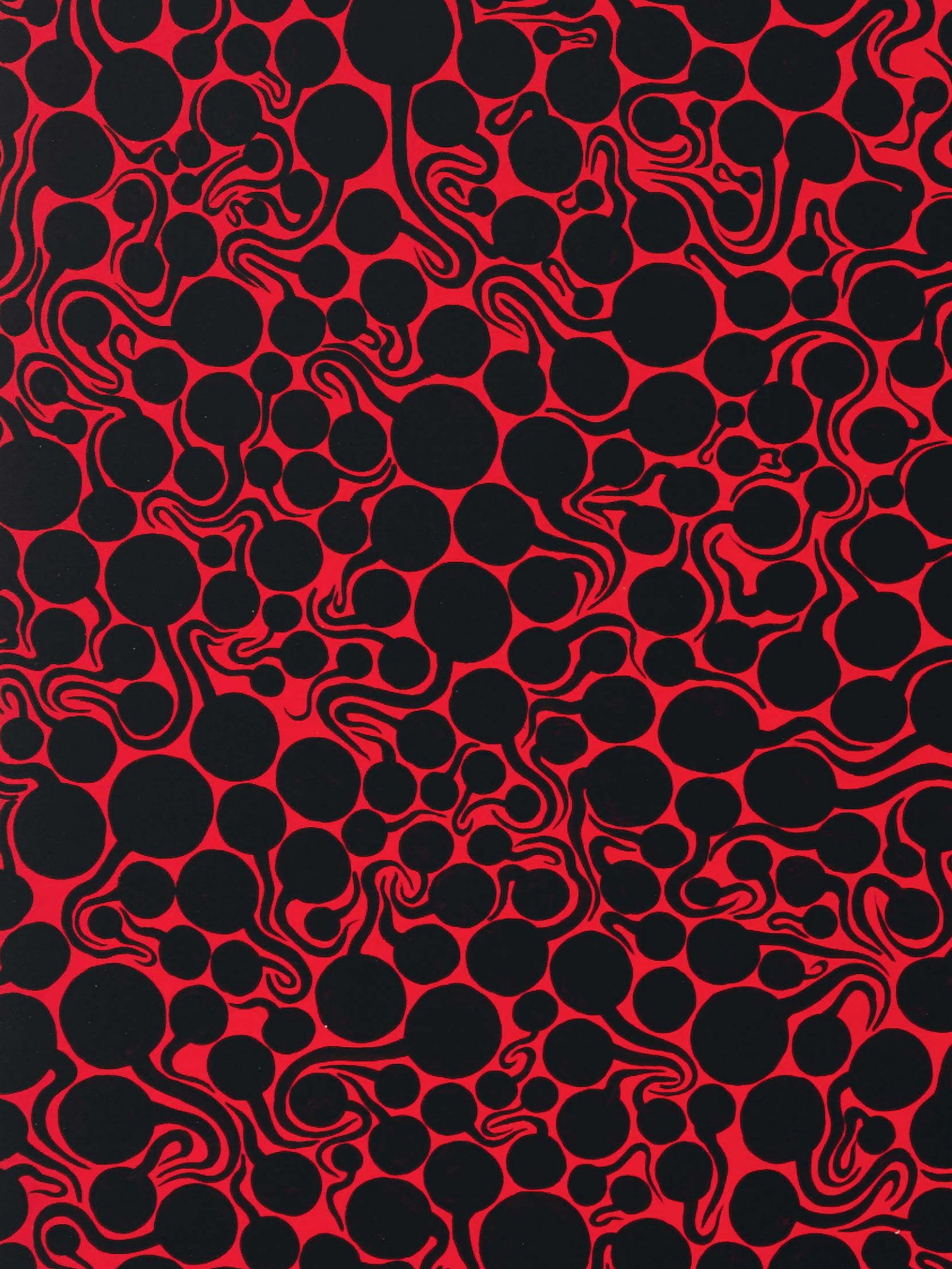




POST-WAR AND CONTEMPORARY ART

New York 3 March 2017

CHRISTIE'S







POST-WAR AND CONTEMPORARY ART

Friday 3 March 2017

PROPERTY FROM:

The Collection Of Ruth And Jerome Siegel
The Allan Stone Collection
The Mark Warhola Collection
The Collection of Dr. Benjamin and Dr. Gloria Engel
The Collection of Nan Rosenthal and Henry B Cortesi
Works from The Collection of Ileana Sonnabend
and The Estate of Nina Castelli Sundell
The Collection of Mr. and Mrs. Allan Frumkin
The Estate of Dr Henry Vogel
The Collection of Paul and Elizabeth Wilson
The Collection of Gerald Ayres
The Collection of Dr. Jerome And Mrs. Evelyn Oremland
Sold by The Order of The Trustees of The Hirshhorn Museum
and Sculpture Garden to Benefit its Acquisition Program
The Lewin Family Collection
The Collection of Mary Jane Garth
The Blair Family Collection
The Collection of John W. Kluge Sold to
Benefit Columbia University
The Arthur And Anita Kahn Collection: A New York Story
The David Winton Bell Gallery, Brown University
Collection of Richard M. and Elizabeth McKeever Ross
The Collection of Robert and Sylvia Olnick
The Collection of Paul and Elizabeth Wilson

AUCTIONEERS

Tash Perrin (#10390529)
Rahul Kadakia (#1005929)
Robbie Gordy (#2033717)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

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

FUTURE-13494 and MCGRATH-15091

CONDITIONS OF SALE

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

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AUCTION

Post-War and Contemporary Art

11.00 am lots 1-204 and

The Collection of Earl and Camilla McGrath

4.00 pm lots 301-360

VIEWING

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

Thursday	23 February	10.00 am – 5.00 pm
Friday	24 February	10.00 am – 5.00 pm
Saturday	25 February	10.00 am – 5.00 pm
Sunday	26 February	1.00 pm – 5.00 pm
Monday	27 February	10.00 am – 5.00 pm
Tuesday	28 February	10.00 am – 5.00 pm
Wednesday	1 March	10.00 am – 5.00 pm
Thursday	2 March	10.00 am – 5.00 pm

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

Tim Balboni, Ian Pawelec,	Marber, AJ Kiyozumi,
Rusty Riker, Heather	Stephen Jones, Lili
Quercio, Jacqueline	Varzhapetyan, Emily
Liang, Gerry Kelsall,	Gruzdowich, Kelly
Richard Weisman,	Andersen, Rachel
Emma Laramie, Louise	Sigismondi, Rachel Ng,
Makowski, Kathryn	Romy Peires, April Jacobs

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 such bids at or above the reserve.

These auctions feature

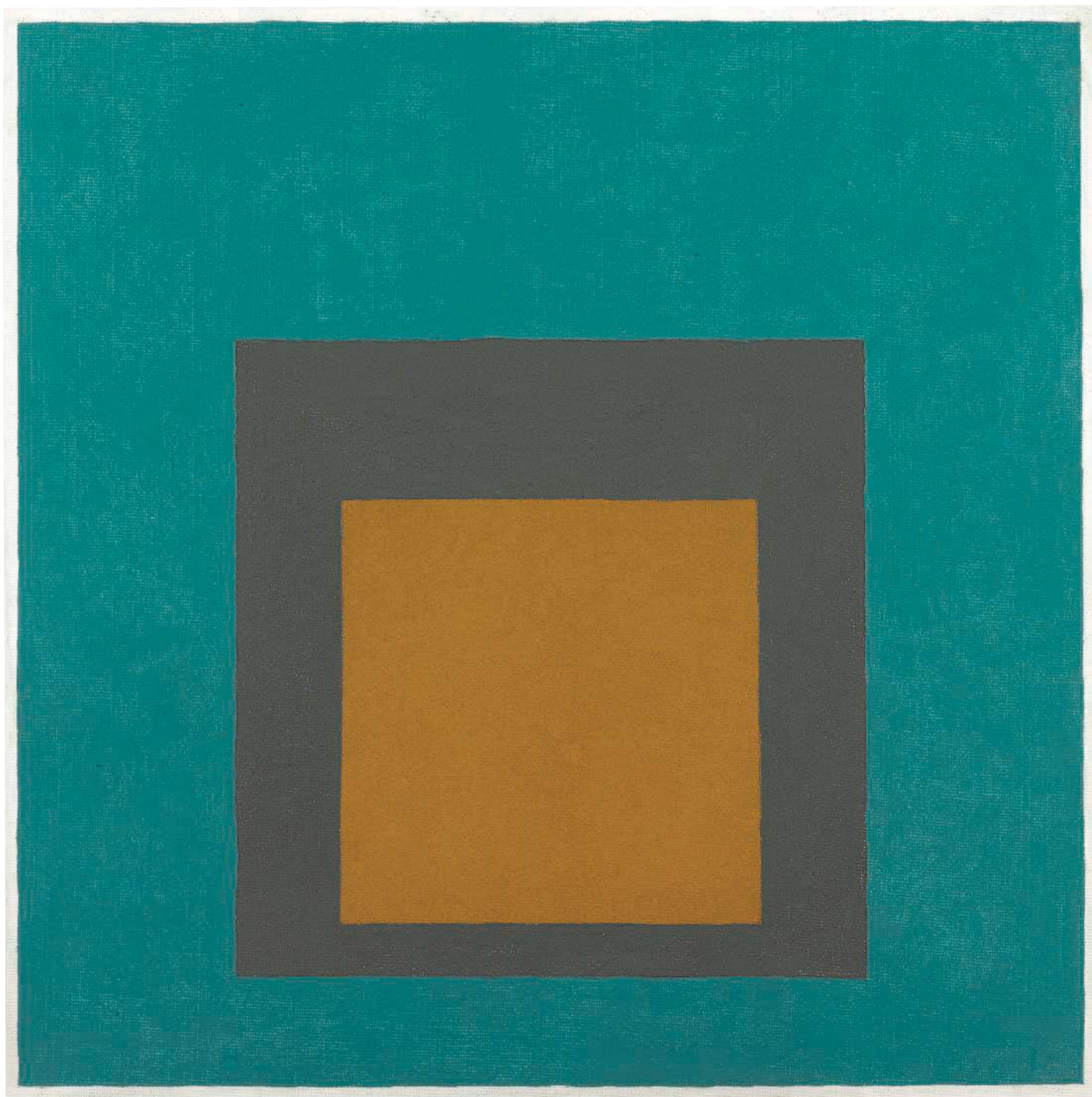
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real-time results on the Christie's
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View catalogues and leave bids online
at christies.com

CHRISTIE'S



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Including Through Her Eyes: A Spotlight on Female Artists

The Collection of Earl and Camilla McGrath

on paper | online

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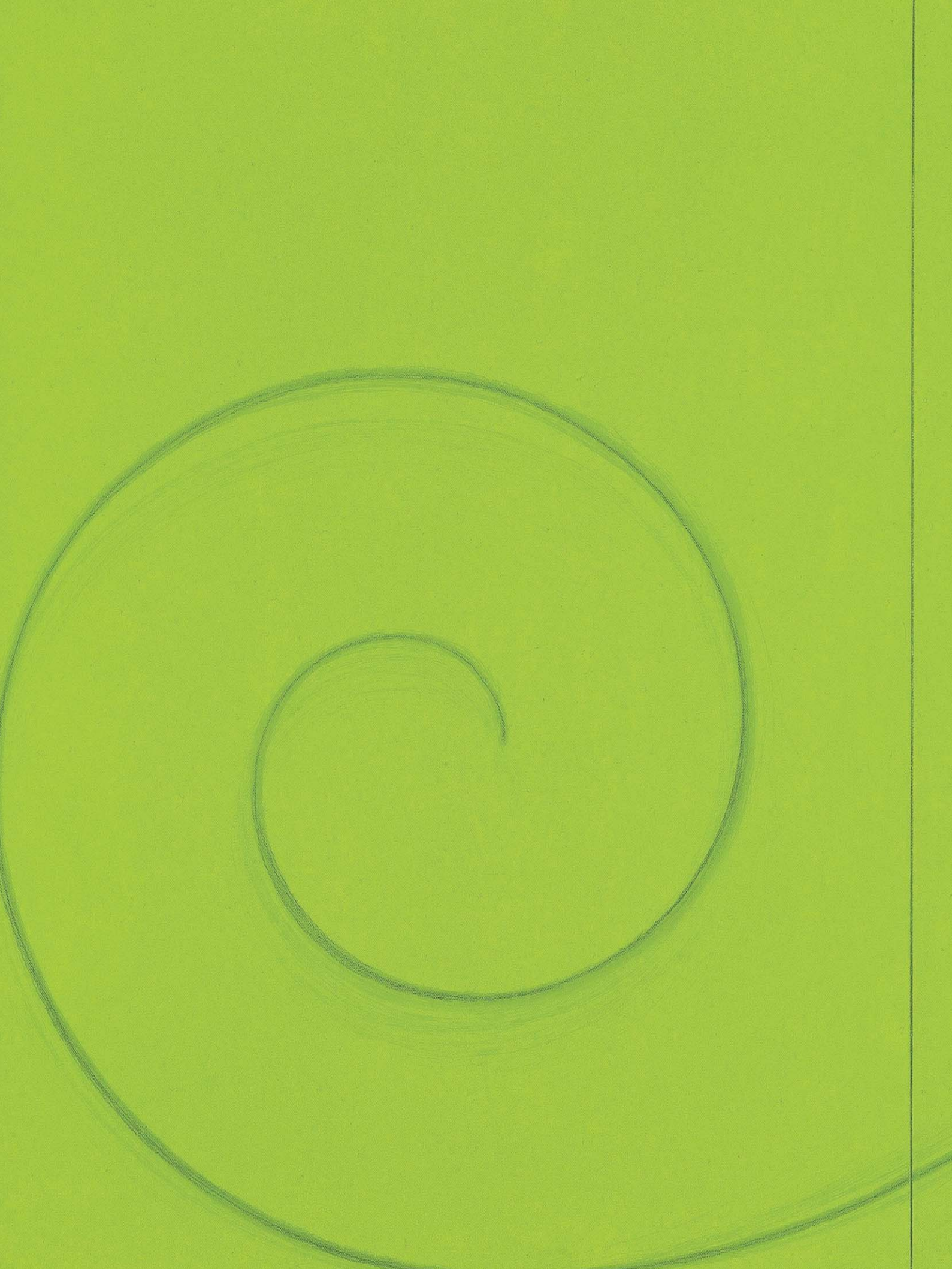
RICH MEDIA ECATALOGUE:

360° Rotating Sculpture View

SUPER ZOOM Interactive High Definition Zoom



Link to each lot's dedicated
webpage and bidding information



POST-WAR AND CONTEMPORARY ART

3 March 2017

BRUCE CONNER

(1933-2008)

Bruce Conner Disguised as Dennis Hopper Disguised as Bruce Conner at The Dennis Hopper One Man Show

signed, titled and dated 'Bruce Conner disguised as Dennis Hopper disguised as Bruce Conner at The Dennis Hopper One Man Show Bruce Conner 11/15/93' (on the reverse)

graphite and printed paper collage on paper

8¼ x 8¼ in. (20.9 x 20.9 cm.)

Executed in 1993.

\$30,000-50,000

PROVENANCE:

The Dennis Hopper Collection,
Los Angeles, acquired directly from the artist
Their sale; Christie's, New York, 11 November
2010, lot 306

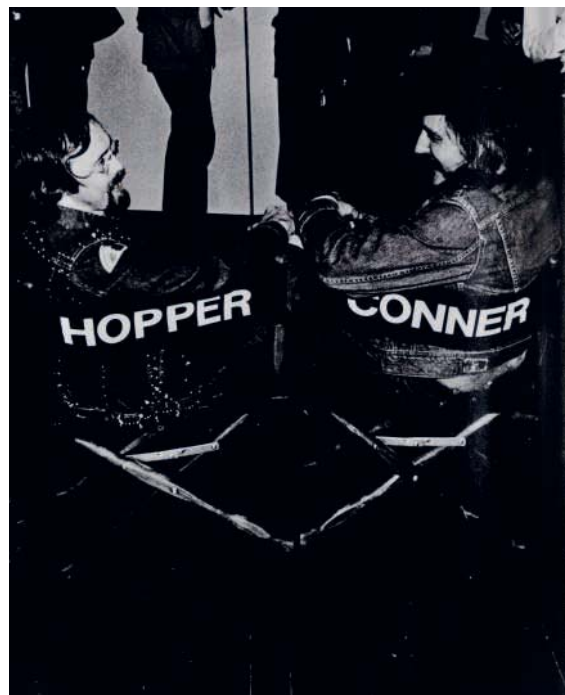
Acquired at the above sale by the present owner

EXHIBITED:

Paris, Centre National de la Cinématographie
and Melbourne, Australian Centre for the Moving
Image, *Dennis Hopper and the New Hollywood*,
October 2008-April 2010, p. 41 (illustrated).

New York, Museum of Modern Art;

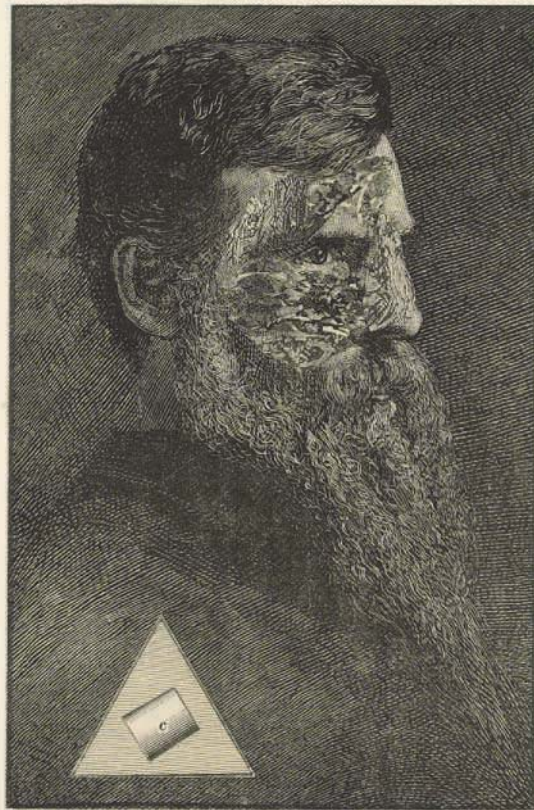
San Francisco Museum of Modern Art and Madrid,
Museo Nacional Centro de Arte Reina Sofía, *Bruce
Conner: It's All True*, July 2016-May 2017, p. 250,
no. 233 (illustrated; New York only).



Bruce Conner with Dennis Hopper at James Willis Gallery, San Francisco, 1973. Photo: Edmund Shea.



d



2

**ALEXANDER
CALDER
(1898-1976)**

Untitled

ink on paper

14 ½ x 11 ½ in. (36.8 x 29.2 cm.)

Painted *circa* 1976.

\$18,000-25,000

PROVENANCE:

Galeria Maeght, Barcelona

Private collection, Paris

Anon. sale; Artcurial, Paris, 27

October 2008, lot 624

Acquired at the above sale by
the present owner

EXHIBITED:

Barcelona, Galeria Maeght,

Calder: Exposició Antològica,

April-May 1977 (illustrated on
the back cover).

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A24392.

***A caricature emphasizes the
characteristics features, whatever
they may be, without regard to the
variety of the model.***

– Alexander Calder



250 w/m



JEAN DUBUFFET (1901-1985)

Heaume No. 2

signed with the artist's initials and dated 'J.D.73' (right side edge)
polyurethane paint on polyester resin
12 x 17 x 11 $\frac{5}{8}$ in.
(30.8 x 43.2 x 29.5 cm.)
Executed in 1971-1973.

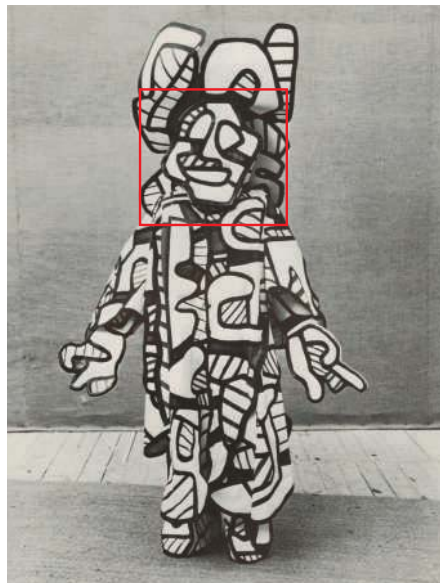
\$60,000-80,000

PROVENANCE:

Pace Gallery, New York
Private collection, New York
Irving Galleries, Palm Beach
Private collection
By descent from the above
to the present owner

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVII: Coucou Bazar*, Lausanne, 1976, p. 159, no. 278 (illustrated).



Jean Dubuffet, *Nini La Minaude*, 1973.
Artwork: © 2017 Artists Rights Society
(ARS), New York / ADAGP, Paris.



JEAN DUBUFFET

(1901-1985)

Gants No. 23

signed with the artist's initials
and dated 'J.D.73'

(lower right edge of each
element)

color painted laminated resin,
in two parts

left hand: 18 ½ x 12 x 5 ⅞ in.
(47 x 30.5 x 14.9 cm.)

right hand: 16 ¾ x 12 x 5 ⅝ in.
(42.5 x 30.8 x 14.3 cm.)

Executed in 1973.

\$40,000-60,000

PROVENANCE:

Pace Gallery, New York

Private collection, New York

Irving Gallery, Palm Beach

Private collection

By descent from the above to
the present owner

LITERATURE:

M. Loreau, *Catalogue des
travaux de Jean Dubuffet,
Fascicule XXVII: Coucou Bazar*,
Lausanne, 1976,
p. 172, no. 300 (illustrated).



5

**ALEXANDER
CALDER
(1898-1976)**

The Himalayas

signed and dated 'Calder 65'
(lower right)
gouache and ink on paper
29 x 42 ¼ in.
(74.6 x 107.3 cm.)
Painted in 1965.

\$40,000-60,000

PROVENANCE:

Nicholas Guppy, London,
acquired directly from the artist
J.L. Hudson Gallery, Detroit
Acquired from the above by the
present owner, *circa* 1969

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A14333.





**ALEXANDER
CALDER**
(1898-1976)

Spirale Imaginative

signed with the artist's
monogram and dated 'CA 75'
(lower right)
gouache and ink on paper
23 x 30 $\frac{5}{8}$ in. (58.4 x 77.8 cm.)
Painted in 1975.

\$30,000-50,000

PROVENANCE:

George J. Goodstadt, Inc.,
New York, acquired directly
from the artist, 1975
Private collection, Illinois
Anon. sale; Sotheby's,
New York, 10 November 1983,
Lot 120
Avanti Galleries, Inc., New York
Private collection, New Jersey,
circa 1985
Anon. sale; Sotheby's, New
York, 11 October 2006, lot 281
Acquired at the above sale by
the present owner

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A13636.

***From the beginnings of my
abstract work, even when it
might not have seemed so, I felt
there was no better model for me
to choose than the Universe....
Spheres of different sizes,
densities, colors and volumes,
floating in space, traversing
clouds, sprays of water, currents
of air, viscosities and odors-of the
greatest variety and disparity***

– Alexander Calder





ANDY WARHOL (1928-1987)

Campbell's Soup Can (Chicken with Rice)

incised with the artist's signature
and dated 'Andy Warhol 66'
(on the underside)

silk-screen lacquer on paper
and bronze

4 x 2 $\frac{5}{8}$ x 2 $\frac{5}{8}$ in.

(10.2 x 6.7 x 6.7 cm.)

Executed in 1966. This work is one
of two bronze examples aside from
an unrealized edition of thirteen
aluminum examples.

\$50,000-70,000

PROVENANCE:

Paul Bianchini Gallery, New York

Ben Birillo, New York

Acquired from the above by the present owner

EXHIBITED:

Long Beach, California State University Art
Museum; New Brunswick, Jane Voorhees
Zimmerli Art Museum; Baltimore Museum
of Art; Montgomery Museum of Fine Arts;
Minneapolis, University of Minnesota,
Frederick R. Weisman Art Museum; San
Antonio, Marion Koogler McNay Art Museum;
Wichita Art Museum; Omaha, Joslyn Art
Museum; Coral Gables, University of Miami,
Lowe Art Museum, and Toledo Museum
of Art, *The Great American Pop Art Store
Multiples of the Sixties*, August 1997-August
2000, p. 16, no. 82 (another aluminum
example exhibited and illustrated).

Davenport Museum of Art; Wichita Art
Museum; Vero Beach, Center for the
Arts; Little Rock, Arkansas Art Center;
Scottsdale Center for the Arts; Charlotte,
Mint Museum of Art; Charleston, Sunrise
Museums; Binghamton, Roberson Center
for the Arts; Chattanooga, Hunter Museum
of Art; Oklahoma City, Oklahoma Art
Center; Memphis Brooks Museum of
Art and Berkeley, University of California
at Blackhawk, University Art Museum,
*Contemporary Icons and Explorations The
Goldstrom Family Collection*, April 1988-March
1992, p. 12, no. 70 (another aluminum example
exhibited and illustrated).

LITERATURE:

J. Baal-Teshuva, *Andy Warhol: 1928-1987*,
Munich, 1993, p. 48, no. 37 (another aluminum
example illustrated).



Campbell's

CONDENSED

NET WT



10½ OZ

CHICKEN

WITH RICE

SOUP





Campbell's

CONDENSED

CHICKEN WITH RICE SOUP

DIRECTIONS: Pour soup into saucepan. Stir in 1 can water. Heat to boiling and simmer a few minutes to develop full flavor. Makes about 2½ cups soup.

NET WEIGHT
298 GRAMS

Ingredients: Chicken Stock, Chicken,
Salt, Carrots, Celery, Mono-
glutamate, Onions, Potato
Sugar, Spice and Caramel

MADE BY
CAMPBELL SOUP COMPANY
OFFICES, CAMDEN, N. J., U. S. A.

RECIPE IDEA!

CONFETTI CHICKEN SOUP

1 can Campbell's Chicken with
Rice Soup

1 soup can water

1 tsp. finely chopped parsley

1 tsp. chopped pimienta

In saucepan, combine all ingredients.
Heat; stir now and then. 2 to 3 servings.

In 1966, Andy Warhol called upon Ben Birillo to issue a life-sized, limited edition of metal soup can sculptures in the likeness of his already-famous *Campbell's Soup Cans* paintings. As a curator, Birillo had organized the groundbreaking and innovative *American Supermarket* show at the Bianchini Gallery in 1964, which featured Warhol among other Pop masters; as a collector, he was a significant benefactor of Warhol, having commissioned his *Shot Marilyn* series that same year.

The result was *Campbell's Soup Can (Chicken with Rice)*, an edition of approximately thirteen hand-lathe turned aluminum cans with silkscreened Campbell's Soup Chicken labels. In addition to this grouping, Birillo generated two bronze examples, including the present work. Its significance in the context of the aluminum grouping is identified both by scarcity, and by weight: its heaviness is remarkable and unpredictable, an added emphasis on the posterity of Warhol's influence on the contemporary art world.



Jasper Johns, *Painted Bronze II: Ale Cans*, 1964.

Artwork: © 2017 Jasper Johns / Licensed by VAGA, New York, NY.

Photo: Bridgeman Images.

PROPERTY FROM
THE ALLAN STONE COLLECTION

8

WAYNE THIEBAUD
(B. 1920)

Untitled (Hamburger)

signed and dated 'Thiebaud

1961' (lower right)

watercolor and charcoal

on paper

20 ½ x 25 in. (52.1 x 63.5 cm.)

Executed in 1961.

\$120,000-180,000

PROVENANCE:

Acquired directly from the
artist by the present owner

EXHIBITED:

New York, Byron Gallery,
*One Hundred American
Drawings*, 1964.

New York, Allan Stone Projects,
*Wayne Thiebaud In Black and
White*, October-December
2014, pp. 6 and 47 (illustrated).

New York, Nassau County
Museum of Art, *Feast for the
Eyes*, July-November 2016.





WAYNE THIEBAUD
(B. 1920)

Six Taffy Suckers

signed and dated 'Thiebaud
1967' (lower center)
grease pencil on paper
19 x 23 ¾ in. (48.3 x 60.3 cm.)
Drawn in 1967.

\$70,000-100,000

PROVENANCE:

Acquired directly from the
artist by the present owner

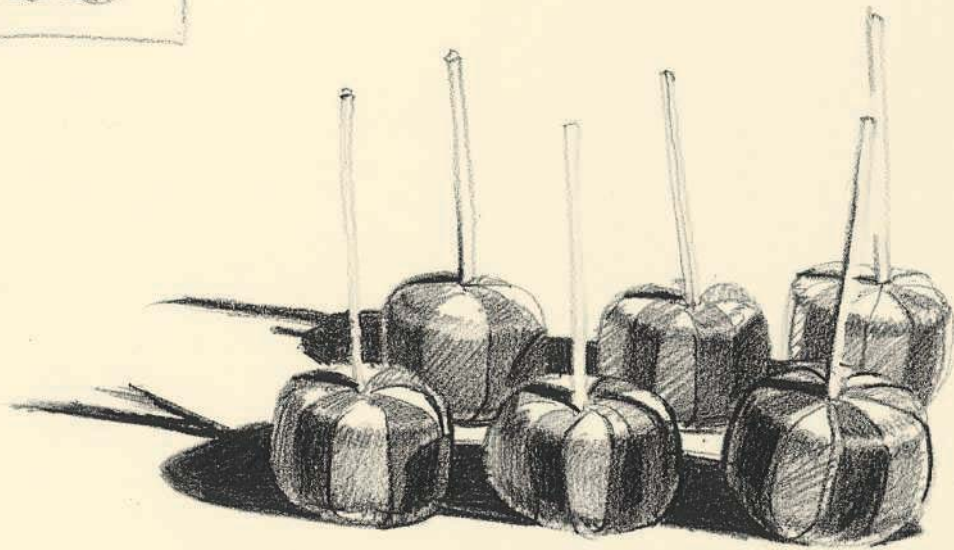
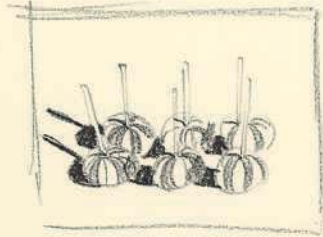
EXHIBITED:

London, Sims Reed Gallery,
*Wayne Thiebaud: Prints and
Works on Paper*, September-
October 2015, pp. 36-37
(illustrated).

***My subject matter was a genuine
sort of experience that came out of
my life, particularly the American
world in which I was privileged to
be I would really think of the
bakery counters, of the way the
counter was lit, where the pies
were placed, but I wanted just a
piece of the experience. From when
I worked in restaurants . . . [it was]
always poetic to me***

– Wayne Thiebaud





Hubert 1967

10

BRICE MARDEN

(B. 1938)

Untitled

signed 'B. Marden' (lower
center)

ink on paper

9 ¼ x 6 ¾ in. (23.5 x 17.1 cm.)

Drawn in 1972.

\$15,000-20,000

PROVENANCE:

Private collection, Europe,
acquired directly from the
artist, 1972

Acquired from the above by
the present owner



11

SOL LEWITT
(1928-2007)

Open Cube Structure

signed and dated

'Sol LeWitt 1991'

(on the underside)

painted wood

36¼ x 18½ x 15 in.

(92 x 47 x 38.1 cm.)

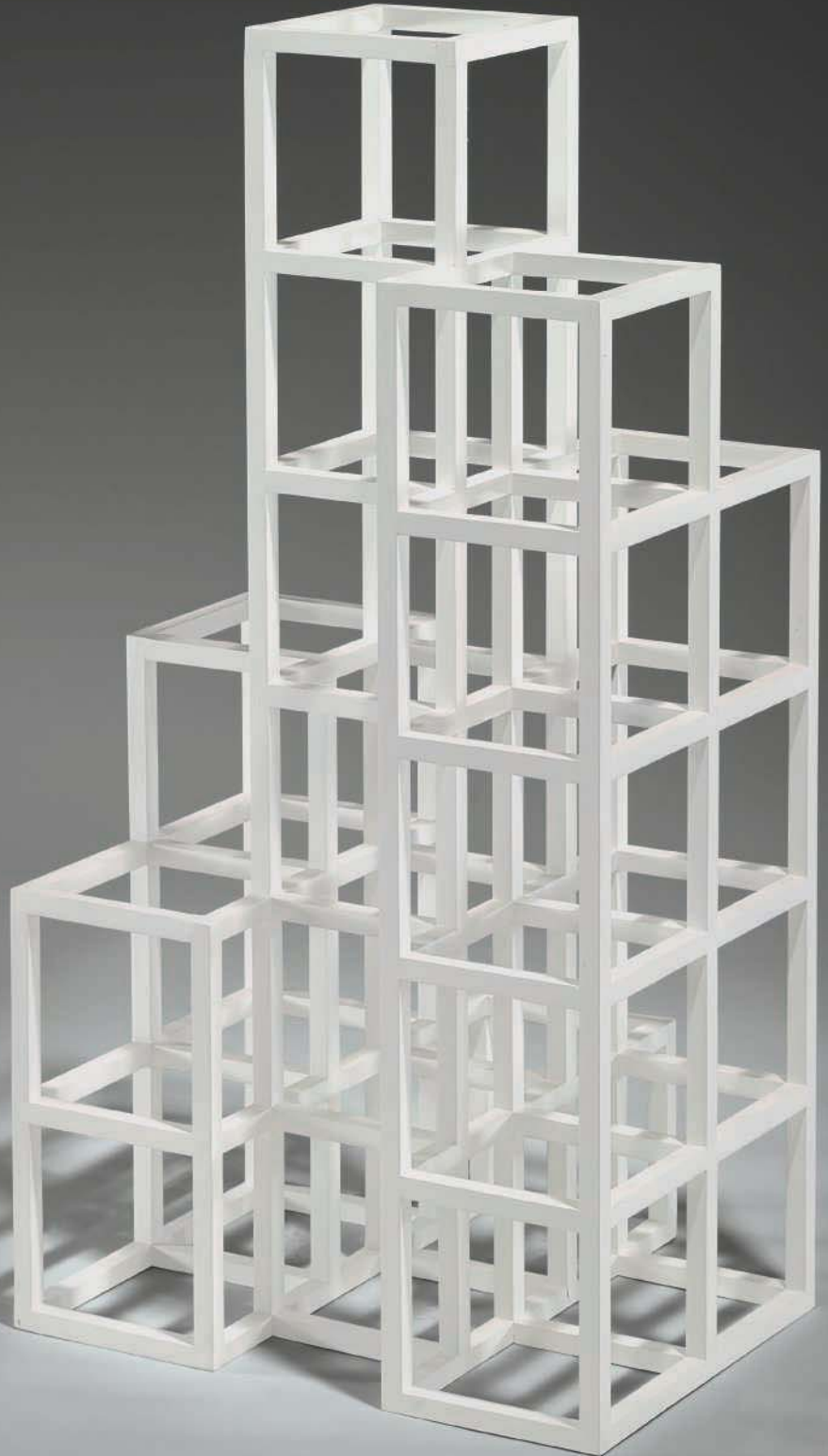
Executed in 1991.

\$70,000-100,000

PROVENANCE:

John Weber Gallery, New York

Acquired from the above by
the present owner, 1996



PROPERTY FROM
THE ALLAN STONE COLLECTION

12

WAYNE THIEBAUD
(B. 1920)

*Working Plan for Four
Cakes*

signed and dated "♥ Thiebaud
1978" (lower right)

watercolor, ink, graphite and
paper collage on paper
22 x 29 ½ in.

(56.2 x 74.9 cm.)

Executed in 1978.

\$120,000-180,000

PROVENANCE:

Acquired directly from the
artist by the present owner

EXHIBITED:

New York, Gallery Henschel,

Objects Observed:

Contemporary Still Life,

February-March 1990.

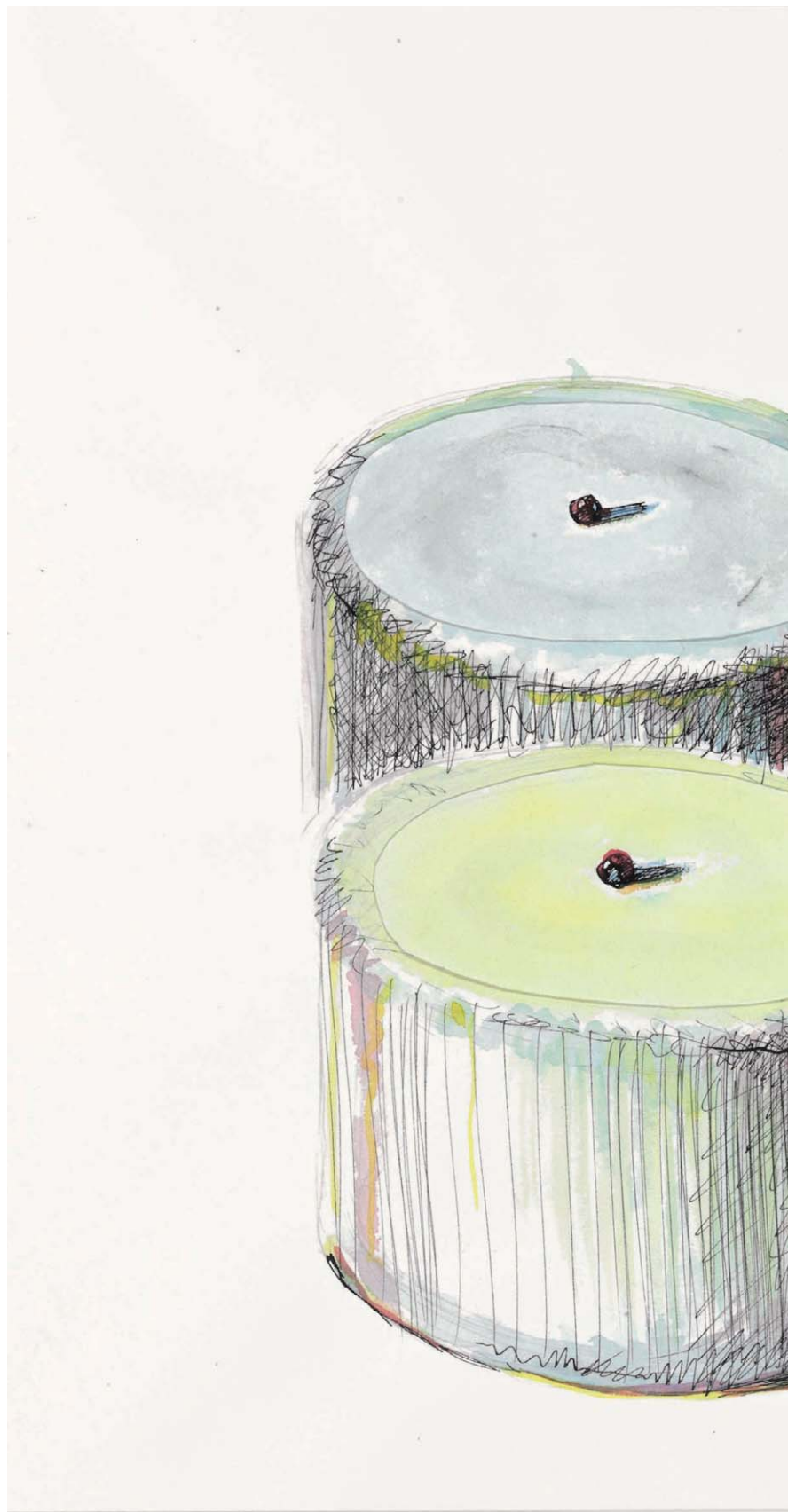
London, Sims Reed Gallery,

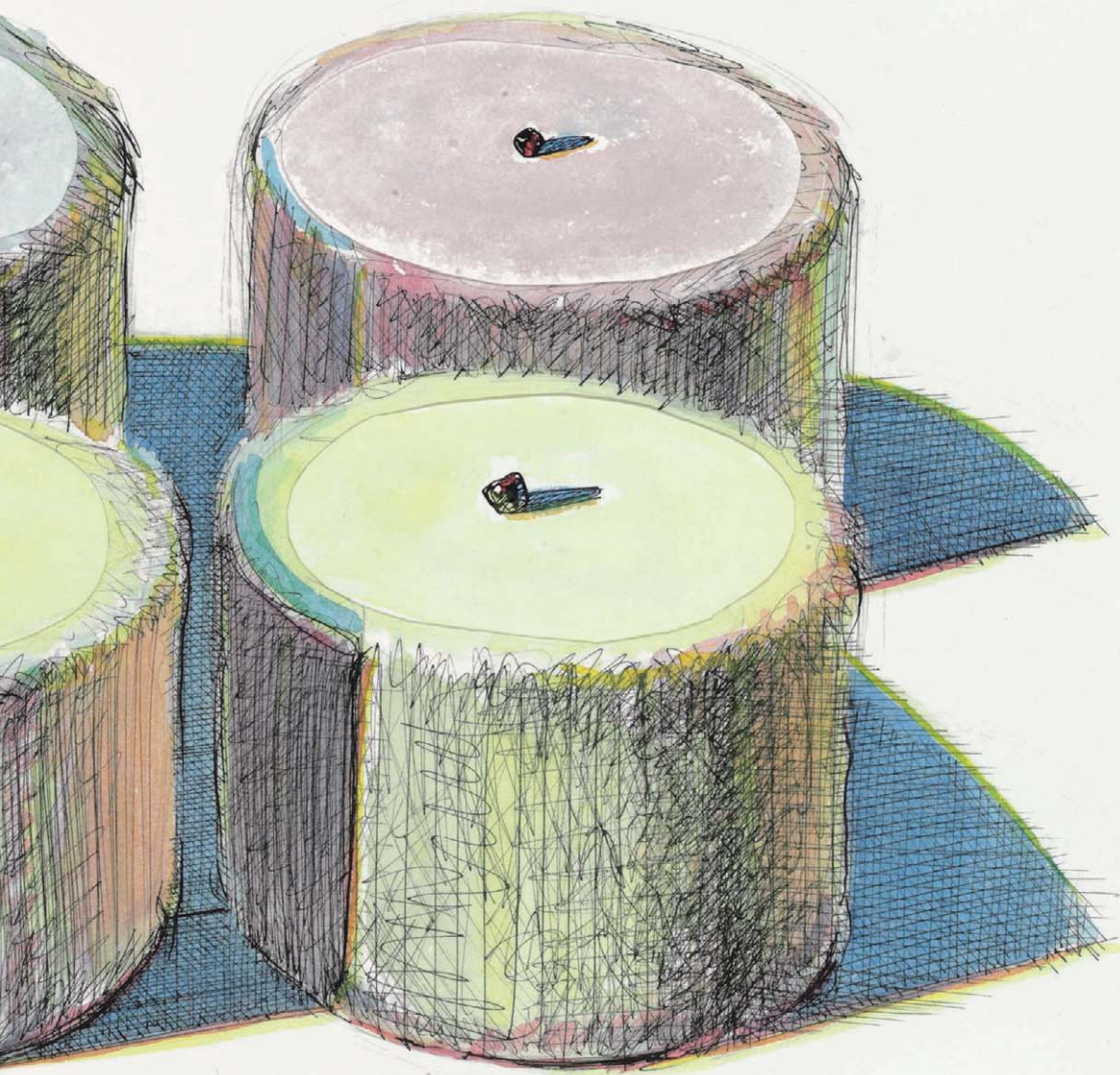
Wayne Thiebaud: Prints and

Works on Paper, September-

October 2015, pp. 4 and 5

(illustrated).





♥ T. Laban 1978

13

GENE DAVIS

(1920-1985)

Blue Cloud

signed, titled and dated 'BLUE
CLOUD Gene Davis (1979)'

(on the reverse)

acrylic and graphite on canvas

47 x 73 in.

(119.7 x 186.4 cm.)

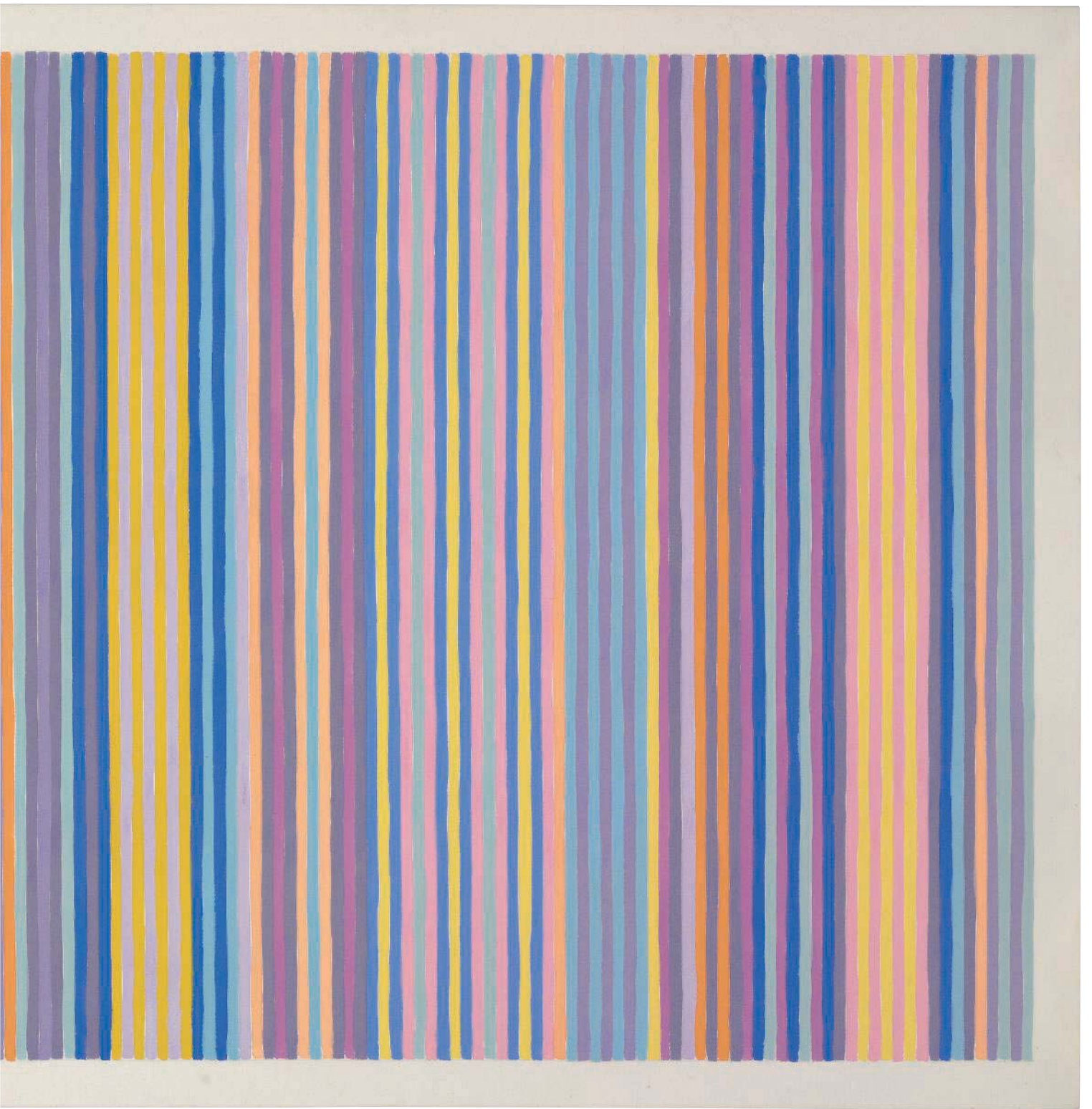
Executed in 1979.

\$30,000-40,000

PROVENANCE:

Acquired directly from the
artist by the present owner





JOSEF ALBERS

(1888-1976)

Study for Homage to the square "Negev"

signed with the artist's monogram and dated 'A63' (lower right); signed again, titled and dated again 'Study for Homage to the Square "Negev" Albers 1963' (on the reverse)
oil on Masonite
24 x 24 in. (61 x 61 cm.)
Painted in 1963.

\$300,000-400,000

PROVENANCE:

Arieh Sharon, Tel Aviv, acquired directly from the artist, circa 1960s

Private collection, Tel Aviv, by descent from the above
Anon. sale; Christie's, London, 25 June 2004, lot 174

Acquired at the above sale by the present owner

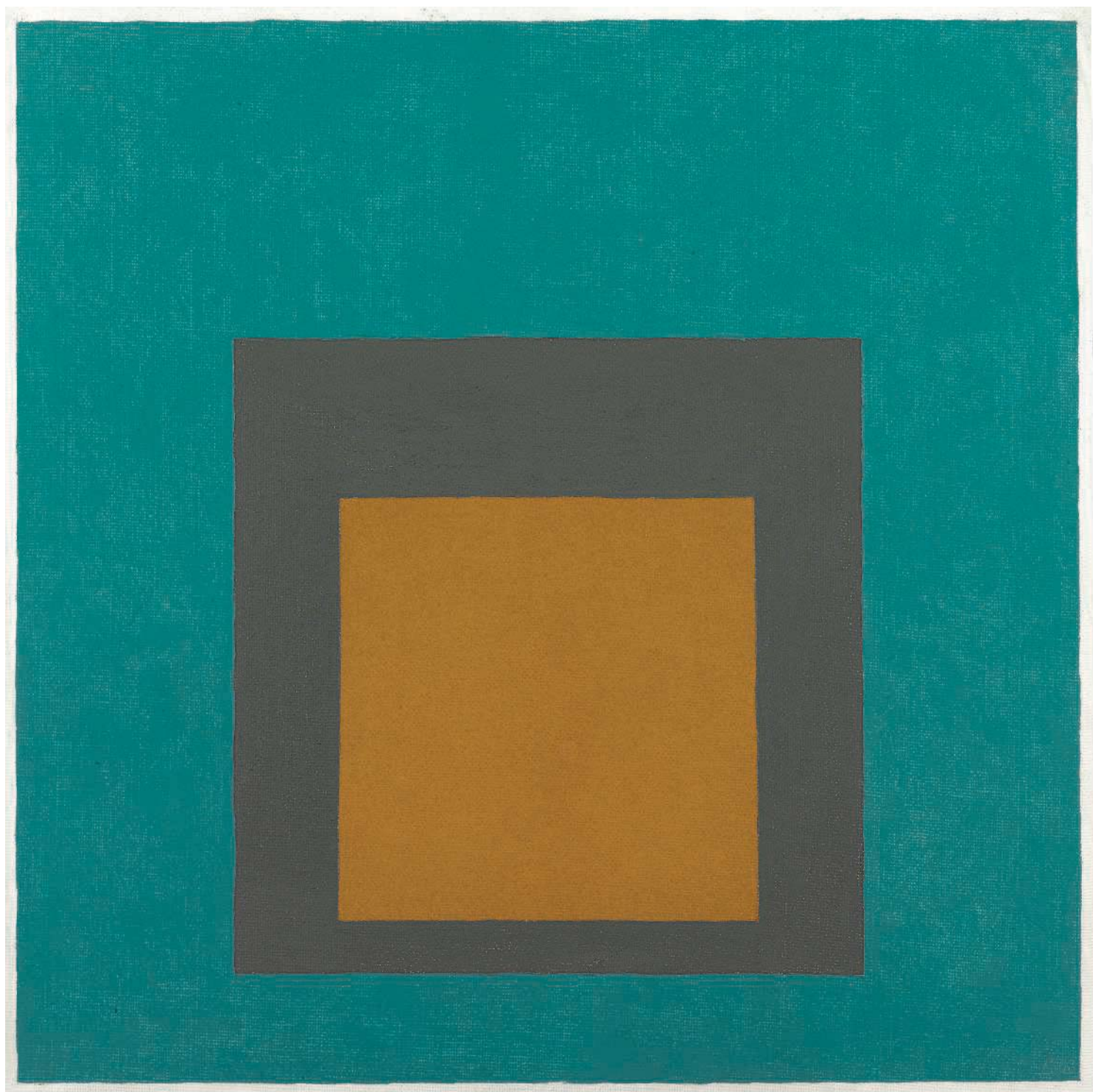
This work is to be included in the forthcoming catalogue raisonné of the artist's work being prepared by the Josef and Anni Albers Foundation.

In visual perception a color is almost never as it really is—as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually

- Joseph Albers.

Joseph Albers's *Homage to the Square: Negev* is the culmination of the artist's rigorous examination into the science of color perception and its impact on the human mind. Painted in 1963, this work belongs to the celebrated *Homage to the Square* series, which Albers himself humbly called 'platters to serve color.'





He declared: “In visual perception a color is almost never as it really is—as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually” (J. Albers, quoted by F.A. Horowitz, *Joseph Albers: To Open Eyes*, London, 2006, p. 195).

Albers discovered a way to understand the true effect of color: he placed various chromatic values in a close proximity to each other, thus redefining how the colors were perceived. He worked in his studio, a virtual laboratory for the investigations of color, where he used a combination of warm and cool light bulbs and avoided natural light due to its changeable quality. The color was applied directly from the tube with a palette knife in order to minimize any surface effects.

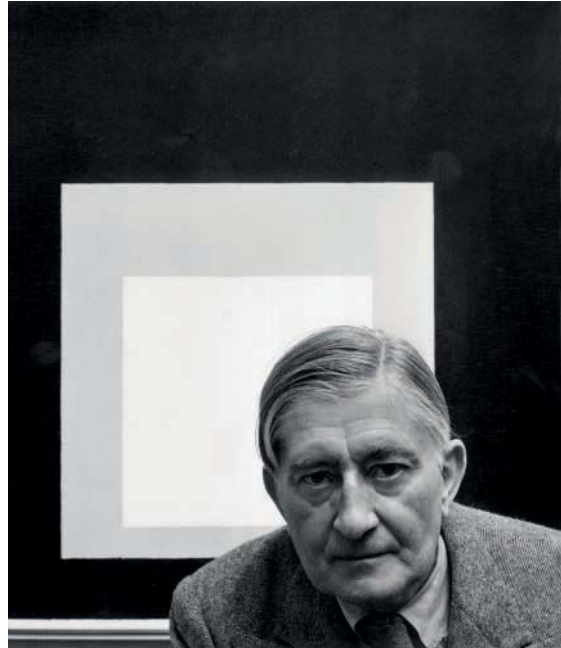
Study for the Homage to the Square: Negev is an example of Albers’s iconic composition with its nested squares of warming hues of orange, saturated grey and cool aquamarine tones. Despite their rational nature, the *Homages* have an emotional content: it is reconfirmed by different titles given to the works in the series, such as *Negev*, a reference to the



Mark Rothko, *Yellow, White, Blue over Yellow on Grey*, 1954. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

desert region of southern Israel. Through his method of careful color juxtaposition, Albers creates a painting that evokes a feeling of nature, of water and land, of sea and desert slowly enveloped in mist. At the same time, the *Homages* are pure statements of visual logic that give a feeling of the timeless and the absolute.

Joseph Albers's work and his seminal course on color at Black Mountain College in North Carolina greatly affected Robert Rauschenberg, Cy Twombly and Ray Johnson, who were among his students. Later, Albers became the head of the Department of Design at Yale University where the course reached its apex, culminating in the publication of his well-known volume *Interaction of Color*, which, in addition to the *Homages*, broke new ground in the field of color theory. After devoting the last twenty-five years of his life to the *Homage to the Square* series, Albers famously said: "I am not done yet. I have to try new variations"(J. Albers, quoted in W. Schmied, "Fifteen Notes on Joseph Albers" in *Joseph Albers: the Mayor Gallery...*, exh. cat., London, 1989, p. 8).



Josef Albers, New York, 1948. Photo: Arnold Newman / Getty Images. Artwork: © 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

15

**HELEN
FRANKENTHALER**
(1928-2011)

Untitled (Helen)

signed 'Frankenthaler'
(lower right)

oil on unstretched canvas

15 ¾ x 12 ¾ in. (40 x 32.4 cm.)

Painted *circa* 1963.

\$50,000-70,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
circa 1963



16

**HELEN
FRANKENTHALER**
(1928-2011)

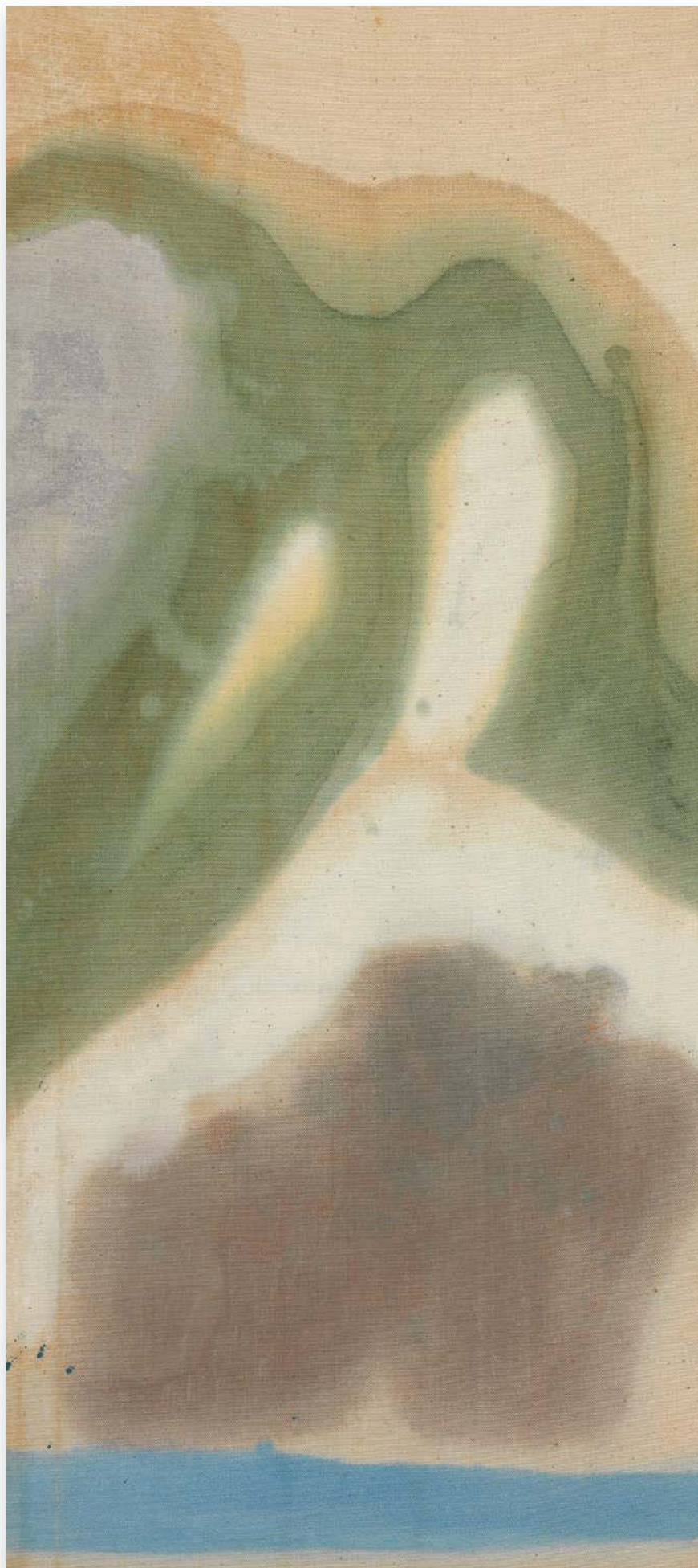
Untitled (Paris)

oil on unstretched canvas
30 ½ x 14 in. (77.5 x 35.6 cm.)
Painted *circa* 1963.

\$60,000-80,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
circa 1963



PROPERTY FROM
A MIDWEST COLLECTION

17

JOHN MCLAUGHLIN
(1898-1976)

Untitled

oil and gouache on Masonite
20 x 24 in. (50.8 x 61 cm.)
Painted in 1947.

\$15,000-20,000

PROVENANCE:

Estate of the artist
Mrs. Florence Emerson
McLaughlin, by descent from
the above, 1976
Private collection, Wisconsin
Mrs. Gladys Ness Brang,
Minnesota, by descent from the
above, 1997
Acquired from the above by the
present owner, 1997



**POST-WAR AND
CONTEMPORARY ART**





18

PAUL FEELEY
(1910-1966)

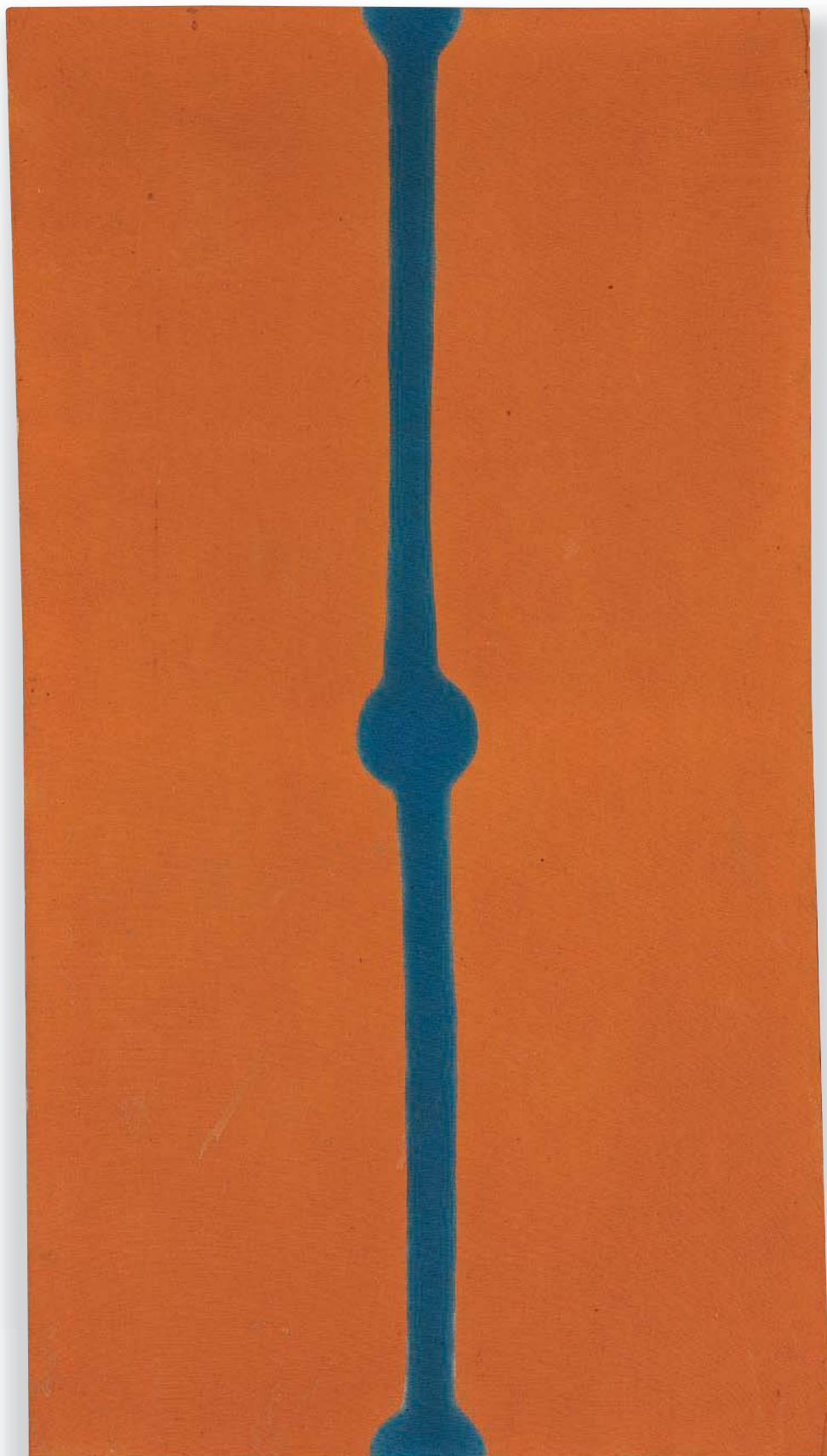
Untitled

incised with the artist's
signature and dated
'Feeley '62'
(on the stretcher)
oil on canvas in
artist's frame
overall: 36 $\frac{3}{4}$ x 20 $\frac{3}{4}$ in.
(93.3 x 52.7 cm.)
Painted in 1962.

\$20,000-30,000

PROVENANCE:

Betty Parsons Gallery,
New York
Tony Smith, New York
Gift from the above to
the present owner,
circa 1960s



PROPERTY FROM
A PRIVATE NEW YORK
COLLECTION

19

KAREL APPEL
(1921-2006)

Big Head

signed 'appel' (lower right)

oil on canvas

50 x 40 in.

(127.3 x 101.6 cm.)

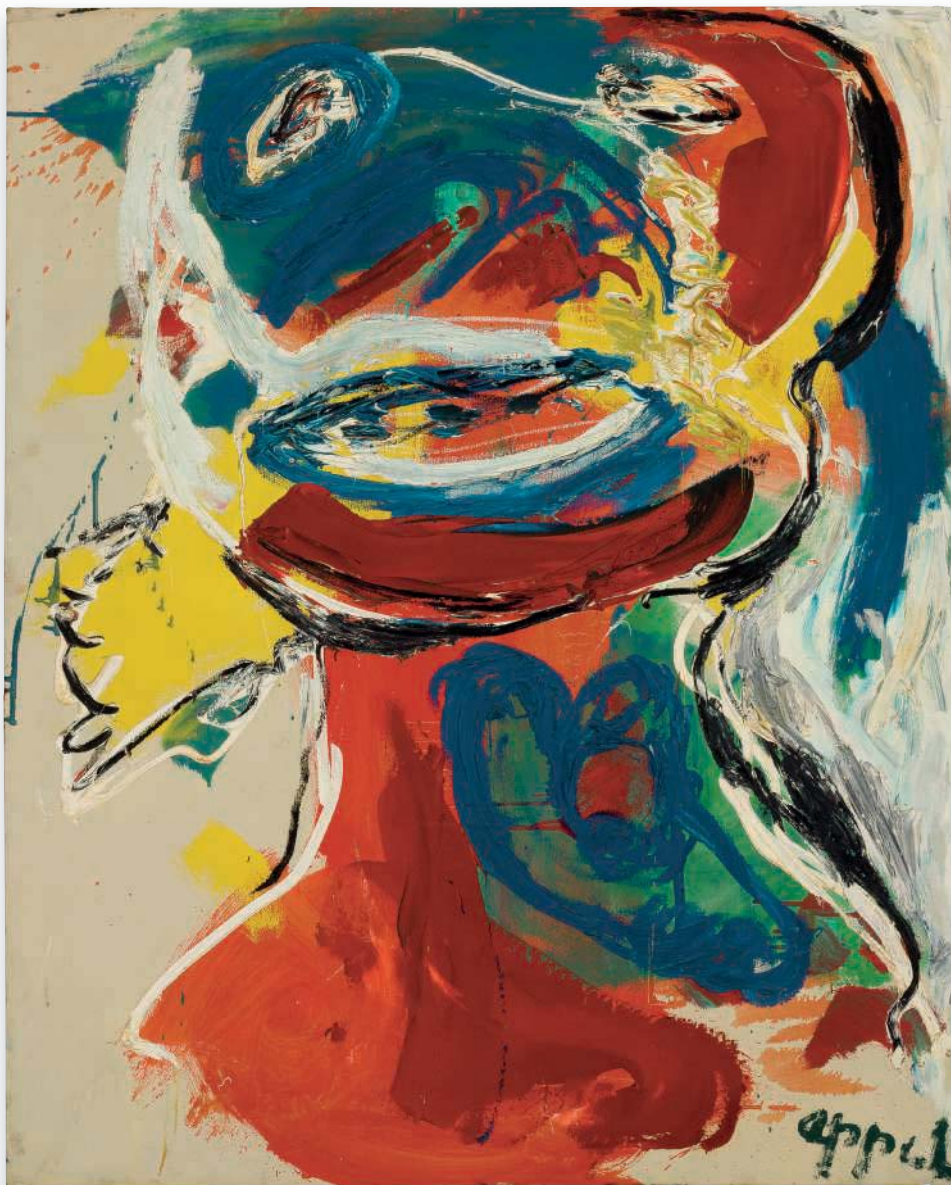
Painted in 1963.

\$40,000-60,000

PROVENANCE:

Martha Jackson Gallery,
New York

This work is registered in
the Archive of the Karel
Appel Foundation.



JACK TWORKOV

(1900-1982)

Land

signed 'Tworkov' (lower left)
oil on canvas
56 x 68 in. (142.2 x 172.7 cm.)
Painted in 1954.

\$80,000-120,000

PROVENANCE:

Stable Gallery, New York
Michael Alexander, New York, 1956
Robert P. Koenig, New York
Anon. sale; Doyle, New York, 30
November 2005, lot 59
Acquired at the above sale by the
present owner

EXHIBITED:

New York, Whitney Museum of
American Art, *1955 Annual Exhibition
of Contemporary American Painting*,
November 1955–January 1956, no.
154.
New York, Stable Gallery, *Tworkov:
Exhibition of Paintings*, April–May 1957.
Minneapolis, Walker Art Center,
Paintings by Jack Tworkov, December
1957.
New York, Whitney Museum of
American Art; Washington D.C.,
Washington Gallery of Modern Art;
Pasadena Art Museum; San Francisco
Museum of Art; Minneapolis, Walker
Art Center and Waltham, Brandeis
University, *Poses Institute of Fine
Arts, Jack Tworkov*, March 1964–April
1965, no. 26.

LITERATURE:

L. Finkelstein, "Tworkov: Radical Pro,"
Art News, no. 2, April 1964, pp. 34 and
53, fig. 5 (illustrated).









21

GRACE HARTIGAN
(1922-2008)

Sunflower

signed and dated 'Hartigan 59'
(lower right)

oil on canvas

56 ¼ x 40 ½ in.

(142.9 x 102.9 cm.)

Painted in 1959.

\$18,000-25,000

PROVENANCE:

Tibor de Nagy Gallery, New
York

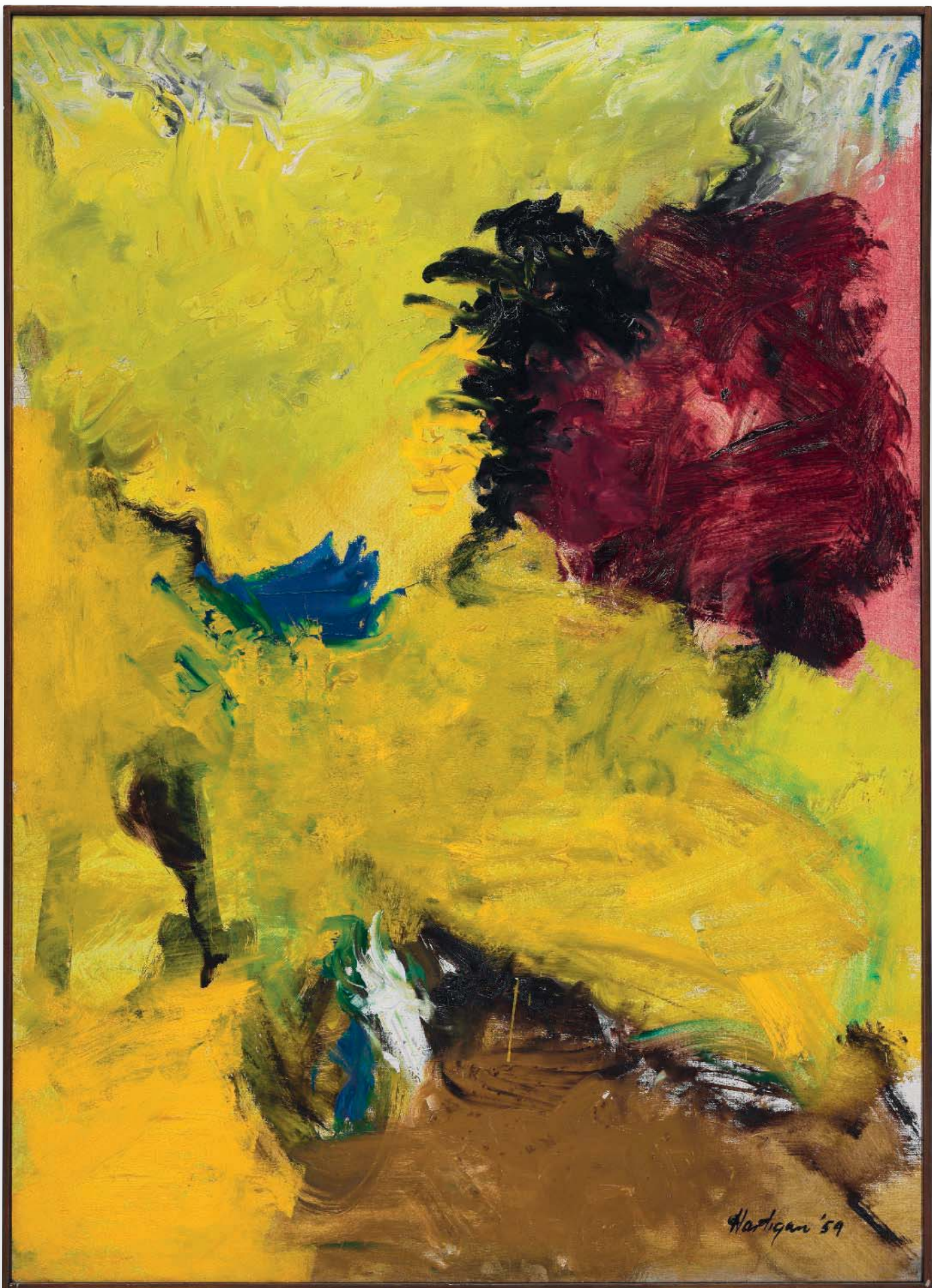
Private collection, New York

By descent from the above to
the present owner

***Now as before it is the vulgar and
the vital and the possibility of its
transformation into the beautiful
which continues to challenge and
fascinate me.***

– Grace Hartigan





22

**JOHN
CHAMBERLAIN**
(1927-2011)

Untitled

metal can with acrylic
lacquer and polyester resin

4 x 5 x 3 ½ in.

(11.1 x 12.7 x 8.9 cm.)

Executed *circa* 1972.

\$15,000-20,000

PROVENANCE:

Lorraine Chamberlain,
acquired directly from
the artist

Private collection,
Birmingham, Michigan,
circa 1997

By descent from the above
to the present owner



23

**JOHN
CHAMBERLAIN**
(1927-2011)

Untitled

aluminum foil with acrylic
lacquer and polyester resin
5 ¼ x 3 ½ x 4 ¾ in.
(13.3 x 8.9 x 12.1 cm.)
Executed *circa* 1973.

\$12,000-18,000

PROVENANCE:

Lorraine Chamberlain,
acquired directly from
the artist

Private collection,
Birmingham, Michigan,
circa 1997

By descent from the above
to the present owner



PROPERTY FROM
THE LEWIN FAMILY COLLECTION

24

**WILLEM
DE KOONING
(1904-1997)**

Untitled

signed 'de Kooning'
(lower right); signed again and
dated 'de Kooning 1975'
(on the reverse)
oil on paper mounted on canvas
36 x 24 in. (91.8 x 61.3 cm.)
Painted in 1975.

\$200,000-300,000

PROVENANCE:

Bernard and Edith Lewin
collection, Palm Springs
By descent from the above to
the present owner

EXHIBITED:

Bakersfield, California,
Bakersfield Museum of Art,
*Selections from the Collection
& Palette of Bernard Lewin*,
February-March 2001.

***de Kooning sits there in the middle
of the map of this century's art
like a great railway junction: lines
arriving from various points above
converge there; lines depart from
there to spread out in various
directions below***

- D. Sylvester, quoted in Willem de Kooning Paintings,
exh. cat., Washington, D.C., 1994, p. 25.









PROPERTY FROM THE ESTATE OF
Dr. Benjamin and Dr. Gloria Engel



David Hockney and Gloria Engel, Los Angeles County Museum of Art, February 6, 1988. Photo: Alan Berliner.

Ben and Gloria Engel were passionate and enthusiastic collectors of 20th century art and design. Their impressive collection was assembled over a fifty-year period, during which time they were regular devotees of museums and art galleries throughout the world. Gloria was a wife, mother, professor, designer and world traveler—a truly modern renaissance woman. Born in Los Angeles, Gloria graduated from Beverly Hills High School and then continued her education at the University of California, Los Angeles. In 1943, she married Ben, her partner in life, who was to become her husband for 71 years. While her academic career was initially interrupted by marriage, motherhood and World War II, she made a purposeful return to UCLA in 1956, obtaining her Bachelor of Arts in Psychology in 1959, and going on to complete a Master of Arts in Psychology in 1962 and a Doctor of Philosophy in Sociology in 1968. She subsequently joined the faculty at the University of Southern California, holding the title of Associate Clinical Professor in the Department of Family Medicine, School of Medicine until her retirement in 1987.

Ben, a native of New York City, moved with his family to Los Angeles at the age of twelve. He was an academic prodigy, graduating from Hollywood High School at the age of fifteen and receiving his D.D.S. degree from the University of Southern California by age twenty-one. After marrying Gloria, Ben went overseas, serving his country in World War II as an army dentist in the Philippines. Following the war, Ben established a dental practice in Sherman Oaks, California where he worked until his retirement in 1987.

Over the years, the Engels traveled extensively, and their visits to museums around the world led them to eventually establish their own private collection. Beginning in the 1960s, they began purchasing 20th century paintings and sculptures. As the years passed, their collection



Ben and Gloria Engel, 1982.
Photo: Douglas Kirkland.

grew, and their acquisition of a home in Paris, where they spent each Spring and Autumn together for twenty years, allowed them to pursue their passion for art with vigor. This pursuit was furthered by their subsequent move to New York City, which similarly provided immediate access to some of their favorite museums and art galleries.

After Ben's passing in 2014, Gloria moved to Los Angeles permanently, where she resided until her own death in 2016, at the age of 95. When informed of Ben's passing, a well-known New York art dealer summed up the Engels' lives succinctly, and perfectly: "They had a great run!"

25

HANS HOFMANN
(1880-1966)

Untitled # 30A

oil on panel

23 5/8 x 30 in. (60 x 76.2 cm.)

Painted *circa* 1937.

\$40,000-60,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery,
New York, 1973

Private collection, 1973

André Emmerich Gallery,
New York

John Berggruen Gallery, San
Francisco

Acquired from the above by
the present owner, 1987

LITERATURE:

S. Villiger, ed., *Hans Hofmann:
Catalogue Raisonné of
Paintings Vol. II: Catalogue
Entries P1-P846 (1901-1951),
Farnham, 2014, p. 114, no. P187
(illustrated).*





26

JEAN DUBUFFET
(1901-1985)

Mire G 103 (Kowloon)

signed with the artist's initials
and dated 'J.D. 83' (lower right)
acrylic on paper mounted
on canvas

26 $\frac{7}{8}$ x 39 $\frac{5}{8}$ in.
(68.3 x 100.6 cm.)
Executed in 1983.

\$120,000-180,000

PROVENANCE:

Galerie Jeanne Bucher, Paris
Private collection, Geneva
André Emmerich Gallery,
New York
Acquired from the above by
the present owner, 1996

LITERATURE:

M. Loreau, *Catalogue des
Travaux de Jean Dubuffet,*
Fascicule XXXVI: Mires,
Lausanne, 1988, p. 46,
no. 106 (illustrated).

***My art does not seek
to include festivities
as a distraction from
everyday life, but to
reveal that everyday
life is a much
more interesting
celebration than the
pseudo-celebrations
created to distract
from it.***

- Jean Dubuffet





27

ADOLPH GOTTLIEB
(1903-1974)

Untitled

signed, numbered and dated
'Adolph Gottlieb 1970 43'
(lower left)

acrylic on paper
9 x 12 in. (58.2 x 30.5 cm.)
Painted in 1970.

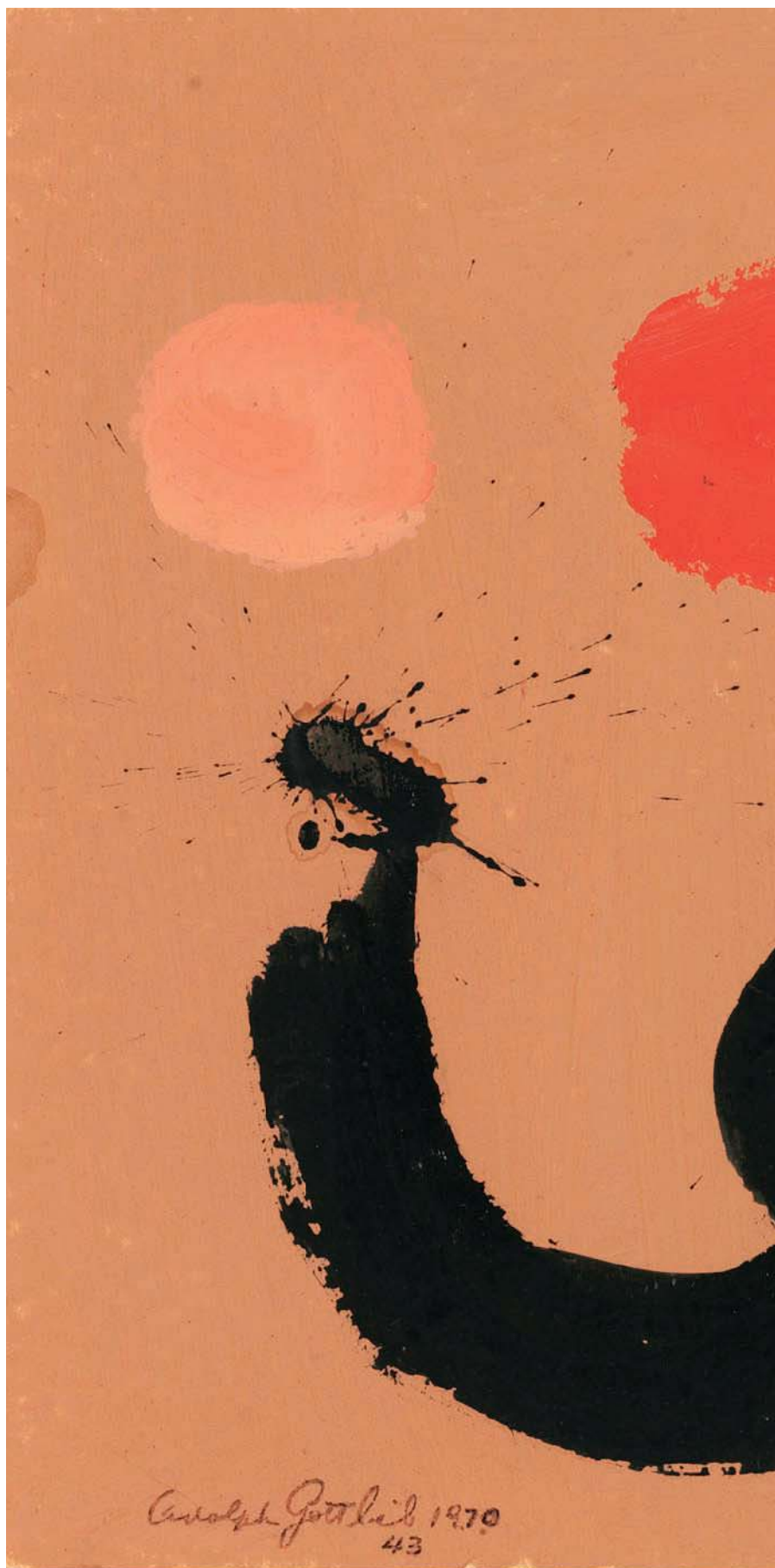
\$30,000-50,000

PROVENANCE:

Estate of the artist
Esther Gottlieb, New York
Adolph and Esther Gottlieb
Foundation, New York
Manny Silverman Gallery,
Los Angeles
Acquired from the above by
the present owner, 1990

EXHIBITED:

Los Angeles, Manny Silverman
Gallery, *Adolph Gottlieb Works
on Paper: 1966-1973*, March-
April 1990, p. 20, no. 19
(illustrated).





28

**ROBERT
MOTHERWELL
(1915-1991)**

Arizona

signed with the artist's initials
and dated 'RM 47'
(lower right); signed again
'Motherwell' (on the reverse)
oil on cardboard mounted
on panel
12 x 11 $\frac{7}{8}$ in. (30.5 x 30.2 cm.)
Painted in 1947.

\$20,000-30,000

PROVENANCE:

Rose Fried Gallery, New York
Sid Deutsch Gallery, New York
Stevens Gallery, Los Angeles
Mr. and Mrs. Murray Gribin, Los Angeles
Jan Krugier Gallery, New York
Acquired from the above by the present owner,
1988

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 407, no. W8 (illustrated).
H. H. Arnason, *Robert Motherwell*, New York, 1982, p.108, no. 118a (illustrated).
M. A. Caws, *Robert Motherwell: With Pen and Brush*, London, 2003, p. 8, no. 2 (illustrated).
M. Pleyner, *Robert Motherwell*, Paris, 1989, p. 74 (illustrated).





29

DAVID HOCKNEY
(B. 1937)

Breakfast by the Sea

signed, titled and dated
'Breakfast by the Sea 1989
David Hockney' (on the reverse)
oil on canvas
18 x 22 in. (45.7 x 55.9 cm.)
Painted in 1989.

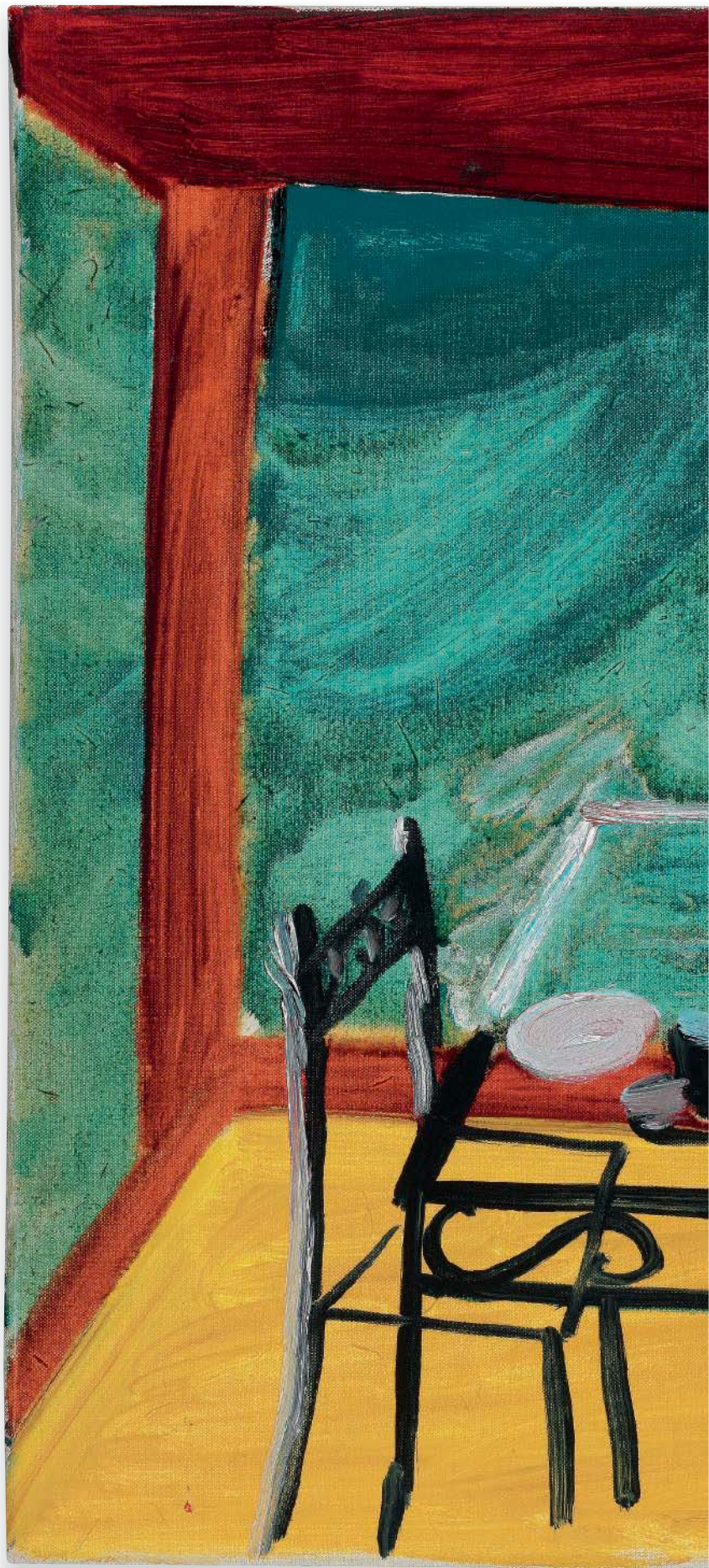
\$300,000-500,000

PROVENANCE:

André Emmerich Gallery,
New York
Acquired from the above by
the present owner, 1994

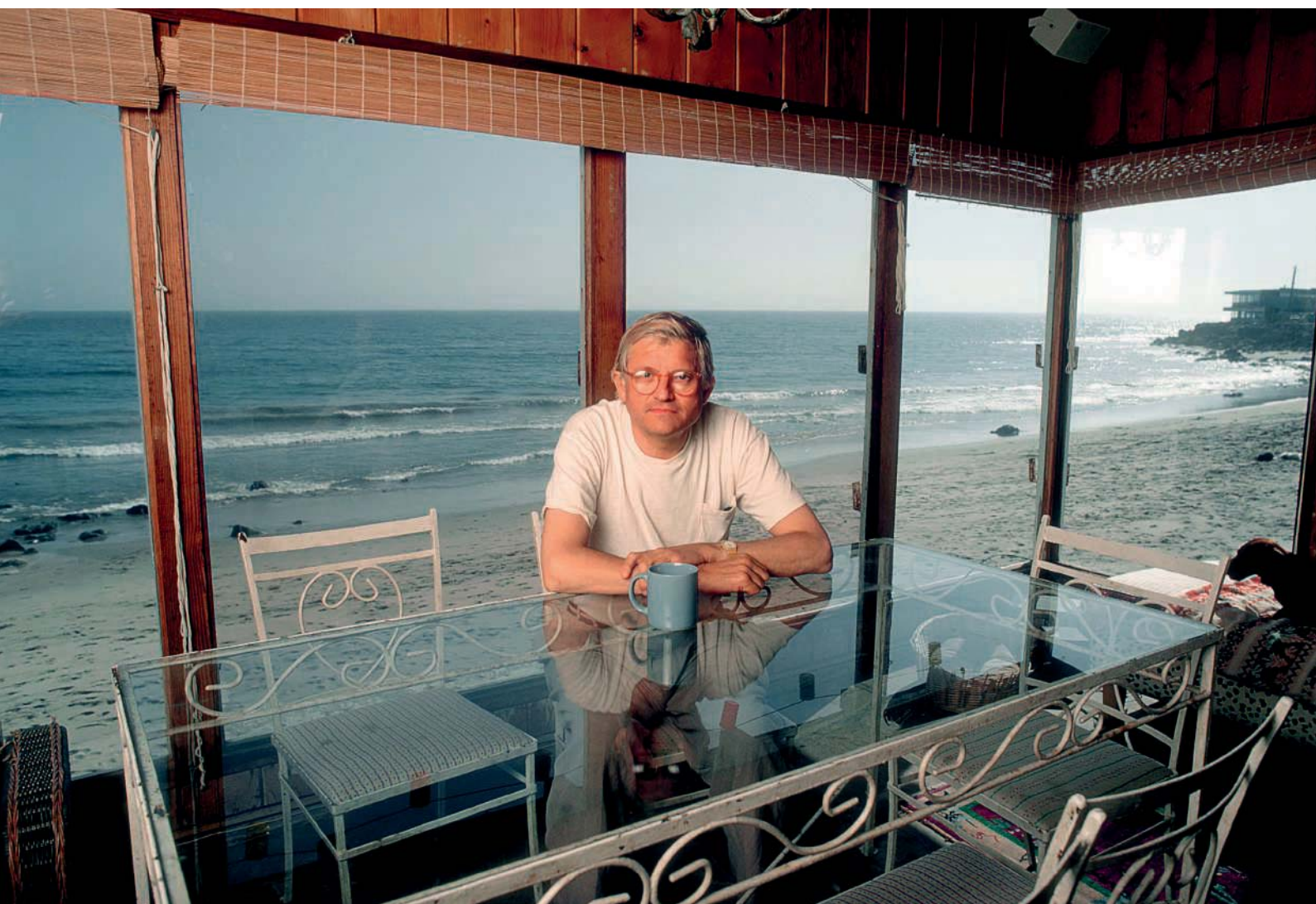
EXHIBITED:

New York, André Emmerich
Gallery, *David Hockney:*
Things Recent, December
1990-January 1991, p. 9
(illustrated).





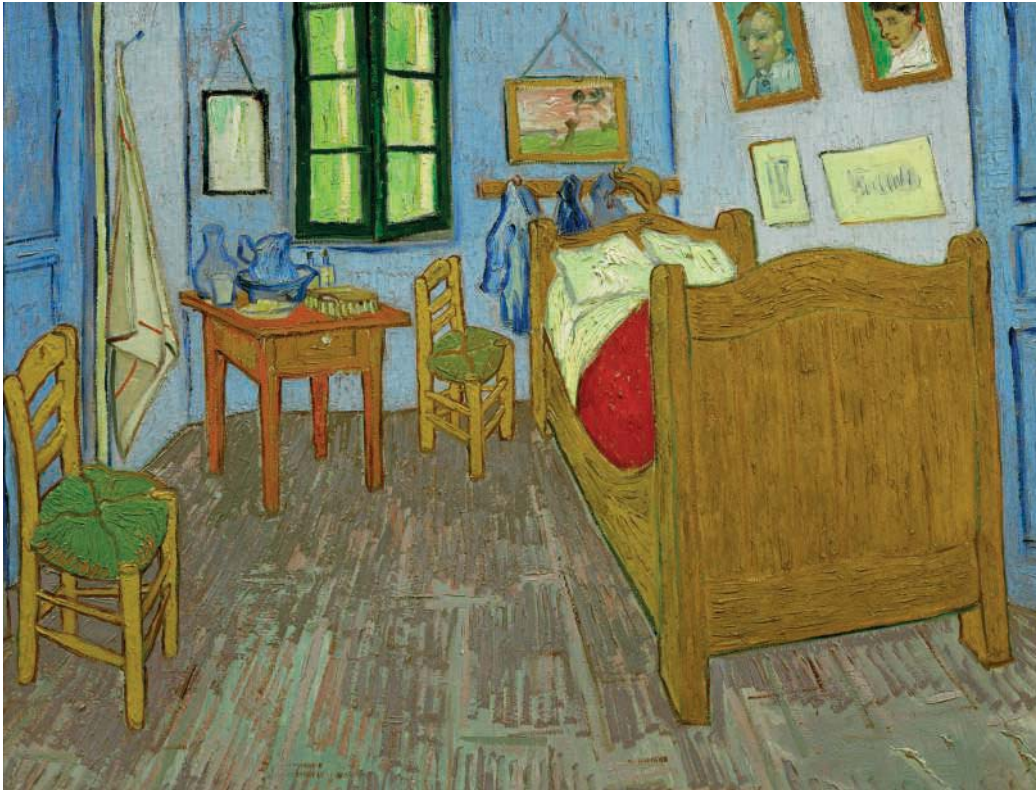
In 1988, after almost a decade of designing operatic sets and experimenting with photo-collages and printing, David Hockney moved to a small studio in Malibu and returned to the medium of painting. The artist who made Los Angeles swimming pools shimmer in the California light now turned his eye to the vibrant ocean at his doorstep, which he lovingly called the “largest swimming pool in the world” (D. Hockney, quoted in C. Sykes, *David Hockney: The Biography, 1975-2012*, New York, 2014, p. 272). This 1989 painting, *Breakfast by the Sea*, is a theatrical ode to the Pacific. It is full of high drama and is persuasive in its ability to force the viewer to look anew at the constantly shifting seascape. There are the echoes of the red frames Hockney used in his massive set design for the opera, *Turandot*, and the swirling jarring blues from *Die Frau Ohne Schatten*. In *Breakfast by the Sea*, Hockney paints the movement of the sea the way he painted Wagnerian sound for the opera. Here, rolling peaks of blue, swirling with white foam, seem to become a set on a stage, waiting for an audience. The painting is a feverish rendering of the ocean, reminiscent of the primal night skies of Van Gogh—for whom the artist had a deep admiration. This movement of the water would continue to hypnotize Hockney for the next few years: “It’s endlessly fascinating watching the water. It gets to be like watching fire: intoxicating, hypnotic” (D. Hockney, *ibid.*, p. 273).



David Hockney, 1991, Malibu. Photo: Paul Harris / Getty Images.

***It's endlessly fascinating watching the
water. It gets to be like watching fire:
intoxicating, hypnotic***

- David Hockney



Vincent van Gogh, *The bedroom of van Gogh at Arles*, 1889. Photo: Erich Lessing / Art Resource, NY.

Hockney's Malibu studio was a place he was fond of painting, however, in this work, the planes of the room have shifted, reorganizing the physical space. *Breakfast by the Sea* brings to mind another Van Gogh work, *Bedroom at Arles*, in which he similarly foreshortens the space in the room. Both artists seem to make their most sacred spaces into otherworldly, mystifying rooms. In this work, the ocean outside the glass seems to be entering the room, tilting the walls and taking over the far side of the breakfast table, which is set with tea cups, saucers and a white teakettle. The table looks as if it just might glide out of the window into the Pacific. Hockney brilliantly contrasts a moment of tranquility, the empty table set for breakfast, with a moment of action—the approaching ocean. Ultimately, *Breakfast by the Sea* is a stellar example of one of Hockney's most beloved subjects.

30

SAM FRANCIS
(1923-1994)

Untitled

signed 'Sam Francis' (on the
reverse)
acrylic on canvas
36 ¼ x 36 in. (92.1 x 91.8 cm.)
Painted in 1986.

\$120,000-180,000

PROVENANCE:

André Emmerich Gallery, New York
Acquired from the above by the present owner,
1987

EXHIBITED:

New York, André Emmerich Gallery, *Sam Francis:
New Paintings*, April-May 1987.

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings 1946-
1994*, Berkeley, 2011, cat. no. SFF1337, DVD I
(illustrated).
Sam Francis: A Selection of Paintings 1946-1992,
exh. cat, Amsterdam, Gallery Delaive, 2010, p. 40
(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.1337 and is also registered in the
archives of the Sam Francis Foundation with
the No. SFP86-73. This information is subject
to change as scholarship continues by the Sam
Francis Foundation.





***Manner, gesture,
sound, line, and color
- in these we have
a primitive, pure,
and direct means of
expression.***

- Sam Francis





31

FRIEDEL DZUBAS
(1915-1994)

Ute

signed, titled and dated

'Dzubas /1976 "Ute"'

(on the reverse)

Magna on canvas

33 x 62 in. (84.1 x 157.5 cm.)

Painted in 1976.

\$25,000-35,000

PROVENANCE:

John Berggruen Gallery,

San Francisco

André Emmerich Gallery,

New York, 1977

Acquired from the above by
the present owner, 1987





32

LYNN CHADWICK
(1914-2003)

Maquette III High Wind

incised with the artist's
monogram, numbered and
dated 'C 801 S 80 1/9'

(on the underside)

bronze with black patina
and polish

24 ½ x 9 ¼ x 15 ¼ in.

(62.2 x 23.5 x 38.7 cm.)

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

\$30,000-50,000

PROVENANCE:

Artcurial, Paris

Acquired from the above by
the present owner, 1988

EXHIBITED:

Tokyo, Gallery Ueda, *Lynn
Chadwick and Victor Pasmore*,
April 1983.

LITERATURE:

D. Farr and É. Chadwick, *Lynn
Chadwick: Sculptor, With a
Complete Illustrated Catalogue
1947-2005*, Hampshire, 2006,
pp. 340-341, no. 801 (illustrated).



PROPERTY FROM THE ESTATE OF
Dr. Benjamin and Dr. Gloria Engel

33

LOUISE NEVELSON
(1899-1988)

Mirror Shadow Column IV

wood painted black on painted
metal base

23 ¼ x 6 x 7 in.

(59.1 x 15.2 x 17.8 cm.)

Executed in 1987.

\$35,000-45,000

PROVENANCE:

Richard Gray Gallery, Chicago

Acquired from the above by
the present owner, 1991



34

JULES OLITSKI
(1922-2007)

Possible Consequences

signed, titled and dated
'Jules Olitski 1967 Possible
Consequences'
(on the stretcher)
acrylic on canvas
75 ½ x 52 in. (191.8 x 133 cm.)
Painted in 1967.

\$25,000-35,000

PROVENANCE:

Paul Kasmin Gallery, London
Private collection
André Emmerich Gallery,
New York
Acquired from the above by
the present owner, 1987

EXHIBITED:

Philadelphia, University
of Pennsylvania, Institute
of Contemporary Art and
Massachusetts Institute of
Technology, Hayden Gallery,
Jules Olitski Recent Paintings,
February-April 1968, no. 13.

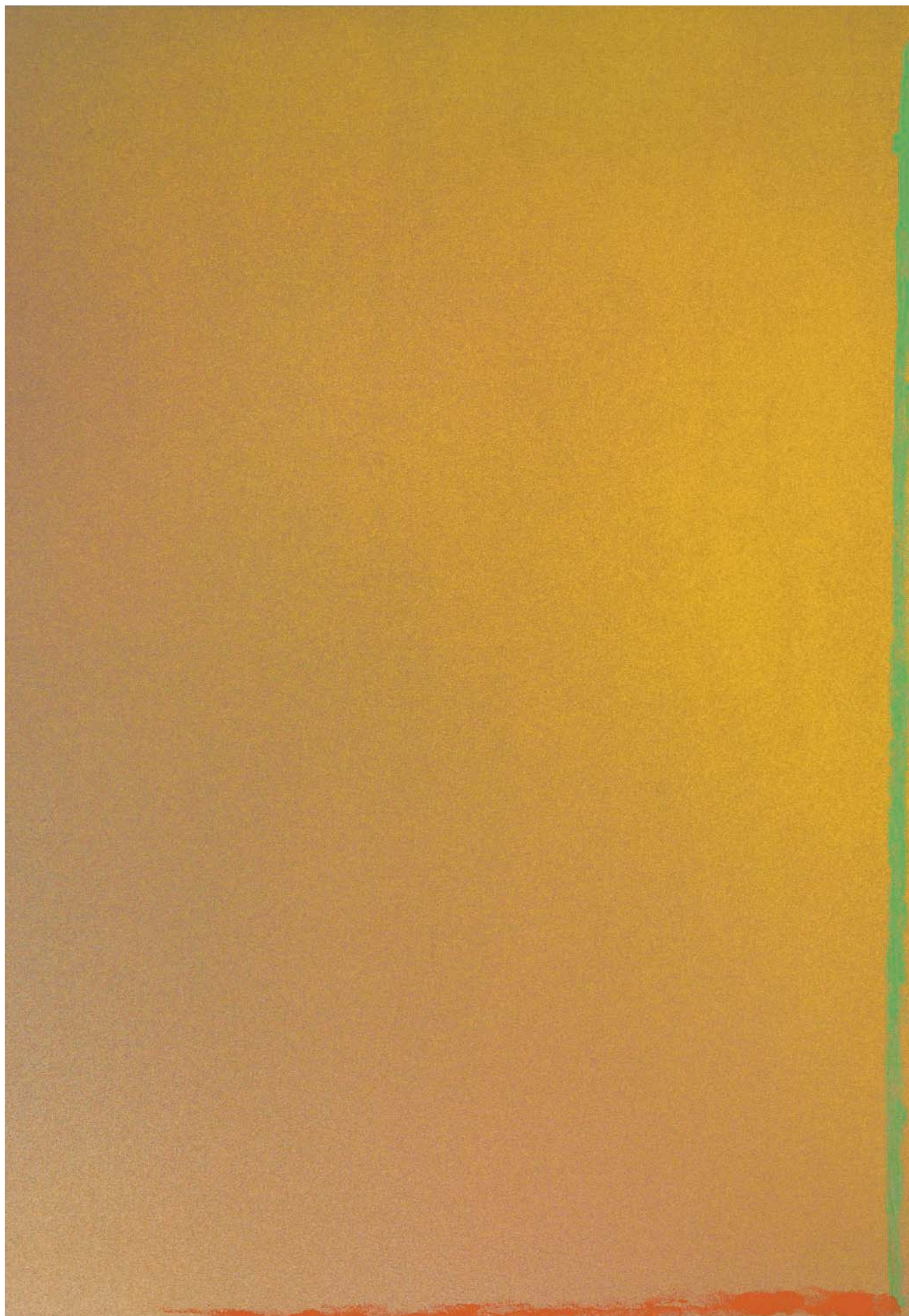
***Color in color is felt at any and
every place of the pictorial
organization; in its immediacy -
its particularity. Color must be
felt throughout.***

– Jules Olitski



Joseph Mallord William Turner, *Slave Ship (Slaves Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. Museum of Fine Arts, Boston. Photo: Bridgeman Images. 7





35

**ARNALDO
POMODORO**
(B. 1926)

Una Lettera da Pasione

incised with the artist's initials,
numbered and dated 'AP 62 I/
III M' (upper edge)

bronze

bronze: 31 $\frac{3}{4}$ x 12 x 6 in.

(80.6 x 30.4 x 15.2 cm.)

overall: 35 $\frac{1}{4}$ x 12 $\frac{1}{4}$ x 6 in.

(89.5 x 31.1 x 15.2 cm.)

Executed in 1962. This work
is number one from an edition
of three.

\$30,000-50,000

PROVENANCE:

Artcurial, Paris

Acquired from the above by
the present owner, 1987

EXHIBITED:

Spoletto, Galleria Toninelli Arte Moderna,
Sculture nella città, summer 1962

(another example exhibited).

Brussels, Palais des Beaux Arts, *Arnaldo e
Giò Pomodoro*, February-March 1963, n.p.

(another example exhibited).

Paris, Grand Palais des Champs-Élysées,
Art Contemporain, May-June 1963, p. 15

(another example exhibited).

LITERATURE:

"V festival dei due mondi, spoletto," *Arte figurativa*,
no. 58, August 1962, p. 57 (another example
illustrated).

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo
ragionato della scultura, Tomos II*, Milan, 2007,
p. 488, no. 315 (another example illustrated).

This work is registered in Archivio Arnaldo
Pomodoro, Milan, no. AP 189.





36

KENNETH NOLAND
(1924-2010)

Untitled

signed and dated 'Kenneth
Noland © 1987' (on the reverse)
acrylic, canvas and Plexiglas
on panel

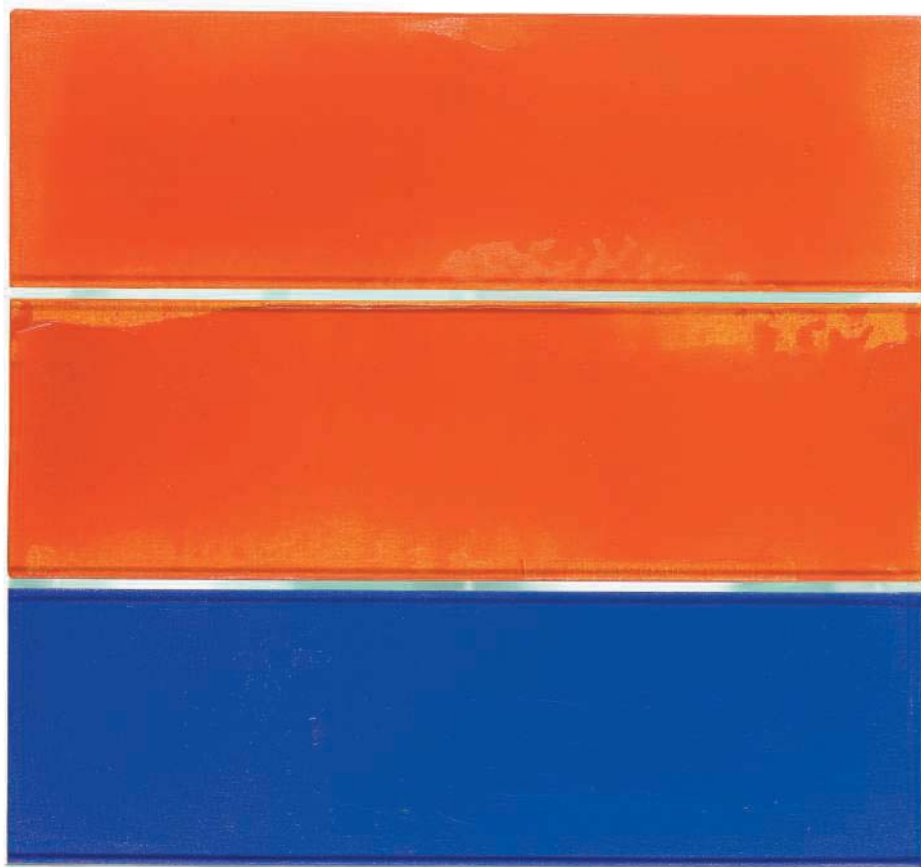
19 x 20 in. (48.3 x 51.1 cm.)
Executed in 1987.

\$12,000-18,000

PROVENANCE:

André Emmerich Gallery,
New York

Acquired from the above by
the present owner, 1988



37

BARRY FLANAGAN
(1941-2009)

Untitled : Dancing Hare

incised with the artist's monogram
and numbered '2/12 F' (lower edge)
bronze

16 ½ x 7 ¾ x 7 ¾ in.

(41.9 x 19.7 x 19.7 cm.)

Executed in 1989. This work is
number two from an edition of twelve.

\$30,000-50,000

PROVENANCE:

Waddington Galleries Ltd., London
Acquired from the above by
the present owner, 1992

EXHIBITED:

New York, Pace Gallery, *Barry Flanagan Recent Sculpture*, April-June 1994, p. 8, no. 9 (another example exhibited and illustrated).
London, Waddington Galleries, *Barry Flanagan*, October-November 1994, p. 33, no. 12 (another example exhibited and illustrated).
Düsseldorf, Galerie Hans Mayer, *Barry Flanagan: Skulpturen*, September-November 1994.
University of Iowa Museum of Art, *Barry Flanagan: Recent Sculpture*, June-July 1995 (another example exhibited and illustrated).



GEORGE SEGAL (1924-2000)

Chance Meeting

bronze with dark patina and
metal traffic signs, in four parts
smallest figure: 64 x 18 x 15 in.

(162.6 x 45.7 x 38.1 cm.)

largest figure: 68 x 23 x 17 in.

(172.7 x 58.4 x 43.2 cm.)

sign: 122 ½ x 34 x 34 in.

(311.2 x 86.4 x 86.4 cm.)

Executed in 1989. This work is
number one from an edition of
six plus three artist's proofs.

\$500,000-700,000

PROVENANCE:

Sidney Janis Gallery, New York

Private collection, New York

Anon. sale; Christie's, New
York, 14 November 2001, lot
188

Acquired at the above sale by
the present owner



Alberto Giacometti, *Three Men Walking*, 1948.

© 2017 Alberto Giacometti Estate / Licensed
by VAGA and ARS, New York. Photo: Bridgeman
Images.





Exploring man's place within the urban environment, George Segal executed *Chance Meeting* in 1989. His four-part sculpture is a variation from his recognizable plaster casts: the figural grouping is cast in bronze—a change in medium that inverts the artist's typical relationship between rough plaster casts and clean interiors. The fixed bronze figures are deliberately both specific and enigmatic, interacting with the world at large, engaging the viewer as a voyeur. Executed with a particularly dark patina and flanked by metal traffic signs, the figures in *Chance Meeting* have been interpreted as three conspirators, while others have likened the arrangement to a 1950s film noir.

George Segal, having gained artistic recognition in the 1960s through his plaster sculptures, only turned to bronze in 1976 when he was offered a commission from the Government Services Administration's Art in Public Places. Initially drawn to the "bold and wet and clean" nature of plaster, Segal was unexpectedly attracted to the malleable and sturdy nature of bronze. Casting in bronze enabled him to faithfully record individual human features. Yet, the artist employed the medium to evoke a swath of universal emotions, rather than to record his sitters' exact anatomies. *Chance Meeting*, akin to many of Segal's bronze figurations, captures an ordinary, but deeply felt human interaction for posterity.



George Segal, Venice, 1988.
Photo: Chris Felver/Getty Images



ONE WAY

ONE WAY

39

KENNETH NOLAND

(1924-2010)

Curious Course

signed three times, titled and dated 'Kenneth Noland Kenneth Noland CURIOUS COURSE Kenneth Noland 1975'

(on the reverse)

acrylic on canvas

98 x 98 in. (248.9 x 248.9 cm.)

Painted in 1975.

\$100,000-150,000

PROVENANCE:

Watson/de Nagy & Co., Houston
Anon. sale; Sotheby's, New York,
8 October 1988, lot 134

Private collection

Anon. sale; Sotheby's, New York,
20 November 1996, lot 134

Private collection, Aventura

Anon. sale; Christie's, New York,
14 May 2008, lot 227

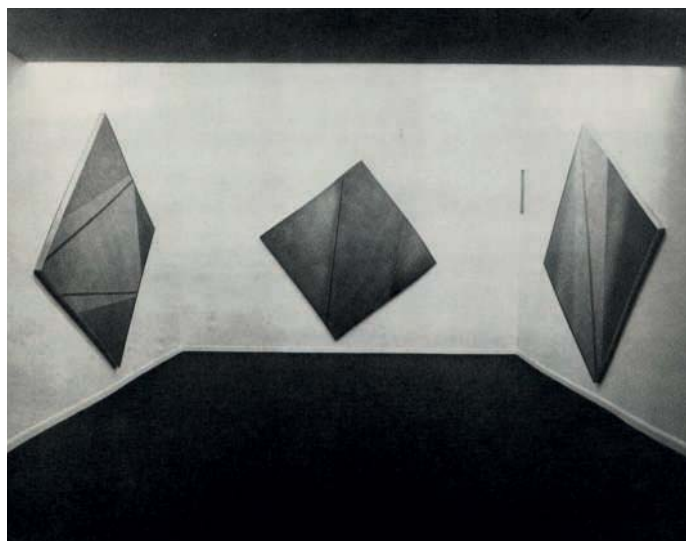
Acquired at the above sale by
the present owner

EXHIBITED:

Houston, Watson/de Nagy &
Co., *Kenneth Noland*, October-
November 1975.

LITERATURE:

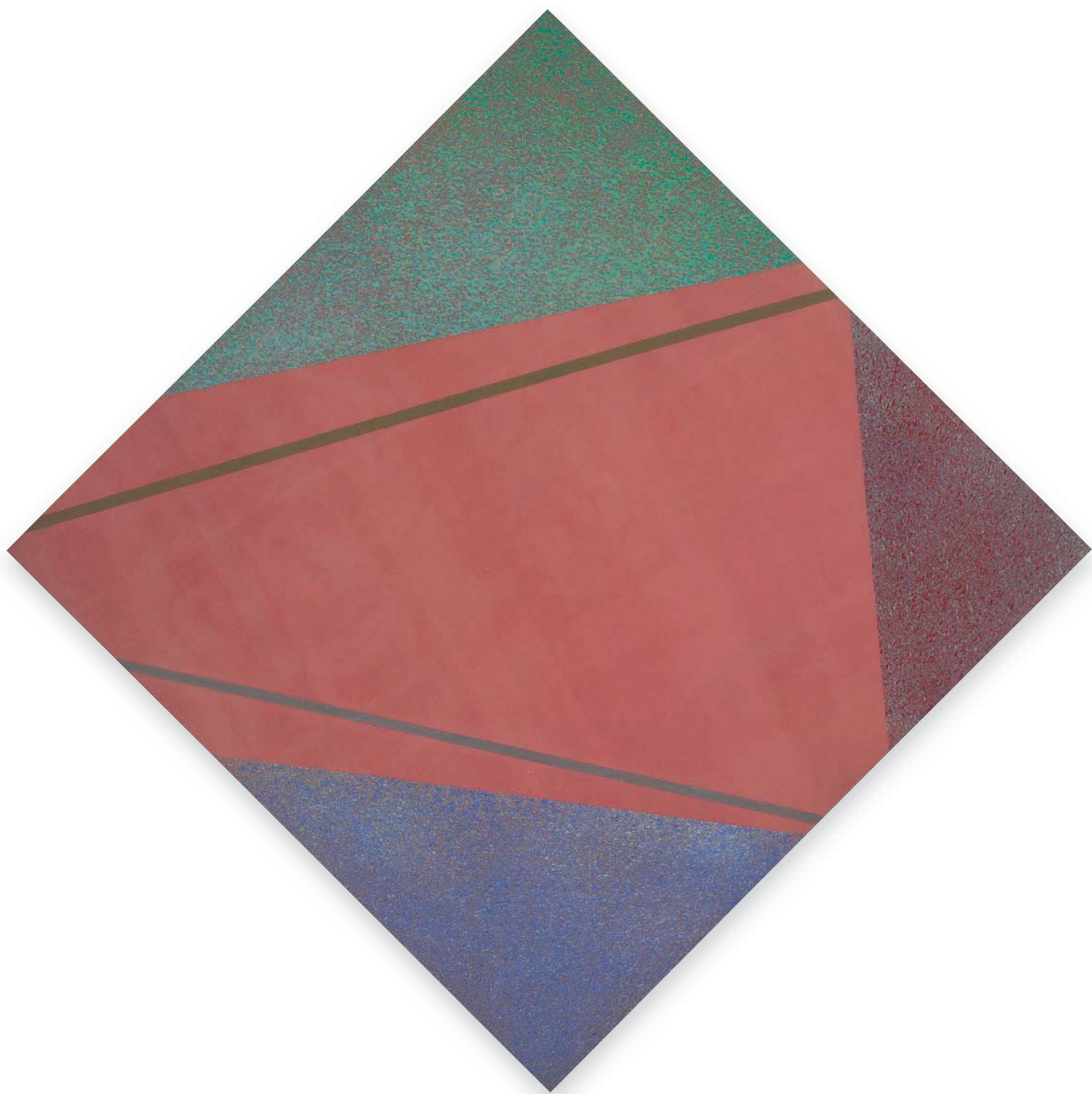
K. Moffett, *Kenneth Noland*,
New York, 1977, no. 210
(illustrated).



Installation view of Noland exhibition at Watson/de Nagy & Company, Houston, 1975 (Present Lot Illustrated).

Photo: unknown. Artwork: © Estate of Kenneth Noland/
Licensed by VAGA, New York, NY.





SAM FRANCIS

(1923-1994)

Untitled (Sketch)

stamped with the estate of Sam Francis stamp, signed and dated 'Sam Francis 1965' (on the reverse)
acrylic on paper
13 x 22 in. (33 x 55.9 cm.)
Painted in 1965.

\$15,000-20,000

PROVENANCE:

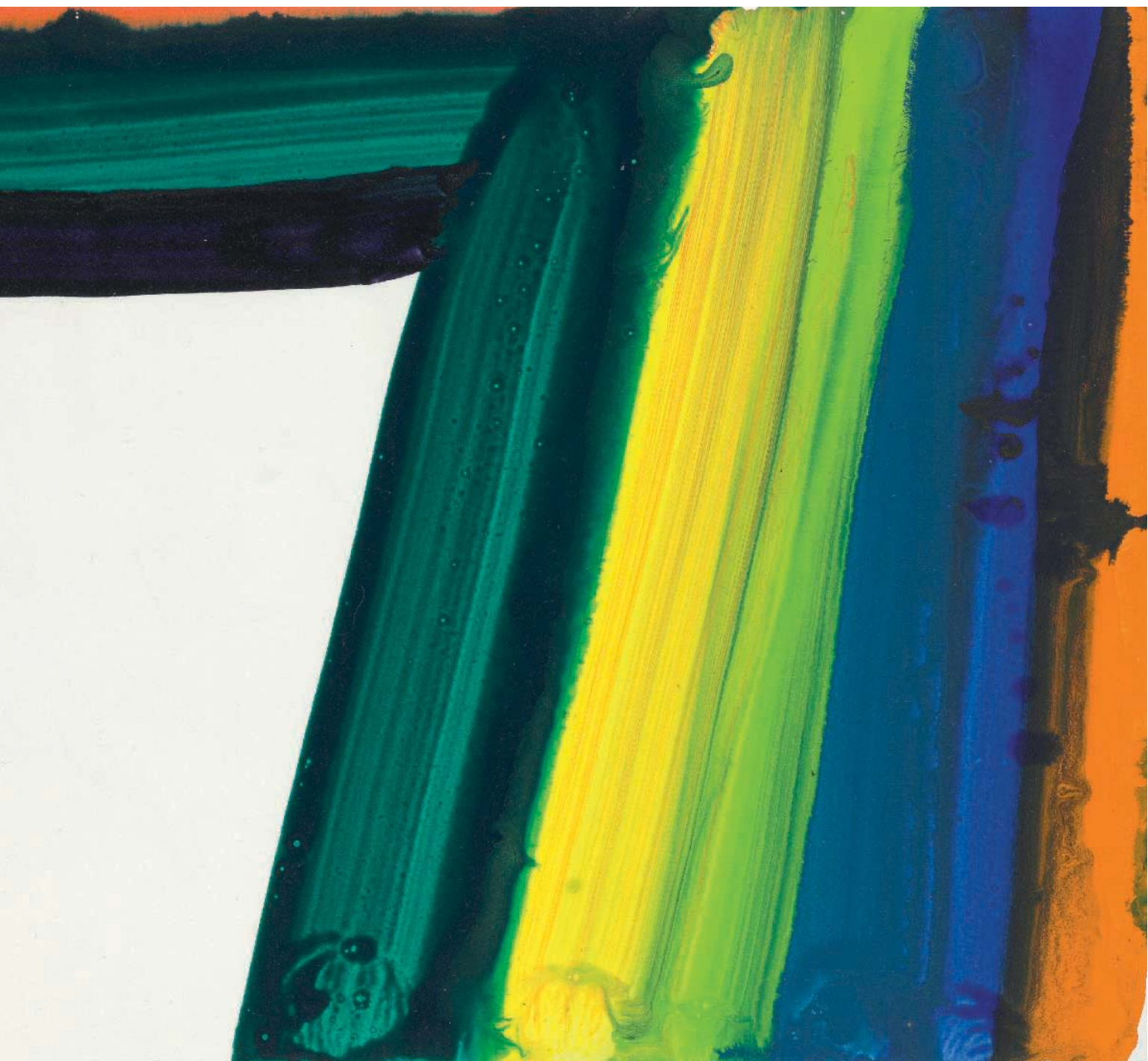
Estate of the artist, California
Private collection, 2003
Anon. sale; Los Angeles Modern
Auctions, Los Angeles, 16
December 2012, lot 146
Acquired at the above sale by
the present owner

EXHIBITED:

Beverly Hills, Ace Gallery Institute
of Contemporary Art, *Sam Francis:
Edge Paintings*, March–July 2003.

This work is identified with the interim identification number of SF65-076 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.





SAM FRANCIS

(1923-1994)

Untitled

signed 'Sam Francis' (on the reverse)

watercolor on paper

40 $\frac{5}{8}$ x 27 $\frac{5}{8}$ in. (103.2 x 70.2 cm.)

Painted in 1967.

\$30,000-40,000

PROVENANCE:

Private collection, California

Robert Green Fine Arts, Mill Valley

Private collection, circa 2005

Acquired from the above by the present owner

EXHIBITED:

Palm Desert, Heather James Fine Art, *Painterly Abstraction: Spheres of AbEx*, November 2011-February 2012.

This work is identified with the interim identification number of SF67-067 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.

The paintings have become... much more cosmological in feeling and of much greater spiritual expansion. Ambivalent spaces seem to be bounded yet unlimited. And also some that seem to be limited in a certain sense I can't explain and yet unbounded by a frame. There is at any rate a mystery there that one sometimes feels in looking, or rather contemplating, some of the more successful paintings.

– Sam Francis





PROPERTY FROM
A NEW YORK COLLECTOR

42

**RICHARD
PETTIBONE**

(B. 1938)

*Train Wreck and
Large Stella*

signed, titled, numbered and
dated 'Train Wreck and Stella
#193 R. Pettibone 1970'

(on the stretcher)

acrylic and silkscreen on
shaped canvas in artist's frame
overall: 11 ¼ x 18 in.

(28.6 x 45.7 cm.)

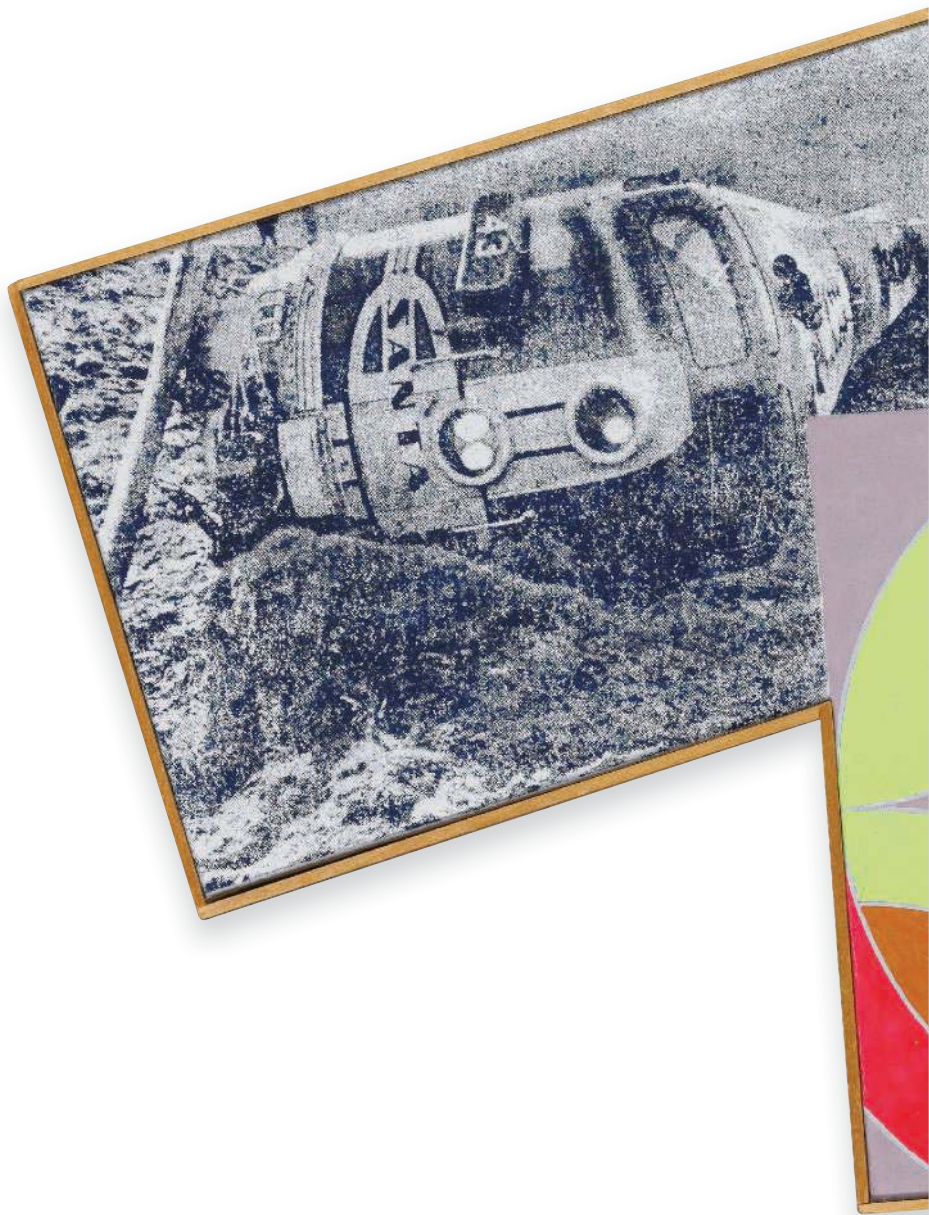
Painted in 1970.

\$10,000-15,000

PROVENANCE:

Leo Castelli Gallery, New York
Vivian Horan Fine Art,
New York

Acquired from the above by
the present owner, 2007





PROPERTY FROM
A DISTINGUISHED ESTATE

43

RICHARD PETTIBONE
(B. 1938)

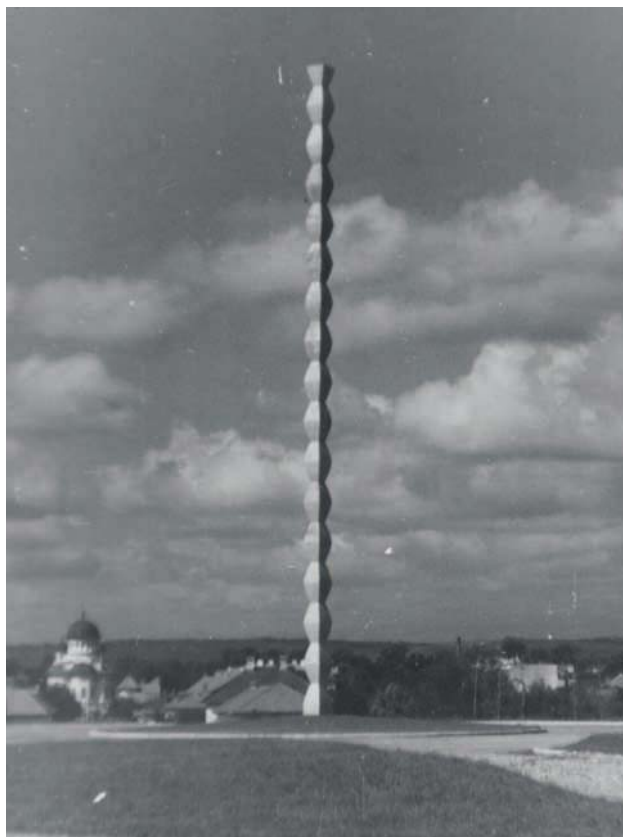
Untitled (Periplum)

incised with the artist's initials
and dated 'RP 94' (on the
underside of the lower element);
titled 'PERIPLUM' (upper edge
of the lower element); inscribed
'Constantin Brancusi Endless
Column 1918 1937' (lower edge of
the upper element); incised again
with the artist's initials and dated
again 'RP 1995' (on the underside
of the upper element)
painted maple wood
overall: 90 ½ x 18 x 18 in.
(229.9 x 46.7 x 46.7 cm.)
Executed in 1994-1995.

\$10,000-15,000

PROVENANCE:

Estate of Vera G. List, Greenwich
Their sale; Sotheby's, New York,
12 February 2004, lot 236
Acquired at the above sale by
the present owner



Constantin Brancusi, *Endless Column*, circa 1938. Tirgu Jiu, Romania. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.





SAM FRANCIS

(1923-1994)

Untitled

signed and dated 'Sam Francis
1979' (on the reverse)

acrylic on paper

12 x 41 in. (31.4 x 104.5 cm.)

Painted in 1979.

\$50,000-70,000

PROVENANCE:

Ace Gallery, Los Angeles

Private collection, Beverly Hills,
1981

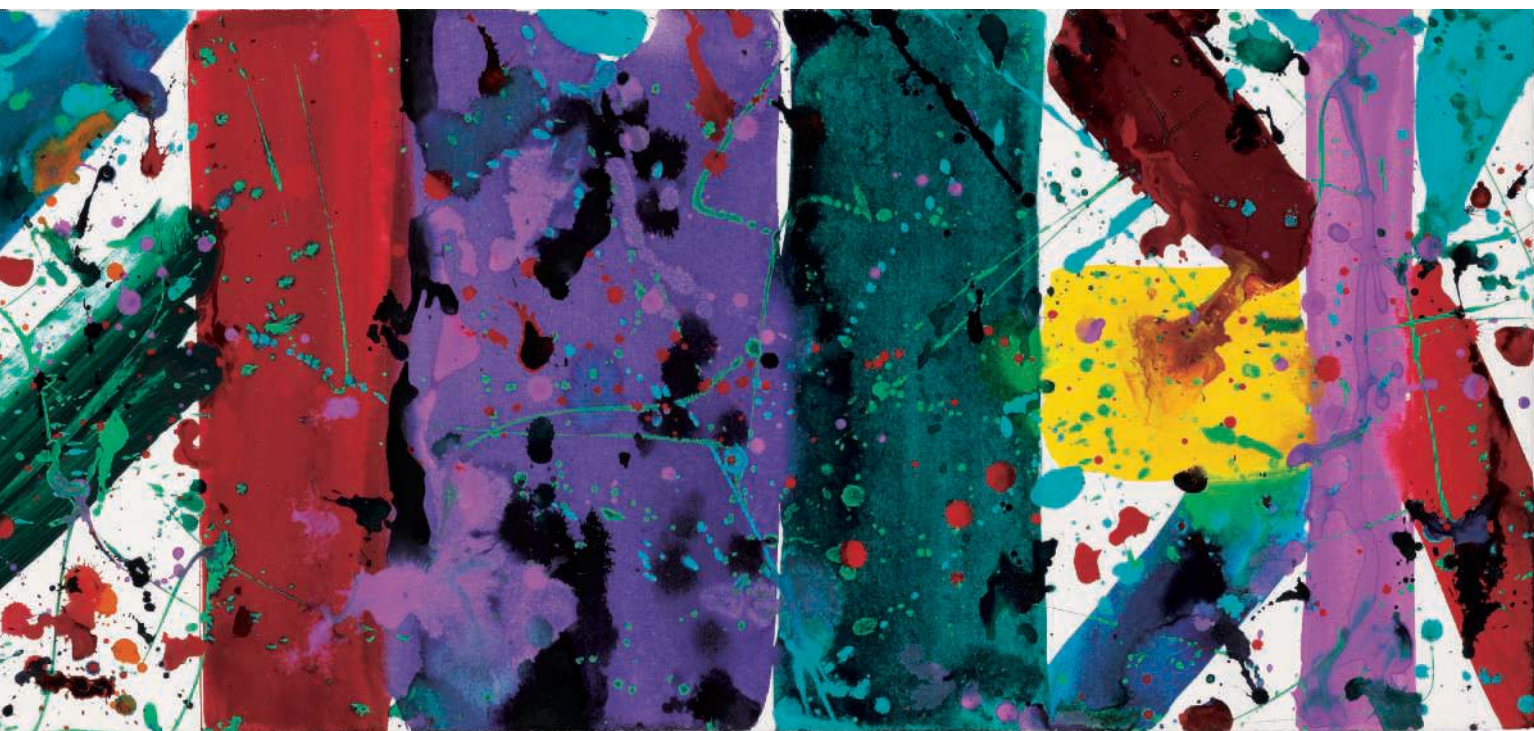
Acquired from the above by the
present owner

EXHIBITED:

Los Angeles, Ace Gallery, *Sam
Francis: Major Paintings and
Drawings*, March-April 1981.

This work is identified with the
interim identification number
of SF79-112; SF79-275 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.









THEODOROS STAMOS (1922-1997)

Low Sun-Blue Bar

signed 'Stamos' (lower left);
signed twice again, inscribed,
titled and dated "'Low Sun-
Blue Bar" 1962.84 STAMOS
1982-83 Stamos' (on the
overlap)

oil on canvas

34 ¼ x 51 in. (87 x 129.9 cm.)

Painted in 1962-1984.

\$60,000-80,000

PROVENANCE:

ACA Galleries, New York
Acquired from the above by
the present owner

EXHIBITED:

New York, ACA Galleries,
*Theodoros Stamos, Evidence
of Wonder: A Survey 1940s -
1990s*, October 2011-March
2012.





46

FRANK STELLA

(B. 1936)

Stubbs kills a Whale

(IRS-7, 1.875X)

acrylic and enamel
on aluminum

113 x 103 x 44 in.

(287 x 261.6 x 111.7 cm.)

Executed in 1988.

\$300,000-500,000

PROVENANCE:

M. Knoedler & Co., Inc.,
New York

Private collection, Los Angeles

Acquired from the above by
the present owner, 1991

LITERATURE:

R. K. Wallace, *Frank Stella's
Moby-Dick: Words & Shapes*,
Ann Arbor, 2000, p. 94, cat.
no. 118, pl. 47 (illustrated).

***No art is any good unless you can
feel how it's put together. By and
large it's the eye, the hand and if
it's any good, you feel the body.
Most of the best stuff seems to be
a complete gesture, the totality
of the artist's body; you can really
lean on it.***

- Frank Stella





ROBERT INDIANA

(B. 1928)

*LOVE Red Outside
Blue Inside*

stamped with the artist's
signature, numbered and dated
'© 1966 1995 R INDIANA 2/8'
(lower interior edge)
polychrome aluminum
18 x 18 x 9 in.
(45.7 x 45.7 x 22.9 cm.)
Conceived in 1966 and
executed in 1995. This work is
number two from an edition of
eight plus four artist's proofs.

\$200,000-300,000

PROVENANCE:

Private collection, acquired
directly from the artist
Private collection, Europe
Anon. sale; Phillips, New York,
19 May 2000, lot 192
Acquired at the above sale by
the present owner



Robert Indiana, LOVE installation, Lippincott Metalworks, Inc., North Haven, 1970. Photo: Tom Rummeler. Courtesy of the artist. Artwork: 2017 Morgan Art Foundation / Artists Rights Society (ARS), New York.





48

PAUL JENKINS
(1923-2012)

Phenomena Arroyo Sounding

signed twice 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins "Phenomena Arroyo Sounding" 1977' (on the stretcher)
acrylic on canvas

77 x 144 in. (195.6 x 365.8 cm.)

Painted in 1977.

\$40,000-60,000

PROVENANCE:

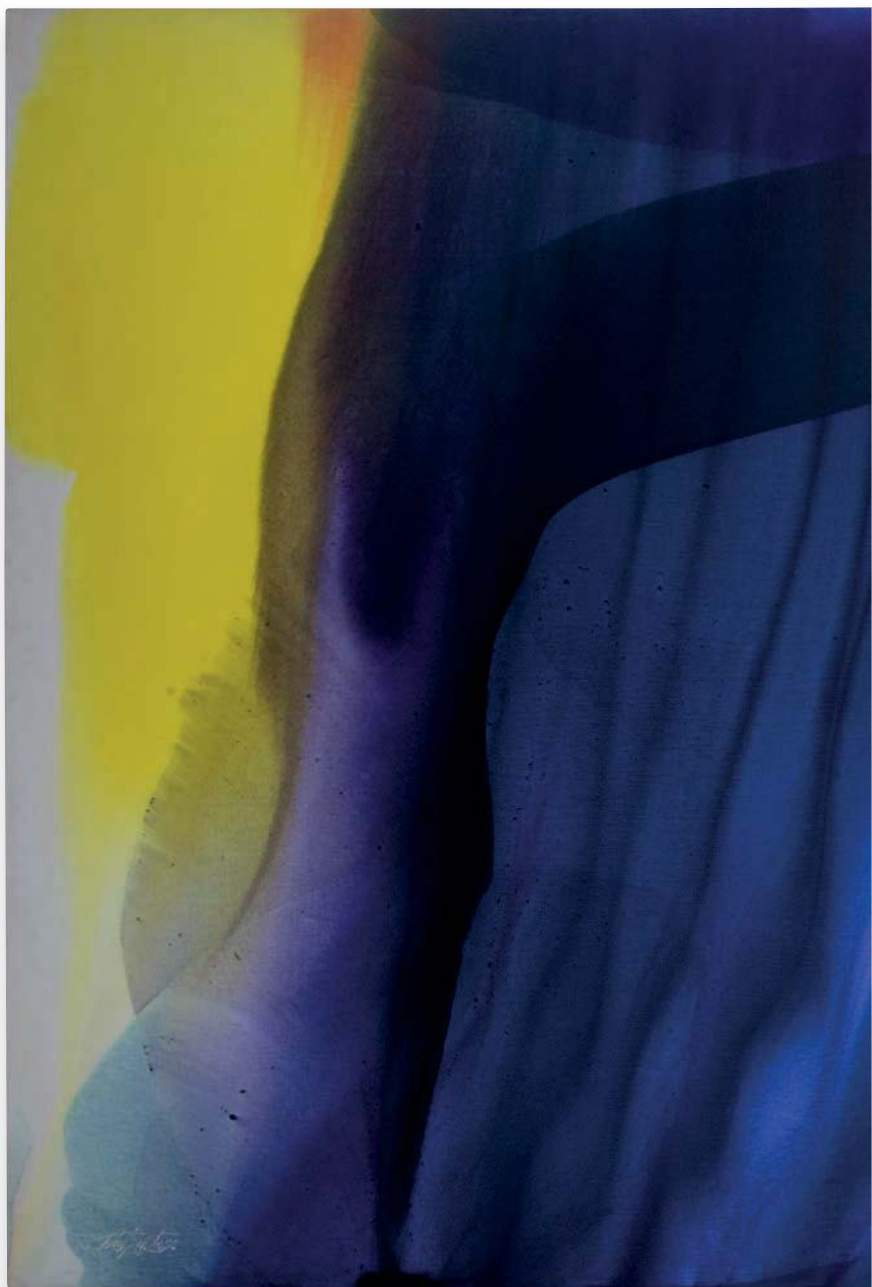
Private collection

Anon. sale; Dunning's, Chicago,
17 May 1992, lot 1099

Private collection, New York

Anon. sale; Christie's, New York,
9 September 2008, lot 159

Acquired at the above sale by the
present owner





SAM FRANCIS

(1923-1994)

Salamander

titled and dated 'Salamander
1986' (on the stretcher)
acrylic on canvas
21 ½ x 14 ⅞ in. (53.9 x 37.8 cm.)
Painted in 1986.

\$25,000-35,000

PROVENANCE:

Jean Rouge, Scottsdale
Their sale; Sotheby's, New York, 27 September
2010, lot 142
Acquired at the above sale by the present owner

EXHIBITED:

Los Angeles, Angles Gallery, *Sam Francis*,
November 1986-January 1987.
Scottsdale Center for the Arts, *The Paintings of
Sam Francis from the Collection of Jean Rouge*,
March-June 1996.

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings 1946-
1994*, Berkeley, 2011, cat. no. SFF. 1364, 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.1364 and is also registered in the
archives of the Sam Francis Foundation with the
No. SFP86-252. This information is subject to
change as scholarship continues by the
Sam Francis Foundation.









Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS



Helen Frankenthaler in her studio, 1969.
Photo: Ernst Haas/Ernst Haas/Getty Images.
Artwork: © 2017 Helen Frankenthaler Foundation, Inc.
/ Artists Rights Society (ARS), New York.

Fighting against a current of exclusion from the male-dominated art world, generations of female artists have long sought the recognition rightly due to them and have poured this energy directly into their art. From painting and sculpture to photography and installations, the range of work is diverse, pulsating with life, gesture, rhythm, color, and emotional intensity. A number of factors, both historical and contemporary, have contributed to the current situation, including a lack of formal training accessible to female artists up until the end of the 19th century and an institutional bias against women artists by predominantly male curators, museum heads, publishing directors and art galleries. However, signs of change are now on the horizon, and there appears to be an identifiable shift towards a more inclusive view of the art world. The important role that women artists occupy is now beginning to be recognized.

While artists like Élisabeth Louise Vigée Le Brun and Mary Cassatt established in the 18th and 19th centuries the possibility of success for female artists in a male-dominated world, it was not really until the mid-20th century, most notably within the realm of Abstract Expressionism, that the role of women artists became substantially consequential. Elaine de Kooning, for instance, sidelined much of her early career out of support for the career of her husband, but her talent

and influence as an artist in her own right is undeniable, and was even at the time of her creations. Best known for her energetic portraits, de Kooning invoked figuration within a vocabulary of Abstract Expressionism, in spite of the fact it was antithetical to the core beliefs of many of her contemporaries. "Abstract artists dismissed the whole idea of portraits... Elaine de Kooning painted portraits as a way of doing something that was uniquely hers. They're very powerful, because she captured the essence of each personality." (J.K. Bledsoe, quoted in "Shining a Light on the Other de Kooning," *New York Times*, 21 November 1993 via www.nytimes.com [accessed 26 January 2017]).

Helen Frankenthaler, who was for a time married to Robert Motherwell, not only developed highly original tactics that she powerfully introduced into her own art; she also created an environment in which her male contemporaries, including Kenneth Noland and Morris

Looking at my paintings as if they were painted by a woman is superficial, a side issue...The making of serious painting is difficult and complicated for all serious painters

- Helen Frankenthaler

Louis, could promote their own careers. Her staining technique, in which she poured turpentine-thinned paint directly on the raw canvas, emphasized the flatness of the painting's surface and paved the way for the cultivation and advancement of the Color Field movement. With an egalitarian attitude, Frankenthaler rejected characterizations of her painting based on her gender: "I wonder if my paintings are more 'lyrical' [that loaded word!] because I'm a woman. Looking at my paintings as if they were painted by a woman is superficial, a side issue...The making of serious painting is difficult and complicated for all serious painters" (H. Frankenthaler in conversation with H. Geldzahler, "Interview with Helen Frankenthaler," *Artforum*, October 1965, p. 39).

In the second half of the 20th century, as the definition of art became more expansive and inclusive of other media, many women artists began carving out their careers within a wider context: sculpture, photography and conceptual art. Diane Arbus pioneered a new format of photography, commanding her subjects to look directly into the camera. These subjects were often considered members of society's fringe—eccentric dressers, giants sideshow performers. She also chronicled New York women, exploring what it meant to be a woman at the time: a struggling mother; a wrinkled, elderly commuter; or a professional on her way to or from the office. Similarly, Cindy Sherman, who cites Arbus as an influence, aims to capture the artifice of culture in her own photographs, but with a specific focus on women's distinct representation in popular culture. Using her own self as her model, Sherman captures timeless female stereotypes within the frames of her photographs, holding up a mirror to reflect the social roles and gender expectations pervasive in film and advertising images. Her contemporaries, including Barbara Kruger, Louise Lawler and Laurie Simmons, attempt to explore that same notion within their own body of work, through a combination of photography, sculpture and conceptual art. Jenny Holzer, who in 1981 became the first female artist to represent the United States at the Venice Biennale, is both artist and activist: her text-based art, which she refers to as *Truisms*, intends to generate debate and challenges us to think critically.



Diane Arbus in the Automat, New York circa 1968. Photo: Roz Kelly/Michael Ochs Archives/Getty Images.

Time has confirmed that the prominent position of these remarkable female painters in the art historical canon and has clarified their profound individual contributions to the postwar identity of American art, and thus to the irrevocable rerouting of art history. Recent events such as the 2016 groundbreaking exhibition *Women of Abstract Expressionism* organized



Jenny Holzer, Guggenheim Museum, 1990. Photo: Marianne Barcellona/The LIFE Images Collection/Getty Images. Artwork: © 2017 Jenny Holzer, member Artists Rights Society (ARS), New York.

by the Denver Art Museum and the appointment of Francis Morris as the new Director of London's Tate Modern (the most visited contemporary art museum in the world) has bought a renewed focus on the representation of women artists and their art and hopefully negating the need to repeat Linda Nochlin's famous question: "Why have there been no great women artists?"

Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PROPERTY FROM
A DISTINGUISHED ESTATE

50

ELAINE DE KOONING (1918-1989)

Bull Abstraction

signed 'E. de K.' (lower right)

oil on panel

18 x 24 ½ in. (46 x 62.2 cm.)

Painted in 1959.

\$10,000-15,000

PROVENANCE:

Estate of Harold Rosenberg,
New York, gift of the artist
Their sale; Sotheby's, New
York, 24 February 1995, lot 31
Acquired at the above sale by
the present owner

EXHIBITED:

Montclair Art Museum, *the
harold and may rosenberg
collection...*, February-March
1973, no. 9.



Elaine de Kooning, 1960. Photo: Rudy Burckhardt. © 2017 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © Elaine de Kooning Trust.





Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PROPERTY FROM THE ESTATE OF

Dr. Benjamin and Dr. Gloria Engel

51

HELEN FRANKENTHALER (1928-2011)

Regatta

signed 'Frankenthaler'
(lower left); signed again, titled
and dated "'Regatta" 1986
Frankenthaler' (on the reverse)

acrylic on canvas

38 ¼ x 63 ⅝ in.

(97.2 x 161.6 cm.)

Painted in 1986.

\$300,000-500,000

PROVENANCE:

John Berggruen Gallery,
San Francisco

Acquired from the above by
the present owner, 1989



**POST-WAR AND
CONTEMPORARY ART**



Paainted one year after a major exhibition of her work at the Guggenheim Museum in New York, *Regatta*, with its deep palette of oceanic blues, earthy greens and faint streaks of pink, is an illustrious example of the evolution of Frankenthaler's work and the bold use of color, line and form that best defines her mature output of the 1980s. *Regatta* invites viewers into an expansive plane of blue-greens, accented by energized lines of pink, red, and orange, evoking the vibrancy of summer and the exuberance of the oceanfront. The lower plane of the painting, which extends itself toward the painting's four edges through spontaneous and swirling streaks of color, creates a boundless quality to *Regatta*, channeling the immeasurable depths of the ocean and the majestic and limitless vibrancy that stems from its core.



Claude Monet, *Waterlilies*, 1916-1919. Musee Marmottan Monet, Paris. Photo: Bridgeman Images.

The bold washes of color and gestural lines which Frankenthaler imbues across the canvas surface in *Regatta* speaks to her lifelong pursuit of defining her own artistic path within the male dominated world of Abstract Expressionism. The “stain” technique, incorporated heavily in *Regatta*, played

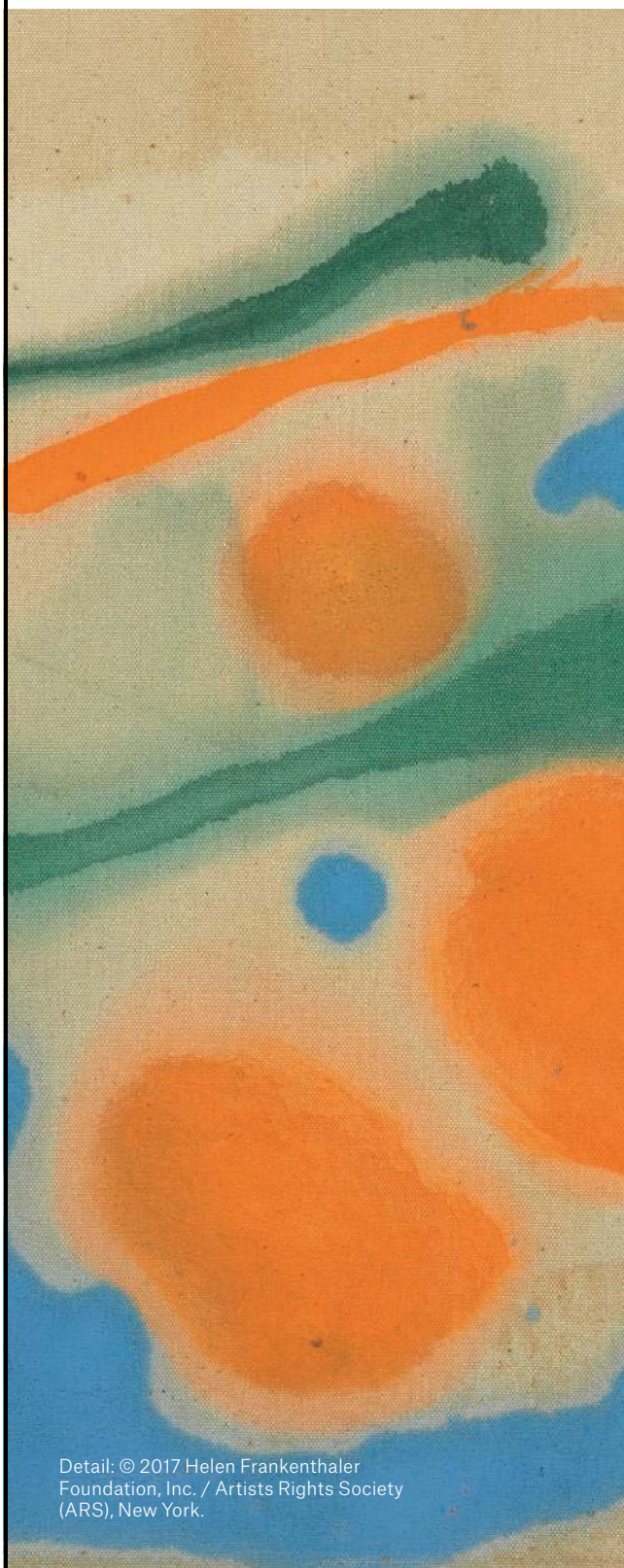
Truth comes when one is totally involved in the act of painting, somehow using everything one knows about painting materials, dreams, and feelings. Consciously and unconsciously, the artist allows what must happen to happen. That act connects you to yourself and gives you hope...The painter makes something magical, spatial, and alive on a surface that is flat and with materials that are inert. That magic is what makes paintings unique and necessary

- Helen Frankenthaler

an integral role in defining Frankenthaler's own stylistic vision, and remains one of the most important characteristics of her maturing works from this period. While deeply influenced by the Abstract Expressionists of her time, Frankenthaler's technique presents itself as more fluid and gestural, unlike the harsher application characteristic of her male counterparts. Through dreamlike layers of color washes juxtaposed by vibrant streaks of color, Frankenthaler presents a uniquely electric yet calming surface. *Regatta* is exemplary of Frankenthaler's ethereal approach and poetic vision, while simultaneously testifying to the boldness and strength of her pursuit to create an artistic path for herself that was truly all her own.

RELATED
LOTS:

15
**HELEN
FRANKENTHALER**
Untitled (Helen)



Detail: © 2017 Helen Frankenthaler
Foundation, Inc. / Artists Rights Society
(ARS), New York.

16
**HELEN
FRANKENTHALER**
Untitled (Paris)



Detail: © 2017 Helen Frankenthaler
Foundation, Inc. / Artists Rights Society
(ARS), New York.

52

LEE BONTECOU (B. 1931)

Untitled

hanging sculpture—welded
steel, canvas and wire

12 x 12 x 12 ¼ in.

(30.5 x 30.5 x 31.1 cm.)

Executed *circa* 1960s.

\$120,000-180,000

PROVENANCE:

Private collection, Illinois

Acquired from the above by
the present owner

I am amazed at what a woman can do...This was the inveigling to me of what can be done...the complexity of her structures, what is involved, absolutely floored me.

– E. Hesse, quoted in L. Lippard, *Lee Bontecou: A Retrospective*, exh. cat., Chicago, Museum of Contemporary Art, 2008, p. 56





As one of the few female artists to receive major recognition in the 1960s, Bontecou's work is profoundly original and defies easy classification. Known for her early sculpture such as *Untitled*, in this prime example the artist has filled a metal framework with scraps of canvas and other materials with a large circular opening at its center. Bontecou suggested that these holes related to her fascination with the technology and mystery of space travel, but also our darkest human emotions of fear, violence and the unknown. As the artist only produced this body of work until the 1970s, Bontecou's early work is quite rare and thus infrequently appears at auction, contributing to its desirability.

***The reigning image is the black tunneled hole central to anything Bontecou undertakes...
The circularity of Bontecou's central shapes can be seen as an inspired evocation of a deep-seated human hunger of the axis mundi, the central point around which the cosmos circulates...***

(D. Ashton, quoted by E.A.T. Smith, "All Freedom in Every Sense," in Lee Bontecou: A Retrospective, exh. cat., Chicago, Museum of Contemporary Art, 2003, p. 174)



Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PROPERTY FROM THE COLLECTION
OF MARY JANE GARTH

53

LYNDA BENGLIS

(B. 1941)

Circinus

bronze wire mesh, zinc
and aluminum

55 x 75 x 21 ¼ in.

(139.7 x 190.5 x 54 cm.)

Executed in 1985.

\$80,000-120,000

PROVENANCE:

Paula Cooper Gallery, New York
Hunsaker/Schlesinger Fine Art,
Los Angeles

Acquired from the above by
the present owner

Circinus evokes its namesake—a constellation in the southern sky—as it hangs, suspended in the viewer's space; it is Lynda Benglis's own constellation of materiality. The sculpture demonstrates the artist's masterful use of materials, particularly of her innovation with metalizing processes throughout the 1980s. In keeping with Benglis's penchant for the transformation of materiality, *Circinus* is a dynamic form in both its physical and visual composition. As Susan Krane, Director of the San Jose Museum of Art, indicates "Benglis's metalized forms seem to germinate, to have a torque and pulse, yet simultaneously seem devoid of any interior... Seen silhouetted against walls and heightened by their deep theatrical shadows, the metalized forms appear disturbingly suspended in time, on a symbolic proscenium" (S. Krane, "Lynda Benglis: Theaters of Nature," in *Lynda Benglis: Dual Natures*, Atlanta, 1990, p. 52).





Latin for “compass,” the complex linear force of *Circinus* presents the artist’s alternative approach to drawing in space. The sculpture’s elaborate form is simultaneously animate and inorganic, nuclear and imbalanced, foreign and intimate. This study of metalized processes is confrontational in scale, but could be imagined as a magnified, featherweight piece of aluminum—an allusion to the artist’s frequent use of playful irony in her work. The seemingly organic configuration of the massive metal work is in fact layers of zinc and aluminum formed over a mesh skeleton. A closer look at Benglis’s celestial object reveals an almost silken texture, defiant of the material’s anticipated luster. There exists both violence and grace in the sculpture’s form. The folds throughout the metallic structure evoke Baroque fabrics of painterly tradition. The matte sheen of the worked metal’s surface is nearly pearlescent. The texture of its surface is not only an intimation of fabric, it is a synthetic skin—solid, yet curiously vulnerable. The dynamic knots of compressed and twisted metal manipulated by Benglis’s hand take up the sculptural mantle carried by John Chamberlain, but retain the idiosyncratic mark of the artist and her ritualistic process. Rather than idolizing Chamberlain’s industrial behemoths, Benglis’s metal sculptures were a response to her own narrative as a feminine artistic force amidst the overwhelmingly masculine presence in the conversation of Minimalism. Benglis created *Circinus* as a singular object within a body of work similar in form. Some of the objects resemble strange, industrial flowers, hulking bows of metallic material and obvious likenesses to the female human form. While *Circinus* is more androgynous, its curving linearity is a subtle reminder of the artist’s focus on femininity.



Lynda Benglis, 1979. Photo: Nancy R. Schiff/Getty Images. Artwork: © Lynda Benglis / Licensed by VAGA, New York, NY.

Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

54

LYNDA BENGLIS (B. 1941)

Chandrabai

signed and titled 'BENGLIS
"CHANDRABAI"'

(on the reverse)

gold leaf, gesso, brass wire
screen and plaster

23 x 18 x 12 ½ in.

(58.4 x 45.7 x 31.7 cm.)

Executed in 1981.

\$30,000-40,000

PROVENANCE:

Paula Cooper Gallery, New York

Dart Gallery, Chicago

Private collection, Chicago

Private collection, New York

Acquired from the above by
the present owner, 1991

EXHIBITED:

Chicago, Dart Gallery, *Lynda
Benglis: New Work*, October-
November 1981.



alternate view of the present lot





55

JENNY HOLZER (B. 1950)

*Living: Hands on
Socialization Promotes...*

cast bronze plaque
7 x 11 in. (17.8 x 27.9 cm.)

Executed in 1980-1982.

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

\$8,000-12,000

PROVENANCE:

Private collection, New York,
acquired directly from the
artist, *circa* 1990

By descent from the above to
the present owner

EXHIBITED:

University of Chicago, Reva
and David Logan Center for
the Arts, *Wall Text*, October-
November 2012 (another
example exhibited).

Jenny Holzer is most known for her truisms, such as "Protect me from what I want," and "Abuse of Power Comes as No Surprise," which have appeared on billboards, as LED light signs in galleries and museums, and large-scale light projections mounted around the world. These one line phrases often speak of feminism, oppression, power and sexuality and are meant to touch on thoughts that are meant to remain hidden. Holzer uses both her own language and the language of authors for her works. Holzer is most often associated with the Pictures Generation artists of the 1980's alongside Cindy Sherman, Barbara Kruger and Louise Lawler. Unlike her contemporaries, she works across a wide array of media including painted signs, plaques, stone benches, sculptural light signs, photographs and painting among others. Holzer, in 1989, was the first female artist chosen to represent the United States at the Venice Biennale. Holzer is integral to the dialogue of female artists due to both the public and direct nature of her work and her career-long focus on feminism and sexuality.



HANDS-ON SOCIALIZATION PROMOTES
HAPPY INTERPERSONAL RELATIONS.
THE DESIRE FOR AND THE DEPENDENCE
UPON FONDLING ENSURE REPEATED
ATTEMPTS TO OBTAIN CARESSES AND
THE WILLINGNESS TO RECIPROCATE.

56

DIANE ARBUS

(1923–1971)

*Elizabeth Taylor look-alike
with hands in her hair,
London, England, 1969*

gelatin silver print
stamped 'A DIANE ARBUS
PRINT', signed, numbered
'#LOOKALIKE-207-A3-
1U-1114' by Doon Arbus,
Administrator, in ink, stamped
Estate copyright credit and
'SUOMEN KUVAPALVELU
PRESSAGENCY'

(on the reverse)

image: 11 x 10 ½ in.

(28 x 26.7 cm.)

sheet: 14 x 11 in. (35.7 x 28 cm.)

This work was printed by
Diane Arbus.

\$50,000–70,000

PROVENANCE:

Fraenkel Gallery, San Francisco
Acquired from the above by the
present owner, 2012



Elizabeth Taylor Look-Alike, part of Diane Arbus's 1969 photo essay *People Who Think They Look Like Other People* for NOVA Magazine, is one of the few photographs developed by the photographer herself, rather than her assistant posthumously, making it an especially rare print. Developed directly by Arbus's own hands two years before her death, this print features the distinctive rough edges that frame her subject, a technique she pioneered but that is often now the norm in contemporary photography.

Arbus came across the subject in the photograph by chance on the subway. As with her other subjects, the artist carefully worked to gain the woman's trust until she felt comfortable enough to pose; thus fostering the self-confidence that is expressed and exchanged between both Arbus and those whom she committed to using in her art. The result are images which appeared natural—as if catching her subjects off-guard—if not in the pose itself then through the aura the subject gives off.

Arbus captured the truth—the subject is not altered to fit the conventions of society, but rather, she captured what she witnesses and what is directly before her. The titles of Arbus's photographs are as direct as the images themselves, leaving little room for preconceptions. *Elizabeth Taylor Look-Alike* is a photograph of exactly that—a woman who bears an uncanny resemblance to the iconic actress. She exudes a confidence in her posture that recalls that of the celebrity as well as an ease and comfort within herself and with Arbus. The contrast of the shadow as it falls across her face both hides and reveals the woman's true identity—an ordinary woman found on the subway and the woman who she resembled.



Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PROPERTY OF
A PRIVATE COLLECTOR

57

YAYOI KUSAMA

(B. 1929)

Love in the Night

signed, titled and dated

'Yayoi Kusama 1988 LOVE
IN THE NIGHT'

(on the stretcher)

acrylic on canvas

63 $\frac{7}{8}$ x 51 in.

(162.2 x 130.5 cm.)

Painted in 1988.

\$500,000-700,000

PROVENANCE:

Fuji Television Gallery, Tokyo

Private collection

Anon. sale; Sotheby's,

New York, 12 November 2009,

Lot 224

Acquired at the above sale by
the present owner

EXHIBITED:

Tokyo, Fuji Television Gallery,

Yayoi Kusama Soul Burning

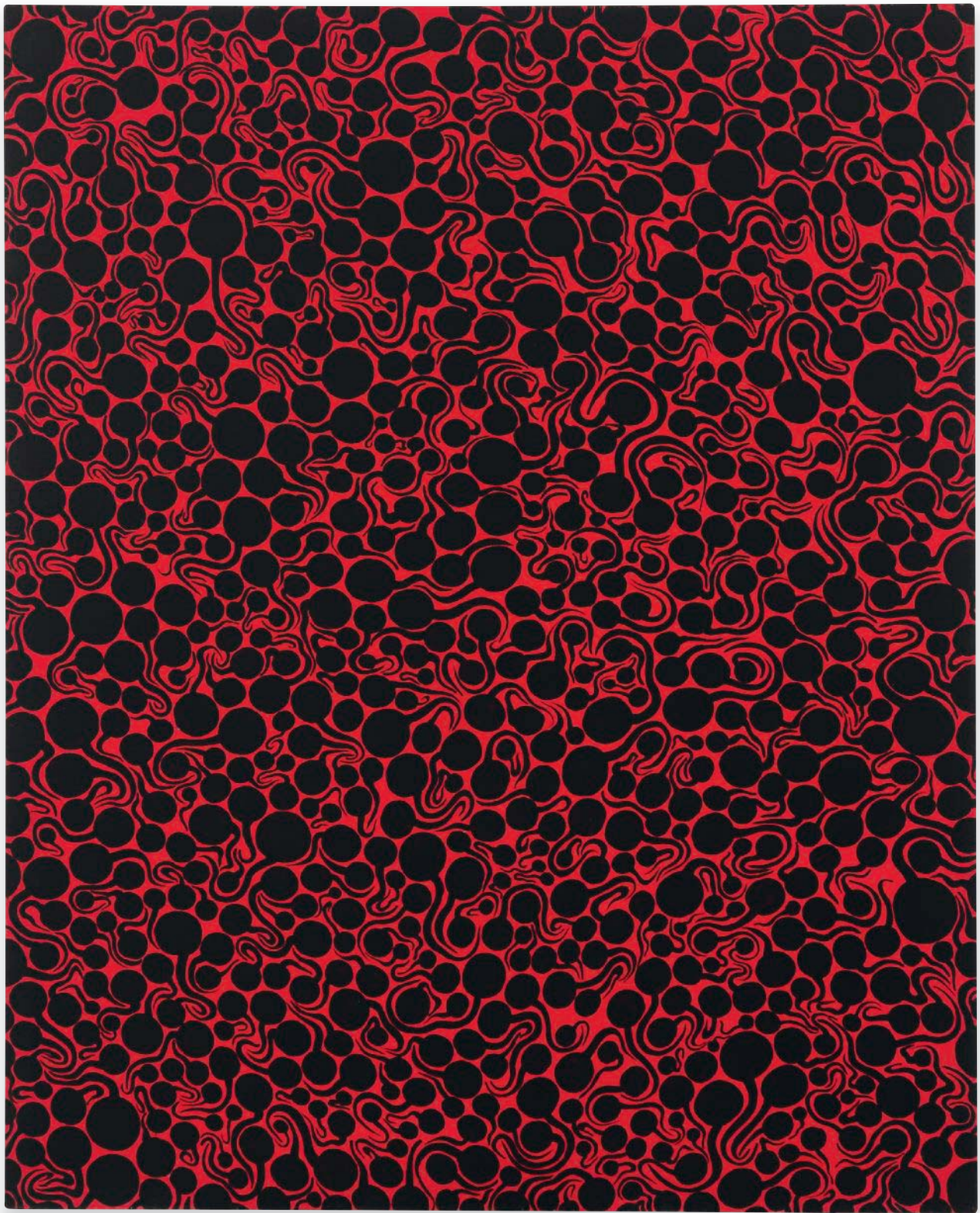
Flashes, June 1988, n.p., no. 7

(illustrated).



Joan Miro, *Constellation: Toward the Rainbow*, 1941. Metropolitan Museum of Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: © The Metropolitan Museum of Art / Art Resource, NY.





With its impressive scale and distinctive subject matter, Yayoi Kusama's *Love in the Night* from 1988 serves as a striking iteration of the artist's iconic dot paintings. Set against a vibrant crimson backdrop, the canvas is inhabited by an almost infinite number of Kusama's signature dots. These particular black dots possess tendrils which propel them throughout the space as if they are alive, resembling spermatozoa. Like many examples of Kusama's work, *Love in the Night* reflects her fascination with the concept of a quantifiable infinity reached through seemingly unending repetition. These transient dots carry a myriad of different connotations through their ever-changing forms, both sensual and kinetic in nature. They are always in flux—shifting and interacting with one another. What is perhaps most compelling about Kusama's body of work is the set of circumstances behind its inception, and *Love in the Night* invites the viewer to experience the artist's unique perception of the world.

The title evokes Kusama's fascination with the night, which is when she would typically experience vivid hallucinations since childhood. Kusama explores the importance of the night as a source of comfort, as well as a source of terror and vulnerability. Specifically, *Love in the Night* references the relationship between night and eroticism. In addition to its nocturnal focus, this piece alludes to the relationship between the individual and the universe. "Polka dots can't stay alone," Kusama once stated. "When we obliterate nature and our bodies with polka dots we become part of the unity of our environments" (Y. Kusama, quoted by J. Applin, *Yayoi Kusama*, Cambridge, 2012). For more than half a century, Yayoi Kusama has produced works that have intrigued and provoked audiences worldwide. Boldly reflecting her unique vision, *Love in the Night* is an extraordinary work by one of Japan's most acclaimed artists.

Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

58

LAURIE SIMMONS (B. 1949)

*Blonde/ Red Dress/
Kitchen*

signed, signed with the artist's initials, titled, numbered and dated 'LS # 10 ed. 2/3 1978 BLONDE/RED DRESS/KITCHEN Laurie Simmons' (on the reverse)

Cibachrome print mounted on panel

35 x 52 in. (88.9 x 132.1 cm.)

Executed in 1978. This work is number two from an edition of three.

\$25,000-35,000

PROVENANCE:

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

EXHIBITED:

Katonah Museum of Art,
Food Matters Explorations in Contemporary Art, August-October 2003.





Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PROPERTY FROM
A NEW YORK COLLECTOR

59

LOUISE LAWLER

(B. 1947)

The Right Side of the Bed

signed, numbered and dated

'Louise A. Lawler 3/5 2001-
2003' (on the reverse)

Cibachrome print flush-
mounted to aluminum
museum box

30 x 28 in. (76.2 x 71.1 cm.)

Executed in 2001/2003.

This work is number three from
an edition of five.

\$20,000-30,000

PROVENANCE:

Metro Pictures, New York

Private collection, New York,
2004

Vivian Horan Fine Art,
New York

Acquired from the above by
the present owner, 2007

***My reservations are about wanting
to foreground the work and not the
artist. The work works in the process
of its reception. I don't want the work
to be accompanied by anything that
doesn't accompany in the real world.***

– Louise Lawler





Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

60

BARBARA KRUGER (B. 1945)

Untitled

(Seeing through you)

photograph in artist's frame

overall: 72 ½ x 60 ⅞ in.

(184.2 x 154.6 cm.)

Executed in 2004. This work
is number three from an
edition of ten.

\$60,000-80,000

PROVENANCE:

Monika Sprüth Galerie,
Cologne

Acquired from the above by
the present owner

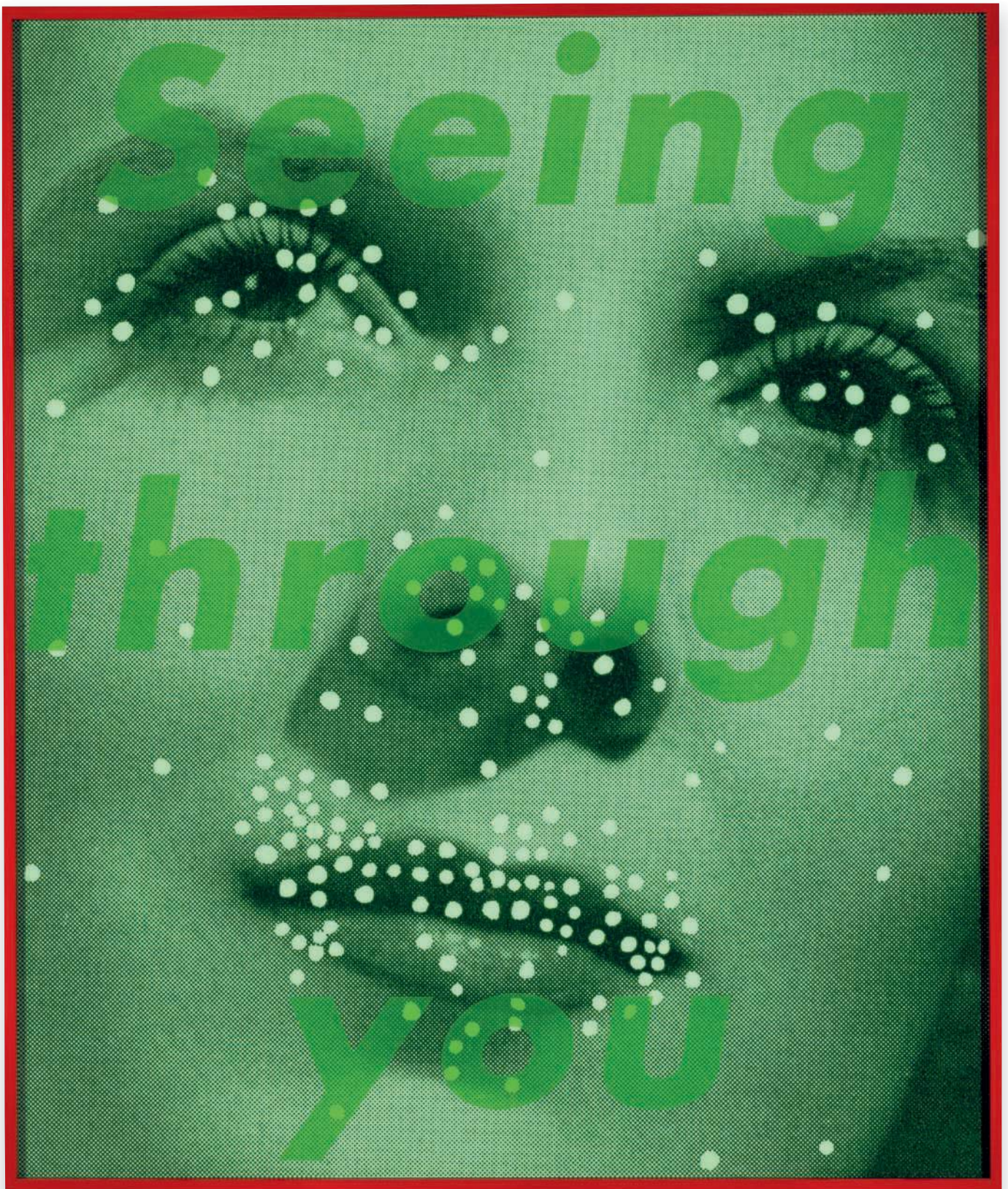
LITERATURE:

L. Tillman, "Barbara Kruger,"
The Art Economist,
vol. 1, no. 8, November 2011,
pp. 4-5 (another example
illustrated and another example
illustration on the cover).

***I work with pictures and words
because they have the ability to
determine who we are, what we
want to be, and what we become***

- Barbara Kruger





61

CINDY SHERMAN

(B. 1954)

Untitled Film Still #61,
1979

gelatin silver print
signed, numbered and dated
'Cindy Sherman 3/10 1979'
in pencil (on the reverse)
image: 9 ½ x 6 in.

(24.2 x 16.2 cm.)

sheet: 10 x 8 in.

(25.5 x 20.4 cm.)

This work is number three
from an edition of ten.

\$100,000-150,000

PROVENANCE:

Anon. sale; Phillips de Pury & Luxembourg,
New York, 25 October 2002, lot 49

Acquired at the above sale by the present owner

EXHIBITED:

San Francisco, de Young Museum, *Personal Perspectives: Aspects of American Photography*,
October 2005–March 2006.

San Francisco, de Young Museum, *Posing as Art: Photographs, Nineteenth-Century to Now*,
November 2009–April 2010.

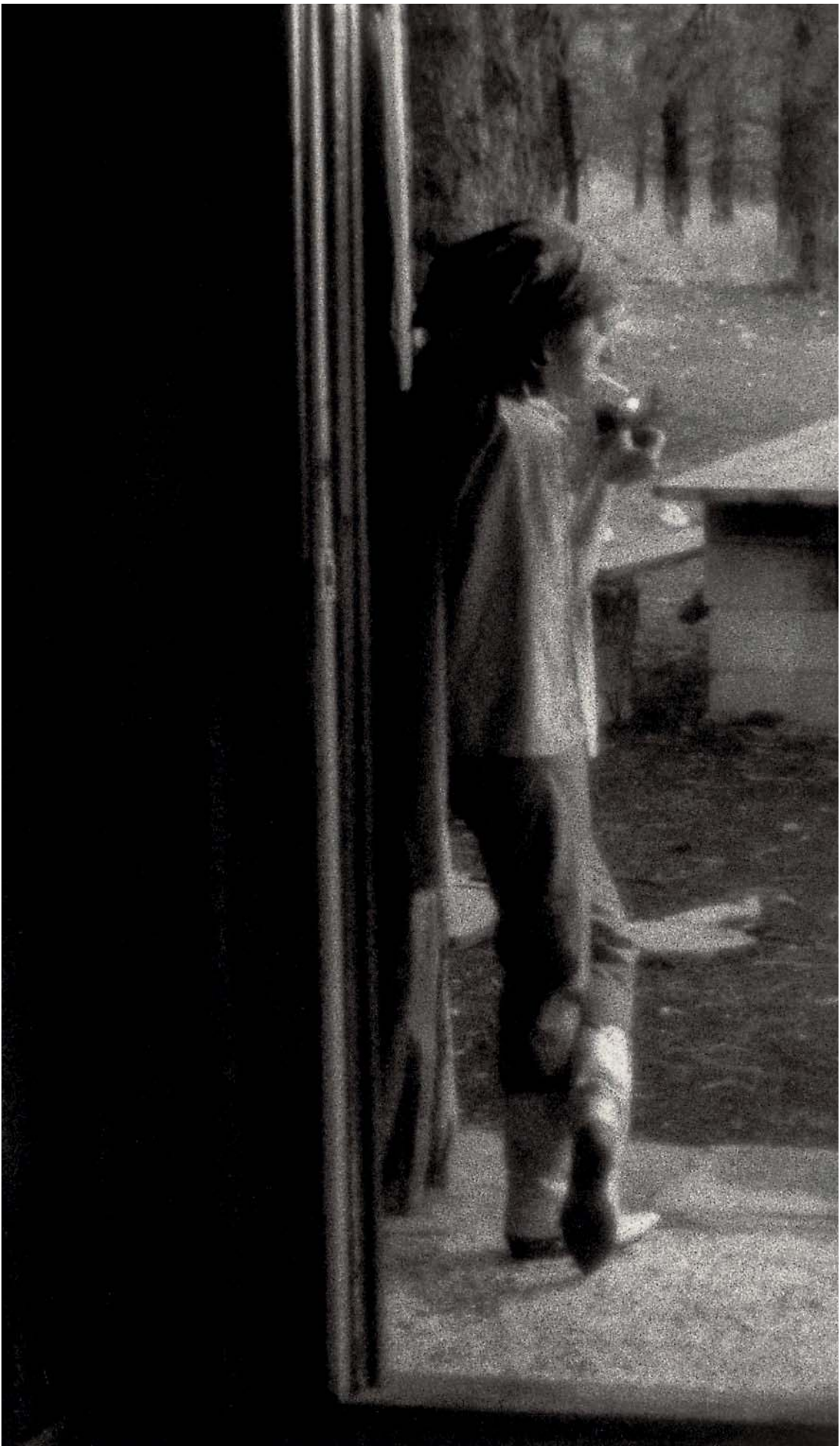
LITERATURE:

R. Krauss, *Cindy Sherman, 1975-1993*, New York, 1993, p. 19 (another example illustrated).

A. Cruz, E. Smith and A. Jones, eds., *Cindy Sherman: Retrospective*, London, 1997, pl. 63 (another example illustrated).

D. Frankel, *Cindy Sherman, The Complete Untitled Film Stills*, New York, 2003, pp. 70-71 (another example illustrated).





Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

62

MARILYN MINTER (B. 1948)

Goldi

signed 'M. Minter' (on a paper label affixed to the backing board)
chromogenic print mounted on foam core
image: 40 x 26 in.
(101.6 x 66 cm.)
sheet: 50 x 36 in.
(127 x 91.4 cm.)
Executed in 2004.
This work is number five from an edition of five.

\$25,000-35,000

PROVENANCE:

Gavlak Gallery, Los Angeles
Acquired from the above by the present owner



Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

63

CAROL BOVE

(B. 1971)

Woman

peacock feather and
steel stand

43 $\frac{7}{8}$ x 12 x 6 in.

(111.4 x 30.5 x 15.2 cm.)

Executed in 2010. This work is number five from an edition of seven plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

\$8,000-12,000

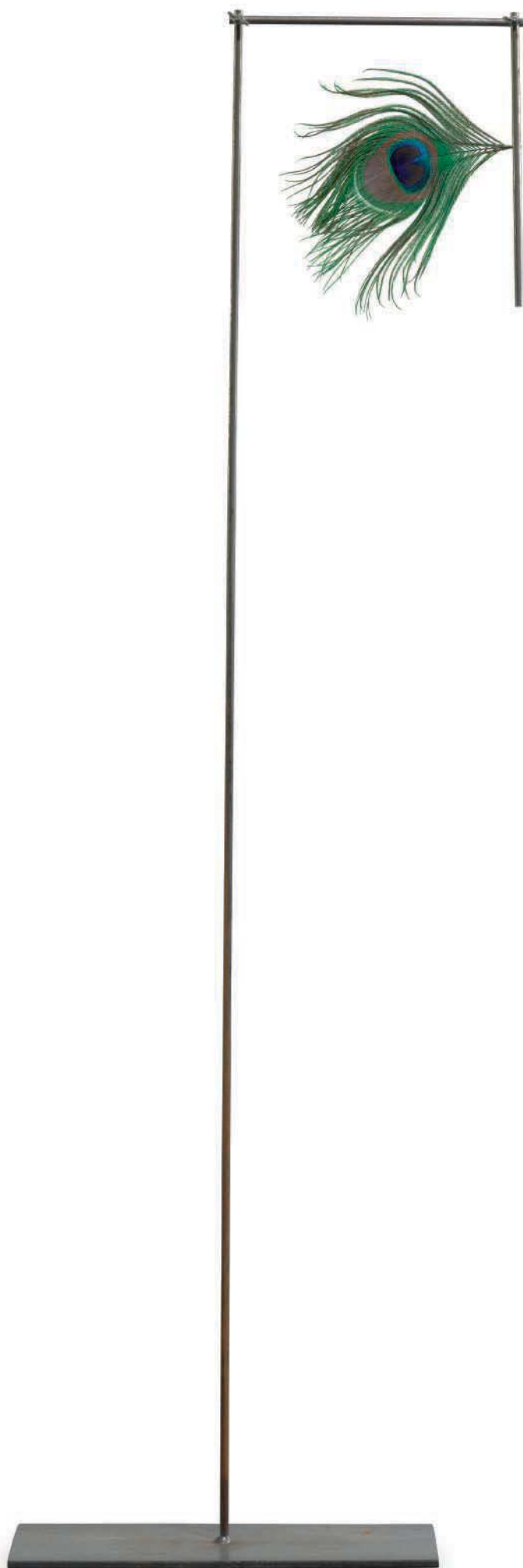
PROVENANCE:

Momenta Art Benefit

Auction; Paddle8 Online

Auction, 13 May 2014

Acquired at the above sale
by the present owner



64

SHERRIE LEVINE

(B. 1947)

Black Mirror: 9

signed with the artist's initials
and numbered 'SML 9'

(on the reverse)

mirrored glass in mahogany
frame

21 x 17 in. (53.7 x 43.2 cm.)

Executed in 2004.

\$30,000-50,000

PROVENANCE:

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

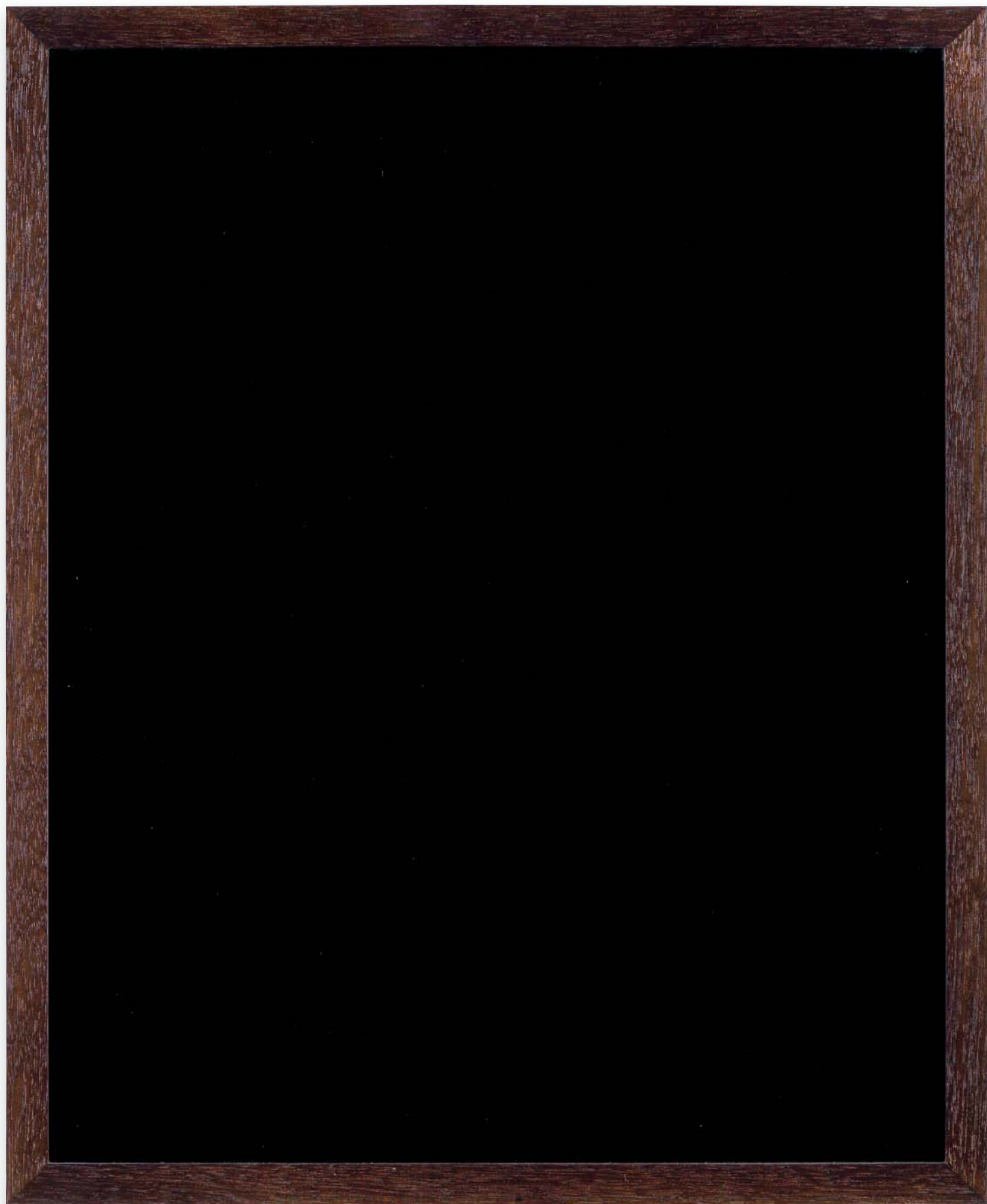
EXHIBITED:

New York, Paula Cooper
Gallery, *Mourning Mirrors*,
November-December 2004.
New York, Tanya Bonakdar
Gallery, *ambient*, June-July
2013.

***I try to make art which celebrates
doubt and uncertainty. Which
provokes answers but doesn't give
them. Which withholds absolute
meaning by incorporating parasite
meanings. Which suspends meaning
while perpetually dispatching you
toward interpretation, urging you
beyond dogmatism, beyond doctrine,
beyond ideology, beyond authority***

– Sherrie Levine





Through Her Eyes

A SPOTLIGHT ON FEMALE ARTISTS

PRIVATE COLLECTION, NEW YORK

65

CADY NOLAND

(B. 1956)

Four in One Sculpture

painted wood and plastic
wood plank: 72 x 7 x 1 ½ in.
(182.8 x 17.8 x 3.8 cm.)

seventeen plastic sawhorses,
each: 40 x 28 x 2 in.
(101.6 x 71.1 x 5 cm.)

Executed in 1998. This work is
from an edition of twenty.

\$40,000-60,000

PROVENANCE:

D'Amelio Terras, New York

Private collection, New York

Anon. sale; Sotheby's, New York, 12 November
2008, lot 407

Acquired at the above sale by the present owner

EXHIBITED:

Copenhagen, Kunsthallen Nikolaj,

New Settlements,

March-May 2001 (another example exhibited).

LITERATURE:

R. Anastas and M. Brenson, eds., *Witness to
Her Art*, New York, 2007, p. 152 (another
example illustrated).

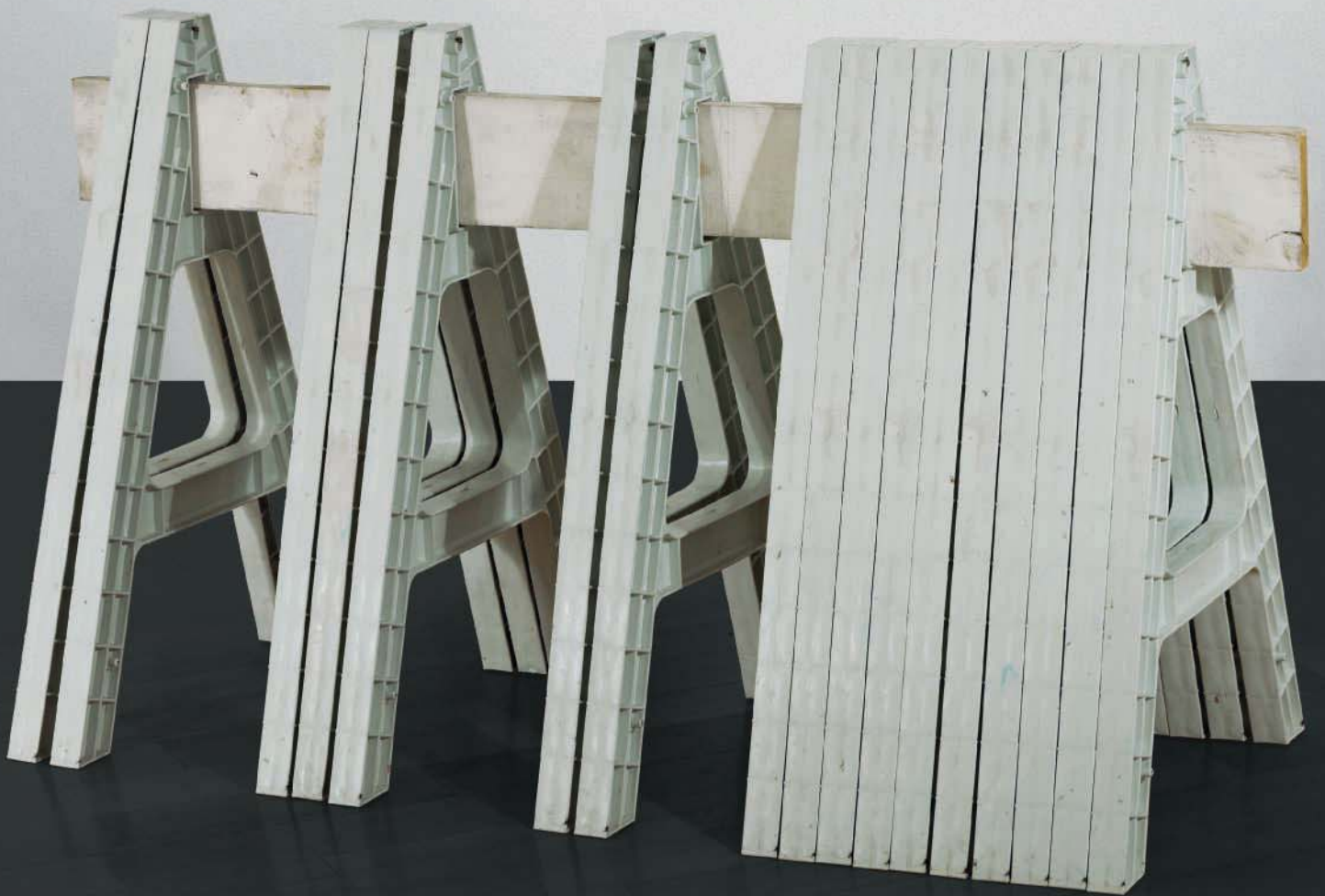
Please note this work is accompanied by
six extra sawhorses.

STATEMENT FROM THE ARTIST:

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

66 No Lot





67

DAVID HAMMONS

(B. 1943)

Coach

signed 'Hammons' (lower right)
pigment on board

40 x 29 ¾ in. (101.6 x 75.6 cm.)

Executed *circa* 1974.

\$300,000-500,000

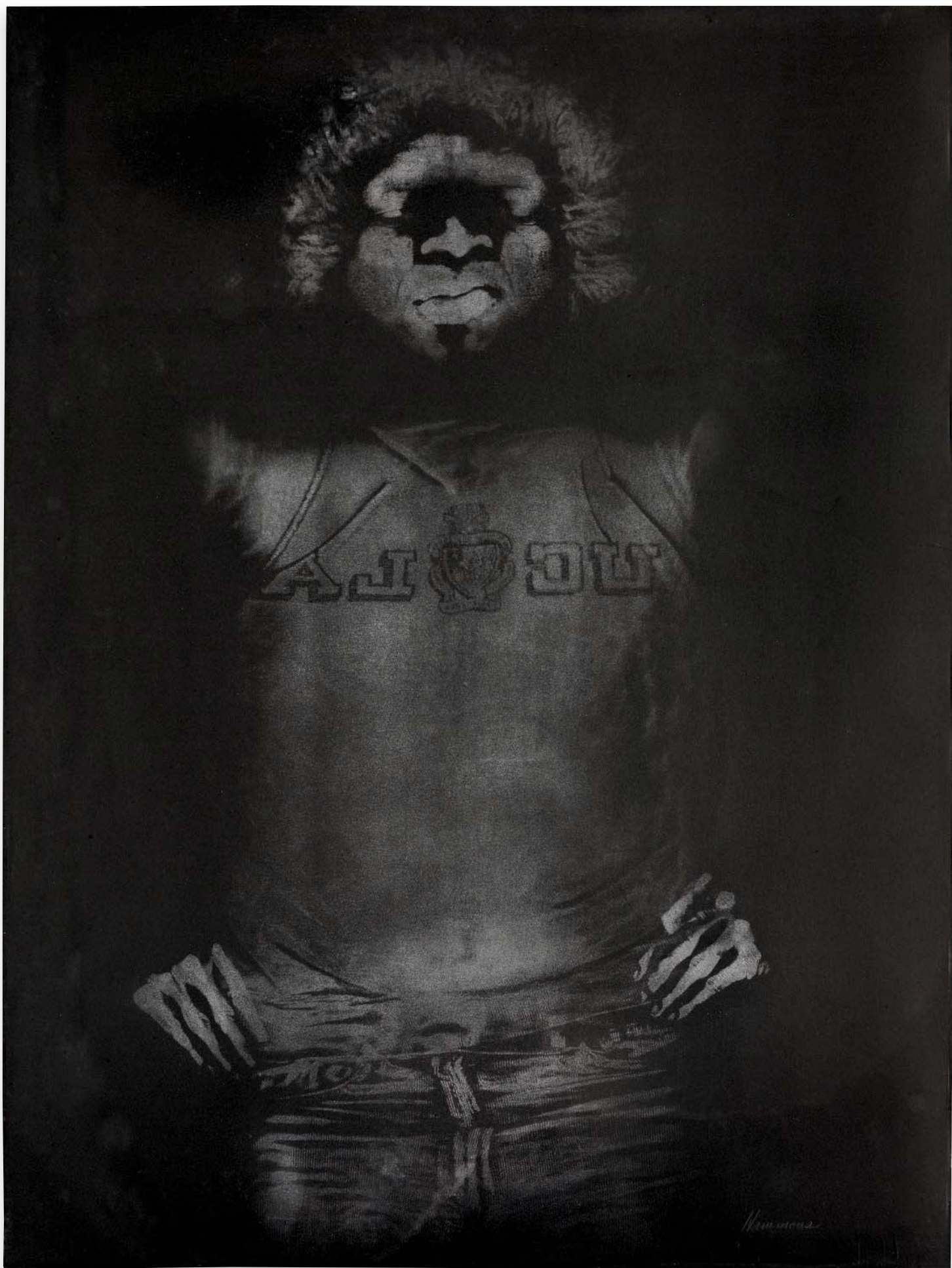
PROVENANCE:

Acquired directly from the
artist by the present owner,
circa 1974



Portrait of David Hammons.
Photo: ©1980 by Timothy Greenfield-







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

David Hammons began to make his indelible mark on the history of American art in late-1960s Los Angeles. At this crucial point in time, the city had become an extremely fertile ground for radical art. Having recently weathered the Watts riots of 1965, it served as a focal point for the West Coast Civil Rights Movement. Los Angeles was also an attractive alternative to the oversaturated art hub of New York City, as heralded by Andy Warhol's famous 1962 exhibition at the Ferus Gallery and Marcel Duchamp's major retrospective at the Pasadena Art Museum the following year. The intense social upheavals and violence of the 1960s, both at home and abroad in Vietnam, led to some of the most profound and impactful artmaking that America had ever produced. Hammons joined a

group of black artists working in Los Angeles, such as John Outterbridge, Noah Purifoy and Betye Saar, with whom he explored new ways of articulating the marginalized experience of being a minority in America.

Coach, from 1974, belongs to David Hammons's seminal series of ethereal body prints. To create these works, the artist coats himself with grease, presses his body against the support and dusts the otherwise invisible impression with raw pigment. The resulting image is at once vague and highly detailed, suggesting the unfathomable complexity of identity, especially concerning one's race. The subject work presents the viewer with the ghostly silhouette of an athletic coach, his arms akimbo, torso slightly contrapposto. The curve of his lip connotes a subtle snarl, charging the laidback confidence of the figure's pose with seething intensity.

There's nothing negative about our images, it all depends on who is seeing it and we've been depending on someone else's sight...We need to look again and decide.

- David Hammons

Although necessarily a record of the artist's own body, *Coach* is much less a self-portrait than a portrait of the black male body's fetishized physical prowess in the decade following the genesis of the American Civil Rights

movement. Considered within the context of the hard-earned progress of the 1960s, *Coach* becomes a triumphant and defiant image. Whereas the artist's body prints of the 1960s often portray the black body fragmented or obscured, *Coach* presents the unified, self-assured torso of a man whose occupation implies a degree of authority, implicitly even over white athletes.



Yves Klein, *ANT 170, Anthropometrie sans titre*, 1960, 1960. Hiroshima City Museum of Contemporary Art.
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017.

Interestingly, *Coach* is executed in white pigment on a black ground, a possible reference to the ascendancy of the black male to a position of hitherto forbidden, albeit limited, power. The artist would employ a similar technique in 1988, when he created the extremely controversial *How Ya Like Me Now?*, a billboard-scale portrait of Jesse Jackson with white skin, blond hair and blue eyes.

Hammons's legacy is a kaleidoscope of landmark works in sculpture, performance, installation and conceptual art, often incorporating ephemeral materials such as grease, chicken wings, empty moonshine bottles, human hair, broken glass and dirt. Hammons keeps much of his output a secret, exhibits sporadically and rarely discusses the meaning of

his work publicly. He has even gone so far as to denigrate his patrons: "The art audience is the worst audience in the world. It's overly educated, it's conservative, it's out to criticize not to understand, and it never has



David Hammons, *How Ya Like Me Now?*, 1988. Glenstone Museum, Potomac. Photo: Tim Nighswander/Imaging4Art.com. Artwork: © David Hammons.

any fun. Why should I spend my time playing to that audience? That's like going into a lion's den. So I refuse to deal with that audience, and I'll play with the street audience. That audience is much more human, and their opinion is from the heart. They don't have any reason to play games; there's nothing gained or lost" (K. Jones, ed., *EyeMinded: Living and Writing Contemporary Art*, Durham and London, 2011, p. 150). Combining the aesthetics of violence and elegance, the artist conjures mythic, elusive and aggressively confrontational experiences for the viewer, regardless of his or her socioeconomic background or skin color.

68

MIKE KELLEY
(1954-2012)

Red Cave

painted cardboard and acrylic
on canvas

11 ¾ x 14 x 10 ½ in.
(29.8 x 36.5 x 26.7 cm.)
Executed in 1980.

\$60,000-80,000

PROVENANCE:

Acquired directly from the
artist by the present owner



detail of interior







alternate view of the present lot

RELATED
LOTS:

358

MIKE KELLEY

Early American Landscape

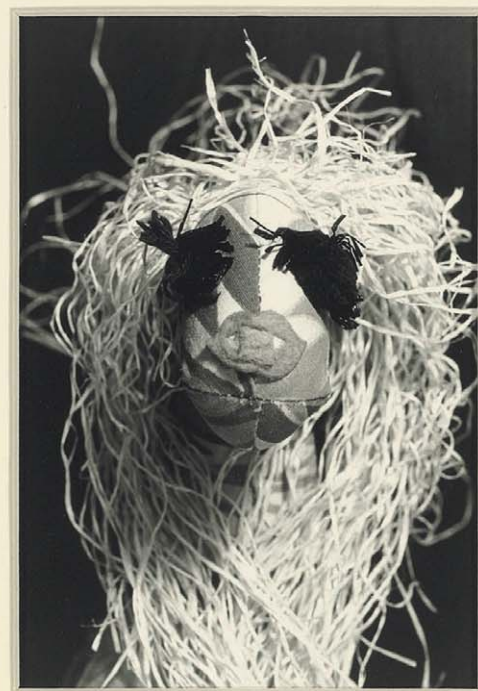


Detail: © Mike Kelley Foundation for the Arts.
All Rights Reserved/Licensed by VAGA,
New York, NY.

1061

MIKE KELLEY

Goethe Quote



ation lies in wait as the most po
w, and enamored of absurdity
it against all civilizing restrai
e who takes delight in grimaci

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

69

NABIL NAHAS

(B. 1949)

Red Sea (Large)

signed, titled and dated 'N. R.
Nahas 1993 Red Sea (Large)'
(on the reverse)

acrylic and pumice on canvas

49 x 49 x 6 in.

(124.5 x 124.5 x 15.2 cm.)

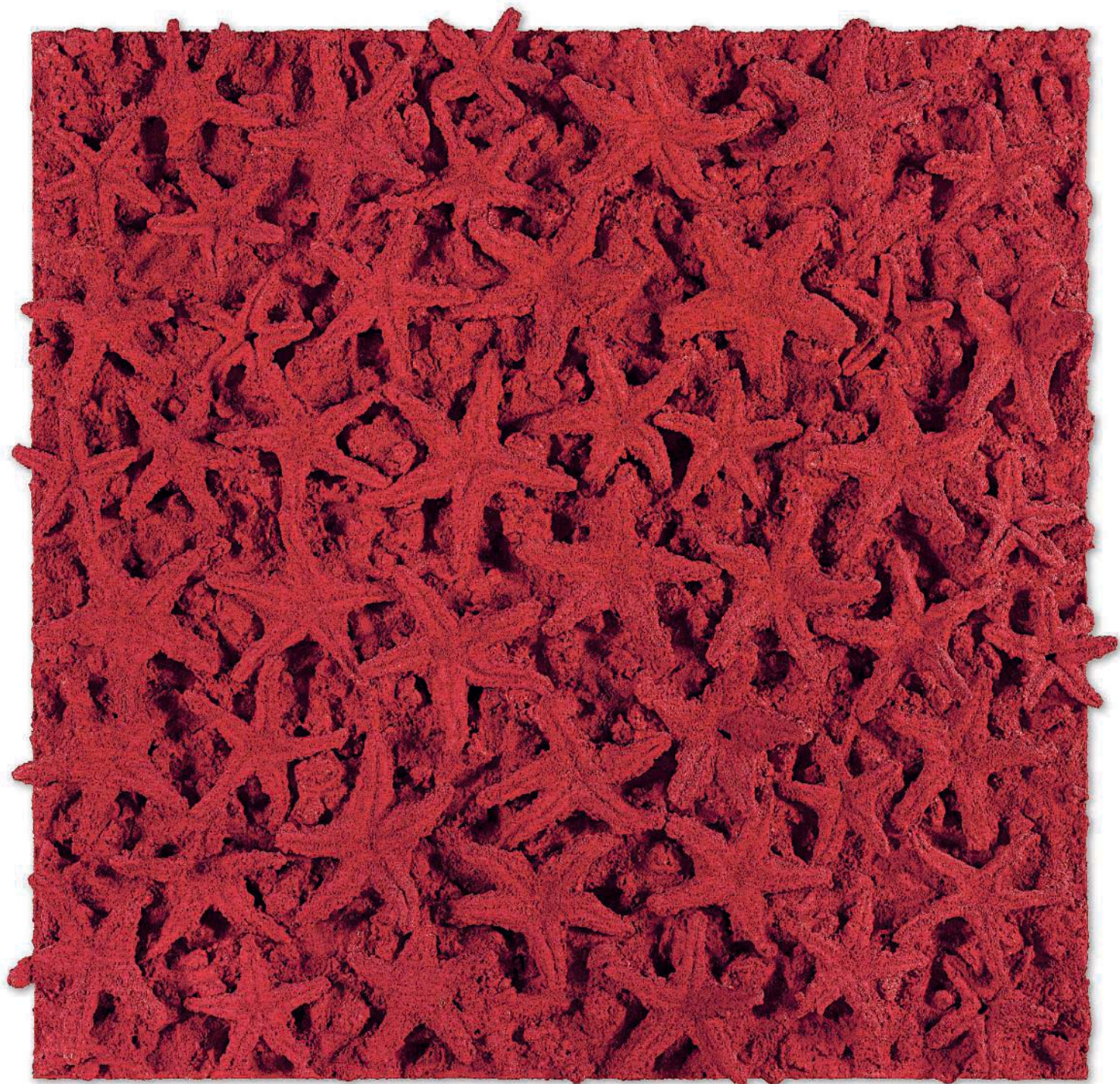
Executed in 1993.

\$50,000-70,000

PROVENANCE:

Acquired directly from the
artist by the present owner





PROPERTY FROM
A PRIVATE AMERICAN COLLECTOR

70

DAVID SALLE
(B. 1952)

American Glass: 11

oil and acrylic on two joined
canvases

overall: 30 x 44 ¼ in.
(76.2 x 112.4 cm.)

Painted in 1987.

\$30,000-50,000

PROVENANCE:

Mary Boone Gallery, New York

Michael Kohn Gallery, Los
Angeles

Galerie Daniel Templon, Paris

Acquired from the above by the
present owner, 1995





GEORGE CONDO**(B. 1957)***Untitled*

signed and dated 'George
Condo 10/82' (lower left)
acrylic, pastel, charcoal and
graphite on paper
19 ¾ x 25 ½ in.
(50.2 x 64.8 cm.)
Executed in 1982.

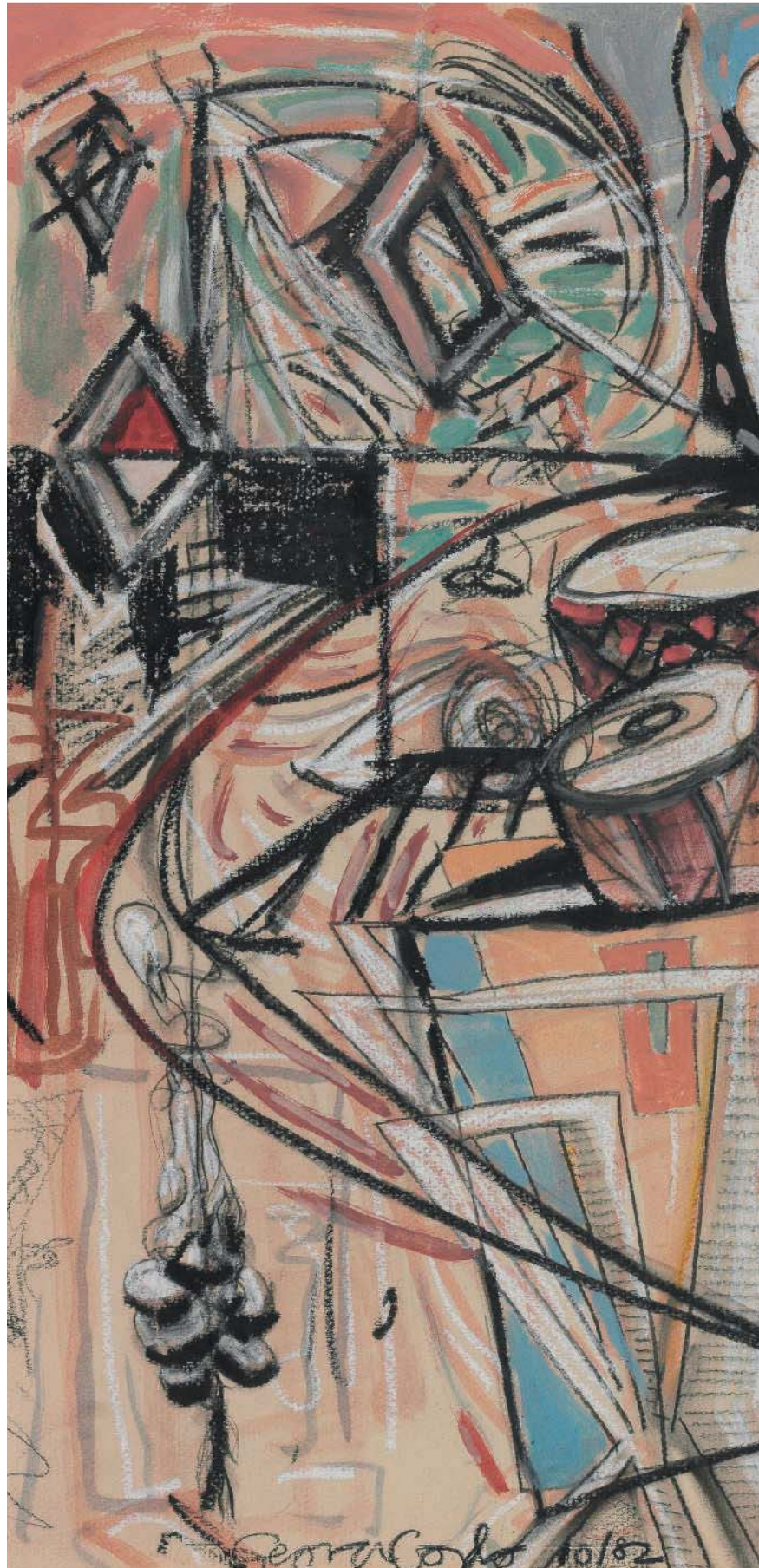
\$15,000-20,000

PROVENANCE:

Ulrike Kantor Gallery,
Los Angeles
Private collection
Anon. sale; Bonhams,
San Francisco, 24 June 2012,
lot 3162
Acquired at the above sale by
the present owner

EXHIBITED:

Los Angeles, Ulrike Kantor
Gallery, *Paintings and Works
on Paper*, 1983.





GEORGE CONDO**(B. 1957)***The Midwife*

signed, titled and dated
'Condo 2001 The Midwife'
(on the reverse)

oil on canvas

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

Painted in 2001.

\$50,000-70,000

PROVENANCE:

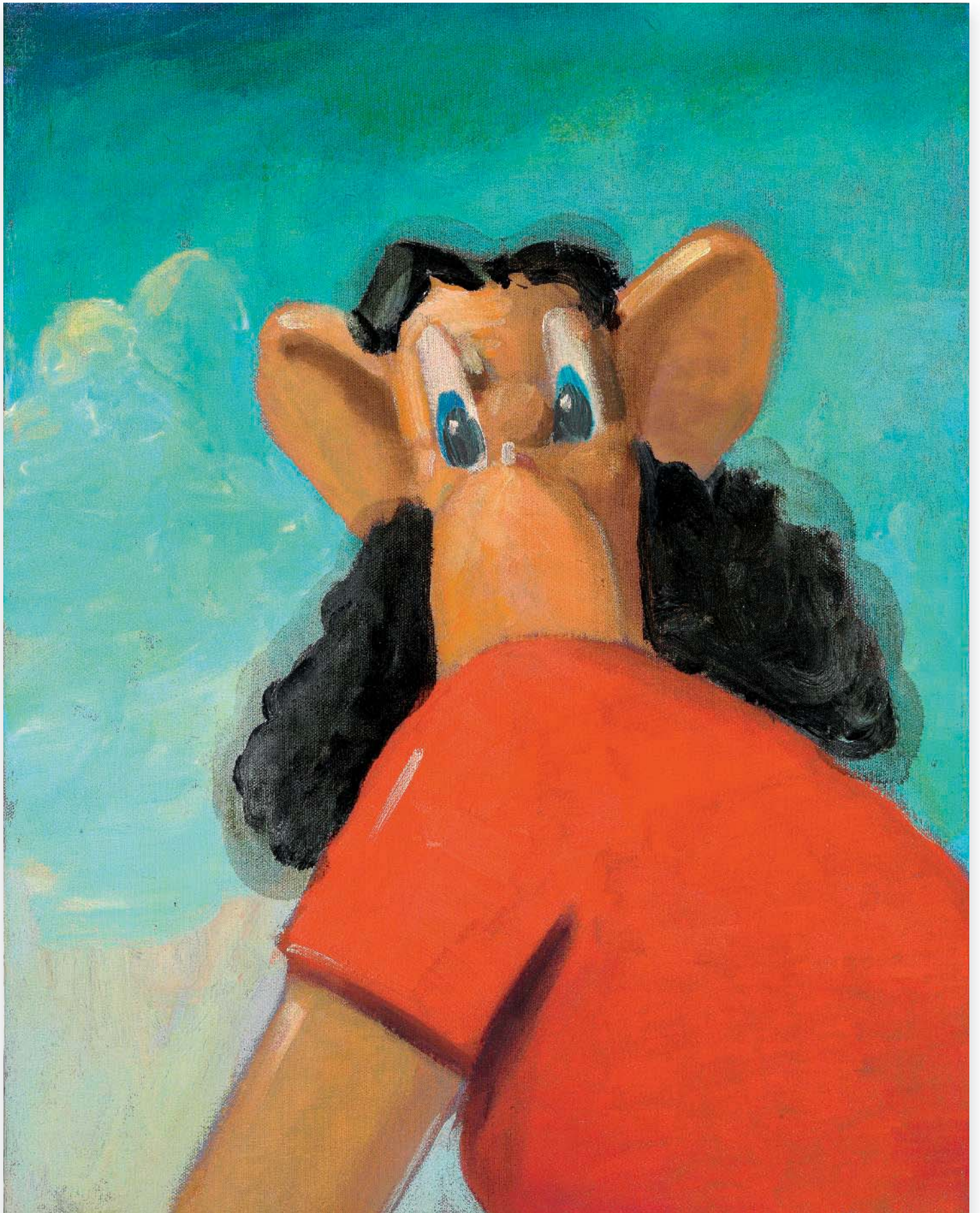
Luhring Augustine Gallery,
New York

Acquired from the above by
the present owner



Pablo Picasso, Portrait of Dora Maar, 1937. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.





73

ANDY WARHOL

(1928-1987)

The Beatles

screenprint on paper collage
mounted on board

32 x 40 in. (81.3 x 101.6 cm.)

Executed in 1980.

\$70,000-100,000

PROVENANCE:

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

Private collection, New York

Acquired from the above by
the present owner

***Isn't life a series of images that
change as they repeat themselves?***

– Andy Warhol





ROBERT MANGOLD

(B. 1937)

Curled Figure IX

signed and titled 'R. Mangold
CURLED FIGURE IX'

(on the reverse)

triptych—acrylic and graphite
on canvas

overall: 36 x 76 ½ in.

(91.4 x 194.3 cm.)

Executed in 2000.

\$200,000-300,000

PROVENANCE:

PaceWildenstein Gallery,
New York

Greenberg Van Doren Gallery,
New York

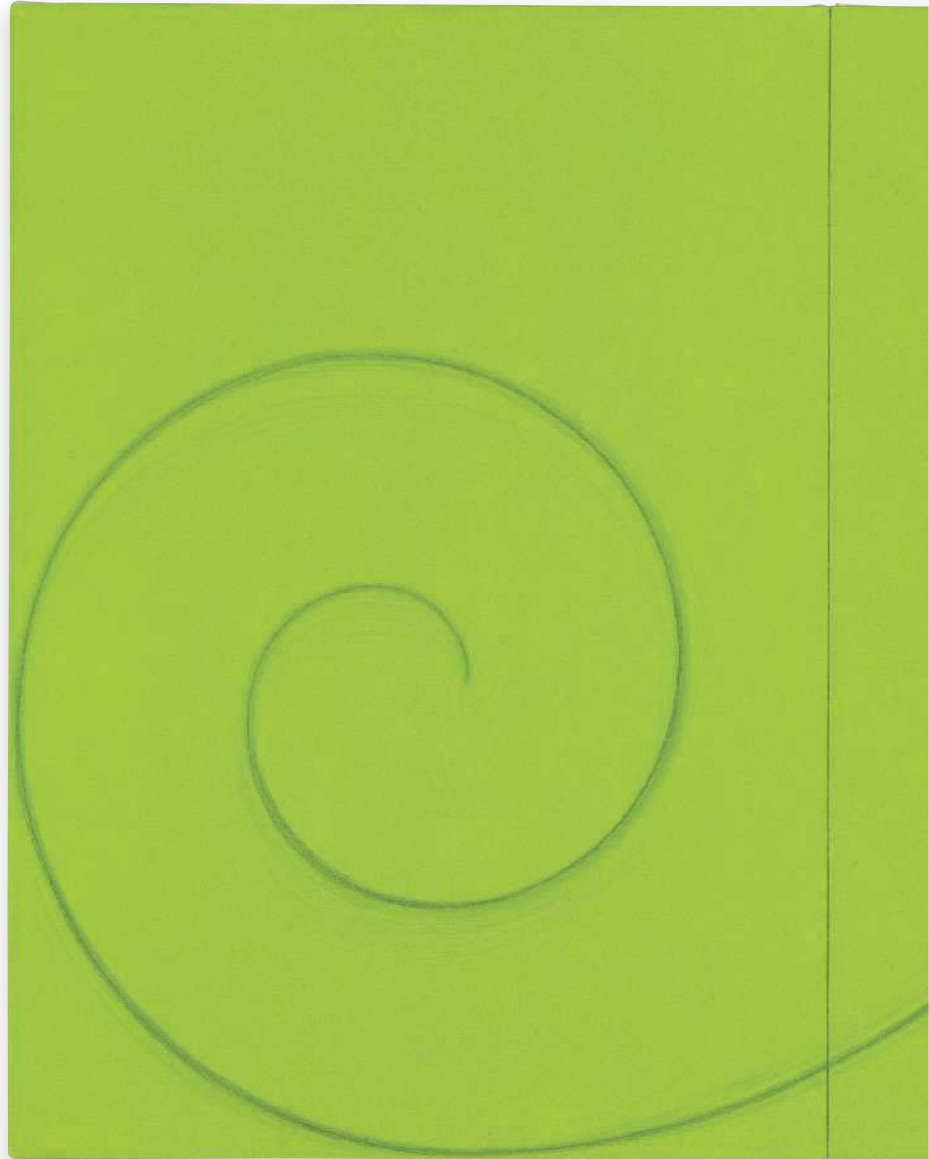
Private collection, New York

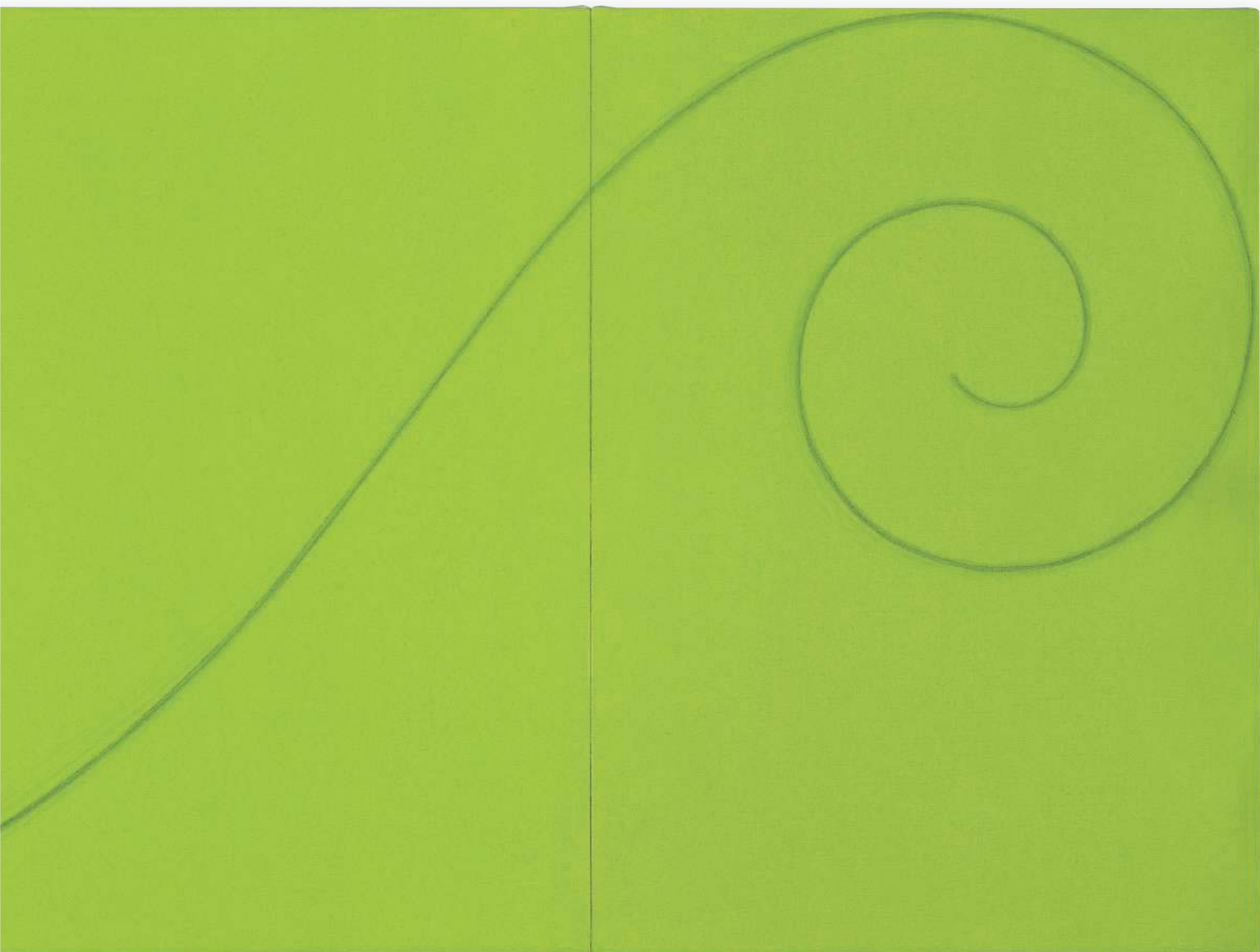
Pace Gallery, New York

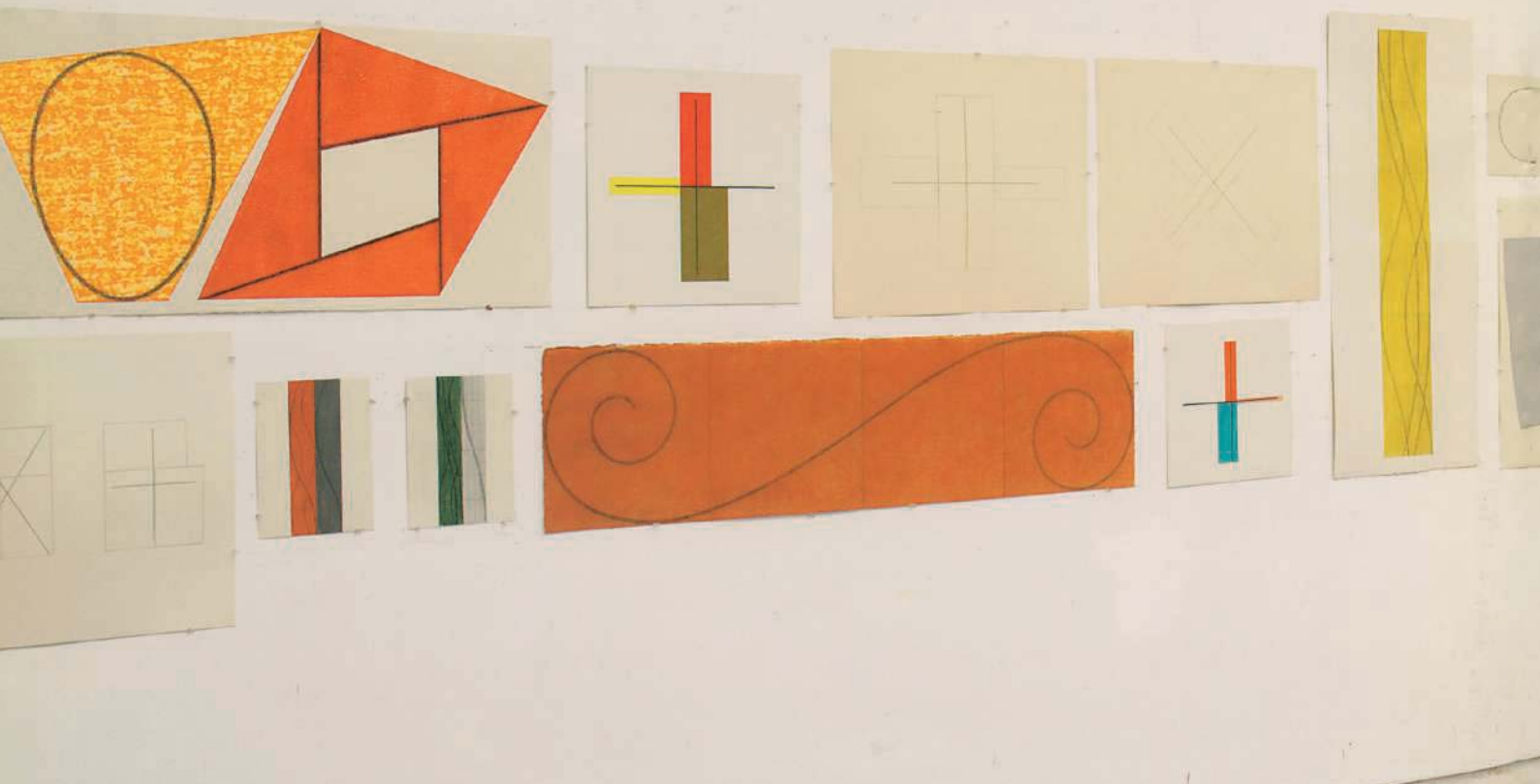
Acquired from the above by
the present owner

EXHIBITED:

New York, PaceWildenstein
Gallery, *Robert Mangold: Curled
Figure Paintings*, March–April
2001, pp. 46-47 (illustrated and
illustrated on the cover).







One of the most accomplished works from the artist's *Curled Figures* series, this large-scale canvas displays Robert Mangold's symphony of line and color. Painted in 2000, *Curled Figures* celebrates a form that the artist says has particular meaning to him, and as the serene curlicue meanders across the surface, he captures a subtle tension between the apparent freedom of the line's progress and the constrictions imposed by the physical boundaries of the canvas. Here,



Installation view, *Robert Mangold: Drawings and Works on Paper 1965–2008*, Pace Gallery, New York, 2009. Photo: G.R. Christmas, courtesy Pace Gallery. Artwork: © 2017 Robert Mangold / Artists Rights Society (ARS), New York.

elegant shapes combine with subtle interplays of color, resulting in a painting that is both magical and mystical—an accomplished celebration of color and form for which the artist is justly celebrated.

Across three conjoined canvases Mangold lays down numerous layers of verdant chartreuse pigment. The paint is applied by a roller in thin washes, which gives the work a luminosity that enlivens the surface. Upon this



Man Ray, *Le Violon d'Ingres*, 1924. Musée National d'Art Moderne, Paris. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Banque d'Images, ADAGP / Art Resource, NY.

Mangold unleashes a line of soft graphite which unfurls its way across the canvas, expanding to almost fill the entire support before stopping short just of the upper right and lower left corners. Mangold counters that it is these areas at the margins of the canvas where most of the “painterly action” takes place, stating: “The drawn linear figures in my work react to the outside edges: they are bounded and confined by them. In most of paintings the drawn figure comes close to, but does not go beyond, the

edge.” He continues, “In a painting the edge can simply be where the work ends, or conversely, where it begins. Edges create shape, the boundary of the painting. In those works that have multiple attached panels, the seams of the panels form an interior edge. The seams, or divisions, also become a form of measurement in the work when they occur at regular intervals” (R. Mangold, “Robert Mangold: Notes on Curled Figures,” *Robert Mangold Curled Figure Paintings*, exh. cat., PaceWildenstein, New York, 2001, p. 5).

These serpentine forms held particular resonance for Mangold, and he relished the challenge of exploring their potential. “These works with their

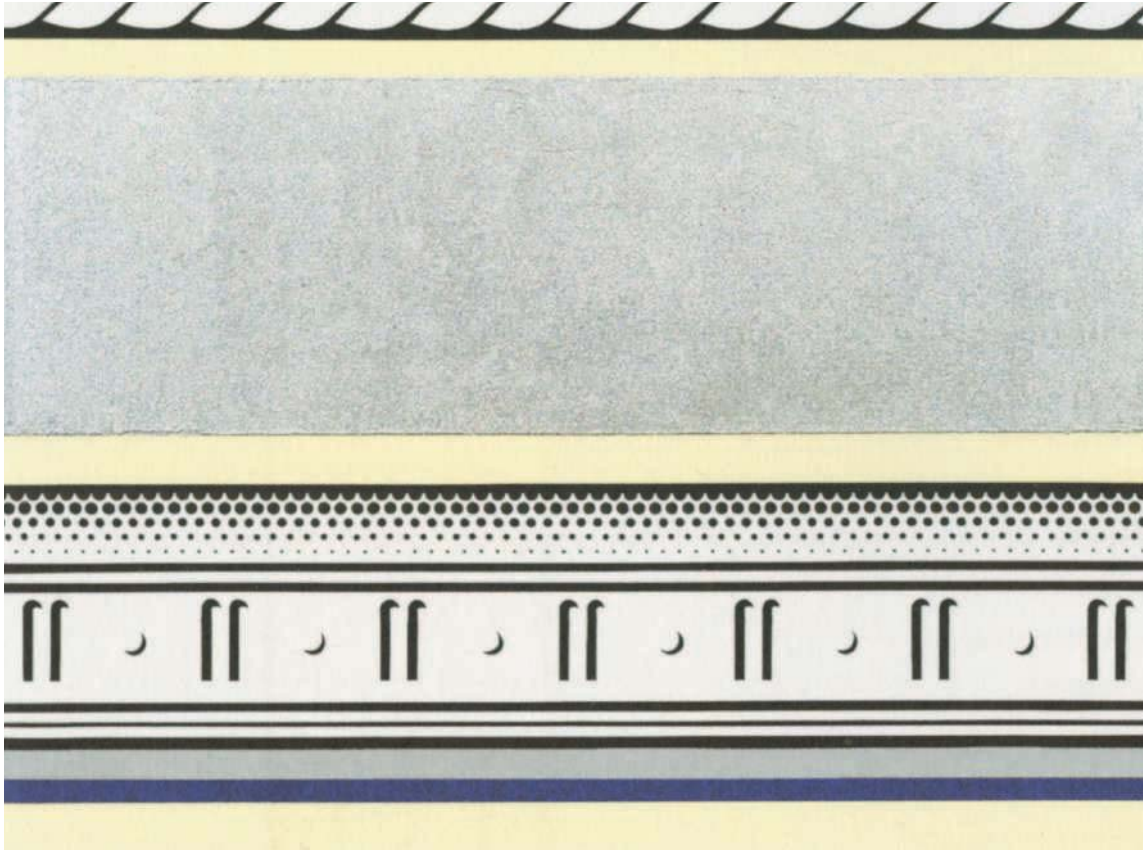
particular forms have many connections for me," he says. "They verge on both the fantastic and the mundane; they recall some of the earliest art forms, and forms in other cultures, archetypes of ornamental design" (Ibid., p. 7). Familiar yet mysterious, the sinuous line can be found in many natural and man-made forms. From the unfurling fronds of a tropical fern to the tightly wound contours of a nautilus shell, this is a form often to be found in nature. It has also been adopted by some of the greatest creators in human history—from architectural wonders to the scroll of a Stradivarius violin. In the form of the geometric Golden Spiral, this form has also been used by many artists to help compose the perfect portrait from da Vinci's *Mona Lisa* to Vermeer's *Girl with the Pearl Earring*.

This form so appealed to Mangold that he devoted his entire *Curled Figure* series to exploring the potential of its form. "The idea/image comes to you like a stranger," he notes, "and like an encounter with a stranger, there is both interest and anxiety

or caution. I become more familiar with the idea/image by looking at it in various forms, by redoing or performing it again and again with variations. This repetition of the idea/image is done not to exploit the idea, but rather to get to know it, to get closer and more immersed in it. The process clarifies my thinking" (Ibid., p. 5).

I am an intuitive painter: I pursue certain ideas out of a strange curiosity and interest in seeing them realized. Why I came to choose one idea or possibility over another is not something I can explain or rationalize.

– Robert Mangold

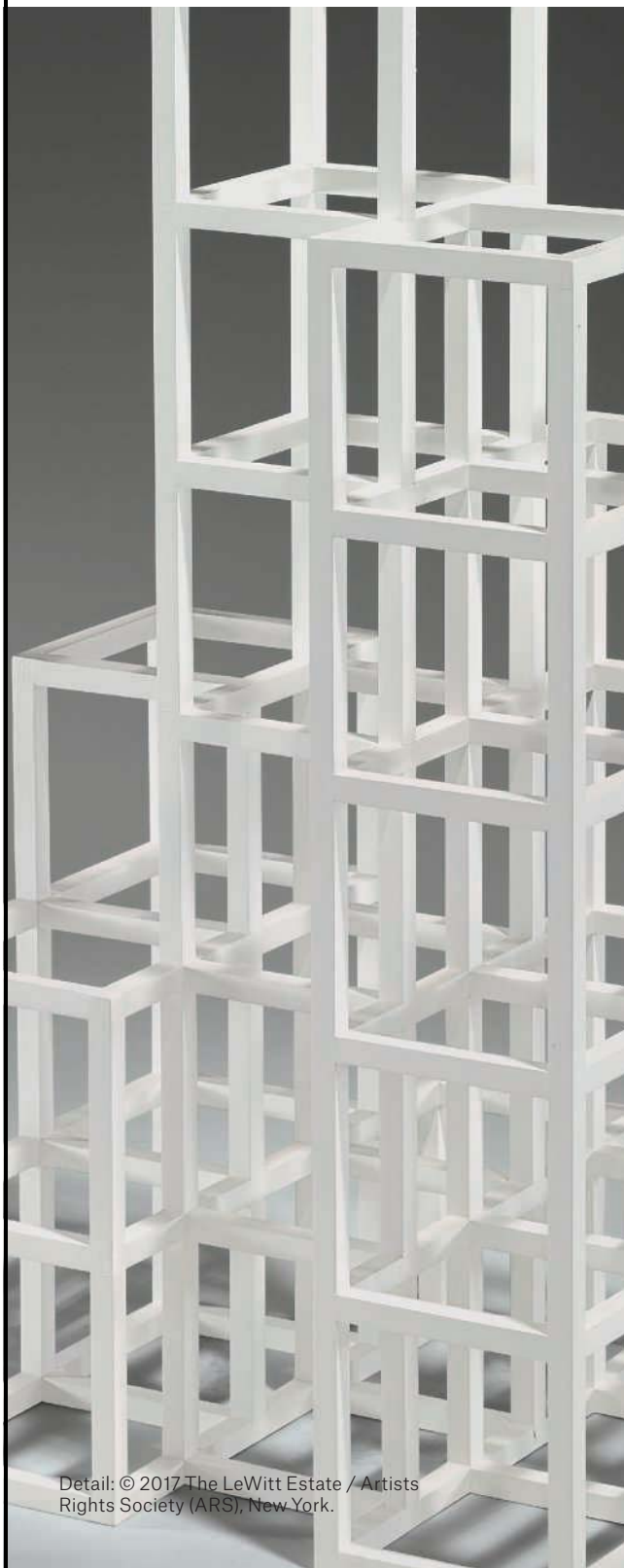


Roy Lichtenstein, *Entablature*, 1975. © Estate of Roy Lichtenstein.

Mangold's paintings offer the opportunity to consider how the line of the curve works in harmony with—or in opposition to—the plane of color; how two-dimensional space plays against three-dimensional space; and how the line subdivides the planes of color. The overall effect suggests a classical, elegant order. A *New York Times* review of Mangold's paintings noted that his "geometries sometimes suggest the skeletons of grand floor plans or architectural elevations, yet his paintings can also strike the eye as portable blackboards that demonstrate their own inherent structures. These paintings continually invite the viewer to think them through, their very titles prodding us to weigh the relationship between the drawn and the real, the flat and the volumetric, the arbitrary and the given" (R. Smith, "Cool, Geometric Paintings Of Robert Mangold," *The New York Times*, September 29, 1989).

RELATED LOTS:

11
SOL LEWITT
Open Cube Structure



Detail: © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

13
GENE DAVIS
Blue Cloud



Detail: © 2017 Gene Davis / Artists Rights Society (ARS), New York.

JOHN CHAMBERLAIN (1927-2011)

IMPAIREDHARDWARE

chrome steel

42 ½ x 35 ¾ x 21 ½ in.

(108 x 90.8 x 54.6 cm.)

Executed in 2008-2009.

\$300,000-500,000

PROVENANCE:

Anthony Meier Fine Arts,
San Francisco

Acquired from the above by
the present owner

John Chamberlain's sculptures—radical, free-standing assemblages of twisted and crushed car parts—arose in the late 1950s from the New York School of Abstract Expressionism and seemed to give physical form to the line of Franz Kline, the color of Willem de Kooning and the energy of Jackson Pollock. The visual immediacy of his constructions arise from their sheer contradiction: elaborate, baroque forms made of the simplest of materials, a fusion of both masculine and feminine, hard and soft, grace and brutality. But Chamberlain's art also possesses a longevity that spans across the various artistic evolutions of the last 50 years. This is evident in *IMPAIREDHARDWARE*, executed in 2008-2009, an astonishing example



Leonardo da Vinci, *Drapery For a Figure Kneeling, in Lost Profile, to the Right*, 1469-1482. Musée du Louvre, Paris.





of stylistic synthesis from the artist's late career. The work's arcing form, like early Chamberlain works, begins from the dynamism of Abstract Expressionism, but the pure reflective sheen of the bare chrome also encompasses the clean industrial stillness of Donald Judd's or Carl Andre's minimalist masterpieces. Simultaneously, these are works constructed entirely from the remnants of automobiles, the emblem of a commercialized, high-speed American consumer landscape. The appropriation of mass culture and American consumerism was a hallmark of Pop artists like Andy Warhol, Roy Lichtenstein and Claes Oldenburg, and Chamberlain's art fits seamlessly into this category as well.

Regardless of its art historical reference, *IMPAIREDHARDWARE* is itself an object of remarkable beauty. Compared to some of Chamberlain's more severe and forceful works, *IMPAIREDHARDWARE* seems to have been drawn from a more elegant source. Chrome steel bumpers, clustered together and twisted into a metallic bouquet, transform the mechanical into the floral. Each curve and bend is fitted perfectly together so that, as the viewer's eye travels across the surface of the work, the bumpers cease to exist as individual entities and instead flow together in a liquid, silvery sheen. This visual thrill is ultimately the work's longest-lasting appeal, as confirmed by American curator and art historian Klaus Kertess: "Like the paintings of Twombly, Johns and Frank Stella, Chamberlain's sculpture has remained on the cutting edge of contemporary art through several later generations of painters and sculptors... His configurations are in a referential state, but their constant re-forming slips out of the adjectival grip; ultimately they transcend the language of analysis and description. The ravishing opticality must be its own pleasure and reward" (K. Kertess, "Color in the Round and Then Some: John Chamberlain's Work, 1954-1985", *John Chamberlain: A Catalogue Raisonné of the Sculpture, 1954-1985*, New York, 1986, p. 38).

JOHN BALDESSARI

(B. 1931)

Exulting Figure

(With Coins) and Witness

color photograph in artist's
frame, in two parts
overall: 56 x 70 in.
(142.2 x 177.8 cm.)
Executed in 1990.

\$140,000-180,000

PROVENANCE:

Marian Goodman Gallery,
New York

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

EXHIBITED:

Chicago, Donald Young Gallery,
John Baldessari, January
1991-February 1992.

Paris, Galerie Marian Goodman,
*John Baldessari: Works 1982-
1991*, March-April 2006.

LITERATURE:

R. Dean and P. Pardo, eds., *John
Baldessari Catalogue Raisonné*,
Volume 3 : 1987-1993,
New Haven, 2015, p. 280,
no. 1990.95 (illustrated).

Conceptual and sleek, John Baldessari's *Exulting Figure (With Coins) and Witness* is two seemingly unrelated film stills physically thrown into juxtaposition. Executed in 1990, at a time when Baldessari was already an art celebrity, the work is





I am interested in what happens when two images abut each other. It's like when two words collide and some new word in some new meaning comes out of it

– John Baldessari

emblematic of the artist's growing interest in utilizing Hollywood and the detritus of mass culture to reveal something of a collective unconscious.

In the 1960s, when Baldessari first introduced text into his work, it marked his crucial realization that images and texts both use codes to convey their messages. Interested in the language of images and the arbitrary signs of language itself, Baldessari playfully re-assembles raw material, such as quotations from books, news clippings, and film stills, in order to ultimately point out both the relativity and plurality of meaning in our world. In fact, it is the title, *Exulting Figure (With Coins) and Witness*, which gives some semblance of context to these disparate images and thus, gives birth to a plethora of interpretations and meanings. He describes: "I am interested in what happens when two images abut each other. It's like when two words collide and some new word in some new meaning comes out of it" (J. Baldessari, quoted in *John Baldessari: Life's Balance, 1984-2004*, exh. cat., Kunsthhaus Graz, March-May 2005, p. 81).

Disruption is perhaps Baldessari's primary artistic goal. In *Exulting Figure (With Coins) and Witness*, a man, eyes slightly lowered and caught mid-sentence, looks over at a king, with mouth agape, being showered with gold coins. Selected and cropped from their original filmic sources and then rearranged, Baldessari forces the viewer to make new associations. The two images, framed and then staggered in display, become more than photographs, but rather something sculptural. With great graphic simplicity, the seemingly arbitrary juxtapositions are a playful, yet strategic practice that questions the boundaries between photography, sculpture and installation.

Through his deconstruction and manipulation of language and photographic materials, Baldessari constantly challenges the role of art and artist. Like the surreal compositions of René Magritte, Baldessari plays with space and language where "the relationship seen words and images, the analogy between a part and the whole, the tension between manipulation and revelation—all create a vision in motion" (M. de Brugerolle, "Holy Hologras from Hollywood: John Baldessari's Dialectic Imagery," J. Morgan and L. Jones, *John Baldessari: Pure Beauty*, London, 2009, p. 312).

RASHID JOHNSON

(B. 1977)

Triangle

black soap, wax, vinyl, brass,
cord, spraypaint, plant, shea
butter and space rock on panel
80 ½ x 110 ½ x 9 ¼ in.
(204.5 x 280.7 x 23.5 cm.)
Executed in 2010.

\$80,000-120,000

PROVENANCE:

Galerie Guido W. Baudach,
Berlin
Anon. sale; Paddle8 Online
Auction, 17 December 2014,
lot 6
Acquired at the above sale
by the present owner

EXHIBITED:

Berlin, Galerie Guido W.
Baudach, Rashid Johnson:
There are Stranger Villages,
September-December 2010.

*I'd begun to collect things that were
lying in piles on the floor of my studio.
I had run out of space, and I started to
build shelves. I turned around one day
and realized that that was the vehicle
for carrying so many of the things that
I was looking at and talking about, so
they went from the walls to the works.*

– Rashid Johnson









ROB PRUITT**(B. 1964)***Panda T-Shirt: Madonna with a Mohawk and Child*

signed 'Rob Pruitt'

(upper center)

diptych—glitter and enamel
on canvas

each: 80 x 60 in.

(203.2 x 152.4 cm.)

overall: 80 x 120 in.

(203.2 x 304.8 cm.)

Executed in 2011.

\$80,000-120,000

PROVENANCE:Gavin Brown's enterprise,
New YorkAcquired from the above by
the present owner**EXHIBITED:**Dallas Contemporary, *Rob
Pruitt*, December 2011-March
2012.

Installation view, Rob Pruitt, 2011. Dallas Contemporary, TX.
Photo: Kevin Todora Artwork: © Rob Pruitt. Courtesy the artist
and Gavin Brown's enterprise, New York / Rome.





ROBERT COLESCOTT (1925-2009)

At the Bathers' Pool: Inter-racial Blues

signed and dated 'R Colescott 84' (lower left); signed again, titled, inscribed and dated again "'AT THE BATHERS' POOL: INTER-RACIAL BLUES" Oct. 1984 Robert Colescott San Francisco' (on the stretcher)
acrylic on canvas
84 x 71 ¾ in. (213.4 x 182.2 cm.)
Painted in 1984.

\$30,000-50,000

PROVENANCE:

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

EXHIBITED:

New York, Semaphore Gallery, *At the Bathers' Pool*, 1985 (illustrated on the exhibition announcement).
San Jose Museum of Art, *Robert Colescott: A Retrospective, 1975-1986*, April-May 1987, pp. 8, 21 and 31, fig. 26 (illustrated).

LITERATURE:

C. Berwick, "The Most Erotic Artworks," *ARTnews*, 1 January 2004 (illustrated).

I thought about Cezanne's bathers and Matisse's bathers, and thought I would do some bathers. They're about competing standards of beauty, and also about the intrusion of the white world on a black world. It also poses the idea of a beauty parade. [...] And it refers to 'The Demoiselles d'Avignon.'

- Robert Colescott



Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907.
Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.





80

PETER SAUL (B. 1934)

Story of Race Hate

signed and dated 'Saul 69'
(lower right)

oil on canvas

75 $\frac{7}{8}$ x 67 $\frac{7}{8}$ in.

(192.7 x 172.4 cm.)

Painted in 1969.

\$80,000-120,000

PROVENANCE:

Acquired directly from the
artist by the present owner

EXHIBITED:

New York, Allan Frumkin
Gallery, *Peter Saul: New
Paintings*, November 1969.
New York, Frumkin/Adams
Gallery, *Peter Saul: Political
Paintings*, 1990-1991, n.p.
(illustrated).

LITERATURE:

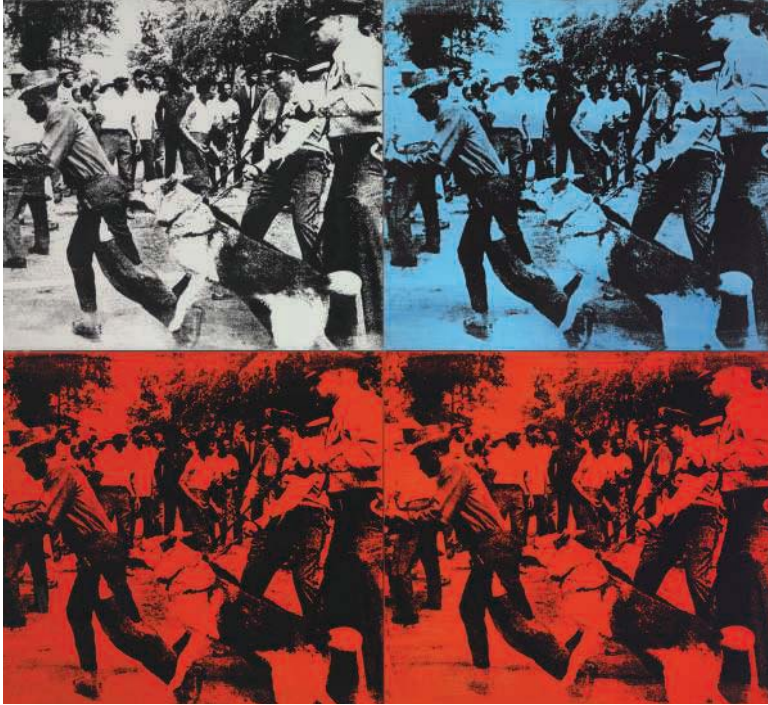
"Continuing Solos," *New York
Magazine*, vol. 2, no. 47, 24
November 1969, p. 28.

***I enjoy finding a low subject
and bringing it up high. I think
with strong technique, you can
glamorize certain things. You
can make the imagery sharper,
rounder, and basically better
looking.***

– Peter Saul







Andy Warhol, *Race Riot*, 1964. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The turbulent history of race relations in America has hardly ever been as fraught as it was in the 1960s, especially in Southern California. The African-American Civil Rights movement, born out of the decisive ruling of *Brown v. Board of Education* in 1954, continued to gain momentum throughout the decade. However, this determined march towards equality was frequently punctuated with outbursts of terrible violence. Artists responded to the social injustices of the age, including the

Cold War and the interminable conflict in Vietnam, with a plethora of visual proclamations ranging in tone from outrage and disgust to cynicism and apathy.

Enter Peter Saul, one of the most audacious painters of the era. Saul fearlessly embraced the full spectrum of American atrocity as fodder for his equally irreverent and psychedelic pictures. The artist's strongest works present the viewer with scenes of decadent, cartoonish violence and pointedly problematic imagery that could be easily misconstrued as the misogynistic, racist musings of a prodigiously talented madman. These difficult works channel the most caustic fever dreams of America's subconscious and filter them through a fluorescent kaleidoscope. The present lot, *Story of Race Hate*, was painted in 1969. It depicts a grimacing nude black woman, her features exaggerated and hyper-sexualized, next to a similarly rendered, hot pink

Ronald Reagan, both crucified against a Technicolor horizon. Reagan, then the Governor of California, is seen passing a handful of coins to the woman, who is simultaneously scribbling the painting's title on his outstretched phallus and slicing it off with a gigantic golden folding knife emblazoned with the words "RACE RIOT." Both of the figures are wearing halos; hers reads "CUTE TRICK;" his "HOLY SHIT." To say that this is a confrontational work of art is an understatement. The specter of the Watts riots of 1965, which resulted in 34 deaths and over 40 million dollars in property damage, haunts the painting, imbuing it with deadly serious undertones that serve as a foil to the ribald vulgarity of the image. It is an acrobatic display of profane protest, and as such, it is quintessential Saul.

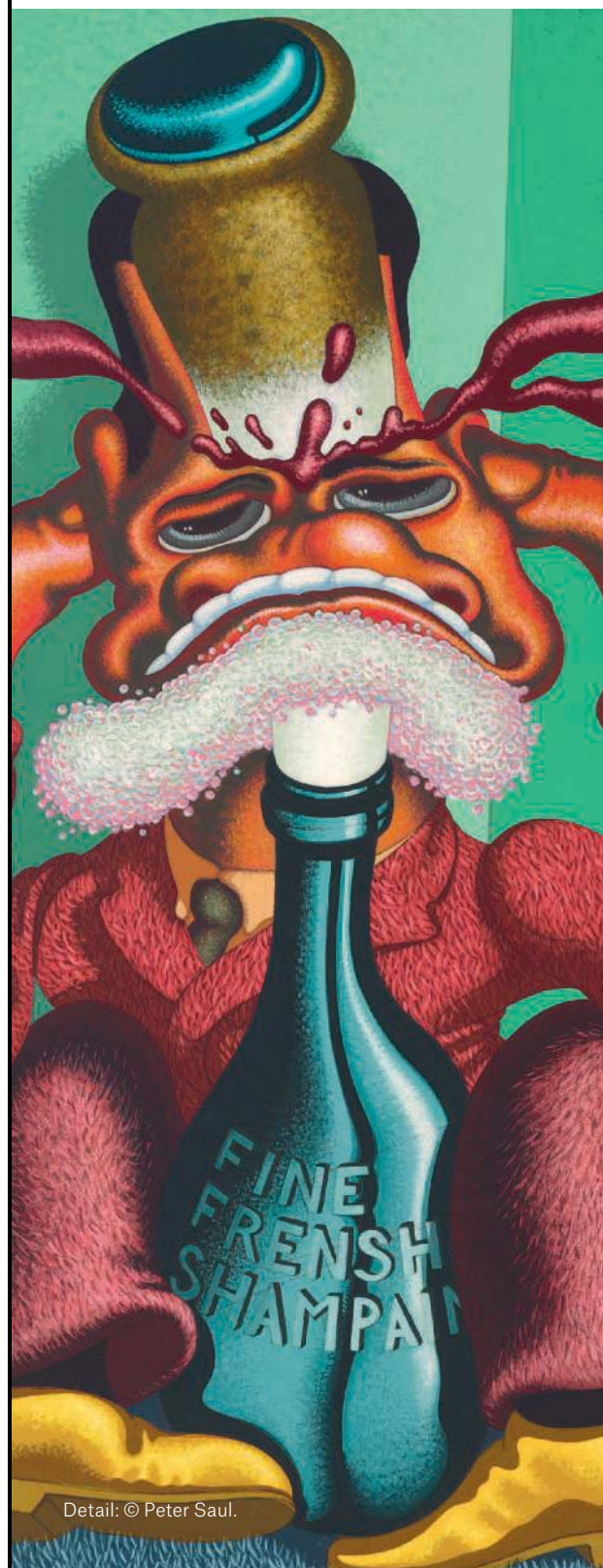
The artist's legendary dealer, Allan Frumkin, operated successful galleries in both Chicago and New York, where he championed radical emerging artists alongside venerable masters such as Matisse, Mondrian and Munch. His Chicago gallery played a crucial role in developing the stateside market for Surrealism and he mounted early or debut exhibitions of such renowned artists as H. C. Westermann, Robert Arneson, Philip Pearlstein, Leon Golub and William T. Wiley. *Story of Race Hate* is consigned from the estate of Mr. Frumkin's wife and collaborator, Jean, who chronicled the history of her husband's gallery and frequently attended him on visits to artist's studios across the country.

RELATED LOT :

1030

PETER SAUL

Fine Frensh Shampain



Detail: © Peter Saul.

ED PASCHKE**(1939-2004)***Fansee*

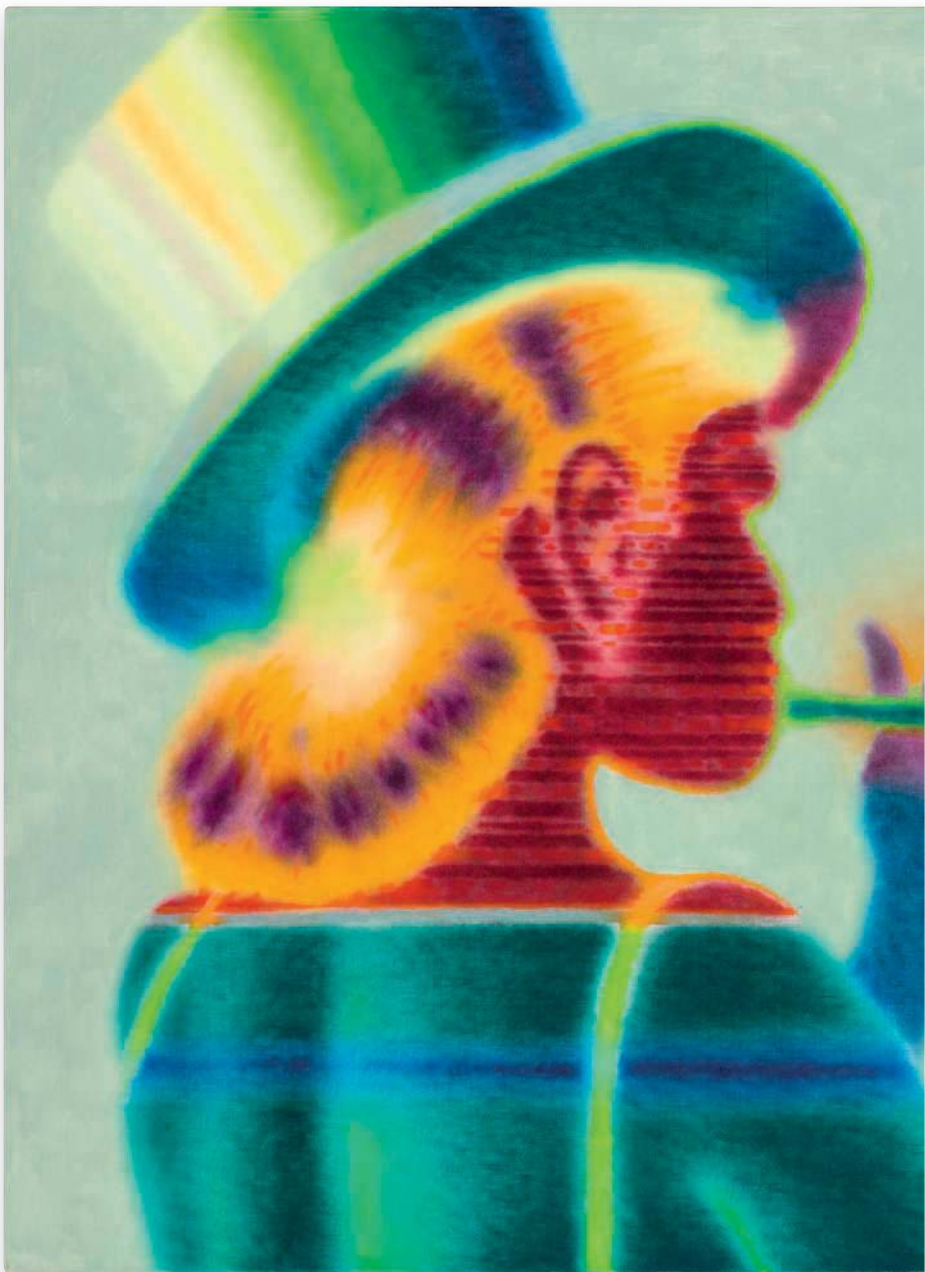
signed and dated 'E. Paschke
'83' (lower right); signed, titled
and dated 'E Paschke '83
"Fansee"' (on the stretcher)
acrylic on canvas
42 x 80 in. (106.7 x 203.2 cm.)
Painted in 1983.

\$25,000-35,000

PROVENANCE:

Phyllis Kind Gallery, New York
Anon. sale; Sotheby's,
New York, 27 February 1990,
lot 289A

Acquired at the above sale by
the present owner





KEITH HARING

(1958-1990)

Untitled

signed, incised with the artist's signature, inscribed and dated 'K. Haring 83 ⊕ ♥ MERRY CHRISTMAS -Keith' (on the reverse)

acrylic on incised wood

10 ¾ x 14 ½ x 1 ¼ in.

(27.3 x 36.8 x 3.2 cm.)

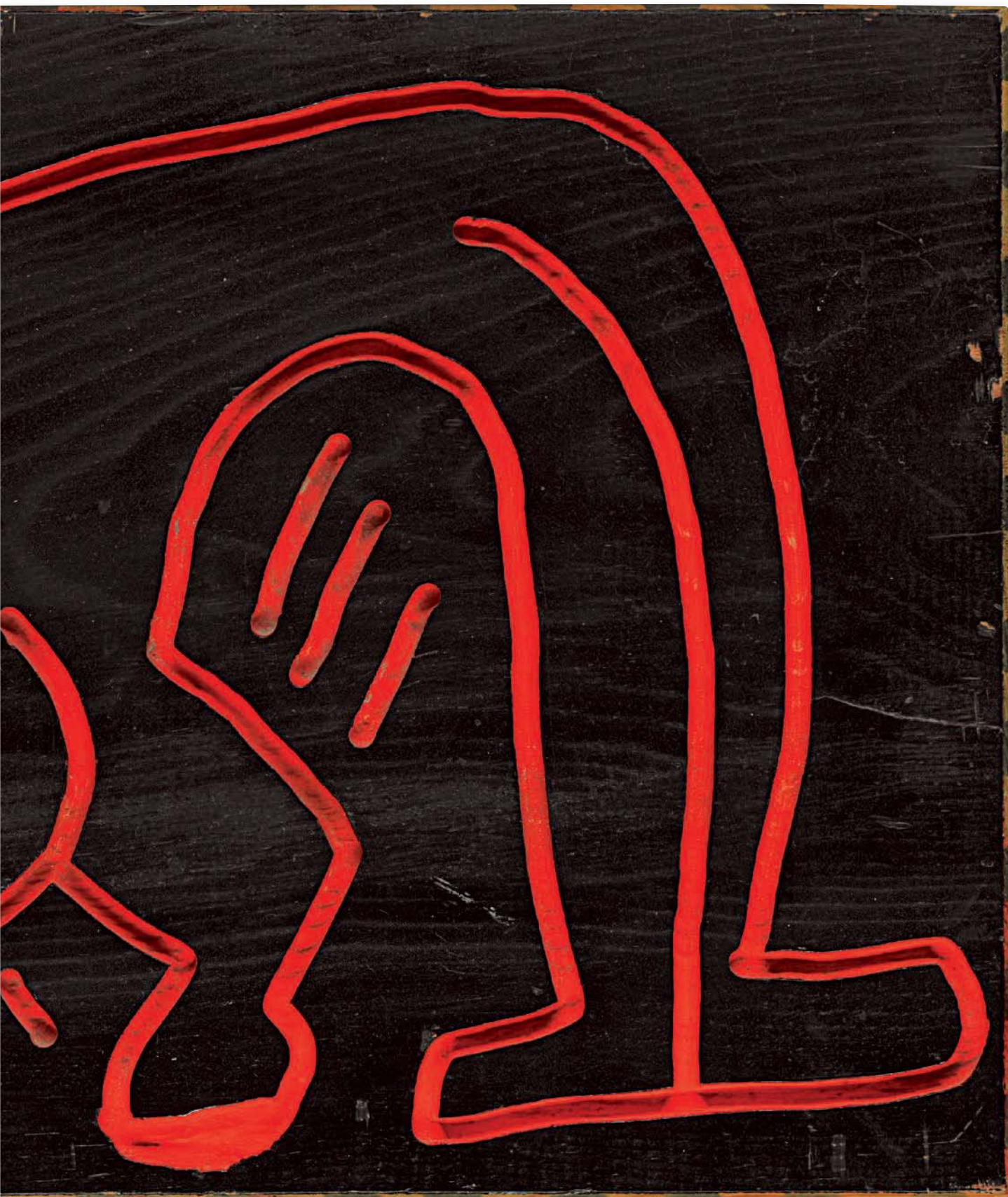
Executed in 1983.

\$30,000-50,000

PROVENANCE:

Gift of the artist to the present owner, 1983





RALPH GOINGS**(B. 1928)***Vinyl Booths*

signed, titled, inscribed and
dated 'Vinyl Booths RALPH
GOINGS 87 CA' (lower edge)
watercolor and graphite
on paper

image : 9 x 19 in.

(22.8 x 48.1 cm.)

sheet : 14 $\frac{5}{8}$ x 22 $\frac{7}{8}$ in.

(37.1 x 58 cm.)

Executed in 1987.

\$20,000-30,000

PROVENANCE:

OK Harris Gallery, New York
Nancy and Ronald Harrison
Cooper, California

OK Harris Gallery, New York
Pierre Lescure, Paris

Their sale; Piasa, 21 January
2014, lot 44

Acquired at the above sale by
the present owner

LITERATURE:

L. K. Meisel, *Photorealism Since
1980*, New York, 1993, p. 242,
no. 735 (illustrated).





12/11/11 George 97-01

**ELLIOTT
HUNDLEY**
(B. 1975)

*Landscape with
Bamboo*

signed and dated 'B. Elliott
Hundley 2013'

(on the reverse)

printed paper, paperboard,
fabric, thread, pins and foam
core on panel

75 ¼ x 63 ¼ x 4 ½

(191.1 x 160.7 x 11.4 cm.)

Executed in 2013.

\$60,000-80,000

PROVENANCE:

Andrea Rosen Gallery,
New York

Acquired from the above by
the present owner



PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR

85

JEFF GAUNT

I Hear You Calling

signed and dated 'J Gauntt

2002' (on the reverse)

acrylic on panel

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 2002.

\$30,000-40,000

PROVENANCE:

Sikkema Jenkins & Co.,

New York

Acquired from the above by
the present owner



86

THOMAS LAWSON
(B. 1951)

*Confrontation: Three
Graces*

oil on canvas

72 x 84 in. (182.8 x 213.3 cm.)

Painted in 2010.

\$12,000-18,000

PROVENANCE:

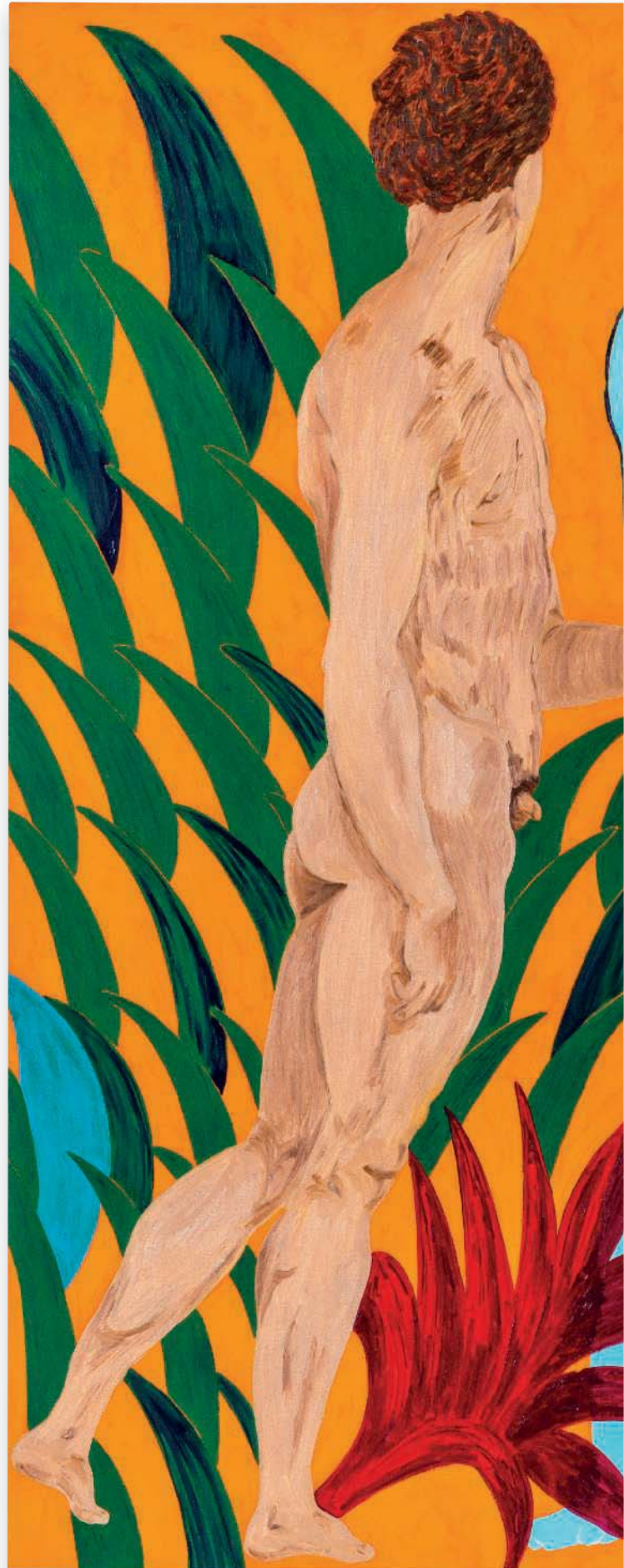
David Kordansky Gallery,
Los Angeles

Acquired from the above by
the present owner

87 No Lot



**POST-WAR AND
CONTEMPORARY ART**





PRIVATE COLLECTION, NEW YORK

88

**MARTIN
KIPPENBERGER**
(1953-1997)

*Japanische
Gartengestaltung für
Innen*

wood, glass, lacquer, metal
and foam

closed: 67 x 33 ½ x 17 ½ in.
(170.2 x 85.1 x 44.5 cm.)

open: 67 x 62 x 22 in.
(170.2 x 157.5 x 55.9 cm.)

installation dimensions variable

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

\$60,000-80,000

PROVENANCE:

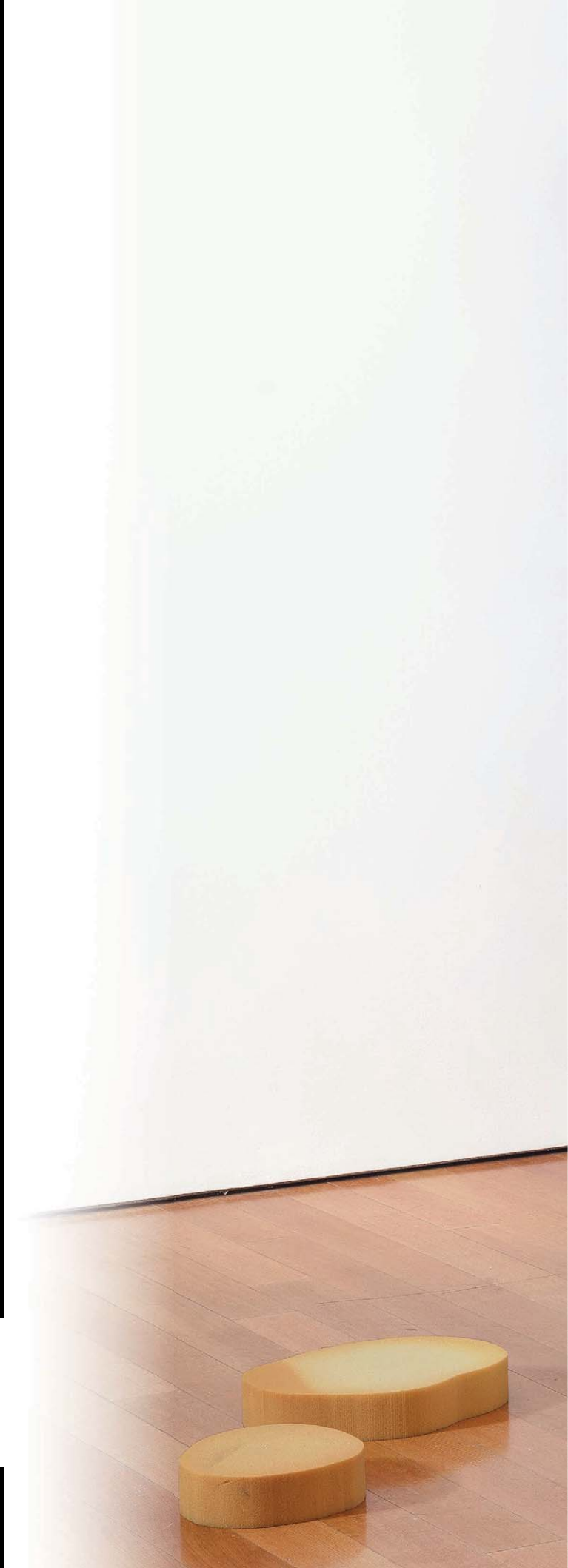
Luhring Augustine Gallery,
New York

Private collection, 1990

Anon. sale; Sotheby's,
New York,

10 May 2012, Lot 480

Acquired at the above sale by
the present owner





PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

89

GARY HUME
(B. 1962)

Hermit Owl

signed and dated 'Hume 06'
(on the reverse)

oil, chalk and charcoal
on canvas

27 ½ x 22 in.

(69.9 x 55.9 cm.)

Executed in 2006.

\$20,000-30,000

PROVENANCE:

White Cube Gallery, London
Acquired from the above by
the present owner

EXHIBITED:

London, White Cube, *Gary
Hume Cave Paintings*, May-
July 2006.



PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

90

GARY HUME

(B. 1962)

Untitled

signed and dated 'Gary
Hume 1992' (on the reverse)
oil on panel in artist's frame
overall: 25 ½ x 20 ¾ in.
(64.8 x 52.7 cm.)
Painted in 1992.

\$20,000-30,000

PROVENANCE:

Matthew Marks Gallery,
New York

Acquired from the above by
the present owner



91

GRAYSON PERRY
(B. 1960)

Fascist Housewives

titled 'Housewife Fascists'
(lower edge)

glazed earthenware

9 ¼ x 8 x 8 ¼ in.

(23.5 x 20.3 x 21 cm.)

Executed in 1995.

\$15,000-20,000

PROVENANCE:

Nicole Klagsbrun Gallery,
New York

Acquired from the above by
the present owner

EXHIBITED:

New York, Nicole Klagsbrun
Gallery, *GRAYSON PERRY How
I Thought of Myself*, March–
April 2002.





GRAYSON PERRY
(B. 1960)*The Three Ages of
Claire Perry*

glazed earthenware

11 $\frac{3}{4}$ x 7 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in.

(29.8 x 18.4 x 18.4 cm.)

Executed in 1994.

\$15,000-20,000

PROVENANCE:Nicole Klagsbrun Gallery,
New YorkAcquired from the above by
the present owner**EXHIBITED:**New York, Nicole Klagsbrun
Gallery, *GRAYSON PERRY How
I Thought of Myself*, March–
April 2002.



93

DAMIEN HIRST

(B. 1965)

Universal Love

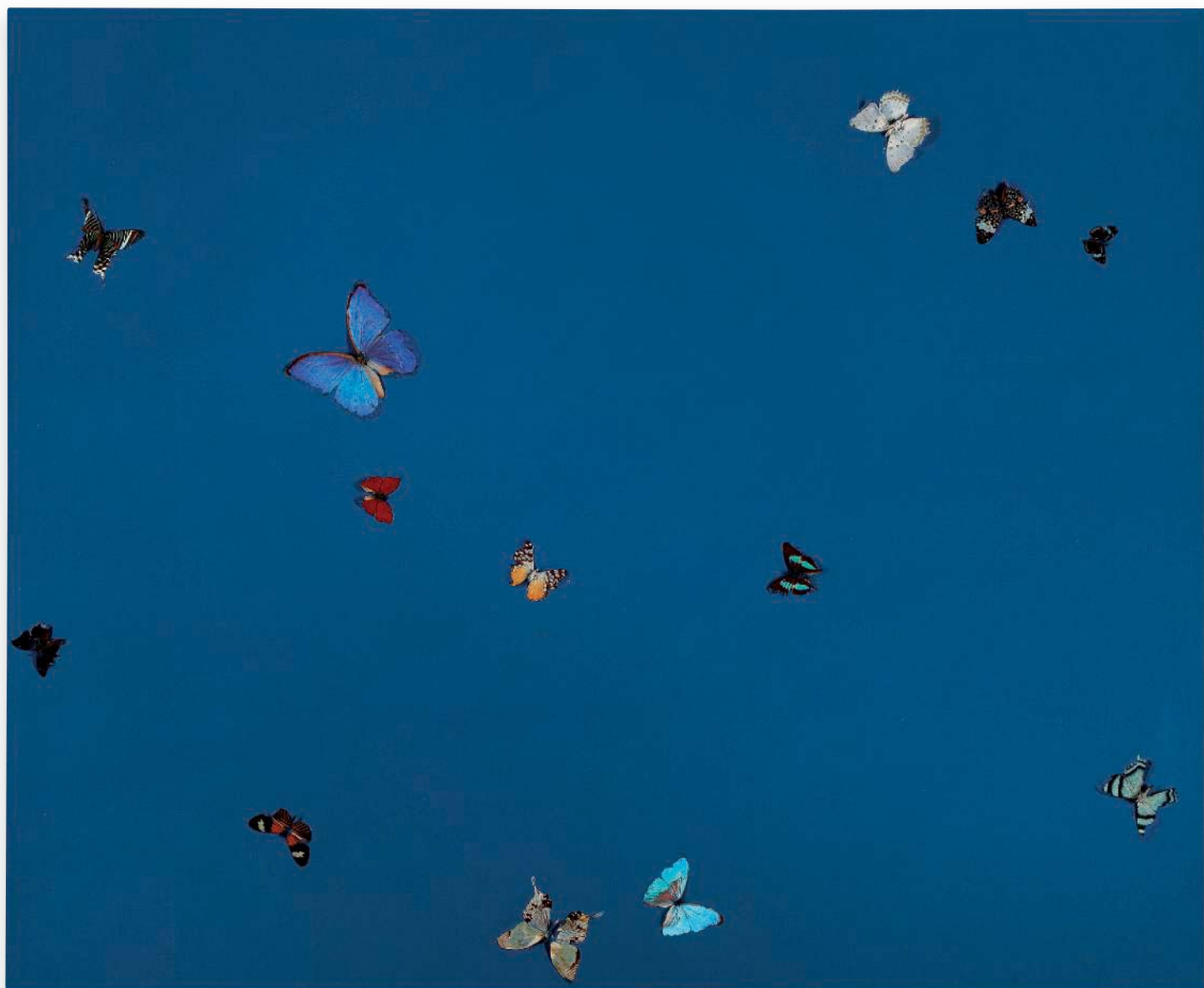
signed 'Damien Hirst'
(on a paper label affixed to
the stretcher)
household paint and butterflies
on canvas
42 x 51 in. (106.7 x 130.5 cm.)
Executed in 2001.

\$180,000-250,000

PROVENANCE:

White Cube, London
Acquired from the above by
the present owner





94

DAVID HAMMONS

(B. 1943)

Untitled

signed 'Hammons' (lower right)

enamel on Masonite

36 x 18 in. (91.4 x 45.7 cm.)

Painted *circa* 1968-1972.

\$25,000-35,000

PROVENANCE:

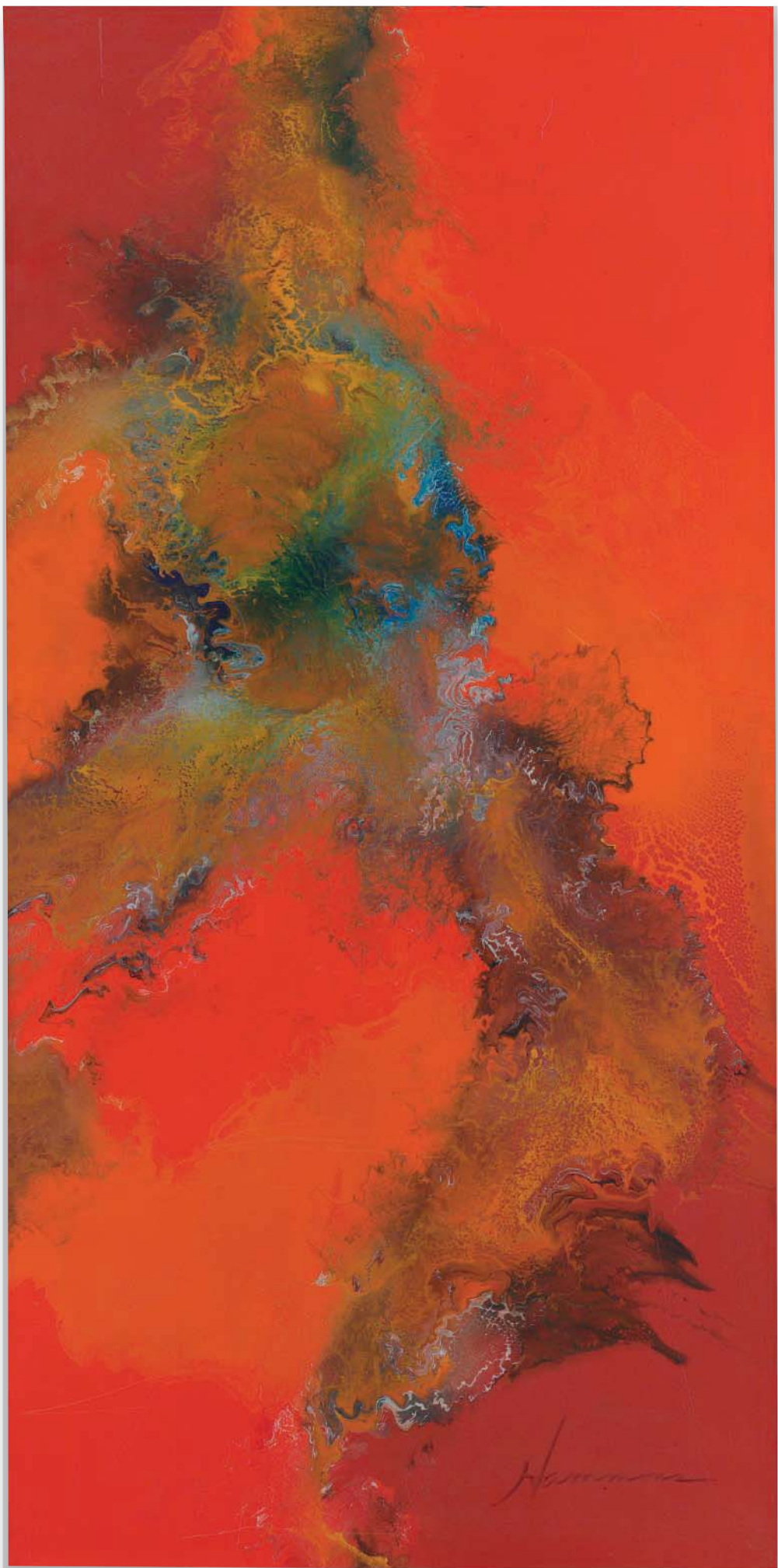
Private collection, Idaho

Acquired from the above by
the present owner

***As an artist, you have to keep
reinventing yourself.***

– David Hammons





HIROSHI SUGIMOTO**(B. 1948)***Lightning Fields**Composed 24.009*

signed 'Sugimoto' (on a paper label affixed to the reverse of the artist's frame)

gelatin silver print mounted on aluminum, in three parts, in artist's frame

overall: 38 x 69 $\frac{3}{4}$ x 3 in.

(96.8 x 177.2 x 7.6 cm.)

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

\$40,000-60,000

PROVENANCE:

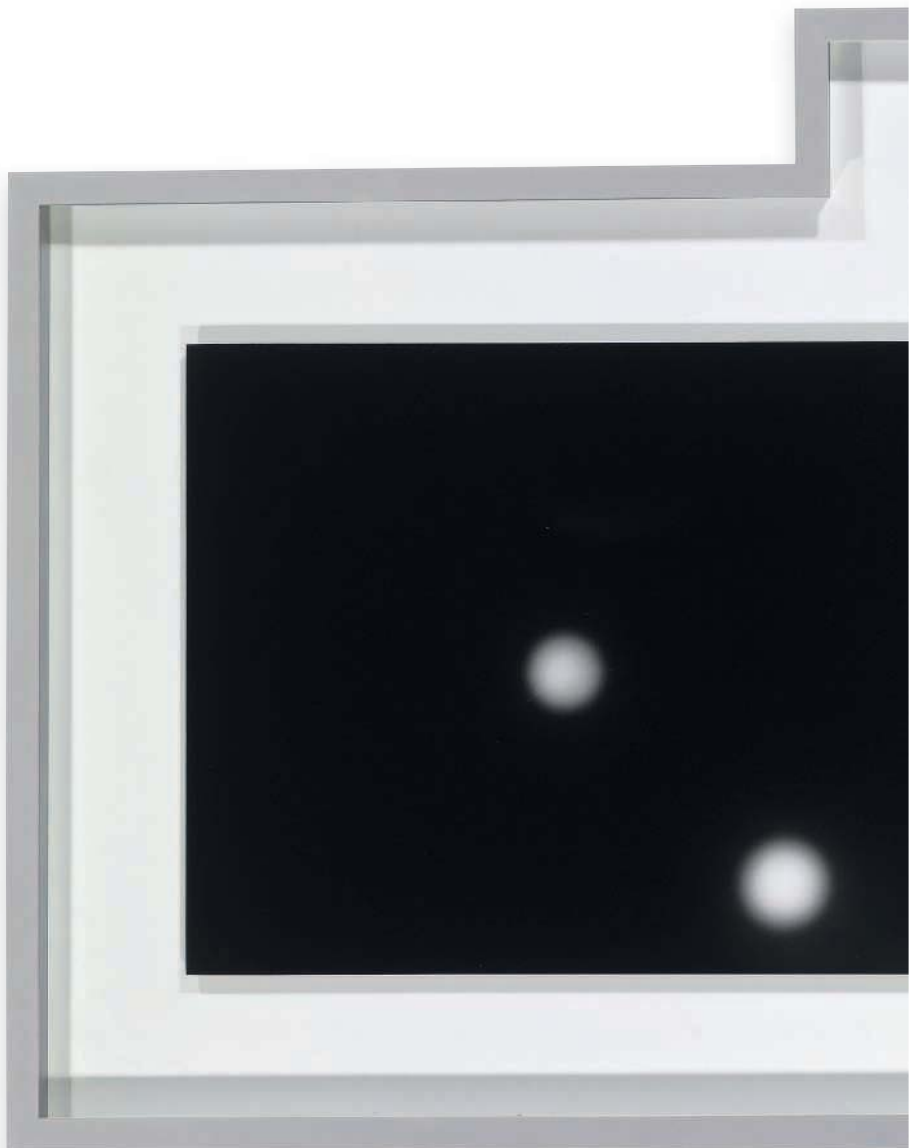
Gallery Koyanagi, Tokyo

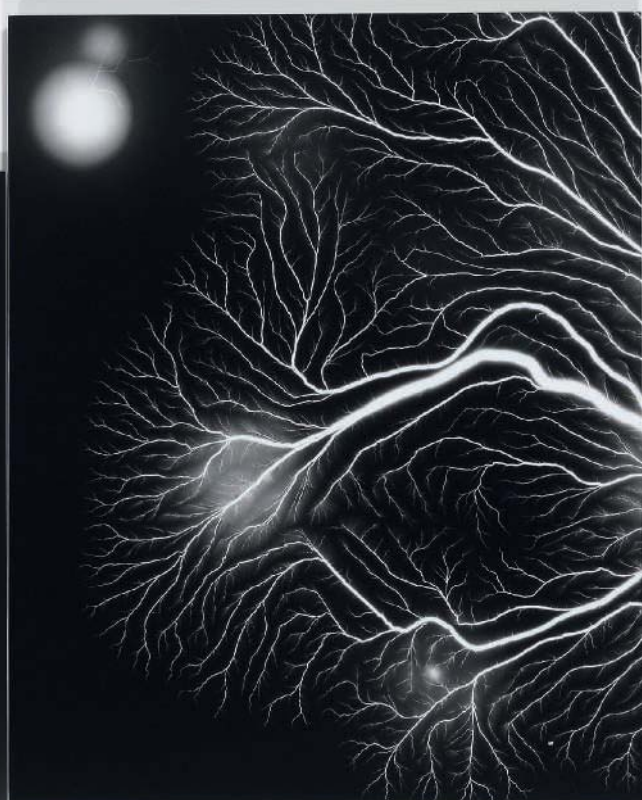
Private collection, Tokyo

Anon. sale; Paddle8 Online

Auction, 25 June 2014, lot 2

Acquired at the above sale by the present owner





JULIE MEHRETU**(B. 1970)***Untitled (Bomb)*oil and ink on layered vellum
and Mylar

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

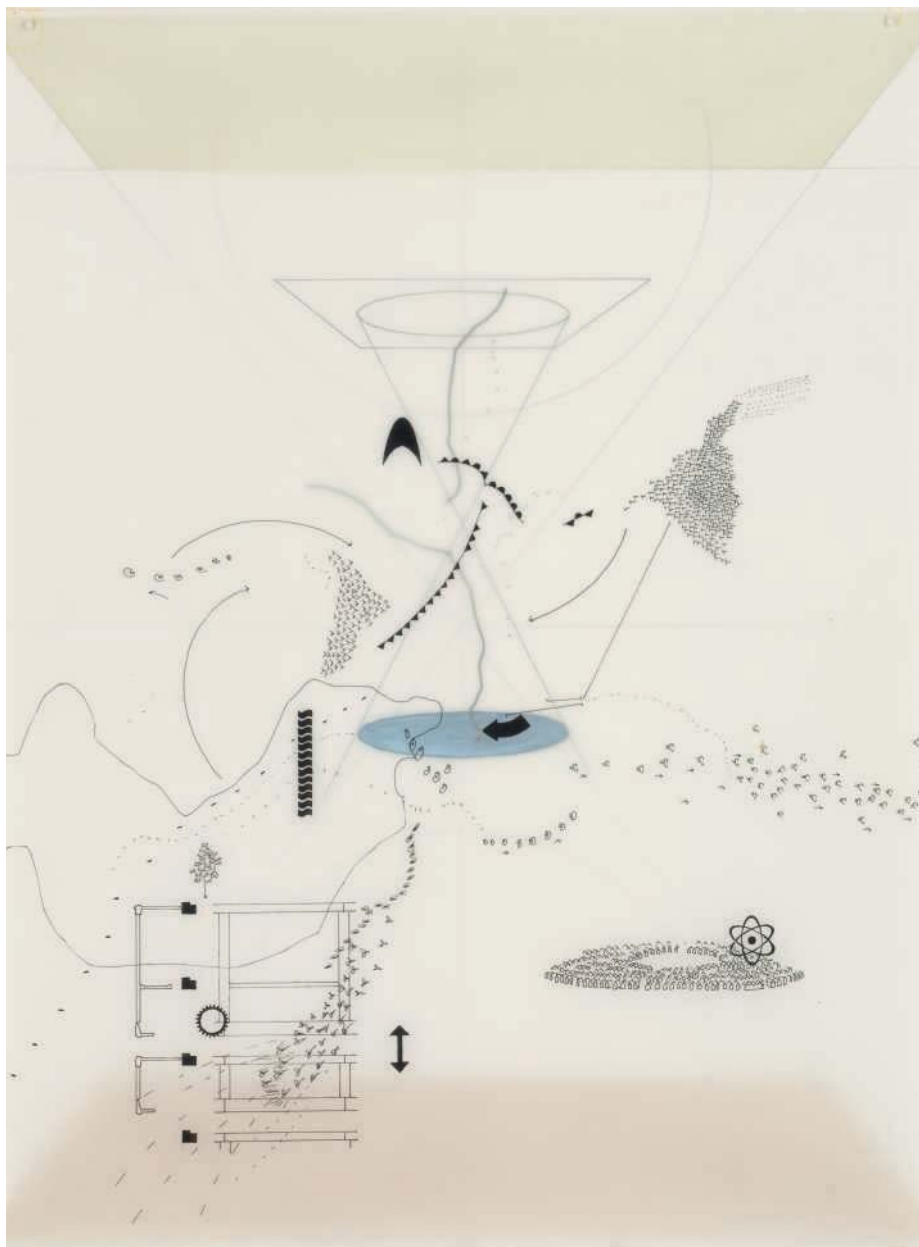
Executed in 1998.

\$30,000-40,000

PROVENANCE:Barbara Davis Gallery,
Houston

Private collection, Houston

Anon. sale; Christie's,

New York, 23 September
2005, lot 9Acquired at the above sale
by the present owner

PROPERTY OF A PRIVATE
COLLECTOR

97

JULES OLITSKI
(1922-2007)

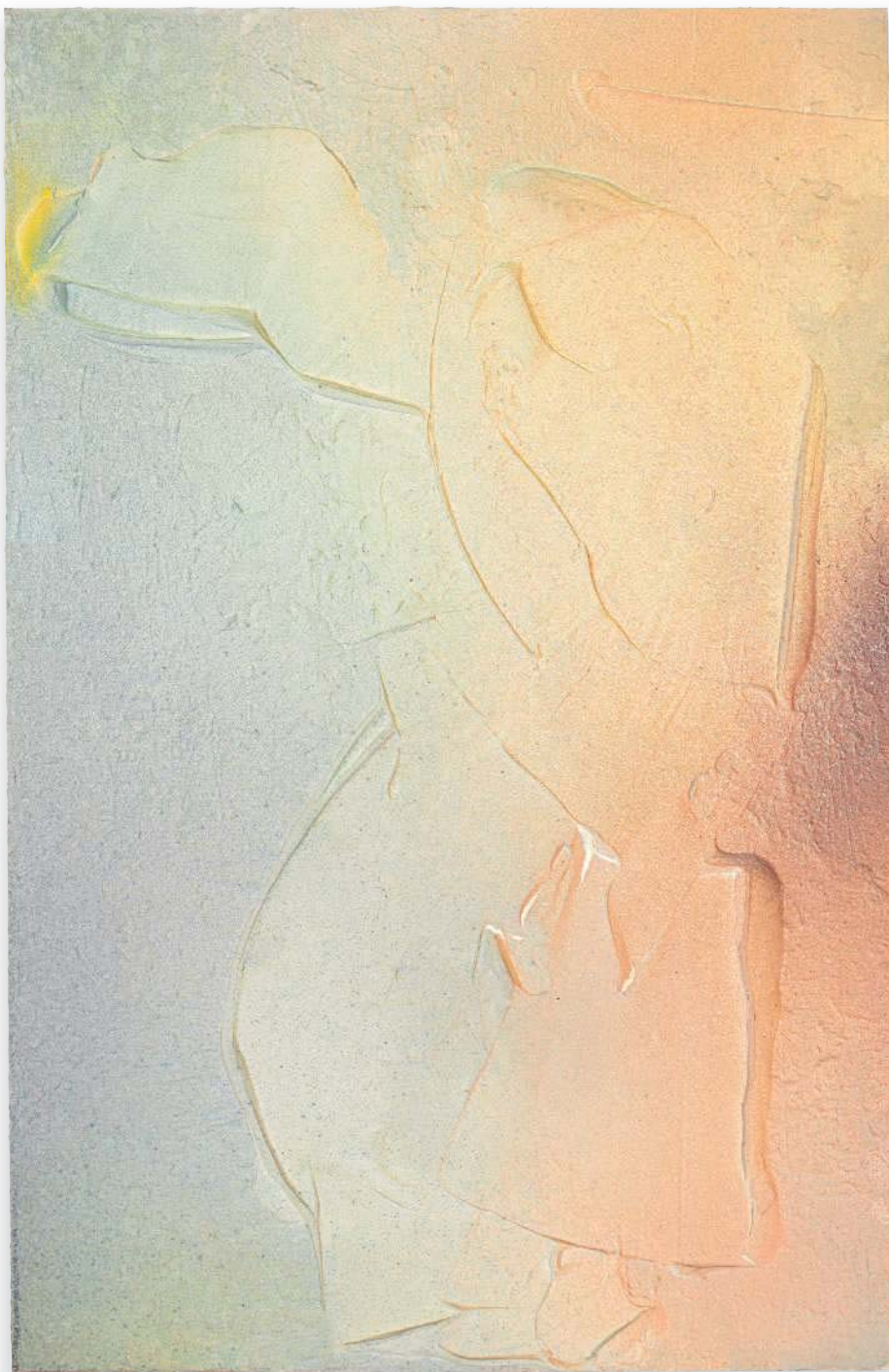
Secret Fire 2

signed and dated 'Jules
Olitski '77' (on the reverse)
acrylic on canvas
79 x 51 ¼ in.
(201 x 130.2 cm.)
Painted in 1977.

\$20,000-30,000

PROVENANCE:

André Emmerich Gallery,
New York
Private collection, Seattle
Anon. sale; Sotheby's, New
York, 2 April 2008, lot 228
Acquired at the above sale
by the present owner



MICHAEL WILLIAMS
(B. 1978)*The Dark Hour*

signed, titled and dated
'Michael Williams The Dark
Hour 2011' (on the reverse)
oil and airbrush on canvas
68 x 52 in. (172.7 x 132.1 cm.)
Executed in 2011.

\$30,000-50,000

PROVENANCE:

CANADA, LLC., New York
Acquired from the above by
the present owner

***I'm obsessed with trying to
understand seeing, and that for me
means trying to create image fields
which are difficult to see and which
make it difficult to understand
what you're seeing. I don't want
the viewer to just register what's
in front of them. It should be more
mysterious than that.***

– Michael Williams





SAM GILLIAM**(B. 1933)***L.G.B. Engine*

signed, titled and dated 'L.G.B.
Engine Sam Gilliam '91'
(on the reverse)

acrylic, polypropylene and
thread on fabric

34 x 85 in. (86.4 x 215.9 cm.)

Executed in 1991.

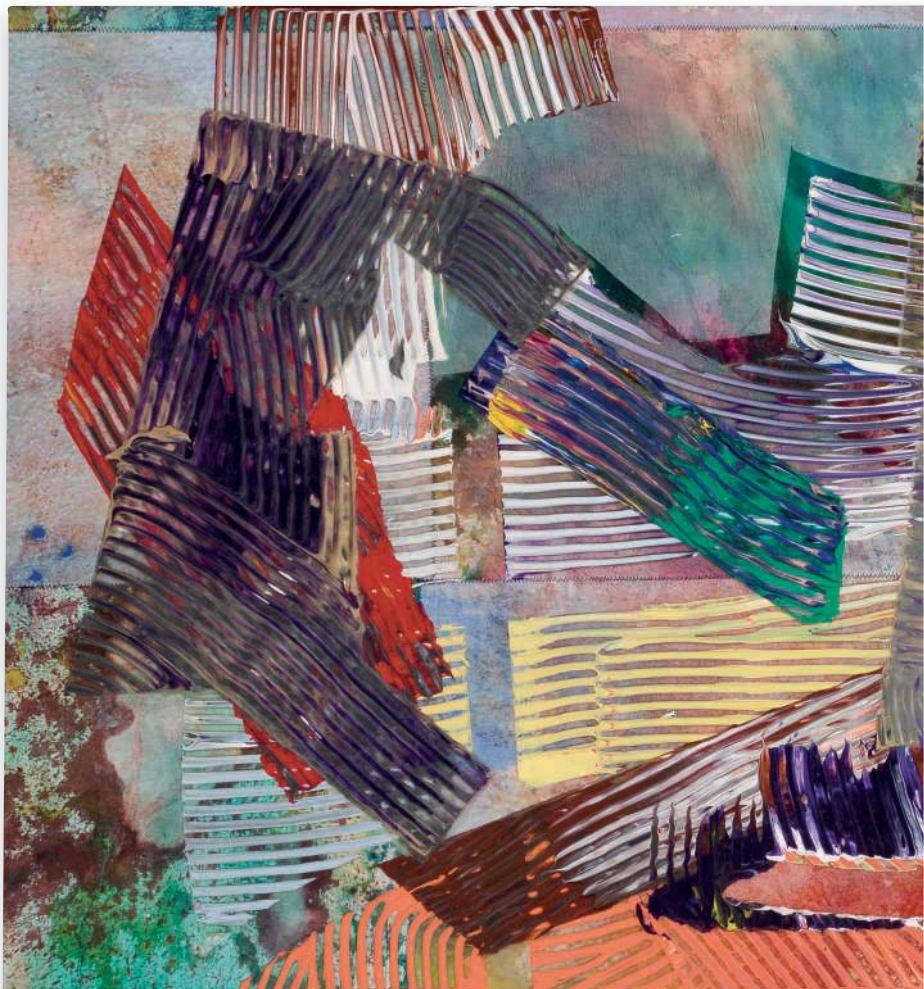
\$30,000-50,000

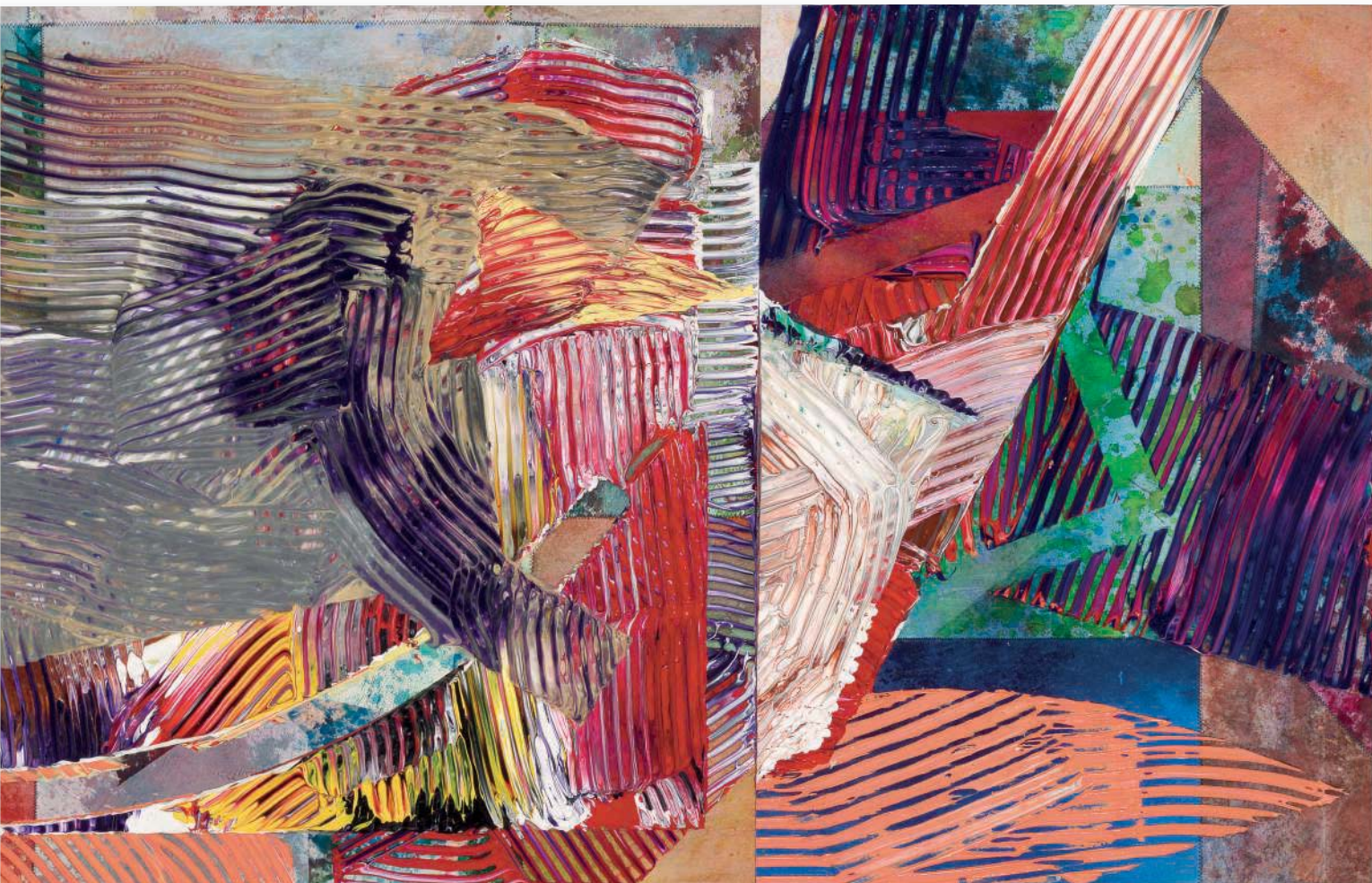
PROVENANCE:

Robert Kidd Gallery, Michigan
Acquired from the above by the
present owner

EXHIBITED:

Michigan, Flint Institute of Arts,
*Abstract Expressionism: Then
and Now*, May-August 2012,
p. 6 (illustrated).





100

ALAN CHARLTON
(B. 1948)

12 Panel Painting

signed and dated 'ALAN
CHARLTON 1988' (on the
reverse of the first element);
numbered sequentially
"1/12" to "12/12"

(on the reverse of each
element)

acrylic on canvas, in twelve
parts

each: 83 ¼ x 8 ⅞ in.

(211.5 x 22.5 cm.)

overall: 83 ¼ x 119 in.

(211.5 x 302.5 cm.)

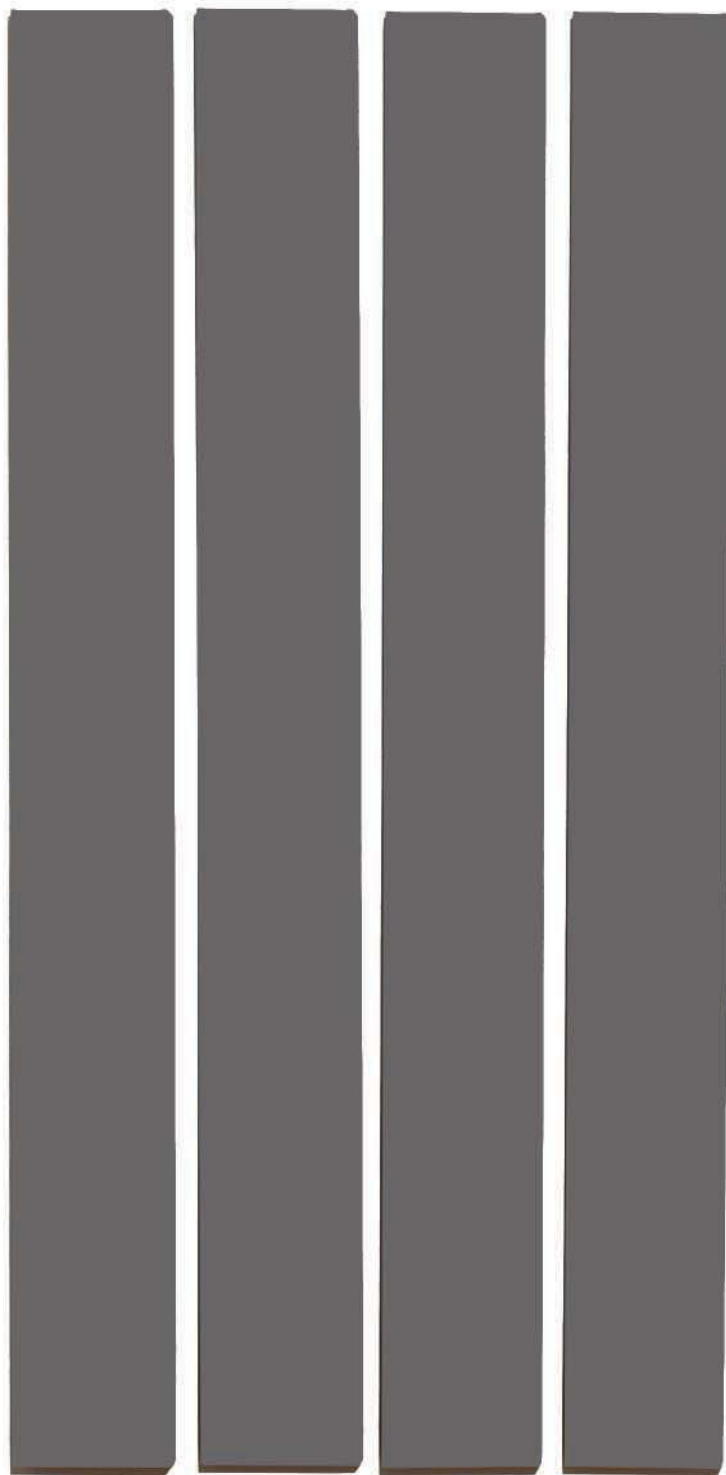
Painted in 1988.

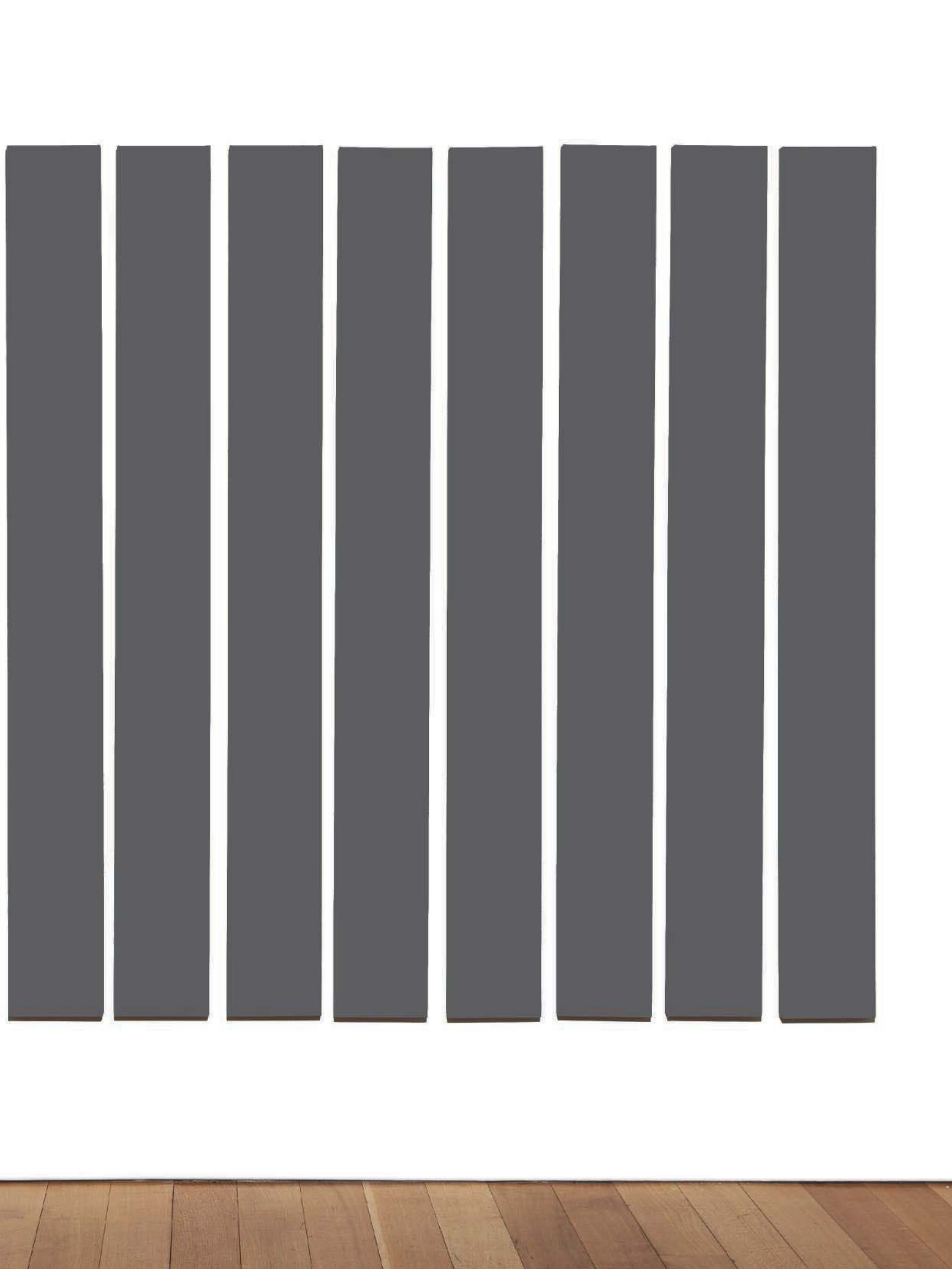
\$20,000-30,000

PROVENANCE:

Victoria Miro Gallery, London

Acquired from the above by the
present owner, 1989





SAM GILLIAM**(B. 1933)***Untitled*

acrylic on paper, in six parts,
with two aluminum rods

overall: 87 x 72 in.

(221 x 182.9 cm.)

Painted *circa* 1970s.

\$50,000-70,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
circa 1970s

Since the 1960s Gilliam has worked through and re-imagined the parameters of painting. He has altered and enhanced how we understand it and shown younger artists how to engender and inhabit new spaces within an inherited framework that is constantly expanding.

– J.P. Binstock, quoted in Sam Gilliam:
A Retrospective, exh. cat., Washington, D.C.,
Corcoran Gallery of Art, 2005, p. 136.





PROPERTY FROM
THE BLAIR FAMILY COLLECTION

102

JULES OLITSKI
(1922-2007)

Heightened

signed twice, titled and dated
'Jules Olitski Heightened 1966
Jules Olitski' (on the reverse)

acrylic on canvas

104 ¼ x 198 ¼ in.

(264.8 x 503.6 cm.)

Painted in 1966.

\$100,000-150,000

PROVENANCE:

André Emmerich Gallery,
New York

Acquired from the above by
the present owner, *circa* 1968

EXHIBITED:

Washington, D.C., Corcoran
Gallery of Art; Pasadena Art
Museum and San Francisco
Museum of Art, *Jules Olitski
Paintings 1963-1967* April-
November 1967, p. 25, no. 37.





JOSEPH CORNELL

(1903-1972)

Trade Winds

signed 'Joseph Cornell'
(on a paper label affixed to
the reverse)

wood box construction—wood,
paint, paper, printed paper,
metal, glass, marbles, cork
and pins

7 ¼ x 12 x 3 ⅝ in.

(18.4 x 30.5 x 9.2 cm.)

Executed *circa* 1958.

\$80,000-120,000

PROVENANCE:

B.C. Holland Gallery, Chicago
Mr. and Mrs. Robert B. Mayer,
Winnetka

Their sale; Sotheby's Parke
Benet, New York, 26 October
1972, lot 12

Acquired at the above sale by
the present owner





2133	11	8	33.5	0.249
2134	10	59	47.1	0.251
2135	10	43	56.1	0.253
2136	10	42	2.5	0.255
2137	10	4	4	0.257
2138	10	24	27	0.259
2139	10	14	57.7	0.261
2140	10	5	49.0	0.263
2141	9	50	36.8	0.265
2142	9	47	21.1	0.267
2143	9	35	2.0	0.269

CEMBER 28.			
9.5	3.7	0.403	
9.4	14.6	0.458	
9.3	12.2	0.512	
9.2	36.7	0.566	
9.1	57.9	0.619	
9.0	16.1	0.672	
8.9	31.2	0.725	
8.8	143.2	0.777	
8.7	152.3	0.829	
8.6	51.58.5	0.881	
8.5	42	1.8	0.933
8.4	32	2.2	0.985
8.3	7	21	59.8
8.2	7	11	54.7
8.1	7	1	46.9
8.0	6	51	36.4
7.9	6	41	23.3
7.8	6	31	7.7
7.7	6	20	49.5
7.6	6	10	28.9
7.5	6	0	5.9
7.4	5	49	40.5

104

**ROBERT
RAUSCHENBERG**
(1925-2008)

Embark (Anagram)

signed and dated
'RAUSCHENBERG 95'
(lower right)

vegetable dye transfer on paper
60 x 96 ½ in. (153.4 x 245.1 cm)
Executed in 1995.

\$180,000-200,000

PROVENANCE:

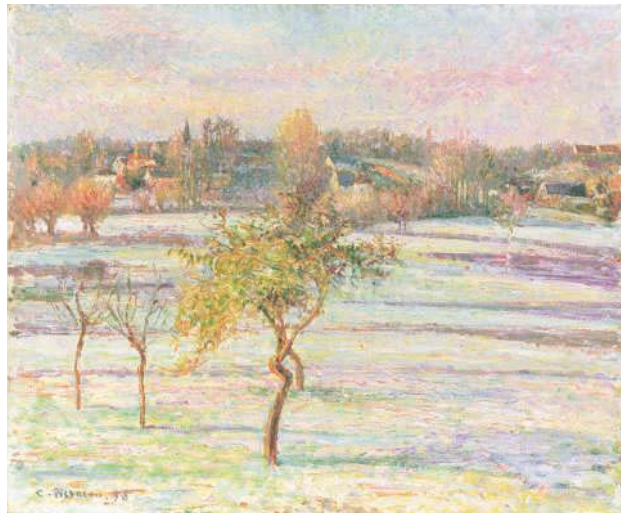
PaceWildenstein Gallery,
Los Angeles and New York
Geraldine and Harold Alden,
Los Angeles, 1996
Anon. sale; Sotheby's, New York,
15 May 2008, lot 302
Acquired at the above sale by
the present owner

EXHIBITED:

New York and Los Angeles,
PaceWildenstein Gallery,
Robert Rauschenberg: Anagrams,
September 1996-January 1997,
no. 20 (illustrated).

LITERATURE:

*Robert Rauschenberg: A
Retrospective*, exh. cat.,
New York, Solomon R.
Guggenheim Museum, 1997,
p. 533, no. 468 (illustrated).



Camille Pissarro, *White Frost at Eragny*, 1895. Photo:
Susannah Pollen Ltd / Bridgeman Images.





105

**ALEXANDER
CALDER**

(1898-1976)

Red to the Front

signed and dated 'Calder 73'
(lower right)

gouache and ink on paper

43 x 29 ¼ in. (109.2 x 74.3 cm.)

Painted in 1973.

\$30,000-50,000

PROVENANCE:

Transworld Art Corporation of
New York City, acquired
directly from the artist, 1974
Old World Galleries, New York,
1978

Tri Suburban, New York, 1978

Acquired from the above by the
present owner

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A06903.

***I very much like making
gouaches. It goes fast and
one can surprise oneself.***

– Alexander Calder





Calder⁷³

106

**ALEXANDER
CALDER**

(1898-1976)

Orbs on Red

signed and dated 'Calder 66'
(lower right)

gouache and ink on paper
29 ½ x 42 ½ in. (74.9 x 108 cm.)
Painted in 1966.

\$30,000-50,000

PROVENANCE:

Transworld Art Corporation
of New York City, gift of the
artist, 1974

National Emergency Civil
Liberties Committee, New York
Private collection, New York
Acquired from the above by
the present owner

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A06920.





PROPERTY FROM
A NEW YORK COLLECTION

107

**ALEXANDER
CALDER**

(1898-1976)

Leaf Brooch

silver and steel wire
5 x 2 in. (13.7 x 6 cm.)
Executed *circa* 1945.

\$30,000-40,000

PROVENANCE:

Buchholz Gallery/Curt
Valentin Gallery, New York,
circa 1945

Emily Leaser, New York,
circa 1945

Acquired from the above by
the present owner

This work is registered in
the archives of the Calder
Foundation, New York,
under application number
A16744.



PROPERTY FROM
A NEW YORK COLLECTION

108

**ALEXANDER
CALDER**

(1898-1976)

CV (Initial Belt Buckle)

silver wire

2 ¾ x 4 ½ in. (7 x 11.4 cm.)

Executed *circa* 1949.

\$25,000-35,000

PROVENANCE:

Curt Vallentin, New York,
gift of the artist, *circa* 1949

Emily Leaser, New York,
circa 1954

Acquired from the above by
the present owner

This work is registered in
the archives of the Calder
Foundation, New York,
under application number
A16745.



ALEXANDER CALDER (1898-1976)

Untitled

signed and dated 'Calder 71'
(lower right)
gouache and ink on paper
15 ½ x 22 ¾ in. (39.4 x 57.8 cm.)
Painted in 1971.

\$20,000-30,000

PROVENANCE:

M. Knoedler & Co., Inc.,
New York
Private collection, Lexington,
Kentucky, 1979
Marisa del Re Gallery, Inc.,
New York
Acquired from the above by
the present owner

This work is registered in
the archives of the Calder
Foundation, New York, under
application number A08462.





calder 71

110

LARRY RIVERS

(1923-2002)

French Money

signed, inscribed, titled and dated "FRENCH Money"
Rivers '62-'63 for Jacques K.
"L'Argent?" (on the reverse)
oil on canvas
36 x 60 in. (91.4 x 152.4 cm.)
Painted in 1962-1963.

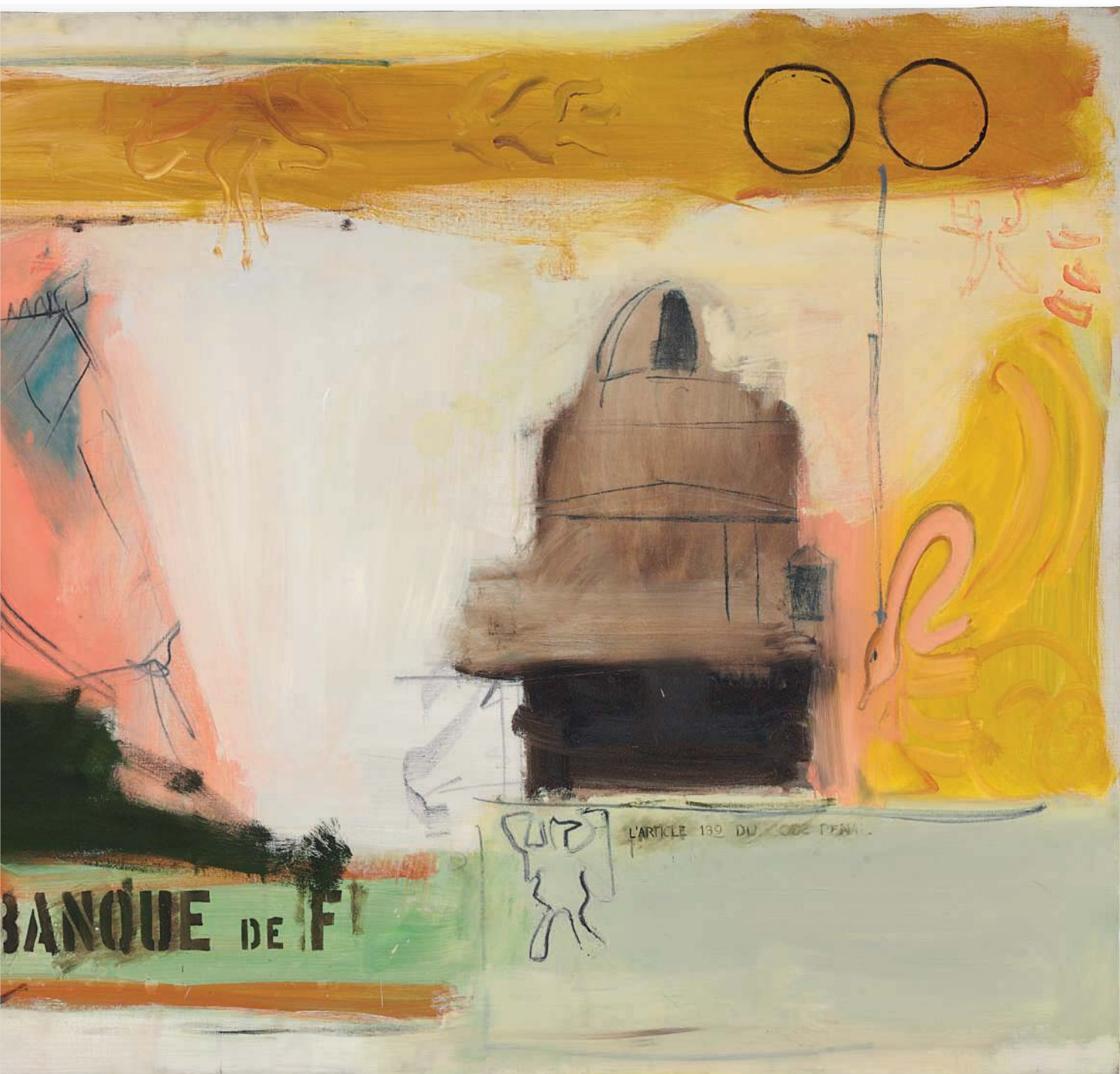
\$150,000-200,000

PROVENANCE:

Jacques Kaplan, gift of
the artist

Acquired from the above by
the present owner





**ROBERT
RAUSCHENBERG**
(1925- 2008)

Garden-Wise II #1

signed and dated
'RAUSCHENBERG 89'
(lower right)

high-fired ceramic

25 x 15 ¾ in. (64.4 x 40 cm.)

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

\$15,000-20,000

PROVENANCE:

Private collection

Acquired from the above by the
present owner, 1989

***I don't want a picture to look
like something it isn't. I want it
to look like what it is. And I think
that a picture is more like the
real world when it is made out of
the real world.***

– Robert Rauschenberg





RAUSCHENBERG 89

PROPERTY FROM
THE BLAIR FAMILY COLLECTION

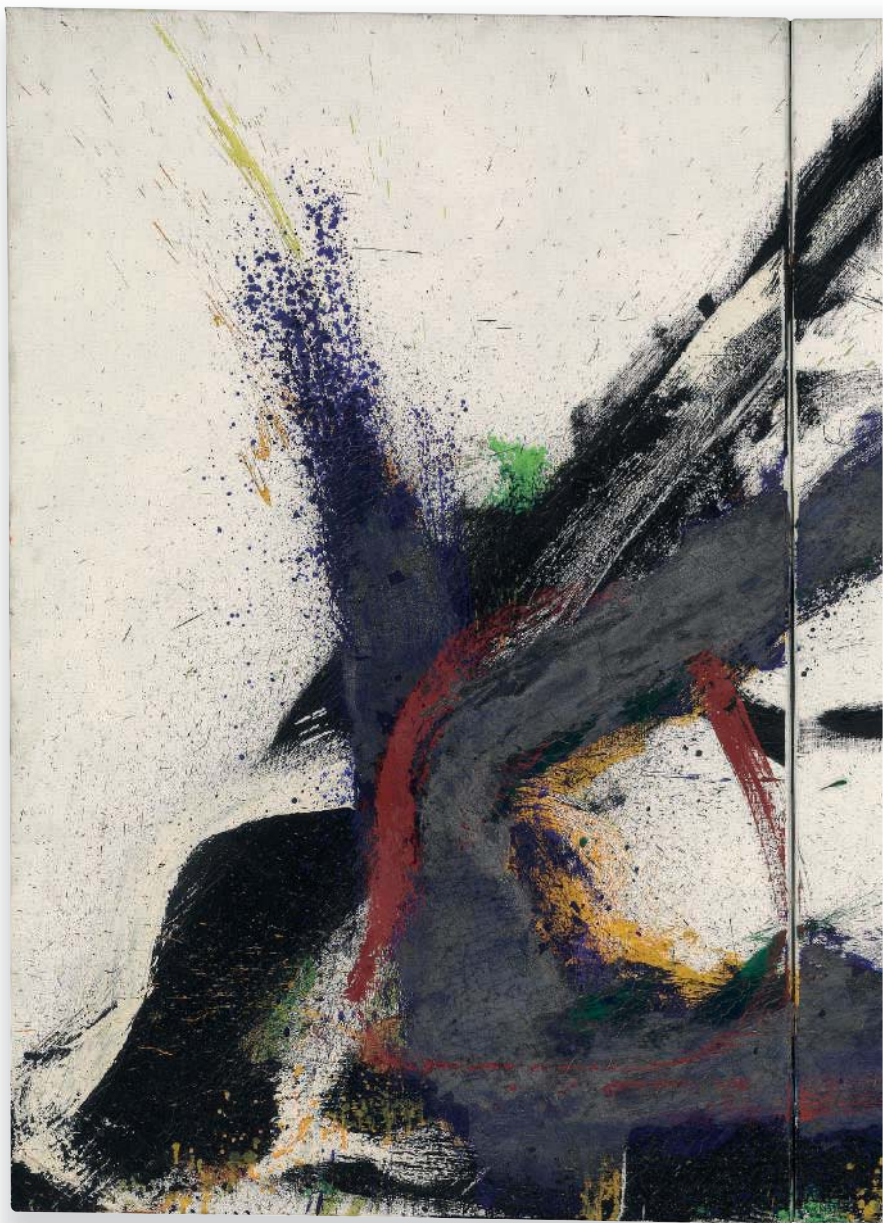
112

NORMAN BLUHM
(1921-1999)

Untitled

signed and dated 'bluhm 66'
(on the reverse of each canvas)
triptych—oil on canvas
overall: 40 x 78 ½ in.
(101.6 x 199.4 cm.)
Painted in 1966.

\$10,000-15,000



**POST-WAR AND
CONTEMPORARY ART**



113

JEAN DUBUFFET
(1901-1985)

Paysage

signed and dated 'J. Dubuffet 51'
(upper right)

gouache and paper mounted
on canvas

9 ¾ x 12 ⅞ in. (24.8 x 32.7 cm.)

Executed *circa* 1951.

\$20,000-30,000

PROVENANCE:

William Pall Gallery, New York
Solomon & Co., New York

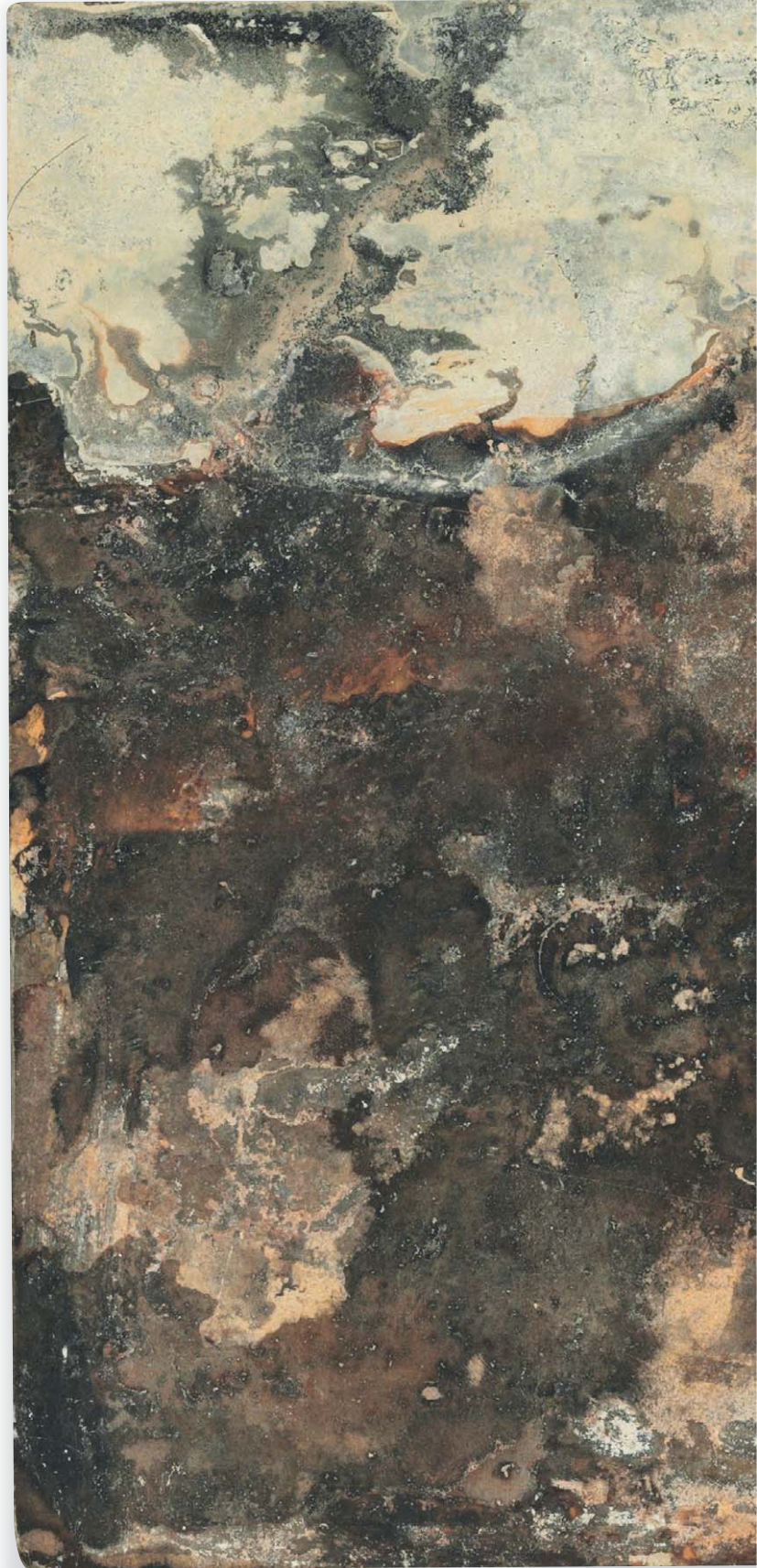
Private collection

Solomon & Co., New York

Acquired from the above by
the present owner, 1998

LITERATURE:

M. Loreau, *Catalogue des Travaux
de Jean Dubuffet, Fascicule VII:
Tables paysagées, Paysages du
mental, pierres philosophiques*,
Paris, 1979, p. 207, no. 287
(illustrated).





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.

\$25,000-35,000

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).





PROPERTY OF
A DISTINGUISHED GENTLEMAN

115

JAMES WEEKS
(1922-1998)

Untitled

oil on canvas

12 x 15 in. (30.5 x 38.1 cm.)

Painted *circa* 1963-1964.

\$15,000-20,000

PROVENANCE:

Private collection,
San Francisco

Acquired from the above by
the present owner

A prominent figure in the Bay Area Figurative movement of California, James Weeks joined his contemporaries Richard Diebenkorn and David Park in turning away from the grandiose gesture of the New York School in favor of a consciously naïve figuration. Depicting a moment of repose on the docks, the subject of *Untitled* is quite personal – as the identity of the figure on the upper left is Weeks' own daughter, Rebecca, around age thirteen. Although most of his works are produced on a large scale, Weeks also created a few intimate examples such as *Untitled*, which are rarely seen. In its symphony of azure blues, pops of green and calming neutral tones, one can almost conjure the sound of the lapping water on the docks in the artist's native San Francisco.





PROPERTY FROM
AN IMPORTANT PRIVATE AMERICAN
COLLECTION

116

**ROBERT
GROSVENOR**
(B. 1937)

Untitled

wood, creosote, steel bolts
and axel grease

35 ½ x 83 x 35 ½ in.

(90.2 x 210.9 x 90.2 cm.)

Executed in 1967-1977.

\$8,000-12,000

PROVENANCE:

Paula Cooper Gallery, New York
List Visual Arts Center,
Massachusetts Institute of
Technology, Cambridge
Anon. sale; Sotheby's,
New York, 5 May 1994, lot 258
Acquired at the above sale by
the present owner

LITERATURE:

Robert Grosvenor, exh. cat.,
Porto, Museu Serralves, 2005,
pp. 76-77 (illustrated).

***To make a sweeping
generalization about Robert
Grosvenor's choice of materials
across his career would be
difficult or near impossible...His
work is characteristically about
material unsameness, humorous
contradictions, and seemingly
absurd paradoxes.***

– G. Lindquist, "Robert Grosvenor,"
The Brooklyn Rail, 2 April 2010.





117

NORMAN BLUHM
(1921-1999)

Winter

signed and dated 'Bluhm 61'
(upper left); signed again, titled
and dated again 'Bluhm '61
WINTER' (on the reverse)
oil on paper mounted on canvas
28 ¼ x 37 in. (71.8 x 94 cm.)
Painted in 1961.

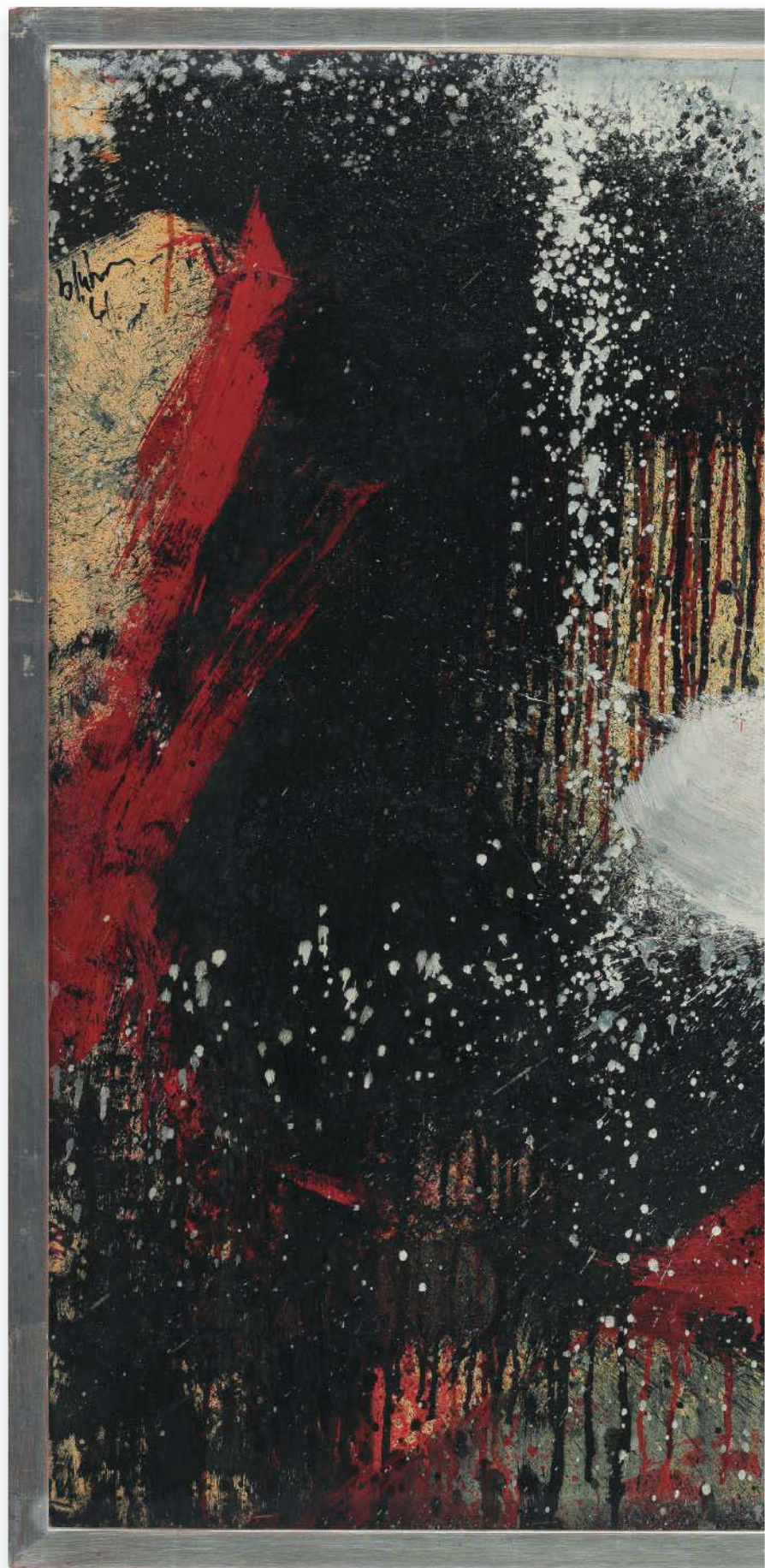
\$15,000-20,000

PROVENANCE:

Salvatore Scarpitta, New York,
gift of the artist

Estate of Salvatore Scarpitta,
New York

Acquired from the above by the
present owner, 2008





NORMAN BLUHM
(1921-1999)*Untitled*signed and dated 'Bluhm 60'
(lower left)oil on paper mounted on panel
26 x 24 ½ in. (66 x 62.2 cm.)
Painted in 1960.

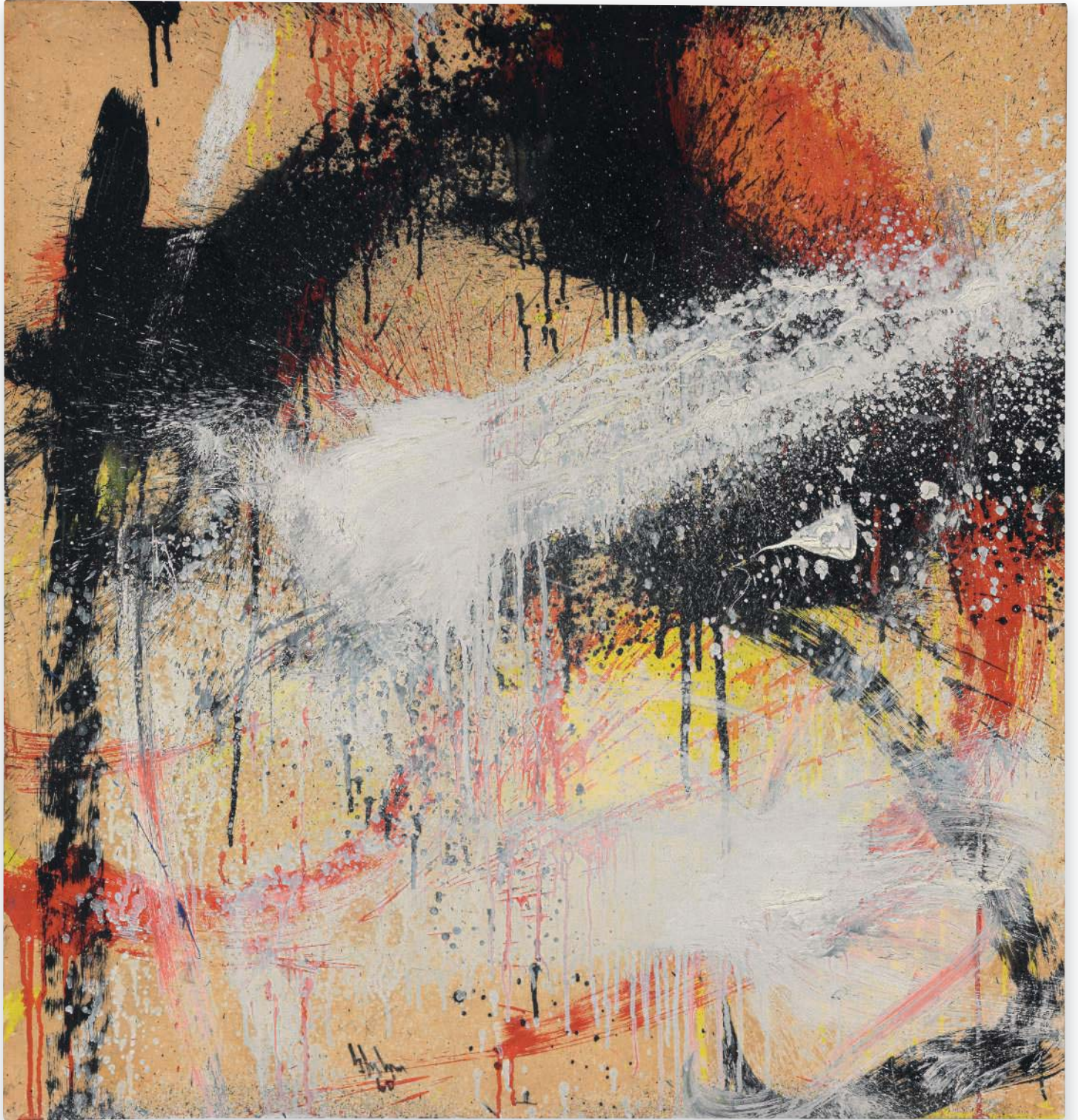
\$12,000-18,000

PROVENANCE:Private collection, New York
Scott White Contemporary Art,
San DiegoAcquired from the above by
the present owner, 2006

***Bluhm is the only artist
working in the idiom of
abstract-expressionism who
has a spirit similar to that of
Pollock, which is to say that he
is out-beyond beauty, beyond
composition, beyond the old-
fashioned kind of pictorial
ambition.***

– F. O'Hara, *Standing Still and Walking in*
New York, New York, 1983.





PROPERTY OF
THE DAVID WINTON BELL
GALLERY, BROWN UNIVERSITY

119

JULES OLITSKI
(1922-2007)

Lament of Absalom-14

signed and dated '1973/9/3

Olitski' (on the reverse)

acrylic on canvas

93 x 71 in. (236.2 x 180.3 cm.)

Painted in 1973.

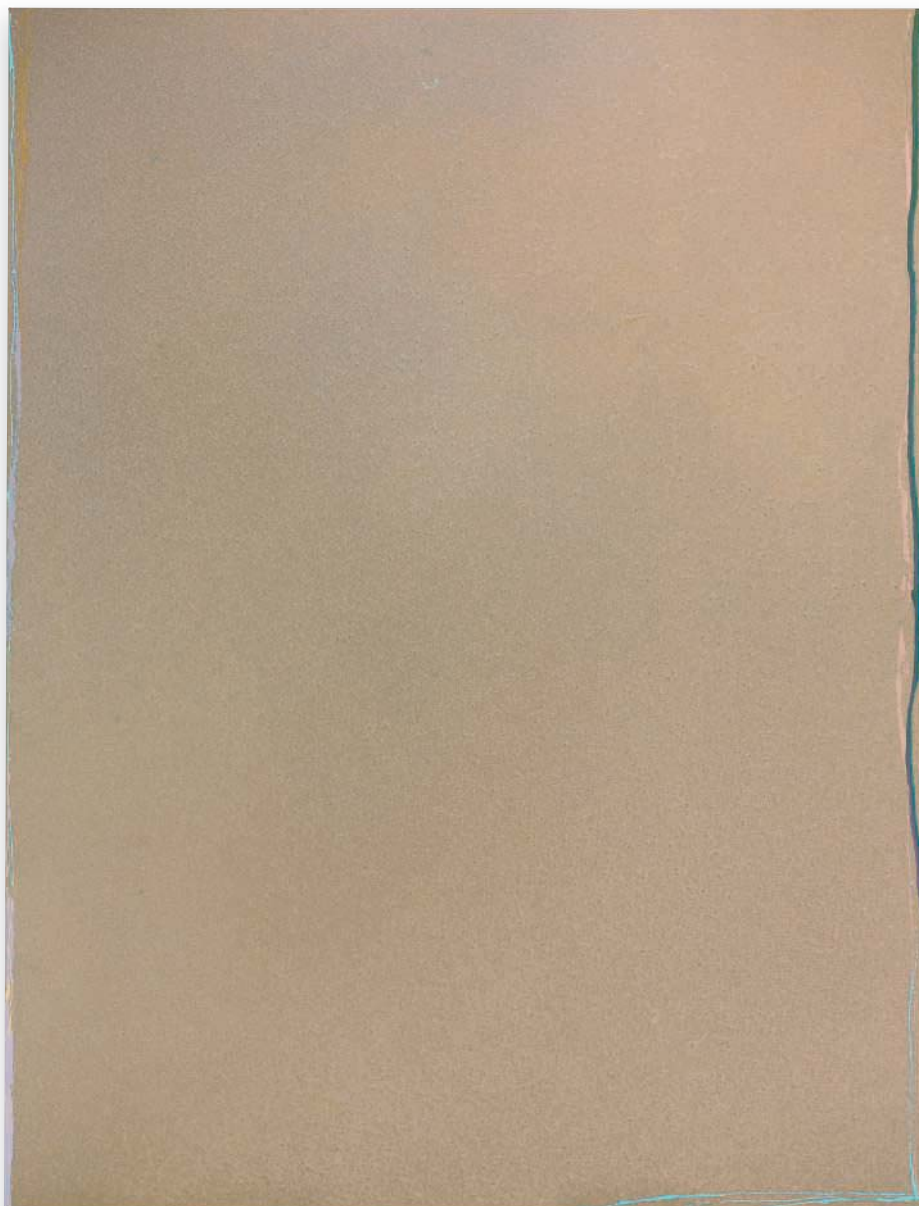
\$25,000-35,000

PROVENANCE:

Lawrence Rubin Gallery,
New York

Private collection, San Diego

Acquired from the above by
the present owner, 1973



**POST-WAR AND
CONTEMPORARY ART**

PROPERTY OF
THE DAVID WINTON BELL
GALLERY, BROWN UNIVERSITY

120

JULES OLITSKI
(1922-2007)

Ninth Trent

signed, titled, numbered and
dated "'Ninth Trent" 72/156
14/3 Olitski 1972'

(on the reverse)

acrylic on canvas

84 x 55 5/8 in.

(213.7 x 141.3 cm.)

Painted in 1972.

\$18,000-25,000

PROVENANCE:

Lawrence Rubin Gallery,
New York

Private collection,
San Diego

Acquired from the above by
the present owner, 1973

LITERATURE:

C. Humblet, *La Nouvelle*
Abstraction Américaine

1950-1970, Troisième

Tome, Milan, 2003, p. 1416
(illustrated).



121

CHRISTO

(B. 1935)

*Wrapped Tree (Project
for the Gardens of Peppino
Agrati Veducio near
Milano)*

signed, titled and dated 'Christo
1971 Wrapped Tree (Project for
the Gardens of Peppino Agrati
Veducio near Milano)' (lower
edge)

box construction—graphite,
charcoal, crayon, tarpaulin,
twine, polyethylene, staples
and cardboard collage on paper
mounted on panel

overall: 22 ¼ x 28 ¼ in.

(56.5 x 71.8 cm.)

Executed in 1971.

\$30,000-40,000

PROVENANCE:

Private collection

Anon. sale; Christie's,

New York, 6 May 1987, lot 153

Private collection, Geneva

Galerie VolkerDiehl, Berlin

Landfall Press Inc., Chicago

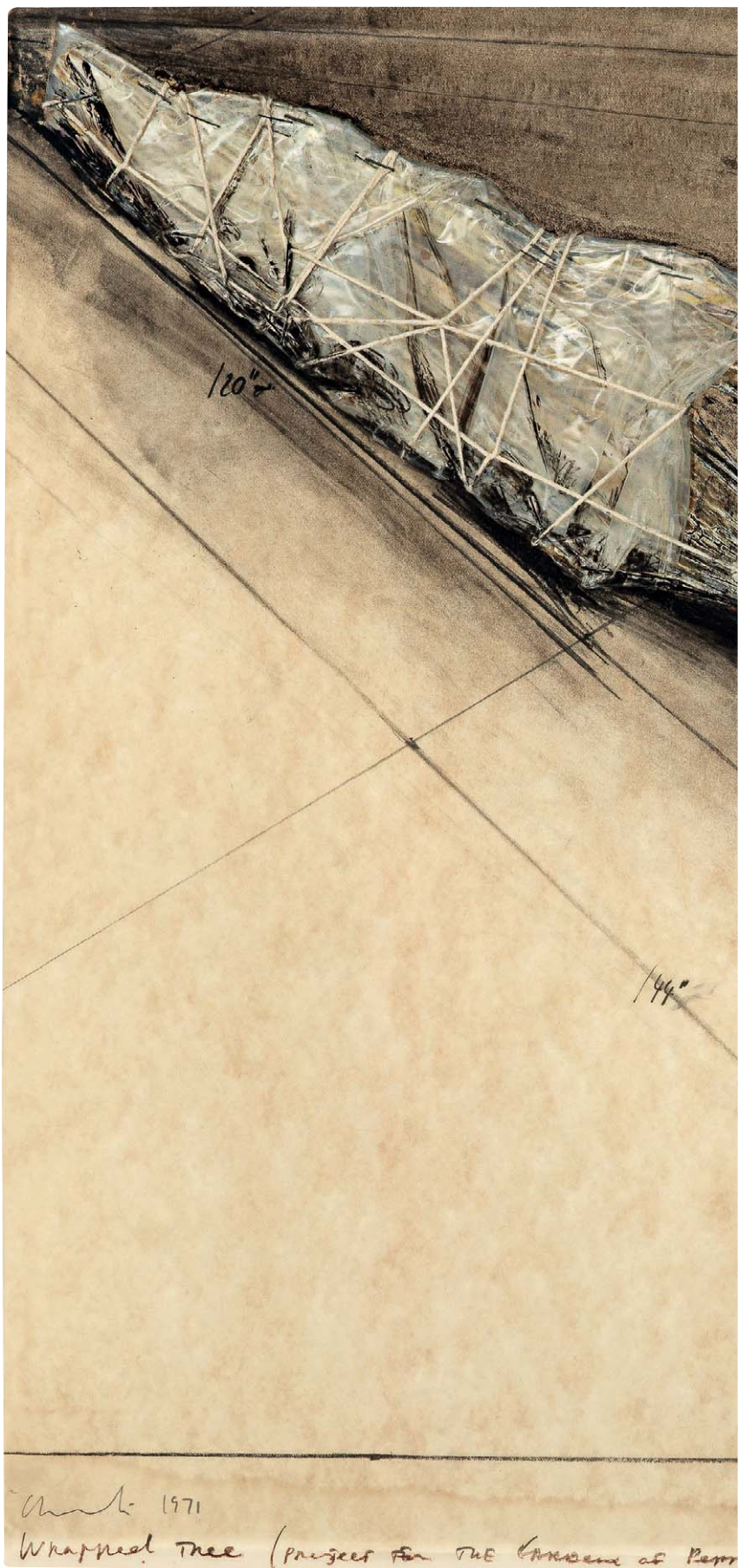
Private collection

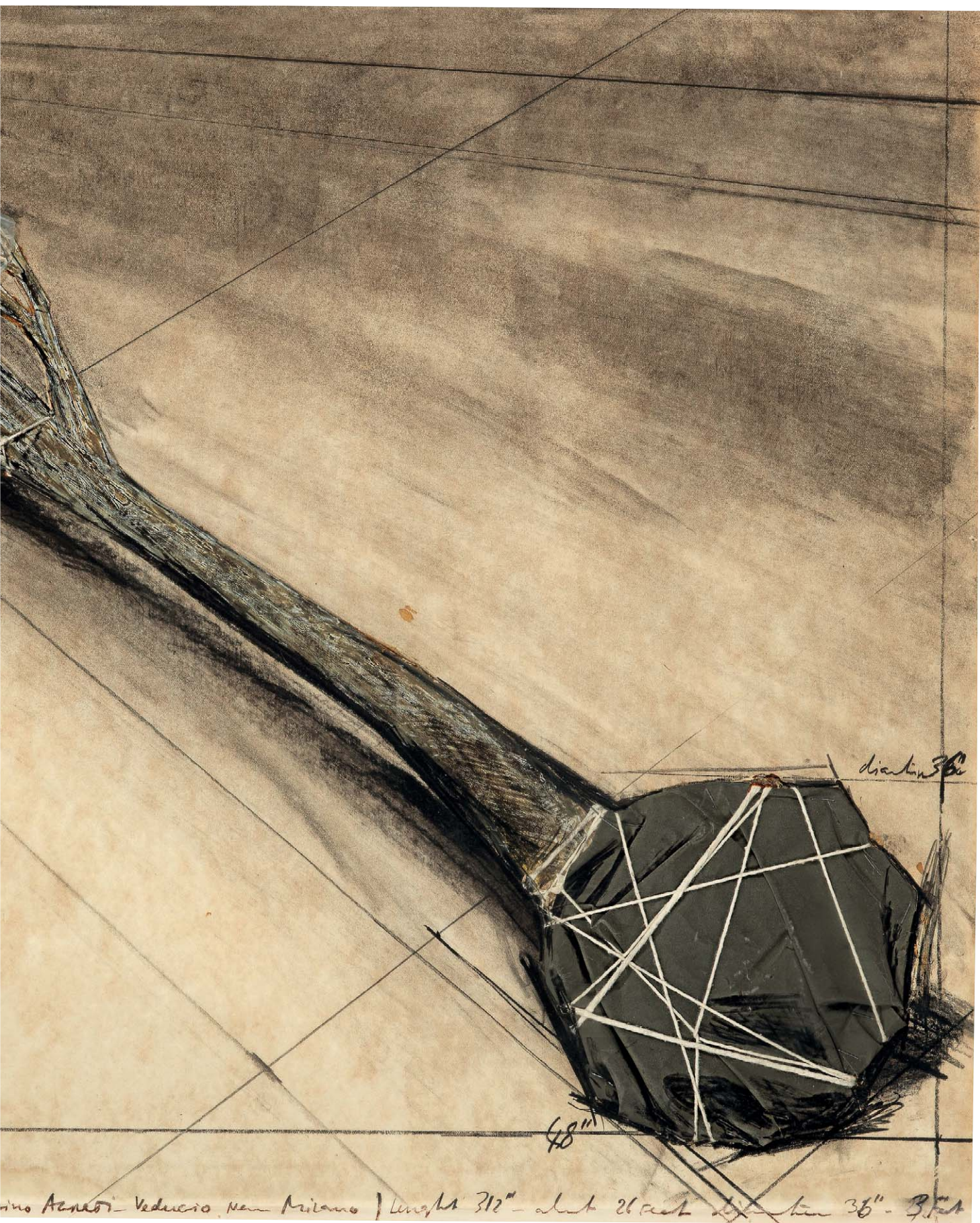
Anon. sale; Sotheby's, New

York, 14 May 2003,

lot 194

Acquired at the above sale by
the present owner





ino Azneri - Veduggio near Milano | length 312" - dark black diameter 36" - 35x48

122

CHRISTO

(B. 1935)

Wrapped Reichstag

(Project for Berlin)

smaller element: signed, titled, inscribed and dated 'Christo 1993 WRAPPED REICHSTAG (Project for Berlin) PLATZ DER REPUBLIC, REICHSTAGPLATZ, BRANDENBURGER TOR, UNTERDEN LINDEN' (lower edge);

inscribed again and dated again '© Christo 1993' (on the reverse)

larger element: inscribed and dated '© Christo 1993' (on the reverse)

box construction—graphite, crayon, charcoal, pastel, masking tape, photograph, thread, printed paper collage and fabric on paper mounted on panel, in two parts
smaller element: 12 ¼ x 30 ¾ in. (31.1 x 78.1 cm.)

larger element: 26 ⅝ x 30 ¾ in. (67.6 x 78.1 cm.)

Executed in 1993.

\$50,000-70,000

PROVENANCE:

Private collection, acquired directly from the artist

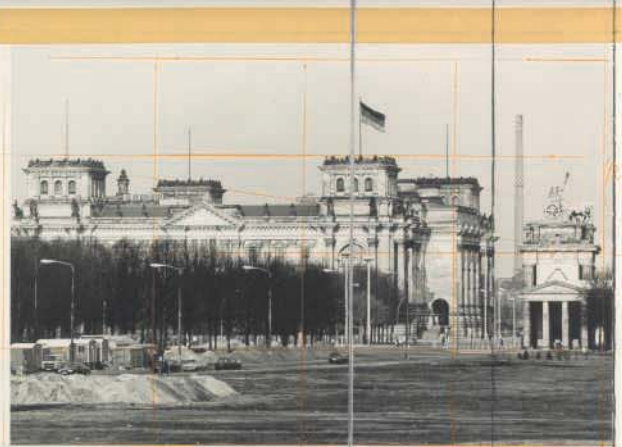
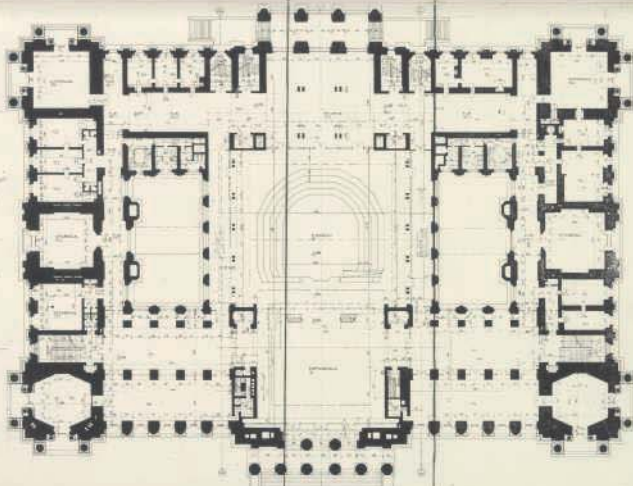
Anon. sale; Sotheby's, London, 27 June 2002, lot 180

Acquired at the above sale by the present owner



wrapped_reichstag_03





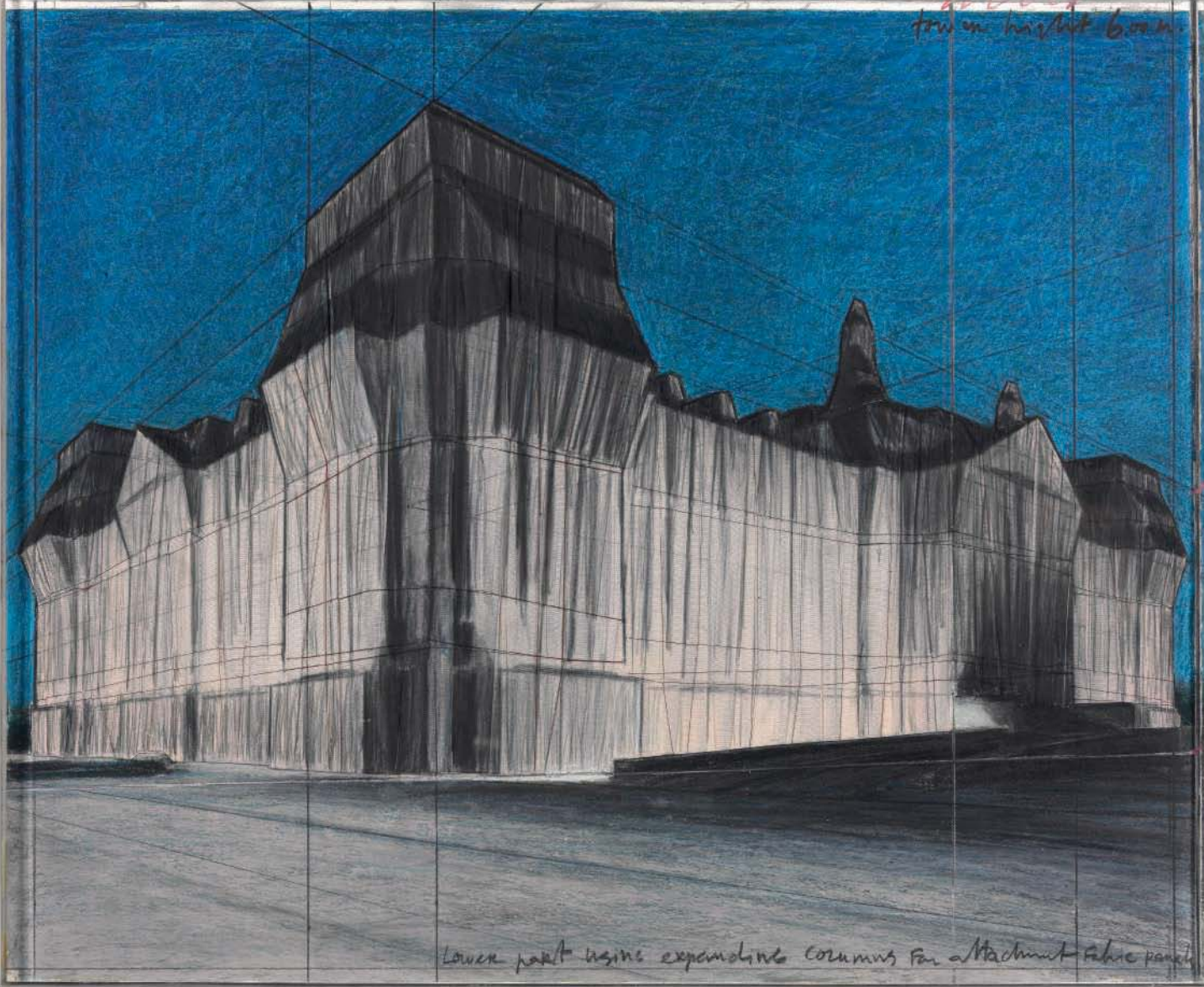
1/100 = 1" X 4" 1/100 = 1/100 1993

WRAPPED REICHSTAG (Project for Berlin) PLATZ DER REPUBLIK, REICHSTAG PLATZ, BRANDENBURGER TOR, UNTER DEN LINDEN

96.00 metres (North portal 20.00 metres) tower width 14.5m

135.76 metres West portal 39.00 metres height 42.5m

tower height 6.00m



Lower part using expanding columns for attachment fabric panels

123

MANOLO VALDÉS

(B. 1942)

Infanta Margarita

incised with the artist's initials
and numbered '2/7 MV'
(on the reverse)

bronze with black patina

27 ½ x 21 ½ x 15 in.

(69.9 x 54.6 x 38.1 cm.)

Executed in 2000. This work
is number two from an edition
of seven.

\$120,000-180,000

PROVENANCE:

Galería Marlborough, Madrid

Private collection, Lisbon

Anon. sale; Tajan, Paris, 3 May
2011, Lot 14

Contini Galleria D'Arte, Venice

Acquired from the above by
vthe present owner





MANOLO VALDÉS

(B. 1942)

Retrato con Túnica Carmín

signed, titled, inscribed and dated 'Retrato con túnica carmín, N.Y. 1999 M Valdes' (on the reverse)

oil, burlap collage, staples and thread on canvas

79 x 55 ½ in.

(200.7 x 141 cm.)

Executed in 1999.

\$120,000-180,000

PROVENANCE:

Marlborough Gallery,
New York

Acquired from the above by
the present owner, 2000



125

MANOLO VALDÉS
(B. 1942)

Jackie I

signed and dated 'M Valdes
2002' (lower right); titled
and dated again 'Jackie I
2002' (on the reverse of the
backing board)

oil, graphite, tape and
staples on Mylar collage
mounted on foam core
39 ¾ x 30 in.

(101 x 76.2 cm.)

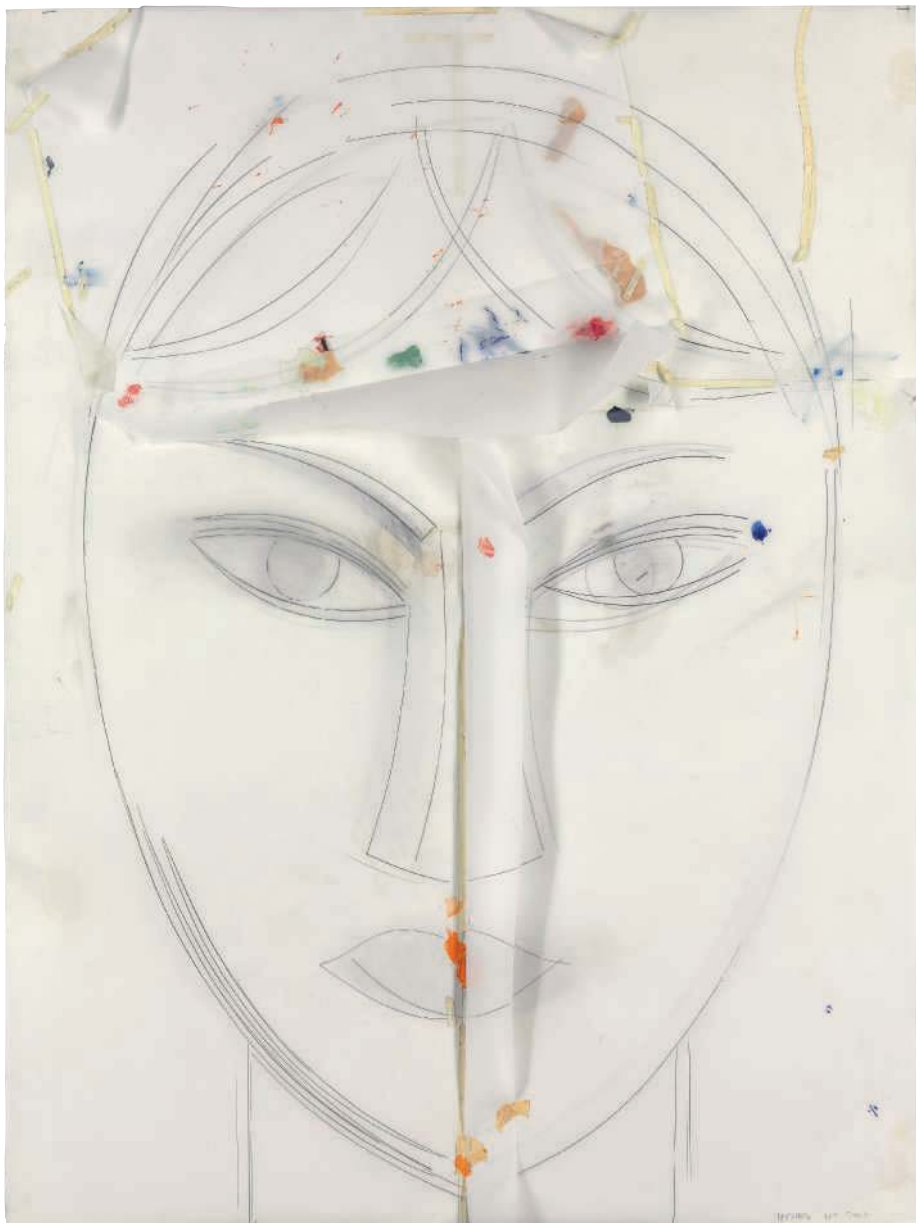
Executed in 2002.

\$30,000-50,000

PROVENANCE:

Malborough Gallery,
New York

Acquired from the above by
the present owner, 2002



PROPERTY FROM AN IMPORTANT
PRIVATE AMERICAN COLLECTION

126

**PANAYIOTIS
VASSILAKIS TAKIS**
(B. 1925)

Signal

painted iron

155 x 89 ¾ x 13 ½ in.

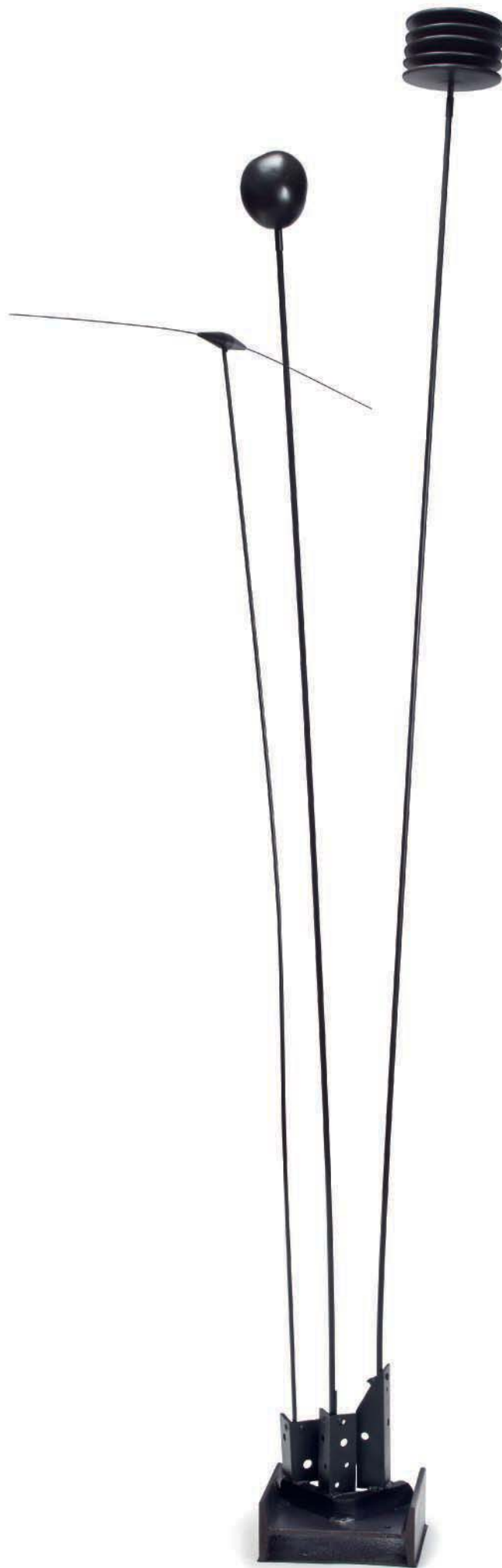
(393.7 x 228 x 34.3 cm.)

Executed *circa* 1960.

\$60,000-80,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
circa early 1970s



**POST-WAR AND
CONTEMPORARY ART**

PROPERTY FROM AN IMPORTANT
PRIVATE AMERICAN COLLECTION

127

**PANAYIOTIS
VASSILAKIS TAKIS**
(B. 1925)

Télésculpture

signed twice and dated
'TAKIS TAKIS '59' (on the
reverse)

painted metal, wood, nails,
wire and magnets
21 x 11 ½ x 8 ¼ in.
(53.3 x 29.2 x 21 cm.)
Executed in 1959.

\$12,000-18,000

PROVENANCE:

Galerie Ile de France, Paris
Acquired from the above
by the present owner, *circa*
early 1970s



128

ARMAN (1928-2005)

Untitled

accumulation of stainless steel
needles in polyester encased in
plastic box

4 x 5 $\frac{7}{8}$ x 1 in. (10.1 x 14.9 x 2.5
cm.)

Executed in 1961.

\$6,000-8,000

PROVENANCE:

The Estate of Ileana
Sonnabend, acquired directly
from the artist

By descent to the present
owner

LITERATURE:

D. Durand-Ruel, *Arman*
Catalogue Raisonné, vol. II,
Paris, 1991, pp. 88-89, no. 147
(illustrated).

This work is recorded in the
Arman Studio Archives New
York under number: APA#
8002.61.064.

***I look at art as a technique of
organizing the world.***

– Arman





129

ISAMU NOGUCHI
(1904-1988)

Two-Sided Bell

bronze and leather

10 ½ x 5 ½ x 4 ⅞ in.

(26.7 x 14 x 12.4 cm.)

Executed *circa* 1957. This work is number one from an edition of three.

\$40,000-60,000

PROVENANCE:

Estate of Eleanor Ward,
acquired directly from the artist
Vanderwoude Tananbaum
Gallery, New York
Acquired from the above by
the present owner

This work is included in The
Isamu Noguchi Catalogue
Raisonné under the number
420.01-1/3.



alternate view of the present lot





130

HANNE DARBOVEN **(1941-2009)**

Variation no. 23

inscribed and numbered in
sequential order "23. Variante,
1' to '23. Variante; 15"
(lower edge); inscribed again
and numbered again 'index: 23,
Variante' (lower edge of
one element)
printed paper collage and ink
on paper, in artist's frame,
in sixteen parts
each: 12 ½ x 9 in.
(31.8 x 22.9 cm.)
Executed in 1976.

\$20,000-30,000

PROVENANCE:

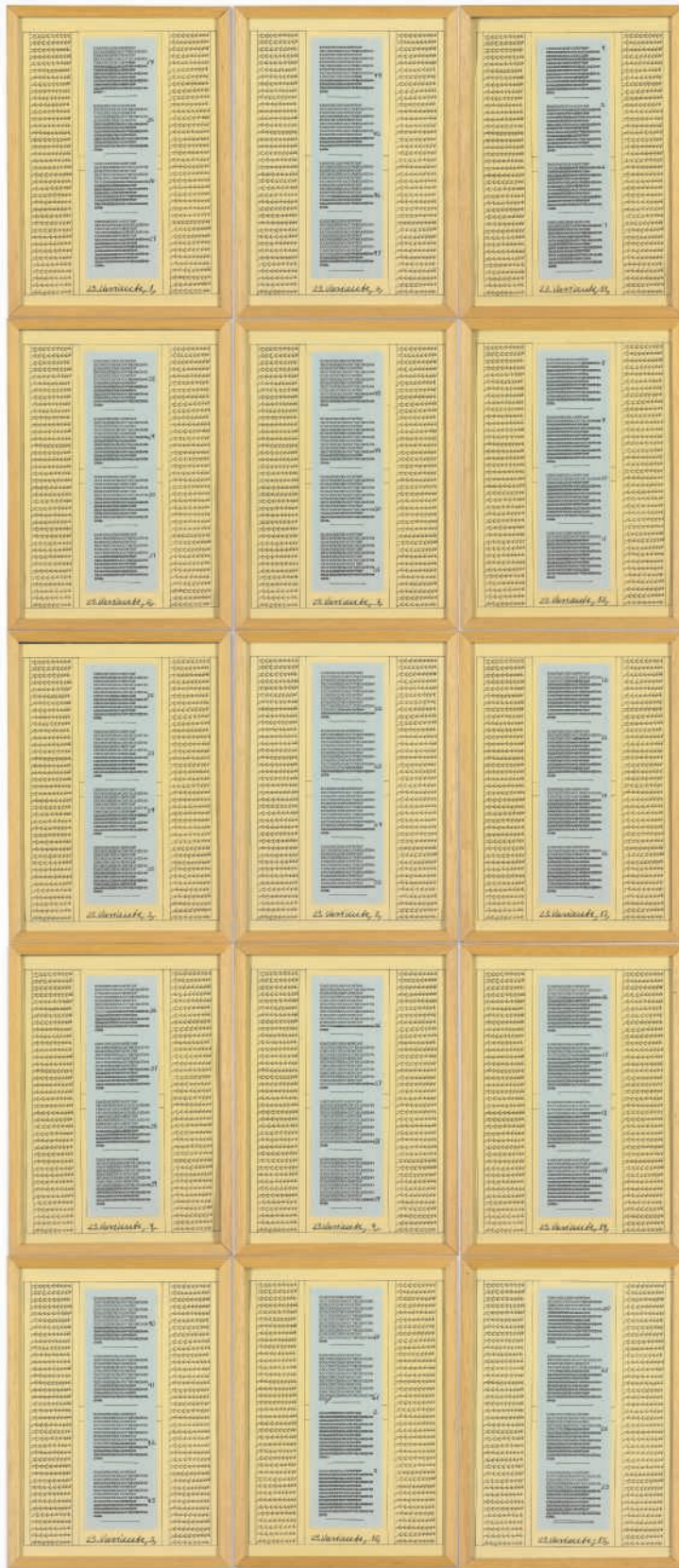
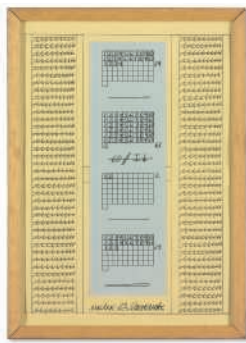
The Estate of Ileana
Sonnabend, acquired
directly from the artist
By descent to the
present owner



German artist, Hanne Darboven is best known for her large-scale installations of hand-written numerical tables and scripts that she called *Konstruktionen*. After briefly moving to New York in 1966 from Hamburg, Darboven became acquainted with important Conceptual artists and proponents of Minimalism, such as Sol Lewitt, Carl Andre, and Joseph Kosuth, and quickly established herself as an important figure in the Conceptual vanguard. By the late 1970s, Darboven devised a system of musical notation based on calendars, which she then adapted into performable compositions.

The present lot, *Variation No. 23*, consists of sixteen sheets of numbers one through ten serially typed and hand-written in both German and numerically. While some lines are left untouched, others are meticulously crossed out and labeled with handwritten digits in accordance with the artist's own personal numerical system. Attracted to numbers for their artistic and abstract qualities, Darboven worked mostly in series as a way to visualize time, which the artist believed to be the essence of existence.

Throughout her career, in perhaps the same spiritual vein as Agnes Martin, Darboven methodically and obsessively recorded the flux of time through her delicate numerical mark-making. "I only use numbers because it is a way of writing without describing I choose numbers because they are so steady, limited, artificial. The only thing that has ever been created is the number" (H. Darboven, quoted in L. Lippard, "Hanne Darboven: Deep in Numbers," *Artforum*, October 1973, pp. 35-36).



131

JANNIS KOUNELLIS
(B. 1936)

Untitled

ink on paper

105 ½ x 59 in. (268 x 149.9 cm.)

Painted in 1980.

\$30,000-40,000

PROVENANCE:

The Estate of Ileana
Sonnabend, acquired directly
from the artist
By descent to the present
owner

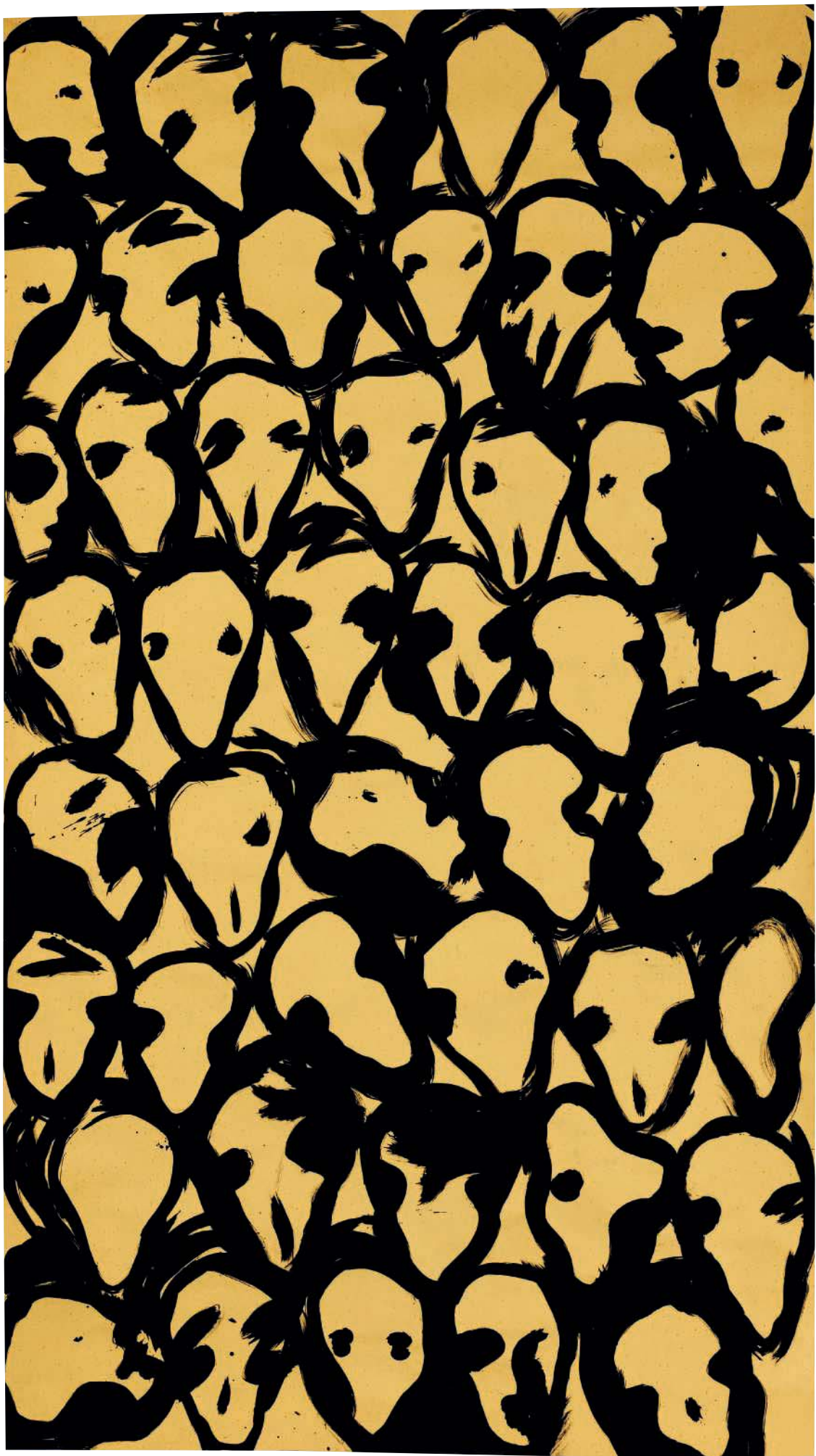
EXHIBITED:

New York, Sonnabend Gallery,
Jannis Kounellis, November-
December 1980.

***I want the return of poetry by
all means available.***

– Jannis Kounellis





132

A. R. PENCK (B. 1939)

Zelle

dispersion on canvas

102 ¼ x 137 ¾ in. (259.7 x 349.9
cm.)

Painted in 1982.

\$100,000-150,000

PROVENANCE:

The Estate of Ileana
Sonnabend, acquired directly
from the artist

By descent to the present
owner

EXHIBITED:

New York, Sonnabend Gallery,
A.R. Penck, November-
December 1982.

A.R. Penck is best known for his simplified visual lexicon that captures the anxiety and harsh landscape of postwar Germany. Living behind the Berlin wall until 1980, much of Penck's work is informed by political and social discontent. At the time Penck created the present lot, American artists, such as Keith Haring and Jean-Michel Basquiat, were also utilizing primitive figural styles to address political and social issues. Harkening back to primordial cave paintings, the present lot, *Zelle*, rendered in black and white, is a large-scale, energetic depiction of pictographic forms yearning for liberation from the confines of the canvas.





CONRAD MARCA-RELLI (1913-2000)

Reclining Figure

signed 'MARCA-RELLI'
(lower right); signed again
'MARCA-RELLI' (on the reverse);
titled, inscribed and dated 'F-L-6-
67 'RECLINING FIGURE''
(on the stretcher)

paint, paperboard collage, canvas
collage, chalk and graphite
on canvas

57 ¼ x 69 ½ in.

(145.4 x 176.5 cm.)

Executed in 1967.

\$80,000-120,000

PROVENANCE:

Marlborough-Gerson Gallery, New York
Anon. sale; Sotheby's, New York, 5 October
1988, lot 286

Acquired at the above sale by the
present owner

EXHIBITED:

New York, Whitney Museum of American Art
and Waltham, Brandeis University, Rose Art
Museum, *Marca-Relli*, October 1967-January
1968.

This work is registered with the Archivio
Marca-Relli, Parma, as archive number
MARE-6172 / © Archivio Marca-Relli, Parma.





PROPERTY FROM THE COLLECTION
OF RICHARD M. AND ELIZABETH
MCKEEVER ROSS

134

ARNALDO POMODORO

(B. 1926)

Asta Cielare, IX

incised with the artist's signature
and numbered 'Arnaldo Pomodoro
2/3' (on the base)

bronze

bronze: 111 $\frac{3}{4}$ x 3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in.
(283.8 x 9.5 x 9.5 cm.)

overall: 113 $\frac{1}{2}$ x 14 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in.
(288.3 x 37.5 x 37.5 cm.)

Executed in 1978-1980. This work
is number two from an edition of
three plus one artist's proof.

\$70,000-100,000

PROVENANCE:

Stephen Wirtz Gallery,
San Francisco

Acquired from the above by
the present owner, 1991

LITERATURE:

F. Gualdoni, ed., *Arnaldo Pomodoro:
Catalogo ragionato della scultura,
Tomos I and II*, Milan, 2007, pp. 164
and 604-605, no. 637 (another
example illustrated).

This work is registered in Archivio
Arnaldo Pomodoro, Milan,
no. 430c.



CONRAD MARCA-RELLI (1913-2000)

Untitled

signed 'Marca-Relli'
(lower right); signed again
and dated 'Marca-Relli /72'
(on the reverse)

acrylic, canvas collage,
pastel and graphite
on canvas

35 ½ x 28 ⅞ in.

(90.2 x 73.3 cm.)

Executed in 1972.

\$40,000-60,000

PROVENANCE:

Galleria D'Arte Niccoli Srl,
Parma

Private collection, Rome

Private collection

Anon. sale; Sotheby's,

Milan, 25 May 2011, lot 42

Acquired at the above sale
by the present owner

This work is registered with
the Archivio Marca-Relli,
Parma, as archive number
MARE-6026 / © Archivio
Marca-Relli, Parma.



THE COLLECTION OF ROBERT AND SYLVIA OLNICK



Sylvia and Robert 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.

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 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

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.

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 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.

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.



Sylvia Olnick and Israel Museum Director James Snyder.

°136

LARRY POONS
(B. 1937)

Untitled (8-A)

signed, titled and dated
'Larry Poons 1976 8-A'
(on the reverse)

acrylic on canvas

79 x 12 5/8 in.

(201 x 32.1 cm.)

Painted in 1976.

\$40,000-60,000



°137

JULES OLITSKI
(1922-2007)

*Shem's Wicked
Shake - 6*

signed and dated 'Olitski
'75' (on the reverse)

acrylic on canvas

70 x 17 in.

(178.1 x 43.5 cm.)

Painted in 1975.

\$18,000-25,000

PROVENANCE:

David Mirvish Gallery,
Toronto

André Emmerich Gallery,
New York, 1978

William Ehrlich Gallery,
New York

Acquired from the above by
the present owner, 1980



°138

**WALTER DARBY
BANNARD**
(1934-2016)

Mumtaz

signed, titled and dated
'WD Bannard MUMTAZ
1978'

(on the reverse)

alkyd resin on canvas

56 ¼ x 37 ½ in.

(142.9 x 95.3 cm.)

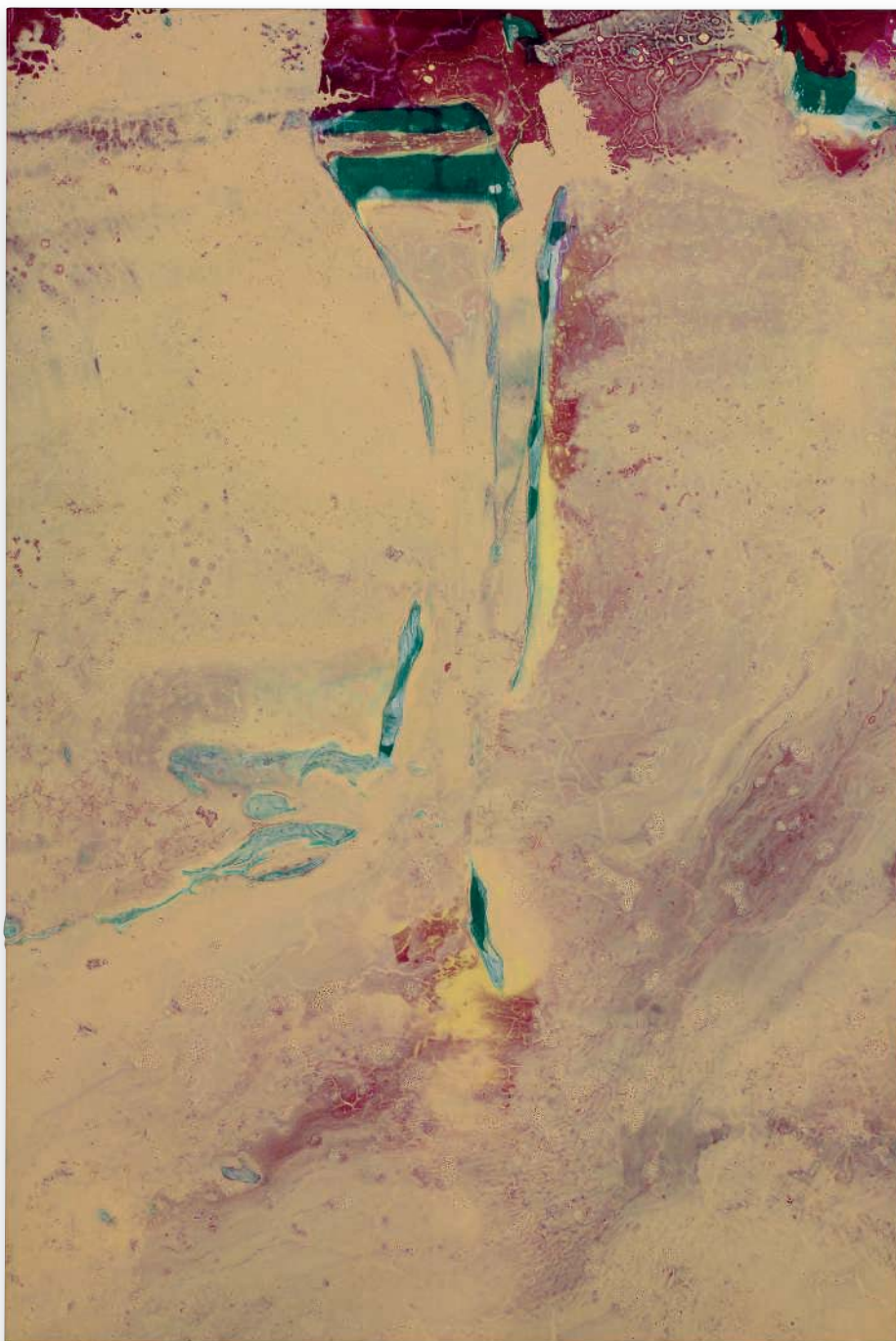
Executed in 1978.

\$4,000-6,000

PROVENANCE:

William Ehrlich Gallery,
New York

Acquired from the above by
the present owner



°139

GEORGE SEGAL
(1924-2000)

Fragment: Venus

Gesture

signed, numbered and
dated 'G. Segal '86 4/9'
(on the base)

painted bronze

24 x 12 x 7 ½ in.

(61.3 x 30.5 x 19.1 cm.)

Executed in 1986. This work
is number four from an
edition of nine.

\$12,000-18,000

PROVENANCE:

Sidney Janis Gallery,
New York

Acquired from the above by
the present owner, 1988



°140

JOEL PERLMAN
(B. 1943)

Double Brown

incised with the artist's
initials and dated 'JP 79'
(lower right edge)

enamel on welded steel

60 ½ x 20 x 15 ½ in.

(153.7 x 50.8 x 39.4 cm.)

Executed in 1979.

\$4,000-6,000

PROVENANCE:

André Emmerich Gallery,
New York

Acquired from the above by
the present owner



°141

JOEL PERLMAN
(B. 1943)

Untitled

incised with the artist's
initials and dated 'JP 78'
(upper edge)

enamel on steel

27 x 18 x 7 ½ in.

(68.9 x 45.7 x 19.1 cm.)

Executed in 1978.

\$2,000-3,000

PROVENANCE:

André Emmerich Gallery,
New York

Acquired from the above by
the present owner



°142

KIM CHUN HWAN
(B. 1968)

A La Mode

signed, titled and dated 'A La
Mode 2006 Kim Chun Hwan'
(on the reverse)

paper construction on panel in
artist's metal frame

overall: 20 x 20 x 5 in.

(51.1 x 51.1 x 12.7 cm.)

Executed in 2006.

\$3,000-5,000

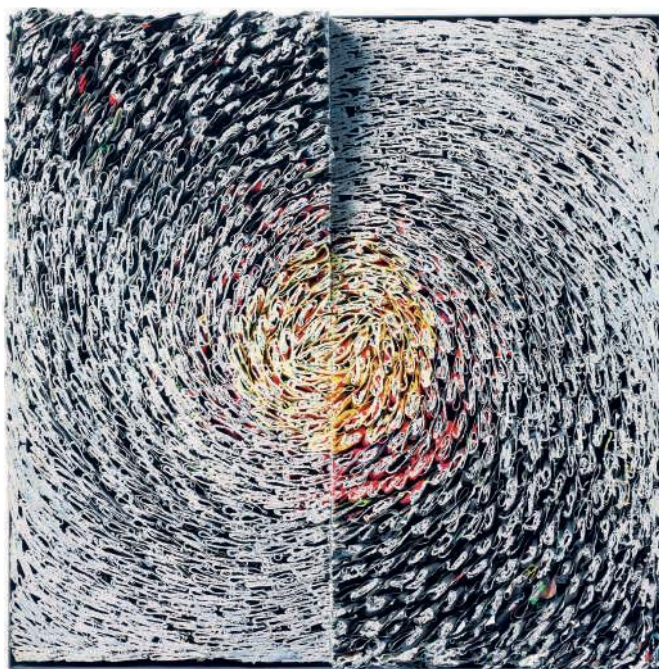
PROVENANCE:

Ibu Gallery, Paris

Acquired from the above by
the present owner

EXHIBITED:

Paris, Ibu Gallery, *A la mode*,
September-October 2009.



alternate view of the present lot





°143

**ALLAN
D'ARCANGELO**
(1930-1998)

Untitled

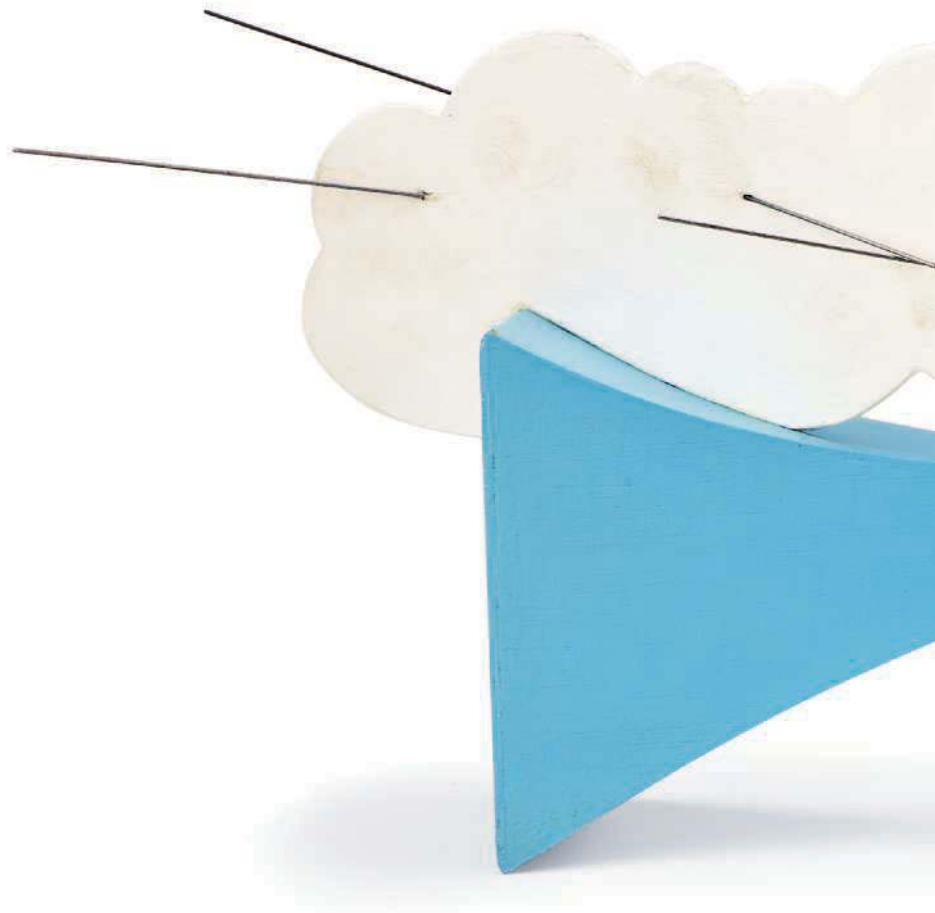
acrylic, printed paper collage,
wire and beads on plywood

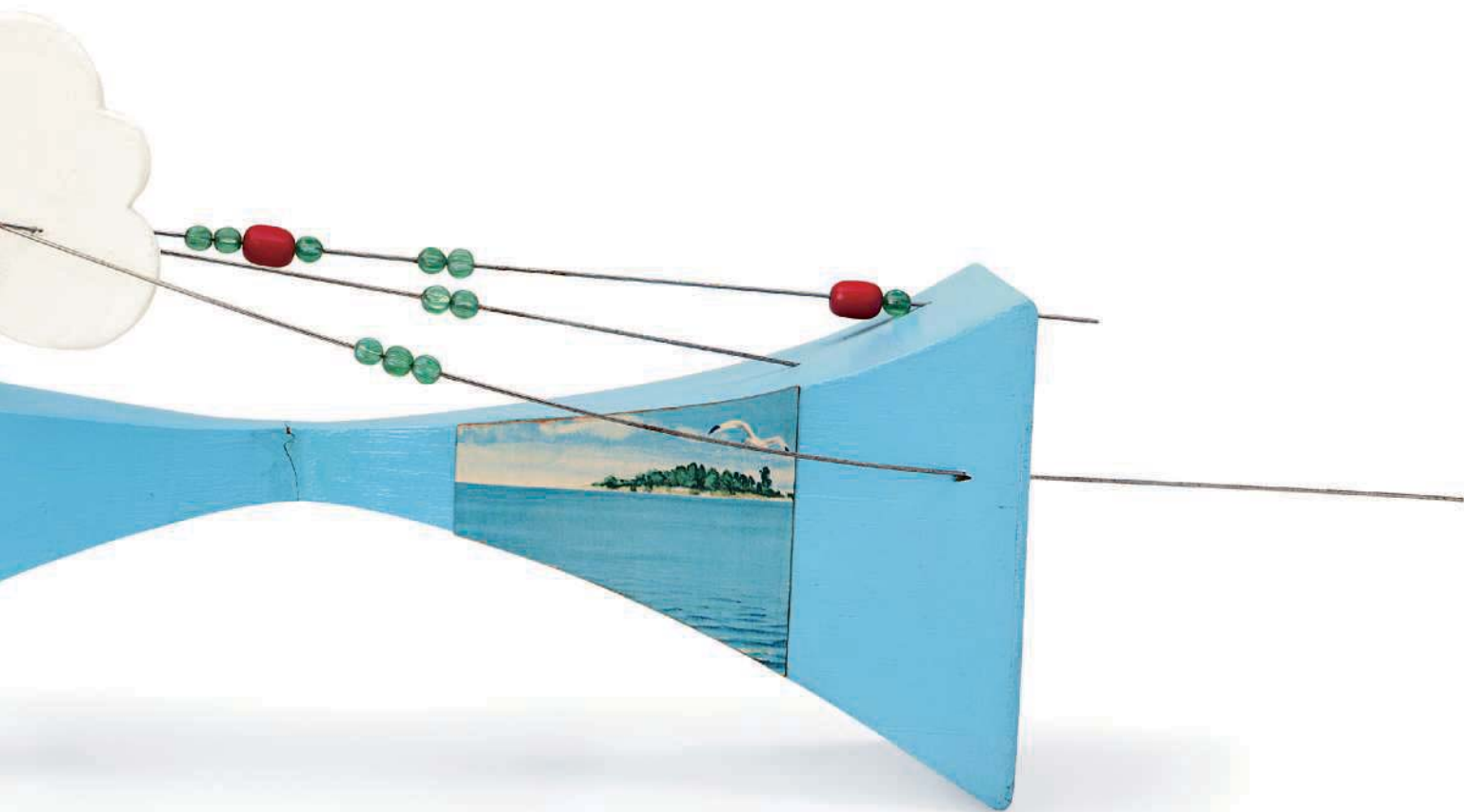
8 x 24 ½ x 7 in.

(20.3 x 62.2 x 17.8 cm.)

Executed *circa* 1966-1967.

\$4,000-6,000





°144

**JOHN CLEM
CLARKE (B. 1936)**

*Abstract with Subject
#10 (house)*

signed, titled and dated
"Abstract with Subject" 10
(house) John Clem Clarke
72' (on the reverse)
acrylic and sand on canvas
70 x 48 in.
(177.8 x 121.9 cm.)
Executed in 1972.

\$2,000-3,000

PROVENANCE:

O.K. Harris Works of Art,
New York

Acquired from the above by
the present owner



°145

**TIMOTHY
WOODMAN**

(B. 1952)

Falling

signed, titled and dated
'FALLING 1982 Timothy
Woodman' (on the reverse)

oil on aluminum

36 ½ x 30 x 11 in. (92.7 x

76.2 x 27.9 cm.)

Executed in 1982.

\$2,000-3,000

PROVENANCE:

Zabriskie Gallery, New York

Acquired from the above by
the present owner, 1983



146

ALAN DAVIE
(1920-2014)

Magic Picture No. 36

opus G.1238

signed, titled and dated

'MAGIC PICTURE NO 36

Alan Davie FEB 77' (lower left)

watercolor on paper

23 ¼ x 32 ⅞ in.

(59.1 x 83.5 cm.)

Painted in 1977.

\$4,000-6,000

PROVENANCE:

Gimpel Fils Gallery, London

Acquired from the above by
the present owner, 1979





147

RALPH HUMPHREY
(1932-1990)

Cracked Ice

signed twice, titled and dated
'RALPH Humphrey "CRACKED
ICE" 1981 Humphrey'

(on the reverse)

casein and modeling paste
on wood

13 $\frac{3}{4}$ x 14 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in.

(34.9 x 37.8 x 8.9 cm.)

Executed in 1981.

\$10,000-15,000

***Certain colors tend to grab you
and turn you around, have powers
of experience.***

– Ralph Humphrey





148

DONALD ROLLER WILSON
(B. 1938)

*Betty During A Noon Luncheon Which
Naughty Betty Held for Naughty
Helen (Who Didn't Win) Prior to the
Miss Dog America Contest (Held,
Later, in the Long Hallway Just
Outside Mrs. Jenkins' Bedroom Door)
and (Won by Good Helen)*

signed, dated and inscribed 'DONALD
ROLLER WILSON 1987/63 2:09 P.M.
WEDNESDAY DECEMBER 2 BETTY
WAITS FOR SANTA' (upper edge)
oil on linen mounted on panel in artist's frame
overall: 20 ¼ x 17 ¼ in. (51.4 x 43.8 cm.)
Painted in 1987.

\$15,000-20,000

PROVENANCE:

Coe Kerr Gallery, New York
Portals Ltd., Chicago
Acquired from the above by
the present owner

EXHIBITED:

New York, The Corcoran Gallery of Art;
Georgia Museum of Art; New Orleans
Museum of Art; and West Palm Beach,
Florida, Norton Gallery of Art, *The 41st
Biennial Exhibition of Contemporary
American Painting*, April 1989-January
1990, no. 79.



DONALD ROLLER WILSON · 1987/63 · 2:09 P.M. WEDNESDAY · DECEMBER 2 · BETTY WAITS FOR SANTA

lunch



149

JULIAN OPIE
(B. 1958)

Untitled

signed and dated 'Julian Opie
1985' (on the underside)

oil on steel

14 ¼ x 30 ½ x 6 ⅝ in.

(36.2 x 77.5 x 16.8 cm.)

Executed in 1985.

\$2,000-3,000

PROVENANCE:

Lisson Gallery, London

Acquired from the above by
the present owner





PROPERTY FROM
A PRIVATE COLLECTION

150

LARRY BELL
(B. 1939)

*MSMS 20 (Medium
Size Mirage Study)*

signed, titled and dated
twice ' L. BELL '93 8/2/93
MSMS # 20 '

(on the reverse)
aluminum and silicon
monoxide on canvas
42 x 42 in.
(107 x 107 cm.)
Executed in 1993.

\$8,000-12,000

PROVENANCE:

Acquired directly from the
artist by the present owner



151

**RICHARD
ARTSCHWAGER
(1923-2013)**

Corner Exclamation (in 2 Parts)

signed, inscribed, numbered and dated 'R. Artschwager 1993 IV/VI Part A' (on the reverse of the upper element); signed again, inscribed again, numbered again and dated again

'R. Artschwager '93 IV/VI Part B' (on the reverse of the lower element)

acrylic on wood, in two parts
upper element: 25 x 6 x 4 ¼ in.
(63.8 x 15.2 x 10.8 cm.)

lower element: 5 ¾ x 4 ¾ x 3 in.
(14.6 x 12.1 x 7.6 cm.)

Executed in 1993. This work is the fourth artist's proof from an edition of thirty unique examples plus six artist's proofs.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Boston, Barbara Krakow Gallery,
Richard Artschwager: Books, Punctuation, Splats & Time,
October-December 2016
(another example exhibited).



PROPERTY FROM A PRIVATE
COLLECTION

152

FRANK STELLA
(B. 1936)

K.43 lattice variation

titanium RPT with stainless
steel tubing

19 x 18 ½ x 7 ¾ in. (48.3 x 47
x 19.7 cm.)

Executed in 2008.

\$15,000-20,000

PROVENANCE:

Gift from the artist to
the present owner



153

MARTIN WONG
(1946-1999)

Sign

acrylic on canvas board
22 x 30 in. (55.8 x 76.2 cm.)
Painted in 1990.

Sign

acrylic on canvas board
16 x 12 in. (40.6 x 30.4 cm.)
Painted in 1990.

Sign

acrylic on canvas board
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1990.

\$10,000-15,000

PROVENANCE:

Acquired directly from the
artist by the present owner



PROPERTY FROM
THE COLLECTION OF PAUL AND
ELIZABETH WILSON

154

OUATTARA WATTS (B. 1957)

Amon

signed 'OUATTARA' (on the
reverse of each panel)
oil, clay, keyboard, Everlast
boxing glove, metal, fabric and
wood on four panels
overall: 118 x 157 in.
(299.7 x 398.8 cm.)
Executed in 1993-1994.

\$20,000-30,000

PROVENANCE:

Acquired directly from the
artist by the present owner

EXHIBITED:

Berkeley Art Museum and
Pacific Film Archive, *Ouattara*,
April-June 1994, p. 7, no. 3.
Chicago, Museum of
Contemporary Art and Long
Island City, P.S.1 Contemporary
Art Center, *The Short Century:
Independence and Liberation
Movements in Africa, 1945-1994*,
September-May 2002, no. 553.

***For me, painting must heal. Painting is
there to try understand the world. There
are often codes, translating to strong
moments in my life, my close relationships,
an influence in the everyday. But works
also come from music, blues, jazz...***

- Ouattara Watts





155

ANDREA ROBBINS
(B. 1963)
AND MAX BECHER
(B. 1964)

Figures (1977/1997):

Darth Vader

signed, numbered and dated
'Andrea Robbins + Max Becher
2002 5/5'

(on the reverse)

archival inkjet print

image: 18 ¼ x 23 in.

(46.4 x 58.4 cm.)

sheet: 20 x 24 in.

(50.8 x 61 cm.)

Executed in 2002. This work
is number five from an edition
of five.

\$2,500-3,500

PROVENANCE:

The Estate of Ileana
Sonnabend, acquired directly
from the artist

By descent to the present
owner





156

ROBERT ARNESON
(1930-1992)

Self-Portrait

incised with the artist's
signature 'ARNESON'
(on the base); dated and
stamped '©1990 PH
Walla Walla'

(on the underside)

bronze with green patina

8 x 4 ½ x 3 in.

(20.3 x 11.4 x 7.6 cm.)

Executed in 1990. This work is
from an edition of twenty-five.

\$5,000-7,000

***[In grammar school] you see
yourself as a hero in various forms.
I used to draw comic books and
in [those drawings] I'm sure I was
projecting myself in various heroic
characterizations...***

– Robert Arneson





157

ALLAN MCCOLLUM
(B. 1944)

Perfect Vehicles

signed, numbered sequentially
and dated '#PV8814a
w (1 of 5) - #PV8814e (5 of 5)
Allan McCollum 1988' (on the
underside of each element)
acrylic on cast Hydrocal, in
five parts
each: 20½ x 9 x 9 in.
(52.1 x 22.8 x 22.8 cm.)
Executed in 1988.

\$20,000-30,000

PROVENANCE:

John Weber Gallery, New York
Private collection, Nantucket
Anon. sale; Christie's, New
York, 21 November 1996, lot
272

Acquired at the above sale by
the present owner





PROPERTY OF
A PRIVATE COLLECTOR

158

PAUL JENKINS
(1923-2012)

*Phenomena Summer
Solstice*

signed 'Paul Jenkins' (lower
left); signed again, titled
twice and dated 'Paul
Jenkins Phenomena Solstice
"Phenomena Summer Solstice"
1981' (on the stretcher)
acrylic on canvas
57 7/8 x 78 in. (147 x 198.4 cm.)
Painted in 1981.

\$20,000-30,000

PROVENANCE:

Samuel Stein Fine Arts,
Chicago

Private collection, *circa* 1989

Anon. sale; Sotheby's, New
York, 2 April 2008, lot 453

Acquired at the above sale by
the present owner





159

JASON MARTIN

(B. 1970)

Untitled: Aerolam #7

signed, titled and dated 'Jason
Martin 1997 untitled: aerolam
#7' (on the reverse)

oil on aluminum melamine and
aluminum m-board

23 x 95 ½ in. (58.4 x 242.5 cm.)

Painted in 1997.

\$20,000-25,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
1997





160

**STANLEY
CASSELMAN**
(B. 1963)

IR-42

signed, titled, and dated twice

'Stanley Casselman

"IR-42" 2013 Nov 12, 2013'

(on the reverse)

acrylic on canvas

72 x 58 in. (182.9 x 147.3 cm.)

Painted in 2013.

\$20,000-30,000

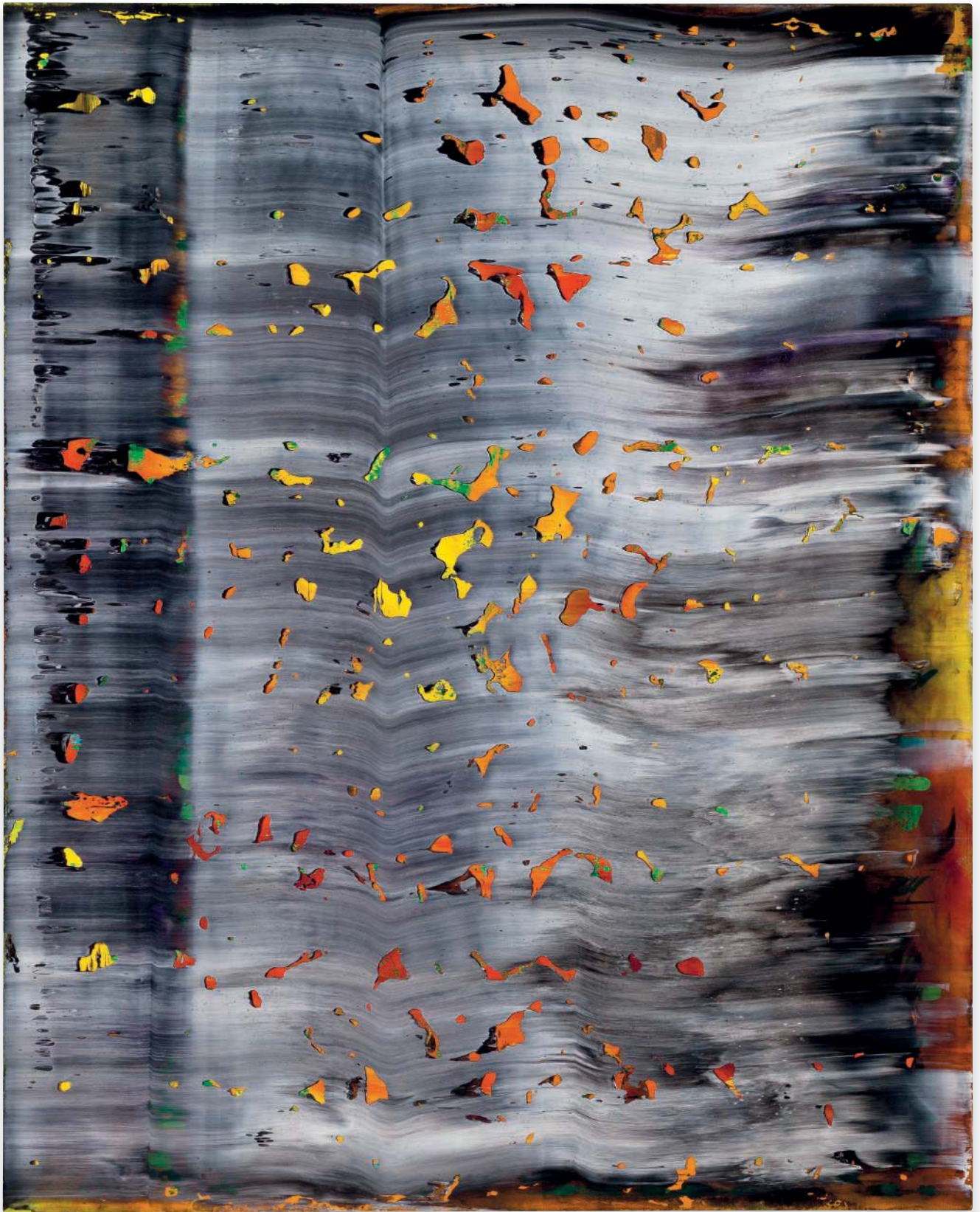
PROVENANCE:

Acquired directly from the
artist by the present owner

"[P]ure abstraction" is emotional freedom. Freedom from the bonds, ties and connections to our everyday objective reality. And within the space of emotional freedom is a higher order or logic. And the beauty to the logic within pure abstraction is that it has a different meaning to each who experiences it.

– Stanley Casselman





161

PAUL JENKINS

(1923-2012)

*Phenomena Tibetan
Estuary*

signed 'Paul Jenkins' (lower
left); signed again, titled and
dated 'Paul Jenkins Phenomena
Tibetan Estuary 1996'
(on the reverse)

acrylic on canvas

77 x 160 ¼ in. (195.6 x 407 cm.)

Painted in 1996.

\$25,000-35,000

PROVENANCE:

Private collection, Arizona

Acquired from the above by
the present owner





162

YVES KLEIN

(1928-1962)

Table d'Or

signed and numbered 'R. Klein-Moquay VU-MALO' (on a plaque affixed to the underside)
gold leaf, glass and Plexiglas
14 $\frac{3}{4}$ x 49 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in.

(37.5 x 125.7 x 100.3 cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein.

\$20,000-30,000

PROVENANCE:

Private collection, New York





163

GEORGE RICKEY
(1907-2002)

Open Trapezoids Excentric
One Up One Down III

incised with the artist's
signature, numbered and dated
'3/3 Rickey 1987' (on the base)
stainless steel

76 x 38 x 14 in.

(193 x 96.5 x 35.5 cm.)

Executed in 1981-1987.

This work is number three
from an edition of three.

\$40,000-60,000

PROVENANCE:

Obelisk Gallery, Boston

Acquired from the above by
the present owner

EXHIBITED:

Berlin, Galerie Pels-Leusden,
George Rickey Zum 80.

Geburtstag Skulpturen-Eine
Werkübersicht, June-August
1987, pp. 23 and 40, no. 5
(illustrated).

***Since the design of the
movement is paramount,
shape, for me, should have
no significance.***

– George Rickey





164

CILDO MEIRELES

(B. 1948)

Fontes (Bauhaus Version)

folding rulers, in four parts
each: 78 $\frac{3}{4}$ x $\frac{5}{8}$ in.

(200 x 1.5 cm.)

Executed in 1992-2008.

\$30,000-50,000

PROVENANCE:

Acquired directly from the
artist by the present owner





VICTOR VASARELY

(1906-1997)

Goeth 1127

signed 'Vasarely' (lower right);
signed again twice, titled and
dated 'VASARELY GOETH
1970/75 Vasarely'
(on the reverse)

printed paperboard collage on
painted panel construction in
artist's frame

overall: 23 5/8 x 21 1/4 in.

(60 x 54 cm.)

Executed in 1975.

\$15,000-20,000

PROVENANCE:

Vasarely Center, New York
Acquired from the above by
the present owner

The authenticity of the present
work has been confirmed by
Pierre Vasarely. The work will
be included in the forthcoming
catalogue raisonné de l'oeuvre
peint de Victor Vasarely, which
is currently being compiled by
the Fondation Vasarely, Aix-en-
Provence.

***For me, happiness is
my drawing board.***

– Victor Vasarely





PROPERTY FROM
A PRIVATE AMERICAN COLLECTOR

166

TONY OURSLER
(B. 1957)

*This Land Was Made for
Me*

signed, titled and dated 'THIS
LAND WAS MADE FOR ME
Tony Oursler 97' (on a paper
label affixed to the VHS)
painted wood, metal armature,
VHS, VCR, video projector and
tripod
overall: 57 x 63 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.
(144.8 x 161.9 x 29.2 cm.)
installation dimensions variable
Executed in 1997.

\$15,000-20,000

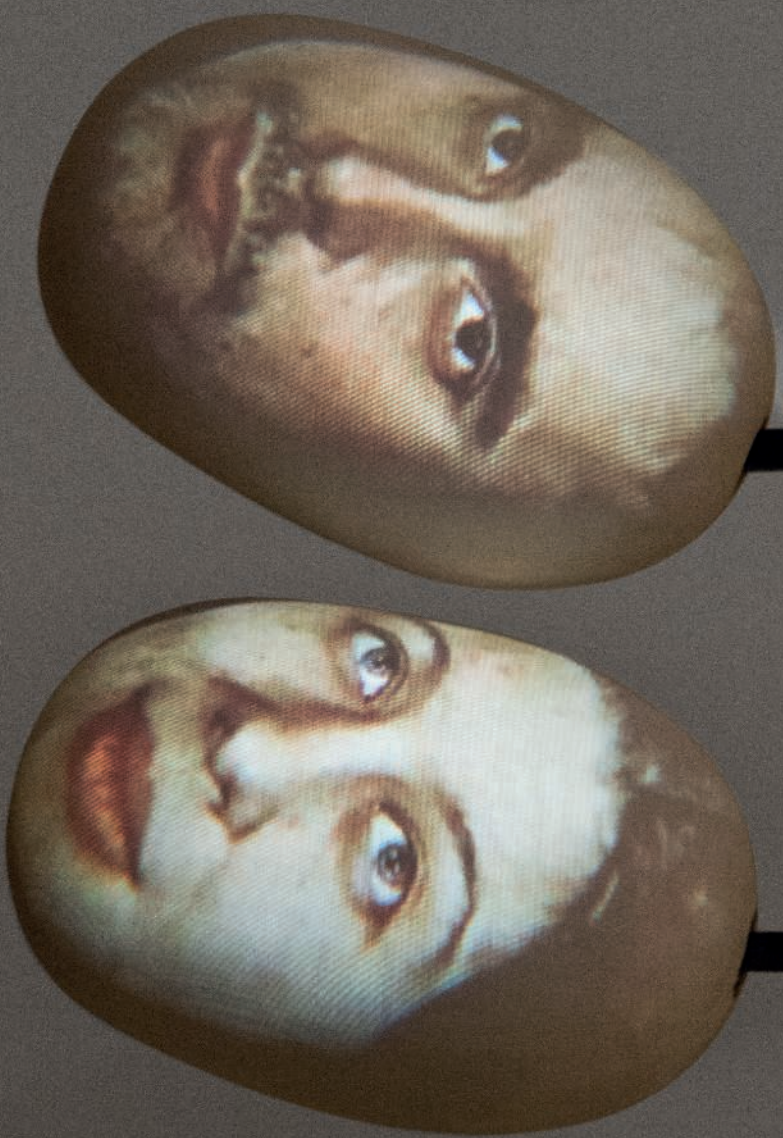
PROVENANCE:

Metro Pictures, New York
Acquired from the above by
the present owner, 1998

***I'm a multimedia artist. If it's not in
the museums or history books, then
where's my art history?***

– Tony Oursler





167

VIK MUNIZ (B. 1961)

Guernica after Pablo

Picasso (Gordian Puzzles)

signed and dated 'Vik Muniz 2009' (on a paper label affixed to the reverse)

chromogenic print

52 ½ x 117 ⅝ in.

(133.4 x 298.8 cm.)

Executed in 2009. This work is the first artist's proof from an edition of six plus four artist's proofs.

\$50,000-70,000

PROVENANCE:

Galerie Xippas, Paris

Private collection, Coral Gables

Anon. sale; Christie's, New

York, 24 November 2014, lot 75

Acquired at the above sale

by the present owner

LITERATURE:

M. Arcuri, P. Corrêa do Lago and V. Muniz, *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisoné*, Rio de Janeiro, 2009, pp. 680-681 (another example illustrated).





168

**HIROSHI
SUGIMOTO
(B. 1948)**

*Seagram Building–
Ludwig Mies Van Der
Rohe, 1997*

gelatin silver print, mounted
on card

signed in pencil 'Hiroshi
Sugimoto' (lower right of the
mount); blindstamped with
the date and numbers '1997
11/25 909'

(lower right of the margin)

image: 23 x 18 ½ in.

(58.42 x 47 cm.)

sheet: 24 x 19 ½ in.

(61 x 49.5 cm.)

mount: 25 ½ x 20 in.

(63.5 x 50.8 cm.)

This work is number eleven
from an edition of twenty-
five.

\$30,000-50,000

PROVENANCE:

Sonnabend Gallery, New
York

Acquired from the above by
the present owner, 1998

LITERATURE:

F. Bonami et al., *Sugimoto:*
Architecture, New York,
2003, p. 111 (another example
illustrated).



169

**HIROSHI
SUGIMOTO**
(B. 1948)

State Theater, Sydney,
1997

gelatin silver print, mounted
on card

signed in pencil 'Hiroshi
Sugimoto' (lower right of the
mount); blindstamped with
the title, date and numbers
'State Theater Sydney 1997
18/25 263' (lower center of
the margin)

image: 16 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in.

(42.3 x 54.6 cm.)

sheet: 18 $\frac{7}{8}$ x 22 $\frac{3}{4}$ in.

(47.9 x 57.8 cm.)

mount: 20 x 24 in.

(50.8 x 61 cm.)

This work is number
eighteen from an edition of
twenty-five.

\$15,000-20,000

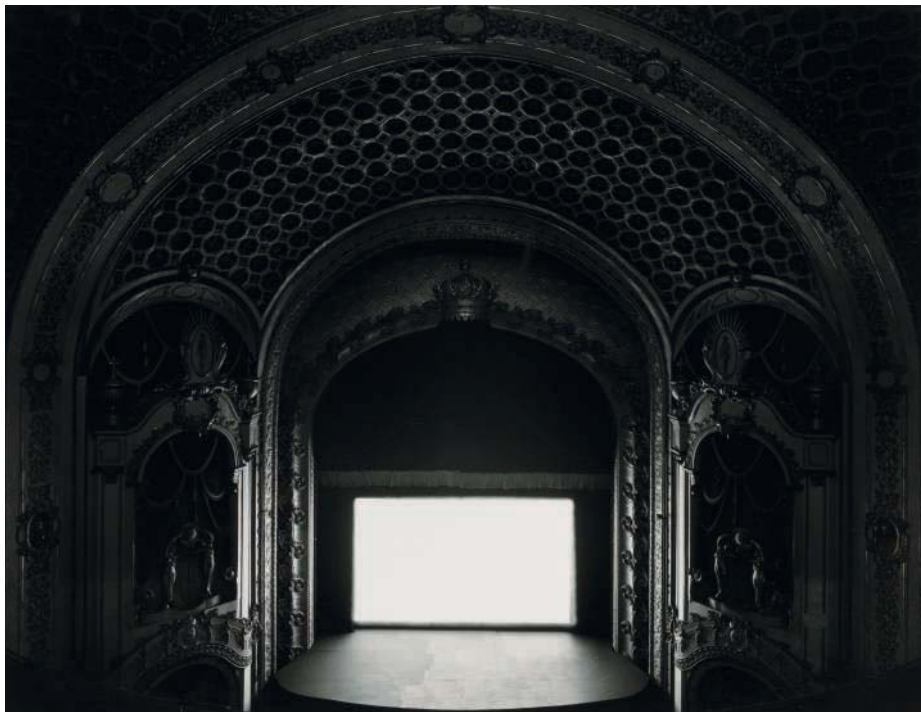
PROVENANCE:

Fraenkel Gallery, San
Francisco

Acquired from the above by
the present owner, 2000

LITERATURE:

H. Sugimoto, *Theaters:*
Hiroshi Sugimoto, New
York, 2000, p. 134 (another
example illustrated).



WOLFGANG TILLMANS (B. 1968)

Roadworks 98

chromogenic print, flush-mounted
on board

signed in pencil (on the reverse)

image: 53 x 78 ½ in.

(134.6 x 199.4 cm.)

sheet/flush mount: 56 ¼ x 81 ¾ in.

(142.9 x 207.7 cm.)

overall: 58 ¼ x 83 ¾ in.

(148 x 212.8 cm.)

Executed in 1998. This work is
number two from an edition of
three plus one artist's proof.

\$40,000-60,000

PROVENANCE:

Andrea Rosen Gallery, New York
Acquired from the above by
the present owner

LITERATURE:

W. Tillmans, *Wolfgang Tillmans:
If one thing matters, everything
matters*, London, 2003, p. 148
(another example illustrated).





171

**FREDRIK
VAERSLEV
(B.1979)**

*Untitled (Canopy
Painting: Cream and
Orange III)*

signed and dated 'Fredrik
Vaerslev 2012'

(on the overlap)

spray paint, primer and
white spirit on canvas

87 x 78 ½ in.

(220.9 x 199.3 cm.)

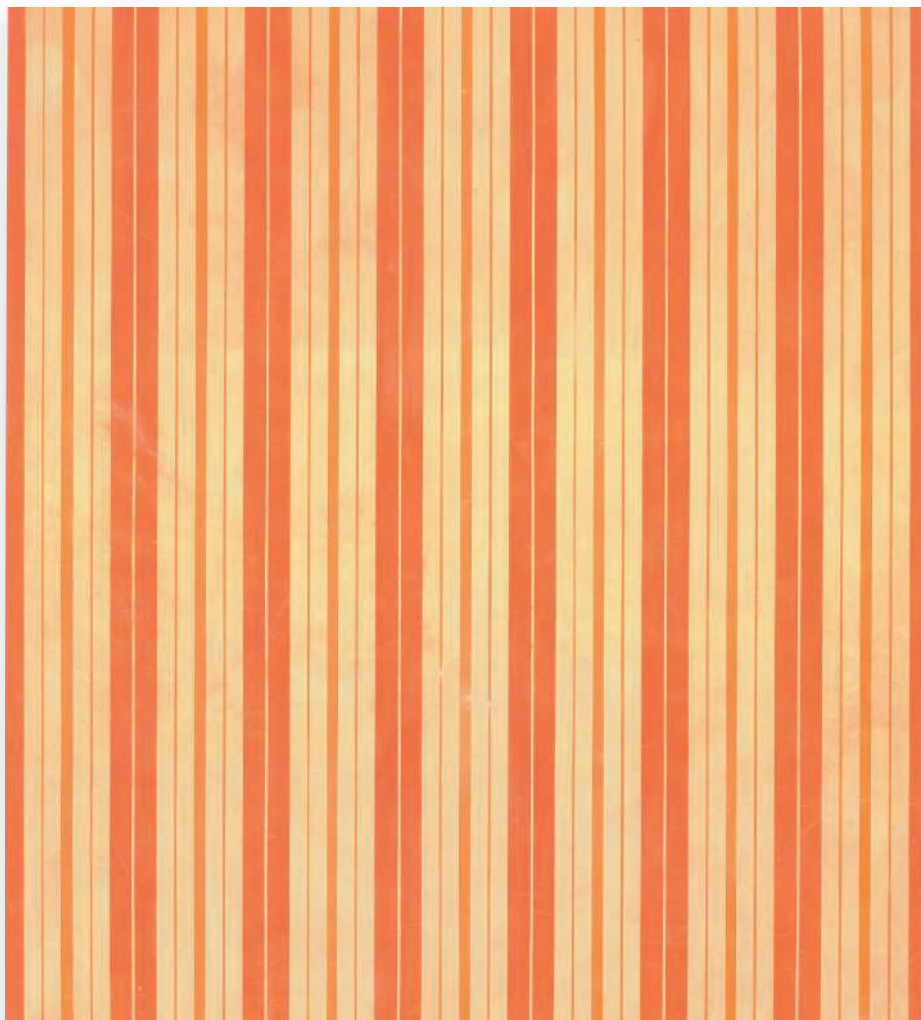
Executed in 2012.

\$40,000-60,000

PROVENANCE:

Standard (Oslo) Gallery,
Oslo

Acquired from the above by
the present owner



JEFF ELROD**(B. 1966)***Clone Alone*

signed, inscribed, titled and
dated 'Jeff Elrod NYC 2000
CLONE ALONE'

(on the overlap)

acrylic on canvas

92 x 78 in. (233.7 x 198.1

cm.)

Painted in 2000.

\$40,000-60,000

PROVENANCE:

Pat Hearn Gallery, New York
Lehman Brothers Corporate
Art Collection, 2000

Acquired from the above by
the present owner

EXHIBITED:

New York, Pat Hearn
Gallery, *Jeff Elrod: New
Paintings*, January-February
2000.

LITERATURE:

E. Heartney, "Jeff Elrod at
Pat Hearn," *Art in America*,
vol. 88, no. 9, September
2000,
pp. 150-151.



173

RICHARD PRINCE
(B. 1949)

Untitled (t-shirt)

acrylic, silkscreen, charcoal,
paper, t-shirt and badge
on panel

36 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in.

(93.3 x 62.9 cm.)

Executed in 1998.

\$40,000-60,000

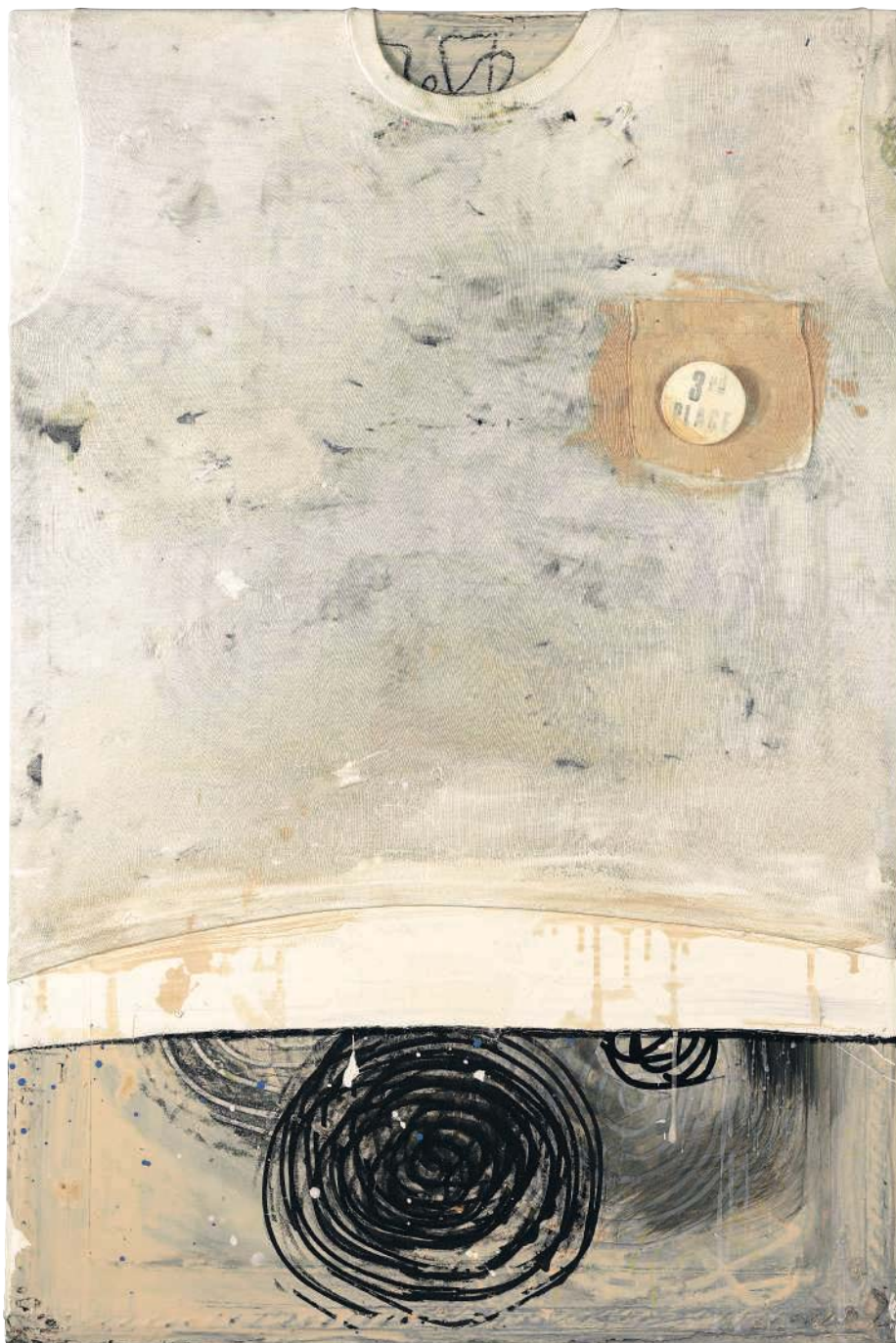
PROVENANCE:

Salon 94, New York

Acquired from the above by
the present owner

EXHIBITED:

New York, Salon 94, *T-Shirt*
Paintings: Hippie Punk, May-
June 2010, pp. 34, 39 and
70-71 (illustrated).



174

**NIKOLAS
GAMBAROFF**
(B. 1979)

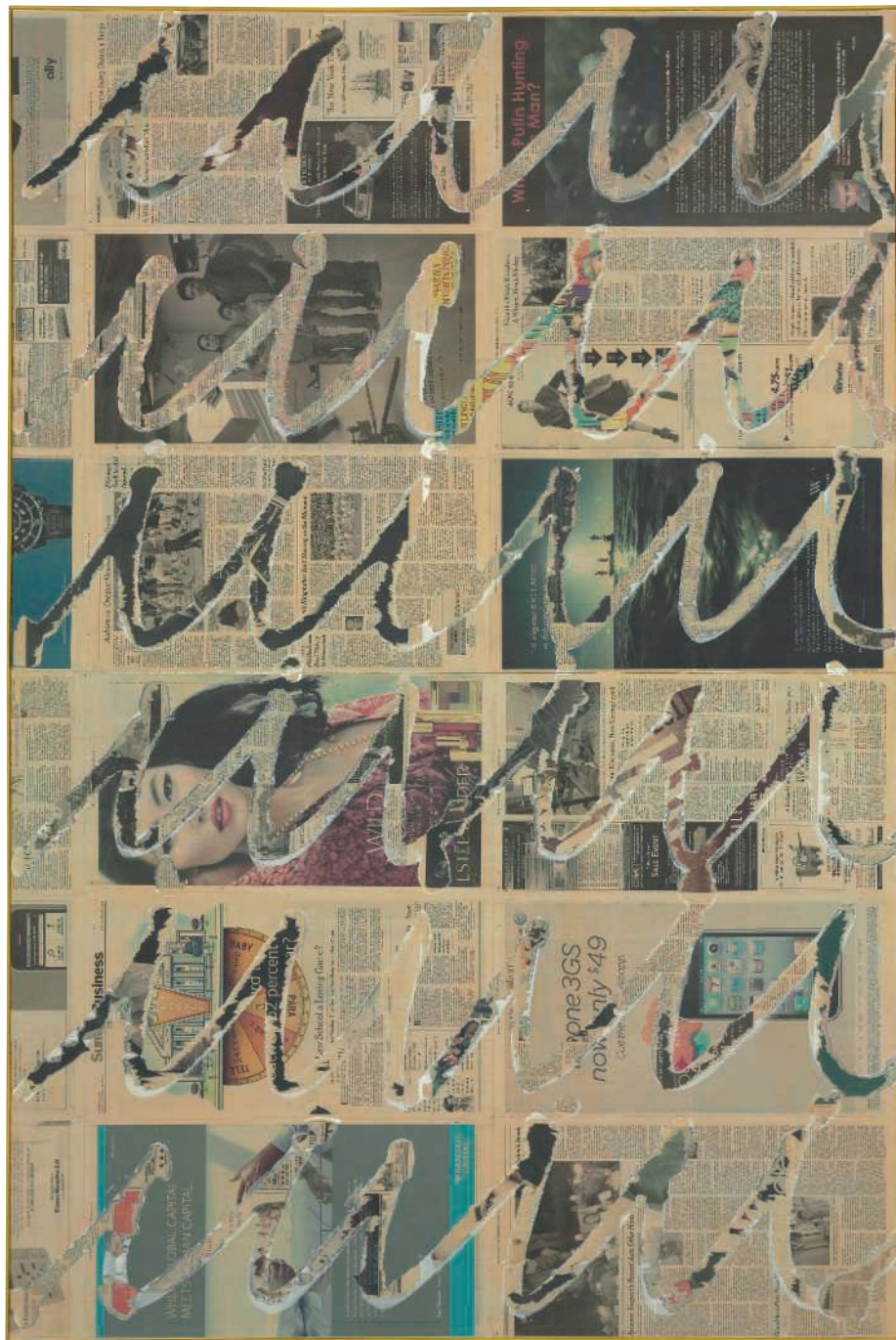
Untitled

signed and dated
'N. Gambaroff 2011'
(on the reverse)
oil and newsprint collage
on canvas in artist's frame
72 x 48 in.
(183.8 x 122.8 cm.)
Executed in 2010-2011.

\$6,000-8,000

PROVENANCE:

Modern Art Gallery, London
Acquired from the above by
the present owner



175

PETRA CORTRIGHT
(B. 1986)

p3240473_v_iCENTER

digital print on aluminum

35 ¾ x 40 in. (90.8 x 101.6 cm.)

Executed in 2013.

\$15,000-20,000

PROVENANCE:

Private collection, California

Acquired from the above by
the present owner





176

**AARON GARBER-
MAIKOVSKA**
(B. 1978)

Untitled

ink and pastel on paper

40 x 26 ½ in.

(101.6 x 67.3 cm.)

Executed in 2013.

\$12,000-18,000

PROVENANCE:

Greene Exhibitions,
Los Angeles

Acquired from the above by
the present owner



AARON GARBER- MAIKOVSKA

(B. 1978)

Grove

signed twice and dated
'Aaron Garber-Maikovska
2013' (on the stretcher)
ink on fluted poly-board
70 x 40 ½ in.

(177.8 x 102.9 cm.)

Executed in 2013.

\$30,000-40,000

PROVENANCE:

Greene Exhibitions,
Los Angeles

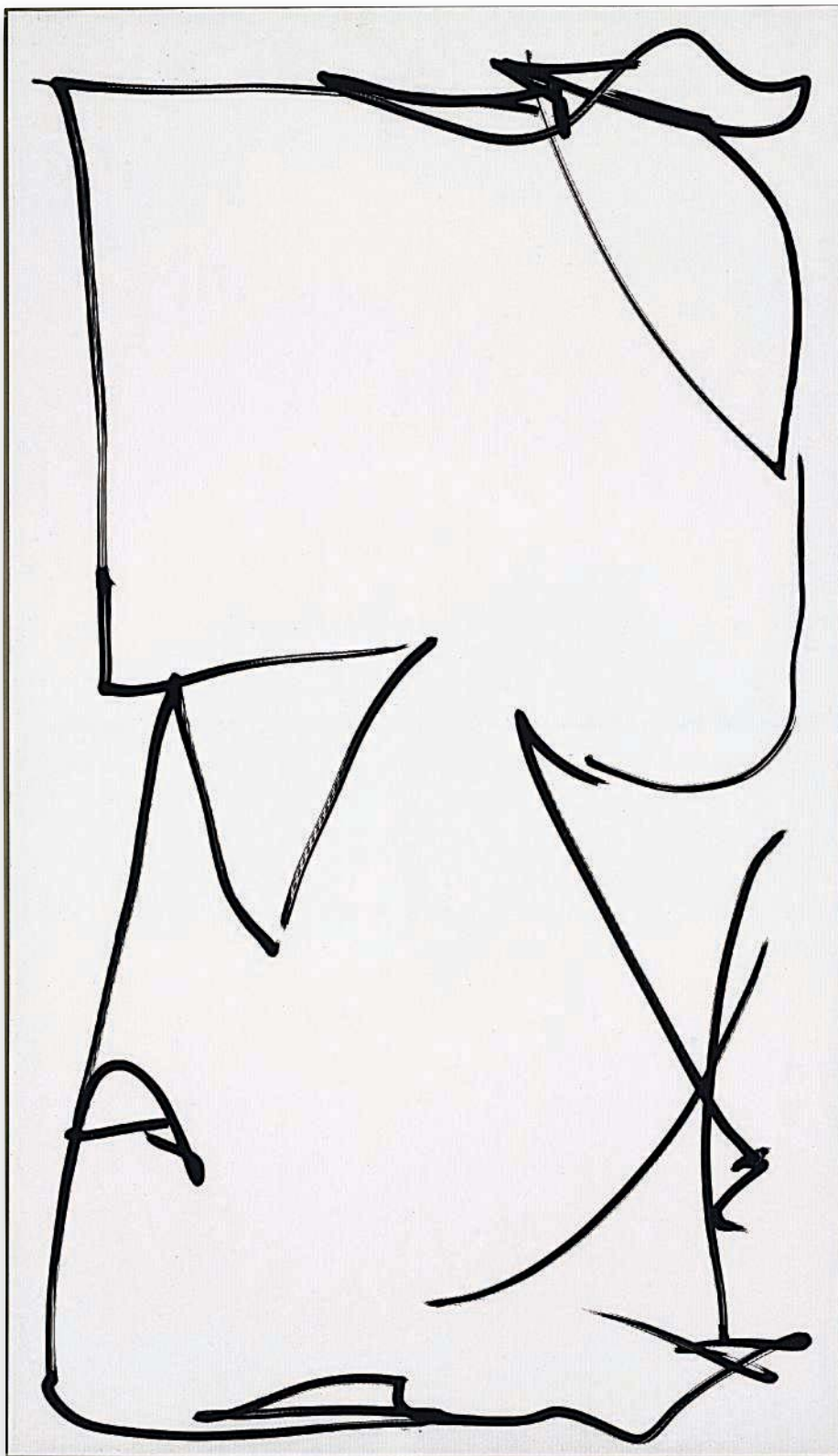
Patricia Low Contemporary,
Gstaad

Acquired from the above
by the present owner

EXHIBITED:

Los Angeles, Greene

Exhibitions, *Aaron Garber-
Maikovska: Fast Red Lobster*,
November-December 2013.



178

INVADER (B. 1969)

Duo

signed, inscribed, titled and dated "'DUO" INVADER 004 F.S.' (on the reverse)

ceramic tiles on panel

33 x 23 ½ in.

(83.8 x 59.7 cm.)

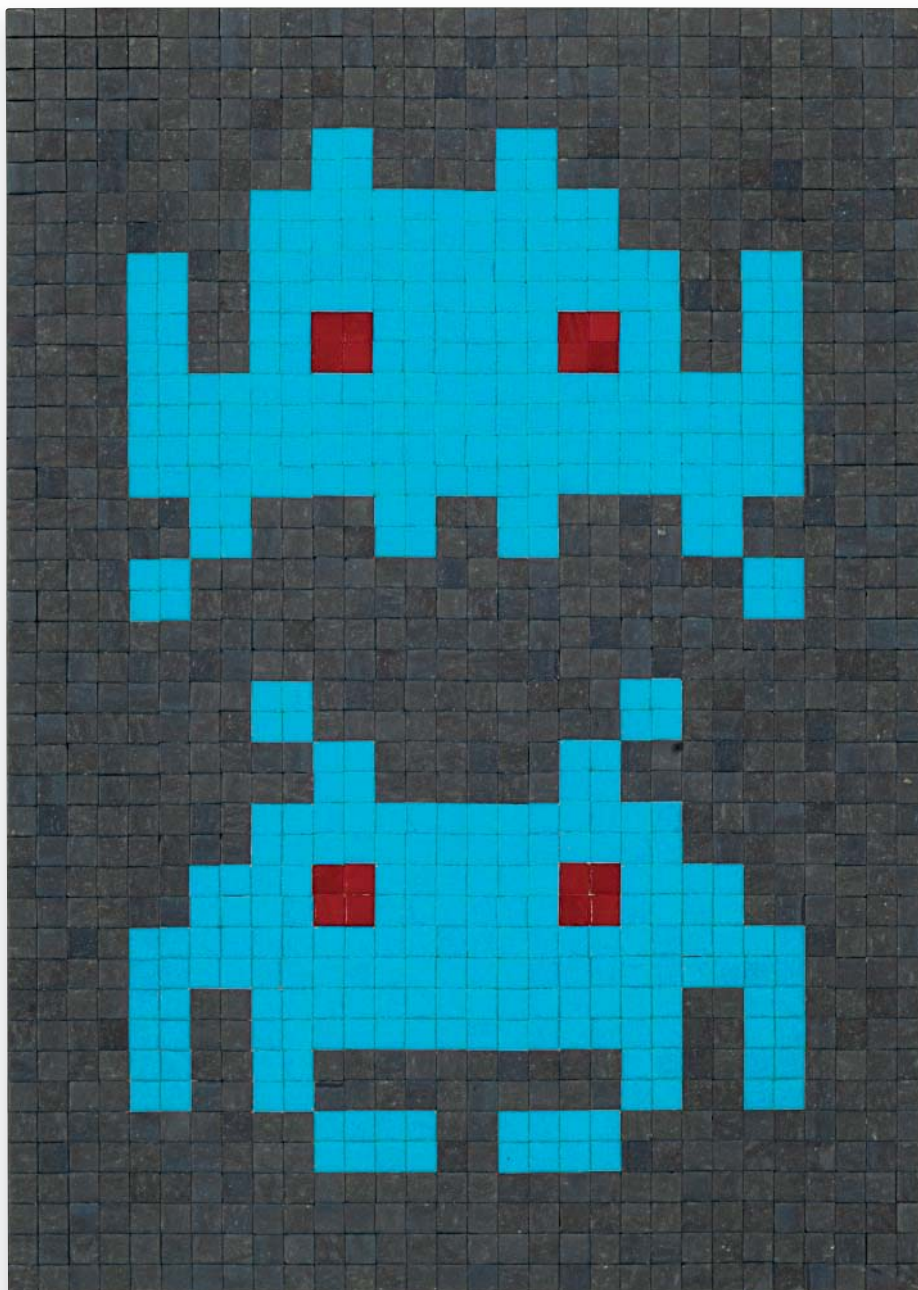
Executed in 2004.

\$30,000-40,000

PROVENANCE:

Galerie Brugier Rigail, Paris
Anon. sale; Bonham's,
London, 5 February 2008,
lot 22

Acquired at the above sale
by the present owner



179

KAWS (B. 1974)

Untitled

signed, inscribed and dated
'KAWS,, 99 PARIS..S'

(on the reverse)

acrylic on canvas

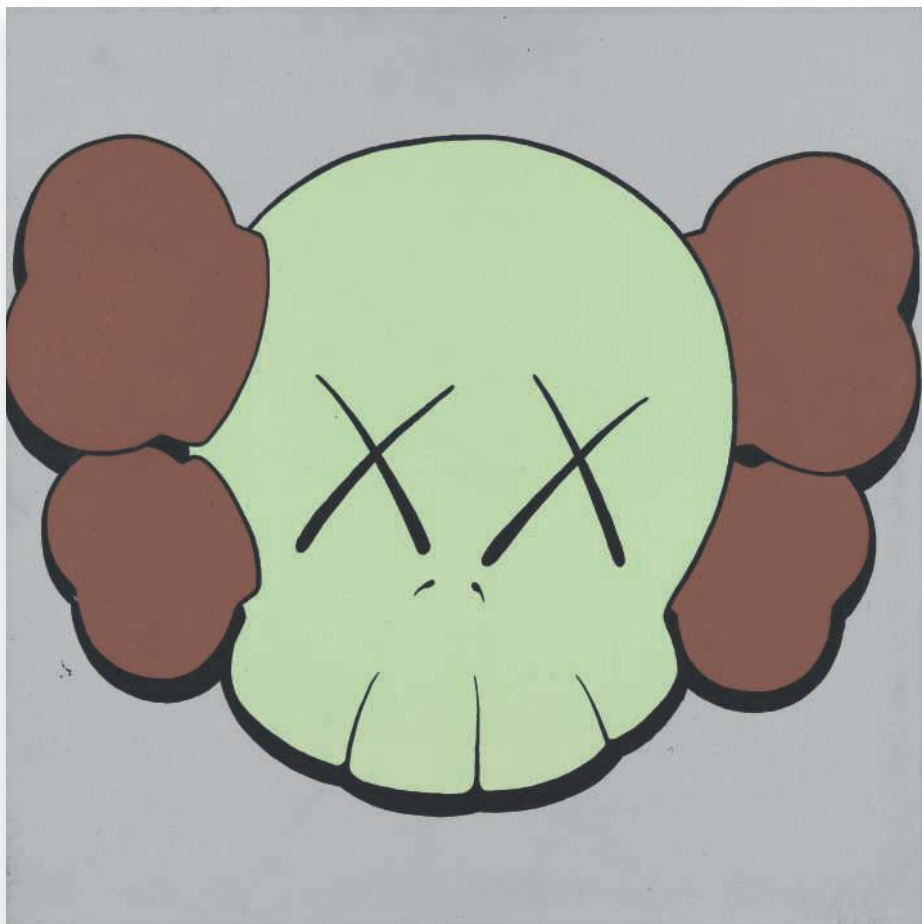
16 x 16 in. (40.6 x 40.6 cm.)

Painted in 1999.

\$20,000-30,000

PROVENANCE:

Acquired directly from the
artist by the present owner,
circa 1999



PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

180

MR. (B. 1969)

New Tokyo Ferry Terminal

acrylic on fiberglass
reinforced plastic

37 ½ x 57 x 70 in.

(95.3 x 144.8 x 177.8 cm.)

Executed in 2004. This work
is number four from an edition
of five.

\$25,000-35,000

PROVENANCE:

Galerie Perrotin, Paris

Acquired from the above by
the present owner, 2004



alternate view of the present lot





PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

181

MR. (B. 1969)

Tokyo Port Tunnel

signed, numbered and dated

'ED 2/5 Mr. 2004'

(on the underside)

acrylic on fiberglass

reinforced plastic

29 $\frac{3}{4}$ x 22 x 30 $\frac{1}{2}$ in.

(75.6 x 55.9 x 77.5 cm.)

Executed in 2004. This work
is number two from an edition
of five.

\$20,000-30,000

PROVENANCE:

Galerie Perrotin, Paris

Acquired from the above by
the present owner, 2004





OSGEMEOS (B. 1974)*As Três Amigas*

acrylic and spray paint on panel

96 x 96 x 4 ½ in.

(243.8 x 243.8 x 11.4 cm.)

Executed in 2008.

\$80,000-120,000

PROVENANCE:

Deitch Projects, New York

Acquired from the above by
the present owner**EXHIBITED:**

New York, Deitch Projects,

Os Gemeos Too Far Too Close,
June-August 2008.

We think everything influences us, not just from graffiti, but things we see every day, what we see and hear, things from the city, even more so a city like São Paulo, totally out of control. We see things which force us to act...

– Osgemeos





183

LOS CARPINTEROS (EST. 1992)

Plano de la Habana

signed, inscribed, titled and
dated 'Plano de La Habana
Los Carpinteros La Hab
2003' (lower right)
watercolor, charcoal and
graphite on paper
89 x 59 ¾ in.
(226.1 x 151.8 cm.)
Executed in 2003.

\$20,000-30,000

PROVENANCE:

Anthony Grant, Inc.,
New York

Acquired from the above by
the present owner



AYA TAKANO**(B. 1976)***I Went To Egypt*

signed, titled in Japanese
and dated '2003 TAKANO
I went to Egypt' (on the
stretcher)

acrylic and graphite on
canvas

28 ½ x 20 ¾ in.

(72.4 x 52.7 cm.)

Executed in 2003.

\$40,000-60,000

PROVENANCE:

Private collection

Anon. sale; Sotheby's, Hong
Kong, 4 April 2011, lot 983

Acquired at the above sale
by the present owner



185

DASH SNOW (1981-2009)

BLOW

diptych—photographs

left element:

58 $\frac{3}{4}$ x 37 $\frac{1}{2}$ in.

(149.2 x 95.2 cm.)

right element:

37 $\frac{1}{2}$ x 58 $\frac{3}{4}$ in.

(95.2 x 149.2 cm.)

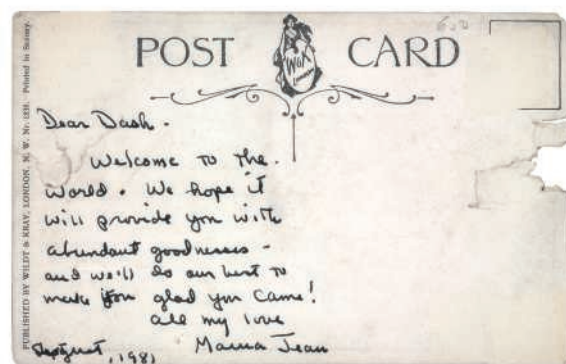
Executed in 2005.

This work is from
an edition of three.

\$15,000-20,000

PROVENANCE:

Deitch Projects, New York
Acquired from the above by
the present owner



186

**MATTHEW
BARNEY (B. 1967)**

*DE LAMA LÂMINA: O
Sete de Ogum*

signed and dated 'Matthew
Barney 04' (on the reverse)
chromogenic print in
artist's self-lubricating
plastic frame

overall: 53 $\frac{5}{8}$ x 43 $\frac{1}{4}$ in.

(136.2 x 109.9 cm.)

Executed in 2004.

This work is number five
from an edition of six plus
two artist's proofs.

\$12,000-18,000

PROVENANCE:

Gladstone Gallery,
New York

Acquired from the above by
the present owner



187

TOM FRIEDMAN

(B. 1965)

Strawhead

plastic drinking straws and
blue Styrofoam

45 ¾ x 18 x 30 in.

(116.2 x 45.7 x 76.2 cm.)

Executed in 2007.

\$10,000-15,000

PROVENANCE:

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

EXHIBITED:

Southampton, NY, Parrish Art
Museum, *All the More Real:
Portrayals of Intimacy and
Empathy*, August–October
2007.



alternate view of the present lot





188

**FRANZ
ACKERMANN
(B. 1963)**

The Monument

signed and dated 'Franz
Ackermann '05' (on the reverse)

oil on canvas

76 ½ x 62 ⅞ in.

(194.3 x 159.7 cm.)

Painted in 2005.

\$30,000-50,000

PROVENANCE:

Tomio Koyama Gallery, Tokyo

Private collection

Anon. sale; Sotheby's, London,

11 February 2010, lot 273

Acquired at the above sale by
the present owner

EXHIBITED:

Tokyo, Mori Art Museum,

Tokyo Berlin / Berlin Tokyo,

2006.





•189

**SUSAN
ROTHENBERG**
(B. 1945)

Pair

signed, titled and dated 'PAIR
S. Rothenberg 1998-1999'

(on the reverse)

oil on canvas

35 ½ x 35 ½ in.

(90.2 x 90.2 cm.)

Painted in 1998-1999.

\$20,000-30,000

PROVENANCE:

Sperone Westwater Gallery,
New York

Acquired from the above by
the present owner



190

PHILIPPE PASQUA
(B. 1965)

Study of Philippine

signed, titled, numbered
and dated '1507140 Pasqua
Philippe 2011 'philippine'
(on the reverse)

oil on canvas

55 ¼ x 59 in.

(140.2 x 150 cm.)

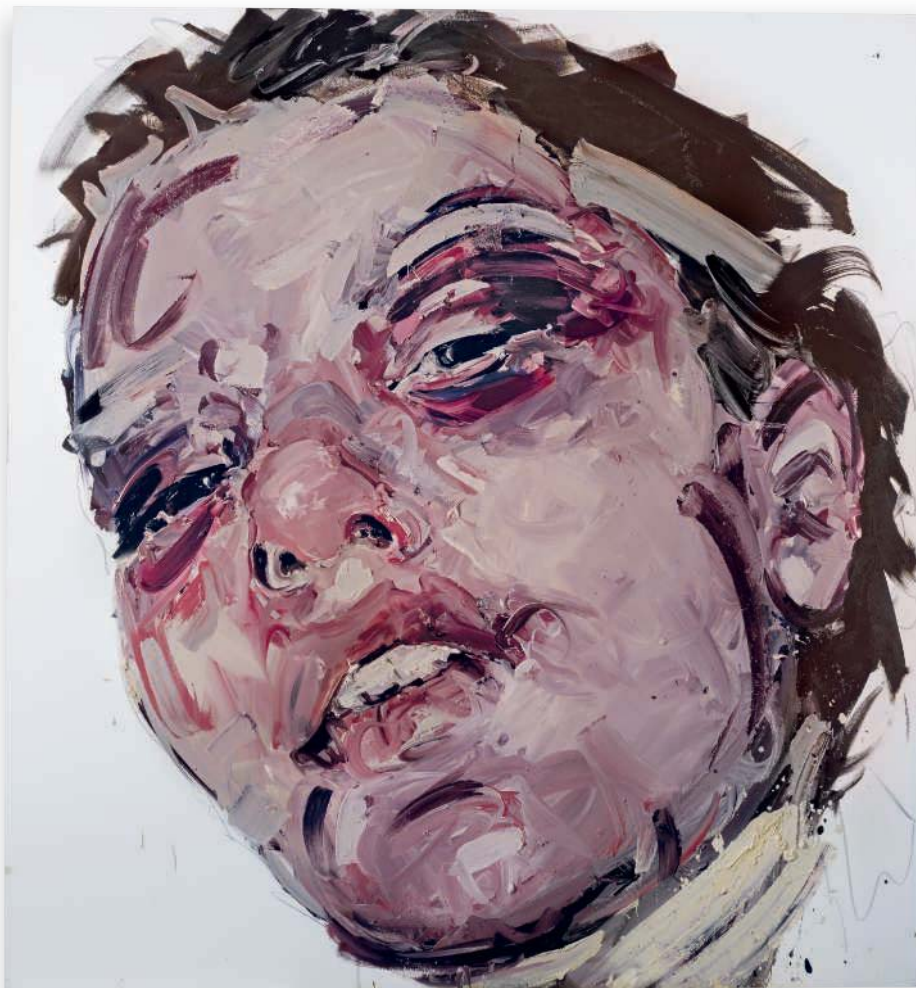
Painted in 2011.

\$15,000-20,000

PROVENANCE:

Galerie Laurent Strouk,
Paris

Acquired from the above by
the present owner



PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR

191

ROSS BLECKNER
(B. 1949)

Unannounced

signed, titled and dated 'Ross
Bleckner UNANNOUNCED
1996' (on the reverse)

oil on canvas

96 x 120 in. (243.8 x 304.8 cm.)

Painted in 1996.

\$30,000-50,000

PROVENANCE:

Mary Boone Gallery, New York
Acquired from the above by
the present owner, 1998

EXHIBITED:

Beverly Hills, Gagosian Gallery,
Ross Bleckner New Paintings,
October-November 1996.





192

ELGER ESSER

(B. 1967)

169_ *Nice*

chromogenic print on foam
core face-mounted to
Diasac in artist's frame
overall: 70 $\frac{3}{4}$ x 54 $\frac{1}{4}$ in.

(179.7 x 137.7 cm.)

Executed in 2004.

This work is number one
from an edition of five.

\$18,000-25,000

PROVENANCE:

Sonnabend Gallery,
New York

Acquired from the above by
the present owner

EXHIBITED:

New York, Sonnabend
Gallery, *Elger Esser*, March–
April 2005.



PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

193

DONALD MOFFETT
(B. 1955)

Gold / Passage

signed and dated 'D. Moffett 2003'
(on the reverse)

oil and enamel on linen with video
projection

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

Executed in 2003.

\$10,000-15,000

PROVENANCE:

Marianne Boesky Gallery, New York
Acquired from the above by the
present owner, 2006

EXHIBITED:

New York, Marianne Boesky Gallery,
*Donald Moffett: The Extravagant
Vein*, February-March 2003.
Contemporary Arts Museum
Houston; Saratoga Springs,
Skidmore College, Frances Young
Tang Teaching Museum and Art
Gallery and Pittsburgh, The Andy
Warhol Museum, *The Extravagant
Vein*, October 2011–September
2012, p. 63 (illustrated).

LITERATURE:

G. Williams, "Donald Moffett,"
ARTforum, vol. XLI, no. 9,
May 2003, p. 167 (illustrated).



VIK MUNIZ (B. 1961)*Ava Gardner (Pictures of Diamonds)*

signed and dated 'Vik Muniz 2005' (on a paper label affixed to the backing board)

digital chromogenic print

54 x 48 in. (137.2 x 121.9 cm.)

Executed in 2005. This work is the fourth artist's proof from an edition of ten plus five artist's proofs.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

M. Arcuri, P. Corrêa do Lago and V. Muniz, *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisoné*, Rio de Janeiro, 2009, p. 525 (another example illustrated).





RELATED
LOT :

167

VIK MUNIZ

*Guernica after Pablo
Picasso (Gordian Puzzles)*



Detail: © 2017 Vik Muniz /
Licensed by VAGA, New York, NY.

PROPERTY FROM
A NEW YORK COLLECTOR

195

CANDIDA HÖFER
(B. 1944)

Palais Garnier Paris I 2004

signed, titled, numbered and
dated 'Palais Garnier Paris I
2004 5/6 Candida Höfer'
(on a paper label affixed to the
backing board)

chromogenic print

72 ½ x 89 ¼ in.

(184.1 x 226.6 cm.)

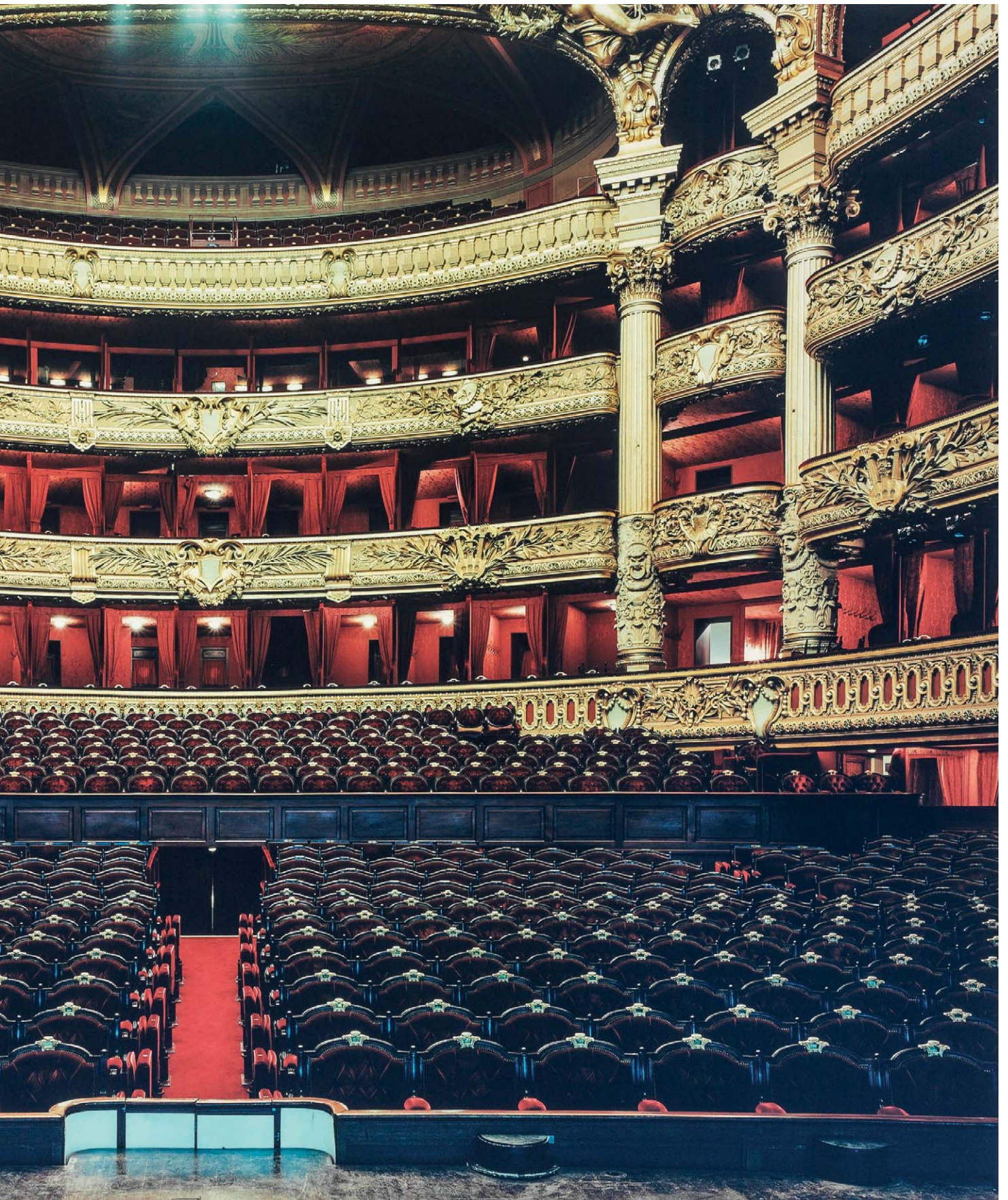
Executed in 2004. This work
is number five from an edition
of six.

\$25,000-35,000

PROVENANCE:

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





PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR

196

**GREGORY
CREWDSON (B. 1962)**

Untitled

signed 'Gregory Crewdson' (on
a paper label affixed to
the reverse)

digital chromogenic print
mounted on aluminum in
wooden artist's frame
overall: 53 ½ x 65 ½ in.

(135.9 x 166.4 cm.)

Executed in 2001-2002.

This work is number two from
an edition of ten.

\$15,000-20,000

PROVENANCE:

Luhring Augustine Gallery,
New York

Acquired from the above by
the present owner, 2002



**POST-WAR AND
CONTEMPORARY ART**





GREGORY CREWDSON (B. 1962)

Untitled

signed 'Gregory Crewdson'
(on a paper label affixed
to the reverse)

laser direct chromogenic print
mounted on aluminum in
wooden artist's frame
overall: 53 $\frac{5}{8}$ x 65 $\frac{1}{2}$ in.
(136.2 x 166.4 cm.)

Executed in 1999.

This work is number four
from an edition of ten.

\$8,000-12,000

PROVENANCE:

Luhring Augustine Gallery,
New York

Acquired from the above by
the present owner

EXHIBITED:

London, White Cube; New York
Luhring Augustine Gallery and
Beverly Hills, Gagosian Gallery,
Twilight: Gregory Crewdson,
April-August 2002, p. 91, pl. 39
(another example exhibited
and illustrated).





PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR

198

THOMAS RUFF
(B. 1958)

Nude

signed, numbered and dated
'Thomas Ruff 4/5 2000'
(on the reverse)

chromogenic print

image: 44 ¼ x 39 ¼ in.

(112.4 x 99.7 cm.)

sheet: 50 ⅞ x 45 ¼ in. (

129.2 x 114.9 cm.)

Executed in 2000.

This work is number four
from an edition of five.

\$20,000-30,000

PROVENANCE:

David Zwirner Gallery,
New York

Acquired from the above by
the present owner

EXHIBITED:

New York, David Zwirner
Gallery, *Thomas Ruff: Nudes*,
April-May, 2000.



199

MICHAL ROVNER
(B. 1957)

Heat #3

signed, titled, numbered
and dated 'HEAT #3, 1997

Ed. 3/7 Michal Rovner '

(on the backing board)

chromogenic print face-
mounted to Plexiglas

39 $\frac{5}{8}$ x 40 $\frac{3}{4}$ in.

(100.6 x 103.8 cm.)

Executed in 1997.

This work is number three
from an edition of seven.

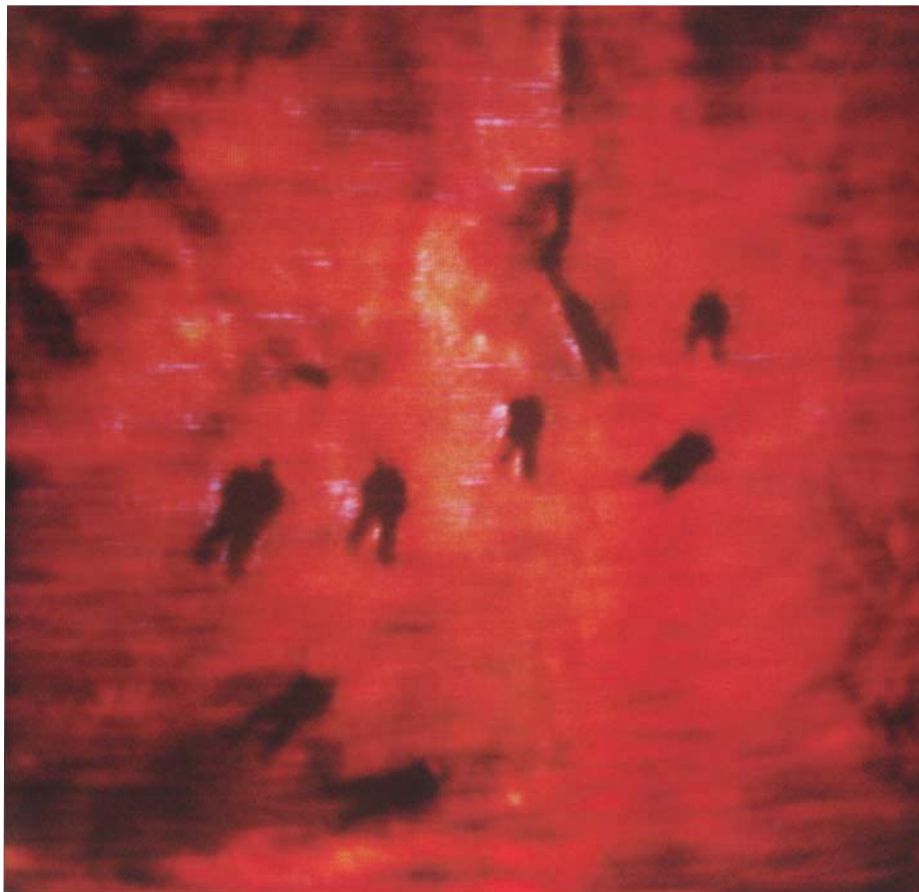
\$4,000-6,000

PROVENANCE:

PaceWildenstein MacGill

Gallery, New York

Acquired from the above by
the present owner, 1999



200

ANDREAS GURSKY

(B. 1955)

Zürich I

signed, titled, numbered and dated 'Zürich 1985 12/12 Andreas Gursky' (on the reverse)

chromogenic print

image: 12 7/8 x 13 1/2 in.

(32.7 x 34.2 cm.)

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

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

\$7,000-10,000

PROVENANCE:

Mai 36 Galerie, Zürich

Acquired from the above by the present owner

EXHIBITED:

New York, Museum of Modern Art, *Andreas Gursky*, March-May 2001, pp. 48-49 and 184, pl. 2 (another example of a different size exhibited and illustrated).

LITERATURE:

M. L. Syring, ed., *Andreas Gursky: Photographs from 1984 to the present*, Munich, 1998, p. 80 (another example illustrated).



alternate view of the present lot





PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR

201

MEL KENDRICK
(B. 1949)

Untitled (Black Dots)

incised with the artist's
signature, numbered and
dated 'Mel Kendrick 1989
1/3' (on the underside)
bronze with black patina
47 x 28 $\frac{5}{8}$ x 17 in.

(119.4 x 72.7 x 43.2 cm.)

Executed in 1989. This work
is number one from
an edition of three, of
which only one example
was realized.

\$4,000-6,000

PROVENANCE:

Leonard Rosenberg F
ine Arts, Ohio

Acquired from the above by
the present owner, 1996



202

**DAVID
RODRÍGUEZ
CABALLERO
(B. 1970)**

12.JULIO.2011

incised with the title '12.
JULIO.2011.' (on the reverse)

enamel on aluminum

67 x 39 ½ x 15 in.

(170.1 x 100.3 x 38.1 cm.)

Executed in 2011.

\$18,000-25,000

PROVENANCE:

Marlborough Gallery,
New York

Acquired from the above
by the present owner

EXHIBITED:

New York, Marlborough
Gallery, *David Rodríguez
Caballero: Recent Work*,
February-March 2012.



203

JUAN GENOVÉS

(B. 1930)

Reflectante

signed and dated 'genovés 11'
(lower right); signed again,
titled and dated again 'Genovés
"Reflectante" 2011'

(on the reverse)

acrylic, thread, cloth and
printed paper on fabric
on board

23 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (60 x 50.2 cm.)

Painted in 2011.

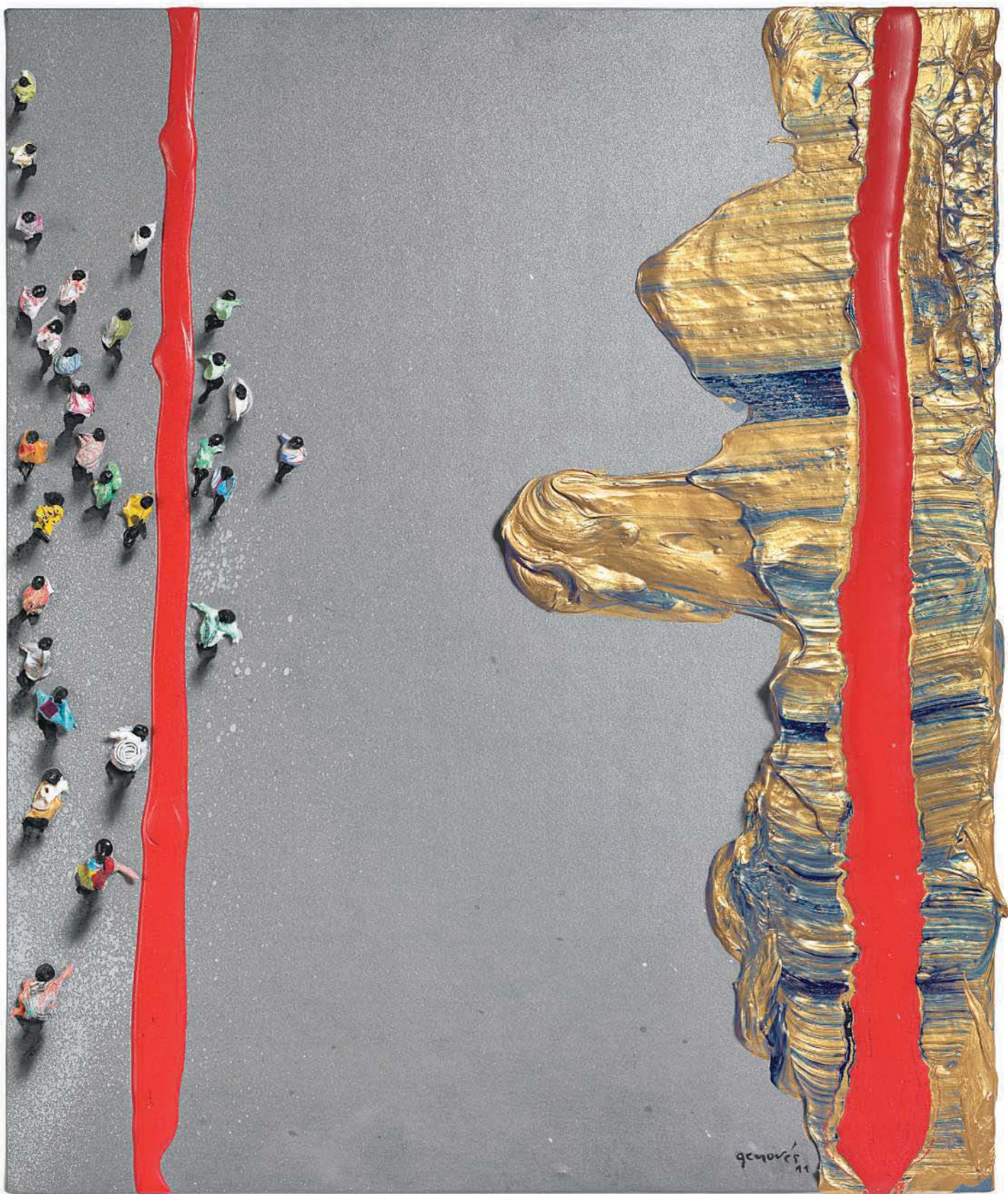
\$25,000-35,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by
the present owner





204

STRONG-CUEVAS
(B. 1929)

Petals Two

incised with the artist's
monogram, numbered and
dated 'CS 2 2009 ©'

(on the base)

stainless steel

55 ½ x 50 x 20 in.

(141 x 127 x 50.8 cm.)

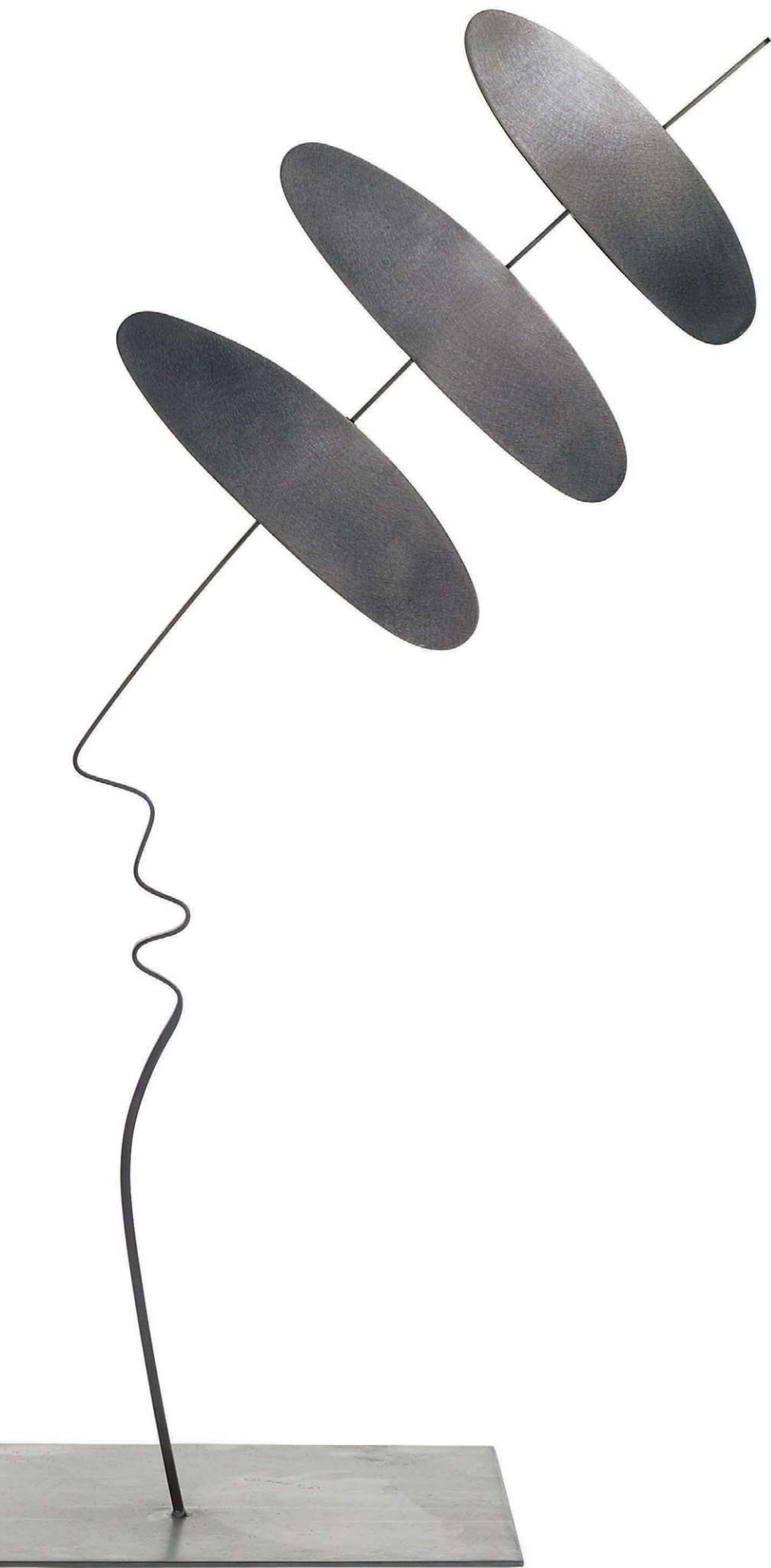
Executed in 2009. This work
is number two from an edition
of two.

\$20,000-30,000

PROVENANCE:

Acquired directly from the
artist by the present owner







The Collection of **Earl**
and **Camilla McGrath**

3 March 2017

"Earl is the Gertrude Stein of our era"

—RON COOPER



Above left: **Earl McGrath** at 20th Century Fox, 1964. Photo: © Camilla McGrath.

.....

Above: **Jasper Johns, Frank Konigsberg, Michael Crichton, Ken Tyler and Earl McGrath**, 1971. Photo: © Camilla McGrath.

.....

Left: **Earl McGrath, Mick Jagger and Ahmet Ertegun**, 1973. Photo: © Camilla McGrath.

.....

Right: **Earl McGrath, Cy Twombly and Ahmet Ertegun**, 1976. Photo: © Camilla McGrath.



The Collection of Earl and Camilla McGrath

Earl McGrath possessed a profound, lifelong connection with art and artists. Born in Wisconsin in 1931, his fantastical personal trajectory led writer Lili Anolik to muse in *Vanity Fair*, "Who is Earl McGrath? A mystery man I was never able to solve." From his youth, the collector seemed to be at once everywhere and nowhere, fraternizing with Aldous Huxley, Henry Miller, Gian Carlo Menotti, Samuel Barber, Joan Didion, and luminaries of every cultural medium. By the end of the 1950s, McGrath was in Italy where, like in a fairy tale of his own making, he met a glamorous Italian countess, Camilla Pecci-Blunt, whom he married in 1963.

For nearly half a century, Earl and Camilla McGrath were beloved partners in art and culture. In the 1960s, Earl McGrath met Ahmet Ertegun, the co-founder and president of Atlantic Records. Ertegun became one of the McGraths' dearest friends, and invited Earl McGrath to join Atlantic Records in 1970. Seven years later, the collector was named president of the Rolling Stones' eponymous record label. The McGraths became immersed in the free-spirited heyday of rock and roll, jetting alongside

"Earl McGrath was the last of a breed, one of the last great gentlemen and bohemians"

—HARRISON FORD



Ertegun and Mick Jagger, touring with the Stones, and hosting late-night jam sessions in their New York apartment.

To know Earl McGrath was to be part of an especially providential circle, a kind of 'family' who, whether born into nobility or from more modest means, shared a common belief in artistry and authenticity.



"[Earl] really didn't care what anybody did or how much money they had," actress Anjelica Huston said. "He was always there, always ready to join the fun—and to *be* the fun." For decades, the McGrath residences were gathering places for artists such as Andy Warhol, Cy Twombly, Larry Rivers, Brice Marden, and Robert Graham. To his friends, Earl McGrath was a straight talking purveyor of wisdom and counsel who could cut a problem down to its essentials. "Whenever I had some deep question," Marden stated simply, "I always wanted to consult Earl."

After leaving the music industry in the early 1980s, Earl McGrath chose to focus his energies on art, transforming his West Hollywood home into an Arata Isozaki-designed space to showcase both established and emerging figures. His emphasis was always on artists and their work, and how to best promote multiple generations of talent to collectors and patrons. Art proved to be Earl McGrath's ultimate passion and puzzle: a source of inspiration and delight to which he would devote decades. "If I ever figure out this art thing," McGrath teased to gallery director Josh Levy, "we're going to open up a bar." In many ways, McGrath's foray into collecting and dealing was a natural extension of everyday life: as longtime supporters of artists, Earl and Camilla McGrath came to acquire numerous works by the same figures they counted as friends. Camilla McGrath possessed an impressive artistic eye of her own: at every riotous party, intimate gathering, or exotic foreign holiday, she was there with her camera to document the moment. Today, Camilla McGrath's photographs are a time capsule of memories and meetings between the greatest cultural figures of the twentieth century.

Top: **Ron Cooper, Anjelica Huston and Earl McGrath, 1987.**
Photo:
© Camilla McGrath.

Above: **Earl and Camilla McGrath, 1966.** Photo:
© Camilla McGrath.

Right: **Earl McGrath and Bruce Nauman, 1983.**
Photo:
© Camilla McGrath.
Artwork © 2017 Bruce Nauman/Artists Rights Society, NY.



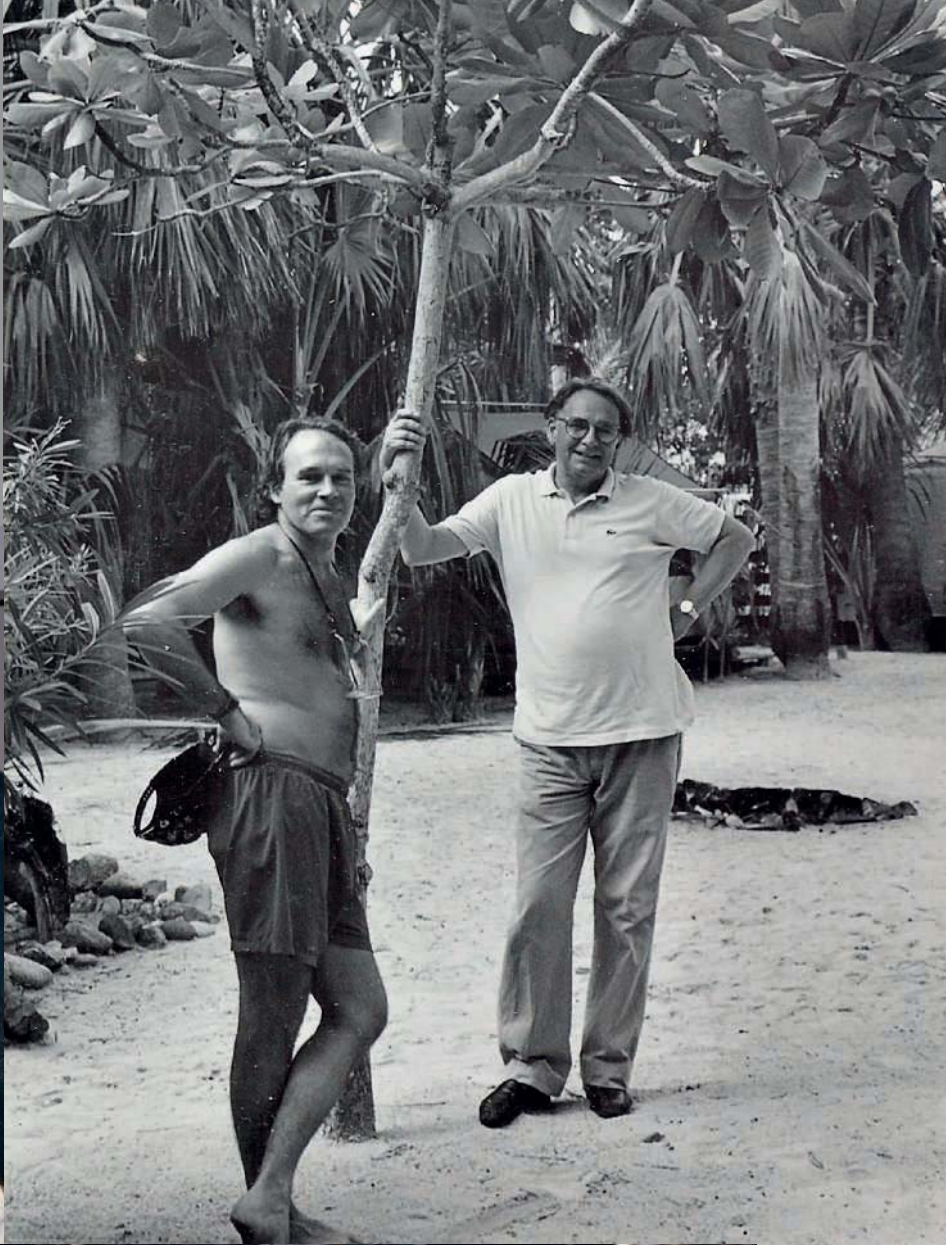
EARL CON BRUCE NAUMAN

Below left: **Robert Graham and Earl McGrath, 1986.** Photo: © Camilla McGrath.

Right: **Brice Marden and Earl McGrath, 1987.** Photo: © Camilla McGrath.

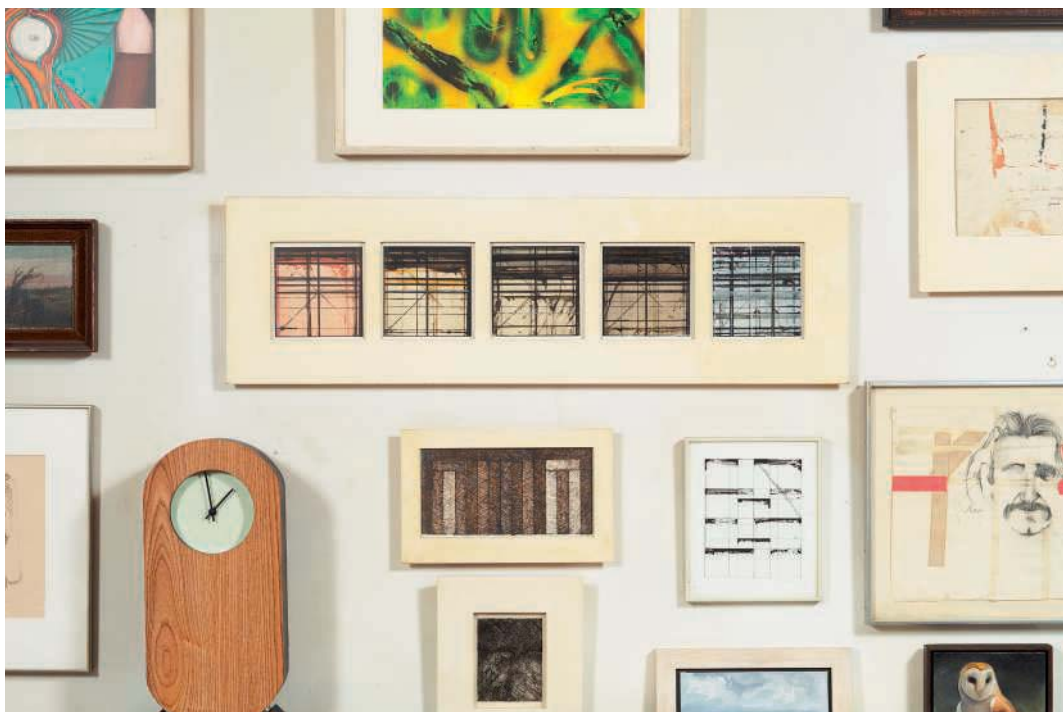
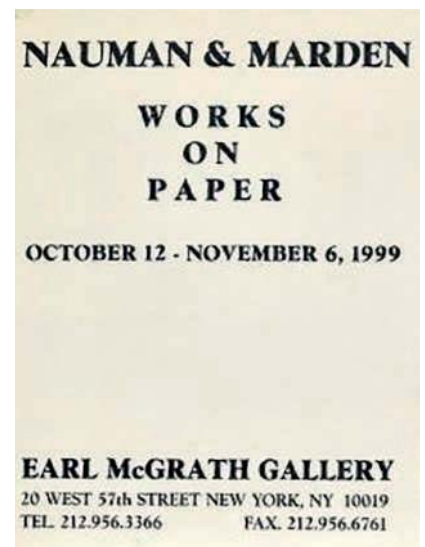
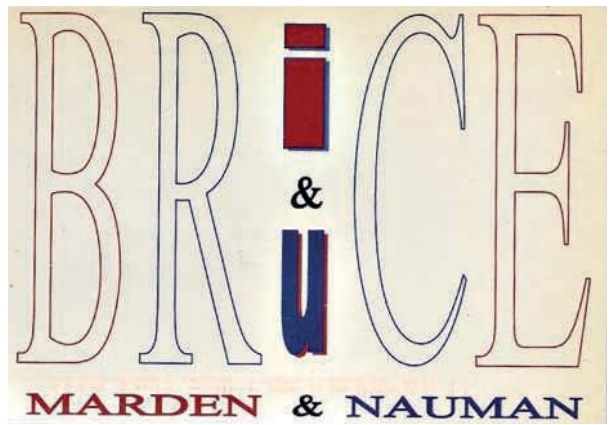
Below right: **Ed Moses and Charles Arnoldi, 1986.** Photo: © Camilla McGrath.

Lower left: **Steve Martin, 1986.** Photo: © Camilla McGrath.



Whether in Los Angeles or New York—where the gallerist opened a space in 1995—Earl McGrath brought his signature vivacity to Post-War and Contemporary art. “Collect art that you love to have on your walls, that you want to be part of your life,” he said. At their apartment overlooking Carnegie Hall, the McGraths lived surrounded by works by figures such as Twombly, Rivers, Warhol, Marden, Graham, Nauman, and Johns, many of them dedicated specifically to the couple. To know Earl McGrath was to be part of an especially providential circle. “Earl is the Gertrude Stein of our era,” artist Ron Cooper noted. “He had a salon like Stein. I met Andy Warhol through him and Jack Nicholson and Dennis Hopper and Michelle Phillips and Michael Crichton and Joan [Didion] and John [Dunne] and... just an amazing roster of people.” Those closest to McGrath understood the full extent of his tremendous kindness: the godfather to some two dozen and a quiet provider of “gentleman’s loans” for school fees and artist materials, McGrath was rightly described by Harrison Ford as “the last of a breed, one of the last great gentlemen and bohemians.”

Into his final years, Earl McGrath stood as a steadfast advocate for artists and visionaries of all stripes. A trusted friend and mentor, he devoted his life to those who sought to connect with the world through their work. The fine art collection of Earl and Camilla McGrath represents an extraordinary personal journey. Their vibrant and generous spirits influenced countless artists and creatives—an inspirational legacy for which Earl and Camilla will always be celebrated.



Above: Nauman & Marden Works on Paper exhibition announcement, 1999, Earl McGrath Gallery, New York.

Left: Installation view of Earl and Camilla McGrath's home featuring lots 342, 344, and 301 from the current sale, lots 13, 60 from sale 14544, and works by Richard Lindner, David Molesky and Brice Marden. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. © David Molesky. © 2017 Brice Marden / Artists Rights Society (ARS), New York.

301

LARRY RIVERS (1923-2002)

Earl McGrath

signed and inscribed 'For services rendered Larry R.'
(center right)

charcoal, graphite, tape and paper collage on paper

13 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (33.3 x 42.5 cm.)

Executed *circa* 1967-1979.

\$7,000-10,000

PROVENANCE:

Acquired directly from the artist by the present owner

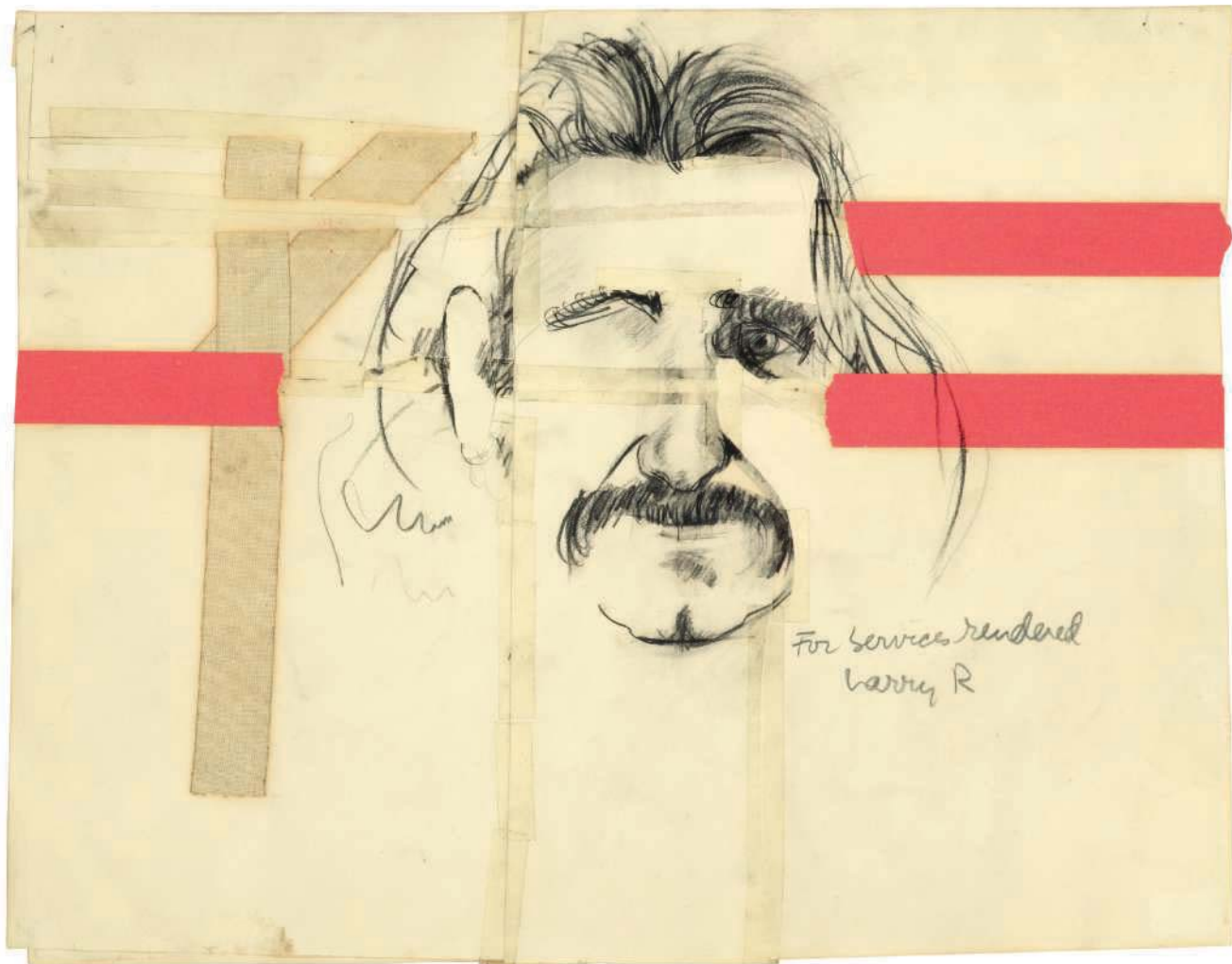
EXHIBITED:

Hannover, Kestner-Gesellschaft, *Larry Rivers:*

Retrospektive: Zeichnungen, December 1980-January 1981.



Larry Rivers and Earl McGrath, 1972. Photo: © Camilla McGrath.



For services rendered
Larry R

302

LARRY RIVERS (1923-2002)

Formal Marriage Portrait of Earl and Camilla McGrath

signed, inscribed, titled and dated "*Formal Marriage Portrait of Earl and Camilla McGrath*" SUBTITRE - "Oy"
Rivers Southampton '65' (on the reverse)

oil on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 1965.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Museo de Arte Contemporáneo de Caracas, *Larry Rivers*,
March 1980, n.p., cat. no. 18.

Guild Hall of East Hampton, Inc., *Larry Rivers: Performing for the Family*, July-September 1983 (addendum).

A playful blend of narrative figuration and abstraction, *Formal Marriage Portrait of Earl and Camilla McGrath* is a tribute to the marriage of not only some of the art world's key players, but also close friends of Rivers. Camilla and Earl McGrath formed a social power couple who counted many of the decade's most influential artists and intellectuals amongst their friends. With homes in New York and Los Angeles, the McGraths hosted countless parties and "happenings" attended by artists and art-world visionaries, including Andy Warhol, Cy Twombly and Larry Rivers, to name a few.

Not speaking a word of Italian, Earl first met the Italian countess, Camilla Pecci-Blunt, in 1958 at the Spoleto Festival in Italy, and by 1963, they were married. Completed just two years after their marriage, *Formal Marriage Portrait of Earl and Camilla McGrath* only teeters on the traditional. In fact, one might say the only thing formal or traditional about this work is the very idea of a marriage portrait itself. The narrative does not unravel in a single coherent picture, but rather in emotional vignettes.

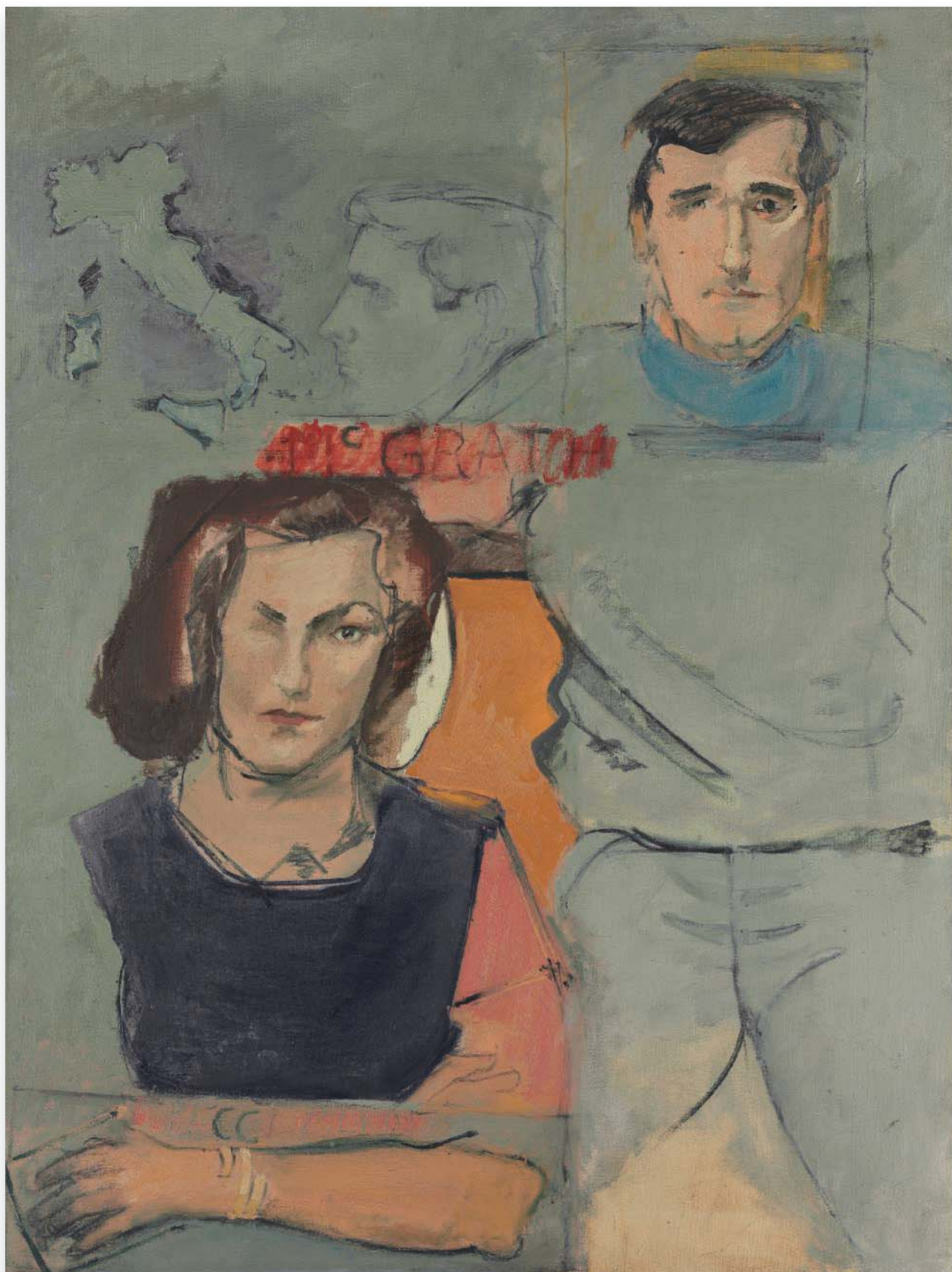
In *Formal Marriage Portrait of Earl and Camilla McGrath*, portraits of Camilla and Earl are placed among a lush, painterly landscape with Italy floating just above their heads. The main forms are sketchy and never fully-realized in the same way figures appear hazy in a memory or as if the couple was simply emerging from a dreamscape. Earl's head appears twice – once in profile looking towards Italy like remnants of a sketch or pentimenti – layers of memory for the figure and painting – and again facing the viewer. With only fragmentary legibility, hints of color suggest unrealized flesh, hair and clothing. In the painting's center, "McGrath" is shown in a deep red stenciled lettering and "Pecci-Blunt," Camilla's maiden name is in the lower left. Including text in his work was a motif that Rivers developed in the late 1950s, perhaps foreshadowing a key Pop Art motif.

Fascinated by the human body, Rivers sketched and painted almost everyone he knew, from historical figures to lovers, from family to friends. Always breaking rules and pushing boundaries, Rivers turned towards figuration at a time when Abstract Expressionism's hold on the art world seemed unbreakable. Having studied under Hans Hoffman in the late 1940s, Rivers utilized the painterly brushwork of his predecessors, bridged the gap between the old and the new and led the way to Pop art. As art historian Sam Hunter observed in 1965, "Rivers stands halfway between the subjective gestural language of de Kooning, and the objectivism and search for new meanings in the urban environment of Rauschenberg and Johns. The innovations of Rauschenberg and to a lesser degree Johns and the pop artists are incomprehensible without Rivers" (S. Hunter, quoted in *Larry Rivers*, Waltham, 1965, pp. 18 and 20).



Larry Rivers and Earl McGrath with studio view of the present lot, 1965.

Photo: © Camilla McGrath. Artwork: © Estate of Larry Rivers/ Licensed by VAGA, New York, NY.



303

WYNN CHAMBERLAIN (1927-2014)

Poets (Joe Brainard, Frank O'Hara, Joe LeSueur, Frank Lima) (Clothed) and (Naked)

oil on canvas, in two parts

each: 66 x 45 ½ in. (167.6 x 115.6 cm.)

Painted in 1964.

\$5,000-7,000

PROVENANCE:

Fischbach Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Milwaukee Art Center, *The Inner Circle*, September-October 1966, n.p., cat. no. 20 (*Clothed*) exhibited and illustrated).

Los Angeles, Museum of Contemporary Art, *In Memory of My Feelings: Frank O'Hara and American Art*, July-November 1999, pp. 96-97 and 151 (illustrated).

Washington, D.C., National Portrait Gallery and Brooklyn Museum, *Hide/Seek: Difference and Desire in American Portraiture*, October 2010-February 2012, pp. 180-181 (illustrated).

LITERATURE:

B. Weber, "Wynn Chamberlain, an Artist in Paint, on Screen and in Novels, Dies at 87," *New York Times*, 9 December 2014, p. B18.

Wynn Chamberlain's *Poets (Joe Brainard, Frank O'Hara, Joe LeSueur, Frank Lima) (Clothed) and (Naked)*, is a playful two-panel group portrait, depicting four of New York's most notable poets. The first panel of the two-part work, (*Clothed*), depicts Brainard, O'Hara and LeSueur seated side-by-side whilst Lima stands behind them, dressed alike in white shirts and dark ties and slacks as they look out at the viewer, composed and contemplative. The second panel, (*Naked*), is similarly constructed, however each figure is now conspicuously disrobed. The absence of clothing is supplemented by the smiles that adorn each man's face, playfully acknowledging their state of undress, and the viewer's sudden incarnation as voyeur. The formality of the first panel contrasts the witty yet confrontational nature of the second, posing the same characters in the nude. As Chamberlain bares his subjects to the public they become diverse and culturally progressive individuals. The artist recognizes that underneath the uniform each man is unique, free to bare his most private self.

A curator for the Museum of Modern Art, Frank O'Hara was also an influential poet and critic. His relationships with individuals such as Joe LeSueur encouraged a diverse cultural practice that overcame the social conformity of the previous decades. This was also reflected in the practice of other New York School associates, Frank Lima, a notable poet, and Joe Brainard, a key artist and writer, prominent for his innovative approach to poetry. Together their contributions to New York's artistic and literary scene during the 1960s had a lasting impact, influencing the cultural dynamic and the state of society to come.

Wynn Chamberlain, as well as his four poet subjects, frequented Earl and Camilla's apartments in New York and Los Angeles, which became both a meeting place as well as a space to share projects. The McGraths often hosted poetry readings, whether planned or impromptu, by Chamberlain's four subjects as well as other notable figures such as Allen Ginsberg. Griffin Dunne, actor, film producer and director who also contributed to Earl and Camilla's salons, recalls, "There was a painting by Wynn Chamberlain that hung on the south wall called "Poets Dressed and Undressed" which I never tired of matching the four naked bodies with the clothed ones. I didn't know it at the time but one of the clothed and unclothed men was Frank O'Hara, who's "Lunch Poems" I would discover late in life, and who would become my favorite poet."



Source image for the present lot.
© Wynn Chamberlain, 1963.





304

JANE WILSON (1924-2015)

Long Afternoon

signed 'Jane Wilson' (lower left); signed again, titled,
inscribed and dated 'LONG AFTERNOON 1992 JANE
WILSON (LITTLE PECONIC)' (on the overlap)

oil on canvas

18 1/8 x 18 in. (46 x 45.7 cm.)

Painted in 1992.

\$3,000-5,000

PROVENANCE:

Fischbach Gallery, New York

Acquired from the above by the present owner



305

MANOUCHER YEKTAI (B. 1922)

Untitled

signed and dated 'Yektai 64' (lower center)

oil on canvas

12 1/8 x 18 1/8 in. (30.8 x 46 cm.)

Painted in 1964.

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner

306

ISAMU NOGUCHI (1904-1988)

Lady Mirror

signed with the artist's initials and dated 'I.N. '82' (lower edge); printed with the artist's signature, title, number, and publisher 'ISAMU NOGUCHI Lady Mirror 16/18 Gemini G.E.L.' (on a metal plaque affixed to the right side edge) galvanized steel and mirror, in two parts overall: 57 ½ x 12 x 12 in. (146.1 x 30.5 x 30.5 cm.) Executed in 1982-1983. This work is number sixteen from an edition of eighteen.

\$20,000-30,000

PROVENANCE:

Gemini G.E.L., Los Angeles

Acquired from the above by the present owner

LITERATURE:

M. McClure, *Isamu Noguchi at Gemini 1982-1983*, Los Angeles, 1983, p. 41 (another example illustrated).

"Printed Art Today Part 3: Gemini G.E.L.," *Mizue*, Spring 1991, p. 121 (another example illustrated).

One of the titans of twentieth-century American sculpture, Isamu Noguchi is celebrated for his tireless experimentation and the exquisitely refined energy of his works in various media. Throughout his career, Noguchi created an expansive body of work, including sculptures, gardens, furniture and lighting designs, ceramics, architecture, and set designs. The present lot belongs to a surrealist series that the artist completed in 1983. Atop a tall wedge of galvanized steel, Noguchi has balanced a round mirror whose polished surface contrasts elegantly with the speckled cool grey of its base. The reflective quality of the mirror implicates the viewer in the work, imbuing it with a kinetic vitality and inviting introspection.



Ezra Pound, Buckminster Fuller and Isamu Noguchi, 1971. Photo: © Camilla McGrath.





307

AFRO (1912-1976)

Untitled

signed twice, dedicated and dated 'afro, .48 a mimi con affetto afro' (lower right)

watercolor and graphite on paper

3 x 4 3/8 in. (7.6 x 11.1 cm.)

Executed in 1948.

Untitled

signed, dedicated illegibly and dated 'a mimi con affetto, afro 1951' (lower edge)

watercolor and graphite on paper

5 1/4 x 2 7/8 in. (13.3 x 7.3 cm.)

Executed in 1951.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner

These works are registered in the Archivio Afro.

Intimate in scale, these three works on paper in lots 307 and 308 from 1948, 1951 and 1971, evidence the artistic evolution of Afro Basaldella over two decades. Each work is dedicated with affection to Camilla McGrath's mother, Countess Anna Laetitia "Mimi" Pecci-Blunt, underscoring the close connection between the artist and Camilla's family. A young talent, the Italian transatlantic artist known simply as "Afro" first exhibited with his older brothers Dino and Mirko at the age of sixteen. Four years later, he impressively received a solo show at Milan's Galleria del Millione. Moving to Rome in 1938, Afro became temporarily affiliated with the Scuola Romana (Roman School). Yet, by the 1950s Afro's art was associated with the Art Informel movement in Europe. Less figurative, Afro's art during this period featured brightly colored geometric arrangements rooted in the figural. Embracing an alternative school of Italian abstraction, in 1952 Afro joined the Gruppo degli Otto Pittori Italiani (The Group of Eight). Upon leaving the group in 1954, Afro's work of the 1960s and 1970s was more gestural and immediate, inspired by the American Abstract Expressionists, such as Willem de Kooning. These three works by the artist in the Collection of Earl and Camilla McGrath trace Afro's transition from figuration to abstraction and encapsulate the Italian legacy of Camilla's family.



*a mimi con affetto
afro 1971*

308

AFRO (1912-1976)

Untitled

signed, dedicated and dated 'con affetto, a mimi afro 1971' (lower right); signed again, dedicated again and dated again 'a mimi con affetto afro 1971' (on a sheet of paper accompanying the artwork)

oil on paper

4 x 5 ½ in. (10.2 x 14 cm.)

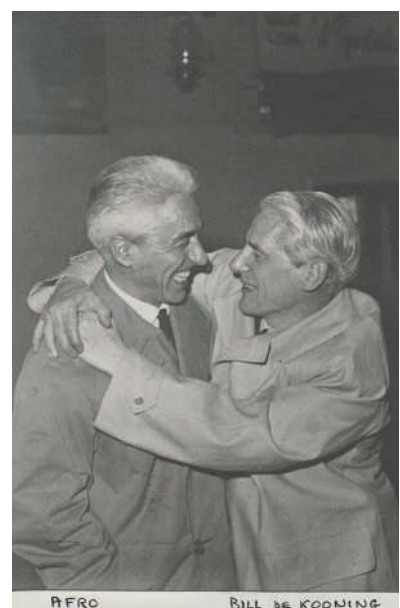
Painted in 1971.

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner

This work is registered in the Archivio Afro.



Afro and Willem de Kooning, 1959. Photo: © Camilla McGrath.



309

MAN RAY (1890-1976)

Mise en scène costumée avec Marie-Laure de Noailles

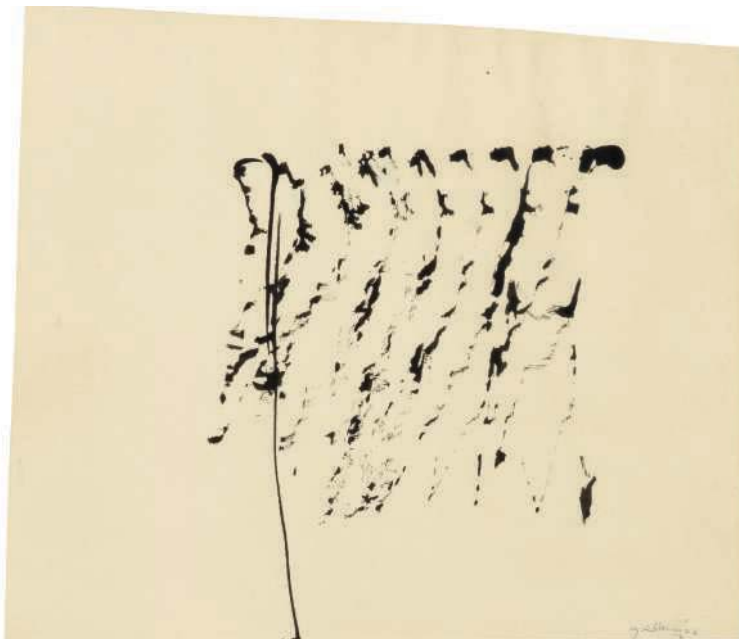
signed and inscribed 'Man Ray Paris' (on the sheet); stamped 'MAN RAY 31 BIS RUE CAMPAGNE PREMIÈRE PARIS - 14' [Manford M5] (on the reverse of the sheet); stamped 'MAN RAY 31 bis, Rue Campagne Première PARIS Littré 76-57' [Manford M4] (on the reverse of the image)

gelatin silver print mounted on paper
image: 6 ½ x 9 in. (16.5 x 22.9 cm.)

sheet: 13 ¼ x 10 ⅛ in. (33.7 x 25.7 cm.)

Executed *circa* 1929-1935.

\$7,000-10,000



310

MICHAEL GOLDBERG (1924-2007)

Untitled

signed and dated 'Goldberg 62' (lower right)

ink on paper

13 ¾ x 16 in. (34.9 x 40.6 cm.)

Drawn in 1962.

\$2,000-3,000

311

NORMAN BLUHM (1921-1999)

Untitled

signed and dated 'bluhm 62'

(lower right)

ink and gouache on paper

24 x 19 ½ in. (61 x 49.5 cm.)

Executed in 1962.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner



312

NORMAN BLUHM (1921-1999)

Untitled

signed and dedicated 'to Earl bluhm'

(lower right)

ink and pastel on paper

23 7/8 x 18 in. (60.6 x 45.7 cm.)

Drawn circa early 1960s.

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner



313

JOHN CHAMBERLAIN (1927-2011)

Good Ole One-Eleven

painted steel

3 x 6 ¾ x 4 ¾ in. (7.6 x 16.2 x 11.1 cm.)

Executed in 1988.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1990

This work is accompanied by an identification card signed by the artist.

Perhaps John's most amazing talent is his ability to play with scale...the small pieces are as exciting as the larger works. They have terrific scale. If you saw a photograph you couldn't tell if a piece was 6 feet or 6 inches tall; they're perfectly done. Very few artists can achieve this transposition of scale, among the ones who can are Franz Kline and Willem de Kooning

- Allan Stone



Larry Bell, Earl McGrath, and John Chamberlain, 1971. Photo: © Camilla McGrath.



alternate view





Above left: **Robert Graham, 1999.** Photo: © Camilla McGrath.



Left: **Robert Graham and Earl McGrath, 1999.** Photo: © Camilla McGrath.



Lower Left: **Robert Graham in front of his Monument to Joe Louis, 1986, in Detroit, MI.** Photo: © Camilla McGrath.



Below: **Robert Graham, Charles Arnoldi, and Harrison Ford, 1987.** Photo: © Camilla McGrath.

BOB GRAHAM
CHUCK ARNOLDI
HARRISON FORD

Though most notably known for his colossal civic monuments spread throughout the country, Robert Graham also had a lifelong fascination with the female nude. Born in 1938 in Mexico City, Graham used the ancient process of lost-wax casting to mold these small figurines which are distinguished by their sinewy, sophisticated exactness, and even more importantly in their intriguing combination of idealism and individualism.

The five prime sculptural examples by Robert Graham in the Collection of Earl and Camilla McGrath depict women in various states; one subject is bathing, one is lounging, one is flying and two stand tall, hands on hips, legs apart and eyes focused directly on the viewer. Despite their Greek goddess-like forms, Graham's women have modern names and faces that are all their own. *Christine* and *Koreen* stand on pedestals while *Gina* bathes in a sensuous pose. These were contemporary women and muses of the artist whom he fastened many works after. Despite their nudity, Graham's sculptures never veer towards voyeurism. In part, this is due to the artist not just lovingly creating the female body, but also idealizing their psyche. Graham's widow, the actress Anjelica Huston, remarked "He adored [women]. I've lived with other men who made me jealous. But with Bob, I never was. He was a protective, very stabilizing man" (A. Huston, quoted by J. Heilpern, "Guardian Anjelika," *Vanity Fair*, via <http://www.vanityfair.com/news/2010/02/out-to-lunch-huston-201002> [accessed 2/1/2017]). Graham's females are not objectified in any way and almost seem to have been created without a male sculptor in the room. Rather, his women appear to have erupted from a tribe of female goddesses—graceful, athletic, young, strong and fearless.

It was not long before California collector Earl McGrath discovered and fell in love with Graham's work. McGrath, a Los Angeles music industry executive and later a successful gallery owner, was the man Bob Colacello called "the ultimate insider." McGrath not only sold Graham's work in his LA gallery, but also lived with them at home in his personal collection. He is also credited with having introduced Graham to Anjelica Huston. McGrath clearly admired and appreciated Graham's tribute to the female form and helped to support this important artist in his career and as a friend.



314

ROBERT GRAHAM (1938-2008)

Koreen

incised with the artist's initials 'RG' (on the base of the figure)

patinated bronze on bronze base

overall: 57 $\frac{3}{4}$ x 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (146.7 x 45.1 x 45.1 cm.)

Executed in 1993. This work is from an unnumbered edition.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

Robert Graham: Eight Statues, exh. cat., New York, Gagosian Gallery, 1994, n.p., cat. no. 4 (another example illustrated).

A. Arteaga and A. Sanchez, *Robert Graham*, Mexico City, 1997, p. 122, cat. no. 59 (another example illustrated).



315

MICHELANGELO PISTOLETTO (B. 1933)

Blue Bench

inscribed with the artist's signature and stamped with the foundry mark 'Pistoletto' (left side edge); stamped again with the foundry mark (right side edge)

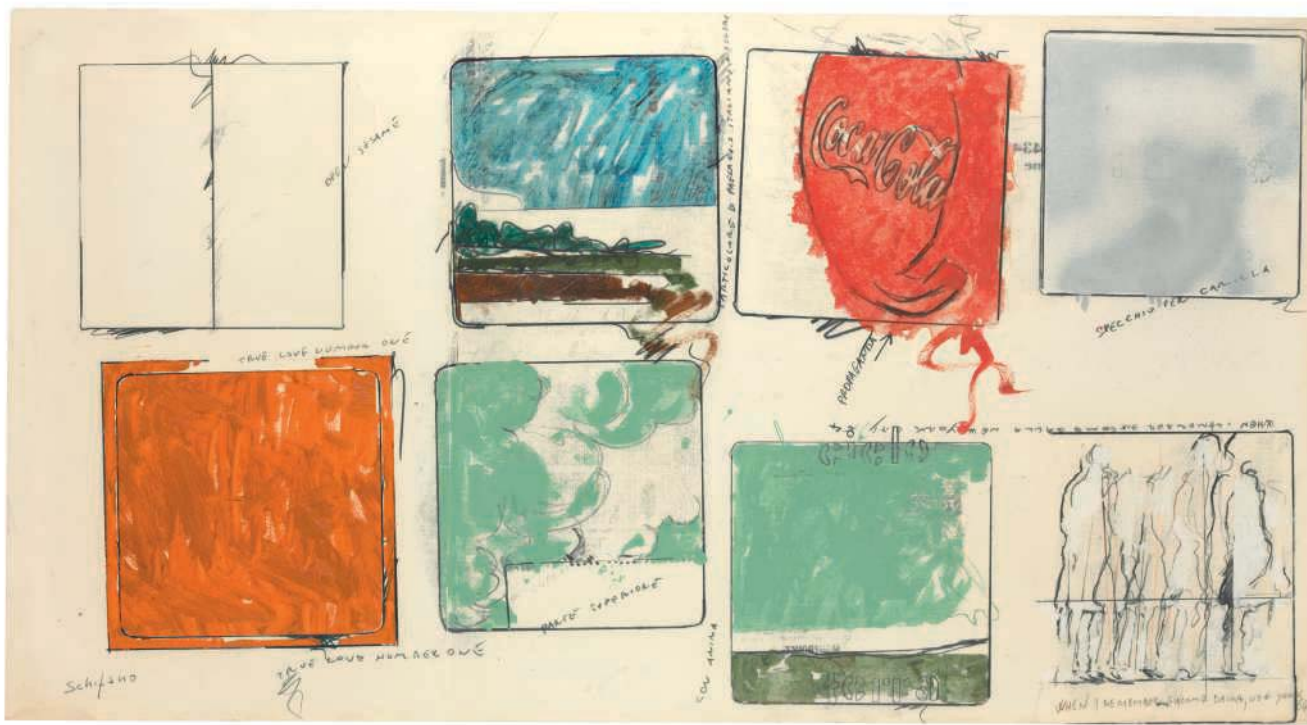
lacquered wood and mirror laid on glass, in two parts

33 $\frac{3}{8}$ x 62 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (84.8 x 159.7 x 54.6 cm.)

Executed in 1966-1979. This work is from an edition of 50.

\$4,000-6,000





316

MARIO SCHIFANO (1934-1998)

Untitled (True Love)

signed 'Schifano' (lower left)
 enamel, graphite, charcoal, spray acrylic and solvent transfer
 on two joined sheets of paper
 22 ½ x 41 ½ in. (57.1 x 105.4 cm.)
 Executed in 1964.

\$10,000-15,000

PROVENANCE:

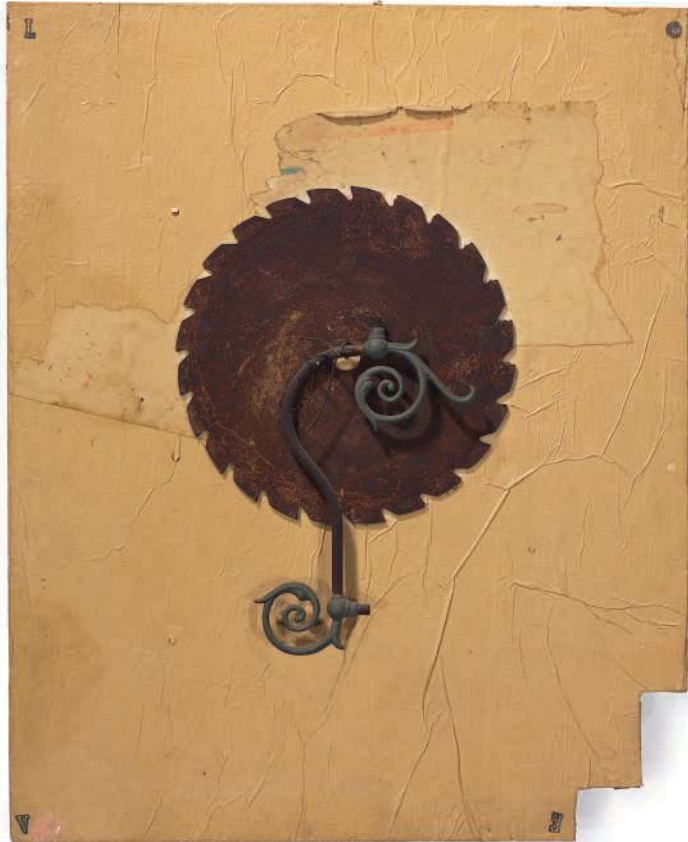
Acquired directly from the artist by the present owner

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03346170124.



Mario Schifano and Odyssia Skouras, 1964. Photo: © Camilla McGrath.

Untitled (True Love) perfectly exemplifies Mario Schifano's collage-oriented stylistic process. Each partitioned element of the work references another work in Schifano's oeuvre. Works referenced by *Untitled (True Love)* include: *Per La Strada- Ma Tutto Finto*, *When I remember Giacomo Balla* (1964), and predate *Cielo anemico* (1970-1975), and *Senzo titolo* (1976-1978). The individual, drawn sections create a patchwork blueprint of the inspiration behind the artist's work. *Untitled (True Love)* reveals the artist's calculated use of varied media in concurrence with his stylistic modulations. Schifano frequently alluded to Pop art signifiers, such as the stenciled Coca-Cola label. Schifano's preoccupation with modern cinema is indicated by the linear composition of the work. The sectioned portions of *Untitled (True Love)* are directly derived from cinematic montage, and although the graphic sketches can be likened to film stills, there is dynamism in the artist's process. The visible trace of Schifano's hand signifies an energy inherited from the Italian futurists' fevered obsession with progressive movement. The artist's written notes and gestural illustration highlight *Untitled (True Love)* as an integral totem in understanding Schifano's body of work.



317

GEORGE HERMS (B. 1935)

Kid Coil Mate

chainsaw wheel, found metal, ink and
paper collage on shaped panel
29 $\frac{7}{8}$ x 23 $\frac{7}{8}$ x 1 $\frac{1}{4}$ in. (74.6 x 60.6 x 3.2 cm.)
Executed in 1988-1989.

\$3,000-5,000

PROVENANCE:

L.A. Louver, Inc., Los Angeles
Acquired from the above by the present
owner, 1989

EXHIBITED:

Los Angeles, L.A. Louver, Inc., *George
Herms: Assemblage*, April-May 1989.



318

AL HANSEN (1927-1995)

Boogie Momma

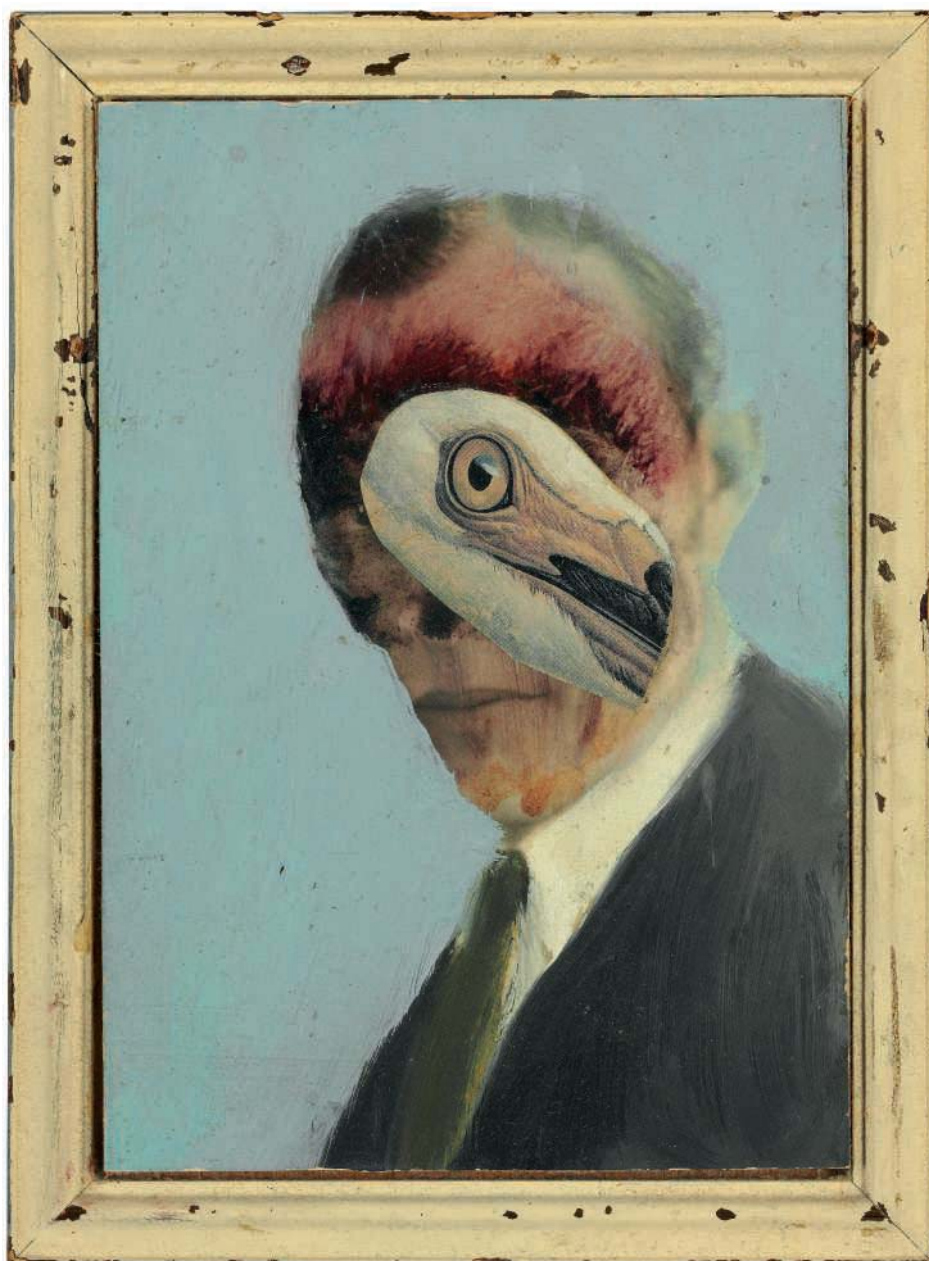
signed and dated 'Al Hansen '94' (right
lower edge); titled 'BOOGIE MOMMA'
(left lower edge)

burnt matches on paperboard
18 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (47.9 x 31.8 cm.)
Executed in 1994.

\$2,000-3,000

PROVENANCE:

Gracie Mansion Gallery, New York
Pavel Zoubok Gallery, New York
Private collection, New York



319

LLYN FOULKES (B. 1934)

Untitled

signed and dated 'Llyn Foulkes 1992' (on the reverse)

oil and paper collage on board in artist's frame

6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (16.2 x 11.4 cm.)

Executed in 1992.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner



320

ED MOSES (B. 1926)

Untitled

oil and acrylic on canvas

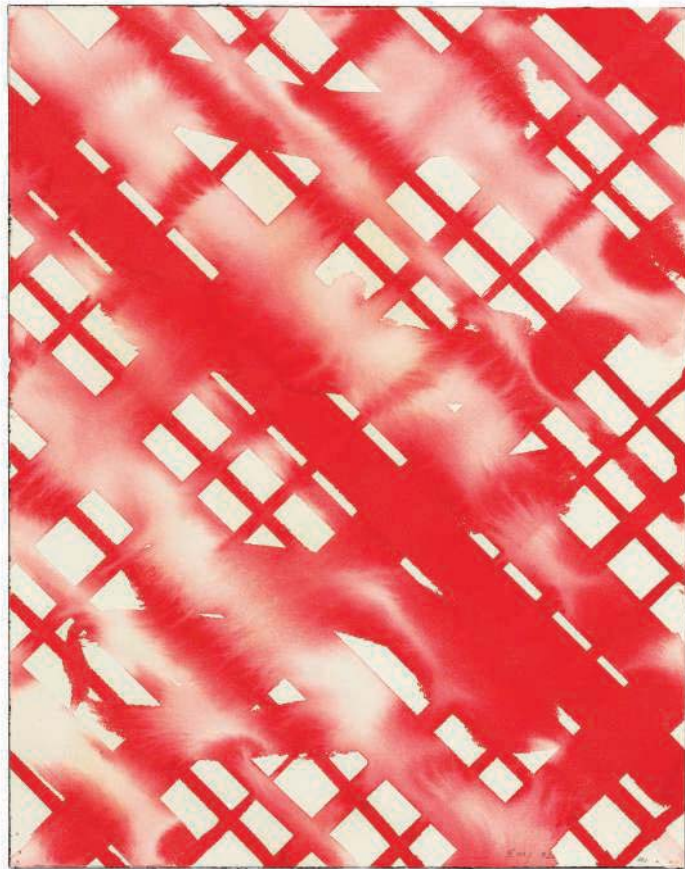
60 x 48 in. (152.4 x 121.9 cm.)

Painted in 1985.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner



321

ED MOSES (B. 1926)

Untitled #1

signed with the artist's initials, titled and dated 'EM 82 #1'
(lower right)

watercolor on paper

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

Painted in 1982.

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist by the present owner



Earl McGrath in front of lot 320, *Untitled*, 1987. Photo: © Camilla McGrath.



322

ROBERT GRAHAM (1938-2008)

Twelve Figural Studies

signed with the artist's initials and dated (on the recto of each sheet)

conté crayon on paper, in twelve parts

vertically oriented: 15 x 11 in. (38.1 x 27.9 cm.)

horizontally oriented: 11 x 15 in. (27.9 x 38.1 cm.)

Drawn in 2001.

\$7,000-10,000



323

CHARLES ARNOLDI (B. 1946)

Untitled

signed, dedicated and dated 'ARNOLDI 1985 FOR CAMILLA
THANK YOU FOR A GREAT TIME IN ITALY' (on the reverse)
acrylic, modeling paste and wooden sticks on two joined panels
17 1/8 x 22 1/4 x 1 3/4 in. (43.5 x 56.5 x 4.4 cm.)
Executed in 1985.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the present owner



324

LARRY BELL (B. 1939)

Fraction #1200

signed and dated 'L Bell '96' (lower center)

watercolor, aluminum and silicon monoxide and canvas collage on paper
10 1/8 x 10 1/4 in. (25.7 x 26 cm.)

Executed in 1996.

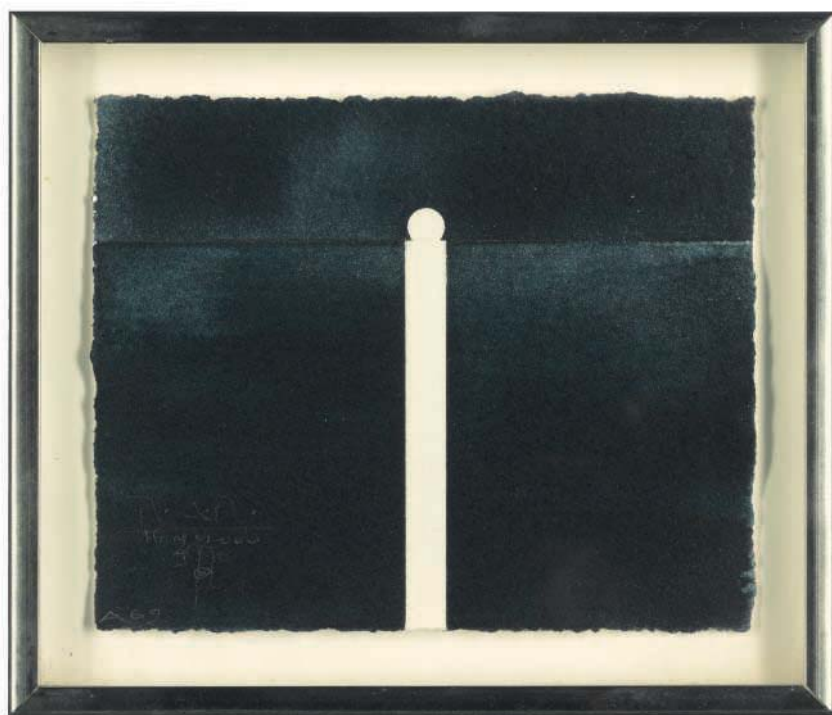
\$1,000-2,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1996

EXHIBITED:

New York, Earl McGrath Gallery, *Stocking Stuffers*, Winter 1998.



325

BILLY AL BENGSTON (B. 1934)

Honolulu

signed with the artist's initials, titled and dated 'B.A.B. HONOLULU 1990' (lower left); signed again with the artist's initials, dedicated, and dated again 'H.P.Y. B.D.Y. E.McG. B.A.B. 1990' (on the backing board)

watercolor on paper in artist's frame
6 x 7 in. (15.2 x 17.8 cm.)

Painted in 1990.

\$1,000-1,500

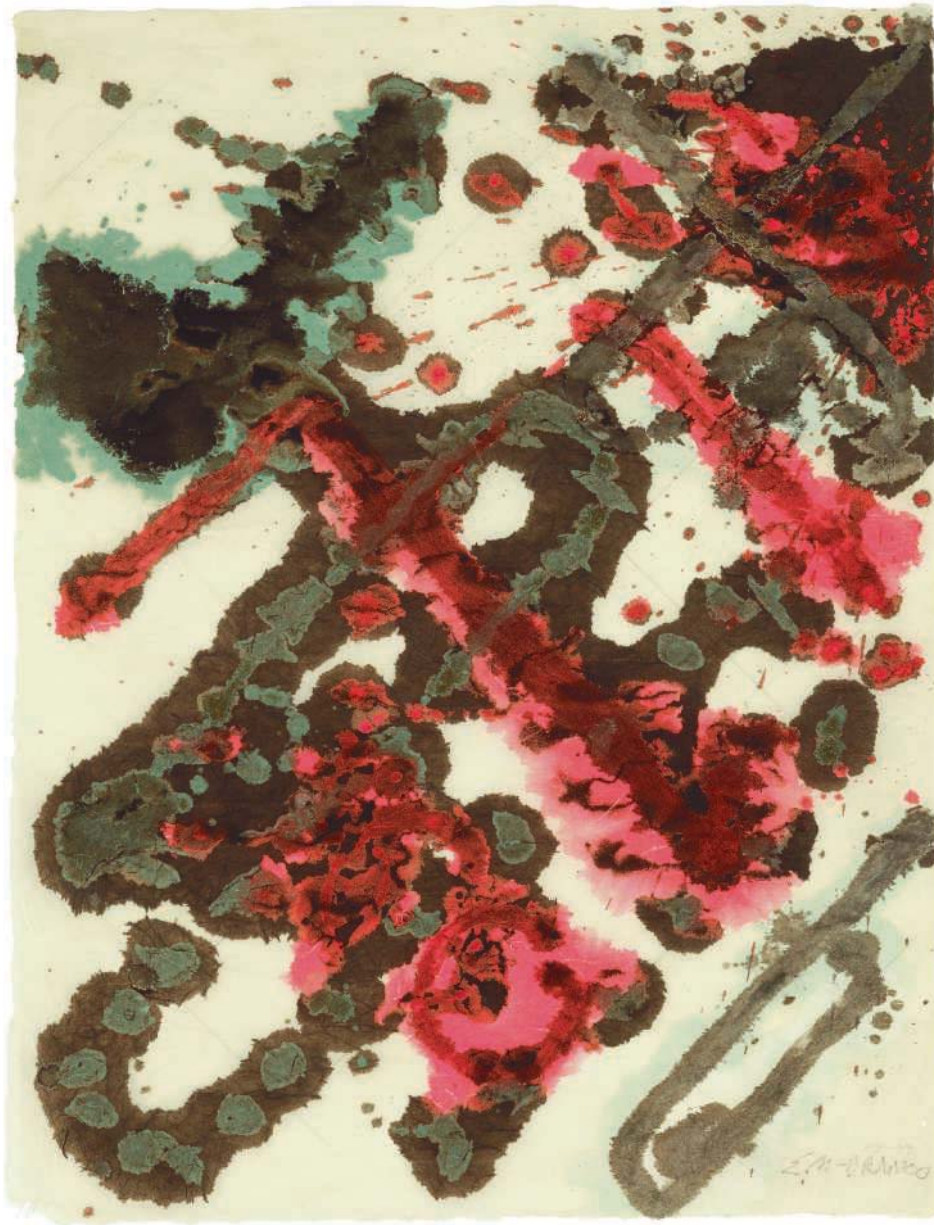
PROVENANCE:

Acquired directly from the artist by the present owner

This work is accompanied by the artist's business card, which is based on Ed Ruscha's design for Billy Al Bengston's 1968 retrospective exhibition at the Los Angeles County Museum of Art.



Business card (accompanies the present lot)



326

ED MOSES (B. 1926)

Untitled

signed and dated '88-89 EM-BRANCO' (lower right)

acrylic and shellac on Washi paper

32 ¼ x 24 ¾ in. (81.9 x 61.9 cm.)

Executed in 1988-1989.

\$2,000-3,000

PROVENANCE:

L.A. Louver, Inc., Los Angeles

Acquired from the above by the present owner, 1989



327

ROBERT GRAHAM (1938-2008)

Christine

incised with the artist's initials 'RG' (on the base of the figure)

patinated bronze on bronze base

overall: 57 x 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (144.8 x 45.1 x 45.1 cm.)

Executed in 1993. This work is from an unnumbered edition.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

Robert Graham: Eight Statues, exh. cat., New York, Gagosian Gallery, 1994, n.p., cat. no. 3 (another example illustrated).



328

MICHAEL HEIZER (B. 1944)

Untitled

signed, numbered and dated 'T.P Heizer 91' (lower right)

silkscreen inks and aniline dye on shaped paper

24 $\frac{3}{8}$ x 24 $\frac{3}{8}$ x 4 in. (61.9 x 61.9 x 10.2 cm.)

Executed in 1991. This work is a trial proof.

\$3,000-5,000



Installation view of Earl and Camilla McGrath's apartment, New York featuring lots 311, 358, 329, 337, 305, 312 from the current sale, lot 64 from sale 14544 and a work by © Jeff Kowatch.





329

RON COOPER (B. 1943)

Portrait Lamps: Earl McGrath

signed, inscribed and dated 'Ron Cooper EARL MCGRATH - THE ART MEDDLER AND PEDDLER 1978' (at the top of the smaller element); signed, inscribed, numbered and dated 'Ron Cooper ARTIST PROOF 19 EARL ART PEDDLER AND MEDDLER 87' (at the top of the larger element)
bronze, light bubs and electrical cord, in two parts
smaller element: 72 ½ x 13 ⅞ x 13 ⅞ in. (184.2 x 35.2 x 35.2 cm.)
larger element: 73 ⅞ x 13 ¾ x 13 ¾ in. (185.7 x 34.9 x 34.9 cm.)
Executed in 1978 and 1987.

\$1,000-1,500

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Los Angeles, Gallery 454, *Ron Cooper*, May-June 1987.



330

ROBERTO CARACCILO (B. 1960)

Addicted to the Spirit of Method

signed, titled and dated "'addicted to the spirit of method" ROBERTO CARACCILO 1993' (on the reverse)

oil on canvas

32 x 24 in. (81.3 x 61 cm.)

Painted in 1993.

Untitled

signed and dated 'ROBERTO CARACCILO 1998' (on the reverse)

oil on canvas

36 x 30 ¼ in. (91.4 x 76.8 cm.)

Painted in 1998.

\$3,000-5,000



331

ANNIE LEIBOVITZ (B. 1949)

The Rolling Stones

signed, dedicated and dated 'For Earl 1980 Annie Leibovitz'
(on the reverse of each sheet)

gelatin silver print, in four parts

each image: 12 ¾ x 12 ¾ in. (32.4 x 31.4 cm.)

each sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1980. Please note these works are
publicity photographs gifted to the present owner.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner

Annie Leibovitz developed a close and enduring relationship with the Rolling Stones when she worked as a concert-tour photographer for their *Tour of the Americas* in 1975. Later she confessed: "...I found that my favorite pictures were early ones taken when I was doing reportage. The pictures from the 1975 Rolling Stones tour were particularly strong, probably because I spent so much time travelling with the band" (A. Leibovitz, *Annie Leibovitz: A Photographer's Life, 1990-2005*, London, 2006, p. 9).

These photographs of the band capture a particular moment in Leibovitz's career when she was transitioning from a rock'n'roll photographer to a studio portraitist. In 1983 Leibovitz quit her job as a chief photographer of bold and rebellious *Rolling Stone* magazine and joined *Vanity Fair*, a glamorous chronicle of popular culture and fashion. Leibovitz, however, remained committed to discovering the models' true self through photography. "In the beginning of my work, I think I was considered more journalistic or something if it was more shocking. But I find that if I let people be themselves, it's even more shocking in a way. In fact, that's really what I'm interested in right now. Trying to take a real straight picture" (A. Leibovitz, *Annie Leibovitz: Photographs*, New York, 1983, n.p.).

When Leibovitz took these photographs in 1980, the *Rolling Stones* were at the peak of their commercial success with Earl McGrath at the helm as the president of Rolling Stones Records. In the upper right photograph of the group, dressed head to toe in white is Mick Jagger, who demands the attention of the camera with his defiant expression, while casually leaning against his band mates. Keith Richards echoes the posture of Jagger and engages in a nonchalant conversation with Ronnie Wood. On the other side, Charlie Watts has his hands clasped in front and Bill Wyman looks directly to the photographer, giving off a nervous, boyish vibe. In these black and white photographs, Leibovitz captures a seemingly spontaneous moment within a studio that nonetheless reveals the personalities and dynamics of the band.



Mick Jagger and Earl McGrath, 1979. Photo: © Camilla McGrath.



332

ANDY WARHOL (1928-1987)

Dollar Sign

signed, dedicated and dated 'to camela [sic.] & earl
Andy Warhol 81' (on the overlap)

silkscreen inks on canvas

10 ¼ x 8 in. (26 x 20.3 cm.)

Painted in 1981.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist by the present
owner

Andy Warhol's love affair with money is well documented, and this vibrant depiction of the almighty dollar continues his fascination with a subject that began early in his career with works such as his early icon, *200 One Dollar Bills*, from 1962. Fascinated by the lifestyles of the rich and famous, including the Hollywood stars Elizabeth Taylor and Marilyn Monroe and mass-market consumables like Campbell's Soup cans and Coke bottles, with the present lot Warhol turned one of the most ubiquitous symbols of modern American society into a visually arresting work which captures both the sentiment of the age and the character of the artist.

Upon a bright yellow background Warhol conjures up a luxurious palette of royal blue, verdant green and soft peach. The distinctive combination of colors in *Dollar Sign* is a prime example of Warhol's series of dollar bills from the 1980s. Paradoxically, 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. He resorted to the skill that supported him during the early years of his career, his draftsmanship, 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 marks his *Dollar Sign* paintings out as a rarity within his body of work. It is the subject rather than the actual image of money that concerns Warhol, a clever and revolutionary return to his earlier works of dollar bills in which he essentially printed his own money.

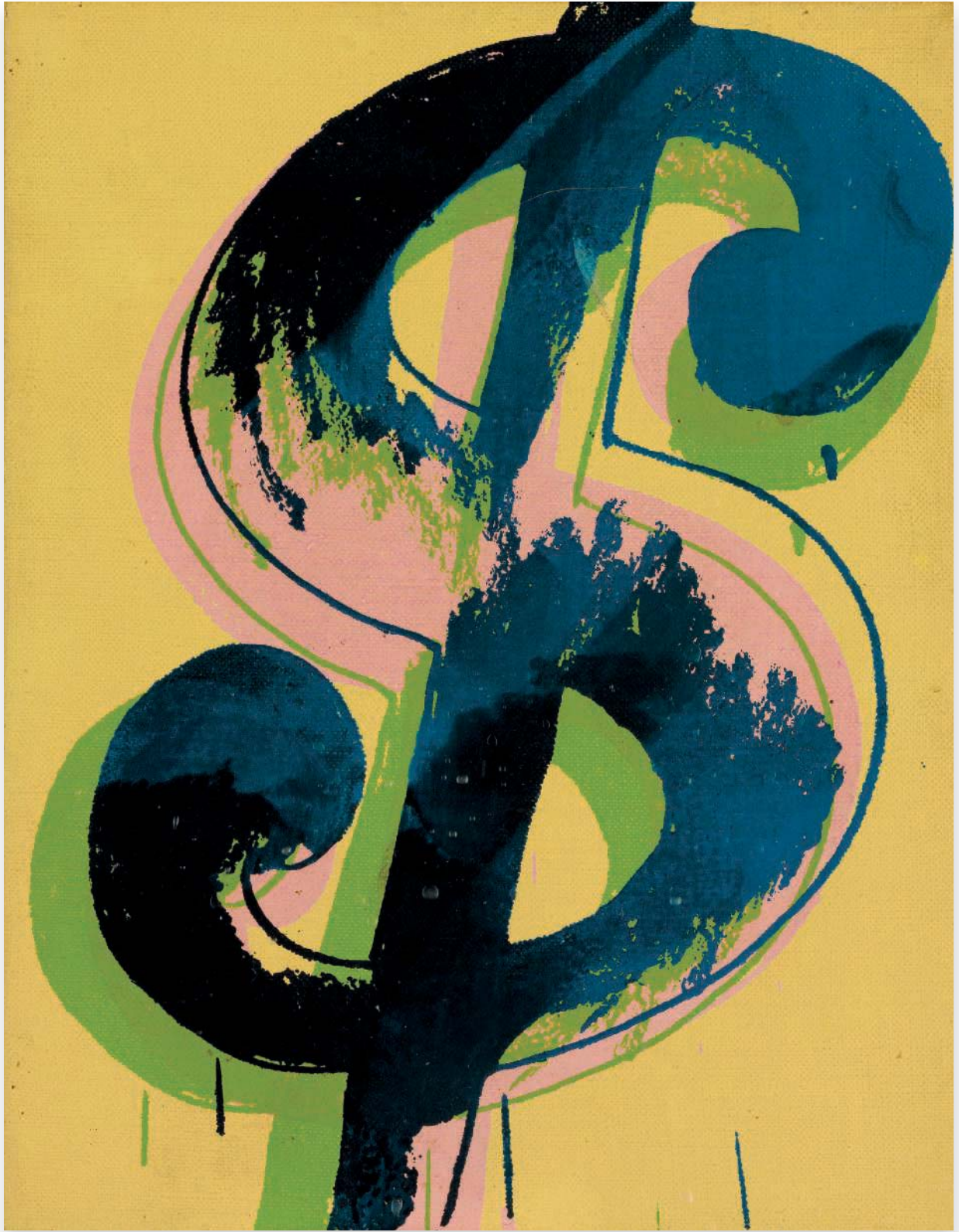
As early as the 1950s, Warhol began exploring money-orientated imagery as a means of exposing art as a commodity when he created a drawing of money growing on a tree. A decade later he continued exploring this theme with a small series of drawings depicting dollar bills. Warhol was intrigued by the growing connection between money and art, in that they both had a universal power to stimulate the imagination and evoke desire. He was also fascinated by the notion that his artistic ideas could be exchanged for cash and by putting the dollar sign on a canvas, the work of art becomes a Warholian currency in its own right. Money, as purchasing power, is what enables consumption, but in a delicious

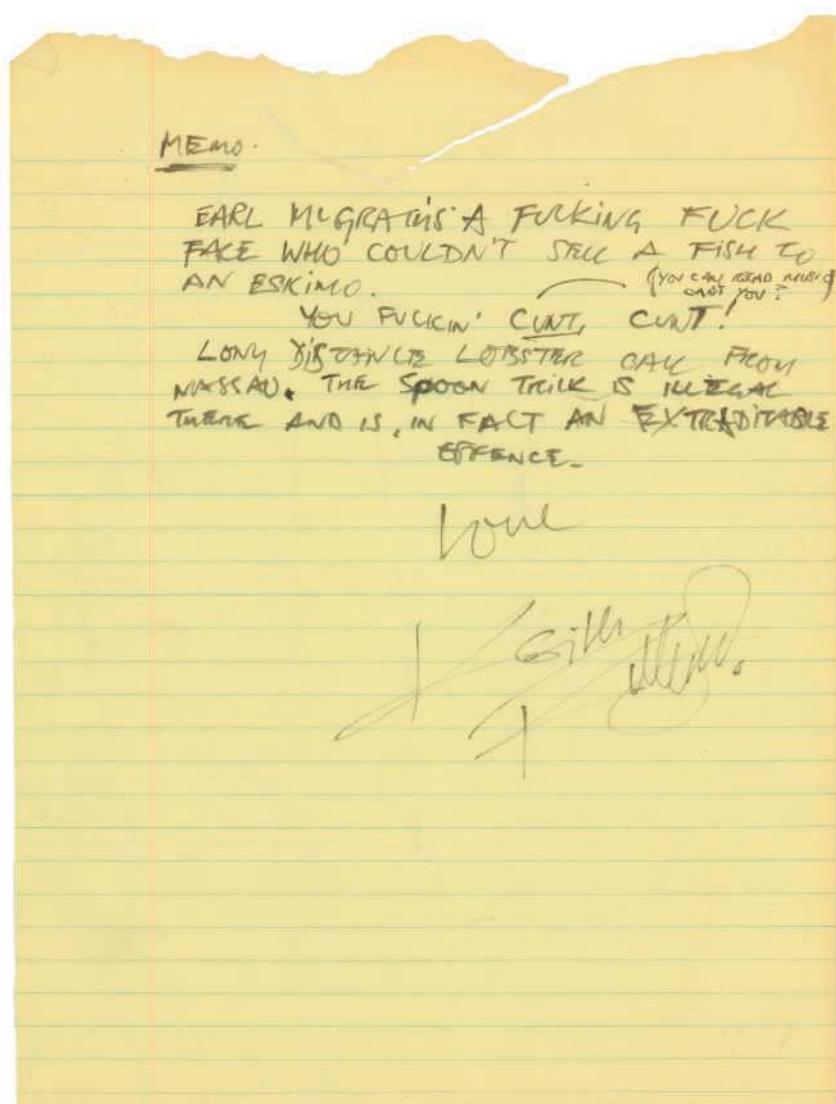
twist, Warhol also recognized the intrinsic value of money and art. "I like money on the wall", he once wrote, 'Say you were going to buy a...painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you, the first thing they would see is the money on the wall'" (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p. 134).

In *Dollar Sign* Warhol seizes upon one of the most recognizable symbols in the world and transforms it into something uniquely Warholian. He was as interested in the graphic design as he was in the cultural and personal connotations of this signifier. The diversity of Warhol's money-themed works reflects the omnipresence of the American dollar as a graphic device. This work is an intimately-scaled manifestation of the artist's fascination with this iconic symbol.



Keith Haring, Andy Warhol and Mick Jagger at Mr. Chow, 1985. Photo:
© Camilla McGrath.





333

KEITH RICHARDS (B. 1943)

Handwritten Memo to Earl McGrath

ink on yellow lined paper

11 ¼ x 8 ½ in. (28.6 x 21.6 cm.)

Executed circa 1970s.

\$1,500-2,000

PROVENANCE:

Acquired directly from the artist by the present owner



Earl McGrath, Keith Richards, and Bryan Ferry, 1978. Photo:
© Camilla McGrath.



334

ANNIE LEIBOVITZ (B. 1949)

Keith Richards, Mick Jagger, Mick Jagger with Beard, Ron Woods and Bill Wyman

signed, dedicated and dated 'For Earl 1980 Annie Leibovitz' (on the reverse of each sheet)

gelatin silver print, in five parts

each image: 12 ¾ x 12 ⅝ in. (32.4 x 31.4 cm.)

each sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1980. Please note these works are publicity photographs gifted to the present owner.

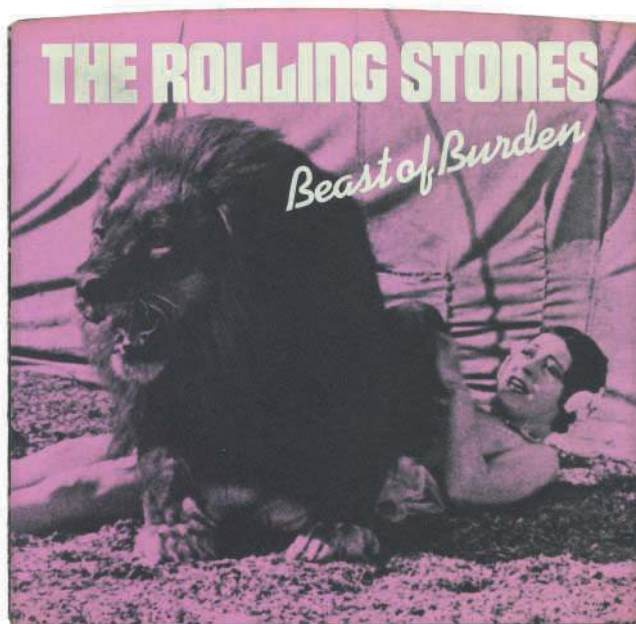
\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

A. Leibovitz, *Annie Leibovitz: Photographs*, New York, 1983, n.p. (other examples from the edition illustrated).



335

BEAST OF BURDEN 45RPM ALBUM AND PICTURE SLEEVE

rare, unreleased picture sleeve and 45RPM album of The Rolling Stones' single *Beast of Burden*

overall: 7 x 7 1/8 in. (17.8 x 18.1 cm.)

Released in September 1978.

\$1,500-2,000



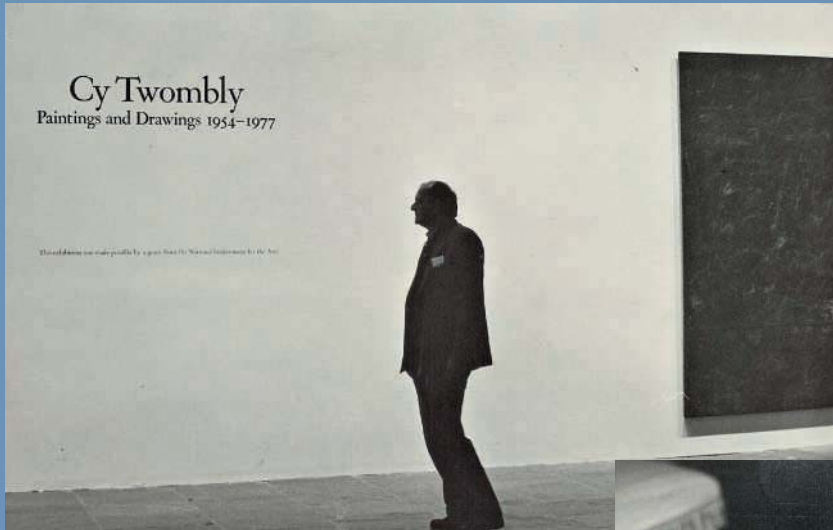


336

ROLLING STONES GOLD RECORD AWARD

RIAA Record Award presented to Earl McGrath for The Rolling Stones' single *Miss You* in original frame
16 7/8 x 12 7/8 x 1 1/4 in. (42.9 x 32.7 x 3.2 cm.)
Released in 1978.

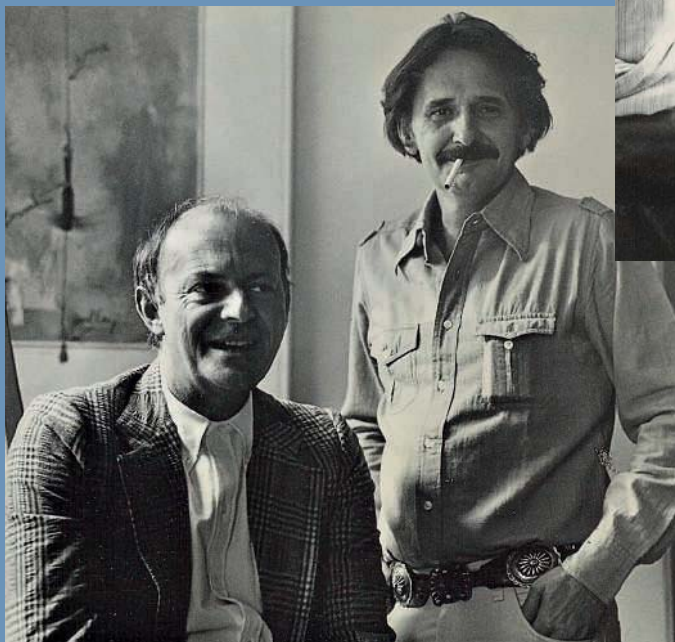
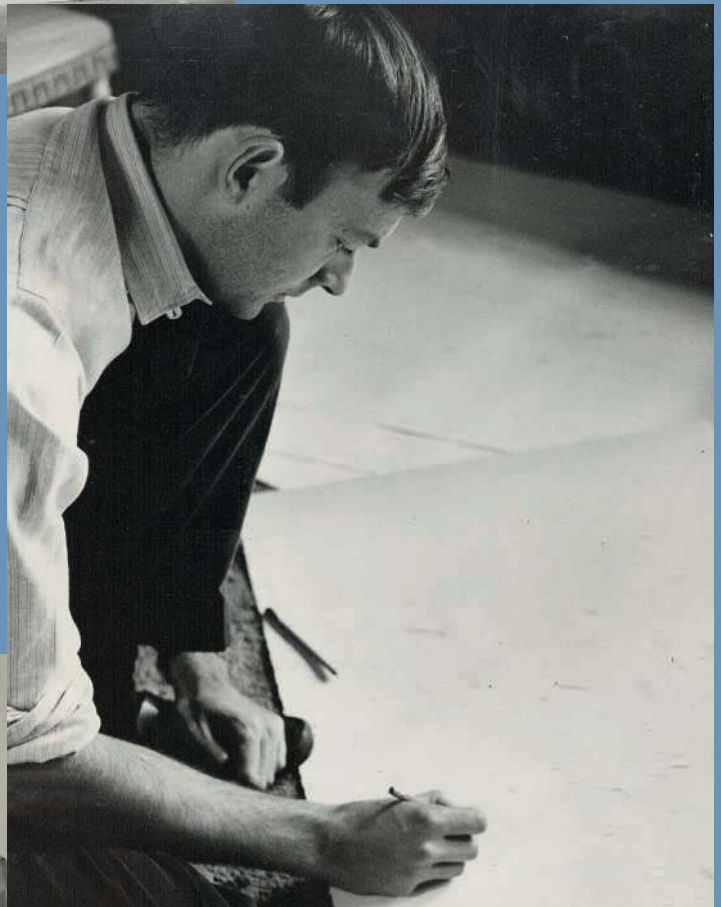
\$1,500-2,000



Above left: Cy Twombly, 1979. Photo: © Camilla McGrath.

Right: Cy Twombly, 1959. Photo: © Camilla McGrath.

Lower left: Cy Twombly in his studio, 1959. Photo: © Camilla McGrath. Artwork: © 2017 Cy Twombly Foundation.





337

CY TWOMBLY (1928-2011)

Untitled

signed, inscribed and dated 'Cy Twombly Paris 1963'
(center right)

wax crayon and graphite on paper

29 ½ x 42 ½ in. (74.9 x 108 cm.)

Executed in 1963.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

N. del Roscio, *Cy Twombly Drawings, Cat. Rais.*

Vol. 3 1961-1963, Munich, 2013, p. 201, cat. no. 288

(illustrated).

In the early 1960s, Cy Twombly's creativity erupted in a torrent of vigorously worked drawings that brim with powerful, enigmatic motifs inspired by the rich mythology of his newly adopted city of Rome. Created in 1963, at the height of his Roman period, *Untitled* illustrates the major pictorial themes of this era. Hovering, cloud-like forms saturated with red and purple scribbles punctuate the smooth, creamy surface of the paper sheet. Familiar tropes dash across the page—hearts, wings, erotic body parts—scribbled and hatched in the penciled markings, jots and loops that have come to define the artist's deeply personal vernacular. In the present lot, the raw energy of Twombly's line embodies the heady eroticism of the Classical myths that interested him at the time, particularly those inspired by the passions of love and war, as embodied by the myths of Venus and Mars. By the end of 1963, this theme reached its apotheosis in the epic, multi-panel *Nine Discourses on Commodus* (Collection of the Guggenheim Bilbao) based on the tyrannical rule of the Second Century Roman emperor. The visceral, primal force exuded by *Untitled* personifies the dual nature of passion itself: the desire of love on one hand and the carnage of war on the other.

By 1963, Twombly had settled permanently in Rome, where he rented a studio in the Piazza del Biscione near the Campo de' Fiori. He enjoyed a burgeoning success, having fully liberated himself from the somewhat claustrophobic atmosphere of New York, where Abstract Expressionism still lingered as the de facto style and Pop began its ascent. Twombly spent the early part of that year in Sicily, and during the summer he traveled back to Rome, London, and Paris, where the present drawing was executed as part of a series in May of 1963.

The year 1963 marked a shift in Twombly's work, in which the scrawled, graffiti-style renderings of the early sixties moved from an allover composition into more precise arrangements. His markings became organized into succinct and concise hovering masses that float within the picture plane, set off from the creamy white sheet. In the present lot, these hovering cloud-like forms repeat, four or five times from the central large cloud, echoing across the sheet with an almost syncopated rhythm that prefigures the repetitive elegance of Twombly's Blackboard paintings.



338

CY TWOMBLY (1928-2011)

Untitled

signed, inscribed and dated 'Cy Twombly Paris May 1963' (lower right)

wax crayon and graphite on paper

29 ½ x 42 ½ in. (74.9 x 108 cm.)

Executed in 1963.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

N. del Roscio, *Cy Twombly Drawings, Cat. Rais. Vol. 3 1961-1963*, Munich, 2013, p. 203, cat. no. 290 (illustrated).

It had been Twombly's first visit to the Mediterranean and in particular to Morocco in 1953, where he realized that the most fleeting and ephemeral of marks on the skin of present-day reality could encapsulate and convey a wealth of information about the path of human history. The sensual texture and feverish energy elicited by Twombly's graffiti-like style allowed the artist to integrate the most ancient, universal themes in an utterly new and imaginative way. 'The past is (my) source', Twombly once explained, but, 'all art is vitally contemporary... generally speaking my art has evolved out of interest in symbols abstracted, but nevertheless humanistic; formal as most arts are in their archaic and classic stages, and a deeply aesthetic sense of eroded or ancient surfaces of time' (C. Twombly, quoted in K. Varnedoe, *Cy Twombly: A Retrospective*, exh. cat., New York, Museum of Modern Art, 1994, p. 14).

In the present lot—and in fact throughout his oeuvre—Twombly enshrouds his forms using a deliberately naive hand, so that any vestige of meaning is veiled in a scrim of barely recognizable imagery. In this way, his work seems to reach out across the passages of time, like a deeply scarred Rosetta stone whose surface is a palimpsest of riddles written in an ancient, unknowable language. The viewer seizes upon recognizable motifs, searching for its secrets.



Cy Twombly in his studio, 1959. Photo: © Camilla McGrath.
Artwork: © 2017 Cy Twombly Foundation.

333



Stromboli, June 1963



339

VINCENZO AMATO (B. 1966)

Water Towers

incised with the artist's signature and dated 'Vincenzo Amato 2014' (on the reverse)

welded steel and wood

11 x 10 $\frac{7}{8}$ x 3 $\frac{3}{8}$ in. (27.9 x 27.6 x 8.6 cm.)

Executed in 2014.

\$1,500-2,500

PROVENANCE:

Acquired directly from the artist by the present owner

340

ROBERT GRAHAM (1938-2008)

Gina 5.21.97

incised with the artist's initials, titled and numbered 'Gina RG 4/6' (left side edge); incised again with the artist's initials, titled again and dated 'Gina 5.21.97 RG' (right side edge)

patinated bronze

5 $\frac{3}{4}$ x 11 $\frac{1}{4}$ x 6 $\frac{3}{8}$ in.

(14.6 x 28.6 x 16.2 cm.)

Executed in 1997. This work is number four from an edition of six.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner



341

ROBERT GRAHAM (1938-2008)

Virgin Head

incised with the artist's signature and numbered '8/12 R Graham' (on the reverse)

bronze with gold patina on bronze base

17 $\frac{1}{8}$ x 7 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.

(43.5 x 18.1 x 18.1 cm.)

Executed in 2000. This work is number eight from an edition of twelve.

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist by the present owner

This work is a study for the Cathedral of Our Lady of the Angels statue in Los Angeles.



342

BRICE MARDEN (B. 1938)

Talisman for Earl

signed and dated 'B. Marden 81-82' (on the reverse of the red element)

ink and watercolor on paper, in five parts

each: 6 x 5 7/8 in. (15.2 x 14.9 cm.)

Executed in 1981-1982.

\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner

This work is accompanied by a *Cover Page* that is titled 'Talisman for Earl McGrath' (center right); signed and dated 'For your birthday 1981 with love Brice' (lower right), ink on folded paper, 9 x 9 in. (22.9 x 22.9 cm.).

Arranged in five panels of luminous color amid the succinct geometry that has come to define his best work, Brice Marden's *Talisman for Earl* is an early, profound piece, in which poetic watercolor washes emanate with a soft, diffused light, each self-contained system arranged around the inner scaffolding of Marden's signature grid. Though restricted to a disciplined and rigorous geometric structure, Marden's work nonetheless veers away from the cool, detached quality of Minimalism to become a deeply resonant, emotionally-charged work that verges on the sublime. Created during a profound turning-point in Marden's career, *Talisman for Earl* holds particular personal significance for the artist. Marden titled the work after Earl McGrath, the art enthusiast, gallerist, and music-industry executive who was also a dear friend. As Marden recalled, McGrath "had a keen eye and a kind of natural wisdom... Whenever I had some deep question, I always wanted to consult Earl. It was reassuring to hear what he had to say" (B. Marden, quoted in B. Colacello, "Remembering Earl McGrath: Music Producer, Art Gallerist, and Indefinable Cultural Force," *Vanity Fair*, 21 January 2016; via <http://www.vanityfair.com/> [accessed 2/3/2017]).

Created between 1981 and 1982, *Talisman for Earl* demonstrates new developments in Marden's work, including a deeper emotional range and a heightened sense of feeling, both of which came to define his work during this era. At this time, Marden stopped mixing wax into his paint and began integrating diagonals into his work, looking for new modes of expression that ultimately culminated in the calligraphic style of the *Cold Mountain* series a few years later. *Talisman for Earl* demonstrates the intense, dynamic grids that Marden created at this time, and though each panel displays a similar formal construction, Marden's variation on the theme is remarkable. Not unlike a poet whose verse is restricted to sonnet

form, Marden teases out the poetic quality of his material, in the varying thickness of his line and the fluid quality of its drips. Each panel is composed of horizontal and vertical lines that are intersected by a diagonal vanishing point, yet the subtle nuances that Marden creates within each panel are remarkable. At times so pencil-thin that it verges on disappearance or in other areas, thick and opaque, Marden's line wavers, quivers, and repeats with a rhythm that alternately recalls the jumpy horizontals of a film reel or the taut energy of a Mondrian grid. Veiled in a diffused warmth that recalls the soft glow of a candle-lit interior, the work relates to Marden's commission for the stained glass windows at Basel Cathedral. Though never fully realized, the Cathedral project acted as a profound catalyst on the artist's work, and he experimented with new colors that were inspired by ancient alchemy.



Brice Marden, *Cover Page* (accompanies the present lot).





*He was the most improper of the proper
He was the most proper of the improper
He taught me how to throw the I Ching
He was my guide on the free path*

- Brice Marden on Earl McGrath



Above left: Peter Wolf,
Earl McGrath, and Brice
Marden, 1987. Photo: ©
Camilla McGrath.

.....
Above: Earl McGrath,
Brice Marden, Sylvia
de Cuevas and Robert
Pierot, 1987. Photo: ©
Camilla McGrath.

.....
Lower Right: Brice
Marden and Ed Ruscha,
1987. Photo: © Camilla
McGrath.

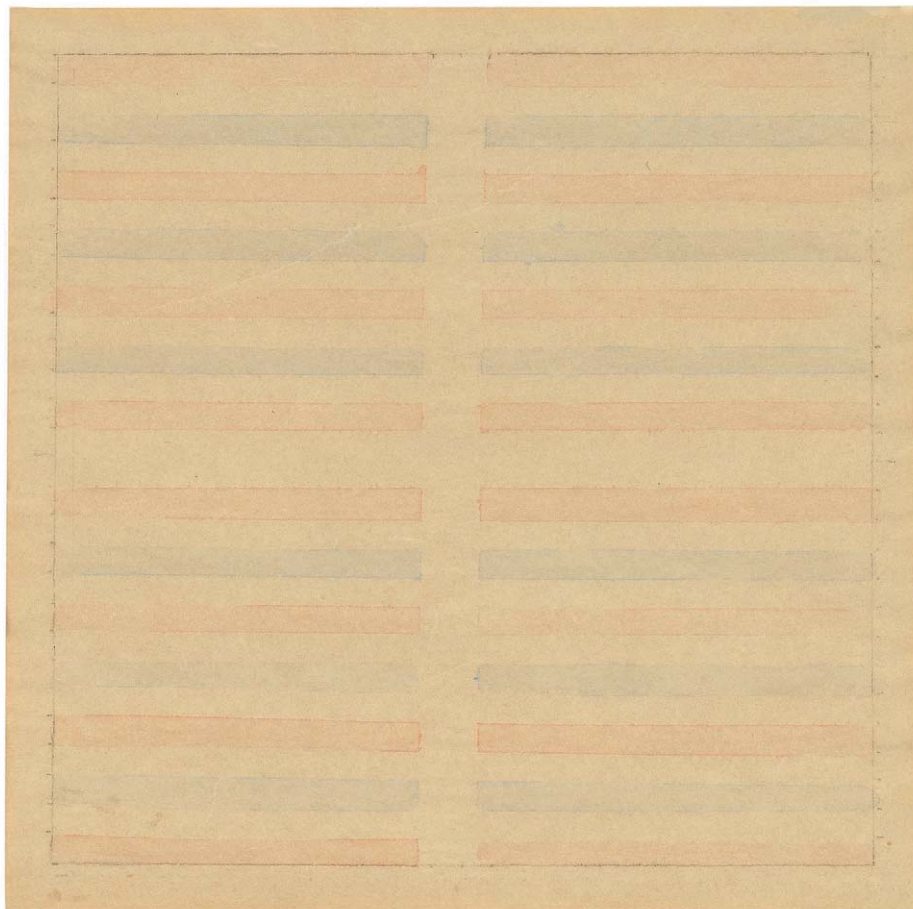




detail of lot 342

From his first trip to Paris in 1964, Marden's work has been influenced by the ambience of his many travels, especially the severe beauty of the Greek landscape that he found on Hydra, a rocky Greek island in the Aegean Sea, as well as the architectural grid of New York City. Marden has described: "I identify very strongly with the landscape in both places. I am not sure if I wasn't living in a city there would not be so much concentration on verticals and horizontals—but then living in Greece, the whole life is a kind of clarity, plus it has pulled me much closer to older art. I have more feelings about a tradition of making paintings" (B. Marden, quoted in the film, *Brice Marden, 1977*, n.p.) *Talisman for Earl* seems to evoke aspects of both places, subsuming the gridded architecture of the city with a soft, incandescent light. Marden goes on to explain, "It's a really beautiful light in New York, which is very important for painters. [Barnett] Newman used to say that Matisse had to come to NY in order to discover what light was about. This is after living in Paris, the supposed City of Light. There's a beautiful, silvery light here. And that's very exciting" (B. Marden, quoted in G. Garrels, "Beholding Light and Experience: The Art of Brice Marden," *Plane Image: A Brice Marden Retrospective*, exh. cat., Museum of Modern Art, New York, 2006, p. 18).

A significant development that slowly unfolds over the course of viewing *Talisman for Earl* is Marden's use of the color spectrum, which ranges from the warm tinge of orangey-red to yellow and yellowish-green, culminating finally in a shadowy grey-blue. As Gary Garrels described in his catalogue for Marden's 2006 retrospective: "The potential associations of the color spectrum are many, whether to classical, Biblical or popular culture or to the history of art, from the Renaissance through the Hudson Valley painters to the unfolding prismatic of Marcel Duchamp and [Jasper] Johns" (G. Garrels, *ibid.*, p. 25). Indeed, the palette that Marden designed for the five panels that compose *Talisman for Earl* is nothing short of miraculous. Using the color spectrum as his point of departure, Marden manages to create other-worldly colors that are delicate and light-infused. They evoke the dramatic fireworks of a twilight sky all the while maintaining a subdued elegance. The primal force of Marden's color choice—variants on red, yellow, blue and green—also makes symbolic allusion to the four elements of fire, air, water and earth as represented in medieval alchemy. The magical alchemical association also extends to the painting's title, since the word "talisman" refers to an object used to ward off evil and bring good luck.



343

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a. martin 1965' (on the backing board)

watercolor and graphite on paper

window: 8 x 8 in. (20.3 x 20.3 cm.)

overall: 11 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (30.2 x 32.1 cm.)

Executed in 1965.

\$60,000-80,000

PROVENANCE:

Robert Elkon Gallery, New York

Dorothy Tananbaum Gallery, Inc., New York

Acquired from the above by the present owner, 1981

EXHIBITED:

New York, Robert Elkon Gallery, *Agnes Martin: Drawings 1961-1967*, May 1970.

New York, Robert Elkon Gallery, *Group Show*, February-March 1972, no. 16.

Philadelphia, Institute of Contemporary Art, *Agnes Martin*, January-March 1973, p. 39.

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



344

BRICE MARDEN (B. 1938)

Plane Drawing #2

signed, titled, dedicated and dated twice 'Plane Drawing #2
1985 For Earl 1985 Brice Marden' (on the reverse)

ink on paper

5 7/8 x 11 1/2 in. (14.9 x 29.2 cm.)

Drawn in 1985.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner

Even as one of the most accomplished painters of the 20th century, Brice Marden placed an incredible degree of importance on his drawings, inciting curator Dieter Schwartz to claim that, "Few contemporary painters have attached so much importance to their drawing as Brice Marden" (D. Schwartz, "Plane and Line: Structures of Drawing in Work Books, in Brice Marden: Work Books, exh. cat., Staatliche Graphische Sammlung München, 1997, p. 19). *Plane Drawing #2* was drawn in mid-air, as the artist was flying from New York to Los Angeles. Evoking his iconic Post and Lintel works inspired by the ancient ruins of his beloved Greece, here these forms suggest the patterns of the fields and agricultural patchwork seen across the Midwest when flying at 36,000 feet.



345

VINCENZO AMATO (B. 1966)

Pine Tree with Gentleman

welded steel

20 ¼ x 9 ⅛ x 4 in. (51.4 x 23.2 x 10.2 cm.)

Executed in 2013.

Palm Tree with Gentleman

incised with the artist's signature, artist's initials and dated
'Vincenzo Amato 06 VA' (on the base)

welded steel

19 ¾ x 7 ⅝ x 4 ½ in. (50.2 x 19.4 x 11.4 cm.)

Executed in 2006.

\$1,500-2,500

PROVENANCE:

Acquired directly from the artist by the present owner

346

ROBERT GRAHAM (1938-2008)

Study for the Angel

incised with the artist's signature and
numbered 'R Graham 11/15'

(on the base)

patinated bronze, in two parts

overall: 20 $\frac{3}{8}$ x 23 $\frac{3}{8}$ x 8 in.

(51.8 x 59.4 x 20.3 cm.)

Executed in 1999. This work is number
eleven from an edition of fifteen.

\$7,000-10,000

PROVENANCE:

Acquired directly from the artist by the
present owner



347

ROBERT GRAHAM (1938-2008)

Gina 4.12.97

incised with the artist's initials, titled,
numbered and dated '4.12.97 Gina RG
A/P' (on the reverse)

patinated bronze

9 x 5 $\frac{1}{4}$ x 5 $\frac{1}{4}$ in. (22.9 x 13.3 x 13.3 cm.)

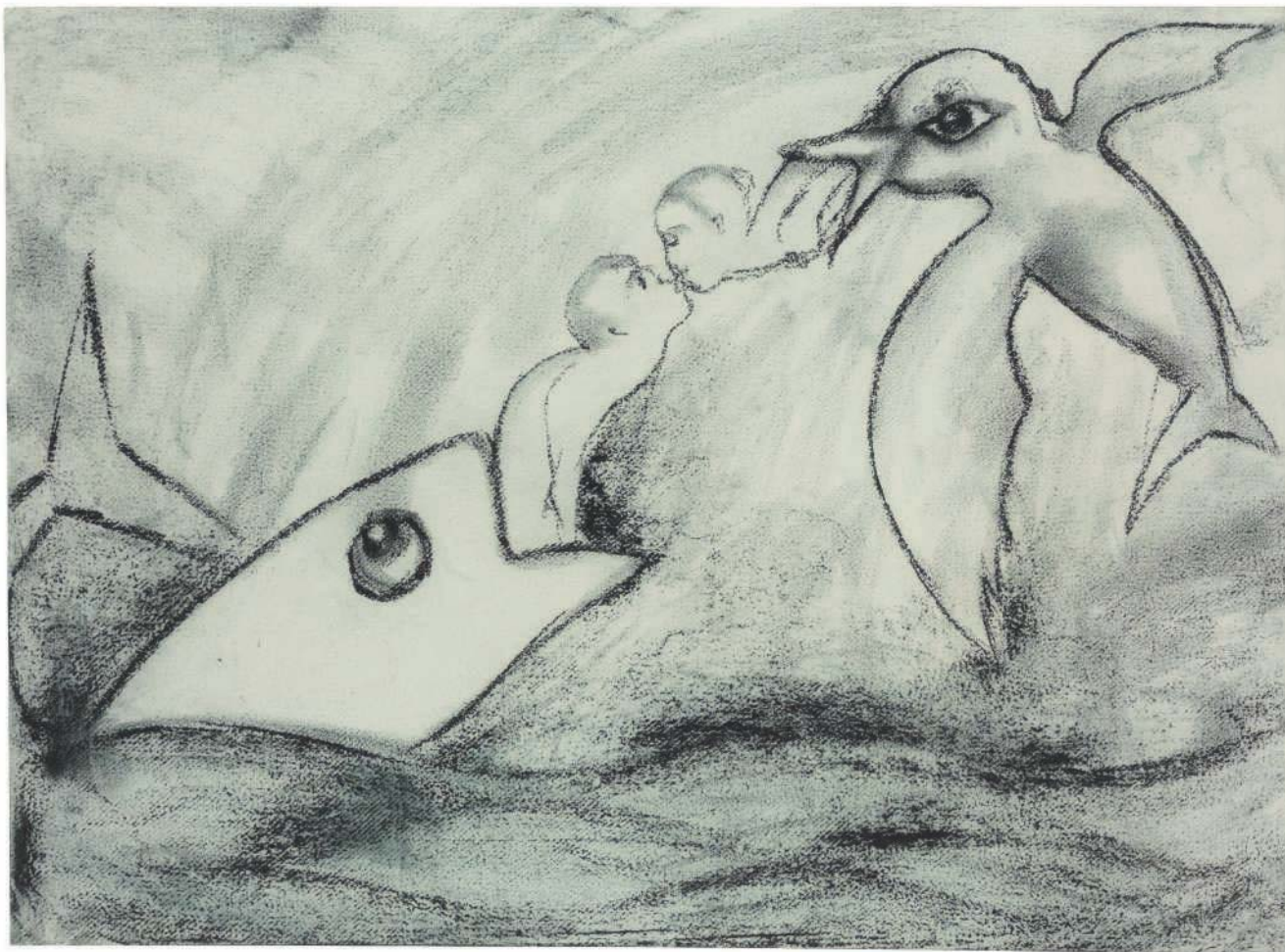
Executed in 1997. This work is the
artist's proof aside from an edition of
six plus one artist's proof.

\$5,000-7,000

PROVENANCE:

Acquired directly from the artist by the
present owner





348

FRANCESCO CLEMENTE (B. 1952)

The Kiss

charcoal on paper

22 x 29 ⁷/₈ in. (55.9 x 75.9 cm.)

Executed *circa* 1998.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

A. Cuarón, *Great Expectations*, 35 mm film with color, 1998,
33:08-36:52 and 1:45:48.

349

JOHN ALEXANDER (B. 1945)

The Sneeze?

signed and titled 'The Sneeze?

J Alexander' (lower edge)

graphite on paper

3 1/8 x 3 1/2 in. (7.9 x 8.9 cm.)

Drawn circa 1991.

\$800-1,200

PROVENANCE:

Acquired directly from the artist by the present owner



350

ALESSANDRO TWOMBLY (B. 1959)

Paradoxa I & Paradoxa II

signed and dated 'Alessandro Twombly 1988' (on the reverse of each element)

oil on canvas, in two parts

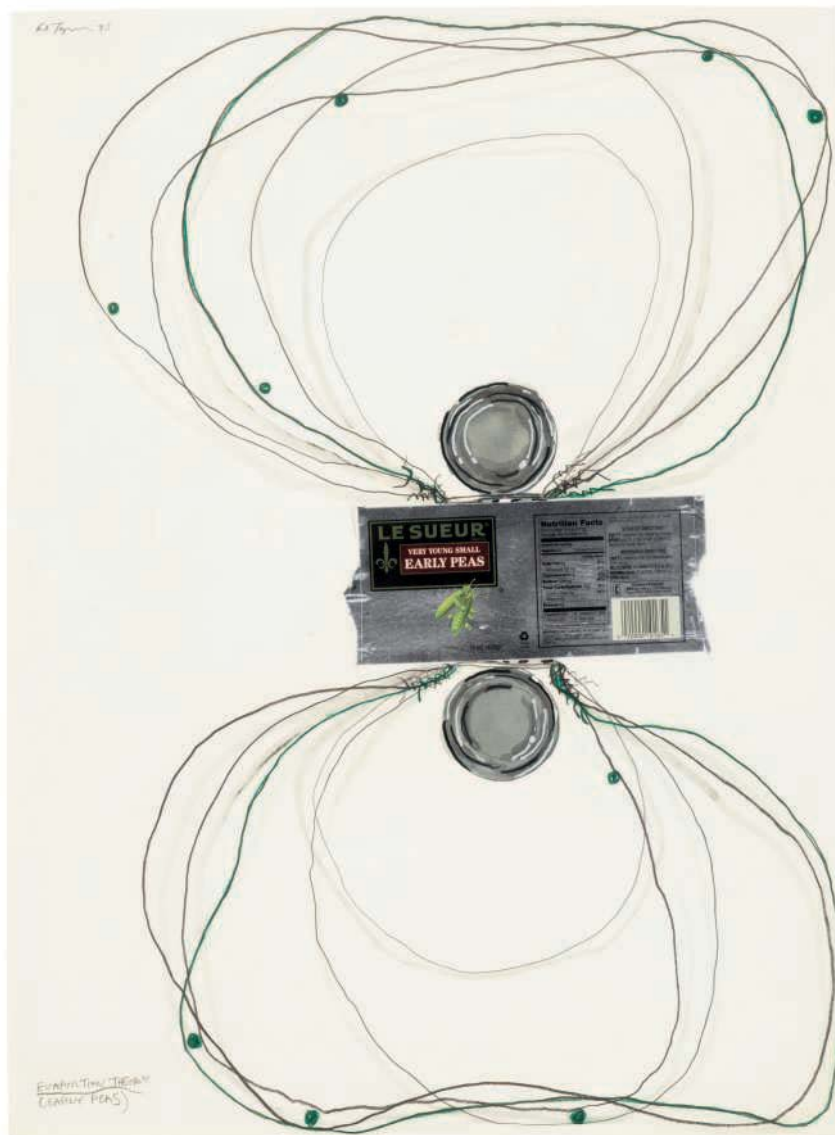
each: 15 7/8 x 12 in. (40.3 x 30.5 cm.)

Painted in 1988.

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner



351

AL TAYLOR (1948-1999)

Evaporation Theory (Early Peas)

signed and dated 'Al Taylor '95' (upper left); titled
'EVAPORATION THEORY (EARLY PEAS)' (lower left);
dedicated 'DRAWN FOR EARL McGRATH ON THE
OPENING OF HIS NEW GALLERY MAY 16 1995' (on the
reverse)

graphite, colored pencil, gouache, correction fluid and paper
collage on paper

30 x 22 in. (76.2 x 55.9 cm.)

Executed in 1995.

\$4,000-6,000

PROVENANCE:

Acquired directly from the artist by the present owner



352

JOEL SHAPIRO (B. 1941)

Untitled

signed and dated 'SHAPIRO 1981' (on the reverse)

charcoal and gouache on paper

19 ¼ x 15 ½ in. (48.9 x 39.4 cm.)

Executed in 1981.

\$5,000-7,000

PROVENANCE:

Galerie Mukai, Tokyo

Acquired from the above by the present owner



353

ADAM MCEWEN (B. 1965)

Bomber Harris

signed, dedicated and dated 'For Earl with all my love from Adam A. McEwen 2012' (on the reverse)

acrylic and chewing gum on canvas

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

Executed in 2012.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner

Executed in McEwen's idiosyncratic medium of chewing gum, *Bomber Harris*, is a 'portrait' of the British war hero Arthur 'Bomber' Harris. The controversial Royal Air Force commander was responsible for the saturation bombing of 130 German cities during World War II which resulted in the crippling of the German war machine, but also thousands of civilian deaths.

Composed of chewing gum (masticated by art students, friends, and friends of friends), the staccato mounds placed across the canvas parallel the detonation pattern of falling bombs—an aerial perspective of destroyed German landscape.

On the incorporation of historical context into his seemingly light-hearted works, the artist recalls the significance of England's war history in the adolescent education of his generation, emphasizing the impact World War II still has on the country today. McEwen, a former obituary writer for the *Daily Telegraph*, brings a different sense of humor to the historical references in his work. He manipulates the vernacular and appropriates the familiar to produce unexpected contexts using mundane objects – creating contemporary artwork grounded in modern history.

354

MARK RYDEN (B. 1963)

Jolene

signed and dated 'ORYDEN2'
(lower right)

graphite on paper in artist's frame
20 ½ x 18 ⅞ in. (52.1 x 46 cm.)
Drawn in 2002.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the
present owner

EXHIBITED:

New York, Earl McGrath Gallery,
Summer Group Show, June-August
2002.

Los Angeles, Gallery 454, *Raising
the Brow: East and West*, December
2003-February 2004.



355

MARK RYDEN (B. 1963)

Manus Christi

signed and dated 'RYDEN 03'
(lower right)

graphite on paper in artist's frame
17 ¾ x 14 ¾ in. (45.1 x 37.5 cm.)
Drawn in 2003.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the
present owner

EXHIBITED:

Los Angeles, Gallery 454, *Mark Ryden,
Blood: Miniature Paintings of Sorrow
and Fear*, March-May 2003.

New York, Earl McGrath Gallery,
Raising the Brow: East and West,
December 2003-February 2004.





356

JULIAN LETHBRIDGE (B. 1947)

Untitled

signed, titled, dedicated and dated 'Untitled 2006 for Earl
1981/2006 Julian Lethbridge' (on the reverse)

oil and oil stick on canvas
8 x 10 in. (20.3 x 25.4 cm.)

Painted in 2006.

\$2,000-3,000

PROVENANCE:

Acquired directly from the artist by the present owner



357

JAMES NARES (B. 1953)

Untitled

signed and dated 'NARES 1995' (on the reverse)

oil and enamel on wax paper

35 $\frac{7}{8}$ x 24 in. (91.1 x 61 cm.)

Executed in 1995.

\$6,000-8,000

PROVENANCE:

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

358

MIKE KELLEY (1954-2012)

Early American Landscape

acrylic on paper laid down on canvas in artist's

painted cardboard frame

25 ½ x 26 ¾ x 2 ½ in. (64.8 x 67 x 5.4 cm.)

Executed circa 1981.

\$18,000-25,000

EXHIBITED:

Los Angeles, Riko Mizuno Gallery, *Meditation on a Can of Vernors*, June-July 1981.

Hardly any American contemporary artists have dared to plunge as deeply into the demented darkness at the heart of humanity as Mike Kelley. Over the course of more than three decades, Kelley produced a tremendous body of work across many media, such as music, sculpture, performance, drawing, painting video, and photography. With a probing eye and a cutting wit, Kelley studied the immensely complex systems of identity, faith and control, all the while subverting conventional notions of sexuality, power, popular culture, and art making itself.

The present lot, *Early American Landscape*, belongs to a rare series of drawings, paintings, objects, and props related to the performance *Meditation on a Can of Vernor's*, which took place at a private Los Angeles residence on 10 June 1981. Constituting what the artist described as "essentially... a monologue," *Meditation* is rooted in the artist's fascination with the grinning, winking, gnome-like mascot for Vernor's ginger ale, a soft drink brewed in Kelley's hometown of Detroit. Like so much of the artist's most searching and destabilizing work, *Meditation* begins with a darkling analysis of a seemingly banal, fairly minor cultural signifier, then quickly expands focus, casting shadows across the collective American subconscious, shadows that do not obscure but rather reveal. Riffing on the disquieting qualities of the mascots leering expression and his manipulative cuteness, Kelley breaks away into a pun-riddled rant about power and subjugation, reveling in the innuendo of references to the "seat of power" and the "hot seat."

The drawings and paintings related to *Meditation* feature long, meandering rivers extending out beyond the horizon lines of lonely, unpopulated planes and canyons. The other known paintings feature a full moon hanging over the river's vanishing point, while the two drawings feature a setting sun. Because both the paintings and the drawings are rendered without color, it is at first difficult to discern between night and day. This sense of temporal uncertainty and the intensely tilted perspective recall the surreal courtyards and train stations of de Chirico, while the subject matter and composition harkens back to the paintings of the Hudson River School.

Early American Landscape shows a thin gray river half-filling an endless fissure extending diagonally across an empty plateau. The horizon line is extremely high in the composition, allowing for only a sliver of sky dotted with white stars and stained at upper left with the pale light of a recently set sun. Kelley has framed the painting with crude strips of cardboard painted dark brown. Curiously, the

left half of the frame is considerably thicker than the right: the top of the frame is abruptly truncated at about three quarters of the way across; the bottom at about one fifth. This anomaly may appear to be the result of slipshod craftsmanship, but closer inspection reveals that the shifts in thickness of the frame correspond directly to the edge of a looming black shadow that bisects the river at a sharp angle, creating a dramatic "X" at the center of the painting. The disturbances in the frame amplify the high tension of the composition, injecting a heavy dose of dread and dislocation into the desolate silence.

The *Early American Landscapes* can be read as psychological portraits of the natural world at a specific moment in time. Kelley evacuates the picturesque beauty and wonder of the Hudson River School and replaces it with a claustrophobic emptiness and connotations of the impending carnage of Manifest Destiny. The viewer must confront an unsettling vision of America *before* America that seems frozen in the inevitability of its annihilation. This inevitability is made explicit in the recurring motif of the river, which, in the drawings from the series, is alternately crowned by the words "THE FUTURE" and "THE PAST," conveying a complicated sense of woeful nostalgia and cynical anxiety.



Mike Kelley, *Early American Landscape #1*, 1980. Art © Mike Kelley Foundation for the Arts. All rights reserved/licensed by VAGA, New York, NY.





359

DONALD BAECHLER (B. 1956)

Die (for David)

signed with the artist's initials, titled and dated 'DB99 DIE (FOR DAVID)' (on the reverse)

acrylic and printed paper collage on canvas

24 x 24 in. (61 x 61 cm.)

Executed in 1999.

PROVENANCE:

David Aaron Greenberg, New York, acquired directly from the artist

Acquired from the above by the present owner

EXHIBITED:

New York, Earl McGrath Gallery, *Group Show*, 1999 (*Die (for David)* exhibited).

A Finger for Earl

signed with the artist's initials, titled and dated 'DB93 A FINGER FOR EARL' (on the reverse)

acrylic and fabric collage on canvas

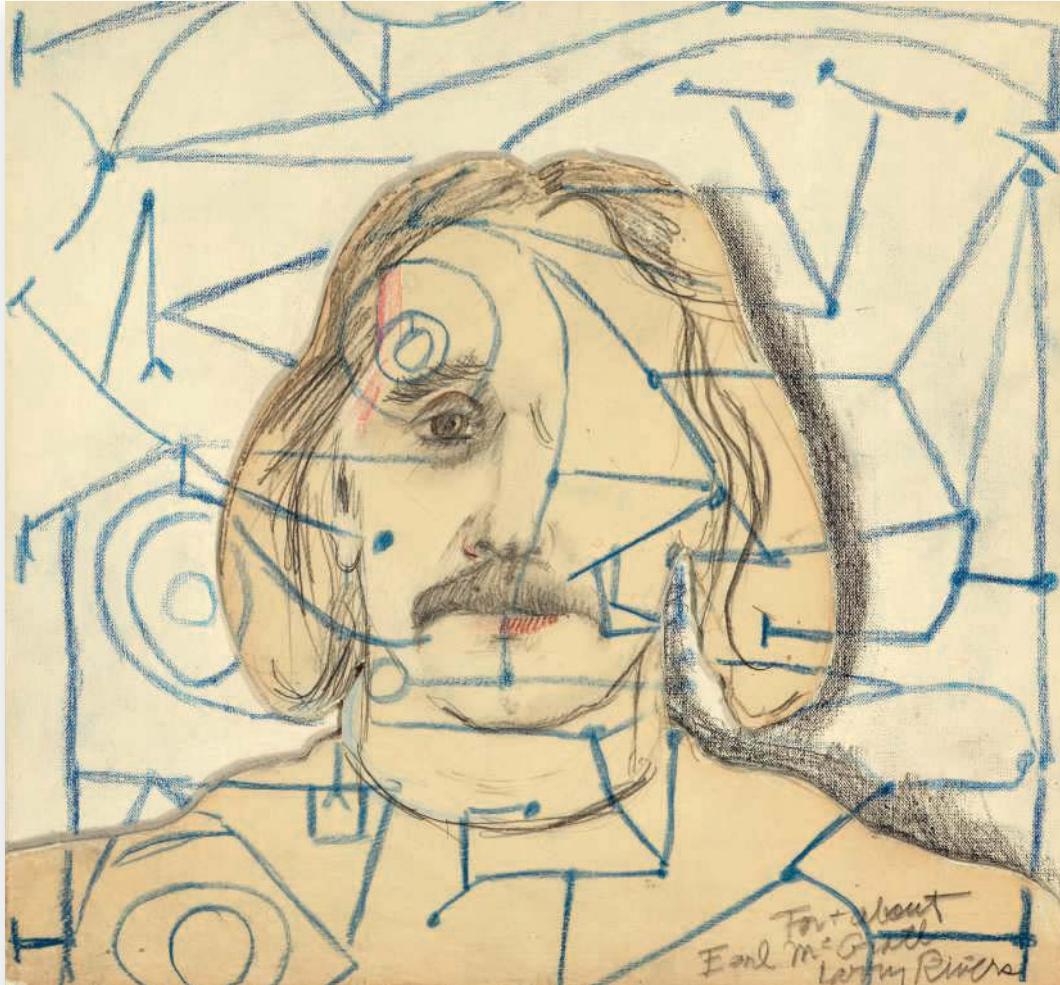
7 x 5 in. (17.8 x 12.7 cm.)

Executed in 1993.

PROVENANCE:

Acquired directly from the artist by the present owner

\$6,000-8,000



360

LARRY RIVERS (1923-2002)

For and About Earl McGrath

signed and titled 'For + about Earl McGrath Larry Rivers'
(lower right)

colored pencil, graphite and paper collage on sculpted foam
board mounted on panel

14 x 15 x 7/8 in. (35.6 x 38.1 x 2.2 cm.)

Executed in 1998.

\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner



on paper | online

23 February — 7 March 2017



CHRISTIE'S

on paper | online

POST-WAR AND CONTEMPORARY ART

23 February-7 March 2017

HIGHLIGHTS VIEWING

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Friday	24 February	10.00 am – 5.00 pm
Saturday	25 February	10.00 am – 5.00 pm
Sunday	26 February	1.00 pm – 5.00 pm
Monday	27 February	10.00 am – 5.00 pm
Tuesday	28 February	10.00 am – 5.00 pm
Wednesday	1 March	10.00 am – 5.00 pm
Thursday	2 March	10.00 am – 5.00 pm
Friday	3 March	10.00 am – 5.00 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email pwconline@christies.com to schedule a viewing.

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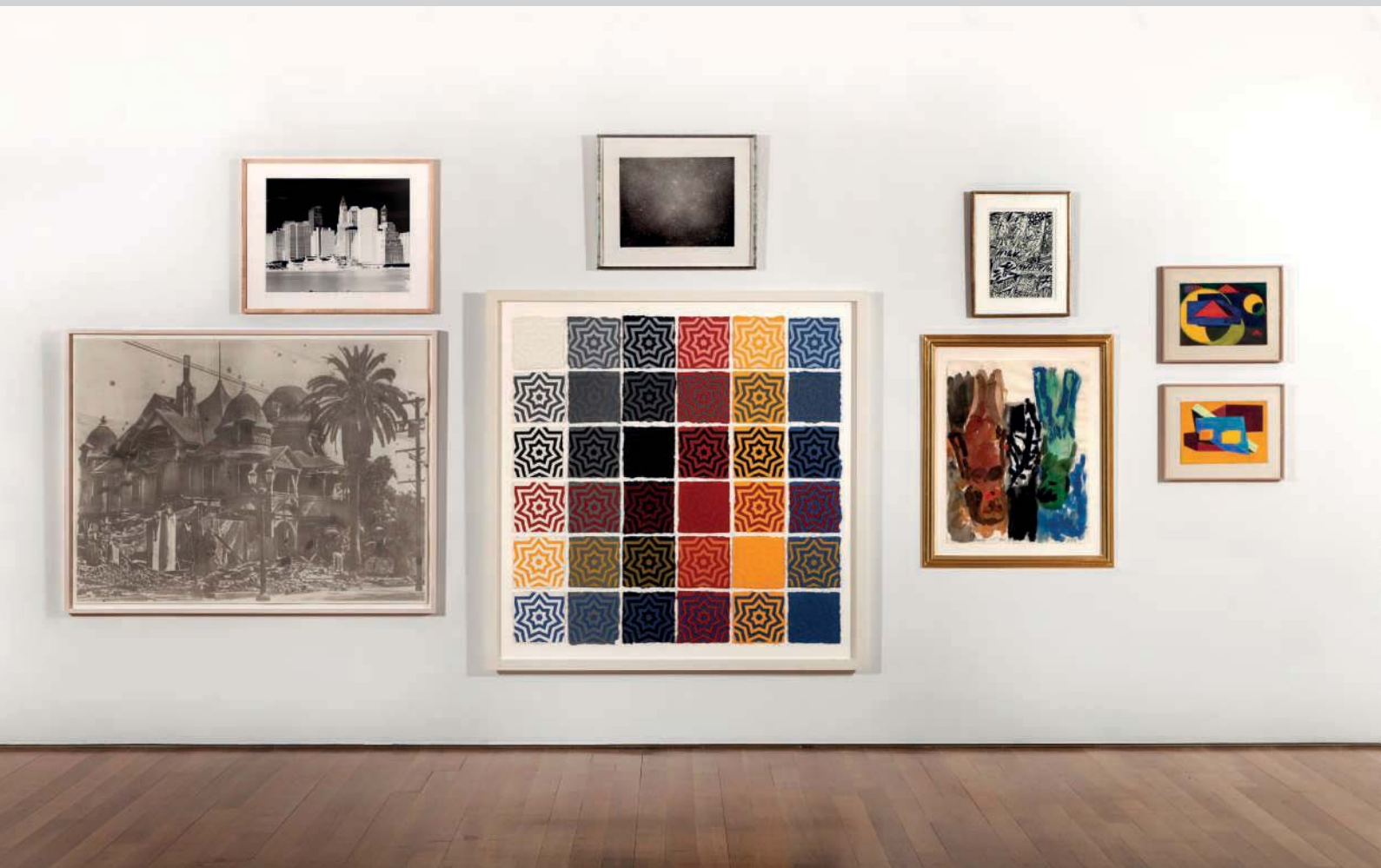
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Installation view of lots 1009, 1054, 1012, 1025, 1039, 1028, 1020, and 1019 from the present sale.

Versatile, ubiquitous and capable of an infinite range of opportunities, working on paper provides artists with the chance to unleash their imagination and mine the full force of their creativity and, in the process, discover something that occasionally alters the course of their practice. Whether it be drawings, paintings, photographs or prints, works of art that use paper as their chosen support are highly prized for their sense of innovation. *on paper online* aims to celebrate this medium across many artists and their careers: from a 1945 sculptural sketch by Alexander Calder; to a 1981 example of Bernd and Hilla Becher's gelatin silver print collaborations; to a vibrant, iconic "spot" screenprint by Damien Hirst—this deliberately and carefully-chosen grouping represents an array of artists both past and present who have turned to paper as their medium of choice.

Traditionally, works on paper were regarded as preparatory studies, explorations of ideas—often executed in pencil or charcoal—the first stage before a full commitment to a more expensive medium of paint on canvas or panel. However, as art progressed through the twentieth century, works on paper came to be regarded as an essential part of the artistic process, celebrated for its insight into the artist's creative

process. In his introduction to his seminal monograph on Richard Diebenkorn's works on paper, Richard Newlin writes, "No more candid account of an artist's spontaneity and touch, of his intentions and imaginative resources, appears in the world of art than in his drawings. A drawn line is the most autobiographic and revealing mark." (E. Ruscha, quoted by Adam D. Weinberg, in M. Rowell, *Cotton Puffs, Q-Tips*©, *Smoke and Mirrors: The Drawings of Ed. Ruscha*, exh. cat. Whitney Museum of American Art, New York, 2004, p. 7). Sean Scully's works on paper, in spite of their difference in support, are striking echoes of the artist's paintings on canvas: his use of pastel lends a sense of texture, which the artist expands upon with paint in his paintings, and in many ways the paper's flatness—as opposed to the paintings, which often possess a slight three-dimensionality—is a stronger emphasis on the work's abstract quality. But, what is most engaging about the works on paper are their preparatory nature—the sketchy quality of the pastel, the imperfect borders, the overlapping (or lack thereof) of the bands of colors—elements that not only offer insight into Scully's creative process, but also demonstrate how successful his ideologies appear on a smaller, more intimate and more quickly-rendered scale.

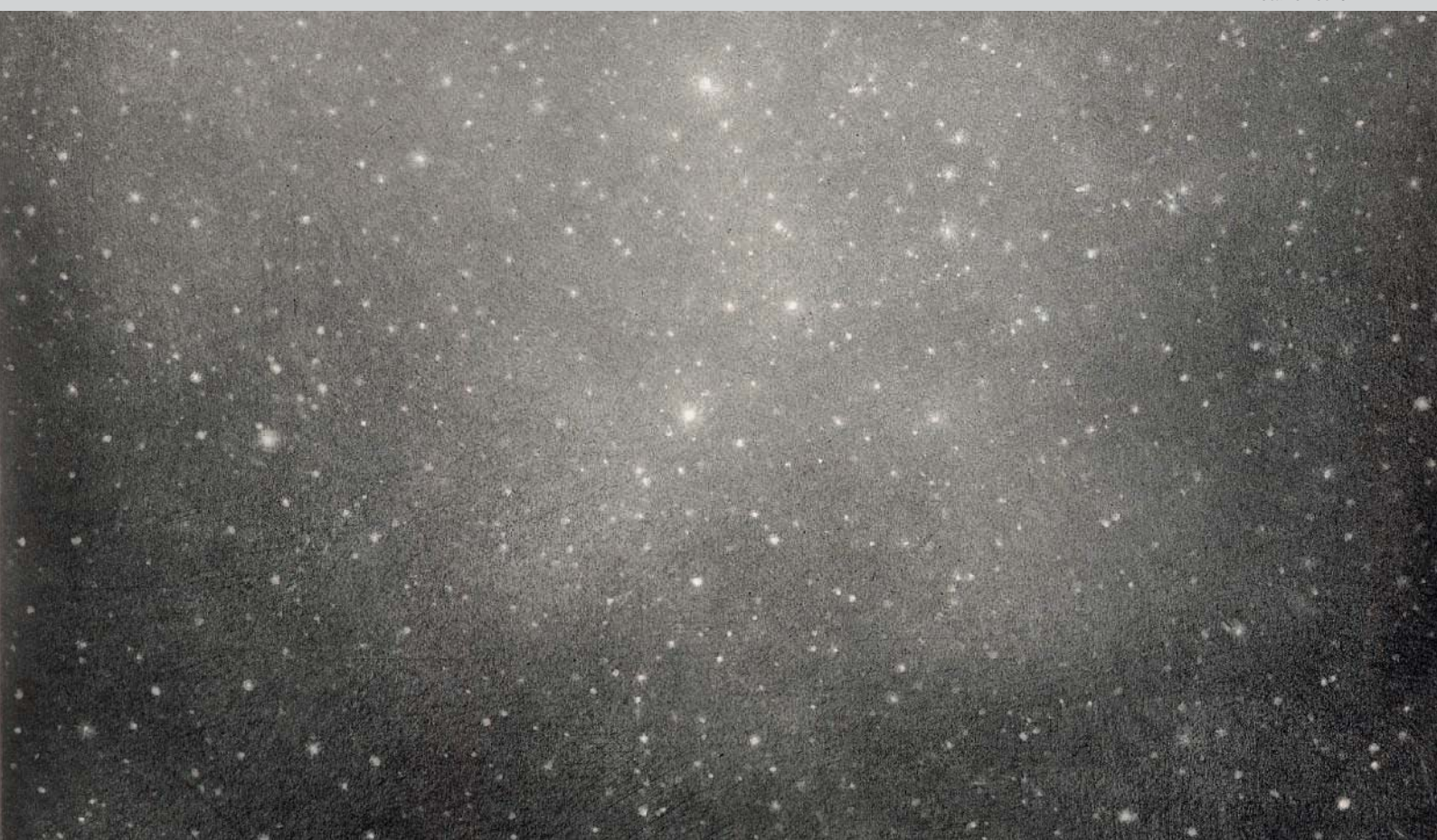
On the opposite end of the spectrum, printmaking forces an artist to slow down and think deliberately and premeditatedly about the end result. As the artist must craft a negative image—whose mirrored image will reflect the final outcome of the artwork—they are prevented from acting spontaneously and distinctively, and instead must consider how each and every mark will affect and contribute to the finished composition. At its most fundamental, printmaking is about three things: ink, the surface to be printed from, and the paper. The latter element plays the most critical role in the process, ultimately informing the nature of the final work as much as the image itself. An artist will focus much of their creative process on what type of paper to use, frequently experimenting with different types to observe the discrepancy in the images produced before arriving at an ideal option.

In spite of this meticulous commitment to design, printmaking has been an outlet for creativity long-favored by many artists, including those who engage in other artistic media. Ed Ruscha, for instance, has generated art across an array of media over the course of his career: in addition to his widely-appreciated and sought-after paintings on canvas, he has produced drawings and paintings on paper, etchings, editioned books and gelatin silver prints. Having worked for a book printer in Los Angeles, Ruscha learned the physical, mechanical process of printing, as well as an appreciation for it. Meanwhile, his photographs—such as the portfolio *Five Views from the Panhandle*—demonstrate a skillset beyond painting, drawing or printing—a skillset that requires a heightened

contemplation on compositional frame and perspective, and one in which the image is captured with the same immediacy of drawing, but is produced with a thoughtful, deliberate process similar to printmaking.

Of all the artistic mediums, photography is arguably the most technologically advanced, and it is therefore ironic, perhaps, that many of today's most exciting and innovative photographers are experimenting with historical printing processes that date back to the start of the medium. One such example is Carrie Mae Weems, a contemporary photographer who, with works such as her *Kitchen Table series*, uses the processing method of platinum printing. The process was invented in the 1870s and was used most widely from 1880 until the 1930s; today, it is still recognized as one of the most stable processes, resulting in some of the most beautifully rich prints from artists including Weems. Similarly enjoyable is the work of Vera Lutter, who returns to the centuries-old technique of camera obscura to produce her photographs: through a simple pinhole, Lutter's desired image is projected inverted onto a sheet of photo-sensitive paper that she strategically hangs on the opposite wall. Like with the 1996 *Fulton Ferry Landing series*, the result is a haunting, mirrored replica of reality, achieved through a process that was arguably responsible for the genesis of photography. Lutter's works demonstrate with affirmation that, just as with drawing, painting and printmaking, the history of photography is dependent upon printing on paper.

Detail of lot 1012.





PROPERTY FROM
A PRIVATE AMERICAN COLLECTOR

1001

KEEGAN MCHARGUE (B. 1982)

A Very Still Life

signed and dated 'K McHargue 2006'
(on the reverse)

gouache on paper

30 ¼ x 44 ½ in. (76.8 x 113.3 cm.)

Painted in 2006.

\$3,000-5,000



PROPERTY FROM A WEST COAST COLLECTION

1002

ENOC PEREZ (B. 1967)

El Miramar, Puerto Rico

signed, titled and dated 'Enoc Perez July 2005
Hotel Miramar, Puerto Rico.' (on the reverse)

watercolor on paper

12 x 9 in. (30.5 x 22.9 cm.)

Painted in 2005.

\$6,000-8,000



1003

RALPH GOINGS (B. 1928)

Untitled

signed and dated 'Goings 93' (lower right)

watercolor on paper mounted on board

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

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

Painted in 1993.

\$8,000-12,000



PROPERTY FROM
THE COLLECTION OF RUTH AND JEROME SIEGEL

1004

SEAN SCULLY (B. 1945)

Untitled

signed and dated 'Sean Scully 1982' (lower right)

pastel and graphite on paper

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

Executed in 1982.

\$15,000-20,000



PROPERTY FROM
A DISTINGUISHED ESTATE

1005

GEORGE CONDO (B. 1957)

Red Jumper

signed and dated 'George Condo 6/82' (lower left)

acrylic on paper

42 x 29 ¾ in. (106.7 x 75.6 cm.)

Painted in 1982.

\$8,000-12,000



PROPERTY FROM
THE COLLECTION OF RUTH AND JEROME SIEGEL

1006

SEAN SCULLY (B. 1945)

Untitled

signed and dated 'Sean Scully 82' (lower right)

pastel and graphite on paper

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

Executed in 1982.

\$15,000-20,000



1007

SAM FALLS (B. 1984)

Untitled (California Palm Rubbing I)
colored pencil on paper
30 1/8 x 22 1/4 in. (76.5 x 56.5 cm.)
Drawn in 2014.

\$3,000-5,000



1008

DAVID MAISEL (B. 1961)

Terminal Mirage 5, 2003
chromogenic print, flush-mounted on Dibond,
face-mounted to Optium Acrylic
signed in ink and credited, titled, dated and
numbered '5 of 5' on affixed label (on the reverse of
the flush mount)
image/sheet/flush mount: 48 x 48 in. (122 x 122
cm.)

This work is number five from an edition of five.

\$8,000-12,000



1009

VERA LUTTER (B. 1960)

*Fulton Ferry Landing, Manhattan Skyline, Brooklyn,
New York, June 1996*

unique gelatin silver print
signed, titled and dated in pencil (on the reverse)
image/sheet: 18 7/8 x 23 3/4 in. (47.9 x 60.3 cm.)

\$7,000-9,000



PROPERTY FROM A DISTINGUISHED ESTATE

1010

ED RUSCHA (B. 1937)

Van Ness, Santa Monica, Vine, Melrose
signed, numbered and dated '23/50 Ed Ruscha
1999' (lower sheet edge)
etching on wove paper
sheet: 16 x 20 in. (40.6 x 50.8 cm.)
Executed in 1999. This work is number twenty-
three from an edition of fifty. Published by Crown
Point Press, San Francisco, with their blindstamp
and inkstamp on the reverse.

\$4,000-6,000



1011

ED RUSCHA (B. 1937)

2/3

signed and dated 'Ed Ruscha 2001' (lower right)
acrylic and ink on security paper
10 1/2 x 7 1/2 in. (26.7 x 19.1 cm.)
Executed in 2001. This work will be included in a
forthcoming volume of *Edward Ruscha: Catalogue
Raisonné of the Works on Paper*, edited by Lisa
Turvey.

\$35,000-45,000



PROPERTY FROM

A PRIVATE WEST COAST COLLECTION

1012

VIJA CELMINS (B. 1938)

Night Sky 3

signed, numbered and dated 'SP 8/9 Vija Celmins
'02' (lower margin)
photogravure with aquatint and drypoint on
Hanemühle Copperplate bright white paper
image: 14 5/8 x 18 5/8 in. (37.2 x 47.3 cm.)
sheet: 19 7/8 x 23 3/4 in. (50.5 x 60.3 cm.)
Executed in 2003. This work is a special proof
aside from an edition of 65. Published by Gemini
G.E.L., Los Angeles, with their blindstamps and
inkstamp on the reverse.

\$6,000-8,000



1013

CARRIE MAE WEEMS (B. 1953)

Untitled (Woman Touching Man's Face), from The Kitchen Table Series, 1990

platinum print, printed 2003
initialed, numbered '5/10' and annotated '3 of 20 panels' in pencil (on the reverse)
image: 14 3/4 x 15 in. (37.5 x 38 cm.)
sheet: 20 x 19 3/4 in. (50.8 x 50.2 cm.)
This work is number five from an edition of ten.

\$7,000-9,000



PRIVATE COLLECTION, NEW YORK

1014

ZOE LEONARD (B. 1961)

Mirror, Metropolitan Museum of Art

signed, titled, numbered and dated 'Zoe Leonard 1990 Mirror 2/6' (on the reverse)
gelatin silver print
image: 39 5/8 x 26 1/2 in. (100.6 x 67.3 cm.)
sheet: 44 1/4 x 30 5/8 in. (112.4 x 77.8 cm.)
Executed in 1990. This work is number two from an edition of six.

\$4,000-6,000



1015

CARRIE MAE WEEMS (B. 1953)

Untitled (Man Smoking), from The Kitchen Table Series, 1990

platinum print, printed 2003
initialed, numbered '5/10' and annotated '2 of 20 panels' in pencil (on the reverse)
image: 15 x 15 in. (38 x 38 cm.)
sheet: 20 x 19 3/4 in. (50.8 x 50.2 cm.)
This work is number five from an edition of ten.

\$7,000-9,000



1016

WAYNE THIEBAUD (B. 1920)

Luncheonette Table

signed 'Thiebaud' (lower right)
graphite on paper
image: 3 3/4 x 4 1/2 in. (9.5 x 11.4 cm.)
sheet: 5 3/4 x 7 3/4 in. (14.6 x 19.7 cm.)
Executed circa 1962.

\$8,000-12,000



1017

ALEXANDER CALDER (1898-1976)

The Forest is the Best Place

inscribed 'The Forest is the Best Place' (lower center)
ink on paper
15 1/4 x 11 1/4 in. (38.7 x 28.6 cm.)
Drawn in 1945.

\$10,000-15,000



PROPERTY FROM
THE MARK WARHOLA COLLECTION

1018

ANDY WARHOL (1928-1987)

Untitled (Perfume Bottle and Key)

signed 'Andy Warhol' (lower edge)
ink and gold leaf on paper
19 x 14 in. (48.2 x 35.5 cm.)
Executed circa 1957-1959.

\$40,000-60,000



PROPERTY FROM THE COLLECTION OF
DR. BENJAMIN AND DR. GLORIA ENGEL

1019

AL HELD (1928-2005)

Hudson 9

signed, titled and dated 'HUDSON 9 Al Held 89'
(on the reverse)
watercolor and graphite on paper
10 ¼ x 14 ⅞ in. (26 x 35.9 cm.)
Executed in 1989.

\$4,000-6,000



PROPERTY FROM THE COLLECTION OF
DR. BENJAMIN AND DR. GLORIA ENGEL

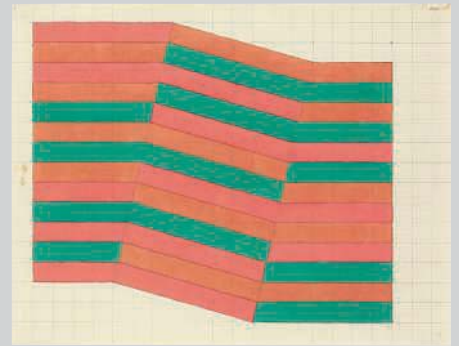
1020

AL HELD (1928-2005)

Hudson 17

signed, titled and dated 'HUDSON 17 Al Held 89'
(on the reverse)
watercolor and graphite on paper
10 ¼ x 14 ⅞ in. (26 x 35.9 cm.)
Executed in 1989.

\$4,000-6,000



PROPERTY FROM A NEW YORK COLLECTOR

1021

FRANK STELLA (B. 1936)

Composition

colored felt-tip pen and graphite on graph paper
17 x 22 in. (43.2 x 55.9 cm.)
Executed in 1965.

\$40,000-60,000



PROPERTY FROM THE COLLECTION OF NAN
ROSENTHAL AND HENRY B CORTESI

1022

OTTO PIENE (1928-2014)

Untitled

signed, dedicated and dated 'for Lenore TMOTB
nau Dusseldorf, VIII 25, 66 OTTO' (lower right)
gouache, pigment, fire and graphite on paper
28 ½ x 40 in. (72.4 x 101.6 cm.)
Executed in 1966.

\$8,000-12,000



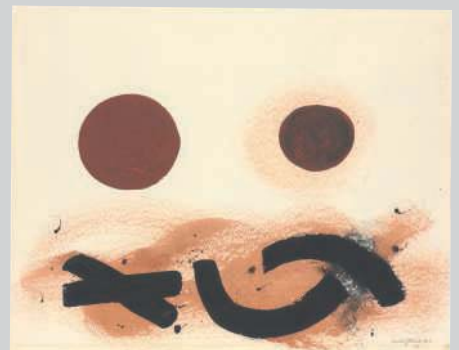
1023

CHRISTOPHER WOOL (B. 1955)

Untitled

signed, numbered and dated 'PP 5/5 Wool 2002'
(lower margin)
screenprint on *Japon* paper
image: 50 ⅞ x 34 ¾ in. (127.3 x 88.3 cm.)
sheet: 53 ⅞ x 38 ¼ in. (136.2 x 97.2 cm.)
Executed in 2002. This work is a printer's proof
aside from an edition of 80. Published by Brand X
Editions, New York.

\$15,000-20,000



1024

ADOLPH GOTTLIEB (1903-1974)

Untitled

signed, numbered and dated 'Adolph Gottlieb 1967
52' (lower right)
acrylic on paper
19 x 24 in. (48.3 x 61 cm.)
Painted in 1967.

\$25,000-35,000



PROPERTY FROM A NEW YORK COLLECTOR

1025

SOL LEWITT (1928-2007)

Seven Pointed Stars

signed and numbered '12/15 Lewitt' (on the reverse of the lower right panel)

thirty-six embossments in colors on handmade paper

sheet: 53 x 53 in. (134.6 x 134.6 cm.)

Executed 1996. This work is number twelve from an edition of fifteen. Co-published by Two Palms Press and the artist, New York.

\$12,000-18,000



1026

WADE GUYTON (B. 1972)

Untitled (Google Apps for Business)

Epson DURABrite inkjet print on book page
8 5/8 x 8 5/8 in. (21.9 x 21.9 cm.)

Executed in 2014.

\$6,000-8,000



PROPERTY FROM

A DISTINGUISHED EAST COAST ESTATE

1027

JOHN CHAMBERLAIN (1927-2011)

Snoogie Funtabulus

signed 'John Chamberlain' (upper sheet)

monotype in colors on two sheets of wove paper
sheet: 82 3/4 x 29 in. (209.2 x 73.6 cm.)

Executed in 1989. This work is unique.

\$4,000-6,000



PROPERTY FROM
A PRIVATE NEW YORK COLLECTION

1028

GEORG BASELITZ (B. 1938)

Untitled (Red Mother with Child)

signed, dedicated in German and dated 'G. Baselitz Weihnachten 1985, für Mary, die liebe und verehrte! 15.III.85' (lower right)

gouache and watercolor on paper
29 3/4 x 23 in. (75.6 x 58.4 cm.)

Executed in 1985.

\$15,000-25,000



WORKS FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE OF
NINA CASTELLI SUNDELL

1029

ANTONIUS HÖCKELMANN (1937-2000)

Badende (Two Works)

signed and dated 'Antonius Hockelmann 1985' (lower edge of each sheet)

pastel and ink on paper, in two parts
each: 19 3/4 x 27 5/8 in. (50.2 x 70.2 cm.)

Executed in 1985.

\$3,000-5,000



PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN

1030

PETER SAUL (B. 1934)

Fine Frensh Shampain

signed and dated 'SAUL '86' (lower right)

acrylic on paper
59 5/8 x 40 1/8 in. (151.4 x 101.9 cm.)

Painted in 1986.

\$20,000-30,000



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

1031

SEAN SCULLY (B. 1945)

Red Vault

signed, numbered and dated '19/20 Red Vault Sean Scully 91' (lower margin)
woodcut in colors on heavy wove paper
image: 44 x 33 in. (111.7 x 83.3 cm.)
sheet: 50 ¾ x 40 ½ in. (128.9 x 102.8 cm.)
Executed in 1991. This work is number nineteen from an edition of twenty.

\$6,000-8,000



1032

JIM DINE (B. 1935)

Heart Drawing IV

signed and dated 'Jim Dine 1981' (upper right)
watercolor and pastel on paper
42 ¼ x 79 ½ in. (107.3 x 201 cm.)
Executed in 1981.

\$15,000-20,000



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

1033

KENNETH NOLAND (1924-2010)

Rains

signed, titled and dated 'Rains Kenneth Noland© 1985 85-24' (on the reverse)
monotype in colors with relief and hand-coloring on heavy wove paper
sheet: 81 ½ x 52 ½ in. (207 x 133.3 cm.)
Executed in 1985. This work is unique.

\$8,000-12,000



PROPERTY FROM THE ESTATE OF DR. HENRY VOGEL

1034

WILLEM DE KOONING (1904-1997)

Untitled

charcoal on vellum
23 ½ x 18 ¾ in. (59.6 x 46.7 cm.)
Drawn circa 1960s.

\$8,000-12,000



1035

GEORG BASELITZ (B. 1938)

Untitled (Nude)

dated '21.I.79' (lower right)
black charcoal and India ink on paper
33 ¾ x 24 in. (85.4 x 61 cm.)
Executed in 1979.

\$15,000-20,000



PROPERTY FROM THE ESTATE OF DR. HENRY VOGEL

1036

WILLEM DE KOONING (1904-1997)

Untitled

charcoal and oil on vellum mounted to Kraft paper
23 ¾ x 19 in. (60.3 x 48.2 cm.)
Drawn circa 1960s.

\$30,000-40,000



1037

DAVID SMITH (1906-1965)

Untitled

signed and dated 'David Smith 9 14 57' (lower left)
oil, watercolor and India ink on paper
15 ¾ x 20 ¾ in. (40 x 51.8 cm.)
Executed in 1957.

\$8,000-12,000



PROPERTY FROM THE COLLECTION OF PAUL AND ELIZABETH WILSON

1038

TOM LIEBER (B. 1949)

Untitled

signed with the artist's initials and dated 'TL 88' (lower right)
watercolor on paper
13 ¼ x 9 ¾ in. (33.7 x 23.8 cm.)
Painted in 1988.

\$800-1,200



PROPERTY FROM A EUROPEAN FAMILY COLLECTION

1039

JEAN DUBUFFET (1901-1985)

Situation CII

signed with the artist's initials and dated 'J.D. 79' (lower right)
felt-tip pen and paper collage on paper
13 ¾ x 10 in. (35 x 25.4 cm.)
Executed in 1979.

\$15,000-20,000



1040

ROSEMARIE TROCKEL (B. 1952)

Untitled

signed and dated 'Trockel 87' (on the reverse)
ink on paper
11 ½ x 8 ¼ in. (29.2 x 21 cm.)
Executed in 1987.

\$5,000-7,000



1041

EDDIE MARTINEZ (B. 1977)

Untitled

acrylic on paper
9 ⅞ x 13 in. (25.1 x 33 cm.)
Painted in 2006.

\$4,000-6,000



1042

MARY HEILMANN (B. 1940)

Aztec

signed, titled and dated 'Mary Heilmann 1985 Aztec' (on the reverse)
watercolor on paper
30 ¼ x 22 ¼ in. (76.8 x 56.5 cm.)
Painted in 1985.

\$25,000-35,000



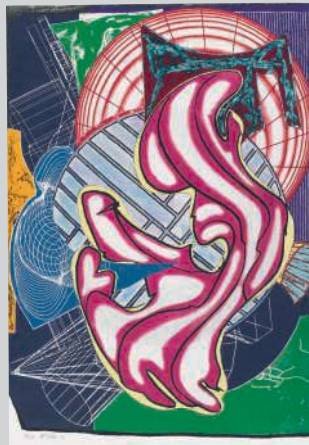
1043

ANDY WARHOL (1928-1987)

Space Fruit: Still Lifes

each signed and numbered 'Andy Warhol 101/150' (lower sheet edge)
the complete set of six screenprints in colors on Lenox Museum Board
sheet: 30 x 40 in. (76.2 x 101.6 cm.)
Executed in 1979. This work is number 101 from an edition of 150. Published by Grippi/Zivian, Inc., New York, with the artist's copyright stamp on the reverse.

\$50,000-70,000



1044

FRANK STELLA (B. 1936)

Stubb and Flask Kill a Right Whale (Dome), from *Moby Dick Engravings*

signed, numbered and dated in pencil '10/27 F. Stella 92' (lower sheet)
etching, aquatint, relief and engraving on TGL handmade paper
sheet: 53 x 72 7/8 in. (13.4 x 18.5 cm.)
Executed in 1992. This work is number ten from an edition of twenty-seven. Published by Tyler Graphics Ltd., Mount Kisco, NY.

\$5,000-7,000



1045

JASPER JOHNS (B. 1930)

Untitled

signed, numbered and dated '28/38 Jasper Johns 2000' (lower margin)
linocut in colors on handmade Kurotani Mitsumata paper
image: 15 7/8 x 10 3/4 in. (40.3 x 26.9 cm.)
sheet: 22 5/8 x 16 3/4 in. (57.4 x 42.5 cm.)
Executed in 2000. This work is number twenty-eight from an edition of thirty-eight. Published by Low Road Studios, Sharon, Connecticut, with their blindstamp.

\$10,000-15,000



1046

KEITH HARING (1958-1990)

Chocolate Buddha 1-5

each signed, numbered and dated '48/90 K. Haring 89' (lower margin)
the complete set of five lithographs in colors on Arches Infinity Paper
image: 19 x 24 1/2 in. (48.3 x 62.2 cm.)
sheet: 22 x 27 3/4 in. (55.8 x 70.4 cm.)
Executed in 1989. This work is number forty-eight from an edition of 90. Published by Editions F. B., Paris.

\$25,000-35,000



PROPERTY FROM A SOUTH FLORIDA COLLECTION

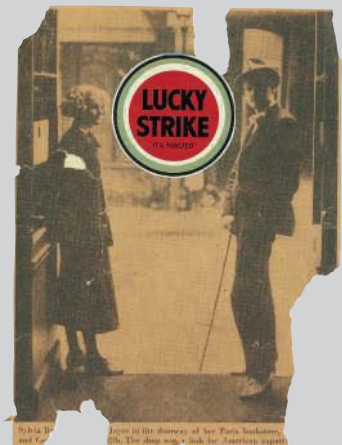
1047

ROY LICHTENSTEIN (1923-1997)

American Indian Theme V, from *American Indian Theme*

signed, numbered and dated '33/50 Roy Lichtenstein 80' (lower margin)
woodcut in colors on handmade Suzuki paper
image: 23 1/8 x 33 1/4 in. (58.7 x 84.4 cm.)
sheet: 30 3/8 x 39 3/8 in. (77.1 x 100 cm.)
Executed in 1980. This work is number thirty-three from an edition of fifty. Published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp.

\$7,000-10,000



PROPERTY FROM THE COLLECTION OF GERALD AYRES

1048

RAY JOHNSON (1927-1995)

Lucky- One Lucky on distressed newspaper image of Sylvia Beach and James Joyce

newsprint and printed paper collage on paper
9 x 7 in. (22.9 x 17.8 cm.)
Executed circa 1960.

\$4,000-6,000



PROPERTY FROM
THE COLLECTION OF GERALD AYRES

1049

RAY JOHNSON (1927-1995)

Lucky- Two Lucky's with Square Blue 'The End' Label

signed and dated 'November 11th Ray Johnson' (lower edge)
ink, paper collage and printed paper collage on cardboard
3 x 7 ½ in. (7.6 x 18.7 cm.)
Executed circa 1960.

\$2,000-3,000



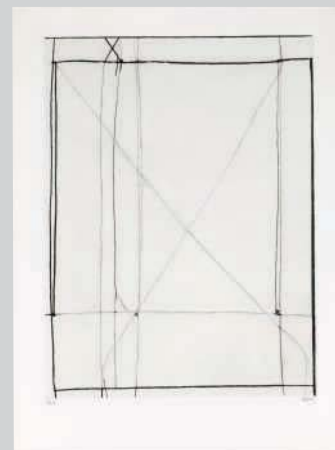
1050

ED RUSCHA (B. 1937)

Five Views from the Panhandle

New York: New Museum of Contemporary Art, 2007. Portfolio of five gelatin silver prints; each numbered '13/30' in pencil (on the reverse); each stamped with location and date (on the reverse); each image 7 ½ x 7 ½ in. (19.1 x 19.1 cm.), each sheet 10 x 8 in. (25.4 x 20.3 cm.); signed and numbered in pencil '13/30 Ed Ruscha' (colophon, inside); plate list (colophon); number thirteen from an edition of thirty; contained in gray cloth-covered portfolio.

\$2,000-30,000



1051

RICHARD DIEBENKORN (1922-1993)

#1, from Nine Drypoints and Etchings

signed, numbered and dated '5/25 RD77' (lower margin)
etching on wove paper
image: 23 ¾ x 17 ¾ in. (60.3 x 45 cm.)
sheet: 29 ⅞ x 21 ⅞ in. (75.8 x 53.6 cm.)
Executed in 1977. This work is number five from an edition of twenty-five. Published by Crown Point Press, San Francisco, with their blindstamp.

\$2,000-3,000



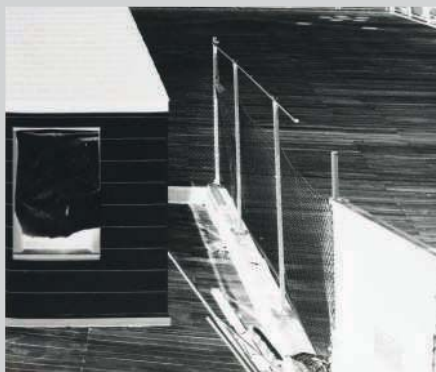
1052

JOHN BALDESSARI (B. 1931)

Studio

signed and numbered '50/150 Baldessari' (lower margin)
offset lithograph and screenprint in colors on Somerset paper
image: 25 x 34 in. (63.5 x 86.3 cm.)
sheet: 30 ½ x 38 ½ in. (77.4 x 97.7 cm.)
Executed in 1988. This work is number fifty from an edition of 150. Co-published by ART/LA and Cirrus Editions, Los Angeles, with the Cirrus blindstamp.

\$6,000-8,000



1053

VERA LUTTER (B. 1960)

Fulton Ferry Landing, Brooklyn, New York, July 1996

unique gelatin silver print
signed, titled and dated in pencil (on the reverse)
image/sheet: 19 ⅞ x 23 ⅞ in. (49.9 x 60 cm.)

\$5,000-7,000



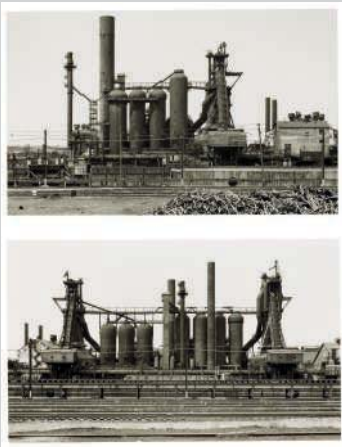
1054

MATTHEW BRANDT (B. 1982)

Last Stand of the Melrose Hotel, 1957, 2013

gum bichromate print with dust from north section level 1 Classic Parking inc. structure
signed, titled and dated in pencil (on the reverse)
image/sheet: 43 ½ x 58 ⅞ in. (110.5 x 148.3 cm.)
overall: 46 ⅞ x 60 in. (117.8 x 152.4 cm.)
This is a unique print.

\$10,000-15,000



1055

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Youngstown Works Blast Furnaces 2, 3-4, 1981
two ferrotyped gelatin silver prints, mounted together on card
signed, titled and dated in pencil (on the reverse of the mount)
each image/sheet: 7 1/2 x 12 1/8 in. (19.1 x 30.9 cm.)
mount: 20 x 16 in. (50.8 x 40.7 cm.)

\$10,000-15,000

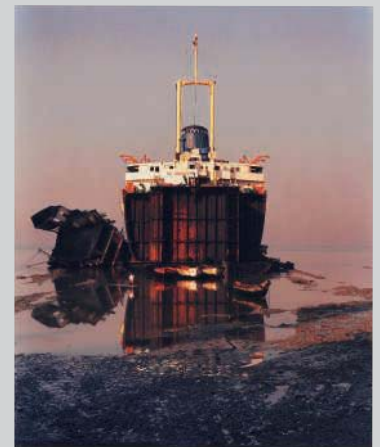


1056

THOMAS STRUTH (B. 1954)

Dublin Meuse, Edinburgh, 1987
ferrotyped gelatin silver print
signed, titled, dated and numbered '5/10' in pencil (on the reverse)
image: 16 1/4 x 21 5/8 (41.3 x 55 cm.)
sheet: 17 5/8 x 23 in. (44.8 x 58.5 cm.)
This work is number five from an edition of ten.

\$6,000-8,000



1057

EDWARD BURTYNSKY (B. 1955)

Shipbreaking #31, Chittagong, Bangladesh, 2001
chromogenic print, mounted on board
signed in ink and credited, titled, dated and numbered '8/15' on affixed label (on the reverse of the mount); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet: 22 x 18 in. (55.9 x 45.7 cm.)
mount: 28 x 24 in. (71.1 x 61 cm.)
This work is number eight from an edition of fifteen.

\$7,000-9,000



1058

WAYNE THIEBAUD (B. 1920)

Cones
signed, titled, numbered and dated 'Cones 3/25 Thiebaud 1964'
aquatint on Rives BFK paper
image: 5 x 5 in. (12.7 x 12.7 cm.)
sheet: 15 x 11 1/4 in. (38.1 x 28.5 cm.)
Executed in 1964. This work is number three from an edition of twenty-five. Published by Crown Point Press, Berkeley, California.

\$5,000-7,000



1059

WAYNE THIEBAUD (B. 1920)

Suckers, State I
signed, titled and numbered 'Thiebaud State I 134/150' (lower margin)
lithograph on Rives paper
image: 8 x 11 1/4 in. (20.3 x 28.6 cm.)
sheet: 16 x 22 in. (40.6 x 55.8 cm.)
Executed in 1967. This work is number 134 from an edition of 150. Published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse.

\$5,000-7,000

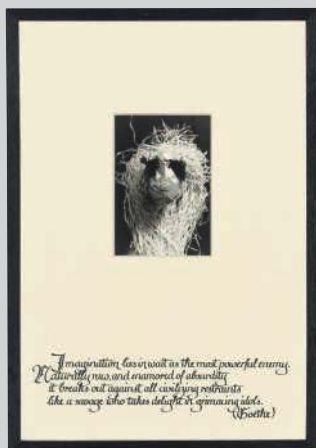


1060

WAYNE THIEBAUD (B. 1920)

Sandwich, from Seven Still Lifes and a Rabbit
signed, numbered and dated '16/50 Thiebaud 1970' (lower margin)
linocut in colors on Arches paper
image: 6 x 10 1/2 in. (15.2 x 26.7 cm.)
sheet: 22 1/4 x 30 in. (56.5 x 76.2 cm.)
Executed in 1970. This work is number sixteen from an edition of fifty. Published by Parasol Press, Ltd., New York.

\$5,000-7,000



1061

MIKE KELLEY (1954-2012)

Goethe Quote

signed and numbered '29/60 Mike Kelley' (on the reverse)
black and white photograph with silkscreened mat
25 x 17 ½ in. (63.5 x 44.5 cm.)
Executed in 1992. This work is number 29 from an edition of 60.

\$1,000-1,500



1062

FRANCESCA WOODMAN (1958-1981)

Self Portrait in Polka Dot Dress, Providence, Rhode Island, 1976

gelatin silver print, printed 2011
signed by George and Betty Woodman, Executors, initialed 'IB' and dated '2011' by the printer, Igor Bakht, and numbered '15/40', 'p25', all in pencil, and stamped 'PE/FW' Estate credit (on the reverse)
image: 5 ¼ x 5 ¾ in. (13.4 x 13.7 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work is number fifteen from an edition of forty.

\$5,000-7,000



1063

FRANCESCA WOODMAN (1958-1981)

Untitled, Rome, Italy, 1977-1978

gelatin silver print, printed 2011
signed by George and Betty Woodman, Executors, initialed 'IB' and dated '2011' by the printer, Igor Bakht, and numbered '2/40', '1.156', all in pencil, and stamped 'PE/FW' Estate credit (on the reverse)
image: 4 ⅞ x 4 ⅞ in. (10.5 x 10.5 cm.)
sheet: 10 x 8 in. (25.5 x 20.4 cm.)
This work is number two from an edition of forty.

\$5,000-7,000



1064

CHUCK CLOSE (B. 1940)

Phil (Black)

signed, numbered and dated '21/40 Chuck Close 2002' (lower edge)
embossing and relief on handmade paper
image: 19 ¾ x 16 in. (50.2 x 40.6 cm.)
sheet: 26 ⅞ x 21 ⅞ in. (68.3 x 54.9 cm.)
Executed in 2002. This work is number twenty-one from an edition of forty. Published by Two Palms Press, Inc., New York.

\$5,000-7,000



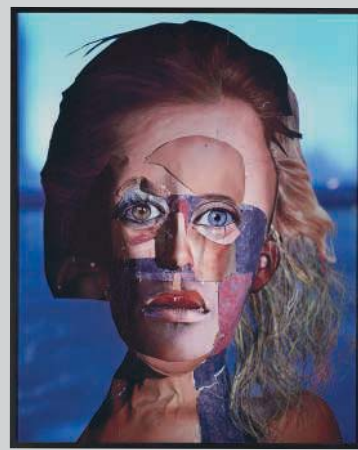
1065

BURT GLINN (1925-2008)

Andy Warhol with Edie Sedgwick and Chuck Wein, 1965

gelatin silver print, printed later
signed and initialed in pencil (on the reverse)
image: 18 ⅞ x 13 in. (48 x 33.1 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

\$3,000-5,000



1066

DANIEL GORDON (B. 1980)

Purple Bust

signed 'Daniel Gordon' (on a paper label affixed to the backing board)
chromogenic print mounted on board
38 ¼ x 30 ⅞ in. (97.2 x 78.4 cm.)
Executed in 2009. This work is an artist's proof aside from an edition of three plus one artist's proof.

\$4,000-6,000



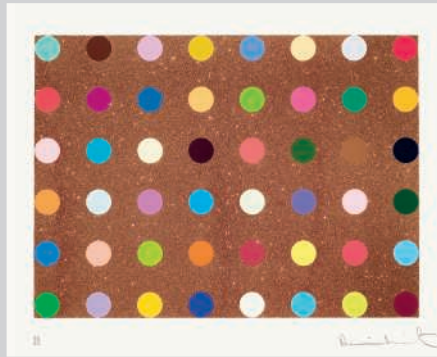
1067

MEL BOCHNER (B. 1940)

Obscene

signed and dated 'BOCHNER, '13' (lower right)
monoprint with collage, engraving and
embossment on hand-dyed Twinrocker handmade
paper
sheet: 12 x 8 7/8 in. (30.5 x 22.5 cm.)
Executed in 2013. Published by Two Palms Press,
Inc., New York.

\$8,000-12,000



VARIOUS PROPERTIES

1068

DAMIEN HIRST (B. 1965)

Proctolin

signed and numbered '136/150 Damien Hirst'
(lower margin)
screenprint in colors with bronze glitter on wove
paper
image: 22 x 30 in. (55.9 x 76.2 cm.)
sheet: 29 7/8 x 37 in. (75.8 x 93.9 cm.)
Executed in 2008. This work is number 136 from
an edition of 150. Published by Other Criteria,
London, with the publisher's blindstamp.

\$6,000-8,000



PROPERTY FROM A DISTINGUISHED ESTATE

1069

MEL BOCHNER (B. 1940)

If the Color Changes

signed, titled, numbered and dated 'If the Color
Changes MB2147 Two Palms Press, Inc NYC Mel
Bochner 2001' (lower reverse sheet)
monoprint with embossing in colors on handmade
paper
sheet: 35 x 47 in. (88.9 x 119.3 cm.)
Executed in 2001. This work is unique. Published
by Two Palms Press, Inc., New York.

\$5,000-7,000



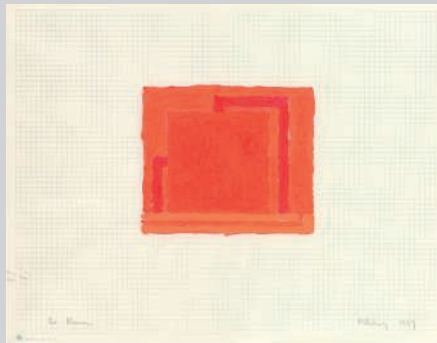
1070

WALASSE TING (1929-2010)

Untitled (Parrots)

one seal of the artist (upper right)
ink and color on paper
14 3/4 x 11 7/8 in. (38 x 30 cm.)
Painted circa 1980.

\$2,500-3,500



WORKS FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE OF
NINA CASTELLI SUNDELL

1071

PETER HALLEY (B. 1953)

Untitled (Four Works)

signed, dedicated and dated 'For Ilena P. Halley
1989' (lower edge of each sheet)
gouache and graphite on graph paper, in four parts
each: 17 1/8 x 22 1/8 in. (43.5 x 56.2 cm.)
Executed in 1989.

\$5,000-7,000



1072

WALASSE TING (1929-2010)

Untitled (Red Lady)

one seal of artist (upper right)
ink and color on paper
23 1/2 x 17 7/8 in. (60 x 45 cm.)
Painted circa 1980.

\$4,000-6,000



PROPERTY FROM A NEW YORK COLLECTOR

1073

CAI GUO-QIANG (B. 1957)

Sketch of Project for Extraterrestrials No. 9: Fetus Movement

signed and titled 'Cai Guo Qiang No. 9 Project for Extraterrestrials' (lower center); titled again and inscribed in Chinese (lower center)
gunpowder and ink on paper
34 7/8 x 25 7/8 in. (88.6 x 65.7 cm.)
Executed in 1992.

\$15,000-20,000



1074

ELLSWORTH KELLY (1923-2015)

Leaves, from Twelve Leaves

signed and numbered 'AP 7/9 Kelly' (lower margin)
lithograph on Arches 88 paper
image: 14 x 21 1/2 in. (35.6 x 54.6 cm.)
sheet: 30 x 42 in. (76.2 x 106.7 cm.)
Executed in 1978. This work is an artist's proof from an edition of thirty. Published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse.

\$3,000-5,000



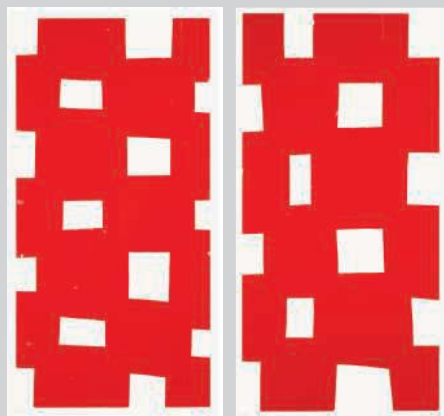
1075

ANDY WARHOL (1928-1987) AND SUZIE FRANKFURT (1931-2005)

Wild Raspberries

the complete set of eighteen offset lithographs on laid paper (thirteen with hand-coloring, five with gilt-paper collage and one with gold leaf)
overall: 17 1/2 x 11 1/2 in. (44.4 x 29.2 cm.)
Executed in 1959. The prints bound (as issued) with fuchsia tissue interleaving and original fuchsia buckram boards. This work is from an edition of an unknown size.

\$18,000-25,000



PRIVATE COLLECTION, NEW YORK

1076

GÜNTHER FÖRG (1952-2013)

Untitled 1 & 2

signed, numbered and dated '11/20 Förg 90' (lower sheet edge)
two lithographs in red on Somerset Satin paper
sheet: 99 1/2 x 52 1/8 in. (25.3 x 13.4 cm.)
Executed in 1990. This work is number eleven from an edition of twenty.

\$7,000-10,000



1077

WADE GUYTON (B. 1972)

Untitled (Flames)

signed, numbered and dated '42/50 Guyton 2008' (reverse lower sheet)
Xerox print on wove paper
sheet: 11 x 8 1/2 in. (27.9 x 21.5 cm.)
Executed in 2008. This work is number forty-two from an edition of fifty.

\$6,000-8,000



PRIVATE COLLECTION, NEW YORK

1078

GÜNTHER FÖRG (1952-2013)

Winter I/II

signed, titled, numbered and dated '96 Winter I 88' and '96 Winter II 88' respectively (lower margin)
two etchings with aquatint in green on Hahnemühle paper
image: 13 x 9 5/8 in. (33 x 24.4 cm.)
sheet: 20 3/4 x 15 3/8 in. (52.7 x 39 cm.)
Executed in 1988. This work is number five from an edition of eight. Published by Galerie Gisela Capitain, Cologne, Germany, with the title page and white canvas-covered portfolio case.

\$1,000-1,500



PRIVATE COLLECTION, NEW YORK

1079

GÜNTHER FÖRG (1952-2013)

Formen

each signed and numbered "22/25 Förg 87" (lower margin)
five lithographs in colors on BFK Rives paper
image: 19 ¾ x 15 ¾ in. (49.8 x 40 cm.)
sheet: 27 ½ x 23 ½ in. (69.8 x 59.6 cm.)
Executed in 1987. This work is number twenty-two from an edition of twenty-five. Published by Galerie Borgmann - Capitain, Cologne, Germany, with the title page and blue canvas-covered portfolio case.

\$3,000-5,000



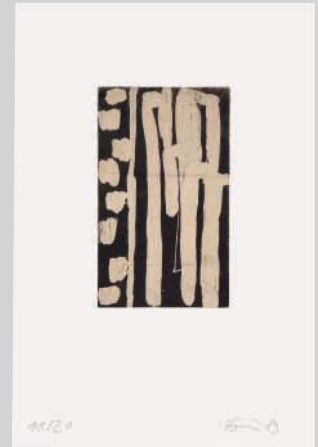
1080

ELLSWORTH KELLY (1923-2015)

Blue Curve

signed and numbered "183/200 Kelly" (lower sheet edge)
lithograph in blue on Rives BFK paper
sheet: 8 x 6 in. (20.3 x 15.2 cm.)
Executed in 1999. This work is number 183 from an edition of 220. Published by Gemini G.E.L., Los Angeles, with their inkstamp on the reverse.

\$3,000-5,000



PRIVATE COLLECTION, NEW YORK

1081

GÜNTHER FÖRG (1952-2013)

Leitern

each signed, numbered and dated "11/20 Förg 89" (lower margin)
four aquatints in black and beige on Hahnemühle wove paper
image: 7 ¾ x 4 ¾ in. (19.6 x 11.7 cm.)
sheet: 15 ½ x 10 ½ in. (39.3 x 26.6 cm.)
Executed in 1989. This work is number eleven from an edition of twenty. Published by Galerie Gisela Capitain, Cologne, Germany, with a green canvas-covered portfolio case.

\$1,000-1,500



1082

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Passau, Germany (Grain Elevator), 1988

ferrotyped gelatin silver print
signed, titled, dated and numbered "Ed. 1/5" in pencil (on the reverse)
image: 19 ¾ x 23 ¼ in. (50.2 x 59.1 cm.)
sheet: 20 ¾ x 24 in. (52.7 x 61 cm.)
This work is number one from an edition of five.

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION

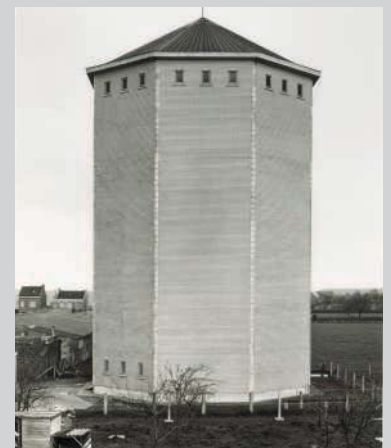
1083

PETER SHELTON (B. 1951)

WHITESNAKEVAULTfallintostone

signed, titled and dated "whitesnakevault fallintostone © 1987 Shelton" (center right)
graphite on Mylar
23 7/8 x 35 7/8 in. (60.6 x 91.1 cm.)
Drawn in 1987.

\$3,000-5,000



1084

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Water Tower, Herve/Liège, Belgium, 1971

ferrotyped gelatin silver print
signed, titled, dated and numbered "2/5" in pencil (on the reverse)
image: 23 ¾ x 19 ¾ in. (60 x 49.3 cm.)
sheet: 24 ½ x 20 in. (62.3 x 50.8 cm.)
This work is number two from an edition of five.

\$12,000-18,000



1085

ELMER NELSON BISCHOFF (1916-1991)

Artist and Model

signed and dated 'E. Bischoff '73' (lower right)
gouache and ink on paper
20 x 25 7/8 in. (50.8 x 65.7 cm.)
Executed in 1973.

\$6,000-8,000



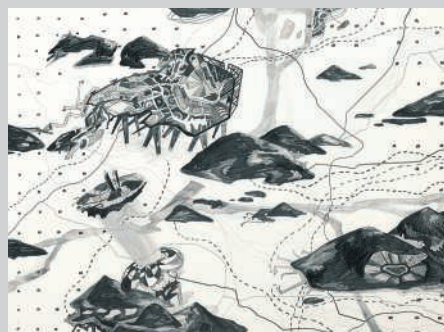
1086

WAYNE THIEBAUD (B. 1920)

Untitled

signed and dated 'Thiebaud 57' (lower right)
watercolor and graphite on paper
14 7/8 x 22 in. (37.8 x 55.9 cm.)
Executed in 1957.

\$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION

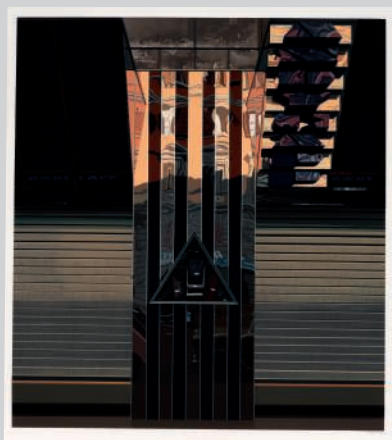
1087

FRANZ ACKERMANN (B. 1963)

mental map (permanent weekend)

signed, titled and dated "'permanent weekend"
Franz Ackermann '01' (on the reverse); signed
again 'Franz Ackermann' (on a label affixed to the
backing board)
graphite and colored pencil on paper
23 3/4 x 32 in. (60.3 x 81.2 cm.)
Drawn in 2001.

\$6,000-8,000



1088

RICHARD ESTES (B. 1932)

Andy Capp

signed 'Richard Estes' (lower margin)
screenprint in colors on Fabriano Cottone paper
image: 19 1/4 x 17 1/4 in. (48.8 x 43.8 cm.)
sheet: 26 1/2 x 23 3/4 in. (67.3 x 60.3 cm.)
Executed in 1982. A proof aside from the edition of 250.
Published by Parasol Press, Ltd., New York.

Salzburg

signed and numbered '176/250 Richard Estes' (lower
margin)
screenprint in colors on Fabriano Cottone paper
image: 20 x 14 1/2 in. (50.8 x 36.8 cm.)
sheet: 27 1/2 x 21 in. (68.8 x 53.3 cm.)
Executed in 1982. This work is numbered 176 out of an
edition of 250. Published by Parasol Press, Ltd., New York.

\$2,000-3,000



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

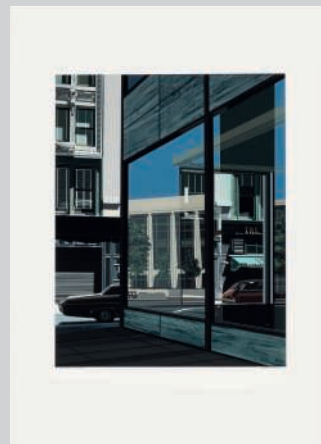
1089

ED RUSCHA (B. 1937)

Geary, Wilshire

signed, numbered and dated '1/45 Ed Ruscha
2001' (lower margin)
etching in colors on wove paper
image: 4 x 5 1/2 in. (102 x 140 mm.)
sheet: 8 x 9 9/16 in. (203 x 244 mm.)
Executed in 2001. This work is number one from
an edition of forty-five. Published by Crown Point
Press, San Francisco.

\$2,000-3,000



1090

RICHARD ESTES (B. 1932)

The Ginger Man, from Urban Landscapes No. 2

signed, inscribed and dated 'To Allen Stone
12/8/78 Richard Estes' (lower margin)
screenprint in colors on Fabriano paper
image: 17 7/8 x 14 in. (45.4 x 35.6 cm.)
sheet: 27 1/2 x 19 5/8 in. (69.8 x 49.8 cm.)
Executed in 1978. This work is a proof aside from
the edition of 100. Published by Parasol Press, Ltd.,
New York.

\$1,000-1,500



1091

EDWARD BURTYNSKY (B. 1955)

Iberia Quarries #7, Borba-Mouro, Portugal, 2006
digital chromogenic print, flush-mounted on board
signed in ink and credited, titled, dated and
numbered on affixed artist's label (on the reverse of
the flush mount)
image/sheet/flush mount: 39 x 49 in. (99 x 124.5
cm.)
This work is number seven from an edition of nine.
\$8,000-12,000



1092

NAN GOLDIN (B. 1953)

At the Bar: Toon, C, and So, Bangkok
Cibachrome print mounted on board
29 1/2 x 42 in. (74.9 x 106.7 cm.)
Executed in 1992. This work is from an edition of
twenty-five.
\$10,000-15,000



1093

RICHARD MISRACH (B. 1949)

Shrapnel, Bomb and School Bus, 1987
chromogenic print, flush-mounted on board
signed, titled, dated, numbered '3/7' and inscribed
'Thanks, Matt, for everything' in pencil (on the
reverse of the flush mount)
image: 29 1/2 x 37 in. (75 x 94 cm.)
sheet/flush mount: 30 x 38 in. (76.2 x 96.5 cm.)
This work is number three from an edition of seven.
\$8,000-12,000



1094

FRANK THIEL (B. 1966)

Stadt 12/03 (Berlin), 2002
chromogenic print, face-mounted to Plexiglas,
printed 2004
signed, titled, dated and numbered '02/04' in
ink (on artist's frame); signed, titled, dated and
numbered in ink and credited, titled, dated and
numbered on affixed gallery label (frame backing
board)
image: 31 1/4 x 45 1/2 in. (79.4 x 115.6 cm.)
overall: 40 3/4 x 55 in. (103.6 x 140 cm.)
This work is number two from an edition of four.
\$6,000-8,000



1095

HIROSHI SUGIMOTO (B. 1948)

Mechanical Form 0034 (Spur gears), 2004
gelatin silver print, mounted on card
signed in pencil (lower right of the mount);
blindstamped numbers '4/25', '0034' (lower right
of the margin); credited, titled and dated on affixed
gallery label (frame backing board)
image: 23 x 18 1/2 in. (58.5 x 47 cm.)
sheet: 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm.)
mount: 25 x 20 in. (63.5 x 50.8 cm.)
This work is number four from an edition of
twenty-five.
\$10,000-15,000



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

1096

WOLFGANG TILLMANS (B. 1968)

Aufsicht (blue), 2001
chromogenic print, mounted on board
signed, titled, dated and numbered '3/1' in pencil
(on the reverse); titled, dated and numbered '3/1' in
pencil on affixed paper labels and credited, titled,
dated and numbered 'Edition of 3, 1 AP' on affixed
gallery label (frame backing board)
image: 22 x 15 3/8 in. (55.9 x 39.2 cm.)
sheet: 24 x 20 in. (61 x 50.8 cm.)
mount: 25 1/2 x 21 1/2 in. (64.9 x 54.6 cm.)
This work is number two from an edition of three
plus one Artist's Proof.
\$6,000-8,000



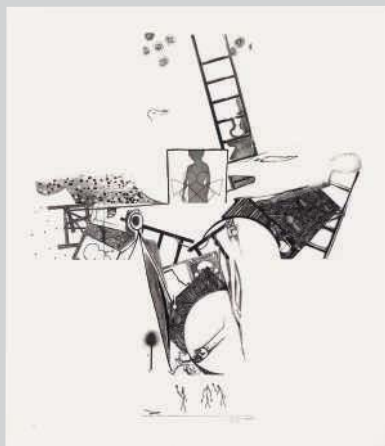
1097

WAYNE THIEBAUD (B. 1920)

Fish, from Delights

signed, titled, inscribed and dated 'Fish A.P. Thiebaud 64' (lower margin)
etching on Rives BFK paper
image: 4 x 4 in. (10 x 10 cm.)
sheet: 14 7/8 x 11 in. (38 x 28 cm.)
Executed in 1964. This work is an artist's proof aside from the edition of 100. Published by Crown Point Press, Berkeley, California.

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED ESTATE

1098

JASPER JOHNS (B. 1930)

The Seasons

signed, numbered and dated '41/50 Jasper Johns 1990'
etching with aquatint on Arches paper
image: 23 1/4 x 38 1/2 in. (59 x 97.8 cm.)
sheet: 50 1/8 x 44 1/2 in. (127.3 x 113 cm.)
Executed in 1990. This work is number forty-one from an edition of fifty. Published by ULAE, West Islip, New York.

\$6,000-8,000



1099

STRONG-CUEVAS (B. 1929)

Petals

watercolor on paper
30 1/4 x 22 1/8 in. (76.8 x 56.2 cm.)
Executed in 2008.

\$10,000-15,000



1100

SOL LEWITT (1928-2007)

All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colors

each signed and numbered 'AP 6 Lewitt' (lower margin)
two screenprints in colors on Strathmore paper
image: 13 7/8 x 13 7/8 in. (352 x 352 mm.)
sheet: 14 7/8 x 14 7/8 in. (378 x 378 mm.)
Executed in 1972. These works are artist's proofs from an edition of thirty-four. Published by Pio Monti, Macerata, Italy.

\$2,500-3,500



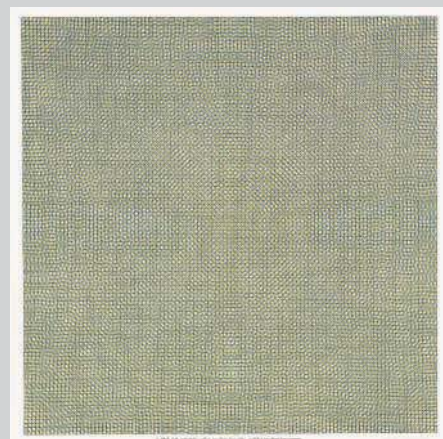
1101

FRANK STELLA (B. 1936)

Bogoria (VI), from the Paper Relief Project

signed and dated (on the reverse)
cast paper relief with hand-coloring
sheet: 22 x 29 in. (55.9 x 73.6 cm.)
Executed in 1975. This work is one of eight unique impressions. Published by Tyler Graphics, Ltd., Mount Kisco, New York.

\$5,000-7,000



1102

SOL LEWITT (1928-2007)

All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colors

each signed and numbered 'AP 6 Lewitt' (lower margin)
two screenprints in colors on Strathmore paper
image: 13 7/8 x 13 7/8 in. (35.2 x 35.2 cm.)
sheet: 14 7/8 x 14 7/8 in. (37.8 x 37.8 cm.)
Executed in 1972. These works are artist's proofs from an edition of thirty-four. Published by Pio Monti, Macerata, Italy.

\$2,000-3,000



WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

1103

ANTONIUS HÖCKELMANN (1937-2000)

Strandblume Mit Maske

signed and dated 'Antonius Hockelmann 82' (lower edge)
pastel and gouache on paper
60 3/4 x 42 7/8 in. (153.4 x 108.9 cm.)
Executed in 1982.

\$4,000-6,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1104

WILLIAM KENTRIDGE (B. 1955)

Music Box Tondo

signed and numbered '4/60 William Kentridge' (lower margin)
archival pigment print in colors on Hahnemühle paper
diameter: 42 in. (106.8 cm.)
sheet: 43 1/2 x 43 1/2 in. (110 x 110 cm.)
Executed in 2006. This work is number four from an edition of 60.

\$10,000-15,000



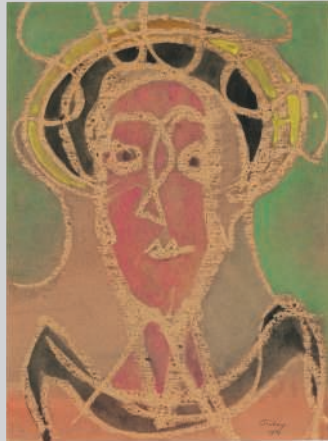
1105

HERNAN BAS (B. 1978)

Lost Cause

signed with the artist's initials and dated 'HB 02' (lower left)
oil-based watercolor on vellum
24 x 19 in. (61 x 48.3 cm.)
Painted in 2002.

\$4,000-6,000



PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

1106

MARK TOBEY (1890-1976)

Composition

signed and dated 'Tobey 1971' (lower right)
gouache and grease pencil on paper
12 3/4 x 9 1/2 in. (32.4 x 24.1 cm.)
Executed in 1971.

\$3,000-5,000



PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

1107

ENRICO BAJ (1924-2003)

Petit Monument

signed 'Baj' (lower right)
tempera and paper collage on cardboard mounted on paper
28 x 19 7/8 in. (71.1 x 50.5 cm.)
Executed in 1961.

\$4,000-6,000



WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE ESTATE OF NINA CASTELLI SUNDELL

1108

MEYER VAISMAN (B. 1960)

Untitled (Two Works)

signed and dated 'Meyer Vaisman 89' (on the reverse of each sheet)
silkscreen inks and printed paper collage on paper, in two parts
each: 40 5/8 x 26 in. (103.2 x 66 cm.)
Executed in 1989.

\$4,000-6,000



WORKS FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE OF
NINA CASTELLI SUNDELL

1109

TERRY WINTERS (B. 1949)

Ring

titled 'Ring' (upper right)
charcoal, chalk and crayon on paper
42 1/8 x 29 3/4 in. (107 x 75.6 cm.)
Executed in 1984.

\$10,000-15,000



SOLD BY THE ORDER OF THE TRUSTEES OF THE
HIRSHHORN MUSEUM AND SCULPTURE GARDEN
TO BENEFIT ITS ACQUISITION PROGRAM

1110

LARRY RIVERS (1923-2002)

Eight Sketches for "Chinese Information"

titled and dated (on the reverse of each sheet)
graphite, charcoal and colored pencil on paper
smallest sheet: 11 3/8 x 11 7/8 in. (28.9 x 30.2 cm.)
largest sheet: 16 3/4 x 16 in. (42.5 x 40.6 cm.)
Executed in 1980.

\$7,000-10,000



WORKS FROM THE COLLECTION OF
ILEANA SONNABEND AND THE ESTATE OF
NINA CASTELLI SUNDELL

1111

TERRY WINTERS (B. 1949)

Untitled

signed with the artist's initials 'TW' (lower right)
watercolor on paper
29 7/8 x 22 1/8 in. (75.9 x 56.2 cm.)
Painted in 1985.

\$6,000-8,000



1112

RAYMOND PETTIBON (B. 1957)

No Title (I debated at...)

signed and dated 'Raymond Pettibon 91' (on the
reverse)
ink on paper
22 x 9 1/4 in. (55.9 x 23.5 cm.)
Drawn in 1991.

\$4,000-6,000



PROPERTY OF
A PRIVATE WEST COAST COLLECTOR

1113

ED RUSCHA (B. 1937)

A Group of Six Artist's Books

six artist's books on various wove papers, all from
the first editions of varying size, together with one
Ruscha exhibition catalogue
largest: 9 1/2 x 6 3/8 in. (24.1 x 16.2 cm.)
Executed from 1965-1970. Each published by the
artist.

\$4,000-6,000



PROPERTY FROM
A DISTINGUISHED ESTATE

1114

TRACEY EMIN (B. 1963)

Statement of Emptiness

signed, titled and dated 'Statement of Emptiness
Tracey Emin 1999' (lower margin)
monotype in colors on wove paper
sheet: 10 1/2 x 15 1/8 in. (26.7 x 38.4 cm.)
Executed in 1999.

\$3,000-5,000



1115

T'ANG HAYWEN (1927-1991)

Untitled (Abstract); & Untitled (Mountains)
signed 'T'ang' and signed again in Chinese (lower right of each sheet)
watercolor on paper mounted on cardboard, in two parts
larger sheet: 5 1/4 x 6 3/4 in. (13.5 x 17 cm.)
smaller sheet: 4 3/4 x 6 1/4 in. (12.2 x 16 cm.)
Painted circa 1960.

\$1,500-2,000



PROPERTY FROM
A PRIVATE NEW YORK COLLECTION

1116

GIUSEPPE SANTOMASO (1907-1990)

Canal at Leme
signed and dated 'Santomaso '57' (lower left)
gouache and pastel on paper
18 3/4 x 26 1/4 in. (47.6 x 66.7 cm.)
Executed in 1957.

\$6,000-8,000



1117

MICHAEL GOLDBERG (1924-2007)

Untitled
signed and dated 'goldberg '86' (lower right)
acrylic, oil stick, pastel and printed paper collage
on board
24 3/4 x 23 in. (62.9 x 58.4 cm.)
Executed in 1986.

\$4,000-6,000

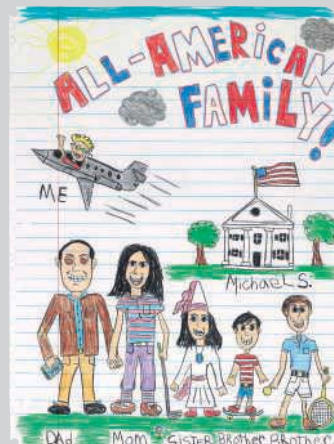


1118

HERNAN BAS (B. 1978)

First Comes the Blood, Then Come the Boys
titled 'First Comes the Blood, then Come the Boys' (lower right)
oil-based watercolor on vellum
12 x 9 in. (30.5 x 22.9 cm.)
Painted in 2002.

\$4,000-6,000

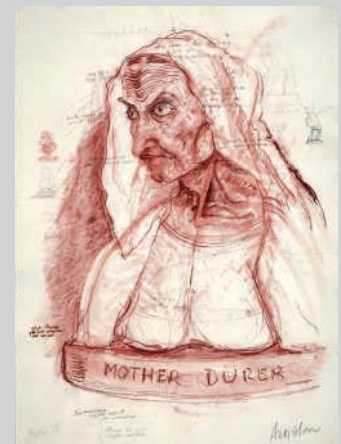


1119

MICHAEL SCOGGINS (B. 1973)

Portrait of The Robbins Family (from the All American Family series)
signed 'Michael S.' (center right)
charcoal, marker and colored pencil on paper
66 1/2 x 50 1/2 in. (168.9 x 128.3 cm.)
Executed circa 2000.

\$2,000-3,000



PROPERTY FROM A
WEST COAST COLLECTION

1120

ROBERT ARNESON (1930-1992)

Mother Dürer
signed, titled and dated '12-21-78 Mother Dürer Arneson' (lower edge); titled again 'Mother Dürer' (upper center)
conté crayon, wax crayon, graphite and felt-tip pen
on paper
41 1/2 x 29 3/4 in. (105.4 x 75.5 cm.)
Executed in 1978.

\$2,000-3,000



PROPERTY FROM
A PRIVATE AMERICAN COLLECTOR

1121

INKA ESSENHIGH (B. 1969)

*From the Series "People Do Weird Things
To Their Bodies": The Corset*

signed, titled and dated 'Inka Essenhigh 2003

"Corset" (on the reverse)

oil on paper

18 x 24 in. (45.7 x 61 cm.)

Painted in 2003.

\$4,000-6,000

HOW TO BUY ONLINE

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- i. Visit christies.com/onpaper.
- ii. Select any of the lots in the sale and click the "Place Bid" button to either "Sign In" to an existing My Christie's account or "Join Now" to create a new login.*
- iii. Choose your account from the drop-down menu; fill in billing and shipping information and credit card details.
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After confirming your credit card information, you will be asked to select from options to either ship or collect your purchase. Most items ship within 3–5 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up is only available at the Christie's location that is in possession of the property; items cannot be shipped to other Christie's offices for pick-up.

8. What if I have any other questions?

If you have any questions or require assistance, you can reach us at +1 212 636 2002 (Monday – Friday, 8am – 6pm EDT) or pwconline@christies.com.

ILLUSTRATION CREDITS

FRONT COVER:

Lot 67
David Hammons, *Coach*, circa 1974 (detail).
© 2017 David Hammons.

INSIDE FRONT COVER/ FRONTISPIECE I

Lot 57
Yayoi Kusama, *Love in the Night*, 1988 (detail).
© Yayoi Kusama. Courtesy of David Zwirner,
New York; Ota Fine Arts, Tokyo / Singapore;
Victoria Miro, London; YAYOI KUSAMA Inc.

OPPOSITE SALE INFORMATION

Lot 76
John Baldessari, *Exulting Figure (With Coins)
and Witness*, 1990. © 2017 John Baldessari.

OPPOSITE CONTENTS

Lot 14
Josef Albers, *Study for Homage to the square
"Negev"*, 1963. © 2017 The Josef and Anni
Albers Foundation / Artists Rights Society
(ARS), New York.

OPPOSITE CHAPTER I DIVIDER

Lot 74
Robert Mangold, *Curled Figure IX*, 2000
(detail). © 2017 Robert Mangold / Artists
Rights Society (ARS), New York. © 2017
Robert Mangold / Artists Rights Society
(ARS), New York.

OPPOSITE FEMALE SECTION

Lot 51
Helen Frankenthaler, *Regatta*, 1986 (detail).
© 2017 Helen Frankenthaler Foundation, Inc.
/ Artists Rights Society (ARS), New York.

OPPOSITE CHAPTER II DIVIDER (MCGRATH)

Lot 342
Brice Marden, *Talisman for Earl*, 1981-1982
(detail). © 2017 Brice Marden / Artists Rights
Society (ARS), New York.

OPPOSITE CHAPTER III DIVIDER (ON PAPER)

Lot 1021
Frank Stella, *Composition*, 1965 (detail).
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(ARS), New York.

OPPOSITE ON PAPER SALE INFORMATION

Lot 1033
Kenneth Noland, *Rains*, 1985.
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VAGA, New York, NY.

OPPOSITE INDEX

Lot 78
Rob Pruitt, *Panda T-Shirt: Madonna with
a Mohawk and Child*, 2011. © Rob Pruitt.
Courtesy the artist and Gavin Brown's
enterprise, New York / Rome.

BACK COVER

Lot 61
Cindy Sherman, *Untitled Film Still #61*, 1979,
1979. © 2017 Cindy Sherman, Courtesy
Metro Pictures.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half tides, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; and
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our 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.

- (iii) Cash

- (d) 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.
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- (a) 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).
- (b) 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.
- (c) 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.
- (d) 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:
 - (i) we will charge you storage costs from that date.
 - (ii) 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.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) 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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or in 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 maybe 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.

SHIPPING AND DELIVERY

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.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

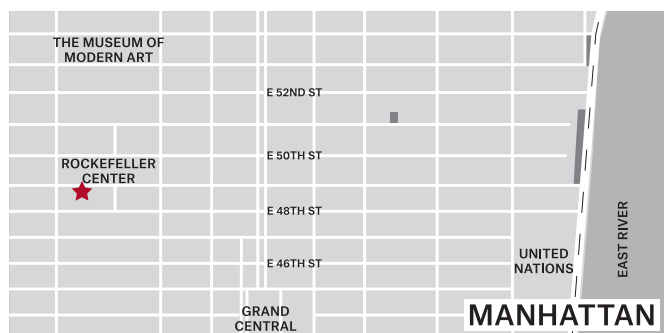
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

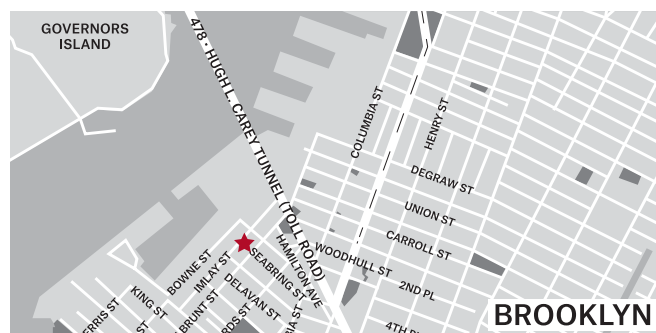
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$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



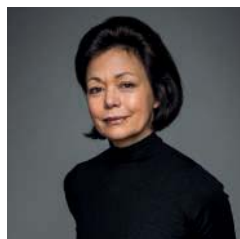
Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

POST-WAR & CONTEMPORARY ART

SENIOR INTERNATIONAL TEAM



Laura Paulson
Chairman, Post-War & Contemporary Art, Americas



Francis Outred
Chairman and Head of Post-War & Contemporary Art, EMERI



Jussi Pylkkänen
Global President



Mariolina Bassetti
Chairman and International Director of Post-War & Contemporary Art, Southern Europe



Loic Gouzer
Deputy Chairman, Post-War & Contemporary Art, New York



Xin Li
Deputy Chairman, Asia



Eric Chang
Deputy Chairman, Asia, International Director of Asian 20th Century & Contemporary Art



Barrett White
Deputy Chairman, Post-War & Contemporary Art, New York



Andy Massad
International Director, Post-War & Contemporary Art, New York



Koji Inoue
Global Head of Post-War and Contemporary Private Sales, International Director

INFORMATION AND SERVICES FOR THIS AUCTION

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Services

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

www.christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

PAYMENT

Buyers
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Fax: +1 212 636 4939
Consignors
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Fax: +1 212 492 5477

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Erin O'Neill
Post-Sale Coordinator
Payment, Shipping and Collection
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Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

ART TRANSPORT

Tel: +1 212 636 2480
Fax: +1 212 636 4937

HANDLING AND COLLECTION

Tel: +1 212 636 2495
Fax: +1 212 636 4939

For full contact details, please refer to page 523



@christiesinc | www.christies.com

POST-WAR & CONTEMPORARY ART AMERICAS



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*Associate Specialist,
Head of Online &
Midseason Sales*



Rachael White
*Junior Specialist,
Head of Sale*



Kathryn Widing
*Junior Specialist,
Head of Sale,
The Collection of
Earl & Camilla McGrath*



Martha Baer
*International Director,
Senior Vice President*



Sara Friedlander
*Head of Department,
Senior Vice President*



Charlie Adamski
*Specialist,
Vice President*



Ana Maria Celis
*Specialist,
Vice President*



Alexis Klein
*Specialist,
Vice President*



Jackie Wachter
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Associate Vice President*



Alexander Berggruen
Associate Specialist



Noah Davis
Junior Specialist



Celine Cunha
Cataloguer



Lexi Bishop
Cataloguer

LONDON



Edmond Francey
Head of London



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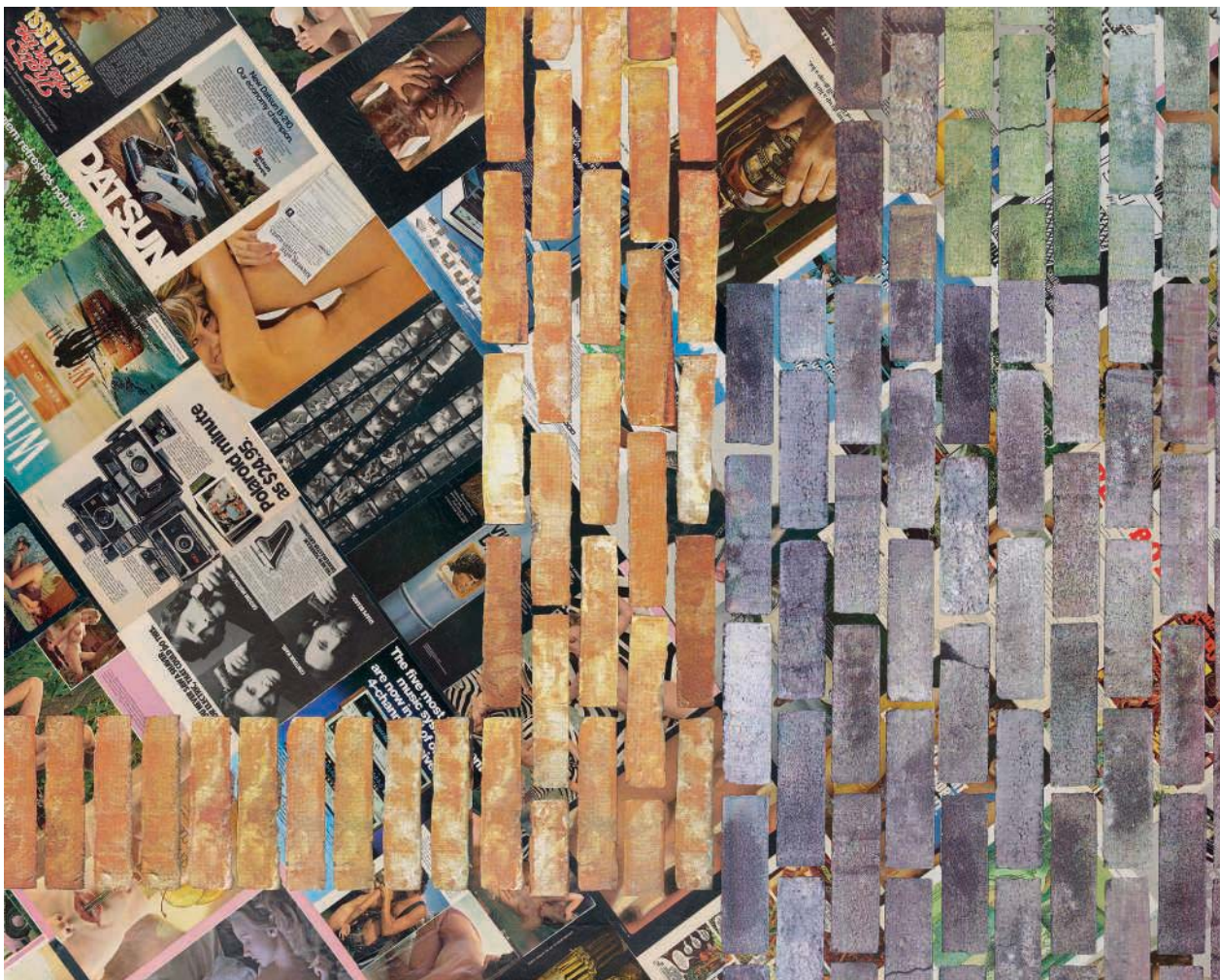
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© Kelley Walker. Courtesy Paula Cooper Gallery, New York

Next Chapter: Works from a Private Italian Collection

KELLEY WALKER (B. 1969)

Untitled

signed and dated 'Kelley Walker 2009' (on the reverse)

four-colour process silkscreen on canvas with collage Playboy, June 1974

48½ x 60 in. (122.8 x 152.9cm.) • Executed in 2009

£55,000-75,000

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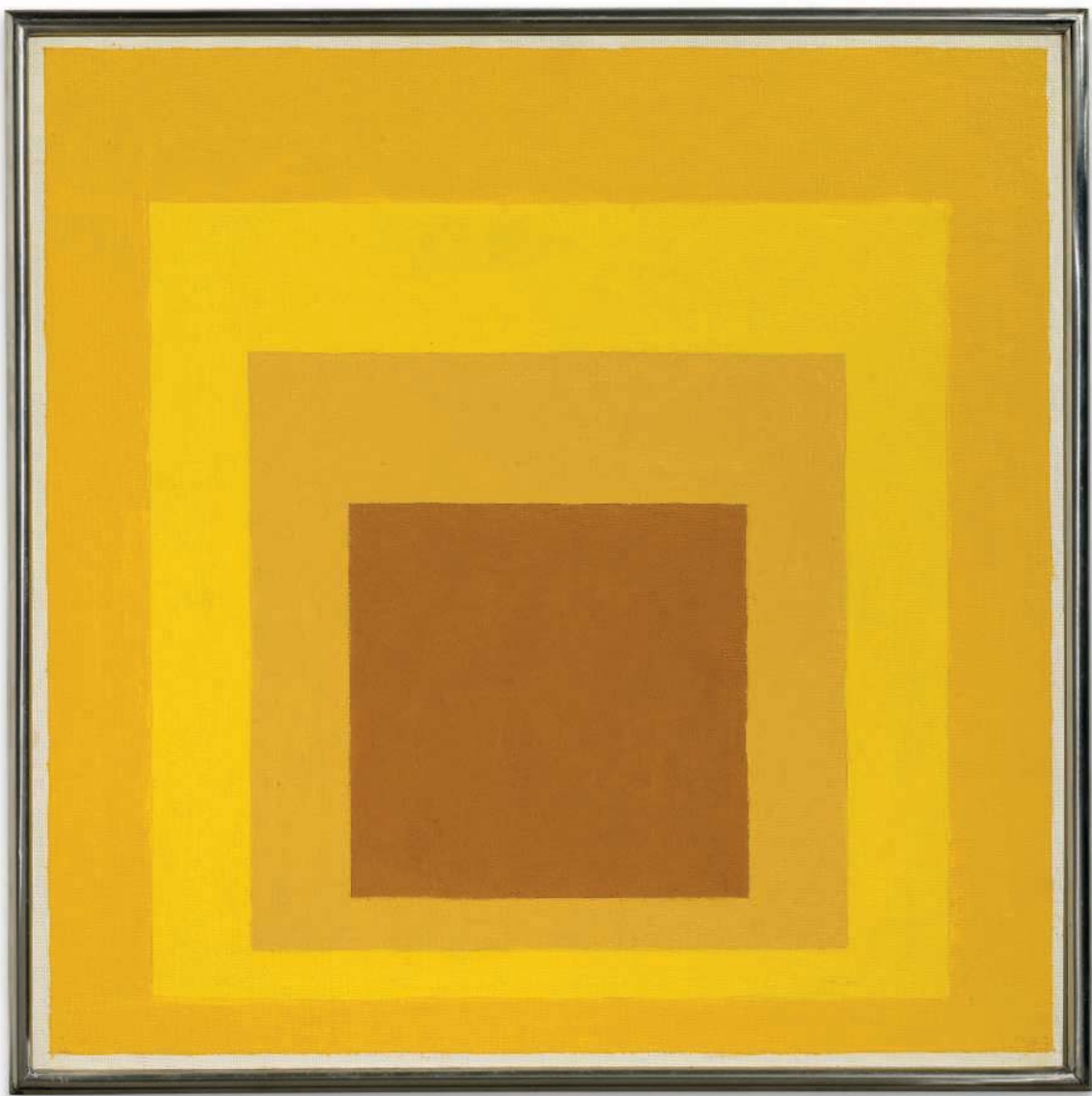
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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JOSEF ALBERS (1888-1976)

Homage to the Square

signed with the artist's initial and dated 'A 60' (lower right); signed and dated 'Albers 1960' (on the reverse)

oil on masonite

19 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (50.5 x 50.5 cm.)

Painted in 1960

£140,000-160,000

POST WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 8 March 2017

VIEWING

3-7 March
8 King Street
London SW1Y 6QT

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CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART

FRIDAY 3 MARCH 2017
AT 11.00 AM AND 4.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: FUTURE/MCGRATH
SALE NUMBER: 13494/15091

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
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
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3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
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11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
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71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
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