by incorporating in his practice not only one of Warhol's favorite motifs, the flower, but also his weapon of choice, the silkscreen. Whereas Warhol favored the tool for the ease with which it allowed him to repeat nearly identical compositions across any number of canvases, Wool chose to deliberately abuse the silkscreen's capacity for imprecision by allowing ink and enamel to pool and drip with abandon, undermining both the rational cohesion of the pictorial space and the fundamentally peaceful nature of the flower. The rigid repetition of rolledon patterns that defined Wool's abstract paintings of the late 1980s is cast aside in favor of chaotic, sabotaged fields of melted petals and leaves. In certain works, these haphazard arrangements are effaced by furiously applied coats of intense color; for example, I Can't Stand Myself When You Touch Me, 1994. In these paintings, the obscuring layer of acidic pink or highlighter yellow exudes the irked haste with which graffiti is "removed" from the urban environment. In the purely abstract works of the '90s, this turbulent sense of painting-as-clash is further accentuated by Wool's rambling coils of sprayed lines, his increasingly flippant exploitation of the silkscreen and the fleet scrubbing away of portions of the pictures' architecture.

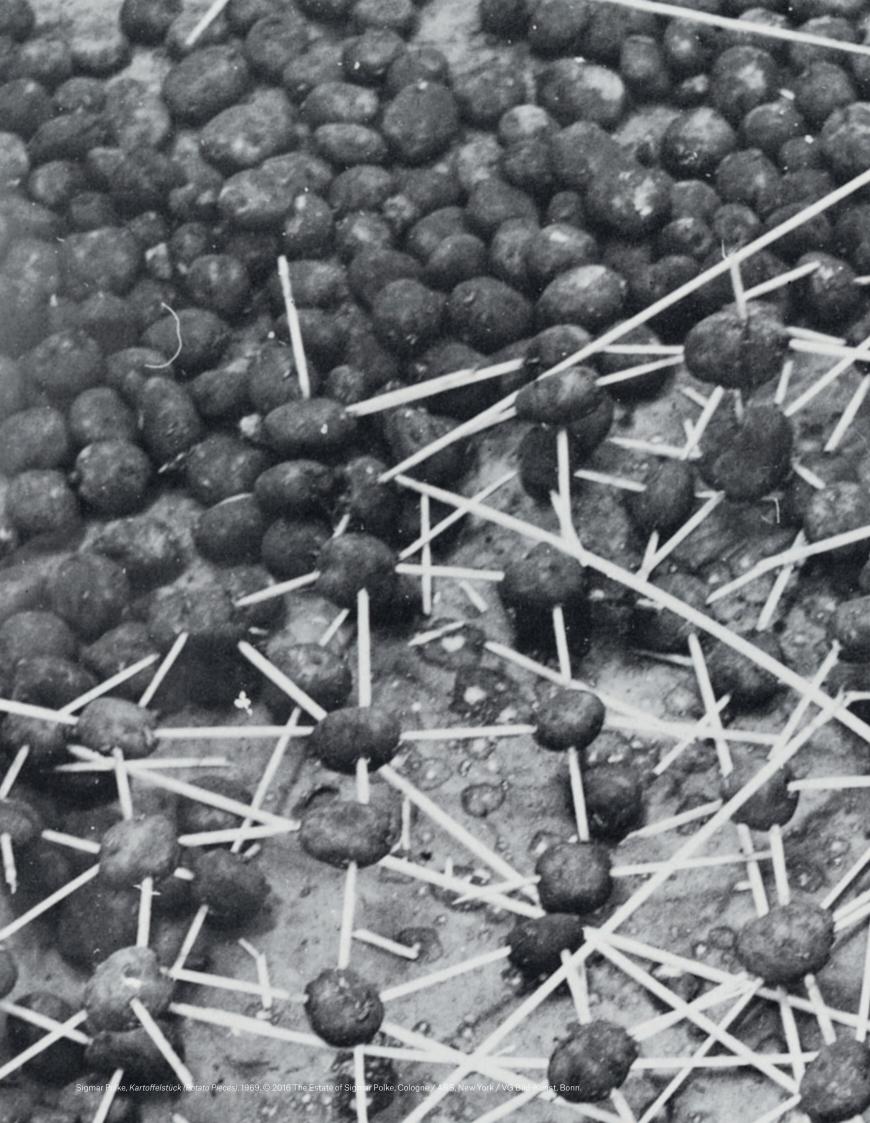
In deceptive contrast, the flowing loops and frenzied erasure of Wool's Untitled, 1998, belie a reckless spontaneity that is in fact the result of a detached and reductive process. Approaching the end of the decade, Wool began to appropriate images of his own paintings as the basis for new works. Rather than simply transfer the image wholesale onto the new canvas, Wool divides the original composition across four separate screens. The edges of these screens are never perfectly aligned so that the picture plane appears superimposed with ghostly crosshairs. The emerging central vanishing point becomes at once stabilizing anchor and destabilizing void, imbuing the reincarnated image with a complicated unity. Rendered in vibrant, hazy pink, Untitled performs an intricate dance on the border between original and copy, calling into question the presumed value of novelty and the depleted vitality of redundancy. In the same sense, Untitled interrogates the nature of abstraction itself: since it is essentially a replica of an object—albeit an abstract one-that exists in the world, it can be considered a fundamentally representational painting. Katherine Brinson defines the dreamlike experience of contemplating these chimeric works by means of a disquieting metaphor: "[it is] at once familiar and alien, as if something experienced in daylight is being recalled in an altered and irrationally disturbing form" (ibid., p. 47).

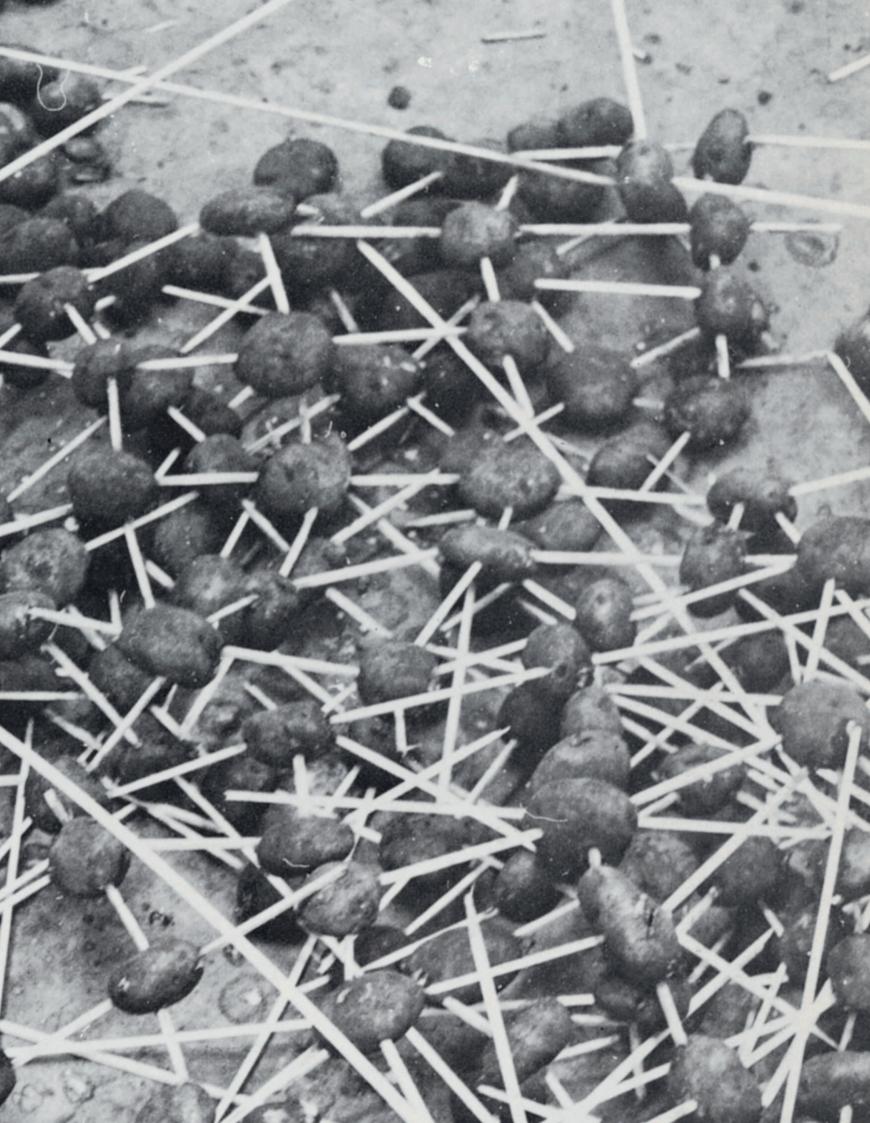


Robert Rauschenberg, *Erased de Kooning Drawing*, 1953. San Francisco Museum of Modern Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York.



Andy Warhol, $\it Oxidation, 1978. © 2016$ The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.





28A SIGMAR POLKE (1941-2010) Untitled

signed 'Polke' (on a label affixed to the reverse) potatoes, wood and steel 39 % x 39 % in. (100 x 100 cm.) Executed in 1967-1968.

\$1,200,000-1,800,000



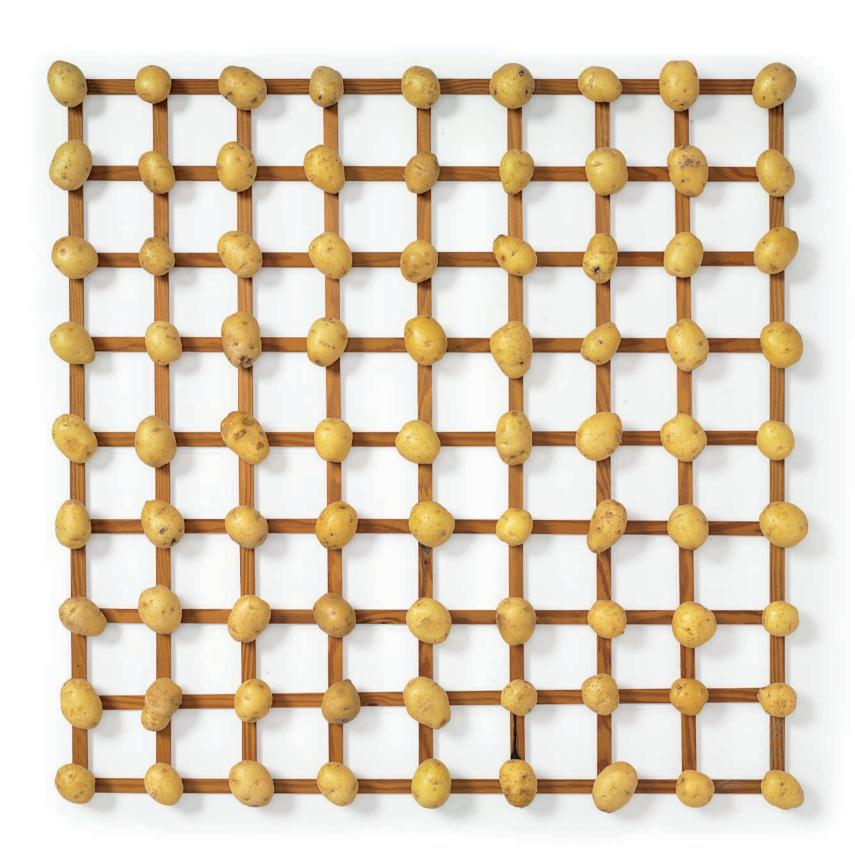
Piero Manzoni, *Achrome*, 1961-1962. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROVENANCE:

Uecker Collection, Düsseldorf, gift of the artist Private collection, Stuttgart Hirschl & Adler Modern, New York Private collection, Paris, 1989 Acquired from the above by the present owner

EXHIBITED:

New York, Hirschl & Adler Modern, *Repetition*, February-March 1989, pp. 20-21 and 79 (illustrated). Nimes, Carre d'art, *L'ivresse du reel*, May-August 1993. Portland Art Museum, *Sigmar Polke*, September 2012-January 2013.





Installation view, Sigmar Polke, *Potato House*, 1967, Tate, Liverpool, 1990. Artwork: © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York/VG Bild-Kunst, Bonn. Photo: © Tate Gallery Liverpool.

This *Untitled* work from 1967-1968 is one of the first of an important series made by Sigmar Polke in the late-1960s that championed the pseudo-scientific process of creativity he called "potatology." This group of works includes his large Faraday cagelike construction, *Potato House* of 1967, his 1969 limited edition of motorized Apparatus whereby one potato can orbit another and the painting *Potato Drawing* of 1969-70 in which a similar wooden grid of 81 potatoes to that in this untitled work was affixed to a vast three-and-a-half-metre-long watercolour painting of potato-headed figures.

Polke was well aware of the inherent humour in choosing the humble potato as a core material of his work. His celebration of this basic, unaesthetic, typically German food staple not only parallels his ironic Pop art paintings of simple German sausages and biscuits made in the mid-1960s, but, it also offers a gently mocking parallel to the new conceptual approach of many fellow artists at this time. In particular, Joseph Beuys's extensive use of fat as a transmutable cornerstone of his concept of 'social sculpture' and also Marcel Broodthaers' use of mussels as a reflection of cultural and national identity.

Polke's setting of eighty one potatoes in a simple nine by nine wooden trellis grid also mimics the strong use of simple repetition and symmetrical division typical of 1960s Minimalism, while at the same time knowingly undermining the logic of its rationale. As he had done in his painting of a sequence of Dutch tiles laid out in a grid and which he humorously entitled "Carl Andre in Delft," Polke here mocks the supposed creative purity of the Minimalist grid. With its sequential progression of organic foodstuff sprouting, growing, shriveling and disrupting every corner of its grid, the trellis of *Untitled* is a Minimal form that completely undermines the functional and graphic elegance of the work of artists like Carl Andre and Sol LeWitt.

This simple, untitled potato grid is therefore, a work that embraces many of the dominant tendencies in 1960s art as well as perhaps, the "arte povera" response of many European artists to American Minimalism and Conceptualism in the late 1960s. Unlike the

If there is anything at all that embodies every aspect of the artist that has ever come under discussion—love of innovation, creativity, spontaneity, productivity, creation complete from within oneself, etc. — it is the potato.

Sigmar Polke



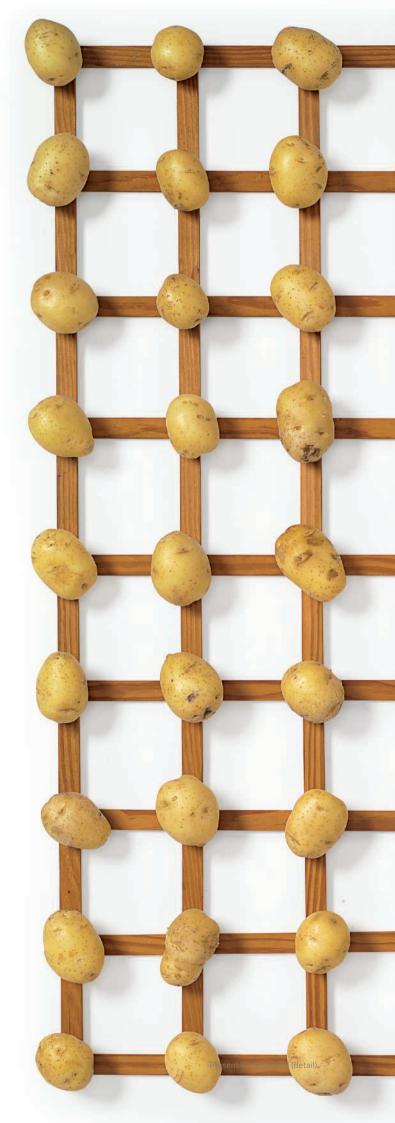
Giovanni Anselmo, *Untitled (Sculpture That Eats)*, 1968. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © Giovanni Anselmo. Photo: Phillipe Migeat. © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

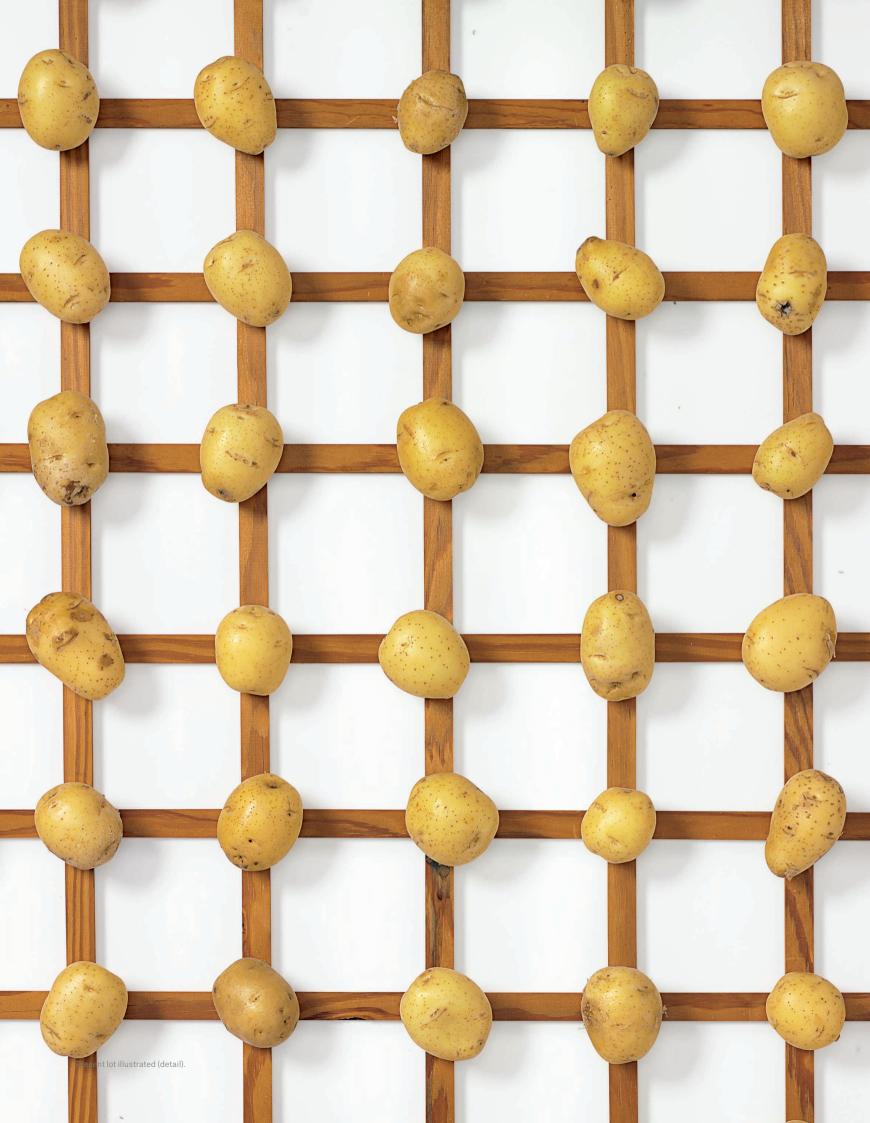


Marcel Broodthaers, *The Triumph of Mussels*, 1965. Philadelphia Museum of Art. Artwork: © 2016 Artists Rights Society (ARS), New York / SABAM, Brussels. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / Gift (by exchange) of Mr. and Mrs. R. Sturgis Ingersoll and Mrs. Herbert Cameron Morris, 1997 / Bridgeman Images.

seriousness of artists like Guiseppe Penone or Jannis Kounellis who were similarly using elementary foodstuffs in their work at this time, Polke's approach is as much tongue-in-cheek as it is serious. The science of 'potatology' that Untitled expounds, was but one of several pseudo-scientific approaches to the making of art that Polke adopted at this time. "Potatology" was one of a series of deliberately eccentric or mundane ideological practices that, like his embracing of "Pappologie" (Cardboardology) or his apparent telepathic communications with extraterrestrial, "higher beings," for example, poked fun at the earnest theorizing of other artists and, at the same time generated an ideologically free creative space for Polke in which he would be able to do more or less what he liked without thinking about it. This anti-rational space, within which to be creative, intuitive and spontaneous, away from all outside rules, regulations and reason, was clearly an important one for Polke and he was not merely joking when he wrote that the potato embodied this same spirit of "creativity, spontaneity, productivity (and) creation complete from within oneself."

Based on a Faraday cage for example, his Potato House of 1967, was, in part, an attempt to demonstrate the creation of just such a free zone of creativity. The mesh-like structure of the house mimicked the mesh of a Faraday cage while the organic, self-sprouting potatoes, "connecting wooden sticks in a cross formation" would, Polke said, "build up an innovation potential" (ibid). In Untitled Polke presents a similar "cross formation" grid of potatoes mounted on a wooden trellis of the kind often found in many a petit-bourgeois' back-garden. A humorous and organic subversion of the rationalist grid, Untitled is also therefore a deliberately banal, unglamorous subversion of bourgeois kitsch. And as such, it stands as a perfect symbol of Polke's own unique anti-rational aesthetic. In 1976 in conjunction with his first retrospective exhibition, Polke, with the assistance of the psychologist Friedrich Heubach wrote the following explanation of the "eureka"-like moment when he made the "scientific" discovery of the potato as the ultimate aesthetic solution to his long "scientific" investigation for the "root" of creativity. "I finally decided to make the inspiration problem the focus of

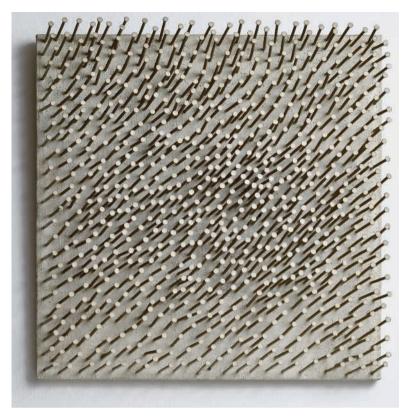




And what colors! The almost shivering frozen lilac in the tips of its sprouts, the spacelessly pale white of the sprouts themselves, with an occasional hint of an earthlessly woeful green, and finally the timelessly maternal shrivelled brown of the self-consuming fruit —honestly, what we see at work here is true creativity!

Sigmar Polke

a scientific investigation," Polke wrote. "I was about ready to abandon my planned investigation, in the apparent absence of a suitable object of study, when I happened to go into my cellar one day, where I finally found what I had been looking for-the very incarnation of everything art critics and educators imagine when they think of a spontaneously creative subject with a love of innovation: the potato! Indeed, if there is anything at all that embodies every aspect of the artist that has ever come under discussion—love of innovation, creativity, spontaneity, productivity, creation complete from within oneself, etc.—it is the potato: as it begins to sprout spontaneously lying in a dark cellar, innovating sprout by sprout in a sheer torrent of creativity, retreating entirely behind its work and soon disappearing beneath its teeming sprouts while bringing forth the most amazing creations!-And what colors! The almost shivering frozen lilac in the tips of its sprouts, the spacelessly pale white of the sprouts themselves, with an occasional hint of an earthlessly woeful green, and finally the timelessly maternal shrivelled brown of the self-consuming fruit-honestly, what we see at work here is true creativity! In short everything the public is accustomed to expect from the artist and every expectation he is so rarely able to fulfil—the potato provides it in overabundance! Why, then, doesn't the public turn its attention to the potato-that is where it would find ultimate fulfilment!" (ibid).



Günther Uecker, Untitled, 1962. © 2016 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.



Gerhard Richter, 192 Colors, 1966. Hamburger Kunsthalle. Artwork: © Gerhard Richter 2016. Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.

29A ROSEMARIE TROCKEL (B. 1952) Made in Western Germany

knitted wool $98 \% \times 71$ in. $(250.2 \times 180.3 \text{ cm.})$ Executed in 1987. This work is number three from an edition of three.

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



Bruce Nauman, One Hundred Live and Die, 1984. Benesse Art Site, Naoshima, Japan. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

PROVENANCE:

Monica Sprüth Gallery, Cologne Private collection, Milan Anon. sale; Christie's, New York, 17 November 2000, lot 420 Skarstedt Gallery, New York Acquired from the above by the present owner

LITEDATIIDE

H. Kontova and G. Politi, eds., Flash Art, no. 134, May 1987 (illustrated in color on the cover).
A. C. Danto, Embodied Meanings: Critical Essays and Aesthetic Meditations, New York, 1994, pp. 215-216.
M. Dávila, ed., MACBA Collection: Itinerary, Barcelona, 2002, pp. 157 and 207 (another example illustrated in color).

G. Williams and S. Eiblmayr, eds., Rosemarie Trockel: Post-Menopause, Cologne, 2006, p. 165 (another example illustrated).

L. Cooke, "Reworked," *Artforum*, vol. 51, no. 1, September 2012, p. 523.

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Joseph Beuys, *Untitled (from Plight)*, 1985. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Courtesy Anthony d'Offay.



Alighiero Boetti, *To Put Verbs in the Infinitive (Mettere i Verbi all' Infinito)*, circa 1982. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

I will not make any more boung art.

John Baldessari, I Will Not Make Any More Boring Art, 1971. Museum of Modern Art, New York. Artwork: © 2016 John Baldessari. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Trockel's knit works are parodies, a gentle form of aggression for turning the Constructivist notion of art into life and life into art, into a Warholian debunking of contemporary art practice.

Elisabeth Sussman

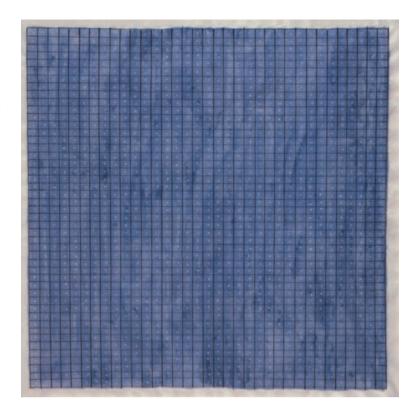
Made in Western Germany is part of Rosemary Trockel's critically acclaimed, widely discussed and exhibited, and influential series of machined-wool textile pieces that are regarded as a hallmark of her art practice. This visually striking and intellectually challenging artwork presents in appearance as an almost entirely dark monochrome color, when viewed from a distance. When viewed from a closer vantage point, however, the phrase "Made in Western Germany" woven in contrasting yarn across the surface of the piece becomes apparent against the darker background material. The pattern of repeating a single motif seemingly endlessly across the knitted field's surface area evokes Minimalist Art practice, a field that Trockel is both influenced by and making reference to in this work. The text-rendered in an impersonal, technological, computer-like font—is small and very closely spaced, so much so that from a distance the individual words and phrases lose their clarity as distinct lines of text and become more readable as pattern than as language. Choosing to work with textile material affords Trockel an opportunity to explore the tensions of stereotypical divisions between feminine connotations of craft versus notions of industrial production traditionally understood as masculine. By creating her art via computer-controlled processes (traditionally seen as masculine), Trockel further explores these ingrained feminine/masculine assumptions.

Although over her lengthy career Trockel has worked in many different media and with a wide diversity of materials, she has never lost her interest in creating machined-wool textile pieces such as the present work, and has returned to the strategy a number of times since the decade of the 1980s, when Made in Western Germany was created. To realize this and comparable works, Trockel programmed an industrial textile machine to knit the title phrase into the wool. The works in the Strickbilder series constitute an influential body of work that explores themes pertaining to feminism, artistic production, craft, mass production and notions of originality and uniqueness. The phrase "made in Western Germany" serves both as a reference to the artist's place of birth and as a commentary on the commodification of art and artists. Trockel's art reflects the influence of avant-garde art movements of the 1960s in their radical questioning of traditional materials and strategies that have historically been used in the visual arts. The mass produced origins of much of her work reflects Minimalist Art's use of industrial fabrication techniques in preference to hand work, while her choice of materials and iconography suggest correspondences with Pop Art's concerns with serial production and preference for low culture themes and everyday materials. The tensile quality of her materials and merging of fastidious craft attention with the conceptual recalls the Post-Minimal sculptures of Eva Hesse.

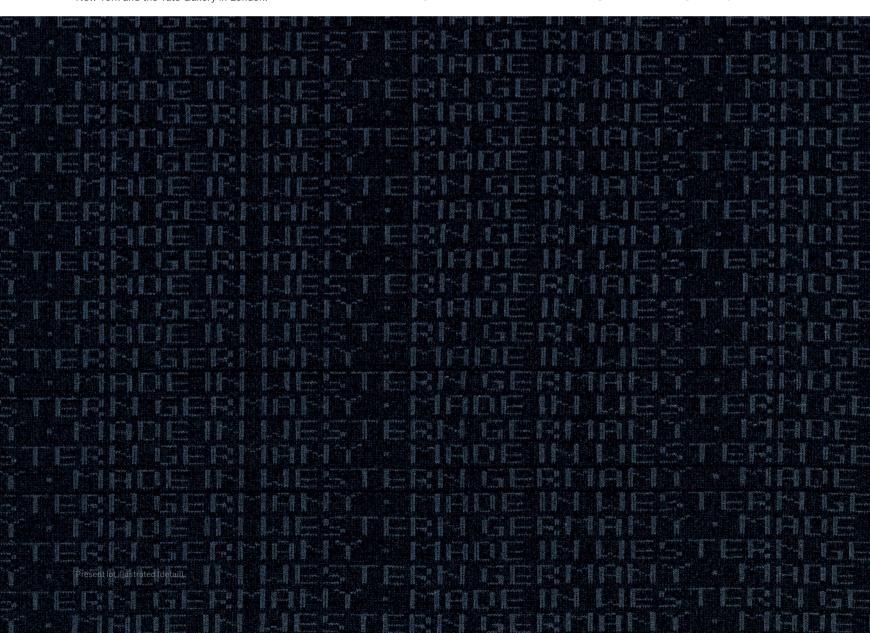
The ideas explored in Trockel's work have close affinities with several influential, international women artists of her generation, including Barbara Kruger, Cindy Sherman and Jenny Holzer, all of whom she has exhibited with at the Monika Spruth Gallery in Cologne, Germany. Trockel's wool paintings were conceived as a rejoinder to critical commentary that suggested that art created by women should remain outside the established fine art canon, and instead be relegated to the domestic realm of arts and crafts. Her choice of

materials reflects a strategy of commenting on the male-dominated art world of the era from which Trockel emerged. Challenging clichés and prejudices about women's art, one of the goals of Trockel's practice is to explore the assumed hierarchy of artistic mediums based on gender.

Rosemarie Trockel emerged as an artist in a milieu where few women were acknowledged as artists of the first rank and where genderbased concepts tended to dominate discussion of artistic merit. Now she is considered "among the most respected female artists working today" ("50 Next Most Collectible Artists: Rosemarie Trockel," Art + Auction, June 2012, pp. 99, 112) and her work among the most collectible of any contemporary artist. A practitioner working across a diverse range of media, art critics tend to discuss her contribution in regard to a set of persistent themes that can be identified across her entire body of work rather than any one particular style. These themes include: the female role in society, commercial trademarks and symbols as social signifiers and decorative motifs; and a fascination with ethnographic and scientific studies. Her reputation as an artist is international in scope. She has exhibited extensively throughout the United States and Europe. Trockel has also participated in several international biennials, and her work has been featured in multiple prominent art world publications. Her art has been awarded numerous prizes, including the 2011 Kaiserring, one of the most prestigious prizes for contemporary art, recognized and respected internationally. Her achievements have been celebrated in solo exhibitions around the world, and her creations are included in major museum collections, notably the Museum of Modern Art in New York and the Tate Gallery in London.



Agnes Martin, Summer, 1964. © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York.



ALIGHIERO BOETTI (1940-1994) Mimetico

signed 'Boetti' (on the overlap) camouflage fabric 59 x 59 in. (150 x 150 cm.) Executed in 1967.

\$1,200,000-1,500,000



American soldiers, Bougainville, South Pacific, circa 1944. Photo: Hulton Archive / Getty Images.

PROVENANCE:Galleria Seno, Milan Private collection, Texas Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED:New York, Gagosian Gallery, *Alighiero e Boetti*,
February-March 2001, pp. 22-23 (illustrated in color).

J.C. Ammann, *Alighiero Boetti: Catalogo generale*, vol. 1., Milan, 2009, p. 175, n. 144 (illustrated in color).







Clyfford Still, 1948, 1948. Guggenheim Museum, New York. Artwork: © 2016 City & County of Denver, courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

In an autobiographical statement from 1967, the year of the present work, Alighiero e Boetti described his working process from the age of eight years: "In 1948 I tore a large sheet of brown paper to get little rectangular pieces that I piled up and with which I erected a rather unstable column. In 1954 I straightened out a piece of corrugated cardboard with a surface area of a square meter. Since 1957, without interruption, I have been smoothing out the silver paper from cigarette boxes. In 1962 I began to detach the filters from cigarettes, with which I created long strips...In 1958, under the guidance of Mr. Sergio Vercellino, a resident of Vagliumina (Biella) and an agriculturalist, I cut, with a scythe, about 3 square meters of grass..." (A. Boetti, quoted in B. Schwabsky, "Alighiero e Boetti," Artforum, February 2000, p. 115). A fascinating retelling, not least for the actions the artist describes: "tear," "straighten out," "smooth out," "detach," "cut." All are acts of separation that create fragments, pieces of things. If, or in what way, these fragments might be reassembled is not among Boetti's reminiscences. Yet "detaching" and "smoothing out" are the acts the artist performs in the striking *Mimetico* of 1967. The fabric—easily recognized as camouflage material—is actually the "Telo Mimetico (M29)," originally designed in 1929 for Italian wartime troops during the Second World War. It is also the military camouflage pattern longest in use, used as material for shelter tents, "telo tenda," and ponchos. When the Italian armed forces capitulated to the Germans in 1943, all branches of National Socialist German troops appropriated stocks of the fabric, using it for uniforms and



Alberto Burri, Wheat, 1956. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: bpk, Berlin / Kunstsammlung Nordrhein-Westfalen / Walter Klein / Art Resource, New York.

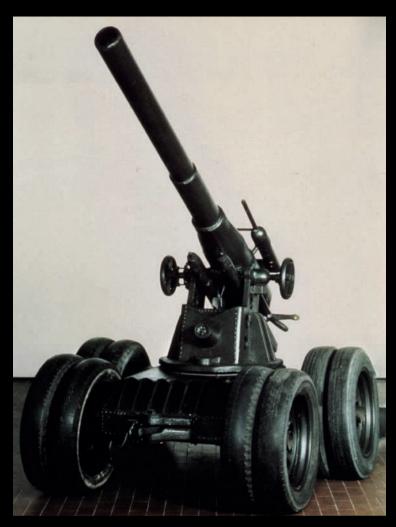
gear. Boetti certainly would have known this. Here, the artist appropriates the version of the pattern of flowing organic shapes featuring yellow, green, and brown, although several color-ways were manufactured. Boetti also exploited the variations in color for his series of *Mimetico*: a horizontal version from 1966 hung in the Galleria Christian Stein in Turin at his very first one-person exhibition in January 1967.

With Mimetico, 1967, Boetti throws out the critical terms of Western easel painting, abstraction in particular, from the early twentieth century. Both a parody of abstraction and gestural art and a deeply serious politicized statement, Mimetico strides in lockstep with worldwide student protests against social censorship, the flood of workers' strikes in Europe, especially Italy, and the deleterious affects of the consumer society and spectacular culture, not to mention student actions against the Vietnam War. Mimetico is a statement about camouflage on multiple levels. Miming, yet challenging the easel picture, the image is not only de-centered and anti-hierarchical, but the image is also patterned, like decorative wallpaper, its beginning and end arbitrary and ambiguous. Yet the pattern itself is recognizable; it proclaims its absurdity in terms of context and use. The idea of "use value" was a Marxist idea very current in the thinking of Germano Celant and his formulation of the ideas driving the artists of Arte Povera. To re-insert camouflage material into a dissonant context was an artistic strategy embraced by Boetti and others. This pattern, adopted by fashion houses, was also part of everyday life. Boetti uses it here to critique of "commodity fetishism," a malaise parodied by a range of conceptual artists at the time (J.-F. Chevrier, "The Political Potential of Art 2," in Chevrier, B. H. D. Buchloh, and C. David, *Politics, Poetics: Documenta X, the* Book, Ostfildern-Ruit, Germany, 1997, p. 628).

A sly and smart conceptualist as much as a materialist, Boetti's ideas are here suspended in a "decorative" camouflage pattern on mass-produced fabrics. At this time, his works were created with products from building supply stores, such as PVC pipes and pre-fabricated industrial materials, thereby aligning him with the artists gathered under the socio-political rubric of Arte Povera. The group, so named by Germano Celant's 1967 celebrated manifesto "Arte Povera: Appunti per una guerriglia" (Arte Povera: notes for a guerrilla war), was published in Flash Art the same year the present work was created. The manifesto's subheading, "gorilla warfare," evokes Boetti's thematic use of camouflage material in Mimetico. Boetti's tactile surfaces draw the viewer in, creating a split between intellection and a deep attraction to sensuous materiality—a double entry point for the viewer, tending between passivity and participation. "I don't want to waste time finding the art object. These things are suggestions, a mental method to help you see reality and life when we are all so conditioned and alienated that we cannot see anything anymore" (Alighiero e Boetti, radio interview at Amalfi, "Zoom-settimanale di attivita culturale," Rome: RAI, November 7, 1968, fifth segment).

Mimetico, 1967, also critiques the concept of mimesis both in art historical terms and in real terms. The tension between using a readymade pattern and evoking an illusionistic pattern on painted canvas, such as one might find in works by Henri Matisse or Édouard Vuillard, plumbs the depths of Boetti's intension here to create, in a sense, a false reality. Boetti's admiration for Marcel Duchamp, sometimes loosely referred to as "the father of Conceptual art," is well documented (L. Cooke, "Boetti's Game Plan," in Alighiero Boetti: Game Plan, New York, 2012, p. 17). This is especially apparent in his miming of the Duchampian turn in a work, also made in 1967, titled AB: AW= MD: L (Alighiero Boetti: Andy Warhol=Marcel Duchamp: Leonard), in which Boetti drew a goatee on the Warholian icon of Jackie Kennedy, thereby acknowledging his debt to—and rivalry with—French Conceptual and American Pop art.

Boetti parodies both the readymade and the easel picture. He also rejected the idea of the aura of the artist and his/her vaunted authorial agency signaled in painting by the overt gesture of the brush. Boetti instills wryness and a subversive sense of humor in *Mimetico* that is as playful as it is compelling. Mimetico represents both Boetti's sly wink and his fierce commitment to serious thought, the latter "the most important thing that humankind possesses" (Alighieri e Boetti, in *ibid.*, p. 13).



Pino Pascali, Cannone Semovente, 1965. © Estate of Pino Pascali

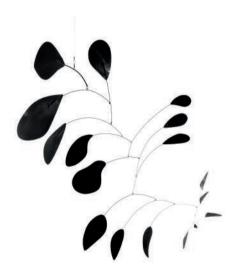


Andy Warhol, Camouflage, 1986. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

REBECCA HORN (B. 1944) Die Kleine Witwe, Schwarzer Federflügel (The Little Widow, Black Feathers)

22 black feathers, metal rods and motor $31 \% \times 35 \% \times 25 \%$ in. $(80 \times 90 \times 65 \text{ cm.})$ Executed in 1982.

\$40,000-60,000



PROVENANCE:

The artist Private collection, Germany Anon. sale; Sotheby's, London, 2 July 1998, lot 45 Private collection, France Sean Kelly Gallery, New York Acquired from the above by the present owner, 2003

EXHIBITED:

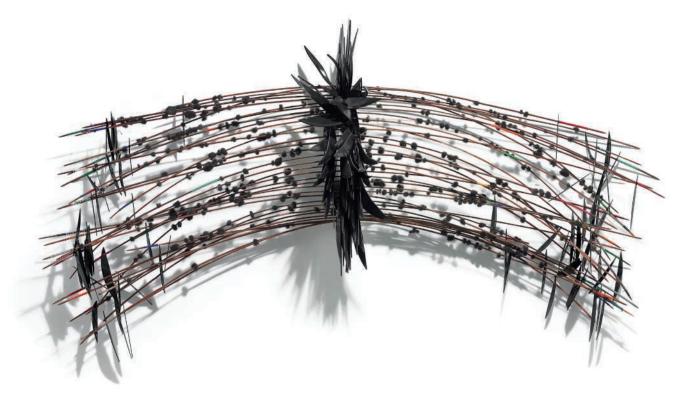
Seoul, Galerie de Seoul, The Evidence of Magic, 1989.

Alexander Calder, *Untitled*, 1941. Metropolitan Museum of Art, New York. Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.









David Hammons, Untitled, 1978. © 2016 David Hammons.

The soft black feathers flutter like a bird in flight in Rebecca Horn's Die Kleine Witze, Schwarzer Federflügel (The Little Widow, Black Feathers). Animated by a motor, with each feather attached to the mechanism in a span that mimics a pair of wings, Horn's kinetic sculpture verges on being an automaton for its evocation of a living being. With its title "the little widow," the blue-black feathers evoke mourning and the fluttering palpitations of a grieving heart.

Feathers first began appearing in Horn's work as components in elaborate props and costumes, sculptures in their own right, used in films that explored their physical and tactile effects upon the body in motion. As curator Lynne Cooke describes, "In the late sixties, Horn began a series of objects which extended the body physically and, it could be argued, also psychically into space. Such extensions to fingers, arms and torso not only permitted the wearer during a ritualistic performance to expand his or her grasp of the surrounding milieu but they provided the opportunity for the making of short

films documenting these sensual, seductive activities" (L. Cooke, "Rebecca Horn. New York, Guggenheim Museum," The Burlington Magazine, Vol. 135, No. 1086, Sept. 1993, p. 658). For example, in 1972 she attached feathers to a ring-like armature worn on all five fingers of a hand, transforming the digits into a gentle tool for caresses the arm of a lover, exploring touch and sensation in the film Feather Fingers. For another set of gloves, the artists attached long strips of leather to each finger, writing: "the finger gloves are light. I can move them without any effort. Feel, touch, grasp anything, but keeping a certain distance from the objects. The lever-action of the lengthened fingers intensifies the various sense-data of the hand; ...I feel me touching, I see me grasping, I control the distance between me and the objects" (R. Horn, "Finger Gloves," Tate Modern, http://www.tate.org. uk/art/artworks/horn-finger-gloves-t07845 [Accessed April 8, 2014]). Cockfeather Mask from a year later features a mask made of glossy black rooster feathers bound to the artist's face with leather straps. Radiating them like a cock's-comb around the artist's head, Horn used the plumes to



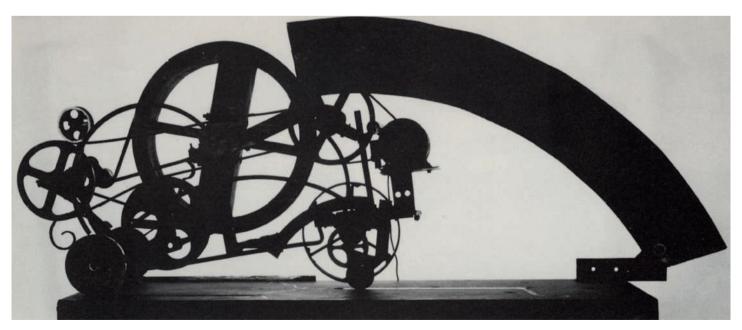
engage her companion in the corresponding film. Most ambitiously, for *The Feathered Prison Fan* made for her 1978 film *Die Eintänzer* she arranged enormous white feathers in a manner that both embraces and entraps the artist's body in a walking, movable prison. Cooke elaborates, calling *The Feathered Prison Fan* "wondrous...a delicate shield made from long sumptuous fronds taken from a peacock, and the epitome of the strutting lover, these constructions are revealed (once divested of the agents they had temporarily sheltered) as kinetic beings whose ceaseless mechanistic activity betokens a seduction with neither end nor climax—the very hallmark of frustration" (L. Cooke, *ibid*.).

In the early 1980s, Horn began making kinetic sculptures that moved by the force of a motor, eliminating the need for the body to animate the organic materials and shapes. She called her kinetic sculpture "films compressed into its essence" for their ability to articulate movement through time (J. Grande, John K. "Rebecca Horn/ Sean Kelly Gallery," *Sculpture Magazine*, January/February 2009, n.p.). "For me, all of these machines have a soul because they act, shake, tremble, faint, almost fall apart, and then come back to life again. They are not perfect machines. ...I'm interested in the soul of a thing, not the machine itself. ...It's the story between the machine and its audience that interests me" (R. Horn, Rebecca Horn, New York, 1993, p. 18).

Seeking out intimacy with her audience, Horn is erotic and romantic in her pursuit of sensual experiences that come in the form of touches both gentle and aggressive, as well as sensations that overwhelm and engulf. The German poet Joachim Sartorius wrote of the artist on the occasion of her 2014 exhibition in Bonn, "On the one hand, the fall into the bottomless chasm; on the other-in the updraft of swirling light-the ascension. Contrasts like these flow through Rebecca Horn's entire oeuvre in a single forward motion: disruption and harmony, vulnerability and beauty, threat and resurrection. Her work invariably deals with borderline experiences. ...While parallels can undoubtedly be drawn to Surrealism and kindred spirits such as Jannis Kounellis, as well as to her acknowledged idols Buster Keaton and Raymond Roussel, Rebecca Horn has ultimately found her own unmistakeable language—anarchic yet extremely precise—with which to translate our fears into disconcerting images, to measure our souls and unsettle our minds" (J. Sartorius, "The Universe of Rebecca Horn," Rebecca Horn: Black Moon Mirror, Bonn, 2014, p. 20).



Rebecca Horn, Cockfeathermask, 1974. @ 2016 Rebecca Horn / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.



JOHN ARMLEDER (B. 1948) Chabasite

signed, titled and dated 'John Armleder 2008 CHABASITE' (on the overlap) acrylic on canvas 99 x 79 1/2 in. (251.4 x 200.9 cm.) Painted in 2008.

\$60,000-80,000

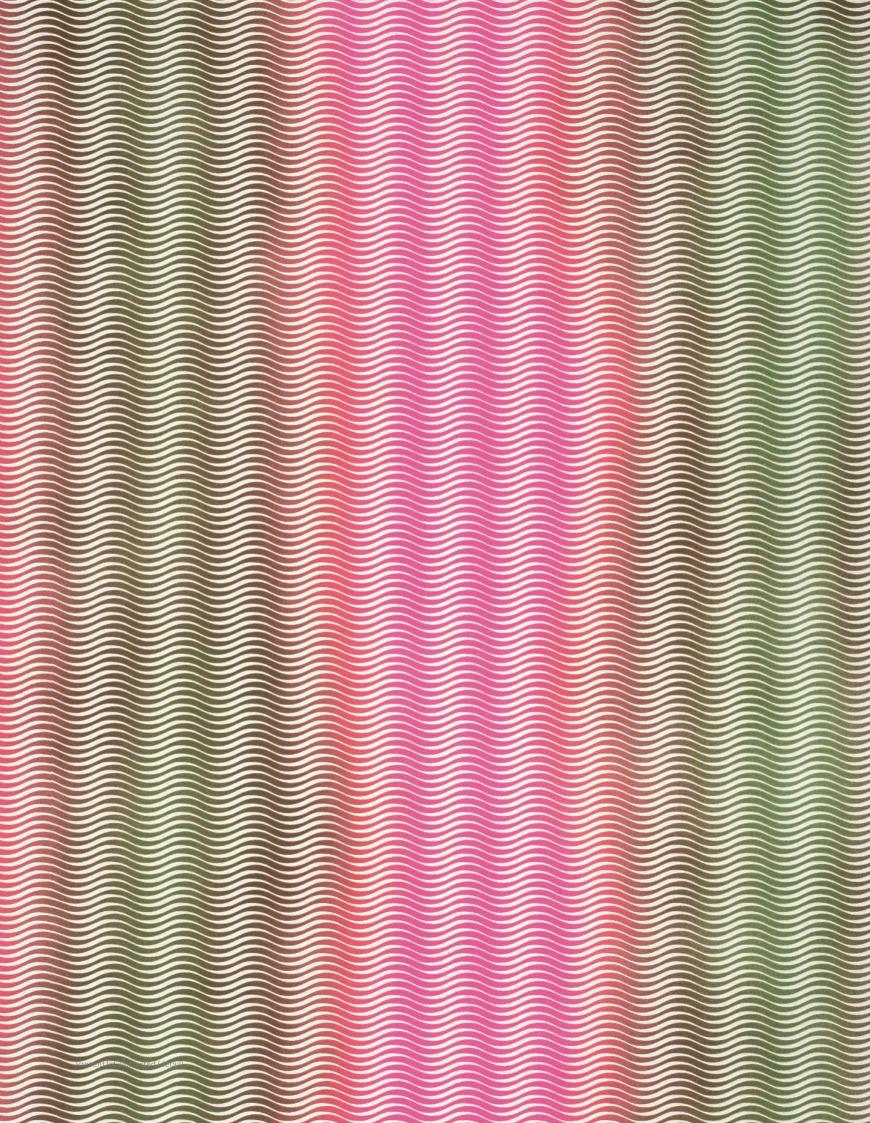
PROVENANCE:

Galerie Andrea Caratsch, Zürich Acquired from the above by the present owner

Zürich, Galerie Andrea Caratsch, Over, October-December 2008. New York, Nahmad Contemporary, John Armleder, September-November 2013.

J. Baumgardner, "On View: Outside the Frame," New York Times, 6 October 2013, p. ST3 (illustrated in color).







Installation view, Untitled, Nahmad Contemporary, New York, 2013 (present lot illustrated). Photo: Courtesy John Armleder and Nahmad Contemporary. Artwork: © 2016 John Armleder.

When I look back on my activities and my results, I don't think they have any kind of absolute usefulness. But I realize that I have devoted my whole life to them – so there must be some sort of sufficiently strong obligation or force that incites me to do that. When we're young we believe we can change the world, but when you get to my age you realize that the world changes of its own accord, without needing us. This probably implies some sort of responsibility. This implication is difficult to define but one consequence of being aware of this responsibility is doubtless that it incites us to act more than by merely producing an occasional painting. I've always thought that it would be better if I'd only ever produced one picture – but once there was a second one this became a lost cause and I might as well carry on.

John Armleder

John Armleder's *Chabasite* is a dizzying explosion of salient line and precise color, blending electric zips of cream white, olive and tropical rose pink into a vertiginous geometric pattern. Hypnotic and familiar, *Chabasite*—which takes its title from the scientific name for a mineral group—is devoid of any formal concerns, theoretical issues, or personal manifesto. As the artist explains, "I have no genre...I believe in everything. It avoids being stuck in a frame of understanding. That's a fact of my practice" (J. Baumgardner, "John Armleder, the Artist Who Believes in Everything," *T Magazine*, 1 October 2013).

One of the most influential artists of his generation, Armleder's oeuvre defies categorization. His diverse works encompass fine art, geometry, design, concept, Pop and kitschy trash through installation, paintings, sculpture and performance. Armleder's output is deeply rooted in the 1960s *Fluxus* movement, an international network of artists, composers and designers fascinated by concept, chance and performance, who blended disciplines seamlessly while remaining staunchly anti-art, anti-establishment and anti-commercial. Armleder formed the fluxus-inspired *Ecart* group in Geneva in the late 1960s, which functioned as a collective independent publishing house and performance space. Of his deeply collaborative approach to art-making, Armleder explains "I never really believed in 'author.' I think that we are collective beings; our intelligence is the result of an exchange, a conversation or a negotiation, which is of

course defined by the time or place in which we live. Nowadays, I think that we can escape the place where we live..." (J. Armleder, interview with A. Bellini, "Curated by John Armleder," in *Kaleidoscope* 21, Summer 2014, reproduced at http://www.ok-rm.co.uk/project/kaleidoscope-21).

Unaimed rebel and self-professed maximalist Armleder plucks inspiration from a smorgasbord of styles and influences, playing shrewdly with art's history and language. He has created sculpture from randomly placed fluorescent bulbs, paintings from steaks of riotous glitter or chunks of Styrofoam, and cast silver in the shape of the human brain. His 2006 installation at the Tate Liverpool was an immersive, disorienting world of mirrors, CD players, Christmas trees, stuffed animals, and potted plants—a genre-bending fever dream of nonsense fantasy and strange beauty. Armleder often playfully appropriates modern and post-war art movements-from the cascading paint of color field, to the clean geometrics of hard edge and supremacism, Dan Flavin's minimalist bulbs, and the Duchampian readymade-infusing them with his own winking Postmodern touch. Armleder's poured paint is infused and overloaded with chunks of metallic and resin, his readymade a hot pink electric guitar. In Chabasite, he revels in the crisp, allover patterning and hypnotism of 1960s Op-Art, but gives history a postmodern jolt with his own off-kilter color scheme and singular contemporary pattern.

o **♦** 33A

KERRY JAMES MARSHALL (B. 1955) Untitled (Pin-up)

acrylic on PVC panel in artist's frame $73\% \times 61\%$ in. (187.6 x 157.1 cm.) Painted in 2014.

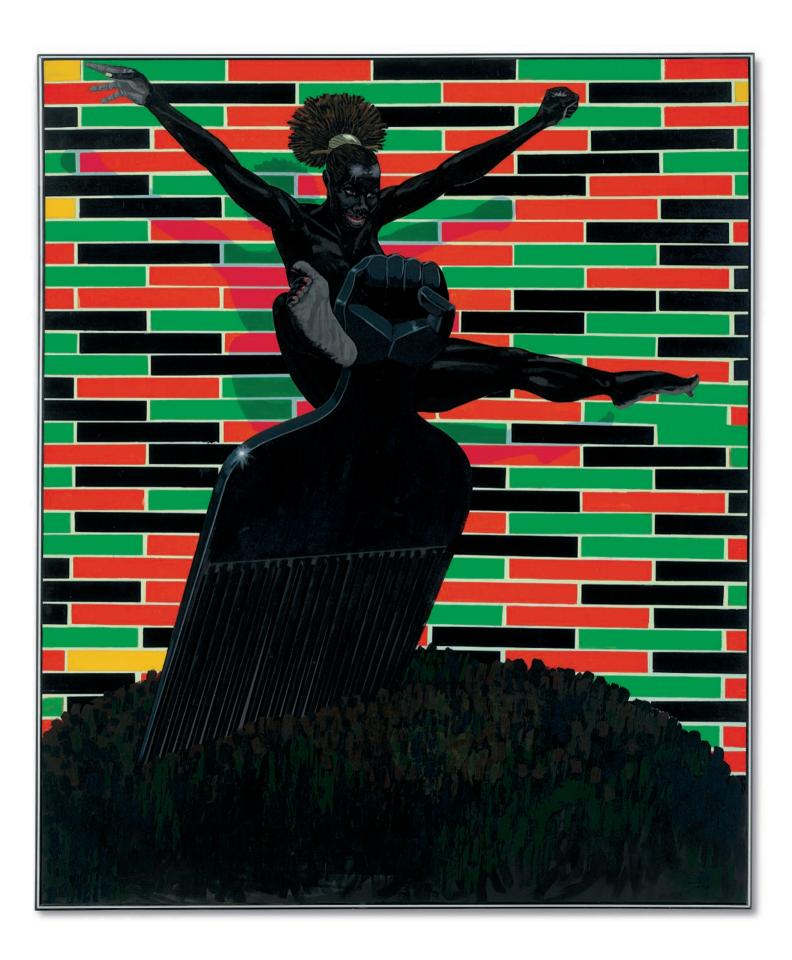
\$650,000-850,000



PROVENANCE:
Jack Shainman Gallery, New York
Acquired from the above by the present owner

Oslo, National Museum of Art, Architecture and Design, *An Appetite for Painting*, September 2014-January 2015, p. 74 (illustrated in color).

Kara Walker, A Work on Progress, 1998. © 2016 Kara Walker.





Romare Bearden, *The Dove*, 1964. Museum of Modern Art, New York. Artwork: © Romare Bearden Foundation / Licensed by VAGA, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

In Kerry James Marshall's Untitled (Pin-up), the image of a nude Black woman is suspended in an exuberant pose and juxtaposed with symbols of the Black Power Movement. The painting's background is composed of bricks painted in the black, green, yellow and red colors that signify the Pan-African flag and used in traditional Kente cloth. A hair pick adorned with the raised fist-a symbol of solidarity and resistance adopted by the Black Panthers and used as a salute in the Black Power movement—is held up by an Afro, a hairstyle also associated with the movement. The raised fist tastefully covers the genitals and breasts of the painting's "pin-up" girl and suggests a sexual act. The woman, the hair and the hair pick are all painted in different tonalities and sheens of black-not the color of black skin, but of black pigment-applied in brushstrokes that heighten visibility or obscure the figure and symbols from differentiation and visibility.

Over the past thirty years, Marshall has been persistent in representing Black visual culture in ways that counter stereotypes.

Marshall describes his "over-arching project [as] representing aspects of Black Culture rarely made visible in contemporary picture making. Secondarily, I am also interested in foregrounding the black figure in popular genres of painting not usually associated with the socio-political frame in which much African American art is seen through" (K. J. Marshall, "Press Release," *Koplin del Rio*, http://www.koplindelrio.com/content/kerry-james-marshall [Accessed April, 3, 2016]).

Thus, Marshall works to enter Black people, subjects and experiences into the art historical canon and collective visual data bank of images from which they have historically been excluded.

In Untitled (Pin-up), Marshall reconceptualizes the pin-up girl trope by portraying a nude black woman instead of the typical white woman. Speaking of the inspiration for the work, Marshall said, "I bought a Taschen book called The Great American Pin-Up and it's full of these titillating images of girls with their skirts flying up but not one single Black or Asian figure in it. When I started making pin-up images it was a response to the absence in a book like Taschen's, or the early history of Playboy magazines, or Miss America or Miss Universe pageants. All those pageants, at one time, didn't put a black female body in the competition for who is the most beautiful or who is the most desirable" (K. J. Marshall quoted in "Kerry James Marshall, interview: Putting black artists into the textbooks," The Independent, Oct. 17, 2014, http://www.independent.co.uk/news/people/ kerry-james-marshall-interview-putting-blackartists-into-the-textbooks-9801055.html [Accessed April 3, 2014]).

Pin-up relates to Marshall's larger artistic production, specifically to paintings that reimagine canonical images from art history and popular culture. This task is epitomized by Marshall's ongoing video project since 2003-Gleaning: An Image Reclamation Project is an ongoing undertaking, begun in 2003, an evergrowing catalogue of images collected from the world of Black faces and bodies. The painting also relates to a series of Black Paintings the artist has made since the turn of the millennium that depict scenes important to the Black Power movement in different shades and tonalities of black. Upon first glance these paintings register as all-black monochromes, but as one acclimates to the light over time, the paintings reveal themselves as complex and detailed scenes only visible with slow, patient looking.

When I started making pinup images it was a response to the absence in a book like Taschen's, or the early history of Playboy magazines, or Miss America or Miss Universe pageants. All those pageants, at one time, didn't put a black female body in the competition for who is the most beautiful or who is the most desirable.

Kerry James Marshall

In works such as Pin-up and the Black Paintings, Marshall examines the multiple meanings of darkness and blackness as a color and a race, as a medium and a subject matter, what the curator and art historian Kobena Mercer has called "rhetorical blackness." Black paint represents black skin, things kept from being visible or in the dark, and histories that have been hidden, repressed or erased. Like Ralph Ellison's Invisible Man, Marshall's figures are present but unseeable as seeing and making pictures are conditioned by the colonialism and Eurocentrism in the history of art and the valuation of dark skin. In the case of Pin-up, Marshall directs his commentary towards American culture's inability to see black women, literally and figuratively, as objects of desire.

"In the field of representation there's the privileged image and the marginalized image. And the privileged image takes up a lot of space in our imagination and a lot of space in our desire. And it's often the female figure, marketing uses that male desire for female contact. ... I was trying to figure out a way to introduce into the conversation an idealized form of the black female body but one that didn't conform to all the stereotypical characteristics of the white female body. So in all the pinups I did, there's always a bit of refusal there where the body doesn't completely surrender to the paradigm of the genre. There's always a bit of pullback in them" (K. J. Marshall quoted in "Kerry James Marshall on Look See at David Zwirner," Phaidon, October 2014, http://www.phaidon. com/agenda/art/articles/2014/october/14/ kerry-james-marshall-on-look-see-at-davidzwirner/ [Accessed April 3, 2014]).





Renee Cox. The Liberation of Aunt Jemima and Uncle Ben. 1998. Artwork: © Renee Cox. Photo: Courtesy of Renee Cox

Mickalene Thomas, Din, une très belle négresse #2, 2012. © 2016

As the art critic Nav Haq neatly summed up, "Marshall's implication with these works and others is that we need many more images in our collective image bank that overtly require us to consider racial difference. Marshall's understanding of society's image bank casts it as a sort of empire—something that yields great currency and great powers of discrimination, and serves to impose and normalize ideals. The flow of "traffic" occurs in one direction only, meaning that individuals have relatively little control over, or ownership of, what they see. His ambition is to demonstrate that we can make images our own: reclaim and adapt

them, and create new ones that represent the individual realities we actually exist in" (N. Haq, "The Lack in the Image Bank: Kerry James Marshall's Reclamation of Pictures," *Mousse Magazine*, Summer 2013, n.p.). Marshall himself summed up his goals for paintings like *Pin-up* in an interview: "However problematic people might think the idea of the pinups are, you still can't allow the field to be dominated by a single type of image and not have a counter-image that represents something else. That's unacceptable" (K.J. Marshall to C. Walsh, "The Art of the Possible," *News.Harvard.edu*, October 31, 2012).



Black Panthers Protest, New York City Courthouse, 1969. Photo: David Fenton / Getty Images



GLENN LIGON (B. 1960) Malcolm X (version 1) #1

signed, titled and dated 'Glenn Ligon 2000 Malcolm X (version 1) #1' (on the reverse) vinyl-based paint, silkscreen ink and gesso on canvas 96 x 72 in. (243.8 x 182.9 cm.) Painted in 2000.

\$800,000-1,200,000

PROVENANCE:

D'Amelio Terras, New York Acquired from the above by the present owner

Minneapolis, Walker Art Center, Coloring: New Work by Glenn Ligon, October 2000-March 2001, p. 7, 8 and 36, no. 13 (illustrated in color). New York, D'Amelio Terras, Glenn Ligon: Colored, May-June 2001.

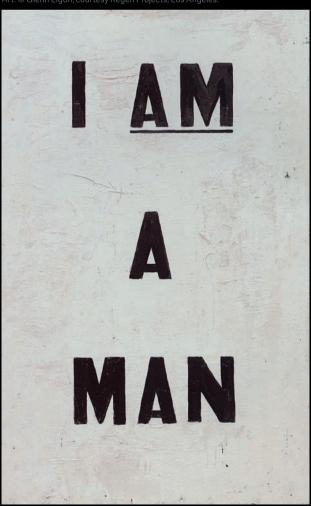
New York, Whitney Museum; Los Angeles County
Museum of Art and Modern Art Museum of Fort
Worth, *Glenn Ligon: AMERICA*, March 2011-May 2012
pp. 196 and 275, pl. 56 (illustrated in color).



Malcolm X



Glenn Ligon, We're Black and Strong (I), 1996. San Francisco Museum of Modern Art. © Glenn Ligon, courtesy Regen Projects, Los Angeles.



Glenn Ligon, *Untitled (I Am a Man)*, 1988. National Gallery of Art, Washington, D.C. @ Glenn Ligon, courtesy Regen Projects, Los Angeles

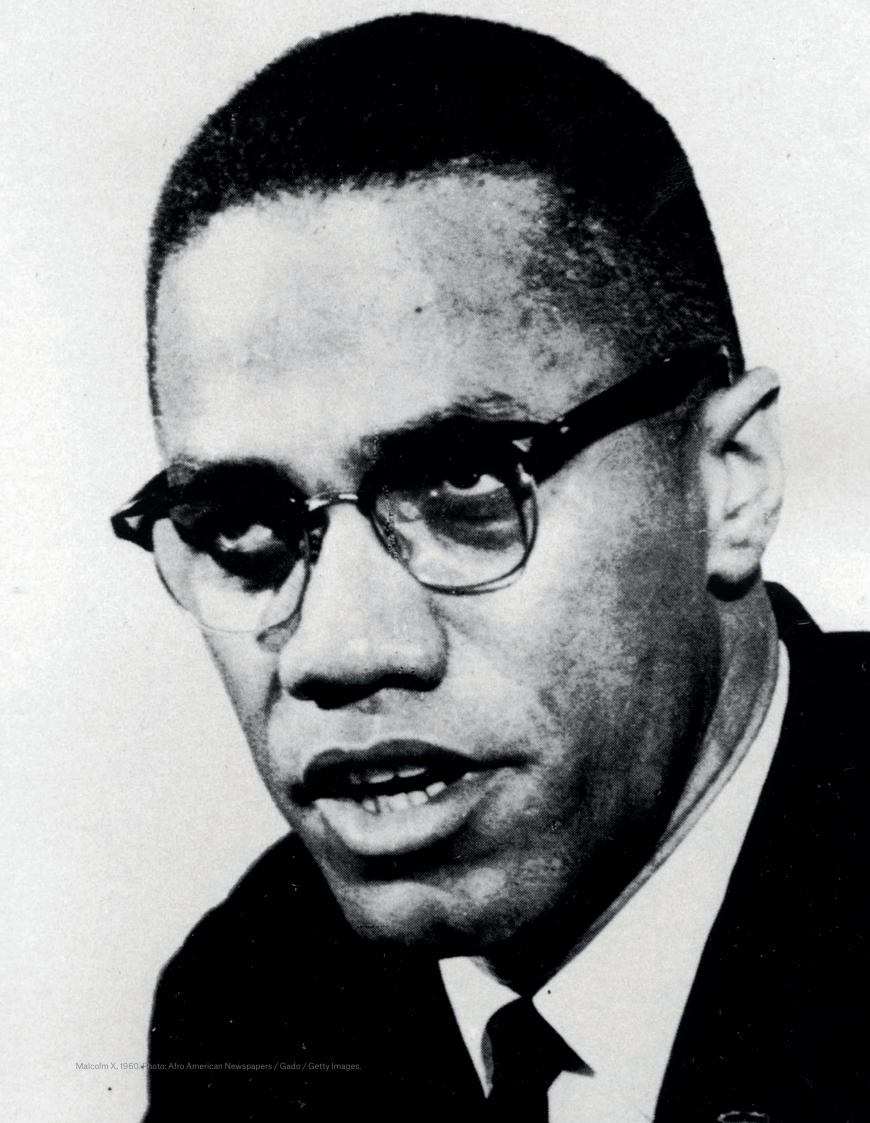
I was interested in expanding the range of material that I was using for my paintings to include more image-based source material. Black-themed coloring books from the seventies fascinated me because they were so clearly linked with the project of black liberation. Any depiction of a black person, from Malcolm X to a boy swinging on a tire, was a little revolution because it meant that our histories, stories, images and heroes mattered.

Glenn Ligon

The famous face of Malcolm X framed behind rimmed glasses is recognized through its contours but not coloring in Glenn Ligon's painting from 2000. Rather, the controversial leader who advocated militancy in pursuit of equality for African Americans during the Civil Rights era, is presented as a clown in white face painted with blue eyeshadow, fuchsia lips and dots of red on his cheeks. Glenn Ligon's painting was produced through a set of strategies the artist has employed since the late 1980s that have established him as one of the most important of his generation: Ligon appropriates passages from a text, or in this case an image from a coloring book, and pushes the legibility of that image or text to a level of abstraction that dissolves its ability to be comprehended. *Malcolm X* addresses and integrates important themes in Ligon's practice, chief among them appropriation, painterliness and the politics of identity, specifically the Black experience in America. In this painting, Ligon also considers how our relationship to history and its important figures changes over time.

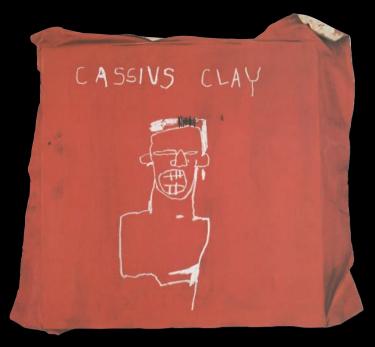
For this painting, Ligon worked with a set of images he found in Afrocentric coloring books from the 1970s in the Archie Givens Sr. Collection of African American Literature at the University of Minnesota in Minneapolis while in residence at the Walker Art Center in 2000. Made in the immediate period after the Civil Rights movement, coloring books such as these were used to celebrate the accomplishments of the movement's leaders, Black heroes throughout American history, including Harriet Tubman and George Washington Carver, as well as Black celebrities like Isaac Hayes, to bolster a sense of pride in the school children they were given too. Speaking of his source materials, Ligon has said, "I was interested in expanding the range of material that I was using for my paintings to include more image-based source material. Black-themed coloring books from the seventies fascinated me because they were so clearly linked with the project of Black liberation. Any depiction of a Black person, from Malcolm X to a boy swinging on a tire, was a little revolution because it meant that our histories, stories, images and heroes mattered. But our relationship to all that material is quite different now and I wanted to think about that historical distance and issues of engagement and indifference. I decided to give the coloring book images to kids from three to nine years old, from all backgrounds, to color on them, then I made paintings based on their drawings. In essence, I commissioned my own source material" (G. Ligon to L. Firstenberg, "Neo-Archival and Textual Modes of Production: An Interview with Glenn Ligon," Art Journal, Spring 2001, p. 47).

Ligon found out that these heroes of the past weren't sacred idols when he gave pages from the books to schoolchildren in the Twin Cities area to color-in. Unconcerned with who they were coloring, the children responded to the task by exercising their creative license, producing results such as the one Ligon duplicated in *Malcolm X*. Speaking of the coloring sheets made by the schoolchildren, Ligon





David Hammons, How Ya Like Me Now?, 1998. Artwork: © 2016 David Hammons. Photo: Willin Ford. Courtesy of California State University, Los Angeles, John F. Kennedy Memorial Library, Special Collections, Compton Communicative Arts Academy Collection.



Jean-Michel Basquiat, Cassius, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS. New York 2016.



Andy Warhol, *Pink Race Riot (Red Race Riot)*, 1963. Museum Ludwig, Cologne. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

said, "The drawings have an innocent, unproblematic relationship to questions of race, identity, etc., because the images they are coloring on don't mean anything to the kids...Everything that comes to mind when I see an image of Malcolm X—his speeches on 125th Street, his red hair, the trip to Mecca, how handsome he was—got mixed in my head with the way the kids colored in the image" (G. Ligon, "A Conversation with Glenn Ligon," Minneapolis, 2001, p.31). Continuing in his statement for the exhibition, he wrote, "Kids' relationship to culture, language, and identity isn't yet fixed. They haven't yet ingested all the rules and prohibitions adults have, so there is no one way that things have to be in their drawings" (G. Ligon, "Artist Statement," Minneapolis, 2000, n.p.).

In a twist on the multi-colored silkscreens Andy Warhol made of celebrity icons Marilyn Monroe, Jackie Kennedy and others, Ligon silkscreens the coloring book's image onto a canvas and used the children's interpretations as his guide for coloring his painted versions. The results were first exhibited at the Walker Art Center in Ligon's 2000 exhibition, Coloring, a title that registers in double entendre to refer to the act of coloring in the coloring books and also a commentary on race and how one's perceptions of another are altered by color. As art historian and critic Richard Meyer described, "Transferred by Ligon from crayon to paint, from coloring book to canvas, and from child to adult, [the paintings] necessarily take on new associations and effects...Rather than enacting a drag parody of Black Nationalism, the painting partakes in the pleasures and unpredictable inversions of color(ing) so as to activate the image of Malcolm X in a later historical moment" (R. Meyer, "Light It Up, or How Glenn Ligon Got Over," Artforum, May 2006, p. 244-246).

Integrating painting with a commercially-produced coloring book, Ligon mixes high and low to revisit notions of celebrity and ideas of history as it shifts over time. As Wayne Koestenbaum deftly points out in the catalog essay accompanying the *Coloring* exhibition, "Iconicity is a form of makeover, a color scheme laid over a neutral surface" (W. Koestenbaum, "Color Me Glenn," *Colorings*, Minneapolis, 2001, p.9). In other words, Ligon's painting of Malcolm X diffuses the iconic aura around his figure, positioning him as a structure to be "colored" in according to the needs of the moment. Ligon concurred, stating, "Each generation makes the Malcolm X they need" (G. Ligon quoted in *AfroModern: Journeys Through the Black Atlantic*, Liverpool, 2010, p.78).



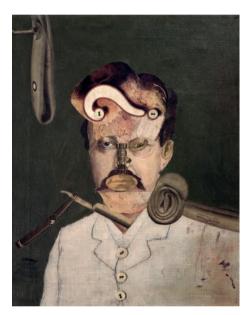




35A URS FISCHER (B. 1973) *Glazed*

signed, titled and dated 'Urs Fischer 2012 'GLAZED'" (on the reverse) aluminum panel, aluminum honeycomb, two-component epoxy adhesive, two-component epoxy primer, acrylic primer, gesso, acrylic ink, spray enamel, acrylic silkscreen medium and acrylic paint 96×72 in. (243.9 x 182.9 cm.) Executed in 2012.

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



George Grosz, Remember Uncle August, the Unhappy Inventor, 1919. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Estate of George Grosz / Licensed by VAGA, New York. Photo: Musée National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.

PROVENANCE:

Galerie Eva Presenhuber, Zürich Acquired from the above by the present owner

EXHIBITED

Zürich, Galerie Eva Presenhuber, *Painting Now*, June-July 2012.





René Magritte, La Bonne Foi, 1964-1965. © 2016 C. Herscovici, London / Artists Rights Society (ARS). New York.

From Urs Fischer's series of "Problem Paintings," Glazed (2012) is a typically arresting work by one of contemporary art's most protean and provocative figures. At once grotesque and humorous, destructive and creative, crude and sensitive, this is a gigantic portrait gone wrong: culled from a composite of three 1950s publicity stills, film stars' polished headshots are disrupted and fractured by the intrusion of a vast cigarette butt. The actors are obscured, made anonymous. The cigarette butt, with its long appendage of untapped ash, sets off a wealth of associations. Like many other images from this series, it is an implicitly gendered object, carrying a wry and primal symbolism that can be traced across Fischer's oeuvre: the men are obscured by cigarettes, nails, screws, or bananas, while the women are more often defaced by eggs or bisected fruit. Fischer, who trained as a photographer, has an eye for the intrinsic power of images. Today, however, he considers himself a sculptor: the cigarette's detumescence and destruction of the portrait may also signify his attitude towards the monumental flatness of this aluminum silkscreen panel; the slick, illusory glamour of the mid-century silver screen is extinguished by the incursion of a real object's blunt actuality. Both playful and dramatic, this jarring, large-scale juxtaposition exemplifies the unique spirit of Fischer's work, succinctly capturing his gleeful fascination with the realms of disorder, disintegration and decay in the material world.

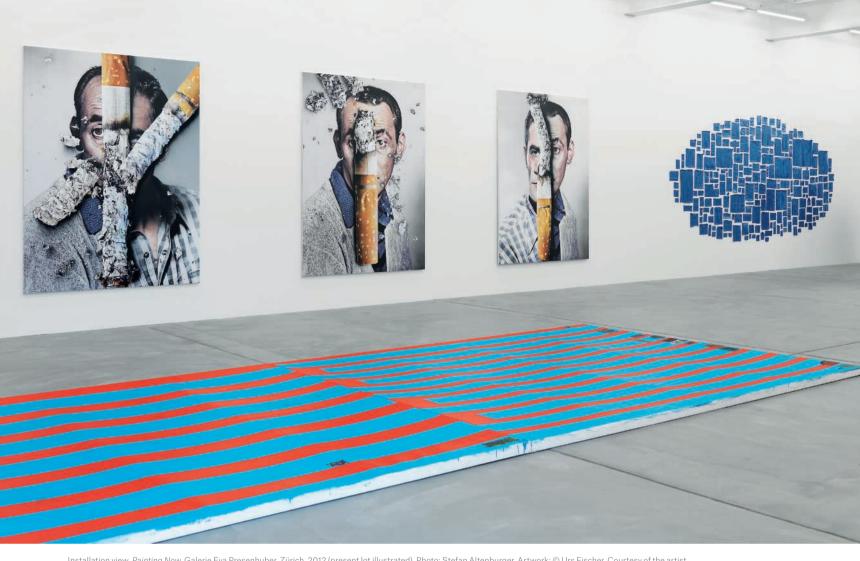
Cigarettes, lamps, candles, lighters, tables, chairs, fruit, vegetables: in his wide-ranging practice, Fischer employs a diverse but often recognisably quotidian vocabulary. Through a careful play of associations and scales, oscillating between macro and micro to eye-opening effect, he destabilises and recalibrates our conceptions of our physical surroundings. As he has said, "I just use stuff that's around me. And those objects, those domestic images, as you call them, are made in human scale, so they can also be related to humans. They're made by

humans and for humans. They speak about us. And they are things you are bound to deal with" (U. Fischer, quoted in M. Gioni, "This is my Grandmother, She Makes Really Genius Cakes: An Interview with Urs Fischer," in *Urs Fischer: Shovel in a Hole*, exh. cat., New Museum, New York, 2010, p. 63). In *Glazed*, the cigarette is enshrined not as a modish fixture of Golden Age stardom but as a colossal and obstructive piece of burnt-out detritus, displacing the work's ostensible subject. Much as in *Sodbrennen* (Heartburn) (2000-2004), which saw Fischer fill a mirrored box with accumulated cigarette butts, coffee and orange juice, the refuse of the studio is transmuted into the art object, defamiliarising both at once. Fischer is uninterested in cleanliness or polish, instead opening up new ideas in the cracks: whole new zones of meaning reside in that which is unfinished, throwaway and unexplored, and are exposed by his keen sense for the interfaces between real and symbolic objecthood.

Fischer is particularly preoccupied with the passage of time as registered by objects. "Wax that melts in itself creates a more beautiful perfection than you can create," he says. "There is a perfection in the movement. The way food decomposes is predictable. It's a predictable process: it always rots in the same way. You're actually in control when you let nature do its thing" (U. Fischer, quoted in ibid, p. 61). As Fischer's candles melt, some even replicating the artist in lifesize form, and his vegetables act as the rotting foundation for a wall or are screwed together in absurd coitus, we are reminded of the vanitas still life tradition made real. Rather than expressing a memento mori message by preserving fruit and flowers in paint, Fischer confronts us with the physical facts of entropy and decomposition. Far from morbid, however, his tone is of irreverence, even enthusiasm, in the face of the ravages of time. "Life is one long decay, no? There's a lot of beauty in it. Like the patina in an old city" (U. Fischer, quoted in D. Solway, "Studio Visit: Urs Fischer," W Magazine, April 2012).



Irving Penn, Cigarette No. 17, 1972. © The Irving Penn Foundation.



Installation view, Painting Now, Galerie Eva Presenhuber, Zürich, 2012 (present lot illustrated). Photo: Stefan Altenburger. Artwork: @ Urs Fischer. Courtesy of the artist.

In Glazed we are presented with a relic of time having already passed; through its immense, unfamiliar scale, the cigarette butt faces us with a peculiar magnificence, sublime in its power. Somehow the cigarette has become more human than the portrait, which is all but forgotten. For all the visual shock of the spectacle he has created, Fischer's "Problem Painting" is triumphant in its carnivalesque irresolution. Like the Surrealists' chancebased "exquisite corpse," whereby different elements assembled blind to one another could reveal new and previously inconceivable composite realities, the nonsequitur hits us with a revitalising comic jolt. Chaotic, disconcerting and exciting, the work is a celebration of the spirit we conjure forth from the objects around us. "I'm interested in finding different ways of being an author. And I am not talking about delegating part of the production or working with other people. It is more about letting materials and images take on their own life. The work has its own reality, and you are in service of it" (U. Fischer, quoted in M. Gioni, "This is my Grandmother, She Makes Really Genius Cakes: An Interview with Urs Fischer," in Urs Fischer: Shovel in a Hole, exh. cat., New Museum, New York, 2010, p. 61).

I believe images are emotionally charged. Each image has a different kind of charge. You make use of the emotional quality of the image rather than what the image is.

Urs Fisher



Richard Prince, Untitled (cowboy), 1989. Metropolitan Museum of Art, New York. © Richard Prince.

MARCEL DUCHAMP (1887-1968) L.H.O.O.Q.

signed, titled and numbered 'Marcel Duchamp 15/35 L.H.O.O.Q.' (lower edge) graphite and gouache over offset lithograph in colors on paper sheet size: 11 % x 9 % in. (30.3 x 23 cm.)

mount size: 12 % x 10 in. (32.5 x 25.2 cm.)

Executed in Neuilly in 1964. This work is number fifteen from an edition of thirty-five plus three unnumbered examples reserved for the artist. This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp and is accompanied by a certificate from the Association.

\$400,000-600,000



Gimnel Fils London New Art Centre, London Ronny Van de Velde, Antwerp Private collection, Switzerland

Acquired at the above sale by the present owner

EXHIBITED:

Duchamp, April-July 1991, no. 47.

Ontario and San Francisco, Legion of Honor, Dreaming with Open Eyes: The Vera, Silvia and Arturo Schwarz Collection of Dada and Surrealist Art from the Israel Museum, December 2000-September 2002, pp. 91 and 151, cat. no. 193 (another example exhibited and illustrated in color).

Jerusalem, Israel Museum, The Beauty of Sanctity: n. p (another example exhibited and illustrated in color).

pp. 226-227 and 276 (another example exhibited and

Tel Aviv Art Museum, "Original" Reproductions by Marcel Duchamp, April 2010 (another example exhibited).

June-August 2014, pp. 48-49 (another example exhibited and illustrated in color).

March-August 2016 (another example exhibited).



Anon. sale; Sotheby's, London, 7 December 1999,

Antwerp, Galerie Ronny Van de Velde, Marcel

Jerusalem, Israel Museum; Toronto, Art Gallery of

Masterworks from Every Age, March-November 2005,

Jerusalem, Israel Museum, Surrealism and Beyond in the Israel Museum, February-August 2007, illustrated in color).

New York, Gagosian Gallery, Marcel Duchamp,

Pasadena, Norton Simon Museum, Duchamp to Pop,

LITERATURE:

P. de Massot, Marcel Duchamp—Propos et Souvenirs, Milan, 1965.

A. Schwarz, The Complete Works of Marcel Duchamp, New York, 1970, pp. 476-477, no. 261.

F. Naumann, Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction, New York, 1999, pp. 248-249, no. 8.75 (illustrated in color).

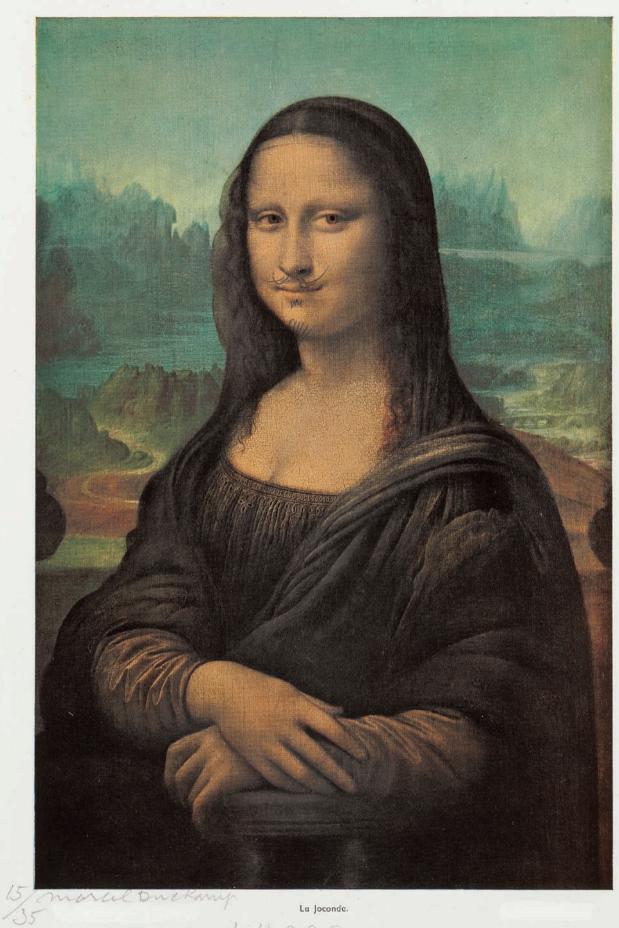
A. Schwarz, The Complete Works of Marcel Duchamp, New York, 2000, pp. 670-671, no. 369f.

Y. Zalmona, ed., The Israel Museum at 40: Masterworks of Beauty and Sanctity, Jerusalem, 2005, pp. 51-52 (another example illustrated in color).

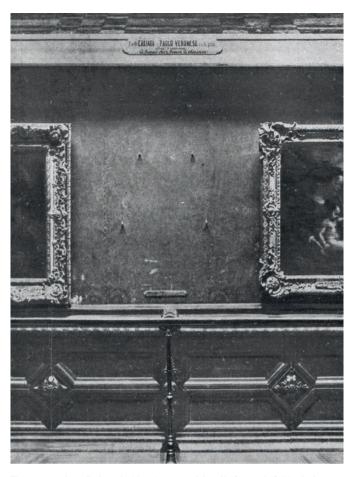
F. Naumann, The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp, New York, 2012, pp. 89 and 511, fig. 8.11 (another example illustrated in color).



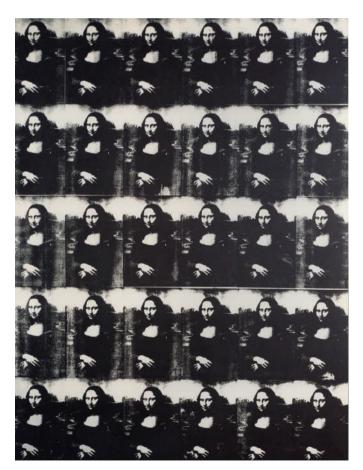
Man Ray, Marcel Duchamp as Rrose Sélavy, circa 1920-1921. Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Philadelphia Museum of Art. Art Resource, New York.



L. H. O. O. Q.



The space on the wall where the *Mona Lisa* was exhibited before its theft, Musée du Louvre, Paris, 1911. Photo: Mary Evans Picture Library.



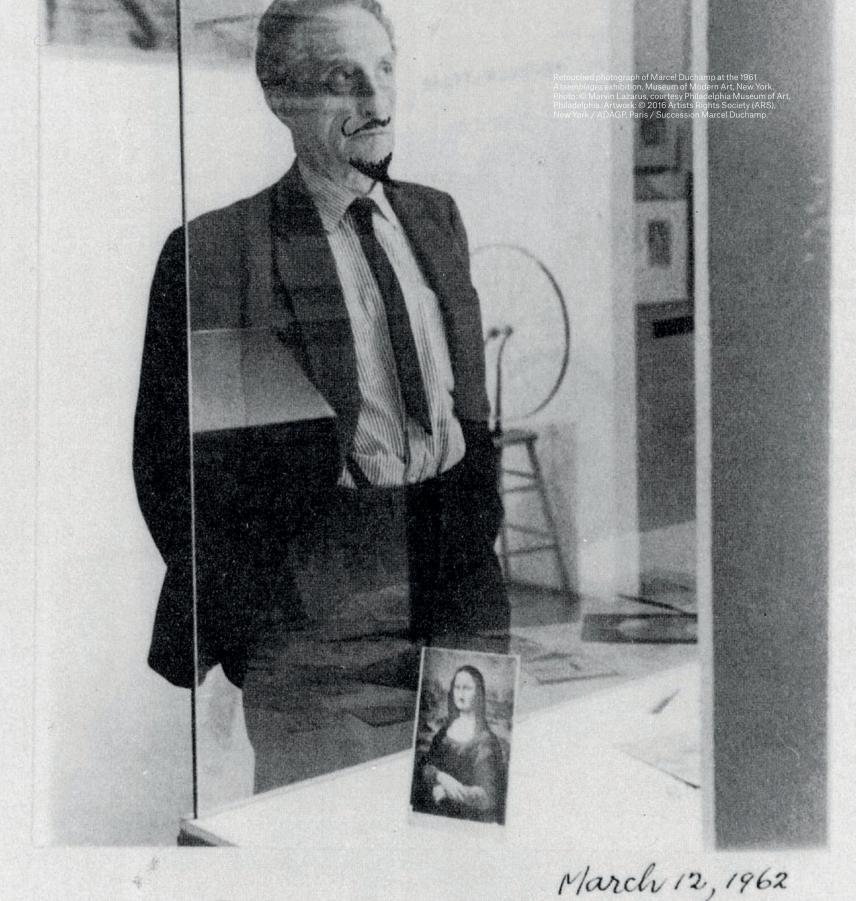
Andy Warhol, *Thirty Are Better Than One*, 1963. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Philippe Halsman, Dalí as a Mona Lisa, 1954. © 2016 Halsman Archive. All rights reserved.

An iconic remix of the world's most recognizable painting, Marcel Duchamp's L.H.O.O.Q. serves as the definitive act of Dadaist defiance. Pencilling a mustache and goatee over a reproduction of Leonardo da Vinci's revered masterpiece, the Mona Lisa, Duchamp's desecration of the Renaissance work is considered the ultimate gesture of iconoclasm—symbolically and effectively terminating the modern era's attachment to the conservative aesthetic of the past. Originally executed in 1919, on the four hundredth anniversary of Leonardo's death during a moment of particular pride among the French bourgeois for the painting that had only recently returned to the Louvre after a highly publicized heist, the shocking and subversive impact of Duchamp's humorously altered readymade is made even greater through the phonetic pun nestled within its title. When read aloud in French, L.H.O.O.Q. mimics the phrase "Elle a chaud au cul," which translates as "She has a hot ass," or as Duchamp himself more delicately stated: "There is a fire down below" (M. Duchamp, Interview with Hubert Crehan for WBAJ-FM Radio, New York, published in Evidence, no. 3, Toronto, Fall 1961, pp. 36-38). One of the most recognizable and meaningful works to come out of the influential artist's career, Duchamp returned to the Mona Lisa as the subject for seven distinct iterations of L.H.O.O.Q. throughout his life.

Although officially "retired" and fully devoted to chess by the 1960s, Duchamp's importance was widely acknowledged by artists, collectors and historians. For the posterity of his work, Duchamp had on several occasions granted permission to reproduce several works form the 1910s—including *The Fountain, Hat Rack* and *In Advance of a Broken Arm.* Indeed, in 1964, Duchamp's close friend and scholar, Arturo Schwarz, arranged to publish a brief, yet poetic, essay on the artist by the French writer Pierre de Massot entitled *Marcel Duchamp, propos et souvenirs*. Planning to publish only thirty-five copies, Schwarz requested that Duchamp provide a piece that could be produced in a small edition that would accompany the text. Deciding to re-present the already famous, *L.H.O.O.Q.*, Duchamp purchased 38 color reproductions of the painting (allowing three examples outside the edition: one for Schwarz, one for Massot and one for himself). Belonging to this particular series, the present work exhibits the characteristic use of thinly applied white gouache used to conceal the name of the original author and the



Dear Prose, Here's one on you, oui?
Regisds,
Tuan Ennui



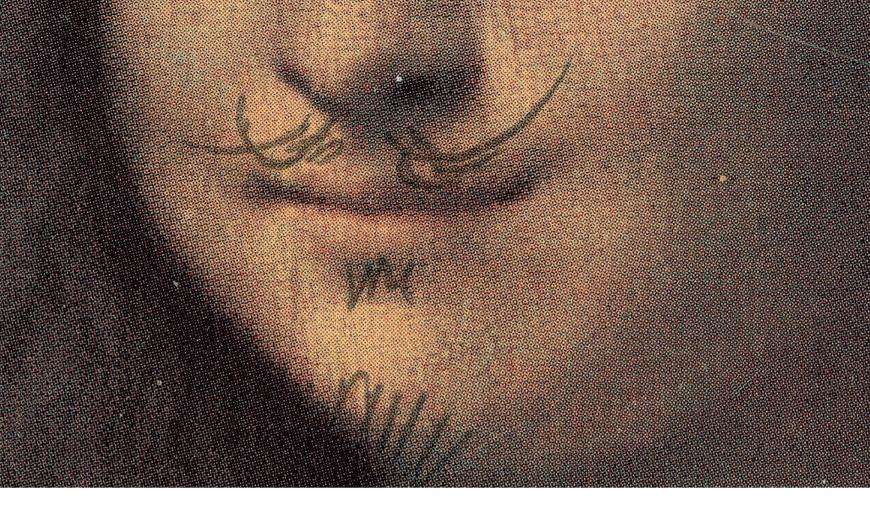


Robert Rauschenberg, *Erased de Kooning Drawing*, 1953. San Francisco Museum of Modern Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York.

institution where the original picture resides. Hoping to avoid any confusion with the work from which it was appropriated, Duchamp's act of negating the actual identity of the immediately recognizable painting was a means to declare *L.H.O.O.Q.* as an independent work of art in its own right.

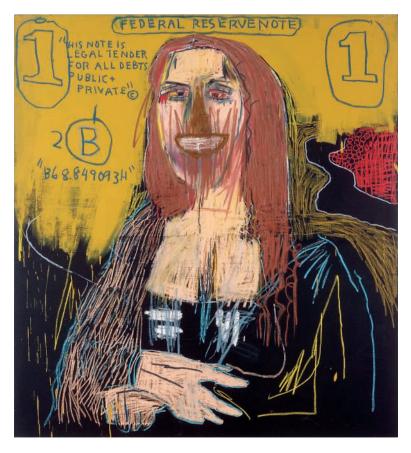
The subject for much artistic commentary, the *Mona Lisa* was particularly appealing to the Dadaists and Surrealists. However, the earliest known appropriation appeared in 1887 when an illustrator known as Sapeck (Eugène Battaille) depicted the famous lady smoking a pipe. In 1914, Kasimir Malevich produced a scathing commentary on the cult status that the painting had achieved. His collage Composition with Mona Lisa placed the masterpiece tucked away in the corner of the composition with a large red X over her face as a comment on what Malevich saw as the false artistic consciousness that the painting evoked. But, of course, one of the most famous examples was the one produced by Marcel Duchamp, whose original L.H.O.O.Q was executed in 1919. In 1954 Salvador Dalí painted Self Portrait as Mona Lisa and as late as 1960 René Magritte painted La Joconde in which he characteristically did not paint the image known to the world but nonetheless managed to evoke her essence with a pair of curtains draped to mimic her voluptuous figure and, using a recurrent Magritte motif, a ball with a horizontal slit that mimics the painting's enigmatic smile. It was not until 1963, when the Mona Lisa once again left Paris and travelled to the United Sates for a brief tour at the National Gallery of Art, Washington D.C. and the Metropolitan Museum of Art, New York, that she became the major subject of artistic appropriation. With the onset of what has been called the first "blockbuster" exhibition, Mona Lisa made the giant leap from artwork to icon of mass consumption. Sparking the eye of celebrity-obsessed Pop master, Andy Warhol, the Mona Lisa fell victim to his serial reproductions of fame, disaster and consumer culture.

Indeed, as with Warhol's reinventions of the then highly commercialized painting, the time was particularly right in 1919 for Duchamp's creation of *L.H.O.O.Q.* as the cult of "Jocondisme" was practically a secular religion among the French bourgeois as well as an important part of their self-image as patrons of the arts. In addition to being the most famous work of Western art, it had also been the subject of an astonishing theft in August 1911. Having been hung in the Louvre



since 1804, the heist became a notorious scandal in the French press during the two years that it was missing. Adding to this pride, 1919 marked the four hundredth anniversary of Leonardo da Vinci's death, sparking a new wave of contemporaneous critical discourse on the artist's life and art. During a time of unprecedentedly high reverence for a single work of art, Duchamp's humorous attack on the Mona Lisa came as a major stroke of epater le bourgeois. While the shock of the readymade had largely subsided by 1964, it is no less significant that Duchamp reintroduced this particular image on the coattails of the American exhibition that catapulted the Mona Lisa beyond the realm of high art into that of everyday consumption through mass reproduction. As Kynaston McShine has noted, "Duchamp used a color reproduction of one of the icons of painting—Leonardo's Mona Lisa, in the Louvre—to allow us a certain irreverence toward a museum-sanctioned artwork: applying a mustache and beard to the Mona Lisa's face, and titling the work L.H.O.O.Q. (in French, a lubricious pun), he not only plays with gender issues but reminds us that a reproduction is a reproduction. Embellishing the best-known painting in the world, but doing so harmlessly Duchamp desanctifies the object, allowing us a proximity to it that we would not otherwise have even in the Louvre, standing before the painting itself" (K. McShine, "Introduction," in exh. cat., The Museum as Muse, The Museum of Modern Art, New York, 1999, pp. 14-15).

Discussed extensively in the literature on Duchamp, many have interpreted the mustached *Joconde* as a direct parallel to the artist's female alter ego, Rrose Sélavy, and his ongoing play with the notions of gender identity. "The curious thing about that mustache and goatee is that when you look at the *Mona Lisa* it becomes a man. It is not a woman disguised as a man; it is a real man, and that was my discovery, without realizing it at the time," described Duchamp (M. Duchamp, quoted in C. Tomkins, *Duchamp, A Biography*, New York, 1996, p. 222). Indeed, as with *L.H.O.O.Q.*, Rrose Sélavy, pronounced "Eros, c'est la vie" exhibits exquisite wordplay at the artist's behest. Executed during the moment when Dada shifted from the more playful word poems created in Switzerland, to Paris, and during a time when Duchamp and Francis Picabia first began to turn their attention to New York, *L.H.O.O.Q.* comprises the best of iconoclast Dadaism and the readymade.



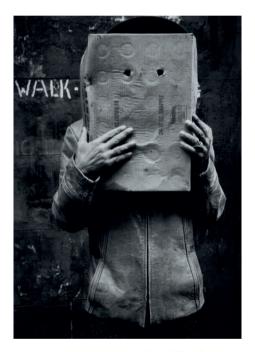
Jean-Michel Basquiat, Mona Lisa, 1983. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016. Photo: Banque d'Images, ADAGP / Art Resource, New York.

A GENERATION OF PICTURES

DAVID HAMMONS (B. 1943) Close Your Eyes and See Black

signed and dated 'David Hammons 69' (lower right) ink, graphite and body print on paperboard 39 ½ x 27 % in. (100.3 x 70.1 cm.) Executed in 1969.

\$350,000-450,000



David Hammons, New York, 1999. Photo: © Chris Felver / Bridgeman Images.

PROVENANCE: Private collection, Los Angeles, acquired directly from the artist Jack Tilton Gallery, New York Salon 94, New York Acquired from the above by the present owner

New York, Tilton Gallery, L.A. Object & David Hammons Body Prints, October-November 2006, pp. 375, 376 and 381 (illustrated in color).





Yves Klein, ANT 121, Anthropométrie sans titre, circa 1960. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP. Paris, 2016.

David Hammons's Close Your Eyes and See Black (1969) is a beautiful and haunting example of the artist's seminal "body print" series. To create these works Hammons would coat his body, hair and clothing with a fine layer of grease before pressing himself to the paper; he then dusted the resulting imprint with black pigment powder. The result is a shadowy yet sharply detailed record of his presence. In the present work, the artist's torso, armless, fades to nothingness toward the head. Instead, the impression of Hammons's face—eyes hidden by his hands—is superimposed upon his chest, creating a surreal bodily juxtaposition. As is foregrounded by the title, this apparition questions the power of racial signifiers. By quite literally making a print of himself, Hammons collapses any easy distinction between artist and message, presenting his own physical being for the viewer's assessment: he is both the object of meaning and the creator of the object. Unlike Yves Klein's body prints, which tended toward abstraction and used the anonymous female body as a performative instrument, the exacting image of Hammons's broad nose and lips—like his emphasis upon his hair in other works of the series—insists on an almost forensic specificity, underscored by the hints of measurement in the work's ruled horizontal lines. Created at the height of the 1960s Black Power movement, Hammons's potent broadcast of his body was to place black identity boldly at the center of the picture.

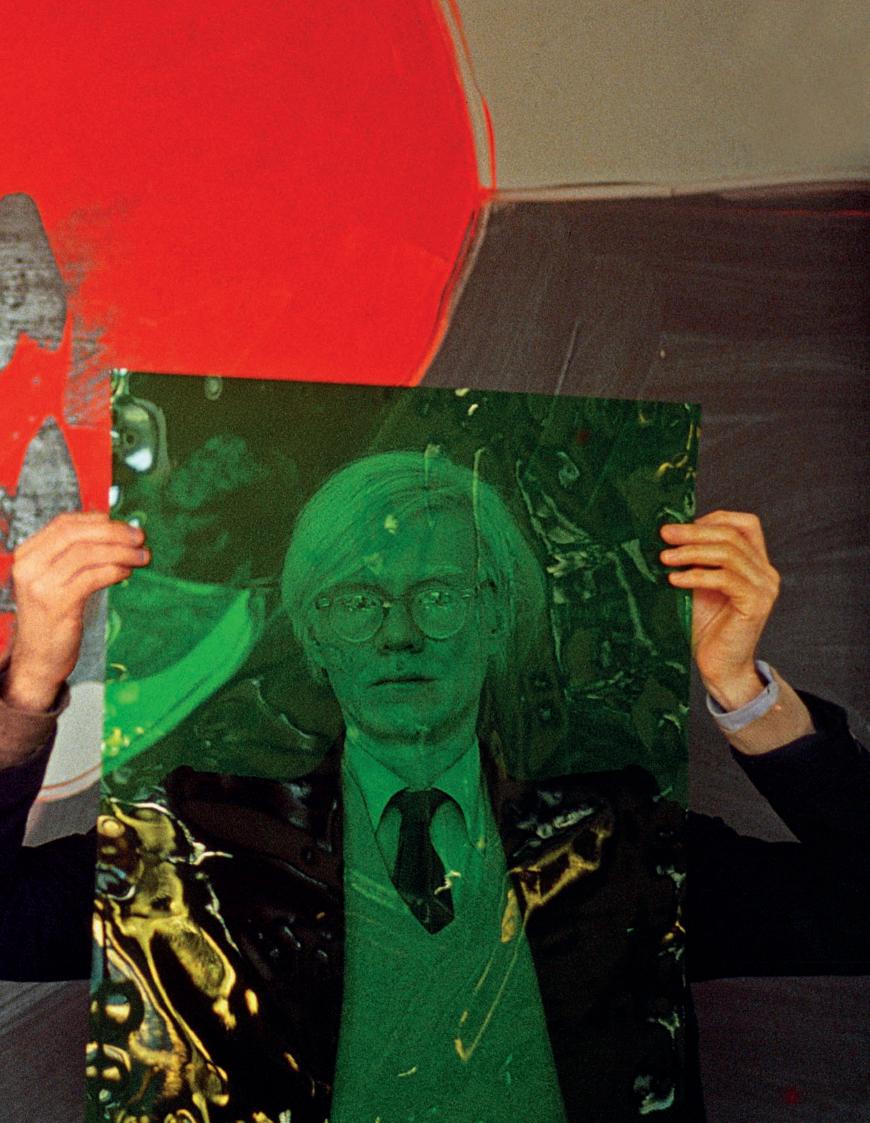
For an artist who made such an icon of his own figure, Hammons himself is an elusive presence. He maintains a notoriously tricky relationship with the mainstream art world, shunning gallery representation and avoiding interviews; in 1986 he claimed "I can't stand art, actually. I've never ever liked art, ever" (D. Hammons, quoted in K. Jones, "The Structure of Myth and the Potency of Magic," 1991, in *EyeMinded: Living and Writing Contemporary Art*, 2011, p. 145). Nonetheless, his delicate and powerful alchemy of objects has made him one of America's most prominent and sought-after artists. While his almost shamanistic use of the ephemeral relics of black existence—chicken bones, basketball hoops, afro hair—links him to Duchamp, Surrealism and the Arte Povera movement, his is a life lived on the margins, and his objects are born of liminal experience. As Gylbert Coker has noted, even the body prints have an understated layer of societal meaning. "Much more subtle in their identifiable element, the prints nonetheless grew from a black object—grease. How many times has your Momma told you to get yourself some grease 'cause your legs are ashy?" (G. Coker, "Human Pegs/Pole Dreams," *Village Voice*, 28 September 1982, p. 79).



David Hammons making body prints, Slauson Avenue Studio, Los Angeles, 1974. Photo: Bruce Talamon © 1974 All Rights Reserved. Artwork: © 2016 David Hammons.

The serious political drive of Hammons's work is offset by a fondness for puns, both visual and verbal. In the present work, the transposing of the face to the chest makes Hammons's nipples look like the eyes of a curious alien creature or statuary idol. The title Close Your Eyes and See Black evokes a number of meanings: it gestures ironically towards Hammons's own see-no-evil action in making the print, our mental images of Blackness, and also to the "Third Eye" which we see through when our eyes are closed. In Afrocentric philosophy a higher concentration of melanin opens up this channel, through which intuition, creativity and spirituality flow uninhibited. As Greg Pitts, an artist who worked in 1970s Los Angeles alongside Hammons, explains: "These 'inform-ations' in the imagine-nation can only be seen through light in the 3rd eye, which again is the gland of 'Blacknuss' or 'Black-inus.' Close your (human) eyes and see Black. Open your Sphereritual-Black-3rd eye, and see The Light. ... Light shows up best in the dark!' (G. Pitts, "Het-Heru," in C. R. Tilton and L. Charlwood (eds.), L. A. Object & David Hammons Body Prints, exh. cat. Tilton Gallery, New York, 2007, p. 72). Hammons's own stance on this front remains playfully quiet. While signs of racial "otherness" have long been used to subjugate Black people, they can also stand as an index of collective identity and strength. In closing his eyes to the rest of the world, does Hammons find an autonomous zone of expression? Or does he draw attention to the inescapable racial gaze, the trapped flatness of his printed pose acting as a metaphor for the price paid upon reducing oneself to an image? Elegant in concept and profound in impact, Close Your Eyes and See Black brilliantly captures the spirit of Hammons's work enigmatic as the Turin Shroud, this is a phantom of entrancing power, an ethereal trace that invites projection as much as reflection. A STATE OF THE STA Present lot illustrated (detail).





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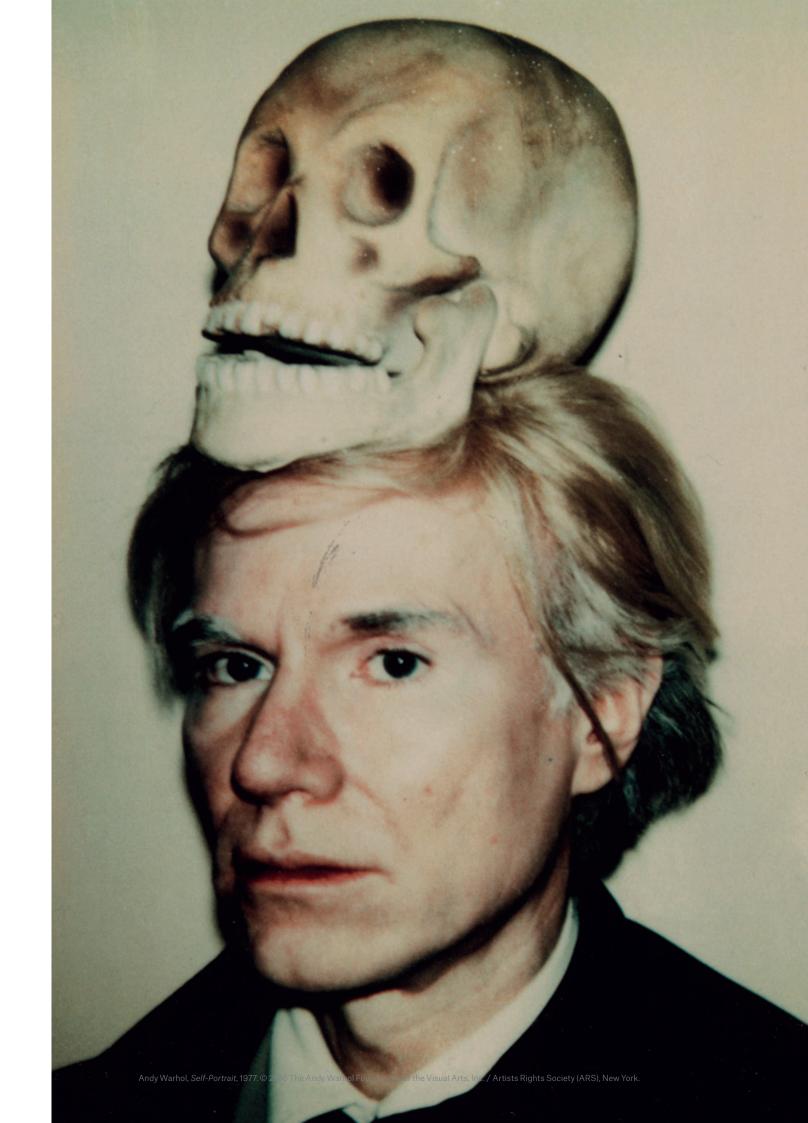
ANDY WARHOL (1928-1987) Skull

signed and dedicated 'to chris Andy Warhol' (on the overlap) synthetic polymer paint and silkscreen ink on canvas 15 x 19 in. (38.1 x 48.2 cm.) Painted in 1976.

\$1,200,000-1,800,000

PROVENANCE:
Christopher Makos, New York, gift of the artist
Acquired from the above by the present owner

New York, Cheim & Read, *Three Catholics*, April-June 1998.









Pieter Claesz, Still Life with a Skull and a Writing Quill, 1628. Metropolitan Museum of Art, New York, Photo: © The Metropolitan Museum of Art / Art Resource, New York.



Gerhard Richter, *Schädel (Skull)*, 1983. Musée Départemental d'Art Contemporain, Rochechouart, France. © Gerhard Richter 2016.



Andy Warhol, Skull, 1976. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? Your gambols? Your songs? Your flashes of merriment, that were wont to set the table on a roar?

William Shakespeare, Hamlet

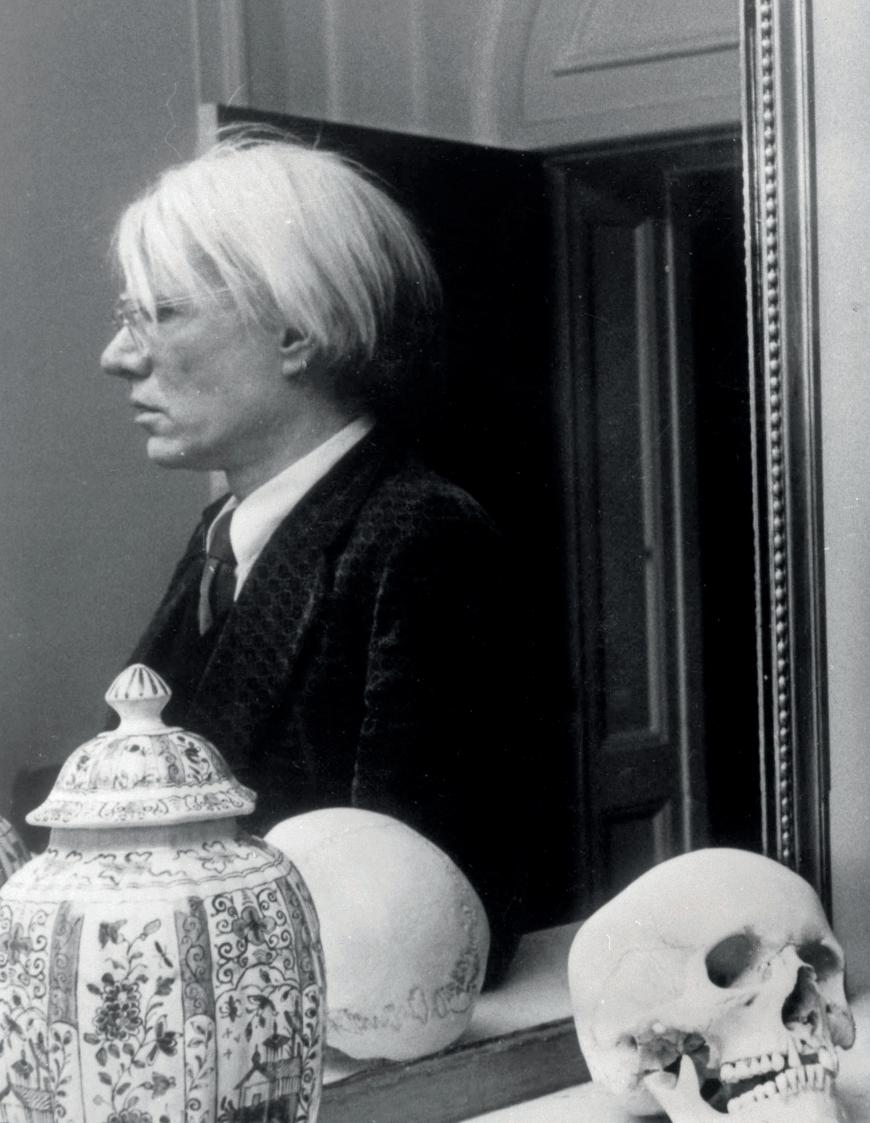
Perhaps more than any other subject, death was *the* topic which fascinated Warhol throughout his adult life and which permeated its way into many of his most famous works. From his portraits of stricken starlets such as Marilyn Monroe and Elizabeth Taylor, to his renditions of suicides and the gruesome aftermath of a car crashes, death was never far from Warhol's mind. One of the starkest examples of this interest was a series of paintings which the artist began in 1976 featuring a human skull. In *Skull*, this haunting object is rendered in vibrant red, as it stares out from a monochromatic surface of black and gray. The contrast between the individuality of the skull's features and the anonymity of its setting makes for an intoxicating combination, and one which demonstrates Warhol's almost unique ability to integrate art history, popular culture, social commentary and his own personal biography into one compelling painting.

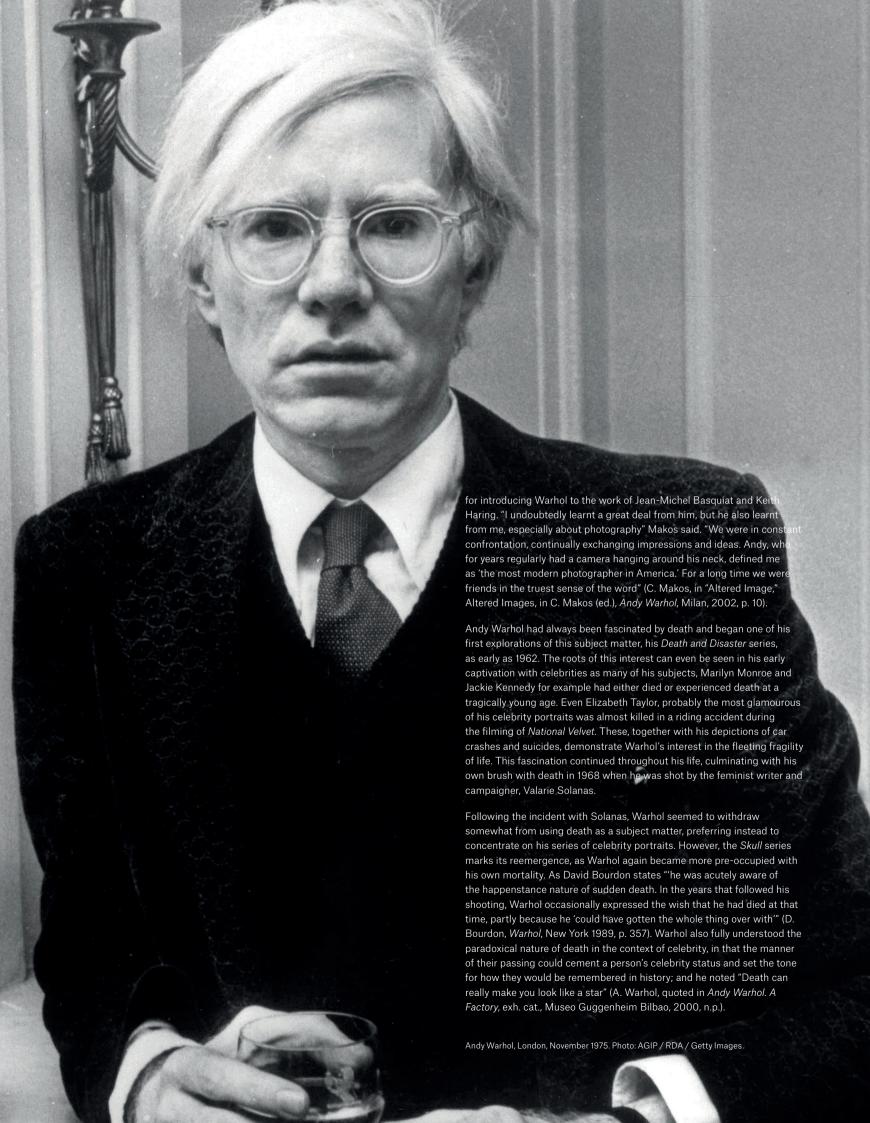
In this particular example from the series, a life-sized rendition of a skull is executed with a shocking splash of red paint. Set against its dark back drop, this jolt of vibrant color makes the image even more striking—its gruesome features rendered in explicit detail. The quality of this particular screen can be seen in the clarity of details such as the contours of the individual teeth and the subtle gradations of the shadows that fall across the temples and the forehead. Against this vibrant backdrop, the dark sockets of the eyes and the ominous, toothy grin become even more melancholy, hollow vessels of the person that once was. That specter of a ghostly human presence can also be seen in the trace lines around the silhouette of the skull as a finger has been dragged across the surface of the painting to accentuate the physical presence of the skull itself.

The source image for this particular painting was a photograph taken by Ronnie Cutrone, Warhol's studio assistant at the time. According to Cutrone, Warhol had spotted the skull in an antiques shop in Paris and in the set of photographs that became the basis for the series, Cutrone had placed it on a trestle table in front of a blank studio wall, on top of a piece of plywood covered in white paper. Under Warhol's direction, he had taken a number of photographs under different light conditions in order to create varying lengths of shadow.

In 1976, *Skull* was acquired directly from Warhol by Christopher Makos, a photographer who became close friends with the artist. Makos was a regular figure on the downtown arts scene and was beginning to develop a reputation as a serious photographer who would chronicle much of Warhol's world during the 1970s and 1980s. The pair first met when Makos photographed Warhol for a book called *White Trash* which captured the emerging downtown punk scene interspersed with images of celebrities like Liza Minnelli, Tennesee Williams, John Lennon and Warhol. Makos said that Warhol noticed him because of his shock of blond hair and the limitless energy he put into everything that he did. Andy was so impressed by Makos' book that he ordered 1000 copies of his *Time Capsules* and asked the photographer to sign each one. Later, Makos would be the one who would be responsible









HIM

I wanted to destroy it myself. I changed my mind a thousand times, every day. Hitler is pure fear; it's an image of terrible pain. It even hurts to pronounce his name. And yet that name has conquered my memory, it lives in my head, even if it remains taboo. Hitler is everywhere, haunting the specter of history; and yet he is unmentionable, irreproducible, wrapped in a blanket of silence

Maurizio Cattelan



MAURIZIO CATTELAN (B. 1960) Him

wax, human hair, suit, polyester resin and pigment 39 % x 17 x 25 in. (101 x 43.1 x 63.5 cm.)

Executed in 2001. This work is the artist's proof from an edition of three plus one artist's proof.

\$10,000,000-15,000,000

PROVENANCE:

Massimo De Carlo, Milan Acquired from the above by the present owner

Stockholm, Färgfabriken, Him, February-April 2001 (another example exhibited)

Rotterdam, Boijmans Van Beuningen Museum, Maurizio Cattelan, February-March 2002 (another example exhibited).

Toronto, Ydessa Hendeles Art Foundation, Same Difference, March 2002-May 2003 (another example exhibited)

Munich, Haus der Kunst, Partners, November 2003-February 2004, pp. 41-42 and 231 (another example exhibited and illustrated in color). Chicago, Museum of Contemporary Art, Him, February-April 2006 (another example exhibited). Venice, Palazzo Grassi, "Where Are We Going? Selections from the François Pinault Collection, April-October 2006, pp. 50-53 (another example exhibited and illustrated in color).

Paris, Centre Pompidou, Traces of the Sacred, May-August 2008 (another example exhibited). New York, Solomon R. Guggenheim Museum, Maurizio Cattelan: All, November 2011-January 2012. pp. 96-99, fig. 31, 227 and 249, cat. no. 82 (illustrated in color).

Warsaw, Center for Contemporary Art, Maurizio Cattelan: Amen, November 2012-February 2013, pp. 104-105 (another example exhibited and illustrated on Prozna Street).

London, Gagosian Gallery, Maurizio Cattelan/Lucio Fontana, February-April 2014, p. 10 (illustrated

London, Hayward Gallery, The Human Factor: The Figure in Contemporary Sculpture, June-September 2014, pp. 12, 67 and 69 (another example exhibited and illustrated in color).

C. Vogel, "Don't Get Angry. He's Kidding. Seriously." The New York Times, 13 May 2002, p. E1. J. B. Mays, "Bears," Canadian Art, Fall 2002, p. 97 (another example illustrated in color). F. Bonami, et al., Maurizio Cattelan, London, 2003, pp. 154-155 (another example illustrated in color). M. Piranio, ed., 54th Carnegie International, exh. cat., Pittsburg, Carnegie Museum of Art, 2004, pp. 94 and 96-97 (another example illustrated). K. Stremmel and U. Grosenick, eds., Realism, Cologne,

2004, p. 71, no. 21 (another example illustrated).

F. Manacorda, Maurizio Cattelan, Supercontemporanea, Milan, 2006, pp. 9, 78-79 (another example illustrated in color and on the cover).

S. Macdonald and P. Basu, eds., Exhibition Experiments, Malden, 2007, pp. 79-86, fig. 3.3 (another example illustrated).

C. Tomkins, Lives of the Artists, New York, 2008, pp. 142, 144 and 158-159.

R. Koolhaas, "Haus der Kunst: Built Ideology," 032c, no. 15, Summer 2008, p. 61 (another example illustrated in color).

J. Hoffmann, "Kuratieren nach allen Seiten," Parkett, no. 84, December 2008, p. 185 (another example

R. Ostow, (Re) Visualizing National History: Museums and National Identities in Europe in the New Millennium, Toronto, 2008, pp. 24-25, fig. 1.3 (another example illustrated).

R. Kennedy, "Hanging With Cattelan," The New York Times, 2 October 2011, p. AR1 (illustrated in color). K. Johnson, Are You Experienced?: How Psychedelic Consciousness Transformed Modern Art, New York, 2011, p. 116-117 (another example illustrated). R. Smith, "A Suspension of Willful Disbelief," The New York Times, 3 November 2011, p. C23.

C. Jones, "Controversy over Adolf Hitler statue in Warsaw ghetto," The Guardian, 28 December 2012 (another example illustrated in color).

V. Gera, "Praying Hitler in ex-Warsaw ghetto sparks emotion," Mansfield News Journal, 30 December 2012, p. 3C (another example illustrated).

T. Candie, ed., Maurizio Cattelan is Dead: Life & Work, 1960-2009, New York, 2012, n.p. (another example illustrated in color).

P. Ferrari and S. Mastroeni, eds., Maurizio has left the building, Milan, 2012, n.p (illustrated in color).

F. Bonami, Maurizio Cattelan: The Unauthorized Autobiography, Milan, 2013, n.p.

E. V. Alphen, Staging the Archive: Art and Photography in the Age of New Media, London, 2014, pp. 150-152, nos. 41 and 42 (another example illustrated). C. Grenda, C. Beneke and D. Nash, eds., Profane: Sacrilegious Expression in a Multicultural Age, Oakland, 2014, pp. 87-89, fig. 3.3 (another example illustrated).

F. Francés, P. Sandretto and F. C. Flórez, Maurizio Cattelan: Colección Fondazione Sandretto Re Rebaudengo, exh. cat., Centro de Arte Contemporáneo de Malaga, October 2014-January 2015, p. 26 (another example illustrated)

 $Please \ note that this \ work \ has \ been \ requested \ for \ \textit{Loss}, an \ exhibition \ commemorating \ 75 \ Years \ since \ the \ Nazional \ Naziona$ massacre of Ukrainian Jews at Babi Yar, to be held at the Pinchuk Art Centre in Kiev, May 2016-January 2017.



Slowly approaching the childlike figure from behind, one is hesitant to not disrupt what appears to be a small boy kneeling in silent prayer. As the figure is gradually drawn into focus, his eerie schoolboy attire, freshly shorn raven hair, and slightly scuffed boots cast the boy out of the present day and into an era circa 1935. Unaware of how destabilizing the child actually is, the viewer is drawn closer until they are standing directly above the figure. Staring down at the immediately recognizable and instantly startling face of Adolf Hitler kneeling in quiet supplication, hands clasped and looking skywards as if in prayer the viewer looms above one of the most shocking and disquieting works of art to emerge in the postwar era.

Claiming only to hold up a mirror to society, Maurizio Cattelan has long refused the title of artist provocateur. "I actually think that reality is far more provocative than my art," he has long attested. "I just take it; I'm always borrowing pieces—crumbs really—of everyday reality. If you think my work is provocative, it means that reality is extremely provocative, and we just don't react to it. Maybe we no longer pay attention to the way we live in the

Hitler's visage is that of a a middle-aged man...but his body is the size of a child's.

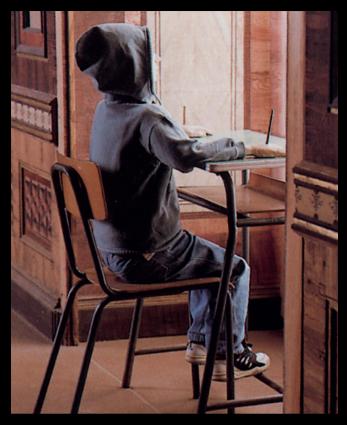
His kneeling stance and upward gaze make the incongruity of scale that much more pronounced and contribute to the viewer's sensation of towering over the sculpture. The viewer is thus placed in an exceedingly uncomfortable position of authority, a position to mete out judgement, including the impossible notion of absolution.

Nancy Spector

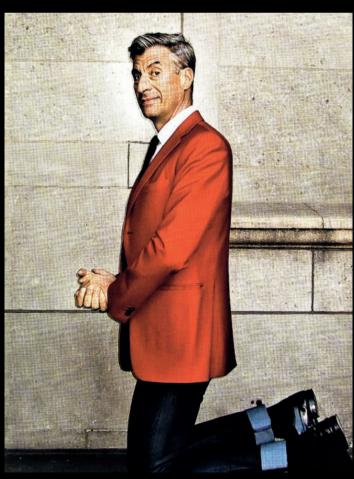


world. ...We are anesthetized" (M. Cattelan, quoted in N. Spector, *Maurizio Cattelan: All*, exh. cat., Solomon R. Guggenheim Museum, New York, 2012, p. 43). However, even for Cattelan his diminutive wax effigy of Adolf Hitler, unassumingly entitled *Him*, can at times be all too challenging. "I wanted to destroy it myself," he's stated of the work. "I changed my mind a thousand times, every day. Hitler is pure fear; it's an image of terrible pain. It even hurts to pronounce his name. And yet that name has conquered my memory, it lives in my head, even if it remains taboo. Hitler is everywhere, haunting the specter of history; and yet he is unmentionable, irreproducible, wrapped in a blanket of silence. I'm not trying to offend anyone. I don't want to raise a new conflict or create some publicity; I would just like that image to become a territory for negotiation or a test for our psychoses" (M. Cattelan, *ibid.*, p. 98).

One in a sequence of sculptures by the artist that places modern and contemporary figures such as President John F. Kennedy and Pope John Paul II in situations that provoke contemplation or debate, Him focuses on the presence and nature of evil. Here the image of "evil incarnate," typified by the square-inch patch of hair over his upper lip that will forever be associated with infinite evil, is positioned in an unexpected if not inconceivable pose of repentance. Cattelan, who often plays with the notion of religion and the profane once commented: "I'm trying to connect images and tensions, to bring together different impulses: I want religion and blasphemy to collide, as they do in our daily life. Just think of any day of your week: you wake up, you might pray and think about some metaphysical truth. And then two minutes later you are stuck in the traffic, cursing and swearing and getting mad and anxious. Our life is based on contradiction" (M. Cattelan in interview with Christie's, "Everybody Must Get Stoned," Christie's Post-War and Contemporary Art, London, 17 May 2001). Within this unimaginable scenario, the viewer is forced to ask the question, whether forgiveness for the atrocities Hitler committed under his fascist regime could ever be forgiven. That we



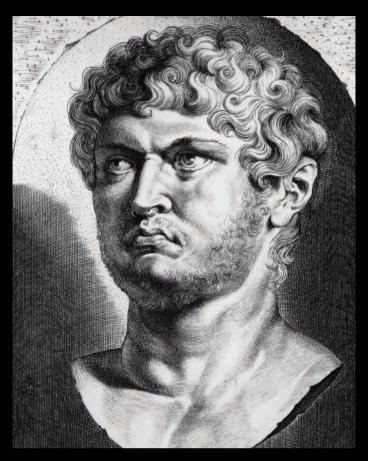
Maurizio Cattelan, Charlie don't surf, 1997. Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino, Artwork: © Maurizio Cattelan, Photo: Studio Blu.



Maurizio Cattelan 2013 Photo: © Alexis Rodriguez-Duarte / Corbis Outline



Maurizio Cattelan, *La Rivoluzione siamo noi*, 2000. Solomon R. Guggenheim Museum New York. Artwork: © Maurizio Cattelan. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.





Andy Warhol, *Lenin*, 1986. Hamburger Kunsthalle. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.









Art has always been the object of desire and a victim of the history of humankind. Throughout the history of warfare conquerors have humiliated and conquered, raping their women, torturing their men, and stealing their masterpieces.

Hitler, more than anybody else, tried and often succeeded in stealing the best of European art and subsequently destroying the works that he considered 'degenerate.' Art has been, and still is, one of the greatest casualties of human folly. Art is a mirror of the human condition, a mirror that most of us enjoy looking into, but too few consider the comparison dangerous

Francesco Bonami

are asked to encounter the work first from behind, that we are positioned high above the fallen foe, Cattelan has created a combination of imagery and experience that provides his viewer the opportunity for reflection—on the atrocities of World War II and the Holocaust, on an individual's power to create evil and on our own personal and societal responses to past, present and future horrors

First presented the year of its creation in the Stockholm alternative art space, Färgfabriken, *Him* met the world with a great deal of controversy—especially when considering the ambivalent attitude Sweden once held toward the Nazi regime. To this day *Him* continues to raise debate—though generally in a more constructive sense, creating a dialogue between the power of art, and the atrocities of mankind. In 2010, the mayor of Milan forbade the reproduction of a poster illustrating a black-and-white photograph of *Him*, citing concerns for the local Milanese Jewish community. While, perhaps most notably, in 2012, the work was publicly exhibited in a Warsaw ghetto. Visible from a hole in a wooden gate, passersby could view only



Adolf Hitler, circa 1935. Photo: Heinrich Hoffmann / Getty Images



Adolf Hitler and Joseph Goebbels at opening of Degenerate Art exhibition, Hofgarten, Germany, July 19, 1937. Photo: Heinrich Hoffmann / ullstein bild via Getty Images





John Heartfield, *Millions Stand Behind Mel*, cover of *Arbeiter Illustrierte Zeitung*, October 16, 1932. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn Photo: Bridgeman Images.

The artist warns us about the nature of power, and how history can transform irredeemable individuals into tragicomic emblems of humanity. Thus, Cattelan's little Hitler recalls Chaplin's great dictator joyfully playing with the globe, or ailing the Pol Pot, or, more recently, the images of Saddam Hussein humiliated by the banality of a physical examination.

the back of the sculpture trapped within a courtyard. In the city where an estimated 300,000 Jews either died of starvation or disease or were sent to their deaths in concentration camps under Nazi rule, that sculpture was particularly affecting. While the Centre for Contemporary Art's director, Fabio Cavallucci, who oversaw the installation stated, "There is no intention from the side of the artist or the center to insult Jewish memory. It's an artwork that tries to speak about the situation of hidden evil everywhere. Every criminal was once a tender, innocent and defenseless child" (F. Cavallucci, quoted in C. Jones, "Controversy over Adolf Hitler statue in Warsaw ghetto," The Guardian, 28 December 2012, accessed at thegaurdian. com [12 April 2016]). While the Chief Rabbi was consulted before the work went on display, consenting to the "educational value" the work had the potential to provide, many in the Warsaw community vehemently opposed the installation.

"While the image of Hitler is certainly troubling on any account," explains Nancy Spector, "it does exist in the popular imagination. Countless Hollywood films, documentaries, and fiction and nonfiction books have grappled with his legacy. What is the most disturbing, then, about Cattelan's lifelike rendering is its petite size. Hitler's visage is that of a middle-aged

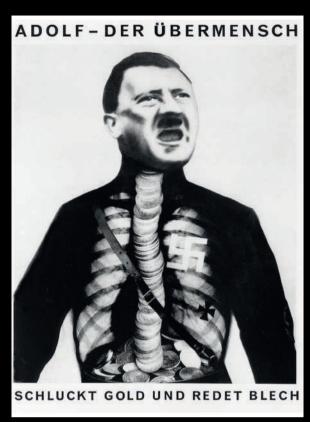


Installation view, Maurizio Cattelan, *Ave Maria*, 2007. Solomon R. Guggenheim Museum, New York, 2011-2012. Artwork: © Maurizio Cattelan. Photo: Axel Schneider.

man—perhaps the age he was when he committed suicide in 1945—but his body is the size of a child's. His kneeling stance and upward gaze make the incongruity of scale that much more pronounced and contribute to the viewer's sensation of towering over the sculpture. The viewer is thus placed in an exceedingly uncomfortable position of authority, a position to mete out judgement, including the impossible notion of absolution" (N. Spector, *op. cit.*, p. 98). Exploring the formal and physical qualities of scale throughout his oeuvre, Cattelan has frequently used the size of his objects to challenge his viewer's expectations—complicating interpretations in both meaningful and provocative ways.

Within the larger context of his oeuvre, the diminished scale of Him closely relates to Cattelan's troupe of "mini-me's"—a body of work that in some respects are a manner of self-portraiture. While Cattelan's little Hitler is not intended to be seen as a self-portrait, several important similarities exist between *Him* and the more iconic iterations of the "mini-me's." Executed in 1997, Charlie Don't Surf draws certain parallels to *Him* in both iconography and approach. Approached from behind, the small hooded boy sits at an elementary school room desk facing a wall. As with *Him*, the experience of confronting *Charlie Don't Surf* is a critical element in the viewer's relationship with and further understanding of the work. However, quite the opposite of being confronted with the image of a praying Hitler, Charlie Don't Surf reveals itself to be a scholastic crucifixion, the small boy nailed to his own desk by two sharply erected lead pencils hammered through his hands. In Cattelan's art, meaning is never black and white. The dialogue that exists somewhere between Charlie and Him seems to question both the notions of inherent evil and the way in which we recognize it within our own society. Confronting the works from behind, the viewer is forced to ask, how is it possible that the praying child so quickly transforms into one of the most recognizably evil people in history, while the boy seated at his desk is being crucified for some sort of heinous schoolyard act? Cattelan reminds us that often times the face of evil is not always immediately recognizable.

Executed a year before *Him, La Rivoluzione siamo noi* (We are the revolution) emerges as the first of several references Cattelan made regarding World War II in his art—though in a much more subtle and very different manner than seen in



John Heartfield, *Adolf, the Superman, swallows gold and spouts junk*, 1932. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: bpk, Berlin / Art Resource, New York.



Boy adjusting his friend's Adolf Hitler mask, London, circa 1938. Photo William Vanderson / Getty Images.







Gerhard Richter, Uncle Rudi, 1965. © Gerhard Richter 2016.

later iterations. In this seminal "mini-me," the artist takes his own mature visage and shrinks it into a similarly reduced scale. Transforming himself into the German artist Joseph Beuys, Cattelan's statuette is hung from a Marcel Breuer designed coat rack. Immobilized, the figure dons Beuys's famous felt suit, and while he is clearly being strung up for punishment, the grimace on Cattelan's face indicates that he is not sorry. Lampooning the legacy of Beuys, La Rivoluzione siamo noi's relationship to Him is interesting. Stripped of all Nazi insignia, the 1935 knickerbocker outfit that adorns Him closely resembles Bueys's felt suit. A sort of messiah in German art today, Joseph Beuys was reborn out of the destruction of World War II. Having been both a member of the Hitler Youth and a volunteer in the German Luftwaffe, Beuys had been from an early age associated with the Nazi party. However, on March 16, 1944, Beuys's plane crashed on the Crimean Front close to Znamianka. It was there that Beuys claimed to have been rescued by nomadic Tatar tribesmen, who aided his recovery by wrapping him in felt and animal fat—two materials that would take on totemic importance in his work. Physically and emotionally shaken following his accident, Beuys began a shamanistic quest to make art that focused on confronting Germany's uncomfortable past in an effort to reclaim a taboo history.

Perhaps, in his own attempt to reclaim postwar art, Cattelan has modeled *Him* in a similar suit to the grandfather of postwar European art. Indeed, an artist himself, greatly concerned with the culture of Nazi Germany, Hitler did much to try and destroy the great artistic advances that were thriving in Germany, France and Italy before the war. As Francesco Bonami has explained in his catalogue essay for *La Fine di Dio*, "Art has always been the object of desire and a victim of the history of humankind. Throughout the history of warfare conquerors have humiliated and conquered, raping their women, torturing their men, and stealing their masterpieces. The examples are endless. ...Hitler, more than anybody else, tried and often succeeded in stealing the best of European art and subsequently destroying the works that he considered 'degenerate.' Art has been, and still is, one of the greatest casualties of human folly. Art is a mirror of the human condition, a mirror that most



Maurizio Cattelan, All, 2007. Kunsthaus Bregenz, Austria. Photo: Markus Tretter. Artwork: © Maurizio Cattelan.



Martin Kippenberger, *Untitled (Self Portrait)*, 1988. © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

of us enjoy looking into, but too few consider the comparison dangerous" (F. Bonami, *La Fine di Dio*, exh. cat., Gagosian Gallery, London, 2014). With Joseph Goebbels appointed as Reich Minister for Public Enlightenment and Propaganda, the act of cleansing the culture of degeneracy through book burnings, the confiscation of artwork and the dismissal of teachers, curators and artists spread throughout Germany. From July 19th to November 30th over two million visitors lined up to see The Degenerate Art Exhibition organized by Adolf Ziegler and the Nazi Party in Munich. The day before the exhibition opened, Hitler declared a "merciless war" on cultural disintegration, and hundreds of works by Marc Chagall, George Grosz, Wassily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, Franz Marc, Emil Nolde, Pablo Picasso and Piet Mondrian became the victims.

Placing Hitler in his own "degenerate" mode of art, Cattelan, like Beuys, Gerhard Richter, Anslem Keifer, Martin Kippenberger, and Marlene Dumas before him, fights to cope with this difficult past and to further the dialogue about the sometimes tumultuous relationship between art and power.

Deeply rooted in his own Italian heritage Cattelan has stated, "The true history of the work is the history of a difficulty repeating itself. I've also started to think about the difficulty of being Italian, having a heritage, relationships with other artists, being a member of a community with a history" (M. Cattelan, quoted in N. Spector, op. cit., p. 43). Indeed, Italy's own involvement in World War II adds an extra level of meaning to Him. A member of the Axis powers under the fascist rule of Benito Mussolini, Italy was Germany's closest ally for much of the war—until the arrest of Mussolini and the removal of the fascist state in July 1943. It is in this conflation of German and Italian history that Cattelan has drawn his subject. Similarly, his 2007 work Ave Maria alludes to this haunting past. Composed of three disembodied arms rigidly extending beyond the surface of the wall, their unmistakable precision recalls the intensely choreographed "Heil Hitler" salute, which was commonly believed to have originated during ancient Roman times. While no text or art dating from Roman times describes the exact gesture, the first painting to depict it was Jacques-Louis David's Oath of the Horatii, in which three brothers show



Marlene Dumas, The Baby, 1985. © 2016 Marlene Dumas



Francis Bacon, *Painting*, 1946. Museum of Modern Art, New York. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2016. Photo: Prudence Cuming Associates Ltd.





Sante D'Orazio, Maurizio Cattelan, Priest, 2007. © Sante D'Orazio

I'm not trying to offend anyone. I don't want to raise a new conflict or create some publicity; I would just like that image to become a territory for negotiation or a test for our psychoses

Maurizio Cattelan

their allegiance to their father and to the city of Rome through the act of a single outstretched arm. From then on this type of pledge became widely illustrated in neoclassic works of art and became known as the "Roman salute." In the early 20th century, it was adopted first by the Italian Fascist Party as a symbol of imperialist aspirations before it became the official salutation of Hitler and the Nazi party in 1926. As with *Him, Ave Maria*, a play on words between the Catholic "Hail Mary" prayer and the "Heil Hitler" salute, conflates the abuse of power with the question of absolution.

When confronted with the image of Adolf Hitler, most will agree that his very visage is the startling image of "evil incarnate." However, our own personal histories-German, Italian, American, French, British, Russian, Jewish or Christian, to name only a few-inform our own reactions and our own ways of coping with the piece. For many, the wounds from the Third Reich will never be healed—the catastrophic tragedy made irreversible. And yet, marking the work all too threatening and all too real, the dangerous, anti-Semitic, racist and supremacist ideas perpetrated by Nazism are still in circulation today and continue to threaten social order throughout the world. Though, according to Cattelan, he "never purposely decided to create a scandal, to provoke. ...Images sometimes manage to anticipate the future, and maybe that's what scandalizes the public—not to recognize themselves in what they see" (M. Cattelan, quoted in *ibid*, p. 83). Yet, it is entirely unsurprising that in a world where the pain of World War II is still very much present, and it is still $% \left\{ 1\right\} =\left\{ 1\right\}$ prohibited to publish Hilter's 1925 manifesto, Mein Kampf in Germany, the shock of Him is ever present.



Maurizio Cattelan, Mother, 1999. Artwork: © Maurizio Cattelan



Francisco de Zurbaran, Saint Francis in Meditation, 1635-1639. Photo: © National Gallery, London / Art

To approach Maurizio Cattelan's Him from a particular perspective —as a Jew or as a Christian, as a Pole, as a German, or as an American — is to limit his universal message, which is that for too many of us, evil is unrecognizable until we face it headon when it is usually too late to do anything about it.

Who is this lad so slight of build, so neatly coiffed, and so carefully dressed who is kneeling before us? Only when we literally turn to confront Him do we see that he has the face of Adolph Hitler, the visage of 20th Century evil incarnate. Still, too many of us fail to discern evil even when we see it. Within the context of the political, how often does ideology provide the structure – the 'back', as it were – for repressive social policies that marginalize those who are most vulnerable, those who are forced to live their lives on their knees? How often do demagogues take the position of their eventual victims to attract followers who will help promote their nefarious endeavors? "We are the downtrodden," they proclaim.

Cattelan's lad Hitler, innocent and vulnerable from the back, mocks us with his stance. Though blatantly evil, he cannot be engaged: his eyes are averted, his hands are folded not in supplication but in patient waiting. The artist warns us that we can rest content with the evil that is before us only at our own peril and at the peril of all who love the good too secretly.

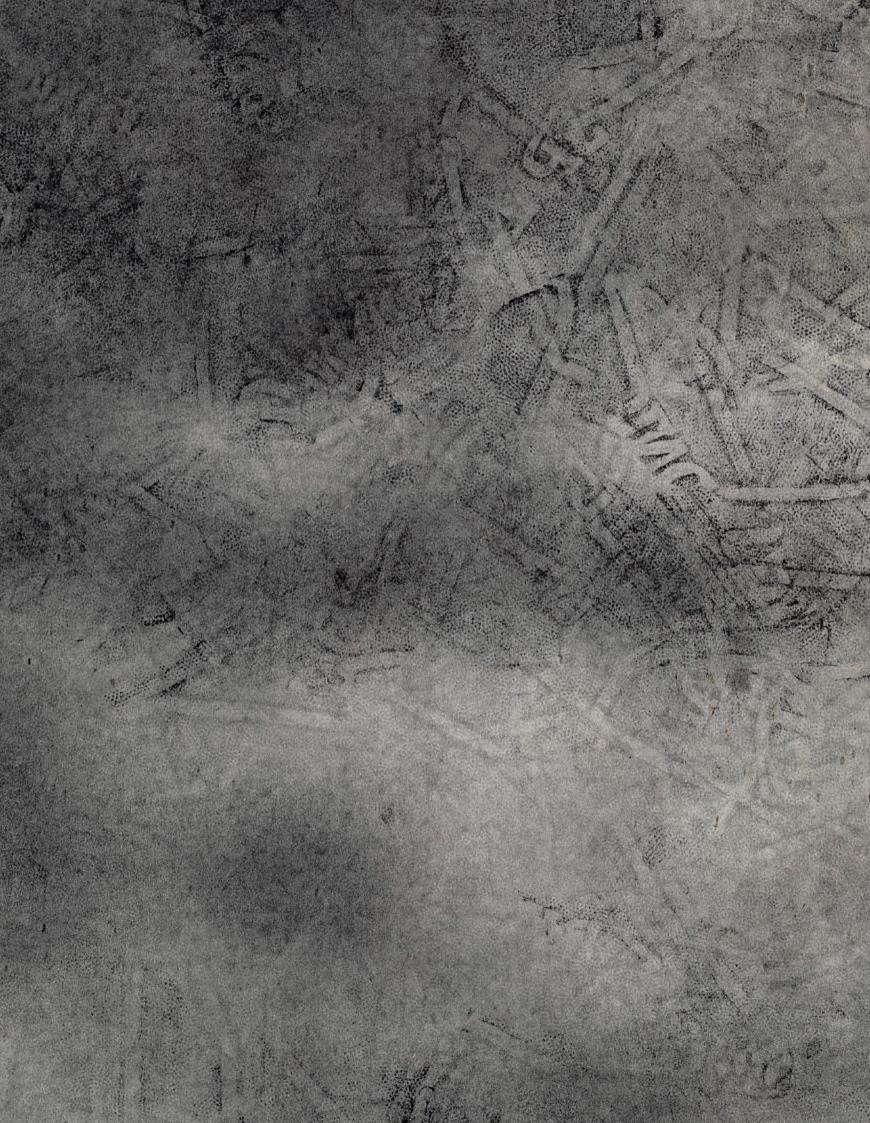
Pastor Martin Niemöller was initially a supporter of Hitler's but quickly realized the evil that Hitler was when he Nazified the churches and set policies discriminating against Jews and other minorities. Niemöller spent six years imprisoned in the Sachsenhausen and Dachau concentration camps for his opposition. After his release in 1945, he became a vocal pacifist and anti-war activist. Reflecting on his failure to recognize Hitler for who he was from the beginning, Niemöller observed:

"First they came for the Socialists, and I did not speak out because I was not a Socialist. Then they came for the Trade Unionists, and I did not speak out because I was not a Trade Unionist. Then they came for the Jews, and I did not speak out because I was not a Jew. Then they came for me, and there was no one left to speak for me."

Edmund Burke wrote, "The only thing necessary for the triumph of evil is for good men to do nothing." With Him, Cattelan insists that we look beyond what seems to be to see what really is so that we can confront the evil in our midst.

Rabbi Lee Friedlander, 2016





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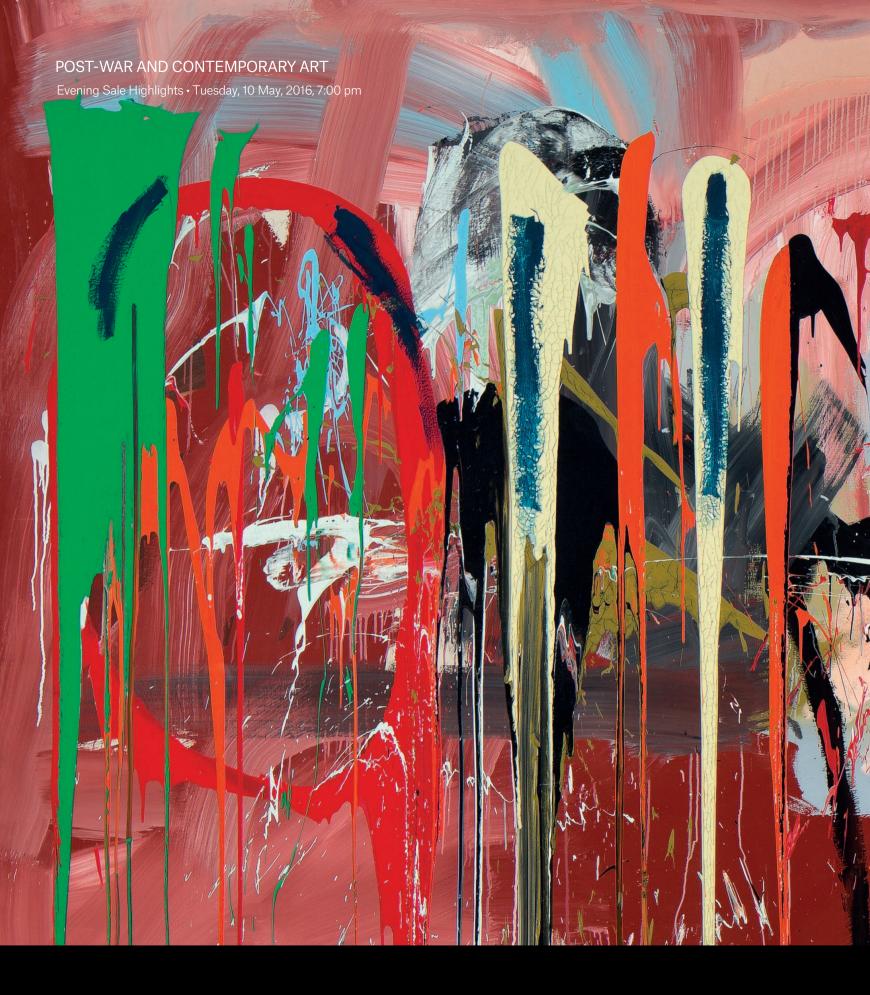
Cara Walsh

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JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated Jean-Michel Basquiat Modena 82' (on the reverse) acrylic on canvas 94 \times 197 in. (238.7 \times 500.4 cm.) Painted in 1982.

POST-WAR AND CONTEMPORARY ART

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MARK ROTHKO (1903 - 1970)

No. 17

Oil on canvas 91 1/2 x 69 1/2 in. (232.5 x 176.5 cm.) Painted in 1957.



YVES KLEIN (1928-1962)

Untitled Blue Monochrome (IKB 108)

signed, stamped with the artist's insignia and dated 'Yves 56' (on the overlap)

dry pigment and synthetic resin on canvas mounted on Masonite 19 3/4 x 19 3/4 in. (50 x 50 cm.) Executed in 1956.

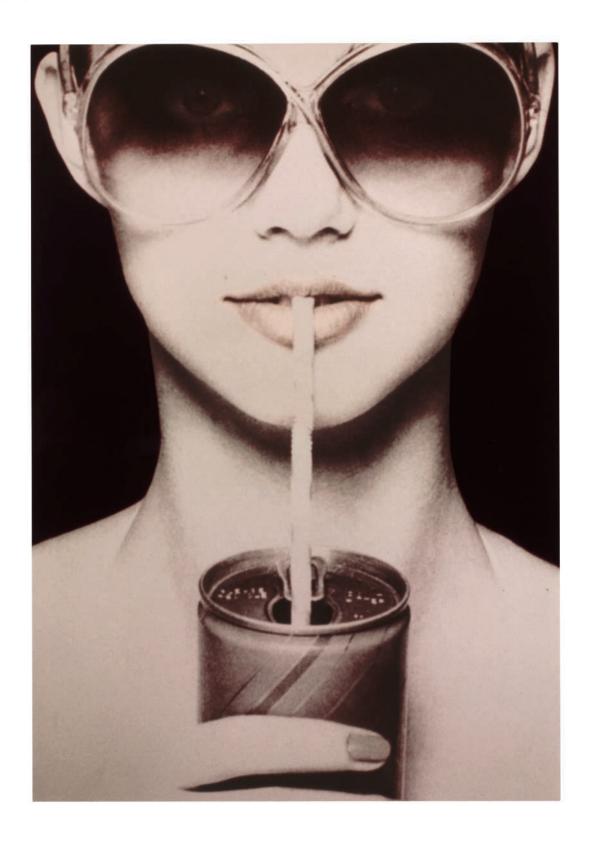


SAM FRANCIS (1923-1994)

Red No. 1 oil on canvas 64 x 45 in. (162.5 x 114.3 cm.) Painted in 1953.

POST-WAR AND CONTEMPORARY ART

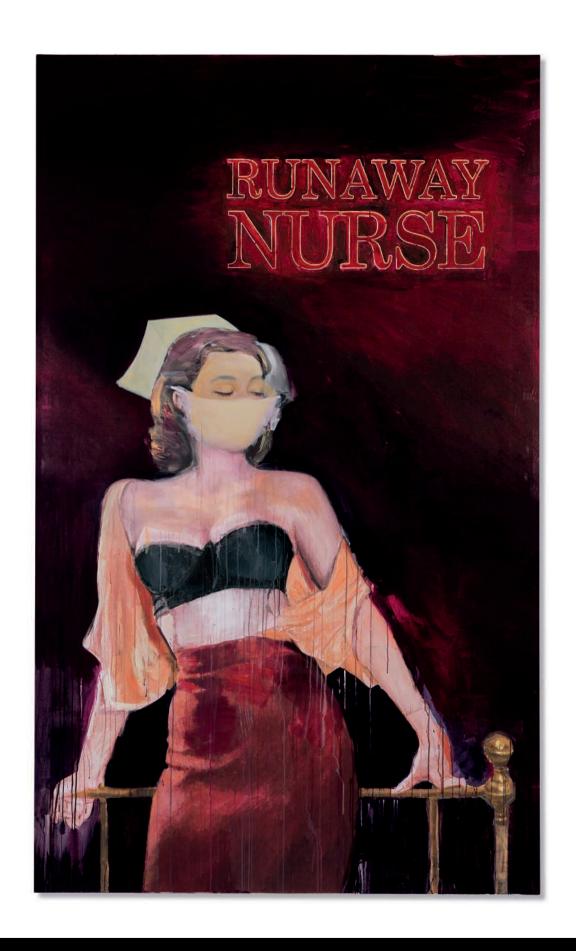
Evening Sale Highlights • Tuesday, 10 May, 2016, 7:00 pm



RICHARD PRINCE (B. 1949)

Untitled (Fashion)

signed, numbered and dated 'R. Prince 1982 ap' (lower right margin) Ektacolor print image: 40 x 28 in. (101.6 x 71.1 cm.)
Executed in 1982. This work is the artist's proof from an edition of one plus one artist's proof.



RICHARD PRINCE (B. 1949)

Runaway Nurse

inkjet and acrylic on canvas 110 ¼x 66 in. (280 x 167.6 cm.) Painted in 2007.

POST-WAR AND CONTEMPORARY ART

Evening Sale Highlights • Tuesday, 10 May, 2016, 7:00 pm

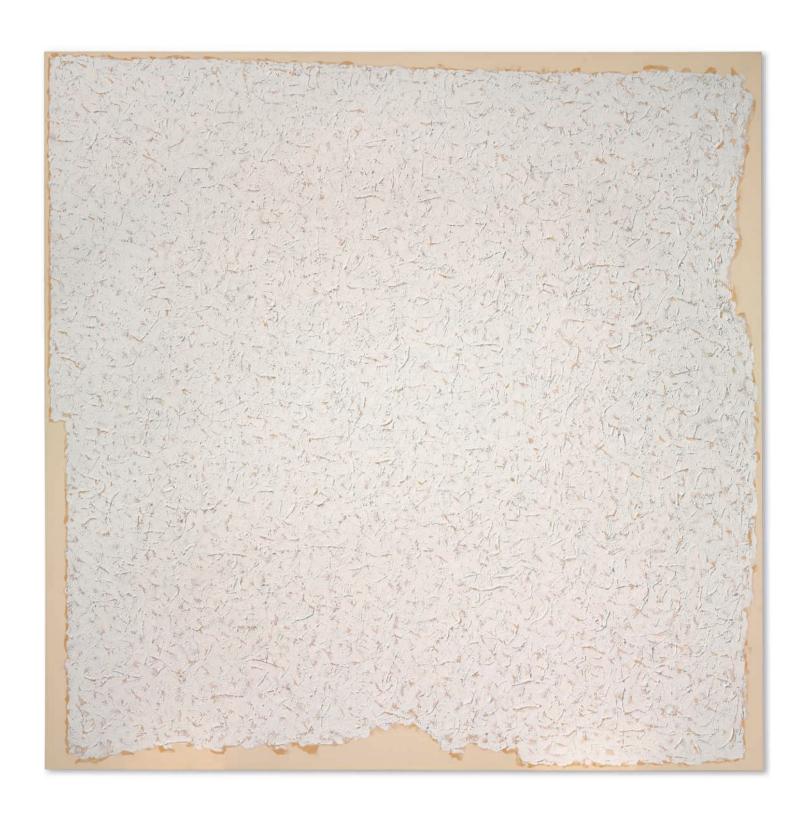


PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION GERHARD RICHTER (B. 1932)

Venice (Island)

Painted in 1985.

signed, numbered incorrectly and dated '586-2 Richter, 1985' (on the reverse); signed, numbered, titled and dated '"Venedig" 586-1 G. Richter' (on a paper label affixed to the reverse) oil on canvas 19 5/8 x 27 1/2 in. (50 x 70 cm.)



PROPERTY FROM THE CLAUDE BERRI AND THOMAS LANGMANN COLLECTION ROBERT RYMAN (B. 1930)

signed, titled and dated 'Rymano2 "VENUE" (on the overlap) oil on canvas $84 \times 84 \times 1/4$ in. (213.4 × 214 cm.) Painted in 2002.

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 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 (A symbol).

A BEFORE THE SALE

DESCRIPTION OF LOTS

- (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, 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 alteration or adaptation because our start armot 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

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.

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.
- 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
- treatments known to the laboratories at the date of the report.

 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

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 antimoney 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.

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 hidder 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.

6 BIDDING SERVICES

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. V 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.

C AT THE SALE

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: 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 hefore 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 hid 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

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

D. THE BUYER'S PREMIUM AND TAXES 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 US2 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.

WARRANTIES SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the

- (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;
- (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.

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we wil not be obligated to honour the **authenticity** warranty.
- 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
- 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
- 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
- (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 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;
- (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 apportunity 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
- (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 llustration:
- (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.

PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and

 - the **buyer's premium**; and 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
- 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 Payk Avenue, New York, NY 10017.
 - 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978. for international transfers, SWIFT:
 - (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

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.

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
Bank Checks
You must make these payable to Christie's Inc. and there may be conditions

- 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
- 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.

TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier 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

WHAT HAPPENS IF YOU DO NOT PAY

- 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, publically 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

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 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 pay us any difference between the amount we have received from the sale and the amount you

G COLLECTION AND STORAGE 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
- (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 and ton, we may sen it, a meas of the raise 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
- (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 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/ 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 ncel 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. 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 hid 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'.

(a) 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**.

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 LIVE™, **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**.
 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.

OTHER TERMS 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 LIVE™ 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 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.

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms 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.

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.

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.

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 his 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 paragraph

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** UPPER CASE type: means having all capital

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

> E2(k) 07/08/15 G1(b) 02/12/15

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.

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 incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Owned by Christie's or another Christie's Group company in whole or part. 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

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

Δ: 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 Δ next to its lot number.

^o 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 o 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 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 $^{\circ}$ $^{\bullet}$.

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 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 ..."/

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, restricted and for recovered (so expressed to be received). restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/15

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA BUENOS AIRES

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Hong Kong Tel: +852 2978 6788 Fax: +852 2845 2646

info@christiesrealestate.com CHRISTIE'S FINE ART STORAGE SERVICES

CHRISTIF'S REDSTONE

New York +1 212 974 4579 newyork@cfass.com Singapore Tel: +65 6543 5252 Email: singapore@cfass.com

Tel: +1 212 974 4500

DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16

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

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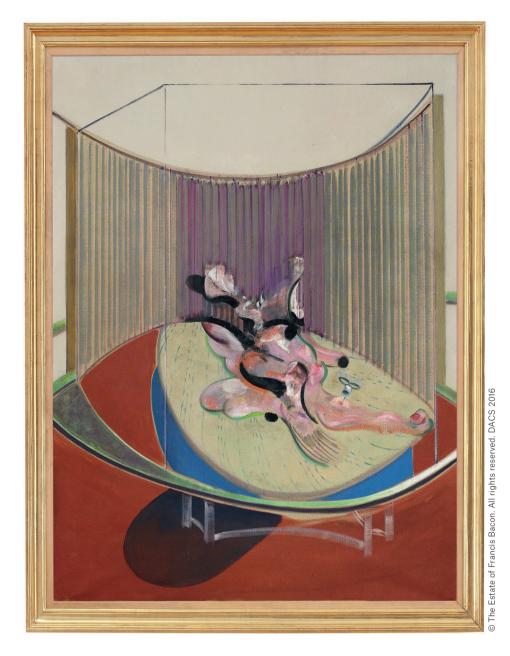
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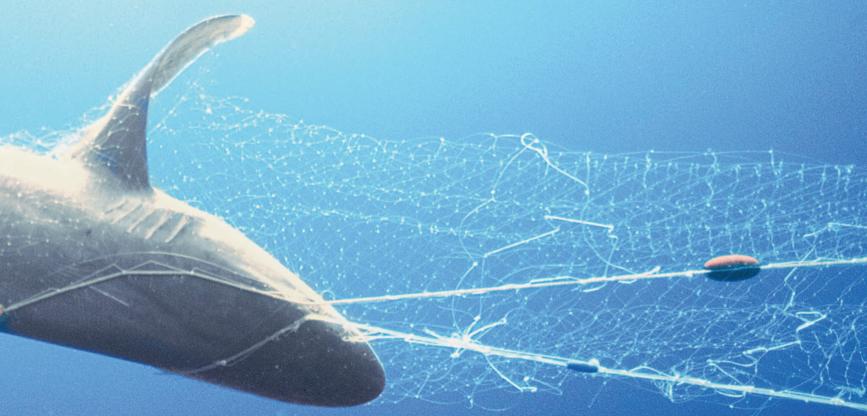
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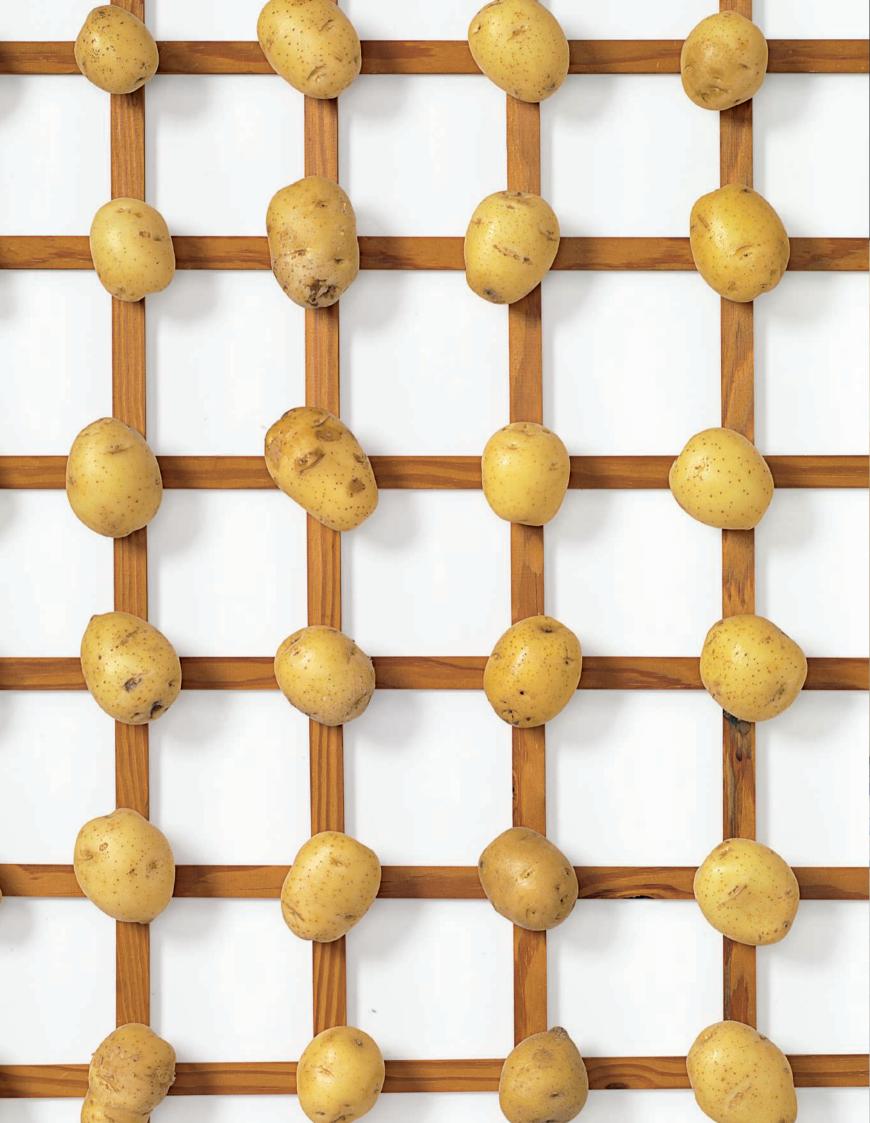












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