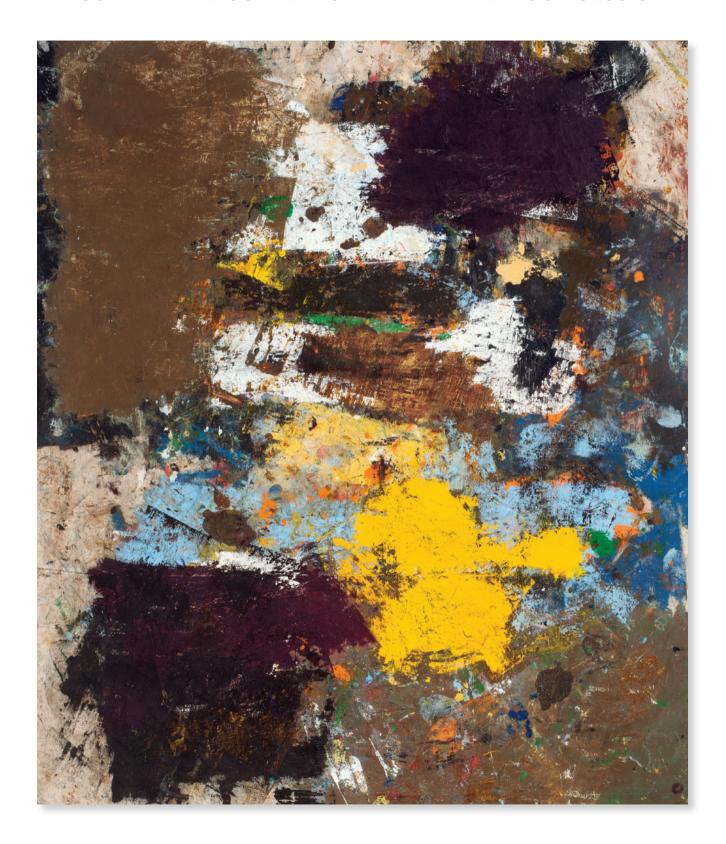
POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION



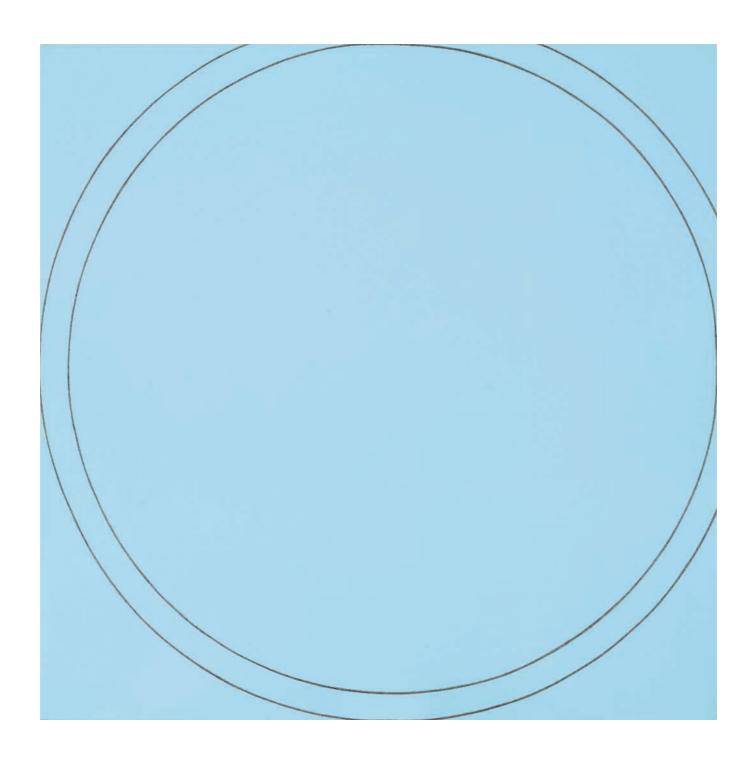
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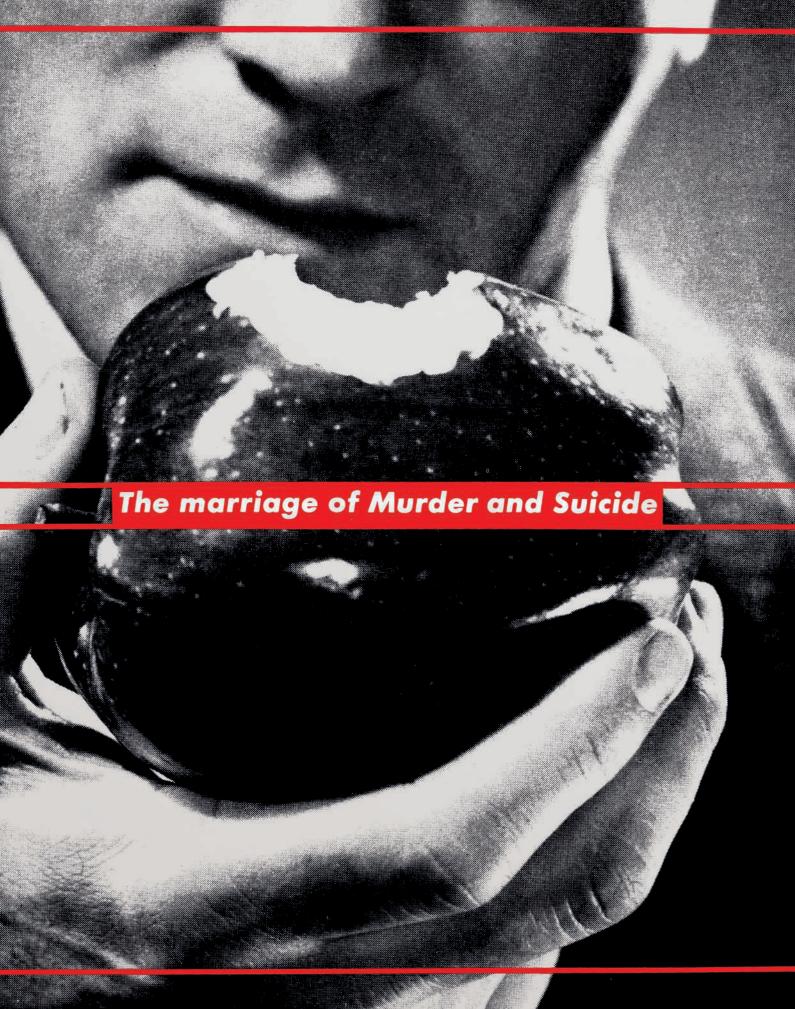
















POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

WEDNESDAY 11 MAY 2016

PROPERTIES FROM

The Collection of Christophe de Menil

The Collection of the Late Enrico Pedrini, Genoa

The Pincus Collection

Disruption: A Generation of Pictures

The Collection of Comte Leopold Lippens, Knokke

The Collection of Kippy Stroud

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The Estate of Anita Reiner

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AUCTION

Wednesday 11 May 2016 at 2.00 pm (Lots 401-575)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Saturday	30 April	10.00 am - 5.00 pm
Sunday	1 May	1.00 pm - 5.00 pm
Monday	2 May	10.00 am - 5.00 pm
Tuesday	3 May	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 pm - 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

AUCTIONEERS

Xan Serafin (#1358510) Adrien Meyer (#1365994) David Kleiweg (#35475401) Andreas Rumbler (#177064) Gemma Sudlow (#2016494)

The Post-War and Contemporary Art department would like to thank the following: Stephen Jones, Senior Writer; Candace Wetmore, Senior Researcher, Associate Publications Manager; Alison Schwartzstein, Copyright Clearance Coordinator; Werner Sencion; Richard LaSalle; Jasmine Gregory; Rusty Riker; Emily Woodward; Greg Wall; Rachel Boddington; Michael Dashkin, Patricia Lewy; Noah Davis; Robbie Gordy; Eden Deering; Joanne Wong, Moira Cowan; Cameron Maloney; Chloe Kilburn; Michal Patchefsky; Louise Makowski; Joey Steigelman; Shelissa Aquino; Melanie Baer; Jack Eisenberg; George Gore; Rose Pallone and Helena Walker for their assistance in the production of this catalogue.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ELIZA-12154**

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This auction is subject to Important Notices, Conditions of Sale and to reserves.
[60]

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© El Anatsui, Courtesy of the artist and Jack Shainman Gallery, NY

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

401

DAN FLAVIN (1933-1996)

Untitled (To Charlotte)

red, pink, yellow, blue and green fluorescent lights height: 96 in. (244 cm.)

Executed in 1987, this work is number two from an edition of five, of which only four works were fabricated, and is accompanied by a certificate of authenticity signed by the artist.

\$150,000-200,000

PROVENANCE:

Galerie Laage-Salomon, Paris Anon. sale; Christie's, London, 28 June 2000, lot 116 Galerie m Bochum, Bochum Anon. sale; Christie's, New York, 17 May 2007, lot 320 Anon. sale; Christie's, London, 1 July 2008, lot 418 Galerie Perrotin, Paris Acquired from the above by the present owner

EXHIBITED:

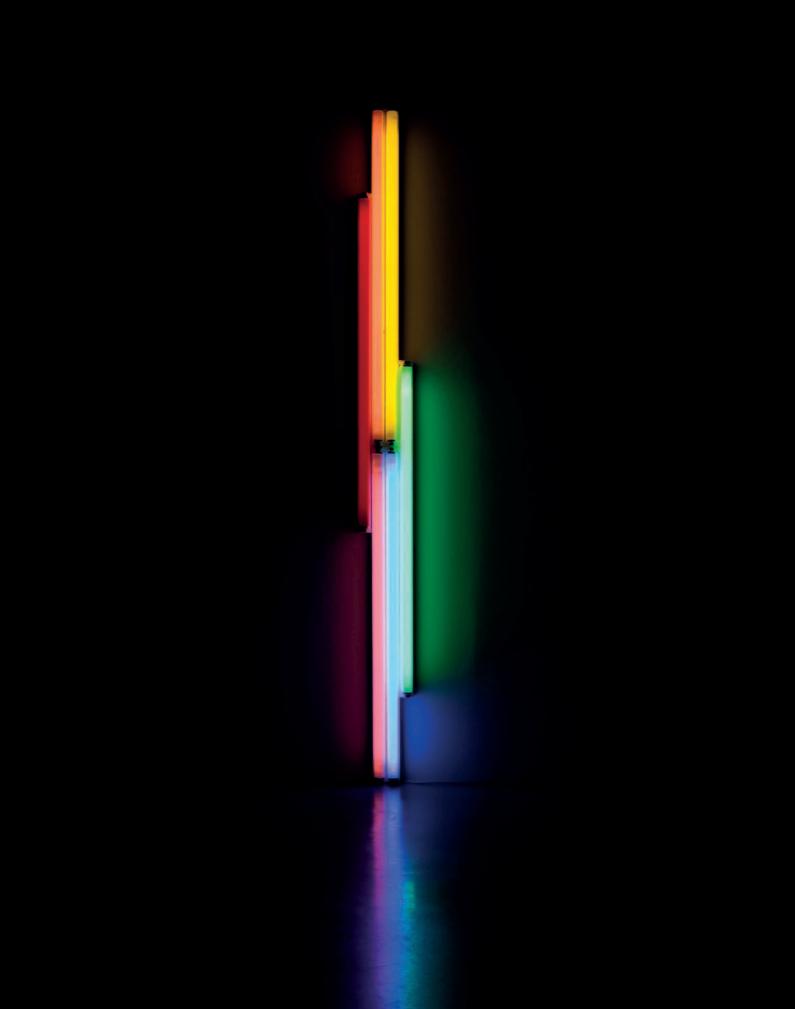
Paris, Galerie Nikki Diana Marquardt, *Dan Flavin, Hommage à Leo Castelli,* 1957-1987, May-June 1987 (another example exhibited). New York, Galerie Perrotin, *Dan Flavin*, January-March 2012 (another example exhibited).

LITERATURE:

M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New York, 2004, p. 365, no. 496 (diagram illustrated).



Certificate of Authenticity for the present lot.



PROPERTY FROM THE COLLECTION OF CHRISTOPHE DE MENIL

402

FRED SANDBACK (1943-2003)

Untitled

light blue and ochre acrylic yarn height variable width: 7 ½ in. (19 cm.) depth: 15 in. (38.1 cm.) Executed in 1981. This work is accompanied by a certificate of authenticity signed by the artist.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

"My work isn't environmental. It's present in pedestrian space, but is not so strong or elaborate that it obscures its context. It doesn't take over a space, but rather coexists with it... The line is a whole, an identity, for a particular place and time. I assume that this identity can be sensed by others."

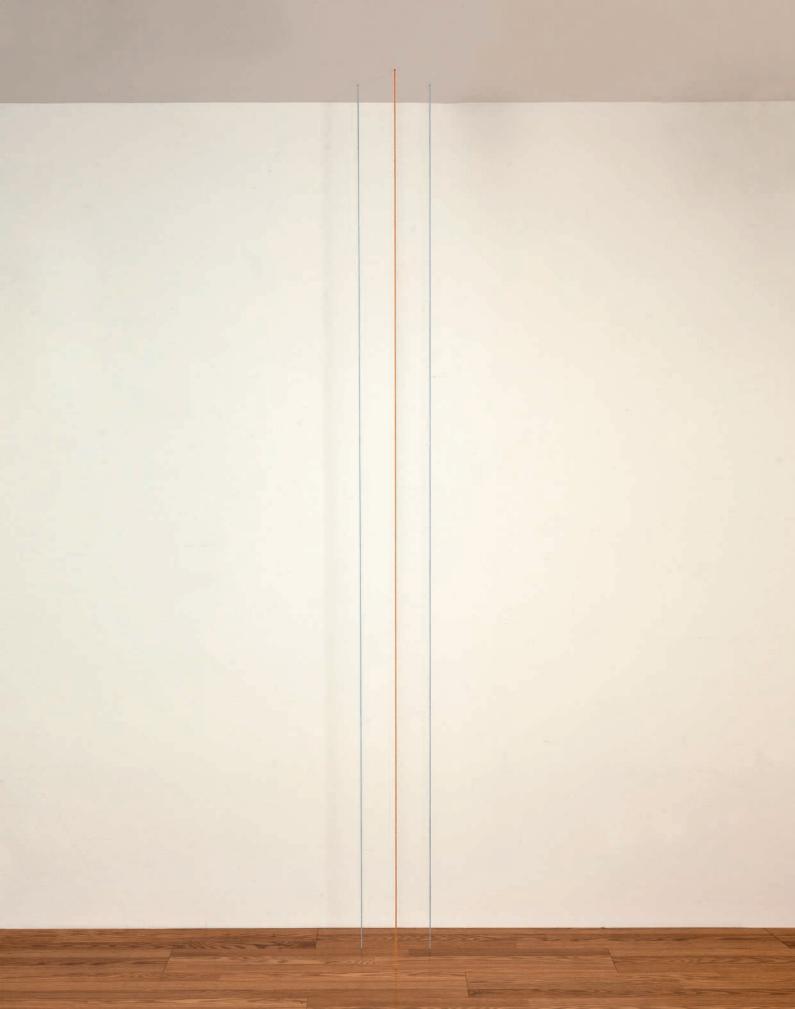
-Fred Sandback



Barnett Newman, Onement V, 1952. Artwork: © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



alternate view of the present lot





Donald Judd at Leo Castelli Gallery, New York, 1966. Photo: Fred W. McDarrah / Getty Images. Artwork:

Judd Foundation / Licensed by VAGA. New York.



Sol LeWitt preparing a work for *Primary Sculpture*, Jewish Museum, New York, April 1966. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2016 The LeWitt Estate / Artists Rights Society (ARS), New York

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, the lecturer of epistemology continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with such books and articles as John Cage, Happenings and Fluxes (1986), The Quantic Machine and Second Avant-Garde (1991) in which he discusses the relation between quantum theory and the visual arts movements of the 1960's. Pedrini possessed a lifelong passion for creativity, an attribute that not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth. As a collector he was deeply engaged with bold and innovative philosophies of the future, leaving a lasting legacy on the history of art as a whole. Pedrini's collection focused on Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism and Graffiti Art. Steering the trajectory of Conceptual Art in Europe, Pedrini studied the interaction of dissipating systems, chaos theory and new potentials of art. He curated a number of major international exhibitions, in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City. Upon curating the Taiwanese Pavilion at the 46th Venice Biennale, along with Wolfgang Becker in 1995, Pedrini proved himself as an influential figure within the twentieth century art world.

Christie's is pleased to present two outstanding sculptures from the Pedrini Collection, Sol LeWitt's 1974 Incomplete Open Cube 9/5 and Donald Judd's 1969 singular stack, Untitled (DSS 170). These masterworks of the minimalist era celebrate artistic interpretation of geometry in space, as a daring entry into the contemporary canon. The LeWitt, with its purity in color draws its commanding presence not only from its elegant line as a pared-down rendition of the full cubic form, but also from the negative space it brings into focus. Its light and open motif plays against its durable steel medium. The Judd, to a similar extent, achieves a balance with its own formal elements. Its brass and bronze structural components provide the robust framework from the more delicate, transparent Plexiglas at the work's core, highlighting the sculpture's glow and almost transcendental aura. These two works, though connected through similar conception and form, each stand on their own as critical examples from the early contemporary period.

"Because of the possibilities for multiplication inherent in the grid form, a basic and seemingly unlimited vocabulary was at LeWitt's disposal... [the] serial form produced multipart pieces of finite order but infinite complexity."

(A. Legg, *Sol LeWitt*, exh. cat., Museum of Modern Art, New York, 1984, p. 9)

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

SOL LEWITT (1928-2007)

Incomplete Open Cube 9/5

painted steel $43 \% \times 41 \% \times 43 \text{ in.}$ (109.8 × 104.7 × 109.5 cm.) Executed in 1974. This work is accompanied by a certificate of authenticity signed by the artist.

\$180,000-250,000

PROVENANCE:

Galleria Bertesca, Genoa Enrico Pedrini, 1974 By descent from the above to the present owners

Verona, Museo di Castelvecchio, Empirica: l'arte tra addizione e sottrazione, July-August 1975.



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

404

DONALD JUDD (1928-1994)

Untitled (DSS 170)

brass with dark bronze acrylic sheet $6 \times 27 \times 24$ in. (15.2 $\times 68.6 \times 61$ cm.) Executed in 1969. This work is one of two examples.

\$400,000-600,000

PROVENANCE:

Galerie Daniel Templon, Paris Acquired from the above by the present owner, 1973

EXHIBITED

Ottowa, National Gallery of Canada, Donald Judd, 1975.

LITERATURE:

Donald Judd, exh. cat., National Gallery of Canada, Ottawa, 1975, p. 188.

Constructed of rich yellow toned brass and dark bronze acrylic sheets, *Untitled (DSS 170)* is one of Donald Judd's iconic wall pieces, which emulate the purity of objects instead of any symbolic or emotional meaning. The flawless and smooth appearance of the materials adds to the placid stillness of the piece and bring an air of constructed or architectural composition. In regards to this architectural tendency, curator Marianne Strockebrand explains, "If we consider his development from a painter to an object maker/architect, and if we consider how much of the painter is



present lot illustrated (detail)

"Plexiglas exposes the interior, so the volume is opened up. It is fairly logical to open it up so the interior can be viewed. It makes it less mysterious, less ambiguous."

-Donald Judd

perceptible in his objects and vice versa, Judd's refusal to call his objects 'sculptures' makes all the more sense. His work is closer to an architectural conception of space and the color obsessions of painting than it is to the volumetric articulations of sculpture" (M. Strockebrand, *Donald Judd: The Multicolored Works*, 2014, p. 10).

Mounted onto a wall, elevated well above the ground, *Untitled (DSS 170)* appears both heavy and weightless. The brass and bronze on what can be called the sides of the piece bring a solid and antiquated air to it, while the inclusion of the Plexiglas at the top and bottom bring a modern industrial feel. Material and color were not the only significant factor in Judd's work, he found importance in the materials' interaction with space, an interaction that he felt people often neglected. Judd was also attentive to the interaction of his work with the audience. Judd explained, "Material, space and color are the main aspects of visual art. Everyone knows that there is material that can be picked up and sold, but no one sees space and color" (D. Judd, "Some Aspects of Color and Red and black in Particular," *Donald Judd: The Multicolored Works*, 2014, p. 264).

Untitled (DSS 170) was executed in 1969, two years following Judd's major retrospective at the Whitney Museum of American Art. In 1967, Judd also purchased an entire five story building in the SoHo neighborhood of New York that he used as both his residence and studio. This large and private space allowed Judd to focus on his own artistic ideologies, mainly his practice of extreme visual reduction and his emphasis on the relation of his works with the viewer. Judd's fixation on spatial importance and permanence of his work in a temporal life were probably influenced from his time studying philosophy at Columbia University. With space, form and color informing and complimenting the structural makeup of Judd's work, "what lingers on is almost a motionless apparition—of surface and color only, and reflected light, glow, shadows. That is, I believe, when a piece becomes real—and beautiful" (D. Judd quoted in *Donald Judd*, exh. cat., PaceWildenstein, New York, 2004, p. 8).



"Little by little you discover your work by finding out who you are not, what you do not want to pursue, what you refuse to do... History is something to get rid of. Although artists must learn from other artists, they must then make a self-conscious effort to forget their learning.

To know is to forget. You cannot allow history to define you."

-Richard Serra

405

RICHARD SERRA (B. 1938)

Thirty-Five Feet of Lead Rolled Up lead $3\% \times 24\% \times 4$ in. $(9.5\times 62.8\times 10.1$ cm.) Executed in 1968. This work is unique.

PROVENANCE:

\$350,000-450,000

Green Gallery, New York, acquired directly from the artist Holly and Horace Solomon, New York, 1968 Peter Freeman Inc., New York Acquired from the above by the present owner

EXHIBITED:

New York, John Gibson Gallery, *Anti-Form*, October-November 1968. Kunsthalle Tübingen and Kunsthalle Baden-Baden, *Richard Serra Works 66-67*, April-May 1978, n.p., no. 32 (illustrated). New Haven, Connecticut, Yale University Art Gallery, *Yale Collects Yale*, April-July 1993. New York, David Zwirner, *Richard Serra: Early Work*, April-June 2013, p. 76,

LITERATURE:

no. 30 (illustrated).

Richard Serra: Interviews, etc. 1970-1980, Yonkers, 1980, p. 142 (illustrated). Richard Serra: Schriften, Interviews 1970-1989, Bern, 1990, p. 119 (illustrated).

Richard Serra: The Matter of Time, Bilbao, 2005. p. 49 (illustrated). K. McShine and L. Cooke, Richard Serra Sculpture: Forty Years. exh. cat., The Museum of Modern Art, New York, 2007, p. 126, no. 28 (illustrated).



Richard Serra and Donald Judd at Judd's studio, New York, 1972. Photographer unknown.





Richard Serra has created his own history. Breaking from the prevailing aesthetic of 1960s modernism—the minimal industrial fabrications of artists like Donald Judd, the reduced forms of linearity in wall drawings and sculptures by Sol Lewitt, or pigment-soaked canvases by Morris Louis and Helen Frankenthaler-Serra returned to the athleticism of Jackson Pollock, whose overt physical participation in the creation of painterly form Serra extended into threedimensional space with a vengeance. A photograph of Serra with goggles, a gas-mask, helmet, and ladle in hand poised to sling molten lead onto a wall, portrays an artist who has stunningly thrown off the weight of traditional art making in his time. Bringing the process of his work to the fore, we glimpse the assertion of intelligence and passion that has gone into Serra's production from the outset. Even as Donald Judd had his "specific objects" fabricated in various forms, including iron piping and galvanized iron tubular progressions, so Serra rolled industrial material, exploding Judd's highly finished fabrication into looser, hand-rolled configurations. The action claims front and center: The resulting work-tantalizingly hermetic and intriguingly contained—seems almost secondary. For during the years 1967 and 1968, the same period Serra created Thirty-Five Feet of Lead Rolled Up, the artist published, almost manifesto-style, a list of forty-four verbs, among them "to roll," which foregrounds a repeated process over its result, the act of manipulating and engaging materials over the art object that is purportedly its endpoint.

Yet *Thirty-Five Feet of Lead Rolled Up* is a dazzling object, the evidence as it were, of what came to be known in the late 1960s as "pure process." As Rosalind Krauss points out in her essay, "Richard Serra: Sculpture," Donald Judd had in 1965 described his own work as a series, iterations that proceed as "just one thing after another" (R. Krauss, "Richard Serra: Sculpture," in *Richard Serra: Props.*,



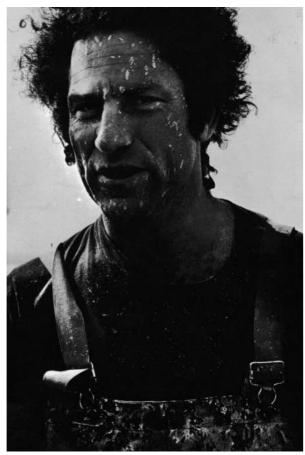
Richard Serra, *Slow Roll: For Philip Glass*, 1968. Akira Ikeda Gallery, Tokyo. Artwork: © 2016 Richard Serra / Artists Rights Society (ARS), New York. Photo: Akira Ikeda Gallery, Tokyo.



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



Installation view, Nine Young Artists: Theodoron Awards, Solomon R. Guggenheim Museum, New York, 1969. Photo: Peter Moore. Artwork: © 2016 Richard Serra / Artists Rights Society (ARS), New York.



Richard Serra, *circa* 1970s. Photo: © Gregoire Muller and Gianfranco Gorgoni.

Duisburg and Dusseldorf, 1994, p. 38). Rolling thirty-five feet of lead is just this—rolling and rolling and rolling: "just one thing after another," the object created purely as a product of the act itself. It's as if Serra has returned to the medium of time, the basis of narration, to create what Krauss refers to as a "visual hum," a cycle of iterations that might well go on forever. *Thirty-five Feet of Lead Rolled Up* manifests a series of repetitive moves, an object that in its obdurateness provokes questions about the act of art-making, its processes and goals. The experience of both making and viewing is in this sense "auto-referential... [a] sense of the way the content of the work exists as an echo of its formal, and even material structure" (*Ibid.*, p. 40).

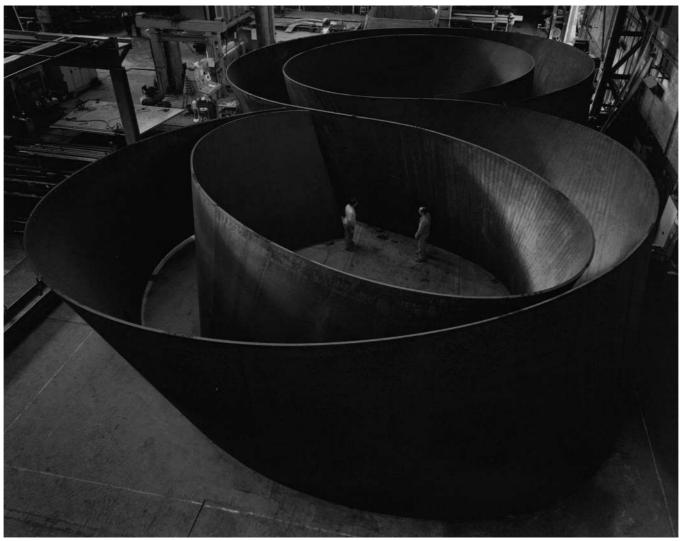
Serra's network of collaborators and peers during this period included artists and musicians who were working in relation to the Minimalist aesthetic, an aesthetic that relied on serialization as a way to move away from the Abstract Expressionists' gestural and psychically loaded expressions. Donald Judd, Frank Stella, Carl Andre, and the composers Philip Glass and Steve Reich all worked with the theorizations of minimal and post-minimal aesthetics. The scene was the bar downstairs at Max's Kansas City and the conversations there went far in helping Serra form his own aesthetic attitudes. But Serra's notions about process contrasted with his slightly elder peers: His works were open in the sense that on examination, one can discern both materials and processes, while minimal works were based on what seemed a closed, impersonal system of construction. Serra's process and materials are clear: What is apparent is what it is—a rolled sheet of lead. Trained as a painter at Yale, Serra worked as a teaching assistant to Josef Albers and when in Paris during his year abroad in 1965, sketched from the works in the reconstructed Constantin Brancusi atelier at the Musée National d'Art Moderne.

In Florence the next year, Serra, already immersed in processoriented art-making, felt the pull of paint as material and realized that the materiality of art-making tools could be aggrandized—writ large as material per se in any medium.

Thirty-five Feet of Lead Rolled Up, then, is a work of transference, a result not just of discovering the malleability of lead and applying operations to it, but also of a physical and psychological mastery of materials. In the present work, it may seem as if Serra simply rolled the material and let it lie. But here and in those from this group, two in museum collections—Double Roll, 1968, Stedilijk Museum, Amsterdam and Slow Roll: For Philip Glass, 1968, Aldrich Museum of Contemporary Art—and one in the collection of the artist (Bullet, 1968), Serra establishes an objective "presence" through a perceived operation on the material. Beyond Frank Stella's famous adage describing artworks created during this period, "It is what it is," Serra's creations seem more: objects in "suspended animation, arrested motion." They are works that retain the possibility of disruption, of "disorder," of what Serra termed " a sense of presence, an isolated time. For movement endows the structure with a quality

outside of its physical or relational definition" (R. Serra, "Play it Again, Sam," in *Richard Serra: Writings, Interviews*, Chicago and London, 1994, p. 7). In this way, Serra has limned history for his own deeply personal beginnings. *Thirty-five Feet of Lead Rolled Up* is a signal work for the artist, proclaiming a new art form—and a new history.

Famed art dealers and collectors Holly and Horace Solomon of New York were the first private owners of *Thirty-Five Feet of Lead Rolled Up*, having acquired the sculpture in the year of its execution. This art world power-couple, celebrated for pioneering enigmatic shows at 98 Greene Street Loft and its later iteration as Holly Solomon Gallery, hosted provocative exhibitions of artists like Nam June Paik and William Wegman, all the while running in the circles of many of the era's most prominent society figures. Holly in fact became the subject of portraits by an impressive array of artists, from Lichtenstein to Warhol and far beyond. As trailblazers of the early alternative gallery scene in New York, with a firm establishment in *haute couture*, the Solomons welcomed this rare and early Richard Serra into their collection at the heart of a critically changing art world.



Richard Serra, Sequence, 2006. © 2016 Richard Serra / Artists Rights Society (ARS), New York.

406

ROBERT RYMAN (B. 1930)

Untitled, Surface Veil 19-11/16" x 19-11/16"

signed and dated 'RYMAN 70' (lower center); signed and dated again 'RYMAN 70' (on the reverse) oil on fiberglass panel mounted on foamcore $19^{11}/_{16} \times 19^{11}/_{16}$ in. (49.9 x 49.9 cm.) Painted in 1970.

\$600,000-800,000

PROVENANCE:

Private collection, Italy, acquired directly from the artist Thence by descent to the present owner

EXHIBITED

Amsterdam, Stedelijk Museum, *Robert Ryman*, February-March 1972, pp. 21 and 23 (illustrated). Venice, *La Biennale di Venezia: Arte Visive '80*, May 1980.

This work will be listed as catalogue number RR.70.265 in the forthcoming *Catalogue Raisonné* being organized by David Gray.

"Scientists try to find solutions, and they pick one problem out of thousands to explore and work on. It's a similar thing, I think, that painters do. You can't work on everything, so you take what interests you most and you explore it, and you find what solutions are possible."

-Robert Ryman

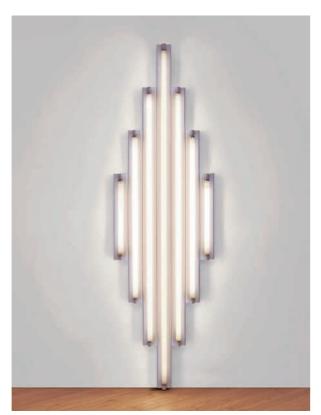


Robert Ryman preparing for his 1975 exhibition at Kunsthalle, Basel. Photo: Christian Baur. Artwork: © 2014 Robert Ryman / Artists Rights Society (ARS), New York.





present lot illustrated (detail)



Dan Flavin, Monument V, Tatlin, 1968. © 2016 Stephen Flavin / Artists Rights Society (ARS), New York.

Every painter faces the same dilemma when looking at a new canvas at the beginning of their process: What to paint? For sixty years, Robert Ryman has answered with the famous response: "There is never a question of what to paint, only how to paint" (S. Hudson, Robert Ryman: Used Paint, Cambridge, Mass., 2009, p. 245). Committing himself solely to the color white, a squareshaped support cut from a variety of materials and various tools for applying paint, Ryman examines the ways that paint, surface and support come together. What seems at first like a limited color palette is instead a study of subtlety and nuance in the variety of commercially available materials. The constraints of the monochrome have yielded a range of distinct surfaces and textures, what critic Christopher Wood has called a "sensuous friction of encounters with his surfaces," over six decades of paintings, each utterly unique (C. Wood, "Ryman's Poetics," Art in America, January 1994, p. 64).

While the narrative around Ryman's coming to painting is the stuff of legend (he was a security guard at The Museum of Modern Art, New York from 1953 to 1960 and taught himself to paint while looking at MoMA's collection), he explains what would become a life's project more simply: "There was a little art supply store on the corner. I went there and bought a couple of canvasboards and some oil paint—they didn't have acrylic paint at the time—and some brushes, and I thought I would try and see what would happen. I wanted to see what the paint would do, how the brushes would work. That was the first step. I just played around. I had nothing in mind to paint. I was just finding out how the paint worked, colors, thick and thin, the brushes, surfaces" (R. Ryman quoted in N. Grimes, "White Magic," *Art News*, summer 1968, p. 89).

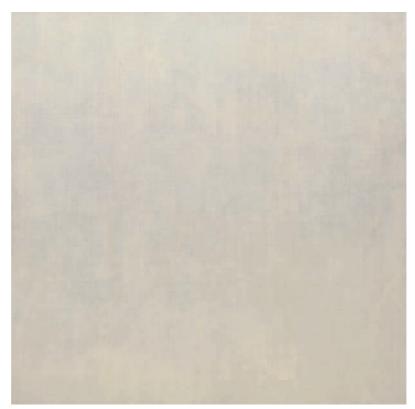
While his MoMA co-workers Dan Flavin and Sol Lewitt would be essential to the developments of Minimalism and Conceptual Art, Ryman charted a course for a kind of painting that, while sharing visual affinities with the dominant movements of the 1960s and 1970s, is maverick; singular in its aims of experimenting with the nature of materials in his search for what makes a painting a painting. Critic Peter Schjeldahl eloquently placed Ryman in the history of American Art, writing, "Ryman is rooted in a phase of artistic sensibility that was coincident with early minimalism and Pop, and is still in need of a name. Call it the Age of Paying Attention, or the Noticing Years, or the Not So Fast Era...What you saw, while not a lot, stayed seen. The mental toughness that defined sophistication in art back then is rare now" (P. Schjeldahl, "Shades of White: A Robert Ryman Retrospective," The New Yorker, December 21/28, 2015, p. 112). As elaborated by art historian Suzanne Hudson, "Ryman's nonrepresentational paintings do not use paint illusionistically. Nor do they use color mimetically, symbolically, metaphorically, or even emotively. What is more, Ryman insists that his paintings are neither monochromatic or abstract—but rather that they are 'realist' in his lexicon" (S. Hudson, "Robert Ryman, Retrospective," The Art Journal / College Art Association of America, 2005, pp. 64-65).

The "realism" of Ryman's work, then, is founded on the attention given by the artist and the viewer to what is presented on the canvas as it is presented; paint as paint. For Untitled, Surface Veil 19-11/16" x 19-11/16", 1970, Ryman painted with oil paint on fiberglass affixed to board, making the painting part of the artist's Surface Veil series from 1970 through 1971. The series is named for the brand of fiberglass the artist used as a support. Though fiberglass is not used in the first and largest paintings from this series (the first three are in the Guggenheim's collection and the fourth in MoMA's), Surface Veil I-IV literalize the brand's and the series' name as Ryman produced a translucent veil of paint, a ghost that seems to hover over the surface of the board. In other works from the series, Ryman layered oil paint onto fiberglass on top of other materials such as wax paper, as is the case with Surface Veil from the San Francisco Modern Art Museum's collection.

For Untitled, Surface Veil 19-11/16" x 19-11/16", the four corners of the square of fiberglass have been left unpainted. The size of the unpainted area corresponds to the width of tape the artist used to mask off the painting's surface. Removed when the artist finished the painting, the unpainted marks reveal the artist's process of making. The unpainted corners are juxtaposed with layers of white oil paint applied in different thicknesses to the fiberglass surface. Some areas have been scraped of excess paint or applied in thin washes so that the brown of the board underneath peaks through; others have been built up so thickly that the tools Ryman used, including a brush and a spatula, leave their mark. In this way, Untitled, Surface Veil 19-11/16" x 19-11/16" only appears to be a monochrome. The unpainted fiberglass at the corners then becomes one end of a spectrum between unpainted and painted surface that Untitled, Surface Veil 19-11/16" x 19-11/16" explores.



Brice Marden, Untitled, 1963. © 2016 Brice Marden / Artists Rights Society (ARS), New York.



Agnes Martin, White Stone, 1964. Solomon R. Guggenheim Museum, New York. Artwork: © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

407

ROBERT MANGOLD (B. 1937)

Double Circles #1

signed, titled and dated 'DOUBLE CIRCLES #1 R. Mangold 1972' (on the reverse) acrylic and graphite on canvas 60×60 in. (152.4 x 152.4 cm.) Painted in 1972.

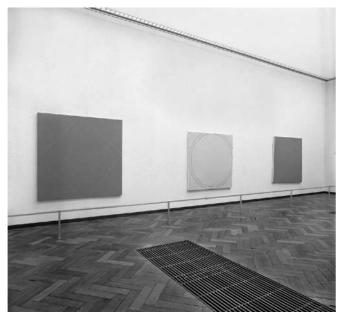
\$450,000-650,000

PROVENANCE:

Alan Power, Nevada City Galerie Lelong, New York Acquired from the above by the present owner

EXHIBITED:

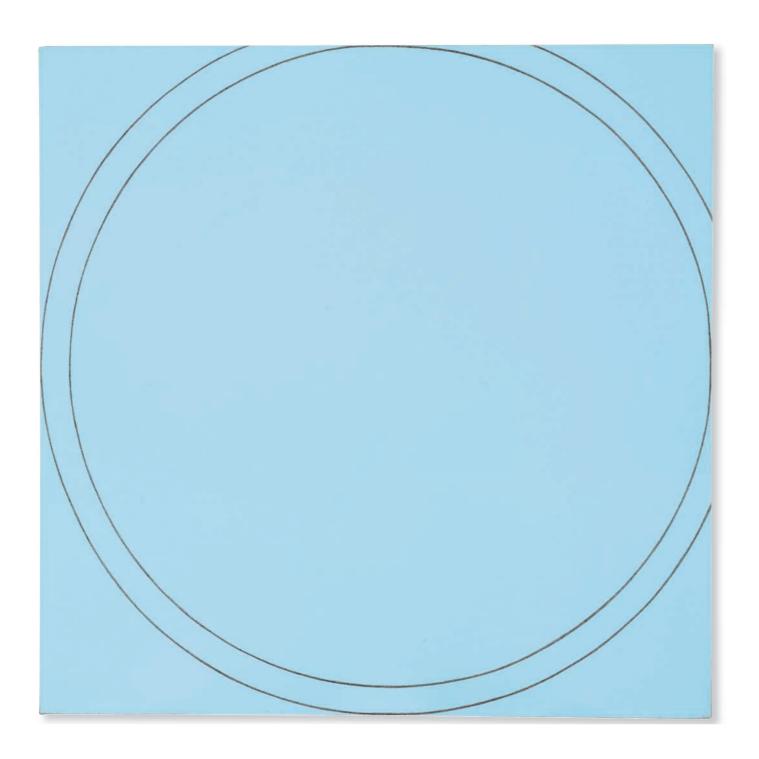
Amsterdam, Stedelijk Museum, Robert Mangold Paintings 1964-1982, October-December 1982, no. 195 (diagram illustrated).

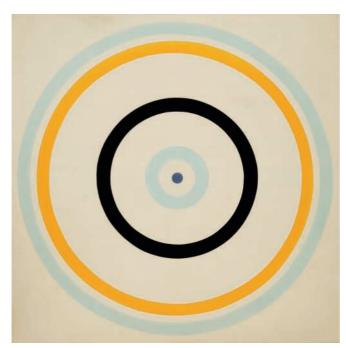


Installation View of *Robert Mangold Paintings* 1964-1982 October-December 1982 (present lot illustrated). Amsterdam, Stedelijk Museum. Image courtesy of Stedelijk Museum, Amsterdam. Artwork: © 2016 Robert Mangold / Artists Rights Society (ARS), New York.

Much of Robert Mangold's painting can appear deceptively simple at first glance; yet further contemplation of these syntheses of shapes and color reveals an assiduous, systematic inquiry of the boundaries of the pictorial plane. By means of arranging concrete geometric forms, unresolved arcs, lines and angles against fields of pure color, the artist allows his work to approach "neither a limit nor a totalizing conclusion. Open, it seeks its fortune rather than attaining some aim" (R. Schiff, "Autonomy, Actuality, Mangold," Robert Mangold, London, 2000, p. 8). Mangold's art embodies the rich American tradition of Minimalism, where seemingly familiar shapes take on a scintillating mystery as they are transformed by the medium of painting and drawing. The experience of viewing or living with this breed of deeply complicated (and yet uncomplicated) work can become a catalyst for any number of satisfying adventures of thought or emotions. As the critic Michael Kimmelman wrote in a review of the artist's "Zone Paintings" at Pace Wildenstein, "...they invite intense scrutiny, which, in the nature of good art, is its own reward" (M. Kimmelman, "Art in Review," New York Times, 18 April 1997).

Although hugely influenced by the titans of Abstract Expressionism, Mangold's work distinguishes itself from that movement by championing the totality and autonomy of the art object, rather than the aesthetic qualities of the means of its making. Mangold admired the way in which the Abstract Expressionists appealed directly to the emotions of their viewers and sought to incorporate a similar sense of communication in his art, albeit in ways that were precisely calculated and exactly controlled. In contrast, the communication that the artist sought to relay could never be explicitly defined. What exists then between Mangold's autonomous painting and its audience is a channel of manifold possible reactions. The artist's preamble to





Kenneth Noland, *Turnsole*, 1961. Museum of Modern Art, New York.
Artwork: © Estate of Kenneth Noland / Licensed by VAGA, New York.
Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

his 1967 statement, "Flat Art," expands on this idea by way of a lengthy, almost polemical title: "'In Face Of,' 'On the Face of It,' 'Face Value,' ART SHOULD BE TAKEN AT FACE VALUE." At once explicit and enigmatic, these fragments—their joining characteristic the word, "face"—would seem to insist upon the importance of approaching the artist's paintings literally, as they are; not as symbols or unfinished equations, but as independent, unified wholes.

Another precedent for Mangold's unique approach to Minimalism is the advent of the Pop movement and the artistic possibilities that it left in its considerable wake. As the artist emphatically recalls, "Nothing can ever be more dramatic than Pop colliding with the end of Abstract Expressionism. That completely turned everything around and made everybody rethink what painting could be" (R. Mangold quoted in R. Storr, "Interview with Robert Storr on October 1, 1986," Abstract Painting in America, Klagenfurt, 1988, p. 183). The return of the referential image to the forefront of the American avant-garde, especially Jasper John's cryptic appropriation of symbols, would prove a critical touchstone for Mangold in his quest towards uncharted creative territory. Whereas, for example, Johns' seminal Target paintings integrate the familiar circular motif precisely for its accumulated meaning-if only to evacuate that meaning via abstraction-Mangold's circles arrive within his compositions already devoid of all signification, representing nothing more than geometry. An entry from the artist's studio notes riffs on this crucial conceit: "How can I make something of meaning? I cannot look at any one of my paintings and say what a particular work means or even what a group of paintings means. In that sense, they mean nothing" (R. Mangold, "studio notes, 14 March 1994; 20 August 1994," Robert Mangold, London, 2000, pp. 165-166).

Double Circles #1 exemplifies the artist's investigation of the outer limits of abstraction while maintaining an unequivocal and refined aesthetic. Fusing the practices of painting and drawing, Mangold sets two concentric graphite circles against a pale blue wall of acrylic. The innermost circle abuts the upper and right edges of the canvas, while the outermost does the same to the left and lower edges. While the entirety of the innermost circle is contained within the picture plane, the circumference of the outermost circle is large enough that it extends beyond the upper and right edges of the canvas. The resulting composition is a beguiling visual equation that is all the more compelling for its clarity and finesse. The "open" quality of the painting is manifest in the twice interrupted arc of the circle. Intriguingly, this mechanism of disruption accentuates the self-contained nature of the artist's painting in that it insists upon the finality of the boundaries of the canvas while implicating the space beyond.

For Mangold, the achievement of the fully-realized art object itself, rather than the pleasure of the act of making it, is at the heart and soul of his *oeuvre*. In this sense, he upholds the distinctly Minimalist tenet of using painting to make manifest a predetermined goal: "The painting part to me is a little like the printing part in printmaking. It's just something that's needed to arrive at the work" (R. Mangold quoted in R. White, "Interview by Robin White," *View*, December 1978, n.p.). In Mangold's hands, color and form constitute neither illusion nor allusion. The materials remain mere matter—as matter-of-fact as the edge of a building or the distant horizon.



Richard Serra, To Encircle Base Plate Hexagram, Right Angles Inverted, 1970.
Photo: Peter Moore. © 2016 Barbara Moore / Licensed by VAGA, New York, New York.
Artwork: © 2016 Richard Serra / Artists Rights Society (ARS), New York.



SOL LEWITT (1928-2007)

Cube Structure Based on Five Modules

acrylic on wood 48 ½ x 48 ½ in. (123.1 x 123.1 x 123.1 cm.) Executed *circa* 1975. This work is accompanied by a certificate of authenticity issued by the artist.

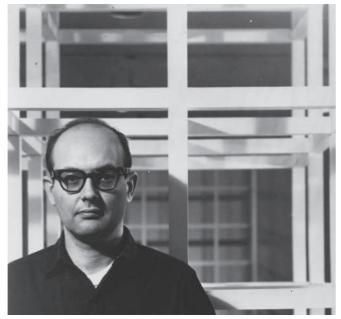
\$300,000-500,000

PROVENANCE:

Private collection, New York, acquired directly from the artist Acquired from the above by the present owner

Using the minimalist vocabulary of the 1960s to produce logical systems, Sol LeWitt broke from the Duchampian view of conceptual art and strove to explore a more pure idea of Conceptualism, emphasizing the primacy of the idea in art-making. LeWitt contends that "ideas can be works of art; they are in a chain of development that may eventually find some form" (S. LeWitt, quoted by R. Rosenblum, Sol LeWitt, exh. cat., The Museum of Modern Art, New York, 1978, p. 16). In some ways more like a draftsman, composer, or designer, LeWitt's ideas are two-dimensional in origin. Once the idea has been fully understood, only then can it be set free in the three-dimensional world to, perhaps, eventually find physicality in the form of a completed structure. The modular unit of the cube and the grid enable these ideas to take shape and are ultimately the building blocks that transform the invisible into the visual. As LeWitt himself explains, "The system is the work of art; the visual work of art is the proof of the system. The visual aspect can't be understood without understanding the system. It isn't what it looks like but what it is that is of basic importance" (S. Lewitt quoted in S. Ostrow, "Sol LeWitt. Interview by Saul Ostrow," BOMB Magazine, fall 2003).

Cube Structure Based on Five Modules not only exemplifies the aesthetic hallmarks of LeWitt's Minimalist vision, such as seriality and geometry, but reveals how visually stunning Sol LeWitt's



Sol LeWitt at Dwan Gallery, New York, *circa* 1966. Photograph by John D. Schiff. Courtesy of Leo Baeck Institute, New York. Artwork: © 2015 The LeWitt Estate / Artists Rights Society (ARS), New York.

ideas can be when they take form. While steeped in a cerebral, verbal and geometric system, the visual impact of the structure is immediate and visceral. Against white walls, the skinless cubes and the skeletal white beams of the grid interact with and permeate the space, at moments creating the sensation of space itself expanding. Modular cubes are stacked, re-arranged, clustered and juxtaposed to transform the simple grid structure into a geometric symphony. The free-standing structure, as curator Alicia Legg writes, "holds the floor" (A. Legg, *Op. cit.*, p. 6). The work's receding perspective creates a kinetic passage as the viewer approaches, its geometric patterns flattening, expanding, collapsing, and reconfiguring in an undulating optic song. It is within this activated and immediate experience that such eponymous works as *Cube Structure Based on Five Modules* are pulled out of the purely intellectual and mathematic realm, and provided with a uniquely emotional and somatic flavor.

Never frozen in one visual conclusion, Cube Structure Based on Five Modules underscores how LeWitt's structures are constantly evolving and open to change. As Lucy Lippard explains, "Only [Sol LeWitt's] work can be said to articulate the moment in artistic thinking when a structure opens to questioning and reorganizes itself according to a new meaning which is nevertheless the meaning of the same structure, but taken to a new level of complexity" (L. Lippard, Ibid., p. 27). The artist's white, open, cube-based modular structure represents both the outcome of the thinking of the preceding years and the syntactical basis for future structures. Earlier structural ideas that would become Cube Structure Based on Five Modules were originally expressed in black paint with solid cubes. However, when deciding to strip the walls of the modular units to reveal the corporal body underneath and adjusting to white paint, Sol LeWitt explains, "This seemed more appropriate for the forms and mitigated the expressiveness of the earlier black pieces. The white wall structures were visually more a part of a white wall" (S. LeWitt guoted in Sol LeWitt: A Retrospective, exh. cat., San Francisco Museum of Modern Art, 2000, p. 28). At the same time, LeWitt also decided to apply a consistent ratio of 1:8:5 to the material, explaining that, while like the move to white paint, the 1:8:5 ratio was a relatively arbitrary decision: "Once it had been decided upon, it was always used" (Ibid.).

Ideas of play and collaboration are at the heart of works such as *Cube Structure Based on Five Modules* and are imperative to understanding Sol LeWitt's *oeuvre*. Here, "play" is defined as the most profound form of creative discovery and imbues his work with an electricity accessible to anyone who wishes to take part. As a great piece of music is a collaboration between composer and player, Sol LeWitt's work is a collaboration between artist and viewer. In an interview with Paul Cummings, Sol LeWitt explains, "I always equate [my structures] to a musical performance. Every time you hear the same Bach piano or harpsichord thing it's different even with the same person... Whoever does it will leave their mark on it. In a way it's good that the draftsman has a part in it, and it's not just the artist doing it. It's a collaboration" (*Oral history interview with Sol LeWitt, 1974 July 15*, Archives of American Art, Smithsonian Institution).



RICHARD SERRA (B. 1938)

Untitled

signed with the artist's initials and dated 'RS 72' (lower right) charcoal on paper 26 % x 40 in. (67 x 102 cm.) Drawn in 1972.

\$200.000-300.000

PROVENANCE:

Leo Castelli, New York, acquired directly from the artist Private collection, New York Paula Cooper Gallery, New York Private collection, New York Acquired from the above by the present owner

EXHIBITED

Otterlo, Rijksmuseum Kröller-Müller and Basel, Kunstmuseum, Diagrams and Drawings, August 1972-March 1973.

Kunsthalle Tubingen and Staatliche Kunsthalle Baden-Baden, Richard Serra: Works 1966-77, March-May 1978, no. 198.

The David and Alfred Smart Gallery, University of Chicago, Alumni who collect-l: Drawings from the 16th Century to the Present, March-May 1982, no. 100.

Paris, Galerie Marc Blondeau, *Richard Serra: Selected Drawings*, October–December 1995.

Madrid, Galería Nieves Fernández, Richard Serra Drawings, March-May 1996.

LITERATURE

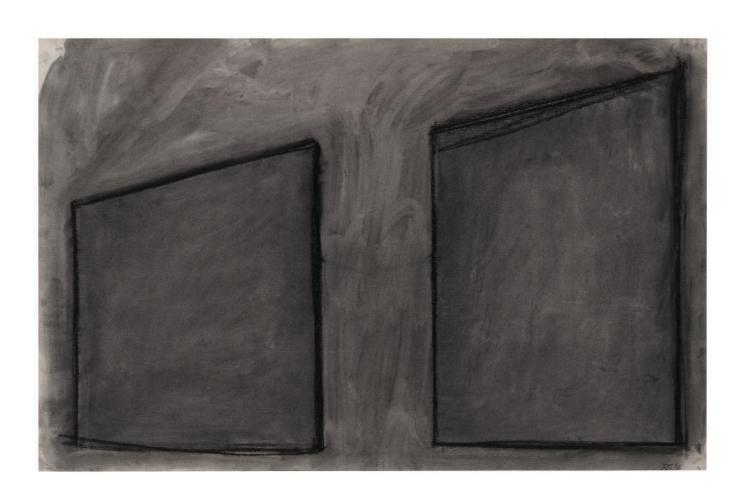
H. Janssen, *Richard Serra: Drawings Zeichnungen 1969-1990*, pp. 51 and 209, no. 31 (illustrated).



Richard Serra, Circuit II, 1972-1986. Museum of Modern Art, New York. Artwork: © 2016 Richard Serra / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

"I consider space to be a material. The articulation of space has come to take precedence over other concerns."

-Richard Serra



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

410

ROBERT RYMAN (B. 1930)

Large-small, thick-thin, light reflecting, light absorbing 24 signed and dated 'RYMAN 07' (on the reverse) enamel, epoxy and shellac on wood 14 x 14 in. (35.4 x 35.4 cm.)
Painted in 2007.

\$400,000-600,000

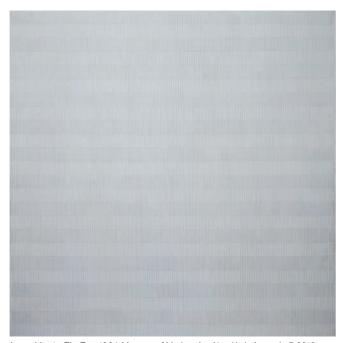
PROVENANCE:

PaceWildenstein, New York, acquired directly from the artist Acquired from the above by the present owner

EVUIDITED:

New York, PaceWildenstein, Robert Ryman: Large-small, thick-thin, light reflecting, light absorbing, February-March 2010.

This work will be listed as catalogue number RR.07.009 in the forthcoming *Catalogue Raisonné* being organized by David Gray.



Agnes Martin, *The Tree*, 1964. Museum of Modern Art, New York. Artwork: © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

"There is an image, the image is the paint, the procedure, the brush, the way the painting is done—this is actually the image. The size of it, the thickness, the type of paint, all these things become image as soon as it is put on the wall: then it becomes an object, an image."

-Robert Ryman





411 JEFF ELROD (B. 1966)

13th Floor Elevator

signed and dated 'Jeff Elrod 2013' (on the overlap) spray paint, gesso and UV ink on Fisher canvas $90 \times 71 \%$ in. (228.6 x 181 cm.) Executed in 2013.

\$60,000-80,000

PROVENANCE

Simon Lee Gallery, London Acquired from the above by the present owner

EXHIBITED:

London, Simon Lee Gallery, \textit{Jeff Elrod}, October-November 2013, p. 55 (illustrated).



412 TAUBA AUERBACH (B. 1981)

Untitled (Fold)

signed and dated 'TAUBA AUERBACH 2010' (on the overlap) acrylic on canvas 16 x 12 in. (40.9 x 30.7 cm.) Painted in 2010.

\$50,000-70,000

PROVENANCE

San Francisco Museum of Modern Art Biennial Art Auction, 2011 Acquired at the above sale by the present owner



AARON GARBER-MAIKOVSKA (B. 1978)

Untitled

ink and pastel on archival stinger board 95 x 47 in. (241.3 x 119.3 cm.) Executed in 2014.

\$40,000-60,000

PROVENANCE:

Standard, Oslo Acquired from the above by the present owner



414 DAN COLEN (B. 1979)

Killing

signed, titled and dated '"Killing" Dan Colen 2014' (on the overlap) flowers on bleached Belgian linen 20 x 16 in. (50.8 x 40.6 cm.) Executed in 2014.

\$40,000-60,000

PROVENANCE

Ballroom Marfa Benefit Auction, New York, 2014 Acquired at the above sale by the present owner



415 THOMAS HOUSEAGO (B. 1972)

Construction Mask II

bronze with black patina $39 \times 28 \times 10$ in. $(99.1 \times 71.1 \times 25.4$ cm.) Executed in 2012. This work is the first of two artist's proofs aside from an edition of three.

\$70,000-100,000

PROVENANCE

Xavier Hufkens, New York Acquired from the above by the present owner



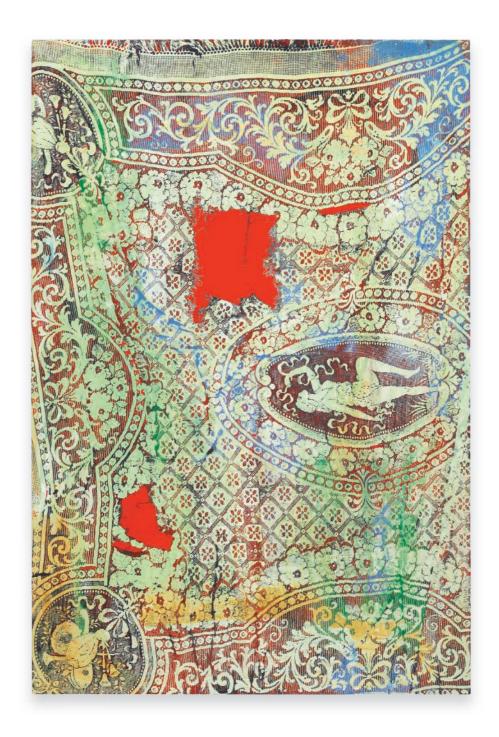
416 HAROLD ANCART (B. 1980)

Untitled

oilstick and graphite on paper mounted on veneer $46\,\%\,x\,30$ % in. (118 x 78 cm.) Executed in 2013.

\$20,000-30,000

PROVENANCE:C L E A R I N G, New York Acquired from the above by the present owner



417 MARK FLOOD (B. 1957)

Sexual Desire

signed, titled and dated '"Sexual Desire" Mark Flood 10.24.13' (on the overlap) acrylic on canvas $72 \times 48 \ 14$ in. (182.8 \times 122.5 cm.) Painted in 2013.

\$35,000-45,000

PROVENANCE:

Stuart Shave/Modern Art, London Acquired from the above by the present owner



418 RYAN SULLIVAN (B. 1983)

December 5, 2011- January 15, 2012 oil, enamel and latex on canvas mounted on panel 84 x 72 in. (213.3 x 182.8 cm.) Executed in 2011-2012.

\$50,000-70,000

PROVENANCE

Maccarone, New York Acquired from the above by the present owner

EXHIBITED

New York, Maccarone, Ryan Sullivan, February-March 2012.

FRANZ WEST (1947-2012)

Untitled (From the series "Transfigured Past") collage and acrylic on paper mounted on canvas 31 ½ x 34 % in. (80 x 87.9 cm.) Executed in 2009.

\$60,000-80,000

PROVENANCE:

Gagosian Gallery, New York Private collection, New York

"The collages are two-dimensional. They are out of life, in the dimension I inhabit, and I wanted objects in my life. My collages used color easily but my sculptures were white. Using color is like a musical composition, like songs, like a melody."

-Franz West



Peter Doig, 100 Years Ago (Carrera), 2001. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © Peter Doig. All Rights Reserved, DACS 2016. Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat.



ALBERT OEHLEN (B. 1954)

FM 55

signed and dated 'A. Oehlen 2008 2011' (on the reverse) oil and printed paper collage on canvas $78\,\%\times90\,\%$ in. (199.4 x 230.2 cm.) Executed in 2008-2011.

\$450.000-650.000

PROVENANCE:

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

EXHIBITED

New York, Gagosian Gallery, Albert Oehlen, March-April 2012.

Willem de Kooning, *Untitled V*, 1982. Museum of Modern Art, New York. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Albert Oehlen's painterly sensibility—at once mercurial, anarchic and omnivorous—captures the short-circuit attention span and cognitive dissonance that have come to define contemporary culture. The artist's recent series of large-scale paintings incorporating printed paper collage with imagery drawn from advertisements, corporate logos, slogans and other mundane graphics presents the viewer with an onslaught of visual information that never quite adheres to form a cohesive whole. Slashes and streams of purple and blue oil paint traverse clouds of ghostly gray and brown, obscuring rather than unifying the various paper clippings attached to the canvas underneath. The effect is something akin to the chaotic disorientation and breakdown of communication described in Yeats' famous poem, *The Second Coming:* "Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart; the centre cannot hold" (W.B. Yeats, "The Second Coming," 1-3).

FM 55 embodies the riotous creative spirit of Oehlen's 2012 exhibition at Gagosian Gallery's flagship Manhattan outpost, of which it was a standout. In creating these works, the artist utilized computer-aided design (CAD) as a counterpoint to his gestural abstraction, creating a visceral tension between these conflicting modes of representation and abstraction, respectively. The paintings become something akin to arenas where the disparate and intense elements compete for the viewer's attention. The eye is compelled to race across the canvas, adding and subtracting stimuli, only to discover that the balance is somehow irreconcilable. As the press release for the exhibition describes, "the open-ended, 'unfinished' dialogue between binary oppositions is unsettling yet compelling: in any one work, the paint, the collaged pictures and texts, and patches of white canvas each occupy their own space, like a worktable clutter without a center, such as FM 53 and FM 55" ("Albert Oehlen," Gagosian Gallery, New York, n.p., 12 Feb. 2012).

Oehlen casts a long shadow over the landscape of contemporary art, both European and American, stretching from the early 1980s to today. Given the formal complexities of his often chimeric output, the artist's explanation for the inspiration behind the series to which *FM* 55 is deceptively uncomplicated: "I stuck posters on the canvas and smeared paint over them. That may sound simple, but as a painting project it turned out to be pretty difficult. I was aiming at abstract painting that had an innate irritability caused by the obtrusive advertisements" (A. Oehlen quoted in *Albert Oehlen 1991 2008*, exh. cat., Galerie Max Hetzler, Berlin, 2008, p. 81). The provocative nature of these paintings lends itself, interestingly enough, to the ultimately satisfying—yet impossible—task of making sense of them.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

421

ANSELM KIEFER (B. 1945)

Die Kunst geht knapp nicht unter (The Art almost does not drown)

titled 'die Kunst geht knapp nicht unter.' (upper edge) watercolor, oil and ink on paper $9 \times 7 \%$ in. (23.8 × 19.8 cm.) Executed in 1975. This work is accompanied by a certificate of authenticity issued by the studio of Anselm Kiefer and signed by the artist.

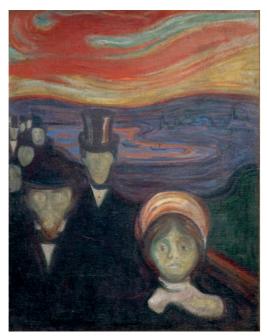
\$50,000-70,000

PROVENANCE:

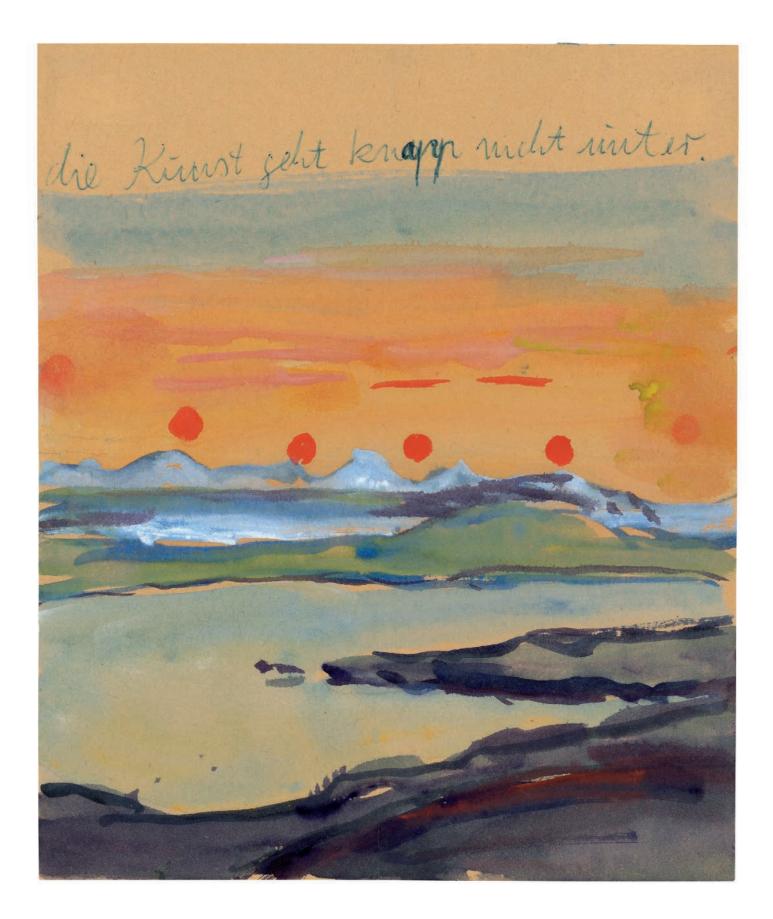
Private collection Germany, acquired directly from the artist Galerie Eberhard Lüdke, Cologne Galerie Zellermayer, Berlin Private collection, Germany

"Kiefer's art is the unique expression of a highly personal situation prompted by his interests and consciousness and yielding images in which historic awareness, metaphysical longings and the notion of human subordinacy to existence constitute the material of the predominating question: how to render this human experience into image."

(W. Beeren, quoted in 'Anselm Kiefer: Recuperation of History,' in *Anselm Kiefer: Bilder* 1986-1980, exh. cat., Stedelijk Museum, Amsterdam, 1986-1987, p. 8)



Edvard Munch, *Anxiety*, 1894. Munch Museum, Oslo. Photo: © Erich Lessing / Art Resource, New York.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

422

ANSELM KIEFER (B. 1945)

Johannis-Nacht (Midsummer-Night) titled 'Johannis-Nacht' (lower left) acrylic and straw on gelatin silver print 23 ¼ x 32 ½ in. (59 x 82.6 cm.) Executed in 1981.

\$70.000-100.000

PROVENANCE:

Sonnabend Gallery, New York
Anon. sale, Sotheby's, London, 29 June 1994, lot 55
Anon. sale, Phillips de Pury & Luxembourg, New York, 18 May 2000, lot 27
Private collection, acquired at the above sale
Anon. sale; Christie's, London, 14 February 2013, lot 210
Acquired at the above sale by the present owner

EXHIBITED:

West Palm Beach, Eaton Fine Art, Gallery Selections: A Changing Exhibition, 2002-2003.

"I like straw. It is a material from the earth which is also golden and gives off energy, heat and warmth when it is transformed through burning, leaving the earth clean again and ready to begin anew."

-Anselm Kiefer

Executed in 1981, Johannis-Nacht is a delicate and poignant example of Anselm Kiefer's powerful, mixed media practice. No theme has occupied Kiefer as profoundly as that of the tragic characters of Margarete and Shulamith, a subject founded on a powerful memorial to the Holocaust entitled, Todesfuge ('Death Fugue') written by the poet Paul Celan while he was interned in a concentration camp in 1945. For Kiefer, Margarete and Shulamith play two opposing figures, inescapably linked by a mystical tragedy. In Johannis-Nacht the female characters have no figurative emanation but rather are invoked by the artist through references to their hair. "Your golden hair Margarete. Your ashen hair Shulamith" is the poem's lyrical refrain. The intertwined wisps of straw represent Margarete, the blond Aryan woman to whom the "German master with blue eyes" writes. The raven-haired Jewish Shulamith, whom Death in the guise of the "German master" has reduced to ash, is denoted by the densely applied black impasto. A palpable sense of dramatic tension is added to the nocturnal palette of this work by the contrasting presence of the golden, knotted straw.

Kiefer is an erudite artist, well-versed in mythological, Biblical and literary texts, and often weaves several layers of references into his works. The artist has imbued *Johannis-Nacht* with further symbolic connotations, such as its title, which is inscribed on the lower left of the work. This reference to June 24th, a date on which both Pagan and Christian rituals are celebrated, marks the summer solstice and birthday of Saint John the Baptist. Kiefer has described this date as "a night loaded with myth," explaining that "They make big straw wheels five meters high, set them on fire on hilltops, and let them roll into the valley. Thousands of them" (A. Kiefer quoted in *Anselm Kiefer: Works on Paper in The Metropolitan Museum of Art*, exh. cat., New York, 1998, p. 82).



MARTIN KIPPENBERGER (1953-1997)

Untitled (from the series War Wicked) signed 'Kippenberger 91/92' (on the reverse) oil and spray paint on canvas 98 ½ x 118 in. (250 x 300 cm.)
Painted in 1991-1992

\$700,000-1,000,000

PROVENANCE:

Thomas Amman Fine Art AG, Zurich Acquired from the above by the present owner

EXHIBITED

Kunstverein Munich, Malen ist Wahlen-Werner Büttner, Martin Kippenberger, Albert Oehlen, July-September 1992, p. 39 (illustrated).
Kunsthalle Zurich, Martin Kippenberger, Early Pictures, Collages, Objects and Sculptures, September-November 1998, no. 32 (illustrated).
Zurich, Thomas Ammann Fine Art AG, Martin Kippenberger, June-September 2009, no. 6 (illustrated).

LITERATURE:

Martin Kippenberger: Die gesamten Plakate 1979-1997, exh. cat., 1989, no. 32 (illustrated).

R. Schappert, Martin Kippenberger Die Organisation des Scheiterns, Cologne, 1998, pp. 162-164.

I. Schenk-Weininger, Krieg. Medien. Kunst. Dermedialisierte Krieg in der deutschen Kunst seit den 1960er Jahren, Nuremberg, 2004, pp. 264-277. G. Frei, Martin Kippenberger, Zurich, 2009, no. 6 (illustrated).

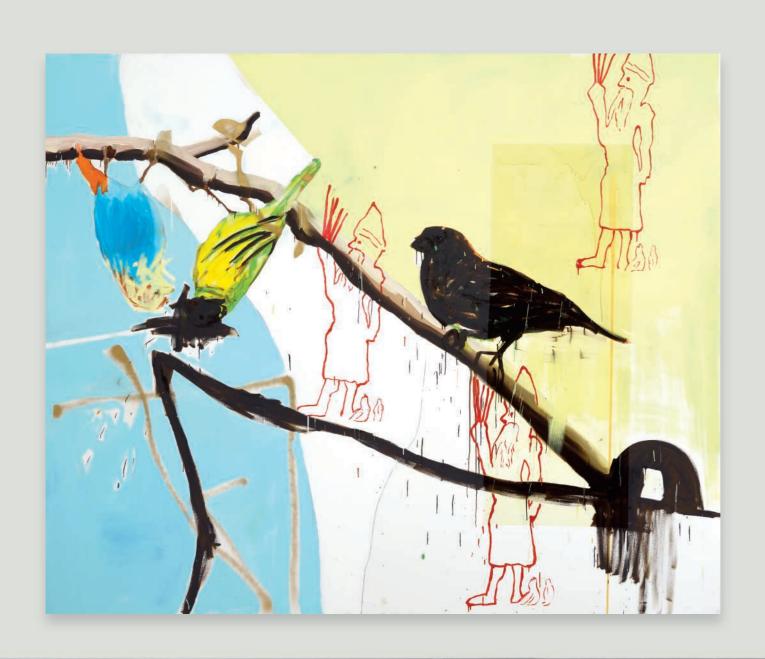
M. Schäfer, Enttäuschte Erwartungen - politisch besetzte Motive in Martin Kippenberger's Malerei der frühen 1980er Jahre, Germany, 2010, vol. 38, no. 1, pp. 75-86.



Martin Kippenberger, War Wicked, 1983. © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

"You can't stand yourself next to every picture you paint and explain things. Pictures have to talk for themselves. Mostly the pictures you first set store by are not the interesting pictures. It's the imperfect pictures that go on creating some sort of tension"

-Martin Kippenberger





This work is a striking example of Martin Kippenberger's Krieg böse (War Wicked) series that the artist began in 1984. Monumental in scale, the painting features layers of imagery and expressive brushstrokes rendered in a brightly colored palette. Large swaths of blue and yellow cascade across the background, on top of which three Santa Claus figures are layered. A branch with three upsidedown canary birds dominates the foreground. Recurring motifs in the artist's oeuvre, the Santa Claus figures and canary birds are intended to evoke meaning and simultaneously negate it. Kippenberger thus instills in the present work an intriguing stylistic and subjective analysis of the entire nature of form: The symbols that extrude from the canvas create a fantastically Kippenbergerian play on the different levels of reality and pictorial representation. While each image is recognizable in its own right, the interplay of the juxtaposed perspectives and layers of depth in the composition establish an intriguing dynamism and overall expression within the painting.

In the late 1980s Kippenberger introduced the canary into his work. The symbol challenged that of the inverted eagle made popular by his artistic predecessor, Georg Baselitz. While Baselitz's eagle appears dark in both color and character, Kippenberger's canary is small, harmless, and often brightly colored. Such contrast evidences Kippenberger's rejection of the eagle as a national symbol of Germany, steeped in historical significance. As Gregory Williams states, "From an art-world perspective, he takes a dig at German artists like Markus Lüpertz and Georg Baselitz, who denied that their militaristic motifs (boots, helmets, guns, eagles) were meant to be read as anything other than empty formal supports for the practice of painting... In doing so, Kippenberger conveys an unmistakable sense of comedic timing" (G. Williams, "Jokes Interrupted: Martin Kippenberger's Receding Punch Line" in *Martin Kippenberger*, exh. cat., Tate Modern, London, 2006, p. 46).

In Untitled, Kippenberger challenges the depiction of World War II themes as demonstrated by German artists of the 1970s and 1980s such as Anselm Kiefer and Markus Lüpertz. His thoughtprovoking imagery is at once humorous and subversive, intelligent and controversial. And despite the seriousness of the issues he references, Kippenberger remains consistently flippant in his approach. As Alison Gingeras explains, "Kippenberger was political, but that was not his central thesis; it was just another set of rules to exploit" (A. Gingeras, "Kippenbergiana: Avant-Garde Value in Contemporary Painting," The Triumph of Painting, London, 2005, p. 6). Rather than making a serious statement about his aversion to politics, Kippenberger was challenging the expectation that German post-war artists were obliged to engage with politics owing to their cultural and historical heritage. Constantly pushing the boundaries of pre-existing standards in art, Kippenberger's statement as well as its defiance in the present work served both as a means of provocation while setting himself intentionally apart from a generation so deeply wounded by the aftermath of the Second World War and the only recently resolved political situation of a divided Germany.

> "Persistent analysis has resulted in finding that every artist is a human being."

> > -Martin Kippenberger



Markus Lüpertz, *Black-Red-Gold Dithyrambic*, 1974. Hamburger Kunsthalle, Germany. Artwork: © 2016 Markus Lüpertz / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany. Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.



Joan Miro, Object, 1936. 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.

GEORG BASELITZ (B. 1938)

Doktor Brot (Doctor Bread)

signed with the artist's initials and dated '21.XII 88 G.B.' (lower center); signed, titled and dated 'Baselitz 10.XII + 21.XII 88 "Doktor Brot"' (on the reverse) oil on canvas 98 x 98 in. (249.9 x 249.9 cm.)
Painted in 1988.

\$500,000-700,000

PROVENANCE:

London, Anthony d'Offay Gallery Private collection Anon. sale; Sotheby's, London, 26 June 2012, lot 64 Acquired at the above sale by the present owner

EXHIBITED

London, Anthony d'Offay Gallery, *Recent Paintings by Georg Baselitz*, April-May 1990, no. 5 (illustrated in color). London, Skarstedt Gallery, *Winter Group Show*, December 2014.

Doktor Brot belongs to a group of paintings George Baselitz executed between 1988 and 1990, titled Ciao America. In the forward to the catalogue for the exhibition where these works were first exhibited, the artist wrote "How good, really, is one's adhesion to the ground? To stand, to fall, to fly" (G. Baselitz, "Ciao America," Recent Paintings by Georg Baselitz, exh. cat., Andthony d'Offay Gallery, London, 1990, p. 5). And, indeed, Baselitz has fashioned here liminal space, disorientation—a kind of "betweenness" that makes one giddy. Overlaying the still life of bread and tableware, North American titmice (more than a dozen) are rendered, child-like, in black linear markings; a circle attached to an elongated ovoid, two lines for wings, two lines for feet, and a single dot for the eye. Representations in Doktor Brot overlay what seems to be a blizzard of Cezanne-like passages, discrete daubs of the flat brush, disarrayed, overlapping, mingled, and finally converged into a forced density-a ground of cerulean blue and earth tones. This scenario, of course, is made legible only by turning the canvas on its head, literally. For Baselitz's signature artistic strategy from 1969 forward is to render the image inversely, upside-down, in order to create visual, emotional, and



Willem de Kooning, *Untitled XI*, 1975. Art Institute of Chicago. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

psychic distance between the work and the viewer. By inverting the traditional orientation of the easel picture, Baselitz queries the critical terms for figuration, empties out meaning, and calls into question traditional expectations of aesthetic beauty. He also calls attention to the fact—and the act—of painting. *Doktor Brot*, then, appears to function on multiple levels. It can be understood as allegory or more simply, convey a representational narrative. It might be a scene from a folktale or a biblical parable. As Baselitz stated, "What comes hard: to get behind the mystery of pictures, whether by sympathy, by reflection, or by analysis—central focus or over the edge" (G. Baselitz, *Ibid.*). Yet, in its pictorial/narrational reversals as well as in its layered surface incidents, subject matter as such is rendered opaque, if not nil, and the artifice of painting is made manifest.

Viewing *Doktor Brot* "right side up" projects an entirely different scenario—one that is almost illegible from a realist perspective. Slashed markings overlaid by linear scrawls, albeit seemingly in the guise of finger painting, seem like bacchanalian transliterations of works by Philip Guston or Willem de Kooning. This is no surprise: Baselitz first saw the traveling exhibition, The New American Painting when he was a student at the Prussian Academy of Arts in West Berlin in the later 1950s. A yearlong tour of seventeen abstract painters, including Guston and de Kooning, conveyed, as director Alfred H. Barr, Jr. wrote in the press release, "a sensuous, emotional, esthetic, and at times a mystical power... [that] can be overwhelming" (A. H. Barr, Jr., "The New American Painting, Large Exhibition, Leaves for Year-Long European Tour," International Council at the Museum of Modern Art, New York, 11 March 11 1958). Baselitz was stunned: "We'd been adherents of the School of Paris, but this show blotted out that influence and surpassed it" (G. Baselitz guoted in P. Kort, "Georg Baselitz talks to Pamela Kort - '80s Then - Interview," ArtForum, April 2003, p. 205). Yet, while influenced by the technique and the sense of extraordinary expressiveness and freedom apparent in these works, Baselizt's own sensibility lay in parody, not homage. While citing style, he distances himself from it. Doktor Brot evinces a wonderfully absurdist quality, layered with an aggressive muscularity, delivering a deeply authentic sense of engagement with themes of postwar despair and redemption.

Doktor Brot's animated surface—dynamic, playful, and forceful belies his serious subject matter. These characteristics open Baselitz to a new arena in which to exercise his prodigious imagination and compulsion to create. The rough-hewn, sharp-edged, impasto in evidence here seems almost a translation from wood to paint. Speaking of his blunt cuts and incisions in sculpture, which he took up in 1979, the artist proclaims, "Sculpture is something very forward and aggressive" (G. Baselitz quoted in R. M. Mason, "Image and Painting," Gemälde und Skulpturen 1960-2008, Salzburg, 2009, p. 46). Doktor Brot was painted at a time in the artist's creative life when imaginative and aesthetic possibilities seemed infinite—an expansive moment in which the dialectic that fuels art-making would never end. As the artist states, "The '80s helped me to rearrange everything; I was able to set up a whole range of ideas and experiences anew. which meant I was able to break everything down so I could make something out of it again" (Op. cit., p. 208).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

425

SIGMAR POLKE (1941-2010)

Untitled

signed with the artist's initials and dated 'S.P. 90' (on the stretcher bar) silver sulfate and Dammar varnish on linen $102\,x\,78\,\%$ in. (260 x 200 cm.) Executed in 1990.

\$350,000-450,000

PROVENANCE:

Mary Boone Gallery, New York Acquired from the above by the present owner



Yves Klein, *Untitled Anthropometry*, 1960. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.

"The processes are what interest me. The picture is not really necessary. The unforeseeable is what turns out to be interesting."

-Sigmar Polke



THOMAS STRUTH (B. 1954)

Museum of Modern Art

signed twice, titled, numbered and dated 'Museum of Modern Art I New York City 1994 5/10 Thomas Struth 1994 Thomas Struth' (on the reverse) chromogenic print in artist's frame 70 % x 93 % in. (179.7 x 238.1 cm.)
Executed in 1994. This work is number five from an edition of ten.

\$400,000-600,000

PROVENANCE:

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

EXHIBITED:

London, Hayward Gallery, *The Epic in the Everyday*, June-August 1994 (another example exhibited).

Berlinische Galerie, *Positionen künstlerischer Photographie in Deutschland nach 1945*, September 1997-January 1998 (another example exhibited). Amsterdam, Stedelijk Museum and Paris, Centre National de la Photographie, *Thomas Struth: Still*, September 1998-March 1999, p. 69 (another example exhibited and illustrated).

Chicago, Museum of Contemporary Art, *Age of Influence: Reflections in the Mirror of American Culture,* March-November 2000(another example exhibited).

Oslo, Astrup Fearnley Museum of Modern Art, *Passenger: The Viewer as Participant*, January-March 2002 (another example exhibited).

LITERATURE:

H. Belting, *Thomas Struth: Museum Photographs*, Munich, 2005, p. 64 (illustrated).

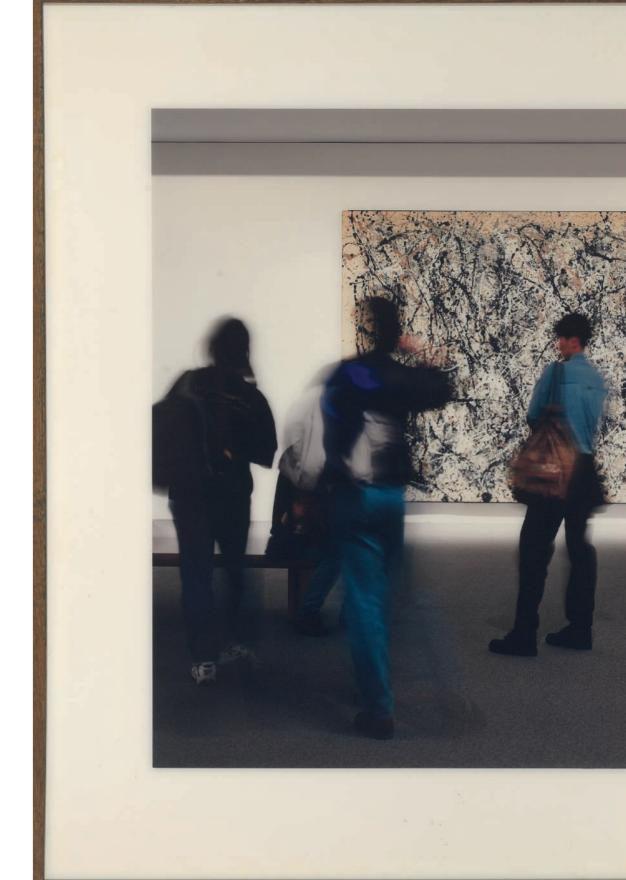


Diego Velázquez, *Las Meninas*, Museo del Prado, Madrid, 1656. Photo: Prado, Madrid, Spain / Bridgeman Images.

Having established himself in the 1970s at the forefront of artists who use large-scale color photographs to provide the medium with fresh significance, Thomas Struth has played an active and important role in bringing photography into the mainstream of contemporary art. In works such Museum of Modern Art, Struth captures the explosive growth in museum tourism in these rich, large-scale color images which show visitors of all ages contemplating famous works of art in museums, galleries and churches across the world. Sometimes individuals look quietly on; at other times they are shown wandering around dispassionately, seemingly uninterested in the works of art on display. Whatever they do, they inhabit a space intended for interaction with art and it follows that the viewers of Struth's work might see a connection between those photographed museum visitors and themselves, standing before pictures of a similar scale to those paintings in an equivalent setting. Discussing what he wanted to achieve with these works, Struth stated, "I wanted to remind my audience that when art works were made, they were not yet icons or museum pieces. When a work of art becomes fetishized, it dies" (P. Tuchman, "On Thomas Struth's 'Museum Photographs'" Artnet. com, via http://www.artnet.com/Magazine/features/tuchman/ tuchman7-8-03.asp [accessed April 8, 2016]).

Museum of Modern Art emphasizes Struth's interest in the consonance between viewer and image as well as the ritual of museum-going itself. Various museum-goers are shown silhouetted against the Jackson Pollock painting being shown, giving the viewer the impression that they are also caught up in the crowd. The figures are even slightly burred in such a way that their hurried movements mimic the sense of action and chance that characterizes Pollock's piece. The scholar Walter Benjamin expressed his concerns that photographs of paintings may reproduce them exactly but neglect their presence in time and space, that essential element that endows a work with "aura" (W. Benjamin and J. A. Underwood, The Work of Art in the Age of Mechanical Reproduction, London, 2008). Here, in Museum of Modern Art, Struth is intentionally putting his viewers in the same position as the subjects of his pieces, and asking us to consider Benjamin's argument and carefully consider an audience's engagement with the museum and the works in it.







PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012)

4 Hostessen (4 Stewardesses)

plaster cast over polyester resin $22\% \times 19\% \times 26\%$ (57.7 \times 50.4 \times 66.6 cm.) Executed in 1988. This work is from an edition of six.

\$350,000-500,000

PROVENANCE:

Galerie Susan Wyss, Zurich Studio Trisorio, Naples Private collection, Italy Acquired from the above by the present owner

Presenting itself to the viewer as a sculpture of four anonymous air stewardesses, Hostessen, 1989, exemplifies artist duo Peter Fischli and David Weiss's enduring fondness for transforming the commonplace and unexpected into the realm of art. Between 1979 and 2012, Fischli and Weiss collaboratively experimented with sculpture, installation, photography, video and film to create a diverse and rich oeuvre of universal resonance that examines the conditions of the contemporary world with a kind of mischievous effortlessness and humor, but also sincere philosophical questioning. A captivating example of the duo's unconventional aesthetic and perpetual revisiting of the theme of air travel, Hostessen depicts four, nearly identical, stewardesses standing in a tight diamond-shaped formation, facing the viewer with blank expressions, carrying the weight of their profession on their shoulders. It is this playful sensibility and intellectual sincerity that has prompted art philosopher Arthur Danto to identify within Fischli and Weiss' practice a childlike form of play that is characterized by "a certain sweetness and a kind of innocence, even if it transcends in its

Alberto Giacometti, Four Women on a Base, 1950. Artwork: © 2016 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Bridgeman Images.

"Might we not say that every child at play behaves like a creative [artist], in that he creates a world of his own, or rather, rearrange the things of his work in a new way which pleases him?"

(Sigmund Freud, "Creative Writers and Daydreaming," The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 9, London 1959, pp. 143-153).

complexity what children themselves are able to do" (A. Danto, "Play/Things," Peter Fischli and David Weiss: In a Restless World, Minneapolis and London, 1996, p.97).

While demonstrating to a degree a certain affinity with the spirit of the Duchampian readymade and Pop Art's reconciliation of the ordinary, Hostessen in particular demonstrates Fischli and Weiss' longstanding concern with figurative sculpture. With Suddenly This Overview, one of the duo's earliest and most well-known collaborations that featured over 250 figurative unfired clay sculptures, Fischli and Weiss were one of the first to re-introduce the figure and representation in the realm of sculpture. Working with unfired clay in an apparently naïve aesthetic, Fischli and Weiss directly challenged the status quo of art-making in the late 1970s and early 1980s. Fischli recalls, "When we showed the clay figures in Zurich, although many people liked them, we still didn't feel that we were taken entirely seriously. For many people it was nice jokes and anecdotes, nothing more. Many people reduced it to the narrative level. But we knew what we were doing, and that appealed to us" (P. Fischli quoted in J. Heiser, "The Odd Couple," Frieze, London, October 2006, http://www.frieze.com/issue/ article/the_odd_couple/).

Hostessen, which Fischli and Weiss created as part of a larger series of small-scale sculptures which the artists cast from hand-carved polyurethane models in unfinished plaster or rubber, testifies to the disarming ease and playfulness with which Fischli and Weiss constantly and continuously strike at the conventions of art. With a nod to the 18th century practice of creating plaster cast replicas from Greek and Roman sculptures, Fischli and Weiss replaced the white marble original masterpieces of Classical sculpture with carved models of stewardesses or, in other instances, automobiles, vinyl records or even dog dishes. As such, Fischli and Weiss' accessible, subversively generic form of art challenges traditional assumptions about art-making, objecthood, originality and authorship, as well as encouraging the viewer to probe more deeply into the questions of the universewhether big or small, profound or mundane. As Fischli stated, "We do take steps to show things in their true light. Which is also what makes it interesting: we don't want to be rid of it altogether, but we don't want to leave it as it is either. That's true of many of our works: we want to take things out of the niche where they belong and transport them somewhere else, but without denying their origins" (Ibid.).



428 GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 90' (on the reverse) acrylic on canvas $102\,\%\,x\,63$ in. (260.4 x 160 cm.) Painted in 1990.

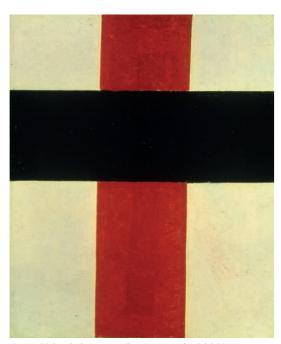
\$200.000-300.000

PROVENANCE:

Luhring Augustine, New York Collection of Thomas and Linda Heagy, Chicago Their sale; Wright, 27 February 2014, lot 102 Acquired at the above sale by the present owner

EXHIBITED:

New York, Luhring Augustine Gallery, *Günther Förg Paintings & Drawings*, April-May, 1990, p. 127 (illustrated).



Kazimir Malevich, *Suprematist Painting*, 1920. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

"Colours emerge, the paintings become more open, and even the material's arbitrary elements on the surface and in the patina become part of the picture."

-Günther Förg



ROSEMARIE TROCKEL (B. 1952)

Untitled

two elements-knitted wool mounted on canvas each: 79 x 61½ in. (200.7 x 156.2 cm.) overall: 158 x 123 in. (401.3 x 312.4 cm.) Executed in 1989. This work is the second of two artist's proofs aside from an edition of three.

\$600,000-800,000

PROVENANCE:

Monika Sprüth Galerie, Cologne Donald Young Gallery, Chicago Skarstedt Gallery, New York Acquired from the above by the present owner

Frankfurter Kunstverein, PROSPECT 89, March-May 1989, p. 197 (another example illustrated and exhibited). Chicago, Donald Young Gallery, Rosemarie Trockel, April 1989. Paris, Galerie Daniel Templon, Objet/Objectif, June-July 1989, pp. 84-85 (another example illustrated and exhibited). Boston, The Institute of Contemporary Art; Berkeley, University Art Museum; Chicago, Museum of Contemporary Art; Toronto, The Power Plant; Madrid, Museo Nacional Centro de Arte Reina Sofía, Rosemarie Trockel, April 1991-May 1992, p. 101, no. 50 (another example illustrated and exhibited). Munich, Goetz Collection, Rosemarie Trockel, May-October 2002, pp. 14 and 102 (another example illustrated and exhibited). Cologne, Museum Ludwig and Rome, MAXXI - Museo Nazionale delle Arti del XXI Secolo, Rosemarie Trockel: Post-Menopause, October 2005-February 2006, p. 170 (another example illustrated and exhibited).



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





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 $Paul \ Klee, \textit{Castle and Sun}, 1928. \ Artwork: @ 2016 \ Artists \ Rights \ Society (ARS), \ New \ York / VG \ Bild-Kunst, Bonn. \ Photo: Bridgeman \ Images.$

Striking in appearance, challenging in concept, Untitled, 1989, is a work from internationally renowned German artist Rosemarie Trockel's highly visible, widely exhibited and critically celebrated series of strickbilder, or "knitting pictures." Made using the techniques of industrial manufacturing rather than by hand, the works in the strickbilder series constitute an influential body of work that Trockel began producing in the early 1980s, work that explores themes pertaining to feminism, artistic production, craft, mass production and notions of originality and uniqueness. In Untitled, the repetition of a deliberately restricted set of motifs across the landscape of the pictorial field bears affinities with and serves to comment on the strategies of both Minimalism and Pop Art. Further, Trockel's works in this series share with Warhol an exploration of the links between art, consumer products and mass production techniques. The repeated abstract designs in Untitled suggest decorative patterns that might be found in an apparel item, but they also evoke technology, perhaps reminiscent of lines of computer code, machine-readable languages or other forms of text written in code. The intentionally limited color palette of black plus just two other colors further suggests the output of industrial manufacturing or printing processes. The rational grid structure of the current work heightens the correspondence with technology and dramatically contrasts with the home and craftwork associations of the textile material support.

Constructed from knitted wool stretched on canvas over a wood frame, in formal arrangement *Untitled* comments on oil painting as classically conceived, understood and valued. However, from

that initial starting point, Trockel's challenging, intellectual and conceptual art practice diverges from traditional art strategy in every respect. Trockel merges methods of industry with materials stereotypically associated with women and women's work to comment on gender-based notions of art, work and social roles. Trockel's wool paintings were conceived as a rejoinder to critical commentary suggesting that art created by women should remain outside the established fine art canon, and instead be relegated to the domestic realm of arts and crafts. She uses choice of materials as a strategy to comment on the male-dominated art world of the era from which Trockel emerged as an artist in the 1980s. Challenging clichés and prejudices about women's art, one of the goals of Trockel's practice is to explore the assumed hierarchy of artistic mediums.

Choosing to work with textile as material allows Trockel to explore the tension between stereotypical divisions between feminine connotations of craft versus notions of industrial production traditionally understood as masculine. By creating her art via computer-controlled processes, Trockel further explores these ingrained feminine/masculine assumptions. Trockel's art practice suggests the influences of avant-garde art movements of the 1960s in their radical questioning of materials and strategies that have traditionally been used in the visual arts. The mass-produced origins of much of her work reflects Minimalism's use of industrial fabrication techniques in preference to hand work; Trockel's choice of materials and iconography reflects the lineage of Pop Art in its concerns with serial production and preference for low culture themes and everyday materials.

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

arc	bin	bur	cam
bath	bead	beam	bond
bench	blade	brain	brass
ohrone	flange	frieze	fringe
brine	broth		chord
bulb	0880	cask	coll
goo	cup	day	end
clef	cone		erux
cleat	ologk		field
groove	ground	quarts	source
flare		frame	frost
disk	dram	duct	film
eye	fog	gap	gen
flux	frit	gate	gear
froth	gauze	glass	gloom
sphere	stance	strake	torque
gloss		knife	nerve
gold		hair	haze
grmı	gun	hob	hub
hole		husk	inch
night		plane	proof
trough		flange	frieze
range	scale		scope
jack		lake	lamp
hue		jet	key
loaf	lens		lobe
sheen		spoon	strap
fringe	GLOOAS	ground	quarts
atrip		whorl	world
loss	mask		node
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Carl Andre, Essay on Photography for Hollis Frampton, 1963-1964. © 2016 Carl Andre / Licensed by VAGA, New York.

Rosemarie Trockel emerged as an artist in a milieu where few women were acknowledged as artists of the first rank and where genderbased concepts tended to dominate discussion of artistic merit. Now she is considered among the most respected female artists working today, and her work among the most collectible of any contemporary artist. A practitioner working across a diverse range of media, it is difficult to associate just one particular style with her work, and art critics tend to discuss her contribution in regard to a set of persistent themes that can be identified across her entire body of work. These include the female role in society, commercial trademarks and symbols as social signifiers and decorative motifs, and a fascination with ethnographic and scientific studies. Her work critiques art-world hierarchies, genre categories and gender classifications as they manifest themselves in both the art world and in the larger society. Her reputation as an artist is international in scope. She has exhibited extensively throughout the United States and Europe. Trockel has also participated in several international biennials, and her work has been featured in multiple prominent art world publications. Her work has been awarded numerous prizes, including the 2011 Kaiserring, one of the most prestigious prizes for contemporary art, recognized and respected internationally. Her achievements have been celebrated in solo exhibitions around the world, and her creations are included in major museum collections, notably the Museum of Modern Art in New York and the Tate in London. A true polymath of the art world, she has been described as "a latter-day Surrealist; a brilliantly material-and-process-oriented former Conceptualist; a sometime photographer and pioneer appropriation artist; a subversive anti-painting painter and a dedicated, nonideological feministas well as a keen-eyed, even greedy artist-curator" (R. Smith, "Connecting Kindred Spirits," The New York Times, 25 October 2012).



Alighiero Boetti, Oggi Venticinquesimo Giorno del Settimo Mese dell'anno Millenove100ottantotto al Pantheon, 1988. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Bridgeman Images.

ISA GENZKEN (B. 1948)

Chinatown

wood, Plexiglas, fabric, plastic, porcelain, glass paint, shirt, synthetic flowers and concrete $96\,\%$ x $23\,\%$ x 18 in. (245 x 60 x 45 cm.) Executed in 2008.

\$100.000-150.000

PROVENANCE:

neugerriemschneider, Berlin Acquired from the above by the present owner

"The aspect of strictness in minimal art bothered me...
Of course, this strictness was initially good and radical. But at
some point, rather soon in fact, it had come to an end for me.
You do have to go further, or all else all is dead."

-Isa Genzken



Marcel Duchamp, *Bicycle Wheel*, 1913 (third version, 1951). 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.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

431

LUC TUYMANS (B. 1958)

Measurement

signed and dated 'Luc Tuymans 2009' (on the reverse) oil on canvas 67 ¾ x 74 in. (172 x 188.9 cm.)
Painted in 2009. This work will be included in the forthcoming Luc Tuymans Catalogue Raisonné of Paintings and Exhibitions 1978-2015, edited by Dr. Eva Meyer-Hermann.

\$300,000-500,000

PROVENANCE:

David Zwirner, New York Acquired from the above by the present owner

EXHIBITED:

Brussels, Wiels Centre d'Art Contemporain; Moscow, BAIBAKOV art projects - The Third Moscow Biennale of Contemporary Art and Moderna Museet Malmo, *Luc Tuymans: Against the Day*, April 2009-April 2010, respectively pp. 16 and 54, pp. 69 and 74 (illustrated).

LITERATURE:

O. Ward and L. Tuymans, "New Work: Luc Tuymans," *Art World*, April-May 2009, p. 59 (illustrated). P. Sigg, T. Simoens, L. Tuymans, and G. Vermeiren, *Luc Tuymans: Is It Safe? Works 2004-2009*, London, 2010, p. 104 (illustrated).



Giorgio Morandi, *Still Life*, 1957. Pinacoteca, Vatican Museums, Vatican State. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Scala / Art Resource, New York.

"I wanted to make my paintings look old from the start, which is important because they are about memory."

-Luc Tuymans



MICHAËL BORREMANS (B. 1963)

Interface

signed twice, titled and dated 'Michaël M.C.G. Borremans Michaël M.C.G. Borremans -INTERFACE- 2008' (on the reverse) oil on canvas 16 ½ x 14 ¼ in. (41.9 x 36.1 cm.)

\$300,000-500,000

PROVENANCE:

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

Michaël Borremans' paintings are uncanny and mysterious in a way that makes them immediately compelling. Stylistically, they are reminiscent of an earlier era in the history of art, while thematically they have visual twists that make them feel distinctly contemporary. In *Interface*, a 2008 oil on canvas painting that expertly exemplifies this dichotomy, Borremans gives us a portrait of a young woman of an indistinct historical period in a realistic style with muted tones reminiscent of the palette of a Dutch still-life. He then adds a contemporary twist in the form of a frame that obscures her face. Within that frame there appears to be a sheet of glass with a series of shapes scattered across it. This glass intermediary between viewer and subject would be invisible were it not for the markings scattered across its surface. Further accentuating this intervention between subject and viewer is a bold, semi-translucent white brush stroke placed across her closed eyes, which could be part of the glass or

René Magritte, *The Son of Man*, 1964. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource. New York.

exist as its own element. There is an uncanny mystery to this portrait, and it brings to mind questions of what might exist beyond the frame that would explain what we see, yet somehow there is also a serenity that allows us to appreciate its inventive aesthetic sensibilities for what they are.

In describing his work, Borremans has said that "...at first you expect a narrative, because the figures are familiar. But then you see that some parts of the painting don't match, or don't make sense. The works don't come to a conclusion in the way we expect them to. The images are unfinished: they remain open. That's what makes them durable" (M. Borremans, guoted by D. Coggins, "Michaël Borremans, Art in America, March 2009, p. 90). The woman in Interface is obscured and the significance of the frame and markings in front of her face are unknown, which is what makes this image feel so strong, intriguing and contemplative. This portrait does not have to make sense for it to be truly appreciated. It is a painting that shares the display of skill and aesthetic sensibilities of masters from another era-Manet, Goya, or Velasquez are all acknowledged influenceswhile bringing in an element of abstraction and current story-telling style that can be considered in context with the paintings of presentday contemporaries like Luc Tuymans or Gerhard Richter, or even the visual storytelling of a David Lynch film.

In *Interface*, what we see, ultimately, is a timeless meditation on notions of painting and representation, acknowledging past and present, and calling to mind questions about the need for truth in portraiture. In doing this, Borremans bestows an enigmatic essence upon his subject and the style in which she is presented, one that is open to any number of interpretations, all equally accurate and meaningful in that they represent whatever its viewers choose to make of it. At the same time, the painting is so carefully rendered, with expert brushstrokes and a delicate realism, that it could be at home as much in a contemporary context as a historical one.







SOLD TO BENEFIT THE MUSEUM OF CONTEMPORARY ART IN LOS ANGELES,
THE STUDIO MUSEUM IN HARLEM AND THE WALKER ART CENTER IN MINNEAPOLIS

433

MARK BRADFORD (B. 1961)

Apollo/Still Shining

mixed media closed dimensions: $40 \times 57 \% \times 67$ in. ($101.6 \times 146.6 \times 170.1$ cm.) open dimensions: $69 \times 57 \% \times 67$ in. ($175.2 \times 146.6 \times 170.1$ cm.) Executed in 2015.

\$400,000-600,000

PROVENANCE:

Donated by the artists courtesy of Steinway & Sons

"My use of paper and bleach in the work originates from my time working as a hairdresser at my mother's salon in Leimert Park, Los Angeles, where I would take end papers and soak them in bleach to dye clients' hair. I liked the end papers. I liked the social fabric they represented. Here, I am interested in the pattern of flux created by this bleaching effect."

-Mark Bradford

"Mark and I were always on the same page with this project—we share the same fear, the same anger, and the same hopes for a better future."

-Robert Glasper



In an innovative partnership, the world-renowned piano maker Steinway & Sons has commissioned artist Mark Bradford and composer Robert Glasper to create a unique work of art—a grand piano, *Apollo*, and musical composition, *Still Shining*. The first of three Steinway Commissions to take place over three years, the proceeds from the sale of *Apollo/Still Shining* will benefit the Museum of Contemporary Art in Los Angeles, the Studio Museum of Harlem in New York, and the Walker Art Center in Minneapolis. The director of the Walker, Olga Viso, said of The Steinway Commission, "It's a great coming together of institutions with a like-minded spirit of supporting artists" (O. Viso, speaking to Christie's, March 2016).

For the past twenty years, Mark Bradford has layered materials found within the daily landscape of the city into formally beautiful abstractions that touch upon important moments within the social and political history of race in America. Bradford returned to his roots for *Apollo/Still Shining*, choosing to work with materials from his personal and artistic past: bleach and the translucent squares of paper used to wrap hair when one is getting a permanent curl treatment. He said of these materials, "My use of paper and bleach in the work originates from my time working as a hairdresser at my mother's salon in Leimert Park, Los Angeles, where I would take end papers and soak them in bleach to dye clients' hair. I liked the end papers. I liked the social fabric they represented. Here, I am interested in the pattern of flux created by this bleaching effect" (M. Bradford, speaking to Christie's, March 2016).

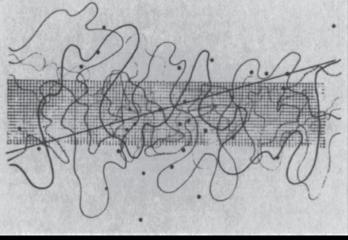
These materials have been a part of Bradford's working method since the beginning of his career, but for *Apollo/Still Shining* he has transformed them once again via a technique that occupies a place in between painting, staining and collage. After burning the edges, Bradford layered the translucent, singed end-papers onto the surface of the piano in a way that makes it appear charred. Combined with the bleach which has turned portions of its surface golden, the overall effect is that the piano appears to be aflame. Words by Maxwell Heller used to describe an earlier work can also be applied to *Apollo/Still Shining:* "It calls to mind the charred and shattered windshields of cars burned in riots—black, webbed with streaks of light, sleek. If studied section by section, it offers traces of the artist's sensual, tactile process, revealing delicate layers of found material sliced and sanded, lacquered and pasted until transformed" (M. Heller, "The Mark Bradford Show," *The Brooklyn Rail*, 3 February 2011).

Bradford has a deep engagement with all three institutions being supported by this project. He was introduced to New York's art world in the Studio Museum's 2001 exhibition, *Freestyle*. His work has since been collected by the Walker and the artist now sits on the board of The Museum of Contemporary Art in his hometown, Los Angeles. His work has been exhibited across the world in museums and institutions, including the Gemeentemuseum, Den Haag; The Rockbund Art Museum, Shanghai; The Rose Art Museum, Boston; The Museum of Modern Art, San Francisco; The Museum of Contemporary Art, Chicago, and The Institute of Contemporary Art, Boston. Bradford's work has also been included in the 2006





Jackson Pollock, Silver over Black, White, Yellow and Red, 1948. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Musée National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.



John Cage, Concert for Piano and Orchestra, 1957-1958. © 2016 John Cage Trust.

Sao Paolo Biennial, the 2006 Whitney Biennial, the 2006 Liverpool Biennial, Prospect 1: New Orleans in 2008, the 2012 Gwangju Biennial and the 2015 Sharjah Biennial.

Grammy award-winning pianist Robert Glasper is known for synthesizing the genres of jazz, R&B and hip-hop, and with The Steinway Commission has now combined the disciplines of music and art. His talent for fusion was earned early in life, as the composer and musician played gospel in the family's church and accompanied his mother as she sang in Houston's jazz and the blues clubs. Glasper was a natural partner for Bradford, because as he has said, "Mark and I were always on the same page with this project—we share the same fear, the same anger, and the same hopes for a better future" (R. Glasper, speaking to Christie's, March 2016). In addition to fronting the Robert Glasper Experiment, whose Black Radio won the Grammy for Best R&B Album of 2012, Glasper has also produced award-winning albums by Jay-Z, Kanye West, Mos Def, Erykah Badu, Meshell Ndegeocello, and many more of R&B, Hip-Hop and Rap's biggest stars. Glasper was immediately drawn to Bradford's concept for Apollo. He said of The Steinway Commission, "I've been exploring the subject matter of race and unrest in my own work, so this was an unbelievable opportunity to express these themes in a threedimensional way" (Ibid.).

Glasper's composition, *Still Shining* is the perfect audio counterpart to Bradford's treatment of the piano. This creative collaboration is reminiscent of historic partnerships in art and music. In its capacity to transcend a known artistic aesthetic through the added context of a musical and performative layer, *Apollo/Still Shining* calls upon the conceptions and output that John Cage and Merce Cunningham achieved in tandem. Cage and Cunningham, in their expression as artists, and both as teachers at the influential avant-garde Black Mountain college, paved the way for contemporary stars like Bradford and Glasper, who have similarly envisioned and created a total work of art in a powerful, cooperative approach.

Composed of four movements, *Still Shining* begins with a light, calm section entitled *Tranquility* before breaking down and dissolving into a dissonance that describes the second and third movements, *Unrest*

and Violence & Injury. The sounds of joy, optimism and prosperity return in the fourth movement, Rebirth. Glasper's intention for the composition was to echo the narrative arc of life, during which dark periods of doubt and confusion must be traversed to allow for a new beginning. When played on a Steinway Spirio, a high-resolution grand player piano, it is impossible to distinguish the sound of the recording from a live performance. The Spirio gives a bodily experience to the music, combining the lyricism and drama of the music with the intensity of reverberance as if Glasper was playing it. The Steinway Spirio is the perfect marriage of Steinway's legendary craftsmanship with contemporary technology.



Pablo Picasso, *Three Musicians*, 1921. Philadelphia Museum of Art. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Philadelphia Museum of Art / Art Resource, New York.

THE HAAS BROTHERS (B. 1984)

Hairy J. Blige

Salt N' Pepa Icelandic Sheepskin, carved ebony and cast bronze $50 \times 93 \times 38$ in. (127 x 236.2 x 96.5 cm.) Executed in 2014. This work is unique.

\$60,000-80,000

PROVENANCE:

R & Company, New York Acquired from the above by the present owner

EXHIBITED

New York, R & Company, Cool World, November 2014.

LITERATURE:

L. Dern and B. Haas, *The Haas Brothers: Volume 1*, New York, 2014, p. 170 (illustrated).



Haas Brothers, R & Company, New York, 2014. Photo: Joe Kramm. Artwork: © Haas Brothers.



EL ANATSUI (B. 1944)

Delta

aluminum and copper wire uncreased dimensions: 183×135 in. $(464.8 \times 342.9$ cm.) creased dimensions: 145×130 in. $(368.3 \times 330.2$ cm.) Executed in 2010.

\$900.000-1.200.000

PROVENANCE:

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

EVHIDITED

Williamstown, The Sterling and Francine Clark Art Institute, *El Anatsui*, June-October 2011 (illustrated on the cover).

LITEDATIIDE

S. Vogel, El Anatsui: Art and Life, Munich, 2012, p. 90, no. 82 (illustrated).

"You've touched it, and I've touched it. There is now a kind of bond between you and me," Anatsui explains, "and this is an idea which is very much related to religious practice, spiritual practice, in many parts of Africa and, I believe, in many cultures of the world."

-El Anatsui

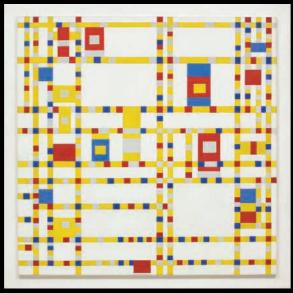


El Anatsui directing assistants in his studio, 2009. Photo: © Susan M. Vogel. Artwork: © El Anatsui, courtesy of the artist and Jack Shainman Gallery, New York.

With its crisscrossing stripes of colored aluminum, mysterious semi-transparent circular webs and dramatic division between gold and silver, El Anatsui's *Delta* is a stunning and visually complex example of the intricately woven tapestries of bottle caps from the artist's celebrated "cloth series." This multi-colored tapestry constructed from folded aluminum and copper wire exemplifies Anatsui's passion for utilizing found objects as a means to visually reference the issues that plague his home country of Ghana, as well as global consumerism. A detail of *Delta* was featured on the cover of the catalogue for the *El Anatsui* exhibition at the Sterling and Francine Clark Art Institute in 2011. The hammered, cut, and folded caps are connected with copper wire, giving the sculpture a breath of movement.

Deeply rooted in his own personal and cultural history, Anatsui is drawn to materials that represent his country. The bottle caps





Piet Mondrian, *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

advertising cheap African liquor from Romatex to Castello to First Lady Brandy act as both aesthetically pleasing building blocks and commentaries on the role of both liquor and cloth in the European slave trade on the West African coast. As he has explained of his choice of material, "The bottle caps I use are linked to liquor, the earliest contact between Africa and Europe. The caps I use are all from local brands of liquor. The act of stitching them into sheets is to me like melding different circumstances of these continents together into an indeterminate form" (E. Anatsui, quoted in L. Leffler James, "Convergence: History, Materials, and the Human Hand - An Interview with El Anatsui," Art Journal, vol. 67, no. 2, summer 2008, p. 48). Anatsui first came across bottle caps by chance in 1998 when he found a discarded heap of milk-tin lids in the bushes near his studio: "When I saw the bottle tops, what struck me was that they are from bottles that have been used, and therefore human hands have touched them... People have really drunk from these bottles, and therefore human hands have left a charge on them" (Ibid., p. 38).

Installation view, *El Anatsui*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 2011 (present lot illustrated). Photo: Mike Agee. Artwork: © El Anatsui, courtesy of the artist and Jack Shainman Gallery, New York.





Detail of Kente cloth, Ashanti People, Ghana, early 20th century. Birmingham Museums and Art Gallery. Photo: Birmingham Museums and Art Gallery / Bridgeman Images.

To create the "cloth series," Anatsui gathered hundreds of liquorbottle tops and painstakingly flattened and pierced them in order to weave them together with copper wire. Creating his vast compositions on the floor through a labor-intensive technique conceived by the artist specifically for the execution of these works, Anatsui employs various motifs, twisting and flattening the bottle caps according to his carefully conceived composition. Of his process Anatsui explains, "I get these things [bottle caps] and I intervene by cutting them and opening them up and bolting them together in order to create very huge sheets that are so big that they give you the freedom to play around with them. Initially these were purely sculpture, but as time went on I saw that there was a need for me to consider so many other elements, like the colors that show the brands of drinks - like the reds, the blacks, the yellows, and so forth. And I work more like a sculpture and a painter put together, because the concerns of the sculptor and painter are what I am grappling with as well" (E. Anatsui guoted in "El Anatsui in conversation with Chika Okeke-Agulu," El Anatsui, exh. cat., Sterling and Francine Clark Art Institute, Williamstown, 2011, p. 10). Anatsui could well add architect to his list as well, for once hung on the façade of buildings, his works take on a dynamic architectonic quality.

Belonging to a generation of African artists who came of age in the 1960s, when fundamental ideological upheaval was a successor to the political independence occurring throughout Africa, Anatsui's practice is intimately connected to the impact of globalization and consumerism on the West African cultural landscape. Yet, with an attachment to the found object and its connection to the human hand, Anatsui's art speaks beyond Africa to universal truths and connections: "You've touched it, and I've touched it. There is now a kind of bond between you and me" Anatsui explains, "and this is an idea which is very much related to religious practice, spiritual practice, in many parts of Africa and, I believe, in many cultures of the world" (*Op. cit.*, p. 49).



STERLING RUBY (B. 1972)

SP176

signed with the artist's initials, titled and dated 'SR.11 'SP176'' (on the reverse) spray paint and acrylic on canvas $160\% \times 160\%$ in. (407 x 407 cm.) Executed in 2011.

\$300.000-500.000

PROVENANCE:

Private collection

EXHIBITED:

Paris, Rosenblum Collection & Friends, WYSIWYG: What You(ngs) See is What You Get, October 2011-July 2012.

Sterling Ruby's *SP176* is a rich and luscious painting that investigates the nature of abstraction in the contemporary age. The verdant surface is part painting, part abstracted graffiti—what the artist himself describes as an "illicit merger," inspired both by art history and the urban landscape of Los Angeles. Here, the striations of green sweep across this large-scale canvas creating a chromatic landscape-like composition of monumental proportion.

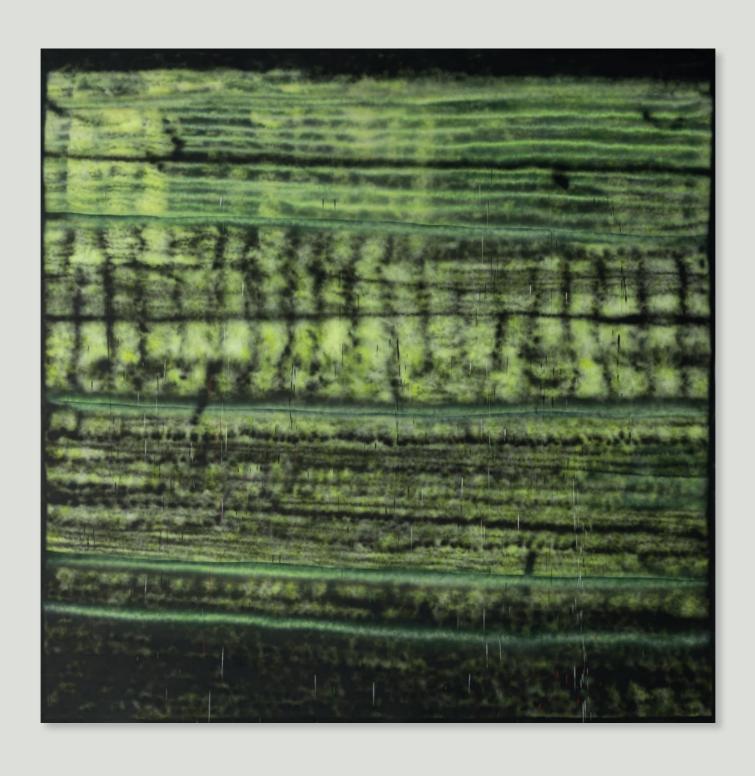
Ruby's amorphous layering of spray paint upon canvas has its roots in street culture. His work occupies a distinctive position within the diverse trajectory of contemporary painting—a trajectory that runs from Abstract Expressionism through Pop Art, to the spray-can works of Christopher Wool, the explosive canvases of Julie Mehretu and the opulent stencils of Rudolf Stingel. Confronting the viewer with a mixture of anarchism and splendor, Ruby's paintings broach issues of urban conflict through the artist's own brand of incandescent

Gustav Klimt, Roses Under the Trees, circa 1905. Musée d'Orsay, Paris. Photo: Gerard Blot. © RMN-Grand Palais / Art Resource, New York.

abstraction, combining frenetic energy with kaleidoscopic visual effect. Covering these forms with translucent layers of spray paint, Ruby's abstract canvases can be seen to mirror the process of obfuscation he witnessed in his urban surroundings. As in *SP176*, the dysfunctional becomes a springboard for the beautiful. "I have always thought of art as similar to poetry," Ruby has said, "[in] that it can't be proven and yet, if done right, has a sense of unmistakable aura" (S. Ruby quoted in J. Ribas, "Sterling Ruby: Sincerely Hostile," *Flash Art*, no. 271, March-April 2010).

A range of experiences including time spent working in construction, a brief career as a professional skateboarder, and work as a teaching assistant for Mike Kelley all formed the enigma that is Sterling Ruby. Ruby's background and upbringing were as diverse and unique as his artistic style is today. His creativity, similar to the masculinity he analyzes, is not limited to one medium, form, or scale. Hailed by New York Times art critic Roberta Smith as one of the most interesting artists to emerge in the twenty-first century, Ruby channels his frenetic energy through painting, video, sculpture, ceramics, collage, installation art and photography.

Ruby has given *SP176* a hazy texture that blurs one's perception of depth and space. A vibrant mist of green spans the width of the work in a multifaceted composition of varied texture and coloring. Upon first encounter, the enormous painting's palette and extremely worked surface emit a heavy pathos and a looming sense of unease. Indeed, Ruby's painterly practice has been described as "the sublime refinement of Mark Rothko crossed with the anarchic gestures of spray-can graffiti" (J. Deitch quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 6). Ruby's works are within such collections as The Museum of Contemporary Art, Los Angeles, The Museum of Modern Art, New York, The Guggenheim, New York, Rubell Family Collection, Miami and Astrup Fearnley Museet for Moderne Kunst, Oslo.



JOE BRADLEY (B. 1975)

Untitled

oil on canvas 89 x 76 in. (226 x 193 cm.) Painted in 2013.

\$700,000-1,000,000

PROVENANCE:

Gavin Brown's enterprise, New York Acquired from the above by the present owner

> "I don't like to hear people's elaborate excuses for making art, so I don't try to make any myself ... there's no way of telling what people think or what's coming across."

> > -Joe Bradley

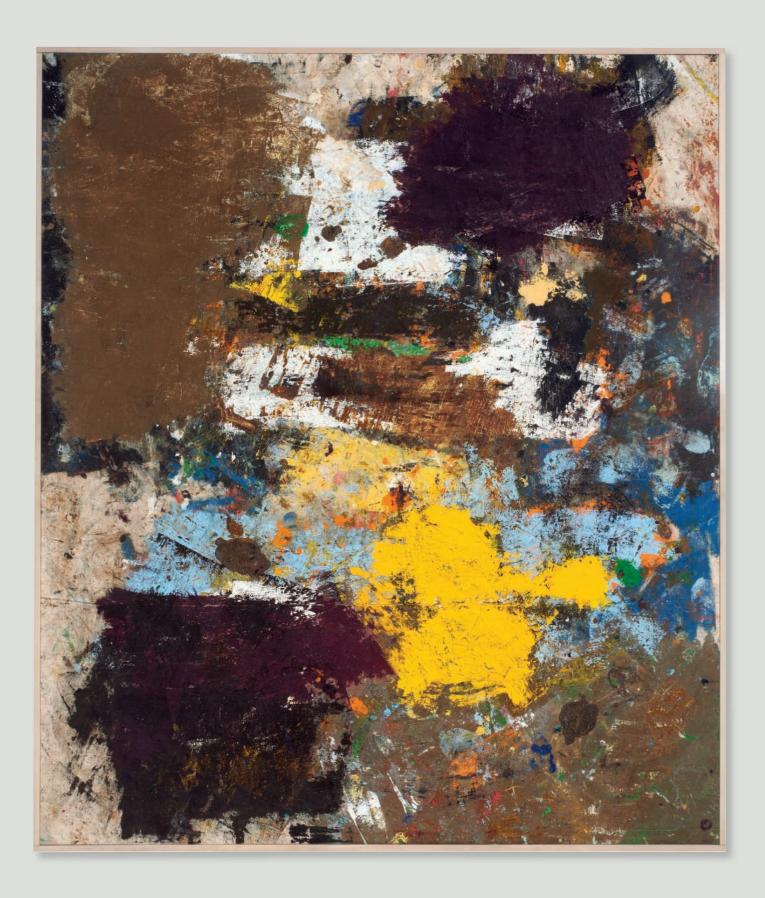
being described by one Museum of Modern Art curator as "post-Internet" painting (P. Schjeldahl, "Take Your Time: New Painting at the Museum of Modern Art," New Yorker, 5 January 2015). The artist's applications of large gestural swaths of paint celebrate a return to the drama of painting. a renaissance of sorts after decades of languishing as an artistic medium. Unusually, this celebration continues on the reverse of the canvas as the verso is also marked with paint, meaning that at different points in its making both the front of the back of the work were in contact with the floor of Bradley's studio, accumulating what the artist refers to as "schmutz" or "studio grit." The hand-drawn circles in primary colors of red, blue and yellow on the verso bleed through to the side that Bradley designated as the front of the painting, itself comprised of areas saturated with eggplant purples and earth tones of differing colors, and mustard yellow on top of sky and sea blue. The result is what the art critic Phong Bui called "a certain sense of accumulative palimpsests, which probably require painting from behind the canvas surface to bleed through, in order to accommodate the painted image that more or less monopolizes the center of the canvas" (P. Bui, "Joe Bradley to Phong Bui," The Brooklyn Rail, 3 February 2011). Bradley described his process to Bui as follows: "Most of the painting is done

Joe Bradley's critical success of the past few years has led to his work

Bradley described his process to Bui as follows: "Most of the painting is done with the canvas on the floor. I begin painting, and then at a certain point flip it over and see what the other side looked like. With this thin canvas the oil paint bled through, and sometimes the bleed-through would suggest something. It's a satisfying way of making a painting. You feel like really getting inside the thing. And working on a painting while it's lying flat, you become less aware of how it will work compositionally. You don't get hung up on how the upper left hand corner looks, you know?" (J. Bradley, *Ibid.*).



Joe Bradley, *Tres Hombres*, 2011. (Sold, Christie's, New York, 10 November 2015, lot 48B for \$3,077,000). © Joe Bradley.





Gerhard Richter, Abstract Painting (726), 1990. Tate, London. Artwork: © Gerhard Richter 2016. Photo: Tate, London / Art Resource, New York.

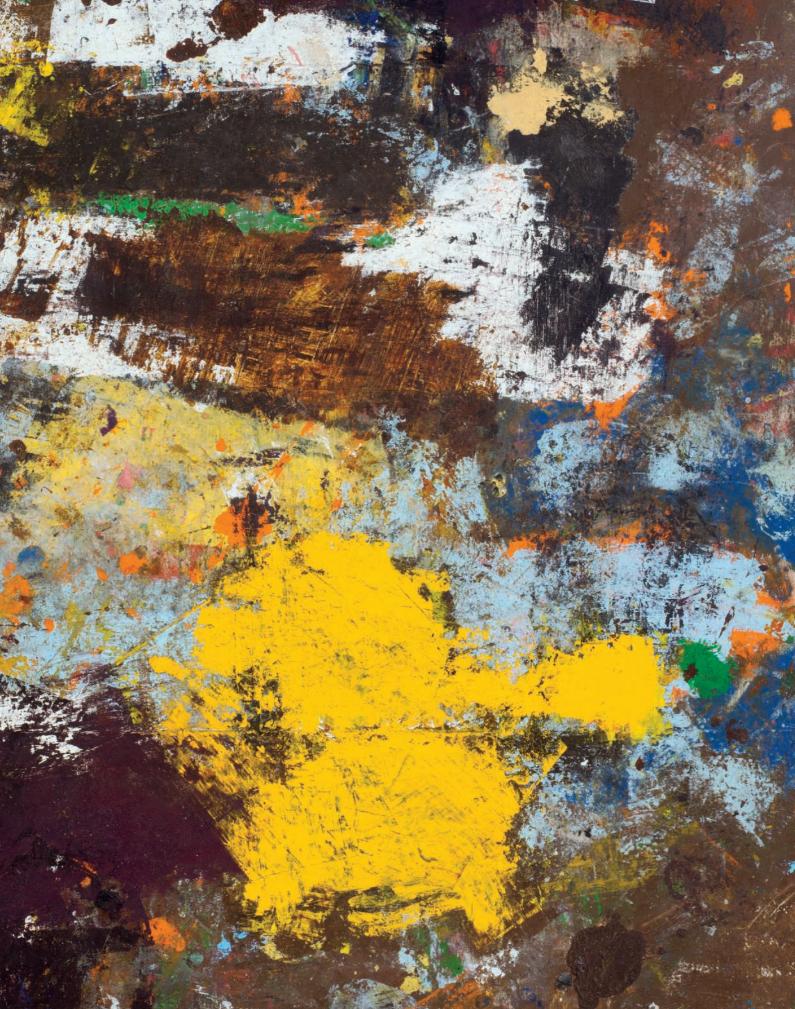


Willem de Kooning, Merritt Parkway, 1959. Detroit Institute of Arts. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Detroit Institute of Arts, USA / Gift of W. Hawkins Ferry / Bridgeman Images.

Untitled is a radical departure from the canvases Bradley showed at the 2008 Whitney Biennial, where he arranged the square and rectangular canvases that he stretched with vinyl to look like Minimalists monochromes into the angular shape of animals and people. Bradley moved on from the modular monochromatic canvas-creatures because "there wasn't a lot of play involved once formal decisions were made. I wanted the freedom that a painter has to let anything happen in the space of a rectangle" (J. Bradley quoted in Y. Wallin, "Cave Painter: Joe Bradley," Art in America, 5 January 2011). The same year, Bradley painted the Schmagoo paintings. Emblems like a Christian fish, a cross, a stick figure person and Superman's "S" logo drawn in grease pencil on canvas. Bradley said of the Schmagoo paintings, named for a slang term for heroin, "Some of them were lifted, like the Christ fish in the mouth of a larger fish. That one is sort of a direct lift from a Philip K. Dick drawing. In his Exegesis, he has these little sketches, and that was one I thought was really powerful. I was also on a Christ kick. Have you ever seen the movie Godspell, where the Christ character is wearing a Superman T-shirt?" (J. Bradley quoted in "Joe Bradley," Interview, 16 May 2013).

Untitled also has its origins in the The Mouth and Foot Paintings of 2011, where the artist kept raw canvas on the floor to accumulate dust, footprints and other markings before adding scrawling marks and loose patches of color and symbols reminiscent of Jean Debuffet, Art Brut, and Jean-Michel Basquiat's paintings. Next came Epiphany, a sculptural tangle of computer cords and other material the artist made in collaboration with Dan Colen in 2012. Bradley said of his process, "I don't like repeating myself, so something will become a trope in the studio and it just starts to bug you" (J. Bradley quoted in A. Russeth, "Joe Bradley: Mr. Schmagoo," W Magazine, 3 November 2015).

Laura Hoptman, curator at the Museum of Modern Art, included Bradley in her 2014-2015 exhibition The Forever Now: Contemporary Painting in an Atemporal World at MoMA because she said his work is representative of a trend in painting since the advent of the Internet. It is impossible to pinpoint paintings like Bradley's in time; instead, Bradley samples styles from the history of art, pulling from a diverse set of sources including Abstract Expressionism, street culture, graffiti, agitprop and alternative art histories like Chicago's surrealist contingent, the Hairy Who. Critic Andrew Russeth sums up Bradley's major achievement in the field of painting: "While so many artists struggle to conceive a single trademark style, he toys with a handful of them. The resulting paintings can be beautiful, but they are always tinged with a wry irreverence or a distance" (Ibid.). Instead of cultivating a personal style, Bradley paints holistically: "Painting can also be too earnest at times and that's a drag. You don't want to go in that direction either. It should be holistic. It should represent the whole of your personality, I guess, so if somebody is a sincere painter or an ironic painter, then they're just bullshitting the audience and presenting only an idealized version of themselves" (Op. cit.).



CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'WOOL 2005' (on the overlap); signed and dated again 'WOOL 2005' (on the backing board) enamel on canvas $104\,x\,78\,in.\,(264.2\,x\,198.1\,cm.)$ Painted in 2005.

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

PROVENANCE:

Luhring Augustine, New York Gió Marconi, Italy Simon Lee Gallery, London Acquired from the above by the present owner

EXHIBITED:

Milan, Galleria Christian Stein and Gió Marconi, Christopher Wool, 2005.

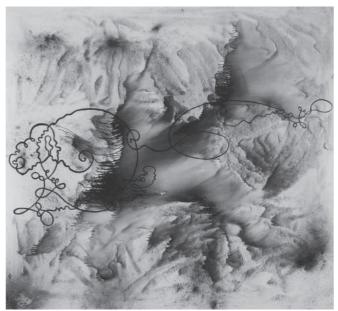
"I became more interested in 'how to paint it' than 'what to paint'."

-Christopher Wool





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



Sigmar Polke, Velocitas-Firmitudo, 1986. © 2016 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.



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.

Christopher Wool has quickly emerged as one of the most important abstract painters of his generation, perfecting his craft since he first began working in the genre in the 1980s. Wool's early techniques involved stenciled rollers, demonstrating that his main interest was the paint application, rather than what was being depicted. In the late 1980s he transitioned to using rubber stamps and stenciled words. Then, in the early 1990s, Wool favored a silkscreening process while continuing to embrace the stylistic effects of his prior techniques, repeating decorative floral motifs to blur the lines between abstraction and figuration. As early as 1991 Wool had begun to imbue his practice with the notions of erasure, distortion and uncertainty that read vibrantly within the present *Untitled* from 2005. His early explorations brought forth a trajectory, seen especially by Wool's artist book Cats in Bag Bags in River, in which he dragged photographs of his word and pattern paintings repeatedly through a photocopier, reveling in the grainy effect of reproduction as well as experimenting with cropping and color. By 1993, Wool had transferred this technique onto a larger scale, deploying silkscreen methods to create ruptured versions of his roller works, and often painting over his efforts with a large brush.

Wool finally moved into his series of so-called "gray" paintings, such as *Untitled*. He applied large gestural swirls on his canvases with a spray gun, and then wiped the paint and support with a cloth soaked in solvent, removing the medium to create strokes and blurred patches of gray tones across the composition. *Untitled* is a particularly mesmerizing painting from this mature portion of Wool's oeuvre. With its hypnotic sweeps of black paint "overwritten" by sweeping gestural smears, the work bears witness to the dialogue between creation and erasure that represents the cornerstone of his artistic outlook. Evolving from his distinctive pattern and word paintings, *Untitled* undermines the rigid compositional structure of the artist's earlier works. Wool embraces free gesture, reasserting the presence of the artist's hand within his practice.

It was not until his chance discovery of the effects produced by erasing his work with turpentine that Wool's series of gray paintings was born. While struggling with a sprayed yellow enamel work, in a burst of frustration he attacked his composition with a cloth soaked in turpentine. Entranced by the blurred mass created at the center of the work, Wool reverted to black, applying his distinctive looping patterns to canvas with a spray gun, sweeping his rag across the surface and repeating the process to create hazy gray apparitions. In the dialogue between drawing and erasing, a mesmerizing concoction of veils and lines arrived: a palimpsest of abstract painterly layers and gleaming white *pentimenti* which intermingle interminably across the surface.

As the curator Katherine Brinson has suggested, the indeterminacy and flux of these paintings represents a direct expression of Wool's own equivocal relationship with the status of the contemporary artwork. As she explains, "The anti-heroic notion of mark-unmaking correlates with a conviction lying at the heart of Wool's oeuvre—that linear progression towards artistic mastery is a modernist relic; that 'the traditional idea of an objective masterpiece is no longer possible.' Abandoning this goal, the artist operates in a realm of pervasive uncertainty: 'Without objectivity you're left with doubt, and doubt insists on plurality.'" Indeed, as she goes on to argue, "The gray paintings' effacement has an undeniably emotive tenor. When asked in an interview to explain his use of erasure in various forms,



Jackson Pollock, No. 1A, 1948. Museum of Modern Art, New York. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © Boltin Picture Library / Bridgeman Images.

Wool responded with four words: change, doubt, indecisiveness, and, perhaps surprisingly on the face of it, poetry. The literal loss enacted in the realization of these paintings endows them with the character of a lamentation, chiming with the potent strands of angst and melancholia that have always run close to the surface of his work, despite its game face of cool indifference" (K. Brinson, "Trouble is my Business," *Christopher Wool*, exh. cat., Solomon R. Guggenheim Museum, New York, 2014, p. 47). The liminal state embodied by the gray paintings speaks to the very core of Wool's aesthetic. Challenging the traditional notion of a completed artwork, they are eulogies to painterly process and, by extension, to the never-ending possibilities latent within the medium.

Wool's defense of painting coincided with a period of soul-searching within the art world about its continued viability. Coming to prominence within the urban milieu of post-Punk New York, his vocabulary of inscribing and erasing was steeped in the caustic visual language of graffiti that nourished his earliest works. However, the gray paintings ultimately go beyond this Zeitgeist. Instead, they may be understood as polemical visual expressions of the ways in which painting—with its inherently fluid condition—has the potential to continually undermine and redefine the parameters of art. Wool has spoken of his admiration for Dore Ashton's publication on Philip Guston Yes, But...-a turn of phrase that he felt summed up his aesthetic outlook. As the artist has explained, "I define myself in my work by reducing the things I don't want—it seems impossible to know when to say 'yes,' but I do know what I can say 'no' to ... It's easier to define things by what they're not than by what they are" (C. Wool guoted in A. Schwartzman, "Artists in Conversation I: Chuck Close, Philip Taaffe, Sue Williams, Christopher Wool," in Birth of the Cool: American Painting from Georgia O'Keeffe to Christopher Wool, exh. cat., Kunsthaus Zurich, 1997, pp. 32-34). Nowhere is this sense of productive doubt more aptly expressed than bold yet ultimately unstable surfaces of the gray paintings. Articulated with the gritty assertiveness of street art yet riddled with ambiguity, uncertainty and vacancy, they embody the central tenets of Wool's practice.

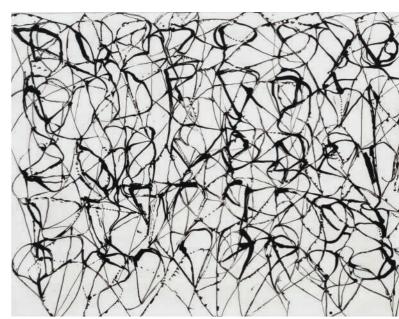
Wool has drawn influence from both the Abstract Expressionist movement in his gesture, as well as the Minimalism movement in his compositional output. He finds balance in his process, vacillating between figural symbols and abstraction, and treading the line between adding thick layers of paint and carving layers into his tiered



Willem de Kooning, *Painting*, 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

compositions. In large part, this technique is reminiscent of the redacting style Robert Rauschenberg employed in his own practice. Wool, however, explores the true nature of the physicality of the act of painting, especially via the gestural movements of his arms and hands as an extensions of his painting tools—a key concept in the Abstract Expressionist movement, particularly within the drip paintings of Jackson Pollock.

In *Untitled*, Wool has uncovered a means of expressing his own convictions about the transient, unstable nature of all art-making. This commanding painting speaks to Wool's synthesis of his earlier series, from the decades leading to this mature approach. As such, he not only references important assets from the wider art historical canon, but cites the trajectory of his own earlier styles, from his earliest foundations in roller paint application. Through its uniquely twisted dialogue between assertion and destruction, declaration and denial, *Untitled* speaks to Wool's vision of the survival of painting and the nature of image production in the postmodern age.



Brice Marden, Zen Study 6 (Early State) from Cold Mountain Series, 1990. Museum of Modern Art, New York. Artwork: © 2016 Brice Marden / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

GLENN LIGON (B. 1960)

Stranger Drawing #1

signed, titled and dated 'Stranger Drawing #1 Glenn Ligon 2004' (on the reverse) oilstick on paper mounted on aluminum 60 x 40 in. (152.4 x 101.6 cm.) Executed in 2004.

\$700,000-900,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner "In writing something is always left out, it can't be articulated in the space of an essay. Using letters that bleed and disappear is about getting to that difficulty."

-Glenn Ligon

Glenn Ligon's Stranger Drawing #1 presents a white-on-white selection of text from the novelist, poet and playwright James Baldwin's 1953 essay "Stranger in the Village." More specifically, Ligon reproduced the first paragraph and the first few lines of the second, which set the scene for the essay. The essay and the painting read, "From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a 'sight' for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a 'sight' outside of the city. It did not occur to me-possibly because I am an American-that there could be people anywhere who had never seen a Negro. It is a fact that cannot be explained on the basis of the inaccessibility of the village. The village is very high, but it is only four hours from Milan and three hours from Lausanne. It is true that it is virtually unknown. Few people making plans for a holiday would elect to come here. On the other hand..."

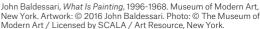
The white oil stick on white paper evokes the whiteness of snow-covered Leukerbad, the remote village in Switzerland where Baldwin stayed in the winter, and the people there who had never seen, let alone conversed with an African American person before. Baldwin took the uncomfortable, if not overtly racist, interactions with the villagers as an opportunity to compare the experience of being an outsider in Europe, where he was approached as an oddity, to his life in America, where the oppression of Black people has been a defining



Robert Ryman, *Untitled*, 1965. Museum of Modern Art, New York. Artwork: © 2016 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

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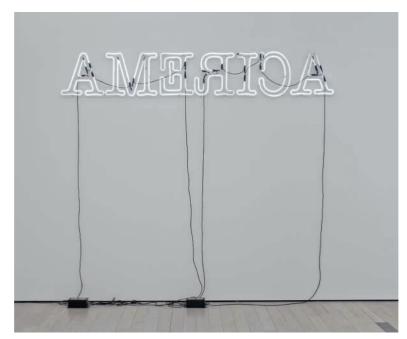




feature of the culture and economy of the country since its inception. When Ligon wrote the text down the length of the paper, the text blurred because of the nature of the materials used. Written in white oil stick atop a white background, legibility is beside the point. Meaning disintegrates as the material accumulates. 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 quoted in H. Sheets, "The Writing on the Wall," *ARTnews*, April 2011, p. 89).

Ligon has worked with Baldwin's essay since 1996 when he first began using this text as a source material. He summarizes the text in his own words, "The essay is about the fascination and fear that the villagers approach him with... 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*, 8 June 2009, n.p.).

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 in 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

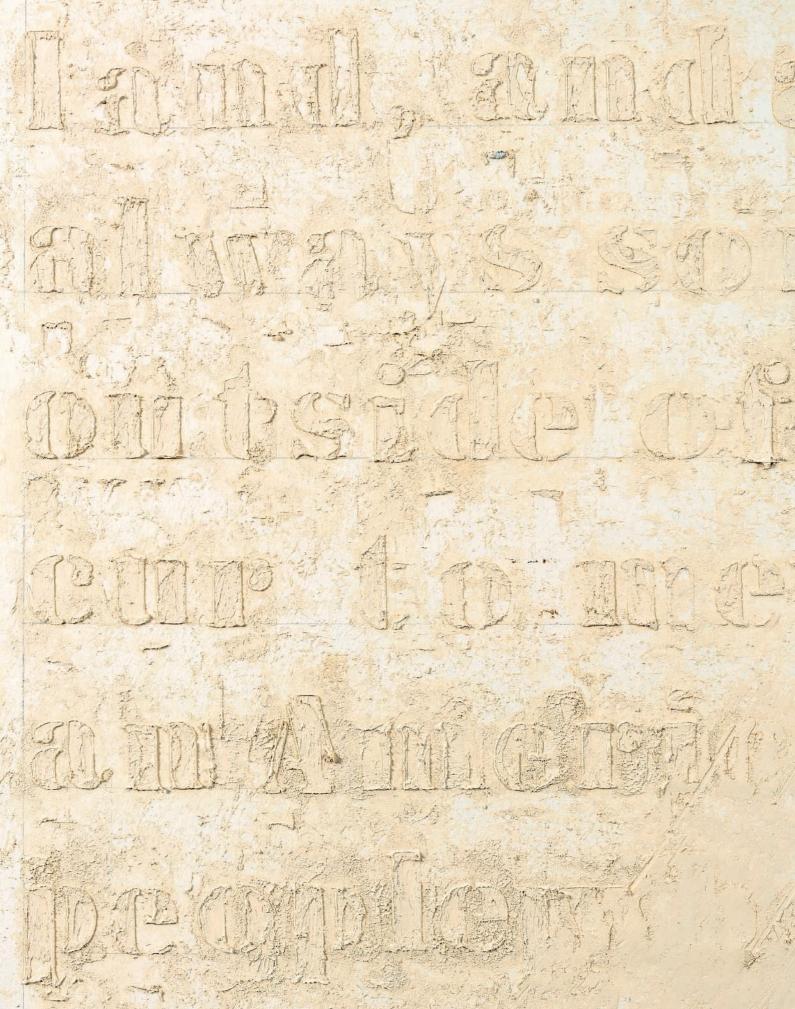


Glenn Ligon, *Rückenfigur*, 2009. Los Angeles County Museum of Art. Artwork: © Glenn Ligon, courtesy Regen Projects, Los Angeles. Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource, New York.

been so tied with the project of proving our humanity through the act of writing. Ralph Ellison says that Louis Armstrong made poetry out of being invisible, and I am always interested in the ways black people have inhabited these overdetermined, ambivalent spaces" (G. Ligon quote in 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 sources in order to contextualize 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 lettering, he revised the look and meaning of Johns' 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'" (J. Meyers, "Glenn Ligon: Whitney Museum of Art, New York" *Artforum*, summer 2011, p. 392).

In addition to Johns, Ligon's *Stranger Drawing #1* also conjures the white-on-white monochromes of Robert Ryman. As curator and critic Lauri Firstenberg notes in her interview with the artist, "The masking or camouflaging of language in the [*Strangers in the Village*] paintings operate in such a way as to activate and to put great pressure on the part of the viewer, bringing the spectator back into his or her own body, as if inspired by the lexicon of Minimalism" (L. Firstenberg, *Op. cit.*, p. 42). Choosing a text about what it is like to be a stranger in a strange land, Ligon aims to conjures 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.



DANH VO (B. 1975)

Untitled (A-Z without J) - T

gold leaf on cardboard open: 34 % x 62 % x in. (88 x 158 x .3 cm.) closed: 34 % x 31 x in. (88 x 79 x .5 cm.) Executed in 2011. This work is unique.

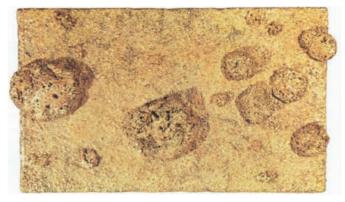
\$150.000-200.000

PROVENANCE:

Isabella Bortolozzi Galerie, Berlin Acquired from the above by the present owner

"Danh Vo's cardboard shipping boxes start in the recycling piles, after a product has completed its economic arc. Collected and flattened, they are sent to Thailand where gold leaf is applied... They return reborn and revalued by their surface rather than their contents. The gold is a visa signaling a new mobility, and an empty container previously filled with Evian or Budweiser, for instance, gets recharged."

(J. Simon, quoted in Danh Vo: Go Mo Ni Ma Da, exh. cat., Musée d'Art modern de la Ville de Paris, Paris, 2013, p. 82)



Yves Klein, *Untitled Gold Sponge Relief*, 1961. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.

This work is part of a 25 part series, based off of Nathaniel Bowditch's alphabet, published in 1802 in The American Practical Navigator, which excludes the letter "J" in its mapping of the world's time zones by longitude. Each letter spans a portion of the world radiating from 0 degrees, the prime meridian (Z) east until the international date line at 180 degrees (M), then continued to mark the portions west of the 0 prime meridian from N onwards. Meaning, the alphabet doesn't go around the globe in normal succession but marks the origin of east and west at 0 degrees. Therefore "U", for example, is counted as 120 degrees west of the prime meridian (Z), four segments (V, W, X, Y) from the international date line (M) rather than four segments from the prime meridian. "J" was chosen as the excluded letter of the Latin alphabet as it was deemed to be the only letter that most cultures cannot pronounce. Thus, this series is comprised of 25 letters, each marking both an intercontinental section of the globe as well as a time to which all inclusive countries theoretically are set.







AI WEIWEI (B. 1957)

Map of China

iron wood (Tieli wood) from dismantled Qing Dynasty temples three elements, overall: 39 % x 48 % x 40 % in. (100.4 x 124 x 104 cm.) Executed in 2009. This work is unique and is accompanied by a certificate of authenticity signed by the artist.

\$800,000-1,200,000

PROVENANCE:

Alexander Ochs, Berlin Private collection Acquired from the above by the present owner



Guan Di Temple, Shaanxi Province, China. Photo: Werner Forman Archive / HIP / Art Resource, New York.



A leading figure not only in Chinese contemporary art but in contemporary art internationally, Ai Weiwei is famed for his dissident position in his Chinese homeland and for a brand of socially-engaged art that inserts subversive political critique into sleek Minimalist aesthetics. Map of China is a stellar example from a series of sculpture the artist made from repurposed furniture in the years between 1997 through 2008. Salvaged artifacts, furniture, and architectural remnants from China's Qing Dynasty (1644-1911)—the last imperial dynasty before the succession of revolutions that led to China's socialist reign—are reassembled using traditional Chinese techniques in ways that disturb functionality. For Map of China, classically trained craftsmen used ancient methods of joining wood together without nails or glue to assemble the pillars and beams appropriated from Buddhist temples dismantled during the Cultural Revolution into an object that blurs the lines between sculpture and coffee table.

Where Ai follows the craft traditions of his native China, he follows in the conceptual footsteps of Marcel Duchamp. He mines Chinese history and its physical remnants as readymade materials and subject matter. According to the artist, "A historical property has morals and ethics of the society that created it, and it can be revived. What I mean is that we can discover new possibilities from the process of dismantling, transforming and re-creating" (A. Weiwei quoted in M. Kataoka, "According to What?—A Questioning Attitude," in *According*

to What?, Washington D.C. and Tokyo, 2012. p. 18). In this case, the shape of China as a map image and a national symbol, the tieli wood procured from the destroyed temples and the processes used to assemble the material into a new object are all readymade for the artist's use. Tieli wood, also called Iron Wood because of its hardness, was used for centuries in the construction of Chinese buildings. On the topic of the destroyed temples that provide source material for Ai's works, the artist has stated, "An old, destroyed temple: you know the old temple was beautiful and beautifully built. We could once all believe and hope in it. But once it has been destroyed, it's nothing. It becomes another artist's materials to build something completely contradictory to what it was before. So it's full of ignorance and also a redefinition or reconsideration (A. Weiwei quoted in H. U. Obrist, "Hans Ulrich Obrist in Conversation with Ai Weiwei," Ai Weiwei, New York, 2009. p 39).

Exquisitely crafted, the dark wood is assembled into the outline of China with such precision as to render each curve along the nation's coastline distinct. The islands of Taiwan and Hainan are crafted as individual pieces that stand by themselves off this sculpted coastline. The hatch marks across the surface of the sculpture reveal the points at which the wood was joined, homogenizing nation-state Tibet—a territory, which like Taiwan, has disputed China's claim to their governance—into the larger mass. The artist has said of the work, "not only in regard to China but rather more generally, it is





Ai Weiwei, World Map, Biennale of Sydney, 2006. Photo: Fairfax Media / Getty Images. Artwork: © 2016 Ai Weiwei.

depiction, suggestion the accumulation of many layers of history and time in the makeup of the nation's foundations" (M. Kataoka, *Ibid.*, p. 16).

Map of China occupies a particularly important place in Ai's oeuvre. An image of the work was used as the cover for a book cataloguing the artist's lifework, and it was also a featured work in The Metropolitan Museum of Art's comprehensive survey of contemporary art from China, Ink Art: Past as Present in Contemporary China, in 2013. Map of China finds a companion piece in China Log made in 2005, for which pillars from demolished Buddhist temples were reassembled into a form resembling a log, returning the wood back to an earlier form of itself. A hole in the shape of China's outline has been carved out of the middle of the log. Where in Map of China the shape of the nation is only visible when viewing the work from above, in China Log China's shape is only visible when viewing the work from the side.

Other works from the same time reassemble parts from Qing dynasty furniture into dysfunctional twins that resemble their originals. In *Grapes*, 2007, a number of Qing-era stools were fashioned into a spiral—anticipating future spirals made from bicycles; the stool's round seats resembling the fruit in the work's title. *Table with Two Legs on a Wall*, 2008, presents an antique table, split in half and then re-joined at a 90-degree angle so that the table's legs rest both on the floor and an adjacent wall. Artifacts from the Qing dynasty are not the only subjects of the artist's interpretation. Vases from the Han Dynasty, which ruled ancient China from 206-220 AD, have been smashed by the artists or alternatively dipped into a rainbow of colored paints. Through these iconoclastic measures, Ai raises questions that do not belong solely to China, but rather to larger issues of memory, legacy, heritage, artifact and culture as they are encompassed within ideas of nation.



Jasper Johns, Map, 1961. Museum of Modern Art, New York. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Alighiero Boetti, *Map of the World*, 1989. Museum of Modern Art, New York.

Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

EL ANATSUI (B. 1944)

Exoke

aluminum and copper wire 63 ½ x 65 in. (161.2 x 165.1 cm.)
Executed in 2013. This work is accompanied by a certificate of authenticity signed by the artist.

\$600,000-800,000

PROVENANCE:

Acquired directly from the artist by the present owner

"When I set out to do work, I want something that would arrest people at least, draw them closer, so they can decide for themselves whether it's really beautiful."

-El Anatsui

At more than five square feet of shimmering, undulating, sculptural material blocked into textural swaths of vivid color, El Anatsui's *Exoke* is mesmerizing. The visually and conceptually rich work is one of the Ghana-born, Nigeria-based artist's celebrated "hangings," a unique hybrid of tapestry, sculpture, and painting. As rare examples of sumptuous work with a critical slant, El Anatsui's hangings masterfully interweave bottle caps in order to examine the remnants of globalization, consumerism, colonialism, and post-colonialism in West Africa. It is works like *Exoke* that have cemented the artist's international status and become his undeniable hallmark.

While the luminous *Exoke* appears to be bejeweled at a distance, at close-range it reveals itself to be composed of the gleaming bottle caps that seal inexpensive African liquors. Anatsui salvaged these used metallic caps around his adopted Nsukka, carefully selecting them for their hues of red, yellow, black—three colors symbolic to the African Diaspora—as well as aluminum silver, which offsets the color scheme. Anatsui and his studio painstakingly flattened, twisted, crushed, and hammered the caps into the desired forms, shaping



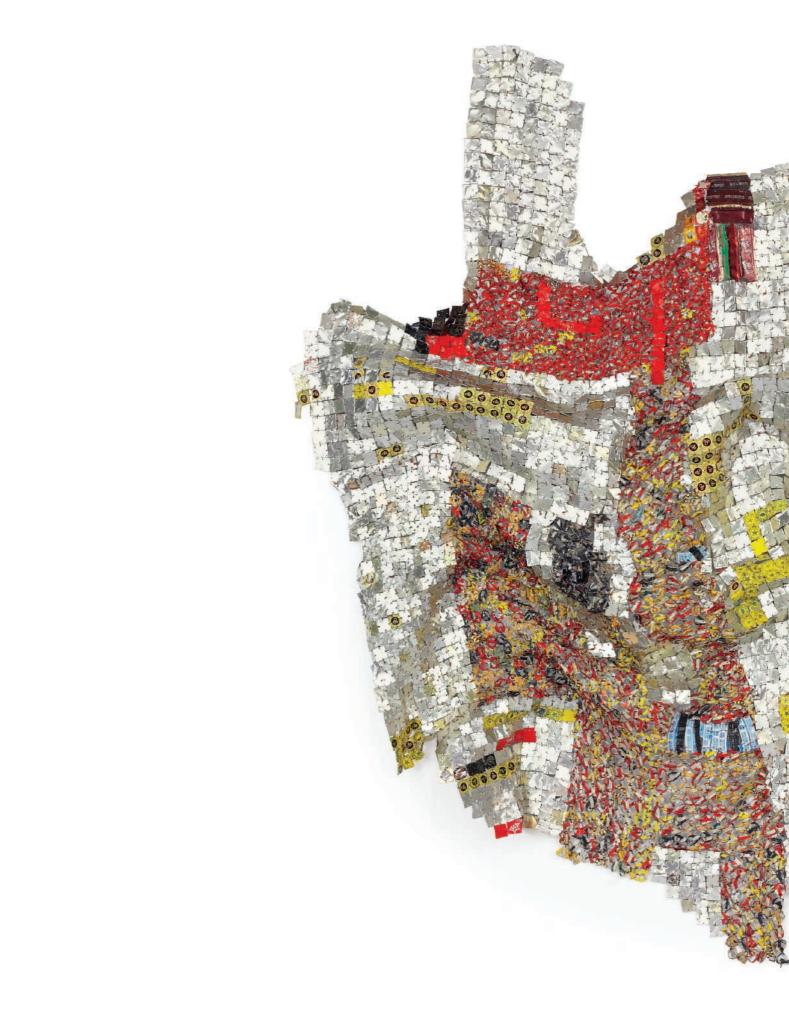
El Anatsui installing *Gli* at Rice Gallery, Houston, 2010. Photo: © Nash Baker 2010. Artwork: © 2016 El Anatsui.

them into shifting blocks of rich color as he threaded them together with copper wire. Parts of the resultant sculpture resemble *kente*, the traditional strip-woven ceremonial fabric made by the Asante and Ewe peoples of Ghana including the artist's own father, a master weaver. *Exoke* has additional Ghanaian resonances in that bottle manufacturing is a major national industry there.

A word from the artist's native language, Ewe, "exoke" translates to "It has gotten root." While the present work's title intentionally leaves space for interpretation, it also alludes to the contentious origins of these castoff caps. As the artist has explained: "I researched the history of how these beverages came to Africa and found that they were brought by European traders, who exchanged them for various goods, and eventually even for slaves, who were taken to the Americas. The slaves probably worked on farms producing cane sugar, which in turn was used to make the drinks that were exported to Europe and brought back to Africa... In a sense, these bottles represent a link between the people of Africa, Europe, and America" (E. Anatsui quoted in "Interview with J. Kalsi," Gulf News, 20 June 2013). Interestingly, Anatsui's hangings have a sense of liquidity and mobility of their own. The artist encourages the owners and curators of his hangings to bend and drape the sculptures as they please, a choice that renders the works flexible and reconfigurable and open to almost limitless interpretation.

Now a major figure in the world of contemporary art, El Anatsui was living and teaching in Nsukka, Nigeria when in 1995 he had his first solo show in London. Since then, his work has been shown extensively worldwide and collected by major public institutions including the Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the Los Angeles County Museum of Art, the British Museum in London, the Tate Modern in London and the Centre Pompidou in Paris. He was also the subject of a critically acclaimed retrospective at the Brooklyn Museum in 2013 and won the Golden Lion for Lifetime Achievement at the 2015 Venice Biennale.







CHARLES-HOSSEIN ZENDEROUDI (B. 1937)

Siosepol

signed and dated '81 Zenderoudi Hossein' (lower center); signed and titled 'HOSSEIN ZENDEROUDI "SIOSEPOL"" (on the reverse) acrylic on canvas 59.8 x 55.1 in. (152 x 140 cm.)
Painted in 1981. This work is accompanied by a certificate of authenticity and will be included the forthcoming Charles-Hossein Zenderoudi Catalogue raisonné.

\$150,000-200,000

PROVENANCE:

Private Collection

EXHIBITED:

Paris, Galerie Stadler, Charles-Hossein Zenderoudi, 1981.

With elegant curves and boldfaced graphic signs, Paris-and-New-York-based artist Charles-Hossein Zenderoudi's painting *Siosepol* represents one of his most important works. Like another of his iconic paintings, *Tchaar Bagh*, *Siosepol* possess the visual impact of graphic-calligraphic elements for which Zenderoudi is recognized, and incorporates the artist's broader conceptual interests in language, memory and identity. Across the surface of the painting, the graphic elements take on a monumental size extending beyond the edges of the canvas. Zenderoudi's work has the capacity to stride beyond the idea that writing is purely a textual transcription, and he proposes that anyone can understand his work through a semantic ecology deriving from a universal human understanding of language.

The minimal aesthetic of this painting is organized by Zenderoudi in order to give the priority to the impact of his painting as a visual event. Due to the willing of Zenderoudi to empty the meaning of the graphic signs he is using in *Siosepol*, there is no text to research or no information to find in this painting except the universal conceptual extrapolation of the bridge that abolishes frontiers.

Born in Tehran in 1937, Zenderoudi worked in his native city before rising to prominence on the global stage in the early 1960's. As a young artist, he gained fame in Iran as the founding member of the Saqqakhaneh movement, in which he explored under the influence of the international Fluxus movement, the visual elements of the ordinary Persian life such as popular icons, codes of representation and the numerous forms of the writing expression. By his artistic innovations, Zenderoudi has influenced generations of Middle-Eastern artists in his path. Moving to Paris in 1961—then twenty-four years old—he immediately became a celebrated artist and would be selected as one of the top ten most important living artists in the world in a 1972 survey by influential international curators. Until now, Zenderoudi is attached to developing polyform artworks bypassing formal conventions.

Zenderoudi's work has received awards from the Venice, Sao Paolo and the Paris Biennials and has been acquired by major private collections and international institutions such as The Museum of Modern Art in New York, The British Museum in London and The Centre Georges Pompidou in Paris.



CECILY BROWN (B. 1969)

Figures in a Garden #1

signed and dated 'Cecily Brown 04' (on the reverse) oil on canvas 42×42 in. (106.9 \times 106.9 cm.) Painted in 2004.

\$200.000-300.000

PROVENANCE:

Gagosian Gallery, New York Acquired from the above by the present owner "The place I'm interested in is where the mind goes when it's trying to make up for what isn't there."

-Cecily Brown

A riot of color, fully loaded paint strokes and luscious impasto are the hallmarks of a powerful Cecily Brown work. Her imagery is always a means to an end, and the end is always pure, unadulterated painting. Art historian Dore Ashton has written, "She is a painter who makes journeys and tells herself stories—but in her own language: the language of painting ... For a painter, a painting is a place. The whole meaning of illusion lies there, in creating the reality of a place within which the regard of the viewer is absorbed and rendered other" (D. Ashton, *Cecily Brown*, New York, 2008, p. 20).

Figures in a Garden #1, a richly colored painting from 2004, boasts a lively gestural motif. Brown embraces the qualities that are unique to oil painting alone, rejoicing in its inherent tactility, and the way it can reflect every subtle nuance of the artist's touch. She uses the full potential of the palette, and demonstrates an intimate understanding of color by juxtaposing warm and cool tones in order to create depth on a flat picture plane. The beguiling quality of the paintwork always takes precedence over any obvious imagery, whether she is hinting at landscape or figurative elements; any motif that Brown holds in her mind while she paints remains deliberately coy. Brown's images suggest themselves as the painting emerges, stroke by stroke: "My process is really quite organic and starting a painting is one of the best parts for me. I always start in quite a loose and free way. I often put down one ground color to begin with and then play off that. For



Hieronymus Bosch, *The Garden of Earthly Delights, circa* 1593. Museo del Prado, Madrid. Photo: The Art Archive at Art Resource. New York.

the first day or two, everything moves very quickly... then there's often this very protracted middle period of moving things around, changing things, editing" (C. Brown quoted in "Cecily Brown: I Take Things Too Far when Painting," *The Observer*, 20 Sept 2009).

Figures in a Garden #1 is at once reminiscent of a landscape with its flora bursting forth from the composition's center, and a vibrant sky in its upper background. Upon closer examination, two embracing figures seem to emerge from near center. As Brown has explained, "I never want to be saying 'this is the way it is.' It is all about ambiguity, and keeping things up in the air. I want the imagery to almost be in a state of flux. In the end it does not matter that much what it is of, you will bring your own story to it. It matters to me while I'm painting it, but I really want the paintings to have a life of their own" (C. Brown, https://www.youtube.com/watch?v=oZm6jS3rkBE [accessed 8 April 2016]).

Having studied at the Slade in London, Brown moved to New York in the early 1990s, removing herself from the emergent Young British Artist scene, with which she felt her paintings had little in common despite respecting many of the works it produced. Instead, Brown took up the mantle of the Abstract Expressionists who had so defined the New York art scene almost half a century earlier, subverting it to her own purposes. She has taken the machismo associated with that movement as well as the eschewal of figuration and twisted them around on themselves, allowing her to critique that largely masculine movement; at the same time, she has permitted herself the free indulgence of the sensual enjoyment of painting itself, a pleasure that she shares with her American predecessors. As Eleanor Heartney has noted, "Whatever one thinks of her subject matter, one thing can't be denied. Brown can paint. Her canvases recall the slashing brushstrokes of de Kooning, the meaty flesh of Soutine and the dissolving forms of Francis Bacon" (E. Heartney, "Cecily Brown: High Society at Deitch Projects," Art in America, June 1998, p. 131). Figures in a Garden #1 indeed highlights the various elements Brown strategically borrows from her modern master predecessors. The vigorously worked surface of this complex and compelling painting, with its wildly varied palette and sweeping intuitive line, celebrates Brown's signature gestural approach and her capacity to mesmerize and bedazzle viewers with the mercurial nature of her subjects.



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

445

GEORGE CONDO (B. 1957)

Showgirls

acrylic, charcoal and pastel on canvas 70×70 in. (177.8 \times 177.8 cm.) Painted in 2010.

\$600,000-800,000

PROVENANCE:

Skarstedt Gallery, New York Acquired from the above by the present owner

"Representational pictures are the artist's body, abstractions are pictures of the artist's mind."

-George Condo



Pablo Picasso, Les Demoiselles d'Avignon, 1907. Museum of Modern Art, New York. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

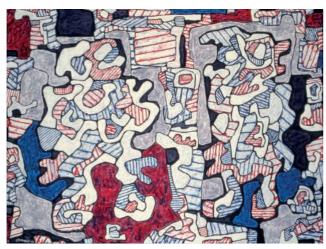




Arshile Gorky, *The Liver is the Cock's Comb*, 1944. Albright-Knox Art Gallery, Buffalo. Artwork: © 2016 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.



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



Jean Dubuffet, Nimble Free Hand to the Rescue, 1964. Tate, London. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Tate, London / Art Resource, New York.

Straddling the line between comedy and despair, the grotesque and the beautiful, George Condo's rich pictorial creations have made him one of the most inventive artists of his generation. Celebrated as a bridge between the figurative tradition of Picasso in *Les Demoiselles d'Avignon* and the abstract figural creations of masters like Gorky, de Kooning and beyond into the contemporary canon, Condo has made his own distinct and important mark upon the lineage of abstracted portraiture.

Showgirls presents a cacophony of tragicomic characters whose bulging eyes, bulbous cheeks, proliferating limbs and jarring over-bites set them apart as a singular species. In a style he has dubbed "Psychological Cubism," Condo deviates from Picasso and Braque's practice of instantaneously depicting different facets of an object and in turn sets to paint the internal, everchanging, and often conflicting emotions of the human face. The topography of each face leaves behind all physical appearance in favor of mapping out the furthest extremes of the human psyche. An array of amorphous visages, all toothy grins and cartoonish eyes, materialize from a tangled mass of lines; breasts, buttocks and occasional fluttering bow-ties are shaded forth into three dimensions, besieged by sinuous abstraction and illuminated by a rich, bright background.

The form of each figure yields to its partner on the left and right, overlapping and standing so close that they almost merge into an orgy of voluptuous form. These strokes perform two roles—defining the figure's presence and at the same time firmly anchoring them in the background from which they emerge. Self-consciously disarming the viewer's expectations, Condo's images of nudity, sex, rage, insanity, glee, violence, loneliness and alienation become wrought with a complex mixture of emotion and interpretation. Fusing heroic modes of abstraction and debased forms of figuration, Condo's work observes that the transcendent aspirations of high culture are inevitably tangled up with our more clownish natures and desires.

Over the past three decades, in canvases that articulate this kind of potent and mixed emotional charge, Condo has explored the outer suburbs of acceptability while making pictures that, for all of their outrageous humor, are deeply immersed in memories of European and American traditions of paintings. From 2009 to 2010, Condo created large works known as *Figure Compositions*. Several examples from this series were exhibited in his critically acclaimed retrospective at New York's New Museum and London's Hayward Gallery the following year. Moving from his signature portraiture to a wider consideration of the role of abstraction in his work, he packed the picture plane with bodies, lines

and abstract fields. "In the beginning I took fragments of architecture to create a person," he has said; "now I take a person and fragment them to make architecture" (G. Condo quoted in L. Hoptman, "Abstraction as a State of Mind," *George Condo: Mental States*, exh. cat. New Museum, New York, 2011, p. 24). The idea of architectural (de)construction reflects Condo's concerns with how we build our own self-images, and how we situate ourselves in relation to others and the world around us.

Garnering an audience of celebrities and fellow contemporary artists over his career, Condo's uniquely provocative works have invited frenzied interest among high-profile personalities. While his career spans nearly three-decades, it is over the past five years that Condo has shown a heightened interest in collaborations, with none more notable than his 2010 involvement with menswear designer Adam Kimmel, and rapper Kanye West. By far his most infamous and publicized collaboration to date, the five paintings he created for Kanye West's 2010 album, My Beautiful Dark Twisted Fantasy, received a significant amount of publicity. One cover, featuring Kanye and an armless sphinx, was banned from several vendors, including Wal-Mart and iTunes. The embodiment of Kanye's album title, Condo's motley crew occupies a dark, twisted world, where humor abates tragedy and our inner demons are realized on a canvas. Fun, provocative and controversial, Condo's recent collaborations form the perfect metaphor for the artist's works.

The enigmatic, unstable animation of Condo's work pushes the boundaries of such containment, but is restrained from total abandon: whether the faces contort with pain or pleasure in response is left unclear. "Picasso," he says, "takes what's neat and pretty and clean and he turns it into what it really is, like an ugly monster" (G. Condo, quoted in Emily Nathan, "artnet Asks: George Condo Sees Faces and Screaming Heads Everywhere," artnet news, 14 October 2015).

Forged from these fragments of art-historical memory, his canvases wantonly co-mingle elements of the stunning and the shocking, provoking a kind of mental whiplash that unhinges the hold such categories have on our perception. Often directly alluding to the works of Rembrandt, Velazquez, and Goya, Condo's paintings were designed to present "an artificial simulated American view of what European painting looked like" (G. Condo quoted in George Condo: Mental States, exh. cat., New Museum, New York, 2011, p. 12). Though void of these particular references, Condo's execution of Showgirls retains many of the traditional techniques implemented by such artists. Set against an alluring spring-colored background, Condo fuses his venerable process and his own distinct cast of characters to create a wildly evocative contemporary masterpiece.



DISRUPTION

446

SHERRIE LEVINE (B. 1947)

Dada

cast bronze 39 x 70 x 12 in. (99 x 177.8 x 30.4 cm.) Executed in 2008. This work is number seven from an edition of twelve plus three artist's proofs.

\$400,000-600,000

PROVENANCE:

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

New York, Paula Cooper Gallery, Sherrie Levine,







alternate view of the present lot

"A work of art. Something you experience in a visceral sense, because I believe that intellectual experiences are stronger when related to sensual experiences, a sense of the world. I sometimes paraphrase Lawrence Weiner on this; he said that he wanted to make art that throws you back on the physical world, that makes you think about your relationship to the physical world. I think that's a wonderful way to think about artmaking."

-Sherrie Levine



Marcel Duchamp, *Bottlerack*, 1961 (replica of 1914 original). Philadelphia Museum of Art. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: The Philadelphia Museum of Art / Art Resource, New York

Cast in 2008, *Dada* is an example of Sherrie Levine's enduring investigation into the appropriation, authorship, and codes of representation. Cast in bronze, the highly polished hobby-horse is placed on the floor inhabiting the space populated by the audience, inviting us to engage with it.

Sherrie Levine rose to prominence as part of the Pictures Generation in the late 1970s and early 1980s alongside Cindy Sherman and Richard Prince. Artists from this movement investigate the historical and cultural significance of iconic artwork through the medium of photography. Levine, through the daring act of appropriating well-known photographs in series such as her iconic, *After Walker Evans*, puts Walker's images through the very same process of photography that created them to become hallmarks of postmodernism. Since the late 1980s, Levine has extended her investigation into the three-dimensional realm with sculptural "realizations" of iconic masterpieces, such as in *La Fortune (After Man Ray)*, 1990, or the Duchampian *Fountain (Madonna)*, 1991.

Appropriation, the act of borrowing, copying, or replicating a work and turning it into a new artwork has its roots in the early 20th century, and in particular the Dada movement. Artists like Hannah Höch took images from printed media to create political collages on paper. Marcel Duchamp, a leading figure associated with the Dada movement introduced the concept of the readymade, a prefabricated often mass-produced object, such as a stool or a hat rack, which becomes "art" by being labeled so by the artist.

Like the Dada artists of the early 20th century, the appropriation artists of the 1980s focused on the re-contextualization of an existing object, challenging concepts of originality and authorship. The cast for Levine's *Dada* was taken from a wooden hobby-horse that Levine found in New Mexico, where she currently resides. Like the object, the title of the work, *Dada*, is also borrowed. "Dada," a name that was playfully taken on by the artists, comes from the French word for hobby-horse, and was chosen at random from a dictionary by Dadaist leaders in Zurich, Switzerland.

This spirited, refined design is both an evocation of childhood and a sophisticated sculptural double-take on cultural associations and preconceptions, consumerism and the value of objects. By taking this common object out of its context, transfiguring it and placing it in an unfamiliar environment, the object becomes oddly remote yet familiar, a recurrent theme in Levine's work. Levine's preoccupation with the idea of the amended and re-contextualized copy has had an important impact upon our thinking today about the status of the artwork.



Marcel Duchamp, Female Fig Leaf, 1950 (cast 1961). Tate, London.

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



Jean (Hans) Arp, *Doll Swing*, 1964. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



Constantin Brancusi, *Sleeping Muse*, 1910. 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.

DISRUPTION

A GENERATION OF PICTURES

447

JEFF KOONS (B. 1955)

Find a Quiet Table

oil inks on canvas 69 x 48 in. (175.3 x 121.9 cm.) Executed in 1986. This work is number one from an edition of two plus one artist's proof.

\$500,000-700,000

PROVENANCE:

International With Monument Gallery, New York Private collection, Switzerland, 1986 Anon. sale; Christie's, London, 30 June 2008, lot 50 Acquired at the above sale by the present owner

EXHIBITED:

New York, International With Monument Gallery and Los Angeles, Daniel Weinberg Gallery, *Luxury and Degradation*, 1986.

Kyoto, The National Museum of Modern Art, *Images in Transition: Photographic Representation in the Eighties*, 1990 (another example exhibited). Kunsthalle Bielefeld, *Jeff Koons: Die Bilder/Pictures* 1980-2002,

September-November 2002, p. 51 (another example exhibited and illustrated). Shiga, Japan, Museum of Modern Art, *Citation and Reproduction*, 2004 (another example exhibited).

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

LITERATURE:

J. Koons, "Project." *ART News File*, May 1986,. p. 118 (illustrated). R. Smith, 'Rituals of Consumption,' *Art in America*, New York, 1988, p.169 (another example illustrated).

J. Koons and R. Rosenblum, *The Jeff Koons Handbook*, London, 1992, p. 156. A. Muthesius, *Jeff Koons*, Cologne, 1992, p. 85, pl. 23 (another example illustrated).

H. W. Holzwarth, *Jeff Koons*, Cologne, 2008, p. 203 (another example illustrated).

T. Vischer, *Jeff Koons*, exh. cat., Fondation Beyeler, Berlin, 2012, p. 21 (another example illustrated).

Jeff Koons with Jim Beam - J.B. Turner Train, circa 1986. © Jeff Koons.

"[I] found all these liquor ads that were targeted to drinking audiences at different income levels: at like a \$10,000 income level, which is the lowest level, targeting people for beer and cheap liquor, up to the highest, at \$45,000 and up, targeting people for Frangelico. So I had these images made into paintings. It's very clear in these liquor advertisements that the more money you make, the more abstraction that's laid on you. In this series, I was telling people not to give up their economic power—that this pursuit of luxury was a form of degradation and not to get debased by it but to maintain their economic power. I was really telling people to try to protect themselves from debasement." (Koons, 2000, quoted in D. Sylvester, Interviews with American Artists, London, 2002, p. 340)

Throughout his career, Jeff Koons has repeatedly redefined the readymade and explored the margins of high art and mass culture. In 1986 he introduced a new series called Luxury and Degradation in which he called attention to the wealth of techniques marketing campaigns used to advertise alcoholic drinks and the strange economics that results in a variety of tactics being used to target specific slices of society. What Koons noticed was that the messages of ads aimed at the less affluent end of the socio-economic spectrum were significantly more overt than their counterparts intended for the upper crust, which leant toward abstract. Luxury and Degradation also includes stainless steel depictions of items associated with alcohol consumption, such as a travel bar and ice bucket, which are dazzlingly polished to match and, quite literally, allow for reflection. The artist encourages his viewers to be mindful of these advertising ploys that play on consumer vanity. He exposes the quicksand of consumerism and cautions that, in gratifying the campaigns of the advertisers, the consumer becomes complicit in an act of societal oppression. In works like Find a Quiet Table and others from this series, he encourages his audience to disentangle themselves from these stereotypes and a self-perpetuating system of social immobility and to not be lead astray by false promises of luxury.

Find a quiet table.





ELLEN GALLAGHER (B. 1965)

DeLuxe

portfolio of sixty photogravure, etching, aquatint, and drypoints with lithography, screenprint, embossing, tattoo-machine engraving, laser cutting, and chine collé; some with additions of Plasticine, paper collage, enamel, varnish, gouache, pencil, oil, polymer, watercolor, pomade, velvet, glitter, crystals, foil paper, gold leaf, toy eyeballs, and imitation ice cubes each: 13 x 10 in. (33 x 26.7 cm.)

overall: 84% x 176 in. (215.2 x 447 cm.)

Executed in 2004-2005. This work is number twelve from an edition of twenty plus five artist's proofs and four printer's proofs.

\$450,000-550,000

PROVENANCE:

Hauser & Wirth, London Acquired from the above by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, MOCA Miami and Zürich, Hauser & Wirth, *Ellen Gallagher: DeLuxe*, January 2005-May 2006 (another example exhibited).

Villa Manin, Centro D'Arte Contemporanea, *Infinite Painting. Contemporary Painting and Global Realism*, April-September 2006, pp. 75-77 (another example exhibited and illustrated).

Stockholm, Moderna Museet, *Eclipse. Art in a Dark Age*, May-August 2008, pp. 109-111 (another example exhibited and illustrated).

Rüsselsheim, Stiftung Opelvillen, *Der Schmerz sitzt tief / The pain runs deep*, February-April 2009 (another example exhibited).

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

Paris, Cinématheque Française, *Brune/Blonde - Blonde and Brunette*, October 2010-January 2011 (another example exhibited).



Hannah Höch, *Da-Dandy*, 1919. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Bridgeman Images.

DeLuxe, 2004-2005, Ellen Gallagher's explosive suite of sixty etchings individually adorned with glitter, gold leaf, coconut oil and even engraved with a tattoo machine, treats the subjects of femininity and race in America with caustic wit and revolutionary passion. The source material for DeLuxe is drawn from advertisements targeting black women, dating from the 1930s to the 1970s. The specific products illustrated in these ads are mostly comprised of a vast array of beauty products—especially those related to hair, such as wigs and pomade. The title of the work appears again and again, in various fonts and spellings, across the ads, its meaning further complicated and compromised with every repetition.

Of the many post-printing techniques that the artist applied to the sixty works that make up *DeLuxe*, perhaps the most distinctive is the use of plasticine, sculpted to resemble tribal masks or outrageous hairpieces, its application transforming the women of the advertisements into frightening parodies of black femininity and the prints into three-dimensional reliefs. As the historian Robin D.G. Kelley writes, "The disembodied minstrel ephemera she renders in ink, paint, rubber and plasticine—lips, eyes, etc.—Gallagher rescues these historically burdened signs from their original context and transmutes them into new forms" (R. D.G. Kelley, "Fugitives from a Chain Store," *Preserve*, Des Moines, 2001, p. 12). Gallagher's process, which at first glance can appear almost anarchic, can thus be considered a scathing means of liberating a long-entrenched, tragically disfigured identity. *DeLuxe* is regarded as one of the most important and multifaceted works that the artist has created to date.











































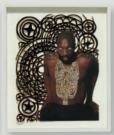


















































































449 ANISH KAPOOR (B. 1954)

Untitled

stainless steel and lacquer $55\% \times 55\% \times 12\%$ in. (140 x 140 x 32 cm.) Executed in 2008.

\$700,000-1,000,000

PROVENANCE:

Gladstone Gallery, New York Acquired from the above by the present owner "...The curious thing about double mirrors, concave mirrors, when you put them together, is that they don't give you an infinite repeatability... what interests me is that from certain angles and positions there's no image at all in either mirror. I'm very interested in the way that they seem to reverse, affirm and then negate... to place the viewer with these blinding mirrors in this narrow passage... this transitional space... somehow at an oblique angle to the mirrors' visuality' or the viewer's visibility to be caught in the contest of mirrors. They cancel each other out in one moment and yet demand that they be looked at from a strange, oblique perspective... where time and space are seemingly absent, at a standstill... in that narrow passage, paradoxically there is a restlessness, an unease... as I said before, a transitional movement—reverse, affirm, negate."

-Anish Kapoor



alternate view of the present lot





WILLEM DE KOONING (1904-1997)

Untitled

oil and charcoal on paper laid down on canvas 41 % x 30 in. (104.7 x 76.2 cm.) Executed in 1975-1979.

\$700,000-1,000,000

PROVENANCE:

Allan Stone Gallery, New York Private collection, New York Gagosian Gallery, New York Stellan Holm Gallery, New York Acquired from the above by the present owner

EXHIBITED:

New York, Dickinson Roundell, *The Female Form: 19th and 20th Century Paintings, Drawings, and Sculpture*, May-June 2001, no. 50 (illustrated).

With its flurry of shapes and colors, this untitled work by Willem de Kooning has the sense of amorphous light and freeness that is often associated with his work from the late 1970s. Large expanses of white and yellow brighten the canvas and perforate the watery blue and fleshy pink patches that form a central axis. Together they compose a sort of freeform landscape littered with disparate figures that is typical of de Kooning's own unique kind of hybrid abstraction where swaths of color and meandering lines are occasionally interrupted by identifiable imagery. The artist himself reasoned, "The figure is nothing unless you twist it around like a strange miracle" (W. de Kooning quoted in M. Stevens and A. Swan, *De Kooning: An American Master*, New York, 2004, p. 222). The aqueous nature of the paint is mimicked by the malleable and blurred quality of the figures as they exist in a semiabstract reality and slowly come into focus.

Arshile Gorky, *The Plow and the Song II*, 1946. Art Institute of Chicago. © 2016 Arshile Gorky Estate / Artists Rights Society (ARS), New York, ADAGP, Paris.

One of the major painters of the postwar period, Willem de Kooning negotiated the constantly shifting line between figuration and gestural abstraction. He championed a new sort of ambiguity in his art, one which scholar John Elderfield suggested traversed many of the major movements of the 20th century as de Kooning sought to "retain both the sculptural contours and 'bulging, twisting' planes of traditional figure painting... and the shallow picture plane of modernist art found in the Cubist works of, for example, Picasso and Braque. De Kooning developed several different solutions to this visual issue, becoming an artist who never seemed to stop moving and exploring. He was, in his own enigmatic turn of phrase, a 'slipping glimpser'" (J. Elderfield, "Willem De Kooning Still Dazzles," Smithsonian, October 2011, via http://www.smithsonianmag.com/arts-culture/ willem-de-kooning-still-dazzles [accessed April 4, 2016]). His figures are dynamic to the point of seeming as if the forms themselves can't seem to stay still and are still in the process of coming into focus. This is just one of the many ways in which de Kooning's work exemplifies the term action painting.





KEITH HARING (1958-1990)

Untitled

signed, inscribed and dated 'K. Haring $85 \oplus 2$ -3' (on the base) polyurethane painted A-36 steel $50 \times 40 \times 22$ in. (127 x 101.6 x 55.8 cm.) Executed in 1985. This work is one of three uniquely colored variants plus an artist's proof.

\$400,000-600,000

PROVENANCE:

Tony Shafrazi Gallery, New York Acquired from the above by the present owner

EXHIBITED

New York, Tony Shafrazi Gallery and New York, Leo Castelli Gallery, *Keith Haring*, October-November 1985.

"[Sculpture] has a kind of power that a painting doesn't have. You can't burn it. It would survive a nuclear blast probably. It has this permanent, real feeling that will exist much, much longer than I will ever exist, so it's a kind of immortality. All of it I guess, to a degree, is like that... All of the things that you make are a kind of quest for immortality."

-Keith Haring



Keith Haring, New York, 1985. Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc. Artwork: © The Keith Haring Foundation.





RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

Ektacolor photograph 60 x 87 in. (152.4 x 220.9 cm.) Executed in 1998. This work is number one from an edition of one.

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner

In the early 1980's, 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 in the tear sheets department of Times 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.

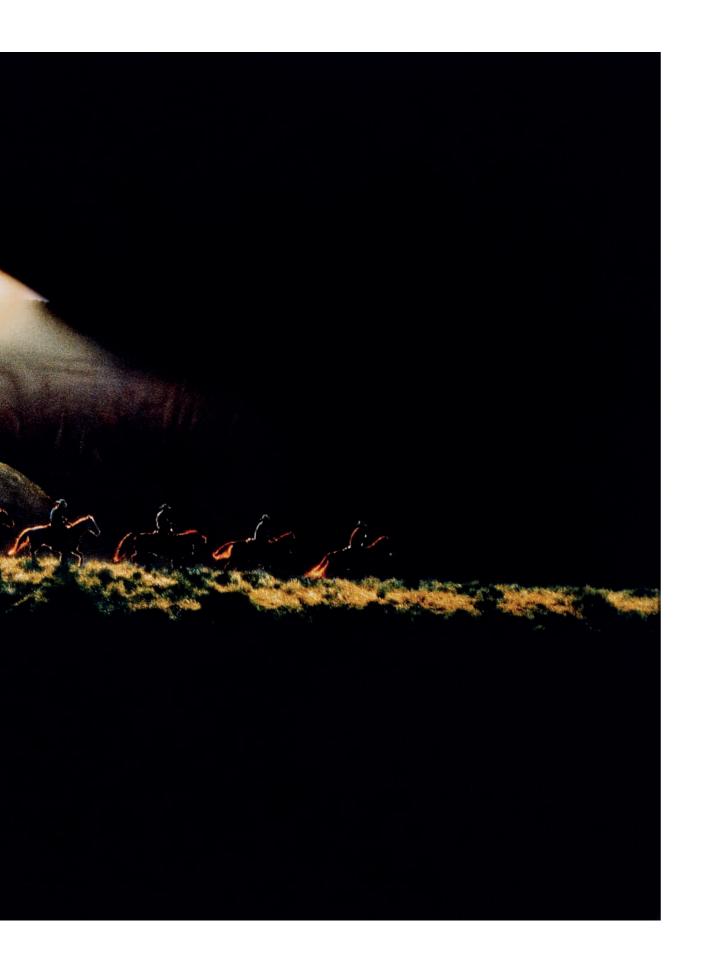
Prince's Cowboy pictures take as their subject the disgraced icon of the Marlboro Man, an almost tragicomic symbol of romanticized masculinity and the American spirit of independence. Until the mid-1950s, Philip Morris had marketed Marlboro exclusively to women. When the first reports linking lung cancer 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 1960's, 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 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.









RICHARD PRINCE (B. 1949)

Old Man

signed, titled and dated '"OLD MAN" R Prince 20009 [sic]' (on the overlap) acrylic on canvas $88\,x\,59$ in. (223.8 x 149.8 cm.) Painted in 2009.

\$600,000-800,000

PROVENANCE:

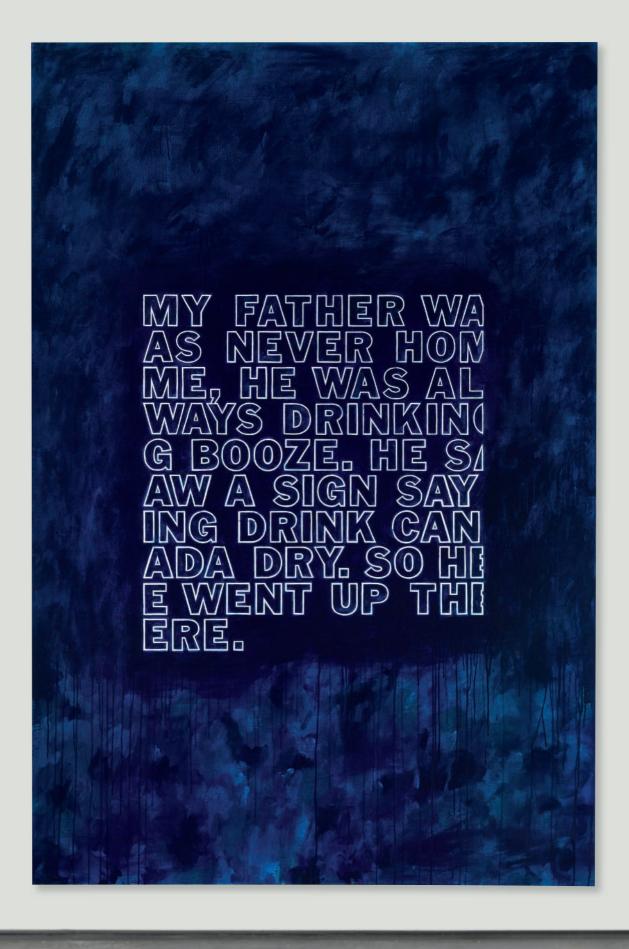
Acquired directly from the artist by the present owner

"I picked jokes that were 'meaningful' to me. I don't know how to explain that except that the jokes' 'content' was something that I could identify with... I fell into them."

-Richard Prince



Richard Prince's studio, Reade Street, New York, 1991. Artwork: © Richard Prince.





A GENERATION OF PICTURES

454

JEFF WALL (B. 1946)

Basin in Rome I

transparency in light box $16\% \times 16 \times 5\%$ in. (41.9 x 40.6 x 13.9 cm.) Executed in 2003. This work is number four from an edition of ten.

PROVENANCE

Johen Schottle, Cologne Acquired from the above by the present owner

LITERATURE:

T. Vischer and H. Naef, eds., *Jeff Wall Catalogue Raisonné 1978-2004*, Basel, 2005, pp. 252-253, no. 113 (illustrated).

Basin in Rome II

transparency in light box 16½ x 16 x 5½ in. (41.9 x 40.6 x 13.9 cm.) Executed in 2003. This work is number seven from an edition of ten.

PROVENANCE:

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

LITERATURE

T. Vischer and H. Naef, eds., *Jeff Wall Catalogue Raisonné 1978-2004*, Basel, 2005, pp. 254-255, no. 114 (illustrated).

\$150,000-200,000







RICHARD PRINCE (B. 1949)

Untitled (Cowboys)

Ektacolor photograph 86 x 48 in. (218.4 x 121.9 cm.)
Executed in 1984. This work is number two from an edition of two.

\$500,000-700,000

PROVENANCE:

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

"The image of the cowboy is so familiar in American iconology that it has become almost invisible through its normality. And yet the cowboy is also the most sacred and masklike of cultural figures. In both a geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema. He is simultaneously the wanderer and the mythological symbol of social mobility. Even today, the image of the cowboy has not lost its luster... of all of Prince's art, the Cowboy works are Prince's own mask—his self-portrait as a regular guy. In other words, as embodiments of 'untruth,' they are the most truthful. Or, as Prince might say, they are the most 'convincing;' picture-perfect dissimulations."

(R. Brooks, "Spiritual America: No Holds Barred," in L. Phillips, Richard Prince, exh. cat., Whitney Museum of American Art, New York, 1992, p. 95)



Film Still: The Great Train Robbery, 1903. © Edison / The Kobal Collection.





ANISH KAPOOR (B. 1954)

Bridge

stainless steel $20 \times 11\% \times 50$ in. ($50.8 \times 29.2 \times 127$ cm.) Executed in 2004. This work is from an edition of three plus two artist's proofs. \$150,000-200,000

PROVENANCE:

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

EXHIBITED

New York, Gladstone Gallery, Anish Kapoor: Whiteout, May-June 2004.

"I do not want to make sculpture about form ... I wish to make sculpture about belief or about passion, about experience that is outside of material concern."

-Anish Kapoor



Anish Kapoor, *Cloud Gate*, Chicago. Artwork: © 2016 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London. Photo: Anuska Sampedro.





XIAOGANG ZHANG (B. 1958)

About Sleep No.1 oil on canvas 98 x 118 in. (249.2 x 300 cm.) Painted in 2008.

\$450.000-650.000

PROVENANCE:

Pace Gallery, New York Acquired from the above by the present owner

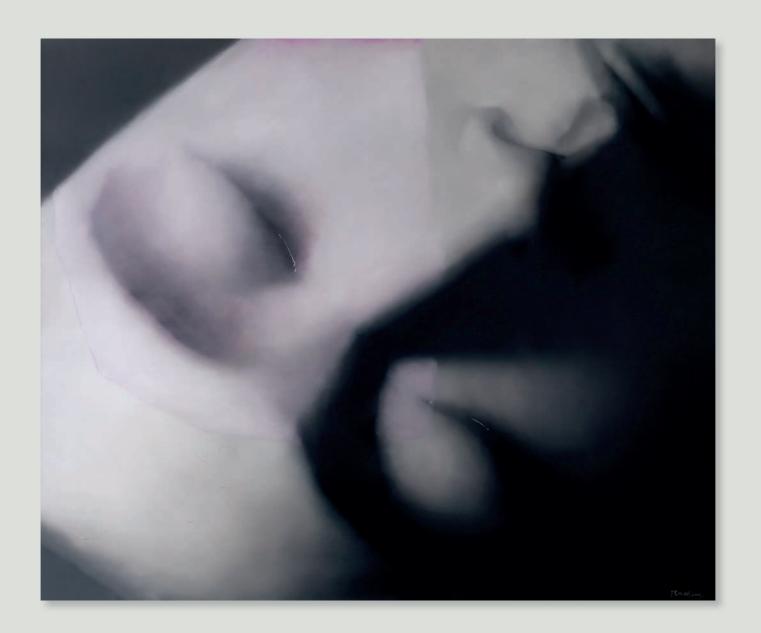
Turning into the mid-20th century, China entered a critical era in which economic and social campaigns of the Communist Party aimed to transform the country from an agrarian economy into a modern communist society. The Cultural Revolution, a nationwide crusade that demolished all forms of traditional Chinese culture during this era, enforced new uniformity and collectiveness to the entire nation and its people's mindsets. Zhang Xiaogang, who grew up with the Cultural Revolution and matured as an artist in the reformation's post-era, has experienced the entire cycle of new China's socio-cultural chaos and constantly seeks to establish an identity of Chinese artists in his generation. During the 1980s, a diverse array of western cultures penetrated China, intriguing Zhang Xiaogang with an unbridled enthusiasm. Being a sincere advocate for modern and contemporary ideology, Zhang explored and challenged the state of the Chinese art scene by practicing radical art with Western influences in an authoritative art academy in China, and organized one of the earliest artist-run exhibitions to showcase artworks from like-minded artists. The conciliatory societal status unforeseeably took a different turn following the Tiananmen Square Protest of 1989, in which university students among other civilians were killed by protesting for civil rights. This turmoil eventually awakened Zhang to become conscious about the social context he lived within, and ultimately helped him to meet an artistic breakthrough-the making of Bloodline: Big Family series. Inspired by an encounter of his family photos taken throughout the late 20th century, Zhang considers the old

photos products of the times in reformation era of new China. In the *Bloodline: Big Family* series the extreme uniformity of figures exaggerates, drawing beholders to investigate the unspoken messages underneath the absurdist arrangement. This series placed Zhang Xiaogang in important international art biennials such as the Sao Pãulo Biennial and the Venice Biennale, and was marked as a milestone of Zhang's career.

In Green Wall-About Sleep, Zhang Xiaogang revisits and refines his previous series, muting the palette to highlight a dreamlike distortion of the figure. Zhang continues to investigate the collective and individual experience of his generation under a drastically fluctuated societal condition. In this series, Zhang perceives the nation's recent past as a "psychological state" rather than as a "historical fact." The green wall refers to a common governmental practice in the 1960s and 70s of painting the bottom portion of the wall in green color. Green is a color that is equally important as the red color, both tightly associated with the Communist party. Green color is universally and indiscriminately applied on walls in China regardless of private and public spaces. Similarly, Green Wall-About Sleep is about the blurring of collective experience and personal psychology. In this painting, we see a portrait of a dreamlike figure whose expression reveals an immersive and meditative state. The gossamer-like patch covering the figure's left eye area is a continuation from Bloodline series, alluring to the discoloration on the old photos and the commonality that ties people together in that era.



Man Ray, Noire et Blanche, 1926. © 2016 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.





KEITH HARING (1958-1990)

Untitled

signed, inscribed and dated 'K. Haring June 21-1982 Kassel' (on the reverse) ink on paper $23\,\%\,x\,33\,\%$ in. (60 x 85.5 cm.) Executed in 1982.

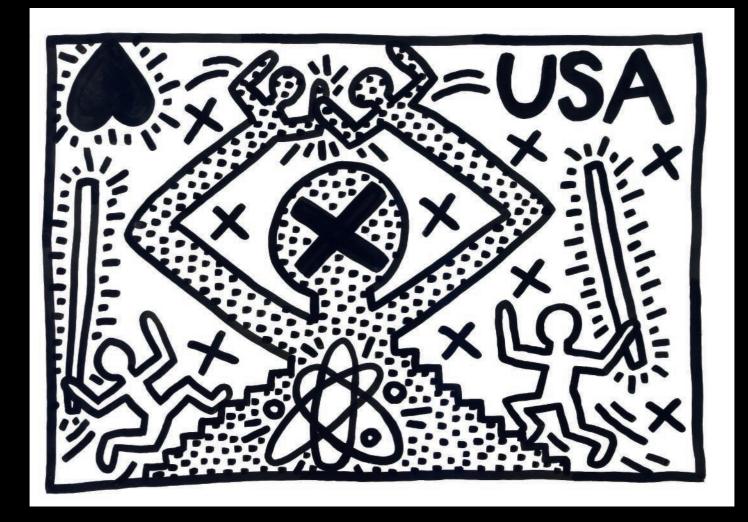
\$120,000-180,000

PROVENANCE:

Documenta, Kassel Acquired from the above by the present owner, 1982

"I think art... is a product of a moment and a state of mind... a point of time in which all your energies and all your forces and the environment is coming together in that one action of making, of creating... Even when I'm painting... I'm drawing when I'm painting. When you're drawing, it's completely separate because drawing is making a mark and cutting into space and finding something that didn't exist before. It's pure creation in its simplest form."

-Keith Haring



ROBERT CRUMB (B. 1943)

The Adventures of 'Wichita' the Rat Dancer

signed and dated '©1988 by R. Crumb' (lower edge of the first element) seven elements—ink, graphite, printed paper collage and correction fluid on paper

each: 17 x 14 in. (43.2 x 35.5 cm.) Executed in 1988.

\$20,000-30,000

PROVENANCE:

Private collection, New York Gift from the above to the present owner

ITEDATIIDE

R. Crumb, "The Adventures of 'Wichita' the Rat Dancer," Weirdo, no. 24, 1988.

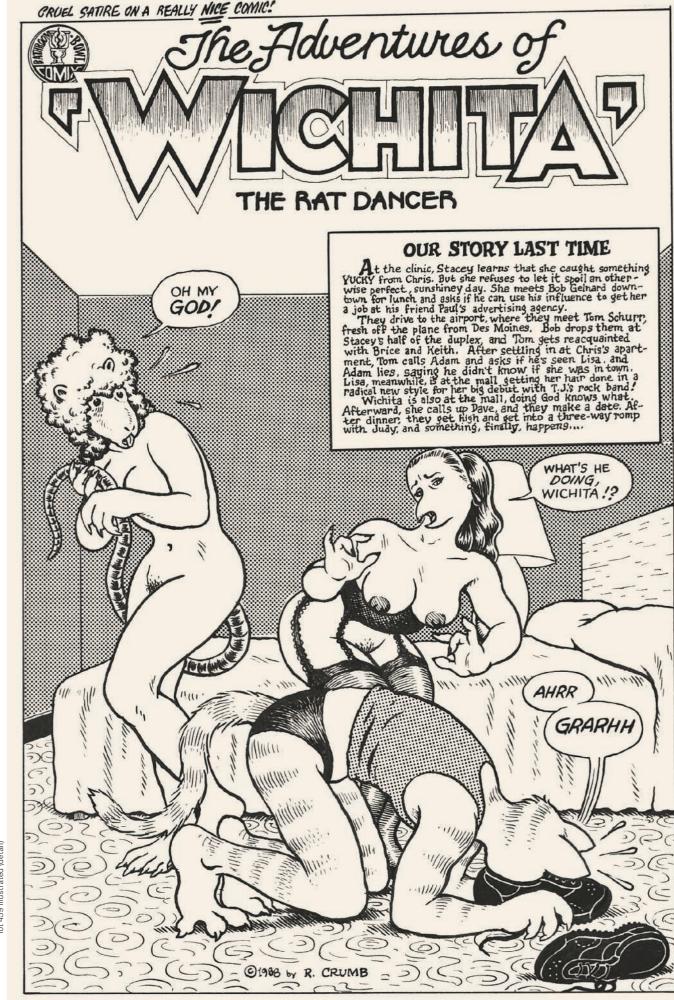
the late twentieth century, Robert Crumb made his breakthrough in 1968 with the debut of Zap Comix, a seminal publication in the history of American counterculture. Emblazoned prominently on the cover, "Fair Warning: For Adult Intellectuals Only!" Zap heralded the arrival of the west coast underground comix movement with its outrageously unhinged conflation of cartoon imagery, irreverent humor and themes of drug abuse, sexual taboos and the underlying absurdity of contemporary life. The first issue was famously sold on the streets of Haight-Ashbury, San Francisco out of a baby stroller pushed by Crumb's then-wife, Dana. Zap featured some of the ludicrous and begrudgingly loveable anti-heroes that would appear throughout Crumb's work: the hapless holy man, Mr. Natural, his slightly disturbed disciple, Flakey Foont, and the irreverently racist Angelfood McSpade, an extremely offensive caricature of black femininity. Crumb's ethnic malapropisms and parodic pratfalls served to skewer the whole spectrum of middle-class American anxieties with sly, acerbic dexterity. As Crumb tellingly explained in 2010 after having emigrated to the south of France some twenty years previously, "When I go back to America, after a few days I am once again filled with this kind of angry alienation and disgust with this thing there that America has got... When I'm over here, I look at America and think, 'Why are people not more angry about what's going on? Why are the people not more up in arms?" (R. Crumb, quoted in D. Vankin, "R. Crumb on greed, senior sex and life in France: 'I'm not less angry'," Los Angeles Times: Hero Complex, 10 November 2010). Crumb channels this sense of indignant alienation with boisterous enthusiasm, creating works that are at once hilarious, profane and transcendental.

One of the most influential and notoriously puckish cartoonists of

The present comic strip, The Adventures of 'Wichita' the Rat Dancer was originally published in the magazine, Weirdo, no. 24, 1988 as a satirical sendup up of the obscure erotic comic, "Omaha" the Cat Dancer. The strip presents several vignettes about modern intimacy, ranging from a marijuana-addled threesome botched by unexpected kink, an apparently married couple's completely mundane dinner date and a sadomasochistic romp between anthropomorphic pig-man and bird-woman. Crumb flies his freak flag defiantly high, plowing through sexual mores with reckless abandon—and yet, at the heart of his ridiculous slapstick are subtly profound observations about the human condition and our attempts, however clumsy, to connect with one another in a meaningful way. For example, shortly after the revelation of his fetish for exotic body odor, Dave, a leather-clad Cat-man, asks Wichita to dance, and she accepts with obvious hesitation. Dave, picking up on Wichita's uneasy vibes, asks, "You're still bummed about what happened earlier, huh? Do you see me as a sicko perv now??" to which she awkwardly replies, "No, it's only... You know, people are never, you know, quite what you think they are... or something... I don't know." Wichita's awkward vulnerability and ineloquence in this moment are exemplary of Crumb's unique ability to embed deadserious psychological insight within otherwise asinine hijinks.



Robert Crumb. Photo: Brill / ullstein bild via Getty Images. Artwork: © Robert Crumb.

















"You must thank the gods for art, those of us who have been fortunate enough to stumble onto this means of venting our craziness, our meanness, our towering disgust."

-R. Crumb

BARBARA KRUGER (B. 1945)

Untitled (Wish you were here)
photograph
66 % x 47 ½ in. (169.5 x 120.6 cm.)
Executed in 1988.

\$200,000-300,000

PROVENANCE:

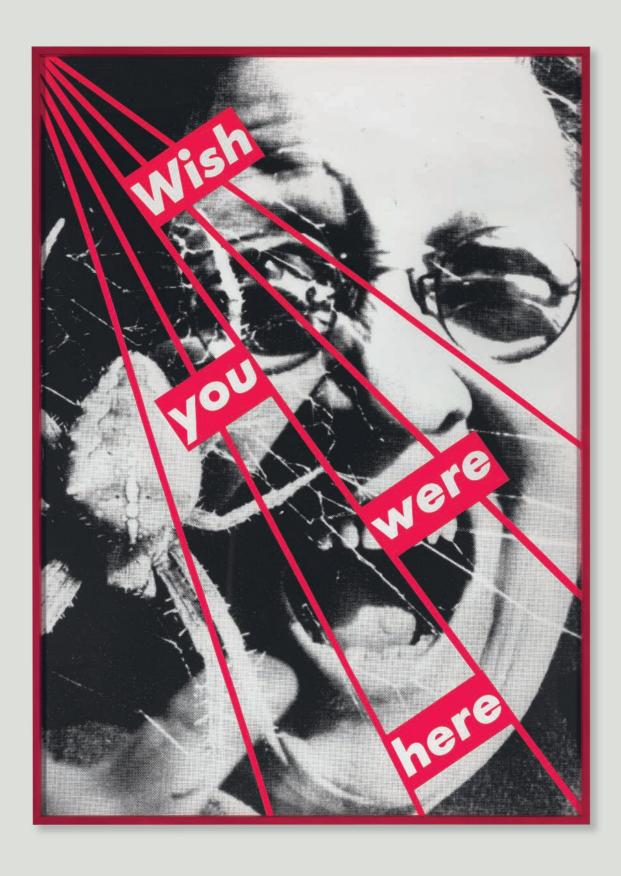
Mary Boone Gallery, New York Acquired form the above by the present owner, 1988

EXHIBITED

Durham, Duke University Museum of Art, *Barbara Kruger:* Soho at Duke, January-March 1990, p. 19, no. 5 (illustrated).

"I find myself influenced by the presence of time passing, but seldom by particular events. From childhood on, the attention received or denied, the pleasures or absence of comfort or shelter, the place of money, color, class, and power: in other words, the accumulation of the everyday. These moments, these increments, make us who we are and make us make the work we make."

-Barbara Kruger



JACK GOLDSTEIN (1945-2003)

Untitled

signed and dated 'JACK GOLDSTEIN 1983' (on the stretcher bar) acrylic on canvas 72×96 in. (182.8 x 243.8 cm.) Painted in 1983.

\$250,000-350,000

PROVENANCE:

Galerie du Génie, Paris Private collection, Paris Collection Image Division, London Acquired from the above by the present owner

EXHIBITED

London, Lisson Gallery, *Jack Goldstein*, June-July 1983.

New York, Metro Pictures, *Jack Goldstein*, September-October 1983.

Chicago, Dart Gallery, *Jack Goldstein*, 1985.

Paris, Galerie du Génie, March-April 1991.

54th Venice Biennial, *ILLUMInations*, June-November 2011, p. 571.

Geneva, Blondeau Fine Art Services, *Last Exit: Pictures*, March-April 2012, no. 3 (illustrated).

"In painting, he found possibly the most prominent and symbolically laden site at which to enact his disappearance; hence, his paintings were also perceived as depersonalized and very detached. Goldstein amplified the smoothness of the source image by having his pictures painted with an airbrush. Airbrushing enabled him to reproduce the illusion of photographic transparency; it suggested objectivity and, as Goldstein once said, 'with airbrush, one always has the same distance to the canvas. One isn't making marks, one isn't leaving traces, it's air."

(P. Kaiser, "Why Not Use It? Painting and Its Burden," in Jack Goldstein X 10,000, exh. cat, Munich, 2012, pp. 126-127).



Joseph Mallord William Turner, *Rain, Steam and Speed - The Great Western Railway*, 1844. National Gallery, London. Photo: © National Gallery, London / Art Resource, New York.



BARBARA KRUGER (B. 1945)

Untitled (The Marriage of Murder and Suicide)

photographic silkscreen on vinyl 81 x 102 in. (206 x 259 cm.) Executed in 1988.

\$200.000-300.000

PROVENANCE:

Mary Boone Gallery, New York Acquired from the above by the present owner

EXHIBITED:

New York, Mary Boone Gallery, *Barbara Kruger*, January 1989, n.p. (illustrated).

Los Angeles, Museum of Contemporary Art, The Geffen Contemporary, *Barbara Kruger*, 1999-2000, n.p. (illustrated).

LITERATURE:

K. Linker, Love for Sale. The Words and Pictures of Barbara Kruger, New York, 1990, pp. 41 and 63 (illustrated).

M. Livingstone, *Pop Art. A Continuing Story*, London, 1990, pp. 223 and 267, no. 321 (illustrated).

S. Emerson, *Thinking of You. Barbara Kruger*, Ostfildern, 1999, p. 123 (illustrated).

"I find myself influenced by the presence of time passing, but seldom by particular events. From childhood on, the attention received or denied, the pleasures or absence of comfort or shelter, the place of money, color, class, and power: in other words, the accumulation of the everyday. These moments, these increments, make us who we are and make us make the work we make."

-Barbara Kruger

Barbara Kruger's *Untitled (The Marriage of Murder and Suicide)*, from 1988, is a large scale photographic silkscreen on vinyl in the artist's legendary and distinct visual language. Typical of Kruger's style, we see the merging of two distinct parts that together provide a new twist on the visual conventions of mass-produced images and texts. The background, which shows us a close-up of a man's face, presumably paused

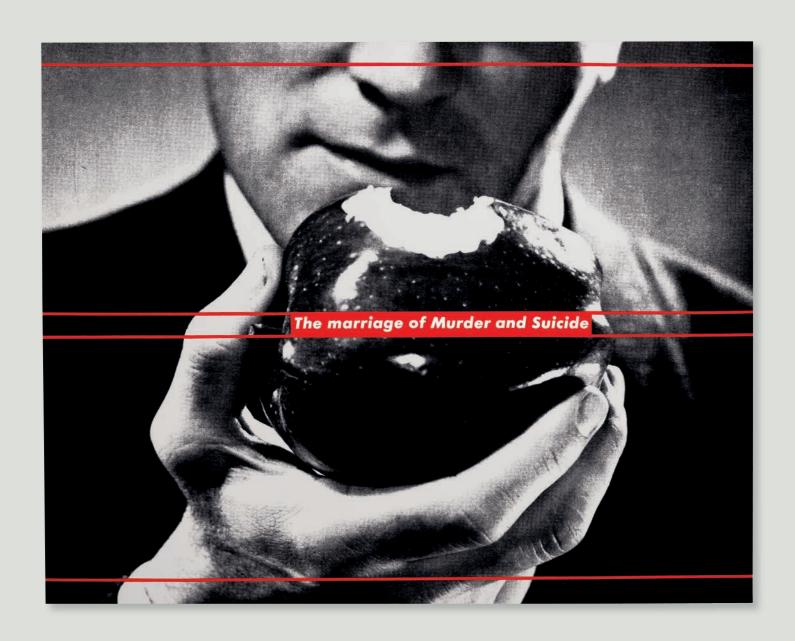
Lucas Cranach, the Elder, Adam and Eve, circa 16th century. Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium. Photo: Scala / Art Resource, New York

in the process of eating an apple, perhaps in contemplation, takes on an elevated meaning when coupled with the foreground strip: In the famous Kruger red band and white text, we see the phrase "The marriage of Murder and Suicide". This juxtaposition of text and imagery is deliberately provocative and intriguing, where connotations of original sin and temptation immediately come to mind. The semiotic symbols of the apple, the male consumer, and the historical context all help reinforce this link. With use of words like "murder" and "suicide" on top, the background photo takes on a more sinister presence, pointing to ideas of temptation and masculine dominance. That the "m" in "marriage" is lower case while the first letters in "Murder" and "Suicide" are capitalized, infuses these latter two with a greater emphasis, almost as if they were proper names. Kruger's blending of strong words coupled with a commercial style lends a greater degree of poignancy to the message.

Untitled (The Marriage of Murder and Suicide) was produced at a time when Kruger's career as an artist was on the rise. In 1987, one year before this work was made, she became the first female artist to be represented by Mary Boone's eponymous gallery. The placement of her provocative large-scale appropriated images in a gallery setting would have been deliberately subversive and marked a bold step in her

career. She was working at the same time as a broader group of postmodern feminists that included Jenny Holzer, Sherrie Levine, Martha Rosler, and Cindy Sherman, playing an active role in questioning conventions of the power of images, the history of art, and new modes of evolution for the artist/subject dynamic within this context.

The success of Kruger's art can in part be credited to its ability to feel at once universal and deeply personal: "I work with pictures and words because they have the ability to determine who we are, what we want to be, and what we become" (B. Kruger quoted in Guggenheim Museum Collection: A to Z, New York, 2001, p. 184). By drawing from photographic imagery primarily from the 1940s and 1950s, Kruger is recalling a period of American clichés that made up an important part of the country's visual culture from the era. At the same time, the timing of this source material means it would have coincided with her own childhood, lending her works a sense of nostalgia amidst the energy of the challenging tensions she creates. Likewise, her early career as a designer for magazines, where she worked for Mademoiselle, and House and Garden, would have been an important precursor to this shift from using images produced for the masses, to imbuing them with a deeply personal perspective.



CINDY SHERMAN (B. 1954)

Untitled #95

signed, numbered and dated 'Cindy Sherman 8/10 1981' (on a paper label affixed to the reverse) color coupler print 24×48 in. (60.9 x 121.9 cm.) Executed in 1981. This work is number eight from an edition of ten.

\$600.000-800.000

PROVENANCE:

Galerie Six Friedrich, Munich Private collection, London Anon. sale; Sotheby's, London, 25 June 25 2003, lot 48 Private collection, acquired at the above sale Their sale; Sotheby's, New York, 11 May 2011, lot 407 Acquired at the above sale by the present owner

EXHIBITED

New York, Skarstedt Gallery, *Cindy Sherman Centerfolds*, May-June 2003, pp. 18-19 (another example exhibited and illustrated).

LITERATURE

P. Schjeldahl, *Cindy Sherman*, Munich, 1984, no. 59 (another example illustrated).

Cindy Sherman, New York, 1987, pl. 59 (another example illustrated). R. Krauss, Cindy Sherman, 1975-1993, New York, 1993 p. 104 (another example illustrated)

R. Krauss, *Bachelors*, Cambridge, 1999 p. 135 (another example illustrated).

Cindy Sherman's *oeuvre* is characterized by her deft ability to transform herself into a spectrum of women in photographs that hold up a mirror to reflect social roles and gender expectations. Using herself as her own model, Sherman also directs all aspects of her photographs, including costuming, staging, scene and performance. She first gained notice for her *Untitled Film Stills*, 1977-1980, small-scale, black-and-white photographs in which she played out the narrative tropes and archetypal characters of classic Hollywood films. *Untitled* #95 comes from Sherman's follow up to the *Film Stills*, the *Centerfolds* from 1981, which cemented the young artist as one of the most important creative forces of the twentieth century.

Originally commissioned by *Artforum* editor Ingrid Sischy as an artist's project that would never be published, the twelve photographs in the series subvert the centerfold format of pornographic magazines. Instead of revealing all, in *Untitled* #95, Sherman's subject clutches the red paisley robe she wears and braces herself against an unseen presence outside of the image and a bright light that casts her in an ominous glow. Rather than a full frontal view of her physical anatomy, the viewer is presented with a tense psychological portrait of a vulnerable woman at an ambiguous moment.

The *Untitled Film Stills* operated through a kinship between figure, setting and memories from films. For the *Centerfold* series, Sherman has spoken of how she was "not thinking about movies and generalizations as much as I used to. I think it's more psychological now, more emotional than theatrical... I'm not working with the environment behind me, I'm concentrating on the face really, so it all comes out through expressing some kind of inner emotion" (C. Sherman quoted in "A Conversation with Cindy Sherman," *Succès du Bédac*, Dijon, 1982, p. 20). To heighten this psychological effect, Sherman cropped close up shots so that her figure is confined within

an image that replicates the proportions of a double-page magazine spread. The result is a claustrophobic scene that formally echoes the character's interior state.

An important aspect of the Centerfold series is ambiguity. Is the light that shines upon her face from a car's headlight or a photographer's spotlight? Is the woman in the red paisley robe about to be photographed for a pornographic magazine or has she just been photographed? Perhaps another narrative is playing out altogether. The photograph captures her caught lost in her interior world, reflecting on what she's been through or what may happen next. Roberta Smith has described the women Sherman conjures in the Centerfolds series as "depressed, dreaming, wanting, fantasizing, thinking, sulking... Some images have disturbing details: a torn piece of newspaper clutched in the hand of a plaid-skirted blonde sprawled on linoleum; the wet hair of a fully clothed crouching woman, another's infantile grip of a blanket, an unusually sweated t-shirt, black shorts. In others, the disturbance is more internalized. Either way, it is always there" (R. Smith, "Review: Cindy Sherman," Village Voice, New York, November 1981, p. 85). This ambiguity is central to this work, leaving the viewer to project their own experiences or pull memories from the collective databank of images and story arcs owned by a culture of people watching the same movies and reading the same magazines. Whatever is happening in the image, it emphasizes the photograph's capacity to capture only one moment from the linear expanse of time.

As Rosalind Krauss has written of the photograph, the horizontal plane of *Untitled* #95 is interrupted by the figure sitting upright on the bed. Focusing on the strong backlighting Sherman uses in this photograph, Krauss writes, "As Sherman's work advances into the 1980s it repeats this kind of backlighting, forcing a glow to emerge from the ground of the image to advance outward at the viewer and thus to disrupt conditions of viewing, producing the figure herself as a kind of blind spot" (R. Krauss, *Bachelors*, Cambridge, 1999, p. 134). Sherman's work aided film historians like Laura Mulvey in theorizing the idea of a male gaze behind the camera in film, photography, and advertisements that positions women as objects "to be looked at." The strength of *Untitled* #95 and other photographs from the *Centerfold* series would earn Sherman an invitation to exhibit in *Documenta VII* and the Venice Biennial the year after their making, securing her place in the canon of contemporary artists.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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MARK TANSEY (B. 1949)

View from Mt. Hermeneut

signed and titled 'View from Mt. Hermeneut Tansey' (lower left); signed again, titled again and dated 'Tansey 1991 "View from Mt. Hermeneut"' (on the reverse) oil on canvas 61 $\frac{1}{2}$ x 100 in. (155.5 x 254 cm.) Painted in 1991.

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

PROVENANCE:

Curt Marcus Gallery, New York Acquired from the above by the present owner

EXHIBITED

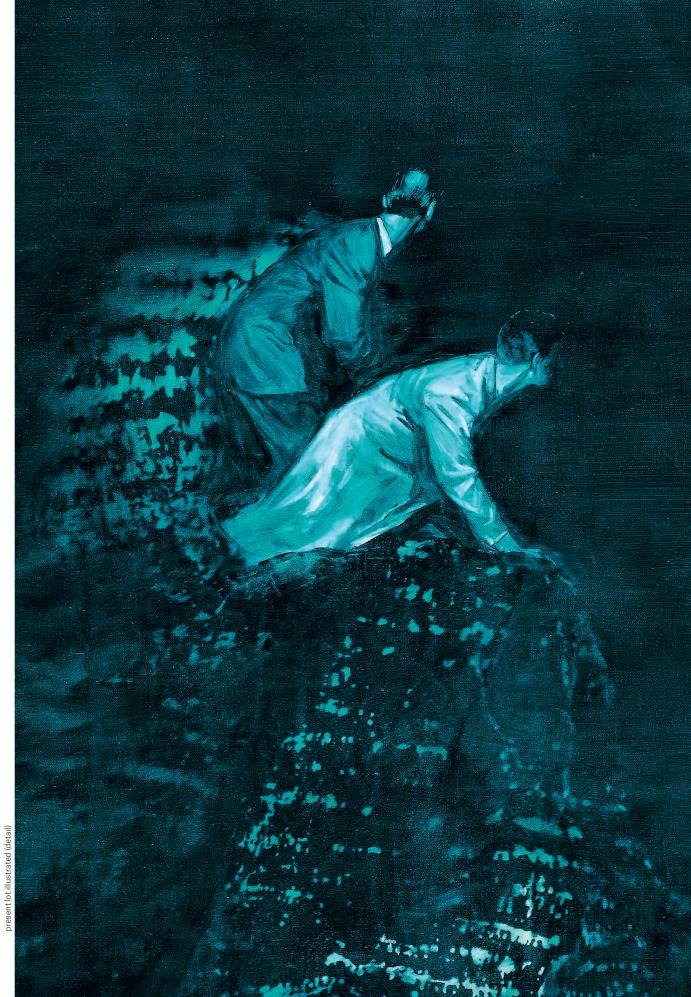
Trento, Palazzo delle Albere, *American Art of the 80's*, December-March 1992, p. 89 (illustrated).

LITERATURE

A. C. Danto, *Mark Tansey: Vision and Revisions*, New York, 1992, p. 116 (illustrated in color).

"By beginning with the printed page as motif: on one side the text and on the other side the image, the underlying questions were: How does representation transform into text? Where does the pictorial rhetoric begin and where does the rhetorical text end?"

-Mark Tansey







Mark Tansey's cryptic and illusory View from Mt. Hermeneut, 1991, is part of a series of large-scale oil paintings begun in 1987 exploring the theories of post-structuralism and the philosophical implications of Derrida's theme of the world as an accumulation of texts or close-knit systems of signification. In the famously brief first chapter of Wittgenstein's influential Tractatus Logico-Philosophicus, 1921, the philosopher proposes that "the world is the totality of facts, not things;" the French would later take this mode of thinking one step further by proposing that the world is the totality not necessarily of facts, but of meanings. Tansey's paintings from this series use the written word-in the form of silkscreened texts lifted from the writings of Derrida and de Man—as the literal foundation of their compositions. Woven into dense webs and layered strata, the text becomes largely illegible and obscure, morphing into concrete forms that at first resemble and ultimately become rocky outcroppings and sheer cliffs. The resulting landscapes share a grandeur that is emphasized by the insertion of dwarfed human figures in pursuit of ambiguous ends. View from Mt. Hermeneut embodies the artist's rigorous conceptual pursuits within an image that is objectively beautiful, mysterious and haunting.

In order to further parse out the elusive meanings embedded within the present lot, we can turn to an earlier painting from the series, *Constructing the Grand Canyon*, 1990, for some crucial context. The painting is rendered in a sizzling cadmium red signifying daytime and the hours of labor. Along the lower edge and extending towards



Caspar David Friedrich, *Wanderer Above a Sea of Fog, circa* 1817. Hamburger Kunsthalle. Photo: © bpk, Berlin / Hamburger Kunsthalle, Hamburg, Germany / Elke Walford / Art Resource, New York.

a central vanishing point are scattered an array of workers variously pushing, pulling, hammering, sifting and surveying in a deep scar of the titular canyon, which is a monumental accumulation of text as described above. The "constructing" referenced in the work's title can be read as a pun on the "deconstruction" that is not only illustrated in the painting itself, but essential to the means of its making. Following the application of a monochromatic layer of oil paint on a white gesso ground, the artist works the wet paint in a process that is essentially subtractive: "Human figures can be painted in the first two hours... After three hours, tacky paint can be blotted and smudged to create such naturalizing effects as atmospheric perspective and obscuring dusts. After five hours only scraping and abrasion is possible" (M. Tansey quoted in M. Redfield, "Querying, Quarrying," Theory at Yale: The Strange Case of Deconstruction in America, New York, 2016, p. 175). In this sense, Constructing the Grand Canyon can be considered in part as an allegory of the archive; of mark-making as an essential means of recording. As the artist further explains, "In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start with the medium itself" (M. Tansey, quoted in A. C. Danto, Mark Tansey: Visions and Revisions, New York, 1992, p. 132).

View from Mt. Hermeneut—a nocturnal vision rendered in icy blue presents the viewer with a lonely peak of piled text upon which perch two stranded figures, their faces turned away and peering hesitantly into an abyss. Whereas Constructing the Grand Canyon pulses with movement and industry, View from Mt. Hermeneut presents an ominously still scene of isolation connoting deep unease, or even dread. The two figures, their identities obscured, crouch as though in fear of falling from the great height. The darkness of the night sky-or is it the wall of an enormous cave?-is also made up of text that takes on a threatening quality where the thick layers of words congeal into completely impenetrable shadows. The effect is a metaphor for the paranoia that permeated intellectual circles in the wake of Deconstructionism's radical undermining of the stability of language. As Marc Redfield offers, "we understand the totemic role of de Man and Derrida... as the precipitate of a deep cultural anxiety about 'language' in the broadest sense (mediation, figuration, deracination, iterability). The conflagration that resulted still gives off heat sporadically, decades later" (Op. cit., p. 158). Mr. Redfield's remark is helpful not only in illustrating the precarious position of the figures on the edge of the cliff, but it allows one to confidently identify them as the imperiled rhetoricians of the Pictorial persuasion who were obliged to contend with Derrida's destabilizing theories. Appropriately, Tansey has positioned them on the precipice of the cliff not unlike heroes on the cover of a pulp adventure novel. In a discussion of Tansey's Derrida Queries de Man, 1990, the author goes on to state that "the edge of Tansey's cliff is a cut that blurs the difference between seeing and reading, perception and blindness, image and sign" (Ibid., p. 163). If the rocks that make up the cliff are themselves made up of overlapping, indecipherable text, then what is the difference between that which signifies and that which is signified, and where does one begin to unravel this conundrum?

The intensely modern and yet mythic qualities of Tansey's painting are derived from both its oblique handling of the more problematic aspects of Deconstruction and its symbolic title. Hermeneutics, the



Mark Tansey, Constructing the Grand Canyon, 1990. Walker Art Center, Minneapolis. © 2016 Mark Tansey.

ancient methodology of text interpretation, was first applied to the exegesis of scripture; it is so named after Hermes, the mythical Greek messenger of the Gods. According to mythology, Hermes played the role of mediator between the Gods and men, invented language and was often a liar, a thief and a cheat. He was said to have relished the apparent mistrust exuded by the mortals who received his correspondence. Thus, the "Mt. Hermeneut" of the painting's title can be seen as a place of daunting interpretation and mythic proportion. The darkness that surrounds this lonely peak can be construed as the darkness that invades the great gap between every word, as Derrida essentially proposes. In this sense, View from Mt. Hermeneut implicates Deconstruction as both a form of myth-making and a myth in and of itself, while also questioning the inherent value of clarity at any cost. Perhaps this idea is best illustrated by de Man in one of the texts that appears in the paintings from the subject series: "The critical reading of Derrida's critical reading of Rousseau shows blindness to be the necessary correlative of the rhetorical nature of literary language" (P. de Man, "The Rhetoric of Blindness," Blindness and Insight, Minnesota, 1983, p. 141). And so, the viewer must necessarily approach Tansey's foreboding epic, View from Mt. Hermeneut not unlike the painting's central figures: with determination and great care.



Mark Tansey, View from Mount Hermeneut, 1990. © 2016 Mark Tansey.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

465

RICHARD PRINCE (B. 1949)

Untitled (Girlfriend)

Ektacolor print mounted on board 44×64 in. (111.7 \times 162.5 cm.) Executed in 1993. This work is number two from an edition of two plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$250,000-350,000

PROVENANCE:

Jablonka Galerie, Cologne Acquired from the above by the present owner

EXHIBITED

Cologne, Jablonka Galerie, *Richard Prince Girlfriends*, September-November 1993.
Hanover, kestnergesellschaft, *Richard Prince. Photographien/Photographs* 1977–1993, June-July 1994, p. 50 and 119 (illustrated).
Munich, Galerie Rudolfinum, *American Art*, May-September 2001.
Basel, Museum für Gegenwartskunst and Wolfsburg, Kunstmuseum, *Richard Prince: Photographs*, December 2001-March 2002, p. 133 (illustrated).
New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, September 2007-January 2008.

LITERATURE:

Richard Prince, Munich, 2004, pp. 103 and 163 (illustrated). L. Sante and J. Rian, Richard Prince, London, 2003, p. 73 (illustrated).



Salvador Dalí on a Harley Davidson motorcycle, Paris, October 1973. Photo: Ulf Andersen / Getty Images.

"Rephotography is a technique for stealing (pirating) already existing images, simulating rather than copying them, 'managing' rather than quoting them—re-producing their effect and look as naturally as they had been produced when they first appeared. A resemblance more than a reproduction, a rephotograph is essentially an appropriation of what's already real about an existing image and an attempt to add on or additionalise this reality onto something more real, a virtuoso real—a reality that has the chances of looking real, but a reality that doesn't have any chances of being real."

-Richard Prince



RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

signed, inscribed and dated 'R Prince AP 1980-86' (lower right)
Ektacolor print mounted to board
image: 27 ¼ x 39 % in. (69.2 x 101.2 cm.)
Executed in 1980-86. This work is the artist's proof aside from an edition of
two plus one artist's proof and is accompanied by a certificate of authenticity
signed by the artist.

\$400,000-600,000

PROVENANCE:

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

EXHIBITED

Basel, Museum für Gegenwartskunst, *Richard Prince: Photographs*, December 2001-February 2002, p. 89 (another example exhibited and illustrated in color). Wolfsburg, Kunstmuseum, *Richard Prince Principle*, March-July 2002 (another example exhibited).

LITERATURE:

B. Riemschneider, L. Larsen, U. Grosenick, eds., *Art at the turn of the millennium*, Cologne, 1999, p. 413 (another example illustrated).

Visions of America's ancestral past reside largely in the collective memory and in romanticized portrayals of the West. Since its birth, the photographic image, under the guise of preservation, has been used as our essential vehicle for archiving such visions, becoming one of American culture's most important myth makers. Over the past century the image of the cowboy has become so entrenched in the iconography of American mythology that it is almost invisible through its normalcy. The picture of the Lone Ranger, donning a wide brimmed dust stained hat and clinking silver spurs, with a pistol and waving lasso, rests dormant in our national subconscious. However, the cowboy still lives as America's most sacred symbol of the frontier, representing our most basic ideals of independence, survival, and masculine virility even today. At the onset of the 1980s, during a time when the health implications of smoking were becoming all too shockingly apparent and Americans were growing increasingly self-conscious about their addictions, the Marlboro tobacco company combined the power of the photographic image with the national icon of the cowboy to create the "Marlboro Man." Handsome, rebellious, hyper-masculine, the Marlboro Man is a "real man" who survives the elements of the Wild West and proves himself invincible to the dangers of smoking.

The Cowboy series contains some of Richard Prince's most important works and the ones with which he is most associated. Prince began producing his eponymous cowboys after the Marlboro Company had stopped using the Marlboro Man in their advertisements and contends that "without him as an identifying factor, it was easier to present these pictures as something other than they were. I think that's the way I felt at the time anyway. Other than I was" (R. Prince quoted in R. Brooks, Richard Prince, exh. cat. Whitney Museum of Art, New York, 1992, p. 95). Cut loose from their famous identifier, Prince was able to extract these appropriated images of anonymous contemporary cowboys with one click of a shutter. Scavenged, appropriated, the Cowboy series represents the least personal intervention of the artist's hand out of any of his other works. Simply cropped to remove any captions Prince forces the viewer to confront an image that previously had been safely hidden in the sediment of American culture.

An early iteration of his Cowboy series, Untitled Cowboy is an exemplary work. Like many of the Prince's cowboys the cattle rancher is lodged within a prototypical western setting, his face almost completely hidden under the rim of his Stetson's shadow. However, unlike Prince's other cowboys, the cattle rancher not caught suspended in dramatic action but observed peacefully tending to his herd. While at ease, the cowboy exerts total control over his domain. Prince carefully crops the picture, leaving much of the foreground and placing the figure at a far distance from the viewer. The wide expanse of tall golden wheat and ambling livestock recall picturesque vistas reminiscent of the romanticism of nineteenth century painting. Under a grainy cinematic haze the cattle rancher exists in a private moment of hushed stillness as he and his herd wade toward the viewer. Unlike other works from the series, *Untitled (Cowboy)* is serene, and it is within this eerie tranquility that the viewer is confronted with a unique opportunity for introspection. We are ultimately left to wonder if it is, not the cowboy, but the advertisement of the cowboy that Americans idealize and that what has always been considered the ephemera of everyday life could, within our secular society, actually embody that which is sacred.

Prince began making works such as *Untitled (Cowboy)* during the same period in which he was working at Time-Life in the early 1980s. Clipping editorials from different magazines for staff writers, Prince became fascinated by the power of the popular image and the ways in which the media landscape had the ability to shape not only national, but personal identity. Alongside contemporaries of the Pictures Generation such as Cindy Sherman and Sherry Levine, Richard Prince sought to capture these images that, without authors, could construct the counterfeit and replace personal history with collective consumer memory. Prince explains, "I wanted to present the images I saw in these magazines as naturally as when they first appeared... The pictures I went after, "stole", were too good to be true. They were about wishful thinking, public pictures that happened to appear in the adverting sections of mass market magazines, pictures not associated with an author... It was their look I was interested in. I wanted to re-present the closest thing to the real thing" (R. Prince quoted in *Ibid.*, p. 85). In *Untitled (Cowboy)* we sense Prince's keen ability to isolate an image from the stream of mass media and flow of consumption, and ultimately "unmask" the true image behind these pictures.



"Oceans without surfers, cowboys without Marlboros ... Even though I'm aware of the classicism of the images. I seem to go after images that I don't quite believe. And, I try to re-present them even more unbelievably."

-Richard Prince

KEITH HARING (1958-1990)

Untitled

signed and stamped with the date 'JAN 16 1981 KEITH HARING ©' (lower right) ink on vellum 43 x 48 in. (109.2 x 121.9 cm.)
Executed in 1981.

\$300.000-500.000

PROVENANCE:

Diego Cortez, New York
Tony Shafrazi Gallery, New York
de Pury & Luxembourg Gallery, Zurich
Anon. sale; Christie's, New York, 12 May 2005, lot 546
Private collection, New York
Skarstedt Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Tony Shafrazi Gallery, *Keith Haring (With LA2)*, October-November 1982. New York, Tony Shafrazi Gallery, *Keith Haring: Important Early Works from the Estate of Keith Haring*, October 1992-January 1993. Tokyo, Mitsukoshi Museum of Art, *Keith Haring: A Retrospective*, 1993, p. 81 (illustrated).

Turin, Castello di Rivoli, Museo d'art Contemporanea; Malmo, Konsthall; Hamburg, Deichtorhallen; Tel Aviv Museum of Art; Madrid, Fundacion "la Caixa"; KunstHausWien and Sydney, Museum of Contemporary Art, *Keith Haring*, 1994-1997.

New York, The Whitney Museum of American Art, *Keith Haring*, June-September 1997.

New York, Tony Shafrazi Gallery, *Keith Haring Paintings, Sculpture, Objects & Drawings*, November 2005–February 2006. Kunsthalle Wien and Cincinnati, Contemporary Arts Center, Lois & Richard Rosenhal Center for Contemporary Art, *Keith Haring 1978-1982*, May-September 2011, p. 134 (illustrated).

Musée d'Art moderne de la Ville de Paris; Fine Arts Museums of San Francisco; Kunsthalle Munich and Kunsthal Rotterdam, *Keith Haring: the Political Line*, April 2013-February 2016, respectively p. 119; p. 106, pl. 16 and p. 97, pl. 14 (all illustrated).

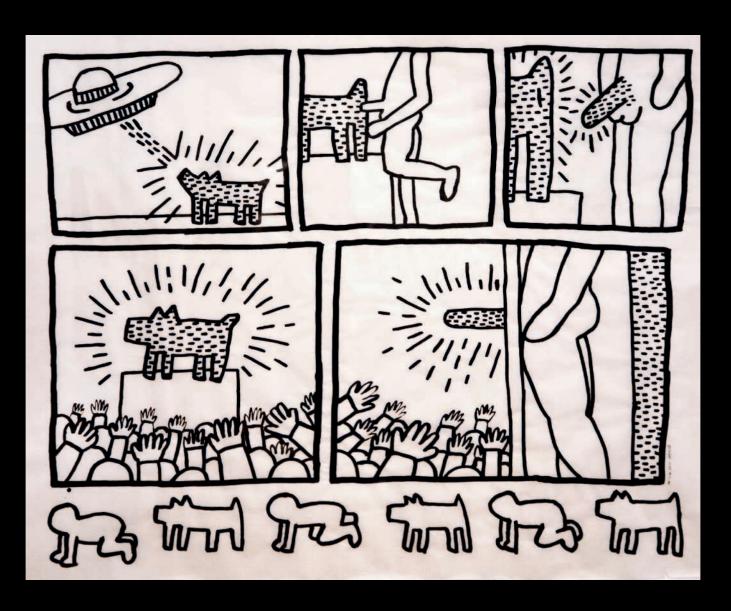
LITERATURE:

- J. Gruen, Keith Haring: The Authorized Biography, New York, 1991, p. 103 (illustrated).
- G. Celant and I. Gianelli, Keith Haring, Milan, 1994, p. 79, no. 5 (illustrated).
- E. Sussman, Keith Haring, Boston, 1997, p. 73 (illustrated).
- J. Deitch, J. Gruan and S. Geiss, *Keith Haring*, New York, 2008, p. 162 (illustrated).

"[Keith Haring's] images are insightfully chosen and carefully worked out with a sensitivity toward layers of meaning and sexual connotation. They are not just drawings but 'signs.' But these rings of meaning around the individual figures are only part of the Haring process. The work's full impact results from a mélange of all these elements: context, medium, imagery; and their infiltration into the urban consciousnesses. Individual frames may appear perfectly innocent, but taken together, Haring's works have a quality of menace, a sense of impending violence and of sexual exploitation. They diagram the collective unconscious of a city—a city that moves along happily enough, but just barely enough to keep from degenerating into the dog-eat-dog, topsy turvy world of Haring's images." (Jeffrey Deitch, Keith Haring, New York, 2008, pp. 220-221)

Keith Haring first drew the attention of New York and the art world at large in 1981-1982 with his guerilla graffiti drawings on blank black placards often found on Manhattan's subway platforms. In these early drawings, Haring created his personal vocabulary of symbols that would appear on paintings and objects shown on the more rarified stage of gallery shows during the rest of his life and beyond. In this early stage, Haring's imagery derived from the street, pushing a social agenda that was raw but typically cryptic and open to the viewer's interpretation.

The present *Untitled (Glowing Dog)* was completed during this important formative period and relates directly to his early chalk subway drawings. In the draftsmanship of this work on paper, from the group referred to as blueprint drawings, Haring projects a mature style that is simple and direct, with an economy of line. There were 17 drawings from this series created between December 1980 and January 1981. They were executed on vellum with Sumi ink because Keith would then take them to the local blueprinter to have them copied. These drawings were exhibited in Haring's first one-man show at Westbeth Painter's Space, New York, in February 1981. Their historic importance is unparalleled. These drawings, with *Untitled (Glowing Dog)* as a particularly vibrant example, mark the transformation from Haring the street graffiti artist to Haring the gallery artist.



KEITH HARING (1958-1990)

Untitled (Knokke #6)

signed, titled and dated '© ⊕ K. Haring JUN 23 - 87 KNOKKE #6' (on the overlap) acrylic and ink on canvas 71 x 71 in. (180.3 x 180.3 cm.) Painted in 1987.

\$600,000-800,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1987

Created at the peak of his tragically-short career, Keith Haring's Untitled (Knokke #6) is a masterful evocation of the extraordinary imagery that lies at the heart of the artist's best work, from his iconic line drawings to the more complex, allover compositions of his later paintings. The work stems from an intensely creative few weeks during the summer of 1987, in which Haring was commissioned to paint a mural for the Knokke Casino in Belgium. While there, Haring was lodged in a fantastical, dragon-shaped dwelling constructed by the artist Niki de Saint-Phalle that was owned by the Belgian collectors Roger and Monique Nellens. He enjoyed the elaborate and sumptuous lunches put on by the Nellens and took long bicycle rides along the beach, even completing a mural for the Channel Surf Club on an

Edvard Munch, *The Scream*, 1893. National Museum of Art, Architecture and Design, Oslo. Photo: Bridgeman Images.

ocean-side shipping container there. His work flourished amid such conducive surroundings, and he painted prolifically.

The project in Knokke, Belgium, was a unique one, since the owners of the casinothe brothers Jacques and Roger Nellenshad a long history of commissioning work by important artists. Roger Nellens recalls: "Our casino in Knokke-le-Zoute is quite famous for its art exhibitions. My father started this tradition with a big showing of Picasso. Then he showed Matisse, and for the next twenty-five years there were exhibitions of Max Ernst, Miró, Balthus, Dalí, Magritte, Delvaux and Dufv. ... When my father died, in 1977, I was asked to take over the exhibitions at the casino. The first show I put together was works by Niki de Saint-Phalle. ... The next show...consisted of works by Jean Tinguely. It was a fabulous success. Then I asked myself, 'How can I top this?' I spoke to Tinguely, and he said, 'Why don't you ask Keith Haring?' ... I must confess that I didn't know Haring's name at the time. Then—and I'll never forget this—Jean went into a pantomime of Keith drawing on a wall-he scurried around doing his Keith imitation and he was saying, 'Keith will make drawings everywhere, everywhere-even on the chandeliers!'" (R. Nellens, quoted in J. Gruen, Keith Haring: The Authorized Biography, New York, 1992, pp. 177-78).

The summer of 1987 saw Haring jetsetting around the globe for international exhibitions and commissioned murals, from an enormous mural project at the Necker Hospital in Paris to the experimental Luna Luna project in Hamburg, Germany. *Untitled* (Knokke #6) was most likely painted during the last weeks of June, 1987, in a studio that was situated upon the beach near the Knokke Casino. Writing in his journal on June 18, Haring described: "I had also set up a small studio there, in what used to be an old ice cream parlor. I produced dozens and dozens of drawings...and several paintings. ... I had been in Europe three months and, in a way, I was not in any hurry to run back to New York. ... I felt really wonderful, having finished three months of extraordinary works all over the world" (K. Haring, quoted in J. Deitch, J. Gruen and S. Geiss, *Keith Haring*, New York, 2008, p. 417).

During his brief, but brilliant, career, Keith Haring employed an idiosyncratic pictorial language that he executed with an astonishing speed and clarity of vision. He switched seamlessly between the iconic, single-figure drawings of his early subway graffiti to the rather inscrutable allover patterning that fills the entire frame in an edge-to-edge calligraphy. The Dutch critic Ralph Melcher described: "The fascinating aspect of Haring's painting lies in the fact that he was able to create the whole range of pictures between these two extremes and to use every format from the comparatively small canvas up to the enormous tarpaulin or wall painting, according to his subjects and artistic intention" (R. Melcher, Keith Haring: Heaven and Hell, Ostfildern-Ruit, Germany, 2001).

Indeed, in *Untitled (Knokke* #6), a tumult of bizarre imagery bursts forth from the strange, volcano-like opening that explodes amidst a vast, dystopian landscape. The fluidity and speed with which the artist worked is palpable, as forms merge and





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.

morph with an unparalleled economy of line. The limits of Haring's pictorial language seem boundless, as strange little figures appear everywhere, sharing room alongside glyph-like cyphers that seem culled from an ancient, unknowable language. A bizarre birdlike form watches over the scene with an open beak and large, unblinking eye, while elsewhere a pot of shining gold and casino chips seem to hint at the frenzied state of the art market and Haring's place within it. Indeed, journal entries from this period reveal Haring's concerns: "Art is important, and important artists ... are important because their ideas and creations are widely discussed and dispersed. The responsibility that carries with it is, for me, mind-boggling. I feel it is my duty to spend the rest of my life trying to understand what the role of an artist should be, to be situated so that I am in total harmony with myself and the world" (K. Haring, June 26, 1987, quoted in K. Haring, Keith Haring Journals, New York, 1996, p. 161).

There is a remarkable synergy that developed during Haring's sojourn in Belgium that comes pouring out in Untitled (Knokke #6). Its cataclysmic rush of forms even seems to recall the haunting dreamscapes of Salvador Dalí and Yves Tanguy. In fact, Haring had collaborated with Dalí just a few weeks earlier on the Luna Luna project, and he would have encountered the work of Magritte every day at the Knokke Casino. He described: "Now this casino is famous because one of its rooms, which is a huge circular room, contains a fantastic mural by René Magritte, which was commissioned by Roger and Jacques Nellens' father, back in the 1940s. It's called The Enchanted Domain and it goes all the way around the room—its huge!" (R. Nellens, quoted in J. Gruen, Keith Haring: The Authorized Biography, New York, 1992, p. 176). Indeed, the painting seems to translate the inner-workings of the artist's brain directly upon the canvas itself. Created at a poignant moment, Untitled (Knokke #6) reveals a mature artist at the height of his powers, which is all the more apt considering Haring would discover his HIV-positive status shortly thereafter, though it by no means deterred him from creating a vibrant array of dazzling work.



Keith Haring, Channel Surf Club mural, Knokke, Belgium. Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc. Artwork: © The Keith Haring Foundation.



Keith Haring, 1987. Photo: Ron Galella/Getty Images.



JACK GOLDSTEIN (1945-2003)

I Intitled

signed and dated 'Jack Goldstein 1990' (on the reverse of the left panel); signed again, titled and dated again 'Untitled Jack Goldstein 1990' (on the reverse of the center panel); signed and dated again '1990 Jack Goldstein' (on the reverse of the right panel) three elements—acrylic on canvas overall: 96 x 120 ¼ x 6 in. (243.8 x 305.4 x 15.2 cm.) Painted in 1990.

\$300,000-500,000

PROVENANCE:

S.L. Simpson Gallery, Toronto Acquired from the above by the present owner, 1993

EVUIDITED

Saskatoon, Mendel Art Gallery; Alberta College of Art, Illingworth Kerr Gallery; Regina, Dulop Art Gallery and Toronto, The Power Plant, *Jack Goldstein*, 1992.

Grenoble, Le Magasin - Centre National d'Art Contemporain , *Jack Goldstein*, February-April 2002, n.p. (illustrated).

Goldstein is an artist associated with the Pictures Generation, named for the 1977 exhibition curated by Douglas Crimp that put Goldstein's work alongside Cindy Sherman and Sherrie Levine because each artist appropriated images and strategies from advertising, television and film. The words Crimp wrote in 1977 continued to describe Goldstein's project throughout the remainder of his life. "Goldstein is performing a set of operations that isolate, distil, alter, and augment the filmed"—in this case of *Untitled*, photographed—"recording of an actual event. He does this in order to impose a distance between the event and its viewers because, according to Goldstein, it is only through a distance that we can understand the world. Which is to say that we only experience reality through the pictures we make of it" (D. Crimp, *Pictures*, New York, 1977, p. 1).

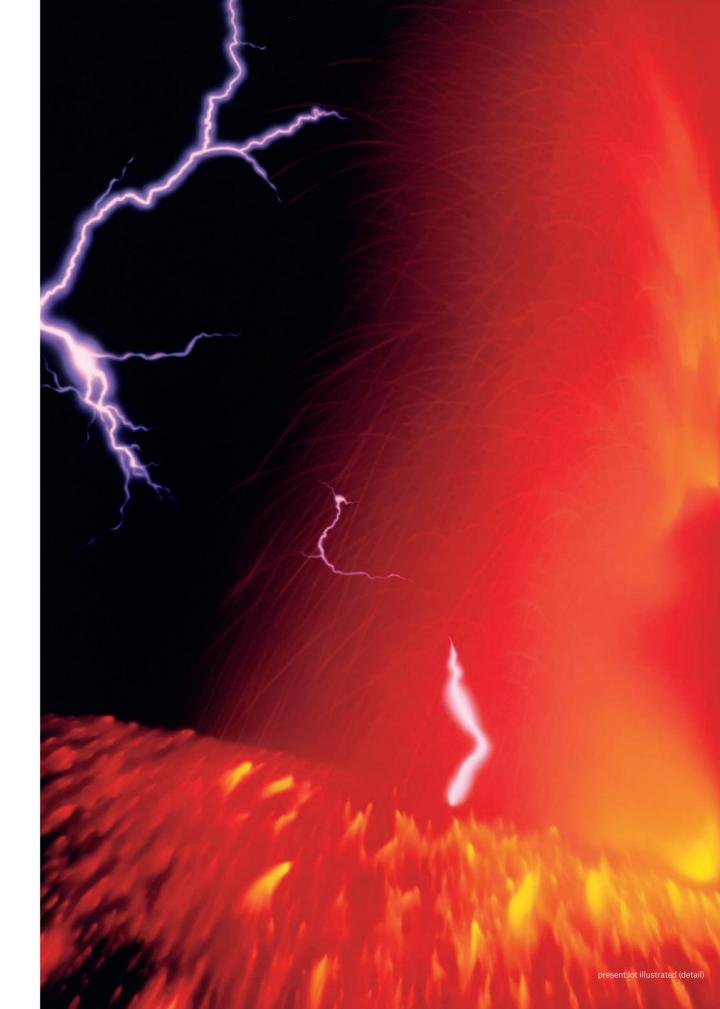
Goldstein combined his training under conceptualist John Baldessari at CalArts with techniques and images from Hollywood's commercial film industry. In his early career, he isolated iconic film images, such as the MGM lion who roars in an endless loop (*Metro-Goldwyn-Mayer*, 1975), or art history, like the ballet slipper that refers to Degas's paintings (*Ballet Shoe*, 1975), solidifying these fleeting moments through repetition. Later, Goldstein would stage his own films, hiring Hollywood stuntmen to create scenes that "felt ambiguous both as 'real' and as a 'cinematic' illusion, call[ing] into question the 'truth' of visual experience" (J. Goldstein, "Burning Window," 1977).

When the artist turned from film to painting in the 1980s, he chose images sourced from science books and magazines because of the element of fact attached to the images. He maintained distance by hiring assistants and employing airbrush techniques to produce paintings with the qualities of photographs. "There is no gesture or signature—no authorial signifier—that would interfere with the autonomy of the painting as object; no surface incident that would reflect what is not the expression of pure light as it emanates from the image; no anecdotal content that would specify a subject an origin, a place: nothing, in fact, that would deflect from the viewer's experience of the image as pure spectacle" (J. Fisher, "Feuer/Körper/Licht," *Goldstein*, Erlangen, Germany, 1985). Goldstein sought out what he called the "spectacular instant"—photographs that captured

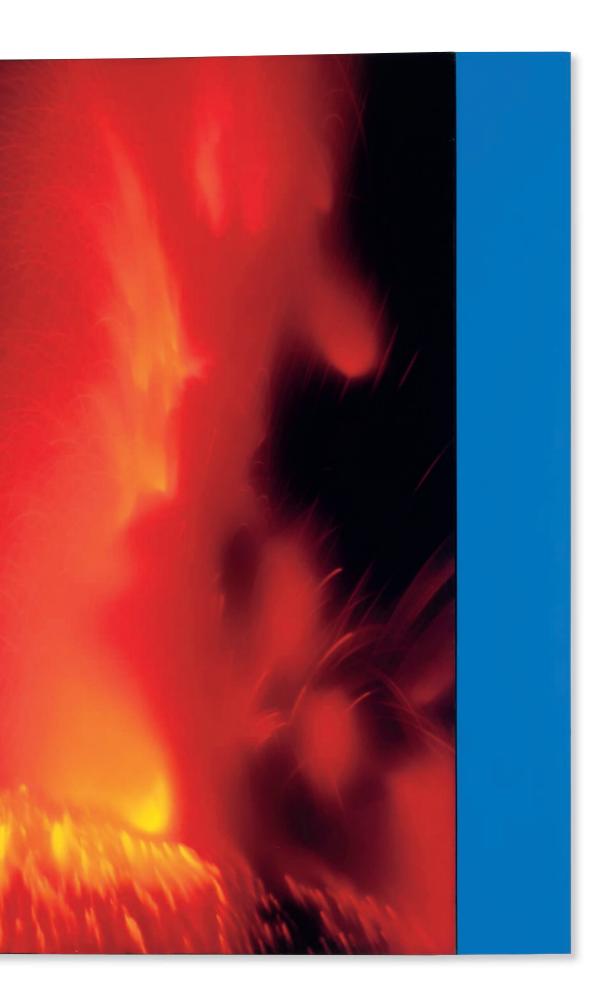
events the human eye could not comprehend in its wholeness because of their intensity and ephemerality.

Working in response to what he referred to as "Cro-Magnon man paintings," or the expressionistic gestures of the abstract paintings made by his contemporaries and his predecessors, Goldstein mirrored their explosive forms in the images he selected as his subjects (M. Connor, "Jack Goldstein, Glitch Artist? An Interview with Lorne Lanning," Rhizome.com, 21 May 2013). Thus, volcanic eruptions and the electrified zigzags of lightning stand in for the gestural paint throws of Pollock and others, a cliché image replaced by the photographic simulacrum of an event in nature. "He seemed to want to replace modernism's distillations of form with a simmering snapshot of spectacle, the pleasure of the image for its own sake, the void at the core" (D. Isaia, "Shameless Beauty," Mousse no. 18, Milan, April 2009). In the dawning age of the internet, Goldstein responded to developments in imaging technology by approaching painting like a computer, erasing the touch of the hand even further so that the surfaces of his paintings had the same slickness as the photographs they re-presented. He said of his process, "I need to escalate this work into a place where paintings don't feel like they're being made by man. I want them to feel as though they are being output by computer. But I want them to have the artefacts of technology embedded in them" (J. Goldstein quoted in M. Conner, "Jack Goldstein, Glitch Artist? An Interview with Lorne Lanning," Rhizome.com)

Goldstein often flanked the central panels of his paintings with two slimmer black panels of depths up to twenty inches thick, which references the sprocketed sides of a filmstrip. In *Untitled*, the artist brackets the image of the red volcanic eruption with two panels; one blue, one green. While the blue panel on the right, maintains the same depth as the central image, the green panel on the left overshadows its companions by four inches. The result is a sense of depth akin to looking inside a box. In fact, analog color television sets operated by mixing red, blue and green lights into a spectrum of colors. Both a painted photograph with sculptural depth that makes references to television, Goldstein's *Untitled* spans all mediums in its search for the nature of the image.







CADY NOLAND (B. 1956)

Chicken in a Basket

signed twice, titled and dated twice 'Cady Noland 1989 CHICKEN IN A BASKET Cady Noland 1989' (on the Michelob 6 pack) twenty-seven elements-wire basket, rubber chicken, boxes, bottle, flags, baster, bungee and beer cans 7½ x 19 x 12 in. (19.1 x 49.5 x 30.5 cm.) Executed in 1989. This work is accompanied by a certificate of authenticity signed by the artist.

\$350,000-450,000

PROVENANCE:

American Fine Arts, New York Thea Westreich, New York Skarstedt Gallery, New York Acquired from the above by the present owner

Kansas City Art Institute, Tierra Encantada, December 1989-February 1990 (illustrated). Los Angeles, Rosamund Felsen Gallery, Just Pathetic, August 1990, p. 6. Hallwalls, Contemporary Arts Center and New York. New Museum of Contemporary Art, Flux Attitudes, February 1991-August 1992. International Kunstausstellung Berlin, Metropolis, April 1991-July 1991, no 121. New York, Skarstedt Gallery, Murdered Out, September-October 2013. New York, Skarstedt, Cast From Life, September-October 2014

Statement from the Artist:

Cady Noland to agree or dispute the various claims behind works attributed to her. Her silence about published assertions regarding the provenance of any work or the publication of a photograph of a work does not signify agreement about claims that are being made. Ms. Noland has not been asked for nor has she given the rights to any photographs of her works or verified their accuracy or authenticity.

In an atmosphere of rapidly trading artwork, it is not possible for

"From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other people like objects. I became interested in psychopaths in particular, because they objectify people in order to manipulate them. By extension they represent the extreme embodiment of a culture's proclivities; so psychopathic behavior provides useful highlighted models to use in search of cultural norms."

-Cady Noland



Jasper Johns, Painted Bronze II: Ale Cans, 1964. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York. Photo: Bridgeman Images.



JENNY HOLZER (B. 1950)

Selections from Truisms: A single event...

inscribed with the artist's signature and numbered 'Jenny Holzer 6/6' (on the underside) Danby Imperial marble bench $16.34 \times 61 \times 25$ in. (42.5 x 154.9×64.5 cm.) Executed in 1997. This work is number six from an edition of six plus one artist's proof.

\$300,000-500,000

PROVENANCE:

Cheim & Read, New York Private collection Anon. sale; Sotheby's, New York, 12 November 2009, lot 377 Yvon Lambert, Paris Acquired from the above by the present owner

> A single event can have infinitely many interpretations Alienation produces eccentrics or revolutionaries Calm is more conducive to creativity than is anxiety Dreaming while awake is a frightening contradiction If you have many desires your life will be interesting Imposing order is man's vocation for chaos is hell It is better to study the living fact than to analyze history It is not good to hold too many absolutes Much was decided before you were born People will not behave if they have nothing to lose Slipping into madness is good for the sake of comparison The idea of transcendence is used to obscure oppression The most profound things are inexpressible When something terrible happens people wake up You are guileless in your dreams Your oldest fears are the worst ones (Text inscribed in the work's marble)



RICHARD PRINCE (B. 1949)

Tarantula

signed and dated 'R Prince 1997' (on the overlap) acrylic, silkscreen ink and oilstick on canvas 62 x 48 in. (157.4 x 121.9 cm.)
Executed in 1997.

\$250,000-350,000

PROVENANCE:

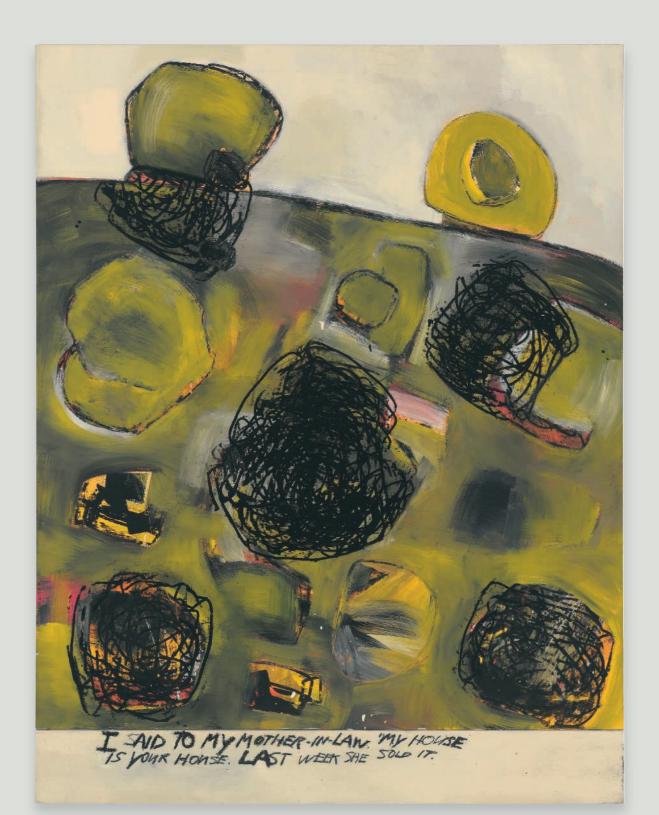
Barbara Gladstone Gallery, New York White Cube, London Private collection, New York Anon. sale; Christie's, New York, 12 May 2010, lot 478 Skarstedt Gallery, New York Acquired from the above by the present owner

LITERATURE:

D. Fogle, "How I Learned to Stop Worrying and Love the Joke (Painting)/Wie Ich Lernte, Den (Gemalten) WItz zu Lieben," *Parkett*, no. 72, 2004, pp. 110-111 (illustrated).



Cy Twombly, Ferragosto II, 1961. Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2016 Cy Twombly Foundation.



PHILIP TAAFFE (B. 1955)

Cycadaceae

titled 'Cycadaceae' (on the reverse) acrylic and silkscreened paper collage on canvas 114 ¼ x 112 in. (290.2 x 284.5 cm.) Executed in 1999.

\$60,000-80,000

PROVENANCE:

Gagosian Gallery, New York Acquired from the above by the present owner, 1999

EXHIBITED:

New York, Gagosian Gallery, *Philip Taaffe: Recent Paintings*, May-June 1999. Valencia, IVAM Centre Julio Gonzalez, *Philip Taaffe*, April-July 2000, pp. 150-151 (illustrated).



Cycad tree. Photo: Images Etc Ltd / Getty Images.

Inspired by the tradition of ornamentation in Western avant-garde art, the American artist Philip Taaffe is a master of scale in patterns. Over the course of his artistic career, Taaffe travelled extensively to the Mediterranean, Morocco, and Middle East, where he encountered the richly colored decorations of frescos, mosaics, and textiles. Cycadaceae belongs to a series of later works that incorporate repetitive natural elements sourced from the artist's personal library of rare illustrated books. Taaffe was particularly interested in botanical motifs—in this case, cycadaceae is the Latin name for a family of palm-like plants. The work is composed through a series of well-planned steps, usually requiring the artist to craft stencils and make printed papers, which he later applies to the canvas. The vibrant, peacock blue of Cycadaceae is also characteristic of Taaffe's oeuvre—the drips down from the top of the frame, blending with the exotic design in a psychedelic medley of elements. There is a remarkable sense of movement and rhythm in Cycadaceae- remnants of palms at the top part of the canvas flicker through the watery blue. Reproduced into a pattern, the plant has a feather-like quality and becomes abstracted. The opulent color of Cycadaceae and its embellished pattern call to mind Matisse 's floral cutouts and the ceramic tiles of a mosque. Blurring cultural signifiers and focusing on the ornamental functions of art, Cycadaceae establishes a new visual language of motifs drawn from a variety of cultures.



ROSS BLECKNER (B. 1949)

Hot House

signed, titled and dated 'Ross Bleckner Hot House 1995' (on the reverse) oil on canvas $108\%\times72\%$ in. (274.9 x 183.8 cm.) Painted in 1995.

\$60,000-80,000

PROVENANCE:

Mary Boone Gallery, New York Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum; Oslo, Astrup Fearnley Museet for Moderne Kunst and Valencia, IVAM Centre del Carme, Ross Bleckner, March 1995-March 1996. Escondido, California Center for the Arts Museum, Table Tops: Morandi's Still Lifes to Mapplethorpe's Flower Studies, September 1997-January 1998, p. 27 (illustrated).

LITERATURE:

R. Milazzo, *The Paintings of Ross Bleckner*, Brussels, 2006, pp. 158-159, no. 65 (illustrated).

"A flower has such a short life span; it blooms and it is so majestic at its height but then it just falls away. I find pleasure in painting them and then seeing what happens when they become just a trace of something left. I've always been amazed by what's not there anymore."

-Ross Bleckner

Widely known for his large-format paintings that provoke passage into channels of remembrance and loss, Ross Bleckner's works deal "literally and metaphorically with the idea of death" (M. Herbert, "Ross Bleckner", Tema Celeste, 2001, p. 83.). Using the medium of abstraction to explore the idea of the afterlife—a place where spirituality and science converge, his paintings function almost as memento mori. In response to the AIDS crisis in the 1980s, he created works featuring dark backgrounds like channels to some otherworldly, contemplative space. These "flower paintings" are atmospheric and illusionistic. Birds and flower petals seem to float, suspended in a void that calls to mind not only the darkness of nature but also that of the subconscious or human psyche. Bleckner encourages the viewer to interpret—to look longer and contemplate that haunting crossroads of interior and exterior, the visceral and transcendent.



TOM OTTERNESS (B. 1952)

The Doors

inscribed with the artist's signature, numbered and dated 'OTTERNESS 1/9 © 1984' (on the plaque) three elements—painted pressed wood, bronze and bronze plaque each: 95% x 30% x 6% in. (242.2 x 76.5 x 16.1 cm.) Executed in 1984. This work is number one from an edition of nine.

\$80,000-120,000

PROVENANCE:

Brooke Alexander Gallery, New York Acquired from the above by the present owner

LITERATURE

P. Frank and M. McKenzie, *New, Used and Improved: Art for the 80's*, New York, 1987, p. 32 (another example illustrated).



Lorenzo Ghiberti, *Gates of Paradise*, 1425-1452. Baptistery, Florence. Photo: Scala / Art Resource, New York.

Tom Otterness moved from Kansas to New York in 1970 to study at the Art Students League. He has since become celebrated as one of the most prolific public artists in America, drawing upon ancient text, Depression era cartoons, Pop Art, and his own rich life experiences to create dynamic sculpture. In the present commanding, nearly 8-foot work *The Doors*, Otterness references the *Gates of Paradise*, the sculptural masterwork by Renaissance artist Lorenzo Ghiberti, which he famously produced for the Florence Baptistery. This historic allusion combines elegantly with Otterness's own signature cartoonist humor and unique style. His fanciful characters fill the panes' negative spaces, enchanting the overall work with individual vignettes. Made using pressed wood and bronze, Otterness has achieved here a whimsical narrative that becomes accessible and active within contemporary society.







KEITH HARING (1958-1990)

Meatloaf Drawing for Meals on Wheels

signed, inscribed, titled and dated 'MEATLOAF DRAWING AUGUST 24 1987 © K. Haring \oplus FOR MEALS ON WHEELS-' (on the lower edge) gouache and ink on paper 30 ½ x 41 ½ in. (77 x 104.5 cm.) Executed in 1987.

\$100,000-150,000

PROVENANCE:

Meals on Wheels, New York, acquired directly from the artist Trudy Liuzzo, Westchester, acquired from the above Anon. sale; Christie's, New York, 14 November 1989, lot 518 Acquired at the above sale by the present owner

EXHIBITED:

New York, Leila Heller Gallery, Look at Me: Portraiture from Manet to the Present, May-August 2014, p. 74 (illustrated).

LITERATURE:

L. Land, "Alas, Mom's Meat Loaf Was No Match For The Prize-winning Variety," *The Philadelphia Inquirer*, 8 November 1987.

This lively and exuberant work on paper presents a stylized meatloaf, a classic American dish, here in Haring's own signature technique, complete with the artist's recognizable figural characters encircling this vibrant subject. The work dates from the summer of 1987, at the time of a collaborative project in which Haring was working with Meals on Wheels, a program devoted to delivering food and providing companionship to senior citizens across America. Specifically, Haring had donated the present work as the grand prize for a competition Meals on Wheels was hosting in their quest to find the best meatloaf recipe from participating entrants—in large part an effort to raise money and awareness for their organization and the needs of the nation's elderly community. The competition winner, Trudy Liuzzo of Westchester, received the present work for her culinary prowess (her recipe included 6 to 7 slices of bacon and a ¼ cup of oatmeal). The work later passed from this expert meatloaf chef to the present owner via auction, where it has remained ever since. It stands as a masterful representation of the artist's technical capacity, and his generosity and creativity in collaborative efforts with social purpose.



Keith Haring, 1986. Photo: Ron Galella/Getty Images.



NAN GOLDIN (B. 1953)

Odalisque

signed, titled, numbered and dated 'ODALISQUE, PARIS. 2011 #2/3 Nan Goldin' (on a paper label affixed to the reverse) chromogenic print 45 x 66 ½ in. (114.3 x 168.9 cm.)
Executed in 2011. This work is number two from an edition of three.

\$30,000-40,000

PROVENANCE:

Matthew Marks Gallery, New York Acquired from the above by the present owner

EXHIBITED:

New York, Matthew Marks Gallery, Scopophilia, October-December 2011.

For eight months in 2010, Nan Goldin had the Louvre all to herself every Tuesday on the day the museum is closed to the public. Free to wander its grand galleries with permission to take photographs, she pointed her camera towards the French national museum's treasures from antiquity and masterpieces of French art. The Louvre found a kindred spirit in Goldin, whose work—a life filled with friends, lovers, emotionally raw experiences and intimate encounters documented through the medium of photography—considers similar themes to artworks found in the museum's collection. Love, lust, romance, ecstasy, sex, longing, loss, loneliness, heartbreak, violence and despair are all human conditions that cross centuries of time.

The intimacy of her encounter with the work of art is communicated in Goldin's photographs and heightened when paired with a carefully-curated selection of photographs from the artist's life's work from the late 1970s through the present. For Odalisque, the artist focused on the subject that has graced many paintings in the history of French art: the odalisque. Jean-Auguste-Dominique Ingres's The Grand Odalisque, 1814, is presented three times in Goldin's work, each photograph slightly different indicating that the artist visited the iconic painting several different times. Ingres's odalisque finds companions in contemporary photographs of Goldin's friends, stretched across beds in Lower East Side apartments, reclining in bathtubs, submersed in their thoughts or addressing the camera directly with their eyes. Indeed, Goldin approached the famous paintings and sculptures in the Louvre's collection, not as representations, but as friends. As such, when paired with images of the artist's oeuvre, Goldin updates the historic pose with contemporary figures and spaces. Goldin chose the word Scopophilia, meaning "the love of looking," often times in a voyeuristic or fetishistic manner, as the title for the exhibition of the works she made at the Louvre when they premiered there, before traveling to New York in 2011 and Rome in 2014, conflating the acts of looking at art and looking through a camera with the act of love that accompanies looking at a friend.



Nan Goldin, *Self-Portrait on the Train, Germany*, 1992. Tate, London. © 2016 Nan Goldin.



JOHN BALDESSARI (B. 1931)

Bowl (with Two Voices)

five elements—photographs with oil tint and vinyl paint in artist's frames overall: $57\% \times 108\%$ in. (145.4×276.2 cm.) Executed in 1987.

\$350.000-450.000

PROVENANCE:

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

LITERATURE:

R. Dean and P. Pardo, eds., *John Baldessari Catalogue Raisonné. Volume 3 : 1987-1993*, New Haven, 2015, p. 40, no. 1987.24 (illustrated).

Part of John Baldessari's extraordinary artistic practice which mines the rich specular milieu of contemporary times, *Bowl (With Two Voices)* consists of four photographs cropped in mirror image formats framing a larger central image of a person (a man, presumably) in the act of letting a bowling ball loose down a lane. Characteristically for Baldessari, the man's head is effaced by a sphere. Below the rectangular image, whose lower edge is cut at a bias, Baldessari has inserted stenciled capital letters of the alphabet followed by Arabic numerals from one to nine, followed by zero. The surrounding photographs of a water tower, a dimly-lit, tightly framed banal interior, a wolf, and a lion, both seeming to move abjectly away from the scene, relate to the central image purely as a formal framing device: Even the yellow tints balance each other, as do the directional progress of each animal. Like Robert Rauschenberg's combines and

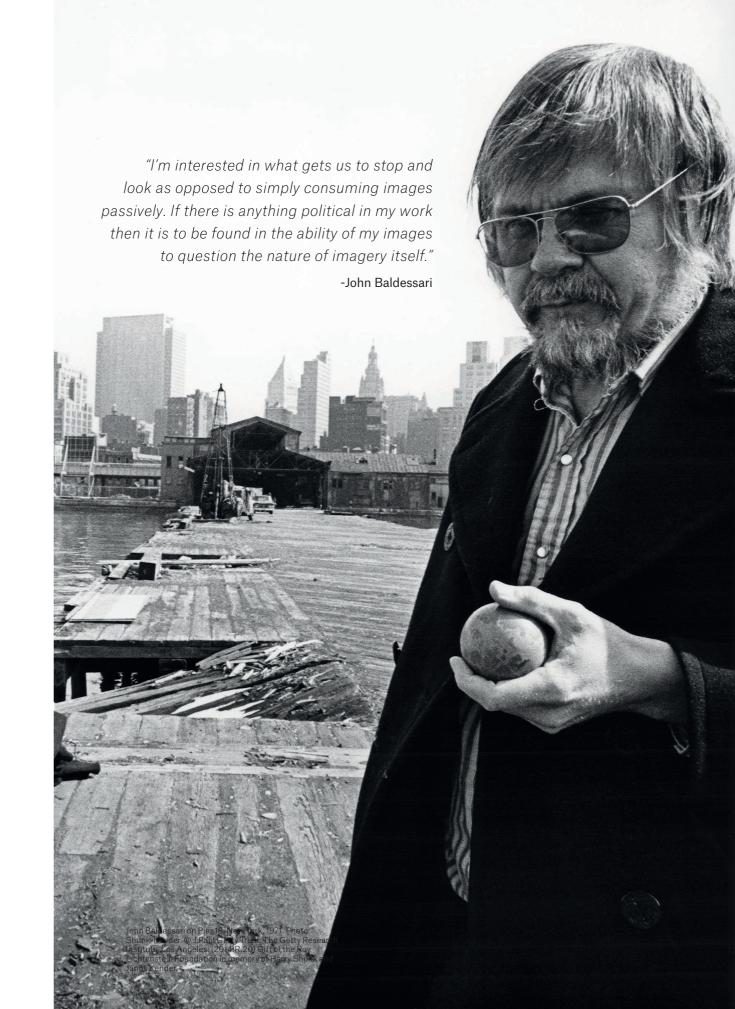
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Piero Manzoni, *Alfabeto*, 1958. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

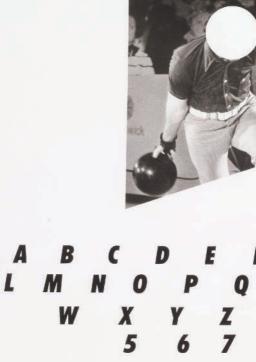
collages, Baldessari's multiplicities stunningly compose a united from disparate appropriated images arrayed and balanced in a collision of juxtapositions—human, animal, technological and earthen.

When in 1985 Baldessari thumbed through a folder of clippings he had labeled "civic portraits," his thought was to efface them into anonymity. "I kept thinking I ought to explore why I am so repelled by them... So when I was doing Buildings=Guns=People, I think I was a little bit worried about using someone's face, as I didn't want to get sued, and I didn't' know exactly where these photographs were coming from, so I used stickers I had lying around to obliterate the faces, and that felt so good, I just kept doing it" (J. Baldessari, "Chronology, 1985," P. Pardo and R. Dean, John Baldessari: Catalogue Raisonné, Volume Three: 1987-1993, New York, 2015, p. 433). The origin of the white circles, then, dates to this earlier mural whose politically charged content evolves from the relationships that arise amongst the originating appropriated photographs. In Bowls, this imposing multi-paneled work continues the theme of social commentary using an eclectic image bank from mass cultural sources. The erratic cropping reminds one of the pictorial language of a painter such as René Magritte, who deconstructed and reassembled everyday images to foreground their ambiguity, if not their strangeness.

Baldessari takes Magritte's formal juxtapositions and creates composite framed works, distributing and balancing tension, as if, paradoxically, fracture creates unified rather than divided meaning. The obscuring circle formally causes the eye to take in the entire multiplicity, moving from generic "man bowling" to other surrounding images. Baldessari uses color in ways that also have meaning. Reaching back to the color blocks created by the fourteenth-century Giotto in his frescos in the Scrovegni Chapel, Baldessari turns to Giotto for inspiration in terms of chromatic and spatial layout, where "the relationship seen words and images, the analogy between a part and the whole, the tension between manipulation ad revelation—all create a vision in motion" (M. de Brugerolle, "Holy Hologras from Hollywood: John Baldessari: Dialectic Imagery," J. Morgan and L. Jones, John Baldessari: Pure Beauty, London, 2009, p. 312).







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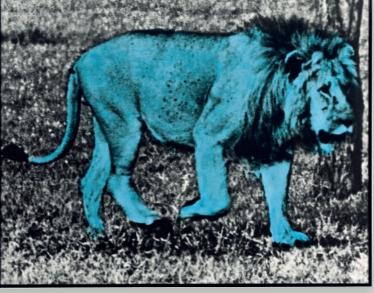
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LAWRENCE WEINER (B. 1942)

FORMED WHEN WARM + WEIGHT IS BROUGHT TO BEAR

LANGUAGE + THE MATERIALS REFERRED TO any size as suits the needs & desires of the receiver First executed in 1983. This work is accompanied by a certificate of authenticity signed by the artist.

\$80,000-120,000

PROVENANCE:

Galerie Micheline Szwajcer, Brussels Private collection, Brussels Acquired from the above by the present owner

EXHIBITED

Brussels, Galerie Micheline Szwajcer, Lawrence Weiner, December-January 1984.



FORMED WHEN WARM



WEIGHT IS BROUGHT TO BEAR



481 **JOSEPH KOSUTH (B. 1945)**

C.S. (Neon) #5

neon and transformer
5 ½ x 46 ¼ in. (13.9 x 17.4 cm.)
Executed in 1990. This work is accompanied by a certificate of authenticity signed by the artist.

\$40,000-60,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles Acquired from the above by the present owner, 1990

ad cean it

GABRIEL OROZCO (B. 1962)

Atomists: Ascension

diptych—computer-generated print mounted on aluminum each: $77\% \times 27\%$ in. (196.8 x 69.8 cm.) overall: $77\% \times 55$ in. (196.8 x 139.7 cm.) Executed in 1996.

\$80.000-120.000

PROVENANCE:

Galleria Monica De Cardenas, Milan Acquired from the above by the present owner

EXHIBITED

London, Artangel, *Empty Club*, June-July 1996, p. 45 (illustrated). Los Angeles, Museum of Contemporary Art; Mexico City, Museo Internacional Rufino Tamayo and Museo de Arte Contemporáneo de Monterrey, *Gabriel Orozco*, June 2000-May 2001, pp. 149 and 200 (illustrated).

I ITERATURE:

B. Fer and B. Buchloch, *Gabriel Orozco*, London, 2004, pp. 97 and 168 (illustrated).

In *Atomist: Ascension*, red, green and white half-circles and ovoids obscure the center of an image, hiding the action, while offsetting the picture's formal qualities, namely the green, red and white of the players' uniforms. With the narrative aspects of the image covered, the player on the right appears to be mid-flight with arms outstretched. To compose the work, Mexican artist Gabriel Orozco cut out images of sportsmen from newspapers and blew them up to human scale. Orozco then applied the abstract language of circles, ovoids and ellipses, subdivided into halves and quarters, that comprise the foundation of the artist's painting lexicon and overlaid these forms on the original image. This photograph and the series it is a part of are named *Atomists* for the school of ancient Greek philosophy that first theorized the existence of atoms, as tiny particles in motion that undergirded all the world's elements. As such, the collision of abstraction

John Baldessari, Team, 1987. © 2016 John Baldessari.

"The circle is a very useful instrument in terms of movement, in relation to gravity and erosion."

-Gabriel Orozco

and figuration enhances the dynamism of the composition, suggesting an ever-changing state of motion, a greater cosmic order and an invisible world made visible through the artist's intervention.

Works such as *Atomist: Ascension* were originally made for an exhibition called *The Empty Club* held at the Devonshire Club, a defunct private members' club in the prestigious St. James's Street district in London. Organized by Artangel, a roving exhibition venue that pops-up at unexpected sites across the world, Orozco points to the space's former life as an exclusive leisure spot, as a place that would have displayed hunting pictures and paintings of other sportsmen's games on its walls. The work functions as a subtle institutional critique of the exhibition space and spaces like it, as a private place where only a select few can gather.

With its pairing of abstract forms with found images, *The Atomist: Ascension* echoes other aspects of the artist practice. Since the early 1990s, Orozco has used found, everyday materials in extraordinary ways to challenge one's experience of reality and bring attention to the ephemeral, anonymous or seemingly inconsequential aspects of life. Orozco often enacts the role of the flâneur, or the nomad, moving through a place and inspired by chance encounters. His work traverses the mediums of painting, drawing, sculpture, photography and installation, and includes the spaces of its display to pushing the line between art and life.



RICHARD LONG (B. 1945)

Summer Slate Ring

forty-four stones, slate overall diameter: 82 % in. (210 cm.)
Executed in 1985. This work is accompanied by a certificate of authenticity signed by the artist.





CHUCK CLOSE (B. 1940)

Self-Portrait/White Dot Version

signed, titled and dated 'C. Close 1976 Self-Portrait—White dot version' (lower center and lower right edge) ink and graphite on paper $30 \times 22\%$ in. (76.2 x 57.1 cm.) Executed in 1976.

\$180,000-220,000

PROVENANCE:

Galerie De Gestlo, Hamburg Acquired from the above by the current owner

EXHIBITED

Minneapolis, Walker Art Center; Chicago, Museum of Contemporary Art; St. Louis Art Museum; New York, Whitney Museum of American Art, *Chuck Close Portraits*, September 1980-June 1981, no. 6, p. 1.

"His habit of recycling old images for use in solving new problems warps biographical time. Not only does Close double back to retrieve artistic raw material, he doubles back on himself as he once was..."

(R. Storr, quoted in Chuck Close, exh. cat., Museum of Modern Art, New York, 1998, p. 54)



Sey But - which dot became

6 - Won 1976

JOEL SHAPIRO (B. 1941)

Untitled

inscribed with the artist's signature and dated 'SHAPIRO 81-82.' (on the underside) bronze with gold patina $4 \times 12 \frac{1}{2} \times 4 \frac{1}{2}$ in. (10.1 x 31.7 x 11.4 cm.) Executed in 1981-1982. This work is unique.

\$35,000-45,000

PROVENANCE:

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

"I was always involved with the historic notion of making sculpture. And I think all sculpture has a conceptual basis—essentially it's the projection of thought into the world. Even my early work—the small chair and the small house—was exploring what sculpture could be. The scale was radical, but what was interesting about it was its insistence on intimacy, in public. That is still the driving force behind my work; without it, the work would have no life. Vitality of form is still something that I pursue."

-Joel Shapiro



SUSAN ROTHENBERG (B. 1945)

Red Blush

signed, titled and dated 'S. Rothenberg RED BLUSH 1984-85' (on the reverse) oil on canvas 96×73 in. (243.9 x 185.7 cm.) Painted in 1984-1985.

\$150,000-200,000

PROVENANCE:

Willard Gallery New York
The Rubell Family Collection, Miami
Their sale; Christie's, New York, 7 May 1997, lot 59
Acquired at the above sale by the present owner

EXHIBITED:

New York, Willard Gallery, *Susan Rothenberg*, April-May, 1985. Washington, D.C., The Phillips Collection, *Susan Rothenberg*, September-November 1985, p. 25, no. 11 (illustrated).

Ithaca, Cornell University, Herbert F. Johnson Museum of Art, *Cornell Collects, A Celebration of American Art from the Collections of Alumni and Friends*, August-November 1990, p. 158, no. 130 (illustrated).

Museo De Arte Contemporáneo De Monterrey, Myth and Magic in the Americas: The Eighties, March-October 1991, p. 186 (illustrated).

Buffalo, Albright-Knox Art Gallery; Washington, D.C., Smithsonian Institution, Hirshhorn Museum and Sculpture Garden; St. Louis Art Museum; Chicago, Museum of Contemporary Art, and Seattle Art Museum, Susan Rothenberg: Paintings and Drawings, November 1992-1993.

LITERATURE:

J. Simon, Susan Rothenberg, New York, 1991, pg. 128 (illustrated).

Reintroducing the figure back into Minimal, Conceptual and Abstract art, Susan Rothenberg was the leading figure of what would be termed New Image Painting at the end of the 1970s. She is credited with renewing and reinvigorating the figurative subject in postmodern art through her highly expressive, gestural paintings. *Red Blush* is a significant work that has been widely-exhibited during the artist's life. Painted between 1984 and 1985, it comes at a crucial stage in the artist's career. This pivotal moment marked a transition in Rothenberg's *oeuvre* in which she moved away from the emblematic horse imagery that dominated her earlier paintings of the 1970s toward the richly-textured, highly-expressive paintings of the human

figure, often deeply rooted in the artist's personal memories and experiences: "Of all the recent paintings, *Red Blush* is the only directly autobiographical one. Again the artist chose a specific moment in time to convey her subject, an affair of the previous summer... As in so many of the recent works, the artist invites the viewer to share an intimate experience" (E. Rathbone, "Susan Rothenberg," *Susan Rothenberg*, exh. cat. The Phillips Collection, Washington, D.C., 1985, p. 26).

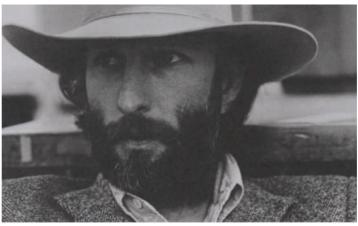
The two figures that Rothenberg depicts in *Red Blush* are highly symbolic, their expressive forms rendered in thick, gestural strokes with a warmth that differentiates them from the cool, grey tones of the painting's background. The painting is related to another important work from this era, *Red Man*, 1985-86, which Rothenberg described as "an affectionate goodbye to a former boyfriend" (S. Rothenberg, quoted in J. Simon, *Susan Rothenberg*, New York, 1991, p. 138), and it has been suggested that both works reference Rothenberg's relationship with the sculptor George Trakas, with whom she had divorced in 1979.

In Red Blush, the two human figures that Rothenberg depicts have become submerged within the thickly-painted world of their surroundings. Lively daubs of the brush enervate the canvas in varying shades of grey, black and white. In a palette that typifies her style at this time, Rothenberg wields an energetic brush that is loaded with pigment and vigorously applied in stabs and jabs. She creates an enigmatic rendering that moves beyond mere representation into something more universal—a powerful allegory for the human condition. Upon reviewing the painting when it was exhibited at the Willard Gallery in 1985, the critic Nancy Grimes remarked, "The latest paintings represent yet another step into the void. The characteristic profusion of strokes, which previously had only stood for space, now warps the surface plane into vigorous, illusionistic passages. The simplified, delineated forms of the past swell into modeled volumes that dissolve into thickets of painted atmosphere; splashes of local color enliven the monochromatic palette. Much of the subject matter suggests fantasy or narrative...in Red Blush (1985) two people engage in an obscure activity that involves one holding the other's foot.

... Now stroke functions neatly as air, mass and movement; value



Susan Rothenberg. Photo: © Peter Bellamy.



Bruce Nauman. Photographer unknown.



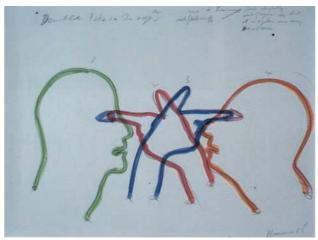


Installation view, Susan Rothenberg, Willard Gallery, New York, 1985 (present lot illustrated). Photo: Geoffrey Clements. Artwork: © 2016 Susan Rothenberg / Artists Rights Society (ARS), New York.

and color suggest volume and depth. A new emphasis on structure supplants the psychologically disturbing effect of earlier work" (N. Grimes, "Susan Rothenberg: Willard," *ArtNews*, October 1985, p. 127).

Red Blush conveys the expressive, emotional power of the human figure through Rothenberg's highly gestural style. The painting has featured in several exhibitions of Rothenberg's work, including the traveling retrospective that originated at the Albright-Knox Gallery in 1992 and the 1985 exhibition at The Phillips Collection in Washington, D.C. A review by New York Times critic Michael Brenson aptly described the effect of Rothenberg's recent paintings at the time: "The changes are dramatic. While Ms. Rothenberg's earlier works were largely monochromatic and still, the new series of 11 paintings, representing two years of work, are filled with color and movement... the forms vibrate, as they might in successive frames of a film. The colors may be as dark as a Norwegian night by Edvard Munch, or as sweet as a Provencal interior by Pierre Bonnard. As Ms. Rothenberg enters more deeply in figurative territory, she is being introduced to ghosts of European art that may have haunted her painting all along... Basic aspects of her work remain the same. The space is almost liquid; all the figures seem to be under water... There continues to be a hallucinatory quality to Ms. Rothenberg's imagery...And brushwork

is more persistent than ever, covering the paintings, leaving no area of the canvas without sound... a tough, heart-of-darkness quality—as if these individual and collective rhythms were pounding inside us" (M. Brenson, "Art: A New Direction for Susan Rothenberg," *New York Times*, 23 October 1987).



Bruce Nauman, *Untitled (Study for Double Poke in the Eye)*, 1985. © 2016 Bruce Nauman / Artists Rights Society (ARS), New York.



PETER HALLEY (B. 1953)

White and Black Cells with Conduits

signed three times, titled and dated 'PETER HALLEY WHITE + BLACK CELLS WITH CONDUIT 1986 (on the reverse); signed twice more, titled again and dated again 'PETER HALLEY WHITE + BLACK CELLS WITH CONDUIT 1986' (on the stretcher)

acrylic, Day-Glo acrylic and Roll-a-Tex on three attached canvases 70 % x 120 % in. (178.1 x 306 cm.) Executed in 1986.

\$80.000-120.000

PROVENANCE:

Fredrik Roos Estate, Sweden Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Daniel Templon, *Peter Halley*, October-November 1986, p. 23 (illustrated).

Malmö, Rooseum Center for Contemporary Art, At the End of the Social, July-October 1988, p. 157, no. 54 (illustrated).

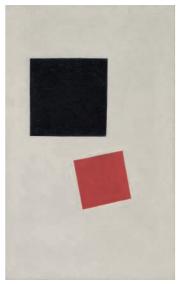
Fréjus, Fondation Daniel Templon, *Inaugural Exhibition*, July-September 1989, pp. 68-69, 183 (illustrated).

North Miami, Museum of Contemporary Art, *Mythic Proportions: Paintings in the 1980s*, February-May 2001, p. 80.

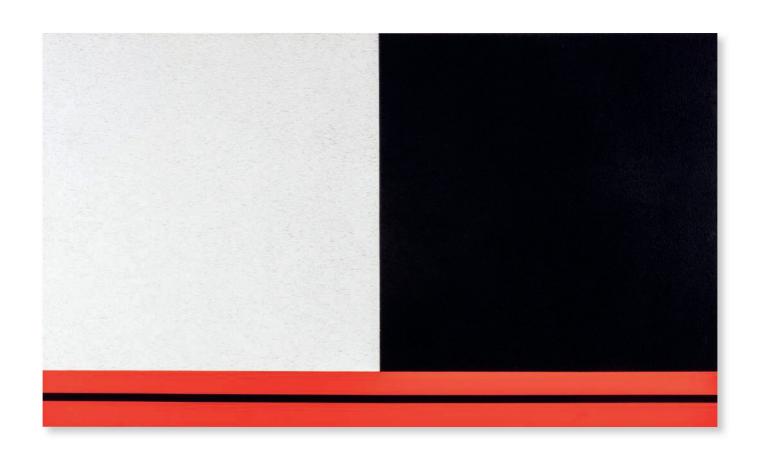
The geometry of Peter Halley's works mimics the rigid, structural relationship of forms found in modern technology. Adapting Mondrian's style of minimalist quadrilateral shapes for a contemporary audience, Halley links the forms of White and Black Cells with Conduits to the components of an electrical system. The color of the "conduits" below the black and white cells resembles a strip of copper wiring. The polarity of the black cell and white cells has an effect similar to the negative and positive elements of a battery. As in most of Halley's work, the "cells" of White and Black Cells with Conduits are a double entendre. The isolating nature of Halley's canvases, evident in the use of contrasting colors and the division of forms equally along the pictorial plane, also bears a resemblance to prisonlike spaces. In this interpretation, the conduits begin to appear like bars on a cell. Halley believed that this geometric system of cells pervaded our lives both physically and psychologically. He wrote in 1997, "I saw it as a world characterized by efficiency, by regimentation of movement, and by the rationalization of all social structures and bureaucracies, whether in the corporation, government, or university" (P. Halley, "Geometry and the Social," Recent Essays 1990-1996, New York, p. 20). White and Black Cells with Conduits is significant for its representation of the mechanisms of modern society and the cell-like structure that is the basis of electrical technology and organic beings.



Peter Halley, New York, 1999. Photo: Chris Felver / Getty Images. Artwork: @ Peter Halley.



Kazimir Malevich, Painterly Realism of a Boy with a Knapsack - Color Masses in the Fourth Dimension, 1915. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



RONI HORN (B. 1955)

Key and Cue, No. 650

incised with the artist's initials and numbered 'ED $\frac{1}{2}$ RH' (on the underside) aluminum and black plastic $64 \times 2 \times 2$ in. (162.5 $\times 5 \times 5$ cm.) Executed in 1994/2006. This work is number one from an edition of three plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$100,000-150,000

PROVENANCE:

Xavier Hufkens Gallery, Brussels Acquired from the above by the present owner

Pain - has an Element of Blank - It cannot recollect
When it begun - or if there were
A time when it was not - It has no Future - but itself - It's Infinite contain
It's Past - enlightened to perceive
New Periods - of Pain.

-Emily Dickinson

SAIN-HAS AN ELEMENT OF BLANK-

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 1997' (on the reverse) pigment on aluminum diameter: 30 in. (76.2 cm.) Executed in 1997.

\$200.000-300.000

PROVENANCE:

Barbara Gladstone Gallery, New York Acquired from the above by the present owner, 1998

From his earliest works of the late 1970s when he began using vibrant colored pigment to bestow enigmatic sculptural forms with a disquieting sense of mystery and ambiguity, Anish Kapoor has been fascinated by the mysterious power of color to transform and redefine the way we perceive and understand objects. Kapoor has noted, "with the early powder pieces, one of the things I was trying to do was to arrive at something which was as if unmade, as if self-manifest, as if there by its own volition" (A. Kapoor, quoted in G. Celant, "Artist as Sacerdos," in *Anish Kapoor*, exh. cat., Fondazione Prada, Milan, 1996, p. 12).

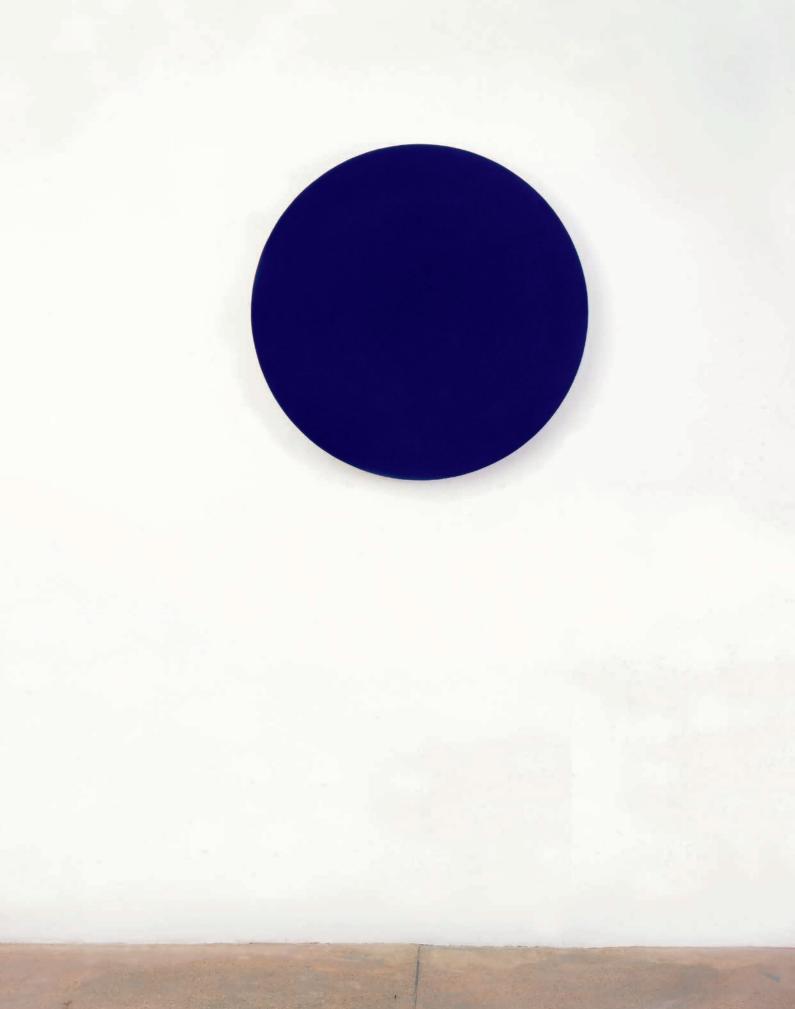
alternate view of the present lot

Through its alluring convex form, which harnesses and recalls the aesthetic of rich pigment from his early practice, the present *Untitled* from 1996 at first appears like a spherical blue vortex within the space of the room in which it resides. In this respect, the sculpture, like many of Kapoor's works, has a strong impact on the architecture that houses the work. Drawing the viewer inward through its mesmerizing color and circular form, the work also appears to unveil a new world within itself in almost operatic melodrama all rendered in a field of deep, brilliant blue. As art historian and curator Sandhini Poddar has noted, "Kapoor's objects are riddled with paradoxes, manifesting an open-ended, equivocal, and propositional style. They arouse our sense of touch, and yet prohibit this desire. We are lured into his fictive spaces where concealment and revelation coexist—where the non-existent and existent, the formless and form, chaos and creation each play a part." (S. Poddar, "Suspending Disbelief: Anish Kapoor's Mental Sculpture," in Anish Kapoor: Memory, exh. cat., Deutsche Guggenheim, Berlin, 2009, p. 28).

Untitled's lavish blue coloring bestows the scene with a vibrant and visceral atmosphere—a quality that in recent years has grown increasingly pronounced in Kapoor's work. In fixating the viewer's focus in its aperture, Untitled also emphasizes the illusive nature of all appearances, revealing the world as a stage or pantomime.



Yves Klein, ANT 76 Grande Anthropophagie Bleue, Hommage à Tennessee Williams, 1960. Musée National d'Art Moderne, Centre Pompidou, Paris. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.



JOEL SHAPIRO (B. 1941)

Untitled

painted aluminum $85 \times 71 \times 41 \frac{1}{2}$ in. (215.9 x 180.3 x 105.4 cm.) Executed in 2000. This work is unique.

\$300,000-500,000

PROVENANCE:

PaceWildenstein, New York Acquired from the above by the present owner, 2003

EXHIBITED

New York, Metropolitan Museum of Art, *Joel Shapiro on the Roof*, May-November 2001.

"Human mood and movement are reduced to a geometric essence that is itself caught in an unclassical, all-too-human process of fluctuation, open to the viewer's perception and speculation."

> (R. Smith, "Joel Shapiro Looks Back, Differently," in The New York Times, 31 March 1995)



Installation view of the present lot at *Joel Shapiro on the Roof*, Metropolitan Museum of Art, New York, 2001. Photo courtesy of the artist and Ellen Page Wilson for Pace Gallery.



ANDREAS GURSKY (B. 1955)

Ocean II

signed 'Andreas Gursky' (on a paper label affixed to the reverse) chromogenic print in artist's frame $134 \times 98 \%$ in. (340.3 x 249.5 cm.) Executed in 2010. This work is number one from an edition of six.

\$300,000-500,000

PROVENANCE:

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

EVHIDITED

Beverly Hills, Gagosian Gallery, *Andreas Gursky*, March-May 2010, p. 31 (illustrated *in situ*; illustrated, p. 1).

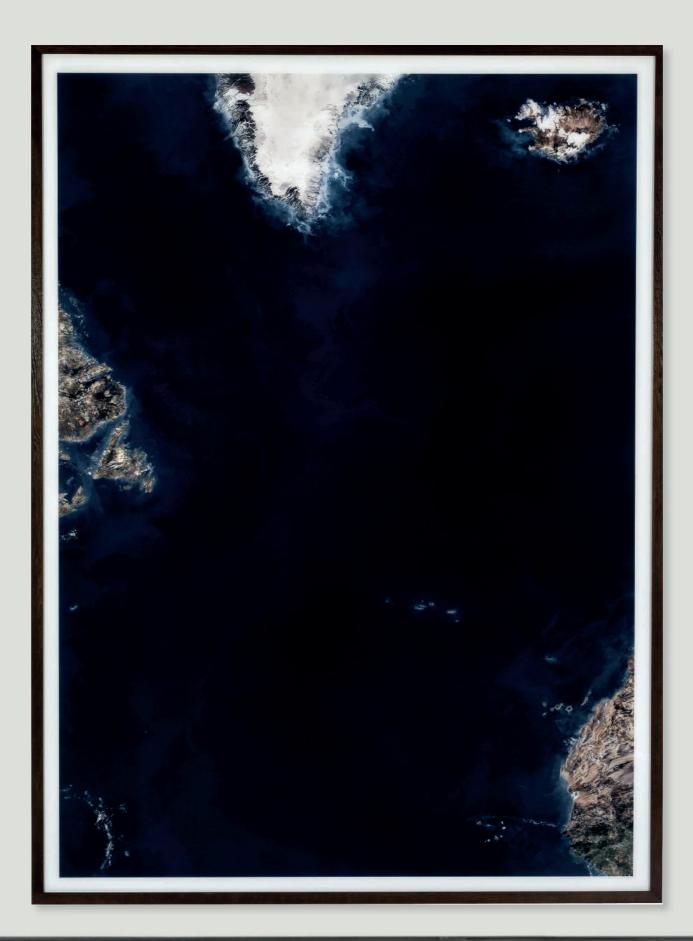
One of the masters of the hugely influential Düsseldorf School of photography, Andreas Gursky is acclaimed for his epic-and often technically baffling—images of modern life. Rendered from impossible perspectives that seem to both undermine reality while insisting upon its physical properties, experiencing Gursky's work firsthand can induce an incredible vertigo or overwhelming sense of awe. The present lot, Ocean II belongs to a series of photographs that Gursky completed in 2010 by utilizing satellite photography as a means to further complicate and enrich his relationship with the medium. The resulting pictures—stunning aerial views of the deep blue surface of the ocean, occasionally interrupted by patches of icy white or lush green earth—conjure a viewpoint that is godlike, vivid and serene. The formal complexity of the work lies in the extremely obscure boundary between the machine eye and that of the artist guiding it. In this way, Gursky furthers the famous debate surrounding authorship and the currency of the photographic image that dates back to the end of the nineteenth century.



Installation view, Andreas Gursky, Gagosian Gallery, Beverly Hills, 2010. Photo: Joshua White. (The present lot illustrated). Artwork: © 2016 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn / Courtesy Matthew Marks Gallery, New York and Monika Sprüth / Philomene Magers, Cologne / Munich.



Gerhard Richter, Seascape, 1970. Hamburger Bahnhof, Museum für Gegenwart. Artwork: © Gerhard Richter 2016. Photo: © bpk, Berlin / Hamburger Bahnhof -Museum für Gegenwart / Joerg P. Anders / Art Resource, New York.



THOMAS RUFF (B. 1958)

Self-Portrait

signed, numbered and dated 'Thomas Ruff 2/5 1991' (on the reverse) chromogenic print face-mounted on Diasec in artist's frame 73×71 in. (185.4 x 180.3 cm.) Executed in 1991. This work is number two from an edition of five plus two artist's proofs.

\$50,000-70,000

PROVENANCE:

Galerie Nelson, Paris Acquired from the above by the present owner

LITERATURE:

M. Winzen, Thomas Ruff: 1979 to the Present, New York, 2003, p. 128 (illustrated).

"Photography pretends to show reality. With your technique you have to go as near to reality as possible in order to imitate reality. And when you come so close then you recognize that, at the same time, it is not."

-Thomas Ruff



René Magritte, *Not to be Reproduced*, 1937. Museum Boymans van Beuningen, Rotterdam. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.



ELGER ESSER (B. 1967)

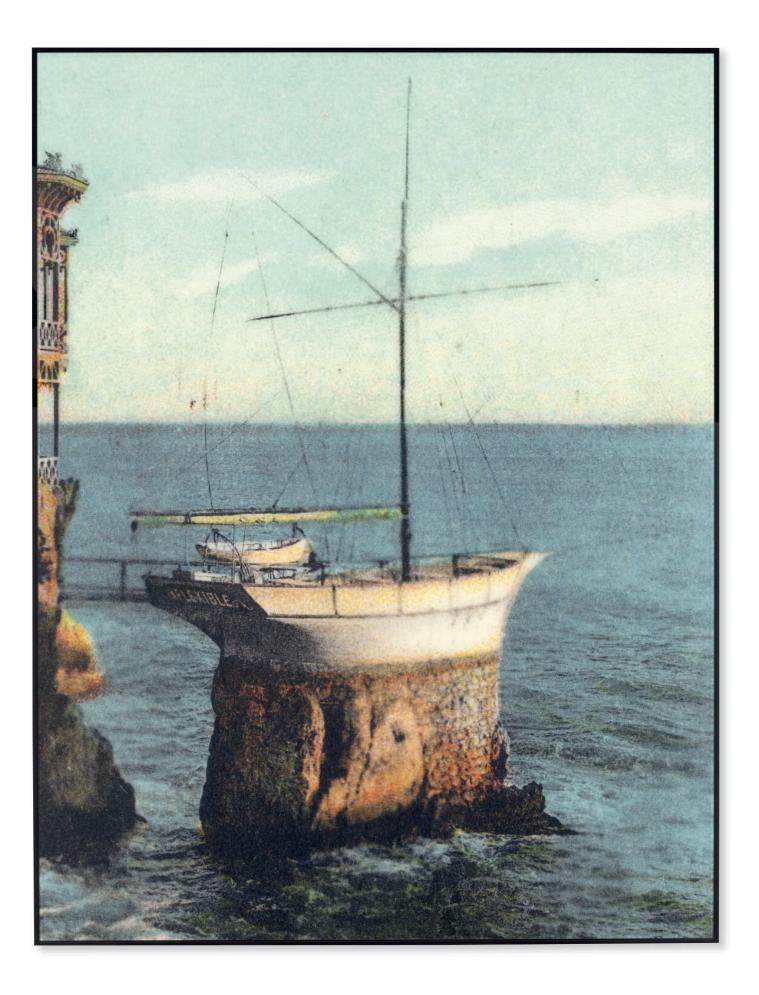
169_Nice

chromogenic print face-mounted on Diasec in artist's frame 70 % x 54 % in. (179.7 x 137.7 cm.) Executed in 2005. This work is number one from an edition of five.

\$25,000-35,000

PROVENANCE:

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



FLORIAN MAIER-AICHEN (B. 1973)

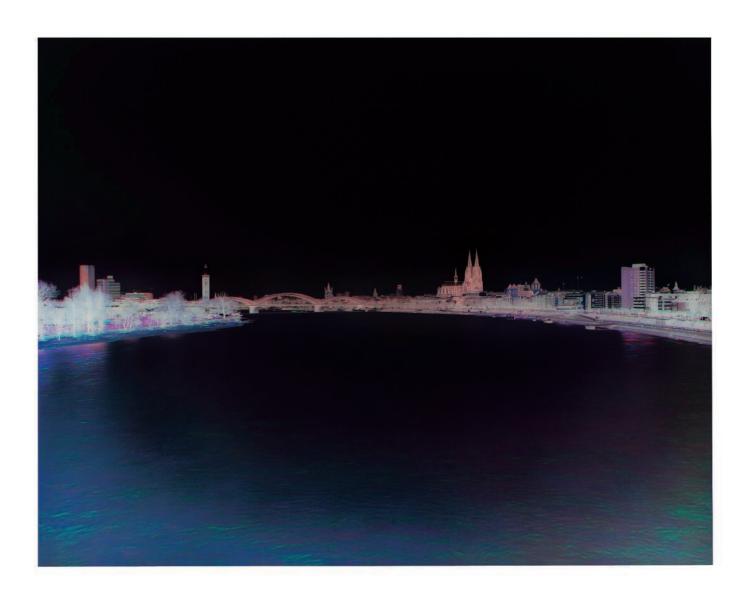
Untitled

signed, numbered and dated 'Florian Maier-Aichen, 2009 5/6' (on a paper label affixed to the reverse) chromogenic print 69 x 88 in. (175.3 x 223.5 cm.)
Executed in 2009. This work is number five from an edition of six.

\$30,000-50,000

PROVENANCE:

303 Gallery, New York Acquired from the above by the present owner





Kippy Stroud's reputation as a patron and champion of modern and contemporary art and artists is eloquently reflected in her intelligent and discerning art collection. She made an indelible mark on the cultural landscape: first in Philadelphia at Prints in Progress, then at the Fabric Workshop and Museum, which she founded in 1977, and as a longtime, leading member of the Board of the Philadelphia Museum of Art, and on the International Council of The Museum of Modern Art.

At the Fabric Workshop and Museum Stroud was a distinguished and productive founder, artistic director, curator, and author and publisher of books on artists and alternative media and materials. Her Acadia Summer Arts Program (ASAP) —known affectionately as "Kamp Kippy"— on her beloved Mount Desert Island in Maine was over two decades a summer sanctuary and meeting place for hundreds of

artists, art curators and museum directors, and other arts and creative professionals, where they found new inspiration, regeneration, and friendships. They basked in Kamp Kippy's inclusive creative community.

Her collector's acumen, dedication, and loyalty to both emerging and established artists was instrumental to her leadership of the Philadelphia Museum of Art's Prints, Drawings, and Photographs Committee, and as a member of the Philadelphia Museum's African-American Art Committee.

She possessed an unparalleled eye for art that explored and expanded the conceptual and artistic fabric of contemporary society. Over the course of her prodigious career, she steadily assembled an art collection of great quality, depth, and breadth. "The question of high versus low art versus craft became irrelevant," Stroud said of the Fabric Workshop and Museum's collection, "once we began to work with the artists, since their work could be all of these at once." At this intersection of craft and fine art are such diverse Fabric Workshop and Museum artists as Chris Burden, Reverend Howard Finster, Felix Gonzalez-Torres, Ann Hamilton, Mona Hatoum, Ed Ruscha, Robert Venturi, Kara Walker, and Carrie Mae Weems, Kara Walker.

Stroud's private collection is representative of the wide range of artists who participated in the Fabric Workshop and Museum's Artist-in-Residence program, including Louise Bourgeois and Doug Aitken. Stroud also collected the important artistic predecessors to so many of these contemporary artists, perhaps most notably Georgia O'Keeffe. From her important early abstraction to a classic Southwestern landscape, Kippy's selection of works by O'Keeffe speaks to her intellectual curiosity, averting the more traditional floral subjects for a dynamic and thoughtful assemblage of some of O'Keeffe's best work. Just as O'Keeffe was a pioneer in the field of American Modernism, Kippy, too, was ahead of her time, collecting and collaborating with artists who would prove to be the very essence of today's aesthetic and powerful innovations.

Kippy's passion for the continued work of the Fabric Workshop and Museum and its artists, which will be the primary recipient of the funds garnered from the sale of her collection, was evident to all. Her remarkable private collection is a natural extension of her lifelong passion for art and artists. Its diversity of styles, movements, and materials demonstrate her unique and inspiring cultural vision, and her astonishingly generous commitment to artists' ongoing, central role in illuminating and benefiting the world and human existence.

Above: Marion (Kippy) Boulton Stroud, Founder and Artistic Director, The Fabric Workshop and Museum, Philadelphia. January 2014. Photo credit: Carlos Avendaño.

Opposite: Marion (Kippy) Boulton Stroud, Founder and Artistic Director, The Fabric Workshop and Museum (FWM), Philadelphia, arranges place cards for the luncheon for Joan Mondale at FWM. circa 1980. Photo credit: unknown.



FRANZ WEST (1947-2012)

Three Uncle Chairs

metal and woven belts each: $34 \% \times 17 \% \times 20 \%$ in. $(86.9 \times 45 \times 52 \text{ cm.})$ Executed in 2004. These works are from an open edition (2001-2010) and are individually designed.

\$25,000-35,000

PROVENANCE:

Arndt & Partner AG, Zurich Acquired from the above by the present owner



497

FRANZ WEST (1947-2012)

Diwan

fabric, foam, linen, elastic and steel 39~% x 84 x 32~% in. (100.3 x 213.3 x 82.5 cm.) Executed in 2003.

\$40,000-60,000

PROVENANCE:

Brooke Alexander, New York Acquired from the above by the present owner

Please note the coating material, linen, and cushions are not original.



498

NICK CAVE (B. 1959)

Soundsuit

mixed media including twigs, synthetic berries, metal and mannequin $95 \% \times 32 \times 26$ in. (242.5 \times 81.2 \times 66 cm.) Executed in 2010.

\$80,000-120,000

PROVENANCE:

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

"The suits can be elegant, goofy, sexy, funny, lovely, scary, weird, and creepy... Sometimes they look like ceremonial tribal attire, sometimes like haute couture, sometimes like modernist abstractions sprung to life, sometimes like creatures from the minds of Jim Henson, Dr. Seuss, and Maurice Sendak, mid-rumpus."

(E. Allen, "Wild Horses in Grand Central," The New Yorker, 1 April 2013)



present lot illustrated (detail)



Nick Cave, Chicago, 2011. Photo: James Prinz, Chicago. Courtesy of the artist and Jack Shainman Gallery, New York. Artwork: © Nick Cave.



499

DONALD JUDD (1928-1994)

Desk

stamped 'PRO RAUM DONALD JUDD FEB. 1991' (on the underside of the desktop) clear birch plywood 29 % x 98 x 48 % in. (75.2 x 248.9 x 124.1 cm.) Executed in 1991.

\$70,000-100,000

PROVENANCE:

Private collection, Germany Anon. sale; Christie's, New York, 16 November 2006, lot 485 Acquired at the above sale by the present owner

EXHIBITED:

Vienna, MAK, Donald Judd: Architecture, 1991, pp. 126 and 134 (illustrated). Rotterdam, Museum Boymans-van Beuningen, Donald Judd Furniture: Retrospective, 1993, pp. 68 and 125, no. 73 (illustrated). London, Tate Modern, Donald Judd, 2004, p. 138 (illustrated).





DONALD JUDD (1928-1994)

Desk Set (F-2, F-3)

stamped 'JUDD. 1989 F.82-3 DF. 4/10 COOPER/KATO I.K.' (on the underside of the desktop); stamped 'JUDD. 1989 F.82-2 DF. 4/10 COOPER/KATO I.K.' (on the underside of each chair) three elements—douglas fir desk: $30 \times 48 \times 33$ in. (76.5 × 121.9 × 83.8 cm.) chairs, each: $30 \times 15 \times 15$ in. (76.2 × 38.1 × 38.1 cm.) Executed in 1989. This work is number four from an edition of ten.

\$70,000-100,000

PROVENANCE:

Anthony d'Offay Gallery, New York Private collection, Beijing Anon. sale; Christie's, New York, 12 November 2003, lot 601 Acquired at the above sale by the present owner



"Furniture and architecture can only be approached as such. Art cannot be imposed upon them. If their nature is seriously considered the art will occur, even art close to art itself."

-Donald Judd







501

ANDY WARHOL (1928-1987)

Flowers

signed with the artist's initials and dated 'a.w. '64' (on the overlap); stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A107.032' (on the overlap) synthetic polymer and silkscreen ink on canvas 5×5 in. (12. 5×12.5 cm.) Painted in 1964.

\$120,000-180,000

PROVENANCE

Fred Hughes, New York Private collection, Europe Their sale; Christie's, New York, 15 May 2003, lot 121 Acquired at the above sale by the present owner

LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures* 1964-1969, *Vol.* 2B, New York, 2004, pp. 131 and 153, no. 1734 (illustrated).

"[Flowers] marked Warhol's pivot away from Pop, and thus from brand names and celebrity portraits... As we've seen, this move involved generalizing the image, obscuring not just its photographic source but also the specific type of blossoms on offer, in order to prepare it for Warhol's distinctive stamp. Warhol's status as an artistic brand had been secured."

(M. Lobel, Andy Warhol: Flowers, exh. cat., New York, 2012, n.p.)





502

MATTHEW BARNEY (B. 1967)

Cremaster 3 (Dance of Hiram Abiff)

signed with the artist's initials and dated 'MB 02' (on the reverse of the third element) four elements—color coupler print in artist's self-lubricating acrylic frame (i), (ii) and (iv): $41\% \times 33\%$ in. (106×85 cm.) (iii): $53\% \times 43\%$ in. (135.8×110.4 cm.) Executed in 2002. This work is number three from an edition of three plus two artist's proofs.

\$100,000-150,000

PROVENANCE:

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

Another work from this edition is in the permanent collection of the Art Institute of Chicago.





GABRIEL OROZCO (B. 1962)

Mani Melone papier maché 5 x 7 % x 4 in. (13 x 20 x 11 cm.) Executed in 1995.

\$20,000-30,000

PROVENANCE:

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



AbstractionAcrobatAfternoonAfternoonAgonyAgonyAhkoAnatomicalA ncestorAngelsAnimalAntiqueApronArgulaArtichokeArtistAshvilleA tticAtticAugustAutumnAwayBackboneBackyardBattleBelovedBetroth alBetrothalBicycleBirthBlackBlackBlackBlackBlueBlueBolto nBookBoudoirBoudoirBoyBrotherBrownBull Calendars Cast Cathedral C eremonyCharredChildChildCircleClassicCockatooCockCockCombComb Combat Companion Composition Composition Convergence Corner Cut Cuts DarkDarkDeathDeepDervishDiaryDreamDuckEasterEasterEchoEffortE ightElaineElegyEmbroideredEnigmaEnigmaticExcavationEyesEyesFa rFathomFebruaryFemaleFigureFiguresFireFireplaceFirstFiveFlame FloweryForestFourFridayFriezeFrogmanFullGansevoortGardenGazet teGlazierGodGoodGoodGothamGothicGreenGreenGreenGreyGreyedGrey nessGuardiansGunHeadHeatHeatHighwayHisHorizontalHousatonicHow I dume an I mage I mage I magi nary I magi nary I noi dent I nterchange I sland I sland January January July Key Lady Lady Landscape Landscape Landscape LastLavenderLeafLeavesLifeLifeLifeLifeLightLightLimitLincolnL incolniittleliverliverloveMagicMailboxMaizeMaleMaleManManManM anManManMannequinsMargulisMarshesMatchMaxMillMirrorMistMon taukMoonMoonMora1 neMotherMotherMrsMrsMura1Mura1MyMyMyMyMyMyse 1f New News Netherlands Night Night Night Night Night Night time 1957194 LNoonNostalgiaNudeNudeNudeObjectsOceanOcherOneOpenOppositesOr atorsOratorsOrestesOrganizationOutOutOwlPaintingPaintingPaint ingPaintingPaintingPalettePalettePasiphaePersonagePinkPinkPin kPiratePiratePlowPlowPolesPolicePondPondPortraitPortraitPortr aitPortraitFortraitPortraitPortraitRainbowRhythmRitualRoadRos es Sagamore Sailcloth Saturday Scent Seascape Search Seated Seated Sea tedSeatedSeatedSeatedSecretSeducerSelfportraitSelfportraitSel fportrait SevenShewolf Shimmering Silver Silver Sitting Skull Sleepi ngSochi SoftSongSongSquareSquareStandingStenographerStillStill StillStilllifeStilllifeStreetStreetStreetSubstanceSummertimeS unSunSunsetTableTakeTenthThereTheyThreeThreeThreeTotemTotemTo temTreeTwoTwoUnattainableUnconsciousUnfoldsUnformedValentineV artooshVibrationsVirginiaWarWarehouseWasWaterWaterfallWaveWeb WeehawkenWereWharfWhiteWhiteWhiteWhiteWhiteWhiteWhiteWif omanWomanWomanWomenWomenWorkingWoundedXhorkomXhorkomZogbaumZu

504 CARL ANDRE (B. 1935)

de Kooning Gorky Pollock

signed, titled, inscribed and dated 'de Kooning Gorky Pollack [sic] (Carbon) 1962 Carl Andre' (on the reverse) carbon copy on paper mounted on board 6 x 6 in. (15.2 x 15.6 cm.)

Executed in 1962. This work will be included in the forthcoming catalogue raisonné of the complete poems of Carl Andre.

\$40,000-60,000

PROVENANCE:

Hollis Frampton, New York Private collection, New York Their sale; Christie's, New York, 16 March 2006, lot 188 Private collection, Florida Acquired from the above by the present owner

MANOLO VALDÉS (B. 1942)

Retrato de mujer con mancha azul

titled 'Retrato de mujer con mancha azul' (on the reverse) oil, string and burlap collage on burlap 72×56 in. (182.8 x 142.2 cm.) Executed in 1992.

\$150,000-200,000

PROVENANCE:

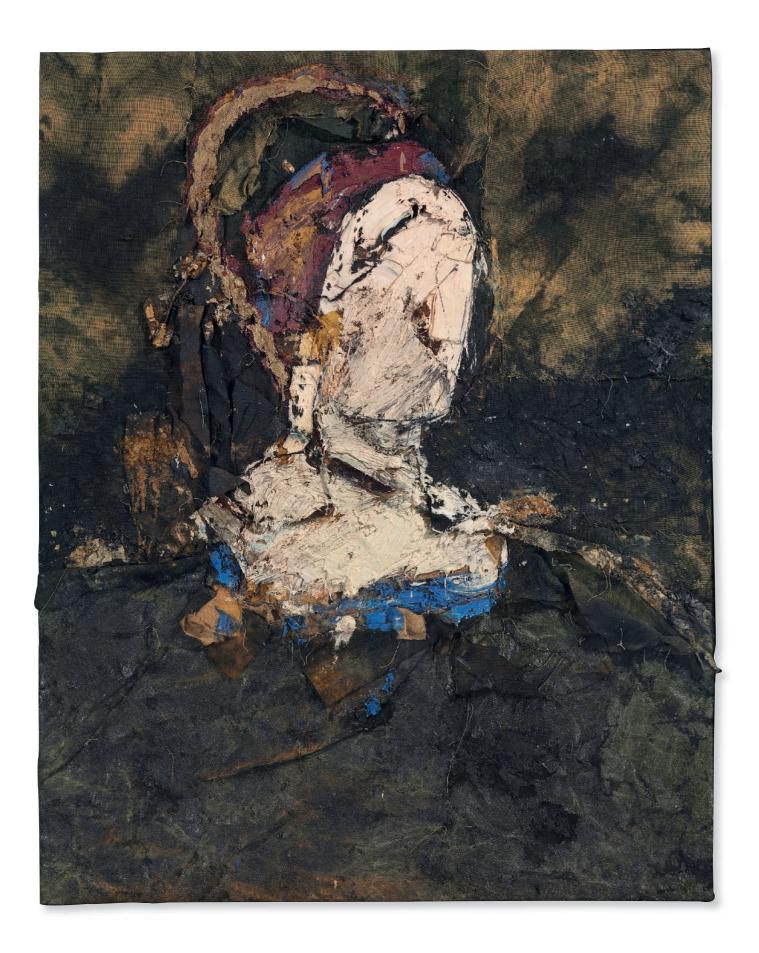
Galería Freites, Caracas Acquired from the above by the present owner

EXHIBITED

Caracas, Galería Freites, *Manolo Valdés. Pintura y Escultura*, March-April 2003, pp. 11-12 (illustrated).



René Magritte, *The Lovers*, 1928. National Gallery, Canberra, Australia. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.



ALEX KATZ (B. 1927)

Black Ada

signed and dated 'Alex Katz 00' (on the overlap) oil on canvas 60 x 78 in. (152.4 x 198.1 cm.)
Painted in 2000.

\$250.000-350.000

PROVENANCE:

PaceWildenstein, New York Acquired from the above by the present owner "Style and appearance are the things I'm more concerned about than what something means. I'd like to have style take the place of content, or the style be the content... I prefer it to be emptied of meaning, emptied of content."

-Alex Katz

Working on a monumental scale and meticulously framing his portraits like movie stills, Alex Katz's pictures evoke cinematic close-ups and highway billboard advertisements. Managing to borrow from, yet at the same time remaining independent from, the Abstract Expressionist and Pop Art movements, Katz's work rejects the idea of speed-both of execution and of understanding. In the vein of Pollock and many of the other Abstract Expressionists Katz paints on a heroic scale. Inspired by the crisp flatness of commercial art and illustration, his highly polished technique shows almost no trace of the work's making. A selfdescribed surface artist, his restraint forces the viewer to experience the paintings on instinct. Retrospectively, his adherence to unfettered simplicity and bold use of color during the 1950's was a precursor to Pop and, much like those artists that followed, he was and continues to be concerned with modernism and the idea of progress. However, his works are carefully calculated and precise and he disregards simple, manufactured, and easily digested signs in favor of enduring, subjective symbols. Symbols he claims "are much more variable than signs" (A. Katz quoted in R. Storr, C. Ratcliff and I. Blazwick, eds., "Interview 007," Alex Katz, London, 2005, p. 12). Symbols are flexible. They

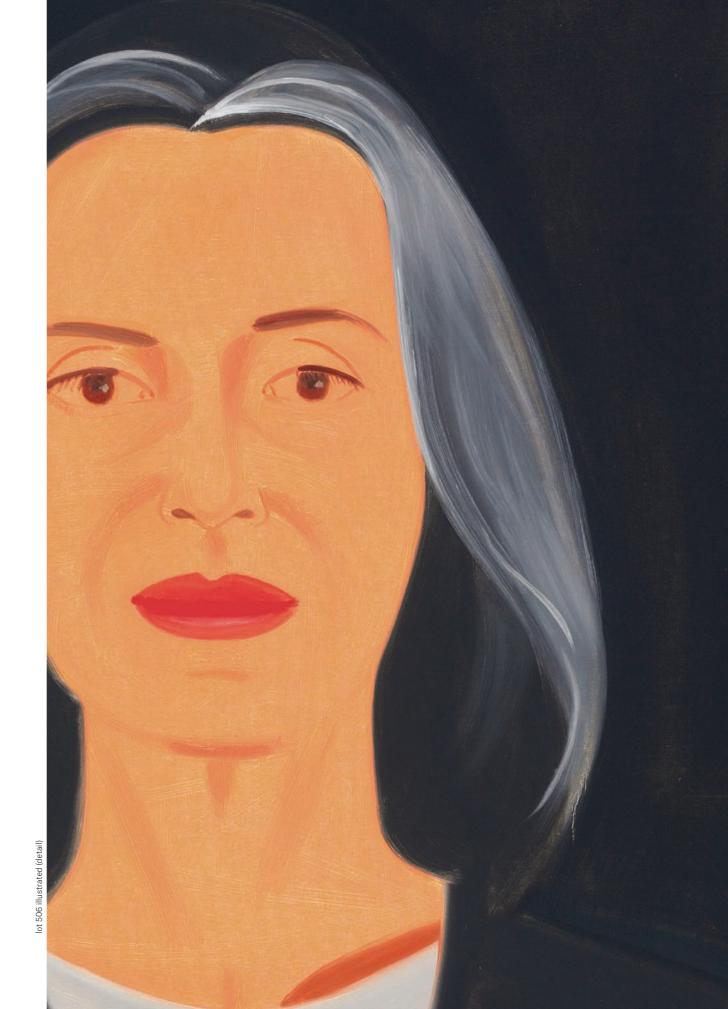
move, change, and refer back to other things. The other thing the artist predominantly concerns himself with is style. He attests that the subject matter is secondary where style is concerned: "I like the style to be the content. The style is cut in with the painting. Painting without style is just craft" (*Ibid.*, p. 15).

Black Ada is a portrait of Katz's most familiar subject, his wife. Throughout his artistic career Ada has been the primary subject of Katz's work. Through his ongoing study of his wife, Ada's features are instantly recognizable and synonymous with his oeuvre. The color palette in this work is much more muted than we typically see with Katz, save for the trademark red lips that pop against the dark background. He has set her apart, isolating her from any sort of narrative context while simultaneously allowing her to half-emerge from the inky blackness. What we see here is an Ada who represents not only herself, her family, and the more intimate side of the artist, but also the idea and embodiment of a beautiful woman. In this way she and the portrait Katz has painted of her are timeless. Black Ada begs the question as to how much a portrait truly reveals about a subject versus how much it conceals.

Katz's compositions are totally controlled and present the viewer with uncomplicated tableaus. The scenes themselves often recall the smiling faces of advertisements and stock characters, but the gestures—the missed or maintained eye contact, positioning and body language, and certain highlighted features—tell the true story. With Katz, the hands and the eyes play key roles. Out of a crowd, doleful eyes stare out, passive eyes stare past and animated eyes stare at you. Sometimes the viewer is met with no engagement from the subjects, in which case they become the voyeur, looking on at the frozen movie-still scene before them and constructing the context themselves. Such is the case with Katz's 1996 work Winter (lot 510). The painting features wintery white swatches and spindly branches traversing across a neutral backdrop like abstract lines, suggesting a landscape rather than defining one. Here we see two figures, their closeness suggesting ease and a familiar, possibly even loving, relationship. Neither looks directly at each other or out toward the viewer, or even, apparently, at anything particular at all. Instead, they seem to be staring thoughtfully into the space occupying opposing lower corners of the frame. Although there is no literal space between them, that imagined space which Katz creates by separating their focus, implies a disconnect or distance that frees the viewer to project their own interpretations upon the work.



Agnolo Bronzino, *Lucrezia Panciatichi, circa* 1540. Uffizi, Florence. Photo: Scala/Ministero per i Beni e le Attività culturali / Art Resource. NY.







HENRY TAYLOR (B. 1958)

See Alice Jump

acrylic on canvas 76 ½ x 113 in. (194.3 x 287 cm.) Painted in 2011.

\$50,000-70,000

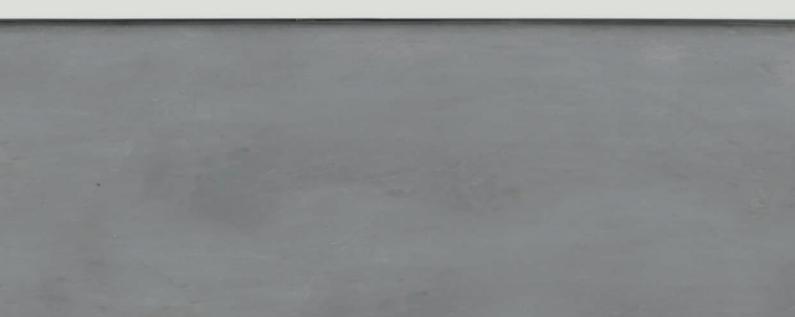
PROVENANCE:

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

EXHIBITED:

Los Angeles, Blum & Poe, *Henry Taylor*, March-May 2011. New York, MoMA PS1, *Henry Taylor*, January-April 2012. Pittsburgh, Carnegie Museum of Art, *2013 Carnegie International*, April 2014.





JONAS WOOD (B. 1977)

Hit Man

signed with the artist's initials, titled, inscribed and dated twice 'HIT MAN 2012 MAYAN\$? JBRW 2012' (on the reverse) oil and acrylic on canvas 72×48 in. (182.8 x 121.9 cm.) Painted in 2012.

\$150,000-250,000

PROVENANCE:

David Kordansky Gallery, Los Angeles Acquired from the above by the present owner

EXHIBITED:

Los Angeles, David Kordansky Gallery, Jonas Wood, March-May 2012.

"I follow the local sport wherever I live. I love Boston sports, Red Sox, Patriots, Celtics, but I don't hate any other teams. I went to a Dodgers game last night. The sports thing is funny. A lot of people think my work on the subject is based on being a super sports fan, because I'm from Boston or because I make these nostalgic pictures, but really the whole sports theme is just a vehicle for practicing portraiture."

-Jonas Wood



George Wesley Bellows, *Dempsey and Firpo*, 1924. Whitney Museum of American Art, New York. Photo: Whitney Museum of American Art, New York, USA / Bridgeman Images.



ALEX KATZ (B. 1927)

December

oil on canvas 72 x 96 in. (182.9 x 243.8 cm.) Painted in 1974.

\$300,000-500,000

PROVENANCE:

Marlborough Gallery, New York
The Harry N. Abrams Family Collection, New York, 1974
Their sale; Christie's, New York, 11 November 1982, lot 165
Marlborough Gallery, New York, acquired at the above sale
Acquired from the above by the present owner, 1986

EXHIBITED:

London, Marlborough Fine Art, *Alex Katz*, January-February 1975, p. 9, no. 7 (illustrated).

I ITEDATIIDE

I. Sandler, Alex Katz, New York, 1979, no. 178 (illustrated).

"The idea of making a contemporary portrait seemed like a real challenge—to be able to look at a person and paint them, forgetting what you had been taught. I did it out of things I liked about abstract paintings. When I got to the flat background, that was the most exciting thing in my life—bingo! It was the first time the paintings had real energy to them"

-Alex Katz









Edward Hopper, Summer in the City, 1950. Artwork: © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: James Goodman Gallery, New York, USA / Bridgeman Images.

Alex Katz is a brilliantly deceptive painter. He carefully seduces the viewer with luminous bursts of color, sumptuously contoured lines and elegantly stylized portraits. Yet belying the glamour and ease of his art, Katz successfully bridges the seemingly insurmountable gap between the monumentality of the Abstract Expressionists and the direct factuality of Pop art. For Katz, realistic portraiture is not merely an exercise in rendering specific details of likeness, but in fact becomes a vehicle for the exploration of the very essence of painting. Katz's *December*, 1974 is a fantastic example of the artist's signature talent for capturing a real and personal moment and elevating it to its most lustrous, simplified, immediate and electric form.

Casually posed, a man and a woman sit on a leather couch in a softly lit interior. The man in his crimson sweater and tropical shirt stares directly out at the viewer with a quietly assertive expression. Next to him, a woman with a lavender sweater and hand resting upon her tilted head, peers up and out past the viewer. Both have relaxed into comfortable positions as they listen, watch and wait. Receding diagonally behind them is a window with two spidery plants perched atop a table. Outside the window are distant

buildings that within the rectangular window frame create dramatic angles and geometric shapes. Katz has painted a frank and sincere scene whose complexity in composition and technique only emerges upon further inspection. As is characteristic of Katz's cool and cunning style, everything in the painting is truncated by the finite boundaries of the canvas. Yet instead of fracturing the visual field, these omissions expand the painting, implying continuity beyond the edges of the canvas and subsequently the painting juts into the viewer's physical space. The woman is not actually without a left hand and the man is not really a floating torso, but these missing components exist instead outside the pictorial arena and thereby explicitly involve the spectator in the scene, placing the viewer inside the living room, in dialogue with the couple.

Interestingly, Katz's decision to crop his scenes in this manner derives from his sage synthesis of the Abstract Expressionists' "all-over" painting style and Pop Art's appropriation of advertising's visual language. As an art student living in New York in the 1950s, Katz was truly inspired and motivated by Franz Kline, Willem de Kooning and Jackson Pollock, explaining that their work "had so much big energy; I wanted to make something that knocked



David Hockney, Mr. and Mrs. Clark Percy, 1970-1971. Tate, London. Artwork: © David Hockney. Photo: Tate, London / Art Resource, New York.

them off the wall. Just like that—more muscle, more energy. They set the standard. It wasn't the style I wanted to follow, but I wanted to paint up to their standards" (A. Katz quoted in "Robert Storr in Conversation with Alex Katz," Alex Katz, New York, 2005, p. 8). Katz was able to selectively utilize the New York School painters' discoveries and accomplishments to inform his own unique style of realism. In Pollock's drippy, aggressive and pulsating canvases, Katz saw light and landscapes. Yet Katz rejected painting in the gestural style, feeling that Abstract Expressionist art had grown tired, convenient and mannered. Katz was determined to explore representation supported by the formal techniques of abstraction.

In addition, movies, television, magazines and billboards became exciting sources for Katz from which to paint. As the artist exclaims, "Advertising images were fresh. The way they took a rectangle and broke it up was exciting. The composition ideas, some of them, were crazy!" (A. Katz quoted in "Alex Katz Interviewed by David Salle," *Alex Katz: Unfamiliar Images*, Milan, 2002, p. 19). The manner in which Katz truncates the body directly correlates to advertising billboards that used this compositional strategy as a means of boldly promoting their products. The artist also adopted advertising's

use of slick, smooth and shiny surfaces, which he made possible through his "wet-on-wet" paint application and by his uncanny ability to render light. *December* is a prime example of how Katz's additions of highlights to the couch, on the folds of the couple's sweaters and around the edges of their hair create a sumptuous glistening effect. Even the empty back wall is transformed by the stream of winter light that illuminates a particular rectangular section of the wall, simultaneously recalling the color field paintings of Mark Rothko and the textured works of Edgar Degas.

Alex Katz fuses the innovations of abstract painting with the finish fetish of Pop Art to depict elegant scenes that venerate the quotidian life. Katz's distinctive crisp and clean style conceals the complex conceptual, compositional and technical triumphs of his art. As critic Robert Rosenblum aptly observes, "Both private and public, modest and proud, these commanding pictures fuse the highest demands of ambitious abstract art with the need to record the quiet truths of personal experience" (R. Rosenblum, "Alex Katz's American Accent," Alex Katz, exh. cat., Whitney Museum of American Art, New York, 1986, p. 31).

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

510

ALEX KATZ (B. 1927)

Winter

signed and dated 'Winter '96' (on the stretcher bar) oil on canvas 48×72 in. (121.9 \times 182.8 cm.) Painted in 1996.

\$200,000-300,000

PROVENANCE:

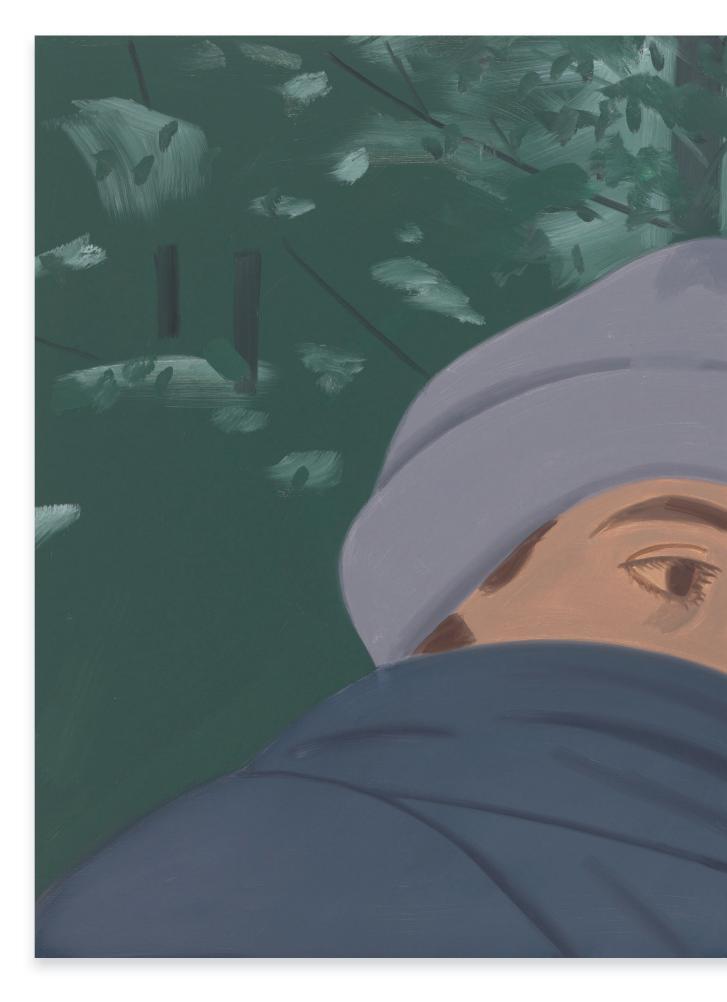
PaceWildenstein, New York, Collection of the artist Acquired from the above by the present owner

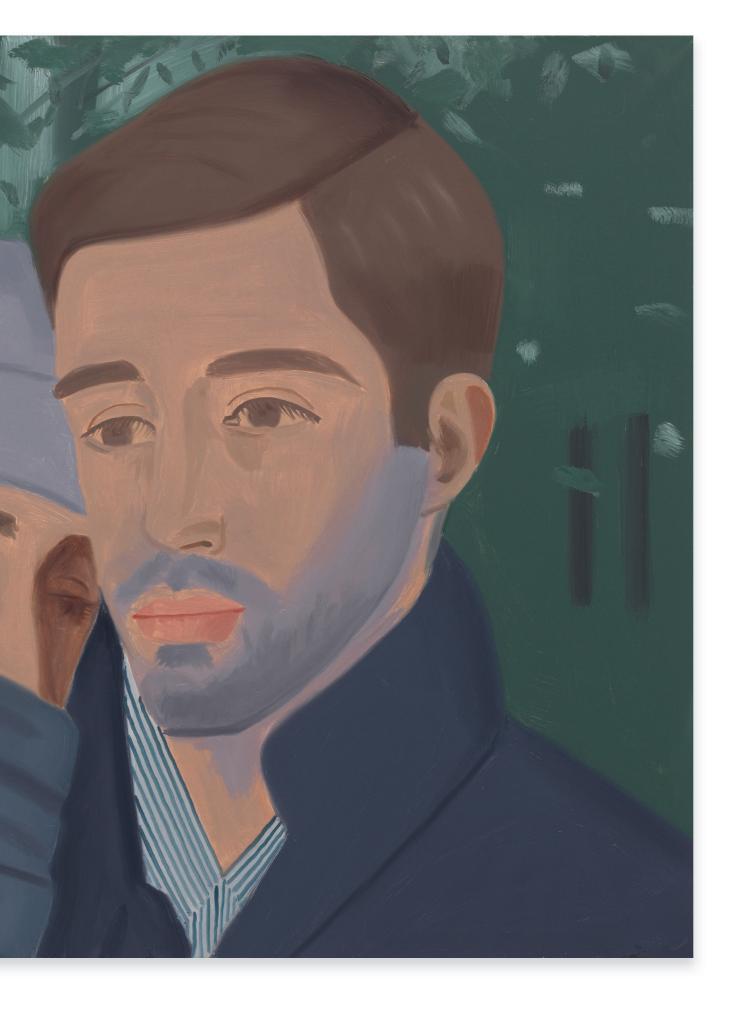


Alex Katz in his studio, *circa* 1950. Photo: © Fred W. McDarrah / Getty Images. Artwork: © Alex Katz / Licensed by VAGA, New York, New York.



present lot illustrated





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

511

CHRIS OFILI (B. 1968)

Blue Lazarus

signed, titled and dated 'Chris Ofili 2007 Blue Lazarus' (on the reverse) acrylic on canvas 36×24 in. (91.7 \times 60.9 cm.) Painted in 2007.

\$50.000-70.000

PROVENANCE:

David Zwirner, New York Acquired from the above by the present owner

> "I try to make [the painting] more and more beautiful, to decorate it and dress it up so that it is so irresistible, you just want to be in front of it."

> > -Chris Ofili



Peter Doig, Pelican (Stag), 2004. © 2016 Peter Doig.



PROPERTY FROM A NEW YORK COLLECTOR

512

GARY HUME (B. 1962)

Green and Black Orchid

signed, titled and dated 'Gary hume 00 Green and black orchid.' (on the reverse) enamel on aluminum 100×64 in. (254 x 162.5 cm.) Painted in 2000.

\$100,000-150,000

PROVENANCE:

Matthew Marks Gallery, New York Acquired from the above by the present owner



JEFF KOONS (B. 1955)

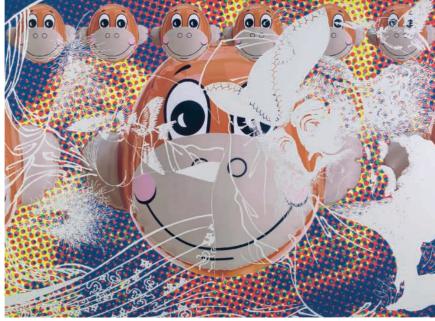
Monkey (Yellow)

mirror-polished stainless steel with transparent color coating $59\% \times 70\% \times 1\%$ in. (151.1 x 179.8 x 3.1 cm.) Executed in 2004-2009. This work is one of five unique versions

\$300,000-500,000.

PROVENANCE:

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







Jeff Koons with Monkey (Chair), London, 2009. Photo: Ben Stansall / AFP / Getty Images. Artwork: © Jeff Koons.



ANISH KAPOOR (B. 1954)

Wave Torus Tondo fiberglass and paint 52 x 59 x 21 % in. (133 x 151 x 55 cm.) Executed in 2009.

\$400,000-600,000

PROVENANCE:

Lisson Gallery, London Acquired from the above by the present owner

EXHIBITED

London, Lisson Gallery, Anish Kapoor: New Works, October-November 2009.





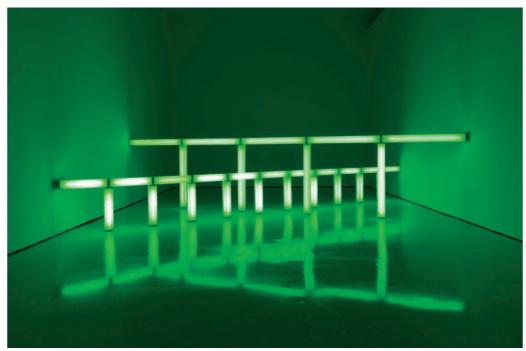
Shining in brilliant emerald green, Anish Kapoor's Wave Torus Tondo seduces the viewer with its ever changing luminous surface. At over four feet across, the *Tondo* encases the viewer with its impressive scale and constantly evolving visual experience. As the viewer moves around the work, the emerald green melds into a radiant royal blue. In the shape of a torus—a surface generated by a circle rotated about an axis in its plane that does not intersect the circle—the work both minimizes and magnifies its reflection and is both concave and convex. Reflecting back a jewel toned version of the surrounding atmosphere with an optical illusion, the work subverts the viewer's expectations by creating a binary opposition within the torus. The transformative power of the reflective surface is what initially inspired Kapoor to create these spatial deceptions: "It seemed it was not a mirrored object but an object full of mirroredness... If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it this a whole new spatial adventure. To make new art you have to make new space" (A. Kapoor quoted in Anish Kapoor, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53).

Executed in 2009, Wave Torus Tondo is from a larger series of Wave Torus works initially exhibited at Lisson Gallery's Anish Kapoor: New Works. These works expand on Kapoor's fascination of curved reflective surfaces which he began to develop in the mid-1990s, many of which are now in famed museum collections. Fabricating either concave or convex wall sculptures, Kapoor played with different environments to encapsulate yet disorient the viewer. Using both reflective mirrored surfaces and opaque pigment treatments, the artist continually developed new ways to disorient both the viewer and the surrounding space. The reflective works turn the world upside creating a universe which seems solid into an ephemeral fleeting moment. For Kapoor, "The interesting thing about a polished surface to me is that when it is really perfect enough something happens—it literally ceases to be physical; it levitates; it does something else what happens with concave surfaces is, in my view, completely beguiling.

They cease to be physical and it is that ceasing to be physical that I'm after" (*Ibid.*). The pigmented sculptures trick the viewer in thinking the work is a solid plane, drawing them further in, only to find a void of space and color. Kapoor stated that "there was part of it that protruded into the world but the rest was really interesting. If you look at the pigment pieces, nearly everything else I have done is set there, and I keep going back to them" (A. Kapoor quoted in 'Kapoor on Kapoor,' *The Guardian*, 8 November 2008). This duality created by a seemingly simple object has always motivated Kapoor, which he continues to develop. In the *Wave Torus* series, he evolves the simple sphere into the torus, a twisted and torqued variant constructing a world of instability.

Born in India in 1954, and educated at art schools in London during the 1970s, Kapoor came to international acclaim in the late 1980s. He carved a distinctive path for himself, undermining the longstanding sculptural tradition of truth to materials—the concept that a sculptor should celebrate the material's natural qualities rather than to challenge their appearance. Kapoor has said "It seemed to me that all art is all about illusion and the unreal. 'Truth to materials' ran, and runs contrary to everything I want to do" (*Ibid.*). This rebellion is evident in some of Kapoor's most famous sculptures: *Cloud Gate* permanently installed in Chicago's Millennium Park and *Sky Mirror* which has been featured in Rockefeller Center in New York City and Kensington Gardens in London. Though both works are fabricated from polished stainless steel, the true medium is the reflection, forcing the material itself to dissolve allowing the viewer to see the world from a different point of view.

Kapoor's play on truth to materials also extends to the viewer. Without the viewer, the experience of mystery, distortion, and illusion would not be as ever present. Wave Tondo Torus embraces this, begging the viewer to enter the space the work envelops; consuming the viewer in a sea of color, altering the surrounding environment. As the viewer activates the work, the object itself dissolves becoming a void bringing the work into the sublime.



Dan Flavin, *Greens Crossing Greens* (to Piet Mondrian who lacked green), 1991. Solomon R. Guggenheim Museum, New York. Artwork: © 2016 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

DAMIEN HIRST (B. 1965)

Psalm 46: Deus noster refugium.

signed, titled and dated '46th Psalm Damien hirst 2008' (on the reverse) butterflies and household gloss on canvas 18×18 in. (45.7 x 45.7 cm.) Executed in 2008.

\$80,000-120,000

PROVENANCE:

White Cube, Hong Kong Acquired from the above by the present owner



Gerhard Richter, Cologne Cathedral Window, 2007. © Gerhard Richter 2016.



CHRIS OFILI (B. 1968)

Afro Muses: Harem 5

each signed twice and dated 'CHRIS OFILI Chris Ofili 95 - 05' (on the reverse) nine elements—watercolor and graphite on paper in artist's frames each, framed: 16 ¼ x 12 ½ in. (41.2 x 31.7 cm.) each, sheet: 9 ½ x 6 ¼ in. (24.1 x 15.8 cm.) Executed in 1995-2005.

\$80,000-120,000

PROVENANCE:

David Zwirner, New York Acquired from the above by the present owner

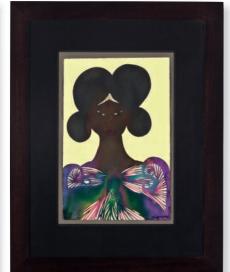


















NATE LOWMAN (B. 1979)

Pepperondogs Pie

ten elements—acrylic on shaped canvas each: 34 % x 22 % in. (88.2 x 57.7 cm.) overall diameter: 79 in. (200.6 cm.) Executed in 2013.

\$120,000-180,000

PROVENANCE:

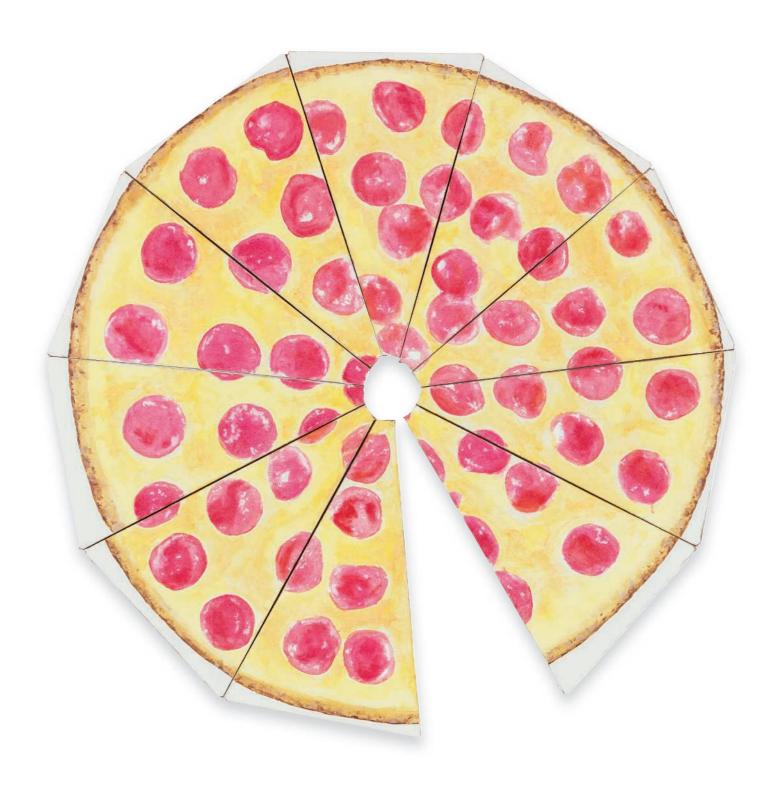
Marlborough Gallery, New York Acquired from the above by the present owner

EXHIBITED

New York, Marlborough Broome Street, *Pizza Time!*, September-October 2013.

"I make images from things I find serendipitously. I don't know what it is, but I know it when I see it."

-Nate Lowman



THOMAS HOUSEAGO (B. 1972)

Son I

bronze with plywood base overall: 75 $\frac{1}{2}$ x 32 x 32 in. (191.1 x 81.3 x 81.3 cm.) Executed in 2011. This work is number three from an edition of three plus two artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

\$70,000-90,000

PROVENANCE:

Hauser & Wirth, New York Acquired from the above by the present owner



UGO RONDINONE (B. 1964)

No. 99, SECHSTERDEZEMBERNEUNZEHNHUNDERTSIEBENUNDNEUNZIG

signed and dated 'Ugo Rondinone 1998' (on the reverse) ink on paper in artist's frame with Plexiglas plaque $80 \times 118 \%$ in. (203.2×300.3 cm.) Executed in 1998.

\$100,000-150,000

PROVENANCE:

Galerie Eva Presenhuber, Zurich Acquired from the above by the present owner, 1998

LITERATURE

A. Tarsia, Ugo Rondinone: Zero Built a Nest in My Navel, Zurich, 2005, p. 201 (illustrated in color).





PROPERTY FROM AN AMERICAN COLLECTION

521 PER KIRKEBY (B. 1938)

Holz V

signed, titled and dated 'PER KIRKEBY 1994 HOLZ V' (on the reverse) oil on canvas $78\,\%\,x\,51\,\%$ in. (200 x 130.1 cm.) Painted in 1994.

\$40,000-60,000

PROVENANCE:

Michael Werner Gallery, New York, 1996 Acquired from the above by the present owner

EXHIBITED:

Musée des Beaux-Arts de Nantes, Per Kirkeby, May-September 1995.



PROPERTY FROM A EUROPEAN COLLECTION

522

DANIEL RICHTER (B. 1962)

Love

signed, titled and dated '95 D. Richter "Love" (on the reverse) oil on canvas $47 \times 35 \frac{1}{2}$ in. (120.3 x 90.1 cm.) Painted in 1995.

\$80,000-120,000

PROVENANCE:

Private collection, Berlin, 1995 Anon. sale; Villa Grisebach, Berlin, 26 May 2006, lot 92 Acquired at the above sale by the present owner

EXHIBITED:

Berlin, Contemporary Fine Arts, *Daniel Richter - 17 Jahre Nasenbluten*, 1997, pp. 5 and 30 (illustrated).

Hamburger Kunsthalle, Daniel Richter, May-August 2007.

Gemeentemuseum Den Haag, *Daniel Richter*, October 2007-March 2008. CAC Málaga, *Daniel Richter*, April-July 2008.

Denver Art Museum, *Daniel Richter: A Major Survey*, October 2008-January 2009. Klosterneuburg, ESSL Museum, *Daniel Richter*, October 2009-January 2010, pp. 17 and 35 (illustrated).

LITERATURE:

C. Heinrich, D. Dath and K. Scott, *Daniel Richter Die Palette 1995-2007*, Cologne, 2007, pp. 42-43 (illustrated).

The work is requested for the Daniel Richter exhibition at the Louisiana Museum in Humlebaek, September 2016. This exhibition will travel to 21er Haus, Vienna and Camden Arts Center, London.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

523

WADE GUYTON (B. 1972)

Untitled

signed and dated 'Wade Guyton 2010' (on the overlap) Epson UltraChrome inkjet on linen $35\,\%\,x\,26$ in. (90.8 x 66 cm.) Executed in 2010.

\$70,000-100,000

PROVENANCE:

Friedrich Petzel, New York Acquired from the above by the present owner

524 **TARA DONOVAN (B. 1969)**

Untitled (Straight Pins) straight pins $36 \times 30 \times 30$ in. (91.4 x 76.2 x 76.2 cm.) Executed in 2003. This work is accompanied by a certificate of authenticity.

\$60,000-80,000

PROVENANCE:

ACE Gallery, Los Angeles Acquired from the above by the present owner



R. H. QUAYTMAN (B. 1961)

Replica of Kobro's Spatial Composition 2 signed, titled and dated 'Rebecca Quaytman Replica of Kobro's Spatial Composition 2, 2000' (on the reverse) silkscreen on gesso on wood 24 x 39 in. (61 x 99 cm.) Executed in 2000.

\$50,000-70,000

PROVENANCE:

Galerie Mitterrand+Cramer, Geneva Acquired from the above by the current owner, 2000

EXHIBITED

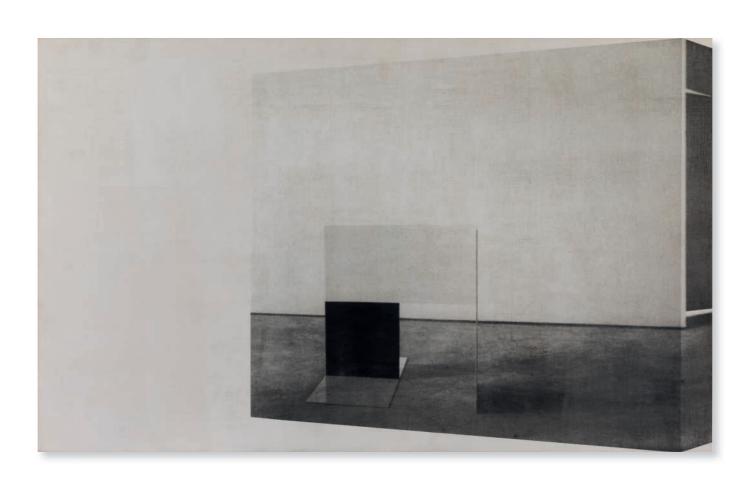
Geneva, Switzerland, Galerie Mitterrand+Cramer, R. H. Quaytman, November-December 2000.

"It is as if in reading the history of post-war art, Quaytman had decided to skip the section on AbEx and its discontents, instead going directly from the self-effacing procedures of Minimalism and the reception of the historical avant-gardes to the rise of the photographic sign—and to the digital one."

(P. Galvez, ARTFORUM, September 2011, vol. 50, no. 1, p. 305)



Model of the *Monument to the Third International* at an exhibition, Moscow, 1920. Photo: Bridgeman Images.



WADE GUYTON (B. 1972)

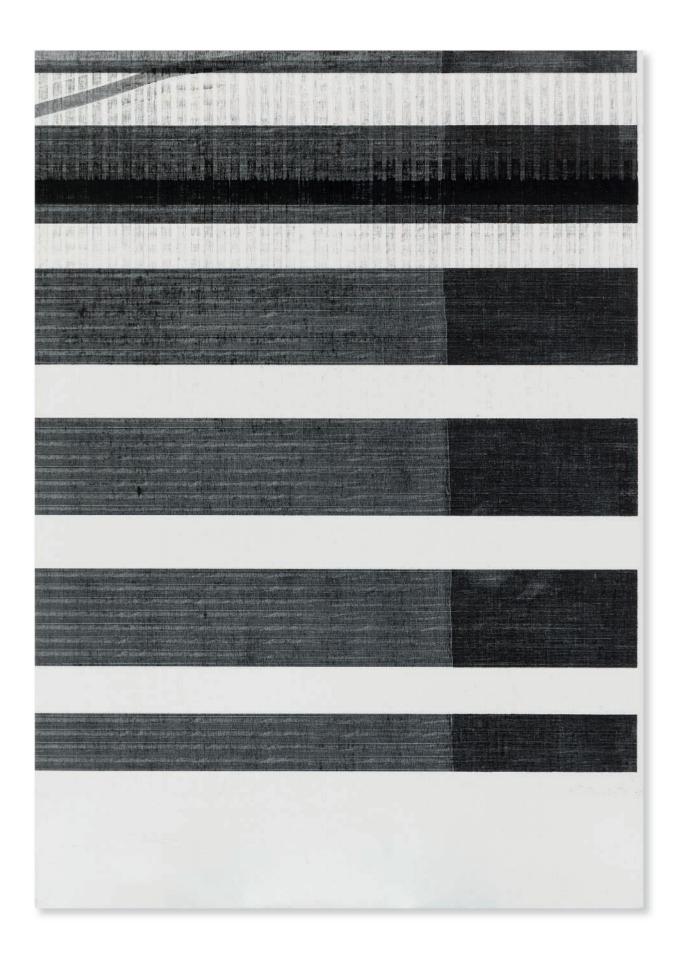
Untitled

Epson UltraChrome inkjet on linen 34×24 in. (86.5 x 61 cm.) Executed in 2008. This work is accompanied by a certificate of authenticity.

\$100,000-150,000

PROVENANCE:

Giò Marconi, Milan Acquired from the above by the present owner





527 DAN REES (B. 1982)

Artex

signed and dated 'Dan Rees 2011' (on the reverse) oil on canvas $55\,x\,39~\%$ in. (140 x 99.6 cm.) Painted in 2011.

\$20,000-30,000

PROVENANCE

Jonathan Viner Gallery, London Acquired from the above by the present owner



528 CHRIS SUCCO (B. 1979)

Bartender Painting

signed with the artist's initials, titled and dated 'BARTENDER PAINTING CS '13' (on the reverse) oil on canvas in artist's frame 79 % x 59 % in. (201.2 x 151.1 cm.) Painted in 2013.

\$12,000-18,000

PROVENANCE:

Private collection, Los Angeles, acquired directly from the artist Acquired from the above by the present owner

ISRAEL LUND (B. 1980)

Untitled (48)

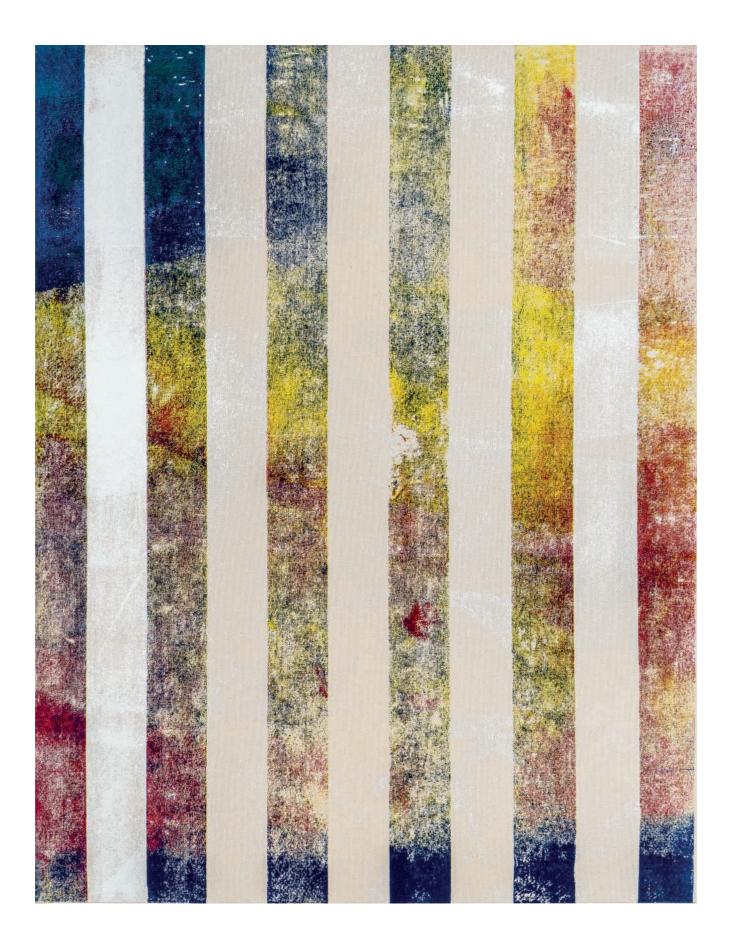
signed twice and dated 'ISRAEL LUND Israel Lund 2013' (on the overlap) acrylic on canvas 44×34 in. (111.7 $\times86.3$ cm.) Painted in 2013.

\$10,000-12,000

PROVENANCE:

Roberts & Tilton, Los Angeles Acquired from the above by the present owner

530 No Lot



JOHN WESLEY (B. 1928)

Dr. Guillermo Saturnio Cruz Y Vasquez Discovering God During the 1937 Monterrey to Juarez Air Race

signed, titled and dated "DR. GUILLERMO SATURNIO CRUZ Y VASQUEZ DISCOVERING GOD DURING THE 1937 MONTERREY TO JUAREZ AIR RACE' John Wesley 1976' (on the reverse) acrylic on canvas 43 x 47 in. (109.2 x 119.3 cm.) Painted in 1976.

\$70,000-100,000

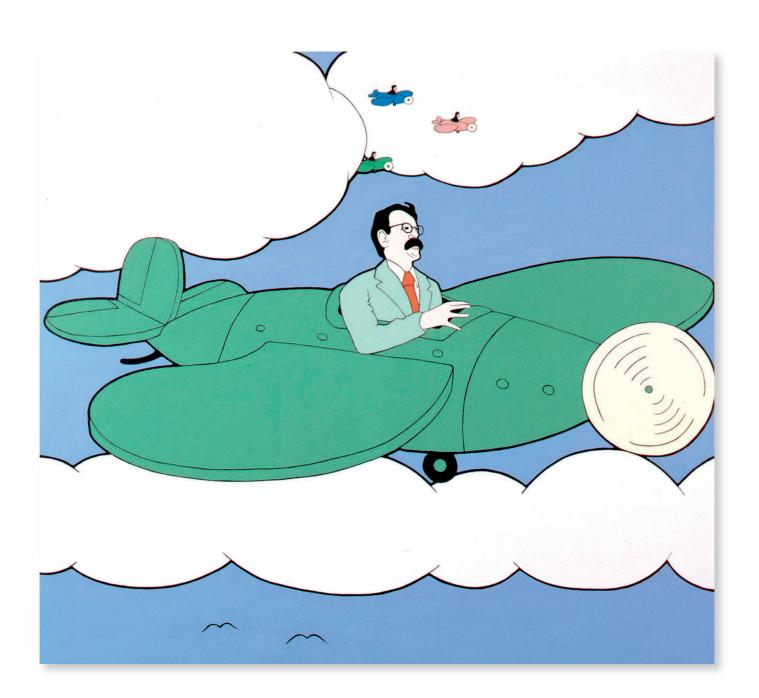
PROVENANCE:

Private collection, New York, acquired directly from the artist Zwirner & Wirth, New York
Private collection

EXHIBITED:

Venice, Fondazione Prada, *John Wesley*, June-October 2009, p. 223, no. 363 (illustrated). Hong Kong, de Sarthe Gallery, *John Wesley Paintings:* 1960's-2000's,

October-November 2011, pp. 16-17 (illustrated).





532 KAWS (B. 1974)

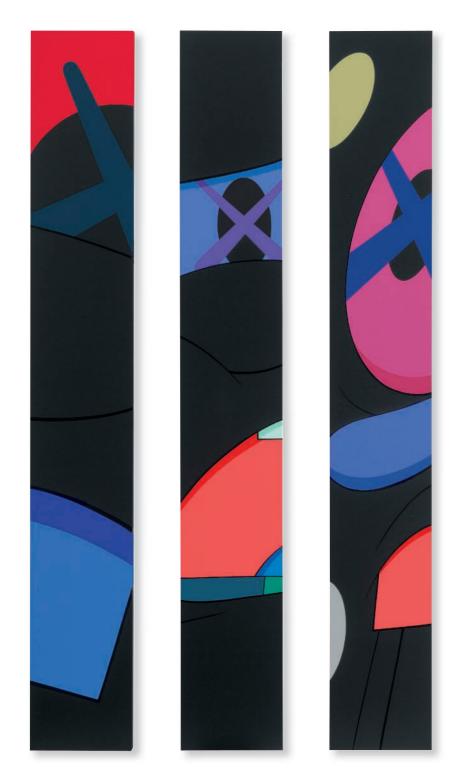
Untitled

signed and dated 'KAWS..15' (on the reverse) acrylic on canvas 35×23 in. $(89.2 \times 58.4$ cm.) Painted in 2015.

\$80,000-120,000

PROVENANCE

Galerie Perrotin, New York Acquired from the above by the present owner



533 KAWS (B. 1974)

T.N.O.N. - W

signed, titled and dated 'KAWS..12 T.N.O.N.- W'
(on the reverse of the first element); titled again 'T.N.O.N.- W'
(on the reverse of the second and third elements)
triptych—acrylic on canvas
each: 84 x 12 in. (213.8 x 30.7 cm.)
Painted in 2012. (3)

PROVENANCE:

Galerie Perrotin, Hong Kong Private collection, acquired from the above Their sale; Sotheby's, London, 18 October 2014, lot 109 Acquired at the above sale by the present owner

XHIBITED:

Hong Kong, Galerie Perrotin, KAWS: The Nature of Need, 2012.

\$120,000-180,000

THOMAS LAWSON (B. 1951)

Confrontation: Three Graces

oil on canvas 72 x 84 in. (182.8 x 213.3 cm.) Painted in 2010.

\$20,000-30,000

PROVENANCE:

David Kordansky Gallery, Los Angeles Acquired from the above by the present owner



Paul Gauguin, *Self-Portrait, Les Miserables*, 1888. Van Gogh Museum, Amsterdam. Photo: Bridgeman Images.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

535

JACOB KASSAY (B. 1984)

Untitled

signed and dated 'Kassay 10' (on the reverse) acrylic and silver deposit on canvas $48\,\%\,x\,36$ in. (122.5 x 91.4 cm.) Executed in 2010.

\$40,000-60,000

PROVENANCE:

L & M Arts, New York Acquired from the above by the present owner





536 DAVID OSTROWSKI (B. 1981)

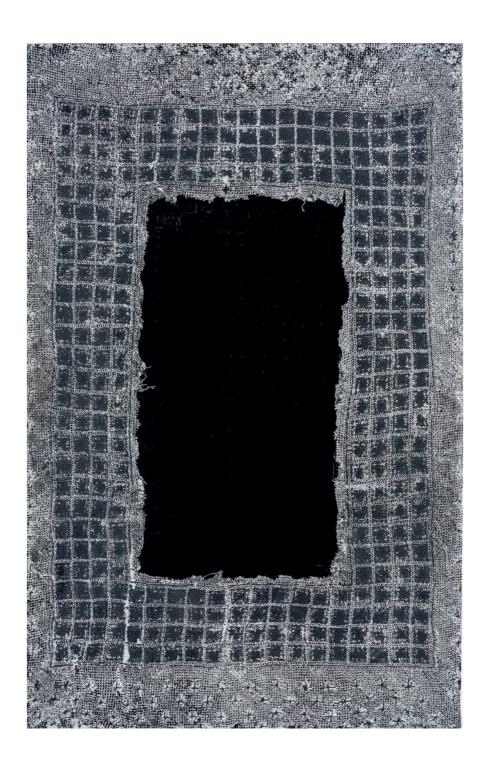
F (Brooklyn Bridge)

signed and dated 'David Ostrowski 14' (on the overlap) acrylic and lacquer canvas collage on canvas 94 % x 75 % in. (241.2 x 191.1 cm.) Executed in 2014.

\$25,000-35,000

PROVENANCE:

Simon Lee, London Acquired from the above by the present owner



537 MARK FLOOD (B. 1957)

The Fundamental Problem

signed, inscribed, titled and dated '2- -2012 NYC "THE FUNDAMENTAL PROBLEM" Mark Flood' (on the overlap) acrylic on canvas 60×38 in. (152.4 x 96.5 cm.) Painted in 2012.

\$20,000-30,000

PROVENANCE:

Zach Feuer, New York Acquired from the above by the present owner



538 GARY HUME (B. 1962)

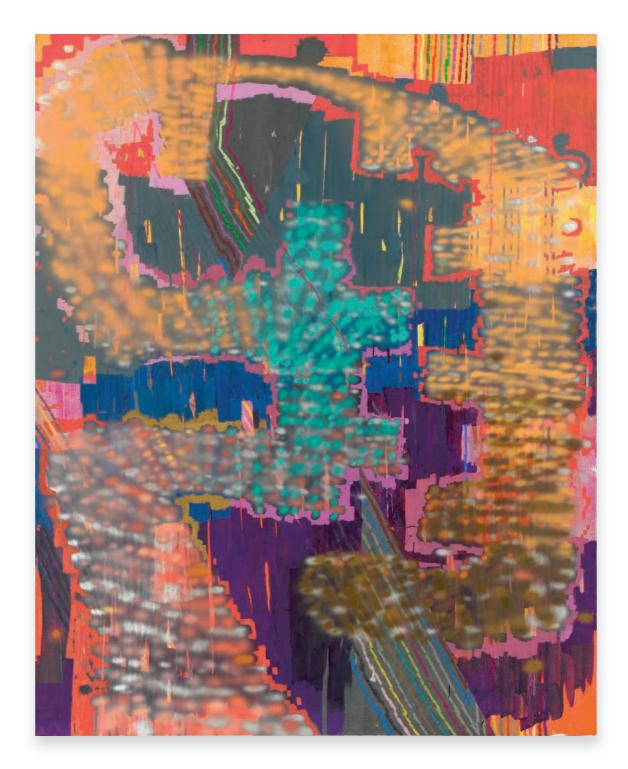
The First World War

signed, titled and dated 'The first world war Gary hume. 00.' (on the reverse) enamel on aluminum $54\,\%$ x 39 in. (137.7 x 99 in.) Painted in 2000.

\$25,000-35,000

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner



539 KELTIE FERRIS (B. 1977)

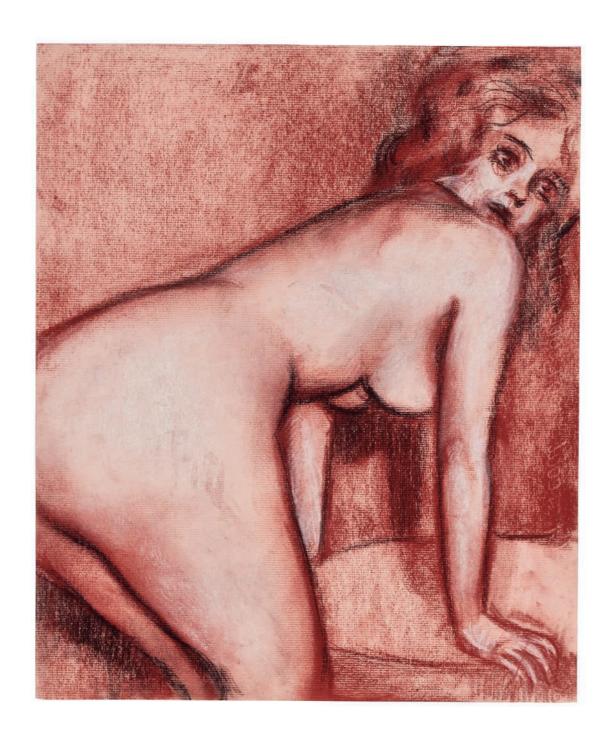
?&%+

signed and dated 'KELTIE FERRIS 2011' (on the reverse) oil, acrylic, oil pastel and spray paint on canvas 94 ¾ x 75 in. (240.6 x 191.4 cm.)
Painted in 2011.

\$30,000-50,000

PROVENANCE

Sean Horton Gallery, New York Acquired from the above by the present owner



540 JOHN CURRIN (B. 1962)

Nude Bending Over

signed and dated 'John Currin 95' (on the reverse) conté crayon, charcoal and chalk on paper 16 % x 14 in. (42.8 x 35.5 cm.) Drawn in 1995.

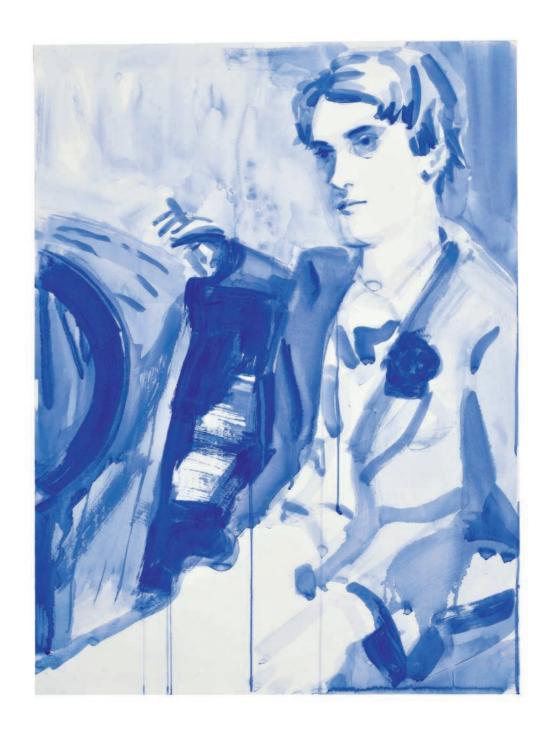
\$60,000-80,000

PROVENANCE:

Andrea Rosen Gallery, New York Private collection, Belgium Their sale; Sotheby's, New York, 11 May 2005, lot 303 Acquired at the above sale by the present owner

EXHIBITED:

New York, Andrea Rosen Gallery, John Currin: Works on Paper, A Fifteen Year Survey of Women, June-August 2009.



ELIZABETH PEYTON (B. 1965)

Bosie (Lord Alfred Douglas)

signed, titled and dated 'Bosie (Lord Alfred Douglas) 1998 Elizabeth Peyton' (on the reverse); signed again, inscribed and dated again 'For Mr. Gianni Donati Elizabeth Peyton 1998' (on the interior of the backing board) watercolor on paper

29 ¾ x 22 in. (75.5 x 55.8 cm.) Painted in 1998.

\$60,000-80,000

PROVENANCE:

Galleria II Capricorno, Venice Private collection, Italy Their sale; Christie's, London, 14 October 2007, lot 101 Acquired at the above sale by the present owner



542 ALEX KATZ (B. 1927)

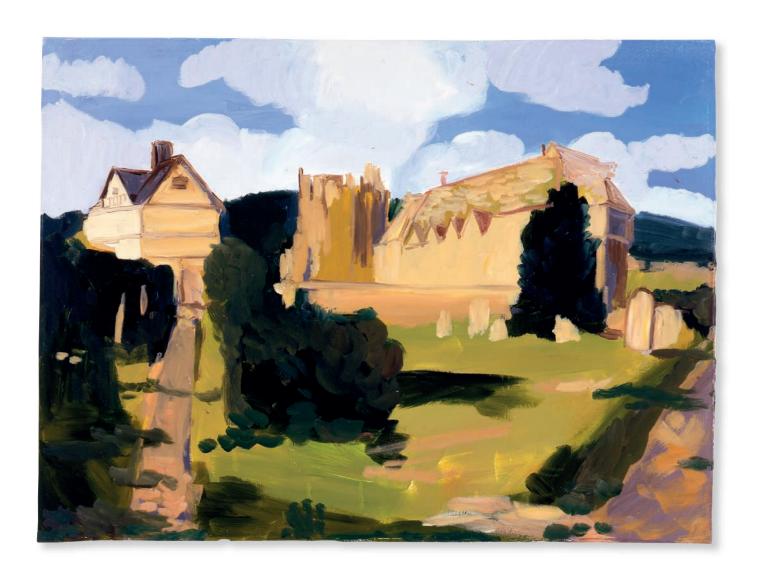
Elizabeth

signed and dated 'Alex Katz 13' (lower left) oil on masonite 12 x 16 in. (30.4 x 40.6 cm.) Painted in 2013.

\$30,000-40,000

PROVENANCE

Acquired directly from the artist by the present owner $\,$



KAREN KILIMNIK (B. 1955)

The Castle Village

signed, titled and dated 'April 17'03 April 29'03 April 6'05 April 7'05 the castle village Karen Kilimnik' (on the reverse) oil on canvas 18×24 in. $(45.7 \times 60.9$ cm.) Painted in 2003-2005.

\$40,000-60,000

PROVENANCE:

Sprüth Magers, Berlin Acquired from the above by the present owner

MICHAËL BORREMANS (B. 1963)

The Greatness of Our Loss (II)

signed twice and dated 'Michael Borremans 2005-2006 M.M.C.G. Borremans' (lower center); titled '"The Greatness of Our Loss - II" (lower left) graphite, watercolor, and India ink on paper $7\ \%\ x\ 10\ \%\ in.\ (18.4\ x\ 27.6\ cm.)$ Executed in 2006.

\$20,000-30,000

PROVENANCE:

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

EXHIBITED

Brussels, Centre for Fine Arts; Tel Aviv Museum of Art and Dallas Museum of Art, *Michaël Borremans, As sweet as it gets*, February 2014– July 2015, p. 188 (illustrated).



present lot illustrated (detail)



ERWIN WURM (B. 1954)

Fat Car

metallic paint on polystyrene and polyester paint $13 \, \frac{1}{2} \times 22 \times 42 \, \text{in.} (34.2 \times 55.8 \times 106.6 \, \text{cm.})$ Executed in 2001. This work is number three from an edition of eight.

\$80,000-120,000

PROVENANCE:

Art: Concept, Paris Acquired from the above by the present owner





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

546

ANSELM REYLE (B. 1970)

Untitled

signed and dated 'A. Reyle 2007' (on the reverse) acrylic, PET foil and acrylic glass on canvas in artist's frame 27 ½ x 23 ¼ in. (69.8 x 59 cm.) Executed in 2007.

\$20,000-30,000

PROVENANCE:

Contemporary Fine Arts, Berlin Private collection, acquired from the above, 2007 Their sale; Sotheby's, New York, 10 November 2011, lot 519 Acquired at the above sale by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

547

JIM HODGES (B. 1957)

nothing pure 5

signed, titled and dated 'Jim Hodges 2012 nothing pure 5' (on the reverse) metallic foil collage on paper with cardboard $27\,x\,17\,x\,7\,\%$ in. (68.5 x 43.1 x 19 cm.) Executed in 2012.

\$25,000-35,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner

EXHIBITED:

Aspen, Baldwin Gallery, Jim Hodges Works on Paper, July-September 2012.

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

548

VIK MUNIZ (B. 1961)

Sunset, after Emil Nolde

signed and dated 'Vik Muniz 2006' (on a paper label affixed to the reverse) chromogenic print $40\,x\,53$ in. (101.6 x 134.6 cm.) Executed in 2006. This work is number two of four artist's proofs aside from an edition of six.

\$25,000-35,000

PROVENANCE:

Rena Bransten Gallery, San Francisco Anon. sale; Phillips, New York, 9 April 2011, lot 43 Acquired at the above sale by the present owner





549 **DOUG AITKEN (B. 1968)**

2 Second Separation

signed and numbered 'Doug Aitken 1/5' (on the reverse) diptych—chromogenic print mounted on plexiglas each element: $47\% \times 59$ in. (121.2×149.8 cm.) overall: $47\% \times 118$ in. (121.2×299.6 .cm) Executed in 2000. This work is number one from an edition of five.

\$20,000-30,000

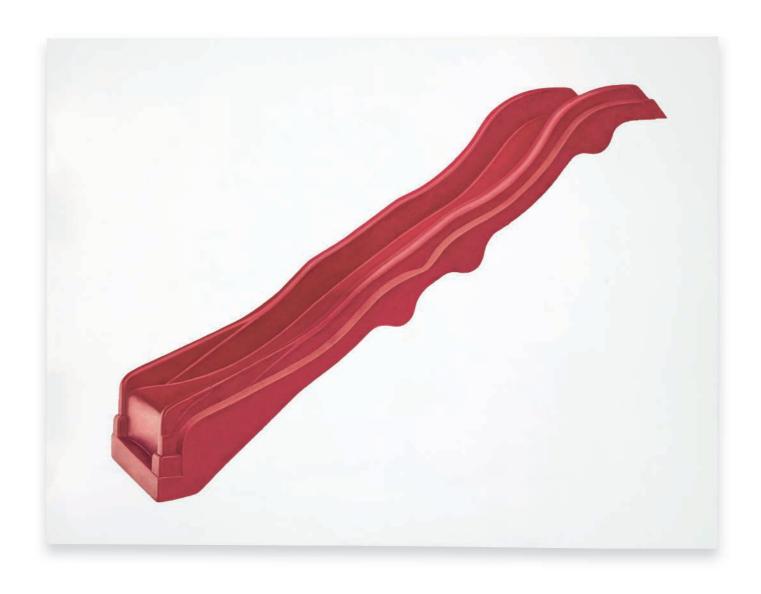
PROVENANCE:

303 Gallery, New York Acquired from the above by the present owner

LITERATURE

D. Birnbaum, A. Sharp and J. Heiser, eds., $\it Doug\, Aitken$, London, 2001, pp. 92-93 (illustrated in color).





550 LOUIS EISNER (B. 1988)

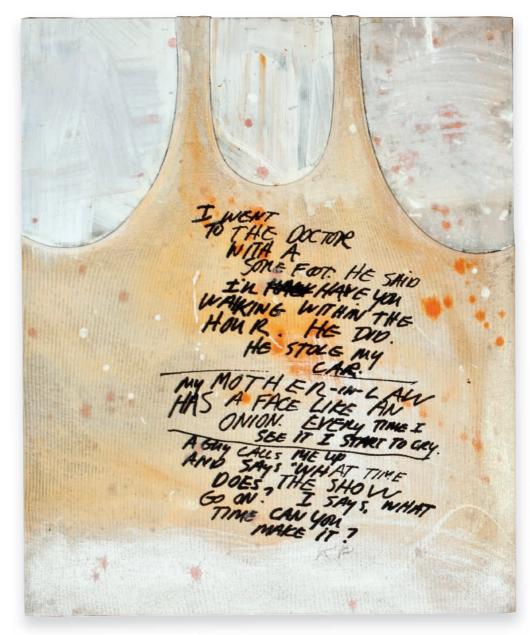
Red Wave

oil on linen 64 x 84 in. (162.5 x 213.3 cm.) Painted in 2013.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner $\,$



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

551

RICHARD PRINCE (B. 1949)

Untitled

signed with the artist's initials 'RP' (lower center); signed twice 'R. Prince R. Prince 1997' (on the undershirt on the reverse) acrylic, ink, rice paper and undershirt on panel 28×23 in. (71.1 x 58.4 cm.) Executed in 1997.

\$40,000-60,000

PROVENANCE:

Jürgen Becker Galerie, Hamburg Acquired from the above by the present owner, 1999

LITERATURE

R. Schumacher, *Richard Prince*, Munich, 2004, pp. 56 and 158 (illustrated).

"I don't see any difference now between what I collect and what I make. It's become the same."

-Richard Prince

MIKE KELLEY (1954-2012)

La Femme Fatale

signed 'Mike Kelley' (on the reverse) acrylic on paper 17 % x 23 % in (45.4 x 60.3 cm.) Painted in 1982.

\$30,000-50,000

PROVENANCE:

Rosamund Felsen Gallery, Los Angeles Private collection, Los Angeles Daniel Weinberg Gallery, Los Angeles Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Rosamund Felsen Gallery, *Monkey Island*, March-April 1983.

LITERATURE:

E. Meyer-Hermann and L. Mark, *Mike Kelley*, Munich, 2013, p. 49 (illustrated).



SOL LEWITT (1928-2007)

Wavy Brushstrokes

signed and dated 'S. Lewitt 96' (lower right) gouache on paper $22\,\%\,x\,22\,\%$ in. (57.1 x 57.1 cm.) Painted in 1996.

\$30,000-40,000

PROVENANCE:

Chester Gallery, Connecticut
Acquired from the above by the present owner



CHRIS BURDEN (1946-2015)

Deluxe Photo Book: 1971-73

signed, numbered and dated '18/50 Chris Burden 1/1/74' (on the title page); signed 'Chris Burden' (on the reverse of each photograph) loose leaf binder with hand painted cover, 53 photographs and text documenting 23 separate performances 11 ½ x 11 x 3 in. (28.5 x 27.9 x 7.6 cm.) Executed in 1974. This work is number eighteen from an edition of fifty plus ten artist's proofs.

\$18,000-25,000

PROVENANCE:

Private collection, New York, acquired directly from the artist Zwirner & Wirth, New York
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *New Selections: New Talent Award Winners*, 1976, p. 3 (another example illustrated). Rotterdam, Nederlands Foto Instituut, *Airport*, February-March 1998 (another example exhibited). New York, Zwirner & Wirth, *Chris Burden. Early Work*,

New York, Zwirner & Wirth, Chris Burden. Early Work, September- October 2004 (another example illustrated). New York, Lehmann Maupin, L'Art de Vivre, April-May 2005 (another example exhibited).

New York, Gagosian Gallery, Retrospective, June- August 2008

(another example exhibited).

New York, Nyehaus Gallery, California Maximalism,

November 2009-January 2010 (another example exhibited).

London, Gagosian Gallery, Crash: Homage to JG Ballard,

February 11- April 2010 (another example exhibited).

Kunstmuseum Bonn and Kunstmuseum St. Gallen, Through the Looking Brain:

A Swiss Collection of Conceptual Photography, June 2011- January 2012,

pp. 206-207 (another example illustrated).

New York, Cristin Tierney Gallery, *Post Movement*, June- August 2012.

(another example exhibited).

New York, So the by 's S/2, Not Californian, September 2012

(another example exhibited).

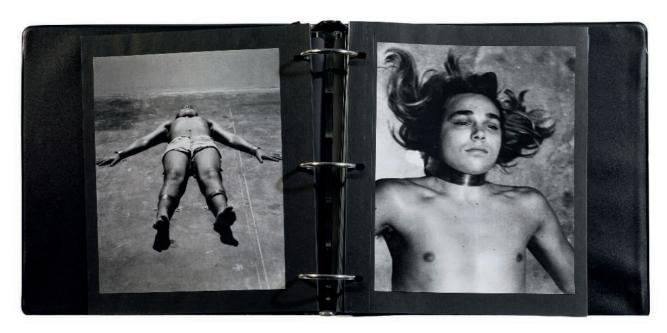
 $New\ York, New\ Museum, \textit{Chris Burden: Extreme Measures},$

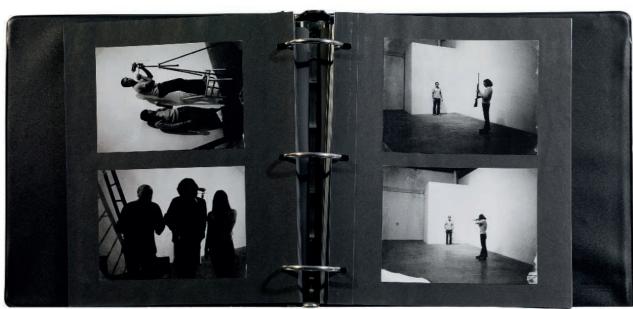
October 2013-January 2014, p. 210 (another example illustrated).

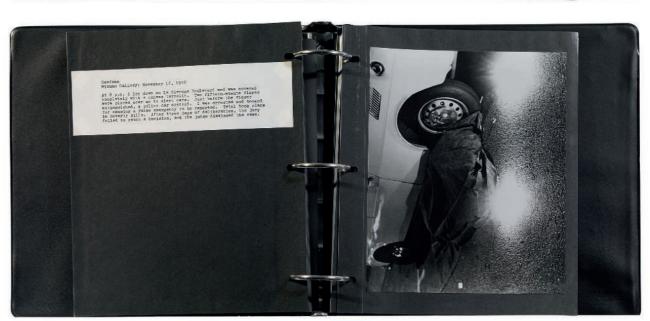
Other editions of this work are in the permanent collections of the Los Angeles County Museum of Art and The Museum of Modern Art, New York.

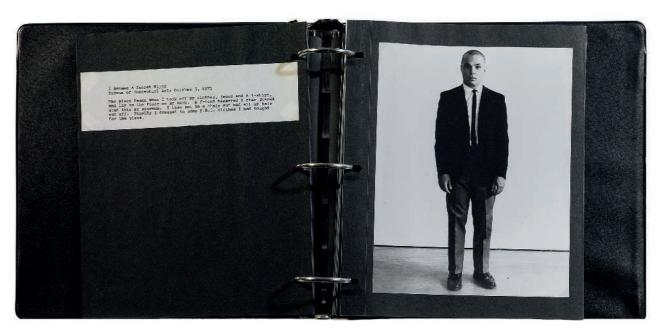
CHRIS BURDEN

71-73













PROPERTY SOLD TO BENEFIT AMERICAN FRIENDS OF LE KORSA AND $\it THREAD: ARTISTRESIDENCY AND CULTURAL CENTER$

555

RICHARD LONG (B. 1945)

Stone Line

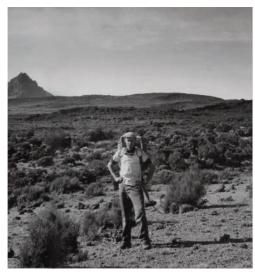
four elements—sandstone (i) $1\% \times 44 \times 11\%$ in. $(3 \times 112 \times 29$ cm.) (ii) $1\% \times 42\% \times 14\%$ in. $(5 \times 108 \times 37$ cm.) (iii) $4\% \times 31\% \times 14\%$ in. $(10.5 \times 81 \times 38$ cm.) (iv) $3\% \times 45\% \times 15\%$ in. $(8 \times 115.5 \times 40$ cm.) overall: $4\% \times 164 \times 15\%$ in. $(10.5 \times 416.5 \times 40$ cm.) Executed in 1979. This work is accompanied by a certificate of authenticity signed by the artist.

\$30,000-50,000

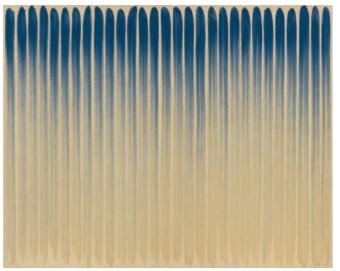
PROVENANCE:

Galerie Gmurzynska, Zurich Acquired from the above by the present owner, 2006

Le Korsa is a non-profit organization that offers grants to deserving institutions and individuals in Senegal, empowering them to increase access to medical care, education, and the arts (aflk.org). Thread, its latest venture, is dedicated to using art as a means of developing linkages between rural Senegal and other parts of the globe (thread-senegal.org). Le Korsa believes that art is the means of development—both economically and culturally, in Senegal and abroad.



Richard Long, *Climbing Mt. Kilimanjaro, Africa*, 1969. Photo: Konrad Fischer.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

556

DEBORAH BUTTERFIELD (B. 1949)

Untitled 3008.1

cast bronze $38 \% \times 45 \times 14$ in. (97.7 x 114.3 x 35.5 cm.) Executed in 2006. This work is unique.

\$70,000-100,000

PROVENANCE:

Paule Anglim Gallery, San Francisco Acquired from the above by the present owner



WOLFGANG LAIB (B. 1950)

Reishouse (Rice House)

sealing wax, wood and rice 9 x 7 ½ x 41 in. (22.8 x 19 x 104.1 cm.) Executed in 1988.

\$30,000-40,000

PROVENANCE:

Galerie Buchmann, Basel Private collection, Switzerland Their sale; Sotheby's, London, 2 July 1998, lot 48 Acquired at the above sale by the present owner





MARK DI SUVERO (B. 1933)

Fireproof

polished steel 25 x 24 x 19 in. (63.5 x 61.9 x 48.5 cm.) Executed in 2000.



559 TONY CRAGG (B. 1949)

4 p.m.

signed 'Cragg' (near the base) cast iron
19 ½ x 12 x 9 in. (49.5 x 30.4 x 22.8 cm.)
Executed in 2010. This work is accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

PROVENANCE:

Galleri Andersson/Sandström, Stockholm Acquired from the above by the present owner



PROPERTY FROM THE ESTATE OF ANITA REINER

560

FRANZ WEST (1947-2012)

Schoene Aussicht

steel and newsprint $44\,\%\,x\,34\,x\,18\,\%$ in. (113.6 x 86.3 x 46.9 cm.) Executed in 1988.

\$30,000-50,000

PROVENANCE:

Peter Pakesch, Basel, acquired directly from the artist David Zwirner, New York Acquired from the above by the present owner, 2000

EVHIDITED

Frankfurt, Portikus, *Schoener Wohnen*, 1988. Vienna, Museum Moderner Kunst Stifung Ludwig; Kunsthalle Basel and Otterlo, Rijksmuseum Kroller-Muller, *Proforma*, 1996.

LITERATURE:

K. Koenig, Franz West Schöne Aussicht, Frankfurt, 1988 (illustrated on cover).



alternate view of the present lot





KEITH HARING (1958-1990)

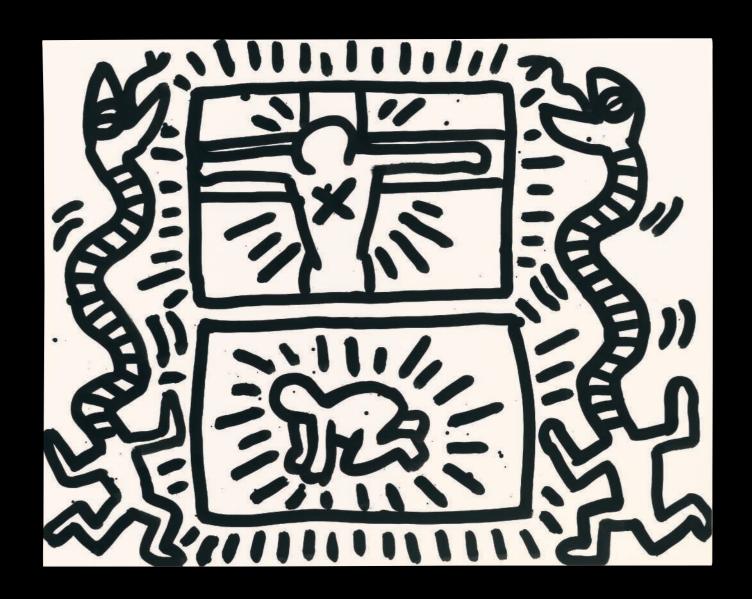
Untitled

signed and dated 'K. Haring SEPT. 21 - 82 \oplus ' (on the reverse) sumi ink on paper 38 ½ x 50 in. (97.1 x 127 cm.) Painted in 1982.

\$120,000-180,000

PROVENANCE:

Tony Shafrazi Gallery, New York Acquired from the above by the present owner



KEITH HARING (1958-1990)

Untitled

signed and dated 'Dec. 12 - 1982 K. Haring Θ ' (on the reverse) sumi ink on paper 23 x 29 in. (58.4 x 73.6 cm.) Painted in 1982.

\$100,000-150,000

PROVENANCE:

Tony Shafrazi Gallery, New York Acquired from the above by the present owner



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

563

BARBARA KRUGER (B. 1945)

Untitled (Is There a Perfect Mate for Everyone?)

 $photo\ engraving\ on\ magnesium\\ 12\ x\ 12\ in.\ (30.4\ x\ 30.4\ cm.)\\ Executed\ in\ 1994.\ This\ work\ is\ unique.$

\$20,000-30,000

PROVENANCE:

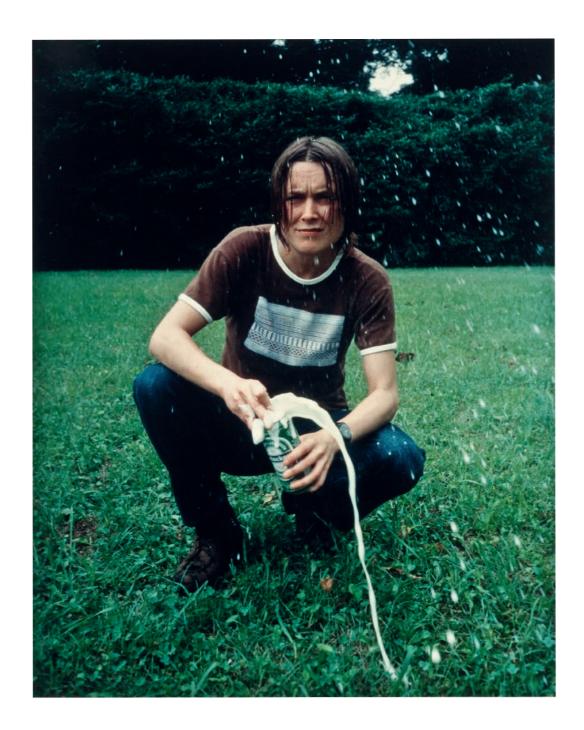
Mary Boone Gallery, New York Private collection, New York Ikon Ltd., Santa Monica Acquired from the above by the present owner

EXHIBITED:

Santa Monica, Ikon Ltd., Chosen Love, May-July 2009.

"I work with pictures and words because they have the ability to determine who we are, what we want to be, and what we become."

-Barbara Kruger



564 SARAH LUCAS (B. 1962)

Laugh?

r-print

 $\overset{\cdot}{29}$ % x 19 % in. (75.5 x 50.1 cm.)

Executed in 1998. This work is number one from an edition of ten plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$10,000-15,000

PROVENANCE:

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

EXHIBITED

New York, Barbara Gladstone Gallery, *The Old In Out*, September-October 1998.

LITERATURE:

Y. Dziewior and B. Ruf, eds., Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005, Ostfildern-Ruit, 2005, p. 149 (illustrated).

565 ROBERT WILSON (B. 1941)

Snow Owls

triptych—three plasma screens, custom speakers and three HD media players each screen: $44 \times 24 \times 9$ inches (113.7 x 61 x 22.9 cm)

Executed in 2006. This work is number two from an edition of two plus one artist's proof and is accompanied by a certificate of authenticity.

\$40,000-60,000

PROVENANCE

Paula Cooper Gallery, New York, acquired directly from the artist Acquired from the above by the present owner

EVUIDITED.

New York, Paula Cooper Gallery, Elemental: Carl Andre, Jennifer Bartlett, Donald Judd, Sherrie Levine, Sol LeWitt, Robert Wilson, March-April 2011.







GREGORY CREWDSON (B. 1962)

Untitled (Rug Lady Formation)

signed 'Gregory Crewdson' (on a paper label affixed on the reverse) laser direct chromogenic print $47\% \times 59\%$ in. (120.9 x 151.1 cm.) Executed in 1999. This work is number four from an edition of ten.

\$20,000-30,000

PROVENANCE:

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

EXHIBITED

New York, Luhring Augustine Gallery; Los Angeles, Gagosian Gallery and London, White Cube, *Twilight: Photographs by Gregory Crewdson*, pl. 39 (another example exhibited and illustrated in color).



567 GREGORY CREWDSON (B. 1962)

Untitled

signed 'Gregory Crewdson' (on a paper label affixed to the reverse) digital chromogenic print 57×88 in. (144.7 x 223.5 cm.) Executed in 2004. This work is number one from an edition of six.

\$40,000-60,000

PROVENANCE:

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

ANDREAS GURSKY (B. 1955)

Gelsenkirchen

signed 'Andreas Gursky' (on a paper label affixed to the reverse) chromogenic print in artist's frame $68\times80~\%$ in. (172.7 \times 205.4 cm.) Executed in 1991. This work number one from an edition of four.

\$100,000-150,000

PROVENANCE:

Matthew Marks Gallery, New York Acquired from the above by the present owner



OLAFUR ELIASSON (B. 1967)

Spring puddle series

signed 'Olafur Eliasson' (on a paper label affixed to the reverse of the twelfth element) twelve elements—cibachrome print each: 9.14×13.56 in. (23.5×34.5 cm.) overall: 44×44.36 in. (112×113.5 cm.) Executed in 2004. This work is number twelve from an edition of twelve plus two artist's proofs.

\$25,000-35,000

PROVENANCE:

neugerriemschneider, Berlin Acquired from the above by the present owner, 2004







MARY HEILMANN (B. 1940)

Glide

signed and dated 'M. Heilmann 2001' (on the reverse of the left element); signed again, inscribed and dated again 'M. Heilmann 2001 Blue Sky Serape' (on the reverse of the right element) diptych—oil on canvas

each: 54 x 36 in. (137 x 91.5 cm.) Painted in 2001-2002.

\$60,000-80,000

PROVENANCE:

Hauser & Wirth, Zurich Private collection

Anon. sale; SBI Art Auction Co., Ltd., Tokyo, 18 April 2015, lot 103 Acquired at the above sale by the present owner

EXHIBITED:

Vienna, Galerie Meyer Kainer, *Mary Heilmann*, May-June 2001 (right canvas exhibited as *Blue Sky Serape*).
Vienna, Secession, *Mary Heilmann*, July-September 2003.
London, Hauser & Wirth, *Mary Heilmann*, January-February 2004.

LITERATURE

Mary Heilmann: All Tomorrow's Parties, exh. cat., Vienna, Secession, 2003, n.p. Mary Heilmann: Good Vibrations, exh. cat., Maastricht, Bonnefantenmuseum, 2012, pp. 108-109 (illustrated).



571 **KELLEY WALKER (B. 1969)**

Screen to Screen 30x40_36

signed and dated 'Kelley Walker 2014' (on the reverse) acrylic ink on silkscreen and aluminum frame 40 x 30 x 1 ½ in. (101.6 x 76.2 x 3.8 cm.) Executed in 2014.

\$80,000-120,000

PROVENANCE

Catherine Bastide, Brussels Acquired from the above by the present owner

DONALD BAECHLER (B. 1956)

Quality and Quantity

signed with the artist's initials and dated 'DB 2007' (lower left) gesso, Flashe and paper collage on paper 52×40 in. (132 x 101.6 cm.) Executed in 2007.

\$15,000-20,000

PROVENANCE:

Baldwin Gallery, Aspen Acquired from the above by the present owner

EXHIBITED

Aspen, Baldwin Gallery, Donald Baechler: New Paintings and Sculpture, December 2007–January 2008.





573 JACOB KASSAY (B. 1984)

Autotrust

titled 'AUTOTRUST' (on the right turning edge); titled again 'Auto Trust' (on the reverse); signed, titled again and dated 'Auto Trust 14 KASSAY' (on the stretcher bar) acrylic on shaped canvas $34 \% \times 21 \%$ in. (88.3 x 54 cm.) Painted in 2014.

\$30,000-40,000

PROVENANCE:

303 Gallery, New York Acquired from the above by the present owner



SADAMASA MOTONAGA (1922-2011)

Untitled

signed and dated 'S. Motonaga '96' (lower right); signed, titled and dated in Japanese 'Red Shape on Yellow Background 1966 Motonaga Sadamasa' (on the stretcher bar) acrylic on canvas $18 \times 20 \%$ in. $(45.7 \times 53 \text{ cm.})$ Painted in 1996.

\$8,000-12,000

PROVENANCE

Fergus McCaffrey Gallery, New York, acquired directly from the artist Acquired from the above by the present owner

VIK MUNIZ (B. 1961)

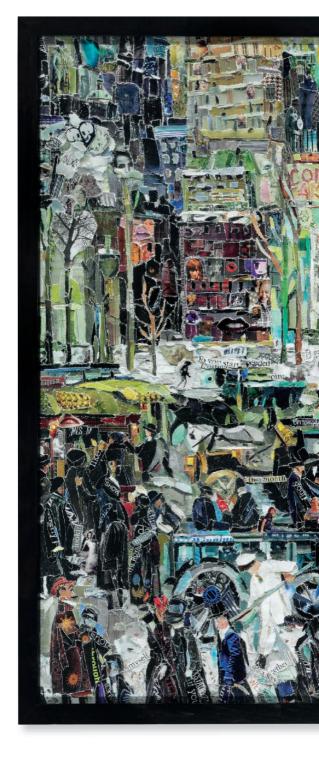
New York City, after George Bellows (Pictures of Magazines 2) signed and dated 'Vik Muniz 20011 [sic]' (on a paper label affixed to the reverse) digital c-print 71 x 105 $\frac{1}{2}$ in. (180.3 x 267.2 cm.) Executed in 2011. This work is number two of four artist's proofs

aside from an edition of six.

\$70,000-90,000

PROVENANCE:

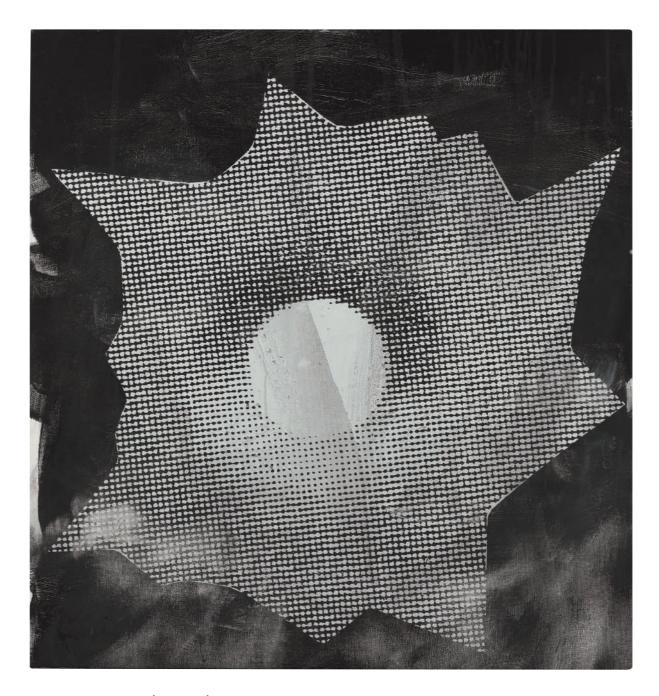
Sikkema Jenkins and Co., New York Acquired from the above by the present owner





Highlights from Post-War & Contemporary Art Online

christies.com/pwconline 3-13 May 2016



NATE LOWMAN (B. 1979)

Bullet Hole

signed and dated 'Nate Lowman 2006' (on the overlap) silkscreen ink on canvas $34\ \%\ x\ 32$ in. (87 x 81.3 cm.) Executed in 2006.

\$200,000-300,000

PROVENANCE:

Salon 94, New York Private collection Anon. sale; Sotheby's, New York, 15 May 2013, lot 419 Acquired at the above sale by the present owner



DAVID HAMMONS (B. 1943)

Untitled (Napkin, Ed Clark)

signed and numbered 'David Hammons 2/10' (lower right) wine on cloth napkin 17 % x 17 % in. (43.8 x 43.8 cm.) Executed *circa* 1990s. This work is number two from an edition of ten unique variants.

\$60,000-80,000

PROVENANCE:

Gift of the artist to Ed Clark Private collection, Pennsylvania Francis Naumann Fine Art, New York Acquired from the above by the present owner, 2015 In the late 1990s, David Hammons threw a dinner party for ten friends whom he deemed the best African American artists of the time. Turning the dinner into an installation piece, he soiled the cloth napkins with wine and burned holes in them with candles from the table. Each napkin was signed, editioned and given to each of the artists. In keeping with Hammons' work, he used found materials from the table to transform the pristine white napkins into works of art.

Highlights from Post-War & Contemporary Art Online

christies.com/pwconline 3-13 May 2016



PROPERTY FROM THE MARK WARHOLA COLLECTION

ANDY WARHOL (1928-1987)

Ladies and Gentlemen

signed three times 'Andy Warhol' (on the overlap) synthetic polymer and silkscreen inks on canvas 14 x 11 in. (35.5 x 27.9 cm.) Painted in 1975.

\$120,000-180,000

PROVENANCE

Gift of the artist to the present owner, 1975



PROPERTY FROM THE MARK WARHOLA COLLECTION

ANDY WARHOL (1928-1987)

Untitled (Angel)

signed 'Andy Warhol' (lower edge) ink and gold leaf on paper 20 ¼ x 16 in. (51.4 x 40.6 cm.) Executed *circa* 1957-1959.

\$80,000-120,000

PROVENANCE

Gift of the artist to the present owner, 1975

Highlights from Post-War & Contemporary Art Online

christies.com/pwconline 3-13 May 2016



CHRISTIAN MARCLAY (B. 1955)

Untitled (Thy Word)

signed and dated 'Christian Marclay 2008' (on the reverse) cyanotype on acquarelle arches natural white hot press watercolor paper $22\% \times 30$ in. (57.4 $\times 76.2$ cm.) Executed in 2008. This work is unique.

\$30,000-50,000

PROVENANCE:

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

EXHIBITED

New York, Paula Cooper Gallery, *Christian Marclay: Cyanotypes*, September-October 2008.

For Further Information

Contact



JEFF WALL (B. 1946)

Basin in Rome I

signed 'Jeff Wall' (on a label affixed to the reverse) transparency in lightbox $16~\% \times 16~\% \times 5~\% in.~(42.2 \times 42.2 \times 13.6~cm.)$ Executed in 2003. This is artist's proof four from an edition of ten plus four artist's proofs.

\$70,000-90,000

PROVENANCE:

Private collection, Vancouver

LITERATURE

T. Vischer & H. Naef, eds., *Jeff Wall: Catalogue Raisonné 1978-2004*, Göttingen, 2005, pp. 252-253, no. 113 (another example illustrated in color).

T. de Duve, A. Pelenc, B. Groys, J. Chevrier and M. Lewis, *Jeff Wall: Complete Edition*, London, 2009, p. 194 (another example illustrated in color).

EXHIBITED

Paris, Marian Goodman Gallery, *Jeff Wall, New Photographs*, October-December 2006 (another example exhibited).

New York, Marian Goodman Gallery, *Jeff Wall/Anri Sala*, February-March 2007 (another example exhibited).

Viewing



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue"
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot from auction at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may ve 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
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following: (i) for individuals: Photo identification (driver's
 - licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVETM

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/ livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies. com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written hid 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

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot:
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) 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), ion or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site

D. THE BUYER'S PREMIUM AND TAXES THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$100,000, 20% on that part of the hammer price over US\$100,000 and up to and including US2,000,000, and 12% of that part of the hammer price above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas, Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

WARRANTIES 1 SELLER'S WARRANTIES

- For each lot, the seller gives a warranty that the seller: (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full

- catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or
 - illustration: (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 2.1 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
 - the hammer price; and
 - (ii) 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 must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers. SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- (iii) Cash
 - We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this,

- we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale:
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other osses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us):
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what vou owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.

- (a) You may not collect the lot until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction. we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.
- (c) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (d) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at

2 STORAGE

(a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can: (i) charge you storage fees while the lot is still at our saleroom: or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies. com/shipping or contact us at ArtTransportNY@ christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's 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**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source: or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the

auctioneer accepts for the sale of a **lot**. **Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more

items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F₁(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

See Storage and Collection pages in the catalogue.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

o Minimum Price Guarantees:

On occasion. Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..

In Christie's qualified opinion probably a work by the artist in

whole or in part.
*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision

*"Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence

*"Follower of .

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After .

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ...

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



EAST RIVER BOROUGH HALL GOVERNORS ISLAND FOR ALEMON ST OF CRAW ST ON ON ST OARROLD S

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
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nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

POST-WAR & CONTEMPORARY ART

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POST-WAR & CONTEMPORARY ART

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