

POST-WAR AND CONTEMPORARY ART MORNING SESSION



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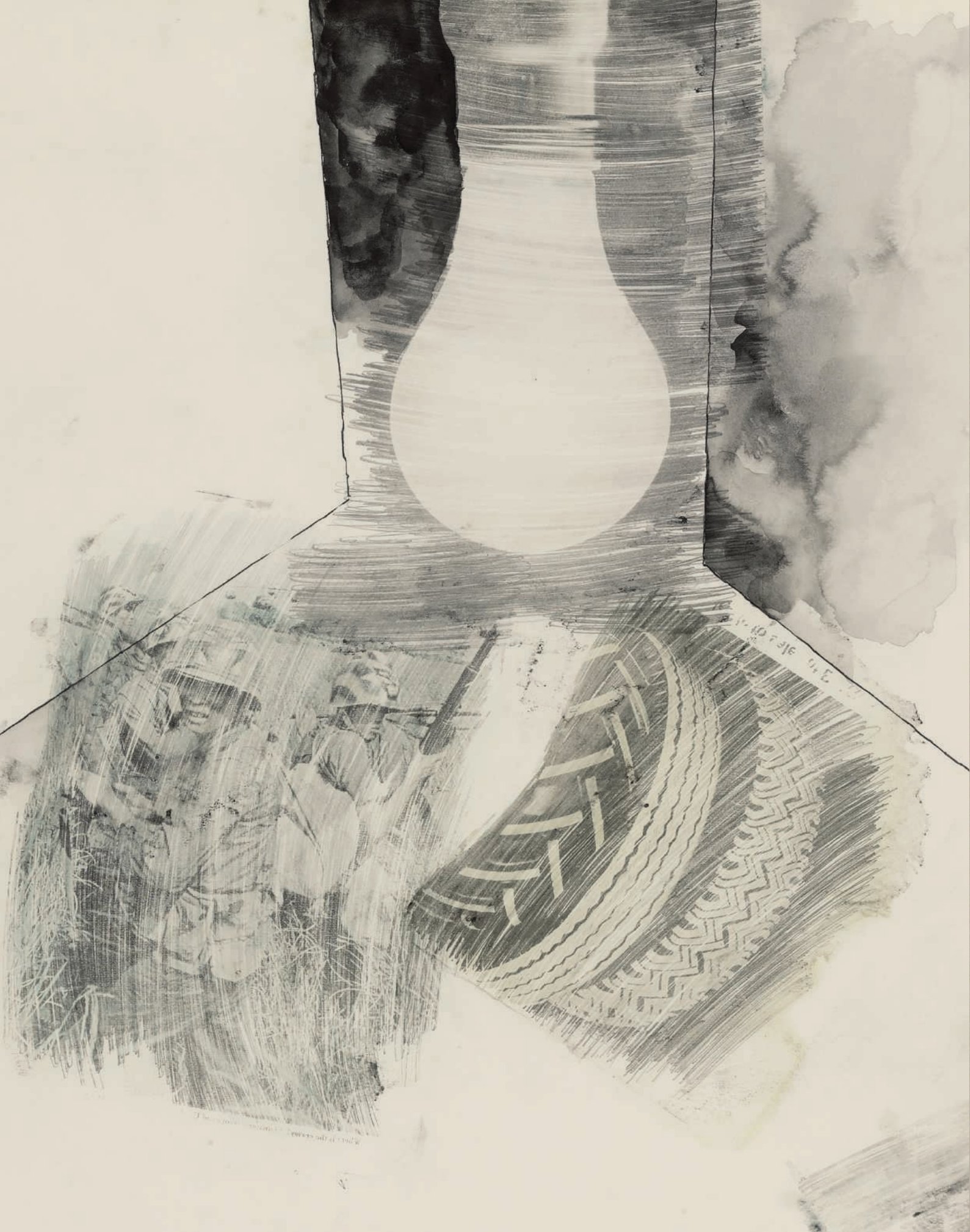












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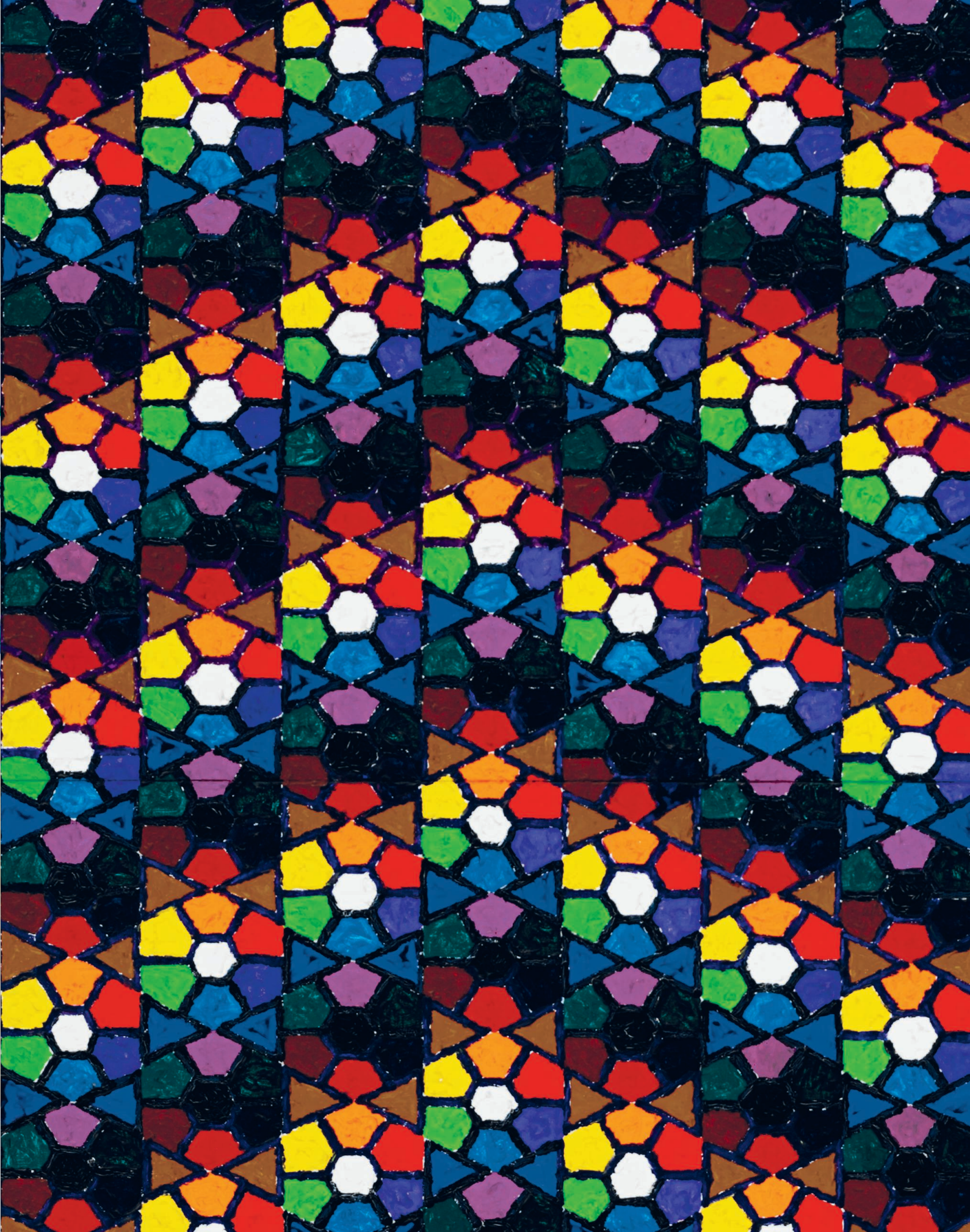
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POST-WAR AND CONTEMPORARY ART MORNING SESSION

WEDNESDAY 16 NOVEMBER 2016

PROPERTIES FROM

The Collection of
Lewis and Harriet Winter

The Collection of
Robert and Sylvia Olnick

The Collection of
Chiara and Francesco Carraro

Works from the Collection of
Ileana Sonnabend and the Estate of
Nina Castelli Sundell

The Estate of Carol A Straus

The Collection of Richard M. and
Elizabeth McKeever Ross

Wayne Thiebaud: A Selection of Works
from the Allan Stone Collection

The Collection of
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The Estate of Arthur and Gwen Hiller

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21/06/16

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Wednesday 16 November 2016
at **9.30 am** (Lots 101-308)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	5 November	10.00 am - 5.00 pm
Sunday	6 November	1.00 pm - 5.00 pm
Monday	7 November	10.00 am - 5.00 pm
Tuesday	8 November	10.00 am - 5.00 pm
Wednesday	9 November	10.00 am - 5.00 pm
Thursday	10 November	10.00 am - 5.00 pm
Friday	11 November	10.00 am - 5.00 pm
Saturday	12 November	10.00 am - 5.00 pm
Sunday	13 November	1.00 pm - 5.00 pm
Monday	14 November	10.00 am - 5.00 pm
Tuesday	15 November	10.00 am - 12.00 pm

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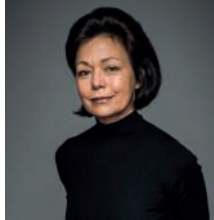
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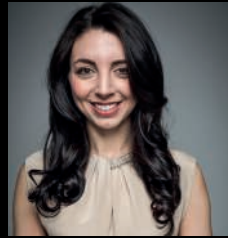
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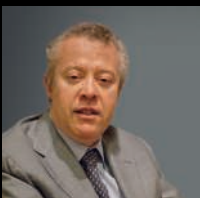
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Vice-President, Chairman Office, Paris



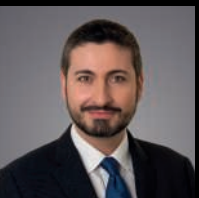
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© Nancy Grossman, courtesy of Michael Rosenfeld Gallery LLC, New York, NY

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Richard Diebenkorn, *Untitled*, 1981
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Lot 112
Andy Warhol, *Triple Dollar Sign*, 1981
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© Chuck Close, courtesy Pace Gallery.

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© The Estate of Alice Neel. Courtesy David Zwirner, New York / London.

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BACK COVER:

Lot 210
Robert Motherwell, *Untitled (In Orange with Charcoal Lines)*, 1970
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101

ROBERT RAUSCHENBERG (1925-2008)

Backer

signed and dated 'RAUSCHENBERG 1965' (on the reverse)
solvent transfer, watercolor, wash, graphite, ink, paper collage and
tape on paper
24 x 35 7/8 in. (61 x 91.1 cm.)
Executed in 1965.

\$300,000-400,000

PROVENANCE:

Dwan Gallery, Los Angeles
A. James Speyer, Chicago
Private collection, United States
Anon. sale; Sotheby's, New York, 15 November 2001, lot 108
Jonathan O'Hara Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Dwan Gallery, *Rauschenberg at Dwan*, April-May 1965.
New York, Jonathan O'Hara Gallery, *Robert Rauschenberg: Transfer
Drawings from the 1960s*, February-March 2007, p. 68, pl. 6
(illustrated).

Robert Rauschenberg was one of the most inventive and prolific artists of the post war period, as his close friend and contemporary Jasper Johns once said "Since Picasso, no one has invented more than Rauschenberg" (J. Johns quoted by Donald Saff, interview with Robert S. Mattison, August 18, 2000). *Backer* demonstrates this remarkable propensity for innovation and inventiveness

as the artist experimented with different techniques and media. The present work is the product of much research and investigation with collage and a technique known as solvent transfer. Rauschenberg was always fascinated with print making and produced a range of unique works using the techniques of the finest print makers. Solvent transfer is a technique which consists of transferring an image from one media to another with the use of a liquid solvent. The transferred image appears dissolved on the paper as the original print loses some of its color and definition, rendering a subjective representation of the original image. In *Backer* the image of soldiers on the battlefield the pictures of the tires are a perfect example of this blurring, as what is left behind after the transfer has taken place is only a ghostly hint of the original.

Rauschenberg is rightly famous for his use of iconography. The year he produced *Backer*, he worked on one of his most famous series

of canvases which featured silkscreened images of President Kennedy, the Apollo mission and images from the Vietnam War. Here, *Backer* has its own story to tell as Rauschenberg appears to be making a political statement putting next to each other transfers of images of the Vietcong, tires and a large image of a lightbulb that dominates the composition where the shadows are created by putting down layers of graphite. In contrast the lower right quadrant of the composition is treated with more peaceful elements: a fish, a flower, a mushroom, red collage elements with hints of primary watercolors delicately painted. Throughout his career, Rauschenberg produced a complex body of work with both art historical significance and technical innovation. Works such as *Backer* lie at the heart of his oeuvre as it tells stories that need to be deciphered by its viewer, understood and analyzed. There are not means to an end as interpretation is suggestive and adaptive, from one person to the next, and over time.



Jasper Johns, *Light Bulb*, 1960. Philadelphia Museum of Art.
© 2016 Jasper Johns / Licensed by VAGA, New York, NY.



JEAN DUBUFFET (1901-1985)*Deux Automobiles (Renault et 78-45-Y)*

signed with the artist's initials and dated 'J.D. 18/6/61'
(lower right)

ink and gouache on paper
17 x 13 in. (43.2 x 33.3 cm.)

Executed in 1961.

\$80,000-120,000

PROVENANCE:

Galerie Daniel Cordier, Paris
Feigen Gallery, Chicago
Robert Cohen, St. Louis
Their sale; Leslie Hindman Auctioneers, Chicago, 21 May 2015,
lot 209
Acquired at the above sale by the present owner

EXHIBITED:

Geneva, Opera Gallery, *Calder / Dubuffet. Entre ciel et terre*,
September-October 2015, p. 67 (illustrated).

LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule
XIX: Paris Circus*, Paris, 1965, p. 46, no. 67 (illustrated).

*What to me seems interesting is to recover
in the representation of an object the whole
complex set of impressions we receive as
we see it in everyday life, the manner in
which it has touched our sensibility, and
the forms it assumes in our memory.*

(J. Dubuffet, 'Vaches, Herbe, Frondaisons', in P. Selz,
The Work of Jean Dubuffet, New York 1962, p. 97)

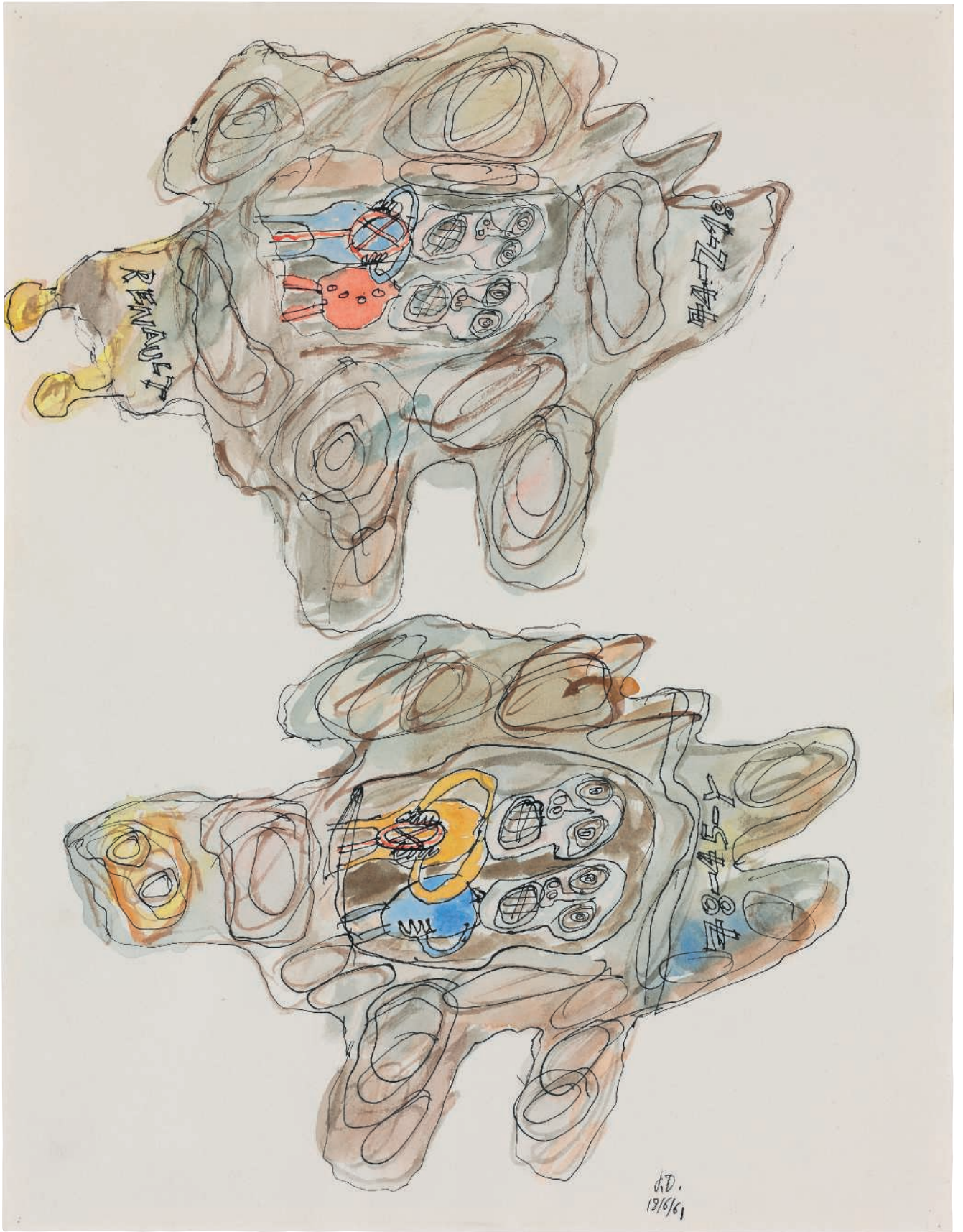
In 1961 Dubuffet's art took a new aesthetic direction. This change in his work was intimately linked to a change the artist's life. In January of that year he returned to Paris after having spent more than seven years in the countryside near Vence, where his proximity to nature had a profound

effect on his work into textures and various forms. Back in the French capital, he turned away from the earth-like materials that had occupied him for many years in his *Matériologies* series. Now he experienced the city in an intense moment of visual and sensual excitement that signaled the prosperity and recovery of the city after World War II and inspired him to begin the vibrantly and expressive *Paris Circus* paintings. Concurrent with this iconic series, Dubuffet also favored a radical return to drawing and the expressive freedom and fluidity of execution he found in gouache, oil and paper. *Deux Automobiles (Renault et 78-45-Y)*, executed on June 18, 1961, was made in this moment; the superimposed strokes of gouache and ink plays on transparencies and juxtapositions in an attempt to recreate the sensations experienced by the artist when looking at the street.

Captivated by the energy coursing through the Parisian streets, Dubuffet was swept up in the whirl of the city bustling with cars and people. The artist often made sketches from life at café terraces, incorporated these ideas into his compositions his studio. The dynamism of the city, its people and the cars that energized its streets were channeled into representations laden with wonder and immediacy with the artist's signature childlike style. The artist's fascination for the urban world and its hubbub can be clearly seen in *Deux Automobiles (Renault et 78-45-Y)*. Two cars have been splayed and flattened into an amoeba-like shape to present top, front, back and sides all in one view. Two figures in each car have been represented from a perspective from above that makes them appear to be lying down. In keeping with Dubuffet's combative position against tradition, and with it an established criterion for pictorial construction, the composition of *Deux Automobiles* is organized on a fresh new principle fitting for a newly rebuilt city.



Jean Dubuffet, *Paris Polka*, 1961. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FROM THE COLLECTION OF LEWIS AND HARRIET WINTER

103

TOM WESSELMANN (1931-2004)

Still Life No. 47

signed and dated 'Wesselmann 64' (lower right); signed again, titled and dated again 'SL #47 Wesselmann 64' (on the reverse)

Liquitex, enamel, metal and wood construction

23 x 23 x 2 ¾ in. (58.4 x 58.4 x 7 cm.)

Executed in 1964.

\$200,000-300,000

PROVENANCE:

Green Gallery, New York

Acquired from the above by the present owner, 1965



Andy Warhol, *210 Coca-Cola Bottles*, 1962. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Tom Wesselmann, one of the central figures of the Pop Art movement of the 1960s, produced two series which established his reputation. One was the *Great American Nude* series, wherein Wesselmann joyfully reimagined the classical odalisque in the mode of mid-20th century American consumer culture. The other was his numbered still life series, of which the present work is exemplary example, a genre form that figured among his earliest forays as an artist, and one that he would continue to explore for much of his career.

In *Still Life No. 47* a Coca-Cola bottle is paired with a rather sensuously-shaped orange, both perched on a wooden shelf that projects out from the painted surface. The Coca-Cola bottle, a found metal advertising object, and the orange, rendered in wood, are both three-dimensional forms. Other Wesselmann *Still Lifes* from this period included such popular brands as Wishbone bottled salad



Coca-Cola
TRADE MARK REGISTERED



dressing, Tareyton cigarettes, Royal Crown Cola, Del Monte canned vegetables, and other comparable supermarket items. Wesselmann enjoyed appropriating elements from the everyday, and he seemed to be both offering wry commentary on the trappings of the commercial landscape, and forthrightly celebrating its bounty, as well. He enjoyed depicting the things that were desired by Americans of the Kennedy-era, objects that conveyed an easy confidence in the rightness of American life and the American economic system. In the present work, he strived to create compositions that achieved a fine balance of elements, and that projected harmonious color combinations.

One of the signature aspects of Wesselmann's *Still Lives* was their collage aesthetic, which merged acrylic or oil-painted canvas or board surfaces with paper or other two-dimensional elements, together with three-dimensional "real life" aspects.



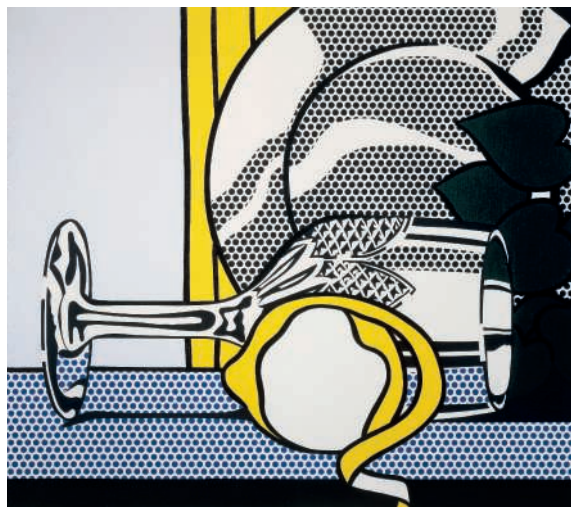
Tom Wesselmann, *Still Life #30*, 1963. Museum of Modern Art, New York. Artwork: © Estate of Tom Wesselmann / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

(alternate view of the present lot)

His use of flat surfaces in combination with three-dimensional ones toys with our sense of what is real and what is illusory. With the still life, Tom Wesselmann was working within a genre almost as old as art itself, but with a crucial twist: through his depiction of "pop" objects he made still life hip and contemporary. His *Still Lives* joined in the same assemblage aesthetic that Robert Rauschenberg and Jasper Johns explored. Wesselmann's work was included in the influential 1962 *New Realists* show at the Sidney Janis Gallery, one of the first gallery exhibitions of Pop Art and one that included some of the figures who, as did Wesselmann, brought a Pop sensibility to the still life genre—Andy Warhol, Roy Lichtenstein, Claes Oldenburg. Commenting years later, in the mid-1980s, about the still life, Wesselmann remarked, "I'm just as excited when I make a still life as I am about the

nude, just as excited about one element that I've chosen to work with.... (it is) no less important to me, and equally engaging to me" (Oral history interview with Tom Wesselmann, 1984 January 3-February 8, Archives of American Art, Smithsonian Institution).

Still Life No. 47 was acquired in 1965 by Harriet and Lewis Winter, directly from the influential



Roy Lichtenstein, *Still Life with Glass and Peeled Lemon*, 1972. Artwork: © Estate of Roy Lichtenstein. Photo: De Agostini Picture Library / G. Nimatallah / Bridgeman Images.

Green Gallery in New York. Harriet Winter was a remarkably creative designer who specialized in creating dresses and garments inspired by vintage clothing and the many celebrities who visited her from the nearby Chelsea Hotel—creating forms of "wearable" art. Her husband, Lewis, was also a creative person known for his critical eye and passion for art, design and craftsmanship. He often frequented Green Gallery and was influenced by Henry Geldzahler.

The *Still Lives*, although outwardly sunny and optimistic, suggest darker undertones, with ideas of unease over material excess, of social conformity, of the power of the commercial over all. Wesselmann always denied there was a social critique in the work, however. He wanted to portray everyday items for their visual appeal, rather than to offer a cultural critique. "Along with Andy Warhol, Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Jim Dine, Mr. Wesselmann belonged to a generation of artists who gave American art and culture a new sense of itself. They found inspiration, source materials and even working methods...in advertising, movies, food labels, household appliances, newspaper front pages and in commercial art techniques like silkscreen, Benday dots and billboard painting. The changes they wrought continue to reverberate through contemporary art and life" (R. Smith, "Tom Wesselmann, 73, Pop Artist Known for Sleek Nudes, Is Dead" *New York Times*, December 20, 2004).

104

ALICE NEEL (1900-1984)

Philodendron

signed and dated 'NEEL '70' (lower left)

oil on canvas

80 x 52 in. (203.2 x 132.1 cm.)

Painted in 1970.

\$200,000-300,000

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 1984

EXHIBITED:

Philadelphia, Pennsylvania Academy of the Fine Arts, *Alice Neel:*

Paintings Since 1970, January-April 1985, n.p. (illustrated).

Medford, Massachusetts, Tufts University Art Gallery, *Interior/
Exterior: Alice Neel*, October-December 1991, no. 48 (illustrated).

New York, Whitney Museum of American Art; Andover, Addison

Gallery of American Art; Philadelphia Museum of Art; Minneapolis,

Walker Art Center and Denver Museum of Art, *Alice Neel*, June

2000-December 2001 (Denver only).

LITERATURE:

P. Hills, *Alice Neel*, New York, 1983, p. 2 (illustrated).



Joan Mitchell, *Hemlock*, 1956. Whitney Museum of American Art, New York. © Estate of Joan Mitchell.





Installation view, *Alice Neel: Paintings Since 1970*, Pennsylvania Academy of Fine Arts, Philadelphia, 1985 (present lot illustrated). Photo: The Pennsylvania Academy of the Fine Arts, The Dorothy and Kenneth Woodcock Archives, Philadelphia. Artwork: © The Estate of Alice Neel. Courtesy David Zwirner, New York / London.

While Alice Neel's reputation is predicated on her revitalization of portraiture in the twentieth century, her still lifes equally contain the many multitudes that make her portraits dynamic and moving works of art. In *Philodendron*, the long leaves of the plant spill out over the pot it rests in, overtaking the blank spaces on the canvas, and subsequently, the room itself. The varying hues of green are given the opportunity to radiate throughout the painting, as they are punctuated only by intermittent warm washes of mustard yellow throughout the room and the rusted red of the flower pot. The rest of the room, and even some of the leaves of the philodendron, are merely outlined in a soft blue, appearing almost ghostlike and allowing the viewer to fully focus on the subject of the work.

This attention to her subject matter is renowned within Neel's oeuvre. Defiantly figurative, Alice Neel's paintings actively

shirk the predominant fashions of post-war art, most notably the wild gestural works of Abstract Expressionists such as Jackson Pollock and Willem de Kooning. Both Neel and the Abstract Expressionists were concerned with conveying emotion through their art, yet they arrived at their destinations through extremely different sets of formal concerns. Working within the tradition of figurative painting, Neel imbues these lifelike representations with a deeply compassionate and personal touch that provokes an insight into the human condition as deep and bold as any of her Abstract Expressionist peers. Like her portraiture, Neel's still lifes focus primarily on the portrayal of likeness. While her portraiture provides her a more obvious route to uncovering inner emotions and



Vincent Van Gogh, *Still Life with Thistles*, 1890. Photo: Peter Willi / Bridgeman Images.

perceptions of the human condition, her approach is so skillful that even an innocuous object such as the overflowing pot of a philodendron can convey these concerns equally as strongly.

The space in which the plant resides provides further opportunities to convey these inner feelings. Neel often painted her subjects in the living room of her Upper West Side apartment, allowing an escape from the formal rigidity of the studio setting and creating an intimacy not often found in more traditional still lives where objects rest stagnantly upon a blank table. Neel understood the power of an empty interior in highlighting the characteristics of its inhabitants, even when the subject is an object and not a person. This can be seen in *Philodendron* through the soft suggestions of furniture and lingering leaves which take secondary priority to the subject at hand – the philodendron.

What *Philodendron* makes increasingly clear is that, no matter what the subject matter, Neel's penchant for expression is able to shine through her work, and her perception of the vastness of the human condition is distinguishable even in the most mild of objects.



Georgia O'Keeffe, *Jimson Weed*, 1936-37. Indianapolis Museum of Art. Artwork: © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York . Photo: Bridgeman Images.



Installation view, *Alice Neel*, Denver Art Museum, 2000-2001 (present lot illustrated). Photo: courtesy Denver Art Museum. Artwork: © The Estate of Alice Neel. Courtesy David Zwirner, New York / London.

PROPERTY FROM A PRIVATE COLLECTION

105

CHUCK CLOSE (B. 1940)

Self-Portrait

signed, inscribed and dated 'S.P. Close 1980' (lower edge)

stamp-pad ink on paper

15 7/8 x 11 in. (40.3 x 28.9 cm.)

Executed in 1980.

\$90,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Minneapolis, Walker Art Center; St. Louis Art Museum; Chicago, Museum of Contemporary Art and New York, Whitney Museum of American Art, *Close Portraits*, September 1980-June 1981.

New York, Pace Gallery, *Chuck Close Drawings, 1974-1986*, June-July 1987.

Minneapolis, Walker Art Center; San Francisco Museum of Modern Art; Atlanta, High Museum of Art; Buffalo, Albright-Knox Art Gallery, *Chuck Close: Self-Portraits 1967-2005*, July 2005-October 2006, pp. 29, 116-117 and 132, pl. 24 (illustrated).



Chuck Close, *Self-Portrait Contact Sheet*, 1967-1968. © Chuck Close, courtesy Pace Gallery.

Since the late 1960's, Chuck Close has led a renaissance in the art of self-portraiture, almost single-handedly bringing the genre back to prominence in a time when photography and technology have threatened its very existence. In this example, Close revisits the most notable motif of his illustrious career, one that he has explored assiduously throughout his oeuvre: his own self-portrait.

Reworking his first ever self-portrait, *Big Self-Portrait*, with a new and innovative technique, Close has continued to augment and elevate his art throughout his over 40 year career. Up close, an array of black ink thumbprints are meticulously placed on a sheet of paper; seemingly abstract it is only when viewed from distance is the true form revealed. As the viewer moves further from the image,

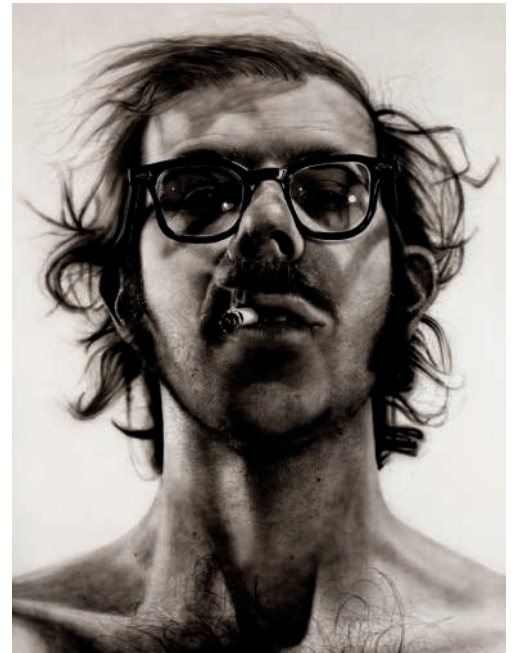


S.P.

L. G. 1880



Gustave Courbet, *The Desperate Man (Self Portrait)*, 1843.
Photo: © Luisa Ricciarini / Leemage / Bridgeman Images.



Chuck Close, *Self-Portrait*, 1967-68. Walker Art Center, Minneapolis. © Chuck Close, courtesy Pace Gallery.

it rearranges itself miraculously exposing its hidden subject; Close's face, 15 years younger as it appeared in *Big Self-Portrait*.

The first self-portrait that Chuck Close created, *Big Self-Portrait*, is an expansive black and white painting that shows a young Close from the neck up, cigarette in mouth, seemingly already basking in his achievement. Painted in 1968, it is in the collection of the Walker Art Center in Minneapolis, Minnesota, the same institution that curated the largest ever exhibition of Chuck Close self-portraits back in 2005. Close made the work seemingly in response to the comment made by storied art critic Clement Greenberg that "With an advanced artist, it's now not possible to make a portrait" (W. S. Hylton, "The Mysterious Metamorphosis of Chuck Close", *New York Times*, July 13 2016, via http://www.nytimes.com/2016/07/17/magazine/the-mysterious-metamorphosis-of-chuck-close.html?_r=1). At the time when Close started this work he was living and working in New

York City and at a time when artists were diving headlong into a world of deconstructed forms and perception based realities, the pioneering endeavor to revert back to portraiture was daring.

When Close first started to develop his style he used a grid system and worked directly from photographs. He would break down the image he was working on by laying a square grid over it and then would work on each segment individually. After gaining a plethora of experience with this method, he developed the perspicacity to anticipate the aesthetics of the full image without having to view it from a distance. "Though never more than arms-length away from the canvas as he makes them, Close instinctively knows how they will interact to form an image. Close explains in an interview with Martin Friedman, 'I've



Chuck Close, *Self-Portrait Maquette*, 1968. Museum of Modern Art, New York. Artwork: © Chuck Close, courtesy Pace Gallery. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

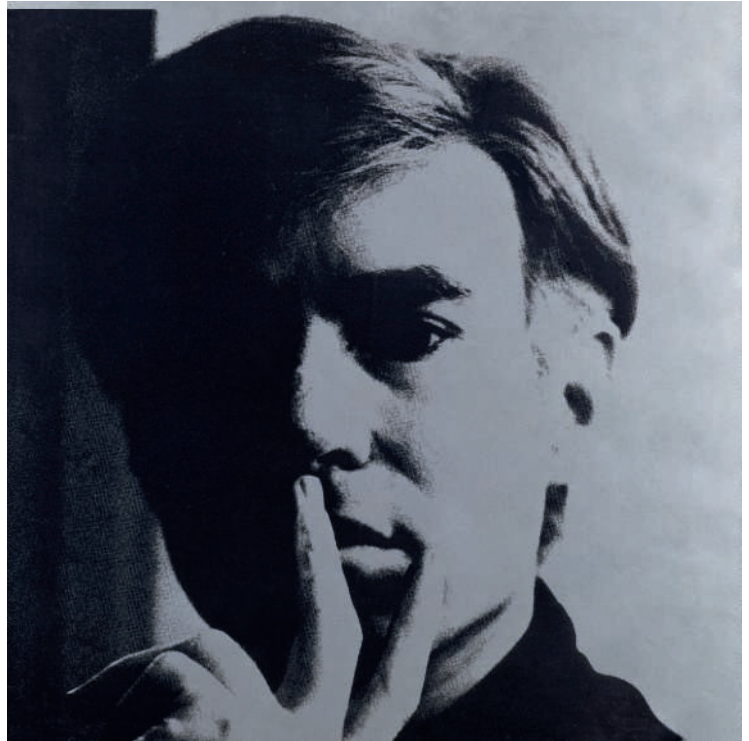
I feel freer to exploit myself than someone else, and to let it all hang out.

–Chuck Close

made enough of them to know how they will read from a distance. I don't have to back up and look at them. The analogy might be to a composer scoring a composition for a number of musical instruments. He knows what [the instruments] will sound like when they are played together" (M. Friedman and C. Close, quoted in M. Friedman, *Close Reading*, New York, 2005, pp. 81-82). This ability permitted Close to continue making his work even after suffering a collapsed spinal artery that left him paralyzed and in a wheel chair in 1988.

After many years of working with his grid technique, Close continued to evolve his art as seen in the present work. Instead of using paint to render his composite portraits, he experimented with his own thumb print dipped in to stamp ink. Building from his pioneering portraiture techniques and following the same grid process he had developed earlier, Close continued to his thumb print, precisely positioned to form a new and more personal style of portraiture.

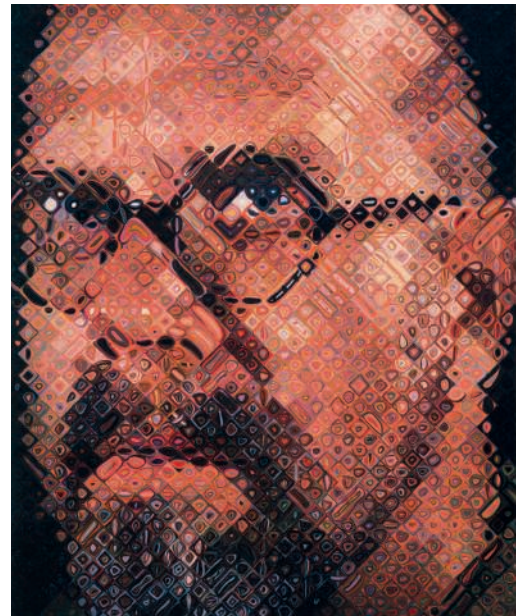
Undoubtedly one of the oldest forms of painting, portraiture has been around since the beginning of human civilization. From ancient Cycladic figurines through current day representation, portraiture has evolved and continued to echo the sensibilities of its time. Early portraiture often depicted royalty and gods and was designed to instill power and notoriety in its subject. In more recent history, however, artists like Gustave Courbet took a different approach towards portraiture, abandoning an idealized



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

depiction in favor of one that emphasized truth over beauty. Chuck Close has adopted this angle for his works and strives to highlight the imperfections in his subjects' faces. Often referring to his own works as "mug shots," Close tends to use close friends and fellow artists as subjects not only because of the connection he shares with them but also to not detract focus from the artwork.

Largely celebrated as the patriarch of modern self-portraiture, Chuck Close has continuously reimagined the genre, catalyzing advances both creative and technological. Meticulously laid out, Close's paintings offer a unique spectacle when viewed in person that cannot be translated to reproductions or screens. In a time when the genre had all but been abandoned, Chuck Close dedicated himself to it and single handedly gave the self-portrait a firm place within the contemporary art movement.



Chuck Close, *Self-Portrait*, 1997. Museum of Modern Art, New York. © Chuck Close, courtesy Pace Gallery.

106

ELLSWORTH KELLY (1923-2015)

Dark Green Panel I

signed, titled, and numbered 'Kelly DARK GREEN PANEL I 4/9'
(on an aluminum plaque affixed to the reverse)

painted aluminum

42 x 32 $\frac{5}{8}$ x 1 $\frac{3}{4}$ in. (106.7 x 82.9 x 4.4 cm.)

Executed in 1982. This work is number four from an edition of nine.

\$200,000-300,000

PROVENANCE:

Gemini G.E.L., Los Angeles

Anon. sale; Sotheby's, New York, 22 February 1986, lot 33

Private collection, Connecticut

Acquired from the above by the present owner

In my own work, I have never been interested in painterliness (or what I find is) a personal handwriting, putting marks on canvas. My work is a different way of seeing and making something and which has a different use.

(E. Kelly, Notes of 1969, reprinted in K. Stiles and P. Selz, *Theories and Documents of Contemporary Art*, Berkeley, 1996, p. 93)



Ellsworth Kelly in his studio, 1982. Photo: Jack Mitchell / Getty Images.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

107

LUCIAN FREUD (1922-2011)

Naked Man on a Sofa

charcoal on paper
22 x 30 in. (56.8 x 76.2 cm.)
Drawn in 1989.

\$250,000-350,000

PROVENANCE:

James Kirkman, London
Matthew Marks Gallery, New York
Private collection, Los Angeles
Acquavella Galleries, New York
Acquired from the above by the present owner, 1998

EXHIBITED:

New York, Matthew Marks Gallery, *Lucian Freud: Recent Drawings and Etchings*, December 1993-January 1994, n.p. (illustrated).
New York, Acquavella Galleries, *Lucian Freud Drawings*, May-June 2012, pp. 108 and 218 (illustrated).



Alberto Giacometti, *Torso of a Man*, circa 1922-1925.
Collection Fondation Alberto & Annette Giacometti,
Paris. Artwork: © 2016 Alberto Giacometti Estate /
Licensed by VAGA and ARS, New York.
Photo: Bridgeman Images.

Drawn in 1989, this exquisite portrait of a young man possesses an emotional and aesthetic intensity that far exceeds its seemingly simple execution. Executed in charcoal, it is the strength of Freud's gaze and the degree of detail to which he depicts every inch of this anonymous figure that allows us to form a connection with him, despite not really knowing who he is. Lying face down, with his head buried in what appears to be the crevice of cushion or pillow, the figure is presented in serpentine fashion. His left leg is crooked at the hip to produce a dramatic right angle as it stretches out towards the upper edge of the sheet, while the left leg falls away towards the lower edge of the composition. The arms mirror the same pattern as the left arm stretches upwards, while the right tapers away. Freud lavishes most attention on the central core of the body, allowing the extremities of the subject's limbs to disappear into a haze of spectral chiaroscuro.





Lucian Freud, *Kai*, 1991-92. Abbot Hall Art Gallery, Kendal.
© The Lucian Freud Archive / Bridgeman Images.

You would hardly believe how difficult it is to place a figure alone on a canvas, and to concentrate all the interest on this single figure and still keep it living and alive.

–Lucian Freud

The taught musculature of the figure's back is defined by a series of soft graphite marks, while the silhouette of the young man's body is delineated by stronger, darker lines that outline the defined outline of the torso, legs and buttocks.

The exceptional detail contained within *Naked Man on a Sofa* is the result of prolonged period of looking and study. During his notoriously long sittings, Freud would spend hours carefully examining every inch of his subject's appearance resulting in a beautifully nuanced rendition of the different physiological elements—the skeletal frame, the musculature structure and finally the skin itself.

Yet this portrait is much more than a physiological rendering of a man's body, it is also a psychological one too. As curator Robert Flynn Johnson explained "The art of Lucian Freud possess a power to involve the viewer intensely, almost to the point of intrusion, in aspects of the artist's life on which he levelled his severe artistic scrutiny"

(R. F. Johnson, "The Later Works 1961-87," in *Lucian Freud Works on Paper*, exh. cat., South Bank Centre, London, 1988, p. 15). Naturally, when looking at another person it is part of our human psyche to focus on the face, to the detriment of the rest of their body. In fact, in Western society, we are actively discouraged from looking too closely at a naked human body for risk of being accused of a lascivious act. Thus by rendering his sitter as an anonymous subject, in *Naked Man on a Sofa* the viewer is invited to become part of the artist's inscrutable gaze.

The naked male body has been an important subject matter for Freud throughout his career and his paintings of his naked men, including his friend and assistant David Dawson and the London cabaret performer Leigh Bowery



Francis Bacon, *Two Studies of George Dyer with Dog*, 1968. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2016. Photo: Prudence Cuming Associates Ltd.

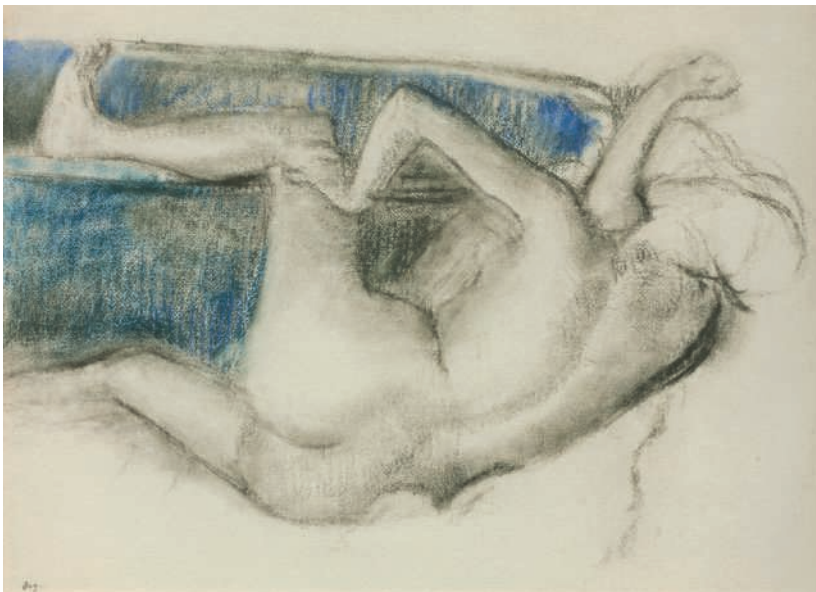
have become major works within his *oeuvre*. But rather than merely portraying it as an object of beauty or desire, Freud's depictions are concerned with very contemporary issues. Both his paintings and drawings of the human body are concerned with our ideas of sexuality, of getting old, or fat, or thin—precisely the things that make us human.

With works such as *Naked Man on a Sofa*, Freud continued a long and established dialogue that artists have been having with the human form ever since they began to replicate it on the walls of their caves in southern Europe. As the 20th-century progressed, painting or drawing the human figure fell out of fashion with the artistic elite who, with a few notable exceptions, seemed determined to relegate it to the art historical canon. Freud however was resolute, and

he determinedly pursued this noble tradition to become one of the most accomplished portraitists of the century. "Being able to draw well is the hardest thing—far harder than painting," he once said, "as one can easily see from the fact that there are so few great draftsmen compared to the number of great painters—Ingres, Degas, Van Gogh, Rembrandt, just a few" (L. Freud, quoted by K. Rosenberg, "A Painter Stripped Bare: Lucian Freud Drawings" at Acquavella Galleries," *New York Times*, May 10, 2012).



Theodore Gericault, *Study of a Torso for The Raft of the Medusa*, 1818. Musee Ingres, Montauban. Photo: Bridgeman Images.



Edgar Degas, *After the Bath (Après le bain)*, circa 1891.

108

JEAN DUBUFFET (1901-1985)

Site aléatoire avec un personnage

signed with the artist's initials and dated 'J.D. 82' (lower right)

acrylic and paper collage on paper mounted on canvas

26 ½ x 39 ½ in. (67.3 x 100.3 cm.)

Executed in 1982.

\$150,000-200,000

PROVENANCE:

Galerie Jeanne Bucher, Paris, 1985

Galerie Milan

Private collection, Korea

Gusfield Glimer Galleries, Northbrook, Illinois

Acquired from the above by the present owner, 1998

LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXV: Sites aléatoires*, Paris, 1986, p. 18, no. 22 (illustrated).

In my paintings, I wish to recover the vision of an average and ordinary man, and, it is without using techniques beyond the grasp of an ordinary man... that I have tried to constitute great celebrations...

I am speaking of celebrations of the mind; please may it be understood: celebrations of humors and deliriums. Art addresses itself to the mind, not to the eyes. Too many people think that art addresses itself to the eyes. That is to make of it poor use.

–Jean Dubuffet



Jean Dubuffet at The Cartoucherie de Vincennes, 1972.
Photo: Francis CHAVEROU / Gamma-Rapho via Getty Images.
Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FROM AN EAST COAST ESTATE

109

CONRAD MARCA-RELLI (1913-2000)

Arnot

signed and dated 'MARCA-RELLI 57' (lower right); signed with the artist's initials 'M-R' (on the reverse); signed again, inscribed and titled 'MARCA-RELLI ARNOT M-4-57' (on the stretcher)

oil and canvas collage on canvas

35 x 53 in. (88.9 x 134.6 cm.)

Executed in 1957.

\$80,000-120,000

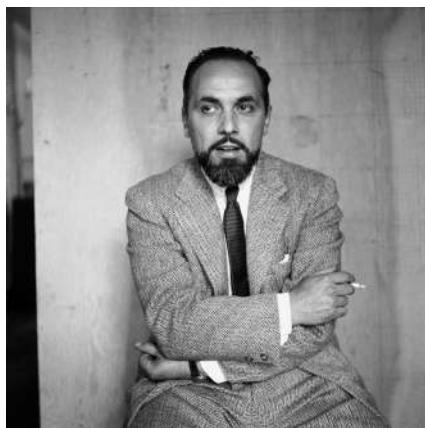
PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1957

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6175 / © Archivio Marca-Relli, Parma

Conrad Marca-Relli's achievement has been to raise collage to a scale and complexity equal to that of monumental painting...he has used it neither as a single element of structural reordering of reality as in a Cubist collage, nor as ambiguous fragments evoking exterior associations, as did the Surrealists. Rather, Marca-Relli has extended collage to the point where it now carries its own full and distinct range of formal and emotive means.

(William C. Agee, *Marca-Relli*, New York, 1967, p. 9)



Conrad Marca-Relli, 1955. Photo: Gordon Parks / The LIFE Picture Collection / Getty Images.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR



Joan Mitchell, *Untitled*, 1960 (lot 111).

Thoughtfully assembled over a lifetime by a private American collector, this group of work is a celebration of paint and reflection on the human condition illustrating the divergent trends and themes that rippled through the New York art world in the 1980s through the present day. These artists refused to bow to the prevailing artistic movements but instead stayed resolutely true to a style all their own. Passionately compiled by a collector as visionary as the artists assembled here, these works represent the intersection of art and culture that resulted from the most significant moments in modern art history.

For old guard painters who continued to embrace the brush in the face of rapidly escalating technology and changing styles, the 1980s proved significant, especially for artists who had come of age in the '50s and '60s yet continued to ply their trade regardless of the current trends.

Significantly, these artists reduced art to its essentials to get at a fundamental, shared human experience. In the work of Abstract Expressionist pioneers such as Willem de Kooning, Joan Mitchell and Helen Frankenthaler, whose sublime painting *Zarathustra* is represented here, the '80s and '90s witnessed a final flourishing that culminated in a brilliant crescendo. The era allowed such seasoned artists to reveal themselves at the height of their artistic powers, a sense of bravura emanating from their work. Painted in 1988, Frankenthaler's *Zarathustra* is a large-scale, operatic canvas of poured pigment that ranges in hue from shimmering verdant greens to rich amethyst and a shimmering pink evocative

Passionately compiled by a collector as visionary as the artists assembled here, these works represent the intersection of art and culture that resulted from one of the most significant moments in modern art history.



Martin Kippenberger, *Don't Wake Daddy VII*, 1994 (lot 471).



Charlene von Heyl, *Untitled (1/1/06)*, 2006 (lot 470).

of sunrise before a gathering storm. Frankenthaler's technique of liquefying and pouring paint onto the bare canvas results in a deeply moving work that verges on the sublime.

Indeed, these artists harnessed the power of abstraction as a profound visual language in which they channeled their own unique experiences. For Frankenthaler, this was conveyed by the directness of pure pigment that emanated directly from the artist to the surface of the unprimed canvas. And for Mitchell, the wild, often ferocious slashes and stabs of the brush allowed for a potent transmission of the artist's own turbulent, yet glorious, life experiences. Similarly, sculptors working within an abstract vernacular allowed them to pursue their own individual style in order to reach a universal audience. Joel Shapiro's spare vocabulary of simple geometric shapes has sustained him over the course of a decades-long career, while for Tony Cragg, abstraction provided a new visual language in which to express the ineffable quality of a twenty first century world.

Another group of artists took up the brush in the 1980s and resurrected painting from the brink of annihilation. Loosely-grouped under the moniker Neo-Expressionism, these artists produced lush, gestural paintings that provided a much-needed counterpart to the stringent aesthetics of Minimalism and Conceptual Art. This trend reached across the ocean to find roots throughout

Europe, allowing a disparate group of artists a methodology in which to express the fundamentals of their own, unique vision. In the present collection, paintings by Francesco Clemente chronicle that artist's unparalleled voice in lush, lavishly-painted works that personify his idiosyncratic style. Likewise, a significant painting by the German artist Martin Kippenberger, *Don't Wake Up Daddy*, illustrates the sardonic irreverence and resolutely singular style that has come to define his best work. Belonging to a series by the same name, *Don't Wake Up Daddy* demonstrates Kippenberger's potent blend of painterly abstraction and recognizable, often autobiographical, imagery on a large-scale that lends a feeling of gravitas despite its irreverent subject matter. Following Martin Kippenberger's untimely death, Charlene Von Heyl bears the mantle of German painterly abstraction for the current generation of artists.

In the present collection, there are works whose abstract qualities are so beautiful and so evocative that they verge on the sublime. Indeed, they unite viewers in a shared experience, using this profound visual language capable of channeling a universal artistic truth. They engage the viewer with a visceral emotional intensity, not unlike a beautiful line of poetry or the poignant notes of favorite song. Across a wide spectrum of media, these works deepen our understanding of our shared human condition. This is especially felt in the haunting rhapsody of Bill Viola's large-scale, profoundly moving *Ablutions* from 2005. Part of Viola's *LOVE/DEATH: The Tristan Project*, *Ablutions* relates to the main characters of Richard Wagner's opera *Tristan und Isolde*. On two massive video screens presented side-by-side, *Ablutions* engulfs the viewer with its gorgeous imagery and the heartbreaking beauty of Wagner's opera. It hits the viewer on a primal level, evoking universal themes of baptism, birth, death and resurrection.



Helen Frankenthaler, *Zarathustra*, 1988 (lot 110).

110

HELEN FRANKENTHALER (1928-2011)

Zarathustra

signed 'Frankenthaler' (lower right); signed again and dated twice
'1988 Frankenthaler '88' (on the reverse)

acrylic on canvas

81 x 98 ¼ in. (205.7 x 249.6 cm.)

Painted in 1988.

\$500,000-700,000

PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner

*She gained what watercolorists had always
had—freedom to make her gesture live on
the canvas with stunning directness.*

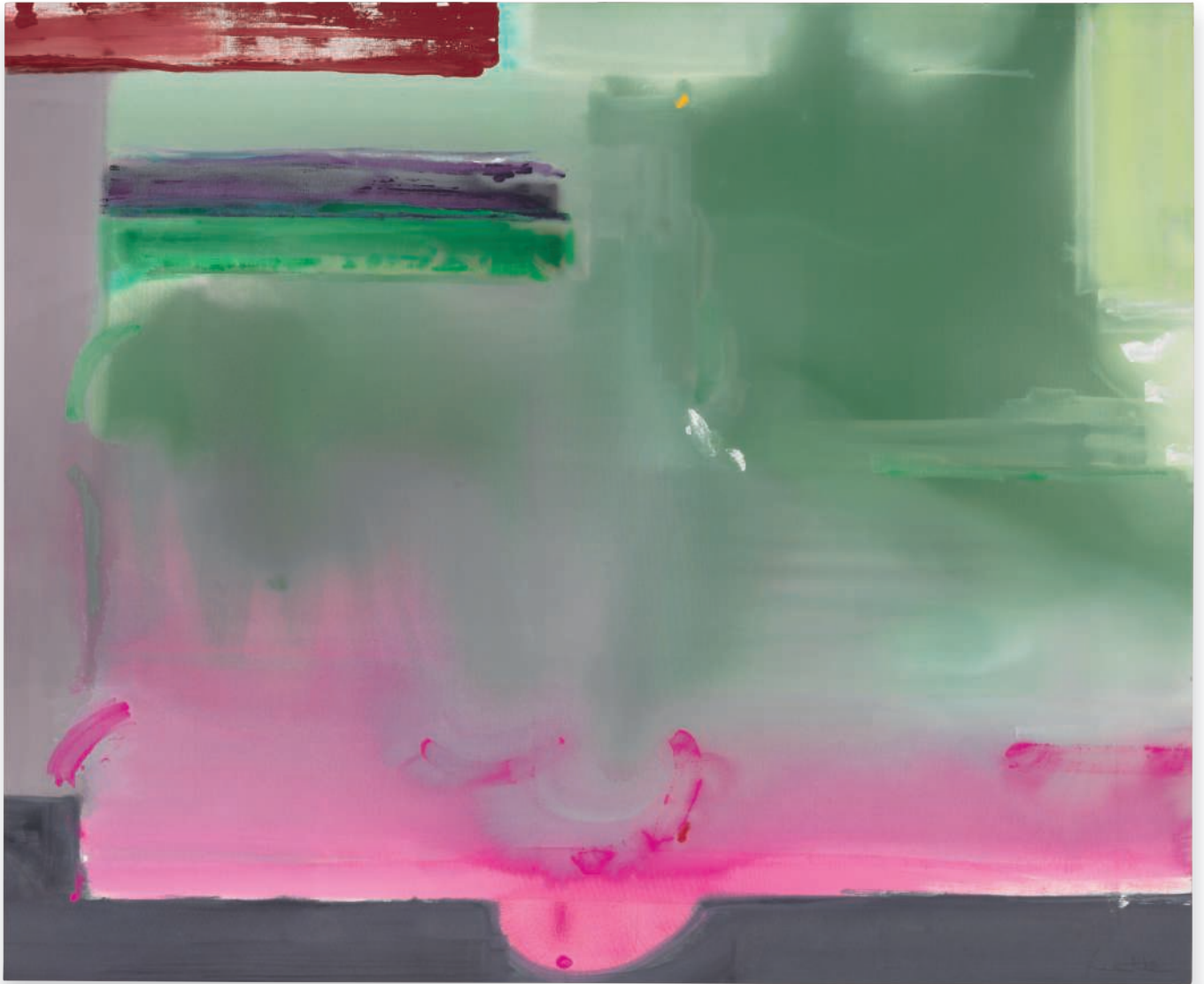
(E. Munro, *Originals: American Women Artists*,
New York, 2000, p. 218)



Mark Rothko, *No. 3 / No. 13 (Magenta Black Green on Orange)*, 1949. Museum of Modern Art, New York.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.
Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

A large-scale, magisterial work, Helen Frankenthaler's *Zarathustra* typifies the beauty, elegance and lyricism that are the signature qualities of this artist who founded the highly influential mid-twentieth century Color Field School of painting. The evocative title conjures up a mysterious figure, yet one which remains resolutely elusive. On the topic of assigning titles to her paintings, Frankenthaler remarked "I usually name them for an image that comes out of the pictures" (E.A. Carmean, *Helen Frankenthaler: A Paintings Retrospective*, exh. cat., Modern Art Museum of Fort Worth, 1989 p. 38). Possibly the title here makes reference to a composition by Richard Strauss, as other works by the artist have made reference to the worlds of classical music, such as a 1987 painting named after the eighteenth century Italian composer Domenico Scarlatti.

Delicate, glowing violet and green tonalities freely wash across the canvas surface, flowing, emerging and receding, the liquid nature of the paint at the moment when it was first applied still quite





Claude Monet, *The Japanese Bridge at Giverny*, 1918-1924. Musée Marmottan Monet, Paris. Photo: Bridgeman Images.

apparent in the finished work. The colors are wonderfully various, ranging from deep, fully saturated hues to colors that are almost transparent, giving off a glow close to luminous whiteness. Deeper blue, black, and brown tones set off the more ethereal hues. Color is the very heart of this work. Frankenthaler gave color a new independence, allowing it to float free, not tethered by representation or gesture. The artist once remarked, "There is no 'always.' No formula. There are no rules. Let the picture lead you where it must go." (H. Frankenthaler, quoted in "Helen Frankenthaler, Back to the Future," *New York Times*, April 27, 2003).

Zarathustra, although it was accomplished in the medium of acrylic paint, expresses the aqueous qualities so characteristic of watercolor, an effect Frankenthaler deliberately sought. As with watercolor, the tonalities are darker here, lighter there, of varying opacity determined by the thickness of the paint. "She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness" (E. Munro, *Originals: American Women Artists*, New York, 2000, p. 218). Translucence, luminosity, opacity, staining: qualities typically associated with watercolor, are all on brilliant display here. Setting these off, harder-edged shapes—rectangular blocks of color, seemingly applied with a brush rather than poured or washed across the surface—define the canvas' top and bottom margins, as well as its right boundary and left bottom corner. These more sharply defined forms seem to contain the flow of paint to the center of the work, where thin washes of color merge into one another. A restless innovator, "[o]ver more than half a century, Frankenthaler remained a fearless explorer in the studio, investigating a remarkable range of

(alternate view of the present lot)



Joseph Mallord William Turner, *Sunset*, circa 19th century. Photo: © Agnew's, London / Bridgeman Images.

media. She adopted acrylic paint, on canvas and paper, early on, reveling in its intensity even when thinned" (K. Wilkin, "Helen Frankenthaler (1928–2011)," *American Art*, Vol. 26, No. 3, 2012, p. 103).

Zarathustra balances volume and void, weight and weightlessness. Darker at its peripheries, the painting lightens toward its center. The colors merging yet brightening, the center of the painting expresses a luminous, open feeling, drawing the eye toward it. One can trace the horizontal and vertical movements of the paint, lending the work a wonderful feeling of combined stillness and movement. Frankenthaler's work projects a relaxed, spontaneous feeling even as it encompasses complex possibilities, from joyful to reflective. Art historian Barbara Rose observed that Frankenthaler had a gift for "the freedom, spontaneity, openness and complexity of an image, not exclusively of the studio or the mind, but explicitly and intimately tied to nature and human emotions" (B. Rose, quoted in "Helen Frankenthaler, Back to the Future," *The New York Times*, April 27, 2003).

Emerging out of Abstract Expressionism, Frankenthaler became one of the most significant painters of the second half of the twentieth-century, defining a new

style characterized by a de-emphasis on brushstroke and gesture in favor of areas of unbroken surface made up of large flat areas of solid color. The goal was to make color itself the subject. Frankenthaler's poured paint technique produced ethereal washes of color, her paint not resting on top of the canvas but rather soaking into the very weave of the material, mingling with and becoming a part of it.

Departing from the bold and fierce, slashing brushstrokes of Abstract Expressionism, Frankenthaler chose to emphasize the flat surface of the canvas itself (so evident in the solid washes of color that make up the present work) over the effort to use the surface to construct an illusion of depth. In doing so, she compelled the viewer to savor the very nature of paint on canvas. Her work became an essential bridge between Abstract Expressionism and Minimalism, offering a new way to define and use color to those artists who were to define the Minimalist movement of the sixties.

Frankenthaler's work asks that the viewer focus their attention toward the very nature of paint on canvas. The surface of the canvas—and the play of colors across it—are Frankenthaler's true subject. "The feeling-tone her paintings have projected has been



Helen Frankenthaler in her studio, Stamford, Connecticut, 1980. Photo: André Emmerich. Artwork: © 2016 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

the serene and beautiful, achieved by the insightful control over the elements of form: floating areas of color; occasional fountains, spurts, jets of color thrown against bare canvas; hard-edge panels or curtains of bright flat non-naturalistic color" (E. Munro, *Originals: American Women Artists*, New York, 2000, p. 208).

111

JOAN MITCHELL (1925-1992)

Untitled

signed 'J. Mitchell' (lower center)

oil on canvas

25 ½ x 21 ¼ in. (64.8 x 54 cm.)

Painted in 1960.

\$500,000-700,000

PROVENANCE:

Collection of the artist

Estate of Joan Mitchell

Joan Mitchell Foundation, New York

Cheim & Read, New York

Acquired from the above by the present owner, 2005

EXHIBITED:

New York, Cheim & Read, *Joan Mitchell: Fremicourt Paintings 1960-62*, May-June 2005, cat. no. 9 (illustrated).

What is expressed by [Joan Mitchell's] work— which is private, vulnerable, full of the energy of madness and genius, elegance and unparalleled physical intensity—are those primal forces found in the natural world which provide us with the metaphors for our own existence.

—Marcia Tucker, New Museum of Contemporary Art



Joan Mitchell, circa 1960. Photo: Walt Silver © Estate of Walt Silver. Artwork: © Estate of Joan Mitchell.

Joan Mitchell's exhilarating *Untitled* is a powerful work from a pivotal moment in her career, an example of her own vital and extraordinary style of Abstract Expressionism. Neutral edges of sweeping ground, worked, worn and rubbed, constitute a backdrop of variegated pale tonalities that barely contain the explosive colors hurtling outward from the vivid tangle of brushwork at the core of the canvas. The white expanses of layered veils of paint project a receptive mood, setting off the storminess at the center of the painting. Calm and strife, order and conflict reside in exhilarating tension in *Untitled*, a trademark feature of Mitchell's art. The handling of paint conveys a tangible, tactile impression, and the work demonstrates the artist's supreme management of color, composition,

emotion, and brushwork, as well as her ability to balance spontaneity and control. The light ground becomes the context for a wonderfully varied range of methods of applying oil paint, from lines traced with an almost dry brush, to broad slabs of single hues, to vigorous slashes and strokes, to rich impastos made up of thick tonal admixtures that appear to have been prepared directly on the canvas, right in the midst of the action of painting. Mitchell's paintings set line free to pursue an abstract language of gesture, rather than a literal representation of landscape or nature. Mitchell translates powerful emotions into vivid color, luminous open space and charged volume.

The surface of the canvas is vigorously alive, projecting the many diverse possibilities







Claude Monet, *Peony Garden*, 1887. National Museum of Western Art, Tokyo.
Photo: National Museum of Western Art, Tokyo HIP / Art Resource, New York.

green, brown, and red shadings offer. Her brushstrokes and lines convey the appearance of having been executed with great speed, but this is deceptive; in fact, the gestures, lines and shapes were actually built-up slowly, methodically, and carefully as Mitchell constructed her surfaces deliberately, standing back to study them as they progressed moment-by-moment. Mitchell uses the canvas surface to explore sets of oppositions: light and dark; warm and cool; gravity and uplift. The artist opens up her process to the viewer, the varied applications of paint, from subtle washes to thick applications of pure color, build tension and symmetry. "Most of the works of 1960-1961 present an array of contrasts; broad robust strokes of vivid and deep colors

concentrated at the center are played against delicate trailing lines of shimmering whites and high-keyed tones that dart inward from the thinly painted and stained surrounding areas" (J. Bernstock, *Joan Mitchell*, New York, 1988, p. 57). Mitchell uses a powerful language of gesture, which sometimes takes the form of single lines and sometimes of thickly-applied, densely-shaped masses, her choices of color oftentimes suggesting shadowy darkness, sometimes intensely vivid, sunlit landscapes, with a wide range of colors and lighting effects in between the two extremes.

When Mitchell created the present work she had recently relocated from New York to Paris, renting a studio at 10 rue Frémicourt in the city's fifteenth arrondissement. Although she would continue to travel to and exhibit in New York on a regular basis, from this time forward she would paint only in France. At this time Mitchell was laying the groundwork for the direction her art practice would follow for the rest of her highly successful and extraordinary career, as she began to move away from the Abstract Expressionist strategies that influenced her canvases of the 1950s to evolve a new, personal

range of sophisticated, lyrical gestures. "A passionate inner vision guided Joan's brush. ...[S]he extended the vocabulary of her Abstract Expressionist forebears. She imbued their painterliness with a compositional and chromatic bravery that defiantly alarms us into grasping their beauty" (K. Kertess, "Her Passion Was Abstract but No Less Combustible," *The New York Times*, June 16, 2002).

At this pivotal moment, Mitchell continued to explore and deepen her practice, with its roots in the expressivity and gestural fierceness of Abstract Expressionism, even as she moved toward a style characterized by a more lyrical voice. This 1960 canvas reflects the state of her artistic evolution at a significant transition point in her career, between the earlier work of the fifties and the lyrical pieces of the later sixties and beyond. In the words of Whitney Museum curator Marcia Tucker, who organized a major retrospective of Mitchell's work, Joan Mitchell's "substantial reputation is based on the fact that her work, brilliantly conceived, flawlessly executed, shows us the extent to which a tradition can be made viable by excellence...What is expressed by her work—which is private, vulnerable, full of the energy of madness and genius, elegance and unparalleled physical intensity—are those primal forces found in the natural world which provide us with the metaphors for our own existence" (M. Tucker, *Joan Mitchell*, New York, 1974, p. 16).



Vincent van Gogh, *Field with Poppies*, 1889. Kunsthalle, Bremen.
Photo: Bridgeman Images.

(alternate view of the present lot)

112

ANDY WARHOL (1928-1987)

Triple Dollar Sign

stamped twice with the Estate of Andy Warhol and once with the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA30.014' (on the overlap); numbered again 'PA30.014' (on the stretcher); stamped again with the Andy Warhol Foundation for the Visual Arts, Inc. stamp (on the reverse)

synthetic polymer and silkscreen inks on canvas

10 x 19 7/8 in. (25.4 x 50.5 cm.)

Painted in 1981.

\$600,000-800,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

Private collection, New York, 1997

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner, 2003



Warhol at his desk, circa 1981. Photo: © Heiner Bastian.
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Triple Dollar Sign is part of a significant series that the artist created just at the outset of what would become—both for the worlds of finance and of art—an exuberant, money mad roller coaster of a decade, the decade that would be the final years of Warhol's life and place him at the height of his fame. Much of his career was spent indulging his fascination with the image world of wealth, celebrity, power, money and tragedy, and as sign and subject matter the iconography of the dollar stands together with Warhol's most charged and personally resonant of symbols, the celebrity depictions of Liz Taylor, Elvis and Marilyn Monroe as well as the universally recognized commodities like the Campbell's Soup can.

With its blazing reds and oranges, its vivid green and ghostly grey, and with





its extravagant flair, the present work, *Triple Dollar Sign*, is reminiscent—in its easy, free flowing style, light touch and playful mood—of the work that Andy Warhol created in the 1950s, during the years that he worked as a commercial artist. The present work shows traces of his inimitable visual style, the dollar signs drawn with flowing hand and rendered with fluid line. But *Triple Dollar Sign* also makes reference to some of Warhol's earliest fine art silkscreens (the mechanical industrial art process that he would make uniquely his own), created at the start of his artistic career, the green grids of dollar bills that he produced in the early 1960s. At the dawn of what would be the last decade of his life Warhol had a look back to the iconography that so fascinated him at the outset of his career as a fine artist. *Triple Dollar Sign* occupies a place among some of the most intriguing work of Warhol's late period, his earliest forays in art, whose ideas the artist would revisit and explore anew, as he did with the present work.

In *Triple Dollar Sign*, three of the ubiquitous symbols of American wealth and power are silkscreened across the surface of a cream-colored canvas, the lighter-hued symbols to the left and the right of the canvas and placed so as to offset the central sign, which is portrayed in bold tonalities of dark red

(alternate view of the present lot)

I like money on the wall. Say you were going to buy a painting. I think you should take that money, tie it up, and hang it on the wall.

-Andy Warhol



Rich American businessman wearing a tuxedo and top hat while holding two bags of money, 1920. Photo: Graphica Artis / Getty Images.

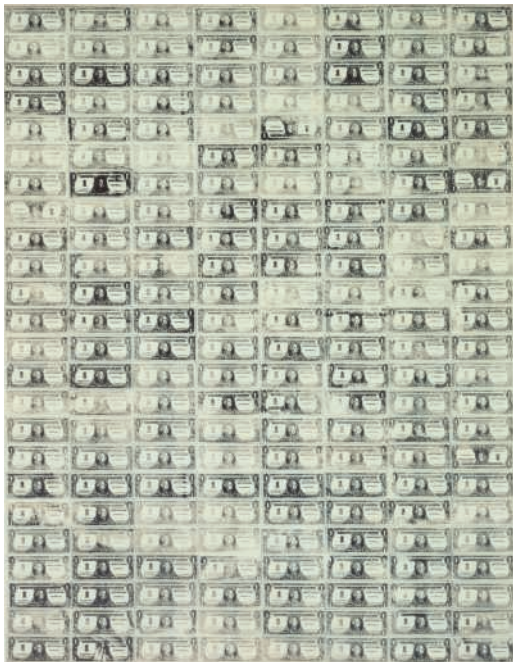
and green. In this work and the others in the series, Warhol took a symbol that was either considered vulgar or not noticed at all, and made it strikingly beautiful. Restricting his subject matter to the dollar sign, Warhol created a series allowing for an almost

unlimited range of possibilities for exploring color, texture and shape. Warhol has been famously quoted as saying "I like money on the wall. Say you were going to buy a painting. I think you should take that money, tie it up, and hang it on the wall" (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p.134). However, given his love of color, of form and of line, as evident in the present work, it's impossible to believe that he entirely meant what he said.

Warhol was unsatisfied with existing images of the dollar, so he rendered the instantly recognizable symbol of U.S. currency himself, putting to work his superb skills as a draftsman. He once said, "American money is very well-designed, really. I like it better than any other kind of money" (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p. 137). The result succeeds at bringing together in one artwork both the styles of the early Warhol and the late: the luxurious handiwork of Warhol the commercial illustrator together with the dry, ironic observation

of Warhol the artist. He offers up a symbol both lyrical and deadpan at the same time, formally elegant, as subject blank and receptive, ready for us to fill with our dreams and fantasies. With *Triple Dollar Sign*, Warhol turned a universally appreciated symbol of the power of money in contemporary society into a captivating artwork, one that expresses both the desires and obsessions of the era in which Warhol lived, alongside his own compulsions.

As with all of Warhol's greatest art, this work merges brush, seductive colors with a canny understanding of the power and allure of the commodity and its symbolism. The work exemplifies the glittering lifestyle Warhol would live in the exuberant decade of the '80s. It is the ultimate expression of the love affair he carried on with the dollar. As with all of Warhol's best-known subjects, the *Dollar Signs* series brilliantly tests the limits of what can be considered subject matter for a work of art. The present work is a wry and ironic commentary on the power of money in the world of art. These works symbolize money in the larger society, of course, but they also reference the increasingly greater value placed on works of art in particular, and certainly symbolize Warhol's own outsized ambitions and obsessions.



Andy Warhol, *192 One Dollar Bills*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

113

JAMES ROSENQUIST (B. 1933)

Welcome to the Water Planet VI

diptych: oil on canvas

each: 57 ¼ x 101 ¾ in. (145.4 x 258.4 cm.)

overall: 114 ½ x 101 ¾ in. (290.8 x 258.4 cm.)

Painted in 1988-1989.

\$500,000-700,000

PROVENANCE:

Leo Castelli Gallery, New York

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Leo Castelli Gallery, *Rosenquist, Kosuth, Vaisman*,
March 1986.

New York, Leo Castelli Gallery, *Group Exhibition: Artschwager,
Johns, Kosuth, Rosenquist, Ruscha, Salle, Sonnier, Starn*, June 1986.

*Just a handful of people
recognize the ecology of our
world, the oceans and so
forth, and so these art works
called Welcome to the Water
Planet were comments on this
delicacy of our ecology.*

–James Rosenquist



James Rosenquist's *Welcome to the Water Planet* is a supreme example of the artist's exceptional late career work, created as part of a significant series that Rosenquist produced during the 1980s and early 1990s. In this large canvas, lusciously depicted and intensely colored tropical flora are interlayered with fragments of human forms (eyes, lips)—the faces of women—that are alternately portrayed in muted colors and in black and white. Fragmentary forms seem to float across the surface of the canvas in sinuous ribbon shapes, seeming, through an optical effect, to emerge and recede across the expanse of the painting, interspersed with the more prominent botanical imagery. Relating his thoughts concerning the *Water Planet* series, Rosenquist has said, "the division of the ideas in this series of paintings, came from early settlers in

Francis Picabia, *Hera*, circa 1929. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Bridgeman Images.





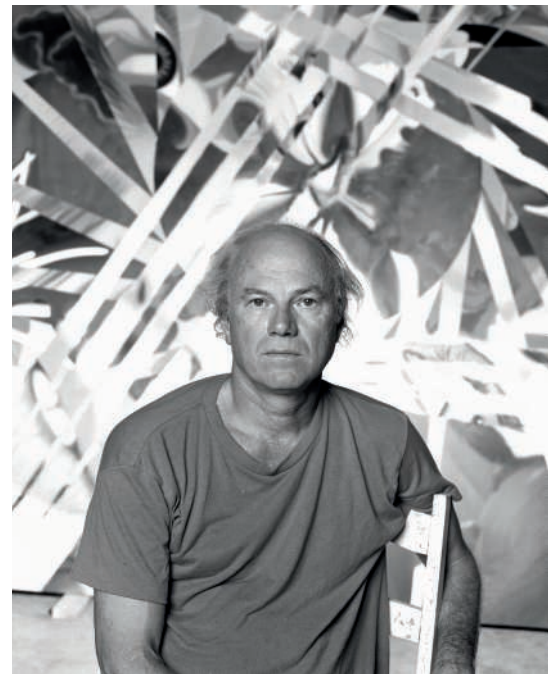
Salvador Dalí, *Metamorphosis of Narcissus*, 1937. Tate Gallery, London. Artwork: © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.

America hiding in lakes or streams while a forest fire went by. The imagery that occurred to me seemed like a water nymph hiding in a water lily while some star nova... went by far away" (M. A. Staniszewski, "Interview with James Rosenquist," *Bomb Magazine*, Vol. 21, Fall 1987).

The series was likely influenced, in part, by the verdant flora visible from a window of Rosenquist's studio in Aripeka, Florida, possibly palm fronds, which may have helped to suggest the ribbon-like shapes that unfold across the canvas surface. The art works in this series at one and the same time appreciate the beauty of natural plant forms and also lament the way that Earth's natural habitats have been despoiled. Concerned about the degradation of our planet's environment and the tenuous state of life on Earth, the artist states that "just a handful of people recognize the ecology of our world, the oceans and so forth, and so these art works called Welcome to the Water Planet were comments on this delicacy of our ecology" (Interview with the artist, National

Gallery of Australia, 2006, <http://nga.gov.au/rosenquist/Transcripts.cfm>).

In *Welcome to the Water Planet*, Rosenquist reaches beyond the flat window or two-dimensional pictorial surface. Here, he charges his canvas with a multilayered, three-dimensional vitality. In the *Water Planet* series Rosenquist uses a crosshatching technique to achieve an effect of fragmenting his compositions into complex picture planes. The technique gives Rosenquist the ability to include varying themes all at once in the same pictorial space, and to organize his themes in lively, dynamic interaction with one another. By fragmenting his compositions in this way he attempts to pursue ideas beyond the conventional depictions and dimensions of flat pictorial space. The multilayered



James Rosenquist in his studio, Florida, 1986. Photo: Jack Mitchell / Getty Images. Artwork: © James Rosenquist / Licensed by VAGA, New York, New York.

images evoke art historical traditions such as artists' use of *trompe l'oeil* to project the illusion of a multidimensional surface, or even artists' deliberate tearing of a canvas as a way of activating the surface to bring the artwork into the same physical space inhabited by the viewer.

Powerfully evocative, the inclusion of fragments of images has the effect of increasing the visual information present on the canvas and suggesting an experience of a flash of consciousness. The extraordinary and uncanny juxtaposition of images in this work reflects that approach. "(The) revelation of new pictorial space does not attempt a resolution, yet as layer slashes through layer, the build-up of abstraction, combined with human and natural forms adds to (the) potent cacophonous motion, achieving a

palpable dynamism of the carnivalesque" (M. Harewood, in W. Hopps and S. Bancroft, *James Rosenquist: a Retrospective*, New York, 2003, p. 204).

Rosenquist portrays the abundant tropical forms of *Welcome to the Water Planet* in an intensely vivid, hyper real style that renders the flowers powerfully tangible and immediate, sensuous and seductive. Of the series, the artist remarked that "[it is] called *Welcome to the Water Planet* and I've always thought of aliens visiting us and wondering who we are or what we are and what do we do." (Interview with the artist, *op. cit.*) Indeed the botanical imagery Rosenquist depicts in *Welcome to the Water Planet* seems both familiar and somehow strange, as if viewed from a perspective not entirely our own. In this work and others in the series,

Rosenquist explores themes concerning human beings' domination of the natural environment, and also investigates issues related to the afterlife and to reincarnation. The overlapping, juxtaposing and merging human and plant forms suggest concepts of change, transformation and metamorphosis. Rosenquist has said that "There's a meaning and an idea and many layers of vision in the same picture. And so at first glimpse, it looks like that (snaps fingers) and then you look a little further and go, 'Oh there's something there too.' There's more there. Any great masterpiece painting is like that. There's subliminal values and colors there that hide things and seep out slowly" (M. A. Staniszewski, "Interview with James Rosenquist," *Bomb Magazine*, Vol. 21, Fall 1987).



114

ANDY WARHOL (1928-1987)

Beatle Boots (Negative)

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PA10.557' (on the overlap); numbered again 'PA10.557' (on the stretcher); numbered again 'PA10.557' (on the backing board)

synthetic polymer and silkscreen ink on canvas

80 x 72 in. (203.2 x 182.9 cm.)

Painted *circa* 1985-1986.

\$500,000-700,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

London, Gagosian Gallery, *B&W Paintings: Ads and Illustrations 1985-1986*, February-March 2002, p. 16 (illustrated).



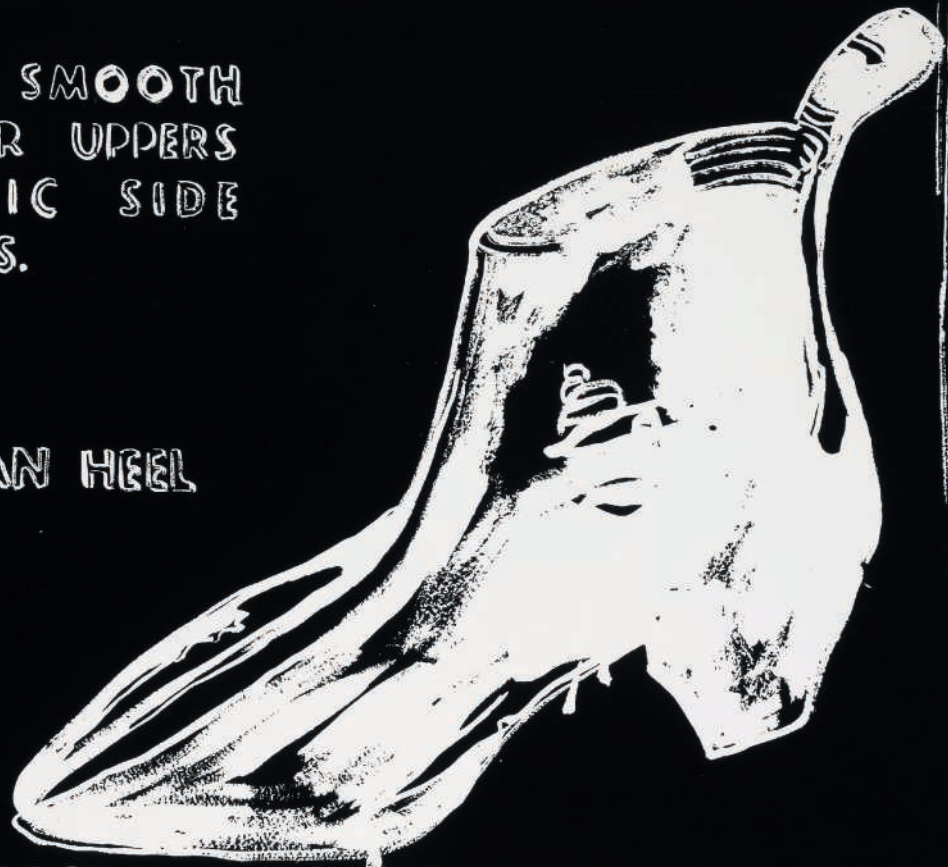
The Beatles backstage at Fairfield Halls, 1963.
Photo: Andy Wright / Getty Images.

Painted by the grandmaster of the Pop art movement, Andy Warhol, *Beatle Boots (Negative)*, contrasts the innocence and enthusiasm of the early Beatles' years against the sad fact of Lennon's untimely death—the art work having been created just a few years after Lennon was killed, resonating in an entirely different way than the subject would have if created before Lennon's demise. The original advertising image source material is presented in reverse register, the original light areas appearing dark, as a photographic negative does. Warhol's decision to present a tonally reversed image was consistent with an earlier series the artist had pursued in the late 1970s, where he looked back on his earlier Marilyn Monroe portraits, presenting

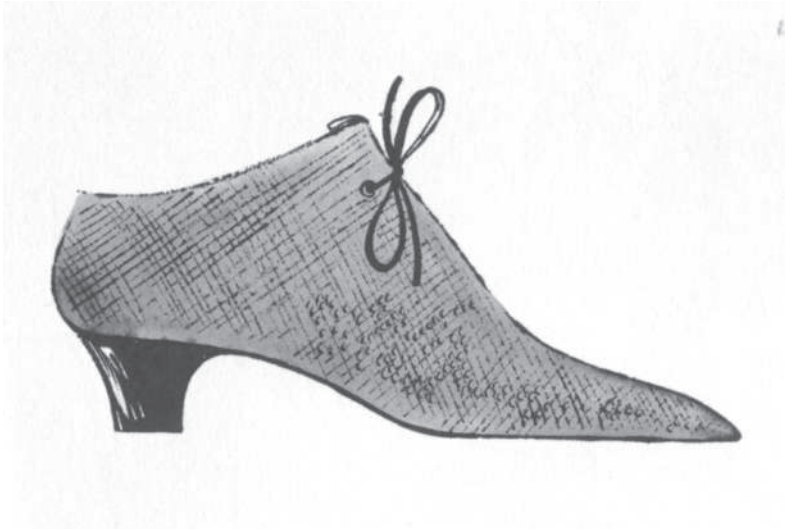
BEATLE FANS- BOOTS ARE HERE!

BLACK SMOOTH
LEATHER UPPERS
ELASTIC SIDE
GUSSETS.

CUBAN HEEL



POST and PACKING INCLUDED



Andy Warhol, *Shoe*, circa 1959. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Warhol's freehand draftsmanship and fluid brushwork enliven the surface of these works ... [They are] a remarkable group of paintings that exemplify his exploration of the dialectic between hand painting and mechanical reproduction. ...In these Ads, Warhol toys mischievously with the illusory potential of hand and mechanical processes, putting a new spin on trompe-l'oeil painting

(J. Ketner, *Andy Warhol: The Last Decade*, Milwaukee, 2009, p. 33)

her face as a ghostly negative image. Black dominates the entire surface area of the canvas of *Beatle Boots (Negative)*, underscoring the retrospectively somber tone that the image would assume. The original advertisement had a hand-drawn quality, and Warhol chose to emphasize that look. The result is a work in contrast with the smooth surfaced, mechanically produced screen print work that Warhol often created. Here, the surface of the work and the touch of paint and brush upon it are clearly visible.

The present work is a striking example from a distinctive and significant series of artworks that Andy Warhol produced in the mid-1980s, a series often referred to simply as the *Black & White Ads* series. *Beatle Boots (Negative)* is a large-scale painting which makes reference to and originates from a simple, low-budget print advertisement that probably appeared in a newspaper sometime in the mid-1960s at the height of the Beatlemania years. Warhol's painting itself, however, was created many years after the original ad was placed, Warhol having created the present work in the years following shortly after John Lennon's assassination in the mid-80s. Thus Warhol presents the appropriated image in an entirely different and far less innocent light from that which the original advertisement would have been perceived.

For the graphically bold and visually striking paintings in the *Black and White Ads* series, Warhol brought together the mechanically produced silkscreen technique he had become so famous for, in combination with a free application of paint on canvas applied by hand. "Warhol's freehand draftsmanship and fluid brushwork enliven the surface of these works, which are essentially silkscreened reproductions of his original drawings. The

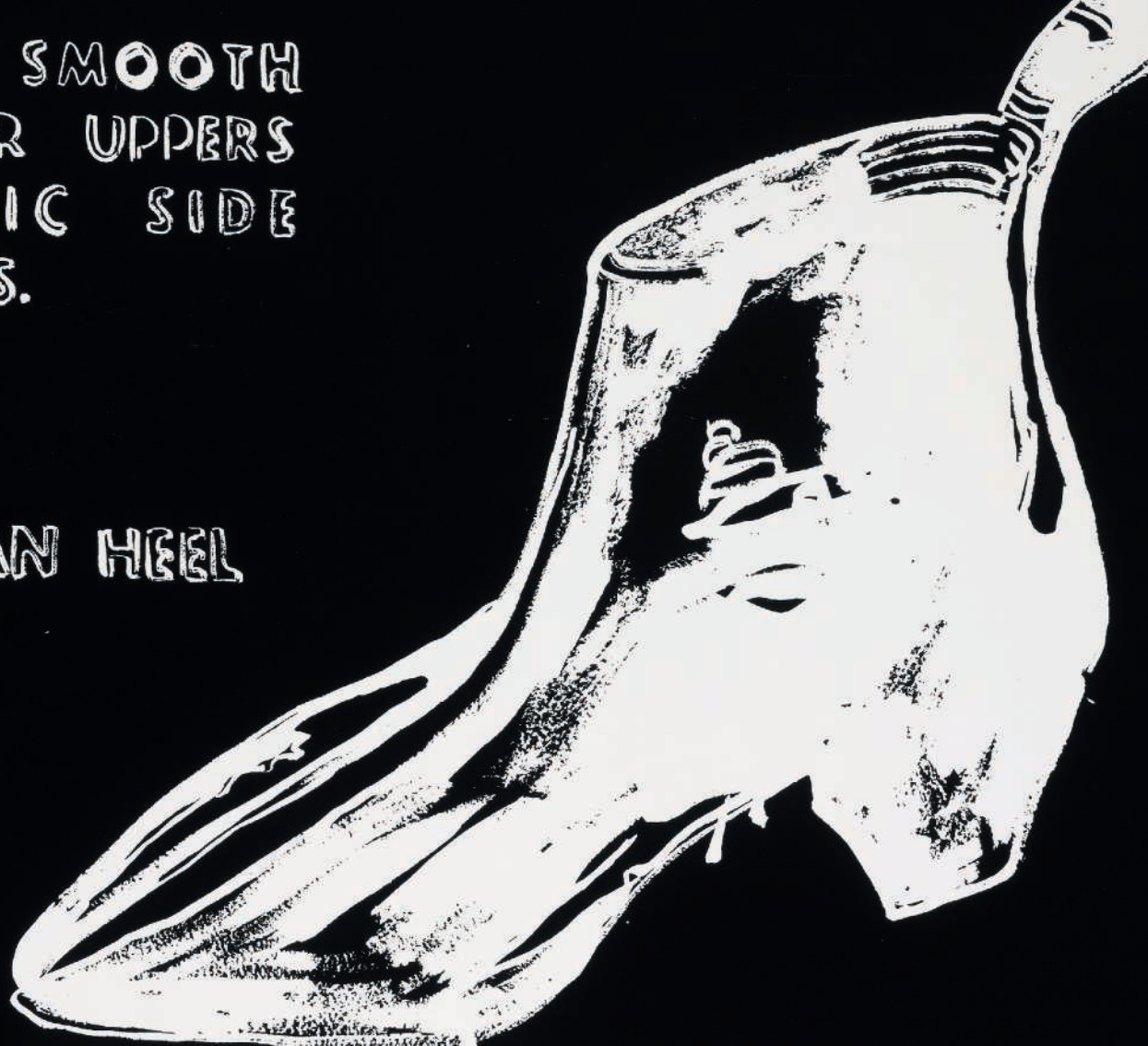
duality of the hand and the machine are at work here. ...[They are] a remarkable group of paintings that exemplify his exploration of the dialectic between hand painting and mechanical reproduction. ...In these *Ads*, Warhol toys mischievously with the illusory potential of hand and mechanical processes, putting a new spin on *trompe-l'oeil* painting" (J. Ketner, *Andy Warhol: The Last Decade*, Milwaukee, 2009, p. 33).



Andy Warhol, *Eighteen Multi Colored Marilyns (Reversal Series)*, 1979-1986. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

BLACK SMOOTH
LEATHER UPPERS
ELASTIC SIDE
GUSSETS.

CUBAN HEEL



POST and PACKING INCLUDED

During this period of the mid-80s Warhol had been collaborating on paintings with the much younger emerging painter Jean-Michel Basquiat, and working with Basquiat may have encouraged the older artist to apply paint by hand. In selecting the ads that he would use, Warhol looked for those with hand-painted illustrations and lettering. The *Black & White Ads* series revisits the limitless cultural repository of signs and symbols to be found in the media world of commodities, celebrity culture, and, specific to the current work, popular music. Ready-mades in the manner of Marcel Duchamp, the advertising images represent the culture speaking back to us, by way of the artist.

The subjects in this series ranged quite broadly in topic and in time period, from advertisements for items such as

motorcycles and Campbell's Soup to bodybuilding and alternative medicines, to political topics such as the US federal deficit and global militarism. Warhol raided his past work for mass culture media images, these images reflecting both larger social events and trends as well as seeming to have personal resonance for Warhol in these the last few years of his life. References to high culture and low culture subjects abound in this series, as in much of Warhol's entire body of work. The series revisits, in subject matter and in concept, some of Warhol's earliest fine art works, in particular his paintings of advertisements from the period 1960-1961. The choice of shoes as a subject for *Beatle Boots (Negative)* is not coincidental; Warhol had been drawing shoes as subjects from his early years as a commercial artist, and he had continued to

include shoes as a motif right up through his work of the 1980s. Shoes encompass the same high/low culture as so many other subjects of Warhol's. They reference commercial culture, street culture, and the shoe as fetish object.

"When we examine the last decade of Warhol's career, we witness a mature artist bringing his own oeuvre full circle, sweeping the early images for which he is so well known into a complex dance of painting and printing, abstraction and representation, surface and meaning" (J. Ketner, quoted in "Andy Warhol The Last Decade At Brooklyn Museum," *Antiques and the Arts Weekly*, July 26, 2010, <http://www.antiquesandthearts.com/andy-warhol-the-last-decade-at-brooklyn-museum/>).



115

ANDY WARHOL (1928-1987)

Heaven and Hell Are Just One Breath Away! (Negative)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA10.364' (on the overlap); numbered again 'PA10.364' (on the stretcher)

synthetic polymer and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)

Painted circa 1985-1986.

\$80,000-120,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *B&W Paintings: Ads and Illustrations 1985-1986*, March 2002, n.p. (illustrated).



116

ANDY WARHOL (1928-1987)

Are You "Different?" (Positive)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA10.266' (on the overlap); numbered again 'PA10.266' (on the backing board)

synthetic polymer and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1985.

\$60,000-80,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *B&W Paintings: Ads and Illustrations 1985-1986*, March 2002, n.p. (illustrated).

117 No Lot

118

DAVID SMITH (1906-1965)

Bronze Planes 4/23/64

incised with the artist's signature, inscribed and dated 'Becca David Smith April 23 1964' (on the base); incised again with the artist's signature and dated again 'David Smith April 23 1964' (on the underside)

bronze with silver patina
19 x 5 ½ x 7 in. (49.2 x 14 x 17.8 cm.)
Executed in 1964.

\$400,000-600,000

PROVENANCE:

The artist
Estate of the artist
Marlborough-Gerson Gallery, New York
Charles R. Blyth, Cambridge, Massachusetts, 1972
Anon. sale; Christie, Manson & Woods International, New York, 18 May 1979, lot 103
Private collection
M. Knoedler & Co., New York
Nancy S. Graves, New York, 1983
Nancy Graves Foundation, New York, 1995, by descent from the above
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, Marlborough-Gerson Gallery, *David Smith*, October-November 1964, no. 24 (illustrated as *April 23, 1964*).
Rome, Marlborough Galleria d'Arte, *Scultura Internazionale*, April-May 1968, p. 47, no. 47 (illustrated on the cover).
New York, Knoedler & Company, *Summer Group Show*, July-August 1998, no. 11.
New York, Paul Kasmin Gallery, *The New York School, 1969: Henry Geldzahler at the Metropolitan Museum of Art*, January-March 2015.

LITERATURE:

David Smith 1906-1965. A Retrospective Exhibition, exh. cat., Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1966, p. 82, no. 528.
R. Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*, New York and London, 1977, p. 114, no. 632 (illustrated).
David Smith: A Centennial, Guggenheim Museum Publications, 2006, p. 85.

The Estate of David Smith will include this work in the forthcoming fully revised and updated *catalogue raisonné*, *David Smith (1906-1965): A Catalogue Raisonné of Sculpture*, to be published by Yale University Press.



Pablo Picasso, *Portrait of Daniel-Henry Kahnweiler*, 1910. The Art Institute of Chicago. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.







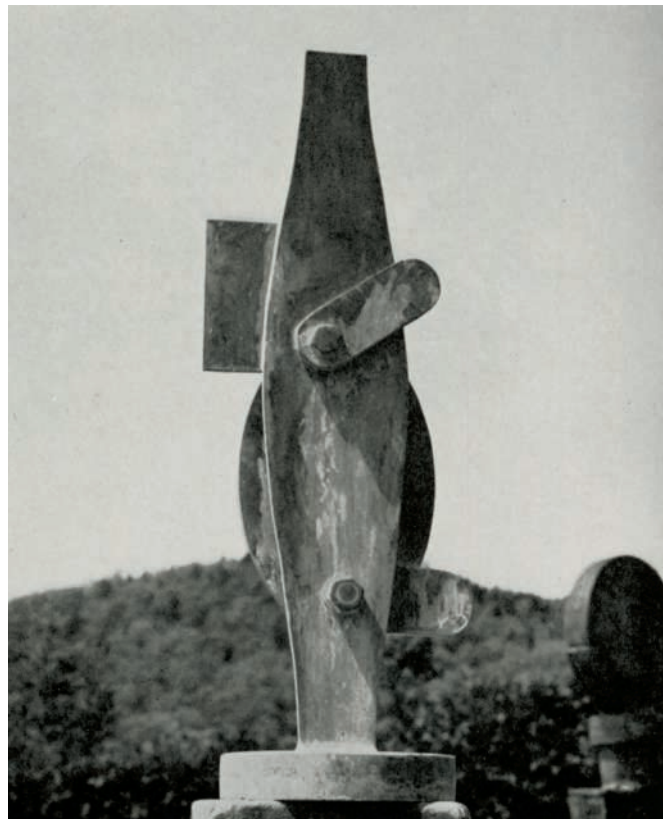
Unknown Cambodian artist, *Praying Kneeling Figure*, 15th-16th century. Musee National de Phnom Penh, Cambodia. Photo: Bridgeman Images.

From this experience of natural light falling on his work's differing surfaces...Smith began to experiment with both applied patinas as well as naturally "cured" surfaces...the resulting surfaces are ones of more intimate inflections of tone and color, giving a richness parallel to that long esteemed in certain Classical and Oriental sculptures.

(E. A. Carmean, *David Smith: Bronze Planes*, 2013)

David Smith's *Bronze Planes 4/23/64* attests not only to the artist's unique abstract vocabulary but also to his deep aesthetic connections to the history of sculpture, both classic and contemporary. By composing his sculpture out of elegantly shaped and carefully arranged bronze planes, with this totemic sculpture Smith evokes Cubism and the practice of collage in particular. Clement Greenberg, in his now seminal essay in *Artnews* in 1958, held up collage to be one of the most important artistic advances in the art historical canon, "Collage was a major turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century" (C. Greenberg, 'The Pasted-paper Revolution', *ARTnews*, 57 (1958), pp. 46-9, 60-61; repr. as 'Collage' in *Art and Culture* (Boston, 1961), pp. 70-83). Here, Smith collages his solid bronze planes in such a sophisticated way that its aesthetic and compositional resonance extends far beyond its intimate scale.

Bronze Planes 4/23/64 belongs to a group of five sculptures which Smith executed in 1964 at the height of his career. Anchored by a tall, thin central core, the artist then attaches a series of geometric elements—one square, one oval, and two limb-like armatures. This bold arrangement results in a work that proudly announces its presence in confident fashion. Although comprised of a series of overlapping planes, this work is far from one-dimensional and Smith intuitively creates a sense of depth by the way the geometric elements have been bolted together. By layering elements one on top of another he achieves a seductive void within the central core, giving it a sense of depth visible from whichever aspect one views the work.



David Smith, *April 23, 1964*, 1964. Photo: David Smith. © Estate of David Smith / Licensed by VAGA, New York, NY.



Pablo Picasso, *Guitar and Wine Glass*, 1912. McNay Art Museum, San Antonio. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © McNay Art Museum / Art Resource, New York.

Unlike traditional sculpture, which was produced by removing stone or marble to achieve the required form, Smith's practice is an additive one, assembling and arranging existing forms to produce his new aesthetic. By skillfully placing his bronze planes, Smith creates a work of both strength and elegance; a sculpture characterized by its solidity, yet one which also generates space within the body of the work. He highlights the contrast between straight and curved line, as well as that between positive and

negative space. As in many of his works from the 1960s, Smith is exploring the flattening of space and the painterliness of surface. Here, Smith continues to explore more fully the ideas of absence and contrast in highlighting the solidity of the metal against the voids created by the overlapping planes. Dedicated to his daughter Rebecca, and executed just a year before his early death in 1965, this work becomes a bold example of the artist's handling of material and space and an exemplary instance of the

artist's work at this point in his career. Unlike much of his earlier work, which was often placed on a podium or pedestal, Smith's sculptures from the 1960s begin to be more holistic—the whole form becoming part of the composition. This sense of 'all-over composition' owes much to the paintings of his Abstract Expressionist contemporaries, as Carmen Giménez, curator of the artist's centennial retrospective at the Guggenheim in New York in 2006, explains: "Smith's work was originally influenced, of course, by that of Picasso and Gonzalez and still shows its Cubist sources, although much is different... The comparative integration of



David Smith, *Cubi VI*, 1963. Israel Museum, Jerusalem. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Bridgeman Images.

the top and the bottom into a whole...and especially related to the best painting of Newman, Rothko and Noland. The sculptures have a wholeness that these paintings have and simple and undescriptive parts, great scale and a format that is not imagistic" (C. Giménez, *David Smith. A Centennial*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006. p. 369).

Smith also had a deep and thorough understanding of the historical traditions of sculpture. The present work is executed in bronze—an ancient medium full of historical resonances—with a silvered patina. Virtually overlooked in his earlier work, his interest in the surface appearance of his work had become more pronounced over time. As E.



David Smith making *Voltri IV*, Voltri, Italy, 1962. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

A. Carmean noted, "From this experience of natural light falling on his work's differing surfaces—the diffused "sparkle" of his "Cubi (taken from the word Cubism)," reflective "boxes" for example – Smith began to experiment with both applied patinas as well as naturally "cured" surfaces on both bronzes and on his industrial material. Here, the patina is more "emphatic" because of the *Bronze Planes*' smaller scale, and the resulting surfaces are ones of more intimate inflections of tone and color, giving a richness parallel to that long esteemed in certain Classical and Oriental sculptures" (E. A. Carmean, *David Smith: Bronze Planes*, Privately Printed, 2013).

Bronze Planes 4/23/64 was a deeply personal work for the artist as on its base it bears the dedication "Becca," a reference to Rebecca Smith, the artist's eldest daughter. Smith dedicated numerous works to his daughters, Candida and Rebecca, such as the monumental sculpture *Becca*, 1965, in the collection of the Metropolitan Museum of Art. The work was acquired by the accomplished sculptor, painter, and print maker Nancy Graves, who had long admired and was inspired by work of David Smith, and during her lifetime acquired work by him for her own personal collection.

This work was produced during the most fertile period of the artist's career and shows the extent to which Smith's sculpture was



Barnett Newman, *Here I (to Marcia)*, 1950. Los Angeles County Museum of Art. Artwork: © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © 1950 Museum Associates / LACMA. Licensed by Art Resource, NY.

moving into and exciting new directions. More intimate in scale than the monumental Cubi series which he was also working on at this time, Smith's *Bronze Planes* displays a more refined and consummate form and his sculpture reached a more accomplished level. As one of the final works produced by the artist, *Bronze Planes 4/23/64* is part of Smith's "visionary projection of what the next sculptures are to be. One of the projections is to push beauty to the very edge of rawness" (D. Smith, quoted in *David Smith by David Smith*, ed. Cleve Grey, New York, 1968, p. 77).



PROPERTY FROM A GERMAN FOUNDATION

119

HELEN FRANKENTHALER (1928-2011)

Portrait of Margaretha Trip

signed 'Frankenthaler' (lower left); signed again, titled and dated 'Frankenthaler 1980 "Portrait of Margarita Trip"' (on the reverse)

acrylic on canvas

90 ¼ x 57 ½ in. (229.2 x 146.1 cm.)

Painted in 1980.

\$500,000-700,000

PROVENANCE:

Knoedler Gallery, London

EXHIBITED:

London, Knoedler Gallery, *Helen Frankenthaler*, April 1981, n.p. (illustrated).

Munich, Bayerische Staatsgemäldesammlungen, Neue Pinakothek, 2008-2016 (on loan).

LITERATURE:

J. Elderfield, *Frankenthaler*, New York, 1989, pp. 310 and 313 (illustrated).



Rembrandt van Rijn, *Portrait of Margaretha de Geer, Wife of Jacob Trip*, circa 1661. National Gallery, London. Photo: The Print Collector / Getty Images.

By the end of the 1970s, Helen Frankenthaler had amassed a repertoire of techniques and markings that established her as among the most brilliant and inventive painters of the period. At the end of the decade, she began to innovate further with near monochromatic works in which sponges move paint across the surface, overlapping and folding it in broad sweeps of atmospheric, gesture-like passages. She also recaptures an earlier impulse in the close paraphrasing of Old Masters. In 1960, for example, she drew to astonishing affect in oil on paper, a likeness of Carel Fabritius's *Linnet (Goldfinch)* of 1654. Other works from that time include iterations of her own works from which she elaborates a more abstract image from one that is nearly representational. *Pink Bird Figure* and *Pink Bird Figure II* are strong examples. What we observe here is the strong role paint application plays,







Cy Twombly, *The Four Season: Winter*, 1993-1994. Museum of Modern Art, New York. © 2016 Cy Twombly Foundation.

an application that foregrounds pigment in and of itself over the scaffolding on which drawing is built. Drawing is line, line bounds area—principally color areas. What Frankenthaler does with both these works is create color—the whiteness of the opaque as it diffuses into transparency streaming down the canvas; smoky ghosts of brush strokes; smears, drips of dense black, rose, green, and violet that dissolve in an ethereality that is almost uncanny. This is color that is in a sense freed from bounding contour.

Two decades on, Frankenthaler is freer and looser with her color, which is to say, she is painting extraordinary veils of transparent color that for all intents and purposes mime the general color disposition of her paraphrase models. *Margeretha Trip* is just such an example. Comparing this ethereal work to its real world example – Rembrandt van Rijn’s portrait of *Portrait of Margaretha de Geer, Wife of Jacob Trip* made approximately three hundred years earlier—Frankenthaler focuses on the essential manner in which light attracts the eye in the model. It is the likeness of Rembrandt’s Margeretha Trip only in the master’s handling of light and dark, of what was then called *chiaroscuro*, which was

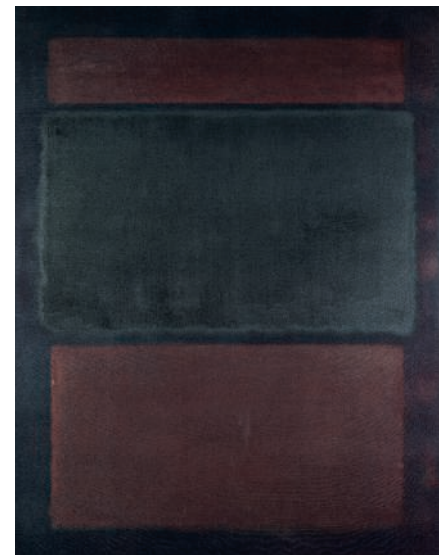
a tool artist’s used for creating illusionistic volumes. The collar of the original is its dominant feature, with the cuffs and hands following close on it. Luminescence is the theme here.

In like manner, Frankenthaler mimes the white of Rembrandt’s canvas, layering it over broad swatches of black to create transparent veils of graded densities. A work like Morris Louis’s *Lamed Beth*, 1958, currently in the Museum Reina Sofia comes to mind, in which a soft pyramidal shape is washed by transparent pigment. As the scholar and curator John Elderfield avers, “The [painting] refers not, or not only, to the look or appearance of its source but to its nature, to the manner that painted it, and to the form of its pictorial existence. Representation, certainly, was not trusted to tell whatever it was about the source that Frankenthaler wanted to tell. ... To tell us what it is she sees, the artist will tell us how that thing is composed, will discover its working in her working, and will view her subject not distancedly—finished, separate, and apart—but as something to which she has access and within which she can immerse herself continuously” (J. Elderfield,

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–John Elderfield

Frankenthaler, New York, 1989, p. 310). What Frankenthaler sees is what she paints. And what she paints here is a full realization of her own technical and conceptual mastery.



Mark Rothko, *No. 14 (Browns over Dark)*, 1963. Musée National d'Art Moderne, Centre George Pompidou, Paris. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

120

KENNETH NOLAND (1924-2010)

Straight Flush

acrylic on canvas

69 ½ x 105 ½ in. (176.5 x 268 cm.)

Painted in 1961.

\$300,000-500,000

PROVENANCE:

Private collection, acquired directly from the artist

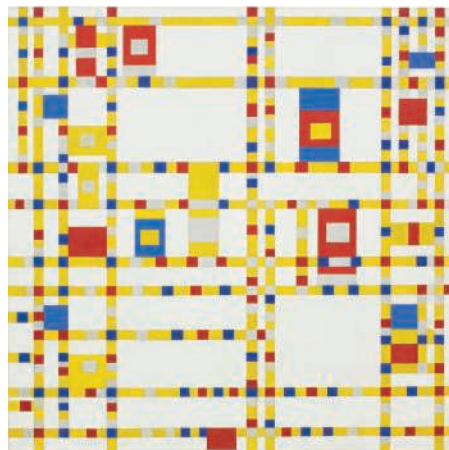
Private collection, Briarcliff Manor, New York

Leo Castelli Gallery, New York

Acquired from the above by the present owner, 1978

LITERATURE:

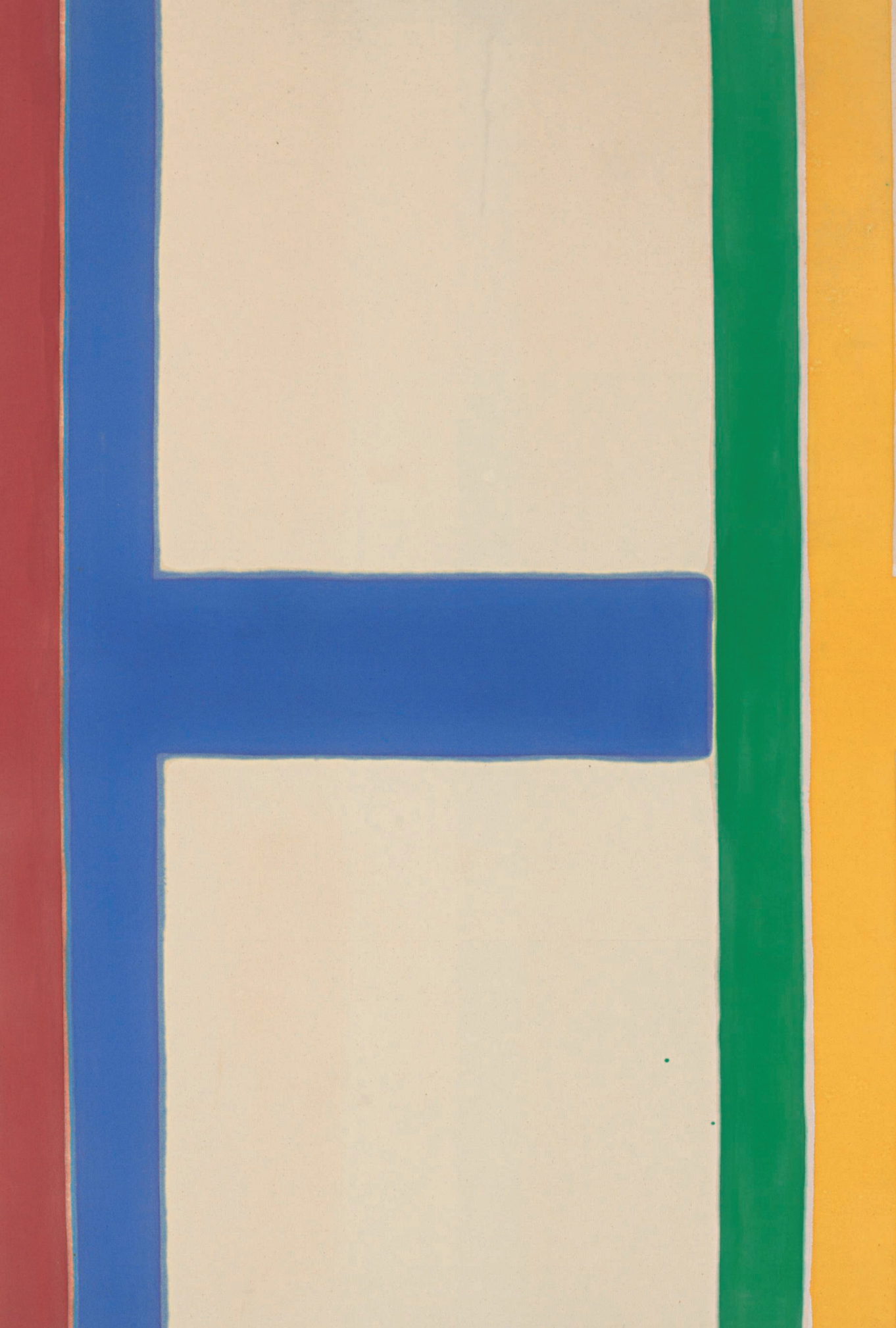
K. Moffett, *Kenneth Noland*, New York, 1977, pp. 8 and 104 (illustrated).



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43.
Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Straight Flush's essential structure lies in the powerfully symmetrical composition, defining a grid across the expanse of a large canvas that measures almost six feet by nine feet. It is clear that Kenneth Noland, among the most influential of postwar abstract artists and one of the central figures of Color Field painting, was fascinated by the Modernist paradigm of the grid and of how colors can be made to work within its structure. In works such as this, Noland defined new pathways in abstract art with his unprimed canvases, geometric forms, and thin washes of pure, saturated color. In their spareness, in the way that they sought to strip painting down to basic principals, Noland's works articulated a powerful departure from Abstract Expressionism, and were often thought of as Minimalist painting, although his work defined a style of its own.

(alternate view of the present lot)









Kenneth Noland, circa 1965. Photo: courtesy Kenneth Noland Studio. © Estate of Kenneth Noland / Licensed by VAGA, New York, NY.

This 1961 painting is a wonderful example of the self-imposed aesthetic challenge Noland set, the challenge of how to use color as a subject in itself, not simply as

an adjunct to design. Clement Greenberg, the great proponent and critic of postwar painting said of Noland's conception of color that, "[h]is color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself" (C. Greenberg, quoted in W. Grimes, "Kenneth Noland, Abstract Painter of Brilliantly Colored Shapes, Dies at 85," *The New York Times*, January 6, 2010).

In *Straight Flush* the colors themselves are as significant as are the lines and shapes in establishing the success of the painting. Noland sought ways of finding a balance between structure and color, and the pleasures of viewing the present work are to be found through appreciating how Noland achieved that balance. Curator Diane Waldman proclaims, "Noland ranks with Delacroix and the Impressionists among the great color painters of the modern era. Unquestionably heir to Matisse and Klee in the realm of color expression...Noland's search for the ideal Platonic form has crystalized into an art in which color and form are held in perfect equilibrium. The spare geometry of his form heightens the emotional impact of his color" (D. Waldman, *Kenneth Noland: A Retrospective*, New York, 1977, p. 36).



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

Responding to the type of painting that was the dominant style in the 1950s when he started as an artist, Abstract Expressionism, Noland sought a way of working that would allow him to express his own personal approach, but he did so by pursuing his goal through different methods than the reigning mode of painting of the time. Noland recalled, "I think we realized that you didn't have to assert yourself as a personality in order to be personally expressive. We felt that we could deal solely with esthetic issues, with the meaning of abstraction, without sacrificing individuality—or quality" (D. Waldman, "Color, Format and Abstract Art: An Interview with Kenneth Noland by Diane Waldman," *Art in America*, vol. 65, no. 3). The remark helps to explain why he was often thought of as a Minimalist painter, and it helps to explain how a spare, geometric work such as *Straight Flush* can be both minimal in form and yet at the same time so expressive.

Indeed, the colors of *Straight Flush* are so buoyant that the entire canvas exudes a positive atmosphere of uplift. Noland strongly believed that color can project

human feeling and mood, and he thought of color's ability to evoke emotion as the essence of abstract art. Beyond color, though, the structure of the present painting delights, too, through its grid arrangement, which defines negative spaces that are by no means empty, but rather just as full as the positive space of the grid lines themselves.

Noland broke with Abstract Expressionist ways of painting, but he picked-up on the revolutionary ideas that the painters working in that style pushed forward: finding new ways to put paint on canvas, to use materials, to make pictures. "We were making abstract art, but we wanted to simplify the selection of materials, and to use them in a very economical way. To get to raw canvas, to use the canvas unstretched—to use it in more basic or fundamental ways, to use it as fabric rather than as a stretched surface" (*Ibid.*).

During his long and extraordinary career, Noland was included in several key survey

I think we realized that you didn't have to assert yourself as a personality in order to be personally expressive. We felt that we could deal solely with esthetic issues, with the meaning of abstraction, without sacrificing individuality—or quality.

(D. Waldman, "Color, Format and Abstract Art: An Interview with Kenneth Noland by Diane Waldman," *Art in America*, vol. 65, no. 3)

exhibitions during the 1960s that helped define American art of that era. These included the Venice XXXII Biennale; Documenta 4; *Post-Painterly Abstraction*, curated by Clement Greenberg on view at the Los Angeles County Museum of Art in 1964; *The Responsive Eye* at the Museum of Modern Art, New York in 1965; and *New York Painting and Sculpture, 1940-1970* at the Metropolitan Museum of Art, New York in 1969. He was honored with a career retrospective in 1977 by the Guggenheim Museum, New York.



Morris Louis, *Green by Gold*, 1958. © 2016 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: Bridgeman Images.

PROPERTY FROM AN EAST COAST ESTATE

121

MORRIS LOUIS (1912-1962)

Prime

signed and dated 'M. Louis '62' (on the reverse)
acrylic on canvas
89 ½ x 20 ½ in. (227.3 x 52.1 cm.)
Painted in 1962.

\$250,000-350,000

PROVENANCE:

André Emmerich Gallery, New York
Acquired from the above by the present owner, 1962

EXHIBITED:

New York, André Emmerich Gallery, *Morris Louis*, October-November 1962, n.p. (illustrated).
Washington, D.C., American University Museum, *Washington Art Matters: 1940s-1980s*, June-August 2013.

LITERATURE:

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, pp. 181 and 234-235, no. 535 (illustrated).

By relying upon the intrinsic characteristics of his raw materials, Morris Louis conducts a symphony with the elements of the canvas, be it the rigid boundaries of the wooden stretcher, the weaves in the canvas' fabric, or the chromatic purity of each hue. In *Prime*, the artist not only makes reference but indeed calls attention to the essential values of the thin bands of saturated color that flow down the canvas. Never perfectly

symmetrical but always rationally calculated, stripes from bright yellow to dark purple course down the composition side by side, isolated by the surrounding bare canvas. To the right, a field of organic colors, from golden and mustard oranges, to juniper, to wine, stain the canvas, allowing one to be swallowed whole by the rich tones. By drenching the canvas with a rich color palette and setting it against the still white background, Louis presents with clarity his obsession with color, producing a spiritual and incandescent tribute to color itself.

Throughout his career, Louis investigated the process of manipulating the canvas and pouring paint from different angles, using the support as a guide for the medium. Unlike Abstract Expressionists such as his contemporary Jackson Pollock, while his compositions bear no sign of the artist's hand, Louis systematically designed each economic yet rich stroke or gesture of paint. Close colleague, Kenneth Noland recalls, "We wanted the appearance to be the result of the process of making it—not necessarily to look like a gesture, but to be the result of real handling" (K. Noland quoted in *Morris Louis: The Museum of Modern Art New York*, exh. cat., Italy, 1986, p. 31). This vertically-oriented painting represents

Louis' earlier *Stripe* paintings, in which he relied upon the forces of gravity to dictate the visual direction of his compositions. As he continued to employ his pour method, he tested the pictorial impact on the viewer by eventually tipping the canvases on their sides. His fixation with liquidity and color culminates in his *Stripe* paintings, where more rational application and an interest in eradicating the hierarchy of the composition manifest themselves in full force.

Born in Baltimore, Maryland in 1912, Louis moved to New York City in his early twenties. At this time, he enrolled in the Experimental Workshop run by David Alfaro Siqueiros, a cooperative that had more of an impact on his unknown peer at the time, Jackson Pollock. His early years in New York served as a time for self-discovery, where he abbreviated his name and experimented with different forms of abstraction. By the 1950s, he had moved to Washington, D.C. and became associated with the Color Field painters such as Kenneth Noland and Helen Frankenthaler. For having succumbed to lung cancer nearly at age 50, Morris Louis produced a vast body of work, reflecting his obsession with the exploration of color, hue and liquidity.



Morris Louis, circa 1940. National Portrait Gallery, Smithsonian Institution, Washington D.C.
Photo: Art Resource, New York.



122

ROBERT RAUSCHENBERG (1925-2008)

Untitled

signed and dated 'RAUSCHENBERG 73' (upper left)
solvent transfer, oil, gouache, ink, graphite, colored pencil, crayon,
paper collage and tape on paper
59 ¼ x 24 in. (150.5 x 61 cm.)
Executed in 1973.

\$250,000-350,000

PROVENANCE:

Leo Castelli Gallery, New York
James Mayor Gallery, London, 1976
Private collection, Pennsylvania
Anon. sale; Christie's, New York, 16 May 1980, lot 41
Waddington Galleries, London, 1987
Private collection, London
Jonathan O'Hara Gallery, New York
Acquired from the above by the present owner

Combining appropriated images with ones he created himself was a hallmark of Rauschenberg's career. Executed in 1973, *Untitled*, 1973 was created on Captiva Island in Florida where the artist moved after leaving New York just a few years earlier. In this towering work, an L-shaped trail of tape divides the towering composition in two. The upper portion is filled with images that could easily have been included in earlier Rauschenberg works such as those space and forms of vehicular transport, while the lower section contains more painterly traces of the artist's dynamic brushwork. Many of the images are created using process known

as solvent transfer, a method borrowed from print making in which the image is transferred to the surface of the canvas by brushing a solvent solution onto the original source image and then pressing it onto the surface of the work, thus transferring the image in the process. This unique method became one of the artist's signature techniques. In this particular work, some of the transfer images are clearly visible and legible, while others however are blurred and masked by layers of painterly activity. An image at the bottom of the sheet is simply pasted directly onto the support, emphasizing the contrast between the materials. The lower left portion of composition is dominated by white brushstrokes, interrupted by a transferred image of an apple in the middle. The center is left virtually unaltered as the raw paper support is only adulterated by a series of meandering crayon lines.

Although avowedly not an abstract expressionist, *Untitled* 1973, exhibits some of the expressive traits that could be associated to the latter movement. The jumbled assemblage

of images takes on an expressive quality and the passages of white painterly activity evokes the spirit of Franz Kline and Willem de Kooning's structural brushwork. This broad range of seemingly contradictory techniques could be said to show the influence of his teacher at the famous Black Mountain College, Josef Albers. Albers' propensity for collaboration and free thinking clearly had an impact on the young Rauschenberg which manifests itself in the free-flowing of ideas and techniques that is evident across the surface of *Untitled*. Inspired in-part by Marcel Duchamp's *Readymades*, Rauschenberg is considered to be one of the most important and influential artists of the post war era. He is regarded by many to a true 'artist's artist' and was highly admired by both his contemporaries, and those who followed. Walter Hopps, the American curator and museum director, wrote that "Rauschenberg both paved the way for, and exerted a substantive influence on, subsequent art to a degree that rivals Pablo Picasso and Willem de Kooning" (W. Hopps, "Introduction: Rauschenberg's Art of Fusion," in *Rauschenberg: a Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1997, p.20).



Robert Rauschenberg, 1965. Photo: David Gahr / Getty Images.



Δ123

ELLSWORTH KELLY (1923-2015)

Baie Rouge Relief

signed and numbered 'Kelly 1/8' (on a label affixed to the reverse)

painted aluminum

51 x 51 x 3 3/4 in. (129.5 x 129.5 x 9.5 cm.)

Executed in 1984. This work is number one from an edition of three plus two artist's proofs.

\$250,000-350,000

PROVENANCE:

Greenberg Gallery, St. Louis

Private collection, Georgia, 1987

Acquired from the above by the present owner

EXHIBITED:

New York, Leo Castelli Gallery, *Ellsworth Kelly: New Wall Reliefs*,

March-April 1985 (another example exhibited).

Los Angeles, Gemini G.E.L., *Ellsworth Kelly at Gemini G.E.L.*

1983-1985, June 1985, pp. 21 and 34, no. EK84-2126

(another example exhibited and illustrated).

St. Louis, Greenberg Gallery, *Ellsworth Kelly Wall Reliefs*,

April-May 1991.

Los Angeles, Jack Glenn Gallery, *Ellsworth Kelly Wall Reliefs*,

November 1991-January 1992.

What interests Kelly is the object in space and its factual translation into area, which he describes through the ambivalence of perception, though always as just one possibility among many. The impression of potential spatiality that arises above and beyond the panels on the wall tells of the plurality of our perception. Reducing his palette to black and white, to the color values of light and shade, is a way of pointing up these spatial relations, there being no color there to detract from them.

(J. Daur in U. Wilmes, *Ellsworth Kelly: Black and White*, exh. cat., Haus der Kunst, Ostfildern, 2011, p. 26)



124

ANDY WARHOL (1928-1987)

Brillo Soap Pads Box

silkscreen ink and house paint on plywood

17 x 17 x 14 in. (43.2 x 43.2 x 35.6 cm.)

Executed in 1964.

\$500,000-700,000

PROVENANCE:

Gian Enzo Sperone, New York

Acquired from the above by the present owner, 1970s

LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, 1964-1969*, vol. 2A, New York, 2004, p. 74, no. 685.

More than any artist of comparable importance, Andy intuited the great changes that made the 1960s the Sixties, and helped shape the era he lived through, so that his art both became part of his times and transcended them. ...He changed the concept of art itself, so that his work induced a transformation in art's philosophy so deep that it was no longer possible to think of art in the same way that it had been thought of even a few years before him. ... One thing that has to be said about the Brillo Boxes is that they are beautiful. My wife and I have lived with one for years, and I still marvel at its beauty. Why live with dull anesthetic objects? Why not objects as beautiful as Brillo Box?

(A. C. Danto, "The Brillo Box," *Andy Warhol*, 2009, pp. 47-8; 66)



Henry Geldzahler at home with *Brillo Box*, 1965. Photo: Steve Schapiro / Corbis via Getty Images. Artwork: © 2016 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. © 2016 Frank Stella / Artists Rights Society (ARS), New York.

It was arguably the single most important event of the Pop era—the 1964 exhibition at Manhattan's Stable Gallery that showed Andy Warhol's groundbreaking and now-iconic *Brillo Box* sculptures. As Victor Bockis, a friend of Warhol's at the time, enthused, "The opening became another rallying point for those for and against the new [Pop] art. Lines of people a block long waited to get in. 'The most striking opening of that period was definitely Andy's Brillo Box show,' said Robert Indiana. 'You could barely get in, and it was like going through a maze. The rows of boxes were just wide enough to squeeze your way through....It was one of the seminal events of the early sixties'" (V. Bockris, *Warhol: The Biography*, New York, 2003, p. 198).

Although Warhol made several types of supermarket merchandise box sculptures—including Del Monte peaches, Campbell's tomato juice, Mott's apple juice, Kellogg's Cornflakes, and Heinz tomato ketchup—it was the Brillo Soap Pads boxes that captured the attention of the press, public and collectors. Invoking the haphazard stacking of a



24 GIANT SIZE PKGS.

New!

Brillo
soap pads
WITH RUST RESISTER

SHINES ALUMINUM FAST

24 GIANT SIZE PKGS.

New!

Brillo
soap pads
WITH RUST RESISTER

BRILLO MFG. CO., INC. BROOKLYN, N. Y.
MADE IN U. S. A.



Andy Warhol and an assistant prepare a silkscreen of a Brillo carton, The Factory, New York, featured in the *Weekend Telegraph*, 1965. Photo: David Franklin. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

supermarket stockroom, the Stable Gallery event displayed Warhol's unique re-creations of bulk-quantity supermarket packaging by alternately stacking the boxes and by scattering them about the gallery space, displaying them in such a way as to signal that they were available for purchase either as individual items or in quantities (mixed or multiples of the same box design).

Working with concepts of appropriation similar to those Jasper Johns embraced in creating his sculptural work that referenced the Ballantine Ale can, Warhol, too, with just minor alteration, appropriated design motifs and imagery from the mass-produced consumer goods he saw in supermarkets. Gerard Malanga, Warhol's long-time assistant and confidant, observed "Andy was fascinated by the shelves of foodstuffs in supermarkets and the repetitive, machine-like effect they created" G. Malanga, *Archiving Warhol: Writings and Photographs*, New York, 2002, p. 94).

By re-creating a facsimile of the Brillo Box product using different materials, Warhol produced an entirely new high-art object that paid homage to the humble, original consumer item. Warhol's *Brillo Box* sculptures possess an uncanny, one-to-one correspondence with the originals that they refer to—remarkably like their original in appearance and form, yet different. In subject matter, they extend Warhol's earlier *Campbell's Soup Can* paintings, but proceeding closer to their original through



Installation view of Andy Warhol's *Brillo Boxes*, Kunstmuseum, Basel. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Warhol's decision to render them in three dimensions, where the Campbell's Soup paintings were in two-dimensions and thus further abstracted from reality. With the Campbell's Soup works, Warhol had investigated multiple repetitions of the same image in a two-dimensional format; with the *Brillo Boxes*, Warhol turned his attention to representing a repetitive image in the form of three-dimensional sculpture.

The actual Brillo box product design itself—the 24-count, early '60s-era red, white, and blue soap pads box—has long been superseded by newer designs from the same company that continues to sell the household cleaning product to this day. Were its design not immortalized by Andy Warhol with his extraordinary talent for turning mass culture into fine art, the eye-popping colors and type face of the Brillo design from this era would probably be largely forgotten except by a few who bought the product during its heyday and remember it with nostalgia. More significantly, though, Warhol's Brillo Box sculptures marked a number of firsts for Warhol, and they signaled the triumph of Pop's extraordinary ability to capture the attention of the general public and sophisticated art collectors both, even as they paid homage to their art historical

lineage: the strategy deriving from the work of Marcel Duchamp and other pioneers of the twentieth century artistic approach known as the readymade.

The *Brillo Boxes* marked Warhol's inaugural foray into the medium of sculpture. They were the first substantial body of work Warhol created in the legendary East 47th Street studio he named "The Factory." Further, the *Brillo Boxes* were Warhol's first sustained effort toward a method of creating art that employed craftsmen and studio assistants in the production process, rather than the artist's hand alone. They merged hand painting with the mechanical silkscreen process. The unpainted wooden boxes themselves were specified to order from a fabrication shop, a process now widely employed by contemporary artists, but extraordinary in the 1960s.

With his *Brillo Box* sculptures, Warhol was not only challenging long held beliefs as to what art could and should be, he was also taking aim at an idea central to Western fine art practice: that an artwork must be handmade and an entirely original work of art. His work was destabilizing traditional notions of uniqueness and originality as these concepts pertained to works of art.



Advertisement for Brillo soap pads, published in an American magazine, 1956. Photo: Apic / Getty Images.

125

JASPER JOHNS (B. 1930)

Flags I

signed, titled, numbered and dated 'I 30/65 Jasper Johns '73'
(lower edge)

silkscreen ink on paper

image: 26 x 33 ¼ in. (67 x 84.5 cm.)

sheet: 27 x 35 in. (69.5 x 89.2 cm.)

Executed in 1973. This work is number thirty from an edition of sixty-five plus seven artist's proofs. Co-published by the artist and Simca Print Artists, Inc., New York, with their blindstamp.

\$700,000-1,000,000

PROVENANCE:

Corporate collection, Japan, *circa* 1980

Acquired from the above by the present owner

LITERATURE:

Universal Limited Art Editions, *The Prints of Jasper Johns 1960-1993: A Catalogue Raisonné*, West Islip, New York, 1994, no. 128 (another example illustrated).



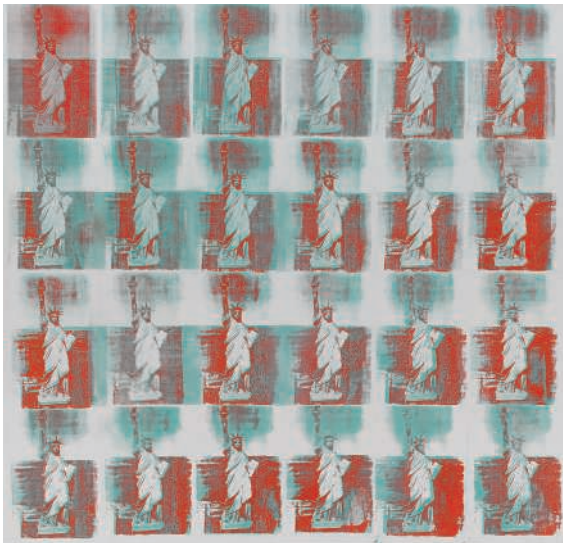
Frederic Edwin Church, *Our Banner in the Sky*, 1861. Terra Foundation for American Art, Chicago. Photo: Bridgeman Images.

Executed in 1973, *Flags I* is a flawless embodiment of Jasper Johns' most iconic subject—the American flag. Meticulously crafted using a series of thirty-one silkscreens in five different stages, this brilliantly-colored masterwork is a lavish demonstration of Johns's printmaking skills. Rendered in vibrant red, white and blue across a large sheet filled with lively and spirited brushstrokes, *Flags I* is a glorious ode to Old Glory, the central theme of Johns' career and one of the most cherished images in contemporary art. The ravishing coloration of *Flags I* stems from Johns's groundbreaking





Ed Ruscha, *Our Flag*, 1987. © Ed Ruscha.



Andy Warhol, *Statue of Liberty*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

multi-screen process. An underlayer of orange, green and black adds an enervating counterpoint to the red, white and blue of the flag, while energetic brushstrokes lend

to silkscreen, a medium heretofore avoided for its lack of technical precision, when he was introduced to the master printer

a palpable immediacy as the colors seep out from their prescribed borders and drip down the sheet. As vigorous and dynamic as the day it was created, *Flags I* stands as a *tour-de-force* of Johns's prolific 60-year career as a printmaker.

With the original encaustic *Flag* of 1954-1955, Jasper Johns hit upon a flashpoint in his art, making the flag a quintessential subject that he returned to regularly over the course of his career, exhausting nearly every media imaginable, from painting, drawing and printmaking to sculpmetal and bronze. In 1973, he turned

Hiroshi Kawanishi at Simca Artist Prints, Inc. Developing a multi-stage process that incorporated a staggering series of thirty-one screens, Johns created an unparalleled richness and depth previously unimaginable. "The stinging colors of the silkscreen *Flags I*, printed from thirty-one screens, took full advantage of the skills of the Simca printers. In these heavily layered works, in which the inks were occasionally mixed with varnish to quote the differing surfaces of the painting and change the flat character of the printing, the immediate impression is of painting on paper. ... It is a painstaking bit of trickery, whereby Johns produces an intricately fashioned surface" (R. Castleman, *Jasper Johns: A Print Retrospective*, exh. cat., Museum of Modern Art, New York, 1986, p. 39).

The technical expertise of the Simca master printers allowed Johns to convey certain subtle complexities and painterly nuances that were out of reach even for his hand-painted compositions. Executed in a range of



Ferdinand Victor Eugene Delacroix, *Liberty Leading the People*, 28 July 1830, circa 1830-31. Musee du Louvre, Paris. Photo: Louvre-Lens, France / Bridgeman Images.

different painterly marks—from short, rough gestures to layered hues and lush drips of pigment—*Flag I* grabs the viewer with a powerful visual jolt. The two flags are placed side-by-side with a stark graphic authority that is belied by the expressiveness of Johns's painterly strokes, which seep beyond their borders and drip down the sheet. The diptych—a recurring motif in Johns' oeuvre—makes clear the obvious similarities of the two flags while also pointing out their variations. An underlayer of secondary colors in orange, green and black further complicates the reading of Johns' flag, which Richard S. Field described in his catalogue raisonné, "Uniquely expressive of Johns' need to embrace the opposite of any given activity was his habit of contrasting primary and secondary colors... Johns went to great pains to conceal his use of opposites, almost to the point of relying on the viewers' knowledge rather than his/her powers of observation. In *Flags I* and *II* of 1973, two substrates of complementary flags underlie the final, primary images: one a perfectly

flat, unmodulated layer of green, black and orange; the second, a painterly deposit of brush marks in the same hues. Only the most careful observation reveals their presence beneath the impasto layers of red, white and blue" (R. S. Field, *The Prints of Jasper Johns, 1960-1993: A Catalogue Raisonné*, New York, 1994, n.p.).

Considered by many critics and scholars as one of America's greatest living artists, Johns pursued printmaking as a natural consequence to his own penchant for interrogating established imagery across a wide variety of media. Through replication, repetition and reinvestigation, Johns continued his life-long exploration of the flag in *Flag I*, making it the perfect visual embodiment of his oft-quoted phrase, in which he remarked: "I like to repeat an image in another medium to observe the play between the two" (J. Johns, quoted in C. Geelhaar, *Jasper Johns: Working Proofs*, exh. cat., Kunstmuseum Basel, 1979, p. 39). Indeed, both the literal and symbolic layering

at play in *Flag I* make it the perfect vehicle for Johns's process, in which what we see is many things at once—a flag, a painting of a flag and a two-dimensional print of a painted flag—so that the viewer is engaged in a carefully-calibrated game that calls into question the nature of verisimilitude and pictorial illusion.

Flags I has been praised as the most painterly and vivid of all Johns' silkscreen works and its charm is felt world-wide. Editions are owned by the Museum of Modern Art, New York, and the Walker Art Center in Minneapolis, along with preeminent private collections around the world. As a series, *Flags I* relates to the oil and encaustic painting *Two Flags (in Six Parts)* that Johns painted that same year, along with *Flags II*, a silkscreen in black and white. Thoughtful, bold and technically complex, *Flags I* is a brilliant iteration of Johns' most celebrated subject.

126

ROY LICHTENSTEIN (1923-1997)

Salute to Painting (Study)

signed, titled, inscribed and dated "Salute to Painting"
("Salute to Martin") of Lichtenstein, Valentine's Day 1986'
(lower right)

acrylic, graphite and paper collage on paper

50 x 22 ½ in. (127 x 57.2 cm.)

Executed in 1986.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

Lichtenstein Sculptor, exh. cat., Venice, Fondazione Emilio e Annabianca Vedova, 2013, pp. 188 and 283, no. 148 (illustrated).

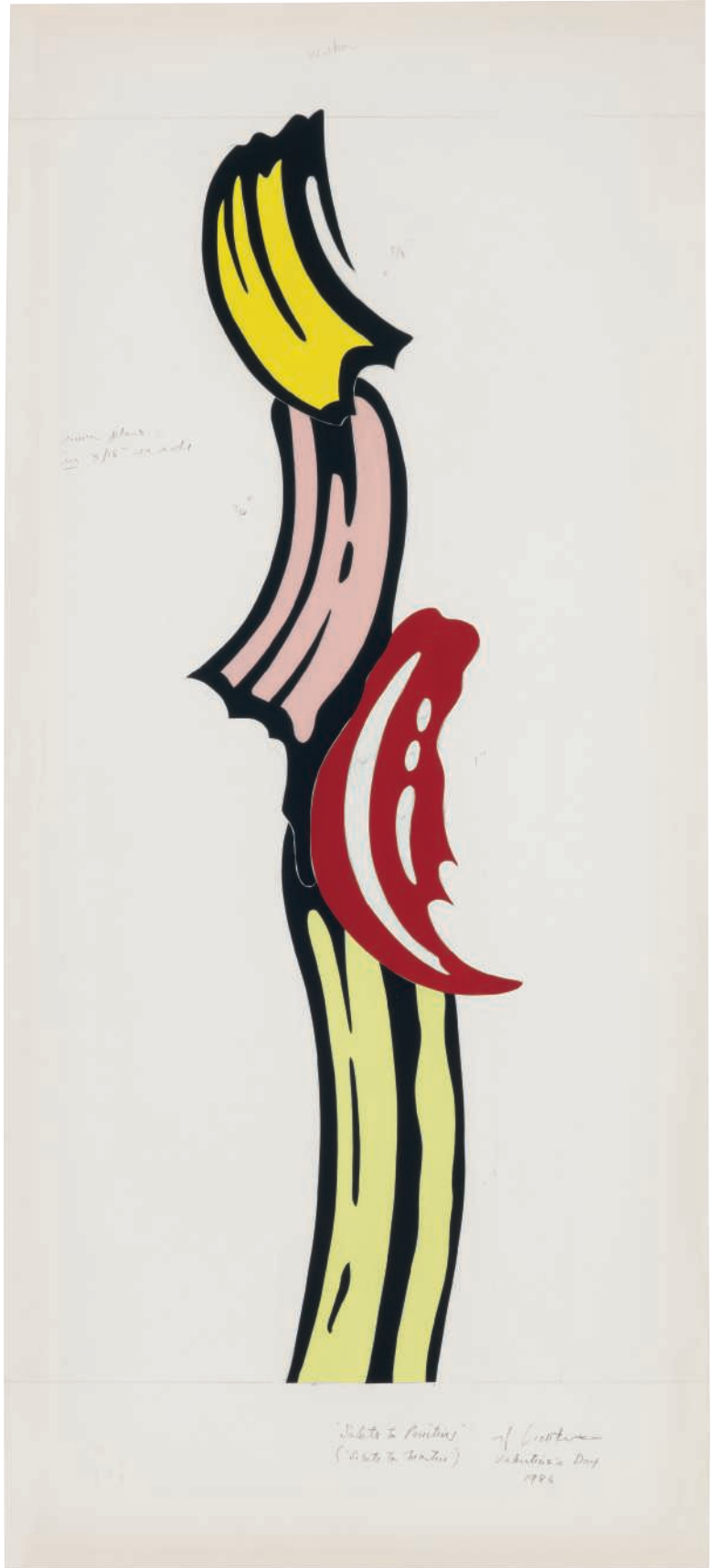
This work will be included in the forthcoming *catalogue raisonné* being prepared by the Roy Lichtenstein Foundation.



Roy Lichtenstein, *Salute to Painting*, 1986. Walker Art Center, Minneapolis. © Roy Lichtenstein Foundation.

Roy Lichtenstein's *Salute to Painting (Study)*, 1986, is an iconic example of the artist's "Brushstroke" series, and a window into the working methods of a master of Pop Art. Exploding onto the American art scene in the early 1960s alongside Andy Warhol, Lichtenstein transported the visual language of advertising and comic books into the realm of high art. In contrast to the prevailing Abstract Expressionist aesthetic, Lichtenstein's brushstrokes were epoch making. Calculated, wry, and coolly sophisticated, they stand as a counterpart to the overly-serious paintings of the 1950s. With a direct reference to the loaded brush of stalwarts such as Willem de Kooning, *Salute to Painting* pays homage to the art of the immediate past while opening a door towards the future. Critic Dave Hickey agrees, noting that Lichtenstein's work "delivered the effect of high-style American painting coolly through efficacious means, and, in the process, delivered American art from the tyranny of anxious execution... from the assumption of psychological dysfunction and tragic destiny that had pervaded post-war practice" (D. Hickey, *Roy Lichtenstein Brushstrokes: Four Decades*, New York, 2001, p. 10).

Salute to Painting (Study) serves as a fitting coda to this investigation. Part of a series that includes a large-scale sculpture at the Walker Art Center in honor of its heralded director Martin Friedman, the crisp edges and pure, unmediated color of the brushstrokes create an immediate visual charge. As a sculptural painting, *Salute to Painting* could be viewed as commentary not only on the art world of the 1950s, but on the 1980s as well. In a prominent essay in the *October* journal entitled "The End of Painting", critic Douglas Crimp declared that conceptual art had triumphed and that painting was no longer germane. But with *Salute to Painting (Study)*, Roy Lichtenstein vibrantly captures the precision and formal lushness of painting that was unmatched in the dematerialized art that was de rigueur in the 1980s. Noted curator Janis Hendrickson sums up the "brushstrokes" perfectly: "Lichtenstein has freeze-dried the sensual material of paint, as if he were eliminating the hand-made quality of paintings once and for all. The...scale of the petrified brushstrokes makes them into memorials commemorating the heroic medium of painting" (J. Hendrickson, *Lichtenstein*, Köln, 2012, p. 60).



Salute to Pauline
1986

"Salute to Pauline" of Robert Rauschenberg
(Salute to Pauline) Salute to Pauline Day
1986

127

ALFRED JENSEN (1903-1981)

Taj Mahal

signed, titled and dated "'Taj Mahal; #10." Painted by Alfred Jensen in 1975. (on the reverse of the first panel); signed, titled and dated "'Taj Mahal; #6." Painted by Alfred Jensen in 1975 (on the reverse of the upper canvas of the second panel); signed again, titled again and dated again "'Taj Mahal; #6." Painted by Alfred Jensen in 1975 (on the reverse of the lower canvas of the second panel); signed, titled and dated "'Taj Mahal; #3, #4, #5, #7." Painted by Alfred Jensen in 1975 (on the reverse of the upper canvas of the third panel); signed again, titled again and dated again "'Taj Mahal; #3, #4, #5, #7." Painted by Alfred Jensen in 1975 (on the reverse of the lower canvas of the third panel); signed, titled and dated "'Taj Mahal; #8." Painted by Alfred Jensen in 1975 (on the reverse of fourth panel); signed, titled and dated "'Taj Mahal; #9." Painted by Alfred Jensen in 1975 (on the reverse of the fifth panel)

oil on canvas, in seven parts
overall: 74 x 179 in. (188 x 454.7 cm.)
Painted in 1975.

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1979

EXHIBITED:

Buffalo, Albright-Knox Gallery; New York, New Museum; Chicago, Museum of Contemporary Art; La Jolla Museum of Contemporary Art; Boulder, University of Colorado Museum and San Francisco Museum of Modern Art, *Alfred Jensen: Paintings and Diagrams from the Years 1957-1977*, January-October 1978, pl. 10 (panels #8, #9 and #10 only, illustrated).

Denver Art Museum, *Ten Years of Collecting*, July-August 1981, n.p. (illustrated).

Although the use of clear, prismatic colors and repeated motifs are characteristic of his work, the underlying structure is densely complex, and his intentions are always to reveal meanings with more than a visual dimension.

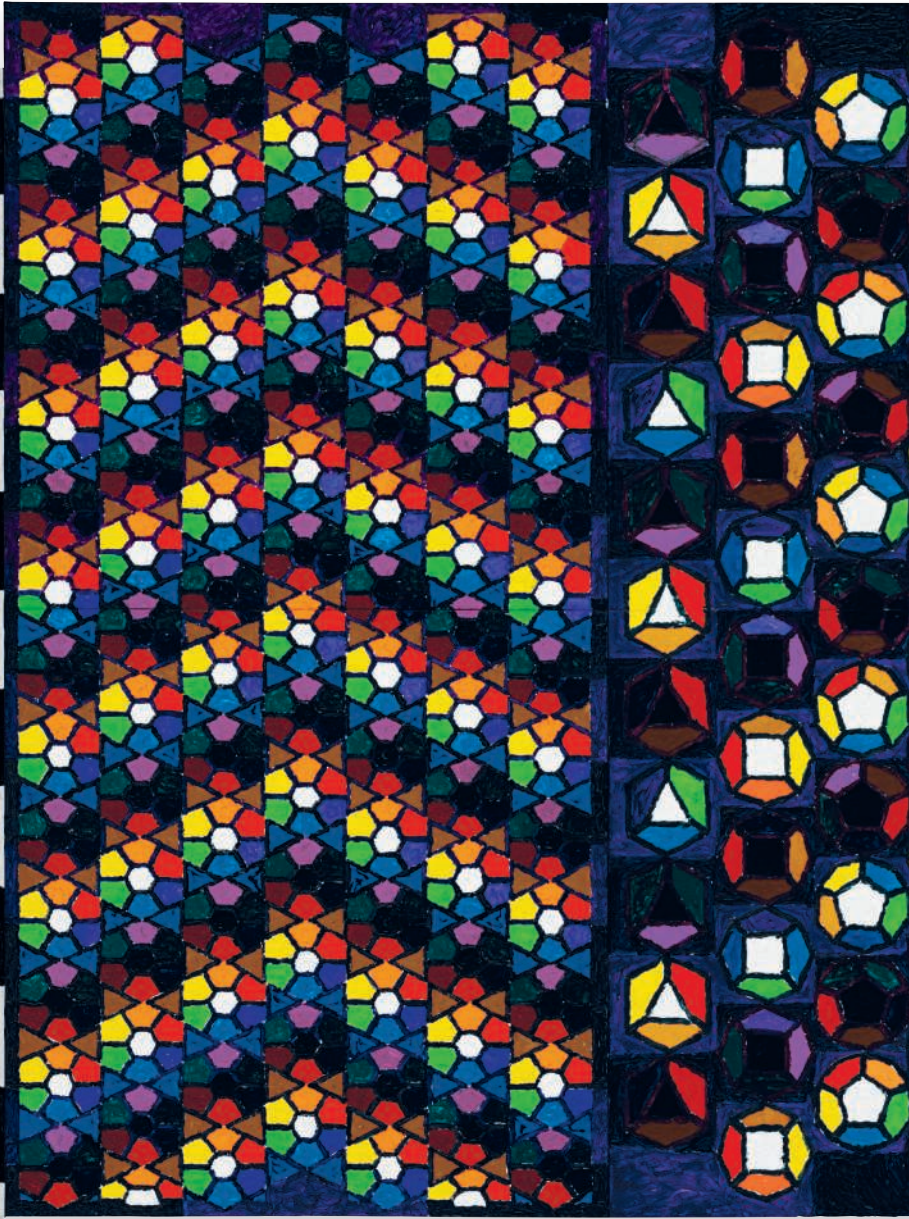
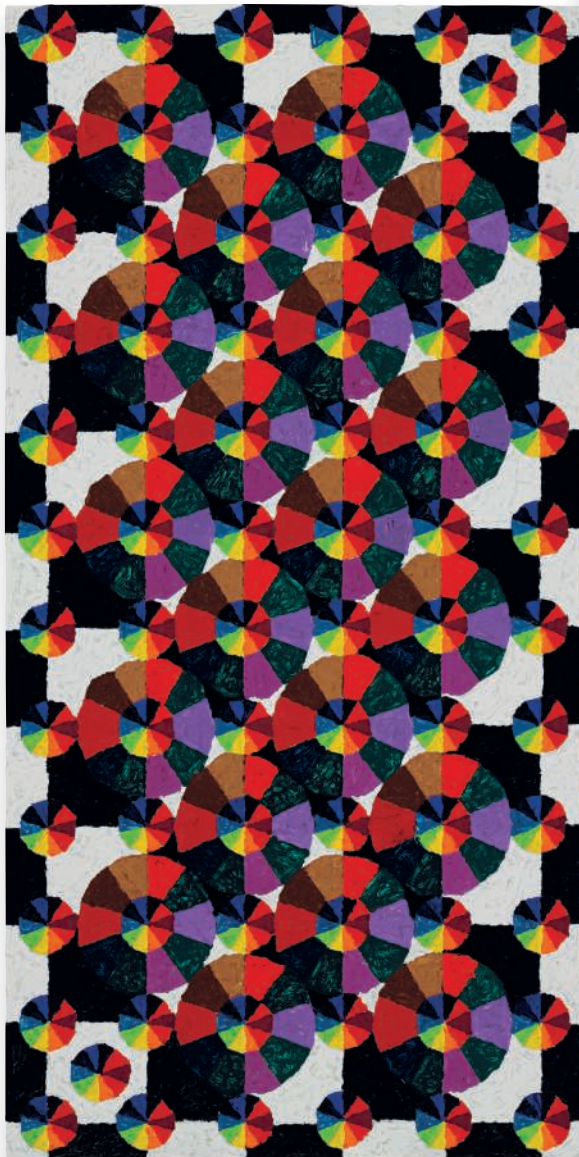
(M. Tucker, "Mythic Vision: The Work of Alfred Jensen," *Alfred Jensen: Paintings and Diagrams from the years 1957-1977*, New York, 1978, p. 14)

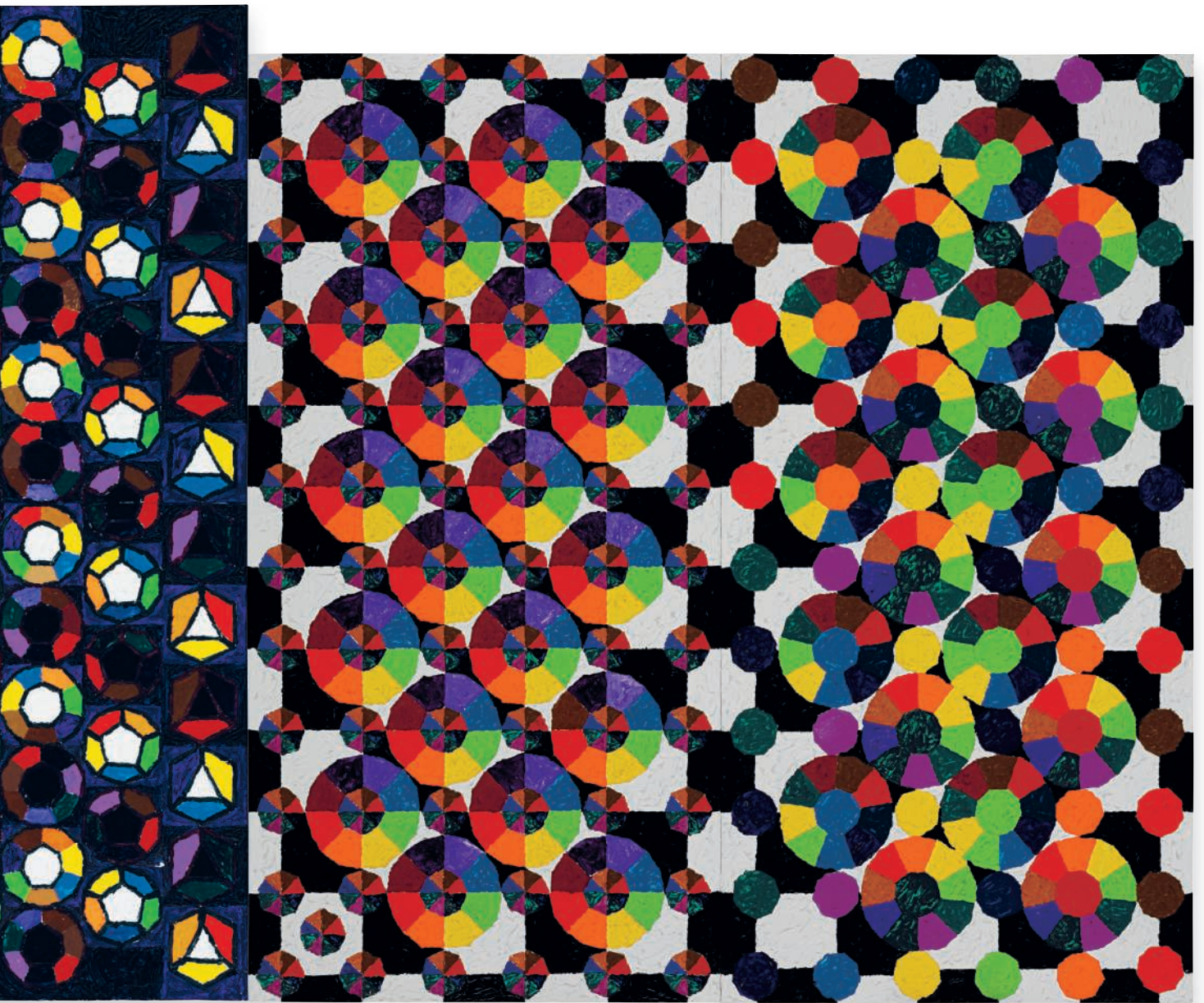


A jaali filigree screen in the Taj Mahal, Agra, India, circa 1965. Photo: J. Russell Gilman / Archive Photos / Getty Images.

(alternate view of the present lot)









Richard Pousette-Dart, *White Gothic No. 5*, 1961. Smithsonian American Art Museum, Washington, D.C. Artwork: © 2016 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York. Photo: Art Resource, NY.

The seven panel painting *Taj Mahal* is widely considered to be one of Alfred Jensen's most important paintings masterpiece and illustrates his intentions to "invent, arrange, dispose and organize color into a form worthy of a work of art" (A. Jensen quoted by L. Cathcart, "Alfred Jensen: Paintings and Diagrams from the Years 1957-1977, p. 4). Interlocking rings alternate between black-and-white and prismatic color, connecting three panels across nearly fifteen feet. Encircled by black, the white cross-like center of the black-and-white bands appear to pierce the composition with light and give it the quality of lace. The rainbow-like color wheels arranged atop this already complex patterning, repeat in a regular system that heightens the correspondence between individual colors that pulse across the canvas as one's eye takes note of them, only to disappear when another color comes to prominence. Two, slightly taller panels intercept the pattern's span with one another. Not only loftier, but darker, these two panels, themselves composed of four parts, feature rows of chevron bands. Here the multihued shapes punctuate their surrounding darkness like

faceted jewels or panes stained glass windows. In fact, the artist applied paint thickly, in a dense impasto that curls off the surface of the canvas because, he believed, that over time the surface would take on a glass-like quality.

Alfred Jensen was born in 1903 to a Danish father and German-Polish mother living in Guatemala City. Though he would move to Denmark at age 10, the Mayan ruins and the colors of Guatemala would imprint themselves in Jensen's mind to reappear as the source of paintings in his adulthood. The artist's first interactions with color came during his training under the *Fauvist* painters Charles Despiau, Othon Friesz, and Charles Dufresne, who

stressed bold engagement with color for its expressive potential, breaking free of its relationship to reality. After completing his studies Jensen would combine this painterly interest in dense coloration and

the lush materiality, with his interested in understanding and diagramming systems belonging to the realms of the spiritual, mathematical, astronomical, and scientific aspects of ancient cultures. While seemingly disparate, Jensen saw these pursuits as irrevocably intertwined.

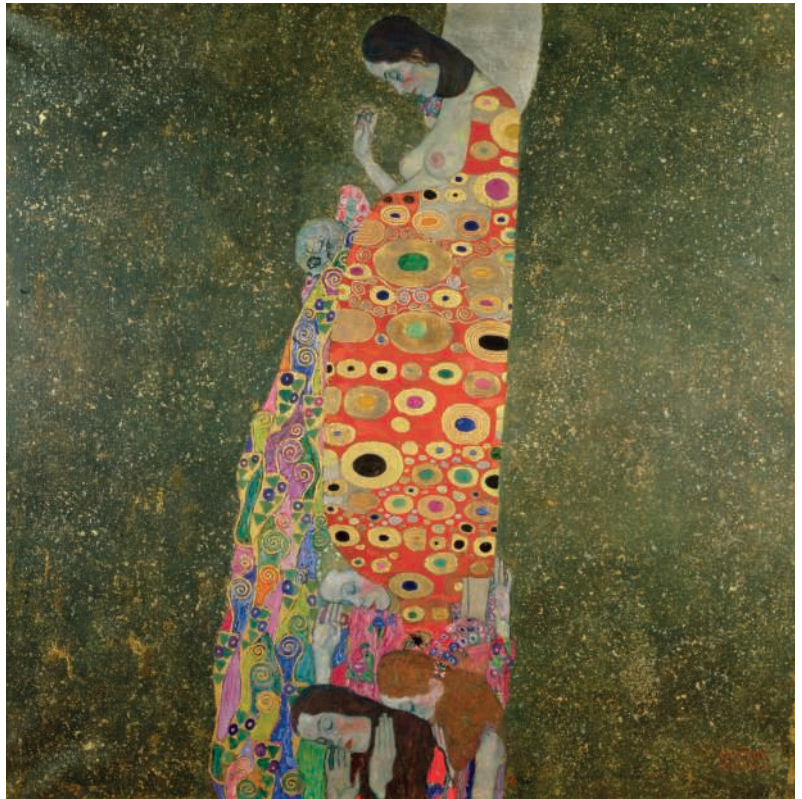
In addition to Mayan pyramids, the iconic architecture of Ancient Greece, Egypt, Mesopotamia and Aztec culture would inspire Jensen's abstract paintings. In *Taj Mahal*, Jensen pays homage to another iconic architectural monument from a non-Western culture. Jensen would abstract the architectural structure of these monuments, as he did when he painted the temple of Palenque from an aerial view that flattened its dimensionality into a jigsaw puzzle of color piece on the surface of the canvas. Echoing the patterns found on Persian rugs, Byzantine mosaics and Arabic and Islamic tiles, *Taj Mahal* reproduces the effects found in the interiors of these iconic architectures, rather than their structures themselves. In the catalogue accompanying Jensen's 1978 retrospective exhibition shown at the New



The Taj Mahal mausoleum interior by tombs of Shah Jahan and Mumtaz Mahal, Uttar Pradesh, India. Photo: Tim Graham / Getty Images.

Jensen's use of motif is incidental to his intent which is clearly spiritual and philosophical... *Taj Mahal* utilizes the repeated motif of a shape from an Indian screen, in which figure and ground repeatedly reverse themselves.

(M. Tucker, "Mythic Vision: The Work of Alfred Jensen," *Alfred Jensen: Paintings and Diagrams from the years 1957-1977*, New York, 1978, p. 14)



Gustav Klimt, *Hope II*, 1907-1908. Museum of Modern Art, New York. Photo: Bridgeman Images.



Joan Miró, *Constellation: Toward the Rainbow*, 1941. Metropolitan Museum of Art, New York. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016. Photo: © Metropolitan Museum of Art / Art Resource, New York.

Museum, The Museum of Contemporary Art, Chicago, and the San Francisco Museum of Modern Art, among other venues, curator Marcia Tucker elaborates, "...Jensen's use of motif is incidental to his intent which is clearly spiritual and philosophical... *Taj Mahal* utilizes the repeated motif of a shape from an Indian screen, in which figure and ground repeatedly reverse themselves. ... Although the use of clear, prismatic colors and repeated motifs are characteristic of his work, the underlying structure is densely complex, and his intentions are always to reveal meanings with more than a visual dimension" (M. Tucker, "Mythic Vision: The Work of Alfred Jensen," *Alfred Jensen: Paintings and Diagrams from the years 1957-1977*, New York, 1978, p. 14).

The most significant influence on Jensen's painting throughout his career was his understanding of Goethe's *Theory of Colors*. He read the text in 1938 and would returned to it many times over the course of his life. Jensen was drawn to Goethe's concept of the duality of color as it springs from the basic contest between black and white. He saw colors not as a sequence but an engagement between opposition. Such an understanding of color led itself naturally to the spiritual dimension sought after by the artist though painting. In fact, Jensen's interest in the color-based pattern of *Taj Mahal* connects beyond mere decoration to a belief that patterns replicate the structure of the universe and express spiritual truths.

PROPERTY FROM AN IMPORTANT CONTEMPORARY COLLECTION

128

JAMES ROSENQUIST (B. 1933)

Professional Courtesy

signed, titled and dated "'PROFESSIONAL COURTESY"

James Rosenquist 1996' (on the overlap)

oil on canvas

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

Painted in 1996.

\$350,000-450,000

PROVENANCE:

Feigen Contemporary, New York

Acquired from the above by the present owner, 1998

EXHIBITED:

Chicago, Feigen Incorporated, *James Rosenquist: Target Practice*, July 1996.

LITERATURE:

A. Artner, "James Rosenquist's Emotion-free Shooting Gallery,"

Chicago Tribune, 5 July 1996, p. 43.

M. Swartz, "Shooting Gallery," *Chicago Reader*, 18 July 1996 (illustrated).

The oddity is that the threat does not come from anything heightened or expressive in the actual painting of the guns. Rosenquist's brushwork is largely free from emotion. The threat here comes simply from having chosen a subject that carries a charge independent from art and preceding any sort of image making.

(A. Artner, "James Rosenquist's Emotion-free Shooting Gallery," *Chicago Tribune*, 5 July 1996)



Roy Lichtenstein, *Pistol*, 1964. Museum of Modern Art, New York. Artwork: © Estate of Roy Lichtenstein. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

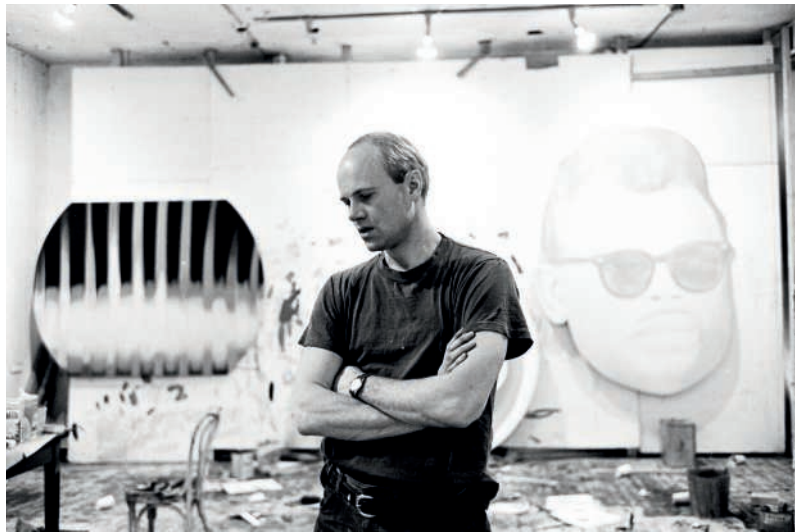
James Rosenquist's *Professional Courtesy* depicts two guns pointing at each other from opposite ends of the canvas in a stand off. The artist, who along with Andy Warhol and Roy Lichtenstein, pioneered Pop art in the 1960s in response to the growth of advertising images in American consumer culture, depicts the gun as an image of American identity and an object of threat and violence. Though pointed directly at each, the perspective which Rosenquist chooses makes it seem as if one gun points out of the picture plane into the space occupied by the





Young people are confused by the way guns are depicted in the movies and on television. It shows the hero being shot, getting up brushing himself off, and then going on to act in another movie—becoming an even bigger star. The reality of being shot is really death forever and a big flame usually comes out of a real gun. These paintings are intended to be nondecorative and oblique. I hope they question the idea of who really is the target.

—James Rosenquist



James Rosenquist in his New York studio, 1963. Photo: Steve Schapiro / Corbis via Getty Images. Artwork: © James Rosenquist / Licensed by VAGA, New York, New York.



Francisco Goya, *Execution of the Defenders of Madrid, 3rd May, 1808, 1814*. Prado, Madrid. Photo: Bridgeman Images.

viewer, who stands in the position of holding the other gun, which points back into the canvas. The two guns and two hands have been enlarged to occupy most of the space of the large four-foot by four-foot canvas. The intense red chosen as the background for the scene is a color that matches the intensity of the image. Upon the painting's debut in Chicago on 1996 at an exhibition called *Target Practice*, the critic for the *Chicago*

Tribune, Alan G. Artner, described the hand in the foreground of *Professional Courtesy* as having been "simplified into more of a notch than a human hand." Continuing, Arner writes, "The oddity is that the threat does not come from anything heightened or expressive in the actual painting of the guns. Rosenquist's brushwork is largely free from emotion. The threat here comes simply from having chosen a subject that carries a charge independent from art and preceding any sort of image making" (A. Artner, "James Rosenquist's Emotion-free Shooting Gallery," *Chicago Tribune*, 5 July 1996).

Rosenquist said of the work, "I want to illustrate the stark look and confrontation of a handgun. ... Young people are confused by the way guns are depicted in the movies and on television. It shows the hero being shot, getting up brushing himself off, and then

going on to act in another movie—becoming an even bigger star. The reality of being shot is really death forever and a big flame usually comes out of a real gun. These paintings are intended to be nondecorative and oblique. I hope they question the idea of who really is the target" (J. Rosenquist, *James Rosenquist: Target Practice*, Chicago, 1996, n.p.). In fact, such is the power of the image that *Professional Courtesy* is often used by publishers of textbooks as a learning tool to engage students in discussions about guns.



Andy Warhol, *Guns*, 1981. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

GERHARD RICHTER (B. 1932)*Abstraktes Bild*

signed, numbered and dated '522-1 Richter 1983' (on the reverse)

oil on canvas

39 ½ x 27 ½ in. (100.3 x 69.9 cm.)

Painted in 1983.

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

PROVENANCE:

Kasper König and Edda Köchl-König, Cologne

Private collection, Berlin

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner

EXHIBITED:

Städtische Kunsthalle Düsseldorf and Neue Nationalgalerie Berlin, *Gerhard Richter. Bilder 1962-1985*, January-June 1986, pp. 280 and 397 (illustrated).

Musée d'Art Moderne de la Ville de Paris; Bonn, Kunst und Ausstellungshalle der Bundesrepublik Deutschland; Stockholm, Moderna Museet and Madrid, Museo Nacional Centro de Arte Reina Sofia, *Gerhard Richter*, September 1993-August 1994, vol. I, p. 83 (Bonn; illustrated); p. 95 (Madrid; illustrated).

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New York, Edward Tyler Nahem Fine Art, *Autumn Selections*,

September-November 2006.

LITERATURE:

K. Honnef, *Kunst der Gegenwart*, Cologne, 1988, p. 83 (illustrated).

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit, 1993, no. 522-1 (illustrated).

P. Jiménez, "Gerhard Richter: la Pintura como esperanza," *ABC de las artes*, 10 June 1994, pp. 30-31 (illustrated).

S. Bocola, *Timeline - Die Kunst der Moderne 1870-2000*, Cologne, 2001, p. 139 (illustrated).

D. Elger, *Gerhard Richter Catalogue Raisonné, Volume 3: 1976-1987 (nos. 389 - 651-2)*, Ostfildern-Ruit, 2013, p. 333, no. 522-1 (illustrated).



Franz Kline, *Untitled*, circa 1959. Smithsonian American Art Museum, Washington, D.C. Artwork: © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Smithsonian American Art Museum / Art Resource.

Stunning high-keyed colors, excavated horizontal striations and glyphs in the shape of scattered, disordered and unhinged geometric forms against a luminous ground, *Abstraktes Bild* (522-1) is an ebullient syntheses of photography and painting, in which a mere photo snapshot becomes the basis of painterly elaboration of the most imaginative expression. Among the "Free Abstracts" of the mid-1980s, *Abstraktes Bild* is the locus for Richter's recursive layering and effacing technique whereby the ground, in this case a random detail from a photograph of an early sketch, which is then blown up and serves as the ground for overpainting. Richter foregrounds paint itself, the sensuality of its dried and liquescent textures and the sheer opticality of its chroma. *Abstraktes Bild* is painted and carved, so to speak, out of ribbon-like strokes and the scraped facture of the surface. Photograph and paint conflate,





giving rise to the “Free Abstract” a loose melding of depicted schematic shapes and their referents. The present work features a pyramidal shape, so named in one of the works in this series of paintings made virtually simultaneously. Hoisted on walls in the studio, Richter moves from canvas to canvas going into the surface, pulling back, adjusting each in an almost spontaneous relational dance. After his preoccupations with grey monochrome paintings in the early 1970s, Richter reengages with animating color by conflating polychrome impasto and with the gloss and finish of the photographic surface. The goal here was to create a newly complex surface. Photographing details of a previously painted abstract surface at different angles, he then reproduces in paint, a composite of that work retaining its gestural qualities.

The dissolution of form calls to mind the flattening of illusionistic volumes in Cubism, perhaps the multidirectional tubular forms of Fernand Léger. Further, this conceit brings to mind the use of symbolic numbers and primitive shapes used by Abstract Expressionists from Adolf Gottlieb to Robert Motherwell. The broad sweep of the central motif brings unity to the discrete surface textures. This undulating falling vermilion band is countered by a pink shapes that seem like forms emerging from surrealist mindscape by Tanguy. The range of associations a work by Richter calls up is a reflection of the manner in which his startlingly imaginative abstractions weave forms across the field over and behind the bright hues to create a striking essay of contrasts in chroma and directional force.

Richter improvised his own means of making such marks using his large-scale squeegees, which he rakes over several painted layers in broad horizontal and vertical arcs. Enlisting non-art instruments for artistic ends is only one of several means by which Richter interrogates the medium and the role of intentionality in art making. Richter’s contrapuntal disposition of color, texture, and rhythmic displacement is striking for its compositional complexity. This example was executed during an extraordinarily fecund period in the 1980s when Richter developed pictorial abstraction to a heightened pitch. “... I was trying to combine constructive elements in paintings with areas that contained destructive elements—a balance between composition and anti-composition, if you like...” (G. Richter, “On Abstract Painting,” in *Writings: 1962-2007*, New York, 2009, p. 270). Having emerged from the artistic regime of enforced Social Realism in East Germany, Richter was also suspicious of the claims for Abstract Expressionism to which he was exposed upon moving to West Germany in 1961. Resistant to gestural expression, which he considered pretentious and false, Richter was invested in refusing the notion of genius, the individual authorial hand, and notions of a continuous evolution of historical style. Denying emotive content and associative references in painting was a conscious



Mark Rothko, *Yellow Over Purple*, 1956. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

goal, then as now. For Richter, paintings are fictive realities, yet realities of painting per se, and so the artist consciously imprints his surfaces, foregrounding textural traces of the act of painting with concrete specificity. Richter’s abstractions reside in their minute differentiations one from the other and the infinitesimal degree of choices open to the artist and the beholder. The chance operations Richter employs assert that all marks and pictorial incident are equally valid and that all results are worthy of the viewer’s interest. Richter’s fusion, or rather democratization, of color also declares that no color is pre-eminent, nor does one or the other carry particular affective dominance. That these works are non-compositional in the sense that they do not come from traditional organization, of parts balancing a whole, of relational painting makes them both compelling and mysterious.



Marcel Duchamp, *Tu M'*, 1918. Yale University Art Gallery, New Haven. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: © Boltin Picture Library / Bridgeman Images.

A black and white photograph of Andy Warhol in profile, wearing sunglasses and a dark jacket, focused on painting a canvas. The background is blurred, showing other people in a studio setting.

Andy Warhol
Works From A Private Collection

Warhol in Process

In 1962, when asked to explain the striking new form of art that he championed, Andy Warhol told Greg Swenson of *Art News* that the inspiration for his new Pop paintings came from the explosion in popular culture and commercialism that America had witnessed following World War II. “The reason I’m painting this way,” he said “is that I want to be a machine, and I feel that whatever I do, and do machine-like, is what I want to do” (A. Warhol, quoted by G. Swenson, “What is Pop Art?—Answers from 8 Painters, Part 1”, *Art News* November 1962). Yet despite his championing of this new machine-like aesthetic, the traces of Warhol’s artistic hand can be seen throughout his work as he continuously and comprehensively strived to find new ways and processes to make his truly revolutionary form of art.

Eschewing the traditional study of studio art, as a student Warhol opted to follow a course in commercial art at the Carnegie Institute of Technology in his native Pittsburgh. After graduating in 1949 with a degree in Pictorial Design, Warhol moved to New York where he embarked on a lucrative career in magazine illustration and advertising. It was while developing a highly regarded reputation in this field that he first began to engage popular culture with fine art. Among his earliest works was *Advertisement*,

1961 (Staatliche Museen zu Berlin, Nationalgalerie, Collection Marx, Berlin) in which Warhol paints a partly rendered Pepsi-Cola ad alongside images he sourced from the newspaper classifieds. Although mimicking the crisp, clean lines of the mass-produced advertisements, these earliest work do not shun completely signs of the artist’s hand as works such as *Wigs*, *Make Him Want You* (The Andy Warhol Museum, Pittsburgh) and *Popeye*, 1961 all possess the painterly drips and areas of active mark-making that had characterized the preceding Abstract Expressionist movement, something which would remain present throughout his career.

The hand-painted quality is also present in what is, perhaps, his most famous series of paintings and the ones which launched him to worldwide fame—his *Campbell’s Soup Cans*. Painted in 1962, *32 Campbell’s Soup Cans* (Museum of Modern Art, New York) is based on an illustration of the ubiquitous foodstuff taken from the stationary of the Campbell’s Soup Company. Warhol cut the source image from an envelope, removed the identifying “Tomato” moniker and then projected the image onto a canvas, inserting a hand-drawn label into the template for each of the different varieties. Each one was then hand painted, with some elements of the design—primarily the *fleur-de-lis*—

applied individually, in this case probably using a carved rubber gum erasure as a stamp. Subsequent examples from his *Campbell’s Soup Cans* series were either hand painted, screen-printed or produced using acrylic spray paint. This medium was probably used because it allowed Warhol to proceed more quickly and with greater ease, especially in areas of delicate detail. It also



Andy Warhol, *Coca-Cola [3]*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, art-gum eraser for *Airmail Stamps* series, circa 1962. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: The Archives of the Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts.



Andy Warhol, *Red Airmail Stamps*, 1962. Los Angeles County Museum of Art. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © 2016 Museum Associates / LACMA. Licensed by Art Resource, New York.

allowed the delicate stencils to last longer as they were not subject to damage that was often caused by excessive pressure used in the screening process.

Even though some of his earliest soup can works were hand-painted they were among the first of Warhol's paintings to closely mimic the mechanical printing process, not only in terms of their aesthetic qualities but also in terms of their seriality. He perfected his silkscreen technique with his *Dollar Bills* painted early in 1962, he embarked on a technique which would change the course of the art historical canon. "I started [silkscreening] when I was printing money," Warhol admitted, "I had to draw it, and it came out looking too much like a drawing, so I thought wouldn't it be a great idea to have it printed. Somebody said you could just put it on silkscreens. So when I went down

to the silkscreener I just found out that you could reproduce photographs... I think the first photograph I did was a ballplayer. It was a way of showing action or something" (A. Warhol, quoted by G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné of Paintings and Sculpture 1961-1963*, Vol. 1, New York, 2002, p. 131).

This use of photographs as source images became most apparent in his iconic paintings of Jacqueline Kennedy, the widow of the assassinated President John F. Kennedy. Like much of the world, Warhol watched the events surrounding the President's assassination unfold on television. Working from his home at 1342 Lexington Avenue in New York on November 22 1963, Warhol and Gerald Malanga were silkscreening *The Kiss (Bela Lugosi)* when news of Kennedy's assassination broke. In the

In August '62 I started doing silkscreens, The rubber-stamp method I'd been using to repeat images suddenly seemed too homemade; I wanted something stronger that gave more of an assembly-line effect. With silkscreening, you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, but slightly different each time. It was all so simple—quick and chancy. I was thrilled with it. My first experiments with screens were heads of Troy Donahue and Warren Beatty, and then when Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face—the first Marylins.

—Andy Warhol

following days Warhol scoured newspapers and magazines for portraits of the First Lady and eventually selected eight, which he then cropped to produce his desired aesthetic. He then ordered a screen to be made for each of the images, enlarging each to a finished size of 20 x 16 inches. Warhol then prepared a roll of primed linen and printed each impression by hand.

Works which used photographs as their source image would become central to Warhol's oeuvre and resulted in some of the most iconic paintings of his career. His portraits of Kennedy, alongside Marilyn Monroe, Elizabeth Taylor and Elvis Presley came to symbolize the highpoint of his career and made Warhol a household name on both sides of the Atlantic. However, even within his mechanically inspired aesthetic Warhol was still keen to integrate the notion

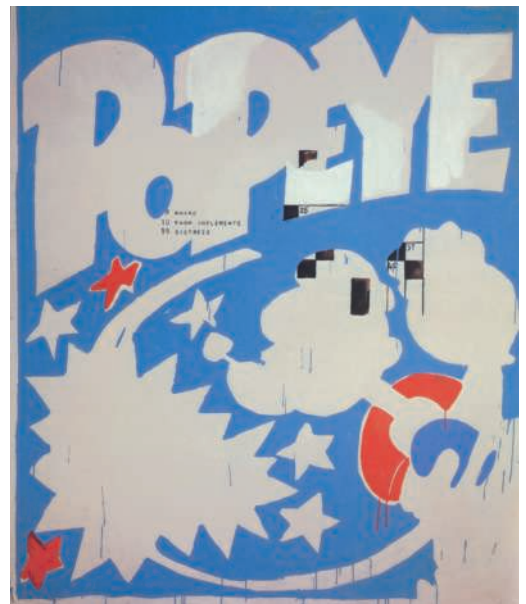


Andy Warhol window display, Bonwit Teller, New York, 1961. Photo: Nathan Gluck, courtesy Luis De Jesus, Los Angeles. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

of chance and even embrace it. Although intended to give uniform impressions time after time, the silkscreen process did succumb to the variances of human involvement. Thus, dependent on individual characteristics of the screen, the amount of inky residue remaining after each pass and the differing amounts of pressure used to make each impression, works from the same series made using the same screen can be remarkably different. His portraits of the Jackie Kennedy provided a particularly good illustration of this. The ghostly margins that are the result of the idiosyncratic screenprinting process only adds to the haunting nature of the image and reminds the viewer of the fleeting nature of life and how it can disappear without warning.

Far from balking at this phenomenon, Warhol embraced it. "In August '62 I started doing silkscreens," he said. "The

rubber-stamp method I'd been using to repeat images suddenly seemed too homemade; I wanted something stronger that gave more of an assembly-line effect. With silkscreening, you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, but slightly different each time. It was all so simple-quick and chancy. I was thrilled with it. My first experiments with screens were heads of Troy Donahue and Warren Beatty, and then when Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face – the first Marilyns" (A. Warhol as quoted in A. Warhol & P. Hackett, *Popism*, 1980, New York, p. 28).



Andy Warhol, *Popeye*, 1961. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

From almost the start of his career, Andy Warhol cast a very broad shadow over the art world...he made art the province of all manner of prosaic themes and sources; he put photography, appropriation, and serial composition at the center of his methodology; and he gave permission to do virtually anything in the name of art. By his example, the premise and practice of art-making were dramatically transformed.

—Mark Rosenthal

The sense of spontaneity and risk, where no two canvases are exactly the same, is what sparked Warhol's enthusiasm for this method of image making, along with the fact that it enabled him to harvest the mass of media images as his source material. Although often regarded as being the antithesis of so-called 'action painting' Warhol felt the silkscreen process alluded to a similar artistic language to the generation of Abstract Expression expressionist painters

that preceded him. For Warhol the gestural nature and energy need to force the ink through the screen replicated the energetic methods of Pollock's drips and de Kooning's brushstrokes.

Following his early success, Warhol succumbed to producing a series of lucrative society portraits, using his unique aesthetic to produce commissioned paintings of the rich, famous and not so famous. It was only in the late 1970s and 1980s that he began to reintroduce visible signs of the artist's hand to his work. Beginning with his portraits of Chairman Mao, he introduced a series of dramatic painterly gestures into what had previously been flat, monochromatic paintings. Warhol's former assistant, Vincent Fremont, described the painterly nature of the artist's method. "On the afternoon of December 7, 1972 Andy started to paint the background of a giant Mao painting... The large canvas was lying on the floor, the tall white doors that divided up the loft were open... Andy started to paint... Dipping into plastic buckets and jars of paint, there was no hesitation in his brushstrokes or his hand as he applied different colored paints in layers to the canvas" (V. Fremont, quoted by N. Printz, *The Andy Warhol Catalogue*



Andy Warhol, *Troy Diptych*, 1962. Museum of Contemporary Art, Chicago. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



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



Andy Warhol, *Marilyn Diptych*, 1962. Tate Gallery, London. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.



Andy Warhol working with Gerard Malanga on silkscreening *Campbell's Soup Can* paintings, The Factory, New York, 1965. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Raisonne of Paintings and Sculpture 1961-1963, Vol. 3, New York, 2010, p. 174).

Warhol's background as a trained illustrator remained important to him throughout his life. Although he used pre-existing source imagery for much of his work, later in life he would return to a hand-drawn motif for one of his last great series his paintings, his *Dollar Signs*. Ironically, considering the endemic nature of the dollar, Warhol found that he was unable to find a pre-existing image of a dollar sign that had quite the visual impact he needed and he resorted to the skill that supported him during the early years of his career, his draughtsmanship, and drew dollar after dollar, some straight upright, some slanting, some thick, some thin, some more Pop, some more staid. The fact that the source image was one that

Warhol created himself mark his *Dollar Sign* paintings out as a rarity within his body of work.

Although on the surface he appeared to eschew process, instead adopting the visual aesthetic of mass communication, his continuously evolving career ensured that he became one of the most inventive and innovative artists of his generation. His work encapsulates his most important ideas about fame, consumerism and popular culture and turns ubiquitous objects into images that are intensely personal portraits of the world he saw around him. More than half a century after their creation they remain enduring icons of American culture and a lasting symbols of the importance and impact of Andy Warhol's art.



Andy Warhol, *Mao*, 1972. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Soup Cans

There are perhaps few images that have come to symbolize the American dream more than a humble can of Campbell's Tomato Soup. The product has remained essentially the same in its formula and design since the early 1900s and has been a staple of American pantries for almost as long. A sign of American efficiency, ingenuity, democracy (the President eats the same Campbell's soup as everybody else) and the growth of consumer culture, this ubiquitous product became one of the most pertinent symbols of the American postwar economic miracle. But it was Andy Warhol's series of soup can paintings that probably did the most to engrain the image of the product on the American psyche. His 1962 iconic work *32 Campbell's Soup Cans* (Museum of Modern Art, New York) became the cornerstone of the burgeoning Pop art movement and would propel their creator to international fame and fortune. In addition, the Campbell's Soup cans became the perfect prototype for the myriad of other subjects, including celebrities, socialites, catastrophes, and other consumer products, that followed it and continued his mining of popular visual culture. The constancy of the Campbell's Soup can design was the perfect vehicle to explore the American desire for an easily definable identity. Seared into the popular consciousness, the continuity provided by Warhol's *Campbell's Soup Can* implies

a sense of belonging and security as the idolization of movie stars provides a glorified sense of the American-type. Warhol's serial images perfectly reflect the inherent repetition of a consumer driven society.

In a 1963 interview, when asked why he chose something as ubiquitous as a can of soup as his subject, Warhol explained in his deadpan manner, "Because I used to drink it. I used to have the same lunch every day, for twenty years, I guess, the same thing over and over again. Someone said my life has dominated me; I liked that idea" (A. Warhol, quoted in *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, p. 18). With his soup can paintings he immortalized the Campbell's trademark, which was a turning point in the history of Pop art, leading to the product to become synonymous with Warhol himself.

Campbell's Soup Can and *Five Campbell's Soup Cans* were both painted in 1962 at what proved to be a turning point in Warhol's career. As

Kirk Varnedoe recounts in his 1971 essay "Campbell's Soup Cans, 1962," the gallery owner Irving Blum, during one of his yearly trips to New York to scout new talent, made his first visit to Warhol's studio. Not compelled by the brushy, crude imagery of Warhol's earlier works of superheroes and advertisements, Blum was confounded by

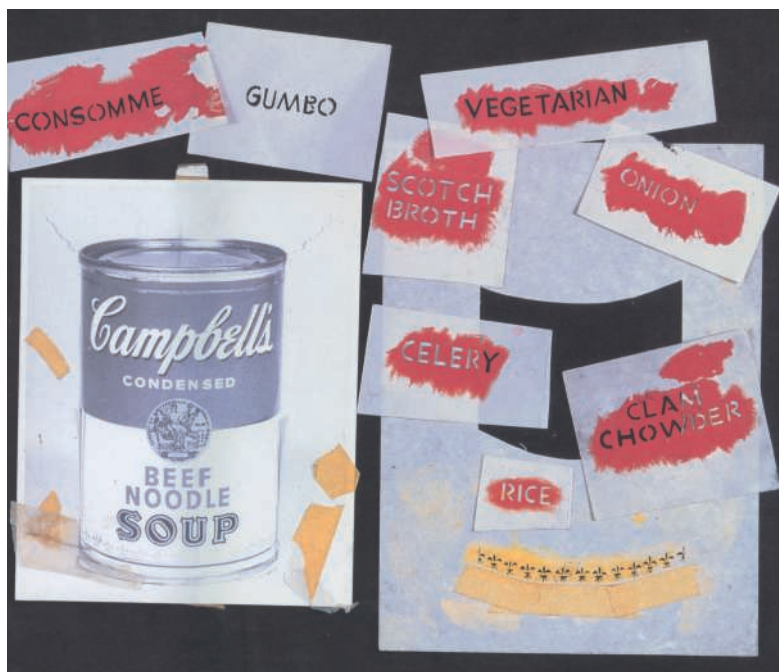


Envelope from Campbell's Soup Company taped onto Anita Ellis album cover, source image for Ferus-Type *Campbell's Soup Can* paintings. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, 32 Campbell's Soup Cans, 1962. Museum of Modern Art, New York. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

this initial encounter. Luck would intervene on Warhol's behalf though and Blum had an unscheduled return to New York at the end of the year. Blum was once again urged to visit the young quirky artist. Entering the studio this time, Blum was confronted by the austere frontal portraits of Warhol's *Campbell's Soup Cans*. Upon seeing these new paintings, Blum immediately offered Warhol a single-man show and the groundbreaking exhibition of *Campbell's Soup Cans* at the Ferus Gallery in July of 1962 was born. The reverberations were enormous. The Ferus show established Warhol as one of the premier Pop artists. As Varnedoe writes, "After the 1962 show, the *Campbell's Soup Can* swiftly became something like Warhol's own house brand, a logo for everything that was outrageous about him. Along with enlarged comic-book Ben Day dots, it is now something of a visual



Source image and stencils for Andy Warhol's *Campbell's Soup Can* paintings. © 2016 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



sound bite for all Pop art, if not for a whole post-1960 attitude of hip irony” (K. Varnedoe, “Campbell’s Soup Cans, 1962,” *Andy Warhol Retrospective*, exh. cat., Neue Nationalgalerie, Berlin, 2001, p. 44).

The rendering of his Campbell’s Soup cans demonstrates that his desire to achieve the objective precision of mechanical reproduction is already in evidence. Warhol, with his finely tuned graphic designer’s eye, knew that replicating the unadulterated red coloration and bold black lettering of the

Andy Warhol, *Campbell’s Soup Can*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

original design against a dramatically stark white background, would pack both a strong visual and conceptual punch, sending ripples through the art world that still reverberate today. Later in life Warhol reflected that it the Campbell’s soup cans were among his favorite pictures. “I should have just done the Campbell’s Soups and kept on doing them ... well, because everybody only does one painting anyway” (A. Warhol, quoted in *Andy Warhol*, (ed.) A. Michelson et. al., 2001 p. 124). Visually striking and highly memorable, they are iconic images of burgeoning consumer culture, and a characteristically savvy reflection of contemporary society and Warhol’s wider *oeuvre*.



Andy Warhol at work, The Factory, New York, circa 1965-1966. Photo: © 2016 Estate of Nat Finkelstein. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

130

ANDY WARHOL (1928-1987)

Campbell's Soup Can

casein and graphite on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1962.

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

PROVENANCE:

Acquired directly from the artist by the present owner



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



Campbell's

CONDENSED

131

ANDY WARHOL (1928-1987)

Five Campbell's Soup Cans

signed, inscribed and dated 'To Nena / Andy Warhol 1962'

casein and graphite on canvas

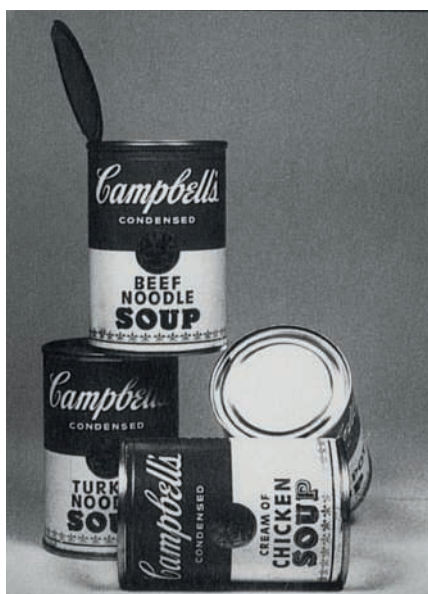
20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1962.

\$700,000-1,000,000

PROVENANCE:

Acquired directly from the artist by the present owner



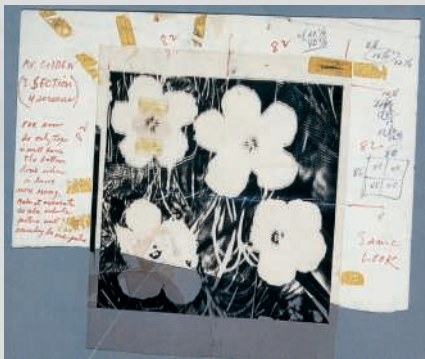
Source material for Andy Warhol's *Campbell's Soup* series. Photo: Edward Wallowitch.





Flowers

One of Andy Warhol's most recognizable motifs, the artist's Flower paintings were created in the summer of 1964 for his first show at the Castelli Gallery in New



Andy Warhol's silkscreen mechanical for *Flower* paintings, 1964. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

York. Ever since he had exhibited his now iconic Campbell's Soup Cans at the Ferus Gallery in Los Angeles in 1962, Warhol's reputation as the chronicler of consumerism and popular culture had been on the rise. However, in 1964 he began to paint a series of canvases featuring four brightly colored blooms rendered in vibrant colors. Although ostentatiously a series of vibrant and exuberant canvases, they possessed a deeper and characteristically darker meaning too.

This change came about in part because of a visit to Warhol's studio by the renowned curator, Henry Geldzahler, one of the greatest champions of Pop Art. "I looked around the studio and it was all Marilyn and disasters and death," Geldzahler recalled. "I said, 'Andy, maybe it's enough death now.' He said, 'What do you mean?' I said, 'Well, how about this? I opened a magazine

to four flowers" (H. Geldzahler, quoted in T. Scherman & Dalton, *Andy Warhol: His Controversial Life, Art and Colourful Times*, London 2010, p. 225). The image that had caught Geldzahler eye was the now iconic photograph of a hibiscus flower taken by Patricia Caulfield's as an advertisement for Kodak which had appeared in *Modern Photography* magazine.

A classic work from the beginnings of Pop Art, Andy Warhol's four yellow blossoms *Flowers* seemingly pops off the canvas, the bright blooms contrasting against the grassy black and white background. With its frontal viewpoint and cropped composition, the flowers appear to enter our space with foreground and background alternating rhythmically. The square format of the paintings particularly appealed to Warhol, because its shape permitted him to orientate the painting anyway he wished and for the first time in his career, his works abandon the conventional use of perspective to allow *Yellow Flowers* to be installed in a variety of ways. Another unique aspect to this series of paintings is the different techniques and media Warhol explored within them, including silkscreen, pencil, hand painted acrylics, and fluorescent Day-Glo paint.

Like much of Warhol's oeuvre, *Flowers* can be read on a number of levels. Aside from their obvious beauty, the transitory nature of a flower is, particularly

in Warhol's hands, particularly poignant. And for all their seeming simplicity they also complex images to decipher aesthetically, as wrote New Yorker art critic Peter Schjedahl explained, "They are so goddamn beautiful. And so simple. And their glamour was so intense. What killed you, killed you, was the grainy look...was killer, and still is. I think it still hasn't been acknowledged that the whole critical debate should have been over at that moment. Because these *Flowers* paintings had all the Kantian principles that Greenberg was pushing...The *Flowers* resolved all [those] formal issues...but with a realistic, not an abstract, image. And why not? Who bought it as a picture of flowers anyway? It was about the mediation...That's why we reach for the word 'genius.' Genius is what goes, 'That's not a problem.' He [Warhol] sees clearly. He just does it" (P. Schjedahl, quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237).



Andy Warhol in a field of black-eyed Susans holding a bouquet of flowers with an early *Flowers* canvas serving as a backdrop in Queens, New York. Photo: © William John Kennedy; Courtesy of KIWI Arts Group. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

132

ANDY WARHOL (1928-1987)

Yellow Flowers

synthetic polymer and silkscreen ink on canvas

22 x 21 ¼ in. (55.9 x 55.2 cm.)

Painted in 1964.

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner



Andy Warhol's silkscreen mechanical for *Flower* paintings, 1964. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.





Jacqueline Kennedy

At 12.30pm on Friday, November 22, 1963, a shot rang out from the Texas School Book Depository in Dallas fatally wounding John F. Kennedy, the 35th President of the United States. This event sent shock waves not only through America, but also the world and became one of the defining moments of modern American history. Among those effected by the drama unfolding on television was Andy Warhol, but rather than join in the profound sense of grief that overwhelmed his fellow citizens, the artist had a different, typically Warholian, reaction "Well," he is reported to have said to his studio assistant Gerald Malanga, "let's get to work" (A. Warhol, quoted by T. Scherman & D. Dalton, *Pop: The Genius of Andy Warhol*, New York, 2009, p. 185). For Warhol, the events in Dallas were not so much a personal or political crisis, but they were more a media event and he watched, fascinated, as the public reacted to what they saw on TV. "I don't think I missed a stroke... It didn't bother me that much that he was dead. What bothered me was the way television and radio were programming everyone to feel so sad. It seemed no matter how hard you tried, you couldn't get away from the thing" (A. Warhol, quoted by T. Scherman & D. Dalton, *ibid.*).

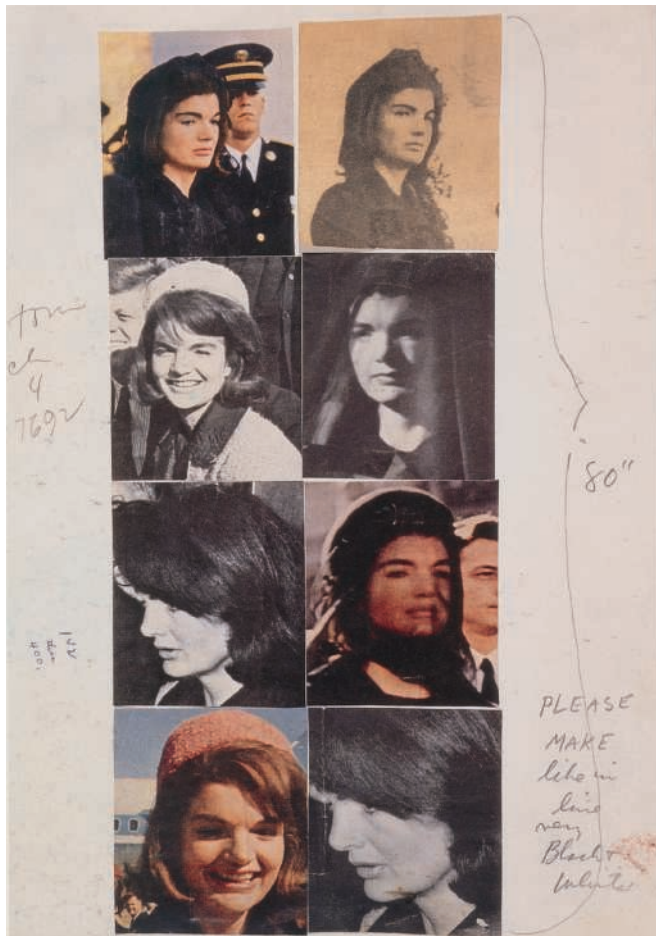
Warhol's response was a series of portraits not of the President, but of Jacqueline Kennedy, the First Lady showing her a couple of hours before the assassination and in the days immediately following the tragic events in Dallas. The range of her emotions—from her smiling face beaming out from underneath her famous 'pillbox' hat, to her heavily veiled expression on the day of the funeral, demonstrated just what the American people had lost, the dream of what Camelot had promised snuffed out in an instant by an assassin's bullet.

Warhol used a number of press photographs taken during the events in Dallas as the source material for this series. He then cropped each image to drive the First Lady's face forward to fill the entire picture plane. He then screen these images onto canvases prepared with a number of different colored grounds—a poignant blue, a warm

off-white and even shimmering gold. Each image was then screened onto the canvas, with the integrity of the screening process producing a variety of effects ranging from strong, powerful images of Kennedy, to more ghostly apparitions which highlight the fragility of life. The result is a series which captures the drama and emotion of the events in Dallas, and showing the former First Lady dealing stoically with



President John F. Kennedy and Jacqueline Kennedy ride in a motorcade in Dallas shortly before the president's assassination, Dallas, 1963. Photo: Victor Hugo King / Library of Congress / digital version by Science Faction / Getty Images.



Compilation by Andy Warhol of photos used as source material.

From Dallas, Texas, the flash apparently official, President Kennedy died at 1pm Central Standard Time. 2 o'clock Eastern Standard Time, some 38 minutes ago. Vice President Lyndon Johnson has left the hospital in Dallas but we do not know to where he has proceeded, presumably he will be taking the oath of office shortly and become the 36th President of the United States

-Walter Cronkite breaking the news of President Kennedy's death on CBS News, November 22, 1963.

the heart-breaking emotion of those dark days. As the artist's friend and biographer, David Bourdon, writes: "By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll during those tragic closing days in November. The so-called *Jackie Portraits*, far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal" (D. Bourdon, *Warhol*, New York, 1989, p. 181).

Because Warhol completed his *Jackie* paintings so soon after the death of the President, and while the country was still in a period of mourning, these paintings

transcend the realm of mere portraiture to become a larger commentary on news media itself. After, Walter Cronkite confirmed the news to a shocked nation, America was consumed with grief and Jackie Kennedy became a stand-in for the country's sadness, an archetype for a nation in mourning. Images of Kennedy's widow flooded television screen and newspapers for days and through the mechanical action of the silkscreen process, Warhol mimics this endless repetition of the printing press, actively repeating an image designed specifically for mass consumption by the public. By commenting on the commodification of information, Warhol

draws parallels between images of tragedy and images of advertising, connecting *Jackie* to the famous *Campbell's Soup Cans* of 1962. But the endless repetition of the images from Kennedy's death had another effect. Through excessive duplication, the power of the image is eroded, dulling the emotional impact of the event. Warhol commented directly on this modern paradox of replication, "The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel" (A. Warhol quoted in *POPism: The Warhol Sixties*, New York, 1980, p. 50).



133

ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas

19 7/8 x 16 in. (50.5 x 40.6 cm.)

Painted in 1964.

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner



134

ANDY WARHOL (1928-1987)

Jackie

signed and dated 'Andy Warhol 64' (on the overlap)

synthetic polymer and silkscreen ink on canvas

20 x 15 7/8 in. (50.8 x 40.3 cm.)

Painted in 1964.

\$500,000-700,000

PROVENANCE:

Acquired directly from the artist by the present owner



Source material for *Jackie* paintings.



135

ANDY WARHOL (1928-1987)

Jackie (Gold)

gold paint and silkscreen ink on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1964.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner



136

ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas

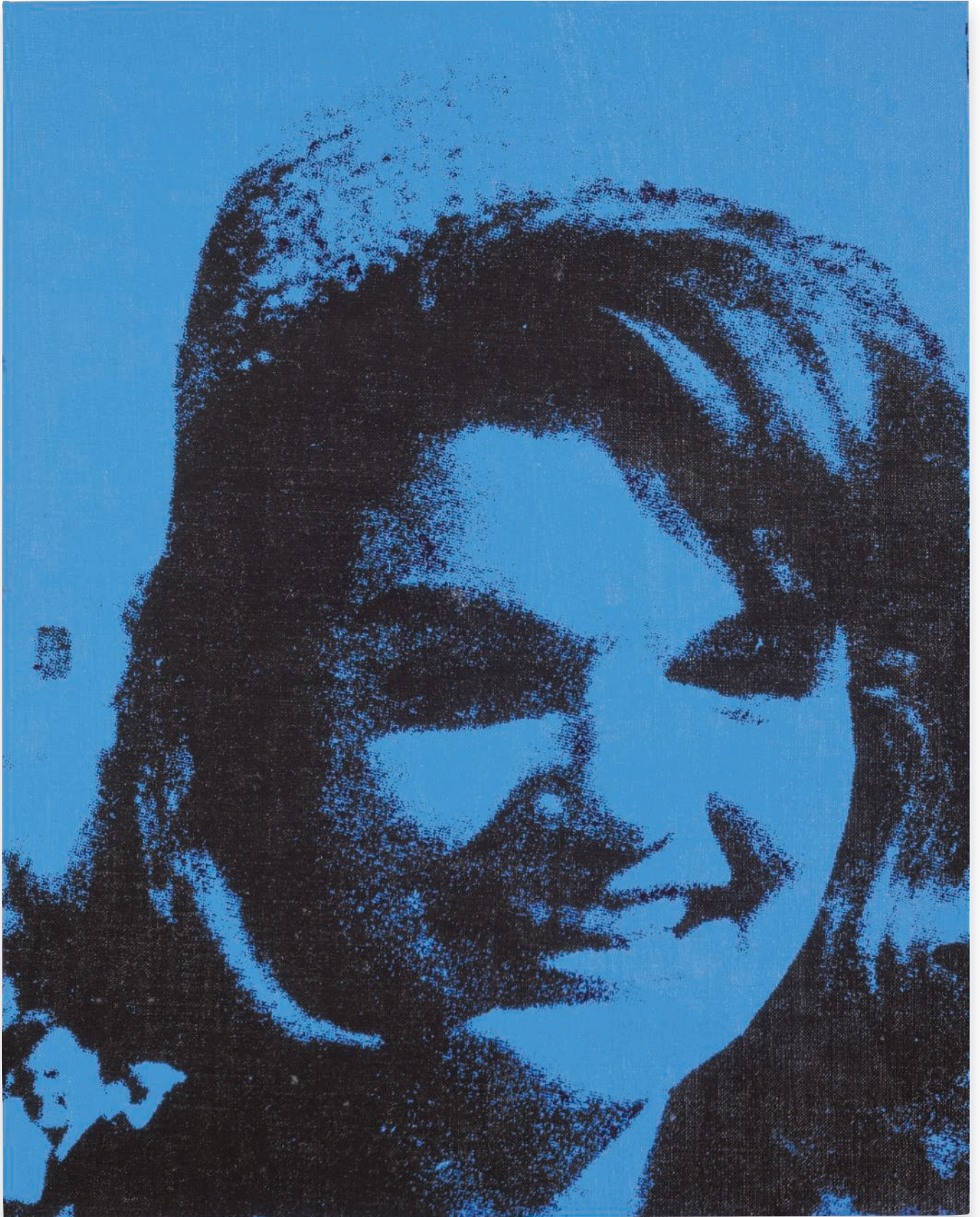
20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1964.

\$700,000-1,000,000

PROVENANCE:

Acquired directly from the artist by the present owner



137

ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1964.

\$500,000-700,000

PROVENANCE:

Acquired directly from the artist by the present owner



138

ANDY WARHOL (1928-1987)

Jackie

synthetic polymer and silkscreen ink on canvas

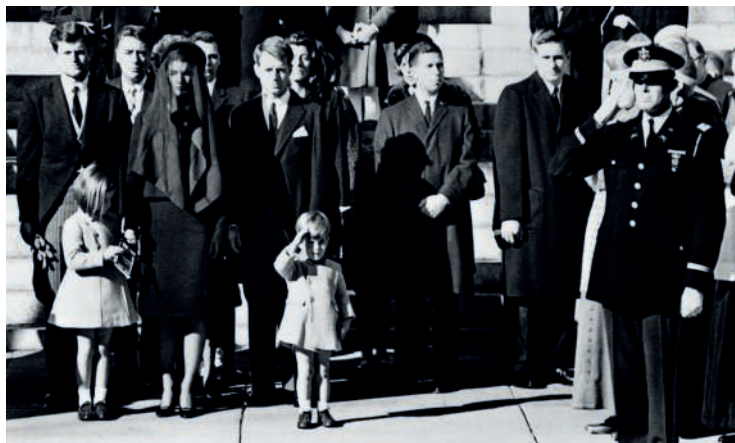
20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1964.

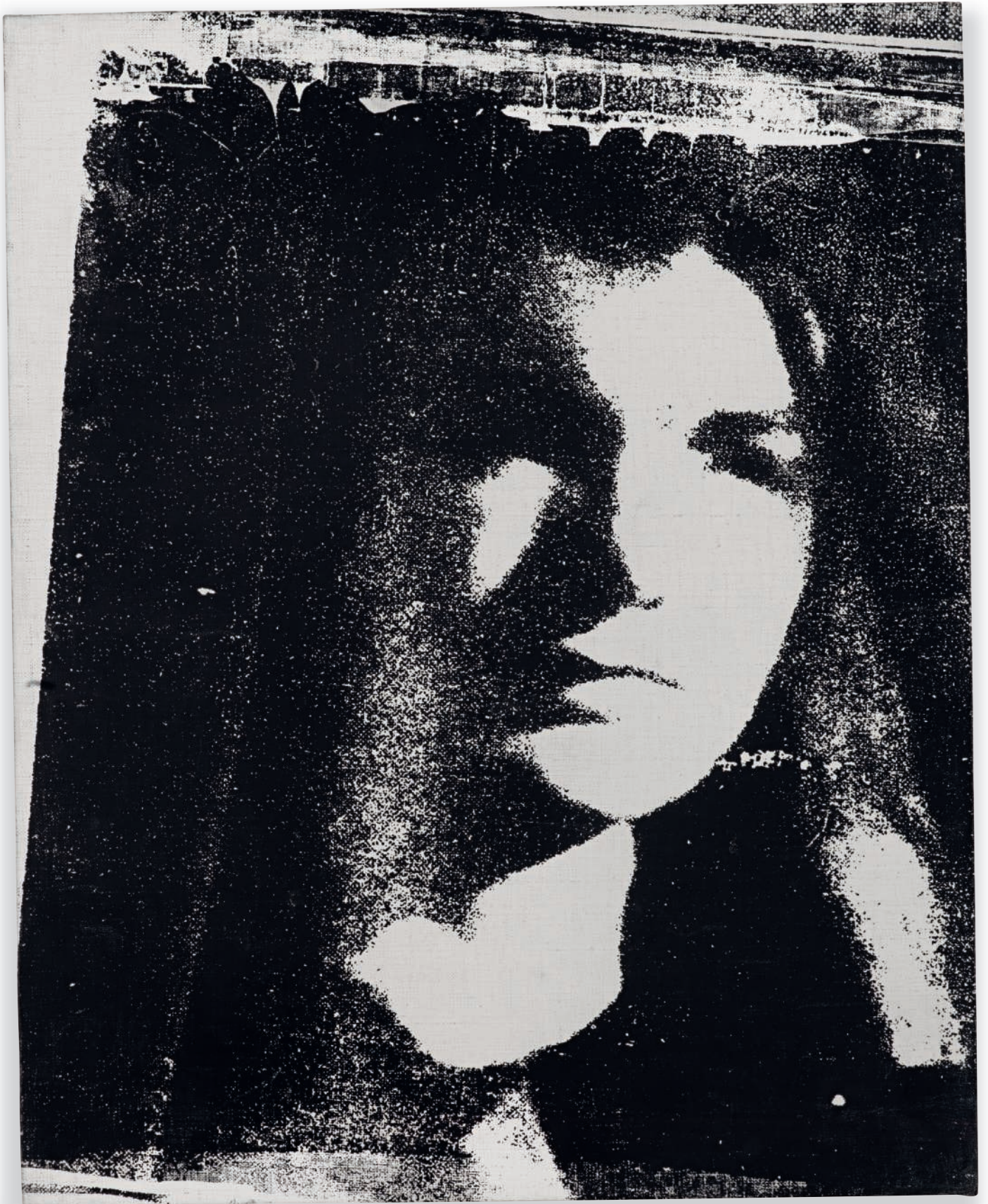
\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner



Funeral of President John F. Kennedy, Saint Matthew Cathedral, Washington D.C., 1963. From the left: Senator Edward Kennedy, Caroline Kennedy, Jackie Kennedy, Attorney General Robert Kennedy, and John Kennedy. Photo: Keystone-France / Gamma-Keystone / Getty Images.





Studio 54

When the lights were going out all over New York in the late 1970s as a result of the economic and social hardships facing the city, there was one place that acted as a beacon for the city's brightest creative minds. Beyond Studio 54's velvet rope lay a debauched world where its patrons could express themselves without reservation and where anything could happen, and usually did. During its heyday in 1977-79 it attracted the glitterati of the New York social scene; Mick and Bianca Jagger, Elizabeth Taylor, Grace Jones, Michael Jackson, Calvin Klein, Elton John, Truman Capote and Jackie Kennedy Onassis.

During one legendary New Year's Eve party the entire floor of the club was covered with a four-inch layer of glitter, which prompted the co-owner Ian Schrager to declare was like standing on stardust. "People got the glitter in their hair, in their socks. You would see it in people's homes six months later, and you knew they'd been at Studio 54 on New Year's" (I. Scharger, quoted by B.

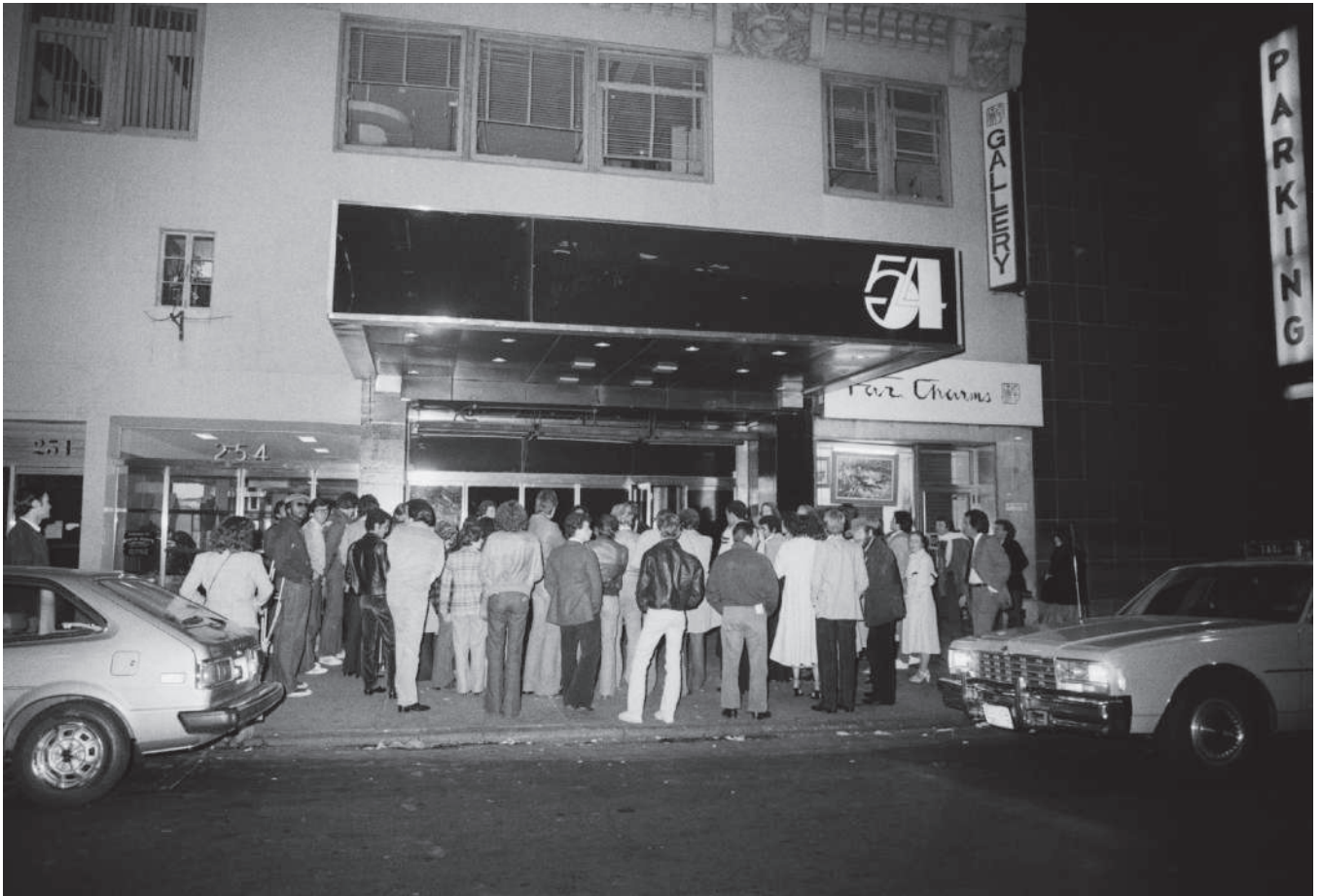
Weber, "Robert Isabell, Who Turned Events Into Wondrous Occasions, Dies at 57," *New York Times*, July 10, 2009, via http://www.nytimes.com/2009/07/11/nyregion/11isabell.html?_r=0, [accessed September 12, 2016]).

While many celebrities (including on one infamous occasion, Cher) were deemed unworthy to be granted entry by the club's legendary co-owner, Steve Rubell, Warhol was welcomed with open arms and would often hold court there surrounded by a retinue of long-time friends and new acquaintances. His diaries are full of entries describing arriving at the club after dinner and spending until the early hours dancing, drinking and enjoying the atmosphere. "Went over to Studio 54," he wrote in June 1977. "The band struck up 'New York,



Studio 54, New York, 1978. Photo: Bettmann / Getty Images.





Studio 54, New York, 1978. Photo: Bettmann / Getty Images.

New York' and they carried Liza [Minnelli] in. Halston did photos with her. Then a little later they played "New York, New York" and Martin [Scorsese] walked in, and I think maybe they carried Liza in again or picked her up again, but I was leaving" (A. Warhol, quoted by A. Warhol & P. Hackett (ed.), *The Andy Warhol Diaries*, New York, 1989, p. 53).

Warhol captured the glamor and excitement of Studio 54 in a series of works based on the club's VIP ticket. The iconic logo, the disco inspired palette and the expressive energy of Warhol's painterly additions to his silkscreen process, all speak to the hedonism and excitement of the club and its many devotees. Studio 54 was often the place where Warhol felt his happiest, being the center of attention and thoroughly enjoying the adulation. The key of the success of Studio 54, Warhol once said, is that it's a dictatorship at the door and a democracy on the dance floor.

Went over to Studio 54. The band struck up "New York, New York" and they carried Liza in. Halston did photos with her. Then a little later they played "New York, New York" and Martin walked in, and I think maybe they carried Liz in again or picked her up again, but I was leaving.

–Andy Warhol

139

ANDY WARHOL (1928-1987)

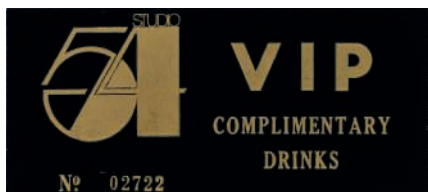
VIP Ticket - Studio 54

inscribed and signed by Frederick Hughes 'I certify that this is an original painting by Andy Warhol completed by him in 1978 Frederick Hughes' (on the overlap); stamped with the artist's signature 'Andy Warhol ©' (on the overlap);
synthetic polymer and silkscreen ink on canvas
26 x 14 in. (66 x 35.6 cm.)
Painted in 1978.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner



A Studio 54 VIP Complimentary Drinks ticket, No. 11810, signed by Andy Warhol, circa 1981.



VIP

COMPLIMENTARY
DRINKS

Nº 13110



VIP

COMPLIMENTARY
DRINKS

Nº 13111



VIP

COMPLIMENTARY
-DRINKS

Nº 13112



VIP

COMPLIMENTARY
DRINKS

Nº 13113

140

ANDY WARHOL (1928-1987)

VIP Ticket - Studio 54

signed, inscribed and dated 'To B. (indistinct) love Andy '78'
(on the reverse)

synthetic polymer and silkscreen ink on canvas

14 x 15 in. (35.6 x 38.1 cm.)

Painted in 1978.

\$70,000-100,000

PROVENANCE:

Acquired directly from the artist by the present owner



Studio 54, New York, 1978. Photo: Michael Norcia / Sygma / Getty Images.

No 13111



VIP

COMPLIMENTARY
DRINKS

No 13112



VIP

COMPLIMENTARY
DRINKS

No 13113



Dollar Bills

Along with his fascination with celebrity, the subject of money is probably the only other subject matter with which Warhol deals throughout his life. He first depicted the American currency in the 1950s when he drew a money tree, then in 1961 he began a series of master drawings of one dollar bills. According to one account, the idea of the dollar bill as subject matter emerged during a meeting Warhol had with Emile de Antonio, a personal friend, and Eleanor Ward, owner of New York's famous Stable Gallery. As Warhol later recalled: "She [Eleanor] took out her wallet and looked through the bill compartment and said, 'Andy, if you paint me this, I'll give you a show.' She did, in the fall of 1962, after Warhol had produced a series of dollar bill paintings" (C. Ratcliff, *Andy Warhol*, New York, 1983, p. 26). Another explanation might be found in a reported conversation that took place between the artist and another gallery owner Muriel Latow. "Muriel said, 'What do you like more than anything in the world?' So Andy said, 'I don't know. What?' So she said, 'Money. The thing that means more to you and that you like more

than anything else in the world is money. You should paint pictures of money.' And so Andy said, 'Oh, that's wonderful'" (N. Printz and G. Frei, *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963*, vol. 01, New York, 2002, p. 131).

Whichever is the true source of the inspiration, the result was a pivotal moment in Warhol's career as not only was the subject of money seemingly the natural topic for Warhol's investigations into popular cultural imagination, it also forced him to investigate the process of silk-screening—a move which came to define the rest of his career. When he wanted to repeat the bills in his characteristic grid format he realized that cutting a stencil or carving an eraser, as he had done for his earlier depictions of postage and trading stamps, would prove too tedious. Because reproducing a photograph of a dollar bill would have constituted forgery, Warhol had a screen made from a drawing of a bill that was much like the examples here. "I started [silkscreening] when I was printing money. I had to draw it, and it



"The Art of Warhol," *Scene* magazine, April 1963. Andy Warhol Museum, Pittsburgh. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Edward Wallowitch, contact sheet of dollar bills and Campbell's soup cans, 1962. Andy Warhol Museum, Pittsburgh. Photo: Edward Wallowitch.

*You should paint pictures
of money.' And so Andy said,
'Oh, that's wonderful'*

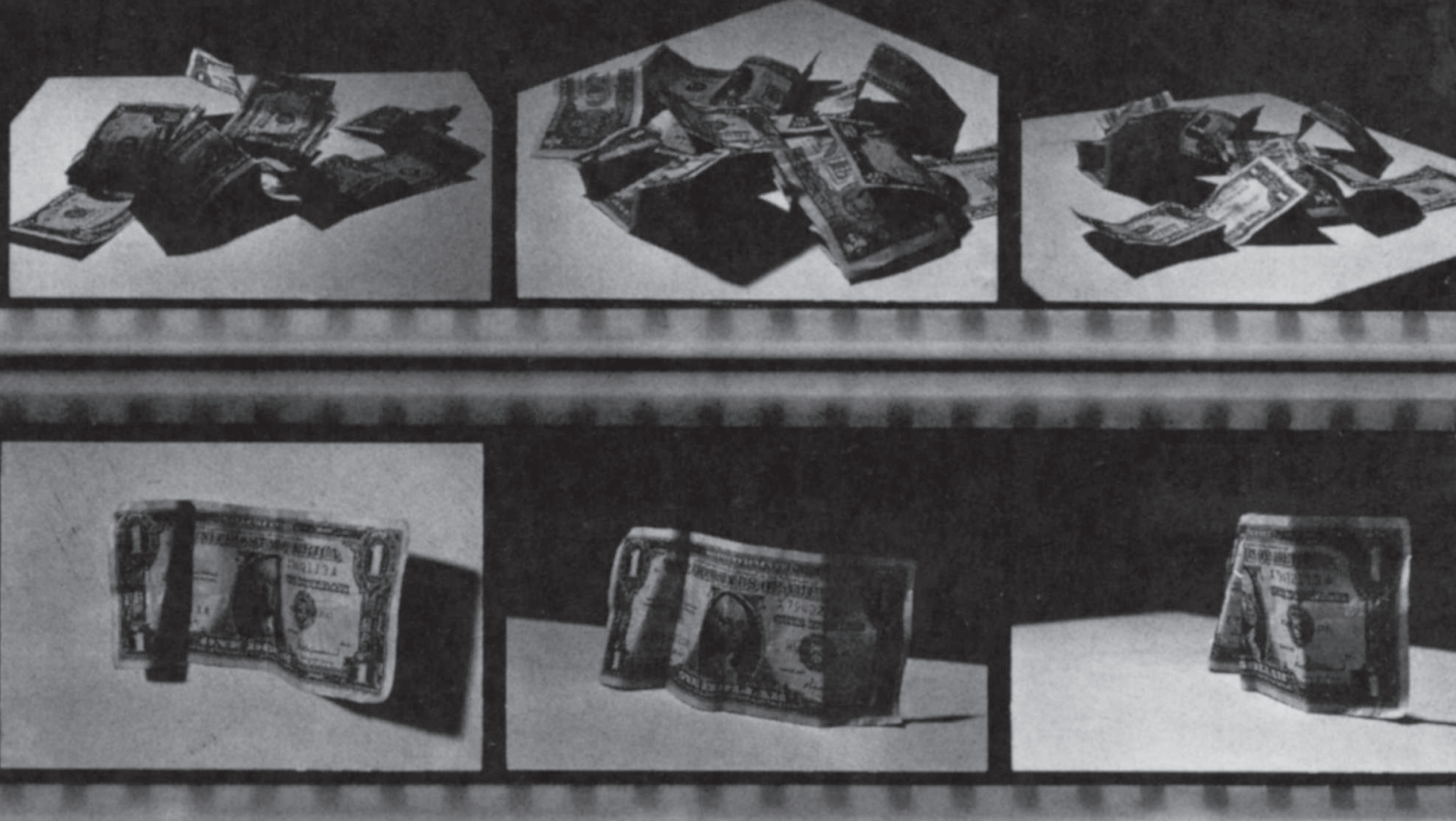
–Muriel Latow and Andy Warhol

came out looking too much like a drawing,
so I thought wouldn't it be great if I had it
printed. Somebody said you could put it on
silkscreens" (A. Warhol, *ibid.*).

It would be more than nearly two decades
before Warhol would return again to
the iconography of money which had so
fascinated him at the beginning of his
career. Having turned fifty in August of
1978, Warhol began to look back at his
career and re-assess his first few years as
an artist. It is during this era that the *Dollar*



Andy Warhol, *Many One Dollar Bills*, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Signs appear, in a reprisal of the concerns that first prompted his dollar bill paintings of the 1960s. Warhol not only understood money's importance to the consumerist culture of postwar America, but he now presciently grasped the marriage of art and commerce that had just begun to take effect at the dawn of the 1980s when the series was created. Ironically though, where his earlier images of one dollar bill pioneered the use of the silkscreen process, the later drawings relied much more on the artist's hand. In preparation for these 1978 paintings of the dollar sign, Warhol clipped numerous renditions of the iconic "\$" symbol from various advertisements in newspaper and magazines. However, unsatisfied with their aesthetic appeal he proceeded instead to draw his subject freehand, resulting

in a much more fluid and pleasing motif. The immediacy of the artist's hand is still palpable in the present example, especially in the pencil hatch-marks of the shaded areas, and the strong, confident outline of the "\$" sign and its serpentine-shaped curves.

Perhaps more than any other artist Warhol was obsessed with money and all the benefits that it could bring. Beginning in the early 1960s, when memories of his impoverished childhood in Pittsburg were still fresh in his mind, he turned the ubiquitous one dollar bill into some of the very earliest forms of Pop art. Later, as a much more established (and wealthy figure) he used the 1980s and the decade notorious for conspicuous consumption to give money his own ironic spin, resulting in the *Dollar*

Sign series. Among the most Warholian of his images, the *Dollar Signs* powerfully merge many of the artist's signature traits: his marketing and branding genius, his take on art as a commodity, his drawing skills and his saturated Pop palette. First shown at the Leo Castelli gallery in January, 1982, the *Dollar Signs* are a literal manifestation of one of Warhol's most famous quotes, "I like money on the wall. Say you were going to buy a \$200,000 painting. I think you should take that money, tie it up and hang it on the wall. Then when someone visited you, the first thing they would see is the money on the wall" (Andy Warhol, *The Philosophy of Andy Warhol*, Harcourt Brace Jovanovich, New York, 1975, p. 134).

141

ANDY WARHOL (1928-1987)

One Dollar Bill

silkscreen ink on canvas
6 x 10 in. (15.2 x 25.4 cm.)
Painted in 1962.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner



Photograph of a one-dollar bill, circa 1962. Archives of Andy Warhol Museum, Pittsburgh. Photo: Edward Wallowitch.



FEDERAL RESERVE NOTE

G 10189344 A
ONE DOLLAR

WASHINGTON, D.C.

G 10189344 A

George Washington

142

ANDY WARHOL (1928-1987)

One Dollar Bill

silkscreen ink and watercolor on canvas

6 x 10 in. (15.2 x 25.4 cm.)

Painted in 1962.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner



Andy Warhol, preparatory drawings for *Dollar Bill* silkscreens, 1962. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



143

ANDY WARHOL (1928-1987)

Triple Dollar Sign

signed 'Andy Warhol' (on the overlap)
synthetic polymer and silkscreen inks on canvas
10 x 19 7/8 in. (25.4 x 50.5 cm.)
Painted in 1981-1982.

\$500,000-700,000

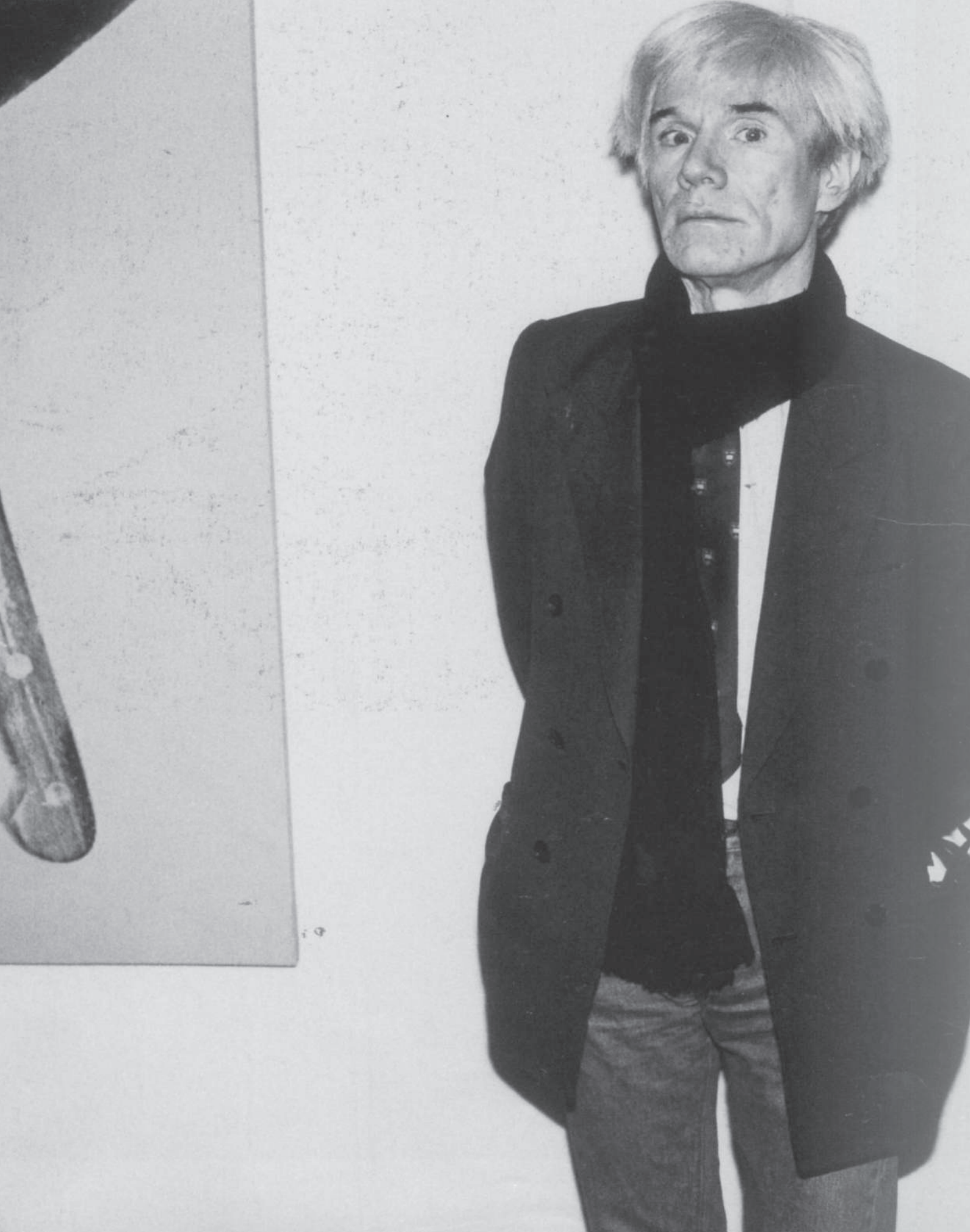
PROVENANCE:

Acquired directly from the artist by the present owner



Andy Warhol, *Dollar Signs*, 1981. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.





Abstraction

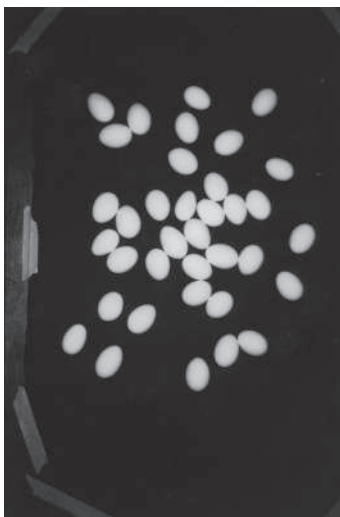
Beginning in the late 1970s, and in a marked departure from his earlier representational work, Andy Warhol began a series of more abstract paintings. Coming of age as an artist in the shadow of Abstract Expressionism, he would have been the first to recognize abstract painting as an heroic force to be reckoned with and he set out to meet the challenge. His first foray into avowedly enigmatic abstraction were his *Shadow* paintings and although they were an apparently new direction for Warhol, the resulting paintings continued an investigation into the aesthetic and emotional qualities of shadows which Warhol which began with his *Electric Chairs* and continued with his later *Skull* paintings. There are two, apparently contradictory, stories surrounding the origins of the *Shadow* series. According to Warhol's assistant Ronnie Cutrone, cardboard maquettes were arranged under raking light

and photographed, creating a series of arbitrary, abstract and formal sources of deliberately constructed shadows created under strong light. In this light, the *Shadow* paintings to be the product of a pseudo-scientific exploration of abstraction in art. Another, more intriguing, account comes from Warhol's own diaries in which he describes taking numerous Polaroids of "landscapes" based off various parts of the human body to be used for *Shadow* paintings—an explanation that is also corroborated by various members of the artist's entourage. Whatever the true nature of their origins, it is always impossible to discern from them what object is being depicted. In this way Warhol is concealing far more than he is revealing, and as such his *Shadow* paintings are a rare *volte-face* from his usual highly representational paintings.



Andy Warhol, *Knives*, 1981. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

In *Knives*, a painting from 1982, Warhol returns to using representational forms, yet in arranging his phalanx of chef's knives in a regimented line, they almost become abstract in their silhouetted rigidity, mirroring the dark crevices of the earlier *Shadow* paintings. "While creating an inventory of American superstars and supermarket favorites, [Warhol] also compiled an anthology of the American way of death, from car crashes and race riots to the electric chair itself," Robert Rosenblum explains. "And it turned out, too, that the most commonplace instruments of death, guns and knives...would eventually turn up in Warhol's art as isolated objects, as iconic in their spaceless environments as the famous Campbell's soup can that launched his international fame" (R. Rosenblum, *Andy Warhol, Knives: Paintings*,



Andy Warhol, *Eggs*, 1977. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, *Eggs*, 1977. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol and Pia Zadora (far left), New York, 1983. Photo: LIFE Picture Collection / Getty Images. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Polaroids and Drawings, February-April 2001, reproduced at www.speronewestwater.com).

Selecting his *Knives* in the same manner he chose to silkscreen his *Guns*, Warhol first began photographing exotic knives and daggers, which he gained access to through Chris Stein from the band *Blondie*. However, upon reviewing these photographs, Warhol asked Jay Shriver, his new art assistant, to buy some ordinary kitchen knives from a restaurant-supply shop on the Bowery in New York. Shriver selected a set of Galaxy 8-inch slicers. Drawn to the sheer malice of their immediacy and availability, Warhol's particular choice of knives reflects his devotion to the ubiquity and banality of certain images. Instead of photographing the eccentric blade, "he chose the common object, considered by most of us as nothing special, and elevat[es] it to art. Kitchen knives never looked more interesting and beautiful" (V. Fremont, "Galaxy 8" Slicer," *Andy Warhol: Knives*, op. cit., p. 21).



Installation view, *Andy Warhol Shadows*, Heiner Friedrich Gallery, New York. Photo: The Archives of the Andy Warhol Museum, Pittsburgh. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

In similar fashion, Warhol's depiction of the humble egg has never made them so aesthetically appealing. For both *Gold Eggs* and *White Eggs* the artist photographed a dozen eggs, seemingly placed at random, against a dark backdrop. Then, silkscreening the resulting image against a jet-black background, Warhol highlights the crispness

of the oval shape alongside the clarity of the screen. Without their natural color these ovoid forms become some of the artist's most abstract shapes and a palpable sign of his continued interest in pushing the boundaries of his art and striving to investigate the power and emotional resonance of bold forms.

*he chose the common object,
considered by most of us as nothing
special, and elevat[es] it to art.*

—(V. Fremont, "Galaxy 8" Slicer," *Andy Warhol: Knives*, op. cit., p. 21)



Andy Warhol painting a red canvas on the floor of his studio, The Factory, New York, 1983. Photo: Curtis Knapp / Getty Images. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

144

ANDY WARHOL (1928-1987)

Knives

synthetic polymer and silkscreen ink on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1981-1982.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist by the present owner





145

ANDY WARHOL (1928-1987)

Shadow

inscribed and signed by Frederick Hughes 'I certify that this is an original painting by Andy Warhol painted by him in 1979 Frederick Hughes' (on the overlap); stamped with the artist's signature 'Andy Warhol' (on the overlap)
acrylic and diamond dust on canvas

14 x 11 in. (35.6 x 28.3 cm.)

Painted in 1979.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner



146

ANDY WARHOL (1928-1987)

Poinsettias

synthetic polymer and silkscreen inks on canvas

14 x 11 in. (35.6 x 27.9 cm.)

Painted in 1982.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner



147

ANDY WARHOL (1928-1987)

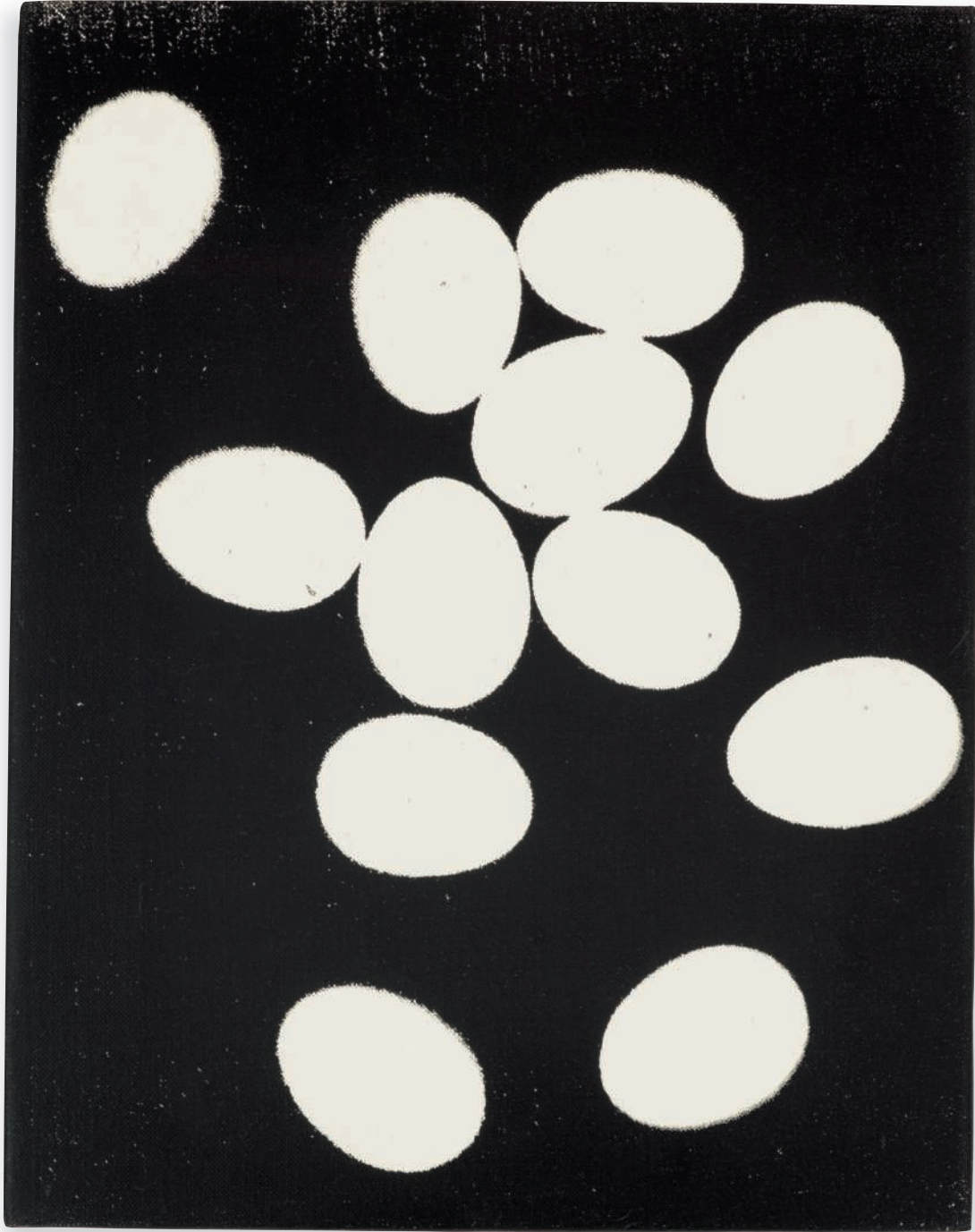
Eggs

synthetic polymer and silkscreen ink on canvas
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1982.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner



148

ANDY WARHOL (1928-1987)

Eggs

synthetic polymer and silkscreen ink on canvas
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1982.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner

THE COLLECTION OF ROBERT AND SYLVIA OLNICK



Robert S. Olnick and his wife, Sylvia Nadel Olnick, were passionately committed to culture and community. Whether in New York, Palm Beach or Israel, the couple devoted themselves to the promotion of the public good, building a business and philanthropic network that changed countless lives. The Olnicks' significant collection of fine art embodies the vibrant vision of these two tremendous spirits.

Known for her elegance, intelligence and worldly glamour, Sylvia and her husband Robert found inspiration in each other and were beloved partners in philanthropy and collecting.

Born and raised in Manhattan, Robert S. Olnick graduated from New York University and Columbia University Law School, where he edited the Columbia Law Review. During the Second World War, Mr. Olnick served with distinction in the United States Navy as a landing boat commander on the *USS Wayne*, where he saw six combat invasions. He returned to New York in 1945 to embark on what would become a prodigious real estate career. Robert Olnick saw potential in transforming areas of his native New York that had been overlooked by other developers, including Harlem and the Bronx. Throughout the latter half of the twentieth century, Mr. Olnick rose to become one of the city's most prominent figures in housing and real estate, overseeing major developments and urban renewal initiatives such as the Knolls in the Bronx, Lenox Terrace in Harlem, the Excelsior on Manhattan's 57th Street, and other

Sylvia and Robert Olnick.



Olnick residence, New York. From left to right: Josef Albers, *Homage to the Square*, 1973 (present lot illustrated); Deborah Butterfield, *Untitled*, 1979 (present lot illustrated); Roy Lichtenstein, *Sleeping Muse*, 1983 (present lot illustrated); Claes Oldenburg, *Paradise Pie (Red)*, 2007 (present lot illustrated). Artwork: © 2016 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York. © Deborah Butterfield / Licensed by VAGA, New York. © Estate of Roy Lichtenstein. © 2007 Claes Oldenburg.

important buildings in Massachusetts, New Jersey, Florida, and California. The recipient of New York University's Alumni Achievement Award and a trustee of the university's School of Continuing Education, Robert Olnick was chief executive officer and chairman of the real estate development firm Starrett Housing Corporation, developers of the Empire State Building; founder of the eponymous Olnick Organization; and a founding partner at the law firm Olnick Boxer Blumberg Lane & Troy.

Sylvia Nadel Olnick was also born in New York City and graduated from New York University. Known for her elegance, intelligence and worldly glamour, she and her husband Robert found inspiration in each other and were beloved partners in philanthropy and collecting. They travelled

often and also found inspiration and joy in their time abroad.

Sylvia Olnick was also utterly devoted to her family. From international travels with daughters Barbara and Nancy to dinners at the Four Seasons Restaurant with her grandchildren and great-grandchildren—a cherished tradition before their departure for summer camp—Mrs. Olnick made an indelible mark across generations.

It was a heartfelt way of living that the Olnicks also brought to the public sphere: across their many years together, the couple were notable yet unassuming charitable patrons of cultural, educational, and Jewish causes. Following her husband's death in 1986, Mrs. Olnick only became more ardent in her giving, supporting initiatives

in New York, Palm Beach, and beyond. At the University of Pennsylvania's Wharton School of Business, she established the Robert S. Olnick Case Development Fund, bridging the law and real estate fields to which her husband had contributed so greatly. Mrs. Olnick was an especially ardent supporter of the American Friends of the Israel Museum, where she sat on the board of trustees, served as honorary chairman, and founded the Palm Beach Friends of the Israel Museum. A member of the American Jewish Committee Women's Leadership Board, Mrs. Olnick was honored by the organization in 2003 for her unwavering leadership and advocacy.

Robert and Sylvia Olnick possessed a profound love for art and culture, one that culminated in a noteworthy



Olnick residence, New York. Above: Andy Warhol, *Portrait d'Arman (Rose, bleu, vert)*, 1986 (present lot illustrated). Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

collection of works by important Modern and Contemporary artists. The Olnick residences in New York and Palm Beach were home to paintings, drawings and sculptures by master artists such as Josef Albers, Roy Lichtenstein, Agnes Martin, Alexander Calder, Hans Hofmann, Robert Rauschenberg, and Willem de Kooning. Through visits to museums, galleries, and simply living each day with art, the couple passed on their passion to their daughters, Barbara Lane and Nancy Olnick. Internationally recognized collectors and arts benefactors in their own right, Barbara and Nancy continue to further their parents' vision in creativity and philanthropy. Nancy Olnick's passion for Italian art and design led her and her husband, Giorgio Spanu, to found Magazzino of Italian Art (MIA)—a 20,000 square-foot space designed by Miguel Garcia Quismondo that will feature their permanent collection of Italian art, as well as rotating exhibitions—in Cold Spring, New York. Barbara Lane and her husband,

Rick, became devoted proponents of Pop Art, and continue to collect both classic Pop Art and more recent work by artists working with found imagery and popular culture.

In later years, both Barbara and Nancy also inspired their mother, and introduced her to a new generation of cutting-edge contemporary artists, many who used photo-based imagery. Always modern and open to new experiences, Sylvia Olnick happily expanded her collection to include works by Cindy Sherman, Barbara Kruger, Vik Muniz, Richard Prince and Michelangelo Pistoletto, among others.



Sylvia Olnick and Israel Museum Director James Snyder.

In community, philanthropy, and art, building came naturally to Robert and Sylvia Olnick, committed patrons of a better world. Their love of art and the arts is an affirmation of the Olnicks' belief in fostering inspiration and imagination—a legacy truly worthy of celebration.



Olnick Residence, New York. From Left to right: Kenneth Noland, *Dwell*, circa 1975 (present lot illustrated); Barbara Kruger, *Face It (Red, Green, Yellow and Blue)*, 2007 (present lot illustrated). Artwork: © Estate of Kenneth Noland / Licensed by VAGA, New York. © Barbara Kruger. Courtesy Mary Boone Gallery, New York.

°149

WILLEM DE KOONING (1904-1997)

Pink Woman Torso

signed 'de Kooning' (lower right)
oil on paper mounted on canvas
24 x 19 in. (61 x 48.3 cm.)
Painted in 1967.

\$650,000-850,000

PROVENANCE:

M. Knoedler & Co., New York
Andrew Crispo Gallery, New York
Acquired from the above by the present owner, 1974

EXHIBITED:

New York, M. Knoedler & Co., *De Kooning: Paintings and Drawings since 1963*, November 1967, p. 53 (illustrated).
Paris, M. Knoedler & Cie., *de Kooning: Peintures récentes*, June 1968, no. 24.
Berkeley, University of California, Powerhouse Gallery, *de Kooning: The Recent Work*, August 1969.

LITERATURE:

R. Snyder, *Willem de Kooning: Artist*, film with color, 1966.
R. Krauss, "The New de Koonings," *Artforum*, January 1968, p. 45 (illustrated).

*I can't get away from the woman.
Wherever I look, I find her.*

–Willem de Kooning



Pablo Picasso, *Seated Nude with her arms crossed above her head*, 1902. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

This highly painterly rendition of a naked woman is comprised of rich layers of de Kooning's signature vigorous brushwork, evident in the individual swathes of thick pigment that sweep across the surface of the work. *Pink Woman Torso* was painted during a prolific period in the artist's career as the previous year he had begun a new series of his *Women* paintings centered, in part, on the image of the modern American women that was being forged by the social and political movements of the 1960s. Looking at images taken from popular culture, de Kooning created works that were assemblages of scrawled, smeared, splashed and daubed marks combined with precise and caustic illustrative motifs. The female figure emerges from the tumultuous surface of the canvas as if born from the sensual energy of de Kooning's gestural brushwork. "Flesh was the reason why oil painting was invented", de Kooning famously once remarked, but in







Pierre Bonnard, *Nude by the Bath Tub*, 1931. Musée National d'Art Moderne, Centre Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Peter Willi / Bridgeman Images.



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

fact, these works grew out of an extended period of innovation in which that artist had deliberately attempted to subvert his prodigious gifts as a draughtsman in favour of newer, unconsciously made, but more vital marks. (W. de Kooning quoted in *Willem de Kooning Drawings Paintings Sculptures*, exh. cat., Whitney Museum of American Art, New York, 1983, p. 115). One of the pioneers of Abstract Expressionism, de Kooning's celebrated depictions of women are among the most significant works of his career.

Central to de Kooning's work was the deconstruction of the form to a level bordering on abstraction yet still hovering within the confines of the figural. Built up from rapid strokes of the artist's brush, the contours of the female form—distinct outline of hips and breasts—materialize to create a torso placed squarely on two sturdy legs. A quick flourish suggests rudimentary facial features (eyes, hair and lips), yet just as the form begins to emerge from the chaos of the lines, it seems to break down. It is due to this concurrent state of reconstruction and deconstruction of the body, eroticism versus monstrosity as well as the eerie assemblages of body parts that de Kooning achieves an ambiguity that not only challenged notions of

femininity but also became the cornerstone of his artistic output.

In 1963, de Kooning left New York City for the pastoral environs of East Hampton and the dramatic change in scenery proved to be a catalyst for a shift in the artist's work. In his new surroundings, de Kooning found himself deeply moved by nature and began to incorporate it into his work by means of a series of paintings representing female figures in landscapes. In these works, de Kooning returned to the subject responsible for his initial fame: the woman. However, instead of the aggressive, maniacal-looking women of the 1950's, this new group of women were an altogether more jubilant group. As art historian Thomas Hess writes, "de Kooning's pictures of the 1960s are drained of the anguish and look of despair which had so profoundly marked his earlier work. In the new *Woman*, the mood is Joy" (T. Hess, *de Kooning: Recent Paintings*, New York, 1968 p. 43).

De Kooning's *Woman* paintings are among some of the most famous depictions of the female form in all of art history. They were the result of his continuing exploration of the competing tenets of abstraction and

figuration during which time he produced an abundant vocabulary of shapes and images derived from the contemplation of the figure. Although he was hailed as a founding father of Abstract Expressionism, de Kooning was never able to completely abandon the figure. In an interview, the artist once commented, "It is really absurd to make an image, like a human image. But then all of a sudden it becomes even more absurd not to do it" (W. de Kooning, quoted in D. Sylvester, "De Kooning's Women," *Sunday Times Magazine*, 8 December 1968, p. 57).

In many of de Kooning's works from this pivotal period the paint's physicality and the way in which it has been applied (the color, the gestural sweeps and the play of this tactile infinitely pliable medium) powerfully evokes the artist's own sensual and sexually-charged response to women. However, the more sensual nature of this particular example marks a somewhat softer depiction of a woman than some of his more high-octane representations. Unlike his earlier Picasso-esque grotesque representations of women from the 1950s, the abundance of soft, pink tones in *Pink Woman Torso* is prompted not so much by fear, but more a wry and benevolent sense of warmth and affection.

°150

ALEXANDER CALDER (1898-1976)

The Black Palette

signed with the artist's monogram and dated 'CA 73' (on the black element); signed again with the artist's monogram and dated again '73 CA' (on the base)

standing mobile—sheet metal, wire and paint

19 ¾ x 28 x 6 ¾ in. (50.2 x 71.1 x 16.8 cm.)

Executed in 1973.

\$400,000-600,000

PROVENANCE:

M. Knoedler & Co., Inc, New York

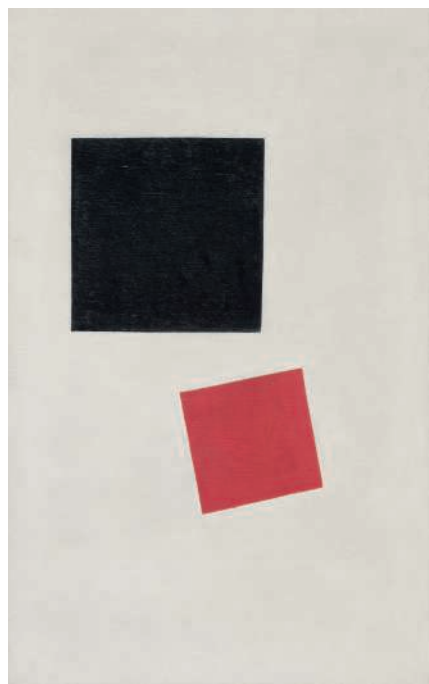
William Ehrlich Gallery, New York, 1978

Arnold Herstand Gallery, New York

Acquired from the above by the present owner, 1986

This work is registered in the archives of the Calder Foundation, New York, under application number A02103.

The Black Palette is an intimately scaled example of the kind of dynamic and ground breaking sculpture that propelled Alexander Calder to become known as



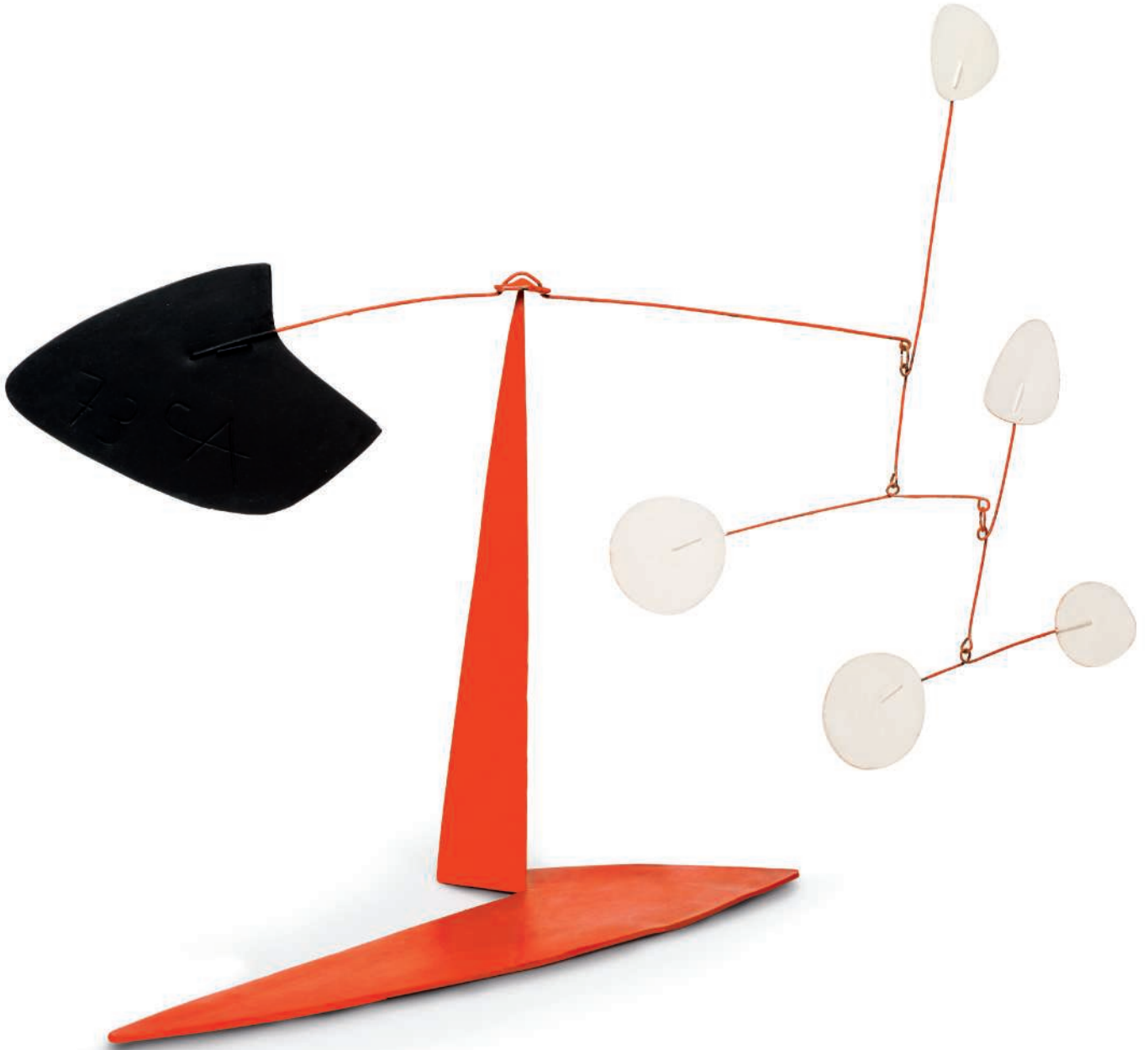
Kazimir Malevich, *Painterly Realism of a Boy with a Knapsack - Color Masses in the Fourth Dimension*, 1915. Museum of Modern Art, New York. Photo: © Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

one of the most innovative artists of his generation. Composed of six biomorphic-shaped elements, fashioned (consistent with Calder's approach) from industrial materials, designed and worked by hand, the floating pieces are arranged hanging from slender red armatures. The vivid red base of the sculpture echoes the organic shapes of the floating elements, alongside the brightness of the pedestal's red hue dynamically contrasting with the black and white opposing tonalities of the floating forms. This polychrome feature is a signature aspect of so much of Calder's work and the artist carefully chose color combinations to create a powerfully asymmetrical, yet perfectly balanced tension in his mobiles, so evident in this untitled work from 1973.

The lines and contours of the present work trace "drawings" in the air, giving the appearance almost of fluid gestures made material and three dimensional, rendered in space. The red tracing of the mobile's armatures link the chromatically and spatially-opposed black and white elements. The current work is Modernist and abstract, yet universal in its appeal. His works sometimes resonated with concepts found in Cubism, Constructivism, Surrealism, and other revolutionary movements, yet at the same time translated these many

experimental and innovative approaches into his own personal, light and radical idiom. The standing mobile combined the solidity and stability of Calder's stabile form with the dynamic, kinetic nature of his mobiles, their suspended elements poised in lively equilibrium in relation to each other.

Created during an enormously productive phase in his career during which Calder fashioned a diverse range of works, from monumental outdoor mobiles and stables, to more intimate works, such as the current example. Calder's "total production at this time—representing sculptures in a range of scales and types—was...staggering, and it continued unabated until the end of his life. ...When [he] was not busy traveling or creating new work during these last decades, he was receiving numerous awards or arranging one of his many exhibitions" (M. Prather, *Alexander Calder 1898-1976*, Washington D.C., 1998. p. 280). With his mobiles, Calder changed the trajectory of the medium of sculpture—from a focus on works characterized by a heavy central mass toward new sculptural concepts that take flight and move through space. The present work is an example of what made Calder's career so exceptional: an entirely new kind of sculptural concept whose overriding statement was that of motion.



°151

HANS HOFMANN (1880-1966)

Landscape (Bushes)

signed with the artist's initials and dated 'IX.18.42. HH' (lower right); signed again with the artist's initials and dated again 'IX.10.42. HH' (on the reverse)

double-sided—oil on panel
29 7/8 x 35 in. (75.9 x 88.9 cm.)
Painted in 1942.

\$80,000-120,000

PROVENANCE:

Estate of the artist
André Emmerich Gallery, New York
Acquired from the above by the present owner, 1986



Hans Hofmann, *Equipoise*, 1958. Los Angeles County Museum of Art. Artwork: © 2016 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York. Photo: © 2016 Museum Associates / LACMA / Licensed by Art Resource, New York.

In community, philanthropy, and art, building came naturally to Robert and Sylvia Olnick, committed patrons of a better world. Their love of art and the arts is an affirmation of the Ollicks' belief in fostering inspiration and imagination—a legacy truly worthy of celebration.

Hans Hofmann's *Landscape (Bushes)* is a chromatically rich painting which

demonstrates the artist's stylistic explorations he undertook during a particularly innovative period of his career. Although he began his career as a leading teacher to many of the leading Abstract Expressionist painters of his generation, Hofmann was an accomplished artist with solo exhibitions at Peggy Guggenheim's *Art of This Century* Gallery and, beginning in 1945, was included every year in the annual *Contemporary American Painting* show at the Whitney Museum of American Art. He was at the forefront of the avant-garde movement and his attention to draughtsmanship, color and space can be seen on both the *recto* and *verso* of this work. Here, bold forms are colored with hues that demonstrate his intentional exploration into the color spectrum—the vibrant bright primary colors of the *recto* are given sobered down or lighter pastel values in the *verso*. The capricious hues and dark outlines evoke Hofmann's extensive understanding of, and friendships with, European artists such as Henri Matisse and Wassily Kandinsky, yet these influences are transformed by Hofmann into his own unique distillation.

The exuberant color schemes remind us how much Hofmann valued color, saying, "Our entire being is nourished by it" (H. Hofmann,

"The Search For the Real In the Visual Arts," *Hans Hofmann*, New York, 1963, p. 42). The composition of each side is equally as deliberate, with the *verso* focusing on the sweeping lines of the foreground and the *recto* concentrating on the lines undulating towards the background. Both within each surface and in relation to each other, the work skillfully illustrates Hofmann's famous principle of animating the picture plane by counterbalancing forces of 'push and pull' in forming counterpoints of spatial effects. The subject matter of the work also bears testimony to Hofmann's belief that the true artistic process started from the artist's spiritual connection with nature and his materials (W. D. Bannard, *ibid.*, p.30).

Landscape (Bushes) is an encapsulation of Hofmann's commitment to an art practice deeply rooted in theory, but at the same time is also profoundly personal. It demonstrates why Hofmann, instead of being swept along by the tsunami force of Abstract Expressionism, could forge his own path to mastery and encourage his countless students, including Joan Mitchell, Helen Frankenthaler and Lee Krasner—to do the same.



°152

WILLEM DE KOONING (1904-1997)

Seated Woman

signed and dated 'de Kooning '66' (lower right)

oil on newsprint mounted on panel

22 ½ x 28 ¾ in. (57.2 x 73 cm.)

Painted in 1966.

\$400,000-600,000

PROVENANCE:

M. Knoedler & Co., New York

Marion and Gustave Ring, Washington, D.C., 1980

Greenberg Gallery, St. Louis

Acquired from the above by the present owner, 1988

EXHIBITED:

New York, M. Knoedler & Co., *Selections for Fall '80: Group Show*,

September 1980, no. 16.

Washington, D.C., Hirshhorn Museum and Sculpture Garden,

Selections from the Collection of Marion and Gustave Ring,

October 1985-January 1986.

Seated Woman is a dynamic painting executed during the prolific years shortly after de Kooning had moved permanently from New York City to Springs, Long Island. The artist had just turned sixty years old and he saw this period as a time of new beginnings, of

bringing together everything that he had previously learned, absorbing his many influences, and making a fresh start.

Working in his studio, he painted a number of woman figures over this period. *Seated Woman* morphs the figurative and the abstract. During this time, de Kooning was exploring and extending his draftsmanship, resulting in figures that were highly fluid in appearance. Indeed, both the application of the paint and the portrayal of the figure are characterized by a distinct free flowing quality. Art historian Diane Waldman noted that, "[t]he East Hampton paintings of the 1960s and '70s demonstrate that de Kooning...in the rare tradition of such masters as Monet and Matisse, has produced a great and innovative late body of work. In the late 1950s he had established once and for all that the female form was as relevant to contemporary art as pure abstract subject matter. Now he continued to experiment with the female figure" (D. Waldman, *Willem de Kooning in East Hampton*, New York, 1978, p. 21).

Impressions of a mouth, eyes, arms, and legs are discernable within a broader context of wide and free sweeps of paint across the support surface. De Kooning painted the current work (as he did a number of other works during this period) on a support of newsprint, the foundation of newspaper and columns of text showing through on the peripheries of the artwork. Wide swaths and swirls of paint cross the newsprint surface. The predominant color is white, defining the figure occupying the center of the canvas, with red tonalities outlining the eyes and mouth. Pinks, oranges, yellows, browns, greens, and blues develop the figure and background as well. Yellow brushwork at the top of the canvas suggests blonde hair (de Kooning had painted numerous blonde female figures during this period). "The dramatic black line, so essential to the women of the late 1940s and 1950s, is gone; in its place glorious, luminous white infuses these paintings with a light-filled pastoral atmosphere" (D. Waldman, quoted in J. Elderfield, *de Kooning: A Retrospective*, New York, p. 352).



Willem de Kooning, *Door to the River*, 1960. Whitney Museum of American Art, New York. Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Sheldon C. Collins / Whitney Museum of American Art, New York.



°153

ROBERT RAUSCHENBERG (1925-2008)

Untitled (Hoarfrost)

signed and dated 'RAUSCHENBERG 74' (on the reverse)
solvent transfer, cardboard, newsprint and fabric collage
on silk

78 ¼ x 72 ½ in. (198.8 x 184.2 cm.)

Executed in 1974.

\$120,000-180,000

PROVENANCE:

Larry Gagosian Gallery, Los Angeles

Private collection, Philadelphia

Anon. sale; Sotheby's, New York, 5 November 1987, lot 166

Acquired at the above sale by the present owner

In 1970, Robert Rauschenberg moved from New York to Captiva Island, a secluded, windswept spot off the Gulf Coast of Florida. Freed from the urban clutter of lower Manhattan, Rauschenberg began a provocative new series—the *Hoarfrosts*—that were created on sheets of diaphanous fabric with transfer-printed imagery culled from magazines, newspapers and photographs. Created in 1975, *Untitled (Hoarfrost)* is a large-scale, three-part work from this series in which gauzy cotton and delicate silk have been imprinted via solvent transfer. Loosely tacked to the wall, Rauschenberg allows the gentle folds and undulations of the material to subtly distort the printed imagery, which has been mirrored by nature of its transfer process, lending the piece an ephemeral, dreamlike quality. Its name stems from canto 24 of Dante's *Inferno*, which reads: "In that part of the youthful year...the hoar-frost copies on the ground the outward semblance of her sister white." The phrase evokes the change in season signaled by the first frost of winter and its delicate, fleeting quality. Its hidden, poetic meaning provides a convenient analogy for Rauschenberg's series, which is described in a 2005 review "When moist atmosphere

comes in contact with a cold surface, it forms a thin, translucent film of ice crystals called hoarfrost. The effect is an appropriate metaphor for Robert Rauschenberg's series of wall hangings from the 1970's. Blow a little warm air on hoarfrost, and it disappears; that's the ephemeral quality these pieces capture" (H. A. Harrison, "Rauschenberg: Tantalizingly Elusive," *The New York Times*, October 2, 2005).

Like much of his work, *Untitled (Hoarfrost)* playfully juxtaposes imagery from newspaper ads and photographs, whose meaning is deliberately obscured by the subtly shifting sheets that undulate and quiver at the slightest movement. As in the earlier solvent transfer drawings of the 1960s, Rauschenberg used black-and-white photographs that he lifted from commercial newspaper ads. In *Untitled (Hoarfrost)*, a collection of pop culture paraphernalia is imprinted across the sheets of silk, from radial tires and refrigerators to shoes and outdoor furniture. Like others in the series, Rauschenberg includes a real paper bag that is printed over and partially obscured by the sheet of printed cotton gauze. Other images seem to reference the mythic American

West, for instance a photograph along the right edge of a Native American and an advertisement that reads: "Lasso a value! Save \$20 to \$30 on rugged, western style 'Gazebo' furniture."

As the art critic James Lawrence remarked: "the *Hoarfrosts* played a vital role in reconciling [Rauschenberg's] early activities with the direction he took after 1970. They brought established techniques into harmony with more recent preferences... The *Hoarfrosts* also heralded the reintroduction of imagery, which Rauschenberg had temporarily expelled as his life and work changed location and direction" (J. Lawrence, "Full Circle," *Rauschenberg*, exh. cat., Gagosian Gallery, New York, 2010, p. 26). Indeed, the *Hoarfrosts* allowed Rauschenberg to reinvestigate the most fundamental techniques of the earlier decade in a looser, freer, more colorful arrangement, no doubt inspired by his relocation to Captiva Island. Indeed, *Untitled (Hoarfrost)* evokes the breeze blowing off the water and the flutter of a silk curtain, "as if the light, air, sea and sun had liberated an imprisoned soul" (S. Hunter, *Robert Rauschenberg*, New York, 1999, p. 113).



°154

MICHELANGELO PISTOLETTO (B. 1933)

50 azioni. Mano che tira un sasso

signed, titled, numbered twice and dated 'N.406 Quattrocento sei Michelangelo Pistoletto 1962-2004 Mano che tira un sasso 50 azioni' (on the reverse)

silkscreen on stainless steel
19 ¾ x 19 ¾ in. (50.2 x 50.2 cm.)
Executed in 1962-2004.

\$70,000-100,000

PROVENANCE:

Galerie di Meo, Paris
Acquired from the above by the present owner, 2007

EXHIBITED:

Rome, Galleria Oredaria, *Michelangelo Pistoletto: Azione-comunicazione*, March-May 2005, 21, 32 and 90-91 (illustrated).

The mirror is a symbol that is simultaneously an anti symbol. It is simply the physical and intellectual extension of the human phenomenon: from the eye to the mind and the actions, a person is entirely a series of reflexes and reflections.

–Michelangelo Pistoletto



Installation view, *azione-comunicazione*, Oredaria Arti Contemporanee, 2005 (present lot illustrated). Photo: Claudio Abate. Artwork: © Michelangelo Pistoletto.



°155

KENNETH NOLAND (1924-2010)

Dwell

signed, titled and dated "'DWELL" Kenneth Noland 1979'
(on the reverse)

oil on shaped canvas

32 ½ x 115 ½ in. (82.6 x 293.4 cm.)

Painted in 1979.

\$250,000-350,000

PROVENANCE:

Leo Castelli Gallery, New York

Acquired from the above by the present owner, 1980

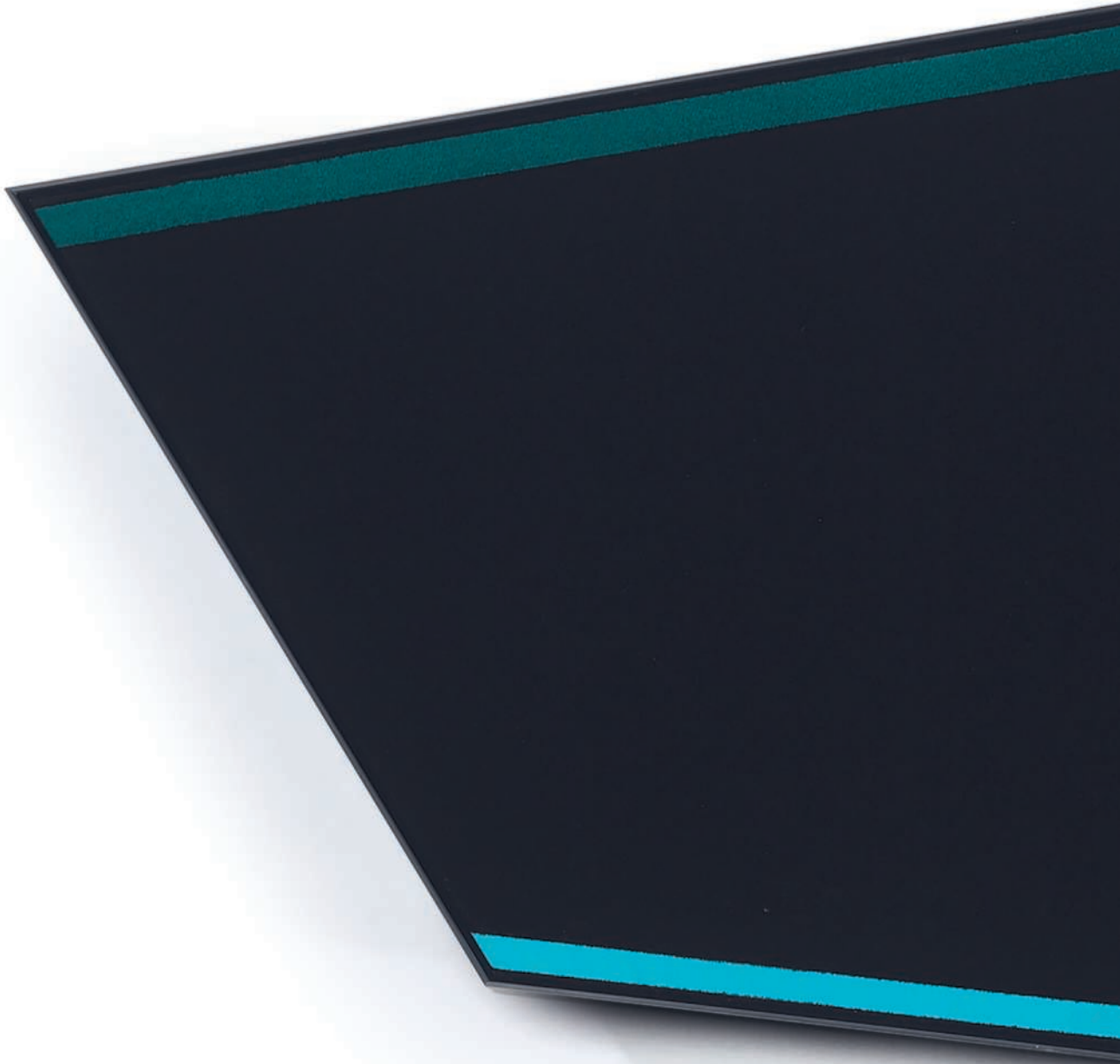
In the late 1970s, the famed colorist Kenneth Noland made a bold decision when he seemed to abandon the rainbow spectrum of color he was known for to focus instead on the more subtle interactions between a range of blacks, greys and whites set within geometrically shaped canvases. An



Kenneth Noland at work, circa 1968. Photo: Unidentified photographer, miscellaneous photograph collection, Archives of American Art, Smithsonian Institution. Artwork: © Estate of Kenneth Noland / Licensed by VAGA, New York.

irregular hexagon of primarily black hue, *Dwell* belongs to this period. The velvety expanse of nearly ten feet of black canvas is framed not only by the shape of the painting but also by three blues of different hues that flank three of its six edges. The effect is not unlike that found in the artist's earliest *Circles* from the late 1950s, in which stained bands of color in concentric rings vibrate in associative harmonies within a square canvas. The teal of the top left retreats into black while the more turquoise opposite it on the bottom left presents itself more boldly; the royal blue of the right edge takes a middle position between the two others both literally as it joins the top and bottom edges of the canvas and also coloristically. Together, each color emphatically asserts the dynamic shape of the canvas. As the curator and critic Karen Wilkin has observed, "Perceived at first as a retreat from his gifts as a colorist, these austere canvases have proved over time to be some of the strongest of the shaped series. No matter what Noland's specific approach, in these paintings, the effect is to alter our perception of tangible shapes because of his placement of intangible color" (K. Wilkin, *Kenneth Noland: Paintings 1958-1989*, New York, 1989, p. 12).

Dwell was painted the year after Noland's 1978 retrospective toured from the Guggenheim in New York to the Hirshhorn Museum in Washington D.C. and the Toledo Museum of Art in Ohio, and thus, had recently viewed his, at that point, twenty year engagement with the relationship between color and shape. The artist had begun to paint on shaped canvases in the late 1960s. After the *Circles*, his *Diamonds* and *Chevrons* would connect the edges of the torqued rectangular canvases to their centers or otherwise use long bands of color to mirror the shape of the canvas's edge. In the *Stripe* paintings that would follow in the late 1960s, the length and width of the colorful painted lines determined the length and width of the canvas. Artist Terry Fenton articulates the crux of Noland's work through his perspective as a painter: "Noland had shown as early as the chevrons that he had the rare ability to adjust the internal layout of a picture to its external shape. ... This tension between internal and external drawing was extended and developed during the 70s in a series of eccentrically shaped paintings, among them, too, some of Noland's masterpieces" (T. Fenton, "Kenneth Noland," *Kenneth Noland: Paintings 1958-1989*, New York, 1989, 11-12).



(alternate view of the present lot)





0156

ROBERT MOTHERWELL (1915-1991)

Zig-Zag

signed with the artist's initials and dated 'RM 74' (upper right)
 acrylic, paper and printed paper collage on canvas board
 30 x 12 in. (76.2 x 30.5 cm.)
 Executed in 1974.

\$100,000-150,000

PROVENANCE:

M. Knoedler & Co., New York
 Acquired from the above by the present owner

EXHIBITED:

Toronto, David Mirvish Gallery, *Robert Motherwell*, April-May 1975.
 Baltimore, B.R. Kornblatt Gallery, *Robert Motherwell: Recent Collages*, October-November 1976.
 Chicago, Thomas McCormick Gallery and Salt Lake Art Center, *Robert Motherwell: Te Quiero*, December 2005-May 2006, no. 9.

LITERATURE:

J. Flam, K. Rogers, and T. Clifford, *Robert Motherwell Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, pp. 232-233, no. C490 (illustrated).

In a metaphysical and ethereal composition that demonstrates an elegantly restrained range of color, Robert Motherwell's collage with acrylic and pasted paper, *Zig-Zag*, embodies a harmony between abstraction and symbolism. Submerged in a plane of swirling, animate bands of Mediterranean blues, sandy beige and warm gray, a flattened, worn box of cigarillos lays squarely in the center of the work. The artist abandons figuration with thick, painterly

passages framing the top and bottom of the vertically-oriented composition. While the surrounding swirls favor abstraction, the artist reminisces upon a Surrealist assemblage by hoisting the "Little Cigars" atop a surrounding atmosphere of abstract, moving forms. Calling upon a classic motif of French culture, the artist evokes the wafting waves of cigarette smoke, obscuring the canvas with an indolent haziness one might succumb to at a crowded seaside cafe.

characteristic of most abstract painting, the artist interacts directly with the outside world, incorporating fragments of it in the picture: scraps of paper, labels, envelopes, wrappers, tickets, sheets of music, and pages from books" (Jack Flam, *Motherwell*, New York, 1991, p. 16). While Motherwell experimented with collages earlier in his career, *Zig-Zag* symbolizes an ever-present longing for reflection and self-definition.

As an emerging artist living in New York City in the 1940s, Robert Motherwell found himself immersed amongst an influential crowd of ex-patriots who had fled from war-time Europe. It is only natural that his work would become steeped in symbols of European identity and culture. Prior to his move to the East Coast, Motherwell took an interest in French culture and poetry, studying and painting abroad. During his early years in New York, a wide circle of Surrealists, well-established by that time, encouraged the employment of automatism, assemblage and symbolism that would go on to inform his contribution to Abstract Expressionism. As one of the seminal figures of Abstract Expressionism in America, Motherwell embodies the post-war artist whose pictorial identity was so heavily shaped by the creative energy and influx of international artists in America.



Kurt Schwitters, *Untitled*, 1926. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Bridgeman Images.

By the 1970s, Motherwell had already experimented successfully and quite profusely with the imposition of cigarette cartons onto the canvas. The Gauloises collages of the sixties evidence his enthrallment with European culture, as well as a revitalized interest in the media of collage. "For Motherwell, the process of making collages has always been associated with directness and discovery... In the process of automatic drawing the artist discovers new forms by allowing his hand free play, calling forth images and feelings that exist below the level of consciousness. It is a way, among other things, of inviting the unexpected... Instead of engaging in the essentially interior monologue that is



20
74

ZIG-ZAG
CIGARETTES
LITTLE CIGARS

CHERRY FLAVOR

MADE IN U.S.A.

°157

JAMES ROSENQUIST (B. 1933)

2 New Clear Women

signed, titled and dated '2 New Clear Women
James Rosenquist 1983' (lower right)
pastel and graphite on paper
image: 32 5/8 x 83 in. (82.9 x 210.8 cm.)
sheet: 36 1/4 x 91 3/4 in. (92.1 x 233 cm.)
Executed in 1983.

\$250,000-350,000

PROVENANCE:

Leo Castelli Gallery, New York
Private collection, Michigan, 1983
Anon. sale; Christie's, New York, 4 October 1989, lot 131
Private collection
Richard Gray Gallery, New York
Acquired from the above by the present owner, 2006

EXHIBITED:

New York, Leo Castelli Gallery, *Drawings/Photographs:
Summer 1983*, June-August 1983.

In 1960, James Rosenquist translated his training as a commercial billboard painter into fine art when he began creating paintings of monumental scale that collaged advertising and magazine images from all realms of American life into dizzying display of the country's culture of mass mediation. Rosenquist's timing was perfect. Then working in the same studio building as Jasper Johns, Robert Rauschenberg, Robert Indiana and Ellsworth Kelly, Rosenquist was

formulating what would become known as Pop Art at the same time that Andy Warhol and Roy Lichtenstein were developing their own takes on popular culture in different parts of New York City.

2 New Clear Women comes from later in Rosenquist's life, when he had established himself as a master artist of incredible technical innovation. This painting on paper features the faces of two smiling women taken from beauty advertisements. Spun on their sides, so their women's faces are placed chin-to-chin, each is striated with deep long cuts that reinforce the their sources were originally printed magazines. *2 New Clear Women* is related to the 46 foot painting *Four New Clear Women* that debuted at Leo Castelli Gallery the same year. Roberta Smith described the experience of viewing *Four New Clear Women* in her review of Rosenquist's exhibition for *The Village Voice*: "Walking into Castelli's Green Street and seeing for the first 17-by-46 foot *Four New Clear Women* is like encountering the Columbia or Hoover Dam of paintings—for the first few seconds all you see is size, as well as an art so all-American, familiar, and public that it doesn't quite seem to be the work of only one person, but rather the expression of some more diffuse national self. ...*Four New Clear Women* lives up to its hidden title with an explosive intersection of four cover-girl faces whose deeply scissored

edges cause a near disintegration at the center, as if pure white light were burning through (R. Smith, "Photos and Realism," *The Village Voice*, Nov. 1, 1983, reprinted in *James Rosenquist: The Big Paintings, Thirty Years: Leo Castelli*, New York, 1994, n.p.).

Following the creation of, Rosenquist would use the "crosshatched" motif" to merge advertising images of women's faces with images of flowers and plants. In fact, writer Michelle Harewood has suggested that the palm fronds surrounding Rosenquist's studio in Aripeka, Florida, with their long leaves that alternately obscure and reveal anything place behind them. Harewood explains the artist's intention: "Rosenquist, in a similar rebellious desire to move beyond the two-dimensional picture plane into other spaces, developed his crosshatch technique. He often pierces images depicting natural or astronomical events with human forms to elucidate and emphasize the threats posed by our increasingly technological environments" (M. Harwood, "Flora and Florida: 'Crosshatched' Paintings," *James Rosenquist: A Retrospective*, New York, 2005, p. 204). Thus, *2* and *Four New Clear Women* anticipate the artist's large scale paintings of the mid-1980s. But, more so, Rosenquist's meticulously hand-drawn and painted images also the advancement of computer image technologies that have developed since.



James Rosenquist, *Marilyn Monroe, I*, 1962. Museum of Modern Art, New York. Artwork: © James Rosenquist / Licensed by VAGA, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Installation view, *Drawings / Photographs: Summer 1983*. Leo Castelli Gallery, New York (present lot illustrated).
Photo: Dorothy Zeidman. Artwork: © James Rosenquist/Licensed by VAGA, New York, NY.





2 New Clear Women James Turrell 1983

°158

TOM WESSELMANN (1931-2004)

Bedroom Face with Tulip (3D)

signed, titled and dated 'TOM WESSELMANN, 1987,
"BEDROOM FACE WITH TULIP" 3D' (on the reverse)
enamel on laser-cut aluminum
60 ½ x 72 x 8 ½ in. (153.7 x 182.9 x 21.6 cm.)
Executed in 1987.

\$180,000-250,000

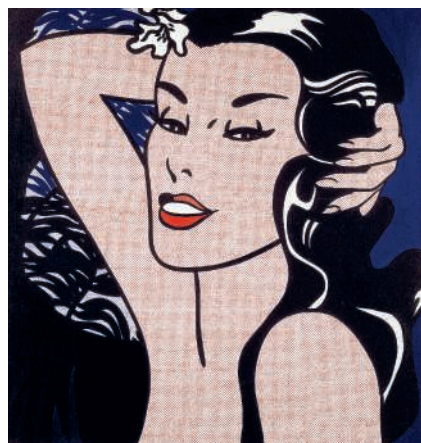
PROVENANCE:

Sidney Janis Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

New York, Sidney Janis Gallery, *Cut-Out Metal Paintings*
by Tom Wesselmann, April-May 1987, no. 9.

When Tom Wesselmann emerged as an artist in the 1960s, his bold, new type of genre painting immediately earned him a place among Pop art's standard bearers. Along with Andy Warhol, Claes Oldenburg and Roy Lichtenstein, Wesselmann felt that he had little to add to the triumphs of Abstract Expressionism and he instead turned to figuration and the visual potential of popular imagery as a means of finding a



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

new artistic direction. His paintings used bright colors, sharp graphics and prosaic subject-matter to celebrate the shining consumer lifestyle that was the product of the American dream with unashamed idealism and patriotism.

Although associated with Pop, Wesselmann felt his real peers were the Modern painters of the twentieth-century, including Picasso, Juan Gris, and especially Matisse. Similar to those modern masters, Wesselmann's two most prolific subjects throughout his career were the female nude and the still-life. His innovations in still-life began in the early 1960's, when he incorporated actual labels onto a painted surface, creating a surface tension and jarring spatial relationships between objects. Although his subjects stayed the same, he relentlessly experimented with them, re-invigorating a staid genre by using unorthodox media and executing them in a contemporary way that is always unmistakably his own. Wesselmann's most radical re-invention of the genre is in his steel cut drawings such as *Bedroom Face with Tulip (3D)*, in which he creates drawings in space which use the wall as the ground for the composition.

Just as in his early work, he is able to use flat elements that paradoxically create a convincing illusion of depth. In *Bedroom Face with Tulip (3D)*, Wesselmann uses only line, shape and color to create an abundant and spatially complex arrangement.

Wesselmann's use of this colour deliberately evokes the kind of sensual desire typically portrayed by his nudes. Here, the woman's nudity is not shown by suggested by the work's title which indicates the scene is a bedroom, and also by the reclined position of her head. Two semi-circles of blue hint at the pillow that she lies her head upon and are contrasted in direction and color by the swoops of red that indicated a curtain. The achievement here is in the different ways that Wesselman uses the positive space of the metal in equal balance to his use of the negative spaces in between cuts. Both are activated to make the picture a compositional masterpiece. One of the largest and most ambitious cut-outs ever executed by the artist, it evokes his breakthrough works of the early 1960's, as well as the reclining nudes and still-life paintings of his most-revered artist, Matisse.



ANDY WARHOL | ARMAN





Andy Warhol, *Colored Mona Lisa*, 1963. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

With its distinguished features and colorful palette, Andy Warhol's portrait of the French artist Arman, is a quintessential example of the Pop artist's late portraits. Here, the face is handsome, the gaze direct, the eyes penetrating, the bearing dignified. Solid blocks of transparent color divide the square canvas into almost equal segments, defined by their complementary color tonalities: pink, blue, green. The translucent blocks of color enhance, rather than obscuring, the face, each color rendering a part of the face differently. Crucially, the eyes are clearly

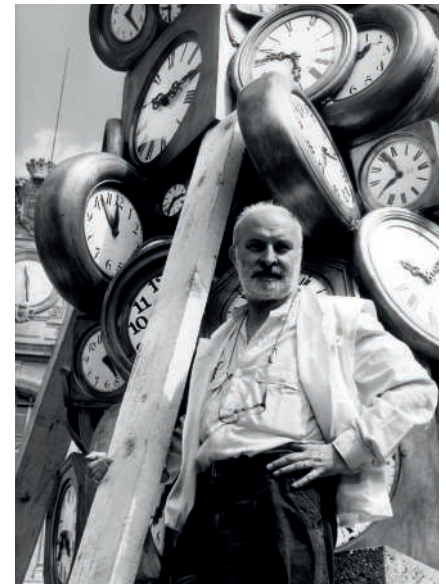
Mr. Chow restaurant, New York, 1985. From left to right: Back row--Michael Heizer, Arman, LeRoy Neiman, Dennis Oppenheim (partially obscured), Julian Schnabel, William Wegman, Tony Shafrazi (obscured); fourth row--Andy Warhol, David Hockney, Stefano, Keith Haring, Red Grooms; third row--John Chamberlain, Kenny Scharf, Ronnie Cutrone, second row--Jean-Michel Basquiat, Francesco Clemente, Robert Mapplethorpe, Sandro Chia; front row (kneeling)--Chris Goode, Darius Azari, Shawn Hausman, Eric Goode. Photo: Michael Halsband.

visible, and directly engage the viewer and silver tracings outline the head, the jawline, the ears, the beard, the neck. The solidity of the square format of the canvas complements the solidity of the figure. Warhol painted a great many portraits in his career, most famously representations of film gods and goddesses or other celebrities who inhabited the highest stratospheres of fame, or of wealthy collectors, but not those could be considered personal acquaintances of the artist as here, in the present work. Andy Warhol's portraits of Jackie Kennedy or Marilyn Monroe have become iconic but the current work occupies a field that includes numerous portraits that Warhol accomplished in the 1970s and 1980s, including of fellow artists such as Arman.

Arman was an influential French-born artist who moved to and spent most of his life in America. He was a well-known figure in the worlds of art and beyond (along with Yves Klein, Arman was one of the prominent figures associated with the art movement referred to as *Nouveau réalisme*). But what is notable about this portrait is that Warhol and Arman were personally acquainted. They met in the early Factory years and exchanged artworks, Warhol owning at least two of Arman's creations. Arman also appeared in one of Warhol's films, *Dinner at Daley's*, a documentary that recorded a performance by the Fluxus artist Daniel Spoerri, filmed by Warhol in 1964. Arman made an unusual art piece by tearing up and displaying the now-fragmented Warhol screenprint (the process of fragmenting and assembling objects or artworks was an essential aspect of Arman's art practice).

By the mid-1980s when the present work was created, Warhol could arguably be credited with helping to revive interest in the portrait within contemporary art, an activity that had fallen into neglect in favor of other interests and strategies among current

practitioners. In part, Warhol's interest was reinvigorated through his collaborations with younger painters such as Jean-Michel Basquiat and Francesco Clemente. All three were part of a larger group of artists who used to socialize together at famous New York hotspots such as Mr. Chow's restaurant on the Upper East Side. Both Warhol and Arman artists pursued powerful and unique styles of figuration in their own right and in the timeframe of the current work was created (1985-1986), Warhol was more prolific than at any other time. He had been asked to create a portrait of Arman by his wife, Corice Arman, an accomplished photographer, artist, art collector, and trustee on the boards of several arts institutions. Warhol had already made several portraits of Corice by this time, the earliest dating back to the 1970s. The work occupies that rare grouping of works by artists portraying their fellow artists, one artist offering his personal interpretation of the face of another artist.



Arman in front of his sculpture, Paris, 1985. Photo: © AGIP / Bridgeman Images. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

°159

ANDY WARHOL (1928-1987)

Arman

signed and inscribed by Frederick Hughes 'I certify that this is an original painting by Andy Warhol completed by him in 1986 Frederick Hughes' (on the overlap); stamped with the artist's signature 'Andy Warhol' (on the overlap)
synthetic polymer and silkscreen inks on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1986.

\$250,000-350,000

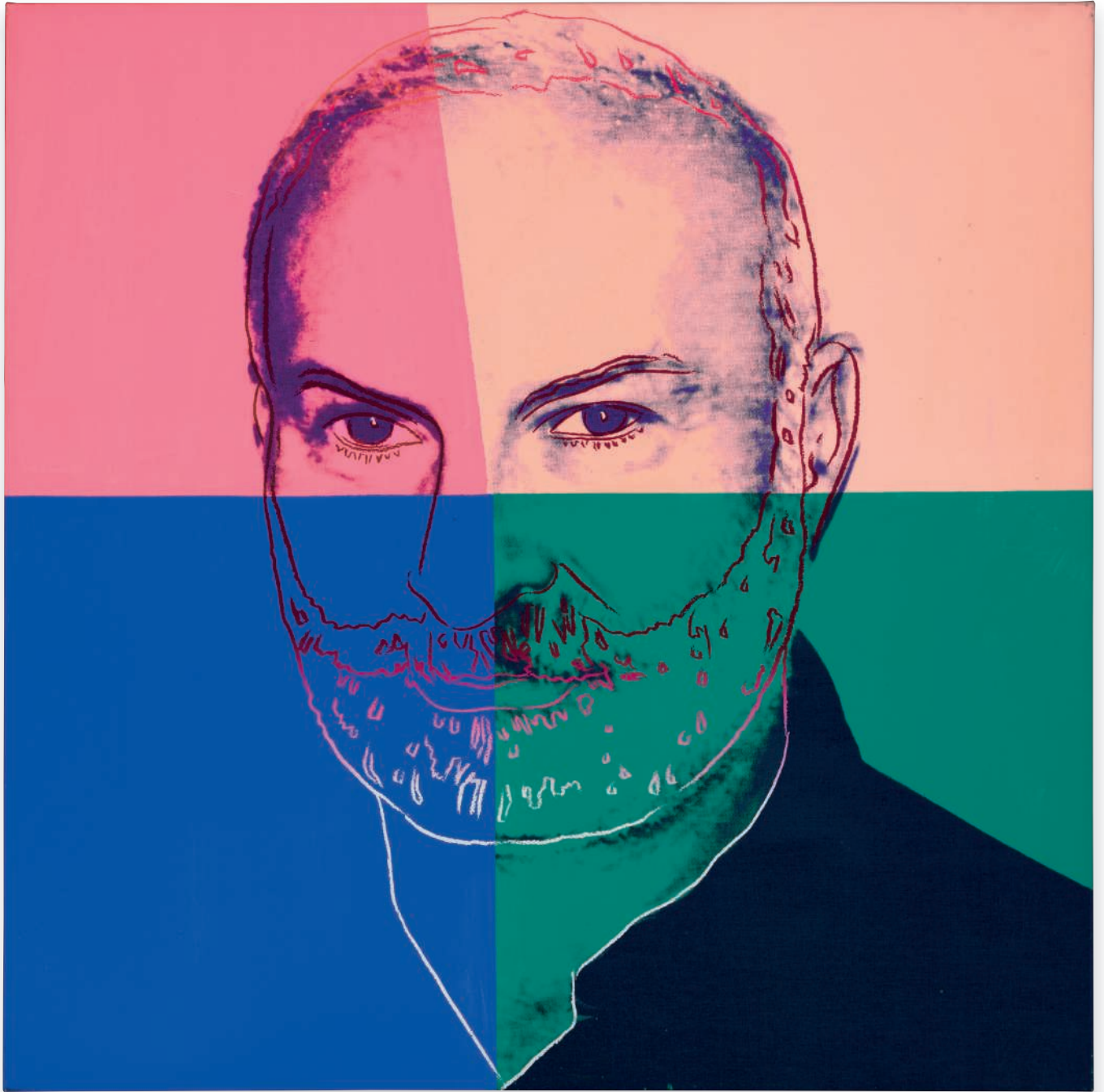
PROVENANCE:

Galerie Beaubourg, Paris

Acquired from the above by the present owner, 1997



Andy Warhol, *Arman*, 1986. Ackland Art Museum, Chapel Hill. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Ackland Art Museum, The University of North Carolina at Chapel Hill / Art Resource, New York.



°160

ANDY WARHOL (1928-1987)

Arman

signed and inscribed by Frederick Hughes 'I certify that this is an original Andy Warhol completed by him in 1986 Frederick Hughes' (on the overlap); stamped with the artist's signature 'Andy Warhol' (on the overlap)

synthetic polymer and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)

Painted in 1986.

\$250,000-350,000

PROVENANCE:

Galerie Beaubourg, Paris

Acquired from the above by the present owner, 1997





CINDY SHERMAN

Cindy Sherman's career has been characterized by the artist's deft ability to transform herself into the full spectrum of female stereotypes; her photographs holding up a mirror to reflect the social roles and gender expectations pervasive in film and advertising images. She first gained the attention of critics for her iconic *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. Art critic Barry Schwabsky has declared "Cindy Sherman's *Untitled Film Stills* (1977-80),... [are] undoubtedly the best-known images here, and deservedly so, for familiarity has not extinguished their complexity



Cindy Sherman, *Untitled Film Still #7, 1978*.
© 2016 Cindy Sherman, courtesy Metro Pictures.

or freshness. In Sherman's pictures it is not the photograph itself so much as its subject—who in turn partakes of the image-reality—who is at once always identical and always different. Sherman reappears in endless, anonymous walk-on roles—the girl waiting for a ride on the lonely roadside, the scuba diver, the sexy babe staring out

the window waiting for someone who may never come, and so on. Each of Sherman's reappearances in these photographs seems to be as someone whom we've seen before and whom we will certainly see again, more or less, in some other B-movie. Yet if each is a stereotype, it's one we get too brief a glimpse of to be able to put a definite name to" (B. Schwabsky, "A Million Little Pictures: Art of the Pictures Generation," *The Perpetual Guest: Art in the Unfinished Present*, New York, 2016, n.p.).

Untitled Film Stills #47 is one of three photographs in the series that the artist didn't take herself. Often, the trail of the shutter release cord attached to Sherman's camera that allowed her to photograph herself is visible somewhere in the scene. Here, Sherman, or rather the woman she is playing, seems to be caught off guard while watering her lawn. Both hands grip the water hose—a stand in for the shutter release cord. Wearing a sun hat, sunglasses, and a short white robe, she stands in a backyard enclosed by a wooden fence and the dense foliage of tall trees. In the catalogue for Sherman's exhibition at the Museum of Modern Art, the artist recalls handing her niece the camera to photograph her while she lounged by her sister's pool.

The woman in *Untitled Film Still #52*, on the other hand has been photographed while caught up in her own private moment. She lies across a bed with her head on a floral pillow; wearing a negligée and with long,



Marilyn Monroe, 1951. Photo: © Diltz / Bridgeman Images.

flowing blonde hair, and appears lost in thought, reminiscent of a *film noir* starlet in a moment of wistfulness or despair. The subtle mood of #52 is typical of the *Untitled Film Stills*, which do not rely on histrionics for their effect. Sherman instead presents moments that are void of obvious meaning, which leave the viewer to complete the work with significances that they impart themselves from the wider world of constructed imagery and emotion. "In a lot of movie photos the actors look cute, impish, alluring, distraught, frightened, tough, etc., but what I was interested in was when they were almost expressionless. Which was rare to see; in film stills there's a lot of overacting because they're trying to sell the movie" (C. Sherman, *The Complete Untitled Film Stills*, New York 2003, p. 8). Such ambiguity is key to her coolly evocative dramas of the gaze. For all its artifice, the work creates an eerie sensation of mystery at the heart of our ways of seeing: Sherman stares off-camera, into the unknown, and sets the tone for the project that would follow the *Untitled Film Stills*. *The Centerfolds* of the early 1980s are tense psychological portraits of vulnerable women at ambiguous moments.

°161

CINDY SHERMAN (B. 1954)

Untitled Film Still #52

signed, titled, numbered and dated 'Cindy Sherman 8/10 1979 52'
(on the reverse)
gelatin silver print
8 x 10 in. (20.3 x 25.4 cm.)
Executed in 1979. This work is number eight from an edition of ten.
\$150,000-200,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the present owner, 2007

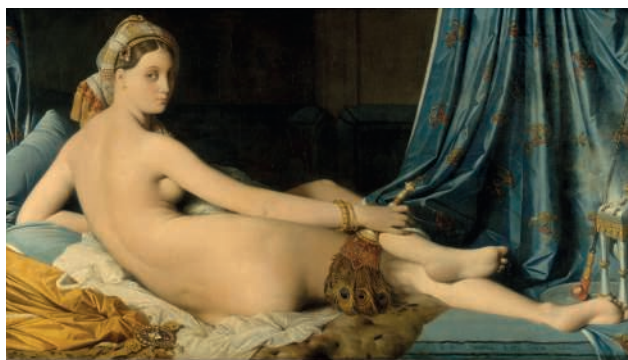
EXHIBITED:

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Cindy Sherman - Film Stills*, March-June 1995, no. 52 (another example exhibited and illustrated).
Shiga, Museum of Modern Art; MIMOCA Marugame Genichiro-Inokuma Museum of Contemporary Art and Tokyo, Museum of Contemporary Art, *Cindy Sherman*, July-December 1996, p. 80, pl. 28 (another example exhibited and illustrated).
New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June-September 1997 (another example exhibited).
Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC, Musée d'art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 1997-January 2000, p. 87, pl. 56 (another example exhibited and illustrated).
Paris, Jeu de Paume; Bregenz, Kunsthau Bregenz; Humlebæk, Louisiana Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, pp. 34, 59, 244 and 287 (another example exhibited and illustrated).

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012-June 2013, p. 115, pl. 65 (another example exhibited and illustrated).
Warsaw, Zacheta National Gallery of Art, *Cannibalism? On Appropriation Art*, March-May 2015 (another example exhibited).
Kunsthalle Bremen and Prague, Czech Philharmonic, Galerie Rudolfinum, *Last Year in Marienbad. A Film as Art*, November 2015-November 2016, pp. 214 and 281, cat. 80 (another example exhibited and illustrated as *Untitled Film Still #22*).
Los Angeles, Broad Museum, *Cindy Sherman: Imitation of Life*, June-October 2016, pp. 40-41 and 153, no. 31 (another example exhibited and illustrated).

LITERATURE:

P. Schjeldahl and I.M. Danoff, *Cindy Sherman*, New York, 1984, no. 32 (another example illustrated).
Cindy Sherman, exh. cat., New York, Whitney Museum of Art, 1987, pl. 32 (another example illustrated).
R. Krauss and N. Bryson, *Cindy Sherman: 1975-1993*, New York, 1993, pp. 18 and 226 (another example illustrated).
D. Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp. 68-69 and 159 (another example illustrated).
P. Marzio, ed., *American Art & Philanthropy: Twenty Years of Collecting at the Museum of Fine Arts, Houston*, New Haven, 2010, p. 277 (another example illustrated).



Jean Auguste Dominique Ingres, *La Grande Odalisque*, 1819. Musée du Louvre, Paris.
Photo: © RMN-Grand Palais / Art Resource, New York.



0162

CINDY SHERMAN (B. 1954)

Untitled Film Still #47

signed, titled, numbered and dated 'Cindy Sherman 1979 10/10 #47' (on the reverse)
gelatin silver print
8 x 10 in. (20.3 x 25.4 cm.)
Executed in 1979. This work is number ten from an edition of ten.
\$120,000-180,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the present owner, 2007

EXHIBITED:

New York, Whitney Museum of Art, *Cindy Sherman*, July-October 1987, pl. 29 (another example exhibited and illustrated).
Kunsthalle Basel; Munich, Staatsgalerie Moderne Kunst and London, Whitechapel Art Gallery, *Cindy Sherman*, March-September 1991, p. 23 (another example exhibited and illustrated).
Munich, Sammlung Goetz, *Jürgen Klauke - Cindy Sherman*, September 1994-March 1995, pp. 45 and 77 (another example exhibited and illustrated).
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Cindy Sherman - Film Stills*, March-June 1995, no. 47 (another example exhibited and illustrated).
São Paulo, Museu de Arte Moderna, *Cindy Sherman: The Self Which Is Not One*, June-July 1995, n.p. (another example exhibited and illustrated).
Shiga, Museum of Modern Art; MIMOCA Marugame Genichiro-Inokuma Museum of Contemporary Art and Tokyo, Museum of Contemporary Art, *Cindy Sherman*, July-December 1996, p. 77, pl. 26 (another example exhibited and illustrated).
New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June-September 1997 (another example exhibited).
Los Angeles, Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, Musée d'Art Contemporain; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, November 1997-January 2000, pp. 81 and 197 (another example exhibited and illustrated).

Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, pp. 34, 58, 243 and 287 (another example exhibited and illustrated).
Huntington, New York, Heckscher Museum of Art, *Long Island Moderns: Artists on the North Shore from Edward Steichen to Cindy Sherman*, October 2009-January 2010, pp. 48 and 58, no. 33 (another example exhibited and illustrated).
Salzburg, Museum der Moderne, *Rollenbilder - Rollenspiele*, July-October 2011 (another example exhibited).
New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012-June 2013, pp. 98 and 242, pl. 22 (another example exhibited and illustrated).
Paris, Galerie Crèvecoeur, *There is nothing personal of yours to exhibit*, May-July 2014 (another example exhibited).
Munich, Sammlung Goetz, *Cindy Sherman*, January-July 2015, pp. 55 and 136-137 (another example exhibited and illustrated).
Los Angeles, Broad Museum, *Cindy Sherman: Imitation of Life*, June-October 2016, pp. 43 and 153, no. 29 (another example exhibited and illustrated).

LITERATURE:

P. Schjeldahl and I.M. Danoff, *Cindy Sherman*, New York, 1984, no. 29 (another example illustrated).
A.C. Danto, *Cindy Sherman Untitled Film Stills*, New York, 1990, pp. 78-79 (another example illustrated).
E. Jelinek, "Sidelines," *Parkett No. 29*, 1991, p. 86 (another example illustrated).
R. Krauss and N. Bryson, *Cindy Sherman: 1975-1993*, New York, 1993, pp. 46-47 and 226 (another example illustrated).
W. Dickhoff, *Cindy Sherman*, Cologne, 1995, p. 18 (another example illustrated).
D. Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp. 62-63 and 159 (another example illustrated).



Edward Hopper, *Cape Cod Morning*, 1950. Smithsonian American Art Museum, Washington, D.C. Photo: © Smithsonian American Art Museum, Washington, DC / Art Resource, NY.



0163

BARBARA KRUGER (B. 1945)

Face It! (Magenta)

pigment print on Hahnemüle photo rag in artist's frame
43 x 32 ¾ in. (109.2 x 83.1 cm.)

Executed in 2007. This work is the second artist's proof aside from an edition of ten plus three artist's proofs.

Face It! (Yellow)

pigment print on Hahnemüle photo rag in artist's frame
43 x 32 ¾ in. (109.2 x 83.1 cm.)

Executed in 2007. This work is the second artist's proof aside from an edition of ten plus three artist's proofs.

Face It! (Cyan)

pigment print on Hahnemüle photo rag in artist's frame
43 x 32 ¾ in. (109.2 x 83.1 cm.)

Executed in 2007. This work is the second artist's proof aside from an edition of ten plus three artist's proofs.

Face It! (Green)

pigment print on Hahnemüle photo rag in artist's frame
43 x 32 ¾ in. (109.2 x 83.1 cm.)

Executed in 2007. This work is the second artist's proof aside from an edition of ten plus three artist's proofs.

\$200,000-300,000

PROVENANCE:

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

EXHIBITED:

Kunsthaus Bregenz, *Barbara Kruger: Believe + Doubt*, October 2013-January 2014, pp. 140-141 (another example exhibited and illustrated).

LITERATURE:

A. Alberro, M. Gever, M. Kwon and C. Squiers, *Barbara Kruger*, New York, 2010, pp. 266-267 (another example illustrated).

Barbara Kruger's *Face It* is a prime example of the bold, graphic aesthetic and witty humor that reign supreme within the artist's career. Kruger's style continues to be as relevant today as it was when she embarked in her practice in the early 1980s. In *Face It* four elements hang next to each other, the title phrase "Face It!" emblazoned across the top and bottom of each element. Behind the large bars of texts rests a delicate hand that holds on to a piece of fabric, seemingly the interior of a jacket. On the jacket's tag, where one would normally expect instructions for garment care, Kruger has instead inserted

the words "this luxurious garment won't make you rich or beautiful." Through this subversive comment, Kruger challenges our consumer culture and the way in which society has come to build an identity around commodities.

These types of commentaries presented in this commercial style act as a beacon in this commercial style act as a beacon of Kruger's work, a kind of calling card for her creations, in many ways born out of her eleven years working for Condé Nast. One of the pioneering postmodernist artists, alongside the likes of Cindy Sherman, Sherrie Levine, and Richard Prince, Kruger began to create work that responded to a newly disillusioned America, and to uproot the cultural legacy left in the wake of Minimalism and Conceptual Art. With a vast array of unchallenged masses of media and marketing images, as well as a rapidly expanding consumer class, Kruger and her fellow artists hoped to deconstruct these seductive images, questioning both their role in the construction of identity and their claims to originality and authenticity. Kruger approaches this task through an appropriation of advertising images, primarily from the 1940s and 1950s, a time when clichés permeated the media landscape. These familiar images are then layered

with text that subverts the viewer's comfort by calling attention to the images' inner workings, as constructed to instill desire. Through this text, Kruger challenges the dominant code and encourages her viewers to do the same.

Face It evokes this challenge through its repetition, which recalls the oversaturation of images that proliferates through our society to the point that they become almost unnoticeable, but subconsciously consumed. The changes in colors alludes to the subtleties of marketing tactics, while the stark statement "Face It!" acts as a wakeup call, a call to awareness. The red-framed finish, a staple in Kruger's work, further suggests notions of the media through an allusion to the jokey definition of a newspaper: black and white and red all over. *Face It* further summons ideas related to propaganda and the artificial nature of the reality that mass media takes for granted.

The success of Kruger's output, and in particular *Face It*, can in part be credited to her works' ability to feel at once universal and still intensely personal. Its dark joke unfolds slowly, peeling away to reveal the multiple layers of meaning that one small statement can hold.



Andy Warhol, *Before and After*, 1961. Museum of Modern Art, New York. Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



°164

RICHARD PRINCE (B. 1949)

Untitled (cartoon)

silkscreen and charcoal on cotton mounted on canvas

24 x 18 in. (60.9 x 45.7 cm.)

Executed in 1988.

\$150,000-200,000

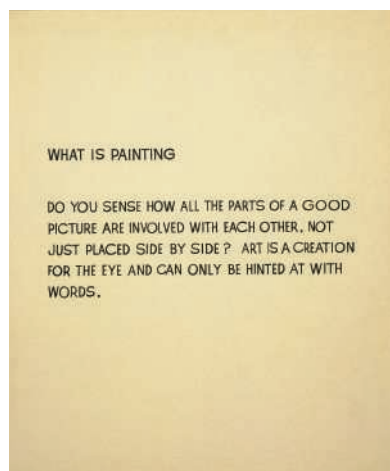
PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

Like the photographs, the jokes were now his, part of his repertoire or 'act.' Like the advertising images, they represent a kind of low cultural expression whose authors are largely anonymous; yet they have a distinctive if unrecognized form and style. ... the character of the jokes was significant—fifties-style, middle America, blue collar, Borscht Belt humor that confronted issues of sexual identity, class and race... By isolating them he exposed their hidden malevolence, perversity and anger. The underlying sexuality of Prince's work became blatant in the jokes and cartoons.

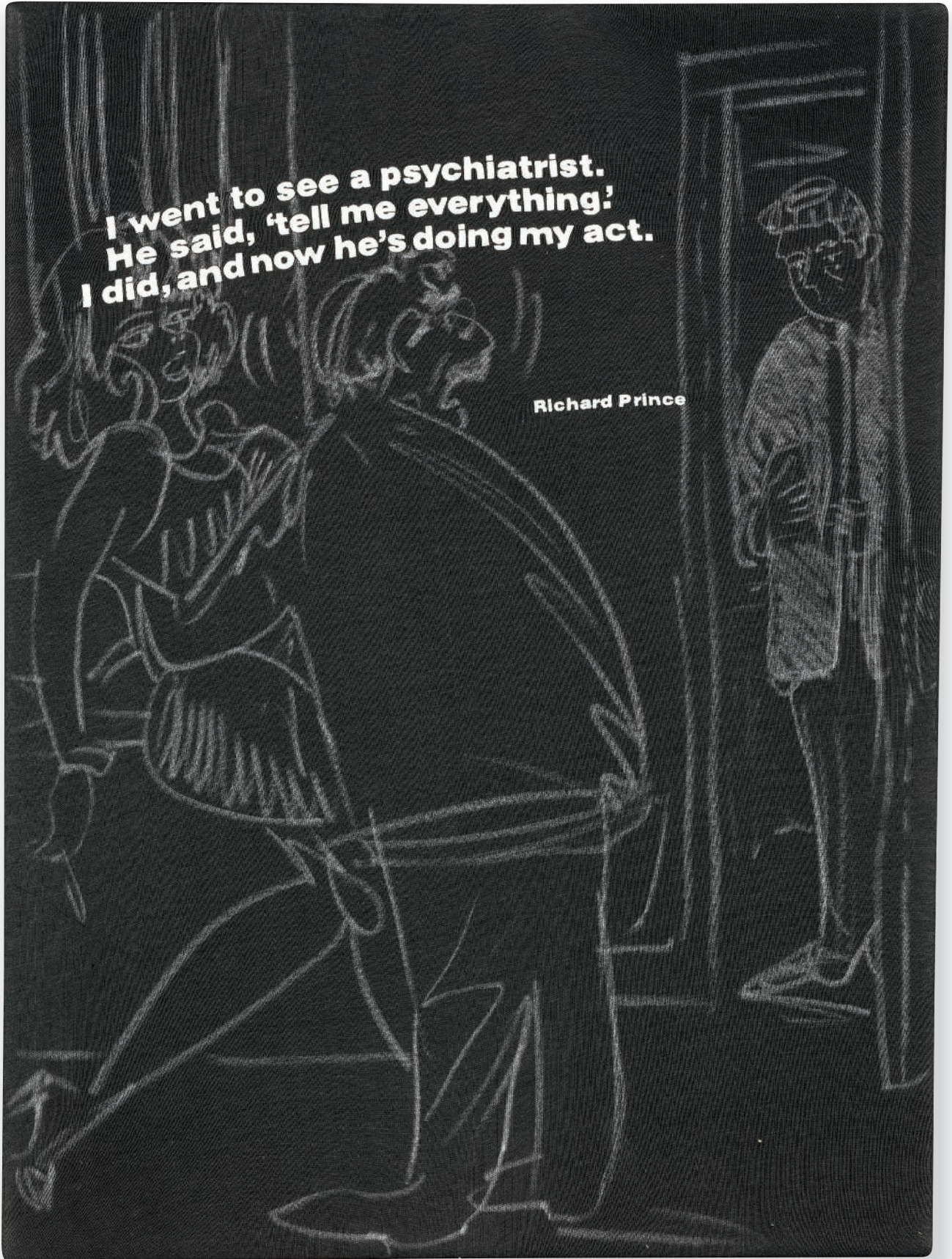
(L. Phillips, "People Keep Asking: An Introduction," *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 42)



John Baldessari, *What Is Painting*, 1968. Museum of Modern Art, New York. Artwork: © 2016 John Baldessari. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

**I went to see a psychiatrist.
He said, 'tell me everything.'
I did, and now he's doing my act.**

Richard Prince



°165

LAURIE SIMMONS (B. 1949)

Walking Chanel Purse

Cibachrome print

84 x 48 in. (213.3 x 121.9 cm.)

Executed in 2005. This work is an artist's proof originally commissioned by Chanel and is one of only two existing prints.

\$80,000-120,000

PROVENANCE:

New Museum Benefit Auction, courtesy of the artist, Sperone Westwater Gallery, New York and Chanel; Philips, New York, 15 November 2007, lot 13

Acquired at the above sale by the present owner

Her use and manipulation of miniaturized dolls, objects, and interiors gave the photographs the abstracted quality of a dream, which was markedly different from the cool, pseudo-documentary images of other artists.

(Carol Squiers, quoted in Kate Linker, *Laurie Simmons: Walking, Talking, Lying*, New York, 2005, p. 9)



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





°166

VIK MUNIZ (B. 1961)

Eight Color Spectrum (Pictures of Magazines)

signed and dated 'Vik Muniz 2007' (on a paper label affixed to the reverse of the white element)

chromogenic print, in eight parts
each: 24 x 20 in. (60.9 x 50.8 cm.)

Executed in 2007. This work is number two from an edition of six plus four artist's proofs.

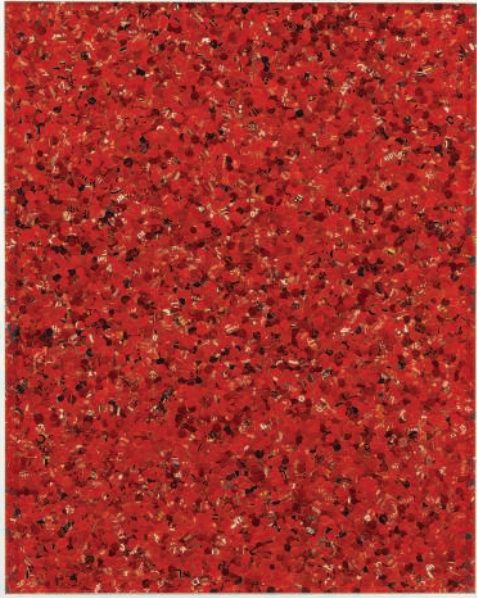
\$50,000-70,000

PROVENANCE:

Sikkema Jenkins & Co., New York
Acquired from the above by the present owner

LITERATURE:

V. Muniz and Pedro Corrêa do Lago, *Vik Muniz Catalogue Raisonné 1987-2015: Everything So Far = Tudo até agora*, Rio de Janeiro, 2015, pp. 530-531 (another example illustrated).



°167

CLAES OLDENBURG (B. 1929) AND COOSJE VAN BRUGGEN (1942-2009)

Paradise Pie IV (Red)

signed, signed with the artist's initials, numbered and dated 'CO '07 Cos II/VI' (on the underside)

acrylic on cast aluminum

6 ½ x 9 ¼ x 6 in. (16.5 x 23.5 x 15.2 cm.)

Executed in 2007. This work is number two from an edition of six plus one artist's proof and one trial proof.

\$180,000-250,000

PROVENANCE:

Paula Cooper Gallery, New York

Acquired from above by the present owner, 2007

EXHIBITED:

Triennale di Milano, *Arts & Foods: Rituals since 1851*, April-November 2015, p. 565, no. 673 (another example exhibited and illustrated).

Roslyn Harbor, New York, Nassau County Museum of Art, *Feast for the Eyes*, July-November 2016 (another example exhibited).

Claes Oldenburg, one of the founding figures of the Pop Art movement of the 1960s, has defined an extraordinary career from his signature ability to transform the commonplace, everyday objects of daily life into remarkable objects via the medium of sculpture. In *Paradise Pie IV (Red)*, the artist's representation evokes the advertising industry's depictions of commodities as alluring, luscious, mouthwatering and more-real-than-real. The subject—here the classic American dessert, cherry pie a la mode—is

one that the artist has returned to time and again since the earliest days of a career which stretches back to the early 1960s. The present work offers the viewer Oldenburg's unique take on the humble subject matter and achieves a transformation of the ordinary into the sensuous and mysterious.

Here, the artist presents a cherry pie, stuffed to overflowing, paired with vanilla ice cream enticingly melting into the pie filling. The flowing, yielding shape of the sculpture belies the fact that it is made of hard aluminum material. In his choice of materials for *Paradise Pie IV (Red)*, Oldenburg alters our expectations of everyday things and here an object usually soft becomes hard, and through a shift in scale, something small in real life becomes metaphorically large in the artist's sculptural rendering. Oldenburg was interested in merging

painting and sculpture, an approach clearly in evidence in the present work, where the two media mutually support and reinforce each other, both media at the forefront, both helping to define the piece. Oldenburg was one of a select group of influential artists who, during the transformative decade of the 1960s, helped to redefine the parameters of sculpture, introducing new subject matter, materials, and methods of display. In its nontraditional subject matter, choice of materials and quirky, playful irreverence, *Paradise Pie IV (Red)* typifies the new approach to sculpture pioneered by Oldenburg and other sculptors who helped push forward their medium.

Paradise Pie IV (Red) also has its roots in the anarchic tendencies of Dada and Surrealism and in Marcel Duchamp's overturning of conventional art methods and subject matter. Early in his career, in 1961, Oldenburg stated, "I am for an art that is put on and taken off, like pants, which develops holes, like socks, which is eaten, like a piece of pie" (quoted in C. Oldenburg, G. Celant, *Claes Oldenburg: An Anthology*, New York, 1995, p. 96).



Claes Oldenburg in *The Store* at 107 East Second Street, New York, 1961. Photo: Robert McElroy. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.M.7). Artwork: © 1961 Claes Oldenburg.





°168

GEORGE SEGAL (1924-2000)

Nude Turning

painted plaster
38 x 33 x 13 ½ in. (96.5 x 83.8 x 34.3 cm.)
Executed in 1974.

\$20,000-30,000

PROVENANCE:

Sidney Janis Gallery, New York
Albert and Vera List, Greenwich, Connecticut, 1974
Anon. sale; Sotheby's, New York, 9 May 1990, lot 310
Acquired at the above sale by the present owner

EXHIBITED:

New York, Sidney Janis Gallery, *New Sculpture by George Segal*, October 1974, no. 31.
Minneapolis, Walker Art Center; San Francisco Museum of Modern Art and New York, Whitney Museum of American Art, *George Segal, Sculptures*, October 1978-July 1979 (Minneapolis only).

LITERATURE:

J. Van der Marck, *George Segal*, New York, 1974, p. 214, no. 149 (illustrated).
S. Hunter and D. Hawthorne, *George Segal*, New York, 1984, p. 280, fig. 308, no. 231 (illustrated).

°169

ANTHONY CARO (1924-2013)

Table Piece XCV

painted steel

14 x 23 ½ x 25 ½ in. (35.6 x 59.7 x 64.8 cm.)

Executed in 1970.

\$70,000-90,000

PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

D. Blume, *Anthony Caro, Catalogue Raisonné, Vol. I*, Cologne, 1981, p. 186, no. 93 (illustrated).

LITERATURE:

D. Waldman, *Anthony Caro*, Oxford, 1982, p. 77, no. 85 (illustrated).



0170

DEBORAH BUTTERFIELD (B. 1949)

Dun Horse

wood, rag paper, wire and steel armature

30 ½ x 40 x 15 in. (77.4 x 101.6 x 38.1 cm.)

Executed in 1981.

\$40,000-60,000





0171

JULES OLITSKI (1922-2007)

Sahny-7

signed, titled and dated twice 'Jules Olitski '75 "SAHNY-7" 75/19/2' (on the reverse)

acrylic on canvas

65 x 45 in. (165.1 x 114.3 cm.)

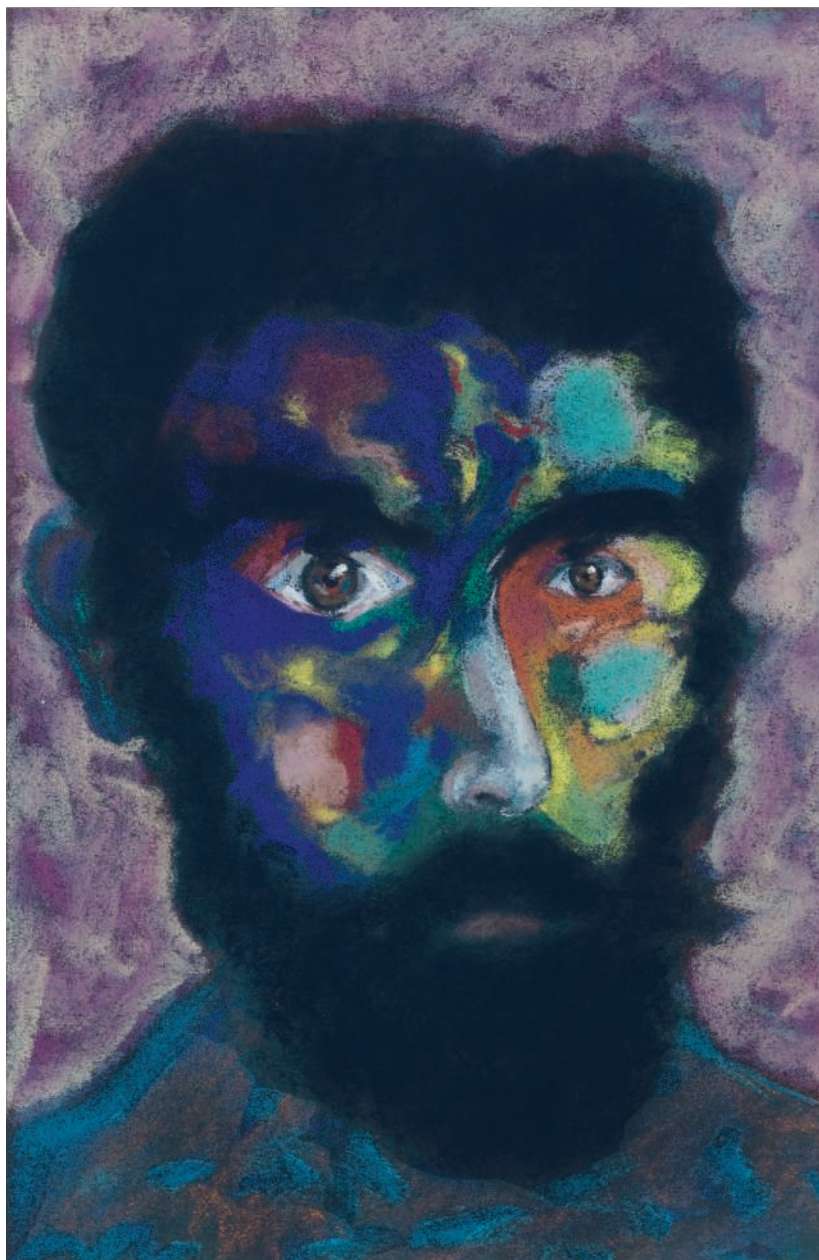
Painted in 1975.

\$20,000-30,000

PROVENANCE:

M. Knoedler & Co., New York

Acquired from the above by the present owner, 1976



°172

LUCAS SAMARAS (B. 1936)

Head #54

numbered '54' (on the reverse)
pastel on paper
17 ½ x 11 ½ in. (44.5 x 29.2 cm.)
Drawn in 1981.

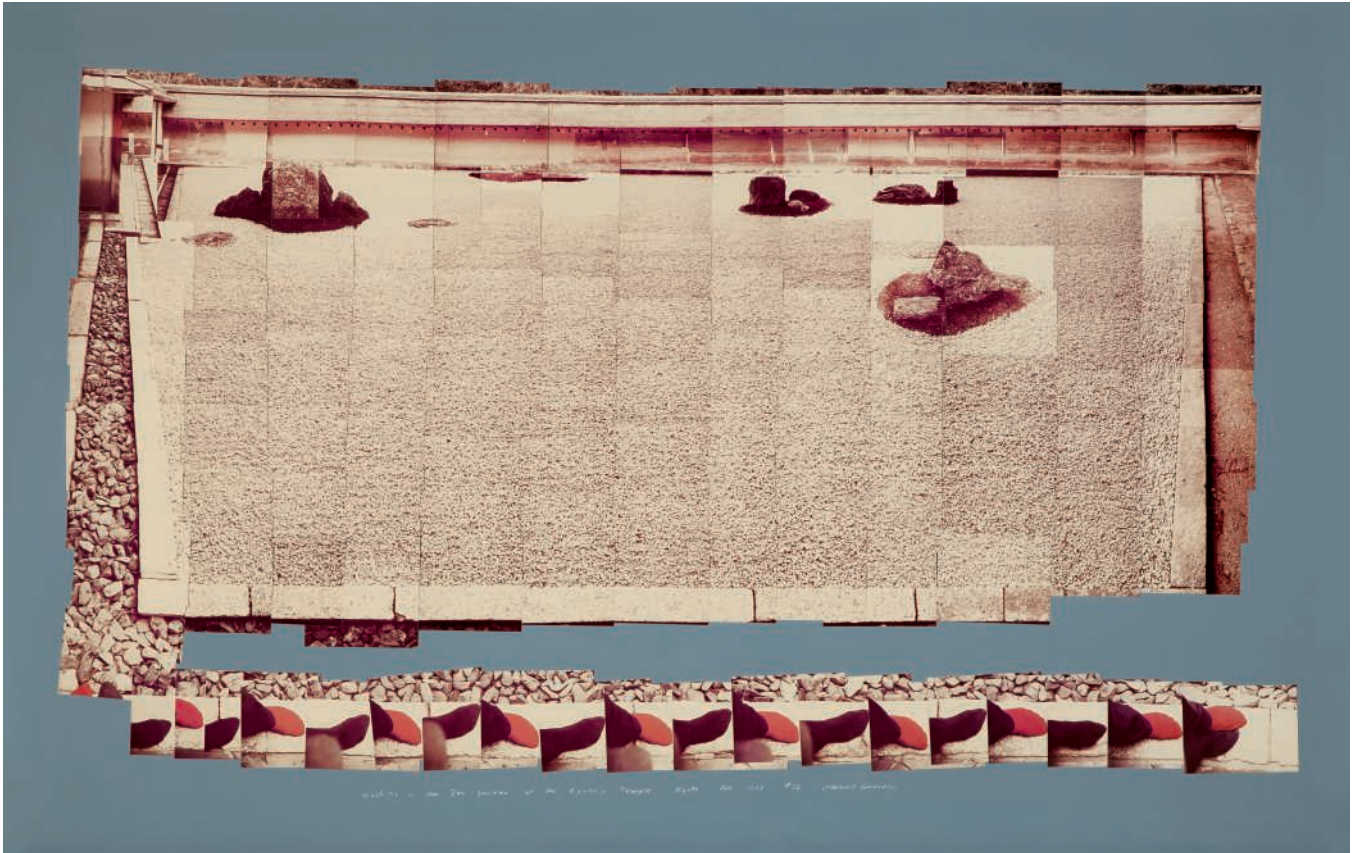
\$15,000-20,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1990

EXHIBITED:

Greensboro, University of North Carolina, Weatherspoon Art Gallery, *Art on Paper*, November-December 1982.
New York, Whitney Museum of American Art, Downtown Branch at Federal Hall National Memorial, *Portraits on a Human Scale*, February-April 1983, no. 25.
New York, Wildenstein and Company, *Lucas Samaras: Pastels*, January-March 1984.
Denver Art Museum; Washington, D.C., Smithsonian Institution, National Museum of American Art; Atlanta, High Museum of Art; Miami, Center for the Fine Arts; Richmond, Virginia Museum of Fine Arts and Boston, Museum of Fine Arts, *Lucas Samaras: Objects and Subjects, 1969-1986*, May 1988-November 1989, pp. 144 and 224, no. 4 (illustrated).



°173

DAVID HOCKNEY (B. 1937)

Walking in the Zen Garden at the Ryoanji Temple

signed, titled, numbered and dated 'Walking in the Zen Garden at the Ryoanji Temple Kyoto Feb 1983 #7 David Hockney' (lower edge)
 photograph collage on paperboard mounted on panel
 40 x 62 ½ in. (101.6 x 158.8 cm.)
 Executed in 1983. This work is number seven from an edition of twenty.

\$30,000-40,000

PROVENANCE:

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

EXHIBITED:

London, Hayward Gallery, *Hockney's Photographs*, November 1983-February 1984, p. 28, no. 97 (another example exhibited and illustrated).
 Cologne, Museum Ludwig; Vienna, Kunsthalle Krems; Torino, Galleria d'Arte Moderna e Contemporanea; Lausanne, Musée de l'Elysée; Cardiff, National Museum of Wales; Stockholm, Liljevalchs Konstsal; Turku, Waino Aaltonen Museum of Art and Los Angeles, Museum of Contemporary Art, *David Hockney: Retrospective, Photoworks*, December 1997-October 2001, p. 233 (another example exhibited and illustrated).

°174

NANCY GRAVES (1940-1995)

Tablescape

polychrome steel, bronze and baked enamel
68 ¼ x 71 ½ x 69 ¼ in. (173.4 x 181.6 x 175.9 cm.)
Executed in 1987.

\$20,000-30,000

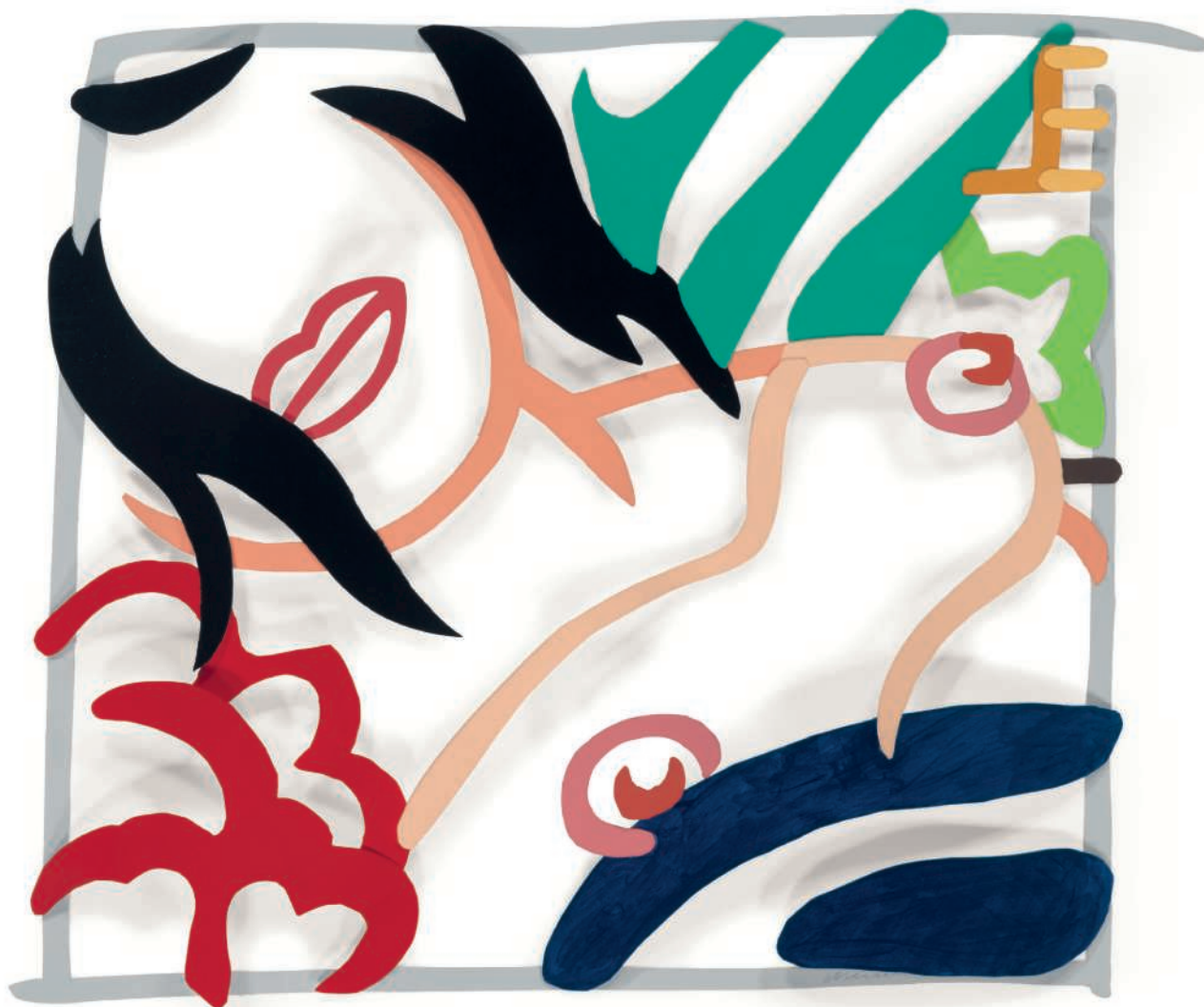
PROVENANCE:

M. Knoedler & Co., New York
Acquired from the above by the present owner, 1988

EXHIBITED:

New York, M. Knoedler & Co., *Nancy Graves: Recent Sculpture*, January 1988.





0175

TOM WESSELMANN (1931-2004)

Maquette for Bedroom Blonde Doodle (Variation)

signed and dated 'Wesselmann 86' (lower right)
acrylic, Liquitex and paperboard collage on Bristol board
sheet: 17 3/4 x 20 3/4 x 1 3/4 in. (45.1 x 52.7 x 4.4 cm.)
Executed in 1986.

\$50,000-70,000

PROVENANCE:

Sidney Janis Gallery, New York
Acquired from the above by the present owner, 1987



•176

BRYAN HUNT (B. 1947)

Crescendo

incised with the artist's signature, numbered and dated 'B. Hunt 85 1/4'
(lower edge of the bronze)

bronze and limestone, in three parts

overall: 84 x 32 1/4 x 23 in. (213.4 x 81.9 x 58.4 cm.)

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

\$15,000-20,000

PROVENANCE:

Blum Helman Gallery, New York

Knoedler Gallery, Zurich

Anon. sale; Sotheby's, New York, 5 May 1987, lot 257

Acquired at the above sale by the present owner

LITERATURE:

P. Tuchman, "Bryan Hunt's Balancing Act," *Artnews*, October 1985, p. 70
(another example illustrated and illustrated on the cover).



•177

FRIEDEL DZUBAS (1915-1994)

Arapaho

signed, titled and dated 'Dzubas / 1975 "ARAPAHO"' (on the reverse)

acrylic on canvas

72 x 72 in. (182.9 x 182.9 cm.)

Painted in 1975.

\$50,000-70,000

PROVENANCE:

M. Knoedler & Co., New York

Acquired from the above by the present owner, 1976

178

ROBERT MOTHERWELL (1915-1991)

In Black and White No. 3

signed, titled and dated "IN BLACK + WHITE, #3" Robert Motherwell 1966' (on the reverse)

acrylic on canvas

66 x 50 in. (167.6 x 127 cm.)

Painted in 1966.

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1967

EXHIBITED:

San Francisco Museum of Art, *Contemporary Painting and Sculpture from Bay Area Collections*, September-October 1968

Los Angeles, Otis Art Institute, *Robert Motherwell in California Collections*, November 1974-January 1975, cat. no. 44 (illustrated).

San Francisco Museum of Modern Art, *Collectors, Collecting, Collection: American Abstract Art since 1945*, April-June 1977, cat. no. 37.

Northampton, Massachusetts, Smith College Museum of Art, *Smith Collects Contemporary*, May-September 1991, p. 47 (illustrated as *Black and White No. 3*).

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 202, no. P360 (illustrated).



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

Robert Motherwell is among the masters of modernist Abstract Expressionism and one of its most erudite and articulate spokespeople. So it is with a sly wink that he recalls Barnett's Newman's statement that "when he reads Motherwell's writing, he learns what he has been reading, but when he wants to know what he is really concerned with at a given moment, he looks at the artist's pictures" (F. O'Hara, *Robert Motherwell*, Stedelijk Museum, Amsterdam, 1966, n.p.). The key phrase here is "at a given moment," for Motherwell's range of artistic achievement is vast, extending from drawing, printmaking, collage, and painting and his imagery as varied as it is layered with meaning. That meaning, as Newman had averred, is often hidden. The exquisite *Black and White No. 3* carries a boldly expressive gestural motif of a number four

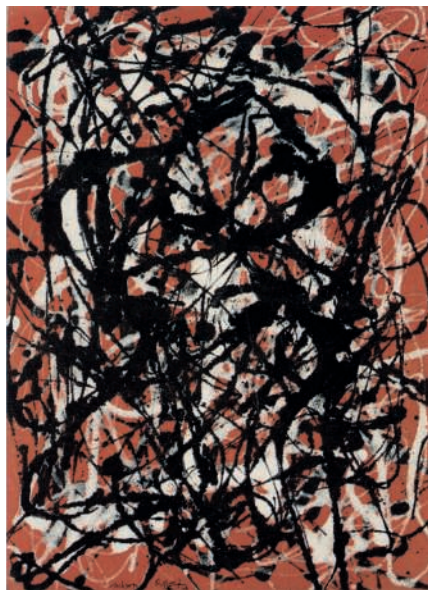




which, together with the crossing orthogonal vectors that bear it, is emblematic of modernism's spiritual, nearly mythic symbols and signs that artists such as Jackson Pollock, Adolf Gottlieb, Mark Rothko, and Newman fused with gestural painterly markings. *Black and White No. 3* affects us first by its formal qualities—branch-like arms, the coloristic positive-negative effect created by the red-orange number four embedded in the intensely black “trunk,” and its cut into the lateral horizontal ochre ribbon that seem to describe literal terrain from which the form rises. Motherwell also relies on his characteristically limited palette that most often features black and white as the principal actors in his dramatic visual essays. Black and white become “protagonists,” while the natural earth pigment ochre, represents the earth: “Mainly I use each color as simply symbolic: ocher for the earth, green for the grass, blue for the sea and sky. I guess black and white, which I use most often, tend to be the protagonists” (R. Motherwell, “A Conversation at Lunch,” in *An Exhibition of the Work of Robert Motherwell*, Northampton, Mass, 1963, n.p.). The polarity between light and dark reinforces the contrast, but also structure pictorial organization even as they comprise its content: “Black is death, anxiety; white is life, éclat” (R. Motherwell quoted in J. Flam, *Robert Motherwell*, New York, 1991, p. 9). These non-colors function as the “bedrock of [Motherwell’s] image making” (J. Flam, *ibid.*, p. 8).

(alternate view of the present lot)

Motherwell started using the number four in 1942 in a painting entitled *Recuerdo de Coyoacán: El Miedo de la Obscuridad*. It is neatly incised on a rectilinear canvas, its meaning hermetic; he again deploys it in 1960, on the work, *The Figure 4 on an Elegy*. Speculation on its meaning runs from references to the four members of his family, the four elements, the four seasons, the four humors, the four corners of the earth—and to Carl Gustav Jung’s “quaternity, the fourfold nature of the psyche, and its relationship to mandalas and to the notion of ‘squaring the circle’” (J. Flam, K. Rogers,



Jackson Pollock, *Free Form*, 1946. Museum of Modern Art, New York. © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



Mark Rothko, *Four Darks in Red*, 1958. Whitney Museum of American Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991*, Volume Two, cf. *In Black and Pink with the Number Four*, “Commentary,” New Haven, 2012, p. 200). The possible “answers” to this conundrum are all very esoteric and none of them particularly relevant. Motherwell was no more enlightening on the subject when he wrote, “The figure 4, which appears as early as 1942—i.e., during the first several years of my painting—has baffled curious iconographyers. There is a long discussion of 4’s significance by Jung, but whether his notions are relevant to me or not, I do not know” (R. Motherwell quoted in H. H. Arnason, *Robert Motherwell*, New York, 1982, p. 12).

In several works around this time, Motherwell fancifully excises the upper pyramidal shape of the number four, floating it freely in open fields in the series of works of which the present work is the third. Departing from *In Black and Pink with the Number Four* from the same year, and *In Black and Pink* (Museum of Modern Art, New

York), Motherwell elaborated the pictorial disposition of this shape in several iterations, whereby it finally come to rest in the last of the series with an enlarged, upturned v-shape, grounded by the literal number four—as if coming full circle to its source in the Arabic. Leaving aside any numerological significance, Motherwell’s formal elements are in themselves fascinating and engaging. The impenetrable blackness of the central form brings one close to a similar density in one of the artist’s Elegies, in this case, the *Elegy to the Spanish Republic No. 108 (The Barcelona Elegy)* in which a horizontal band, in this case three tiered, is a reference to the flag of Catalonia, Barcelona’s capital, where the year before a student uprising was brutally suppressed. That the colors red and yellow in *Black and White No. 3*, in particular the ochre band incised in the anchoring black pedestal brings us back to Newman’s remark, is no surprise. For it is in such formal considerations that discover “what Motherwell is really concerned with at a given moment” (B. Newman, *op. cit.*).

179

LOUISE NEVELSON (1899-1988)

Sky City I

incised with the artist's signature four times and dated four times 'NEVELSON 1959' (on the painted elements); incised again with the artist's signature and dated 'NEVELSON 1957' (on the reverse of a painted element)

painted wood and laminated wood base, in six parts
overall: 93 ¾ x 61 ¾ x 20 in. (238.1 x 156.8 x 50.8 cm.)
Executed in 1957-1959.

\$100,000-150,000

PROVENANCE:

Galerie Daniel Varenne, Geneva
Pace Gallery, New York
Barbara Krakow Gallery, Boston
Anon. sale; Sotheby's, New York, 11 November 1988
Acquired at the above sale by the present owner

EXHIBITED:

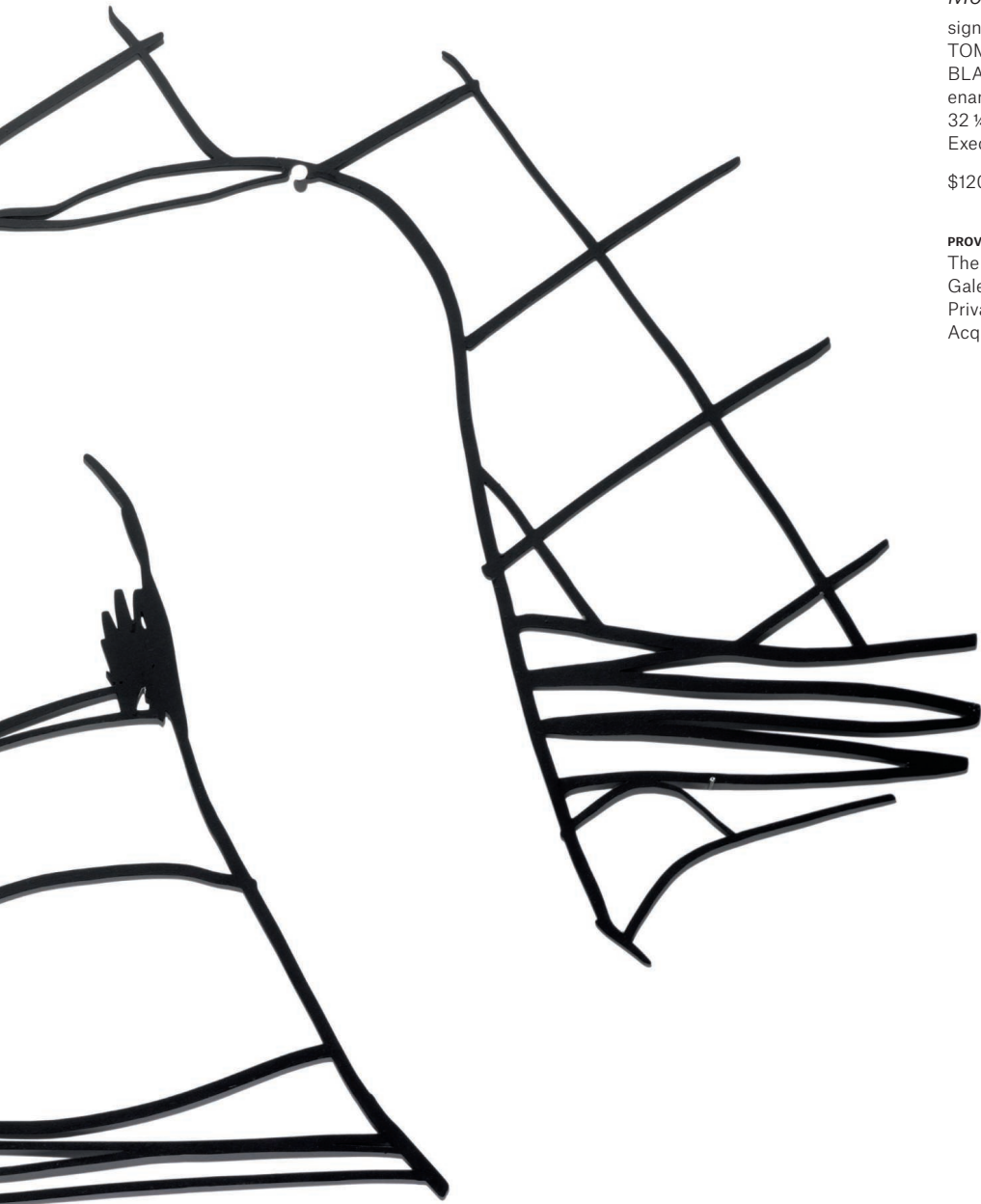
Paris, Galerie de France, *Louise Nevelson: Oeuvres 1952-1980*,
October-November 1981, n.p. (illustrated).
Cologne, Galerie Gmurzynska, *Vision vom Raum: Kunst und
Architektur von 1910 bis 1990*, November 1991-January 1992,
n.p. (illustrated).
New York, PaceWildenstein, *Louise Nevelson, Sculpture 1957-1987*,
March-April 1997, pp. 4-5 and 33 (illustrated).
New York, Grant Selwyn Fine Art, November-December 1999.
Minneapolis Institute of the Arts, December 2006-October 2013
(on loan).

*If you paint a thing black ... it takes
on a whole different dimension. The
... black invites different forms. A
state of mind enters into it. ... For me,
the black contains the silhouette, the
essence of the universe.*

–Louise Nevelson







180

TOM WESSELMANN (1931-2004)

Monica Asleep on Blanket (Black)

signed twice, titled and dated twice 'Wesselmann 91
TOM WESSELMANN 1985/90 MONICA ASLEEP ON
BLANKET (BLACK)' (on the reverse)
enamel on laser-cut steel
32 ¼ x 59 ½ in. (81.9 x 151.1 cm.)
Executed in 1985-1991.

\$120,000-180,000

PROVENANCE:

The Estate of the artist
Galerie Benden & Klimczak, Cologne
Private collection, California
Acquired from the above by the present owner

181

YAYOI KUSAMA (B. 1929)

Infinity Nets (HIWO)

signed, titled and dated 'HIWO INFINITY-NETS YAYOI KUSAMA

2015' (on the reverse)

acrylic on canvas

76 x 76 in. (194 x 194 cm.)

Painted in 2015.

\$800,000-1,200,000

PROVENANCE:

Ota Fine Arts, Tokyo

Private collection, Europe

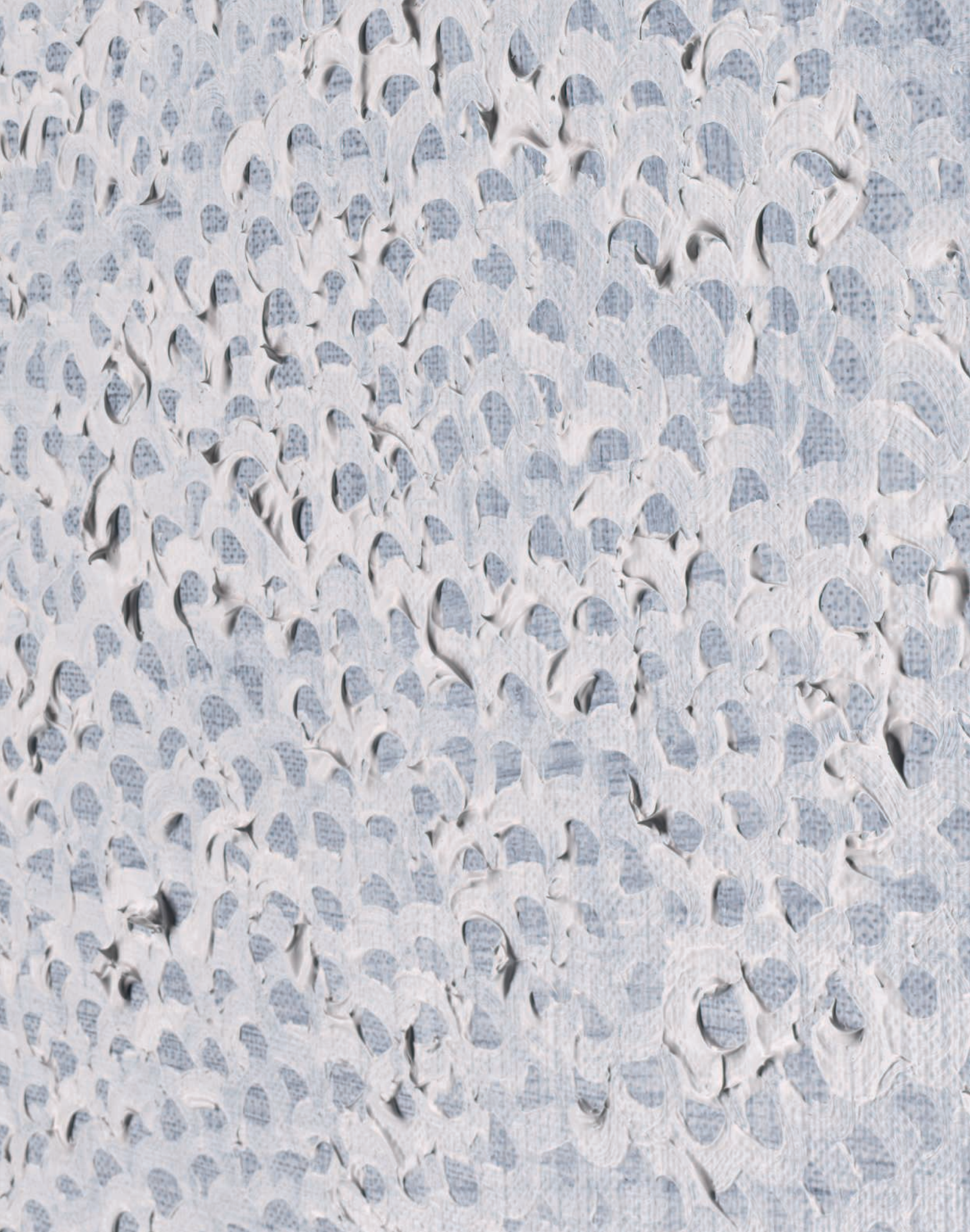
Acquired from the above by the present owner

In *Infinity Nets (HIWO)*, Yayoi Kusama has woven an intricate, lace-like web in paint. The delicate veil of painted swoops and swirls that sweep across the surface extend to all edges of the canvas, suggesting the continuation of the net into the space beyond the painting. Constantly moving between opacity and transparency to an undulating, hypnotic effect, the painting offers the illusion of movement. Kusama describes the inspiration behind her *Infinity Net* series as the hallucinatory visions the artist has experienced since the age of 10 during which various patterns appear on everything within her field of vision. "When I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets, which I was painting, multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas" (Y. Kusama, quoted in "Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998," *Kusama: Now*,

exh. cat., Robert Miller Gallery, New York, 1998, p. 15). *Infinity Nets (HIWO)* attempts to recreate this experience for others. As the critic Robert Nickas stated, "You don't merely look upon her paintings, you immerse yourself within them" (R. Nickas, *Yayoi Kusama*, exh. cat., Gagolian Gallery, New York, p. 88).

No two marks are the same here. The artist made a conscious effort to concentrate on each tiny moment in the painting to ensure that all marks are distinct. This exacting and meditative, even obsessive, working method insists upon the full attention. The result is a net that transfuses the viewer's gaze, capturing us in the painting's rhythmic pulse and making visible the invisible cosmic forces that surround and connect us. In the subtle, shifting surfaces of the *Infinity Nets*, Kusama evokes a transcendental space that lies beyond the limits of the human imagination. Suggesting the vastness of the cosmos and the infinitesimal forms of cells or atoms, the complex matrix of swirls and







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.

dots stands as the ultimate cipher for the incomprehensible dimensions of infinity.

Kusama first began making her *Infinity Nets* upon her arrival in New York in the 1960s, and it was paintings such as these, in combination with hypnotic site-specific installations and daring performances that won her international critical acclaim. Her *Infinity Net* paintings, in particular, encompassed many of the movements that were emerging in the rapidly changing New

York art world. Though initially born as an elegant riposte to the painterly gesturalism that dominated the New York art scene at that time, the cosmic sublimity of these mesmeric compositions positioned Kusama as heir to the Abstract Expressionist practices of Jackson Pollock and Barnett Newman. Although Kusama desired to break free from Abstract Expressionism's aesthetic, she still incorporated the all-over style into her own work, commonly covering the entire surface of the canvas, and later entire objects and rooms.

With their systematized, logic-driven structures and repetitive, almost serial forms, Kusama's *Infinity Nets* also anticipated the direction that Conceptual artists, like Sol LeWitt would take. In the New York of her own time, Kusama forged a unique path in her work that inspired her contemporaries, like the Minimalists. As Donald Judd observed, "[her work] transcends the question of whether [the art] is Oriental or American. Although it is something of both, certainly of such Americans as Rothko, Still and Newman, it is not at all a synthesis and is thoroughly independent" (D. Judd as quoted by L. Zelevansky, 'Driving Image: Yayoi Kusama

in New York,' *Love Forever: Yayoi Kusama, 1958-1968*, Los Angeles, 1998, p. 12). In the 1960s internationally, Kusama's *Infinity Nets* would be first shown alongside the work of artists including Yves Klein, Lucio Fontana, and Mark Rothko, all artists who saw the canvas as a vehicle for interacting with transcendence and other planes of reality. Over time, the swoops and swirls of Kusama's paintings desired to break free from the canvas to cover the floors, walls, ceilings and objects in a room, making the artist important to the development of installation art. Kusama stated in 1964, "My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe" (Y. Kusama, quoted in *Yayoi Kusama*, p. 103).

Throughout her fifty-year career, Kusama has been a major force internationally. She represented Japan in both the 1966 and 1993 Venice Biennales. Her work has also been exhibited in numerous museums including the Los Angeles County Museum of Art, Museum of Modern Art, New York, Walker Art Center, Minneapolis, The National Museum of Modern Art, Tokyo, Centre Pompidou, Paris, and Museo Centro de Arte, Madrid. In 2012-2013 Kusama was also the subject of a major international retrospective that was organized by Tate Modern, London, which then traveled to the Whitney Museum of American Art, New York.



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.

182

GEORGE SEGAL (1924-2000)

Blue Girl in Black Doorway

painted plaster and wood construction
overall: 64 x 24 x 20 ½ in. (162.6 x 61 x 52.1 cm.)
Executed in 1979.

\$50,000-70,000

PROVENANCE:

Sidney Janis Gallery, New York
Dr. and Mrs. Harold Joseph, St. Louis
Acquired by the present owner, 1991

EXHIBITED:

New York, Sidney Janis Gallery, *Recent Sculpture in Plaster and Bronze by George Segal*, October-November 1980, no. 17 (illustrated).

LITERATURE:

S. Hunter and D. Hawthorne, *George Segal*, New York, 1984, p. 308, no. 355 (illustrated).

*A person may reveal nothing of himself
and then, suddenly, make a movement
that contains a whole autobiography...
You cannot assume a social or artificial
posture, for your body tells the truth...
My models are just as stoic and brave,
or screaming and hysterical, as they
normally are. To be a fake is very hard
with that kind of wet discomfort over
such a long period of time.*

(G. Segal quoted in J. Van der Marck, *Segal*,
New York, 1975, p. 33)



Edward Hopper, *Morning in a City*, 1944. Williams College Museum of Art, Williamstown.



183

JOHN GRAHAM (1881-1961)

Head of a Young Woman

signed and dated 'GRAHAM XXXXIV' (lower left)
silverpoint and graphite on paper
8 ¾ x 8 ¾ in. (22.2 x 22.2 cm.)
Drawn in 1944.

Portrait of a Princess

signed twice and dated 'GRAHAM XXXXII' (lower right)
graphite on paper
image: 11 ¼ x 8 ¾ in. (28.6 x 21 cm.)
sheet: 13 ¾ x 9 ¾ in. (34.9 x 24.8 cm.)
Drawn in 1942.

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

West Palm Beach, Norton Gallery of Art; Pensacola Museum of Art; Little Rock, Arkansas Arts Center and Springfield, Massachusetts, Museum of Fine Arts, *The Fine Line: Drawing with Silver in America*, March 1985-January 1986, pp. 54 and 97, no. 30 (*Head of a Young Woman* exhibited and illustrated).
Purchase, State University of New York, Neuberger Museum; Newport Beach, Newport Harbor Art Museum; Berkeley, University of California, University Art Museum; University of Chicago, David and Alfred Smart Gallery and Washington, D.C., Phillips Collection, *John Graham: Artist and Avatar*, June 1987-September 1988, pp. 69-70 and 154, no. 65 (*Head of a Young Woman* exhibited and illustrated).

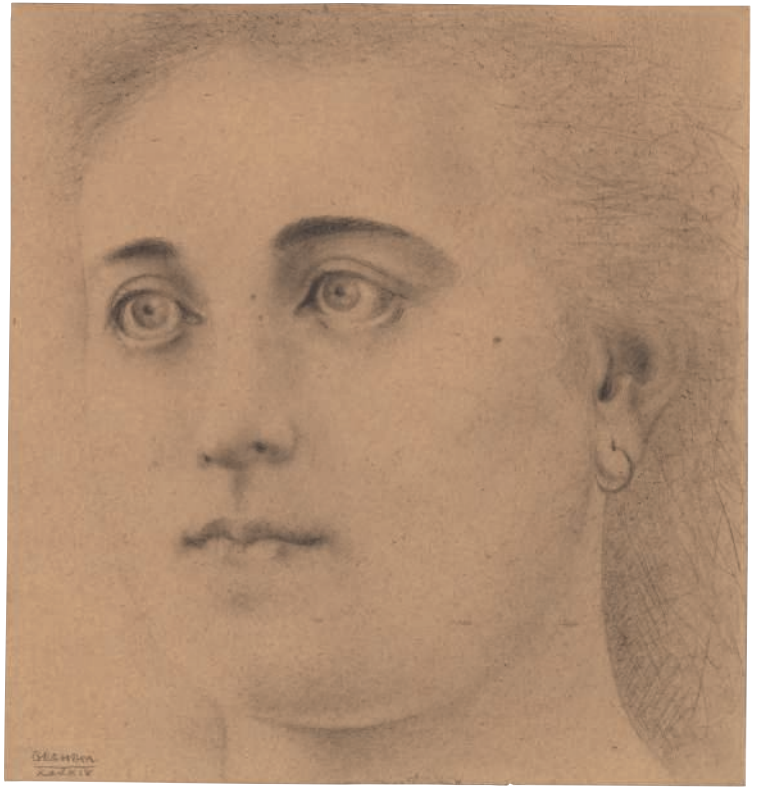
Though dated only two years apart, these two works on paper depict the heads of two women with radically different stylistic approaches. Graham, who would

greatly influence a generation of Abstract Expressionist painters such as Jackson Pollock, Willem de Kooning and Franz Kline, was a decidedly figurative painter, albeit not a realist one. *Portrait of a Princess* depicts an imaginary, even mythic and divine, female ideal in a style reminiscent of sinewy and curvaceous lines of his European contemporaries Picasso and Matisse. Where *Portrait of a Princess* is a fictional portrait, *Head of a Woman*, like so many of Graham's female portraits from the 1940s and 1950s, was inspired by his relationship with Marianne Strate, the mother of famed gallerist Ileana Sonnabend. Executed in 1944 within a year of meeting here, the drawing expresses the tenderness he felt towards his beloved. Here,

Graham exercises his technical skill as a draftsman, rendering the Strate's head with a subtle touch using the elegant medium of silverpoint to express the fine curves of her face. As Graham connoisseur and curator of the artist's 1987 retrospective at The Phillips Collection in Washington, D.C., Eleanor Green notes about the drawing, Strate herself may have encouraged the artist's forays with silverpoint, given her experience as an accomplished book binder. Green writes, "It is possible to be fairly accurate in dating paintings within the span of years Graham and Marianne spent together, because they have a Renaissance air of controlled balance [quite a contrast to the artist's mercurial temperament], with none of the arcane, expressionist motifs of the later paintings" (E. Green, *John Graham: Artist and Avatar*, exh. cat.; Phillips Collection, Washington, D.C., 1987, p. 68).



John D. Graham, 1939, unidentified photographer. John D. Graham papers, 1799-1988, bulk 1890-1961. Archives of American Art, Smithsonian Institution.



THE COLLECTION OF CHIARA AND FRANCESCO CARRARO



Francesco and Chiara Carraro, New York, 1991.

The collector Francesco Carraro possessed a truly modern vision of art. Polymathic in his interests—from Italian porcelain and glass by masters such as Scarpa, Ponti, Barovier, and Martinuzzi, to Tiffany lamps, 20th century works of art, and Modern furniture—Carraro, with his wife Chiara, focused their curiosity and connoisseurship on truly exceptional works of art and design. It was a decades-long investigation of the creative process that resulted in a remarkably beautiful and deeply personal collection. “I have accumulated a lot,” Carraro mused in later years, “too much to have on display all the time. [B]ut I love to look at beautiful things and be surrounded by them. I want to really live with the things I buy.”

The grandson of pioneering Italian manufacturer Giovanni Carraro, Francesco Carraro was born in Padua in 1930. Curious and creative, Francesco was largely uninterested in the running of the family’s eponymous business. In the 1950s, Carraro spent his formative years exploring Rome’s lively cultural scene. By the mid-1960s, he had left the Italian capital for Berlin, where he studied twelve-tone music alongside the visionary composer Karlheinz Stockhausen. It was in Germany that Carraro first began to collect. “I was away from my family for the first time,” he explained, “and I began buying these small, inexpensive glass objects—just for the pleasure, really.” Carraro’s modest glass works were harbingers for the exceptional assemblage that would occupy much of his life. Upon his return to Italy, he began to visit galleries such as Marlborough and the Emporium Floral in Rome, further piquing an interest in fine art and design.

In 1970, Francesco Carraro was appointed director of the International Festival of Contemporary Music, the esteemed musical complement to the Venice Biennale. In Venice, Carraro organized performances and programs with internationally renowned composers including Steve Reich, Aldo Clementi, and John Cage; at Carraro’s final festival, he staged a memorable production of Philip Glass and Robert Wilson’s opera *Einstein on the Beach*. The Festival’s connection with the Biennale also brought Carraro in contact with other important collectors, such as Ileana Sonnabend. In 1976, Francesco married his wife, Chiara Alessandri, with whom he shared an abiding passion for art and culture.

Carraro residence, Venice. Center: Mario Schifano, *Leonardo*, 1960.
Photo: Annie Schlechter. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.





Francesco Carraro found encouragement in critics and dealers including Philippe Daverio and Gianni Michelagnoli, who recognized his burgeoning connoisseurial eye. By the late 1970s, Carraro's acquisition of design, and in particular glass, had expanded to include more important works by figures such as Art Nouveau master Émile Gallé. "Glass was still quite affordable," Carraro recalled of his purchases, "and there was so much of it." The collector was soon a fixture at galleries and auctions in New York, London, and Paris, where he acquired works of Modern design and Post-War art in addition to important glass. In the years to come, Carraro's collection evolved to encompass furniture, objets, and fine art by figures such as Josef Hoffman, Louis Comfort Tiffany, Giò Ponti, Carlo Mollino, Carlo Bugatti, Alighiero Boetti, Giorgio Morandi, Giorgio de Chirico, Alberto Burri, Carlo Scarpa, William Kentridge, and Joseph Cornell.

With the expansion of Francesco and Chiara Carraro's collection, the couple relocated to a larger apartment in San Marco. It was at this moment that the Carraros chose to undertake the creation of a true Gesamtkunstwerk: a private residence in which architecture, art, and design could stand in dialogue. Working with Gilda D'Agaro, a long-time collaborator of Carlo Scarpa, the couple crafted a masterwork of contemporary architecture and interior



Grand Canal, Venice. Photo: Annie Schlechter.



Carraro residence, Venice. From left: Mario Dellavedova, *Bank Swiss Bank*, 1988-2002 (present lot illustrated). Photo: Annie Schlechter. Artwork: © Mario Dellavedova.

design nestled amongst the historic canals of Venice. The apartment's double-height salone was emblematic of the effortless eclecticism that defined Carraro's collection: on one wall, an imposing Alighiero Boetti Mappa hung alongside an enigmatic box construction by Joseph Cornell; Tiffany lamps and Murano glass in shades of green were offset by brightly-colored Pulegoso glass and red leather club chairs. Of special poignancy was a 1910 marquetry vase by Émile Gallé, showcased in a revolving vitrine, which alluded to Francesco Carraro's earliest days in collecting.

Francesco Carraro lived surrounded by a lifetime's achievement in connoisseurship and collecting. A beloved, and always sartorial figure, Carraro exuded an infectious enthusiasm for art and design that he hoped to pass to future generations. "I want these pieces to continue to have a life," he declared, "their beauty to be appreciated for generations to come."

184

GIORGIO MORANDI (1890-1964)

Natura Morta

signed and dated 'Morandi 1941' (lower right)

graphite on paper

9 ¼ x 12 ¾ in. (23.5 x 32.4 cm.)

Drawn in 1941.

\$18,000-25,000

PROVENANCE:

Cesare Gnudi, Bologna

G. C. Cavalli Collection, Bologna

EXHIBITED:

Bologna, Palazzo dell'Archiginnasio, *Giorgio Morandi*,

October-December 1966, p. 79, no. 10 (illustrated).

LITERATURE:

N. Pozza, *Morandi. I disegni...*, Rome, 1976, n.p. (illustrated).

E. Tavoni, *Morandi, Disegni*, vol. 1, Bologna, 1981, p. 112, no. 57

(illustrated).

E. Tavoni and M. Pasquali, *Morandi, Disegni, Catalogo generale*,

Milan, 1994, p. 67, no. 1941/1 (illustrated).

*I believe that nothing can be more abstract,
more unreal, than that what we actually see.
I am essentially a painter of the kind of still-
life composition that communicates a sense
of tranquility and privacy, moods which I
have always valued above all else.*

(quoted in E. Roditi, *Giorgio Morandi, Dialogues on Art*,
London 1960; reprinted in *Giorgio Morandi 1890-1964*,
exh. cat., The Metropolitan Museum of Art, New York,
2008, pp. 352 and 354)



Giorgio Morandi, *Still Life*, 1953. Phillips Collection, Washington, D.C.
© 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



V. Corradi 1964

185

ALBERTO BURRI (1915-1995)*Combustione 1-6*

signed and numbered '43/80 BURRI' (lower edge of each image) the complete set of six etchings and aquatints on paper image, Combustione 1: 14 ¾ x 12 ¼ in. (37.5 x 31 cm.) image, Combustione 2: 18 x 12 ⅝ in. (46 x 32 cm.) image, Combustione 3: 18 ¾ x 14 in. (47.5 x 36.5 cm.) image, Combustione 4: 20 ½ x 11 in. (52 x 28 cm.) image, Combustione 5: 15 x 14 ½ in. (39 x 37 cm.) image, Combustione 6: 20 ½ x 15 ¾ in. (52 x 40 cm.) overall, each: 25 x 19 in. (64 x 48.5 cm.) Executed in 1965. This work is number forty-three from an edition of eighty plus eleven artist's proofs numbered I/XI to XI/XI.

\$20,000-30,000

PROVENANCE:

Galleria Marlborough, Rome
Acquired from the above by the present owner

EXHIBITED:

Santa Barbara Museum of Art and New York, Italian Cultural Institute, *Alberto Burri Prints 1959-1977*, December 1977-January 1978 and April-May 1980, pp. 12-13 (another example exhibited and illustrated).
Rome, Istituto Italo-Latino Americano, *1ª Biennale Italo-Latino Americana di tecniche grafiche*, May-June 1979 (another example exhibited).
Florence, Santissima Annunziata, Salone Brunelleschiano, *Grafica Italo Latino Americana, Burri*, November-December 1979 (another example exhibited).
Los Angeles, Pacific Design Center; Toyama, Museum of Modern Art; Osaka, Navio Museum of Art and Fukuoka, Koinora Gallery, *Big Prints from Rome*, February 1980 and April-November 1989 (another example exhibited).
Siena, Palazzo Pubblico, *Burri Opere Grafiche 1959-81*, 1981, pp. 16-17 (another example exhibited and illustrated).
Amiens, Maison de la Culture and Reggio Calabria, Galleria dell'Accademia, *Burri Oeuvre Graphique 1959-1985 / Burri Opera Grafica*, May-June 1986 (another example exhibited).
Ludwigshafen, Kunstverein, Bürgermeister-Reichert-Haus and Cologne, Hahnentorburg, *Alberto Burri Graphische Werk 1959-1985*, January-April 1987, nos. 11-16 (another example exhibited and illustrated).
Rome, Palazzo del Rettorato, Museo Laboratorio di Arte Contemporanea dell'Università degli Studi di Roma "La Sapienza," *Burri Monotex Multipli Grande Ferro K*, May-September 1987, n.p. (another example exhibited and illustrated).

*For a long time I wanted to explore
how fire consumes, to understand
the nature of combustion, and
how everything lives and dies in
combustion to form a perfect unity.*

-Alberto Burri

Bergamo, Centro Culturale San Bartolomeo, *Burri grafica 1959-1984*, October 1989 (another example exhibited).

Atene, Istituto Italiano di Cultura, *Mostra di grafiche di Alberto Burri, PERIELIO: BURRI-SAFFO*, May-June 1990 (another example exhibited).

Messina, Teatro Vittorio Emanuele, *Alberto Burri opere grafiche*, November-December 1991, pp. 29, 47, 53 and 68-82 (another example exhibited and illustrated).

São Paulo, Istituto Italiano di Cultura, Instituto Cultural Italo Brasileiro, *Alberto Burri, Percorsi Grafici, Itinerários Gráficos*, May 1996 (another example exhibited).

Bolzano, Museion - Museo d'Arte Moderna, *Alberto Burri - Dall'opera unica alla moltiplicata*, June 1998 (another example exhibited).

Comune di Colonnella, *Omaggio A Alberto Burri - Grafica e Scultura*, July-September 1999 (another example exhibited).

Bellona, Centro Umanistico Incontri Internazionali Antonio e Aika Sapone, *Burri Multiplo*, November 2000-January 2001 (another example exhibited).

Reggio Emilia, Musei Civici, Chiostrì di San Domenico, *Burri*, November 2001-January 2002, pp. 79-81 and 112 (another example exhibited and illustrated).

Rome, Vettrine di Via Borgognona e Piazzetta Bocca di Leone, *I Percorsi d'Arte di Charm, La Grafica di Burri: L'intimità del segno*, July 2003 (another example exhibited).

Acqui Terme, Palazzo Liceo Saracco, Spazio espositivo Kaimano, *I "neri" di Burri*, July-September 2003 (another example exhibited).

LITERATURE:

C. Sarateanesi and M. Calvesi, *Burri Grafica: Opera completa*, Città di Castello, 2003, pp. 28-35 and 333 (illustrated).



186

JANNIS KOUNELLIS (B. 1936)

Untitled

signed twice and dated twice 'Kounellis 60' (on the reverse)

tempera on paper

26 7/8 x 39 in. (68.3 x 99.5 cm.)

Painted in 1960.

\$60,000-80,000

PROVENANCE:

Galleria Ferrara, Verona

Anon. sale; Finarte, Milan, 12 December 1995, lot 225

Acquired at the above sale by the present owner

The work of a painter is to free something without imposing it.

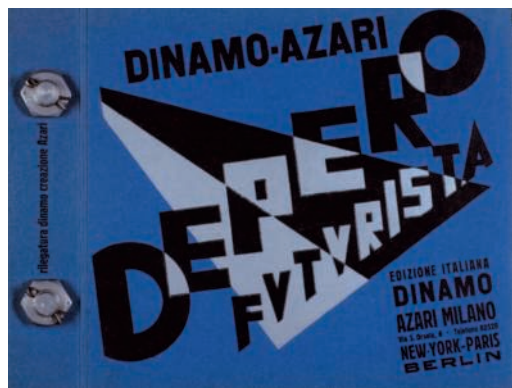
–Jannis Kounellis

Before Jannis Kounellis presented live horse in lieu of more traditional artworks at the opening exhibition in Rome's Attica Gallery in 1969, he brought elements from the street into his paintings. He had moved to Rome from his native Greece in 1956 to study art at the Accademia di Belle Arti. There he began making paintings, such as *Untitled* that took the symbolic language of road signs, house addresses, and storefronts as their imagery. Painted in stark black on creamy white, *Untitled* juxtaposes two rows of arrows pointing in opposite directions with a checkerboard pattern.

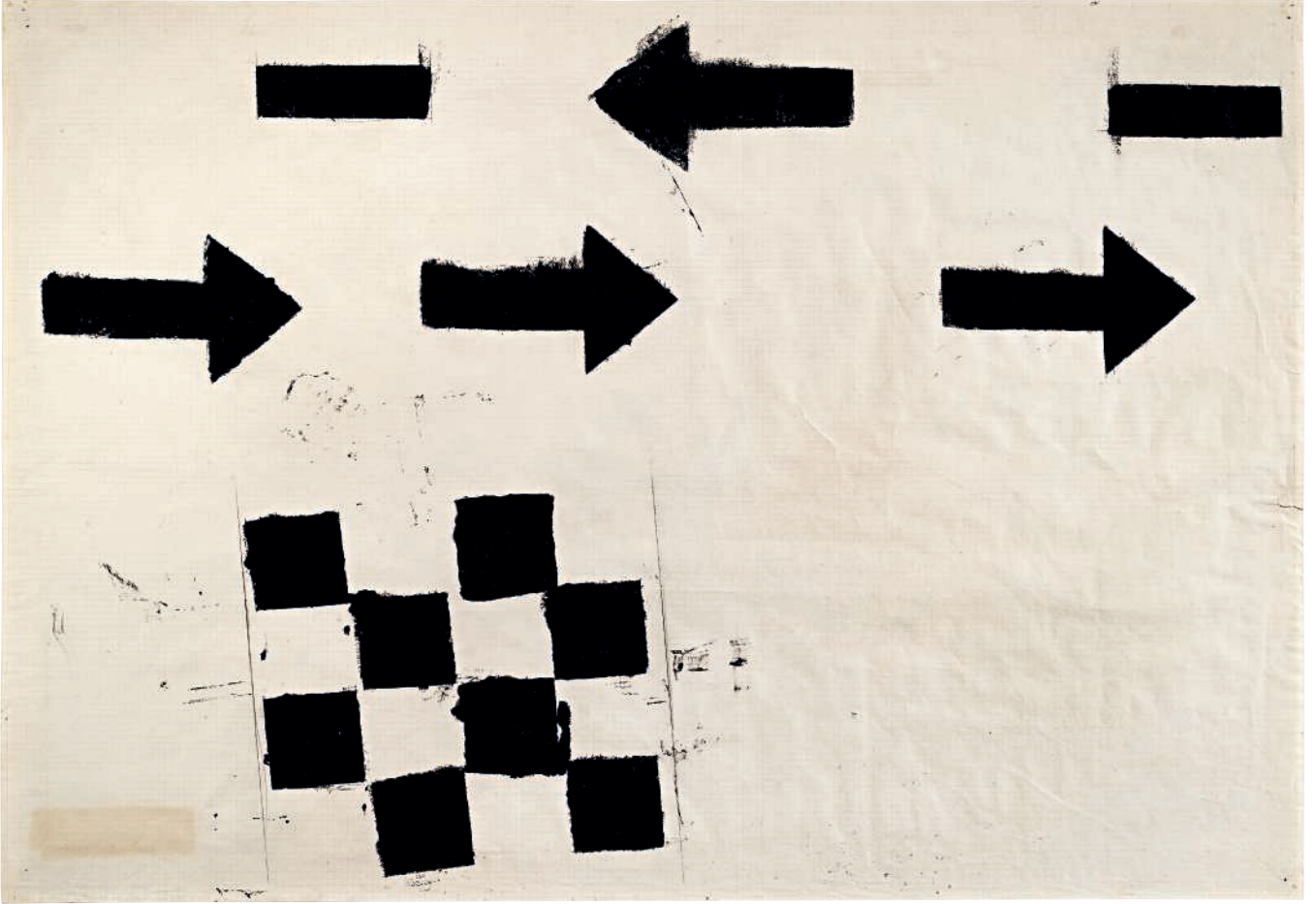
As renowned art historian and critic Thomas McEvilley wrote, "His paintings ...show several strategies for breaking out a hermetic chamber of pure form and establishing contact with the real world roundabout. The exclusion of images of natural forms in favor of letters, numbers, and signs—such as arrows or arithmetical symbols—brought the work partly out of the range of the image, whether abstract or surrealistic, and into an interface between plastic forms and conceptual discourse" (T. McEvilley, "Mute Prophecies: The Art of Jannis Kounellis in M.J. Jacobs (ed.) *Kounellis*, exh. cat., Museum of Contemporary Art, Chicago, 1987, p. 25). Italian curator Mario Codognato elaborates on these aspects, while acknowledging the importance of the urban landscape in the paintings, when he wrote Kounellis's "unconventional and not strictly semantic use of the basic elements of written communication, such as letters, numbers, and arrows" are "almost an acronym of urbanism and its social state, [they] take on a deliberately objective quality, in a controlled and essential pictorial compilation that is without any existential, stylistic, or critically

didactic value. Their distinctive literal meaning is diluted in a polarization of every individual letter as a metaphor for language, with their infinite and potential combination" (M. Codognato, "The Roots of the Route," in *Kounellis*, exh. cat., Museo D'Arte Contemporanea, Naples, 2006, p. 31).

Jasper Johns's was also famously using letters, numbers and other symbols, such as his *Targets* and *Flags*, in his paintings at this time. Like his Italian counterpart, Piero Manzoni, Kounellis sometimes used a stencil to apply paint to canvas, eliminating the traces of his hand from the process. In some ways, *Untitled* mirrors the global development of Pop in the way it appropriates the landscape of consumer signs for its content. At the same time that artists were responding to the influx of mass-mediated, commercial advertising, philosophers like Roland Barthes and Marshall McLuhan were deconstructing the language of signs, symbols and mass-produced codes. Kounellis's *Untitled* captures the spirit of the time, with its deep investments in radically reconfiguring the content of paintings and connecting the space of painting to the world around it, forging a direction that uniquely his own.



Fortunato Depero, cover illustration for *Futurist Depero*, Dinamo-Azari, Milan, 1927. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



187

WILLIAM KENTRIDGE (B. 1955)

Pianta della Citta di Napoli

signed, inscribed, titled, numbered and dated 'Nose Series: Pianta della Citta di Napoli 2011 Edition 6/6 W. Kentridge' (on a fabric label affixed to the reverse)

woven mohair tapestry
118 x 157 ½ in. (300 x 400 cm.)

Executed in 2011 in collaboration with Marguerite Stephens. This work is number six from an edition of six plus two artist's proofs.

\$80,000-120,000

PROVENANCE:

Goodman Gallery, Johannesburg
Acquired from the above by the present owner

EXHIBITED:

Johannesburg, Goodman Gallery, *William Kentridge & Marguerite Stephens: Five Tapestries*, August-September 2009 (another example exhibited).

Naples, Museo di Capodimonte, *William Kentridge: Strade della città (e altri arazzi)*, November 2009-January 2010, p. 54 (another example exhibited and illustrated).

Johannesburg, Wits Art Museum, *William Kentridge, Tapestries: A Collaboration with Marguerite Stephens*, November-December 2014 (another example exhibited).

Zurich, Museum Haus Konstruktiv, *William Kentridge: The Nose*, June-September 2015, pp. 190-193 (another example exhibited and illustrated).



Giovanni Antonio Rizzi-Zannoni, Map of Naples, 1790.
Photo: Bibliothèque Nationale de France.

Known for hauntingly beautiful animations that reveal the process of their own creation by showing how individual frames have been drawn, adapted, erased and otherwise transformed from one image to the next, William Kentridge introduced the medium of tapestry into his repertoire as another way to tell difficult and harrowing stories. Like his animations, Kentridge's tapestries also developed from his drawings. For *Pianta della Citta di Napoli*, Kentridge Worked with a renowned a South African tapestry studio run by master weaver Marguerite Stephens, to translated a map of Naples from 1790 into an oversized, woven sheet of paper on which to make drawings out of Mohair woolen thread and felt. The mohair wool used in the tapestry was hand-carded, spun and dyed in nearby Swaziland, a county on the northeastern border of South Africa.





Installation view, *I am not me, the horse is not mine*, Museum Haus Konstruktiv, Zürich, 2015. Photo: Stefan Altenburger. Artwork: © William Kentridge.



Atop the map, Kentridge has placed figures that appear to be as silhouettes composed of ripped construction paper. Kentridge portrays a horse rearing up on its hind legs in a state of defensive aggression. The horse turns its head to directly confront the man who rides him: a figure whose entire upper body is a oversized nose posed on two skinny legs. In fact, Kentridge was inspired by the 1928 opera *The Nose* written by Dmitri Shostakovich. The Russian composer had based his own work in music on the 1826 short story by Nikolai Gogol in which the nose leads a life of its own disconnected from its original place on the face of a Russian officer.

Another man, carrying a flag walks in the other direction. Positioned as he is on the map, he appears to be walking away from the city; his head slumped in a gesture of defeat. The date of the map puts the actions of all these characters in the late eighteenth-century; indeed, the effects of The French Revolution rocked all of Europe including Naples, which was occupied by French forces in 1799. Kentridge however uses this historical occupation as a means of speaking to the violence in contemporary South Africa. Other works by Kentridge in tapestry form also feature people carrying bags of enormous size making arduous trips across maps of different cities. In this way, Kentridge is portraying refugees displaced by war, migrants who crossing borders and other displaced people in search of a home to unpack their bags.

Carlos Basualdo, who curated the exhibition of Kentridge's tapestries at the Philadelphia Museum of Art in 2007, called the work "a



William Kentridge, *Il cavaliere di Toledo*, 2012. Naples. Artwork: © William Kentridge. Photo: Jindřich Nosek.

precisely calculated blurring of the possibility of conceiving of photography, drawing, and projection as separate and independent mediums" (C. Basualdo, "Office Love," *William Kentridge: Tapestries*, exh. cat., Philadelphia Museum of Art, Philadelphia, 2007, p. 14). As the curator explained, "Kentridge initially thought of his tapestries as 'permanent projections.' While they evoke the moving image, his tapestries also illuminate the centrality of drawing in his practice. He uses the language of one medium to talk about another medium, while at the same time dealing with societies that are themselves in a state of transition" (C. Basualdo, <http://www.philamuseum.org/exhibitions/264.html> [Accessed 10/1/2016]).



Umberto Boccioni, *The City Rises*, 1910. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

188

MARIO SCHIFANO (1934-1998)

N° 2 dagli Archivi del Futurismo

signed, titled and dated 'Schifano 1965 "N° 2 dagli Archivi del Futurismo"' (on the reverse)

enamel and graphite on canvas

63 x 45 ¼ in. (160 x 115 cm.)

Executed in 1965.

\$150,000-200,000

PROVENANCE:

Galleria Niccoli, Parma

EXHIBITED:

Parma, Galleria d'arte Niccoli and MAN Museo Arte Nuoro, *L'arte pop in Italia: Pittura, design e grafica negli anni Sessanta*, December 1999-March 2000, p. 105 (illustrated).

Milano, Fondazione Marconi, *Schifano: 1964-1970, Dal paesaggio alla TV*, February-March 2006, p. 58 (illustrated).

Chieti, Museo Archeologico Nazionale d'Abruzzo, *Pop Art: La via italiana*, p. 105, pl. 51 (illustrated).

LITERATURE:

M. Meneguzzo, ed., *Galleria d'arte Niccoli 1970-2011*, Parma, 2011, pp. 212 and 246 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03218160920 and is accompanied by a certificate of authenticity.



Giacomo Balla, *Girl Running on the Balcony*, 1912. Museo del Novecento, Milan. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Alinari / Art Resource, New York.

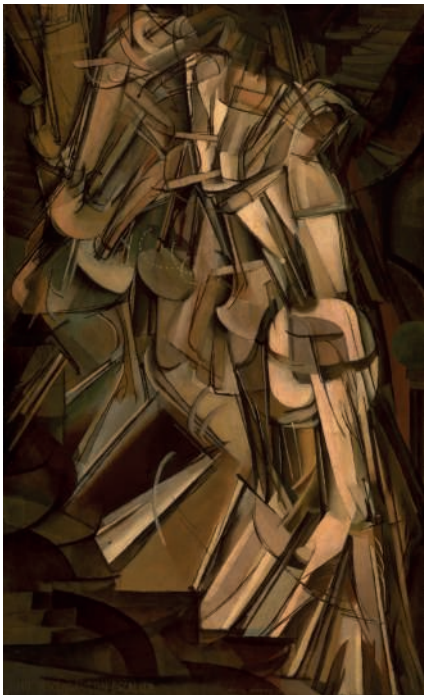
Mario Schifano came onto the Italian art scene of the early 1960s with striking monochromatic works that attracting the attention of critics, as well as the famed gallerist, Ileana Sonnabend. Soon after, he would be included in exhibitions like the seminal 1962 exhibition, *New Realists*, alongside Yves Klein, Andy Warhol and Roy Lichtenstein at the Sidney Janis Gallery, New York. It was at this time that his practice took a decidedly new direction. He would reject the austere, reduced aesthetic of his monochromes to instead embrace figuration and develop a uniquely Italian approach to Pop art. Media images flooded Schifano's native Rome after World War II. Unlike his Pop counterparts in the United States, whose country was then less than two centuries old, Schifano was surrounded







Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913. Museo del Novecento, Milan. Photo: Scala / Art Resource, New York.



Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912. Philadelphia Museum of Art. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: Bridgeman Images.

by the rich cultural heritage of Italy in plain view as well as reflected back in tourist advertisements. Schifano uses these signs and symbols from the consumer landscape and would appropriate images from Ancient Rome through Renaissance and the Futurists of the early twentieth-century from the cultural world.

It is from this period that works such as Schifano's *N° 2 dagli Archivi del Futurismo* comes. Italian Futurists like Giacomo Balla, Umberto Boccioni and Gino Severini valorized industry, the machine, progress, and speed and their paintings and sculptures often implied movement. Schifano evokes such dynamism. The left side of the canvas features an outline of a leg from knee to shoe repeated in overlapping succession of drawn marks that suggests motion. The leg has been fragmented from the rest of the body, which has been hidden behind a stacked band of color. Black, grey, orange, white

and navy are painted in an array of textures in a number of brushstrokes. Arranged on the right side of the canvas, these colors resemble the flag of an imaginary nation. Where American Pop cast a cool, distanced view of the banality of popular culture, Schifano instead highlights the radicality of the Futurists and their influence on Italian society. Schifano would continue to look to the Futurists for the subject of his painting until the mid-1970s. Then, he would appropriate a photograph taken on February 9, 1912 of Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni and Gino Severini in front of the offices of the Paris-based, political newspaper, *Le Figaro*. The newspaper would publish the Futurist Manifesto two weeks later on February 20th, ostensibly after the five artists visited for an editorial meeting, launching their ideas into the world of European intellectuals. In doing so, Schifano joins them as part of Italy's long lasting artistic legacy.

189

ALIGHIERO BOETTI (1940-1994)

Una Parola al vento due parole al vento tre parole al vento 100 parole al vento

signed 'alighiero e boetti' (on the overlap)

embroidery on fabric

33 x 9 ½ in. (83.8 x 24.1 cm.)

Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6700 and is accompanied by a certificate of authenticity.

\$60,000-80,000

PROVENANCE:

Gianni Michelagnoli, Rome

Acquired from the above by the present owner

Alighiero Boetti presents the viewer with a complex visual riddle embroidered across two polychromatic *arazzo*, tapestries with a message that tumbles down the length of the fabric. Within the seemingly random field of colored squares and individual letters, the artist conceals a series of sayings or dictums to create an intricate cryptographic game for his viewers to solve. The letters form a phrase which are then interwoven into an intricate sequence that plays with the space between the image and the word, the difference between spoken

and written language, and legibility and translation. As with all of Boetti's *arazzi*, these two examples are composed of a multi-colored grid, sixteen squares down by four squares across. Each unit contains a letter embroidered in a bright, bold color overlaid atop another equally saturated block. Only upper-case characters have been used to emphasize the strict geometry of the letter's shapes. It may appear that the artist has arranged the letters at random, with their order producing no obviously legible words or phrases when read in a traditional

manner. However, concealed behind the colorful multiplicity of the squares and letters there exists a highly regulated internal system that the artist uses to encipher some of his favorite statements and axioms. Embedded within the tapestry, the title phrase runs down the length of the fabric to begin again at the top of each column. But rather than a straightforward transcription of the phrase "*Una Parola al vento due parole al vento tre parole al vento 100 parole al*

Each one is different, with different colours, and depending on the style of the woman making it. So it's neither an original work, nor a multiple. These works are part of a new category... Someone told me I'd produced the first popular conceptual image.

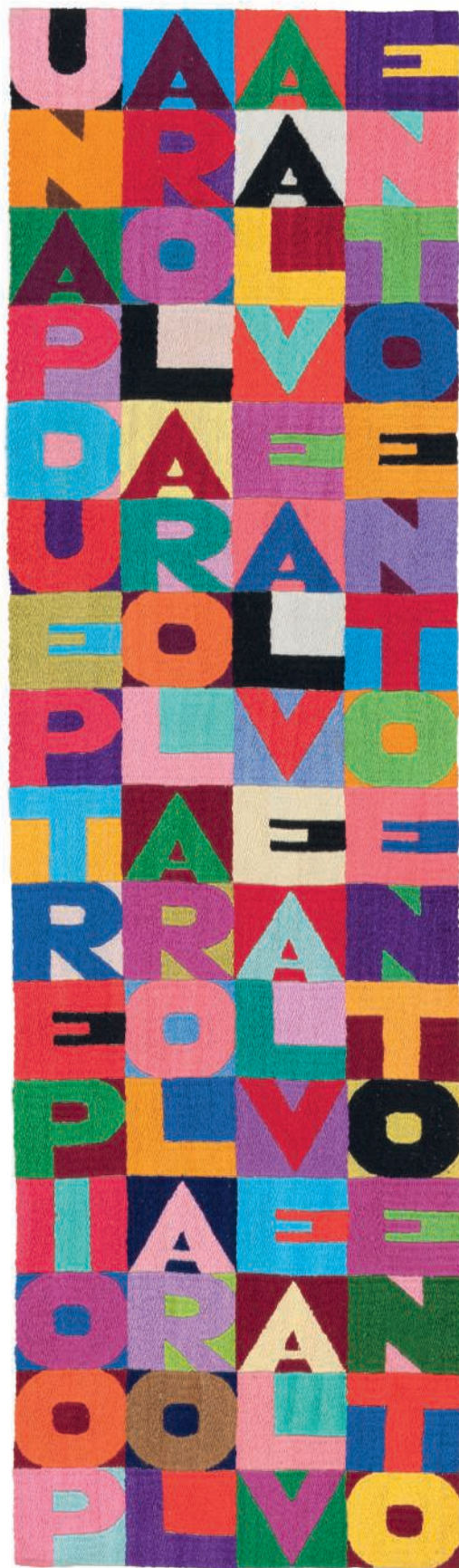
–Alighiero Boetti

vento" [One word to the wind, two words to the wind, three words to the wind, 100 words to the wind], all the spaces between words have been eliminated and the phrase stops and starts emphasizing the rich intonations of the Italian language. For instance, the last half of the word *parola* (Italian for *word*) is repeated three times *rola rola rola* disturbing the sense of the phrase while imparting a poetic lyricism. In this way, the *arazzo* straddles the border between legibility and illegibility, as only those viewers familiar with Boetti's system are able to decipher the coded messages.

Alighiero Boetti's *arazzi* works were created in conjunction with traditional Afghani embroiders, first in Kabul and then, following the outbreak of war in the region, with refugees living in Peshawar, Pakistan. These contributions exist outside of the highly controlled system created by Boetti, and allow an element of chance to enter the artistic process. By relinquishing control of their creation to the embroiderers, Boetti grants these traditionally invisible craftsmen a new presence within the composition and celebrates their increased level of artistic autonomy within the design.



Alighiero Boetti with the model of an Afghan truck, 1985. Photo: © Giorgio Colombo, Milano. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



190

ALIGHIERO BOETTI (1940-1994)

Una Parola al vento due parole al vento tre parole al vento 100 parole al vento

signed 'alighiero e boetti' (on the overlap)

embroidery on fabric

33 ½ x 9 ½ in. (85.1 x 24.1 cm.)

Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3107 and is accompanied by a certificate of authenticity.

\$60,000-80,000

PROVENANCE:

Gianni Michelagnoli, Rome

Acquired from the above by the present owner

Boetti sometimes opens up a new experience in which we read words differently and appreciate the shapes and colors of letters, rather than just approaching language for its information and instrumental purposes.

(M. Godfrey, *Alighiero e Boetti*, London 2009, pp. 128-129)



(alternate view of the present lot)



GIANFRANCO BARUCHELLO



Gianfranco Baruchello in his studio, via di Santa Cornelia 695, Rome, circa 1974-1975. Photo: Arturo Schwarz. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Still making work in his nineties, Italian artist Gianfranco Baruchello has forged a singular path in the art world. A close consort of Marcel Duchamp, Baruchello fully exercised the Dadaists call for artistic liberty. Baruchello said that Duchamp gave him the authorization to do whatever he wanted, just as long as he really liked and in made sense to him. In a vast compendium of signs, ideas and concepts in his painting, drawing, assemblage, film, installation and performance, Baruchello's artworks straddle the boundary between abstraction and figuration to examine the relationship between the internal psyche and the external body. Here, works such as the untitled canvas perfectly encapsulates the artist's unique artistic idiom. The large canvas appears as a white platform on which the artist freely composes a series of half sentences, floating words, broken concepts, scattered letters and scribbled images of animals, human beings, and architecture. Meticulously constructed, layer by layer, Baruchello's work explores the mechanics of thought, tracing the paths of the artist's ideas as they weave through the labyrinth of his mind. As the artist has said, "The voyage of my mind was guiding me in all directions, inside and outside, never one-way but always focused on fragments and emptiness" (G. Baruchello, [questions-with-gianfranco-baruchello/ \[Accessed 10/1/2016\]\). *Albero Madre and Albero Padre* belong to the artist's series of "box showcases," for which he uses the deep interior space of a wooden box to create depth for elaborate drawings created by cutting paper into delicate designs. Here, individual leaves have been fashioned to form the shape of a tree. Light penetrates the intricately cut paper to play with the surfaces of its edges to cast elaborate shadow. In many ways reminiscent of Joseph Cornell's boxes, for the 55th Venice Biennale in 2013 the artist stacked individual shadow boxes to create a model for a room-sized library. Throughout his long career Baruchello has pushed the frontiers of artmaking forward. He anticipated contemporary social practice when he used farming and agriculture as mediums for making his work. He](https://elephantmag.com/5-</p>
</div>
<div data-bbox=)

The voyage of my mind was guiding me in all directions, inside and outside, never one-way but always focused on fragments and emptiness.

–Gianfranco Baruchello

maintained a farm outside of Rome, where the agricultural products were as much the artwork as the paintings and drawings that he produced onsite. The artist has also worked extensively in film, and also incorporated his studies in economics and anthropology into his artmaking practice making him one of the most imaginative producers of the past century.



Gianfranco Baruchello (standing), Barbro Östlihn (hand on chin), Roy Lichtenstein (in center of couch), George Segal (at end of couch), Jim Dine (talking with Segal), Helen Segal (in chair in foreground), Nancy Dine (in foreground with head turned to left), and Claes Oldenburg (far right) at a party in the apartment of Arman, West 97th Street, New York, 1964. Photo: Photograph by Elena Baruchello, courtesy Baruchello Archive.



191

GIANFRANCO BARUCHELLO (B. 1924)

Signum fidei

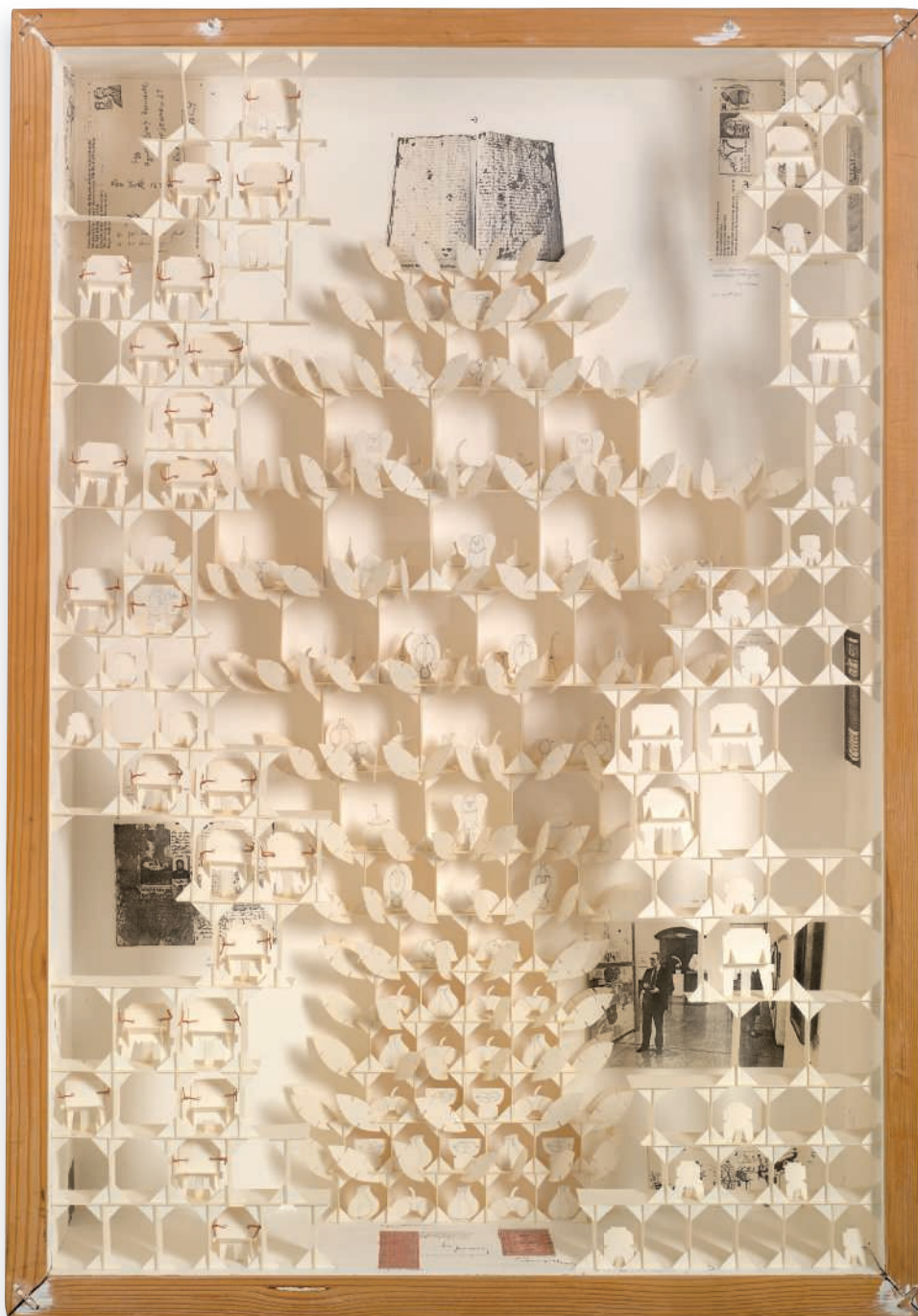
oil and graphite on canvas
78 ¾ x 78 ¾ in. (200 x 200 cm.)
Executed in 1971.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1970s

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Fondazione Baruchello.



192

GIANFRANCO BARUCHELLO (B. 1924)

Albero Padre

signed, titled and dated 'ALBERO PADRE Baruchello 1979' (on the reverse)
wood box construction—ink, graphite, metal, card and printed paper collage
39 x 27 5/8 x 7 5/8 in. (100 x 70.2 x 19.5 cm.)
Executed in 1979.

\$10,000-15,000

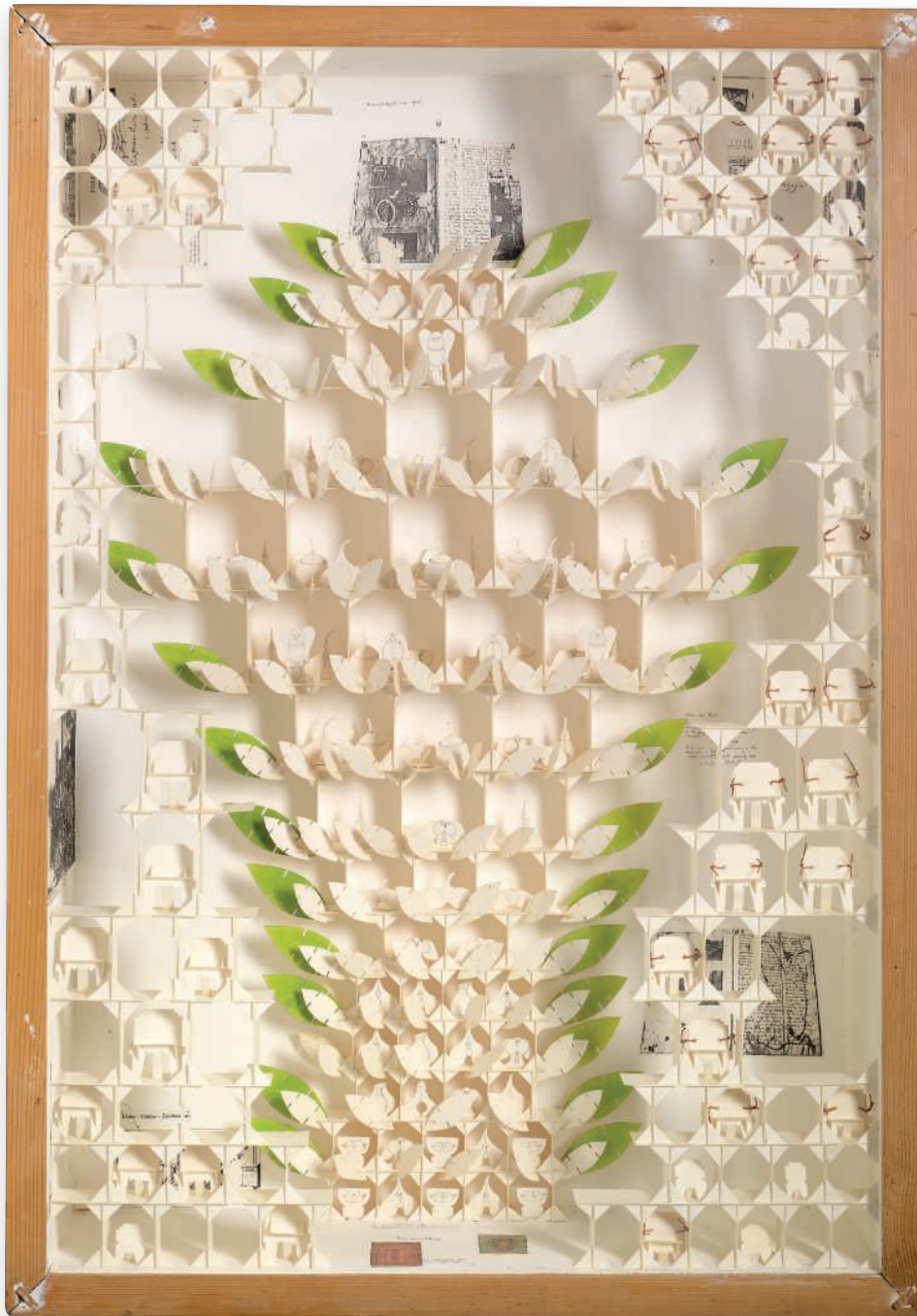
PROVENANCE:

Acquired directly from the artist by the present owner, circa 1979

EXHIBITED:

Rieti, Portici del Palazzo Vescovile, *Generazione anni 20: 1a Biennale nazionale d'arte contemporanea*, December 1980-January 1981, no. 5.
Milan, Galleria Milano, *Agricola Cornelia s.p.a.*, 1981.

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Fondazione Baruchello.



193

GIANFRANCO BARUCHELLO (B. 1924)

Albero Madre

signed, titled and dated '-ALBERO MADRE- Baruchello 1979' (on the reverse)
wood box construction—watercolor, ink, graphite, metal, card and printed
paper collage

39 x 27 5/8 x 7 5/8 in. (100 x 70.2 x 19.5 cm.)

Executed in 1979.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1979

EXHIBITED:

Rieti, Portici del Palazzo Vescovile, *Generazione anni 20: 1a Biennale nazionale
d'arte contemporanea*, December 1980-January 1981, no. 6.
Milan, Galleria Milano, *Agricola Cornelia s.p.a.*, 1981.

This work will be included in the forthcoming *catalogue raisonné*
being prepared by the Fondazione Baruchello.



194

MARIO SCHIFANO (1934-1998)

Charles Darwin non li riconosce

signed and dated 'Schifano 84' (on the reverse)
acrylic and enamel on canvas, in artist's painted frame
82 7/8 x 82 7/8 in. (210.5 x 210.5 cm.)
Painted in 1984.

\$30,000-50,000

EXHIBITED:

Venice, Palazzo delle Prigioni, *Mario Schifano: Naturale sconosciuto*,
August-October 1984, p. 25 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome,
under no. 03219160920 and is accompanied by a certificate of
authenticity.



195

GIULIO PAOLINI (B. 1940)

Sotto le stelle

signed, titled and dated "Sotto le stelle" Giulio Paolini 1992-93' (on the reverse)

medal display case, cap, collage on velvet

13 x 17 x 1 ½ in. (33.3 x 43.5 x 3.8 cm.)

Executed in 1992-1993.

\$20,000-30,000

PROVENANCE:

The artist
Galerie di Meo, Paris
Gianni Michelagnoli, Venice

LITERATURE:

M. Disch, *Giulio Paolini, Catalogo ragionato, Tomo secondo 1983-1999*, Milan, 2008, p. 732, no. 717 (illustrated).



196

HIROSHI SUGIMOTO (B. 1948)

Beacon Theatre, New York

signed 'Hiroshi Sugimoto' (lower right of the mount); blind-stamped with the title, number and date 'BEACON THEATRE NEW YORK 1979 9/25 261' (lower center)

gelatin silver print mounted on cardboard

image: 16 ½ x 21 ¼ in. (42 x 54 cm.)

overall: 20 x 24 in. (50.6 x 61 cm.)

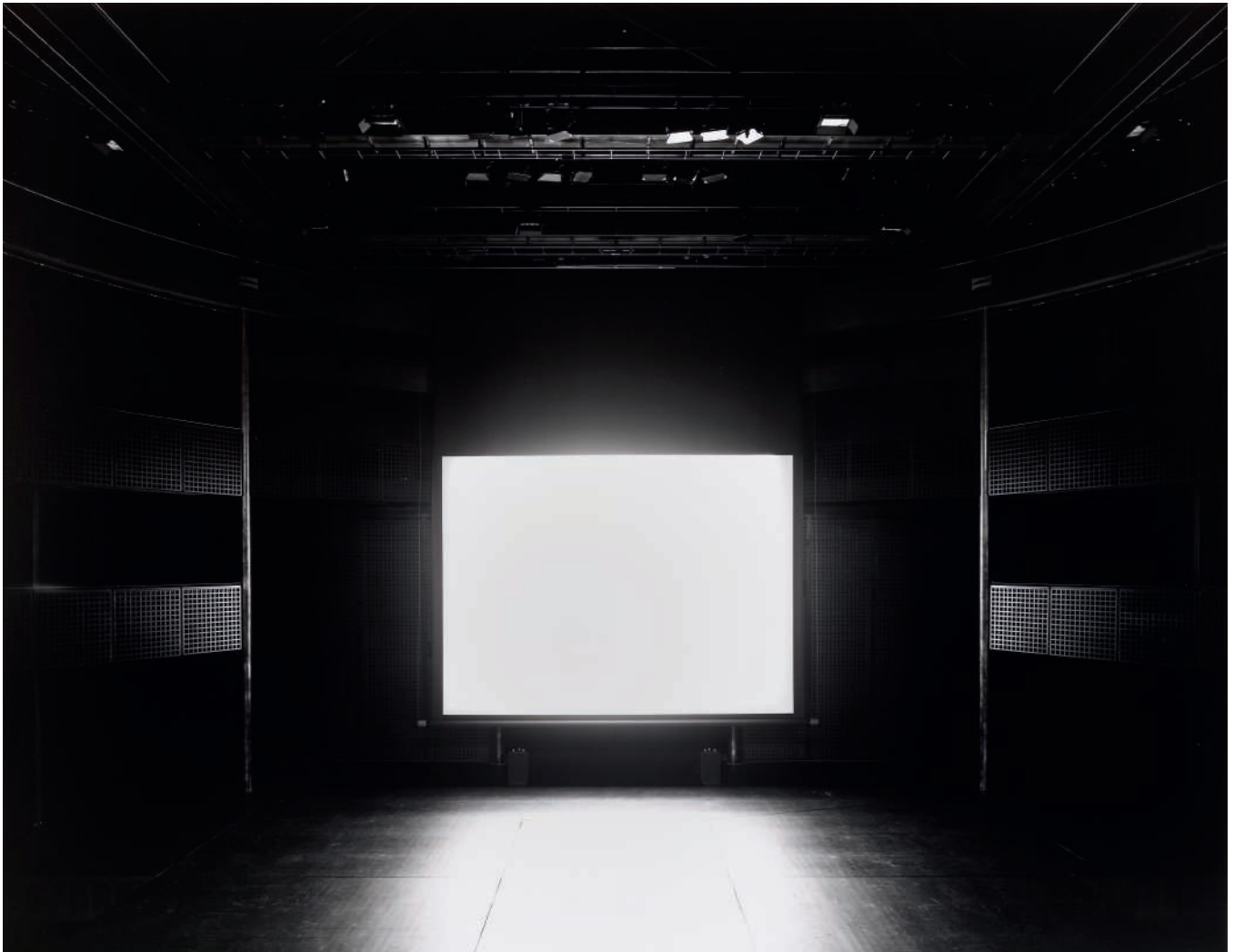
Executed in 1979. This work is number nine from an edition of twenty-five.

\$15,000-20,000

LITERATURE:

Hiroshi Sugimoto: Theaters, New York, 2000, p. 65
(another example illustrated).

Hiroshi Sugimoto: Theaters, New York, 2016, pp. 40 and 172
(another example illustrated).



197

HIROSHI SUGIMOTO (B. 1948)

ACM Theatre, Mito

signed 'Hiroshi Sugimoto' (lower right of the mount); blind stamped with the title, number and date 'ACM THEATRE MITO 1996 12/25 269' (lower center)

gelatin silver print mounted on board

image: 16 ½ x 21 ¼ in. (42 x 54 cm.)

overall: 20 x 24 in. (50.6 x 61 cm.)

Executed in 1996. This work is number twelve from an edition of twenty-five.

\$15,000-20,000

LITERATURE:

Hiroshi Sugimoto: Theaters, New York, 2016, pp. 129 and 174 (another example illustrated).



198

SALVO (1947-2015)

Untitled

signed, numbered and dated 'SALVO IV 89' (on the reverse)

oil on canvas

15 ¾ x 11 ⅞ in. (40 x 30.2 cm.)

Painted in 1989.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner



199

BONOMO FAITA (B. 1955)*Italia d'Egitto (Italia, Sardinia and Sicilia)*

signed, titled and dated 'ITALIA D'EGITTO Bonomo Faita 2012'
 (on the underside of Italia); signed with the artist's initials and
 dated again 'BF 12' (on the undersides of Sardinia and Sicilia)
 painted terracotta, in three parts

Italia: 40 ½ x 19 ¼ x 2 ¾ in. (102.9 x 48.9 x 7 cm.)

Sardinia: 8 ½ x 4 ¾ x 1 ½ in. (21.6 x 12.1 x 3.8 cm.)

Sicilia: 6 x 9 x 1 ½ in. (15.2 x 22.9 x 3.8 cm.)

installation dimensions variable

Executed in 2012. This work is one of three unique versions and is
 accompanied by a certificate of authenticity signed by the artist.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner

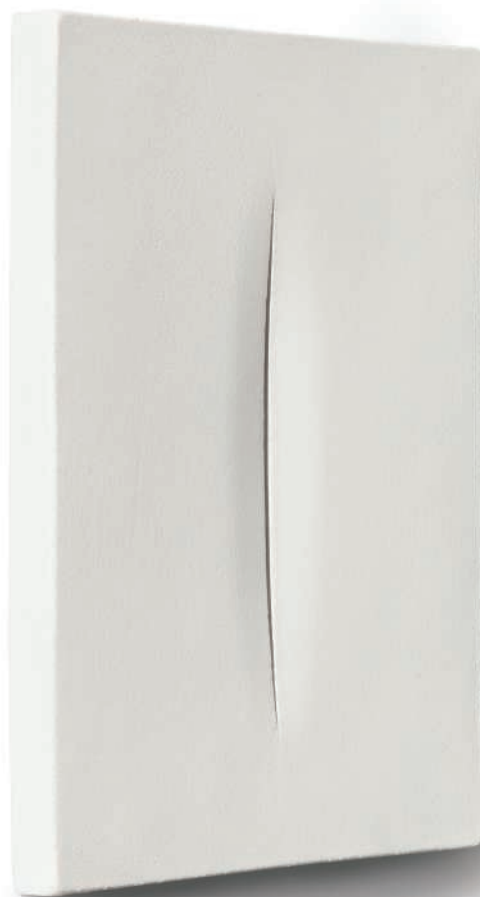


200

BONOMO FAITA (B. 1955)

Ritratto

signed, signed with the artist's initials, titled and dated twice
'Bonomo Faita 2012 RITRATTO BF 12' (on the reverse)
painted terracotta
9 ½ x 6 ½ in. (24.1 x 16.5 cm.)
Executed in 2012.



Ritratto

signed, signed with the artist's initials, titled and dated twice
'Bonomo Faita 2012 RITRATTO BF 12' (on the reverse)
painted terracotta
10 5/8 x 7 7/8 in. (27 x 20 cm.)
Executed in 2012.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner



201

MARIO DELLAVEDOVA (B. 1958)

Ni todo el dinero, ni todo el amor

signed, titled and dated 'NI TODO EL DINERO NI TODO EL AMOR Mario Dellavedova 07' (on the overlap); titled again 'NI TODO IL DINERO NI TODO EL AMOR' (on the stretcher)

neon on hand-woven fabric

43 ¼ x 70 ⅞ x 4 in. (110 x 180 x 10 cm.)

Executed in 2007. This work is unique.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner



202

GINO DE DOMINICIS (1947-1998)

Untitled

acrylic, glass and gold leaf on panel

5 7/8 x 15 3/4 in. (14.9 x 40 cm.)

Executed circa 1980s.

\$20,000-30,000

PROVENANCE:

Collection Cochrane, Rome

Gianni Michelagnoli, Rome

Acquired from the above by the present owner

LITERATURE:

I. Tomassoni, *Gino de Dominicis, Catalogo ragionato*, Milan, 2011, pp. 102 and 391-392, no. 391 (illustrated).

203

**MARIO DELLAVEDOVA
(B. 1958)**

Bank Swiss Bank

signed, inscribed, titled, numbered and dated
'Mario Dellavedova '88/'02 "BANK SWISS
BANK" BIANCOGOLD 3/3' (on the reverse)
glazed ceramic
12 ¾ x 18 x 1 in. (32.4 x 46 x 2.9 cm.)
Executed in 1988-2002. This work is number
three from an edition of three.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the
present owner



204

**MARIO DELLAVEDOVA
(B. 1958)**

Parmalat

silver
6 ¾ x 3 ¾ x 2 ½ in. (16.8 x 9.5 x 6.4 cm.)
Executed in 2008 in the William Spratling
Workshop, Taxco el Viejo, with the help of
Don Tomás Vega. This work is unique.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the
present owner



205

JANNIS KOUNELLIS (B. 1936)

Untitled

lead and burlap with painted tin can
38 5/8 x 27 1/4 x 5 3/4 in. (98.1 x 69.2 x 14.6 cm.)
Executed in 1983.

\$100,000-150,000

PROVENANCE:

Camillos Kouros Gallery, New York
Acquired from the above by the present owner, 1989

*An element of inorganic form,
which Kounellis calls structure,
is combined with an element
of organic presence, which he
calls sensibility...The situation
is an allegory for human
presence within an unforgiving
causal structure.*

(T. McEvelley, *Sculpture in the Age of
Doubt*, New York 1999, p. 127)



Jannis Kounellis with a propane gas torch in his mouth in front of a steel panel; performed at the Modern Art Agency, Naples, 1973. Photo: Claudio Abate.
Artwork: © Jannis Kounellis.

With a grace unique to Jannis Kounellis, *Untitled* embeds history, poetry and politics in a collection of tactile fragments that elegantly elegizes the fragmentation of Europe in the aftermath of World War II. As with many of Kounellis's works after 1975, the present takes the form a tableau arrangement of different components. In *Untitled*, the soft leaden surface of the curved form is juxtaposed with its bordering edges of rough-hewn burlap. Often individual parts of Kounellis's creations are works that had lived lives before being combined. Here, Kounellis practices his philosophy of "interruption" by interrupting an arranged grouping of objects with a symbol of creative achievement: a tin can. Previous interruptions included a painting by the French Modernist Chaim Soutine, references to Greek mythological statuary, a piano and a cello. Here, the bright tin can seems reminiscent of Kounellis's American

contemporary Jasper Johns. Both artists came of age in the immediate postwar moment; Johns in New York and at Black Mountain College, where, with Robert Rauschenberg and Cy Twombly, he would introduce a diverse range of media and material innovations to his own practice. In the same moment, Kounellis, having left his native Greece, honed his aesthetic in Rome, where, with Mario Merz, Michelangelo Pistoletto, Alighiero Boetti and Giovanni Anselmo, he became a formative participant in developing a style that would be known as Arte Povera (translating to "poor art"). Kounellis pioneered the use of everyday materials, like the lead, burlap, and tin can implemented here, harnessing their poetic and expressive potential. As the artist proclaimed: "I want the return of poetry by all means available" (J. Kounellis, quoted in *Jannis Kounellis*, exh. cat., Athens, 1994, p. 1).



206

GIULIO PAOLINI (B. 1940)

Teoria delle apparenza

signed and titled 'Giulio Paolini Teoria delle apparenze'

(on the stretcher)

graphite on primed canvas

78 ½ x 118 ¼ in. (200 x 300 cm.)

Executed in 1972.

\$80,000-120,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist

By descent to the present owner

EXHIBITED:

New York, Sonnabend Gallery, *Giulio Paolini*, November-December 1972, p. 102, no. 91 (illustrated).

LITERATURE:

"Item perspectiva. Opere recenti di Giulio Paolini," *Domus*, no. 516, Milan, November 1972, p. 45 (illustrated).

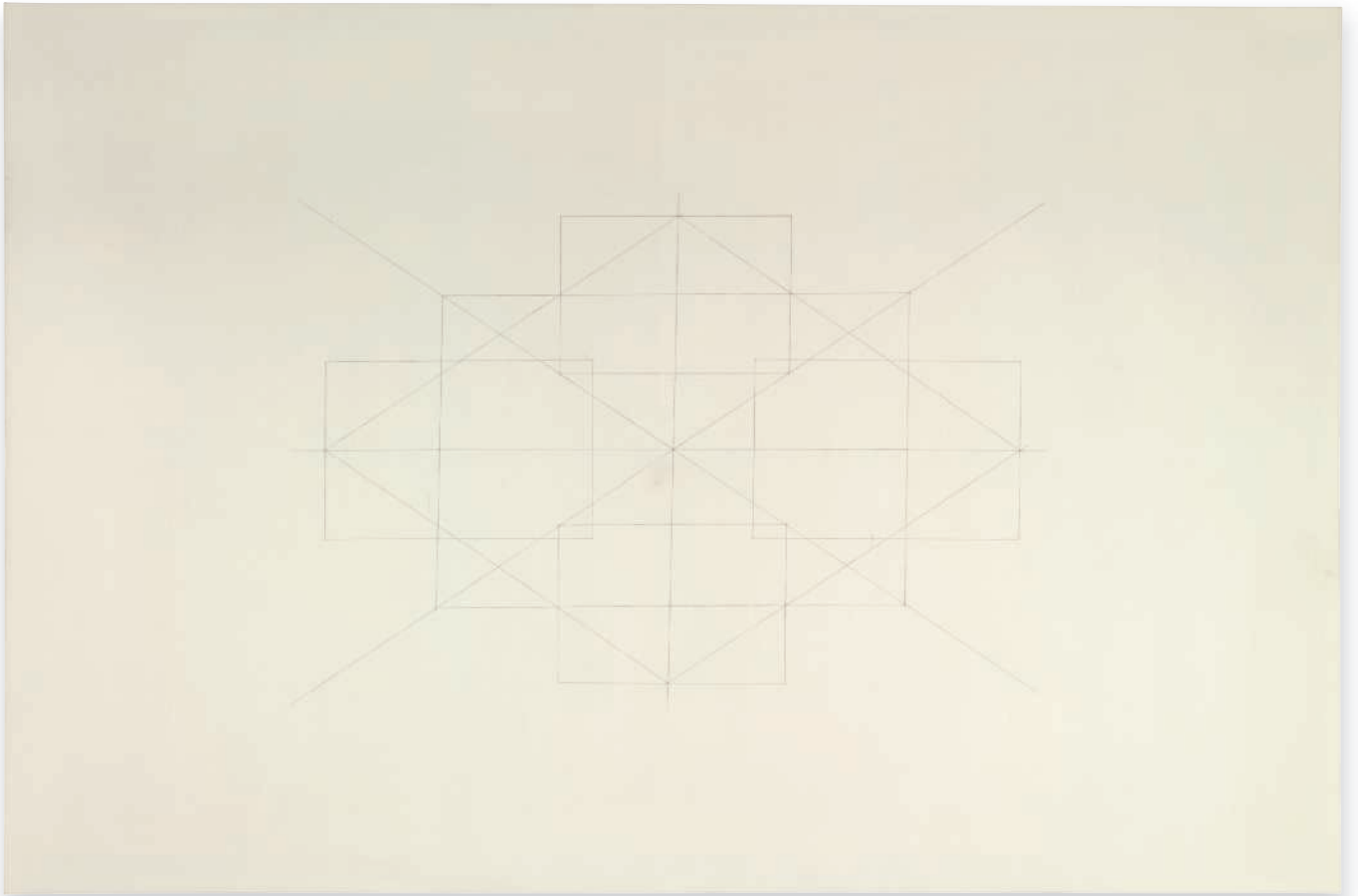
M. Fagiolo, A.C. Quintavalle, et. al., *Giulio Paolini*, Parma, 1976, no. 153 (illustrated).

Giulio Paolini 1960-1972, exh. cat., Milan, Fondazione Prada, 2003, pp. 382-383 (illustrated).

M. Disch, *Giulio Paolini: Catalogo ragionato, Tomo primo 1960-1982*, Milan, 2008, p. 247, no. 239 (illustrated).

*Once you have found your way out of
the labyrinth, you are free to imagine
innumerable other labyrinths, all of
which lead back to the starting point.*

(G. Paolini quoted in *Arte Povera in
collezione*, exh. cat., Castello di Rivoli Museo
d'Arte Contemporanea, Turin, 2001, p. 212)





207

JANNIS KOUNELLIS (B. 1936)

Untitled

ink on paper
109 x 59 in. (276.9 x 149.9 cm.)
Painted in 1980.

\$30,000-50,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly
from the artist
By descent from the above to the present owner

EXHIBITED:

New York, Cheim & Read, *I Am As You Will Be:*
The Skeleton in Art, September-November 2007,
n.p. (illustrated).

208

JEAN DUBUFFET (1901-1985)

Paysage (terrain)

signed with the artist's initials and dated 'J.D.62'
(lower right)

gouache on paper
12 ¾ x 8 in. (32.5 x 20.5 cm.)
Painted in 1962.

\$40,000-60,000

PROVENANCE:

Galerie Beyeler, Basel
Private collection, London
Anon. sale; Christie's, London, 29 June 2000,
lot 657
Acquired at the above sale by the present owner

EXHIBITED:

Amsterdam, Stedelijk Museum, *Jean Dubuffet: tekeningen, gouaches*, November 1964-January 1965, no. 161.
Kunstmuseum Basel, *Jean Dubuffet - Zeichnungen, Aquarelle, Gouachen, Collagen*, June-August 1970, no. 105.
Madrid, Fundación Juan March, *Jean Dubuffet*, February-March 1976, no. 27 (illustrated).

LITERATURE:

L. Trucchi, *Jean Dubuffet*, Rome, 1965, p. 280, no. 266.
M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XIX: Paris Circus*, Lausanne, 1965, p. 155, no. 322 (illustrated).



209

ARNALDO POMODORO (B. 1926)

Disco con Sfera

incised with the artist's signature, numbered and dated
'© Arnaldo Pomodoro '86 2/6' (lower edge)

bronze

28 ½ x 24 x 18 in. (72.4 x 61 x 46.7 cm.)

Executed in 1986. This work is number two from
an edition of six plus one artist's proof.

\$180,000-220,000

PROVENANCE:

Irving Galleries, Palm Beach

Acquired from the above by the present owner, 1988

LITERATURE:

A. Mosca, "Esopo, parole e immagini," *Corriere della Sera*, Milan,
14 November 1986, n.p. (another example illustrated).

Art in America, New York, no. 4, vol. 76, April 1988, p. 87
(another example illustrated).

M. Lourié, "Si prepara l'Internazionale: 19-28 maggio," *Arte*,
Milan, February 1989, p. 40 (another example illustrated).

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della
scultura, Tomo II*, Milan, 2007, pp. 662-663, no. 792
(another example illustrated).

This work is registered in Arnaldo Pomodoro Archive,
Milan, no. AP 573.

*I believe the light reflections are
very important. The sculptures
actually change during the course
of the day, in sunshine and shade.
The mirroring effects pick up the
environment, the spectator. You can
be reflected in my spheres, and your
image will be distorted. That makes
the sculpture very alive, a part of
you, of nature in any sort of spot, in a
park or in a garden, in the city.*

(Pomodoro, quoted in S. Hunter, *Arnaldo
Pomodoro*, New York, 1982, p. 104).



◊210

ROBERT MOTHERWELL (1915-1991)

Untitled (In Orange with Charcoal Lines)

acrylic and charcoal on canvas

59 7/8 x 71 in. (152.1 x 181.3 cm.)

Executed *circa* 1970.

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

PROVENANCE:

Dedalus Foundation, 1991

Bernard Jacobson Gallery, London, 2006

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

San Francisco, John Berggruen Gallery, *Robert Motherwell:*

Paintings, Collages & Drawings, March–May 1973.

London, Bernard Jacobson Gallery, *Robert Motherwell:*

Open, June–August 2009.

New York, Andrea Rosen Gallery, *Robert Motherwell:*

Opens, May–June 2015.

LITERATURE:

R. Mattison, et. al., *Robert Motherwell: Open*, London, 2009, p. 23

(illustrated as *Untitled (Orange Open)*).

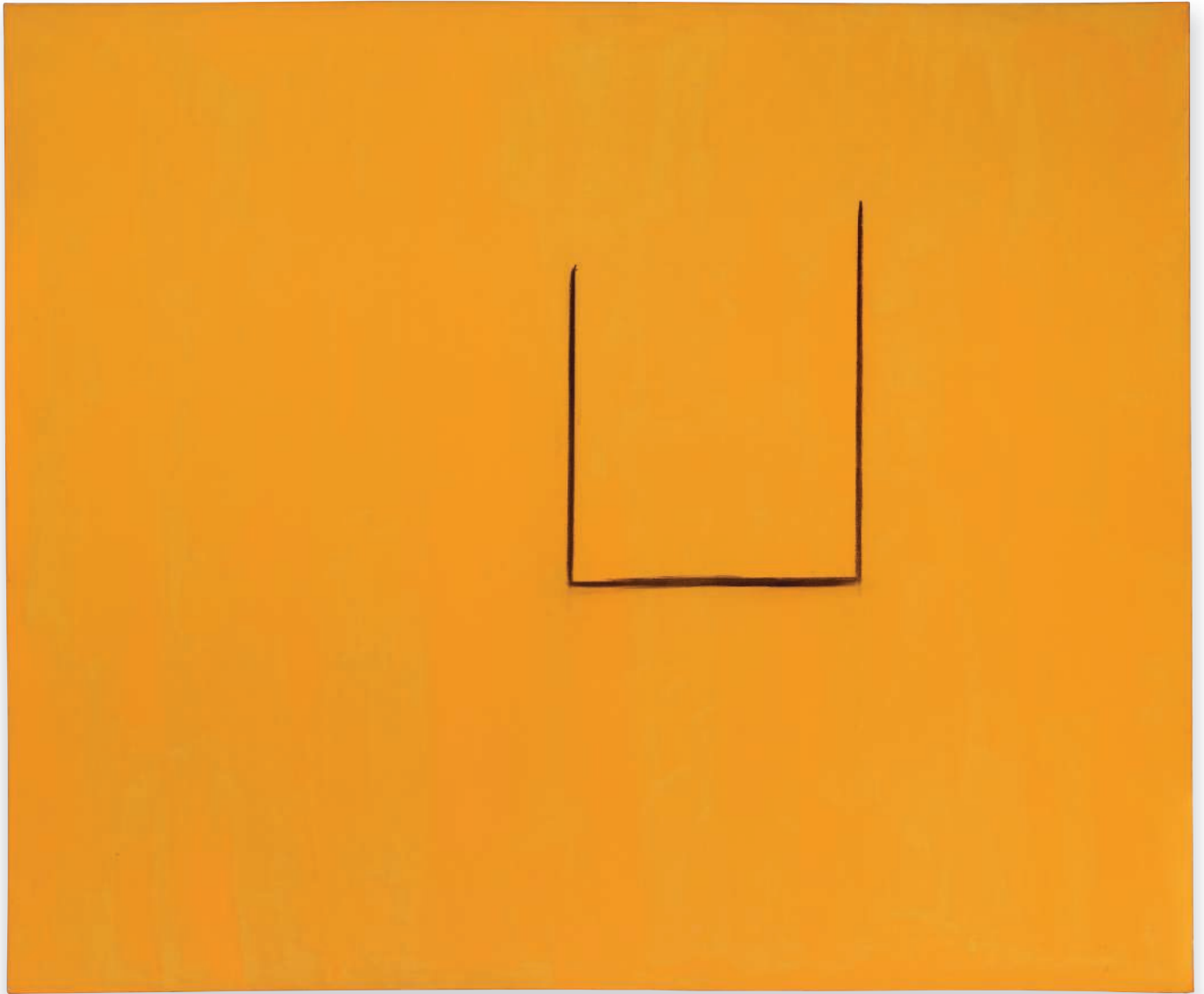
J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings*

and Collages, A Catalogue Raisonné, 1941-1991, Volume Two:

Paintings on Canvas and Panel, New Haven and London, 2012,

p. 308, no. P591 (illustrated).

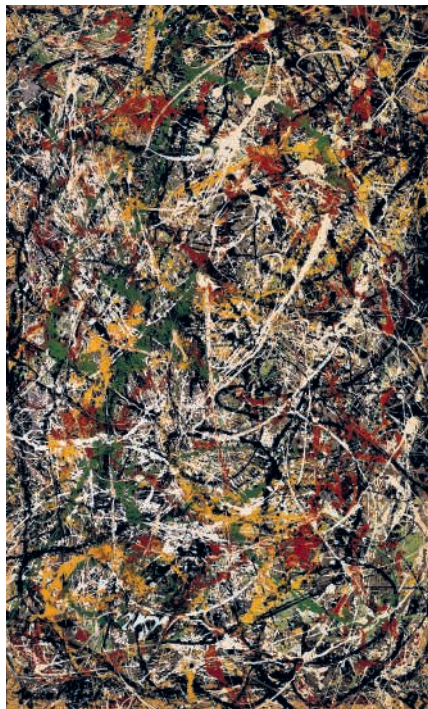
Rarely has the open field and the single image resonated with such force and intensity. Three lines—two irregular vertical, one horizontal—slightly off-center define a soft wash of allover orange acrylic coloration. Yet the seemingly restrictive nature of medium and mark—simply charcoal and pigment—releases rather than withholds expressive potential. Stillness emerges from activity. For one sees vestiges of the painterly hand in the horizontal line and the hint of roiled surface in the relative densities that cause the field of orange to flicker. Robert Motherwell's aesthetic sensibilities formed at the height of abstract expressionistic painting in New York, such as leaving the trace of the artist's presence on the surface, would be palpable no matter the reduction of image and means. Reduced, not emptied, this work is a complete statement in and of





itself. “[The first ‘Open’ made in 1967] was a picture in itself, a lovely painted surface plane, beautifully, if minimally, divided, which is what drawing is” (R. Motherwell, in H. H. Arnason, *Robert Motherwell*, New York, 1977, revised edition 1982, p. 229).

Untitled (In Orange with Charcoal Lines) belongs to a series of works that came to be called the *Opens*, so named for the seemingly unresolved open field and image that they inevitably feature. In these works, Motherwell distributes over the surface the discrete elements with which he constructed his paintings, the rectilinear outline of an easel picture and the limitless area that forms its ground. The impulse to reduce and in a sense, clean out the canvas derived, as so often happens, from accident. Leaning a finished canvas against a larger yellow-ochre picture, the proportion of smaller work to larger struck Motherwell as exquisitely graceful and uncluttered. This was in



Jackson Pollock, *Number III Tiger*, 1949. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Artwork: © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © Album / Art Resource, New York.

(alternate view of the present lot)

contrast to the series of *Elegies* for which Motherwell is justly famous. Those pictures, in contrast, fill with large, bilious, billowing abstract black biomorphic statements. Opens, on the other hand, reverse the relationship between figure and ground, the ground gaining in visibility, the figure reduced to a partial geometric shape. Tracing the bounding edge of the smaller picture onto the larger frame, Motherwell created an approximation of a “door—a very abstract one” (R. Motherwell, in “Motherwell: On His Works in the MoMA Collection,” March 18, 1969, unpublished, in J. Flam, “A Convergence of Chance and History,” in *Motherwell 100 Years*, Milan, 2015, p. 177, n. 2).

Thoughtfully, sensitively, Motherwell adjusted his abstract “door” by shifting its orientation so that it described a “U” shape, and it was in this way that the *Opens* became a series, as Motherwell dug into the problem—and the joy—of “dividing space.” The notion of a pristine surface being despoiled by line is a notion that is deeply rooted in Motherwell’s approach to drawing. By carving space, “dividing it,” to use his terms, with these “U’s” or “windows,” Motherwell creates a paradox: the “window” opens onto opaqueness; the space is compressed and flattened in the act of dividing it. One rectangular “U” shape produced the next, and before he knew it, Motherwell was immersed in the process of creating more, but not in any way that was systematic or serial.

Modernist artists from earlier in the 20th century laid down extraordinary precedents. One has only to recall the line drawings of Matisse or Joan Miró’s *Bleu II*, created in 1961, to understand the beauty that inheres



Mark Rothko, *Orange and Yellow*, 1956. Albright-Knox Art Gallery, Buffalo. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, NY.

in an open space filled minimally. Josef Albers series of *Homage to the Square*, in which Albers demonstrates how visual perception is contingent on color context, is a nearer example of format, window-like, that treats color and figuration abstractly. Like Albers, Motherwell sought the fullest expression within these limited parameters, seeing infinite possibilities as variations of orientation, form, and color. Whether responding to modernist artists or to the younger generation of minimalists, Motherwell painted from a deep belief in the expressive potential of color and line. He also believed in the painterly hand. These values, what seemed almost like moral obligations to this artist, are abundantly on view in *Untitled (In Orange with Charcoal Lines)*, a work of breathtaking emotional fullness through the still sparseness of form and color. It is clear in the present work that Motherwell continued to engage “with the surface of the world as sense, the domain of the sensuous... miraculously imbued with feeling, too” (M. Motherwell, in talk at the Metropolitan Museum of Art, January 13, 1970 and I. Lebeer, “Robert Motherwell,” *Chronique de l’art vivant*, no. 22 (July-August 1971): 10-12, in J. Flam, *ibid.*).

211

JOHN CHAMBERLAIN (1927-2011)

Tomago

painted and chromium-plated steel
89 ¼ x 70 x 31 ¾ in. (226.7 x 117.8 x 80.6)
Executed in 1985.

\$500,000-700,000

PROVENANCE:

Xavier Fourcade, Inc., New York
Acquired from the above by the present owner, 1986

LITERATURE:

J. Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 218, no. 794 (illustrated).



John Chamberlain, circa 1980. Photo: © Jimm Roberts. Artwork: © 2016 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

John Chamberlain's *Tomago* is a large-scale work that celebrates the emotive power of color. Initially the artist incorporated "found" color that was already present in the discarded automobile parts he used, but as his career progressed he began to include his own added color into his works. Chamberlain had a particular skill for successfully blending these found colors with his added ones to produce an almost seamless continuum, as can be seen here in *Tomago* with the splash of red at the bottom left of the vertical element, the range of green and yellow tonalities, the bronze shadings, and the flat, gunmetal gray unpainted surfaces. Chamberlain's sculpture has been likened to Abstract Expressionist painting, but rendered in three-dimensions. In addition, his early sculptures created during the first years of the 1960s introduced color to the medium



Chamberlain's work presents shifts in scale, materials, and methods informed by the assemblage process that has been central to his working method.



Frank Stella, *Norising*, 1982. Artwork: © 2016 Frank Stella / Artists Rights Society (ARS), New York. Photo: Art Resource, NY.



David Smith, *Zig VIII*, 1964. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Bridgeman Images.

in an era where few sculptures were then being rendered in colors; the artist's work was a jolt of excitement for viewers used to seeing sculptures without rich chromatic surfaces.

Tomago is strongly vertical in orientation, with its powerful central axis reaching upward, supporting a contrasting horizontal element positioned at the top of the piece. It is a substantial-sized work—over seven feet in height—but Chamberlain was always more interested in proportion than sheer size, seeking ways to fit the disparate elements together in a harmonious way, indeed the word “fit” being central to his very concept of sculpture. Chamberlain would speak of the importance of “choice” and “fit” in regard to his working method. Curators think of him as a collagist for his ability to define a complete work from what had previously been scattered, disparate elements. “Chamberlain’s work presents shifts in scale, materials, and methods informed by the assemblage process that has been central to his working method. ‘I’m basically a collagist. I put one thing together with another thing. I sort of invented my own art supplies’” (J. Chamberlain and S. Davidson, *John Chamberlain: Choices*, New York, 2012, p. 27).

(alternate view of the present lot)



His choice of material led Chamberlain to be associated early in his career in the 1960s with the strategies of Pop, with its interests in consumer objects and consumer culture. But Chamberlain had his own unique voice and style and his instantly recognizable work can truly be considered *sui generis*, in a class by itself. Never interested in referring to automobiles, as such, as the explicit subject of his work, his real interest was in re-using and ultimately transforming everyday materials through his art practice, and this was consistent with the Assemblage Art aesthetic with which he was sometimes associated (He was included in the 1961 group exhibition "Art of Assemblage," a landmark group show at the Museum of Modern Art in New York).

Chamberlain worked with other resonant and unconventional materials (plexiglass, galvanized steel, foam rubber) but he always returned to the automotive steel, relishing the range of colors and shapes to be found in the scrap metal, and the possibilities these offered. His art was part of a quest that a number of artists (Claes Oldenburg, Lee Bontecou, Robert Morris, to name a few) pursued during the 1960s, with the goal of redefining sculpture through the use

of unconventional materials and methods of display.

He spoke of "the idea of the squeeze and the compression and the fit." The realization of a sculpture depended upon the successful interlocking of scrap metals" (quoted in D. Waldman, *John Chamberlain: A Retrospective Exhibition*. New York, 1971, p. 7). He strove to build sculptural objects and find expressive possibilities through the diverse ways that his materials yielded to or resisted the forces of compression. By squeezing, joining and compressing the individual pieces Chamberlain achieves an organic feeling in *Tomago*, as if the sculpture grew this way instead of being shaped from outside.

GERHARD RICHTER (B. 1932)*Grün-Blau-Rot*

signed, numbered and dated '789-109 Richter, 93' (on the reverse)

oil on canvas

11 ¾ x 15 ¾ in. (29.8 x 40 cm.)

Painted in 1993.

\$200,000-300,000

PROVENANCE:

Parkett Verlag, Zurich

Marianne Deson Gallery, Chicago

Private collection, Chicago

Anon. sale; Wright, Chicago, 22 May 2007, lot 507

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, MAK Center for Art and Architecture, *Silent & Violent: Selected Artists' Editions*, March-August 1995, n.p. (another example illustrated).

New York, Museum of Modern Art, *Collaborations with Parkett: 1984 to Now*, April-June 2001.

Dublin, Irish Museum of Modern Art, *Beautiful Productions: Parkett Editions since 1984*, June-October 2002.

Kunsthaus Zürich, *Parkett - 20 Years of Artists' Collaborations*, November 2004-February 2005.

New York, Edward Tyler Nahem Fine Art, *Arco 2008 Preview*, December 2007-February 2008.

Kanazawa, 21st Century Museum of Contemporary Art, *200*

Artworks - 25 Years, Artists' Editions for Parkett, September 2009, p. 339 (another example illustrated).

LITERATURE:

"Collaboration Gerhard Richter," *Parkett*, no. 35, Zurich, 1993, pp. 96 and 101 (illustrated).

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit, 1993, no. 789/1-115 (illustrated as a complete set of 115 canvases).

H. Butin, *Gerhard Richter: Editionen 1965-1993*, Munich, 1993, pp. 166-167, cat. no. 69 (another example illustrated).

H. Butin and S. Gronert, eds., *Gerhard Richter. Editions 1965-2004*, Ostfildern-Ruit, 2004, p. 229, cat. no. 81 (another example illustrated).

C. Mehring, "Richter's Willkür," *artjournal*, winter 2012, p. 23.

H. Butin, et. al., *Gerhard Richter: Editionen 1965-2013*, Ostfildern, 2014, pp. 43 and 252, cat. no. 81 (another example illustrated).

D. Elger, *Gerhard Richter Catalogue Raisonné, Volume 4: 1988-1994 (Nos. 652-1 - 805-6)*, Ostfildern-Ruit, 2015, pp. 524-525, nos. 789/1-115 (illustrated as a complete set of 115 canvases).

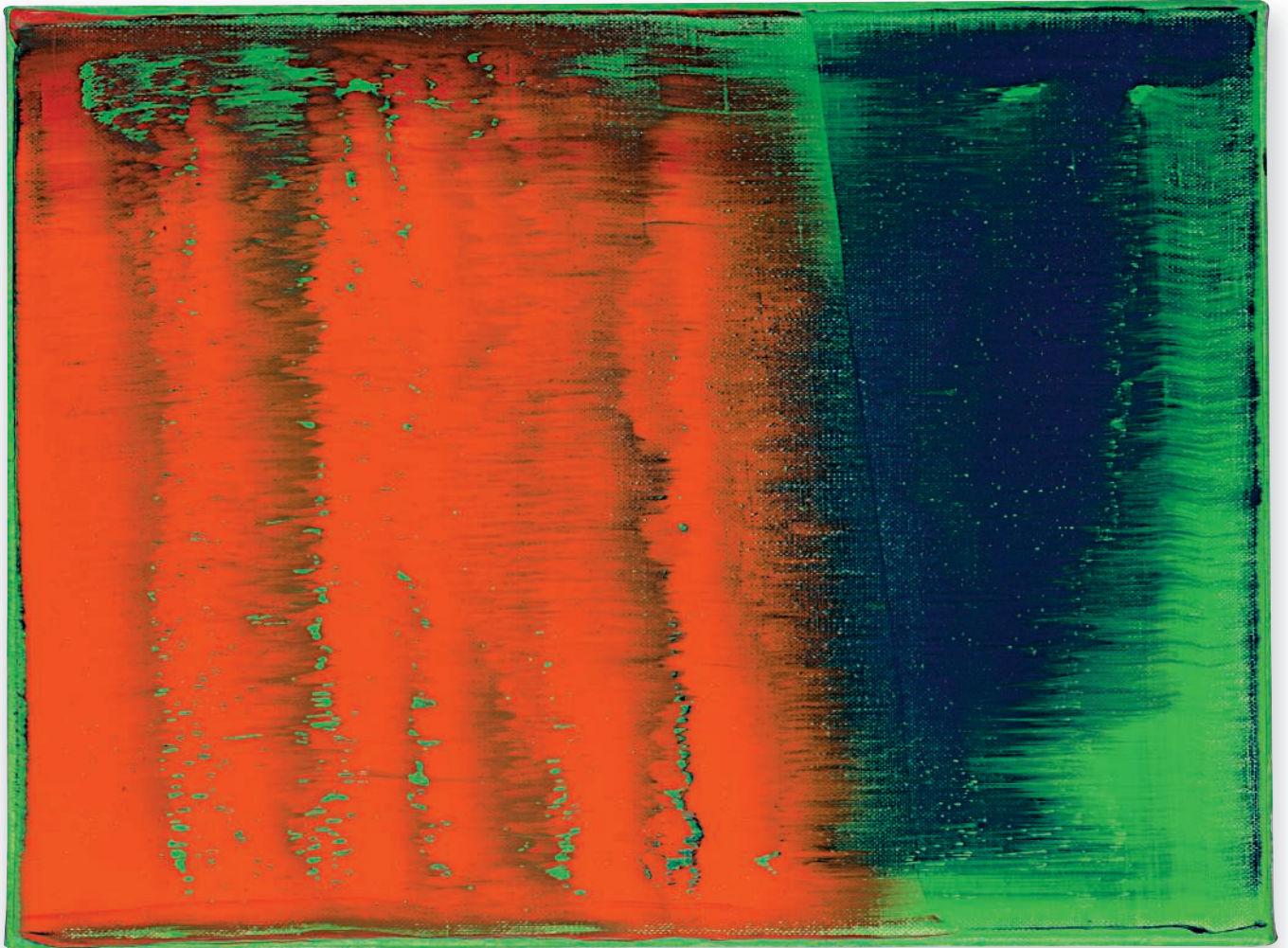
By reproducing the abstract gestural mark with a squeegee, depicting it rather than actually making it with the brush, Richter disconnects the artistic act from the hand, and stylizes it as a mechanical mark that is absent of personal expression. It becomes a technical procedure until the eye transforms them into brilliant coloration and sympathetic kinetic movements, as here in *Grün-Blau-Rot*. Richter is questioning the notion that a gesture is subjective insofar as he reproduces similar gestures through a series of repetitions. *Grün-Blau-Rot* one of a group of canvases, all 11 x 15 inches (30 x 40 cm), all made using the same green, blue, and red palette. As a series, then, can we consider these works unique, and if not, should they be considered "authentic?" The question is a fraught one, yet in the case of Richter's paintings, easily answered. While the act is a serial one, repeated numerous times, the image produced is not. Each one is slightly varied, and as such, unique.

The value placed on uniqueness and authenticity has continued into the twenty-

first century and is second only to the question of intentionality in modernist painting in the twentieth century. Certainly by the twenty-first century, the notion of "chance," of technical procedures that elude control or are eschewed by the author has become commonplace. However, much as Richter questions this first issue, uniqueness through producing in oil the over one hundred canvas that have been hung in his studio, he fully embraces in the chance accidents of facture that occur as he runs his squeegee over the surface. The marks left by the device—the horizontal striations that leave traces of its pass through the paint, or the sudden clean line that indicates Richter has lifted the blade off the surface only to start again elsewhere—are indices of the artist's presence. These marks are not evidence of the artist's psychic excitation, even as they excite the viewer, but are rather more like the marks of a machine operator whose brilliance and imaginative energy have left their marks. Extraordinary spatial tension inheres in Richter's disposition of color in *Grün-Blau-Rot*. While temperature is

linked to color—the primaries red and blue in opposition, red being warm, blue being cool—Richter encases the red, which should project, in stalagmites of green, arresting motion in the middle ground. Blue, which is recessive, interrupts red both by the sense that it overlaps it and is placed in contiguity to it, but also because a recessive color seems to hover frontally, on the shallow-most surface area. The green ground Richter has laid down is revealed through sharp swipes of the squeegee.

Like stop-action series by Eadweard Muybridge in which the physical progression of an act is recorded movement by movement, so, too, the *Grün-Blau-Rot*, is as if Richter has taken a single frame out of the moving image series and isolated it for the viewer's delectation. A stunning moment in the arc of creating the entire series of over one hundred "acts" of abstraction, *Grün-Blau-Rot* finds its own character in that moment of unique artist expression.



ROY LICHTENSTEIN (1923-1997)

Imperfect Sculpture

incised with the artist's signature, numbered and dated 'rf

Lichtenstein '95 5/6' (lower edge)

stained cast iron and painted stainless steel plates

30¼ x 35 x 5 in. (78.1 x 88.9 x 12.7 cm.)

Executed in 1995. This work is number five from an edition of six plus two artist's proofs.

\$400,000-600,000

PROVENANCE:

The Estate of the artist

Donald Saff, Maryland, 1995

Acquired from the above by the present owner

EXHIBITED:

New York, Solomon R. Guggenheim Museum; Los Angeles, The Museum of Contemporary Art; Montreal, Musée des Beaux-Arts; Munich, Haus der Kunst; Hamburg, Deichtorhallen and Brussels, Palais des Beaux-Arts, *Roy Lichtenstein*, October 1993-March 1995 (another example exhibited).

Brooklyn, Pratt Institute, The Rubelle and Norman Schafner Gallery, *Sculptors in their Environment*, January-April 1998, n.p. (another example exhibited and illustrated).

Chicago, Museum of Contemporary Art, *Roy Lichtenstein: Interiors*, July-October 1999, pp. 38 and 60, no. 52 (another example exhibited and illustrated).

Washington, D.C., The Corcoran Gallery of Art; Valencia, IVAM Institut Valencià d'Art Modern; La Coruña, Fundación Pedro Barrié de la Maza and Lisbon, Fundação Centro Cultural de Belém, *Roy Lichtenstein: Sculpture & Drawings*, June 1999-August 2000, pp. 60 and 189, no. 152 (another example exhibited and illustrated).

Los Angeles, Gagosian Gallery, *Roy Lichtenstein Perfect/Imperfect*, September-December 2002, pl. 101

(another example exhibited and illustrated).

New York, Mitchell-Innes & Nash and Bellevue Art Museum

Roy Lichtenstein: Times Square Mural, September 2002-

September 2003 (another example exhibited).

Triennale di Milan, *Roy Lichtenstein: Meditations on Art*, January-

May 30, 2010, p. 169 (another example exhibited and illustrated).

New York, Castelli Gallery, *Roy Lichtenstein: Mostly Men*, September-

October 2010 (another example exhibited).

Chicago, Art Institute of Chicago; Washington, D.C., National Gallery

of Art and London, Tate Modern, *Roy Lichtenstein*, May 2012-

May 2013 (another example exhibited).

LITERATURE:

A. Midgette, "Munich Gets a Crash Course in Pop Art," *The Wall Street Journal*, 25 November 1994 (another example illustrated).

M. S. Kushner, *Donald Saff: Art in Collaboration*, New York, 2010, pp. 138-139, fig. 143 (illustrated).

This work will be included in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.



Kazimir Malevich, *Dynamic Suprematism*, 1916. Tretyakov Gallery, Moscow. Photo: RIA Novosti / Bridgeman Images.

Although best known for his paintings that helped to define Pop Art in the 1960s, Roy Lichtenstein was a prolific innovator and sought to expand his crisp, clean aesthetic to different media. In *Imperfect Sculpture* from 1995 the artist utilizes the thick black lines, bold primary colors and hatching device of his iconic Pop aesthetic to produce this commanding sculpture. Referencing futuristic scenes in vintage science fiction comic strips, Lichtenstein distills the chromatic and angular narrative of his source imagery into striking three-dimensional forms. Such was the importance of sculpture within the artist's oeuvre that an example of the present work was included in the 2012 seminal retrospective of the artist's work organized by the Art Institute of Chicago and the Tate Gallery, London.

One of Pop Art's superstars along with Andy Warhol, Lichtenstein was a painter, a lithographer, and a sculptor. He made his first foray into sculpture in the '40s and '50s, producing carved works made from furniture parts as well as various assemblages of wood, stone, and terracotta. His sculptural style matured in the mid-'60s as he turned toward glazed ceramics, producing increasingly figurative pieces that integrated his iconic pop imagery. These tongue-in-cheek glazed sculptures included busts of female mannequins and the molded stacks of ceramic coffee. In the '70s and '80s, Lichtenstein's sculpture grew to a larger scale, as he was commissioned for a series of major public sculptures including the 1979 *Mermaid* in Miami Beach and the 1986 *Mural with Blue Brushstrokes* in New York City.



214

ANDY WARHOL (1928-1987)

Repent and Sin No More! (Negative)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA10.514' (on the reverse); numbered again 'PA10.514' (on the stretcher)

synthetic polymer and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)

Painted *circa* 1985-1986.

\$60,000-80,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner, 2003

Church is a fun place to go.

–Andy Warhol



Andy Warhol, circa 1980. Photo: John Minihan / Evening Standard / Getty Images.

Repent

AND SIN

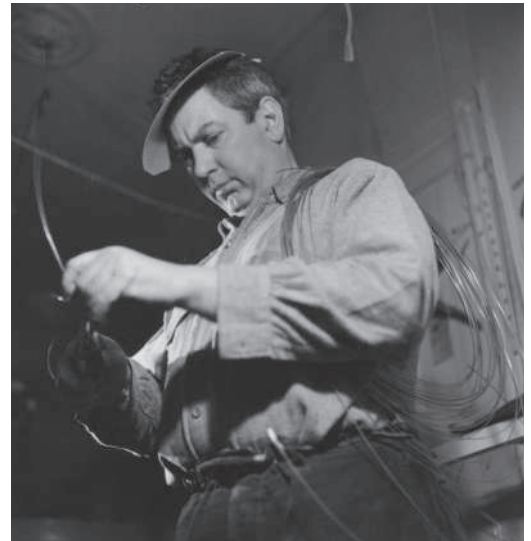
NO MORE!

PROPERTY FROM THE ESTATE OF CAROL A STRAUS

Throughout her life, Carol A. Straus was a dedicated and passionate supporter of the arts. Born in Janesville, Wisconsin in 1912, from an early age Mrs. Straus was fascinated by the creative process and after studying sociology at the University of Texas, she moved to Houston where she briefly pursued a career as an actress (at the Houston Little Theater). In 1932 she married her husband Robert and the couple became central figures in the city's burgeoning arts community. In addition to the arts, Mrs. Straus supported a number of other local organizations including serving as board president of Planned Parenthood of Houston and Texas, vice president of Houston Council of World Affairs, and a board member of Methodist Hospital Auxiliary, Blaffer Gallery at the University of Houston, YWCA Houston, KUHF-TV Houston (where

she created the first ever on-air auction on public television) and the Johnson Art Center in Vermont.

But perhaps her greatest contribution was to the founding of the city's Contemporary Arts Association, which would ultimately become known as the Contemporary Arts Museum Houston. Their mission was to present new art and to document its role in modern life through exhibitions, lectures and other activities. Their first exhibitions were presented at various sites throughout the city, such as The Museum of Fine Arts, Houston, and included *This is Contemporary Art* and L. Maholy-Nagy:



Alexander Calder in his studio, New York, 1936. Photo: Calder Foundation, New York / Art Resource, New York.
Artwork: © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Memorial Exhibition. The success of these first shows led in 1950 to the building of a small, professionally equipped facility where ambitious exhibitions of the work of Vincent van Gogh, Joan Miró, Alexander Calder, Max Ernst, and John Biggers and his students from the then-fledgling Texas Negro College (now Texas Southern University), reflected Houston's receptiveness to new ideas.

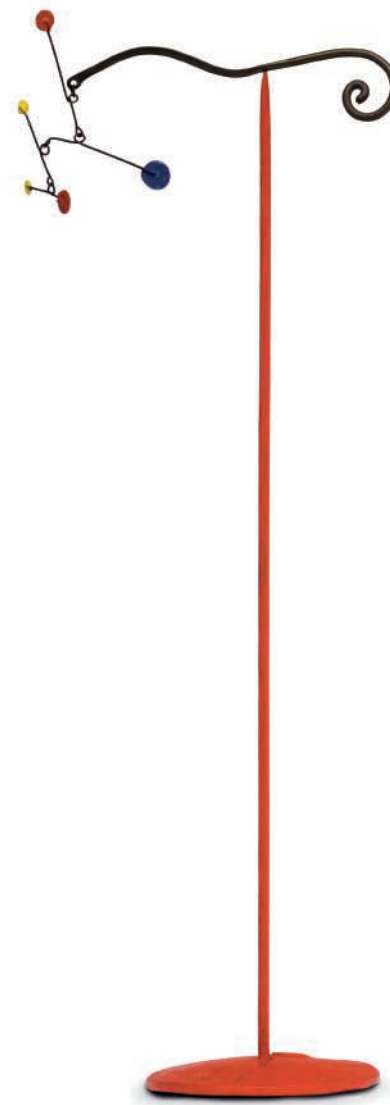
In addition to her invaluable support for arts institutions throughout Texas, Mrs. Straus also assembled a distinguished



Martin Puryear, *Fraught*, 1983. © Martin Puryear, Courtesy Matthew Marks Gallery.

personal collection of her own. She had a well developed eye and was able to acquire important works like Robert Motherwell's *Head* soon after they were first exhibited. Her willingness to embrace the work of emerging artist's also led to her acquisition of such ground-breaking works as Martin Puryear's *Fraught* (to be offered in Christie's Post-War and Contemporary Art Evening Sale on November 15th). His striking and enigmatic circular sculpture re-evaluates the conventions of art as Puryear, who came to art as a painter, thinks of works such as this less as traditional sculpture, and more in terms of a drawing made of wood.

Mr. and Mrs. Straus were particular admirers of Alexander Calder's work and over the years they maintained a lengthy correspondence with the artist. The couple acquired several of his sculptures for their collection, paramount among these was *Rat*, an exquisite example of the complex nature of the artist's sculptural practice. From the long sleek body to the wire whiskers, Calder expertly captures the characteristics of his subject using his skills as an artist and engineer. The variety and technical virtuosity contained within Calder's oeuvre can be seen in another work from her collection—*Untitled*. Standing just 10 inches tall, and three inches across at its widest point, this work is as technically and aesthetically accomplished as any of his career. Encompassing striking color and graceful form, *Untitled* is a quintessential example of Calder's unique art practice.



215

ALEXANDER CALDER (1898-1976)

Rat

standing mobile—sheet metal, lead, wire and paint
8 7/8 x 15 x 8 in. (21.9 x 38.1 x 20.3 cm.)
Executed in 1948.

\$300,000-500,000

PROVENANCE:

Buchholz Gallery\Curt Valentin, New York
Acquired from the above by the present owner

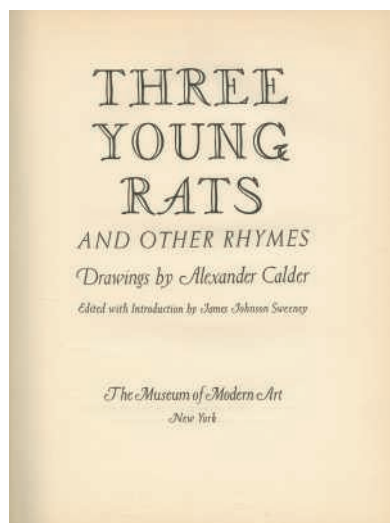
EXHIBITED:

Houston, Contemporary Arts Museum, *Calder-Miro*, October-
November 1951, no. 15.
Houston, Museum of Fine Arts, *A Child's Summer with Calder and
Miro*, June-August 1972.

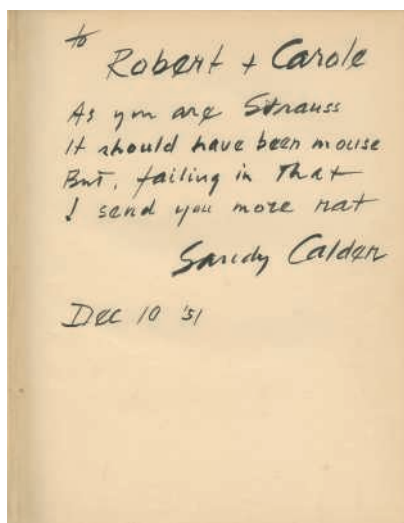
This work is registered in the archives of the Calder
Foundation, New York, under application number A15002.

*Three young rats with black felt hats,
Three young ducks with white straw flats,
Three young dogs with curling tails,
Three young cats with demi-veils,
Went out to walk with two young pigs
In satin vests and sorrel wigs;
But suddenly it chanced to rain,
And so they all went home again.*

(James Johnson Sweeney, ed., *Three Young Rats and
Other Rhymes with Eighty-Five Drawings by Alexander
Calder*, New York: Museum of Modern Art, 1946, p. 2.)



Cover of James Johnson Sweeney, ed., *Three Young Rats and Other Rhymes with Eighty-Five Drawings by Alexander Calder*, 1946.



Dedication in James Johnson Sweeney ed., *Three Young Rats and Other Rhymes with Eighty-Five Drawings by Alexander Calder*, 1946. © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York.



216

ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's monogram 'CA' (on the base)
standing mobile—sheet metal, brass, wire and paint
10 3/8 x 4 x 2 1/4 in. (26.4 x 10.2 x 5.7 cm.)
Executed circa 1949.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1950

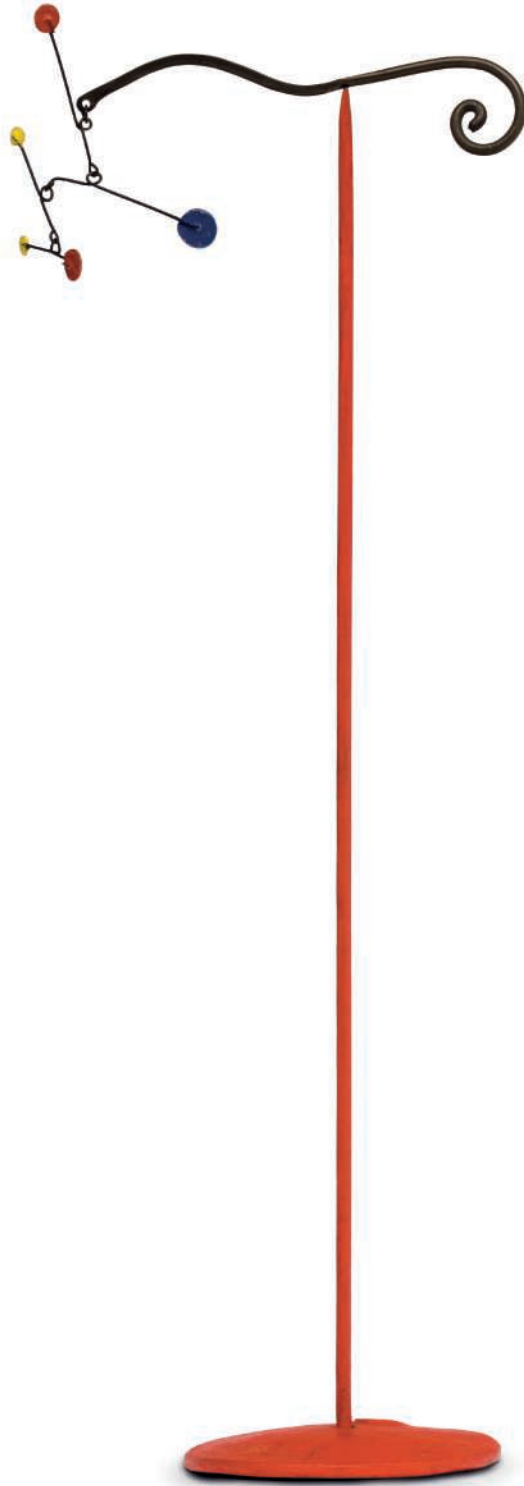
This work is registered in the archives of the Calder
Foundation, New York under application number A28064.



(alternate view)

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

(J. J. Sweeney, *Alexander Calder*, exh. cat., New York 1951, p. 8, reproduced in C. Giménez & A. S. C. Rower (eds.), *Calder: Gravity and Grace*, London 2004, p. 72)



217

ROBERT MOTHERWELL (1915-1991)

Head

oil on canvas
18 x 14 in. (45.7 x 35.6 cm.)
Painted in 1945.

\$60,000-80,000

PROVENANCE:

Samuel M. Kootz, Gallery, New York
Acquired from the above by the present owner, 1946

EXHIBITED:

Houston, Museum of Fine Arts, *55 Works of Modern Art Owned in Houston*, January-February 1947, no. 35.
Houston, Museum of Fine Arts, *Modern Painting, 1900 to the Present*, July-September 1975.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 19, no. P21 (illustrated).

In many ways, Motherwell was so sophisticated at the outset of his career, he was practically a European painter. When other Americans were trying to emulate Picasso and Matisse, he was also familiar with the artists of the past to whom Picasso and Matisse and Miro and Mondrian, to name just four modern painters, had looked closely. This brought a different pedigree to Motherwell's initial abstractions.

(P. Tuchman, "Poetry of the Brush, in *Robert Motherwell: The East Hampton Years, 1944-1952*, p. 36)



Robert Motherwell in his studio, 1943. Photo: © Peter A. Juley & Son, Smithsonian American Art Museum. Artwork: © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY.



218

ALEXANDER CALDER (1898-1976)

Untitled

sheet metal and paint

11 ½ x 9 ¼ x 8 ⅝ in. (29.2 x 23.5 x 21.9 cm.)

Executed in 1936.

\$300,000-400,000

PROVENANCE:

Paul Nelson, Paris, acquired directly from the artist

World House Galleries, New York

Abbott Laboratories, Chicago, 1960

Acquired from the above by the present owner, 1980

LITERATURE:

"Au pays de Caux," *circa* 1936, pgs. 42 and 43 (illustrated).

T. Clapp, "Calder," *Art d'Aujourd'hui*, nos. 10-11, May-June 1950,

p. 3 (illustrated).

E. Genauer, "Comment by Emily Genauer," *Abbott Laboratories What's New*,
no. 221, Winter 1960 (illustrated on the cover).

A. Calder and J. Davidson, *Calder: An Autobiography with Pictures*,
New York, 1966, pp. 33-34 (illustrated).

This work is registered in the archives of the Calder Foundation,
New York, under application number A05419.

Calder's accomplishment is the invention of a new microcosm in art. Its flora and fauna are made of wire, sheet metal, piping, glass, wood, and anything else tangible. Its plants can be conceived of as those objects with leaves of metal, its animals those with flanged and bolted haunches, its geology the involutions of wire, strong and pellets, while its machines are really machines – motor-driven – with no purpose other than the dance of their own movements

(C. Greenberg, 'Alexander Calder: Sculpture, Constructions, Jewelry, Toys and Drawings', in *The Nation*, no. 157, 23 October 1943, p. 480)



Alexander Calder in his studio, New York, 1936.
Photo: Calder Foundation, New York / Art Resource,
New York. Artwork: © 2016 Calder Foundation,
New York / Artists Rights Society (ARS), New York.



219

ROBERT MOTHERWELL (1915-1991)

The Red and Black No. 25

signed and dated 'Motherwell 87' (lower right)

ink, aquatint and paper collage on paper

31 3/4 x 25 in. (80.6 x 63.5 cm.)

Executed in 1987-1988.

\$80,000-120,000

PROVENANCE:

Base Gallery, Tokyo, 1990

Anon. sale; Sotheby's, New York, 11 May 2005, lot 254

Leslie Sacks Fine Art, Los Angeles

Osborne Samuel, London

Acquired from the above by the present owner

EXHIBITED:

London, Waddington Graphics, *Robert Motherwell*, October 1989.

Los Angeles, Leslie Sacks Fine Art, *New Acquisitions, Part One:*

The Moderns, October-November 2005.

Los Angeles, Leslie Sacks Fine Art, *Robert Motherwell: Prints and*

Unique Works on Paper, July-August 2009.

LITERATURE:

M. Pleyne, *Robert Motherwell*, Paris, 1989, pp. 195 and 200

(illustrated).

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

Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages

and Paintings on Paper and Paperboard, New Haven and London,

2012, pp. 360-361, no. C784 (illustrated).

Motherwell's collages amount to a definition of their medium. It is the nature of glued paper to look flat, frontal and spreading; to build its image in planes; to set up counterpoints between word and shape; to make one focus on texture and edge. Motherwell draws by tearing, and the implied violence of the torn edge (which looks and feels very different from the clean-cut edges of Braque's newsprint or Matisse's scissored paper) plays, in collage, the same role as the ejaculatory splattering of paint in his paintings. It is chance, fixed: no one can say how a piece of paper will go when it is torn. This combination of violence and reflection, along with the easel size of the images, is Motherwell's basic addition to the art of collage. In making it, he became the only artist since Matisse in the fifties to alter significantly the syntax of this quintessentially modernist medium.

(Robert Hughes as quoted in R. Hughes, *Nothing if Not Critical: Selected Essays on Art and Artists*, New York, 1987, p. 294)



Kurt Schwitters, *Collage M2 439*, 1922. Marlborough Fine Arts, London. Artwork: © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Bridgeman Images.



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ED RUSCHA (B. 1937)

Sunset De Longpre

signed and dated 'Ed Ruscha 2001' (on the reverse)

acrylic on linen

16 x 24 in. (40.6 x 61 cm.)

Painted in 2001.

\$180,000-220,000

PROVENANCE:

Anthony d'Offay Gallery, London

Monika Sprüth Philomene Magers, Munich

Acquired from the above by the present owner

EXHIBITED:

Munich, Monika Sprüth Philomene Magers, *Ed Ruscha:*

With and Without Words, September–October 2002.

LITERATURE:

R. Dean & T. Crow, eds., *Edward Ruscha Catalogue Raisonné of Paintings, Volume Six: 1998-2003*, New York, 2013, pp. 240-241, no. P2001.17 (illustrated).

Los Angeles is a city which has remained a source of both inspiration and mystery for artists, residents, and visitors alike. This is particularly true for Ed Ruscha, whose unique stylistic tendencies brilliantly incorporate much of the Pop Art mentality, with its interest in the quotidian and a distinct penchant for wit, while updating this East Coast dominated movement with an aesthetic that is unmistakably from the West Coast. In fact, Ruscha was one of the forerunners of the burgeoning Los Angeles art scene in the 1960s, making *Sunset De Longpre* a sort of homage to the city in which he found himself as an artist and a tremendous example of the stylistic qualities that have made Ruscha a household name.

In *Sunset De Longpre*, a heather gray canvas is speckled with black dots, immediately recalling the surface of a busy city sidewalk. Two bands of a slightly lighter gray section off the ground into thirds, a subtle compositional decision which could very well go overlooked by the viewer if not for

the words "Sunset" and "De Longpre" which rest on top of the upper and lower bands, respectively. These two seemingly innocuous words are in fact the names of two major streets in Los Angeles which run parallel to each other, making *Sunset De Longpre* a kind of map or marker of the city.

Yet even with this knowledge, *Sunset De Longpre* remains incredibly mysterious, retaining a certain drama that is characteristic of Ruscha's oeuvre. Throughout his career, Ruscha has maintained a keen interest in taking the mundane and the overlooked from everyday life and turning it into something quite theatrical, yet devoid of context. This is made clear in *Sunset De Longpre* through the incompleteness of the street view Ruscha has begun to illustrate, and augmented by the graininess of the image. As he explains, "A lot of my paintings are anonymous backdrops for the drama of words" (E. Ruscha quoted in R.D. Marshall, *Ed Ruscha*, London, 2003, p. 239).

The present work similarly illustrates Ruscha's continued interest in illustration techniques used in the advertisements and commercial billboards seen throughout Los Angeles, an interest that stems both from his artistic beginnings as a commercial artist and his travels along desert highways such as Route 66, where he played witness to numerous pieces of floating signage that fill the vast emptiness of the desert. The drastically condensed palette of black and gray, however, signals an evolution in his style to a more austere tone towards his depiction of common objects and words. Nevertheless, this transformation was long anticipated. "I remember this notion I had in school about Franz Kline, thinking how great it was that this man only worked with black and white. I thought at some point in my life I would also work with black and white – and here it is" (R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings Vol. 4, 1988-1992*, New York: Gagosian Gallery, 2009, 1).

SUNSET

DE LONGPRE



WAYNE THIEBAUD

A Selection of Works from the Allan Stone Collection

The professional relationship and friendship between master painter Wayne Thiebaud and legendary gallerist Allan Stone began in 1961 when a weary Thiebaud wandered into Allan Stone's gallery at 5 East 82nd Street in uptown Manhattan after a day of being turned away by other galleries. Stone recounted their first meeting in the 1994 catalogue *Celebrating 33 Years Together: Wayne Thiebaud at Allan Stone Gallery*, "Abstract Expressionism was still going strong and everyone was trying to identify the new stars, the next generation of important abstract painters" (Allan Stone, *Celebrating 33 Years Together: Wayne Thiebaud at Allan Stone Gallery*, New York, 1994, n.p.). The prescient Stone signed the representational Thiebaud well in advance of the rise of Pop art, when the artist's paintings of cakes and pies painted in a manner as luscious as their subject matter began to "haunt" him. Stone continued, "I like the kind of surface and the lushness [of Thiebaud's work]... You sense a love of paint and surface... there's a real joy of painting, a joy of life in his work" (A. Stone quoted by K. Tsujimoto, *Wayne Thiebaud*, exh. cat., San Francisco Museum of Modern Art, 1985, p 36-7).

*You sense a love of paint
and surface... there's a real
joy of painting, a joy of
life in his work*

—Allan Stone

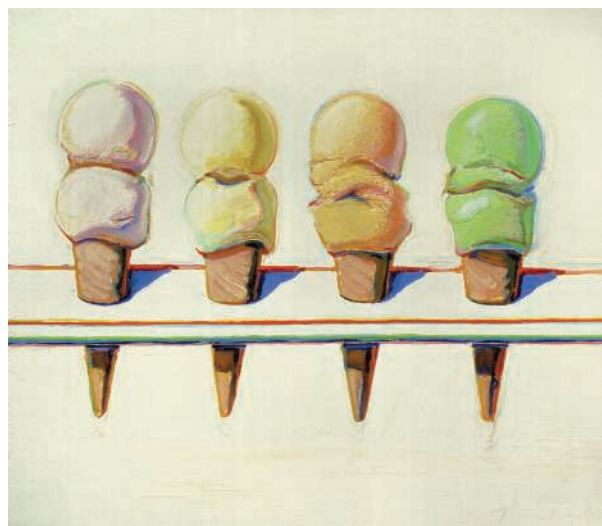
The gallery offered Thiebaud a solo exhibition—the artist's first—in April of 1962. Andy Warhol, whose own first one-man show would follow a few months later in July of the same year at Los Angeles's Ferus Gallery, was in attendance that night. As New Yorker art critic Adam Gopnik has written, "When [Wayne Thiebaud] exhibited his first cake pictures and pie pictures at the Allan Stone Gallery, in 1962, the result was almost like the Picasso circle's discovery of Le Douanier Rousseau" (A. Gopnik, "Window Gazing," *New Yorker*, April 29, 1991, p. 80). The Museum of Modern Art acquired work for their collection and Thiebaud received reviews from *The New York Times*, the *New York Post*, *Time*, *Life*, *The Nation*, *Artnews* and *Art International* for this exhibition. Stone gave Thiebaud quite the debut.

Allan Stone described Wayne Thiebaud as “a great painter whose magical touch is exceeded only by his genuine modesty and humility” (A. Stone, *ibid.*). The gallerist had an unflinching eye that focused on finding and showcasing the giants of contemporary twentieth-century art, including Abstract Expressionists Willem de Kooning, Arshile Gorky and Franz Kline. In the 1950s, Stone, then a lawyer on Wall Street, exchanged legal advice to artists for artworks. By 1960, Stone opened his own gallery on 86th Street, later moving to a carriage house on East 90th, which was celebrated for its imposing exhibitions and corresponding catalogues for artists such as Joseph Cornell, John Graham and Barnett Newman.

Though Thiebaud and Pop art share a common subject matter—the everyday products of American consumer culture—and arrived on the scene at the same time, Pop is too cool and detached or, perhaps Thiebaud, is too earnest for the two to have been truly compatible partners. As *New Yorker* art critic Adam Gopnik describes, Thiebaud makes a “commitment to the American vernacular—to the cakes and gumball machines and soda fountains and coffee-shop pies that he takes as his

subjects, and to the cake-counter and coffee-shop come-ons and displays that he uses as starting points for compositions (A. Gopnik, “Window Gazing,” *The New Yorker*, Apr. 29, 1991, p. 78). The stuff of Thiebaud’s paintings evoke the comfort of home, they are the things of holidays, and road trips, Sunday dinners and celebration, prompting the artist Allan Kaprow to describe his work as “italicized nostalgia.”

But to focus too closely on the content of the work would eclipse another equally important aspect. Like many before him including Cézanne and the Cubists, the still life provided readymade content for Thiebaud to work through issues of form and painting. The delight the artist takes in the colors and textures of these confections is equal to the delight one takes in a slice of pie. In fact, the artist often times tops off his painted cakes with swirls of paint that resemble frosting. As for color, Adam Gopnik describes Thiebaud’s signature halation best: “The cakes, which seem so honestly and forthrightly described, turn out, when they’re seen up close, to be outlined with rings and rainbows of pure color—bright blues and reds and purples, which register at a distance only as a just perceptible vibrator. These rings are Thiebaud’s own invention—there’s nothing quite like them in any other painting—and they give to his pictures not just a sense of the shiver of light in a particular place but also the sense that the scene has the interior life and unnatural emphases of something recalled from memory” (A. Gopnik, *ibid.*, p. 80).



Wayne Thiebaud, *Four Ice Cream Cones*, 1964. Phoenix Art Museum. Artwork: © 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY. Photo: Bridgeman Images.

Collecting, not money, was the object of Allan Stone’s career, and his collection continues to be his legacy. His business was “art dealing” but that term, too, doesn’t seem appropriate for someone whose buying outdistanced his selling. In addition to contemporary artists, he also amassed one of the largest collections of tribal art, American folk art, Gaudi furniture and Bugatti cars. His home in Westchester, New York, was a seemingly random and chaotic display of the fruits of his passions. However, upon closer inspection, an internal order became apparent, within which the objects were meant to converse with one another. In *The Collector: Allan Stone’s Life in Art*, a documentary film about the gallerist made by his daughter Olympia, ends with a particularly poignant scene: The celebrated gallerist debates between hanging works by Kline or Thiebaud on the wall—two artists with whom Stone played an integral part in introducing to the world. In the end, he chooses to hang the Kline, saying of the Thiebaud, “I’m going to put that in my tomb, in the pyramid... I’m going to take that with me, along with some special oils” (K. Shattuck, “In a Daughter’s Film Tribute, A Celebration of a Life Lived Through Art,” *New York Times*, February 10, 2007, n.p.), so important was Wayne Thiebaud to Allan Stone.



Allan Stone installing Wayne Thiebaud’s first solo exhibition at Allan Stone Gallery, New York, 1962. Photo: Allan Stone Gallery. Artwork: © 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.



Allan Stone, Wayne Thiebaud, and
Betty Jean Thiebaud. Photo: Clare Stone.

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WAYNE THIEBAUD (B. 1920)*Sunglasses*

signed and dated '♥ Thiebaud 1991' (lower right)

watercolor and pastel on paper

14 x 22 in. (35.9 x 55.9 cm.)

Executed in 1991.

\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:New York, Allan Stone Gallery, *Wayne Thiebaud*, May-June 1997.

Wayne Thiebaud, *Pies, Pies, Pies*, 1961. Crocker Art Museum, Sacramento.
© 2016 Wayne Thiebaud / Licensed by VAGA, New York.

In *Sunglasses*, a rare watercolor and pastel work, Wayne Thiebaud demonstrates the importance and function of repetition and seriality within his work. Since 1960, he has painted row upon row of cakes, shoes and ties (among other objects) in an endless variety of styles and colors to speak to the infinite availability of products. In this work, he lays out the seven pairs (one is partly obscured on the right of the frame) of sunglasses, which are then doubled-up by

their reflections which fall upon the surface. A strong light source comes from the back casting these tinted shadows through the front of each pair of sunglasses. Each shadow perfectly matches its source, except notably the red-lensed pair on the lower right corner which casts a blue-hued shadow.

Poet and art critic John Yau writes about the importance of seriality in Thiebaud's painting: "Thiebaud's fascination with paint's materiality and excess

spans the gamut, from subject matter to composition, with a particular focus on our relationship to food and to usable land—forms of consumption. ...There is an irresolvable clash between image and materiality, repetition and surplus, surface and shadow. ...In counterpoint to the excess, Thiebaud's use of the grid and repetition makes the surplus seem manageable, as well as enables the artist to explore color

and color relationships" (J. Yau, "Wayne Thiebaud's Incongruities," *Wayne Thiebaud*, New York, 2014, p. 30).

In addition to repeating the same object in one painting, Thiebaud has also revisited recurring subjects over and over for nearly sixty years. In her article on the artist, "Food for Thought" for *Art & Antique*, art writer Mara Holt Skov notes, "Over the years, Thiebaud has kept his drawing skills honed and his muscle memory sharp by repeatedly sketching multiple views of his subjects as the first step in the creation of new work." Skov reminds us, "This, of course, is the classical iterative method of art training, beginning with the humble tools of graphite, ink and paper. Even today it is the way that painting is taught—through sketching, repetition and refinement. Thiebaud approaches his own work as well as his teaching in this way; he continues to teach and model the creative process for developing artists, as he has done ever since he joined the faculty at the University of California at Davis in 1960" (M. Holt Skov, "Food for Thought," *Art & Antiques* Vol 37 no. 2, 2014, 82-87).



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WAYNE THIEBAUD (B. 1920)*Half Salmon*

signed and dated 'Thiebaud '61' (lower right); signed again, titled and dated again 'Thiebaud ½ Salmon 1961' (on the stretcher)
oil on canvas

16 x 22 in. (41 x 55.9 cm.)

Painted in 1961.

\$800,000-1,200,000

PROVENANCE:

Allan Stone Gallery, New York

Art Investments, Ltd., Houston

Acquired from the above by the present owner

EXHIBITED:

New York, Allan Stone Gallery at the New York Coliseum Show, *Contemporary American Art*, May 1962.

New York, Allan Stone Projects, *Wayne Thiebaud*, April-June 2016, pp. 18-19 and 42 (illustrated).

Roslyn Harbor, New York, Nassau County Museum of Art, *Feast for the Eyes*, July-September 2016.

LITERATURE:

M. Holt Skov, "Food for Thought," *Art & Antiques*, February 2014, p. 85 (illustrated).



Francisco de Goya, *Still Life with Slices of Salmon*, 1808-1812.
Oksar Reinhart Collection, Winterthur. Photo: Bridgeman Images.

Painted in 1961, *Half Salmon* is a breakthrough work for Wayne Thiebaud, one of his earliest still-life paintings that alongside other iconic depictions of commonplace American food, established the motifs that would sustain him for much of his career. An early, quintessential work, *Half Salmon* belongs to an important series of deli counter paintings that displays the fetishization of food in American culture. In *Half Salmon*, the shockingly bright orange flesh of the fish electrifies the cool colors of the countertop, while the rainbow-like sheen of the salmon's shiny skin is delicately and exquisitely rendered in sensual strokes of paint. Displayed upon an empty counter, Thiebaud's salmon is depicted in a tightly cropped, close-up view, establishing the technique that would become his signature approach. In similar paintings of deli foods and rows of cakes from 1961, Thiebaud transforms the inanimate, lunch-counter fare into objects of beauty, allowing the interplay of light and shadow to enliven and animate the composition, providing endless delight. The rich, smooth dragging of paint across the counter surface and along the salmon itself proclaims

(alternate view of the present lot)







Thiebaut '61



Richard Diebenkorn, *Ocean Park No. 79*, 1975. Philadelphia Museum of Art. Artwork: © The Richard Diebenkorn Foundation. Photo: The Philadelphia Museum of Art / Art Resource, New York.

the lusciousness of the oil paint and Thiebaud's reverence for the tradition of still-life painting. *Half Salmon* is a masterful, mature work—a painterly *tour-de-force* in which Thiebaud's humble piece of fish is transformed into a brilliant exploration of light, color and form.

Half Salmon belongs side-by-side with similar paintings of this era, such as *Delicatessen Counter*, 1962, in which Thiebaud depicts the meats, cheeses and other standard fare beneath the glass of a shiny, white deli case. In *Half Salmon*, Thiebaud's delicate piece of fish is displayed laid out upon the counter's smooth surface while nearby an empty tray indicates other items for purchase. Like similar paintings of isolated, ubiquitous American foods—the hot dog, sandwich or slice of pie—Thiebaud creates an intense painterly drama, in which a single, ordinary food is highlighted and exalted. In *Half Salmon*, the artist zooms in on the piece of fish, cropping from view the other objects and endlessly delights in the soft shadows, modulations of color and touches of light that bounce along the smooth, shiny surface of the deli counter and the salmon's shimmering skin. The countertop cuts a sharp

diagonal slice from one corner of the canvas to its opposite, set along an oblique angle that zooms the viewer into the painting by means of a powerful, pictorial force. This technique has the effect of highlighting the salmon; set upon a brightly-lit stage, the salmon becomes a crucial actor in some new and highly-effective drama. It would, in fact, remain Thiebaud's hallmark style for the remainder of his career, causing critics to remark "With this concentration on simple objects or groups of objects came simultaneously a much clarified means of representation - the "isolation of the object" and 'interest in objective painting' to which Thiebaud had referred - the rapid development of which can be traced by comparing... *Delicatessen Counter* of 1961 with the *Delicatessen Counter* from 1962 in the Menil Collection. Already...Thiebaud was pressing his subjects forward against the picture plane, simplifying the objects into basic

Already...Thiebaud was pressing his subjects forward against the picture plane, simplifying the objects into basic formal units, and aligning them in strictly ordered progressions.

(S. A. Nash, "Unbalancing Acts: Wayne Thiebaud Reconsidered," *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 32)

formal units, and aligning them in strictly ordered progressions" (S. A. Nash, "Unbalancing Acts: Wayne Thiebaud Reconsidered," *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 32). Along with *Delicatessen Counter* from 1962, *Half Salmon* was also once an admired work by the influential collectors John and Dominique de Menil: it was originally acquired from Allan Stone by Art Investments, Ltd., the prominent group of investor-collectors that the pair established



Giorgio Morandi, *Natura Morta*, circa 1950. Museum of Fine Arts, Houston. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Bridgeman Images.



Edouard Manet, *Le Saumon*, circa 1864. Shelburne Museum, Vermont. Photo: Bridgeman Images.

in 1964 and managed with the intent of introducing revolutionary art into new markets.

In these paintings, Thiebaud establishes the primary *modus operandi* that would sustain him for decades to come. In *Half Salmon*, Thiebaud defines the bright, crisp edge of the white deli counter with not a single line, but instead with a careful layering of several, different colors that make up an entire rainbow. Such a rendering has the effect of making the counter's edge project into the surrounding space with a three-dimensionality unparalleled in his art thus far. This hyper-real quality results from Thiebaud's unique approach to outlining, which he described as "halation." In the studio, Thiebaud was struck by the visual phenomenon that an object was not simply delineated by a single, black line, but rather comprised of a multitude of complementary colors, which soften the contours of the object while delineating it from the surrounding space. In *Half Salmon*, Thiebaud's halation technique is in full effect, especially when defining the edges of the deli counter's edge and the outlines of the salmon itself, which seems to compose an entire rainbow of hues.

Thiebaud's special techniques that he applies to *Half Salmon* allow the object to transcend its role from humble object of consumption to a larger, symbolic realm, which touches upon the special sense of ritual that surrounds the deli counter that's become a product of a bygone era. Through the advance of big-box stores and giant, warehouse chains, the deli counter has fallen out of favor, becoming a nostalgic relic of the past. It references a slower, simpler time, in which a trip to the A&P necessitated a chat with the deli man, a specific cut of meat from the butcher, or sampling a freshly-baked cookie from the bakery. Enclosed within a gleaming glass case, the foods behind the deli counter echoed the abundance of a post-war America, a symbol of prosperity and pride. Thiebaud's *Half Salmon* evokes all of these things and more, making it a sentimental emblem of a nostalgic era, a precious relic. As Steven A. Nash described in Thiebaud's retrospective catalogue: "His objects are nuggets of nostalgia, encoding fond memories from his youth but also aspects of American life meaningful to a great many of us." (S. A. Nash, "Unbalancing Acts: Wayne Thiebaud Reconsidered," *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 35)



Chaim Soutine, *Carcass of Beef*, 1925. Minneapolis Institute of Arts. Photo: Bridgeman Images.

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WAYNE THIEBAUD (B. 1920)*Various Books*

oil on paper

24 x 21 in. (61 x 53.3 cm.)

Painted in 1991-1992.

\$500,000-700,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:New York, Allan Stone Gallery, *Wayne Thiebaud at Allan Stone Gallery: Celebrating 33 Years Together*, May-June 1994, p. 22 (illustrated).

Jean-Baptiste-Siméon Chardin, *The Attributes of the Arts and the Rewards Which Are Accorded Them*, 1766. Minneapolis Institute of Arts. Photo: Bridgeman Images.

Beginning in the 1970s, the quintessentially American painter Wayne Thiebaud introduced a number of new subjects into his still life paintings after a decade of painting what Steven Nash, curator of the artist's celebrated retrospective at the Fine Arts Museums of San Francisco in 2000, describes as "cafeteria-type foods...

the cakes, pies, ice creams, hamburgers, hot dogs, canapés, club sandwiches, and other staples of the American diet—all of which have a stereotypical this-can-be-found-anywhere-in-the-country-but-only-in-*this*-country quality." He continues that, during this period of innovation, "Piles of books, brightly colored ties, eyeglasses and paint cans" joined the roster of objects to be considered through the artist's unique lens. While "light in mood," as Nash notes, "these works could, however, suddenly turn dark" (S. Nash, "Unbalancing Acts: Wayne Thiebaud Reconsidered,"

Wayne Thiebaud: A Paintings Retrospective, San Francisco, 2000, p. 15, 21). While Nash is identifying the psychological qualities that begin to pepper Thiebaud's later works, they are also quite literally darker in palette too as can be seen in this superlative example from the period in which the interplay of

color across light and shadow is key to the painting's significance.

In this particular example, the artist has given an almost architectural presence to the suite of eleven volumes. They stand like buildings in a row of slim and wide widths and tall and short statures. The high intensity light with which Thiebaud has chosen to backlight the composition casts a dramatic shadow in front of the books, rendering their titles unreadable. This choice was deliberate, as Thiebaud wanted to focus on the formal aspects of the books rather than their content. Thus, instead of row of titles that would offer access into the personality of their owner, Thiebaud presents the range of colors on the book spines for the viewer's consideration. Whereas in other similar works he breaks down the white light that surrounds the object of his study into a halo of its various component colors, here the brightly colored spines stand as the ultimate rendition of the artist's signature rainbow spectrum.



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WAYNE THIEBAUD (B. 1920)*Girl in Striped Blouse*

signed and dated ♥ Thiebaud 1973-75' (upper left); signed again and dated again ♥ Thiebaud 1973-6' (on the reverse); titled "GIRL IN STRIPED BLOUSE" (on the stretcher)

oil on canvas

66 x 36 in. (168 x 91.4 cm.)

Painted in 1973-1976.

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

PROVENANCE:

Allan Stone Gallery, New York

Mr. and Mrs. Abe Pollin, Washington, D.C.

Acquired from the above by the present owner

EXHIBITED:

Phoenix Art Museum; Oakland Museum of California; Los Angeles, University of Southern California Art Galleries and Des Moines Art Center, *Wayne Thiebaud 1947-1976*, September 1976-May 1977, no. 79 (illustrated).

Minneapolis, Walker Art Center; Fort Worth Art Museum; St. Petersburg, Museum of Fine Arts and Philadelphia, University of Pennsylvania, Institute of Contemporary Art, *Wayne Thiebaud Painting*, February-October 1981, n.p. (illustrated).

New York, Allan Stone Gallery, *Wayne Thiebaud: 25th Anniversary at the Allan Stone Gallery*, March-April 1986.

New York, Allan Stone Gallery, *Wayne Thiebaud: The Figure*, April-May 2008, pp. 30-31 (illustrated).

New York, Leila Heller Gallery, *Look at Me: Portraiture from Manet to the Present*, May-August 2014, p. 132 (illustrated).

Seattle, Pivot Art + Culture, *The Figure in Process: de Kooning to Kapoor, 1955-2015*, December 2015-February 2016, p. 21 (illustrated).

New York, Allan Stone Projects, *Wayne Thiebaud*, April-June 2016, p. 13 and 42 (illustrated).

LITERATURE:

M. Moorman, "New York Reviews: Wayne Thiebaud," *ARTnews*, Summer 1986.

P. Tuchman, "A Taste of the West," *New York: Newsday*, 14 March 1986, n.p. (illustrated).

E. Sobieski, "Wayne Thiebaud and the Sweet Life," *The Huffington Post*, 22 June 2016 (illustrated online).

Once the model is posed and lit, Thiebaud stares intently at his brightly illuminated subject. By staring rather than merely glancing, he has found, the subject and the moment are infinitely expanded and clarified by the total engagement of the eye.

(K. Tsujimoto, "Thiebaud: The Figure," in *Wayne Thiebaud: The Figure*, New York, 2008, p. 7)



Edward Hopper, *New York Movie*, 1939. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.







Installation view, *Wayne Thiebaud Painting*, Walker Art Center, Minneapolis, 1981 (present lot illustrated). Photo: courtesy Walker Art Center. Artwork: © 2016 Wayne Thiebaud / Licensed by VAGA, New York.



Edgar Degas, *L'Etoile*, circa 1876-1877. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

Wayne Thiebaud arrived on the scene at the same time as Pop art, and it was quickly assumed that his paintings of cakes and confectionery mirrored those of his contemporaries, Andy Warhol and Roy

Lichtenstein. But rather than a critique of consumerism, Thiebaud's paintings delighted in the variety of delicacies offered by American soda counters and delicatessens. In 1963, Thiebaud made a remarkable departure and took the conscious choice to paint people—men and women; nude and dressed; seated and standing—in addition to objects. He maintained this parallel practice throughout his career. However, while there are portrait-like aspects of Thiebaud's figure paintings, he approaches his human subjects like objects, and thus his figure studies are pictorially related to his still lifes. Art historian and curator Steven Nash concurs when he writes, "the figure studies...to some extent can be considered an extension of the still lifes. Although generally larger in scale, his painted figures are treated with the same stylistic traits and share the same sense of clinical observation as his inanimate subjects. They are taciturn, seemingly froze in time and space, and psychologically isolated, even within groups, becoming 'objects' of a different order" (S. Nash, "Wayne Thiebaud on Paper," *Thiebaud from Thiebaud*, New York, 2016, p. 8).

Like his paintings of food, Thiebaud rendered his human subjects close to their actual size. *The Girl in Striped Blouse* stands motionless and direct, one of what *The New Yorker* art critic calls the artist's "self-contained, imperturbable Californians" (A. Gopnik, "Window Gazing," *The New Yorker*, April 29, 1991, p. 80). With her hands behind her back and face staring straight ahead in front of a blank, white background. She is heavily illuminated by a strong light source outside of the frame of the image that rakes her shadow in a cerulean blue line across the bottom right of the canvas. The same light source reflects off the left side of her head, lightening her blonde hair with an additional streak of yellow, and diffusing in shadow on her right side and marked with a bold red line. In this way, Thiebaud's portrait becomes a study of the woman in light and shadow; and her figure an opportunity to make that illumination visible.

As Karen Tsujimoto, curator of Thiebaud's 1985 retrospective at San Francisco's Museum of Modern Art notes in the essay accompanying an exhibition of Thiebaud's figure paintings at Allan Stone Gallery in

2008, "This clinical austerity creates a non-narrative context that forces the artist, and the viewer, to concentrate on the figure. The lighting technique also allows Thiebaud to explore more fully a concern related to his still lifes: how strong light defines form, enhances the effects of halation, and alters our perception of reality. Once the model is posed and lit, Thiebaud stares intently at his brightly illuminated subject. By staring rather than merely glancing, he has found, the subject and the moment are infinitely expanded and clarified by the total engagement of the eye. This phenomenon, coupled with the spare environment and the intensity of illumination, heightens his perception of visual data" (K. Tsujimoto, "Thiebaud: The Figure," in *Wayne Thiebaud: The Figure*, New York, 2008, p. 7).

More so the artist's trademark is in painting halation, or the halo that expands from a light source proper into a spectrum of color around it. In the case of *Girl with Striped*



Edouard Manet, *Bar at the Folie-Bergere*, 1882. Courtauld Institute Galleries, London. Photo: © bpk Berlin / Courtauld Institute / Lutz Braun / Art Resource, NY.



Wayne Thiebaud, *Girl With Pink Hat*, 1973. San Francisco Museum of Modern Art. © Wayne Thiebaud / Licensed by VAGA, New York.

Blouse, the halo of color around the figure is mirrored by the spectrum of color presented in her bright shirt and pants. Tight at the waist and flaring over hips, her shirt is a parade of yellow and orange that is tinged with green as her curves turn toward shadow. Her pants fall from hip to feet in a long line down her leg. The latter seems to be the case as the painting's title indicates only the girl's blouse is striped, revealing that the color variation of her pants is the result of the light that shines upon them. Closer looking reveals the artist's lush handling of paint. The figure is surrounded by a creamy white that's thickness of application makes her image appear recessed.

The Girl in the Striped Blouse features the same model as the painting called *The Girl with Pink Hat*, 1973, in the collection of the San Francisco Museum of Modern Art. Portraying the girl's personality was not Thiebaud's goal in the painting, aligning him with New Realist painters like Alex Katz. They were known for their direct engagement with their human subjects that sidestep emotion and thus, the designation of "portrait" in favor of "figure study." Thiebaud explained, "Through a neutralized and standardized mode it becomes possible to feel and think through the hands and minds of others. To sense [the] origins of a Degas back, Holbein's profile lines, of the difference between the eyes of Picasso and Utamaro. By studying both the history of drawing and the practice of drawing it becomes possible to reexamine the variations and novelties extended from prime origins" (W. Thiebaud quotes in K. Tsujimoto, "Thiebaud: The Figure," in *Wayne Thiebaud: The Figure*, New York, 2008, p. 6-7).



225

WAYNE THIEBAUD (B. 1920)*Single Double Decker*

signed and dated '♥ Thiebaud 1991' (lower left)

pastel and graphite on paper

11 ¾ x 8 ¾ in. (29.8 x 22.2 cm.)

Drawn in 1991.

\$150,000-200,000

PROVENANCE:

Campbell-Thiebaud Gallery, San Francisco

Acquired from the above by the present owner

EXHIBITED:New York, Allan Stone Projects, *Wayne Thiebaud*, April-June 2016, p. 28 (illustrated).**LITERATURE:**J. O'Hern, "Insistence and Integrity: Allan Stone Projects in New York City Presents a Major Survey of Paintings and Works on Paper by Wayne Thiebaud," *American Fine Art Magazine*, no. 28, July/August 2016, p. 68 (illustrated).

The relationship between *Single Double Decker*—a lusciously rendered double scoop of ice cream topping a toast-colored sugar cone—and Thiebaud's signature paintings of all-American foods in various configurations is self-evident. This life-sized double scoop of soft ice cream fills neatly the picture plane as it sits on and in the thin white shelf fashioned with a hole that supports the shape of the cone. With its edges rimmed with streaks of green, orange and yellow,

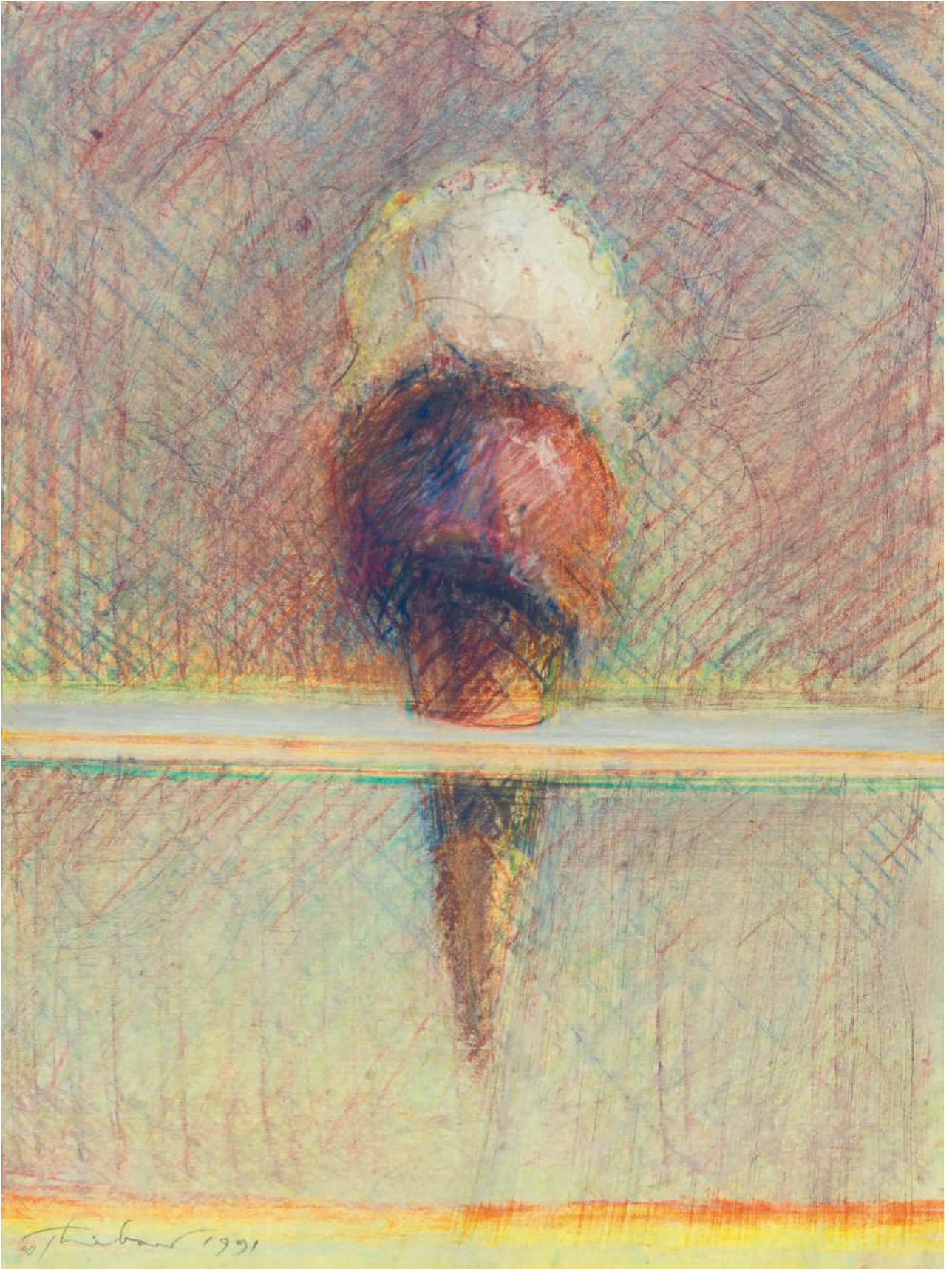
the shelf itself appears to be its own deliciously layered confection. Blues and purples highlight the brown of the chocolate scoop, while the vanilla scoop is swathed by a golden yellow halo. A revelation of both color and texture, Thiebaud invests as much process and care into *Single Double Decker* as he would with any one of his paintings. In fact, as the curator and art historian Steven Nash has written, the artist has a "democratic belief in the equal importance of drawing, printmaking and painting that is rare among artists. Thiebaud enjoys the expressive potential of each medium and continually mixes

then in an organic process of discovery" S. Nash, "Wayne Thiebaud on Paper," Thiebaud from *Thiebaud*, New York, 2016, p.7).

What also may be surprising is the relationship of drawings such as this to the artist's landscapes. When the artist began using the rural landscapes of Northern California as well as the city streets of his home in San Francisco as the subject of his works on canvas and paper, he often included clouds that resemble scoops of vanilla ice cream drifting leisurely across the sky. In this pastel on paper drawing, the artist updates the *sfumato* or "smoke-like" effect perfected by the Renaissance master Leonardo da Vinci with contemporary tools. By rubbing the drawing's surface with steel wool, Thiebaud blends the crosshatched rainbow of pink, green, blue, orange, yellow and purple lines of pastel into an even haze. Through this technique, the top scoop of vanilla ice cream appears to melt into the background, taking on the consistency of a whipped cloud. Here, as in the best examples of his work, Thiebaud creates a visual metaphor in a sensual and haptic display of ephemeral textures.



Claude Monet, *Charing Cross Bridge, Smoke in the Fog*, 1902. Musée Marmottan Monet, Paris. Photo: Bridgeman Images.



226

WAYNE THIEBAUD (B. 1920)

River Levee and Dock

signed and dated 'Thiebaud 1966' (lower left); signed again and dated again 'Thiebaud 1966' (on the reverse); signed again, titled and dated again 'RIVER LEVEE and DOCK Wayne Thiebaud 1966' (on the stretcher)

oil on canvas

12 x 9 7/8 in. (30.5 x 25.1 cm.)

Painted in 1966.

\$200,000-300,000

PROVENANCE:

Allan Stone Gallery, New York

Joan and George Dillon, Kansas City, Missouri, 1969

Private collection, Massachusetts, by descent from the above

[Landscape] represented found images that were interesting or beautiful...the missing element, however, seemed to be the duplication of natural forces into the paint itself. I no longer wish to invest the landscape with total pictorial content, but, if at all possible, I want to replicate those natural forces into the nature of the paint...I would be able to give the painting, in terms of abstraction and compositional power, the same kind of internalized structure of the nature of the landscape.

(W. Thiebaud, quoted in A. Marchal-Workman, "Wayne Thiebaud: Beyond the Cityscapes," *Smithsonian Studies in American Art*, vol. 1, no. 2, Autumn 1987, p. 39)



Claude Monet, *The Thames below Westminster*, 1871. National Gallery, London.
Photo: Bridgeman Images.



THE COLLECTION OF PAUL AND ELIZABETH WILSON

For over four decades, Richard Diebenkorn sustained virtuosity in not one, but several different distinctive styles. His diverse, yet elegant and light-filled body of work blends the strict geometries of Mondrian with the lyricism of Matisse, while referencing the brushy gesture of de Kooning. In 1980, he began a series of paintings on paper that overlaid the geometric grid-like armature of the *Ocean Park* series with a curious array of curvilinear, organic forms. Rendered in gouache, crayon and acrylic on paper, these intimate, exquisitely executed paintings on paper kept to a square format, using a deliberately limited palette of complementary colors, from subtle creams to deep, inky blues. Taken as a group, the following three paintings on paper beautifully represent the artist at this crucial moment, in which he subtly re-introduced referential imagery into the stringent geometric grid of his *Ocean Park* series.



Studio of Richard Diebenkorn with works from the *Ocean Park Series*. Photo: Frank J. Thomas, courtesy of the Frank J. Thomas Archives. Artwork: © The Richard Diebenkorn Foundation.

Loosely defined as the *Clubs and Spades* paintings, these important works are the masterful culmination of a decades-long exploration of Diebenkorn's two main concerns. They take their inspiration from the playing-card-like forms that date to his childhood summers in Woodside, California. As a child, making swords and shields that featured heraldic imagery like the quatrefoil or clover, spade or club, Diebenkorn developed a lifelong interest. He recalled: "I had always used these signs in my work almost from my beginnings, but always peripherally, incidentally, and perhaps whimsically. ... I discovered that these symbols had for me a much greater emotional charge than I realized" (R. Diebenkorn, quoted in J. Elderfield, *The Drawings of Richard Diebenkorn*, exh. cat., Museum of Modern Art, New York, 1988, p. 58). Yet, in these paintings one cannot simply "call a spade a spade," for doing so

would ignore the exquisite sense of balance and wonderful, lyrical charm that results from these thoughtfully-arranged, intricate paintings. The two paintings on paper from 1981 in this selection—both *Untitled*—belong to a group that Diebenkorn created between 1980 to 1982 in his *Ocean Park* studio in Santa Monica. They were exhibited in January of 1982, where reviewers were quick to decipher Diebenkorn's new work.

"In several of these new pictures...the classic format of the "Ocean Park" paintings remains very much in evidence. ... especially those vertical and horizontal bands of light hugging the edges of the surface - but now it recedes in favor of the large organic forms that

dominate the new work. At times resembling the silhouettes of trees seen against sky or water, at times suggesting fragments of figures or foliage, these new motifs bring a heightened emotional pressure to every design of the picture surface. ...the Southern California landscape [is] evoked with an impressive delicacy and power. And, as so often with Mr. Diebenkorn, there is a lot of Matisse in these pictures" (H. Kramer, "Uptown: New Richard Diebenkorn Work," *New York Times*, 15 January 1982, p. C1).

Painted in 1981, these *Untitled* works epitomize the powerful new abstraction that crystallized within Diebenkorn's work at that time. Typical to the period, hovering planes of heavily-nuanced color are demarcated by a calligraphic line and organized into geometric areas—some rectilinear, others rounded. One displays the loosely quatrefoil design that alternately evokes the "club" symbol of a playing card or the lush foliage of a leafy plant. As noted above, vestiges of *Ocean Park* remain in this series—in *Untitled*, it's as if these windows of color and light have been thrown open, allowing the foliage of the surrounding landscape to penetrate the painting in the slowly unfurling forms of a newly-sprouted plant. Defined by delicate crayon lines and rendered in hushed, elegant tones, Diebenkorn has added organic planes of color to the linear grids of *Ocean Park*. The creamy ethereal hues are reminiscent of Picasso's bone paintings, while the inky black passages are as deep and rich as Rothko. The elegant sense of balance is remarkable given the amount of brushy passages, where remnants of earlier paint linger in a kind of smoky ether. Yet this quality of gestural abstraction is tightly controlled and organized into distinct geometric shapes, both linear and organic, that recalls the precision of Ellsworth Kelly, the elegance of Brice Marden and the lasting, lyrical joy of Henri Matisse.

The recently-published catalogue raisonné of Diebenkorn's work singles out *Untitled*, 1981 in its analysis, concluding: "It is important to see this series of drawings as representing a continuation of and variation on the Ocean Park vocabulary" (J. Livingstone and A. Ligouri (eds.), *Richard Diebenkorn: The Catalogue Raisonné*, Volume Four, New Haven, 2016, p. 315). Indeed, that an artist at the very top of his game would switch from a highly-successful genre into new, uncharted territory is a testament to his profound and continued investigation of his painterly practice—at each new bend in the road, Diebenkorn pushes himself into greater and even more difficult pictorial challenges. These drawings reside in the indefinable space between figuration and abstraction, seamlessly integrating the personal, symbolic emblems of Diebenkorn's childhood within the strictly abstract language his painting maintained. Perhaps Robert Hughes, writing for *Time* magazine, said it best: "Diebenkorn has always been a man of tenacity, deeply conscious of the tradition he works in and the homages to other art that it entails, and he does nothing lightly. When his work shifts, the shift means something. ... Yet they retain a distinctive intensity, quiet and mannered, that goes with their aloof and somewhat ambiguous degree of abstraction. When Diebenkorn wants to set a curve flowing across the paper, its rhythm acquires a detached mellowness, a quality of reverie; this wandering of the hand is constantly checked and inflected by the vestiges of a grid, the angled cuts of straight drawing that survive from the Ocean Parks and are, in fact, a permanent feature of his style" (R. Hughes, "Art: A Geometry Bathed in Light," *Time*, Monday, January 25, 1982).

(alternate view of the Lot 227)





Thinking of

PAUL WILSON AND RICHARD DIEBENKORN

Art produced in the San Francisco Bay Area during the 1950s and 60s is now recognized, even abroad, as comprising some of the most significant work done anywhere during that period, and Paul Wilson together with his wife Elizabeth were two of its most ardent enthusiasts. Paul's collection was not huge but each and every work was selected with a discerning eye and was tailored for the spaces in his relatively modest-sized house in San Francisco that he designed himself. As an architect, he was acutely attuned to nuances of line, form, and spatial organization, and how these elements could be activated by strong color, sensitivities that drew him naturally to the robust gestural and coloristic qualities characteristic of Bay Area painting in both its representational and abstract phases. Paul once told me that he loved all works in his collection equally, no matter what their perceived "importance" may have been, and for the relationships with their makers that ensued. He collected for all the right reasons.

Over a couple of decades, he and Elizabeth acquired outstanding examples of the work of such prominent artists as Richard Diebenkorn, Elmer Bischoff, Nathan Oliviera, David Park, Frank Lobdell, and others. Their focus was decidedly Bay Area but they sometimes ventured out of that theme with works by other American and European artists, as evidenced by the fine Alexander Calder mobile from 1957 that hung prominently in their home and the rare plaster cast of Henry Matisse's *Madeleine I* that the Wilsons refused to put under glass despite its fragility, recognizing that to do so would compromise an appreciation of the sculpture's sensuous tactile qualities. Other European highlights include the two Le Corbusier drawings they purchased in Paris, their elegant Matisse drawing from the famous Roumanian Blouse series, and their Giacometti-like iron man by Antony Gormley.

Despite his generally democratic attitude toward his collection, Paul had to admit that he did have one favorite artist, Richard

Diebenkorn, an attachment that became immediately clear as one toured the collection with Paul and heard his animated discussion of the many works by Diebenkorn that hung throughout. One painting that always demanded a lengthy stop on such tours was Diebenkorn's *Berkeley #33* from 1954. Somewhat unusual as a medium-format example of Diebenkorn's *Berkeley* series, it has all the stylistic hallmarks now recognized for making this series from 1953-55 such a personal and powerful response to the East Coast Abstract-Expressionist movement: rich coloration, fluid brushwork, a distinctive interaction between line and mass, and the artist's intense sensitivity to his natural environment as a major influence in his art, in this case, Northern California's stunning coastal landscape. Diebenkorn once told Paul Wilson that this work was one of his favorite *Berkeley* paintings, an encomium in which the Wilsons always took great pride.

Berkeley #33 represents a time in Diebenkorn's development when he reached his full expressive powers and manifests an internal dynamic within his art that long remained a source of vitality, a dialectic between figuration, with its dedication to nature, and abstraction. In previous years he had lived and worked in Albuquerque, New Mexico, and Urbana, Illinois, where he began to come to maturity as an abstract painter. In 1953 he and his family settled in Berkeley, from which place derives the title of the series of works that soon followed. The term "abstract landscape" is commonly applied to such works, referencing the clear influence of Abstract Expressionism in their making, but also acknowledging the role that memories, observations, and sensations of nature played. As with *Berkeley #33*, most paintings in the series feature banded compositions, with horizontal lines in the upper zones that can easily be read as horizon lines.

Studying *Berkeley #33*, which may at first seem like a flattened tapestry of highly

activated color shapes, we detect three main planes: a foreground of tightly condensed patches of color with varied brushwork patterns, a second plane of lushly brushed greens that leads the eye farther into space, a movement accelerated by a steep diagonal line or path across its center, and finally, over the "horizon," the deep blues of sky. The painting is certainly not expected to be strictly interpreted as a landscape, but it does distill the essence of a landscape experience, in which focus moves from a variegated foreground to a broad expanse of greenery and on to the sky-blue zone at the top. Moreover, the picture excites neurosensory reactions in which we feel pulled into a broad vista with plunging perspectives and sense the clarity of warm sunlight, moist vegetation, and the colors of organic form. It is germane to observe that Diebenkorn's family home was situated high in the Berkeley hills, with views from its front porch facing west over long vistas toward the San Francisco Bay in the west, a prospect that may find echoes in his Berkeley paintings.

Of course, Diebenkorn would also have wanted us to enjoy a micro-examination of each section of the painting, following the tracks of his brush and their variations of speed and tactility, sensing the flow of paint sometimes viscous and sometimes thinned out, tracing depth-defining over-paintings and the collisions between disparate forms, and appreciating the orchestrations of temperature, from cool greys and greens to hot oranges and pinks.

The key point is that the painting can be experienced in different ways, with Diebenkorn's push/pull integration of abstraction and representation and his all-in robustness of technique keeping us on our toes perceptually. I can still hear in my head Paul Wilson talking about such enticements.

Steven A. Nash
Former Director, Nasher Sculpture Center
and Palm Springs Art Museum

227

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 81' (lower right)
gouache and crayon on paper
25 x 25 ½ in. (63.5 x 64.8 cm.)
Executed in 1981.

\$400,000-600,000

PROVENANCE:

M. Knoedler and Co., New York
Carl D. Lobell, New York, 1982
Private collection, New York, *circa* 1984
Richard L. Feigen and Company, New York, 1988
Acquavella Galleries, New York and John Berggruen Gallery,
San Francisco, 1988
Acquired from the above by the present owner, 1989

EXHIBITED:

New York, M. Knoedler and Co., *Richard Diebenkorn*, January 1982,
p. 9, no. 16 (exhibited and illustrated as *Untitled #23*).
Washington, D.C., Smithsonian Institution, Hirshhorn Museum
and Sculpture Garden, *Drawings, 1974-1984*, March-May 1984,
p. 81, no. 34 (exhibited and illustrated as *Untitled #23*).

LITERATURE:

Richard Diebenkorn: Abstractions on Paper, exh. cat., Kentfield,
College of Marin, 2013, p. 68.
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The
Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*,
pp. 314-315 and 324-325, no. 4494 (illustrated).



228

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 81' (lower right)
gouache and crayon on two sheets of joined paper
24 x 25 in. (61 x 63.5 cm.)
Executed in 1981.

\$300,000-500,000

PROVENANCE:

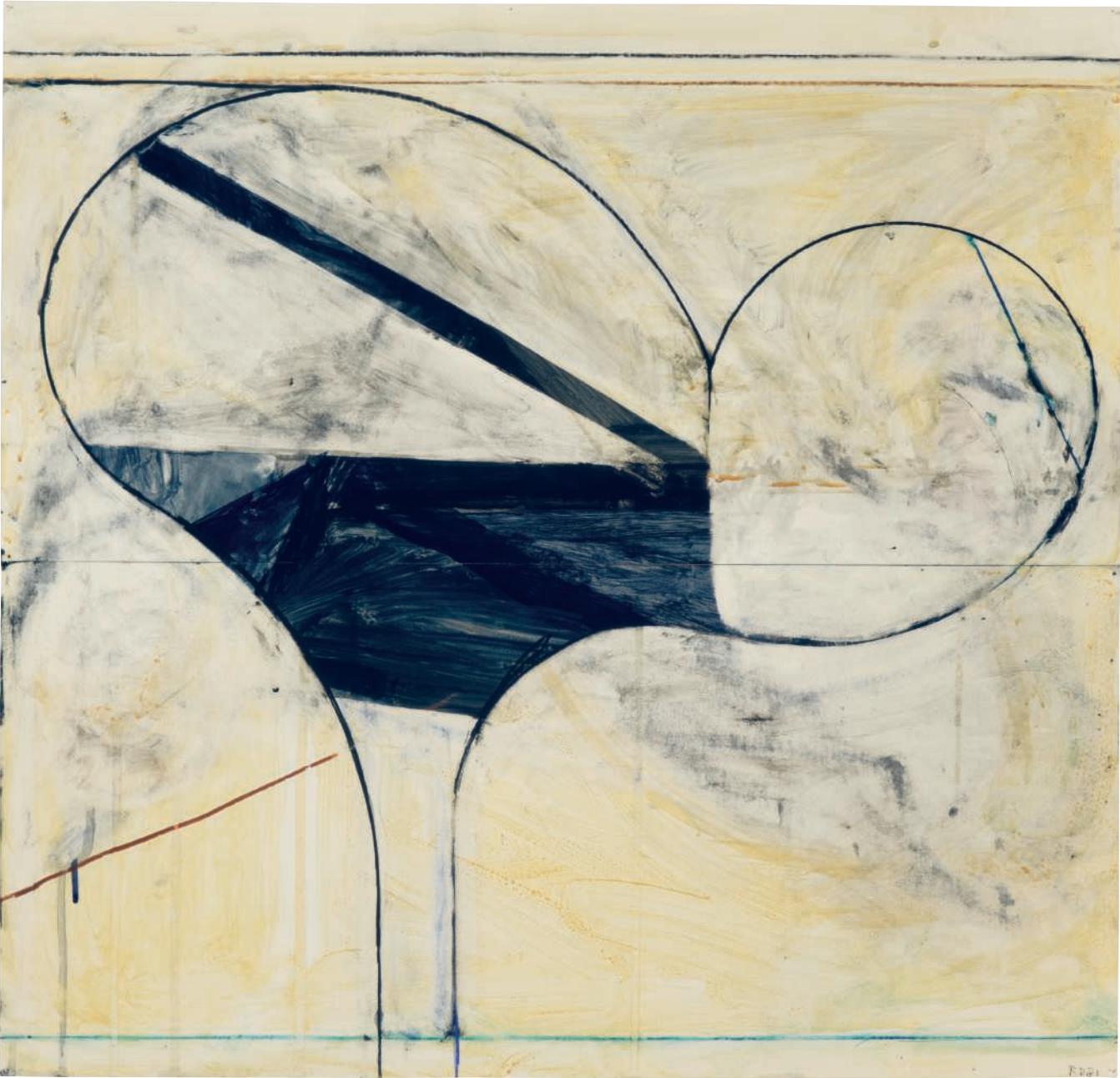
M. Knoedler and Co., New York
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1982

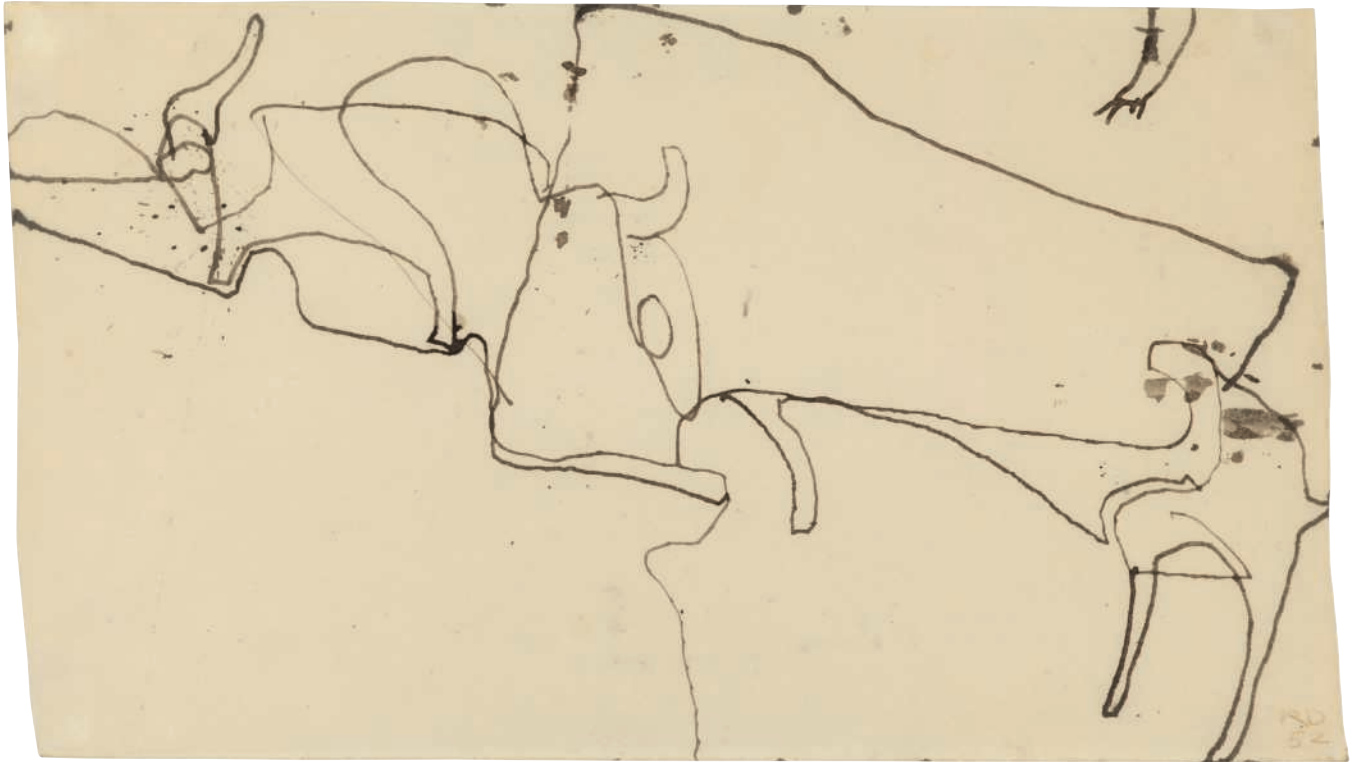
EXHIBITED:

New York, M. Knoedler and Co., *Richard Diebenkorn*, January 1982
(exhibited as *Untitled #22*).
San Francisco, John Berggruen Gallery, *Richard Diebenkorn:
Works on Paper, 1970-1983*, May-June 1983.

LITERATURE:

R. Newlin, *Richard Diebenkorn: Works on Paper*, Houston, 1987,
p. 177.
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The
Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*,
p. 320, no. 4481 (illustrated).





229

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 52' (lower right)

ink on paper

6 ¾ x 11 ¾ in. (17.1 x 29.8 cm.)

Drawn in 1952.

\$20,000-30,000

PROVENANCE:

Wesley and Ruby Hauptman, Beverly Hills

David Gerson, Malibu, *circa* 1978

Nan Miller Gallery, Rochester

Acquired from the above by the present owner, 1990

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two: Catalogue Entries 1-1534*, p. 400, no. 1113 (illustrated).



230

RICHARD DIEBENKORN (1922-1993)

Untitled (Standing Nude)

signed with the artist's initials 'RD' (on the reverse)

crayon, ink and graphite on paper

16 x 11 in. (40.6 x 27.9 cm.)

Executed circa 1960-1966.

\$40,000-60,000

PROVENANCE:

Estate of the artist, 1993

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 2003

EXHIBITED:

San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Figurative Works on Paper*, March-April 2003, pp. 34-35 and 104, pl. 5 (illustrated).

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 428, no. 2925 (illustrated).

231

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 87' (lower right);
signed again and dated again 'R. DIEBENKORN 1987'
(on the reverse)

acrylic and charcoal on two sheets of joined paper
36 x 22 in. (91.4 x 55.9 cm.)

Executed in 1987.

\$200,000-300,000

PROVENANCE:

M. Knoedler and Co., New York

Acquired from the above by the present owner, 1987

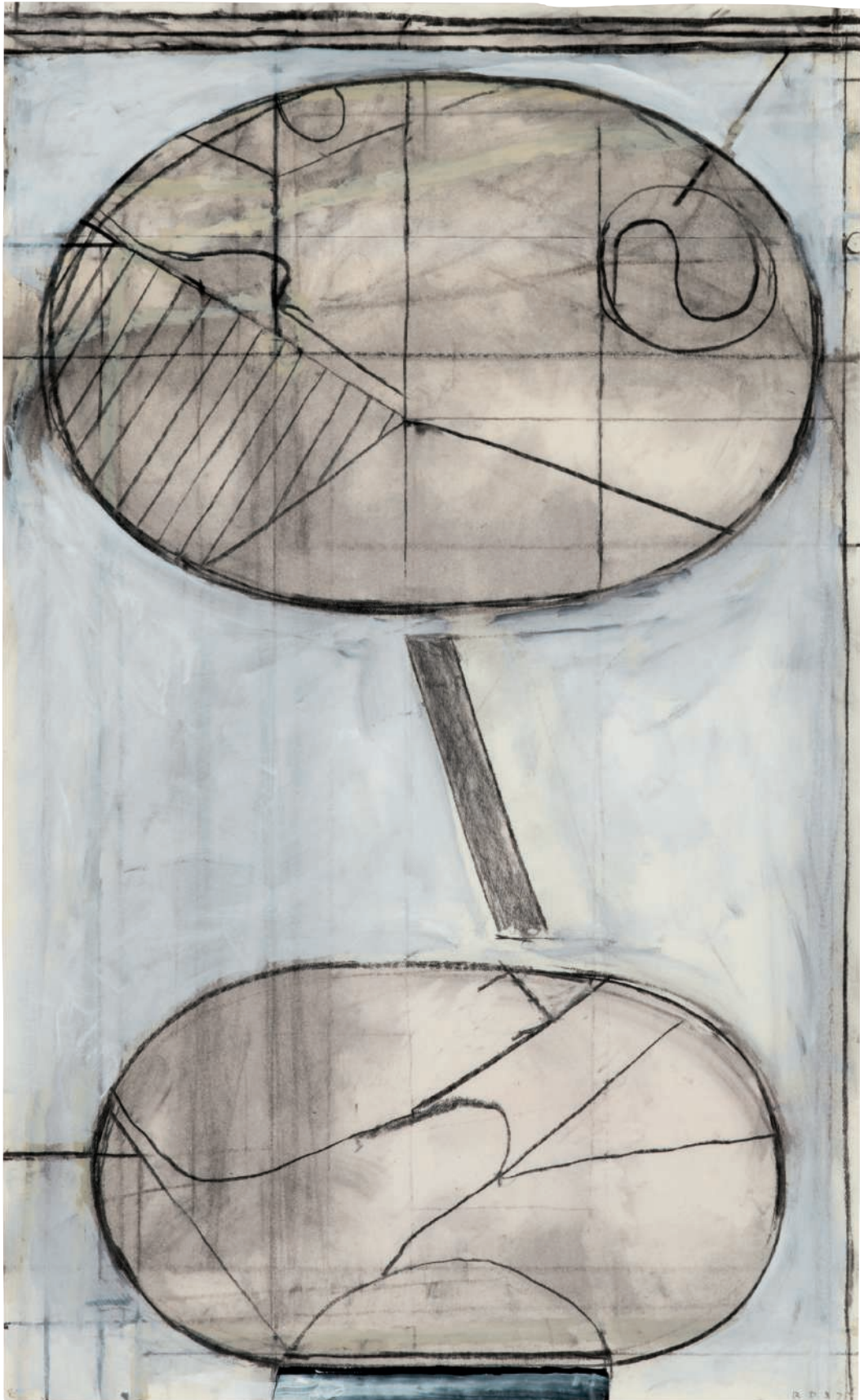
EXHIBITED:

New York, M. Knoedler and Co., *Richard Diebenkorn*, November
1987, p. 12, no. 14 (illustrated).

Albuquerque, University of New Mexico, University Art Museum,
Jonson Gallery, *Illustrious Alumni*, September-November 1989.

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn:*
The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-
5197, p. 387, no. 4642 (illustrated).



BAY AREA FIGURATION



David Park teaching at the California School of Fine Arts, San Francisco, 1949. San Francisco Art Institute Archives. Photo: William R. Heick.

The Bay Area Figurative artists were a movement of remarkable mid-20th century California artists based in the San Francisco Bay Area and active from the 1950s through the 1960s. These artists (Elmer Nelson Bischoff, David Park, Richard Diebenkorn, Manuel Neri, and Nathan Oliveira among others) were interested in applying techniques from the dominant mode of the era, Abstract Expressionism. But, unlike the purely abstract concerns of their East Coast counterparts, those living and working on the West Coast strove to articulate a vocabulary of expressionist brushwork as applied to subject matter that included figural representations and was somewhat realist in orientation.

While the work of the San Francisco-based artists tended toward an expressionist style, these artists felt a disinclination to pursue total abstraction. As David Park put it, returning to portraying “subject matter” rather than pure abstraction was a way to paint with greater intensity, that stylistic decisions were for him determined through the effort of portraying a subject. “Their mature post-abstract figurative paintings preserved a sophisticated dialogue between abstraction and representation—the image oscillating between a recognizable subject and a boldly colored, abstract arrangement of thick slabs of paint” (C. Jones, *Bay Area Figurative Art, 1950-1965*, San Francisco, 1990, p. 1).

Indeed, they believed that a figurative art could also be a progressive art. This was a movement rooted in the region where it was born, but without the provincialism sometimes to be found in regional styles. Their work often depicted genre scenes such as interiors, combining domestic intimacy with suggestions of psychological depths beneath the everyday surface; local landscapes; and, of course, representations of the figure. The paintings sometimes depicted scenes to be found in the urban milieu of the San Francisco of the 1950s, such as jazz clubs. The luminous California light was a palpable presence in many of the paintings, sometimes expressed as warm blocks of color.

The movement emerged from the fertile intersection of art making and the teaching of art, and developed out of the professional and personal camaraderie and collaboration among artists-teachers at schools in the Bay Area, notably the California School of Fine Art and the art department of the University of California at Berkeley. They were “a close-knit circle of artists working on a shared question—how to parlay Abstract Expressionism’s innovative scale, shallow pictorial space and outspoken brushwork into a viable figurative style, one that reflected the world at large as much as the artist’s private encounter with the canvas” (R. Smith, “San Francisco Revolution in Style Recalled in a Traveling Exhibition,”

The West Coast defectors may have been the first to deflate the American esthetic dream of a perpetually evolving abstract art, anticipating subsequent punctures by Pop Art, Conceptual Art, New Image Painting and Neo-Expressionism

New York Times, August 29, 1990). The name “Bay Area Figurative” did not coalesce until several years after these artists began their endeavors, emerging from the defining Oakland Art Museum exhibition on view in 1957 that gave the movement its name and provided a critical framework for locating these artists and their approach.

If the work of the Bay Area Figuratives did not unseat the dominant Abstract Expressionist style, it certainly represented an exciting new interpretation of realism in art, and a counter voice to that of the East Coast painters. Arguably, too, these artists blazed a trail for a wide range of new strategies that would emerge in the 1960s and beyond. “The West Coast defectors may have been the first to deflate the American esthetic dream of a perpetually evolving abstract art, anticipating subsequent punctures by Pop Art, Conceptual Art, New Image Painting and Neo-Expressionism” (*Ibid.*).

(alternate view of Lot 237)





232

DAVID PARK (1911-1960)

Male Nude

ink and oil on paper
16 3/4 x 13 3/4 in. (42.5 x 34.9 cm.)
Executed in 1960.

\$10,000-15,000

PROVENANCE:

Maxwell Galleries, San Francisco

Anon. sale; Butterfield & Butterfield, San Francisco, 8 December 1987, lot 1535

Acquired at the above sale by the present owner



233

ELMER NELSON BISCHOFF (1916-1991)

Untitled (#2 Studio Interior)

signed with the artist's initials and dated 'E.B. 68' (lower right); inscribed '#2 Studio Interior' (on the reverse)
 charcoal, pastel and watercolor on paper
 13 7/8 x 16 3/4 in. (35.2 x 42.5 cm.)
 Executed in 1968.

\$8,000-12,000

PROVENANCE:

Theophilus Brown, San Francisco, acquired directly from the artist
 871 Fine Arts, San Francisco
 Acquired from the above by the present owner, 1992

EXHIBITED:

San Francisco Museum of Modern Art; Greenville County Museum of Art;
 Washington, D.C., Phillips Collection and Laguna Beach, Laguna Art Museum,
Elmer Bischoff: 1947-1985, December 1985-January 1987, pp. 54 and 66,
 no. 40.
 San Francisco, Gallery Paula Anglim, *The Drawings of Elmer Bischoff*, Sidney
 Gordin and Erle Loran, 1988.
 Oakland Museum, *Elmer Bischoff: Drawings for a Dialogue*, March-June 1991.



234

MANUEL NERI (B. 1930)

Untitled (Figure Study #4)

signed and dated 'Neri 57' (lower left)
tempera, pastel and charcoal on paper
30 ½ x 25 ¾ in. (77.5 x 65.1 cm.)
Executed in 1957.

\$7,000-10,000

PROVENANCE:

John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1989



235

NATHAN OLIVEIRA (1928-2010)

Pink Nude

signed and dated 'Oliveira 65' (lower right)
watercolor and graphite on paper
9 ¾ x 8 in. (24.7 x 20.3 cm.)
Executed in 1965.

\$4,000-6,000

236

MANUEL NERI (B. 1930)*Untitled (Standing Figure)*

enamel, plaster, burlap, paper, wood, metal and wire armature

61 ½ x 22 x 16 ½ in. (156.2 x 55.9 x 41.9 cm.)

Executed in 1957-1958.

\$60,000-80,000

PROVENANCE:John Berggruen Gallery, New York
Acquired from the above by the
present owner, 1990**EXHIBITED:**Belmont, College of Notre Dame, Wiegand Gallery,
Manuel Neri: A Personal Selection, April-May 1988,
n.p. (illustrated).Bronx Museum of the Arts, *The Latin American
Spirit: Art and Artists in the United States, 1920-
1970*, September 1988-March 1989, pp. 66 and
340, pl. 42 (illustrated).San Francisco Museum of Modern Art, *Manuel
Neri: Plasters*, May-July 1989, p. 23, pl. 1
(illustrated).San Francisco Museum of Modern Art;
Washington, D.C., Smithsonian Institution,
Hirshhorn Museum and Sculpture Garden and
Philadelphia, Pennsylvania Academy of the
Fine Arts, *Bay Area Figurative Art, 1950-1965*,
December 1989-December 1990, p. 136, fig. 5.18
(illustrated).

When I began to really look at all that early Greek sculpture, not just the forms involved, but what happened to the pieces with time – the missing heads and arms – the figure was often brought down to just the bare essentials in terms of structure.

–Manuel Neri





237

JAMES WEEKS (1922-1998)

Pacific Ocean #3

signed, titled and dated 'Pacific Ocean #3 James Weeks 1962' (on the stretcher)

oil on canvas

32 ½ x 38 ¾ in. (82.5 x 98.4 cm.)

Painted in 1962.

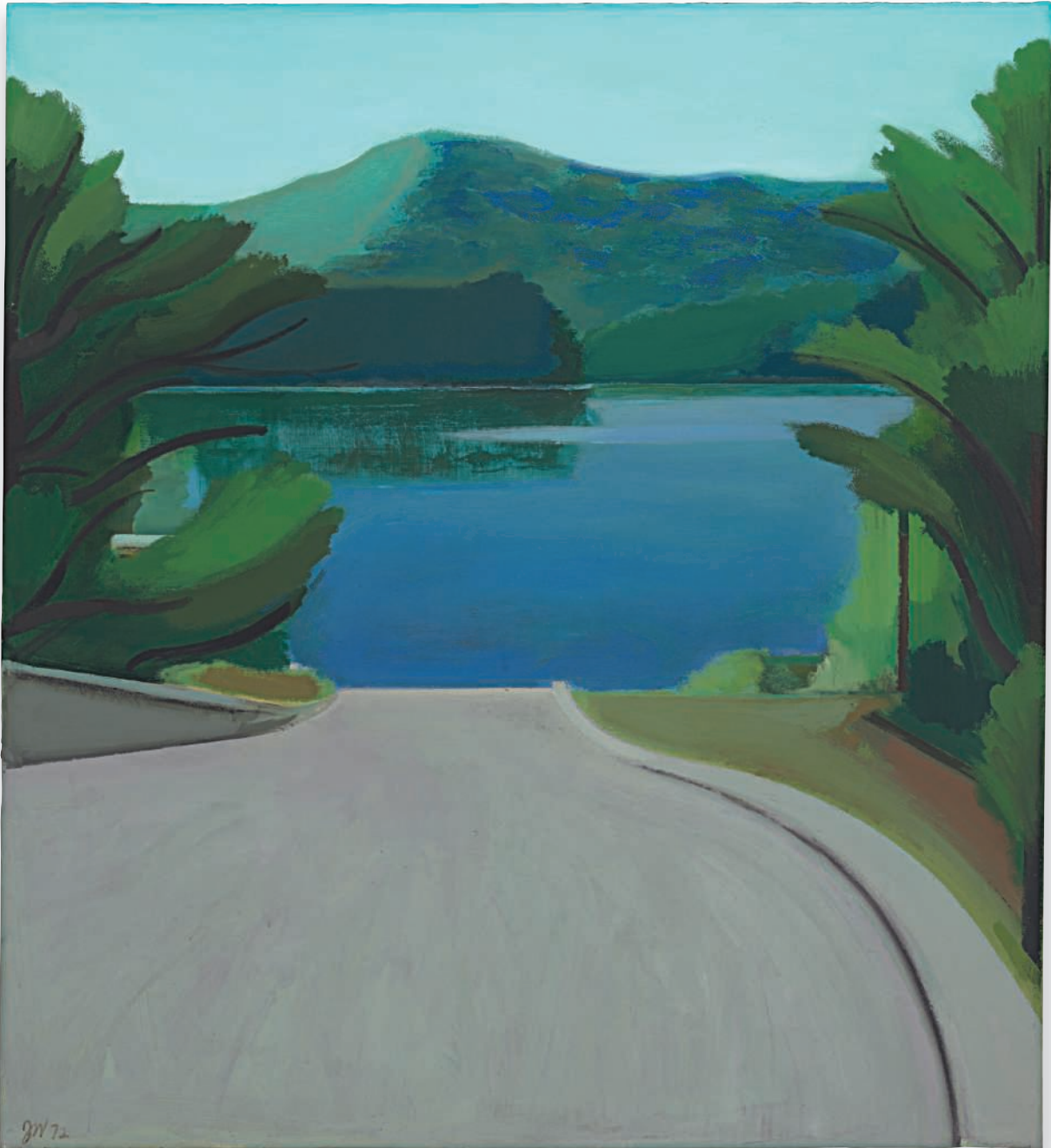
\$25,000-35,000

PROVENANCE:

Salander-O'Reilly Galleries, New York

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1987



238

JAMES WEEKS (1922-1998)

Berkshire Landscape, Boat Landing

signed with the artist's initials and dated 'JW 72' (lower left); signed again and dated twice 'James Weeks Summer 1972 1984' (on the reverse)

acrylic on canvas

66 x 60 in. (167.6 x 152.4 cm.)

Painted in 1972-1984.

\$30,000-40,000

PROVENANCE:

Hirschl & Adler Modern, New York
John Berggruen Gallery, San Francisco
Private collection, San Francisco, 1987
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1989

EXHIBITED:

New York, Hirschl & Adler Modern, *James Weeks*, January-February 1985, no. 3 (illustrated).
San Francisco, John Berggruen Gallery, *Selected Acquisitions*, April-May 1987.



239

ANTONY GORMLEY (B. 1950)

Surface

signed, titled and dated 'Surface Antony Gormley '95' (on the reverse)
chicory on paper
11 x 16 in. (28.9 x 41 cm.)
Executed in 1995.

\$7,000-10,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner, 1998



240

CHRISTOPHER BROWN (B. 1951)

The Red Bike

signed, titled and dated 'Christopher Brown 2004 THE RED BIKE'

(on the reverse)

oil on linen

50 x 45 in. (127 x 114.3 cm.)

Painted in 2004.

\$20,000-30,000

PROVENANCE:

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 2004

EXHIBITED:

San Francisco, John Berggruen Gallery, *Christopher Brown: Recent Paintings*, April-May 2004.

241

ANTONY GORMLEY (B. 1950)

Insider I

cast iron

78 x 21 x 11 in. (198.1 x 53.3 x 27.9 cm.)

Executed in 1997. This work is number three from an edition of three.

\$150,000-250,000

PROVENANCE:

White Cube, London

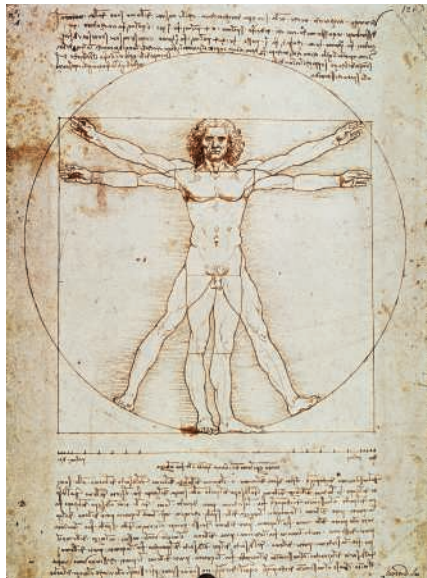
Acquired from the above by the present owner, 1998

The lithe silhouette of Anthony Gormley's *Insider I* recalls the tall, thin figurative sculptures of Alberto Giacometti. In fact, it was said of Giacometti of that if he ever made a portrait instead of a figure study that he would make the person's head look like a blade of a knife. Gormley has

literalized that idea in *Insider I*, whose long, lean body is topped with a concave disk that hints at the roundness of the head without representing it directly. While the Swiss Modernist elongated the human body as an existential response to the devastations of World War II, the British sculptor Gormley grapples with the metaphysical questions at the heart of consciousness. As the work's title suggests, an "insider" is someone privy to information not available to others. In this case, that information is the person's subjective experience specific to every individual. Gormley explores the body as a material container of the immaterial. In the artist's words, "An INSIDER is to the body what memory is to consciousness: a kind of residue, something that is left behind. It is a core rather than a skeleton. It is a way of allowing things that are internal to the body - attitudes and emotions embedded in posture or hidden by gesture—to become revealed. They are equally alien and intimate. The idea is that the pieces carry in concentrated form the trace of the body and its passage through life. This has a direct relationship to pain. I see these reduced forms as antennae for a particular kind of resilience that exists within all of us, that allows us to bear suffering but is itself created through painful experience. There is no judgment about this.

Their bareness is not the nakedness that reveals the flesh; it is the result of having had the flesh taken away; a loss which is not sentimentalised, but accepted. The *Insider* tries to up the ante between being and nothingness" (A. Gormley, *INSIDERS*, 1997 - 2003, <http://www.antonygormley.com/sculpture/item-view/id/258> [Accessed Oct. 10, 2016]).

Iron, a material quite the opposite of supple human flesh, has been used by Antony Gormley as a fixing the ephemeral human form. The artist "wanted them to endure in time and concentrate space. They are made in a durable and relatively permanent base element: iron. The earth has iron at its core and these are like the cooled and revealed magnetic load cores of the body" (*Ibid.*). Gormley used the proportions of his own body, reduced by two-thirds, as the model for *Insider I*. By reducing his natural form so significantly, Gormley was able to achieve an abstraction tethered to reality, to create a shape that, as Gormley himself has written, is "a body that lies within all of us., the INSIDER suggests also that the most intimate is the most strange, that inside each of us is a self that we would maybe rather not recognise and constitutes a kind of 'third man', the INSIDER as alien witness" (*Ibid.*).



Leonardo da Vinci, *The Vitruvian Man*, late 15th century. Gallerie dell' Accademia, Venice. Photo: Gianni Dagli Orti / The Art Archive / Art Resource, New York.





242

ALEXANDER CALDER (1898-1976)

Large Black Face with Sun

signed and dated 'Calder 68' (lower right)
gouache, ink and graphite on paper
29 x 43 in. (74.6 x 109.2 cm.)
Executed in 1968.

\$30,000-50,000

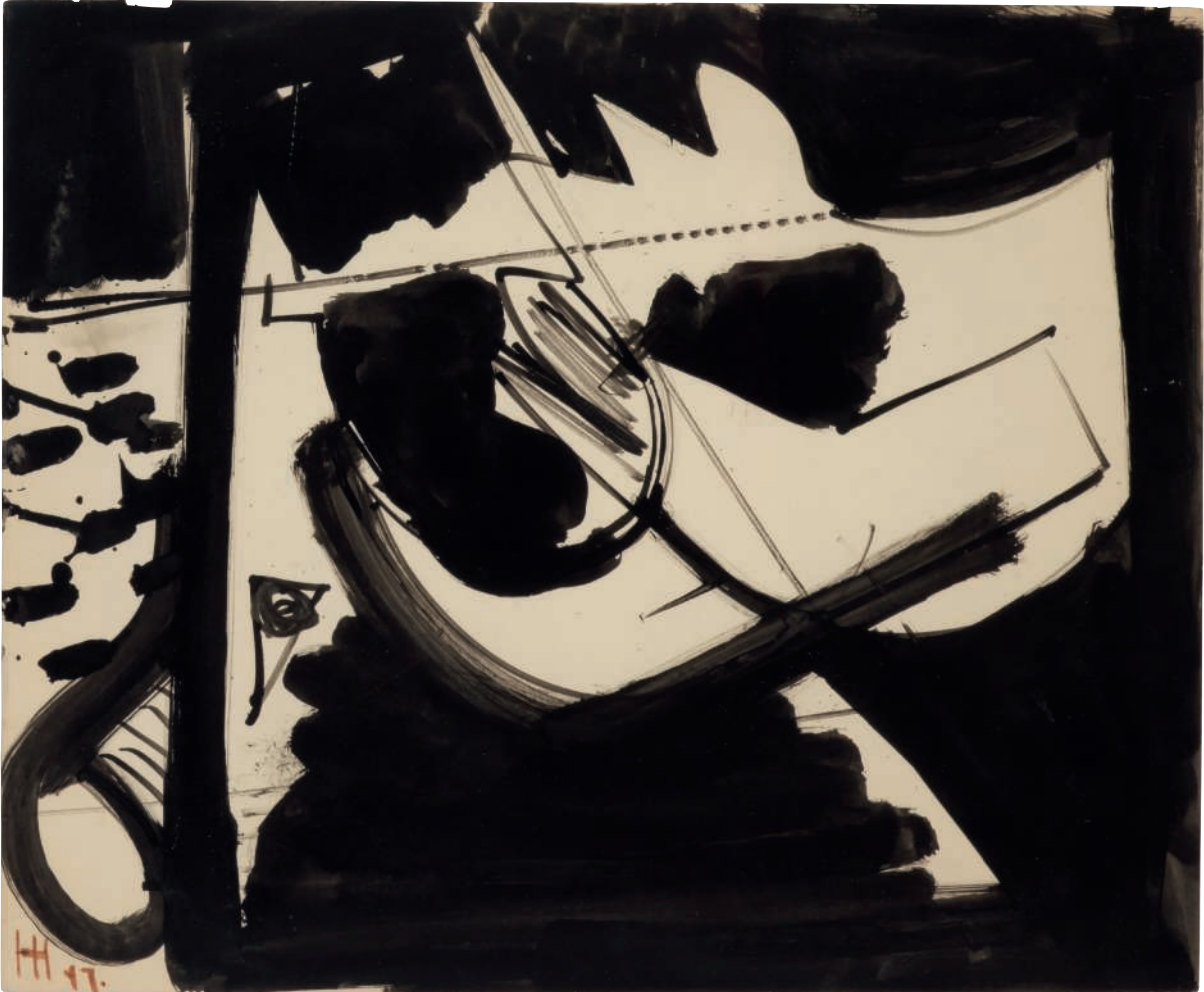
PROVENANCE:

Perls Galleries, New York
Donald Morris Gallery Inc., Birmingham, Michigan, 1969
Private collection, 1969
Donald Morris Gallery Inc., Birmingham, Michigan, 1973
Private collection, 1973
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 2006

EXHIBITED:

Allendale, Michigan, Grand Valley State College, Manitou Gallery, *Calder*, May-June 1969.
Flint Institute of Arts, *Alexander Calder: Mobiles, Stables Gouaches, Drawings from the Michigan Collections*, February-March 1983, pp. 30 and 32, no. 47 (illustrated).
San Francisco, John Berggruen Gallery, *Alexander Calder: Sculpture and Works on Paper*, April 2006.

This work is registered in the archives of the Calder Foundation, New York, under application number A06027.



243

HANS HOFMANN (1880-1966)

The Pond

signed with the artist's initials and dated 'HH 47' (lower left)

ink on paper

14 x 17 in. (35.5 x 43.2 cm.)

Painted in 1947.

\$15,000-20,000

PROVENANCE:

Thelin Gallery, Maine, acquired directly from the artist

Private collection, Weymouth, Massachusetts

Anon. sale; Butterfield & Butterfield, Los Angeles, 9 November 1989, lot 3722

Acquired at the above sale by the present owner

244

SCOTT BURTON (1939-1989)

Steel Furniture Set

stainless steel, in three parts

table: 29 x 34 x 33 in. (73.7 x 87.3 x 83.8 cm.)

chair: 32 ½ x 19 ¾ x 18 in. (82.6 x 50.2 x 45.7 cm.)

stool: 18 x 19 x 18 in. (45.7 x 48.3 x 45.7 cm.)

installation dimensions variable

Executed in 1978. This work is from an edition of six.

\$150,000-200,000

PROVENANCE:

Max Protetch, New York

Acquired from the above by the present owner, 1998

Steel Furniture Set is an illustration of Scott Burton's continual desire to merge utility and design with the aesthetic qualities of high art. In this grouping, two stainless steel stackable chairs act as partners to both each other and to the table that rests in the middle of the pair. The three objects echo each other in their sleek, minimal design—a single sheet of steel that has been bent to create one fluid form, allowing the sides of the table and chairs to simultaneously act as their legs and stabilizing force. This construction makes the *Steel Furniture Set* both aesthetically pleasing and acutely effective in their function, for not only does this work of art suddenly become usable to its viewers, but its pieces are stackable, adding a second layer of functionality.

It is these furniture-sculptures that Burton has become best known for as an artist. Working in the tradition of Constructivism, De Stijl, and the Bauhaus, Burton never saw a distinction between design and art. As he says, “[In] Washington, D.C., in the '50s, where my family had moved from Alabama, modern furniture just spelled modernism to me, and modernism spelled liberation. It was still avant-garde then. Furniture companies like Herman Miller, Knoll, and Dunbar meant as much to me as Picasso and de Kooning, in much the same way. I was just obsessed” (S. Burton quoted in “Scott Burton, Walker Art Center Collections, 2005,” Walker Art Center, Accessed October 18, 2016, <http://www.walkerart.org/collections/artists/scott-burton>).

The chair was of particular importance and fascination for Burton. He began his career by constructing arrangements of found furniture, primarily chairs, and used these as props for performances in which the furniture was the impetus for serene activities. These activities were similar to the ones he hoped viewers of his work would enact on them. Given this desire, the next logical step was for Burton to put his work into the public realm, allowing it to be conceived in relationship to the architecture of the landscape. It is this keen interest in social practice through aesthetics that makes Burton's sculptures feel incredibly relevant, as if they could have been made only yesterday.



Property from the Collection of Ruth and Jerome Siegel



Ruth and Jerome Siegel

Celebrated for their compassion, élan, and tremendous generosity, Ruth and Jerome Siegel were unwavering proponents of the creative process. For the Siegels, fine art served as an integral component of daily life, a source of inspiration and insight that informed their many years together. The Siegel Collection is a testament to the couple's remarkable vision, taste, and acumen.

While so many works in the Siegel Collection represent the best of their artists' oeuvres, it is the resounding joyfulness and verve of the pieces when seen together that defines the Collection's essential character. It is an assemblage that reaches across period and style: from Robert Delaunay's brilliance of color to Howard Hodgkin's painterly exuberance; Arnaldo Pomodoro and Anish Kapoor's abstract sculpture to linear explorations by Kenneth Noland, John McLaughlin, and Sean Scully; from the distinctive representation of Fernando Botero's figures to David Hockney's still life flowers and Robert Indiana's monumental Pop masterpieces. The Siegels' spectacular works of art are a palpable declaration of a love of life and boldness of spirit.

The Siegel residences were evidence of the couple's abiding passion for living with art—repositories of painting and sculpture by younger artists as well as more established



While so many works in the Siegel Collection represent the best of their artists' oeuvres, it is the resounding joyfulness and verve of the pieces when seen together that defines the Collection's essential character.

(alternate view of the present lot)

figures. It was a trip to Provincetown, Massachusetts in the 1950s that first kindled Jerome Siegel's interest in collecting; Ruth Siegel was forever enthralled with the energy and imagination of visual artists, and made a point of visiting galleries and museums in New York and during family travels. Mrs. Siegel championed emerging talent as an art consultant and founder of the Art Latitude Gallery and the Ruth Siegel Art Gallery in New York. A board member of MoMA PS1, the Museum of Art and Design, and the Foundation for Art and Preservation in Embassies, she understood the importance of patronage in nurturing the next generation of creativity. The Collection benefited from the Siegels' personal relationships with artists such as Indiana, from whom works were acquired during visits to the artist's studio in Vinalhaven, Maine.

Born in Newark, New Jersey, Jerome "Jerry" Siegel represented the very best of American entrepreneurship. After graduating from New York's City College, he obtained an MBA from Harvard Business School, and served as an officer in the United States Navy during the Second World War. In 1947, Mr. Siegel founded Titan Industrial Corporation, a steel and commodities firm that rose to international prominence under his leadership. Mr. Siegel was also a lifelong advocate for the progressive impact of American business. Ruth Siegel was born in New York City, and served as a longtime

trustee and later honorary trustee of her alma mater, Sarah Lawrence College. At Sarah Lawrence, the Siegels underwrote the construction of a visual arts center and financed the renovation of a dining and social center named in Mrs. Siegel's honor.

Ruth and Jerome Siegel focused much of their energies on philanthropy in education and medicine. Mr. Siegel was an especially committed board member of Westchester Community College, where dozens of students have benefited from the Ruth & Jerome Siegel Scholarship, established in 2002. For over two decades, Mr. Siegel was an active board member and advocate for Big Brothers Big Sisters of New York City, and funded the Urban Assembly School for Global Commerce in Harlem. In addition to supporting patient care services and pancreatic cancer research at Columbia University Medical Center, the couple endowed an eponymous stroke center at White Plains Hospital, a child care services center in the Dominican Republic, a chair in marketing at the Harvard

Business School, and a chair of virology at the Weizmann Institute of Science in Israel.

The Collection of Ruth and Jerome Siegel represents a lifetime in artistic patronage and creative thinking; each work attests to the Siegels' passion, conviction, and keen connoisseurial eye. Supporters of community through art, medicine, education, and personal empowerment, the Siegels' legacy lies not only in their outstanding private collection of art, but in the many individuals whose lives were transformed by the couple's energy, grace, and spirit.



Ruth and Jerome Siegel in front of *In Raimund Stecker's Garden*. © Howard Hodgkin.

245

ROBERT INDIANA (B. 1928)

The Red Yield Brother IV

signed, inscribed and dated 'COENTIES SLIP NEW YORK CITY

ROBERT INDIANA 1964' (on the reverse)

oil on canvas, in four parts

overall: 68 x 68 in. (172.7 x 172.7 cm.)

Painted in 1964.

\$200,000-300,000

PROVENANCE:

Stable Gallery, New York

Horace and Holly Solomon, California

Anon. sale; Christie's, New York, 7 November 1985, lot 242

Acquired at the above sale by the present owner

EXHIBITED:

Stable Gallery, New York, *Robert Indiana*, May 1964.

Providence, Rhode Island, Brown University, List Art Center,

David Winton Bell Gallery and Southampton, Parrish Art Museum,

Definitive Statements: American Art, 1964-66: An Exhibition,

March 1986, p. 105, cat. no. 14 (illustrated).

Please note this work will be included in the forthcoming
Robert Indiana *catalogue raisonné* of paintings and
sculpture being prepared by Simon Salama-Caro.



Robert Indiana, New York, 1969. Photo: Photo
Researchers / Getty Images. Artwork: © 2016 Morgan
Art Foundation / Artists Rights Society (ARS), New York.

Executed in 1964, *The Red Yield Brother IV*, was painted at a time of great social unrest, anti-war protest, and struggle for civil rights. Robert Indiana has always been outspoken about the socially active agenda of his work and *The Red Yield Brother IV* is a prime example of this intention. Building off the previous renditions of the *Yield Brother* series, Robert Indiana reworked his already iconic image to have a more direct and universal impact. Replacing the peace signs and cool blue hues with pivoted "Do Not Enter" symbolism and a forcible red palette, Indiana's painting becomes a call to arms in the battle for peace.

Indiana's message takes the form of four diamonds placed next to each other to form a larger diamond. Each of the smaller diamonds contains a circle with a line





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Robert Indiana at his second solo exhibition at Stable Gallery, New York, 1964 (present lot illustrated). Photo: Fred W. McDarrah. Artwork: © 2016 Morgan Art Foundation / Artists Rights Society (ARS), New York.

thought it and the words, "Yield Sister," Yield Mother," "Yield Father," and "Yield Brother" in a font reminiscent of a warning sign. The message Indiana conveys is one of both unity and caution cunningly presented in a manner akin with the sentiments of the 1960's. Indiana is pleading with people to not only come together in a time of disarray and turmoil but furthermore to take it upon themselves to enact positive change in the world.

Aside from the social commentary present in this work, it also illustrates a pure example of Indiana's notable style. Shortly after moving to New York in the late 1950's, Indiana met Ellsworth Kelly, the inspiration behind the hard-edged colors and shapes that would end up dominating his works. Together Indiana, along with Kelly, James Rosenquist, Agnes Martin, and Jack Youngerman would work closely together in New York inspiring each other's development into the artists they would become. Each finding their own notable style, Indiana used techniques

learned from Kelly and the others to propel himself into critical acclaim.

A stalwart of the Pop Art movement due to the technical similarities and his evocation of consumerist billboard symbolism, Indiana stands at the forefront of the movement along other heavyweights such as Andy Warhol and Roy Lichtenstein. Indiana, however, rejects his placement within the movement and argues that his work stands for more than just consumerist reappropriation and is deeply rooted in socially aware commentaries and civil activism.

Regardless of the designation of Robert Indiana's oeuvre, his ability to take text and elevate it to the artistic level he has done throughout his career is nothing short of masterful. From his iconic and renowned *Love* works to his *Yield Brother* series, his message of peace and love has endured and his ability to reach the masses has remained unchallenged.



Jasper Johns, *Target with Four Faces*, 1955. Museum of Modern Art, New York. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

246

KENNETH NOLAND (1924-2010)

White Cycle

signed and titled 'Kenneth Noland "WHITE CYCLE"'
(on the reverse)
acrylic on canvas
27 x 27 in. (68.6 x 68.6 cm.)
Painted in 1998.

\$150,000-200,000

PROVENANCE:

André Emmerich Gallery, New York

EXHIBITED:

New York, André Emmerich Gallery, *Kenneth Noland Circles*,
September-October 1998.

*Noland's search of the ideal Platonic form
has crystallized into an art in which color and
form are held in perfect equilibrium.
The spare geometry of his form heightens the
emotional impact of his color. The rational
and the felt, distilled form and sensuous color
intermesh to create a magic presence.
His color is space. Color is all.*

(D. Waldman, *Kenneth Noland: A Retrospective*, exh.
cat., Solomon R. Guggenheim, New York, 1977, p. 36)



Kenneth Noland at Jefferson Place Gallery, Washington, D.C., 1960. Photo: Vic Casamento / The Washington Post / Getty Images. Artwork: © Estate of Kenneth Noland / Licensed by VAGA, New York.



247

DAVID HOCKNEY (B. 1937)

Bora Bora

signed with the artist's initials, inscribed and dated 'not very good drawing from Bora Bora DH. 1972' (lower right)
colored pencil and graphite on paper
14 x 16 ¾ in. (35.6 x 42.5 cm.)
Drawn in 1972.

\$80,000-120,000

PROVENANCE:

Galerie Denise René Hans Mayer, Düsseldorf
Private collection, St. Louis

Is it possible to do anything new in the landscape genre? Most of the art world thinks it's not worth doing anymore... It is the position I now find myself in, realizing that two hundred years ago Constable would have thought the optical projection of nature was something to aim for. I now know it is not. So stand in the landscape you love, try and depict your feelings of space, and forget photographic vision, which is distancing us too much from the physical world.

-David Hockney



Peter Doig, *Boiler House*, 1994. Promised gift to the San Francisco Museum of Modern Art. © Peter Doig. All Rights Reserved, DACS 2016.



all over your drawing for this time 1970

248

JOHN MCLAUGHLIN (1898-1976)

#12-1955

signed, inscribed and titled 'JOHN MCLAUGHLIN #12-1955 THE LANDAU GALLERY, L.A.' (on the reverse)

oil on canvas

46 x 36 in. (116.8 x 91.4 cm.)

Painted in 1955.

\$100,000-150,000

PROVENANCE:

Felix Landau Gallery, Los Angeles

Private collection, California

Anon. sale; Christie's, New York, 6 May 1982, lot 73

Acquired at the above sale by the present owner

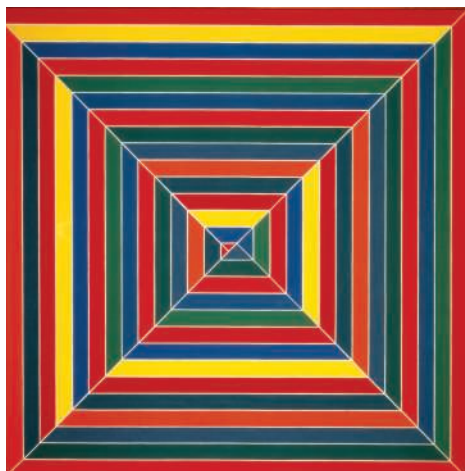
A self-taught former Marine who started exhibiting his work at the age of 50, John McLaughlin's paintings have variously been described as 'Minimalist' or 'Hard-Edged' abstraction, yet his practice is as unique as his journey to becoming an artist. #12-1955 is an exemplar of McLaughlin's work and is, initially at least, similar to examples of Frank Stella's works, or early paintings of

his fellow West Coast contemporary Robert Irwin. But McLaughlin's road to abstraction was derived from his admiration and understanding of fifteenth and sixteenth century Japanese art, which he had studied and worked with as an art dealer. In #12-1955 one can see McLaughlin's thoroughly twentieth century invocation of the Japanese art principle of activating the empty space.

The emptiness of the right-hand section is not merely a backdrop to the colored forms that go to the edges on the left of the canvas, neither are the shorter colored stripes clearly figures in a background. His questioning of the traditional relationship between figure and ground is as integral to the composition as the pairing of earth and sky. McLaughlin's abstract forms are influenced by his deep understanding of Kazimir Malevich's quest for perfection of spatial demarcation, as well as his admiration for Piet Mondrian's desire to create a schema of essentials. However, as curator James Harithas declared, McLaughlin's art was concerned with finding "an entirely new purpose for painting—that of painting the void in concrete form which potentially

reflects all relationships found in nature" (J. Harithas, "Introduction," *John McLaughlin Retrospective Exhibition: 1946-1967*, exh. cat., Corcoran Gallery of Art, Washington, D.C., 1968, p. 10).

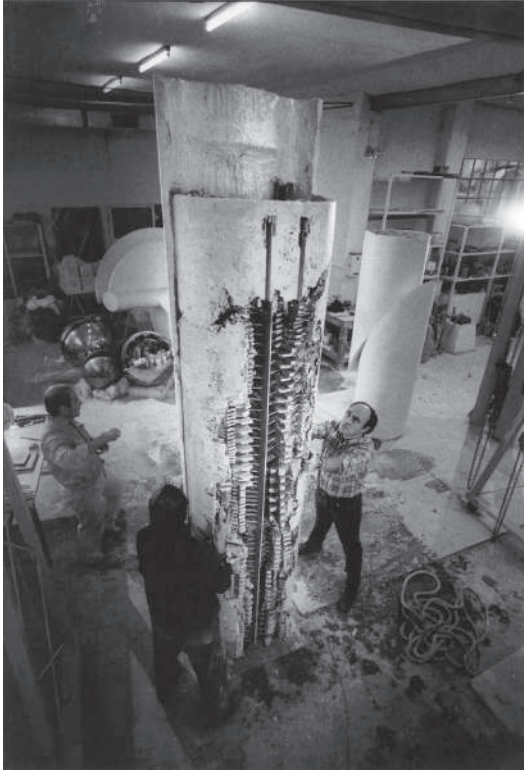
McLaughlin's restrained use of primary colors and simplified forms together with his composition that breaks conventional Western notions of balanced planes were his strategies for forming neutral structures, so that "the spectator may respond to interior sensibilities emanating from his reservoir of experience beyond the oppressive demands imposed by objectification," (J. McLaughlin, "Foreword," *John McLaughlin Retrospective Exhibition: 1946-1967*, exh. cat., Corcoran Gallery of Art, Washington, D.C., 1968, p. 5). As writer Prudence Carlson considers, McLaughlin's work is an art of solicitation for the viewer to see it in one's own terms, implicating the viewer as "an active factor in its dynamics" (P. Carlson, "Introduction," *John McLaughlin: Paintings of the Fifties*, exh. cat., New York, 1987, p. 17). The viewer may look for the subject of the painting, but ultimately in considering such find the path unfolding towards consideration of one's own self.



Frank Stella, *Hyena Stomp*, 1962. Tate Gallery, London.
Artwork: © 2016 Frank Stella / Artists Rights Society (ARS),
New York. Photo: © Tate, London / Art Resource, New York.



Arnaldo Pomodoro



Arnaldo Pomodoro in his studio, Via Vigevano, Milan, 1970.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © 2016 Fondazione Arnaldo Pomodoro.

Arnaldo Pomodoro, one of Italy's most revered sculptors, forged a singular relationship with metal and wood to explore the links between the natural and the machine, the organic and the artificial, the written word and the image in sculpture, jewelry and theatre design. Amongst Pomodoro's best known works are his *Tablets*, with their Rosetta-stone like markings, and *Spheres*, with their globe-like form opened to reveal its internal mechanisms.

The artist's *Tablets* reflect Pomodoro's fascination with ways of writing, catching the artist's mark, and articulating space and material. In the late 1950s, when he began making flat sculptures with an array of circuitry-like elements carved into their

surfaces, he had been fascinated by the strange, alien forms of 'writing' that hovered elusively beyond understanding in Paul Klee's paintings. Pomodoro took that organic means of visual expression and granted it a new three-dimensionality. In 1959, Pomodoro took a trip to New York, where he encountered the works of Constantin Brancusi, Jackson Pollock, Louise Nevelson and David Smith. Upon his return to Milan, Pomodoro would be more deliberate in the exploration of mark-making to create works like *Tavola dei segni*, 1960, VIII. As to the alphabet-like quality of the writing, Pomodoro has said, "Many of my works look like the cross-sections of sophisticated machinery. But there is another type of sculpture where the 'decorative element' (in the most positive sense of the word) emerges. These are the works that have been inspired by journeys into other civilizations. Profound suggestions immortalized in metallic fusions inside columns

or other kinds of geometrical supports. Primordial engravings, ancient signs of a lost art gratify my interest in some archaic motifs. I made my first wheel thinking of the Aztec calendar that had fired my imagination when I traveled to Mexico; on some of my columns there are 'signs' of a visit to Egypt, a revisitation of ancient hieroglyphics. In the future I would like to prepare an 'archaic exhibition, following the languages of the Hittites, the Sumerians and the inhabitants of the Val Camonica. (A. Pomodoro, quoted by S. Hunter, *Arnaldo Pomodoro*, Milan, 1995, p. 76).

Beneath the luminous metal surface of his *Spheres*, exists another world all unto itself composed of an intricate technology

that appears to be simultaneously archaic, futuristic and esoteric. The spherical works, with their glimmering sheen, recall Constantin Brancusi in the sheerness of the outer surface; yet, the cut-away areas revealing tooth-like crenellations which refer to machinery and the mechanical. Rather than a celebration of science, Pomodoro has presented this interior as a means of highlighting the modern obsession with and reliance upon technology. In his own words: "I once thought that my geometric sculptures with radical clefts inside of them were a way of testifying to the contradictions within the world in which we currently live. Now I feel that the geometries in my works include by implication the forms of abstract reason, and even of technological rationality, whereas the fissures correspond to the forms of the primitive, the unconscious, and the forces within matter itself. As I see it, the value to be found in these two things today lies precisely in their coexisting together side by side (A. Pomodoro, *ibid.*, p. 26).

On a formal level, Pomodoro's *Spheres* reveal the artist's complex investigations into material and space. Long intrigued by the idea of using negative space to sculpt, an approach made clear in the nooks and crannies that are points of curiosity in the *Spheres*. Pomodoro used the lost-wax technique to sculpt the areas that will in fact be empty spaces in the final work, creating a strange and fascinating dichotomy, a tension and balance between the act of creation and the act of destruction. As in the work of his friend and supporter Lucio Fontana, the empty areas in *Sfera* are as vital to the work as the bronze areas. Indeed, the contrast between the highly-polished surface and the negative space of the void that is as intricate is what gives Pomodoro's *Spheres* their mystery and intrigue.

Arnaldo Pomodoro's *Sfera n. 1*, 1963 in front of Chase Manhattan Bank, New York, 1966. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2016 Fondazione Arnaldo Pomodoro.





249

ARNALDO POMODORO (B. 1926)

Tavola dei segni, 1960, VIII

incised with the artist's signature, numbered and dated
'Arnaldo Pomodoro 60 - 2/2' (on the right side edge)
bronze and wood
overall: 18 ¾ x 14 x 3 ¾ in. (47.6 x 36.5 x 9.5 cm.)
Executed in 1960. This work is number two from
an edition of two plus two artist's proofs and one original lead model.

\$25,000-35,000

EXHIBITED:

Genoa, Galleria del Deposito, *Arnaldo Pomodoro*, May 1966
(another example exhibited).

LITERATURE:

M. Fagiolo dell'Arco, *Rapporto '60: le Arti oggi in Italia*, Rome, 1966,
pp. 127-130 (another example illustrated).
A.C. Quintavalle, *Arnaldo Pomodoro*, Parma, 1990, p. 60
(another example illustrated).
F. Gualdoni, *Pomodoro. Lo turbo e 'l chiaro*, Varese, 1998, p. 13
(another example illustrated).
F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*,
Tomo II, Milan, 2007, p. 427, no. 148 (another example illustrated).

This work is registered in Arnaldo Pomodoro Archive, Milan,
no. AP 155c.



250

ARNALDO POMODORO (B. 1926)

Sfera

incised with the artist's signature, titled, numbered and dated
"SFERA" Arnaldo Pomodoro-09.p.a.' (on the base)
bronze with acrylic base, in two parts
overall: 6 ¾ x 6 ¼ x 6 ¼ in. (17.1 x 15.9 x 15.9 cm.)
Executed in 1976. This work is an artist's proof aside from
an edition of nine plus one artist's proof.

\$50,000-70,000

LITERATURE:

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*,
Tomo II, Milan, 2007, p. 591, no. 588 (another example illustrated).

This work is registered in Arnaldo Pomodoro Archive, Milan,
no. AP 380a.

251

ARNALDO POMODORO (B. 1926)

Asse del movimento, I

incised with the artist's signature and numbered
'Arnaldo Pomodoro-6/9' (lower edge)
bronze

23 x 21 x 18 ¼ in. (58.4 x 53.3 x 46.4 cm.)

Executed in 1983. This work is number six from
an edition of nine plus two artist's proofs.

\$80,000-120,000

EXHIBITED:

Paris, Orly, *Artistes Italiens*, 1985 (another example exhibited).
San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro. Intimations of Egypt*,
April-June 1985 (another example exhibited and illustrated on the cover).
Tokyo, Contemporary Sculpture Center and Osaka, Contemporary Sculpture
Center, *Arnaldo Pomodoro*, February-April 1985, p. 27 (another example
exhibited and illustrated).
Milan, Studio Marconi, *Arnaldo Pomodoro. Papiri e altre forme*, April 1986,
n.p. (another example exhibited and illustrated).
New York, Marisa del Re Gallery, *Sculpture for Public Spaces: Maquettes,
Models and Proposals*, January-February 1986, p. 20 (another example
exhibited).
Rezzato, Villa Fenaroli, *La Pietra e il bronzo - Sculture*, May-June 1988, p. 36
(another example exhibited and illustrated).
Novara, Palazzo del Broletto, Galleria Sorrenti, *Arnaldo Pomodoro*, May-June
1989, n.p. (another example exhibited and illustrated).
Milan, Galleria Blu, *La scultura, lingua morta?*, November 1999-February 2000,
p. 79 (another example exhibited and illustrated).

LITERATURE:

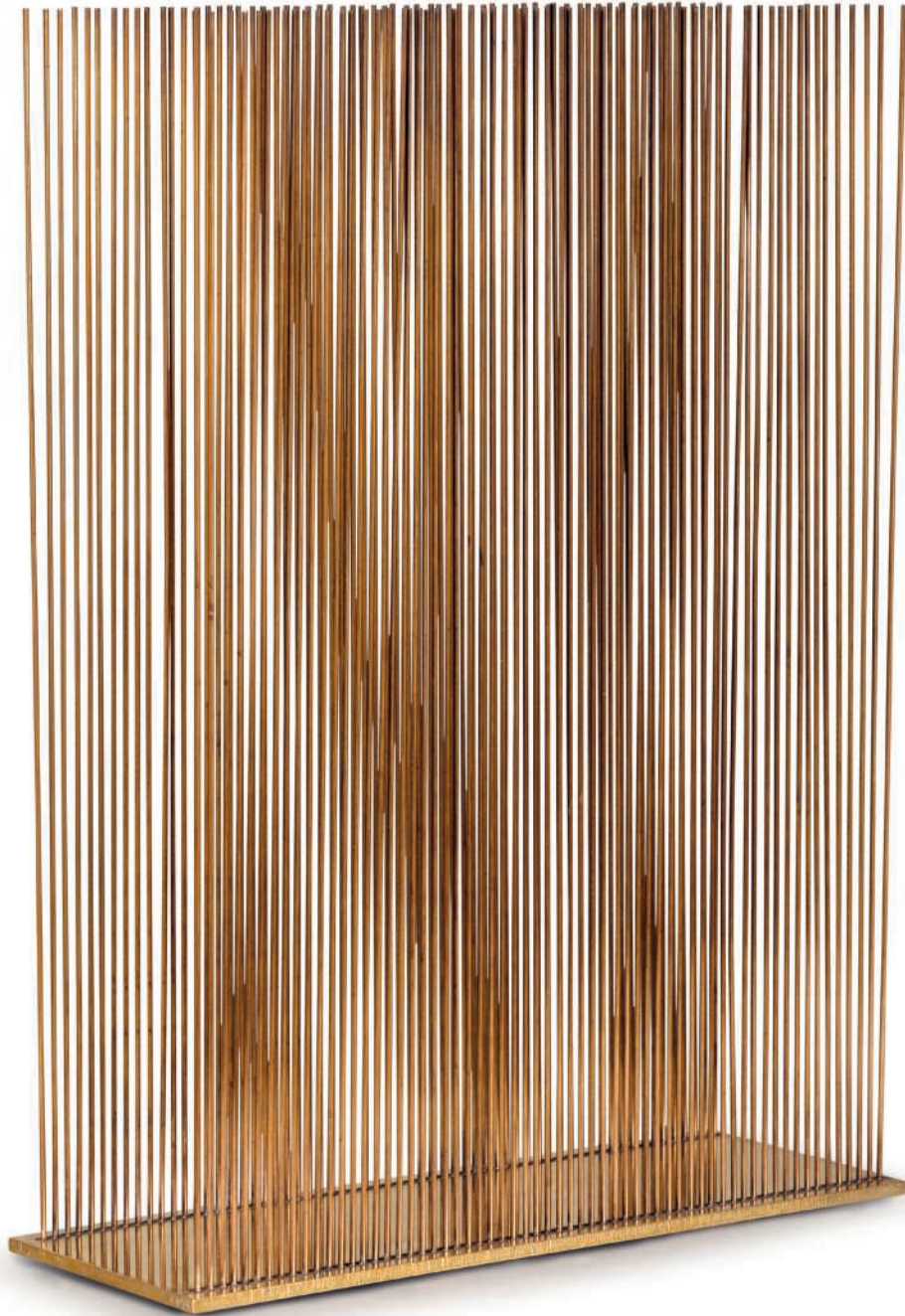
Y. Masuda, "Mostra di Pomodoro. 'Il simbolo della città europea
contemporanea. La struttura dell'oggetto,'" *Yomiuri Simbun*, Tokyo, 19 March
1985, n.p. (another example illustrated).
P. Selz, "Semblance of Power: Arnaldo Pomodoro's Recent Sculpture," *Arts
Magazine*, New York, no. 1, vol. 60, September 1985, p. 125 (another example
illustrated).
L. Caramel, "Fra piramidi e papiri," *Il Giornale Nuovo*, Milan, 20 April 1986,
n.p. (another example illustrated).
"Viaggio in Egitto di Pomodoro," *Grazia*, Milan, no. 2357, 59, 27 April 1986,
p. 36 (another example illustrated).
A.C. Quintavalle, "Le crepe e l'avanguardia," *Panorama*, Milan, no. 1053, XXIV,
22 June 1986, p. 23 (another example illustrated).
G. Verzotti, "Arnaldo Pomodoro, Davide Benati," *Flash Art*, Milan, June 1986,
n.p. (another example illustrated).
Sarenco, "L'età del bronzo," *Lotta poetica*, Florence, n. 2, I, November 1987, p. 5
(another example illustrated).
S. Hunter, *Arnaldo Pomodoro*, Milan, 1995, pp. 139 and 148 (another example
illustrated).
G. Ballo, "Il mistero del segno," *Arte In*, Venice, no. 55, XI, May-June 1998, p. 32
(another example illustrated).
F. Galdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*,
Milan, 2007, p. 628, no. 711 (another example illustrated).

This work is registered in Arnaldo Pomodoro Archive, Milan, no. AP 510.



Arnaldo Pomodoro in his studio, Via Orti, Milan,
1962. Photo: Ugo Mulas © Ugo Mulas Heirs. All
rights reserved. Artwork: © 2016 Fondazione
Arnaldo Pomodoro.





252

HARRY BERTOIA (1915-1978)

Untitled

beryllium copper and brass
16 ½ x 11 7/8 x 4 ½ in. (41.9 x 30.2 x 11.4 cm.)
Executed *circa* 1970s.

\$15,000-20,000

PROVENANCE:

Gallery Moos, Ltd., Toronto
Acquired from the above by the present owner, 1978



253

MIMMO PALADINO (B. 1948)

Disco

incised with the artist's signature, numbered and dated
'Mimmo Paladino 1986 5/6' (lower edge)

bronze with brown patina

25 x 23 ½ x 10 ½ in. (63.5 x 59.7 x 26.7 cm.)

Executed in 1986. This work is number five from an edition of six.

\$8,000-12,000

EXHIBITED:

Bari, Pinacoteca Provinciale, *Paladino. La Scultura*, June-October 2012
(another example exhibited).

Grand Rapids, Meijer Gardens, *Mimmo Paladino: Present into Past*,
February-August 2016 (another example exhibited).

LITERATURE:

E. di Martino, *Mimmo Paladino: La Scultura 1980-2009*, Milan, 2009
(another example illustrated).



254

ADOLPH GOTTLIEB (1903-1974)

Untitled

signed 'ADOLPH GOTTLIEB' (lower right)
gouache on paper mounted on cardboard
26 x 20 in. (66 x 50.8 cm.)
Painted circa 1944.

\$40,000-60,000

PROVENANCE:

Gallery 67, New York
Dwight Ripley, Wappingers Falls, New York, 1944
Rupert Barneby, New York, 1973, by descent from the above
Acquired from the above by the present owner, 2000

EXHIBITED:

Poughkeepsie, Three Arts Gallery, *Modern Paintings from the
Collection of Mr. Dwight Ripley*, January 1950, no. 16.



255

DAVID HOCKNEY (B. 1937)

Six Trees in a Driveway, Los Angeles

signed with the artist's initials and dated 'DH Feb 1976' (lower right)

crayon and colored pencil on paper

13 ½ x 16 in. (34.3 x 40.6 cm.)

Drawn in 1976.

\$35,000-45,000

PROVENANCE:

Knoedler Gallery, London

Nishimura Gallery, Tokyo

Anon. sale; Sotheby's, New York, 1 October 1985, lot 41

Acquired at the above sale by the present owner

256

ROBERT INDIANA (B. 1928)

Love

stamped with the artist's signature, numbered and dated

'© 1996-2000 R INDIANA AP 1/4' (lower edge)

polychrome aluminum

36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm.)

Conceived in 1966 and executed in 2000. This work is artist's proof number one from an edition of six plus four artist's proofs.

\$450,000-650,000

PROVENANCE:

Morgan Art Foundation, New York, acquired directly from the artist

Private collection, New York

Waddington Galleries, London

Galerie Pascale Lansberg, Paris

Acquired from the above by the present owner

This work will be included in the forthcoming Robert Indiana *catalogue raisonné* of paintings and sculpture being prepared by Simon Salama-Caro.

LOVE is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone.

(R. Indiana, quoted in T. Brakeley (ed.), *Robert Indiana*, New York 1990, p. 168)

LOVE

A 3D rendered graphic of the word "LOVE" in a bold, sans-serif font. The letters are thick and hollow, with a red outer shell and a blue inner cavity. The letters are arranged in two rows: "L" and "O" on the top row, and "V" and "E" on the bottom row. The "O" is significantly larger than the other letters. The entire word is set against a plain white background and casts a soft, grey shadow on the surface below it.

257

PIERRE SOULAGES (B. 1919)

Peinture 72 x 92 cm, 14 novembre 1970

signed 'Soulages' (lower left); dated twice '14.11.70

14 Novembre 70' (on the reverse)

oil on canvas

28 ¾ x 36 in. (73 x 91.8 cm.)

Painted in 1970.

\$200,000-300,000

PROVENANCE:

Galerie de France, Paris, 1972

Jean-Paul Bosset, Montreal, 1979

Galerie Samuel Lallouz, Montreal

Acquired from the above by the present owner, 1988

LITERATURE:

P. Encrevé, *Soulages, L'oeuvre complet Peintures II. 1959-1978*, Paris, 1995, p. 237, no. 661 (illustrated).

Bold and effortlessly gestural, Pierre Soulages' *Peinture 72 x 92 cm, 14 novembre 1970* confronts its viewers with dynamic strokes of thick black paint layered upon sweeping washes of muted, earthy tones. Contrasted below it on the lower half of the canvas is a blue-tinged expanse of white

paint, evoking Soulages' eternal love of the contrast between light and dark which subsequently creates an almost brooding luminescence that shines behind the strokes of black. Yet it is the black strokes of paint which dominate the composition, curving elegantly just at the moment one expects them to end, connecting each line to each other and imbuing the canvas with both structure and sense of movement.

This masterful use of black is characteristic of Soulages' oeuvre and what has marked him as one of the preeminent painters of the twentieth century. As *Peinture 72 x 92 cm, 14 novembre 1970* illustrates, in Soulages hand the color black becomes both the focal point of the composition while simultaneously serving a variety of different roles. Most notably, it provides chromatic possibilities for the other colors on the canvas, in this case by adding a contrast to the lighter hues behind it, allowing them to shine through with a luminous vibrancy.

The structure this black lends to the composition, while seemingly planned beforehand due to its effortlessness, is in fact entirely organic in its birth. Unlike Franz Kline, a contemporary of Soulages, the French artist never made preliminary sketches, instead preferring to alter the

composition of his canvases as he was creating them. As Soulages himself has said, "It is what I do that teaches me what I am looking for. Painting always comes before thinking" (P. Soulage, quoted by S. Essl (ed.), *Pierre Soulages: Painting the Light*, Vienna, 2006, p. 10).

Soulages paintings, the present example included, are further characterized by his use of unorthodox tools. Often placing his canvases on the ground, Soulages used a knife or spatula to scrape the layer of paint while still fresh to reveal further layers underneath. Beginning in the 1950s, Soulages invented and produced a new kind of tool, known as a lame, which typically consisted of a piece of rubber stretched between two thin boards with a long handle. These tools can apply, mix and scrape off paint in one fluid motion. When not using this trademark tool, Soulages preferred large, stiff brushes that leave distinctive grooves in the surface, lending a further dynamism to the already lively strokes of black.

Soulage's art never begins with a planned message, but there is a clear sense of purpose in each of his paintings. This purpose is revealed to its viewers in the space over time through its use of color and form, enveloping the viewer in the work.



Pierre Soulages, 1954. Photo: Dmitri Kessel / LIFE Picture Collection / Getty Images. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



collage

258

HELEN FRANKENTHALER (1928-2011)

Summer Reverie

signed 'Frankenthaler' (lower right); signed again and dated 'Frankenthaler 1980' (on the reverse)

acrylic on canvas

39 ¼ x 51 ½ in. (99.7 x 130.8 cm.)

Painted in 1980.

\$350,000-450,000

PROVENANCE:

Knoedler Gallery, London

EXHIBITED:

London, Knoedler Gallery, *Helen Frankenthaler*, April 1981, n.p. (illustrated).

Munich, Bayerische Staatsgemäldesammlungen, Neue Pinakothek, 2008-2016 (on loan).

Helen Frankenthaler always painted landscapes. From the moment she broke through to her mature style in which she soaked pigment directly into the warp and weft of unprimed canvas in her celebrated *Mountains and Sea* in 1952, landscape has been among the principal subjects of her art. *Summer Reverie*, painted nearly three decades later, is filled with the same allover ethereality as she first assayed in her earlier work. An extraordinarily inventive technique, however, characterizes the present work. Combining staining with splatters, brush-like strokes, opaque aerial drops, and smears, Frankenthaler evokes a landscape of memory

that immediately resonates with our own. Rose, vermillion, and orange surrounding earth tones tending toward umber conjure an early evening setting. Green is nature in all its manifestations, while shards of white overpainted by green speak to the coloristic accents that mark Frankenthaler's style at this time.

Summer Reverie belongs to a period of monochromatic paintings executed at this time that derive from the later 1970s works in which one perceives a clear image set against a single color, as if forming figure and ground. *Summer Reverie*, however, merges image with ground in an optical alternation that leaves the viewer breathless. Areas of paint, too, thicken into dense patches—green in the upper register and umber in the lower—while gesso-infused white creates a milky effect. The horizontal format—landscape orientation, naturally—elicits an allover atmospheric haze. Frankenthaler's touch is legendary, and here broad swaths of the brush moving left to right from opacity to transparency suggest the range

of her paint handling in the manner of color activation. As with many of Frankenthaler's later works, shape—that is, bounded contour—is absent. In its place color radiates, richly and generously in an open field that seems layered with pigment. The stunning *Summer Reverie* carries forward a comment Frankenthaler made a few years earlier: "I want more struggle in the work—I'm wrestling it out, going on, doing more to each picture" (H. Frankenthaler in conversation with J. Elderfield, in Frankenthaler, New York, 1989, p. 288). White serves to outline here a suggestion of rectilinearity, as if an internal framing edge emerged to view from the seemingly dripped vertical striation in the left register that is taken up by blobs of thicker areas of white pulled across the lower register in a multidirectional horizontal sweep, as if made by one of Gerhard Richter's squeegies, only in this case one very much Frankenthaler's own signature tool. There is a sense of spontaneity here that is also a signature of Frankenthaler's approach. A cerebral and visceral painter, Frankenthaler's *Summer Reverie* is a summation of her mature technique and overriding aesthetic vision—a personal evocation of the ethereality inhering in the landscape genre of which she was a master.



Caspar David Friedrich, *Landscape in the Riesengebirge*, 1810-11. Pushkin Museum, Moscow. Photo: Bridgeman Images.



259

LARRY POONS (B. 1937)

Untitled (77C-2)

signed, titled, numbered and dated '77C-2 1977 L. Poons #3'

(on the reverse)

acrylic on canvas

113 x 118 in. (287 x 300 cm.)

Painted in 1977.

\$50,000-70,000

PROVENANCE:

M. Knoedler & Co., New York

Acquired from the above by the present owner

In Poons' paintings there is a sense that the applied pigment has risen like an iceberg up through its representational plane into a new resolution. The relative thickness or thinness, brightness or darkness of a Poons' painting depends on the moment that the painting feels finished and not on the moment it looks like something else.

(Dave Hickey, *Larry Poons Radical Surface: 1985-1989*, exh. cat., Loretta Howard Gallery, New York, 2010, p. 5)



Gerhard Richter, *Abstraktes Bild*, 2000. © Gerhard Richter 2016.



PROPERTY FROM THE COLLECTION OF
RICHARD M. AND ELIZABETH MCKEEVER ROSS

260

ARNALDO POMODORO (B. 1926)

Asta Cielare, II

incised with the artist's signature, numbered and dated

'Arnaldo Pomodoro - 1980 - 2/2' (on the base)

bronze

102 ¾ x 19 7/8 x 22 7/8 in. (261 x 50.5 x 58.1 cm.)

Executed in 1978-1980. This work is number two

from an edition of two plus two artist's proofs.

\$100,000-150,000

PROVENANCE:

Art of Italy, Inc., San Francisco

Acquired from the above by the present owner, 1984

EXHIBITED:

San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro - 15 Sculptures: 1960-1980*, April-May 1981, pp. 30, 32-33 and 40

(another example exhibited, illustrated and illustrated on the cover).

Milan, Castello Sforzesco, Sala Viscontea, *Il materiale delle arti.*

Processi tecnici e formativi dell'immagine, December 1981-January

1982, p. 115 (another example exhibited and illustrated).

Parigi, Artcurial, *Arnaldo Pomodoro. Architectures Imaginaires*

Sculptures, November-December 1982 (another example exhibited).

Portofino, Galleria Civica d'Arte Moderna del Castello di Portofino,

Arnaldo Pomodoro, May-July 1983 (another example exhibited).

Columbus Museum of Art; Jacksonville Art Museum; Worcester

Art Museum; Little Rock, Arkansas Arts Center and Los Angeles,

University of Southern California, Fisher Gallery, *Arnaldo*

Pomodoro: A Quarter Century, December 1983-October 1985, p. 26

(another example exhibited and illustrated).

Boston, Thomas Segal Gallery, *Arnaldo Pomodoro*, January-

February 1984 (another example exhibited).

Tokyo, Contemporary Sculpture Center and Osaka, Contemporary

Sculpture Center, *Arnaldo Pomodoro*, February-April 1985, p. 18

(another example exhibited and illustrated).

Ferrara, Palazzo dei Diamanti, Sale Benvenuto Tisi, *Arnaldo*

Pomodoro, June-October 1987, n.p. (another example exhibited and

illustrated).

Kanagawa, Hakone Open-Air Museum; Toyama, Museum of

Modern Art; Kurashiki, Ohara Museum of Art and Nishinomiya,

Otani Memorial Art Museum, *Arnaldo Pomodoro 1956-1993*,

January-December 1994, p. 54 (another example exhibited and

illustrated).

LITERATURE:

A. Morch, "An Awesome Display of Sculpture," *San Francisco*

Examiner, 13 April 1981, p. E12 (another example illustrated).

M. Guadagnin, "I diamanti di Farina," *La Gazzetta della Arti*, Venice,

no. 7, October, p. 3 (another example illustrated).

"Sankei Shimbun," Osaka, 27 October 1994, n.p. (another example

illustrated).

F. Gualdoni, *Pomodoro. Lo turbo e 'I chiaro*, Varese, 1998, pp. 14 and

24 (another example illustrated).

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della*

scultura, Tomos I and II, Milan, 2007, pp. 164 and 601, no. 627

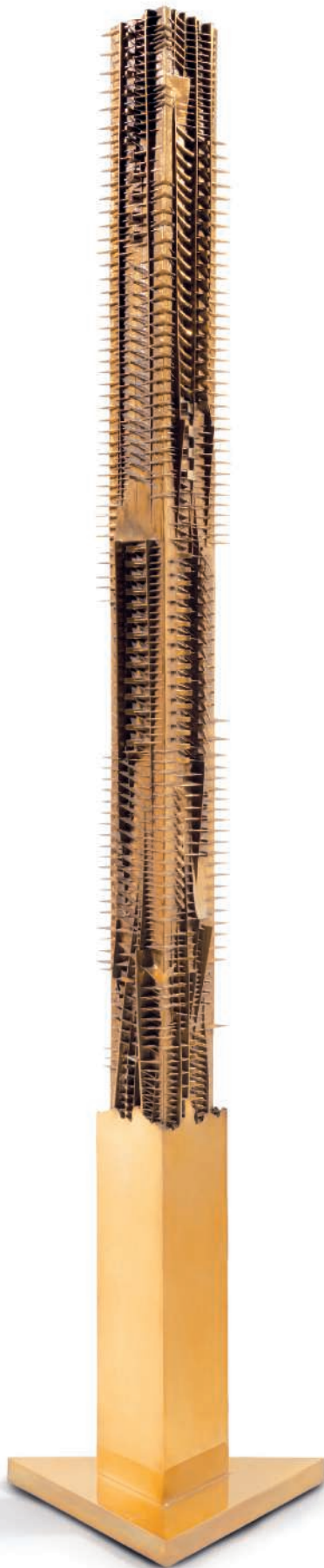
(another example illustrated).

This work is registered in Arnaldo Pomodoro Archive,

Milan, no. AP 426.

...in these sculptures I sense the discovery and the drama of technological exploration and its powers. We knew we could put man in a position to destroy himself and the entire world. I interpret my surface erosions and irregularities as symbols of the destructive impulse. I think this drama of erosion captures the sense of foreboding, of a certain anxiety about the course of events at that time in our history. I wanted to suggest that the misuse of our technology could destroy mankind. Man can make ultimate war today just sitting at a table, pushing buttons, as we know so well. The situation creates a sense of aggravated discomfort

—Arnaldo Pomodoro



261

JOSEPH CORNELL (1903-1972)

Untitled [Dovecote]

signed and dated 'Joseph Cornell 1952'
(on a paper label affixed to the reverse)
wood box construction—glass, metal and painted wood
16 7/8 x 11 3/4 x 3 1/4 in. (42.9 x 29.8 x 8.3 cm.)
Executed in 1952.

\$250,000-350,000

PROVENANCE:

Stable Gallery, New York
Mr. and Mrs. Arnold Maremont, Winnetka
Their sale; Sotheby Park Bernet, Inc., New York, 1 May 1974, lot 39
Pace Gallery, New York
Galerie Daniel Varenne, Paris
The Schulhof Collection, 1975
Their sale; Christie's, New York, 15 November 2012, lot 193
Acquired at the above sale by the present owner

EXHIBITED:

Art Institute of Chicago, *63rd American Exhibition of Painting and Sculpture*, December 1959–January 1960.
Illinois Institute of Technology, *Maremont Collection*, April 1961, no. 139 (illustrated).
New York, Museum of Modern Art, *The Art of Assemblage*, October–November 1961, no. 52.
Seattle, World's Fair and Waltham, Rose Art Museum, Brandeis University, *Art since 1959, U.S.A.*, April–November 1962.
Washington, D.C., Washington Gallery of Modern Art, *Treasures of 20th Century Art from the Maremont Collection*, April–May 1964, no. 165 (illustrated).
New York, Solomon R. Guggenheim Museum, *Joseph Cornell*, May–June 1967, p. 38 (illustrated).
New York, Whitney Museum of American Art, *200 Years of American Sculpture*, March–September 1976, pp. 165 and 339 (illustrated).

LITERATURE:

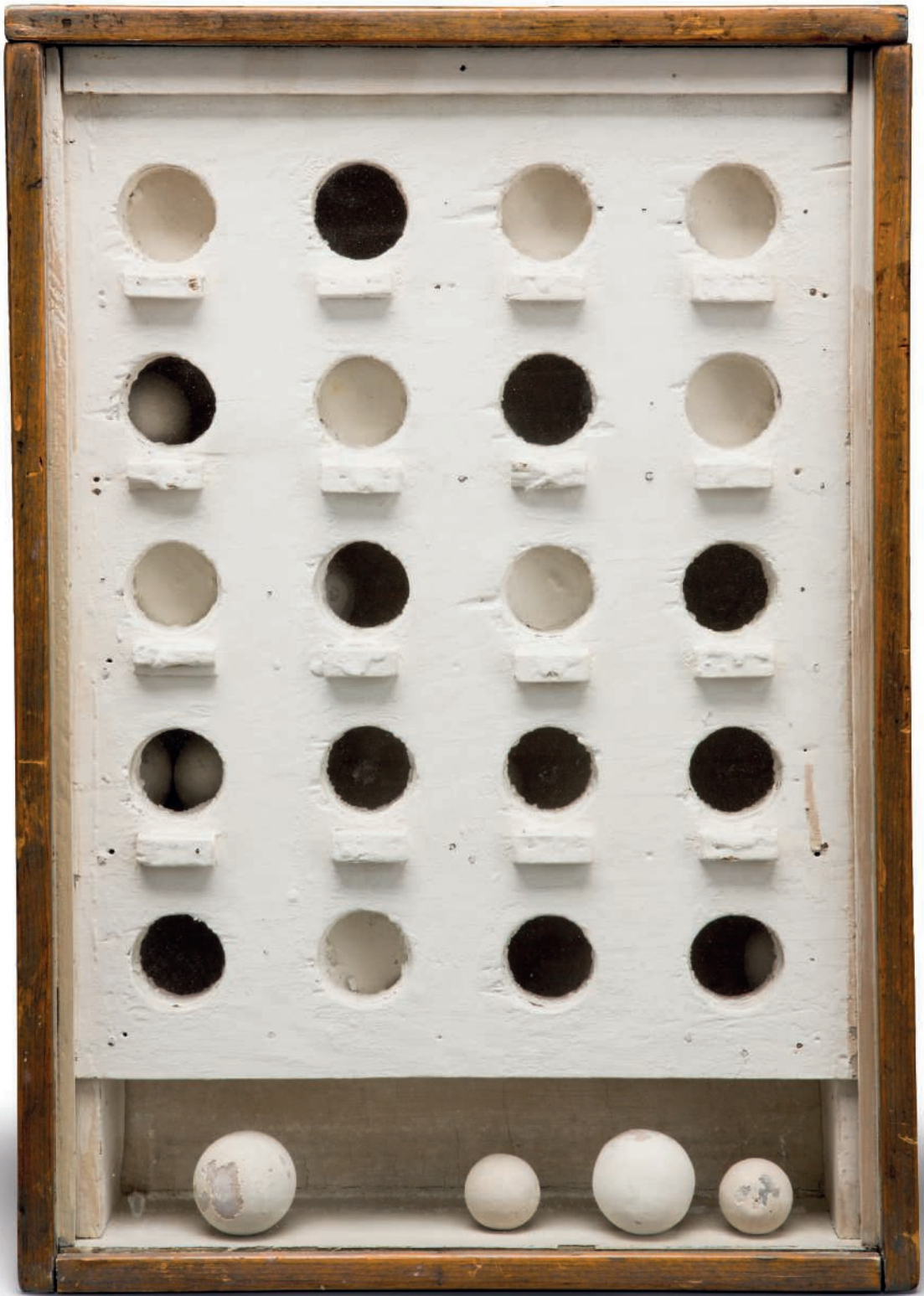
N. Laliberte and A. Mogelon, *Art in Boxes*, New York, 1973.
D. Waldman, *Joseph Cornell*, New York, 1976, no. 85 (illustrated).



Rene Magritte, *The Key of Dreams*, 1930. Artwork:
© 2016 C. Herscovici, London / Artists Rights
Society (ARS), New York. Photo: Banque d'Images,
ADAGP / Art Resource, New York.

Cornell took up the challenge of communicating the joy of beauty, the beauty of joy—penultimate, subjective abstractions—each time he made a box or collage. In the process he developed thematic paths toward his goal, enlisting as his principal guides the concepts of spirituality, exploration, chance, and play, as well as the passage of time, the cult of personality, the celestial, and the natural.

(L. R. Hartigan, "Joseph Cornell's Dance with Duality," *Joseph Cornell: Shadowplay Eterniday*, London, 2003, p. 23)



262

HELEN FRANKENTHALER (1928-2011)

Untitled

signed 'Frankenthaler' (upper right); signed twice again, inscribed and dated 'Frankenthaler To the new year! for my dearest friends... with love and cheers and to growing shared times! - Helen Christmas 1977' (on the reverse)
acrylic on canvas
19 ¾ x 54 ½ in. (50.2 x 138.4 cm.)
Painted in 1977.

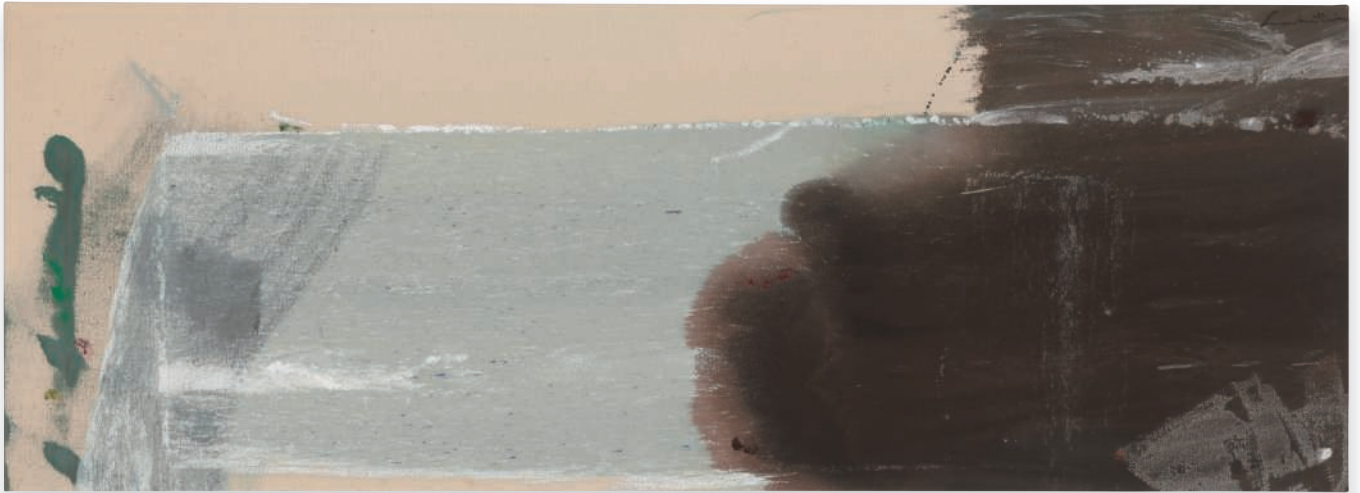
\$120,000-180,000

PROVENANCE:

Private collection, New York, acquired directly from the artist, 1977
Anon. sale; Christie's, New York, 12 May 2011, lot 235
Private collection, New York
Acquired from the above by the present owner

The staining of the paint, however, tends to distance and to disembody the images it creates so that, irrespective of their brightness, they seem strangely to be removed from the sharply practical world of real objects and events. Not as much objects as the shadows and echoes of objects, the images have only the most precarious of identities as instruments of depiction. They are continually being returned, as we look at them, to the pigmented wetness from which they were created, whose own, independent beauty holds our attention certainly as much as what they seem to describe... Color beyond ordinary; an unconstructed freedom of composition; an open, breathing surface; absolute candor in its making and in its address to the spectator: all combine to tell of a benign and idyllic, if fragile, domain of innocence and pleasure.

(J. Elderfield, *Helen Frankenthaler*, New York, 1989, p. 11)



263

PHILIP GUSTON (1913-1980)

Untitled

signed and dated 'Philip Guston 53' (lower right)
ink on paper
24 x 18 in. (61 x 45.7 cm.)
Painted in 1953.

\$80,000-120,000

PROVENANCE:

BC Holland, Chicago
Private collection, Los Angeles, circa 1960
Manny Silverman Gallery, Los Angeles, 1992
BC Holland, Chicago
Acquired from the above by the present owner, 1993

EXHIBITED:

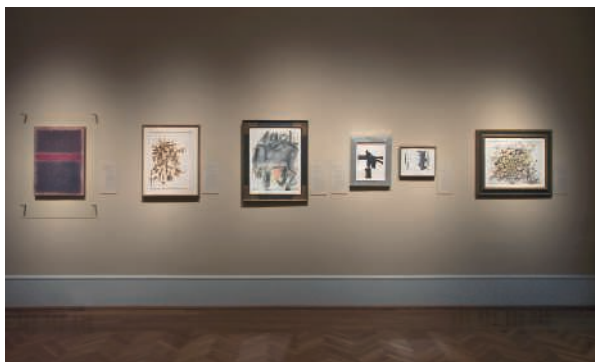
The Art Institute of Chicago, *Graphic Modernism: Selections from the Collection of Francey and Dr. Martin L. Gecht at the Art Institute of Chicago*, November 2003-January 2004, p. 164, no. 131 (illustrated).

For Philip Guston, drawing was a central element of his painterly practice as it allowed him to work through the complexities of his ideas before committing them to canvas. "In the course of his decades-long career, [drawing] repeatedly ushered in new phases of creativity and repeatedly served to articulate radically different approaches ...Drawing invariably had a key role to play whenever Guston's painting was in a state of crisis. For him, to draw was always to pause for thought, was always a chance to catch his breath or an opportunity for critical reorientation ("Forward," *Philip Guston: Works on Paper*, exh. cat., The Morgan

Library & Museum, New York, 2007, p 7). In the early 1950s, Guston took classes in Japanese painting with Zen master Suzuki, an influence whose presence is seen in *Untitled*. Here, working with bamboo tubes, quill pens and Japanese brushes, Guston uses the fluidity of the ink to make marks that approach the quality of calligraphy. Guston was also looking at the compositions of De Stijl pioneer Piet Mondrian, whose patches of color hang on structured black lines that organize the picture plane into an architecture and in the present work the staccato lines of Guston's brushstrokes coalesce into a kind of network. The artist said of drawings like *Untitled*, "At the time, I wanted to make drawings more like painting, without contour. These were drawings with masses, accumulated strokes" (P. Guston, "*Untitled*," *Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection*, exh. cat., The Art Institute, Chicago, 2004, p. 164).

The vertical format of this particular drawing is rare for the artist, and he works within it to create a composition that utilizes the paper's proportions

to the drawing's benefit. Christopher Schreier's description of another example of a vertical drawing from this time, *East Side*, equally applies here "There is even reason to suppose that he began drawing at the top and worked his way down from there. This, at any rate, seems to be the origin of the downward motion conveyed by what, for the most part, are vertical ink markings—a motion which, after gathering momentum, is slowed down by the interposition of several horizontal accents and which, in the lower half of the work, finally peters out altogether. This is just one of many possible descriptions of the *dramaturgy* of a drawing whose composition was clearly never intended to be a homogeneous, compositional structure—like the "polyfocal allover" Jackson Pollock developed for his paintings. Guston's allocation of specific roles to figure and ground is much too unequivocal for that, for there can be no doubt that the ink is the vehicle of dynamism here and the paper its sound box—a sound box the artist does not occupy in toto, but definitely wishes to colonize. That is why the right quarter...remains largely untouched by the cascading rivulets of black. Rather this part of the drawing is an activated empty space at which a few horizontal lines seem to be pointing, but which is, in the end, spared any graphic organization as such" (C. Schreier, "The Creative Potential of the Line: Guston's Drawings of the Forties and Fifties as a Springboard for His Development, *ibid.*, p. 48).



Installation view, *Graphic Modernism: Selections from the Collection of Francey and Dr. Martin L. Gecht at the Art Institute of Chicago*, November 2003-January 2004 (present lot illustrated). Photo: © The Art Institute of Chicago. Artwork from left to right: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York. © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY. © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



Philip Guston '53

264

LOUISE NEVELSON (1899-1988)

Ancient Secrets III

painted wood

33 ½ x 26 ⅞ x 5 in. (85.1 x 68.3 x 12.7 cm.)

Executed in 1966-1967.

\$40,000-60,000

PROVENANCE:

The Hirschland Collection, Little Neck, New York

Pace Gallery, New York

Acquired from the above by the present owner, 1969

EXHIBITED:

Kassel, Galerie an der Schönen Aussicht, 4. *Documenta*,

June-October 1968.

*The nature of creation is that you
have to go inside and dig out. The
very nature of creation is not a
performing glory on the outside, it's
a painful, difficult search within.*

–Louise Nevelson



265

JOSEPH CORNELL (1903-1972)

Untitled [Yellow Bird Habitat]

signed, signed with the artist's initials and inscribed 'For the mother and the father of the young lady in blue 6/20/66 J.C. Joseph Cornell' (on a paper label affixed to the reverse)
illuminated wood box construction—glass, wood, wood shavings, paint, plastic, metal and artificial bird
12 7/8 x 8 x 5 in. (32.7 x 21.3 x 12.7 cm.)
Executed *circa* 1958.

\$200,000-300,000

PROVENANCE:

Private collection, Flushing, acquired directly from the artist, 1966
Anon. sale; Sotheby's, New York, 15 May 1980, lot 512
Frederick J. Weisman, Los Angeles
Anon. sale; Sotheby's, London, 11 November 1986, lot 7
Private collection, Japan
Private collection, 1995
Anon. sale; Sotheby's, New York, 12 November 2008, lot 105
Acquired at the above sale by the present owner

Cornell was a master appropriator, using the images of artists he admired as his way of engaging them in a meaningful dialogue.

He altered found objects in a desire to enhance their identity, whereas later artists have often preferred to use the unaltered object as a way of questioning its role in society. Issues of gender and politics held little or no interest for Cornell. Every ballet or concert that he attended every image by Vermeer, Gris, Duchamp, every ball, jack, and cockatoo had something unique to say to him. These images could be used over and over again, but each represented a different thought process and a different set of emotions. Each box relates to the others—they are complete in and of themselves, but indispensable to one another.

(D. Waldman, *Joseph Cornell: Master of Dreams*, New York, 2002, p. 139)



William Home Lizars and John James Audubon, *Prothonotary Warbler*, from 'Birds of America', circa 19th century. Photo: Bridgeman Images.



266

ALFRED JENSEN (1903-1981)

The Solar Calendar 9 Years Of 360

signed and dated 'Alfred Jensen 1977.' (lower right)

oil on paperboard

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

Painted in 1977.

\$50,000-70,000

PROVENANCE:

Private collection, Florida

Acquired from the above by the present owner, 1994

EXHIBITED:

London, Hayward Gallery, *The Alternative Guide to the Universe*, June-August 2013, p. 164.

In his numerological paintings such as the present example, Alfred Jensen constructed intricate systems based on the Mayan calendar, astrology and other divination systems, architectural drawings from Greek temples and Egyptian pyramids, and other information sourced from mysticism and the occult, in addition to scientific data that revealed the mechanisms of the universe, such as electromagnetic waves, mathematical concepts and planetary movement. The artist arranged huge quantities of information in polychromic grid formats or detailed diagrams painted in a thick, luscious impasto that gave these complex theories a material presence. *The Solar Calendar 9 Years of 360* presents one of these systems in alternating rows of even and odd numbers beginning with the number "2." The sequence in the next

column was determined by subtracting five—itself considered a magic number because it is representative of the five elements (earth, air, water, fire and ether)—from the last number in the previous column. Each row is a veritable rainbow, alternating between the nine colors of the visible color spectrum and is framed by a black border inscribed by white text. The discovery of Goethe's concept of the duality of color, an idea that black and white struggled between opposition and balance, guided Jensen's painterly choices formally and philosophically. Jensen saw colors not as a sequence but as they engage each other, an idea supported by theories found in physics and metaphysical practices alike.

In deciphering the numerical systems art historian and retired curator from the

Museum of Modern Art, William Agee advised to remember Jensen's choice of profession. "For above all Jensen was a painter, a working, disciplined painter engaged in the making of works of art. He was not a mathematician, an anthropologist, or a philosopher, and certainly not a mystic, or an eccentric, but a painter, one of the highest accomplishment. His content is deeply embedded in the paint and color, for the systems generate and determine the painting, as an organic and vital force; they are literally inseparable, as part of the language of paint, with structure and subject held in a dynamic, creative tension of opposing forces, the dualities of life in which Jense so deeply believed (W. Agee, "Alfred Jensen: The Number Paintings," *Alfred Jensen: The Number Paintings*, New York, 2006, p. 8).

THE SOLAR CALENDAR 9 YEARS OF 360.

2	11	20	29	38	47	56	65	74
4	13	22	31	40	49	58	67	76
6	15	24	33	42	51	60	69	78
8	17	26	35	44	53	62	71	80
10	19	28	37	46	55	64	73	82
12	21	30	39	48	57	66	75	84
14	23	32	41	50	59	68	77	86
16	25	34	43	52	61	70	79	88

$$9 \times 360 = 3240.$$

Alfred Jensen
1977.

267

SAM FRANCIS (1923-1994)

Untitled

signed and dated '1957 Sam Francis' (on the reverse)

watercolor on paper

23 ¼ x 16 in. (59.1 x 40.6 cm.)

Painted in 1957.

\$80,000-120,000

PROVENANCE:

Estate of the artist, California, 1994

Greenberg Van Doren Gallery, St. Louis, 2000

Greenberg Van Doren Gallery, New York

Private collection, circa 2002

Anon. sale; Christie's, New York, 11 November 2010, lot 164

Acquired at the above sale by the present owner

EXHIBITED:

New York, Lawrence Rubin Greenberg Van Doren Fine Art,

Sam Francis: Paintings & Works on Paper from the 50s, November-December 1999, p. 22, pl. 7 (illustrated).

Geneva, Galerie Interart, *Sélection 1950-1970*, April-June 2011.

Paris, Galerie Malingue, *Perspectives Atmosphériques (oeuvres sur papier)*, April-June 2013, pp. 40-41 (illustrated).

This work is identified with the interim identification number of SF57-258 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



Katsushika Hokusai, *The Cascade of Kirifuri Near Nikko*, circa 1901. Victoria and Albert Museum, London.
Photo: V&A Images / The Art Archive at Art Resource, New York.

Francis belongs to the French tradition of Monet, Bonnard, and Matisse-artists sensitive to the continuity of space, working with a hedonistic sense of color, and possessing a spontaneity deeply anchored in structure.

(P. Selz, *Sam Francis*, New York, 1982, p. 43)



268

JOHN CHAMBERLAIN (1927-2011)

Schadenfreude

painted chromium-plated steel
27 x 48 x 25 in. (68.6 x 121.9 x 63.5 cm.)
Executed in 1993.

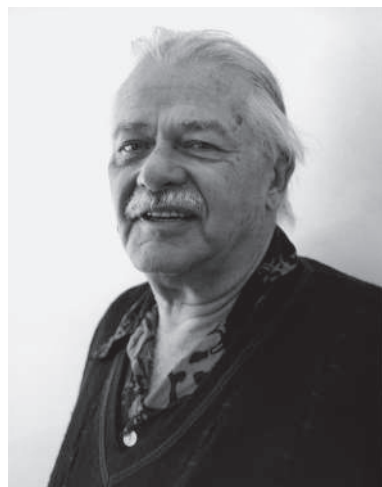
\$400,000-600,000

PROVENANCE:

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

Like its tongue-in-cheek title, John Chamberlain's *Schadenfreude* is the result of the pleasure that the artist finds in reforming bits of discarded metal into beautiful objects, giving them new life and purpose.

The salvaged, industrial, and re-used nature of the materials is always apparent, as it is in the present work, and never hidden



John Chamberlain, New York, 1996. Photo: John Jonas Gruen / Getty Images.

as Chamberlain fits, bends, compresses, shapes and folds the painted, chrome plated stainless steel used to manufacture the iconic American automobile.

The two main colors of the current work—the dark pink and the aqua—play against each other, attesting to Chamberlain's skillful handling of color. He is considered one of the great colorists in contemporary art for his adroit handling and juxtaposing of color-on-color. The bright shine of the chrome fragments in the center and left portions of *Schadenfreude* establish a contrast with the darker-hued, pink and aqua elements and their flat matte surfaces. *Schadenfreude* displays the signature qualities that render the piece instantly identifiable as a Chamberlain sculpture: a deft handling of the scrap material so that it seems as soft and flowing as fabric; an extraordinary ability to harmonize the "found" color already present in the automobile parts he worked with; a wonderful skill for fitting the disparate pieces together so that they achieve a unity that seems organic in feeling.

For Chamberlain as a sculptor the word "fit" was central both to his concept of the art of sculpture and to his everyday working process as well. He would speak of achieving the right fit for the individual parts so that they merged in just the right way, resulting in a successful composition. He has been called a collagist for his ability to create a complete work from what had previously been scattered, disparate elements. His work, although sculpture, has been compared to Abstract Expressionist painting, and the lines of the present work do indeed suggest brush strokes across a canvas. Throughout, there is a sense of humor and a light touch. Chamberlain loved jokes and laughter, so it's just right that he would choose as the title of the piece the German word for the sort of mischievous enjoyment one might feel following, say, a practical joke. Often his titles were jokes, puns, winking asides, or plays-on-words. Chamberlain was well known for his robust, irreverent sense of humor, which he clearly projected both in his art works and in his personal relationships.



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

269

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1981' (on the reverse)

acrylic on canvas

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

Painted in 1981.

\$100,000-150,000

PROVENANCE:

Museum of Contemporary Art, Los Angeles, Benefit Art Auction,
February 1988, lot 25

Acquired at the above sale by the present owner

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas
and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no. 815, DVD I
(illustrated).

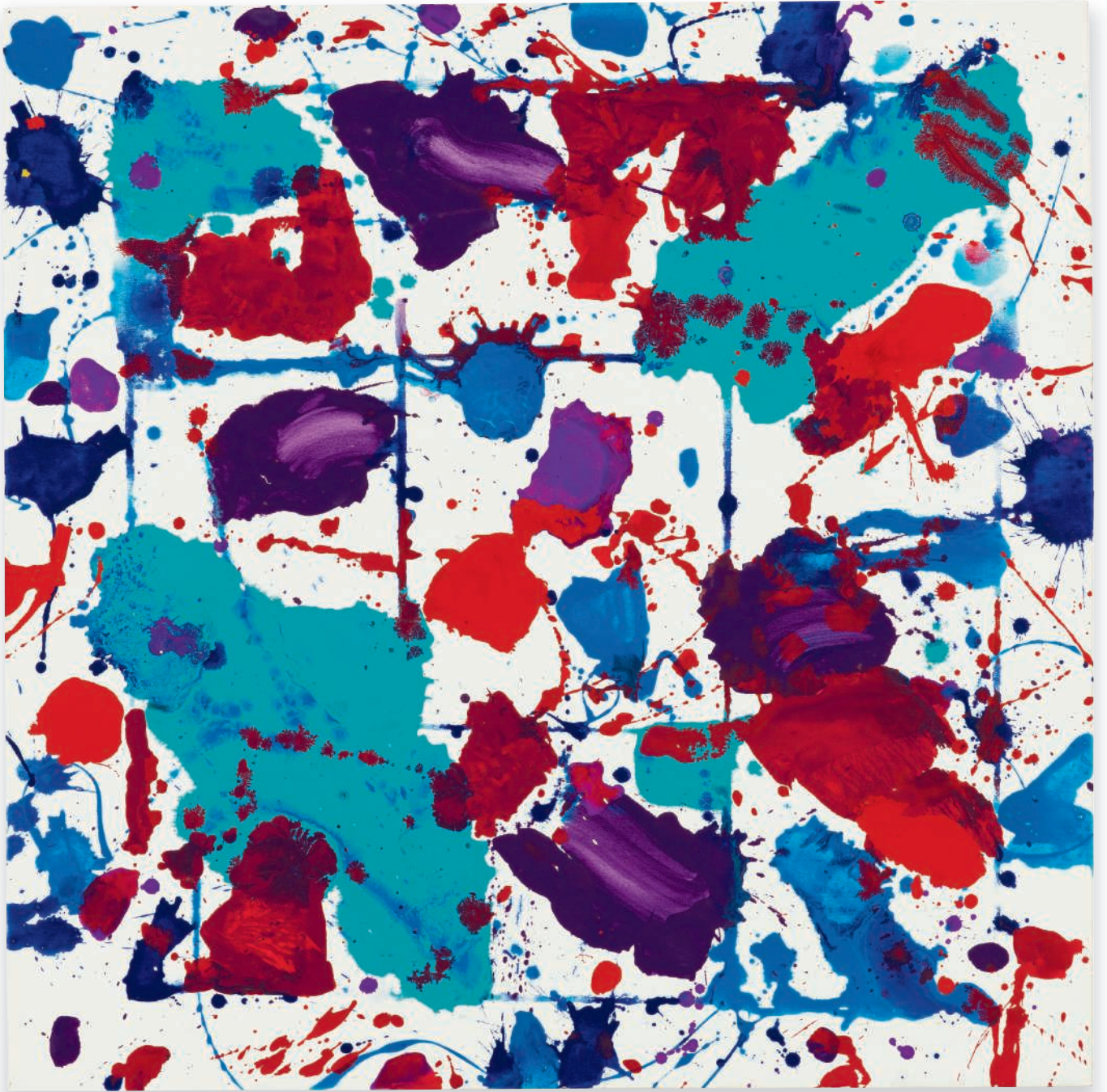
This work is included in the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.815 and is also registered in the archives of the Sam Francis Foundation with the No. SFP81-83. This information is subject to change as scholarship continues by the Sam Francis Foundation.

*Color is light on fire. Each color is the
result of burning, for each substance
burns with a particular color.*

(Sam Francis, quoted in J. Butterfield, *Sam Francis*, exh. cat., Los Angeles, 1980, pp. 9-10)



Sam Francis at Martha Jackson Gallery, New York, circa 1970.
Photo: Arthur Swoger / Getty Images. Artwork: © 2016 Sam
Francis Foundation, California / Artists Rights Society (ARS),
New York.





270

LOUISE BOURGEOIS (1911-2010)

YES

signed 'Louise Bourgeois' (lower right); signed again and dated
'Louise Bourgeois 2004' (on the reverse)
gouache, watercolor and ink on three sheets of paper mounted on aluminum
27 ¼ x 80 ¾ in. (69.2 x 205.1 cm.)
Executed in 2004.

\$60,000-80,000

PROVENANCE:

Carolina Nitsch Contemporary Art, New York
Acquired from the above by the present owner, 2004



271

WILLEM DE KOONING (1904-1997)

Untitled (Woman)

signed 'de Kooning' (lower right)

graphite on paper

8 ¼ x 8 in. (21 x 21.3 cm.)

Drawn circa 1952-1953.

\$60,000-80,000

PROVENANCE:

Harold Diamond, New York, acquired directly from the artist

Stephen Mazoh & Co., New York

Private collection, Baltimore, 1988

By descent from the above by the present owner

PROPERTY FROM THE ESTATE OF **DANIEL W. DIETRICH II**



Daniel Dietrich II. Photo: Shira Yudkoff.

*“He was a very astute collector,
and a passionate collector of—and
advocate for—contemporary art...”*

—Timothy Rub
Director, Philadelphia Museum of Art

With a collection that spanned the canon of 20th Century American art, Daniel Dietrich II was described as “a self-effacing philanthropist who valued quiet exploration as much as artistic adventure” (S. Salisbury, “Philanthropist Daniel Dietrich II dies at 73, gave large endowment to ICA,” *Philadelphia Inquirer*, September 6, 2015 [accessed via www.philly.com, March 9, 2016]). Dietrich took a particular interest in artists whose work was often considered to be more cerebral than sensational, choosing to focus on artists whose work purveyed a quiet and intellectual beauty. A valued patron of many institutions in his native Philadelphia, he was celebrated as an audacious proponent of the arts and someone who was willing to support projects whose outcomes were often unknown, allowing curators and museum staff to pursue projects that may have found it difficult to attract funding elsewhere.

Born in 1941 in Villanova, Pennsylvania, Dietrich graduated from Hamilton College with a degree in art history. After college he pursued a career as a theater actor with the Theatre of the Living Arts, appearing in a number of productions in the early 1960s when it was the center of avant-garde performances. During his time there he appeared on stage alongside such luminaries as Morgan Freeman, Wallace Shawn and others. Eventually he entered the world of business and joined the family firm, becoming an heir to a candy conglomerate

that once included Luden’s cough drops. However, he never really abandoned his creative side and continued to support a variety of performing, written and visual art organizations in both Philadelphia and New York, including the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the Whitney Museum of American Art, Colorado MahlerFest, WHYY radio, Philadelphia Theatre Company, the Rosenbach Foundation and the American Poetry Review.

Dietrich was a longtime board member and supporter of the University of Philadelphia’s Institute of Contemporary Art and the Philadelphia Museum of Art. Perhaps

his greatest legacy with the ICA was a \$10 million donation which he stipulated should be used to enhance the scope and flexibility of the institution’s curatorial department. The director of the ICA, Amy Sadao, described Dietrich as a “courageous arts patron” whose generosity enabled the institution to “get to the core of the ICA and what it has been since its founding.” She continued, “That means...giving artists the opportunity to venture into new territory and even possibly see their work in a new light. That takes time.” Dietrich himself said his gift was intended to allow artists and curators to “percolate ideas” and “approach artwork from the meditative side” (quoted by S. Salisbury, *Ibid.*).



Philadelphia Museum of Art, Pennsylvania. Photo: Cristiano Zuin / Getty Images.



Thomas Eakins, *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*, 1875. Philadelphia Museum of Art. Photo: Bridgeman Images.

But perhaps his most lasting contribution will be seen at the Philadelphia Museum of Art where a long-standing relationship recently led to the donation of over 50 works from Dietrich's personal collection, including a much sought after painting by Edward Hopper entitled *Road and Trees*. In addition to the Hopper, the bequest also includes works by Cy Twombly, Agnes Martin, Eva Hesse, Philip Guston and Paul Thek, among which are *Untitled* by Cy Twombly, *Kettle* by Philip Guston and *Untitled* by Eva Hesse. Dietrich was also a great fan of Thomas Eakins and the donation includes archival material and 12 works by the artist, including several oil sketches which relate to significant works already in the museum's collection. In a sign of his far-sightedness, the collector also endowed the museum's Theodore Siegl conservator of paintings, named after the late conservator who undertook the first major conservation effort on Eakin's masterpiece *The Gross Clinic*.

Dietrich was also a tireless supporter of contemporary art and donated \$10 million to the Philadelphia Museum of Art to endow The Daniel W. Dietrich II Fund for Excellence in Contemporary Art, which will support a broad range of initiatives in the field of contemporary art. In addition, he arranged for the purchase of Roxy Paine's monumental silvery public sculpture

Symbiosis, which was placed in front of the museum on the Benjamin Franklin Parkway. His importance to the museum can be summed up by Timothy Rub, director of the Philadelphia Museum of Art who confirmed that, "He was a very astute collector, and a passionate collector of—and advocate for—contemporary art..." (T. Rub, quoted by S. Salisbury, *Ibid.*).

Never one to live life in the spotlight, Dietrich's whole approach to art was that it allowed him to explore the world in new and unusual ways. This philosophy is best summed up by an anecdote regarding how he selected the name for his generous endowment at the ICA. He decided on "The Inchworm Fund," explaining that it was taken from a quote by the painter Albert P. Ryder which resonated with him. "Have you ever seen an inchworm crawl up a leaf or twig, and there clinging to the very end, revolves in the air, feeling for something to reach? That's like me. I am trying to find something out there beyond the place on which I have a footing" (A. P. Ryder, quoted in *In Memorandum: Daniel Dietrich II*, issued by the ICA Philadelphia September 15, 2016 [accessed via <http://icaphila.org/posts/7605/in-memoriam-daniel-w-dietrich-ii-1941-2015>, March 9, 2016]).



Edward Hopper, *Road and Trees*, 1962. Whitney Museum of American Art, New York. Artwork: © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.



Philip Guston, *Kettle*, 1978. Philadelphia Museum of Art. © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth.



Cy Twombly, *Untitled*, 1969. Philadelphia Museum of Art. © 2016 Cy Twombly Foundation.



Agnes Martin near her home in Cuba, New Mexico, 1974.
Photo: © Gianfranco Gorgoni.

AGNES MARTIN

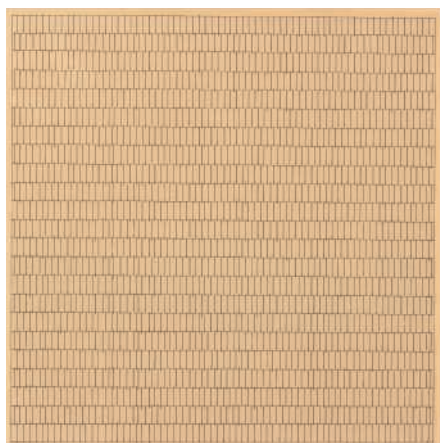
IN THE COLLECTION OF

DANIEL W. DIETRICH II

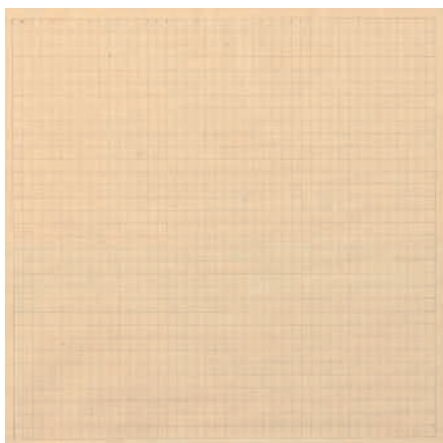
Daniel W. Dietrich II, together with his late wife Jennie, was introduced to Agnes Martin in the early 1960s whilst the artist was living and painting in her studio at Coentis Slip in lower Manhattan. They quickly became friends due to a shared interest in art (both were admirers of the work of Jasper Johns and Ad Reinhardt) and also an interest in Zen Buddhism, which Agnes shared with Jennie. Daniel Dietrich was a great admirer of Martin's work and began to collect her paintings and works on paper. But their friendship really flourished around the time of Martin's retrospective at the ICA in Philadelphia in 1973, after which the artist wrote a heartfelt letter to the Dietrichs expressing her thanks for their support of her career. "I congratulate you on your work in the art field..." she wrote. "My work that you own has improved hanging on your walls. It was very pleasant meeting you and beneficial for me. I could not anticipate such genuine

support..." (A. Martin, quoted in a letter dated March 22nd 1973 to Mr. and Mrs. Dietrich, France Mulhall Achilles Library, Archives Whitney Museum of American Art). A further sign of their friendship can be seen in a touching dedication which accompanies her 1960 ink on paper work *The Sea/Ocean Water*. It reads, "THE SEA 1960. This is the first drawing the first inspiration for my mature work and I want to give it to Daniel W. Deitrich [sic] II in an effort to show my gratitude for his attention to my work, Agnes Martin." Subsequently, the Dietrichs traveled to New Mexico and visited Martin in Taos several times after the artist left New York. Martin was a guest of the family several times at their homes in Chester Springs and on Cape Cod, and remained in contact until her death in 2004.

This is the first drawing the first inspiration for my mature work and I want to give it to Daniel W. Deitrich [sic] II in an effort to show my gratitude for his attention to my work, Agnes Martin.



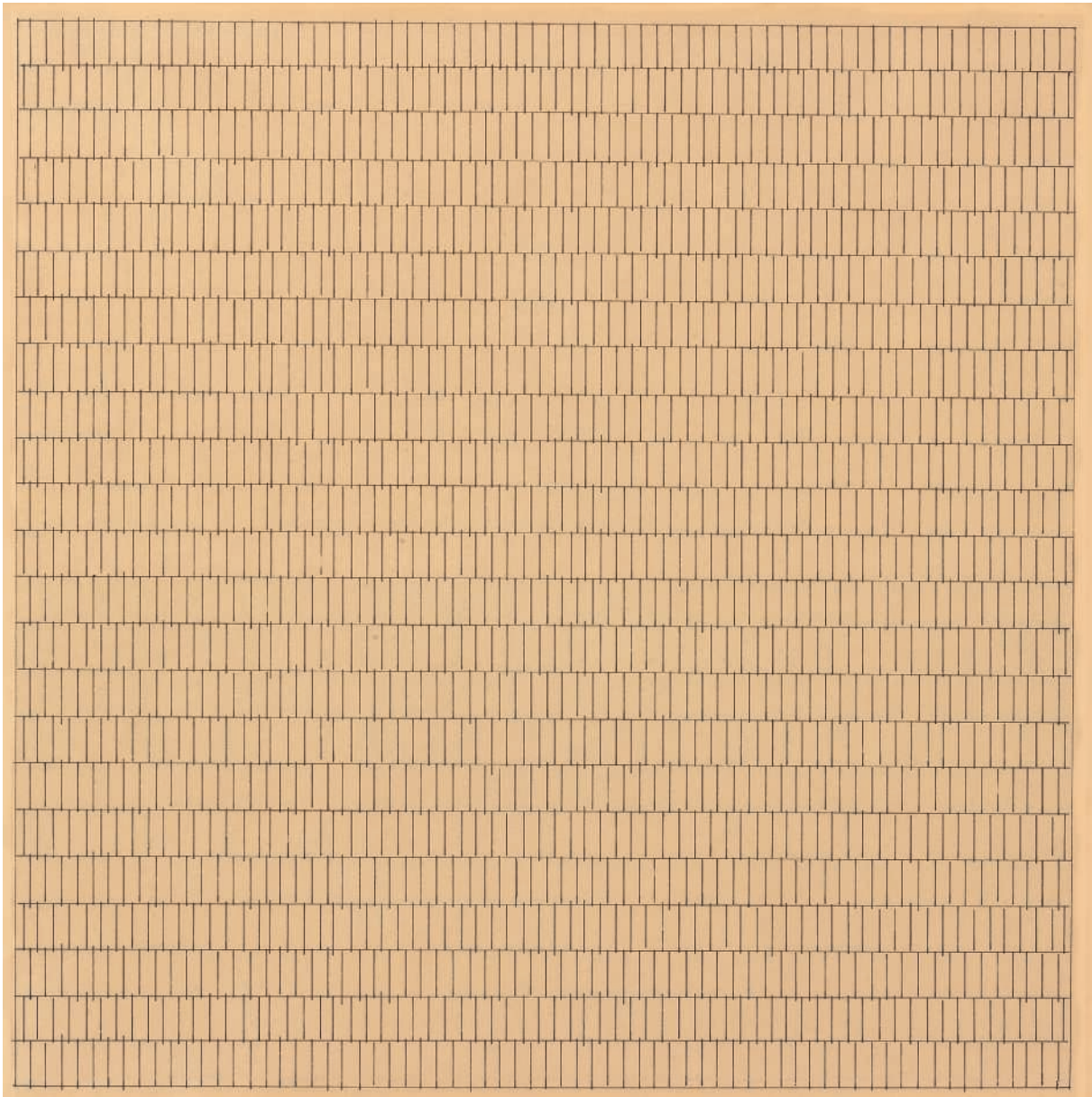
(Lot 272)



(Lot 273)



(Lot 274)



272

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a. martin 1965' (on a sheet of cardboard accompanying the work)

ink on paper

8 ½ x 8 ½ in. (21.6 x 21.6 cm.)

Drawn in 1965.

\$60,000-80,000

PROVENANCE:

Robert Elkon Gallery, New York

Acquired from the above by the present owner, 1970

EXHIBITED:

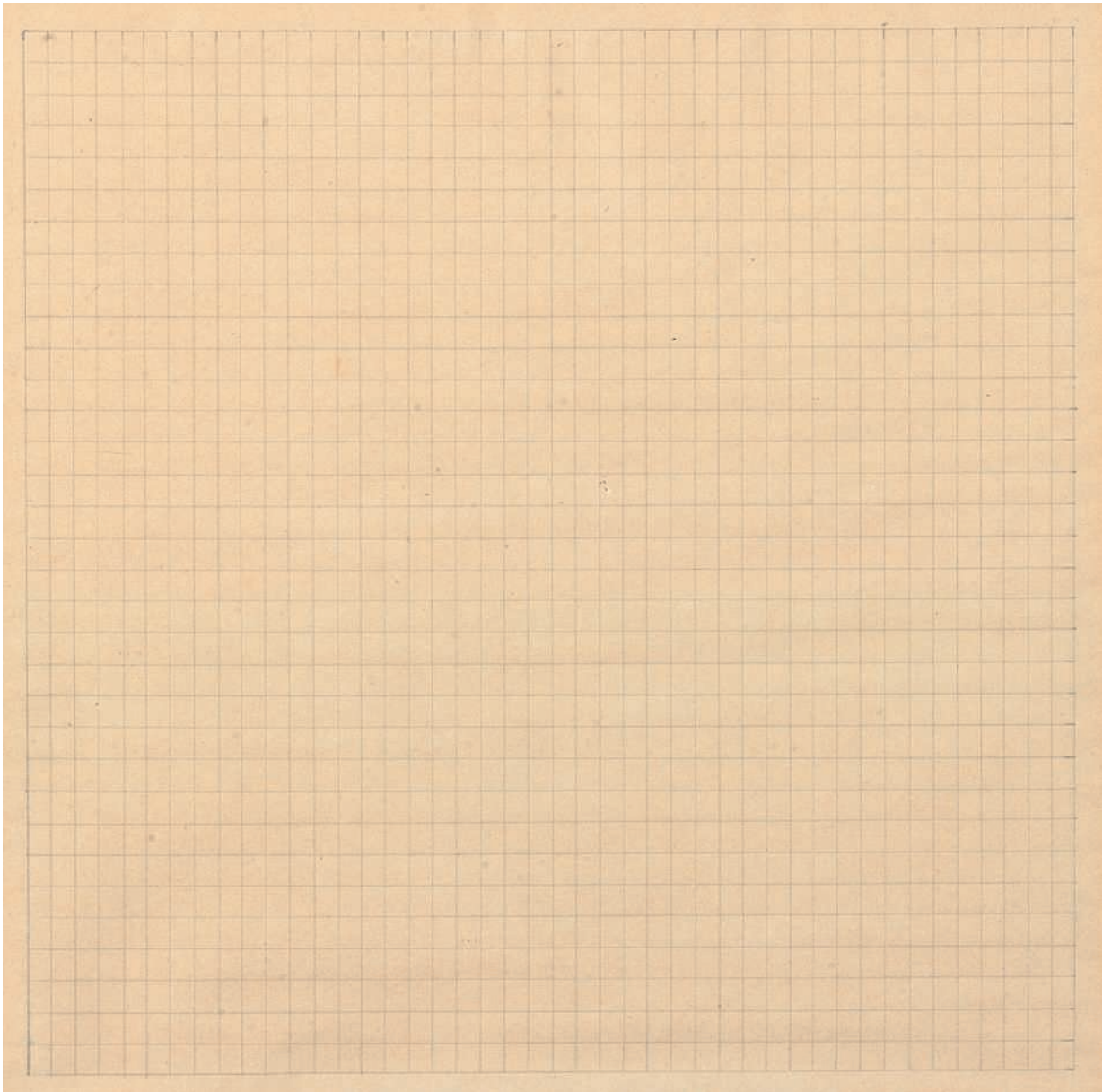
New York, Robert Elkon Gallery, *Agnes Martin: Drawings 1961-1967*, May 1970.

Philadelphia, University of Pennsylvania, Institute of Contemporary Art and Pasadena Art Museum, *Agnes Martin*, January-May 1973, pp. 39 and 44 (illustrated).

London, Hayward Gallery and Amsterdam, Stedelijk Museum, *Agnes Martin Paintings and Drawings: 1957-1975*, March-June 1977, cat. no. 43 (London); cat. no. 46 (Amsterdam).

New York, Whitney Museum of American Art; Milwaukee Art Center; Miami, Center for the Fine Arts; Houston, Contemporary Arts Museum; Madrid, Museo Nacional Centro de Arte Reina Sofía and Santa Fe, Museum of Fine Arts, *Agnes Martin*, November 1992-May 1994, p. 110.

This work will be included in an upcoming *Catalogue Raisonné* to be published digitally by Artifax Press.



273

AGNES MARTIN (1912-2004)

Snow

signed, titled and dated "'Snow" a. martin '64' (lower edge)

ink on paper

8 ¼ x 8 ¼ in. (21 x 21 cm.)

Drawn in 1964.

\$50,000-70,000

PROVENANCE:

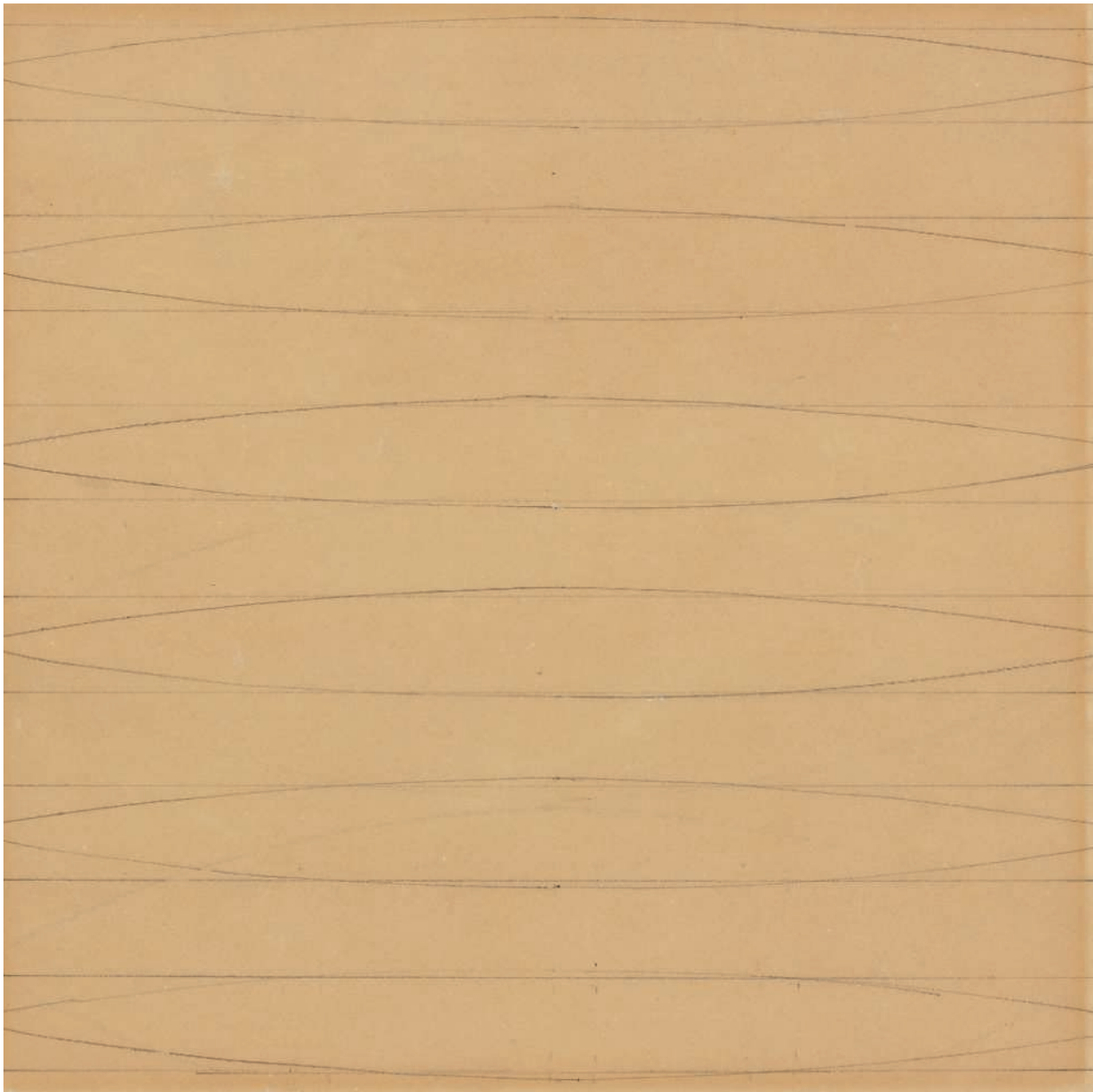
Robert Elkon Gallery, New York

Acquired from the above by the present owner, 1972

EXHIBITED:

Philadelphia, University of Pennsylvania, Institute of Contemporary Art, *Grids*,
January-March 1972, n.p.

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



274

AGNES MARTIN (1912-2004)

Lakes (Practice Plan)

titled 'Lakes (practice plan)' (lower center); titled again 'Lakes (Practice Plan)'
(on the backing board)

ink on paper

8 ½ x 8 ½ in. (21.6 x 21.6 cm.)

Drawn *circa* 1960s.

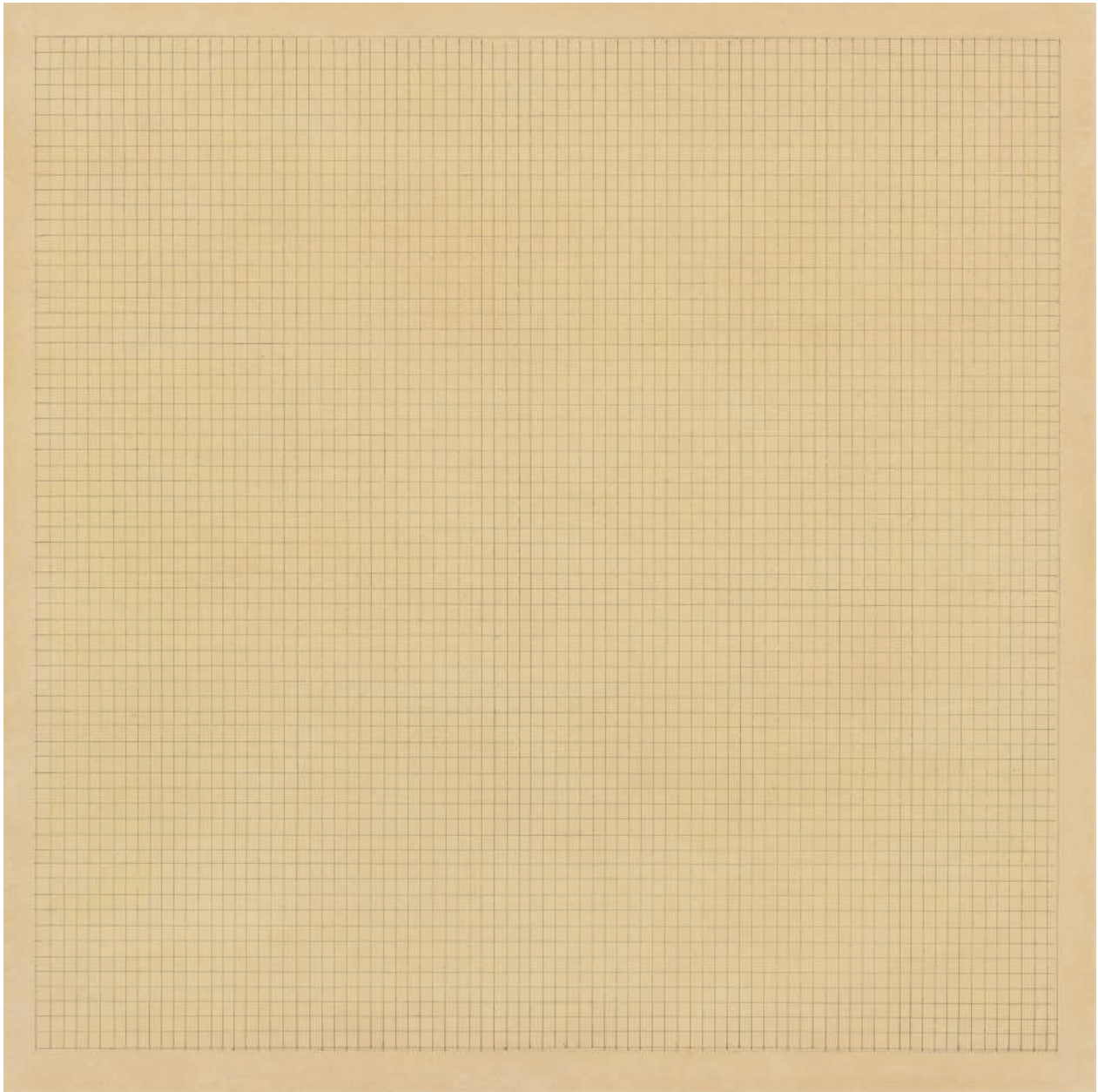
\$50,000-70,000

PROVENANCE:

Samuel Adams Green, New York

Acquired from the above by the present owner, *circa* 1974

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



275

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a. martin 1966' (on the backing board)
ink and wash on paper
8 3/4 x 8 3/4 in. (22.2 x 22.2 cm.)
Executed in 1966.

\$50,000-70,000

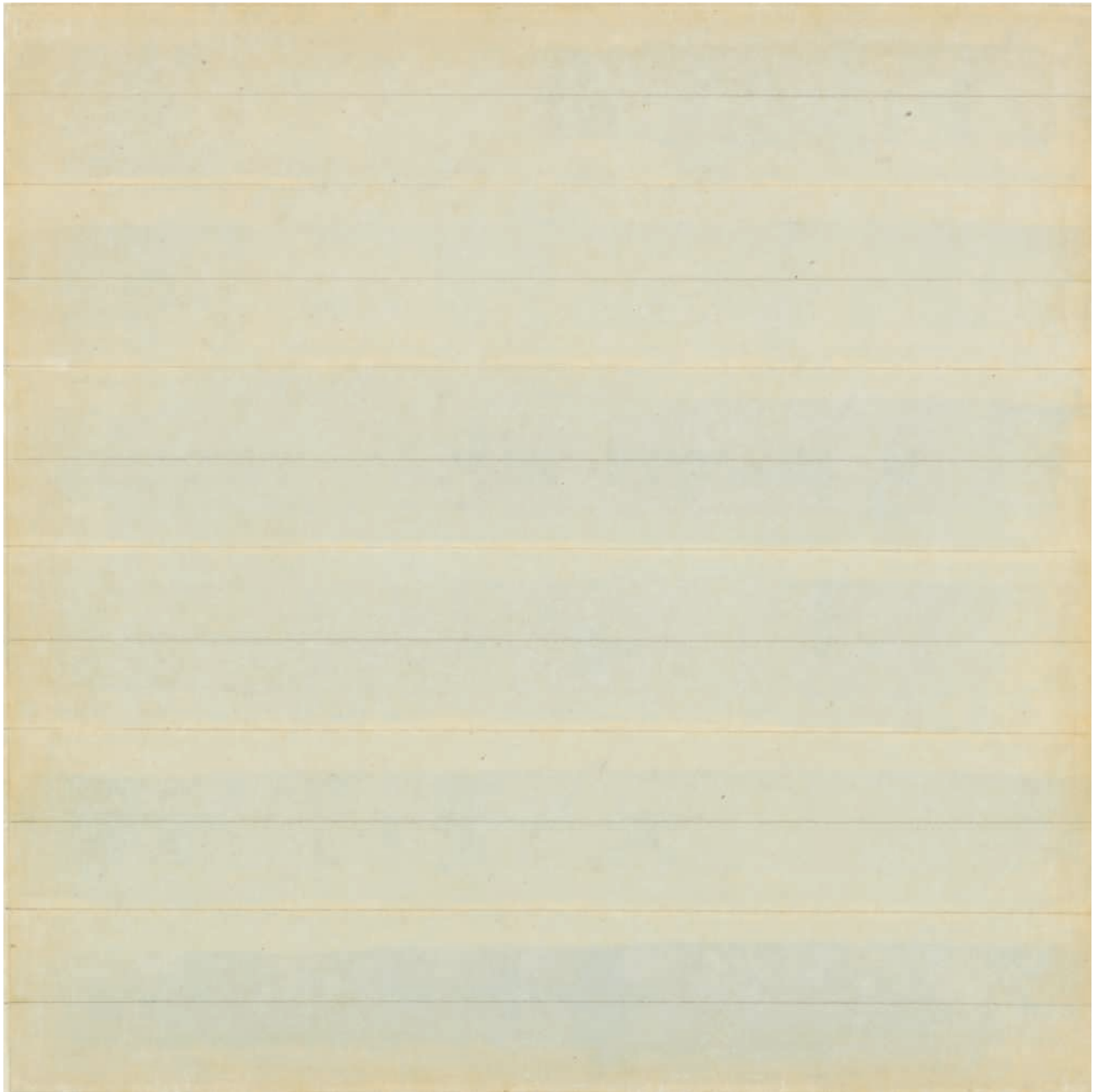
PROVENANCE:

Robert Elkon Gallery, New York
Acquired from the above by the present owner, circa 1970

EXHIBITED:

New York, Robert Elkon Gallery, *Agnes Martin: Drawings 1961-1967*, May 1970.
New York, Whitney Museum of American Art; Milwaukee Art Center; Miami, Center for the Fine Arts; Houston, Contemporary Arts Museum; Madrid, Museo Nacional Centro de Arte Reina Sofía and Santa Fe, Museum of Fine Arts, *Agnes Martin*, November 1992-May 1994, p. 11 (Madrid and Santa Fe only).
Philadelphia, Fleisher/Ollman Gallery, *Castle in Context*, October-December 2008.

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



276

AGNES MARTIN (1912-2004)

Untitled

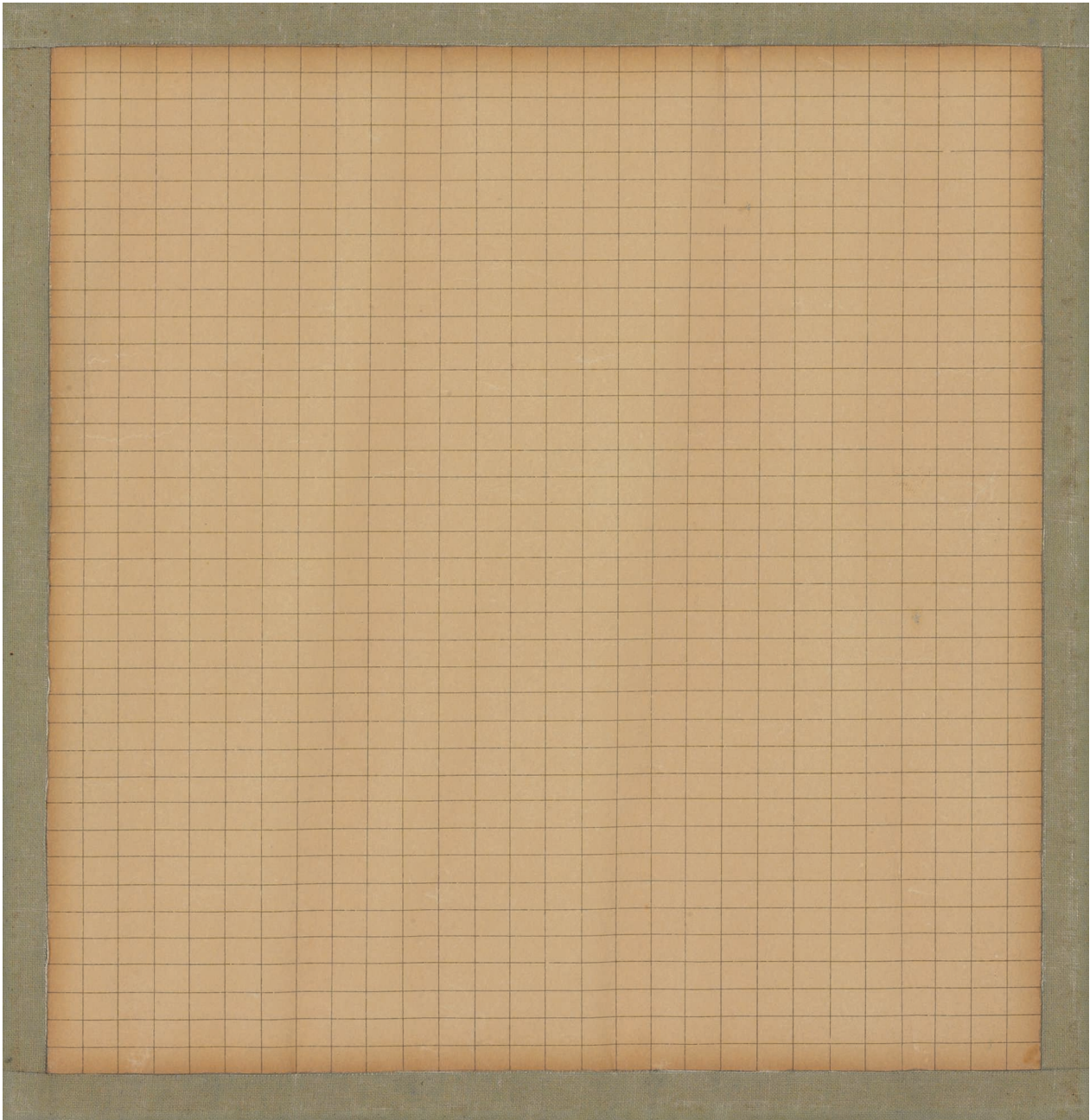
signed and dated 'a. martin '77' (lower right)
watercolor and graphite on paper
8 7/8 x 8 7/8 in. (22.5 x 22.5 cm.)
Executed in 1977.

\$50,000-70,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1978

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



277

AGNES MARTIN (1912-2004)

Dark

titled 'Dark' (lower right)
ink and fabric collage on paper
window: 7 ³/₄ x 7 ¹/₂ in. (19.7 x 19.1 cm.)
overall: 12 x 11 ⁷/₈ in. (30.5 x 30.2 cm.)
Executed *circa* 1960s.

\$40,000-60,000

PROVENANCE:

Mayor Gallery, London
Acquired from the above by the present owner, *circa* 1974

EXHIBITED:

London, Royal College of Art, *Strata*, January-February 1974.
Edinburgh, Scottish National Gallery of Modern Art, *On a Clear Day:*
Screenprints and Drawings by Agnes Martin, February-March 1974, no. 8.

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

278

ISAMU NOGUCHI (1904-1988)

Thanatos

aluminum on cherry wood base

overall: 92 ¼ x 19 x 14 in. (234.3 x 48.3 x 35.6 cm.)

Executed in 1958.

\$150,000-200,000

PROVENANCE:

Cordier & Warren Gallery, New York

Singer Manufacturing Company, New York

Cordier & Ekstrom Gallery, New York

EXHIBITED:

New York, Cordier & Warren Gallery, *Noguchi: Weightlessness*,
May-June 1961, n.p.

Philadelphia, Pennsylvania Academy of the Fine Arts, *157th Annual
Exhibition of American Painting and Sculpture*, January-February
1962, no. 239.

LITERATURE:

I. Noguchi, *Isamu Noguchi: A Sculptor's World*, New York and
Evanston, 1968, p. 246, no. 92 (illustrated).

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi, 1924-
1979: A Catalogue*, New York, 1980, pp. 83-84, no. 476A.

*By way of self-imposed limitation,
I insisted on deriving each sculpture
from a single sheet of metal—a unity,
I thought, was achieved thereby. We
impose our rules of value. I wanted to
deny weight and substance.*

-Isamu Noguchi

When in 1926 Isamu Noguchi visited a Brâncuși exhibition at the Brummer Gallery in New York, the young sculptor was “transfixed” by the master’s vision. A year later, Noguchi was privileged to begin work as Brâncuși’s studio assistant and his own early production speaks to Brâncuși’s influence. It can be sensed in the striking singularity of his forms, where a sense of unity or totality derives from the graceful yet powerful interlocking of relational parts. Noguchi arrives at his forms through a process of composing, of the perspicuous placement of elements that paradoxically form a whole. His lucent entities create internal relationships, yet are perceived as

entire. *Thanatos* is among Noguchi’s most sensitively fashioned works from a period in which the artist explored the challenges of industrial material. Thin sheets of aluminum are placed in almost anthropomorphic alignment to resonate with, if not recreate, a schematic twinning between the fourth-century BC depiction of the winged Greek god of death, Thanatos, and the shaped elements of Noguchi’s beautiful forms. Could it be that the two curved vertically situated rectangular elements mimic the thrust of the wing and the seeming melancholy figure sighing into a graceful *contraposto* in its archaic early rendering of this mythological god?





Pablo Picasso, *Head of a Man*, 1930. Musée Picasso, Paris. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, NY.

The lessons from Brâncuși concerning the natural properties of sculptural material extended to Noguchi's own impulses. So, too, did Brâncuși's organic shapes, which informed Noguchi's later production. *Caryatid II*, a single form, a vertical rendering of a Greek female figure that substituted for columns in Greek architecture, was in Brâncuși's studio when Noguchi assisted him there. Assembled from disparate carved pieces of wood, its arched back suggests its anthropomorphic attributes. As Noguchi would state, "The natural mediums of wood and stone, alive before man was, have the greater capacity to comfort us with the reality of our being.... I for one return recurrently to the earth in my search for the meaning of sculpture – to escape fragmentation with a new synthesis, within the sculpture and related to spaces... Sculpture is the definition of form in space, visible to the mobile spectator as participant. Sculptures move because we move" (I. Noguchi in J. Gordon, *Isamu Noguchi*, exh. cat., Whitney Museum of American Art, New York, 1968, p. 14). And so it may appear surprising that in 1958 Noguchi turned to aluminum.

But in that year, Noguchi returned to New York City after creating gardens from natural materials for the UNESCO Building in Paris. New York renewed and enlivened his art practice. As if to celebrate the industrial culture around him, he turned to works in aluminum, which he found more appropriate to the environment of New York, to the "other reality of the evanescent new – that truth born of the moment" (I. Noguchi, *A Sculptor's World*, New York, 1968, p. 35). *Thanatos* is among the group of sculptures created in aluminum that obsessed the artist. Yet they resonate somewhere between modernity and ancient thought. A trip taken to Greece in 1957 may have inspired him, as had his mentor Brâncuși's own sculptural inspiration, *Caryatid II*, taken from ancient architectural forms. An artist such as David Smith was also at work in industrial materials at that time, creating multipart work of conjoined totemic-like flat planes that are inflected with anthropomorphic associations. Smith's *History of LeRoy Borton*, on view at the Museum of Modern Art by 1957, was perhaps known to Noguchi at the time. Yet Noguchi's characteristic curvilinear contours—which relate as much to the European modernist Hans Arp, perhaps, as to the American sharp-edged virility of Smith—nonetheless share an aesthetic of engagement with the spatial emptiness around their materials.

For *Thanatos*, a work modeled on the winged, sword-carrying Greek personification of death, expresses an exquisitely tuned force and energy. The sculpture's graceful forms and rounded and curved cappings at their lower extremities manifest a formal tension between a curvilinear structure and their conjoined continuous flat sheets of metal. Anticipating the thematic line that would lead to Noguchi's evocative *Mortality*, conceived a year after the present work, with its shaft-like form to which several attenuated vertical forms are attached, *Thanatos*' distilled, almost weightless balanced elements created from interlocking vertical planes, evoke a lyrical quality and buoyancy attuned to the volumetric shapes of the early Greek depiction. That Noguchi chose to render his forms in one of the "new materials [that] remake the world ...

my world, the real America," should come as no surprise. Through the manufacturer Edison Price, Noguchi obtained the tools for manipulating these new light materials. Assisted by Buckminster Fuller's assistant, Shoji Sadao, the artist created a series of sculptures out of sheet-aluminum during this productive period from which *Thanatos* derives. "By way of self-imposed limitation, I insisted on deriving each sculpture from a single sheet of metal—a unity, I thought, was achieved thereby. We impose our rules of value. I wanted to deny weight and substance" (I. Noguchi, in D. Ashton, *Noguchi East and West*, Berkeley, 1993, p. 154). *Thanatos*, then, represents that rare moment in an artist's life where new materials engender new forms, where an artist invents a new expressive visual language out of a feeling for his time and place in the world, not the welded steel of his contemporaries, but rather the delicate cutouts of an aesthetic temperament attuned to his specific history, both East and West.



Above: Constantin Brancusi, *The Sorceress*, 1916-1924. Solomon R. Guggenheim Museum, New York. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Right: Isamu Noguchi in his studio, Long Island City, 1961 (present lot illustrated, center). Photo: Rudolph Burckhardt. Artwork: © 2016 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.



279

JOSEPH CORNELL (1903-1972)

Untitled (Medici Boy)

signed twice and inscribed 'for Anne from Joseph Joseph Cornell

4/30/71' (on the reverse)

graphite, paper and printed paper collage on panel

12 7/8 x 7 in. (32.7 x 17.8 cm.)

Executed *circa* 1950s.

\$50,000-70,000

PROVENANCE:

Gift from the artist to the present owner, 1971

Joseph Cornell spent more than forty years creating mystifyingly poetic works of art that engaged his lifelong preoccupation with science and imagination, knowledge and wonder. Possessing a penchant for art history, Cornell had a particular affinity

for the Medici family as evidenced by his frequent use of their Renaissance-era portraits, which he had encountered first hand at the 1939 World's Fair. Pinturicchio's *Portrait of a Boy*, from the collection of the Gemäldegalerie Alte Meister in Dresden, in particular captivated the artist. An

avid collector of memorabilia and ephemera, Cornell possessed countless reproductions of Pinturicchio's painting, although only a few of them made their way into his art. The most notable example is visible within *Medici Slot Machine*, 1943, which sold at Christie's in 2014 for \$7.78 million, a world record for the artist. Both *Medici Slot Machine* and *Untitled (Medici Boy)* utilize a reproduction of Pinturicchio's *Portrait of a Boy*, and it has been postulated that Cornell was drawn to these Renaissance youths by his own perception of the rarified early years of his childhood in Nyack, where his mother and father were both important figures. That Cornell encapsulated these youthful portraits in vitrine-like boxes, recalling architectural niches as well the slot machines used by children in arcades, and scoring the

physical images so as to appear as if they are looking out a window, echoes his desire to permanently capture the innocence and intangibility of childhood.

The present lot comes from the estate of Anne Jackson and Eli Wallach, one of the best known acting couples of both stage and screen. Anne Jackson maintained a close friendship with Cornell in the last years of his life, first visiting him at his home at 3708 Utopia Parkway in 1969 with her two friends, writer Leila Hadley and fellow actress Betsy von Furstenberg. For Cornell, who had recently lost both his mother and brother, whom the artist had lived with in Queens, visits such as those from Anne Jackson were crucial in helping him assuage his loneliness. To illustrate the closeness of their friendship, Cornell gifted Anne with *Untitled (Medici Boy)* in 1971, a year before his death, and it remained in her collection for over 40 years. The present lot is not only an illustrative example of one of the most renowned series in Cornell's *oeuvre*, but an incredibly personal and intimate symbol of a relationship between two great artists.



Joseph Cornell, *Medici Slot Machine*, 1943.
© 2016 The Joseph and Robert Cornell Memorial Foundation
/ Licensed by VAGA, New York.



280

NANCY GROSSMAN (B. 1940)

Leather Head

signed with the artist's initials and dated with nail heads 'NG 68'
(on the underside of the large element)

wood, leather, metal and enamel, in two parts

overall: 17 x 8 x 8 ½ in. (43.2 x 20.3 x 21.6 cm.)

Executed in 1968.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1972

While Grossman regularly refers to the heads as self-portraits, they are not made to resemble the artist herself. They speak to the malice and subservience of both psychology and worldly conflict...The life-size sculptures are startling for what they obscure as much as for what they expose.

(Nancy Grossman: Heads, MoMA PS1, May-August 2001)



Giorgio de Chirico, *The Two Masks*, 1926. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Bridgeman Images.



281

TOM WESSELMANN (1931-2004)

Smoker Study

signed and dated 'Wesselmann 72' (on the overlap); stamped with the artist's signature 'WESSELMANN' (on the overlap)

oil and graphite on canvas

10 ½ x 11 in. (26.7 x 27.9 cm.)

Executed in 1972.

\$100,000-150,000

PROVENANCE:

Sidney Janis Gallery, New York

Acquired from the above by the present owner, 1998

These works seem heraldic, the lips quasi-Baroque cartouches and the cigarette and crossed fingers, emblematic swords. They condense the eroticism of Wesselmann's Great American Nudes into succinct images of formal grandeur—only the Smokers are more symbolic, more fantastic, not plainly erotic like the Nudes but secretly obscene.

(D. Kuspit, "Tom Wesselmann at Janis," *Art in America*, September/October 1974, p. 110)



Man Ray, *At the Time of the Observatory, the Lovers (A l'heure de l'Observatoire les Amoureux)*, 1934. Artwork: © 2016 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Banque d'Images, ADAGP / Art Resource, NY.





PROPERTY FROM AN IMPORTANT COLLECTION

282

ISAMU NOGUCHI (1904-1988)

Messenger 2B

incised with the artist's initials and numbered 'I.N. A/P'
(lower edge)

bronze plate

57 5/8 x 15 1/2 x 18 1/2 in. (146.4 x 39.4 x 47 cm.)

Executed in 1987. This work is the second artist's proof
aside from an edition of six plus two artist's proofs.

\$40,000-60,000

PROVENANCE:

Gallery Kasahara, Osaka

Acquired from the above by the present owner, 1989

EXHIBITED:

New York, Arnold Herstand & Company, *Isamu Noguchi
- The New Bronzes: 1987-88*, May-June 1988, p. 17, no. 15
(another example exhibited).

Osaka, Gallery Kasahara, *ISAMU NOGUCHI The
Bronzes: 1987-88*, February-March 1989, no. 13
(illustrated).

Tokyo, Sogetsu Art Museum, *Isamu Noguchi*, November-
December 2002.

This work is included in *The Isamu Noguchi
Catalogue Raisonné* under the number 724B-ap2.

283

YVES KLEIN (1928-1962)

L'esclave mourant d'après Michel Ange (S 20) / The Slave Dying after Michelangelo (S20)

stamped with the artist's signature, inscribed, titled and numbered 'Yves Klein S 20 l'esclave mourant d'après Michel Ange HC XLII/L - R. Klein Moquay' (on a label affixed to the underside) dry pigment and synthetic resin on plaster 23 ¼ x 7 x 6 ¼ in. (60 x 22 x 15 cm.)

Executed in 1992. This work is from a posthumous edition of 350 based on the unique sculpture executed in 1962. It is Hors-Commerce XLII/L aside from an edition of 300 plus 50 Hors-Commerce proofs numbered HC I/L to HC L/L and is accompanied by a certificate of authenticity issued by Rotraut Klein Moquay.

\$35,000-45,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner

LITERATURE:

P. Wember, *Yves Klein*, Cologne, 1969, p. 98, no. S 20 (another example illustrated).
J.P. Ledeur, *Yves Klein: Catalogue of Editions and Sculptures Edited*, Knokke-le-Zoute, 1999, pp. 248-249, no. S 20 (another example illustrated).





284

NANCY GROSSMAN (B. 1940)

Gunhead

signed and dated 'Nancy Grossman '84' (lower right)

pastel and crayon on paper

20 ¼ x 26 ½ in. (51.4 x 67.3 cm.)

Executed in 1984.

\$8,000-12,000

PROVENANCE:

Michael Rosenfeld Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Little Rock, Arkansas Arts Center, *1996 Collector's Show*, December 1996-January 1997, no. 206.



285

TOM WESSELMANN (1931-2004)

Study for Smoker Profile

stamped with the Estate of Tom Wesselmann, Claire Wesselmann, Executor stamp and dated '78' (lower right); titled and numbered in another hand 'D7899 STUDY FOR SMOKER PROFILE' (on the reverse)

colored pencil and graphite on paper

5 ¾ x 8 ½ in. (14.6 x 21.9 cm.)

Drawn in 1978.

\$15,000-20,000

PROVENANCE:

The Tom Wesselmann Estate

Max Davidson Gallery, New York

Private collection

Anon. sale; Cornette de Saint-Cyr, Paris, 20 October 2012, lot 44

Acquired at the above sale by the present owner



PROPERTY FROM THE COLLECTION OF KATHERINE KAIM KITCHEN

286

FRANK STELLA (B. 1936)

Bonin Night Heron

signed, titled and dated 'Bonin night heron F. Stella '77' (on the reverse)

acrylic, oilstick and glitter on Tycore

17 3/4 x 22 3/4 x 3 1/4 in. (45.1 x 57.8 x 8.3 cm.)

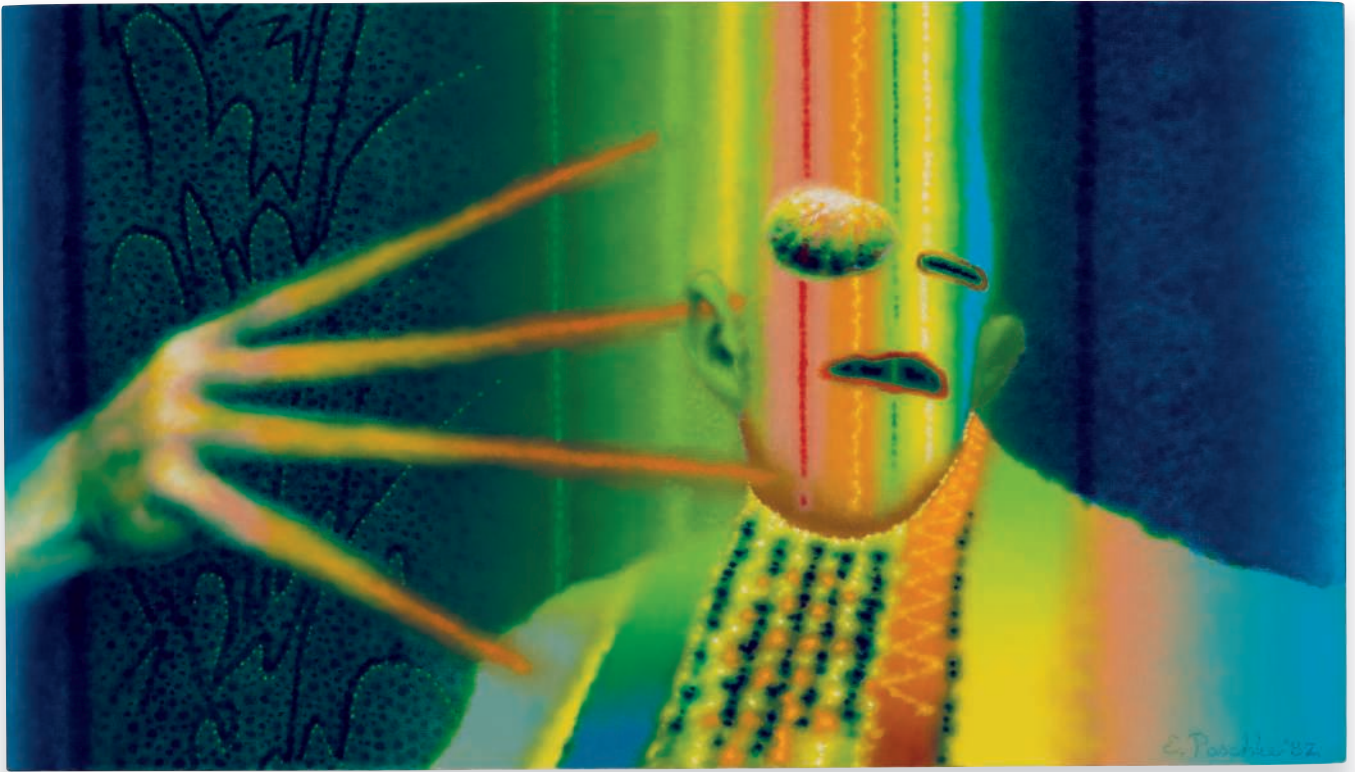
Executed in 1977.

\$50,000-70,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1979



PROPERTY FROM THE COLLECTION OF DEBORAH LOVELY AND NICHOLAS PETRELLIS

287

ED PASCHKE (1939-2004)

Magique

signed and dated 'E. Paschke '82' (lower right); signed again, titled and dated again "MAGIQUE" Ed Paschke '82' (on the stretcher)

oil on canvas

24 x 42 in. (70 x 107 cm.)

Painted in 1982.

\$20,000-30,000

PROVENANCE:

Martha Schneider, Chicago

Acquired from the above by the present owner, 1983

LITERATURE:

S. Elkin, "George Mills," *Playboy*, November 1982, pp. 96-97 (illustrated).

288

ROBERT RAUSCHENBERG (1925-2008)

Lobby (Hoarfrost)

signed and dated 'RAUSCHENBERG 75' (lower right)
solvent transfer, cardboard and fabric collage on fabric
85 x 36 in. (215.9 x 91.4 cm.)
Executed in 1975.

\$70,000-100,000

PROVENANCE:

Artist's Rights Today, New York, gift of the artist
M. Knoedler & Co., New York
Akira Ikeda Gallery, Japan, 1989
Acquired from the above by the present owner, 1990

I once heard Jasper Johns say that Rauschenberg was the man who in this century had invented the most since Picasso. What he invented above all was, I think, a pictorial surface that let the world in again. Not the world of the Renaissance man who looked for his weather clues out of the window; but the world of men who turn knobs to hear a taped message, "precipitation probability ten percent tonight," electronically transmitted from some windowless booth. Rauschenberg's picture plane is for the consciousness immersed in the brain of the city.

(B. W. Joseph, *Robert Rauschenberg*, Cambridge, 2002, p. 34)



289

ROBERT RAUSCHENBERG (1925-2008)

Add

signed and dated 'RAUSCHENBERG 68' (lower center)

solvent transfer, gouache, watercolor, graphite and

colored pencil on paper

22 ½ x 29 ¾ in. (57.1 x 75.5 cm.)

Executed in 1968.

\$100,000-150,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist

By descent from the above to the present owner

EXHIBITED:

Berlin, Staatliche Kunsthalle; Kunsthalle Düsseldorf; Humlebæk,

Louisiana-Museum für Moderne Kunst; Frankfurt am Main,

Städtisches Kunstinstitut, München, Städtische Galerie im

Lenbachhaus and London, Tate Gallery, *Robert Rauschenberg: Werke*

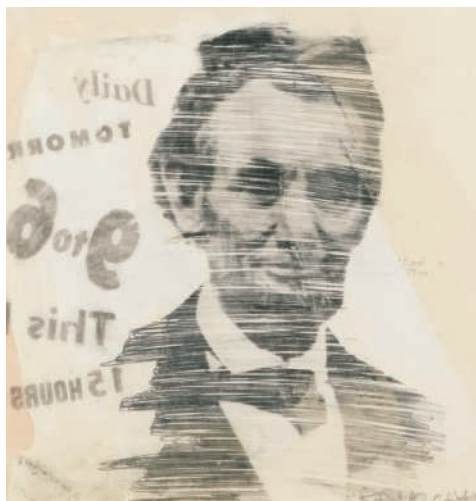
1950-1980, March 1980-June 1981, p. 80, no. 229 (illustrated).

Houston, Janice C. Lee Gallery, *Master Drawings 1928-1984*, March-

April 1984, no. 9 (illustrated).

New York, Jonathan O'Hara Gallery, *Rauschenberg: Transfer Drawings*

from the 1960s, February-March 2007, pl. 30 (illustrated).



(alternate view of the present lot)



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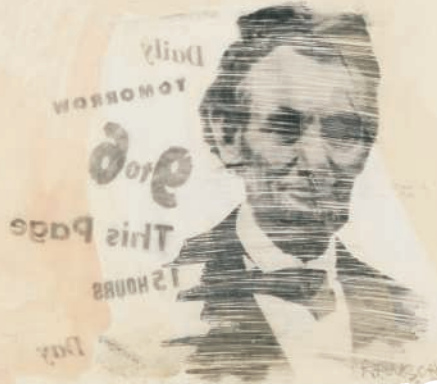
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290

ROBERT RAUSCHENBERG (1925-2008)

Untitled [corked bottle]

engraving, paper and printed paper collage on paperboard
10 x 7 in. (25.4 x 17.7 cm.)
Executed *circa* 1952.

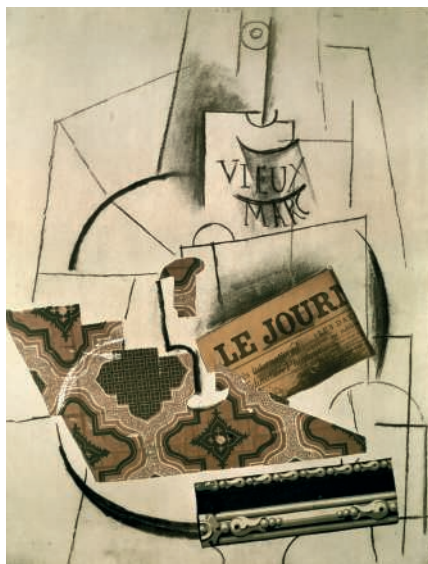
\$100,000-150,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent to the present owner

EXHIBITED:

New York, Craig F. Starr Gallery, *Robert Rauschenberg:*
North African Collages and Scatole Personali c. 1952,
June-August 2012, pl. 30 (illustrated).



Pablo Picasso, *A Bottle of Vieux Marc*, 1913. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Erich Lessing / Art Resource, NY.



291

ROBERT RAUSCHENBERG (1925-2008)

Untitled [foot]

engraving, graphite, paper and printed paper collage on paperboard
10 x 7 in. (25.4 x 17.7 cm.)
Executed *circa* 1952.

\$100,000-150,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent to the present owner

EXHIBITED:

New York, Craig F. Starr Gallery, *Robert Rauschenberg:*
North African Collages and Scatole Personali c. 1952,
June-August 2012, pl. 21 (illustrated).



Robert Rauschenberg and Susan Weil, *Untitled [feet and foliage]*,
circa 1950. Museum of Modern Art, New York.

© Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

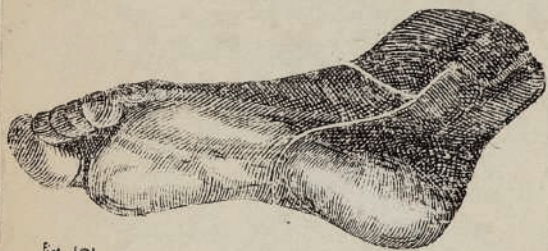


fig. 101

-100-

292

JEAN DUBUFFET (1901-1985)

Vent arrière

sponge, wire, string and stone
8 ½ x 3 x 2 in. (21.6 x 7.6 x 5 cm.)
Executed in 1954.

\$60,000-80,000

PROVENANCE:

Leo Castelli, New York
Private collection, Paris
The Estate of Ileana Sonnabend
By descent to the present owner

EXHIBITED:

Paris, Galerie Rive Gauche, *Petites statues de la vie précaire de Jean Dubuffet*, October-November 1954.
Frankfurt, Schirn Kunsthalle, *Jean Dubuffet: 1901-1985*, December 1990-March 1991.
Kunstmuseum und Kunsthalle Basel, *Transform: BildObjektSkulptur im 20. Jahrhundert*, June-September 1992.

LITERATURE:

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet Vaches-petites statues de la vie précaire, fascicule X*, Paris, 1969, p. 28, no. 28 (illustrated).
Weich und plastisch: Soft-Art, exh. cat., Kunsthau Zurich, 1979, p. 59 (illustrated).
A. Franzke, *Jean Dubuffet: Petites statues de la vie précaire = Kleine Statuen des unsicheren Lebens*, Bern, 1988, no. 26 (illustrated).



Yves Klein, SE 33 *Untitled Blue Sponge Sculpture*, 1961. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016. Photo: © Banque d'Images, ADAGP / Art Resource, NY.

The heralded father of Art Brut, Jean Dubuffet made varied work that was both instinctual and conceptual, both tactile—raw, textural, and visceral—and focused on “addressing the mind.” *Vent arrière*, a diverting sponge statue from Dubuffet’s celebrated 1954 series *Petites statues de la vie précaire* (*Little statues of precarious life*), falls into both camps. One of Dubuffet’s earliest three-dimensional works, *Vent arrière* is sculpted with technical mastery from the coarse material of a sponge, a testament to the artist’s hallmark predilection for unusual and frequently natural materials. At the same time, the sculpture engages in intellectual play as the viewer uses his or her mind to call forth the twisting human form—a tongue-in-cheek near-parody of classical *contrapposto*, a porous leg extended—from the hewn sponge.

Following Dubuffet’s 1953 collages of butterfly wings with three-dimensional bulk, the works that constitute the *Precarious Life* series were made of such unorthodox materials as newspapers, cinders, steel

wool, and of course, sponges. The year that *Vent arrière* was made, Dubuffet was the subject of a retrospective at the Cercle Volney, and his first museum retrospective at Morsbroich Museum near Cologne followed just a few years later. Major retrospectives of Dubuffet’s work have featured at The Museum of Modern Art in New York, Kunsthau in Zurich, the Los Angeles County Museum of Art, the Walker Art Center in Minneapolis, The San Francisco Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Centre Georges Pompidou, to name but a few examples. A collector and champion of “outsider art,” Dubuffet firmly believed that the most powerful, authentic art was made outside of classical artistic training and historical convention. “Beauty does not enter the picture for me,” Dubuffet proclaimed. “I consider the western notion of beauty completely erroneous” (J. Dubuffet, “Anticultural Positions, 1951” quoted in *Jean Dubuffet: Towards an Alternative Reality*, ed. M. Glimcher, New York, 1987, p. 129). In *Vent arrière*, Dubuffet pursues—and produces—his own eccentric genre of piquant beauty.



293

CLAES OLDENBURG (B. 1929)

Nutella

signed with the artist's initials, titled and dated 'Nutella C.O. 1964'
(lower edge)

enamel, muslin, plaster and wire mounted on Plexiglas
14 $\frac{7}{8}$ x 13 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in. (37.7 x 33.6 x 10.8 cm.)

Executed in 1964.

\$60,000-80,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from the artist
By descent to the present owner

EXHIBITED:

Princeton University Art Museum; Austin, University of Texas,
Archer M. Huntington Art Gallery and Minneapolis, Walker
Art Center, *Selections from the Ileana and Michael Sonnabend
Collection: Works from the 1950s and 1960s*, February 1985-March
1986, p. 75, no. 48 (illustrated).

Roslyn, New York, Nassau County Museum of Art, *Contemporary
American Masters: The 1960s*, June-September 1999.

*I am for an art that takes its
form from the lines of life
itself, that twists and extends
and accumulates and spits and
drips, and is heavy and coarse
and blunt and sweet and
stupid as life itself*

–Claes Oldenburg

Swedish-born American artist Claes Oldenburg has made a decades-long career of elevating everyday objects to objects of Pop art. Oldenburg crafts his reproductions of ubiquitous objects, often in a larger-than-life scale, out of synthetic materials. Oldenburg's works echo objects familiar to his audience, but they are uncanny in their resemblance to their real counterparts, and humorous in their blatant lack of use value.

Oldenburg's trademark wit and interest in the ordinary are evident in his mixed media *Nutella*, created in the same year the popular Italian hazelnut and chocolate spread was introduced to the market. Oldenburg sculpted his homage to the sugary topping with plaster and wet muslin over a wire armature, finally adding colored enamel to the surface. The sheen of the enamel and

the shape into which Oldenburg molded his construction echoes the physical properties of the Nutella spread. By purposefully separating the enamel into dark and light brown shades, Oldenburg calls attention to the artificiality of his inedible, almost garish facsimile. Oldenburg allowed each layer of enamel paint to dry before he applied the next, maintaining the vibrancy of his colors while highlighting his role as a painter at a time when traditional painting was being questioned by the artists of the avant-garde.

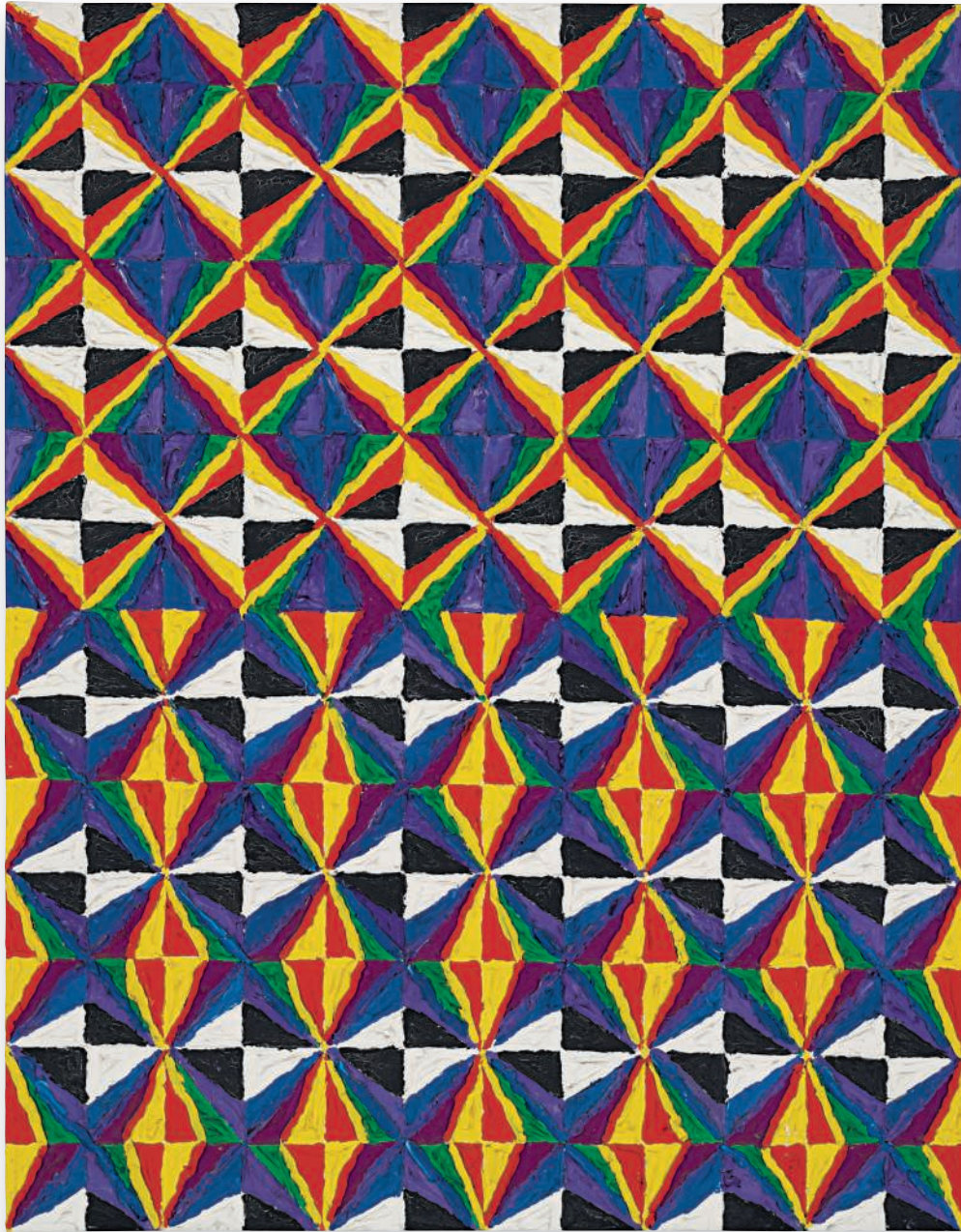
Oldenburg's *Nutella* is an expansion of the connections between art, food, commerce, and mass production the artist famously exposed in his groundbreaking 1961 show at 107 East 2nd Street in Manhattan's Lower East Side. In the back room of his *Store*, Oldenburg created replicas of items of food

and clothing that could be found in dime stores or cheap diners across the city. He displayed and sold his items in the front section of his store to eager art collectors, embodying the role of consumers of mass-produced goods. Oldenburg's store can be interpreted as an extended *Happening*, a live performance art event pioneered by Oldenburg's acquaintance Allan Kaprow in the late 1950s. Oldenburg's sculpture are also quintessentially Pop, inextricably linking art and money-making in a brazenly public manner. By selling items out of his store, itself a functioning art space, Oldenburg was also an early forerunner of installation art. Oldenburg's object assemblages, like *Nutella*, relate to new practices of art-making that emerged in the early 1960s that would permanently alter the way art was conceived and produced throughout the world.



M. W. Keller

C. I. 1869



294

ALFRED JENSEN (1903-1981)

Parallel Polarities

signed, titled and dated 'Parallel Polarities by Alfred Jensen 1959' (on the reverse)

oil on canvas

46 x 36 in. (116.8 x 91.4 cm.)

Painted in 1959.

\$70,000-90,000

PROVENANCE:

Martha Jackson Gallery, New York

Wenger Gallery, La Jolla

Private collection, St. Louis

Acquired from the above by the present owner, 1991

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, *Segunda bienal interamericana de México*, September-November 1960.

Cincinnati Art Museum, *American Paintings on the Market Today*, April-May 1968, p. 8, no. 41.

La Jolla, Wenger Gallery, *Alfred Jensen*, July-August 1978.



295

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated twice 'Sam Francis 1973 1973 Tokyo' (on the reverse)

acrylic on paper
22 x 29 3/4 in. (55.9 x 75.6 cm.)
Painted in 1973.

\$40,000-60,000

PROVENANCE:

Private collection, California, acquired directly from the artist
Acquired from the above by the present owner, 2002

EXHIBITED:

United States Information Service Nagoya American Center; Kyoto American Center; Osaka American Center; Fukuoka American Center and Sapporo American Center, *Sam Francis*, May-July 1974, no. 7.

This work is identified with the interim identification number of SF73-32 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

296

ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's monogram and dated 'CA 71'
(lower right)

gouache and ink on paper
43 ¼ x 9 ¾ in. (109.9 x 24.8 cm.)

Painted in 1971.

\$40,000-60,000

PROVENANCE:

Private collection, gift of the artist
Pace Wildenstein, New York
Acquired from the above by the present owner, 2006

EXHIBITED:

Milan, Galleria Gió Marconi, *Alexander Calder 60s-70s*,
April-May 2005.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A19876.

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

297

ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's monogram and dated 'CA 71'
(lower right)

gouache and ink on paper

43 ¼ x 10 in. (109.9 x 25.7 cm.)

Painted in 1971.

\$40,000-60,000

PROVENANCE:

Private collection, gift of the artist

Pace Wildenstein, New York

Acquired from the above by the present owner, 2006

EXHIBITED:

Milan, Galleria Gió Marconi, *Alexander Calder 60s-70s*,
April-May 2005.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A19875.



A New York Story



298

ALEXANDER CALDER (1898-1976)

Odd Man Out

signed and dated 'Calder 69' (lower right)

gouache and ink on paper
29 x 43 in. (73.7 x 109.2 cm.)

Painted in 1969.

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1970

This work is registered in the archives of the Calder Foundation,
New York, under application number A06366.



299

ALEXANDER CALDER (1898-1976)

Three Chiefs

signed and dated 'Calder 53' (lower right)

ink on paper

29 x 43 in. (73.7 x 109.2 cm.)

Painted in 1953.

\$50,000-70,000

PROVENANCE:

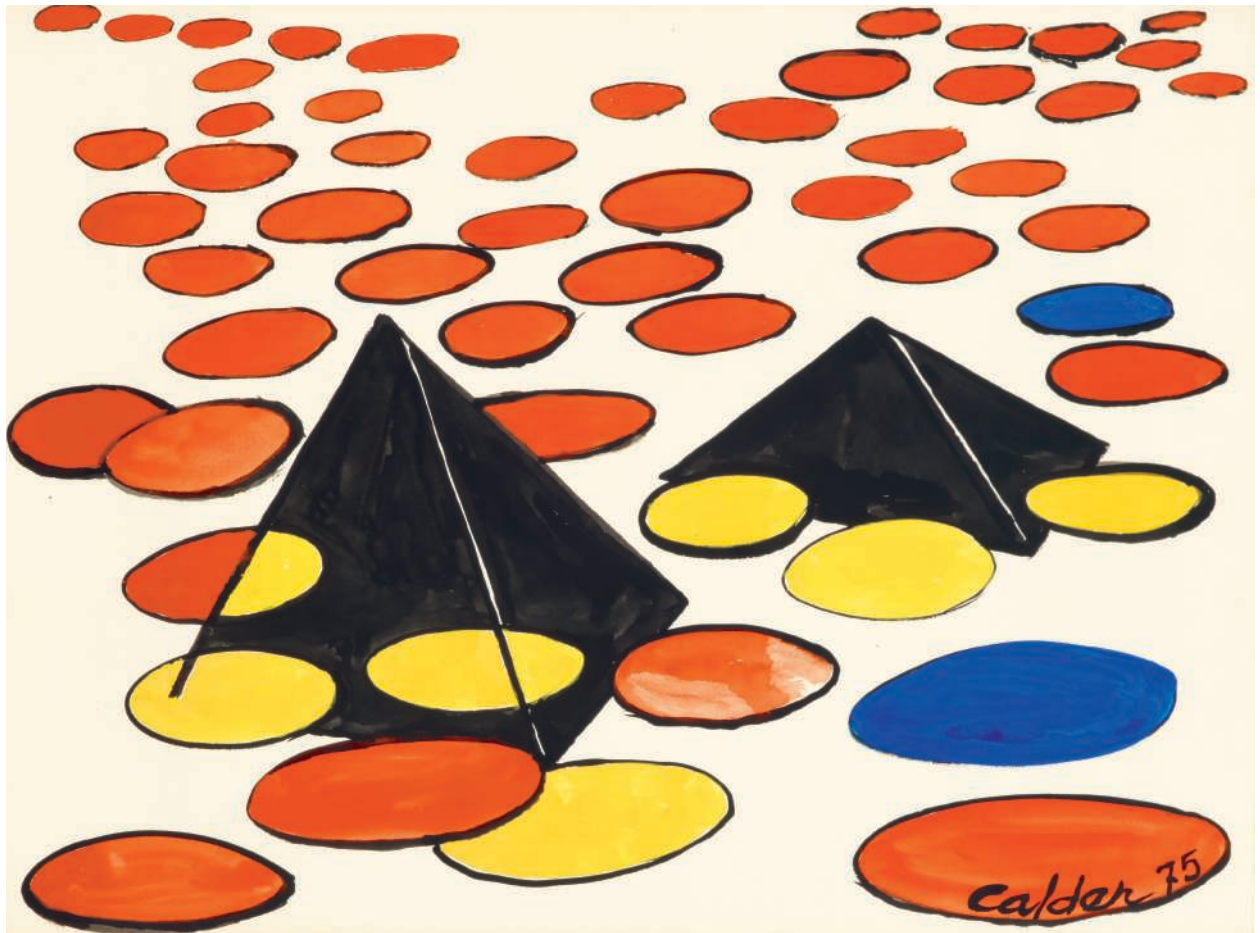
Perls Galleries, New York

Acquired from the above by the present owner, 1974

EXHIBITED:

Museu de Arte Moderna do Rio de Janeiro, *Alexander Calder: Escultura, Guache*, September-October 1959.

This work is registered in the archives of the Calder Foundation, New York, under application number A06358.



300

ALEXANDER CALDER (1898-1976)

Black Horizontal Pyramids

signed and dated 'Calder 75' (lower right)
gouache and ink on paper
23 x 30 3/4 in. (58.4 x 78.1 cm.)
Painted in 1975.

\$40,000-60,000

PROVENANCE:

Private collection, Highland Park, Illinois
Acquired from the above by the present owner, 1980

This work is registered in the archives of the Calder Foundation,
New York, under application number A12248.



301

ALEXANDER CALDER (1898-1976)

Spider Web

signed and dated 'Calder 75' (lower right)
gouache and ink on paper
29 ½ x 46 in. (74.69 x 117.2 cm.)
Painted in 1975.

\$50,000-70,000

PROVENANCE:

Galerie Maeght, Paris
Cecile Gallery, New York, 1976
Galerie Aittouares, Paris
Anon. sale; Artcurial, Paris, 13 April 2002, lot 525
Gallery Rusterholtz, Basel, 2002
Acquired from the above by the present owner

EXHIBITED:

Cologne, Linssen Gallery, *Calder Retrospective: 1898-1976*, November 1987-January 1988, p. 71, no. 47 (illustrated).
Barcelona, Galerie Maeght, *Calder*, February-March 1989.

This work is registered in the archives of the Calder Foundation, New York, under application number A05121.

A New York Story

302

ALEXANDER CALDER (1898-1976)

Palette on Four Prongs

signed and dated 'Calder 69' (lower right)

gouache and ink on paper

29 x 43 in. (73.7 x 109.2 cm.)

Painted in 1969.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Acquired from the above by the present owner, 1970

This work is registered in the archives of the Calder Foundation,
New York, under application number A06335.



303

AL HANSEN (1927-1995)

Flag (Kite)

signed and dated 'Al Hansen 1973' (on the stretcher)

oil on canvas

55 ½ x 55 ½ x 4 in. (141 x 141 x 10.2 cm.)

Painted in 1973.

\$30,000-40,000

PROVENANCE:

Galerie Berndt, Cologne

Acquired from the above by the present owner

Widely-known across Europe as a founding member of the experimental avant-garde art movement Fluxus, Al Hansen was prominent in the 1960s art scene in New York. Coming of age alongside Claes Oldenburg, Robert Rauschenberg, Andy Warhol and Allan Kaprow, Al Hansen is credited with inventing "Happenings" and for laying the foundations for Conceptual Art. As a student in John Cage's Experimental Composition Class at the New School for Social Research in New York during the late 1950s, Hansen developed the radical, deconstructivist aesthetic that would remain the hallmark of his wildly improvisational, exuberant style. He is well known for a series of collage and sculpture made from the detritus of urban life—cigarette butts and Hershey candy bar wrappers—yet he also produced sleek, graphically-potent Flag paintings beginning around 1964.



Jasper Johns, *Three Flags*, 1958. Whitney Museum of American Art, New York. Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York. Photo: Bridgeman Images.

Describing the Flag (Kite) series, Hansen simply stated "of course it's a pop art object." And indeed, Hansen's Flag (Kite) paintings highlight, crop, distort and rotate the American flag with a striking formal efficiency that fuses elements of Pop and Op Art. The flag's iconic stars-and-stripes imagery connects Hansen's Flag (Kite) to his peers, such as Jasper Johns and Robert Indiana, while its significant diamond shape contends with the shaped canvases of Frank Stella and Kenneth Noland. In Flag (Kite), Hansen distorts the American flag and rotates the canvas forty-five degrees, creating a shape that mimics a child's kite. In doing so, he injects an element of whimsy into an otherwise authoritarian symbol, thereby staying true to his innovative practice. In an interview conducted in 1973, the same year that Hansen painted Flag (Kite), he explained:

"[W]hat's important to it to me is that it gets away from the square or the rectangle. So it's a shaped canvas. But, at the same time, it's a pop art work. ... the thickness of the red and white stripes varies...And in others, the star pattern is quite small, and [there is] this kind of kinetic optical art thing that goes on" (A. Hansen, quoted in P. Cummings, "Oral History Interview with Al Hansen, November 3-6, 1973," Archives of American Art; accessed via <http://www.aaa.si.edu/collections/interviews/oral-history-interview-al-hansen-12668>).

Al Hansen's life is peppered with provocative stories that have become the stuff of urban legend, like the time he ran into Valerie Solanas just after she shot Warhol on June 3, 1968 at the Factory, and his introduction of Yoko Ono to John Lennon in 1966. While stationed in Germany during WWII, Hansen pushed a piano out of a fourth-floor window, just to hear the sound it would make when it crashed to the ground; he recreated it later under the title Yoko Ono Piano Drop. As a child, Hansen's grandson, the singer-songwriter Beck, collected discarded cigarettes by the hundreds for Hansen's sculpture and collage.

Al Hansen's work is owned by major museums around the world; in the United States, his work is included in the Museum of Modern Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Walker Art Center, Minneapolis. Not surprisingly, Hansen's friends have also collected his work, most notably Jasper Johns and Claes Oldenburg, who once said: "Al was an outsider playing by rules he made up himself. But even if you questioned his sense of form, you couldn't resist his energy, humor and his love of art, all of which he generously shared with others" (Claes Oldenburg, quoted in K. McKenna, "Beck's First Sampling," Los Angeles Times, May 3, 1998).



304

CHRISTO (B. 1935)

The Umbrellas (Project for Japan and Western-USA)

smaller element: titled 'The Umbrellas (Joint Project for Japan and USA)' (upper edge); signed and dated 'Christo 1989' (lower left); inscribed again and dated again '© CHRISTO 1989' (on the reverse)

larger element: inscribed twice and dated twice '© CHRISTO 1989' (on the reverse)

box construction—graphite, pastel, charcoal, crayon, topographic map, photograph by Wolfgang Volz, enamel paint, technical data and fabric sample, in two parts

smaller element: 90 x 15 in. (229.9 x 38 cm.)

larger element: 90 x 42 in. (229.9 x 106.6 cm.)

Executed in 1989.

\$180,000-240,000

PROVENANCE:

Private collection, London, acquired directly from the artist

Anon. sale; Christie's, South Kensington, 6 April 2006, lot 410

Acquired at the above sale by the present owner

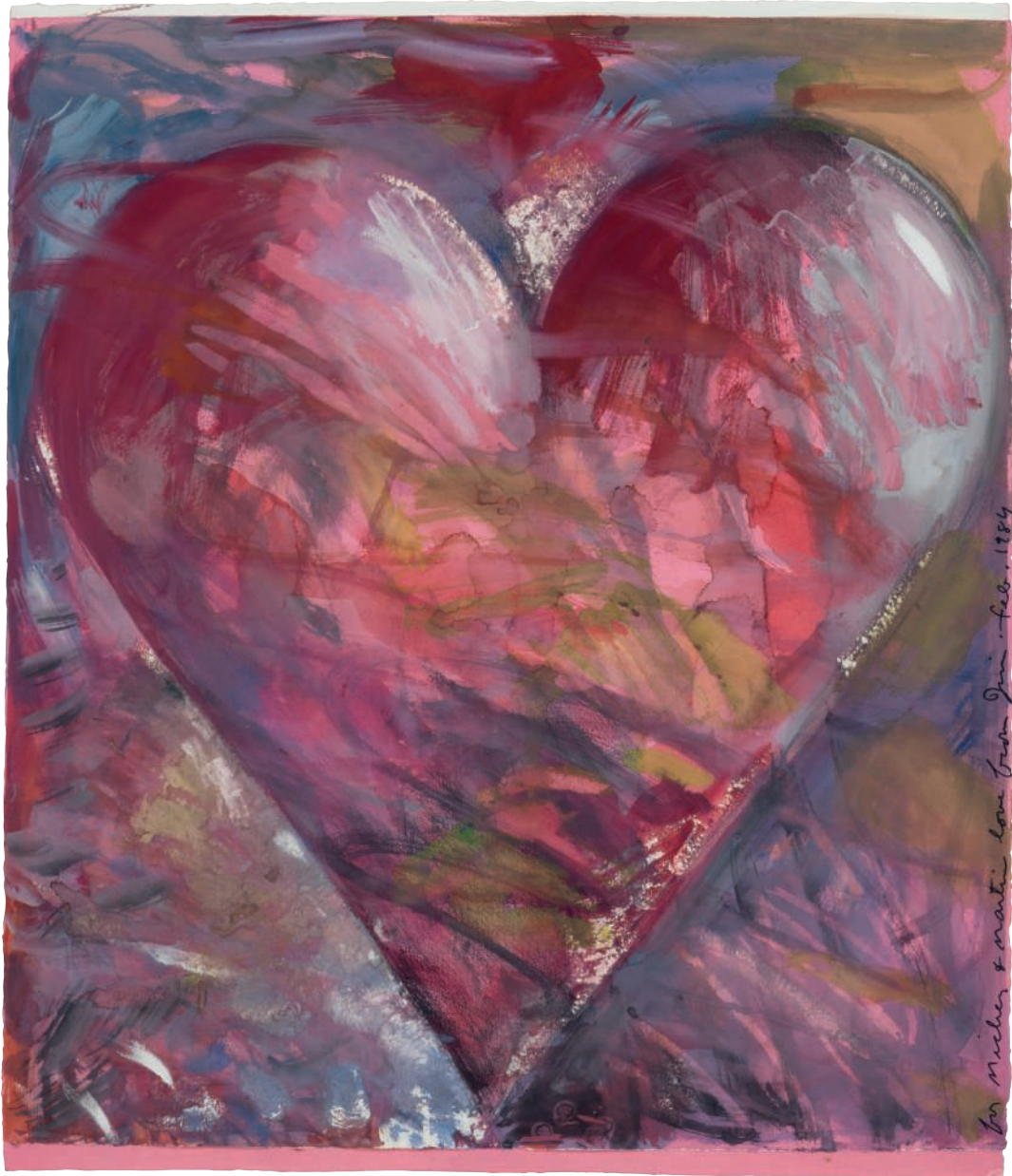
I seek the involuntary beauty of the ephemeral,' Christo has said...Yet Christo is not founding an ideology of the ephemeral; he is creating a work of memory that subverts our arithmetical and linear image of eternity, so dependent on its representation in stone.

(D.G. Laporte, *Christo*, New York, 1985, p. 26)



Christo and Jeanne-Claude, *The Umbrellas, Japan-USA, 1984-91*, completed project, Japan site. Photo: Wolfgang Volz © Christo 1991.





PROPERTY FROM A PRIVATE COLLECTION

305

JIM DINE (B. 1935)

Heart for Mickey and Martin

signed, inscribed and dated 'To Mickey & Martin love from Jim feb. 1984'
(lower right edge)

acrylic, watercolor, graphite and paper collage on paper
25 7/8 x 22 in. (65.7 x 56.2 cm.)

Executed in 1984.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

306

RED GROOMS (B. 1937)

The Kid

signed, numbered and dated 'Red Grooms 87 3/4' (on the corners of the base)

enamel on sheet metal and steel

33 ¼ x 33 ½ x 25 in. (84.5 x 85.1 x 63.5 cm.)

Executed in 1987. This work is number three from an edition of four.

\$25,000-35,000

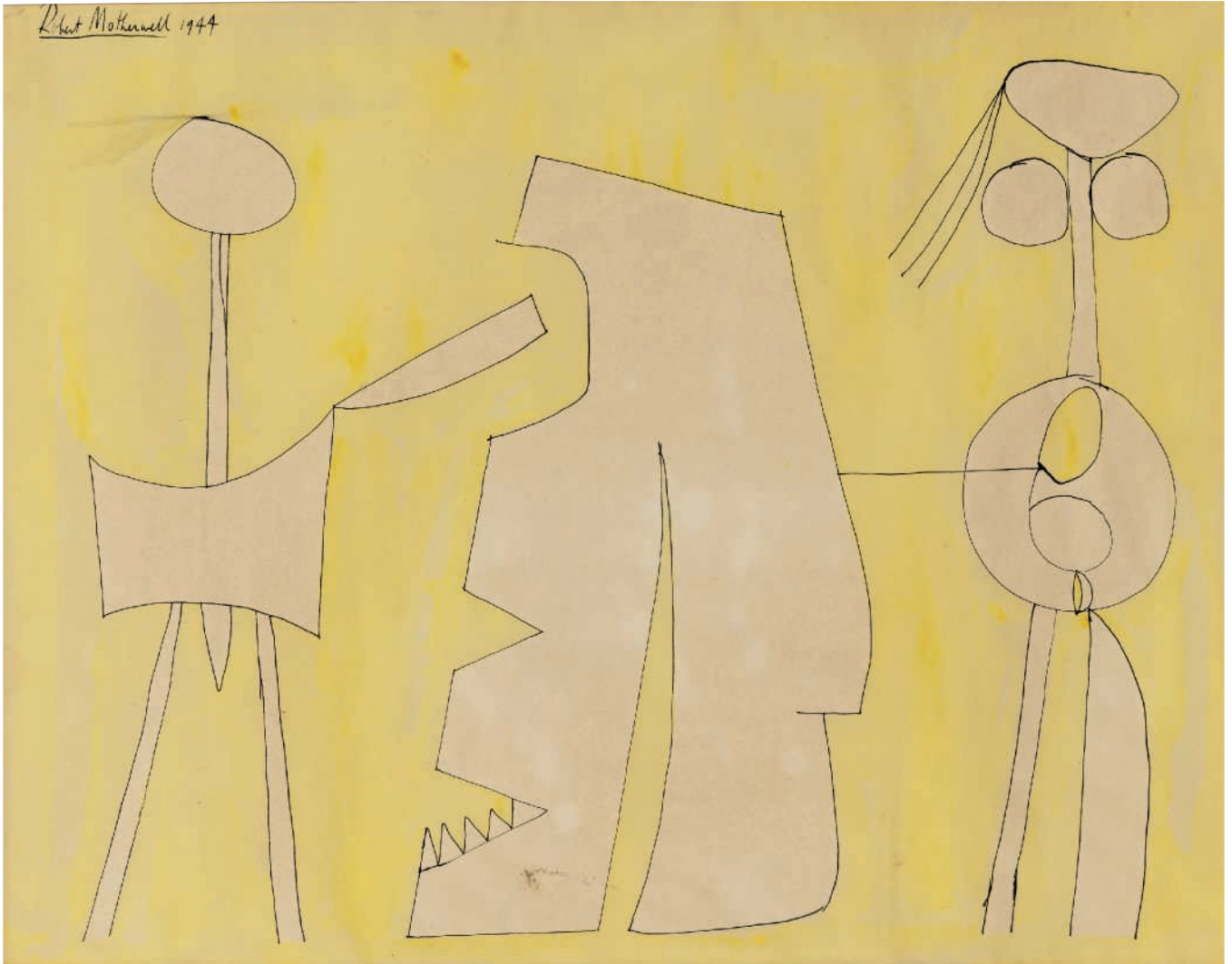
PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Marlborough Gallery, *Red Grooms: Recent Paintings, Sculptures and Drawings*, April-May 1987, pp. 3 and 25, no. 20 (another example exhibited and illustrated).



307

ROBERT MOTHERWELL (1915-1991)

Untitled

signed and dated 'Robert Motherwell 1944' (upper left)

watercolor and ink on paper

19 x 24 ½ in. (48.3 x 62.2 cm.)

Executed in 1944.

\$30,000-40,000

PROVENANCE:

Betty Parsons, New York

Dr. and Mrs. J. Lehman, New York

Jeanne Frank, New York

Private collection, Houston, 1984

Anon. sale; Christie's, New York, 17 May 2007, lot 133

Acquired at the above sale by the present owner

308

CHRISTO (B. 1935)

Wrapped DVD Case (Detail from Raphael's The School of Athens, Fornarina/Margarita Luti)

signed and numbered '217/300 Christo' (on the reverse)
printed image on glossy paper box, including six DVDs and a card
1 x 6 ¼ x 6 ¼ in. (3 x 16 x 16 cm.)
Executed in 2015. This work is number 217 from an edition of 300.

\$1,000-1,500

PROVENANCE:

Donated by the artist

Please note Christie's will not charge buyer's premium for this lot.

Christie's is delighted to present CHRISTO'S BOX. BETWEEN ART AND MERCY. A GIFT FOR BANGUI. Launched in June 2016, at the GAMeC (Modern and Contemporary Art Gallery) in Bergamo, it is a charitable initiative promoted by the Secretariat for Communication of the State of Vatican City and the Vatican Museum. Inspired by the packaging of a DVD series produced by the Vatican Television Centre and Officina Della Comunicazione – which presents a virtual tour of the Vatican Rooms – the work will be sold by Christie's to support the Vatican's fundraising efforts for the Children's Hospital of Bangui in Africa, which Pope Francis visited in November 2015. It depicts a character from *The School of Athens* by Raphael, one of the most famous frescoes in the Vatican Rooms. Christo captures the eternal, motionless gaze of the young figure portrayed next to Aristotle, believed to be based on the likeness of the cousin of Pope Julius II. The artist produced 300 box-set multiples, each of which has been numbered and signed. 200 of these will be auctioned by Christie's, spread across sales in London, Turin, Milan and Rome.



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

- 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".
- 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

- 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.
- 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

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- 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.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- 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.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- 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.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- 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

- 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:
 - 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);
 - 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.

- 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 LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- 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
- 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.

- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - 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.
- 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.
- 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - lots not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- 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 E2(h)(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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- 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:
 - 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.
 - 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.

- 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 Post-Sale Services only

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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:

- When you collect the **lot**; or
- At the end of the 30th 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;

- 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;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 or bid on Christie's LIVETM™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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STORAGE AND COLLECTION

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STORAGE CHARGES

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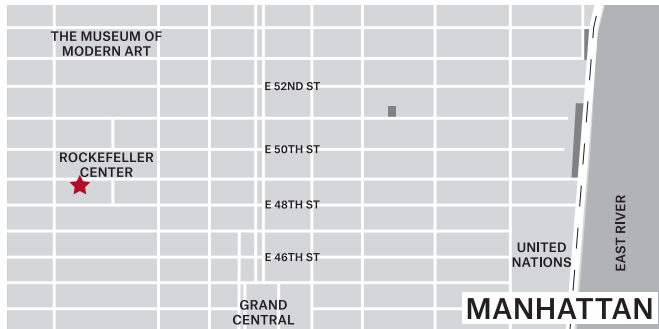
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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

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: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
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Monday-Friday except Public Holidays

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART MORNING SESSION

WEDNESDAY 16 NOVEMBER 2016
AT 9.30 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: FRIEDA
SALE NUMBER: 12157

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s
 US\$1,000 to US\$2,000 by US\$100s
 US\$2,000 to US\$3,000 by US\$200s
 US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
 US\$5,000 to US\$10,000 by US\$500s
 US\$10,000 to US\$20,000 by US\$1,000s
 US\$20,000 to US\$30,000 by US\$2,000s
 US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
 US\$50,000 to US\$100,000 by US\$5,000s
 US\$100,000 to US\$200,000 by US\$10,000s
 Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

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12157

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



ANDY WARHOL (1928-1987)

Perrier

silkscreen inks on colored paper collage

34 $\frac{1}{8}$ x 25 in. (86.7 x 63.5 cm.)

Executed in 1983.

\$30,000-50,000

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ANDY WARHOL @ CHRISTIE'S

POP MEETS CHIC

Online, 3-17 November 2016

www.christies.com/warhol

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Amelia Manderscheid
amander@christies.com
+1 212 636 5914



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Georgia O'Keeffe (1887-1986)
Sand Hill, Alcalde
oil on canvas
16 x 30 in. (40.6 x 76.2 cm)
Painted in 1930.
\$1,200,000 - 1,800,000

AMERICAN ART

New York, 22 November 2016

VIEWING

18 - 21 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Elizabeth Beaman
ebeaman@christies.com
+1 212 636 2140



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© Estate of Lynn Chadwick / Bridgeman Images

Lynn Chadwick, R.A. (1914-2003)
Cloaked Figure IX
signed, numbered and dated 'CHADWICK 776 4/6 1978' (at the base of the cloak)
bronze with a grey patina • 72 in. high (182.9 cm.)

MODERN BRITISH AND IRISH ART

EVENING AND DAY SALE

London, 23-24 November 2016

VIEWING

19-23 November 2016

8 King Street

London SW1Y 6QT

CONTACT

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CHRISTIE'S



**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, 17 November 2016

VIEWING

5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
v fusco@christies.com
+1 212 636 2050

Property of a Private New York Collector
JEAN (HANS) ARP (1886-1966)
Figure-germe dite l'après-midinette
with raised monogram and numbered 'III/V' (on the underside)
polished bronze • Height: 31¾ in. (80.6 cm.)
Conceived in 1959; this bronze version cast in November 1962
\$400,000-600,000

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Property of a Private Collector, New York
MILTON AVERY (1885-1965)
Sitters by the Sea
oil on canvas
28 1/8 x 36 1/8 in. (71.4 x 91.8 cm)
Painted in 1933.
\$200,000-300,000

AMERICAN ART

New York, 22 November 2016

VIEWING

18-21 November 2016
20 Rockefeller Plaza
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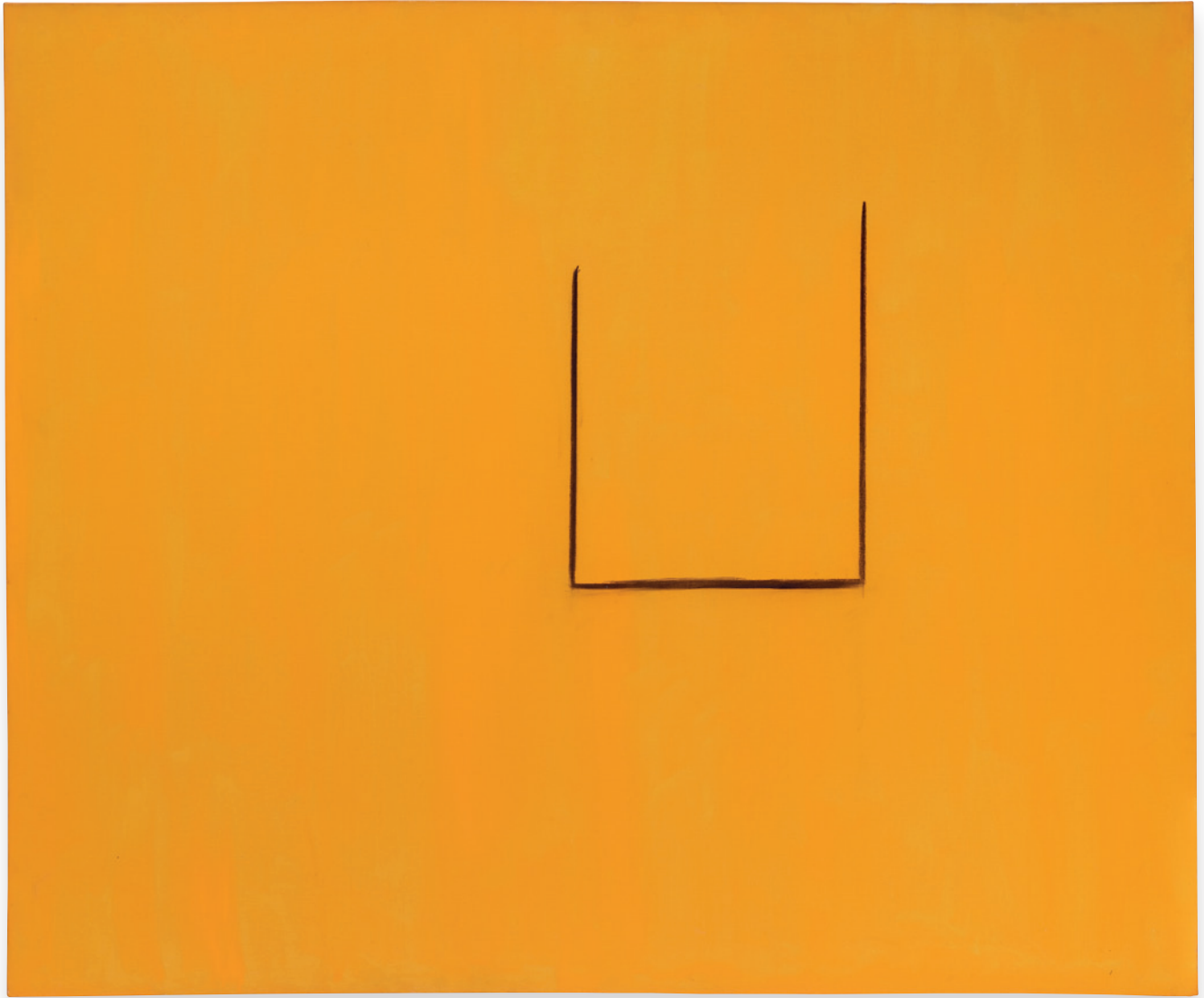






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