



POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

CHRISTIE'S

















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# POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

## PROPERTIES INCLUDING

DEATH IN AMERICA: Selections from the  
Zadig & Voltaire Collection

VISIONARIES: Works from the Emily and Jerry  
Spiegel Collection

The Krasnow Family Collection

Next Chapter: Contemporary Art from a Private  
Italian Collection

## AUCTION

**Thursday 18 May 2017**  
**at 1.30 pm**  
**(Lots 701-891)**

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	May 6	10 am – 5 pm
Sunday	May 7	1 pm – 5 pm
Monday	May 8	10 am – 5 pm
Tuesday	May 9	10 am – 5 pm
Wednesday	May 10	10 am – 5 pm
Thursday	May 11	10 am – 5 pm
Friday	May 12	10 am – 5 pm
Saturday	May 13	10 am – 5 pm
Sunday	May 14	1 pm – 5 pm
Monday	May 15	10 am – 5 pm
Tuesday	May 16	10 am – 5 pm
Wednesday	May 17	10 am – 12 pm

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# CHRISTIE'S







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The Post-War and Contemporary Art department would like to thank the following: Stephen Jones, Senior Writer, Post-War and Contemporary Art, New York; Candace Wetmore, Senior Researcher, Associate Publications Manager, Post-War and Contemporary Art, New York; Emma Laramie, Copyright Coordinator; Shawn Roggenkamp, Copyright Assistant; Maria Victoria Recinto, Research Assistant; Richard Weisman Jr., Research Assistant; Graham Bell, Anna Campbell, Michael Dashkin, Sally Grant, Haley Houseman, Billy Jobling; Patricia Lewy, Georgia Lurie, Melissa Morris, Risa Puleo, Joey Quigley; And Kelly Andersen, Emily Grudzowich, Megan Kincaid, Rachel Ng, Romy Peires, Rachel Sigismondi, and Lili Varzhapetyan for their help in the production of this catalogue.

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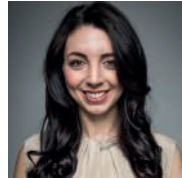
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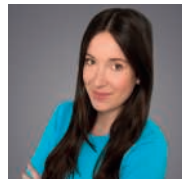
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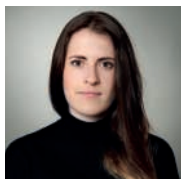
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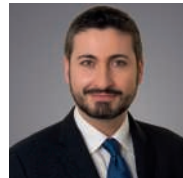
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Gillier residence, Paris. Dan Flavin, *Untitled (To Brad Gillaugh)*, 1970.  
Artwork: Stephen Flavin / Artists Rights Society (ARS), New York. © Richard Prince

**YOU DON'T KNOW WHY YOU KEEP  
BUYING; THERE IS JUST THIS NEED  
TO GET THE PIECES THAT YOU  
WANT...IN THE MEANTIME IT'S JUST  
ABOUT FILLING MY DESIRE.**

Thierry Gillier



# DEATH IN AMERICA

SELECTIONS FROM THE ZADIG & VOLTAIRE COLLECTION



# “ART IS NOT SOMETHING WE HANG ON THE WALL, IT’S SOMETHING WE LIVE WITH, AND WE ARE NOT PRECIOUS ABOUT IT”

Cecilia Bonstom

Gillier residence, Paris. Lots 703, 734, 735, and 721 to be sold on 18 May.  
Photo: Gaëlle Le Boulicaut. Artwork: © 2017 Robert Ryman / Artists Rights Society (ARS), New York. © 2017 Jennifer Allora and Guillermo Calzadilla.  
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. © Archiv Franz West Vienna. © Urs Fischer. Courtesy of the artist.

Elegantly understated and with a decidedly international creative perspective, designer Thierry Gillier embodies a new iteration of the collector-connoisseur. Through the rock-and-roll chic clothing label Zadig & Voltaire, Gillier has brought his personal philosophy of living—what *W* magazine called “a distinctly French vision of ease”—to fashion lovers around the world. Together with his wife, creative director Cécilia Bönström, Gillier has assembled a private collection of painting and sculpture from across the Post-War and Contemporary canon—a reflection of a life at the crossroads of art, design, and culture.

Born in Troyes, France, Thierry Gillier is the descendent of André Gillier, co-founder of the iconic sportswear label Lacoste. From a young age, Thierry Gillier was surrounded by his family’s collection of art. “They were always collecting mostly seventeenth- and eighteenth-century French art,” the designer said, “and always had books of Picasso, Braque, or Kandinsky around.” The rebellious Gillier possessed an artistic leaning at odds with his family’s more traditional inclinations. “I was very upset by Picasso,” the designer mused, “because it seemed so easy.... So of course I wanted to outdo him. That’s kind of the story of my life, you know: if he can do it, I can do it.” In the 1980s, Gillier began to study painting at New York’s Bard College, only to be thrown out of the program for being “too wild.” After graduating from



the school's film program, he honed his creative eye at the Parsons School of Design before relocating to Paris.

In 1997, Gillier established Zadig & Voltaire, a brand whose name references the boldly courageous title character of Voltaire's 1747 novel *Zadig ou la Destinée*. "Zadig is a modern character," the designer explained, "[with] a strong personality; he is a visionary and reflects the brand." From the outset, Zadig & Voltaire managed to successfully infuse a luxuriously Gallic look with an intrepid spirit. "Looking like you just walked offstage might seem as easy as bedhead," wrote Colleen Nika in Interview, "but... Zadig & Voltaire pulls off the quintessential rock aesthetic with an unparalleled, sophisticated panache." In 2003, Bönström joined the company, enlarging its scope into areas such as menswear, accessories, and fragrance. "Thierry had the brand, the business, and he knew about textiles," Bönström said. "I added, shall we say, a woman's touch." After a successful debut in Paris's Marais district, Zadig & Voltaire opened sleek retail locations in London, New York, and beyond; today, the company operates stores throughout North America, Europe, Asia, and Australia. In the twenty years since its founding, Zadig & Voltaire has managed to craft an image in which art and music—the company even has its own record label—collide with contemporary fashion.

For Gillier and Bönström, fine art serves as an unending source of design inspiration. Fervent, knowledgeable collectors, they have filled their residences in Paris, New York, and Normandy with a striking grouping of Post-War and Contemporary painting and sculpture. "It's not art as decoration," Bönström explained of their approach to collecting, "but as a way of life." Gillier, for his part, is unapologetically passionate for living with art. "To me, an art collector is basically a freaky guy," he told an interviewer. "You don't know why you keep buying; there is just this need to get the pieces that you want. And then later, you might find a way to pull it all together, but in the meantime it's just about filling my desire." For years, the designer has traveled the world seeking works by both established and emerging figures, combining pieces by artists such as Damien Hirst, Dan Flavin, and Cy Twombly with contemporary and period Design. "As a self-proclaimed man of extremes," wrote W, "Gillier's collecting habit is not measured or rational but rather frenzied, driven by ravenous bouts of desire...." As certain works became intrinsically linked to certain periods in Gillier's life, the designer's collection became a kind of autobiography in art, one whose narrative became even richer following his marriage to Bönström. "You can say anything you want about [collecting]," Gillier declares, "but it's worth it."

Much of Gillier and Bönström's collection came to be housed in their magnificent apartment in Paris's fifth arrondissement. Built in the nineteenth-century for Baron Haussmann, the legendary French official who shaped

modern Paris, the residence was exquisitely renovated into a showcase for the couple's art. In the same way that the brand Zadig & Voltaire blends luxury with insouciance, so does the Paris apartment display collectors who view art as a necessary, expected component of life. "We like things to be simple," Bönström said, "we want to be able to place paintings and move them around. Sometimes they're hung from the walls but other times they're on the floor." The couple's children, according to Bönström, have also learned to live with and be inspired by their parents' collection. "[They] have always had this natural understanding, this natural reflex to art," she says. "There are footballs in the house, but one has never gone through a canvas."

The remarkable trajectory of Thierry Gillier in fashion and business was fueled by imagination, ingenuity, and audacity—qualities shared not only with Cécilia Bönström, but also the celebrated masters of Post-War and Contemporary art. When asked to identify his most cherished work from the collection, Gillier's all-encompassing passion is revealed: "My favorite art piece," he says, "changes every day."

Gillier residence, Paris. Lot 705 to be sold on 18 May.  
Photo: Gaëlle Le Boulcaut. Artwork: © Niele Toroni.





# DEATHINAMERICA

SELECTIONS FROM THE ZADIG & VOLTAIRE COLLECTION

701

## JOHN MCCRACKEN (1934-2011)

### *Sharp*

signed, titled and dated 'SHARP 2006 J McCracken' (on the reverse); signed again and titled again 'Sharp McCracken' (on the cleat)

lacquer, resin, fiberglass and plywood

4 ½ x 48 x 5 ½ in. (11.4 x 121.9 x 14 cm.)

Executed in 2006.

\$60,000-80,000

#### PROVENANCE:

Hauser & Wirth, Zurich

Anon. sale; Christie's, London, 15 February 2012, lot 217

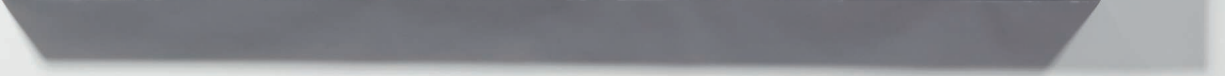
Acquired at the above sale by the present owner

“McCracken sets up an experience that takes you beyond Euclidean shapes toward a form of geometric representation that might be described as organic, and which evokes inner, meditative and ‘feel good’ experiences.”

(J. Rian, “John McCracken at Galerie Froment & Putman, Paris” in *Frieze*, May 1996, p. 73)



Donald Judd, *Untitled (Progression)*, 1979. Museum of Modern Art, New York. Artwork: © 2017 Judd Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.





702

**DAN FLAVIN (1933-1996)**

*untitled (to the citizens of the Swiss cantons) 1*

red and daylight fluorescent lights

41 x 39 x 4 in. (104.1 x 99 x 10.1 cm.)

Executed in 1987. This work is number three from an edition of five, of which one was fabricated, and is accompanied by a certificate of authenticity signed by the artist.

\$180,000-250,000

**PROVENANCE:**

Daniel Weinberg Gallery, Los Angeles

Private collection, California, 1989

Their sale; Sotheby's, New York, 15 May 2013, lot 172

Acquired at the above sale by the present owner

**EXHIBITED:**

Zurich, Annemarie Verna Galerie, *Dan Flavin*, May-September 1987.

Musée d'Art Contemporain de Lyon, *Collection Panza: Dan Flavin*, June-September 1989.

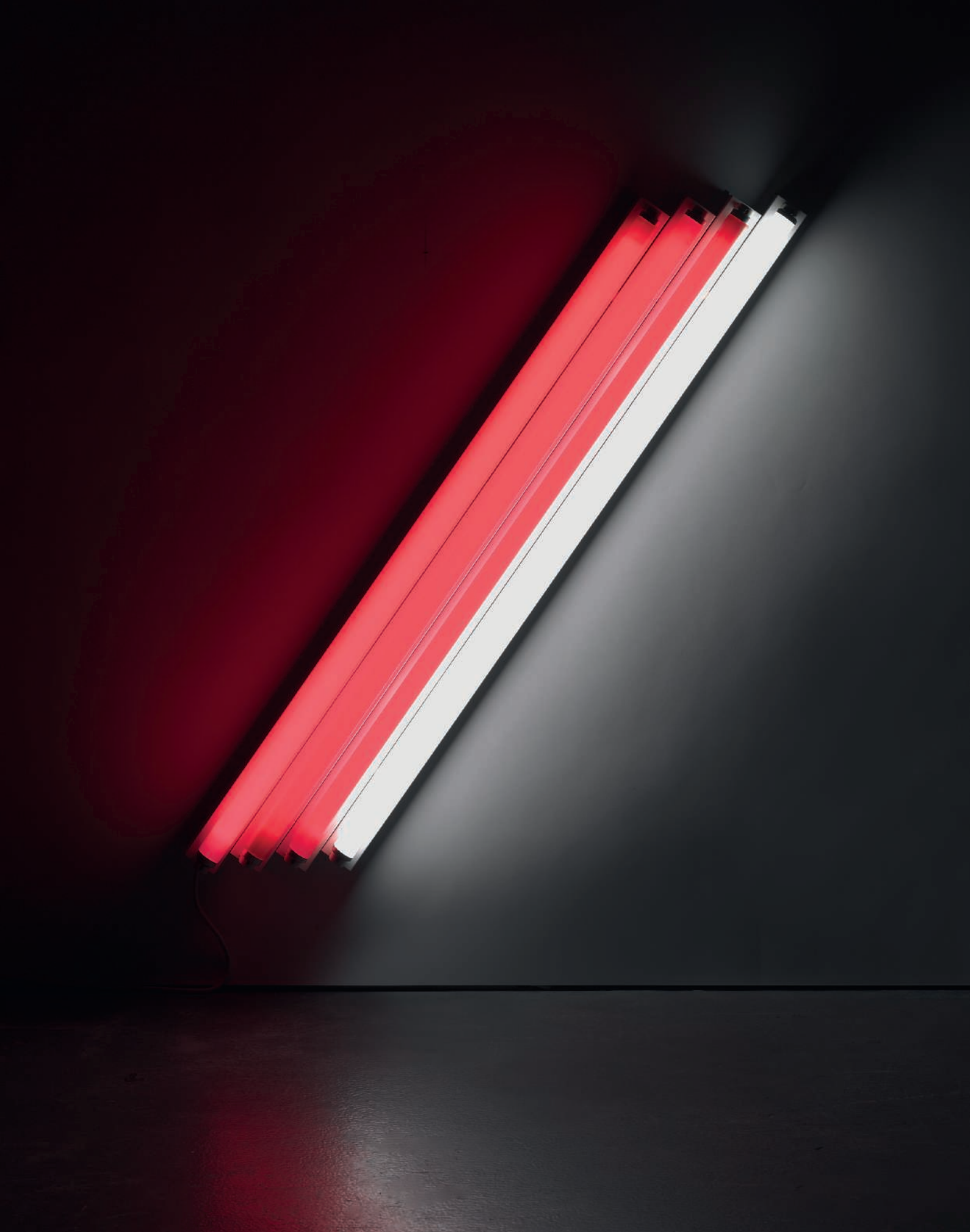
New York, Guggenheim Museum SoHo, *Dan Flavin*, September 1995-January 1996, pp. 74-75 (illustrated).

**LITERATURE:**

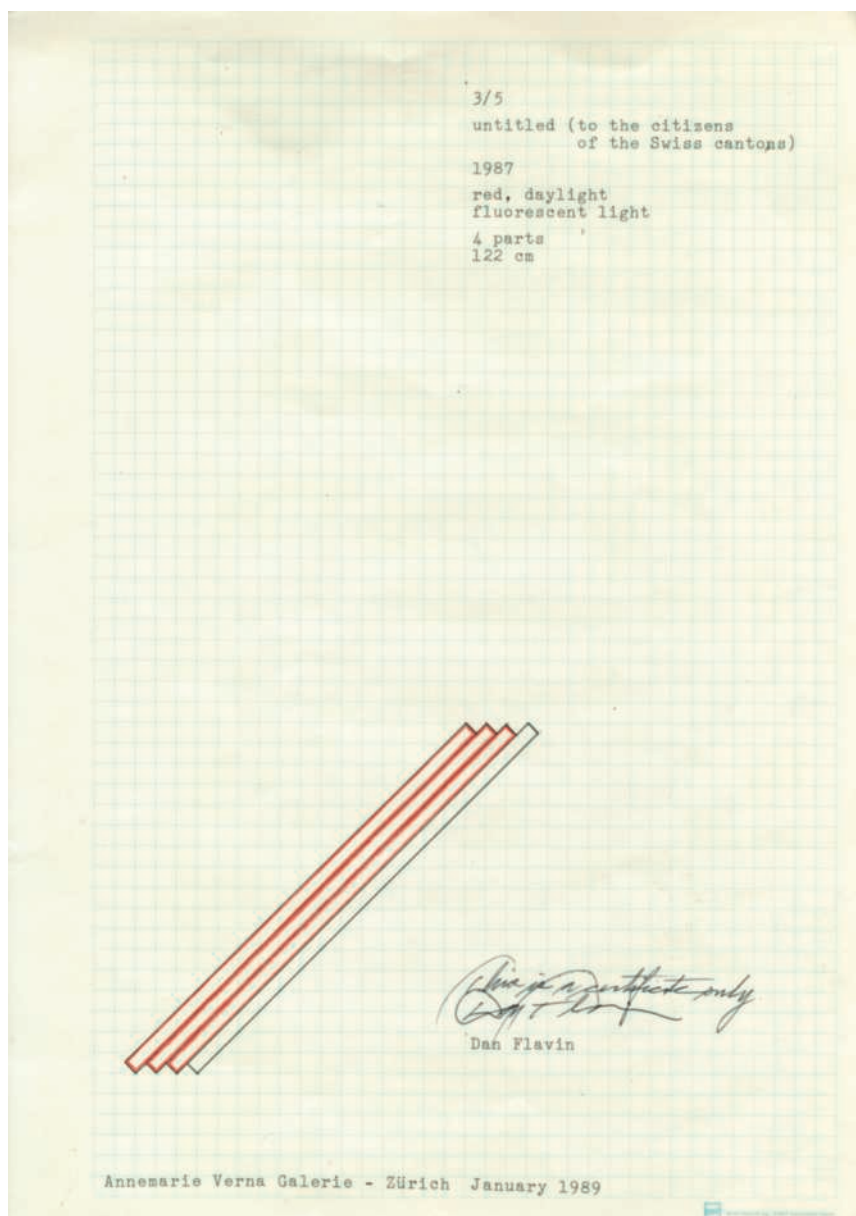
R. Puvogel, "Bild-Objekte oder Licht-Körper," *Kritisches Lexikon der Gegenwartskunst*, 1991, p. 1, no. 13 (illustrated).

M. Govan and T. Bell, eds., *Dan Flavin: The Complete Lights 1961-1996*, New York, 2004, p. 360, cat. no. 477 (illustrated as a diagram).

*Dan Flavin: A Retrospective*, exh. cat., Washington, D.C., National Gallery of Art; Modern Art Museum of Fort Worth and Chicago, Museum of Contemporary Art, 2004, p. 91, pl. 76 (illustrated).







Certificate of authenticity for the present lot.

Throughout Dan Flavin's innovative career he continually investigated the possibilities offered by the medium of sculpture, pursuing his unique vision from the very beginning of his career during the wide open and wildly experimental decade of the 1960s, through to his untimely death in 1996. Flavin was one among a handful of extraordinary artists (Robert Rauschenberg was another) who was able to take the most ubiquitous and utilitarian of readymade materials—in his case, the office fluorescent light fixture with its harsh, unblinking glare—and utterly transform it, unlocking its magical potential.

Executed 17 years apart, the two works in the Zadig & Voltaire collection demonstrate the remarkable consistency of Flavin's vision. The earlier of the two light installations, *Untitled (to Brad Gillaugh)*, 1970, impresses with its striking verticality, standing eight feet tall, and consisting of red, white and pink fluorescent lights. The light from the tubes describes a strong upward line, while the reflected illumination appears as softly diffused colors that glow in the space where the work is installed. The reflected light of these three colors intermingle, suggesting paints applied to canvas, magically bringing color into three dimensions, transforming the space by infusing it with light and hue. These works fill space with color.

Beyond this, they also create a dynamic interaction with the architecture where the work is placed. The strong, simple geometric forms—just two lines, one broken and one unbroken, placed in parallel—engage with the straight lines and angles of their surroundings and also suggest the medium of drawing, with its essential emphasis on line and form. *Untitled (to Brad Gillaugh)* was first exhibited at the Leo Castelli Gallery in 1970 where Brad Gillaugh worked as an art handler, it wasn't unusual for Flavin to name his works after individuals he had worked with.

Curator Michael Govan has observed that "Flavin had a remarkably productive career...Until the end of his life, he produced new installations in galleries and museums almost every year...In February 1970 it was possible...to see five major exhibitions of his work in New York City...Flavin was by this time firmly established as one of the preeminent artists of his generation"

(M. Govan, et al., *Dan Flavin: The Complete Lights 1961-1996*, New York, 2004, p. 9).

Although Flavin himself was never interested in telling stories or suggesting a narrative in his work (he always emphasized that the direct appearance the works themselves was their meaning),



Dan Flavin, 1966. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2017 Stephen Flavin / Artists Rights Society (ARS), New York.

nonetheless light has a powerful ability to suggest spiritual beliefs or psychological states and his work lends itself to myriad interpretations that might include those impressions beyond the expressly visual and material.

*Untitled (to the Citizens of the Swiss Cantons) 1*, 1987, consisting of red and white fluorescent lights, describes a dynamic diagonal that projects upward from the space the work inhabits. Anything but static, the diagonal suggests energy, speed and movement with its rising trajectory. The form references early 20th century avant-garde artists who worked in the abstract style, such as Wassily Kandinsky. Here, again, are the strong, straight parallel lines existing in dynamic tension with the lines of the architectural space they inhabit. The white fluorescent tube brightens the space between the wall and the floor with vibrant light, while a more diffused brightness lightens the floor in front of the installation. The two red light fixtures gently spill their darker glow against the wall above them.

Because he was working with a physical form that already existed, Flavin could direct his creative energies toward light and color themselves, and their ability to alter the spaces in which he positioned his works. It is difficult to find an earlier expression of such working with light, possibly with the exception of stained glass. Flavin saw an opportunity to sculpt with light itself, and in his work he offered a new kind of light installation that used forms that are entirely evanescent but strikingly vivid. Critic Roberta Smith said of the artist's work, "The material Mr. Flavin fastened on, the fluorescent light fixture in its many colors and lengths, was at once sensuous and austere, straightforward and celebratory. He was perhaps the first artist to employ electric light in a sustained way, and he remained one of the

best. ... [his] art [was] brazenly radical and very much in the vein of Marcel Duchamp's ready-mades, yet characterized by profound, even ecstatic beauty that was at once painterly and architectural. This beauty emanated from a combination of the tubes' intense lines of color, the softer glow of their diffuse, spreading light and the geometric arrangements of the tubes' metal pans. Mr. Flavin became adept at getting the most out of all three" (R. Smith, "Dan Flavin, 63, Sculptor Of Fluorescent Light, Dies," *New York Times*, December 4, 1996).



Bruce Nauman, *None Sing Neon Sign*, 1970. © 2017 Bruce Nauman / Artists Rights Society (ARS), New York.



DEATH IN AMERICA: SELECTIONS FROM THE ZADIG & VOLTAIRE COLLECTION

703

## ROBERT RYMAN (B. 1930)

*Untitled, Bruxelles*

signed and dated 'RYMAN 74' (lower left); inscribed 'BRUXELLES' (lower right)

acrylic on black vinyl

21 1/8 x 20 in. (53.7 x 50.8 cm.)

Painted in 1974. This work will be included in the forthcoming catalogue raisonné being organized by David Gray under number 74.3407.

\$300,000-500,000

### PROVENANCE:

Konrad Fischer Galerie, Düsseldorf

Private collection, New York

Mary Boone Gallery, New York, 2004

Private collection, Las Vegas

Private collection, Chicago

Anon. sale; Sotheby's, New York, 15 May 2013, lot 184

Dominique Lévy, New York

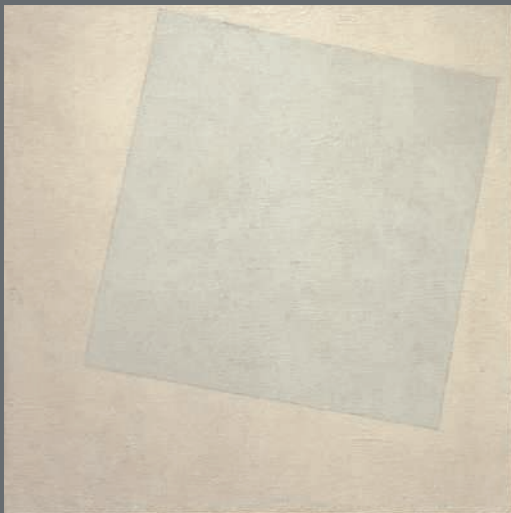
Acquired from the above by the present owner

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

Robert Ryman

Robert Ryman's *Untitled, Bruxelles* is a testament to the artist's inherent ability to reveal the language of his artistic process through his work. Art historian Robert Storr has said of Ryman's works: "How many ways, Ryman has repeatedly and pragmatically asked, can one take the most reductive kind of painting—the apparently one-color-one-format work—and generate from it a complete, indeed protean world. Each painting the artist makes is a partial response to that question" (R. Storr, "Simple Gifts," *Robert Ryman*, exh. cat., p. 10). *Untitled, Bruxelles* is one of several of the artist's 'reductive' paintings which explores the use of line in a much more holistic manner than most artists would consider. Ryman's application of white acrylic to the black vinyl surface of the work nearly blankets the inky black of the background entirely, with the exception of four squares left near the corners of the panel. These four distinct points of departure from Ryman's signature modulation of white present the artist's idiosyncratic approach to line and form. The simultaneous tension and harmony between the opaque acrylic and the exposed vinyl is communicated via the sparse lines which delineate the boundary between the two. The contrast between the white and black draws the viewer's attention to the fact that to Ryman, they are homogenous in the context of the work as a whole. *Untitled, Bruxelles* is analogous to a later grouping of Ryman's work during which the artist frequently used fasteners, or brackets as minimal allusions to line and form. Just as Ryman's exclusively white paintings, *Untitled (Bruxelles)* is no exception in its representation of Ryman's meditation on the work as an experience, in its own right, as well as in relation to the space that it occupies. In a 1979 interview with Barbaralee Diamonstein, Ryman elucidated: "My paintings don't really exist unless they're on the wall as part of the wall, as part of the room" (R. Ryman to B. Diamonstein, "Robert Ryman interviewed by Barbaralee Diamonstein," *Inside New York's Art World*, New York, 1979, p. 334).

While Ryman's mindful inclusion of line and form make *Untitled, Bruxelles* unique within his oeuvre, the work's continuation of the artist's devotion to the limitless possibilities presented by the primary use of white cannot be neglected. The four black points of exclusion on the vinyl panel seemingly act as anchors to the painted, white plane and its surrounding space. Robert Storr affirms Ryman's acute mastery of white by stating: "Like a Bedouin who can make out the subtlest shades of sand or an Inuit who can read with precision a comparably narrow spectrum of snow and ice, Ryman has catalogued white's actual variety, thus ironically demonstrating its latent non-neutrality when seen in relation to itself" (R. Storr, "Simple Gifts," *Robert Ryman*, exh. cat., 16). As both an autonomous work, and a part to the whole that is Ryman's body of work, *Untitled, Bruxelles* is an iconic representation of the artist's inimitable artistic vision.



Kazimir Malevich, *Suprematist Composition: White on White*, 1918. Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.





# BMPT



Because painting is a game,  
Because painting is the application (consciously or otherwise) of the rules of composition,  
Because painting is the freezing of movement,  
Because painting is the representation (or interpretation or appropriation or disputation or presentation) of objects,  
Because painting is a springboard for the imagination,  
Because painting is spiritual illustration,  
Because painting is justification,  
Because painting serves an end,  
Because to paint is to give aesthetic value to flowers, women, eroticism, the daily environment, art, Dadaism, psychoanalysis and the war in Vietnam,

**WE ARE NOT PAINTERS.**

**Manifesto Groupe BMPT, 3 January 1967**



*Photo-souvenir : Manifestation 1 : Buren, Mosset, Parmentier, Toroni, 18ème Salon de la Jeune Peinture, Musée d'art moderne de la Ville de Paris, 3 janvier 1967, Paris. Détail.*  
© DB-ADAGP Paris - Photo : Bernard Boyer.

Staunch proponents of the anti-relational, anti-compositional mode of abstraction, the Paris-based art group BMPT orchestrated schematic disruptions from the artistic norm. Starting in the 1960s, Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni's collective (BMPT) questioned the authorial prerogative and the institutionalizing role of Paris Salons, organizing five group "manifestations" between 1966 and 1967. In such, the four proponent artists signed each other's work, confusing the identification of the creator in order to eliminate the fundamental concept of an artist.

Considering that the true experience of painting had to be without the artist's presence, BMPT crafted simple and self-evident art. Working with practical systems of making, each artist selected a neutral repetitive pattern—Buren: vertical stripes, Mosset: circles, Parmentier: horizontal stripes and Toroni: short linear brushstrokes. Utilizing these four compositional techniques, the BMPT artists radically criticized the accepted, or traditional, artistic methods, levying an attack on the "official" social, political, and artistic establishments in post-war France. Emphasizing the objecthood of their canvases, the BMPT exposed art's commodification.

Monumentally unheroic, their reductive compositions illuminated the meaninglessness of authorship. The easily replicated forms exposed the politics and power mechanisms of consumer capitalism. Simplicity in composition contrasted with the spectacle of post-war France. Buren, reflecting on his hallmark vertical stripes, remarked: "I kept stripes because it was a sign, very easy to see and to play [with]...It's not only something you can recognize; it's also something I can use to change an environment" (D. Buren quoted by E. McDermott, "Stripes across the Decades," *Interview Magazine*, March 2015).

Exemplifying BMPT's minimal aesthetic, Buren's *Quand la peinture fait le mur*, 1991, composed of six complementary panels, exudes a sense of calm through its monochromatic verticality. Each panel bears five stripes, with the top register stretching into the lower. Space is dissolved, as the canvases exist in themselves as well as in the viewing space. *Quand la peinture fait le mur* aptly demonstrates the BMPT's desire for the art object to exist with autonomy.

A further reduction of scale and symbol, Mosset's *Sans Titre*, 1973, starkly contrasts a single centered black-inked loop with a white primed canvas. Part of Mosset's acclaimed early series of *Circle Paintings*, *Sans Titre* illustrates Mosset's fundamental questioning of the uniqueness of an artwork. Aggressively repeating the circle motif, Mosset crafted over 100 iterations. The fervent repetition removed Mosset's hand, enabling his *Circle Paintings* to capture the viewer with their material reality.

Another application of the BMPT manifesto, Toroni's *Empreintes de pinceau n° 50 répétées à intervalles réguliers de 30 cm*, 1973, pulsates with staccato red, rectangular brushstrokes. An alternating grid of 18 strokes spans five registers. The solidity in stroke is balanced by the subtle rhythmic change in register. Embracing the BMPT's rejection of painting as an aesthetic end with inherent justifications, Toroni arranges his trademark pattern—short brushstrokes—in a conceptual attack on authorship, uniqueness, and market value. In working towards eliminating the definition of painting, Toroni alongside Buren, Mosset, and Parmentier, achieved a contradictory glory—their conceptual canvases were simultaneously abstract and real.



Installation view, {Olivier Mosset: Circles and Stripes}, Galerie Andrea Caratsch, Zürich, 2013 (present lot illustrated, center).  
Photo: Courtesy Galerie Andrea Caratsch, Zürich.  
Artwork: © Olivier Mosset, courtesy of Mary Boone Gallery, New York.



**704**

**OLIVIER MOSSET (B. 1944)**

*Sans titre*

signed and dated 'Mosset 70' (on the reverse)

acrylic on canvas

39 3/8 x 39 3/8 in. (100 x 100 cm.)

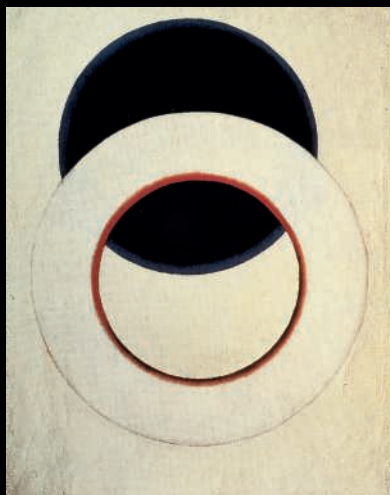
Painted in 1973. This work is accompanied by a certificate of authenticity signed by the artist.

\$80,000-120,000

**PROVENANCE:**

Anon. sale; Paris, Artprecium, 30 May 2013, lot 82

Acquired at the above sale by the present owner



Alexander Rodchenko, *White Circle*, 1918. State Russian Museum, St. Petersburg. © Alexander Rodchenko / Licensed by VAGA, New York, NY. Photo: State Russian Museum, St. Petersburg, Russia / Bridgeman Images.





705

**NIELE TORONI (B. 1937)**

*Empreintes de pinceau n° 50 répétées à intervalles régulières (30 cm.)*

stamped 'oct. 1971' (on the reverse)

oil on canvas

47 ¼ x 43 ¼ in. (120 x 109.8 cm.)

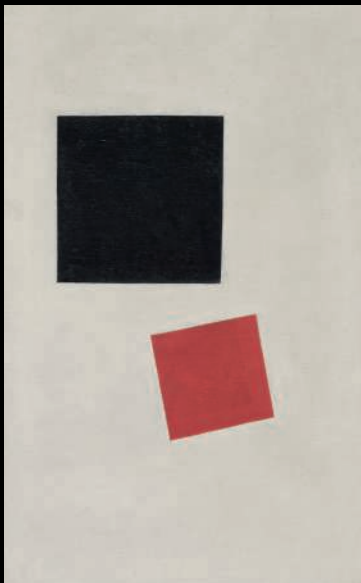
Painted in 1971.

\$80,000-120,000

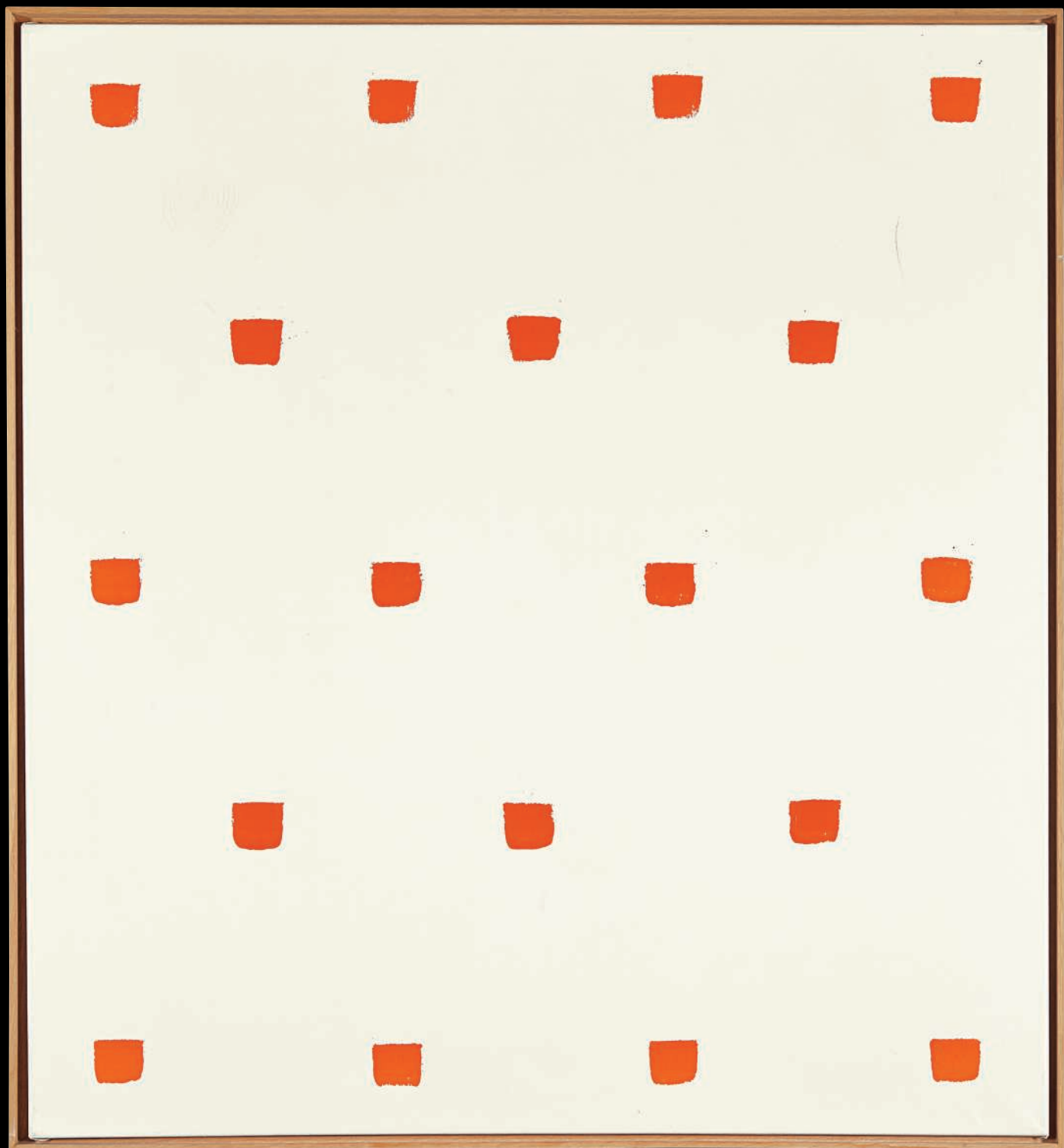
**PROVENANCE:**

Gagosian Gallery, Paris

Acquired from the above by the present owner



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





# DEATHINAMERICA

SELECTIONS FROM THE ZADIG & VOLTAIRE COLLECTION

706

## DANIEL BUREN (B. 1938)

*Quand La Peinture fait le mur, Six éléments – 40 à 45, travail situé 1991-2007*

six paintings—white acrylic paint on the two white end stripes, on a fabric with alternating off-white and white vertical stripes, each 8.7 cm. wide each: 38 ½ x 38 ½ in. (97.7 x 97.7 cm.)

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

Estimate on Request

### PROVENANCE:

Palais des Beaux-Arts de Bruxelles, *Buren-Parmentier*, 1991  
Galerie Kamel Mennour, Paris, 2007



Photo-souvenir : Quand la peinture fait le mur – six éléments 40 à 45, 1991 / 2007, travail situé, New York, 2017. Détail. ©Daniel Buren / ADAGP Paris, 2017.





**707**

**SARAH CROWNER (B. 1974)**

*New Red Form*

signed and dated 'Sarah Crowner 2014' (on the stretcher bar)

acrylic and raw canvas, sewn

78 x 60 ¼ in. (198.1 x 153 cm.)

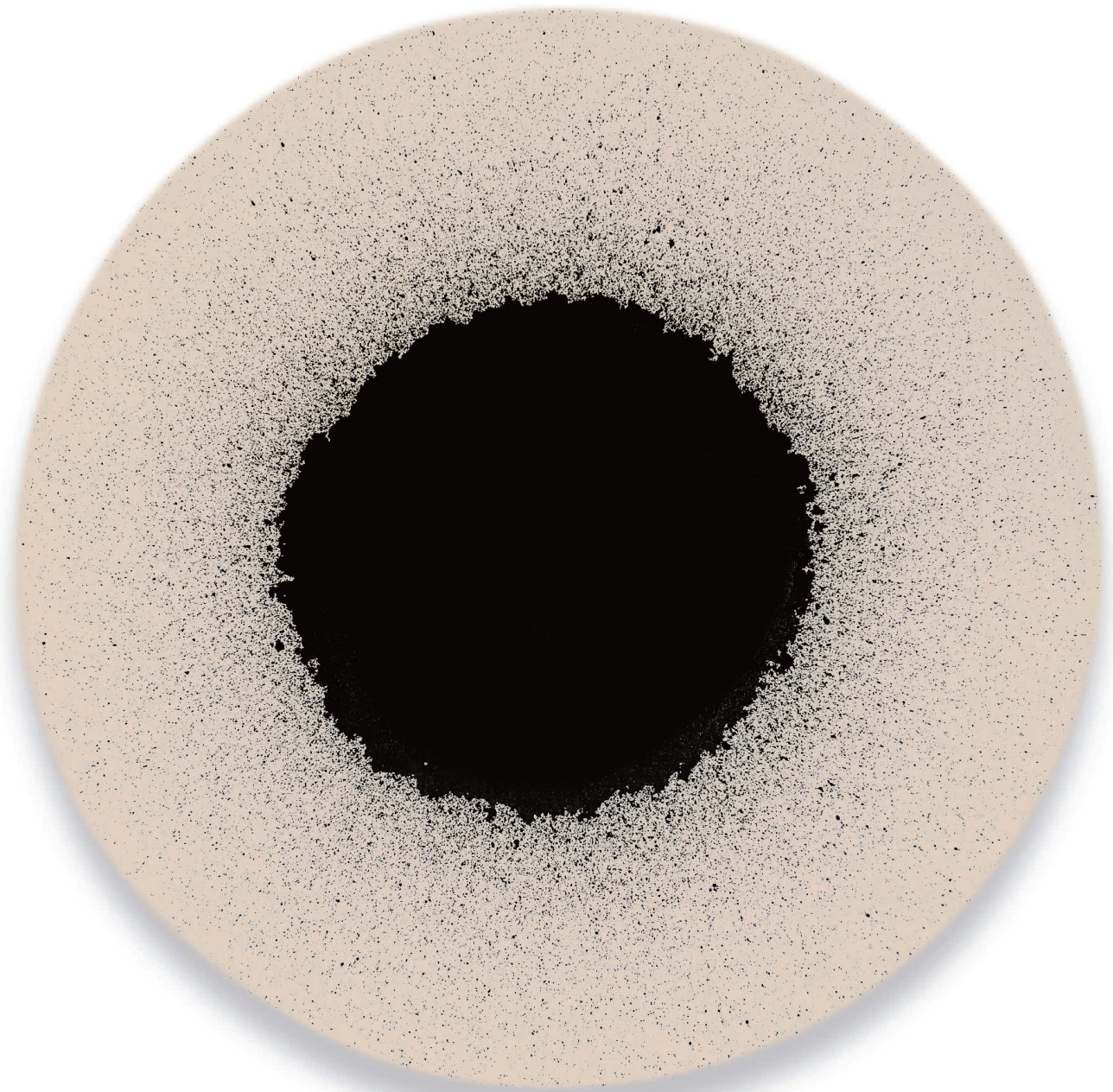
Executed in 2014.

\$15,000-20,000

**PROVENANCE:**

Casey Kaplan, New York

Acquired from the above by the present owner, 2014



**708**

**LATIFA ECHAKHCH (B. 1974)**

*Tambour 102'*

signed, titled and dated 'Latifa Echakhch Tambour 102' 2012' (on the overlap)

India ink on canvas

diameter: 68 ⅞ in. (173 cm.)

Painted in 2012.

\$60,000-80,000

**PROVENANCE:**

Galerie Kamel Mennour, Paris

Acquired from the above by the present owner

**EXHIBITED:**

Paris, Galerie Kamel Mennour, *Latifa Echakhch: Tkaf*, 2012, pp. 71 and 74 (illustrated).



709

## IMI KNOEBEL (B. 1940)

### *Rote Acryglaszeichnung Nr.13*

signed and dated 'Imi 90' (on the reverse)  
lacquer and acrylic on glass in artist's frame  
81 1/8 x 58 3/4 in. (206 x 148.9 cm.)  
Painted in 1990.

\$70,000-90,000

#### PROVENANCE:

Caroline Smulders, Paris  
Acquired from the above by the present owner

Imi Knoebel, an important contributor to the founding of the Minimalist art movement, began his career at the Kunstsakademie Dusseldorf, where he studied under Joseph Beuys and Blinky Palermo. The effects of renowned colorist Johannes Itten's teachings are evident too in the bright palette of Knoebel's *Rote Acryglaszeichnung Nr. 13*, as with his work overall. The geometry of this particular work, as well as its reductive color palette, reflects the influences of Kazimir Malevich's consistent application of the square shape and minimal use of color. According to the artist, he found Malevich's 1915 *Black Square* liberating, providing him with "the overwhelming feeling that [he] could start at nothing" (I. Knoebel, quoted in K. Connolly, "Artist Imi Knoebel: 'If you want to stay alive, you have to do something radical,'" *The Guardian*, 15 July 2015). When Knoebel was beginning his artistic career, he felt that everything had already been done—"Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his. What's left? If you want to do something, to stay alive, you have to think of something at least as radical" (*Ibid.*). The artist acknowledges that Malevich's work provided him with the radical "something" he needed to begin.

For *Rote Acryglaszeichnung Nr. 13*, Knoebel utilizes the closest material to "nothing"—a clean piece of glass—manifesting it into an intimate exploration of the color red through minimal expression of hand and unconventional materiality. Knoebel recalls the painting tradition through the use of untraditional lacquer and acrylic on glass to further blur the boundaries between painting and sculpture, a common thread connecting *Rote Acryglaszeichnung Nr. 13* with the rest of the artist's body of work. Knoebel produces an ideological tension by challenging the transparency of the glass surface with the opacity of the layers of paint. Reminiscent of the ephemeral aesthetic and conceptual qualities of Joseph Beuys' blackboard drawings and Cy Twombly's blackboard paintings, Knoebel's light artistic hand creates a texture that sets this work apart from the rest of the artist's oeuvre.



Clyfford Still, *PH-385*, 1949. © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.



710

**JOE BRADLEY (B. 1975)**

*Untitled (Black Bust)*

two elements—acrylic on canvas  
overall: 112 x 160 in. (304.8 x 406.4 cm.)  
Painted in 2014-2016.

\$250,000-500,000

**PROVENANCE:**

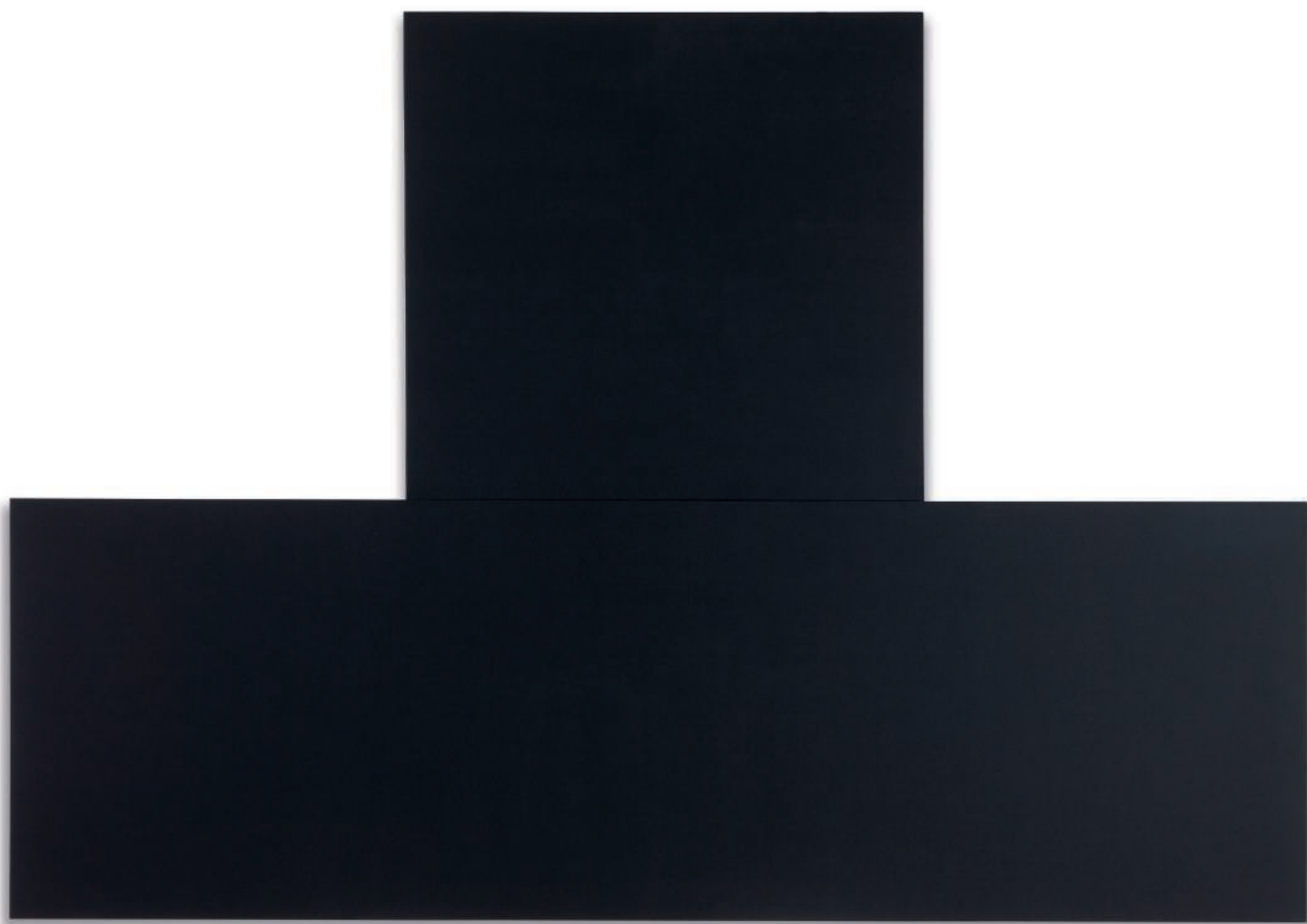
Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

At first glance, Joe Bradley's abstract, monochromatic canvases look like experiments in Minimalism; longer viewing, however, reveals surprising levels of figuration and what Bradley calls an 'intentional shoddiness' that points to a dissatisfaction with the narrative of twentieth-century painting...

(T.D. Whitney Biennial, 2008, p. 106)









711

## RASHID JOHNSON (B. 1977)

*Pound-For-Pound*

signed 'Rashid' (on the reverse)  
mirrored tile, black soap, wax and paint  
72 x 96 in. (182.8 x 243.8 cm.)  
Executed in 2011.

\$60,000-80,000

### PROVENANCE:

Hauser & Wirth

Acquired from the above by the present owner





712

## STERLING RUBY (B. 1972)

BC (3983)

signed with the artist's initials, titled and dated 'SR 12 BC (3983)' (on the reverse)

paint, bleach, glue and fabric collage on wood  
91 1/8 x 91 1/8 in. (231.4 x 231.4 cm.)

Executed in 2012.

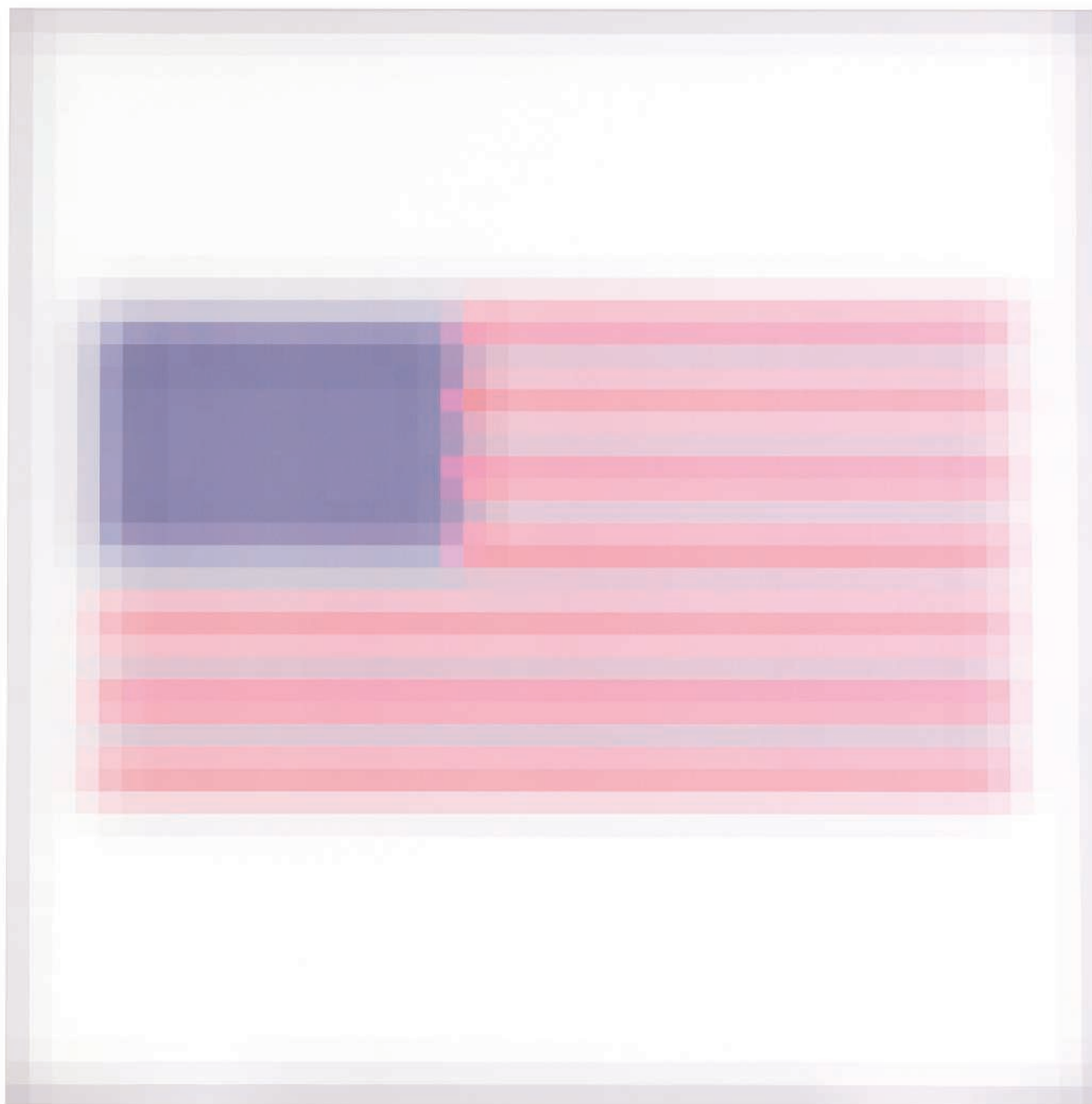
\$100,000-150,000

### PROVENANCE:

Xavier Hufkens, Brussels

Acquired from the above by the present owner





713

## MARK FLOOD (B. 1957)

### *Red Glare*

signed 'Mark Flood' (on a paper label affixed to the stretcher bar)

UV ink on canvas

102 x 102 in. (259 x 259 cm.)

Executed in 2015.

\$30,000-50,000

#### PROVENANCE:

Stuart Shave Modern Art, London

Acquired from the above by the present owner



714

**EVA ROTHSCILD (B. 1972)**

*Snowman*

rebar, polyurethane resin and plaster paint  
103 1/8 x 24 3/4 x 26 in. (261.9 x 62.8 x 66 cm.)  
Executed in 2013.

\$18,000-25,000

**PROVENANCE:**

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

**EXHIBITED:**

Dublin, Hugh Lane Gallery, *Eva Rothschild*, May-September 2014, p. 39  
(illustrated).

715

**DAN FLAVIN (1933-1996)**

*untitled (to Brad Gillaugh)*

red, cool white and pink fluorescent lights

100 ½ x 7 x 4 in. (255.2 x 17.7 x 10.1 cm.)

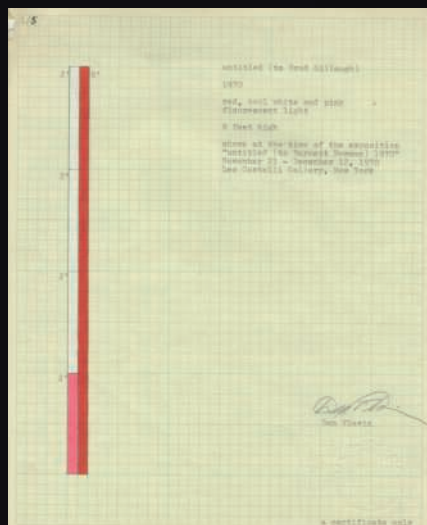
Executed in 1970. This work is number one from an edition of five, of which four were fabricated, and is accompanied by a certificate of authenticity signed by the artist.

\$250,000-350,000

**PROVENANCE:**

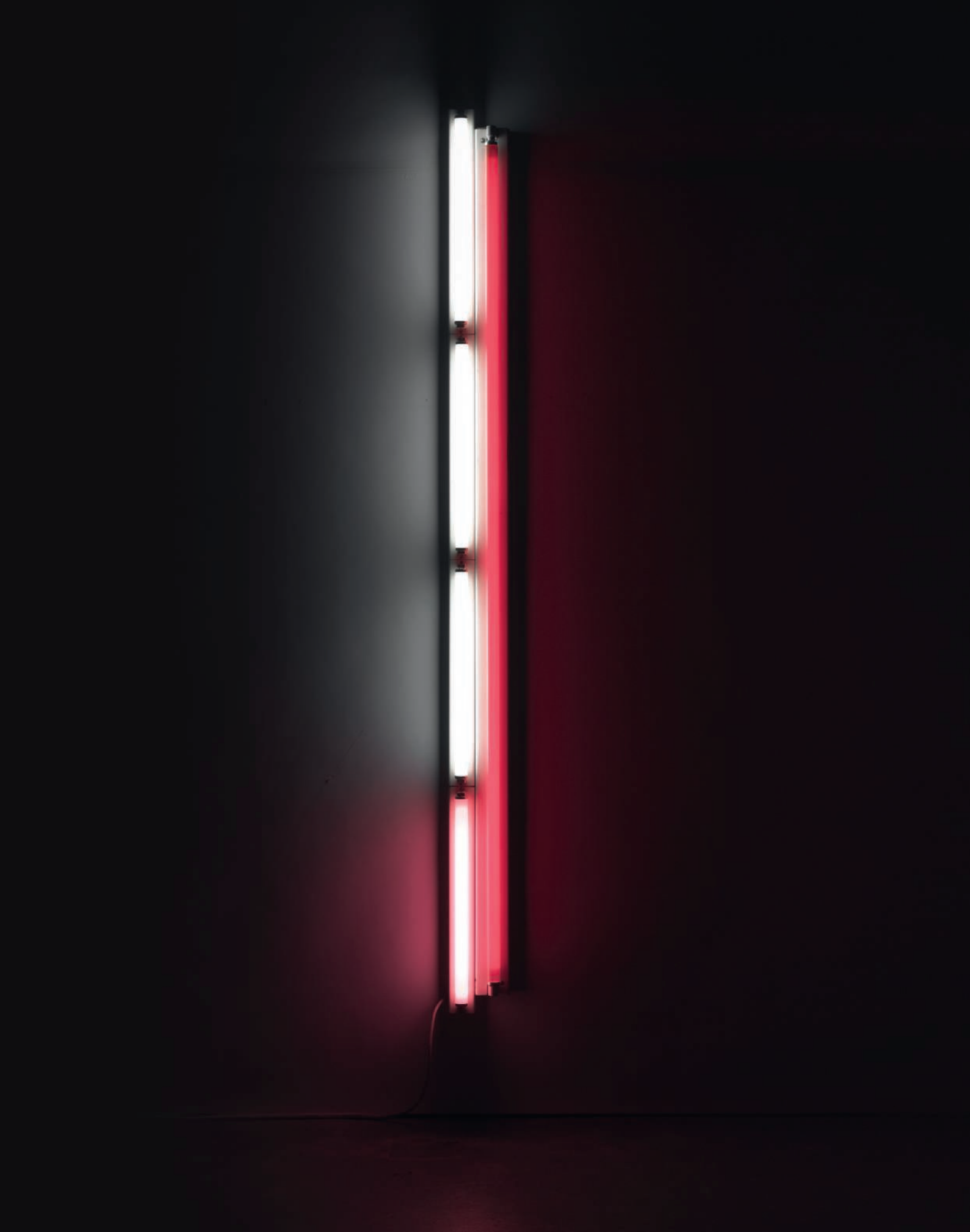
The Mayor Gallery, New York

Acquired from the above by the present owner



Certificate of authenticity for the present lot.





**716**

**JOHN CHAMBERLAIN (1927-2011)**

*EMPIRE MICROPHONE*

painted and chrome-plated steel

64 ¾ x 34 ¼ x 27 ½ in. (164.5 x 87 x 69.8 cm.)

Executed in 2009.

\$500,000-700,000

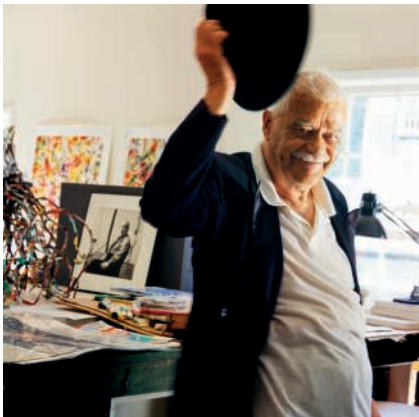
**PROVENANCE:**

Gagosian Gallery, Paris

Acquired from the above by the present owner

**EXHIBITED:**

Hong Kong, Gagosian Gallery, *Sculpture*, March-April 2012.



John Chamberlain in his studio, Shelter Island, 1999.  
Photo: Jonathan Becker / Contributor / Getty Images.  
Artwork: © 2017 Fairweather & Fairweather LTD /  
Artists Rights Society (ARS), New York.











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

John Chamberlain's *EMPIREMICROPHONE* dazzles with the purity of its form. Within its monumental scope the artist has intentionally chosen to restrict his normally vibrant palette and present a tonal range consisting of high-key shades of white juxtaposed with flashes of brilliant mirrored silver. The work also commands its environment through its striking verticality, compositional balance, and dynamic poise. The bottom portion of the sculpture, composed of closely fitted chromium automobile fenders, invites a lively range of interpretations, from the purely abstract to the fantastically anthropomorphic—the sculpture's base suggesting, perhaps, a multi-legged figure in motion. The work's upper portion shows Chamberlain's consummate handling of his material, as he compresses and then folds sheet steel so that it suggests the drape, look and feel of soft fabric. Demonstrating the continued cultural resonance of Chamberlain's entire oeuvre, and of the present work in particular, *EMPIREMICROPHONE* was placed the window of the Bottega Veneta's Fifth Avenue store during Fashion Week in September 2013 in conjunction with their Fall/Winter collection, which was in part inspired by Chamberlain's work.

*EMPIREMICROPHONE*'s composition results from the artist's preference for chance connections of materials rather than a formal compositional strategy. The close, seamless, almost organic way that Chamberlain fit the rough, uneven individual pieces of automobile scrap metal together reflect his exceptional ability to construct a harmonious work out of what had previously been simply an unrelated miscellany of raw materials. The result is a sculpture that projects energy and vitality. Chamberlain spoke of "the idea of the squeeze and the compression and the fit." The realization of a sculpture depended upon the successful interlocking of scrap metals" (J. Chamberlain, quoted in D. Waldman, *John Chamberlain: A Retrospective Exhibition*, exh. cat., Solomon R. Guggenheim Museum, New York, 1971, p. 7). His improvisatory and spontaneous approach to composition accomplished the right fit for the individual parts so that they merged in just the right way, resulting in sculptures that feel harmonious and organic. Guggenheim Museum curator Susan Davidson noted that Chamberlain's sculptures "have a rhythm and a poise that seem to arise spontaneously from their components. At the same time they exhibit a dynamism that might recall Baroque sculpture or Futurist painting" (J. Chamberlain and S. Davidson, *John Chamberlain: Choices*, exh. cat., Solomon R. Guggenheim Museum, New York, 2012, p. 18).

Chamberlain was well known for his robust, irreverent sense of humor, which he projected both in his art works and in his personal relationships. The title of the current work, for example, as do so many of his titles, indulges

his enjoyment of quirky and amusing wordplay. The playful titles of many of Chamberlain's sculptures, including the present work, also show the artist's interest in chance procedures and a collage sensibility. His use of language was comparable to his method of shaping the physical materials of his sculptures. John Chamberlain had a penchant for choosing unusual and thought provoking titles. More allusive than explanatory, his titles showed Chamberlain's love of collecting, shuffling, and combining words and word sounds. "Chamberlain's work presents shifts in scale, materials, and methods informed by the assemblage process that has been central to his working method. 'I'm basically a collagist. I put one thing together with another'" (J. Chamberlain, *ibid.*, p. 27).

John Chamberlain was among the trailblazing artists of his era, who introduced novel materials for sculpture and new ways of presenting his work, both in indoor and outdoor settings. He exhibited widely, participated in numerous major exhibitions, and is represented in significant museum collections. He was included in the 1961 group exhibition *Art of Assemblage*, a landmark group show at the Museum of Modern Art in New York showcasing the approach to sculpture that Chamberlain helped to champion. He was offered two career retrospectives by the Solomon R. Guggenheim Museum, a mid-career show in 1971 and a late-career retrospective in 2012. He represented the United States at the Venice Biennale in 1967 and participated in documenta 7 in Kassel, Germany in 1982. His works are on permanent display at Dia: Beacon and with the Chinati Foundation. He had more than one hundred solo exhibitions around the world, and his works are included in dozens of museum collections, including the Guggenheim and the Museum of Modern Art in New York.



Margaret Bourke-White, *Chrysler Building*, New York, USA, 1930-1931. Metropolitan Museum of Art, New York. © Estate of Margaret Bourke-White/ Licensed by VAGA, New York, NY. Photo: Art Resource, New York.

**717**

**JOHN MCCRACKEN (1934-2011)**

*Flower*

signed, titled, numbered sequentially and dated 'FLOWER 2008 J McCracken  
1 of 8' (on the underside of each element)  
eight elements—polyester resin, fiberglass and plywood  
each: 120 x 5 1/8 x 3 1/2 in. (305 x 13 x 9 cm.)  
Executed in 2008.

\$800,000-1,200,000

**PROVENANCE:**

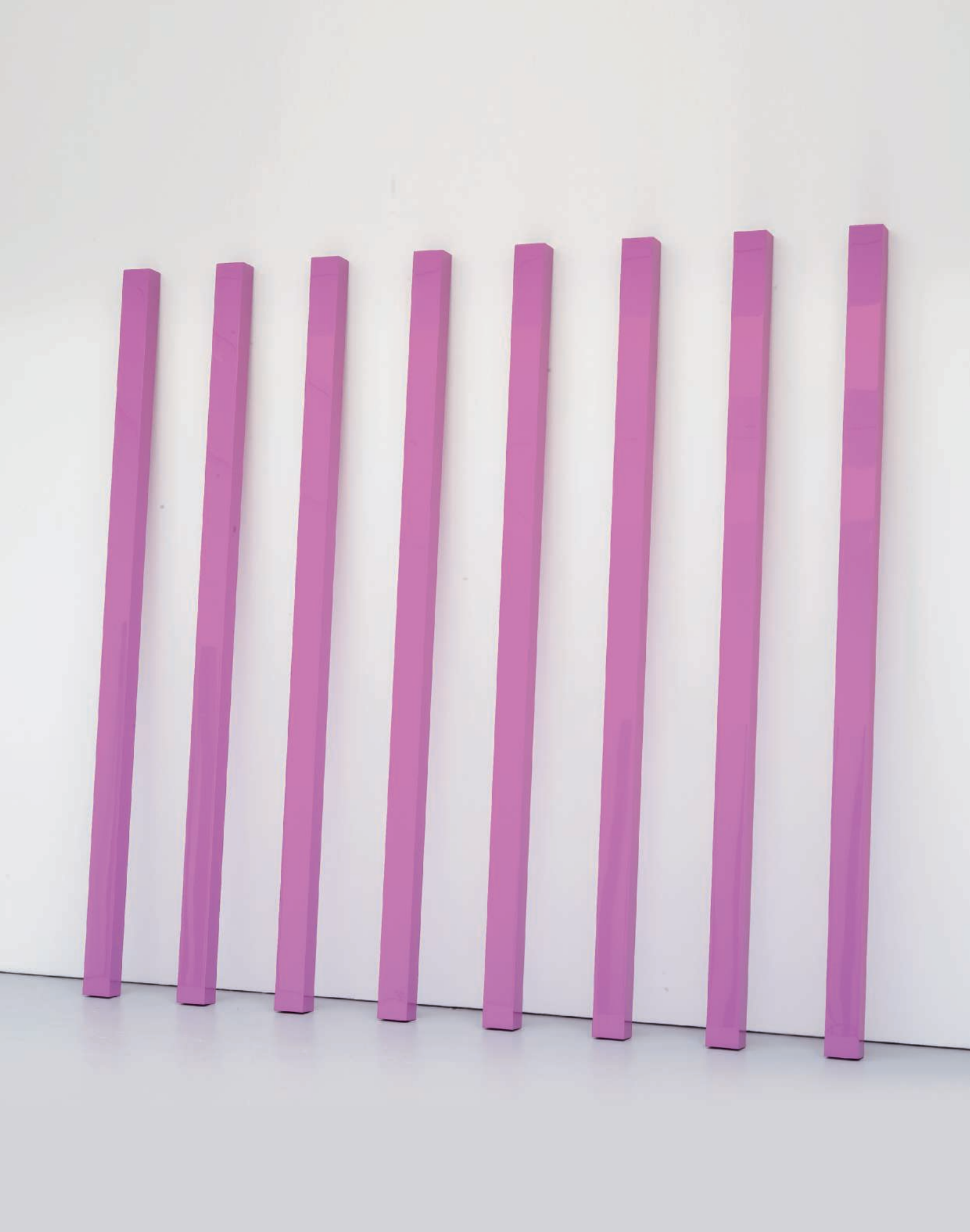
David Zwirner, New York  
Acquired from the above by the present owner

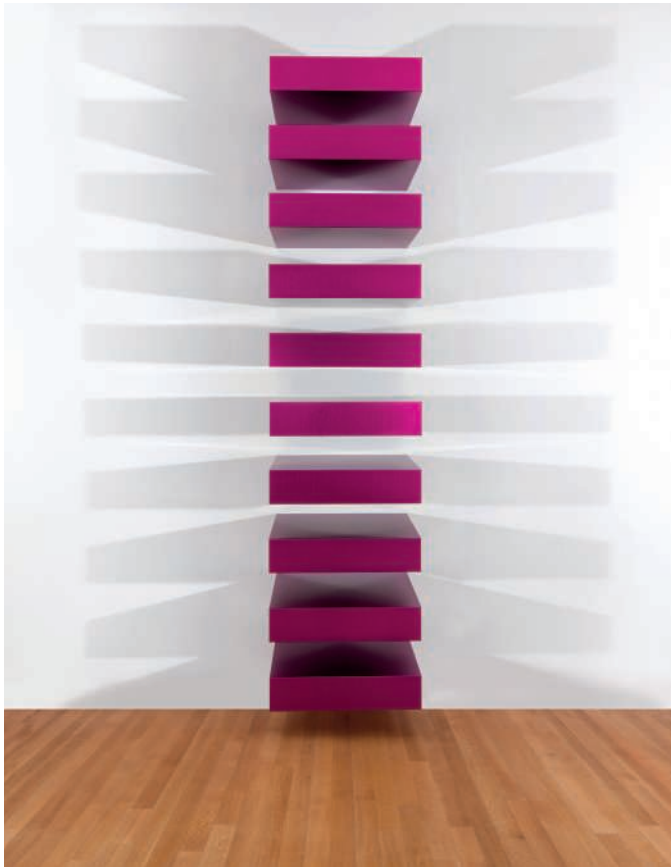
**EXHIBITED:**

New York, David Zwirner, *John McCracken*, September-October 2008, n.p.  
(illustrated).

“ I try to use color as if it were material.  
John McCracken ”







Donald Judd, *Untitled (Bernstein 88-25)*, 1988. © 2017 Judd Foundation / Artists Rights Society (ARS), New York.i



Richard Serra, *Equal (Corner Prop Piece)*, 1969-1970. Museum of Modern Art, New York. © 2017 Richard Serra / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

In John McCracken's *Flower*, color, form and space become inseparable and occupy the previously vacant environment between the floor and the wall. Deployed in the form of eight solid and highly reflective elements, *Flower* becomes a bold interruption in the space traditionally overlooked by the conventional categorization of wall based painting and floor based sculpture. Though the arrangement is suffused with space and light, the elegance of these pieces commands their location with a seriousness and dignity, reaching up from the floor to the ceiling; an example of the artist's signature form, *Flower* resonates in the expansive scope of its individual eight elements.

McCracken's work is associated with West Coast minimalism and his explorations opened up the genre with a new form of expansiveness as the artist adopted industrial techniques and materials—plywood, sprayed lacquer, and pigmented resin—to create his highly reflective, smooth surfaces. However, unlike Donald Judd, who often had works industrially fabricated to eschew all signs of the artist's hand, McCracken resolutely created these forms himself, finishing each work to the highly lacquered finish for which he is celebrated. By placing the final forms against a wall they evoke in turns a surfboard and the flanks of a custom car. The geometry of this particular iteration, industrial materials used in the work call back to these deeply Californian motifs.

Combined with the reflective surface, the vibrant palette gives *Flower* an ethereal and almost otherworldly quality to the space in which it rests, and the artist himself often evoked the spiritual or extraterrestrial when looking for language to describe his oeuvre. By leaning the elements against a wall, straddling space, the intention was to connect the spheres of two-dimensional painting and three-dimensional sculpture, and in turn, create a bridge between the physical and the spiritual.

John McCracken, born in 1934, in Berkeley, California, was the son of an engineer, inventor and cattle-rancher. After serving in the United States Navy, he enrolled at the California College of Arts and Crafts in Oakland, where he earned his BFA in 1962 and pursued a MFA. The artist studied with painter Gordon Onslow Ford and sculptor Tony DeLap and developed his early sculptural work while studying painting at the school, working in a gestural Abstract Expressionism. By the early 1960s, he developed an abstract Pop art with geometric emblems and signs in painted relief. McCracken's early sculpture began to pick up on the architectural forms of painted wood which would later characterize his most sought after works and by 1966 he had perfected the long and narrow, a polished monochromatic rectangle that shone as it leaned on wall and floors.

McCracken was part of the Light and Space movement, which also includes such luminaries James Turrell, Peter Alexander, and others. The artist cited his greatest influences as the hard edge works of the Abstract Expressionist Barnett Newman and Minimalists like Donald Judd and was one of the few members of his cohort who did not object to the movement's name, embracing the focus on perception, creating with light, volume and scale, and the use of industrial materials such as glass, neon, fluorescent lights, resin and cast acrylic. The sense of play in his minimalist works was embraced, distinctly his own and invoking his California roots. McCracken has been included in every important exhibition of Minimalist sculpture in both the United States and Europe, beginning in 1966 with "Primary Structures" at the Jewish Museum and again in 1967 "American Sculpture of the Sixties" at the Los Angeles County Museum. In 1986, he was honored with a major survey exhibition organized by P.S.1 Contemporary Art Center, titled *Heroic Stance: The Sculpture of John McCracken 1965-1986*.





718

**LEE UFAN (B. 1936)**

*Untitled*

signed in Korean and dated '1972.8 Lee Ufan' (on the reverse)  
oil on canvas  
28 ¼ x 24 in. (71.7 x 61 cm.)  
Painted in 1972.

\$350,000-450,000

**PROVENANCE:**

Private collection, acquired directly from the artist  
Anon. sale, Christie's Private Sales, New York, 6 October 2015  
Acquired at the above sale by the present owner

**EXHIBITED:**

New York, Christie's, *Dansaekhwa: Korean Abstract Art*, November-December 2015, p. 90 (illustrated).

Lee Ufan stands as one of the most influential figures of the *Dansaekhwa* (Monochrome) movement, a group of Korean abstract artists, chiefly active during the 1970s and 1980s. This *Untitled* work, created in 1972, is a layered, repetitive sea of greyish-blue paint drops, mimicking the brush's shape and size on the canvas in varying thicknesses of application. Maintaining consistent brushstrokes while varying the amount of paint and pressure applied, Lee has noted aiming to keep "expression to a minimum in order to achieve the maximum," resulting in a "sense of indefiniteness" (L. Ufan, *Lee Ufan*, Tokyo, 1993, p. 3). His meditative works transgress the boundaries between painting and sculpture, as well as the modernist definition of creation. As Lee applies and builds up the paint on canvas, he generates an organizational rhythm recognizable through the apparent indeterminacy of his infinite brushstrokes.

An investigation of the concept of infinity is present throughout Lee's oeuvre, and is exemplified in the present work. The blank canvas acts as infinite space for Lee to explore the concepts of "body" and "encounter," both important in understanding the artist's work. "Encounter" considers the relationship between oneself and others, while "body" or "bodiliness" examines the interconnectedness of the body, the mind, and the world. Lee, well versed in the Western thought and phenomenology of Martin Heidegger and Maurice Merleau-Ponty, developed his own theory that art should try to encounter what he deems "the other," or "the world." A canvas provides Lee with the opportunity to create an encounter with the world in relationship with others, rather than remain in his own isolated world. Lee's minimal expression of brushstrokes creates another passageway for relating himself with the world and others, connecting nature with the artificial, and the made with the unmade.



Robert Ryman, *Untitled*, 1961. Museum of Modern Art, New York. © 2017 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © Museum of Modern Art / Licensed by SCALA / Art Resource.



719

## GÜNTHER FÖRG (1952-2013)

*Untitled*

signed, numbered and dated '1331/88 Förg 1988' (on the reverse)

acrylic on lead on wood

94½ x 63 ⅞ in. (240 x 160.3 cm.)

Painted in 1988.

\$250,000-350,000

### PROVENANCE:

Skarstedt, New York

Acquired from the above by the present owner

### EXHIBITED:

New York, Skarstedt, *Günther Förg: Lead Paintings*, February-April 2015, pp. 28-29 (illustrated).

This work is recorded in the archive of Günther Förg as No. WVF.88.B.0206. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

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

Günther Förg

Executed on a monumental scale, *Lead Painting* is a striking work by artist Günther Förg. Its immense surface, consisting of a sheet of lead metal, is immediately identifiable as the creation of an artist who emerged as a seminal figure among the generation of postwar German artists that included Martin Kippenberger and Albert Oehlen. For Förg, his choice of materials became his vehicle of expression, and one of his signature accomplishments was to distill painting to its purist essence, an achievement which can be seen so strikingly in the present work.

This painting instantly engages the viewer through its impressive verticality (it measures almost eight feet in height), in vital contrast with its understated painterly language that makes reference to Minimalism and Color Field Painting. In particular, the painting pays homage to the great Color Field practitioner Barnett Newman, and specifically his "zip" paintings, which used vertical stripes to organize the pictorial space of his compositions.

Here, two copper-brown tonal fields flank a stripe that bisects the entire composition from the upper to the lower edge. Partially painted in white, the stripe references Newman while also revealing Förg's signature adoption of uncommon materials to be used as supports for his paintings. Thinly applied washes of white acrylic are applied over a lead base, emphasizing the artist's brushwork against the matte-gray metal, which continues to assert itself beneath the paint layers.

The unadorned metal surface also establishes a dialogue with the depth, dimensionality, and energy of the artist's brushstrokes, the lead ground does adhere the pigment as a fabric support might, but rather allowing it to rest on the surface, thus emphasizing the brushstrokes' every gesture. Förg valued lead for its unique appearance and physical characteristics, its patina, its surface imperfections suggestive of the handmade, its heft, and its soft malleable texture. The nature and quality of the lead surface in dialogue with the acrylic colors and the artist's gestural brushstrokes captivates the viewer.

Förg's art practice was a multidisciplinary one, seeking dialogue between painting and other art methods and media. Fascinated by modernism and its legacy, he explored the conventions of painting, investigated materials, methods, and traditions, and engaged his art in a vital dialogue between the Abstract Expressionist Generation and his own, as one critic put it, "Without doubt, Günther Förg's radicalness shook up the very idea of painting" (M. Hetzler, "Günther Förg (1952-2013)," *Artforum*, 5 May 2014).



Barnett Newman, *Onement IV*, 1949. Allen Memorial Art Museum, Oberlin College. © 2017 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.





**720**

**FRANZ WEST (1947-2012)**

*Untitled*

steel, cardboard, papier-mâché, acrylic and polystyrene  
56 ½ x 33 x 31 ½ in. (143.5 x 83.8 x 80 cm.)  
Executed in 2012.

\$400,000-600,000

**PROVENANCE:**

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

**EXHIBITED:**

London, Gagosian Gallery, *Man with a Ball*, September-November 2012, pp. 88-89 (illustrated).



Franz West in his studio, Vienna, 2006. Photo: Didi Sattmann / Imagno / Getty Images.  
Artwork: © Archiv Franz West, Vienna.





Franz West's work focuses on extraordinary forms made of ordinary materials—plaster, papier-mâché, wire, polyester, and aluminum. Wiggling, floating, and extending into the spaces they occupied, the sculptures West creates grow in size as his work developed, from interactive wearables to public art as expansive as the spaces that would contain them.

Created toward the end of his life, both these untitled works embody West's maxim: "...it doesn't matter what the art looks like but how it's used" (F. West, quoted by R. Smith, "Franz West...Creator of an Art Universe" *New York Times*, July 26, 2012). These mysterious and playful forms invite further investigation and contemplation as his oeuvre focused on friendliness and viewer interaction, a radical approach for someone initially influenced by the abstract and nihilism of the Actionists of Vienna.

Initially, the artist used pieces of furniture to take ownership of space, a theme that grew as his sculptures became larger, eventually producing more monumental forms. These forms, particularly the metal works constructed for outdoors, are organic and inflated, abstract but still approachable, meant for sitting on or lying under. His neon-colored, sausage-like shapes traverse through the air, free of both the self-seriousness and decorum often present in public art. West rejected the traditionally passive way of viewing art, instead putting the work up against the skin of the viewer. While abstracting shapes that seemed to defy convention, he created works that invited the viewer in. With his enthusiastic scale and friendliness, he set aside the trap of static abstraction, instead placing his brightly-colored structures in spaces where they were allowed to command and animate their environment.



Yves Klein, *SE 181*, 1961. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017.



Alternate view of the present lot.

Veering away from the performative existentialism of his forbearers in Actionism, West's work fills the space but is lighthearted. It vibrates with the spirit of the avant-garde without drowning in it, in turn rejecting and embracing object-based art practices. The filaments of post-war European art can be traced throughout his work from the lengthy figures of Alberto Giacometti, to Dieter Roth's objects, and the plaster surfaces of Jean Fautrier. West's first influence was the Viennese Actionism movement of the early 1970s, and this quickly turned into works adapting everyday objects or creating new objects with ambiguous purpose. This early work included covering objects and furniture in gauze and plaster, yielding art which is bulbous, white, and tactile.

These works became West's early *Adaptives*, portable mixed-media sculptures that are completed when the viewer handles the object and makes it a part of their experience. As the 1980s arrived, the objects grew in dimension, expanding both in size and the role the viewer played. Often they became the wearer, thus actively participating in the work and the abstraction.

Franz West was born in 1947 in Vienna, where he studied at the Academy of Applied Arts. His background was not steeped in the visual arts (his father was a coal dealer, his mother a dentist), and before he joined the academy, he briefly studying civil engineering in 1960s, wandering across Europe and the Middle East before returning to Vienna in his mid-20s. One of the most innovative sculptures of his generation, Franz West's work has been displayed in cities all over the world, including New York's Central Park. The artist represented Austria at the 1990 Venice Biennale and his work is featured in major public collections, including Centre Pompidou, Paris and The Museum of Modern Art, New York.



Detail of the present lot.

**721**

**URS FISCHER (B. 1973)**

*Nail Solo*

galvanized cast bronze, cast bronze, washers, screws, wash primer,  
polyurethane filler, polyester filler, polyester putty, one-component fill primer,  
waterborne base coat, polyurethane matte clearcoat  
72 ½ x 19 ¾ x 35 ⅞ in. (184 x 50 x 91 cm.)

Executed in 2012. This work is number one from an edition of three plus one  
artist's proof.

\$200,000-300,000

**PROVENANCE:**

Gagosian Gallery, Paris

Acquired from the above by the present owner

**EXHIBITED:**

Paris, Gagosian Gallery, *Urs Fischer: schmutz schmutz*, April-May 2012.









**722**

**FRANZ WEST (1947-2012)**

*Untitled*

Styrodur, steel, epoxy resin, glass fiber mats, synthetic resin, lacquer and metal base

89 x 237  $\frac{7}{8}$  x 61 in. (226 x 603 x 155 cm.)

Executed in 2011.

\$600,000-800,000

**PROVENANCE:**

Gagosian Gallery, London

Acquired from the above by the present owner

**EXHIBITED:**

London, Gagosian Gallery, *Man with A Ball*, September-November 2012, pp. 40-43 (illustrated).



Brice Marden, *Attendant*, 1996-1999.  
© 2017 Brice Marden / Artists Rights Society (ARS), New York.















**“ As a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one’s own three-dimensionality in a defined art space. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement.**

**Franz West**



“ When I went to look at my jokes hanging in a gallery I saw people laugh out loud. They weren’t thinking about color or form or content. For a second, all that was there was there. ”

R. Prince

**723**

**RICHARD PRINCE (B. 1949)**

*Untitled (Joke)*

signed 'Richard Prince' (on a paper label affixed to the reverse)

inkjet on canvas

58 x 78 ¾ in. (147.3 x 200 cm.)

Executed in 2011.

\$200,000-300,000

**PROVENANCE:**

Almine Rech Gallery, Brussels

Acquired from the above by the present owner

**EXHIBITED:**

Brussels, Almine Rech Gallery, *Richard Richard Prince in his studio, Sagaponack, New York, 2006*.



**I WAITED ON THE CORNER FOR  
S GIRL WALKED BY I SAID, “A  
ARE YOU RICHARD?” I SAID “  
LINDA.”**

**R MY BLIND DATE. WHEN THI  
RE YOU LINDA?" SHE SAID, "  
'YEAH.'" SHE SAID, "I'M NOT**

**724**

**IMI KNOEBEL (B. 1940)**

*Bild 27.08.2014*

signed and dated 'Imi 14' (on the reverse)

acrylic on aluminum

80 ¼ x 80 ½ in. (203.8 x 204.4 cm.)

Painted in 2014.

\$100,000-150,000

**PROVENANCE:**

White Cube, London

Acquired from the above by the present owner





**725**

**RICHARD PRINCE (B. 1949)**

*Untitled (de Kooning)*

printed paper collage, acrylic and oil crayon on Ektacolor photograph  
46 x 58 in. (116.8 x 147.3 cm.)

Executed in 2006.

\$200,000-300,000

**PROVENANCE:**

Gladstone Gallery, New York

Acquired from the above by the present owner





726

**SHERRIE LEVINE (B. 1947)**

*Repetition and Difference*

black glass and cast bronze

black glass: 6 ¾ x 3 ¾ x 2 ¾ in. (17.1 x 8.5 x 6 cm.)

bronze: 6 ¼ x 3 ½ x 2 ¾ in. (15.9 x 7.9 x 6 cm.)

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

\$80,000-120,000

**PROVENANCE:**

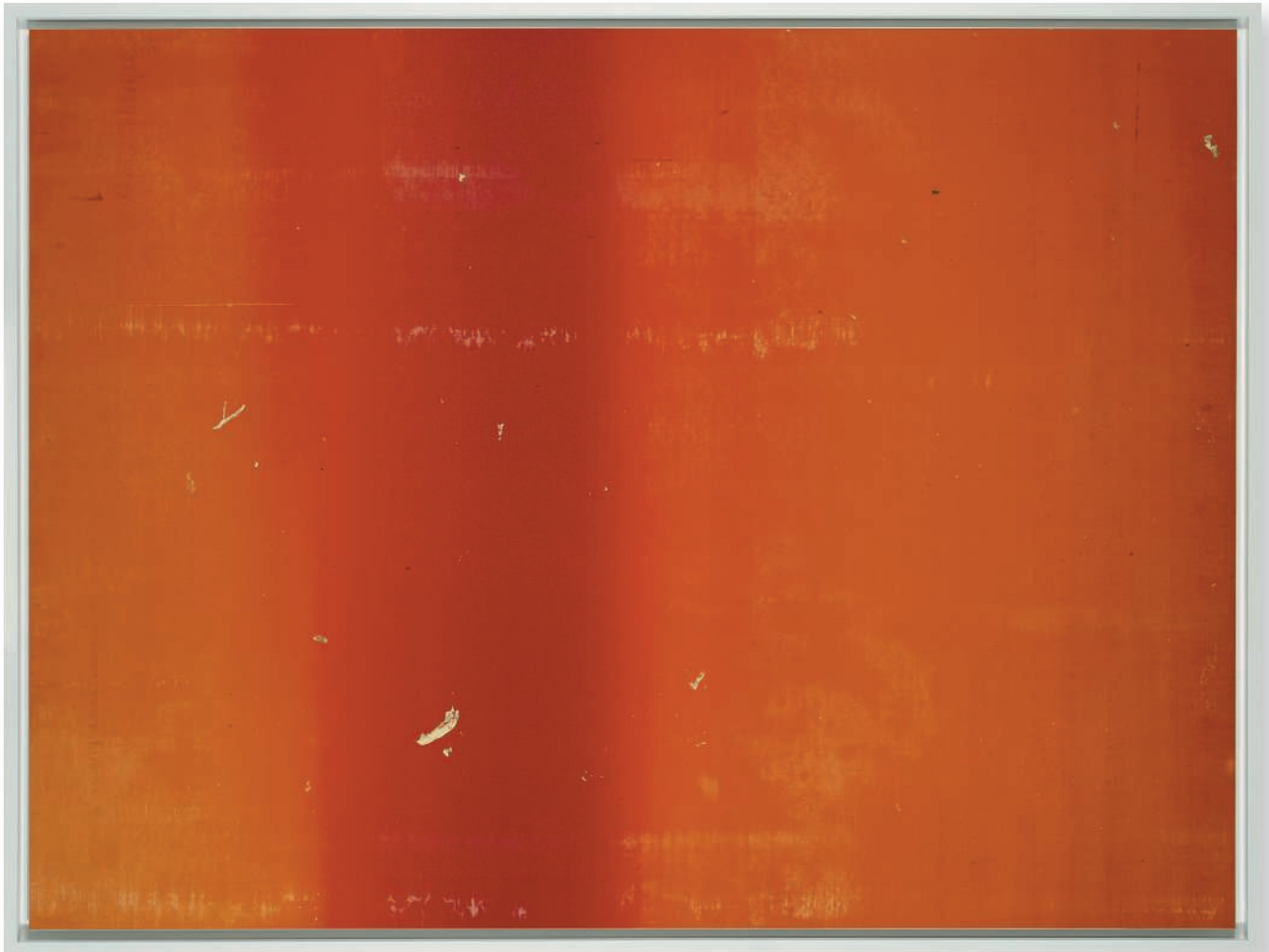
Simon Lee Gallery, New York

Acquired from the above by the present owner

**EXHIBITED:**

Krefeld, Museum Haus Lange, *Sherrie Levine: Pairs and Poses*, October 2010-February 2011, p. 61 (another example exhibited and illustrated).





727

**WOLFGANG TILLMANS (B. 1968)**

*Silver 115*

signed and numbered 'Wolfgang Tillmans 1/1+1' (on a paper label affixed to the reverse)

chromogenic print mounted on Dibond in artist's frame

71 ¼ x 92 ⅞ in. (181 x 235.9 cm.)

Executed in 2013. This work is number one from an edition of one plus one artist's proof.

\$60,000-80,000

**PROVENANCE:**

Galerie Buchholz, Berlin

Acquired from the above by the present owner

**EXHIBITED:**

Berlin, Galerie Buchholz, *Wolfgang Tillmans: Silver*, November 2013-January 2014.



**728**

## **WOLFGANG TILLMANS (B. 1968)**

### *Silver 118*

signed and numbered 'Wolfgang Tillmans 1/1+1' (on a paper label affixed to the reverse)

chromogenic print mounted on Dibond in artist's frame

93 3/5 x 71 1/4 in. (237.7 x 180.9 cm.)

Executed in 2013. This work is number one from an edition of one plus one artist's proof.

\$40,000-60,000

#### **PROVENANCE:**

Maureen Paley, London

Acquired from the above by the present owner





729

**LEE UFAN (B. 1936)**

*Dialogue*

signed and dated 'L. Ufan '07' (on the turning edge); signed again, tiled and dated again 'Dialogue 2007 Lee Ufan' (on the reverse)

oil and mineral pigment on canvas

89 ½ x 71 ¾ in. (227.3 x 182.2 cm.)

Painted in 2007.

\$180,000-250,000

**PROVENANCE:**

Kukje Gallery, Seoul

Acquired from the above by the present owner



**730**

**JOSH SMITH (B. 1976)**

*Untitled*

signed and dated 'Josh Smith 2010' (on the reverse)  
collage, oil and acrylic on paper mounted on panel  
48 x 36 in. (121.9 x 91.4 cm.)  
Executed in 2010.

\$7,000-10,000

**PROVENANCE:**

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

*Untitled*

signed and dated 'Josh Smith 2010' (on the reverse)  
collage, oil and acrylic on paper mounted on panel  
48 x 36 in. (121.9 x 91.4 cm.)  
Executed in 2010.



731

**SETH PRICE (B. 1973)**

*Disidentification Program*

screenprint, acrylic, pigmented acrylic polymer  
and gesso on plywood

95 3/4 x 47 3/4 in. (243.2 x 121.2 cm.)

Executed in 2014.

\$80,000-120,000

**PROVENANCE:**

Galerie Chantal Crousel, Paris

Acquired from the above by the present owner

**EXHIBITED:**

Paris, Galerie Chantal Crousel, *Seth Price:*  
*Animation Studio*, October-December 2014.







**732**

**SAM FALLS (B. 1984)**

*Untitled (Lattice, Topanga, CA, Mahogany)*

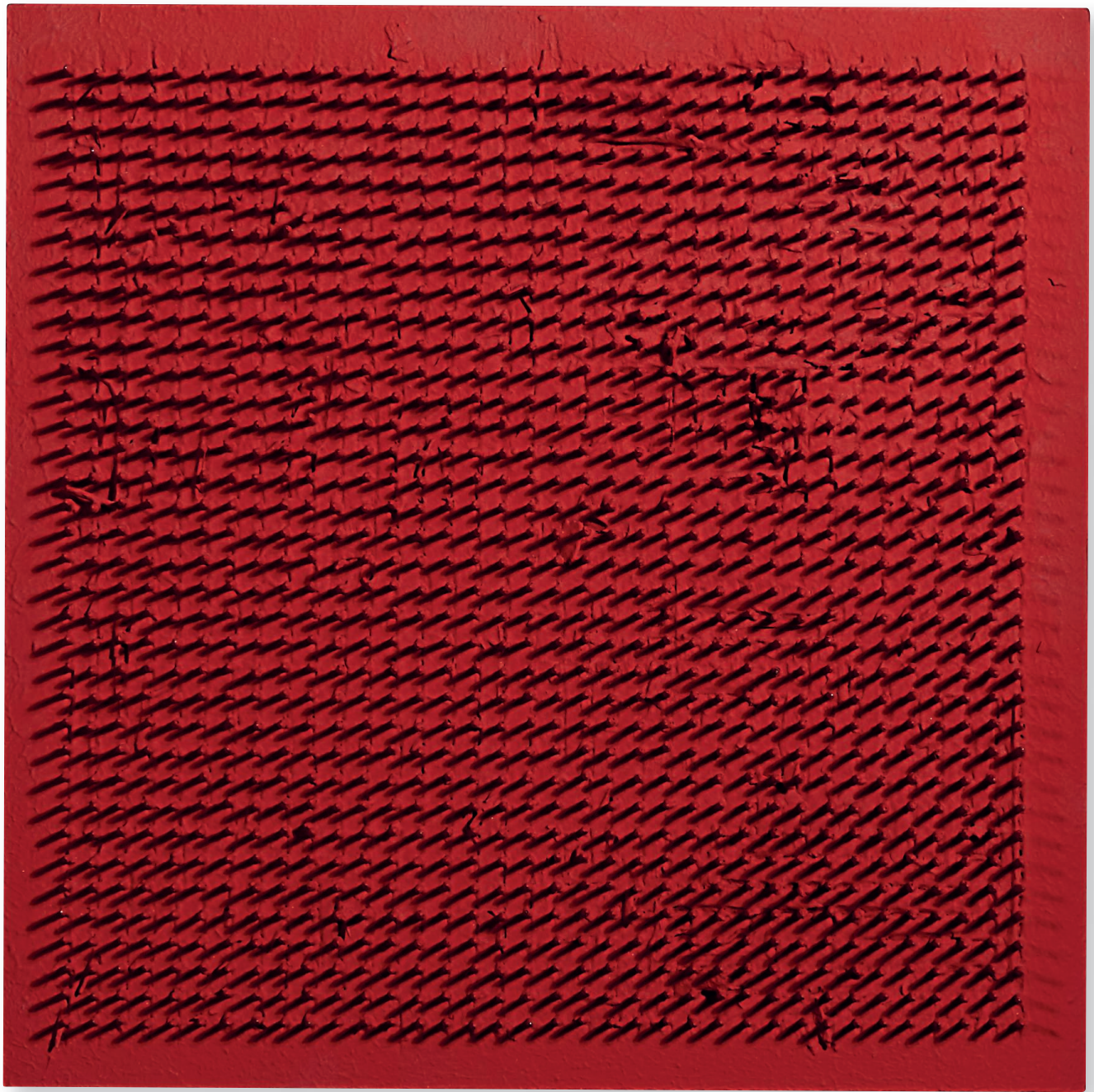
oil-based wood stain on pine  
96 ¼ x 48 ¼ in. (244.4 x 122.5 cm.)  
Executed in 2013.

\$4,000-6,000

**PROVENANCE:**

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





**733**

**BERNARD AUBERTIN (B. 1934)**

*Tableau Clous*

signed and dated 'Bernard Aubertin 1970' (on the reverse)

acrylic and nails on panel

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

Executed in 1970.

\$8,000-12,000

**PROVENANCE:**

Archivio Bernard Aubertin, Brescia

Anon. sale; Christie's, Amsterdam, 1 November 2016, lot 186

Acquired at the above sale by the present owner

**734**

**ALLORA & CALZADILLA (B. 1974 & 1971)**

*Lifesaver Manhole*

cast silicon, bronze and polyurethane paint

80 ¾ x 24 x 4 ¾ in. (205.1 x 60.9 x 12 cm.)

Executed in 2011. This work is number one from an edition of three.

\$80,000-120,000

**PROVENANCE:**

Gladstone Gallery, New York

Acquired from the above by the present owner



Gillier residence, Paris (present lot and lot 726 to be sold on 18 May, illustrated).





**735**

**ANDY WARHOL (1928-1987)**

*Untitled*

signed 'Andy Warhol' (on the overlap)

acrylic and silkscreen ink on canvas

14 x 11 in. (35.5 x 28 cm.)

Painted in 1977.

\$40,000-60,000

**PROVENANCE:**

Private collection, Belgium

Anon. sale; Artcurial, Paris, 29 May 2011, lot 83

Acquired at the above sale by the present owner





**736**

**YOSHITOMO NARA (B. 1959)**

*Little Pilot*

acrylic on printed paper  
8 ¾ x 7 in. (22.2 x 17.7 cm.)  
Painted in 1998.

\$70,000-100,000

**PROVENANCE:**

Taka Ishii Gallery, Tokyo  
Acquired from the above by the present owner

**LITERATURE:**

S. Goto, ed., *Slash with a Knife: Yoshitomo Nara*, Tokyo, 1998, n.p. (illustrated).  
N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works*,  
*Volume 2: Works on Paper*, San Francisco, 2011, pp. 123 and 352, no. D-1998-  
044 (illustrated).

Lot image: actual size.



°737

## JOHN CURRIN (B. 1962)

### *Jamita*

signed and dated 'John Currin 91' (on the overlap)

oil on canvas

36 x 32 in. (91.4 x 81.2 cm.)

Painted in 1991.

\$350,000-450,000

#### PROVENANCE:

Andrea Rosen Gallery, New York

Acquired from the above by the present owner, 1992

#### EXHIBITED:

New York, Andrea Rosen Gallery, *John Currin*, March-May 1992.

Antwerp, Ado Gallery, *Critical Distance*, August-September 1993.

Limoges, Fonds régional d'art contemporain du Limousin and London, Institute of Contemporary Arts, *John Currin: Les Coopérateurs*, July 1995-February 1996, p. 31 (illustrated).

#### LITERATURE:

A. B. Oliva, ed., *Aperto '93: Emergency/Emergenza*, Milan, 1993, p. 267 (illustrated).

*John Currin*, exh. cat., Chicago and London, Museum of Contemporary Art and Serpentine Gallery, 2003, p. 31 (illustrated).

N. Bryson, A. Gingeras and D. Eggers, *John Currin*, New York, 2006, pp. 82-83 (illustrated).



Pablo Picasso, *Seated Nude (Madeleine)*, 1905. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The arresting gaze of *Jamita* acts as an enigmatic emblem of the distinctive portraiture that distinguishes John Currin's *oeuvre*. Here, the artist's subject is held in his idealized perception, but the woman directs her own gaze away, out of the frame and avoiding eye contact with the viewer. Bathed in warm tones of mauve and brick, *Jamita* is inviting but slightly apprehensive while sharing such an intimate space with the viewer. Her luminous skin, rendered in buttery cream, highlights the depth of the figure's gaze, her intensity and her composure.

The artist's work, often lying at the crossroads of desire and despair, here takes on an intimacy that is different than his dramatically composed paintings. Currin's sense of the voyeuristic is instead brought close, to a single figure in a gentle frame. While not erotic as his early work, this portrait is no less confrontational. With dramatic brush strokes, the subject's face is rendered in expressive gestures, capturing a moment just after motion, as she looks aside. She is in reverie, but not lost; her gaze is direct and potent.

Currin, who combines Old Master and Mannerist painting techniques with modern subjects, is best known for creating sensual and expressive fields of soft color. Drawing on styles from fashion magazines, pornography, and other commercial sources, his uniting of disparate historical sources is a seductive combination. *Jamita* exudes a style that is less Renaissance and more 1950s painting, evoking the haunting portraiture of the American master Edward Hopper.





738

## KEITH HARING (1958-1990)

### *Acrobats*

stamped with the artist's signature and foundry mark, numbered and dated  
'K Haring 1986 6/7' (on the base)

polyurethane enamel on aluminum

48 ½ x 33 x 31 in. (123.2 x 83.8 x 78.7 cm.)

Executed in 1986. This work is number six from an edition of seven plus two artist's proofs.

\$400,000-600,000

#### PROVENANCE:

Deitch Projects, New York

Acquired from the above by the present owner

#### EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Global New Art*, July-August 2011.

Tokyo, Spiral Garden, *Die Tanzende Bilder*, August-September 2013.

Matsumoto City Museum of Art, *TAG-TEN*, July-September 2014.

The Museum of Fine Arts, Gifu, *A Walk Around the Contemporary Art World After Paradigm Shift*, February-May 2015.

#### LITERATURE:

E. Chapulie, ed., *Keith Haring: l'art à la plage*, Turin, 2005, p. 39 (another example illustrated).



Alternate view of the present lot.

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

Keith Haring







Fernand Leger, *Deux acrobates et trois oiseaux*, 1953. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.



Maurizio Cattelan, *Frank and Jamie*, 2002. © Maurizio Cattelan.

Keith Haring's *Acrobats*, from 1986, stands tall (at over four feet in height) as a jubilant sculpture with lively dancing acrobatic figures in structural harmony. Haring's firm belief that "the contemporary artist has a responsibility to continue celebrating humanity" transformed the present work from a mere representation of Haring's creative genius and technical prowess to a lasting emblem of the artist's keen ability to introduce bright, inspiring imagery as a key voice in the fight against the AIDS epidemic of the 1980s and beyond (D. Drenger, 'Art and Life: An Interview with Keith Haring,' in *Columbia Art Review*, Spring 1988, p. 63).

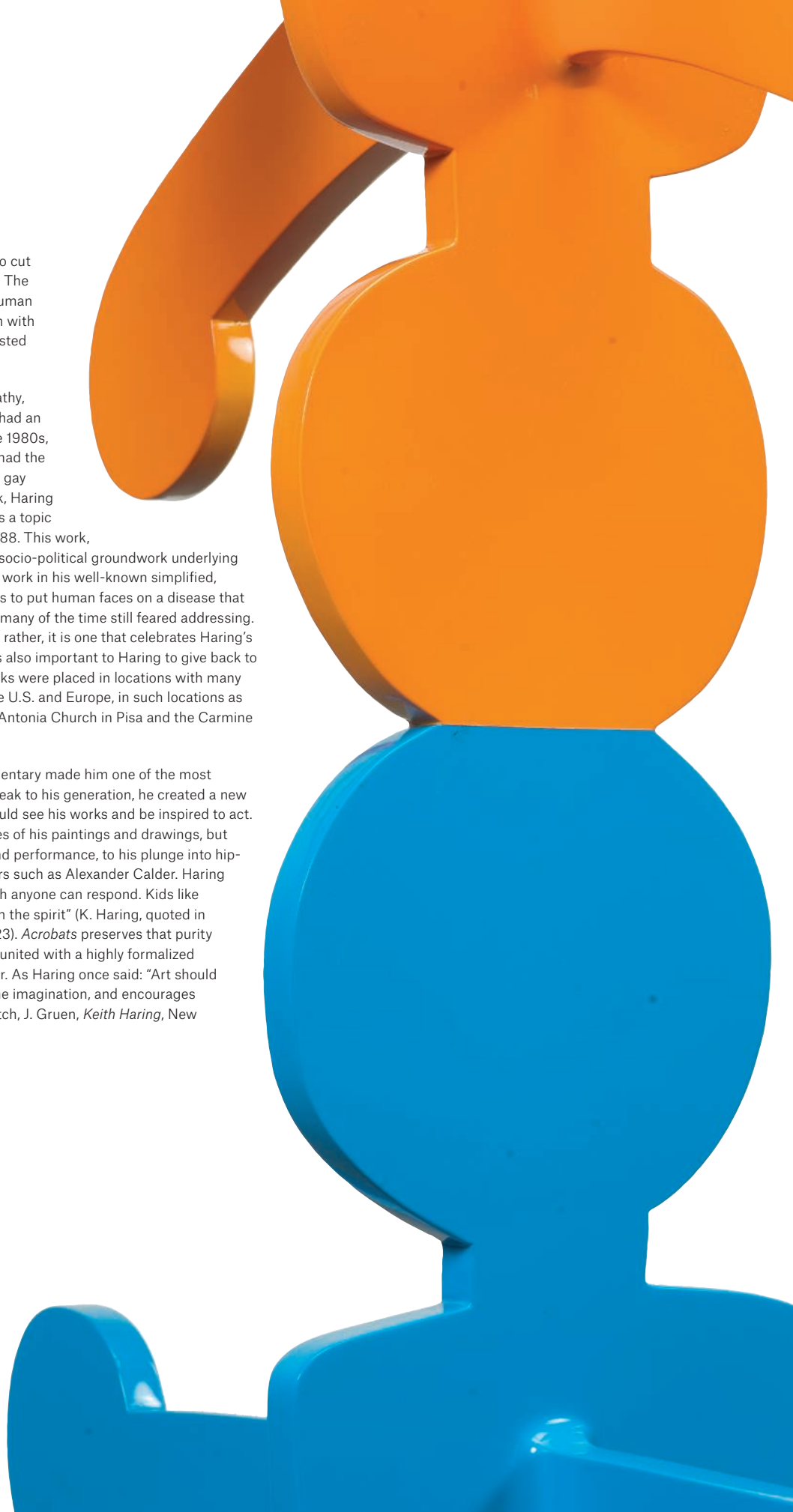
Dance was a large part of the 1980s New York scene, and played a large part in Keith Haring's life and artistic production. His first encounter of combining elements of dance in his work was in 1978, when he made *Video Clones*, a video of Molissa Fenley, a modern dancer, where he focused solely on her foot movements. He also incorporated the theme of dance into certain early drawings and paintings, such as his 1982 work *Subway Drawing (Electric Boogie Dancer)*. At times, Haring would use his friend Bill T. Jones, an accomplished dancer, as his reference in showing movement in his works.

Haring's venture into sculpture came relatively late in his short but meteoric career. In 1985, prompted by the gallerist Tony Shafrazi, who suggested to him "Put your alphabet in the landscape, out there in the real world", he produced a series of free-standing and brightly colored figures that children were encouraged to play on so that the installation had "the atmosphere of a wild playground" (T. Shafrazi, quoted in *Keith Haring: Sculptures, Paintings and Works on Paper*, exh., cat., Ben Brown Fine Arts, London, 2005, p. 22). Haring's sculptures made during the 1980s also appropriate elements of dance, some portraying actual moves of the time, such as the electric slide and the spider move. The present *Acrobats* acts as a dynamic portrayal of two figures in exaggerated kinetic balance, further reflecting Haring's passion for the music, dance and nightlife of his era. Haring's roommate in the early 1980s, Kenny Scharf, once stated, "From the first moment we met, dance was very much a part of our lives. We first revolved around the B-52s. We followed them everywhere, dancing for hours. We danced space-age go-go, the jerk, [and] the pony" (K. Scharf, quoted in Keith Haring, exh. cat., Whitney Museum of American Art, 1997, p. 214). Haring has imbued within this sculpture a triumvirate of life, vigor and movement. The play between the two dimensionality and three dimensionality of the work makes the sculpture lose the stiff, static aspects of traditional sculpture, instead celebrating the interplay of vibrant colors is playful and memorable geometries. The medium was radically different from his paintings

and early chalk drawings, and this translation into cut metal added a further layer of reality to his work. The fabricated sculptures, employing recognizable human forms, contain an essence of inner life—a concern with stress, repose, substance and void, balance, arrested motion and horizontal versus vertical thrust.

*Acrobats* carries an added meaning, one of empathy, perseverance and defiance. The AIDS epidemic had an immense effect on the New York art scene of the 1980s, with many artists either knowing someone who had the disease or having it themselves. Being an openly gay artist addressing sociopolitical issues in his work, Haring saw the fight for AIDS research and treatment as a topic close to his heart; he was diagnosed with it in 1988. This work, in many ways, can be seen as a monument with socio-political groundwork underlying its more playful visual appearance. Creating this work in his well-known simplified, childlike, cartoonish style, the present work seeks to put human faces on a disease that had taken so many, and on a sensitive topic that many of the time still feared addressing. *Acrobats* seems not to lament the AID epidemic; rather, it is one that celebrates Haring's life and the passion of his New York circle. It was also important to Haring to give back to the larger art community. Many of his public works were placed in locations with many children. He created murals and sculptures in the U.S. and Europe, in such locations as the Necker Children's Hospital in Paris, the San Antonio Church in Pisa and the Carmine Street Swimming Pool in New York.

Haring's distinct style and wider-reaching commentary made him one of the most respected artists of his time. Haring aimed to speak to his generation, he created a new language through art, and hoped that people would see his works and be inspired to act. Haring's sculptures owe much to the graphic lines of his paintings and drawings, but also to his broad-ranging interest in public art and performance, to his plunge into hip-hop culture, and his admiration for other sculptors such as Alexander Calder. Haring admired the "simple, clear, poetic quality to which anyone can respond. Kids like him, too, because his work has spirit, comes from the spirit" (K. Haring, quoted in G. Celant (ed.), *Keith Haring*, New York, 1997, p. 23). *Acrobats* preserves that purity of line, and the spontaneous, childlike freshness united with a highly formalized sense of design, which he associated with Calder. As Haring once said: "Art should be something that liberates the soul, provokes the imagination, and encourages people to go further" (K. Haring, quoted in J. Deitch, J. Gruen, *Keith Haring*, New York, 2008, p. 19).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

739

## JEAN-MICHEL BASQUIAT (1960-1988)

*Untitled (Jorr)*

signed with the artist's initials 'JMB' (on the reverse)

oilstick on paper

36 ¼ x 24 ¼ in. (92 x 61.6 cm.)

Drawn in 1982. This work is registered as no. 1988 in the archives of Annina Nosei Gallery.

\$900,000-1,200,000

**PROVENANCE:**

Annina Nosei Gallery, New York

Obelisk Gallery, Boston

Acquired from the above by the present owner, 1991



Fang Reliquary Head, Equatorial Guinea. Philadelphia Museum of Art.

*"With the exception of Picasso, few acclaimed painters of the 20th century invested the same time or energy to works on paper that is evidenced in their painting. The search for pictorial solutions would have been fought out in front of the canvas. Yes, 20th-century painters drew and made masterful works in this medium, but drawing was always a secondary concern. For Basquiat, in contrast, there is often less of a distinction, in terms of intent, between working on paper and on canvas."*

(F. Hoffman, *Jean-Michel Basquiat: Drawing*, exh. cat., Acquavella, New York, 2014, p. 33)





~~SONNY~~

~~QUARTER~~

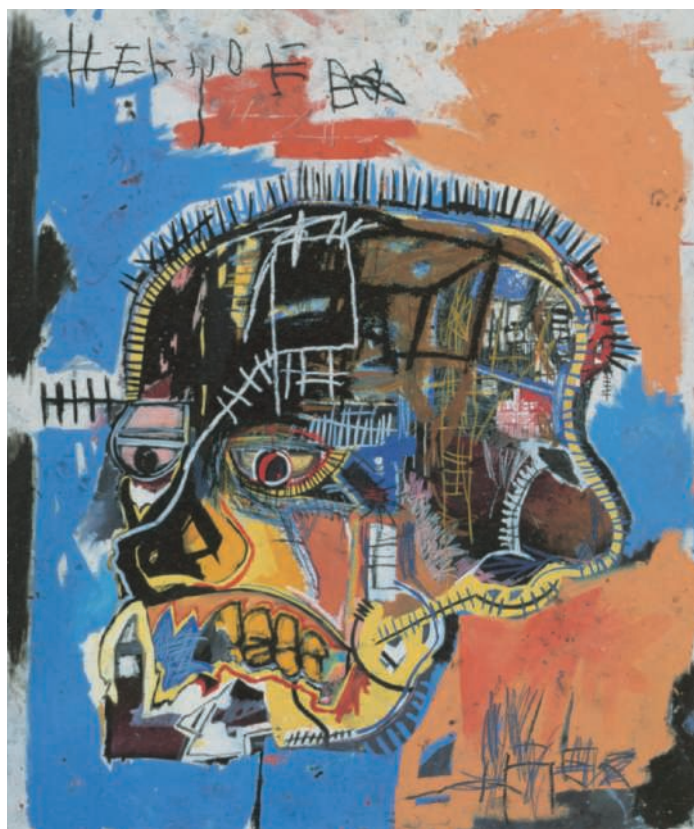
~~MAJOR~~

~~ANYTHING~~

L. XIV

~~JORR~~  
~~JORR~~  
JORR JORR





Jean-Michel Basquiat, *Untitled (Head)*, 1981. Eli and Edyth L. Broad Collection, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

Executed in 1982, as Jean-Michel Basquiat reached the zenith of his meteoric rise to fame, *Untitled (Jorr)* belongs to a group of drawings that are absorbed in the physiognomy of the head. Frenetically achieved over the first part of that year, each unique personage in this cycle shares distinctive aesthetic similarities: a frontal perspective, bulging eyes, a set of bared, gnashing teeth. Realized on a sheet of white paper, which bears the marks of the artist's frenzied studio environment, the portrait head in *Untitled (Jorr)* has a naïve quality, balanced between menace and humor, control and spontaneity. Silhouetted with feverish lines of teal, the features of the

Executed in 1982, as Jean-Michel Basquiat reached the zenith of his meteoric rise to fame, *Untitled (Jorr)* belongs to a group of drawings that are absorbed in the physiognomy of the head. Frenetically achieved over the first part of that year, each unique personage in this cycle shares distinctive aesthetic similarities: a frontal perspective, bulging eyes, a set of bared, gnashing teeth. Realized on a sheet of white paper, which bears the marks of the artist's frenzied studio environment, the portrait head in *Untitled (Jorr)* has a naïve quality, balanced between menace and humor, control and spontaneity. Silhouetted with feverish lines of teal, the features of the head come together with a deft economy of line, in contrast to the scratched out, barely legible words that surround it; "Sonny", reads one phrase, "Jorr Jorr Jorr Jorr", another. Despite the spontaneous execution of the composition, the artist's hand is deliberate, his subject's knitted brow, pockmarked face and frazzled hair rendered with impulsive, rapid gestures of oilstick in cherry red, purple and pastel yellow. Deconstructing conceptions of traditional portraiture, *Untitled (Jorr)* is entirely uninhibited, its frantic delivery a consummate example of the raw, graphic language that, during this period, propelled Basquiat from anonymous street artist to international superstar.





Egon Schiele, *Self-Portrait (Head)*, 1910. Photo:  
© Erich Lessing / Art Resource, New York.



Pablo Picasso, *Man with Lollipop*, 1938. Metropolitan Museum of Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Since childhood, Basquiat was absorbed by the act of drawing, which formed the basis for all of his later endeavors as an artist; he would continue to bestow equal importance upon drawing and painting throughout his short, brilliant career. Unusually, his works on paper rival his painted oeuvre in both quality and quantity, and the years of 1982 and 1983 were the pinnacle of his graphic output, with the seminal head studies to which *Untitled (Jorr)* belongs making up a particularly meaningful body of work for the artist. Close friends of Basquiat, including Glenn O'Brien—the writer and member of Andy Warhol's entourage at The Factory—and Suzanne Mallouk—known as the "Widow Basquiat"—recall him obsessively crouched over a sheet of paper with oilstick, pencil, or charcoal in hand, even when engaged in conversation, a clear indication of his desire to view the world through visual means first and foremost. As Dieter Buchhart has written, "on par with experiencing and reassuring oneself of one's own everyday existence, the act of drawing was immensely important to Basquiat—in its own right, and not solely for its artistic outcome" (D. Buchhart, "A revolutionary caught between everyday life, knowledge, and myth," Basquiat, exh. cat., Fondation Beyeler, Basel, 2011, p. Xi). While traditionally a means of study or preparation, drawing for Basquiat was a medium that afforded him unlimited expressive possibilities—somewhere between automatism and an articulation of self—which enabled the free flow of thoughts and feelings direct from mind to page. Robert Storr notes, "Drawing, for him, was something you did rather than something done, an activity rather than a medium" (R. Storr, quoted in D. Buchhart, "A revolutionary caught between everyday life, knowledge, and myth," Basquiat, exh. cat., Beyeler museum, Basel, 2011, p. Xi).

Human anatomy constitutes a significant element of Basquiat's subject matter, not least in his drawings of 1982, which take the skull as their

principal subject matter. The science of anatomy was of crucial importance to the artist, who had been hospitalized during his childhood after a car accident at the age of seven. During his recovery, he was gifted a copy of the medical textbook *Gray's Anatomy* by his mother, which left a lasting impression on him and would serve as one of the most significant influences on the development of his highly idiosyncratic visual language. Although the artist was always concerned with the human body, Fred Hoffman comments, "as Basquiat's career reached maturity at the early age of 21 in 1982, the artist more and more turned towards an investigation of the physiognomy as well as psychological make-up of those he knew and encountered" (F. Hoffman, *Jean-Michel Basquiat Drawing: Works from the Schorr Family Collection*, exh. cat., Acquavella, New York, 2014, p. 49). In *Untitled (Jorr)*, the artist simultaneously renders the exterior and interior of his anonymous subject's head, excavating his psyche for the viewer and evincing an unsettling trauma with frenetically overlapping lines and primal jolts of color. "What drew Basquiat almost obsessively to the depiction of the human head," observes Hoffman, "was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man's psychological and mental realms" (F. Hoffman, *Jean-Michel Basquiat Drawing: Works from the Schorr Family Collection*, exh. cat., Acquavella, New York, 2014, p. 74). Floating, disembodied, against its white background, the head in *Untitled (Jorr)* is reminiscent of African sculpture, referencing the vocabulary of non-Western art forms adopted by Picasso in his cubist works. Mask-like, it both conceals the artist's own suffering as he learned to live with his newfound celebrity, and reveals the expression of his soul at the height of his creative powers.







*"I have always felt art implied a relationship,  
an emotional deal between people."*

Francesco Clemente

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## FRANCESCO CLEMENTE (B. 1952)

### *Contemplation*

four elements—pigment on canvas  
each: 47 ½ x 55 ⅛ in. (120.6 x 140 cm.)  
overall: 47 ½ x 220 ½ in. (120.6 x 560 cm.)  
Painted in 1990.

\$150,000-200,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED:

Waltham, Rose Art Museum, Brandeis University, 1993-1994 (on loan).  
New York, Luhring Augustine, *The Ossuary*, February-March 1994.  
Miami, Museum of Contemporary Art, *Mythic Proportions: Painting in the 1980's*, February-May 2001.

Francesco Clemente's *Contemplation* elegantly presents a serial study of a woman's face, gracefully tilted back as though in deep thought in each of the four present canvases. The subject seems to evolve in each element, with her ears, nose and mouth blocked by crisp white, almost crystalline shapes that resemble crumpled paper or fabric. This enigmatic work, like many examples of Clemente's output, suggests a sensual and dreamlike narrative, from an artist best known for his striking paintings that carry with them the tradition of several different cultural influences. *Contemplation* begs the question about the subject's ability to perceive her surroundings, with certain senses seemingly blocked by vibrant interferences, while her eyes seem to exist as the only portal to her outside world.

Born in Naples, Francesco Clemente has led a nomadic life from an early age. Moving to India as a young man, Clemente was inspired by traditional Indian art practices associated with Tantra, which influenced his intricate painting process as well as his influence of eroticism and spirituality. Clemente later moved to New York City where he collaborated with several of the era's leading artists, such as Warhol and Basquiat, as well as several Beat Generation poets. Clemente's portraits captured the social climate of the time, as he chronicled the lives of New York City's most vibrant artistic and literary figures.

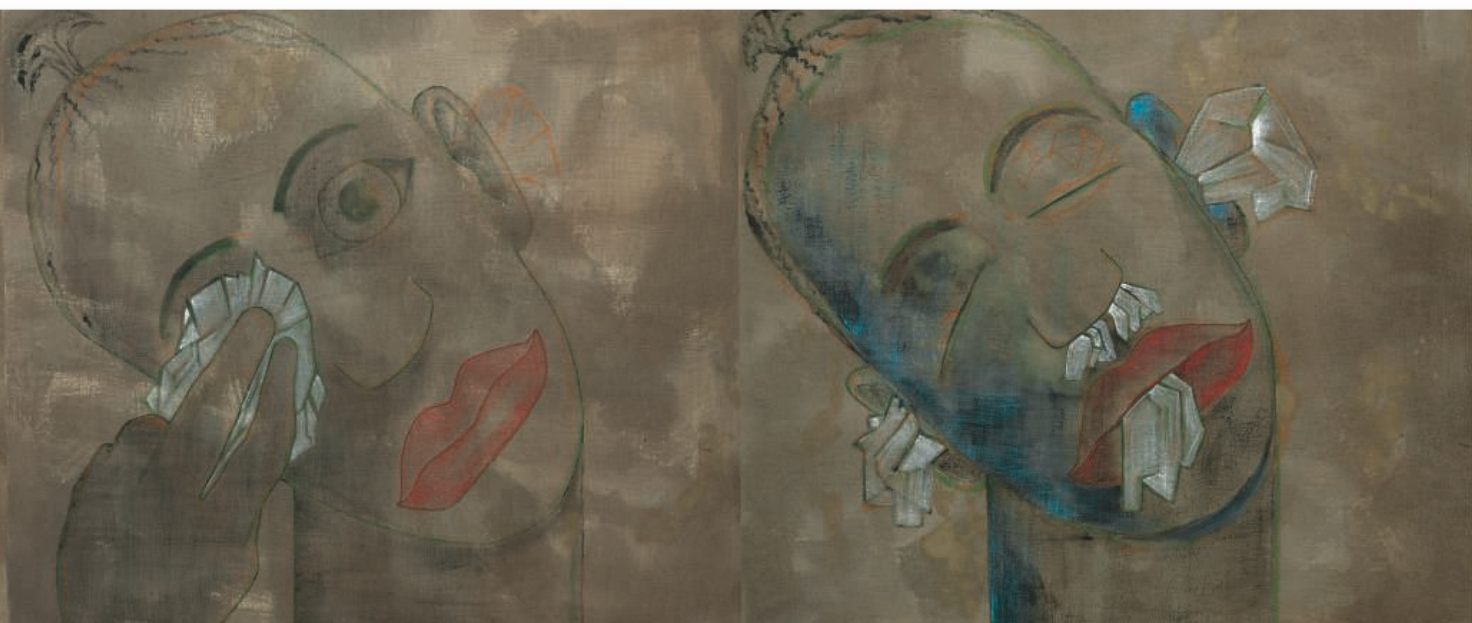
Clemente played an important role in the resurgence of painting in the 1980's, a time where conceptualism has long since rendered a new and painterly landscape. *Contemplation* serves as an example of Clemente's inscrutable oeuvre, and showcases the extraordinary multicultural artist who created paintings that brought together the East and the West, and merged ancient tradition with the contemporary.



Andy Warhol, *Jackie Frieze*, 1964. Museum of Contemporary Art, Chicago. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © Museum of Contemporary Art, Chicago.







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## GEORGE CONDO (B. 1957)

### *Female Composition*

signed and dated 'Condo 08' (upper left)

oil pastel and acrylic on canvas

60 x 52 in. (152.5 x 132 cm.)

Painted in 2008.

\$400,000-600,000

#### PROVENANCE:

Galerie Andrea Caratsch, Zurich

Private collection

Anon. sale; Sotheby's, London, 14 October 2011, lot 113

Acquired at the above sale by the present owner

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

George Condo



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 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, New York.









Straddling the line between comedy and despair, the grotesque and the beautiful, George Condo's rich pictorial creations have made him one of the most inventive artists of his generation. Celebrated as a bridge between the figurative tradition by Picasso in *Les Femmes d'Alger* and the abstract figural creations of masters like Gorky, de Kooning and beyond into the contemporary canon, Condo has made his own distinct and important mark upon the lineage of abstracted portraiture. George Condo's *Female Composition* presents the traditional odalisque in a distinctly contemporary manner. Re-writing the traditional rules of portraiture, the artist presents his figures shrouded in a field of soft gray, the faces of the reclining nude figures shifting as they are rendered with washes of opaque blue and white and bold lines etched into the canvas in bold black. In a style he has dubbed "Psychological Cubism," Condo deviates from Picasso and Braque's practice of instantaneously depicting different facets of an object and in turn sets to paint the internal, ever changing, and often conflicting emotions of the human face. The enigmatic, unstable animation of Condo's work pushes the boundaries of such containment, but is restrained from total abandon: whether the faces contort with pain or pleasure in response is left unclear. "Picasso," he says, "takes what's neat and pretty and clean and he turns it into what it really is, like an ugly monster" (G. Condo, quoted in Emily Nathan, "artnet Asks: George Condo Sees Faces and Screaming Heads Everywhere," *artnet news*, 14 October 2015). The topography of each face leaves behind all physical appearance in favor of mapping out the furthest extremes of the human psyche. With this subtle palette, even in the places where lines blur, the bodies still keep their form and shape. In this way, his



William-Adolphe Bouguereau, *The Birth of Venus*, 1879. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris / Bridgeman Images.

Detail of the present lot.



John Currin, *Three Friends*, 1998. Nathan Emory Coffin Collection of the Des Moines Art Center. © John Currin.

figures remain bold and confrontational, even in this intimate grouping. Set against this shifting field, the contorted bodies are deeply emotive, engaging with their audience.

Drawing on historical art traditions and techniques, in this work Condo has worked to develop a contemporary edge to Cubist visual motifs. The artist deploys a particular devotion to the act of painting, pulling practices from diverse sources like Picasso, Velázquez, Matisse, and Twombly, as well as studying the techniques of Old Masters, to present "an artificial simulated American view of what European painting looked like" (G. Condo, quoted in *George Condo: Mental States*, exh. cat., New Museum, New York, 2011, p. 12). Condo's work is engaging because it presents scenes which we feel are familiar, yet painted in a way that is startlingly contemporary. Calvin Tompkins remarks that Condo has "used the language of his predecessors, their methods and techniques, and applied them to subjects they would never have painted" (C. Tompkins, "Portraits of Imaginary People", *New Yorker*, 2011). Within present *Female Composition*, the form of each figure yields to its partner on the left and right, overlapping and standing so close that they almost merge into an orgy of voluptuous form. These strokes perform two roles—defining the figure's presence and at the same time firmly anchoring them in the background from which they emerge. Self-consciously disarming the viewer's expectations, Condo's images of nudity, sex, rage, insanity, glee, violence, loneliness and alienation become wrought with a complex mixture of emotion and interpretation. Fusing heroic modes of abstraction and debased forms of figuration, Condo's work observes that the transcendent aspirations of high culture are inevitably tangled up with our more clownish natures and desires.

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## MARK GROTJAHN (B. 1968)

### *Untitled (Butterfly Face)*

signed twice, once with the artist's initials, titled and dated 'MG MARK GROTJAHN 2003 Butterfly Face' (on the reverse)

oil on cardboard

35 ¾ x 25 ⅞ in. (90.8 x 65.7 cm.)

Painted in 2003.

\$500,000-700,000

#### PROVENANCE:

Blum & Poe, Los Angeles

Gagosian Gallery, New York

Acquired from the above by the present owner



Pablo Picasso, *Female Head*, 1907. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

*"When I went onto the 'Faces' I used different marks that are, I think, traditionally seen as expressive. The perspectives were very meditative and this is a different kind of emotion. There was a certain kind of peace and a certain kind of beauty that I was going for. I don't think they are less expressive; it is just that the other ones, the 'Faces,' are viewed as more expressive."*

Mark Grotjahn









Pablo Picasso, *Female Nude. Study for "Les Femmes d'Alger"*, 1907. Nationalgalerie, Museum Berggruen, Staatliche Museen, Berlin. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Nationalgalerie, Museum Berggruen, Staatliche Museen, Berlin / Jens Ziehe / Art Resource, New York.



Kifwebe Mask, Luba Culture, from the Democratic Republic of Congo. Photo: © Heini / Bridgeman Images.

Mark Grotjahn's *Untitled (Butterfly Face)* is a seamless synthesis of the artist's two signature motifs, the butterfly and the face. Painted in 2003, the canvas carefully blends the outburst that is the "butterfly" with Picasso-esque eyes that form an abstracted face. The vibrant layer upon layer of pigment—its depth visible when examining the edges of the painting—and trademark form of radiating lines are consistent with the rest of the artist's distinct oeuvre. High-velocity, diagonal lines veer off from the slightly asymmetrical axis that divides the composition. These rays slice through the oleaginous layers of bright paint, as though racing to reach the edge. Of the incorporation of eyes in his work, Grotjahn states, "I wanted to use the language of Picasso and do something with it...use the art school 'eyes' fixation and make good paintings" (M. Grotjahn, quoted by R. Storr, "LA Push-Pull/Po-Mo-Stop-Go," *Mark Grotjahn*, exh. cat., Gagosian Gallery, New York, 2009, p. 7).

A native to Los Angeles, Grotjahn was immersed in the work of L.A. conceptual artists as he developed his career in southern California. However, his work recalls numerous art histories, ranging from Renaissance perspectival techniques to geometries, and from the utopian thought of Russian Constructivism to the reductive strategies of Minimalism and the hallucinatory effects of Op Art. As Robert Storr states, "Grotjahn is not an artist obsessed with positing a wholly unprecedented 'concept' of art, but rather is concerned with teasing nuanced experience out of existing concepts or constructs according to the opportunities presented by a specific, well-calculated conceit. Nor is he really preoccupied with Ezra Pound's mandate to 'make it new;' rather he wants to make it vivid, and applies all of his impressive skill to doing just that" (R. Storr, *ibid.*, p. 6). In the mid-1990s, Grotjahn established himself with his *Sign Replacement Project*, where the artist created reproductions of hand-written shop signs and traded them for the originals, exhibiting those as his own—a project rooted in his conceptual art exposure and an attempt at to 'make it vivid.' Grotjahn recalls, "At the time I had just moved to L.A. and I had been doing conceptual performance work in the Bay Area. I opened a gallery with my friend Brent Peterson and started showing and working with other artists. That took care of a lot of my conceptual needs as well as feeling connected to a larger community. And I started to think about why I got into art in the first place. I was always interested in line and color. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier perspective, and that is what I went with" (M. Grotjahn quoted in A. Douglass, "Interview with Mark Grotjahn," 6 October 2010, at [http://www.portlandart.net/archives/2010/10/interview\\_with\\_11.html](http://www.portlandart.net/archives/2010/10/interview_with_11.html)).





Detail of the present lot.

In 1998, Grotjahn's artistic praxis shifted significantly, as he exhibited his replacement signs alongside new works featuring dual and multiple vanishing points, drawing from the perspectival practices of the Renaissance painters. These first experimentations with geometries and directional lines followed a horizontal orientation. However, with a simple axial tilt of ninety degrees, Grotjahn transformed his original stacked landscapes into his distinctive starburst-like vectors that radiate from the center of the canvas. With this mere rotation, Grotjahn discovered a graphic framework that is now recognized as his signature form, serving as the foundation for both his butterflies and his faces. As M. N. Holte states, "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman..." (M. N. Holte, "Mark Grotjahn," *Artforum*, November 2005, p. 259). However, despite the artist's departure from reproducing signs, Grotjahn's past endeavors are visible in his characteristic style—emphasizing the evidence of the artist's touch, and the refusal of accepting the precise, hard-edged lines of formal abstraction.

To digest his paintings, deceptively simple in form, is a geological experience—one must examine the edges of all four sides to discover the hidden artifacts of past layers of paint, or scan the strata of its surface and search gaps and crevices for information of the painting's colorful past and present. The depth of the black paint in *Untitled (Butterfly Face)* competes for recognition amongst the purposeful streaks of yellows, reds, and greens. Grotjahn's combination of palette knife and brush build up a dynamic surface slathered with dark and vibrant colors that spark and flare out of the center. These pyrotechnics can be felt both up close and from a distance, enacting the same back-and-forth dynamism across the surface of the painting within the viewer's experience.



Willem De Kooning, *Woman V*, 1952-53. National Gallery of Australia, Canberra. © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



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**ELIZABETH PEYTON (B. 1965)**

*Jake Chapman*

oil on canvas

76 x 32 in. (193 x 81.2 cm.)

Painted in 1996.

\$800,000-1,200,000

**PROVENANCE:**

Gavin Brown's enterprise, New York

Acquired from the above by the present owner

**EXHIBITED:**

Kunstverein Hamburg, *Wunderbar: Doppeltes spiel mit dem schönen*,  
May-August 1996.

*"Making art is making something live forever. Human beings especially—we can't hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time."*

Elizabeth Peyton



Elizabeth Peyton, 1995. Photo: Lina Bertucci.  
Artwork: © 2017 Elizabeth Peyton.





Elizabeth Peyton, *Piotr*, 1996. © 2017 Elizabeth Peyton.

Towering over six feet tall, *Jake Chapman* is one of Elizabeth Peyton's largest paintings to date, and stands among the great icons of her early *oeuvre*. Rendered with deft brushstrokes in a sumptuous palette of glowing crimson tones, it is a masterful full-length portrait of the British artist Jake Chapman, his head tilted in a pose of inquisitive observation. Executed in 1996, the work stems from a pivotal moment in the careers of both painter and subject. Alongside his brother Dinos, with whom he began his celebrated artistic collaboration in 1991, Chapman played a central role in the so-called Young British Artist (YBA) scene that took the art world by storm in the 1990s. Together with Piotr Uklanski—whose vast horizontal portrait of the same year may be understood as a companion to the present work—Chapman was one of the first visual artists to enter Peyton's pantheon of contemporary cultural figures, marking a significant move away from the historical and literary subjects of her earlier practice. Here, she captures him poised on the brink of international acclaim: the following year, Jake and Dinos would be propelled onto a new global stage following their inclusion in Charles Saatchi's landmark exhibition *Sensation* at the Royal Academy of Arts, London. Peyton, too, was enjoying newfound critical acclaim, following the stand-out success of her second solo exhibition in New York. Unlike her YBA contemporaries, who favoured conceptual and frequently irreverent modes of expression, Peyton forged new directions for the time-honoured medium of painting. Extending the legacy of Andy Warhol and David Hockney—both of whom she would depict in the years following the present work—*Jake Chapman* exemplifies the intimate, familial tenderness which would go on to define her portraits of friends and public figures alike. Until 7 May 2017, Peyton is the subject of a retrospective at the Hara Museum of Contemporary Art—the first major presentation of her work in Japan.

Whilst figures such as Napoleon, Louis XIV and Marie Antoinette dominated Peyton's earliest output, by 1996 she had embraced a more contemporary line-up. As well as Chapman and Uklanski, her subjects from this period included musicians—notably Jarvis Cocker, Liam Gallagher and John Lennon—and would go on to encompass sportsmen, actors and members of the royal family. Fusing the luxuriant brushwork of nineteenth-century painting, the compositional dynamism of geometric abstraction and the unmistakable cool of pop art, Peyton's portraits reflect fantasies of youth, beauty and fame. Frequently working from magazine photographs and other printed sources, she probes the concept of identity in a media-driven age. Peyton draws no artistic distinction between people she knows personally and those she has only encountered through images, carefully selecting subjects with whom she feels a particular affinity. "There is no separation for me between people I know through their music or photos and someone I know personally," she explains. "The way I perceive them is very similar, in that there's no difference between certain qualities that I find inspiring in them" (E. Peyton, quoted in *Elizabeth Peyton*, exh. cat., Deichtorhallen Hamburg, Hamburg, 2001, p. 18). The devotional quality of her portraits has frequently been compared to Byzantine icon paintings, as well as the intimate studio portraiture of Nadar, Alfred Stieglitz and Robert Mapplethorpe. Each painting is infused with a distinct narrative charge, laced with ambiguous strains of nostalgia, romance, anxiety and vulnerability. "It doesn't matter who they are or how famous they are but rather how beautiful is the way they live their lives and how inspiring they are for others," Peyton has asserted. "And I find this in people I see frequently as much as in people I never met" (E. Peyton, quoted in *Elizabeth Peyton*, exh. cat., Deichtorhallen Hamburg, Hamburg, 2001, p. 6).





Alberto Giacometti, *Diego em pe na sala de estar em Stampa*, 1922. Fondation Giacometti, Paris. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Peyton had painted Chapman the previous year: a single portrait head of just 14 by 11 inches, in which flaming red hair and lips are set against a pale backdrop. In the present work, Chapman's fiery features infuse the entire canvas, saturating the deep red tones of the backdrop that would come to define many of her works from this period. "It's always about the person," Peyton has said, "making them there, making them look the best they can, and saving them forever" (E. Peyton, quoted in L. Pilgram, 'An Interview with a Painter', *Parkett* 53, 1998, p. 59). For Peyton, portraiture is a means of capturing a person's unique physical and psychological energy; in the case of those subjects unknown to her personally, it is a means of discovering it. Ultimately, works such as *Jake Chapman* ask how paint can bring us closer to a person who, through the distance engendered by time, place and image, might otherwise seem untouchable. The tactile properties of pigment offer a way of suggesting—and preserving—that which can never truly be known. "That's what it's all about," she explains, "— making art is making something live forever. Human beings especially—we can't hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time" (E. Peyton, quoted in J. Cocker, 'Elizabeth Peyton' in <http://www.interviewmagazine.com/art/elizabeth-peyton/>, [accessed 7 April 2017]).

Detail of the present lot.







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## JEAN-MICHEL BASQUIAT (1960-1988)

### *Untitled*

Signed, inscribed and dated 'NYC 82 Jean Michel Basquiat' (on the reverse)

oilstick on paper

18 x 24 ¼ in. (46 x 62 cm.)

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

\$700,000-1,000,000

#### PROVENANCE:

Annina Nosei Gallery, New York

Private collection

Anon. sale; Christie's, New York, 12 May 2005, lot 555

Tony Shafrazi Gallery, New York

Private collection

Anon. sale; Phillips, New York, 14 May 2015, lot 30

Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Tony Shafrazi Gallery, *Four Friends: Jean-Michel Basquiat, Keith Haring, Donald Baechler, Kenny Scharf*, October 2007-February 2008, p. 35 (illustrated).

Portland Art Museum, *Masterworks*, December 2012-April 2013.

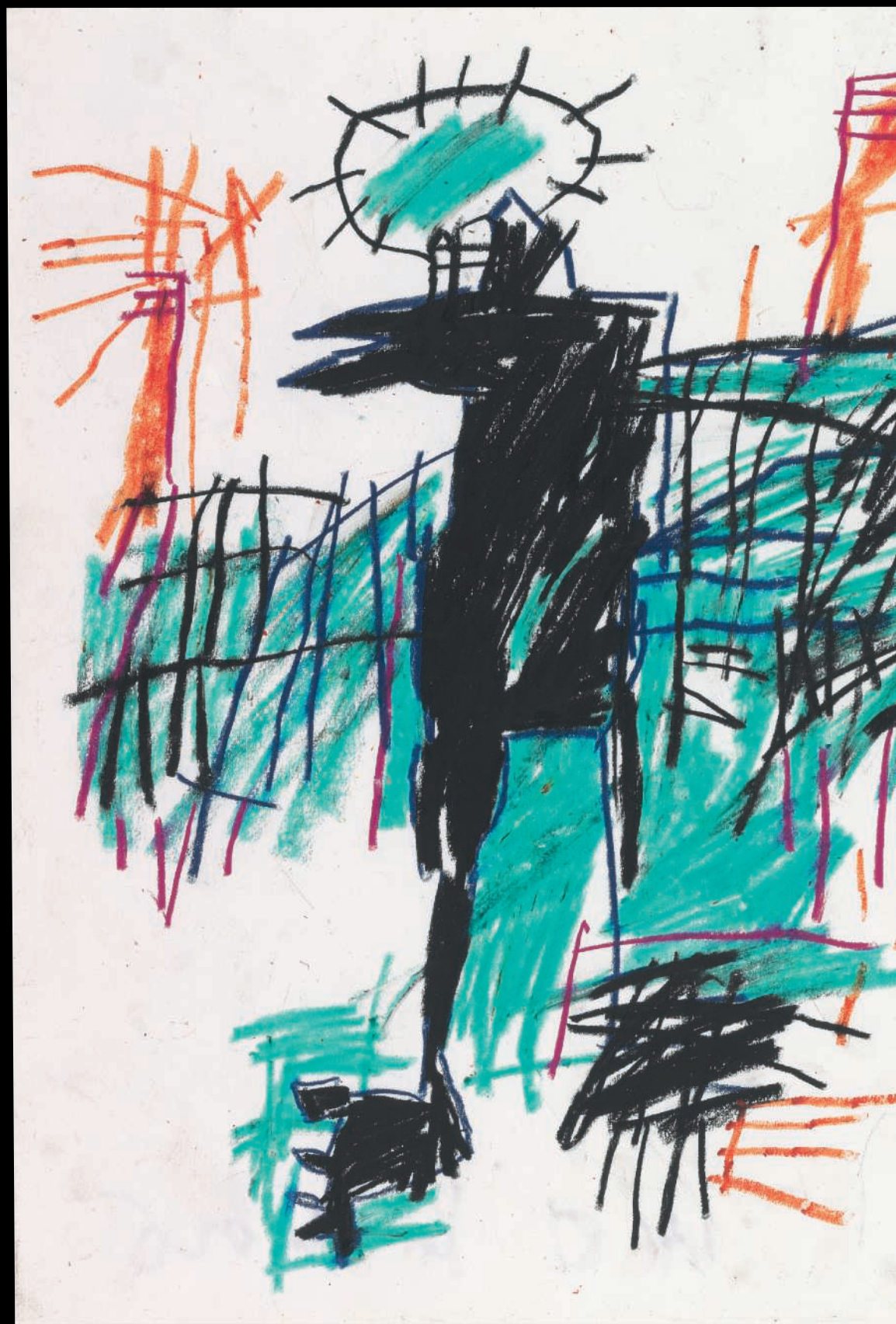
*"There is the sense that what Basquiat presents results from a mind less dependent upon hierarchical and declarative judgment. For Basquiat, drawing was much less a process of placing an observation, an experience on a pedestal. In presenting all that he portrayed as being of equal value, Basquiat presented himself as that non-judgmental observer who approached his subjects with a certain detachment, without an agenda, a need to separate out, to choose or select."*

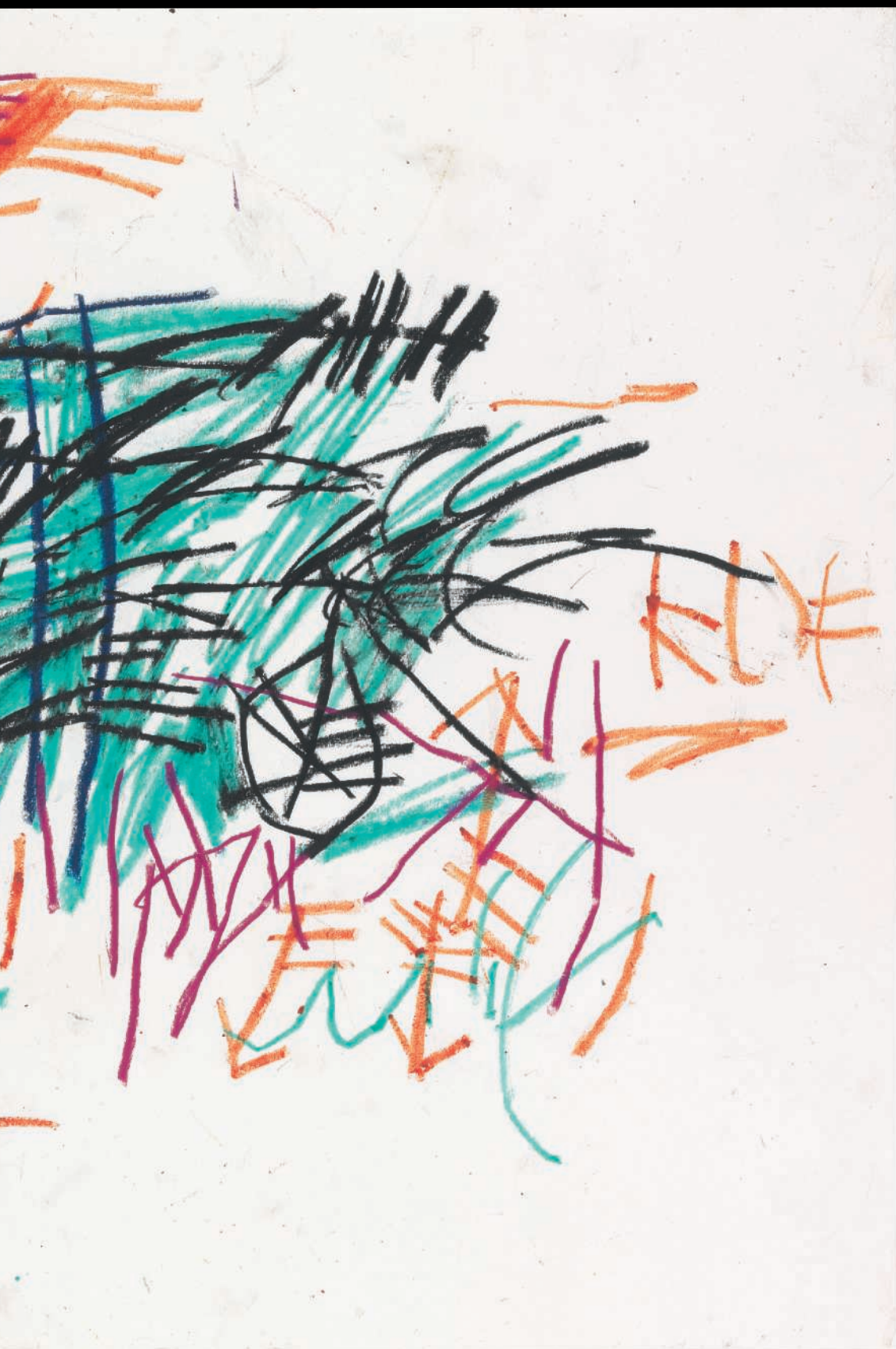
(F. Hoffman, Jean-Michel Basquiat: Drawing, exh. cat., Acquavella, New York, 2014, p. 39)



Jean-Michel Basquiat, *Untitled (Fallen Angel)*, 1981. Fondation d'entreprise Carmignac Gestion, Paris. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.











Paul Klee, *The sirens of Ships*, 1917. Staatsgalerie, Stuttgart, Germany. Photo: De Agostini Picture Library / Bridgeman Images.

Drawn in 1982, widely-regarded as the artist's breakthrough year, *Untitled* is rife with energy and dramatic symbolism, and is a striking example of Basquiat's accomplished oilstick works. Much like his larger canvases, this work exhibits an interest in proto-linguistic form and an exploration of abstract figuration. His first solo exhibition, at Annina Nosei Gallery in 1982, set the stage for the artist's exponential growth. Lauded for his confident handling of line and bold use of color, Basquiat became a darling of the art world. Jeffrey Deitch, speaking about this infatuation, noted at the time, "...Basquiat is hardly a primitive. He's more like a rock star. ... [He] reminds me of Lou Reed singing brilliantly about heroin to nice college boys," (J. Deitch quoted in C. McGuigan, "New Art, New Money," *The New York Times*, February 1985). Using a distinctive vocabulary of symbols and stylistic tendencies, Basquiat's works are immediately recognizable. Coupled with a carefully cultivated self-image, and an astonishingly prolific output, he was catapulted to fame in only a few short years. Decades later, his intelligent use of symbols, language, and subjects culled from art history continue to reaffirm the relevance of this late 20th century icon.

Dominating the composition of *Untitled*, a roughly human figure emerges from a field of black, orange, and purple hatch marks and a pool of robin egg blue. With its clearly discernible torso and almost bird-like head, the body departs from its surroundings in a frenzied burst. Starkly visible above this hybrid form, one of Basquiat's signature halos hovers around a striking patch of blue. Separating itself from the chaotic abstraction below, this circular adornment speaks to the artist's consistent symbolism throughout his oeuvre. Not merely a toss-away reference to Christianity, the halo motif often serves to beatify Basquiat's subjects. Given his penchant for representing historically-maligned peoples, this use of art historical nomenclature serves to elevate the figures to a more iconic status. Speaking to this fact, the artist stated: "I realized that I didn't see many paintings with black people in them," to which he later added, "The black person is the protagonist in most of my paintings," (J. Basquiat quoted in H. Geldzahler, "Art: From the Subways to SoHo, Jean-Michel Basquiat," *Interview*, January 1983). This revelation stemmed from an early exposure to art that the young Basquiat eagerly absorbed while visiting museums with his mother, even going so far as to become a junior member of the Brooklyn Museum in 1966. This knowledge of art history, paired with a knack for explosive compositions and socially-engaged subject matter, helped the young artist to insert himself into the existing conversation and take the art world by storm in the early 1980s.

Growing up in Brooklyn, the son of a middle class Haitian father and Puerto Rican mother, Basquiat was a quick study and talented artist from a young age. However, after switching schools multiple times, Basquiat made a decision to drop out at the age of seventeen. Moving to Manhattan, where he stayed in warehouses and the apartments of friends, he started to move in circles associated with the rise of street art, becoming friends with young artists like Keith Haring and Kenny Scharf while hanging around the School of Visual Arts. Forming a partnership with Al Diaz, the pair began spray painting phrases on the buildings of the East Village under the moniker SAMO. These slogans caught the attention of artists and art world luminaries, including Andy Warhol. After meeting in 1983, Warhol became both a mentor and a close friend to the young Basquiat, contributing greatly to his inclusion in the thriving New York scene.

Perhaps prefiguring the artist's later depictions of athletes like Jesse Owens (as in the 1983 *Dark Race Horse - Jesse Owens*) and musicians such as Charlie Parker (as in *Horn Players* of 1983), the haloed figure in *Untitled* speaks directly to Basquiat's historical revisionism. Although often mentioned in the same breath as the Neo-Expressionist painters of the 1980s, Basquiat set himself apart from peers through his inclusion of symbolism and source material from myriad cultures, including African, Aztec, and his own Puerto Rican and Haitian heritage. His particular focus on Black culture was atypical of many artists at the time, and by bringing these elements into the mainstream, he helped to bring attention to the lack of diversity in the art world. In tandem with this socially-charged framework, the artist's frenetic marks and dynamic color choices make *Untitled* a significant work of Basquiat's career.





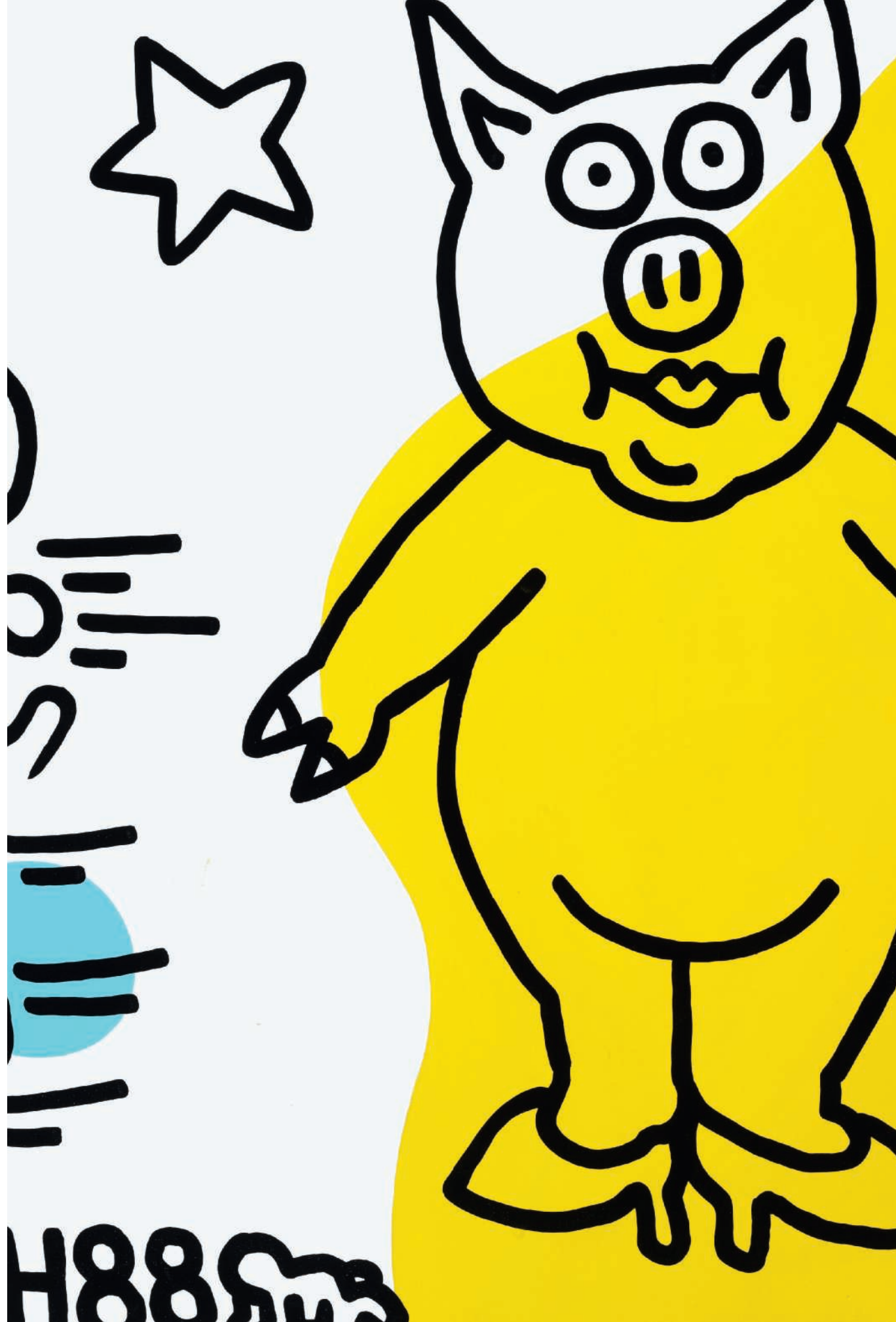
Pablo Picasso, *Birds in a Cage*, 1937. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

*"Picasso arrived at primitive art in order to give of its nobility to western art. And I arrived at Picasso to give his nobility to the art called 'primitive'."*

Jean-Michel Basquiat



Detail of the present lot.





745

## KEITH HARING (1958-1990)

### *Untitled*

signed with the artist's initials and dated 'KH 88' (lower center of the fourth element); numbered sequentially '1-4' (on the reverse of each element)  
four elements—acrylic on canvas  
each: 96 x 48 in. (243.8 x 121.9 cm.)  
overall: 96 x 192 in. (243.8 x 487.6 cm.)  
Painted in 1988.

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

#### PROVENANCE:

Children's National Medical Center, Washington, D.C., acquired directly from the artist  
Their sale; Christie's, New York, 14 May 2008, lot 459  
Acquired at the above sale by the present owner

*"I found out that I can make any kid smile. It's probably from having a funny face to begin with—and looking and acting like a kid. And kids can relate to my drawings, because of the simple lines."*

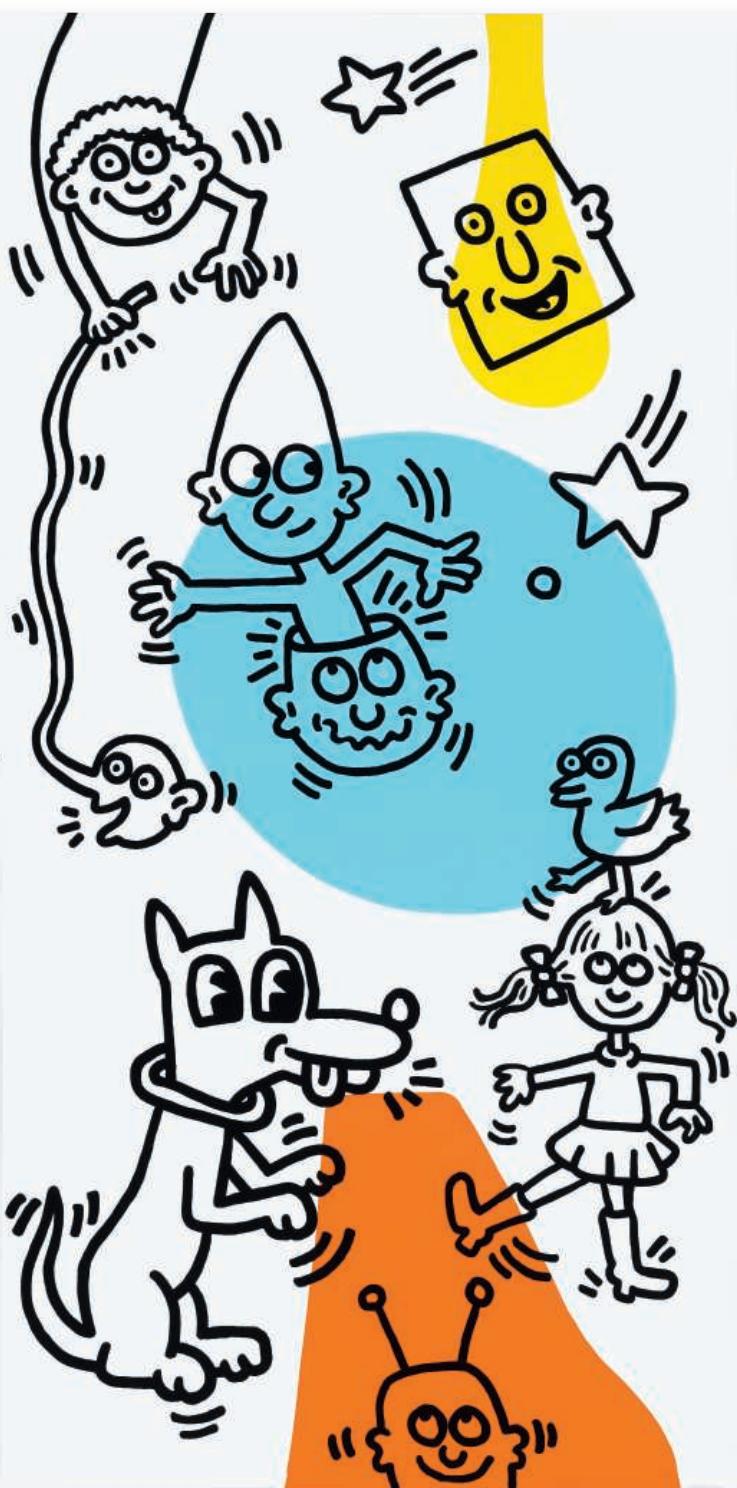
Keith Haring



Keith Haring with the present lot, Children's National Medical Center, Washington, D.C., 1988. Photo: Tseng Kwong Chi  
© 1985 Muna Tseng Dance Projects, Inc. [www.tsengkwongchi.com](http://www.tsengkwongchi.com). Artwork: © The Keith Haring Foundation.











Fernand Leger, *Trip to the Countryside*, 1954. Foundation Maeght, St. Paul de Vence. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.

Across its four conjoined canvases, Keith Haring assembles a colorful parade of charismatic figures and animals—dancing, smiling and loving life. On fields of white, burnished red, mustard yellow and pale blue, the dynamic creations for which Haring is known are brought to life; shootings stars career between dancing monkeys, a singing dog dons sneakers, and a mouse cruises around on a skateboard (passing a pig in heels). The colorful menagerie in this vibrant universe of play and dynamic action is interspersed with smiling happy children all rendered in the form of Haring's unique iconography.

This commanding painting was originally commissioned for the annual Children's Easter Egg Hunt on the White House lawn in the spring of 1988. After the event, the work was donated to the Children's National Medical Center in Washington, D.C., where it brought joy to patients and visitors alike who enjoyed Haring's expansive, exuberant vision. As with most of his art, Haring intended for the work to be a spark of happiness and joy, and to promote awareness of the social issues that concerned him.

Haring loved children, and although he did not have any children of his own, he had many god-children and much of his work celebrates the wonderful naivety of their imagined world.

For Haring, painting was an activity that allowed him to envision new states of being: to go beyond the banality of everyday life. "See, when I paint, it is an experience that, at its best, is transcending reality," he explained. "When it is working, you completely go into another place, you're tapping into things that are totally universal, of the total consciousness, completely beyond your ego and your own self. That's what it's all about" (K. Haring, quoted in D. Sheff, 'Keith Haring: An Intimate Conversation,' in *Rolling Stone*, August 1989). In his complex network of codes, motifs and signifiers, Haring sought a global language, "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (K.







Charles K. Wilkinson, *Facsimile Painting of the Right Side of the Sarcophagus of Ashayt*, 1st Intermediate Period, Middle Kingdom, reign of Mentuhotep II, ca. 2051-2000 B.C.E. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Haring, quoted in D. Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spring 1988, p. 53).

Haring briefly studied commercial art in Pittsburgh, but his distinctive style was born in New York City. Here he found his inspiration in the city's vibrant graffiti and alternative art community alongside artists like Jean-Michel Basquiat. His signature style focused on the power of the line, conjuring up cartoonish figures and abstract lines that captured the imaginations of New Yorkers. Working outside of the traditional gallery and museum system, Haring drew on empty ad spaces in the subways from 1980 to 1985, filling the blank black billboards with white chalk lines that would later form his distinct visual vocabulary that made his work so beloved. This was his self-proclaimed "laboratory" for the later large-scale murals and installations for which he is known.

In the mid-1980s, Haring was in his prime. Just a few years earlier, in 1981, he had been hailed as one of the most innovative artists of the decade in Rene Ricard's seminal article 'The Radiant Child', titled after Haring's own now-iconic motif. Following his first solo exhibition in New York, Haring made his debut with a hugely successful show at the Tony Shafrazi Gallery in 1982, paving the way for a steady rise to international acclaim in the years that followed. Like Basquiat, who began life as an unknown street artist, Haring came to prominence within New York's sprawling system of subways. Upon the blank, black boards awaiting new advertisements, Haring's pictorial universe came to life in chalk, populated by babies, barking dogs, angels, cartoon people, spaceships, and dolphins.

This high-low blend of cultural references was a natural fit for Haring's abstraction and commitment to public art. It's no surprise that he followed this path, as Haring was influenced and encouraged by Andy Warhol. He would go on to open his famed Pop Shop, a store in the SoHo that sold T-shirts, toys, posters, and other objects with reproductions of his art, even as his murals and paintings continued to draw a new audience to the gallery.

The intricate nature of the figures and the sheer vibrancy of the action that is packed into this vast work is a clear demonstration of the exuberant nature and richness of Haring's visual vocabulary, a vocabulary which is still as potent and relevant today as it was three decades ago. As Blinderman writes, "Adolescents in Japan draw 'Haringese' on subway station walls. Haring imagery turns up in clothing shops in Australia, on 'help the homeless' signs posted at Orly airport, in greeting card stores in San Francisco, on chopstick wrappers at a Manhattan restaurant' (B. Blinderman, "And We All Shine On," in G. Celant (ed.), *Keith Haring*, Munich 1992, pp. 27-28). *Untitled* epitomizes Haring's effervescent creativity and positivity, an icon of fundamental truths and artistic freedom at the heart of an explosion of vibrant youth culture in 1980s New York.

Keith Haring with the present lot, Children's National Medical Center, Washington, D.C., 1988. Photo: Photo: Tseng Kwong Chi © 1985 Muna Tseng Dance Projects, Inc. www.tsengkongchi.com. Artwork: © The Keith Haring Foundation.



Reconstruction of bull rock paintings of Lascaux caves, Montignac. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.



Jean-Michel Basquiat, *Untitled (The Daros Suite of Thirty-Two Drawings): Techu-Anpu*, 1982-83. Daros Collection, Switzerland. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

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## JEAN-MICHEL BASQUIAT (1960-1988)

### *Untitled (Half-Moon)*

signed and dated 'Jean 85' (on the reverse)

acrylic and oil on wood

90 ¼ x 44 ¼ in. (229.2 x 112.3 cm.)

Painted in 1985. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

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

#### PROVENANCE:

Galerie Bruno Bischofberger, Zurich  
Private collection

#### EXHIBITED:

Los Angeles, Gagosian Gallery, *Jean-Michel Basquiat: Paintings & Drawings, 1980-1988*, February-March 1998, no. 36.

Vienna, KunstHausWien, *Jean-Michel Basquiat*, February-May 1999, p. 82 (illustrated).

Künzelsau, Museum Würth, *Jean-Michel Basquiat*, October 2001-January 2002, p. 84 (illustrated).

Seoul, Kukje Gallery, *Jean-Michel Basquiat*, February-March 2013, pp. 38, 77 and 92 (illustrated).

Tel Aviv Museum of Art, *WANTED: Selected Works from the Mugar Collection*, August-December 2013, p. 75 (illustrated).

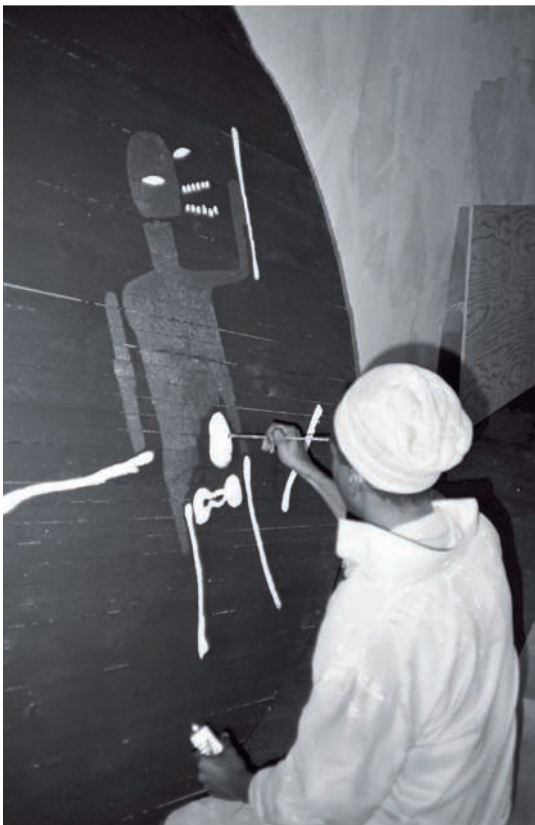
Tel Aviv Museum of Art, *In Conversation: A Selection of Contemporary Artworks*, April 2014-August 2015.

Milan, Museo delle Culture, *Jean-Michel Basquiat*, October 2016-February 2017, p. 108 (illustrated).

#### LITERATURE:

J.-L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, vol. 2, first edition, p. 102, no. 3 (illustrated); second edition, p. 138, no. 3 (illustrated).

J.-L. Prat, et al., *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 2000, vol. 2, p. 226, no. 3 (illustrated).



Jean-Michel Basquiat painting *Record*, Area, New York, 1985. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017. Photo: © Ben Buchanan / Bridgeman Images.









Within a semicircular field, an imposing figure stands to attention, his vivid red body surrounded by an inky blackness. On his head he wears a large golden crown, and his hand is raised as if a greeting. The solidity of the upper part of his body is contrasted by the skeletal nature of the lower part of the figure. The flesh appears to have been omitted in order to reveal his rudimentary pelvis and legs. A single organ peaks out from under this muscular cover; perhaps a reference to the spleen that the artist lost in a childhood accident when he was hit by a car outside his Brooklyn home? While hospitalized at King's County Hospital for over a month, his mother gave the budding artist a copy of *Gray's Anatomy*, a resource book used by doctors and artists alike since it was first published in 1858 to aid in the understanding of the human body. Basquiat frequently drew inspiration from phrases, concepts and images he found in textbooks and encyclopedias, and this is especially true of the works dealing with the human anatomy and the book would serve as one of the most significant influences on Basquiat's artistic lexicon.

The figure presented here, with strong and purposeful brushwork, is not just a skeletal figure; it is a king complete with his regal attire. Along with the boxer, the athlete and a cast of personal idols, the king is one of Basquiat's most enduring motifs. He began using the crown, paired with the name "samo," as his signature when he co-opted the doors of art galleries in SoHo as his canvases before his 'official' entree into the New York art world. At the time, Basquiat described his subject matter as royalty, heroism and the streets, and as his career progressed these early crowns developed into fully fledged figures, resplendent with gleaming headgear perched high on top of their heads. The present figure seems to have been crowned victorious, having won a battle, with an array of bones beneath his feet as a vestige of the encounter's carnage. Basquiat's regal warrior is, in part, an emblem of his success, embodying the artist's own feelings of triumph after his meteoric rise to international art world fame. Just as Basquiat, the King of the Streets, had conquered the art world, here too, his warrior has been deemed victorious.

*Half Moon* is a rare work within in Basquiat's oeuvre as he painted very few shaped canvases. Following in the tradition of artists like Robert Rauschenberg, Basquiat would often modify traditional canvases with component parts like the wood and jute he used in the 1982 painting *One Million Yen*. For other works like *CPRKR*, also from 1982, the artist detached the canvas fabric folded behind the stretcher while keeping it affixed from the front, so that the additional length of canvas was presented unfurled, revealing its raw edges. In 1985, the same year Basquiat made *Half Moon*, he transformed a circular panel of wood into the painting *Now's the Time*. Two concentric circles interrupt the expanse of wood painted black, and connote the details of a long-playing vinyl record. The words "Now's the Time", the letters "PRKR" and the copyright symbol all indicate that this not just any record Basquiat is depicting, but Charlie Parker's "Now's the Time" single from



Jean-Michel Basquiat, *Now's the Time*, 1985. Stephanie and Peter Brant Foundation, Greenwich. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

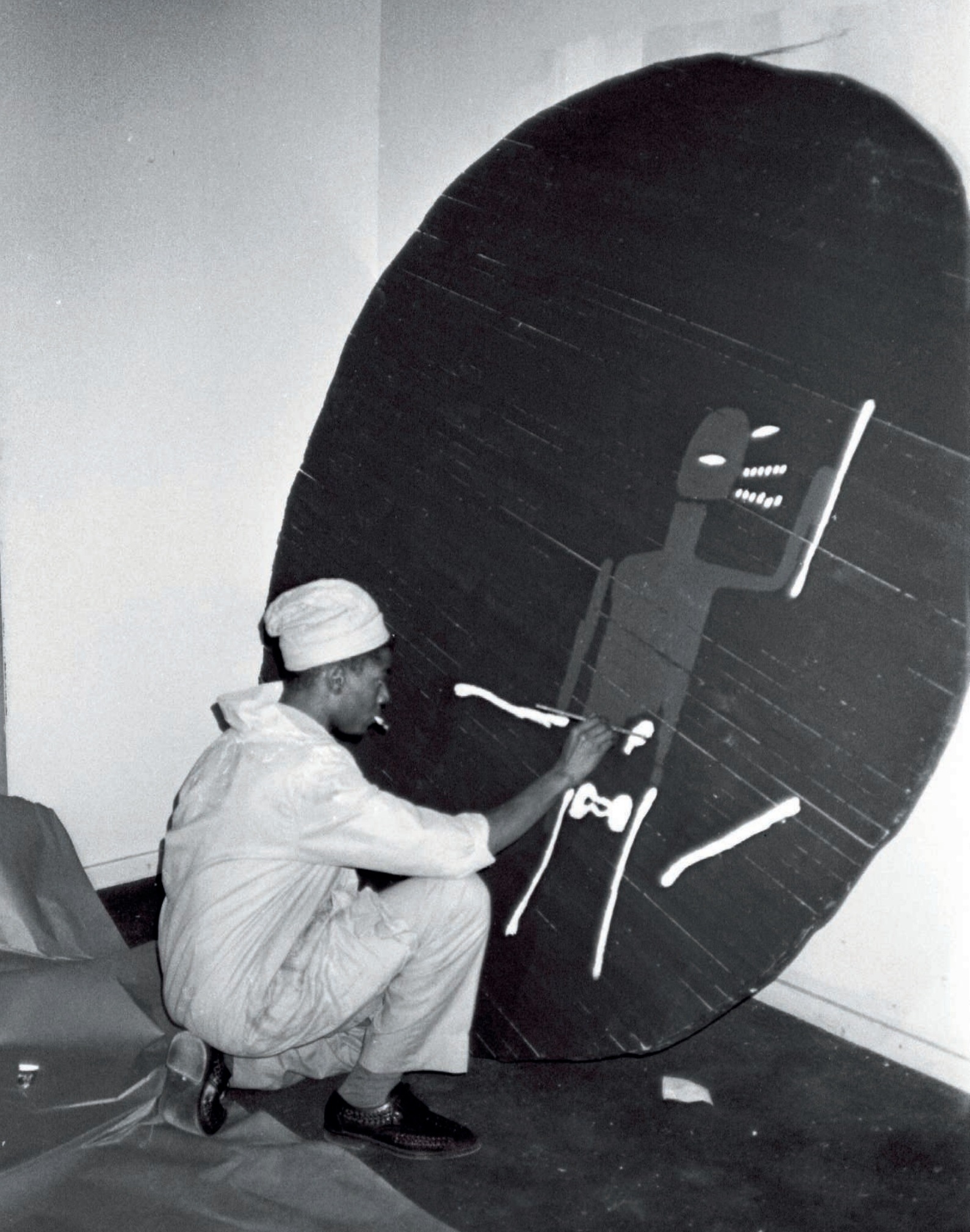


René Magritte, *The Schoolmaster*, 1955. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York.

*"My subject matters are royalty, heroism, and the streets."*

Jean-Michel Basquiat









Pablo Picasso, *Harlequin the Cheat*, 1917. Morton G. Neumann Family Collection, Chicago. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Egon Schiele, *Standing Male Nude, Back View*, 1910.

1945, which features an electrifying jazz saxophone solo. Within *Half Moon*, Basquiat continues the pictorial logic of *Now's The Time*, by finding a support that echoes the shape of the object he is presenting: circle for record; semicircle to represent the moon at its first quarter phase, when its left half is held in the earth's shadow and its right half is illuminated by the sun.

Only on two previous occasions did Basquiat combine the figure of the king with a reference to the moon. A painting and a drawing from 1984 are both titled *Famous Moon King*, although on these occasions Basquiat omits the all-important crown which confers the regal status on its owner. In his 1981 essay, "The Radiant Child," one of the earliest profiles on the young Jean-Michel Basquiat, art critic Rene Ricard remembers, "I asked Jean-Michel where he got the crown. 'Everybody does crowns.' Yet the crown sits securely on the head of Jean-Michel's repertory so that it is of no importance where he got it bought it stole it; it's his. He won that crown. In one painting there is even a © copyright sign with a date in impossible Roman numerals directly under the crown. We can now say he copyrighted the crown. He is also addicted to the copyright sign itself. Double copyright. So the invention isn't important; it's the patent, the transition from the public sector into the

private, the monopolizing personal usurpation of a public utility, of prior art; no matter who owned it before, you own it now" (R. Ricard, "The Radiant Child," *Artforum*, December 1981, p. 37).

During his brief and turbulent career, Basquiat produced an output abundant in highly expressive pictures that addressed the artist's own search for self-identity. As curator Marc Mayer wrote in the exhibition catalogue for the artist's 2005 retrospective exhibition at the Brooklyn Museum of Art: "By the time his personal style had fully matured, at the preposterously early age of twenty-two, Jean Michel Basquiat had successfully avoided amateurism, historicism, academicism, cynicism, and irony, the gauntlet of aesthetic hazards peculiar to his time. It is all the more astonishing, then, that he succumbed to neither sentimentality nor nostalgia as he breathed life back into the modernist impulse. His success, both intellectual and aesthetic, as well as his uniqueness, is based on the paradoxical equilibrium of a practice that was at once modernist and postmodernist, conscious and self-conscious" (M. Mayer, "Basquiat in History," *Basquiat*, exh. cat.; The Brooklyn Museum of Art, New York, 2005, p. 45). Here, in *Half-Moon*, the lunar body—a long time symbol of immortality and life after death—merges with the figure of the king, to construct an image of transcendence, eternal victory.







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**RUDOLF STINGEL (B. 1956)**

*Untitled*

signed and dated 'Stingel 2007' (on the reverse)

oil and enamel on canvas

48 x 66 in. (121.9 x 167.6 cm.)

Painted in 2007.

\$400,000-600,000

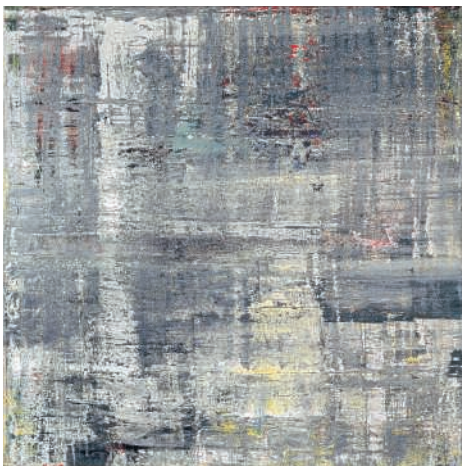
**PROVENANCE:**

Paula Cooper Gallery, New York

Acquired from the above by the present owner

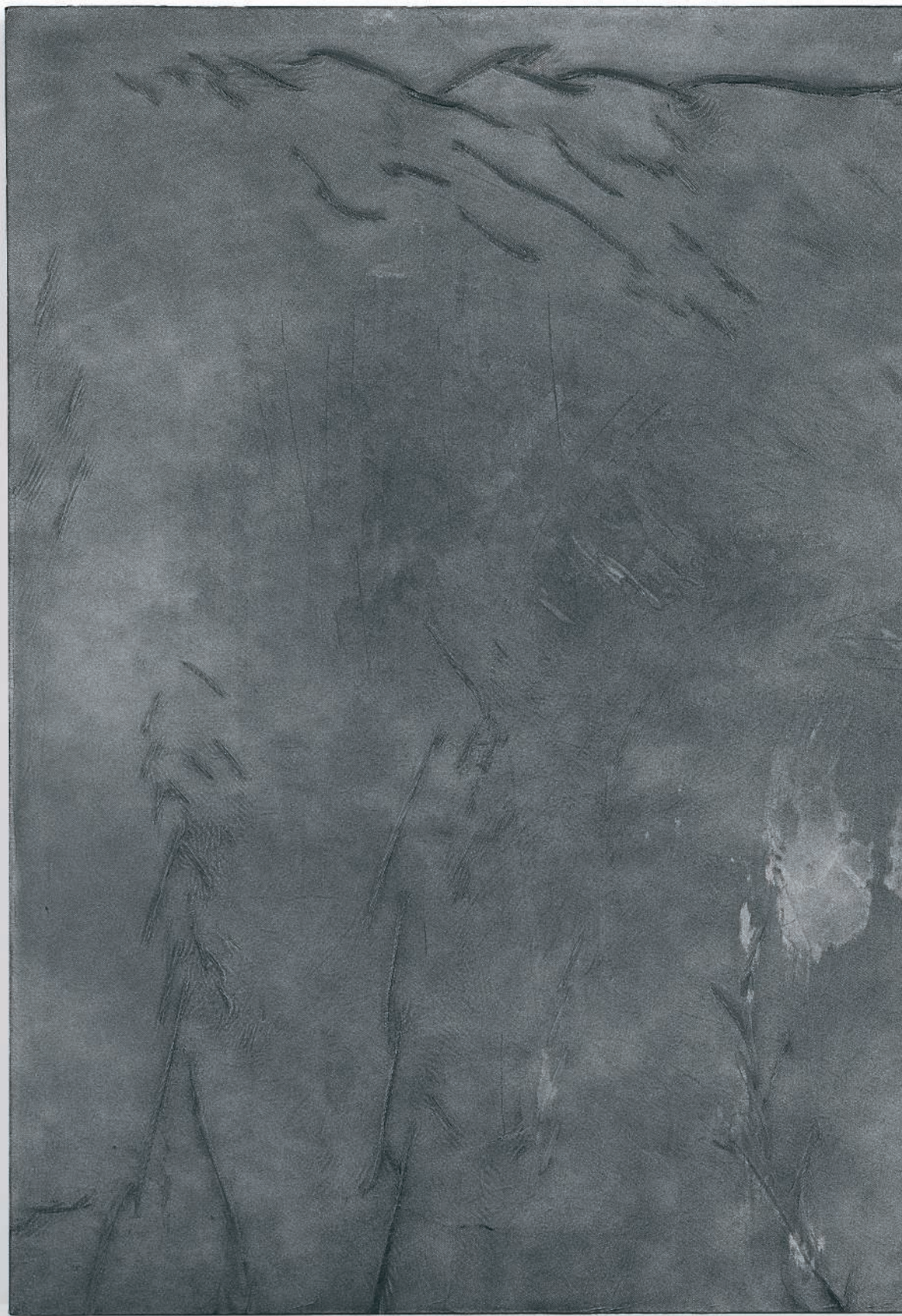
*"For Stingel, painting is not just representational – it's always related to materiality, and physical change within a temporal space. Stingel's paintings rely on and point to an expanded meaning of time."*

(G. Carrion-Murayari, *Rudolf Stingel at The Museum of Contemporary Art, Chicago, and The Whitney Museum of American Art, New York*, exh. cat., New York, 2008, p. 111)



Gerhard Richter, *Cage 5*, 2006. Tate, London.  
© Gerhard Richter 2017 (0112).













Agnes Martin, *Trumpet*, 1967. © 2017 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

With its sublime abstract surface and groundbreaking means of conception, *Untitled* by Rudolf Stingel is a sweeping, poetic work from an artist who has challenged artistic convention, reinventing the medium of painting itself. Painted with expressive and intricate brushstrokes, *Untitled* is a rich silver expanse, adorned with series of elongated marks tracking across the surface like geological strata enveloped in a haze of evocative grey. These marks are both calligraphic and organic in nature, as they trace outward, breaking off from one another and intertwining in rhythmic patterns. The marks also resemble trees, rivers and perhaps the subject matter of beautifully intricate Paleolithic cave paintings—echoes of an art form dating back to the beginning of human history, but in Stingel's work, remain profoundly avant-garde.

*Untitled* is a striking example of Stingel's abstract paintings, works that offer a variety of textures, media and hues, all vastly different from the gestural manifestations of the origins of Abstract Expressionism. This subtle distinction is characteristic of Stingel's body of work, which has confronted and challenged critics for decades. His choice of materials is often surprising, ranging from the orthodox to the unorthodox, and blending harmonious elements of old and new.

Deeply interested in the seductive, tactile quality of painting, Stingel's applicative process imbues the surface with deceptive complexity, with a topographical display of ridges and valleys that cover the canvas. The painterly facade of *Untitled* offers pure and immediate visual delectation, its delicately encrusted silver pigment shimmering

with a range of ineffable effects. Through a veil of silver that varies in its effect from a hazy mist to a ruffled satin, various tones shimmer subtly under the surface. Yet Stingel uses this aesthetic gratification as a lure, only to ensnare the viewer in what is actually a conceptually rooted construction. Moving away from the traditional divide between abstraction and figuration, Stingel's approach reveals his fundamental questioning of the institution of painting today—authenticity, hierarchy, individuality, and meaning. His ultimate goal is to demystify the artistic process, the artist, and finally, the art object. In this process of the 'stripping the aura' off the art object, Stingel manages to create astoundingly beautiful art objects. Stingel presents a fascinating dichotomy between the characteristics inherent in the process itself and the imprint that is left indelibly on the canvas.

Stingel was influenced greatly by both Neo-Expressionism and Minimalism, but distanced himself from both movements, while simultaneously being firmly entrenched in their ethos. His canvases also harken back to the methods and visual aesthetics employed by the Abstract Expressionists; they also confront the notion of the Abstract Expressionist painter, as the individual who conceives of these ideas through pure force of will. Stingel mocks this notion throughout his work, and often renders the figure of the "artist" as obsolete, challenging not only the widespread cultural perception of painting, but the act of creation itself. Indeed, Stingel's installations and paintings are often represented in decadent metallic, creating an ornate and striking environment that becomes synonymous with tradition and formality. Stingel creates not only paintings and collaborative environments, but a unique pan-artistic experience where different methods of creation can be explored by many.

In addition to confronting these aspects of artistic convention, Stingel's art encourages viewers to question how the surface of the artwork is acted upon, through painting, carving into the surface or otherwise leaving marks in a variety of applications: "For Stingel, painting is not just representational—it's always related to materiality, and physical change within a temporal space. Stingel's paintings rely on and point to an expanded meaning of time." (G. Carrion-Murayari, *Rudolf Stingel at The Museum of Contemporary Art, Chicago, and The Whitney Museum of American Art, New York*, exh. cat., Museum of Contemporary Art, Chicago, Whitney Museum of American Art, New York, 2008, p. 111). In his installations, the surface has hosted many actions, such as being stepped on, or sprinkled with dirt. In this context, the canvas becomes more than merely a flat template that the artist works upon, instead becoming a three dimensional space, harboring infinite visual results. Through the act of participation, this multifaceted surface can grant anyone artistic ownership, as several ideas and methods begin to coexist. The painting becomes more than an object produced by the archetypal artist, but an action—a collaborative exercise that includes an entire community producing art, much like the art of the Paleolithic and Neolithic periods.

For decades, Rudolf Stingel has proved himself to be one of the most compelling and rebellious artists of the 21st century—a multit talented artist who is responsible for creating striking abstract works, and serving as a discursive catalyst through his collaborative projects that challenge all conventional practices. Rudolf Stingel's *Untitled* is emblematic of a body of work that is both groundbreaking and visually breathtaking.



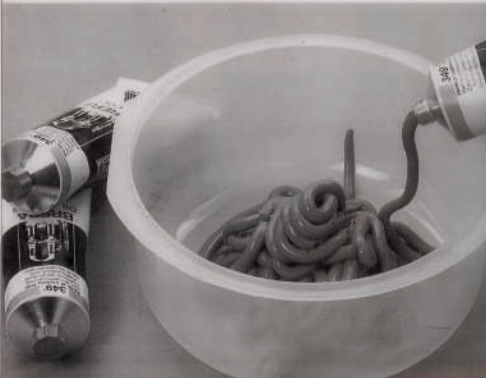


- Farbtauk  
Réservoir peinture  
Deposito pintura  
塗料入れ
- Compressed air gun  
Pistola ad aria compressa  
Spritzpistole  
Spritzet à air comprimé  
Pistola de aire comprimido  
圧縮塗料器
- Silver paint  
Vernice d'argento  
Silberlack  
Peinture d'argent  
Pintura de plata  
銀色塗料
- Oil paints  
Colori ad olio  
Ölfarben  
Couleurs à l'huile  
Colores al óleo  
油性色料
- Gauze fabric  
Tessuto di tulle  
Tüllgewebe  
Tissu de tulle  
Tejido de tul  
ガーゼ
- Nitroverdünnung  
Diluant nitre  
Disolvente nitro  
硝酸カリ薄め液
- Pure horse-hair  
paintbrush  
Pennello di pura setola  
Pinsel aus reinen  
Naturborsten  
Pinceau de pure soie  
純馬毛製ブラシ
- Electric mixer  
Frusta elettrica  
Elektrischer Quirl  
Fouet électrique  
Batidor eléctrico  
電気ミキサー
- Spatula  
Spátula  
Spachtel  
Espátula  
へら
- Plastic bowl  
Bacinella di plastica  
Plastikwanne  
Bassine de plastique  
Cubeta de plástico  
プラスチックボウル

A) Prendere alcuni tubetti di un colore ad olio scelto a piacere (il numero dei tubetti varierà in rapporto alla grandezza del quadro) e spremere il contenuto dentro l'apposita bacinella

A) Prendre quelques tubes d'une couleur à l'huile choisie à son gré (le nombre de tubes variera en rapport à la grandeur du tableau) et extraire le contenu dans la bassine appropriée

すず (いくつかの管状塗料チューブを取り出し、プラスチックボウルに詰め込みます。チューブの数は絵のサイズによって異なります。)



C) Using the paintbrush spread an even layer of paint over all of the surface of the canvas.

C) Etaler avec le pinceau une couche uniforme de couleur, d'une épaisseur constante, sur toute la surface de la toile.

C) Stendere col pennello uno strato uniforme di colore, di spessore consistente, su tutta la superficie della tela.

C) Con la brocha extender un estrato uniforme de color, de espesor consistente, sobre toda la superficie de la tela.

C) Mit dem Pinsel wird eine dicke Farbschicht gleichmäßig auf der gesamten Leinwandoberfläche aufgetragen.

ブラシを使ってキャンパス全体に均等に塗料を塗り込みます。



INSTRUCTIONS  
ISTRUZIONI  
ANLEITUNG  
MODE D'EMPLOI  
INSTRUCCIONES  
手順

B) Mix the paint well using the mixer until you get a uniform consistency. If desired, the mixture can be diluted with turpentine.

B) Mélanger avec soin la couleur avec le fouet, jusqu'à obtenir une masse homogène qui pourra être diluée, le cas échéant, avec de la térébenthine.

B) Mescolare accuratamente il colore con la frusta, fino ad ottenere una massa omogenea che, volendo, potrà essere diluita con trementina.

B) Mezclar con cuidado el color con el batidor, hasta obtener una masa homogénea, que, si se quiere, podrá ser diluida con trementina.

B) Nun wird die Farbe mit Hilfe des Quirls sorgfältig durchgemischt und gegebenenfalls mit Terpentin verdünnt, bis eine gleichförmige Streichmasse entsteht.

色が混雑するまで塗料を電気ミキサーでよく混ぜます。もし、必要ならばターピنتينを薄めて下さい。



RUDOLF STINGEL®

F) Pass a spatula over the gauze to make it adhere perfectly to the layer of fresh oil paint.  
F) Passare una spatola sopra il tulle in modo da farlo aderire perfettamente allo strato di colore fresco.  
F) Mit Hilfe eines Spachtels wird der Tüll nun fest auf der frischen Farbschicht angedrückt.



E) Lay the pre-cut gauze cloth over the painted canvas.

E) Poser le voile de tulle découpé sur la toile peinte.

E) Posare il velo di tulle ritagliato sopra la tela dipinta.

E) Poner el velo de tül recordado sobre la tela pintada.

E) Der Tüllschleier wird über die soeben eingefärbte Leinwand gelegt.

用意したガーゼを塗料の塗り終ったキャンパスの上に置きつけます。



H) Taking hold of a corner of the gauze cloth which sticks out from the canvas, gently lift it up until you have completely removed it from the canvas.

H) Agarrar un cabo de tulle que sobresale del cuadro y levantarlo con mucho cuidado lentamente hasta liberar la tela.

H) Danach wird der Tüllschleier an einem seiner überstehenden Rändern genommen und behutsam von der behandelten Bildfläche abgehoben.

ガーゼのはみ出した部分を持ち、そのままだけかにガーゼをキャンパスから完全に引き上げます。

D) Prepare a piece of gauze bigger than the canvas.  
D) Preparare un pezzo di tulle di misura superiore alla superficie del quadro.  
D) Nun wird ein Stück Tüll zugeschnitten, dessen Ausmaße etwas größer als die Bildfläche sind.



D) Préparer un morceau de tulle de dimension supérieure à la surface du tableau.  
D) Preparar un trozo de tül con medidas superiores a las de la superficie del cuadro.  
D) Preparar un trozo de tül con medidas superiores a las de la superficie del cuadro.  
キャンパスより大きいガーゼを用意します。

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## CHRISTOPHER WOOL (B. 1955)

*Untitled*

signed and dated 'WOOL 8/00' (on the reverse of the backing board)

enamel on paper

36 x 23 in. (91.4 x 58.4 cm.)

Painted in 2000.

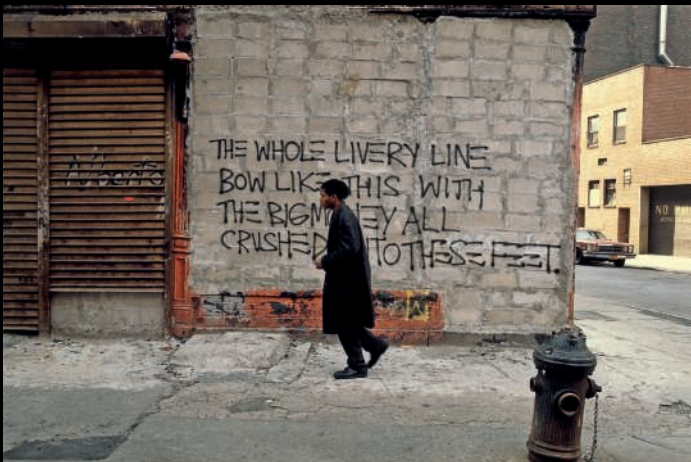
\$800,000-1,500,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2000

*"Initially I had been drawn to text because I wanted to make a work that was a little more direct, a little louder, that talked a little more directly to the audience than some of my abstract paintings had."*

Christopher Wool



Basquiat writing graffiti in the film *Downtown 81* (*New York Beat*), 1980-81.

Photo: Edo Bertoglio © New York Beat Films LLC.

Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.







Andy Warhol, *129 Die in Jet (Plane Crash)*, 1962. Museum Ludwig, Cologne.  
 © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Christopher Wool's *Untitled (TRBL)*, 2000, is a striking work by an artist who is constantly reassessing, remixing, and engaging with his own oeuvre. Its dramatic, confrontational composition typifies the artist's downtown New York aesthetic from the late 1980s, yet its underlying conceptual complexity points toward later works in the artist's output. At its heart, *Untitled (TRBL)* is based on one of the artist's most iconic paintings, *Trouble* from 1989 and now in the permanent collection of the Art Institute of Chicago. But whereas the original painting was executed as stenciled enamel on aluminum, a process that required a significant amount of pre-conceptualization, *Untitled (TRBL)* is its stylistic antithesis—active, electric and gestural, and which evokes the paintings of Jean-Michael Basquiat or even Jackson Pollock.

*Untitled (TRBL)* is an example of the artist's chief stylistic tool of appropriation. In this work Wool borrows text from a previous masterwork, uses a spray gun to invoke the language of graffiti, and feverishly dots the works with splashes and drips that harken back to Abstract Expressionism. The main stylistic referent of the work, "TRBL", arises from Wool's text paintings of the late 1980s, which originated during a time when painting was under attack by the critical art establishment. Thought to be hollow, complicit with commercialism, and unable to speak to conceptual and political concerns of the day, many other artists of the period abandoned painting in favor of photography or sculpture as their primary means of expression. But amidst this critically fraught backdrop, Wool's steadfast commitment to painting in his signature provocative style can be seen as a kind of urban heroism. Arising from the East Village of New York City, Wool's gritty, in-your-face, black and white works embrace graffiti and raise up the stylistic language of the streets to high art better than any other artist of the era. An artistic pariah in his own time, it is not a difficult to assume that "TRBL" could refer directly to the artist himself, raging against the socio-political and artistic establishment. When he returned to this work a decade later, *Untitled (TRBL)* retains all of the tension of the original period, while furthering the artist's aesthetic aims by appropriating the techniques of graffiti in addition to its style.

Rather than maintain a static practice that exists as an homage to a specific era, Wool has constantly pushed himself to innovate, evolving his style as the world changed around him. From the monolithic text paintings of the 80s, Wool's work becomes fuller and more painterly, embracing stenciling, silkscreening, and spray-gun graffiti simultaneously in riotous works that merged his former style with that of the Abstract Expressionists. It is the end of this dynamic period to which *Untitled (TRBL)* belongs. In the early 2000s Wool was on the verge of a new stylistic evolution and with the radical changes in digital technology in the 1990s, Wool began re-silkscreening his own paintings, mixing actual mark-making with ones mediated by technology. In these later paintings it becomes difficult for the viewer to determine what is real and what is a cypher, what is gesture and what is machine—directly confronting the continuing conundrum of imagery in the digital age. *Untitled (TRBL)*



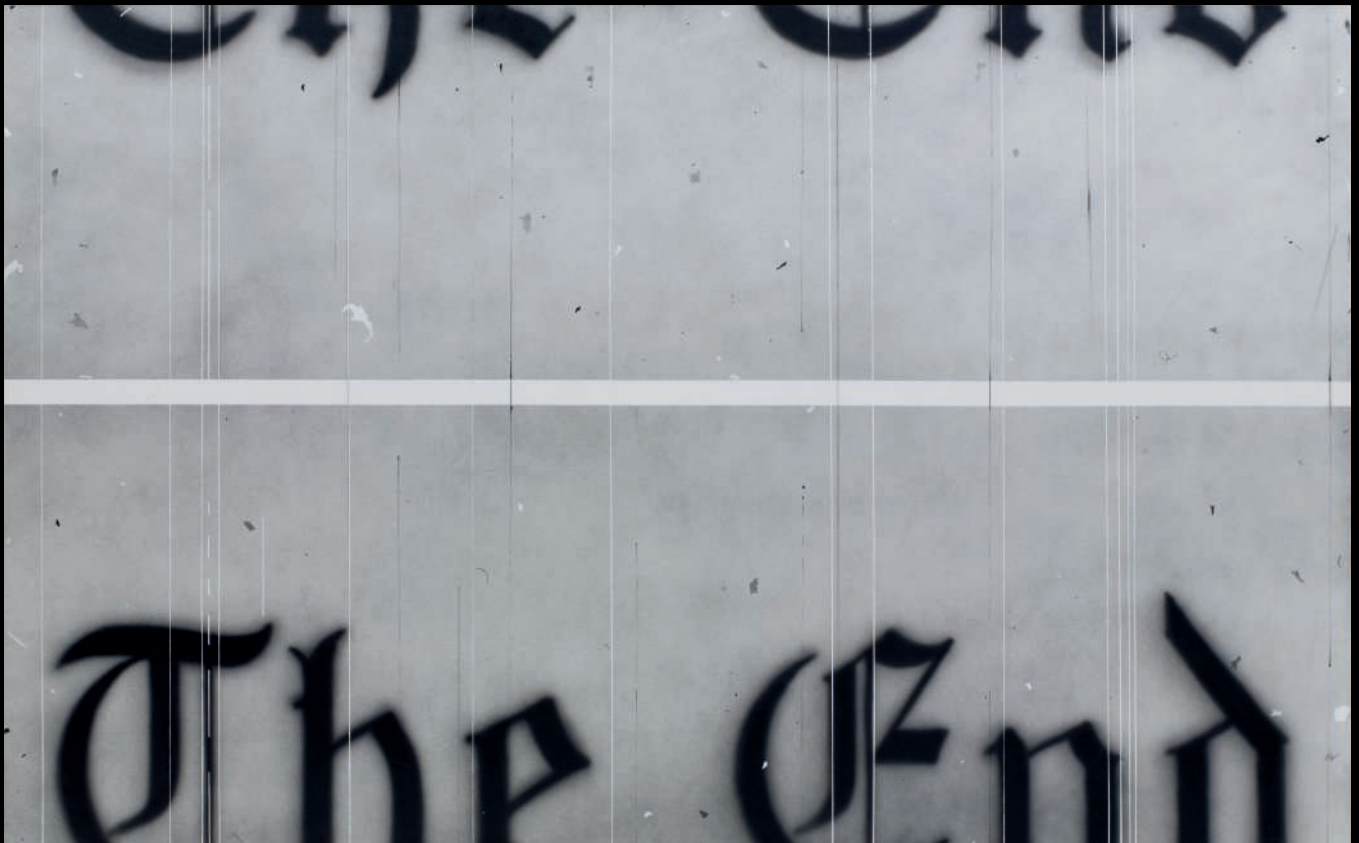
bridges this gap, not in the main gestural lettering, but rather the small drips of paint across its surface. While they seem to be accidents of process, upon closer reflection their formal similarity points rather to a conscious patterning. This embrace of chance as an artistic gesture is exactly where Wool's career would lead him, eventually embracing the powerful act of destruction and erasure as a creative force.

In signature Wool fashion, the sum of *Untitled (TRBL)*'s strategies is greater than any part. Glenn O'Brien, a writer inextricably linked with the 1980s art scene, describes the virtuosity of this synthesis:

"Wool embraces and engages action painting as his primary source and he then manipulates it, with the cool reflection of a pop artist or dada collagist, creating art that is both intense and reflective, physical and mechanical, unconscious and considered, refined in technique and redolent of street vernacular, both high and low. But despite the many apparent contradictions the work is singular, strong, organic, and as deep as it might appear shallow" (G. O'Brien, "Apocalypse and Wallpaper" in H. Werner Holzwarth, *Wool*, Köln 2012, p. 8).



Barbara Kruger, *Untitled (You Kill Time)*, 1983. © Barbara Kruger. Courtesy Mary Boone Gallery, New York.



Ed Ruscha, *The End*, 1991. Museum of Modern Art, New York. © Ed Ruscha. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

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## BRUCE CONNER (1933-2008)

### *Annunciation*

printed and colored papers, decorative foil, screenprinted mirror fragments,  
velvet-wrapped buttons, metal trinkets, and cellophane on Masonite  
14 x 16 in. (35.5 x 40.6 cm.)  
Executed in 1961.

\$80,000-120,000

#### PROVENANCE:

Acquired directly from the artist by the family of the present owner, 1965

#### EXHIBITED:

Princeton University Art Museum, 1973-2016 (extended loan).

New York, The Museum of Modern Art and The San Francisco Museum of  
Modern Art, *Bruce Conner: It's All True*, July 2016-January 2017, p. 96, pl. 58  
(illustrated).

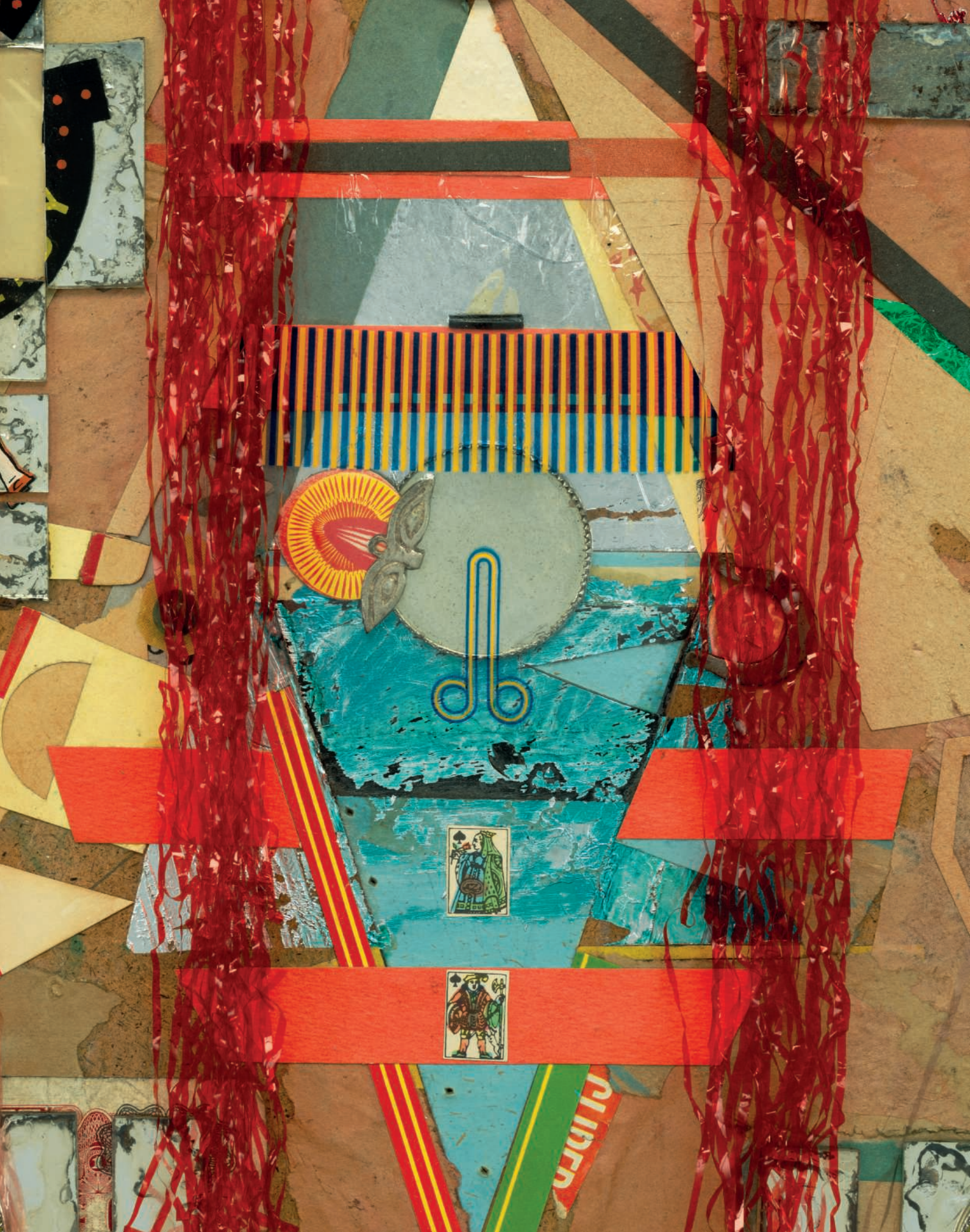


Kurt Schwitters, *Merz Construction*,  
1921. Philadelphia Museum of Art.  
© 2017 Artists Rights Society (ARS),  
New York / VG Bild-Kunst, Bonn.  
Photo: The Philadelphia Museum of Art  
/ Art Resource, New York.











"Conner was inspired by the infusion of spirituality into even the most mundane corners of daily life in Mexico: 'I would go by an auto-repair garage and in the midst of greasy tools and objects on the wall would be a shrine to the Virgin of Guadalupe. A picture of the Virgin. Right next to it might be a monkey wrench, and an electric lightbulb, and plastic flowers, and a pinup of a half-naked girl. Pictures of family, souvenirs.' He made art out of quotidian objects, including a room partition, his conga drum, and even his shoes." (B. Conner, quoted in R. Federman, *Bruce Conner: It's All True*, exh. cat., San Francisco Museum of Modern Art, San Francisco, 2016, p. 86).

Composed entirely out of found materials, Bruce Connor's *Annunciation* is a unique and intimate assemblage that serves as an evocative portrait of American society from one of the Beat Generation's most acclaimed and controversial artists. *Annunciation* portrays several objects, most notably a metal crucifix, with what appears to be a fragmented illustration of a woman, crucified in a manner reminiscent of St. Peter. In the center is a pyramid constructed out of buttons and paper cut from magazines, surrounded by a halo of red cellophane. Playing miniature cards are also apparent towards the center. Below are two serpentine tails, mimicking the cartoon style of the crucified pinup. Although frequently overlooked in their usual context, these materials are given a new life rich in enigmatic symbolism. As its title suggests, *Annunciation* adopts several biblical themes that were prevalent throughout the western art historical canon. Here, these themes are subverted; the Virgin Mary is represented as a pinup nurse, and an appearance is made by the sinewy tail of the snake in the Garden of Eden. The red cellophane becomes visceral, as if it represents the blood of Christ. Just as the angel Gabriel came with news of a pivotal event for the Virgin Mary, *Annunciation* informs us of a new era in American culture, and places itself at the crossroads of historical spirituality and modern consumerism.

Recently the subject of a major retrospective at New York's Museum of Modern Art and the San Francisco Museum of Modern Art in a second leg, as well, Bruce Conner was known as a leading figure in San Francisco's assemblage movement, while alluding to the previous aesthetic movements that shaped San Francisco's cultural identity. As a key Beat Generation artist, Bruce Conner's work reflects modernity's complexities; the abundance of American post-war consumerism is often displayed amidst the disturbing underlying fears Americans experienced during the Cold-war. The materials he used, such as nylon stockings, plastic and wax, became bodily and almost abject in nature. These materials are not only ubiquitous, readily available goods, but reminders of the darker side of modernity. Through the use of everyday objects, Conner's work has covered several controversial topics, such as the objectification of women, and the looming fear of nuclear annihilation. Through its unconventional materials and unique imagery, *Annunciation* encompasses the social and political landscape of Post-War America, a time where news of both utopian change and impending disaster both elated and haunted the American people.



Robert Rauschenberg, *Collection*, 1954-1955. San Francisco Museum of Modern Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.



Robert Rauschenberg, *Monk*, 1955. Gundlach Collection, Los Angeles. © Robert Rauschenberg / Licensed by VAGA, New York.







**750**

**MARK BRADFORD (B. 1961)**

*Mailing A Country 1*

mixed media collage mounted on canvas  
collage: 61 x 100 ½ in. (154.9 x 255.2 cm.)  
overall: 81 ½ x 114 in. (207 x 289.5 cm.)  
Executed in 2014.

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

**PROVENANCE:**

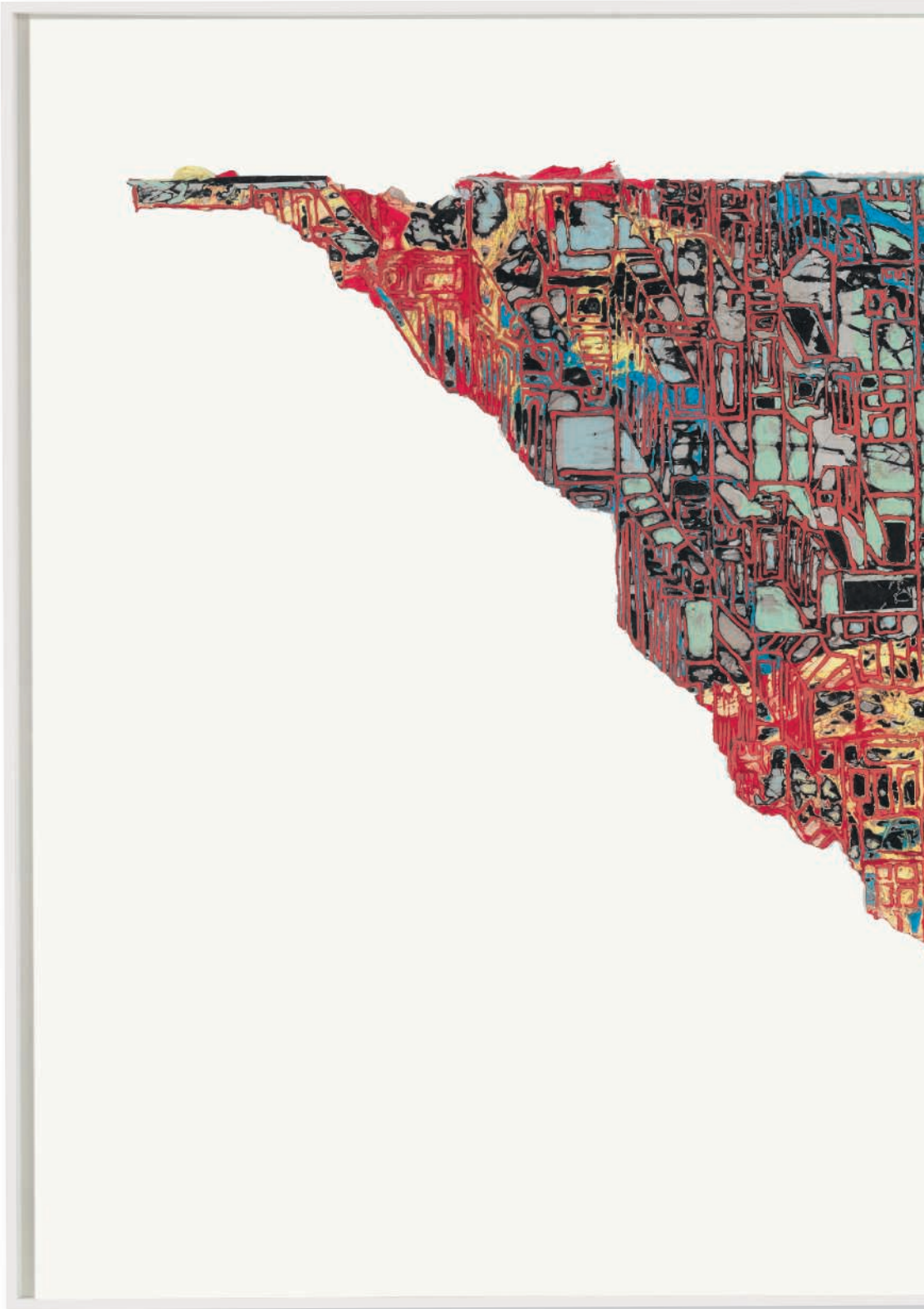
White Cube, Hong Kong  
Acquired from the above by the present owner

**EXHIBITED:**

Hong Kong, White Cube, *Mark Bradford: New Work*, May-August 2014.

*"I want my materials to actually have the memoires – the cultural, personal memories that are lodged in the object. You can't erase history, no matter what you do. It bleeds through."*

Mark Bradford

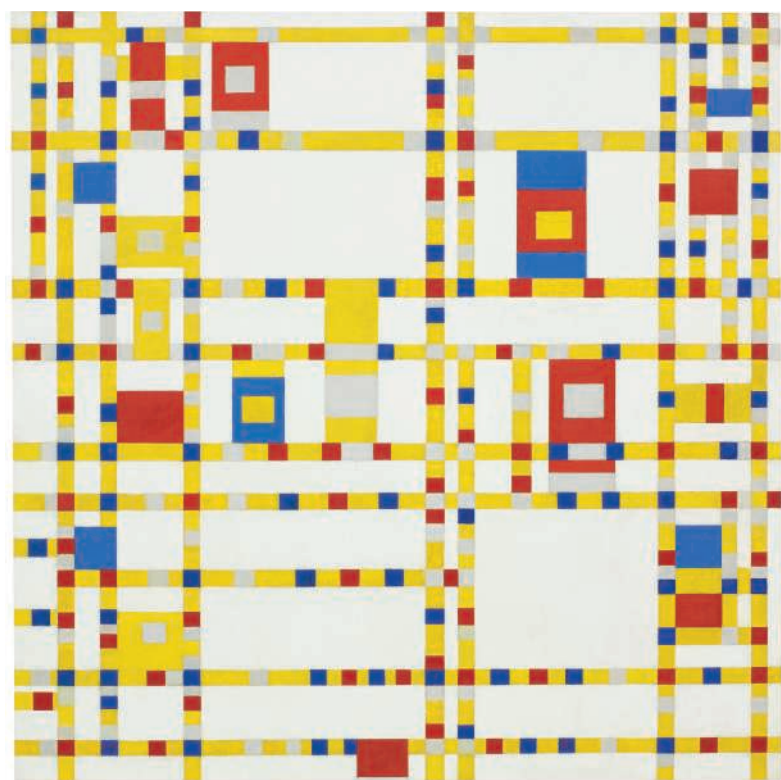








Paul Klee, *Castle and Sun*, 1928. Photo: © Bridgeman Images.



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43. Museum of Modern Art, New York. © 2017 Mondrian / Holtzman Trust. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

Mark Bradford's monumental work, *Mailing a Country 1*, explores the social and political framework of the world's most densely populated city, Hong Kong, through the perspective of urban planning. Known for his stratified, abstracted maps evocative of the contemporary urban experience, Bradford employs his signature *décollage-collage* methodology to transform Hong Kong's public housing blueprints into a lacerated, layered accumulation across canvas. Bradford overlays and then sands down layer upon layer of paper, both found scraps of billboard posters and newsprint and digitally-printed color sheets, to create a fresco-like expanse.

The interwoven maze of vibrant reds and yellows interrupted by patches of blues forms both a modernist and urban grid that parallels the interwoven sociopolitical conditions that make up Hong Kong. Hong Kong's housing topology manifests in the work's variegated surface, formed by Bradford's additive-subtractive technique. Unlike the rest of his oeuvre, *Mailing a Country 1*'s use of negative space allows the viewer to focus intently on the electrifying map and the conditions it addresses. Bradford's repurposing of found materials defines his identity as both visual artist and urban anthropologist; a self-proclaimed "paper chaser" (M. Bradford, quoted in C. Bedford, "Against Abstraction," in *Mark Bradford*, Wexner Center for the Arts, Columbus, Ohio, 2010, p. 11), Bradford describes of himself, "It's almost like a rhythm. I'm a builder and a demolisher. I put up so I can tear down. I'm a speculator and a developer. In archaeological terms, I excavate and I build at the same time" (M. Bradford, quoted in "Mark Bradford: Politics, Process, and Postmodernism," *Art21*, April 1, 2013, <http://www.art21.org/texts/mark-bradford/interview-mark-bradford-politics-process-postmodernism>). About half of Hong Kong's population lives in overcrowded government-subsidized housing, and Bradford's work, with its expansive lattice of tiny squares reminiscent of cramped living units, stresses the city's lack of affordable housing. Bradford addresses the city's complexities through his anthropological approach to art, as with the rest of his body of work, fusing abstract painting with social awareness—termed "social abstraction" by the artist.

A native of Los Angeles, another city with complex sociopolitical structures, Bradford grew up between working in his mother's hair salon in Leimert Park, a popular residence for upper-middle class African Americans, and living in a boarding house in West Adams, an old section of L.A. As Bradford recalls, West Adams "...was like growing up in a raggedy Titanic, grand but fallen on hard times" (M. Bradford, quoted in C. Tomkins, "What Else Can Art Do?," *New Yorker*, June 22, 2015). At eleven, his mother moved





Jasper Johns, *Map*, 1961. Museum of Modern Art, New York. © 2017 Jasper Johns / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

them from what is now South Los Angeles to a nearly all-white neighborhood in Santa Monica. After high school, Bradford returned to the hair salon: "I was bridging worlds. I lived in Santa Monica and worked in South Central, but I never defined myself as a black kid in a white neighborhood, or as a Westside kid in a black neighborhood" (*Ibid.*). In his 20s, Bradford shifted between Los Angeles, brimming with pre-riot tensions, and leisurely Europe. The artist's exposure and observation to these intertwined worlds—black and white, rich and poor—has pushed his desire to present art highlighting the experiences of him and of marginalized populations.

Formally abstract but referential in content, Bradford's oeuvre addresses the networks of local economies, public space, and social conditions rooted in the contemporary experience of the urban landscape through the re-appropriation of scavenged ephemera. Bradford "reanimates the ripped-and-torn *décollage* methodology trademarked by Jacques Villeglé and Raymond Hains in the 1950s" (M. Wilson, "Mark Bradford," *Artforum*, April 2008, n.p.). The scraps of billboard papers, merchant posters,

hairdressing endpapers, and newsprint, considered visual pollution in its regular context, are transformed—torn, cut, peeled, gouged, bleached, singed, sanded—and decontextualized into visual art. Bradford builds upon stretched canvas with layers of his found papers, finishing each layer with a coat of clear shellac. Occasionally, he will embed string to create the linear qualities that make up his signature grid-like patterns, only to attack the buildup he has formed with sanders and other power tools to bring back to the surface what was buried, layers below. When he does venture for actual art supplies rather than the discarded scraps found around Los Angeles, Bradford takes a trip to Home Depot; he asserts, "If Home Depot doesn't have it, Mark Bradford doesn't want it" (M. Bradford, quoted in C. Tomkins, "What Else Can Art Do?," *New Yorker*, June 22, 2015).

Through Bradford's anthropological artistic process, life takes shape; he creates a work defined not by its origin or conclusion, but by the progression of its manifestation, equating the image of the work to the process of the work.

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## NJIDEKA AKUNYILI CROSBY (B. 1983)

### *Harmattan Haze*

acrylic, color pencil, charcoal and Xerox transfer on paper  
83 x 83 7/8 in. (211 x 213 cm.)

Executed in 2014.

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

#### PROVENANCE:

Stevenson Gallery, Cape Town

Acquired from the above by the present owner

#### EXHIBITED:

Cape Town, Stevenson Gallery, *Kings County*, 2014, p. 11 (illustrated).

Kiev, PinchukArtCentre, *Future Generation Art Prize 2017*, February-April 2017.



Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956. Kunsthalle, Tübingen. © 2017 Artists Rights Society (ARS), New York / DACS, London. Photo: © Kunsthalle, Tübingen, Germany / Bridgeman Images.







Edward Hopper, *Room in New York*, 1932. Sheldon Museum of Art, Lincoln. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: Sheldon Museum of Art, University of Nebraska, Lincoln, USA / Bridgeman Images.

Composed of a rich array of intricately cut clippings from Nigerian magazines and the artist's own archive of photographs which she transferred onto the surface of the canvas, the surface of Njideka Akunyili Crosby's paintings are a glittering, kaleidoscopic display of pattern and texture. In *Harmattan Haze*—a name that derives from the dry, dusty wind that sweeps in from the Nigerian desert—a couple exchanges a loving glance at the kitchen table. Behind them, a window opens onto a cityscape with a water tower and smokestack, colored a dusky pink that evokes the haze of the painting's title. The woman's dress and the husband's skin, as well as the rug on the floor, are all painstakingly collaged from materials that include drawings in pencil and charcoal, but also xeroxed transfers, in a virtuoso masterpiece of artistic techniques. Akunyili Crosby often "portray[s] sensual moments between a loving couple," and as Jean-Philippe Dedieu validated when profiling Akunyili Crosby's work for the *New Yorker*, these works are "perhaps the most striking" (J. Dedieu, "Njideka Akunyili Crosby's Intimate Universes," *The New Yorker*, November 5, 2015). As is the case here, Akunyili Crosby often uses herself and her husband as models for her paintings.

With her image of domestic bliss and collage-based constructions, Akunyili Crosby updates the consumer critic of British Pop icon Richard Hamilton's collage *Just what is it that makes today's homes so different, so appealing?* In this iconic work from 1956, Hamilton uses the collage to describe and critique the consumerism and abundance of the Post World War II era. In Hamilton's collage, a man and a woman—clipped from health and beauty magazines—show off the accouterments of their success as well as their well-toned and groomed bodies. Hamilton explained his intention of "attempt[ing] to summarize the various influences that were beginning to shape post-war Britain. We seemed to be taking a course towards a rosy



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





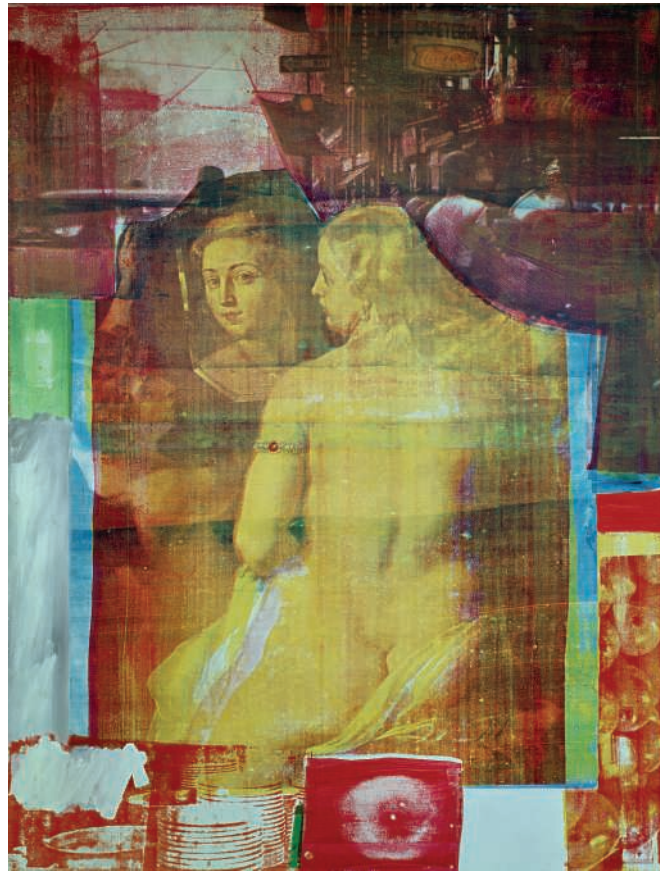






future and our changing, Hi-Tech, world was embraced with a starry-eyed confidence; a surge of optimism which took us into the 1960s" (R. Hamilton, quoted in *Exteriors, Interiors, Objects, People*, Stuttgart : Edition Hansjorg Mayer, 1990, p.44.) Instead of forward-looking into the future promised by technology, Akunyili Crosby instead appears to look backwards from the future Hamilton imaged in the 1950s to that past. *Harmattan Haze* emphasizes a loving union, substituting Hamilton's critique with a wistful lyricism that infuses the lifestyle pages from *Better Homes and Gardens* with the perspective of diaspora, looking for the "moments when her Nigerianness and her Americanness collide" (N. Akunyili Crosby, "Njideka Akunyili Crosby on painting cultural collision," video, San Francisco Museum of Modern Art, <https://www.sfmoma.org> [Accessed April 8, 2017]).

Critics have identified a wide variety of sources in her work including, "...classic and contemporary painters—Édouard Vuillard, Alex Katz, Chris Ofili." But her work is also very much indebted to photography—not just to fine-art photographers like J. D. Okhai Ojeikere and Malick Sidibé but to the vernacular imagery of her home country. Every time she returns from Nigeria, she brings back hundreds of photos she has taken with her own camera, from family portraits to snapshots from the pages of popular Nigerian life-style magazines. These photos, gathered over multiple journeys to the Continent, are layered in her works by collage and acetone-transfer prints, creating a fabric of images throughout her paintings. A close look at her works reveals the recurrence of three pictures in particular: a headshot of the popular Nollywood actress Genevieve Nnaji, whose swept-back afro gives her the look of a Blaxploitation heroine; a portrait of the singer and televangelist Chris Okotie, whose red jacket evokes Michael Jackson's in "Thriller"; and a row of Nigerian lawyers wearing solemn white wigs, a visual vestige of British colonial presence. Such images reflect Akunyili Crosby's notion of Nigeria as a "contact and confluence zone"—a site of continuous cultural transfers with the United States and Britain. "My work is based on my autobiography," she told Jean-Philippe Dedieu. "And I feel like my journey has created a character or person who doesn't fit in any box" (*Ibid.*).



Robert Rauschenberg, *Persimmon*, 1964. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: Bridgeman Images.



Alice Neel, *Benny and Mary Ellen Andrews*, 1972. Museum of Modern Art, New York. © Estate of Alice Neel. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

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## ANDREAS GURSKY (B. 1955)

### *Rimini*

signed 'Andreas Gursky' (on a paper label affixed to the reverse)  
chromogenic print mounted on Plexiglas in artist's frame  
117% x 81½ in. (297 x 207 cm.)  
Executed in 2003. This work is number two from an edition of six plus one  
artist's proof.

\$500,000-700,000

#### PROVENANCE:

Matthew Marks Gallery, New York  
Private collection  
Anon. sale; Phillips, London, 10 October 2012, lot 20  
Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Matthew Marks Gallery, *Andreas Gursky*, May-June 2004 (another  
example exhibited).  
Dusseldorf, Museum Kunstpalast, *Andreas Gursky*, September 2012-February  
2013 (another example exhibited).  
Washington, D.C., National Gallery of Art, *Photography Reinvented: The  
Collection of Robert E. Meyerhoff and Rheda Becker*, September 2016-March  
2017 (another example exhibited).

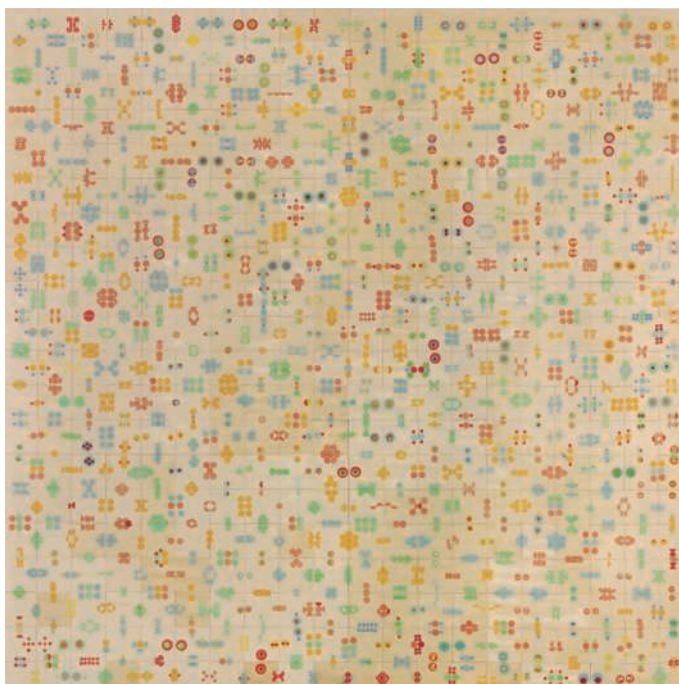
*"I am never interested in the individual, but in the  
human species and its environment."*

Andreas Gursky









Alighiero Boetti, *Untitled*, 1969. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.



David Hockney, *The Sea at Malibu*, 1988. © David Hockney.

Detail of the present lot.

Andreas Gursky's *Rimini* (2003) is an awe-inspiring photographic vision. Dwarfing the viewer at over 6 feet tall, the scene is shot from a birds-eye view; thousands of parasols recede in scintillating ranks of bright color up the sandy beach of Rimini, a popular northern Italian resort. The town sprawls beyond a frontier of beachfront hotels. Except some scattered swimmers and the occasional sunbather, the bay is empty of people. Every detail near and far appears in crystal clarity, seized in one merciless (and seemingly impossible) depth of field. The parasols' stark shadows in the blazing sun reinforce a glare of artifice that radiates from the composition. Like army encampments or territories shown on a map, the umbrellas advance all the way to the horizon; breakwaters near the shore, built to shift currents and shape coastlines, proclaim man's physical command over nature. Sharp, vast and utterly absorbing, Gursky's digitally manipulated pictures transcend what a camera or eye can capture. Exploiting the photograph's capacity as an engine of image construction as much as a vehicle for truth, his works offer both thrilling visual spectacle and a composite mode for apprehending our complex contemporary reality. The tradition of the Romantic sublime is played off a chill neutrality of gaze; awe is conjured not from the grandeur of natural landscape but from the machinations of late capitalism, presented in dizzying, vertiginous splendour. To stand in front of a Gursky is to experience the pure delight of seeing, yet there is something terrifying in *Rimini*'s sparkling perfection. A jolt comes with the recognition that this is not just Gursky's fiction, but the world we have created.

Alongside photographers including Thomas Ruff, Thomas Struth and Candida Höfer, Gursky was a student of Bernd and Hilla Becher at the Düsseldorf Kunstakademie in the 1980s. The Bechers' impersonal, objective approach, whereby they would document types of industrial structure in grids of monochrome photographs shot from the same elevated angle, was hugely influential. Viewed in concert, each strict typological series—water towers, blast furnaces, gas tanks—would reveal the unvarying functional form of which each example was a unique variant: a Platonic truth about reality was unlocked. Gursky's work bears clear hallmarks of the Bechers' tuition, as well as the influence of the advertising photography practised by his father. He always shoots from a distance, often at an almost extra-terrestrial remove from his subject: the perfect vantage point for an artist who declares that he is "never interested in the individual, but in the human species and its environment" (A. Gursky, "...I generally let things develop slowly," *Andreas Gursky Fotografien 1994-1998*, exh. cat. Kunstmuseum Wolfsburg, Wolfsburg 1998, p. viii). Rather than repeating related forms across multiple images, however, Gursky subsumes the seriality of the Bechers' work into a single spectacular frame. Whether photographing assembly lines, supermarket shelves, stock exchanges



or massed beach umbrellas, his widescreen method brings forth a giddy tension between the part and the whole, and between his creative composition and the human reality he documents.

By merging multiple photographs of the same scene into one fully-focused image, Gursky creates a compound vision that is fully as compelling up close as it is from a distance. The laborious post-production stage is essential to his work. "I would compare the process to that of a writer," he says. "You take a train journey. You look out the window and get an impression, but when you write it down in the evening it will be what you imagine. In my case, I take lots of photographs, then, in the evening, bring them together. That seems unconventional, because somehow we are still fixed on 'straight' photography" (A. Gursky, quoted in J. Ure-Smith, "Andreas Gursky goes on show in Berlin," *Financial Times*, 23 April 2010). This 'unconventional' way of seeing things can bring our world to a startling new light. In *Rimini*, the infinite garish parasols, multi-storey hotels and artificially maintained coast are brought together in a panoramic totality inaccessible to the naked eye, or to a traditional photograph. The iterated, grid-like picture that emerges makes coastal leisure look a lot like the systems that are imposed on people in the factories, supermarkets or North Korean crowd performances that Gursky has photographed elsewhere. From Gursky's omniscient perspective, holidays, labour, commerce and exercises in propaganda all seem to be organised according to eerily similar principles.

Gursky freely admits his own inventive imposition upon his subjects. "A visual structure appears to dominate the real events shown in my pictures," he explains. "I subjugate the real situation to my artistic concept of the picture ... you never notice arbitrary details in my work. On a formal level, countless interrelated micro and macrostructures are woven together, determined by an overall organisational principle. A closed microcosm which, thanks to my distanced attitude towards my subject, allows the viewer to recognise the hinges that hold the system together" (A. Gursky, "...I generally let things develop slowly," *Andreas Gursky Fotografien 1994-1998*, exh. cat. Kunstmuseum Wolfsburg, Wolfsburg 1998, p. viii). The world is caught for study as though beneath a bell jar, with unwanted elements brushed out and others highlighted or heightened. A comparison with any 'real' aerial photograph of Rimini reveals that Gursky's version alters little in terms of content. The beach really does bristle with countless regimented parasols, serving tourists to the town's thousands of hotels, bars, restaurants and discos with a sterile slot of recreation. Reality can be uncanny. Gursky's immense, captivating image does not merely reproduce the world, however, but creates it anew, its aggregate entirety opening our eyes to a sublime and disquieting truth.



David Hockney, *Beach Umbrella*, 1971. © David Hockney.



Georges Seurat, *A Sunday on La Grande Jatte*, 1884-1886. Art Institute of Chicago. Photo: The Art Archive at Art Resource, New York.



Emily and Jerry Spiegel. Photographer unknown, courtesy of the Sanders family.

**Emily and Jerry Spiegel were internationally recognized as vanguard collectors of postwar and contemporary art. For over half a century, they devoted themselves to business, philanthropy, and artistic patronage, creating a lasting legacy that reaches from their native Long Island to the wider world. The Spiegels' significant collection of painting, sculpture, and photography embodies the vibrancy and depth of two individuals at the forefront of culture.**



**Works from the  
Emily and Jerry Spiegel  
Collection**

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Emily and Jerry Spiegel. Photographer unknown, courtesy of the Sanders family.

My mother had a deep and innate love of the classics. From a young age my grandfather, who was a self-taught amateur photographer and painter, proudly shared his artistic passions with her and she soaked it all in. He constantly took photographs of the family and always had a brush and canvas by his side to capture their life together. He proudly displayed his work at their home in Forest Hills, Queens, which became my mom's earliest experience of living with art.

My mother's earliest cultural focus was on classical music. When I was young, my mother would recount to me stories of herself as a young girl, closing her bedroom door and alone with her eyes shut listening to music inside the quiet respite of her room. She described the magic to her of being swept away to a different world by the music that filled her solitude. Through this deep seeded interest, my mother would develop a deep knowledge about many of the arts she loved and would refine her aesthetic sensibilities, a journey that would become her life long pursuit of post-war and contemporary arts.

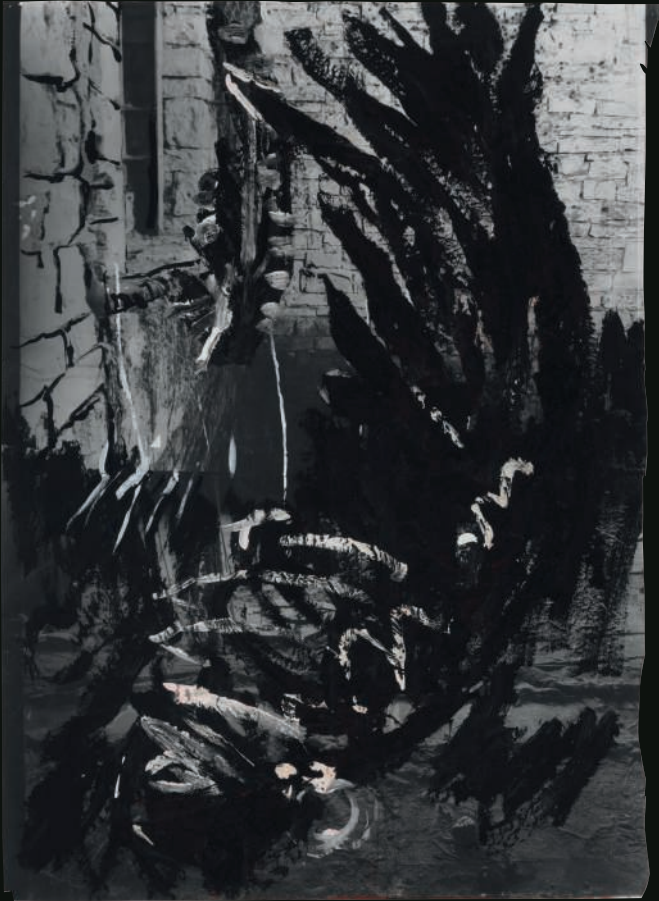
My parents married in 1954. It was their deep devotion and commitment to one another that laid the foundation of a life together that would revolve around family and their shared interests. Every piece of their life reflected who they were. Their

home, for which they together designed both the architectural and exterior landscape elements, was unique at the time as it was one of the few modern, single level, glass-enclosed structures in the area. The house was a place of warmth and love, rooted in my parents deep respect for each other and in particular my mother's appreciation of all things that were beautiful in all ways.

Because my mother was fully committed to her family, she spent much of her days as a parent and it was only when she became an empty nester that she ventured out with curiosity to see and learn about contemporary art. Her introduction to Ethel and Robert Scull planted the seed for this interest. A few years after meeting them, Mom made one of her first forays to the galleries in New York City and purchased work by a then fairly unknown German artist here in America, Anselm Kiefer as well as works by Louise Bourgeois and photographers Diane Arbus and Man Ray. These purchases were among the earliest of her risk-taking journeys into the complex and enervating relationship she would have with the world of contemporary art.

I remember going to galleries with my mother and Robert Pincus-Witten, and in a matter of seconds they both knew which was the best work in a show. There was never a back room too private for their adventuring, nor a dealer or artist too busy to engage in





Anselm Kiefer, *Flügel*, 1981. Lot 759.

conversation or a director or curator who would not seek them out when they were visiting a museum. And it was this on-going dialogue with people she respected that would last throughout her life.

Together with Robert's help, my mother and father began to acquire work across every medium. Nothing was too large or too small in scale. My mother would hang work every place she could find or create a wall. In the late 80's, nevertheless running out of space and yearning to be close to her growing life in New York City's art world, my parents, purchased an apartment overlooking the Solomon R. Guggenheim Museum. It was designed as a gallery itself so that Mom could wake up every morning to walk amongst her treasured artwork.

For my mother, collecting works of art began as a hobby but became her life's pursuit and commitment. Most uniquely, Mom welcomed artists and all sorts of art world people into her life with a humility and a curiosity unlike anyone I have ever known. She entertained them warmly, and made sure they knew that the doors in her home were always open. She understood the importance of a loan request to an artist's career and she obliged graciously in order to support the work, the artists and curators she respected.

Her sense of purpose also led her to support many institutions in addition to the Museum of Modern Art, where she served as a Trustee and member of the Painting and Sculpture Committee for many years until she passed away. As a Trustee at MoMA, they gifted important work that my mother loved in an effort to support the curators whose counsel she sought and admired. This fulfilled her in ways that deeply affected her view of the world and allowed her to give back to the art world just as much as she had received from it, selflessly and without an agenda.

My mother's art journey was extraordinary and became legendary; her deep passion for the works she collected and the artists she befriended culminated in a highly cohesive collection of American and European fine art. Paintings and photography found a home on her walls, and together they tell a story that transcends a moment in time. Her legacy was one of connoisseurship, purity and refinement. The joy my mother experienced in the art world everyday of her life, and her curiosity about culture, prevailed until her last days and that is how I will always remember her.

This sale is a testament to her extraordinary ability to change the discourse over her lifetime of collecting. She was influential, legendary, risk-taking and for me, these works represent a commitment of the purest level and highest quality. Now, that commitment will be made available to the world to enjoy... I truly do hope that these extraordinary works end up in the hands of collectors as thoughtful and caring as my mother was.

#### **PAMELA SANDERS**



Emily Spiegel. Photographer unknown, courtesy of the Sanders family.

°753

**ROBERT GOBER (B. 1954)**

*Untitled*

signed and dated 'Gober 1985' (on the reverse)  
graphite on paper  
14 x 11 in. (35.5 x 27.9 cm.)  
Drawn in 1985.

\$25,000-35,000

**PROVENANCE:**

Paula Cooper Gallery, New York  
Fredrik Roos, Malmö  
His sale; Christie's, New York, 6 May 1992, lot 118  
Acquired at the above sale by the present owner

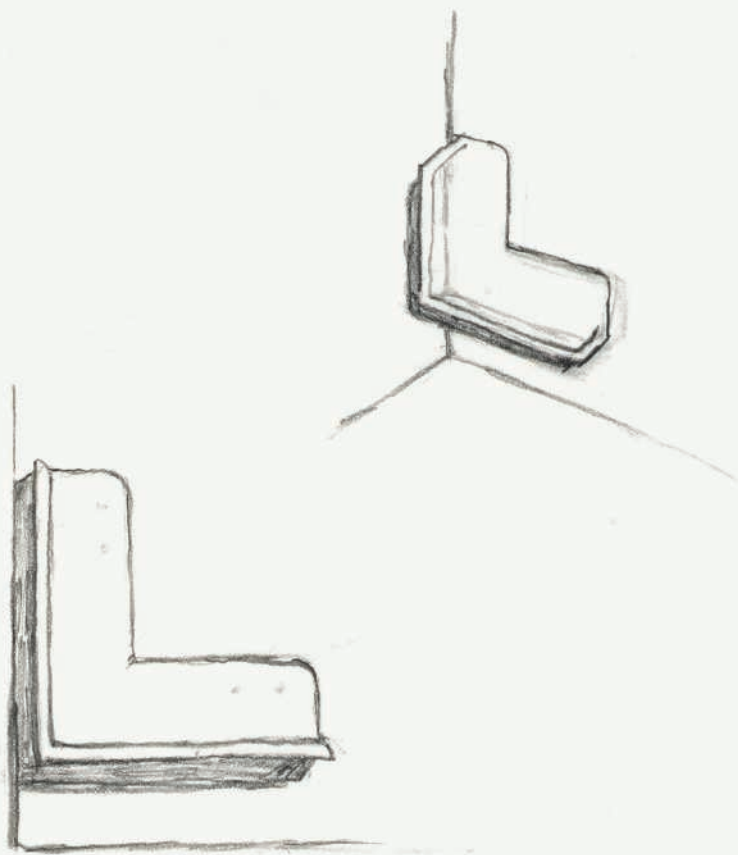
**EXHIBITED:**

Minneapolis, Walker Art Center; Malmö, Rooseum Center for Contemporary Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden and San Francisco Museum of Modern Art, *Robert Gober: Sculpture and Drawing*, February 1999-September 2000, p. 75 (illustrated).  
New York, The Museum of Modern Art, *Robert Gober: The Heart Is Not a Metaphor*, October 2014-January 2015.



Robert Gober, *Untitled*, 1985. Lot 23B, to be sold in the Post-War & Contemporary Evening Sale on 17 May.





0754

## ROBERT GOBER (B. 1954)

### *Newspaper*

signed, numbered and dated 'Robert Gober 10/10 '93 [sic]' (on the underside)  
photolithography on archival (Super Fine Mohawk) paper and twine  
4 x 12 ½ x 15 in. (10.1 x 31.7 x 38.1 cm.)  
Executed in 1992. This work is number ten from an edition of ten plus two  
artist proofs.

\$20,000-30,000

#### PROVENANCE:

Paula Cooper Gallery, New York  
Acquired from the above by the present owner, 1992

#### EXHIBITED:

New York, Dia Center for the Arts, *Robert Gober*, September-June 1993  
(another example exhibited).  
Basel, Museum für Gegenwartskunst, *Zimmer in denen die Zeit nicht zählt: Die  
Sammlung Udo und Anette Brandhorst*, June-October 1994 (another example  
exhibited).  
School of the Art Institute of Chicago, Betty Rymer Gallery, *Transmitting Truth:  
Reformulating News Media Information*, September-October 1994 (another  
example exhibited).  
Munich, Staatsgalerie moderner Kunst im Haus der Kunst, *Food for the  
Mind: Die Sammlung Udo und Anette Brandhorst*, June-October 2000, p. 219  
(another example exhibited and illustrated).  
Basel, Schaulager Basel, *Robert Gober: Work 1976-2007*, May-October 2007,  
p. 329 (another example exhibited and illustrated).  
Houston, The Menil Collection, *20th Century Reinstallation*, October  
2009-ongoing (another example exhibited).  
New York, The New Museum, *The Last Newspaper*, October 2010-January  
2011 (another example exhibited).  
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery  
at Skidmore College, *RIOT: Selections from the Ann and Mel Schaffer Family  
Collection*, May-June 2012 (another example exhibited).  
Munich, Museum Brandhorst, *Dark Pop*, December 2014-October 2015  
(another example exhibited).  
New York, Whitney Museum of American Art and Paris, Centre Georges  
Pompidou, *Collected by Thea Westreich Wagner and Ethan Wagner*, November  
2015-March 2017 (another example exhibited).

#### LITERATURE:

*Food for the Mind*, exh. cat., Staatsgalerie Moderner Kunst München, 2000, p.  
219 (another example illustrated).  
T. Vischer, ed., *Robert Gober: Sculpture and Installations, 1979-2007*, Basel,  
2007, pp. 328-329. no. S1992.23 (another example illustrated).  
A. Temkin, ed., *Robert Gober: The Heart Is Not a Metaphor*, exh. cat., New York,  
The Museum of Modern Art, 2014, p. 177 (another example illustrated).  
H. U. Obrist, "Objects in Transition", *Mousse*, no. 45, October-November 2014,  
p. 168 (another example illustrated).





# NEW YORK POST

LATE CITY FINAL

FRIDAY, SEPTEMBER 4, 1992

## Hazardous lead found in city water



# DANGER!

Officials warn residents to take precautions before using tap water. Page 5



### MARTINA BOUNCED IN SECOND ROUND

Kim McCrease advances PLUS more U.S. Open action. Page 1, B3



### OWNERS VOTE TO THROW OUT FAY

But fiery commissioner pooh-poos 18-9 tally. Page 62

0755

**CARL ANDRE (B. 1935)**

*The Way North and South*

three units of western red cedar timber, two horizontal pointing North and South respectively, adjacent to the base of one vertical  
each: 12 x 12 x 36 in. (30.4 x 30.4 x 91.4 cm.)  
overall: 36 x 36 x 60 in. (91.4 x 91.4 x 152.4 cm.)

Executed in 1975. This work is accompanied by a certificate of authenticity signed by the artist.

\$200,000-300,000

**PROVENANCE:**

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1988

**EXHIBITED:**

Venice, Ace Gallery, *Carl Andre: Uncarved Blocks*, June-July 1976.

Nassau County Museum of Art, *Two Decades of American Art: The 60's & 70's*, May-September 1990, p. 28 (illustrated).

*[Q.] Is the artist a craftsman?*

*[A.] Some artists are—I am not. Some artists reflect obsolete modes of production—I may reflect the obsolescence of production as a mode of dividing people into classes.*

(A. Gould, "Dialogues with Carl Andre," *Arts Magazine*, vol. 48, no. 9, May 1974, pp. 27-28)



Constantin Brancusi, *Stool*, 1928. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.









°756

**SOL LEWITT (1928-2007)**

*Wall drawing 547*

wall installation—multiple asymmetrical pyramids with color ink washes  
superimposed  
dimensions variable

Executed in 1986. This work is accompanied by a certificate of authenticity  
signed by the artist.

\$200,000-300,000

**PROVENANCE:**

John Weber Gallery, New York

Acquired from the above by the present owner, 1986

*"When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art... Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic)... Ideas are discovered by intuition."*

Sol Lewitt







This is to certify that the Sol LeWitt wall drawing  
number 547 evidenced by this certificate is authentic.

Color ink wash

The background is gray, red, red.

First pyramid: The apex is left. Six sides.

1 - gray, red, blue, red; 2 - gray, red, blue; 3 - red, yellow, blue; 4 - red, red, blue, gray; 5 - red, blue; 6 - gray, red, yellow, blue;

Second pyramid: The apex is center. Six sides.

1 - red, red; 2 - gray, blue, blue; 3 - gray, red, blue,  
yellow; 4 - gray, red, yellow; 5 - gray, red, blue; 6 - red,  
blue, red;

Third pyramid: The apex is right. Four sides.  
1 - yellow, gray, blue; 2 - yellow, gray, red; 3 - yellow,  
yellow, red; 4 - red, gray, blue;

First Drawn by: Takeshi Arita, Anthony Sansotta

First Installation: Emily & Jerry Spiegel, Kings Point, NY.  
November, 1987

168 x 864" (410 x 2160 cm)

This certification is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.

Certified by

Sol Lewat

Sol LeWitt

© Copyright Sol LeWitt

Date \_\_\_\_\_

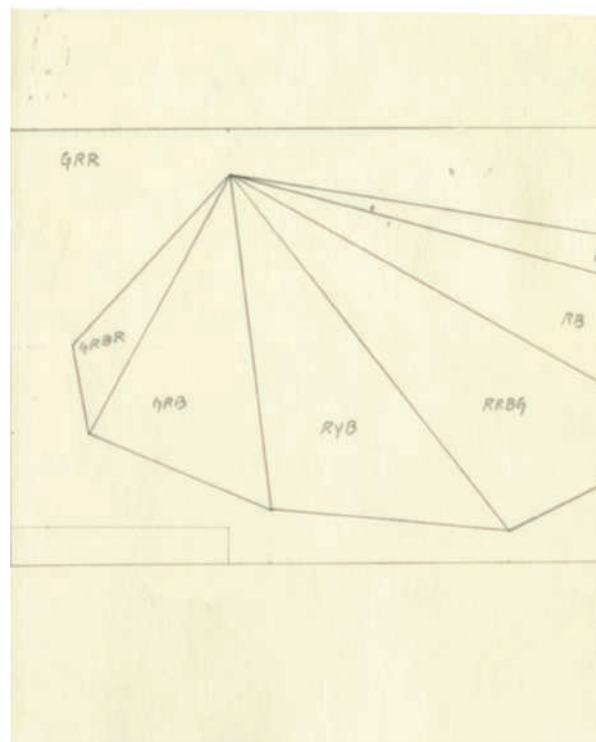
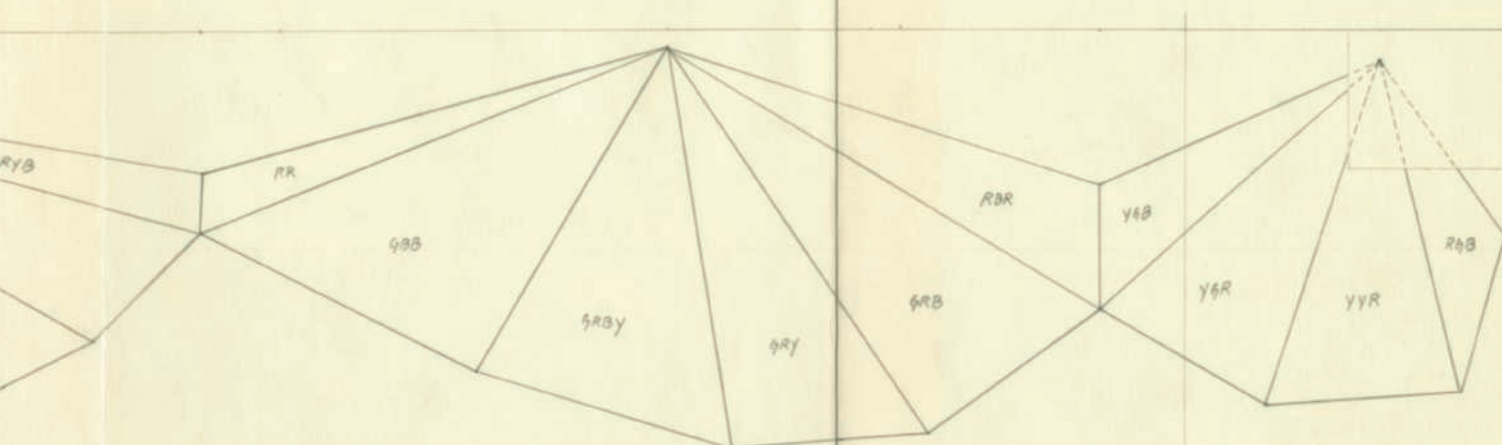


Diagram of installation for the present lot.

Certificate of authenticity for the present lot.



# DIAGRAM



G: GRAY    Y: YELLOW  
R: RED    B: BLUE

This is a diagram for the Sol LeWitt wall drawing number 547. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.





°757

**DONALD JUDD (1928-1994)**

*Untitled*

three elements—Douglas fir plywood  
each: 39 ½ x 39 ½ x 10 in. (100.3 x 100.3 x 25.4 cm.)  
Executed in 1985. This work is unique.

\$550,000-750,000

**PROVENANCE:**

Galerie Rolf Ricke, Cologne  
Acquired from the above by the present owner, 1987

**EXHIBITED:**

Paris, Centre Georges Pompidou, *L'époque, la mode, la morale, la passion*:  
1977-1987, May-August 1987, p. 206 (illustrated).

*"Material, space and color are the main aspects of visual art."*

Donald Judd



Barnett Newman, *Vir Heroicus Sublimis*, 1950-1951. Museum of Modern Art, New York.  
© 2017 Barnett Newman Foundation / Artists Rights Society (ARS), New York.  
Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.









Ludwig Mies van der Rohe, German pavilion for the International Art Exhibit, Barcelona, 1929. Destroyed in 1930, rebuilt in 1959 to original design. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Andrea Jemolo/Scala / Art Resource, New York.



Donald Judd, *15 untitled works in concrete*, 1980-1984. Chinati Foundation, Marfa. Donald Judd Art © 2017 Judd Foundation / Artists Rights Society (ARS), New York. Photo: Sonny Lee and Robert Wilson. © The Chinati Foundation.

The effortless elegance of Donald Judd's pristine Minimalist objects, refined over the course of his career, often belies the rigor of their construction and his unyielding commitment to the use of quality materials. In *Untitled*, the classical proportions of Judd's one-meter-square boxes, installed upon the wall directly at eye-level, are warmed by the sumptuous wood grain texture of his choice of material, a marine-grade plywood fabricated from Douglas fir. Plywood has long been a mainstay of Judd's work, but in 1972 he began to use the material in a new way by leaving it unpainted. In *Untitled*, the natural warmth exudes an almost glowing, buttery radiance. Its surface begs to be touched, and the nearly painterly quality of its appearance makes for a dynamic interplay among the three equally proportioned boxes.

In *Specific Objects*, his now legendary article of 1965, Judd defined the terms of his emerging style, which set forth a simple, three-dimensional object whose chief concern were the materials of its creation and its articulation of space. Judd rigidly adhered to these principles and as his career progressed, newer, more sumptuous materials allowed him a greater artistic expression whilst staying true to those primary concerns. In *Untitled*, Judd continues to develop and refine the immaculate Minimalist object for which he's known. The three wall-mounted boxes display the extreme perfectionism that Judd demanded, and each depends upon the viewer's interaction for their meaning to unfold. The interior of each perfectly-square form is bisected by two cantilevered planes, the placement of which varies slightly among each, making for a delicate interplay of light and shadow that changes with the viewer's position. Progressing from right to left, the slim vertical gap that's visible between the two diagonal planes gradually widens, so that the piece appears to "open up" before the viewer's eyes when moving from box to box. This strip of darkened shadow is the fundamental driver of the piece, making for a theatrical experience that Judd creates, quite literally, out of thin air.

The natural wood grain patterning of the wood contributes to the elaborate sense of movement that is highlighted by these internal panels, and indeed, the use of these diagonal "inserts" would become an entrenched part of his visual language. In fact, Judd's development of the diagonal plane directly resulted from his experiments with plywood. He also appreciated the material for its structural durability, which allowed him to increase the size of his work without it buckling under the weight of its construction. Most significantly,





Josef Albers, *Study for Homage to the Square: Departing in Yellow*, 1964. Tate, London. © 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.



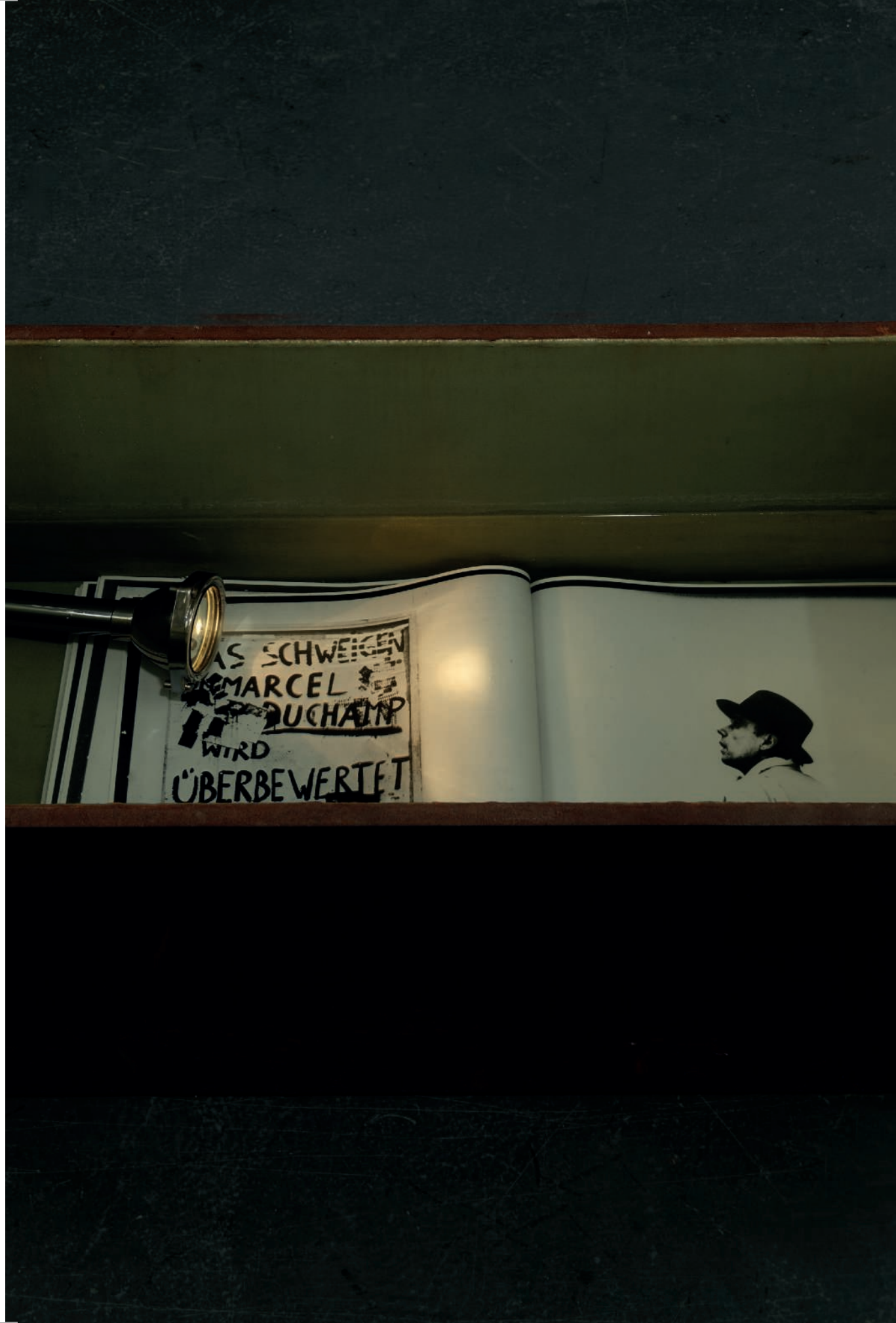
Lucio Fontana, *Concetto spaziale, New York 10*, 1962. Fondazione Lucio Fontana, Milan. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.

though, was Judd's belief that plywood emitted a distinct color. He explained: "I don't like plain plywood or plain concrete or plain metal to be considered without color. So to me they are colored" (D. Judd, quoted in J. Poetter, R. E. Pahlke and D. Judd, "Back to Clarity: Interview with Donald Judd," in *Donald Judd*, exh. cat., Staatliche Kunsthalle Baden-Baden, 1989, p. 94).

Materials were paramount for Judd, which he considered one of the three main aspects of visual art, writing: "The form of a work and its materials are closely related" (D. Judd, "Specific Objects," *Arts Yearbook*, no. 8 (1965); reprinted in E. H. Johnson, ed., *American Artists on Art: From 1940 to 1980*, Boulder, 1982, p. 108). In the final two decades of his life, Judd gradually introduced new materials into his work, such as Cor-ten steel, copper, enameled aluminum, granite and plywood. In *Untitled*, Judd emphasizes the natural beauty of the Douglas fir, especially the smoothness of its pristine surface and the lovely patterning of its wood grain, which gives off a nearly marbled appearance. As the venerated New York Times art critic John Russell once described, "Mr. Judd can make Cor-Ten steel look more luxurious than silks and satins, and he can persuade us that his favorite among plywoods is to wood what the diamond is to precious stones. Everyday materials are in some way sanctified by his belief in them" (J. Russell, "Review/Art; Majesty Made Out of Plywood, Aluminum and Plexiglas," *The New York Times*, 20 September 1991).



Dan Flavin, *the nominal three (to William of Ockham)*, 1963. Solomon R. Guggenheim Museum, New York. © 2017 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.



AS SCHWEIGEN  
MARCEL  
DUCHAMP  
WIRD  
ÜBERBEWERTET





°758

**JOSEPH BEUYS (1921-1986)**

*Unterwasserbuch*

signed 'Joseph Beuys' (upper outer edge of the box); incised with the artist's signature and dated 'Joseph Beuys 72' (on the flashlight)  
metal and wax box, rubber book, flashlight and water  
overall: 16 x 49 x 21 ¼ in. (40.6 x 124.4 x 53.9 cm.)

Executed in 1972. This work is a unique variant from an unnumbered edition of two.

\$400,000-600,000

**PROVENANCE:**

Galerie Denise René Hans Mayer, Dusseldorf

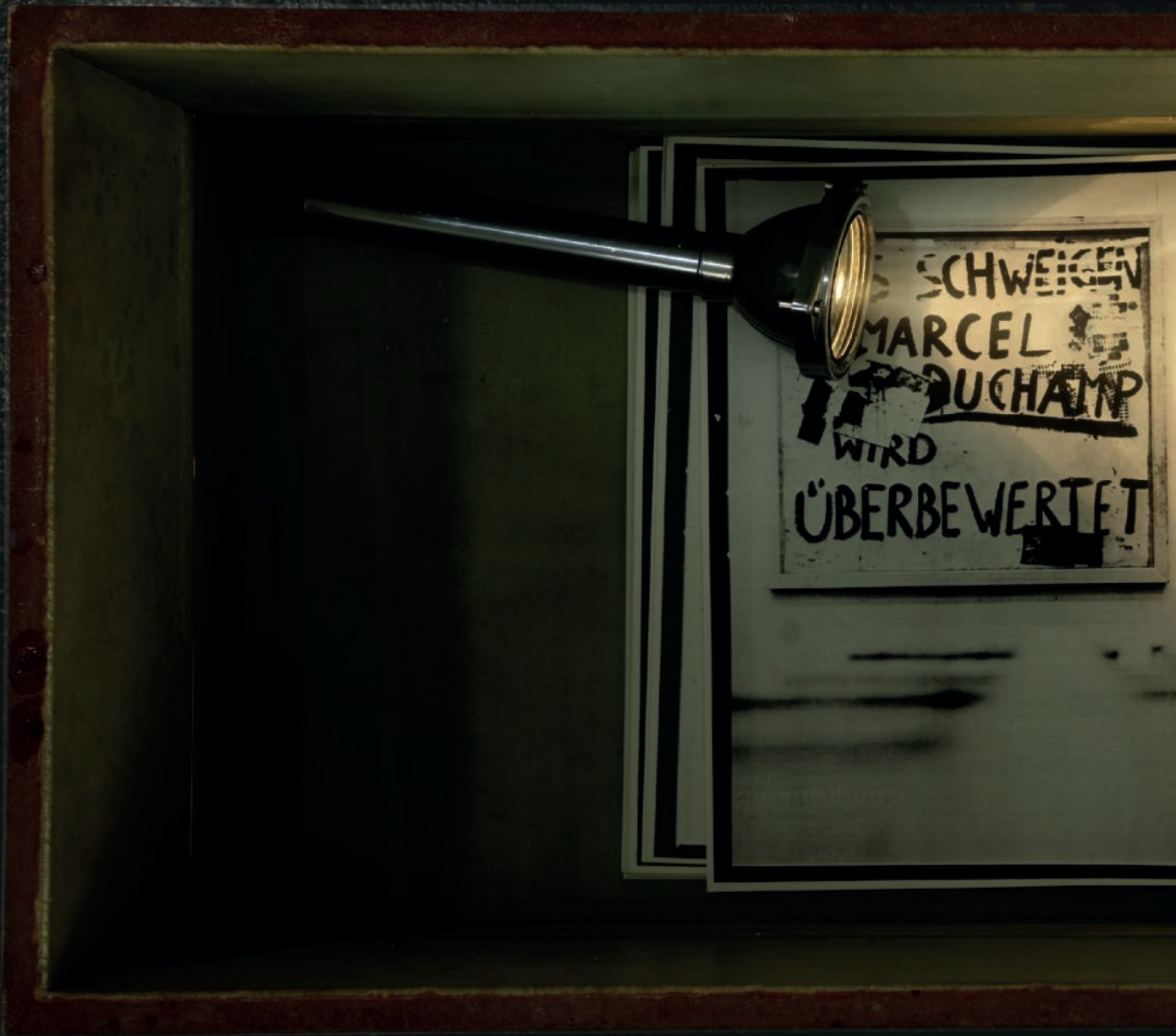
Lone Star Foundation, New York

Sale of 23 works from the Dia Art Foundation; Sotheby's, New York,  
5 November 1985, lot 1

Acquired at the above sale by the present owner



Marcel Duchamp, *In Advance of the Broken Arm*,  
1915/1964. Musée National d'Art Moderne, Centre  
Georges Pompidou, Paris. © 2017 Artists Rights  
Society (ARS), New York / ADAGP, Paris / Succession  
Marcel Duchamp. Photo: © CNAC/MNAM/Dist. RMN-  
Grand Palais / Art Resource, New York.



SCHWEIGEN  
MARCEL  
DUCHAMP  
WIRD  
ÜBERBEWERTET

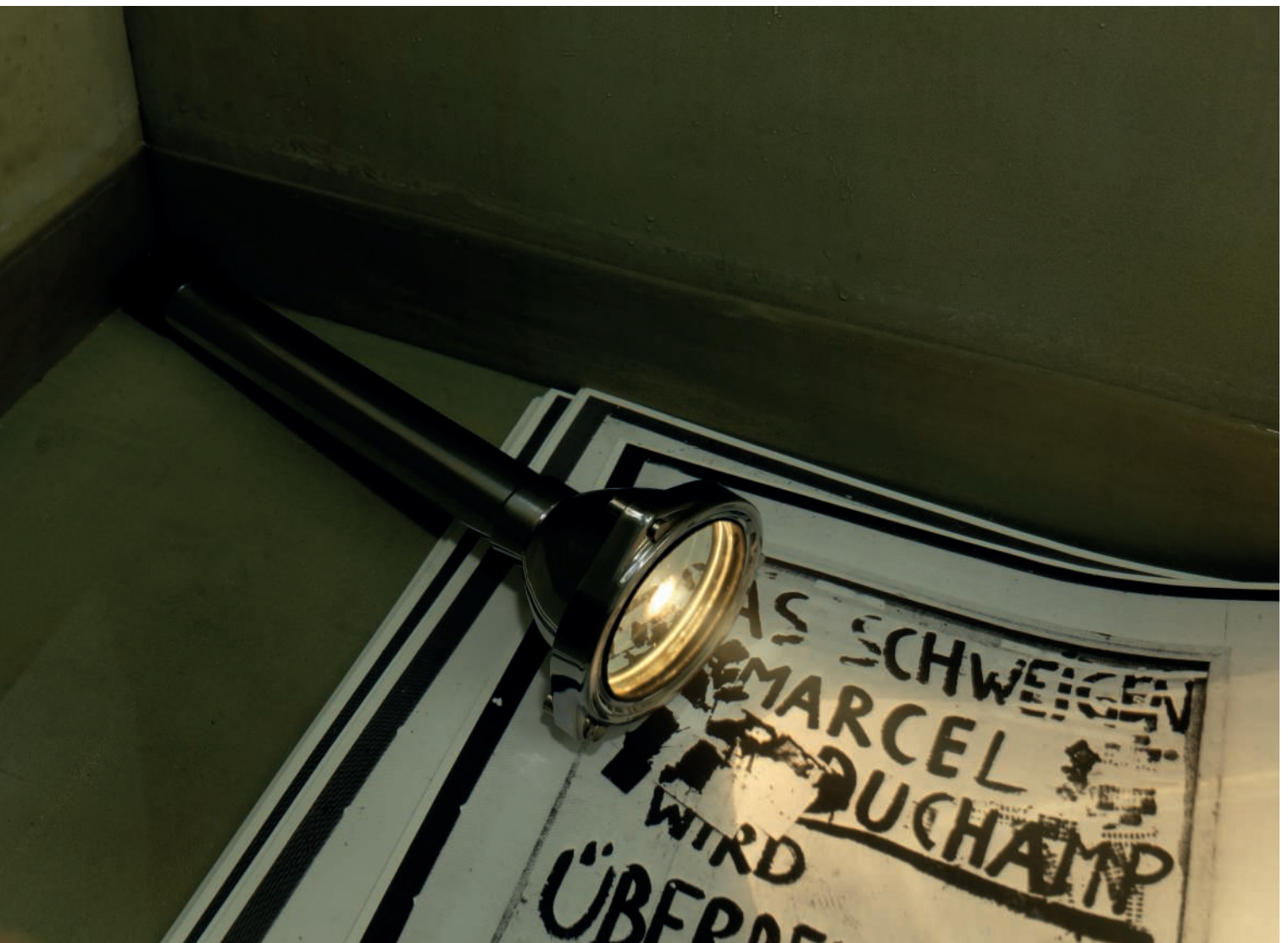




Executed in 1972, Joseph Beuys's *Unterwasserbuch* unites many of the artist's most personal motifs within a clever underwater display, in which a metal flashlight and a rubber book have been submerged within a wax-coated metal box and covered with water. The book illustrates fifty-one black-and-white photographs of Beuys installing his work for an exhibition at the Moderna Museet in Stockholm, Sweden in 1971. Its opened page reveals a key moment, in which Beuys reflects upon an earlier work—*Das Schweigen von Marcel Duchamp wird überbewertet* (*The Silence of Marcel Duchamp is overrated*)—a central feature of the performance piece he broadcast live from the ZDF television studio in 1964. In *Unterwasserbuch*, the flashlight shines through the water as if illuminating the artist's face, caught in a moment of honest self-appraisal. The flashlight, in particular, reappears in several of Beuys' most important sculptures and installations, such as *The Sled* (1969) and *The Pack* (1969), and it relates to the legendary story of Beuys' rescue by native Tartars when his plane crashed over the Crimea during the second World War. In *Unterwasserbuch*, Beuys groups together these highly significant objects with characteristic wit, and their relationship to seminal works in his oeuvre makes the whole greater than the sum of its parts. *Unterwasserbuch* was owned by the DIA Arts Foundation until 1987, when it was acquired by its current owner.

For Beuys, another important element in *Unterwasserbuch* is the expressive potential of the empty rectangular box. Whether constructed of wood, metal, wax, rubber or zinc, Beuys repeated the box form many times over the course of his career. Here, Beuys creates a metal box that's covered in black wax, which acts as a protective coating against the corrosive influence of the water, while also slightly distorting the viewer's perception of the documentary photographs in the artist's book. It references the vitrines, pedestals and other traditional methods of display used by museums to separate art from its viewer, while also choreographing the way in which the viewer must perceive the piece. It is only by looking down into the water that we might see the contents of the box. For Beuys, the empty box symbolized the potential for creative energy, "Symbolically, the dark, empty box is an anti-space that embodies a spiritual shelter and safe haven, which, through its undefined emptiness, offers the opportunity to fill it with something new" (I. Malz, "The Undefined Silence Between: Reflections on Silence, Invisible Phenomena, and Dust Images in the Work of Joseph Beuys" in M. Ackermann (et. al.), *Joseph Beuys: Parallel Processes*, Munich, 2010, p. 369).

Flap and below: present lot illustrated (detail).





The placement of the flashlight as it shines directly upon the upturned face of the artist himself seems to allude to the symbolic connotation of illumination and the transfer of knowledge from master to novice. Several works in Beuys's oeuvre reference the use of signals to transfer information between two points, which relates to the training in radio operation that Beuys received in 1941 upon joining the German army. Beuys knowingly weaves together the many interrelated ways that information is encoded, transferred and received, while making oblique reference to that which we cannot see. He explained: "The invisible world includes that which is below the threshold of perception—forces and how they interrelate, forms and how they interrelate, and energy and its effects. It also includes our minds, which we usually think of as being 'inside' of us" (J. Beuys, quoted in L. Jensen, "Transmitter/Receiver" in M. Ackermann, et. al., *ibid.*, p. 80).

By referencing Duchamp in context with the flashlight, which seems to transmit the text "*Das Schweigen von Marcel Duchamp wird überbewertet* (*The Silence of Marcel Duchamp is overrated*)" directly upon the artist's upturned face, Beuys cleverly acknowledges the artistic legacy that the Dada master imparted to his generation, although he vociferously rejected it. Whereas Duchamp elevated everyday objects to the realm of "High Art," Beuys more radically sought to dismantle the division between art and life altogether, which is conveyed through his concept of "social sculpture." Beuys's sculptural objects are the silent witnesses, then, that testify to the integration of all things that were conveyed through his performance-based "actions." He explained: "I am interested in the dissemination of physical vehicles in the form of editions, because I am interested in the dissemination of ideas. ... You see, the people who own such an object...will continually look to see what the man who produced the thing is doing now...It is like an antenna standing somewhere or other with which you stay connected" (J. Beuys, quoted in B. Dodenhoff, "The Multiples" in M. Ackermann, et. al., *ibid.*, p. 170).

*"I believe that when someone sees my works I appear to them..."*

Joseph Beuys



Joseph Beuys, *Schlitten* (Sled), 1969. Broad Art Foundation, Santa Monica. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



Joseph Beuys in his studio in Austria, 1968. Photo: Imagno/Getty Images. Artwork: © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

°759

**ANSELM KIEFER (B. 1945)**

*Flügel*

oil, acrylic and emulsion on two joined sheets of photographic paper  
44 x 32 in. (111.7 x 81.2 cm.)  
Executed in 1981.

\$100,000-150,000

**PROVENANCE:**

Marian Goodman Gallery, New York  
Acquired from the above by the present owner, 1981

**EXHIBITED:**

The Saint Louis Art Museum; Long Island City, The Institute for Art and Urban Resources (P.S.1); Philadelphia, Institute of Contemporary Art, University of Pennsylvania; Cincinnati, The Contemporary Arts Center; Chicago, Museum of Contemporary Art and Washington, D.C., Corcoran Gallery of Art, *Expressions: New Art from Germany*, June 1983-August 1984, p. 121 (illustrated).  
Osaka, The National Museum of Art, *Drawing as Itself*, October-November 1989.

*For Kiefer, art is an opening-up between order and chaos, between human and natural, between individuality and history, between heaven and earth. Through its function as a link that holds together opposites, these poles belong to each other. For this reason, the intimate reality of the artist is the original force that nourishes the tree of life, through which the human is connected to the natural, the terrestrial to the celestial.*

G. Celant, quoted in: *The Destiny of Art: Anselm Kiefer*,  
Anselm Kiefer, Milan, 1997, p. 15.





°760

**BERND AND HILLA BECHER  
(1931-2007 AND 1934-2015)**

*Water Towers*

signed, numbered sequentially and dated 'Hilla Becher Bernhard Becher 1-9'  
(on the reverse of each photograph)

nine gelatin silver prints mounted on board

each photograph: 9 ½ x 7 in. (24.1 x 17.7 cm.)

overall: 36 ½ x 29 ½ in. (92.7 x 74.9 cm.)

Executed *circa* 1980.

\$50,000-70,000

**PROVENANCE:**

Nigel Greenwood Gallery, London

Anon. sale; Christie's, New York, 8 November 1989, lot 388

Acquired at the above sale by the present owner

**LITERATURE:**

B. and H. Becher, *Bernd and Hilla Becher:*

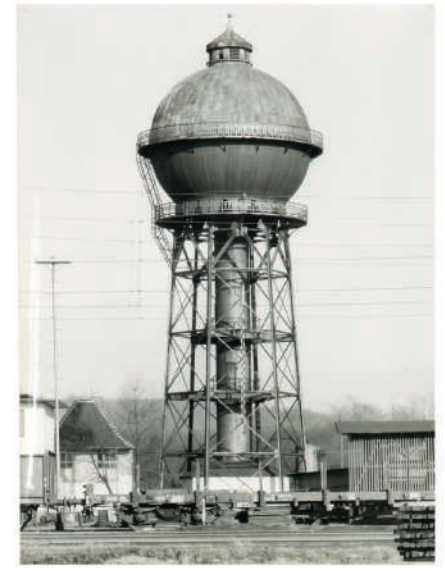
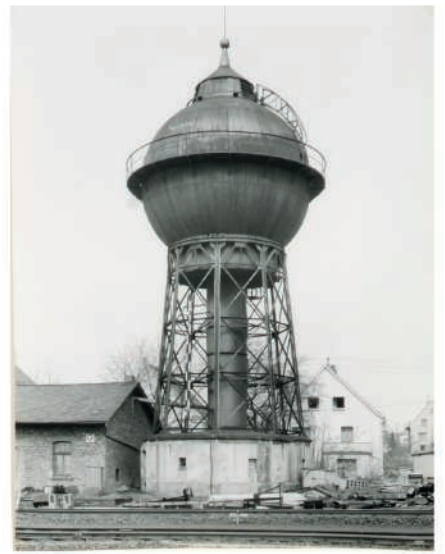
*Water Towers*, Cambridge, 1997, n.p., nos. 5 and 9

(two of the photographs illustrated).

*"At the end of his life, Bernd often said: Hilla, we haven't finished the job. And then we almost started fighting because I said: What do you think? We can't finish our job, since it's infinite"*

Hilla Becher







°761

**ANDREAS GURSKY (B. 1955)**

*Uni Bochum*

signed 'Andreas Gursky' (on a paper label affixed to the reverse)  
chromogenic print  
17 ½ x 24 in. (44.4 x 60.9 cm.)  
Executed in 1988. This work is number three from an edition of eight.

\$25,000-35,000

**PROVENANCE:**

303 Gallery, New York  
Acquired from the above by the present owner, 1989

**EXHIBITED:**

Hamburg, Deichtorhallen Hamburg and Amsterdam, De Appel Foundation, *Andreas Gursky: Fotografien 1984-1993*, February-April 1994, p. 97 (another example exhibited and illustrated).  
Kunsthalle Düsseldorf, *Andreas Gursky: Photographs from 1984 to the Present*, August-October 1998, p. 105 (another example exhibited and illustrated).  
Kunstmuseum Krefeld; Stockholm, Moderna Museet and Vancouver Art Gallery, *Andreas Gursky: Works 80-08*, October 2008-September 2009, p. 75 (another example exhibited and illustrated).





°762

## ANDREAS GURSKY (B. 1955)

*Hühner, Krefeld*

color coupler print

33 x 40 in. (83.8 x 101.6 cm.)

Executed in 1988. This work is number six from an edition of twelve plus two artist's proofs.

\$25,000-35,000

### PROVENANCE:

303 Gallery, New York

Acquired from the above by the present owner, 1989

### EXHIBITED:

Tate Gallery Liverpool, *Andreas Gursky: Images*, July-August 1995, p. 61 (another example exhibited and illustrated).

Kunsthalle Düsseldorf, *Andreas Gursky: Photographs From 1984 to The Present*, August-October 1998, p. 111 (another example exhibited and illustrated).

New York, The Museum of Modern Art, *Andreas Gursky*, March-May 2001, pp. 92-93, no. 19 (another example exhibited and illustrated).

Kunstmuseen Krefeld; Stockholm, Moderna Museet and Vancouver Art Gallery, *Andreas Gursky: Works 80-08*, October 2008-September 2009, p. 82 (another example exhibited and illustrated).

0763

## CINDY SHERMAN (B. 1954)

### *Untitled #205*

signed, numbered and dated 'Cindy Sherman 1989 1/6' (on the reverse of the backing board)

color coupler print in artist's frame

61 x 48 in. (154.9 x 121.9 cm.)

Executed in 1989. This work is number one from an edition of six.

\$250,000-350,000

#### PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 1990

#### EXHIBITED:

Kunsthalle Basel, *Cindy Sherman*, March-May 1991, p. 56 (another example exhibited and illustrated).

Barcelona, Centre d'Art Santa Mònica, *To Be and Not to Be*, April-June 1990, p. 201 (illustrated).

Munich, Staatsgalerie Moderner Kunst, *Cindy Sherman*, June-July 1991 (another example exhibited).

Vienna Kunsthistorisches Museum, *Diskurse de Bilder: Photokunstlerisch Reprisen Kunsthistorischer Werke*, November 1993-January 1994 (another example exhibited).

Manchester City Art Galleries, *Cindy Sherman: Possession*, September-November 1994 (another example exhibited).

Dublin, The Irish Museum of Modern Art, *Cindy Sherman*, November 1994-February 1995 (another example exhibited).

Hamburg, Deichtorhallen; Kunsthalle Malmö and Kunstmuseum Lucerne, *Cindy Sherman: Photoarbeiten 1975-1995*, May 1995-February 1996, no. 69 (another example exhibited and illustrated).

Chateau de Grignan, *Jocaste en Arcadie*, October 1996-January 1997 (another example exhibited).

Horsens Kunstmuseum, *Kvinden (Women)*, October 1997-January 1998, p. 17 (another example exhibited and illustrated).

Washington, D.C., Hirshhorn Museum and Sculpture Garden and Munich, Haus der Kunst, *Regarding Beauty: A View of the Late Twentieth Century*, October 1999-April 2000.

Paris, Jeu de Paume; Kunsthau Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, n.p. (another example exhibited and illustrated).

New York, The Museum of Modern Art, *Cindy Sherman*, February-June 2012, p. 183 (another example exhibited and illustrated).

#### LITERATURE:

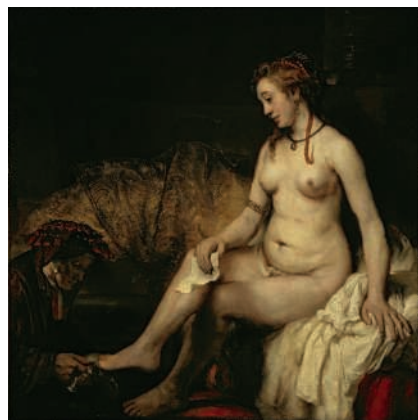
A. Danto, *Cindy Sherman: History Portraits*, New York, 1991, pp. 24 and 61, no. 7 (another example illustrated).

N. Bryson, "The Ideal and the Abject: Cindy Sherman's Historical Portraits," *Parkett*, no. 29, 1991, p. 92 (another example illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 171 (another example illustrated).

N. Mirzoeff, *Bodyscape: Art, Modernity and the Ideal Figure*, London, 1995, p. 132, fig. 24 (another example illustrated).

P. Moorhouse, *Cindy Sherman*, London, 2014, p. 84 (another example illustrated).



Harmensz van Rijn Rembrandt, *Bathsheba Bathing*, 1654. Musée du Louvre, Paris. Photo: Louvre, Paris, France / Bridgeman Images.

"When I was in school I was getting disgusted with the attitude of art being so religious or sacred, so I wanted to make something that people could relate to without having to read about it beforehand...so that anybody off the street could appreciate it, even if they couldn't fully understand it; they could still get something out of it. That's the reason why I wanted to imitate something out of culture, and also make fun of the culture as I was doing it."

Cindy Sherman





0764

## CINDY SHERMAN (B. 1954)

### *Untitled #206*

signed, numbered and dated 'Cindy Sherman 1/6 1989' (on the reverse of the backing board)

color coupler print in artist's frame

75 x 53 in. (190.5 x 134.6 cm.)

Executed in 1989. This work is number one from an edition of six.

\$180,000-250,000

#### PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 1990

#### EXHIBITED:

Barcelona, Centre d'Art Santa Mònica, *To Be and Not to Be*, April-June 1990, p. 196 (illustrated).

Paris, Jeu de Paume; Kunsthau Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, n.p. (another example exhibited and illustrated).

#### LITERATURE:

A. Danto, *Cindy Sherman: History Portraits*, New York, 1991, p. 22, no. 5 (another example illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 185 (another example illustrated).

Cindy Sherman's *History Portraits* are among the most striking and provocative images of her career. Following on from her series of *Film Stills*, she mines the considerable depths of art history to continue her investigation into cultural tropes surrounding representation.

*Untitled 205* features what appears to be a pregnant woman swathed in diaphanous fabric, but rather trying to hide the pretense, Sherman makes sure the viewer is perfectly aware of the artifice. "Herein lies the brilliance of the history portraits: even where her pictures offer a gleam of art historical recognition, Sherman has inserted her own interpretation of these ossified paintings, turning them into contemporary artifacts of a bygone era" (E. Respini, "Will the Real Cindy Sherman Please Stand Up?" Exh. Cat., New York Museum of Modern Art, Cindy Sherman, 2012, pp. 43-44.).

In another example from the series, *Untitled 206*, Sherman appears as a seated Medici-like male figure in an ornate, dimly lit room. In her history portraits, male characters are particularly rare, making this a particularly unique and fascinating work. The figure gazes directly at the viewer, and the beautifully decorated interior of the subject's home, as well as his Prince Valiant style hair and Renaissance robes, suggest wealth and power. He holds a fruit in his left hand, and a coin satchel is presented on the table next to him, both classic signifiers of wealth in the tradition of classical portraiture.

In sharp contrast to her historical portraits, Sherman's *Untitled (Red Robe)* 97 from 1982 shows a pensive nude woman in a red robe. Using no more than this simple visual reference, Sherman has created a thought provoking character and suggested an entire narrative through a single item. By taking perceived notions of identity and turning them on their head, Sherman has become a pioneer in testing the cultural and conceptual boundaries of her chosen medium. However hard we try, we can never tell exactly what is happening behind the mask that Sherman creates.



Hans Holbein the Younger, *Portrait of Thomas More*, 1527. Frick Collection, New York.





°765

**BARBARA KRUGER (B. 1945)**

*Untitled (I will not become what I mean to you)*

black and white photograph in artist's frame

85 x 49 in. (215.9 x 124.4 cm.)

Executed in 1983.

\$250,000-350,000

**PROVENANCE:**

Annina Nosei Gallery, New York

Acquired from the above by the present owner, 1983

**EXHIBITED:**

London, ICA Gallery and Villeurbanne, Le Nouveau Musée, *Barbara Kruger*:

*We Won't Play Nature to Your Culture*, November 1983-April 1984, p. 30

(illustrated).

Wellington, New Zealand, National Art Gallery, *Barbara Kruger*, March-May

1988, p. 46 (illustrated).

Sydney and Melbourne, *The 7th Biennale of Sydney*, May-September 1988.

Castello di Rivoli, *Domenico Bianchi, Alan Charlton, Günther Förg, Barbara*

*Kruger, Toon Verhoef*, October-December 1989, n.p. (illustrated).

Los Angeles, Museum of Contemporary Art and New York, Whitney Museum

of American Art, *Barbara Kruger: Thinking of You*, October 1999-October

2000, p. 90 (illustrated).

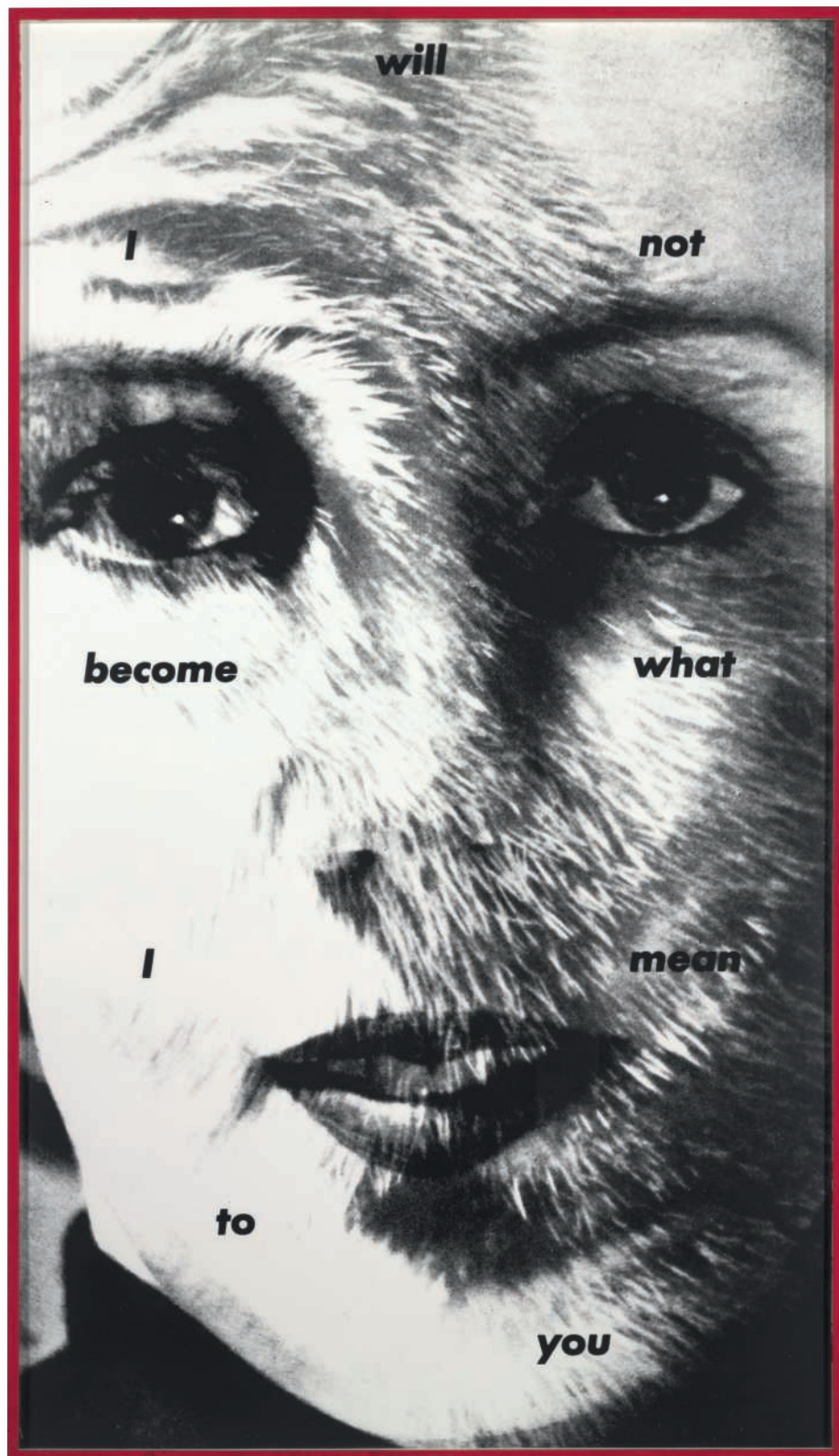
New York, Chelsea Art Museum, *Dangerous Beauty*, January-April 2007, p. 23

(illustrated).

*"And what about art? It can be defined as the ability, through visual, verbal, gestural, and musical means, to objectify one's experience of the world: to show and tell, through a kind of eloquent shorthand, how it feels to be alive."*

Barbara Kruger





will

I

not

become

what

I

mean

to

you

°766

**RICHARD PRINCE (B. 1949)**

*You Wouldn't Let Me*

signed, titled and dated 'Richard Prince 1989 "you wouldn't let me"'

(on the stretcher bar)

acrylic, enamel and silkscreen ink on canvas

14 x 11 in. (35.5 x 27.9 cm.)

Executed in 1989.

\$70,000-100,000

**PROVENANCE:**

Jay Gorney Modern Art, New York

Acquired from the above by the present owner, 1990



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

*"...with his repertoire of found jokes, Prince is not appropriating a particular cultural ethos, but rather keying into an antiheroic mentality that suits the overall tenor of his practice....By separating a cartoon from its caption and adding a non sequitur of a joke, Prince creates strange, hybrid emblems that offer mutable narratives....Through this deliberate confusion of discursive systems, Prince brings to the surface the hostility, fear and shame fueling much American humor."*

(N. Spector, "Nowhere Man," Richard Prince: Spiritual America, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 37)



*Male Patient to Lady Psychiatrist:*

"I had a dream about you last nite."

"Did you?" asked the Lady Doc.

"No, you wouldn't let me."



°767

## CINDY SHERMAN (B. 1954)

### *Untitled (Red Robe) #97*

signed, numbered and dated 'Cindy Sherman AP 1/2 1982' (on the reverse)

color coupler print

51 3/4 x 30 in. (131.4 x 75.2 cm.)

Executed in 1982. This work is the first of two artist's proofs aside from an edition of ten.

\$150,000-200,000

#### PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 1982

#### EXHIBITED:

New York, The New Museum, *The Decade Show*, May-August 1990.

New York, Whitney Museum of American Art, *Cindy Sherman*, July-October 1987, no. 64 (another example exhibited and illustrated).

Hamburg, Deichtorhallen; Kunsthalle Malmö and Kunstmuseum Lucerne, *Cindy Sherman: Photoarbeiten 1975-1995*, May 1995-February 1996, no. 44 (another example exhibited and illustrated).

Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC Musée d'Art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, 1998-2000, p. 108, pl. 79 (another example exhibited and illustrated).

Paris, Jeu de Paume; Kunsthau Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, n.p. (another example exhibited and illustrated).

#### LITERATURE:

*Cindy Sherman*, New York, 1984, pl. 64 (another example illustrated).

P. Schjeldahl and I. M. Danoff, *Cindy Sherman*, New York, 1984, no. 62 (another example illustrated).

P. Schjeldahl and L. Phillips, *Cindy Sherman*, New York, 1987, no. 62 (another example illustrated).

*Cindy Sherman*, Tokyo, 1987, p. 45 (another example illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 99 (another example illustrated).

J. Burton, *Cindy Sherman*, Cambridge and London, 2006, p. 211, no. 54 (another example illustrated).

P. Moorhouse, *Cindy Sherman*, London, 2014, p. 46 (another example illustrated).

*"Once I'm set up, the camera starts clicking, then I just start to move and watch how I move in the mirror... And the one thing I've always known is that the camera lies."*

Cindy Sherman



Cindy Sherman, *Untitled #93*, 1981.

© 2017 Cindy Sherman, Courtesy Metro Pictures.





°768

## JULIAN SCHNABEL (B. 1951)

### *The Dancers (for Pasolini)*

inscribed 'Two homosexual men lost in West Berlin on Halloween' (on the reverse)

oil on canvas

74 x 86 ½ x 3 ½ in. (187.9 x 219.7 x 8.9 cm.)

Painted in 1977-1978.

\$200,000-300,000

#### PROVENANCE:

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1982

Set against a backdrop of deep carmine, a mysterious form casts a shadow across the landscape. Much like Edvard Munch's *The Scream*, the atmosphere in *The Dancers (for Pasolini)* by Julian Schnabel is haunting and evocative, as though the solitary figure faces an unknown threat. Like many of Schnabel's paintings, *The Dancers* possesses three dimensional sculptural elements, such as raised surfaces, bringing its status as a three-dimensional painting to the forefront, and reminding the viewer of its very tangible physical presence. Schnabel has stated that "the concreteness of a painting can't help but allude to a world of associations that may have a completely other face than that of the image you are looking at" (J. Schnabel, CVJ: Nicknames of Maitre D's and Other Excerpts From Life, New York 1987, p.41).

The title of the painting (and the dedication inscribed on its verso) suggests that Schnabel was paying tribute to the controversial writer and filmmaker Pier Paolo Pasolini, who famously directed *Salò* (1975), and who's mysterious murder sparked public outrage. In the original court testimony, Pasolini was presumed murdered by a young man with whom he was intimately involved. Decades later, however, evidence pointed to the possibility that he was the victim of a mafia-style killing, persecuted as a result of his involvement with the Italian Communist party.

*The Dancers* remains as a haunting and beautiful tribute to a troubled visionary, who created a lasting impact on film as an artistic medium, and was captured by one of the most innovative painters of his generation.



Rene Magritte, *The muscles of the sky* (*Les muscles celestes*), 1927.  
© 2017 C. Herscovici, London / Artists Rights Society (ARS), New York.







°769

**GEORGE CONDO (B. 1957)**

*Infantile Memories*

oil on canvas  
42 x 34 in. (106.6 x 86.3 cm.)  
Painted in 1984.

\$80,000-120,000

**PROVENANCE:**

Barbara Gladstone Gallery, New York  
Acquired from the above by the present owner, 1984

**EXHIBITED:**

New York, Barbara Gladstone Gallery, *George Condo*, 1984.  
Kunstverein München, *George Condo: Gemälde 1984-1987*, March-May 1987,  
no. 2 (illustrated).





°770

**GEORGE CONDO (B. 1957)**

*Untitled*

oil on canvas

43 ½ x 39 ½ in. (110.5 x 100.3 cm.)

Painted in 1985.

\$50,000-70,000

**PROVENANCE:**

Monika Sprüth Galerie, Cologne

Acquired from the above by the present owner, 1985

**EXHIBITED:**

Cologne, Monika Sprüth Galerie, *George Condo: Neue Arbeiten*, 1985.



°771

**JIRI GEORG DOKOUPIL (B. 1954)**

*The Last Book (Painted with the Fear of Being Only in One Place)*

signed with the artist's initials and dated 'J.G.D. 82' (lower right)  
acrylic on canvas  
86 ¾ x 63 in. (220.3 x 160 cm.)  
Painted in 1982.

\$10,000-15,000

**PROVENANCE:**

Bärbel Grässlin, Cologne  
Acquired from the above by the present owner, 1984

**EXHIBITED:**

Portland School of Art, The Baxter Gallery, *Aggression, Subversion, Seduction: Young German Painters*, November 1986-January 1987.  
New York, David Zwirner, *Big Lights, Big City*, June-August 2003.





°772

**JIRI GEORG DOKOUPIL (B. 1954)**

*Boy in a Sardine Can*

signed and inscribed 'dokoupil 2034' (lower right)

acrylic on canvas

49 x 49 in. (124.4 x 124.4 cm.)

Painted in 1985.

\$8,000-12,000

**PROVENANCE:**

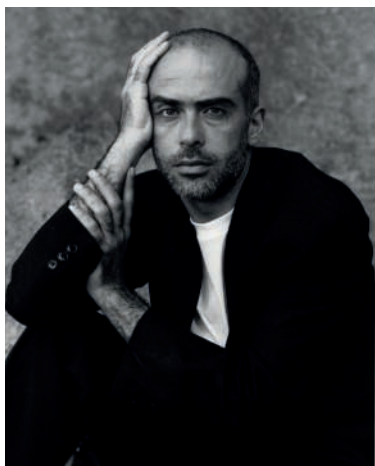
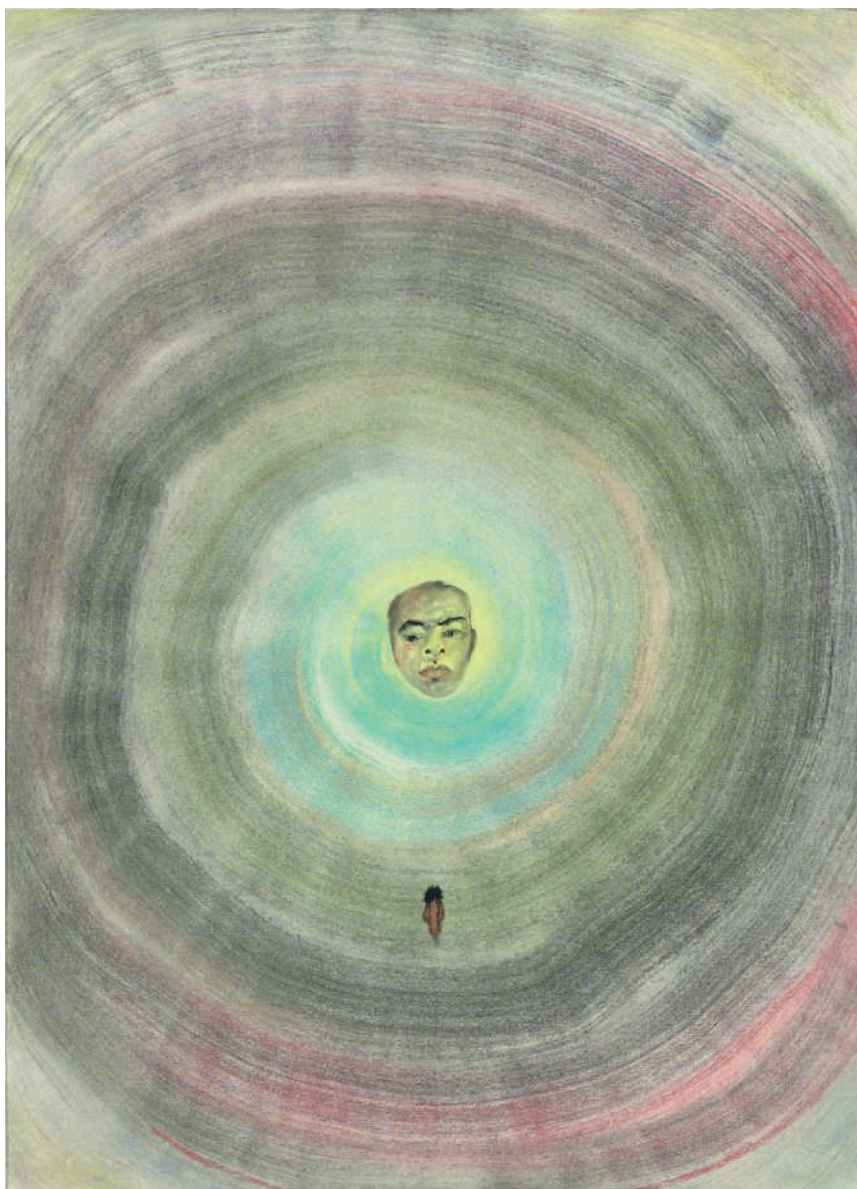
Leo Castelli Gallery, New York

Acquired from the above by the present owner, 1985

**EXHIBITED:**

Madrid, Fundación Caja de Pensiones, *Jiri Georg Dokoupil*, February-March 1989, pp. 80-81 (illustrated).

New York, David Zwirner, *Big Lights, Big City*, June-August 2003.



Francesco Clemente, Venice, Italy, 1988. Photo:  
© Chris Felver / Bridgeman Images.

°773

**FRANCESCO CLEMENTE (B. 1952)**

*Untitled*

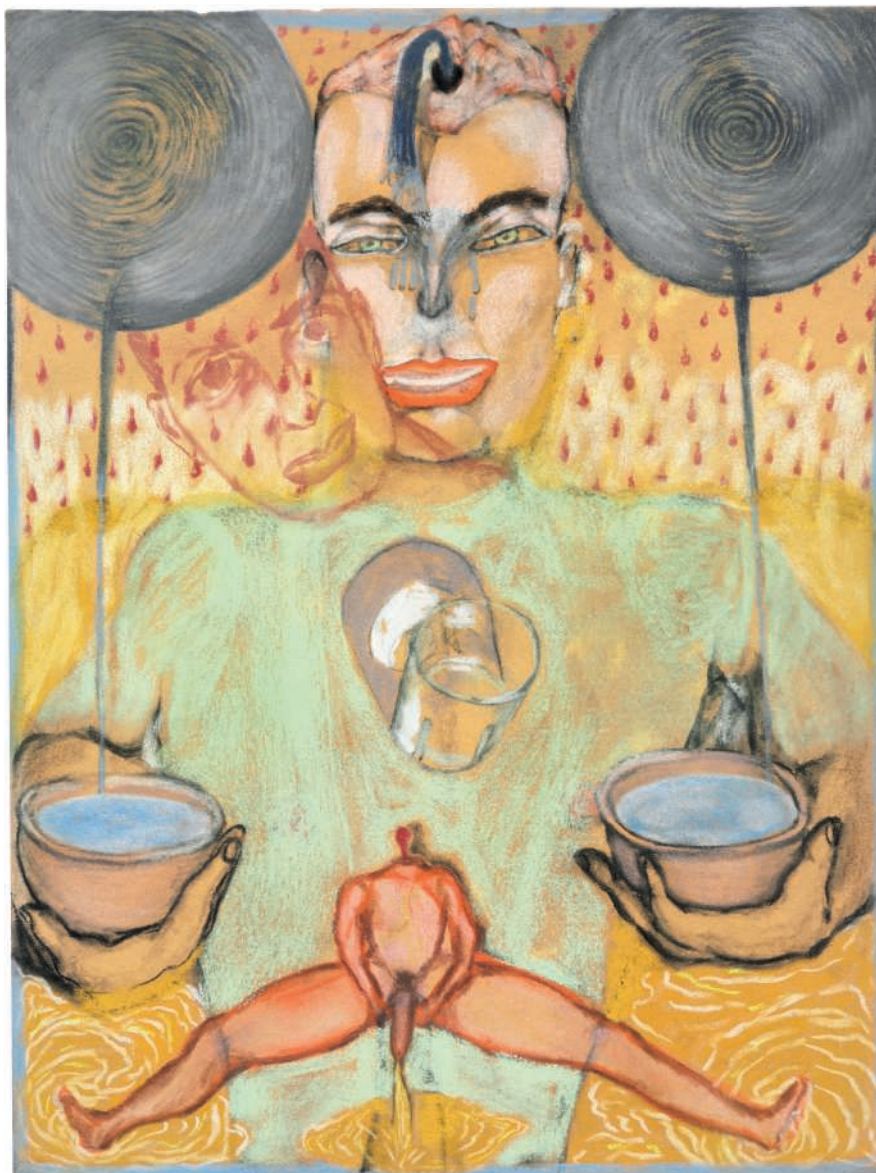
pastel on paper  
26 ¼ x 19 in. (66.7 x 48.2 cm.)  
Drawn in 1985.

\$12,000-18,000

**PROVENANCE:**

Mary Boone Gallery, New York  
Acquired from the above by the present owner, 1985





°774

# **FRANCESCO CLEMENTE (B. 1952)**

## *Many Water*

signed, titled, inscribed and dated 'MANY WATER Francesco Clemente 1981  
JAIPUR' (on the reverse)  
pastel on paper  
24 x 18 in. (61 x 45.8 cm.)  
Drawn in 1981.

\$12,000-18,000

### **PROVENANCE:**

Lowenadler Fine Arts, New York  
Acquired from the above by the present owner, 1983

### **EXHIBITED:**

Nationalgalerie Berlin, *Francesco Clemente: Pastelle 1973-1983*, 1984, no. 145  
(illustrated).

°775

**JOEL SHAPIRO (B. 1941)**

*Untitled (House on a Broken Field)*

cast iron

3 ¼ x 6 ¾ x 2 ⅝ in. (8.2 x 17.1 x 6.6 cm.)

Executed in 1975.

\$15,000-20,000

**PROVENANCE:**

Max Protetch, New York

Acquired from the above by the present owner, 1981







°776

## TERRY WINTERS (B. 1949)

### *Fruition*

signed, titled and dated 'Terry Winters Fruition 1982' (on the stretcher bar)  
 oil on linen  
 52 x 68 in. (132 x 172.7 cm.)  
 Painted in 1982.

\$40,000-60,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Sonnabend Gallery, *Terry Winters*, October-November 1982.



•777

**JAMES TURRELL (B. 1943)**

*Hologram #13*

signed, numbered and dated 'James Turrell #13 2001' (on the reverse)

hologram and glass construction

16 5/8 x 13 1/2 in. (42.2 x 34.2 cm.)

Executed in 2001.

\$10,000-15,000

**PROVENANCE:**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2001





°778

## CHUCK CLOSE (B. 1940)

### *Study for Linda*

titled "LINDA" (upper edge); signed and dated 'C. Close 1976' (lower right); signed again and inscribed 'To Bevan best wishes Chuck' (right edge)  
color ink, masking tape and acetate overlay on dye transfer print mounted on board  
23 x 19 ¼ in. (58.4 x 48.9 cm.)  
Executed in 1976.

\$15,000-20,000

#### PROVENANCE:

Bevan Davies, New York, acquired directly from the artist, 1976  
Acquired from the above by the present owner, 1983



Emily Spiegel and Chuck Close, New York, 2007.  
Photo: Patrick McMullan / Contributor.



779

**SHARA HUGHES (B. 1981)**

*Stairs Upstairs*

signed twice and dated 'Shara Hughes 2007 SHARA HUGHES' (on the reverse)

oil, acrylic, enamel and paint pen on canvas  
42 x 52 ¼ in. (106.6 x 132.6 cm.)

Executed in 2007.

\$6,000-8,000

**PROVENANCE:**

Museum 52, London

Acquired from the above by the present owner, 2008





780

**HAROLD ANCART (B. 1980)**

*Untitled*

oilstick and graphite on paper  
77 ½ x 51 ¼ in. (196.8 x 130.1 cm.)  
Executed in 2014.

\$60,000-80,000

PROVENANCE:

CLEARING, New York  
Private collection

781

**HENRY TAYLOR (B. 1958)**

*What Can I Say?*

acrylic on canvas

77 ½ x 94 ⅞ in. (197 x 241 cm.)

Painted in 2011.

\$40,000-60,000

**PROVENANCE:**

Blum & Poe, Los Angeles

Irena Hochman Fine Art Ltd., New York

Acquired from the above by the present owner, 2011

**EXHIBITED:**

Los Angeles, Blum & Poe, *Henry Taylor*, March-May 2011.

London, Saatchi Gallery, *Body Language*, November 2013-March 2014, p. 95 (illustrated).

*"When I'm painting, I want to be free."*

Henry Taylor













Diego Rodríguez Velázquez, *The Toilet of Venus ('The Rokeby Venus')*, 1647-1651. National Gallery, London. Photo: © National Gallery, London / Art Resource, New York.



Francisco de Goya, *The Nude Maja*, circa 1800. Museo del Prado, Spain. Photo: Erich Lessing / Art Resource, New York.

With voracious impasto and a freewheeling, painterly delineation of form, Henry Taylor, in *What Can I Say?*, conflates figuration and realism, the result of which is a provocative and mischievous scene. As the reclining nude indulges in a moment of relaxation, two floating and opposing heads blend into the fabric of the daybed, poignantly framed by the subject's sprawling legs. Taylor exchanges technical acuity for an unhindered expression of line, supplementing the sensuous scene of uninhibited languor. Instinctive outbursts of cerulean blues and earthy browns mark the canvas, creating a subjective and ephemeral representation of the surrounding environment. Taylor remarks, "When I'm painting from life the colours seem more alive and apparent because it's real—I mean, whatever real is ... A human being is never in black and white, even if I'm colourblind. Right now I'm looking out my window and I see shades of green, and then something may be reflecting onto that green from somebody's apartment. So you get blue in there" (H. Taylor, quoted in D. Lawson, "Deana Lawson and Henry Taylor," *BOMB*, no. 133, Autumn 2015, p. 133).

Henry Taylor's series from 2010, 'Couch Paintings', exemplifies his omnivorous exploration of portraiture, where he stages his sitters in his Los Angeles studio. Now, in this work from 2011, he benevolently portrays an anonymous female subject luxuriating in what seems to be a private moment. Here, Taylor challenges the notion of voyeurism, as the engrossed nude directs her gaze to the scene before her, rather than back at the viewer. He paints her with varying shades so that her ambiguous skin tone produces an almost unfinished quality. Frequently invoking the masters that came before him, Taylor subverts the image of Manet's *Olympia*, while undeniably upending Courbet's *L'Origine du Monde*.

*"When I'm painting from life the colors seem more alive and apparent, because it's real—I mean, whatever real is... A human being is never in black and white, even if I'm colorblind."*

Henry Taylor

PROPERTY FROM A PRIVATE COLLECTOR

**782**

## **JONAS WOOD (B. 1977)**

*Young Byron Scott*

signed with the artist's initials, titled and dated 'JBRW 2014 YOUNG  
BYRON SCOTT' (on the reverse)

oil and acrylic on canvas

78 x 58 in. (198.1 x 147.3 cm.)

Painted in 2014.

\$150,000-200,000

**PROVENANCE:**

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

**EXHIBITED:**

Los Angeles, David Kordansky Gallery, *Jonas Wood*, November  
2014-January 2015.



Jeff Koons, *One Ball Total Equilibrium Tank*  
(*Spalding Dr. J 241 Series*), 1985. © Jeff Koons.





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**783**

**LYNETTE YIADOM-BOAKYE (B. 1977)**

*No Affiliation with Coyotes*

signed, titled and dated 'Lynette Yiadom-Boakye 2009 No Affiliation With Coyotes' (on the reverse)

oil on canvas

78 ¾ x 63 in. (200 x 160 cm.)

Painted in 2009.

\$70,000-100,000

**PROVENANCE:**

Gowen Contemporary, Geneva

Acquired from the above by the present owner

**EXHIBITED:**

Geneva, Gowen Contemporary, *Lynette Yiadom-Boakye: Manifesto*,  
October-November 2009.

*"Painting for me is the subject. The figure exists only  
through paint, through color, line, tone and mark-making."*

Lynette Yiadom-Boakye





## JEAN-MICHEL BASQUIAT (1960-1988)

### *Untitled*

gouache and oilstick on paper

23 ¾ x 16 in. (60.3 x 40.6 cm.)

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

\$200,000-300,000

#### PROVENANCE:

Gagosian Gallery, Los Angeles

Anon. sale; Christie's, New York, 14 February 1989, lot 145

Private collection, acquired at the above sale

Anon. sale; Versailles Enchères Perrin-Royère-Lajeunesse, Paris, 18 March 1990, lot 119

Acquired at the above sale by the present owner

"In many ways, Basquiat felt most at ease when working on paper...

In contrast to the production of a painting on canvas or a mixed media assemblage, both of which *a priori* required Basquiat to have studio space, he could work on paper virtually anywhere, at any time. And in many ways this is precisely what occurred. Probably one of my most indelible impressions is that when he was awake he always seemed to be at work. Whether in a restaurant, car, or hotel room, he often had an oilstick or pencil in his hand, and a sheet of paper either beneath or out in front of him. Drawing could be focused on no matter where he found himself." (F. Hoffman, *Jean-Michel Basquiat: Drawing*, exh. cat., Acquavella, New York, 2014, p. 34)

Emphasizing the frantic discharge of Jean-Michel Basquiat's distinct expressive power, *Untitled* is elegantly haunted by the artist's idiosyncratic dark skeletal head. It emerges from a golden yellow blaze that lends a lofty energy to the figure's fair and abstractions extending beyond his face. With its oilstick seeming to explode off the paper, the raw vitality and urban-primitive aesthetic of this intricate work on paper displays Basquiat's famed faux-naïve style. The present figure, with thick, mesmerizing outlines around his eyes, appears as an energetic, even frantic, projection of Basquiat's fears, anxieties and rebellious rage.

The human head is among Basquiat's most autobiographical subjects, which he obsessively explored particularly during the pivotal year of 1982. The work belongs to a series of heads from 1982, many of which can be regarded as self-portraits that were executed at a crucial moment in the artist's meteoric rise to fame. 1982 hosted the artist's first solo exhibition at Annina Nosei in New York, which sparked solo exhibitions at Gagosian Gallery in Los Angeles and Bruno Bischofberger in Zurich. Suddenly possessing the stardom and acclaim he had always sought, Basquiat became the anointed king of the art world and his art came to possess a certain visionary relevance.

During the pivotal year of 1982 that Basquiat rendered the present drawing, he was living at 151 Crosby Street in Soho, in an apartment that the gallerist Annina Nosei had provided for him. He kept a studio in the basement of her gallery where he churned out drawings and paintings marked by skeletal figures and mask-like faces at a frenzied pace. A brilliant draughtsman, Basquiat drew continuously and effortlessly, in works that combined the graffiti-like scrawls of SAMO (his prior tagging identity) with the lyrical scribbles of Cy Twombly, the primitivism of Jean Dubuffet and the genius of Picasso.

Though their relationship would only last a year, Annina Nosei introduced Basquiat to an influential stream of collectors, who seemed to continually barrage his studio so that he couldn't work fast enough. Reminiscing on this era, curator and art dealer Jeffrey Deitch recalls: "Jean-Michel showed us the drawings that he was working on. There was no drawing table and no neat stack of finished work. The drawings were scattered all over the floor, walked on like they were part of the linoleum. ... There did not seem to be any separation between life and art. Jean-Michel drew constantly, on the street and wherever he was staying. ... From the beginning of his career, he was already the center of attention" (J. Deitch, quoted in *Jean-Michel Basquiat: 1981, the Studio of the Street*, New York, Charta/Deitch Projects, p. 10).

With his signature quick-fire execution, Jean-Michel Basquiat assembles within *Untitled* a dramatic series of lines, marks and gestures to produce this energetic portrait. Influenced by Jean Dubuffet's child-like Art Brut, Basquiat executes his figure with stick-man simplicity coupled with his free-hand explosive visceral gestures that endow his drawings with rawness and immediacy. The artist often worked at great speed, disgorging his thoughts onto the graphic surface with great force and vigor. In *Untitled*, he effortlessly shifts between passages of exacting detail—painstakingly worked to conjure up the features he desires.



Jean-Michel Basquiat, *Self Portrait as a Heel*, 1982.  
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS,  
New York 2017. Photo: Bridgeman Images.





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## GEORGE CONDO (B. 1957)

### *Three Figure Composition*

signed and dated 'Condo 09' (upper left)

acrylic, charcoal and pastel on linen

50 x 42 in. (127 x 106.6 cm.)

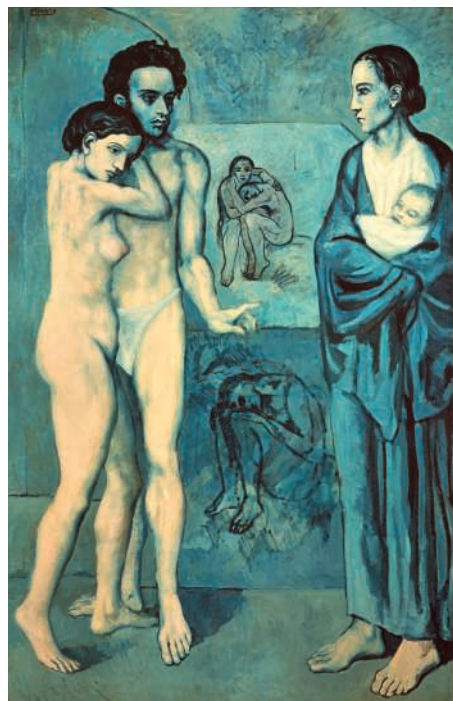
Painted in 2009.

\$250,000-350,000

#### PROVENANCE:

Sprüth Magers, Berlin

Acquired from the above by the present owner



Pablo Picasso, *Life*, 1903. Cleveland Museum of Art. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Scala / Art Resource, New York.

*Three Figure Composition* is a sophisticated demonstration of George Condo's unique interpretations of the traditions of portraiture. Known for his distinctive figures and bold lines, here his work evokes the century old tropes of Cubism while, at the same time, remaining resolutely contemporary. While his figures often appear fractured or stark, they nonetheless retain their emotive quality as Condo dismantles the structure of traditional portrait, leaving behind only the essential elements to shine through.

Described variously by the artist as "psychological cubism" and "artificial realism", his unique aesthetic in *Three Figure Composition* is subtle but no less distinct. (S. Jefferies, *Guardian*, "George Condo" February 2014). The gentle pinks applied to the translucent wash of the figures lends warmth and depth to his bold lines. With the gesture of the direct gaze of his figures across the canvas, Condo evokes the confrontational attitude of many of his other works, and yet the intimacy of the image is undeniable, both in the omnipresent bodies and in the small moments where the lines soften as well.

Curator Margrit Brehm sums up his work thus: "George Condo makes frequent reference to the works of Velázquez and Manet, but also to Greuze and Fragonard, Delacroix and Goya, and repeatedly to Picasso. What interests him are how paintings function, how illusions are created, and how stories are told. Yet however important this reference to tradition is, it does not determine the primary appearance of his works. Attention is what Condo's figures initially demand, located as they are between the grotesque and the comic, protagonists caught between comedy and tragedy. Only on closer observation does the degree emerge to which his way of painting, his composition and his concept of the figure govern the actual attraction of his paintings, and how complex and independent is his engagement with a very personal tradition" (M. Brehm, "Tradition as Temptation. An Approach to the 'George Condo Method'", in T. Kellein, *George Condo: One Hundred Women*, exh. cat., Salzburg, Museum der Moderne, 2005, pp. 19-20).





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**JEFF KOONS (B. 1955)**

*Gazing Ball (Demeter)*

plaster and glass

48 7/8 x 34 1/8 x 42 3/8 in. (124.1 x 86.6 x 107.6 cm.)

Executed in 2014. This work is the artist's proof aside from an edition of three.

\$800,000-1,200,000

**PROVENANCE:**

Acquired directly from the artist by the present owner

**EXHIBITED:**

New York, Michael Altman Fine Art, *In Pursuit of Timeless Quality*, April-May 2016, p. 62 (illustrated).

*"This experience is about you, your desires, your interests, your participation, your relationship with this image."*

Jeff Koons



Greek Civilization, *Demeter of Cnidus*, marble statue attributed to Skopas school. British Museum, London. Photo: De Agostini Picture Library / Bridgeman Images.







Standing Woman in Pablo Picasso's studio, Boisgeloup, 2012.



Jeff Koons, *Gazing Ball (Standing Woman)*, 2014.  
© Jeff Koons. Photo: Courtesy Jeff Koons Studio.

The dazzling azure globe of *Gazing Ball (Demeter)* catches the eye immediately, reflecting not just the seated figure of the goddess herself, but also her surroundings—presenting the world back to itself. Neatly balanced on Demeter's bended knee, the globe reflects the statue in a twisted and warped fashion, the brilliant blue in stark contrast to the bright white plaster. The palette may be limited, but the vivid sphere is alive, giving everything motion while it rests on a Demeter in repose. Displayed without her head, a left arm and a right hand, the cast is nonetheless graceful, relaxed, while the globe perches precariously, appearing almost weightless again the wash of white and shadow.

*Gazing Ball (Demeter)* marks the recent return to the consideration of the human body in Koons's art. As the work furthers the exploration of the artist's visual themes, deploying smooth, mirrored surfaces and vivid color that he has investigated for a while. It also advances his work into the larger tradition of appropriating images of classical work in the vein of Marcel Duchamp and Andy Warhol. Both objects in this work erase the artist's hand, present a flawless finish, even as the processes of creation are quite different. Its Koons's keen understanding of materiality and verisimilitude in the *Gazing Ball (Demeter)* that give this work its complexity and depth.

Koons conjures both the recent and ancient past in this series. The image of Demeter, the goddess of harvest and agriculture, evokes not just classical art but the rich fecundity of the joining of many historical art traditions. *Gazing Ball (Demeter)* dips into a conversation thousands of years old, reflecting in the lapis globe an interplay of images that swirl between Greco-Roman and modern. The plaster evokes the idea of historical sculpture, much as the artist's *Gazing Ball* series of paintings evoked the idea of the painting, writ larger.

The gazing ball is most powerful because it requires the audience's participation. Not a passive observer, the viewer and their environment are reflected back in the surface, submerged in the work as much as the ball itself. The distortion of the mirror places the observer front and center, as part of the visual conversation in real time, both with the artist and the work, the history of the image and the present moment. Both a surface and a vehicle for reflection, it is maybe most familiar from its place on American suburban lawns like those of Koons's childhood hometown in rural Pennsylvania.

This series of sculptures includes plaster and steel casts of Roman sculptures, missing extremities like the classical pieces they evoke, balancing shining blue globes



*"All of us at times need to confirm the continuity of our culture with that of the past, in order to reassure ourselves in the midst of bewildering flux and change...Our vernacular, in some areas at least, has been a cultivated tradition of our own."*

(John A. Kouwenhoven, *The Beer Can by the Highway: Essays on What's American about America* 1988), quoted in Jeff Koons: *Gazing Ball*, exh. cat., David Zwirner, New York, 2013, p. 1)

like crystal scrying balls in the crooks of arms and precariously. It also includes plaster casts of mailboxes and snowmen, also with their own blue orb. It's American kitsch writ grand, and also minimalist and thus becomes more imposing due to its reflective globe. Though the gazing ball alone might evoke its lawn ornament counterparts, together they elevate themselves and those reflected in them.

In his over a decade-long quest for excellence, Koons never compromised the integrity of his vision and works from this series demonstrate the artist's exacting commitment to his art. Curator Scott Rothkopf described: "Settling, for Koons, is never an option. Corners cannot be cut. Though his standards continue to escalate, this dedication to perfection has been present from the very beginning of his career... his sedulous craftsmanship and increasing technological innovation have broken new ground for art and enmeshed it more forcefully within the visual logic of the contemporary world... It evinces an insanity bound by reason... We are gripped by the exactness of their minute details but also by the absurdity of anyone laboring so long and hard... Koons's sculptures and paintings embody the maniacal dream of the perfect object" (S. Rothkopf, *op. cit.*, p. 31).

This clarity of vision and commitment to an almost clinical level of meticulousness is wholly evident in this work. While it has the appearance of a classical sculpture, the mirror-polished stainless steel of which it is made is also the material basis for many impeccable works of Minimalist sculpture. A complex, multilayered piece, it is both a combination of the ancient and the modern, made for the sole purpose of bringing joy. A stunning, technically perfect sculpture with a sophisticated philosophical and art historical orientation. *Gazing Ball (Demeter)* visually and emotionally seduces with immediate impact while maintaining the rich conceptual complexity that makes a viewer linger.



Workshop of Pheidias, *Demeter*, undated. Musée d'Orsay, Paris.



Pablo Picasso, *Mother and Child (Madre y niño)*, 1921. Museo Picasso, Malaga. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

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## GEORGE CONDO (B. 1957)

### *Daffy Duck*

signed and dated 'Condo 09' (on the reverse)

acrylic on canvas

120 x 84 in. (304.8 x 213.3 cm.)

Painted in 2009.

\$400,000-600,000

#### PROVENANCE:

Galerie Andrea Caratsch, Zurich

Private collection

#### EXHIBITED:

Milan, Massimo De Carlo, *George Condo: Everything You Always Wanted to Know About Art (But Were Afraid to Ask)*, September-October 2009.

"...this radical leveling of sources, styles and symbolic capital is perhaps set out most clearly in the 'Cartoon Abstractions', wherein Condo sets out to demonstrate not only that animations are an appropriate subject for painting but that in fact they very often contain precisely the abstract forms that artists spend their lives searching for. Following the irrepressible logic of artificial realism, Condo doesn't just want us to see the equivalence between, say, an abstract painting and a drawing of Daffy Duck. Instead he wants us to watch Daffy Duck and find the wealth of abstractions in every frame and fragment: figures and forms that echo, repeat and are endlessly reconfigured across his paintings, like the (American) wings of angels from which *Big Red* was drawn." (S. Baker, *George Condo: Painting Reconfigured*, 2015, p. 86)

*Duffy Duck* is an amalgam of American cultural iconography and fragments of art-historical memory, skillfully brought together by a master of reworking and decontextualizing, George Condo. It is a part of a series *Cartoon Abstraction*, inspired by cartoon characters from the imagination of an American animator, Tex Avery, who worked for the Warner Bros. and Metro-Goldwyn-Mayer during the Golden Age of American animation.

Painted on an evocative light colored ground, a well-recognized Daffy Duck is playful and colorful, but at the same time its body is slightly distorted and its beak is duplicated and twisted. Energetic lines, intact black outlines and colors diffusing out of them suggest the artist's interest in dismantling and almost reorganizing a depiction of the famous cartoon character. By decontextualizing cartoons, which took part in the construction of the American cultural identity, Condo speculates on the power of mass media and its influence on human unconscious.

Condo's use of a Warholian method of representing and thus questioning popular culture imagery is symbolic. At the age of 23, after writing a press release for an Andy Warhol exhibition, Condo was invited to work with Warhol as his studio assistant. This experience deeply affected him and his work. At the same time, stylistically *Daffy Duck* seems to be inspired by Abstract Expressionism: in certain fields of the canvas one notices the drip-splash marks of grey and white acrylic paint, partially covering the figure. Condo's canvases combine the ironic and the grotesque with deep-seated references to various artistic traditions.

George Condo's *Cartoon Abstraction* series is also important, since, according to the artist himself, his fascination with cartoons and animation may potentially develop into a larger project: "What I'd love to do would be like an old master animated film; sort of the idea of a motion picture, but like motion painting. Because when you think about a painting, it's a frame, it's like one still from a Disney movie, and you don't see what happened before the painting, you don't see what happened after, so it would be nice to be able to see what lead to the painting, and what it continued. I'd do it like Disney, I'd have real illustrators and people that were working you know - really great draftsmen" (G. Condo in an interview for CNN, [cnn.com/2016/05/05/arts/george-condo-entrance-to-the-void/](http://cnn.com/2016/05/05/arts/george-condo-entrance-to-the-void/)).



Giacomo Balla, *Dinamismo di un Cane al Guinzaglio* (*Dynamism of a Dog on a Leash*), 1912. Albright-Knox Art Gallery, Buffalo. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Albright-Knox Art Gallery / Art Resource, New York.





## ROBERT GOBER (B. 1954)

### *Untitled*

signed, numbered and dated 'R. Gober '92 6/15' (on the underside)  
beeswax and human hair  
3 x 3¼ x 7 ¾in. (7.6 x 8.2 x 19.6 cm.)  
Executed in 1992. This work is number six from an edition of fifteen plus three artist's proofs.

\$120,000-180,000

#### PROVENANCE:

Paula Cooper Gallery, New York  
Acquired from the above by the present owner, 1992

#### EXHIBITED:

New York, Barbara Gladstone Gallery, *Exhibition to Benefit The Robert Mapplethorpe Laboratory for AIDS Research New England Deaconess Hospital*, January 1993 (another example exhibited).  
Bignan, Domaine de Kerguéhennec, *De la main à la tête, l'objet théorique*, May–September 1993 (another example exhibited).  
Frankfurt, Museum für Moderne Kunst Frankfurt am Main, *Szenenwechsel V/Change of Scene V*, January–May, 1994 (another example exhibited).  
Milan, Claudia Gian Ferretti Arte Contemporanea, *Nudo & Crudo*, January–March 1996, pp. 34–35 (another example exhibited and illustrated).  
New York, Whitney Museum of American Art and Frankfurt, Museum für Moderne Kunst Frankfurt am Main, *Views from Abroad 2: European Perspectives on American Art 2*, October 1996–May 1997, p. 133 (another example exhibited and illustrated).  
Frankfurt, Museum für Moderne Kunst Frankfurt am Main, *Szenenwechsel XI/Change of Scene XI*, January–May 1997 (another example exhibited).  
New York, The Museum of Modern Art, *On the Edge: Contemporary Art from the Werner & Elaine Dannheisser Collection*, September 1997–January 1998, p. 48 (another example exhibited and illustrated).  
Deichtorhallen Hamburg, *Emotion: Young British and American Artists from the Goetz Collection*, October 1998–January 1999 (another example exhibited).  
Sammlung Hauser und Wirth in der Lokremise St. Gallen, *The oldest possible memory*, May–October 2000, p. 80 (another example exhibited and illustrated).  
CAPC Musée d'art contemporain de Bordeaux, *Presumed Innocent*, June–October 2000, p. 33 (illustrated).  
New York, The Museum of Modern Art, *Open Ends: Innocence and Experience*, September 2000–January 2001 (another example exhibited).  
Frankfurt, Museum für Moderne Kunst Frankfurt am Main, *Szenenwechsel XVIII/Change of Scene XVIII*, September 2000–March 2001 (another example exhibited).  
SITE Santa Fe, Fifth International Biennial, *Disparities and Deformations: Our Grotesque*, July 2004–January 2005, p. 60 (another example exhibited and illustrated).  
Santander, Fundación Marcelino Botín, *Snow White and the Seven Dwarfs*, April–June 2005, p. 33 (another example exhibited and illustrated).  
Frankfurt, Museum für Moderne Kunst Frankfurt am Main, *Spinning the Web: The E-bay Connection*, September 2005–January 2006 (another example exhibited).  
Southampton, The Parrish Art Museum, *All the More Real*, August–October 2007, p. 65 (another example exhibited and illustrated).  
New York, The Museum of Modern Art, *Wunderkammer: A Century of Curiosities*, July–November 2008 (another example exhibited).  
Rotterdam, Museum Boymans-van Beuningen, *The Art of Fashion: Installing Allusions*, September 2009–January 2010 (another example exhibited).  
Hamburg, Bucerius Kunst Forum, *Genuine Illusions: The Art of Trompe-l'oeil*, February–May 2010 (another example exhibited).  
Kunstmuseum Wolfsburg, Art & Fashion, *Between Skin and Clothing*, March–August 2011, p. 42 (another example exhibited and illustrated).  
The Contemporary Austin, *A Secret Affair: Selections from the Fuhrman Family*

*Collection*, May–August 2014, p. 58 (another example exhibited and illustrated).  
New York, The FLAG Art Foundation, *Disturbing Innocence*, October 2014–January 2015 (another example exhibited).  
New York, The FLAG Art Foundation, *A Secret Affair: Selections from the Fuhrman Family Collection*, February–May 2015 (another example exhibited).  
Philadelphia Museum of Art, *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, June–September 2016 (another example exhibited).

#### LITERATURE:

J. Rapmund and K. Schampers, eds., *Collection Modern Art: Boymans-van Beuningen Museum Rotterdam*, Rotterdam, 1993; pp. 18 and 57 (another example illustrated).  
Odinea Pamici, "Robert Gober," *Juliet*, April–May 1995, p. 56 (another example illustrated).  
M. Kramer, "To Fix the Image in Memory/Dem Bild einen festen Platz im Gedächtnis verleihen," in J.-C. Ammann and A. Weinberg, eds., *View from Abroad: European Perspectives on American Art 2*, exh. cat., New York, Whitney Museum of American Art, 1996, pp. 137–160.  
J. Reginato, "The Art of Living", *W Magazine*, March 2000, p. 502 (another example illustrated).  
H. Cotter, "A Postwar Survey, Semi-Wild at Heart", *The New York Times*, 29 September 2000, p. E30 (another example illustrated).  
K. Varnedoe, "Innocence and Experience", *MoMA: The Magazine of The Museum of Modern Art*, October 2000, pp. 1 and 3 (another example illustrated).  
J.-C. Ammann and H. Schwebel, eds., *Katharina Fritsch, Robert Gober*, exh. cat., Frankfurt, Museum für Moderne Kunst, 2001, p. 19 (another example illustrated).  
R. Lauter, *Für Jean-Christophe Ammann*, Frankfurt, 2001, p. 218 (another example illustrated).  
M. Kramer, "Robert Gober's Drain Man - Eine Werkbetrachtung," *Rolf Lauter*, Frankfurt, Museum für Moderne Kunst Frankfurt and Societäts-Verlag, 2001, pp. 216–219 (another example illustrated).  
M. Schneede, *Mit Haut und Haaren: Der Körper in der zeitgenössischen*, Cologne, 2002, p. 110 (another example illustrated).  
A. Bee, *Zehn Jahre Museum für Moderne Kunst Frankfurt am Main*, Frankfurt, 2003, pp. 190, 267 and 421 (another example illustrated).  
A. Braun, *Robert Gober: Werke von 1976 bis heute*, Nürnberg, 2003, pp. 272–273 (another example illustrated).  
K. Varnedoe, P. Antonelli and J. Siegel, eds., *Modern Contemporary: Art Since 1980 At MoMA*, Second Edition, New York, 2004, p. 316 (another example illustrated).  
U. Kittelmann, *Blancanieves y los siete enanitos: una exposición sobre la presencia del blanco acompañado de un poco de rojo y una pizca de negro*, exh. cat., Santander, Fundación Marcelino Botin, 2005, p. 33 (another example illustrated).  
G. Riello and P. McNeil, eds., *Shoes: A History from Sandals to Sneakers*, New York, 2006, p. 366 (another example illustrated).  
J. Nasser, "The Real Thing", *Dan's Hampton Style*, 3 August 2007, p. 58 (another example illustrated).  
T. Vischer, ed., *Robert Gober: Sculptures and Installations 1979–2007*, Basel, 2007, pp. 336 and 367 (another example illustrated).





789

**SOL LEWITT (1928-2007)**

*Grid arcs from four corners and two opposite sides*

signed, titled and dated 'Grid arcs from four corners and two opposite sides /  
Sol LeWitt / January 2, 1972' (lower left)

ink on paper

11 ½ x 11 ½ in. (29.2 x 29.2 cm.)

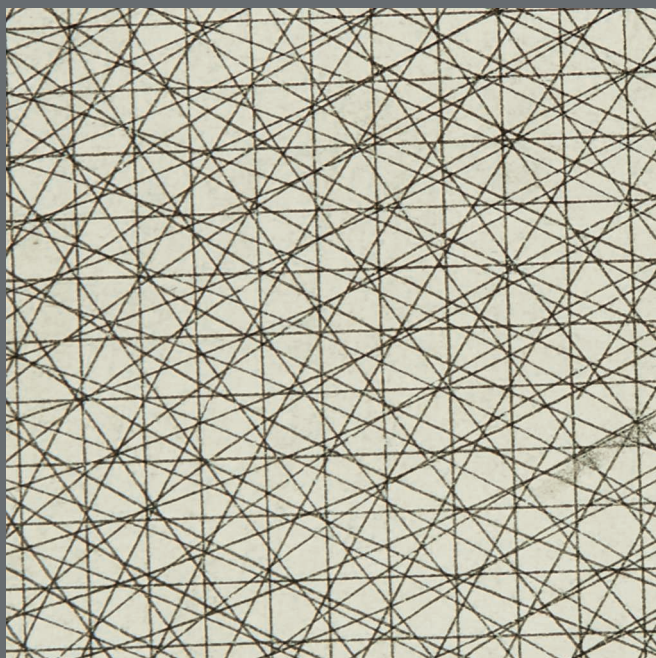
Drawn in 1972.

\$100,000-150,000

**PROVENANCE:**

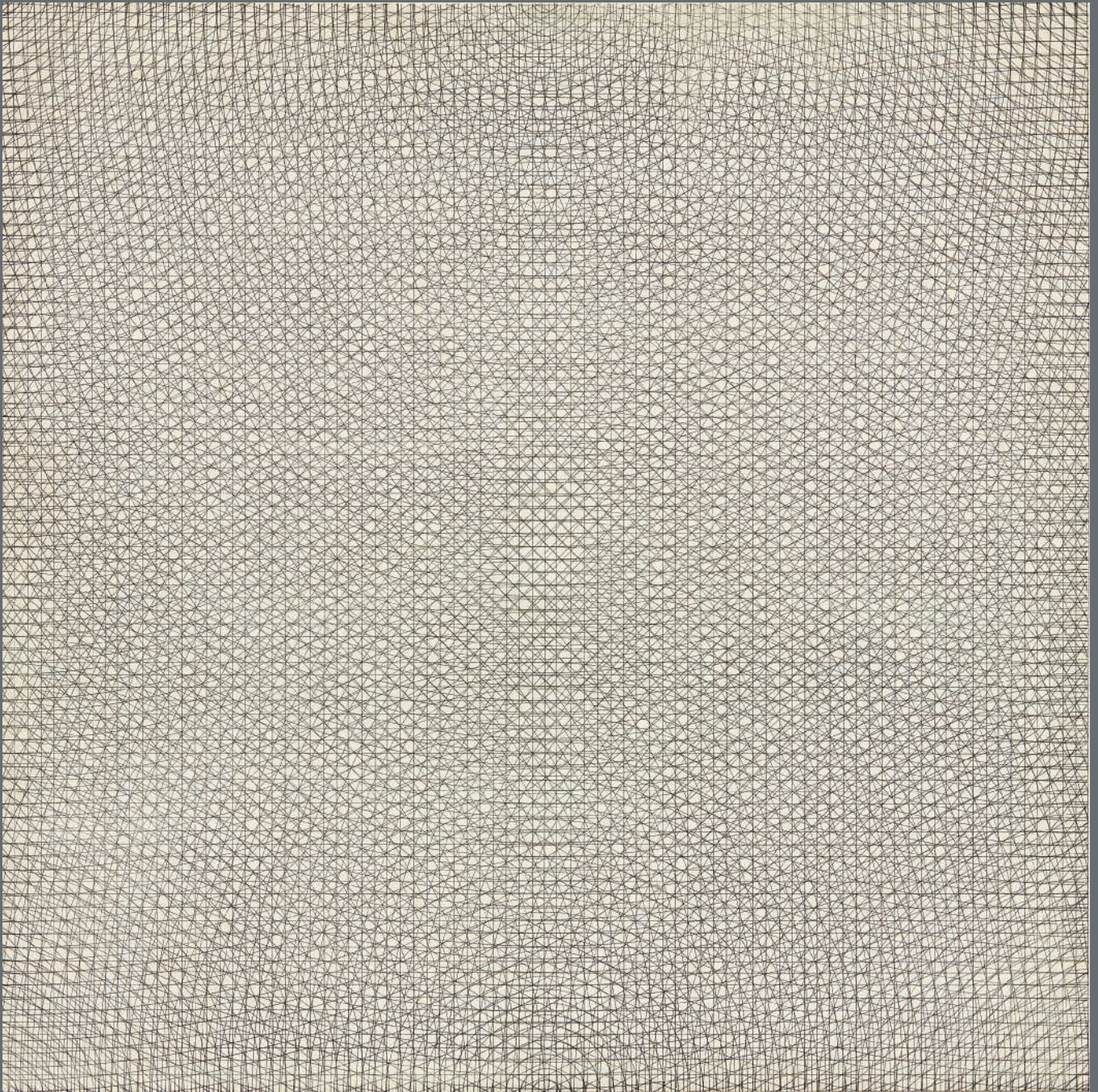
Anon. sale; Cornette de Saint-Cyr, Paris, 20 January 1991, lot 53

Acquired in the above sale by the present owner



Detail of the present lot.







790

## FRED SANDBACK (1943-2003)

*Untitled (Diagonal Cornered Construction)*

Venetian red acrylic yarn

installation dimensions: 72 x 18 x 18 in. (182.9 x 45.7 x 45.7 cm.)

Executed in 1992. This work is accompanied by a certificate of authenticity.

\$70,000-100,000

**PROVENANCE:**

Rhona Hoffman Gallery, Chicago

Private Collection

*"A pedestrian space was literal and flat-footed and everyday. The idea was to have the work right along with everything else in the world, not upon a spatial pedestal. The term also involves the idea of utility—that a sculpture was there to be engaged actively, and it had utopian glimmerings of art and life happily co-habiting."*

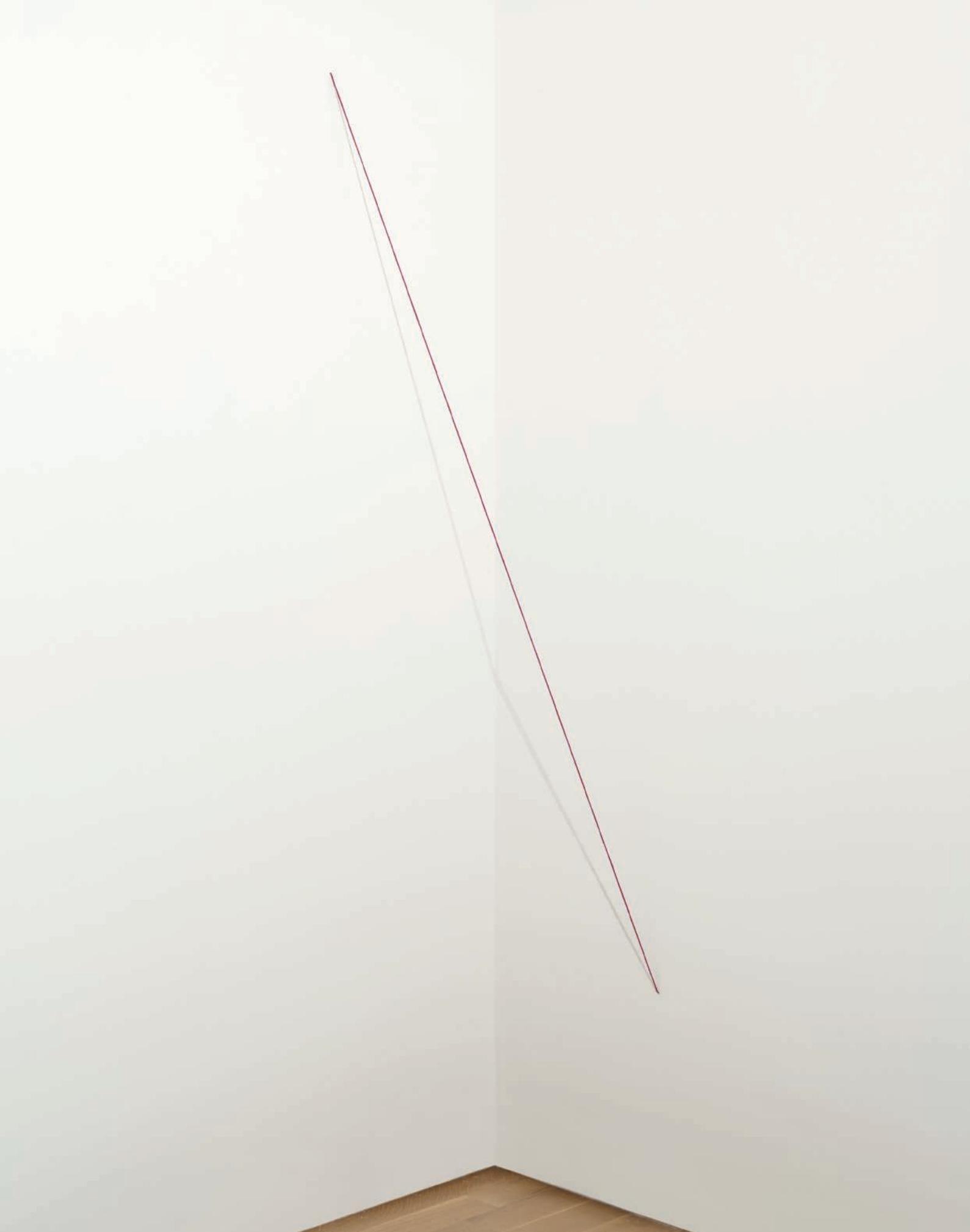
Fred Sandback



Fred Sandback at Annemarie Verna Galerie, Zurich, 1981.

Photo: © Angela Thomas Schmid, Zurich / Artists Rights Society (ARS), New York / ProLitteris, Zurich. Artwork: © 2017 The Fred Sandback Archive.





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**FELIX GONZALEZ-TORRES (1957-1996)***"Untitled" (March 5th) #2*

light bulbs, porcelain light sockets, extension cords

two parts: approximately 113 in. in height, each

overall dimensions vary with installation

Executed in 1991. This work is edition 1A:P1 from an edition of twenty plus two artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

© The Felix Gonzalez-Torres Foundation

Courtesy of Andrea Rosen Gallery, New York.

\$500,000-700,000

**PROVENANCE:**

Gift of the artist to his sister, 1991

Anon. sale, Sotheby's, New York, 13 November 2013, lot 5

Acquired at the above sale by the present owner

**EXHIBITED:**Brussels, Galerie Xavier Hufkens, *Felix Gonzalez-Torres, Michael Jenkins*, March–April 1991 (another example exhibited).Glens Falls, The Hyde Collection, *Just what is it that makes today's home so different, so appealing?*, September–November 1991, p. 20 (another example exhibited and illustrated).Tokyo, Wacoal Art Center, *Three or More: A Multiple Exhibition*, October 1992, p. 82 (another example exhibited and illustrated).Glasgow, Tramway, *Read My Lips: New York AIDS Polemics*, October–December 1992 (another example exhibited).Washington D.C., The Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution, *Felix Gonzalez-Torres: Traveling*, June–September 1994 (another example exhibited).New York, Fischbach Gallery, *Absence, Activism and the Body Politic*, June 1994 (another example exhibited).New York, Solomon R. Guggenheim Museum; Santiago de Compostela, Centro Galego de Arte Contemporánea and Musée d'Art Moderne de la Ville de Paris, *Felix Gonzalez-Torres*, March 1995–June 1996, pp. 182 and 221 (another example exhibited and illustrated).New York, Greene Naftali Gallery, *Broken Home*, May–June 1997 (another example exhibited).Hannover, Sprengel Museum; Kunstmuseum St. Gallen and Museum Moderner Kunst Stiftung Ludwig Wien, *Felix Gonzalez-Torres*, June 1997–November 1998, no. 118, p. 69 (another example exhibited and illustrated).Barcelona, Fundació Joan Miró, *Lux/Lumen*, June–September 1997, pp. 34 and 59 (another example exhibited and illustrated).Harrisburg, Susquehanna Art Museum, *I'm Not Here: Constructing Identity at the Turn of the Century*, December 1999–February 2000 (another example exhibited).St. Gallen, Sammlung Hauser und Wirth, *The Oldest Possible Memory*, May–October 2000, p. 81 (another example exhibited and illustrated).Albuquerque, National Hispanic Cultural Center of New Mexico, *La Luz: Contemporary Latino Art in the United States*, October–May 2001 (another example exhibited and illustrated on the cover).Dallas Museum of Art, *Gonzalez-Torres/Joseph Beuys*, February–May 2001 (another example exhibited).New York, Lehmann Maupin, *L'Art Vivre*, April–May 2005 (another example exhibited).Waltham, The Rose Art Museum, Brandeis University, *Broken Home*, January–April 2008 (another example exhibited).Clermont-Ferrand, L'Espace d'Art Contemporain La Tôlerie, *La Foule (Zéro – Infini): Chapitre 1 (unite – dualité – la meute – la masse)*, May–July 2008.Kansas City, Nelson-Atkins Museum of Art, *Sparks! The William T. Kemper Collecting Initiative*, May–July 2008 (another example exhibited).Clermont-Ferrand, L'Espace d'Art Contemporain La Tôlerie, *La Foule (Zéro – Infini): Chapitre 2 (chaos – contrôle)*, October–November 2008, pp. 13–15 (another example exhibited and illustrated on the cover).Paris, Passage du Retz and Petach Tikva Museum of Art, *Insomniac Promenades: Dreaming/Sleeping in Contemporary Art*, July 2008–July 2009 (another example exhibited).Brussels, Wiels Contemporary Art Centre, *Felix Gonzalez-Torres: Specific Objects without Specific Form*, January–May 2010 (another example exhibited).The Miami Art Museum, *Between Here and There: Modern and Contemporary**Art from the Permanent Collection*, February 2010–April 2013 (another example exhibited).Mexico City, Museo Universitario Arte Contemporáneo, *Somewhere/Nowhere*, February–May 2010, p. 64 (another example exhibited and illustrated).Basel, Fondation Beyeler and Frankfurt am Main, Museum für Moderne Kunst, *Felix Gonzalez-Torres: Specific Objects without Specific Form*, May–April 2011 (another example exhibited).New York, Pace Gallery, *Burning, Bright: A Short History of the Lightbulb*, October–November 2011 (another example exhibited).Kunstmuseum Basel, Museum für Gegenwartskunst; Lisbon, Culturgest and New York, Artists Space, *Tell It to My Heart: Collected by Julie Ault*, February 2013–February 2014, p. 55 (another example exhibited and illustrated).Paris, La Galerie des Galeries, *In a Sentimental Mood*, May–August 2013, pp. 8–9, 22 and 31 (another example exhibited and illustrated).Cleveland, Museum of Contemporary Art, *DIRGE: Reflections on [Life and] Death*, March–June 2014, pp. 18–19 (another example exhibited and illustrated).Centre Pompidou-Metz, *1984-1999 La Décennie*, May 2014–March 2015 (another example exhibited).Los Angeles, The Museum of Contemporary Art, Pacific Design Center, *Tongues Untied*, June–September 2015 (another example exhibited).Dublin, Irish Museum of Modern Art, *What We Call Love: From Surrealism to Now*, September 2015–February 2016, pp. 60–61 (another example exhibited and illustrated).Manifattura Tabacchi Modena, *The Mannequin of History: Art after Fabrications of Critique and Culture*, September 2015–January 2016 (another example exhibited).Avignon, Collection Lambert, Patrice Chéreau, *un musée imaginaire*, July–October 2015, p. 164 (another example exhibited and illustrated).Frankfurt am Main, Museum für Moderne Kunst, *An Imagined Museum: Works from the Centre Pompidou, the Tate and the MMK*, March–September 2016 (another example exhibited).New York, Christie's, *Structure + Space*, February–March 2016.London, Hauser & Wirth, *Felix Gonzalez-Torres*, May–July 2016 (another example exhibited).Reading Prison, *Inside: Contemporary Artists and Writers in Reading Prison*, September–December 2016 (another example exhibited).**LITERATURE:**N. Macel, *15 Artistas Cubanos*, exh. cat., Mexico City, Ninart Centro de Cultura, 1991, pp. 11 and 36 (another example illustrated).N. Spector, *Felix Gonzalez-Torres, Roni Horn*, exh. cat., Munich, Sammlung Goetz, 1995, pp. 12 and 20.C. Chapman, "Personal Effects: On Aspects of Work by Felix Gonzalez-Torres," *BROADsheet*, Spring 1996, pp. 16–17 (another example illustrated).J.-M. Prévost, *Propositions*, exh. cat., Musée Départemental d'Art Contemporain de Rochechouart, 1996, pp. 10 and 84.J.-F. Poirier, "Felix Gonzalez-Torres," *Encyclopaedia Universalis*, 1997, pp. 477–478.D. Elger, ed., *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern-Ruit, 1997, no. 118, pp. 69 and 163 (another example illustrated).*Felix Gonzalez-Torres*, exh. cat., Montevideo, Museo Nacional de Artes Visuales, 2000, p. 10.M. Barrero, *Comer o no Comer*, exh. cat., Centro de arte de Salamanca, 2002–2003, p. 47.J. Ault, ed., *Felix Gonzalez-Torres*, Göttingen, 2006, no. 2, pp. 89, 260, 360 and 373 (another example illustrated).F. Wagner, ed., *Felix Gonzalez-Torres*, exh. cat., Berlin, Hamburger Bahnhof, Museum für Gegenwart, 2006, pp. 32 and 50.M. Escalante, *Las Implicaciones de la Imagen*, exh. cat., Mexico City, Museo Universitario de Ciencias y Arte, 2008, no. II. 25, p. 234 and 193 (another example illustrated, incorrectly titled Untitled No. 2).N. Bray and C. Baldwin, *Transformed*, exh. cat., Virginia Beach, Contemporary Art Center of Virginia, 2008, pp. 9, 20 and 21 (another example illustrated).M. Torp, *Reality Check*, exh. cat., Copenhagen, Statens Museum for Kunst, 2008, p. 90.J. Rondeau and A. Rorimer, *Contemporary Collecting: The Judith Neisser Collection: Minimal and Postminimal Innovation*, exh. cat., Art Institute of Chicago, 2011, pp. 59 and 156 (another example illustrated).D. Ades, *Tate Latin American Acquisitions Committee: Celebrating 10 Years*. New York, 2011, pp. 34–35 (another example illustrated).A. Searle, "Felix Gonzalez-Torres: holding a mirror up to love and loss," *The Guardian*, 27 May 2016, n.p. (another example illustrated).M. Mclean, "Felix Gonzalez-Torres," *Frieze*, no. 181, September 2016, pp. 168–169 (another example illustrated).







Suspended from individual cords, the glow from the two unadorned light bulbs in Felix Gonzalez- Torres' deeply impactful *"Untitled" (March 5th) #2* is fused together to create a single iridescent mass. Executed in 1991, *"Untitled" (March 5th) #2* is not only the artist's first work to implement the use of lightbulbs, but it could be understood as one of his most personal. The work can be interpreted as a memorial to his late lover, Ross Laycock, who died from AIDS the year of the work's creation. Ross' presence is evoked in this work through the parenthetical portion of the title, March 5th, which was the date of his birth. Held in such prominent collections as Tate, London and the Art Institute of Chicago, the pair of lightbulbs speak not only of the powerful nature of human bonds and impermanence of life but also the chance for renewal. As the bulbs burn out, they are replaced allowing the work to continue to exist over time. The elegant ephemeral lyricism of Gonzalez-Torres' reductive aesthetic combined with the expression of emotion produces a profoundly beautiful artwork which is not simply autobiographical but ultimately universal.

The art of Gonzalez-Torres contains many dualities. Muted yet immutable, heartening yet heartbreaking, political yet tender—his work is both beautiful and moving in its concomitant expression of permanence and change. The two solitary light bulbs in *"Untitled" (March 5th) #2* together



Cai Guo-Qiang, *Sky Ladder*, 2015. Huiyu Island Harbour, Quanzhou, Fujian.  
Photo: Wen-You Cai, courtesy Cai Studio. Artwork: © Cai Guo-Qiang.



*"Beauty is a power we should reinvest with our own purpose."*

Felix Gonzalez-Torres



Gerhard Richter, *Two Candles*, 1982. Museum of Modern Art, San Francisco.  
© Gerhard Richter 2017 (0097).

burn bright. Similarly, the duality that exists between the two light bulbs has a relationship to Gonzalez-Torres' *"Untitled" (Perfect Lovers)* wherein two clocks, ticking in unison, hang side by side. Indeed, these works can be understood as symbols of his relationship with Ross as well as heady metaphors for the joy of love underscored with the fear of loss. In regard to *"Untitled" (March 5th) #2*, the artist has stated, 'When I first made those two light bulbs, I was in a total state of fear about losing my dialogue with Ross, of being just one' (F. Gonzalez-Torres, quoted in N. Spector, *Felix Gonzalez-Torres*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 183). Invoking an incredible appreciation for life, *"Untitled" (March 5th) #2* embraces its own dualities.

Transforming the everyday into profound meditations on love and loss and renewal, Gonzalez-Torres' works—including his iconic light strings, candy spills and paper stacks—offer uncompromising beauty and simplicity. Whether executed as simple strings of lightbulbs or glimmering floor



Egon Schiele, *Selbstseher II (Tod und Mann) (Self-Seer II (Death and Man))*, 1911. Leopold Museum, Vienna.

sculptures, his forms echo the practice of Minimalist sculpture imbued with an underlying current of poetic intimacy and political content. And yet, a quiet revolutionary, Gonzalez-Torres' pieces remain open-ended, inviting viewers to participate in their realization. Whether by taking a sheet of paper, ingesting a piece of candy, or replacing a burnt out lightbulb, the artist stimulates the creativity of his audience. Establishing an interaction and interdependency between himself, the work and the viewer, the art of Gonzalez-Torres conveys intense poignancy through sheer simplicity—never forcing itself on the viewer, only inviting contemplation.

PROPERTY FROM A DISTINGUISHED COLLECTOR

**792**

**ROBERT LONGO (B. 1953)**

*Untitled (May 23, No. 1, Brooklyn)*

signed with the artist's initial and dated 'R. 2012' (lower right)

charcoal on mounted paper in artist's frame

70 x 88 in. (177.8 x 223.5 cm.)

Drawn in 2012.

\$180,000-250,000

**PROVENANCE:**

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner



Vincent van Gogh, *Almond Blossom*, 1890. Van Gogh Museum, Amsterdam.  
Photo: Van Gogh Museum, Amsterdam, The Netherlands / Bridgeman Images.







*Above:* Günther Förg, *Untitled*, 1988. Lot 808.

*Right:* Joan and Shel Krasnow, 1980s.

PROPERTY FROM THE  
**KRASNOW**  
FAMILY COLLECTION

It was an intense intellectual curiosity that first led Dr. Sheldon Krasnow to art. Dr. Krasnow, an oncologist, and his wife Joan, a concert pianist, built a broad and distinguished collection that represents the very essence of modern and contemporary art—works that stimulate the intellect and challenge conventional thinking. This rational inquisitiveness was coupled with expressive attachment. When Krasnow fell in love with a work of art, he fell hard. In life, he was moved by the deepest human emotions and believed the expression of this emotion was what lay at the heart of every great work of art.

Born in Chicago, Illinois in 1919, Krasnow trained to be a doctor, eventually rising to become a renowned oncologist. He was dedicated to the welfare of his patients and remained a dedicated practitioner throughout his career, always remembering that medicine was as much a humanitarian profession as it was scientific, he was a firm believer in the idea that the personal

relationship between patient and doctor was of utmost importance. In 1943, he met his wife-to-be Joan Gale on a blind date. She was an accomplished musician who began playing piano at the age of 6, and at age 11, performed with the St. Louis Symphony. One of the most successful of her many recitals was an all Chopin program at the Art Institute of Chicago. Together, the couple embraced the arts and often attended the opera, concerts and museums. Early on, this budding passion for art was encouraged by Joan's cousin Joseph Helman, the owner of his eponymous gallery where he was the influential champion of artists such as Ellsworth Kelly and Robert Rauschenberg.

Krasnow was a thinker, and the artists who he most admired, including Andy Warhol, Roy Lichtenstein, Ellsworth Kelly and Christopher Wool among others, all possessed an intellectual rigor in their work in addition to the aesthetic value of their paintings. Krasnow loved thinking about art—



absorbing it, analyzing it and ultimately wanting to acquire and live with it. In his mind, all the works in his collection contained a quality that allowed them to possess a life of their own. He truly craved and needed the emotional and intellectual stimulation that art gave him, and after spending long and stressful days with his patients, Krasnow would often return home and spend time looking at the paintings in his collection in quiet and contemplative solitude.

Ellsworth Kelly was a particular favorite of his and he acquired a number of the works by the artist, from an early painting (*Brooklyn Bridge*, 1958) to a later work on paper (*Coral Leaf I*, 1987). Krasnow was attracted to Kelly's inability to be defined. For Krasnow, the artist's work was about perception—it was painterly, yet sculptural; and, above all, it was reflective. He felt Kelly's work looked effortless, but he understood the painterly skill that it took to execute this "effortless" appearance. Krasnow's children recall how he would often place himself in front of *Brooklyn Bridge* and almost meditate, so deep was his intellectual engagement with these works.



Krasnow was an intuitive collector—he knew what excited him and was often dogged in pursuit of the right painting. This was the case with Warhol's *Self-Portrait* from 1978. Krasnow had long admired Warhol, and had been determined to acquire one of the artist's paintings for his collection. He was particularly interested in this distinctive self-portrait, and—after a long, extensive search—this striking piece was located and Krasnow believed it added strength and depth to his collection.

He was also known to be a risk taker, someone uninterested in collecting the works of conventional artists. He was fascinated by a wide array of different artists, and, when looking at his collection of Pop and Minimalist works, it might seem a little incongruous. In reality, however, they spoke to Krasnow's independent nature. He purposely sought out works that were challenging, avoiding the easier and more accessible pieces in favor of works that made him think. He would often—initially at least—be attracted to a work's aesthetic qualities, but would soon immerse himself in learning as much as he could about the pieces in his collection and the artists who created them.

To help gain a greater understanding of art, Krasnow would visit as many museums and galleries as he could to train his eye and his mind. Beginning in St. Louis in the 1960s (where he would frequently visit his wife's family), he would engage with art professionals. It was here that he was first introduced to his wife's cousin, Joseph Helman, who had just opened his new gallery in the city. Under Helman's tutelage he became fascinated by the new "electrically charged modern art," and was hooked. During the 1970's and 1980's, the Krasnows frequented Manhattan's museums and galleries—including Joe Helman and Irving Blum's new gallery, BlumHelman, on 57th Street. Krasnow would often make trips to see exhibitions of new work by artists he admired. When he spotted something he liked, Krasnow would become excited about it, often staying up late in the night imagining adding this new piece to his growing collection.

Sheldon Krasnow was inspired by the deepest human emotion; emotion he found in his patients, and emotion expressed in the form of art. His appreciation for art—be it painting, sculpture or drawing—was often instinctual, but it inevitably led him on a journey of discovery which only served to deepen his enthusiasm. This passion lasted a lifetime, as it continued to satisfy his affirming belief in the emotional and intellectual benefits that he felt art provided.

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## RICHARD SERRA (B. 1939)

### *T.W.U. #1*

paintstick on paper  
50 x 38 in. (127 x 96.5 cm.)  
Executed in 1980.

\$180,000-250,000

#### PROVENANCE:

Blum Helman Gallery, New York  
Acquired from the above by the present owner, 1981

Richard Serra's large-scale work, *T.W.U. #1* is a striking example of the breadth of his artistic process. He has described works such as these as "the most direct, conscious space in which I work" (R. Serra, quoted by L. Borden, "About Drawing," in *Richard Serra: Interviews, Etc. 1970-1980*, 1977, p. 76). While Serra is known principally as a sculptor, often of large-scale steel structures, drawing's essential place in his oeuvre was acknowledged in 2011 when a major retrospective of his graphic work was held at New York's Metropolitan Museum of Art, the San Francisco Museum of Modern Art, and The Menil Collection, Houston.

*T.W.U. #1* consists of long rectangular forms of black paintstick smeared upon paper. Serra began using crayon-like paintsticks in the 1970s, eventually melting these down into bricks that could be used with two hands. The contrast between the substantial, visceral quality of the waxy paintstick applied by the artist and the ephemerality of the supporting medium creates a dynamic composition that appears to exist spatially. Indeed, the title refers to a public sculpture that Serra created for downtown Manhattan in 1980. *T.W.U.* comprised of three thirty-six-foot-high Cor-Ten steel plates that leant against each other. It was named in honor of the Transport Workers Union, whose members were on strike when the work was installed outside the Franklin St. subway station in Tribeca. But, although the drawing reflects the soaring verticality of the sculpture's steel forms, *T.W.U. #1* is an autonomous work of art. Like all of Serra's drawings, it is not ancillary to, and nor did it function as a preliminary study for, his sculptures. Serra has described how his drawings are often a way for him to re-see and more closely understand his already-constructed work but emphasizes that, like many other Post-Minimalist artworks, they are not in any way representational.

The work recreates the intense physicality of *T.W.U.* and, importantly, its kinetic spatiality, creating an entirely new work in the process. Two layered rectangles recall the parallel forms of the sculpture, while the seam where they interlap, the most densely worked part of the composition, intimates the third steel plate placed at right angles to the other two. The texture of the paintstick and its intensity of color give the work a tactile quality, urging the viewer to touch. As with his sculptures, here Serra's interest in bodily engagement with the artwork is evident. The dense materiality of *T.W.U. #1* draws the viewer up to and into the work to explore its texture and depth of color more closely, and then the overall composition and scale implores withdrawal to once again study the drawing in its imposing entirety. This sense of movement is aided by an openness of form, with speckles of paper showing through the mass of paintstick, just as there are smudges and splashes of black throughout. In its raw power and rejection of representation, *T.W.U. #1* allows a remarkably tangible insight into Serra's complex working process.

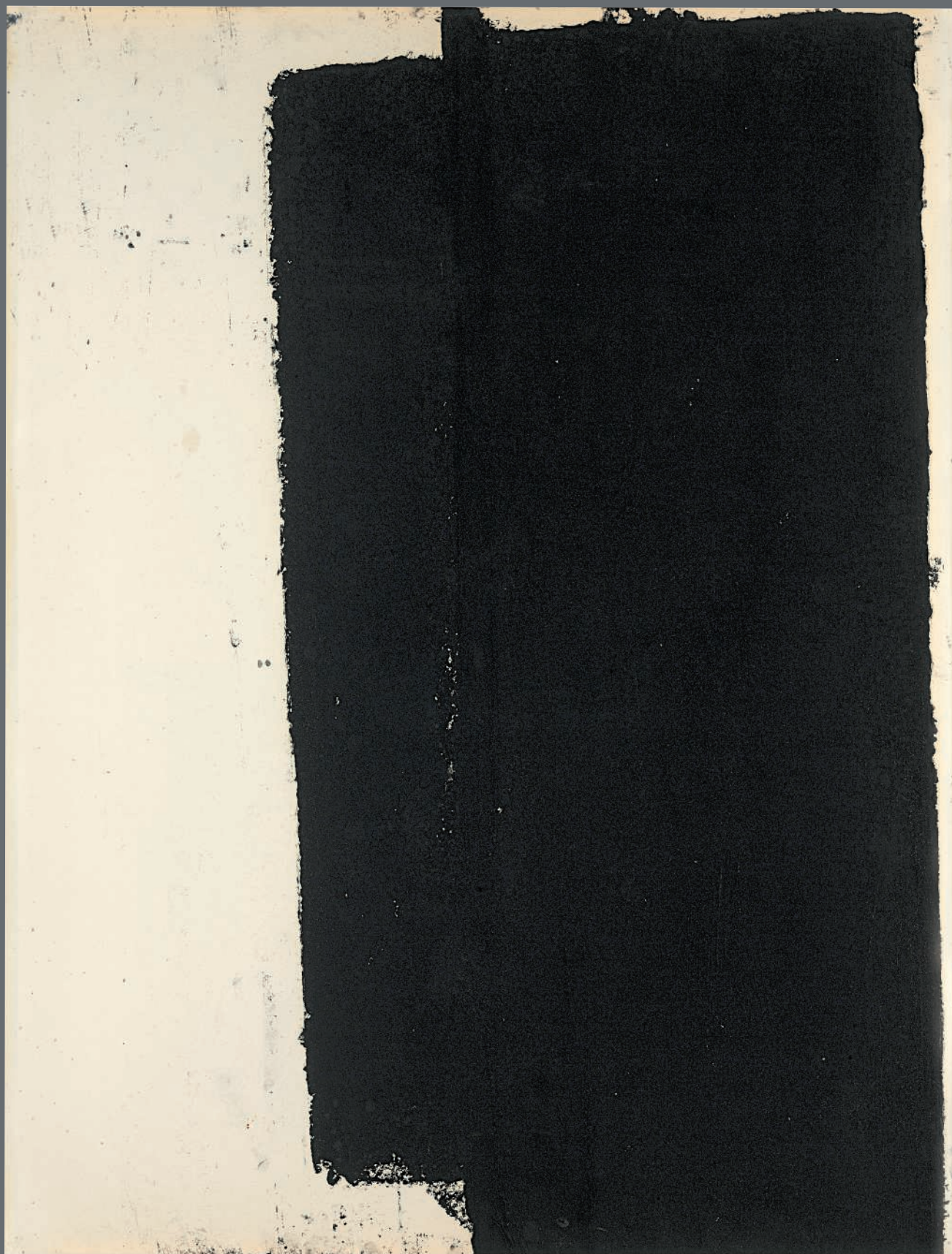


Installation view, Richard Serra, *T.W.U.*, 1980, New York, 1981-1982. © 2017 Richard Serra / Artists Rights Society (ARS), New York. Photo: 1980 Gwenn Thomas.



Franz Kline, *Meryon*, 1960-1961. Tate, London. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.





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**DOUGLAS GORDON (B. 1966)**

*Painting no. 67: Richard Serra/Documenta VI*

enamel and acrylic on canvas  
39 ½ x 39 ½ in. (100.3 x 100.3 cm.)  
Painted in 1993.

\$6,000-8,000

**PROVENANCE:**

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

"In Gordon's oeuvre, our visual memories are informed by both real and fictional events, by the interwoven texture of imagined and recollected plots, and by what we remember contrasted with what actually happened."

(L. Biesenbach, Douglas Gordon:  
Timeline, New York: Museum of Modern Art, 2006)



Richard Serra, *Abstract Slavery*, 1974. © 2017 Richard Serra / Artists Rights Society (ARS), New York.

Douglas Gordon's work is concerned with the way that memories, and the world around us, are perceived. It takes the form of a group of images of the world, imagery that reflects both a personal and a collective historical image. Ultimately Gordon's practice looks to create a physical framework expressive of time, and of a life lived.

*Painting no. 67: Richard Serra/Documenta VI* belongs to one of Gordon's early series of paintings, in which the works reference the title and date of a work by the artist in question. In the case of the present example, Gordon reflects on Richard Serra's 1974 work, *Abstract Slavery*, which takes the form of a large black rectangular drawing.

Serra named his work in reference to the process of covering pieces of linen with small paint sticks, effectively commenting on the continued folly of the process of making. Purposefully a-symmetrical, the lines of Serra's work are askew. The viewer's awareness of the surrounding architecture is subsequently distorted, responding to the impact of the object's irregular relationship to the space. By invoking the experiential notions imbued in Serra's work, Gordon engages the themes of perception, memory and meaning that continue to define his practice.



1974

Abstract  
Slavery

795

**CHRISTOPHER WOOL (B. 1955)**

*Untitled*

signed and dated 'WOOL 1989' (on the reverse)

alkyd and acrylic on aluminum

36 x 24 in. (91.4 x 60.9 cm.)

Painted in 1989.

\$300,000-500,000

**PROVENANCE:**

Robbin Lockett Gallery, Chicago

Acquired from the above by the present owner, 1989



Pablo Picasso, *Two Doves with Wings Spread*, 1960. Solomon R. Guggenheim Museum, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

*"I define myself in my work by reducing the things I don't want—it seems impossible to know when to say 'yes', but I do know what I can say 'no' to ... It's easier to define things by what they're not than by what they are."*

Christopher Wool







Alongside the artist's signature text paintings, the eagle, with its intricate and iconic silhouette, is one of Christopher Wool's most instantly recognizable and enduring motifs. The eagle—globally recognizable as a symbol of heroism, bravery, and courage, as well as the national emblem of the United States, was re-contextualized by the artist from a motif he found in an old pattern books. Wool introduced this nostalgic subject matter into the contemporary urban language of post-Punk New York in order for the reclaimed symbol to operate as a counterpoint to the Neo-Expressionist painting movements that dominated the Manhattan art world of the 1980s. With its references to both wallpaper design and stenciled graffiti, *Untitled* bears witness to Wool's ability to interrogate the conceptual limits of contemporary art.

Composed like emblems or heraldic seals in outward-facing pairs down the length of the canvas, the regal eagle oscillates between abstraction and figuration. Yet, more than bridging the divide between these two genres of painting, Wool's painting commandeers the aesthetic regimes that separates symbolism and formalism, communication and decoration, forging their own synthesis. In this painting, Wool investigates the relationship between utility and aesthetic that is often kept distinct and separate in arts traditions. He strips the decorative symbols of their original function allowing

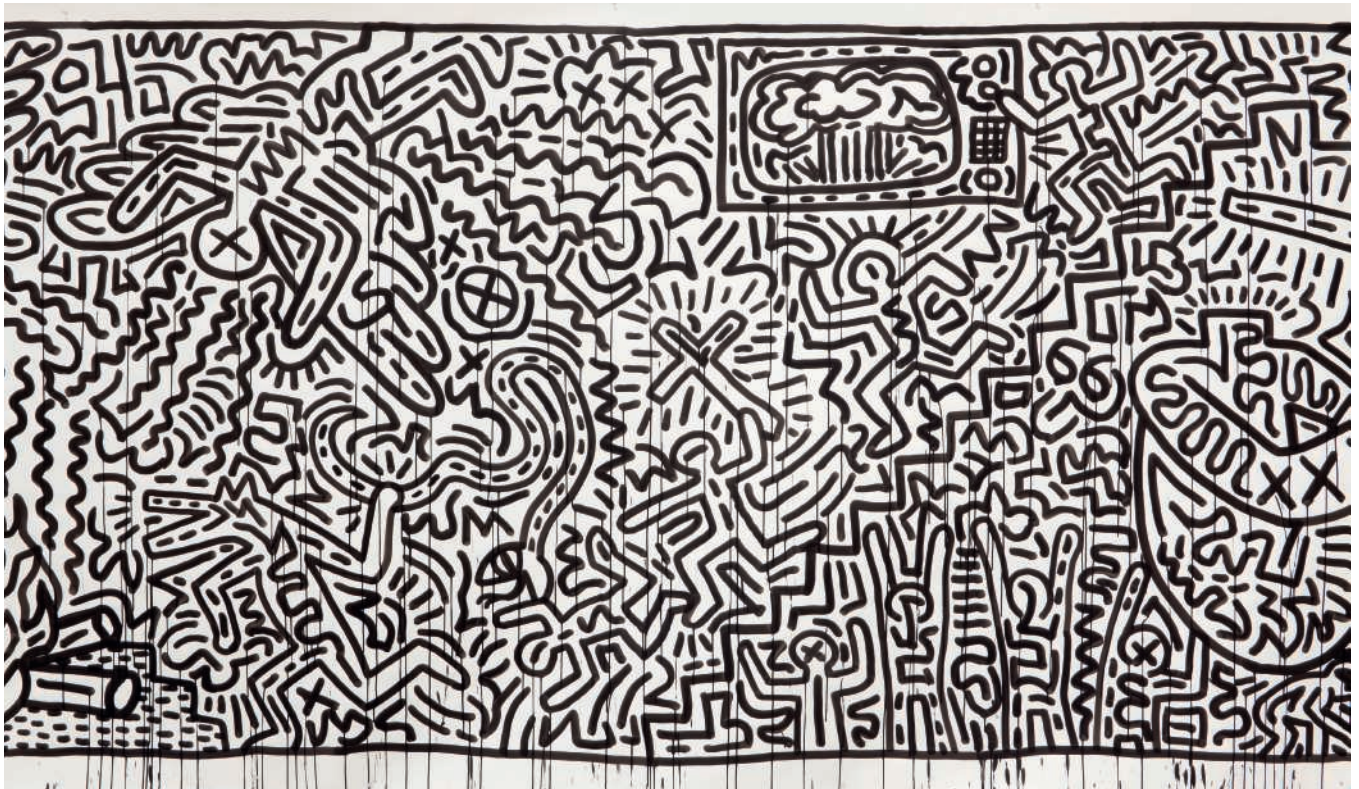
them to participate in a new mode of artistic discourse. As Ann Goldstein, former curator at the Museum of Contemporary Art in Los Angeles and curator of Wool's mid-career retrospective exhibition there in 1998 wrote, "through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not—and what they hold back" (A. Goldstein in *Christopher Wool*, exh. cat., Museum of Contemporary Art, Los Angeles, 1998, p. 263).

Presented in unmodulated black against a pristine white ground, the even repetition of the eagle's form is interrupted only by the individual variations in paint application; each deviation from the same form of the eagle—who looks over his feathered shoulder with a clawed foot outstretched in front—is an insight into Wool's method. The artist's series of "rubber stamp" paintings begun in 1986, was so named because Wool deployed a rubber paint roller or in other cases, a rubber stencil dipped in paint and applied directly to the canvas. Wool used this method to its full advantage, employing their ability to reproduce the same image repeatedly to create paintings of repeating patterns. John Caldwell, curator of Wool's 1989 exhibition at the San



Aztec stone carving, 15th century. Museo Nacional de Anthropología, Mexico City. Photo: Bridgeman Images.





Keith Haring, *Untitled*, 1982. Museum of Modern Art, New York. © The Keith Haring Foundation. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.



Andy Warhol, *Rorschach*, 1984. Museum Brandhorst, Bayerische Staatsgemäldesammlungen, Munich. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Museum Brandhorst / Art Resource, New York.

San Francisco Museum of Modern Art, elaborates, "...since the repeated pattern has no inherent meaning and no strong association, we tend to view its variation largely in terms of abstraction, expecting to find in the changes of the pattern some of the meaning we associate with traditional abstract painting" (J. Caldwell, "New Work: Christopher Wool," in *New Work: Christopher Wool*, exh. cat., San Francisco Museum of Modern Art, 1989, n.p.).

The stamp maintains the same form despite the artist's wavering hand throughout the process of reapplication. In this way, Wool is the progeny of artist like Andy Warhol, whose use of the silk-screening medium was an attempt to mechanize his own art reproduction, and yet, the medium's dependency upon a human, in all his wavering fallibility, to pull the print creates subtle variations from print to print. This method gave rise to compelling idiosyncrasies in the articulation of each print—a feature clearly demonstrated in the present work. With no two eagles identical, the work is imbued with a sense of rawness that perfectly complements its uniform composition. In this respect, the work relates to Wool's word-based paintings, begun just a few years earlier in 1987, which investigate the relationship between the linguistic and the pictorial.

Wool is as indebted to Warhol's Pop Art as he is to the Abstract Expressionist canvas, with its "all-over" surface pattern and street graffiti. Synthesizing these influences within a work which fuses together the abstract and the figurative, the urban and the ornamental, Wool deftly challenges the boundaries of contemporary image production through his foray with the decorative imagery and utilitarian methods.

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## RICHARD TUTTLE (B. 1941)

### *Torso*

titled 'TORSO' (on the reverse)

oil, sequins, canvas, wire, paint, wood, staples and cardstock construction  
20 ¾ x 19 x 3 in. (52.7 x 48.2 x 7.6 cm.)

Executed in 1987.

\$20,000-30,000

#### PROVENANCE:

Blum Helman Gallery, New York

Acquired from the above by the present owner, 1987

Richard Tuttle sought not only to celebrate the use of unconventional materials, but also the role of the installation in the visual arts, introducing an element of what is not seen, as much as what is. "If you're going to be a visual artist, then there has to be something in the work that accounts for the possibility of the invisible, the opposite of the visual experience" he said (R. Tuttle quoted in D. Albright, *Panaesthetics: On the Unity and Diversity of the Arts*, Yale University Press 2014, p. 52). In these two works, the invisible is made visible by one of the most acclaimed and provocative post-minimalist artists of our time.

Tuttle's striking wall sculpture *Torso* establishes its presence with a vivid green palette and display of sequins. Its title encourages the viewer to anticipate the anatomical, yet its structure resembles part of a lush tropical plant. As such, Tuttle forces us to re-assess what we might be looking at, using non-traditional materials to think hard about our assumptions and understandings of modern and contemporary art.

In sharp contrast to *Torso*, *Two or More VII* veers away from suggesting anything organic and instead represents the most overlooked facets of society—debris and construction materials as they really are. Many of these materials, such as plastic bags, wire and cardboard, represent packaging or infrastructure, that rarely exist as independent objects. Here, these materials serve as the "bones" of another object and are prized for their aesthetic qualities. These materials achieve aesthetic perfection through their design, an ever-shifting process of reinvention that helps these materials to better serve their purpose.



Richard Tuttle in his studio, 1986.  
Photo: Ralf Cohen / Staatliche Kunsthalle Baden-Baden.  
Artwork: © Richard Tuttle, courtesy Pace Gallery.





**797**

**RICHARD TUTTLE (B. 1941)**

*Two or More VII*

paint, wood, wire, fabric, plastic and cardboard construction

29 ½ x 17 ½ x 5 ¾ in. (74.9 x 44.4 x 14.6 cm.)

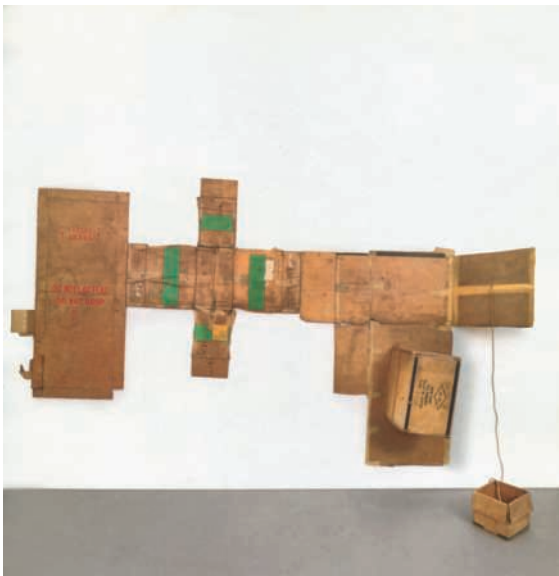
Executed in 1984.

\$20,000-30,000

**PROVENANCE:**

Blum Helman Gallery, New York

Acquired from the above by the present owner, 1984



Robert Rauschenberg, *Glass / Channel / via Panama (Cardboard)*, 1971.  
Whitney Museum of American Art, New York. © Robert Rauschenberg  
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798

## GÜNTHER FÖRG (1952-2013)

### *Untitled*

signed, numbered and dated '22/88 Förg 88' (on the reverse of each element)  
two elements—acrylic on lead on wood  
each: 35 ½ x 47 ¼ in. (90.1 x 120 cm.)  
overall: 71 x 47 ¼ in. (180.3 x 120 cm.)  
Painted in 1988.

\$250,000-350,000

#### PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner, 1992

This work is recorded in the archive of Günther Förg as No. WVF.88.B.0481.  
We thank Mr. Michael Neff from the Estate of Günther Förg for the information  
he has kindly provided on this work.

With its powerful geometric symmetry, strong horizontal alignment, and striking contrast of light-dark color polarization, *Untitled* is a striking painting from an essential figure among the generation of post-war German artists. One of the defining and exceptional characteristics of Förg's *oeuvre* was his use of unusual materials as support surfaces for his painting, a quality that makes his practice immediately recognizable as his own and distinguishes his creations from those of his contemporaries. The most remarkable of these was Förg's use of lead sheeting, which the artist prized for its unique appearance and physical characteristics, its patina, its surface imperfections suggestive of the handmade, its heft and its soft malleable texture.

*Untitled* engages the viewer through its combined qualities of sheer material presence and understated Minimalist painterly vocabulary. His large-scale, yet reductive composition alludes to the work of midcentury figures such as Mark Rothko and Barnett Newman. Characteristic of his production throughout this series, Förg intentionally limits the pictorial space to just two colors and presents a single tonal field in juxtaposition with a bare lead ground.

The lower half of the work displays an application of vibrant yellow acrylic, emphasizing the artist's brushwork against the matte gray lead surface showing beneath; the upper portion reveals the unpainted lead material, the unadorned metal surface establishing a dialogue between the flatness of the surface of the top half, and the dimensionality of the artist's brushstrokes in the lower pictorial space. So much of the great achievement of *Untitled* depends on the effect of Förg's brushwork against the lead ground, which does not soak up pigment, but instead highlights every brushstroke, and makes brilliantly prominent the color's tonality and its variances of application.

For Günther Förg, choice of materials become his vehicle of expression and he distilled painting to its purist essence. He "knew exactly what he was doing....[His was] the discourse of a rational and contemporary perspective on abstract painting, combined with a world of mysterious and enigmatic depth, roiled by memories and the powerful and immediate allure of painting. In his unerring instinct for colors and proportions, he easily eclipsed the painters of his generation" (M. Hetzler, "Günther Förg (1952-2013)," *Artforum*, May 15, 2014, <https://www.artforum.com/passages/id=46562>).



Mark Rothko, *White over Red*, 1956. Ho-Am Art Museum, Seoul. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

*"Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost," he explained. "For me, abstract art today is what one sees and nothing more."*

Günther Förg





PROPERTY FROM A DISTINGUISHED ESTATE

**799**

**RICHARD SERRA (B. 1938)**

*Catalyst II*

paintstick on paper  
27 ½ x 31 ¾ in. (69.8 x 80.6 cm.)  
Executed in 2001.

\$100,000-150,000

**PROVENANCE:**

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

*"There is no way to make a drawing—  
there is only drawing."*

Richard Serra



Richard Serra in his studio. Photographer unknown.  
Artwork: © 2017 Richard Serra / Artists Rights Society  
(ARS), New York.





PROPERTY FROM A DISTINGUISHED ESTATE

**800**

**SOL LEWITT (1928-2007)**

*Cube Tower*

signed and dated 'Sol LeWitt 1999' (lower edge)

acrylic on wood

24 x 21 x 9 ½ in. (60.9 x 53.3 x 24.1 cm.)

Executed in 1999.

\$70,000-100,000

**PROVENANCE:**

Gracie Mansion Gallery, New York

Acquired from the above by the present owner, 1999

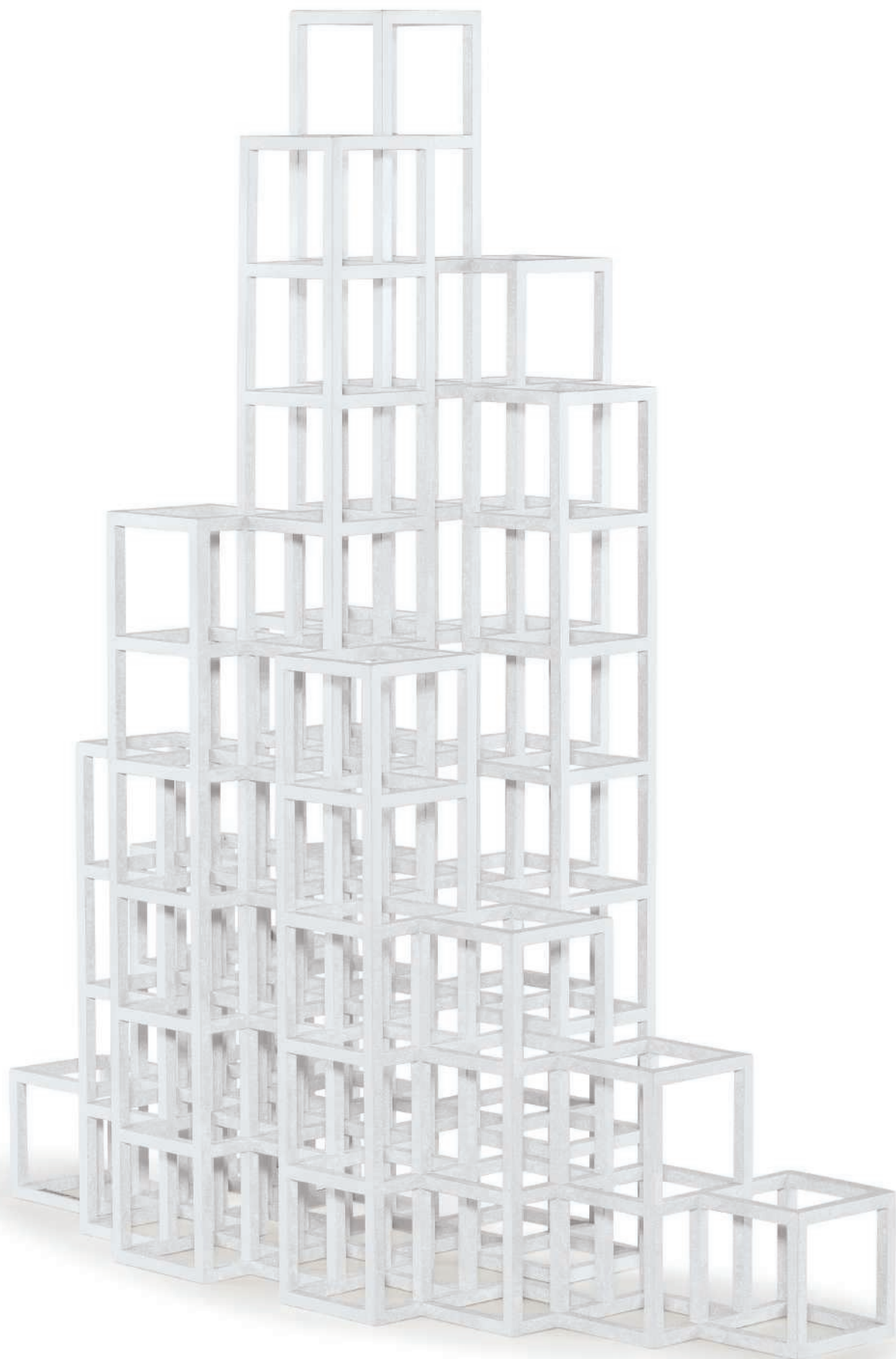
*"Because of the possibilities for multiplication inherent in the grid form, a basic and seemingly unlimited vocabulary was at LeWitt's disposal... [the] serial form produced multipart pieces of finite order but infinite complexity."*

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



Pablo Picasso, *Factory at Horta de Ebro*, 1909. Hermitage, St. Petersburg.  
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.  
Photo: © Bridgeman-Giraudon / Art Resource, New York.





801

**ROBERT MORRIS (B. 1931)**

*Fountain*

seven felt strips

installed (dimensions variable): 96 x 93 ½ x 10 ¾ in. (243.8 x 237.5 x 27.3 cm.)

Executed in 1971.

\$180,000-250,000

**PROVENANCE:**

Galerie Ileana Sonnabend, Paris

Acquired from the above by the present owner, 1971

*"Form is not perpetuated by means but by preservation of separable idealized ends. This is an anti-entropic and conservative enterprise. It accounts for Greek architecture changing from wood to marble and looking the same, or for the look of Cubist bronzes with their fragmented, faceted planes. The perpetuation of form is functioning Idealism."*

Robert Morris



Barnett Newman, *Jericho*, 1986. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, New York.





802

**ROBERT RYMAN (B. 1930)**

*Large-small, thick-thin, light reflecting, light absorbing 24*

signed and dated 'RYMAN 07' (on the reverse)

enamel, epoxy and shellac on wood

14 x 14 in. (35.5 x 35.5 cm.)

Painted in 2007. This work will be listed as catalogue number RR.07.009 in the forthcoming *Catalogue Raisonné* being organized by David Gray.

\$250,000-350,000

**PROVENANCE:**

PaceWildenstein, New York, acquired directly from the artist

Acquired from the above by the present owner

**EXHIBITED:**

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

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

Robert Ryman



Kazimir Malevich, *Red Square*, 1925. Russian State Museum, St. Petersburg. Photo: Erich Lessing / Art Resource, New York.





803

**FRANCIS ALÿS (B. 1959)**

*Untitled (Original and Copy)*

i: signed 'Francis Alÿs' (on the reverse)

ii: signed and inscribed 'F Alys Emilio Rivera' (on the right edge)

two elements—encaustic on linen mounted on panel; enamel on sheet metal

i: 5 x 6  $\frac{3}{4}$  in. (12.7 x 17.1 cm.)

ii: 24 x 28  $\frac{3}{4}$  in. (60.9 x 73 cm.)

Executed in 1994.

\$120,000-180,000

**PROVENANCE:**

Jack Tilton Gallery, New York

Private collection, New York

Jack Tilton Gallery, New York

Private Collection, Europe, 2004

Acquired from the above by the present owner

**EXHIBITED:**

Monterrey, Galeria Ramis Barquet and Guadalajara, Arena México Arte Contemporáneo, *Francis Alÿs: The Liar / The Copy of the Liar*, 1994, p. 33 (illustrated).







804

**MARK TANSEY (B. 1949)**

*Study for Shades of Mont Sainte Victoire*

signed, titled and dated 'Study for Shades of Mont Sainte Victoire Tansey 89'  
(lower edge)

graphite and toner on two joined sheets of paper

11 x 15 5/8 in. (27.9 x 39.6 cm.)

Executed in 1989.

\$100,000-150,000

**PROVENANCE:**

Curt Marcus Gallery, New York

Thomas Ammann Fine Art, Zurich

Alesco Art Gallery, Zurich

Anon. sale; Christie's, New York, 16 November 2006, lot 452

Private collection, New York

Anon. sale; Christie's, New York, 13 November 2013, lot 458

Acquired at the above sale by the present owner

*"In my work I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. The narratives never actually occurred. In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start with the medium itself."*

Mark Tansey



Mark Tansey, *Study of the Shades of Mont Sainte Victoire*, 1989.  
© Mark Tansey.





DIVING FOR PEARLS. J.M.W. TURNER.

Turner 17



805

**DAVID SALLE (B. 1952)**

*Untitled*

signed and dated 'David Salle 1981' (lower right)

acrylic and paper collage on paper

60 x 42 in. (152.4 x 106.6 cm.)

Executed in 1981.

\$20,000-30,000

**PROVENANCE:**

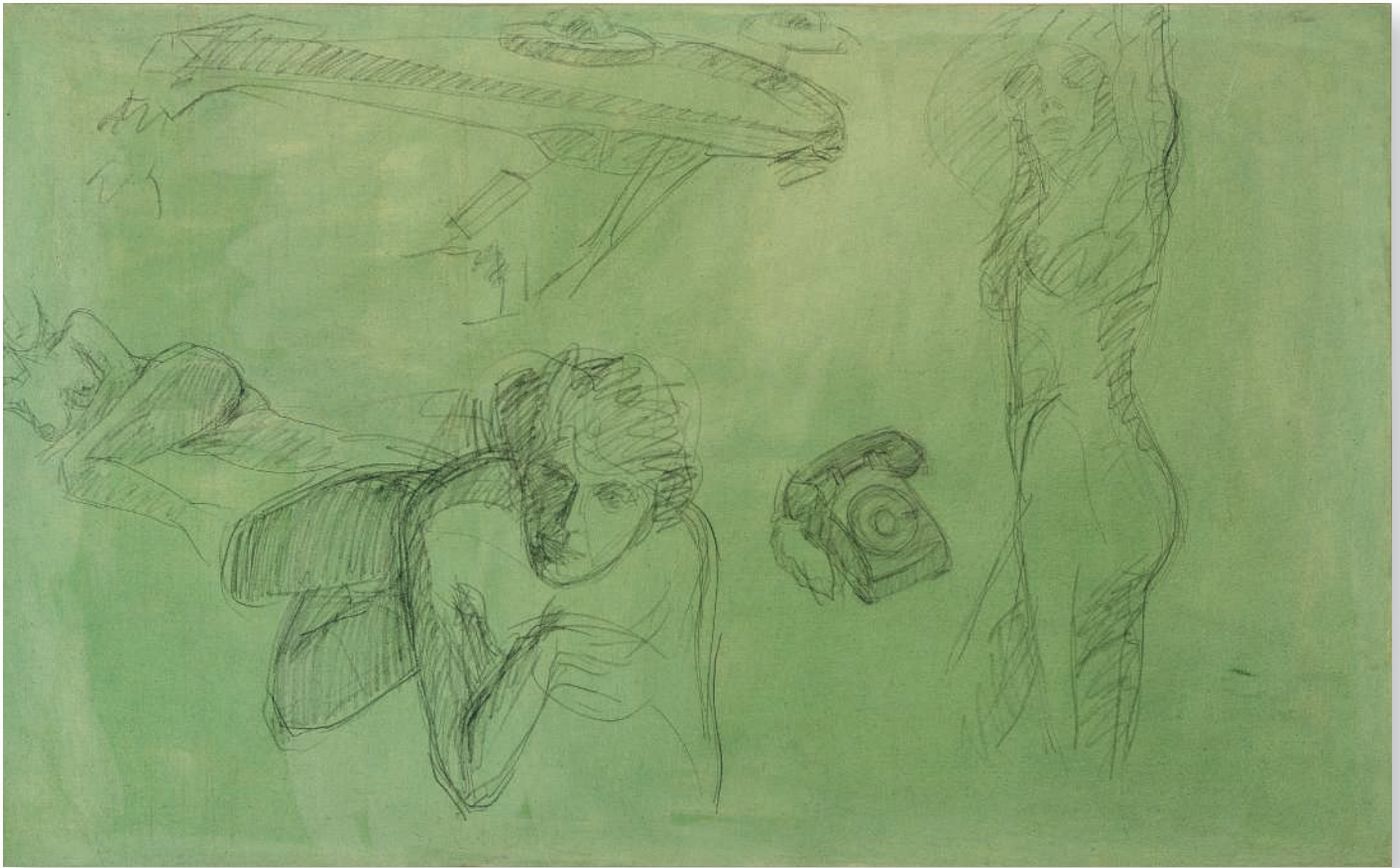
Sperone Westwater Fischer Inc., New York

Acquired from the above by the present owner, 1981

**EXHIBITED:**

New York, Sperone Westwater Fischer Inc., *Drawings*,  
September-October 1981.





806

## DAVID SALLE (B. 1952)

### *Untitled (Green)*

signed 'David Salle' (on the reverse)  
acrylic and conte crayon on canvas  
46 x 74 in. (116.8 x 187.9 cm.)  
Executed in 1977.

\$30,000-50,000

#### PROVENANCE:

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

#### EXHIBITED:

Paris, Le Grand Palais, *L'Amerique aux Independants*, March-April 1980.  
Hempstead, Hofstra Museum, Hofstra University and Bethlehem, PA, Lehigh University Art Galleries, Lehigh University, 1979-1989 *American, Italian, Mexican Art from the Collection of Francesco Pellizzi*, April-November 1989 (illustrated).



Francis Picabia, *Index*, circa 1935. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

807

## GEORGE CONDO (B. 1957)

### *The Juggler*

signed and dated 'Condo 93' (upper right)

pastel on paper

58 x 59 in. (147.3 x 149.8 cm.)

Drawn in 1993.

\$40,000-60,000

#### PROVENANCE:

Galerie Andrea Caratsch, St. Moritz

Acquired from the above by the present owner

In the early 1990s, George Condo embarked on a uniquely decadent and revolting project with his friend Prince Ernst August von Hannover. Together, the two conspired to create a perfume that would "contain the worst smells possible;" they dubbed it *Desireah* ("Ernst, the new Prince of Pongs," *The Daily Mail*, 8 February 2007, n.p.). In order to fashion a receptacle fit for such a nauseating concoction, the duo commissioned Viennese jeweler A. E. Köchert, whose ancestors catered to the emperors of Austria and to several other European courts. The subject work is the design that Condo executed for the interior of the elaborate perfume bottle encrusted with rubies, diamonds and sapphires. Hinging at the waist, the drunken juggler opens to reveal the repulsive nectar contained within his person.



George Condo and A. E. Köchert, *Desireah*, early 1990s.  
© 2017 George Condo / Artists Rights Society (ARS), New York.





808

## NAM JUNE PAIK (1932-2006)

### *1+1=100, for the 100th Birthday (2012) of John Cage*

signed, inscribed and dated '2000 1+1=100 JCx100 Paik' (center element);

signed again and dated again 'PAIK 001' (on the reverse)

two-channel video sculpture

57 ½ x 31 x 12 in. (146 x 78.7 x 30.4 cm.)

Executed in 2000-2001.

\$100,000-150,000

#### PROVENANCE:

Merce Cunningham Dance Company, New York

Acquired from the above by the present owner, 2002

*1+1=100, for the 100th Birthday (2012) of John Cage* is a vigorous sculpture constructed entirely out of monitors, turntables, and other pieces of both analogue and digital technology. The anthropomorphic appearance of this work suggests the humanization of technology, which was an important theme in Nam June Paik's body of work, as he viewed technology as an important extension of humanity, at a time where it was facing newfound suspicion.

*1+1=100, for the 100th Birthday (2012) of John Cage* is not only an extraordinary example of early new media art, but a symbol of the everlasting impact of both Nam June Paik and avant-garde composer John Cage, both visionaries who predicted a future fueled by the potential of innovation. Nam June Paik is best known for being one of the leading members of the Neo-Dada group Fluxus, which was largely inspired by John Cage, and created an extensive body of work with technology and utopianism as its focus.

The profoundly impactful philosophical viewpoints of both John Cage and Nam June Paik carried themselves throughout Paik's body of work and continued to influence a new generation of artists. Paik has stated "...like McLuhan says, we are antenna for changing society. But not only antenna—we also have output capacity, capacity to humanize technology. My job is to see how establishment is working and to look for little holes where I can get my fingers in and tear away the walls" (N. J. Paik, quoted by G. Berghaus, *Avante-Garde Performance*, New York, 2005, p. 2004).



Nam June Paik. Photographer unknown. © Nam June Paik Estate.







Detail of the present lot.





809

**JIM SHAW (B. 1952)**

*Heap*

McDonald Land toys, Styrofoam, plastic, spray paint, resin and metal rods

63 x 24 x 77 in. (160 x 76.2 x 195.5 cm.)

Executed in 2005.

\$50,000-70,000

**PROVENANCE:**

Metro Pictures, New York

Acquired from the above by the present owner, 2005

**EXHIBITED:**

New York, Metro Pictures, *Jim Shaw: The Inky Depths/The Woman in the Wilderness*, October-November 2005.

Paris, Palais de Tokyo, *Spy Numbers*, May-August 2009.

New York, NyeHaus, *California Maximalism: Sticking a Spike into the Vein of Memory*, 2010.

Gateshead, Baltic Centre for Contemporary Art, *Jim Shaw: The Rinse Cycle*, November 2012-February 2013, p. 91 (illustrated).

**LITERATURE:**

A. Searle, "Artist Jim Shaw stuffs American Pop Culture through the Rinse Cycle," *The Guardian*, 8 November 2012 (illustrated online).



*"Creativity to me means being able to open your mind enough to allow yourself to think of things that don't exist, and then make them come to fruition. It means you're able to look at the larger social picture and think of things that are missing and think of ways to push it forward."*

Nikolai Haas





*"I think creativity for me would be more like unbounded curiosity or unhindered curiosity. That works across science, math, art, anything... Basically you have to forget most of what you learned and approach something as if it's the only time you've ever seen it."*

Simon Haas



810

## THE HAAS BROTHERS (B. 1984)

*Phil Crawlins*

stamped with the artists' name and dated 'THE HAAS BROTHERS 2015' (on the underside)

bronze mini coyote feet with brown goat hair

15 x 12 x 11 in. (38.1 x 30.4 x 27.9 cm.)

Executed in 2015. This work is unique.

\$20,000-30,000

### PROVENANCE:

Acquired directly from the artists by the present owner



Meret Oppenheim, *Object*, 1936. Museum of Modern Art, New York.  
© 2017 Artists Rights Society (ARS), New York / Pro Litteris, Zurich.  
Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.









811

**YOSHITOMO NARA (B. 1959)**

*Untitled*

signed and dated '2007 Nara' (on the reverse)  
acrylic, color pencil and glitter on cardboard  
15 x 11 ½ in. (38.1 x 29.2 cm.)  
Executed in 2007.

\$40,000-60,000

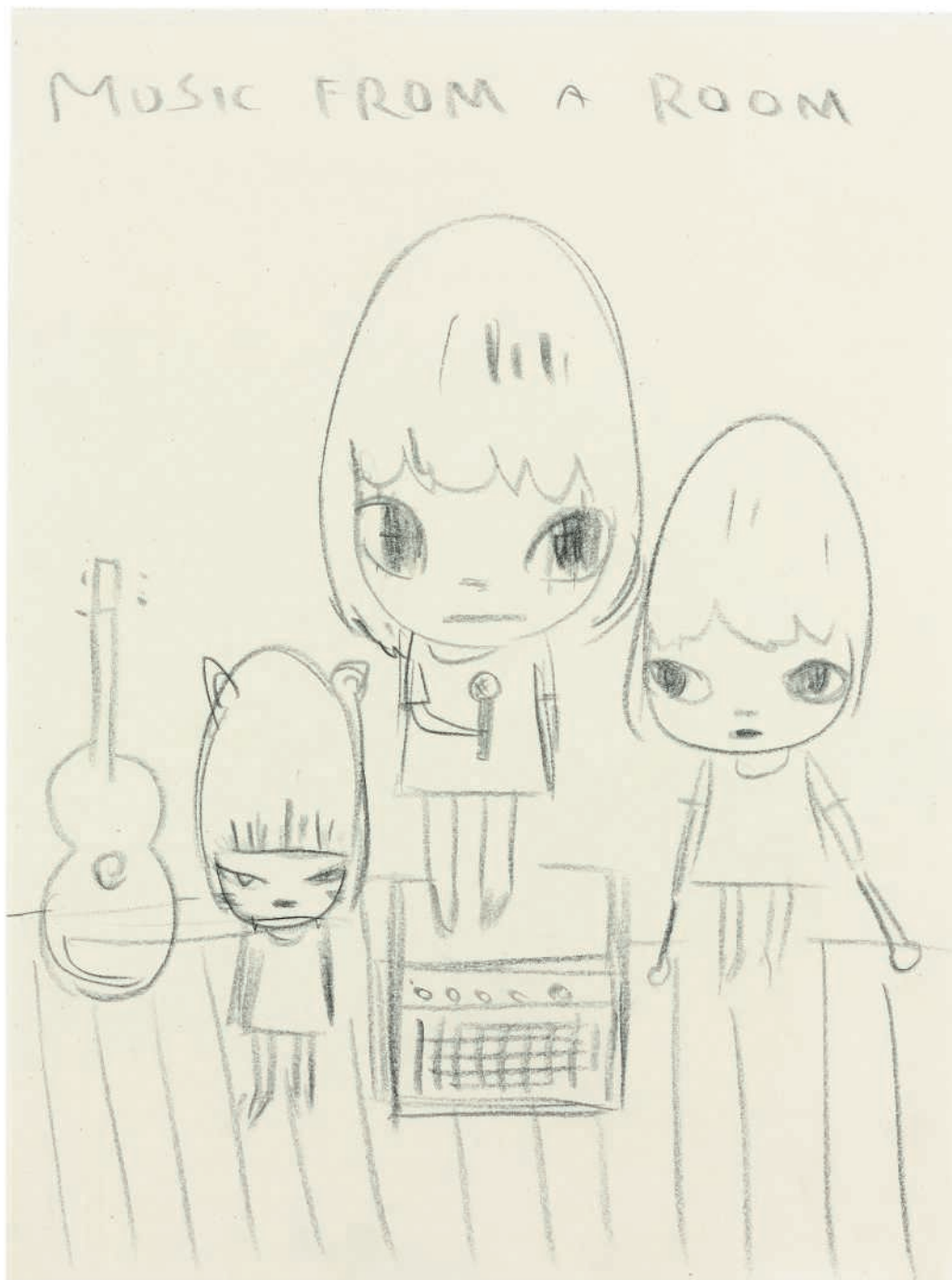
**PROVENANCE:**

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

**LITERATURE:**

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper*, San Francisco, 2011, p. 264, no. D-2007-063 (illustrated).





812

# **YOSHITOMO NARA (B. 1959)**

## *Music from a Room*

signed and dated '2007 Nara' (on the reverse)

graphite on paper

15 3/4 x 11 1/2 in. (40 x 29.2 cm.)

Drawn in 2007.

\$30,000-50,000

### **PROVENANCE:**

Tomio Koyama Gallery, Tokyo

Pace Gallery, New York

Acquired from the above by the present owner

### **LITERATURE:**

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper*, San Francisco, 2011, p. 263, no. D-2007-053 (illustrated).

PROPERTY OF A GENTLEMAN

**813**

## **URS FISCHER (B. 1973)**

### *Dark Darkness*

silkscreen print on mirror-polished stainless steel sheets, polyurethane foam sheets, two-component polyurethane adhesive, stainless steel beams, aluminum L sections, screws  
47 ¼ x 37 ¼ x 44 ⅝ in. (120 x 94.5 x 113.2 cm.)  
Executed in 2010. This work is number two from an edition of two plus one artist's proof.

\$150,000-250,000

#### **PROVENANCE:**

Sadie Coles HQ, London  
Acquired from the above by the present owner

#### **LITERATURE:**

U. Fischer, *Urs Fischer*, New York, 2013, pp. 152-153 (another example illustrated).

#### **EXHIBITED:**

London, Sadie Coles HQ, *Urs Fischer: Douglas Sirk*, October-December 2010 (another example exhibited).



James Rosenquist, *Untitled*, 1988.  
© James Rosenquist/Licensed by VAGA, New York, NY.





814

**DAMIEN HIRST (B. 1965)**

*Beautiful the Death of God the Birth of the New Universe*  
*Painting*

household gloss on canvas with human skull  
diameter: 84 in. (213.4 cm.)  
Executed in 2005.

\$300,000-500,000

**PROVENANCE:**

Galería Hilario Galguera, Mexico City  
Heiner Bastian, Berlin  
Acquired from the above by the present owner

**EXHIBITED:**

Mexico City, Galería Hilario Galguera, *The Death of God - Towards a Better Understanding of a Life Without God Aboard the Ship of Fools*, February-August 2006 (illustrated).

*"I want to give you the energy to go away and think about your life again. To pose some questions. They may be uncomfortable questions but they need to be asked. To make people think again about what they know."*

Damien Hirst



Philippe de Champaigne, *Vanitas, allegory of fleeting time with skull and hour-glass*, circa 17th century. Musée de Tessenay, Le Mans. Photo: Erich Lessing / Art Resource, New York.





815

**HAROLD ANCART (B. 1980)**

*La Nuit Encore et Encore*

triptych—oilstick on paper mounted on board

each: 45 x 29 ½ in. (114.3 x 74.9 cm.)

Painted in 2011.

\$60,000-80,000

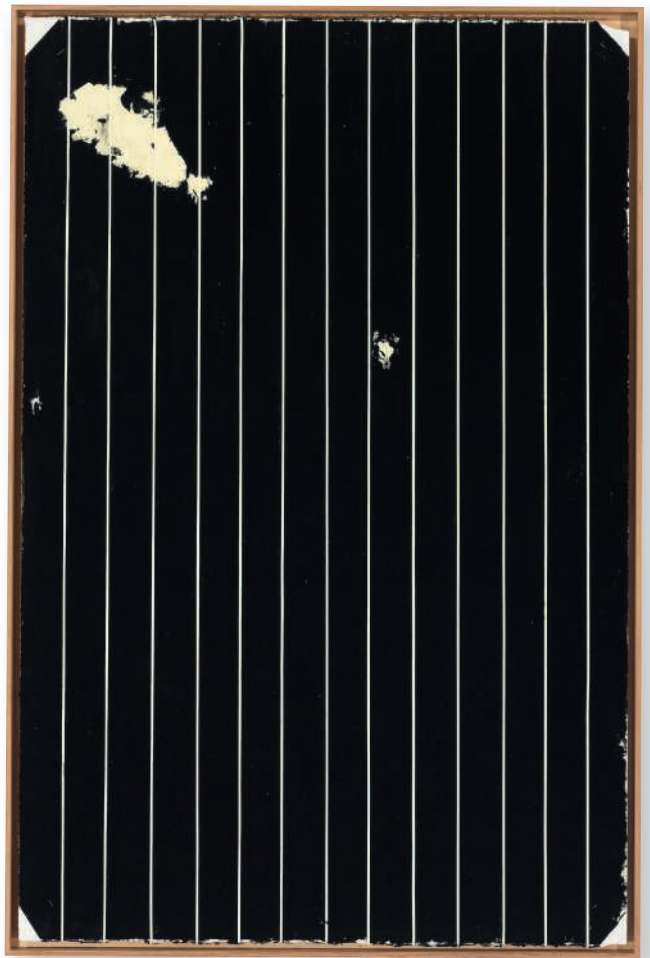
**PROVENANCE:**

CLEARING, New York

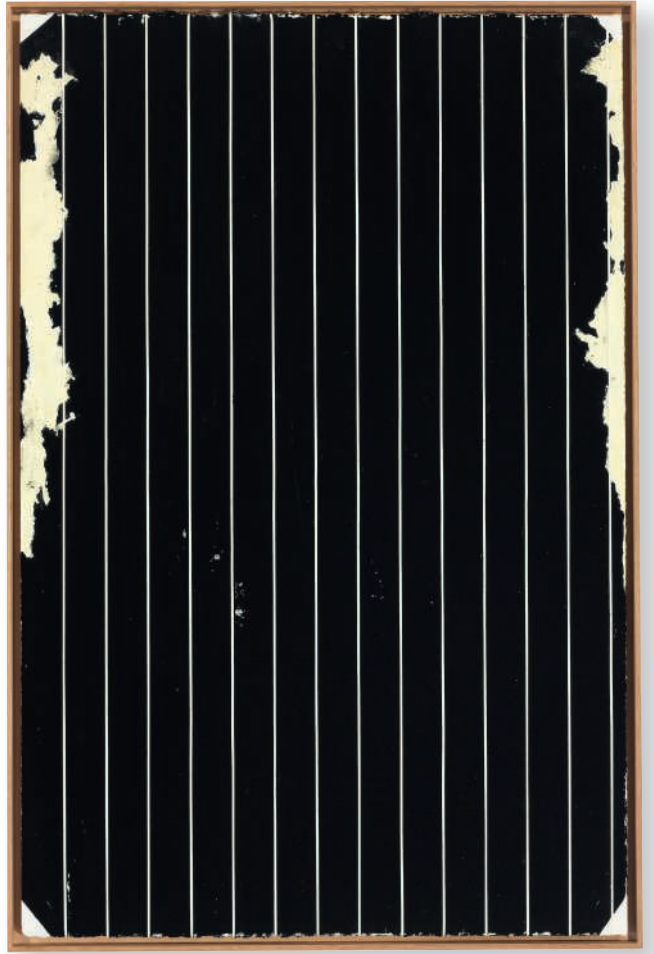
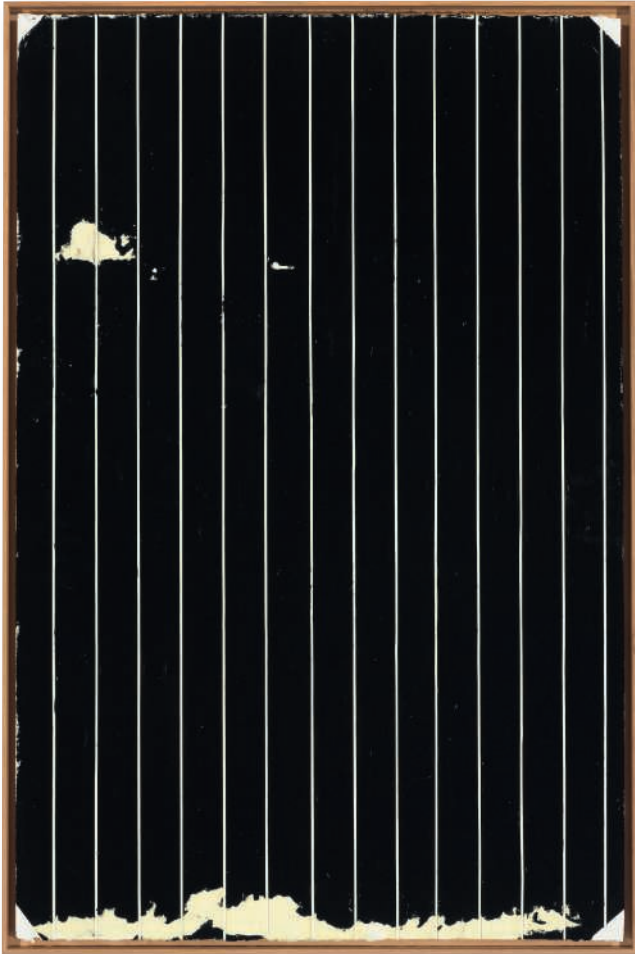
Christophe Van de Weghe, New York

His sale; Heroes: charity auction to benefit the Imagine Institute, Paris,  
17 October 2016, lot 1

Acquired at the above sale by the present owner







**816**

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

*Untitled*

ink and pastel on archival gator board

95 x 47 in. (241.3 x 119.3 cm.)

Executed in 2014.

\$40,000-60,000

**PROVENANCE:**

Greene Exhibitions, Los Angeles

Acquired from the above by the present owner





**KAI ALTHOFF (B. 1966)***Untitled (Immo)*

synthetic polymer paint and leather on gift-wrap paper in gilded antique frame  
 34 7/8 x 27 3/8 in. (88.5 x 59.5 cm.)  
 Executed in 2004.

\$80,000-120,000

**PROVENANCE:**

Galerie Christian Nagel, Berlin  
 Acquired from the above by the present owner

**EXHIBITED:**

Los Angeles, Museum of Contemporary Art, *Painting in Tongues*, January 2006–April 2006, p. 26 (illustrated)  
 New York, The Museum of Modern Art, *Kai Althoff - And then leave me to the common swifts*, September 2016–January 2017, pp. 72-73 (illustrated).

Lurid and blearily seductive, Kai Althoff's *Untitled (Immo)*, 2004, evokes a sense of wanton sensuality and decaying opulence. Executed in hazy crimson, creamy yellow and rich mauve hues, the composition seems almost to melt before the viewer, its layers of paint dissolving into one another. Closer inspection reveals tight webs of cracking, blemishes, scrapes and voids—imperfections that compliment as well as complicate the picture's voluptuousness. As if to further insist on the complex beauty that attends ruin, the artist has chosen an elegantly battered gilt frame with round edges to fit the painting.

Althoff is renowned for his self-consciously dandyish persona and deeply intimate approach to art-making. He has been quoted as saying that his practice is simply an extension of childhood play, a solipsistic form of expression for its own sake, or at most a means of impressing someone on occasion (D. Diederichsen, "Kai Althoff," *Artforum*, January 2017, p. 210). But what would seem to be a flippant confession is truly an artfully rendered obfuscation. Althoff's work transcends mere narcissism by offering the viewer shimmering glimpses of dislocated worlds, each teeming with its own unique nostalgia and coded allusions. In *Untitled (Immo)*, two luxuriously dressed women—apparently in the midst of a lavish party—call to mind the excessive celebrations of the roaring 20's, *fin-de-siècle* aesthetics, and Victorian-era fashion. Both figures peer beyond the left edge of the picture plane, mouths agape, as though something scandalous is occurring in that direction, inaccessible to the viewer. This feeling of impenetrable mystery is a crucial aspect of Althoff's most powerful work.



Marc Chagall, *The Promenade*, 1917-1918. Russian State Museum, St. Petersburg. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Scala / Art Resource, New York.

*"Althoff's disturbing visual narratives are both invocation and exorcism at once. The thin line between introverted retreat and the explosion of mental and physical violence is always present."*

(O.Koerner von Gustorf, "Super Creeps: Cruising through the work of Kai Althoff," *Parkett*, vol 75, 2005, p. 99)





818

## WOLFGANG TILLMANS (B. 1968)

### *Freischwimmer 102*

signed 'Wolfgang Tillmans' (on a paper label affixed to the reverse)

chromogenic print

89 ½ x 67 ¼ in. (227.3 x 170.8 cm.)

Executed in 2004. This work is number one from an edition of one plus one artist's proof.

\$180,000-250,000

#### PROVENANCE:

Caroline Smulders, London

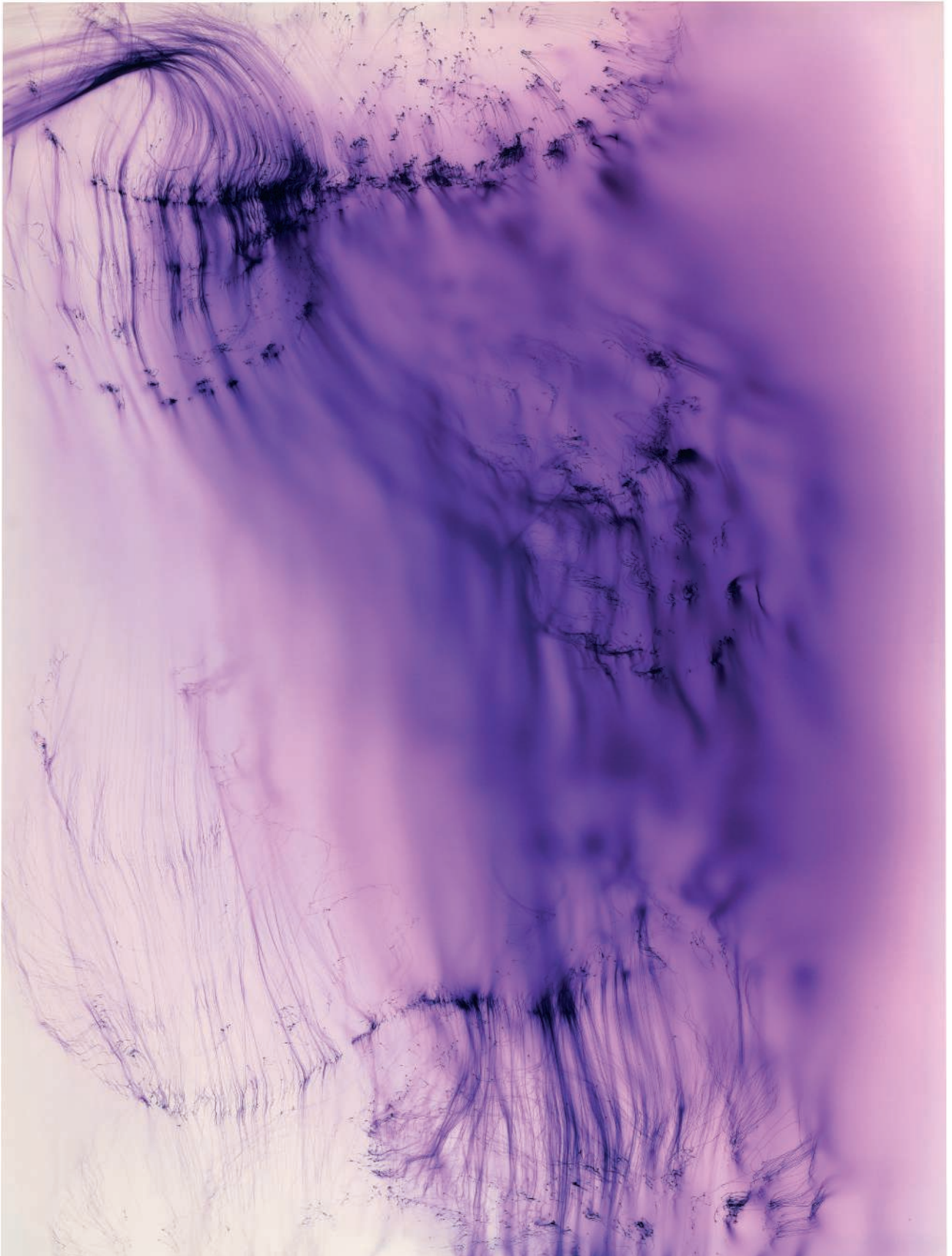
James Barron Art, Kent, CT

Acquired from the above by the present owner

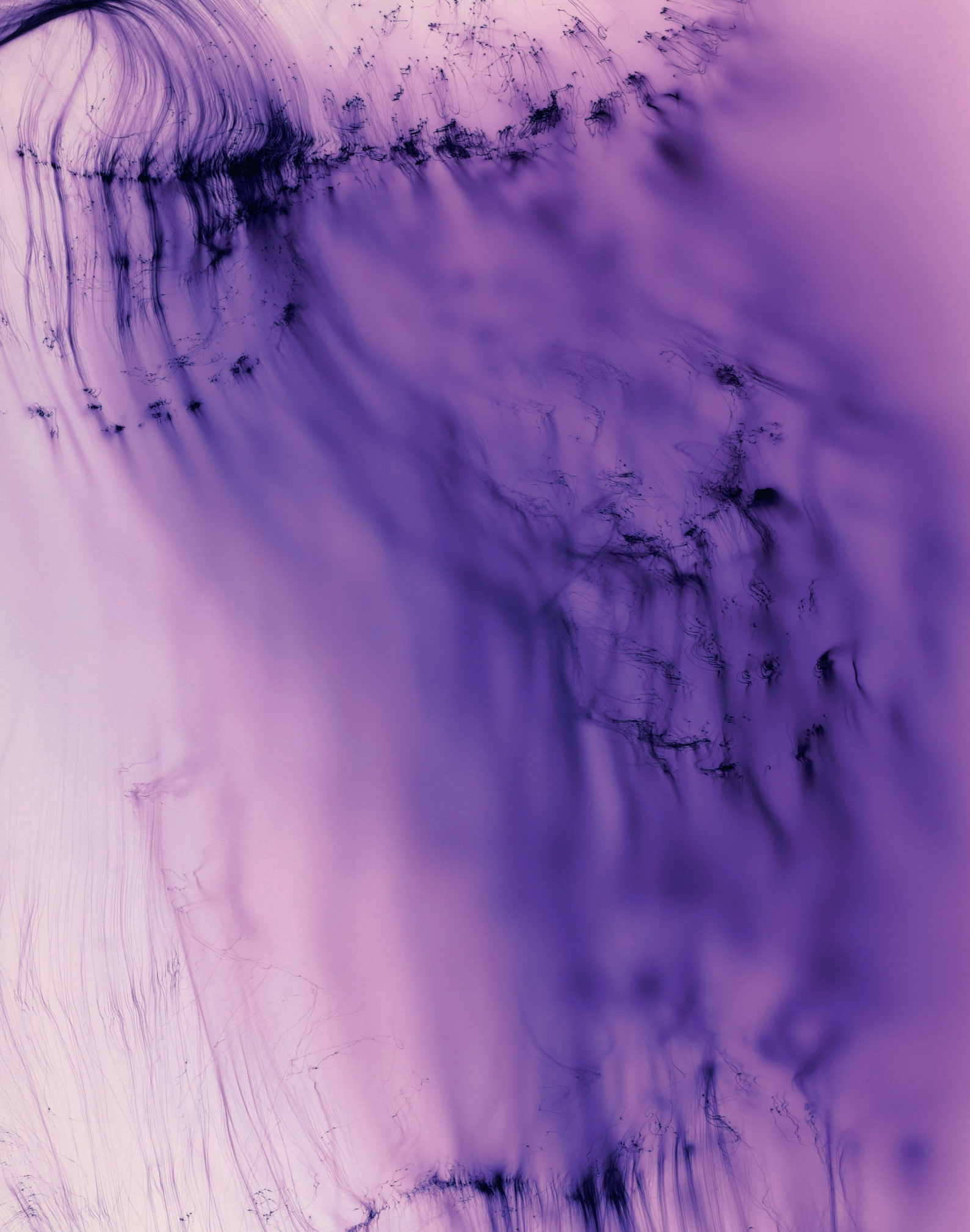


Yves Klein, *Anthropometrie (ANT 49)*, 1960. © 2017  
Artists Rights Society (ARS), New York / ADAGP, Paris.









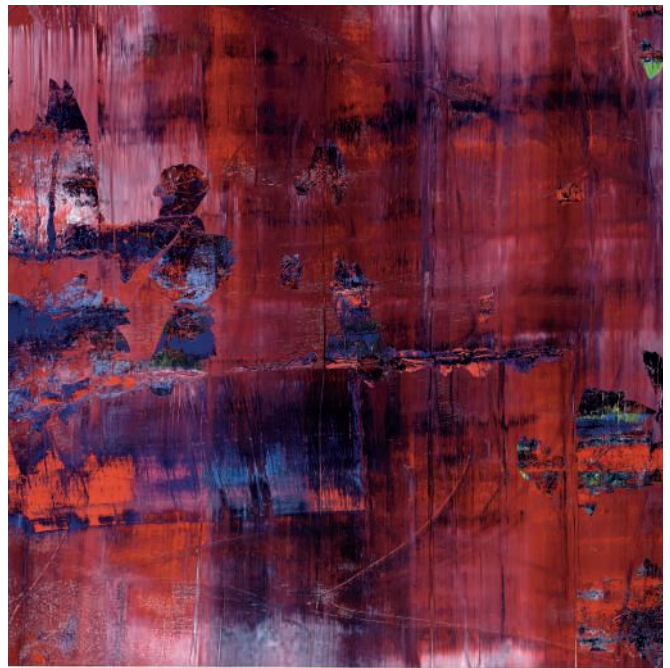




Sigmar Polke, *Katastrophentheorie III*, 1983.  
© 2017 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.

In Wolfgang Tillmans's *Freischwimmer 102*, 2004, clouds of deep purple pool across the photographic surface, saturating the viewer in a sea of mesmerizing, pure color. Tillmans, who first arose to international prominence in the early 1990s with a photographic oeuvre fundamentally concerned with representation, has continually probed the possibilities and limitations of his medium. Inspired by his fascination with the materiality of the photographic surface and the occurrence of abstract forms in daily life, at the dawn of the millennium he began a full exploration into the abstract potential of photography, with a number of non-representational series that lyrically transcend the divide between painting and photography. These include the *Blushes* and *Mental Pictures*, both from 2000, and the *Freischwimmer* pictures, inaugurated in 2001, examples of which can be found in the permanent collections of the Museum of Modern Art, New York; Tate, London; and the Städel Museum, Frankfurt am Main. Currently the subject of a major touring retrospective at the Tate Modern, with his *Freischwimmer* photographs, Tillmans interrogates the very nature of photography, revealing how—stripped of its traditional apparatus—it can uncover alchemical states of being that exist beyond the everyday scope of our vision.

Produced entirely in the darkroom, the *Freischwimmer* works are created without the aid of either camera or negative, the result of the manipulation of light sources by the artist over photosensitive paper. Using his hands as stencils, in *Freischwimmer 102* Tillmans guides his ephemeral medium across the picture plane, effecting vortexes of rippling violet ink, which unfold in diaphanous skeins of heliotrope, the billowing composition entrenched in the science of its own making. Allowing light to intervene directly with the paper's chemical surface, Tillmans seeks the essence of photography, harking back to the word's Greek roots—*phōtos* and *graphé*—which together mean "drawing with light". The series grapples with the definition of photography, which traditionally reproduces reality. Despite hints at figurative associations in the *Freischwimmer*—strands of hair, smoke, molecular tissue, or sub-aquatic life—these images have no point of reference other than their own execution; they exist entirely in and of themselves. Tillmans explains, "I am able to speak about physicality in these new pictures, the abstract picture is representational because it exists as a concrete object that represents itself" (W. Tillmans, in J. Verwoert (ed.), *Wolfgang Tillmans*, London, 2014, p. 154).



Gerhard Richter, *Abstraktes Bild (Abstract Painting)*, 1997. © Gerhard Richter 2017 (0107).

Treading the knife's edge between photography and painting, it is impossible to read Tillmans's work outside of the legacy of his German predecessors, Sigmar Polke and Gerhard Richter, whose extraordinary oeuvres bridge the divide between abstraction and representation. Indeed, Richter's *Abstraktes Bilder* in particular provide a compelling point of reference for the *Freischwimmer*, hinged on chance motions and the autonomy of media. Playing with probability, Tillmans's photographs are at once a record of the physical trace of their development, and a sensual image, rich with emotive potential. He notes, "It is central to how I work, being open to what's there and working in this intersection, interplay of intention and chance, control and coincidence. It is important that I do allow both and that I don't insist on only one rhetoric, on only one method of working...I think art is most interesting when it's somehow a co-existence of chance and control, of what I know, what I try to control, and what I can't—for me of course, it's always somehow about representing what I see with my eyes" (W. Tillmans, in J. Verwoert (ed.), *Wolfgang Tillmans*, London, 2014, p. 148).

The title of the series—*Freischwimmer*—refers to the first certificate awarded to children in Germany when they are learning to swim, but it also translates as "swimming freely", a tribute to the works' fluidity and freedom of movement. Enlarged to vast proportions, line, color and space are rendered inseparable, unencumbered by composition or perspective. This magnification of the analogue original sees Tillmans engaging with the legacy of American post-war Abstract Expressionist and Color Field painters, such as Morris Louis, Jackson Pollock and Clyfford Still, whose studies of the sublime invoke a phenomenological response in the viewer that finds a photographic equivalent in the *Freischwimmer*. However, despite their painterly qualities, the *Freischwimmer* remain unfettered by any one media: they are photographs made without cameras, pools of color made without brushes. Overwhelming the viewer in a fantastical realm of Tillmans's making, they are visions of a world both familiar and strange—one that exists just beyond the limits of our consciousness. "Good things happen when energy is allowed to flow freely," observes Tillmans, "and the important thing is striking a balance between accepting life as it is and trying to influence it" (W. Tillmans, in J. Verwoert (ed.), *Wolfgang Tillmans*, London, 2014, p. 152).

















Peter Doig, *Echo Lake*, 1998. Tate, London.  
© Peter Doig. All Rights Reserved, DACS 2017.

Marrying evocative atmospherics with the gestural scrape of a palette knife, *Nevada Landscape* captures the dramatically expressive nature of Adrian Ghenie's signature style. Executed in 2009, the same year as his first museum exhibition at the Museum of Contemporary Art in Bucharest, this convergence of appropriated imagery and painterly abstraction investigates both the viewer's idea of memory and sense of space. Gaining prominence in the last decade, Ghenie has risen to international attention by questioning the subjective nature of memory and its relation to the collective notion of history.

Painted just one year prior to his solo exhibition at the Stedelijk Museum, *Nevada Landscape* continues a trend in the young painter's career. Known for heavily worked images of WWII figures and distinct references to art history, Ghenie has garnered much critical acclaim. As a result, he now has work residing in major museum collections like those of The Hammer Museum, The Museum of Contemporary Art in Los Angeles, and the San Francisco Museum of Modern Art.

Richard Prince, *Daddy Richard*, 2007. © Richard Prince.



819

**ADRIAN GHENIE (B. 1977)**

*Nevada Landscape*

signed and dated 'ghenie 2009' (on the reverse)

oil on canvas

37 ½ x 78 ¾ in. (95.2 x 200 cm.)

Painted in 2009.

\$500,000-700,000

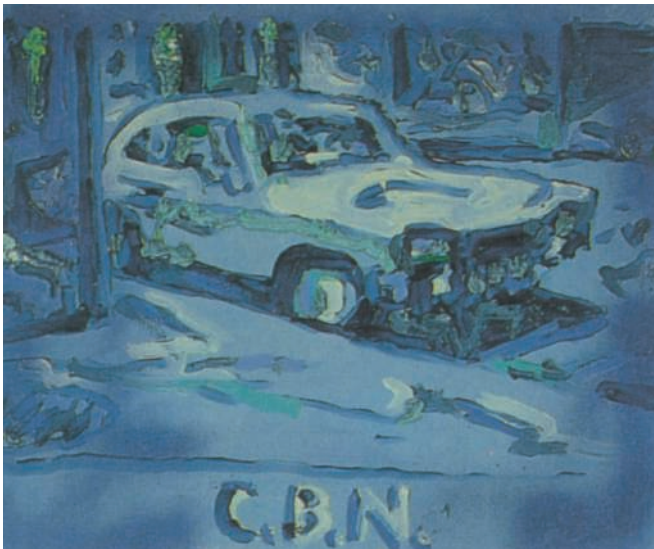
**PROVENANCE:**

Tim van Laere Gallery, Antwerp

Acquired from the above by the present owner, 2010

**EXHIBITED:**

Antwerp, Tim van Laere Gallery, *Adrian Ghenie: Rainbow at Dawn*, December 2009-January 2010.



Martin Kippenberger, *5 Capris bei Nacht* (*5 Capris by Night*), 1981-1982.  
Photo: © Estate of Martin Kippenberger.

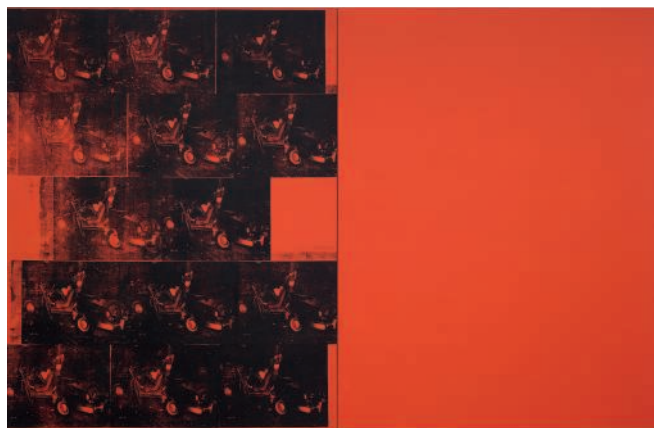


In *Nevada Landscape*, Ghenie coats the picture plane with thick fields of black, blue, and vivid coral only to then scrape them away with his palette knife. The resulting areas of smeared color and abraded canvas offer a surreal element not unlike the squeegee paintings of Gerhard Richter or the grattage of Max Ernst and Joan Miró. These expanses of variegated color give way to ghostly forms that are at odds with several pale flashes of bare canvas. Emerging from this painterly fog, a two-story house and a sedan take shape on either side of a barely-discernible coiled rattlesnake. With its diamondback scales rendered in a cool, cloudy gray and its head drawn back in anticipation, the serpent serves as both a reminder of the lurking dangers of nuclear war as well as a link to Nevada's desert clime.

Not content to merely relay historical images plucked from the archive, Ghenie masterfully infuses the everyday with drama and disaster. By laying the groundwork for his inquiry with an early emphasis on wartime subject matter and images culled from mass media, ubiquitous objects like houses and old automobiles are rendered sinister when considered in the context of Ghenie's appropriative style. Borrowing from sources that include news photographs and cinema, the artist carefully works familiar subjects and motifs into abstract spaces. Coupled with ideas about the titular state and its history, one can easily connect the imagery in *Nevada Landscape* to the United States' nuclear testing at Yucca Flat in the mid-20th century. The stark light and billowing, murky paint enshrouding the house draw comparisons to old footage of atomic tests, while the heavy use of black, white, and gray can be seen to reference the film upon which those explosions were captured and viewed.

His painterly style often compared to that of Francis Bacon, Ghenie nevertheless approaches representation in a more clearly Postmodern manner. Instead of the distortions employed by Bacon, Ghenie obliterates facial features, buildings, and car grilles with hard swipes of paint. These incursions gradually build upon each other to reform a ghostly visage, a smoking house, or a spectral Studebaker. Whereas Bacon often relied on an inner psychology, Ghenie chooses subjects that are familiar to his viewers. Images like the house in *Nevada Landscape* are icons of a bygone era, and are brimming with social commentary and political weight. By basing his compositions around extant photographs, films, and artworks, Ghenie is able to distort and challenge the viewer's memories of that imagery and retroactively question the past through new juxtapositions.

Intrigued by the nature of memory and its relationship to shared history, Ghenie constructs each of his compositions in a state of perpetual haze. Like a scene half-remembered, objects and figures drift into view while simultaneously being swallowed by the dark, abstract field of paint. Asking for a collective reevaluation of history through images of key figures and events, the artist not only gives a glimpse into his own psyche, but also into the shared similarities of group memory that are often discounted or hidden. Reinterpreting and questioning history through his works, Ghenie acts as a catalyst for personal introspection on just how individuals remember and relate to the past.



Andy Warhol, *Orange Car Crash Fourteen Times*, 1963. Museum of Modern Art, New York. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Andy Warhol, *Ambulance Disaster*, 1963. Hamburger Bahnhof - Museum für Gegenwart, Nationalgalerie, Berlin. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: bpk Bildagentur / Hamburger Bahnhof - Museum für Gegenwart, Nationalgalerie, Berlin / Art Resource, New York.

# NEXT CHAPTER

## CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

Christie's is proud to present *Next Chapter*, a selection from a distinguished Italian collection of international contemporary art. Spanning across our Post-War and Contemporary March auctions, from Online and First Open to the Evening and Day Auctions in New York and London, the work displayed here demonstrates the open-mindedness and aesthetic astuteness of its Collectors, as well as their passion for what they themselves call 'the esprit of our times'. It is this interest in the contemporary that lies behind the collection's name; a reference to the literary interests of its collectors, it also reflects the fact that, for them, one period of collecting is ending and another beginning—they are leaving behind this outstanding document of the last twenty years of art history in order to pursue the coming generations of artists and their art.

This is a remarkably wide-ranging selection of works, but while it is enlivened with a refreshing eclecticism it has clearly been curated judiciously and with careful consideration; there is a sophisticated sense of the artistic movements and aesthetic and intellectual affinities that draw its various artists together, allowing works to speak to one another across borders and between generations. Düsseldorf photography stalwarts Thomas Ruff, Thomas Strüth and Thomas Demand sit alongside the work of Cindy Sherman, whose Pictures Generation sensibility finds a direct inheritor in the iconoclast Piotr Uklański. The practice of appropriation leads us to important works by New Yorkers Kelley Walker, Seth Price and Wade Guyton, whose urban materiality chimes with the streetwise spray-painted colour field of Sterling Ruby's *SP572008*. Like Ruby, Glenn Brown's eerily replicated

Frank Auerbach seems to both herald the death of painting and imbue it with new life—a grappling with the medium that fuels the irreverence of Martin Kippenberger, Albert Oehlen and Josh Smith, and the vital new painterly figuration of George Condo and Dana Schutz.

Just as vital is a diverse grouping of sculpture that ranges from Urs Fischer and Rudolf Stingel to Damián Ortega and Sarah Lucas. Alongside Schutz, Sherman, Roni Horn, Elizabeth Peyton, Marlene Dumas, Yayoi Kusama and Nan Goldin, Lucas is one of a strong array of female artists in the collection. The trailblazing African-American artists Kara Walker and Julie Mehretu are also represented, while Kusama brings a Japanese perspective alongside her male compatriots Takashi Murakami and Yoshitomo Nara, whose large-scale 2003 work *No Way!* is a highlight of the whole collection.

The diversity of the collection is testament to the superb taste of the collectors, and this is on the one hand a passion project and a very personal collection of works. But in the depth of its variety, it also serves as a powerful statement on the art of the last twenty years: it reflects a profoundly heterogeneous art landscape that is grappling with the explosion of possibilities inherited from the artistic revolutions of the twentieth century, while at the same time responding to the glut of images enabled by a world that is ever more globalised and technologically interconnected. Characterised by innovation and inventiveness, and imbued with a spirit of dynamic, responsive connoisseurship excited by the cutting-edge, *Next Chapter* is a collection befitting its time.





NEXT CHAPTER: CONTEMPORARY ART FROM A  
PRIVATE ITALIAN COLLECTION

820

**SETH PRICE (B. 1973)**

*Different Kinds of Art*

vacuum formed high-impact polystyrene  
57 x 30 1/4 x 3 3/4 in. (144.7 x 76.8 x 9.5 cm.)  
Executed in 2004.

\$60,000-80,000

**PROVENANCE:**

Petzel Gallery, New York

Acquired from the above by the present owner





821

**KELLEY WALKER (B. 1969)**

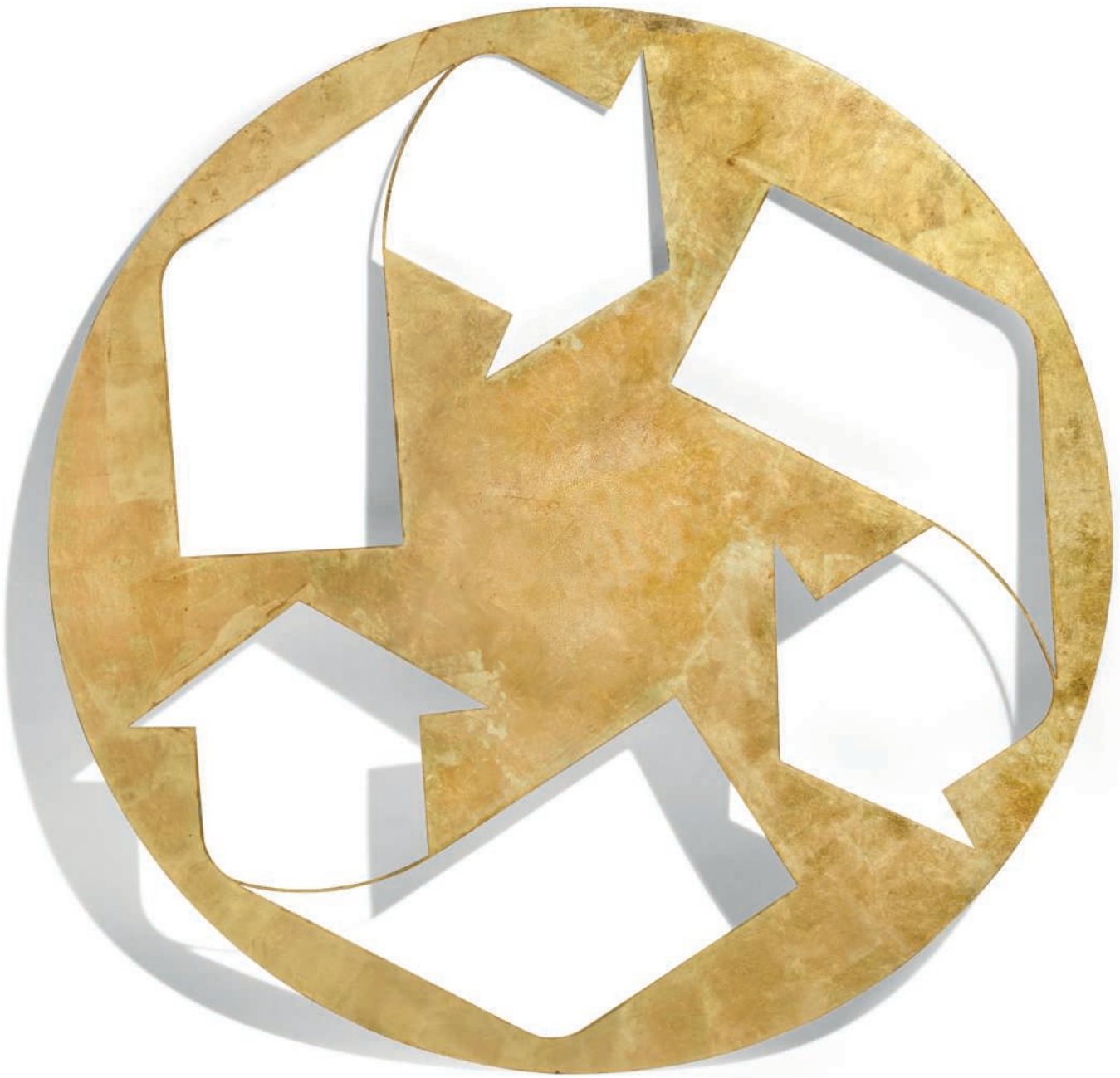
*Untitled*

gold leaf on laser-cut steel  
diameter: 58 ¼ in. (147.9 cm.)  
Executed in 2007.

\$60,000-80,000

**PROVENANCE:**

Galerie Catherine Bastide, Brussels  
Acquired from the above by the present owner



NEXT CHAPTER: CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

822

## WADE GUYTON (B. 1972)

*Untitled*

signed and dated twice 'Guyton 2008 2008' (on the overlap)

Epson UltraChrome inkjet on linen

38 ⅞ x 24 ¾ in. (96.7 x 62.7 cm.)

Executed in 2008.

\$200,000-300,000

### PROVENANCE:

Galleria Giò Marconi, Milan

Acquired from the above by the present owner

*Untitled*, executed in 2008, refigures reality through a monochromatic manipulation of a single motif: fire. Staccato flames vertically dance, sashaying across the canvas' lower register, while embers rise, piercing the horizontal fields of darkness. Tattered edges disrupt the printed grid, implying a lived existence. Yet, an inky freshness pervades, fixing the fire's flares in the modern moment. In *Untitled*, Wade Guyton has effectively decontextualized the flame, transforming the natural and material source of heat into a display of human and mechanic ingenuity.

Working against the conventional idea of painting, Guyton executed *Untitled* by means of his Epson Stylus Pro 9600 industrial sized printer. Appropriating the fire motif from the cover of Steven King's 1980 novel, *Firestarter*, Guyton manipulated the image, editing the digital file with the aid of Microsoft Word before printing it onto primed linen. Thus, this painting refigures reality through its monochromatic manipulation of a single motif: fire. Staccato flames vertically dance, sweeping across the canvas' lower register, while embers rise, piercing the horizontal fields of darkness. The tattered edges of the book's cover disrupt the printed grid, implying a lived existence. Yet, an inky freshness pervades, fixing the fire's flares in the modern moment. In *Untitled*, Wade Guyton has effectively decontextualized the flame, transforming the natural and material source of heat into a display of human and mechanic ingenuity.

Just three years before he created the present work, Guyton altered his artistic practice and embarked upon a new phase of inkjet painting. Rather than assisting the machine by hand feeding the paper pages, Guyton began remotely coaxing his Epson to transfer selected desktop images directly onto the linen. Blurring, bleeding, and skidding resulted as the printer's teeth repeatedly struggled to grip the primed material. Guyton's Epson printed canvases are characterized by these pictorial incidents; they record the process of their automated, yet accidental, making.

Utilizing King's ready-made book cover, Guyton embraces the post-Duchampian idea that an artist can innovate without creating much at all. Achieving his aesthetic vision through modern means, Guyton has internalized Warhol's declaration that "Paintings are too hard...Machines have less problems" (A. Warhol, quoted in "Pop Art—Cult of the Commonplace," *TIME*, May 3, 1963, p. 73). Guyton's machine, his Epson printer, functions as an extension of the artist's hand, overlaying monochrome flames onto the canvas' black background, a result of a previous print run. Digitally manipulated flames smolder upward from the lower register, injecting a lived sense of urgency into the canvas.

Fire has a primal analogue; it both invokes fear and fortifies. Guyton has explored fire's destructive and generative possibilities for over a decade, habitually altering the motifs color and scale. Commenting on his fire paintings, Guyton remarks: "There's a great interaction between the image and the material in the fire paintings, which I didn't predict, in the way the ink drips and runs... I was sweating and the paintings were melting" (W. Guyton, quoted in interview with D. De Salvo, in *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 204).

Both the artist and the viewer are implicated in the embers of Guyton's fire paintings. As Scott Rothkopf, the curator of Guyton's Whitney Retrospective, reflects: "We are looking at Us in a fire painting after all" (S. Rothkopf, *Wade Guyton*, Whitney Museum of American Art, New York, 2012, p. 25). Guyton's digitally produced fire paintings, in particular *Untitled*, feel strangely familiar. Teetering on the boundary of accident and control, these canvases negotiate machine failure and manmade mastery. Just as the modern man, they struggle to come into existence.

Guyton has reinvented appropriation art through the lens of 21st century technology. Part abstract, part pop, Guyton's creations frame the current technological and image cultures. His digital emblems—X's, U's, stripes, and fire motifs—generate their own logic. *Untitled* evidences the interaction between the digital and the manual, the contemporary and the modern, all while asserting the beauty in spontaneous pictorial incidents.









NEXT CHAPTER: CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

**823**

**PHILLIP TAAFFE (B. 1955)**

*Bad Seed*

signed, titled and dated 'BAD SEED P. Taaffe 1996' (on the reverse)

mixed media on linen

103 ½ x 111 ¾ in. (262.8 x 283.8 cm.)

Executed in 1996.

\$40,000-60,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin

Acquired from the above by the present owner





NEXT CHAPTER: CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

**824**

**LARI PITTMAN (B. 1952)**

*Untitled #41 (A Decorated Chronology of Insistence and Resignation)*

signed and dated 'Lari Pittman 1994' (on the reverse)

acrylic, enamel and glitter on panel

80 x 83 in. (203.2 x 210.8 cm.)

Executed in 1994.

\$50,000-70,000

**PROVENANCE:**

Studio Guenzani, Milan

Acquired from the above by the present owner

825

## ANSELM KIEFER (B. 1945)

### *Die Sieben HimmelsPaläste*

titled 'Die sieben himmelspaläste' (on the cover)

oil, emulsion, shellac, and soil on original photographs on board and artist's metal stand

book, closed: 39 ½ x 30 x 7 in. (100.3 x 76.2 x 17.7 cm.)

book, open: 39 ½ x 60 x 3 ½ in. (100.3 x 152.4 x 8.9 cm.)

artist's stand: 40 ¾ x 59 x 38 ½ in. (103.5 x 149.8 x 97.8 cm.)

Executed in 2005.

\$100,000-150,000

#### PROVENANCE:

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner



Cover of the present lot.

"Before coming in the presence of God, the *loréd*—he who wants to come and climb the merkava staircase—often represented by Kiefer as an actual reinforced concrete flight of stairs (or as a lead battle ship)—have first to pass through the seven heavenly palaces/Chambers." —Fabrizio Tramontano

Executed in 2005, the pages of Anselm Kiefer's *Die Sieben HimmelsPaläste* (translated from Kiefer's native German as *The Seven Heavenly Palaces*) displays both the physical and metaphorical manifestations of the artist's monumental *merkava* staircases. Exhibited to dramatic effect in the courtyard of the Royal Academy, London during the artist's critically acclaimed retrospective in 2014, these teetering forms have become one of the most recognizable motifs in the artist's *oeuvre*. On the pages of this large-scale book, Kiefer has laid down photographs of towers which he has then encrusted with a thick layer of cracked soil and dried remnants of earth. Each open spread of the book portrays a different evocation of the haunting desolation thereby creating a powerful counterpoint to the traditional view of the glories of Heaven.

Speaking in 2004, a year before he executed the present work, Kiefer stated, "...heaven and earth are a paradox because heaven and earth don't exist anymore. The earth is round. The cosmos has no up and down. It is moving constantly. We can no longer fix the stars to create an ideal place. This is our dilemma" (A. Kiefer, quoted by P. Hatley, *Anselm Kiefer: Heaven and Earth*, exh. cat., Museum of Modern Art of Fort Worth, 2004, New York, p. 165). *Die Sieben HimmelsPaläste* forms part of the artist's treatise on issues of religious and secular identity along with his signature excavations into the German people's accountability and relationship to icons and events in recent history.





826

**CHARLINE VON HEYL (B.1960)**

*Darling*

signed, titled and dated 'Charline Von Heyl 2002 "Darling"' (on the reverse)

oil on canvas

82 x 78 in. (208.2 x 198.1 cm.)

Painted in 2002.

\$70,000-100,000

**PROVENANCE:**

Petzel Gallery, New York

Acquired from the above by the present owner

**EXHIBITED:**

Beijing, DoArt and Seoul, Gallery Hyundai, *The Alliance*, April-July 2008, pp. 206 and 210 (illustrated).



Sigmar Polke, *Transparent #10*, 1988. © 2017 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.





827

**ANSELM KIEFER (B. 1945)**

*Étroits sont les vaisseaux*

titled 'étroits sont les vaisseaux' (upper edge)  
oil, emulsion and graphite on photographic paper collage  
40 x 35 in. (101.6 x 88.9 cm.)  
Executed in 2002.

\$100,000-150,000

**PROVENANCE:**

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

*"Painting, for me, is not just about creating an illusion. I don't paint to present an image of something. I paint only when I have received an apparition, a shock, when I want to transform something. Something that possesses me, and from which I have to deliver myself. Something I need to transform, to metabolize, and which gives me a reason to paint."*

Anselm Kiefer



Anselm Kiefer, *Étroits sont les vaisseaux* (*Narrow are the Vessels*), 2002. © Anselm Kiefer.  
Photo: Arthur Evans. Courtesy Hall Art Foundation. Artwork: © Anselm Kiefer.



étroits sont les vaisseaux

un très grand large  
salissure souffle

comme nous fut imprimé

en vain la terre proche nous trace sa frontière. Une  
même vague par le monde une même vague d'  
depuis l'océan roule sa hanchette jusqu'à nous



°828

**ANSELM KIEFER (B. 1945)**

*Hochspannungsmast*

signed 'anselm kiefer' (on the reverse of the backing board)  
emulsion, shellac and photographic paper collage

23 ¼ x 28 ¾ in. (59 x 73 cm.)

Executed in 1984-1985.

\$60,000-80,000

**PROVENANCE:**

Galerie Stefan Röpke, Cologne

Acquired from the above by the present owner

*"I make a hole in history and pass through."*

Anselm Kiefer





829

**TONY CRAGG (B. 1949)**

*Inside Compass*

incised with the artist's initials, dated and stamped with the foundry mark 'TC

2014 Kayser + Klippel Düsseldorf' (lower edge)

stainless steel

54 x 29 1/8 x 22 1/2 in. (137 x 74 x 57 cm.)

Executed in 2014. This work is unique.

\$180,000-250,000

**PROVENANCE:**

Konrad Fischer Galerie, Düsseldorf

Acquired from the above by the present owner

*"Man's relation to his environment. The relationship between objects, materials and images. The creation of objects that don't exist in the natural or in the functional world which can reflect and transmit information and feelings about the contemporary world and my own existence."*

Tony Cragg



Easter Island "moai" statues. Photo: Erich Lessing / Art Resource, New York.



Alternate view of the present lot.





830

## ANTONY GORMLEY (B. 1950)

### *Drawn Apart*

stamped with the date and numbered '6/8 2000' (on the reverse of the figure's proper right arm)

cast iron

60 5/8 x 52 3/4 x 73 5/8 in. (154 x 133 x 187 cm.)

Executed in 2000. This work is number six from an edition of eight.

\$300,000-500,000

#### PROVENANCE:

White Cube, London

Acquired from the above by the present owner, 2004

#### LITERATURE:

*Antony Gormley: Blind Light*, exh. cat., London, Hayward Gallery, 2006, pp. 78 and 92-93 (illustrated as an installation view of all eight works from the edition).

M. Mack, ed., *Antony Gormley*, Göttingen, 2007, pp. 304 and 306-311 (illustrated as an installation view of all eight works from the edition).

*Drawn Apart* is a counterpart piece to Gormley's installation, *Drawn*, in which 8 of these figures are installed in each corner of a gallery, arms and legs connoting the vertical and horizontal lines of our familiar habitat. In *Drawn*, a single body is unnamed, vulnerable, at the margins of a space inserted back into the corner that moulded it, most often tipped or inverted: 'flung' to the corner making the viewer a little uncertain about which way is up. *Drawn Apart* is a defining example of this nearly three-decade exploration into, in the artist's own words, "how you could use sculpture as a lever to undermine the certainty of the spectator in his or her position in space."

This work is key example of his lifelong quest to re-animate the body in sculpture. As the artist has said:

"The body is the place we all live. I didn't want to carry on where Rodin left off, I wanted to bring the body back into art less as an object than as a place. By using the body I inhabit, I can work from feeling, from the inside, from the other side of appearance. That's a critical point in the proposition of the work. We all engage with the world from the other side of our appearances. How do we begin to make an objective witness to that fact? This work uses my body as material, tool and subject. In the same way that Yves Klein's *Leap into the Void* (1960) was a captured moment, these are captured moments of lived time that have become objectified. The traditional alliance of architecture and sculpture has always been about stability, about being certain about where you are in space and time but this work is about destabilising all certainties. This piece tries to acknowledge that the earth is spinning at about 1,470 km per hour, which the planet itself is travelling around the sun at 104,000 km per hour, the universe is expanding and nothing is fixed."

Whether protruding at a ninety-degree angle from a wall (as in *Edge* of 1984), hovering slightly above the floor (seen in *Earth Above Ground* of 1986-87), or creating rotating axes of a given room (*Drawn*), each sculpture interrogates the physical space in which it is located.

A recipient of the Turner Prize in 1994 for the artist's *Field for The British Isles*, a collaborative installation of tens of thousands of clay figures, Antony Gormley is widely known for his explorations of the human form and its relationship to space. Often abstracting the body into stacked cubes, tessellating polyhedra, or the sparest steel bar, Gormley crafts a connection with the viewer that allows us to muse upon impermanence, fragility and contingency.



Installation view, London, White Cube, *Antony Gormley: Drawn*, 2000. Photograph: Stephen White, London © Antony Gormley.









Installation view, Deborah Butterfield sculptures outside the Honolulu Museum of Art (lots 831 and 832 illustrated). Photo: Courtesy Honolulu Museum of Art. Artwork: © Deborah Butterfield/Licensed by VAGA, New York, NY.







831

## DEBORAH BUTTERFIELD (B. 1949)

*Ahona*

bronze

89 x 97 x 51 ½ in. (226 x 246.3 x 130.8 cm.)

Executed in 2012. This work is unique.

\$300,000-500,000

**PROVENANCE:**

Acquired directly from the artist by the present owner

**EXHIBITED:**

Honolulu Museum of Art, December 2013-October 2015 (on loan).

The ethereal beauty of Deborah Butterfield's evocative horse sculptures belies their solidity. These sculptures, though cast in bronze, retain the delicate organic nature of wood. In the negative spaces left between the cast branches, kinetic energy defines musculature and movement. At once stately and joyful, there is a genuine tactile and animal quality to their poses, delicate hooves grounding the forking branches that form their skeletons.

Butterfield's horses have grown in size and stature since the artist's first began to cast her found wood sculptures in metal, but they retain the natural lightness of those horses shaped in mud, sticks and clay from earlier in her career, in 1970s. Until recently both of the present works have been on extended loan to the Honolulu Museum of Art, where they stood proudly in front of the museum's building caught in a graceful moment as each appears about to extend its neck to graze.

Though Butterfield's sculptures appear familiar, they retain a dynamic freshness. As critic Grace Glueck wrote in the *New York Times* in 2004, Butterfield's fascination with the horse persists and provides ample space for reinterpretation: "...they still have a freshness, which comes from the artist's regard for them as individuals... She thinks of them as personifications of herself...They seem to express the very spirit of equine existence" (G. Glueck, "Art in Review: Deborah Butterfield," *New York Times*, January 16, 2004). This fundamental animal essence gives these monumental figures movement and liveliness, and provides fertile territory for the artist's creativity.





832

**DEBORAH BUTTERFIELD (B. 1949)**

*Mali'u*

bronze

95 ½ x 109 x 48 ½ in. (242.5 x 276.8 x 123.2 cm.)

Executed in 2012. This work is unique.

\$300,000-500,000

**PROVENANCE:**

Acquired directly from the artist by the present owner

**EXHIBITED:**

Honolulu Museum of Art, December 2013-October 2015 (on loan).



Edgar Degas, *Horse at rest*, 1865-1881. Musée d'Orsay, Paris.  
Photo: © RMN-Grand Palais / Art Resource, New York.





PROPERTY OF A DISTINGUISHED COLLECTION

833

## SHERRIE LEVINE (B. 1947)

### *Antelope (Mule Deer) Skull*

cast bronze

16 x 12 x 13 in. (40.6 x 30.4 x 33 cm.)

Executed in 2006. This work is number two from an edition of twelve.

\$200,000-300,000

#### PROVENANCE:

Paula Cooper Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED:

The Arts Club of Chicago, *Sherrie Levine*, September-December 2006, n.p. (illustrated).

Santa Fe, Georgia O'Keeffe Museum, *Living Artists of Distinction: Sherrie Levine: Abstraction*, January-March 2007.

*Antelope (Mule Deer) Skull*, 2006, belongs to a series of works by Sherrie Levine that invoke an engagement with the natural world. In 1997 Levine began to divide her time between New York and Santa Fe, the home of renowned artist, Georgia O'Keeffe, who lived there from 1949 until her death in 1986. In New Mexico, Levine became inspired by the spirit of the American South West, as well as O'Keeffe's paintings of wild animal skulls, such as *Summer Days*, 1936 (Whitney Museum of American Art, New York). In response, Levine produced a group of works based around the skulls of cattle, caribou and antelope, amongst which is *Antelope (Mule Deer) Skull*, a gleaming bronze, sculptural still life reminiscent of a wall-mounted hunting trophy. With its gilded surface, the animal's skeletal head conjures up associations with excess and luxury, its currency made material in a world hinged upon consumer impulse. Yet preserved and displayed, it also evokes the aesthetics of specimen collection, projecting an air of cultivation and prompting an investigation into the categorization of seemingly distinct genres. In honor of the artist that inspired it, *Antelope (Mule Deer) Skull* was exhibited in 2007 at the Georgia O'Keeffe Museum in Santa Fe, in "Living Artists of Distinction: Sherrie Levine: Abstraction".

Renowned for an oeuvre concerned with notions of appropriation, authorship and codes of representation, Levine rose to prominence in the late 1970s and early 1980s alongside such artists as Richard Prince, Cindy Sherman and Louise Lawler. As a group, they became known as the Pictures Generation, sharing a common interest in the deconstruction of narratives of originality in popular culture and the mass media. Levine's artistic career began with a focus on photography, reinterpreting bookplate reproductions of images by some of the most esteemed photographers of the 20th century, including Alexander Rodchenko, Eliot Porter, and Walker Evans. Since the late 1980s Levine has expanded her practice to include sculpture, using materials such as bronze, more often associated with classical than contemporary art. Influenced by key figures of Dada, the Pictures Generation went a step further, challenging concepts of authorship by re-interpreting existing art objects, such as the pre-fabricated, mass-produced readymades invented by Marcel Duchamp in the early 20th century. Levine notes, "I am interested in making a work that has as much aura as its reference. For me the tension between the reference and the new work doesn't really exist unless the new work has an artistic presence of its own. Otherwise, it just becomes a copy, which is not that interesting" (S. Levine in *Journal of Contemporary Art*, Vol. 6, 1993, p. 62). Her sculptural oeuvre has interrogated landmark Modernist works, including *Fountain (after Marcel Duchamp)*, 1991, and *La Fortune (After Man Ray)*, 1990, which reconstructed Man Ray's two-dimensional painting into a three-dimensional replica of its subject: a billiard table in felt and mahogany.

Works from Levine's animal skull series operate within this milieu, treading the line between readymade and still life, making particular reference to the tradition of 17th century, Dutch vanitas painting. Emblematic of the inevitability of death, the symbol of the skull has a long history in the annals of art history. Cast in resilient, shining bronze, *Antelope (Mule Deer) Skull* both halts and eternalizes the organic progress of decay. While the vanitas traditionally functions as a metaphor for transience, in Levine's hands it is translated into a three-dimensional artifact or curiosity, as an object of desire capable of re-framing its exhibition space. "I'm interested in representing two opposing, idealized notions of nature", writes Levine, "one that nature is ordered and the other that it is chaotic. I'm always trying to collapse the utopian and dystopian" (S. Levine in J. Burton, E. Sussman, *Sherrie Levine: Mayhem*, New York, 2012, p. 181). In *Antelope (Mule Deer) Skull*, Levine rematerializes the transience of organic forms, and disrupts the natural order by transforming carcass into specimen, and specimen into art object.



Georgia O'Keeffe, *Summer Days*, 1936. Whitney Museum of American Art, New York. © The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York.











834

## CINDY SHERMAN (B. 1954)

### *Untitled #90*

signed, numbered and dated 'Cindy Sherman 9/10 1981' (on a paper label affixed to the reverse)

chromogenic print

24 x 48 in. (60.9 x 121.9 cm.)

Executed in 1981 and re-printed in 2017. This work is number nine from an edition of ten.

\$400,000-600,000

#### PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner

#### EXHIBITED:

Sacramento, Crocker Art Museum; Las Vegas, University of Nevada, Nevada Institute for Contemporary Art; La Jolla Museum of Contemporary Art; Fort Wayne Museum of Art; Rockford Art Museum; Boise Gallery of Art and Tucson Museum of Art, *The Smorgon Family Collection of Contemporary American Art*, 1985, p. 57, no. 21 (another example exhibited and illustrated).

Melbourne, National Gallery of Victoria, *A Constructed Reality: Aspects of Contemporary Photography*, 1991-1992 (another example exhibited).

Hamburg, Deichtorhallen; Kunsthalle Malmö and Kunstmuseum Lucerne, Cindy Sherman: Photoarbeiten 1975-1995, May 1995-February 1996, no. 41 (another example exhibited and illustrated).

Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC Musée d'Art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, 1998-2000, p. 103, pl. 74 (another example exhibited and illustrated).

Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, n.p. (another example exhibited and illustrated). New York, The Museum of Modern Art, *Cindy Sherman*, February-June 2012, pp. 146-147 (another example exhibited and illustrated).

#### LITERATURE:

P. Schjeldahl and I. M. Danoff, *Cindy Sherman*, New York, 1984, no. 57 (another example illustrated).

P. Schjeldahl and L. Phillips, *Cindy Sherman*, New York, 1987, no. 57 (another example illustrated).

M. Meneguzzo, *Cindy Sherman*, Milan, 1990, p. 39 (another example illustrated).

R. Krauss, *Cindy Sherman 1975-1993*, p. 92 (another example illustrated).

P. Moorhouse, *Cindy Sherman*, London, 2014, pp. 66-67 (another example illustrated).



Frederic Leighton, *Flaming June*, 1895. Museo de Arte, Ponce.  
Photo: Art Resource, New York.









Egon Schiele, *The artist's wife Edith Schiele*, 1917. National Gallery, Prague. Photo: Universal Images Group / Art Resource, New York.

"Sherman's women are not women but images of women, specular models of femininity projected by the media to encourage imitation, identification; they are, in other words, tropes, figures." (C. Owens, quoted in E. Respini, "Will the Real Cindy Sherman Please Stand Up?", *Cindy Sherman*, exh. cat, Museum of Modern Art, New York, 2012, p. 24)

*Untitled #90* is an example of Cindy Sherman's early series of color photographs. This bold, enticing image builds on the tropes and treatments of Sherman's breakthrough black-and-white *Untitled Film Stills* of the preceding years. With a critical eye toward the nature of print media and magazine advertorials, this image dispatches with cinematic setting in favor of psychological tension and human emotion. The series to which this belongs marks only the second use of color photography in Sherman's career, and comes from a series which has become known as her Centerfolds, as they were originally commissioned by then Editor-in-Chief of *Artforum*, Ingrid Sischy, for inclusion in a special section in the magazine.

Expanding in scale from her previous tableaux, *Untitled #90* finds Sherman's character filling the composition in a crumpled lavender robe. As she stares despondently at a white rotary phone while in repose on a tan leather couch, one can only imagine the call that may or may never come. A soft glow of lamplight off frame illuminates dark bags under the woman's eyes, as well as the synthetic weave of her tousled, flattened wig. All of the example of the Centerfold series impart a sense of vulnerable inward consciousness. Each anticipates that something is about to happen. This implied anticipation derives from the master



Gustav Klimt, *Danae*, 1907-08. Galerie Wurthle, Vienna. Photo: Bridgeman Images.

of suspense, Alfred Hitchcock, who knew how to tease the viewer by delaying the exposure of the potential threat, thereby causing the subject to look inward to question whether the threat exists before the event occurs.

The reclining pose Sherman has chosen is reminiscent of those used in fashion spreads, beauty advertisements, and men's magazines. Stretched across a published double page, this composition would have suffered from a binding crease, making the subject pucker and fold. In this final image, however, Sherman's expertise at creating atmosphere and character shines through. Realized the year following her *Rear Screen Projections* series (another device borrowed from Hitchcock) of 1980 (her initial experiment with color imagery), *Untitled #90* and its encompassing series do away with obvious pretense in favor of a more direct, beseeching image that appeals to the viewer while simultaneously keeping them at arm's length.

Sherman is a conceptual chameleon who is adept at adapting herself into the many roles her works require. Ceasing to be merely portraits of the artist, Sherman's photographs accentuate and interrogate the very ways in which women have been depicted in film, the media, and art history.

Widely regarded as one of the key figures of the Pictures Generation, Sherman is a master of composition and subtle manipulation. Her interest in the construction of character and identity in media culture at large forced a reconsideration of the portrayal of women in art and advertisement, and has influenced contemporary artists to the present day. *Untitled #90* is a standout of Sherman's early career, and paved the way for her ongoing investigation into the nature of female representation.







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

835

## CINDY SHERMAN (B. 1954)

### *Untitled*

signed, numbered and dated 'Cindy Sherman 6/6 1993' (on the reverse)

chromogenic print

63 x 88 in. (160 x 223.5 cm.)

Executed in 1993. This work is number six from an edition of six.

\$120,000-180,000

#### PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner

#### EXHIBITED:

Munich, Sammlung Goetz, *Jurgen Klauke-Cindy Sherman: Works of Ambivalence*, September-March 1995, p. 71 (another example exhibited and illustrated).

Torino, Museo d'Arte Contemporanea, *The Works of Six Collectors of Contemporary Art in Torino*, February-April 1996, pp. 73-74 (another example exhibited and illustrated).

Paris, Jeu de Paume; Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, n.p. (another example exhibited and illustrated).

Munich, Sammlung Goetz, *Cindy Sherman*, January-July 2015, pp. 3 and 157 (another example exhibited and illustrated).



Édouard Manet, *Olympia*, 1863. Musée d'Orsay, Paris. Photo: © Alfredo Dagli Orti / The Art Archive at Art Resource, NY.

Cindy Sherman's photographs address the male gaze in a manner that sets her apart as one of the most provocative artists of the 20th century. In *Untitled*, Sherman's figure confronts the viewer with a stare that recalls the revolutionary gaze of Édouard Manet's *Olympia*—a provocative appropriation of the long-celebrated depiction of the exotic odalisque. Whereas the academic painters of 19th century Romanticism and Orientalism fetishized the feminine form and reduced the exotic female to a projected fantasy, Sherman rejects the patriarchal control of art history. The protagonist in *Untitled* takes ownership of the artist's perspective as a woman interrupting a predominantly male narrative. The figure reclines suggestively, but the provocation is stunted by the dissonance of certain elements within Sherman's carefully constructed composition. The artist's use of prosthetics in this photograph, as in many of her other works, dismantles society's hyper-sexualized conception of the female form with a plastic, dehumanized caricature. The figure's exaggerated makeup, hair, and costume blur the lines of its depiction of femininity and replace the female form with an androgynous surrogate. The complex satire which identifies a distinct grouping within Sherman's oeuvre in the early 1990s earned the series the title of 'Sex Pictures', all of which reflect her darkly affected response to the sexualized human body.

Sherman's manipulation of gender, as well as the real and the prosthetic, presents a candid satire of the perversion of the sexual culture during the AIDS crisis. At the same time, the artist imbues her works with strains of humor. In an interview for Walker Art Center Magazine, Sherman stated: "I see humor in almost everything, in even the grotesque things, because I don't want people to believe in them as if they were documentary that really does show true horror. I want them to be artificial, so you can laugh or giggle at them, as I do when I watch horror movies" (C. Sherman, quoted by K. Baker, *Walker Art Magazine*, originally printed in the *San Francisco Chronicle* on July 8, 2012). *Untitled* is a striking example of Sherman's effective subversion of art history and her bold approach to the photographic subject.





836

**RICHARD PRINCE (B. 1949)**

*Untitled (Refreshment)*

signed, numbered and dated 'R Prince 1982 2/2' (lower right); signed and dated 'R Prince 1982' (on the reverse)

Ektacolor photograph

20 x 24 in (50.8 x 61 cm.)

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

\$80,000-120,000

**PROVENANCE:**

Nahmad Contemporary, New York

Acquired from the above by the present owner

**LITERATURE:**

N. Spector, *Richard Prince: Spiritual America*, exh. cat., New York, Solomon

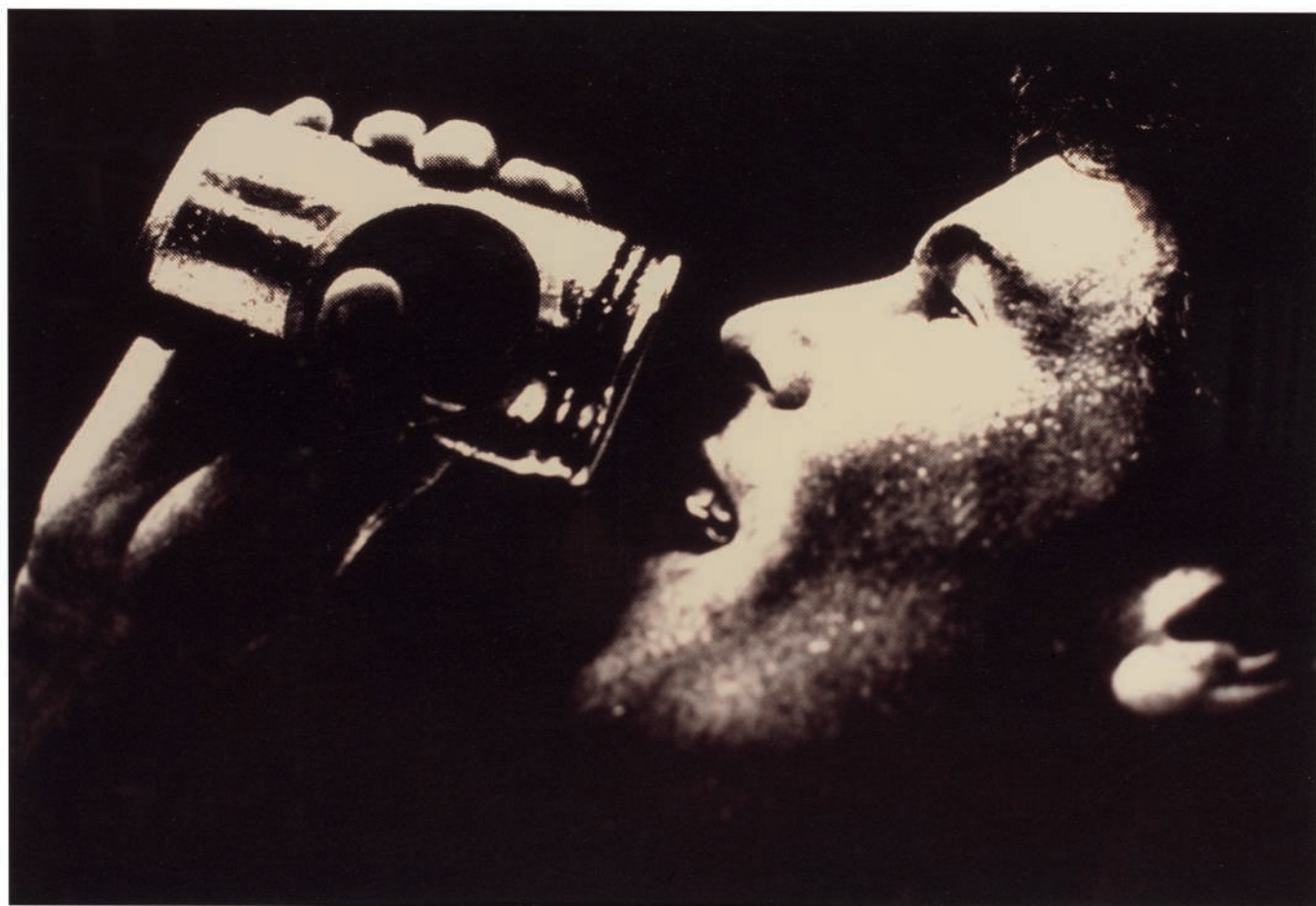
R. Guggenheim Museum, 2007, p. 269 (another example illustrated).

*Richard Prince: Fashion 1982-84*, exh. cat., New York, Nahmad Contemporary, 2015, n.p. (illustrated).

*"The pictures I went after... were too good to be true. They were about wishful thinking, public pictures that happen to appear in the advertising sections of mass market magazines, pictures not associated with an author it was their look I was interested in. I wanted to re-present the closest thing to the real thing."*

Richard Prince





**837**

**SHERRIE LEVINE (B. 1947)**

*Gold Knot 10*

signed, numbered and dated 'Sherrie Levine 1985 10' (on the reverse of the backing board)

metallic paint on plywood

21 ¼ x 17 ¼ in. (53.9 x 43.8 cm.)

Painted in 1985.

\$90,000-120,000

**PROVENANCE:**

Baskerville and Watson, New York

Private collection, New York

Acquired from the above by the present owner

*"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





838

## RICHARD PRINCE (B. 1949)

*Untitled*

signed and dated 'Prince 85' (center); signed again and dated again 'Richard Prince 85' (lower right)

graphite on paper

40 x 26 in. (101.6 x 66 cm.)

Drawn in 1985.

\$40,000-60,000

**PROVENANCE:**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

**EXHIBITED:**

New York, Whitney Museum of American Art; Dusseldorf, Kunstverein; San

Francisco Museum of Modern Art and Rotterdam, Museum Boymans-van

Beuningen, *Richard Prince*, May 1992-December 1993, n.p. (illustrated).

New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual*

*America*, September 2007-January 2008.

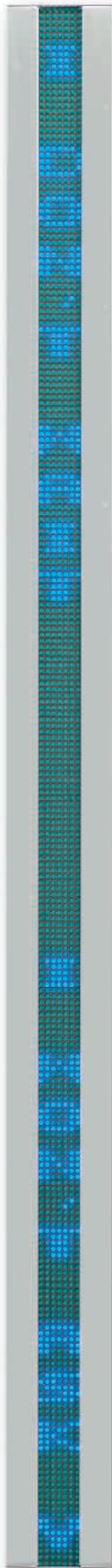
*"Sometimes when I walk into a gallery and I see someone's work, I think to myself, 'Gee, I wish I had done that.' When I have that reaction to something I make, then I think I should stay with it, and go with it. It's not like I have that reaction a lot. Very, very few times do I ever have that reaction. I remember thinking that if I had seen someone make the hand-written joke and call it their work, I would have said, 'I wish I had done that'."*

Richard Prince





*"I do think your problems are serious, Richard.  
They're just not very interesting."*



**839**

**JENNY HOLZER (B. 1950)**

*Arno*

electronic LED sign with blue diodes

77 x 5 ¼ x 3 in. (195.5 x 13.3 x 7.6 cm.)

Executed in 1999. This work is number three from an edition of five.

\$40,000-60,000

**PROVENANCE:**

Cheim & Read, New York

Acquired from the above by the present owner

*Arno* is titled after the river in Florence where the artist was commissioned to site-specific installation for the 1996 *Biennale di Firenze: Il Tempo e la moda*. For the installation, the artist created a light projection that illuminated the bank of the river with the phrases that race across the blue diodes of the present work. The same text appeared as a public art project on taxi hoods throughout the city.





840

## ROSEMARIE TROCKEL (B. 1952)

*Yvonne (suite of ten)*

signed, numbered and dated '1/8 R Trockel 97' (lower edge of each element)

ten elements—Iris print video still on rag paper

each: 13 x 16 in. (33 x 40.6 cm.)

Executed in 1997. This work is number one from an edition of three.

\$20,000-30,000

### PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

841

## GILBERT & GEORGE (B. 1943 & B. 1942)

### *Crowd*

signed, titled and dated 'CROWD 1992 Gilbert & George' (lower right)  
four elements—hand-dyed gelatin silver print in artist's frame  
overall: 66 ½ x 56 in. (168.9 x 142.2 cm.)  
Executed in 1992.

\$70,000-100,000

#### PROVENANCE:

Robert Miller Gallery, New York  
Acquired from the above by the present owner, 1993

#### LITERATURE:

*Gilbert & George, The Complete Pictures 1971-2005, vol. 2, 1988-2005*, London, 2007, p. 803 (illustrated).

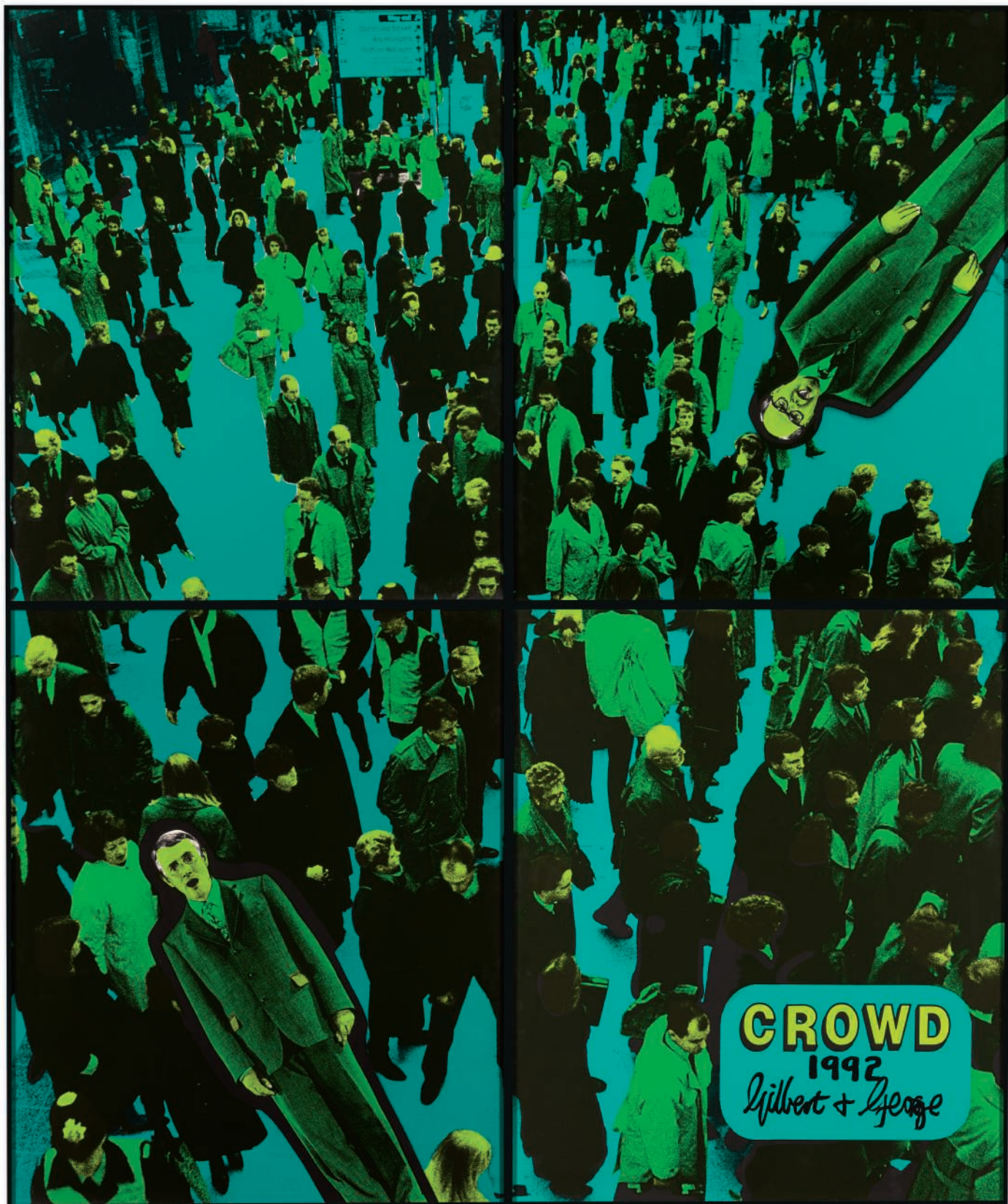
*"We want our art to speak across the barriers of knowledge directly to People about their Life and not about their knowledge of art...our Art is the friendship formed between the viewer and our pictures...The true function of Art is to bring about new understanding, progress and advancement...We invented and we are constantly inventing our own visual language...The content of mankind is our subject and inspiration!"*

Gilbert & George



In the Market Cafe, Fournier Street, with Clyde and Phyllis, December 1991.  
Photo: Vincent Knapp. Artwork: © Gilbert & George.

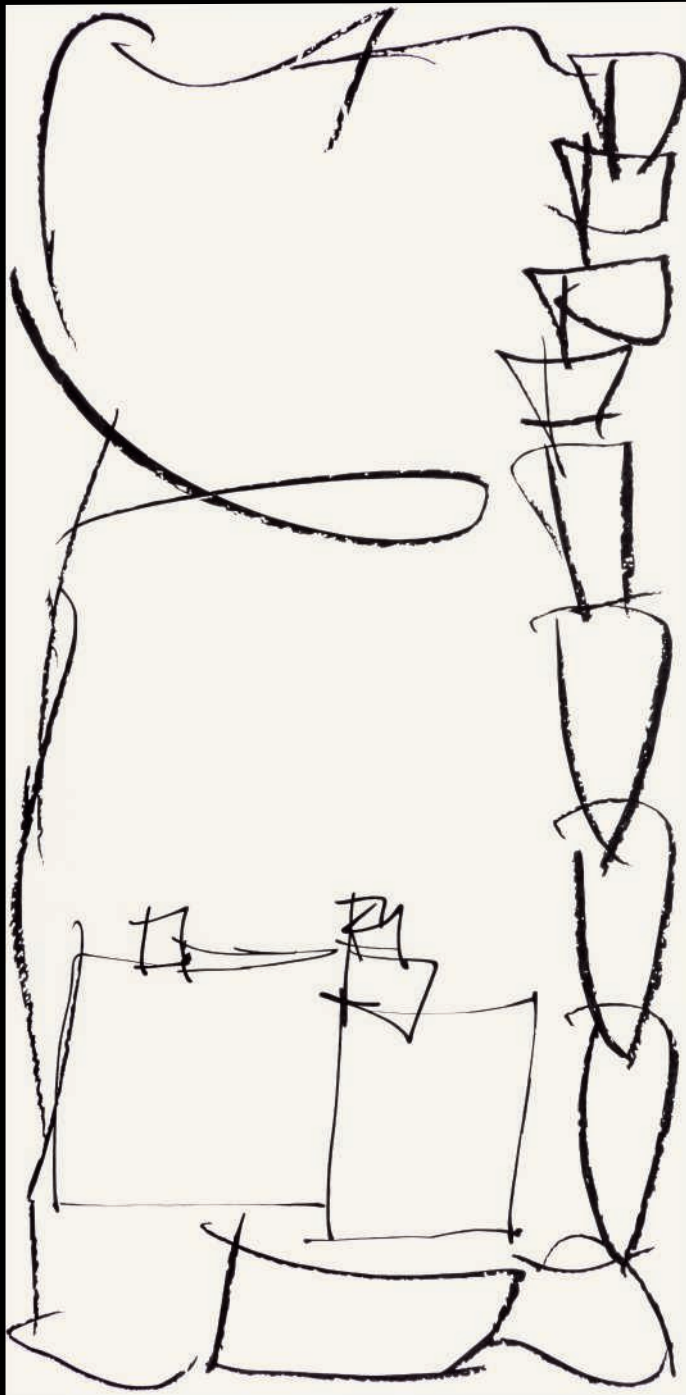




**CROWD**

1992

*Gilbert & George*



842

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

*Mirabella*

signed twice and dated 'AARON GARBER-MAIKOVSKA 2013'  
(on the reverse)  
ink and acrylic on archival gator board mounted on aluminum frame  
94 7/8 x 47 in. (240.9 x 119.3 cm.)  
Executed in 2013.

\$15,000-20,000

**PROVENANCE:**

Greene Exhibitions, Los Angeles  
Acquired from the above by the present owner





°843

## MICHAEL RIEDEL (B. 1972)

22

signed and dated 'Michael Riedel 2011' (on the overlap)

silkscreen on linen

90 ½ x 67 in. (229.8 x 170.1 cm.)

Executed in 2011.

\$30,000-50,000

### PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner

### EXHIBITED:

New York, David Zwirner, *Michael Riedel: The quick brown fox jumps over the lazy dog*, February-March 2011.

844

**DAMIEN HIRST (B. 1965)**

*Malonic-2-13C Acid*

household gloss on canvas  
49 x 59 in. (124.4 x 149.8 cm.)  
Painted in 2002.

\$250,000-350,000

**PROVENANCE:**

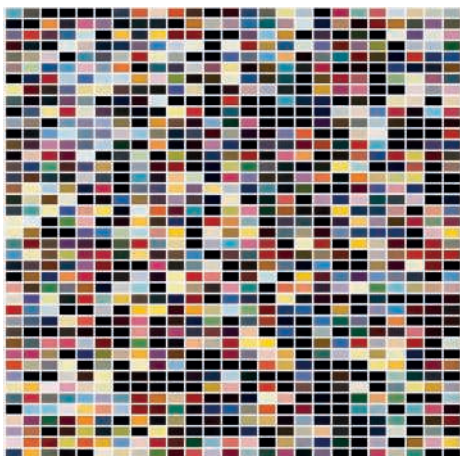
Gagosian Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED:**

Museum of Art Fort Lauderdale, *With You I Want to Live: The Gordon Locksley and Dr. George T. Shea Collection*, March 2009-March 2010, p. 28 (illustrated).  
New York, Gagosian Gallery, *Damien Hirst: The Complete Spot Paintings 1986-2011*, January-February 2012, p. 263 (illustrated).

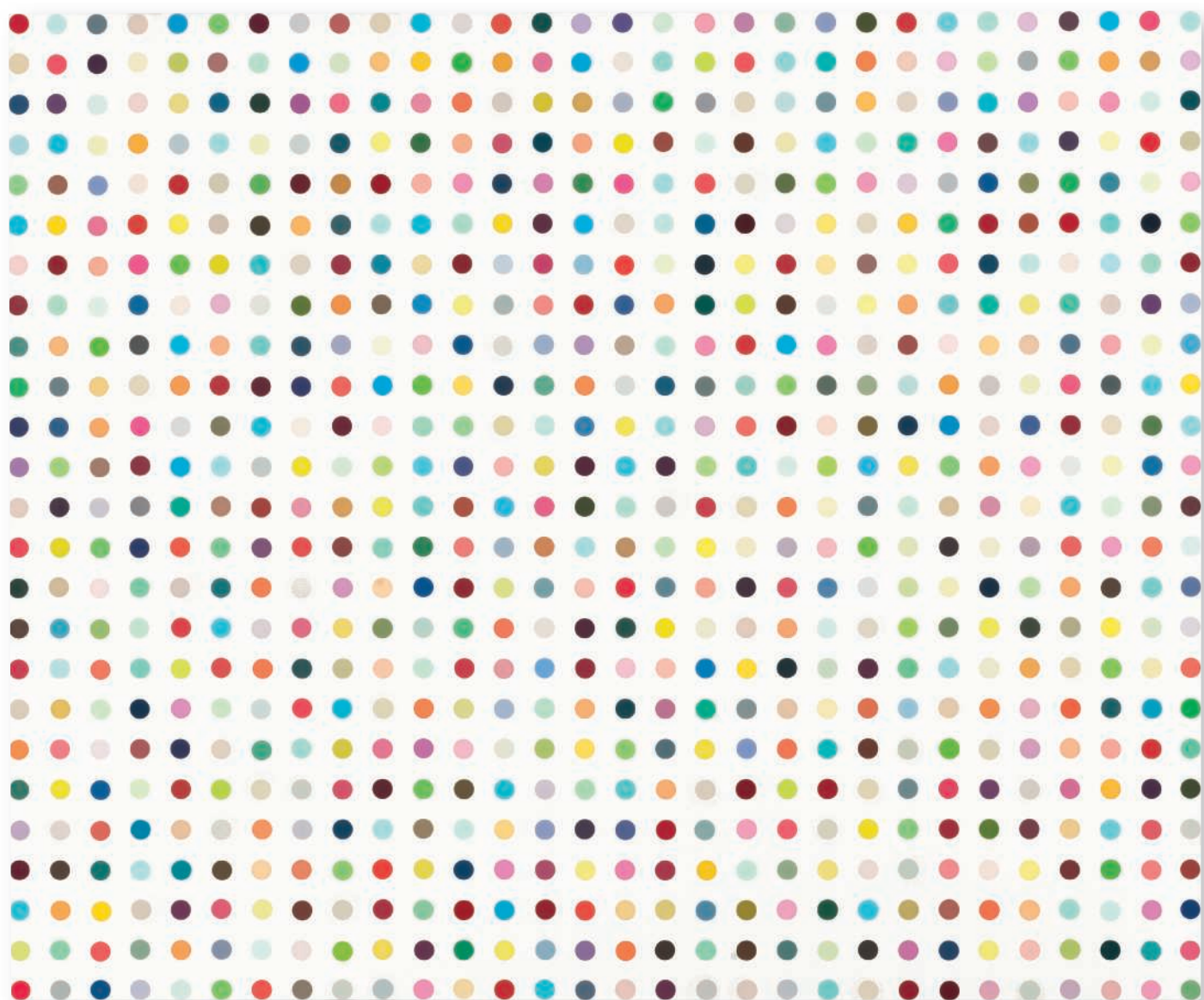
*"Art is like medicine—it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art, without questioning either."*

Damien Hirst



Gerhard Richter, *1025 Farben*, 1974. Louisiana Museum of Modern Art, Copenhagen. © Gerhard Richter 2017 (0107).





845

## CHARLES HOSSEIN ZENDEROUDI (B. 1937)

### MAKA

signed and dated 'Zenderoudi 74' (lower right); signed again and dated again 'HOSSEIN ZENDEROUDI 74' (on the reverse)

acrylic on canvas

40 ¾ x 57 ¼ in. (102.5 x 145.6 cm.)

Painted in 1974. This work is accompanied by a certificate of authenticity and will be included the forthcoming Charles-Hossein Zenderoudi Catalogue Raisonné.

\$70,000-100,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1989



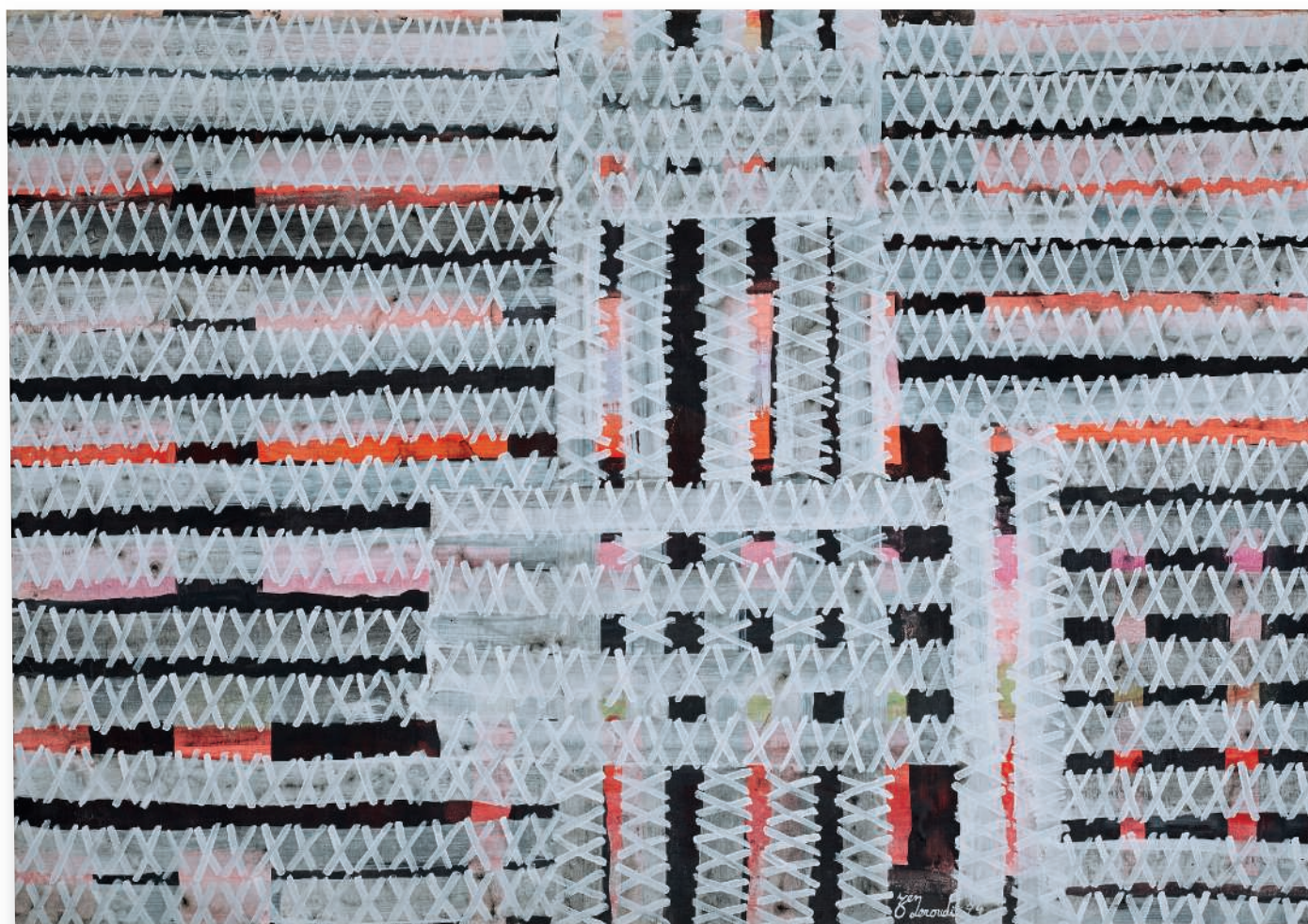
Charles Hossein Zenderoudi, *K+L+32+H+4. Mon père et moi*, 1962. Museum of Modern Art, New York. © Charles Hossein Zenderoudi / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

The intensely pictorial character Charles-Hossein Zenderoudi imbues in his early works resonates powerfully within this captivating painting titled *MAKA*. Flamboyantly and masterfully, Zenderoudi has translated here his sculptural conceptions into the field we know as painting. *MAKA* might be seen as a manifesto; it celebrates the themes of diffraction, radiance, reflection and iridescence, all core to the artist's philosophy and practice. Radical and simple, this work boasts an almost hypnotizing array of crisp white x's in an organized latticework, with bright pops of colourful geometries peeking through, all seemingly floating upon an alluring, dark ground that the artist has dissipated through the entirety of the composition with a smooth gestural application. The work embraces controlled movement and tension; it dematerialises the pictorial artefact with an invasion of transfixing shapes, and propels the viewer into the space of stellar kinematics. *MAKA* follows Zenderoudi's most celebrated output, with layered complexities reminiscent of his masterwork *K+L+32+H+4. Mon père et moi* (*My Father and I*), which resides within the permanent collection of the Museum of Modern Art, New York, and has recently been on view in proximity to the museum's famed selection of prime early Matisse works.

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

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





PROPERTY FROM A PRIVATE COLLECTION

**846**

**JOE BRADLEY (B. 1975)**

*Erased Freek*

signed, titled and dated 'Joe Bradley 2010 ERASED FREEK' (on the overlap)

oil, spray paint and mixed media on canvas

88 x 66 in. (223.5 x 167.5 cm.)

Executed in 2010.

\$250,000-350,000

**PROVENANCE:**

Peres Projects, Berlin

Acquired from the above by the present owner

**EXHIBITED:**

Berlin, Peres Projects, *Joe Bradley: Freeks*, October-November 2010.

Dijon, Le Consortium, *Joe Bradley*, June-September 2014.

*"I usually have some kind of source material to work off of—a drawing or a found image—but this ends up getting buried in the process. Most of the painting happens on the floor, then I'll pin them up periodically to see what they look like on the wall. I work on both sides of the painting too. If one side starts to feel unmanageable, I'll turn it over and screw around with the other side. That was something that just happened out of being a frugal guy, I guess. But then, because I am working on unprepared canvas, I get this bleed through. The oil paint will bleed through to the other side, so I get this sort of incidental mark."*

Joe Bradley



Cy Twombly, *Untitled*, 1961. © Cy Twombly Foundation.





**847**

**KAWS (B.1974)**

*Wallop*

signed and dated 'KAWS..10' (on the reverse)

acrylic on canvas

diameter: 72 in. (182.8 cm.)

Painted in 2010.

\$150,000-200,000

**PROVENANCE:**

Galerie Emmanuel Perrotin, Paris

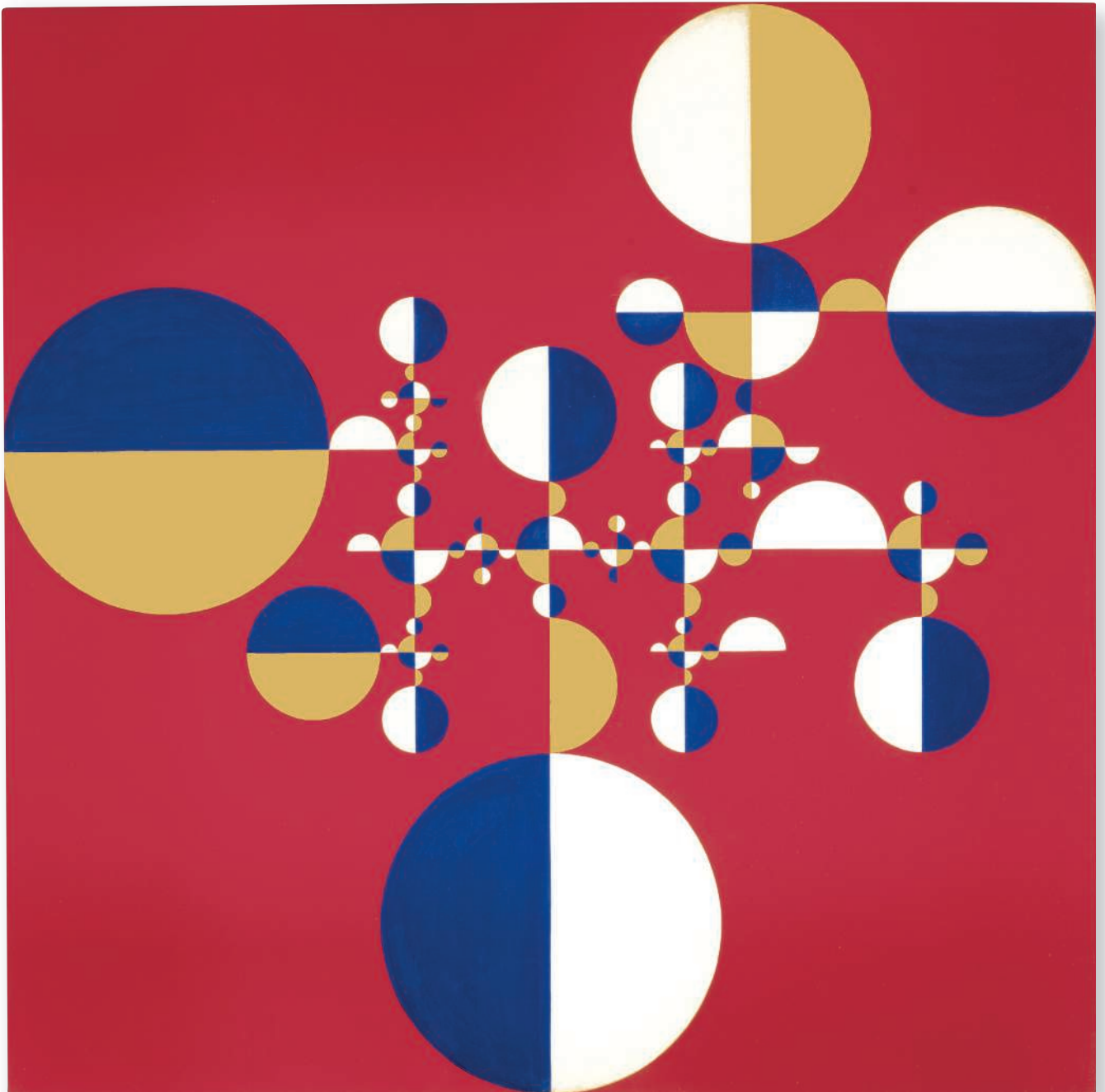
Acquired from the above by the present owner

**EXHIBITED:**

Paris, Galerie Emmanuel Perrotin, *KAWS: Pay the Debt to Nature*,  
November-December 2010.







848

**GABRIEL OROZCO (B. 1962)**

*Samurai Tree 4V*

tempera on panel  
21 ¾ x 21 ¾ in. (55.2 x 55.2 cm.)  
Painted in 2007.

\$150,000-200,000

**PROVENANCE:**

Galerie Chantal Crousel, Paris  
Acquired from the above by the present owner, 2007

**EXHIBITED:**

Paris, Galerie Chantal Crousel, *Gabriel Orozco: Dépliages*, September-October 2007.

*"The circle is a very useful instrument in terms of movement... I decided to do [the paintings] to see how much they could express geometry but also organicity."*

Gabriel Orozco





849

**KAWS (B.1974)**

*Moving the Mirror*

signed and dated 'KAWS..10' (on the reverse)

acrylic on canvas

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

Painted in 2010.

\$120,000-180,000

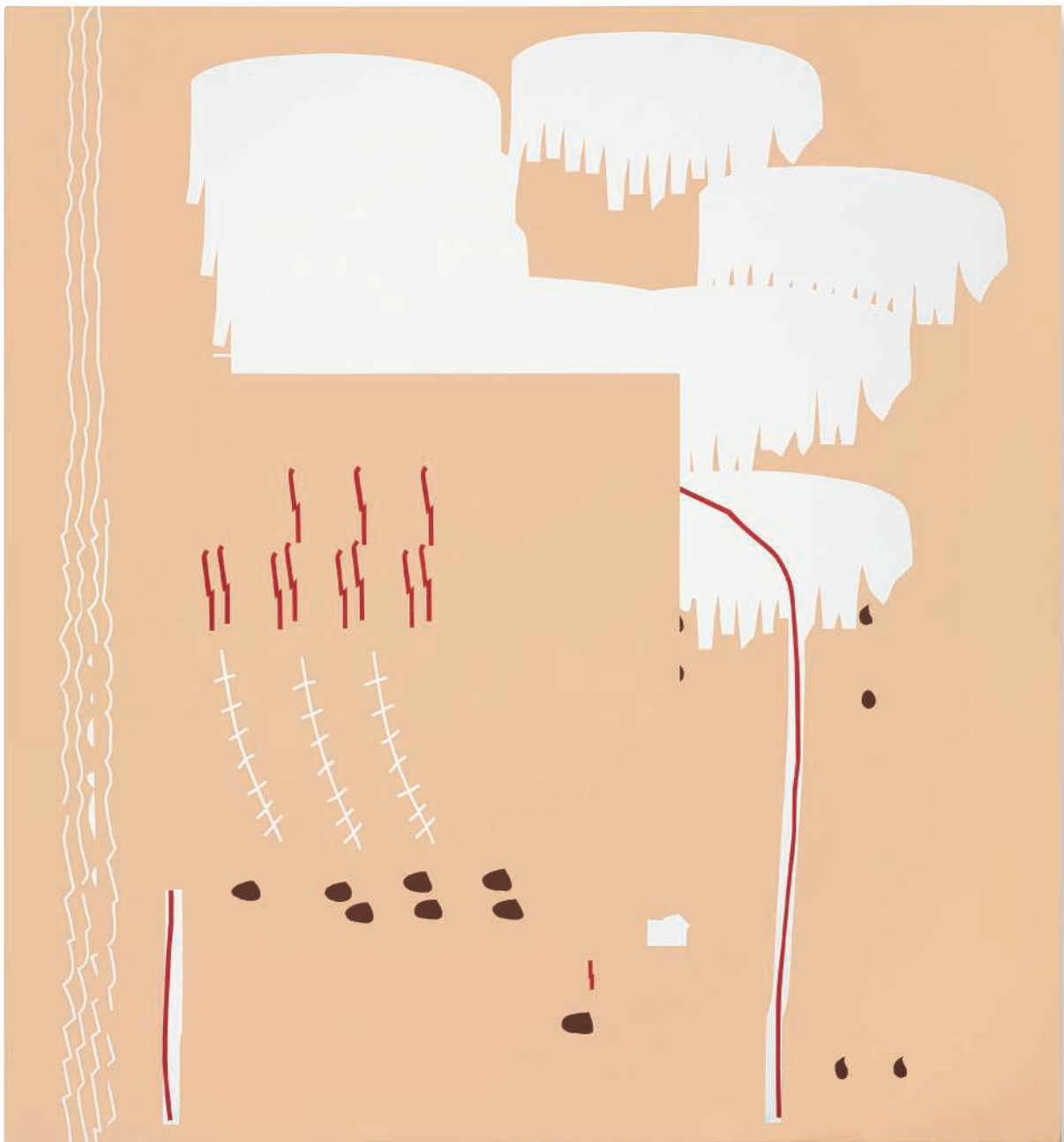
**PROVENANCE:**

Honor Fraser, Los Angeles

Acquired from the above by the present owner

**EXHIBITED:**

Ridgefield, CT, The Aldrich Contemporary Art Museum, *KAWS*, June 2010-January 2011.



**850**

**JEFF ELROD (B. 1966)**

*Significant Others*

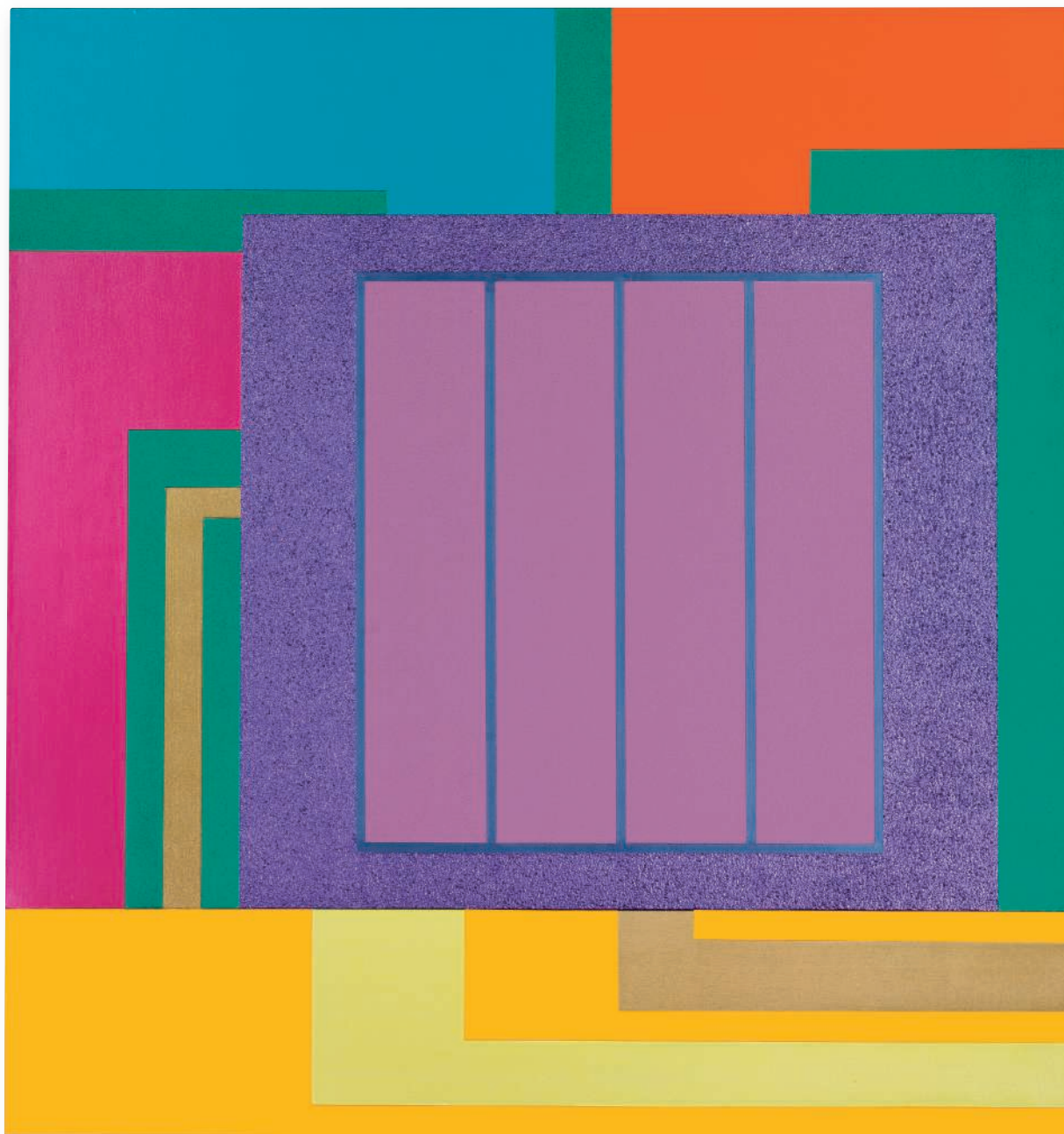
acrylic on canvas  
86 x 80 ¼ in. (218.4 x 203.8 cm.)  
Painted in 1999.

\$70,000-100,000

**PROVENANCE:**

Pat Hearn Gallery, New York  
Acquired from the above by the present owner





**851**

**PETER HALLEY (B. 1953)**

*Club Wall*

acrylic, fluorescent acrylic, metallic acrylic, pearlescent acrylic  
and Roll-A-Tex on two joined canvases  
overall: 74 ½ x 70 in. (189.2 x 177.8 cm.)

Painted in 1998. This work is accompanied by a certificate of  
authenticity signed by the artist.

\$70,000-100,000

**PROVENANCE:**

Tomio Koyama Gallery, Tokyo

Private collection, acquired from the above

Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION

**852**

**OSCAR TUAZON (B. 1975)**

*Untitled*

signed and dated 'Oscar Tuazon 2012' (on the overlap)

rust, engine oil, charcoal and cement on canvas

64 5/8 x 118 in. (164.5 x 299.8 cm.)

Executed in 2012.

\$50,000-70,000

**PROVENANCE:**

Jonathan Viner Gallery, London

Acquired from the above by the present owner

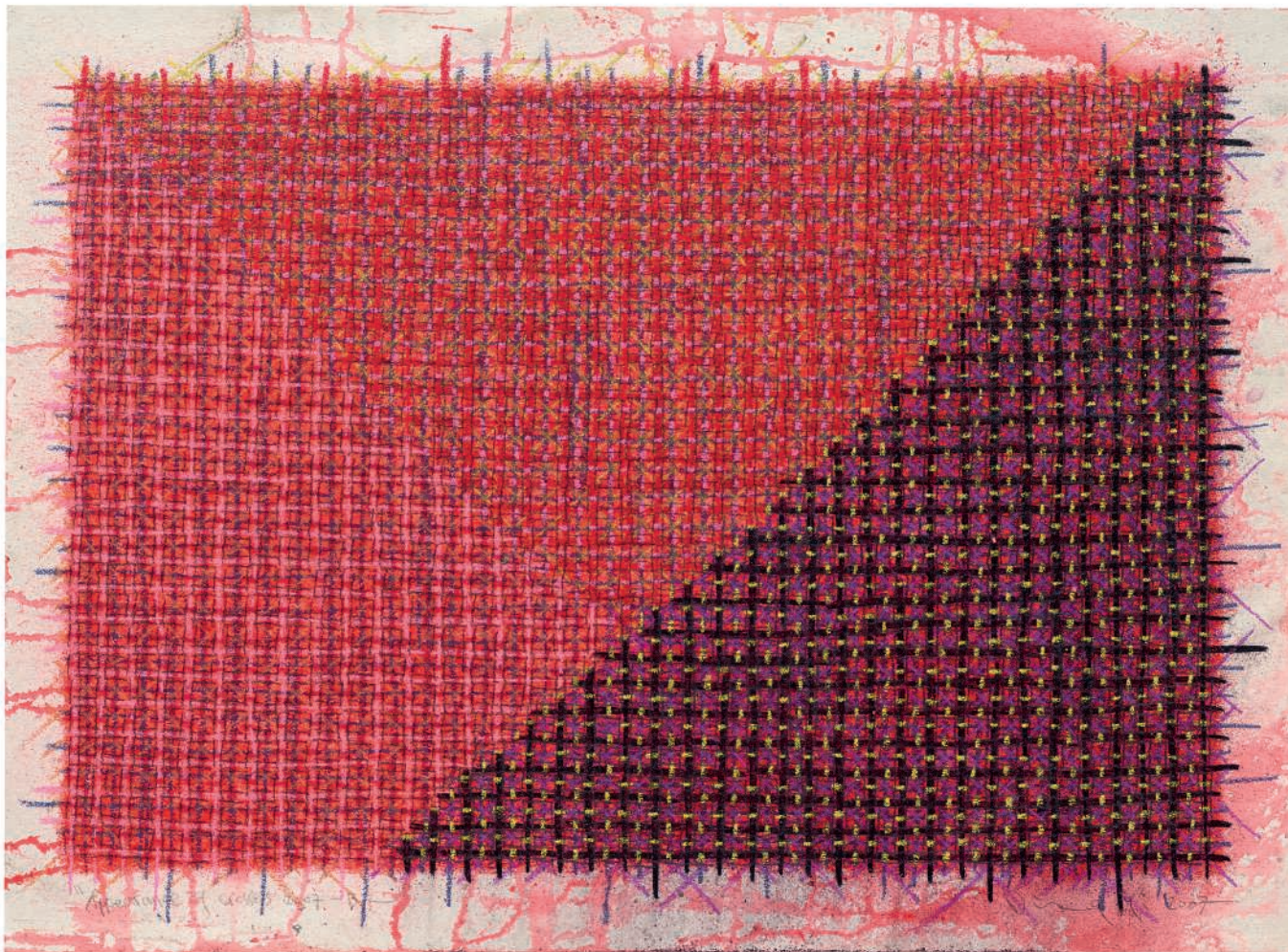
**EXHIBITED:**

London, Jonathan Viner Gallery, *Oscar Tuazon: Action*,  
September-November 2012.









PROPERTY FROM A PRIVATE COLLECTION

**853**

**DING YI (B. 1962)**

*Appearance of the Crosses, 2007-B7*

signed, titled and dated "Appearance of crosses 2007-B7" Ding Yi 2007'  
(lower edge)

mixed media on paper  
22 x 30 in. (56 x 76 cm.)  
Executed in 2007.

\$25,000-35,000

**PROVENANCE:**

Galerie Karsten Greve, St. Moritz  
Acquired from the above by the present owner

**EXHIBITED:**

Paris, Galerie Karsten Greve, *Ding Yi*, October-December 2007.





854

**MARK FLOOD (B. 1957)**

*Painting X*

signed and dated 'Mark Flood 12-28-13' (on the overlap)

acrylic on canvas

72 x 48 in. (182.8 x 121.9 cm.)

Painted in 2013.

\$18,000-25,000

**PROVENANCE:**

Zach Feuer, New York

Acquired from the above by the present owner

855

## JOSEPH BEUYS (1921-1986)

### *Das Schweigen (The Silence)*

stamped with the artist's name, titled, numbered, dated and inscribed 'Copyright 1973 by Edition René Block Berlin and MULTIPLES INC. New York Auflage 50 Exemplare Dieses Exemplare trägt die Nummer 29 JOSEPH BEUYS DAS SCHWEIGEN HUSTENANFALL-GLETSCHER' (on two plaques affixed to the first reel); stamped again with the artist's name, titled again and numbered sequentially 'JOSEPH BEUYS DAS SCHWEIGEN 1-5' (on a plaque affixed to each reel)

five 35mm film reels of Ingmar Bergman's *The Silence*, 1962, lacquered and plated in copper and zinc baths with original labeled case  
diameter (each reel): 15 in. (38.1 cm.)

case: 8 ½ x 17 x 16 ½ in. (21.6 x 43.1 x 41.9 cm.)

Executed in 1973. This work is number twenty-nine from an edition of fifty plus ten artist's proofs published by Edition René Block, Berlin and Multiples Inc., New York.

\$40,000-60,000

#### PROVENANCE:

Luhring Augustine, New York

Acquired from the above by the present owner, 1994

#### EXHIBITED:

Berlin, Martin-Gropius-Bau, *Joseph Beuys: Skulpturen und Objekte*, 1988, p. 210, no. 66 (another example illustrated).  
Stuttgart, Staatsgalerie & Württembergischer Kunstverein; Tübingen, Kunsthalle; Hamburg, Deichtorhallen and Vienna, Bank Austria Kunstforum, *Sammlungsblöcke: Stiftung Froehlich*, 1996-1997, p. 249, no. 87 (illustrated).  
Karlsruhe, ZKM, *Iconoclash: Beyond the Image Wars in Science, Religion and Art*, 2002, p. 650 (illustrated).

#### LITERATURE:

J. Schellmann, ed., *Joseph Beuys: Multiples, Catalogue Raisonné of Multiples and Prints 1965-85*, Munich, 1985, no. 80 (another example illustrated).

J. Schellmann, ed., *Joseph Beuys: Die Multiples, Werkverzeichnis der Auflagenobjekte und Druckgraphik 1965-86*, Munich, 1992, p. 117, no. 80 (another example illustrated).

*The Froehlich Collection: German and American Art from Beuys and Warhol*, exh. cat., London, Tate Gallery, 1996, p. 249, no. 87 (another example illustrated).



Joseph Beuys in front of the Dusseldorf Art Academy, 1968. Photo: © SZ Photo / Brigitte Hellgoth / Bridgeman Images.







*But what then am I? A thing*

856

**JOSEPH KOSUTH (B. 1945)**

*À Propos (Réflecteur de Réflecteur) #13*

two glass panels, vinyl text and neon

7 x 75 <sup>5</sup>/<sub>16</sub> x 4 <sup>1</sup>/<sub>4</sub> in. (17.7 x 192 x 10.8 cm.)

Executed in 2004. This work is accompanied by a certificate of authenticity signed by the artist.

\$30,000-40,000

**PROVENANCE:**

Acquired directly from the artist by the present owner



*that thinks. What is that? R.D.*

**857**

**TATSUO MIYAJIMA (B. 1957)**

*Counter circle no. 8*

electronic LED, wire and aluminum laid on painted wood panel

26 ½ x 26 ½ x 2 ½ in. (67.3 x 67.3 x 6.3 cm.)

Executed in 1998.

\$40,000-60,000

**PROVENANCE:**

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner





858

## TOM OTTERNESS (B. 1952)

### *The Doors*

incised with the artist's signature, numbered and dated 'OTTERNESS 1/9 © 1984' (on the plaque)

three elements—painted pressed wood, bronze and bronze plaque  
each: 95 5/8 x 30 1/8 x 6 3/8 in. (242.2 x 76.5 x 16.1 cm.)

Executed in 1984. This work is number one from an edition of nine.

\$40,000-60,000

#### PROVENANCE:

Brooke Alexander Gallery, New York

Acquired from the above by the present owner

#### LITERATURE:

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

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



Lorenzo Ghiberti, *Gates of Paradise*, 1425-1452.  
Baptistry, Florence. Photo: Scala / Art Resource, NY.



Plaque of the present lot.







859

## STEPHAN BALKENHOL (B. 1957)

### *Four Women Group*

four elements—Douglas fir wood and paint  
each: 61 ½ x 28 x 28 in. (156.2 x 71.1 x 71.1 cm.)  
Executed in 1998.

\$50,000-70,000

#### PROVENANCE:

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

#### EXHIBITED:

The Arts Club of Chicago, *Stephan Balkenhol*, April-May 1998, pp. 8-11 (illustrated).  
Trento, Galleria Civica di Arte Contemporanea, *Stephan Balkenhol*, May-August 1999,  
pp. 86-87 and 107, no. 59 (illustrated).

Stephan Balkenhol's carved wood sculptures are significant for their prosaic humor and the artist's reintroduction of the figure into contemporary art. *Four Women Group* is composed of four female figures posing unassumingly on heavily proportioned bases. Balkenhol preferred to create his figures either on a larger or smaller-than-life scale, believing that the viewer engages more imaginatively with works that are less realistically sized. The women are dressed in a timeless manner, and, aside from being youthful in appearance, Balkenhol deprives the figures of any situational context. His figures lack expressive features and their bodies have stiff, upright positioning. The effect of their uniform attitude is a sort of mundane humor similar to the works of Claes Oldenburg. Balkenhol denies any political or social commentary associated with these works, arguing that his figures represent an everyman. Classical sculptural traditions of Greek kouroi, Roman busts, and Egyptian figures, which the artist studied during his youth, impacted Balkenhol's approach to the human form. The statues in *Four Women Group* display Balkenhol's technical skill and are handcrafted ruggedly from blocks of Douglas Fir, a medium traditionally used in German folk art. The buoy-like composition of *Four Women Group* resembles Balkenhol's most iconic works and installation pieces, such as when he placed one of his wooden figures in the River Thames.







860

**TOM FRIEDMAN (B. 1965)**

*Packing Peanuts Figure*

packing foam peanuts, monofilament and glue

12 x 67 x 22 in. (30.4 x 170.1 x 55.8 cm.)

Executed in 2007. This work is unique.

\$80,000-120,000

**PROVENANCE:**

Gagosian Gallery, New York

Their sale; Sotheby's, New York, (RED) AUCTION, 14 February 2008, lot 40

Acquired at the above sale by the present owner

**EXHIBITED:**

London, Gagosian Gallery, *Tom Friedman: Monsters and Stuff*, May-July 2008, pp. 252-253 (illustrated).



Detail of the present lot.





PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

**861**

## **ALEX KATZ (B. 1927)**

*Winter*

titled and dated 'Winter '96' (on the stretcher bar)

oil on canvas

48 x 72 in. (121.9 x 182.8 cm.)

Painted in 1996.

\$100,000-150,000

**PROVENANCE:**

PaceWildenstein, New York

Acquired from the above by the present owner

*"Style and appearance are the things I'm more concerned about than what something means. I'd like to have style take the place of content, or the style be the content... I prefer it to be emptied of meaning, emptied of content."*

Alex Katz



Edward Hopper, *Summer Evening*, 1947.

© Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.







**862**

**WILHELM SASNAL (B. 1972)**

1995

signed and dated 'WILHELM SASNAL 2004' (on the overlap)

oil on canvas

15 5/8 x 12 in. (39.6 x 30.4 cm.)

Painted in 2004.

\$7,000-10,000

**PROVENANCE:**

Anton Kern Gallery, New York

Acquired from the above by the present owner





863

# HENRY TAYLOR (B. 1958)

99

signed, inscribed and dated 'Henry Taylor Today is a Good One 2.25 2012 But I done' (on the reverse)

acrylic, ink, printed paper, printed cardboard and newsprint collage on canvas  
39 1/4 x 71 in. (99.7 x 180.3 cm.)

Executed in 2012.

\$30,000-40,000

## PROVENANCE:

Untitled, New York

Acquired from the above by the present owner

**864**

**THE BRUCE HIGH QUALITY FOUNDATION  
(EST. 2001)**

*The Wives*

signed and dated 'The Bruce High Quality Foundation 2010' (on the overlap of one element)

ten elements—acrylic and silkscreen ink on canvas

each: 40 x 30 in. (101.6 x 76.2 cm.)

Executed in 2010.

\$100,000-150,000

**PROVENANCE:**

Acquavella Galleries, New York

Acquired from the above by the present owner







865

**MARKUS SCHINWALD (B. 1973)**

*Yvette*

inscribed 'MASC 0084' (on the reverse)

oil on found canvas in artist's frame

27 5/8 x 23 5/8 in. (70.1 x 60 cm.)

Executed in 2012.

\$30,000-50,000

**PROVENANCE:**

Yvon Lambert Gallery, Paris

Acquired from the above by the present owner



866

**JEAN-MICHEL OTHONIEL (B. 1964)**

*Sans titre (collier Mica gris)*

Murano glass

33 ½ x 21 ¼ x 3 ⅞ in. (85 x 53.9 x 9.8 cm.)

Executed in 2009.

\$25,000-35,000

**PROVENANCE:**

Galerie Perrotin, Paris

Acquired from the above by the present owner



867

**DANA SCHUTZ (B. 1976)**

*Fire on the Horizon*

oil and acrylic on canvas  
36 x 72 in. (91.4 x 182.8 cm.)  
Painted in 1999.

\$60,000-80,000

**PROVENANCE:**

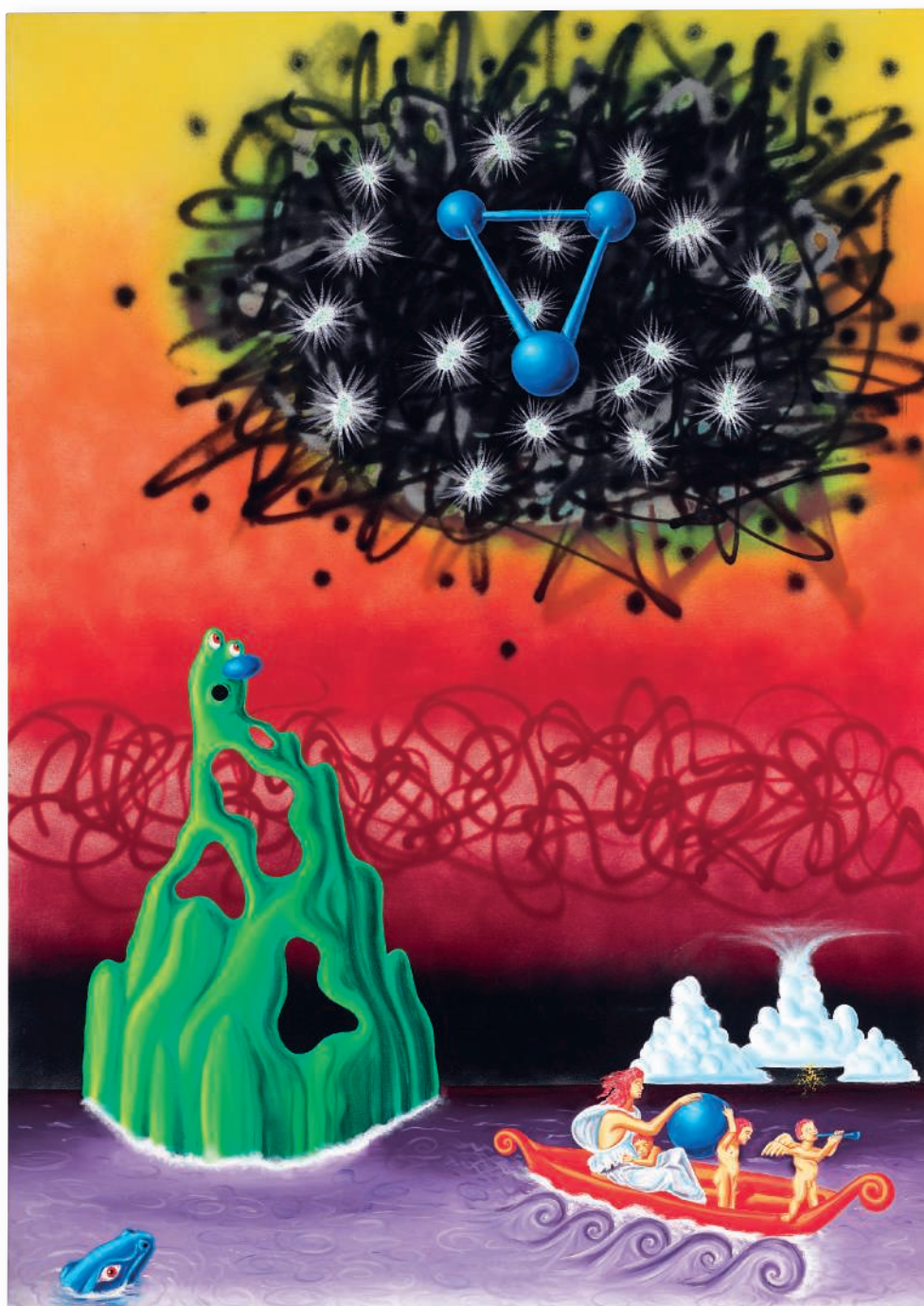
Marianne Boesky Gallery, New York  
Private collection



Salvador Dalí, *The Invisible Lovers*, 1946.  
© 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.







868

# KENNY SCHARF (B. 1958)

## *Message from Molecular Messiah*

signed, inscribed and dated "COMING OF THE MOLECULAR MESSIAH 83  
Kenny Scharf" (on the reverse)  
oil and spray paint on canvas  
84 x 60 1/4 in. (213.3 x 153 cm.)  
Painted in 1983.

\$60,000-80,000

### PROVENANCE:

Tony Shafrazi Gallery, New York  
Acquired from the above by the present owner, 1983

### EXHIBITED:

Palais des Beaux-Arts de Charleroi, *Références*, February-March 1984, p. 89  
(illustrated).  
St. Petersburg, Salvador Dalí Museum, *Kenny Scharf: Pop Surrealist*, May-  
September 1997, p. 25 (illustrated).

### LITERATURE:

M.A. Marger, St. Petersburg Times, *Surreal puzzle: What to make of it?*, 30  
May 1997, p. 29 (illustrated).





869

**KEITH HARING (1958-1990)**

*Untitled*

stamped 'JUL 13 1981' and signed and inscribed 'K. Haring NYC' (on the reverse)

ink on paper

20 x 26 in. (50.8 x 66 cm.)

Executed in 1981.

\$100,000-150,000

*"I am trying to latch onto a more typically American simplicity, like that of Stuart Davis and Pop Art. I am not very much involved in European art. Maybe its content is stronger due to its cultural heritage, and American art and culture are perhaps emptier and more plastic, but that can be an advantage..."*

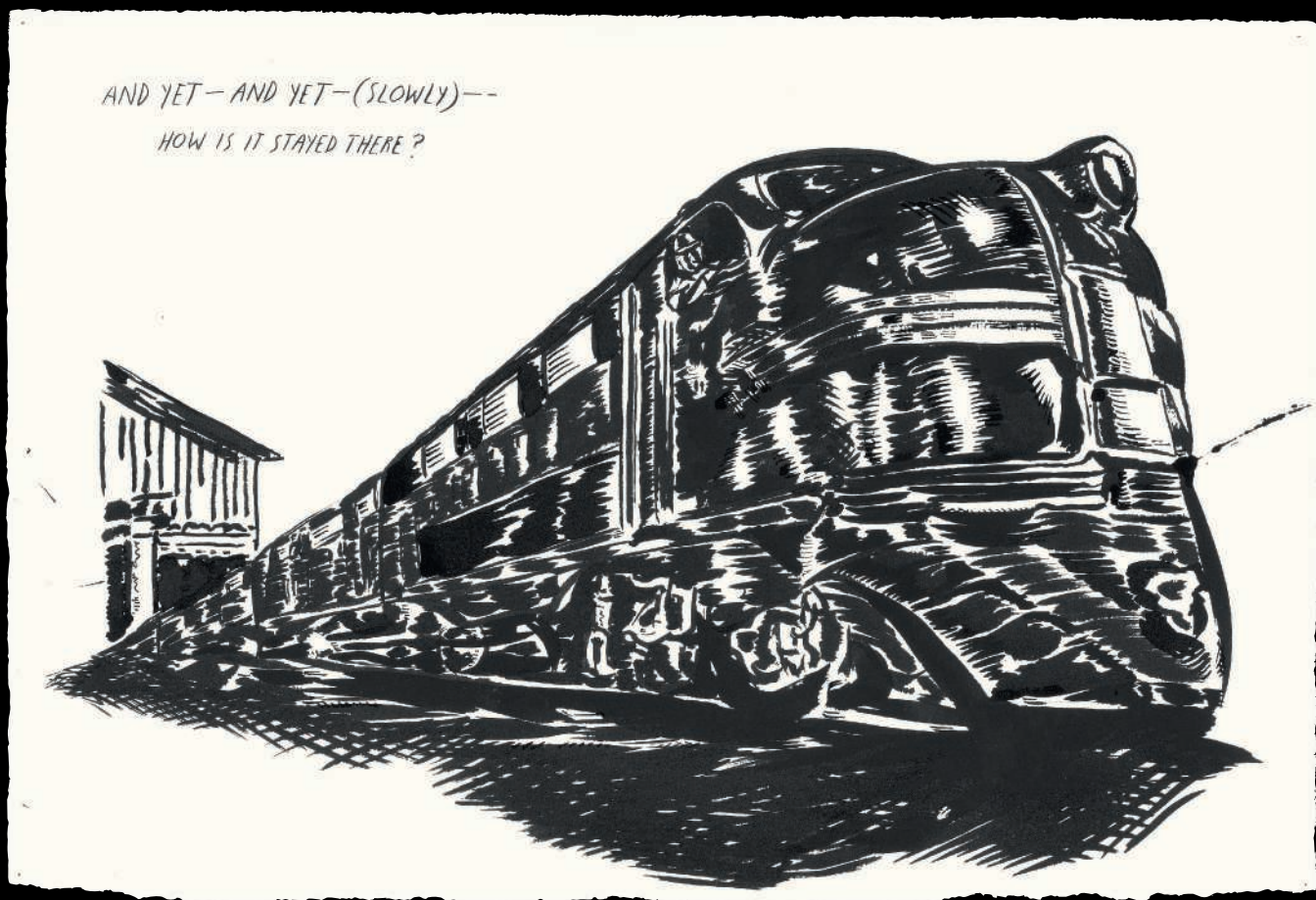
Keith Haring

**PROVENANCE:**

Private collection, Switzerland

Anon. sale; Dobiaschofsky Auktionen, Bern, 16 May 2014, lot 542

Acquired at the above sale by the present owner



870

**RAYMOND PETTIBON (B. 1957)**

*No title (And yet—and yet)*

pen and ink on paper

15 x 22 ½ in. (38.1 x 57.1 cm.)

Drawn in 1998.

\$10,000-15,000

**PROVENANCE:**

Regen Projects, Los Angeles

Acquired from the above by the present owner





871

**RAYMOND PETTIBON (B. 1957)**

*No title (Nothing can be clearer)*

pen and ink on paper  
17 ½ x 11 ¼ in. (44.4 x 28.5 cm.)  
Drawn in 1990.

\$8,000-12,000

**PROVENANCE:**

Bennett Roberts Fine Art, Los Angeles  
Acquired from the above by the present owner

**EXHIBITED:**

Davis Museum, Wellesley College, "Don't Look," *Contemporary Drawings from an Alumna's Collection*, September-December 2007, p. 95 (illustrated).





**872**

**WANGECHI MUTU (B. 1972)**

*Sleeping Heads*

signed and dated 'Wangechi Mutu 06' (lower right of each collage)  
eight mixed media collages on Mylar and latex, wall with holes  
installation dimensions variable; each collage: 17 x 22 in. (43.1 x 55.8 cm.)  
Executed in 2006.

\$120,000-180,000

**PROVENANCE:**

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

**EXHIBITED:**

Art Gallery of Ontario, *Wangechi Mutu: This You Call Civilization?*,  
February-May 2010, pp. 49-51 and 55, no. 10 (illustrated).













873

**ALEX KATZ (B. 1927)**

*Wet Day 3*

oil on linen  
72 x 96 in. (182.8 x 243.8 cm.)  
Painted in 1971.

\$250,000-350,000

**PROVENANCE:**

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

*"The optical element is the most important thing to me. That the paintings actually have to do with seeing. It has to do not with what it means but how it appears"*  
Alex Katz



Vincent Van Gogh, *The Old Tree (Le Vieil If)*, 1888.  
Photo: Bridgeman Images.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**874**

**SYLVIE FLEURY (B. 1961)**

*Mushroom (Starchrom III Evo 1- Rage Extreme GP-Holographie Glitter)*

fiberglass and metallic car paint

43 ¼ x 31 ½ x 31 ½ in. (109.8 x 80 x 80 cm.)

Executed in 2008.

*Mushroom (UG Autowave blau-met Libelle 55-483-x Stardust)*

fiberglass and metallic car paint

51 ¼ x 43 ¼ x 43 ¼ in. (130.1 x 109.8 x 109.8 cm.)

Executed in 2008.

*Mushroom (UG Silber met-Auotwave CM 308 C4-Black Jade-Amber Gold)*

fiberglass and metallic car paint

67 x 55 x 55 in. (170.1 x 139.7 x 139.7 cm.)

Executed in 2008.

\$70,000-100,000

**PROVENANCE:**

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner







875

**R.H. QUAYTMAN (B. 1961)**

*Untitled*

signed and dated 'R.H. Quaytman March 2012' (on the reverse)

lithography inks on foil

20 x 12 ¼ in. (50.8 x 31.1 cm.)

Executed in 2012.

\$30,000-50,000

**PROVENANCE:**

Sculpture Center, Long Island City

Private collection, acquired from the above, 2012

Acquired from the above by the present owner

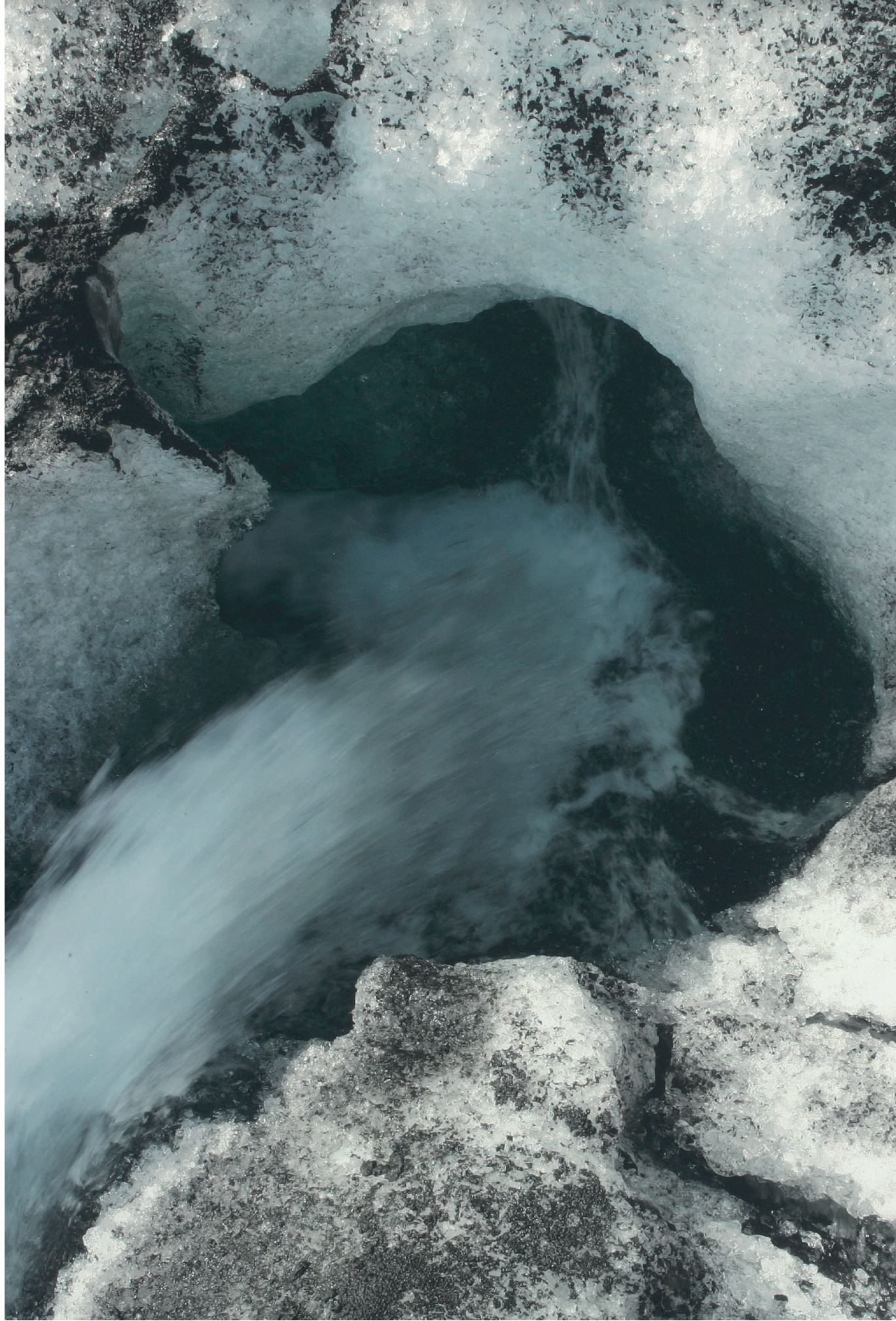
R.H. Quaytman created the present *Untitled (2012)* as a unique work, which served as the foundation for a black-and-white lithographic print on stainless steel plate work in an edition of 25 plus three printer's proofs. These subsequent prints share the same subject of the present unique work and were printed in 2012 by Derrière L' Étoile Studio, New York for Parkett. The present work relates to the artist's *Chapter 19* works, one of which resides within the Reina Sofia Collection, Madrid. Beard, the title of this chapter series and the subject of the present work, refers to Thomas Beard, a co-director of the experimental film and video venue Light Industry.

*"It is as if in reading the history of post-war art, Quaytman had decided to skip the section on AbEx and its discontents, instead going directly from the self-effacing procedures of Minimalism and the reception of the historical avant-gardes to the rise of the photographic sign—and to the digital one."*

(P. Galvez, *ARTFORUM*, September 2011, vol. 50, no. 1, p. 305)









876

## OLAFUR ELIASSON (B. 1967)

### *The Glacier Mill Series*

signed 'Olafur Eliasson' (on a paper label affixed to the reverse of the first element)

thirty-six elements—chromogenic print

each: 13 ¼ x 20 ¼ in. (33.6 x 51.4 cm.)

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

\$100,000-150,000

#### PROVENANCE:

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED:

San Francisco Museum of Modern Art, *Your tempo: Olafur Eliasson*, September 2007-January 2008 (another example exhibited).

New York, Museum of Modern Art; New York, P.S.1 Contemporary Art Center and Dallas Museum of Art, *Take your time: Olafur Eliasson*, April 2008-March 2009 (another example exhibited).

#### LITERATURE:

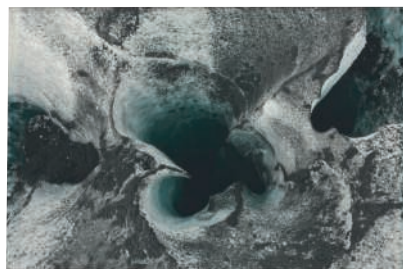
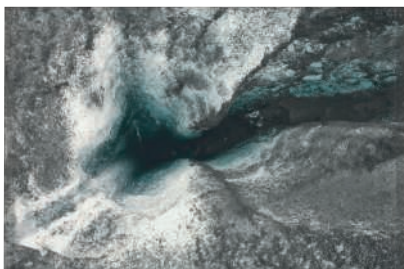
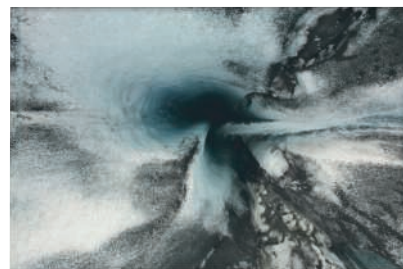
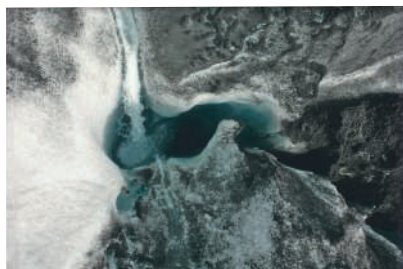
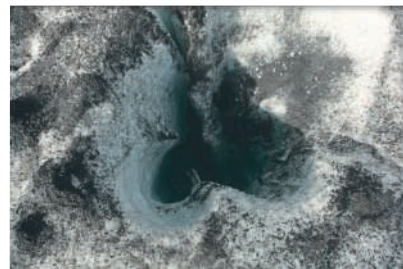
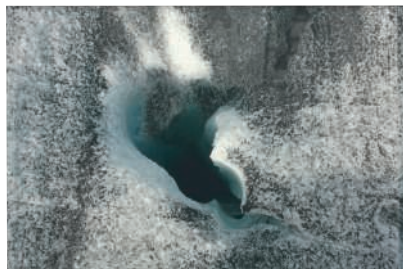
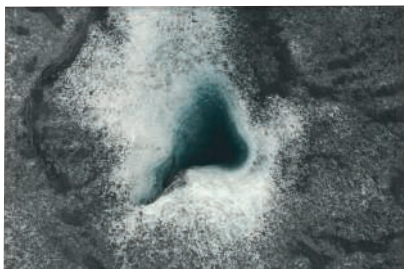
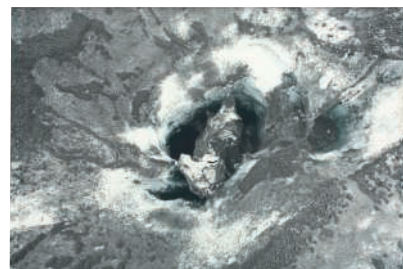
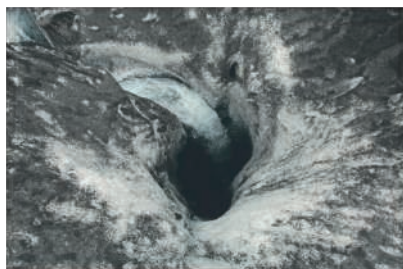
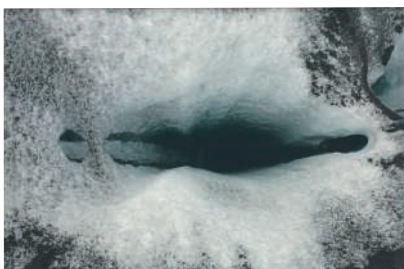
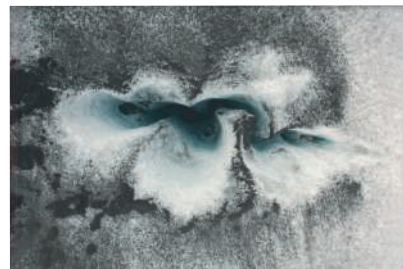
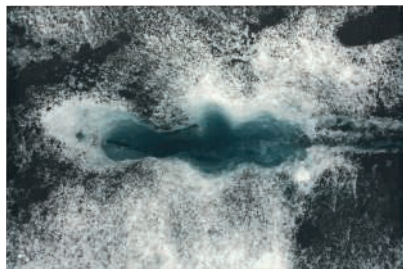
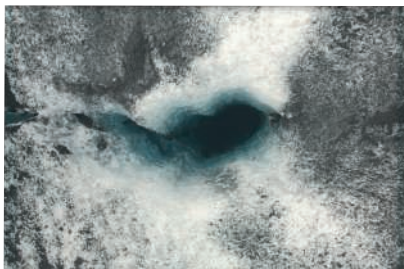
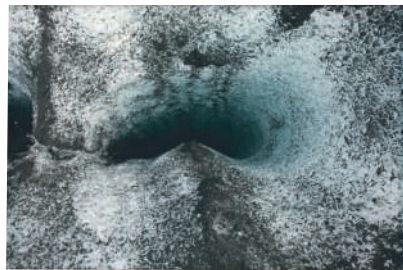
O. Eliasson, *Olafur Eliasson: your mobile expectations: BMW H<sub>2</sub>R project*, Berlin, 2007, pp. 206-223 (another example illustrated).

O. Eliasson and M. Puente, ed., *Leer es respirar, es devenir: Escritos de Olafur Eliasson*, Barcelona, 2012 (another example illustrated).

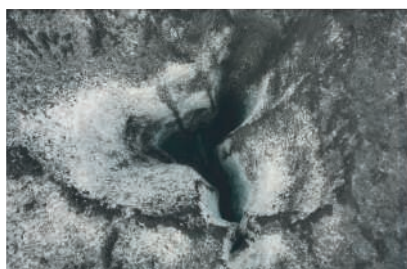
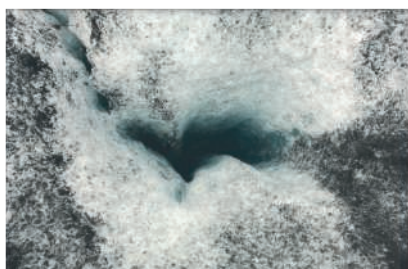
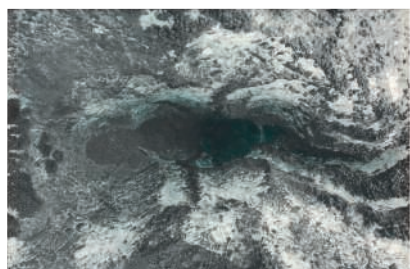
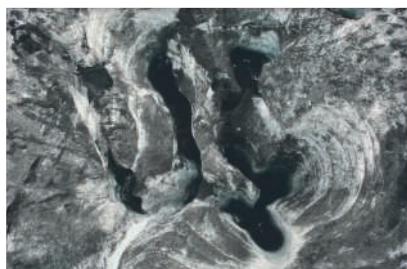
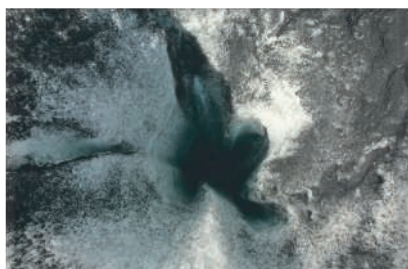
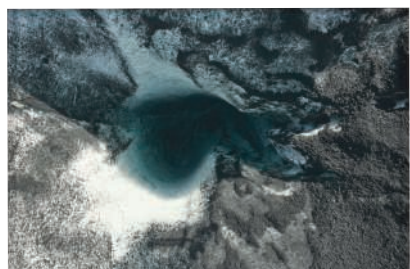
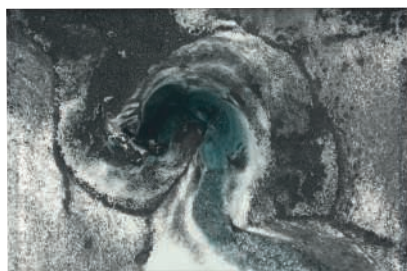
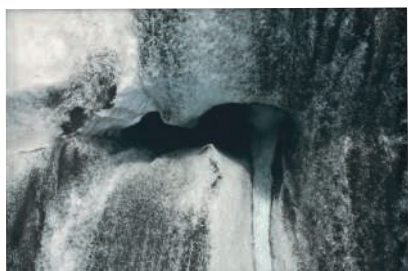
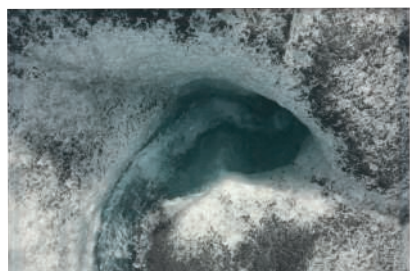
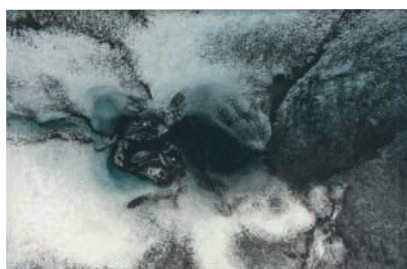
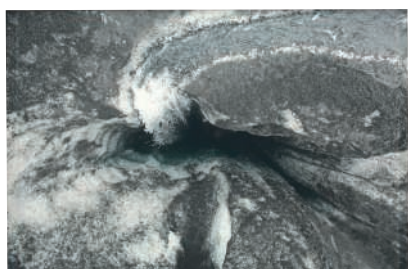
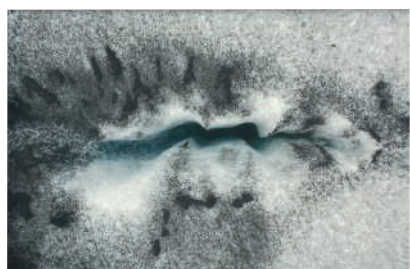
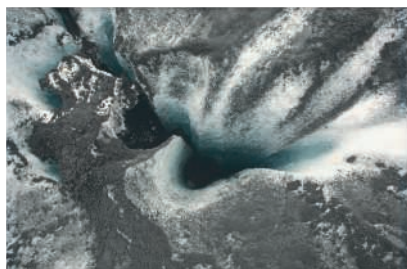
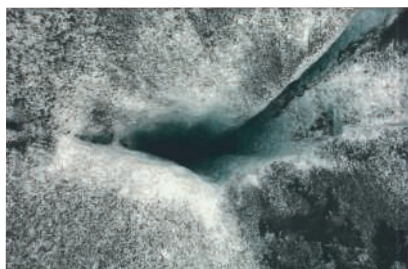
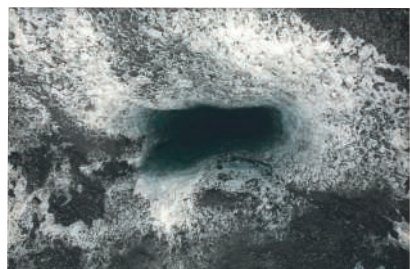
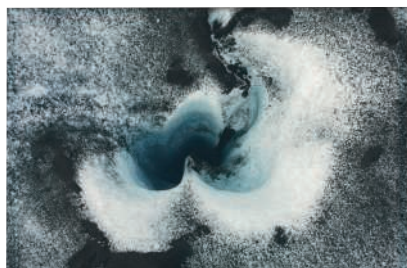
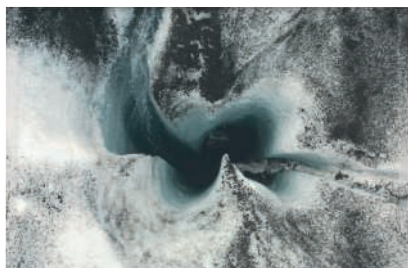
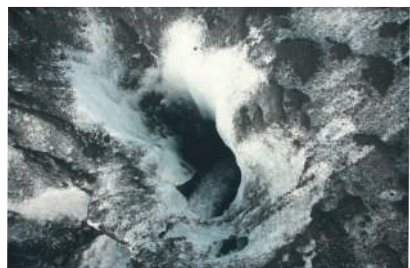
M. Beccaria, *Olafur Eliasson*, London, 2013, pp. 88-89 (another example illustrated).

O. Eliasson, "Your Gravitational Now," *Spatial Politics: Essays for Doreen Massey*, Chichester, 2013, pp. 125-132 (another example illustrated).

O. Eliasson, *Olafur Eliasson: Contact is Content*, Berlin, 2014, n.p. (another example illustrated).









877

## GILBERT & GEORGE (B. 1943 & B. 1942)

### *Tom*

signed, titled and dated 'TOM 2001 Gilbert and George' (lower right)  
four elements—hand-dyed gelatin silver print in artist's frame  
overall: 66 ½ x 56 in. (168.9 x 142.2 cm.)  
Executed in 2001.

\$70,000-100,000

#### PROVENANCE:

White Cube, London  
Anon. sale; Phillips, New York, 27 February 2007, lot 119  
Acquired at the above sale by the present owner

#### EXHIBITED:

London, White Cube, *Gilbert & George: New Horny Pictures*, June-July 2001,  
n.p. (illustrated).

#### LITERATURE:

*Gilbert & George, The Complete Pictures 1971-2005, vol. 2, 1988-2005*, London,  
2007, p. 1022 (illustrated).

*"We don't think we're two artists.  
We think we are an artist."*

George



Gilbert & George on the roof of their house, 1986.  
Photograph by Herbie Knott. © 1997 Herbie Knott.

**DOWN ON  
YOUR KNEES**

to your leather clad  
masterful type.

Call if you dare.

Tom

**0171 385 7775**



**LET ME BE  
YOUR FANTASY**

Leather, military, cp,  
dominant type.

Tom, 30.

**0171 385 7775**

**TOM**

2001

*Gilbert and George*



878

## LOUISE LAWLER (B. 1947)

### *Untitled*

signed, numbered, dated and stamped with the artist's name 'Louise Lawler 3/5 1988' (on the reverse of the backing board)

Cibachrome print with artist's embossed mat  
27 x 33 ¼ in. (68.5 x 84.4 cm.)

Executed in 1988. This work is number three from an edition of five.

\$30,000-50,000

#### PROVENANCE:

Metro Pictures, New York

Private collection

Anon. sale; Sotheby's, New York, 12 November 2008, lot 516

Acquired at the above sale by the present owner

#### EXHIBITED:

Paris, Musée de la Poste, *Les Couleurs de L'Argent*, November 1991-February 1992, p. 99 (another example exhibited and illustrated).

Geneva, BFAS Blondeau Fine Art Services, *Louise Lawler: The Tremaine Pictures 1984-2007*, September-October 2007, p. 27 (another example exhibited and illustrated).

#### LITERATURE:

D. Elger and T. Weski, *Louise Lawler: For Sale*, Ostfildern, 1994, p. 25 (another example illustrated).





°879

## THOMAS RUFF (B. 1958)

*h.l.k. 01*

signed, titled, numbered and dated 'h.l.k. 01 Thomas Ruff 2/5 2000' (on the reverse of the backing board)

chromogenic print

51 x 72 7/8 in. (130 x 185 cm.)

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

\$15,000-20,000

### PROVENANCE:

Mai 36 Galerie, Zurich

Acquired from the above by the present owner, 2001

### LITERATURE:

Matthias Winzen, ed., Thomas Ruff: Fotografien 1979-heute, Cologne, 2001, p. 244 (another example illustrated).

**880**

**PAUL MCCARTHY (B. 1945)**

*The Bavarian Deer*

Cibachrome print

108 x 72 in. (274.3 x 182.8 cm.)

Executed in 1987-1989. This work is number two from an edition of three.

\$70,000-90,000

**PROVENANCE:**

Private collection

Anon. sale; Christie's, New York, 12 May 2005, lot 437

Hauser & Wirth, Zurich and London

Acquired from the above by the present owner

**EXHIBITED:**

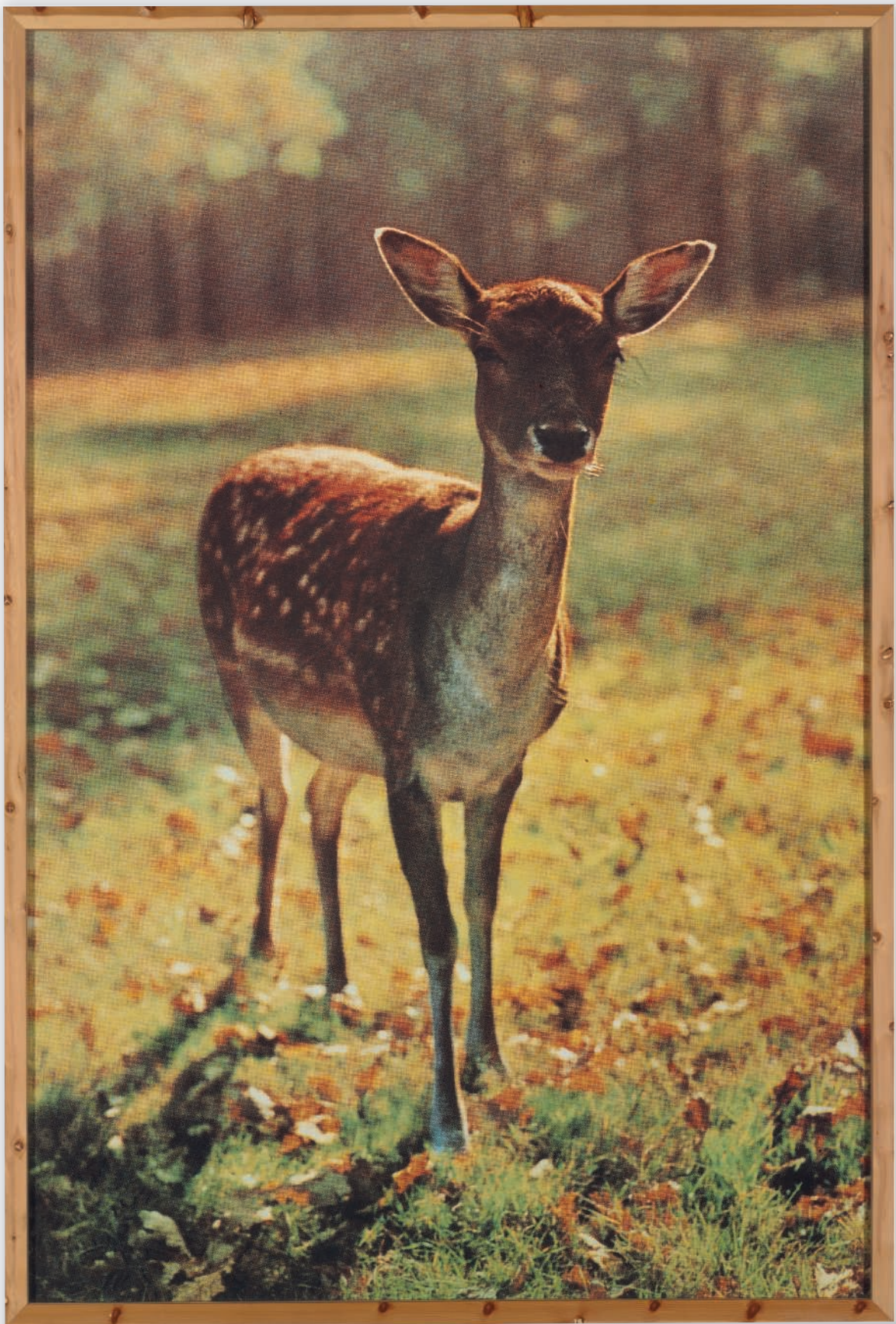
Stockholm, Moderna Museet; ARoS Aarhus Kunstmuseum and Ghent, Stedelijk Museum voor Actuele Kunst, *Paul McCarthy: Head Shop/Shop Head, Works 1966-2006*, June 2006-February 2008, p. 340 (another example exhibited and illustrated)

Naples, Museo d'Arte Contemporanea Donna Regina, *People: Volti, Corpi e Signi Contemporanei dalla Collezione di Ernesto Esposito*, June-August 2006, pp. 90-91 (another example exhibited and illustrated)

**LITERATURE:**

*Paul McCarthy*, exh. cat., Los Angeles, Museum of Contemporary Art, 2000-2001, p. 141 (another example illustrated).







°881

**NAN GOLDIN (B. 1953)**

*Self-portrait writing in diary, Boston*

signed, titled, numbered and dated 'self-portrait writing in diary. Boston. 1989  
nan goldin #5/25' (on the reverse)

Cibachrome print

27 ½ x 40 in. (69.8 x 101.6 cm.)

Executed in 1989. This work is number five from an edition of twenty-five.

\$7,000-9,000

**PROVENANCE:**

Matthew Marks Gallery, New York

Acquired from the above by the present owner, 1999





°882

**NAN GOLDIN (B. 1953)**

*Self-portrait in the mirror, The Lodge, Belmont, MA*

signed, titled, numbered and dated 'nan goldin #10/25 self-portrait in the mirror, The Lodge. Belmont, ma. 1988' (on the reverse)

Cibachrome print

27 ½ x 40 in. (69.8 x 101.6 cm.)

Executed in 1988. This work is number ten from an edition of twenty-five.

\$7,000-9,000

**PROVENANCE:**

Matthew Marks Gallery, New York

Acquired from the above by the present owner, 1999



883

**SHIRIN NESHAT (B. 1957)**

*Fervor Series (Crowd from back, close up)*

signed, titled, numbered and dated 'Shirin Neshat "Fervor" series, 2000 2/5'  
(on the reverse)

gelatin silver print

47 x 60 in. (119.3 x 152.4 cm.)

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

\$20,000-30,000

**PROVENANCE:**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner





884

**SHIRIN NESHAT (B. 1957)**

*Stripped*

ink on gelatin silver print

58 x 41 in. (147.3 x 104.1 cm.)

Executed in 1995. This work is from an edition of three plus one artist's proof.

\$40,000-60,000

**PROVENANCE:**

Private collection

Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**885**

**CARSTEN HÖLLER (B. 1961)**

*Tortoreto Ondablu*

chromogenic print mounted on aluminum

image: 36 ½ x 48 ½ in. (92.7 x 123.3 cm.)

sheet: 46 ½ x 58 in. (118.1 x 147.3 cm.)

Executed in 2007. This work is number three from an edition of three.

\$10,000-15,000

**PROVENANCE:**

Casey Kaplan, New York

Acquired from the above by the present owner





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**886**

**CARSTEN HÖLLER (B. 1961)**

*Giulianova New Eagles*

chromogenic print mounted on aluminum

image: 36 ½ x 48 ½ in. (92.7 x 123.2 cm.)

sheet: 46 ½ x 58 in. (118.1 x 147.3 cm.)

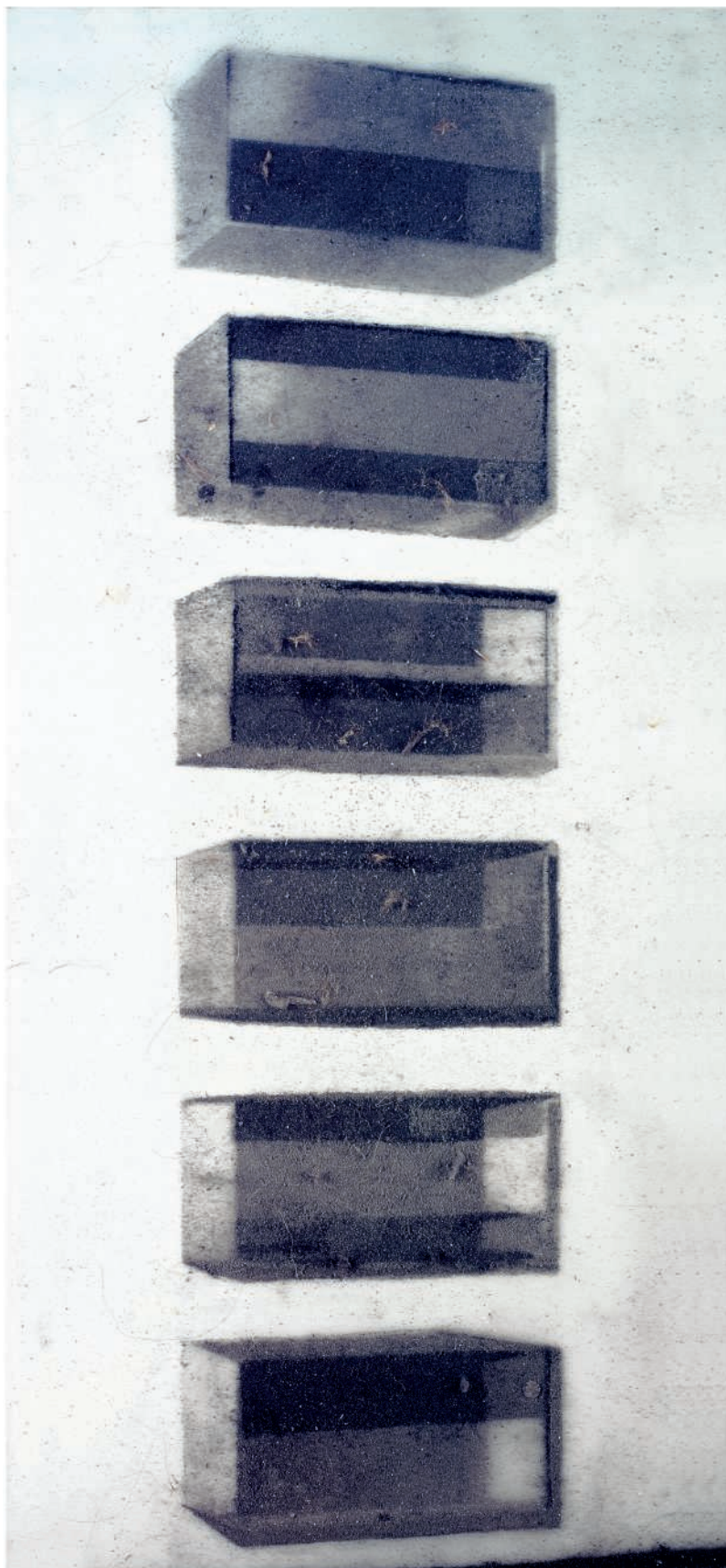
Executed in 2007. This work is number three from an edition of three.

\$10,000-15,000

**PROVENANCE:**

Casey Kaplan, New York

Acquired from the above by the present owner



887

## VIK MUNIZ (B. 1961)

*Donald Judd (Pictures of Dust)*

signed and dated 'Vik Muniz 2000' (on a paper label affixed to the reverse)

Cibachrome print

96 x 45 in. (243.8 x 114.3 cm.)

Executed in 2000. This work is number four from an edition of ten plus five artist's proofs.

\$30,000-50,000

### PROVENANCE:

Brent Sikkema, New York

Acquired from the above by the present owner

### LITERATURE:

*Vik Muniz*, exh. cat., Museo d'Arte Contemporanea, Rome, 2003, p. 136 (another example illustrated).

J. Elkins, M. Dos Anjos and S. Rice, *Obra Incompleta: Vik Muniz*, Rio de Janeiro, 2004, p. 238 (another example illustrated).

L. Martin, ed., *Reflex: A Vik Muniz Primer*, New York, 2005, p. 72 (another example illustrated).

V. Muniz and P. Corrêa do Lago, *Vik Muniz: obra completa, 1987-2009: catálogo raisonné*, Rio de Janeiro, 2009, p. 389 (another example illustrated).

V. Muniz and P. Corrêa do Lago, *Vik Muniz: catalogue raisonné, 1987-2015: everything so far = Tudo ate' agora*, Rio de Janeiro, 2015, p. 431 (another example illustrated).

*"I like to compare art-making with building igloos: I believe that the solution is within the problem in its entirety—nothing comes from the outside."*

Vik Muniz



888

**VIK MUNIZ (B. 1961)**

*La Japonaise, after Claude Monet  
(Pictures of Pigment)*

signed and dated 'Vik Muniz 2006' (on a paper  
label affixed to the reverse)  
chromogenic print  
64 x 40 in. (162.5 x 101.6 cm.)  
Executed in 2006. This work is the second artist's  
proof from an edition of six plus four artist's proofs.  
\$40,000-60,000

**PROVENANCE:**

Sikkema Jenkins & Co., New York  
Anon. sale; Artnet Auctions, 25 April 2014, lot ID  
97163  
Acquired at the above sale by the present owner

**LITERATURE:**

V. Muniz and P. Corrêa do Lago, *Vik Muniz: obra  
completa, 1987-2009: catálogo raisonné*, Rio de  
Janeiro, 2009, p. 590 (another example illustrated).  
V. Muniz and P. Corrêa do Lago, *Vik Muniz:  
catalogue raisonné, 1987-2015: everything so far  
= Tudo até agora*, Rio de Janeiro, 2015, p. 640  
(another example illustrated).



*"My working process has always involved the recycling of both physical and conceptual aspects of media; my thinking process has always been a survival-training course in how to cope with irreversible contradictions."*

Vik Muniz

889

**VIK MUNIZ (B. 1961)**

*20th Century Fox, after Ed Ruscha (Pictures of Cars)*

signed and dated 'Vik Muniz 2008' (on a paper label affixed to the reverse)

digital chromogenic print

46 x 95 in. (116.8 x 241.3 cm.)

Executed in 2008. This work is number two from an edition of six plus four artist's proofs.

\$40,000-60,000

**PROVENANCE:**

Private collection, Los Angeles

Acquired from the above by the present owner

**LITERATURE:**

P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo*

*Raisonné*, Rio de Janeiro, 2009, p. 615 (another example illustrated).

J. Carter Tutwiler, *Ed Ruscha, Vik Muniz and the Car Culture of Los Angeles*, Los Angeles, 2011, pl. 41 (another example illustrated).

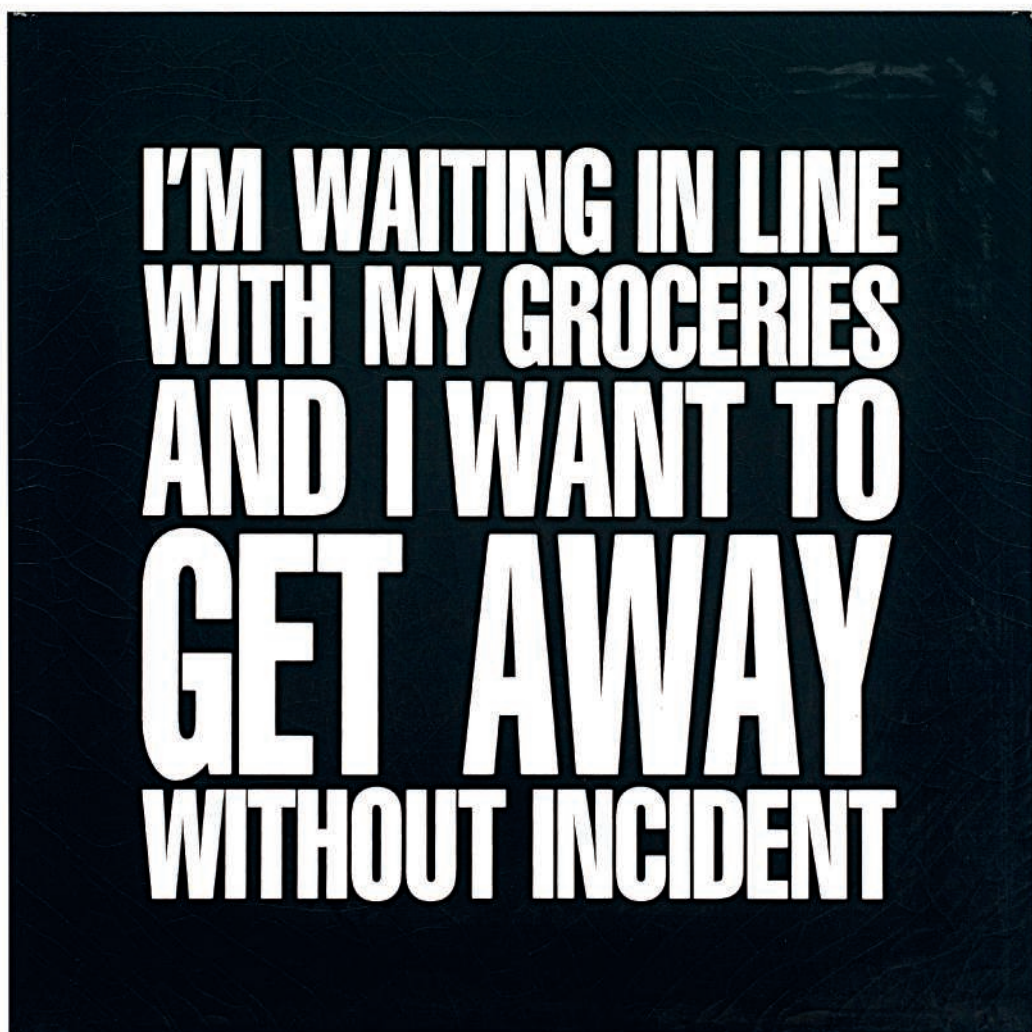
V. Muniz and P. Corrêa do Lago, *Vik Muniz: catalogue raisonné, 1987-2015: everything so far = Tudo ate' agora*, Rio de Janeiro, 2015, p. 665 (another example illustrated).

*"As an artist, I must constantly remind myself of my role in the culture in which I live. It is easy to lose focus when trying to be both powerless and important at once. ...We must continue to learn from history's lessons in order to be able to change it."*

Vik Muniz







890

**JOHN GIORNO (B. 1936)**

*I AM WAITING IN LINE WITH MY GROCERIES AND I  
WANT TO GET AWAY WITHOUT INCIDENT*

signed, numbered and dated 'John Giorno, A/P, 1/1, 1989' (on the reverse)

silkscreen on vinyl

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

Executed in 1989.

\$30,000-40,000

**PROVENANCE:**

Max Wigram Gallery, London

Acquired from the above by the present owner



891

**KAZ OSHIRO (B. 1967)**

*Trash Bin #18 (Black)*

signed, titled and dated 'Kaz Oshiro Trash Bin  
#18.2011' (on the interior)

acrylic on stretched canvas

40 x 20 1/8 x 20 1/8 in. (101.6 x 51.1 x 51.1 cm.)

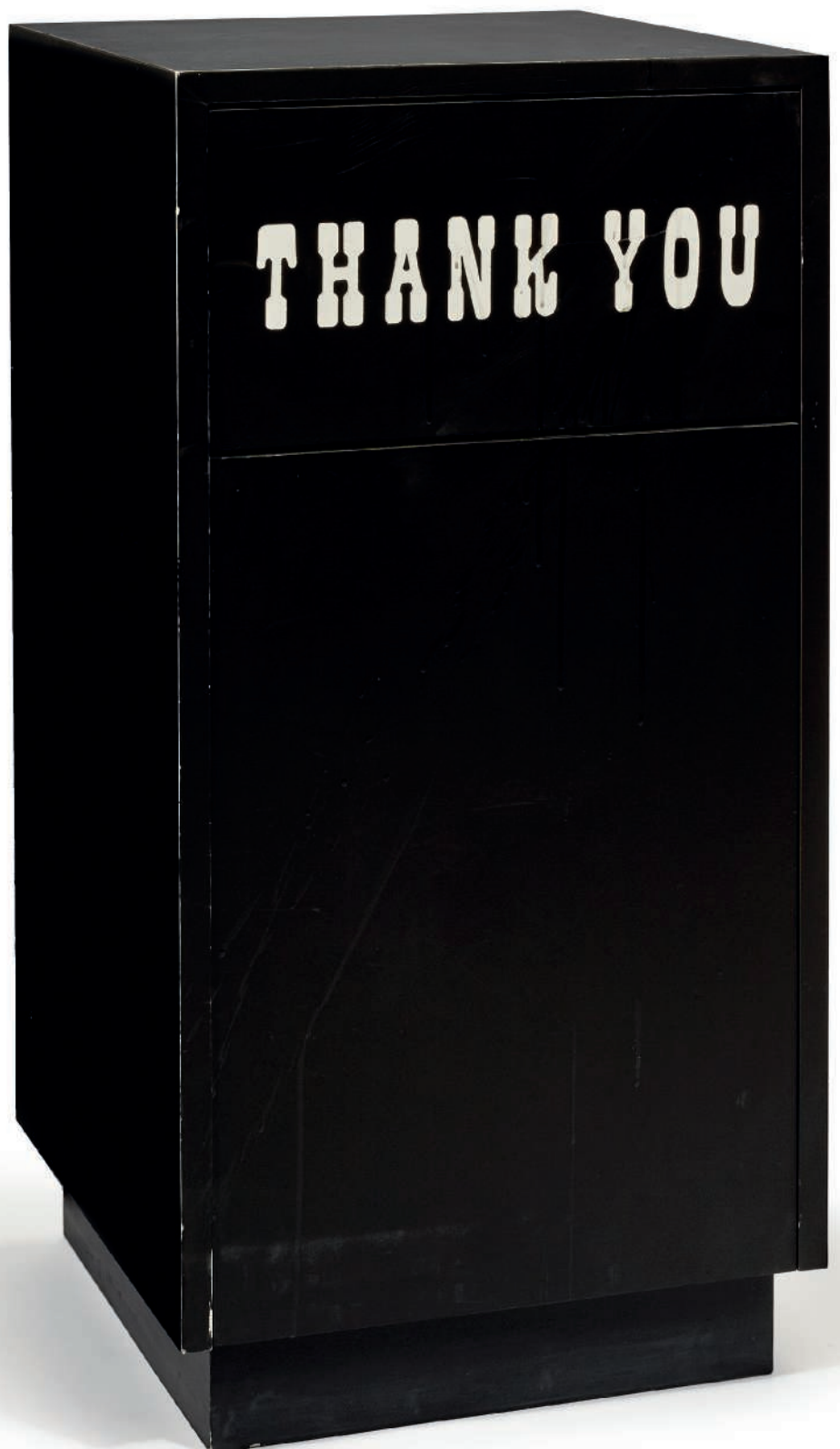
Executed in 2011.

\$18,000-25,000

**PROVENANCE:**

Galerie Frank Elbaz, Paris

Acquired from the above by the present owner



# 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](http://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](http://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](http://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](http://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 titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - (iii) books not identified by title;
      - (iv) **lots** sold without a printed **estimate**;
      - (v) books which are described in the catalogue as sold not subject to return; or
      - (vi) defects stated in any **condition** report or announced at the time of sale.
    - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 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  
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](http://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](http://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](http://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](http://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](http://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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◊ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/16

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# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## 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

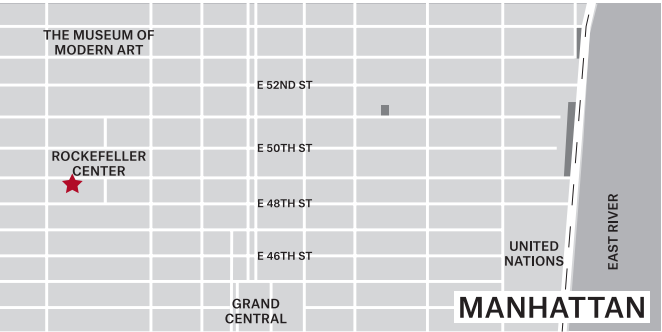
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**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. <b>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.</b>		

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**



CARLO SCARPA (1906-1978)  
*An Important 'Murrine' Dish, circa 1940*  
produced by Venini, fused glass, with original cardboard presentation box  
2¾ in. (7 cm.) high, 14⅝ in. (37.1 cm.) wide, 9⅞ in. (23.7 cm.) deep  
\$100,000-150,000

**CARLO SCARPA: VISIONS IN GLASS 1926-1962**  
**A EUROPEAN PRIVATE COLLECTION**

*New York, 4 May 2017*

**VIEWING**

29 April – 3 May 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Carina Villinger  
cvillinger@christies.com  
+1 212 636 2236

CHRISTIE'S





© Bowness

The Esther B. Ferguson Collection: A Legacy of Art and Patronage  
BARBARA HEPWORTH (1903-1975)  
*Green Head*  
Irish green marble  
Height: 10 $\frac{3}{8}$  in. (27.1 cm.)  
Executed in 1970  
\$500,000-800,000

**IMPRESSIONIST AND MODERN ART  
DAY SALE**

*New York, 16 May 2017*

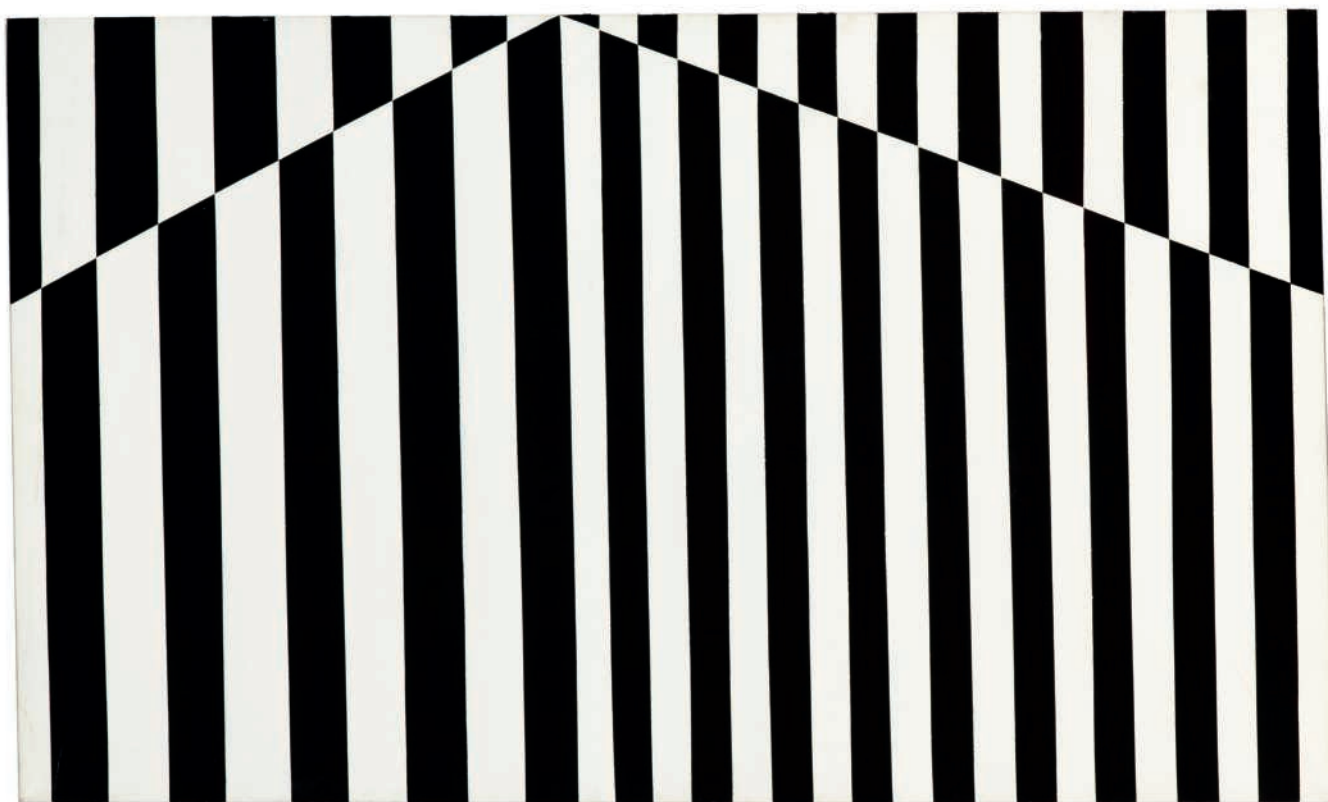
**VIEWING**

6-15 May 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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VFusco@christies.com  
+1 212 636 2050

**CHRISTIE'S**



©Carmen Herrera

CARMEN HERRERA (B. 1915)

*Verticals*

signed, dated and titled 'Carmen Herrera - 1952, "VERTICALS"' (on the reverse)

acrylic on canvas

28½ x 47 in. (71.4 x 119.4 cm.)

\$350,000-450,000

## **LATIN AMERICAN ART**

*New York, 24-25 May 2017*

### **VIEWING**

20-24 May 2017

20 Rockefeller Plaza

New York, NY 10020

### **CONTACT**

Virgilio Garza

[vgarza@christies.com](mailto:vgarza@christies.com)

+212 636 2150

**CHRISTIE'S**



© 2017 Sean Scully

SEAN SCULLY (B. 1945)  
*Hiddensee*  
 signed, titled and dated 'HIDDENSEE Sean Scully 1985' (on the backing board)  
 oil on canvas  
 36 x 36 in. (91.4 x 91.4 cm.)  
 Painted in 1985.

**CONTEMPORARIES (融藝)**  
*Hong Kong, 27 May 2017*

**VIEWING**  
 Hong Kong Convention and Exhibition Centre  
 1 Expo Drive, Wan Chai, Hong Kong

**CONTACT**  
 Koji Inoue  
 KInoue@christies.com  
 +1 212 636 2159

CHRISTIE'S





© Zeng Fanzhi Studio

ZENG FANZHI (CHINA, B. 1964)

*Mask Series*

oil on canvas

59.5 x 50 cm. (23 3/8 x 19 5/8 in.)

Painted in 1998

HK\$3,500,000-5,000,000 (US\$450,000-650,000)

## ASIAN 20TH CENTURY & CONTEMPORARY ART

EVENING SALE

*Hong Kong, 27 May 2017*

## ASIAN 20TH CENTURY ART

DAY SALE

*Hong Kong, 28 May 2017*

## ASIAN CONTEMPORARY ART

DAY SALE

*Hong Kong, 28 May 2017*

### VIEWING

Hong Kong Convention and Exhibition Centre  
No. 1 Harbour Road, Wanchai  
26-27 May 2017

### CONTACT

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acahk@christies.com  
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CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

## POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

THURSDAY 18 MAY 2017  
AT 1.30 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: PHIL  
SALE NUMBER: 14189

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4.200, 4.500, 4.800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32.000, 35.000, 38.000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)**

14189

Client Number (if applicable) \_\_\_\_\_

Sale Number

Billing Name (please print)

---

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature \_\_\_\_\_

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1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
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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67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

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