



BRUCE NAUMAN (B. 1941)

Henry Moore Bound to Fail
cast iron
25 ½ x 24 x 2 ½ 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.

BOUND TO FAIL

A CURATED EVENING SALE



BOUND TO

Sunday 8 May 2016, 5:00pm



MAURIZIO CATTELAN (B. 1960)

Him

wax, human hair, suit, polyester resin 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



BOUND TO FAIL

MARCEL DUCHAMP (1887-1968)

Air de Paris

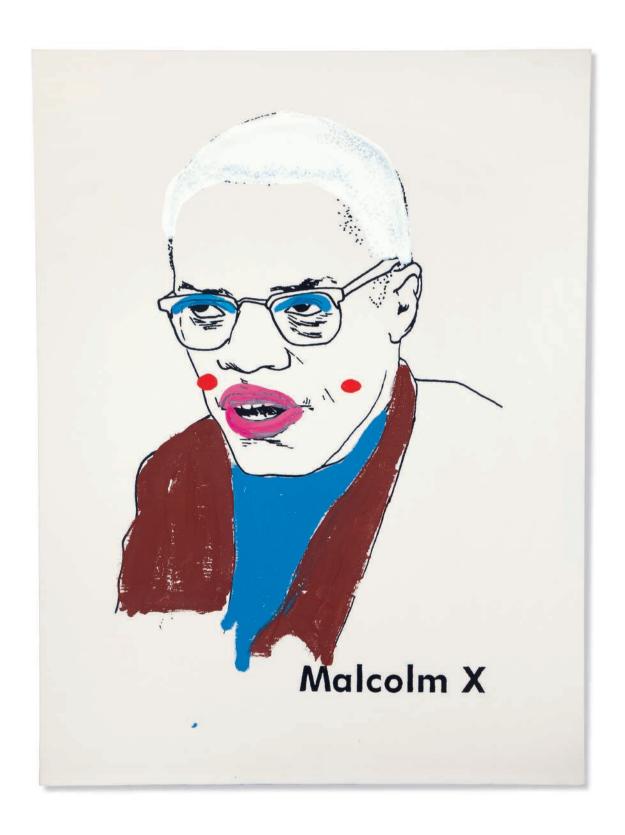
glass ampoule with artist's wooden storage case ampoule height: 4 1/2 in. (12.6 cm.) case height: 6 in. (15.2 cm.)



ANDY WARHOL (1928-1987)

kull

synthetic polymer paint and silkscreen ink on canvas 15 x 19 in. (38.1 x 48.2 cm.)
Painted in 1976.



FAIL

DISRUPTION

GLENN LIGON (B. 1960)

Malcolm X (version 1) #1 vinyl-based paint, silkscreen ink and gesso on canvas 96 x 72 in. (243.8 x 182.9 cm.) Painted in 2000.



DISRUPTION

DAVID HAMMONS (B. 1942)

Stone Head stone and hair 13 ½ x 9 ½ x 6 ¾ in. (34.3 x 24.1 x 17.1 cm.) Executed in 2005.



BOUND TO FAIL

RICHARD PRINCE (B. 1949)

Anyone Can Find Me
oil, autobody compound, fiberglass, wood and stee
63 % x 61 ¼ x 10 ½ in. (163.5 x 155.5. x 26.6 cm.)
Executed in 1989-1990



JEFF KOONS (B. 1955)

One Ball Total Equilibrium Tank (Spalding Dr. J Silver Series, glass, steel, sodium chloride reagent, distilled water and basketball 64 % x 32 % x 15 ½ in. (164.6 x 83.1 x 39.3 cm.)

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



POST-WAR AND CONTEMPORARY ART EVENING SALE

Tuesday 10 May 2016

PROPERTIES INCLUDING

Property from the Collection of Guy and Marie- Hélène Weill

Property from the Collection of Kenneth and Susan Kaiserman

Property from the Estate of Daniel W. Dietrich II Property from the Ducommun Family Collection Property from the Collection of Dale Launer, Los Angeles



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@maggie

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AUCTION

Tuesday 10 May 2016

at 7.00 pm

(Lots 1 B-61 B)

20 Rockefeller Plaza New York, NY 10020

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Monday	2 May	10:00 am - 5:00 pm
Tuesday	3 Мау	10:00 am - 5:00 pm
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
Sunday	8 May	12:00 pm - 3:00 pm
Monday	9 May	10:00 am - 5:00 pm
Tuesday	10 May	10:00 am - 12:00 pm

AUCTIONEER

Jussi Pylkkanen (# 1351667)

AUCTION CODE AND NUMBER

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© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York
2016.
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© 2016 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.
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Alexander Calder, Sumac 17, 1955. (detail)
© 2016 Calder Foundation, New York / Artists Rights Society (ARS),
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Jeff Koons, Lobster, 2007-2012.
© Koons.
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Lot 34B Roy Lichtenstein, *Sailboats*, 1973. (detail) © Estate of Roy Lichtenstein.

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Willem de Kooning, Untitled XVIII, 1984.
© 2016 The Willem de Kooning Foundation / Artists Rights Society
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FRONTISPIECE FOUR: Lot 20B
Cy Twombly, *Untitled*, 1970. (detail)
© 2016 Cy Twombly Foundation.

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Lot 10B Alexander Calder, *Sumac 17*, 1955. © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.

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FRONTISPIECE SEVEN: Lot 21B Clyfford Still, *PH*-66, 1955. © 2016 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

FRONTISPIECE EIGHT: Lot 18B Joan Mitchell, *Noon*, 1969. © Estate of Joan Mitchell.

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OPPOSITE SALE INFORMATION: Lot 17B Mark Rothko, *No.* 17, 1957. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York,

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COPPOSITE BID FORM: Lot 39B Andy Warhol, Liz, 1964. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Lot 29B Sam Francis, *Red No.* 1, 1953. (detail) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

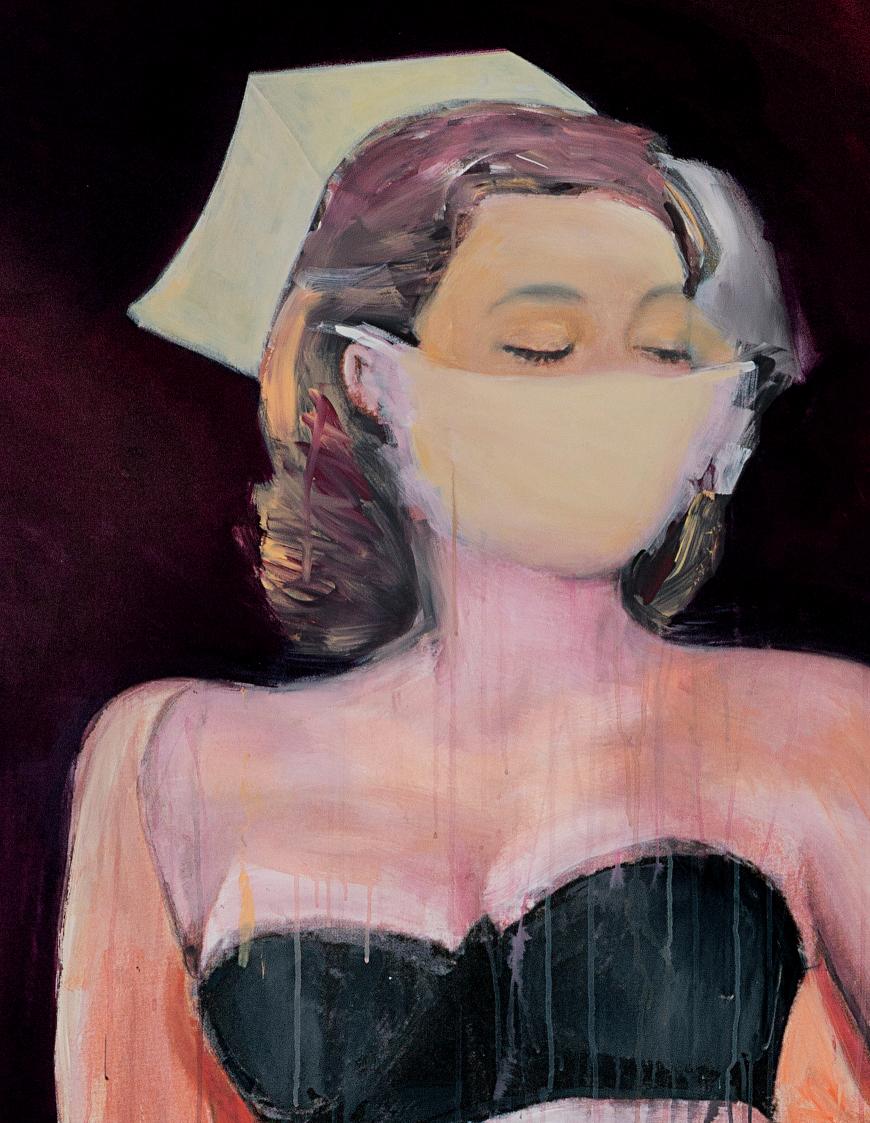
END PIECE TWO: Lot 27B Jean Dubuffet, *Rue de l'Entourloupe*, 1963. (detail) © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. INSIDE BACK COVER:

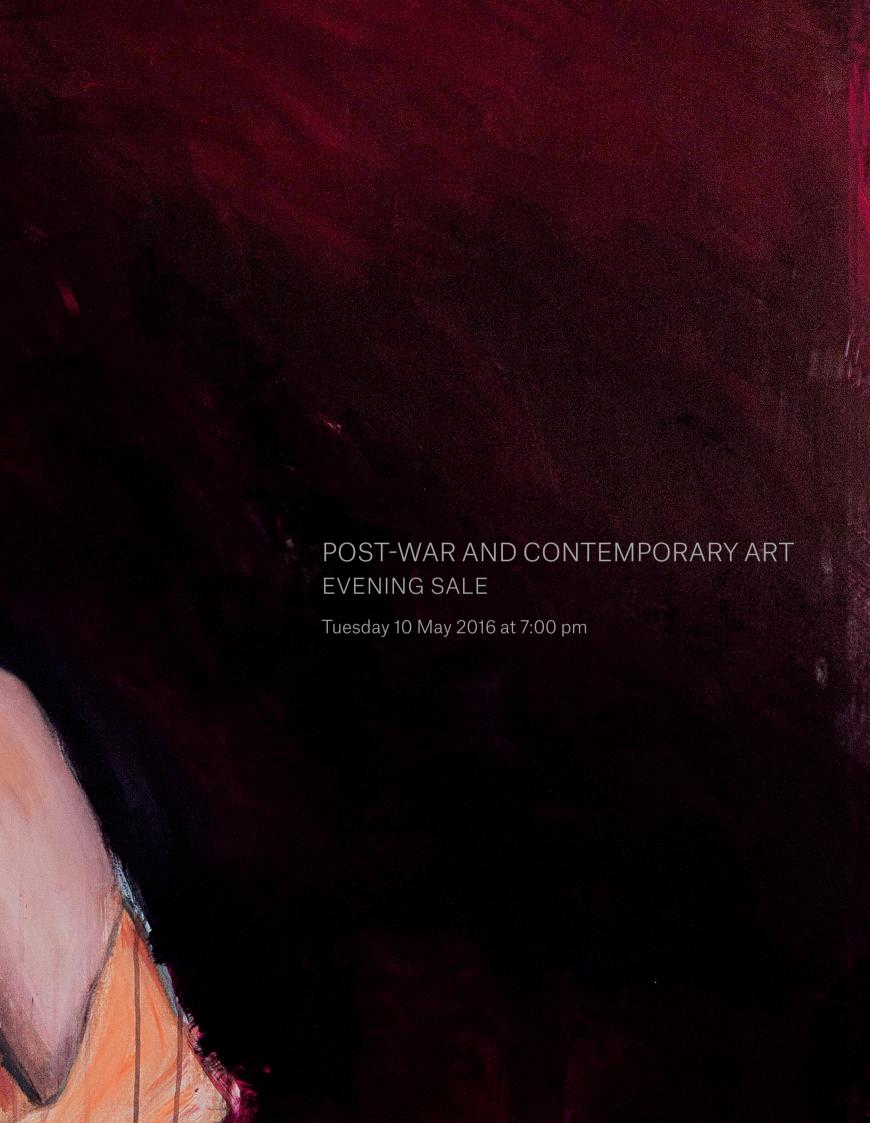
Lot 35B Gerhard Richter, Venice (Island), 1985, (detail) © Gerhard Richter 2016.

INSIDE BACK COVER FLAP:

DAUK COVER: Lot 17B Mark Rothko, No. 17, 1957. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Lot 29B Sam Francis, Red No. 1, 1953. (detail) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





1B

BRUCE NAUMAN (B. 1941)

Eat War

neon tubing with clear glass tubing in suspension frame $5\% \times 31\% \times 2$ in. $(13.7\times 79.4\times 5.1$ cm.)
Executed in 1986. This work is number two from an edition of three.

\$800,000-1,200,000

PROVENANCE:

Leo Castelli Gallery, New York Acquired from the above by the present owner, 1986

EXHIBITED

Hempstead, Hofstra University, Emily Lowe Gallery, *Maelstrom: Contemporary Images of Violence*, April-June 1986, pp. 20 and 24 (another example illustrated). Boston, Thomas Segal Gallery, *Salute to Leo Castelli*, November 1986-January 1987 (another example exhibited).

New York, Josh Baer Gallery, Schizophrenia,
September 1987 (another example exhibited).
Los Angeles, Margo Leavin Gallery, Installation of
Works, June-August 1988 (another example exhibited).
New York, Van de Weghe Fine Art, Bruce Nauman:
Neons Sculptures Drawings, October-December
2002, pp. 25 and 88 (another example exhibited and illustrated in color).

LITERATURE

N. Benezra, et. al., *Bruce Nauman: exhibition catalogue and catalogue raisonné*, Minneapolis, Walker Art Center, 1994, p. 300, no. 353 (another example illustrated).





MAAA



Bruce Nauman, *Human/Need/Desire*, 1983. 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.



Bruce Nauman, *Raw-War*, 1971. Los Angeles County Museum of Art. Artwork: © 2016 Bruce Nauman / Artists Rights Society (ARS), New York. Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource, New York.

Bruce Nauman is an uncompromising, physical, and confrontational artist and *Eat/War* is a characteristic political challenge that alternates staccato flashes in vivid neon colors of green and red. The irony is thick; the aesthetic charge is dazzling as Nauman sets up a rhythmic counterpoint that in its insistence challenges you and forces you to attend to the large issues. Dynamic in its expression and catalytic in its effect, *Eat/War* is not a precise binary; rather, the relationship between eating and warring is oblique. Yet the excitation and its "message" reside in such friction. Needless to say, both actions—eating and warring—are acts of devouring. The overlap its set-up mimes the culture of spectacle and consumption, the advertisements, the sound bites, the desire for immediate gratification, and instant information.

Nauman began working with neon in the 1960s, creating unusual, off-kilter works that mocked the seriality and literalness of Minimalism-replication, repetition, and hard-edged elemental geometric forms—for example in Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals (1966) or My Last Name Exaggerated Fourteen Times Vertically (1967). Over the next years, he would take on Dan Flavin's fluorescent light work with a video work titled Manipulating a Fluorescent Tube (1967). While exploring ideas on language and meaning and their linguistic construction, Nauman hit on the idea of disjunction and simultaneity as crosscurrents that would catalyze meaning. "If you only deal with what is known, you'll have redundancy; on the other hand, if you only deal with the unknown, you cannot communicate at all. There is always some combination of the two, and it is how they touch each other that makes communication interesting" (B. Nauman, in R. Storr, "Beyond Words," in K. Halbreich and N. Benezra, Bruce Nauman, Minneapolis, 1994, p. 55). The "touching" Nauman effects in his imageworks form the 1970s with their slight shifting of letters, split meaning. This is achieved rearrangement and palindrome, creating doubling images, as in

None Sing Neon Sign (1970) and Run from Fear Fun from Rear (1972), and the now-canonical Raw/War from 1968. The viewer is left in a liminal mental space not knowing when legibility will return from disrupted intervallic relationships. The affect is even more menacing in Eat/War, as repeating moments of illegibility challenge sense. On a conceptual level, the notion that consumption produces destruction plays with the materialized, appearing/disappearing image interchange. Laconic, yet glutted with meaning, Eat/War is a powerful visceral experience and an exhilarating, knowing, brilliant work of art.

The idea of tension inhering in word play and disrupted synchrony came to Nauman when, in the later 1960s he created a video series based on an earlier set of screen prints entitled Studies for Holograms. "When I did the holograms, I was practicing making faces while I worked in front of a mirror. Later, in 1968 and 69, I made a series of videotapes in which I used the camera as a mirror by watching myself in the monitor. There was one tape called Lip Sync, 1969, that had the image upside-down and the sound of the repeated text and the lip sync, going alternately in and out of synchronization with the lip movement. That particular video was directly related to Raw/ War" (B. Nauman "Talking with Bruce Nauman: An Interview, 1989," in J. Kraynak, Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews, Cambridge, Mass, 2005, pp. 356-57). By the 1980s, Nauman returned to neon tubing with a vengeance, creating significant, now iconic works, among them Eat/War (1986). Provocative and exploding in blazes of color, Violins Violence Silence (1981-12) and the monumental, billboardsize neon One Hundred Live and Die (1984), for example, are unabashedly aggressive and, as the art historian Neil Benezra asserts, "too dynamic to ignore." The 1980s brought forward stunningly belligerent work from the artist that attracted an extraordinary large public, numerous gallery shows,



Robert Indiana, *The Electric EAT*, 1964. Artwork: © 2016 Morgan Art Foundation / Artists Rights Society (ARS), New York. Photo: Morgan Art Foundation SA / Art Resource, New York.



Glenn Ligon, *Rückenfigur*, 2009. Los Angeles County Museum of Art. Artwork: © Glenn Ligon, courtesy Regen Projects, Los Angeles. Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource, New York.

and many museum exhibitions. Benezra suggests Nauman was categorized at the time as a Neo-Expressionist at the height of appropriation art. However well this can be argued, Eat/War is a consummate example of the highly charged explosive narrative, theatrical, and political art of the time (N. Benezra, "Surveying Nauman," ibid., p. 37). Yet the underlying seriousness of Nauman's political and social critique cannot be doubted. Even as he couches his outrage in paradox and spectacle, it is all the more powerful in its universal application. If nothing else predicted Nauman's involvement with word play, his early art training surely did. His teacher was the Funk-artist William Wiley, known for his intricate, yet elaborate, often jokey canvases describe an idiosyncratic visual vocabulary rife with wit and a sense of the absurd. Of course, recent artists also used texts into their work-artists involved with the international Fluxus network, Jasper Johns and Robert Rauschenberg, and Roy Lichtenstein, Andy Warhol, and Ed Ruscha. But of all the influences on Nauman, art historian Robert Storr writes that it was modernist literature that incited the artist's word play: "Nauman's initial involvement with linguistic gamesmanship was prompted instead by reading Samuel Beckett and Alain Robbe-Grillet, in whose work repetition, syntactic slippage, and unexpected changes of word order have primary functions" (R. Storr, "Beyond Words," ibid., p. 50). An early example of Nauman's syntactic reversals as well as his out-of-sync letter rearrangements comes from a work on paper entitled Love Me Tender, Move Te Lender, 1966. One can see here not only the dissolution of legibility, but also Nauman's willful rearrangements that contribute to its demise.

The pairing of a verb with a noun, the ability to transform both into gerunds (eating, warring), signals a syntactical operation as well as a conceptual one. The power of *Eat/War* comes from its formal elements, neon light, color, and the syncopated flashing. The separation of the two words as

well as their collusion, or embedding, in this rhythmic "dance" points up their affinities, a relationship marked by the expressive charge of its imagery. By juxtaposition and overlap, Nauman implicitly asks the viewer to unravel this seeming doubling of unrelated language. Nauman traffics in doublings; he does this with words and with actions. Throughout his oeuvre, Nauman has transcribed doubling into various media-drawing, sound installations, sculpture, and the neons. As Storr argues, "the essential product of Nauman's exercises is "new sense" rather than "non-sense." Eat/ War's eccentric, oblique relationship to meaning challenges the viewer to create sense out of apparent no sense. Eat/War is among Nauman's most provoking masterworks. The artist once compared his neons to that of the modernist writer/philosopher he so admired. "I think it is almost like reading Robbe-Grillet: you come to a point where he has repeated what he said earlier, but it means something altogether different, because even though he has changed only two words, they have changed the whole meaning (R. Storr, ibid., p. 54). In 1967, Nauman created a neon spiral coil that read The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign). Although this could be read as bald irony or arcane mockery, for those close to him, Nauman's seriousness made itself felt. "I thought he didn't take himself all that seriously, but I found out later that he did-very seriously" (J. Govan, in "Western Disturbances: Bruce Nauman's Singular Influence," The New Yorker, June 1, 2009, online). As Storr counsels, "[Nauman] sticks to a familiar idiom that by simple displacements he makes unfamiliar, thereby obliging us to confront the world as if our habitual means of contact with it needed to be relearned" (Storr, "Beyond Words," loc. cit., p. 63). The present example is among the most forceful. Two words: Eat/War - dynamic in their juxtaposition, stunning in their aesthetic presentation, angry and smart in Nauman's formulation, and ultimately, "revealing of a mystic truth."

2B

MIKE KELLEY (1954-2012)

Memory Ware Flat 1

signed and dated 'M. Kelley 2000' (on the reverse) paper pulp, tile grout, acrylic, beads, buttons and jewelry on panel 70 ½ x 46 ½ x 4 ½ in. (180 x 118 x 11.4 cm.) Executed in 2000.

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



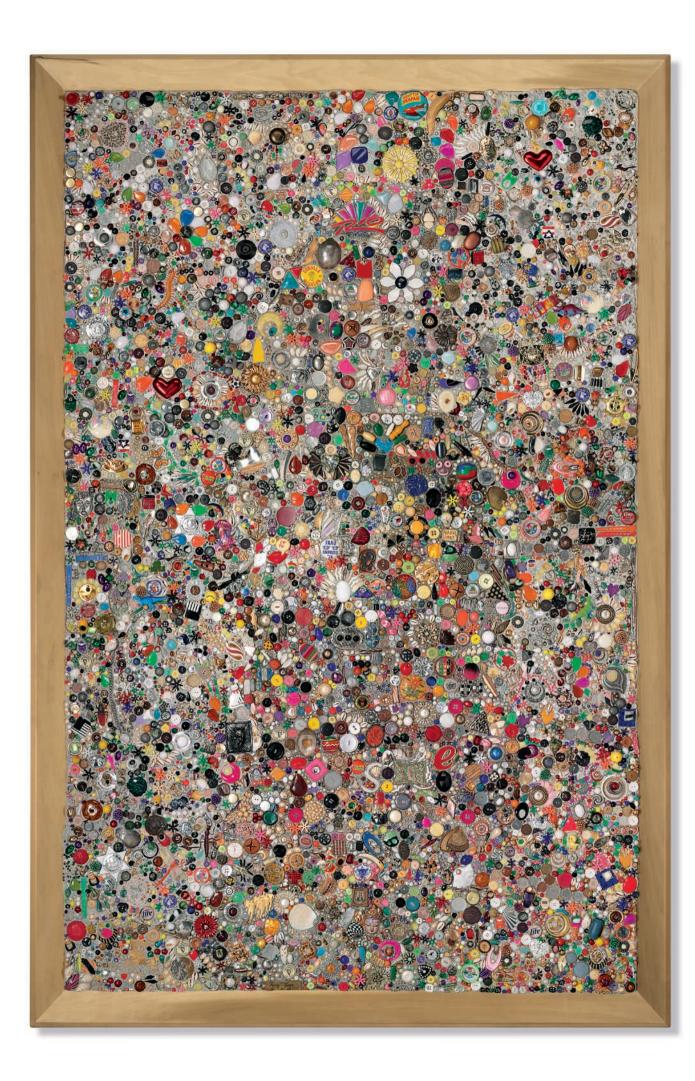
Installation view, *Mike Kelley: Memory Ware*, Jablonka Gallery, Cologne, 2001. Photo: © Nic Tenwiggenhorn, Düsseldorf. Artwork: © Mike Kelley Foundation for the Arts. All Rights Reserved / Licensed by VAGA, New York.

PROVENANCE:

Galerie Ghislaine Hussenot, Paris, acquired from the artist Acquired from the above by the present owner, 2000

EXHIBITED:

Paris, Galerie Ghislaine Hussenot, *Mike Kelley, memory ware*, October–December 2000. Cologne, Jablonka Galerie, *Mike Kelley, memory ware*, June–September 2001, p. 6 (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.



Robert Rauschenberg, *Collection*, 1954. San Francisco Museum of Modern Art. © Robert Rauschenberg / Licensed by VAGA, New York.

Mike Kelley achieved his critical success by eschewing the terms of greatness, revealing instead in the abject, the discarded and the homespun to rescale the hierarchies of modern art. Kelley was a miner of his own psyche enacting Freud's theories of repression in the detritus of the American middle class. The first in a series of works, *Memory Ware Flat 1* is an accumulation of materials and themes important to the artist's oeuvre. It is a painting that critiques painting as it is positioned above contributions from the craft realm in the artist's signature mix of low and high art. It is also a collection of objects "consciously collected and unconsciously accumulated," and a study in sentimentality and nostalgia embodied in objects as they intersect with memory. (M. Kelley, The Harems, London, 2004, http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/mike-kelley-uncanny/mike-kelley-uncanny-room-guide-harems, [accessed April 1, 2016]).

"Memory ware" refers to a folk practice in Canada, where an assortment of objects—jugs, boxes, vases, picture frames, ashtrays and other keepsakes—are decoupaged in memorabilia, tchotchkes and trinkets of sentimental and decorative value including the buttons, single earrings, broken jewelry, badges and pins, brooches, coins, shells, beads, pearls, tiled made from broken tea cups and other charms. Kelley chose a particularly painterly way to present his memory ware: arranged flat on a panel and framed. Indeed, Kelley's memory wares are both paintings and a critique of painting. Kelley's use of a folk craft technique traditionally associated with women, children and the domestic sphere can be thought of as a feminine, crafted and kitsch response aimed at subverting the painted ejaculations of the Abstract Expressionists. Both a fan and a critic of all-over painting, Kelley spoke of how he "liked the goopy, slightly disgusting surfaces of Abstract Expressionism and I thought such surfaces could be used to great advantage in combination with various kinds of more loaded images, images that didn't lend themselves so easily to abstract equivalency" (Quoted in José Lebrero Stals, (ed.), Mike Kelley 1986-1996, Barcelona, 1997).

These glittering polychrome objects also share characteristics with mosaics. Made from the bits and pieces accumulate over a lifetime, *Memory Ware* revives those objects that are too chipped, broken or dated to keep, but too precious to throw away, with new life. But instead of precious keepsakes,

Kelley upsets expectations of sentimentality because the objects presented were collected, not as keepsakes, but as artist's materials. "These materials are often keepsakes," Kelley explains, "things that are understood as instigators of fond memories. The works in this exhibition do not have a similar sentimental intent; rather, my interests lie more in the themes of re-examination and re-fuse than in nostalgia. I playfully give new 'life' to unused studio materials and discarded formal and thematic considerations in a manner similar to memory ware's revitalization of cast-off objects" (M. Kelley, "Memory Ware," *Minor Histories: Statements, Conversations, Proposals*, London and Cambridge, Mass., 2001, p. 152).

Where some works in the series are are arranged by formal aspects and pictorial potential—all buttons, all brown objects or all toys for example— *Memory Ware Flat 1* is a rare "wild style" in a kaleidoscopic of manufactured colors. In addition to the regular menu of wares, the first in the series flaunts small toys like the ones found in Cracker-Jack boxes and gumball machines, beer bottle caps, marbles from the artist's childhood and pins of revered music groups from his engagement with the punk music scene since he played with the band Destroy All Monsters in the early 1970s, *Memory Ware Flat #1* is a special survey because of they way it pulls together the artist's influences, often-used materials, objects from his daily life and personal memorabilia.

The work is also representative of a collecting impulse at the core of Kelley's production. The artist's collection of handcrafted toys, blankets and other childhood ephemera culled from thrift stores and garage sales drove his work from the mid-1980s through his death in 2013. This first *Memory Ware Flat* was made in the year immediately after *Categorical Imperative*, 1999, and *Morgue*, 1999, for which the artist assembled twenty years worth of unused material collected for projects and designed a system to catalogue them. Where the former organized the three-dimensional objects in Kelley's store of materials, the latter arranged the two-dimensional objects. According to Kelley, "These two projects were a way to 'clean house' in a sense, not only literally but mentally as well. I was interested in why I had saved all of this stuff (in some cases these are things I have kept for over twenty years) and in why these things had never been 'right' for aesthetic usage. I thought this exercise would force me to confront some of my artistic preconceptions."

POST-WAR AND CONTEMPORARY ART

Present lot illustrated (detail).

Memory Ware Flat 1, presents the accumulation of objects in between these two categories, with an assortment of objects that are all rendered the flat along the same plane when in suspended in grout and homemade paper pulp.

For The Harems, Kelley organized all his various collections, from the marbles and comic books of his youth to the shot glasses and spoons collected as a joke to make fun of the objects often collected by American travelers, into sixteen groups according to degrees of importance and sentimentality in his life. Part of the artist's Uncanny retrospective at the Tate Modern in 2004, Kelley wrote of "the uncontrollable impulse to collect and [impose] order is itself, uncanny; the strange sense of loss and wonder attendant to the gaps in collections is uncanny. At the same time, most of this stuff is utterly mundane—the everyday crap that fills the house. It could be tossed out tomorrow and it wouldn't make any difference to me at all" (M. Kelley, ibid.).



Yves Klein, Untitled Gold Sponge Relief, 1961. Artwork: Artwork: \odot Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.



DISRUPTION

A GENERATION OF PICTURES

RICHARD PRINCE • Untitled (Fashion)





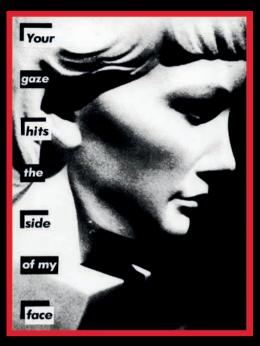
Lot 3B Lot 4B

In the early 1980s, Richard Prince embarked on a landmark series of photographs that called into question fundamental American values and conventional notions of the role of the artist. Captivated by the torrent of surreal advertising images with which he came into contact on a daily basis as a function of his job working at Time magazine, Prince had determined a new mode of expression that all but effaced his artistic involvement. By surreptitiously re-photographing carefully cropped sections of the ads that appealed to a seductive, illusory and distinctly American fiction, Prince isolated the all but invisible psychological undercurrents of coercion at play and amplified the impact to disquieting effect. His work from this period embodies the sometimes sardonic eye of the Pictures Generation, made up of fellow iconoclasts, Cindy Sherman, Sherrie Levine, Barbara Kruger and Jenny Holzer, among others. These young artists favored photography, performance and video over painting—or what was referred to in the criticism of the time as "new media"—casting a cold, trenchant gaze towards consumer culture. Prince's early photographs constitute a seminal moment in postmodernism and are justly considered masterworks of the Pictures Generation.

The nine images that constitute the artist's Fashion series, 1982-1984, all feature the very closely cropped heads of women, their vision variously obscured by outlandish accessories, flowing locks of hair or thick shadows. The intertwining motif of veiling the models' eyes, or at least blocking the viewer's access to them, creates a mysterious synergy amongst the images. These aesthetic barriers unbalance the relationship between subject and audience, calling into question the implications of the act of looking, or perhaps even the viewer's blindness to the inherent trickery of capitalist

persuasion. The *Fashion* pictures also share a kind of overcast violet hue as a result of the artist's process of alternating between re-photographing black and white images with color film and vice versa. As the artist explains, "These images were before Photoshop. Before digital. Before computers. But they had that 'impossible' look. Purple Haze. They were in and out of focus at the same time" (R. Prince quoted in "In the Picture: Jeff Rian in conversation with Richard Prince," R. Brooks, J. Rian and L. Sante, *Richard Prince*, London, 2003, p. 14). Such disorienting effects further exaggerate the alien quality of Prince's images, despite their origins in the familiar realm of popular advertisement.

Published in a 1979 issue of Flash Art, the artist, writer and educator Thomas Lawson proposed a manifesto of sorts: "It is possible to make art with a psychological content not depending on narcissistic exhibitionism. It is possible to make art about personality while remaining indifferent to self-expression. It is possible to make art addressing itself to affect and sentiment without losing a sense of irony and detachment" (T. Lawson, "The Uses of Representation," Flash Art, Milan, March-April 1979, n.p.). These qualities are clearly at play in the Fashion images and find their antecedent in the Pop Art movement of the past decade. However, where Warhol and Lichtenstein heightened the extravagance and drama of their source imagery—by virtue, to some degree, of the romanticism associated with the medium of painting—the luxurious aura of Prince's Fashion series is imbued with a subtly poisonous glow. The present lots are striking examples from the original suite of photographs printed between 1982 and 1984. Forcibly removed from the public domain, these displaced fragments have been transformed into singular art objects by Prince's ingenious sleight of hand.



Barbara Kruger, *Untitled (Your gaze hits the side of my face)*, 1981 © Barbara Kruger, Courtesy Mary Boone Gallery, New York.



Richard Prince, Untitled (eye, nose, mouth), 1982-1984. © Richard Prince.



Richard Prince, Untitled (gang), 1982-1984.



Richard Prince's studio at Walker Street, New York, 1984, © Richard Prince.



3B

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.

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



Roy Lichtenstein, *Little Aloha*, 1962. Artwork: © Estate of Roy Lichtenstein. Photo: Gianni Dagli Orti / The Art Archive at Art Resource, New York.

PROVENANCE:

Barbara Gladstone Gallery, New York Gagosian Gallery, Beverly Hills Skarstedt Fine Art, New York Acquired from the above by the present owner

EXHIBITED:

Hanover, Kestner-Gesellschaft Hannover, Richard Prince: Photographs 1977-1993, June-July 1994, no. 8 (another example of a different size exhibited and illustrated in color).

Basel, Museum für Gegenwartskunst, Richard Prince: Photographs, December 2001-February 2002, p. 106 (another example of a different size exhibited and illustrated in color).

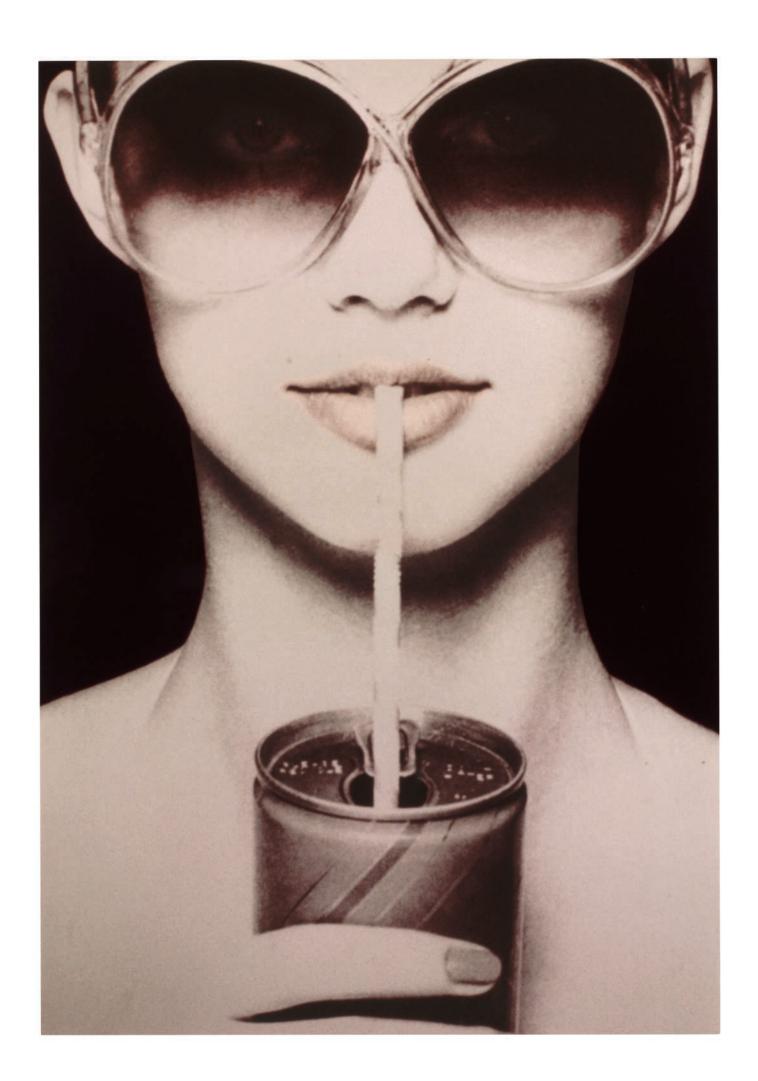
New York, Solomon R. Guggenheim Museum; Minneapolis, Walker Art Center and London, Serpentine Gallery, Richard Prince: Spiritual America, September 2007-September 2008, p. 80 (another example from the edition exhibited and illustrated in color).

New York, Nahmad Contemporary, Richard Prince: Fashion, 1983-1984, March-April 2015, no. 5 (another example from the edition exhibited and illustrated in color).

Richard Prince, exh. cat., New York, Whitney Museum of American Art, 1992, p. 60 (another example illustrated in color).

"I wasn't interested in new. I was interested in 'again.'"

-RICHARD PRINCE





A GENERATION OF PICTURES

4B

RICHARD PRINCE (B. 1949)

Untitled (Fashion)

signed, numbered and dated 'R. Prince 1982-84 1/1' (lower left margin) Ektacolor print mounted on Sintra image: 60 x 40 in. (152.4 x 101.6 cm.) Executed in 1982-1984. This work is number one from an edition of one.

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



Pierre-Louis Pierson, *Scherzo di Follia (Game of Madness)*, 1861-1867. Metropolitan Museum of Art, New York.

PROVENANCE:

Barbara Gladstone Gallery, New York Private collection, New York Anon. sale; Christie's, London, 30 June 2008, lot 2 Acquired at the above sale by the present owner

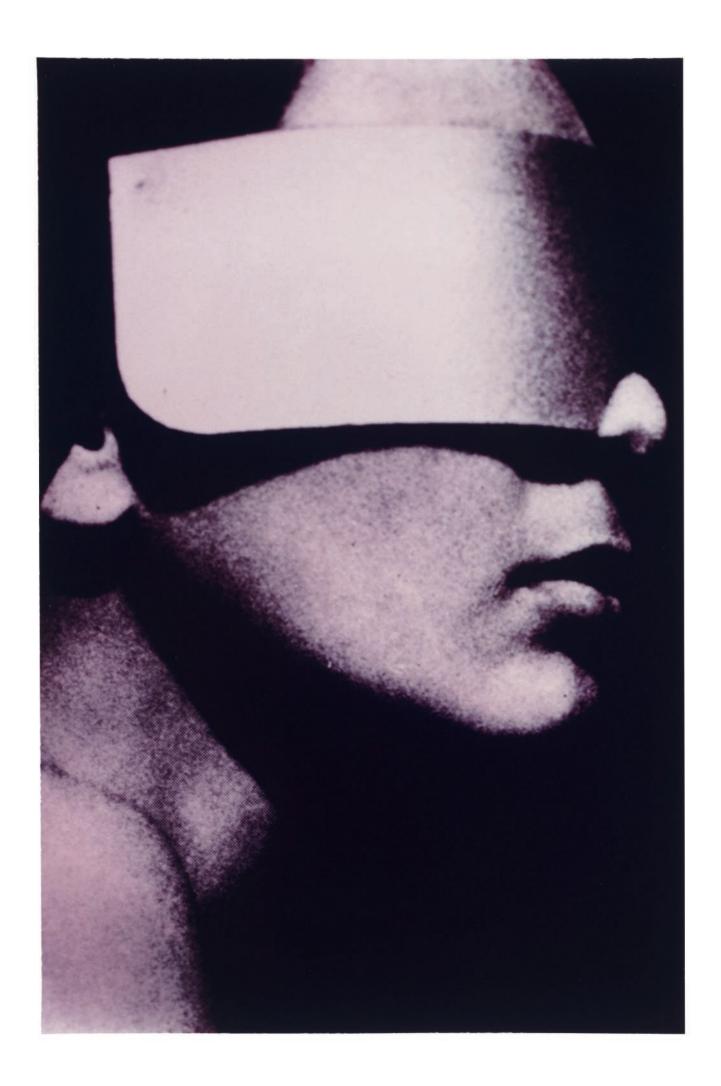
EXHIBITED:

Hanover, Kestner-Gesellschaft Hannover, *Richard Prince: Photographs 1977-1993*, June-July 1994, no. 9 (another example of a different size illustrated and exhibited)

Munich, Sammlung Goetz, *Richard Prince*, November 2004-May 2005, p. 80 (another example of a different size illustrated and exhibited).

LITERATURE

Richard Prince, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 81 (another example of a different size illustrated and exhibited).



PROPERTY OF A PRIVATE EUROPEAN COLLECTION

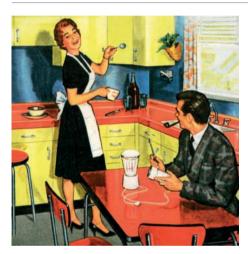
∘•5B

CHRISTOPHER WOOL (B. 1955)

And If You

signed, titled and dated 'And If You Wool 1992' (on the reverse) enamel on aluminum 108×72 in. (274.3 x 182.9 cm.) Painted in 1992.

\$12,000,000-18,000,000

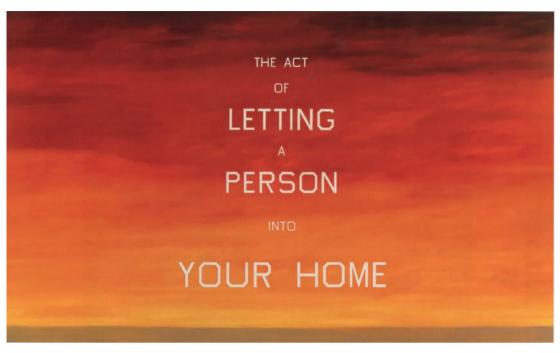


Kitchens Magazine Advert (detail). Photo: Advertising Archives.

PROVENANCE:

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

ANDIFYOU CANTTA AJOKEYO CANGET EFUCKOUT FMY-IOUS



Ed Ruscha, The Act of Letting a Person into Your Home, 1983. © Ed Ruscha

The terse, black-and-white text of Christopher Wool's *And If You* accosts the viewer with menacing authority, its brutal message rendered in stark capital letters: "AND IF YOU CAN'T TAKE A JOKE YOU CAN GET THE FUCK OUT OF MY HOUSE." Painted in 1992, *And If You* belongs to a series of text-based paintings which have become the most iconic of the artist's oeuvre. The tough-talking jargon of these paintings recalls the brutal one-liners of *film noir* that goad the viewer with their rough, confrontational style. There is a self-deprecating humor associated with the phrases the artist selected—*If You Can't Take a Joke, Hole in Your Head, Fuck Em If They Can't Take a Joke*—that are obsessively repeated. Taken together, they create an echo chamber in the viewer's mind not unlike the riotous refrain of a punk anthem. Indeed, *And If You* depicts a significant phrase that's repeatedly altered and modified by the artist—like a personal mantra.

And If You is the antidote to the end of painting, the kind of anti-painting that made critics stand up and take notice when the series was exhibited at Luhring Augustine gallery in 1992. One critic commented: "Christopher Wool's painting is synonymous with major attitude. ... While the rancorous flippancy remains darkly adversarial, and the bent of the black-and-whitelettered text is still provocatively industrial and illiterate, the voice has gotten a lot louder and much more combative. ... What was once internalized and passively discursive is now an actively abusive and goading address to the viewer: "IF YOU CAN'T TAKE A JOKE, YOU CAN GET THE FUCK OUT OF MY HOUSE" ... are phrases obsessively repeated..." (J. Avgikos, "Reviews: Christopher Wool, Luhring Augustine" Artforum, vol. 31, no. 5, January 1993, p. 83) Indeed, the rough, jolting effect of Wool's text-based paintings accost the viewer with their brash, menacing tone. From the time of their first exhibition in 1988 at the 303 Gallery in New York with Robert Gober, their mark on the art world has now become legendary. The curator Richard Flood recalls: "It offered such a simple, reductive solution for moving on that it became a kind of late-eighties mantra." He goes on: "Wool has kept that edge over the years, slamming down the insults ("IF YOU DON'T LIKE

IT YOU CAN GET THE FUCK OUT OF MY HOUSE")" (R. Flood, "Wool Gathering," *Parkett*, vol. 83, September 2008, p. 142).

And If You hounds the viewer with its stark depiction, its legibility creating a kind of "gotcha" moment that results from the terse effectiveness of Wool's phrase and the stark, graphic quality of its rendering. One critic described: "Orphaned from its brood, a single Wool canvas can elicit a "got it" moment... It is this legibility that lent Wool's eighties output a kind of immediately iconic, sought after status that has only increased over the years" (F. Meade, "Syntax for Minor Mishaps," Parkett, vol. 83, September 2008, p. 126) Indeed, this effect is heightened by the materials Wool used for the series, from the terse, no-frills look of the military-issue script to the weighty supremacy of its aluminum support. The painting issues an ultimatum: the "fuck you" of its message is the ultimate statement of rebuke, and the sort of hissed, menacing quality of its message is heightened by the artist's typeface—a font similar to the one used by the U.S. military after World War II. Wool's use of such no-frills, utilitarian script lends an aura of "big brother" style authoritarianism, a "do this or else" quality that pervades such signage on the streets of New York like "KEEP OUT" and "POST NO BILLS." The aluminum panel that Wool uses as his support lends the work an inexorable sense of power and permanence by its weighty, solid and uniform surface. Indeed, aluminum is the stuff of stop signs and highway markers and its indestructible nature retains a sense of governmentsponsored regulation and lawfulness. And If You displays a stark sense of authority that issues from these utilitarian materials.

And If You assaults the viewer with the graphic power of its message, yet it also elicits a kind of formal elegance that runs counter to the jarring quality of its text. In rendering the phrase, Wool arranges the letters within a pictorial grid and ignores the conventions of syntax and grammar, allowing the words to run together without regard for visual comprehension. As he described, "I started in the left hand corner and I went like you would with



Andy Warhol, A Woman's Suicide, 1962. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

a typewriter" (C. Wool, quoted in "Conversation with Christopher Wool," with Martin Prinzhorn, *Museum in Progress*, 1997, via http://www.mip.at/attachments/222 [accessed April 10, 2016]). Indeed, Wool forsakes the conventions of everyday language. When he reaches the end of one line, he simply allows the letters to drop down and continue onto the next regardless of whether the word itself is complete.

By removing grammatical features and eliminating the regular spaces between words, the letters themselves take on a purely abstract quality. The letters are transformed into cyphers, and a complicated back-and-forth between the legible and the illegible results. Condensed, compressed, compacted; Wool's text is utterly nonsensical until its meaning snaps into place, a split-second effect that's registered on a subliminal level. Jerry Saltz explained: "The words run together and appear to be some kind of bizarre gibberish...something you can hear but not quite make out. ... Confusing at first, [words] suddenly fall into place before the viewer's eyes. It is just when the viewer finds comfort in deciphering the code that the bottom falls out of the painting and a whole new field of meaning opens up below" (J. Saltz, quoted in "Notes on a Painting," *Arts Magazine*, September 1988, p. 20).

What results in *And If You* is a kind of visual poetry, one that is born out of the particular environment in which it was created. Living and working in New York's Lower East Side at the beginning of the 1990s, the cacophonous riot of graffiti and the hard-edged nature of the city streets find their expression in this discordant painting. When viewed in a gallery or museum setting, Wool's gritty, raw incantations are all the more stark and glaring; ripped from the visual fabric of a decaying city, they emanate with rough, brutal force. The critic Greil Marcus writes, "the voices have a quality that falls somewhere between the ranter screaming on the corner...and the person down the block handing out commercial flyers. ... they communicate not like facile appropriations of primitivist street discourse, but as a honed, perfectionist idea of that discourse, reduced to the irreducible and then starting up all over again. The overall impression is of a voice struggling against muteness...or against censorship...in any case against silence" (G. Marcus, "Wool's Word Paintings," *Parkett*, no. 33, Fall 1992, p. 87).

Present lot illustrated (detail).

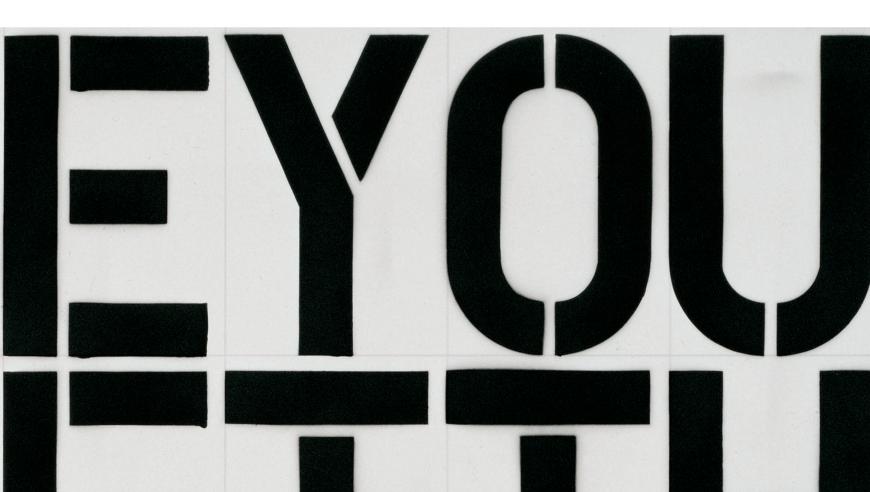


And If You augurs from that apocryphal postmodern era in which Douglas Crimp's infamous missive "The End of Painting" declared painting dead, and Wool's radical canvases validated the genre with a sort of "endgame" visual rhetoric. They issue forth with combative determination and a forceful, belligerent energy that necessitated their survival, and indeed the survival of the entire genre itself. Wool resuscitated painting by suffusing it with the terms of its own survival. His text-based paintings are nihilistic and bombastic, with a bellicose confidence that is gritty and loud. Yet they possess an aura that verges on the sublime, as if they knowingly take up the gauntlet that has been passed to them. "The canonical position that Wool holds in the recent history of art has emerged in light of the renewed interest in the medium of painting. It is not based on his contribution to painting's 'endgame' but rather on his ability to delineate the sites of contestation that keep the discourse around painting open and painting itself alive" (A. Hochdorfer, "Christopher Wool: Solomon R. Guggenheim Museum," Artforum, March 2014, p. 281).

At the time Wool's first text-based paintings emerged in 1987, he had already spent nearly a decade archiving certain words and phrases. After seeing the words "SEX" and "LUV" graffitied in black spray paint on a white truck, he began to stencil words directly onto canvas. These early works display an aggressive, claustrophobic urgency that relates to their origins in the streets of downtown New York. Their historical placement right smack at the beginning of a market meltdown and economic recession make them seem like foreboding harbingers of a brutal destiny. At the time Wool created And If You, he was living in a studio on East 9th Street in Lower Manhattan and was submerged in the grit and chaos of an endlessly transforming city, while on the opposite side of the nation, the city of Los Angeles was embroiled in the LA riots that responded to the police brutality of the Rodney King beating. Wool's nihilistic approach to painting is inextricably linked to the circumstances of its creation, and its potent visual force remains as powerful today as when it was painted more than two decades ago.



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



PROPERTY FROM A DISTINGUISHED COLLECTOR

∘**6**B

ROBERT GOBER (B. 1954)

Urinal

signed and dated 'Robert Gober 1985' (on the reverse) plaster, wire lath, wood, semi-gloss enamel paint $28 \times 18 \% \times 11 \%$ in. (71.1 x 46.9 x 29.2 cm.) Executed in 1985.

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



Marcel Duchamp, Medallion, 1964. Museum of Modern Art, New York. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

PROVENANCE:

Paula Cooper Gallery, New York Acquired from the above by the present owner, 1998

EXHIBITED

New York, Jus de Pomme Gallery, *Artists Pick Artists*, November 1984.

Staten Island, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, *Blood Remembering*, October 1990-January 1991.

Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Palazzo delle Albere, *American Art of the 80's*, December 1991-March 1992, p. 51, no. 13 (illustrated in color).

CECUT Centro Cultural Tijuana and San Diego Museum of Art, Farsites-Urban Crisis and Domestic Symptoms in Recent Contemporary Art-inSite_05, August-November 2005, pp. 112 and 203 (illustrated in color).

Miami, Bass Museum of Art and Cincinnati, Contemporary Arts Center, *Where do we go from here?*, December 2009-January 2011, pp. 44-45 and 47 (illustrated in color).

London, Saatchi Gallery, *Post Pop: East Meets West*, November 2014-February 2015, p. 88 (illustrated in color).

LITERATURE:

T. Vischer, ed., Robert Gober: Sculptures and Installations 1979-2007, Basel, 2007, pp. 96-97 and 156, no. S1985.10 (illustrated).

An Unruly History of the Readymade, exh. cat., Mexico City, Colección Jumex, 2008, p. 114 (illustrated in color).



Present lot illustrated (detail).





Installation view, Robert Gober, DIA Foundation, 1992. Photo: Bill Jacobson. Artwork: © Robert Gober, courtesy Matthew Marks Gallery.



Bruce Nauman, Device to Hold a Box at a Slight Angle, 1966. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.

The haunting, minimalist beauty and deeply felt emotional resonance that pervades Robert Gober's best work has made him one of the most important artists of the Contemporary era. In 1984, he embarked upon a series that would fundamentally alter the course of his career when he replicated, by hand using the humble materials of plaster, wood and enamel paint, an industrially fabricated sink and urinal. The corresponding series that followed embodied the spare, reductivist aesthetic of minimalism while being encoded with personal memories and dreams. They provided a rich vocabulary of forms that sustained the artist for several years. Created in 1985, *Urinal* is a seminal work from this early series. It displays the technical virtuosity of its meticulously hand-made construction, a cunning play on Duchamp's La Fontaine, yet fabricated by hand rather than ready-made. The work perfectly invokes the standard-issue receptacle found in any men's room, yet Gober omits the plumbing so necessary to its function. It seems to invoke the symbolism of cleansing while utterly denying its possibility. An early iteration of Gober's signature series, Urinal has been exhibited around the world, making it an iconic emblem of the artist's longstanding concerns.

In *Urinal*, Gober imbues the anonymous, institutional quality of a standard-issue men's room urinal with the warmth of his handmade materials. Nearly every feature has been rendered in perfect verisimilitude, from the holes at the bottom of the bowl to the exacting size and shape of the original receptacle. His great care in rendering its smooth, graceful surface is revealed in the slight undulations and minute differences that remain as a powerful reminder of the artist's hand. The simplicity of the object's form shines through, as it leaves its original function behind to become an object of spare elegance and lasting grace. If Duchamp's *La Fontaine* is the work's progenitor, then a related cousin might be found in Donald Judd's "common objects."

Though Gober's objects are re-created versions of their industrial counterparts, the fact of the artist's hand remains a powerful reminder of their home-spun quality, and the viewer longs to touch their tactile surface. From a distance, Gober's *Urinal* looks like a standard-issue vessel. Installed upon the wall, its uncanny resemblance to the real thing provokes a strange shock, arresting the viewer with a powerful curiosity that begs to be investigated. The difference, in temperature, texture and feeling between Gober's creation and its original industrial counterpart creates a strange

dissonance, affecting the viewer on a primal level. As Olga M. Viso points out, "As potent stimulants of memory and emotion, Gober's works disturb us because of their uncanny familiarity, their curious juxtapositions of one object with another, and their potential to activate latent desires and anxieties in the viewer" (O. Viso, "Life's Small Epiphanies," *Robert Gober: The United States Pavilion 49th Venice Biennale*, exh. cat., Art Institute of Chicago, 2001, p. 14).

The radical aspect of Gober's Urinal lies not only in its meticulous construction but in the context of its placement, as Gober transfers a very private act into a highly public sphere. Whereas Duchamp placed his urinal upon a plinth and rotated it, transforming the object from its former utilitarian purpose into "readymade" art, Gober insists upon keeping the context of the original, and installs the piece upon the gallery wall. Doing so provokes a bizarre chill, bringing the embarrassment and perhaps shame of the "men's room" into the public space of the gallery. Curator Trevor Fairbrother describes: "In the case of the urinal, Gober's act of artistic reformation triggers the turmoil of feelings that lurk in the men's room: he takes an object that hygiene, plumbing, and industrial design have functionalized into a purist, white-on-white device and brings to the surface all that is volatile and taboo about men pissing in view of each other. Professing the formal beauty of this banal item he also dares to speak out about the psychological and physiological desires mediated at the urinal" (T. Fairbrother, "Robert Gober," Museum Boymans-van Beuningen, Rotterdam, 1990, p 43).

Over the course of his career, Gober has alluded to the significance of water in his work, and the urinals reference this primary concern. In Urinal, Gober faithfully replicates the original receptacle down to its most precise attribute, yet he opted to eliminate its most fundamental aspect: plumbing. The urinals, then, elicit the sort of private horror of a toilet that won't flush, or the impotence of a faucet that discharges no water. This interest in water as a transformative element might relate to Gober's Catholic upbringing and the symbolism of bodily fluids—water, blood—in the church. It also relates more profoundly to the AIDS crisis in New York and the hysteria that surrounded hygiene, particularly for that of gay men. Gober's dual identity as both Catholic and homosexual converge in the urinals, which allude to the symbolic cleansing power of holy water in the church—water as a purifier—and the perceived "sinful" quality of homosexuality. They seem to indicate the nightmarish scenario in which the dirty body can never be cleansed, and they allude to the body's own inability to rid itself of disease, primarily the immune system's powerlessness to eradicate the AIDS virus. Indeed, Gober has discussed these highly-charged connotations, saying of the urinal series: "It was also too loaded for me in its sexual and social connotations" (R. Gober, quoted in C. Gholson, "Robert Gober," Bomb magazine, vol. 29, Fall 1989; accessed April 1 2016 via http:// bombmagazine.org/article/1252/robert-gober).

If the purpose of urination is to rid the body of excess waste, then the urinal might function as a symbol of cleansing, much in the way Gober's *Sinks* provided a similar purpose. Indeed, Gober's work often references hidden memories or latent desires, and his urinals recall the shame associated with being gay in the wake of the AIDS crisis. Indeed, as Paula Marincola illustrated in her review of Gober's work in 1988: "The sculptures' obvious lack of functionality permitted their intrinsically associative qualities and ritualistic functions to dominate... The installation as a whole thus suggested a kind of *memento mori*, enhanced by the objects' intensely concentrated stillness...This pervasive sense of loss and absence lent these works, despite their physicality, something of the spectral quality of simulacra or ghosts" (P. Marincola, "Robert Gober: Tyler School of Art Gallery," *Artforum*, May 1988, p. 153).

Indeed, the visual and emotional power of Gober's objects lie in their ability to communicate hidden desires and fears, tucked away in seemingly ordinary objects. *Urinal* is one of the artist's most highly-charged emblems from a seminal period of the artist's early career, a haunting visual totem that is imbued with personal memory and heart-wrenching loss.



Robert Gober's studio, Mulberry Street, New York, circa 1980s (present lot illustrated). @ Robert Gober, courtesy Matthew Marks Gallery.



Felix Gonzalez-Torres, "Untitled" (Petit Palais), 1992. Philadelphia Museum of Art. Artwork: © The Felix Gonzalez-Torres Foundation, courtesy of Andrea Rosen Gallery, New York. Photo: The Philadelphia Museum of Art / Art Resource, New York.

PROPERTY OF A WEST COAST COLLECTOR

7B

JASPER JOHNS (B. 1930)

Untitled

signed with the artist's initials, inscribed and dated 'J.J. 80 Stony Point' (lower right) paint stick on paper 26×34 in. $(66 \times 86.4$ cm.) Drawn in 1980.

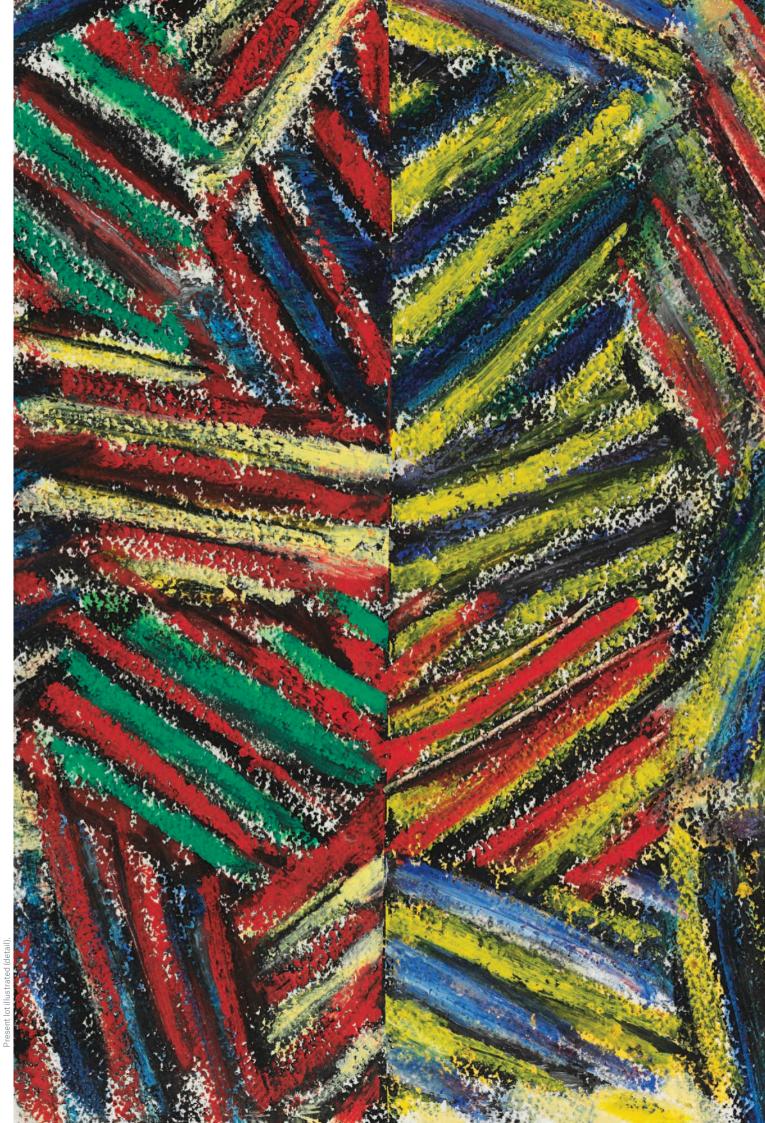
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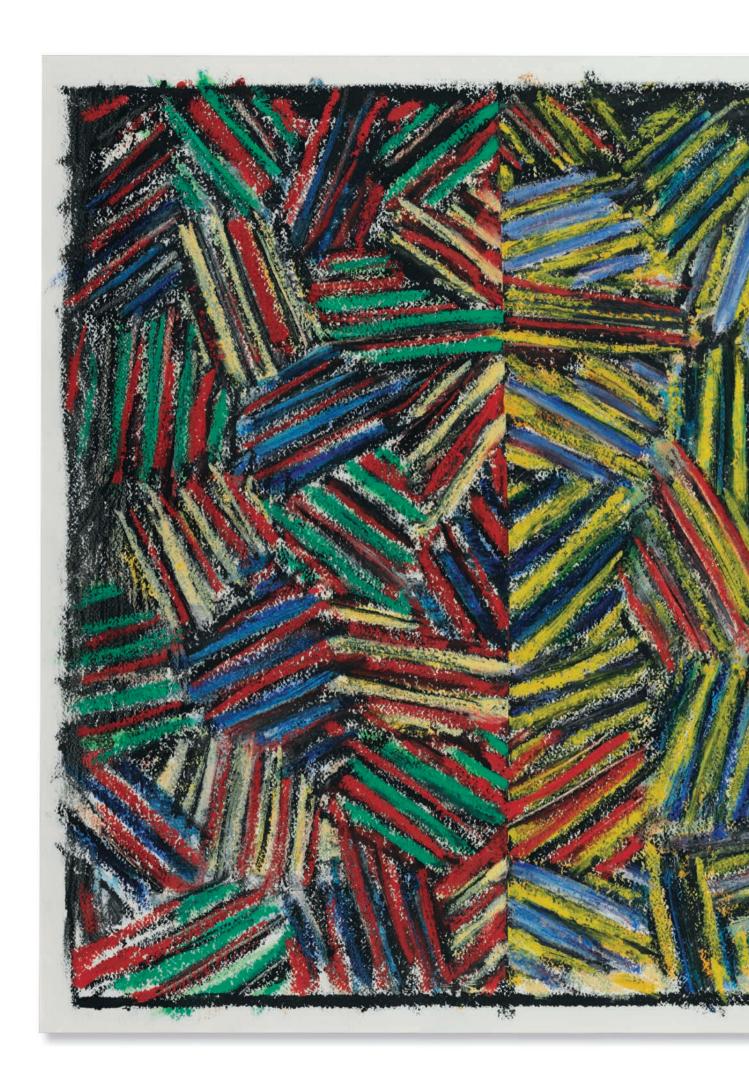
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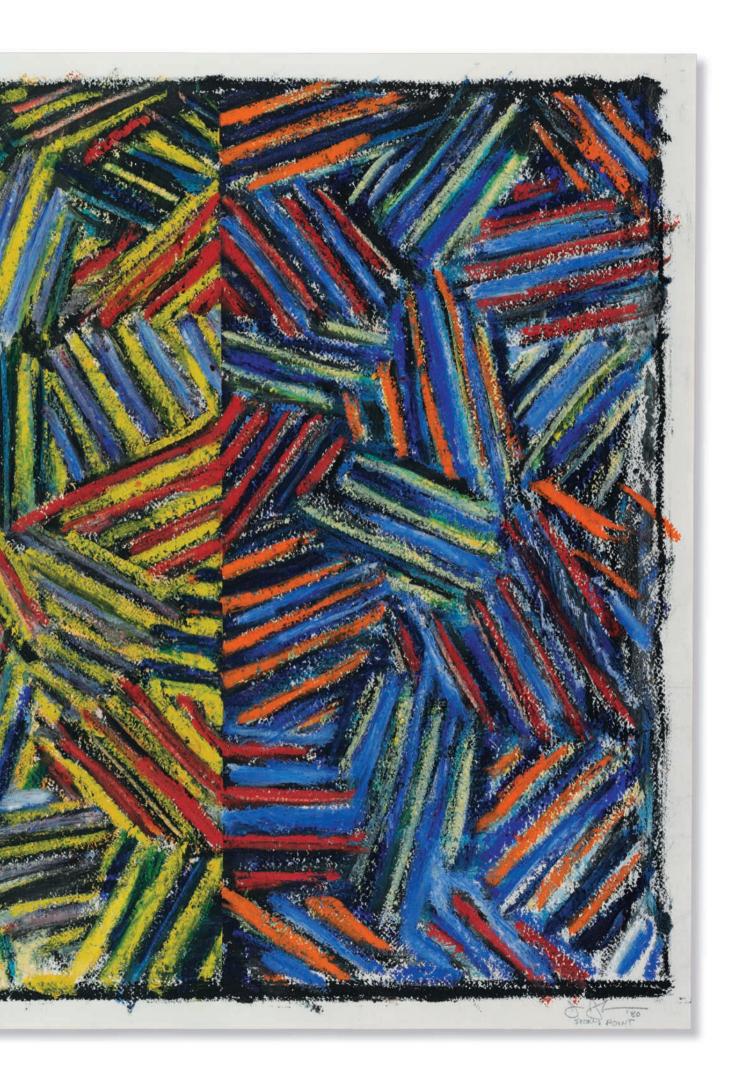
Leo Castelli Gallery, New York
Private collection, Sweden
Thomas Ammann Fine Art, Zurich
Vivian Horan, New York
Private collection, New York
Knoedler & Company, New York
Acquired from the above by the present owner

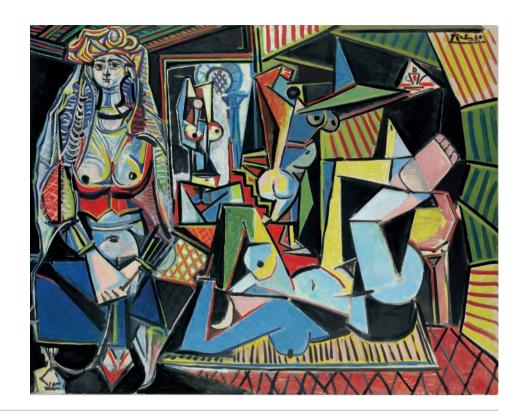
LITEDATURE

D. Shapiro, *Jasper Johns: Drawings 1954-1984*, New York, 1984, pl. 139 (illustrated).

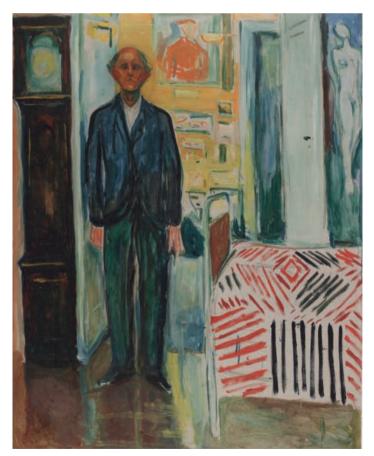








Pablo Picasso, Les femmes d'Alger (Version 'O'), 1955. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Edvard Munch, Self-Portrait, Between the Clock and the Bed,1940-1942. Munch Museum, Oslo. © 2016 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS). New York.

Untitled presents Jasper Johns's now-canonical cross-hatch images rendered in a chromatic display of alternating primary and secondary hues. Black framing lines propel the directional force of these variously colored parallel markings, as if color is projected beyond its tripartite surface organization in an excitation of tonal richness. The muscularity of these phalanxes of hand-drawn bundled lines—grouped variously in number and structurally organized in contrasting, oblique, and mirror reversals-challenges the blackened frame surrounding the horizontal format. These crosshatchings transgress their own boundaries with an ebullience that dazzles the eye. No colored patch or grouping abuts a group of the similar color dispositions. Such surging angularities, arranged in contiguous formations, suggest geometries gone awry, slanting grids, jagged, bent, and pushing against a laterally extended surface plane. Divisions articulated by juxtaposed panels reflect the changing dominant tonalities from greens, blues, and reds, to yellows, reds, and cerulean blue, to predominantly blues and yellows. The patches of markings that abut the junctions of each panel seem to counter the directional trajectories. Each mark leaves a personal trace of the artist's presence—an index of his energetic touch, a tactile counterpoint that delivers an intense optical charge.

Between 1972 and 1983 Johns explored what had been considered an ancillary, if essential element in rendering volume and depth in drawing that reached back to Renaissance and Baroque masters, such as Rembrandt. Pablo Picasso famously adopted this technique in his 1907 *Demoiselles d'Avignon*, as well as in his etching *Weeping Woman*, after which Johns named a celebrated cross-hatching painting from 1975. Indeed, these marks also evoke the paintings of Edvard Munch, and the relationship between Johns and Munch is the subject of an upcoming exhibiton organized by the Virginia Museum of Fine Arts beginning in November 2016. Paradoxically, Johns uses this schema not to render volumetric shapes or shading, but rather to foreground the flatness of the picture plane by means of a nearly decorative patterned surface. Yet even as Johns strives for a literal marking out of the surface, his gestures recall the emotive muscularity of the previous generation of Abstract Expressionists, artists whose work lay in oblique relationship to Johns's own inventive oeuvre.

In negotiating an array of artistic strategies that mimed, yet played against, the foregoing emotive art-making of Willem de Kooning and Jackson Pollock, Johns employed a marking technique grounded in painterly abstraction.



Jasper Johns, 1980. Photograph by Hans Namuth. Photo: Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York.

At the same time, he rendered this technique paradoxical by expressing literal repetition in full force. Each form is clearly drawn by hand in varied iterations that nonetheless emphasize the "obsessive" quality of this allover pattern. The motive, which first appears in the four-paneled Untitled from 1972 becomes the single-most dominant motivic element in works in various media for the next decade. From 1975, it gained a density and muscularity that its earlier iterations lacked. In *Untitled*, repetitive stripes in two to three contrasting colors surge against rough black contour lines. Touch is elemental, its apprehension by the viewer brought about by paint stick against material support. In describing this effect, Johns stated, "They [the hatch marks] became very complex...with possibilities of gesture and the nuances that characterize the material-color, thickness, thinness - a large range of shadings that become emotionally interesting" (J. Johns, quoted in D. Sylvester, About Modern Art, London, 1997, p. 15). The nuances in expressive content appealed to Johns, as did the manner of its execution: it could read as sophisticated (like Matisse) or take on an aspect of "street art," even as Johns wanted it to look like neither (R. Bernstein, "Johns and Becket: Foirades/Fizzles," The Print Collector's Newsletter 7, no. 5 (November-December, 1976, p. 43).

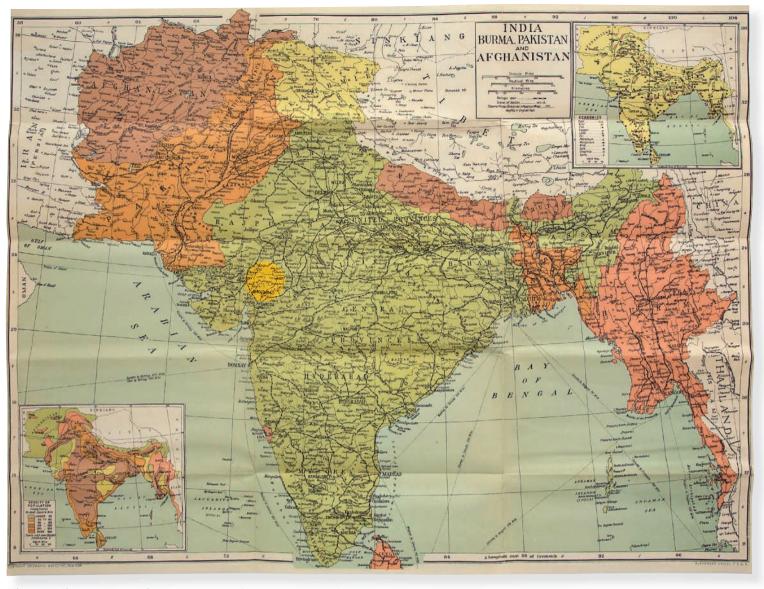
Allover iterations thread through Johns' works up to this period—Flag, 1958; Gray Alphabets, 1960, and the later "flagstone" motif that precedes the crosshatch series. Cross-hatching as a procedure is the basis of an extraordinary list of masterworks by the artist, most in museum collections. Johns's markings deflect traditional subject matter or expression in favor of surface activation, where changes in applied pressure of the paint stick can

be perceived, as can smears and overruns. The form of the work becomes in itself the vehicle of expression: the specific configuration and dazzling chromatic palette, despite their irrefutable and irreducible object-quality, are rendered in an almost narrative sequence. As our eyes course over the surface, color, pattern, and texture are recognized sequentially, as is Johns's effortful physicality.

In its insistent abstraction, Untitled foregrounds pattern and materials. And just as cross-hatching was historically used to shade, so Johns's exuberant "shadings"—or perhaps "veilings"—suggest a deeper relationship to his forbears. Even as Johns's non-representation is a dazzling statement of color, ordered and disordered, so it is relational, executed against the expressive, gestural allover quality of abstract expressionism. Imagine Jackson Pollock's airdropped paint sloshes suddenly straightened and systematized in repeating geometries. Johns may, indeed, conflate examples of Western art in his crosshatched surfaces, but even beyond such precursors, Untitled's stunning chromatic charge and its rhythmic tour de force of reflective mirroring and reversals, derives from the artist's individual strokes, which articulate a dynamic surface unity. The power of this surface lies in its texture: here in Untitled, the paint stick takes the viewer beyond the planar decoration of bundled parallel strokes to the means of their making, even as meaning per se is veiled by the very curtain of its allover abstract configuration. "I would personally like to keep the painting in a state of shunning statement...to leave the situation as a kind of actual thing, so that the experience of it is variable" (J. Johns, ibid., p. 465).



VOYAGE TO WORKS FROM AN IMPORTANT PRIVATE COLLECTION



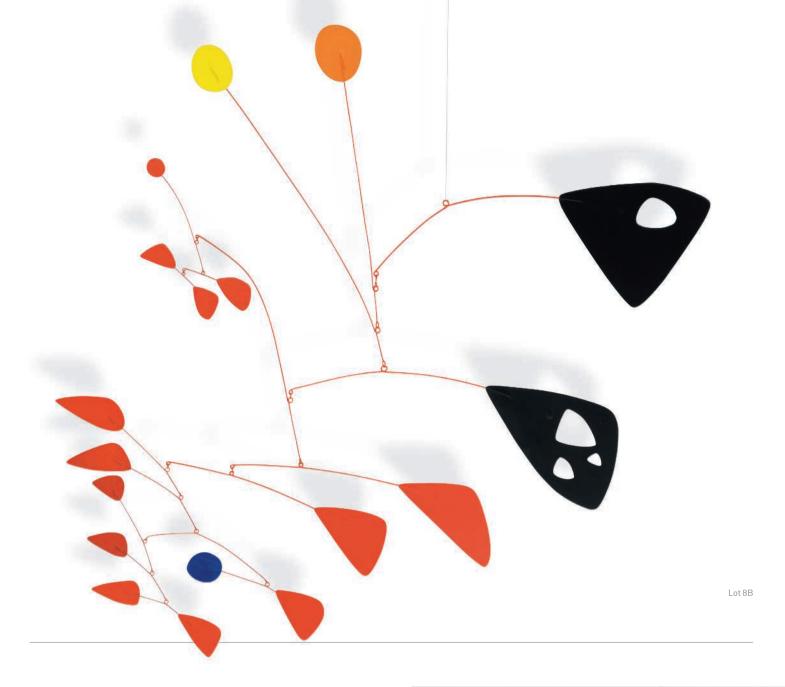
 $Calder's \, map \, of \, India, 1955. \, Photo: \, Calder \, Foundation, \, New \, York \, / \, Art \, Resource, \, New \, York \, / \, Art \, / \, Art$

"In 1954", recalled Alexander Calder in his memoirs, "I received a letter from a young Indian woman who wrote me mentioning Jean Hélion, my good friend. She was Gira Sarabhai, youngest of eight children of a large wealthy family in Ahmedabad, which is somewhere halfway between Bombay and Delhi. She offered Louisa and me a trip to India, if I'd consent to make some objects for her when there. I immediately replied yes"

—ALEXANDER CALDER

INTRODUCTION

Gira Sarabhai's letter to Calder was the start of an extraordinary journey, and the beginning of a lifelong friendship. In the three weeks that Calder spent at the Sarabhai family compound in Ahmedabad between January and February 1955, he produced one of the most fascinating bodies of work in his oeuvre. Gira, an architect offered the artist an unparalleled opportunity: to become part of the thriving creative hub that, thanks to the patronage and vision of the Sarabhai family, was changing the cultural landscape of Ahmedabad during the 1950s. Gira and her brother Gautam had founded the Calico Textile Museum—arguably the best of its kind in the world—and had already welcomed leading figures of the European and American avant-garde to their home, including Isamu Noguchi, Le Corbusier and John Cage. Others would soon follow, including Robert Rauschenberg, Henri Cartier-Bresson, Richard Neutra-who visited whilst designing the US Embassy for Karachiand Charles and Ray Eames, with whom Gira and Gautam would collaborate to establish the city's celebrated National Institute of Design, commissioned by Prime Minister Jawaharlal Nehru. Calder was particularly intrigued, too, by the famous kite flying festival due to take place in Ahmedabad in January, writing to Gira "I certainly don't want to miss that!" (A. Calder, letter to Gira Sarabhai, August 24 1954). He announced that he would bring his pliers, but no other tools. Over the course of his stay, he produced a group of sculptures that rank among his finest works.



Held in the same private collection since their creation, and largely unseen by the public, the works offered for auction chart the development of the family's relationship with Calder—from Untitled, 1952 (known as "Blue Dot") purchased by Gira from Paris, to the intimately scaled *Untitled*, 1954 sent as a carte de visite in advance of his arrival, to a selection of the scultpures created within the verdant grounds of the Sarabhais' estate. Together, these works testify to an artist at the height of his powers, whose early studies in engineering and subsequent immersion in the 1920s Parisian art scene had given birth to one of the very first kinetic visual languages. By the mid-1950s, spurred on by his receipt of the Grand Prize for Sculpture at the 1952 Venice Biennale, Calder had achieved an unprecedented degree of mastery over his materials. Hypnotic forms sprang to life from minimal combinations of painted sheet metal and wire, delicately balanced upon twisting, serpentine supports. Form, color and motion were held in almost balletic tension with one another, subject to the slightest change in atmospheric conditions. A gust of air or a beam of sunlight could transform the sculpture from a static suspension to a piece of optical poetry: a living, breathing performance that unfolded before the eyes of its onlooker. Liberated by the striking economy of means to which he had distilled his practice, Calder began to travel, visiting Beirut and Caracas as well as India between 1954 and 1955. On each occasion, operating like a nomadic artisan, he set up a temporary studio and worked intensively over a few short weeks. It was during this period that Calder, who had hitherto split his time between New York and Paris, became a truly global artist.



Isamu Noguchi, "The Big House," at the Retreat, Ahmedabad, circa 1949-1956. © 2016 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.



Alexander Calder with Kamalini, Gautam and Gira Sarabhai at Gautam's house, 1955.

In India, Calder's pursuit of visual harmony reached new heights. Each work is a masterpiece of precision engineering: a triumphant fusion of optics and kinetics. Largely created outside, his sculptures became part of the landscape, intimately united with their natural environment. Franji Pani, titled after the tropical flowering tree, is a vision of delicate white blooms upon a tender stem. Sumac 17-part of a larger series of the same titleevokes the distinctive red foliage of its namesake in twenty-two individual parts: a virtuosic eulogy to the artist's most beloved color. A singular white beacon glimmers amidst a starry constellation in White Moon, whilst Rouge et Noir quivers like a cascading fall of leaves. The group includes instances of rare technical innovation: the all-black Claw features a collapsible main rod, with two shorter wires interlaced to produce a wider span; the elegant Red Stalk uses a slender wire loop to attach the large horizontal counterweight to the central rod. The large-scale *Untitled*, previously housed in the Sarabhais' garden, is a monumental structure inscribed with "S C". Almost architectural in its conception, its gigantic form simultaneously exudes a sense of weightlessness, casting ever-changing shadows upon its surroundings. Each of these works powerfully conjures its original setting: through their color, shape and motion, they evoke the

rustling breeze, the languid tropical heat, the twisted vines and scented blooms, the radiant beams of the sun and the grandeur of the Sarabhai estate. In India, Calder's practice found a fitting new home.

CALDER IN AHMEDABAD

On January 12 1955, Calder and his wife Louisa landed in Bombay. After a day of sightseeing, they boarded the twelve hour train to Ahmedabad: the largest city and then-state capital of Gujarat, situated on the banks of the River Sabarmati. Early on the morning of January 15, they arrived at the Sarabhais' family estate in Shahibag, where they were hosted for the next three weeks by Gira, her brother Gautam and his wife Kamalini.

The Sarabhais were a leading Jain business dynasty, who had played a pivotal role in India's industrial, political and cultural development. Amabalal Sarabhai, the patriarch of the family, founded a number of enterprises including Calico Textile Mills-one of India's largest textile companies-and became a prominent patron of the arts. He had been heavily involved in India's independence movement along with his wife Saraladevi, who had worked closely with Mahatma Gandhi himself. Calder himself refers to the couple throughout his correspondence as "Papabhai" and "Mummyben": affectionate names that reflected their warmth, generosity and impeccable hospitality. Alongside Gira and Gautam, their eight children included the scientist Vikram Sarabhai, widely acknowledged as the father of India's space programme, and the musician Gita Sarabhai, who famously provided the composer John Cage with the inspiration for his seminal work 4'33". Mridula Sarabhai was a politician and activist who continued her parents' legacy in fighting for India's freedom, whilst Leena Sarabhai established the Shreyas Foundation in order to educate orphaned and underprivileged children. As a family, the Sarabhais fostered creativity and innovation, and nurtured a wide variety of international relationships.

The Sarabhai family compound was a secluded twenty-acre estate known as the Retreat. The central family home—colloquially referred to as the Big House—was a large four-storey structure which contained apartments for each of Ambalal's children. As his children grew to adulthood, Ambalal offered each a plot of land within or outside the Retreat estate. Most chose the Retreat option and went on to design or commission their own home. At the direction of his hosts, a studio was set up for Calder on the estate, with a workshop at his disposal. However, as an artist whose work drew inspiration from the poetry of nature, Calder was unable to resist the allure of the Sarabhais' luscious gardens, and much of his work was completed on a bench outside in the grounds. "Cows were tethered there, and a couple of water buffaloes", he recalled (A. Calder, quoted in *Calder's Universe*, exh. cat., Whitney Museum of American Art, New York, 1977, p. 335). It was an oasis of tranquillity and harmony, and a haven for the arts: a place of respite



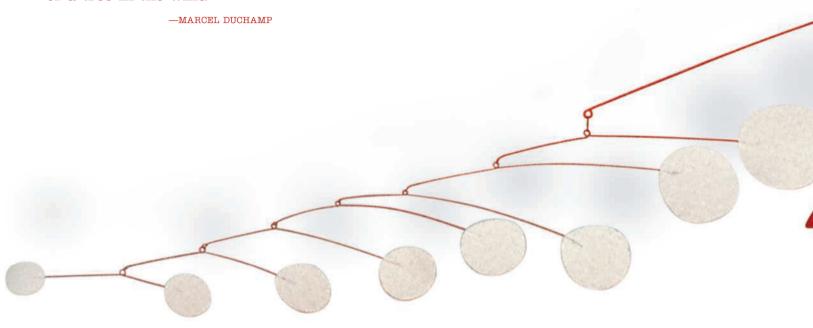
Alexander Calder with Kamalini Sarabhai, 1955. Photo: Calder Foundation, New York / Art Resource, New York.

"It is very cold here, and so we will be delighted to come where it is warmer. But the great delight is to see India, and to meet you and your family. Cordially Sandy"

—ALEXANDER CALDER



"Pure joie de vivre. The art of Calder is the sublimation of a tree in the wind"



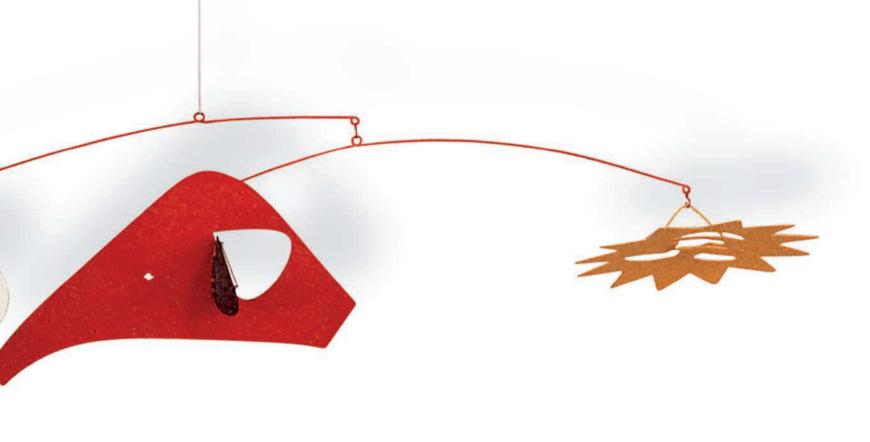


Alexander Calder with various members of the family including: Gautam, Vikram, Ambalal, Anand. Gira. Kamal. Mrinal and Kamalini Sarabhai. at the Retreat. 1955.

and creative experimentation, guided by the Sarabhais' deep appreciation of international artistic languages. Indeed, many of the artists whose works they acquired had played an important role in Calder's own life and practice: most notably Piet Mondrian, whose studio had inspired the artist's turn towards abstraction, and his close friend Joan Miró.

Through their involvement with architecture, business, design and social economics, Calder's hosts Gira and Gautam embodied the family's pioneering spirit. Like their siblings, they had been home schooled using the Montessori method. Gautam read mathematics and philosophy at the University of Cambridge, and Gira studied with the architect Frank Lloyd Wright on his estate in Taliesin East in Wisconsin during the 1940s. In 1945, Gautam succeeded his father as Chairman of the Calico Textile Mill, and expanded the company through a series of innovative changes in both technology and workforce management—an endeavour later celebrated in A. K Rice's 1958 study Productivity and Social Organization: The Ahmedabad Experiment. In 1949, he and Gira established the Calico Textile Museum, exhibiting handmade and mass-produced textiles from the family's personal collection. It was first post-independence institution devoted to the relationship between design and technology, and was subsequently credited with launching "Ahmedabad's renaissance in contemporary India" (R. Kalia, Gandhinagar: Building National Identity in Postcolonial India, Columbia 2004, p. 58). The siblings' dedication to the relationship between art education and product manufacture made them natural allies for Charles and Ray Eames, with whom they worked closely to establish the world-famous National Institute of Design (NID) in Ahmedabad during the 1960s

Armed with a mere pair of pliers, as well as some metal and wire procured from Bombay, Calder worked intensively at the Retreat for three weeks, punctuated by occasional visits to a blacksmith's shop and a trip to Udaipur between January 25 and 29. Writing less than a week after their arrival, Louisa Calder described how "Sandy has been working for the last five days and has made several mobiles ... Tonight they are going to show the two films on Sandy. The MAM one and the Meredith one—They have invited about

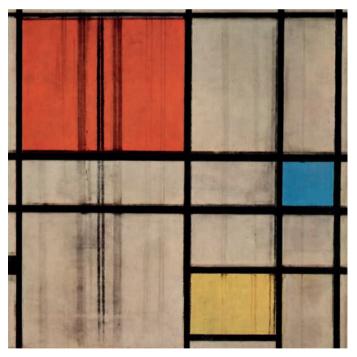


Alexander Calder, Happy Family, 1955. © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.

eighty people to see it—Last night we spent hanging the ones [mobiles] he has finished in the trees around Gautam's terrace. It was like looking for a picnic ground, everyone had a different idea—lots of fun" (L. Calder, letter to Jane and Jimmy de Tomasi, January 19 1955). The "Meredith one" was the Herbert Matter's 1950 film *Works of Calder*, narrated by Burgess Meredith with music by John Cage. Matter was also a friend of the Sarabhai family, and Calder had promised to bring the film with him to Ahmedabad following its screening in Beirut. Louisa's letter testifies to the Sarabhais' dedication to promoting Calder's work in India, as well as the sense of communal enjoyment engendered by his mobiles.

During his stay, Calder produced nine sculptures, as well as several pieces of jewellery. On February 13, he and his wife left the Retreat on a tour of India and Nepal organised by the Sarabhais, travelling through Madras, Calcutta, Shantiniketan, Kathmandu, Delhi and Jaipur, before returning to Bombay on March 6. There, on March 9, a selection of the works produced during his time in India were unveiled for the first time at a private exhibition at the Bhulabhai Memorial Institute, where the Herbert Matter film was also screened. Unfortunately, Calder himself was unable to attend, due to a sudden attack of pneumonia.

On March 12, the Calders left India, and wrote immediately to Gira to thank her for their stay. They remained lifelong friends with the family, exchanging regular correspondence until Calder's death, and welcomed Gautam and his daughter to the artist's Paris studio on at least one occasion. Calder's relationship with the family is eloquently captured in the sculpture *Happy Family*—the only one of the works produced in Ahmedabad now owned by the Sarabhai Foundation. Its eight spheres symbolise the eight children, whilst Ambalal and Saraladevi stand as an elephant and a smiling sun respectively. As with Calder's best works, it is a masterful symphony of color, form and motion, each element moving both independently and as part of an integrated whole. It is a dynamic, lively work that not only captures the essence of Calder's aesthetic, but also bears witness to his lasting affection for the Sarabhai family.



Piet Mondrian, Composition with Red, Blue, and Yellow (unfinished), 1940. Collection of Sarabhai Family. © 2016 Mondrian / Holtzman Trust.

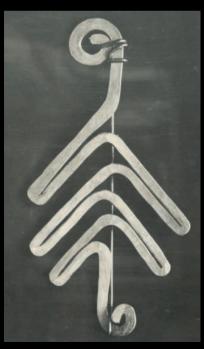
"I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate."

ALEXANDER CALDER





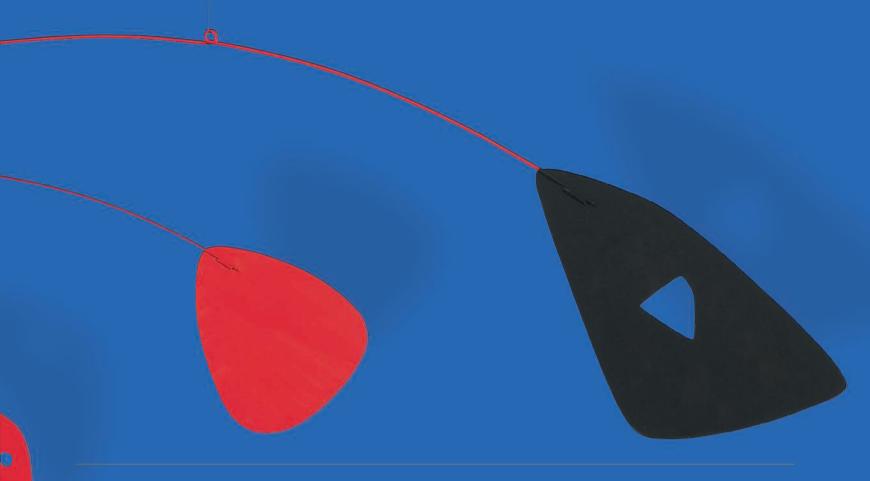
Alexander Calder, earring, circa 1940. Photo: Courtesy of the Sarabhai Family.



Alexander Calder, *Leaf Brooch*, 1955. Photo: Courtesy of the Sarabhai Family.



Alexander Calder, earring, circa 1940. Photo: Courtesy of the Sarabhai Family.



CALDER IN THE 1950s

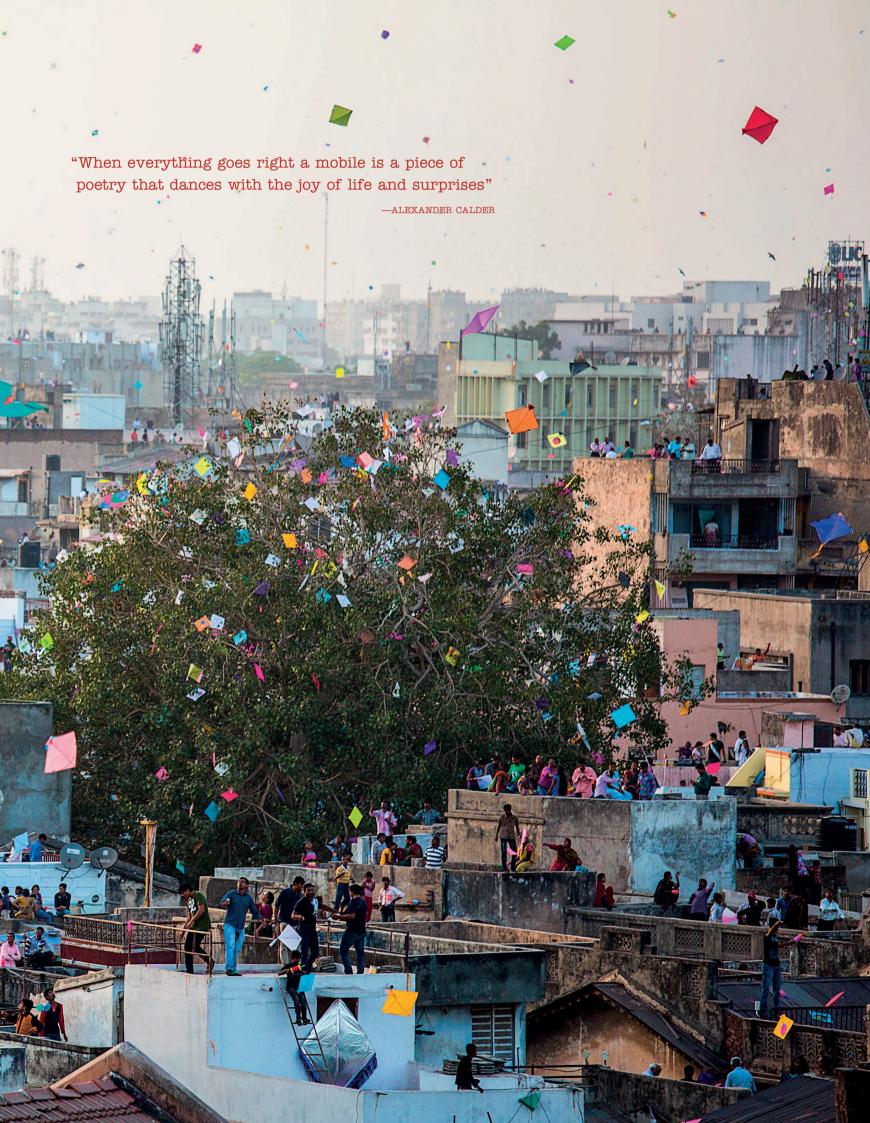
became increasingly sought after, following his success at the 1952 Venice Blue Dots, c. 1953 (Tate, London) and Red Lily Pads, 1956 (Solomon R. Guggenheim Museum, New York)—he began to turn his attention to works executed on a grand scale, creating his first group of large outdoor sculptures during a year-long stay in Aix-en-Provence. Calder's growing fame earned him major commissions from across the world, including the mobile .125 Paris and The Whirling Ear for the American Pavilion at the 1958 Brussels World's Fair. At the same time, Calder also began to travel, reinvigorating his artisanal roots through a series of short residencies abroad—to Beirut in 1954, to Ahmedabad in 1955 and to Caracas shortly after his return from a makeshift studio, followed by a small exhibition and a period of travelling and sightseeing with his wife. These sojourns provided Calder with an exhilarating challenge: by dramatically limiting his time and materials, and purposefully relocating to a foreign setting, the artist unlocked a newfound sense of creative freedom, submitting himself to intuition and the spirited impulses of his imagination. In India, Calder amplified this sense of spontaneity by titling his works just hours before their unveiling at the Bhulabhai Memorial Institute.

The present group of sculptures marks the culmination of a journey that began during Calder's childhood, as a young boy—and later a student—with a natural flair for engineering. Following his decision to channel his technical abilities into art, Calder travelled to France, where he imbibed the revolutionary creative spirit of 1920s Paris. He attracted initial acclaim through his 1926 *Cirque Calder* (1926-31)—a complex series of miniature sculptures, in which everyday materials such as wire, fabric, leather and cork were carefully engineered to replicate circus acrobatics. However, it was not until his now-legendary visit to Piet Mondrian's studio in 1930 that Calder

first began to integrate freely-moving kinetic elements into his work. Calder was fascinated by Mondrian's working environment, in particular by the colored cardboard rectangles—a form of compositional experimentation—that adorned the walls. For Calder, it was a vision that demanded to be set in motion: as he later recalled, "I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate" (A. Calder, An Autobiography with Pictures, New York 1966, p. 113). By 1931, Calder had brought this idea to fruition. Suddenly, color and form were joined together by a third—hitherto unexplored—element: movement. All at once, Calder's humble materials took flight in a blaze of primary hues and biomorphic shapes: spheres, circles and delicate twisting lines were airborne in captivating visual harmony, casting hypnotic shadows in their wake. It was Marcel Duchamp who suggested the term mobiles, subsequently praising them for their "pure joie de vivre". "The art of Calder," he wrote, "is the sublimation of a tree in the wind" (M. Duchamp, entry on Calder for the Société Anonyme catalogue (1950), reprinted in M. Duchamp, Duchamp du Signe, Paris 1975, p. 196).

was in its heyday, extolling vast, sprawling planes of color designed to invoke transcendental experience. Calder, however, distanced himself from these artists both physically and conceptually. His roots, although very much American, were also in Paris, where he had mixed closely with exponents of the burgeoning Surrealist movement including André Masson, Hans Arp, Max Ernst, Yves Tanguy and Joan Miró. For these artists, color and form functioned as a means of expressing the untapped dimensions of consciousness—as tools for heightening visual experience, rather than inducing existential sublimation. With their primary tones and geometric structures, Calder's mobiles are abstract, and yet as the present group of works testify, they are also profoundly evocative, suggesting—though never prescribing—the whiteness of Franji Pani flowers and the gleam of the moonlight, clusters of bright red berries, the blazing sun and the luscious glow of tropical fruits. In contrast to the Abstract Expressionists, Calder's chromatic fields invoke natural—rather than supernatural—phenomena: his colored forms gesture towards known realities, rather





"John Cage has written to me—he wants to bring a Company of 10 Musicians and Dancers"

—G. SARABHAI

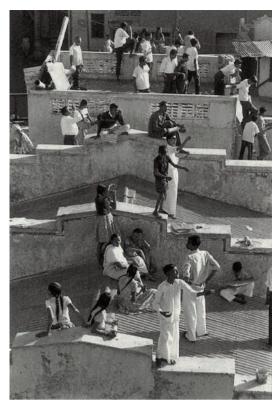


Robert Rauschenberg, Merce Cunningham, and John Cage, New York, November 1959. Photo: Fred W. McDarrah / Getty Images.

than the incomprehensible dimensions of infinity. In this regard, Calder's work arguably had more in common with the practices of André Derain and Henri Matisse than with those of Mark Rothko or Barnett Newman. Indeed, the artist himself famously asserted that "I often wish that I'd been a *fauve* in 1905" (A. Calder, quoted in E. Hutton and O. Wick (eds.), *Calder*, London 2004, p. 89).

The works offered for auction reflect the precision and ingenuity of Calder's sculptural practice at the pinnacle of his artistic development. The collection is underpinned by the same lyrical balance of forms that Gira Sarabhai had first admired in *Untitled*, 1952 ("Blue Dot"): a work defined by its fan-like profusion of pointed and circular elements. Sumac 17 builds upon this vocabulary: suspended from above, its constituent parts orbit one another in elegant counterpoint, caught in an endless spatial and chromatic dialogue. It is a vision of aerodynamic splendour, evoking the euphoric tangle of shape and movement that Calder had witnessed during his muchanticipated visit to Ahmedabad's kite flying festival. Red Stalk, Franji Pani and the large-scale *Untitled*, by contrast, spring organically from the ground, their moving parts balanced on slender, static supports. Like branches on a tree, they hover majestically in mid-air, allowing light and motion to recalibrate their silhouettes. In the languorous lilt of each constituent part, it is almost possible to sense the balmy tropical air that guided their first tentative movements. They are works that reflect their natural surroundings, absorbing the essence of the landscape and inhabiting it freely, performing to the elements and the seasons. They embody the very condition to which Calder's art had long aspired: beings with a life of their own. "When everything goes right", he explained, "a mobile is a piece of poetry that dances with the joy of life and surprises" (A. Calder, quoted in K. Kuh, The Artist's Voice: Talks with Seventeen Artists. New York and Evanston, Illinois: Harper & Row, 1962, p. 41).





Henri Cartier-Bresson, *Kite Festival*, Ahmedabad, India, 1966 © Henri Cartier-Bresson.



Robert Rauschenberg, *Mirage (Jammer)*, 1975. © Robert Rauschenberg Foundation / Licensed by VAGA, New York.

Calder's time in India allowed him the freedom to engage with his craft in its most basic form. The challenge of breathing life into earthbound materials with severely limited equipment required him to submit to intuition, relying solely upon the interaction between hand and eye. As James Johnson Sweeney recounted, "[Calder] has always avoided modeling in favor of direct handling-cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore and Giacometti in their repudiation of virtuosity" (J. J. Sweeney, Alexander Calder, exh. cat., New York 1951, p. 8, reproduced in C. Giménez & A. S. C. Rower (eds.), Calder: Gravity and Grace, London 2004, p. 72). Calder had spent time early in his career visiting the ateliers of local metal workers, and relished the opportunity to reprise this activity in India. Indeed, the country's growing industrial landscape—at which the Sarabhais were at the very heart—resonated with the sense of pioneering technical innovation that had driven his practice from the beginning. Selden Rodman has drawn a compelling parallel between Calder's aesthetic and the work of the Wright brothers, explaining that "the Wrights too were in love with simplicity, with perfection of motion and economy of means. They began and ended their work as artists" (S. Rodman, "Conversations with Artists: Alexander Calder", in C. Giménez and A. S. C. Rower (eds.), Calder: Gravity and Grace, London 2004, p. 84). In the peace and tranquillity of the Sarabhais' secluded gardens, Calder was able to reconnect with the fundamental aim of his practice: transforming base materials into seemingly impossible expressions of natural beauty; coercing wire and metal into an ever-changing, life-affirming dance.

AHMEDABAD IN THE 1950s

The Sarabhai family's commitment to artistic patronage transformed the cultural scene in Ahmedabad throughout the 1950s. Following the Indian Independence Act of 1947—an achievement in which the Sarabhais had participated wholly—the country was on the brink of exciting new horizons. Calder was one of a group of artists, designers, photographers, architects and musicians who came to the city during this period, attracted to the exhilarating creative environment that was quickly taking hold. Leading



A lexander Calder, Untitled "Blue Dot," 1952. Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Courtesy of the Sarabhai Family.



Charles and Ray Eames photographing two women, India, February 1965

figures of the Western avant-garde were drawn into a thriving artistic exchange, feeding off the city's atmosphere and transporting its influences back to their studios. Many stayed at the Retreat—including Noguchi, Cage and Rauschenberg—whilst Le Corbusier designed a villa in the family compound. At the same time, India was also beginning to export aspects of its culture to the West: indeed, it was in 1955—the same year that Calder visited Ahmedabad—that the Museum of Modern Art in New York mounted the most comprehensive exhibition of Indian textiles and ornamental arts ever to take place in the United States.

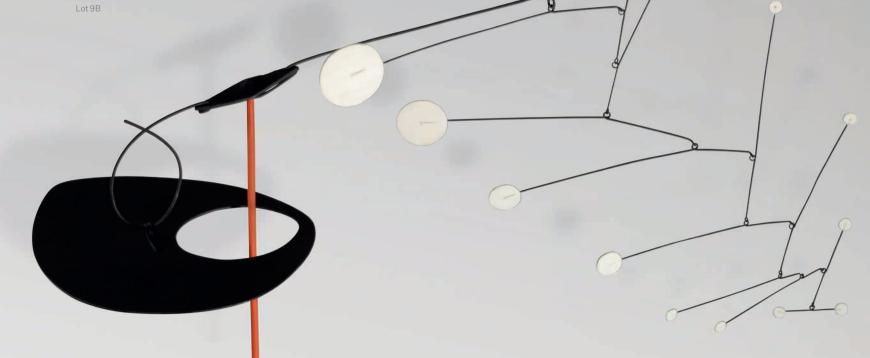
Calder's initial introduction to the Sarabhais was likely to have been through Noguchi, with whom he had spent several years in France during the 1920s. Noguchi first met the Sarabhais through Luchita Mullican, and used the Retreat as a base during his six-month pilgrimage through India and Asia in 1949. At that time, Noguchi was fascinated by the public's ritual interaction with civic and sacred sites, and it was whilst staying with the Sarabhais that he discovered the Jantar Mantars of Delhi and Jaipur: open-air observatories containing gigantically-scaled astronomical instruments. Between 1949 and 1960, these near-architectural monuments inspired a series of photographs and sculptures, and Noguchi's repeated returns to India during this period allowed him to cultivate a close friendship with the Sarabhai family. His time in Ahmedabad had a critical impact on his aesthetic: "India is a place that taught me something about the various fundamental problems of sculpture," he remarked in a 1956 article in the magazine *Geijutsu Shincho*.

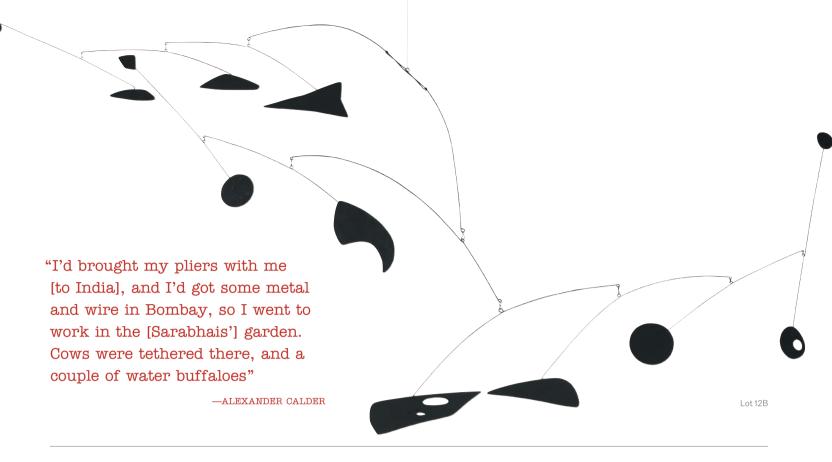
"They bring the materials at hand to life more effectively. And they are shocking. In that respect they resemble modern art" (I. Noguchi, *Geijutsu Shincho*, 1956, quoted in *Metropolis Magazine*, March 2015).

Perhaps the Sarabhais' biggest contribution to the cultural landscape of Ahmedabad during this period was through Gira and Gautam's collaboration with the American husband-and-wife designers Charles and Ray Eames, with whom they worked closely to establish the National Institute of Design. In 1958, the Eames' were commissioned by the Nehru administration to produce a report on the various challenges that the country was facing in relation to Western design and technology. The first part examined the role of design in India from a number of different perspectives, including architecture, economics, sociology, psychology and anthropology. The second half proposed a new educational model for designers: an institute of consultancy and research directly linked to the Ministry of Commerce and Industry, staffed by experts in the fields of both art and government. In 1961, Gautam was appointed chairman of the Institute's governing council, and Gira later became chairwoman of its Board of Directors. A range of celebrated artists and designers visited the

celebrated artists and designers visited the Institute during its early years, including Henri Cartier-Bresson—who had been photographing India since 1947—the architect Louis Khan, the filmmaker Gullio Gianini and typographer Adrian Frutiger.

Gira and Gautam's architectural passions also brought about an influx of leading Western architects. Most notable among them was Le Corbusier, who first came to India in the early 1950s to design the city of Chandigarh. "At this moment in the evolution of modern civilization India represents a quality of spirit, particularly attractive", he wrote to his British correspondents in 1950. "Our task is to discover the architecture to be immersed in the sieve of this powerful and profound civilization and the endowment of favorable modern tools to find it a place in present time" (L. Corbusier, quoted in S. Prasad, Le

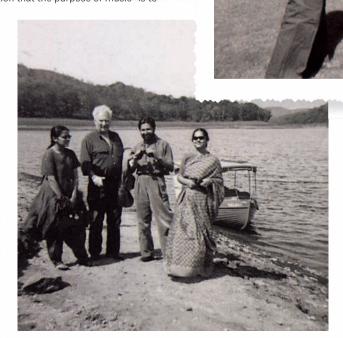




Corbusier: Architect of the Century, London 1987, p. 279). Over the course of fourteen years, Le Corbusier executed around ten substantial architectural projects, including Chandigarh's Palace of Justice, Palace of Assembly and Secretariat, as well as the Government Museum and Art Gallery, the Chandigarh College of Architecture and the Open Hand Monument. During the mid-1950s he turned his attention to Ahmedabad, designing the Mill Owners' Association Building, the Sanskar Kendra Museum, the Villa Shodhan and the Villa de Madame Manorama Sarabhai. The latter featured a slide leading down to a crystal clear swimming pool, and substituted all exterior doors for bamboo blinds that allowed light and air to filter freely through the house.

The American composer John Cage first visited Ahmedabad in 1955, having been introduced to the Sarabhais' musical daughter Gita by Noguchi in New York in 1946. The pair developed a deep artistic dialogue, in which Gita taught Cage about Indian musical aesthetics, and Cage instructed her in Western musical traditions. Cage later claimed that Gita "came like an angel from India", bringing with her the revelation that the purpose of music "is to

quiet and sober the mind, making it susceptible to divine influences" (J. Cage, quoted in J. Pritchett, *The Music of John Cage*, Cambridge 1996, p. 37). This concept was to become central to Cage's thinking, and is said to have inspired his infamous composition 4'33", comprising solely of the incidental noise made by a concert hall audience over a timed period of 4 minutes and 33 seconds. Cage visited Ahmedabad again in 1964 as



Alexander Calder with Kamalini Sarabhai, 1955

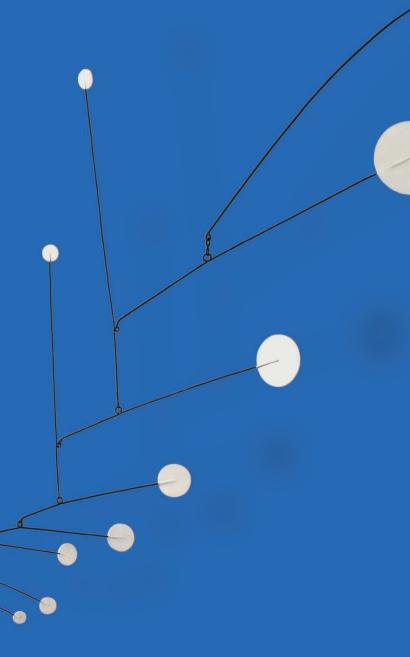
Alexander Calder with Gira, Gautam and Kamalini Sarabhai, 1955.

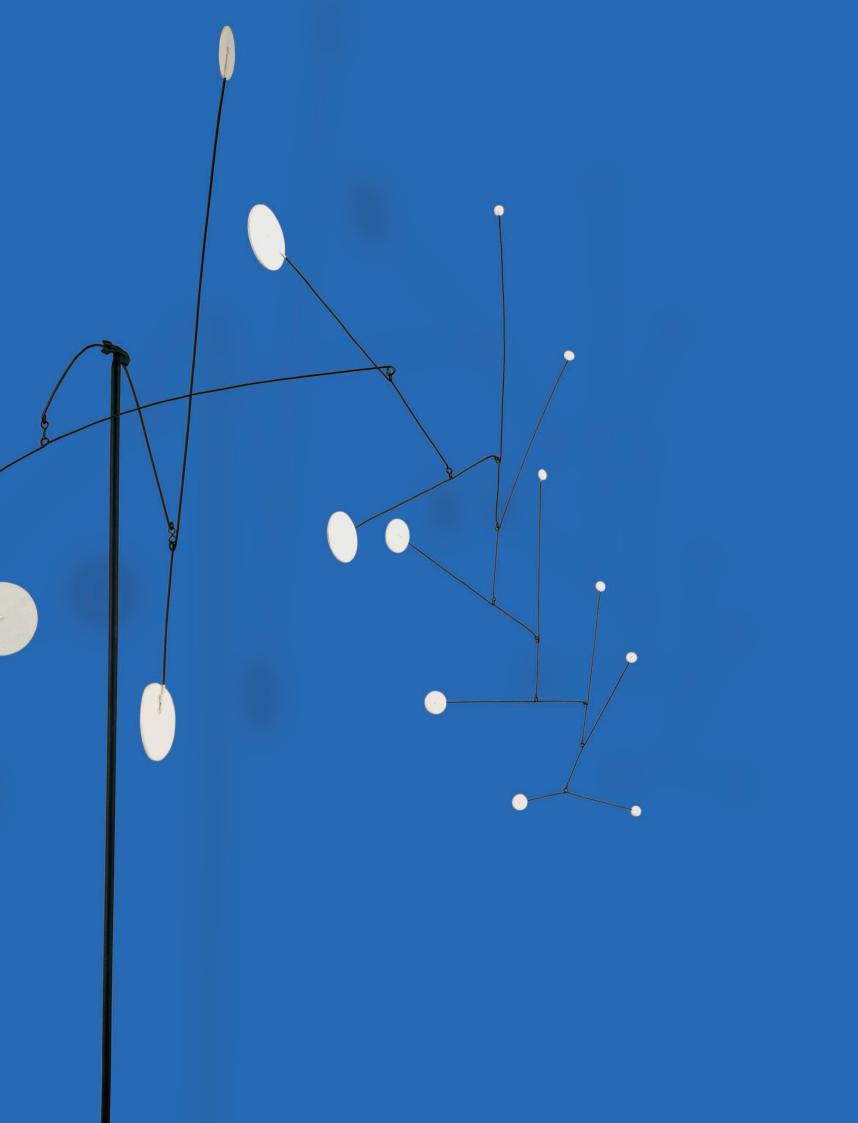
musical advisor to the Merce Cunningham Dance Company during its world tour, along with the Company's resident designer Robert Rauschenberg. His visits to the Retreat brought him closer to the family, and he later noted that one of his life's greatest regrets was not accepting an invitation from Gira to walk in the Himalayas and travel by elephant.

The 1964 trip to Ahmedabad captured Rauschenberg's imagination too. In 1975, he was invited back by Anand Sarabhai to collaborate with papermakers at the ashram—or textile factory—founded by Mahatma Gandhi. The month-long trip inspired his *Jammer* series: a sequence of fabric works made from fragments of material he had collected during his stay. Rauschenberg was particularly struck by the contrast between the vibrantly-colored, luxuriant textiles and the prevailing poverty and hardship he witnessed on a daily basis. It was, as he explained, a "cruel combination of disease and starvation and poverty and mud and sand and yet it was all punctuated with maybe just that one piece of beautiful silk" (R. Rauschenberg, http://www.rauschenbergfoundation.org/art/art-in-context/mirage-jammer [accessed March 24 2016]).

During his time in India, Calder formed a lasting relationship with the Sarabhai family. His works, created and subsequently displayed on site, adorned the estate like otherworldly beings, caught in the mystical realm between abstraction and representation. The Sarabhai family's dedication to expanding India's cultural landscape during a time of great political change would surely have struck a chord with Calder, whose art continually sought new challenges, possibilities and horizons. "The underlying sense of form in my work has been the system of the Universe, or part thereof", he claimed. "For that is a rather large model to work from" (A. Calder, quoted in C. Giménez & A. S. C. Rower (eds), *Calder: Gravity and Grace*, London 2004, p. 52). Gira and Gautam's leadership in the worlds of architecture and design, too, would almost certainly have had an impact on his work—particularly with regards to the monumentally-scaled commission pieces that, following his return, came to dominate major public sites around the world.

Calder and the Sarabhais kept in touch, through their letter writing and visits, over the next twenty years. On April 27 1976, just months before the artist's death, Gira wrote to Calder, sending him fourteen photographs of the mobiles hanging in Ahmedabad and summarising her personal inventory of his works. "In the past years, I have missed seeing you in New York and Paris", she wrote. "I wonder when we shall meet again!" (G. Sarabhai, letter to Alexander Calder, April 27 1976). The works offered for auction represent a remarkable snapshot of an extraordinary cultural exchange between pioneers in their respective fields, whose combined legacies continue to reverberate today.







ALEXANDER CALDER (1898-1976)

Untitled

hanging mobile—sheet metal, wire and paint $41 \% \times 45 \% \times 10 \%$ in. ($104.8 \times 115 \times 27$ cm.) Executed in 1952.

\$2,500,000-3,500,000



Henri Cartier-Bresson, *Tamil Nadu, Tiruvannamalai, India,* 1950. © Henri Cartier-Bresson / Magnum Photos.

PROVENANCE:

Galerie Maeght, Paris Gira Sarabhai, Ahmedabad (acquired directly from the above circa 1954)

Acquired directly from the above by the present owner

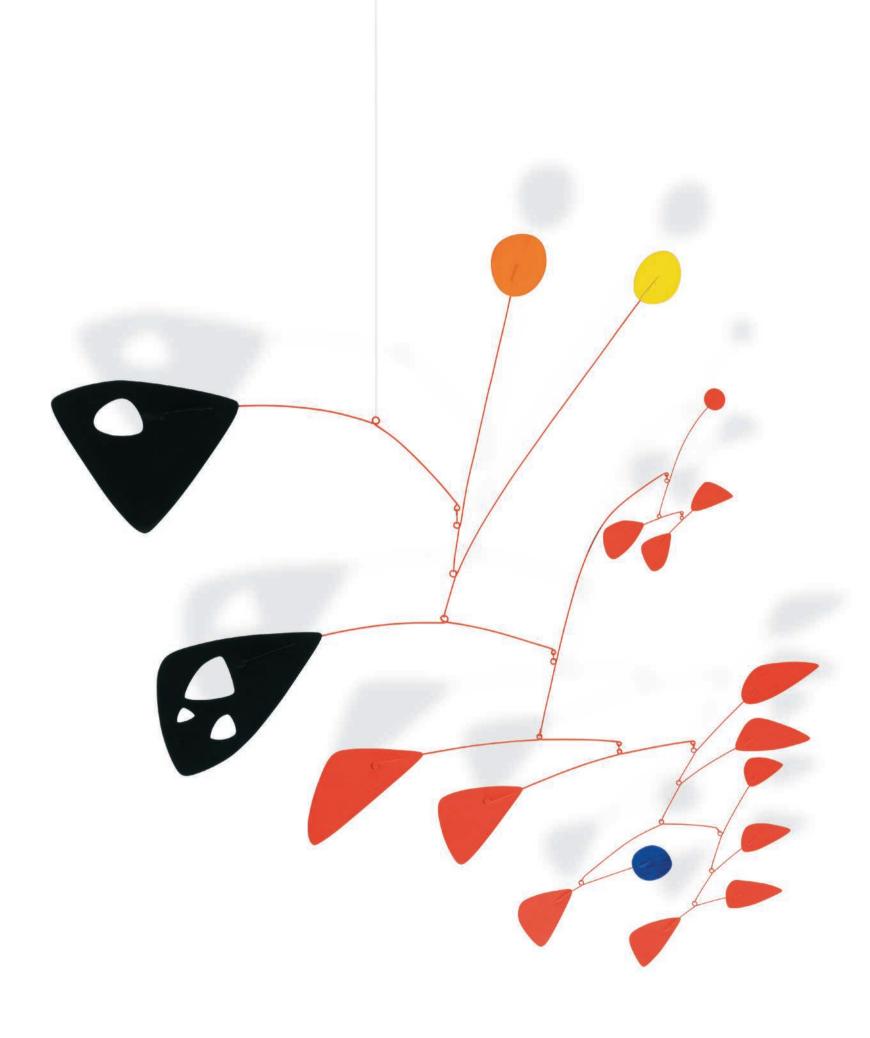
EXHIBITED:

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 63 and 90-91 (illustrated in color).

LITEDATURE

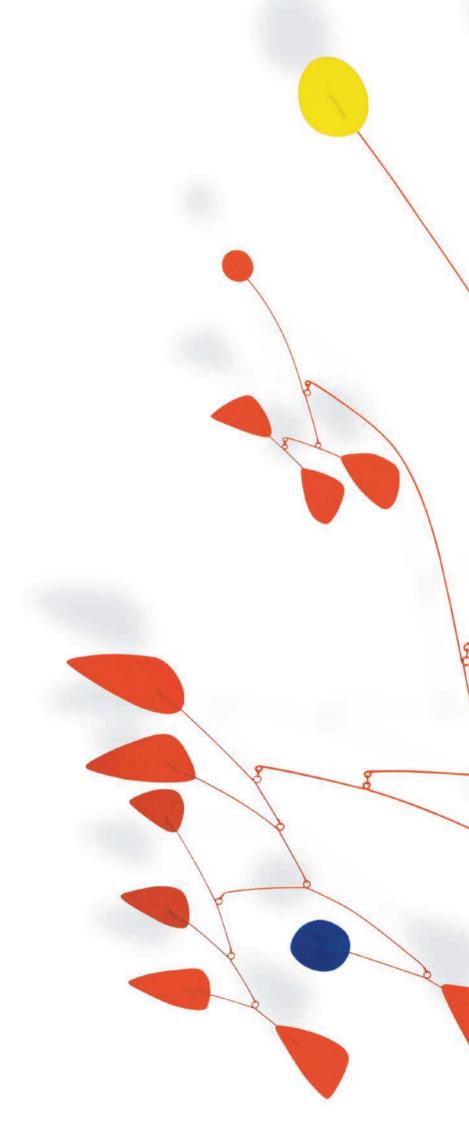
A. Pierre, *Calder: Mouvement et Réalité*, Paris, 2009, p. 306 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A11142.



"In the past years,
I have missed seeing you
in New York and Paris.
I wonder when we shall
meet again!"

—G. SARABHAI, letter to Alexander Calder, April 27 1976).







ALEXANDER CALDER (1898-1976)

Red Stalk

standing mobile—sheet metal, rod, wire and paint $30 \% \times 26 \% \times 12 \%$ in. (78 x 68 x 32 cm.) Executed in 1955.

\$1,800,000-2,200,000

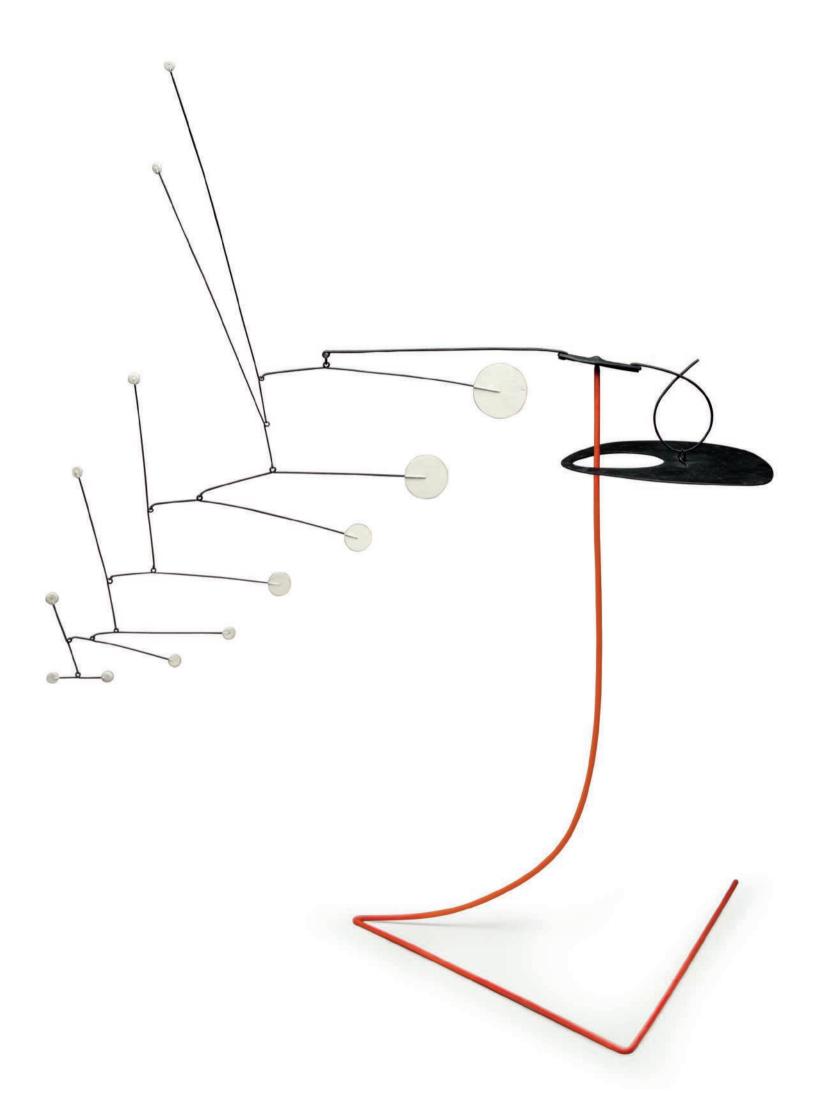
PROVENANCE:

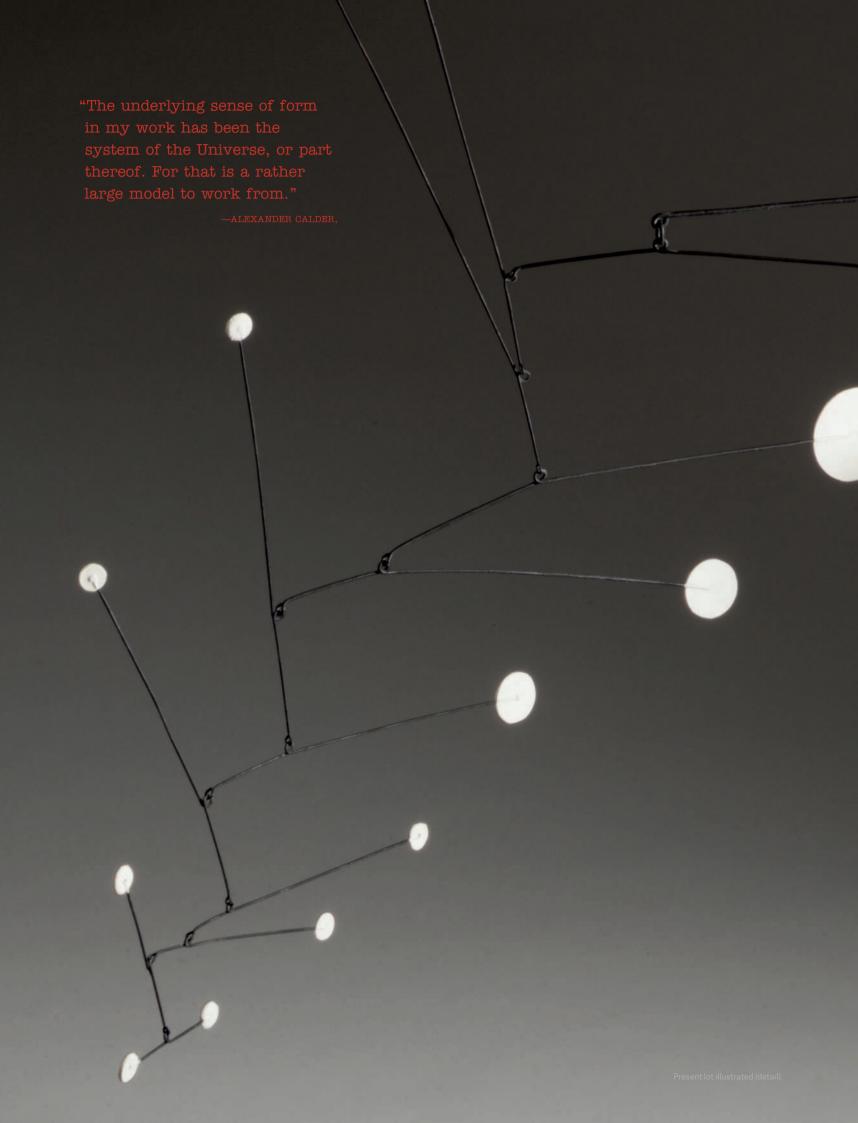
Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)
Acquired directly from the above by the present owner

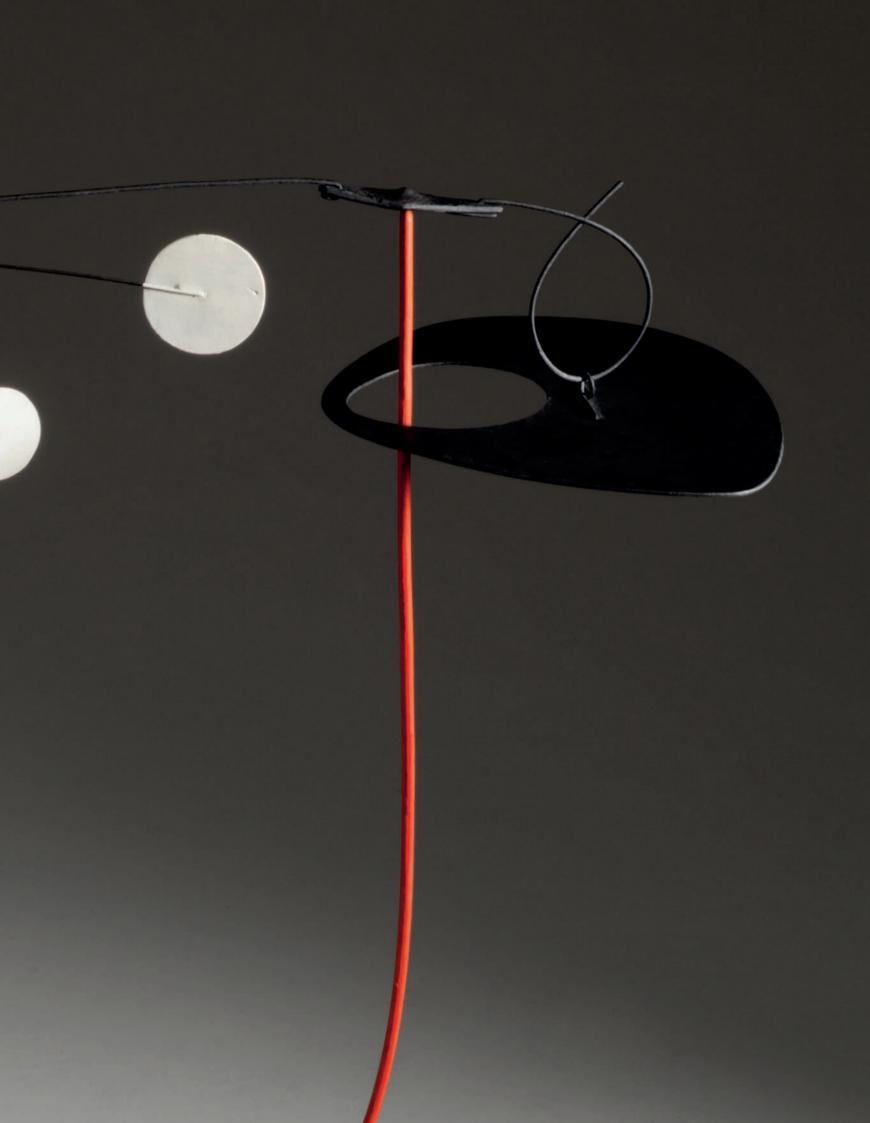
EXHIBITED:

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 40, 73 and 90-91 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10117.









ALEXANDER CALDER (1898-1976)

Sumac 17

hanging mobile—sheet metal, wire and paint $41\% \times 75\% \times 39\%$ in. (105.7 x 192 x 100 cm.) Executed in 1955.

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

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)

Acquired directly from the above by the present owner

EVUIDITE

London, Ordovas Gallery, *Calder in India,* May-August 2012, pp. 78-79, 87-88 and 93 (illustrated in color).

LITERATURE:

S. Jhaveri, Western Artists and India: Creative Inspirations in Art and Design, London, 2013, p. 44, no. 3 (illustrated in color).

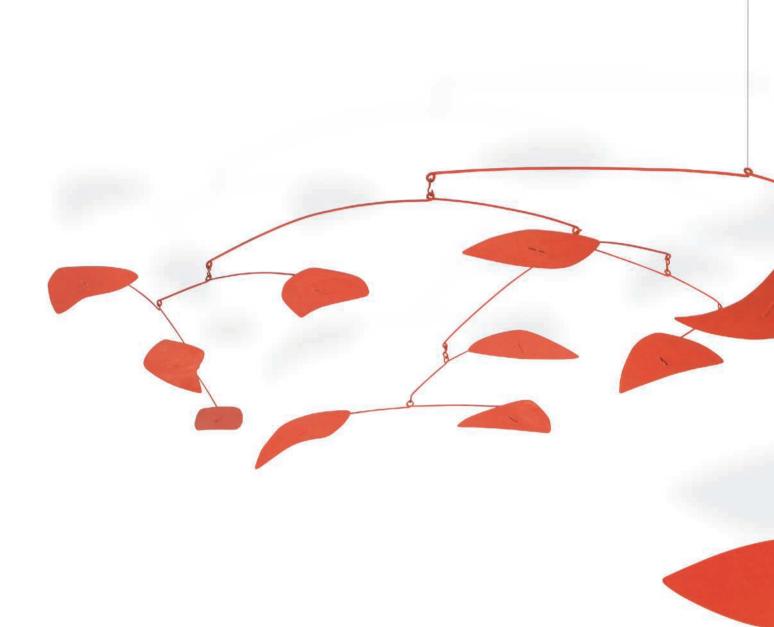
This work is registered in the archives of the Calder Foundation, New York, under application number A10121.

For complete background on this work please see pages 56-73.

"I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve in 1905"

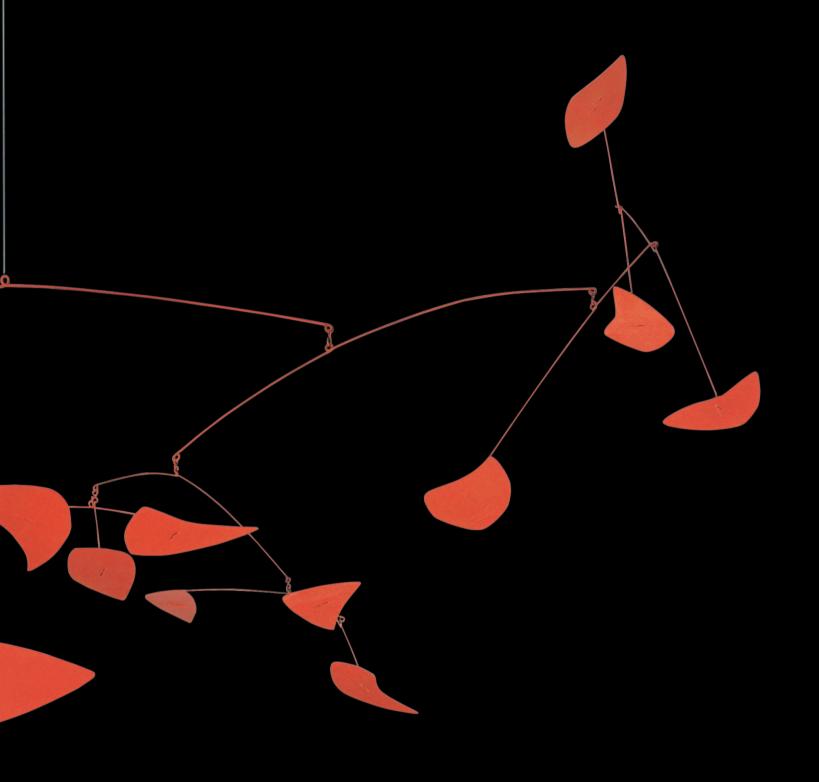
—ALEXANDER CALDER











"[Calder] has always avoided modeling in favor of direct handling—cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore..."



ALEXANDER CALDER (1898-1976)

Untitled

standing mobile—sheet metal, brass, wire and paint 7 % x 6 % x 1 % in. (19 x 16.5 x 4.7 cm.) Executed *circa* 1954.

\$500,000-700,000

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)
Acquired directly from the above by the present owner

EXHIBITED:

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 30, 65, 90-91 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10116.





ALEXANDER CALDER (1898-1976)

Claw

hanging mobile—sheet metal, wire and paint $47 \times 93 \times 56$ in. (119.4 x 236.2 x 142.2 cm.) Executed in 1955.

\$3,000,000-5,000,000

PROVENANCE:

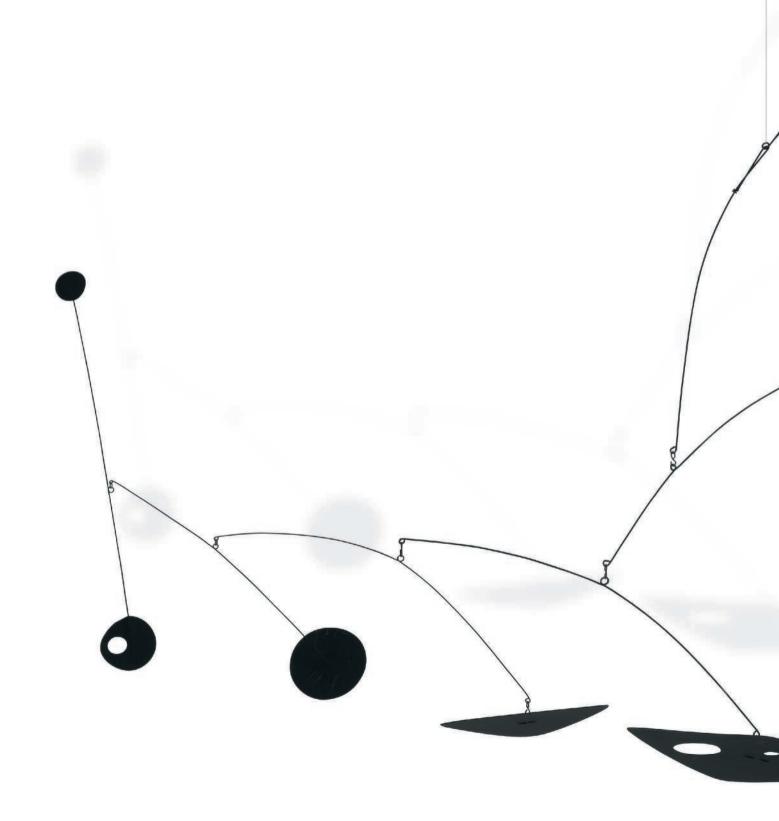
Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)
Acquired directly from the above by the present owner

EXHIBITED:

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 77 and 88 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10122.









ALEXANDER CALDER (1898-1976)

Franji Pani

standing mobile—sheet metal, rod, wire and paint $91 \times 53 \% \times 30 \%$ in. (231.1 x 135.9 x 78.1 cm.) Executed in 1955.

\$2,500,000-3,500,000



Frangipani flowers. Photo: © Suzanne Long / Alamy Stock Photo.

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955) $\,$

Acquired directly from the above by the present owner

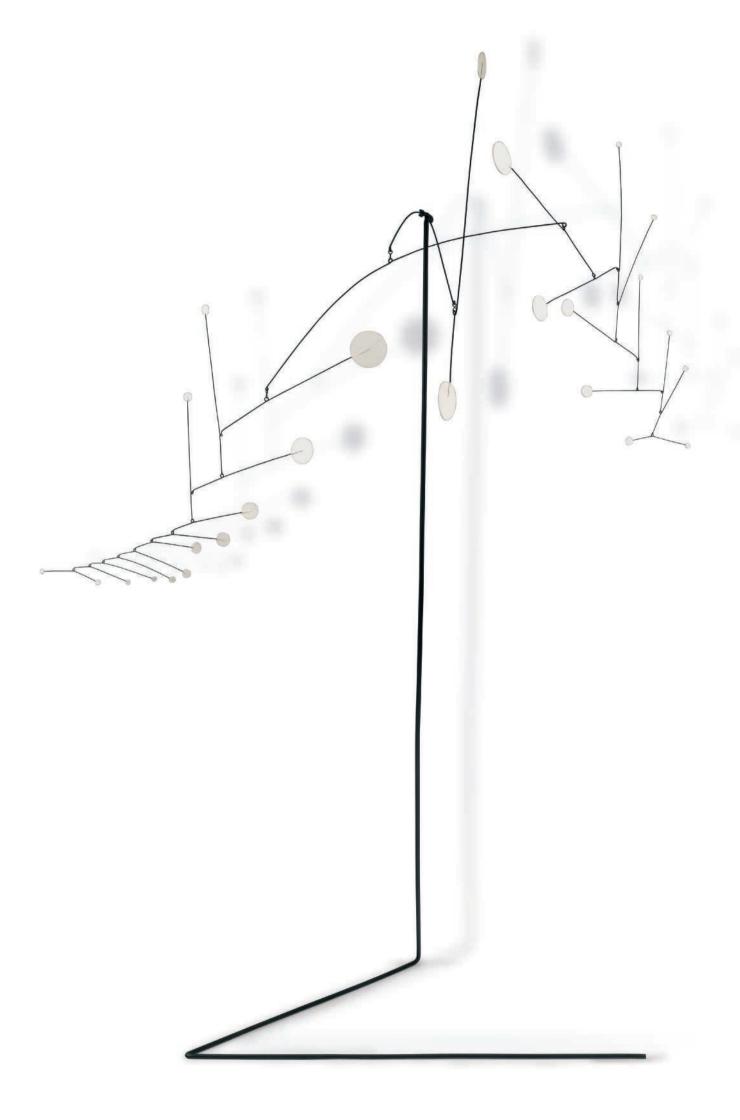
EXHIBITED

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 24-25, 69, 87 and 88 (illustrated in color).

LITERATURE:

S. Jhaveri, *Western Artists and India: Creative Inspirations in Art and Design*, London, 2013, p. 44, no. 4 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10118.









ALEXANDER CALDER (1898-1976)

White Moon

hanging mobile—sheet metal, wire and paint 23 x 114 x 37 in. (58.4 x 289.6 x 94 cm.) Executed in 1955.

\$3,500,000-5,000,000

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)
Acquired directly from the above by the present owner

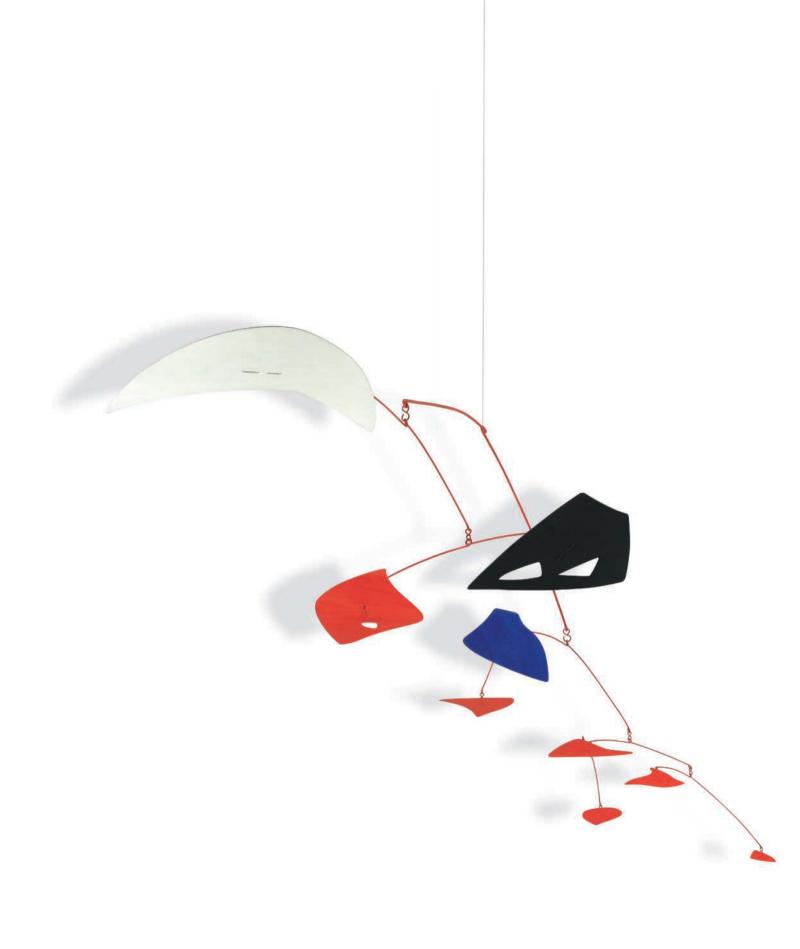
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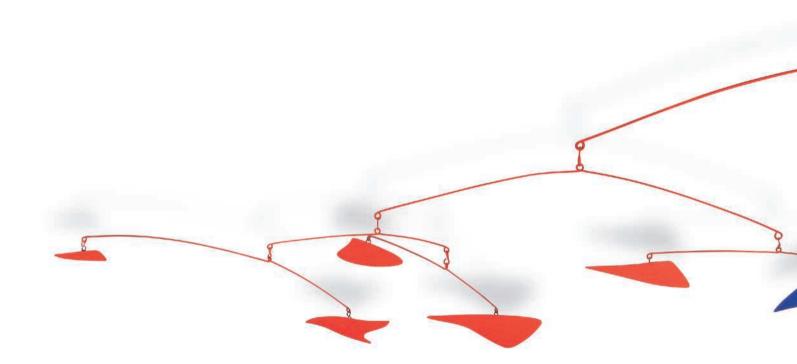
London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 81 and 87 (illustrated in color).

LITERATURE:

S. Jhaveri, Western Artists and India: Creative Inspirations in Art and Design, London, 2013, p. 42, no. 1 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10124.









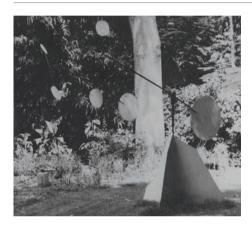
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ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's initials 'S.C.' (wire welded onto two of the discs) standing mobile – sheet metal, rod, wire and paint 108 % x 142 % x 59 in. (276 x 362 x 150 cm.) Executed in 1955.

\$6,000,000-9,000,000



Alexander Calder, *Untitled*, 1955, in the garden at the Retreat. Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Calder Foundation, New York / Art Resource, New York.

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955) $\,$

Acquired directly from the above by the present owner

EVUIDITED

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 82-85 and 87-88 (illustrated in color).

LITERATURE:

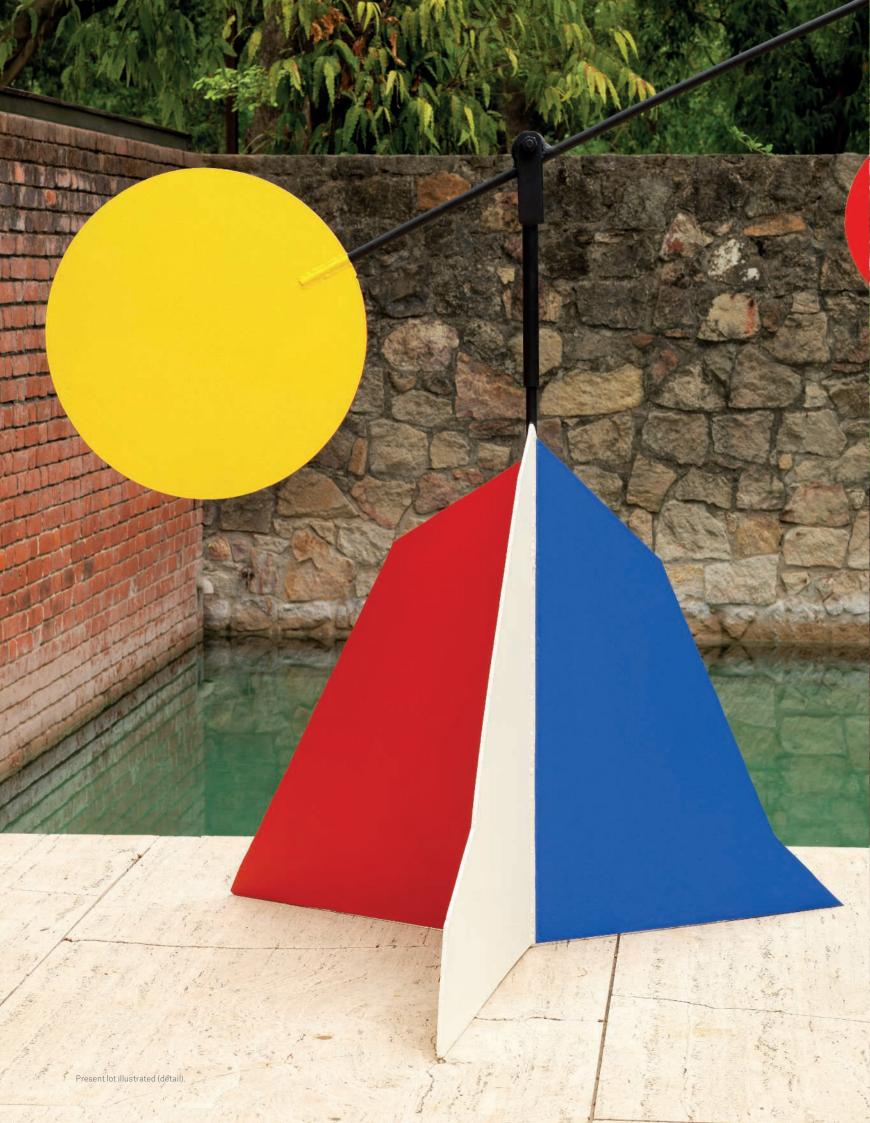
S. Jhaveri, *Western Artists and India: Creative Inspirations in Art and Design*, London, 2013, p. 43, no. 2 (illustrated in color).

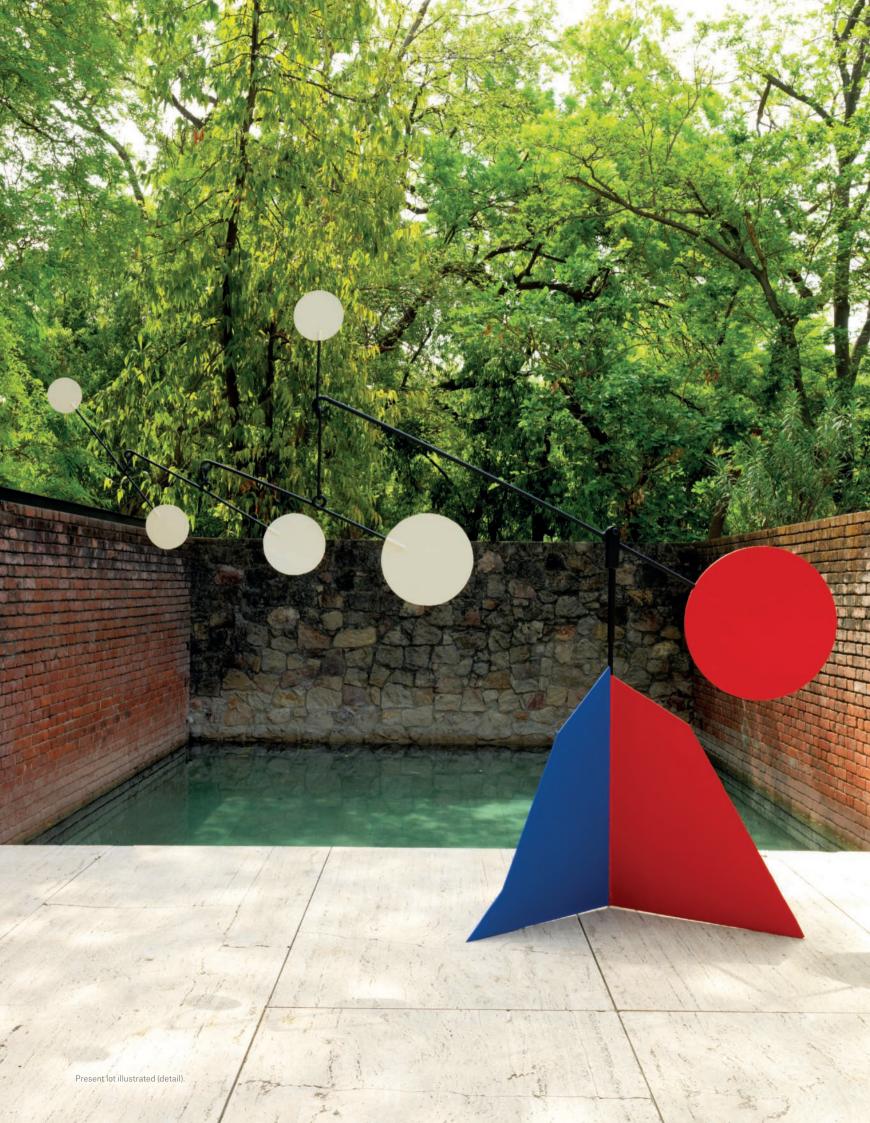
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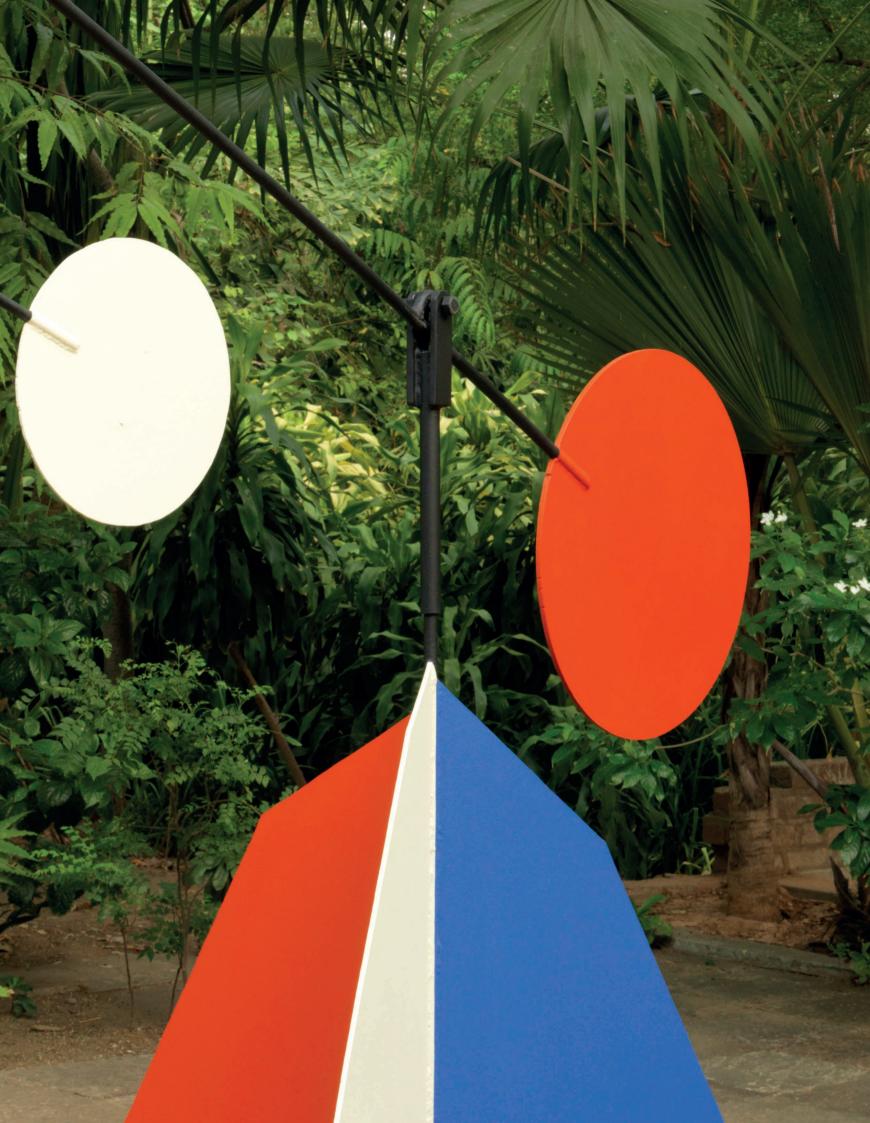














ALEXANDER CALDER (1898-1976)

Rouge et Noir

hanging mobile—sheet metal, wire and paint $33\% \times 64\% \times 7\%$ in. (86 x 164.5 x 20 cm.) Executed in 1955.

\$1,800,000-2,200,000

PROVENANCE:

Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955)
Acquired directly from the above by the present owner

EXHIBITED:

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 75 and 90-91 (illustrated in color).

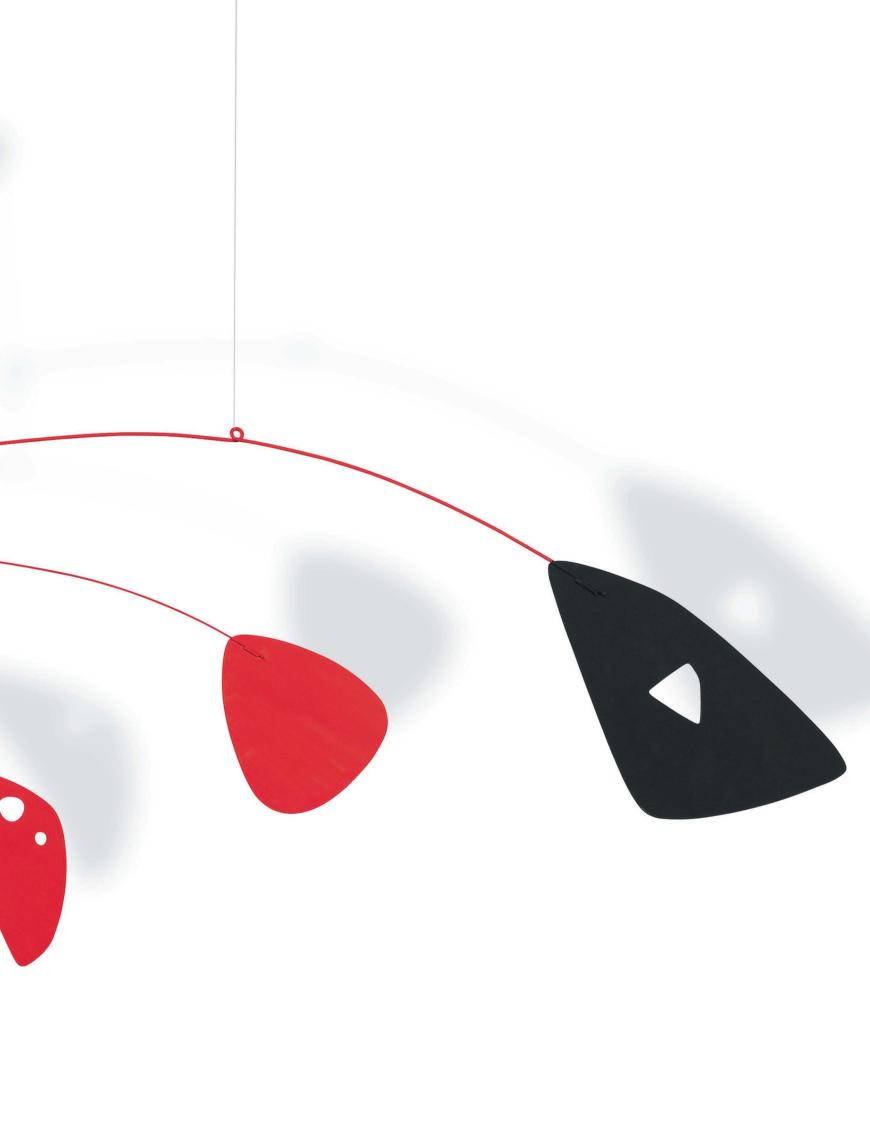
This work is registered in the archives of the Calder Foundation, New York, under application number A10120.

For complete background on this work please see pages 56-73.













MARK ROTHKO (1903-1970)

No. 17

oil on canvas 91 ½ x 69 ½ in. (232.5 x 176.5 cm.) Painted in 1957.

\$30,000,000-40,000,000



Mark Rothko in his studio at West 53rd Street, New York, circa 1954. Photo: © Henry Elkan. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS). New York.

PROVENANCE:

Galerie Beyeler, Basel Private collection, Italy Sotheby's Private Sales, New York Thomas Ammann Fine Art AG, Zurich Acquired from the above by the present owner

EXHIBITED

London, Whitechapel Art Gallery; Amsterdam, Stedelijk Museum; Brussels, Palais des Beaux-Arts de Bruxelles; Kunsthalle Basel; Rome, Galleria Nazionale d'Arte Moderna and Musée d'Art Moderne de la Ville de Paris, *Mark Rothko: A Retrospective Exhibition, Paintings 1945–1960*, October 1961-January 1963, no. 31 (London; illustrated); no. 31 (Amsterdam); no. 31 (Brussels); no. 32 (Basel); no. 32 (Rome; illustrated); no. 27 (Paris).

Riehen/Basel, Fondation Beyeler, *Mark Rothko:* a Consummated Experience between Picture and Onlooker, February-April 2001, pp. 117 and 173, no. 35 (illustrated in color).

Rome, Palazzo delle Esposizioni, *Mark Rothko*, October 2007-January 2008, pp. 63, 150-151 and 198, fig. 46, no. 67 (illustrated in color). "I realize that historically the function of painting very large pictures is... grandiose. The reason I paint them however is precisely because I want to be intimate and human"

—MARK ROTHKO





Installation view, Mark Rothko, Galleria Nazionale d'Arte Moderna, Rome, 1962 (present lot illustrated). Photo: © 2016, The Museum of Modern Art, New York / Scala, Florence. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

"Rothko had reduced painting to volume, tone and color, with color as the vital element"

-HAROLD ROSENBERG.

Mark Rothko's No. 17 is a dazzling manifestation of the painterly tussles which the artist played out across the surface of his canvases. Painted in 1957, its vibrant, verdant hues are emblematic of the experiential nature of Rothko's art—a manifestation of what one critic called the "immediate radiance" of the paintings from this period of the artist's career. Exhibited at Rothko's seminal exhibition at the Whitechapel Art Gallery in 1961 (one of the artist's first solo shows in Europe), this painting spent several decades out of the public realm in a private European collection before making a triumphal appearance in 2001 when it was publically exhibited for the first time in over 30 years. A central part of an exhibition of Rothko's paintings organized by the Fondation Beyeler in Basel, Switzerland, No. 17 becomes an important work in the canon of Rothko's paintings from the mid-1950s. Produced at the dawn of his mature period, and just a short time before he embarked on what would become his $\it magnum\ opus$, the Seagram Murals, this painting encapsulates all of the drama and psychological intensity of an artist who became one of the $% \left(1\right) =\left(1\right) \left(1\right$ most celebrated and influential artists of the twentieth century.



 $Installation\ view, \textit{Mark Rothko}, Whitechapel\ Gallery, London, 1961.\ Photo:\ Courtesy\ of\ Whitechapel\ Gallery,\ Whitechapel\ Gallery,\ Archive.\ Artwork:\ @\ 1998\ Kate\ Rothko\ Prizel\ &\ Christopher\ Rothko\ /\ Artists\ Rights\ Society\ (ARS),\ New\ York.$

Across the surface of this large painting, Rothko lays down a multitude of diaphanous veils of color, which results in a series of chromatic veneers of luxuriant blues and verdant greens. Rothko's chromatic field is segmented into three passages that appear to hover gracefully on top of a sea of cobalt blue—a body of color which gradually shifts in intensity from deep hues along the upper edges to more muted tones as the eye journeys down the picture plane. A large square of lush green sits on top of a smaller, yet seemingly more solid passage of royal blue. Sandwiched between both these blocks is a strip of high-keyed azure blue, the active edges of this thin strip increasing their impact by bleeding into the neighboring areas with intoxicating results. Rothko always insisted that it was here, where the edges of his painterly passages meet, that the true essence of his paintings could be witnessed.

Rothko's surfaces are rich in the subtle nuances of his painterly practice. In No. 17 the traces of the many layers that the artist lays down can be seen in the softly undulating layers of underpainting that constantly bubble up towards the surface. These surging strata result in a delicate shifting of color, as areas of darker pigment give way to saturated passages of highkeyed intensity. This sensation is also enhanced by Rothko's use of both matte and gloss paints and this very specific method of paint application helps to capture the sense of drama that Rothko wished to convey with his mature paintings. It was Hubert Crehan, in one of the first reviews of the artist's paintings from this period, who wrote about the "immediate radiance" of Rothko's paintings. "We have in our time become aware of the reports of the great billows of colored light that have ripped asunder the calm skies over the atolls of the calmest ocean. We have heard of the terrible beauty of that light, a light softer, more pacifying than the hues of a rainbow and yet detonated as from some wrathful and diabolical depth. The tension of the color-relationships of some of the Rothko paintings I have seen has been raised to such a shrill pitch that one begins to feel in them that a fission might happen, that they might detonate" (H. Crehan, "Rothko's Wall of Light: A Show of His New Works at Chicago," Arts Digest 29, November 1, 1954, p. 19).



Installation view, Mark Rothko, Whitechapel Gallery, London, 1961. Photo: © Sandra Lousada. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



Mark Rothko, *No. 17*, 1957. Present lot. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



Mark Rothko, No. 15, 1957. Collection of Christopher Rothko. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Christopher Burke, New York. Art Resource, New York.

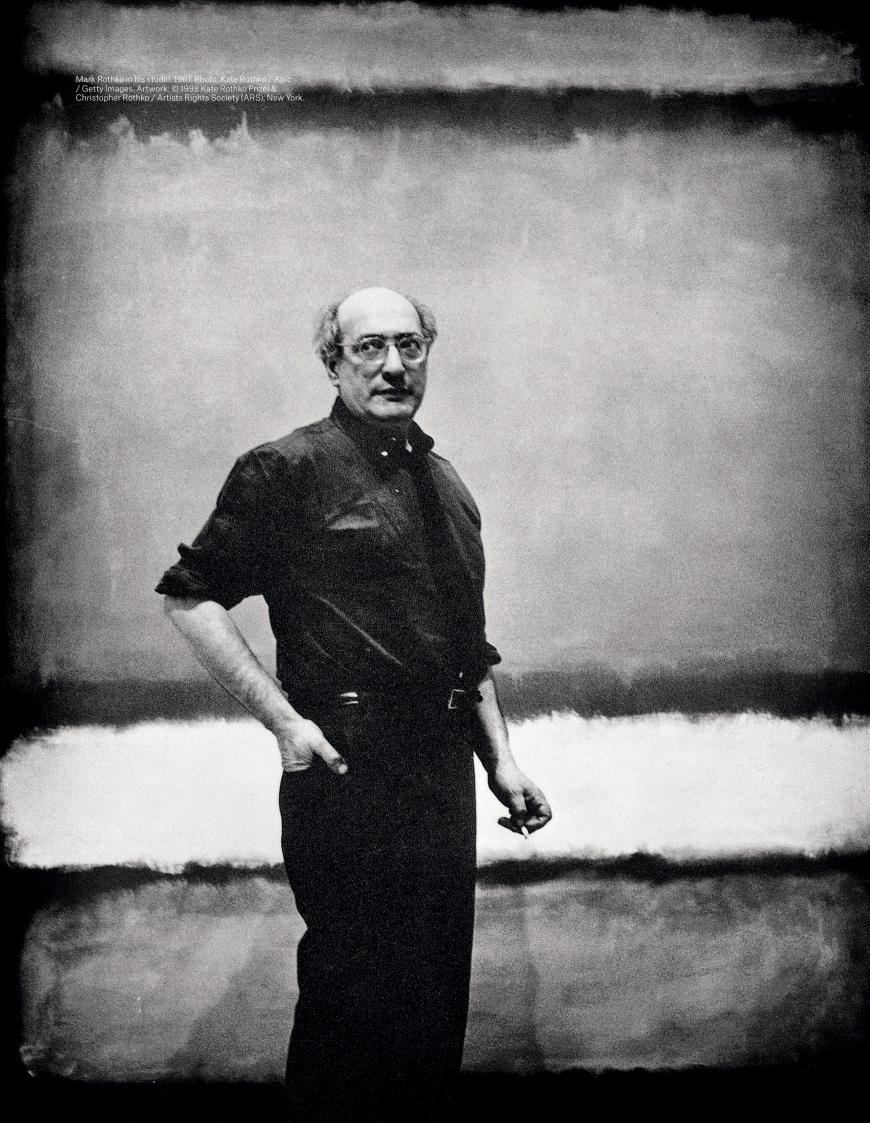


Mark Rothko, *Untitled*, 1957. National Gallery of Art, Washington D.C. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Although Rothko never acknowledged himself as a colorist, the chromatic intensity of No. 17 clearly demonstrates his innate understanding of the power of color. In 1961, Robert Goldwater, whom the artist acknowledged was one of the few critics who actually understood his work, wrote "Rothko claims that he is 'no colorist,' and that if we regard him as such we miss the point to his art. Yet it is hardly a secret that color is his sole medium... Rothko's concern over the years has been the reduction of his vehicle to the unique colored surface which represents nothing and supports nothing else" (R. Goldwater, quoted by J. Gage, "Rothko: Color as Subject," in J. Weiss, Mark Rothko, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 247). Even Duncan Phillips, one of the artist's greatest patrons who arranged a handful of paintings in "a little chapel for meditation" at the Phillips Collection in Washington, D.C., acknowledged that it was Rothko's natural affinity with color that marked out his greatness (Ibid., pp. 247-248). Rothko was adamant, though, and continued to insist that it was not color per se that was instrumental to his work, more it was a vehicle which helped him to achieve what he was really trying to accomplish, that of initiating an intensely, innately emotional reaction when one stood before his work.

No. 17 was produced at the height of Rothko's painterly powers. One of the artist's rare "blue" canvases, this work belongs to a select group that marked the culmination of a short period during which he executed a number of brightly hued works and just a few months before he embarked on a series of paintings that have become widely regarded as the pinnacle of his career, the Seagram Murals (Tate Gallery, London). While Rothko's choice of colors should never be considered in any figurative sense, the artist's upbeat mood during this period might have contributed in some way to their vibrant hues. In a letter to Herbert Ferber written in March 1957, Rothko wrote of his positivity following a spring trip to New Orleans, "We have been ensconced in a suburb called Metairie, which is an exact equivalent of plush Westchester. We have a house, a garden of proportions, manicured lawns and manicured neighbors... We have been fortunate enough with the weather. There have been a number of benign days of early summer, sun, warmth and lush growth" (M. Rothko, quoted by M. López-Remiro (ed.), Writings on Art: Mark Rothko, New Haven, 2006, p. 121). However, Rothko was always at pains to explain that his paintings were not paintings of an experience—they were the experience. In 1956 he wrote, "I am only interested in expressing basic human emotions—tragedy, ecstasy, doom and so on—and the fact that lots of people break down and cry when confronted with my pictures show that I communicate those basic human emotions... The people who weep before my paintings are having the same religious experience I had when I painted them. And if you, as you say, are moved only by their color relationships, then you miss the point!" (M. Rothko, guoted by M. López-Remiro (ed.), Writings on Art: Mark Rothko, New Haven, 2006, pp. 119-120).

This painting was exhibited in a retrospective of Rothko's work organized by the International Council of the Museum of Modern Art, New York which travelled widely throughout Europe beginning at the Whitechapel Art Gallery in London in 1961, and traveled to Amsterdam, Brussels, Basel, Rome before finishing at the Musée d'Art Moderne de la Ville de Paris in January 1963. This major exhibition not only championed the cause of Abstract Expressionism across Europe but it also confirmed Rothko's status as one of its vanguards. Visitors to the exhibition described their reaction to the artist's paintings as "Shocked... Spellbound... Transformed (quoted in "How Rothko Won Over Britain," Huffington Post, February 2, 2012 via http:// www.huffingtonpost.com/mutualart/mark-rothko-whitechapel-exhibit [accessed March 23, 2016]) and a current curator at the Whitechapel, Navai Yiakoumaki, called this exhibition one of the artist's most significant. "This exhibition is very important because it introduced his work to the British public for the first time, in such a large volume and a public gallery... [From] this exhibition on, the art world was captivated by Rothko and subsequently, [Tate Director] Norman Reid, approached the artist to discuss a purchase of works...culminating with the substantial donation of eight of the Seagram Murals to the Tate in 1970" (N. Yiakoumaki, ibid.).

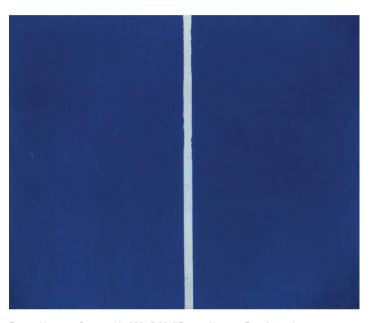




Between 1961 and 2001, No. 17 (also in the past known as Green on Blue on Blue) was part of a private Italian collection and its exhibition in Basel was the first time the work had been on public display for nearly thirty years. It is perhaps fitting that a painting such as the present example should reside for so long in Italy, a country with which Rothko had such a particular personal and professional affinity. Rothko made three visits to the country during his lifetime, beginning in 1950, then again in 1959 with the final trip being made in 1966, after which he reminisced, "The memory of Italy is glorious" (M. Rothko, quoted by G. Carandente, "Mark Rothko's Three Italian Journeys," in Rothko, exh. cat., Palazzo delle Esposizini, 2008, p. 33). During their visits, Rothko and his family travelled extensively throughout the country and met a number of collectors, critics and curators who would become loyal supporters of his work including Peggy Guggenheim and Carla Panicali, then director of the Rome branch of the Marlborough Gallery. His travels led him to witness for himself the magnificent mosaics of the Last Judgment in Torcello, and the splendors of Florence, Siena and Arezzo, Never one for hyperbole, Rothko was nonetheless moved by his visits to the country telling students at the Pratt Institute in 1958 that "When I went to Europe and saw the Old Masters, I was involved with the credibility of the drama. ... My current pictures are involved with the scale of human feelings the human drama, as much of it as I can express" (M. López-Remiro, op. cit., p. 124).

Just as Rothko fell in love with Italy, many Italian collectors and critics fell in love with Rothko. The artist's work was first shown in the country as part of the 1948 Venice Biennale, but it wasn't until the 1958 Biennale that his work caused such a stir. For the exhibition, the art historian Sam Hunter selected ten paintings from 1957-1958 to be hung in the American Pavilion, resulting in what he considered to be an almost "transcendental experience" (S. Hunter, quoted by C. Terenzi, "Rothko: Exhibitions and Critical Reception in Italy," in Rothko, exh. cat., Palazzo delle Esposizini, 2008, p. 57), Perhaps because their minds were not as contaminated by the dominance of Abstract Expressionism, Rothko felt the Italian critics were more attuned to what he was trying to accomplish with his paintings. He received what he regarded to be some of the most perceptive reviews of his work for the paintings that were displayed in Venice. Among them was this insightful notice by Gillo Dorfles who opined, "Thus we no longer have red and blue from a tube, or merely their 'sign' value, but we will have the entity of red or the entity of blue, in whose universe we shall feel exalted or inhibited, numb or excited..." (G. Dorfles, quoted by C. Terenzi, ibid.). Another particularly perceptive observation was made by the noted critic Luciano Pistoli, who said that "The outlines of the visitors in front of Rothko's works are blurred by the luminous signals that these paintings transmit to each other. Here our eyes perceive a malaise that is actually dizzying" (Ibid.). As Terenzi notes, "Pistoli not only grasps the dramatic quality of Rothko's work, but also the suggestion of oneness and, at the same time, of interference, in his works" (Terenzi, op cit., p. 60).

Due to its rare, lush palette and grand scale, *No.* 17 seems to encompass the vastness and drama of Rothko's universe. The power, potency and depth of these elements are echoed through the gravitas of the swift but also light brushstrokes that he used to make the painting's radiant and shimmering surface. Seeming to express an inexplicable but also overwhelming human experience, a painting like this nonetheless illustrates the emotive power of pure color to articulate a deep and innate human language. It is a work that responds to the demand that Rothko first asserted in 1948 when he wrote that "Pictures must be miraculous...a revelation, an unexpected and unprecedented resolution of an eternally familiar need" (M. Rothko, "The Romantics Were Prompted," *Possibilities*, No. 1, Winter 1947/8).



Barnett Newman, Onement VI, 1953. @ 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.



Clyfford Still, 1953, 1953. Tate Modern, London. Artwork: © 2016 City & County of Denver, courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.

Present lot illustrated (detail).

∘**18** B

JOAN MITCHELL (1925-1992)

Noon

signed 'Joan Mitchell' (lower left); signed again and titled '"Noon" Joan Mitchell' (on the reverse) oil on canvas 103×79 in. (261.6×200.6 cm.) Painted in 1969.

\$5,000,000-7,000,000



Joan Mitchell, 1972. Photo: © Nancy Crampton. Artwork: © Estate of Joan Mitchell.

PROVENANCE:

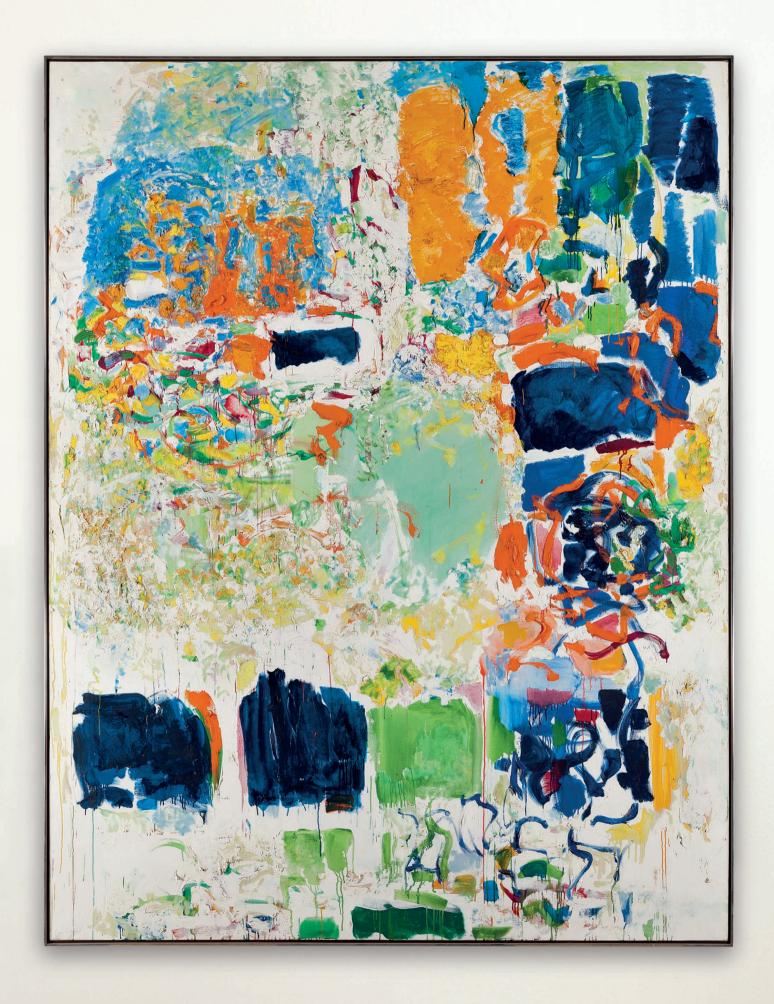
Galerie Jean Fournier et Cie, Paris and Martha Jackson Gallery, New York Private collection, New Haven, 1973 Xavier Fourcade, Inc., New York Acquired from the above by the present owner, 1980

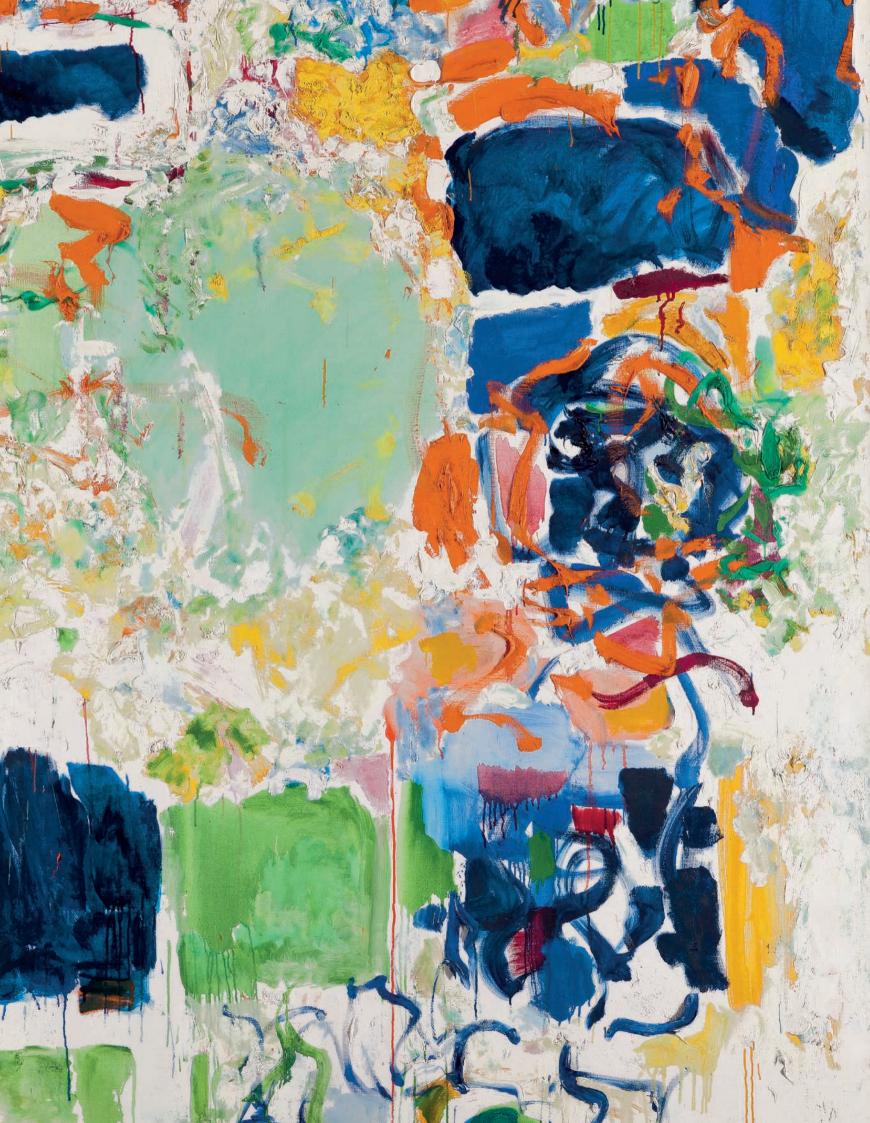
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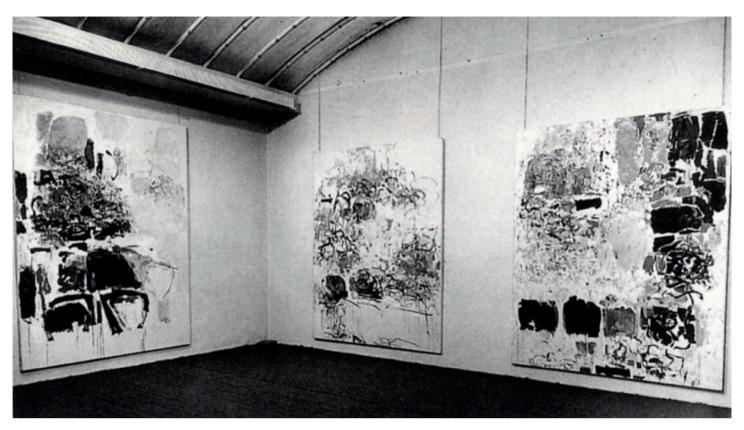
Paris, Galerie Jean Fournier et Cie, Joan Mitchell, May-June 1969. Saint-Paul-de-Vence, Fondation Maeght, L'Art Vivant aux États-Unis, July-September 1970, p. 62. Syracuse, Everson Museum of Art and New York, Martha Jackson Gallery, Joan Mitchell: My Five Years in the Country; An Exhibition of Forty-Nine Paintings, April-June 1972, p. 18 (illustrated).

LITERATURE

Joan Mitchell, exh. cat., Institut Valencià d'Art Modern, 1997, pp. 105 and 111 (installation view illustrated).







Installation view, *Joan Mitchell*, Galerie Jean Fournier, 1969 (present lot illustrated). Photographer unknown. Artwork: © Estate of Joan Mitchell.

A powerful painting rendered on a monumental scale, Joan Mitchell's *Noon* captures the ephemeral quality of nature itself. This painting is a magnificent tour-de-force, a shimmering array of dazzling pigment that envelops the viewer in its vast, kaleidoscopic display. It evokes the pastoral splendor of the artist's beloved Vétheuil, with its lush gardens and panoramic views of the Seine. In *Noon*, Mitchell liberally covers the canvas with a rich variety of brushwork, with a swiftness and ease that belies the underlying complexity of the painting's internal structure. Thickly-brushed rectangles of orange, blue and green hover like dense clouds, while nearby, fine daubs of stippled paint linger like a slowly-lifting fog. Elsewhere, delicately-dappled strokes evoke the watery atmosphere of Monet's water lilies. It embodies the newfound confidence that pervades Mitchell's work of this era, as the effects of living in the French countryside breathed new life into her paintings.

Mitchell's connection to the natural world has long dominated her work, but her permanent move to Vétheuil in 1968 allowed for a deeper, more powerful interaction. A year earlier, she had received a substantial inheritance after her mother's passing, which she used to acquire a sprawling estate overlooking the Seine. The property featured a centuries-old stone house called La Tour, which became Mitchell's home and studio, as well as the original house where Claude Monet lived and worked between 1878 and 1881. As Mitchell's biographer Patricia Albers wrote: "Nearly every window at La Tour commanded a dazzling view: between river and the road below lay a wonderfully unmanicured wet-grass field dotted with locusts, pines, pear trees, willows, ginkgoes, and sycamores. ... Birds twittered and swooped. Wind ruffled the foliage. ... From the time she acquired Vétheuil, its colors and lights pervaded her work" (P. Albers, Joan Mitchell: Lady Painter, New York, 2011, p. 313).

Inspired by the bucolic splendor of the French countryside, Mitchell threw herself into life at La Tour, planting an abundant garden and renovating a

studio space that accommodated much larger canvases than her earlier one on the rue Frémicourt in Paris. As was her habit, Mitchell woke around noon and worked into the late hours of the night, listening to Bach or Charlie Parker. At La Tour, the gauntlet of the great Impressionist masters had been passed, and Mitchell accepted the challenge with gusto. The paintings that followed, abound with wild, sumptuous color in floating slabs and planes arranged with nearly architectural precision.

Executed on increasingly larger and more expansive scales, these paintings reveal a mature artist at the pinnacle of her career. In 1972, the Everson Museum in Syracuse, New York, organized the first major solo exhibition of Mitchell's work, where *Noon* was exhibited alongside major paintings from her oeuvre. Its organizer, James Harithas, described Mitchell as "a terrific painter and, beyond that, an artist of profound and enduring insight" (J. Harithas, "Weather Paint," *Art News*, May 1972, vol. 71, no. 3, p. 40). Two years later, a major retrospective of Mitchell's work followed at the Whitney Museum of American Art in 1974.

Newer, emboldened color combinations flourished during this era. Here, Mitchell's brilliant pairing of bold tangerine alongside fields of navy blue enlivens the canvas. Her orange is lively and buoyant; it zigs and zags its way around the surface much like sunlight dancing upon the slow-moving waters of the Seine. Her biographer recalled: "Something Joan had seen, perhaps a flower, made her fall in love with tangerine orange, a color she had long disliked. She decided to pair it with the lavender-tinged blue of the Gauloises cigarette pack" (P. Albers, *Ibid.*, 2011, p. 322). Indeed, for Mitchell, color was deeply-felt, imbued with personal memories. In *Noon*, Mitchell's shimmery yellow-orange is reminiscent of her earlier *Sunflower* of 1969, which in turn were influenced by van Gogh, an artist Mitchell had admired since her days at the Art Institute of Chicago. A recent publication described this effect: "orange appears, this sort of changeable mix of yellow

Present lot illustrated (detail).



Willem de Kooning, *Untitled V*, 1977. Albright-Knox Art Gallery, Buffalo. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



Claude Monet, *Le Jardin de l'Artiste à Giverny*, 1900. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris, France / Bridgeman Images.

and red, in which joy and torment, euphoria and sadness merge, in which we immediately note the memory of Bonnard, Édouard Vuillard and the French pastoral culture, of Gustav Klimt. ... [It is] a melancholic golden light which dazzles" (S. Parmiggiani, "Joan Mitchell: In Search of a Lost Feeling," in Nils Ohlsen, *Joan Mitchell*, exh. cat., Kunsthalle Emden, Reggio Emilia, Palazzo Magnani and Giverny, Musée des Impressionnismes, December 2008 - October 2009, p. 55).

Highly-disciplined and sharp-tongued, with a love of poetry and the outdoors, Mitchell rigorously confronted each canvas with increasing confidence and bravado, creating evanescent paintings that brim with luminous color. In *Noon*, Mitchell's careful balance of rectangular planes takes a cue from Hans Hofmann, whose colorful architectural slabs similarly reflected the natural world, while the minute daubs of brushwork within the upper left area evoke the shimmering planes of Cézanne. These delicately-balanced compositions seem lit from within by an unknown light source, prompting one curator to describe them as "wet with light" (J. Harithas, *ibid.*, p. 63).

Undeniably, the titles that Mitchell selected during this era were highly significant. In the present work, the word "noon" might refer to Mitchell's waking hour, since she typically worked long into the night and awoke around mid-day. "Noon" might even perhaps correspond to Mitchell's own metaphorical awakening and the renewal that took place in her work upon settling into Vétheuil.

In *Noon*, Mitchell effectively translates the very spirit of Vétheuil onto her canvas, essentially immortalizing a moment in time as if preserved in amber. Indeed, the splendor of Joan Mitchell's beloved Vétheuil pervades every square inch of this masterpiece, a brilliant encapsulation of its heady scents and its sumptuous, resplendent landscape. Countless critics have chased this unnameable ephemeral quality in Mitchell's work, but it is perhaps the artist herself who put it best: "Painting is a means of feeling *living*. Painting is the only art form except still photography which is without time. Music takes time to listen to and ends, writing takes time and ends, movies end, ideas and even sculpture take time. Painting does not. It never ends, it is the only thing that is both continuous and still. Then I can be very happy. It's a still place" (J. Mitchell, quoted in Yves Michaud, "Conversations with Joan Mitchell, January 12, 1986," in *Joan Mitchell: New Paintings*, exh. cat., Xavier Fourcade, New York, 1986, n.p.).





WILLEM DE KOONING (1904-1997)

Untitled XVIII

signed 'de Kooning' (on the stretcher) oil on canvas 88 x 77 in. (223.5 x 195.6 cm.) Painted in 1984.

\$4.000.000-6.000.000



Willem de Kooning in his studio, Long Island, 1983. Photo: Arnold Newman / Getty Images. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS). New York

PROVENANCE:

Xavier Fourcade, Inc., New York Mitchell-Innes & Nash, New York Matthew Marks Gallery, New York Anon. sale; Phillips, New York, 7 November 2011, lot 23 Private collection, Europe

Anon. sale; Phillips, New York, 13 November 2014, lot 21

Acquired at the above sale by the present owner

EXHIBITED:

Cambridge, Arthur M. Sackler Museum, Harvard University, Jasper Johns, Richard Serra and Willem de Kooning: Works Loaned by Artists in Honor of Neil and Angelica Rudenstine, January-August 1992.

Bremen, Neues Museum Weserburg, In Vollkommener Freiheit: Picasso, Guston, Miró, de Kooning/Painting for Themselves: Late Works: Picasso, Guston, Miro, de Kooning, October 1996–February 1997, p. 183, pl. 8 (illustrated in color).

New York, Mitchell-Innes & Nash, Willem de Kooning: Vellums, March-April 2001.

Seoul, Gallery Seomi, *Willem de Kooning: 1967-1997*, August-September 2002, n.p., no. 15 (illustrated in color).

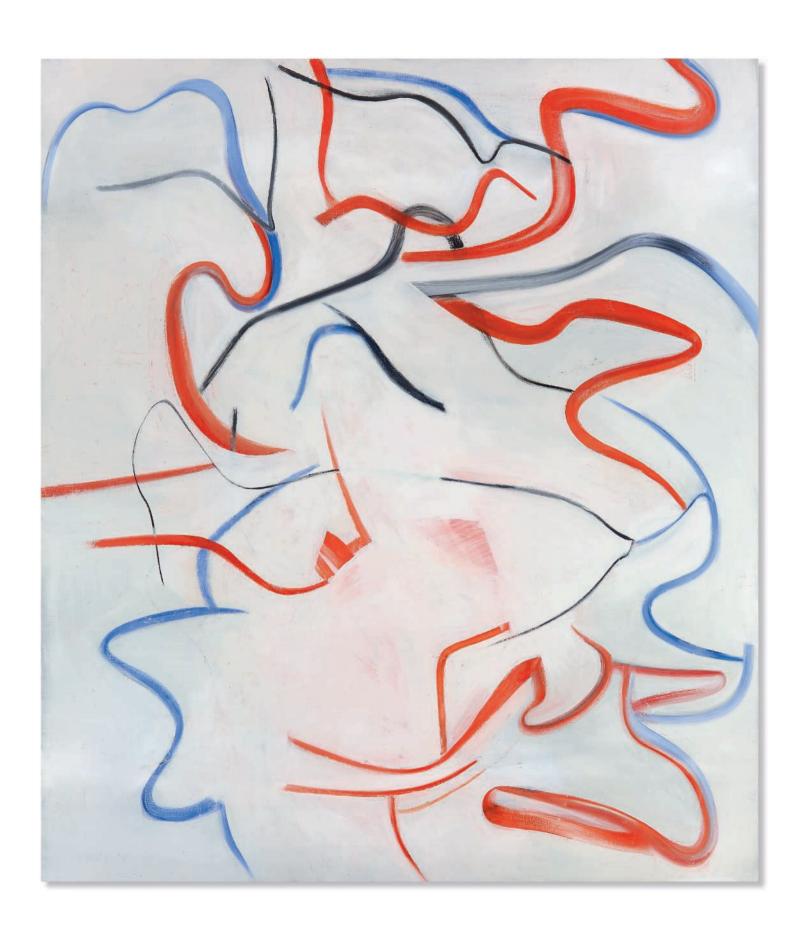
New York, Tina Kim Gallery, *De Kooning, Mitchell, Richter: Paintings from the 1980s*, October-November 2008.

LITERATURE:

M. Kimmelman, "The Lives They Lived; Life is Short, Art is Long," *New York Times Magazine*, 4 January 1998, p. 20 (illustrated).

Virtuosic and enthralling in its floating dynamism, Willem de Kooning's Untitled XVIII presents a deft handling of pictorial space and expressive content. Translucent ribbons of glazed blues and reds twist and climb in expansive, full-bodied gestures that for all their seeming restraint and clarity convey propulsion that expands beyond the framing edges. With bold strokes and graceful directional contrasts, thin strips of luxuriant primaries torque and turn in arcs and bends, curvatures that render Untitled XVIII an exquisite essay in free, variegated streaks of extraordinary refinement and sophistication. Moving away from premixed hues, here de Kooning makes use of primaries, gravitating towards the "naturalism of Mondrian, where red is red and blue is blue" (W. de Kooning quoted in R. Storr, "At Last Light," in G. Garrels, Willem de Kooning: Late Paintings, note 6, "Inner Monologue," audiotape, Summer 1959, trans. M-A. Sichère, p. 6). Streaks rendered with the brush and palette knife are in evidence as is the flick of a wrist, the pressure and relinquishing of weight as lines fold, congeal, dissolve, layer, and spread in delicate, finely-honed gestures that blend drawing, painting, and sculpting into precise equipoise. While the image remains distinct from its ground, there is a sense in which de Kooning melds the two, as opaqueness and translucency close and open trails of the artist's hand over Untitled XVIII's luxuriant surface.

Stylistically for de Kooning, the 1980s see a paring down of the material surface through sanding and scraping impasto until it achieved a smooth, flattened finished. Paint itself became transparent, lucid, allowing light to play across the surface. The image emerges as fluid, linear marks, speaking to de Kooning's love of motility, of oil paint—its responsiveness and the alacrity with which it could be moved around the canvas. Art historian Richard Schiff has identified "fluidity" as the "physical principle" of de Kooning's practice, "the material analogue of conceptual change





 $Willem \ de \ Kooning \ in \ his \ studio, East \ Hampton, 1981. \ Photo: Tom \ Ferrara. \ Artwork: @ 2016 \ The \ Willem \ de \ Kooning \ Foundation / Artists \ Rights \ Society \ (ARS), \ New \ York.$



Brice Marden, *Bear Print*, 1997-1998/2000. © 2016 Brice Marden / Artists Rights Society (ARS), New York.

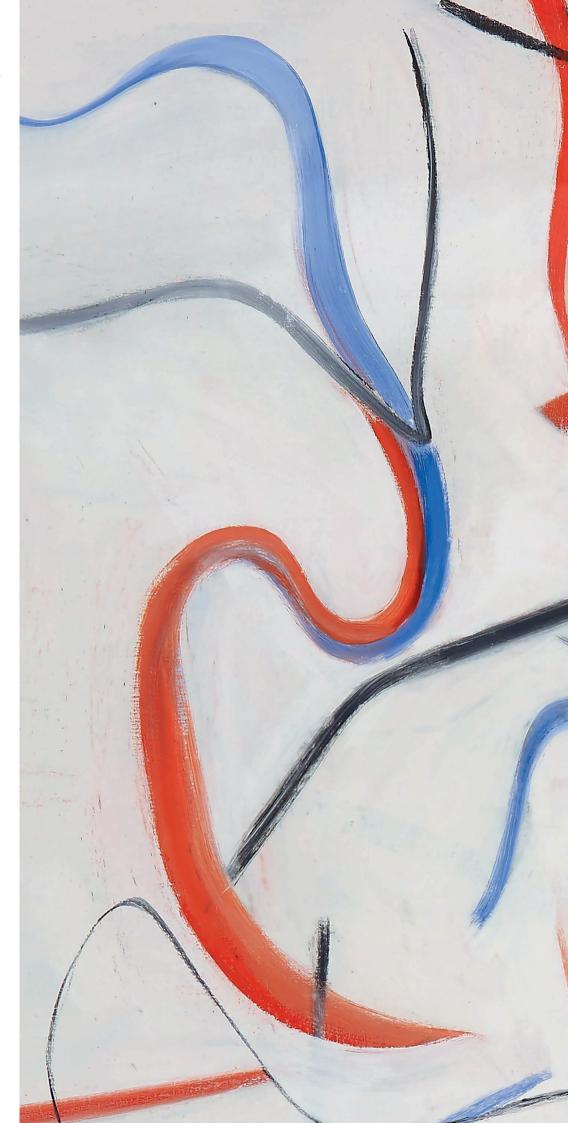
and transition" (R. Schiff, "Water and Lipstick: De Kooning in Transition," in Willem de Kooning: Paintings, Washington, New Haven, and London, 1994, p. 35). Untitled XVIII represents this underlying thematic of his practice and continues a long-term commitment to revisit shapes in a process of revision and renewal, as if visual and physical memory combined to "impel[...the artist] to bring a whole life's work into each section of a new picture" (T. B. Hess, Willem de Kooning, New York, 1959, p. 15).

As if moving outward from the center of the canvas, the origins of de Kooning's dancing, jumping, splayed ribbons can be detected in charcoal drawings, dating from the 1950s through the 1970s. As if recalling the gravitational field that draws a dancer-like the artist-to a center point, de Kooning's contour drawings rely on the almost physical sense of centrifugal expansion, a trajectory originating from the center but looping and bounding outward in all directions. According to a reporter's notes, de Kooning remarked, "Everything returns to the center, the figure floats from the center," and it is in this sense that the loose, undulating rhythms in *Untitled* XVIII echo in their outward flow the individual lines of these early works. (W. de Kooning, quoted by R. Schiff, "With Eyes Closed: De Kooning's Twist," Master Drawings, Vol. 40, no. 1, "American Drawing in the Mid-Twentieth Century," Spring 2002, p. 75). These ribbons float around what appears to be negative space, space that is now evacuated, having forced to its perimeters and beyond the tableau of twists, leaps, and bounds. Splayed and broadened, these ribbons recall de Kooning's work in sculpture as well, for no matter the flattened, frontal presentation of the image, Untitled XVIII conveys a dimensional quality that seems to expand laterally and frontally,

even at times turning back into a recessional plane. The reduction in palette to blue and red at play on a white surround is balanced by the wide-open field over which these seemingly enlarged lines run: "Color was pared down to a few hues, and the diminished number of strokes was countered by an enlargement of their scale... The immediacy of the initial gesture is retained" (M. Prather, "Catalogue," in *Willem de Kooning: Paintings*, Washington, D.C., New Haven and London, 1994, p. 156).

Earlier in his career, de Kooning began his paintings by transferring an image already worked out onto the canvas, either by tacking a sheet of vellum on which a drawing had been made in charcoal and tracing that drawing onto the canvas or by holding a drawing or photograph up and sketching from it. Often he would draw from his most recent work, which lay to the right of the current project (G. Garrels, loc. cit., p. 22). After 1985, the consistent procedure, however, would be to draw these lines in charcoal directly onto the sanded canvas and then build up these lines with paint, covering over, outlining, flaring, or painting out the line according to his aesthetic sensibility at the moment. Blending, rubbing, scraping, and sanding continued throughout the process, even as curvatures erupted or melded into congruent shapes. As Thomas B. Hess wrote of de Kooning in 1967, "There are things an artist is stuck with, and there are choices open to him.... Perhaps it is the brain in the wrist - a highly developed, selfcritical center of physical actions, which works faster than the brain in the head can predict that takes over" (T. B. Hess, De Kooning: Recent Paintings, New York, 1967, p. 38).

Later in his life, de Kooning seemed to gravitate his aesthetic proclivities towards simplification and to what the artist termed the uncomplicatedness of Matisse. As art historian Robert Storr recalls, de Kooning had told his assistant Tom Ferrara that what he felt in front of a Matisse was that "floating quality" found in Dance (1909). In 1980, de Kooning stated, "[A]s I get older, it is such a nice thing to see Matisse. I always thought he was innocent of that fitting... When people say my later paintings are like Matisse, I say, 'You don't say,' and I'm very flattered" (W. de Kooning, quoted in J. Wolfe, Willem de Kooning: Works from 1951-1981, East Hampton, N.Y., 1981, p. 16). Untitled XVIII evinces that floating quality as well as another quality the artist associated with the Renaissance painter Titian. Referring to the ninety-year-old master, de Kooning stated, "...he kept on painting Virgins in that luminous light, like he'd just heard about them... Those guys had everything in place, the Virgin and God and the technique, but they kept it up like they were still looking for something. It's very mysterious" (W. de Kooning quoted in M. Kimmelman, "Life Is Short, Art Is Long," New York Times Magazine, January 4, 1998).



CYTWOMBLY (1928-2011)

Untitled

signed and dated 'Cy Twombly 1970' (on the reverse) oil paint and wax crayon on paper 17 $\frac{1}{2}$ x 14 in. (44.5 x 35.6 cm.) Drawn in 1970.

\$2,500,000-3,500,000



Cy Twombly, Rome, circa 1970. Photo: © Fausto Giaccone.

PROVENANCE:

Private collection, Rome Richard Gray Gallery, New York Acquired from the above by the present owner

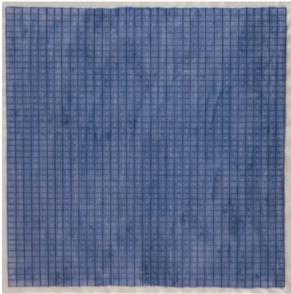
LITERATURE

N. Del Roscio, Cy Twombly Drawings: Catalogue Raisonné Vol. 5 1970-1971, New York, 2015, p. 32, no. 24 (illustrated in color).









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

In a remarkable cycle of works beginning in 1966 and taken up with renewed fervor in the 1970s, Cy Twombly tested the limits of what mark making can mean by creating works of art whose distinctive feature of looped, melodic and curvilinear markings left their trace on the surface. Against a muted, pale atmosphere, Twombly has created a series of paradoxically attenuated and vivid exploding energies, lines colliding, dispersing, marking a moment of intersection between artist and material. Looping script - a conflation of the graphic and painterly - in cerulean blue describe eight rows of progressively attenuated linear markings, each register unraveling more and more as the artist catalyzes a kinetic response that becoming looser and more open as it travels down the plane, almost cutting off from view this explosion of linearity that might well extend beyond the framing edge. An index of activity, but even more, a relationship between the body and the eye, is as intense as it is ongoing. While seemingly without precedent, these works nonetheless acknowledge historic precedent. The energy with which Twombly attacks his surface evokes the explosive markings made by Leonardo da Vinci in his series of drawings, The Deluge and its demonstration in painting, where flooding has caused trees to be engulfed and mountains and stones roil among the atmospheric apocalypse. Leonardo wrote a description to accompany his literary and visual images (c1514), "Let the dark and gloomy air be shown battered by the rush of contrary and convoluted winds..." (L. da Vinci, in M. Kemp, Leonardo da Vinci: The Marvelous Works of Nature and Man, London, 2006, p. 315). Such living energy can be sensed in Twombly's drawings and paintings in this style. Untitled is particularly fascinating for Twombly's use of reverse coloration, retrieving an earlier practice from the 1950s and transferring it to paper: the loose, repetitive script is now an almost neon blue against a light background, a volte-face from the dark background activated by lighter markings, which dominate Twombly's work in this style. Further, the year 1970 marks Twombly's investigation of color where his looping appears in a variety of hues, from black against a pinkish white ground to multiple colors against an umber field. Roman Note is literally that—a literal hand-written "missive," so to speak, created in Rome, along with a series of paintings made in this style in oil and wax crayon. Yet unlike the turbulence in Leonardo's chaos drawings, Twombly's can be seen as variations on the grid, what the esteemed art historian and curator Kurt Varnedo described as "dispersed forms into linear sequences" (K. Varnedoe, Cy Twombly: A Retrospective, New York, 1994, p. 41) This lateral flow of forms reminds one

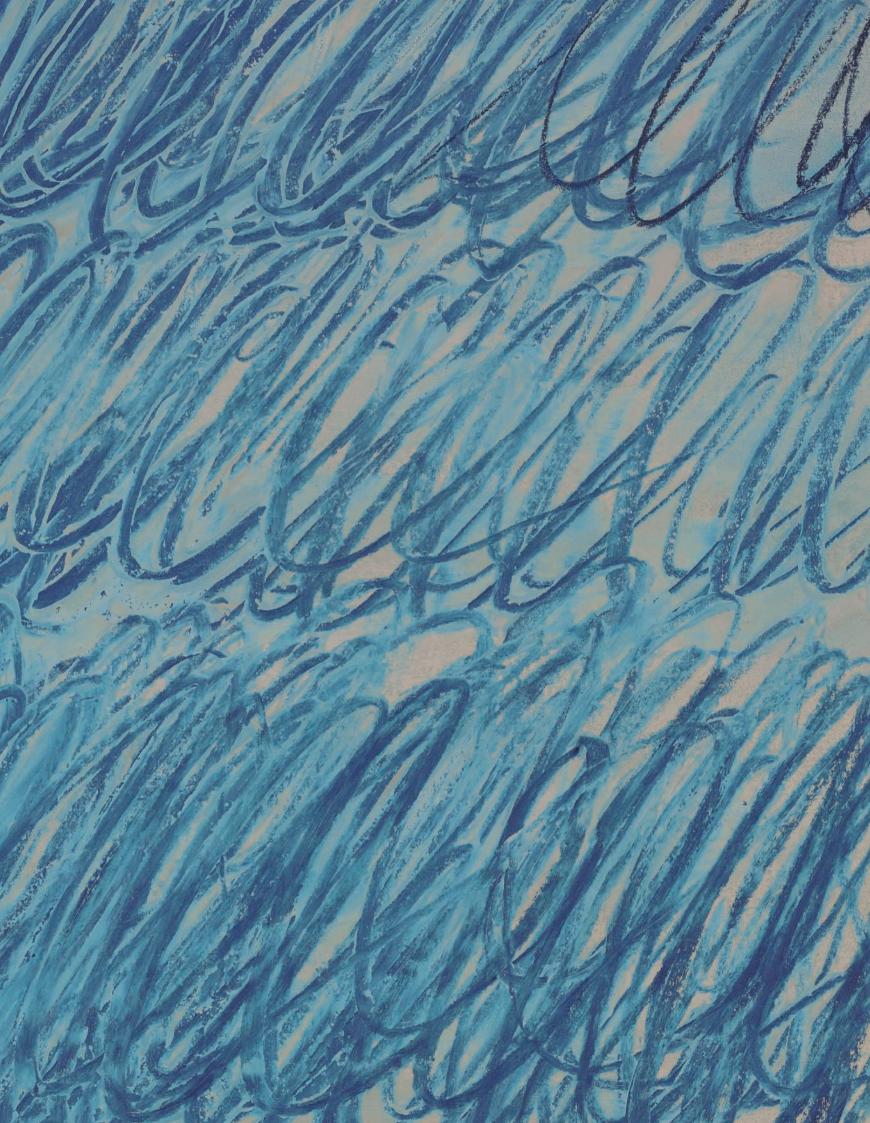
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of the rows or lines of the Palmer Method for learning to write script as a child (S. D. Delehanty, "The Alchemy of Mind and Hand," rpt. in *Cy Twombly, Paintings, Drawings, Constructions* 1951-1974, Philadelphia, 1975, p. 24).

Twombly's compulsion to "de-skill," to unlearn years of traditional drawing and painting, find their most significant realization in this cycle of works, known generally as the Blackboard paintings and drawings." As a whole, they define an extended moment in Twombly's oeuvre that finds him exploring space and movement, creating dynamic gestures that are isolated, studied, and enacted for their liberating qualities. The close relationship between markings can be described as a kind of symbiosis, where motion is transferred from point to point. Untitled does not isolate and repeat a single gesture as in some of Twombly's works in this cycle. Rather is connects variations on arcs and angles, moving across the canvas as if miming a gridded formation in tight intervals that follow the gyrations of some internal landscape. It is in this action, this "performance," as the art historian Rosalind Krauss insists that is the key his art (R. Krauss, "Cy was here/Cy's Up," Artforum International 33, September 1994, p. 72). He is marking space, invading it, and leaves the traces of his presence, a planar instability that disrupts space even as it inhabits it.

The art historian Simon Schama has commented that Twombly is a neoclassicist after the Piranesi model, "since not only does Twombly seem to follow the serpentine Line of Beauty, but his Rome consists of the pleasure of ruins; the attack of weedy nature on the defaced wreckage of the classical tradition... [Twombly's antiquity is] the deeper, darker, Dionysiac archaisms of an Arcadia where Eros and Thanatos are the closest of chums" (S. Schama, "Cy Twombly," in Cy Twombly: Fifty Years of Works on Paper, New York, 2005, p. 15.) Certainly, Twombly is not an Abstract Expressionist in the mold of Jackson Pollock or Willem de Kooning, however much his gestural work echoes theirs. As Schama states, "[Twombly is,] I suppose, some sort of impenitent Abstract Expressionist... in the sense of the overriding need to nail down, visually, a surge of temper... [rather, he has] always been after matter less evanescent and, for all its admission of personal preoccupation, less emotionally self-absorbed" (S. Schama, "Cy Twombly, Untitled, 1969, via www.whitney.org [accessed April 6, 2016]). It is this quality—the thoughtful, considered, resistant, and ironic marker of loose traces in seeming disarray which we see in such perfect concert here.

POST-WAR AND CONTEMPORARY ART Present lot illustrated (detail)



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

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CLYFFORD STILL (1904-1980)

PH-66

signed and dated 'Clyfford 1955' (lower right); titled and dated again 'PH-66 1955' (on the reverse) oil on canvas $90 \% \times 67 \%$ in. (229.9 x 171.4 cm.) Painted in 1955.

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



Clyfford Still, 1951. Photograph by Hans Namuth. Photo: Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © Clyfford Still Estate.

PROVENANCE:

Jeffrey H. Loria, New York, acquired from the artist, 1976
William Beadleston, New York
Sammlung Simon Spierer, Geneva
Anon. sale; Christie's, New York, 13 May 1999, lot 508
Onnasch Collection, Berlin, acquired at the above sale Zwirner & Wirth, New York, 2005
Acquired from the above by the present owner

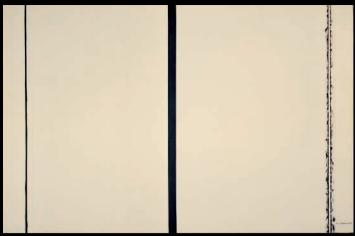
EXHIBITED:

Paris, Fondation Cartier pour l'art contemporain, *Azur*, May-September 1993, p. 119 (illustrated in color, year incorrectly listed).

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Clyfford Still: Paintings: 1944-1960, June-September 2001, no. 30 (illustrated in color, dimensions and year incorrectly listed). Museu d'Art Contemporani de Barcelona and Portugal, Museu de Arte Contemporânea de Serralves, A Colecção Onnasch. Aspectos da Arte Contemporânea/The Onnasch Collection. Aspects of Contemporary Art, November 2001-June 2002.







Barnett Newman, Shining Forth (to George), 1961. Musée National d'Art Moderne, Centre George Pompidou, Paris. Artwork: © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: Philippe Migeat. © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York

The dramatic spikes of color set against the sparseness of PH-66's surface are a consummate example of the truly unique painterly style that led to Clyfford Still being regarded as one of the most influential painters of his generation. The dramatic brushwork exemplifies the tenets of Abstract Expressionism, yet with their roots in the landscape of the Canadian Prairies, Still's paintings are subtly different from that of his New York colleagues, such as Franz Kline, Jackson Pollock and Willem de Kooning. Whereas their works were often a response to the energy and aggression of the city, Still's work captures the physicality of a person's intimate relationship with the landscape. "These are not paintings in the usual sense," Still once said "they are life and death merging in fearful union. As for me, they kindle a fire; through them I breathe again, hold a golden cord, find my own revelation" (C. Still, quoted in J. McAllister & A. Freudersheim (eds.), Clyfford Still, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2001, p. 21). Exhibited in the artist's major retrospective at the Hirshhorn Museum in 2001, PH-66 draws on this mystical fire of the human spirit, an essentially abstract painting that invokes the primal nature of the art and act of painting as a kind of metaphorical embodiment of human condition.

Across this large and unadulterated surface, Clyfford Still applies a series of passages of dramatic impasto. These areas appear to float directly on the surface of the painting, like islands of color isolated amidst a sea of unprimed canvas. Their textured surface retains the physical evidence of their creation, as evidenced by the peaks and ridges of paint caused by the brush and palette knife which Still used to apply the paint across the surface. These jagged strata of color soar vertically and horizontally across the canvas, appearing like schisms that allow elemental pigments to shine through. Along the extreme lower edge, a feverish swathe of earthen tones anchors the composition and locates this painting in the tradition of Still's beloved Western landscapes. Moving up the composition, a large fragment of almost translucent white is situated next to a dramatic shock of serrated sienna, its fiery feathered edges appearing to merge seamlessly with the support underneath. This tradition continues apace with a thin sliver of monolithic black that has its origins at the upper most edge before tapering down into oblivion as it meanders down towards the center of the work. Offsetting these dramatic central players are two supporting characters, who make their appearance in the form of two smaller, slender elements—one green and one blue—which populate the upper portions of the work.

The sense of space that is inherent in Still's most celebrated paintings is a result, in part, of the artist's relationship to the landscape of the West. Unlike many of his fellow Abstract Expressionists, Still did not spend much time in the pressured surroundings of New York. Instead he was inspired by the empty expanse of the landscapes of the Canadian Prairies where he spent much of his childhood. For him, these landscapes were a spiritual space, and he attempted to condense the essence of these places onto the surface of paintings such as *PH-66*. For Still, the powerful vertical and horizontal axes are reminders of the eternal struggles faced by the pioneer communities in which he was raised, saying "For in such a land a man must stand upright, if he would live. Even if he is the only upfront form in the world about him" (C. Still, quoted in T. Kellein, "Approaching the Art of Clyfford Still," in T. Kellein (ed.), *Clyfford Still* 1904-1980, Buffalo, 1992, p. 14).

In addition to the sparseness of *PH-66* evoking memories of Still's homeland, it also has the effect of emphasizing the intensity and texture of the passages of color. In the present example this is particularly obvious in the case of the high-keyed blue and green passages, but is also evident in the case in the white fields which appears more forceful than is often the case when white is used as a base for other, more ostentatious, colors. In the 1940s, Still often created these backgrounds by using white paint, but by the 1950s he was leaving whole areas of canvas empty, as can be seen in the present example and in a number of works which the artist donated to the Albright-Knox Museum in 1964.

PH-66 is the first of two, almost identical, paintings that Still produced in the summer of 1955 while he was staying with his friend and fellow artist Alfonso Ossorio in East Hampton (The other painting *PH-786*, *1955-R* was in the Pincus Collection for many years). Still only produced a handful of these so-called "replicas," and only did so when he felt that the artistic journey on which he had embarked could not be contained to just one canvas. Sometimes they are remarkably similar (as in the present work and its "twin"), yet Still maintained that each work had an individuality that made them unique. "Making additional versions is an act I consider necessary," he said, "when I believe the importance of the idea or breakthrough merits survival on more than one stretch of canvas, especially when it is entrusted

"A great free joy surges through me when I work. Only, the conceptions are born too quickly. And with tense slashes and a few thrusts the beautiful white fields receive their color and the work is finished in a few minutes. Like [the Spanish matador] Belmonte weaving the pattern of his being by twisting the powerful bulls around him, I seem to achieve a comparable ecstasy in bringing forth the flaming life through these large responsive area of canvas. And as the blues or reds or blacks leap and quiver in their tenuous ambiance or rise in austere thrusts to carry their power infinitely beyond the bounds of the limiting field, I move with them and find resurrection from the moribund oppressions that held me only hours ago"

—CLYFFORD STILL, 1956



Robert Motherwell, *Elegy to the Spanish Republic XXXIV*, 1953-1954. Albright-Knox Art Gallery, Buffalo. © Dedalus Foundation, Inc. / Licensed by VAGA, New York.



Robert Ryman, *Untitled*, 1962-1963. © 2016 Robert Ryman / Artists Rights Society (ARS), New York, Photo: Bridgeman Images.



Paul Cézanne, Mount Sainte-Victoire seen from Lauves, 1904-1905. Galerie Beyeler, Basel. Photo: Bridgeman-Giraudon / Art Resource, New York.

to the precarious world of exhibitions or collecting. Although the few replicas I make are usually close to or extensions of the original, each has its special and particular life and is not intended to be just a copy" (C. Still, quoted by N. Benezra, "Clyfford Still's Replicas," in *Repeat/Recreate: Clyfford Still's "Replicas,"* exh. cat., Clyfford Still Museum, Denver, 2015, p. 14).

Considered among the most powerful and influential of the American artists belonging to the post-World War II Generation, Still was the first artist to expand the traditional easel picture to proportions that would lead the way to the mural-sized canvases of his contemporaries. He was also the first to express what came to be understood as a signature style, executing vast, irregular field of color using the brush and palette knife to cut and smear pigment in vertical striations that mimic natural forces cutting through landscape. As the art historian Barbara Rose wrote, "[Still creates] forms [that] seem gouged out of the palpable pigment with the elemental force of ice-age glaciers tearing out lakes and uprooting forests" (B. Rose, American Art Since 1900, New York, 1975, p. 166). Using fully saturated close-valued hues, Still is able to both emphasize the flat surface of the picture plane and at the same time create an extraordinary light-infused field. The drama of light, texture, and color vie with Still's muscular tactility, creating overwhelming optical and tactile sensations that literally draw the viewer in while dazzling and bewitching the senses.

PH-66 is a quintessential Clyfford Still painting, executed when the artist was at the height of his powers. It epitomizes the abstract drama that is at the core of the artist's best work, evoked by the mountain of painterly pigments, with a few crucial highlights of color. Paint is applied thickly, in broad, heavily worked strokes of impasto, mostly created with the use of the palette knife which facilitated the realization of the jagged, flame-like forms he preferred. Grinding his pigments coarsely or leaving the grains intact, Still fashions a surface that exudes an almost tectonic quality, further enhancing the connection between Still work and the feeling of nature. Through his manipulation of the thickness of the paint, the varying amounts of gloss and matte paint, as well as the slightest color variations within the individual fields, Still turns the canvas into a powerful tour-de-force of Abstract Expressionism.

POST-WAR AND CONTEMPORARY ART Present lot illustrated (detail).







PROPERTY FROM THE CLAUDE BERRI AND THOMAS LANGMANN COLLECTION

22 B

ROBERT RYMAN (B. 1930)

Venue

signed, titled and dated 'Ryman02 "VENUE"' (on the overlap) oil on canvas 84×84 ¼ in. (213.4 x 214 cm.) Painted in 2002.

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



Claude Berri. Photo: Jean-Philippe Mesguen. Artwork: © 2016 Robert Ryman / Artists Rights Society (ARS), New York.

PROVENANCE:

Pace Wildenstein, New York Acquired from the above by the present owner, 2002

EXHIBITE

New York, Pace Wildenstein, *Robert Ryman: New Paintings*, October-November 2002, p. 39 (illustrated in color).

LITERATURE:

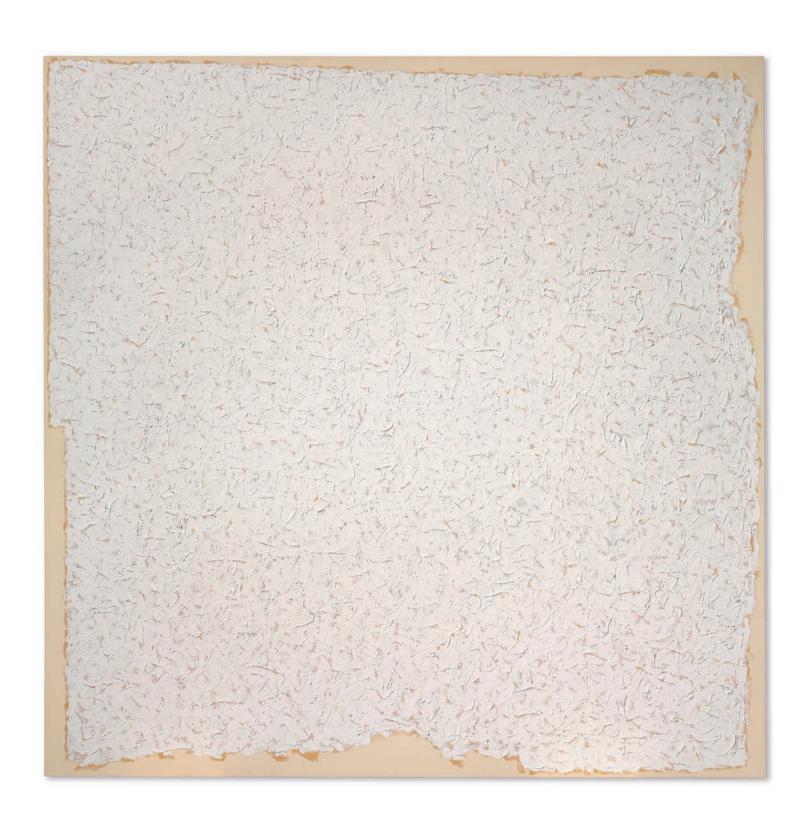
F. Bousteau, "Claude Berri: 'Je crois à ce que je vois,'" Beaux Arts Magazine, February 2008, no. 284, pp. 78-79 (installation view illustrated in color).

This work will be listed as catalogue number 02.026 in the forthcoming *Catalogue Raisonné* being organized by David Gray.

"Ryman is other worldly.

Some only see white, but it is light. For me, he is the greatest... Ryman is the light of life"

-CLAUDE BERRI





Claude Berri, Paris, 1992. Photo: Hubert Fanthomme / Paris Match via Getty Images. Artwork: © 2016 Robert Ryman / Artists Rights Society (ARS), New York.



Cy Twombly, *Nini's Painting*, 1971. The Broad, Los Angeles. © 2016 Cy Twombly Foundation.

Across the opulent and luscious surface of Robert Ryman's Venue, the artist displays paint, light, tactility, shape, and form—all arrayed in exquisite balance. A radiant canvas with rich, roughened impasto constructed from white, luxuriant, muscular strokes, Ryman's pigment folds, bends, and cuts against an edge that is more reveal than frame. Thus, ravishing in its light-infused, thickened surface, Venue is literally a venue, an arena in which "primer, paint, support, edge, and wall... act on their own behalf" (S. Hudson, in Robert Ryman, Cambridge, MA and London, 2009, and A. Rorimer, New Art in the 60s and 70s: Redefining Reality, London, 2001). Elements are fully expressive of their own material nature and Ryman generously activates each to achieve its full potential, claiming "What the painting is, is exactly what [you] see: the paint on the [surface] and the color of the [surface] and the way it's done and the way it feels. That's what's there" (R. Ryman quoted in Y. Bois, Painting as Model, Cambridge, MA, 1993, p. 215). Venue comes with the distinguished provenance of having been in the personal collection of the legendary French film director and producer Claude Berri and his son—also an Oscar winning film producer—Thomas Langmann. The close friendship between Berri and Ryman resulted in the Frenchman acquiring one of the most extraordinary collections of the artist's work. Speaking in 2009 Berri declared his admiration for the artist, declaring him to be one of the greatest artists of his generation, "Ryman is other worldly. Some only see white, but it is light. For me, he is the greatest. He joins painters of darkness, like Rothko. You must see the room dedicated to Rothko at the Tate Modern, his greys and his blacks evoke death. Ryman, is the light of life" (C. Berri, "Je crois à ce que je vois," Beaux-Arts, no. 284, February 2008, p. 75).

Known as the 'Godfather of French Cinema,' Berri is considered one of the most important figures in the industry. During his career he was awarded an Oscar, two BAFTAs, and one César as well as being appointed Chairman of Cinémathèque Française. In addition to his love of film, Berri also developed

Present lot illustrated (detail)

a passion for art. Thanks to his friendships with artists and dealers, including the legendary Leo Castelli, beginning in the 1970s Berri was able to establish one of the most important collections of modern and contemporary art in France. Two decades later he opened Renn Espace d'art contemporain, an exhibition space in Paris where he held museum quality exhibitions of works by artists such as Yves Klein, Daniel Buren, Sol LeWitt, Simon Hantaï and Robert Ryman. Ryman's work became a centrepiece of Berri's collection and in his book Autoportrait, he describes why he had such an affinity with his work. "For me, Robert Ryman is the greatest painter alive...," Berri enthused, 'Ryman makes me see and reflect. I am not an exegete, it's the emotion I feel when I look at a work that makes me love it. What I love about abstract painting is that I never see the same thing, and, as opposed to figurative painting, I can memorise it... Ryman's painting comes alive the most with light. In the evening, I leave only the indirect lights on. To the visitors that ask me to turn the ceiling lights on, I answer 'They are sleeping, come back tomorrow when it is daytime" (C. Berri, Autoportrait, Paris, 2008).

Ryman's famous statement that a "painter is only limited by his degree of perception" is particularly relevant in the context of this work (R. Storr, Robert Ryman, London, 1993, p. 39). Ryman looks hard. He looks deeply and long. Venue is a canvas not only of elements disposed, but acts of vision realized. In the sense that feeling is tied deeply to Ryman's practice and aesthetic intuition, Venue is a startlingly lush statement, filled with a romantic sensibility, as Ryman describes it. "The word romantic," he says "can be taken several ways, I guess. I mean in the good sense, in opposition to the mathematician, you know the theorist, the person who has everything work out beforehand" (R. Ryman, "Interview, New York 1972," in A. B. Oliva, Encyclopaedia of the Word: Artist Conversations, 1968-2008, Milan, 2010, pp. 110-112, and in R. Storr, p. 39, n78). In this way, Venue is an arena for action, where what we see is nothing more than the indexical trace of the materials that Ryman used, and how he chose to use them:

Each brushstroke and each slice of the palette knife catalyzes the surface activity, explores linear deviations, effects movement through the deflections of light and plot points in a visual narrative. Ryman's pictures are assertively frontal and avowedly material. "I approach a painting beginning with the material... I say the surface that I'm using, whether it's canvas or whatever it is, isn't empty; it's something in itself. It's up to the paint to clarify it, in a sense... to make the surface or the structure something to see" (C. Kinley, L. Zelevansky, and R. Ryman, "Catalogue Notes," in R. Storr, Robert Ryman (London and New York, 1993, p. 164). How Ryman goes about this in Venue is nothing short of masterly. Format is as much in play as paint. For Ryman, the square format defers to the edge, allowing a subtle interplay between the internal painterly melee and the symmetrical, elemental geometry of edge

of the canvas. Ryman's series Bent Line Drawings (1970s) prefigures Venue's stunningly expressive interplay between external and internal, between what seems figure and ground-not in an illusionistic sense, but in a literal sense of an image that pictures nothing but the means of its making. Ryman's oft-quoted statement is relevant in this context: "There is never a question of what to paint but only how to paint. The how of painting has always been the image—the end product" (R. Ryman, quoted in R. Storr, "Robert Ryman," On the Edge: Contemporary Art from the Werner and Elaine Dannheisser Collection, New York, 1998, p. 114). Even as no one element supersedes another in terms of the almost ethereal nature of his canvases, there is a sense in which no element is neutral either. They are equally present and equally voiced. In executing his paintings, Ryman does not anticipate or decide a priori how the internal pictorialization of the brush stroke will materialize. What we see in Venue are solely "the physical consequences of material decisions." They are, as scholar Suzanne Hudson explains, "creative experimentations, the result of which cannot be predicted (S. Hudson, op. cit., p. 188). And what makes such a work so extraordinarily visceral is the excitement that comes with each viewing, as different light conditions at different times of day rewards each viewing differently. As the artist himself has contended, "You can only understand painting by experience" (R. Ryman, quoted in A. B. Sandback, "Art on Location," Artforum 24, no. 3, November 1985, p. 4).

Venue's impasto is thick and roiling. It is also white but in this case white is not so much a color as a material. Ryman has said about white that "[It] has a tendency to make things visible.... White could do things that other colors could not do.... [It] reacts with the wood, the color, the light, and with the wall itself. [It] become something other than just the color white. That's the way I think of it. It allows things to be done that ordinarily you couldn't see" (R. Ryman, "Color, Surface, and Seeing," Art21, n.p., online). White also activates light. Just as the Impressionists used the whiteness of their ground to interpenetrate discrete and overlapping color strokes, in Ryman's work much the same impulse was at work. Thus, in Venue, its white impastoed surface causes an intrinsic light to skid over and ricochet off its incisions, its crevices, its disruptions. One can see and feel each brushstroke, a lateral extension here, a bend of the wrist there, bold dashes and arcs crisscrossing in directional contrasts: From a repertoire of elements, Ryman explores myriad options for realization; the choices expand and mutate in a stream of unending permutations: "there are a lot of nuances... always the surface is used... the linen comes through: all of those things are considered. It's really not monochrome painting at all. The white just happened because it's a paint and it doesn't interfere. ... I don't think of myself as making white paintings. I make paintings; I'm a painter" (R. Ryman, in Phyllis Tuchman, "A Interview with Robert Ryman, "Artforum 9, no. 9, May 1971, p. 46).

23B

FRANK STELLA (B. 1936)

Slieve More

signed and dated 'F. Stella 64' (on the reverse) metallic powder in polymer emulsion on canvas $77 \times 81 \%$ in. (195.6 x 206.4 cm.) Painted in 1964.

\$5,000,000-7,000,000



Frank Stella in his studio, 1967. New York. Photo: @ Ugo Mulas Heirs. All rights reserved. Artwork: @ 2016 Frank Stella / Artists Rights Society (ARS), New York.

PROVENANCE:

Leo Castelli Gallery, New York
Noah Goldowsky, New York
Mr. and Mrs. Gilbert F. Carpenter, Greensboro
Richard Bellamy, New York
Blum Helman Gallery, New York
André Emmerich Gallery, New York
Agnes Gund, New York
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

Bucharest, Sala Dalles; Timiṣoara, Muzeul Banatului; Cluj, Galerie de Arta; Bratislava, Slovak National Gallery; Prague, Wallenstein Palace and Brussels, Palais des Beaux-Arts, American Painting after 1945: The Disappearance and Reappearance of the Image, January-November 1969, p. 84, no. 74. Cleveland Museum of Art, The Art of Collecting Modern Art, February-March 1986, no. 39 (illustrated in color).

New York, Paul Kasmin Gallery, *Group Exhibition*, April-May 2001.

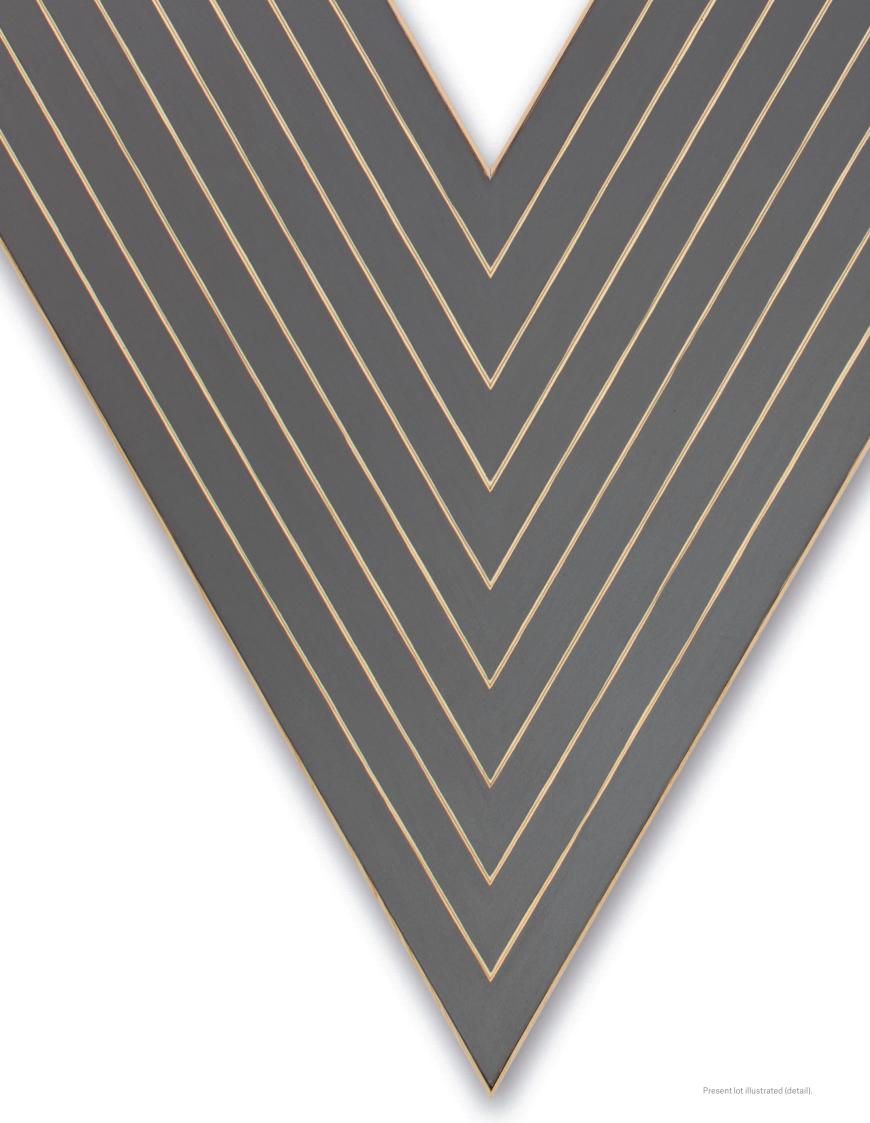
New York, Luxembourg & Dayan, *Grisaille*, November 2011–January 2012, p. 125 (illustrated). New York, Luxembourg & Dayan, *The Shaped Canvas, Revisited*, May-July 2014, pp. 25 and 42 (illustrated

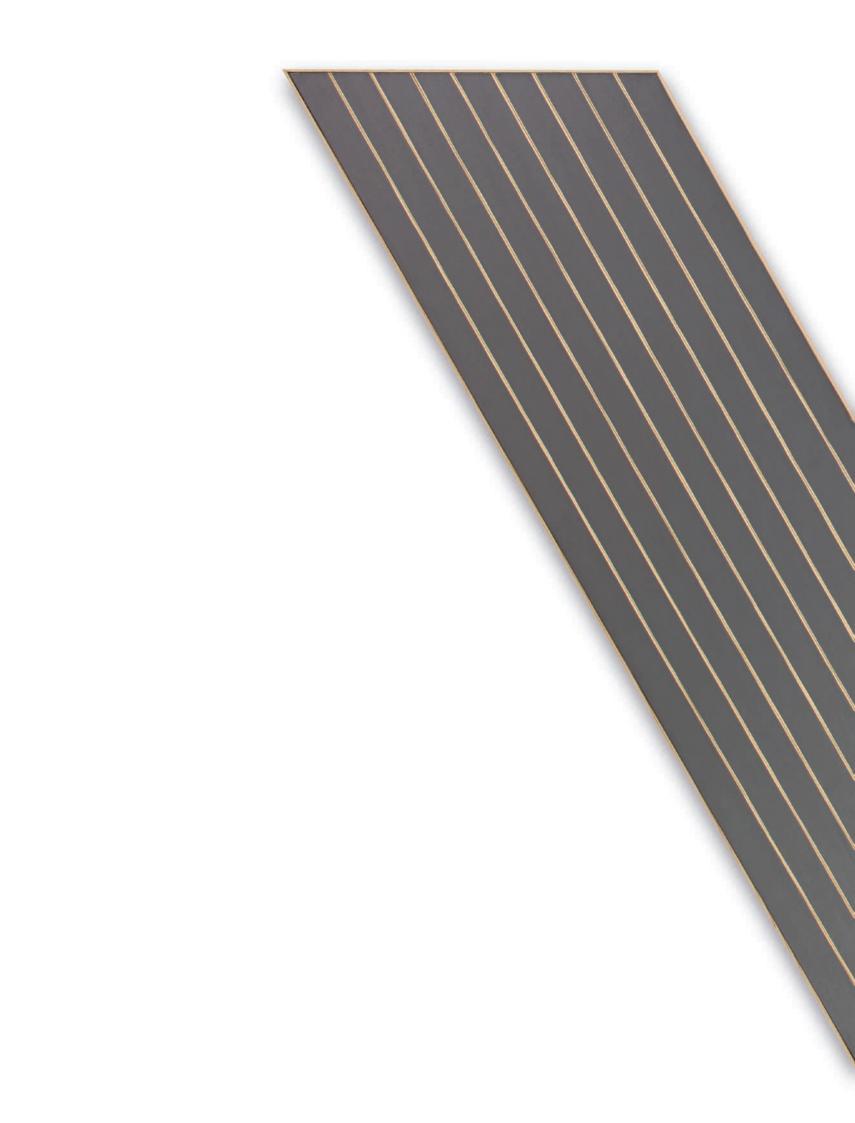
in color).

P. Leider, "Art: Small but Select," *Frontier*, March 1965, p. 21 (illustrated).

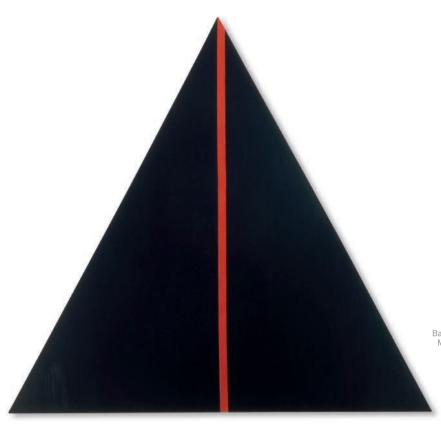
W. Rubin, Frank Stella, New York, 1970, p. 92. R. Rosenblum, Frank Stella, Baltimore, 1971, p. 36. L. Rubin, Frank Stella: Paintings 1958-1965, A Catalogue Raisonné, New York, 1986, pp. 216-217, no. 229 (illustrated in color). S. Guberman, Frank Stella: an Illustrated Biography, New York, 1995, p. 81.

S. Ostrow, "The Shaped Canvas, Revisited," *Modern Painters*, v. 26, issue 8, September 2014, p. 84.









Barnett Newman, Jericho, 1968-1969.
Musée National d'Art Moderne,
Centre Pompidou, Paris. Artwork:
© 2016 Barnett Newman
Foundation / Artists Rights
Society (ARS), New York.
Photo: © CNAC / MNAM /
Dist. RMM-Grand Palais /
Art Resource, New York.

Painted in 1964, Slieve More belongs to a group of nine works which Frank Stella called his Notched V Paintings. All the canvases are shaped as a single V which the artist intended to be hung in any direction (except as a direct inversion) in singles like the present work or in combination with other V shaped canvases such as in the magnificent Empress of India (Museum of Modern Art, New York). In Slieve More, eighteen stripes of lustrous silver metallic paint converge on a single point at the base of the shaped canvas. Each of these exact bands of metallic paint is separated by a thin strip of raw canvas, unprimed and with only a thin graphite running down the center of each block. Unlike Stella's earlier square canvases, the shape of the Notched V paintings introduces a dynamism that had not been present in Stella's work up until this point. As scholar Robert Rosenbaum points out, "...the wedge shaped canvas, with its swift ascent of convergent (or descent of divergent) stripes, is almost a twentieth-century symbol for abstract, mechanized speed, whose lineage could be traced through the streamlining in commercial machine design of the 1920s and 1930s (in everything from hubcaps to refrigerators) back to the 'lines of force' in Italian Futurist art" (R. Rosenbaum, Frank Stella, New York, p. 36). Indeed, this notion of speed could well have been in the artist's mind as the title of this painting, along with a sister work, the Slieve Bawn, is taken from the names of two nineteenth century clipper ships built by the legendary Harland and Wolff shipyard in Belfast (home to the RMS Titanic). The clipper ships were among the fastest vessels of their day and were used to transport goods quickly around the world.

Stella's *Notched V Paintings* followed on from his earlier interventions in the previously sacrosanct nature of the square or rectangular shaped canvas. Beginning in 1960 with his *Aluminum Paintings*, Stella began to insert a series of notches into the stretcher to produce irregular shaped edges to the canvas. With his *Copper Paintings* of 1960-61, these notches grew into larger interventions which radically altered the structure of the canvas turning them into crosses, H or T shaped canvases. However, these were still based on the geometric square or rectangle, and it is only with his paintings from 1963 and 1964 that he appears to have fully relinquished the dominance of the square canvas.

This disruption to the hallowed notion of a square or rectangular canvas became one of the artist's preeminent concerns as he strived to abandon many of the traditional methods of painting. Curator Michael Auping acknowledged that Stella's Aluminum Paintings were "seminal in the development of a broader investigation of non-traditional canvases" (M. Auping, "The Phenomenology of Frank/"The Materiality and Gesture Make Space," in Frank Stella: A Retrospective, exh. cat., Whitney Museum of American Art, New York, 2015, p. 18). Indeed, Lawrence Alloway, the organizer of the seminal 1964 exhibition The Shaped Canvas at the Solomon R. Guggenheim Museum, saw that these revolutionary shaped canvases became much more integral to the work of art as a whole and something more than mere surface on which to place paint. "A number of artists in the show," Alloway wrote, "saw shape as style, a new way to make an abstract image. Stella understood shape in the larger context of architecture, that shapes were just units in a systematic process of building material to engage space by incrementally filing it or enclosing it" (L. Alloway, guoted by M. Auping, "The Phenomenology of Frank/"The Materiality and Gesture Make Space," in Frank Stella: A Retrospective, exh. cat., Whitney Museum of American Art, New York, 2015, p. 19).

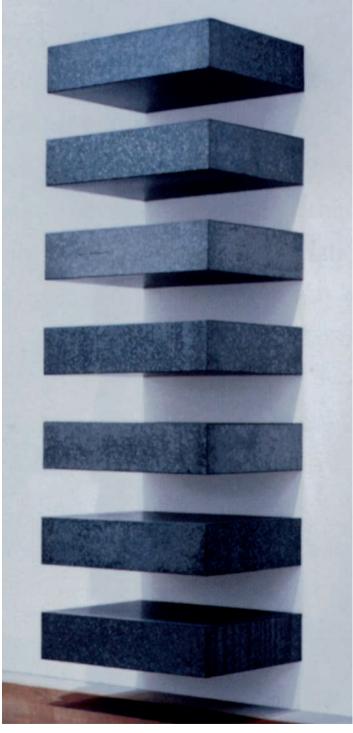
In addition to the carefully constructed nature of the canvas itself, the precision with which Stella applied his painted surfaces reinforces the architectural nature of the painting. The pristine nature of the silver-colored pigment sitting on top of the raw canvas, the clean lines where the pigment meets the canvas and the thin graphite lines that run down the resulting void and even the lack of any visible brush work results in an almost three-dimensional surface, as curator William Rubin explained, "The paint itself sits on the weave of the canvas, but the metallic particles radiate a sheen of light that seems almost independent of the body of color, as if situated ever so slightly in front of the canvas itself. The effect of this sheen is... to produce a kind of uniform luminosity—a tonal unity..." (W. Rubin, Frank Stella, New York, 1970, p. 92).

The precision that is inherent in Stella's canvases and the artist's interest in the objecthood of paintings rather than representation, has led to him being regarded as an precursor to artists like Donald Judd and Carl Andre. In stark



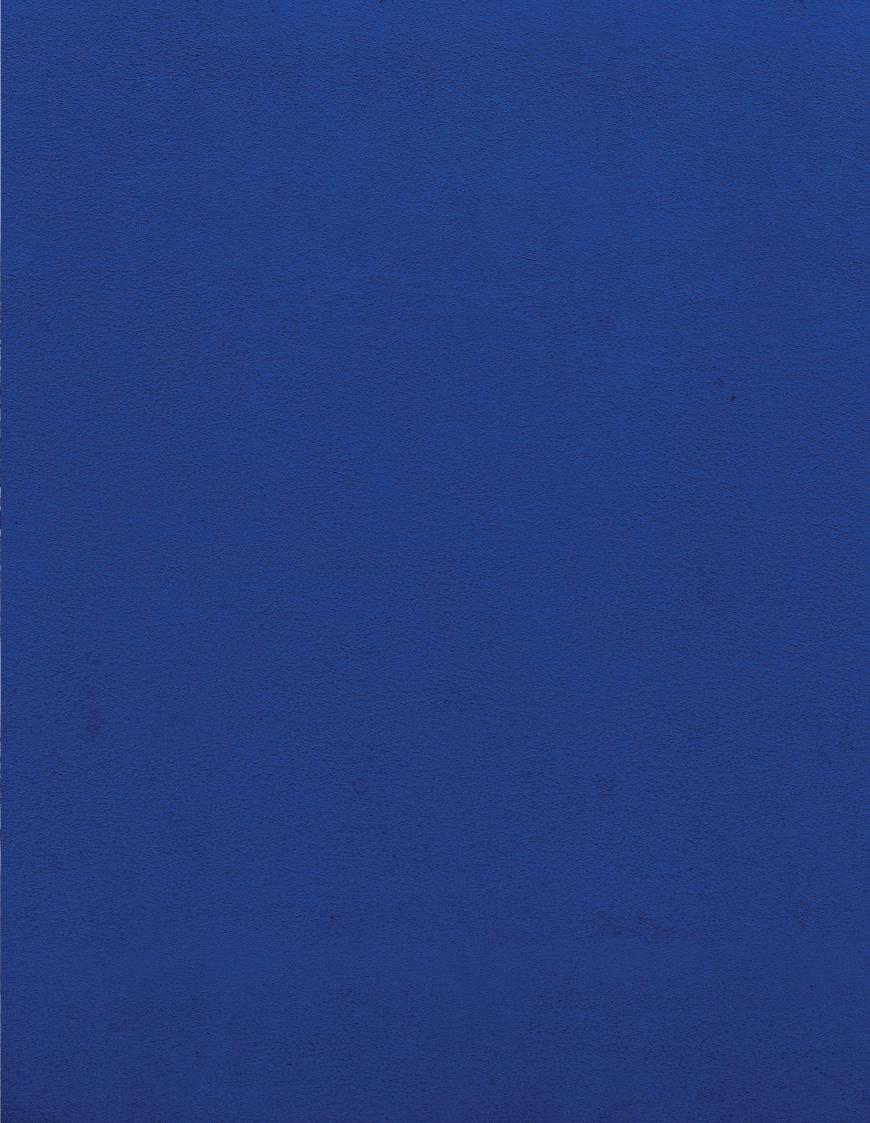
contrast to his Abstract Expressionist forefathers, Stella's purposeful lack of spirituality, individuality, and physicality in his early work finds kinship with the nascent stages of Minimalism. Indeed Carl Andre, one of the founding fathers of the movement, identified Stella's work as having much in common with theirs, saying "Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting....His stripes are the paths of brush on canvas" (C. Andre, quoted in A. D. Weinberg, "The End Depends Upon the Beginning," in M. Auping, Frank Stella: A Retrospective, exh. cat., Whitney Museum of American Art, New York, 2015, p. 1). Stella's refusal to use non-traditional forms of paint (here he used new forms of chemically advanced paints instead of oil or acrylic) deployed paint as if it were a found industrial object rather than a fine arts material, inspiring critics such as Donald Judd to point out Stella's Duchampian affinity, "The bare lines of the canvas between the bands of aluminum paint follow the indentations in the side of the canvas," he wrote about the Aluminum Paintings in 1963, "It is something of an object, it is a single thing, not a field with something on it..." (D. Judd, Donald Judd: Complete Writings 1959-1975, Halifax, 1975, p. 91). Indeed, as Rosenbaum points "...even the icy colors (produced now through metallic powder in polymer emulsion) conform to this mechanized imagery that provides, as it were, an abstract counterpart to the more explicit use of industrial reproductive techniques (Ben-Day dots, commercial paints, stencils) in much Pop art of the mid-1960s (R. Rosenbaum, op. cit.).

Recently the subject of a major retrospective at the Whitney Museum of American Art in New York, Stella is widely regarded as one of the postwar period's most revered artists. His assertion that painting should not be based on illusionistic pretense inspired a generation of artists and still reverberates today. Speaking in 1966 he famously said of his work, "I always get into arguments with people who want to retain the 'old values' in painting—the 'humanistic' values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see" (F. Stella, quoted in W.S. Rubin, Frank Stella, New York, 1970, pp. 41-42).



Donald Judd, *Untitled (DSS 65)*, 1965. Moderna Museet, Stockholm. Artwork: © Judd Foundation / Licensed by VAGA, New York.





24 B

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 % x 19 % in. (50 x 50 cm.) Executed in 1956.

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

PROVENANCE:

Arman, Nice and New York Acquired from the above by the present owner

LITERATURE

P. Wember, *Yves Klein*, Cologne, 1969, p. 73, no. IKB 108.

Yves Klein: With the Void, Full Powers, exh. cat., Washington D. C., Hirshhorn Museum and Sculpture Garden, 2010, p. 124 (illustrated in color).

Dazzling with the intensity of the artist's signature International Klein Blue, Untitled Blue Monochrome (IKB 108) is an important early painting, not only because it is one of the first of his iconic blue monochromes, but also because it once belonged to Klein's great friend and contemporary, the artist Arman. Executed in 1956, the vivid, piercing, almost hypnotic blue pigment that is the sole component of this work forms part of the artist's investigations into what Albert Camus termed, "the void" (A. Camus, quoted in D. Riout, Yves Klein: Expressing The Material, Paris, 2004, p. 7). In the luxurious surface and gently rounded corners of the present example, the void becomes physical as Klein's painting appears to hover before us offering an enticing aperture into an unknown world. In addition, on the verso, along with his name and date, Klein has placed his personal insignia-a small eight-sided star.

In 1948, Klein began to explore the sublime, resulting in his iconic monochromes. It was with these powerfully simple works that Klein first managed to encapsulate what he had been searching for, and which would establish his reputation as one of the most radical and innovative artists of the postwar period. "It is the monochrome that makes me the most intoxicated," Klein enthused. "I have tried I don't know how many styles. I have been as much of a painter as it is permitted. I have advanced and become avant-garde; I have passed through all the periods; I have been insatiable and drawn from the wells of pleasures and consolations, which have already left me jaded. In any case I do believe that it is only in the monochrome that I truly live pictorial life, the painterly life of which I have dreamed" (Y. Klein, in K. Ottmann (ed.), Overcoming the Problematics of Art: The Writings of Yves Klein, Putnam 2007, p. 143).

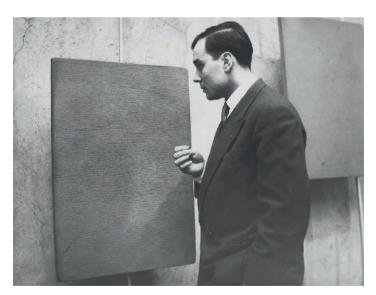


Verso of the present lot.





Extract from the movie "La révolution bleue", realized by François Levy-Kuentz. Production MK2 TV / France 5 / Yves Amu Klein. @ François Levy-Kuentz 2016.



Yves Klein in front of one of his blue monochrome, during the exhibition Yves Klein: "Proposte monocrome, epoqua blu," Galerie Apollinaire, Milano, 2 - 12 January 1957. © Yves Klein, ADAGP, Paris / ARS, New York, 2016. © Photo all rights reserved.

Klein first discovered the visual power of the monochrome some years earlier when he realized that he could push the intoxicating effect of color (which had so enthralled Vincent van Gogh and the Fauves) to a new extreme by avoiding putting any more than one color on the picture surface. As he explained: "When there are two colors in a painting, a struggle is engaged; the viewer may extract a refined pleasure from the permanent spectacle of this struggle between two colors in the psychological and emotional realm and perhaps extract a refined pleasure, but it is one that is no less morbid from a pure philosophical and human vantage point" (Y. Klein, in K. Ottmann (ed.), Overcoming the Problematics of Art: The Writings of Yves Klein, Putnam 2007, p. 140). Klein's interest in the physical and psychological properties of the color blue began when he was just nineteen and he and friends Armand Fernandez (who later became known as Arman) and Claude Pascal lay on a beach in the south of France looking up to the sky. With youthful bravado they decided to divide up the universe among themselves, just as the Greek gods Zeus, Poseidon and Hades had done. "Arman...took charge of the animal realm... Claude gathered to himself the safety of all plants. And Yves... defined his realm, the mineral, as the blue emptiness of the distant sky" (T. McEvilley, "Yves Klein: Conquistador of the Void," in Yves Klein, 1928-1962, exh. cat., Institute for the Arts, Rice University, Houston, 1982, p. 28).

Klein's monochromes were the artist's purest response to what he believed was a mystic place that existed beyond the conventional notions of time and space—what Klein called the "zone of immateriality." The mysterious, textural expanse of pure radiating color provides a highly physical manifestation of the inherent dialogue that Klein hoped to induce between the sensibility of



Mark Rothko, *Number 61*, 1953. @ 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

the viewer and the vast monochromatic expanse of intense, but immaterial color emanating from the surface of the work. "The painting is only the witness," he wrote, "the sensitive plate that has seen what has happened. Color, in the chemical form in which all painters use it, is the medium best suited to the event. Therefore I say" My pictures represent poetic events, or rather, they are immobile, silent, and static witness to the very essence of movement and life in freedom, which is the flame of poetry in the pictorial moment" (Y. Klein, quoted in D. Riout, *op. cit.*, p. 29).

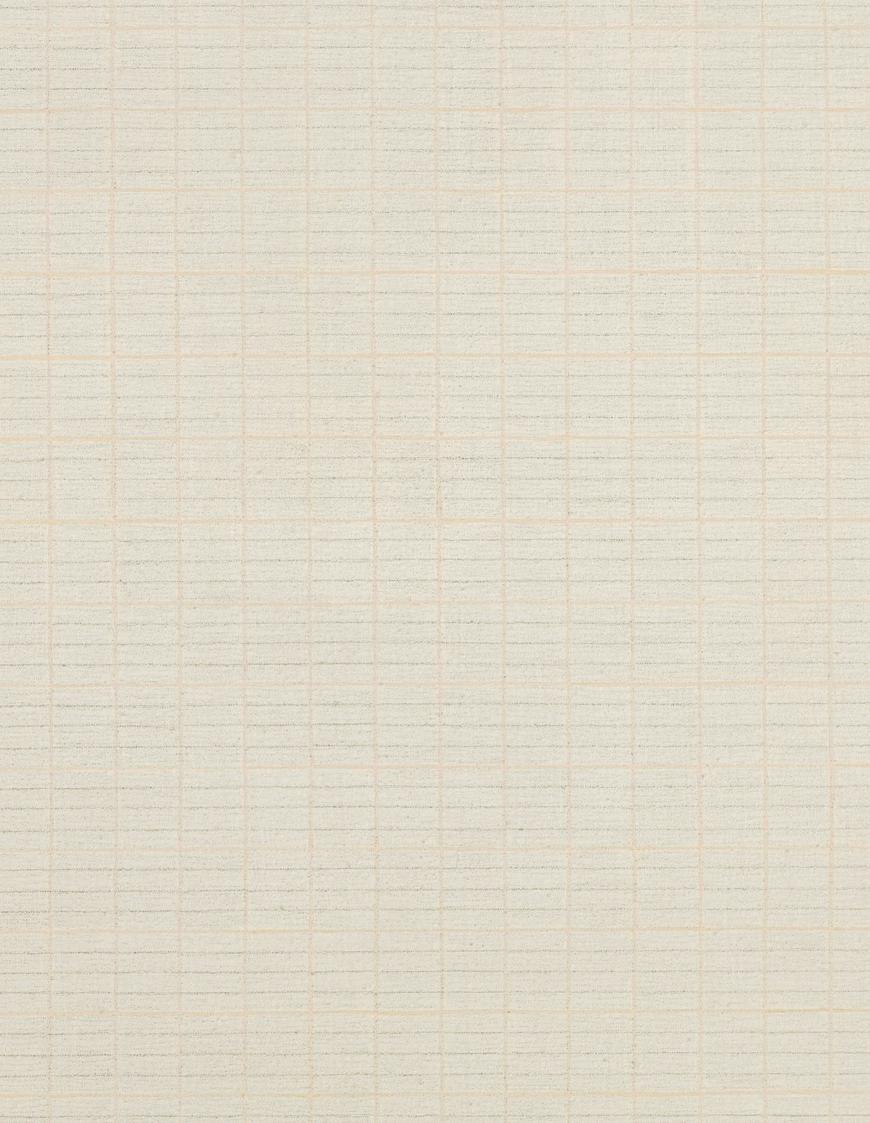
Klein's ultimate goal was to create an engulfing experience for the viewer. "I seek to put the spectator in front of the fact that color is an individual," Klein said, "a character, a personality. I solicit a receptivity from the observer placed before my works. This permits him to consider everything that effectively surrounds the monochrome painting. Thus he can impregnate himself with color and color impregnates itself in him. Thus, perhaps, can he enter into a world of color" (Y. Klein quoted in S. Stich, Yves Klein, exh. cat., Hayward Gallery, London, 1994 p. 66). Klein wanted his monochromes to induce a feeling of pure, primal freedom for the viewer. Released from the need to interpret dogmatic systems of reference, Klein felt that the viewer could truly understand the true experience of the color, free to instill his or her own meaning, symbolism or emotion into the work. The feelings brought on by experiencing the intensity of Klein's blue is not meant therefore, to be a substitute for a religious or human experience, it is intended to release us from our corporeal existence and leave a space for the viewer to embody the painting, as one would be enveloped by the ocean of vast expanse of blue sky.



"My formats are square, but the grids never are absolutely square; they are rectangles, a little bit off the square, making a sort of contradiction, a dissonance, though I didn't set out to do it that way.

When I cover the square surface with rectangles, it lightens the weight of the square, destroys its power."

—AGNES MARTIN



PROPERTY FROM AN IMPORTANT TEXAS COLLECTION

25 B

AGNES MARTIN (1912-2004)

Orange Grove

signed, titled and dated '"ORANGE GROVE" 1965 a.martin' (on the reverse) oil and graphite on canvas 72×72 in. (182.9 x 182.9 cm.) Painted in 1965.

\$6,500,000-8,500,000



Agnes Martin, circa 1960s. Photo: Peter Moore. Artwork: © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

PROVENANCE:

Max Kosloff, New York Robert Elkon Gallery, New York Gilman Paper Company, New York Their sale; Christie's, New York, 5 May 1987, lot 35 Laura L. Carpenter, Dallas Acquired from the above by the present owner, 1987

EXHIBITED:

Philadelphia, Institute of Contemporary Art, University of Pennsylvania and Pasadena Museum of Modern Art, *Agnes Martin*, January-May 1973, pp. 27 and 37 (illustrated in color).

New York, Robert Elkon Gallery, *Twentieth-Century Masters*, October-November 1974.

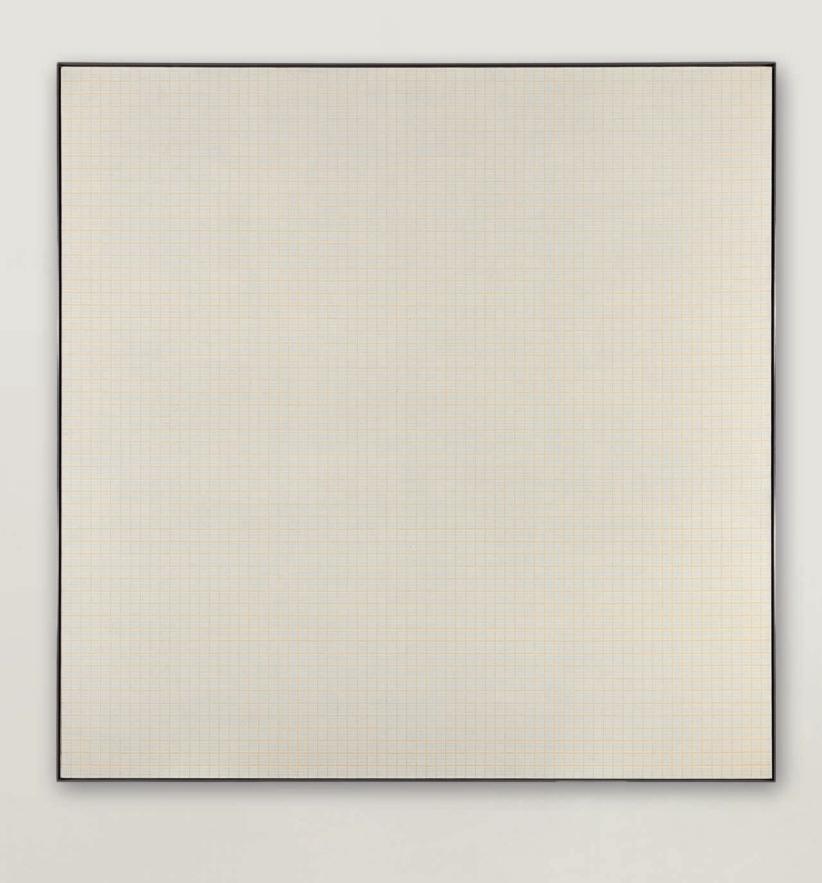
New York, Robert Elkon Gallery, *Agnes Martin: Paintings* 1961-1967, May-June 1976.

Houston, Contemporary Arts Museum, *Agnes Martin*, September-October 1993, p. 183.

LITERATURE

L. Alloway, "Agnes Martin", Artforum, April, 1973, p. 32 and cover (illustrated in color).
H. Kramer, "20th Century Masters," New York Times, 19 October 1974, p. 25.
D. Bourdon, "Agnes Martin," Village Voice, 17 May 1976, p. 111.
J. Weissman, "New York Reviews: Agnes Martin," ArtNews, 75, September 1976, p. 119.

This work will be included in an upcoming Catalogue raisonné to be published digitally by Artifex Press.





Cy Twombly, Untitled, 1970. Museum of Modern Art , New York. Artwork: © 2016 Cy Twombly Foundation. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

In Agnes Martin's exquisite Orange Grove pale orange lines circumscribe the outer perimeters of a series four stacked cells in a seemingly limitless vertical and horizontal scaling of the pictorial surface. Coursing over the canvas, these orange lines extend the length and width of the gridded canvas, marking out units in miniature vertical columnar shapes that virtually disappear into a hushed tonality when viewed from a distance. As if to both stymie and invite vision, Martin's "channels of nuance" (this apt phrase is the art historian Lucy Lippard's) is at once a tour de force of disciplined mark making and an open field upon which the viewer's imagination runs free (L. R. Lippard, "Top To Bottom, Left To Right," in Grids, Philadelphia, 1972). As the artist asserted, "There's nobody living who couldn't stand all afternoon in front of a waterfall" (A. Martin, quoted by Ann Wilson in "Linear Webs," Art and Artists, London, October, 1966, p. 48). Equally, one could stand for hours in front of this expanse of glowing open field. The experience of looking links to that of hearing: the "sound of pencil lines drawn on canvas" suggests that a synesthetic experience is to be had in the presence of the magnificent Orange Grove (Ibid., p. 49). Not only do we "hear" the movement of graphite moving with considered discipline as it crosses the intertwined warp and weft of fabric, working into its grain, but we also imagine the fragrance of the orange grove itself, row upon row evoked by a semblance of hue. A further sense, tactility, the touch of the artist, is everywhere present, not only in the hand-drawn lines that follow the linearity of a marked measuring tape, but also in the erasures and corrections, which, as the image emerges, conform to Martin's inner vision. The sense of physical identification, too, comes from the size of this picture. Martin considers her canvas, six-by-six-foot, "a size you can walk into" (A. Martin quoted in Benita Eisler, "Profile: Life Lines," New Yorker, January 25, 1993, p. 81).

Creating a dynamic grid through displacement, the static square format is disturbed and thus activated by these groupings of horizontal cells. Martin states that she "lightens the weight of the square" by inserting rectangles within it, thereby "destroy[ing] its power" (A. Martin, quoted in L. R. Lippard, "Homage to the Square," *Art in America*, Vol. 55, no. 4, July-Aug. 1967, p. 55). Given the enormity of Martin's undertaking in the present work, it is clear she spent a vast amount of time and effort "walking into" this canvas: the individual cells create a staggering allover structure of "micro-intervals... that hover on the verge of becoming tone, but never lose their porosity"

(M. Kozloff, "Art," *The Nation*, November 14, 1966). In spite of the seeming regularity, one feels a vulnerability and fallibility in the execution of this latticework, characteristics that indicate the presence of the artist's hand, a trace of her effort. Here in *Orange Grove*, Martin's grid is a sensuous one—irregular and personal, a signature style in the sense of its gridded organization, but one that is as variable as it is fragile. In spite of its subtle elegance, the beige ground seems secured against dematerialization by the tensile strength of the orange-hued horizontal and vertical lines, which are locked into place at regular intervals. Infinitely extensible, they nonetheless structure the work's open field.

There is a sense in which Martin's finely worked surfaces suggest an affinity with the works of artists Martin knew from her early friendship with Lenore Tawney during the years 1957-1967 when she lived at Coenties Slip in Manhattan: artist Donald Judd averred at the time that "[Martin's] field[s] are woven" (D. Judd, in Donald Judd: Complete Writings 1959-1975, Halifax and New York, 2005, p. 73). And so they seem to be. But Martin also takes from artists of her generation (she was born the same year as Jackson Pollock) a sense of expressive gesture and an intuitive approach to the canvas, coupled with a certain element of psychic projection and spiritual awareness. Her allover grids also speak to an affinity with the pictorial structures favored in the work of such artists as Pollock and Barnett Newman. But her immediate peers also asserted influence, particularly Ellsworth Kelly, who lived in the same building near the Staten Island Ferry dock, and who sometimes painted in her larger studio space. Kelly's 1950s grids by way of Mondrian's "plus and minus" paintings and his evolving Tree series, inspired Martin's systematic exploration of gridded work. "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind" (A. Martin, Interview with Suzan Campbell, 1989, in R. Tobin, "The Islands 1961," note 4, Agnes Martin, London, 2015, p. 78).

The appeal of the grid for Martin derives, in part, from the continuation of the above quotation: "I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied" (A. Martin, *ibid.*, p. 105). The pairing of the non-hierarchical, non-representational, reduced geometries with a powerful symbolic visual language offered, paradoxically,



Robert Ryman, *Untitled*, 1964. Glenstone Foundation, Potomac. © 2016 Robert Ryman / Artists Rights Society (ARS), New York

a means for Martin to incorporate illusion—to refer to things metaphysical or spiritual beyond the picture frame. Her repetitions of cells suggest continuous movement beyond the framing edge. Artists in her circle, such as Ad Reinhardt and Barnett Newman, were creating works whose seemingly blank canvas could be filled with "sublime content" (T. Bell, "Happiness is the Goal," in *Agnes Martin*, London, 2015, p. 26). Yet, far from an illustration of content, Martin's title, *Orange Grove*, conjures only an illusion of referent.

The works from this period feature tight grids on subtly pigmented grounds and evince a highly focused, deeply serious, and fully effortful physical and mental intensity. These characteristics abound in Orange Grove. Its minimal use of pigment, but for the orange-tinged line, merge graphite and hue to create a surface screen that shifts and floats, its orange cast shimmering from the effect of finely drawn lines. Such effulgence is stunning, even as it is paradoxically suggested by a reduction of means to simply graphite overlaid by pigment. To speak of Orange Grove as a gridded, repetitive work misses the point. As the art historian Briony Fer suggests, "Martin's project was, on the contrary, one of myopic yet sustained accumulation of the smallest differences" (B. Fer, "Who's Afraid of Triangles," ibid., p. 175). Moving close to the canvas, each line of *Orange Grove*, each intersection of pigmented verticals and horizontals, reveals minute differentiations—a slight dip of the pencil mark here, a surge of paint there, revealing what has been called "manual candor" (L. Alloway, "Agnes Martin," Artforum, April, 1973, online). Martin's cells, while tight, are irregular, their contours soft and sensuous, their arrangement systematic but seemingly boundless. Orange Grove is among the masterworks of this artist, a complete statement of the expressive possibilities of her practice as well as of the fullness of her vision: "My paintings have neither objects, nor space, nor time, not anything—no forms. They are light, lightness, about merging, about formlessness, breaking down form" (A. Martin quoted by A. Wilson, "Linear Webs," op. cit., p. 48). Martin might have been speaking of Orange Grove when she stated, "My painting is not really about nature. It is not what is seen. It is what is known forever in the mind" (A. Martin, "Unpublished Notes," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, in L. Alloway, "Agnes Martin," ibid.).



Donald Judd, *Untitled*, 1969. Albright-Knox Art Gallery, Buffalo. Artwork: © Judd Foundation / Licensed by VAGA, New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

26 B

AGNES MARTIN (1912-2004)

The Wave

signed, titled and dated "the wave" a. martin 1963' (on the reverse) wood, Plexiglas and beads $10.94 \times 10.94 \times 2.96$ in. (27.3 x 27.3 x 5.4 cm.) Executed in 1963. This work is from a series of five unique works.

\$400.000-600.000



Agnes Martin in her studio, Taos, New Mexico, circa 1954. Photo: © Mildred Tolbert, courtesy the Mildred Tolbert Archive. Artwork: © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

PROVENANCE:

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

EXHIBITED:

New York, Betty Parsons Gallery, *Toys by Artists*, December 1963-January 1964 (another work from the series exhibited).

Philadelphia, Institute of Contemporary Art and Pasadena Art Museum, *Agnes Martin*, January-May 1973, p. 39 (another work from the series illustrated). London, Hayward Gallery and Amsterdam, Stedelijk Museum, *Agnes Martin*, *Paintings and Drawings*, 1957-1975, March-June 1977, p. 46, no. 51 (another work from the series exhibited).

New York, Whitney Museum of American Art; Milwaukee Art Museum; Miami, Center for the Fine Arts; Houston, Contemporary Arts Museum; Madrid, Museo Nacional Centro de Arte Reina Sofía and Santa Fe, Museum of Fine Arts, *Agnes Martin*, November 1992-May 1994, pp. 52 and 183 (another work from the series illustrated in color).

London, Tate Modern; Düsseldorf, Kunstsammlung Nordrhein-Westfalen; Los Angeles County Museum of Art and New York, Solomon R. Guggenheim Museum, *Agnes Martin*, June 2015-January 2017, pp. 58, 81, 239 and 258 (another work from the series illustrated in color).

LITERATURE

J. Canaday, "Toys by Artists are Good Art and Good Toys," New York Times, 22 December 1963.
C. de Zegher and H. Teicher, 3xAbstraction: New Methods of Drawing by Hilma af Klint, Emma Kunz and Agnes Martin, New York, Drawing Center, 2005, p. 46.
L. Cooke, K. Kelly and B. Schröder, eds., Agnes Martin, New York, 2011, pp. 109-110 (another work from the series illustrated).

This work will be included in an upcoming Catalogue raisonné to be published digitally by Artifex Press.







Joseph Cornell, *Untitled ('Dovecote' American Gothic)*, circa 1954-1956. © 2016 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA, New York.

The sole kinetic work in Agnes Martin's entire oeuvre, The Wave consists of a small wooden box covered by a blue-pigmented Plexiglas sheet. At first glance it seems a relatively innocuous creation until, upon lifting the box, it magically springs to life as the small spherical objects inside begin to roll over the corrugated wooden base, releasing a soft whooshing sound which gives voice to the eponymous title. At once, the tactile and aural are activated, transforming what seemed a mute aesthetic object into "an embodied model of spectatorship," one that activates space and gives line, color, and texture palpability (C. B. Rosenberger, "A Sophisticated Economy of Means," in Agnes Martin, New York and New Haven, 2011, p. 110). Suddenly we are in another world, a private, quiet world, the world of Agnes Martin: "You will not think form, space, line, contour/Just a suggestion of nature gives weight/light and heavy/light like a feather/you get light enough and you levitate..." (A. Martin, "The Untroubled Mind," in Agnes Martin, eds. F. Morris and T. Bell, London, 2015, p. 265). One does levitate in the presence of such a seemingly ethereal object. Who could guess that this curiously precious "box," so frankly present, yet so seemingly disingenuous, would be an interactive conundrum, a construction that included, of all things, blue plastic beads "stolen" from a local hardware store (F. Morris, "Agnes Martin: Innocence and Experience," p. 58, note 15, reported to the author by Susan Sharp, July 27, 2014, in ibid.). Yet the shrewdness of this hermetic jewel and the sheer joy so visible in its making are conveyed by the very colors, lines, shapes,

movements, and sounds enclosed in this single, delightful spatial construct.

The Wave was included in a 1963 exhibition called "Toys by Artists" at the Betty Parsons Gallery in New York. Dissatisfied with much of what was on view, in his New York Times review the critic John Canaday singled out Martin's work for particular praise compared to the raucous nature of the other work on view. "Miss Martin's 'The Wave' is exactly the opposite," he wrote, "small and quiet" (J. Canaday, "Toys By Artists are Good Art and Good Toys," New York Times, December 22, 1963). Canaday directs his closing remarks to Martin's entry—a rhetorical emphasis that offers a delightful, clearly appreciative, detailed formal analysis: "Enclosed in the shallow box under a glass lid, a hundred or so small gray pellets, when the box is tilted, flow across a piece of wood scored in parallel lines so that they catch, jump, run, guiver and settle into place in random patterns. These patterns as well as the rustling sound the pellets make, do suggest a wave breaking and receding on a beach. But the hypnotic effect...is in its general suggestion of restlessness that finally comes to peace, but must be set into new restlessness" (Ibid.).

This last—the notion of "restlessness" describes, in effect, not only the object, but also the peripatetic life of the artist. Martin came to Columbia Teachers' College from Saskatchewan, Canada, in 1941, only to enroll in the Art Department of the University of New Mexico by 1946. Alternating between New York and New Mexico, for the next several years, she finally settled in New York by 1957, having accepted Betty Parsons' stipulation that she would give Martin a show only if she moved back to New York. By 1961, after exposure to artists such as Ellsworth Kelly, who lived in the same building with Martin, and others who formed a small artists' community in Coenties Slip in lower Manhattan, Martin turned from schematic figuration to geometric abstraction. Kelly and Martin shared a strong feeling for Mondrian and formally looked to modular, or gridded, pictorial compositions in terms of their expressive possibilities.

Yet, rather than a spatially flat, severe geometric rendering, Martin's grids breathe, her lines read like traces of an authorial touch, exuding air and light, pulling lines inward, using the gravitational flux of color and shape to express both tactile and optical effects. Martin conjured the sense of a counterweight to gravity in describing her viewing experience of her own work. "There's nobody living who couldn't stand all afternoon in front of a waterfall. It's a simple experience; you become lighter and lighter in weight, you wouldn't want to do anything else. ...My paintings have neither object nor space nor line nor anything—no forms. They are light, lightness, about merging, about formlessness, breaking down form" (A.

Wilson, "Linear Webs," Art and Artists 1, no. 7, Oct. 1966, p. 49). Martin called this "going into a field of vision," and indeed, that is the experience one has in contemplating one of Martin's ethereal natural landscapes (Ibid., p. 49). That they are pure geometries makes them, perhaps, all the more impenetrable. But that is the point—not to expend effort, not to search for something, but simply to "go into" their expanse. During the early 1960s, Martin had created three-dimensional effects in her ostensibly "flat" painting from scavenged materials, such as nails that she fixed onto boards, boat spikes, and wood pegs. As in *The Wave*, these sculptures demonstrate the spatial aspect of Martin's aesthetic, the sense that for her, "lines beg[in] as points in space" (Wilson, *op. cit.*, 47).

Martin's *The Wave* is both an object to be viewed as sculpture and an object with which to engage. How imaginative to invite a child—or adult—to interact with her serialized pictorial elements, to make lines at regular intervals three-dimensional, to enliven their surface with grooves over which small beads moved kinetically under atmospherically-tinted blue Plexiglas. And yet, while lines repeat, as the art historian Lucy Lippard suggests, they are actually iterations of newly formed "singularities": each line exists as a unique mark, "...legendary examples of an un-repetitive use of a repetitive medium" (L. Lippard, "Top to Bottom, Left to Right," in *Grids Grids Grids*, Philadelphia, 1972, pp. 5-14). The resultant effect is almost synesthetic: color and sound merge as the beads wash over the grid, now incised grooves, creating an effect of pebbles gently washed by waves or the sound of falling water.



95 GARE MUNTPARNASSE S'GERMAN PRES LOUVRE PALAIS ROYAL OPERA GARE S'LAZARE PLACE DE CLICHY PORTE DE MONTMARTRE



4276

Jean Dubuffet, Paris, June 1964.Photo: Ida Kar. © Archives Fondation Dubuffet, Paris.



⊶ 27 B

JEAN DUBUFFET (1901-1985)

Rue de l'Entourloupe

signed and dated 'J. Dubuffet 63' (lower left); signed again, titled and dated again '24/2/63 Rue de l'Entourloupe J. Dubuffet' (on the reverse) oil on canvas $35 \times 45 \%$ in. (89 x 116 cm.) Painted in 1963.

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



Jean Dubuffet in his studio, Paris, 1966. Photo: Evening Standard / Hulton Archive / Getty Images. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROVENANCE:

Galerie Beyeler, Basel and Galerie Jeanne Bucher, Paris Louise Reinhardt Smith, New York Pace Gallery, New York Dr. Milton D. Ratner, Chicago Private collection, New York Pace Gallery, New York Acquired from the above by the present owner

Venice, Palazzo Grassi, Centro Internazionale delle Arti e del Costume, L'Hourloupe di Jean Dubuffet,

EXHIBITED

June-October 1964, no. 4 (illustrated). Basel, Galerie Beyeler, Jean Dubuffet, February-April 1965, no. 58 (illustrated in color). Zurich, Gimpel + Hanover Galerie, Jean Dubuffet, August-September 1965, no. 17. New York, Solomon R. Guggenheim Museum and Paris, Galeries Nationales du Grand Palais, Jean Dubuffet: A Retrospective, April-December 1973, p. 151, no. 121 (illustrated). University of Chicago, David and Alfred Smart Gallery and St. Louis, Washington University Gallery of Art, Jean Dubuffet: Forty Years of His Art, October 1984-March 1985, no. 65, pl. VI (illustrated in color). New York, Wildenstein Gallery, Jean Dubuffet: a Retrospective, Works from 1943-1974, April-May 1987. Paris, Centre Georges Pompidou, Jean Dubuffetl'exposition du centenaire, September-December

LITERATURE

M. Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XX, L'Hourloupe I, Paris, 1966, p. 63, no. 125 (illustrated).

2001, p. 246 (illustrated in color).

J. Canaday, "Art: Dubuffet's World of Hourloupe," *New York Times*, 8 January 1966 (illustrated).

A. Franzke, *Jean Dubuffet*, Basel, 1975, pp. 92 and 94,

no. 69 (illustrated in color).

J. Dubuffet, Recent Work 1974-1976, exh. cat., New

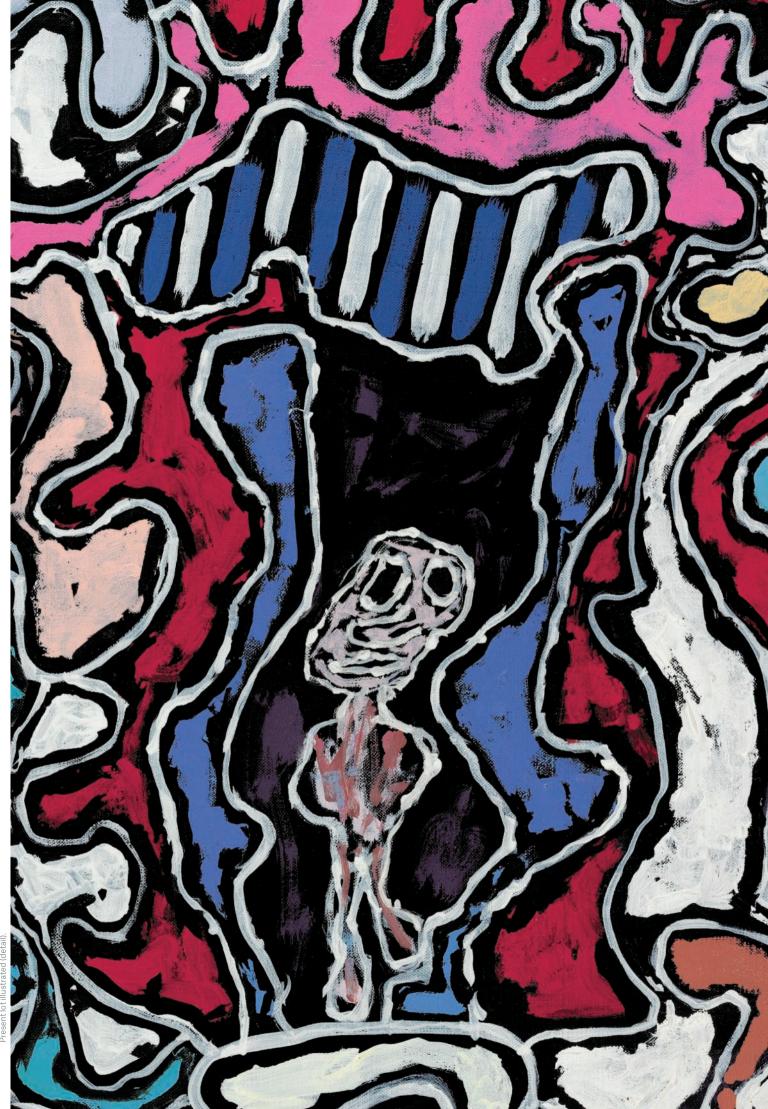
York, Pace Gallery, 1977, fig. 8 (illustrated). M. Glimcher, *Jean Dubuffet: Towards an Alternative Reality* (1943-1974 and 1975-1984), New York, 1987, pp. 196-197 (illustrated in color).

J. Kříž, *Jean Dubuffet*, Prague, 1989, p. 98, no. 62 (illustrated in color).

M. Paquet, *Dubuffet*, Paris, 1993, p. 157, no. 217 (illustrated).

J. Delpierre, *Jean Dubuffet*, Paris, 2001, p. 37 (illustrated in color).

J. Lageira, *Jean Dubuffet: Le Monde de l'Hourloupe*, Paris, Centre Pompidou, 2001, n.p. (illustrated in color).









Fernand Léger, Les Constructeurs (Les constructeurs à l'aloès), 1951. Pushkin State Museum of Fine Arts, Moscow © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



Robert Delaunay, La Tour Eiffel (Champs de Mars: The Red Tower), 1911-1923. Art Institute of Chicago.

Jean Dubuffet's 1963 painting Rue de l'Entourloupe is one of the first examples of work from a series of paintings and sculptures that would come to dominate much of the artist's later career. The entire surface of this largescale canvas is populated by a series of Dubuffet's idiosyncratic characters; buildings, roads, and individual figures are melded together in Dubuffet's naïve style abandoning forever what he regarded as the suffocating traditions of academic painting. Exhibited in a number of important retrospectives of the artist's work, Rue de l'Entourloupe was included in his 1973 show at the Solomon R. Guggenheim Museum in New York (which also traveled to the Grand Palais in Paris) and the 2001 exhibition at the Pompidou in Paris. This painting was originally owned by Louise Reinhardt Smith, a renown collector of modern art and supporter of the Museum of Modern Art since the mid-1950s. She was described as one of the last strong-willed and independent collectors whose activities were indespensible to the museum at a time when there was much new ground to be broken. An important painting which would set the tone for the rest of the artist's career, Rue de l'Entourloupe is a celebration of line, color and form that displays the remnants of the unorthodox tenets of art brut, whilst at the same time acting as a foretaste of the exciting world of the L'Hourloupe.

Rue de l'Entourloupe captures the vibrancy and energy of a bustling street scene as Dubuffet lays out the architecture of the street in a series of twisting lines which interact with passages of hastily applied color. Out of these motifs emerges a series of streets, buildings and people which populate the entire surface of the canvas. Twisting white lines become sidewalks and roads which meander between the buildings, stripes of blue and white become shop awnings protecting their displays from the heat of the midday sun and finally, dark spaces become doorways and windows populated by a collection of Dubuffet's idiosyncratic figures. These wide-eyed figures—sometimes shown in profile and sometimes face-on—are the archetypal examples of the artist's art brut style—naïve forms based on the

unrestrained nature of children's drawings. In arranging his composition, Dubuffet abandons the tradition rules of perspective and space, instead presenting each element in an even tableau with no-one element assuming priority over another. Packing every inch of the canvas with visceral painterly action, it is this omission of a hierarchy that helps Dubuffet's paintings come alive with the dynamism of city life.

These figures are a precursor of those that would emerge in Dubuffet's famed L'Hourloupe series. Prior to this, the artist had been working on a series of paintings which were known as his Paris Circus paintingsenergetic depictions of the hustle and bustle of Parisian streets including cars, people, and shops. But with the present work the frenzied energy has subsided somewhat as the artist began to develop the individual figures into more coherent forms placed in a more ambiguous sense of space. The critic Peter Schjeldahl surmises, "Roughly, L'Hourloupe with its kudzu-like proliferation and sometimes environmental-sculptural formats departed from the stuttering succession of discrete worlds that had been the artist's keynote. His project turned eccentrically social, tacitly conceiving the real world as a space to be colonized with Dubuffett, an unbounded theater and endless Happening" (P. Schjeldahl, "1942 and After: Jean Dubuffet in His Century" in J. Demetrion, Jean Dubuffet 1943-1963: Paintings Sculptures Assemblages, exh. cat., Hirshhorn Museum and Sculpture Gardern, Washington, D.C., 1993, p. 18).

L'Hourloupes marked a distinct turn away from these previous works which were heavily influenced by the "outsider art" tenants of art brut, and rendered in a naturalistic palette of muted, earthen colors, and employed unorthodox materials such as cement, tar and plaster. "In all my works," Dubuffet said, "there are two different winds that blow, one carrying me to exaggerate the marks of intervention, and the other, the opposite, which leads me to

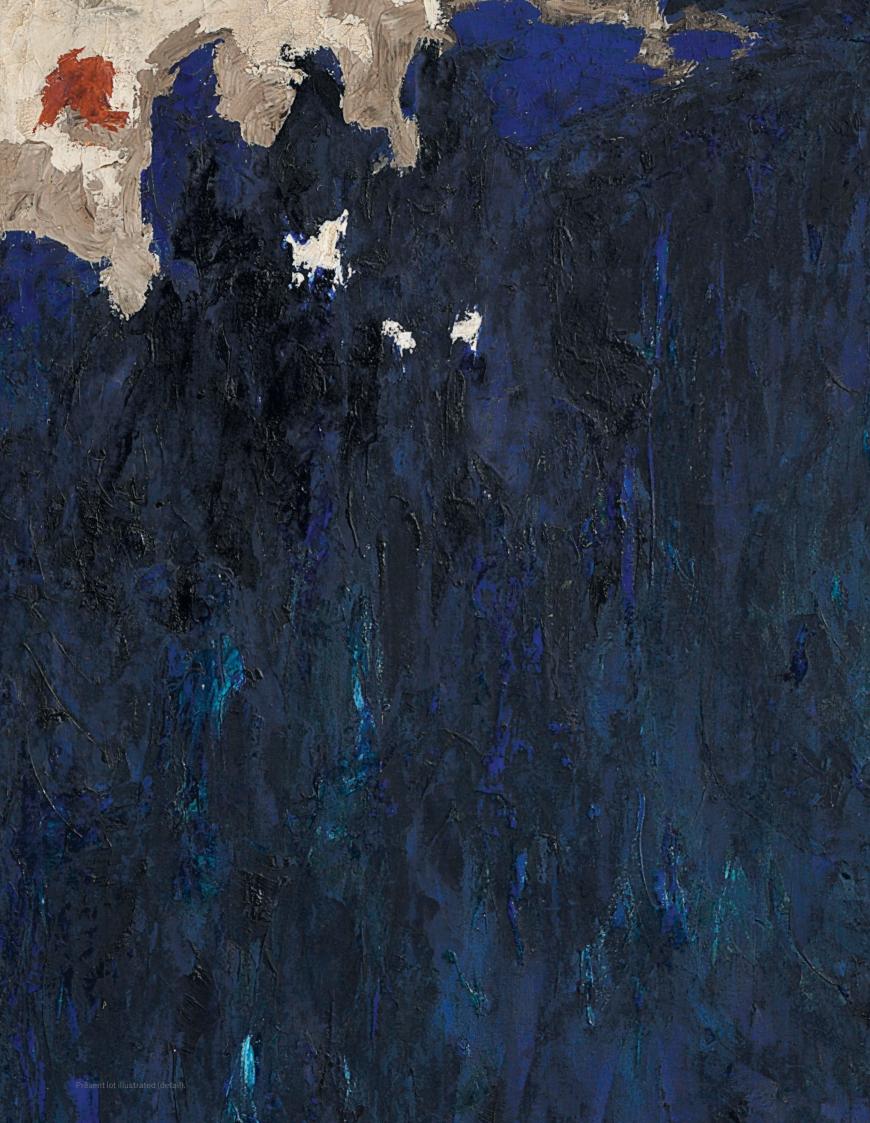
eliminate all human presence... and to drink from the source of this absence" (J. Dubuffet, quoted on Fondation Jean Dubuffet website, accessed at: http://www.dubuffetfondation.com).

Yet the bright colors, lyrical patterns and strict linearity of the *L'Hourloupes* were still inspired by the art of the ordinary, untrained person, and aspired to explore everyday states of perception. The semi-subconscious aspect that was inherent to their creation was part of his conviction that art was able to express man's natural state. He once stated: "[in L'Hourloupe] this consistently uniform script indifferently applied to all will thereby dissolve the categories which our mind habitually employs to decipher (better to say cipher) the facts and spectacles of the world. Herewith the circulation of the mind from one object to another, from one category to another will be liberated and its mobility greatly increased" (J. Dubuffet, quoted in Jean Dubuffet: A Retrospective, exh. cat., Solomon R. Guggenheim Museum, New York, 1973, p. 26).

The figures embedded within *Rue de l'Entourloupe* begin to display the nascent forms that would ultimately populate this new territory. These bold, colorful figures represent the culmination of the artist's painterly ambitions and are a far cry from primitive style work with which he began his career. Indeed they seem to become the physical manifestation of what Dubuffet was trying to achieve. Speaking in 1961, Dubuffet declared, "I feel a need that every work of art should in the highest degree lift one out of context, provoking a surprise and shock. A painting does not work for me if it is not totally unexpected. Hence my new concern, which gives me the satisfaction of being taken to territory where no else has been" (J. Dubuffet, "Statement on Paintings of 1961," quoted by P. Selz, *The Work of Jean Dubuffet*, New York, 1962, p. 165).



Jean Dubuffet, *Business Prospers*, 1961. Museum of Modern Art, New York. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

28B

CLYFFORD STILL (1904-1980)

PH-234

signed 'Still' (on the reverse) oil on canvas 69 x 59 % in. (175.3 x 151.4 cm.) Painted in 1948.

\$25,000,000-35,000,000



Clyfford Still, 1951. Photograph by Hans Namuth.
Photo: Courtesy Center for Creative Photography, University
of Arizona © 1991 Hans Namuth Estate. Artwork: © 2016
City & County of Denver, Courtesy Clyfford Still Museum /
Artists Rights Society (ARS), New York.

PROVENANCE:

E.J. Power, London, acquired directly from the artist, 1957

Private collection, United States, acquired from the Estate of the above, 1993

Acquired from the above by the present owner, 2004

EXHIBITED

New York, Betty Parsons Gallery, *Clyfford Still*, January-February 1951, no. 21.

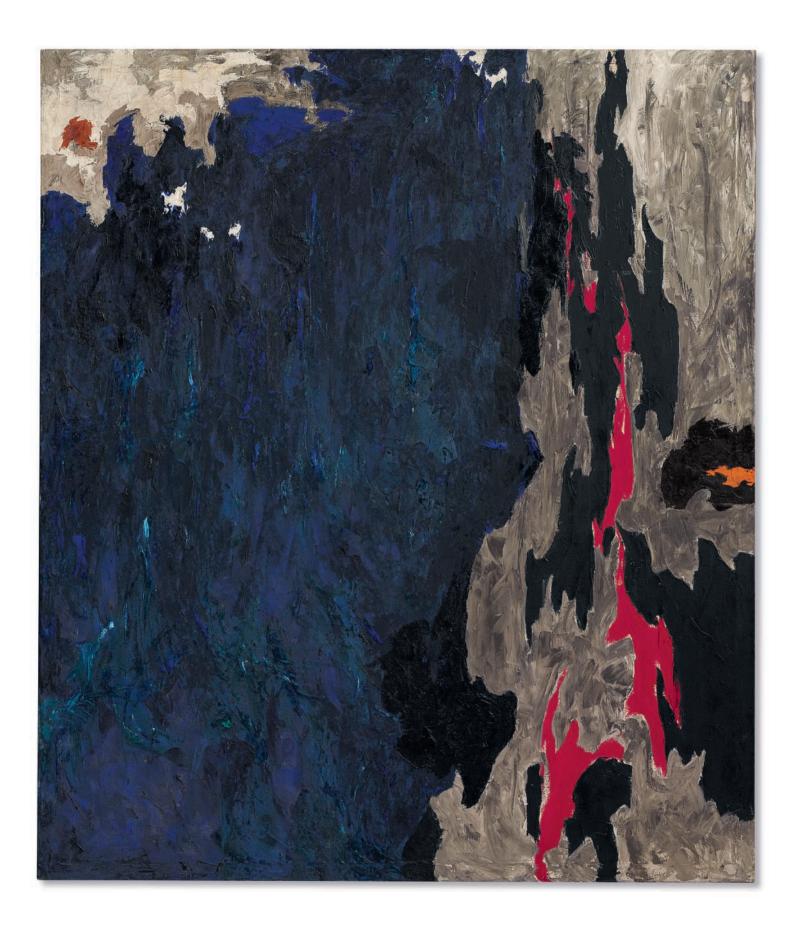
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Clyfford Still: Paintings*, *1944-1960*, June-September 2001, no. 15 (illustrated in color).

LITERATURE:

Brancusi to Beuys, Works from the Ted Power Collection, exh. cat., London, Tate Gallery, 1996, pp. 16-17, fig. 5 (illustrated in color).

"I never wanted color to be color. I never wanted texture to be texture, or images to become shapes. I wanted them all to fuse together into a living spirit"

—CLYFFORD STILL





Thomas Cole, Study for the Expulsion from the Garden of Eden, 1828.



Franz Kline, *Untitled*, 1957. © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York.

The richly textured surface and chromatic intensity of Clyfford Still's *PH-234* is a superlative example of the almost primeval energy which the artist was able to commit to canvas and which led him to become one of the most important and influential painters of his generation. A major figure in the Abstract Expressionist movement, perhaps more than any other member of that group Still embodied the rejection of figuration and sort to demonstrate the visceral energy possessed by the combination of pure pigment and the emotive power of the gesture. Across its expansive surface *Untitled* unveils the complexity of Still's oeuvre as he brings together divergent areas of color, creating a palpable sense of tension as large sea of deep blue tussles for supremacy with subtle passages of lighter pigment as a vertical expanse of scorching red, spreads across the surface like a trail of molten lava.

Clyfford Still's reputation as one of the giants of Abstract Expressionism is built upon this mastery of the painterly process. Unlike some of his contemporaries, whose expressive yet simple gestures dominated the canvas, Still builds up his richly textured surface by putting down layer upon layer of coarse pigment. In PH-234 this can most clearly be seen in the large region of dark blue which dominates much of the central and left hand portions of the canvas. Here, what at first glance appears to be an expanse of monochromality, is in fact an essay on the rich and almost limitless possibilities of color. By building up uneven layers of color, some more dense and vibrant that others, Still produces a surface that appears to constantly shift in tone and intensity as the eye meanders across its decadent surface. The primordial nature of Still's paintings is further enhanced by the dramatic fissures which he opens up across the surface of many of his works. Here, we can see evidence of this in a number of places, most ominously in the right portion of the canvas as Still creates a fracture of red paint that sits amid neighboring passages of dark blacks and grays.

In addition to the maturity of the subject matter, this painting also demonstrates the rich variety of Still's painting technique. Despite the clear separation of light and dark tones, Still continually works the entire surface of his canvas, laying numerous layers of paint and scrapping them off to show the colors underneath. The edges where the forms meet are

always a high point in his work, and in this painting the areas of high contrast superbly demonstrate the sublime way in which Still handles these areas. The jagged forms that cut into each other are accentuated by creating "halos" of delicately contrasting light tones that serve to allow the brown internal forms to recede into the inky darkness whilst allowing the black tones to reinstate their intensity. These spatial relationships are what Still does best and are what set him apart from his contemporaries such as Pollock and Rothko. Works such as the present example, clearly demonstrate the power of these spatial associations to impress upon the viewer the essence of Still's awe-inspiring oeuvre. As Robert Hughes stated, "virtually no modernist paintings done before 1945 look like his" (R. Hughes, *The Shock of the New*, New York, 1987, p. 316).

This painting was produced during the period immediately after Still's first great solo exhibition at Peggy Guggenheim's Art of this Century Gallery in February 1946. In the introduction to the exhibition Still's then friend Mark Rothko related Still's new art to the epic and transcendent dimension of "Myth" and explained how Still, "working out West, and alone," had, with "unprecedented forms and completely personal methods," arrived at a completely new way of painting. The simple, seemingly organic forms of Still's painting and its bold expansive fields of space and color made "the rest of us look academic" Jackson Pollock observed at the time. For Rothko, the new vision offered by Still's apparently completely abstract paintings, not only took the lead amongst this generation of artists, but invoked a fundamental human truth, one that expressed "the tragic-religious drama...generic to all Myths at all times," and created "new counterparts to replace the old mythological hybrids" which had lost their pertinence in the intervening centuries. (M. Rothko, "Introduction to First Exhibition Paintings: Clyfford Still," 1946, reproduced in M. Lopez-Remiro, ed., Mark Rothko: Writings on Art. New Haven, 2006, p. 48).

Still insisted that on every level his work dealt with the fundamental questions of what it was to be human. His upbringing on the Canadian Prairies and in the remote northern plains of America instilled in him a respect for the space and silence that was becoming increasingly hard to find in the industrial world. During the 1930s Still also spent time on the Colville Native American Indian Reservation where he helped to found the Nespelem Art Colony. He admired the Native Americans' ancient and mystical relationship with the land and this helped permeate his art with the highly-developed sense of spatial awareness that is unique to his canvasses. However, he resisted the urge to qualify his works as landscapes; he famously remarked, "The fact that I grew up on the prairies has nothing to do with my paintings, with what people think they find in them" because ultimately "I paint myself, not nature" (C. Still, Paintings by Clyfford Still, exh. cat., Buffalo, 1959, n.p.). Still's own self-image of his art and his life was that of an elemental and solitary journey through the landscape of nature. Indeed, he described the evolution of his mature style of painting in the mid-1940s and the freedom it ultimately gave him as "a journey that one must make, walking straight and alone. No respite or short-cuts were permitted. And one's will had to hold against every challenge of triumph, or failure, or the praise of Vanity Fair. Until one had crossed the darkened and wasted valleys and come at last into clear air and could stand on a high and limitless plain. Imagination, no longer fettered by the laws of fear, became as one with Vision. And the Act, intrinsic and absolute, was its meaning, and the bearer of its passion" (Ibid.)

PH-234 was originally owned by Ted Power, one of the great collectors of international postwar art. Beginning in the mid-1950s, Power sought out the newest and most radical art he could find. He taught himself to discern what moved him and refined his eye to search for quality works by artists such as Mark Rothko, Jackson Pollock and Barnett Newman. He acquired *PH-234* in January 1957 after becoming enthralled with the work of the Abstract Expressionists at the important exhibition of new American art organized by the Tate Gallery in London. "To me," Power explained, "one of the most fascinating aspects of a painting which I like is that it is a unique

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Betty Parsons Artists File: Clyfford Still, Price Lists, Sales, and Expenses, January 29-February 17, 1951. Archives of American Art, Smithsonian Institution.



The Irascibles, New York, 1950. Photo: Nina Leen / The LIFE Picture Collection / Getty Images.



Barnett Newman, Onement I, 1948. Museum of Modern Art, New York. © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Mark Rothko, *No. 27 Light Band White Band*, 1954. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



Mark Rothko, Clyfford Still and Douglas Mac Agy, San Francisco, October 1946. Photo: Courtesy of the Clyfford Still Museum Archives.

expression or statement of the artist's ideas and emotions communicated through colour, shape, and texture, by him to me, in a form which I can hold, keep, and own, and live with, and enjoy, and perhaps with time get to know and understand. This knowing of a picture should always be a challenge" (E. Power, quoted By J. Mundy, "The Challenge of Post-War Art: The Collection of Ted Power," in J. Mundy, *Brancusi to Beuys: Works from the Ted Power Collection*, exh. cat., Tate Gallery, London, 1996, p. 10).

Perhaps more than any other artist Clyfford Still was reluctant to show or sell any of his works. In his lifetime he had only 15 solo exhibitions over a period of 45 years, and of these only five were at private galleries where patrons were able to acquire the works. Today, his work can be seen in many major museums including 30 paintings in the collection of the San Francisco Museum of Modern Art, 12 at the Metropolitan Museum of Art, and the largest collection of the artist's work at the Clyfford Still Museum in Denver. Still is now one of the most widely respected of the Abstract Expressionist artists, and along with Mark Rothko and Barnett Newman, his works stand as examples of the revolutionary paintings produced during a period that changed the course of art history.

It is perhaps testament to Still's art that, despite his eschewing of the growing commerciality of the art world, his work became among some of the most powerful and important paintings produced in the latter part of the twentieth century. It represents the pinnacle of Abstract Expressionism—a pure form of painting that relies solely on its creator to express the power and intense visceral nature of its form. The making of the painting was itself romanticized into an almost mystical journey through the apparent void of existence, a journey that in the end provided and revealed its own meaning. It was in this way that Still could equate his work with the timelessness and the elemental. His best works have an inherent power that is perhaps best summed up by Still himself, who in a rare moment of retrospection characterized the fundamental *raison d'etre* of his work when he concluded, "You can turn the lights out. The paintings will carry their own fire" (C. Still, quoted in M. Auping, *Clyfford Still*, exh. cat., Modern Art Museum of Fort Worth, 2002, p. 303). This painting carries this fire to its very core.



Property from the Collection of Guy and Marie-Hélène Weill



Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired, deeply shared journey in fine art. Early patrons of Abstract Expressionism, the couple expanded their connoisseurship over time to encompass a diversity of categories and media. From masterful examples of Chinese painting to exquisite works of Southeast Asian sculpture, their private collection stood as a tangible expression of the curiosity and zeal with which they lived. The visual and intellectual richness of the Weills' assemblage of fine art was only further illuminated by the couple's unassuming reverence toward it: "Our collection is not a large one," Guy and Marie-Hélène Weill stated, "but it reflects our taste and judgment about what is worth living with day after day."

Guy Weill was born and raised in Zürich, Marie-Hélène Weill in Lausanne, Switzerland. By his teens, the imaginative Guy had already bought drawings by Picasso and Kirchner—a harbinger of the impressive collection he would later assemble with his wife. In the late 1930s, both Guy and Marie-Hélène's families immigrated separately to the United States, where they met in 1940. During this period, Marie-Hélène Weill earned a B.A. degree in art history from Radcliffe College, while Mr. Weill enlisted in the U.S. Army where he served in Military Intelligence under General Dwight D. Eisenhower.

A respected translator and a budding artist who was never without his sketchbook, he went on to aid in the investigations preceding the Nuremberg trials, and was awarded a Bronze Star for his military service.

A "COLLABORATION OF LIKE MINDS"

Since their marriage in 1942, Guy and Marie-Hélène Weill became true partners in art and intellect. The collectors' life together was, in their telling, a "collaboration of like minds". After the war, Guy Weill opened British American House, a menswear emporium on Manhattan's Madison Avenue that was the first to feature Burberry and Aquascutum in the US.

Proud to be Americans and exhilarated by the dynamic art scene of postwar New York, they were quick to embrace the work of Abstract Expressionists such as Sam Francis, and Phillip Guston. They saw collecting art as an opportunity for dialogue with artists and a way to immerse themselves in this exciting new culture. Motherwell, Frankenthaler, Louise Nevelson and Larry Rivers, for example, would often visit the Weills on holiday on Cape Cod. And Guy Weill was well known to be willing to exchange a raincoat from his shop for a sketch from an emerging artist. The Weills were also enthusiastic

patrons of the Whitney Museum of American Art during its formative years, lending works by Feininger and Rivers while serving on the institution's acquisitions and exhibition committees.

SHARING APPRECIATION

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. While visiting one of their daughters in California, they happened upon the Asian Art Museum of San Francisco. Having so fervently embraced Abstract Expressionism's sense of boldness and spontaneity, the Weills were overwhelmed by the simple forms and graceful lines of Chinese painting, porcelain, and bronzes. When they returned to Manhattan, the collectors began what they later described as a "lifelong process of self-education," honing their united connoisseurial eye through involvement with the Asia Society and the China Institute, where Marie-Hélène Weill served as a docent. Together they studied, traveled extensively and learned everything they could about their new passion, and from the 1970s onward, Guy and Marie-Hélène Weill carefully built what would become one of New York's premier assemblages of Asian art.

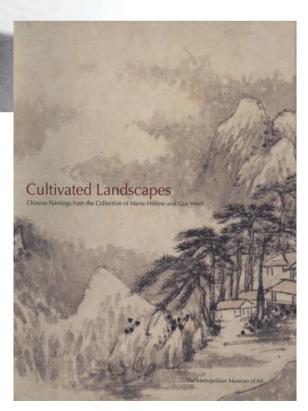
At the Weills' Manhattan residence, treasured postwar canvases came to stand alongside Southeast Asian statuary, fine Chinese paintings, and other works of Asian art. The collectors' devotion to Chinese painting was especially notable: "The Weills have collected at a level of excellence and with a passionate enthusiasm," wrote former Metropolitan Museum of Art Director Philippe de Montebello, "that rival that of distinguished Chinese connoisseurs." After being outbid by the Weills at an auction of Chinese art, Met Museum curator Wen Fong approached the couple to become involved with the institution. Over the years, Guy and Marie-Hélène Weill were devoted volunteers, benefactors, and friends to the museum's Department of Asian Art, where Mrs. Weill lectured on Chinese and Southeast Asian Art, and Guy Weill lent his artistry as a photographer

In many ways, the Weills' interest in Asian Art echoed the deep personal and intellectual engagement they had always held for postwar American art. Indeed, the Chinese philosophy of connoisseurship, based on "sharing appreciation" and the communal enjoyment of fine art, was one that the Weills had embraced for decades. They were enthralled with the philosophy of living promoted by Chinese literati, whose "celebration of simple pleasures," according to the Weills, "resonated with our own passions." Together with family, friends, and fellow devotees, Guy and Marie-Hélène Weill initiated spirited artistic discourses that might include music, tea, and even the viewing of works en plein air.

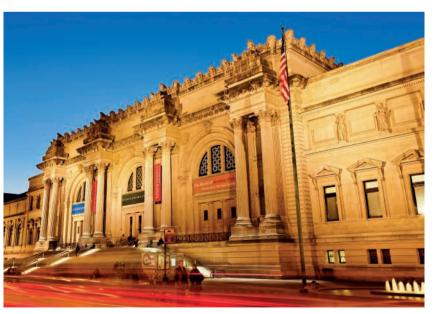
In addition to the China Institute, the Asia Society, and the Metropolitan Museum, the Weills were keen benefactors of the Brooklyn Museum, the Arthur M. Sackler Gallery at the Smithsonian, and the Arthur M. Sackler Museum at Harvard University, as well as Carnegie Hall, Young Audiences and the Metropolitan Opera. The couple donated many works to museums, including their superb collection of Chinese painting to the Metropolitan Museum where it was shown as the 2002 exhibition, *Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Hélène and Guy Weill.*According to the Weills, the bequest was a message "to those who love art as much as life: to enjoy art, you must share it."

ART AS LIFE

Guy and Marie-Hélène Weill held a lifelong affinity for fine art. Their unwavering belief in the importance of art transcended history and geography: from trailblazing works of Abstract Expressionism to the spiritual beauty of Chinese painting and Southeast Asian sculpture. The Weills saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."



Cover for Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Hélène and Guy Weill, published by the Metropolitan Museum of Art, New York, 2002.



Metropolitan Museum of Art, New York, 2011. Photo: © Rudy Sulgan / Corbis.

29 B

SAM FRANCIS (1923-1994)

Red No. 1

oil on canvas 64 x 45 in. (162.5 x 114.3 cm.) Painted in 1953.

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



Sam Francis in his studio, New York, 1957. Photo: Arnold Newman / Getty Images. Artwork: © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS),

PROVENANCE:

Martha Jackson Gallery, New York Acquired from the above by the present owner, 1958

EXHIBITED

New York, Duveen-Graham Gallery; Lincoln, DeCordova Museum; Denver, Daniels & Fishers Department Store; Greeley, Colorado State College; San Jose, Rosicrucian Egypt Museum; Washington, D.C., Howard University; St. Mary-of-the-Wood College; Tallahassee, Florida State University; New York, Martha Jackson Gallery; Macomb County Community College and Lexington, University of Kentucky, New Talent in the U.S.A., February 1955–October 1957, no. 10.

New York, Martha Jackson Gallery, First New York Exhibition of Paintings by Sam Francis, February–March 1956.

Lausanne, Musée Cantonal des Beaux-Arts, Palais de Rumine, 1er Salon International de Galeries Pilotes, June-September, 1963, p. 87 (illustrated in color). Tokyo, National Museum of Modern Art; Kyoto, National Museum of Modern Art; New Delhi, Lalit Kala Akademi; Melbourne, National Gallery of Victoria and Sydney, Art Gallery of New South Wales, Two Decades of American Painting, October 1966-August 1967, pp. 48 and 66 (illustrated in color). Los Angeles, Museum of Contemporary Art; Houston, Menil Collection; Sweden, Malmö Konsthall; Madrid, Museo Nacional Centro de Arte Reina Sofía and Rome, Galleria Comunale d'Arte Moderna e Contemporanea, Sam Francis: Paintings 1947-1990, March 1999-January 2001, p. 65, pl. 13 (illustrated in color).

LITERATURE

B. Rose, *American Painting: The 20th Century*, Lausanne, 1969, p. 104 (illustrated in color). P. Selz, *Sam Francis*, New York, 1982, p. 155, pl. 77 (illustrated).

D. Burchett-Lere, ed., Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 62, fig. 63, cat. no. SFF.135, DVD I (illustrated in color).

This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.135 and is also registered in the archives of the Sam Francis Foundation with the No. SFP53-19. This information is subject to change as scholarship continues by the Sam Francis Foundation.

"Color is light on fire..."

—SAM FRANCIS





Sam Francis's studio at Rue Tiphaine, Paris, circa 1953 © Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

Among the most dramatic of Sam Francis' richly chromatic canvases from the mid-1950s, Red No. 1 is a dazzling manifestation of the artist's celebration of color and light. Across its opulent surface, Francis choreographs a subtle dance as he brings together a series of amorphous forms packed with saturated hues that jostle for attention. His understanding of the emotional power of color was influenced by the likes of Matisse, Rothko and Clyfford Still, and Francis' canvases built on their power to celebrate color as an animate force across the entire surface of the painting. One of the most celebrated colorists of his generation, it was with paintings of this caliber that Francis revolutionized our understanding of both the emotional and physical power of pigment. An exceptional example from Francis' oeuvre, Red No. 1 has been in the same distinguished private collection for more than half a century having been acquired shortly after it was exhibited in the artists first ever New York exhibition which took place at the famed Martha Jackson gallery in 1956. It is also the sister painting to the monumental Big Red (1953) which is housed in the permanent collection of the Museum of Modern Art, New York

Painted in 1953 in the artist's studio on the rue Tiphaine in Paris, *Red No. 1* is a consummate example of Francis' work from this period. The surface of this expansive canvas is covered with passages of effervescent color; mottled blues and blacks are interspersed with a multitude of saturated red forms fringed with haloes of golden yellow. Unlike most of his contemporaries, Francis was not concerned with the gestural power of color. Instead, in his paintings the color was reflected outwards in a distinctly elemental way. "This awareness is directed not inwardly, towards the self," the eminent critic Herbert Read noted, "but outwardly, towards the source from which proceeds the primary substance of light and colour, the

formless forms of a sensuous reality in a state of becoming. It is the Cloud of Unknowing itself that he depicts, and he seeks for no mysteries behind it: he is content with the colour and the turmoil of a primordial substance" (H. Read, quoted in D. Burchett-Lere, "Sam Francis: A Biographical Timeline," in Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 161).

Born in California in 1923, Francis' fascination with light and the effect it had on color stems from an incident which took place twenty years later while he was serving in the US Army Air Corps. In 1943, while on maneuvers in the Arizona Desert, his plane crashed forcing him to spend long periods of the next four years immobilized in order to fix his damaged spine. It was during this time that he began to paint, and began trying to capture the effect of the bright sunlight reflecting off the surfaces in his room onto the ceiling of his hospital room. In 1950, he enrolled at the California School of Fine Arts in San Francisco where he worked under Clyfford Still. He also came under the influence of Mark Rothko who was teaching in California at the time and together the pair would have a tremendous influence on Francis' early career.

But it was in France that Francis really began to refine his understanding of color, which in turn reinforced his desire to try and recreate what he described as "the very substance of which light is made" (S. Francis, quoted in *Benezit Dictionary of Artists*, www.oxfordartonline.com [accessed 3/3/2016]). His travels in Europe, and southern France in particular, inspired and expanded his palette and moving on from his earlier monochromatic whites and greys, Francis began to focus on a series of vibrantly hued canvases. Red, as exemplified in the present work, became one of his favorite colors, with Terra Verde red being used in a number of important works.



Anecdotally, this might have been more to do with the financial challenges of being an artist as much as the aesthetic effect of that color as Francis' favored tubes of red paint were only 20¢ a tube compared to the \$5 it cost for the more expensive colors (D. Burchett-Lere, op. cit.).

Whilst in France he became enamored with the work of Henri Matisse and was struck by the beauty and light of the French artist's work, even befriending Amélie Matisse (the artist's estranged wife) and spending many happy hours painting watercolors in her garden. He also reignited an enthusiasm for the work of the Italian Early Renaissance painter Piero della Francesco's work, particularly in the field of allover composition. "In the very beginning, Piero was the biggest influence," he admitted. "I first saw him only in reproductions, then later Italy and in England. The smallest corner is exciting and meaningful. Even if the trees are only part of the background, they are vital" (S. Francis, quoted in D. Burchett-Lere, op. cit., p. 164).

But it is with his understanding and consummate use of color that Francis would have the most impact. Just as Rothko enthused that painting was an experience and what he wanted was his paintings to radiate with such power that they established an undeniable sense of "presence," Francis understood and utilized the full force of color. The Swedish curator Pontus Hulten recalled that, "Sam Francis often compares color to fire. He talks about it as lava, molten stone, having all its attributes of great heat and risk in handling, even its unpredictability" (P. Hulten, "Portrait," Sam Francis, exh. cat., Kunstund Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1993, p. 28). Thus, it is with paintings such as *Red No. 1* that we can feel the force of Francis' painterly power and fully admire its stunning beauty.



Installation view, Two Decades of American Painting, National Museum of Modern Art, Tokyo, 1966. Photo: Courtesy National Museum of Modern Art. Artwork: © Sam Francis Foundation, California/ Artists Rights Society (ARS), New York.

Mark Rothko, No. 36 (Light Red Over Dark Red), 1955-1957. Museo Nacional de Bellas Artes, Buenos Aires. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

30 B

SAM FRANCIS (1923-1994)

Green

oil on canvas 50 ¾ x 63 ½ in. (128.9 x 161.3 cm.) Painted in 1953.

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



Sam Francis at Martha Jackson Gallery, New York, February 1958. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

PROVENANCE:

Yvonne Hagen, Paris Acquired from the above by the present owner, circa 1960s

EXHIBITED

Athens, University of Georgia, Georgia Museum of Art; Wichita Art Museum; Seattle, Charles and Emma Frye Art Museum; Binghamton, Roberson Memorial Center for the Arts and Sciences and Columbus, Huntington National Bank, *American Painting: The 1950's*, November 1968-October 1969, no. 8. Los Angeles, Museum of Contemporary Art; Houston, Menil Collection; Sweden, Malmö Konsthall; Madrid, Museo Nacional Centro de Arte Reina Sofía and Rome, Galleria Comunale d'Arte Moderna e Contemporanea, *Sam Francis: Paintings 1947–1990*, March 1999–January 2001, p. 64, pl. 12 (illustrated in color).

LITERATURE:

D. Burchett-Lere, ed., Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 60, fig. 60, cat. no. SFF.149, DVD I (illustrated in color).

This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.149 and is also registered in the archives of the Sam Francis Foundation with the No. SFP53-8. This information is subject to change as scholarship continues by the Sam Francis Foundation.

"In Sam Francis' paintings color is often the subject, the essence, the substance of the work. He uses color as force, as a revelation of unknown or little know powers that surround us at all times. Color for him is a dimension to be explored. It has its own resources"

—PONTUS HULTEN





"The paint is between me and the surface.... I paint time...time has an infinite number of faces"

—SAM FRANCIS

Painted in 1953, Sam Francis' Green is a striking canvas which showcases the artist's unique approach to abstraction. For an artist such as Francis. color was not a mere decorative detail or a representational device, it was something which was absolutely central to his work. As curator Pontus Hulten explained "In Sam Francis' paintings color is often the subject, the essence, the substance of the work. He uses color as force, as a revelation of unknown or little-known powers that surround us at all times. Color for him is a dimension to be explored. It has its own resources" (P. Hulten, "Portrait," Sam Francis, exh. cat., Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1993, p. 28). Here, this expansive green field, interrupted by fissions of primary color which settle into the upper corner, the individual ovoids, darken along the outer edge as cells join and separate seemingly at random, creating an allover aura of exquisite cloud covering. The quiet rhythmic fluctuations between high and low-value hues is interrupted by the deeper green surrounded by a highly saturated color—a darker incursion that introduces a touch of drama to the expanse of wafting pinks and whites.

Across this rich and verdant luxuriant canvas, Francis lays out a series of corpuscular shapes that jostle and nestle together like a jigsaw. These shapes, each one as individual as the next, form a veneer which covers the surface with a bright veil of color. Each element is a unique form, different from its neighbor both in shape and in the intensity of its color. The latter aspect is the result of Francis' paint-handing technique in which the inadvertent drips and pools of paint imbue each form with its own distinct identity. This results in a rich patchwork of aesthetic splendor as some forms seem to revel in the dark intensity whilst others are almost diaphanous in their thin veils of bright color. In the right hand portion of the canvas Francis introduces discreet passages of color as shafts of ruby red and azure blue underpainting shine through the fissions in between the sumptuous emerald green forms. The result is a mosaic of dazzling chromatic intensity, luxurious in its variety and rich in formal interest.

This medley of color can be traced back to an incident which happened to Francis when he was just 20-years-old. It was after he was hospitalized and bed-ridden as the result of a plane crash that, for days on end, he watched the patterns of light shimmering across the ceiling of his hospital room. He became fascinated by light dancing above him. What interested him most, and what continued to drive his work well into the 1950s, was what he described as the material "quality of light itself, not just the play of light, but the substance of which light is made" (S. Francis, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 34).



Claude Monet, Waterlilies, Green Reflections, 1914-1918. Musée de l'Orangerie, Paris. Photo: Erich Lessing / Art Resource, New York.

Green was painted in 1953, while the artist was living in Paris. It was while he was living in the French capital that he fully immersed himself in the artistic heritage of the city. He visited Monet's Nymphéas which were on display in the recently opened Musee de l'Orangerie. He was overwhelmed by the size and scale of the works, saying later that "I used to go and see the Monets and they were wonderful, because they were so free..." (S. Francis, quoted by D. Burchett-Lere, "Sam Francis: A Biographical Timeline," in Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 161). The composition of Green directly responds to Monet's paintings, which plunge the viewer into a floating world of color and light that fuses the atmosphere with an agueous realm, much like Monet's paintings. Yet in ridding his canvas of figurative reference and any vestiges of perspective, Francis immerses his viewer in a purely abstract field. In addition, Green was also inspired by his travels in southern France including Aix-en-Provence, Menton near Nice, Collioure, Monaco, and the Côte d'Azur. Of this period, he later commentated to the collector Betty Freeman that "I did monochromatic paintings....The effect is saturation—you don't see the color. I was like a bee dipping myself in color" (S. Francis, quoted in D. Burchett-Lere, "Sam Francis: A Biographical Timeline," in Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 165). This natural empathy with color led, in 1957, to the influential magazine Life to anoint Francis as a natural heir to Monet. "While the Impressionists sought to describe new combinations of objects permeable to air," it claimed "Sam Francis is concerned with air itself" (quoted in D. Burchett-Lere, "Sam Francis: A Biographical Timeline, in Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, p. 161).

For a short period of time in the mid-1950s, Sam Francis produced a select group of canvases that became one of the purest celebrations of color in postwar art history. The intensity of color resonates both historically and with the present. In its surfaces and textures, Francis gathered influences from his American and European contemporaries as well as from historical figures from Paris's recent past. Art historian Pierre Schneider, who knew Francis in Paris, claimed that self-expression was not foremost in the minds of American expatriate artists at the time, but rather it was a "conditioning of space, so that the viewers would find new energies when experiencing the work" (P. Schneider, in conversation with Peter Selz, Paris, October 9, 1972, in P. Selz, Sam Francis, New York 1975, p. 42).



Installation view, Sam Francis: Paintings 1947-1990, The Geffen Contemporary, Museum of Contemporary Art, Los Angeles, 1999. Photo: Brian Forrest, courtesy of The Museum of Contemporary Art, Los Angeles. Artwork: © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

31B

JOAN MITCHELL (1925-1992)

signed 'Joan Mitchell' (lower right of the right panel) diptych-oil on canvas each: 102 % x 78 ¼ in. (260 x 198.8 cm.) overall: 102 % x 157 ½ in. (260.1 x 400.1 cm.) Painted in 1989.

\$2,500,000-4,500,000



Joan Mitchell, France, 1991. Photo: David Turnley / Corbis.

PROVENANCE:

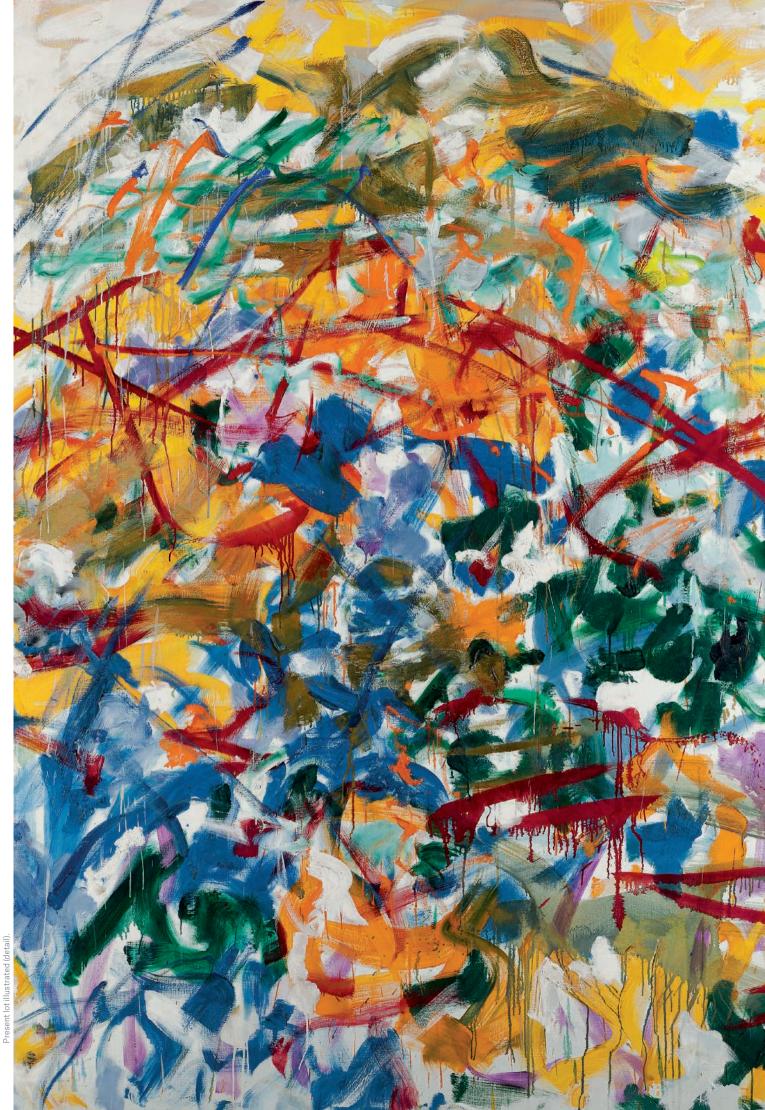
Robert and Betsy Miller, New York Robert Miller Gallery, New York Acquired from the above by the present owner

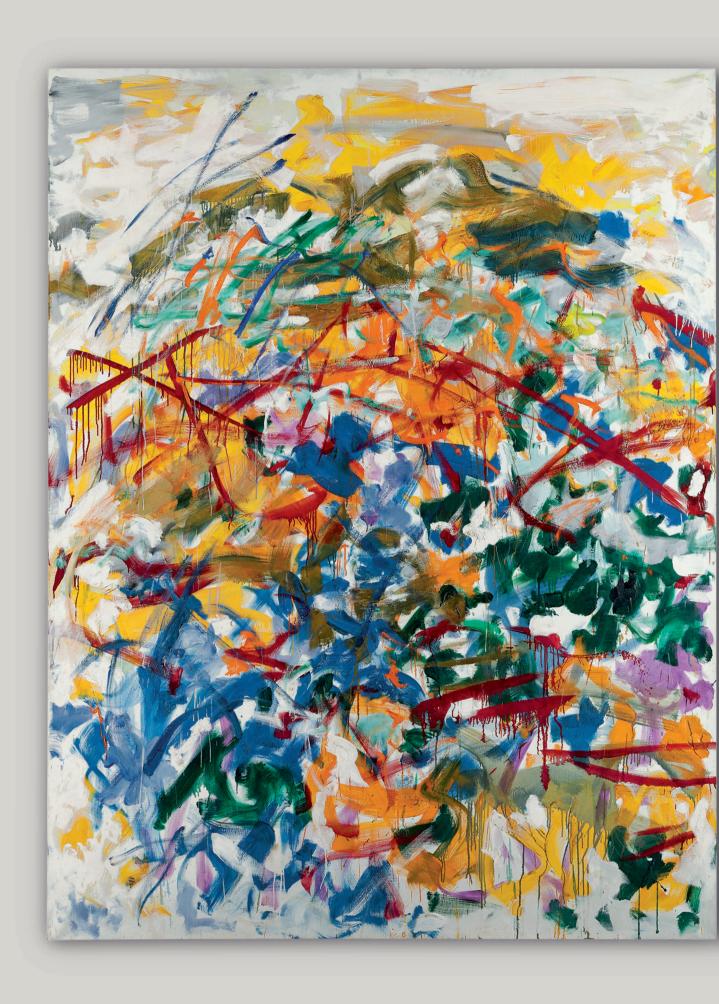
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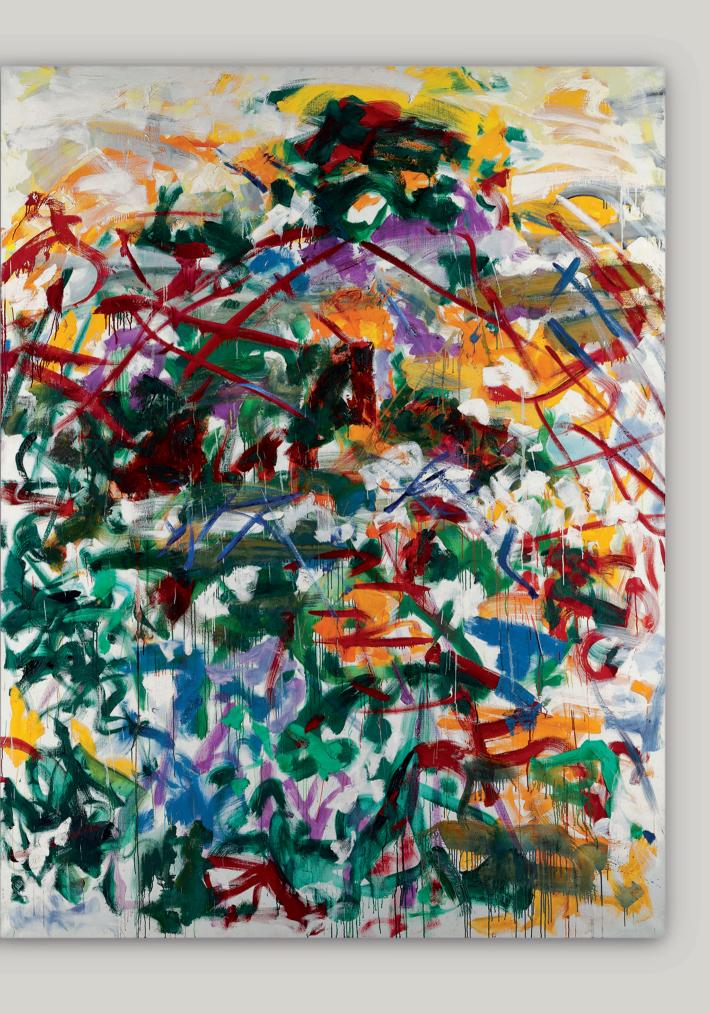
New York, Robert Miller Gallery, *Joan Mitchell*, October-November 1989, n.p. (illustrated in color). New York, Whitney Museum of American Art; Birmingham Museum of Art; Modern Art Museum of Fort Worth and Washington, D.C., Phillips Collection, The Paintings of Joan Mitchell, June 2002-May 2004, pp. 44 and 190-191, pl. 56 (illustrated in color).

LITERATURE:

J. Perl, "Art: Half a Dozen Contemporaries," The New Criterion, February 1990, v. 8, no. 6, p. 50. M. Waldberg, Joan Mitchell, Paris, 1992, pp. 250-251 and 344 (illustrated in color). K. Kertess, Joan Mitchell, New York, 1997, pl. 99 (illustrated in color). P. Albers, Joan Mitchell: Lady Painter, New York, 2011, p. 406.









Henri Matisse, *The Parakeet and the Mermaid*, 1952. Stedelijk Museum, Amsterdam. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.



Vincent van Gogh, *The Sower*, 1888. Rijksmuseum Kroeller-Mueller, Otterlo. Photo: Erich Lessing / Art Resource, New York.

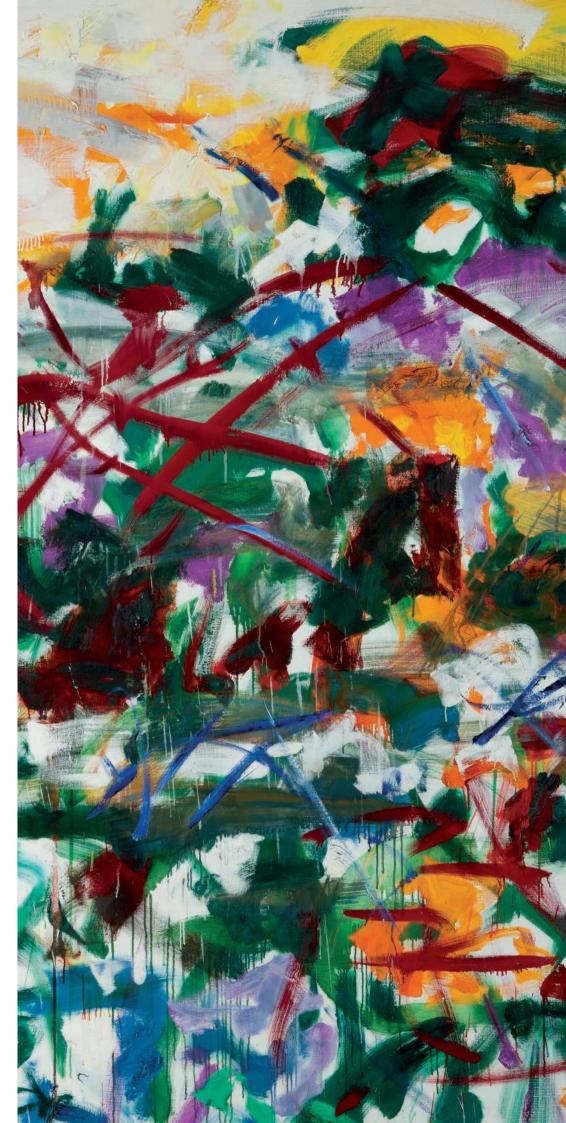
The lush, prismatic surface of Joan Mitchell's monumental diptych, South, 1989 embodies the confidence and kaleidoscopic vision of the artist's late paintings. A sense of opulent turbulence permeates the work's every intertwining brushstroke, imbuing the composition with vivid unity and free-flowing exuberance. Not unlike her contemporary, Willem de Kooning, and her mythic predecessor, Henri Matisse, Mitchell's mastery of her craft entered a new era of bold refinement in the final years of her life. In many ways, these heroically scaled and equally ambitious works, often comprised of multiple vast canvases, represent a distillation of the artist's decades of painting that precede them. Despite the pain of lost loved ones and failing health in her final years, Mitchell persevered in her art, creating major works such as the stunning triptych, Bracket, 1989, the deep blue and yellow diptych, Sunflowers, 1990-1991 and the present work. These paintings are exemplified by dense thickets of explosive color that weave their way across the picture plane, evoking growth or the transition of seasons. Rendered with the artist's signature impassioned gesture and luminosity, South is a masterwork from one of the most influential visionaries of the Abstract Expressionist movement at the height of her powers.

Some two decades before the making of *South*, Mitchell famously removed herself from the urban environs of Paris to settle in the idyllic countryside of Vétheuil, not far from Claude Monet's legendary Giverny. The placid and pastoral landscape of her new surroundings, overflowing with long grass, flowers and verdant seas of trees, was the same that had long ago inspired some of the artist's favorite French painters, such as Paul Cézanne, Vincent Van Gogh and Pierre Bonnard. Located on a bluff overlooking the Seine, Mitchell's home and expansive studio afforded the artist the intimate privacy in which she thrived, and also provided panoramic views of the rambling river below and a distant reservoir on the horizon. The new setting allowed Mitchell to commune with the natural world on a daily, deeply personal basis. The paintings she made here incorporate the changing colors, vibrancy and vital serenity of Vétheuil. *South* is emblematic of Mitchell's visionary synthesis of this idyllic milieu, brimming with life and wild spirit.

Although the artist's paintings have always been articulated in a fundamentally abstract visual vocabulary, their inspiration and the emotional experiences they record are essentially tethered to the physical world. As the artist explains, "My paintings aren't about art issues, they're about a feeling that comes to me from the outside, from landscape" (J. Mitchell quoted in M. Tucker, *Joan Mitchell*, New York, 1974, p. 6). Rather than engage in painting as an investigation of intellectual or aesthetic sensibilities, as many of her peers would do in the decade that followed the watershed advent of Abstract Expressionism, Mitchell devoted her practice to transcribing her individual

sensations in the language of gesture and color. She elaborates, "I would rather leave Nature to itself. It is quite beautiful enough as it is. I do not want to improve it... I certainly never mirror it. I would like more to paint what it leaves me with" (*Ibid.*, p. 8). In Vétheuil, the ever-changing garden that surrounded her home and studio as well as the sprawling Seine valley nearby would never cease to fuel the artist's creative endeavors. She lived and painted there until her death in 1992.

Above all else, it is the implicit emotional content and intensely lyrical execution that define Mitchell's most moving work. A few years before completing South, the artist explained, "I don't set out to achieve a specific thing, perhaps to catch motion or to catch a feeling... My painting is not an allegory or a story. It is more like a poem" (J. Mitchell guoted in K. Stiles and P. Selz, eds., Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Berkeley, 1996, p. 33). Especially in her late work, the artist often embarked on paintings that spanned across multiple canvases, not unlike stanzas of a verse. Regarded through this metaphorical lens, Mitchell's brushwork and colors become fragments of language or melodies from a silent song. The romantic aesthetic of her late paintings also call to mind the late cut-outs of Matisse. For example, the concise bursts of yellow, blue, green, and branch-like dashes of red that punctuate the composition of South are immediately reminiscent of the palette and composition of Matisse's The Parakeet and the Mermaid, 1952. Wielding scissors in lieu of a brush, Matisse rhythmically models the sumptuous contours of foliage and refined silhouettes of the titular symbols, arranging these colorful shapes on the white paper support with impeccable balance and verve. South recalls the dance-like composition of The Parakeet and the Mermaid across its two dauntless canvases. evoking similarly abstracted references to the natural world and a brilliant joie de vivre. In an interview with Yves Michaud conducted in 1986, Mitchell further emphasizes the fundamental importance of emotional consciousness, not only in her daily life, but in her work: "Feeling, existing, living, I think it's all the same, except for quality. Existing is survival; it does not mean necessarily feeling. You can say good morning, good evening. Feeling is something more: it's feeling your existence. It's not just survival. Painting is a means of feeling 'living'" (J. Mitchell quoted in Y. Michaud, "Conversations with Joan Mitchell, January 12, 1986," Joan Mitchell: New Paintings, exh. cat., Xavier Fourcade, New York, 1986, n.p.). This sense of "feeling 'living'" is clearly at play in South, a painting that vibrates with the eloquent determination of an artist committed to living each day with pure emotional consciousness and intrepid curiosity.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

32 B

ADOLPH GOTTLIEB (1903-1974)

Omens of Spring

signed 'Adolph Gottlieb' (lower right); signed, titled, stamped with the Adolph and Esther Gottlieb Foundation Inc. stamp and dated 'Adolph Gottlieb "Omens of Spring" 1950' (on the reverse) oil, gouache, tempera and casein on canvas 68 x 92 in. (172.7 x 233.7 cm.)
Painted in 1950.

\$2.000.000-3.000.000



The Irascibles, including Adolph Gottlieb (top row, center) and Mark Rothko (front row, right) New York, 1950. Photo: Nina Leen / The LIFE Picture Collection / Getty Images.

DBOVENANCE:

Adolph and Esther Gottlieb Foundation, New York Knoedler & Company, New York Acquired from the above by the present owner, 1981

EXHIBITED:

New York, Kootz Gallery, *Gottlieb-New Paintings*, January 1951, no. 7.

New York, André Emmerich Gallery, *Adolph Gottlieb Pictographs*, *1941-1953*, March-April 1979, fig. 11 (illustrated in color).

Omaha, Joslyn Art Museum; Phoenix Art Museum; Manchester, Currier Museum of Art and Columbus Gallery of Fine Arts, *Adolph Gottlieb Paintings* 1921-1956, May 1979-June 1980, pp. 46-47 and 66, no. 28 (illustrated).

Roslyn, Nassau County Museum of Fine Art, *The Abstract Expressionists and Their Precursors*, January-March 1981, pp. 40 and 42, no. 34 (illustrated).

R. M. Coates, "The Art Galleries: Climax and

E. Gibson, "New York: Adolph Gottlieb," *Art International*, 23, no. 3-4, Summer 1979, p. 75.

Continuity," The New Yorker, 13 January 1951, p. 71.

LITERATURE

J. Russell, "Delights, Surprises-and Gaps," *The New York Times*, 8 March 1981 (illustrated).

M. Berger, "Pictograph into Burst: Adolph Gottlieb and the Structure of Myth," *ARTS Magazine*, 55, no. 7, March 1981, p. 134, fig. 2 (illustrated).

S. Polcari, "Adolph Gottlieb's Allegorical Epic of World War II," *Art Journal*, 47, no. 3, Autumn 1988, p. 206, fig. 9 (illustrated).

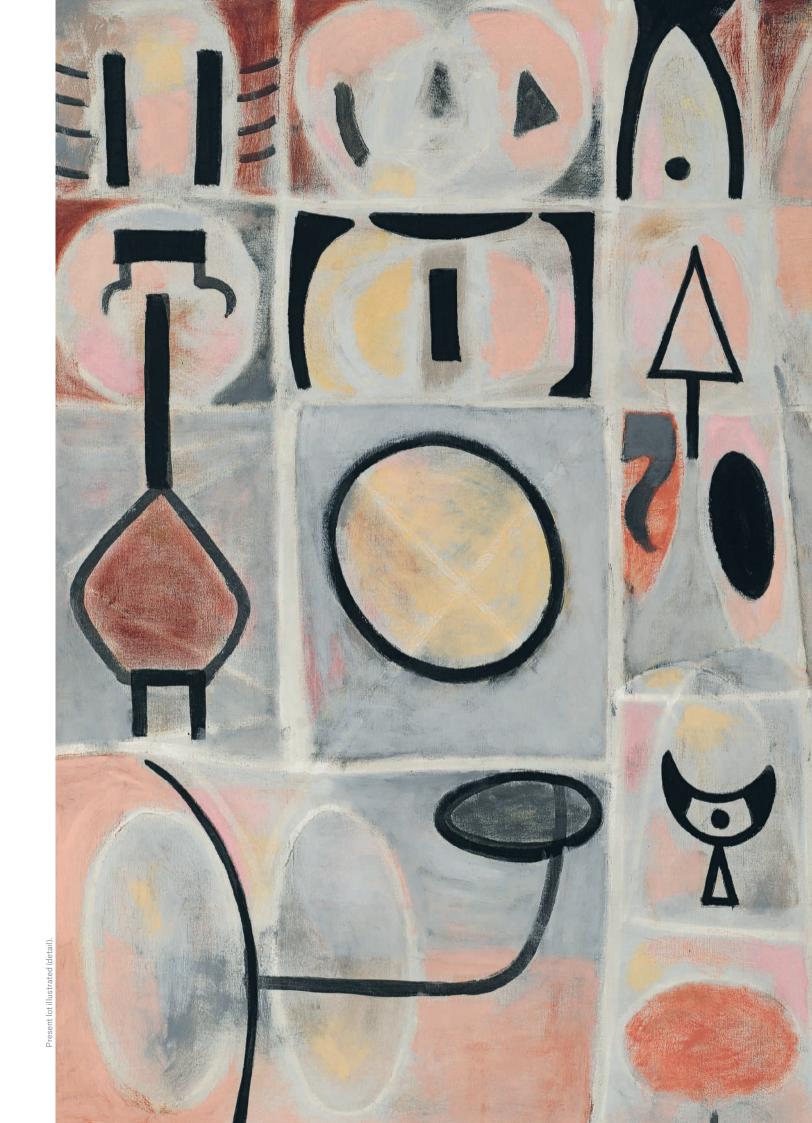
S. Polcari, *Abstract Expressionism and the Modern Experience*, Cambridge, 1991, p. 67, pl. 11 (illustrated)

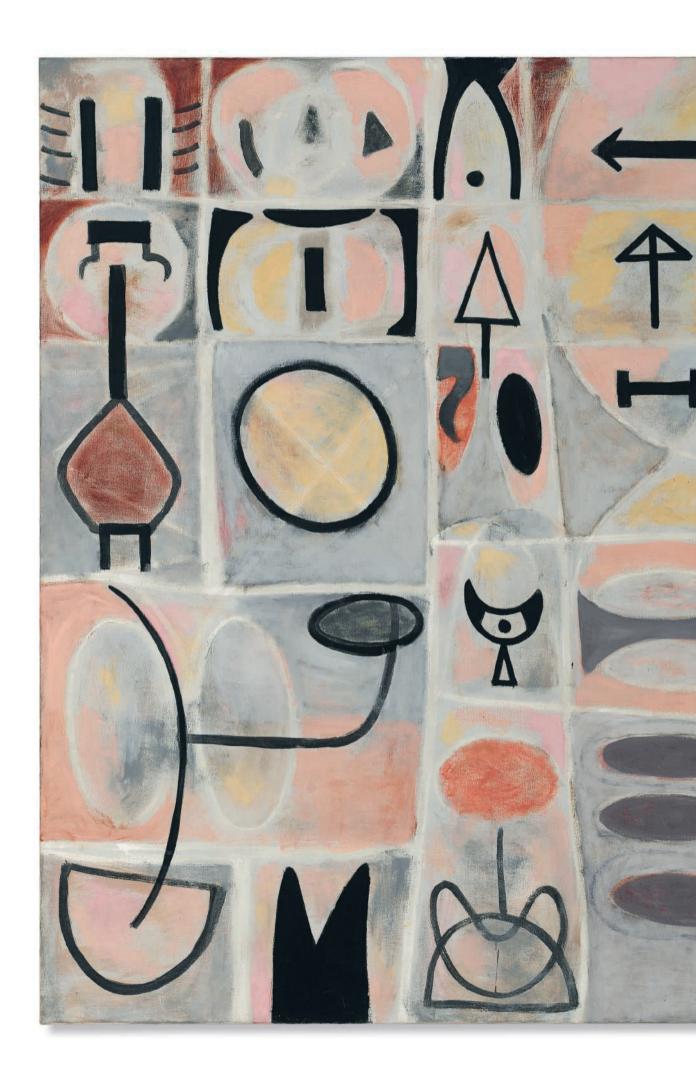
"...art is an adventure into an unknown world, which can be explored only by those willing to take the risks"

—ADOLPH GOTTLIEB

As the single largest and most accomplished of Adolph Gottlieb's iconic Pictograph paintings, Omens of Spring was executed at the height of an exceptionally fertile period for the artist as he sought to engage with a post-World War II world attempting to reaffirm the fundamental goodness in humanity. Across the surface of this richly painted and subtly nuanced canvas, Gottlieb disseminates a series of complex signs and cyphers painted with remarkable assurance. With their roots in the Primitivism of African art by way of Modernism and Surrealism, Gottlieb's mysterious conflation of symbols ponders the ultimate questions of humanity. Although they emerge from the artist's unconscious mind they are at the same time, part of a universal language espoused by the noted psychiatrist and psychotherapist Carl Jung, and engages with the same stream of consciousness that emanated from many of the most innovative artists of the 20th century including Wassily Kandinsky and Joan Miró. Painted just five years after the end of World War II, yet with a title that alludes to hope of a brighter future, Omens of Spring is one of the artist's most important paintings and the pinnacle of one of the most inventive series of paintings created in the last sixty years.

Together Gottlieb and Rothko were key players in the postwar artistic movement known as Abstract Expressionism. However in contrast to the wild gestural brushstrokes of some of his counterparts, Gottlieb was an cerebral artist whose interest in the Jungian philosophy and Surrealism led to his art pursing a different course. William Rubin, the legendary curator at

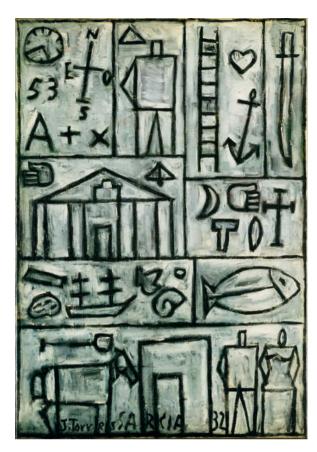








Joan Miró, *The Hunter (Catalan Landscape)*, 1923-1924. Museum of Modern Art, New York. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Joaquín Torres García, Composition, 1932. Museum of Modern Art, New York. Artwork: © Alejandra, Aurelio y Claudio Torres. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

the Museum of Modern Art surmised Gottlieb's important contribution thus, "The American painters' experience of Surrealism in the early and middle forties enabled them to 'open up' the language they had inherited from Cubism and Fauvism and thus preserve what was still viable in those styles. And will it is true that they expunged the quasi-literary imagery that had earlier related their paintings to Surrealism, the visionary spirit of their wholly abstract art retained much of Surrealism's concern with poetry albeit in a less obvious form. The poetic content in the mature art of Pollock, Rothko, Newman, Still, Motherwell, and Gottlieb...does as much to set them apart from Picasso, Matisse, and Mondrian as do differences in technique and structure" (W. Rubin, A Curator's Quest: Building the Collection of Painting and Sculpture of the Museum of Modern Art, 1967-1988), New York, 2011, n.p.).

Omens of Spring unveils a multifaceted composition made up of numerous painterly layers culminating with a series of mystical, yet majestic, forms. Using oil, gouache, tempera and casein, Gottlieb constructs a painterly surface which is rich in refined detail. No two areas of the painting are the same as the different concentrations of his chosen medium result in a variegated surface resulting in a nuanced—almost smoky—surface of billowing pigment that seem to shift in their intensity as the eye journeys across the canvas. Upon these veils of delicate spring tones of vellow, warm pinks, reds and ochers, Gottlieb brings forth an arrangement of lines, shapes and glyphs which Stephen Polcari describes as "budding flowers, tendrils and new hair" (S. Polcari, "Adolph Gottlieb's Allegorical Epic of World War II," Art Journal, Vol. 47, No. 3, New Myths for Old: Redefining Abstract Expressionism, Autumn 1988, p. 206, via https://www.jstor.org/ stable/777047 [accessed March 31, 2016]). Gottlieb arranges his composition into a series of irregular geometric compartments and into each of these he inserts a unique pictograph—a mysterious image which, whilst bearing little formal relationship to any existing object, nonetheless imparts some degree of familiarity. At their simplest these pictographs are modest shapes made

up of circles or semi circles or the trace of a slender black line. However, other more complex forms soon begin to emerge, ranging from horned Cyclops-like figure to more substantial creatures reminiscent of those created by master Spanish painter Joan Miró. The choreography of these deep black forms which populate the surface the painting is something which reaches its zenith in *Omens of Spring*, something which would not be seen again until his iconic *Burst* paintings appeared beginning in the late 1950s.

Perhaps more than any other of his paintings, the richly nuanced surface of Omens of Spring reveals the close painterly relationship Gottlieb had with that other masterly handler of paint, Mark Rothko. Just as Rothko would arduously apply dozens of thin washes of oil and acrylic (or sometimes both) to produce his ethereal, almost hypnotic surfaces, Gottlieb learnt to harness the physical properties of the different types of paint to powerful effect. Here, just as with Rothko, the sense of depth produced by the varying painterly layers almost pulls you in towards the composition. Born just six months apart in 1903, the pair became good friends until Rothko's death in 1970. Both shared the same beliefs in the idea of myth and of paintings as object, and both clearly understood that a painting is not a picture onto reality, a vision of the subconscious, or a view of a landscape. It is instead an object meant to be interpreted by the viewer and to affect the viewer at a primal, emotional level. Indeed, in their joint manifesto (written with the help of Barnett Newman) published in the New York Times in June 1943, the pair noted that "A picture is not its color, its form, or its anecdote, but an intent entity whose implications transcend any of these parts" (A. Gottlieb and M. Rothko, quoted by S. Hirsch, in The Pictographs of Adolph Gottlieb, exh. cat., Adolph and Ester Gottlieb Foundation, New York, 1994, p. 27).

The origins of Gottlieb's pictographs can be traced back to the early 1940s when, together with Rothko, Gottlieb looked for an alternative to the prevailing style of American regionalism and social realism. They decided the



theme of "myth" was one which most closely offered them the opportunity to explore their feelings of isolation following the horrors of the World War II, yet at the same time possessed a universality which could be understood across cultures. Taking his cue from European Modernism (and its debt to African Primitivism) and the constructivist paintings of Piet Mondrian and the strict compositional rigor the Uruguayan Joaquin Torres-Garica, Gottlieb began to create a series of graphic images that were drawn, via his subconscious, from his own experiences. Adopting the theories of Sigmund Freud and particularly Carl Jung, Gottlieb believed that universal symbols had the power to unlock the collective unconscious of the viewer. Although stemming from the devoutly personal, the artist believed that his cyphers were universal enough for his audience to relate to due to what has been described as their "roots in common humanity. Each of the elements was carefully placed in his compartmentalized composition as "a way to present the 'isolation' and 'simultaneity of disparate images' in order to create a sense of time that was neither three-dimensional nor chronological" (L. K. Kramer, "The Graphic Sources of Gottlieb's Pictographs," in S. Hirsch, ibid.).

Indeed, in conjunction with the 1968 simultaneous retrospective of Gottlieb's paintings organized by the Whitney Museum of American Art and the Solomon R. Guggenheim Museum, Lawrence Alloway wrote an article for *Art International* magazine, in which recalled the artist's reaction to other established interpretations of his symbolic language. "Gottlieb told me that when he happened to learn of preexisting meanings attached to any of his Pictographs, they became unusable. The signs needed to be evocative, but unassigned. On the other hand, in retrospect, we can see that the Pictographs belong to a definite area of human experience. The forms that recur are sexy, apparitional, tribal, decidedly part of the heritage of Freud and Frazer, who set everybody loose in an underworld of common, mysterious symbols" (L. Alloway quoted in *The Pictographs of Adolph Gottlieb*, exh. cat., Adolph and Esther Gottlieb Foundation, New York, 1994, p. 42).



Paul Klee, Picture Album, 1937. Phillips Collection, Washington D.C. @ 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

33B

ALEXANDER CALDER (1898-1976)

Spring

standing mobile—sheet metal, wire and paint $28\,\%\times27\,\times14$ in. (71.7 x 68.6×35.6 cm.) Executed in 1949.

Spring

signed 'A. Calder' (lower right) graphite and crayon on paper 11 x 8 ½ in. (27.9 x 21.6 cm.) Drawn in 1949.

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

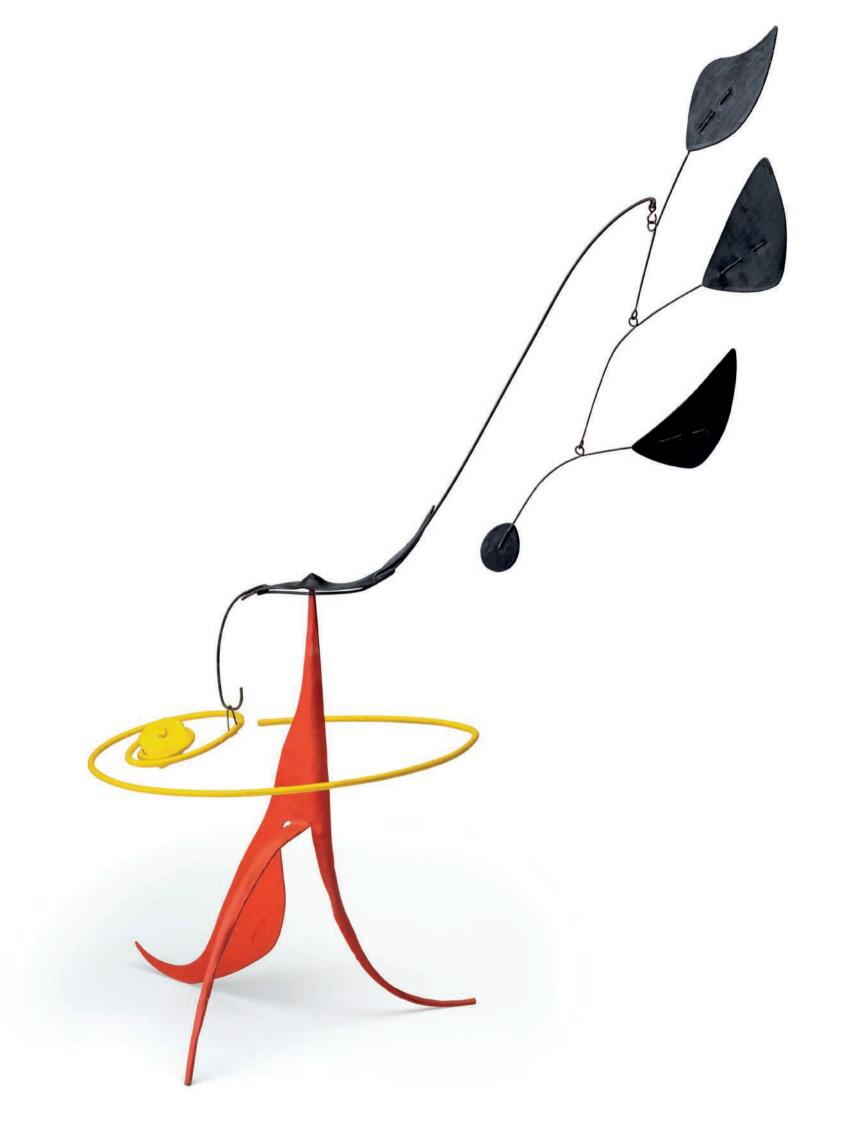


Alexander Calder, study for *Spring*, n.d. © 2016 Calder Foundation, New York / Artists Rights Society (ARS),

PROVENANCE:

Margaret Brown Gallery, Boston Private collection, New Jersey, 1952 By descent to the present owner, 2001

These works are registered in the archives of the Calder Foundation, New York, under application numbers A15317 and A15318 respectively.







Joan Miró, *The Hunter (Catalan Landscape)*, 1923-1924. Museum of Modern Art, New York. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Jean Tinguely, Meta-Herbin, 1955. Zürich. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Thomas Ammann.

Created in 1949, Alexander Calder's Spring is a distillation of the artist's most cherished attributes, a delightful standing mobile whose lilting, harmonious forms enchant the viewer by nature of their magical suspension. By this point in his career, the cleverness and ingenuity of Calder's designs seemed to rush out in a cascade of magical and elegant forms. During World War II, the artist was limited to found materials and colored glass or carved wood due to the shortage of metal. Once the war had ended, sheet metal became more plentiful and as a result, the abundant works produced during this era are prolific and inventive. In Spring, the upward rush of momentum that Calder creates is akin to the ascension of notes in a musical scale, or the stem of a newly-sprouted seedling as it reaches toward the sun. Indeed, Calder's clever title—"Spring"— proved to be a recurring theme in his work, appearing as early as 1928 in a wire sculpture of the same name, in the collection of the Solomon R. Guggenheim Museum, New York. The allegorical qualities of the word must have appealed to the artist, who throughout his career took inspiration from the flowering forms of the season. The delightful Spring perfectly evokes Calder's own sentiment: "it's no more than a series of flat objects that move. To a few,

though, it may be poetry" (A. Calder, quoted in S. Rodman, *Conversations with Artists*, New York, 1957, p. 142).

The year in which Calder's Spring was created was an important one for the artist, in which he traveled widely, taking part in exhibitions around the globe. In 1943, Calder was lauded with a large retrospective at the Museum of Modern Art, New York and another successful exhibition at the Galerie Louis Carré in Paris followed in 1946. By 1948, Calder's reputation as a major international artist was solidified. Eager to present his work in Europe and Latin America after the close of the Second World War, Calder embarked upon a major tour, traveling to Mexico City, Panama, Trinidad and Brazil, where he presented two successful exhibitions in São Paulo and Rio de Janeiro. During this year alone, Calder produced the wonderfully lyrical Finny Fish made of delicate pieces of colored glass, now in the National Gallery of Art and Snow Flurry I, the beautiful cascading mobile of delicate white discs in the Museum of Modern Art, along with countless other sculptures for exhibitions around the world. Indeed, the technically-nimble sculptures that Calder executed during this era display a remarkable sense of balance and counterbalance, revealing a mature artist who delighted in the challenges that each new work proposed.

In Spring, a series of blade-like forms are arranged along a thin black wire that's balanced upon the tip of a lyrical red base. Seen from a distance, the forms appear to float in thin air, like weightless objects locked in a magical orbit by some invisible force. A delicate yellow ring surrounds the piece, hovering in suspension, evoking the planetary rings of Saturn or the hoop of a circus ringmaster. Indeed the dynamic anthropomorphic quality of Calder's delicate red base is reminiscent of a performing seal that balances an object upon its nose. As ever, the capricious charm of Calder's work belies the complicated system of balance and counterbalance required to pull off such a feat. Much like a magician's trick, Calder seems to trump the laws of gravity, never revealing his sleight of hand.

Indeed, by this point in his career, Calder possessed a comfort and ease with the materials he used, and he usually worked directly with his chosen material, saying: "I start by cutting out a lot of shapes. Next, I file them and smooth them off. Some I keep because they're pleasing or dynamic. Some are bits I just happen to find. Then I arrange them, like *papier collé*, on a table, and 'paint' them—that is, arrange them, with

wires between the pieces if it's to be a mobile, for the overall pattern" (A. Calder, quoted in S. Rodman, *ibid.*, p. 140). Dividing his time between Roxbury, Connecticut and countless trips abroad, Calder worked with unflagging enthusiasm. The nearly ceaseless output of this era reveals a mature artist who had hit his stride.

In *Spring*, an animated, anthropomorphic quality enlivens the red support, whose three legs are rendered with a delicacy and grace that sends the momentum of the piece ever skyward. The secondary meaning of Calder's title comes to life, then, as one imagines the pent-up energy contained within a tightly-coiled spring, and the upward burst of momentum it receives upon its release. This spirited bit of wordplay must have appealed to the artist, whose sense of humor and cunning wit was well known.

A charming evocation of Calder's skill, *Spring* is a delightful standing mobile that combines the magical suspension of the artist's mobiles with the stability and balance of the stabiles. The result is rendered in Calder's signature palette of red, black and yellow and evokes the pronouncement that Calder made in 1943, "To me the most important thing in composition is *disparity*" (A. Calder, "A Propos of Measuring a Mobile," Manuscript, Archives of American Art, Smithsonian Institution, 1943).



34B

ROY LICHTENSTEIN (1923-1997)

Sailboats

signed and dated 'rf Lichtenstein '73' (on the reverse) oil and Magna on canvas 60×74 in. (152.4 x 188 cm.) Painted in 1973.

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



Andy Warhol, *Portrait of Roy Lichtenstein*, 1975. J. Paul Getty Museum, Los Angeles. © The Andy Warhol Foundation for the Visual Arts, Inc.

PROVENANCE:

Leo Castelli Gallery, New York
Galerie André Emmerich, Zurich
Lewis Kaplan, London and Felicity Samuel
Gallery, London
Alain Mertens, London
O.K. Harris Works of Art, New York
Dr. Marvin Klein, Bloomfield Hills
Donald Morris Gallery, Birmingham
Private collection, 1984
Anon. sale; Sotheby's, New York, 14 May 2008, lot 48
Acquired at the above sale by the present owner

EXHIBITED:

Zurich, André Emmerich Gallery, *Leo Castelli Show,* October–November 1973.

This work will appear in the forthcoming Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.









Vincent van Gogh, Boats on the Beach, 1888. Van Gogh Museum, Amsterdam. Photo: Snark / Art Resource, New York.



André Derain, *Fishing Boats*, Collioure, 1905. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Roy Lichtenstein's *Sailboats* is a brilliantly original work from one of the artist's most inventive decades. Flawlessly executed on a monumental scale, *Sailboats* weaves together a rich array of influences to capture the ephemeral effects of sailing upon the high seas. The strong forward motion of the boat as it cuts through the water creates a dramatic tension that is heightened by Lichtenstein's signature palette of vivid primary colors and raking diagonal lines. Lichtenstein has long been an artist who sought innovation through the particular conventions of his trademark style, and in the 1970s, he left virtually no stone unturned as he produced series after series based on the great "isms" of Modern art. In 1973, he turned to Cubism, and a series of Cubist-inspired paintings that ensued seemed to filter Picasso through the prism of Pop Art.

Sailboats captures the ephemeral effects of ocean air and sea spray within a vibrant yet original arrangement that seems to recall a kind of Cubist stained glass. Vivid planes of color intersect at odd angles, shifting and curving to suggest the motion of a red sailboat as it glides across the water. Elsewhere, exquisitely painted areas of rich yellow imply a lighthouse beam that cuts through a dense fog. Along the right edge, black-and-white diagonals are used to indicate a rocky outcropping along the coast. Though composed primarily of flat, geometric forms, the painting evokes a lively sense of movement. A dynamic push-and-pull is felt, as enigmatic forms begin to emerge and dissolve, much like the atmospheric quality of the ocean and its many moods.

Whereas earlier paintings of the 1960s relied upon Ben-Day dots to indicate shading, mass or volume, in 1973 Lichtenstein developed the use of repeated diagonal lines to replicate shadow or half-tone. This particular diagonal technique lent itself quite readily to his exploration of Cubist form. In *Sailboats*, triangular sections of repeating diagonal red lines replicate the effects of a sail as it's propelled by the wind, while elsewhere blue diagonals perfectly evoke the movement of waves across a body of water. Much in the same way the Cubists might depict several different angles of a single glass or other object within a two-dimensional plane, Lichtenstein likewise combines multiple viewpoints within the unified surface of the canvas through his rigorous exploration of Cubist style.



Throughout his Cubist series, Lichtenstein adapted his own pictorial language to the methodology developed by Picasso many decades earlier. The resulting paintings display a fundamentally new style that allowed the artist to innovate while pursuing the same artistic conventions that had dominated his earlier work. It should come as no coincidence that Lichtenstein's explorations of the Cubist style date to 1973, the same year that marked Picasso's death at the age of 91. In fact, Lichtenstein's explorations of Picasso's Cubism appear to have kickstarted his decadeslong dialogue with Modernist art. When asked in 1974 about Picasso's influence on his work, Lichtenstein stated: "Picasso always had an influence on me. Together with Matisse, he is the enormous influence on 20th century art. When you think about Cubism, you think about Picasso and the range of his image... I don't think there is any question that Picasso is the greatest figure of the 20th century" (R. Lichtenstein, quoted in B. Diamonstein, "Caro, de Kooning, Indiana, Lichtenstein, Motherwell and Nevelson on Picasso's Influence," Artnews, April 1974, pp. 45-46)

Roy Lichtenstein's composition notebook, page 26. Courtesy Estate of Roy Lichtenstein. © Estate of Roy Lichtenstein.



Andy Warhol, *Do It Yourself (Seascape)*, 1962. Hamburger Bahnhof, Berlin. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: bpk, Berlin / Hamburger Bahnhof / Jochen Littkemann / Art Resource, New York.

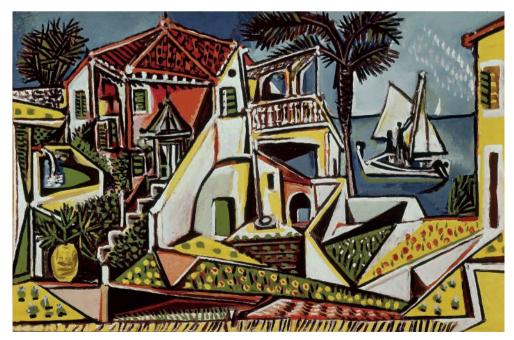
Picasso's Cubist collage often incorporated printed materials such as newspaper clippings, small pieces of wallpaper and other decorative, commercially-printed ephemera. The artist would combine his own painterly renditions of newsprint alongside their actual real-world counterpart, producing a groundbreaking new kind of work that questioned the very nature of two-dimensional art. So too, did Lichtenstein investigate the ubiquitous quality of the mass-produced image, from his earliest paintings that depicted comic book heroes to the black-and-white paintings of "common objects" gleaned from commercial advertisements. In Sailboats, Lichtenstein based his rendering on pages ripped from comic books, magazines, newspapers and phone books, that he pasted scrapbook-style in old-fashioned composition notebooks. The imagery he preferred often depicted the hyper-stylized sea-and-sky background of a tropical sunset or the peaceful idyll of sailboats gliding through the water. He also looked to

black-and-white illustrations of sailboats and cruise ships that were used to promote the idea of a relaxing vacation. In this way, Lichtenstein borrowed from popular culture to present a flat, comic-book style pastiche of a romanticized seascape, from wild adventure set upon the high seas to the romantic lolling of the waves of a gentle, leisurely sail.

In the 1970s, Lichtenstein excavated the depths of Modern Art as he explored and recreated different artistic genres. It should come as no surprise, then, that he might also come to investigate the genre of maritime painting. This might have crossed his mind a few years earlier, when in 1970 he moved to Southampton, a seaside locale that had gained a following with many artists, including de Kooning, who praised the area for the quality of its light. In fact, a small series of Cape Cod-themed still lifes that Lichtenstein painted between 1972 and 1974 reveal a growing interest in the subject.

In Sailboats, Lichtenstein's stylized depiction of a battered, wind-swept coast, its rocky outcropping, and the lighthouse with its powerful, fractured beam seems to conflate the heroics of maritime art with a flat, comic-book style pastiche that recalls the amateur do-it-yourself aesthetics of a Paint-by-Numbers kit. It harkens to the kitschy regional art that one might find in a seaside cottage on Cape Cod or coastal Maine. As one critic so aptly put it, Lichtenstein's work from this era "can do two things—it can switch a comic book into fine art, or it can switch fine art back into comic style" (L. Alloway, "On Style: An Examination of Roy Lichtenstein's Development Despite a New Monograph on the Artist," Artforum, March 1972, p. 54). One can conclude that Sailboats does both, in a witty back-and-forth dialogue.

In what critics have termed a "complexity of reference," Lichtenstein's work from this era evokes a myriad of sources, both art historical and self-referential. Upon reviewing his work in 1973, one critic remarked: "With an extremely circumscribed set of technical conventions, Roy Lichtenstein has continually invented images of insistent sparkle, wit and wisdom. No one who emerged in the fervent atmosphere of New York in the early Sixties has been so prolific or achieved such consistent renewal" (D. Crimp, "New York Letter," *Art International*, Summer 1973, p. 89) Indeed, Lichtenstein's paintings continue to dazzle and amaze with a visual bravura that remains as potent today as when they were painted so many decades ago.



 $Pablo\ Picasso, \textit{Mediterranean Landscape}, 1952.\ Artwork: @\ 2016\ Estate\ of\ Pablo\ Picasso\ /\ Artists\ Rights\ Society\ (ARS), New\ York.\ Photo:\ SCALA\ /\ Art\ Resource, New\ York.$

POST-WAR AND CONTEMPORARY ART Present lot illustrated (detail).







PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

∘**35**B

GERHARD RICHTER (B. 1932)

Venice (Island)

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 $19 \% \times 27 \%$ in. (50 x 70 cm.) Painted in 1985.

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

PROVENANCE:

Acquired from the artist by the present owner, July 1987

EXHIBITE

Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen, Antwerp '93: Het Sublieme Gemis/The Sublime Void, July-October 1993, p. 273.
Hanover, Sprengel Museum Hannover, Gerhard Richter. Landscapes, October 1998-January 1999, pp. 84 and 124 (illustrated in color).
Humlebæk, Louisiana Museum of Modern Art, Gerhard Richter: Image after Image, February-May 2005, p. 73, no. 58 (illustrated in color).

LITERATURE

J. Harten, ed., and D. Elger, *Gerhard Richter. Bilder/Paintings 1962-1985*, exh. cat. and cat. rais., Städtische Kunsthalle Düsseldorf, 1986, pp. 346, 355 and 402 (illustrated in color).

G. Honnef-Harling, "Gerhard Richter. Bilder 1962-1985," *Kunstforum International*, no. 83, March-May 1986, p. 232 (illustrated in color).

F. Jahn, ed., *Gerhard Richter. Atlas*, Munich, 1989, p. 15. Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter, Werkübersicht/Catalogue Raisonné:* 1962-1993, v. III, Ostfildern-Ruit, 1993, n. p., no. 586-1 (illustrated in color).

P. Viviente, "Gerhard Richter: La Experiencia de la Naturalenza," *Arte Omega*, September 1994, p. 8. H. Friedel and U. Wilmes, eds., *Gerhard Richter: Atlas*, New York, 1997, p. 354.

R. Beil, "Sublimes Teneriffa," *Neue Zürcher Zeitung*, 5 November 1998, p. 45 (illustrated).

U. Clewing, "Du sollst dir kein Bild machen," *Der Tagesspiegel*, 7 December 1998, p. 26 (illustrated). K. Thomas, *Kunst in Deutschland seit 1945*, Cologne, 2002, p. 386 (illustrated in color).

B. Eble, Gerhard Richter, La Surface du Regard, Paris, 2006, p. 216.

H. Friedel, ed., *Gerhard Richter: Atlas*, Cologne, 2006, p. 11.

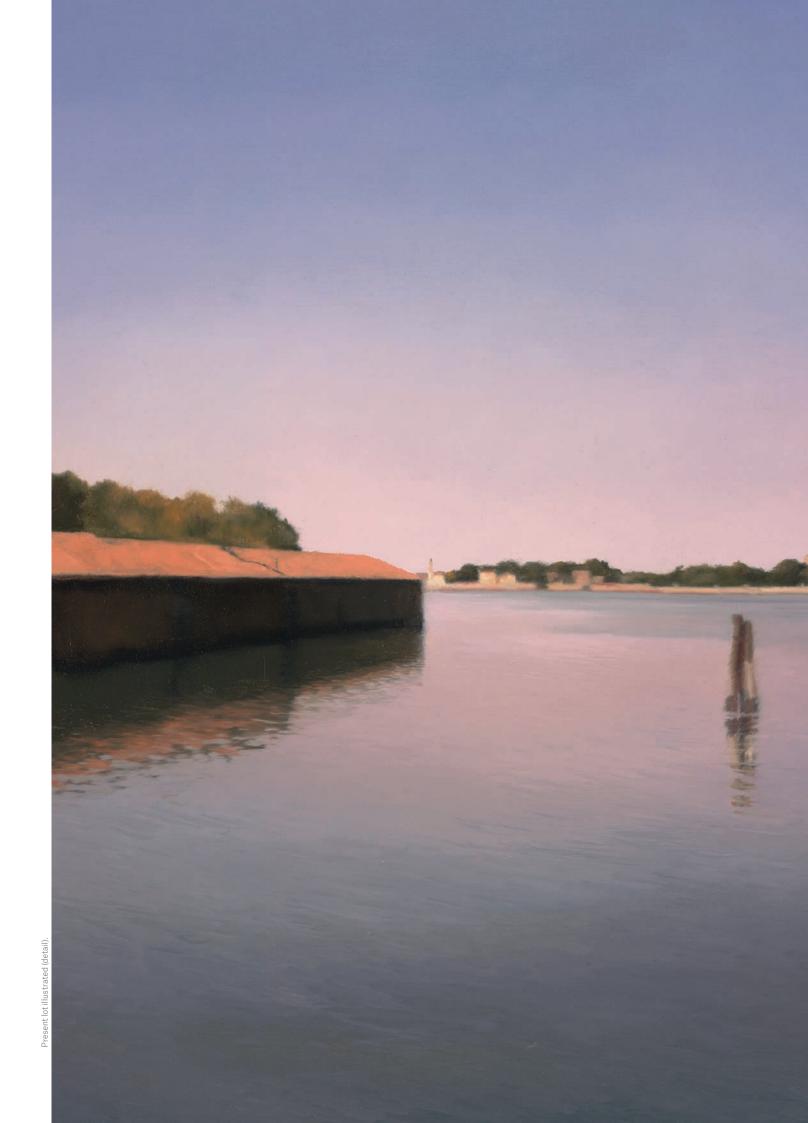
K. Thomas, F. Seydel and H. Sowa, *Kunst Bildatlas*, Stuttgart/Leipzig, 2007, p. 26 (illustrated in color). M. Augustin, *Honigwarme Pupillen*, Stuttgart, Kunststiftung Baden-Württemberg, 2010, p. 8 (illustrated in color).

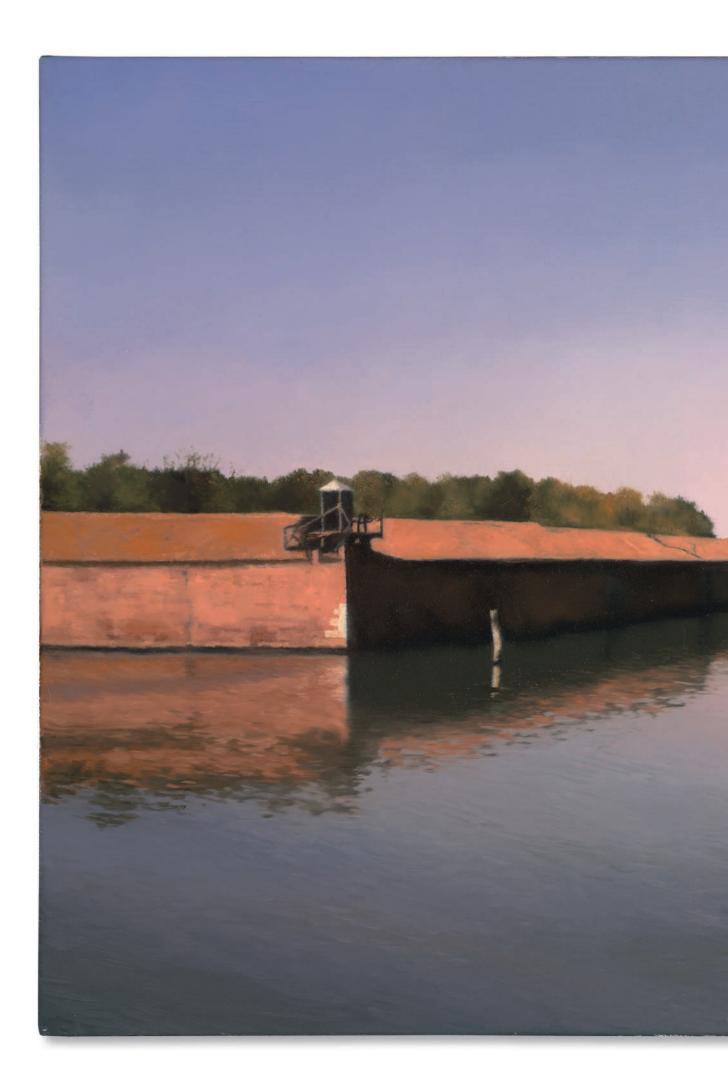
D. Elger, ed., *Gerhard Richter: Landschaften*, Ostfildern-Ruit, 2011, pp. 19, 28, 105 and 175 (illustrated in color).

M. Godfrey and N. Serota, eds., *Gerhard Richter, Panorama*, exh. cat., London, Tate Modern, 2011, p. 132. D. Elger, *Gerhard Richter: Catalogue Raisonné* 1976-1987, v. 3 (Nos. 389 –651-2), Ostfildern-Ruit, 2013, pp. 478-479, no. 586-1 (illustrated in color).

"... [the] landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the earlier candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an arthistorical distance"

—D. ELGER











Gerhard Richter, Venedig (Treppe), 1985. Art Institute of Chicago. © Gerhard Richter 2016.

With undulating rivulets of impasto carving ripples into its glassy surface, Gerhard Richter's Venedig (Insel) is a sublime eulogy to the shining, sunkissed waters that form a shimmering gateway to Venice. Reflecting the vast expanse of sky above, bathed in the warm, iridescent glow of twilight, they mark the grand entrance to the floating city, which lies tantalisingly beyond view around the corner of the island. It is a viewpoint known to all those who have approached the city on boat, yet one that few have chosen to paint. Executed in 1985, just two years after Richter's landmark photorealist series of Candles and Skulls, Venedig (Insel) is the first within a series of five paintings on the subject of Venice, examples of which are held in the Art Institute of Chicago and the Museum Freider Burda, Baden-Baden. Based on one of Richter's own photographs, taken in 1983 during a visit to the city with his wife, the work's halcyon vista is rendered with immaculate hyperrealism, reproducing in high fidelity the shifting layers of focus embedded in the original snapshot. Though ostensibly an act of homage to the great artists who sought to capture the glory of Venice-from Canaletto and J. M. W. Turner to Lucio Fontana—Richter's panorama is in fact a subversive commentary on the act of painting itself. As we approach the work, its scenic expanse dissolves before our eyes, leaving us to stare at an impenetrable mass of meticulous feathered brushstrokes. Undermining the perceived authority of photography by rigorously mimicking its appearance in paint, the work proposes that nothing-neither brush nor camera-can bridge the gap between the viewer and reality. Just as the ethereal glow of the Candle paintings became a kind of memento mori, so too do Richter's gleaming Venetian waters—one of art history's most enshrined subjects—mourn a loss of faith in art as a window onto the world. Like the city itself, the work's reality lies just out of reach.

The Venedig works are situated at the peak of Richter's conceptual engagement with painting. It was during the 1980s that the relationship between the photorealist and abstract strands of his practice came to a head, after nearly two decades of negotiation between the two poles. Within a practice devoted to probing the relationship between reality and its representation, Richter claimed that there was fundamentally no distinction between the truth-claims of photography and the alternative ways of seeing proposed by his painterly abstractions. Whilst the early 1980s saw the first tentative explorations of the squeegee—a tool that afforded him an unprecedented level of creative freedom—it was during this period



Gerhard Richter, *Venice*, 1986. Museum Frieder Burda, Baden-Baden, Germany. © Gerhard Richter 2016.

"... the tensions increase between the desire for one thing (a beautiful imaginary place to which the viewer might escape) and the actuality of another (a beautiful painting that checks that escape and makes the viewer acutely conscious of its impossibility). The viewer is thus left in a state of perpetual limbo bracketed by exigent pleasures and an understated but unshakable nihilism. Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it"

-ROBERT STORR



Peter Doig, Blotter, 1993. © Peter Doig. All Rights Reserved, DACS 2016.



Lucio Fontana, *Concetto spaziale, Venice Was All Gold*, 1961. Museo Thyssen-Bornemisza, Madrid. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

that Richter also produced some of his finest photo-paintings. During the previous decade, the grayscale portraits of his early practice had been replaced by vast, expansive technicolour vistas—cloudscapes, seascapes and mountainscapes—that both invoked and critiqued the German Romantic tradition. As the 1980s dawned, the Candles and Skulls brought a new dimension to his practice, looking back further to nature morte motifs and transforming them into poignant expressions of painting's lost innocence. In these works, as with the Venedig paintings, Richter amplified his dialogue with abstraction by progressively effacing later images from the series with fluid, gestural brushstrokes in bright, incongruous colours. In doing so, he brought the two modes into closer conversation than ever before, suggesting that his free-flowing abstract marks were just as much of a plausible reality than the painstakingly rendered brushstrokes beneath them. The present work is one of only three purely photorealist works within the Venedig series, which become progressively more blurred before succumbing to abstract overpainting in the final two examples.

The mid-1980s brought about a period of great professional triumph for Richter, who had married the artist Isa Genzken in 1982. Richter's gallerist Rudolf Zwirner offered the couple a large studio space in Cologne, and the two artists left Düsseldorf behind them—a move that propelled Richter's rise to international acclaim. In 1986, the year after the present painting, Richter was granted his first major touring retrospective at the Städtisches Kunsthalle, Düsseldorf, comprising 133 works, which subsequently travelled to the Neue Nationalgalerie, Berlin, the Kunsthalle Bern and the Museum Moderner Kunst, Vienna. The critics' reaction cemented his growing reputation as one of the leading artists of his generation: according to Dietmar Elger, the Frankfurter Allgemeine Zeitung named him "one of the most interesting skeptics and tacticians of doubt", whilst Der Spiegel asserted that "No one else has explored the potential of painting in an age of mass photography in as coolly engaged and intelligent a manner as he has, or has been as tough and ready to experiment as he is" (D. Elger, Gerhard Richter: A Life in Painting, Chicago 2009, p. 264).



Giovanni Antonio Canaletto, *The Grand Canal from S. Toma and Rialto*, circa 1723 -1724. Photo: Cameraphoto Arte, Venice / Art Resource, New York.

The glass-like, reflective depths of the present work, created through a series of meticulous strokes that comb the pigment into softly-crested waves, may be seen to relate not only to Richter's 1969 series of Seestücke (Seascapes), but also to the Spiegel (Mirror) paintings he produced in the early 1980s. In their attempts to capture the surface of a mirror, these works embody Richter's conceptual outlook during this period: "This [Spiegel] is the only picture that always looks different", he explained. "And perhaps there's an allusion somewhere to the fact that every picture is a Mirror" (G. Richter, quoted by C. Morineau, "The Blow-Up, Primary Colours and Duplications," in M Godfrey and N. Serota (eds.), Gerhard Richter: Panorama, exh. cat., Tate Modern., 2011, p. 132). The present work may be understood in relation to this notion: the carefully-constructed artifice of its surface is riddled with layers of mirroring-from the reflection of the island, to the way the application of paint mimics the water itself, to Richter's conscious reproduction of the camera's distortions. Like a mirror, the surface is hermetic: an impeccably-woven sheen that continually deflects the viewer, returning them to their own physical reality and prohibiting any sense of immersive depth. The world depicted in Venedig (Insel) remains perpetually out of reach: the closer we get to it, the more we realise that the image begins and ends in the dried pigment and dead fibres of the canvas. Speaking of Richter's landscape paintings from this period, Robert Storr writes that "Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it" (R. Storr, Gerhard Richter: Forty Years of Painting, exh. cat. Museum of Modern Art, New York, 2002, p. 67).

Whilst many of Richter's earlier photo-paintings had invoked German Romanticism's preoccupation with the infinity of nature—in particular Caspar David Friedrich's attempts to capture the "sublime"—the Venedig paintings pay homage to the Old Masters who set out to capture the wonders of "La Serenissima". Richter had used great Old Master painters before as a starting point for his work, most notably in his 1973 series of paintings based on Titian's Annunciation—a work located in the Church of San Salvador in Venice, only a few miles from the location depicted in the present painting. By selecting a motif so deeply ingrained in visual consciousness—a motif that spoke to a golden age of progress and rebirth—Richter emphasises his own detachment. Venice—once the most

grandiloquent of subjects—is now shown to be an illusion; a watery mirage lost forever, eternally beyond the reach of painting. For Richter, operating in a broken post-War world, works such as this allowed him to confront his own personal doubts about the survival of art in what he perceived to be an age of inhumanity. As Dietmar Elger has written, "[the] landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the earlier candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance" (D. Elger, Gerhard Richter: My Life in Painting, Chicago, 2002, p. 269). Pristine and unyielding, Venedig (Insel) is ultimately a work of deep nostalgic poignancy: a shimmering, opulent yearning for a way of seeing now consigned to the depths of history.



Joseph Mallord William Turner, *The Dogana and Santa Maria della Salute, Venice*, 1843. National Gallery of Art, Washington, D.C.

• • 36 B

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated 'Jean-Michel Basquiat Modena 82' (on the reverse) acrylic on canvas 94 x 197 in. (238.7 x 500.4 cm.) Painted in 1982.

Estimate on Request



William Blake, The Great Red Dragon and the Woman Clothed with the Sun (Rev. 12: 1-4), circa 1805. Brooklyn Museum,

PROVENANCE:

Annina Nosei Gallery, New York Akira Ikeda Gallery, Nagoya Enrico Navarra Gallery, New York Hanart TZ Gallery, Hong Kong Private collection, New York Anon. sale; Sotheby's, London, 23 June 2004, lot 32 Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Akira Ikeda Gallery, *Jean-Michel Basquiat*, *Paintings*, December 1985, no. 4 (illustrated in color). Paris, Galerie Enrico Navarra, *Jean-Michel Basquiat*, April-June 1996.

r. Taichung, Kaohsiung Museum of Fine Arts, *Jean-Michel Basquiat*, January-June 1997, pp. 36-37 (illustrated in color)

Pinacoteca do Estado de São Paulo, *Jean-Michel Basquiat*, June-August 1998, pp. 50-53, 111 and 116 (illustrated in color).

Venice, Fondazione Bevilacqua La Masa, *Basquiat a Venezia*, June-October 1999, pp. 62-63 (illustrated in color).

Naples, Il Museo Civico di Castel Nuovo, *Basquiat a Napoli*, December 1999-March 2000, pp. 60-61 (illustrated in color).

Rome, Chiostro del Bramante, Jean-Michel Basquiat: Dipinti, January-March 2002, pp. 70-71 (illustrated

Paris, Musée Maillol, Fondation Dina Vierny, Jean-Michel Basquiat: The Work of a Lifetime, June-October 2003, pp. 44-45 (illustrated in color). Riehen/Basel, Fondation Beyeler and Musée d'Art

Moderne de la Ville de Paris, *Basquiat*, May 2010–January 2011, pp. 70-71, no. 45 (illustrated in color).

LITERATURE

R. Marshall and J. L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, v. I, pp. 56-57 and cover (illustrated in color); v. II, pp. 76-77 (illustrated in color). T. Shafrazi, J. Deitch and R. Marshall, *Jean-Michel Basquiat*, New York, Tony Shafrazi Gallery, 1999, pp. 110-111 (illustrated in color).

E. Navarra, *Jean-Michel Basquiat*, Paris and New York, 2000, v. I, pp. 72-73 (illustrated in color); v. II, p. 98, no. 2 (illustrated in color).

E. Navarra, *Jean-Michel Basquiat*, Paris and New York, 2010, v. I, pp. 72-73 (illustrated in color); v. II, p. 98, no. 2 (illustrated in color).

A. Lindemann, *Collecting Contemporary Art*, Cologne, 2013, p. 129 (illustrated in color).

Painted in 1982, Jean-Michel Basquiat's Untitled is an epic painting, its monumental size and visceral painterly energy marking it out as one of the artist's most accomplished works. Measuring more than sixteen feet wide and nearly eight feet tall, it is also one of the artist's largest canvases, yet it is the dynamism with which Basquiat constructs his painterly surface that distinguishes this work, especially considering it was painted when the artist was only 22 years old. The full force of his painterly energy can be witnessed across every inch of this vast canvas; from the lavishly fashioned demonic figure that occupies the central portion of the canvas, to his extensive repertoire of painterly drips, splashes and impulsive brushwork, the surface of Untitled acts as a totem to Basquiat's capricious talent. Painted during his trip to Modena in Italy, Untitled belongs to a significant group of paintings that helped to forge his reputation as one of the most exciting and radical artists of his generation.

Dominating the canvas is a dramatic figure; a heroic self-portrait with Basquiat depicting himself as a devil rising amidst an explosion of expressive gestures. The horned figure commands the composition, standing as he does with his limbs outstretched almost touching either side of the canvas. Although most of his body is left to Basquiat's imagination (save for the three broad sweeps of black paint that define his ribcage); it is Basquiat's face which displays the full force of the artist's painterly prowess. Crowned by a pair of dramatic horns, the grinning face portrays a threatening menace. Piercing eyes stare out from the surface of the canvas, built up from consecutive layers of orange, red, white and black paint. Harried circles made by the movement of Basquiat's brush contain deep pools of pigment as he lays down multiple layers of red, followed by white before finally topping it off by accentuating highlights of black. The result engages the viewer with an almost hypnotic feeling of entrapment, pulling them in with the devil's spellbinding stare. The rest of the facial features are constructed in this same fashion, resulting









Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofia, Madrid. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Art Resource / New York.



in a strong, wide nose and wild, grimacing teeth. In contrast to the precise definition of the devil figure, across the rest of the canvas, Basquiat orchestrates a flurry of loose drips, daubs, and splashes of paint set amidst of expressionistic brushstrokes. Ranging from broad swaths of muted pinks, yellows, reds and blues to streaks of explosive reds and neon greens that appear to have been thrown directly at the surface of the canvas, the result is an active surface which displays the full richness of Basquiat's painterly repertoire. Thus, *Untitled* becomes a stage upon which the artist unleashes an exorcism of creativity across its surface.

This is the largest in a series of paintings which Basquiat undertook during two periods he spent in Modena, Italy, in the spring of 1981 and 1982. He was initially invited to Europe by Emilio Mazzoli to participate in his first ever one-man show after the dealer saw the artist's work in January 1981 at the legendary *New York/New Wave* show at New York's P.S. 1. After the initial trip he returned again in March 1982 and it was during this stay that he painted *Untitled* and a sister painting *Profit 1*, which are widely considered to be among the artist's most important paintings. The contrast between the divine figure in *Profit 1*, bedecked in a bright red shirt and sporting a large glowing halo, and the dark, ominous background against which he is silhouetted make this painting one of the most powerful and poignant of the artist's career. The dichotomy between heaven and hell can also be seen in *Untitled*, except here the sentiment is flipped in that that the horned figure of the devil is situated in a vibrant multicolored backdrop, far removed from the menacing nature of his being.

With paintings such as the present work, Basquiat follows in a noble tradition of 20th century artists who channeled their creative energy into producing groundbreaking canvases. Basquiat was a remarkably erudite scholar of art history and from a young age would spend time in the museums of New York teaching himself about, and admiring the work of, the great painters from the art historical canon. He particularly admired such luminaries as Pablo Picasso, Jackson Pollock and Cy Twombly. He was an ardent admirer of Picasso, from whom he gained the confidence to allow himself to be liberated from the concords of conventional painting. He admired his epic sense of scale and rapid deployment of paint onto the canvas surface. He also admired the way in which the Spanish artist constructed his figures, particularly how he rejected the need to depict the subtle nuances of the human face, instead focusing only on the most powerful features. As curator Richard Marshall explained, "Picasso's work gave Basquiat the authority and the art historical precedent to pursue his own brash and aggressive portraits..." (R. Marshall, "Repelling Ghosts," in R. Marshall, Jean-Michel Basquiat, exh. cat., Whitney Museum of American Art, New York, 1993, p. 16).





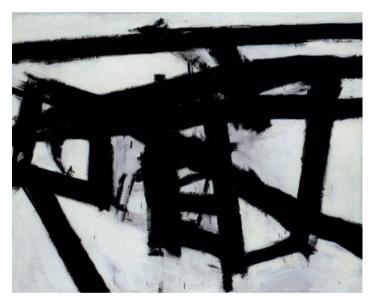


Jackson Pollock, Lucifer, 1947. @ 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

The active surface of *Untitled*, with its liquescent application of paint, evokes the fluid composition of Jackson Pollock's large-scale paintings such as *Lucifer*, 1947 (The Anderson Collection at Stanford University). Pollock, who like Basquiat often unleashed his creativity on a grand scale, once proclaimed that "Painting has a life of its own. I try to let it come through" (J. Pollock, quoted by quoted by Kirk Varnedoe, *Jackson Pollock*, exh. cat., Museum of Modern Art, New York, 1998, p. 48). Just like Basquiat, Pollock embraced the notion of chance in his paintings and while he carefully introduced the liquid canvas to the surface, he was prepared to let the laws and physics of gravity dictate the final path of the journey the paint would take across its surface. As can be witnessed in *Untitled*, just as Pollock embraced the physical nature of his medium to dictate much of the finished look of his dripped and poured paintings, Basquiat wholeheartedly embraced the liquid qualities of the paint to define many of the compositional aspects of his painting.

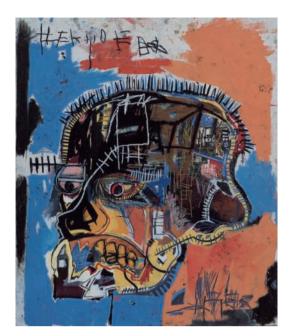
Basquiat's central figure in *Untitled* also recalls, formally at least, the work of another early 20th century modernist, Max Ernst. The tall, vertical figures that populate the German painter's canvases and sculptures bear some of the same totemic formalism as Basquiat's figures—the example in Untitled being particularly noticeable. Like Basquiat, whose inspiration is rooted in the myths and folklore of his Puerto Rican/Haitian heritage, Ernst's formal inspiration was indebted to his interested in the folklore of the Native American peoples of the Southwest Plains. Ernst's move to Arizona in the 1940s caused an influx of mythological forms to enter into his work, much of which was inspired by his new neighbors, the Hopi, Navaho and Apache Indians. The following description of Ernst's work from this period also seems remarkably appropriate to Basquiat's work too, "...he never tried to capture the appearance of the human being... Throughout his [Ernst's] work, man is represented by some substitute, either imaginary form, or a mark... by a schematized figure whose head may be a rectangle, a triangle or a disk. In a similar manner, the Indians used geometric forms in their paintings, figurines and masks. Here the head may be a circle, there a square and elsewhere a triangle... Thus forms do not represent appearances, but ideas" (P. Waldberg, quoted by K. Varnadoe, Primitivism In 20th Century Art, vol. II, exh. cat., Museum of Modern Art, New York, 1984, pp. 564-65).

1982 was a marquee year for Basquiat as it saw him continue his meteoric rise within the New York art world as he was rewarded with his first solo show at Annina Nosei's gallery. He also made an important trip to Los Angeles where he was introduced to—and proved to be a major hit with—influential collectors such as Eli and Edythe Broad, Douglas S. Cramer and Stephane Janssen. He was also the youngest of 176 artists to be invited to take part in Documenta 7 in Germany where the expressive nature of lyrical lines was compared to that of the other master draughtsman of the



Franz Kline, *Mahoning*, 1956. Whitney Museum of American Art, New York. © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York.

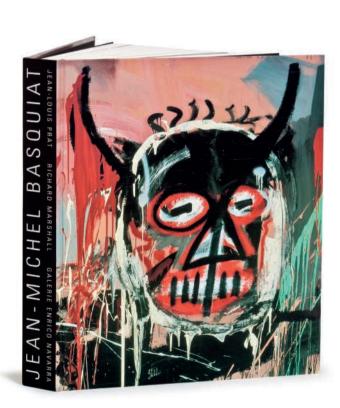
Present lot illustrated (detail).



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



Jean-Michel Basquiat, *Riding with Death*, 1988. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016.



Jean-Michel Basquiat, Volume II, published by Enrico Navarra Gallery, 1996 (present lot illustrated on the cover).

post-war period, Cy Twombly. This comparison to Twombly must have been particularly rewarding for Basquiat as he was the only artist whom Basquiat acknowledged publically as being influential to his career, as Marshall explains, "From Cy Twombly, Basquiat also took license and instruction on how to draw, scribble, write, collage, and paint simultaneously. One of the few art artworks that Basquiat ever cited as an influence was Twombly's Apollo and the Artist (1975), and its impact is apparent in numerous loose, collaged and scribbled Basquiat works..." (R. Marshall, "Repelling Ghosts," in R. Marshall, Jean-Michel Basquiat, exh. cat., Whitney Museum of American Art, New York, 1993, p. 16).

Indeed, Basquiat's work found favor with many influential critics who had yearned for the return of "the expressive" ever since the triumph of Minimalism in the late 1960s and 1970s. In Basquiat they found a new champion who clearly reveled in the joy of the artist's hand. "What has propelled him so quickly," extolled Lisa Liebmann in her *Art in America* review of Basquiat's 1982 exhibition at the Annina Nosei Gallery, "is the unmistakable eloquence of his touch. The linear quality of his phrases and notations...shows innate subtlety—he gives us not gestural indulgence, but an intimately calibrated relationship to surface instead" (L. Liebmann, quoted in M. Franklin Sirmans, "Chronology," in R. Marshall (ed.), *Jean-Michel Basquiat*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 239).

Almost always autobiographical in some way, Basquiat's paintings are pervaded with the sense that the artist was talking to himself, exorcising creative demons, exposing uncomfortable truths and trying to explain the way of things to himself—an effort that became increasingly pronounced at this time. Executed in vivacious colors over a background of complex painterly layers and bold architectonic elements, this dramatic and iconic portrait is both a forceful and an aggressive presence, whose impressive postures and dramatic features are expressive of the artist's own fears and anxieties. When questioned about his method of constructing an image, Basquiat would go on to confirm, "I don't think about art when I'm working. I try to think about life" (J. M. Basquiat, quoted in *Basquiat*, exh. cat., Trieste, Museo Revoltella, 1999, p. LXVII).



Present lot.





37B

MICHAËL BORREMANS (B. 1963)

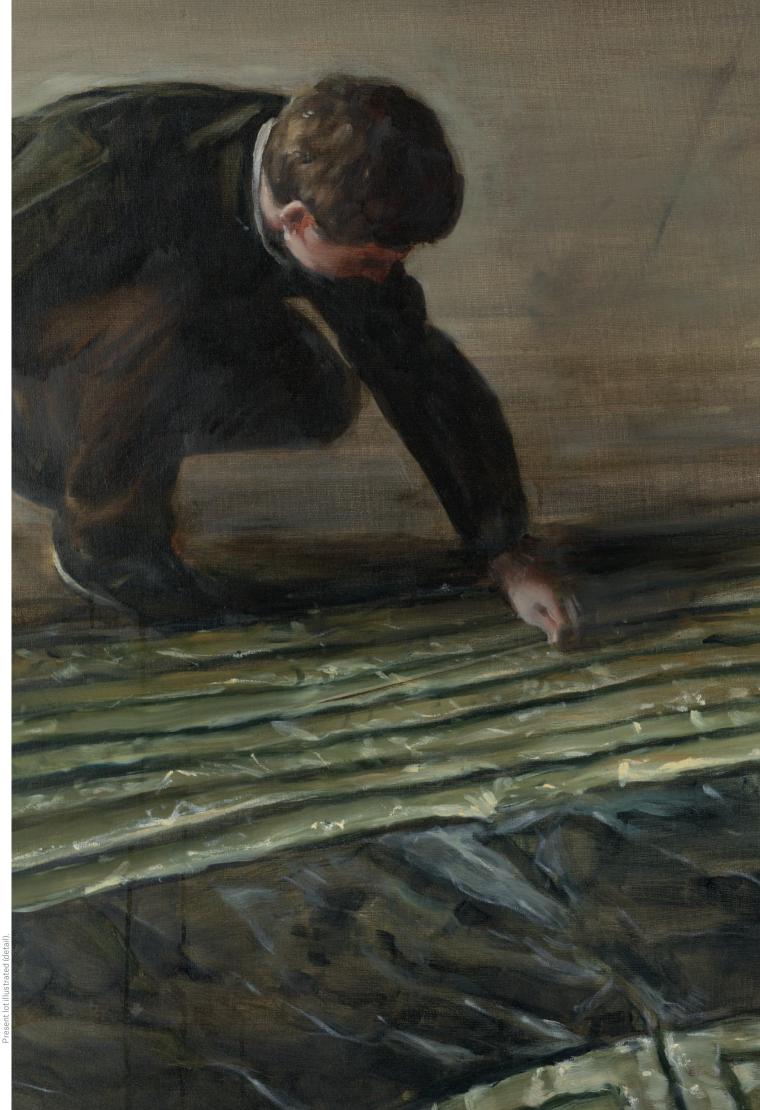
The Rug

signed, titled and dated Michaël M.C.G. Borremans -The Rug - 2006' (on the reverse) oil on canvas 39 ¾ x 47 ¼ in. (101 x 120 cm.) Painted in 2006.

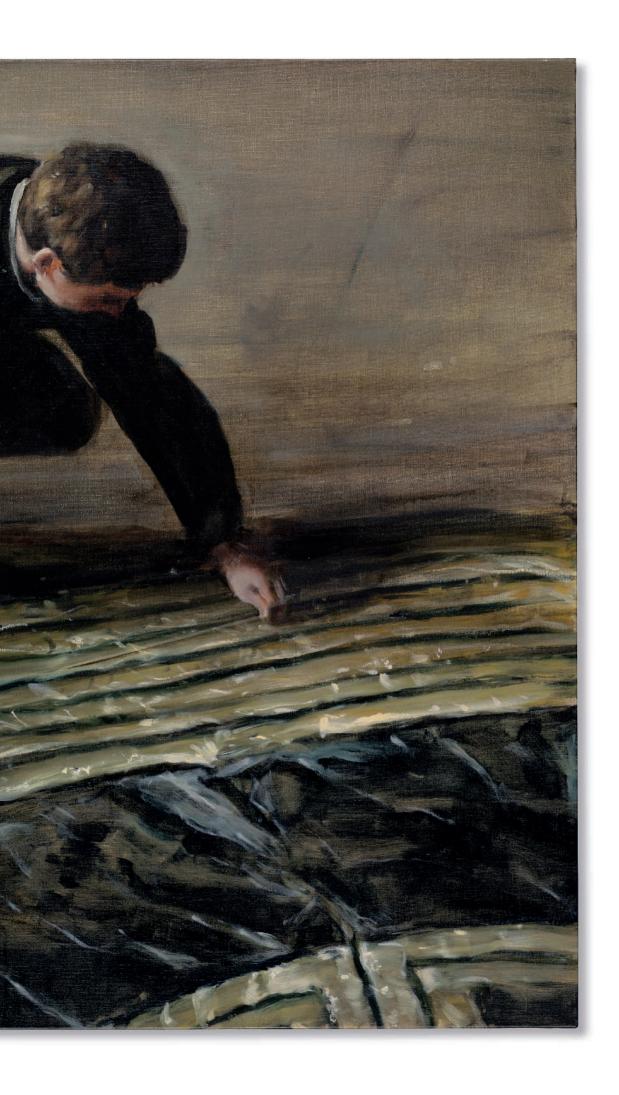
\$700,000-1,000,000

PROVENANCE:

Zeno X Gallery, Antwerp Acquired from the above by the present owner









Gustave Caillebotte, The Floor-Scrapers, 1875. Musée D'Orsay, Paris. Photo: Erich Lessing / Art Resource, New York.

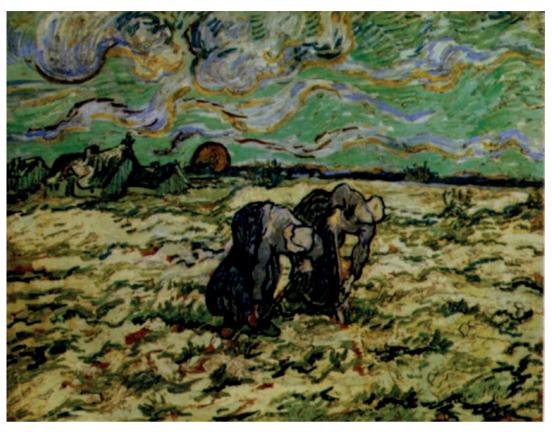
Michaël Borremans' works carry a distinct aura of suspense that seems at once accessible and enigmatic, historical and contemporary, and is imbued with a timeless meditational quality. In the Belgian artist's 2006 painting The Rug, we see a man, perhaps at work, perhaps in an act of appreciation, bent over and reaching to a point in an ornate gold-trimmed rug, posed in a moment as if a snapshot has been taken of him in mid-action. Typical of the artist's personal brand of abstract realism, we see what at first appears to be a simple portrayal that upon closer inspection takes on a mysterious theatrical essence. Is this character showing us a particular part of the rug, or is he caught in a moment of action, unaware that we see him? Although we are looking at what can formally be considered a figurative painting, as we begin to contemplate its whole and component parts, it begins to take on abstract qualities. There is something familiar to the imagery in its simple setup, but with no direct reference to any specific context, time and place, or presumed narrative, we realize there is no simple answer to what we are looking at. Likewise, its scale defies any conventions of smallscale photographic portraiture just as it eschews expectations of life-sized portrayals, residing somewhere in between.

While Borremans is known primarily for his paintings, which he creates in a range of sizes, he has also actively worked in film and drawing. There is a deliberate shift in the manner of his works across media, where he clearly capitalizes on each form's ability to support his visual explorations. His film

works, for example, tend to showcase his trademark ambiguity through deliberate and measured movements, while his drawings present us with a more expressive and less polished atmosphere. His paintings, which are typically based on photographic sources, have a 'moment in time' essence to them that feels timeless. They convey a consciousness of familiar painterly tropes that have an uncanny ability to recall both historical and contemporary modes of visual storytelling.

Accounts of Borremans' style frequently reference painters from the past and the deliberately historic framework in which he chooses to work. The muted color palettes he consistently uses, along with his detailed renderings of his subjects, their surroundings, and any frequently occurring abstracted twists, all pay homage to an era in which works of art were appreciated for their mastery of medium as much as the message they conveyed. In this case, the mastery is evident, but the message is obscured; open to interpretation.

In describing his own process, Borremans frequently references influences from other eras in art history. His most commonly cited source of inspiration is Diego Velasquez, the 17th century Spanish painter about whom he has said: "He's definitely the painter I learned the most from. My way of painting, my technique, it's very much based on the way he worked... He creates a lot of atmosphere, because the way he works gives a lot of room to the painting; it's never flat. And how he sets his highlights... These things I learned just



Vincent van Gogh, Women Digging in Field with Snow after Millet, 1890

from looking at his work, it's very inspiring – it makes you want to paint" (H. Renko, "Michaël Borremans: Shades of Doubt" mono kultur, #31, spring 2012, p. 20). Yet beyond Velasquez and the strong visual connection that can be drawn between the two artists' oeuvres, Borremans somehow manages to capture references to a number of artists throughout his bodies of work, all without detracting from his own singular style. In The Rug, the young man's dress, the setting, and the painterly style exhibited are also reminiscent of 19th century painting, recalling in particular the works Édouard Manet, Gustave Courbet, or Gustave Caillebotte, or even the self-contained worlds of Joseph Cornell who enclosed mysterious universes into delicate boxes. Compositionally, The Rug recalls an early Caillebotte work—The Floor Scrapers, from 1875—with both paintings portraying a man (or men) bent over a textured surface. In the Caillebotte piece, it is clear the men are hard at work in finishing wood flooring, whereas in Borremans' contemporary example, the purpose and action of his subject are notably more ambiguous.

The ambiguity and enigmatic tone of Borremans' style are what allow his works to appear simultaneously classic and contemporary at the same time. There is a magical sensibility in his paintings that allows them to somehow erase time, and transcend eras, and even appear to exist beyond the confines of the pictorial surface; an essence that can also be easily attributed to the works of those known to have influenced him. Yet what marks Borremans' paintings as distinctly contemporary is the fact that they never seem to tell

you the whole story of what you are looking at. There is a lack of clarity, and an element of suspense and even menace around his portrayals, where his dialogue with the works of past masters is re-contextualized into a present-day universe where modes of depicting and understanding art are conscious of a range of media and a more abstract storytelling convention. It is no surprise, then, that Borremans is known to work in painting, film, and drawings, and that he actively seizes the opportunities each medium provides to couple visual expressions with a fragmented story, as if we only get to see a moment in time from a larger narrative. Borremans has said: "I'm aware that in my work I am constantly trying to give very little information. I try to avoid a whole lot of things that could be seen as contemporary or relating to the facts that we know of society... because I want to have a very indirect approach in reflecting the world, or society, or a position" (R. White, "The unknowable Michaël Borremans brings a perverse gravitas to contemporary painting," Modern Painters, November 2011, p.66). There's a deliberate approach in which Borremans is presenting his audience with a setting that at first seems conventional and even familiar, but contains a twist where more questions arise than answers. His works don't provide us with a clear solution to what he is trying to say, and instead carry within them an opportunity for perpetual examination, contemplation, and layered appreciation.



RICHARD PRINCE (B. 1949)

Runaway Nurse

signed, titled and dated 'R. Prince Runaway Nurse 2005-06' (on the overlap) inkjet and acrylic on canvas 110 1/4 x 66 in. (280 x 167.6 cm.) Painted in 2005-2006.

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

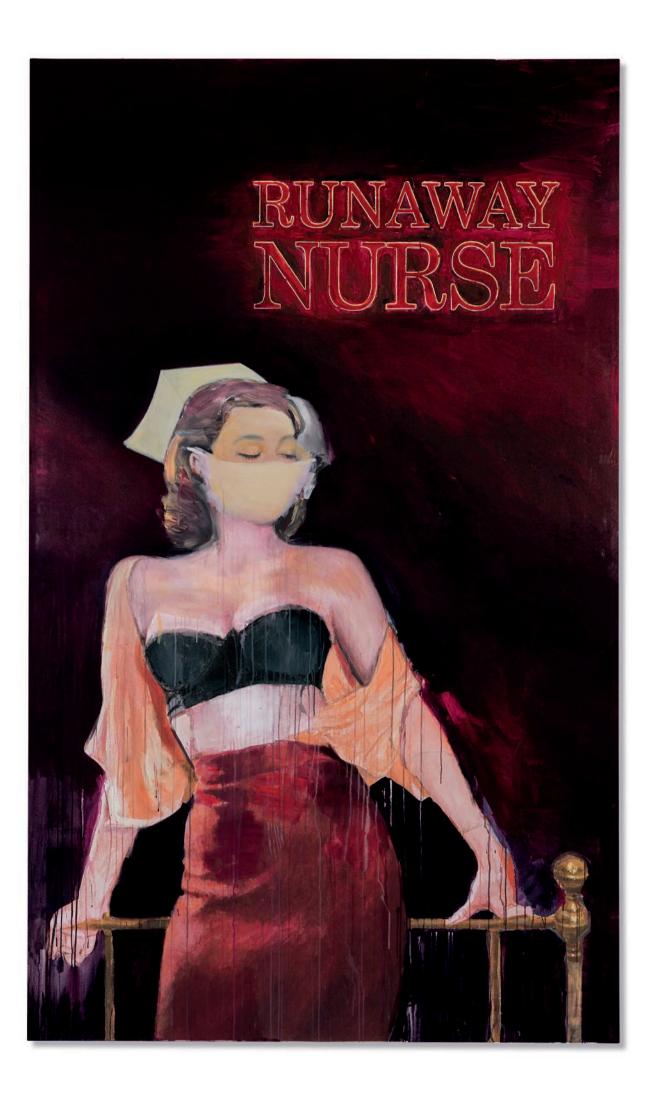


Richard Prince, New York, 2010. Photo: Anton Corbijn / Contour by Getty Images. Artwork: © Richard Prince.

PROVENANCE:

Acquired directly from the artist by the present owner

Wilmington, Delaware Art Museum, Exposed! Revealing Sources in Contemporary Art, August-October 2009.





John Singer Sargent, *Portrait of Madame X*, 1883–1884. Metropolitan Museum of Art, New York. Photo: Metropolitan Museum of Art, New York, USA / Bridgeman Images.



Cover illustration for Horace McCoy's Kiss Tomorrow Goodbye, published by Signet Books, New York, 1948.

"Your man hasn't broken away from the past—and never will." Nurse Gail Winters tried to forget her mother's words. She and Dr. Craig Hadley were in love and that was all that mattered. But was it? Craig was divorced. He had nothing but hatred for his former celebrity wife, Vera Vaughn. But there was a matter of a million dollars involved and Vera was a very greedy woman. All Gail could offer Craig was her love. But was that enough when his ex-wife was offering him his child? It was a game with high stakes—and the winner would take all"—Text from *Runaway Nurse* by Florence Stuart, Macfadden/Bartell, New York, 1964.

Painted in 2006, Richard Prince's Runaway Nurse is a steamy, lurid work, a flagrantly erotic example of the Nurse paintings that remain the iconic series in the artist's oeuvre. Set ablaze in fiery crimson tones, the painting depicts a beautiful young nurse, whose bare shoulders and black lingerie make Runaway Nurse one of the most overtly sexual in the series. Prince lavishes attention on his heroine, from the highlights of her tender, glowing skin, to the delicate drape of her exposed blouse and the drips of aqueous black paint that seep from her lingerie. The painting's title—"RUNAWAY NURSE" appears above her, hovering in the air like a neon sign for some shady roadside bar. Suspenseful and seductive, the painting evokes the crimeladed intrigue of the original dime-store novel that inspired it—the 1948 Kiss Tomorrow Goodbye by American writer Horace McCoy. Dramatically enlarged to heroic scale, the heroine in Runaway Nurse becomes life-sized, surrounded by the molten aura that Prince creates, accentuating the pent-up desire and salacious content of the original novel, to create an image that's even more provocative than the character in the original book.

Runaway Nurse is a heady painting, its imagery overtly sexual and its palette set ablaze in roaring tones of fiery crimson. Prince's scantily-clad nurse is lovingly detailed, from the delicate daubs of paint that describe the tender features of her face to the expertly-modeled drape of her opened blouse. The luminous quality of her skin gives off a radiant glow when set against the painting's brushy background. Standing at the foot of a bass bed, she displays herself for the viewer, her blouse opened to reveal bare shoulders



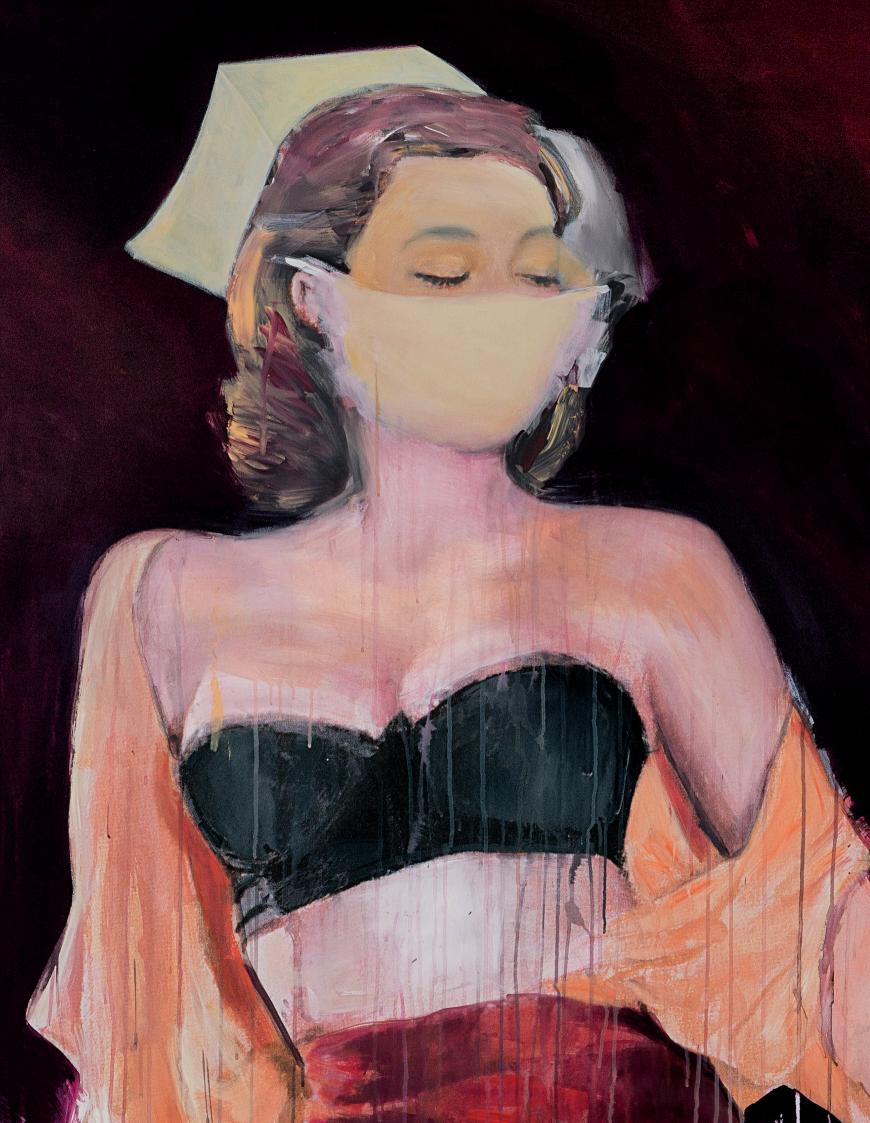
Andy Warhol, *Shot Red Marilyn*, 1964. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

and black lingerie, yet she demurs by turning her head to the side and closing her eyes in silent dissent. A delicate wash of translucent white acrylic indicates the nurse's mask that covers her nose and mouth, yet her parted red lips are still visible beneath. Since their inception in 2003, Prince's *Nurse* paintings have long possessed a certain hushed eroticism, yet *Runaway Nurse* is one of the few examples to depict an overtly semi-nude figure. Along with the nurse's hat that rests upon the back of her head, the mask is the only remaining vestige of her identity, as the viewer puzzles over the mystery that surrounds her dramatic circumstances.

A widely-known bibliophile whose collection contains more than 3,000 titles, Richard Prince is drawn to the trumped up melodrama of vintage dime-store novels, and regularly trawls his collection for inspiration. In Runaway Nurse, Prince conflates the imagery of not one, but two, separate book covers. The first is Runaway Nurse by the novelist Florence Stuart. Written in 1964, the book's cover depicts a young nurse wearing her signature white uniform. Rendered in profile, she appears rather distraught, with downcast eyes and a subtle pout, as if caught in a moment of thoughtful turmoil. The précis of the original book, which sold for 40-cents when it was published in 1964, describes the hyperbolic drama of its contents: "Was young Nurse Winters enough of a woman to make the man she loved forget his past?" which is still discernible beneath a layer of brushy crimson above the painting's title. On the original cover, the young Nurse Winters must vie for affection from her fiancé (a doctor) who is visible in the background along with his celebrity ex-wife, who in the novel conspires to win him back in hopes of securing a million-dollar inheritance.

The steamy imagery from a second novel, *Kiss Tomorrow Goodbye*, by the film noir novelist Horace McCoy, is the second book that Prince appropriates in *Runaway Nurse*. This book features an original illustration by the artist James Avati that depicts a scantily-clad seductress whose open blouse revealed a titillating amount of flesh considering the book's original publication date of 1948. A work of quintessential film noir, its cover reads:







Willem de Kooning, Woman I, 1950-1952. Museum of Modern Art, New York. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.



Sigmar Polke, *Bunnies*, 1966. © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.

"Love as hot as a blow torch...crime as vicious as the jungle." And its cover illustration alludes to the hardboiled story of the novel's principal characters, Ralph Cotter, a career criminal who's recently escaped from prison and Margaret Dobson, a wealthy heiress who sets her sights on Cotter and becomes embroiled in a steamy affair.

The book's graphic violence and vividly sexual scenes are surprising for the era in which they were written, and Avati's illustration conveys a key scene in the book, in which Margaret and Ralph are caught in *flagrante delicto*. In the illustration, Margaret's posture is emblematic of her role as a stereotypical *femme fatale*—she reveals her semi-nude body to the viewer yet her back is turned to Cotter and her eyes remain closed. Seen in this light, she seems to offer something that is off-limits to her male paramour, or at least available, but for a price. Seated upon the bed, Cotter grabs the railing and looks on with skepticism, a sneer slightly visible upon his cigarette-smoking mouth, the bars of the brass bed further separating him from Margaret, reminding him of his time spent behind bars. In 1950, *Kiss Tomorrow Goodbye* was made into a film of the same name starring James Cagney, and was banned in Ohio for its salacious imagery.

It is telling that Prince would conflate two vintage novels in Runaway Nurse—one of them a lost classic of film noir and another quite its opposite, the sub-genre of "nurse romance"—since the stereotypical construction of gender and its corresponding sexual politics have long influenced his work. Coming of age in the 1980s alongside artists like Cindy Sherman and Sherrie Levine, who became known as the Pictures Generation, Prince explored sexual identity through the construction of gender in magazine ads and photographs. His early photographs of fashion models were appropriated from the ads he culled through while working for Time/Life, and by isolating the image out of context. Prince was able to call attention to their construction of the feminine ideal as an inherent falsehood. In the series that followed, from Cowboys to Girlfriends, Prince continued to interrogate the way in which gender and sexuality is framed by the media. He continues to do so in Runaway Nurse, conflating the loose-talking, amoral femme fatale of McCoy's crime novel with the hapless, love-struck nurse in Florence Stuart's Runaway Nurse. The character he portrays is caught at a crossroads between two extremes: the virgin or the whore. Her choice isn't readily apparent,

allowing the painting to delve into the controversial nature of female sexuality, as implied in its hidden source material.

Further source imagery for Runaway Nurse might find precedent in the infamous painting by John Singer Sargent Portrait of Madame X, which caused scandal and outrage when it was exhibited at the Paris Salon of 1884. The flagrantly bare décolletage, cinched waist and pale skin of Sargent's model created outcry when the painting was exhibited, and revealed the identity of *Madame X* as an American expatriate named Virginie Gautreau. Gautreau had a notorious reputation for infidelity that was rumored through the elite Parisian circles that would have viewed the 1884 Salon. In Runaway Nurse, Prince seems to mimic the creamy skin of Madame X's bare shoulders and the aloof posture of her stance, especially the way she both presents herself toward the viewer yet looks away, her face rendered in profile. In Runaway Nurse, the female figure displays herself in front of a brass bed, her delicate hands and wrists coming to rest upon its cold, metal frame. This, in combination with the painting's lurid red background and the torn-open appearance of her blouse, appear to present the figure in sadomasochistic terms; one can imagine her wrists tied to the bed frame, her clothing torn open by a lover's strong hands. The brass bed might also remind the viewer of the inherent parameters of the painting's frame and the visual barrier that exists between the canvas and the viewer's gaze.

Throughout his work, Richard Prince delves into the forgotten and outmoded narratives that have framed the way we perceive ourselves, from pulp fiction to fashion magazines, to explore and provoke the stereotypes that pervade concepts of sexuality, desire and control. His obsession with subculture reveals a truer understanding of ourselves, though not obvious or flattering at times. He has said, "I've never wanted to be transgressive or to make an image that was unacceptable or that I would have to censor," he said. "But that being said, I think a lot of the imagery I do create is sexual, and I hope it does turn people on" (R. Prince, quoted in R. Kennedy, "Two Artists United By Devotion to Women," New York Times, 23 December 2008, sec. C, p. 1). In spite of the predictability of the heroines Prince depicts, they are quite complex figures that both exaggerate and undermine the stereotypes they imply, making them closer to real-life women than the one-sided caricatures they seem.

Present lot illustrated (detail).

PROPERTY FROM THE ANDY WARHOL FOLINDATION FOR THE VISUAL ARTS INC.

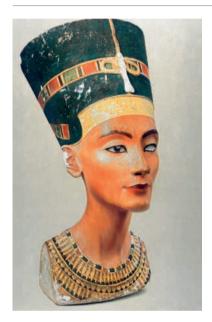
39 B

ANDY WARHOL (1928-1987)

l iz

signed and dated 'Andy Warhol 64' (on the overlap) acrylic and silkscreen inks on canvas 40×40 in. (101.6 x 101.6 cm.) Painted in 1964.

\$10.000.000-15.000.000



Bust of Nefertiti, circa 1353-1336 B.C.E. Photo: Art Media / Print Collector / Getty Images.

PROVENANCE:

The Artist
The Andy Warhol Foundation for the Visual Arts, Inc.

In the pantheon of Andy Warhol's stars, Liz Taylor was perhaps the artist's favorite. Beginning in 1962, soon after he inducted Marilyn Monroe into his artistic canon with Gold Marilyn Monroe (Museum of Modern Art, New York), Warhol first turned to Taylor and began what would become one of his most enduring series of paintings. By the time Liz was painted in 1964, the British born starlet had become one of Warhol's favorite subjects. This painting comes with the distinguished provenance of coming from the collection of the Andy Warhol Foundation for the Visual Arts. Unknown prior to the publication of the current catalogue raisonne of the artist's paintings, this work will be included in an upcoming revised version making it an important addition to one of the artist's most celebrated series of paintings.

Against a background of verdant green the youthful face of Elizabeth Taylor gazes out from the surface of the canvas. Crowned by her mane of perfectly coiffed hair, the actress's face is the epitome of Hollywood glamour. Her flawless skin, piercing eyes (accentuated by a wave of green eye shadow) and the ruby red color of her full lips are all part of the iconography that established her as one of the world's most famous women. She also takes her place in the canon of female portraiture, as ever since the Egyptians created sculptures of their Royal Queens, male artists have been enraptured by female beauty. Here, Warhol updates that tradition and just like the commercial nature of the Hollywood system, he reduces Taylor's personality to a series of instantly recognizable features which can be consumed by a celebrity obsessed society.

Made using the same basic screen as was used for his iconic *Silver Liz* paintings of 1963, the *Liz* paintings produced the following year are a more complex affair. In contrast to his earlier paintings of the actress which required the relative simplicity of screening a single color onto the painted canvas, in *Liz* the process is more





Leonardo da Vinci, *Mona Lisa*, 1503-1506. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.



Andy Warhol, Self-Portrait, 1967. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

technically demanding as it required several different stages of composition. Following his portraits of the legendary collector Ethel Scull, which were the first to feature a single image on a colored background, Warhol began to break down his images into their individual colored elements, each of which required its own application. Thus in *Liz* the skin, eyes, eye shadow and mouth all required separate articulation.

The degree of precision and innovation that Warhol lavished on *Liz* is a sign, perhaps, of the level of idolization that the artist had with the actress. Unlike Marilyn Monroe, whose suicide had prompted Warhol to create his first image of her in 1962, Liz Taylor was very much alive when Warhol turned his attention to her in the spring of 1963. She was the perfect subject for his artistic eye being rich, beautiful and famous, yet with a life touched with tragedy. Her career started at the age of nine when she starred in her first film There's One Born Every Minute but her breakthrough moment came in 1944 with release of MGM's National Velvet, which grossed over \$4million dollars at the box office. When Warhol produced this painting, Taylor was at the height of her career, having being paid the unprecedented sum of \$1million dollars to star in *Cleopatra*. She was never out of the limelight, constantly being photographed by the paparazzi at glamorous parties or movie premieres. However, despite being at the pinnacle of her career, her private life was the speculation of much gossip as her marriage to Eddie Fisher was beginning to fizzle out and there were numerous rumors of an affair with her Cleopatra co-star, Richard Burton. It was probably her complicated public and private life as much as her acting ability that appealed to Warhol's narcissistic and celebrity-obsessed nature.

Warhol first used Liz Taylor as the subject of one of his paintings in 1961, when she appeared in one of his tabloid paintings, *Daily News*, which documented her catastrophic illness of 1961. She resurfaced in allusion only, in *The Men in Her Life*, a work based on a 1957 photograph, which included both her current husband, Mike Todd, and her future one, Eddie Fisher. Most often, however, Warhol was obsessed with Liz as Hollywood starlet; he multiplied images of her characters in *National Velvet* and *Cleopatra*. Decades after his obsessive repetition of her image began, he eventually befriended Taylor and while in Rome in 1973, Warhol even made a cameo appearance in her film, *The Driver's Seat*.





However, it was Taylor's brush with death that propelled Warhol to paint her likeness. In 1960, she traveled to London to begin filming *Cleopatra*, when she was struck by a particularly virulent respiratory illness, and was even briefly pronounced dead. An emergency tracheotomy rescued Taylor, who by her own account, died on nearly four separate occasions in her life. When asked why he started the *Liz* series, Warhol recalled, "I started those a long time ago, when she was so sick and everybody thought she was going to die. Now I'm doing them all over, putting bright colors on her lips and eyes" (A. Warhol, quoted in Gene Swenson, "Interview with Andy Warhol," *ArtNews*, November 1963, p. 60).

The fleeting nature of fame and the ethereal quality of cinema made a portrait of Liz Taylor an ideal subject for Warhol to use for his silkscreening process. The physical qualities inherent in the process also represent some of Warhol's ideas about celebrity. Some intended effects, especially the thin, striated areas of paint insinuate a physical dissolution that evokes a fleeting presence, indicating the transience of fame. "The silkscreened image, reproduced whole, has the character of an involuntary imprint. It is a memorial in the sense that it resembles memory—sometimes vividly present, sometimes elusive, always open to embellishment as well as loss" (T. Crow, "Saturday Disasters: Trace and Reference in Early Warhol," After the Party: Andy Warhol Works 1956-1986, exh. cat., Irish Museum of Modern Art, Dublin, 1997, p. 22). Warhol's link between fame and nostalgia is the very basis of these works, which are often generated from old photographs; the one used to create Liz, for example, is a publicity photograph from 1950, thirteen years before the present work was created.

Painted at the height of Elizabeth Taylor's fame, Liz is a jewel-toned portrait in which Warhol immortalizes both the actress and the cult of celebrity. Closely related to the candy-colored Marilyn paintings that he executed two years previously, Liz shows Warhol's genius for color in full force. The chromatic background offsets Taylor's luminous skin, as well as her trademark scarlet lips and violet eyes, magnifying the most characteristic features of her celebrated beauty. Seen here, more than half a century after its creation, Liz stands as an enduring icon of American culture and a symbol of feminine beauty.

Film still: Elizabeth Taylor in *Butterfield 8*, 1960. Photo: MGM / The Kobal Collection.



⊶40 B

KERRY JAMES MARSHALL (B. 1955)

Plunge

titled 'Plunge' (lower edge) acrylic and paper collage on canvas 87 x 109 in. (220.9 x 276.8 cm.) Executed in 1992.

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

PROVENANCE:

Jack Shainman Gallery, New York Acquired from the above by the present owner, 1993

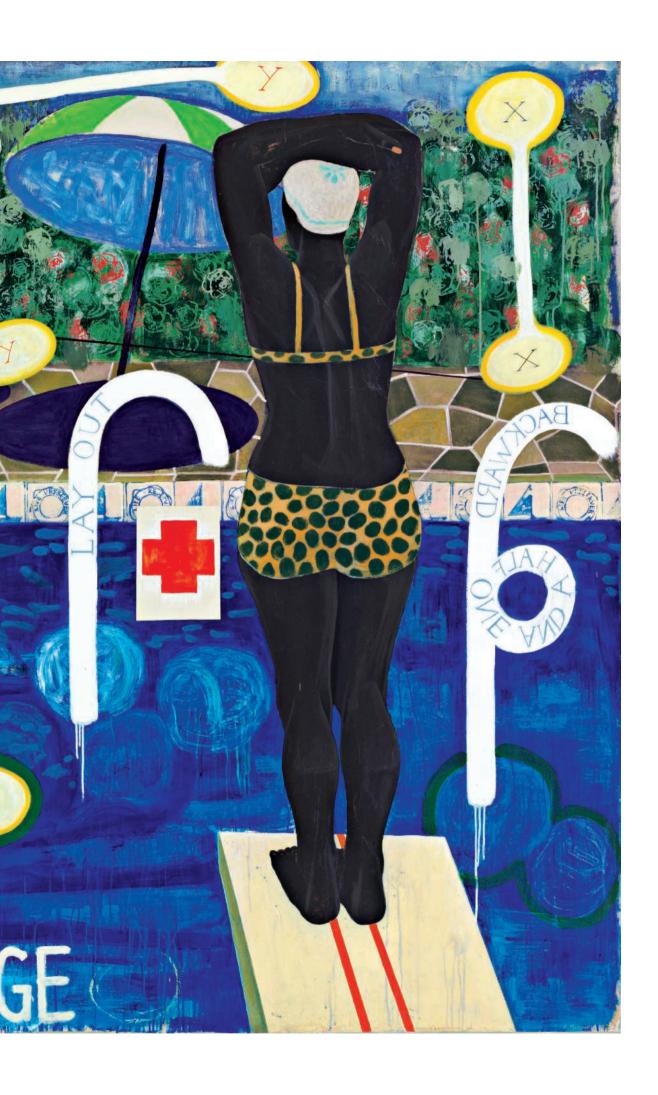
Washington, D.C., National Gallery of Art, In the Tower: Kerry James Marshall, June-December 2013.

LITERATURE:

Kerry James Marshall: Telling Stories, Selected Paintings, exh. cat., Cleveland Center for Contemporary Art, 1994, p. 51 (illustrated). T. Sultan, A. Jafa and K.J. Marshall, Kerry James Marshall, New York, 2000, p. 60 (illustrated in color).







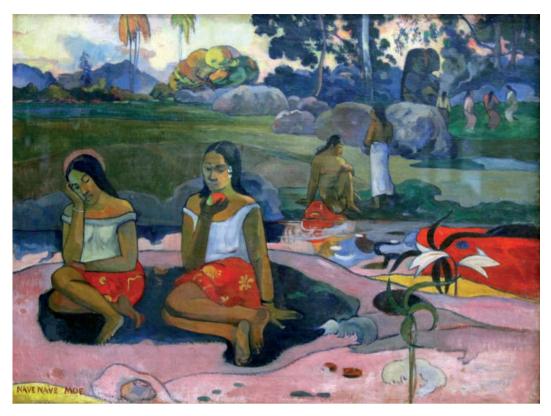




Romare Bearden, *Cypress Moon*, 1970. © Romare Bearden Foundation/Licensed by VAGA, New York.

At first glance, Kerry James Marshall's *Plunge* appears to be a contemporary interpretation of the canonical "Bathers" motif painted by modernist masters such as Paul Cézanne, Henri Matisse, and George Seurat. In the 19th century, paintings such as Seurat's A Sunday Afternoon on the Island of La Grande Jatte (1884-1886), in the collection of the Art Institute of Chicago (Marshall's hometown), signified the newly gained leisure time of the bourgeois, the middle class who now had time for recreational activities because of the standardization of the work day after the Industrial Revolution. Marshall's painting relocates the middle class's summertime pursuits to its 20th century manifestation: the backyard swimming pool. Marshall's bather wears a leopard-print bikini and white swim cap. She stands at the edge of a diving board with her back to the viewer, about to jump in. A toy boat traverses the pool, trailing the ripple of waves behind it. Beach umbrellas, tall hedges a white picket fence marked "Private" line the pool's flagstone-tiled edge. Unlike the fathers of modernism, Marshall has painted his bather's skin the unmodulated black the artist is known for, what the art critic Tracy Zwick has called 'emphatically black' and curator and art historian Kobena Mercer has called 'rhetorical blackness.'

Upon closer inspection, the symbols and texts Marshall has embedded into the painting reveal a narrative about the Middle Passage, the route ships used to cross the Atlantic when bringing slaves from Africa to the Americas from the 16th through the 19th centuries. The pool is identified as the "Atlantic Ocean" by a text banner written in white on the painting's bottom left edge. As Schwanda Roundtree has interpreted, "The red cross embodied in the painting—a symbol in a number of his works—can be thought of as indicating a state of emergency or an intersection, meaning a place of exchange." About the text written on the pool rails, Roundtree called upon Marshall to explain, "In *Plunge*, the diver seems apprehensive about taking that plunge which is sometimes representative of how we take on history: 'Afrocentricity as backwards one and a half,' explains Marshall. The idea that



Paul Gauguin, Sacred Spring: Sweet Dreams (Nave Nave Moe), 1894. Hermitage Museum, St. Petersburg. Photo: HIP / Art Resource, New York.

blacks can take back things stolen from African Americans, the idea that only when you go back can you go forwards" (S. Roundtree, "Representing the Unrepresentable: Kerry James Marshall at the National Gallery of Art," *The International Review of African American Art*, via www.iraaa.museum. hamptonu.edu [Accessed April 9, 2016]).

In the context of the Middle Passage, with the pool restaged as the Atlantic Ocean, the toy boat becomes a slave ship moving from the east to the west as the compass rose above it describes. Such a shift reorients the scale of the picture as art critic Karen Wilkin points out. She asks if the tiny ship in the pool is "a toy boat or a real vessel seen from a distance? ... If pictorial space seems unreliable, so does the 'real' space Marshal alludes to. The diver faces a gate marked 'private,' although the fence surrounding the pool would seem to define a privileged zone. Does the sign signal protection or exclusion?" (K. Wilkin, "In the Tower: Kerry James Marshall," New Criterion, Vol. 32, Issue 2, Oct. 2013, p. 43). Marshall elaborates, "There is privilege and status embodied in the image of a flagstone-lined pool in a backyard. A little bit of ambivalence is created by the location of the sign on the gate. It says "Private" on the inside. The figure is occupying the space you would have thought she might have been denied access to. Is this side "private" -or is the other side?" (K. J. Marshall quoted in J. Meyer, In the Tower: Kerry James Marshall (exhibition brochure), Washington, D.C., 2013, p. 4).

Plunge was one of ten paintings included in Marshall's 2013 exhibition at the National Gallery of Art's Tower Gallery, a space reserved for the most important and influential American artists, including Philip Guston, Mark Rothko, and Barnett Newman. The exhibition explored Marshall's paintings that include scenes of water or the sea, including *Great America*, which reframes the Middle Passage as ride through a haunted boat ride at an amusement park or carnival. Marshall explained the significance of water in his work in an interview with the exhibition's curator, James Meyer: "Water

was the locus of the trauma. The ocean is that vast incomprehensible, what appears to be nothingness. If you ever find yourself on a boat in the middle of the ocean you look around in every direction and don't see anything. That's a terrifying experience. Water still has significance relative to this idea of the Middle Passage. It enters into the suburban environment, through the pools in *Plunge*" (K. J. Marshall guoted in J. Meyer, *ibid.*, p. 4).

Marshall continues, "The moment of the Middle Passage was traumatic. There's this idea that many of the attitudes and personality developments in black folks in the diaspora are a consequence of this unresolved trauma. There have been attempts by black artists to try and figure out how to represent that in some kind of way. None of those images were ever really satisfactory. I'd always wanted to do a work that addressed the Middle Passage, but because I don't have any way of comprehending what that experience must have been like, I can only look at some of the aftereffects—how that might have filtered down to generations who still have knowledge, but no direct experience, of it. ... We're not dealing with a genuine historic memory but with information we've come to know through indirect sources. As African Americans we're trying to come to terms with a zero point in an evolving history. We can only locate our point of origin at a "no place" in the middle of a vast sea; it represents nothingness. We're trying to figure out a way to construct a point of origin from that 'no place.' And the reason why we are compelled to do it is because a story has been told. It's a story to which we feel related. The philosopher Cornel West has said, 'There are things that one cannot not know.' For a lot of African Americans, not knowing something about their origins is one of those things. You have to fill in a lot of the gaps" (K. J. Marshall guoted in J. Meyer, ibid., p.1) In this way, Marshall's bather overlooks the vast expanse of the Atlantic Ocean with the distance and perspective of history, in search of her past to orient herself in a middle class neighborhood in the present that still excludes her.



JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed with the artist's initials and dated 'JMB 82' (lower left) oilstick and wax crayon on paper 30×22 in. (76.2 x 55.9 cm.)

Executed in 1982. This work is accompanied by a certificate issued by the Authentication Committee for the Estate of Jean-Michel Basquiat.

\$2.500.000-3.500.000



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:

Private collection, New York Salon 94, New York Acquired from the above by the present owner

EXHIBITED:

Basel, Fondation Beyeler and Musée d'Art Moderne de la Ville de Paris, *Basquiat*, May 2010-January 2011, p. 101, no. 84 (illustrated in color).

The enfant-terrible of the 1980s New York artworld, Jean-Michel Basquiat was only twentytwo, when he made this complex and vivid work. Coming to the art world through the world of graffiti, Basquiat tagged Soho art galleries and hip Lower East Side clubs with his signature "SAMO" from 1977 to 1980. Basquiat would reveal himself as the anonymous artist behind the spray paint in the summer of 1981 when he exhibited as himself in the Times Square Show, an exhibition that introduced the major themes of the 1980s to the New York art world. Basquiat's work—a make-shift wall inside of the gallery graffitied with expressive marks—was a standout success next to videos by Keith Haring and Kenny Scharf, hand-painted text signs by Jenny Holzer, figurative sculpture by John Ahearn and Tom Otterness, and others who would define art of the 1980s. Soon after, Basquiat would earn a reputation for his prescient ability to parse the whole of society's images, from art history, pop culture, and fashion high and low, and synthesize them into a piercing and cohesive statement that represented his subjects at their core essence. As then art critic Jeffrey Deitch said in 1982, "Basquiat's greatest strength is his ability to merge his absorption of imagery from the streets, the newspapers, and TV with the spiritualism of Haitian heritage, injecting both into a marvelously innovative understanding of the language of modern painting" (J. Deitch, "Jean-Michel Basquiat: Annina Nosei," Flash Art 16, May 1982, p. 50).

A line from Rene Ricard's 1981 famous essay "The Radiant Child" about Basquiat equally describes this drawing from 1982. "This is the doubleheaded monster of erudition, half seeing too much and half of it blind." (R. Ricard, "The Radiant Child," Artforum Dec. 1981, n.p). Part werewolf, part Frankenstein, part-zombie, the talon claws of the figure's brown hand scrape at the paper's surface from inside the drawing leaving behind olive and acid orange scratches and scrawl marks. Like Basquiat's masterpiece Untitled (Head)





Egon Schiele, Self-Portrait, 1911. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource. New York.



Nkisi Nkondi, circa late 19th century. Brooklyn Museum of Art, New York, Photo: Brooklyn Museum of Art, New York, USA / Gift of Arturo and Paul Peralta-Ramos / Bridgeman Images.

completed over the year 1981, this drawing also features a X-ray view into the figure's head. Nicholas Mirzoeff interprets Basquiat's work: "He sought to explore the dependence of modern art upon a notion of racial difference in order for its works to signify. He further endeavored to imagine ways of representing the body without signifying race. Basquiat looked for a new sense of identity in the culture of diaspora, even as the art world rewrote his story as the traditional rise and fall of an outsider. Both histories show at once the importance of race in the visual culture of the West and the ways in which, despite the strenuous efforts of many to the contrary, the result has been a hybrid creolization" (N. Mirzoeff, *Bodyscape: art, modernity and the ideal figure,* London and New York, 1995, p. 15).

1982, the year that this *Untitled* drawing was made is the year the young Basquiat hit his stride as an artist, with two solo shows in New York and four others in Rome, Zurich, Los Angeles and Rotterdam as well as inclusion in *Documenta 7.* As Lisa Liebmann wrote in *Art in America* about one of two solo shows Basquiat had in 1982, "What has propelled him so quickly is the unmistakable eloquence of his touch. The linear quality of his phrases and notations...shows innate subtlety—he gives us not gestural indulgence, but an intimately elaborated relationship to surface instead" (L. Liebmann, "Jean-Michel Basquiat: Annina Nosei," *Art in America* 70, Oct. 1982, p. 130).

In addition to the poetic sensibilities expressed in his use of language in his paintings, and the social commentary he brought from the graffitimarked streets into the galleries, Basquiat was also the inheritor of Abstract Expressionism as his early critics were quick to notice. Upon seeing the artist's contribution to the *Times Square Show*, Deitch compared Basquiat to an Ab-Ex master: "A patch of wall by SAMO, the omnipresent graffiti artist sloganeer, was a knock-out combination of de Kooning and subway spray-paint scribbles" (J. Deitch, "Report from Times Square," *Art in America* 68, Sept. 1980, p. 61). Indeed, Basquiat's figure in this *Untitled* work bears a strong resemblance to de Kooning's series of *Women* paintings, hulking, monstrous forms who also bare their teeth.

Other writer's championing Basquiat made the same connection: "The traditional substructure of Basquiat's art is Abstract Expressionism. He piles up rich palimpsest of paint over black grounds or snazzy oranges that are structured with architectonic solidity" (W. Wilson, "N.Y. Subway Graffiti: All Aboard For L.A.," Los Angeles Times, Apr. 16, 1982, n.p.). However in Germany, those writing about Basquiat would connect his graffittiesque scrawlings to the signature calligraphy of Twombly: "His strength comes not so much from the social commentary aspect of his work (although he has made unforgettable saints and sinners)...but from his Twomblyesque lyrical qualities" N. Frackman and R. Kaufmann, "Documenta 7: The Dialogue and a Few Asides," Arts Magazine 57, Oct. 1982, p. 97).

The range and depth of Basquiat's extraordinary talent is clearly on display throughout this work. Like an alchemist he turns simple pigment into a cacophony of riotous color and form. Although never formally trained as an artist, Basquiat's natural talent as a painter and his profound life experiences prepared him for his aesthetic language and ability to illuminate the conflicts of his particular time and place in society including tensions of race, class, identity, and culture. Basquiat, a celebrity of both the elite art world and his counter-culture of the New York City streets, helped discover a unique vocabulary for American art through his own form of visual communication. *Untitled* encapsulates the artist's tragically brief yet vibrantly expressive and extraordinarily significant career.



JEFF KOONS (B. 1955)

Lobster

mirror-polished stainless steel with transparent color coating 57 % x 18 % x 37 in. (147 x 47.9 x 94 cm.) Executed in 2007-2012. This work is number three from an edition of three plus one artist's proof.

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



George Platt Lynes, *Salvador Dali*, 1939. Metropolitan Museum of Art, New York. Artwork: © Estate of George Platt Lynes. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



Installation view, present lot. Photo: © Quiroga Carrafa. Artwork: © Jeff Koons.

PROVENANCE:

Sonnabend Gallery, New York Acquired from the above by the present owner, 2012

Brussels, Almine Rech Gallery, Jeff Koons, October-November 2012, pp. 7, 18-19, 21 and 73 (another example illustrated).







Salvador Dalí, Lobster Telephone, 1936. Tate Modern, London. Artwork: © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS). New York. Photo: © Tate. London / Art Resource. New York

With its smooth, robustly red surface taut and gleaming, Jeff Koons's virile *Lobster* is a seductive exemplar of the artist's universally appealing iconography. *Lobster* counts itself among the vividly colored sculptures depicting inflatable pool toys and balloon animals for which the artist is best known. Koons impeccably replicates a playful pool float approximating a crustacean in shining stainless steel, topping the sculptural result with a brightly colored transparent coating. Playing with paradox, the artist courts a productive frisson between *Lobster*'s rigid, durable material—the stuff of architecture and monuments—and its striking resemblance to inflated vinyl objects, susceptible to deflate by a mere pinprick. With his stainless steel inflatables Koons draws out the symbolic significance nested in these mass-produced, hollow, pleasure-oriented objects, even viewing them as a cipher for mankind. In the present work, a buoyant lobster toy morphs into a sleek, sensual vehicle for explorations of such weighty concepts as mortality, sexuality, and transcendence.

Lobster harkens back to an early source of visual and tactile pleasure for many children, a mass-produced commodity that is nothing short of a beloved childhood object: the pool toy. Koons has recalled fondly that in his own childhood, his parents supplied him with a pool float that allowed him to swim on his own and thus had a "liberating effect" on him. The pool toy is at once literally floatable and metaphorically buoyant in the youthful optimism that its light, cartoonish form conveys. Koons has said, "I think of the inflatables as anthropomorphic, we are ourselves inflatables, we take a breath, we expand; we contract, our last breath in life, our deflation" (J. Koons quoted in S. Murg, "Jeff Koons: We Are Ourselves Inflatables," August 6, 2009). Lobster, then, has eternal life as it is forever frozen in a moment of perfect, taut inflation. On one level, the work immortalizes childhood optimism.

A lobster pool toy would be a source of joy and sensory stimulation for any child; Koons bulks up the youthful delight of an oversized blow-up lobster with more adult pleasures. While the gleaming inflatable is certainly tied up with the commodity fetish, the artist has also noted that "there is a huge sexual fetish thing on the Web for pool toys" (J. Koons quoted in S. Thornton, 33 Artists in 3 Acts, W.W. Norton & Company, November 2014, n.p.). Particularly erotic due to its engorged tumescence, Lobster is an intentionally gender-fluid object of desire. Koons has expounded, "If you look at [Lobster's] arms, very strong, but they could be fallopian tubes and its body could be the womb. If you look at its tail, it's almost like a stripper with a boa doing



Jeff Koons, Rabbit, 1986. © Jeff Koons.

Present lot illustrated (detail).



Alexander Calder, Lobster Trap and Fish Tail, 1939. Museum of Modern Art, New York. Artwork: © 2016 Calder Foundation, New York, / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.



Jeff Koons at Frieze Art Fair, London, October 2013 (present lot illustrated). Photo: Linda Nylind. Artwork: @ Jeff Koons.

a feather dance, and also has tentacles that look like Dali's mustache" (J. Koons quoted in N. Hartvig, "'It's Somebody Having Sex': Jeff Koons Bares the Subject of His Art in Brussels," *The Huffington Post*, December 15 2012). *Lobster* additionally nods to Salvador Dali, a hero of Koons's, in its symbolism. Dali frequently featured lobsters in his works as sexually charged symbols. Koons has suggested that *Lobster* pays tribute to Dali's canonical Surrealist work, the 1936 *Lobster Telephone*, an absurdist piece in which the artist affixed a rubber lobster to a telephone receiver. *Lobster*, and much of Koons's oeuvre, is also clearly influenced by the readymades of Marcel Duchamp, to which they bring an invigorating Post-Pop slant.

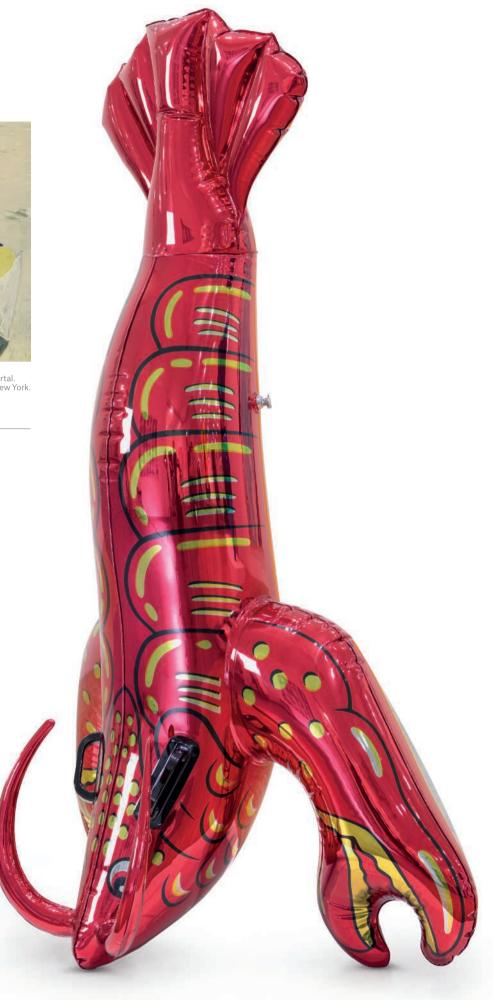
Koons is one of the few contemporary artists who has become a household name. He first began working with vinyl inflatable objects in 1978 shortly after his arrival in New York City. Combing through the bins of discount shops on New York's Lower East Side, Koons selected inflatable objects that he presented along with mirrors, "parodying the chaste rationality of minimalist sculptures" (P. Schjeldahl, "Selling Points," The New Yorker, July 7, 2007). In the 1980s Koons further developed his inflatable oeuvre with groundbreaking cast metal readymade versions of inflatable toys such as his 1986 Rabbit. These earlier works laid the groundwork for, among others, the Popeye sculptures, the series in which the lobster made its first appearance. Begun by Koons in 2002, the Popeye sculptures include depictions of inflatable dolphins, lobsters, and monkeys. The artist's clarity of vision and commitment to an almost clinical level of meticulousness in his artistic process are wholly evident in *Lobster*. While *Lobster* has the appearance of a genial plastic exterior, the mirror-polished stainless steel of which it is made is also the material basis for many impeccable works of Minimalist sculpture. A complex, multilayered piece, Lobster is both a replica of a commercial product that is made for the sole purpose of bringing joy and a stunning, technically perfect sculpture with a sophisticated philosophical and art historical orientation. Lobster visually and emotionally seduces with immediate impact while maintaining the rich conceptual complexity that makes a viewer linger.



Pablo Picasso, *Lobster and Siphon*, 1948. Von-der-Heydt-Museum, Wuppertal. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman-Giraudon / Art Resource, New York.

"In Koons's hands, the readymade became... an improbable poetic vehicle through which to conjure states of equilibrium and instability, fullness and emptiness, joy and disgust, life and death—the prosaic objects of the outer world made lapidary mirrors of our inner ones"

—SCOTT ROTHKOPF



MARK TANSEY (B. 1949)

Invisible Hand

signed, titled and dated 'Tansey 2011 "Invisible Hand"' (on the reverse) oil on canvas 83 % x 71 % in. (213 x 182.6 cm.) Painted in 2011.

\$3.500.000-4.500.000



Michelangelo, *David*, 1501-1504. Galleria dell'Accademia, Florence. Photo: DEA / G. Nimatallah / DeAgostini / Getty Images.

PROVENANCE:

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

EXHIBITED

Beverly Hills, Gagosian Gallery, *Mark Tansey*, April-May 2011, pp. 59, 61-62, 66-67 and inside cover (illustrated in color).

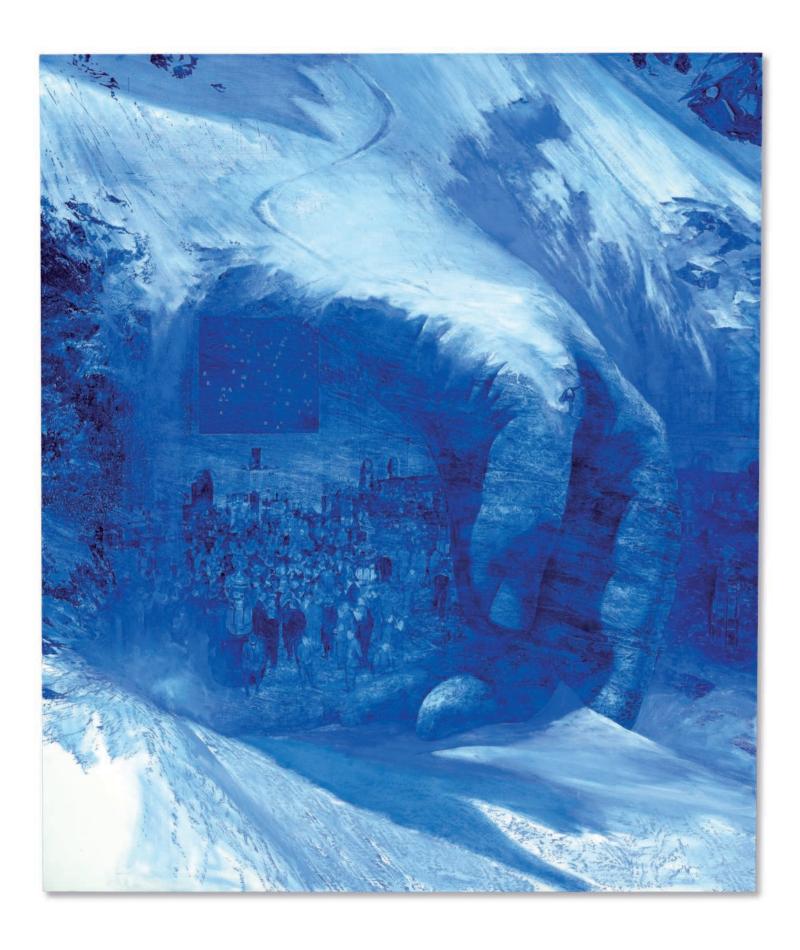
LITERATURE:

C. Hughes-Greenberg, "Go See- Los Angeles: Mark Tansey at Gagosian Gallery," *Art Observed*, 30 April 2011 (illustrated in color). T. Diehl, "Mark Tansey's Vertigo," *Blouin Artinfo*, 15 July 2011.

Mark Tansey's Invisible Hand is a dreamlike painting laden with strange and evocative imagery. Painted in 2011, it depicts an enormous hand that emerges from the cliff-side of an icy mountain precipice. Inside the hand, Tansey illustrates the trading floor of the New York Stock Exchange as it would have looked in the early 20th Century. Rendered in a hushed palette of luminescent aquamarine, the Lilliputian traders that Tansey portrays have an ethereal quality, as if frozen in time, while the natural beauty of the snow-laden scene is dazzling in its photographic precision. The painting references Adam Smith's economic metaphor of the "invisible hand," a phrase he coined to describe the economic force that guides the supply and demand of free market capitalism. Tansey's paintings are usually interwoven with erudite concepts that illustrate his extensive knowledge of philosophy, art history and literature. In this latest series, he conflates the history of economics with awe-inducing portrayals of nature to create a hauntingly beautiful tableau.

Tansey's paintings possess an unrivaled technical virtuosity that results from the time-consuming process of their creation. His imagery derives from a personal archive of photographs, magazine articles, newspaper clippings and other ephemera that has been compiled over the course of his career, which he then photocopies, often stretching or rotating the images in bizarre combinations. This preliminary collage assists the artist in preparation for his painting, which he typically executes in a single hue. The surface of Tansey's paintings are like no other—their smooth uniformity lends his figures a lingering, ghostlike quality, as if suspended in amber. This is undoubtedly related to Tansey's deliberately limited palette, which can evoke the vintage quality of a sepia-toned photograph or in the case of Invisible Hand, an architect's blueprint.

In *Invisible Hand*, the skilled and meticulous execution of Tansey's technique recalls the panoramic landscape paintings of the 19th Century. Much like the work of Albert Bierstadt





Andreas Gursky, Chicago, Board of Trade II, 1999. Tate, London. © 2016 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



Ed Ruscha, Mountain Standard, 2000. © Ed Ruscha

and Thomas Moran, the snow-covered mountainside that Tansey depicts is exquisitely detailed in its faithful rendering, bringing to mind the awesome power of the natural world. In the painting's upper register, a ski trail running down the cliff edge is dwarfed in comparison to the enormity of the mountain's peak, while a tiny snowboarder near the top of the giant thumb goes careening down the mountain. The giant hand that emerges from the mountainside recalls classical sculpture in its idealized perfection and might allude to the colossal sculptures of Mt. Rushmore or the Statue of Liberty. Cradled within the giant hand, Tansey depicts the trading floor of the New York Stock Exchange as it would have appeared in the early 1900s. The tiny figures who stand around the old-fashioned stock tickers are minuscule compared to the majesty of the great, looming mountain that Tansey depicts.

By rendering a colossal hand that cradles the miniature stock market, Tansey references the Scottish philosopher Adam Smith, who outlined the benefits of free market capitalism in his *Wealth of Nations*. Smith used the phrase "invisible hand" to describe the economic force that guides the supply and demand of the market, and he is a recurring figure in Tansey's most recent series. Smith also appears in the 2009 painting *EC 101* alongside classical economists David Hume and John Stuart Mill. Writing in 2011, the critic Travis Diehl described *Invisible Hand* and the meaning of Tansey's recent work:

"The hand in 'Invisible Hand' (2011) whose fingers emerge from a ski slope to shield a cavernous stock exchange, refers to economist Adam Smith's famous metaphor but also to the long tradition of hands in art—and to that of the artist himself, who guides the subjective economy of his paintings. Indeed, Tansey's latest works implicate themselves in the relationship of economics and art. For all their irony, they cannot avoid evoking what for painting was both crisis and boon: the Reagan/Thatcher era, when even for those defending the relevance of their medium, down was down, up was up. (Travis Diehl, "Mark Tansey's Vertigo," *Blouin Art Info*, 15 July 2011; accessed online 4/7/2016 via http://www.blouinartinfo.com/reviews/article/38119-mark-tanseys-vertigo)

Invisible Hand, like Tansey's best work, finds endless allegorical associations that are inspired by the painting's imagery. As Diehl suggests, the "invisible hand" that Tansey portrays is therefore analogous to the hand of the artist itself, which is especially pertinent given that Tansey's meticulously-executed, exacting work never betrays the evidence of his own hand. More compelling, however, is the depiction of a sheet of falling ice and snow directly to the left of the stock market scene, which seems to indicate an avalanche taking place. The beautiful cascade of falling snow is breathtaking in its depiction—rendered like some ethereal white waterfall. It recalls the sense of overpowering awe that is felt in the wake of such "acts of God," whose raw power is breathtaking to behold. Given Tansey's invocation of Smith's metaphor, it might even allude to the stock market crash of September 29, 2008.

Invisible Hand belongs to Tansey's most recent series of paintings that depict enigmatic landscapes rendered in a monochromatic palette of ultramarine blue. While Invisible Hand references a controversial economic model that describes a self-monitoring market system that favors equilibrium, other paintings in the series similarly explore theories of equilibrium and symmetry. Tansey invokes the 2008 book Why Beauty is Truth: A History of Symmetry by the famous mathematician Ian Stewart and the 1996 book At Home in the Universe by Stuart Kaufman. Kaufman's work delineates "complexity theory," in which he argues that a deep, natural impulse towards order rather than chaos persists in the universe. Tansey explores these systems of order that attempt to explain the inexplicable, or control the uncontrollable. Throughout his career, he has used the guise of narrative painting to interrogate the systems of thought established through philosophy, art theory, linguistics, and the present series is no exception. A haunting, powerful painting, Invisible Hand invokes the heroic beauty of panoramic landscape in its dreamlike exploration of the systems which guide the uncontrollable nature of human civilization.

252 POST-WAR AND CONTEMPORARY ART Present lot illustrated (detail).



ANDY WARHOL (1928-1987)

The Two Sisters (After de Chirico) signed and dated 'Andy Warhol 82' (on the overlap) acrylic and silkscreen inks on canvas 50 x 42 in. (127 x 106.7 cm.) Painted in 1982.

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

PROVENANCE:

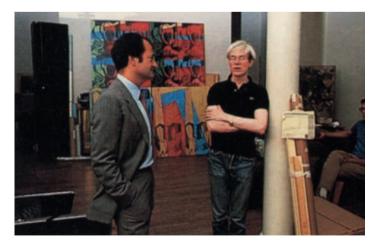
Private collection, New York, acquired from the artist Thomas Amann Fine Art AG, Zurich Waddington Galleries, London Acquired from the above by the present owner

EXHIBITED:

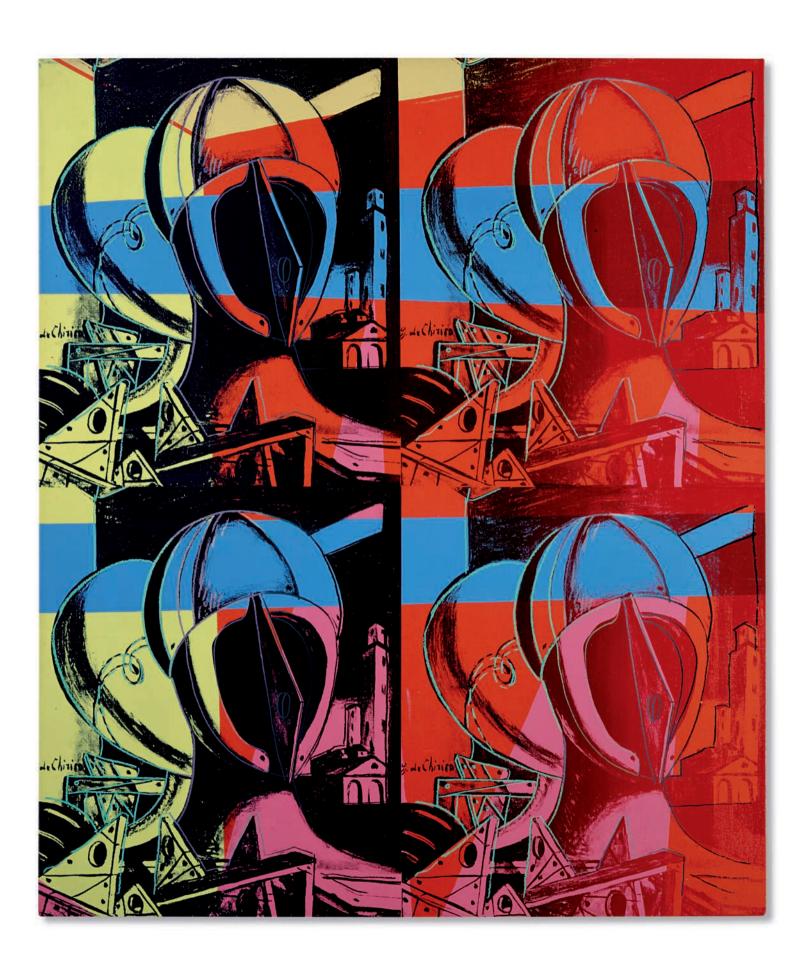
Rome, Sala degli Orazi e Curiazi, Comune di Roma, Warhol verso de Chirico, November 1982-January 1983, pp. 52 and 57 (illustrated in color). New York, Marisa Del Re Gallery, Warhol verso de Chirico, April-May 1985, p. 44 (illustrated in color). Kunsthaus Zurich; Munich, Haus der Kunst and Nationalgalerie Berlin, Arnold Böcklin, Giorgio di Chirico, Max Ernst: Eine Reise ins Ungewisse, October 1997-August 1998, no. 237. London, Waddington Galleries, Andy Warhol (After de Chirico), October-November 1998, no. 9 (illustrated in color).

"De Chirico repeated the same images throughout his life. I believed he did it not only because people and dealers asked him to do it, but because he liked it and viewed repetition as a way of expressing himself. This is probably what we have in common...The difference? That he repeated regularly, year after year, I repeat the same day in the same painting"

—ANDY WARHOL



Andy Warhol in his studio, early 1980s. Photo: Fondazione Giorgio de Chirico. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.





Andy Warhol and Giorgio de Chirico, New York, 1972. Photo: Gianfranco Gorgoni.

In 1982, the Museum of Modern Art in New York held a major retrospective of work by the Italian painter Giorgio de Chirico. Inspired by the media coverage of that show, Andy Warhol took images of de Chirico's work as the subject for a new group of paintings produced that year. Like his paintings of Marilyn Monroe, Liz Taylor and Jackie Kennedy which used material that circulated in the pop culture tabloids, or even works of high art like Leonardo da Vinci's Mona Lisa, which made a media sensation when it was exhibited in New York in 1963, Warhol drew inspiration from the headliners of the day. Ironically though, the source image for Warhol's After de Chirico series were not included in the exhibition at MoMA. As art critic Robert C. Morgan reports, a "disclaimer printed in the catalogue and mounted on the exhibition walls stated that works from the late period of the artist (after 1928) suffered a decline and therefore would not be included in the exhibition" (R. Morgan, "A Triple Alliance: de Chirico, Picabia, Warhol," The Brooklyn Rail, Mar. 1, 2004, n.p.). Thus, a significant portion of the artist's work was excluded from the exhibition, because as Warhol notes, de Chirico repeated the same compositions as many as a hundred times over the course of his life. It was these very works, excluded from the official history of both art and de Chirico's production that inspired Warhol. Where MoMA curators felt the artist was repetitive, Warhol found a kindred spirit.

In TheTwo Sisters (After de Chirico), Warhol appropriated an image of de Chirico's Masks from 1973, though the artist had painted similar compositions since his 1915. In de Chirico's painting, the heads of two mannequins, a wooden one in the foreground, and a fabric-covered on

behind it, are grouped together in an open-air, yet claustrophobic room. The bell tower of the Cathedral of Ferrara—de Chirico's hometown made famous in the landscapes of his paintings—is visible through the window behind the mannequin heads. Masks displays all the qualities of de Chirico's Metaphysical Painting style developed in the 1910s—saturated colors, warm late-in-day Mediterranean light that casts deep, long, raking shadows, and a desolate landscape that bears the trace of occupation but without people in sight. Together these elements contribute to the ominous tones and the dreamlike qualities of the artist's haunting and uncanny scenes, which would inspire the Surrealists a generation later. After his famed Metaphysical period, the artist would increasingly turn to mannequins as his subject, suggesting the absent figures in his landscapes.

Warhol's version of de Chirico's painting repeats its image in a grid of four in a technicolored reorganization of the four colors of the CMYK printing: cyan, magenta, yellow and key black. Blocks of red clash with pink and a blue line traverses the horizontal plane of the canvas twice. According to art historian Robert Rosenblum, Warhol "clearly recognized the positive aspects of de Chirico's so often maligned later work, namely its full embrace of the possibilities of repetition, of factory-style, of existing works, and its undermining of those traditions of originality, inspiration, and handmade spontaneity which Warhol, in his own ways, had been subverting since the 1960s" (R. Rosenblum quoted in R. Morgan, "A Triple Alliance). Recontextualized through Warhol's Pop vision, de Chirico's mannequins are reconnected to their commercial function.



Giorgio de Chirico, *Oreste e Pilade*, 1962. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Warhol met de Chirico in 1974 and the two artists developed a strong friendship in the last year of the artist's life. It was Carlo Berlotti, the Italian collector and businessman who introduced Warhol and de Chirico, who suggested that Warhol adopt de Chirico's work as his subject matter. Warhol was inspired by "a reproduction in the [MoMA] exhibition catalogue of Carlo Ragghuanti's image from Critica d'Arte—eighteen nearly identical versions of de Chirico's The Disquieting Muses, dating from 1945 to 1962, arranged in three neat rows spread over two pages that made the deepest impression on the younger artist. This grid like organization recalls the modular format of Warhol's Pop paintings of soup cans, which represents images of consumer goods arranged in stacked and ordered rows that mimic the repetitive displays in supermarket shelves" (M. Taylor, Giorgio de Chirico and the Myth of Ariadne, Philadelphia, 2002, p. 164).

Warhol's work would have been seen in the context of the publicity that surrounded the revival of de Chirico's work at MoMA, just as the posters that advertised the exhibition and sold in the gift shop as souvenirs function as part of the fabrication of celebrity around the Italian master. Warhol's appropriation of de Chirico would inspire those artists of the 1980s using the postmodern strategy, but also he also participates in a much older tradition of learning to paint and draw by copying the masters who came before, Warhol just does so using mechanical means. After de Chirico, Warhol would also appropriate other giants of art history including Pablo Picasso, Henri Matisse, Raphael and Lucas Cranach the Elder.





PROPERTY FROM THE DUCOMMUN FAMILY COLLECTION

Charles and Palmer Ducommun are remembered as two of Los Angeles's most prominent civic and cultural leaders, and as icons of twentieth-century California style. Boldly creative in business and philanthropy, the Ducommuns' legacy is embodied in an exemplary collection of masterworks by some of the great names of the historical art canon.

A lifelong resident of Los Angeles, Charles Ducommun was the grandson of Charles Louis Ducommun, a Swiss émigré and watchmaker whose Gold Rush-era general store evolved from its 1849 beginnings to become a global provider of manufacturing and engineering services within the aerospace industry. A graduate of Stanford University and the Harvard Business School, Ducommun joined the next generation Ducommun Metals & Supply Company in the late 1930s, taking leave to serve in the United States Navy during World War II and afterward in the Navy Reserve. Remarkable growth and expansion, signified by its 1946 public offering and listing on the American Stock Exchange, defined the collector's thirty-year leadership of what in 1962 became Ducommun Incorporated and which today is recognized as California's oldest ongoing business.

In recognition of his stature in the American business community, Mr. Ducommun served on the boards of directors of the Lockheed Aircraft Company, Security Pacific Bank, Pacific Telephone, and the Dillingham Corporation. He also assumed leadership roles within a number of civic, non-profit, and political organizations, participating as a senior member of the California delegation at several Republican National conventions. And committed to enhancing the quality of higher education (and passionately loyal to his schools), he served as a trustee of both Stanford University and Harvey Mudd College, and as a member of the Visiting Committee of the Harvard Business School.

Charles Ducommun found a spirited partner in the fiercely intelligent and creative Palmer Gross, a woman of great charm, elegance, and extraordinary flair who was known for her keen eye and penetrating instinct, and indeed for her love of the visual arts. A graduate of Sarah Lawrence College, Palmer Ducommun was the daughter of Robert and Mary Gross, both Boston born and he an art collector and entrepreneur whose foresight inspired the purchase and revival of the 1932 bankrupt Lockheed Aircraft Company which he led for the next thirty years. The young Palmer was greatly influenced by the work of her father, a man whose appreciation of aesthetics

began to characterize the qualities of design that today still contribute to the distinction of the American aerospace industry.

After marrying in 1949, the Ducommuns established a reputation as arbiters of Los Angeles style and fine taste. The interiors of their Bel Air home, devised by the wildly creative Tony Duquette, are counted amongst the designer's greatest achievements. Palmer Ducommun and Duquette were great friends, she entrusting him to create a vision of "amethysts, malachite greens, fire reds, and white" that would be the vibrant backdrop for works by Georges Braque, Alexander Calder, Henri Matisse, Henry Moore, Paul Klee, Gustave Courbet, and lesser known artists who had caught her eye. Indeed, the Ducommun residences in Los Angeles and Palm Desert were 'canvases' for the colla-borative artistry of Duquette and Palmer Ducommun who both were known for lively entertaining. Mr. Ducommun and Duquette's wife, Beegle, happily joined in as "willing accomplices" to their spouses' love of creativity and highly animated life.

The Ducommuns were unwavering supporters of cultural institutions, the Los Angeles County Museum of Art in particular where Charles Ducommun was a founding trustee, serving in leadership positions during much of his professional life. The couple's guidance and financial support helped the museum grow to become one of the nation's foremost repositories for fine art, honoring their longstanding commitment with the installation of the Charles and Palmer Ducommun Gallery. The Ducommuns' unflagging support of the arts extended to other institutions as well, including the Los Angeles Civic Light Opera Association, the Los Angeles Bicentennial Art Competition, and the UCLA Art Council. In addition (and in tandem with Robert and Mary Gross), they provided significant support to the fine art programs at Stanford University and also at Sarah Lawrence College where Mrs. Ducommun had been a trustee. Mr. Ducommun established the Palmer Gross Ducommun Fund for Fine Art at both Sarah Lawrence and at Stanford's Cantor Center for the Visual Arts following her death in 1987.

From the indelibly daring interiors of their California residences to the inspiring collection of fine art that bears their name, Charles and Palmer Ducommun were enthralled with creativity and distinctive elegance. Their prodigious generosity in support of Los Angeles' expanding artistic landscape indeed cast them in a national light as paragons of twentieth-century philanthropy and sponsors of the arts.

PROPERTY FROM THE DIJCOMMUN FAMILY COLLECTION

45 B

ALEXANDER CALDER (1898-1976)

10 White Dots

signed with the artist's monogram 'CA' (on the base) standing mobile—sheet metal, brass wire and paint 38 x 40 x 11 in. (96.5 x 101.6 x 27.9 cm.) Executed in 1959.

\$2,500,000-3,500,000



Alexander Calder in his studio, Roxbury, 1957. Photo: Arnold Newman / Getty Images. Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.

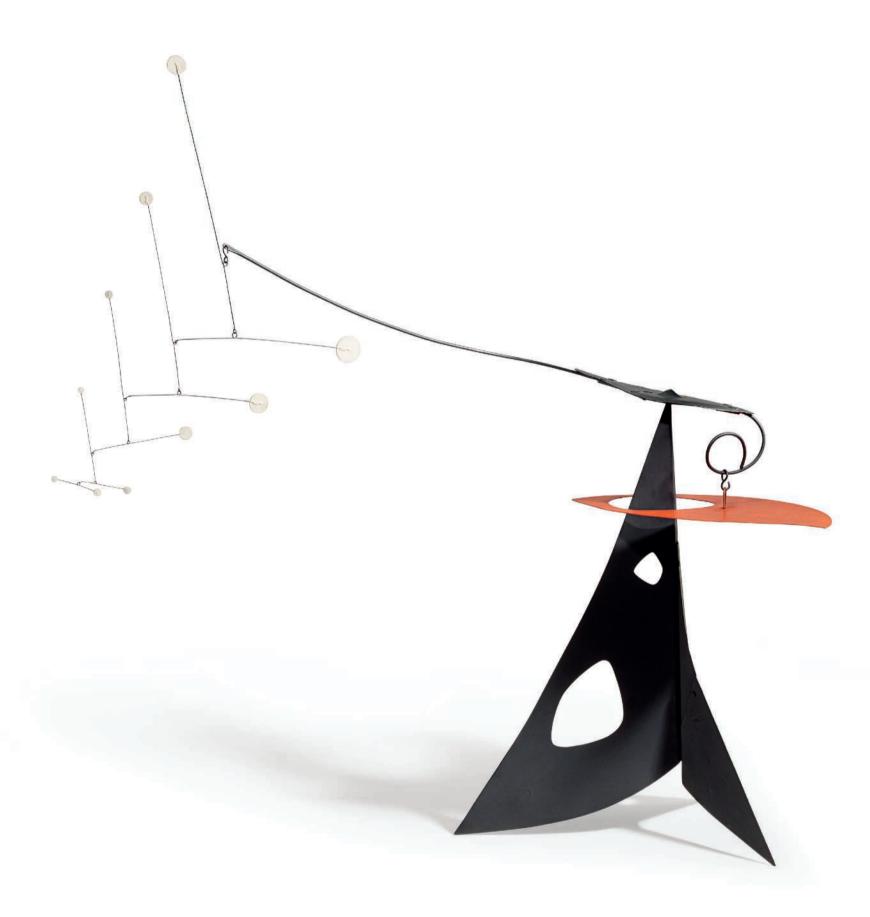
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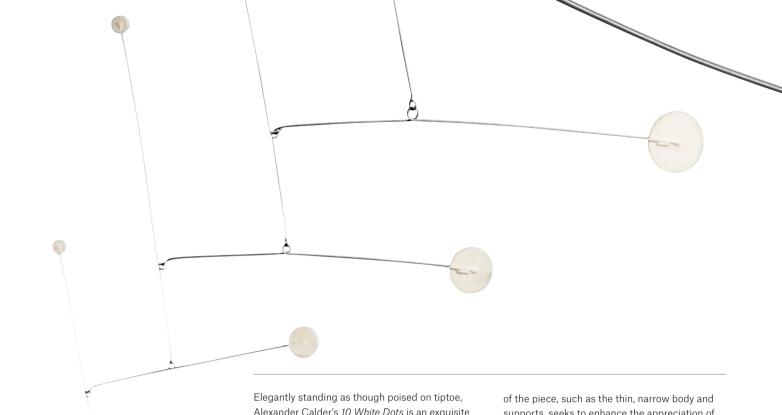
Perls Galleries, New York Frank Perls Gallery, Beverly Hills Charles and Palmer Ducommun, Los Angeles, 1964 By descent from the above to the present owner

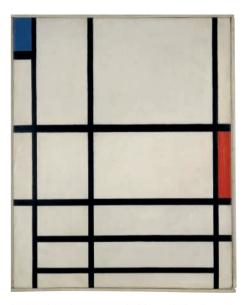
This work is registered in the archives of the Calder Foundation, New York, under application number A08097.

"A Mobile: a little local fiesta; an object defined by its movement and non-existent without it; a flower that withers as soon as it comes to a standstill; a pure stream of movement in the same way as there are pure streams of light... Sculpture suggests movement, painting suggests depth or light. Calder suggests nothing. He captures true, living movements and crafts them into something. His mobiles signify nothing, refer to nothing other than themselves. They simply are: they are absolutes"

-JEAN-PAUL SARTRE, 1946.







Piet Mondrian, Composition in Red, Blue and White II, 1937. Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Jacques Faujour. © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York

Alexander Calder's 10 White Dots is an exquisite example of the artist's innovative combination of sculptural dynamism and grace. Composed of a dynamic upward arc of black metal that pierces through a fiery red disc before culminating in a carefully balanced arm supporting a cascade of tumbling white discs, 10 White Dots incorporates many of the iconic motifs that Calder used throughout his career. With this particular form, Calder successfully incorporates both the graceful movement that he pioneered in his ground-breaking mobiles together with the more substantial nature of his mature postwar work.

10 White Dots is among the most illustrious of Calder's table top sculptures. Standing over two feet tall, the composition is anchored by an elegant curving arc of black metal which cuts dramatically through the space that surrounds it. Setting the elegant tone for the rest of the composition, this element is both functional-in that it provides the support for the carefully balanced arm-and beautiful as its graceful silhouette, together with the cleverly positioned cutouts, prevents the whole object from becoming unwieldy, instead defining the light and graceful nature of the work as a whole. Movement is the key to much of Calder's work, and in 10 White Dots manifests itself in the full sweeping scope of the elongated arm. For not only does it allow for full 360° of horizontal movement, its pivoting position at the very apex of the sculpture also allows for a wide range of vertical movement too.

The visual purity of these graceful forms results from Calder's deliberate decision to restrict his palette for this work to just three colors: black, white and red. One of the key factors that distinguished the artist's work throughout his life was his use of color and by only including a select array of strong colors, Calder focuses attention on the purity of the form itself. This enhances the work's already dramatic silhouette and coupled with the other, almost minimal aspects

supports, seeks to enhance the appreciation of grace and beauty.

10 White Dots was produced during a particularly prolific period for the artist. The late 1950s saw Calder working on three of his most important monumental commissions—a form that had come to dominate much of his output during the period after the Second World War. The Whirling Ear for American Pavilion at the 1958 Brussels Worlds' Fair, Spirale for the UNESCO headquarters in Paris and .125 for New York's Idlewild airport (now John F. Kennedy International Airport) took up much of the artist's time. All these large-scale pieces were made by commercial fabricators using maquettes and detailed plans drawn up by Calder himself and producing modestly scaled works such as the present lot may have offered Calder the chance to return to the forms with which he had established his successful career, and also for him to re-connect with the more intimate creative experience that he loved so much.

For Alexander Calder, inspiration came from many different sources but perhaps what most inspired him were the forms he found in nature. Yet he always stressed that his works were not figurative and speaking in 1957, two years before he produced 10 White Dots, he reiterated the abstract nature of his work, "To most people who look at a mobile, it's not more than a series of flat object that move. To a few, though, it may be poetry. I feel there's a greater scope for the imagination to work that can't be pinpointed by any specific emotion. That is the limitation of representational sculpture. You're often enclosed, stopped" (A. Calder, quoted in M. Prather, Alexander Calder: 1898-1976, exh. cat., National Gallery of Art, Washington, D.C., 1998, pp. 282-283).

The poetic nature of 10 White Dots evokes Jean-Paul Sartre's famous observations on first experiencing Calder's work in the 1940s. "A



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

46 B

MARK ROTHKO (1903-1970)

Untitled

signed and dated 'Mark Rothko 1968' (on the reverse) oil on paper mounted on canvas $24\,x\,18$ in. (60.9 x 45.7 cm.) Painted in 1968.

\$2,500,000-3,500,000





Mark Rothko in conversation with Arnold Rudlinger, New York, 1962. Photo: Kurt Blum. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

PROVENANCE:

Meals Family Collection, Beachwood, Ohio, acquired from the artist William Pall, New York Private collection, Colorado Acquired from the above by the present owner, 1990

EXHIBITED

Cleveland Museum of Art, Cleveland Collects Contemporary Art, July-August 1972, no. 89. Washington, D.C., National Gallery of Art; New York, Whitney Museum of American Art and Paris, Musée d'Art Moderne de la Ville de Paris, Mark Rothko, May 1998 – April 1999, pp. 222-223, no. 106 (illustrated in color)

LITERATUR

B. Robertson, "About Rothko," *Modern Painters*, Autumn, 1998, p. 29 (illustrated in color). J. Baal-Teshuva, *Mark Rothko 1903-1970: Pictures as Drama*, Cologne, 2003, p. 78 (illustrated in color).

The following work is being considered for inclusion in the forthcoming *Mark Rothko Online Resource and Catalogue Raisonné of Works on Paper*, compiled by the National Gallery of Art, Washington, D.C.





Mark Rothko, *Tiresias*, 1946. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © Christopher Burke / Art Resource, New York.



Joseph Mallord William Turner, Slave Ship (Slaves Throwing Overboard the Dead and Dying, Typhoon Coming On), 1840. Museum of Fine Arts, Boston, Photo: Museum of Fine Arts, Boston, Massachusetts, USA / Henry Lillie Pierce Fund / Bridgeman Images.

Beginning in the early 1960s, Mark Rothko began a sustained period of activity in which he focused increasingly on painting works on paper, beginning a period of artistic self-discovery that would endure for the rest of his life. This body of work, of which *Untitled* from 1968 is a distinguished example, would reveal both the astonishing expressive possibilities of the medium, and also of the artist himself. Reverting back to materials which he used heavily at the very beginning of his career, Rothko unleashed a renewed creative force, one which enabled him to reprise his role as one of the greatest artists of his generation. Exhibited in the major retrospective of the artist's work organized by the National Gallery of Art in Washington, D.C., in 1998 (and which later travelled to the Whitney Museum of American Art in New York and the Musée d'Art Moderne de la Ville de Paris), *Untitled* displays the mysterious and enigmatic nature of Rothko's art in sublime fashion. Its rich tones and brushwork displays the confidence of an artist who had spent his whole career pursuing a new course for the nature of painting.

In *Untitled*, two blocks of color appear to float across Rothko's painterly surface. The larger of these is comprised of a multitude of thin washes of color applied in a flurry of brushstrokes. These numerous layers, combined with the exacting method of the execution, results in an atmospheric cloud where miasmic tones of green, fringed with teal seemingly effervesce up towards the surface creating a sense of tumultuous movement and depth. Hovering below this passage of color is a striking area comprised of warm reds and ochers. The two areas come close to touching but never quite merge together creating a dramatic sense of 'push-pull' in which both areas seem to be in a constant tussle for supremacy.

This surface was typical of Rothko's work from this period. Although his palette may have darkened somewhat since the vibrant pinks and yellows of the 1950s, this new, deeper palette offered Rothko a remarkable opportunity to further explore the complexities to which his surfaces could go. As

curator Oliver Wick states, "The dark, subdued palette that dominated his canvases of the period was found in the majority of these works on paper as well. Blackish-blue over deep violet, dark blues and greens dominated and emphasized the careful proportions of the interior surfaces hovering over an occasionally luminous, advancing ground. Alternating chalky opacity and glossy effects enlivened the visual play of the otherwise plain gradations in these works, that challenge the viewer to extended contemplation" (O. Wick, "Seeing Blind and Drawing as Remembrance Commemorated," *Mark Rothko, Works on Paper 1930-1969*, exh. cat, Galerie Beyeler, Basel, 2005, p. 29).

Painted in 1968, Untitled is a rare painting from the period in which Rothko used oil paints as opposed to acrylic paints which were becoming an important medium for the artist. In April of that year, following his aortic aneurysm, he began to increasingly work with acrylics, attracted by their fast-drying qualities. But he never lost sight of the medium of oil paint with which he made his name. In addition to working with new types of paint, he also returned to working almost exclusively with paper as his chosen support. He had worked with paper before, primarily in the 1940s, and again in 1958 when he made a series of small-scale paper versions of some of his larger oil on canvas works. But it wasn't until the late 1960s that he worked almost exclusively on paper, resulting in paintings that scholar Diane Waldman called "among the most exquisite work he had done" (D. Waldman, "Mark Rothko: The Farther Shore of Art," in D. Waldman (ed.), Mark Rothko, 1903-1970: A Retrospective, exh. cat., Solomon R. Guggenheim Museum, New York, 1978, p. 68). Under doctors' orders he was restricted to working a scale no larger than 40inches by 40inches and had an assistant roll out lengths of paper on the floor. When Rothko decided on the size he wanted, the assistant would then cut a dozen or so sheets to size and tack them on the wall, which Rothko would then work on one by one.

By choosing again to focus on painting on a paper surface, Rothko was, in many ways, returning to his painterly roots, as Wick argues "The act of painting on paper became a reversion to Rothko's own...beginnings.... an act of retrospective memory... that by the summers in Provincetown from 1957-61 had already become a thing of the past" (O. Wick, op. cit.). Many of his most significant early works were done on paper, which allowed Rothko the freedom to innovate and develop his artistic vocabulary. These early works, such his painting Tiresias (which featured the legend of the blind soothsayer of Thebes), spoke to Rothko's wish for people to approach his paintings having abandoned all conventional ideas about how to read the visual world. With Rothko's work, Wick proposes, "The viewer, metaphorically blind, is thrown back upon the sheer act of perception, upon his own his own vision. Neither too much anecdotal content nor previous knowledge should influence his origination in front of the image. Confronted with painterly and narrative denial, the viewer would be isolated with his own perception and gain insight into its workings" (O. Wick, ibid., p. 7).

With its cloud-like passage of emotive color and its gentle feathered edges of paint, this painting captures a moment of apparition or revelation. Balanced subtly by their position on the surface, the two clouds of color are anchored within the space of the picture in a way that enhances its strange and almost mystical radiance. Establishing a formal and tonal dialogue at the heart of the work, this painting not only displays the full sophistication and subtlety of Rothko's brushwork, but also the extraordinarily emotive and complex power of color.



Mark Rothko, *Green and Maroon*, 1953. Phillips Collection, Washington D.C. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: The Phillips Collection, Washington, D.C., USA / Acquired 1957 / Bridgeman Images.



Property from the Collection of KENNETH AND SUSAN KAISERMAN

Drawn to each other's innate kindness, gracious spirit, and intellectual curiosity, Kenneth and Susan Kaiserman embarked on life's journey side-byside. Married for almost fifty years, they did everything together. They shared a deep and abiding passion for the arts; they traveled throughout the world; they raised two much beloved daughters. It was a true love story in the old style, ever more unusual in the modern day.

The life that they built together was distinctly their own, shaped not by fad or fashion but by their intellectual, spiritual, and aesthetic convictions. They loved music—opera and orchestral, classical and avant-garde—and it always filled their Philadelphia home. They would have gone to the theater every night if they could, and some weeks they did. From Susan, Kenneth learned to adore the ballet; in turn, he imparted to her his lifelong fascination with all things Latin American, and together they developed an enduring interest in pre-Columbian objects. They cared deeply about the art of our own time as well, assembling over the years an eclectic collection of works that spoke powerfully to them. They did not buy what was in vogue, but instead what they loved—art that was at once transcendent and deeply human, and that enhanced the life they chose to live.

The Kaisermans gave generously of their time, resources, and ideas to support initiatives and institutions that mattered to them. They were dedicated patrons of the Philadelphia Theatre Company and the Pennsylvania Ballet; together with Kenneth's siblings, they were the guiding force behind the Kaiserman Family Fund for Modern and Contemporary Art at the Philadelphia Museum, and they loaned their own paintings widely. Profoundly moved by the plight of Ethiopian Jews, Kenneth worked tirelessly to help thousands re-locate to Israel and find sanctuary in their new land. They were loyal backers of Project HOME, a Philadelphia non-profit devoted

to breaking the cycle of poverty and homelessness. Guided unwaveringly by their inner compass, they never hesiwtated to reach out a helping hand.

As collectors, Kenneth and Susan sought out art that sparked their curiosity and engaged them intellectually, emotionally, and creatively, often making choices that were well ahead of their time. They acquired one of Picasso's great, valedictory *mousquetaires* long before those had become fashionable. They were drawn to De Kooning in his later career too – both the roiling, propulsive swaths of color that energize his work from the 1970s and the lyrical, undulating arabesques that he turned to in the next decade. One year, they selected a monumental Kiefer landscape named for the mythical siren Lorelei; the next, they fell in love with a powerfully condensed and radically experimental Matisse portrait of Gertrude Stein's young nephew Allan. These paintings became an integral part of their home; they lived with them the same way they did their books, their family photos, the mementoes from their travels.

Thoughtful, compassionate, intelligent, and genteel, Kenneth and Susan Kaiserman lived a life in full, always at one another's side. Their legacy endures in their children and grand-children, in the many lives that they touched, and in the art that they loved, which is offered here in tribute to them.

Christie's is honored to offer works from the Collection of Kenneth and Susan Kaiserman in our 20th Century Art week: Post-War & Contemporary Art Evening and Day sales on May 10 and 11: Anselm Kiefer, *Lorelei*, Willem de Kooning, *Untitled XXIX*, Willem de Kooning, *Untitled* and Alexander Calder, *Crag* and in our Impressionist & Modern Art Evening and Day sales on May 12 and 13: Henri Matisse, *Portrait aux cheveux bouclés, pull marin (Allan Stein)*, Pablo Picasso, *Homme assis* and Joan Miró, *Bas-relief*.



Susan and Kenneth Kaiserman arriving in Cusco, Peru, 1966. Photographer unknown, courtesy of the family.



Susan and Kenneth Kaiserman in front of their Louise Nevelson. Photographer unknown, courtesy of the family. Artwork: © 2016 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

Property from the Collection of KENNETH AND SUSAN KAISERMAN

47 B

WILLEM DE KOONING (1904-1997)

Untitled XXIX

signed 'de Kooning' (on the stretcher) oil on canvas 77 x 88 in. (195.6 x 223.5 cm.) Painted in 1986.

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

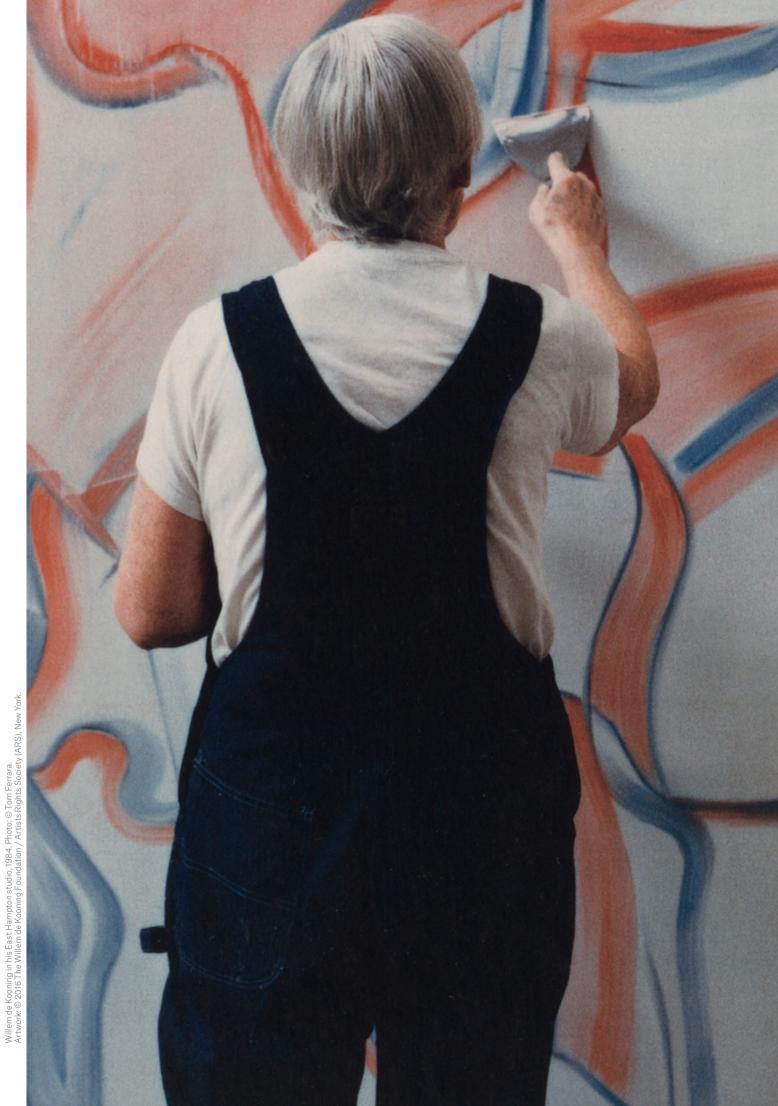


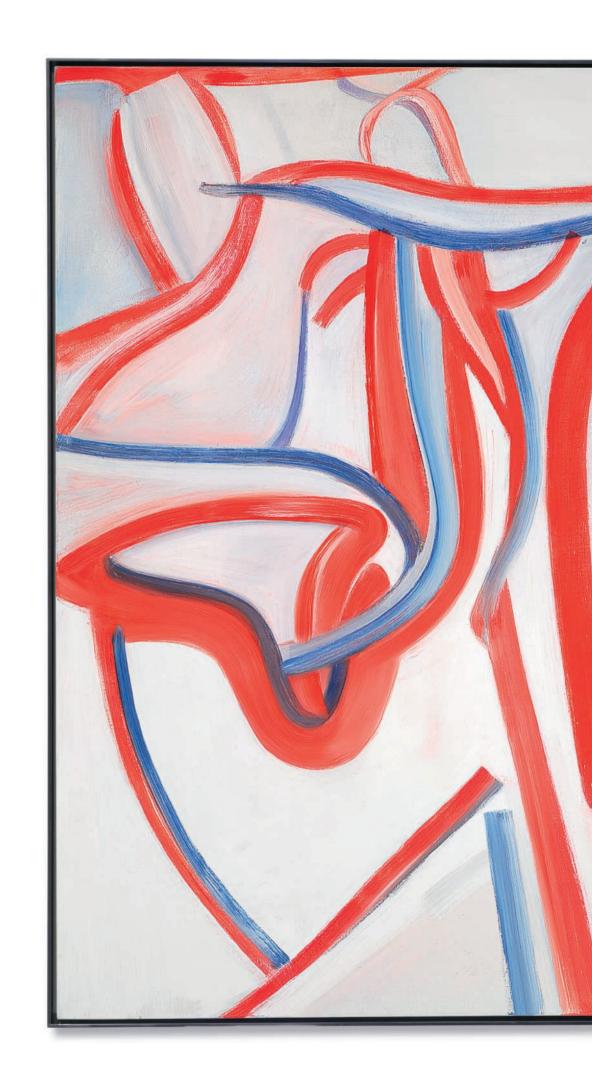
Willem de Kooning in his studio, New York, circa 1982. Photo: Luiz Alberto / IMAGES / Getty Images. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society

PROVENANCE:

Xavier Fourcade, Inc., New York Acquired from the above by the present owner, 1987 "I get freer. I feel I am getting more myself in the sense of I have all my forces. I hope so, anyhow. I have this sort of feeling that I am all there now and, you know, it's not even thinking in terms of one's limitations, because they have to come naturally. I think whatever you have, you can do wonders with it, if you accept them....I am more convinced, you know, of picking up the paint and the brush and drumming it out."

> -WILLEM DE KOONING ((1960), in David Sylvester, Interviews with American Artists (New Haven: Yale University Press, 2001), 56.)









Pablo Picasso, *Painter and Model*, 1928. Museum of Modern Art, New York © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Henri Matisse, Blue Nude II, 1952. Musée National d'Art Moderne, Paris. Artwork: © Succession H. Matisse / Artists Rights Society (ARS), New York 2016. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Distinguished by the undulating ribbons of color that traverse the surface of the canvas, Willem de Kooning's Untitled XXIX was painted during the last, great wave of creativity which capped an extraordinarily prolific career. Described by the influential critic Clement Greenberg as "among the four or five most important painters in the country" (C. Greenberg, quoted in J. O'Brian (ed.), Clement Greenberg: The Collected Essays and Criticism, vol. 2, Arrogant Purpose: 1945-1949, Chicago and London, 1985, p. 228), de Kooning liberated painting from the confines of figuration and created works which captured the rawness of human emotion. Beginning in the early 1980s, he produced a series of works which, partly inspired by the light infused watery landscape of his Long Island, became some of the most lyrical and poetical of his career. Untitled XXIX belongs to that celebrated body of work.

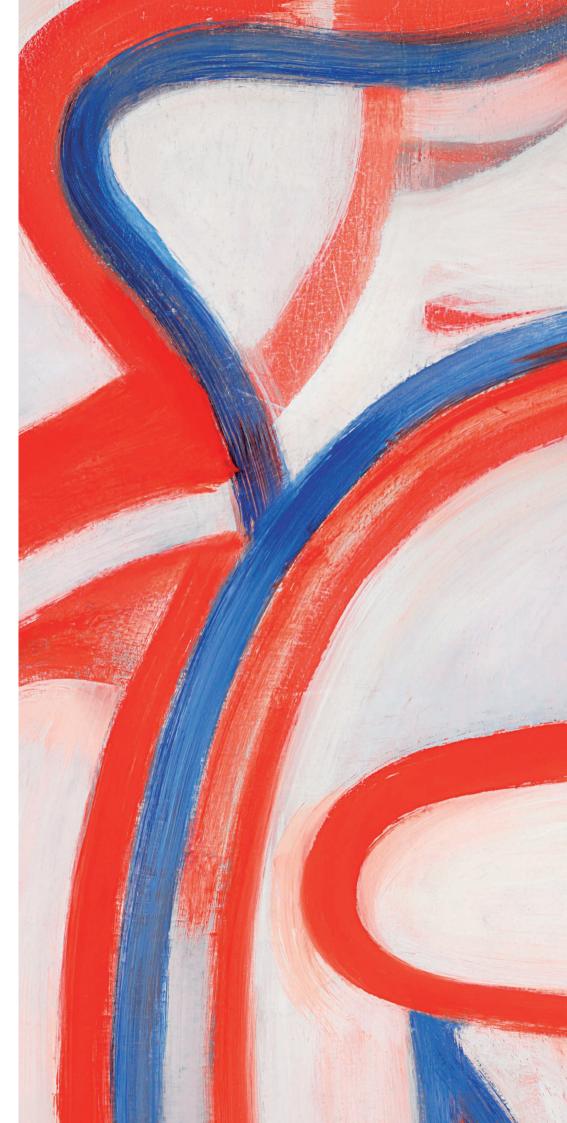
In this work, de Kooning choreographs robust bands of red and blue pigment into a canvas that comes alive with color and form. In parts, they coalesce into the serpentine outlines that evoke the female form which so dominated his early work. In other places, they form strong, almost structural elements, which appear to support the composition as a whole. Whatever their intended purpose they are produced with the artist's profound love of the painterly process and a confidence that is only achieved as the result of a lifetime of painting. Speaking in 1983, a few years before *Untitled XXIX* was painted, de Kooning reflected on the freedom that he felt during this important period of his career. "I am

becoming freer," he said, "I feel that I have found myself more, the sense that I have all my strength at my command. I think you can do miracles with what you have if you accept it. ... I am more certain in the way I use paint and the brush" (W. de Kooning, quoted in *Willem de Kooning*, exh. cat., Tate Gallery, London, 1995, p. 199).

Among the mysteries of de Kooning's painterly mastery is such play between color and formhere in *Untitled XXIX*, the counterpoint between filaments, zones of color, and their surrounds. It is as if by reducing the palette-like Franz Kline's masterful black and white paintings from the 1950s, or the jazz infected rhythms of Stuart Davis' post-war paintings—de Kooning could focus more closely on the compositional issues, the way in which sinewy ribbons weave arabesques in and out to create adjacent events between contour and color field, the linear markings creating swelling volumes floating in open areas of color. How such decisions were made was both experiential and intuitive, for de Kooning was known to reorient his paintings as they evolved. Making his decision not at the final stroke of the brush, but rather when he settled upon just how the painting would be hung, a composition would evolve as sight lines shifted. There is also a sense in which the white of *Untitled XXIX* functions as a backdrop to emphasize linear and chromatic events: the flux de Kooning sets up between background and foreground, between image and surround is among the most exciting of his entire oeuvre.

De Kooning's union of line and color recalls the flowing forms of Matisse's modernist masterpiece, the *Blue Nude* of 1956. Just as the French artist creates spatial ambiguity by combining disparate parts of the body, de Kooning condenses limbs, silhouettes, landscapes into one forceful gesture. The contiguous lines of Matisse's model seems almost to foreshadow de Kooning's later work, in which these disparate forms are hooked into one another, the way they lie within or alongside other forms to create a series of interlocking gestures that combine to make the whole.

Throughout his long and distinguished career de Kooning consistently set the standards for new and innovative forms of painting. As he moved towards the end of his life he continued to produce paintings, such as Untitled XXIX, that were still as viscerally powerful as any that he had done before. In this aspect he joins a select group of artists-including Monet, Picasso and Cézanne—whose expressive gestural powers remained intact throughout their careers. Indeed, de Kooning himself noted this when he pondered "There is a time when you just take a walk...you walk in your own landscape... It has an innocence that is kind of a grand feeling that old man Monet might have felt like that...or old man Cézanne too..." (W. de Kooning cited in R. Storr, "A Painter's Testament: De Kooning in the Eighties, www. moma.org). Indeed, he was not alone in this thought as the eminent critic Robert Rosenblum also concluded of the artist's paintings from this period, "de Kooning's recent canvases now enter the public domain of late-style miracles in the pantheon of Western painting" (R. Rosenblum, "On de Kooning's Late Style," Willem de Kooning: Late Paintings 1983-1986, exh. cat., Anthony d'Offay Gallery, 1986, London, n.p.).



Property from the Collection of KENNETH AND SUSAN KAISERMAN

48B

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right); signed again 'de Kooning' (on the reverse) oil on paper laid down on canvas $41\% \times 30\%$ in. (105 x 76.5 cm.) Painted in 1974.

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

PROVENANCE:

Xavier Fourcade, Inc., New York Acquired from the above by the present owner, 1978

EXHIBITE

London, Gimpel Fils Ltd. and Zurich, Gimpel & Hanover, Willem de Kooning—Recent Paintings, July-October 1976.
Edinburgh, Fruit Market Gallery and London, Serpentine Gallery, The Sculptures of de Kooning, with related Paintings, Drawings and Lithographs, October 1977-January 1978, no. 34.

The exuberant animation of Willem de Kooning's lyrical painterly lines in *Untitled* brings to mind the artist's luxuriance in gestural markings that lie at the heart of his visual vocabulary. Elaborating on his extraordinary Woman series of earlier decades, one sees an expansive freedom in design and color that carries into this work from 1974, where propulsive swaths of reds, pinks, and flesh tones electrify the surface. Accent jewel-like tones of yellow, green, and blue anchor three corners against an avalanche of flowing white. It's as if color has overtaken and exploded an image of a human form to become the central vehicle of expression for the artist, igniting flames of luminosity that surge across the canvas. Comparing the earlier Woman Sag Harbor, 1964, which de Kooning painted on wood from his Doors series, with the present work, we see the artist parlaying remnants of human form even as he embraces alternative surfaces in stunningly explosive abstraction. But whether depicting the figure or subsuming figuration into pure abstraction, de Kooning's pictorial surface primarily renders hue and texture, exuding as it does a strong dramatic form that confronts the viewer in a blaze of optical and tactile pleasure.

Untitled belongs to a period of brilliant achievement in which we see a movement away from the central compositional arrangement as such. Visual interest darts around the picture plane, tracing shifting vectors that splay outward from the center to corners. There are traces of slightly recessive flesh tones and reds that pop into the field of vision, and whites—evident in the ground color and mixed with pigment—that offer islands of calming intervals. This roiling activation of the surface seems to create an almost chaotic field, where light is captured and released in shallow space and made to illuminate a simmering rectangular plane. Indeed, light per se becomes a thematic in paintings from the 1970s. The comment to critic Harold Rosenberg from 1972—"I wanted to get back to a feeling of light in painting...to get a feeling of that





Willem de Kooning, *Untitled VI*, 1977. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

light...."—describes what de Kooning seems to have rendered in *Untitled*, a study in luminescence and form, touched with body and landscape colors, the greens of trees and grass, the blues of sky and sea, the flesh tones of an exploded figure. Having moved to The Springs, East Hampton, in 1961, de Kooning seemed to transcribe the human form into the totalizing atmosphere of this light-infused environment. "When I came here I made the color... of grey-green grass, the beach grass, and the ocean. ...Indescribable tones, almost. I started working with them and insisted that they would give me the kind of light I wanted" (H. Rosenberg, "Interview with Willem de Kooning," *ARTnews* 71, September 1972, p. 58).

This sense of the abstracted body in landscape, however, comes to the fore primarily because the orientation of the picture seems fluid. As de Kooning said, "I try to free myself from the notion of top and bottom, left and right, from realism! Everything should float" (M. Prather, in *Willem de Kooning: Paintings*, exh. cat., National Gallery of Art, Washington, 1994, p. 174). And while this fluctuation between figuration and abstraction persisted throughout his career, the manner with which de Kooning approached his canvas emphasized the abstract nature of his project. As early as the 1950s and certainly into the 1980s, de Kooning's artistic practice involved campaigns with the brush from all sides. He would turn the canvas during and even after the painting was completed: "De Kooning's is a slippery universe made of expanding numbers of indications and changing points of view – a finished painting is turned upside-down at the last moment..." (T. B. Hess, *Willem de Kooning*, exh. cat., New York, 1968, note 34, p. 14).

Further fluidity lies in the nature of *Untitled*'s colors, which partake of one another, oscillating between warmth and coolness, from reds that lean into orange juxtaposed with vermilion that moves into blue. Flesh tones are streaked these hues, including earth tones as much to emphasize the amorphous quality of his surface as to keep such conflations at bay. Further, as critic Thomas B. Hess wrote in the early 1970s, de Kooning never abandoned traditional techniques, such as impasto and modeling. "For de Kooning, the urge is to include everything, to give nothing up, even if it means working in a turmoil of contradictions...a turmoil of contradictions is his favorite medium" (T B. Hess, *de Kooning: Recent Paintings*, 1972, p. 20).

The 1970s were a time of enormous reinvention for de Kooning, taking elements from his earlier work—as he once remarked, "My paintings come more from other paintings" (W. de Kooning and H. Rosenberg, "Interview with Willem de Kooning," Art News September 1972, rpt. in S. Yard, Willem de Kooning: Works, Writings, and Interviews, Barcelona, p. 149)-while at the same time developing a new style that seemed for all its resonance with the past, to break into new territory. *Untitled* is an example of this duel creative development. Both a traditionalist in terms of European technique and composition and a thoroughgoing leader of the American abstract avantgarde, de Kooning kept in constant balance the interpenetration of drawing and painting. After a period of making sculpture and working in printing that began in 1969 and ended the year of the present work, 1974, de Kooning emerged with an entirely new relationship to painting, one that opened up the pictorial surface to an abstraction rich in texture and design. Noting the complexity of de Kooning's development, art historian and curator Diane Waldman, claimed for de Kooning a "concurrent" evolution, one that prevents the "separation of his oeuvre into neat stylistic categories...of abstract and representational" (D. Waldman, Willem de Kooning in East Hampton, New York, 1978, p.11). It is as if, as artist Mark Rothko stated, the artist needed to "breathe and stretch his arms again" (M. Rothko, "The Romantics Were Prompted," Possibilities I, Winter 1947/48: 84).

De Kooning's technique in *Untitled* ranges not far from earlier processes. Painting only in daylight, de Kooning thins his oil paint with water, binding his pigments with kerosene, safflower oil, or mayonnaise. Using house paint brushes, spatulas and knives, a tactility emerges that speaks to the freedom and spontaneity of his repeated campaigns, resulting in a planar surface molded into ridges and crevices that leave an index of the artist's hand. Like late Monet, reflected light and color catalyze the curvilinear shapes such that the surface is activated by the artist's broad brushstroke, liberating contour, color and light, and rendering manipulations of material form as much as planar image. *Untitled* is that rare work in the history of Western art that moves between representation into abstraction with the buoyancy and luminosity of a master at work.

Willem de Kooning in his studio, New York, 1967. Photo: Ben Van Meerondonk / Stringer. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



Property from the Collection of KENNETH AND SUSAN KAISERMAN

49B

ANSELM KIEFER (B. 1945)

Lorelei

titled 'Lorelei' (upper left) oil, emulsion, acrylic, lead, plaster, birdcage and lacquer on canvas 74 % x 110 % x 11 in. (189.9 x 280 x 27.9 cm.) Executed in 2005.

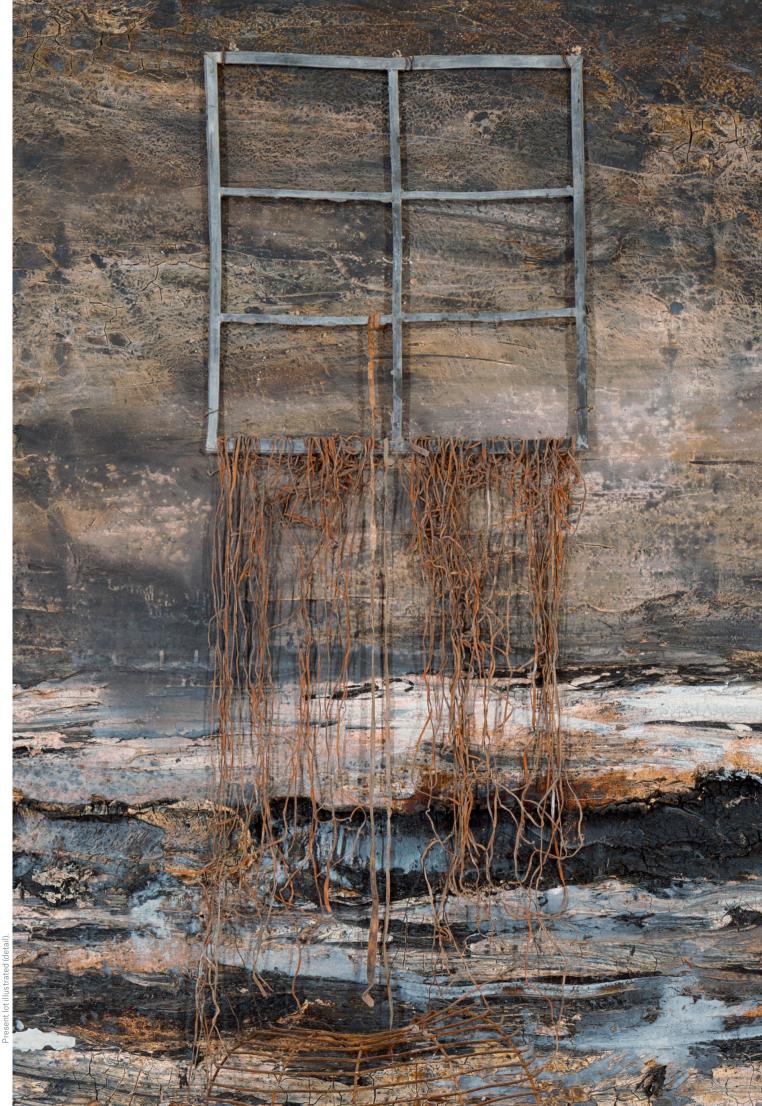
\$700,000-1,000,000

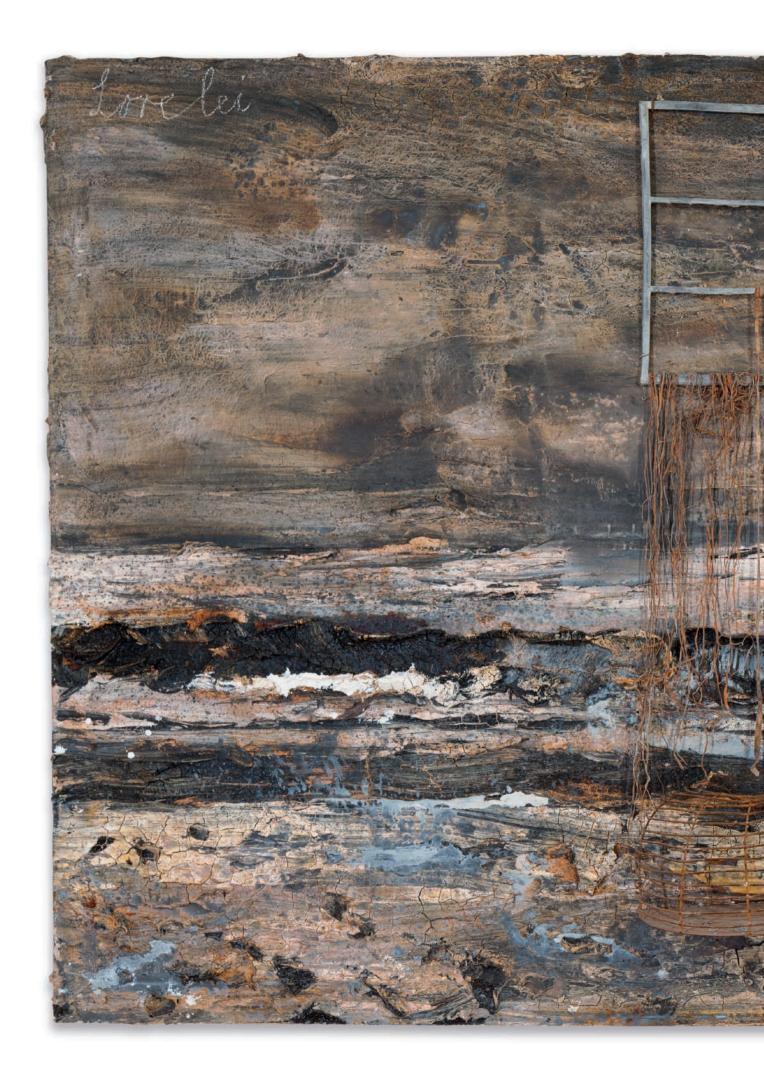


Max Brunch, Frontispiece for Die Loreley, circa late 19th century. Gesellschaft der Musikfreunde, Vienna. Photo: De Agostini Picture Library / A. Dagli Orti / Bridgeman Images.

PROVENANCE:

James Cohan Gallery, New York Acquired from the above by the present owner, 2007









Caspar David Friedrich, Sea Shore in the Moonlight, 1835-1836. Hamburger Kunsthalle, Hamburg. Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images



Joseph Mallord William Turner, Fire at Sea, 1835. Tate, London. Photo: Tate Gallery, London / Art Resource, New York

Among the most significant exponents of expressionist painting in modern times, in Lorelei Anselm Kiefer creates a compelling mythological tableau. A powerful visual statement made through juxtapositions of materials and ideas, across its surface the artist constructs a complex matrix of spiritually and politically charged meanings. Searching to contend with the bitter political and social upheavals after 1945, Kiefer turned to German myth in the wake of Hitler's National Socialism to signal the massively fraught path toward reconciliation and understanding, a path traveling the "difficult terrain between the possibility of transcendence and the necessity of remembrance..." (M. Auping, "Introduction," in Anselm Kiefer: Heaven and Earth, Ft. Worth, Texas, 2006, p. 27). As the artist has stated, his metaphors and symbols "move in all directions," whether literally directional or in terms of space and time ("'Heaven is an Idea,' Photographs and Interview with Anselm Kiefer," in ibid., p. 165).

Turning to folk legends such as "Lorelei," as here in this eponymous canvas from 2005, Kiefer adapts the nineteenth-century poet Heinrich Heine's ode to a contemporary context. While Hitler and the Nazis used the myths and folk tales of German Romanticism in its idealized form as exemplars of wahrhaften deutschen Kunst ("true German art"), Kiefer, in contrast, adapts such German tropes to a more emotionally catalytic purpose—that of reparation and hope. Kiefer plays with the very accessibility of these German symbols. Here, the myth of the idealized siren Lorelei beckoning to sailors from a high rock on the Rhine causing them to impale themselves on the shards-turns into an allegory of lost power and dashed dreams. Through his own symbolic system, the artist is able not only to allegorize past atrocities, but also to cause the viewer to identify with the myth. Those who remember intuitively understand that multivalent signification is in play. Could it be that like the seaman in his tiny boat of Heine's poem, who is mesmerized both by the waves of the Rhine and the flowing melody of the apparition, the German people were in thrall to the rhetoric of the German Reich, only to succumb to the manipulations of Hitler's monomaniacal propaganda? Those who were dashed upon the rocks, so to speak, were seduced and destroyed, just as the seaman was deluded and distracted from his course homeward.

A wild, yet compelling beauty extends from a central floating vertical gridded rectangle, an allusion to a mullioned window with six panels through which, ironically, nothing can be seen. Clearly pinned to the canvas, this "window" alludes to historical painting—the window through which the viewer might glimpse an illusionistic transformation of the real world. In Kiefer's work, the "window" is opaque, obscuring opticality itself: an object mysteriously present that prevents sight. This metaphor recurs repeatedly in Kiefer's work, early on in his Wooden Room (1972) and later, most notably in the compelling Aschenblume (Ash Flower) of 2004 (private collection). Further, in his book

"Markawa" (1996) a photograph of a building façade with a six-paned broken window calls up for the viewer the "Kristallnacht" (Night of the Broken Glass) during which panes of glass situated in synagogues and shops were systematically destroyed by the Nazis (M. Auping, ibid., p. 100).

Jasper Johns had treated the notion of juxtaposed obscurity in much the same way two decades earlier in his masterful Perilous Night, where strange objects, such as plaster casts of three arms severed at the elbow are tacked to the painting's surface. Johns's title might refer to the Isenheim Altarpiece, which depicts the night when Christ was resurrected and shows Christ's sores and wounds. Like Johns, Kiefer has created a work of multiple juxtapositions through which symbolic meaning is conveyed. The motive of the Mondrianesque geometric form in Lorelei allegorizes a closure of sight and, further, of a denial or rejection of divine revelation, referring in part to a rejection of the sacred and the imaginative realms of the Lorelei tale for the dark depths of a desolate sea below. Striated "tresses" flow from the window's gridded structure, not hair, in fact, but rather straw, a simulation so to speak, of the golden hair of the original Lorelei folk tale.

Paul Celan's Todesfuge, written while the poet was interned in a Nazi labor camp was, likewise, a powerful lodestar for Kiefer's artistic inspiration. Among the over thirty paintings Kiefer created during the 1980s that refer to this set of poems written in 1944 and 1945, "Your Golden Hair, Margarete (Dein goldenes Haar, Margarete)" evokes the golden hair of the siren in the present work as well the Aryan "race" declared by Hitler, which Celan had contrasted with Shulamith, King Solomon's Jewish lover from the Song of Songs (Old Testament).

All of which is to say that this extraordinary work, Lorelei, is interlaced with multivalent meanings, not least of which is the notion of travel from the imaginative (or the divine) to the profane. For what we intuit in the paneled "window" is a reversal of the myth of the spirit, Lorelei, who causes mankind's destruction. Rather, we almost feel that a human figure, a savior of mankind, Christ, with reference to the Isenheim Alterpiece, could appear on this gridded structure, a cross, his blood dripping into the darkened sea. In this way, Kiefer masterfully creates strata of timelessness, universality, empathy, and cultural memory. As accumulations of impasto in toned umber, sienna, and black touched with white sprays, cause light (or knowledge) to struggle against the earthen-shaded sky and break against the overall desolation, history, myth, and imagination, which were once shrouded in failed memory, open onto a path toward a newer more hopeful vision of the future. As the artist claimed, "I make a hole [in history] and pass through" (A. Kiefer, quoted in Anselm Kiefer, exh. cat., Royal Academy of Art, London, 2014, p. 46).



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

50 B

BARRY X BALL (B. 1955)

Sleeping Hermaphrodite

sculpture: Belgian Black Marble base: Carrara Marble, stainless steel, Delrin overall: 68 ½ x 35 % x 31 % in. (174 x 91.1 x 80.3 cm.)

Executed in 2008-2010. \$500.000-800.000

PROVENANCE:

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

EXHIBITE

Paris, Cour Carrée du Louvre, FIAC, Salon 94, *Barry X Ball*, October 2010.

Venice, Ca' Rezzonico, Barry X Ball: Portraits and Masterpieces, June-November 2011, pp. 95 and 136 (illustrated in color).

Miami Beach, Bass Museum of Art, The Endless Renaissance - Six Solo Artist Projects: Eija-Liisa Ahtila, Barry X Ball, Walead Beshty, Hans-Peter Feldmann, Ged Quinn and Araya Rasdjarmrearnsook, December 2012-March 2013.

LITERATURE

N. Hartvig, "FIAC Rising," *Art + Auction*, October 2010, p. 40.

N. Duault, "FIAC 2010-Quand l'art fait sa foire," *France-Soir*, 10 October 2010.

N. Hartvig, "A Roundup of Sales from FIAC's High-Octane Opener," *Artinfo*, 21 October 2010 (illustrated in color).

B. Rochebouët, "Noir, c'est noir à la La Cour Carrée," *Le Figaro*, 21 October 2010, pp. 32-33 (illustrated in color).

G. Adam, "Cour de Force," *Financial Times*, 22 October 2010, p. 14 (illustrated).

B. Nickas, et. al., *Defining Contemporary Art: 25 Years in 200 Pivotal Artworks*, London, 2011, pp. 434-435 (illustrated in color).

M. Seliger and J. Shields, "Ca' Rezzonico, Barry X Ball," L'Uomo Vogue, May/June 2011, pp. 241 and 252-253 (illustrated in color).

J. E. Adlmann, "The Theatrum Mundi of Barry X Ball," *Sculpture*, November 2011, 30, no. 9, pp. 34-35 (illustrated in color).

A. Hesson, "Perfect Forms: Barry X Ball and the Art of Improvement," *Neue Luxury*, Issue 3, 2015, pp. 1-3 and cover (illustrated).

J. Openshaw, Postdigital Artisans: Craftsmanship With a New Aesthetic in Fashion, Art, Design and Architecture, Amsterdam, 2015, pp. 88-89 (illustrated in color).

M. Momen, "Barry X Ball: Parts 1 and 2," StyleZeitgeist Magazine, 15-16 June 2015 (illustrated in color).
G. Bortoluzzi, "Perfezione, Tecnologia, Unicità," L'Officiel Hommes Italia, issue 14, Winter/Spring 2016, p. 89 (illustrated in color).

"I've looked at a lot of great works, at Roman works ... they all seem unfinished to me. I just feel you can go further"

—BARRY X BAL









Gian Lorenzo Bernini, Sleeping Hermaphrodite, 17th century. Musée du Louvre, Paris. Photo: Erich Lessing / Art Resource, New York.

Barry X Ball's *Sleeping Hermaphrodite* (2008-2010) is a masterfully fashioned work that exists in dialogue with both antiquity and the post-digital era. The slumbering figure lying prostrate upon a padded bed, all rendered from one prime block of Belgian black marble, their highly polished figure enveloped in drapes of fabric, clearly evokes the spirit of Ancient Greece and Rome. Yet the manner of its making is decidedly 21st century as Ball uses the digital process to scan his subjects before they are carved into marble and hand-detailed and polished to a seductive finish. Exhibited to critical acclaim at the Ca' Rezzonico during the 54th Venice Biennale in 2011, this work is an undeniable object of beauty as well as being a supreme example of craftsmanship in an era where obsessive attention to detail has all but vanished from art-making practice. Through his exacting process and fine eye, Barry X Ball is able to breathe new life into some of the finest works of art ever created, serving as a hopeful paean for our postmodern century.

In Greek mythology, Hermaphroditus was the son of Aphrodite and Hermes. According to Ovid, born a remarkably handsome boy with whom the water nymph Salmacis fell in love and she prayed to be united with him forever. Based on a classical sculpture unearthed in ancient Rome, Ball's mediation with the work is just the latest in a series of interventions in the object's history. The artist draws his subject matter for *Sleeping Hermaphrodite* from the *Borghese Hermaphrodite* now housed at the Louvre Museum in Paris. Based on a Roman copy of a Greek sculpture *circa* the second century BC, the *Borghese Hermaphrodite* was discovered in 1608 during construction in Italy by Cardinal Scipione Borghese who was so enamored with its classical

beauty that he commissioned the master sculptor Gian Lorenzo Bernini to sculpt a mattress on which the Hermaphrodite could rest. Bernini's addition was transformative. Not only was the Roman figure made out of a pure white marble and exceedingly seductive, but now it rests on a carved bed so lifelike that its beauty rivals that of the ancient body. Every seam and button in the mattress is modeled in exquisite detail, revealing the genius and virtuosity of Bernini's mastery of stone. It is fitting, then, that the *Borghese Hermaphrodite* now rests at the Louvre Museum, home to one of the greatest treasures of antiquity, and has been described as "unquestionably one of the world's greatest masterpieces" (B. Nickas, "Barry X Ball: Sleeping Hermaphrodite," in B. Nickas et. Al., *Defining Contemporary Art: 25 Years in 200 Works*, London, 2011, p. 434).

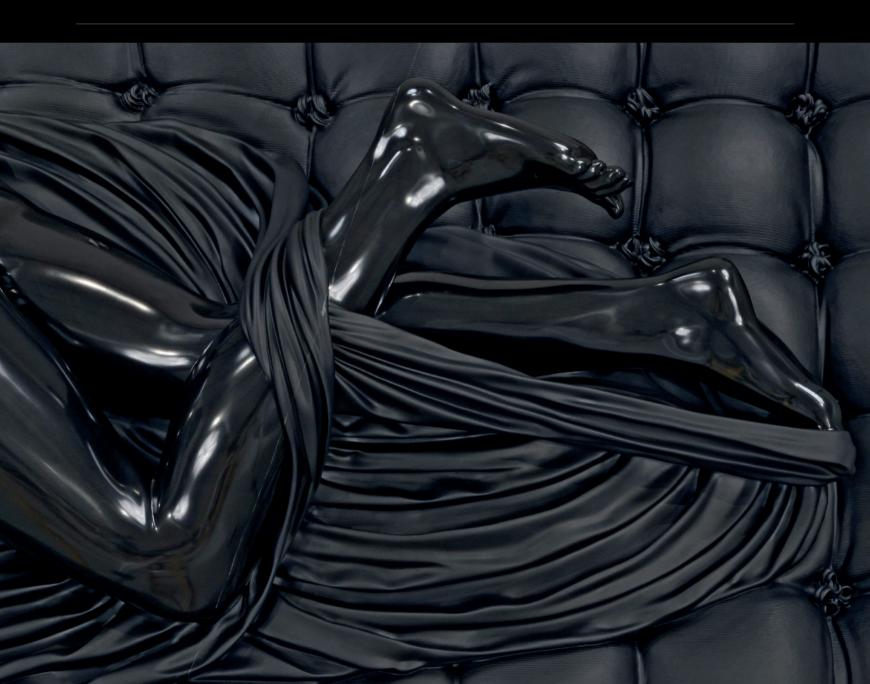
It is from this auspicious starting point that Ball approaches his sculpture, *Sleeping Hermaphrodite*. Over a period of several years, Ball painstakingly recreated the sculpture using all of the techniques available to 21st century sculptors, in an effort to not only remake the original, but also improve it. No detail was left untouched, as Ball was given unprecedented access to the masterwork by the custodians at the Louvre. There, he meticulously captured the original sculpture using a hi-res digital 3D scanner, converting the stone into raw computerized data. Then the process of transformation began, as Ball and his assistants reviewed every inch of the digital sculpture via computer, refining and perfecting the original until it was ready to take physical form. After selecting the finest Belgian black marble (a stark contrast from the pure white of the original subject), Ball then used a highly-

advanced, computer-guided carving machine to realize his sculpture into physical reality. Whereas many artisans would be finished with this step, Ball then harnessed the labor of his assistants to pore over the milled stone with files and dental tools, subtly shaping the rock over a series of months into a gleaming, immaculate surface. By choosing to enhance a certain part of the figure's anatomy, the artist endows the viewer with a voyeuristic attribute and although the prostrate figure is sleeping and we, the viewer, go unobserved, we are nevertheless implicated in an entirely new kind of relationship by intruding on the figure's peaceful slumber.

Sleeping Hermaphrodite marks the pinnacle of Barry X Ball's career to date. Although his practice has its roots in historical tradition, his evocative sculptural forms are owned by some of the most respected and influential contemporary collectors today and, in 2019, the artist will be the subject of a major upcoming solo exhibition organized by the Nasher Sculpture Center in Dallas. Here, in the pristine form of Sleeping Hermaphrodite, Ball has breathed new life into antiquity in this almost performative act of recreation. As Ball argues that this act of updating and recreating brings life into an object which deserves our attention afresh. "I think that the viewer ... will never see the thousands of individual differences, the little details that we pay attention to. I just believe that cumulatively it has a buzz. That there is a vibration to an object that is made like that. That it just feels different" (B. X Ball interviewed by M. Momen for StyleZeitgeist Magazine, June 2015, via http://www.sz-mag.com/news/2015/06/barry-x-ball-part-1/).



Amedeo Modialiani Reclinina Nude 1917



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

51 B

GERHARD RICHTER (B. 1932)

Abstraktes Bild (903-7)

signed, inscribed and dated 'Richter 2008 903-7' (on the reverse) oil on canvas 32 1/4 x 40 1/8 in. (82 x 102 cm.) Painted in 2008.

\$3,000,000-5,000,000



Gerhard Richter in his studio, Cologne, 2013. Photo: © Hubert Becker. Artwork: © Gerhard Richter 2016.

PROVENANCE:

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

Cologne, Museum Ludwig and Munich, Haus der Kunst, Gerhard Richter: Abstrakte Bilder, October 2008-May 2009, pp. 44, 45 and 131 (illustrated in color).

New York, Marian Goodman Gallery, Gerhard Richter: Abstract Paintings, November 2009-January 2010, no. 12 (illustrated in color).

This work will be included in the forthcoming volume five of the Gerhard Richter Catalogue raisonné, edited by Dietmar Elger for the Gerhard Richter Archive Dresden, as cat. no. 903-7.

"I always start these abstract paintings very colorful and very free. Everything is possible, there are no rules. I have a vague vision of what I want to get, what I want to show. Then I start, quite easy. With every step, it becomes more difficult, and more unfree"

—GERHARD RICHTER





Claude Monet, *Le jardin de l'artiste a Giverny*, 1900. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris, France / Bridgeman Images.



Peter Doig, Pond Life, 1993. Artwork: © Peter Doig. All Rights Reserved, DACS 2016.

With its topography of primary and secondary colors—greens, yellows, blues, and reds-scored into a landscape and whitened hues that both obscure and suggest a mysterious terrain, the surface of Gerhard Richter's Abstraktes Bild (903-7) openly displays the complex nature of its construction. The sense of freedom to which Richter often refers when talking about these paintings has been chiseled away by great movements of the squeegie, the large tool Richter wields to maneuver and manipulate the paint across the surface. The tactility which the viewer perceives comes in part from the artist's actions, so that what is perceived is, in a sense, the trace of the artist's actions. There is also a sense in which the whiteness of this example from his iconic series, creates atmospheric effects, something that Richter does not deny. As much a photographer as a painter, Richter is keenly attuned to visual information, whether literal or allusive. As art historian Robert Storr points out, "Richter insists on the term 'Abstract Pictures' in order to keep the cultural legacy of referential painting in the forefront" (R. Storr, The Cage Paintings, London, 2009, p. 63).

Richter's process is governed by factors not entirely under the control of the artist: a drip here, a swatch of color emerging there. Such unforeseen moments are set up by Richter's method and the paintings become the products of his own making. The only "plans" are the repeated interventions with the painted surface, attacks made after either eliminating or building upon the results of previous decisions. Richter's surfaces also record the quickness or slowness of his gestures, gestures made with physical effort, but mediated through large unconventional tools, such as house paint brushes taped to long bamboo rods and variously sized squeegees edged with transparent Plexiglas. These instruments Richter loads with opaque paint that under varying pressures, glide over surfaces, moves paint around or chip it away. In this sense, Richter's Abstraktes Bild (903-7) is a conventional easel picture made by unconventional means. These are employed to expose in some sense the artifice behind the seemingly planar image, a way to bring the beholder closer to the process of creating the image and to insist in so doing that unlike historic painting that invites the viewer to enter the scene, what is being beheld is the act of painting itself.

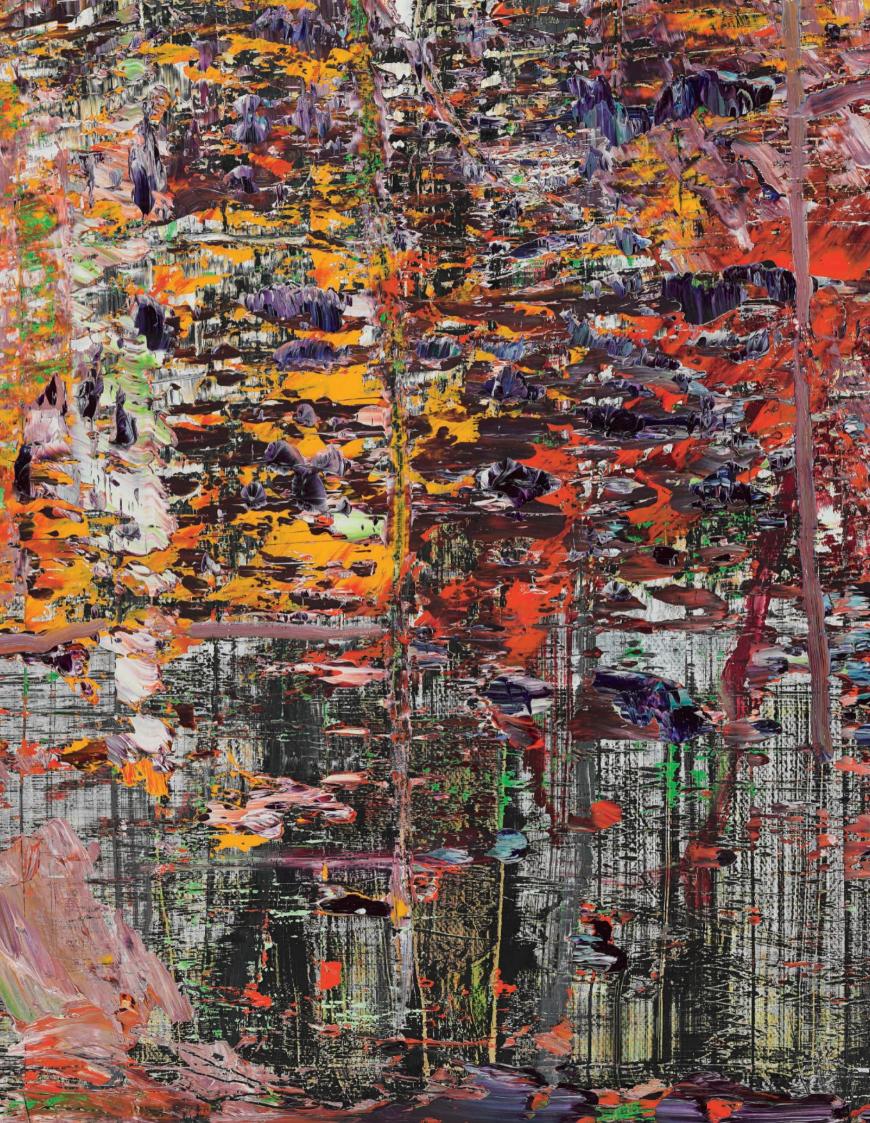
Yet, even in confounding the viewer the result can be stunningly evocative. It was made by layering wet-on- wet paint as if engaging in historic *alla prima* painting and then allowing the layers to begin drying only to scrape them away in unbridled motions of intense muscularity. Multi-directional scrapes and drips keep the surface alive even as they mime gestures associated with earlier expressionism both in America and Europe. By creating surface

through physical effort and then, in effect, eviscerating it, Richter may have tried "to show its impossibility in the most direct way imaginable: that is, by making gestures that promise nothing and deliver nothing, yet have the visual and tactile immediacy of those that attempt to do both" (Storr, *ibid.*, p. 68).

That the image itself is reminiscent of landscape is not surprising. Even the movement of the squeegee traces contour in some sense, suggesting figuration as colors expand and shrink. Richter's abstract works were begun in 1976 after a series of grey paintings that seemed to deny color, to disguise directionality and oppose image making. Announcing a new premise, these multicolored atmospheric complexities, boundless in their imaginative excitations, demonstrated Richter's own understanding of this activity: "Painting is the creation of an analogy to the non-descriptive and unintelligible..." (G. Richter, in H. Heere, Abstrakte Bilder, 1976-1981, Munich, 1981, p. 21). Part of Richter's technique in these works is to apply paint opaquely with enough pressure that it sticks to the underlayer. This adhesion on, or more often, lack of adhesion, causes both fusion and breakage down to the initial paint layer. This process, paired with actions of the palette knife, create an unpredictable bedazzlement of colors. Further, suggestions of vertical and horizontal ridged or straight "lines" of impasto, as if in relief against the planar surface, manifest the interrupted action by the squeegee. As in late Monet or Giacometti, gridded and criss-crossed complexities create an almost opaque screen against recessional depth, and thus space seems flattened and schematized: the play of white within vertical and diagonal striations brings to mind a late water lily canvas by the impressionist master, while a light-infused landscape by Giacometti demonstrates an obvious affinity with Richter's cascading, prismatic chromatic affects.

With its palette of high-keyed primary color, suffused and crystallized into a snow-driven landscape, *Abstraktes Bild (903-7)* fires the imagination as it dazzles the senses. Heightened visual excitement derives from an inherent contradiction in process: "I was trying to combine constructive elements in paintings with areas that contained destructive elements – a balance between composition and anti-composition, if you like ... (G. Richter, "On Abstract Painting," in *Writings: 1962-2007*, New York, 2009, p. 270). At the hands of this celebrated master such pleasure in structural oppositions create a work of unparalleled beauty. *Abstraktes Bild (903-7)* shines brightly with the history of its making. It is a representation of all that is past in present time. In his *Abstraktes Bilder*, "Richter's only aim is to establish, beyond familiar activity, the accomplishment of the specific existence of painting as a reality in itself" (D. Zacharopoulous, *Gerhard Richter*, Paris, 1987, n.p.).

288 POST-WAR AND CONTEMPORARY ART Present lot illustrated (detail).



MARTIN KIPPENBERGER (1953-1997)

The Capitalistic Futuristic Painter in His Car signed with the artist's monogram and dated 'K 85' (lower right) diptych—oil, lacquer and stickers on canvas overall: 70~% x 118 ½ in. (180 x 300 cm.) Executed in 1985.

\$2,500,000-3,500,000



Martin Kippenberger at a gas station in Salvador, Brazil, 1985-1986. Photo: © Ursula Böckler.

PROVENANCE:

Metro Pictures, New York Thomas Ammann Fine Art AG, Zurich Acquired from the above by the present owner, 1997

EXHIBITED:

New York, Metro Pictures, Martin Kippenberger, May-June 1985.
Hessisches Landesmuseum Darmstadt, Martin Kippenberger: Miete Strom Gas, June-August 1986, p. 54, no. 26 (illustrated in color).
Madrid, Palacio de Velázquez and Museo Nacional Centro de Arte Reina Sofía, Kippenberger: Pinturas, Paintings, Gemälde, October 2004-January 2005, pp. 6 and 136-137 (illustrated in color).
New York, David Zwirner Gallery, No Problem: Cologne/New York 1984-1989, May-June 2014, pp. 86-89, 96-97 and 271 (illustrated in color).

LITERATURE:

Taschen Collection, exh. cat., Madrid, Museo Nacional Centro de Arte Reina Sofía, 2004, p. 19 (installation view illustrated in color).

This work will be included in the *Martin Kippenberger Catalogue Raisonné of the Paintings Vol. Two (1983–1986).*









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.

For an artist whose vast and varied creative output was integrally connected to his biography, and to the volatile nature of the extraordinarily eclectic, gregarious and ultimately short life that he lived, Martin Kippenberger's self-portraits form one of the most important parts of his oeuvre. The Capitalistic Futuristic Painter in his Car is a typically complex and enigmatic self-portrait—part self-aggrandizing, part self-mocking—that Kippenberger painted in 1985. It was made for the first one-manshow that Kippenberger had in the United States—the exhibition he contentiously titled Selling America and Buying El Salvador—that was held at Metro Pictures in New York in the summer of 1985. As the deliberately provocative title of this painting suggests, this large and imposing self-portrait is a typically mock-grandiose self-championing by Kippenberger as a boomingly successful, forward-looking art-star, wholly in tune with the materialistic ethos of the burgeoning 1980s art-market and riding boldly into the future in a flashy, red, futuristic car.

Executed at a time when the mere mention of money or commercial success in connection with the production of works of art was more-or-less taboo, this work asserts itself as a kind of 1980s antithesis to Joseph Beuys' inaugural exhibition in America in the 1970s, where the great shamanic leader of the post-war German art-scene had himself locked up in a gallery with a live coyote for a week as a poignant rejection of what he saw as the materialistic culture of the United States. Beuys had wryly entitled this exhibition, *I Like America and America Likes Me* and something of this same humorous spirit of ambiguity is present in Kippenberger's *The Capitalistic Futuristic Painter in his Car.* From the mercantile title of Kippenberger's Metro Pictures exhibition—playing with the sensitive issue of the US's much-criticized political and military interventions in Central America—to the many self-made 'I Love...' bumper-stickers splayed around this self-depiction of the art-celebrity arriviste driving his luxury car, Kippenberger here presents his own take on his hoped-for arrival on the American art scene.

In some respects even, the painting can also be seen as a timely echo of the time-travelling antics of the DeLorean sports car in the film *Back to the Future* which was at this same time premiering to much acclaim in America in the summer of 1985. But Kippenberger's vision of himself materialising in the heart of a vortex surround by jokey "I Love New York"-type bumper stickers that declare his love for everything from Liv Ullmann and Polke+Baselitz to Nicaragua, seems wholly devoid of the easy, playful nature of the movie. As so often in his work, Kippenberger presents an awkward and uneasy self-mocking image of himself. Rendered in grisaille and wearing a protective hoody, Kippenberger here also appears melancholic, worried and lonely as he stares from the glossy cocoon of his futuristic-looking car.

It was as just such a flawed counter-figure to the noble, shamanic and even messianic figure of Beuys that Kippenberger had first gained the attention of the Metro Pictures gallery owners Helen Winer and Janelle Reiring. They were drawn to Kippenberger at this time, they have said, precisely because, along with fellow artists Werner Büttner and Albert Oehlen, he was "bucking a kind of looming legacy of German history, the post-war reconstituting of art that was focused almost exclusively on Beuys, and then a generation of artists that just preceded them that (similarly) imposed the terms of the discourse" (H. Winer quoted in Josephine von Perfall (ed.), *Kippenberger and Friends*, London, 2013, p. 156.)

The opportunity to hold his first solo exhibition in the United States came about for Kippenberger at a time when, in Germany he had begun to produce his *Cost and Profit Peak* pictures. These were deliberately crudely-worked oil paintings that combined landscape, architecture and abstraction with the linear peaks and troughs of the graphs of financial charts in a way that angered many critics by purporting to suggest an integral relationship between aesthetics and the commercial fluctuations of the art marketplace. In the main, these were intentionally subversive pictures that deliberately mocked the so-called 'New Wild' painters and 'Neo-Expressionists' then

dominating the German and American art-scenes, but they were also exposés of some kind of uncomfortable truth about the 1980s art scene.

Kippenberger's self-depiction as a 'Capitalistic Futuristic Painter' is, therefore, in one sense, a picture of himself as the new kid on the block. riding the crest of the new wave signified by his own Cost and Profit paintings. At Selling America and Buying El Salvador the painting was displayed in the centre of the gallery's longest wall between two of his recent Architecture paintings. These were works that, like his Design with Economic Values by Joseph Beuys paintings and his 'Cost and Profit Peak' pictures, integrated a sense of economic value into the arts of painting and architecture in a way that was gently mocking, though not anti-capitalist. All were painted in a competent but deliberately unexciting, mundane style of painting, wholly at odds with the then prevailing trend for the showy skills of exaggerated painterly gesture. As Robert Storr has written of Kippenberger's self-portraits in this context, "In an art world then given to heroicizing artists, ranging from the gaunt guru Beuys to his leather-boy protégé Immendorff, Kippenberger, the anti-mystical, anti-macho jack-of-all-trades used his ready-made disguise to perform, indeed promote defeat and humiliation... [he]...mounts a devastating challenge to the painting revival in its own idiom, and with a weird economy and skewed dexterity that makes "the real thing" look phony. By tactically exaggerating his own feigned incompetence, Kippenberger accomplishes modernism's fundamental purpose by superficially anti-modernist means: he criticizes the medium from within to strengthen it in the area of its competence" (R. Storr, Martin Kippenberger: Self-Portraits exh cat. New York, 2005, pp. 22-23).

In *The Capitalistic Futuristic Painter in his Car,* Kippenberger openly parades his own ordinariness and embarrassment in direct contrast to a futuristic

scene of riches. For, as the title of the painting suggests, this is a knowing self-depiction by Kippenberger of himself as the rich and successful art star that part of him always wanted to be and which he very much hoped success in America would bring to him. But the manifest sense of isolation and unease that the artist also displays in this work is also the unease and loneliness that Kippenberger also felt about the shallow nature of these ambitions.

Such an open display of this inherent ambiguity of emotion, ambition and shame and towards the entire 1980s paradox between the borderlines of success and failure is an essential part of much of Kippenberger's work. As Jutta Koether once wrote in her article entitled "Who is Martin Kippenberger and Why are They Saying such Terrible Things About Him?," Kippenberger "knows that genuine embarrassment is part of art, and demands that other people involved in it should also get their hands dirty... "You will hear people saying that this or that piece by Kippenberger is very beautiful, but after that you hear little cries of nausea, of repulsion about another of his works, and not only that, but also about how those old stories: of his singing dirty songs, taking his clothes off in public, drinking. 'Actually he's guite a good artist' Translated, that means, 'This particularly strange sculpture, this picture which is quite acceptable in both its form and content and even in its execution, this eloquent collage, (blah, blah), is particularly successful, but if I get involved with it I'll get carried away from the individual object into a deluge of Kippenberger's scandalous or exhausting or otherwise threatening activities.' Kippenberger knows how to create the impression that involvement with his works is bound up with certain consequences, which do not even rule out buying, a disagreeable consequence of the compulsory embarrassment of riches' (J. Koether, "Who is Martin Kippenberger and Why are They Saying such Terrible Things About Him?" Artscribe no. 75, Jan. 1989, p. 53).



Installation view, *Martin Kippenberger*, Metro Pictures, New York, 1985. Courtesy Galerie Gisela Capitain, Cologne. Photo: © Galerie Gisela Capitain, Cologne. Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capital, Cologne.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

53 B

RICHARD PRINCE (B. 1949)

Untitled (Jokes)

signed, inscribed and dated "Two Leopard Jokes" R. Prince 1989' (on the overlap) acrylic on canvas 96 x 75 in. (244 x 190.5 cm.) Painted in 1989.

\$3,500,000-4,000,000

PROVENANCE:

Barbara Gladstone Gallery, New York Private collection Anon. sale; Sotheby's, New York, 4 May 1993, lot 262 Acquired at the above sale by the present owner

EXHIBITED:

Munich, New York Painters, December 1993-May 1994, pp. 38 and 73 (illustrated in color). Deichtorhallen Hamburg, Emotion. Junge britische und Amerikanische Kunst, October 1998-January 1999, p. 157 (illustrated in color).

Prague, Galerie Rudolfinum, Centre of Contemporary Art, American Art, May-September 2001, pp. 59 and 80 (illustrated in color).

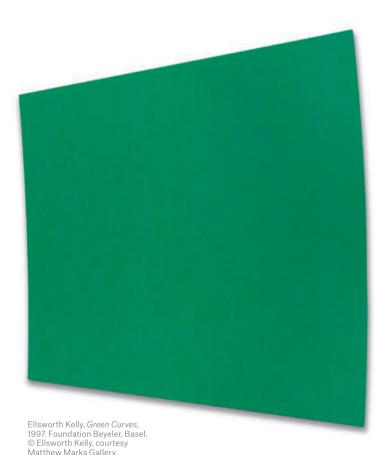
Munich, Richard Prince, November 2004-May 2005, pp. 43 and 156 (illustrated in color).

LITERATURE:

Richard Prince: Jokes, Gangs, Hoods, exh. cat., Cologne, Jablonka Galerie, 1990, n.p. (illustrated "When I went to look at my jokes hanging in a gallery I saw people laugh out loud. They weren't thinking about color or form or content. For a second, that was all there was there"

-RICHARD PRINCE

Two Lions Sitting Around After Supper: One lion says to the other, "Hey, Sid, remember last summer when we were all gathered around the kill and someone told a leopard joke, and you laughed so hard an antier came out of your nose?" Two lions sitting around after supper: One lion says to the other, "Hey Sid, remember last summer when we were all gathered."
"Hey, Sid, remember last summer when we were all gathered around the kill and someone told a leopard joke, and you laughed so hard an antier came out of your nose?"



Painted in 1989, *Two Leopard Jokes* belongs to the celebrated series of monochromatic joke paintings that Richard Prince created between 1987 and 1989. With its deadpan sensibility and matter-of-fact presentation, the painting embodies the wry sophistication and sardonic wit that underlies the entire series. Rendered in crisp blue lettering upon a sumptuous green background, the painting acts as an irreverent homage to the pristine rigor of Minimalism and the luxuriously stained canvases of the Color-Field painters, all the while maintaining a bizarre sense of humor. In *Two Leopard Jokes*, Prince presents the joke twice, altering the format of each phrase just slightly, making the painting a particularly rare example in the series. Its effect is similar to hearing a joke repeated—the second time is never as funny as the first. This particular joke originally appeared in a cartoon by Gary Larson, and must have fascinated Prince. It features in another painting of the same year, titled *The Leopard Joke*, which is currently a promised gift to the Whitney Museum of American Art in New York.

In 1984, Richard Prince began a rather experimental series of hand-drawn cartoons that he copied from magazines like The New Yorker and Playboy. Never originally intended for resale, these drawings were the complete antithesis of the bombastic, highly expressionistic paintings that dominated the New York art scene at the time. Whereas Prince's previous work had reproduced photographs from magazine ads, these small joke drawings also re-contextualized "low" culture in a "high" art context. In a telling interview from 1989, the artist explained: "Beginning the jokes was like starting over. I didn't know what I was doing. At the time artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for \$10 each. I had a hard time selling them. One dealer bought two and asked for a 10% discount. So I decided that every six months I'd double the price. All this was possible because no one was looking at my work. That's a fairly good position sometimes. You can get away with a lot of things" (R. Prince, quoted in S. Morgan, "Tell Me Everything: Richard Prince Interviewed by Stuart Morgan," Artscribe International, No. 73, January-February 1989, p. 48).

Toward the end of the decade, Prince made a radical transition that fundamentally altered the course of his work. He eliminated the cartoon itself and only included its text. Furthermore, he used a rather holy material—acrylic paint on canvas—for the execution of this rebellious act. He selected a series of one-liners that were culled from the pages of magazines and books, in a time-consuming process that consisted of literally hundreds of jokes. He condensed and re-formatted the text of each joke, exaggerating its size and condensing its message to arrive at a quick and easily-read punch line. In Two Leopard Jokes, Prince makes subtle adjustments in copying from the caption of the original joke, eliminating a few words to speed up the viewer's "take." The result is rendered in the stylistically neutral Helvetica font that Prince silkscreened in blue lettering upon a green background. Its effect was unlike anything being shown at the time. When the paintings were exhibited at Barbara Gladstone Gallery in the late 1980's, Prince recalled the viewers' reaction as "complete disbelief" (R. Prince, quoted in S. Morgan, op. cit., p. 48).

In *Two Leopard Jokes*, Prince makes a few subtle changes in his second re-telling of the joke, which serves to illuminate some of the fundamental issues behind the series. For instance, Prince alters the indentation of the text by spacing it out into four lines, rather than three, and removes the capital letters from the phrase "Two lions sitting around after supper." There is a marked difference in the reader's experience of the second telling of the joke than in the first. Primarily, the first time one reads the joke, there is inevitably a little mental chuckle; but the second reading is no longer quite as humorous since the element of surprise has been removed. It is tempting to apply this logic to art-viewing itself, which may have affected Prince at the time it was created. Indeed, there is often a certain malaise that develops when a style has been repeated so often it fails to convey any message at all.



Installation view, *Richard Prince*, Goetz Collection, 2004-2005 (present lot illustrated). Photo: © Wilfried Petzi, Munich. Artwork: © Richard Prince.

Despite the corny humor of its punchline, *Two Leopard Jokes* displays an elegance and sophistication that arrests the viewer by nature of its beautiful, sumptuous materials and the sparsity of its imagery. The effect of encountering the crispy-delineated Helvetica script as it is placed against a cool, green background seduces the viewer by nature of its precision. Even though Prince eliminates imagery and brushstroke, he still manages to imbue the painting with timeless elegance and beauty.

Though the joke paintings initially thumbed their nose at the established artistic milieu at the time, they have by now become firmly ensconced in the very canon they tried to disrupt. The curator Nancy Spector recently described this phenomenon: "With his Monochrome Jokes Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. ... Prince's Monochrome Jokes represent a skillfully calculated inversion of art's essential value system. ... The irony, of course, is that Prince's anti-masterpieces have all sold, and, in recent years, sold well. What originated as a protest against the vanities of the 1980s art market in the form of a 'joke' on collectors, curators, and critics who were busy jumping on the Neo-Expressionist bandwagon, has now entered the art-historical canon" (N. Spector, quoted in N. Spector, Richard Prince: Spiritual America, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 39).

WHAT IS PAINTING

DO YOU SENSE HOW ALL THE PARTS OF A GOOD PICTURE ARE INVOLVED WITH EACH OTHER, NOT JUST PLACED SIDE BY SIDE? ART IS A CREATION FOR THE EYE AND CAN ONLY BE HINTED AT WITH WORDS.

John Baldessari, *What is Painting*, 1968. Museum of Modern Art, New York. Artwork: © 2016 John Baldessari. Photo: © 2016, The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



CHRISTOPHER WOOL (B. 1955)

Untitled

signed, titled and dated 'Wool 1998 Untitled' (on the stretcher) enamel on canvas laid down on panel 108×72 in. (274.3 x 182.9 cm.) Executed in 1998.

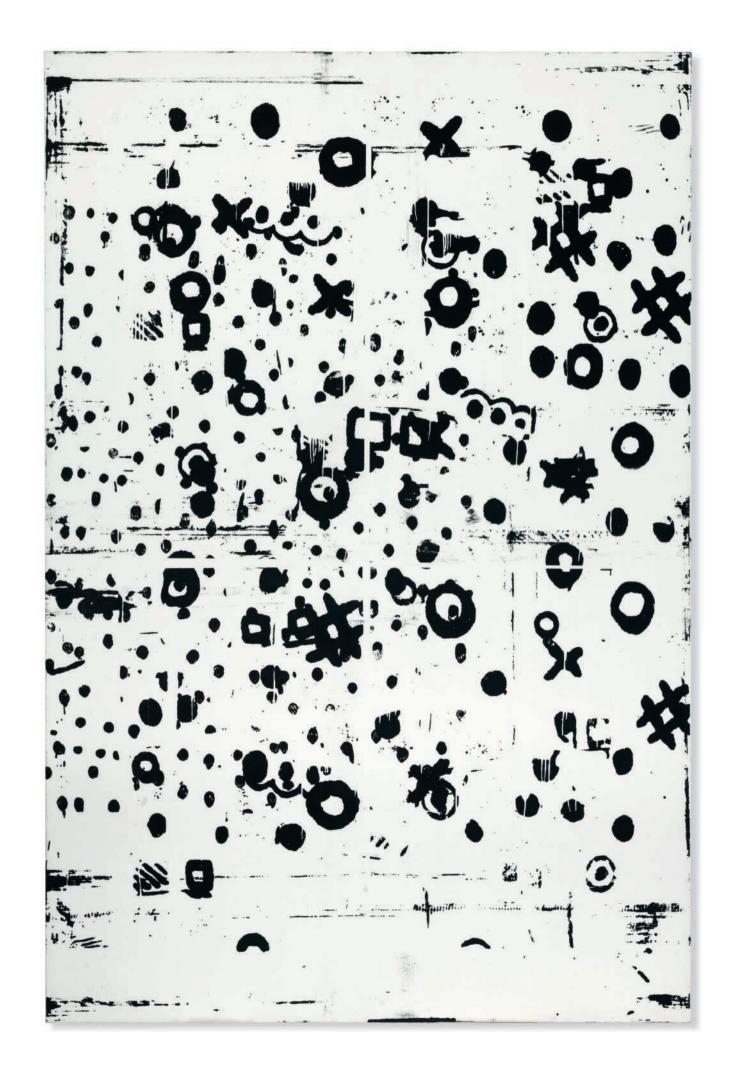
\$2,000,000-3,000,000

PROVENANCE:

Luhring Augustine Gallery, New York Galerie Max Hetzler, Berlin Anon. sale; Phillips, New York, 17 November 2006, lot 128 Stellan Holm Gallery, New York Acquired at the above sale by the present owner

Christopher Wool's *Untitled* presents an energetic and rational spectacle of layered geometric shapes and lines realized on a monumental scale in stark black and white. The whole is speckled with zeroes and crosses reminiscent of the game of tic-tac-toe. The scattered shapes and lines float in a permeable field of white space, which exposes the half-controlled, half-impulsive process of the work's own making. Untitled has a paradoxical identity: it looks out to the world as a unique image yet looks inward in obsessive self-replication, and it explores the expressive potential of gesture yet mediates that same impulse. Wool loosely replicates sections across the picture place, creating a hypnotic landscape of repetitions, double-images, layering, openings and interruptions.

Inspired by the urban graffiti of his hometown of Chicago, Wool depicted his interest in abstraction in the late 1980s through his series of paintings which took familiar phrases and broke them down into abstracted combinations of letters and forms by removing key lexical elements. Wool's Word paintings were celebrated by a new generation of artists reacting to the governance of Minimalism and Conceptualism in the 1960s and 1970s. Wool's work evolved to appropriate floral motifs by 1993 in increasingly diverse arrangements applied to the surface using the silk-screening process similar to those employed by Andy Warhol. This enabled Wool to embrace the notion of chance. Its inexact nature gave way to a series of drips, pools and smudges, the remains of the hand of the artist pushing the ink through the screen. Wool began to use his own paintings as the source material for a new body of work in 1998 through the 2000's, in which he would create a silkscreen of a finished picture, and then use it as the basis for a whole new image. Fissured, divided and repeated across the picture plane, these new paintings were the latest stage in Wool's dismantling of the traditional figureground relationship, creating a more anonymous image. The curator of Wool's recent major retrospective at the Solomon R. Guggenheim





Willem de Kooning, Untitled, 1948. Museum of Modern Art, New York. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.



Aaron Siskind, *New York 3*, 1951, Metropolitan Museum of Art, New York. Courtesy the Aaron Siskind Foundation.

Museum in New York, Katherine Brinson, explains these paintings "Whereas the source paintings are characterized by ghostly layers and subtly rendered details, in the second generation all visual information is flattened into a crisply delineated silhouette of the original, creating a stark, monochrome polarity between ground and image" (K. Brinson, "Trouble Is My Business," *Christopher Wool*, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 46). *Untitled*'s surface recalls the ghosts of Wool paintings past, yet it stands as its own image in its own right. The consecutive construction of imagery creates a gritty visual static in the work, enhanced by the detached

graphic marks and frame lines that are the inevitable result of Wool's silk-screening process. As Ann Goldstein has described, the linear traces of the silkscreen frames act "like a disembodied picture of a picture, they frame a painting within a painting" (A. Goldstein, "What They're Not: The Paintings of Christopher Wool," in A. Goldstein (ed.), *Christopher Wool*, exh. cat., Museum of Contemporary Art, Los Angeles, 1998, p. 259). The content within *Untitled* highlights its own art history by depicting familiar patterns that Wool had previously conceived arranged in a new way to formulate a different language. The work's own patterns are also repeated within its picture plane, additionally rendering the image as a source for itself. Further, this new visual arrangement would provide the source material for further works of art, turning the work into a self-reflective vessel containing Wool's past and future art historical canon.

In addition to using his own art historical content in Untitled, Wool engages with the history of postwar American Art. Here, Wool applies Pop Art's methods of mechanized production, Minimalism's denial of the author, Post-Minimalism's emphasis on process with the strategies of replication, and abstraction's privileging of form over content. Traces of Pollock-like smudges can be seen scattered throughout the work as an indication of the speed and ferocity at which Wool worked, and also as an indication that the artist's hand is still visible, although it has been morphed and inextricably linked with the mechanical hand of the silk-screening process. The black spots within the work are reminiscent of Lichtenstein's Ben-Day dots, but take the process further by making the dots appear imperfectly cylindrical—the result of the artist's hand—yet apply them to the canvas through the mechanical silk-screening process to remove the visual proof of the artist's contribution. Additionally, whereas Wool uses the minimalist denial of the author, his content still highlights his own past work, calling attention to himself. *Untitled's* all-over grid seems to present a barrier that denies entry into its chaotic depths, but its philosophical and art historical paradoxes also create a push-pull effect that draws the viewer into its psychological depths only to push them out with a more nuanced interpretation of contemporary art. It is through this complex engagement with the limits of contemporary strategies that Wool has established himself as one of the leading figures of his time.



JEFF KOONS (B. 1955)

Smooth Egg with Bow (Magenta/Violet)

mirror-polished stainless steel with transparent color coating 83 ½ x 76 % x 62 in. (212.1 x 194.6 x 157.5 cm.) Executed in 1994-2009. This work is one of five unique versions (Blue/Magenta, Magenta/Violet, Magenta/Orange, Red/Yellow and Silver/Red).

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



Constantin Brancusi, *The Beginning of the World*, 1924. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

PROVENANCE:

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

H. W. Holzwarth, Jeff Koons, Cologne, 2008, p. 404 (another example illustrated in color). Hana Bank Membership Magazine, v. 114, Summer, 2014, pp. 4 and 5 (another example illustrated in color). N. Wolfe, ed., Tory Burch: in Color, New York, 2014, p. 100 (another example illustrated in color). J. Kim, "A Magician of Creation and Destruction," Art, August 2014 (another example illustrated in color).





Sandro Botticelli, *The Birth of Venus*, 1485. Galleria degli Uffizi, Florence. Photo: Alfredo Dagli Orti / The Art Archive at Art Resource. New York.

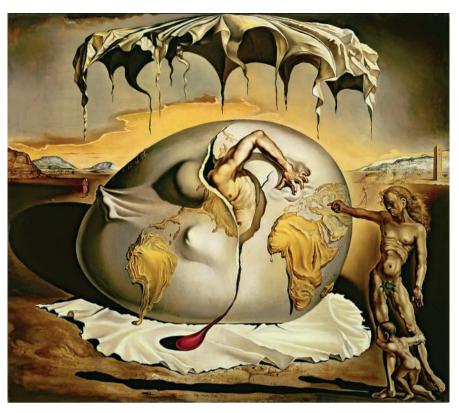
Standing nearly seven-feet tall, Jeff Koons's Smooth Egg with Bow (Magenta/ Violet) dazzles the viewer with its shiny, mirrored surface and the technical virtuosity of its undulating forms. Smooth Egg with Bow (Magenta/Violet) belongs to the artist's longest-running, critically acclaimed Celebration series and the ground-breaking complexity of its fabrication is staggering to behold. It replicates a giant pink Easter egg topped with a lavish purple bow, and it paradoxically conveys the illusion of joyous weightlessness despite the substantial heft of its construction. As an archetypal symbol, Smooth Egg with Bow (Magenta/Violet) represents the promise of Spring and the corresponding overtures of fertility and reproduction that are embodied therein, not to mention the religious symbolism of resurrection and new life. On a more basic, carnal level, it evokes the sensorial pleasures that are unleashed when a shiny chocolate egg is unwrapped and devoured, as well as the ritualized moment of surprise embodied by a beautifully wrapped gift. It's the joyful visual embodiment of Koons's longstanding concerns, in which "innocence, religious contemplation, sexuality, and humanity all coalesce into a single moment of aesthetic perfection" (A. Hochdörfer, "The Gift of Art," Jeff Koons: A Retrospective, exh. cat. Whitney Museum of American Art, New York, 2014, p. 235).

Koons's fascination with childhood has long influenced his work, and he labors to create universal objects that are firmly embedded in life's celebrations and milestones. In the ensemble of paintings and sculptures that make up the *Celebration* series, Koons creates lavish recreations of the ephemeral emblems of childhood nostalgia—easter eggs, valentine hearts, balloon animals, party hats and children's toys. The curator Scott Rothkopf describes: "the subjects of the series were meant to evoke the cycle of a year or even a life. They invoke birth, love, religious observances, and procreation, whether in the form of a cracked egg, an engagement ring, the paraphernalia of a birthday party, or the sexually suggestive curves and protuberances lurking within a balloon animal or flower" (S. Rothkopf, "No Limits," *ibid.*, p. 30). As a powerful visual metaphor, the egg recurs in several works in the *Celebration* series, making it an important *leitmotif*.

Following the birth of his son, the artist began to contemplate the colorful objects and toys that make up a child's sense of the world, taking delight in the immediate visual pleasure of their colorful packaging and tactile appearance. He recalled, "My son was born in October 1992. Immediately I became interested in a lot of images I came across, the packaging of toys, a playful rabbit—things that I enjoyed again. I had used a lot of these images in the past. I started the *Celebration* series without a title. My son used to come into the studio while I was working on *Hanging Heart*. ... So the work fell into an area where I felt that I wanted my son to feel how much I was thinking of him" (J. Koons, quoted in T. Kellein, ed., *Die Bilder Jeff Koons 1980-2002 (Jeff Koons: Pictures 1980-2002)*, exh. cat., Kunsthalle Bielefeld, 2003, p. 21).

The epic scope of the project and the technical precision that Koons demanded meant that the *Celebration* series would consume the artist for more than a decade, with many objects not realized until the turn of the new millennium, when the technology of their fabrication was advanced enough to replicate Koons's vision. Indeed, the luxurious sheen of *Smooth Egg with Bow (Magenta/Violet)* and its reflective pink-and-purple surface is the result of a technically-complex process that took years to develop. It's incredibly even-mirrored surface has been achieved by applying layer upon layer of lacquer in which infinitesimal particles of pigment are suspended. This meticulous and time-consuming process results in the highly reflective surface that has become a hallmark of Koons's work. The gleaming quality of *Smooth Egg with Bow (Magenta/Violet)* is breathtaking, otherworldly—as if shimmering pools of brightly-colored liquid have been inexplicably molded into the object it represents, while its mirrored surface reflects the viewer's own image along with its surroundings.

It is impossible to see *Smooth Egg with Bow (Magenta/Violet)* and not, actually, see yourself. In this way, Koons invokes the viewer both figuratively and literally. He has said: "I am very conscious of the viewer because that's where the art takes place. My work really strives to put the viewer in a certain kind of emotional state" (J. Koons, quoted in C. Swanson, "Jeff Koons



Salvador Dalí, Geopolitical Child Watching the Birth of the New Man, 1943. Salvador Dalí Museum, St. Petersburg Artwork: © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Is the Most Successful American Artist Since Warhol. So What's the Art World Got Against Him?" *New York Magazine*, May 13, 2013, via http://www.vulture.com/2013/05/age-of-jeff-koons.html [accessed April 10, 2016]). Indeed, as the curator of Koons's recent retrospective has remarked, "Wherever Koons' works are, they wondrously refocus their surroundings. They channel and provoke our vanities and desires, our sense of discovery and mortality, and sometimes our moral pique and joy. They take as much as they can from the world in which we live and offer in return a powerful picture of it. We could ask for more from art, but I doubt that we will find it" (S. Rothkopf, *op. cit.*, p. 33).

Indeed, Koons's *Smooth Egg with Bow (Magenta/Violet)* transcends mere representation to become a powerful visual archetype. The particular formal characteristics that Koons bestows upon the work, from the otherworldly sheen of its impeccable surface to the overwhelming scale of its sheer size, gives the sense that the sculpture doesn't necessarily represent any specific, particular egg, but rather suggests a universal *idea* of an egg, as if embedded in some distant memory or dream. According to Koons, "Archetypes are really things that help everyone survive in the world. So they are bigger than everybody. That is the reason for their scale" (J. Koons, quoted in T. Goodeve, "Euphoric Enthusiasm: Jeff Koon's Celebration," *Parkett*, No. 50-51, December 1997, p. 90). With its heroic scale, gleaming surface and dazzling Crayola colors, *Smooth Egg with Bow (Magenta/Violet)* captures the very essence of egg-ness, making it the very embodiment of all the conflated ideas that are contained within its shiny foil wrapper.

Throughout his career, Koons has explored the theme of sex in his work, and the undercurrents of desire and sexual procreation are present in the *Celebration* series as well. Perhaps no more so than in the symbolic evocation of the egg, with its potential to carry human life, is the life-giving symbolism of sex invoked. Like in work of Brâncuşi who also explored the ovoid form of the egg with its aesthetically pleasing curves and potent symbolism, the egg becomes a symbol of hope, an optimistic opportunity and a powerful visual



 $\label{lem:hieronymus} \begin{tabular}{l} Hieronymus Bosch, The Concert in the Egg (Satire of Alchemy Symbolized by a Philosophical Egg), circa 1561. Musée des Beaux Arts, Lille. Photo: Gianni Dagli Orti / The Art Archive at Art Resource, New York. \\ \end{tabular}$



Paris, The Centre Pompidou, *Jeff Koons: A Retrospective*, November 26, 2014 - April 27, 2015. Photo: Luc Castel. © Jeff Koons.



© Artforum, Summer 1997, [cover]. Artwork: © Jeff Koons.

reminder of the power of sexual procreation to bring new life into the world. Koons presents the perfect embodiment of that egg with all its potential, wrapped in shimmering foil paper and crowned with a bow in *Smooth Egg with Bow (Magenta/Violet)*.

In his over a decade-long quest for excellence, Koons never compromised the integrity of his vision in the *Celebration* series, and *Smooth Egg with Bow (Magenta/Violet)* is a gleaming example of the power of the artist's commitment to his craft. Curator Scott Rothkopf described: "Settling, for Koons, is never an option. Corners cannot be cut. Though his standards continue to escalate, this dedication to perfection has been present from the very beginning of his career. ...his sedulous craftsmanship and increasing technological innovation have broken new ground for art and enmeshed it more forcefully within the visual logic of the contemporary world. ... It evinces an insanity bound by reason. ... We are gripped by the exactness of their minute details but also by the absurdity of anyone laboring so long and hard... Koons's sculptures and paintings embody the maniacal dream of the perfect object" (S. Rothkopf, *op. cit.*, p. 31).

Indeed, Smooth Egg with Bow (Magenta/Violet) is a spectacular embodiment of this, the artist's endless, all-consuming obsession with creating the perfect object. A gleaming symbol of the artist's long-running themes, it is a powerful recurring motif which Koons transforms the delicate egg into a potent visual icon.



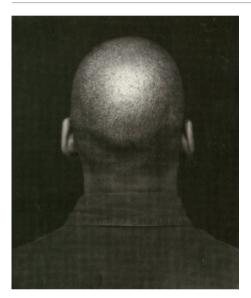


GLENN LIGON (B. 1960)

Stranger #36

signed, titled and dated 'Glenn Ligon 2008 Stranger #36' (on the reverse); signed again, titled again and dated again 'Stranger # Glenn Ligon 2008' (on the overlap) oil stick, coal dust and gesso on canvas laid down on panel 96 x 72 in. (243.8 x 182.8 cm.) Executed in 2008.

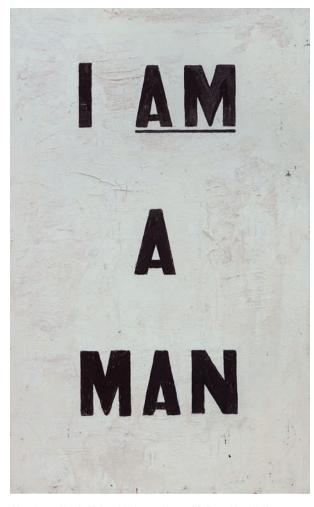
\$1,200,000-1,800,000



Glenn Ligon, *Self-Portrait*, 1996. © Glenn Ligon, courtesy Regen Projects, Los Angeles.

PROVENANCE:

Regen Projects, Los Angeles Acquired from the above by the present owner e nage no disente meno dividi de La disposita desirio di mala so



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



Jasper Johns, *Gray Alphabets*, 1956. Menil Collection, Houston. © 2016 Jasper Johns / Licensed by VAGA, New York.

A monumentally-sized work from Glenn Ligon's Strangers series, Stranger No. 36 presents a section of text from James Baldwin's 1953 essay "Stranger in the Village" in a manner that makes the passage paradoxically illegible. Writing the text over and over down the length of the canvas, the letters blur together because of the nature of the materials used. Written in black oil stick atop a black background and dusted with black coal powder, legibility seems to be beside the point. Meaning disintegrates as the material accumulates in a rich and dense patina that glistens and reflects the light. Ligon has stated, "The movement of language toward abstraction is a consistent theme in my work. ... I'm interested in what happens when a text is difficult to read or frustrates legibility—what that says about our ability to think about each other, know each other, process each other" (G. Ligon guoted by H. Sheets in "The Writing on the Wall," ARTnews, April 2011, p. 89). Choosing a text about what it is like to be a stranger in a strange land, Ligon aims to conjure the sense of estrangement and the collapse of visibility and legibility at the core of the Black experience in America in a form that innovates upon painting's modernist masters.

James Baldwin wrote "Stranger in the Village" in response to the reception he received from the people of a remote Swiss village who had never seen, let alone conversed with a Black person before. This encounter with difference prompted the villagers to respond in a number of uncomfortable, if not overtly racist, ways. Baldwin took these interactions as an opportunity to compare the experience of being Black in Europe, where Black people were generally absent from the demographic, never having been imported en masse to the continent, and America, where slavery and the oppression of Black people has been a defining feature of the culture and economy of the country since its inception.

Ligon has worked with Baldwin's essay since 1996 when he first began using this text as a source material. The repetition of a single sentence or passage from the text in the painting, as well as returning to the same book again and again for twenty years, are strategies the artist employs to keep the essay recirculating his and his viewer's consciousness. Ligon summarizes the text in his own words, "The essay is about the fascination and fear that the villagers approach him with. He even says, "They don't believe I'm American—black people come from Africa." The essay is not only about race relations, but about what it means to be a stranger anywhere. How does one break down the barrier between people? It's a global question and it probably reflects what I've been trying to do—reach out more" (G. Ligon quote by J. Moran "Glenn Ligon," *Interview Magazine*, June 8, 2009, n.p.).

But beyond the framework of the text and the context in which Ligon represents it, there is the form in which he has chosen to do so. Writing the text in a manner that has pushed it to the level of abstraction, Ligon collapses the act of seeing and the act of reading, actions that require the eyes to do two different kinds of looking. Ligon intends to "slow down reading, to present a difficulty, to present something that is not so easily consumed and clear" (G. Ligon quoted by C. Berwick, "Stranger in America: Glenn Ligon," *Art in America*, May 2011, n.p.). Selecting texts that speak to issues of race, Ligon also chooses a form that makes those texts difficult to access. Speaking to this aspect of his practice, he says, "Text demands to be read, and perhaps the withdrawal of the text, the frustration of the ability to decipher it, reflects a certain pessimism on my part about the ability and desire to communicate. Also, literature has been a treacherous site for Black Americans because literary production has been so tied with the project of proving our humanity through the act of writing. Ralph



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

Ellison says that Louis Armstrong made poetry out of being invisible, and I am always interested in the ways black people have inhabited these over determined, ambivalent spaces" (Glenn Ligon quote by L. Firstenberg, "Neo-Archival and Textual Modes of Production: An Interview with Glenn Ligon," *Art Journal*, Spring 2001, pp. 43).

Ligon reaches back in history to touch upon important innovations in painting. Coming of age in the era of appropriation, in the lineage of Duchamp, Ligon's method derives from the postmodern strategy of sampling and excerpting images and texts from other works and contextualizing the material in a new way. Art historian and critic James Meyers expands upon this strategy when he writes that Ligon "did not so much 'appropriate' his textual or formal sources as work through them in his own hand. (Even Ligon's encounter with Jasper Johns isn't appropriation: Substituting oil stick and coal dust for encaustic, and literary texts for John's serial letting, he revised the look and meaning of Johns's technique). In other words, painting became a strategy for teasing out the ambiguities of writing and remarks touching on race and same-sex desire, however 'well meaning.' Even the most iconic and respected black literary voices would be subjected to the artist's cool scrutiny (J. Meyers, "Glenn Ligon: Whitney Museum of Art, New York"" Artforum, Summer 2011, p. 392). In addition to Johns, Ligon's Stranger #36 also conjures the monochrome. And as curator and critic Lauri Firstenberg notes in her interview with the artist, "the masking or camouflaging of language in the [Strangers] paintings operate in such a way as to activate and to put great pressure on the part of the viewer, bringing the spectator back onto his or her own body, as if inspired by the lexicon of Minimalism" (L. Firstenberg, Art Journal, pp. 42).





RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

signed, numbered and dated 'Richard Prince ap 2000' (lower right margin) Ektacolor print

image: 47 3/4 x 77 in. (121.3 x 195.6 cm.)

Executed in 2000. This work is an artist's proof from an edition of two plus one artist's proof.

\$2,500,000-3,500,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Basel, Museum für Gegenwartskunst, Richard Prince: Photographs, December 2001-February 2002, p. 93 (another example exhibited and illustrated in color). Roslyn, Nassau County Museum of Art, New Visions of the West, February-April 2002. Kunstmuseum Wolfsburg, Richard Prince: Principal-Gemälde und Fotografien 1977-2001, April-July 2002, p. 93 (another example exhibited and illustrated in color).

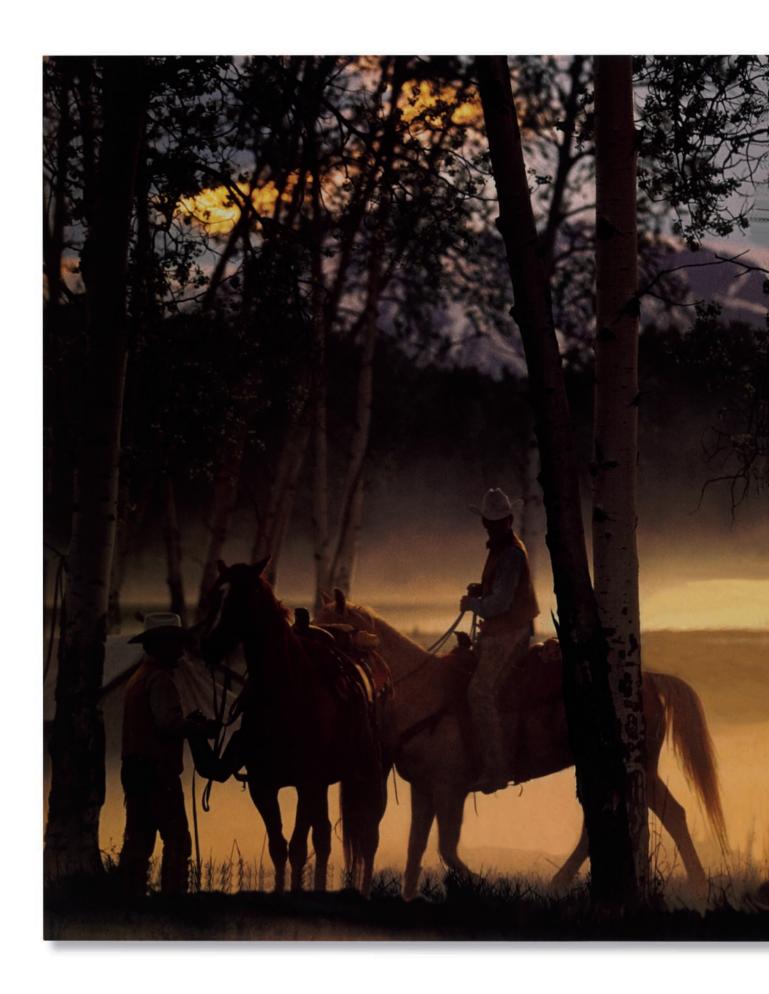
New York, Solomon R. Guggenheim Museum, Richard Prince: Spiritual America, September 2007-January 2008, pp. 98-99 (illustrated in color).
Wilmington, Delaware Art Museum, Exposed!
Revealing Sources in Contemporary Art, August-October 2009.

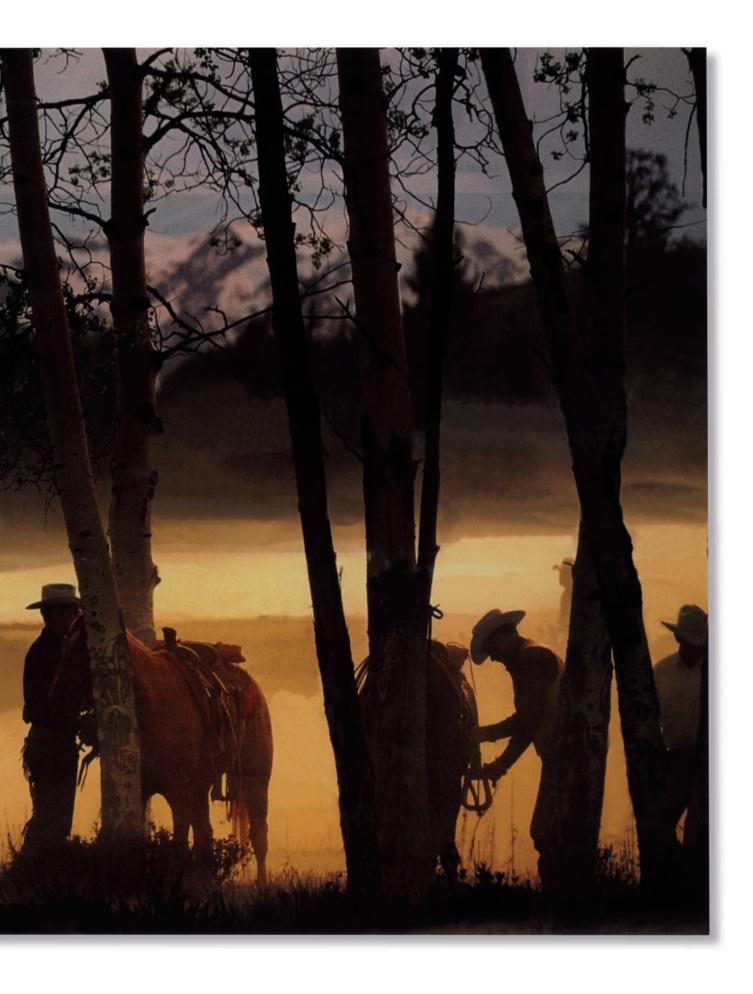
LITERATURE

R. Brooks, J. Rian and L. Sante, *Richard Prince*, London, 2003, cover (another example illustrated in color). *Richard Prince: It's a Free Concert*, exh. cat., Kunsthaus Bregenz, 2014, p. 22 (another example illustrated

in color).









Frederic Edwin Church, Twilight in the Wilderness, 1860. Cleveland Museum of Art. Photo: Cleveland Museum of Art, OH, USA / Bridgeman Images.



Mark Rothko, *Untitled (Violet, Black, Orange, Yellow on White and Red),* 1949. Solomon R. Guggenheim Museum, New York. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Following the prolonged conflict that was the Vietnam War and the failure of that era's counter culture to enact any kind of lasting social change, America found itself embroiled in a severe identity crisis. Youth patriotism had all but crumbled, many feared that the traditional notion of the nuclear family was threatened by the burgeoning women's and gay liberation movements and Michel Foucault proclaimed the manufactured nature of identity in the age of mass media and consumer culture. The artists who came to define this age of flourishing anxiety did so by means of subversion, abandoning the popular mode of painting in favor of photography, performance and video-media that reflected the abundant artifice of the time. The aptly named Pictures Generation, composed of artists such as Cindy Sherman, Sherrie Levine, Barbara Kruger and Richard Prince, began making art that was at times cool and elusive, confrontational or even derisive of the American cultural landscape from which it culled its source material. In the case of Prince, that source material would constitute the art entirely. Utilizing photography as a means to eradicate any trace of involvement in the making of his art, Prince exposed the twisted psychological machinations of the invisible forces guiding popular culture. The present lot, Untitled (Cowboy), 2000 is a hauntingly beautiful example of the artist's incendiary technique.

As a young man, Prince stumbled upon a photograph that would change his life. As the artist recalls, "It was of Franz Kline staring out the window of his 14th Street studio—foot up on the sill, cigarette in hand, his face a mask, intent on what he was thinking about, looking out over that scene, what was outside the photograph. Whatever was in that photograph was what I wanted to be" (R. Prince quoted in "In the Picture: Jeff Rian in conversation with Richard Prince," R. Brooks, J. Rian and L. Sante, *Richard Prince*, London,



Frederic Remington, A Dash for the Timber, circa 19th century. Photo: Bridgeman Images

2003, p. 10). As a result, in 1973 Prince relocated from the suburbs outside of Boston to New York City, eventually landing a magazine job at Time. That brought Prince into daily contact with an endless stream of advertising images. The ethereal quality of the ads and the seductive fiction towards which they aspired served as the inspiration for Prince's artistic sensibility of the author as thief, echoing a provocative adage that has been variously attributed to Stravinsky, Faulkner and Picasso: "good artists copy; great artists steal." He began to re-photograph select advertisements, being careful to avoid any text that could quickly identify the source material, and framing them so that they would masquerade as-and, of course, becomefine art. Prince describes the moment he determined this process: "This was the break. This was what I was hoping for...the dive into the empty pool, the dive off the empty wall, the can of shit, the nude descending the staircase, the African mask, the dripped paint, the huge canvas" (Ibid., p. 12). He was right. His unique mode of appropriation would lead to significant critical acclaim and lay the foundation for his career.

The 1980s ushered in an era of economic security, art market speculation and cartoonish decadence that proved fertile inspiration for Prince. At the beginning of the decade, he embarked on his landmark series of photographs depicting the notorious dual emblem of manifest destiny and terminal disease—the Marlboro Man, archetypical cowboys reeking of freedom and rugged virility. At this time, the ill-fated icon had already sustained its very public fall from grace. As Rosetta Brooks writes, "They are dismissible generic signifiers, and at the point when Prince chose them, they had ceased even to be employed as ubiquitous ads for Marlboro cigarettes; they had been cut loose and were resting somewhere in the sediment of culture"

(R. Brooks, "A Prince of Light or Darkness," ibid., p. 56). It was perhaps this disgraced displacement, and the road that led to it, that attracted Prince. Until the mid-1950s, Philip Morris had marketed Marlboro exclusively to women. When the first reports linking lung cancer to smoking emerged, the company quickly masculinized its product with the help of the ad agency, Leo Burnett. After testing an array of masculine cyphers on audiences, the agency determined that the cowboy appealed most widely to male American audiences. By the 1960s, Marlboro ads needed no longer even make direct reference to smoking in order to sell their cigarettes; they simply deployed the intimately familiar image of the cowboy, superimposed with text beckoning their audience to escape to "Marlboro Country." However, when smoking-related illness began to claim even the lives of Marlboro's cowboys, public backlash ensued, and finally the Marlboro Man was banished from the frontlines of visual culture. Prince found in the Marlboro Man a potent metaphor for the sinister perversion of values and ridiculous propaganda that proliferated 1980s America. The motif of the cowboy as hijacked and treacherous symbol was an especially fitting analogy for the country's political climate. It is no mere coincidence that former Hollywood star, Ronald Reagan's consecutive terms as president began in 1981. Not only did Reagan portray cowboys in his former career, he was frequently photographed wearing cowboy garb on the campaign trail.

From Frederic Remington to John Wayne, the mythic figure of the cowboy has long been associated with the fundamentally American ideals of independence and fortitude. However, the origins of this hugely romantic figure are humble in the extreme, and can hardly be said to belong to America. We can trace the bloodline of the cowboy back to the 19th century



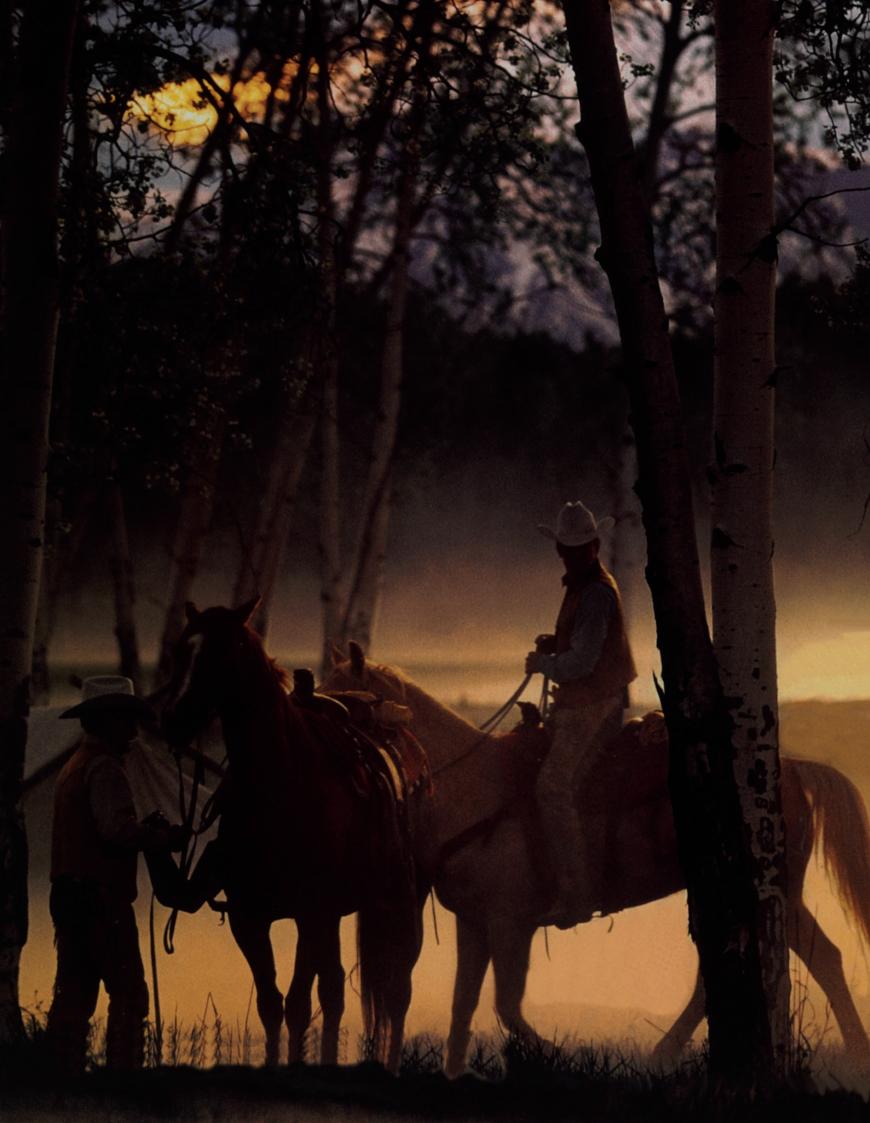
Jackson Pollock, Blue Poles, 1952. National Gallery of Australia, Canberra. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: National Gallery of Australia, Canberra / Purchased 1973 / Bridgeman Images.

"Oceans without surfers, cowboys without Marlboros...
I seem to go after images that I don't quite believe. And, I try to re-present them even more unbelievably. If there's any one thing going on through these images, it's that I as an audience don't believe them."

-RICHARD PRINCE

vaquero traditions of northern Mexico, or even further back in time and across the Atlantic to medieval Spain. The American cattle ranching industry, mostly operating out of Texas, recruited cowboys from the lowest social structures of the period. The pay was poor, and both the physical and emotional demands of life on the range were high. As a result, the cowboys developed a rigorous code of conduct, a blend of frontier and Victorian values that would lay the foundation for their romantic symbolization. Heralded in songs and poetry for their individualism, honesty and perseverance—and later immortalized in film as selfless defenders of righteousness—the cowboy finally became the ultimate American insignia of patriotism and free will. And yet, by the 1920s the image of the cowboy had already begun to destabilize, deriving a negative association to gun-slinging hotheads or gambling drunkards. This richly tragic trajectory is crucial to understanding the myriad ways in which Prince's images of the Marlboro Man subtly subvert American values.

Untitled (Cowboy), 2000 is a vivid and truly stunning large-scale example from Prince's return to the motif of the cowboy, dating to the beginning of the 21st century. Unlike his photography of the 80's, in which he was obliged to severely crop his source imagery due to the analog restraints of the medium at that time, the new century afforded Prince expanded creative control: "They're done differently now. They're done digitally... meaning I can re-photograph the entire ad. I don't have to shoot around the copy because we can get rid of the copy with the computer and Photoshop. So now I get the whole picture... They're pretty cinematic" (op. cit., p. 24). Wit a glowing panorama, Untitled (Cowboy) presents the viewer with a peaceful forest tableau of cowboys and their horses silhouetted in the orange morning mist. Given the latent social commentary embedded in Prince's cowboys of the 80's, the sublime calm of the subject image would seem to be in direct conflict with the tumultuous political climate of the new millennium. Indeed, another divisive president, George W. Bush, whose foreign policy was referred to by Time magazine as "cowboy diplomacy," served consecutive terms in office beginning in 2001. As such, we can consider Prince's cowboys as ominous and alluring milestones at the vexed edges of convoluted eras in American history. Untitled (Cowboy) is just such a milestone, and one that is remarkable for its technical refinement, delicate beauty and formal complexity.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

58 B

CY TWOMBLY (1928-2011)

Untitled

signed and inscribed 'Cy Twombly Roma' (upper center) lead pencil, oil based house paint and wax crayon on canvas $39 \% \times 59 \%$ in. (100×151 cm.) Painted in 1961.

\$2.800.000-3.500.000



Cy Twombly in his studio, Rome, 1961. Photo: © Leemage / Lebrecht Music & Arts. Artwork: © 2016 Cy Twombly Foundation

PROVENANCE:

Galleria La Tartaruga, Rome Galerie Bonnier, Geneva Galerie & Edition S Press, Hattingen Helga and Walther Lauffs Collection, Krefeld, 1973 Their sale; Sotheby's, London, 1 July 2008, Lot 52 Private collection

Anon. sale; Sotheby's, London, 26 June 2012, Lot 57 Acquired at the above sale by the present owner

EXHIBITED:

Geneva, Galerie Bonnier, Cy Twombly - Peintures, dessins, lithographies, June 1970, no. 2.

Krefeld, Kaiser Wilhelm Museum, Sammlung Helga und Walther Lauffs - Amerikanische und europäische Kunst der sechziger und siebziger Jahre, November 1983-April 1984, p. 125, no. 384 (illustrated).

LITERATURE:

H. Bastian, ed., *Cy Twombly, Catalogue Raisonné of the Paintings, Volume II, 1961-1965*, Berlin, 1993, p. 105, no. 45 (illustrated in color).

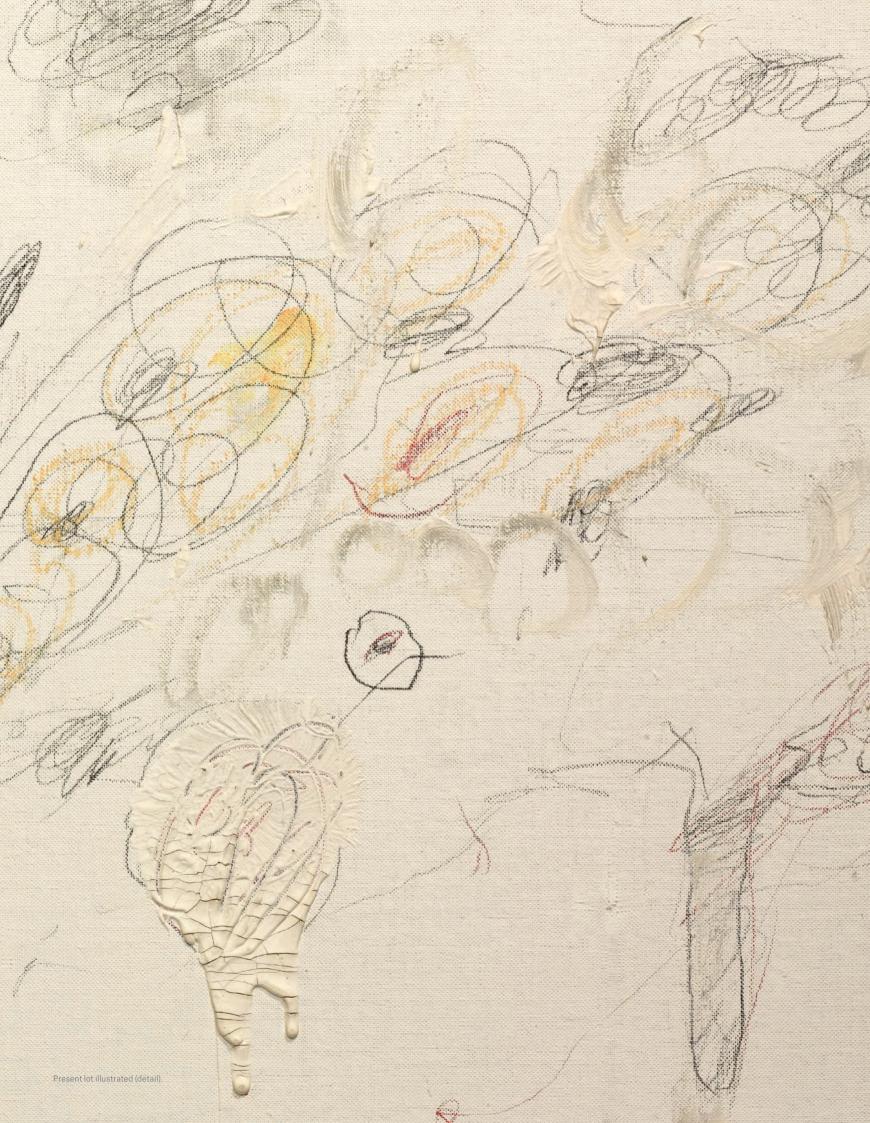
Belonging to artist's renowned Roma cycle of paintings, Cy Twombly's Untitled is a lyrical and poetic manifestation of Twombly's unique brand of mark making. Choreographing a series of energetic loops and swirls which advance across the surface of the canvas, Twombly unique artistic vocabulary captures the energy and vitality of the ancient city of Rome. Part-portrait, partlandscape, Untitled becomes a celebration of not only the city itself but also of the gestural mark which would come to be one of the basic tenets of postwar art history. The impetus for Twombly's marks are complex and wide-ranging, referencing everything from ancient Roman graffiti, the urban landscape of his adopted homeland to the great myths and legends of the ancient world and their depiction in art. As such, Untitled provides an unrivalled insight into the artist's peripatetic mind, a chance to witness the unfolding of his ideas as he constructs the complex architecture of his restless surfaces.

Across this rich and detailed surface Twombly assembles the full force of his gestural arsenal. Graphite lines, painterly impasto and scribbles of wax crayon are laid down in a spirited progression across the canvas. Delicate loops and swirls rendered with a graphic pencil float effortlessly above a serpentine-like passage of heavily applied graphite that rises up towards the center of the composition. Mixed in with this is an almost invisible area of white oil based house paint applied in a series of billowing clouds, which congregate in the upper left portion of the canvas. Rectangular structures are introduced—some delicately rendered in simple graphite and containing resemblances of an unknown written script, others more forcefully constructed with red crayon and possesses interiors that are left tantalizingly empty. This trail of gestural activity culminates in the upper right corner where Twombly annotates the canvas with the words "The Empire of Flora," a reference perhaps to the verdant world of Flora, the Roman goddess of Spring and the subject of many magnificent paintings including the eighteenth











Nicolas Poussin, *The Empire of Flora*, 1631. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden. Photo: Erich Lessing / Art Resource, New York.

century Venetian artist Giovanni Battista Tiepolo (Fine Arts Museum of San Francisco) or a painting by Nicholas Poussin (Gemäldegalerie Alte Meister, Dresden). As in the best examples of the artist's work, in *Untitled* Twombly melds together figuration and abstraction with myth and reality, resulting in a painting which subjugates the conventions of artistic language.

Originally from Lexington, Virginia, Twombly studied at the influential Black Mountain College where he was influenced by the burgeoning Abstract Expressionist movement. Eventually, after travelling around Europe and North Africa, he settled in Rome in 1957 and it was here that he began to investigate the full potential of the gestural brushstroke, in part inspired by the classical landscapes and literature which surrounded him. In 1961, the year *Untitled* was painted, he moved his studio into rooms above a cinema on the Piazza del Biscone in the heart of Rome's red light district. Surrounded by the detritus of centuries of human civilization and the frenetic energy of contemporary Roman street life, *Untitled*, like many of Twombly's paintings from this period, captures the visceral nature of the historic city, a contemporary portrait whilst at the same time a *memento mori* for Rome's noble past.

Although interspersed with subtle passages of muted color, the predominant palette of *Untitled* is the artist's signature white. Despite its lack of obvious express possibilities, for the artist it was exactly this purity that made it so attractive and versatile. "The reality of whiteness," Twombly wrote, "may exist in the duality of sensation (as the multiple anxiety of desire and fear). Whiteness can be the classic state of intellect, or a neoromantic area of remembrance—or as a symbolic witness of Mallarmé. The exact implications may never by analyzed, but in that it persists as the landscape of my actions, it must imply more than selection. One is a reflection of meaning. So that the action must continually bear out the realization of existence. Therefore the act is the primary sensation" (C. Twombly, quoted in "Documenti du una nuove figurazione: Toti Scialoja, Gastone Novelli, Pierre Alechinsky, Achille Perilli, Cy Twombly," *L'Esperienza moderna*, no. 2, August-September 1957, p. 32).

Twombly's marks, while seemingly random, both cohere and scatter: the compositional "groupings" in *Untitled* seem to veer upwards and to the right, but to say this is a composition in the traditional sense rather than simply a gravitational or kinetic tendency would be to say too much. Equally, the discrete forms and language do not coalesce into a legible whole. Repetitions do not create patterns, but rather disperse or refuse meaning. And while the "Empire of Flora" annotation may have "jump-started" Twombly's explorations, giving "it a clarity of energy," it does not create a subject or meaning (C. Twombly interviewed by Nicholas Serota, "History Behind the

Thought," in *Cy Twombly: Cycles and Seasons*, exh. cat., London, 2008, p. 50). We simply do not know. And therein lies its beauty, the delight and irony, the source of our unwavering interest, curiosity and gratification in the present work: our delight and absorption in the act of looking are forever renewed in "the lines of his making," which "do [...] not illustrate- [but rather create] the sensation of its own realization"-- and ours (C. Twombly, statement in "Documenti di una nuova figurazione," *L'Esperienza Moderna* no. 2 (August-September 1957, p. 32).

The graphic abundance of Cy Twombly's Roma paintings are among the highpoints of his career. Having been present at the birth of Abstract Expressionism, Twombly left the artistic dominance of the United States of behind and instead spent much of his life in Europe, developing his own unique brand of creative communication. Twombly sought to take an ironical view of Abstract Expressionist "action painting" and the notion taken from Pollock's practice of "all-over" painting, by removing the intention behind the act, the subjectivity as well as the transcendent statement (C. Vivaldi, "Cy Twombly tra ironia e lirismo," in La Tartaruga, Quaderno edito, Galleria Taratuga, February 1961, n.p.). Twombly's marks are about tactility, about an urge toward the feel of a marking instrument responding to and expressing physiological and psychic impulses: "It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system. It's like a nervous system. It's not described, it's happening (C. Twombly in an interview with D. Sylvester, Interviews with American Artists New Haven and London, 2001, p. 179).



Cy Twombly, Rome, circa 1962. Photograph by Werner Schloske. Photo: @ Werner Schloske. Artwork: @ 2016 Cy Twombly Foundation.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

59 B

DONALD JUDD (1928-1994)

Untitled

stamped 'DONALD JUDD 85-053 LEHNI AG SWITZERLAND' (on the reverse) painted aluminum .11 % x 141 % x 11 % in. (30 x 360 x 30 cm.) Executed in 1985.

\$800,000-1,200,000

PROVENANCE:

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

London, Waddington Galleries, Donald Judd, March 1986, p. 17, no. 7 (illustrated in color). Eindhoven, Stedelijk Van Abbemuseum; Düsseldorf, Städtische Kunsthalle; Musée d'Art Moderne de la Ville de Paris and Barcelona, Fundació Joan Miró, Donald Judd: Sculptures 1965-1987, April 1987- April 1988, p. 87.

New York, Pace Wildenstein, Group Exhibition of Gallery Artists, September-October 2004. New York, Paula Cooper Gallery, Elements, January-February 2006. London, Haunch of Venison, Enrico Castellani, Dan Flavin, Donald Judd, Günther Uecker, September-

October 2009, pp. 70-71 (illustrated in color).

P. Bickers, "Scaled-down Judd: Donald Judd at Waddington's," Art Monthly, no. 95, April, 1986, pp. 21

Donald Judd, exh. cat., New York, Whitney Museum of American Art, 1988, p. 115, fig. 82 (installation view

D. Batchelor, "Chromaphobia: Ancient and Modern, and a Few Notable Exceptions," Art and Design, 12, no. 78, July/August, 1997, pp. 34 and 35 (illustrated in color).

M. Stockebrand, ed., Donald Judd: The Multicolored Works, New Haven and London, 2014, pp. 183-185 and 288, no. 54 (illustrated in color).

"A shape, a volume, a color, a surface is something itself. It shouldn't be concealed as part of a fairly different whole"

—DONALD JUDD









Present lot illustrated (detail).

From the moment Donald Judd installed his exhibition at the Green Gallery in 1965, he proclaimed a new aesthetic principle that would define his production for the remainder of his life. Leaving behind traditional categories of art making, painting in particular, Judd declared himself a maker of "objects," what he labeled "specific objects" in a seminal manifesto from that year, their primary characteristics being three-dimensionality, selfcontainment, and tangibility, in contradistinction to an illusory or referential easel picture or sculpture. In declaring this position, Judd moved his aesthetic program from painted, planar surfaces to actual "shapes" that would proclaim their specific "unity, projection, order, and color" (D. Judd, "Specific Object," Arts Yearbook 8, New York: Art Digest, 1965, pp. 74-82). The power of this new kind of artwork can be seen to spectacular effect in Untitled from 1985. Fabricated from aluminum, it is a wall-mounted construction consisting of sixteen rectangular modules with open fronts. In this work Judd relies on red to accentuate the work's linear order. Judd considered red a "tough" color due to its ability to hold space convincingly, "defin[ing] the contours and angles" in such a way that space is filled, not merely outlined" (D. Judd, in J. Coplans, "An Interview with Judd," Artforum Vol. 9, no. 10, June 1971, p. 45). His bright white alternates with this bold red throughout the lower row, while the upper grouping shifts between subtle tones of maroon and black, creating tonal undulation within a singular form that binds and halts the optically jolting lower progression.

By the late 1960s, Judd had embraced industrially-made objects, which celebrated both its manufactured materials and its repetitive format, establishing a formal complexity that was different in nature from earlier compositional practices where part-by-part formation was founded on the basis of a sympathetic relationship between parts. Here in *Untitled*, each element or interval is part of an order based on alternation according to Judd's mathematical calibrations. What is interesting here is that while the mathematical progression undergirds this order, paradoxically, its deeper function serves to unify the work into a single entity. And while color from 1985 articulates space as much as the fabricated construction, form and

color become one, become for Judd, a "specific object" (D. Judd, "Specific Object," *op. cit.*). While clearly painted as a canvas might be, and existing in three dimensions, as sculpture certainly did, Judd declared that his work was neither painting nor sculpture, but rather an object in the world, one that has the "specificity and power and power of actual materials, actual color, and actual space" (Ibid.).

Beginning in 1984, Judd had taken up the material expression of color by enameling sheets of aluminum based on a commercial color chart. By year's end, he had propelled himself into a series of multi-colored wall-mounted works that are the glory of the artist's production to this day. First displayed to extraordinary effect at the Museum Van Abbemusuem, Eindhoven, in 1987, Untitled projects with particular acuity Judd's evolving attitude: "Color is like material. It is one way or another, but it obdurately exists. Its existence as it is, is the main fact and not what it might mean, which may be nothing. Or rather, color does not connect alone to any of the several states of the mind. ...Color, like material, is what art is made from" (D. Judd, "Some Aspects of Color in General and Red and Black in Particular (1993)," rpt. in Donald Judd: The Mutlicolored Works, ed. M. Stockebrand, New Haven and London, 2014, pp. 277-78). Judd's color selection for the present work was chosen, as in all his multicolored works, from the RAL chart, the Reichs-Ausschuss für Lieferbedingungen und Gütesicherung (Imperial Commission for Delivery Terms and Quality Assurance) first established in 1925, whereby colors were identified by a four-digit code. Untitled consists of four colors picked from this RAL chart and distributed among the alternating elements Judd used. For all such progressions, Judd strictly followed vertical pairings and lateral alternations of one, two, or three of 30, 60, or 90 centimeters. In Untitled, Judd creates what he called a "disordered ordering," from the pairing four colors: Weinrot (Wine red, 3005) and Verkersrot (Traffic red, 3020); Verkehrsschwarz (Traffic black, 9017) and Verkersweiss (Traffic white, 9016). These colors progress over the entire length (360 cm) alternating 30 and 60 cm-long elements at the consistent height of all his multicolored aluminum wall works-15 cm and interior depth of 7.5 cm.



Such systematic ordering, isolating colors and pairing them in gridded shapes along a linear progression is a trope of Modernism, found in works from Hans Arp to Piet Mondrian through the first half the twentieth century. By mid-century, we see in Ellsworth Kelly's Kite II, 1952, the artist isolating color and geometric form, ordering paired elements of black and primary and secondary colors in a horizontal progression and alternating these pairings with white. The eleven-unit progression depends for its rhythmic undulations on the white support—the wall. In its rigorous abstraction and the sense of existing for itself alone, Kelly's Kite II resonates with what almost seems like Judd's later transcription into obdurate industrial materials of Kelly's chromatic, successive geometries. Yet Kelly, like Judd, eschewed what he considered the decorative quality of such achievement, turning instead to the inherent quality of color itself. As Kelly averred, "I wanted to use color... over an entire wall, but I didn't want it to be decorative" (N. Brunet, "Chronology, 1943-1954," in Y-A. Bois, J. Cowart, A. Pacquement, Ellworth Kelly: The Years in France: 1948-1954, Paris, 1992, p. 192).

Yet the chromatic grid as Kelly understood it is turned to different uses in Judd's compelling aesthetic program, one that claimed to free the object from emotional or psychic associations, allowing it to simply be itself, to come into being only because the artist created it so. For Judd, the relationship between object and viewer was a personal one, created from bodily and optical reactions. Even so, what Judd created in Untitled is a chromatic statement of stunning and absorbing power. In turning to color forms, Judd returns in some sense to his beginnings as a painter, to the planar surface as it emerges from the wall in relief form. Taking up the problem of space in art, Judd transformed his industrial metallic production into shafts of chromatic light, which for all their optical charge serve Judd's more pragmatic goal-to fuse painting and three-dimensional form. Here in Untitled, Judd has achieved this fusion: he has redefined formerly discrete categories, painting and sculpture. Such color forms project from a pictorial surface and "occur[s] in space" in stunningly dynamic "multiplicity" (D. Judd, in P. Taylor, "Interview with Donald Judd, Flash Art International 134, May 1987, p. 37).



Donald Judd, 15 untitled works in concrete, 1980-1984. Marfa. Photo: Sonny Lee and Robert Wilson. © The Chinati Foundation. Artwork: © Judd Foundation / Licensed by VAGA, New York.

PROPERTY FROM THE COLLECTION OF DALE LAUNER, LOS ANGELES

60 B

EDWARD RUSCHA (B. 1937)

signed and dated 'Ed Ruscha 1996' (on the reverse) acrylic on canvas 48 x 144 in. (121.9 x 365.8 cm.) Painted in 1996.

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



Ed Ruscha in his studio, circa 1996. Photo: © Michael Childers. Artwork: © Ed Ruscha.

PROVENANCE:

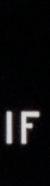
Acquired directly from the artist by the present owner, 1996

Palm Desert, Imago Galleries, The Left Coast, March-May 2007, p. 62 (installation view illustrated in color).

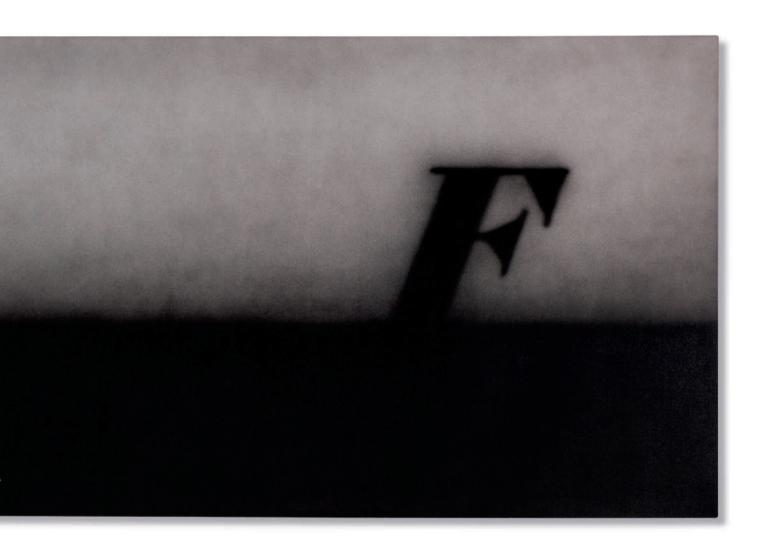
R. Dean and L. Turvey, Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997, New York, 2012, pp. 280-281, no. P1996.21 (illustrated).

"Words are pattern-like, and in their horizontality they answer my investigation into landscape. They're almost not words—they are objects that become words"

—ED RUSCHA









René Magritte, *La trahison des images (Ceci n'est pas une pipe)*, 1929. Los Angeles County Museum of Art. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource, New York.



Mark Rothko, *Untitled (Black on Gray)*, 1969. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

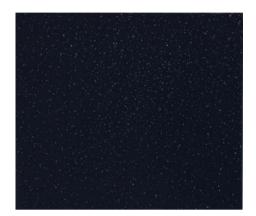
Upon this large canvas, Ed Ruscha creates an evocative landscape at dusk. The lower half of the canvas is plunged into darkness, with the upper portion is suffused with an redolent half-light similar to that which occurs after the setting sun has disappeared below the horizon. Situated in this unoccupied landscape are two large, looming letters—an "I" and "F"— placed far apart, leaning slightly to the right and each adorned with distinctive serifs. So commanding are these two letters, with their bold interventions into this evocative landscape, it is easy to miss their two smaller cousins depicted in white gesso buried deep in the passage of inky blackness that covers the lower portion of the canvas. Painted in 1996, this work was acquired directly from the artist by the present owner, the Hollywood screenwriter Dale Launer whose credits include Dirty Rotten Scoundrels and My Cousin Vinny. Launer visited Ruscha's studio in California and was intrigued by the painting's If motif which struck a chord with him as he'd often wondered "What if ... "The painting has remained in his private collection ever since. This If, If painting is the largest example of his If paintings; a smaller version of the painting is housed in the permanent collection of Museé Départment d'Art Ancien et Contemporain, Epinal, France.

"A lot of my paintings are anonymous backdrops for the drama of words" Ruscha has confessed and here—in *If, If*—that drama is conveyed in several ways (E. Ruscha, quoted in R. D. Marshall (ed.), *Ed Ruscha*, 2003, p. 241). Not only is it present in the eerie atmosphere conjured up by the twilight, but also in the ominous difference in scale between the two renderings of "If, If." The large dark letters loom up portentously over the horizon line, almost like giant figures whose menacing presence places everything before them in shadow. However, there some light at the end of the metaphorical tunnel in the presence of the diminutive brilliant white sans serif font that declares another proclamation of the word "If." As curator Richard Marshall declares, "Rushca succeeded in making the word work" (R. D. Marshall, *ibid.*).

By using two different fonts in this work, Ruscha highlights his use of diverse typefaces in his paintings. Fonts play an important compositional role in the artist's oeuvre, so much so that in some of his later works he utilizes a font which he developed himself called Boy Scout Utility Modern. However, he warns about seeing particular significance in the style of font used in any particular painting, "...I would never pick a font because it projected a specific personality," he said "I don't want the font to echo the word I happen to be painting, because I don't want to make puns. I'm not trying to lead the viewer down a certain path, or make it easier for them by spelling things out with a font" (E. Ruscha, quoted by K. McKenna, "Ed Ruscha in Conversation," in R. Rugoff (ed.), Ed Ruscha: Fifty Years of Painting, Hayward Gallery, London, 2010, p. 55).

Like his iconic paintings of Standard gas stations and the Hollywood sign, *If, If* continues Ruscha's lifelong interest in text. His paintings often feature words, which he treats as a form of readymade, taking them and placing them out of context, or indeed without any context, on the canvas. Floating against a sublimely beautiful backdrop they gain a mysterious eloquence despite their very ordinariness. This gives a self-reflective quality to the words, which in turn encourages the viewer to spend time examining the work and reap the benefits of close-up examination.

The formal qualities of words and language have been the central theme of Ruscha's work throughout his career. Arriving in southern California from the empty plains of Nebraska, as a young man he was immediately struck by the crowded street vernacular of the Los Angeles cityscape. His numerous trips between the emptiness of the Nebraskan landscape and the urban sprawl of suburban LA had a deep impact on the young artist, as Kerry Brougher, the curator and celebrated Ruscha scholar notes, "Ruscha's experience on the desert highway was one of words floating on emptiness, their message



Vija Celmins, Night Sky #14, 1996-1997. © Vija Celmins.

of comfort attempting the mask the landscape of awe, signs and advertisements trying to fill the uneasy void of the desert (K. Brougher, Ed Ruscha, exh. cat., Washington D.C., Hirshhorn Museum and Sculpture Garden, 2000, p.158). The gaudy signage and advertising hoardings that shouted their messages struck a chord with Rushca. Like Warhol, his sources are the ordinary and the everyday, the quaint and ordinary, but unlike his Pop contemporary, Ruscha's unique combinations of forms reflect a more conceptual approach. His method of relocating "found words" into an aesthetic realm result in Duchampian overtones, while his distorted, de-contextualized words in isolation juxtaposed against strange backdrops recalls hints of Surrealism.

With its complex implications on numerous layers, *If, If* exemplifies Ruscha' iconic stylistic and theoretical approach to art. As Kerry Brougher, ,"Ruscha's words hover between the flat and transversal surfaces of the graphic artist and the longitudinal, deep-space world of landscape painting" (K. Brougher, *Ed Ruscha*, exh. cat., Washington D.C., Hirshhorn Museum and Sculpture Garden, 2000, p.161). Works such the present example highlight their literal sources and play the role of signifiers, but at the same time assert their aesthetic power and become part of a new linguistic system.



61B

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'l. Fontana / "Concetto Spaziale" / ATTESE / Il lago era morbido e / tranquilo' (on the reverse) waterpaint on canvas $29 \times 23 \%$ in. $(73.5 \times 60.5 \text{ cm.})$ Painted in 1968.

\$2.000.000-3.000.000

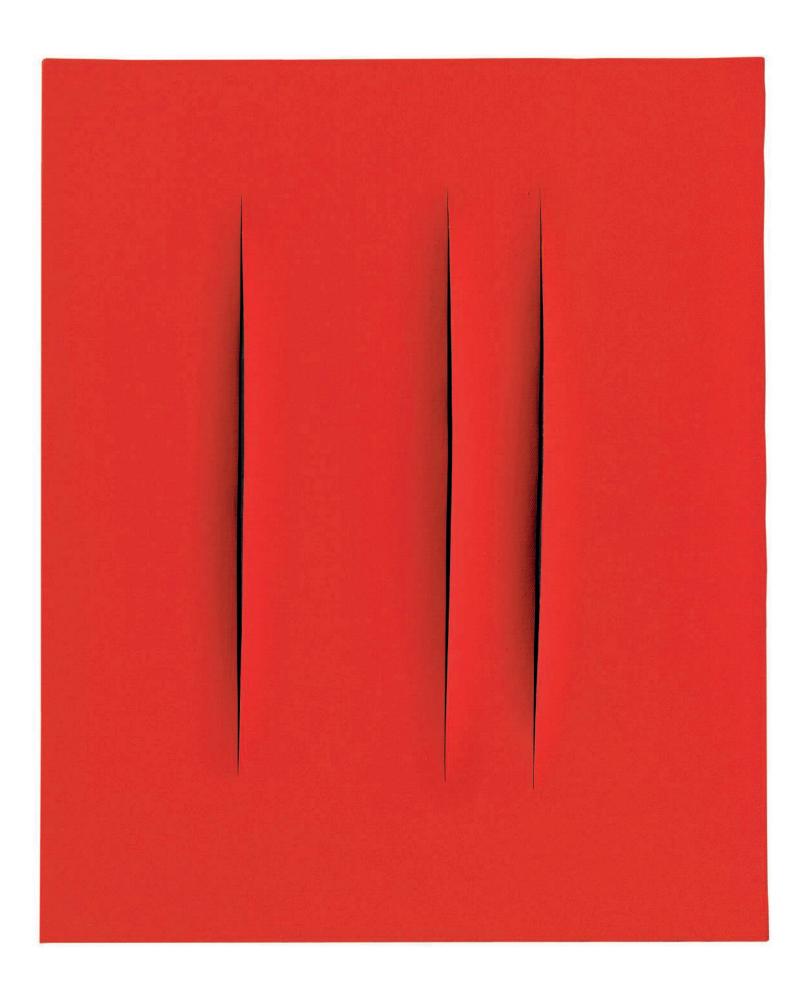
PROVENANCE:

Private collection, Milan Anon. sale; Nuova Brerarte, Milan, 12 March 1990, lot 93 Private collection, Milan Acquired from the above by the present owner

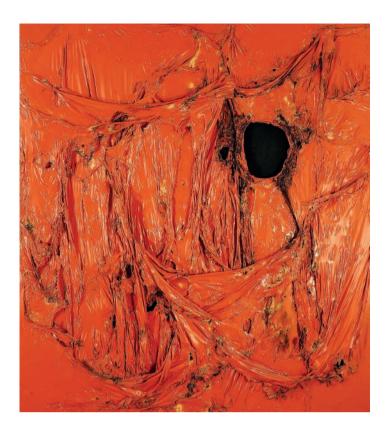
LITERATURE:

E. Crispolti, *Lucio Fontana*. *Catalogo generale*, v. *II*, Milan, 1986, p. 697 (illustrated).
E. Crispolti, *Lucio Fontana*. *Catalogo ragionato di sculture*, *dipinti*, *ambientazioni*, v. *II*, Milan, 2006, p. 889, no. 68 T 114 (illustrated).

Three slashes—the signature marks of Lucio Fontana's tagli (or 'cut') paintings—interrupt the warm, saturated expanse of red canvas. Here, a single, followed by a pair of straight parallel lines, are incised into the surface of the canvas, formed when Fontana took a sharp blade to the painting's surface. The gentle curling in upon themselves of these marks hints at a mysterious space behind and beyond it. Fontana called these paintings Concetti spaziali, attese or "spatial concepts, expectations." As "spatial concepts," Fontana literally and figuratively opened up the two dimensional surfaces to have three dimensional resonance with sculpture. As "expectations," Fontana aligned them his the anxious act of waiting for an event to occur in the future, giving his paintings a temporal aspect. But what is Fontana expecting or waiting for? They key may be held in the "White Manifesto," penned in 1946 by Fontana while living in Buenos Aires, evading the horrors of WWII and Mussolini in his native Italy. In reaction to the technological advancements of the war-era, Fontana wrote the White Manifesto to hasten in a new form of art-making that synthesized the arts with the sciences, updated to the advancements of his time. He wrote: "We are living in the era of mechanics. Already painted and the plaster figure no longer make sense. We are abandoning the use of known forms of art and we are initiating the development of an art based on the unity of time and space. Matter, color and sound in motion are the phenomena whose simultaneous development is an integral part of the new art. The new art demands the functioning of all the energies of man in creation and interpretation. The Being manifests itself integrally, with the plenitude of its vitality" (L. Fontana, "White Manifesto," Buenos Aires, 1946; republished in Milan, 1966, n.p.).







Alberto Burri, *Great Red*, 1964. Galleria d'Arte Moderna, Rome. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Gianni Dagli Orti / The Art Archive at Art Resource, New York

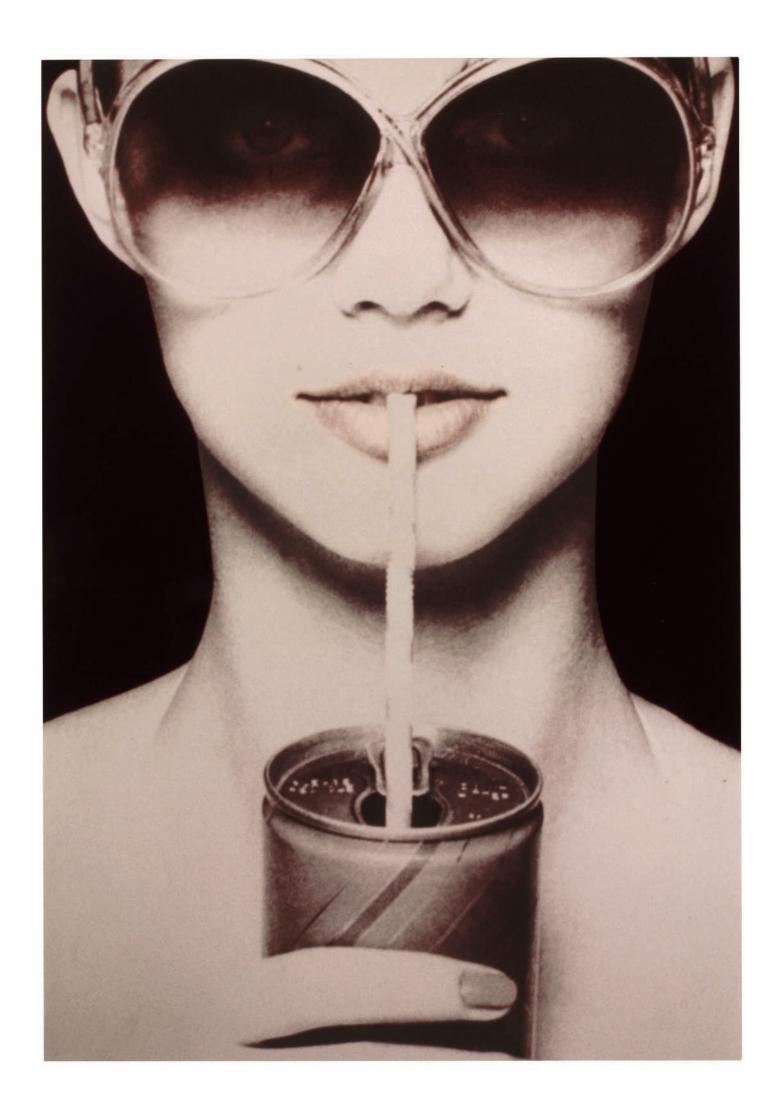
Fontana's *Concetti spaziali, attese* paintings followed his *Ambiente Spaziale*, "spatial environments," in which the artist constructed installations of fluorescent light and ultraviolet paint, decorated with materials like glitter and mirrors that would refract and reflect light across the room and behind his paintings. Fontana aimed to push the boundary of a work of art into the space that surrounds it, and thus, he was one of the first artists to create artworks as environments, anticipating developments in site-specific installations and institutional critique that would dominant contemporary art after him. As the art critic Lawrence Alloway noted in 1961, "Some of the ways in which [Fontana] ignores the borders of painting and sculpture, and of the fine and the applied arts, are: ... odd-shaped stretchers which explode or implode the customary rectangle; ceramic chips and metal paints which give the surface a sculptural solidity; and various punctures and cuts which create space literally, by opening up a painted surface" (L. Alloway, "Man on the Border," in *Lucio Fontana*: *Ten Paintings of Venice*, New York, 1961, n.p.).

For his exhibition at the 1954 Venice Biennale, the artist presented a selection of forty paintings, each marked by punctures rather than brushstrokes. Punctured holes became slashes and gashes in 1958. With the gesture of the cut across the otherwise pristine surface of the monochrome, Fontana destroyed the painting's capacity to hold an image, while opening up to its potential as sculpture. Art critic Sidney Tillmans described Fontana's paintings in 1961 as "smash your fist through this mirror of inhibition toying with a man's illusion that he can be free (of the limits of time, space and death)" (S. Tillim, "Lucio Fontana," *Arts Magazine* 36, no. 4, 1962, p. 37). Tillman's words echoes Fontana's goals to break free from the limitations of art—including the canvas as a boundary that holds the painting, and the gallery wall as a container for the work of art—in creating a new form for a new world.

In the context of the drips and swirls of Jackson Pollock's action painting in the United States, as well as the expressive materialism of the *Arte Informel* across in Europe of the same time, Fontana's cuts can be understood as another kind of "gesture" painting. Art historian Anthony White has written on the gestural aspects of Fontana's paintings: "From the time of his earliest punctured paintings in the early 1950s, the machine-gun appearance

of Fontana's individual marks had refused the subtle differentiations in handling made possible by the paintbrush, distancing his work from that of the gestural painters. The same holds for the Cuts: in opposition to the virtuoso performance of self-expression, any sign of inspired creation is extremely attenuated by Fontana's allover layer of monochrome paint, which betrays almost no trace of painterly application... Fontana's Cuts the unyielding, metallic edge of the Stanley knife blade neatly split the canvas fabric with an action similar to a device such as a guillotine, inhibiting the complex inflections of traditional painterly technique. Although retaining the outward form of the gesture, the artist reduced it to a mechanical operation, undermining the cult of individuality in painting and allowing machine-like attributes to infiltrate gesture painting's rhetoric. In so doing, Fontana proposed that such art, far from being in opposition to industrial society, was mechanical in its very essence" (A. White, "Industrial Painting's Utopias: Lucio Fontana's "Expectations" *October*, Vol. 124, Spring, 2008, p. 104).

Fontana often inscribed the back of his canvas with guirky messages that protected the work from forgery as well as functioned as a kind of diary of the artist's daily life. The inscription on the back of this painting confirms the place and date of its making, the restored house and studio in Comabbio, a small village between two lakes to the northwest of Milan, where Fontana lived between January 1968 and his death in early September of the same year. The inscription reads: "Il lago era morbido e / tranquillo," "The lake was smooth and quiet," referring to the Lago di Comabbio, which Fontana could see from his studio window. Although Fontana's abstractions are ultimately secular, their fierce beauty does commune with a Romantic notion of the sublime, and its attendant feelings of exquisite pleasure, awe and existential pain. There is also a profoundly utopian element in Concetto spaziale, Attese that reflects Fontana's quest for an art that both acknowledges our metaphysical place in the universe and frees the soul. 'My tagli are primarily a philosophical expression, an act of faith in the Infinite, an affirmation of spirituality," Fontana declared. "When I sit down in front of one of my tagli, to contemplate it, I suddenly feel a great expansion of the spirit, I feel like a man liberated from the slavery of material, like a man who belongs to the vastness of the present and the future" (L. Fontana, quoted in G. Livi, 'Incontro con Lucio Fontana', Vanità, Vol. 6, No. 13, Autumn 1962, p. 56).



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 (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue
- (c) Most wristwatches have been opened to find out the type and quality of movement For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 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 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

(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 bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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

Phone Bids
Your request for this service must be made
no later than 24 hours prior to the auction. We
will accept bids by telephone for lots only if
our staff are available to take the bids. If you
need to bid in a language other than in English,
you must arrange this well before the auction.
We may record telephone bids. By bidding
on the telephone, you are agreeing to us
recording your conversations. You also agree 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 investidating 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. Written Bids

(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

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**;
- withdraw any lot;
- (d) divide any **lot** or combine any two or more **lots**;
 (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option

4 BIDDING

The auctioneer accents hids 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

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

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 relevant sale site.

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 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 hidder'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 For more information, please contact Purchaser Payments at +1 212 636 2496.

WARRANTIES SELLER'S WARRANTIES

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect. the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- 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
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical or which was likely to have damaged
- (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; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity**warranty is to cancel the sale and receive a
 refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, ubject 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
- (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 durierent name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 JP Morgan Chase Bank, N.A.,
 270 Park Avenue, New York, NY 10017;
 ABA# 021000021; FBO: Christie's Inc.;
 Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- (iii) Cash We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our
- Cashier's Department only
 (iv) Bank Checks
 You must make these payable to Christie's Inc. and there may be conditions
- 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 of the following:

- (a) When you collect the lot; or
 (b) At the end of the 7th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise

4 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

- (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 hid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs
- as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity
- and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to
- us; and
 (ix) we can take any other action we see
- necessary
 or appropriate.
 (b) If you owe money to us or to another **Christie's** Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your 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 ive received from the sale and the amount you

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- 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 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 the iot. We may be able to nelp 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 Christies' Art Transport Department at +1212 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.

at your own cost.
(c) Lots containing Ivory or materials
resembling ivory
If a lot contains elephant ivory, or any other
wildlife material that could be confused with
elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/ or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control.
Other countries, such as Canada, only
permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not 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.

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.

++ The buyer of this lot acknowledges and agrees as a condition of purchase that the lot must be exhibited to the public in the U.S. until paid for in full, cleared funds, and collected by the buyer

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol 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, 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

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

Bowne St

Hours: 9:30 AM - 5:00 PM

Monday-Friday except Public Holidays

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Geneva, 16 May 2016

VIEWING

13-15 May 2016 Four Seasons Hotel des Bergues 33, quai des Bergues, 1201 Geneva

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The Collection of Kippy Stroud GEORGIA O'KEEFFE (1887-1986) Blue I watercolor on paper 31 x 22 ½ in. Painted in 1916 \$2,500,000-3,500,000

AMERICAN ART

New York, 19 May 2016

VIEWING

14-18 May 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Elizabeth Beaman ebeaman@christies.com +1 212 636 2140





YAYOI KUSAMA (JAPANESE, B. 1929) *Cloud Considering*acrylic on canvas, diptych

162 x 260 cm. (63 % x 102 % in.)

Painted in 1991-1992

HK\$18,000,000 - 26,000,000 (US\$2,313,700 - 3,342,000)

ASIAN 20TH CENTURY & CONTEMPORARY ART

EVENING SALE
Hong Kong, 28 May 2016

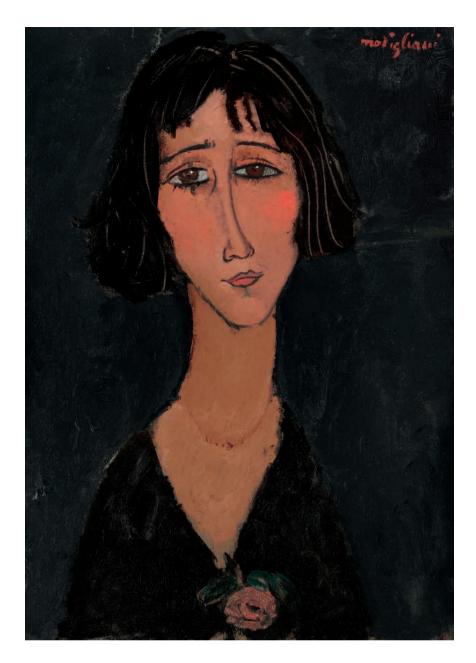
VIEWING

26-28 May 2016 Hong Kong Convention & Exhibition Centre No 1 Harbour Road, Wanchai, Hong Kong

CONTACT

Eric Chang acahk@christies.com +852 2978 6728





Property from an Important Private Collection
AMEDEO MODIGLIANI (1884-1920)
Jeune femme à la rose (Margherita)
signed 'modigliani' (upper right)
oil on canvas
25% x 18½ in. (64.9 x 46.1 cm.)
Painted in 1916
\$12,000,000-18,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT





Property of a Distinguished American Collection FRIDA KAHLO (1907-1954) Dos desnudos en el bosque (La tierra misma) Oil on metal 9% x 11% in. (25 x 30.2 cm) Painted in 1939 \$8,000,000-12,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

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CONTACT

Virgilio Garza vgarza@christies.com +1 212 636 2150 Brooke Lampley blampley@christies.com +1 212 636 2050



Property from the Ducommun Family Collection GEORGES BRAQUE (1882-1963) Mandoline à la partition (Le Banjo) signed and dated 'G Braque 41' (lower right) oil on canvas 42% x 35% in. (107.7 x 89.1 cm.) Painted in 1941 \$7,000,000-9,000,000

IMPRESSIONIST & MODERN ART

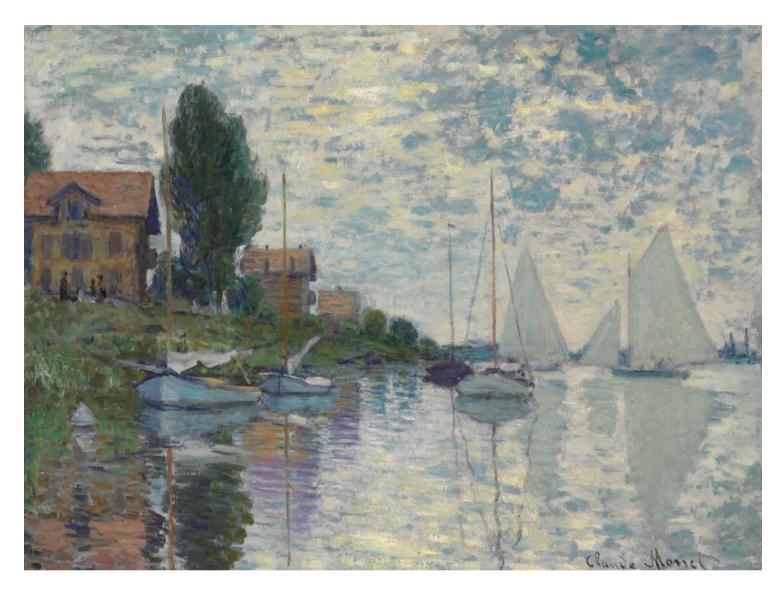
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Jessica Fertig jfertig@christies.com +1 212 636 2050



Property from the H. O. Havemeyer Collection
CLAUDE MONET (1840-1926)
Au Petit-Gennevilliers
signed 'Claude Monet' (lower right)
oil on canvas
21½ x 28¾ in. (54.6 x 73.1 cm.)
Painted in 1874
\$12,000,000-18,000,000

IMPRESSIONIST & MODERN ART

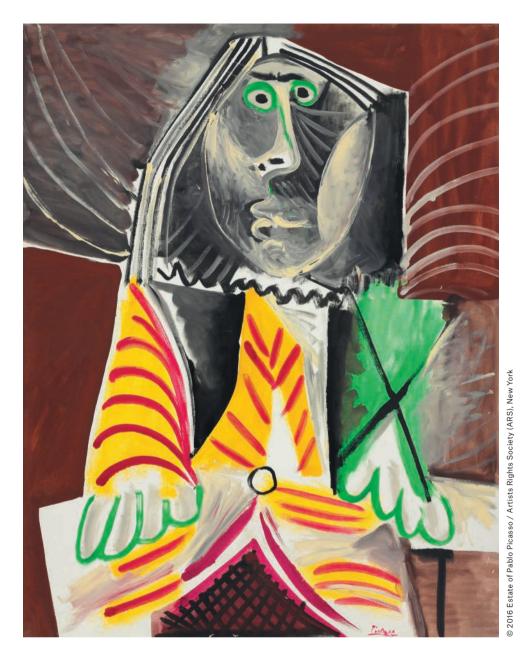
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New York, 12 May 2016

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Property from the Collection of Kenneth and Susan Kaiserman
PABLO PICASSO (1881-1973)
Homme assis
signed 'Picasso' (lower right); dated and numbered '17.9.69. I' (on the reverse)
oil and Ripolin on canvas
57% x 44% in. (146.7 x 113.9 cm)
Painted on 17 September 1969
\$8,000,000-12,000,000

IMPRESSIONIST & MODERN ART

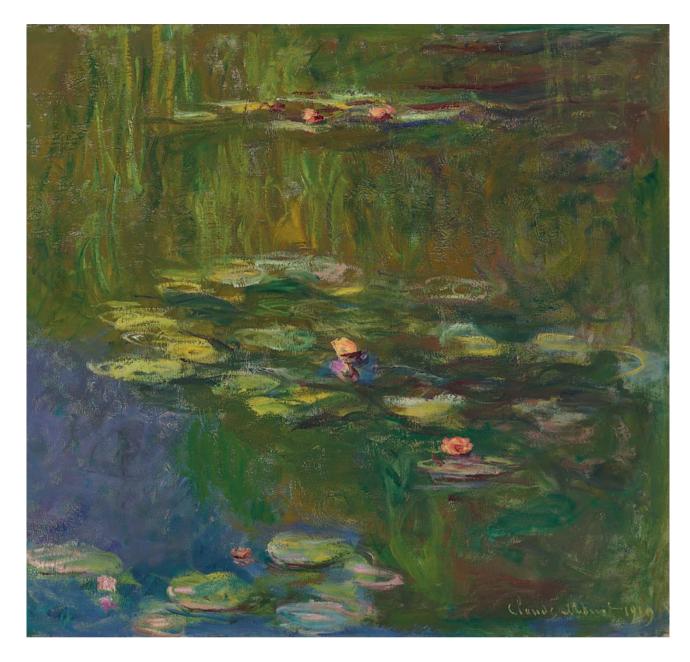
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New York, 12 May 2016

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CONTACT

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Property from an Important Private Collection
CLAUDE MONET (1840-1926)
Le bassin aux nymphéas
signed and dated 'Claude Monet 1919' (lower right)
oil on canvas
39% x 40% in. (99.6 x 103.7 cm.)
Painted in 1919
\$25,000,000-35,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 20 Rockefeller Plaza New York, NY 10020

CONTACT





Property from the Pincus Collection BARBARA HEPWORTH (1903-1975) Sculpture with Colour (Eos) hopton wood stone with grey and blue paint Height (excluding base): 23½ in. (59.1 cm.) Carved and painted in 1946 \$1,200,000-1,800,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 20 Rockefeller Plaza New York, NY 10020

CONTACT





EVOLUTION OF FORM

AFRICAN & OCEANIC ART AT THE GENESIS OF MODERNISM New York, 12 May 2016

VIEWING

30 April - 11 May 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Susan Kloman skloman@christies.com +1 212 484 4898

A Baule female figure attributed to The Rockefeller Master Ivory Coast Height: 19 % in. (50 cm.) \$2,000,000 - 3,000,000



Property of a Private Collector
PABLO PICASSO (1881-1973)
Femme assise
signed and dated 'Picasso 13.10.39.' (lower left); dated again and inscribed 'vendredi 13.10.39. Royan' (on the reverse)
oil on canvas
25 % x 19 % in. (65.1 x 49.8 cm.)
Painted in Royan, 13 October 1939
\$4,000,000-6,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 20 Rockefeller Plaza New York, NY 10020

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CHRISTIE'S NEW YORK

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TUESDAY 10 MAY 2016 AT 7.00 PM

20 Rockefeller Plaza New York, NY 10020

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(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s by US\$100s US\$1.000 to US\$2.000 US\$2,000 to US\$3,000 by US\$200s by US\$200, 500, 800 US\$3.000 to US\$5.000

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000 by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200,000 at auctioneer's discretion

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08/04/16









