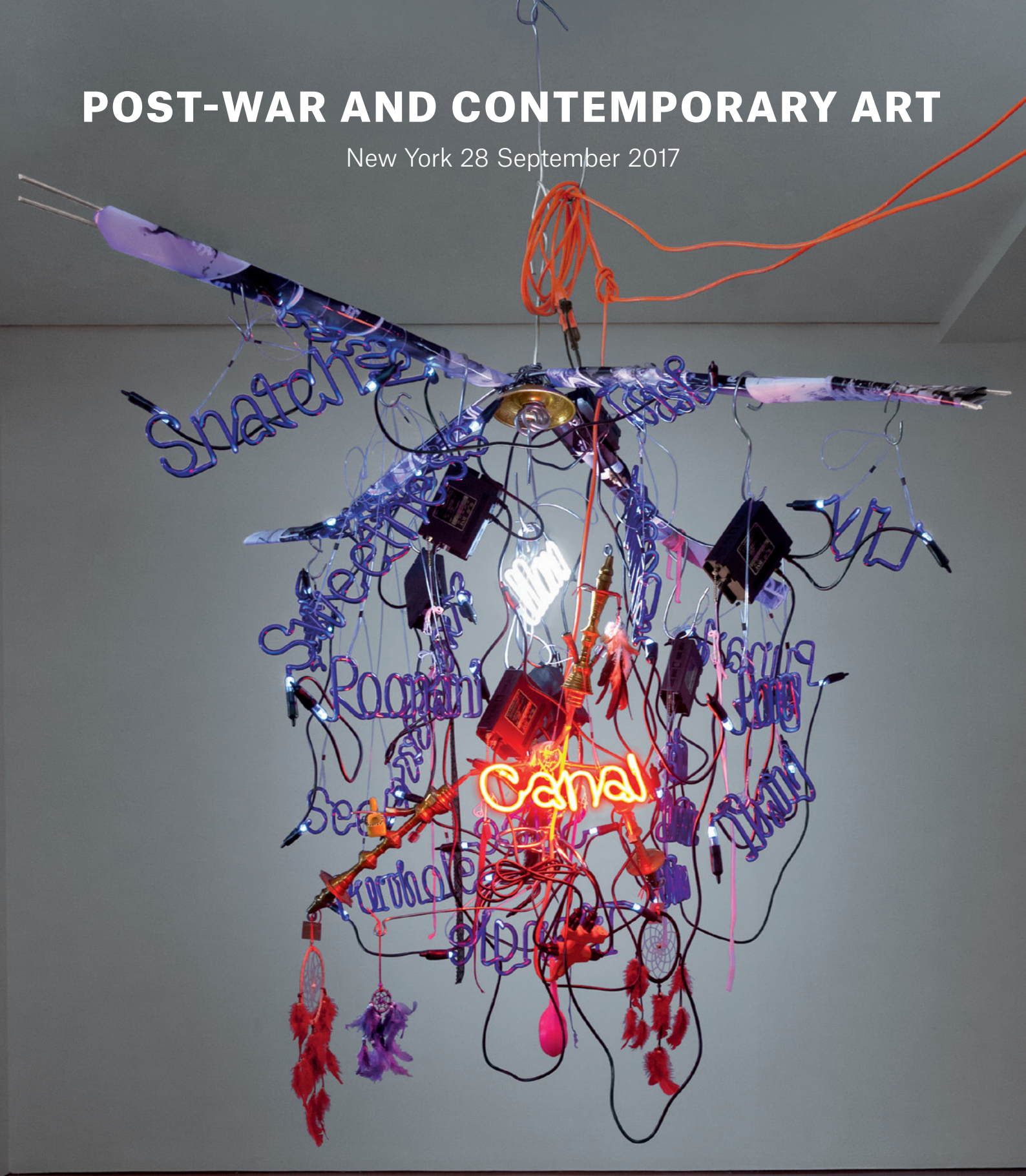
POST-WAR AND CONTEMPORARY ART

New York 28 September 2017



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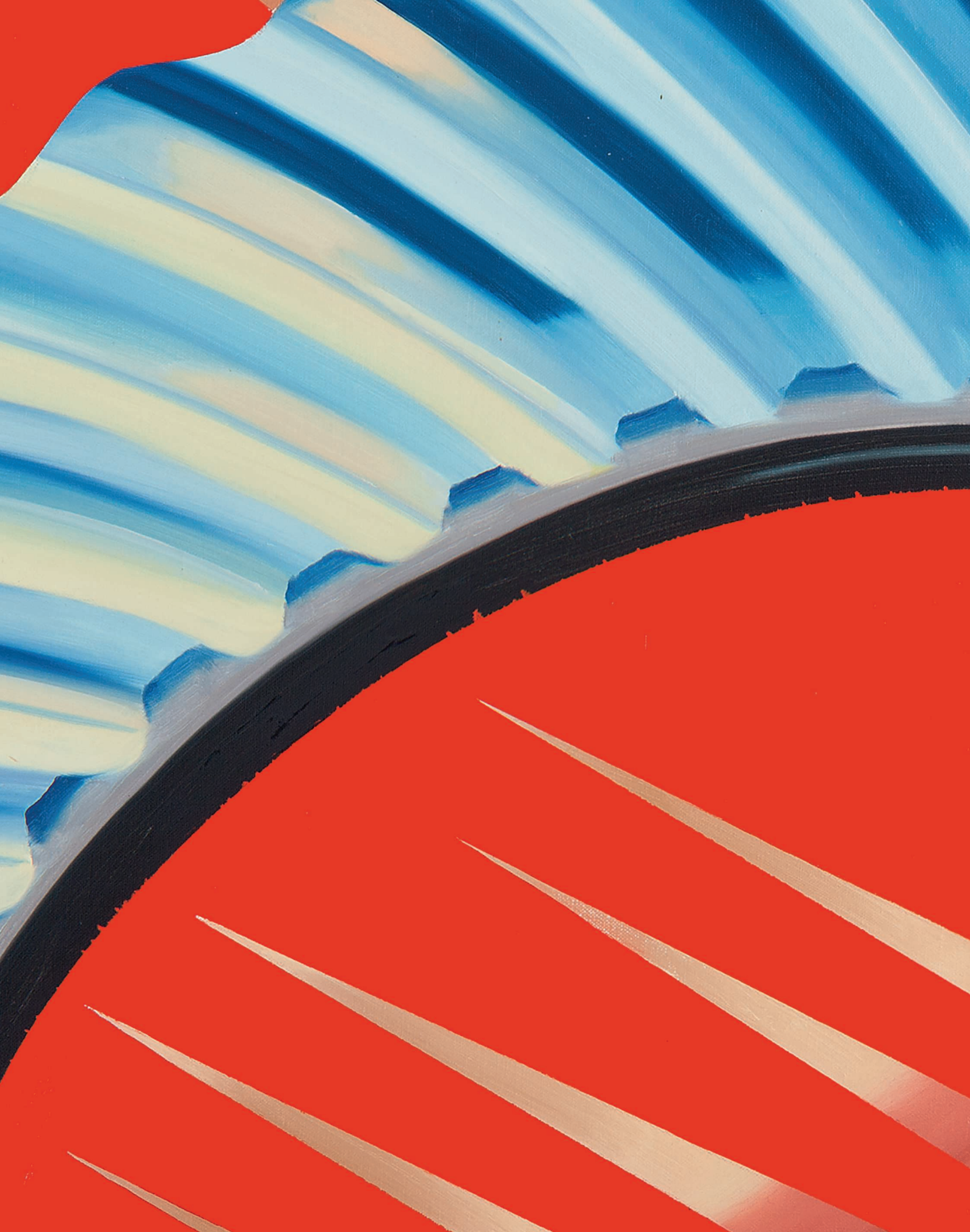

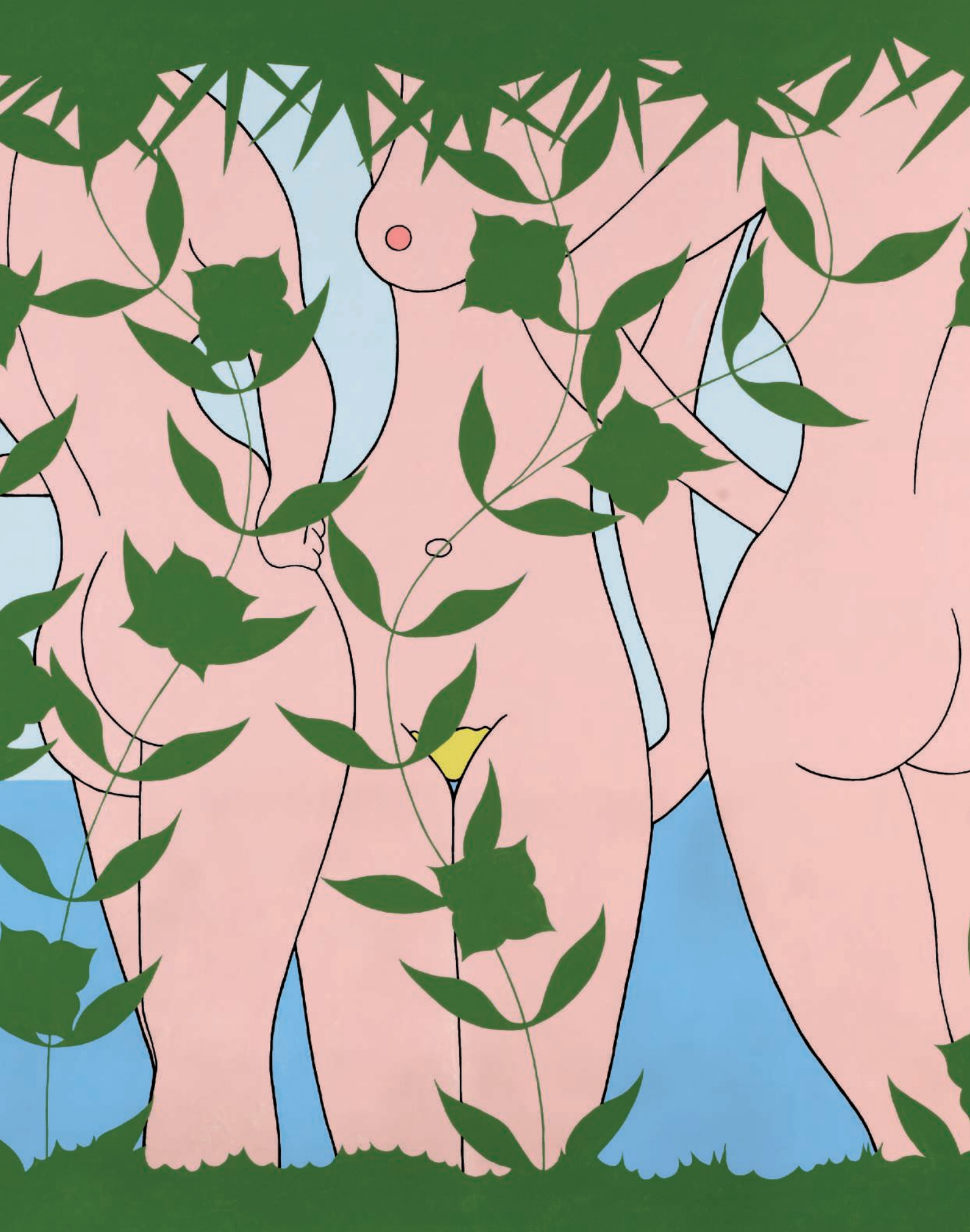

POST-WAR AND CONTEMPORARY ART

PROPERTIES INCLUDING

Property of the David Winton Bell Gallery, Brown University

The Arthur and Anita Kahn Collection: A New York Story

Property from the Estate of Eileen Josten Lowe

Property from the Collection of Dr. Jerome and Mrs. Evelyn Oremland

Drawings from the Collection of Irving Stenn

Property from the Allan Stone Collection

Property from the Tuttleman Collection

The Collection of Les Wollam

AUCTION

Thursday 28 September 2017
Session I at 10.00 am (Lots 1-174)
Session II at 2.00 pm (Lots 201-341)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	September 23	10 am – 5 pm
Sunday	September 24	1 pm – 5 pm
Monday	September 25	10 am – 5 pm
Tuesday	September 26	10 am – 5 pm
Wednesday	September 27	10 am – 5 pm
Thursday	September 28	10 am – 2 pm

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AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GRISHOP–13892**

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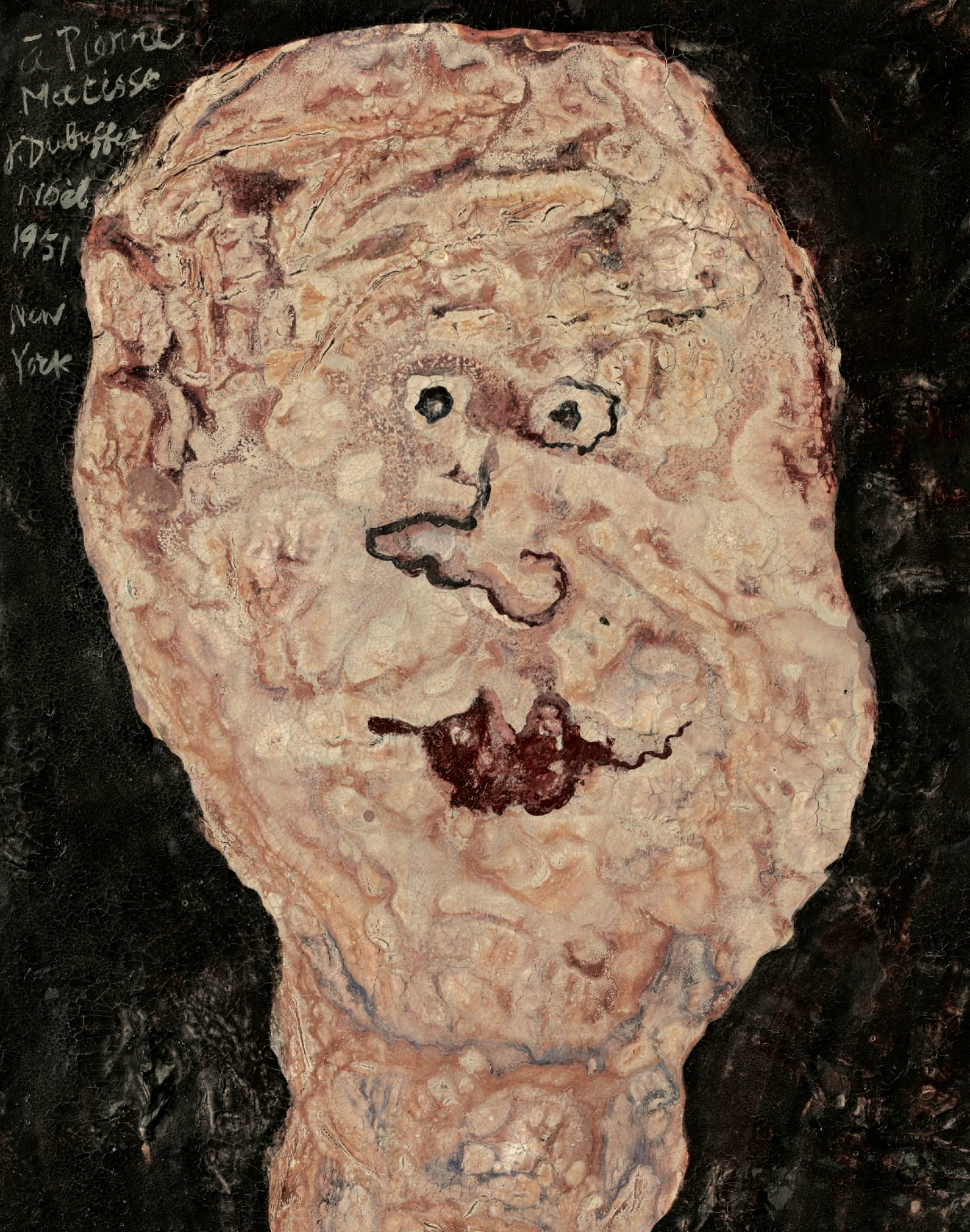
à Pierre
Matisse
J. Dubuffet
Noël
1951
New
York

ILLUSTRATIONS

WRAP FRONT:
Lot 45
Hannah Wilke, *S.O.S. Starification Object Series*, 1974-1979.
© Marsie, Emanuelle, Damon and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles/Licensed by VAGA, New York, NY.

INSIDE WRAP LEFT:
Lot 209
Yayoi Kusama, *Pumpkin*, 1991 (detail).
© Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore; Victoria Miro, London; YAYOI KUSAMA Inc.

INSIDE WRAP CENTER:
Lot 39
Kenneth Noland, *Untitled*, 2001 (detail).
© Estate of Kenneth Noland/Licensed by VAGA, New York, NY.

INSIDE WRAP RIGHT:
Lot 61
Gerhard Richter, *24.2.85*, 1985 (detail).
© Gerhard Richter 2017 (29082017).

FRONT COVER:
Lot 217
Jason Rhoades, *Sweet Chocolate Nation*, 2006.
© The Estate of Jason Rhoades.

BACK COVER:
Lot 216
Yayoi Kusama, *Yellow Dots A*, 1993 (detail).
© Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore; Victoria Miro, London; YAYOI KUSAMA Inc.

INSIDE FRONT COVER:
Lot 48
James Rosenquist, *Sketch for Frictionless Smile*, 1983 (detail).
© Estate of James Rosenquist/Licensed by VAGA, New York, NY.

FRONTISPIECE ONE:
Lot 34
Hans Hofmann, *Summer Glory*, 1944 (detail).
© 2017 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York.

FRONTISPIECE TWO:
Lot 52
Wayne Thiebaud, *Receptionist*, 1988 (detail).
© 2017 Wayne Thiebaud / Licensed by VAGA, New York, NY.

FRONTISPIECE THREE:
Lot 213
Rob Pruitt, *Suicide Painting XXXIX*, 2014.
© Rob Pruitt.

FRONTISPIECE FOUR:
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John Wesley, *Seascape with Frieze of Girls*, 1985 (detail).
© John Wesley.

FRONTISPIECE FIVE:
Lot 61
Gerhard Richter, *24.2.85*, 1985 (detail).
© Gerhard Richter 2017 (29082017).

FRONTISPIECE SIX:
Lot 26
Robert Motherwell, *Untitled (Primal Ochre Sign on Blue)*, 1963 (detail).
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

OPPOSITE AUCTION INFORMATION:
Lot 60
Louise Nevelson, *Sky Cathedral's Presence I*, 1959-1962.
© 2017 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

OPPOSITE CONTENTS:
Lot 53
Jean Dubuffet, *Tête dédicacée à Pierre Matisse*, 1951.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

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Lot 64
Jean Dubuffet, *Mire G 156*, 1983 (detail).
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

BODY LANGUAGE DIVIDER:
Lot 44
Alex Katz, *Study for Times Square Mural*, 1977.
© Alex Katz/Licensed by VAGA, New York, NY.

DRAWINGS FROM THE COLLECTION OF IRVING STENN DIVIDER:
Lot 154
Sylvia Plimack Mangold, *22 ½ inches of Floorboard*, 1974 (detail).
©Sylvia Plimack Mangold, Courtesy Alexander and Bonin, New York.

SESSION II DIVIDER:
Lot 205
Friedrich Kunath, *Exit Strategy (Diet Mountain View)*, 2012 (detail).
© Friedrich Kunath.

OPPOSITE CONDITIONS OF SALE:
Lot 220
Rudolf Stingel, *Untitled*, 1998 (detail).
© Rudolf Stingel.

OPPOSITE INDEX:
Lot 317
Andres Serrano, *Piss Christ*, 1987 (detail).
© Andres Serrano.

INSIDE BACK COVER:
Lot 30
Jean Dubuffet, *Site avec 3 personnages*, 1981 (detail).
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

CONTENTS

The Post-War and Contemporary Art department would like to thank the following: Stephen Jones; Candace Wetmore; Emma Laramie; Richard LaSalle, Rusty Riker, Debra Catalano, Julie J. Kim, Dave Trieger, Lars Kremer, Arnie Brulhardt, Eric Heykoop; Sakina Namazi, Joey Quigley; Kevin Berg, Scott Marston, Pete Ng; Katie Marber, AJ Kiyoizumi, Noah Davis, Ali Immergut, Celine Cunha, Laura Bjorstad; April Jacobs; And Nadya Yeh, Janavi Goldblum, Guglielmo Vedovotto, Avery Semjen, Kathleen Maher, Carroll Ison, Lara Abouhamad, Samantha Floody, Areni Nuyujukian and Kate Cox for the their help in the production of this catalogue.

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 (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

31/08/17

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POST-WAR AND CONTEMPORARY ART

Session I - 10:00am
28 September 2017

1

YAYOI KUSAMA (B. 1929)

Ground

signed twice and dated twice 'YAYOI KUSAMA 1953' (lower right);
signed again, titled and dated again 'Yayoi Kusama 1953 GROUND' (on the reverse)
pastel, watercolor and ink on paper
14 ⅛ x 10 ⅛ in. (35.9 x 25.7 cm.)
Executed in 1953.

$50,000-70,000

PROVENANCE
Richard Castellane, New York
Peter Blum Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Princeton University Art Museum; Birmingham Museum of Art; Toronto, Art Gallery of York University; Indianapolis Museum of Art and Utica, Munson-Williams-Proctor Arts Institute, *Yayoi Kusama: Early Drawings from the Collection of Richard Castellane*, May 2000-December 2002, pp. 21 and 40, pl. 5 (illustrated).
New York, D'Amelio Gallery, *Yayoi Kusama: Drawings from the mid-50s*, September-October 2012.

2

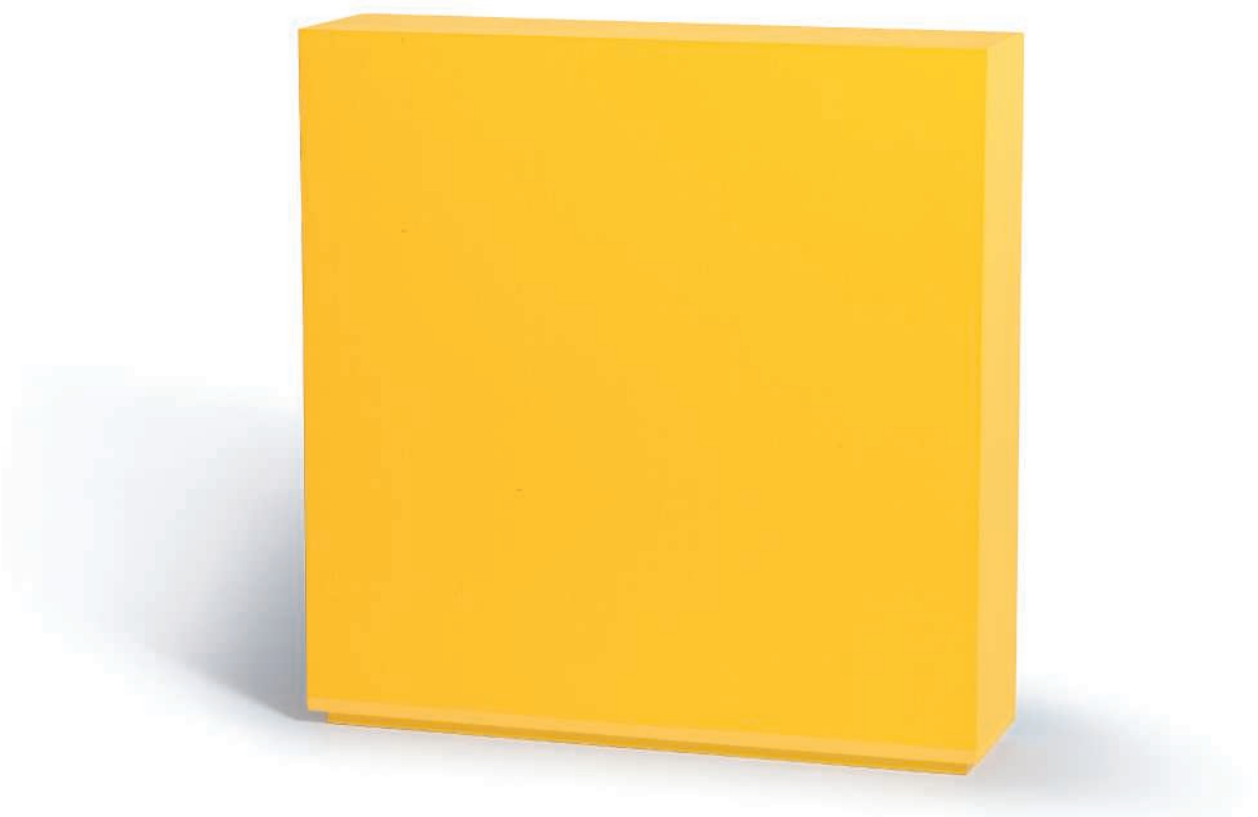
ANNE TRUITT (1921-2004)

Parva LIV

signed and dated 'Truitt '01' (on the underside)
acrylic on wood
12 ¼ x 12 x 3 in. (31.1 x 30.5 x 7.6 cm.)
Executed in 2001.

$30,000-50,000

PROVENANCE
Acquired directly from the artist by the present owner



3

SAM FRANCIS (1923-1994)

Untitled

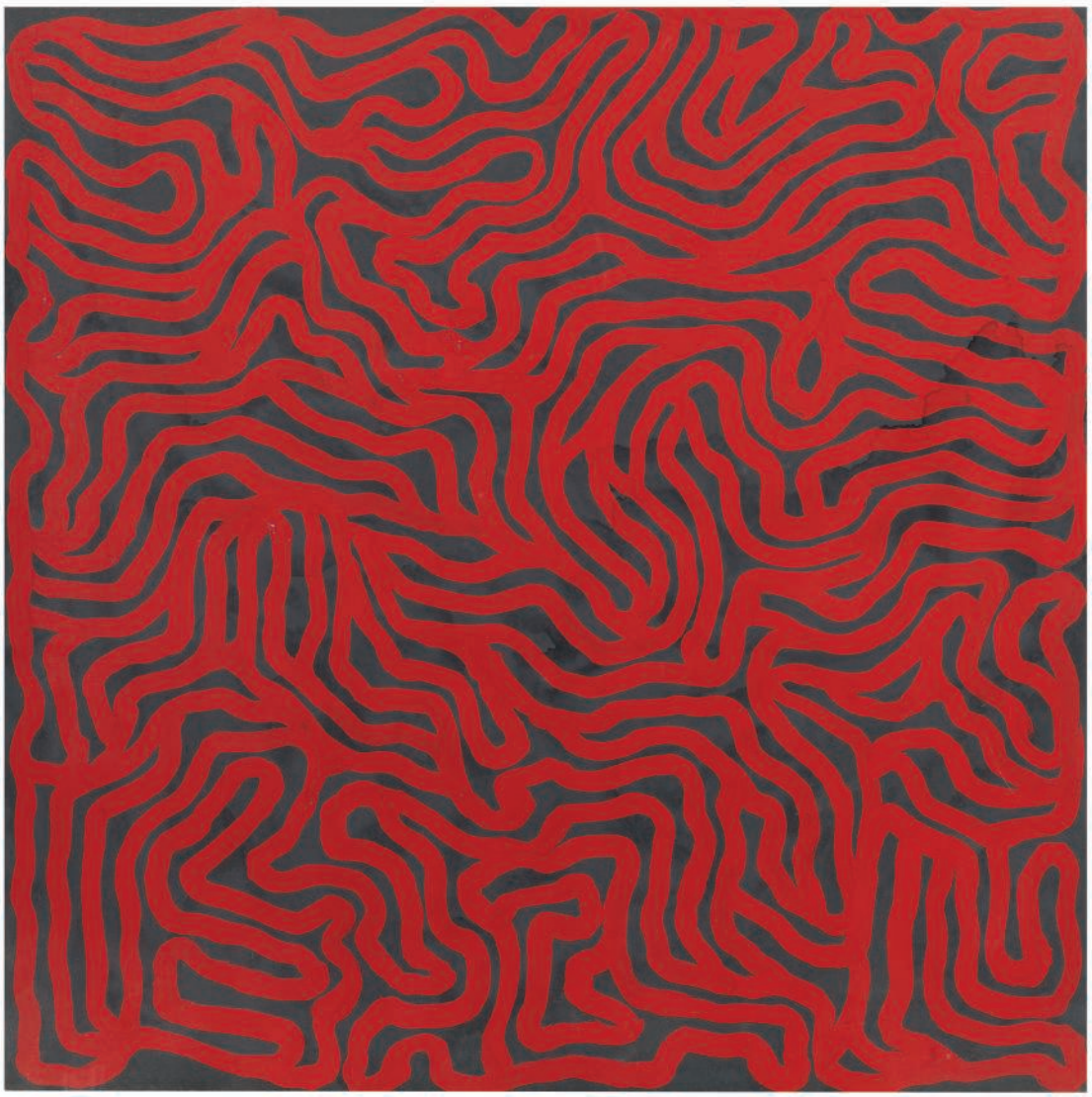
stamped with the Sam Francis Estate stamp, signed, numbered and dated 'Sam Francis 1978 SF78-1161' (on the reverse)
acrylic on paper
14 ½ x 10 ⅜ in. (36.8 x 26.4 cm.)
Painted in 1978.

$20,000-30,000

PROVENANCE
Estate of the artist, California
Museum of Contemporary Art, Los Angeles, Benefit Auction, May 2002
Acquired at the above sale by the present owner

EXHIBITED
Rome, 2000 Galleria d'Arte Il Gabbiano, *Sam Francis*, 2000, no. 28 (illustrated).

This work is identified with the interim identification number of SF78-1161 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper.* This information is subject to change as scholarship continues by the Sam Francis Foundation.



4

SOL LEWITT (1928-2007)

Irregular Grid

gouache on paper
22 ⅜ x 22 ⅝ in. (56.8 x 57.5 cm.)
Painted in 1999.

$15,000-20,000

PROVENANCE
Pace Wildenstein, New York

5

ALEX KATZ (B. 1927)

Pink Petunia

signed and dated 'Alex Katz 68' (upper left)
acrylic on panel
14 ⅞ x 10 ⅝ in. (37.8 x 27 cm.)
Painted in 1968.

$30,000-50,000

PROVENANCE
Robert Miller Gallery, New York
Private collection, Greensboro, North Carolina
Acquired from the above by the present owner, *circa* 1983-1987

6

YAYOI KUSAMA (B. 1929)

Untitled (Tunic)

signed 'KUSAMA' (lower right)
oil on sewn fabric
32 x 53 ¼ in. (81.3 x 135.3 cm.)
Executed *circa* 1968.

$20,000-30,000

PROVENANCE
Richard Castellane Gallery, New York

EXHIBITED
Utica, Munson-Williams-Proctor Arts Institute, *Yayoi Kusama,* December 2003-March 2004.

This work is accompanied by a printed image signed by the artist.

7

YAYOI KUSAMA (B. 1929)

Untitled (Tunic)

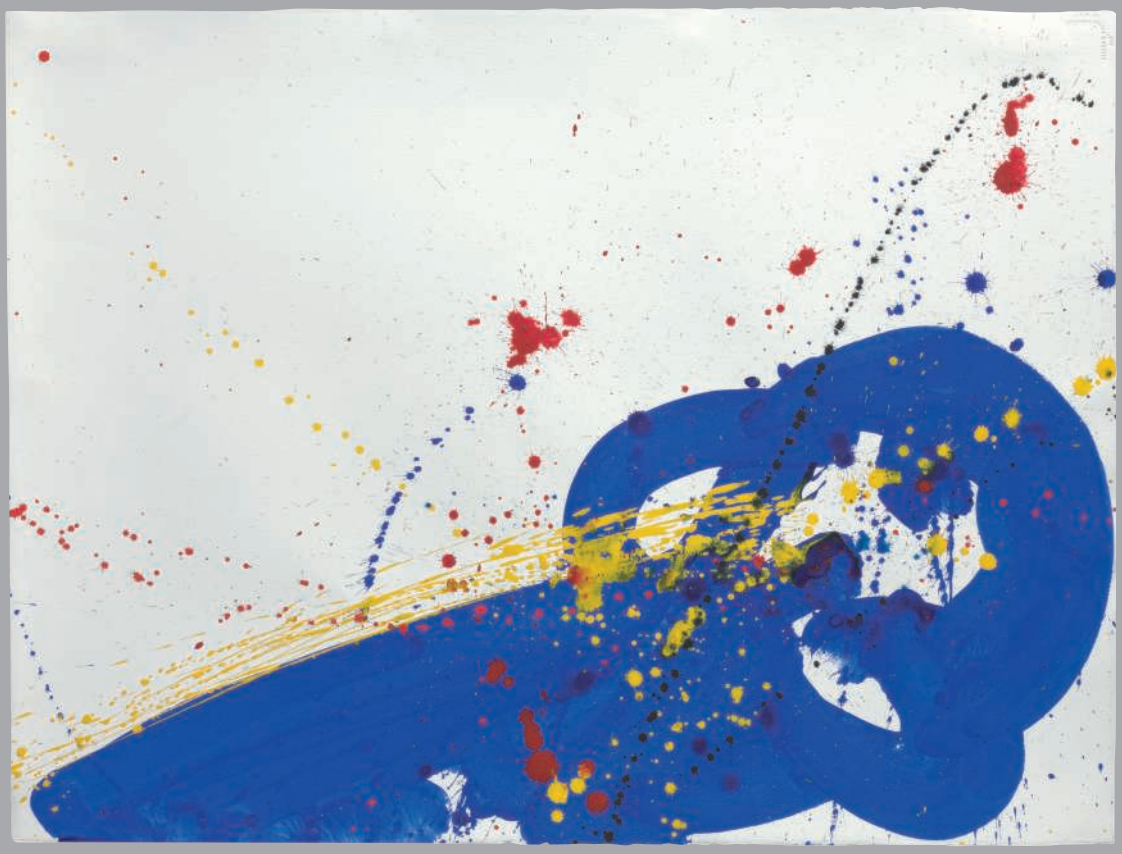
signed 'KUSAMA' (lower center)
oil on sewn fabric
32 x 46 ½ in. (81.3 x 118.1 cm.)
Executed *circa* 1968.

$15,000-20,000

PROVENANCE
Richard Castellane Gallery, New York

EXHIBITED
Utica, Munson-Williams-Proctor Arts Institute, *Yayoi Kusama,* December 2003-March 2004.

This work is accompanied by a printed image signed by the artist.



8

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated 'Sam Francis 1964 Los Angeles' (on the reverse)
gouache and acrylic on paper
22 ⅝ x 29 ⅞ in. (57.5 x 75.9 cm.)
Executed in 1964.

$40,000-60,000

PROVENANCE
Private collection
Anon. sale; Galerie Kornfeld, Bern, 6 June 2008, lot 39
Private collection, London
Anon. sale; Christie's, South Kensington, 12 September 2012, lot 68
Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF64-065 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

9

KAREL APPEL (1921-2006)

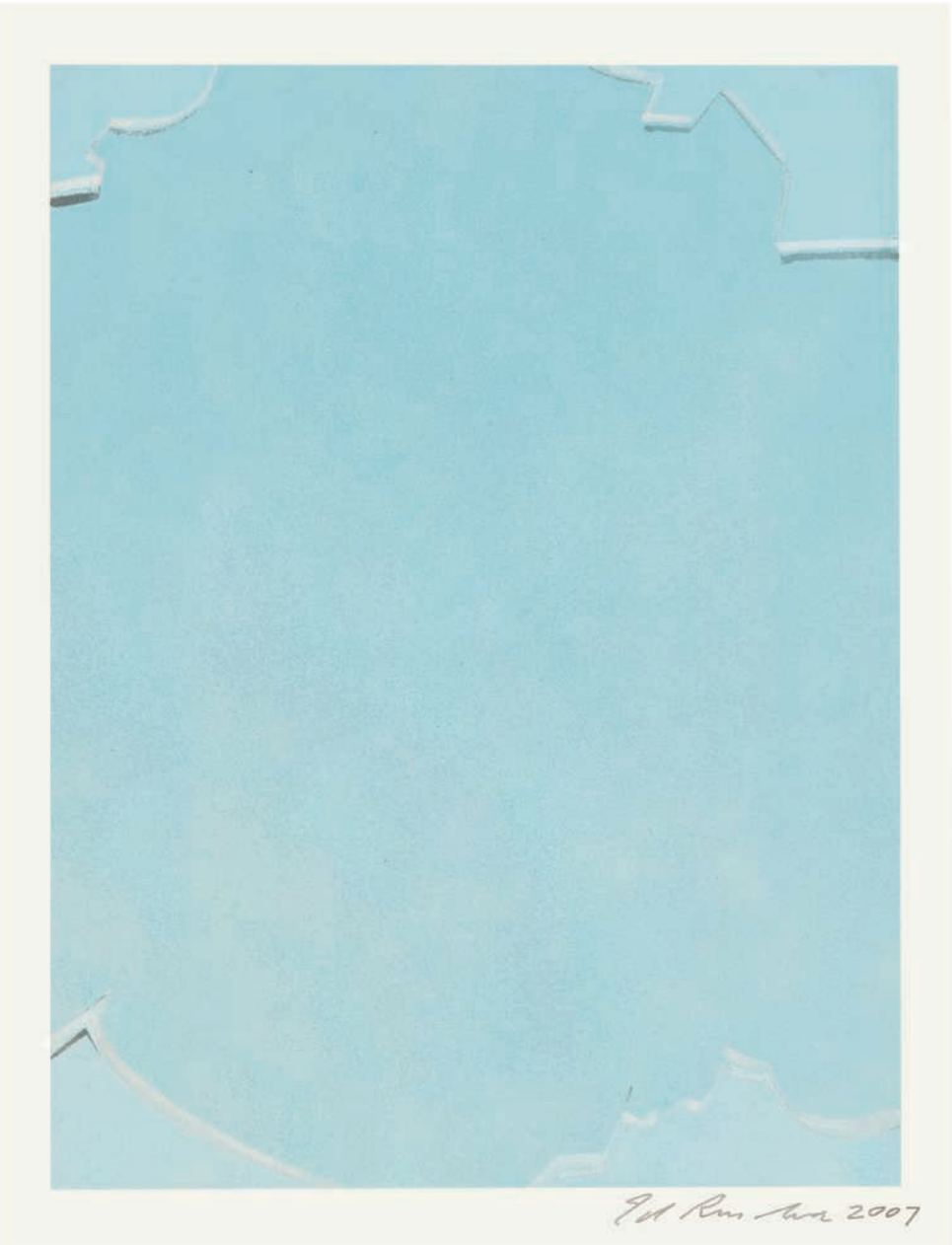
Sweet Birds of Youth

oil on canvas
38 x 57 ⅛ in. (96.5 x 145.1 cm.)
Painted in 1960.

$50,000-70,000

PROVENANCE
Donald Morris Gallery, Detroit
Acquired from the above by the present owner, 1973

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



10

ED RUSCHA (B. 1937)

Punched Glass

signed and dated 'Ed Ruscha 2007' (lower right)
acrylic on paperboard
12 ⅛ x 9 ⅜ in. (30.8 x 23.8 cm.)
Painted in 2007.

$15,000-20,000

PROVENANCE
Private collection
Acquired from the above by the present owner

EXHIBITED
London, Gagosian Gallery, *Ed Ruscha: Busted Glass*, October-November 2007, n.p. (illustrated).

This work will be included in a future volume of *Ed Ruscha: Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

11

ALEX KATZ (B. 1927)

Maine Woods

signed and dated 'Alex Katz 96' (upper right)
oil on Masonite
5 ¾ x 12 in. (14.6 x 30.5 cm.)
Painted in 1996.

$20,000-30,000

PROVENANCE
David Klein Gallery, Birmingham, Michigan
Jonathan Novak Fine Art, Los Angeles
Anon. sale; Bonhams, New York, 12 May 2015, lot 8
Acquired at the above sale by the present owner

12

ALEXANDER CALDER (1898-1976)

Yellow Dentifrice

signed and dated 'Calder 44' (lower right)
gouache and ink on paper
31 x 22 ½ in. (78.7 x 57.2 cm.)
Executed in 1944.

$35,000-45,000

PROVENANCE
Perls Galleries, New York
Private collection, Margate, New Jersey, 1965
Acquired from the above by the present owner, 1995

This work is registered in the archives of the Calder Foundation, New York, under application number A05825.

13

ALEXANDER CALDER (1898-1976)

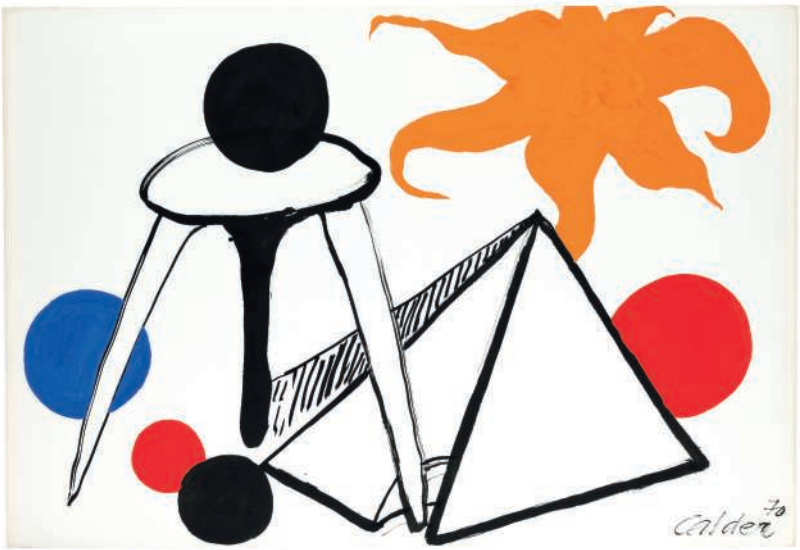
On the Moon

signed and dated 'Calder 70' (lower right)
gouache and ink on paper mounted on board
29 ½ x 40 ¼ in. (74.9 x 102.2 cm.)
Executed in 1970.

$40,000-60,000

PROVENANCE
Galerie Maeght, Paris
Private collection, 1974
Galerie Art 62, Cannes
Private collection, Belgium, *circa* 1985
Anon. sale; Christie's, London, 9 February 2006, lot 192
Opera Gallery, London, 2006
Acquired from the above by the present owner, 2007

This work is registered in the archives of the Calder Foundation, New York, under application number A11739.



14

ALEXANDER CALDER (1898-1976)

Blue-Eyed Butterfly

signed and dated 'Calder 68' (lower right)
gouache and ink on paper
29 ⅜ x 43 in. (74.6 x 109.2 cm.)
Executed in 1968.

$40,000-60,000

PROVENANCE
Perls Galleries, New York
Makler Gallery, Philadelphia, 1969
Private collection, Philadelphia, *circa* 1969
By descent from the above to the present owner, 2004

This work is registered in the archives of the Calder Foundation, New York, under application number A06081.

15

GEORGE RICKEY (1907-2002)

Divided Quadrilateral IX

incised with the artist's signature, number and date '1/3 Rickey 1992' (on the base)
stainless steel
31 ¼ x 35 x 3 ⅝ in. (79.4 x 88.9 x 9.2 cm.)
Executed in 1992. This work is number one from an edition of three.

$25,000-35,000

PROVENANCE
Acquired directly from the artist by the present owner, 1992

EXHIBITED
Sherman Oaks, Carl Schlosberg Fine Arts, *George Rickey: An Exhibition of Kinetic Sculpture*, April-May 1992.

16

SOL LEWITT (1928-2007)

Complex Forms

signed and dated 'S. LEWITT 6/88' (lower right)
watercolor and graphite on paper
29 ⅞ x 22 ⅜ in. (75.9 x 56.8 cm.)
Executed in 1988.

$20,000-30,000

PROVENANCE
Annemarie Verna Galerie, Zurich
Anon. sale; Sotheby's, London, 22 June 2007, lot 362
Acquired at the above sale by the present owner

17

JOSEF ALBERS (1888-1976)

Embedded Linear Construction II

incised with the artist's monogram 'A' (lower corner)
etched glass in metal case and electrical cord
14 ½ x 15 ½ x 3 ½ in. (36.8 x 39.4 x 8.9 cm.)
Executed in 1970. This work is from an unnumbered edition of eleven.

$25,000-35,000

PROVENANCE
Professor Duayne Hatchett, Buffalo
Anon. sale; Cottone Auctions, Geneseo, 19 March 2016, lot 203
Acquired from the above by the present owner

the Tuttleman Collection

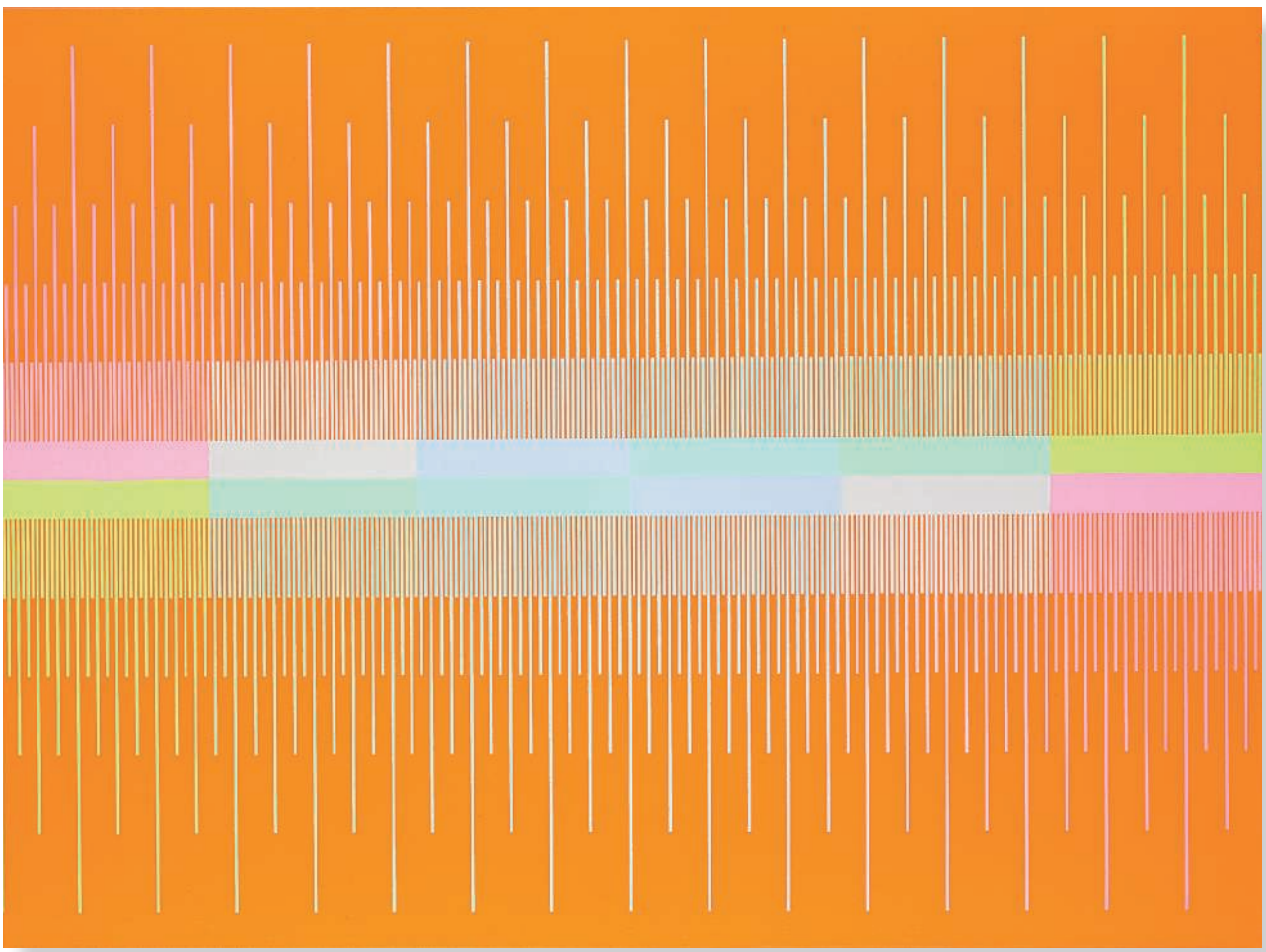
Edna and Stanley Tuttleman with Roy Lichtenstein, *Stretcher Frame. Revealed Beneath Painting of a Stretcher Frame*, 1973. Artwork: © Estate of Roy Lichtenstein. © 2017 Vasa Velizar Mihich.

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.



18

RICHARD ANUSZKIEWICZ (B. 1930)

Bisected Orange

signed, numbered and dated '483 © RICHARD ANUSZKIEWICZ 1976' (on the reverse)
acrylic on canvas
36 ⅛ x 47 ⅞ in. (91.8 x 121.6 cm.)
Painted in 1976.

$25,000-35,000

PROVENANCE
Fontana Gallery, Narberth, Pennsylvania
Acquired from the above by the present owner, 1977

19

NIKI DE SAINT PHALLE (1930-2002)

Le Couple

incised with the artist's signature 'Niki de Saint Phalle' (lower edge)
painted marble
27 x 26 x 17 in. (68.6 x 66 x 43.2 cm.)
Executed in 1992. This work is unique.

$60,000-80,000

PROVENANCE
Lillian Heidenberg Gallery, New York
Acquired from the above by the present owner, 1993

20

TOM WESSELMANN (1931-2004)

Study for Nude Lithograph

signed, titled, numbered and dated '75-3 STUDY FOR NUDE LITHOGRAPH Wesselmann 1976' (on the stretcher bar)
oil on canvas
11 x 16 in. (28 x 40.6 cm.)
Painted in 1976.

$80,000-120,000

PROVENANCE
Fontana Gallery, Narberth, Pennsylvania
Acquired from the above by the present owner, 1978

21

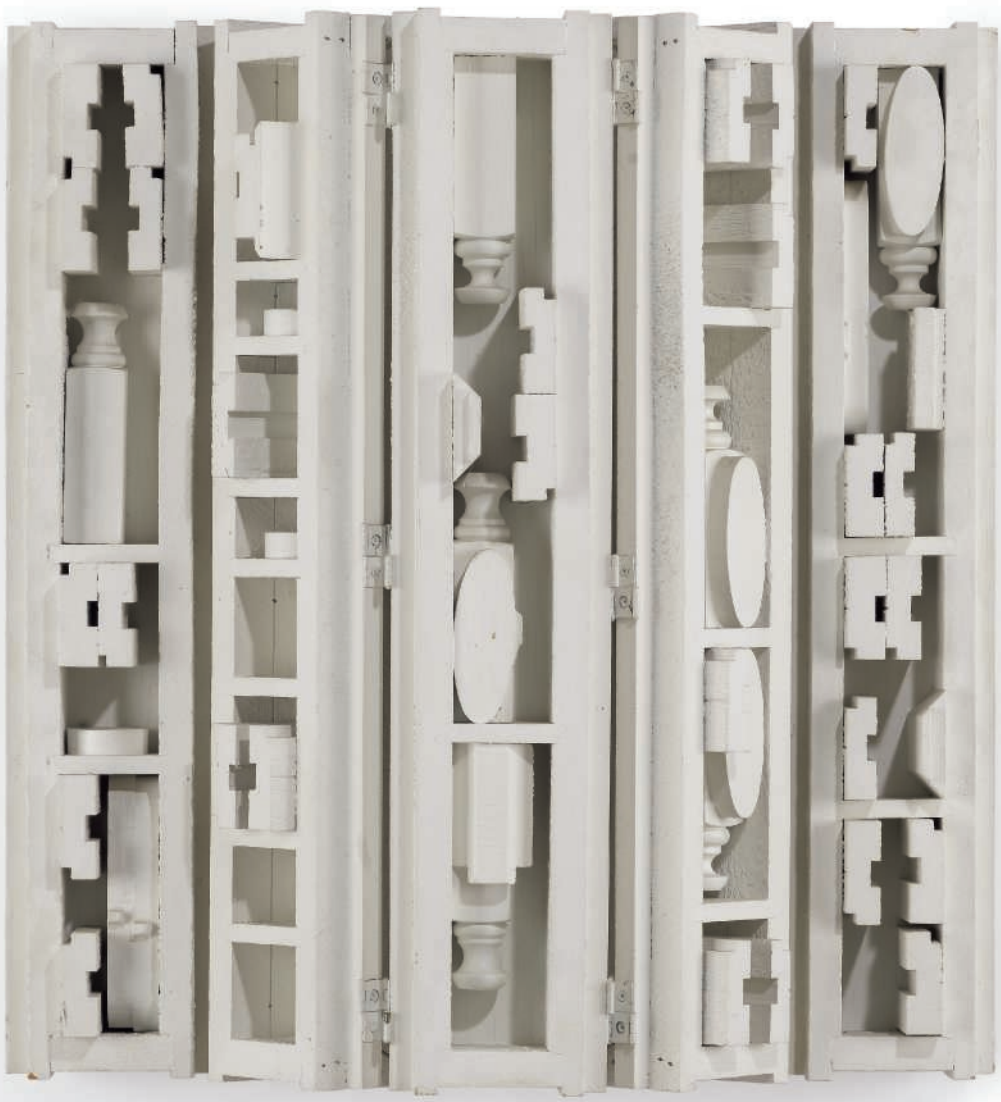
TOM WESSELMANN (1931-2004)

Maquette for Bedroom Painting #32

signed twice, titled, numbered and dated twice '76-25 MAQUETTE FOR BEDROOM PTG #32 Wesselmann 1976-79' (on the reverse)
oil on canvas on Liquitex and enamel wood construction in Plexiglas box
13 ¾ x 21 ⅛ x 10 ½ in. (27.3 x 53.7 x 26.7 cm.)
Executed in 1976-1979.

$60,000-80,000

PROVENANCE
Sidney Janis Gallery, New York
Fontana Gallery, Narberth, Pennsylvania
Acquired from the above by the present owner, 1979



22

LOUISE NEVELSON (1899-1988)

Floating Cloud V

painted wood
30 ½ x 28 ¾ x 10 in. (77.5 x 73 x 25.4 cm.)
Executed in 1977.

$30,000-50,000

PROVENANCE
Pace Gallery, New York
Medici-Berenson Gallery, Bay Harbor Islands, Florida
Acquired from the above by the present owner, 1980

EXHIBITED
Wichita, Edwin A. Ulrich Museum of Art, *Louise Nevelson: Sculptures and Graphics*, September-October 1978.

23

LOUISE NEVELSON (1899-1988)

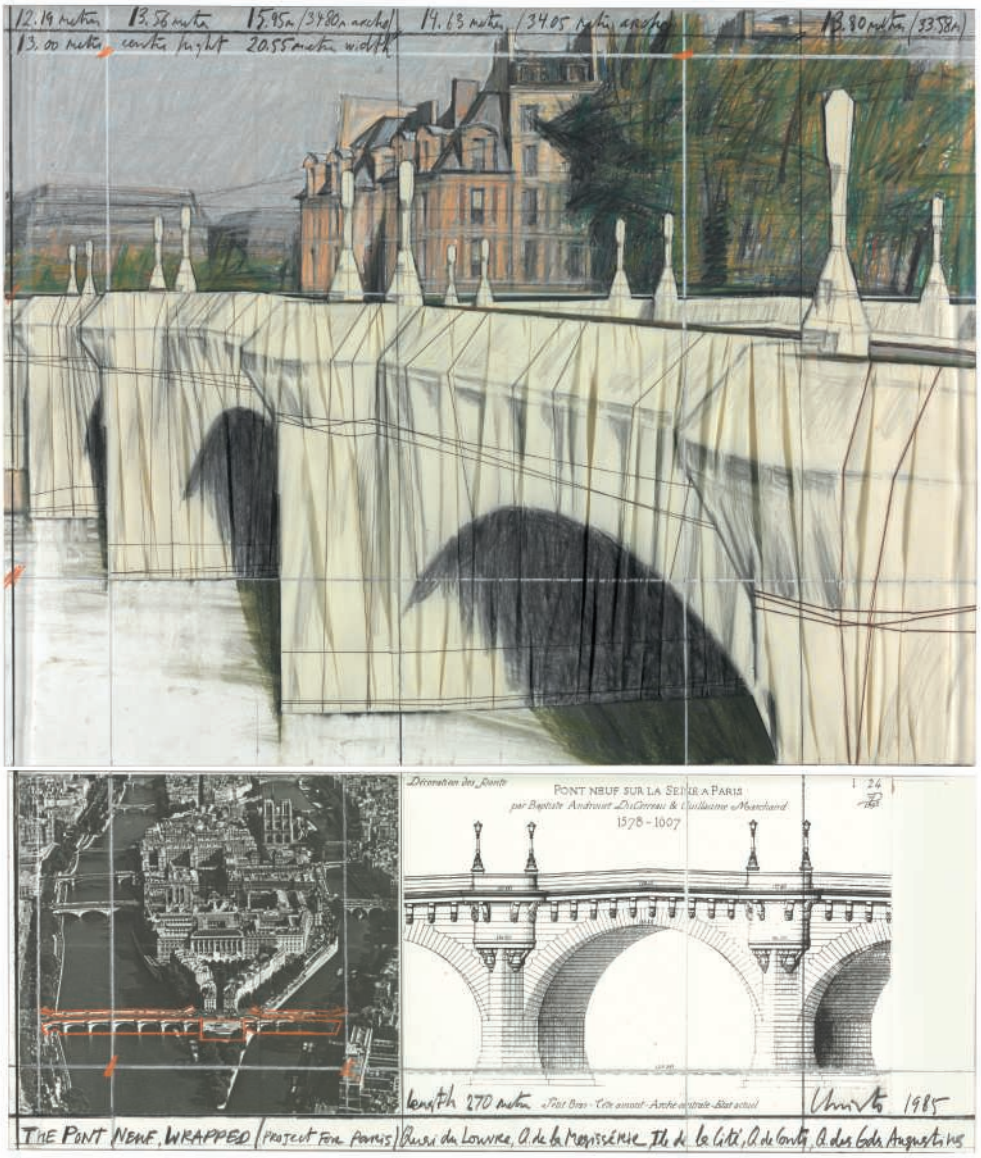
Double Image

painted aluminum, in two parts
front element: 108 ½ x 72 ½ x 28 ½ in. (275.5 x 184.1 x 72.3 cm.)
back element: 93 ½ x 42 x 26 ½ in. (237.4 x 106.6 x 67.3 cm.)
Executed in 1976.

$100,000-150,000

PROVENANCE
Hokin Gallery, Palm Beach
Acquired from the above by the present owner, 1987

EXHIBITED
Purchase, Neuberger Museum, *Nevelson at Purchase: The Metal Sculptures*, May-September 1977.
Phoenix Art Museum; Seattle Art Museum; Winnipeg Art Gallery, Manitoba, Canada; University of Iowa Museum of Art and Dayton Art Institute, Ohio, *Louise Nevelson: The Fourth Dimension*, January 1980-January 1981.
Mountainville, Storm King Art Center, *Louise Nevelson: Outdoor Sculpture, 1971–1983*, June-October 1984.



24

CHRISTO (B. 1935)

The Pont Neuf, Wrapped (Project for Paris)

smaller element: signed, titled and dated 'THE PONT NEUF, WRAPPED/Project For Paris/ Christo 1985' (lower edge)
graphite, ink, crayon, charcoal, pastel, photograph, thread, printed paper collage and fabric on paper mounted on panel in artist's frame, in two parts
smaller element: 11 ¼ x 28 ¼ in. (28.6 x 71.8 cm.)
larger element: 22 ¼ x 28 ¼ in. (56.5 x 71.8 cm.)
Executed in 1985. (2)

$60,000-80,000

PROVENANCE
Ann Kendall Richards, Inc., New York
Acquired from the above by the present owner, 1985

25

CHRISTO (B. 1935)

The Gates, Project for Central Park, New York City

signed, titled and dated 'Christo 2004 The Gates Project for Central Park NY' (lower left); signed again and dated again '© Christo 2004' (on the reverse of the frame)
pastel, charcoal, graphite and wax crayon on paper in artist's frame
13 ⅞ x 15 ¼ in. (35.2 x 38.7 cm.)
Executed in 2004.

$30,000-50,000

PROVENANCE
Acquired directly from the artist by the present owner

26

ALEXANDER CALDER (1898-1976)

Échappée

signed and dated 'Calder 72' (lower right)
gouache and ink on paper
43 ¼ x 29 ¼ in. (109.8 x 74.2 cm.)
Painted in 1972.

$50,000-70,000

PROVENANCE
Galerie Maeght, Paris and Zurich
Private collection, Paris
Anon. sale; Christie's, London, 6 December 1985, lot 31
Private collection
Grob Gallery, London, 1990
Anon. sale; Christie's, London, 21 March 1991, lot 231
Private collection, Madrid
By descent from the above to the present owner, 2002

This work is registered in the archives of the Calder Foundation, New York, under application number A11208.

27

ALEXANDER CALDER (1898-1976)

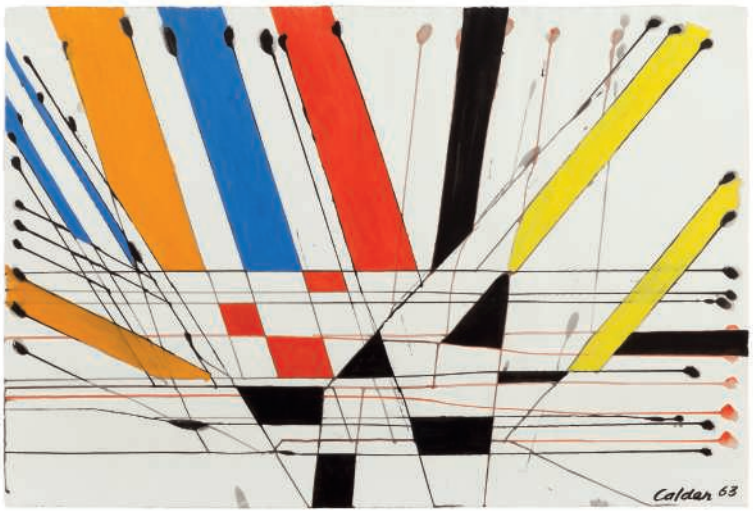
Untitled

signed and dated 'Calder 63' (lower right)
gouache and ink on paper
27 x 40 ¼ in. (68.6 x 102.2 cm.)
Executed in 1963.

$40,000-60,000

PROVENANCE
Private collection, New York
Anon. sale; Sotheby's, New York, 25 October 1974, lot 597
Private collection, Cleveland
Private collection, Santa Barbara, by descent, 1997
Private collection, California
Peter Sahlman Fine Art, New York
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A13727.



27

28

ALEXANDER CALDER (1898-1976)

Untitled

signed, dedicated and dated 'à Jean Lescure, amicalement Calder 67' (lower right)
ink on paper
29 ½ x 43 ¼ in. (74.9 x 109.9 cm.)
Painted in 1967.

$30,000-50,000

PROVENANCE
Jean Lescure, Paris, gift of the artist
Acquired from the above by the present owner, *circa* 2001

This work is registered in the archives of the Calder Foundation, New York, under application number A09985.

28

29 No Lot

30

JEAN DUBUFFET (1901-1985)

Site avec 3 personnages

signed with the artist's initials and dated 'J.D. 81' (lower left)
acrylic on paper laid down on canvas
19 5/8 x 26 3/8 in. (49.8 x 66.9 cm.)
Painted in 1981.

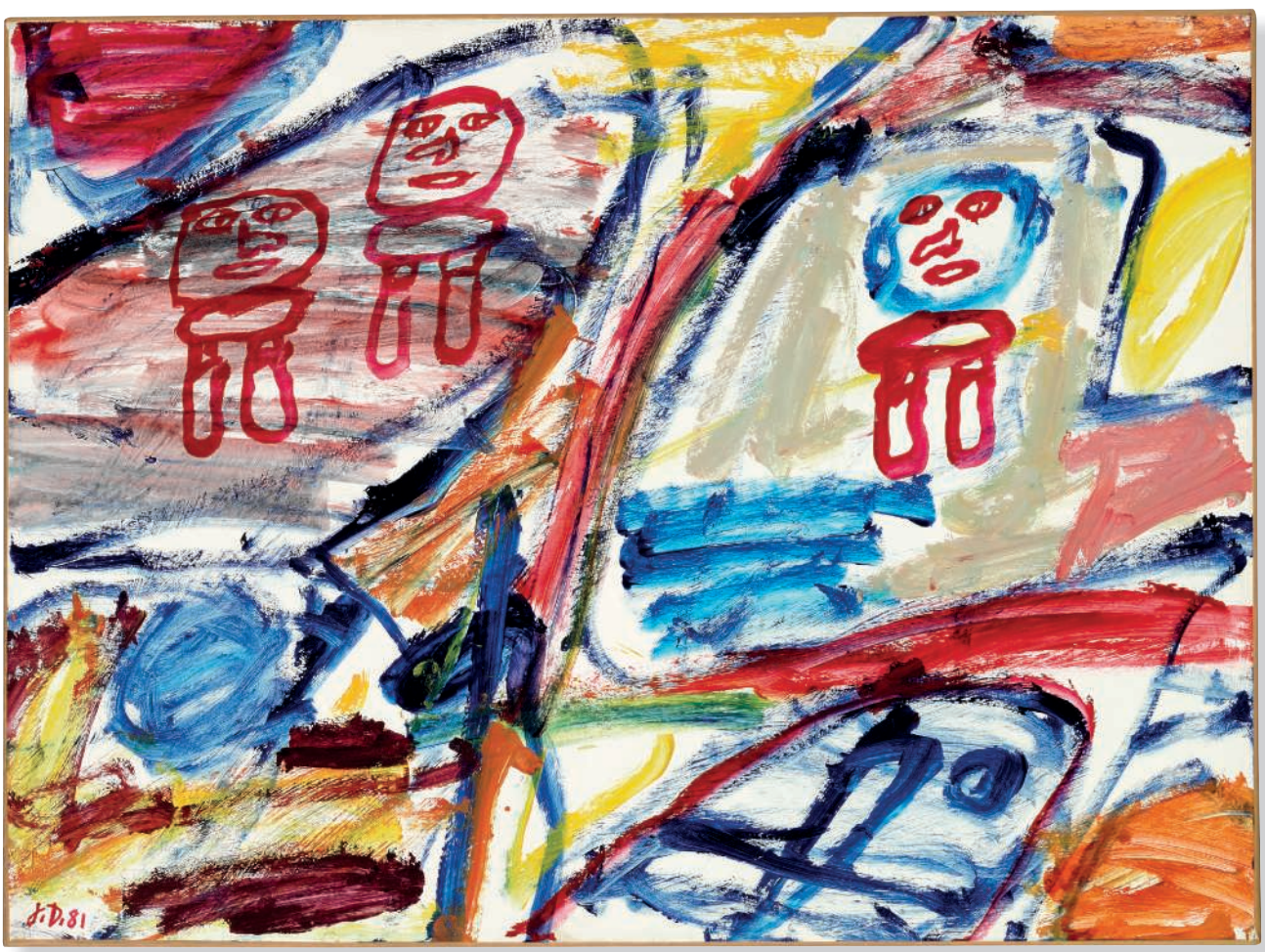
$150,000-200,000

PROVENANCE
Estate of the artist
Private collection, Vienna, Austria
Galerie Thomas, Munich
Acquired from the above by the present owner

LITERATURE
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris, 1984, p. 86, no. 312 (illustrated).

It is the unreal now that enchants me; I have an appetite for nontruth, the false life, the anti-world; my efforts are launched on the path of irrealism. ...I continue moreover to think, as I always have, that truly violent and highly efficacious effects are arrived at by skillfully dosing marriages of irrealism with realism, the presence of one seeming to me necessary in order to manifest the other. In the paintings I now plan to do there will only be aggressively unreasonable forms, colors gaudy without reason, a theater of irrealities, an outrageous attempt against everything existing, the way wide open for the most outlandish inventions.

– Jean Dubuffet


J.D.81

31

JEAN DUBUFFET (1901-1985)

Personnage

signed with artist's initials and dated 'J.D. 72' (lower right)
felt-tip pen and paper collage on paperboard
16 7/8 x 9 5/8 in. (42.8 x 24.4 cm.)
Executed in 1972.

$15,000-20,000

PROVENANCE
Galerie Beyeler, Basel
Artel Galerie, Geneva
Pace Gallery, New York
Private collection
Anon. sale; Sotheby's, New York, 11 October 2006, lot 272
Acquired at the above sale by the present owner

LITERATURE
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVII: Coucou Bazar,* Lausane, 1976, fasc. XXVII, p. 74, no. 123a.

EXHIBITED
Geneva, Artel Gallery, *Jean Dubuffet: L'Hourloupe*, May-July 1973.
Tokyo, Fuji Television Gallery Co, Ltd., *Jean Dubuffet*, February-March 1978.

PROPERTY FROM THE ESTATE OF DR. HENRY VOGEL

32

WILLEM DE KOONING (1904-1997)

Untitled

oil on paper
23 ¾ x 18 ⅞ in. (60.3 x 47.9 cm.)
Painted *circa* 1960s.

$20,000-30,000

PROVENANCE
Dr. Henry Vogel, New York, gift of the artist
By descent from the above to the present owner

PROPERTY FROM THE ESTATE OF DR. HENRY VOGEL

33

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower left)
oil and charcoal on vellum
23 ⅞ x 18 ⅞ in. (60.6 x 47.9 cm.)
Executed *circa* 1960s.

$15,000-20,000

PROVENANCE
Dr. Henry Vogel, New York, gift of the artist
By descent from the above to the present owner

34

HANS HOFMANN (1880-1966)

Summer Glory

signed and dated 'hans hofmann 44' (lower right); signed again, titled and dated again 'summer glory 1944 hans hofmann' (on the reverse)
oil on panel
55 x 40 in. (139.7 x 101.6 cm.)
Painted in 1944.

$250,000-350,000

PROVENANCE
Estate of the artist
André Emmerich Gallery, New York
David Mirvish Gallery, Toronto
Dr. and Mrs. Marvin Klein, Bloomfield Hills, 1973
Donald Morris Gallery, Birmingham
Harriet and Irving Sands, Florida, 1983
Their sale; Sotheby's, New York, 14 November 2012, lot 166
Acquired at the above sale by the present owner

EXHIBITED
Paris, Galerie Maeght, *Hans Hofmann*, January 1949, no. 17.
Bennington College, *A Retrospective Exhibition of the Paintings of Hans Hofmann,* May 1955.
New York, Kootz Gallery, *Hans Hofmann: Early Paintings*, January 1959.
Nuremberg, Fränkische Galerie am Marientor, *Hans Hofmann*, April 1962-January 1963.
Toronto, David Mirvish Gallery, *Hans Hofmann: The Thirties Through the Sixties*, April-May 1972.
Washington, D.C., Hirshhorn Museum and Sculpture Garden and Houston, Museum of Fine Arts, *Hans Hofmann: A Retrospective Exhibition*, October 1976-April 1977, pp. 30-31, no. 8 (illustrated).

LITERATURE
C. Greenberg, "Hans Hofmann: Grand Old Rebel," *ARTnews* 57, no. 9, January 1959, p. 29.
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 304, no. P504 (illustrated).

Like the picture surface, color has an inherent life of its own. A picture comes into existence on the basis of the interplay of this dual life. In the act of predominance and assimilation, colors love or hate each other, thereby helping to make the creative intention of the artist possible.

– Hans Hofmann

Painted in 1944, and reverberating with color and energy, Hans Hofmann's *Summer Glory* is an early example of the innovative technique that would ensure the artist's place as one of the most inventive painters of the twentieth century. Here, the artist assembles passages of vivid color to produce a surface that is rich in both visual and textural details. By cautiously laying down areas of contrasting colors, Hofmann not only produces an intricately patterned surface but also in the process becomes one of the pre-eminent exponents of mid-century passion for expressing the materiality of paint itself. Thus, by showcasing the thickness of the pigment and the flatness of the canvas, Hofmann helped to declare this medium as autonomous, setting it apart from other marks of artistic expression. Thus, *Summer Glory* is a primary example of Hofmann's revolutionary painting practice, displaying the nascent ideas and technical and aesthetic breakthroughs that the artist pioneered, and displaying the beginnings of the seismic shifts in art that occurred during this dynamic period of discovery.

35

FRANZ KLINE (1910-1962)

Untitled

signed 'FRANZ KLINE' (lower left)
oil on canvas laid down on panel
25 x 20 in. (63.5 x 50.8 cm.)
Painted in 1949.

$120,000-180,000

PROVENANCE
Elizabeth Kline, New York
Sidney Singer, New York
Marlborough-Gerson Gallery, Inc., New York
Marisa del Rey Gallery, New York
Brenner Gallery, Florida
Acquired from the above by the present owner, 1987

LITERATURE
M. Pizzorno, *Kline*, Milan, 1987, p. 55, no. 30 (illustrated).

Kline as a colorist has been seriously overlooked, and refutes his classification as strictly a black and white painter. Similar to the thrusting strokes found in his black and white paintings, Kline's use of color is expansive, bold, and exuberant.

– "Franz Kline," The Phillips Collection, Washington D.C.

Franz Kline in his studio, c. 1956. Photo: Rudy Burckhardt © 2017 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York.Artwork: © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York.


FRANZ KLINE

36

ROBERT MOTHERWELL (1915-1991)

Untitled (Primal Ochre Sign on Blue)

signed with the artist's initials and dated 'RM 63' (upper right)
oil on paper laid down on panel
29 x 23 in. (73.7 x 58.4 cm.)
Painted in 1963.

$120,000-180,000

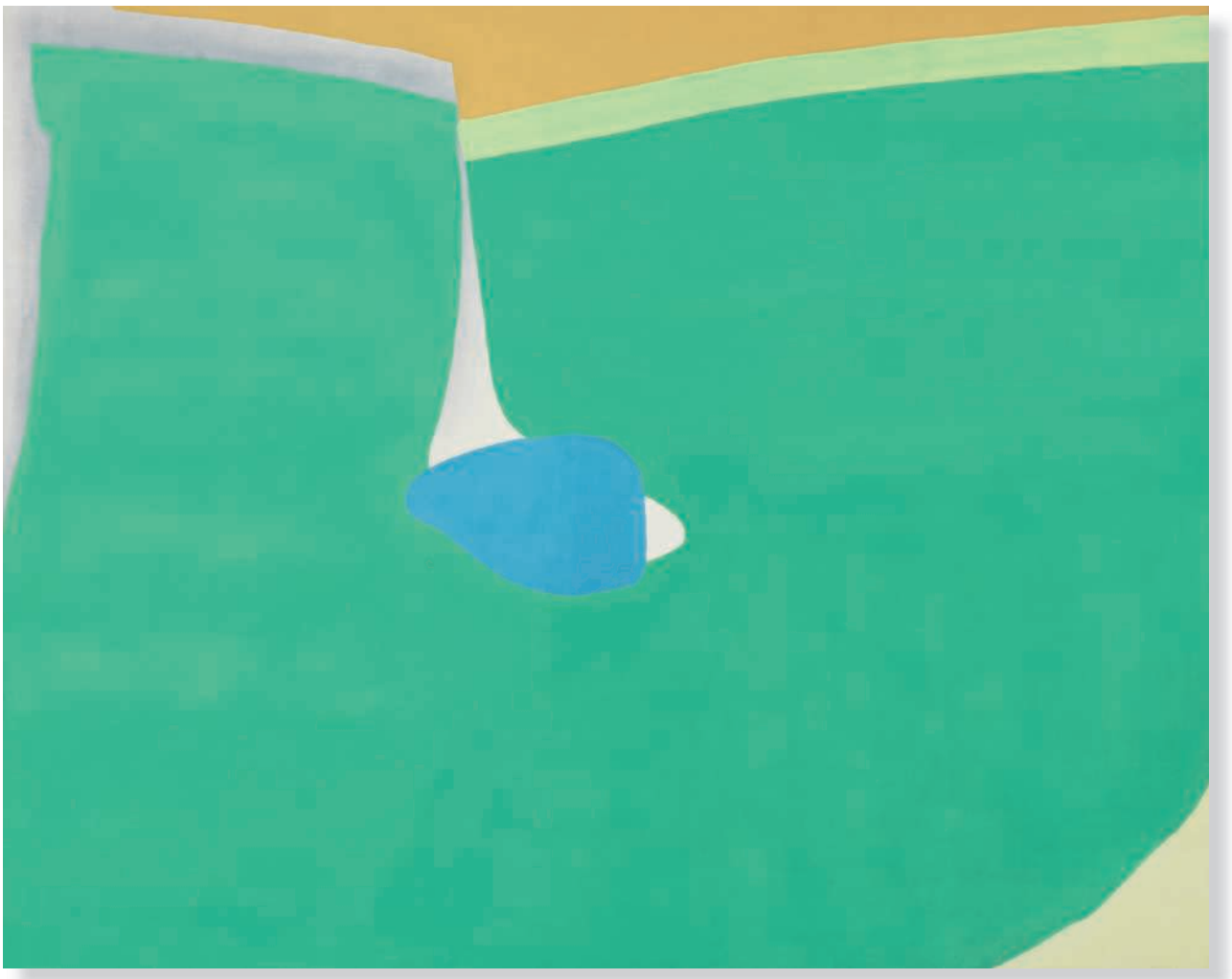
PROVENANCE
Dedalus Foundation, New York
Acquired from the above by the present owner, 2008

LITERATURE
McCormick Gallery, *Abstract Expressionism: Second to None; 4*, Chicago, 2007, n.p. (illustrated).
J. Flam, K. Rogers, and T. Clifford, eds., *Robert Motherwell Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 493, no. W192 (illustrated).

I begin [a painting] from an impulse, an intense and irrational desire that takes you over, prompting you to start moving.

– Robert Motherwell


AM 63



37

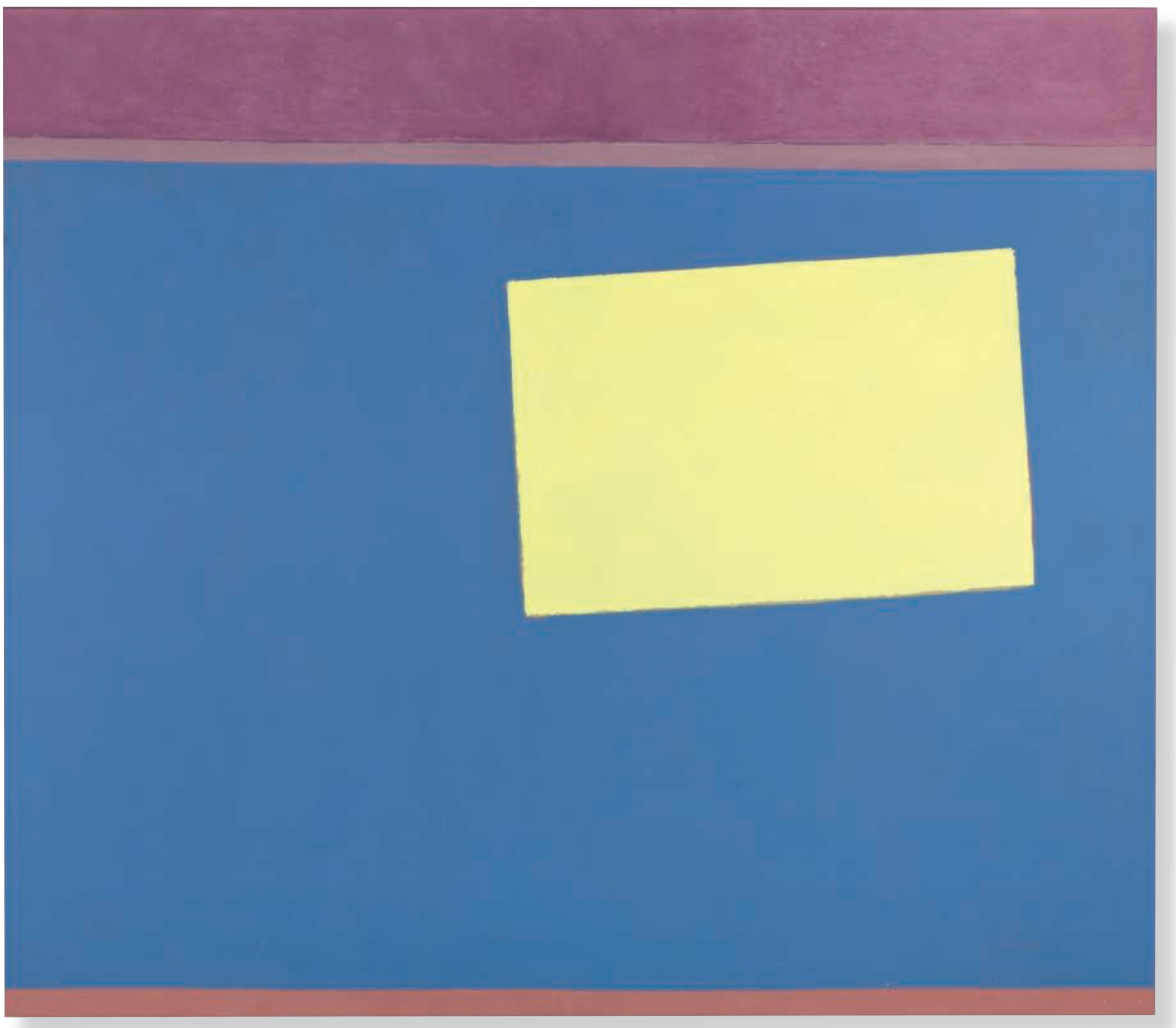
FRIEDEL DZUBAS (1915-1994)

Maelstrom

signed and dated 'Dzubas /66' (on the reverse)
Magna on canvas
67 x 83 ¼ in. (170.2 x 211.5 cm.)
Painted in 1966.

$50,000-70,000

PROVENANCE
André Emmerich Gallery, New York



38

THEODOROS STAMOS (1922-1997)

The Chosica Sun Box #2

signed, titled and dated '"CHOSICA SUN BOX" #2 1968 Stamos' (on the overlap)
oil on canvas
60 x 68 in. (152.4 x 172.7 cm.)
Painted in 1968.

$50,000-70,000

PROVENANCE
André Emmerich Gallery, New York
Private collection, Kentucky
Anon. sale; Sotheby's Arcade, New York, 24 February 1994, lot 370
Acquired at the above sale by the present owner

39

KENNETH NOLAND (1924-2010)

Mysteries: Gleam

signed, titled, numbered and dated '"MYSTERIES: GLEAM"
Kenneth Noland 2001-0012' (on the reverse)
acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 2001.

$300,000-500,000

PROVENANCE
Ameringer Howard Gallery, New York
Acquired from the above by the present owner

I knew what a circle could do. Both eyes focus on it. It stamps itself out, like a dot. This, in turn, causes one's vision to spread, as in a mandala in Tantric art.

–Kenneth Noland

BODY LANGUAGE

Reflections on the Figure

BODY LANGUAGE: *Reflections on the Figure*

Over the unbroken course of so many centuries, Western art concerned itself almost exclusively with the faithful depiction of reality as it is deciphered by the human eye. Artists were prized for their ability to translate the visual world into immediately legible images painted on canvas or drawn on paper, forms modeled in clay, cast in bronze or carved into marble. A command of technique was ultimately prized over ingenuity, and breaking with the traditional aesthetic was often an overture to scandal or ridicule. Certain subtle diversions, urgent ripples in the pond of creativity, foretold the coming of something entirely new: the craned necks and bent limbs of Bronzino, the fleet brushwork and torn skies of El Greco, Cézanne's radical equation of color, line and form. The advent of abstraction in Western art was inevitable. Picasso and Braque broke ground with Cubism, Kandinsky pushed painting further to the brink with his swirling improvisations, and finally, Malevich plunged completely into abstraction with the Suprematist masterpiece, *Black Square*, 1915. In the hundred years that have passed between then and now, innovation in artmaking has largely been measured by novel approaches to abstraction. In a great reversal, ingenuity at last came to be prized over technique, with many artists deliberately subverting or sabotaging their academic training. But even as artists began to explore the myriad new ways of detaching their work from reality, many applied similar strategies to augment or embellish the reality they depicted in it. *Body Language* brings together works in painting, drawing, sculpture and photography from as early as 1951 to as recently as 2012 which investigate the contemporary possibilities of figuration.

El Greco, *The Opening of the Fifth Seal*, 1608-1614. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY.

Agnolo Bronzino, *Venus, Cupid, Folly and Time*, 1545. National Gallery, London. Photo: © National Gallery, London / Art Resource, NY.

AMPLIFYING OBSCURITY

At the dawn of the Post-War era, New York City became the *de facto* cultural capital of the world, thanks in large part to the Abstract Expressionist painters. Extreme, grandiose and visceral, the paintings of Pollock, Kline and de Kooning, to name only a few, heralded an unprecedented era of gestural bombast. The latter painter was met with critical backlash when, in the late 1940s, he began to meld his swashbuckling abstract style with figuration, culminating in his masterpiece *Woman I*, painstakingly executed over the span of the years 1950-1952. *Woman I* demonstrates both the perplexing frisson that such a combination could yield, and the instability of the perceived boundary between abstraction and figuration. Harlem-born Norman Lewis employs a similar strategy in his 1960 drawing *By the Light of the Moon*. Whereas de Kooning's violently knotted women are almost exclusively rendered alone or in small groups, Lewis brings together a massive multitude

Pablo Picasso, *The Weeping Woman*, 1937. Tate Gallery, London. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, NY.

of city dwellers, their forms reduced to only the most crucial lines and loops against a delicate wash of atmospheric blues. If de Kooning amplifies his subject, emphasizing eyes, teeth and breasts, Lewis magnifies his, creating a rhythmic web of urban humanity. Interestingly, this approach obscures realism only to accentuate its poetic possibilities, insisting on the referent even as it is being dissolved. James Rosenquist displays a combination of the techniques deployed by de Kooning and Lewis, namely amplification and obscuration. In *Sketch for Frictionless Smile*, 1983, Rosenquist isolates a single eye and the beguiling grin of a woman, places them in opposite corners of the picture plane, and hides them behind jagged red points and arcing gradients of blue and green resembling tropical leaves. Unlike de Kooning, Rosenquist executes his eyes and teeth in an almost photorealistic style using an airbrush to minimize the presence of the artist's hand. This heightened realism amplifies the dissonance of the abstract passages in the painting, imbuing the work with tension and a vague air of menace.

THE (FE)MALE GAZE

One of the most enduring subjects of visual art is the female nude. From the Venus of Willendorf to John Currin's alternately repellent and enchanting women, the female form has presented artists with a seemingly endless font of inspiration. Naturally, the way that women are represented in art is often reflective of the way that they are represented in contemporary society. Critics have rightly focused on the problematics of the "male gaze," expounding the frequently exploitative modes of representation that male artists have

shuttled between over the course of the history of art. Throughout the 1970s and coinciding with the radical politics of the day, many women artists produced sensational, searing work as a means to expose and critique the mechanics of the more corrosive variety of masculinity. Hannah Wilke is celebrated for her fearless work in conceptual art, much of which utilizes images of her own body as a caustic foil to the familiar depictions of women in popular media. One of her landmark works, *S.O.S. Starification Object Series*, 1974, consists of 28 self-portraits in various provocative poses reminiscent of highly sexualized advertising, her body decorated with wads of chewed gum like blemishes or a kind of pox. Wilke recognized gum's poetic potential as a metaphor for the modern woman in that it is a mass-marketed commodity designed to be quickly consumed and discarded. By repurposing the imagery of consumerism and augmenting it with this disquieting, quasi-sculptural addition, Wilke at once subverts and condemns the dominant male gaze of visual culture. Subsequently, John Wesley's monumental *Seascape with Frieze of Girls*, 1985, reads as an unabashed exploration of the same male gaze that Wilke railed against.

Detail of Lot 45, Hannah Wilke, *S.O.S. Starification Object Series*. © Marsie, Emanuelle, Damon and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles/Licensed by VAGA, New York, NY.

The title itself is a knowing wink; the maturity of "women" eschewed for the moniker emblazoned on marquees of seedy theaters in the bad part of town. Wesley's voyeuristic painting of curvaceous nudes, viewed from the neck down and through a veil of foliage, is far from a clueless apotheosis of misogyny. *Seascape with Frieze of Girls* explores the mechanics of the male gaze, but does not vindicate it. In this way, Wesley indulges in a kind of Postmodern perversion, one that is not quite wholesome but completely self-aware.

DECONSTRUCTING IDENTITY

Fixing a human likeness in paint or stone is arguably one of only a few means of achieving immortality. Therefore, it should come as no surprise that another dominant theme in figurative art is portraiture. Through paintings, sculpture and more recently photography, artists have been memorializing their subjects, and often themselves, since the dawn of artmaking. Not unlike the trajectory of Western visual art in general, portraiture matured over centuries in its pursuit of realistic perfection until the late nineteenth century, when fidelity to academic technique finally began ceding ground to expressive experimentation. An example of such experimentation driven to one extreme is Jean Dubuffet's *Tête dédicacée à Pierre Matisse*, 1951, a droll evacuation of the genre's potential to devotedly record a subject. In fact, it is possible to read Dubuffet's *Tête* as a parody of portraiture. Its gurgling, scumbled surface describes only the bare necessities of a human head—eyes, nose and mouth all crammed into a narrow column at the center of a disconcertingly raw visage. What could be a friendly mockery of the artist's famed dealer, Pierre Matisse, could equally be a cheeky avatar for the modern man, a nameless, goofy cipher like a Giacometti cartoon. Whereas Dubuffet treats the dissolution of identity with humor, Dieter Roth's *P.O.TH.A.A.VFB (Portrait of the artist as a Vogelfutterbüste)*, 1968, exemplifies a more poetic and meditative approach. Using the unconventional materials birdseed and chocolate to sculpt his own silhouette, Roth creates an incredibly instable and perishable likeness of himself. By doing so, the artist explicitly acknowledges and embraces the futility of pursuing immortality through art, and implicitly suggests that the pursuit nevertheless remains meaningful.

Interestingly, the vanguard shift to abstraction in the early twentieth century seems not to have diminished the artistic interest in figuration. In many ways, the constantly shifting landscape of contemporary visual culture has inspired and galvanized artists to reassess the body and its poetics. No matter the epiphanies that doubtless lie in wait for art, it is certain that the human form will remain one of its most complex and alluring subjects.

Even abstract shapes must have a likeness.

– Willem De Kooning

Willem de Kooning in his studio drawing *Woman I*, New York, 1950. Photograph by Rudolph Burckhardt.

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

40

LYNETTE YIADOM-BOAKYE (B. 1977)

The Magnifying Monkey's Glass

signed with the artist's initials, titled and dated 'LB 2009
The Magnifying Monkey Mask *[sic]*' (on the reverse)
oil on canvas
63 ⅛ x 78 ¾ in. (160.3 x 200 cm.)
Painted in 2009.

$60,000-80,000

PROVENANCE
Gowen Contemporary, Geneva
Acquired from the above by the present owner

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

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

41

MARLENE DUMAS (B. 1953)

Underwear

titled 'Underwear' (upper right); signed and dated 'Marlene 1995' (lower left)
watercolor and ink on paper
11 ⅛ x 9 ⅝ in. (28.3 x 24.4 cm.)
Executed in 1995.

$18,000-25,000

PROVENANCE
Galerie Paul Andriesse, Amsterdam
Frith Street Gallery, London
Private collection, Washington, D.C.
Anon. sale; Rago Arts and Auction Center, Lambertville, 19 May 2007, lot 606
Private collection
Anon. sale; Phillips de Pury & Company, London, 30 June 2008, lot 656
Acquired at the above sale by the present owner

EXHIBITED
London, Tate Gallery, *Marlene Dumas*, April-July 1996, no. 32.

41

42

WANGECHI MUTU (B. 1972)

Untitled

signed and dated 'Wangechi Mutu 2003' (lower right)
ink, acrylic and printed paper collage on Mylar
17 ⅝ x 22 ¼ in. (44.8 x 56.5 cm.)
Executed in 2003.

$18,000-25,000

PROVENANCE
Kathleen Cullen Fine Art, New York
Acquired from the above by the present owner, *circa* 2007

42

43

TOM WESSELMANN (1931-2004)

Study for Smoker Lithograph (Study #2)

signed and dated 'Wesselmann 75' (lower left); numbered 'D7530' (on the reverse)
Liquitex and graphite on paper
window: 9 ¼ x 13 ⅜ in. (23.5 x 34 cm.)
sheet: 15 x 22 ½ in. (38.1 x 57.2 cm.)
Executed in 1975.

$50,000-70,000

PROVENANCE
Sidney Janis Gallery, New York
Marian Goodman Gallery, New York
Private collection, Paris
Anon. sale; Christie's, New York, 23 February 1985, lot 145
Acquired at the above sale by the present owner

44

ALEX KATZ (B. 1927)

Study for Times Square Mural

signed twice 'Alex Katz' (lower edge)
acrylic on two joined sheets of paper
16 ¾ x 18 ¾ in. (42.5 x 47.6 cm.)
Painted in 1977.

$25,000-35,000

PROVENANCE
Marlborough Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 13 November 1998, lot 272
Acquired at the above sale by the present owner

THE COLLECTION OF LES WOLLAM

45

HANNAH WILKE (1940-1993)

S.O.S. Starification Object Series

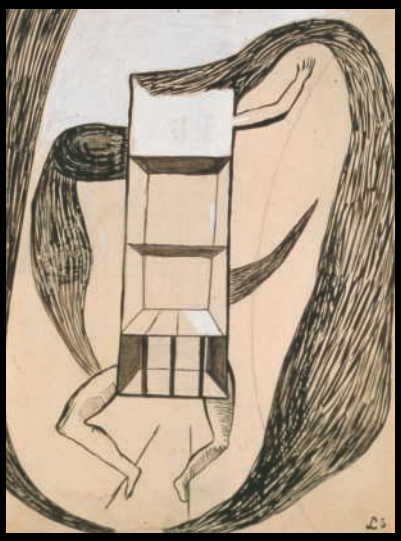
signed, numbered and dated 'AP 1 Hannah Wilke 1974' (on the reverse of each sheet)
gelatin silver print mounted on photographic paper, in twenty-eight parts
each: 6 ¾ x 4 ½ in. (17.1 x 11.4 cm.)
Executed in 1974, printed in 1979. This work is an artist's proof. (28)

$300,000-500,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Copenhagen Contemporary Art Center, *Hannah Wilke: A Retrospective*, October-December 1998, pp. 28-31, no. 51 (another example illustrated and exhibited).
Paris, Centre Pompidou, *elles@centrepompidou: Artistes femmes dans les collections du Musée national d'art moderne*, May 2009-February 2011, pp. 66-67 (another example illustrated and exhibited).

LITERATURE
M. Savitt, "Hannah Wilke: The Pleasure Principle," *Arts Magazine*, September 1975 (another example illustrated).
D. Bourdon, "Hannah Wilke," *The Village Voice*, 29 September 1975, pp. 97-98 (another example illustrated).
M. Andre, "Hannah Wilke," *ArtNews*, November 1975, pp. 118-119.
M. Roth, ed., *The Amazing Decade: Women and Performance Art in America, 1970-1980*, Los Angeles, 1983, pp. 146-147 (another example illustrated).
S. Kreuzer, *Hannah Wilke 1940-1993*, Berlin, 2000, p. 144.
Hannah Wilke, 1940-1993, exh. cat., Berlin, Neue Gesellschaft für bildende Kunst, 2000, pp. 23, 38-41, 69, 81, 85-86 and 95-97 (another example illustrated).
N. Princenthal, *Hannah Wilke*, New York, 2010, pp. 48-54 (another example illustrated).
Hannah Wilke: Sculpture 1960s-1980s, exh. cat., London, Alison Jacques Gallery, 2014, pp. 46-47 (another example illustrated).



Louise Bourgeois, *Femme maison*, 1947.
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She would just be playful in front of the camera, change ideas, change her hair, change her clothes, change her pose. ...She wanted it to be fairly glamour-like without it being like Vogue... *It was almost like a performance for the camera.*

– Les Wollam

Possessing a fierce intellect matched only by her undeniable beauty, the radical Feminist artist Hannah Wilke remains one of the most progressive figures of her generation. In her now legendary photographs, performances and sculpture, Wilke featured her own naked body as an expressive, exploratory tool, as she fundamentally interrogated the historical representation of the female nude. The present selection features a rare and important example of Wilke's most significant body of work, the *S.O.S. (Starification Object Series),* for which she adorned her own nude body with tiny bits of chewed gum while vamping in fashion-model poses. Conceived in 1974, the *S.O.S* series is the first in a decades-long series of self-portraits photographed by Wilke's friends and lovers under her direction. The present work features the full set of the original twenty-eight photographs taken in Wilke's Greene Street studio in collaboration with her friend and colleague, the photographer Les Wollam. Despite its designation as an "artist's proof," a formal edition was never produced, making it a remarkably rare artifact from a formative era. This particular work was personally given to Les Wollam by the artist herself, where it has remained in his collection ever since. Other examples from the series are held in in the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Los Angeles County Museum of Art; the Carnegie Museum of Art, Pittsburgh; and the Centre Pompidou, Paris.

The breadth and depth of Wilke's savvy intellect is unfurled across the twenty-eight photographs featured in the *S.O.S. (Starification Object Series)*, one of her earliest and most iconic series. In the present work, Wilke vamps, primps and poses for Wollam's camera, her body nude from the waist up, adopting different disguises throughout. In one, she's the sexy housewife in a crocheted apron, in another, she's a Hollywood ingenue hounded by the paparazzi. In the next frame, she's the bad girl, sporting a cowboy hat with blazing toy guns. In still others, she wears a turban that partially covers her face, like an exotic courtesan, or sports a man's tie upon her bare chest. Wilke's arresting beauty is nearly breathtaking (many of the photos could easily be lifted from *Vogue*), but she drew ire and wrath from Feminist artists and critics who derided her work as exhibitionist, even slutty: "A powerful magnet that she used to attract those who were open to it, and repel those whom it made uneasy, or suspicious, or envious...beauty was at the center of her identity" (N. Princenthal, *Hannah Wilke,* New York, 2010, p. 66). By posing topless, Wilke wielded the power of her own beauty like a deadly weapon, turning the male gaze in on itself by seizing the means of production and controlling images of her own body on her own terms. In doing so, Wilke was light-years ahead of artists like Cindy Sherman, Sherrie Levine, Barbara Kruger and Richard Prince, whose own work seems inconceivable without Wilke's pioneering first steps.

Above: Hannah Wilke in her studio, New York, 1976. Photo: Fred W. McDarrah/Getty Images. Artwork: © Marsie, Emanuelle, Damon and Andrew Scharlatt. Licensed by VAGA, New York, NY. Right: Detail of Lot 45, Hannah Wilke, *S.O.S. Starification Object Series.* © Marsie, Emanuelle, Damon and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles/Licensed by VAGA, New York, NY.

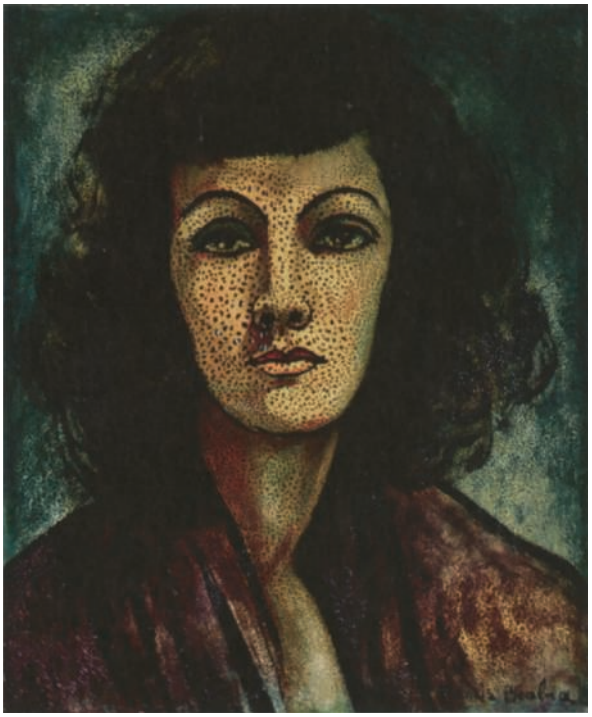
Innovation was the most important idea to me at that time; what could I do that thousands of male artists hadn't done already? … I wanted to make my own statement.

–Hannah Wilke

Simultaneously, Wilke's work pays homage to important artists such as Louise Bourgeois and Eva Hesse, who acted as trailblazers.

Perhaps the most intriguing aspect of Wilke's *S.O.S Series* are the tiny pieces of chewed gum that she uses to adorn her body throughout the series, which she sculpts into delicate approximations of a woman's labia, a recurring motif that Wilke had explored as early as 1959 while a student at Temple University. Later termed "essentialist imagery," Wilke's sculpted labial forms incorporated a wide variety of media — ceramics, kneaded eraser, dryer lint, cookie dough, play-doh — even bacon — though chewing gum provided the most versatile means, with an added symbolic content that Wilke enjoyed: "I chose gum because it's the perfect metaphor for the American woman," Wilke said. "Chew her up, get what you want out of her, throw her out and pop in a new piece" (H. Wilke, quoted in A. Berman, "A Decade of Progress, But Could a Female Chardin Make a Living Today," *ArtNews*, vol. 79, no. 8, October 1980, p.77). Indeed, Wilke repeatedly incorporated different colors and flavors of chewing gum in her performances. In her 1975 performance at the Gerald Piltzer Gallery in Paris, she purchased 3,000 pieces of chewing gum and handed them out to her guests. Having chewed the gum, Wilke's guests handed it back while Wilke sculpted hundreds of the sexual forms that she used to adorn her own body along with the gallery's walls.

Given the sheer perfection of Wilke's youthful body, with nary a wrinkle or blemish, the proliferation of tiny, lumpen chewed-gums casts a sinister haze over the piece, evoking disease, sores or cancerous growth, which is all the more prescient given Wilke's later diagnosis of lymphoma, which ultimately took her life in 1993. Furthermore, Wilke's free-wheeling use of her own nude body in conjunction with the saliva-slick pieces of gum would be utterly incomprehensible just one decade later, when the AIDS virus had ravaged New York City. Discussing the piece with Wollam, Wilke herself likened the chewed-gum lumps to scars on the body, and later related the experience to her own Jewish heritage and the tattooed numbers of Holocaust victims. Their delicate, tactile surface, though, continues to fascinate viewers, which Nancy Princenthal has so aptly described: "the gum is, always, a beckoning license to touch. A work shaped by both mouth and hand, these tender buttons, scattered all over Wilke's body, suggest themselves as a means for operating the body they adorn—a very sticky form of connection between viewer and subject" (N. Princenthal, *op. cit.*, p. 51).



Francis Picabia, *Portrait de femme*, 1935-57. Ales Ortuzar, New York. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Wilke's *S.O.S. Series* displays a level of maturity and sophistication heretofore unseen in her work, a fact that is undoubtedly related to her collaboration with Les Wollam, a photographer whose masterful sense of composition is outdone by his almost painterly handling of light and shadow. Wollam was working as the assistant to legendary photographer Arnold Newman at that time, whose iconic photographs of Igor Stravinsky and Pablo Picasso made him one of the most sought-after photographers in New York. Wollam had previously photographed Wilke for an article in *New York Woman* one year earlier. It was only natural, then, that Wilke should turn to Wollam for this new body of work. Les maintains an infectious, ebullient persona and easygoing rapport that undoubtedly allowed Wilke the freedom and confidence to explore her newly-burgeoning ideas, bringing a level of professional sophistication to the imagery and giving Wilke the "look" she so desired.

Throughout the course of her tragically short career, Wilke's wry depiction of her own nude body rankled even the most stalwart Feminist critics for their alleged exhibitionism and wanton gratuitousness. But Wilke's most significant body of work, the *S.O.S. (Starification Object Series),* remains a powerful reminder that Wilke was light-years ahead of her time.

Left: Detail of Lot 45, Hannah Wilke, *S.O.S. Starification Object Series.* © Marsie, Emanuelle, Damon and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles/Licensed by VAGA, New York, NY.

46

JOEL SHAPIRO (B. 1941)

Untitled

bronze
17 ¾ x 20 ¼ x 13 ¼ in. (45.1 x 51.6 x 33.7 cm.)
Executed in 2007. This work is unique.

$50,000-70,000

PROVENANCE
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner

47

NORMAN LEWIS (1909-1979)

By the Light of the Moon

signed 'NORMAN LEWIS' (lower right); titled 'By the Light of the Moon' (on the reverse)
ink, colored pencil, graphite and pastel on paper
26 ¼ x 40 in. (66.7 x 101.6 cm.)
Executed *circa* 1960.

$30,000-50,000

PROVENANCE
Willard Gallery, New York
Acquired from the above by the present owner, 1961

48

JAMES ROSENQUIST (B. 1933)

Sketch for Frictionless Smile

signed, titled and dated '"Sketch for Frictionless Smile" James Rosenquist 1983' (on the overlap)
oil on canvas over panel
30 x 30 in. (76.2 x 76.2 cm.)
Painted in 1983.

$120,000-180,000

PROVENANCE
Nuclear Weapons Freeze Benefit Auction, courtesy of the artist;
Brooke Alexander Inc., New York, 3 December 1983, lot 22
Acquired at the above sale by the present owner

EXHIBITED
Los Angeles, Margo Leavin Gallery, *Art for a Nuclear Weapons Freeze*, October 1983.

LITERATURE
M. Brenson, "Art People," *New York Times*, 25 November 1983.

I thought, how can I do a new kind of picture? I thought, If I can take a fragment of something realistic, and put the fragment in space at a certain size, I could make a painting where people would recognize something at a certain rate of speed. The largest fragment would be the closest, and the hardest to recognize. Therefore, I could make a mysterious painting.

–James Rosenquist

Henri Rousseau, *Le Rêve*, 1910. Museum of Modern Art, New York.

49

JOHN WESLEY (B. 1928)

Seascape with Frieze of Girls

signed, titled, inscribed and dated "'SEASCAPE WITH FRIEZE OF GIRLS" (ONE OF TWO) John Wesley 1985' (on the reverse)
acrylic on canvas
72 x 84 ⅛ in. (182.9 x 213.7 cm.)
Painted in 1985.

$250,000-450,000

PROVENANCE
Reinhard Onnasch, Berlin
Zwirner & Wirth Gallery, New York
Fredericks & Freiser Gallery, New York
Acquired from the above by the present owner

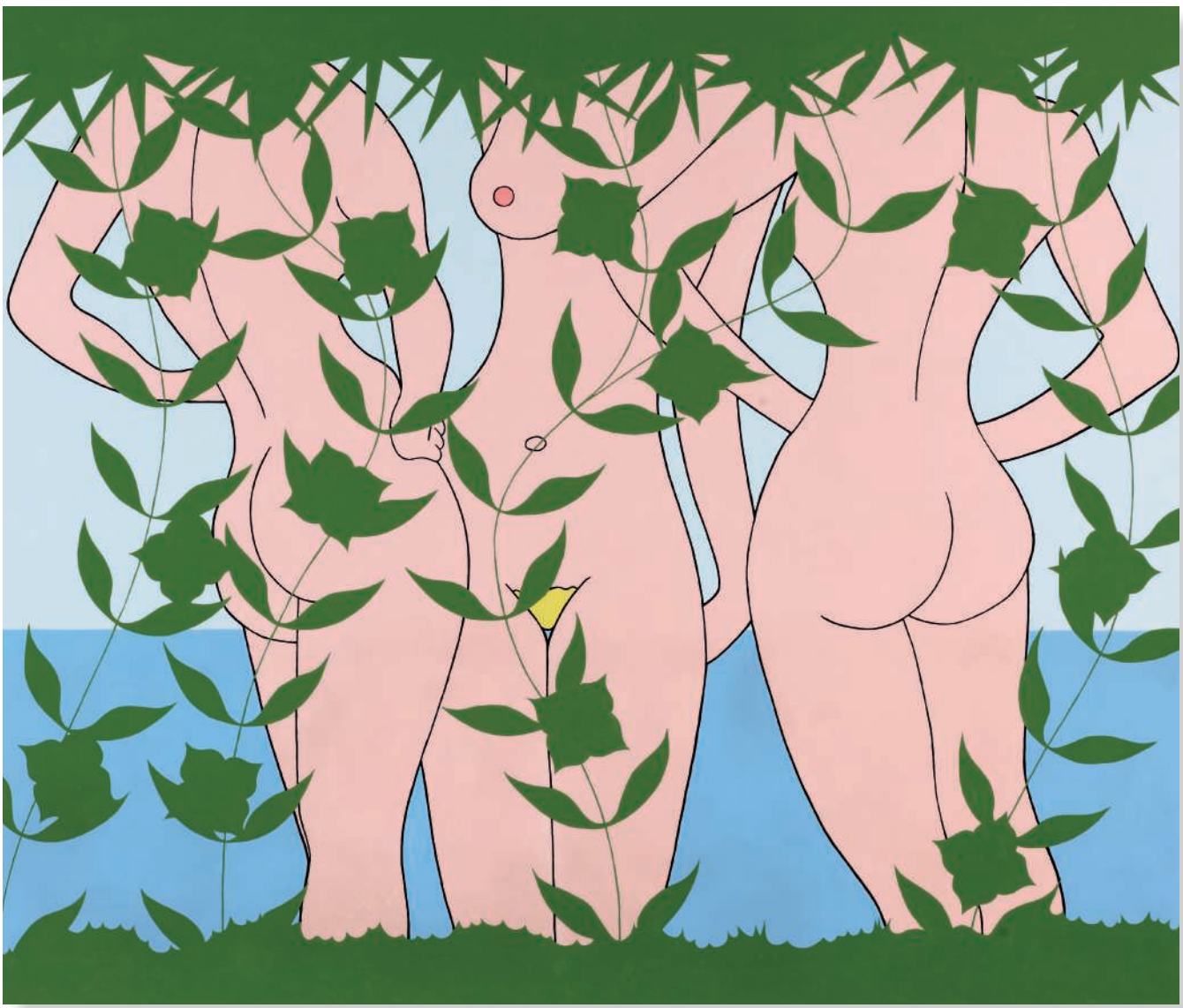
EXHIBITED
Seoul, Gallery Hyundai, *American Funnies - Roy Lichtenstein, John Wesley, Robert Crumb*, May 2006.
New York, Zwirner & Wirth, *John Wesley: A Collection*, May-June 2006, n.p. (illustrated).

LITERATURE
G. Celant, ed., *John Wesley*, Milan, 2009, pp. 281 and 519, no. 462 (illustrated).

Sandro Botticelli, *Primavera*, detail of the Three Graces, 1478. Galleria degli Uffizi, Florence. Photo: Galleria degli Uffizi, Florence, Italy / Bridgeman Images.

In his 1985 painting *Seascape with Frieze of Girls,* the tableaux of naked women takes as its starting point one of the most enduring themes in classical art, updated for a Minimalist and Pop aesthetic. This large canvas is tantalizing without being titillating, showing just enough of the female figure whilst leaving the rest to the imagination. In addition to its visual clarity, the painting also illustrates Wesley's use of repetition with its frieze of three nudes unfolding across the canvas' surface, both static and dancing, like the endlessly multiplying brooms in the Walt Disney film *Fantasia*.

An early example of Wesley's unique painting style, this work upends the conventions of the comic strip. Just like his Pop predecessors Andy Warhol and Roy Lichtenstein, Wesley aims to depict the world as he sees it and his aesthetic and artistic process draws attention to his close relationships with Minimalist artists such as Donald Judd or Dan Flavin. However, despite their friendships, Wesley developed a language of his own, translating it into a possible reality and then via painting, eliminates the seams from the cutout materials often sourced from the pages of a book or a newspaper. Wesley leaves no areas for interpretation, and in the process, deletes the distinction between Surrealism, Minimalism and Pop-Art.



50

HERNAN BAS (B. 1978)

Monster, from the series A Little Moby Dick in All of Us

signed with the artist's initials, titled and dated 'Monster HB 03' (on the reverse)
acrylic, gouache and graphite on panel
40 x 50 in. (101.6 x 127 cm.)
Executed in 2003.

$40,000-60,000

PROVENANCE
Deitch Projects, New York
Private collection
Anon. sale; Phillips de Pury, New York, 15 May 2008, lot 139
Acquired at the above sale by the present owner

EXHIBITED
New York, Deitch Projects, *Women Beware Women*, November-December 2003.

51

KEITH HARING (1958-1990)

Mouton Rothschild Label

signed, titled and dated 'Mouton Rothschild label K. Haring 1987 © ⊕' (lower left)
sumi ink, gouache and graphite on paper
10 3/8 x 13 5/8 in. (26.4 x 34.6 cm.)
Executed in 1987.

$20,000-30,000

PROVENANCE
Decorama Arts, Rockville, Maryland
Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity from The Estate of Keith Haring, New York.

PROPERTY FROM THE ALLAN STONE COLLECTION

52

WAYNE THIEBAUD (B. 1920)

Receptionist

signed 'Thiebaud' (lower left); signed again and dated 'Thiebaud 1988' (on the reverse)
oil on panel
6 x 8 in. (15.2 x 20.3 cm.)
Painted in 1988.

$200,000-300,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
New York, Allan Stone Gallery, *Wayne Thiebaud: Four Decades with the Allan Stone Gallery: Recent Work,* May-July 2001.

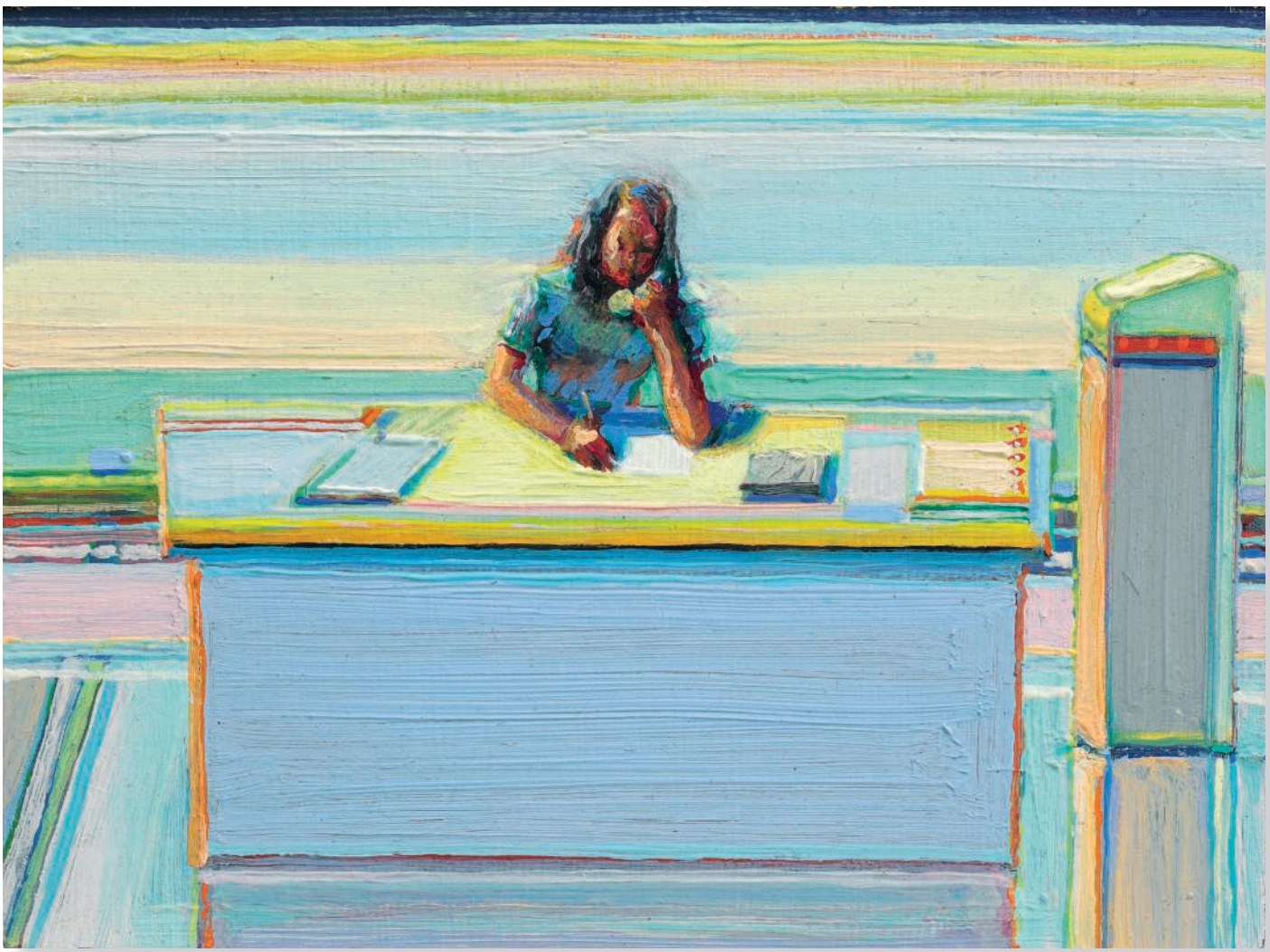
LITERATURE
R. Mahoney, "Wayne Thiebaud at Allan Stone," *Art in America*, February 2002, p. 126.

Painted in 1988, Wayne Thiebaud's *Receptionist* is a complex and multi-layered painting which explores in detail the depth of the artist's painterly practice. In this intimately-scaled work, Thiebaud demonstrates how light helps to define form, and challenges the traditional use of perspective. The figure of the lonely woman is formed, not out of her own features, but by the dazzling, almost iridescent backdrop behind her. The bright candy-colored stripes glow brightly as the strong rays of light cast her into darkness as her heavy shadow falls across the desk. This dichotomy between light and dark sets up a palpable tension within the painting, as the woman's mood seems at odds with her cheerful environment.

Edward Hopper, *Automat*, 1927. Des Moines Art Center. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: © DeA Picture Library / Art Resource, NY.

Thiebaud's strong use of light also helps to accentuate the feeling of isolation that is present in many of his figurative paintings. As in *Receptionist*, the artist often depicts his figures in solitary situations, either caught up in their own thoughts or staring out directly from the picture plane. The sparse nature of the composition draws the viewer in, intrigued to learn more. As curator Karen Tsujimoto notes, "This clinical austerity creates a non-narrative context that forces the artist, and the viewer, to concentrate on the figure. The lighting technique also allows Thiebaud to explore more fully a concern related to his still lifes: how strong light defines form, enhances the effects of halation, and alters our perception of reality... By staring rather than merely glancing, he has found, the subject and the moment are infinitely expanded and clarified by the total engagement of the eye. This phenomenon, coupled with the spare environment and the intensity of illumination, heightens his perception of visual data" (K. Tsujimoto, "Thiebaud: The Figure," in *Wayne Thiebaud: The Figure*, New York, 2008, p. 7).

In addition, the traditions of perspective also come under investigation as Thiebaud appears to manipulate the conventional use of space, changing the structure of the composition by flattening the desk within the context of the picture plane, yet placing the tall podium just to the right as if floating in its own deeper area of space. The complexity of such a small-scale work is a clear manifestation of the deeply intellectual nature of Thiebaud's work. What appear to be simple interpretations of everyday scenes, are in fact incredibly complex painterly constructions which reward prolonged and considered study.



53

JEAN DUBUFFET (1901-1985)

Tête dédicacée à Pierre Matisse

signed, dedicated and dated 'à Pierre Matisse J. Dubuffet Noël 1951 New York' (upper left)
gouache on paper laid down on canvas
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1951.

$250,000-350,000

PROVENANCE
Pierre Matisse, New York
Estate of Pierre-Noël Matisse, by descent from the above
His sale; Christie's, New York, 17 May 2007, lot 139
Acquired at the above sale by the present owner

LITERATURE
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris, 1979, pp. 69 and 204, no. 103 (illustrated).

Painting can illuminate the world with magnificent discoveries. It can imbue man with new myths and new mysteries, to reveal the infinitely numerous undivined aspects of things and values of which we were formerly unaware.

– Jean Dubuffet

Jean Dubuffet in his studio, 1951. Photo: Robert Doisneau/ Gamma-Rapho/Getty Images. Artwork: © 2017 Artists Rights Society (ARS), New York / ASAGP, Paris.

Jean Dubuffet's portrait, *Tête dédicacée à Pierre Matisse*, speaks with a raw and profound immediacy. Highly tactile, the male figure is formed out of numerous layers of gouache, which bleed through to the surface to create a beautifully mottled appearance. Rather than a product of training or convention, *Tête dédicacée à Pierre Matisse* is a direct reflection of emotion and instinct. Dubuffet deliberately strips away the gloss of traditional aesthetics to make a work that is direct while also enigmatic.

Pierre Matisse, the renowned New York gallerist and son of French artist Henri Matisse, championed Dubuffet alongside a diverse group of European and American artists, including Marc Chagall, Alberto Giacometti, Joan Miró, Georges Rouault, and Yves Tanguy. Notably, Dubuffet referenced his relationship with the gallerist by inscribing the dedication 'à Pierre Matisse J. Dubuffet Noël 1951' on the upper left register of *Tête dédicacée à Pierre Matisse*. Crudely marked, the unruly dedication is yet another example of Dubuffet's career-long quest for primitive unschooled visual languages.

Distinctly modern, *Dubuffet's Tête dédicacée à Pierre Matisse* demonstrates the artist's affection for honest art. With his humble portrait, Dubuffet builds on the noble artistic tradition of re-inventing the conventions of human portraiture begun by Pablo Picasso and Georges Braque to produce works that are unlike any of his contemporaries.


à Pierre
Matisse
J. Dubuffet
Noël
1951
New
York

54

KARA WALKER (B. 1969)

Untitled

graphite on paper
63 x 69 ¼ in. (160 x 175.9 cm.)
Drawn in 2002.

$40,000-60,000

PROVENANCE
Brent Sikkema, New York
Acquired from the above by the present owner

55

PHILIP PEARLSTEIN (B. 1924)

Two Models with Mexican Rug

signed and dated 'PEARLSTEIN 83' (lower right)
oil on canvas
72 x 96 in. (182.8 x 243.8 cm.)
Painted in 1983.

$40,000-60,000

PROVENANCE
Allan Frumkin, New York
Hirschl & Adler Modern, New York
Anon. sale; Christie's, New York, 17 November 1999, lot 163
Acquired at the above sale by the present owner

LITERATURE
R. Bowman, *Philip Pearlstein: The Complete Paintings*, New York, 1983, p. 361 (illustrated).

56

DIETER ROTH (1930-1988)

P.O.TH.A.A.VFB (Portrait of the Artist as a Vogelfutterbüste [birdseed bust])

titled 'P.O.TH.A.A.VFB' (on a plastic label affixed to the base); signed and dated 'Dieter Roth 1969' (on a paper label affixed to the underside)
chocolate and birdseed on plaster with plywood base
8 ¾ x 9 ¾ x 9 in. (22.2 x 24.8 x 22.9 cm.)
Executed in 1969. This work is from an edition of thirty.

$15,000-20,000

PROVENANCE
Private collection
Anon. sale; Kunsthaus Lempertz, Cologne, 28 May 1999, lot 1179
Galerie Schönewald, Dusseldorf
David Zwirner, New York
Acquired from the above by the present owner

EXHIBITED
New York, Museum of Modern Art, *Wait, Later This Will Be Nothing: Editions by Dieter Roth*, February-June 2013 (another example exhibited).

LITERATURE
D. Dobke, ed., *Dieter Roth: Books + Multiples, Catalogue Raisonné*, London, 2004, pp. 15 and 26, no. Dobke 1968.10 (another example illustrated).

Another example of the present lot is in the collection of the Museum of Modern Art, New York.

57

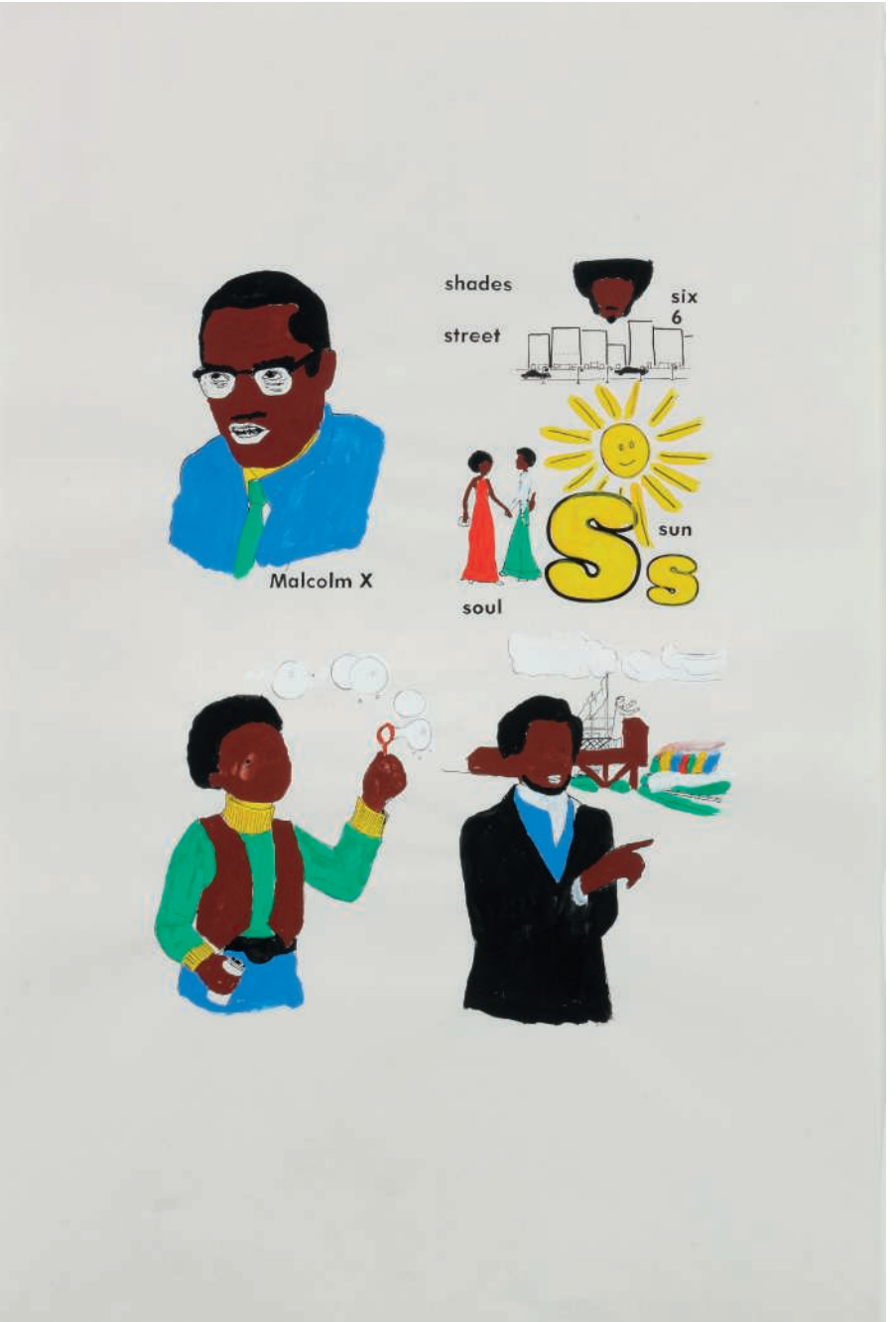
KEHINDE WILEY (B. 1977)

Annoyed Ragha with Her Friends

signed and dated 'Kehinde Wiley 2010' (on the reverse)
oil on canvas in artist's carved wood frame
105 ½ x 81 ½ in. (268 x 207 cm.)
Painted in 2010.

$60,000-80,000

PROVENANCE
Rhona Hoffman Gallery, Chicago
Acquired from the above by the present owner



58

GLENN LIGON (B. 1960)

Malcolm X, Frederick Douglass, Boy with Bubbles #2

signed, titled and dated 'Glenn Ligon 2001, Malcolm X, Sun, Frederick Douglas, Boy w/ Bubbles #2' (on the reverse)
Flashe and silkscreen inks on canvas
37 ¾ x 25 in. (96 x 63.5 cm.)
Executed in 2001.

$40,000-60,000

PROVENANCE
D'Amelio Terras, New York
Private collection
Acquired from the above by the present owner

THE COLLECTION OF LES WOLLAM

59

HANNAH WILKE (1940-1993)

Vermont

signed and dated 'Wilke 75' (lower right)
kneaded erasers and postcard mounted on painted panel
in Plexiglas box
15 ⅞ x 17 ⅞ x 2 ⅝ in. (40.3 x 45.4 x 6.7 cm.)
Executed in 1975.

$20,000-30,000

PROVENANCE
Acquired directly from the artist by the present owner

In addition to the *S.O.S. (Starification Object Series)*, Les Wollam also acquired a small postcard covered in kneaded-eraser forms that take the look of rolling hills upon a verdant green landscape from Hannah Wilke. Titled *Vermont*, the work illustrates Wilke's interest in the symbolism of woman as life-giving nurturer as related to the earth goddess *Gaia* while also demonstrating a foreshadowing for postmodernism's interplay of text and image.

Alternate view of present lot.

60

LOUISE NEVELSON (1899-1988)

Sky Cathedral's Presence I

painted wood, in thirteen parts
overall: 107 x 120 ⅛ x 21 ½ in. (271.8 x 305.1 x 54.6 cm.)
Executed in 1959-1962.

$250,000-350,000

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

Vladimir Tatlin, *The monument to the third international (Tatlin's tower)*, 1920. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Sovfoto/UIG via Getty Images

Related to the artist's *Sky Cathedral*, 1958 (in the collection of the Museum of Modern Art, New York), Louise Nevelson's *Sky Cathedral's Presence I* exudes the same sense of power and delicacy as its now iconic predecessor. Despite its monumental size (standing nearly 9 feet tall), the work retains a distinctly human scale, a result of the intricacy and sophistication imbued in the work by the artist. Here, Nevelson has arranged a series of shallow, open boxes constructed from salvaged wood; moldings, dowels, spindles, chair parts, architectural ornaments, and scroll-sawed fragments are all included here in a symphony of elegant and majestic forms. Nevelson turns this material into an imposing sculpture playing with a sense of flatness and recession, straight lines and curves, overlaps and vacancies, that has been likened to the faceting of Cubism and resulting in an absorbing visual complexity.

61

GERHARD RICHTER (B. 1932)

24.2.85

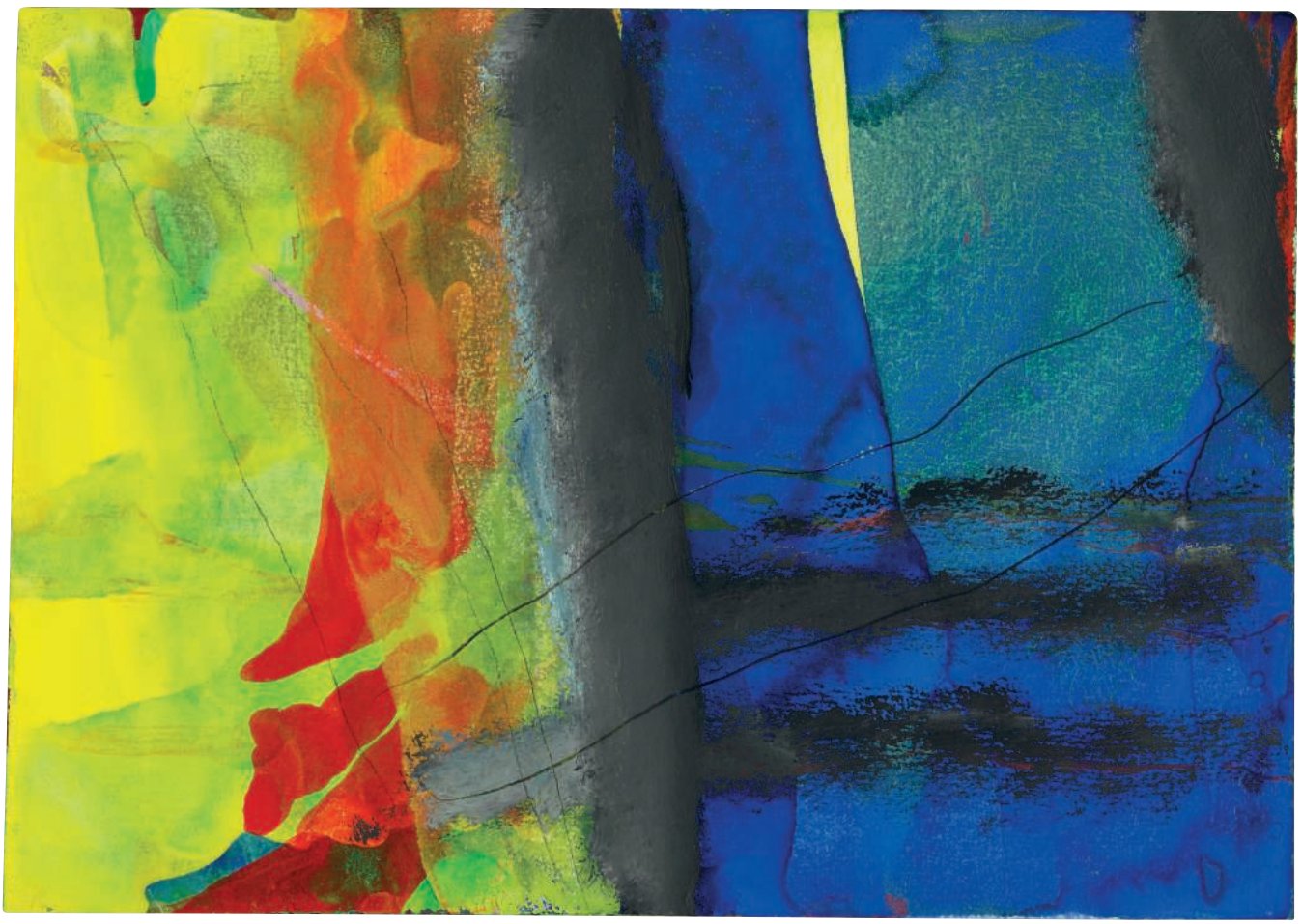
signed and titled '"24.2.85" Richter' (on the reverse)
oil, watercolor and graphite on paper
6 5/8 x 9 1/4 in. (16.8 x 23.5 cm.)
Executed in 1985.

$120,000-180,000

PROVENANCE
Barbara Guggenheim Associates Inc., New York
Peter B. Lewis, Cleveland, 1986
His sale; Sotheby's, New York, 12 November 2014, lot 236
Acquired at the above sale by the present owner

In abstract painting we have found a better way of gaining access to the unvisualisable, the incomprehensible; because abstract painting deploys the utmost visual immediacy—all the resources of art, in fact—in order to depict 'nothing'.

– Gerhard Richter



PROPERTY FROM THE ALLAN STONE COLLECTION

62

FRANZ KLINE (1910-1962)

Untitled (Study for Laureline)

signed 'KLINE' (lower left)
oil on paper laid down on paper
8 ⅜ x 11 ¾ in. (21.3 x 29.8 cm.)
Painted *circa* 1956.

$80,000-120,000

PROVENANCE
Estate of the artist
Sidney Singer, New York
Marlborough Gallery, New York
Marisa Del Re Gallery, New York
Acquired from the above by the present owner

LITERATURE
Franz Kline: Architecture & Atmosphere, exh. cat., New York, Allan Stone Gallery, 1997, pl. 48 (illustrated).

Franz Kline, *Laureline*, 1956. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York.

As the name suggests, *Untitled (Study for Laureline)* was painted as part of Franz Kline's preparation for his large-scale painting of the same name. Painted in 1956, *Laureline* belongs to a series of powerful abstractions that made Kline one of the most important painters of the twentieth century. David Anfam, the renowned scholar of this period of art history, has written "Each [painting] presents an epic field that functions as a wall, an environment unto itself, and a sheer surface of almost industrial power and rawness upon which momentary radiance contends against ashen gloom" (D. Anfam, "Kline's Colliding Syntax," *Frank Kline: Black and White 1950-1961*, exh. cat., Menil Collection, Houston, 1994, pp. 13-14). In this work, the ferocity of Kline's hand can be seen in the muscular brushwork, confident and full of bravado as it sweeps the paint out towards the edges and beyond, yet controlled enough to contain the raw energy within.


KLINE

63

SAM FRANCIS (1923-1994)

Untitled

stamped with artist's signature and the Estate of Sam Francis stamp and numbered 'SF90-3PRS' and 'S4-16NN' (on the reverse)
acrylic on paper
30 ⅛ x 22 ½ in. (76.5 x 57.2 cm.)
Painted in 1990.

$70,000-100,000

PROVENANCE
The Estate of Sam Francis, California
Martin Lawrence Limited Editions, New York, 1997
Private collection, Toronto
Anon. sale; Christie's, London, 7 February 2008, lot 212
Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF90-3PRS in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Once more, then, in this fresh exuberance of color—an art, like Suprematism of pure feeling—we find a quasi-geometric structure, a brilliant fusion of those old opposites, the organic and the stable, which had informed Francis's art from the start.

– W. Agee, *Sam Francis: Paintings 1947-1990*, exh. cat., Museum of Contemporary Art, Los Angeles, 1999, pp. 42-43.

64

JEAN DUBUFFET (1901-1985)

Mire G 156

signed with the artist's initials and dated 'J.D. 83' (lower right)
acrylic on paper mounted on paper laid down on canvas
39 ½ x 26 ½ in. (100.3 x 67.3 cm.)
Painted in 1983.

$120,000-180,000

PROVENANCE
Waddington Galleries, London
André Emmerich Gallery, New York
Peter Sahlman Fine Art, New York
Acquired from the above by the present owner

LITERATURE
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXVI: Mires*, Paris, 1984, pp. 76 and 114, no. 159 (illustrated).

You will no longer find any object or figure in these paintings—nothing can be named. However, they are not "non-figurative". Their aim is to represent (or should we rather say "to evoke") in an abridged and synoptic way, the world that surrounds us of which we are a part.

– Jean Dubuffet

PROPERTY OF A LADY

65

WILLIAM BAZIOTES (1912-1963)

Night

signed 'Baziotes' (lower right); signed again, titled and dated
'NIGHT W. Baziotes 1960-61' (on the reverse)
oil on canvas
36 ⅛ x 48 in. (91.8 x 121.9 cm.)
Painted in 1960-1961.

$70,000-100,000

PROVENANCE
Sidney Janis Gallery, New York
Marlborough-Gerson Gallery, Inc., New York
Private collection, New York

This work will be included in the forthcoming *William Baziotes: Catalogue Raisonné* being prepared by Michael Preble.

It is the mysterious that I love in painting. It is the stillness and the silence. I want my pictures to take effect very slowly, to obsess and to haunt.

– William Baziotes

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

66

HANS HOFMANN (1880-1966)

Landscape No. 137

stamped with the Estate of Hans Hofmann stamp and numbered 'M-1185' (on the reverse)
oil on panel
20 ⅜ x 27 ⅜ in. (51.8 x 69.5 cm.)
Painted in 1942.

$100,000-150,000

PROVENANCE
Estate of the artist
André Emmerich Gallery, New York
Acquired from the above by the present owner, 1972

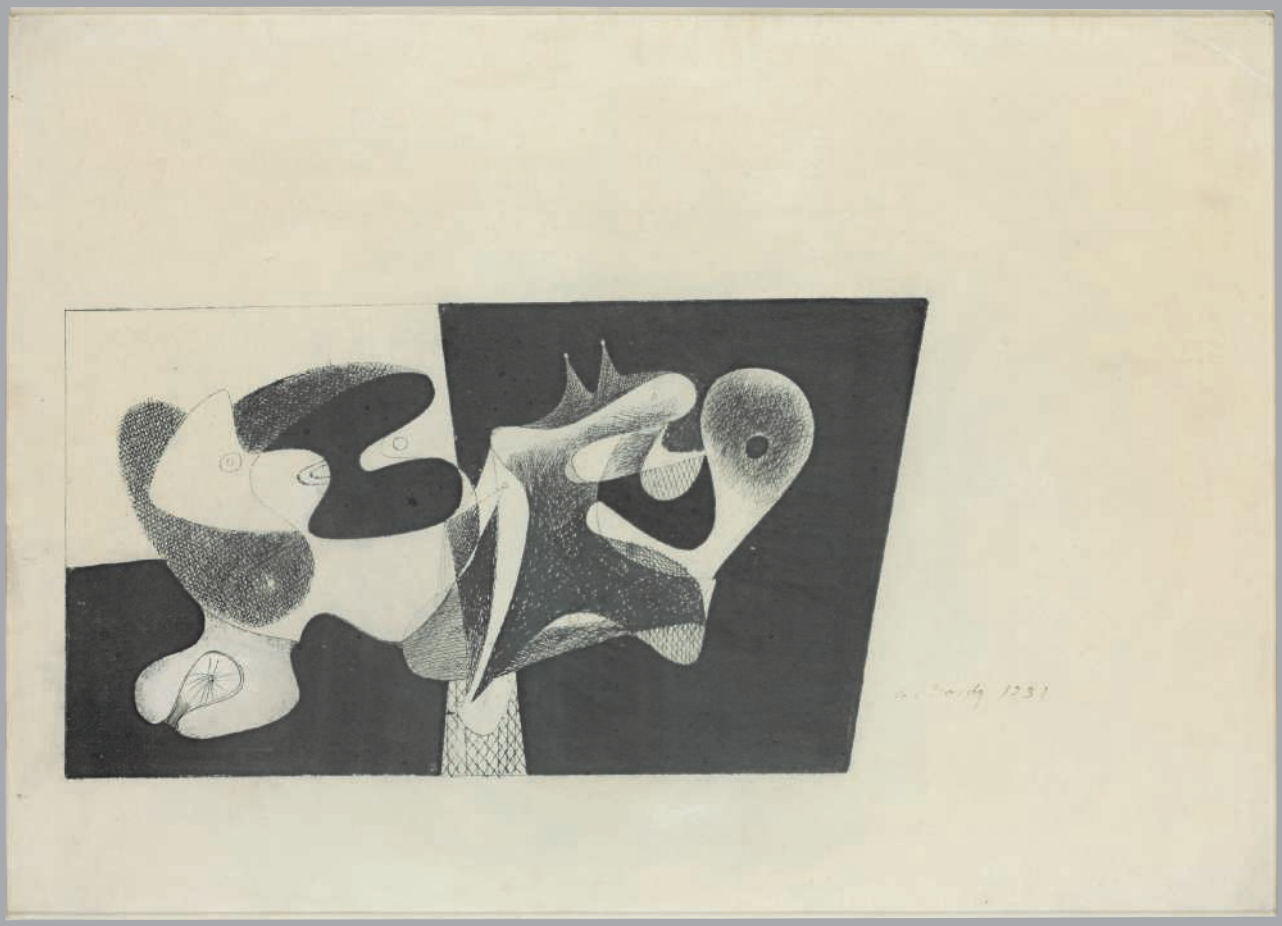
LITERATURE
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 246, no. P415 (illustrated).

Painted in Provincetown in 1942, *Landscape No. 137* belongs to a significant series of paintings that Hans Hofmann completed that year—some of which are now housed in major museum collections (including *Landscape No. 38*, Detroit Institute of Arts; *Untitled*, Albright-Knox Art Gallery, Buffalo and *Provincetown*, Museum Art Museum of Fort Worth).

Paul Cezanne, *Mount Sainte-Victoire*, Kunsthaus, Zurich, Switzerland.
Photo: Scala / Art Resource, NY.

In 1935, Hofmann opened a studio in Provincetown, MA, where he continued the teaching practice that he had begun in New York a number of years earlier. Provincetown was already a small colony for the avant-garde arts, and was an ideal setting for artists to remove themselves from the urban environment of New York during the summer months to focus solely on their studio work. Here, Hofmann immersed his students in the formal and stringent environment that he believed was necessary for providing a solid basis in the art of painting. At odds with the prevailing free thinking style favored by other institutions, once his students had mastered the technical and aesthetic aspects of their art, Hofmann insisted that they were free to go out into the world and do as they pleased.

As an artist, Hofmann was at the forefront of the avant-garde movement and his attention to draughtsmanship, color and space can be seen in *Landscape No. 137*. His geometric compositional style recalls the post-impressionist landscapes of Paul Cézanne, whereas the vibrant palette demonstrates his intentional exploration into the color spectrum, recalling the work of *fauve* artists such as Henri Matisse or Andre Derain. Yet, these influences are transformed by Hofmann into his own unique, ground-breaking distillation.



67

ARSHILE GORKY (1904-1948)

Untitled

signed and dated 'A. Gorky 1931' (lower right)
ink on paper
22 x 30 in. (55.9 x 76.2 cm.)
Drawn in 1931.

$30,000-50,000

PROVENANCE
Weyhe Gallery, New York
Paul Kantor, Los Angeles, *circa* 1955
By descent from the above to the present owner

This work is recorded in the Arshile Gorky Foundation Archives, under number D141.

PROPERTY FROM A WEST COAST INSTITUTION

68

ROBERT MOTHERWELL (1915-1991)

Untitled

signed, dedicated and dated 'For Ann + Frank their friendly relative Robert Motherwell 1951' (on the reverse)
oil on Masonite
12 x 9 in. (30.5 x 22.9 cm.)
Painted *circa* 1945.

$20,000-30,000

PROVENANCE
Ann Rosener, California, acquired directly from the artist, 1951
Acquired from the above by the present owner, 1997

LITERATURE
J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 22, no. P27 (illustrated).

Painted *circa* 1945, this striking combination of structure and form is an important early example of Robert Motherwell's work. The artist once declared that his paintings should have ''immediacy, passion or tenderness; beingness, as such, detachment, sheer presence as a modulation of the flat picture plane, true invention and search, light, an unexpected end, mainly warm earth colors and black and white, a certain stalwartness'' (G. Glueck, "The Mastery of Robert Motherwell," *New York Times*, December 2, 1984). Here, in *Untitled,* the origins of all this vocabulary are present, as the strong vertical forms that would dominate his later work can be seen here in abundance. Compositionally related to two other works of the same period (one of which remains in the collection of the artist's Dedalus Foundation), *Untitled* is a precursor of the body of work that was to come for the artist.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

69

WILLEM DE KOONING (1904-1997)

Untitled

oil and masking tape on two joined sheets of paper
44½ x 41½ in. (113 x 105.4 cm.)
Executed *circa* 1971.

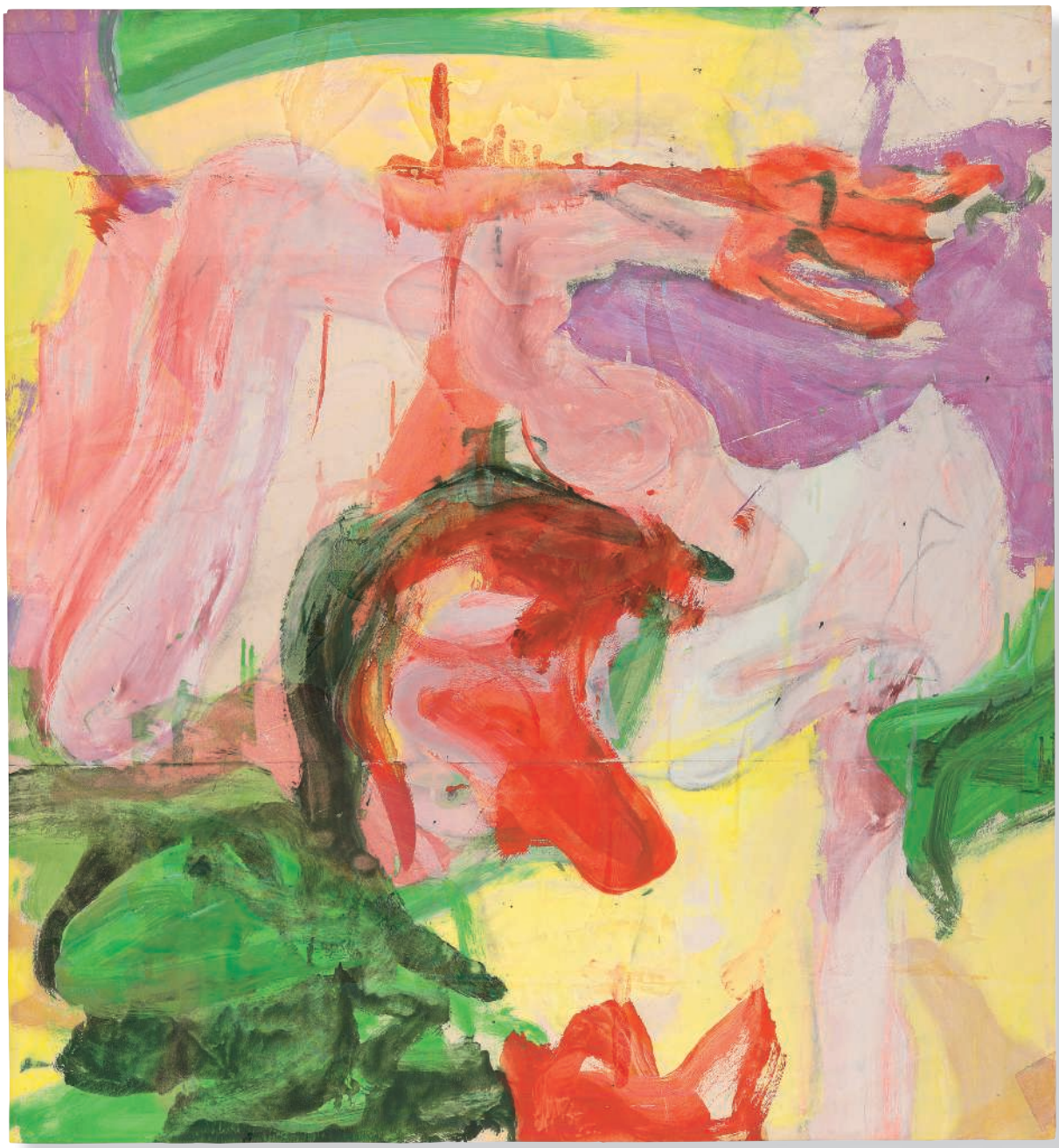
$150,000-200,000

PROVENANCE
Estate of the artist
Mitchell-Innes & Nash, New York
Acquired from the above by the present owner

EXHIBITED
New York, Mitchell-Innes & Nash, *Master Drawings of the Twentieth Century*, May-June 1998, pp. 56-57, no. 23 (illustrated).

The vivid pinks, warm reds and luscious greens that dance across the surface of this exquisite *Untitled* work are examples of the forms of lyrical brushwork that characterized a new era in de Kooning's work after the 1960s, when the artist moved away from the dense urban environment of Manhattan to a property in the Hamptons. His new surroundings—the sense of space and the contact with nature—propelled his painting in a new direction. His works from this period explode with color and freedom, reflecting his new concept of space and light. The color of the fields, trees and endless skyscapes of Long Island increasingly overtook Kooning's representation of the female form, and throughout this period, the artist seemed to be exploring new ways in which to convey the sense of freedom and space that spread out before him.

The expanse of colors that de Kooning lays across the surface of this work, combined with the intense and compressed visual field, immerses the viewer and provokes in them a kinesthetic response. Color and energy unite to produce a dizzying array of painterly effects that delight and energize the senses. This very open-ended way of working enabled de Kooning to keep a uniform and consistent sense of fluidity running throughout the entire surface of his work and ensured that the painting as a whole developed in a homogenous and almost organic way.



70

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1981' (on the reverse)
acrylic on canvas
60 x 55 in. (152.4 x 139.7 cm.)
Painted in 1981.

$250,000-350,000

PROVENANCE
André Emmerich Gallery, New York
Private collection, Laguna Beach, 1986
Anon. sale; Christie's, New York, 14 May 2009, lot 233
Acquired at the above sale by the present owner

EXHIBITED
New York, André Emmerich Gallery, *Sam Francis: Recent Work*, April-May 1981.
Enschede, Rijksmuseum Twenthe, *Abstract USA 1958-1968*, September 2010-February 2011.
Enschede, Rijksmuseum Twenthe, *De nieuwe smaak*, January-August 2016, no. 15.

LITERATURE
D. Burchett-Lere and W. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994*, Berkeley, 2011, no. SFF.792 (illustrated).

This work is identified with the archival identification number of SFF.792 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

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

– Sam Francis

THE ARTHUR AND ANITA KAHN COLLECTION:
A NEW YORK STORY

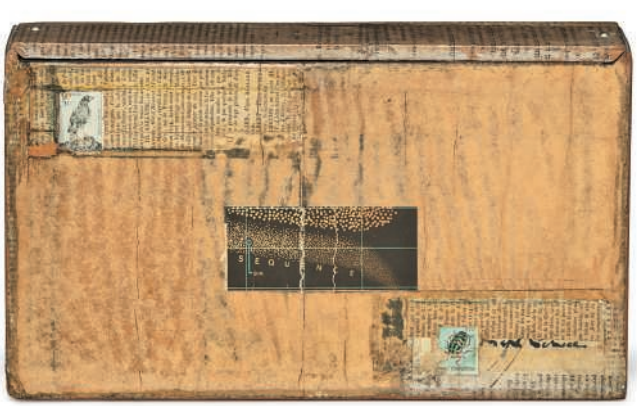
71

JOSEPH CORNELL (1903-1972)

Untitled (Soap Bubble Set)

signed 'Joseph Cornell' (on the reverse)
box construction—wood, newsprint, nails, oil, ink, tin, printed paper, copper rings, dyed sand and metal rod
7 ⅝ x 13 ⅛ x 4 ⅛ in. (19.3 x 33.3 x 10.4 cm.)
Executed *circa* 1958.

$30,000-50,000



Verso

PROVENANCE
Krasner Gallery, New York
Acquired from the above by the present owner

PROPERTY OF A PRIVATE COLLECTOR

72

SAUL STEINBERG (1914-1999)

Travel Table

signed and dated 'STEINBERG 1982' (lower right); titled and dated again 'TRAVEL Table 1982' (on the reverse)
painted wood collage, paper collage and painted canvas collage on panel
29 ⅞ x 41 ¾ in. (75.9 x 106 cm.)
Executed in 1982.

$30,000-50,000

PROVENANCE
Pace Gallery, New York
Private collection, New York, 1984
Private collection, *circa* 1990s

EXHIBITED
Madison, Skowhegan School of Painting and Sculpture, *Skowhegan Celebration Exhibition*, May 1984.

73

ROBERT MOTHERWELL (1915-1991)

Untitled (Ochre and Black)

signed with the artist's initials and dated 'RM 73' (upper left)
acrylic and charcoal on Upson board
11 7/8 x 24 in. (30.1 x 60.9 cm.)
Executed in 1973.

$80,000-120,000

PROVENANCE
Dedalus Foundation, New York
Acquired from the above by the present owner

LITERATURE
J. Flam, K. Rogers, and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume 2 Paintings on Canvas and Panel,* New Haven, 2012, p. 372, no. P748, (illustrated).

[The Opens] are made empirically, with many brush strokes and often corrections, not in relation to some pre-determined geometry of mathematical concept, but in terms of feelings. Despite their simplicity of iconography,... these paintings are filled with humanistic feeling and a certain tension between austerity and sensuality. In short, they have nothing to do with minimal art.

– Robert Motherwell


73

74

WAYNE THIEBAUD (B. 1920)

Fish

signed, titled, numbered and dated 'Fish A.P. ♥ Thiebaud 1964' (lower edge)
watercolor on etching
image: 3 ⅞ x 3 ⅞ in. (9.8 x 9.8 cm.)
sheet: 15 x 11 in. (38.1 x 27.9 cm.)
Executed in 1964. This work is a unique artist's proof.

$100,000-150,000

PROVENANCE
Graystone Gallery, San Francisco
Acquired from the above by the present owner, *circa* mid-1980s

Thiebaud's art in its Zenlike insistence that we empty our minds and give a lemon, a bird, a cake its full inspection as a thing, is closer to a koan than a crack, and demands time. The Pop resonance of his subjects is apparent, but they come at us slowed down and chastened with a host of ambivalent feelings—nostalgic, satiric, elegiac, longing, inquiring—attached, so that our experience ends calmed down and contemplative: enlightened.

– A. Gopnik, "An American Painter," in *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museum of San Francisco, 2000, p. 56.

Fish A.P. Thiebaud '964

75

HANS HOFMANN (1880-1966)

Untitled (Composition with Ruler)

oil on panel
23 ¾ x 56 ¾ in. (60.3 x 144.1 cm.)
Painted *circa* 1945.

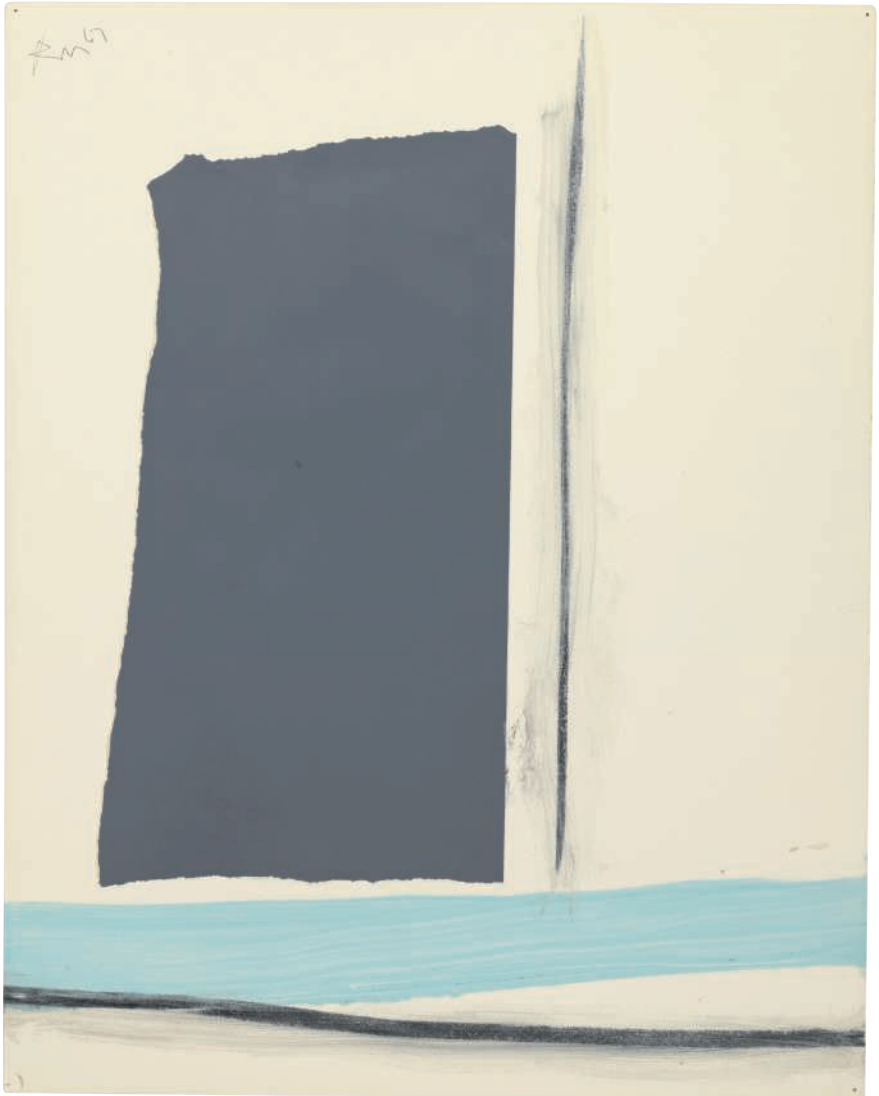
$120,000-180,000

PROVENANCE
Betty Parsons Gallery, New York
Helen Pauling Donnelley, Chicago
Private collection, Wayne, Pennsylvania
Anon. sale; Christie's, New York, 8 November 1989, lot 279
Acquired at the above sale by the present owner

LITERATURE
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 321, no. P527 (illustrated).

The creative process lies not in imitating, but in paralleling nature; translating the impulse received from nature into the medium of expression, thus vitalizing this medium. The picture should be alive, the statue should be alive and every work of art should be alive.

– Hans Hofmann



76

ROBERT MOTHERWELL (1915-1991)

Untitled

signed with the artist's initials and dated 'RM 67' (upper left)
acrylic, paper collage and charcoal on paper
14 ½ x 11 ½ in. (36.8 x 29.2 cm.)
Executed in 1967.

$60,000-80,000

PROVENANCE

Dedalus Foundation, New York
Acquired from the above by the present owner

LITERATURE

J. Flam, K. Rogers, and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume 1 Essays and References*, New Haven, 2012, p. 124, fig. 112 (illustrated); v. 3, p. 130, no. C219, (illustrated).

77

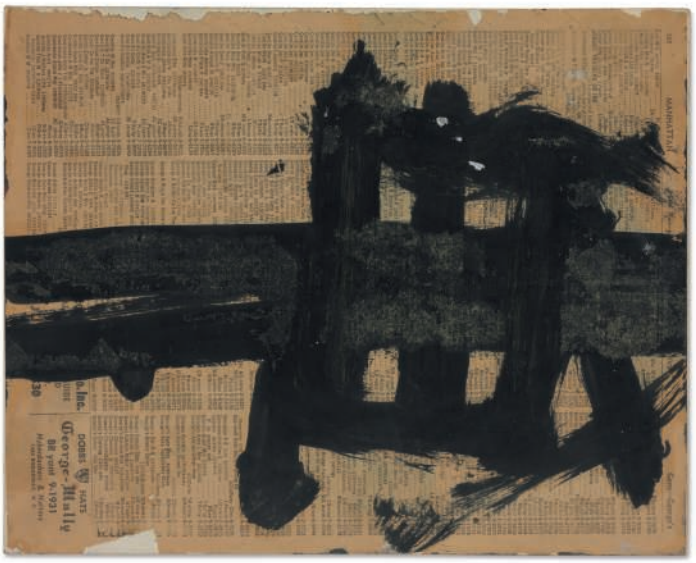
FRANZ KLINE (1910-1962)

Untitled

signed and dated 'FRANZ KLINE 53' (on the reverse)
ink and oil on newsprint laid down on board
8 ⅞ x 11 in. (22.5 x 27.9 cm.)
Executed in 1953.

$30,000-40,000

PROVENANCE
Marlborough Gallery, New York
Lillian Heidenberg Fine Art, New York
Acquired from the above by the present owner, 1989



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

78

BERNAR VENET (B. 1941)

Two Indeterminate Lines

signed, titled, dedicated and dated 'For my dear friend - Two Indeterminate lines. Bernar Venet 1995' (lower edge)
oilstick on paper
23 ⅝ x 19 ¾ in. (60 x 50.2 cm.)
Drawn in 1995.

$18,000-25,000

PROVENANCE
Acquired directly from the artist by the present owner

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

79

BERNAR VENET (B. 1941)

217.5° Arc x 14

engraved with the title '217.5° ARC x 14' (lower edge)
Cor-ten steel, in two parts
taller element: 81 ½ x 96 ¼ x 32 ¾ in. (207 x 244.5 x 83.2 cm.)
shorter element: 74 ¼ x 96 ¼ x 61 in. (188.6 x 244.5 x 154.9 cm.)
overall dimensions variable
Executed in 2004.

$200,000-300,000

PROVENANCE
Paul Kasmin Gallery, New York
Acquired from the above by the present owner

This work is registered in the artist's archives under inventory number bv07s22 and is eligible for a certificate of authenticity signed by the artist.

I can hardly deny that the raw material takes precedence over my intentions. My sculptures are all about how they are made and how metal resists. They're a test of strength, a battle between the piece of metal and me.

– Bernar Venet


217.5° ARCx14

PROPERTY FROM A SOUTH FLORIDA COLLECTION

80

NANCY GROSSMAN (B. 1940)

Untitled

signed, inscribed and dated 'N. Grossman 63 wcc' (on the stretcher)
wood, paint, paperboard and metal construction in artist's wooden frame
28 ½ x 19 ¾ x 4 ½ in. (72.4 x 50.2 x 11.4 cm.)
Executed in 1963.

$20,000-30,000

PROVENANCE
Krasner Gallery, New York
Anon. sale; Sotheby's Arcade, New York, Dear Mr. Elger, 24 February 1995, lot 404
Acquired at the above sale by the present owner

81

ANSELM KIEFER (B. 1945)

Des Malers Atelier

titled 'Des Malers Atelier' (center); signed and dated 'Anselm Kiefer 82' (on the reverse)
oil on photograph
23 x 31 in. (58.4 x 78.7 cm.)
Executed in 1982.

$18,000-25,000

PROVENANCE
Marian Goodman Gallery, New York
First Bank of Minneapolis
Lang & O'Hara Gallery, New York
Private collection, Baltimore, 1988
By descent from the above to the present owner

EXHIBITED
Baltimore Museum of Art, *German Expressionist Graphics 1905-1985*, August-October 1988.

82

LOUISE NEVELSON (1899-1988)

Black Moon III

incised with the artist's signature and date 'NEVELSON 1961' (upper left)
painted wood
40 x 40 x 3 ½ in. (101.6 x 101.6 x 8.9 cm.)
Executed in 1961.

$60,000-80,000

PROVENANCE
Pace Gallery, New York
Mrs. Dorothy H. Rautbord, Chicago, 1967
Her sale; Christie's, New York, 11 March 1998, lot 97
Acquired at the above sale by the present owner

83

ARSHILE GORKY (1904-1948)

Untitled

dedicated 'J. Levy 1' (on the reverse)
graphite and wax crayon on paper
19 x 24 ¾ in. (48.3 x 62.8 cm.)
Executed *circa* 1945.

$100,000-150,000

PROVENANCE
Julien Levy, New York
Richard L. Feigen & Company, Chicago, 1960
Steingrim Laursen, Copenhagen, 1973
Private collection, Oslo

EXHIBITED
Saratoga Springs, Hathorn Gallery, Skidmore College, *The Drawings of Arshile Gorky*, October-November 1969, no. 33 (illustrated).
Hannover, Galerie Brusberg, *Arshile Gorky*, June-August 1971.
Cologne, Baukunst, *Der Geist des Surrealismus*, October-November 1971, no. 47 (illustrated).
Turin, Galleria Galatea, *Arshile Gorky*, February-March 1972, n.p. (illustrated).
Toronto, Dunkelman Gallery, *Arshile Gorky, 1904-1948*, October 1972, n.p., no. 18 (illustrated).
Städtische Kunsthalle Düsseldorf, *Surrealität Bildrealität*, December 1974-February 1975.
Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *El Surrealismo entre el Viejo y Nuevo Mundo,* December 1989-February 1990, p. 229 (illustrated).

LITERATURE
Art International: The Lugano Review, April 1973, no. XVII/4, p. 41 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives, under number D1294.

Arshile Gorky has long been recognized as a master draftsman and as a major figure in American art. His drawings are beautiful, complex, and sensual creations, the products of a technical mastery that attest to a new power of abstraction within modern art.

– J. Lee quoted in *Arshile Gorky: A Retrospective*, exh. cat., Whitney Museum of American Art, New York, p. 13.

84

ARNALDO POMODORO (B. 1926)

Tavola Dei Segni

incised with the artist's signature, title and date 'ARNALDO POMODORO "TAVOLA DEI SEGNI" 59' (on the reverse); incised again with the artist's signature, number and date again 'Arnaldo Pomodoro '59. 1/2' (on the right side edge)
bronze and wood
15 ⅜ x 16 ½ x 4 in. (39.1 x 41.9 x 10.2 cm.)
Executed in 1958-1959. This work is number one from an edition of two plus two artist's proofs and one original lead model.

$25,000-35,000

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

EXHIBITED
Musée des Beaux-Arts La Chaux-De-Fonds, *Arnaldo Pomodoro*, April-May 1965 (lead example exhibited).
Rome, Marlborough Gallery, *Arnaldo Pomodoro*, February-March 1965, p. 5 (another example illustrated and exhibited).
Milan, Rotonda della Besana, *Arnaldo Pomodoro*, August 1974, p. 34 (another example exhibited).

LITERATURE
A.C. Quintavalle, *Arnaldo Pomodoro: Oprere dal 1956 al 1960,* Parma, 1990, pp. 60 and 105 (another example illustrated).
F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionatto della scultura, Tomo II*, Milan, 2007, p. 427, cat. no. 118 (another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, as no. 93. The lead example is in the collection of the University of Parma, Italy.

85

ARMAN (1928-2005)

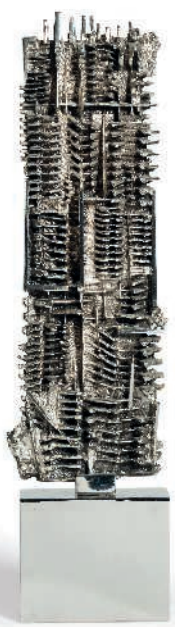
Untitled

incised with the artist's signature 'Arman' (lower right); incised again with the artist's signature 'Arman' (right side edge)
burnt violin in resin
overall: 25 x 12 x 7 ⅞ in. (63.5 x 30.5 x 20 cm.)
Executed *circa* 1979. This work is unique.

$30,000-40,000

PROVENANCE
Private collection
Acquired from the above by the present owner, *circa* 1990

This work is recorded in the Arman Studio Archives New York under number: APA# 8208.79.177.



PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

86

ARNALDO POMODORO (B. 1926)

Cuore

bronze
4 ½ x 4 ½ x ½ in. (11.4 x 11.4 x 1.3 cm.)
Executed in 1982. This work is from an edition of nine plus five artist's proofs, and this work is registered in Archivio Arnaldo Pomodoro, Milan, no. 581.

Stele

incised with the artist's signature 'Arnaldo Pomodoro' (on the reverse of the base); numbered 'II/XXV' (lower side edge of the base)
silver
9 ⅝ x 2 ⅜ x 1 in. (24.4 x 6 x 2.5 cm.)
Executed in 1985. This work is the second of twenty-five artist's proofs aside from an edition of 95 plus twenty-five artist's proofs, and this work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/85/13.

Fermacarte

incised with the artist's signature, number and date 'Arnaldo Pomodoro 2006 p.a.' (on the reverse)
bronze
4 ⅜ x 3 ¾ x ⅝ in. (11.1 x 9.5 x 1.6 cm.)
Executed in 2006. This work is from an edition of two hundred, and this work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/06/3. (3)

$7,000-10,000

PROVENANCE
Acquired directly from the artist by the present owner

LITERATURE
J. Ceresoli, "Colpiti al cuore," *Stile*, no. 74, December 2003-January 2004, p. 33 (another example of *Cuore* illustrated).
F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*, Milan, 2007, p. 625, no. 698 (another example of *Cuore* illustrated).

87

KAREL APPEL (1921-2006)

Personnage dans la tempête

signed and dated 'k. appel '54' (lower edge)
oil on canvas
45 ⅝ x 35 in. (115.9 x 88.9 cm.)
Painted in 1954.

$60,000-80,000

PROVENANCE
Martha Jackson Gallery, New York
Private collection, New York
Acquired from the above by the present owner

EXHIBITED
New York, Martha Jackson Gallery, *Karel Appel: First American Exhibition*, December 1954.

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

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

88

JEAN DUBUFFET (1901-1985)

Paysage philosophique à Maurice Culberg

signed, dedicated and dated 'à Maurice Culberg J. Dubuffet 52' (upper right); signed again, inscribed, titled and dated again 'Paysage philosophique à Maurice Culberg J. Dubuffet New York vendredi 25 Janvier 1952' (on the reverse)
oil on panel
26 x 31 ¾ in. (66 x 80.6 cm.)
Painted in 1952.

$200,000-300,000

PROVENANCE
Maurice Culberg, Chicago, acquired directly from the artist
Mrs. A. Rosenberg, Chicago
Acquired from the above by the present owner, 1972

LITERATURE
P. Sers, *Affaire Dubuffet: le grand Hara-Kiri de l'intelligence*, Paris, 1967, p. 31 (illustrated).
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris, 1979, p. 96, no. 146 (illustrated).

Paysage philosophique à Maurice Culberg is an important work from a significant series, entitled *Sols et Terrains*, that Dubuffet pursued during the early 1950s. The work has great tactile presence, so representative of Dubuffet's approach to painting, especially of this period. Rather than simply showing a landscape, it seems to actually embody—through its colors, shapes, and textures—the material stuff of landscape itself: earth, sand, and soil. The copper, umber, and ochre tonalities are perhaps meant to evoke the terrain of the Sahara of Algeria, a region that Dubuffet had visited, and one that he was drawn to and inspired by. The thickly applied paint created a layer that afforded the artist an opportunity to dig into, gouge, and scratch the surface, suggesting the raw energy of urban graffiti. *Paysage philosophique à Maurice Culberg* displays in striking style a signature feature of this series of Dubuffet's paintings; in dramatic contrast with traditional methods of handling paint, Dubuffet mixed his pigment in such a way as to develop a paste-like consistency, achieving widely varied textures that interacted with each other, forming cracks and rough edges as they dried. The artist would add materials including plaster, cement, coal dust, pebbles, sand and gravel to the paint and further developed his complexly textured surfaces by admixing additional rough elements into the canvas' surface before it had dried, strategies readily apparent in the current work.

The absence of traditional European art conventions of perspective, depth, and volume in this work challenges notions as to the meaning of landscape. The raw energy evident in *Paysage philosophique à Maurice Culberg,* together with its turn away from classical European artistic norms and its embrace of primitivism, mark it as a work that expresses the essence of Dubuffet's concerns as an artist. The title of the painting makes reference to Maurice Culberg, an important American collector and patron of Dubuffet from early in his career (the top right portion of the canvas also includes Dubuffet's dedication to the collector). The artist and the patron remained close friends for the rest of Culberg's life. In Dubuffet's words, the *Paysage* paintings "are landscapes of the brain. They aim to show the immaterial world which dwells in the mind of man: disorder of images, of beginnings of images, of fading images, where they cross and mingle, in a turmoil, tatters borrowed from memories of the outside world, and facts purely cerebral and internal—visceral perhaps" (J. Dubuffet, quoted in P. Selz, *The Work of Jean Dubuffet*, New York, 1962, p. 71).

89

JEAN DUBUFFET (1901-1985)

Motif III

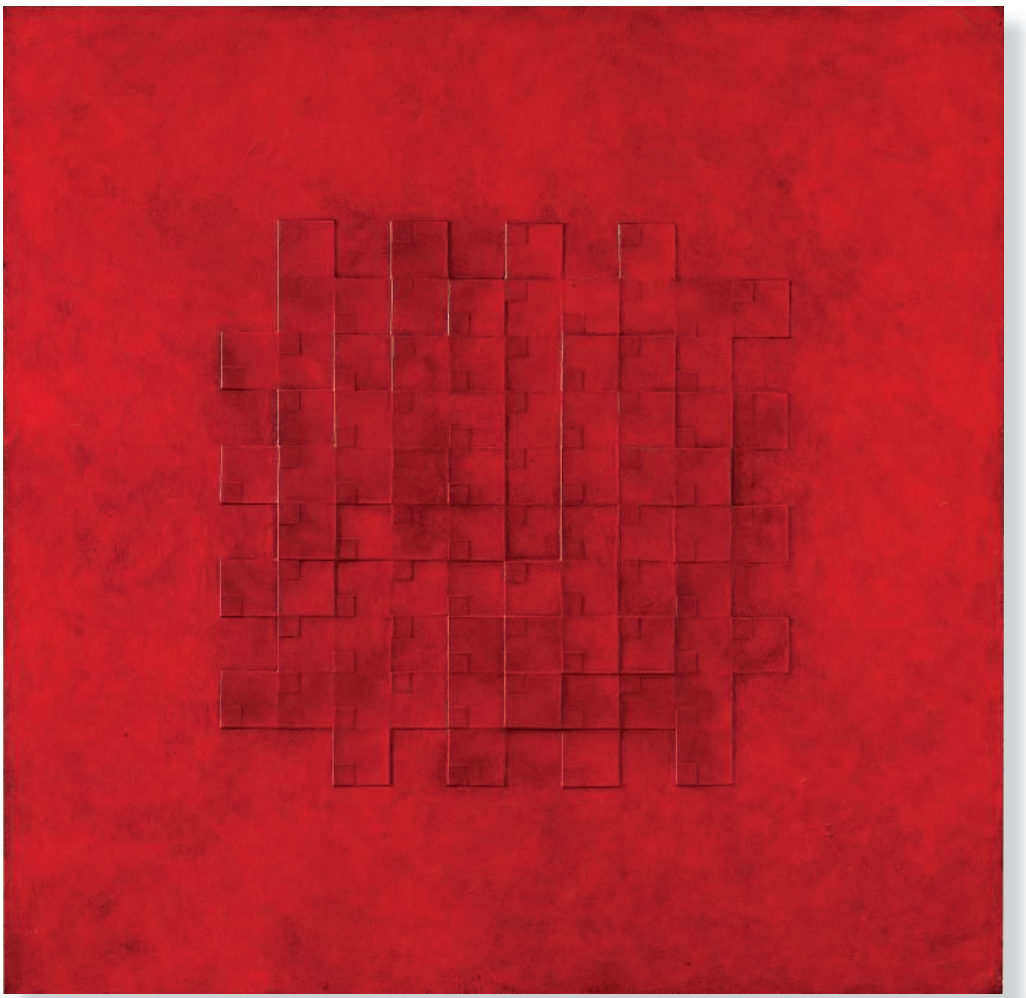
signed with the artist's initials and dated 'J.D.73' (lower right)
felt-tip pen on paper collage on paperboard
14 ¼ x 17 ⅝ in. (36.2 x 44.8 cm.)
Executed in 1973.

$20,000-30,000

PROVENANCE
Pace Gallery, New York
Private collection, New York
Vanderwoude Tananbaum Gallery, New York
Acquired from the above by the present owner

LITERATURE
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet: Coucou Bazar, Fascicule XXVII*, Paris, 1979, pp. 129 and 244, no. 215 (illustrated).

Jean Dubuffet, *Paysage Migrateur*, 1973. Photographer unknown. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.



90

GOTTFRIED HONEGGER (1917-2016)

Arbre de la Paix

signed, titled, inscribed and dated 'HONEGGER 1960-1961 PARIS ARBRE DE LA PAIX' (on the reverse)
oil on canvas
39 ½ x 39 ⅜ in. (100.3 x 100 cm.)
Painted in 1960-1961.

$20,000-30,000

PROVENANCE
Gimpel Fils, London
Acquired from the above by the present owner, 1963

91

MANUEL RIVERA (1927-1995)

Metamorfosis (Herodes)

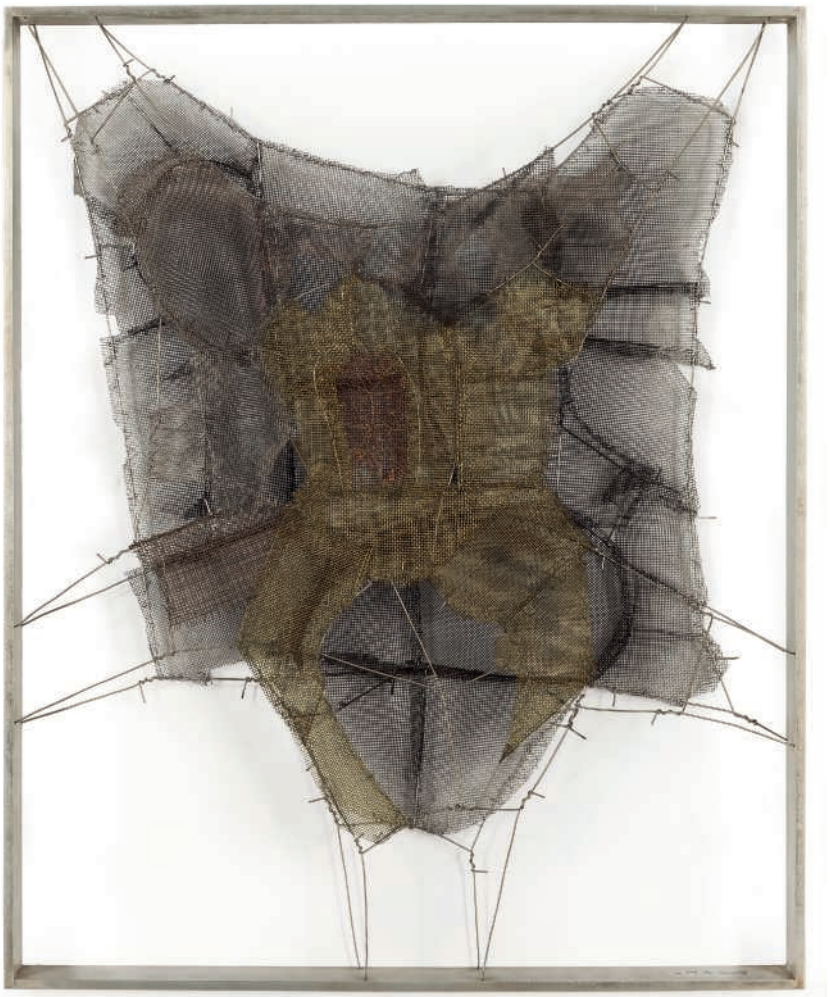
signed 'M. Rivera' (below center); signed again, titled and dated 'MANUEL RIVERA "METAMORFOSIS" (HERODES) 1961' (on the reverse)
wire and metal rods on panel
64 x 45 x 4 in. (162.6 x 114.3 x 10.2 cm.)
Executed in 1961.

$30,000-50,000

PROVENANCE
Galería Biosca, Madrid
Acquired from the above by the present owner, 1962

LITERATURE
M. Rivera, *Aproximación a un Catálogo Razonado. 1943-1994*, Madrid, 1997, p. 184.
M. Rivera, *Memorias 1928-1971*, Granada, 2007, pp. 128-129.
A. de la Torre, *Manuel Rivera. Catálogo Razonado de Pinturas 1943-1994*, Madrid 2009, p. 183, no. 261 (illustrated).

We are most grateful to Mr. Alfonso de la Torre for the information he has kindly provided.



92

MANUEL RIVERA (1927-1995)

Metamorfosis (Navidad)

signed 'M. Rivera' (lower inside edge); signed again, titled and dated 'MANUEL RIVERA - "METAMORFOSIS" (NAVIDAD) 1961' (on the reverse)
mesh and wire in metal frame
28 ¾ x 23 ⅝ x 2 ⅜ in. (73 x 60 x 6 cm.)
Executed in 1961.

$18,000-25,000

PROVENANCE
Galería Biosca, Madrid
Acquired from the above by the present owner, 1962

LITERATURE
Manuel Rivera, exh. cat., Madrid, Ministerio de Cultura. Dirección General de Bellas Artes, Archivos y Bibliotecas, 1981, p. 71.
M. Rivera, *Aproximación a un Catálogo Razonado. 1943-1994*, Madrid, 1997, p. 184.
M. Rivera, *Memorias 1928-1971*, Granada, 2007, pp. 128-129.
A. de la Torre, *Manuel Rivera. Catálogo Razonado de Pinturas 1943-1994*, Madrid 2009, p. 186, no. 268 (illustrated).

We are most grateful to Mr. Alfonso de la Torre for the information he has kindly provided.

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

93

MIMMO PALADINO (B. 1948)

Candelabro con 22

signed, titled and dated '"22" con candelabro Mimmo Paladino 1989' (on the reverse)
oil, bronze and metal hardware on corrugated board mounted on panel in artist's wood frame
85 ⅞ x 66 ½ x 5 ¼ in. (218.1 x 168.9 x 13.3 cm.)
Executed in 1989.

$30,000-50,000

PROVENANCE
Lucio Amelio, Naples
Private collection, Chicago
Acquired from the above by the present owner, 1989

94

CONRAD MARCA-RELLI (1913-2000)

Untitled #4

oil and fabric collage on canvas
57 x 67 ½ in. (144.8 x 171.5 cm.)
Executed *circa* mid-1970s.

$50,000-70,000

PROVENANCE
The artist
Private collection, New Jersey
Acquired from the above by the present owner

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6149 / © Archivio Marca-Relli, Parma.

95

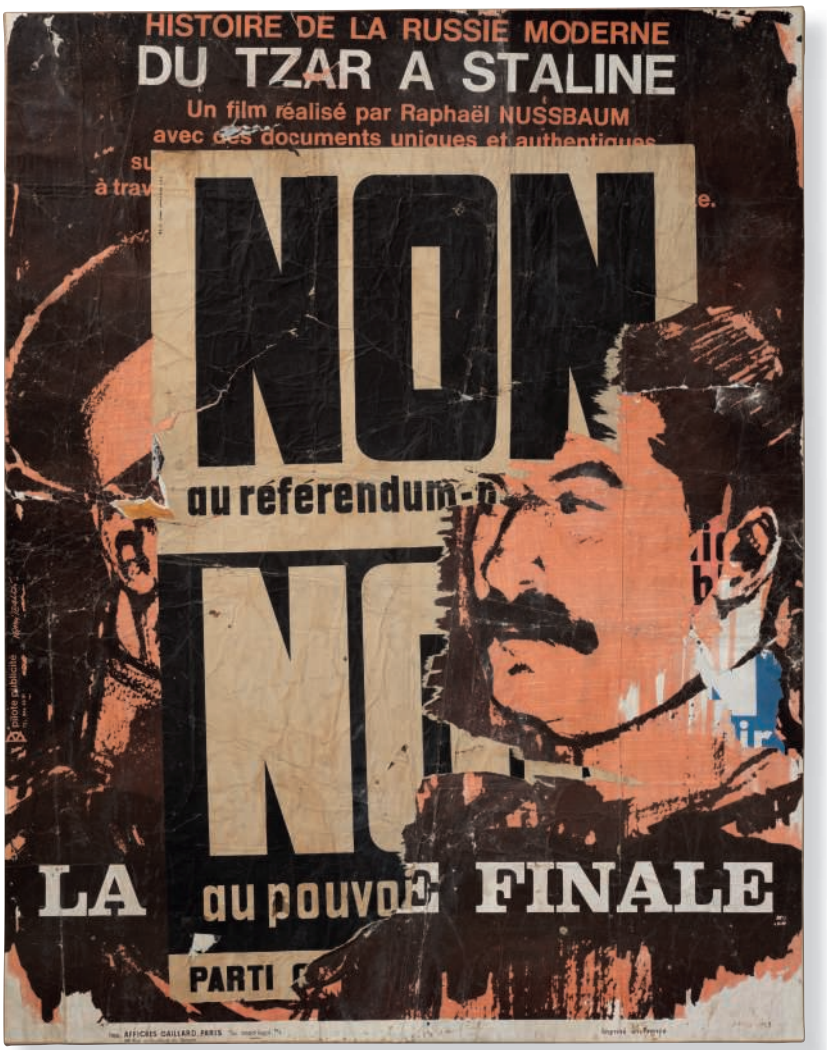
MANOLO VALDÉS (B. 1942)

Elena

oil, burlap collage, staples and thread on canvas
65 x 35 ¾ in. (165.1 x 90.8 cm.)
Executed in 1989. This work is accompanied by a certificate of authenticity signed by the artist.

$80,000-120,000

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



96

RAYMOND HAINS (1926-2005)

Untitled

signed and dated 'Hains 1962' (lower right)
décollage on canvas
56 ⅛ x 43 ⅜ in. (142.6 x 110.2 cm.)
Executed in 1962.

$30,000-50,000

PROVENANCE
Galerie Martin Malburet, Paris
Private collection
Anon. sale; Phillips, London, 28 June 2013, lot 205
Acquired at the above sale by the present owner

97

MIMMO ROTELLA (1918-2006)

Serata Eccezzionale

signed 'Rotella' (lower right); signed again, titled and dated 'Rotella "SERATA ECCEZZIONALE" 1981' (on the reverse)
décollage on canvas
37 ½ x 53 ¼ in. (95.3 x 135.3 cm.)
Executed in 1961.

$20,000-30,000

PROVENANCE
Peter Gwyther Gallery, London
Private collection, London, 2000
Anon. sale; Christie's, London, 14 October 2007, lot 7
Acquired at the above sale by the present owner

LITERATURE
T. Trini, ed., *Rotella*, Milan, 1974, n.p. (illustrated).
S. Hunter, *Rotella Décollages 1954-1964*, Milan, 1986, p. 63 (illustrated).

98

ENRICO BAJ (1924-2003)

Political Meeting

signed 'Baj' (lower left); signed again and titled 'Political Meeting Baj' (on the stretcher bar)
oil, papier-mâché, painted wood, bottle caps, found plastic and metal objects and fabric collage on embroidered fabric
21 ¼ x 25 ⅞ in. (54 x 65.7 cm.)
Executed in 1968. This work is accompanied by a certificate of authenticity.

$50,000-70,000

PROVENANCE
Gallery Moos Ltd., Ontario
Anon. sale; Habsburg-Feldman, Geneva, 25 October 1987
Private collection
Anon. sale; Sotheby's, London, 15 October 2007, lot 224
Acquired at the above sale by the present owner

The work is registered in the Enrico Baj archives under number *1316.A*.

99

ENRICO BAJ (1924-2003)

Going through Watergate

signed 'Baj' (upper left)
oil, papier-mâché, wood and sequins on embroidered fabric over panel
20 x 23 ½ in. (50.8 x 59.7 cm.)
Executed in 1973.

$50,000-70,000

PROVENANCE
Galerie Christel, Helsinki
Private collection, Helsinki
Anon. sale; Christie's, London, 16 October 2007, lot 305
Acquired at the above sale by the present owner

LITERATURE
E. Crispolti, *Enrico Baj: Catalogo Generale delle Opere dal 1972 al 1996*, Milan, 1997, p. 166, n. 1650 (illustrated).

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

100

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower right)
oil on canvas
9 ⅝ x 13 ¾ in. (24.4 x 35 cm.)
Painted *circa* 1974-1977.

$15,000-20,000

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

101

NIKI DE SAINT PHALLE (1930-2002)

L'Imperatrice (The Empress)

stamped with artist's signature and numbered 'Niki 7/7' (on the underside of the blue element)
acrylic, wax crayon and enamel on cast polyester
overall: 8 x 7 ⅜ x 5 in. (20.3 x 18.7 x 12.7 cm.)
Executed in 1981. This work is number seven from an edition of seven.

$15,000-20,000

PROVENANCE
The artist
Gimple & Weitzenhoffer Gallery, New York
Private collection, New York
Maxwell Davidson Gallery, New York
Acquired from the above by the present owner, 1996

EXHIBITED
New York, Gimpel & Weitzenhoffer Gallery and London, Gimpel Fils, *Niki de Saint Phalle*, May-July 1982 (another example exhibited).

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

102

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel 69' (lower right)
acrylic on paper mounted on canvas
30 ¼ x 22 in. (76.8 x 55.9 cm.)
Painted in 1969.

$12,000-18,000

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

103

CÉSAR (1921-1998)

Tour Eiffel

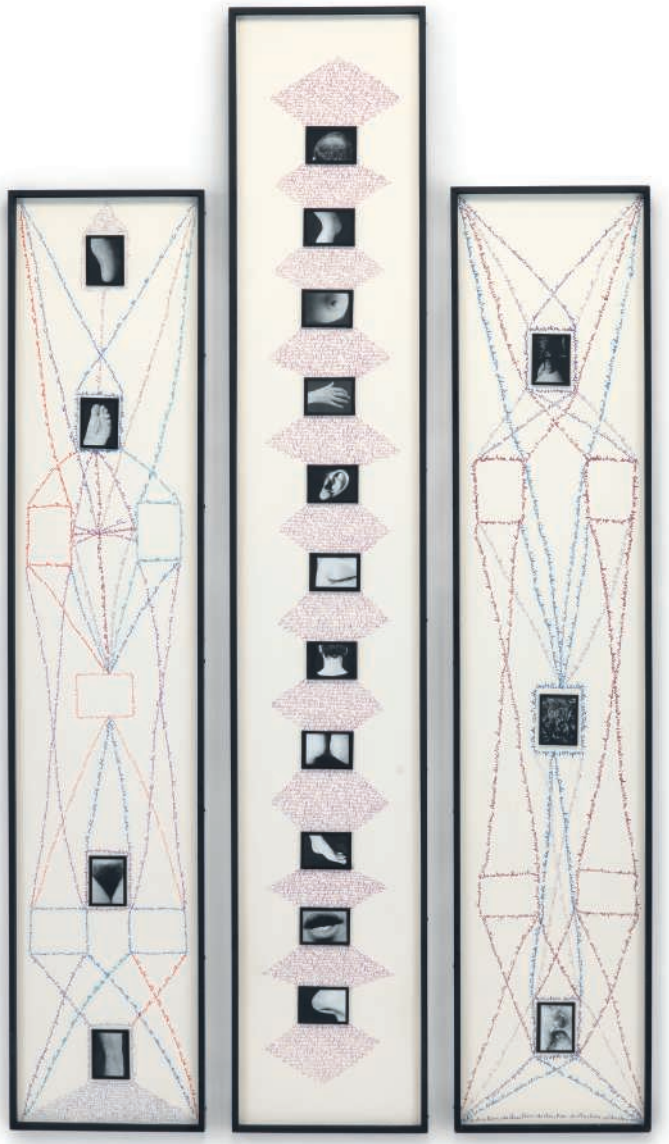
signed and dated 'César 1976' (lower right)
oil, paper mâché and found metal collage on panel
6 x 4 ⅜ x 1 ¼ in. (15.2 x 11.1 x 3.2 cm.)
Executed in 1976. This work is registered in the Archives of Denyse Durand-Ruel under no. *6985*.

Bonne Année

titled and dated 'Bonne Année 73' (lower left); signed and dated again 'César 1973' (lower right)
oil and metal collage on cardboard
8 ⅝ x 5 ¼ in. (21.9 x 13.3 cm.)
Executed in 1973. This work is registered in the Archives of Denyse Durand-Ruel under no. *7893*. (2)

$6,000-8,000

PROVENANCE
Gifted from the artist to the present owner, 1975



104

ANNETTE MESSAGER (B. 1943)

Mes Ouvrages

signed, titled and dated 'A. Messager 1988 "Mes Ouvrages"'
(on the reverse of the middle element)
photographs and colored pencil on paper in wood frames,
in three parts
center panel: 71 x 12 ⅜ in. (180.3 x 31.4 cm.)
side panels: 59 ⅝ x 12 ⅜ in. (151.4 x 31.4 cm.)
Executed in 1988.

$20,000-30,000

PROVENANCE
PPOW Gallery, New York
Acquired from the above by the present owner, 1996

105

LAJOS KASSÁK (1887-1967)

Architecture

signed, titled and dated 'ARCHITECTURE KASSÁK 1961' (on the reverse)
oil on canvas
39 x 35 ⅛ in. (99.1 x 89.2 cm.)
Painted in 1961.

$18,000-25,000

PROVENANCE
Galerie Denise René, Paris
Acquired from the above by the present owner, 1969

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

106

FRANK LOBDELL (1921-2013)

Untitled

signed and dated 'F. Lobdell 10 March 48' (on the reverse)
oil on canvas
36 x 36 in. (91.4 x 91.4 cm)
Painted in 1948.

$20,000-30,000

PROVENANCE
Private collection
Anon. sale; Butterfields, San Francisco, 25 October 1990, lot 1486
Acquired at the above sale by the present owner

107

JAMES BROOKS (1906-1992)

Ignio

signed, titled and dated '1963 'IGNIO' James Brooks' (on the reverse)
oil on canvas
55 x 50 in. (139.7 x 127 cm.)
Painted in 1963.

$18,000-25,000

PROVENANCE
Kootz Gallery, New York
Acquired from the above by the present owner, 1964

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

108

DAVID PARK (1911-1960)

Untitled

oil on Masonite
22 x 13 ⅞ in. (55.9 x 35.2 cm.)
Painted *circa* 1945.

$15,000-20,000

PROVENANCE
San Francisco Art Institute
Their sale; Butterfields, San Francisco, 25 April 1991, lot 4616
Acquired at the above sale by the present owner

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

109

RICHARD DIEBENKORN (1922-1993)

Untitled

charcoal on paper
16 ⅞ x 14 in. (40.9 x 35.5 cm.)
Drawn in 1958.

$15,000-20,000

PROVENANCE
Private collection
Anon. sale; Sotheby's, New York, 12 February 1991, lot 454
Acquired at the above sale by the present owner

LITERATURE
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three: Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 288, no. 2475 (illustrated).

110

ALICE NEEL (1900-1984)

Untitled (Portrait of Edward Burns Roensch, Sr.)

oil on canvas
30 ⅛ x 22 in. (76.5 x 55.9 cm.)
Painted *circa* 1943-1946.

$60,000-80,000

PROVENANCE
Private collection, acquired directly from the artist
Private collection, San Antonio, by descent from the above
Anon. sale; Christie's, New York, 10 September 2007, lot 293
Acquired at the above sale by the present owner

111

JACK TWORKOV (1900-1982)

Blue Still Life

signed 'Tworkov' (lower right); signed again, titled and dated 'Tworkov - "Blue Still Life" - 1948' (on the reverse)
oil on canvas in artist's frame
25 ½ x 31 ⅜ in. (64.8 x 79.7 cm.)
Painted in 1948.

$18,000-25,000

PROVENANCE
Ms. Barbara Burton Boyle, Washington, D.C., gift of the artist, 1948
Ms. Nancy Boyle, Middlebury
Private collection, Stowe, Vermont
Acquired from the above by the present owner

EXHIBITED
Washington, D.C., Whyte Gallery, *Jack Tworkov*, January 1950, no. 4.

This work is currently catalogued as No. 828 in the catalogue raisonné project edited by Jason Andrew for the Estate of Jack Tworkov.

Lot 123, Ellsworth K elly, *Milkweed*, 1958. © Ellsworth Kelly, courtesy Matthew Marks Gallery.

112

WILLIAM H. BAILEY (B. 1930)

Untitled

signed and dated 'Bailey 1977' (on the reverse)
oil on canvas
36 x 50 in. (91.4 x 127 cm.)
Painted in 1977.

$30,000-40,000

PROVENANCE
Robert Schoelkopf Gallery, New York
Private collection, New York

18 19 20 21 22 23 24 25 26
10 11 12 13 14 15 16 17 18

DRAWINGS from THE COLLECTION OF IRVING STENN

DRAWINGS from THE COLLECTION OF IRVING STENN

Irving Stenn Jr. at home. (artists featured: Agnes Denes, *Liberated Sex Machine*, 1970; Donald Judd, *five untitled works*, 1965; Agnes Denes, *Isometric Systems in Isotropic Space - Map Projections: The Lemon (prolate ovoid)*, 1974; Paul Sharits, *Metric Percentages: Abstract Comic*, 1966; Siah Armajani, *Lodge*, 1970; Sylvia Plimack Mangold, *22 1/2 Inches of Floorboard*, 1974). Photographer unknown. Artwork: © 2017 Agnes Denes; Donald Judd Art © 2017 Judd Foundation / Artists Rights Society (ARS), New York.; © 2017 Paul Sharits Estate; © Siah Armajani / Artists New York Rights Society (ARS), New York; ©Sylvia Plimack Mangold, Courtesy Alexander and Bonin

This remarkable collection of drawings and works on paper was acquired over the course of nearly 20 years, and is evidence of the profound and enduring passion for art possessed by Irving Stenn.

Beginning from his home in Chicago, Stenn and his late wife Marcia quietly began acquiring works in the early 1970s, starting modestly before building what is now regarded as one of the pre-eminent collections of post-war and contemporary art. Works by Frank Stella, Jasper Johns, Donald Judd, Roy Lichtenstein, Brice Marden, Eva Hesse, and Ellsworth Kelly filled the walls of their home, a reminder of their day-to-day desire to live with art. As their collection developed, so did their understanding of art and as they built friendships with curators, collectors, gallerists, and artists, they were rewarded with perspectives that helped them to build this outstanding collection.

Irving Stenn's interest in art began in 1968 when he and Marcia purchased an old Victorian house in the Lincoln Park neighborhood of Chicago, "…we saw the beauty in this grand old 4,000-square foot house with 12-foot ceilings and

we did a total rehab," Stenn remembers. Under the guidance of Chicago architect Harry Weese, they transformed the house into a contemporary space that needed "something more," as Stenn put it, and that's when the couple began to collect to art (I. Stenn, quoted by P. Menaker, "Getting to Know…Irving Stenn Jr.," CBA Record, September 2015, p. 46).

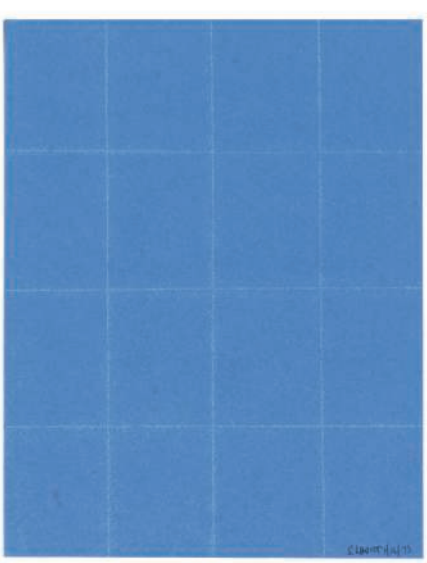
Prompted by Marcia, their first acquisition was a print by Frank Stella. "My wife had good taste," Stenn said. "[She] knew a little bit about art. I didn't. And we bought a print—a Frank Stella print. First thing we ever bought. And it's still in the house" (I. Stenn, quoted by J. Silverstein, "Collecting is his art," Chicago Law Bulletin, via http://www.chicagolawbulletin.com/Archives/2015/07/20/Art-collector-7-20-15.aspx [accessed 7/19/2017]). Marcia, a former teacher, would become a driving force in the early part of the collection and became an admired and respected voice on the Women's Board of the Museum of Contemporary Art in Chicago and the 20th Century Committee of the Art Institute of Chicago. As the collection began to take shape, it reflected the tastes of its owners with a clear preference for works created in the 1960s. "I wanted art that was historically important, what each artist did at first. I wanted his original idea" (I. Stenn, quoted by P. Menaker, ibid.).

Lot 123, Ellsworth K elly, *Milkweed,* 1958. © Ellsworth Kelly, courtesy Matthew Marks Gallery.

After the death of his wife in 1999, Stenn began to focus his collection more resolutely towards works on paper, which—for him—demonstrated most clearly both the artist's conceptual and artistic practice. "I find drawings revealing of an artist's hand and thinking process," he said. "I love seeing how the artist applies the process to the service of the idea. All aspects of the work—color, design, and so forth—are interesting to me" (I. Stenn, "Mark Pascale in Conversation with Irving Stenn Jr.," in M. Pascale (ed.), Contemporary Drawings from the Irving Stenn Jr. Collection, exh. cat., Contemporary Drawings from the Irving Stenn Jr. Collection, Art Institute of Chicago, 2011-2012, p. 25). Under the guidance of Mark Pascale, Curator of Prints and Drawings at the Art Institute of Chicago, Stenn sought to acquire works of supreme quality with an international and conceptual perspective.

As Pascale recounted in conversation with Irving Stenn, "when I was introduced to you, I was told that you wanted to learn about and work on collecting drawings. At that point in my career, I wasn't really advising anyone regularly, and Douglas [Druick] (perhaps via Neal Benezra or Jim Wood) suggested that we should meet and see if I could be of some help to…So you brought in Ed Ruscha's Salt to the museum to show me… because you wanted to know how it stacked up to similar drawings. We had just purchased Trailer, and I brought it out to compare with yours, along with a dossier of books so you could look at the breadth of works from the same period" (M. Pascale, ibid, p. 24).

Elevation of the Modern Wing, Art Institute of Chicago, 2008. Photo: View Pictures/UIG via Getty Images.



Lot 169. Sol Lewitt, *Folded Paper*. 1973. © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

The collection represents an extraordinary representation of drawings by sculptors, including Michael Heizer, Sol LeWitt, Bill Bollinger, Stephen Kaltenbach, David Rabinowitch, and Anne Truitt. The collection is remarkable for its international representation of artists who were simultaneously responding to a shifting geo-political world and its influence on their art practice. Whether in Argentina, Brazil, Sweden, Germany, Great Britain, Italy, or the United States, a vision emerges that defines a generation. As Mark Pascale explains, "aside from a fixation on the 1960s, the grid, and drawings made on graph paper, Stenn's preferences include slight predominance of works on paper by sculptors and by artists who were associated with Minimalism" (M. Pascale, ibid, p. 14).

Graph paper tends to be a favorite support among artists in the collection, including works by Rachel Whiteread, Geraldo de Barros and Art & Language. As Mark Pascale expounds, "…although graph paper tends to be a favorite support among artists in the Stenn Collection, there are others who employed a grid that is handmade or vague, with vastly different effects and intentions. For example, Sol LeWitt's Untitled

"Most people buy with their ears. People buy what they hear is good and what they should have... He buys with his eye. That's instinctual"

—Mel Bochner

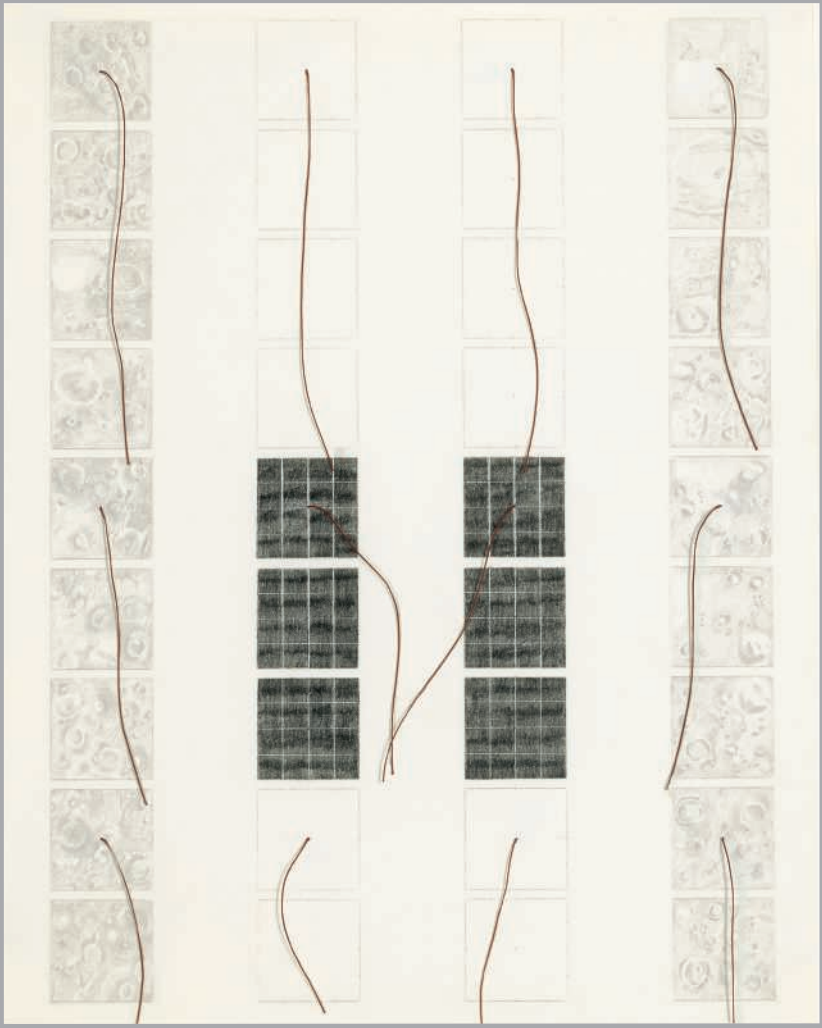
(1971) is simply a sheet of paper that he folded and unfolded, yielding a grid resulting from his manipulation. This piece was created under the artist's rubric Hundred Dollar Drawings, which he initiated in the early 1970s as a way to make his work accessible to a broader audience. In addition to the Stenn sheet, the series includes postcard sketches and altered offset prints, each of which is often stamped or inscribed by the artist insisting that it be sold for no more than on hundred dollars. Here, LeWitt's unfolded paper is yet another variation on one of his core motifs: the Serial Grid" (M. Pascale, ibid, p. 19).

In April 2015, after ten years of planning, Stenn made a gift of 105 drawings to the Art Institute of Chicago. According to the then museum's President, Douglas Druick, this generosity fundamentally changed the museum's holdings of minimal and contemporary works on paper. "Irv has a discerning eye for art and tremendous stamina for searching it out, and this makes his generous and enlightened support of the museum especially potent," Druick said. "His remarkable gift greatly enriches our holdings of contemporary prints and drawings and will animate the Art Institute's galleries for many years to come" (D. Druick, quoted by S. Kapos, "When it rains it pours: Art institute receives another major gift," Crain's Chicago Business, via http://www.chicagobusiness.com/article/20150423/BLOGS03/150429869/when-it-rains-it-pours-art-institute-receives-another-major-gift [accessed 7/19/2017]).

Over nearly fifty years, Irving Stenn has assembled one of the most formidable groupings of works on paper. This is the result of knowledge, discipline, patience, plus a degree of good fortune. All these factors have combined to produce a highly desirable group of works, assembled by a highly skilled connoisseur. Mel Bochner, the artist and close friend of Stenn, can attest to the quality of the collection.

Cover of *Contemporary Drawings from the Irving Stenn Jr. Collection.* Mel Bochner, *8" Measurement (detail)*, 1969. Photo: Imaging Department of the Art Institute of Chicago. Artwork: © 2017 Mel Bochner.

Ed Ruscha, *Salt*, 1967. It was the first drawing Mr. Stenn bought. © Ed Ruscha.



113

MICHELLE STUART (B. 1940)

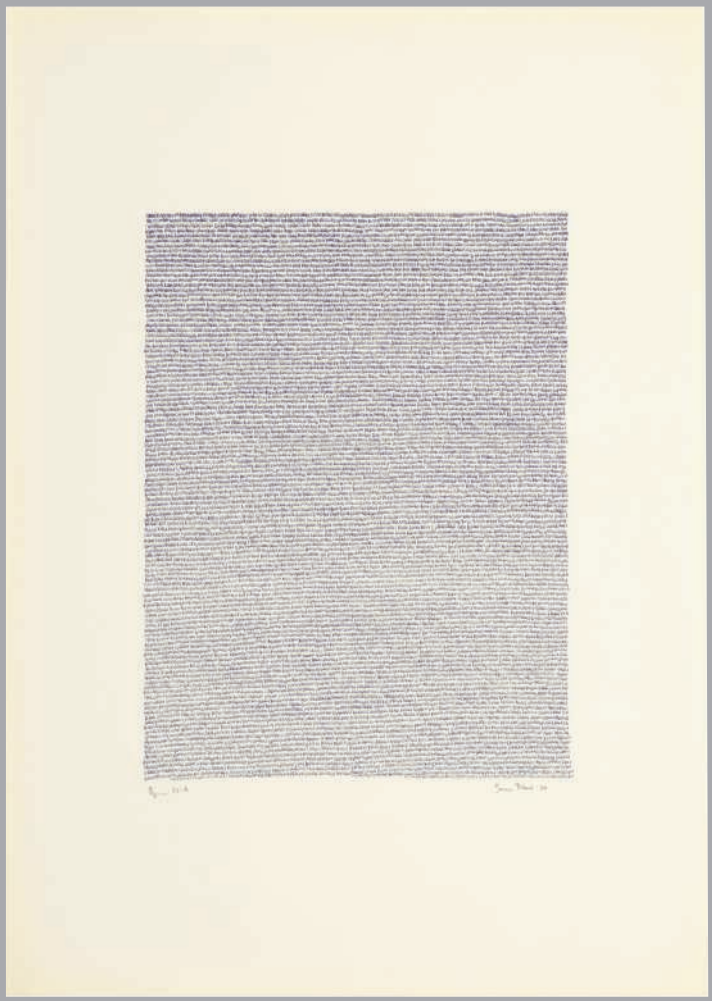
Magnetic Forces

graphite and string on paper
20 x 15 ⅞ in. (50.8 x 40.3 cm.)
Executed in 1969.

$4,000-6,000

PROVENANCE
Leslie Tonkonow, Inc., New York
Acquired from the above by the present owner

Arthur Mones, *Michelle Stuart*. Brooklyn Museum of Art, New York. Artwork: © Estate of Arthur Mones. Photo: Brooklyn Museum of Art, New York, USA / Bridgeman Images.



114

IRMA BLANK (B. 1934)

Eigenschriften, Pagina 53-A

titled 'Pagina 53-A' (lower left); signed and dated 'Irma Blank 70' (lower right)
pastel on paper
27 ⅝ x 19 ½ in. (71.2 x 49.5 cm.)
Drawn in 1970.

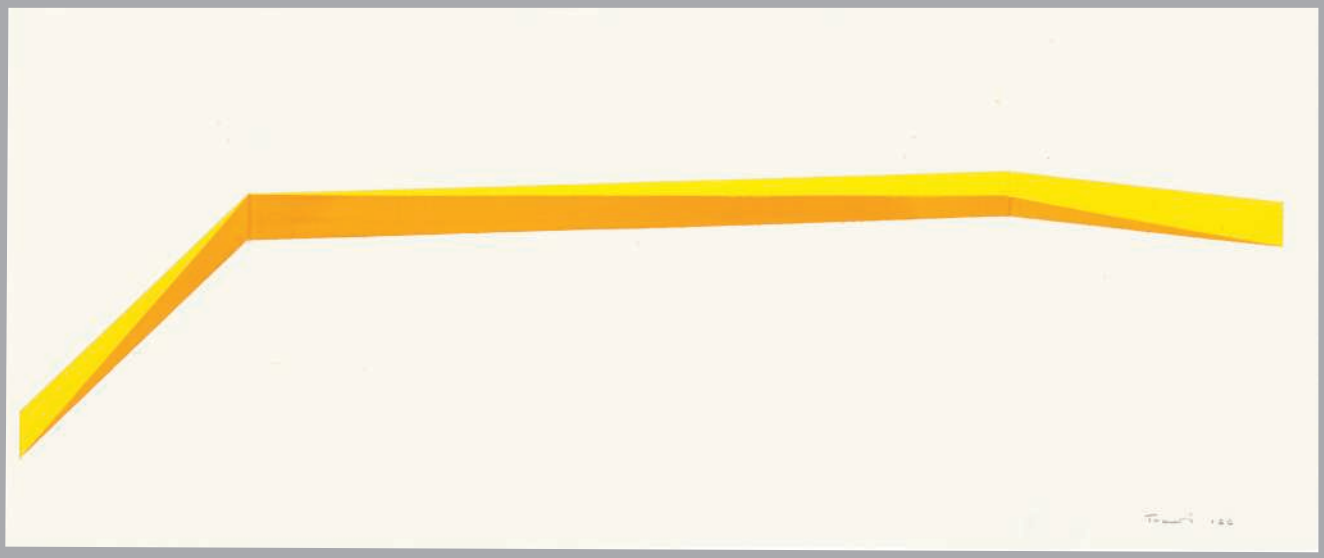
$15,000-20,000

PROVENANCE
P420, Bologna
Alison Jacques Gallery, London
Acquired from the above by the present owner

EXHIBITED
London, Alison Jacques Gallery, *Irma Blank: To Be*, October-November 2014.

This work will be included in the forthcoming publication, *Irma Blank: Eigenschriften (1968-1973)*, published by Sternberg Press, with text by Douglas Fogle and Luca Lo Pinto.

Working in Europe, the Conceptual artist Irma Blank integrated language, text-based systems of organization and mathematical equations into her work. Upon moving to Sicily in 1968 from her native Germany, the Conceptual artist Irma Blank developed her signature language-based drawings, the *Eigenschriften*. Filing the page with an abstracted version of cursive reminiscent of Cy Twombly's blackboard drawings, Irma Blank inscribed each page with the meditative, time-based practice has come to personify her style. The conceptual, time-based nature of her drawings (each line of abstracted script corresponds to a single breath) is revelatory, especially given their early execution and later influence on an entire generation of Contemporary artists.



115

ANNE TRUITT (1921-2004)

Untitled

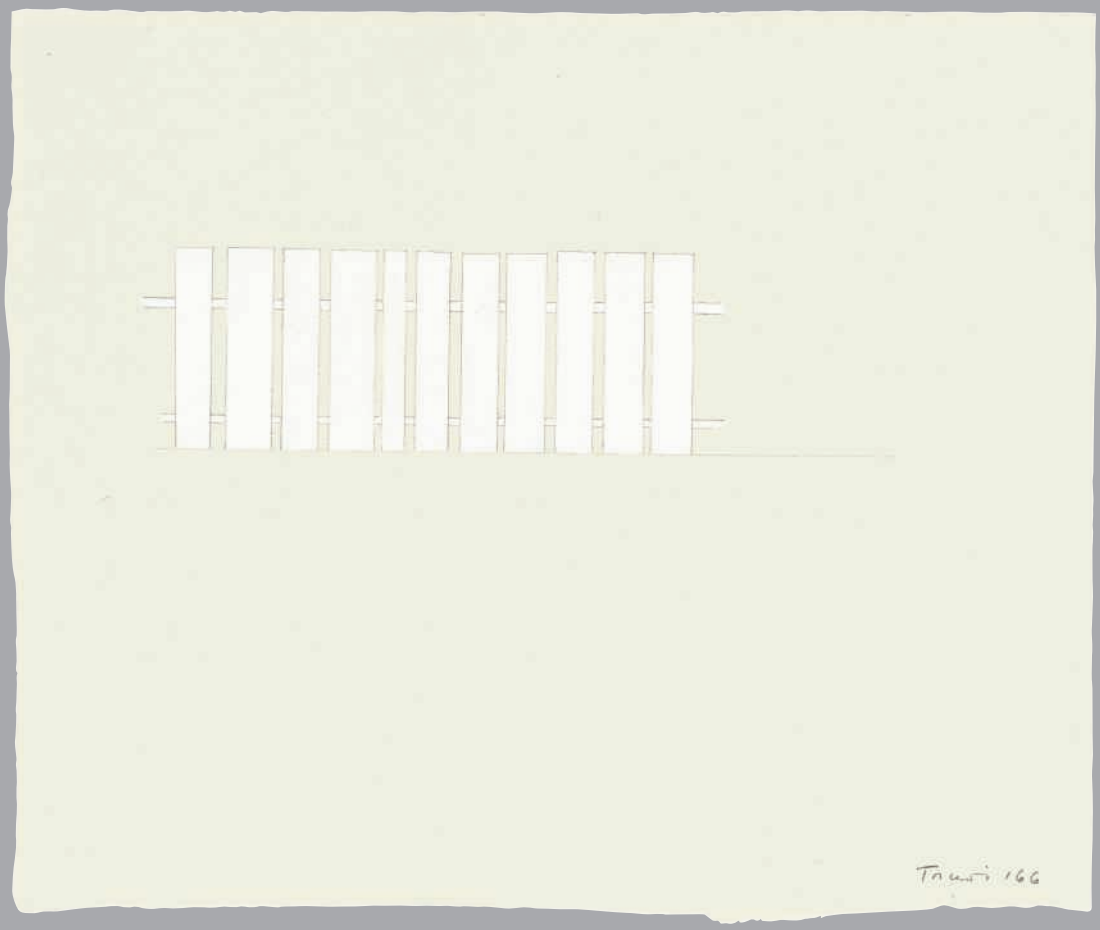
signed and dated 'Truitt '66' (lower right)
acrylic on paper
11 ⅜ x 27 ½ in. (28.9 x 69.9 cm.)
Painted in 1966.

$18,000-22,000

PROVENANCE
Danese/Corse, New York
Acquired from the above by the present owner

EXHIBITED
Washington, D.C., Corcoran Gallery of Art, *Anne Truitt, Sculpture and Drawings, 1961-1973*, April-June 1974, p. 63, no. 43.

For the American artist Anne Truitt, who rose to prominence in the 1960s alongside Color Field painters Kenneth Noland and Morris Louis, drawing was a daily ritual. Though primarily known for her multi-colored sculpture, in which rectangular columns are rendered in hand-painted, candy-colored hues, Truitt created an exceptional body of drawings, two of which are included in the following selection, both dating to 1966. Unlike her male counterparts, such as Donald Judd and Carl Andre, who favored industrial, machine-made materials, Truitt deliberately welcomed the expressive potential of hand-made materials and hand-painted color. She accentuated the intrinsic properties of each hue, often pairing two dissimilar tones side-by-side. In her 1966 gouache on paper *Untitled*, Truitt creates a sweeping, elegant abstraction rendered in flat, geometric planes of color. Bold segments of tangerine are paired alongside bright yellow, creating a palpable three-dimensionality that propels Truitt's form upward and out of the paper support. In a separate untitled work on paper, also from 1966 and rendered in white acrylic, Truitt depicts a highly potent recurring motif, the white picket fence. Evoking the vernacular architecture of Truitt's suburban home in Easton, Maryland, the fence motif also dates to Truitt's earliest sculpture, *First* (1961).



116

ANNE TRUITT (1921-2004)

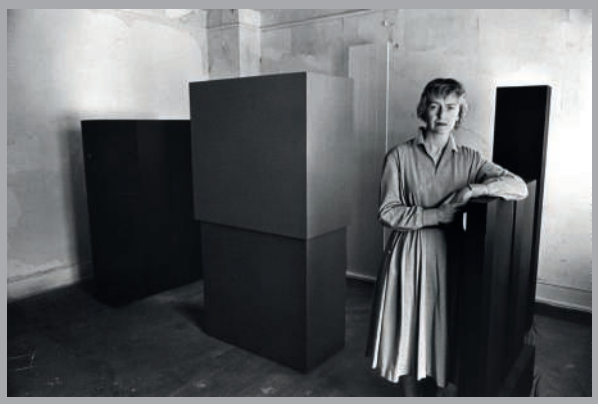
Untitled

signed and dated 'Truitt '66' (lower right)
acrylic and graphite on paper
10 ½ x 12 ⅜ in. (26.7 x 31.4 cm.)
Executed in 1966.

$8,000-12,000

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

EXHIBITED
New York, Matthew Marks Gallery, *Anne Truitt: Drawings*, February-April 2012, n.p., pl. 19 (illustrated).



Anne Truitt in her Twinning Court studio, Washington, DC, 1962.
© annetruitt.org / Bridgeman Images.

117

SÉRVULO ESMERALDO (1929-2017)

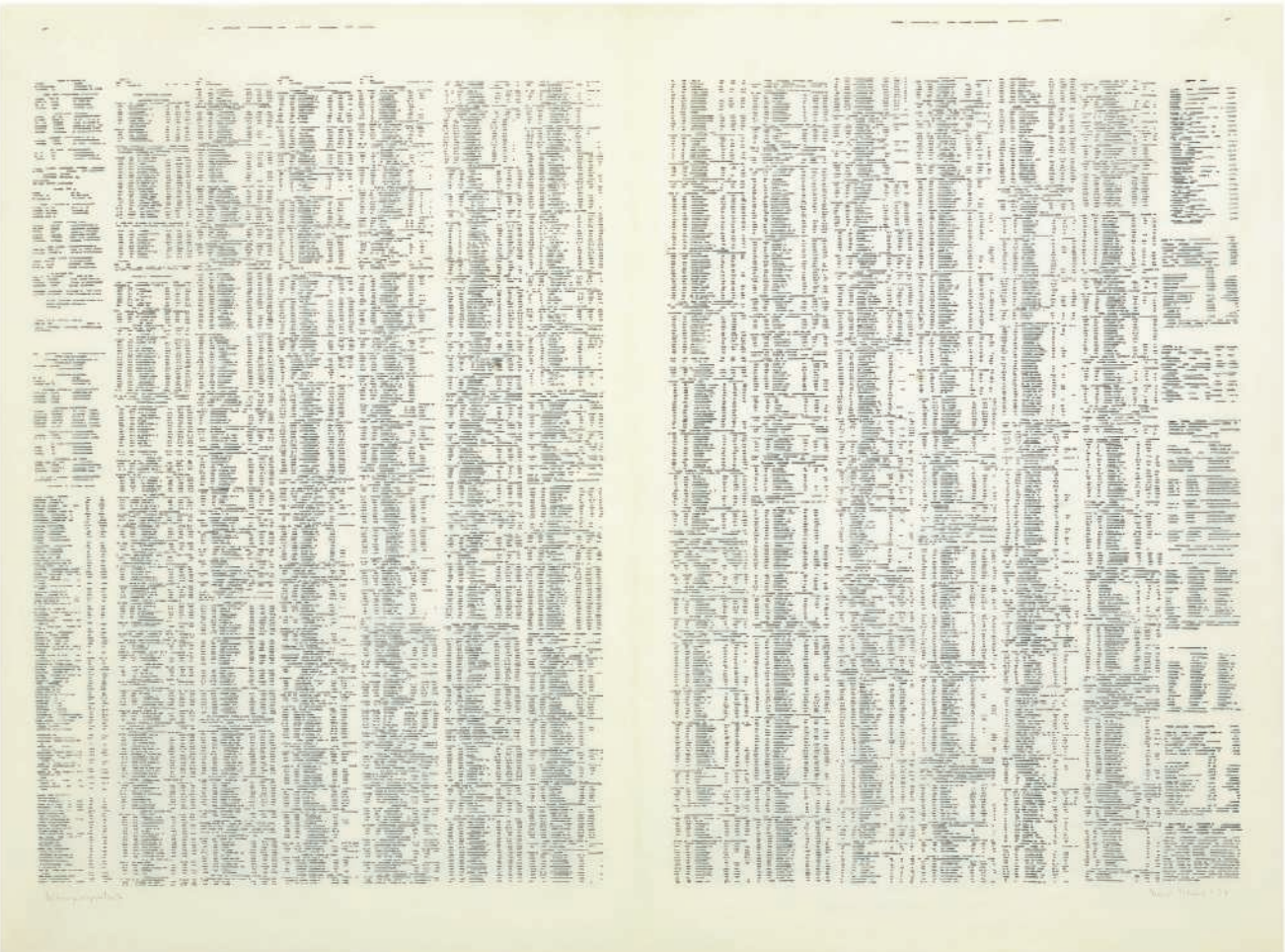
Untitled

signed and dated 'Esmeraldo 63' (lower right)
ink and ink wash on paper
14 ⅛ x 18 ⅝ in. (35.9 x 47.3 cm.)
Executed in 1963.

$20,000-25,000

PROVENANCE
Sicardi Gallery, Houston
Acquired from the above by the present owner

Sérvulo Esmeraldo devoted himself to metal engraving and lithography during his formative time in Paris from 1957 to 1977, moving away from the woodcuts and figurative subjects that had marked his prior years in Brazil. Working with the burin, he explored geometric shapes and textures, his attention concentrated on the graphic character of line. Like *Encounter* (1964) and *Exclamation Mark* (1966), the present *Untitled* (1963) retains an underlying geometry—a checkered grid of sorts—that releases organically, the horizontal black lines wavering across the paper, darker and lighter. The optical oscillations produced by this dialectic between density and transparency have a counterpoint in the contemporary work of the Brazilian Neoconcretists, for example the woodcuts by Lygia Pape and Sergio Camargo's painted-wood reliefs. In *Untitled*, the linear web expands and contracts across the paper, its topography enriched by patches of ink wash that echo the massings of black ink that flow from the center of the page.



118

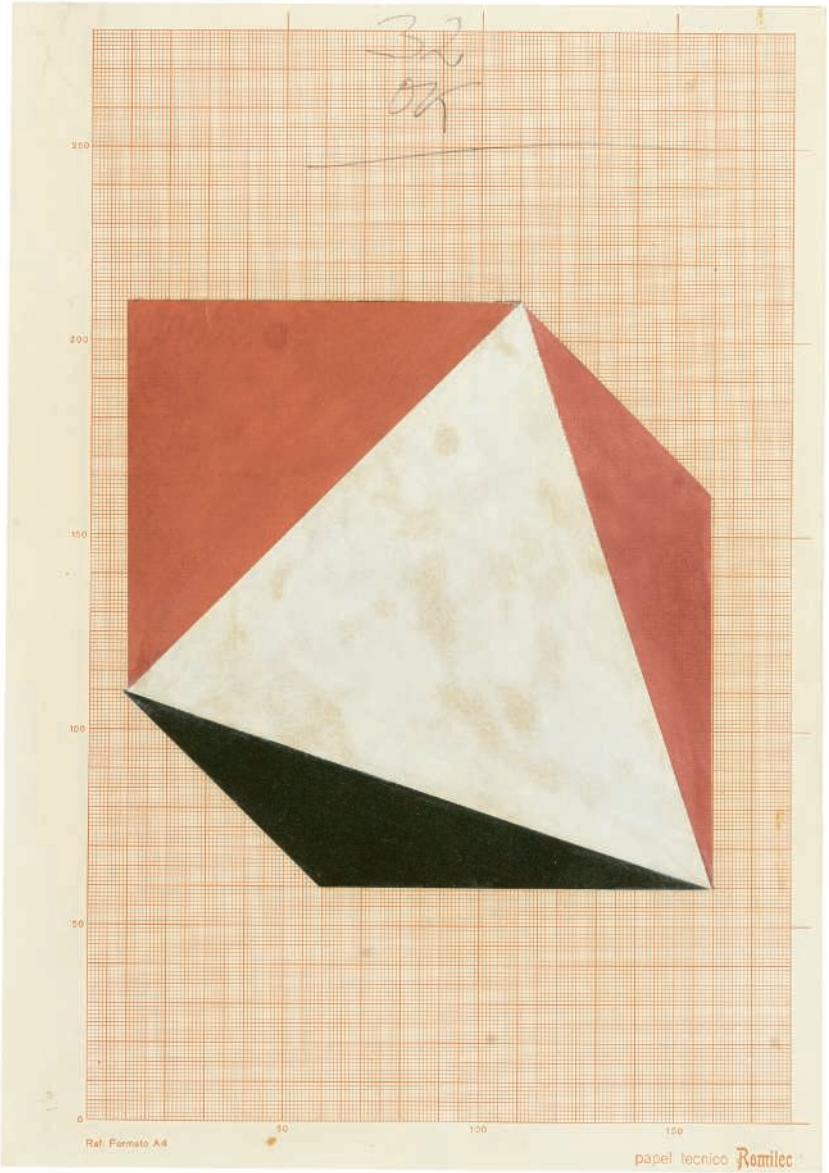
IRMA BLANK (B. 1934)

Trascriziona, Zeitungsdoppelseite

titled 'Zeitungsdoppelseite' (lower left); signed and dated 'Irma Blank '74' (lower right)
ink on vellum
22 ½ x 29 ⅞ in. (57.2 x 75.9 cm.)
Executed in 1974.

$10,000-15,000

PROVENANCE
Alison Jacques Gallery, London
Acquired from the above by the present owner



119

GERALDO DE BARROS (1923-1998)

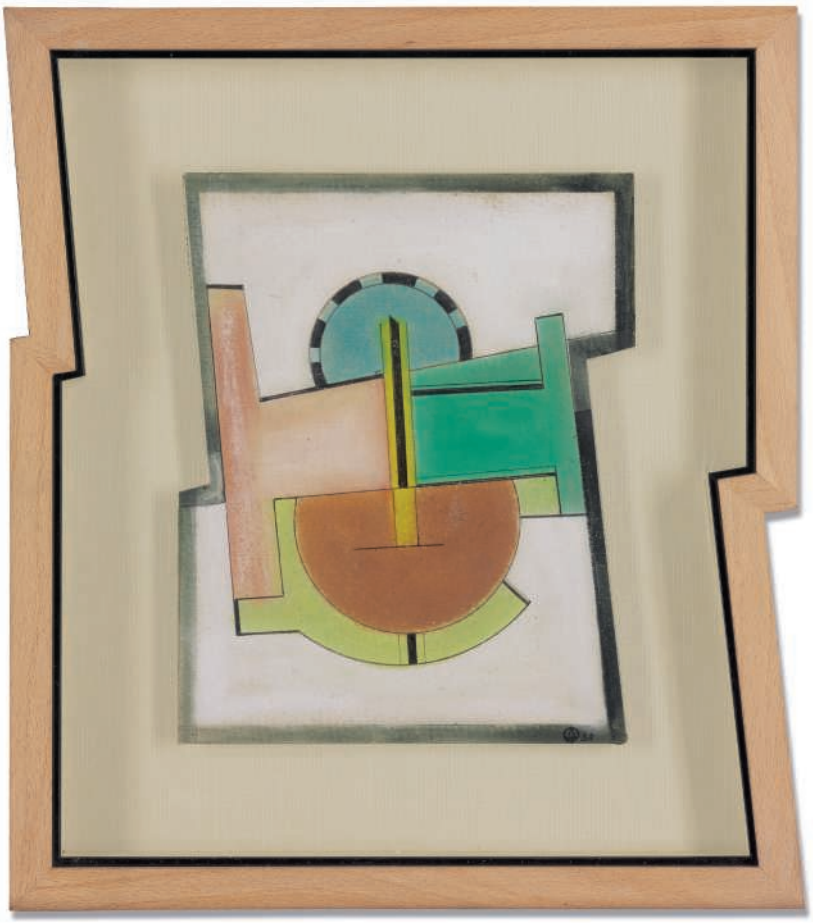
Estudo

paper collage on graph paper
11 ¾ x 8 ¼ in. (29.8 x 21 cm.)
Executed *circa* 1980.

$12,000-18,000

PROVENANCE
Estate of the artist, Brazil
Tierney Gardarin Gallery, New York
Acquired from the above by the present owner

At the forefront of experimental photography in the early 1950s, de Barros reinvented his practice over a remarkable five decades, which saw him move between painting, photography, and graphic and industrial design. A member of the Grupo XV studio, founded in 1948 in São Paulo, de Barros worked briefly in an expressionist mode of painting before turning to photography. Concrete art remained a touchstone over the ensuing years, even as de Barros moved into new arenas, such as furniture design and Pop art, derived from street posters and billboards. The rediscovery of his earlier photographic prints by his daughter, Fabiana, in 1975 revived his interest in geometry and stimulated a new series of work, which was exhibited to acclaim at the São Paulo Biennial in 1979. *Estudo* belongs to this later iteration of his Concrete work, its planes of color—collaged black, white, and orange triangles—animating a visual rhythm across the lined geometry of the paper.



120

CARMELO ARDEN QUIN (1913-2010)

Forme et Couleur

signed with the artist's monogram and dated 'AQ 54' (lower right);
signed twice, titled, dedicated and dated again 'Forme et Couleur Arden Quin 1954 Pour Alec Arden Quin' (on the reverse)
gouache and ink on board construction in artist's frame
16 ½ x 14 ⅝ in. (41.9 x 37.1 cm.)
Executed in 1954.

$25,000-35,000

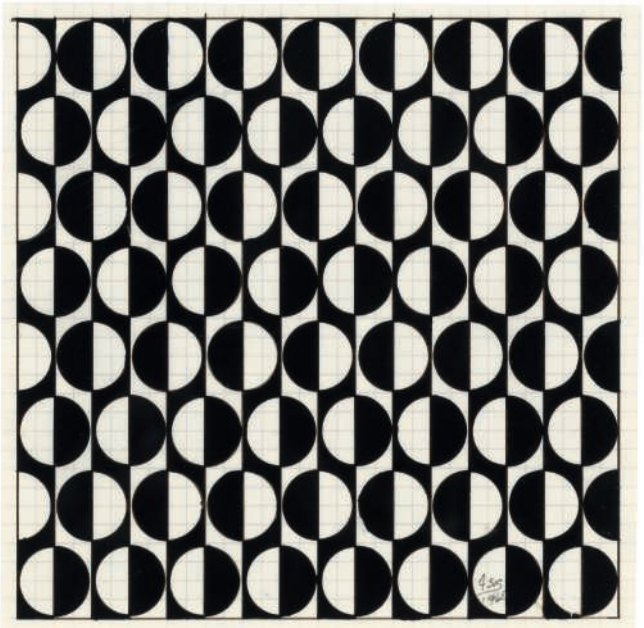
PROVENANCE
Galería Jorge Mara-La Ruche, Buenos Aires
Acquired from the above by the present owner

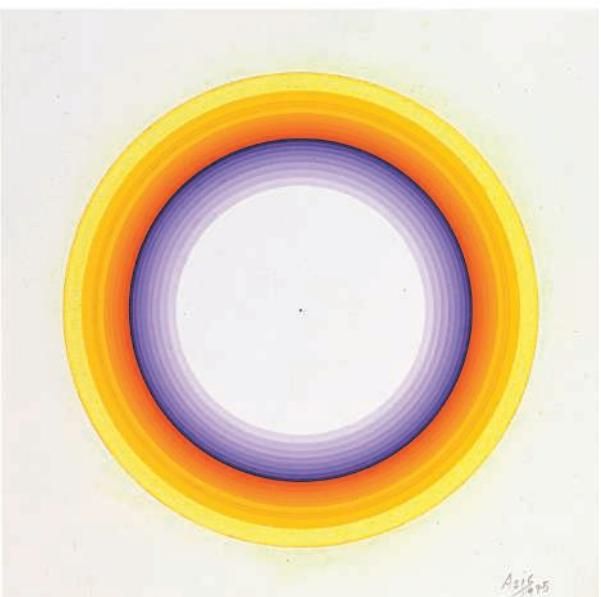
LITERATURE
A. de la Salle, *Carmelo Arden Quin*, Nice, 2008, pp. 193 and 230 (illustrated).

"Let us destroy what is static and abandon the rectangle," Arden Quin declared in 1945. "Our aim is to affirm Plurality and Playfulness, to work with angles of all kinds, to use mass and void in a dialectical game" (C. Arden Quin, "The Mobile," in *Geometric Abstraction: Latin American Art from the Patricia Phelps de Cisneros Collection*, New Haven, 2001, pp. 143-44).

The co-founder of the Madí movement, with Gyula Kosice and Rhod Rothfuss, Arden Quin led the Constructivist vanguard in the Río de la Plata, advancing principles of dynamic movement and creation through geometric form. Madí embraced the polygon as its archetypal shape, and its members experimented with diagonals and shaped canvases, eschewing the traditional illusionism of painting.

During his time in Paris in the 1940s and 1950s, the artist experimented in a variety of media—découpage, painting, poetry, and "*coplanares*" (articulated reliefs)—that explored the plastic possibilities of the polygon. "For us," Arden Quin explained, on behalf of the Madí group, "the use of polygons, either as the forms themselves or as a boundary within which the composition is set, is what separates us, what gives us originality. By abandoning the four classic orthogonal angles—the square and the rectangle—as a basis for composition, we have increased the possibilities for invention of all kinds" (Ibid., p. 142). A classic Madí work, *Forme et couleur* embodies the movement's playful iconoclasm: the irregularly shaped frame echoes the work's polygonal design, its angles and arcs tilting dynamically off-axis. Contiguous planes of colors in tones of green, orange, and yellow bracket orange and blue semicircles, their spatial conjunction constituting the purest expression of color and form.





121

ANTONIO ASIS (B. 1932)

Sphére

signed and dated 'Asis 1960' (lower right)
gouache and ink on graph paper
image: 6 ¼ x 6 ¼ in. (15.9 x 15.9 cm.)
sheet: 11 ⅝ x 8 ¼ in. (29.5 x 21 cm.)
Executed in 1960.

Untitled (277)

signed and dated 'Asis 1975' (lower right)
acrylic on paperboard
6 ¼ x 6 ¼ in. (15.9 x 15.9 cm.)
Painted in 1975. (2)

$4,000-6,000

PROVENANCE
Sicardi Gallery, Houston
Acquired from the above by the present owner

122

LEÓN FERRARI (1920-2013)

Untitled

signed with the artist's initials and dated twice 'If 64' (lower right)
ink on paper
9 ½ x 6 ⅝ in. (24.1 x 16.8 cm.)
Drawn in 1964.

$15,000-20,000

PROVENANCE
Galería Jorge Mara-La Ruche, Buenos Aires
Acquired from the above by the present owner

A foundational figure in the development of conceptual art in Latin America, León Ferrari made iconoclasm the keynote of a practice that redefined the boundaries of language and structured new modes of communication. In a prolific period between 1962 and 1965, just before taking a decade-long hiatus from traditional forms of art-making, Ferrari set out the critical terms of his practice in a succession of graphic works. Beginning with his first major drawing in 1962 based on a poem by Rafael Alberti, Ferrari explored the plasticity of line, translating texts and musical scores into abstraction and finally his conceptual operation of the written drawings—as in the present *Untitled.* Tensile and convulsive, the line in *Untitled* moves in fits and starts, the ink alternately pooling and darting across the paper in a fraught, elegant delirium.

123

ELLSWORTH KELLY (1923-2015)

Milkweed

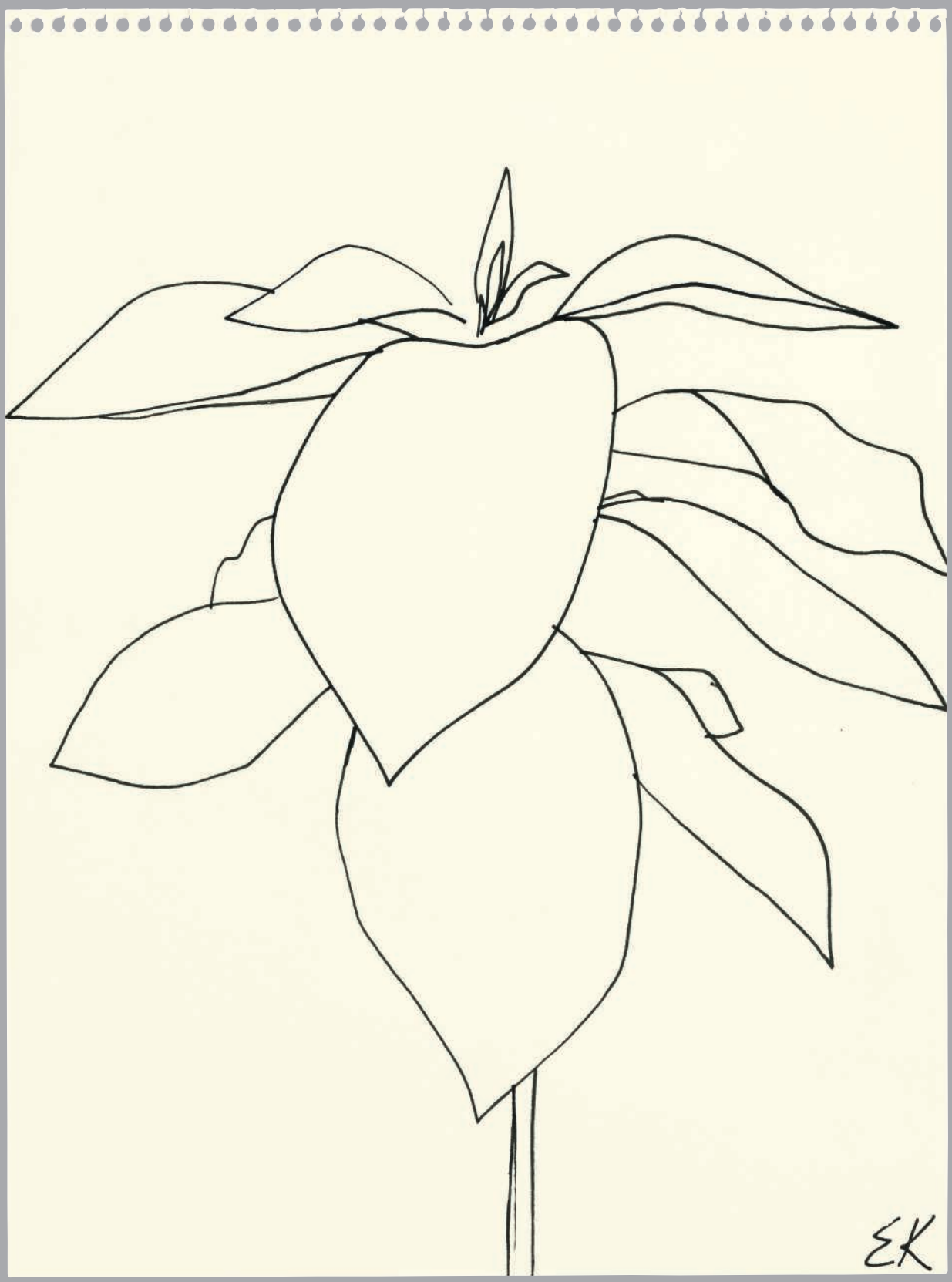
signed with the artists initials 'EK' (lower right)
ink on paper
11 ⅞ x 8 ⅞ in. (30.2 x 22.5 cm.)
Drawn in 1958.

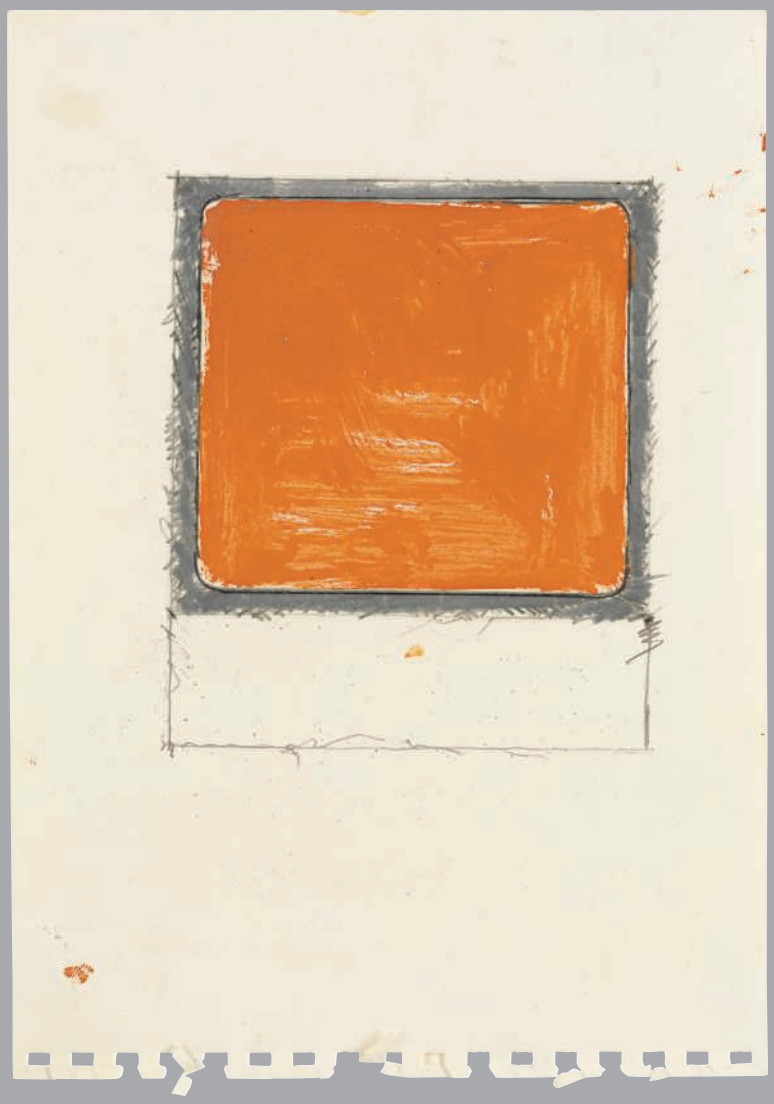
$20,000-30,000

PROVENANCE
Jennifer Vorbach LLC, New York
Acquired from the above by the present owner

In his exquisite portraits of blossoms and leaves, just as in his groundbreaking color abstractions, Ellsworth Kelly addresses fundamental artistic questions about the relation of form to contour and the subtle interplay between space and plane, positive and negative, and figure and ground—concerns that underscore his work to this day.

– M. Prather and M. Semff, quoted in *Ellsworth Kelly Plant Drawings*, exh. cat., Metropolitan Museum of Art, New York, 2011, p. 229.


EK



124

MARIO SCHIFANO (1934-1998)

Senza Titolo

acrylic, graphite and wax crayon on paper
9 x 6 ⅜ in. (22.8 x 16.1 cm.)
Executed in 1960-1961.

$12,000-18,000

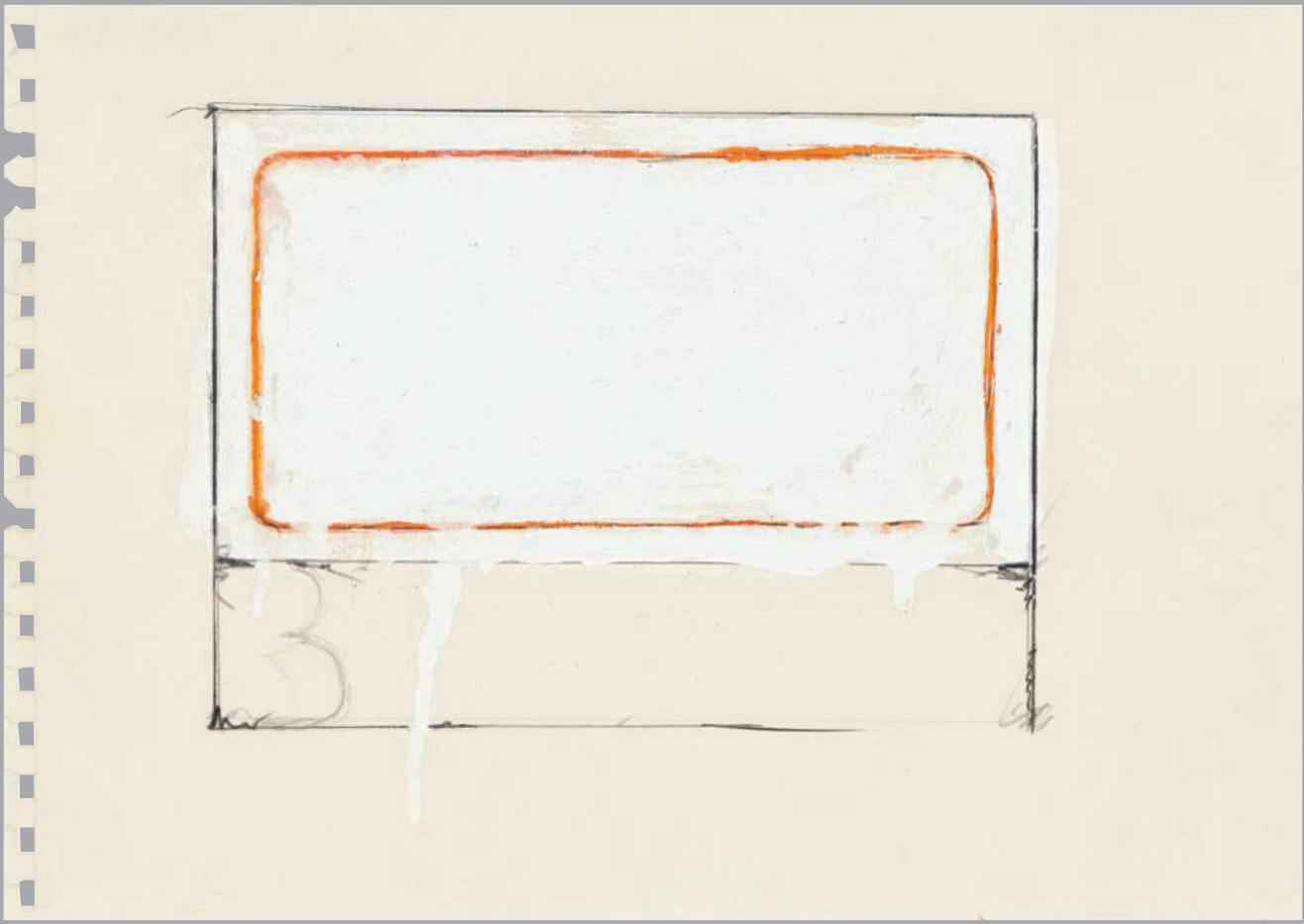
PROVENANCE
Robert Rauschenberg, New York
Sperone Westwater, New York
Acquired from the above by the present owner

LITERATURE
Selections from the Private Collection of Robert Rauschenberg, exh. cat., New York, Gagosian Gallery, 2012, p. 261 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome.

The year 1960 was important for Schifano as it was then that he began to use alternative materials to make his paintings and works on paper. This move was a prelude to the *Arte Povera* movement which began in the late 1960s, and served to revitalize contemporary Italian painting. Although Schifano's work of this period looked to the past, he refused to be constrained by his country's history. The artist combined his use of unconventional materials with the aesthetic rigor of Minimalism, incorporating the industrial immediacy of Pop Art while staying true to his European roots.

It is from this period that the present examples date and are early examples of the artist's work. All colorful geometric abstractions, each work features enamel that has been painted onto paper. The enamel, a diffused industrial product, has been applied in heavy strokes to form neatly shaped frames. These frames eventually act as a window onto the modern world, a world that the viewer cannot access.



125

MARIO SCHIFANO (1934-1998)

Senza titolo

graphite, colored pencil and enamel on paper
6 ⅜ x 9 in. (16.2 x 22.9 cm.)
Executed in 1960-1961.

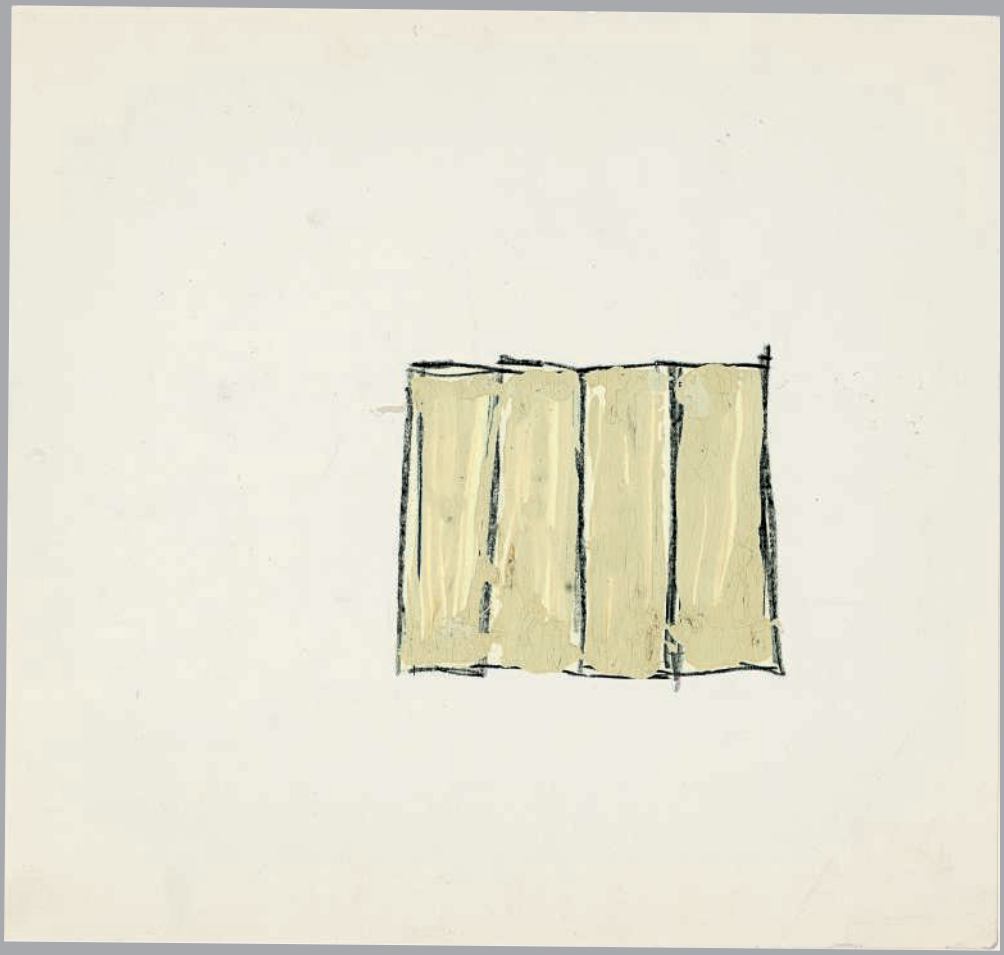
$12,000-18,000

PROVENANCE
Robert Rauschenberg, New York
Sperone Westwater, New York
Acquired from the above by the present owner

LITERATURE
Selections from the Private Collection of Robert Rauschenberg, exh. cat., New York, Gagosian Gallery, 2012, p. 261 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome.

Mario Schifano and Tano Festa at the Venice Biennale, 1964. Photo: attributed to Archivio Mario Schifano © 2017 Artists Rights Society (ARS), New York / SIAE, Rome. Artwork: Tano Festa © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.



126

MARIO SCHIFANO (1934-1998)

Senza titolo

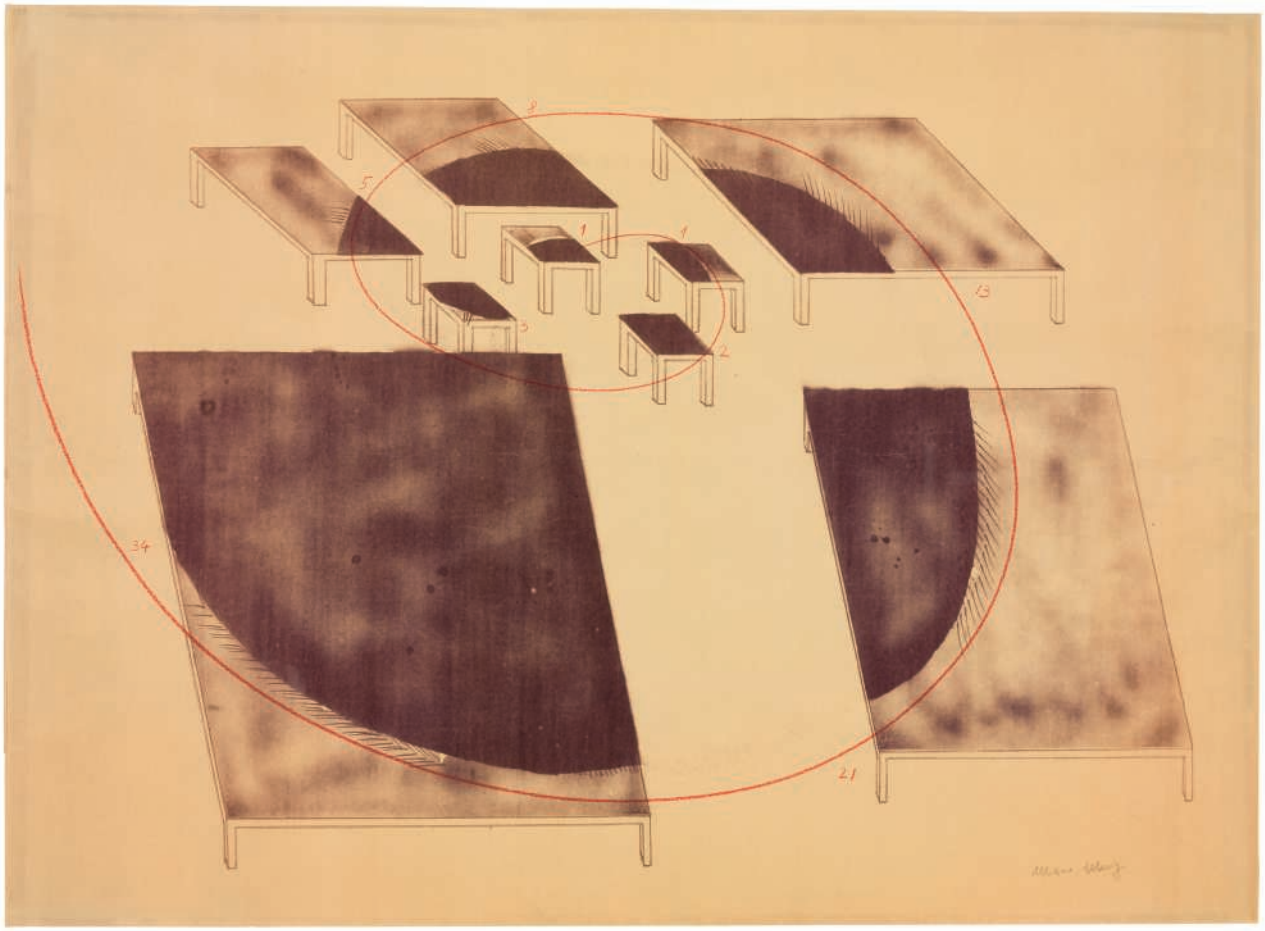
signed and dated 'Schifano 60' (on the reverse)
enamel and wax crayon on paper
13 x 13 ⅞ in. (33 x 35.2 cm.)
Executed in 1960.

$10,000-15,000

PROVENANCE
Robert Rauschenberg, New York
Sperone Westwater, New York
Acquired from the above by the present owner

LITERATURE
Selections from the Private Collection of Robert Rauschenberg, exh. cat., New York, Gagosian Gallery, 2012, p. 263 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome.



127

MARIO MERZ (1925-2003)

Untitled

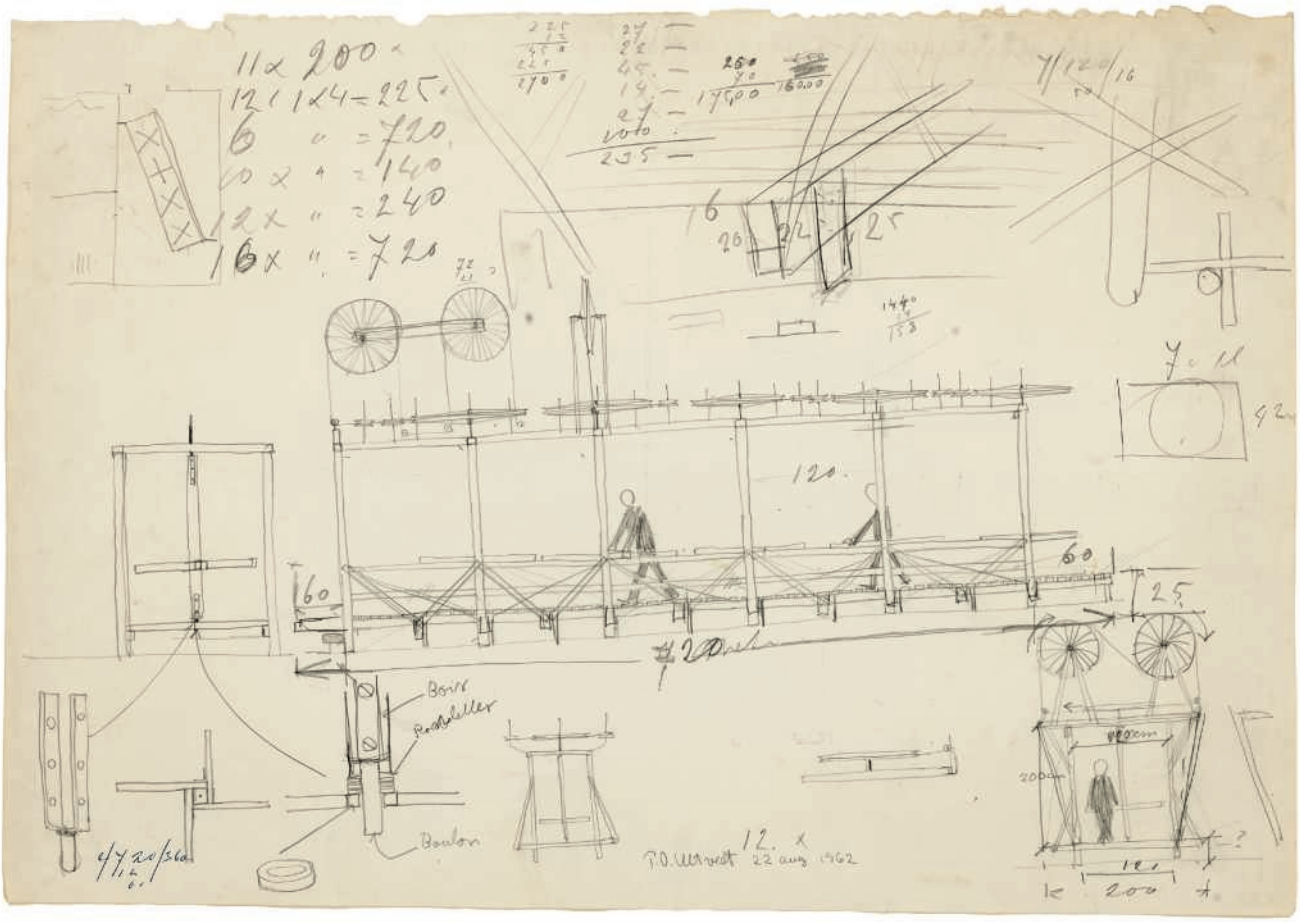
signed 'Mario Merz' (lower right)
ink, wax crayon and colored pencil on paper
34 ⅜ x 47 ¼ in. (87.3 x 120 cm.)
Executed in 1973.

$40,000-60,000

PROVENANCE
David Nolan Gallery, New York
Acquired from the above by the present owner

The buyer is invited to register this work with the Archivio Merz, Turin.

Mario Merz, *Fibonacci Napoli*, 1970. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.



128

PER OLOF ULTVEDT (1927-2006)

Untitled

signed and dated 'P.O. Ultvedt 22 Aug 1962' (lower center)
graphite on paper
19 ¼ x 27 ¾ in. (48.9 x 70.5 cm.)
Drawn in 1962.

$4,000-6,000

PROVENANCE
Sperone Westwater Gallery, New York
Acquired from the above by the present owner

In 1962, Swedish artist Per Olof Ultvedt participated in the collaborative exhibition, "Dylaby: dynamic labyrinth" held at the Stedelijk Museum in Amsterdam. Alongside Robert Rauschenberg, with whom he would perform a choreographed piece on roller-skates entitled *The Pelican* the following year, Ultvedt showcased his fascinating industrial and design-driven works.

Almost fifty years later, the Sperone Westwater gallery in New York revisited the radicalism of the 1960's with the exhibition, *Radio Waves: New York "Nouveau Réalisme"* and Rauschenberg in 2013 that reunited Ultvedt's work such as his work on paper Drawing for Project, with the work of his fellow Dylaby participants Jean Tiguely, Niki de Saint Phalle, and of course, Robert Rauschenberg. Drawing for Project, possibly a blueprint for a performance, makes Ultvedt's design process transparent as it includes exact measurements and his calculations.

129

ÖYVIND FAHLSTRÖM (1928-1976)

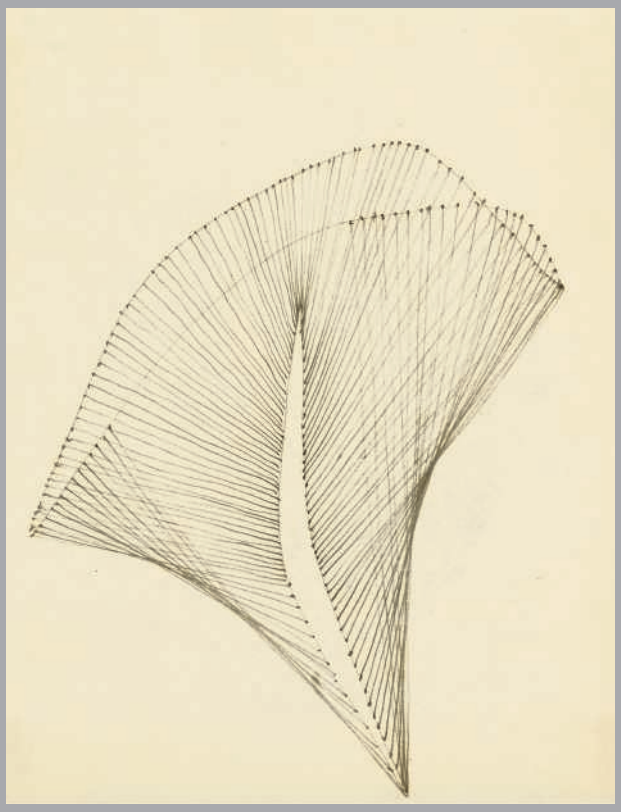
Untitled

lacquer, gouache, felt-tip pen and masking tape on paper
26 ⅞ x 21 ⅝ in. (68.3 x 54.9 cm.)
Executed in 1958.

$18,000-22,000

PROVENANCE
Galerie Daniel Cordier, Paris
Private collection, Paris
Anon. sale; Cornette de Saint-Cyr, Paris, 29 March 2013, lot 321
Galerie 1900-2000, Paris
Acquired from the above by the present owner

Throughout his diverse career, Swedish artist Öyvind Fahlström produced work in film, performance, installation, sculpture, print, painting and poetry. Influenced by Dadaists, Surrealists, modern Mexican art, as well as American comic books, Fahlström represents a distinctive style and is often regarded as a forerunner of European Pop Art. As the Brazilian-born son of Swedish and Norwegian natives, Fahlström experienced a culturally complex upbringing, having been raised in Sao Paolo and educated in Stockholm. From a young age, Fahlström's existence and artistic career were fueled by questions of identity and purpose. Over the course of his short but distinctive career, Fahlström became an influential multi-media artist, often addressing the contemporary issues that surrounded his life in his artwork.



130

HARRY BERTOIA (1915-1978)

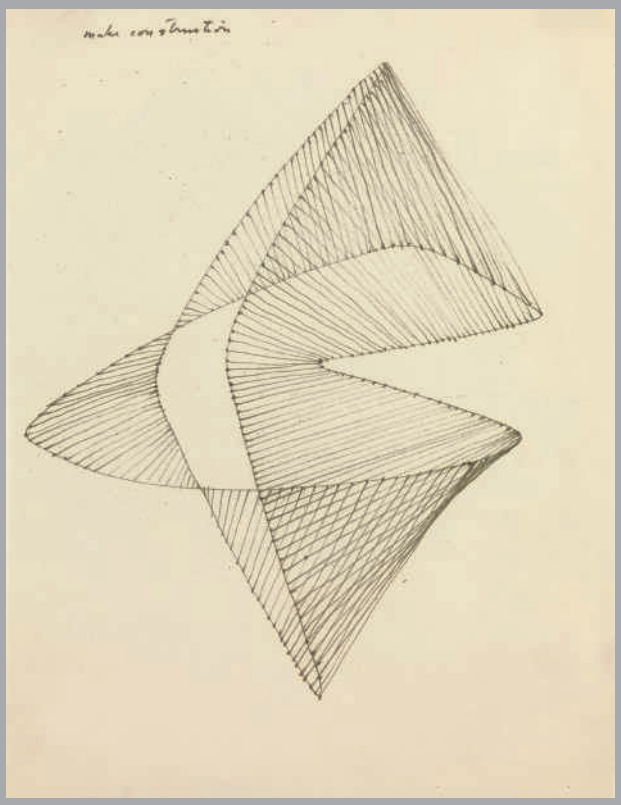
Untitled

inscribed 'make construction' (upper left)
graphite on rice paper
10 ⅜ x 8 in. (26.4 x 20.3 cm.)
Drawn *circa* late 1940s.

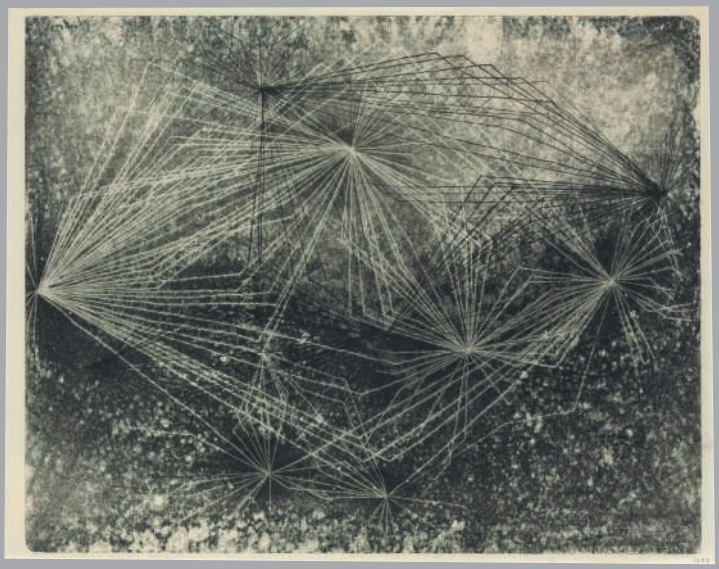
Untitled
graphite on rice paper
10 ½ x 8 in. (26.7 x 20.3 cm.)
Drawn *circa* late 1940s. (2)

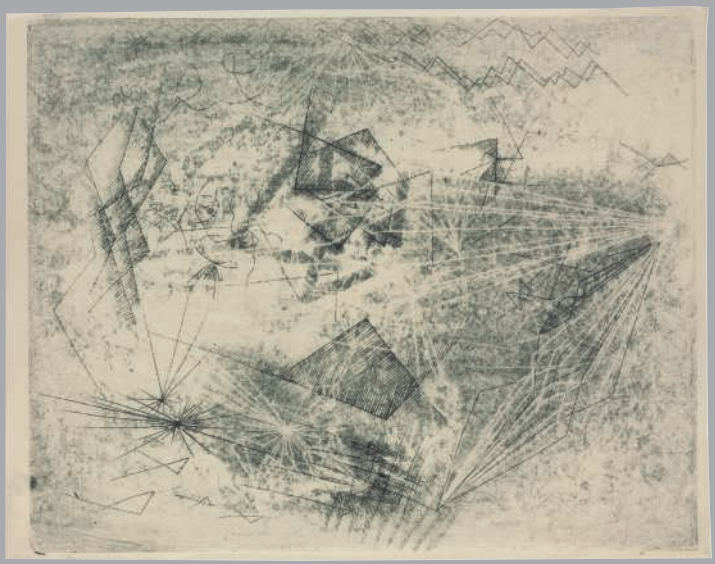
$2,000-3,000

PROVENANCE
Valerie Carberry Gallery, Chicago
Acquired from the above by the present owner



Knoll catalogue page for Bertoia chair. Photo: Courtesy Knoll, Inc . Artwork: © 2017 Estate of Harry Bertoia / Artists Rights Society (ARS), New York





131

HARRY BERTOIA (1915-1978)

Untitled (#912)

monotype on rice paper
16 ½ x 21 ⅛ in. (41.9 x 53.7 cm.)
Executed *circa* 1940s.

Untitled (#1577)
monotype on rice paper
16 ½ x 21 in. (41.9 x 53.3 cm.)
Executed *circa* 1940s. (2)

$2,000-3,000

PROVENANCE
Carl Solway Gallery, Cincinnati
Acquired from the above by the present owner

Harry Bertoia arrived in Detroit in 1930 at the age of 15, leaving his family in Italy to join his older brother. In 1937 he received a critical scholarship to attend the influential Cranbrook Academy of Art, where he was introduced to legends of architecture and design, Walter Gropius, Edmund N. Bacon, Ray and Charles Eames, and Florence Knoll. He oversaw the metal workshop at Cranbrook, teaching design and metal work, but with the outbreak of World War II, he became a graphics instructor. In 1943 he moved to California to work with Charles and Ray Eames, and continued to explore design iconography through a series of monotypes, which he sold along with his jewelry. These monotypes anticipated his ground breaking design work for Knoll, as well as the sculptures for which he is well known.

132

WALTER DARBY BANNARD (1934-2016)

11.7.59 #7

titled, numbered and dated '11.7.59 #7' (lower right);
signed with the artist's initials 'WDB' (on the reverse)
spray acrylic on paper
16 ¾ x 13 ⅞ in. (42.5 x 35.2 cm.)
Painted in 1959.

$3,000-5,000

PROVENANCE
Daniel Weinberg Gallery, Los Angeles
Acquired from the above by the present owner

DRAWINGS FROM THE COLLECTION OF IRVING STENN

133

RALPH COBURN (B. 1923)

Collage, Sanary France

paper collage on paper
9 ½ x 12 ⅜ in. (24.1 x 31.4 cm.)
Executed *circa* 1951-1956.

$2,000-3,000

PROVENANCE
David Hall Fine Art LLC, Wellesley, Massachusetts
Acquired from the above by the present owner

EXHIBITED
Wellesley, David Hall Fine Art LLC, *Ralph Coburn - France * Works on Paper 1949-1956*, March-April 2011.

134

RALPH COBURN (B. 1923)

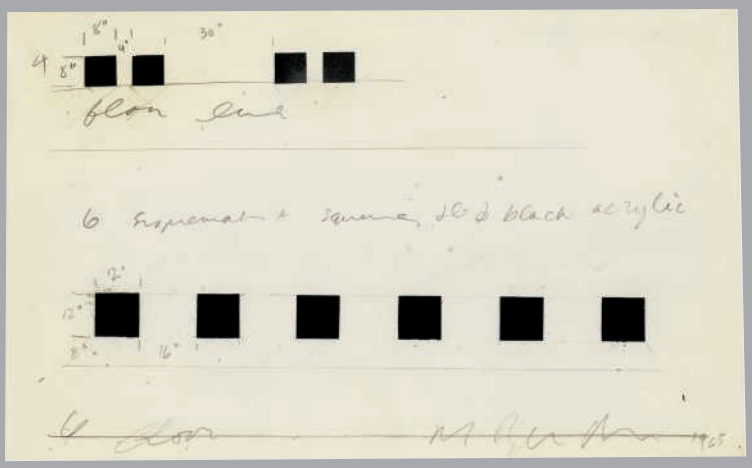
Composition Derived from a Ready Made Image

oil on paper
12 ½ x 9 ⅜ in. (31.8 x 23.8 cm.)
Painted *circa* 1950.

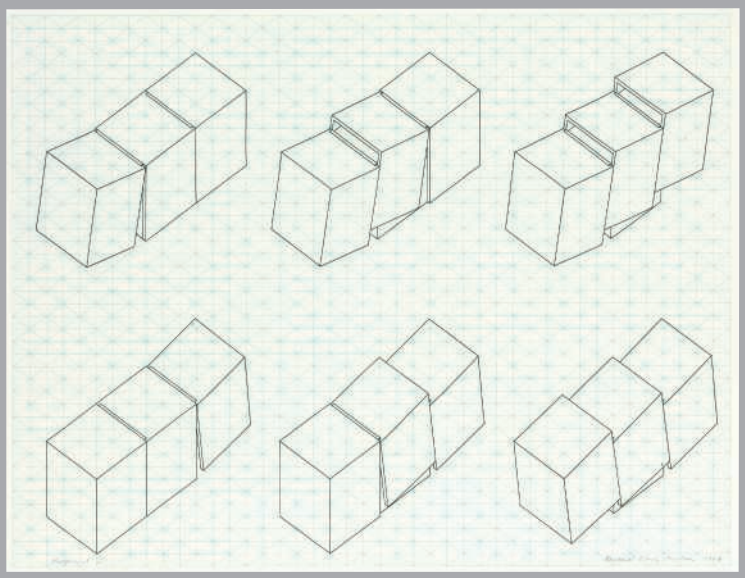
$2,000-3,000

PROVENANCE
David Hall Fine Art LLC, Wellesley, Massachusetts
Acquired from the above by the present owner

EXHIBITED
Wellesley, David Hall Fine Art LLC, *Ralph Coburn - France * Works on Paper 1949-1956*, March-April 2011.



135



136

135

ART & LANGUAGE (1968-PRESENT)

Drawing for Six and Four Suprematist Squares

signed and dated 'M Baldwin 1965' (lower right)
Letraset and graphite on paper
8 x 13 in. (20.3 x 33 cm.)
Executed in 1965.

$4,000-6,000

PROVENANCE
Galerie Thaddaeus Ropac, London
Rhona Hoffman Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED
Paris, Galerie Thaddaeus Ropac, *Art & Language Brouillages/Blurrings Dessins/Works on paper 1965-2008*, September-October 2008.
Paris, La Plateau, *La Planête des Signes*, September-November 2009.

136

MICHAEL CRAIG-MARTIN (B. 1941)

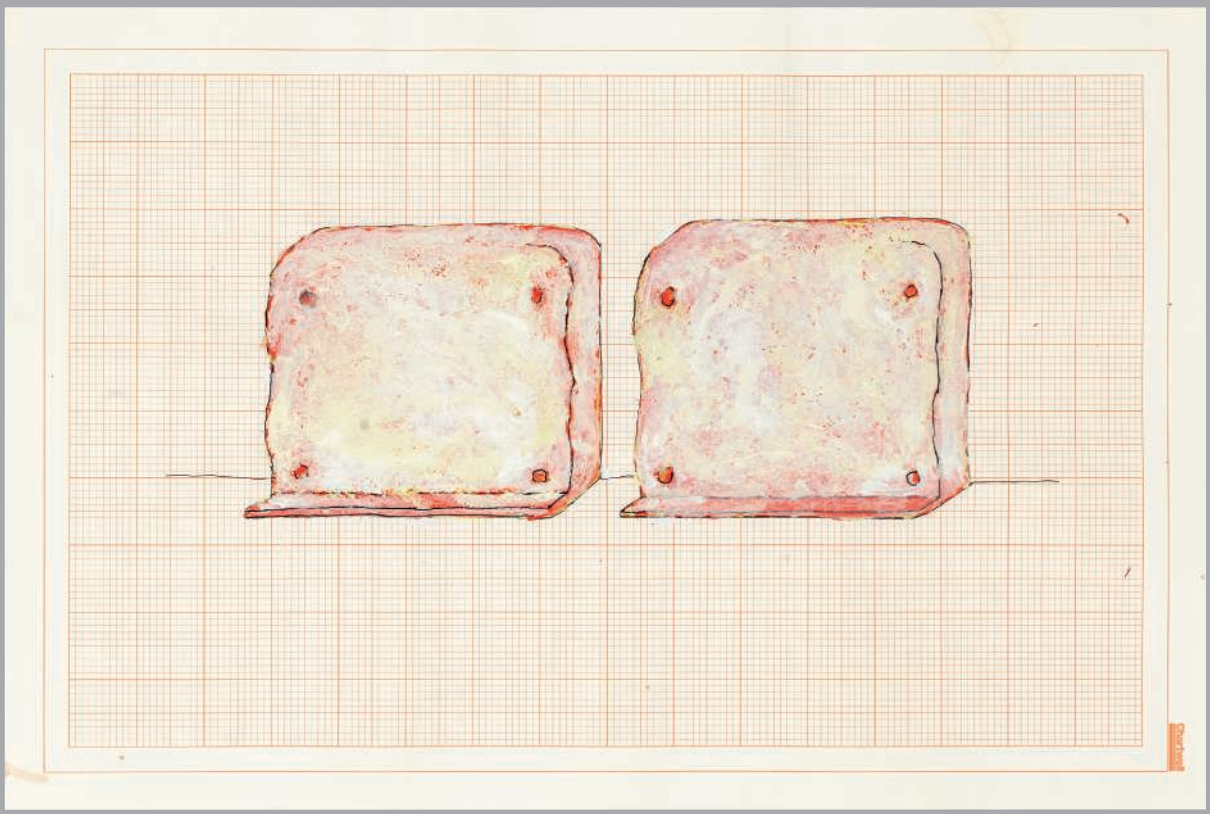
Proposal I

titled 'Proposal I' (lower left); signed and dated 'Michael Craig-Martin 1968' (lower right)
black crepe tape on graph paper
17 ⅜ x 22 ½ in. (44.1 x 57.2 cm.)
Executed in 1968.

$2,000-3,000

PROVENANCE
Alan Cristea Gallery, London
Acquired from the above by the present owner

EXHIBITED
London, Alan Cristea Gallery, *Michael Craig-Martin: Drawings 1967-2002*, May-June 2011.



137

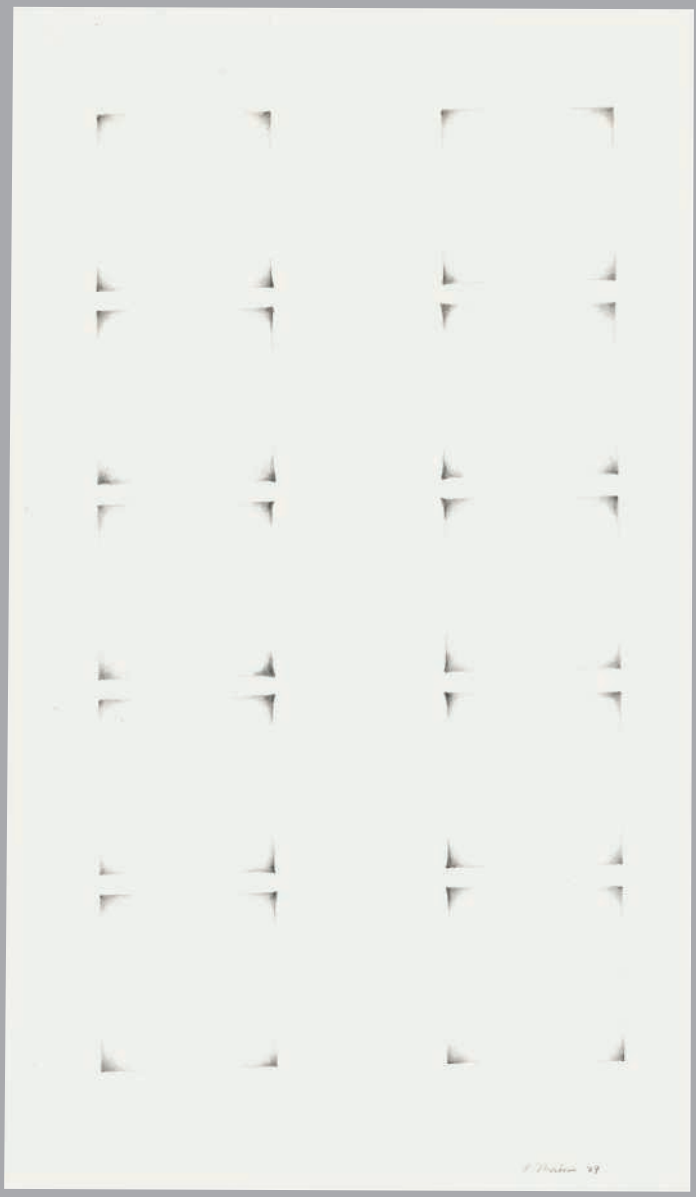
RACHEL WHITEREAD (B. 1963)

Bed Bases

signed with the artist's initials, titled and dated 'Bed Bases RW 92' (on the reverse)
acrylic and watercolor on graph paper
12 x 18 in. (30.5 x 45.7 cm.)
Executed in 1992.

$10,000-15,000

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



138

REE MORTON (1936-1977)

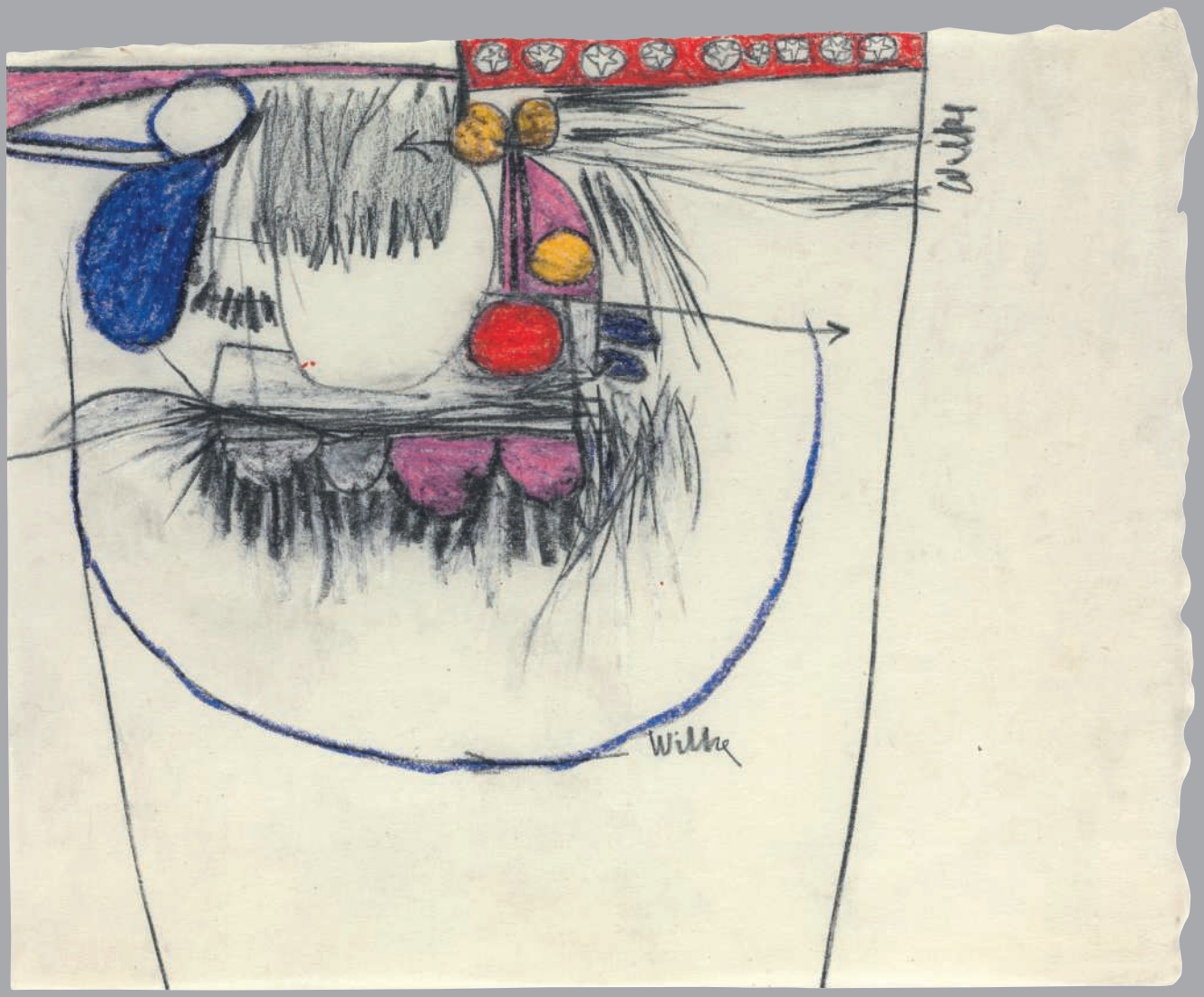
Untitled

signed and dated 'R. Morton '69' (lower right)
graphite on paper
14 ⅝ x 8 ½ in. (37.1 x 21.6 cm.)
Drawn in 1969.

$8,000-12,000

PROVENANCE
Alexander and Bonin, New York
Acquired from the above by the present owner

The brilliant but short-lived career of the remarkable artist Ree Morton, whose work spanned a single decade between 1966 and 1977, displays the particular brand of pared-down, poetic Minimalism that came to signify the aesthetics of that era. Incredibly, Ree Morton originally trained as a nurse, and had relatively little artistic education, yet her drawings of the late 1960s display a maturity and sophistication that belies her relative lack of experience. In the present collection, the 1969 graphite on paper *Untitled* recalls the elegant simplicity of Eva Hesse, in its two precise columns of squares, whose softly-rubbed graphite outline is delineated by the sparest of means. Filled with a quiet, yet determined elegance, these early drawings display Morton's singular artistic vision.



139

HANNAH WILKE (1940-1993)

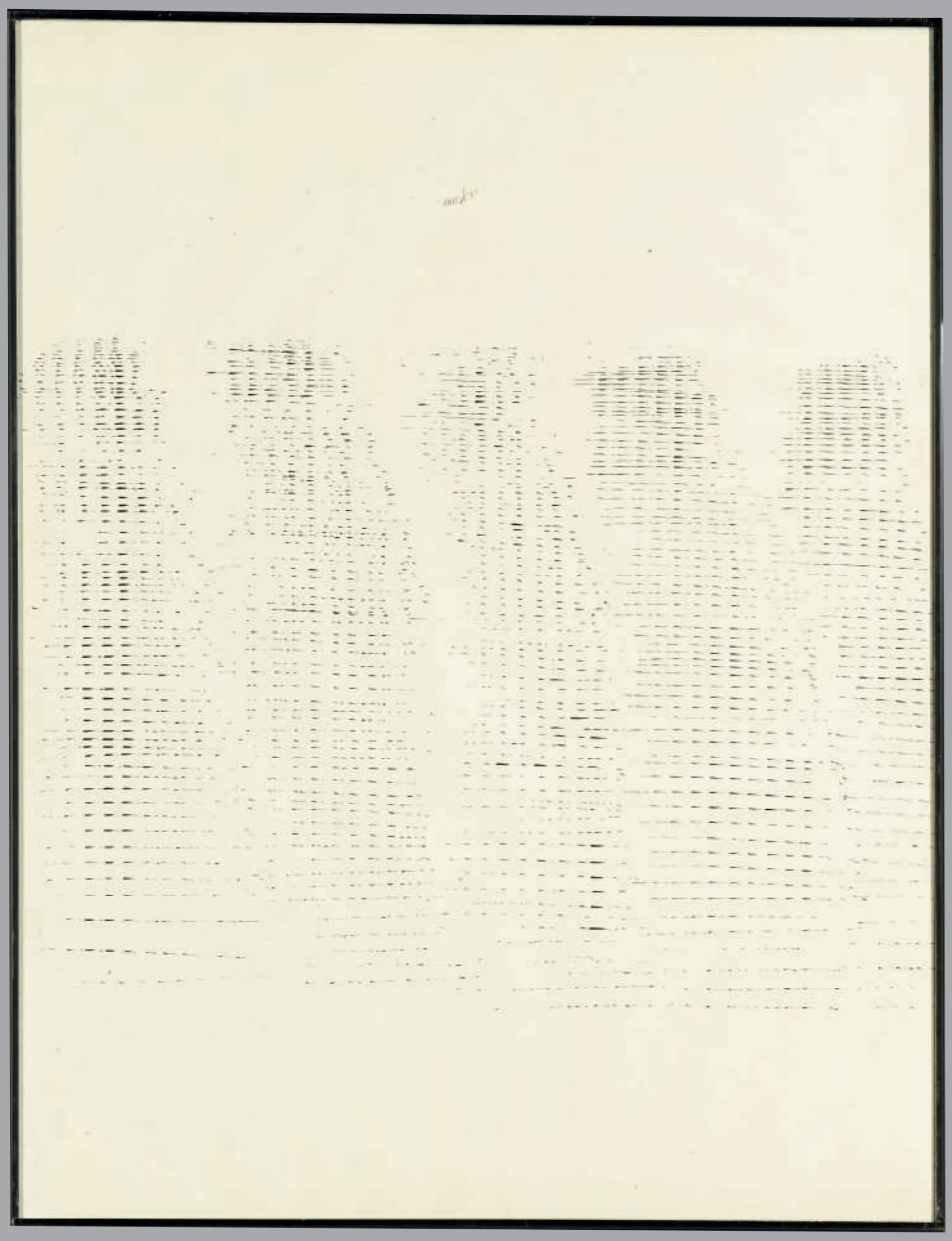
Untitled

signed 'Wilke' (upper right); signed again 'Wilke' (center)
wax crayon on rice paper
9 ½ x 12 in. (24.1 x 30.5 cm.)
Drawn *circa* 1960s.

$20,000-30,000

PROVENANCE
Alison Jacques Gallery, London
Acquired from the above by the present owner

The groundbreaking artist Hannah Wilke, whose provocative self-portraits and radical, feminist sculpture have reached iconic status, created drawings during her career that have been praised for their originality and depth. *Untitled*—created by Wilke during the 1960s using her preferred medium of pastel on rice paper—parallels the themes and practices that she continued until her premature death at the age of 52. In *Untitled*, colorful, swollen orbs float alongside prismatic segments of pink pastel, recalling Miró's airy *Constellations* or Adolph Gottlieb's floating forms. One critic recently wrote "Wilkes early drawings offer a glimpse of the artist she was to become—playful, witty, sexy. Pieces from the early 1960s... display a fierce, raw vitality" (C. Barliant, "Hannah Wilke: Ronald Feldman," *Art in America*, January 2011, p. 111).



140

HEINZ MACK (B. 1931)

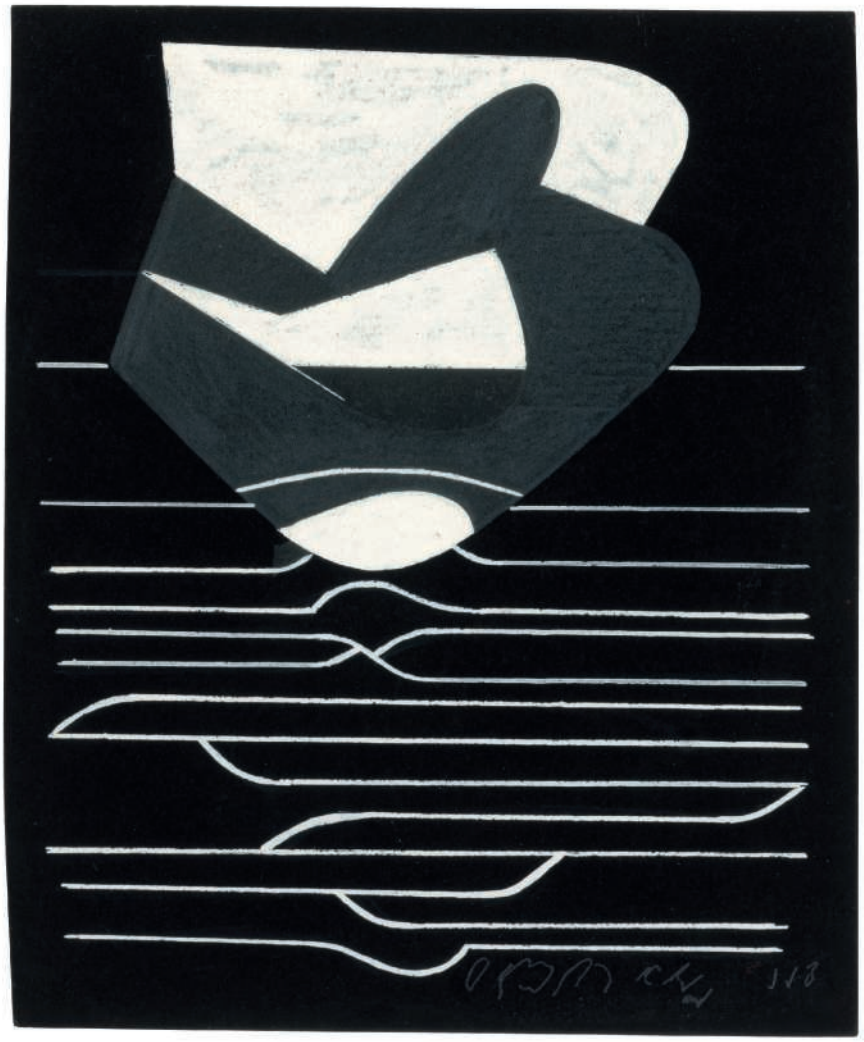
Zeichnung mit kleinen Frequenzen

signed and dated 'Mack 58' (upper center)
ink on paper in artist's frame
25 ½ x 19 ⅝ in. (64.8 x 49.8 cm.)
Drawn in 1958.

$12,000-18,000

PROVENANCE
Galerie Christian Loehrl, Moenchengladbach, Germany
Acquired from the above by the present owner

LITERATURE
F. Heckmanns, *Mack: Handzeichnungen*, Cologne, 1974, pp. 20-21 (illustrated).



141

VICTOR VASARELY (1906-1997)

Zsolt

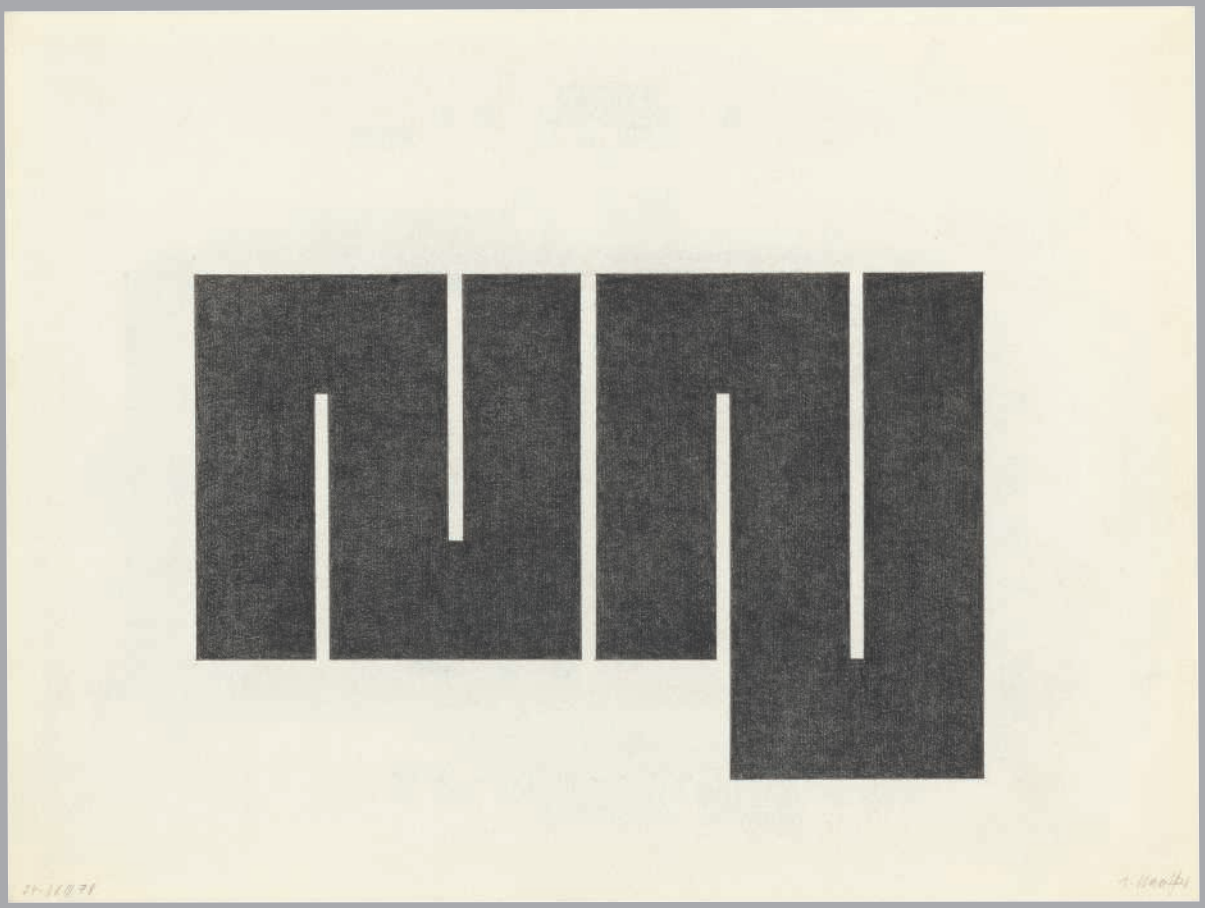
signed and dated 'Vasarely-55' (lower right)
double-sided—gouache and graphite on paper
7 ⅛ x 5 ⅞ in. (18.1 x 14.9 cm.)
Executed in 1955.

$15,000-20,000

PROVENANCE
Galerie Thomas, Munich
Acquired from the above by the present owner

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Verso



142

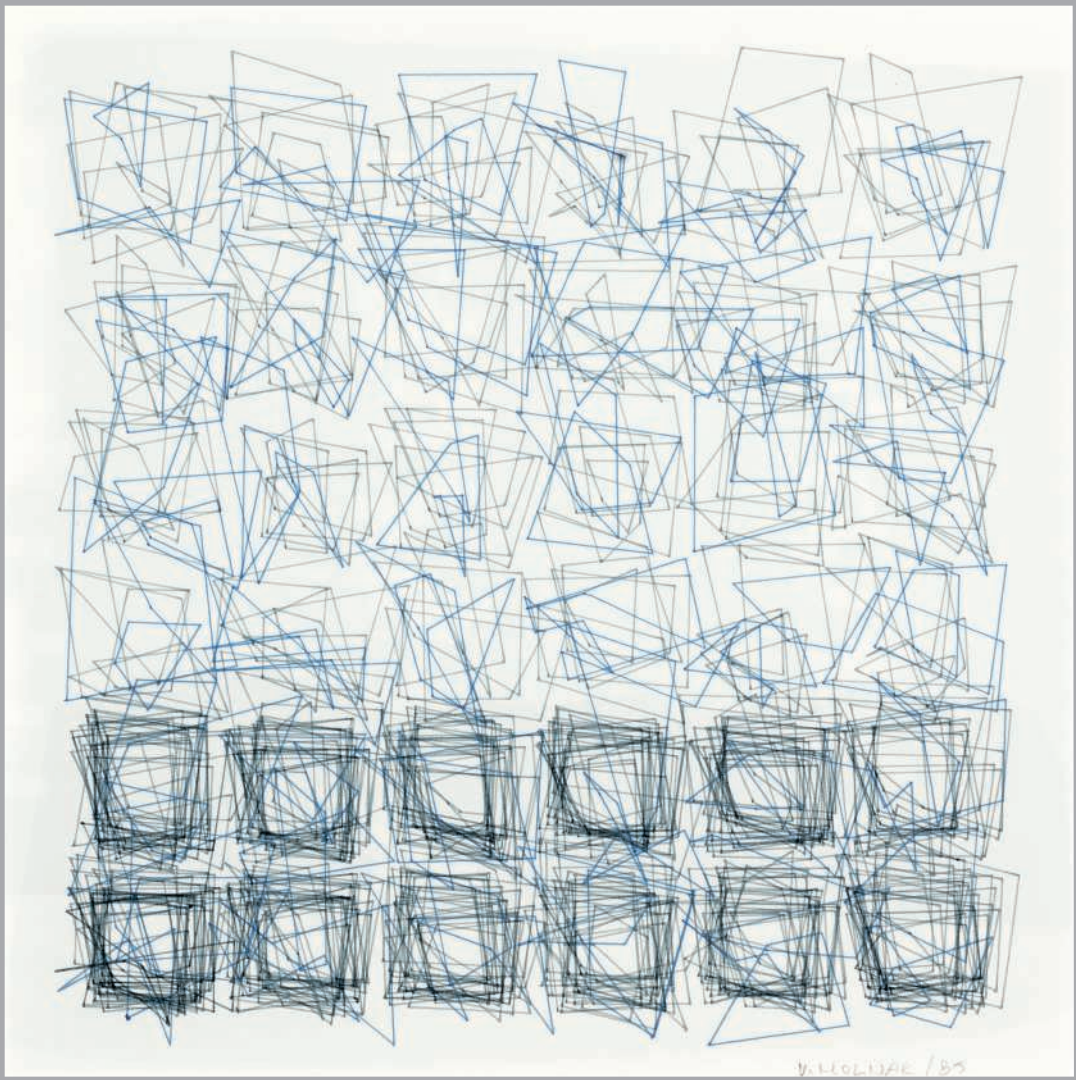
JULIJE KNIFER (1924-2004)

24-28. III 78

titled and dated '24-28 III 78' (lower left); signed 'J. Knifer' (lower right)
graphite on paper
11 ¾ x 15 ¾ in. (29.8 x 40 cm.)
Drawn in 1978.

$5,000-7,000

PROVENANCE
Mitchell-Innes & Nash, New York
Acquired from the above by the present owner



143

VERA MOLNAR (B. 1924)

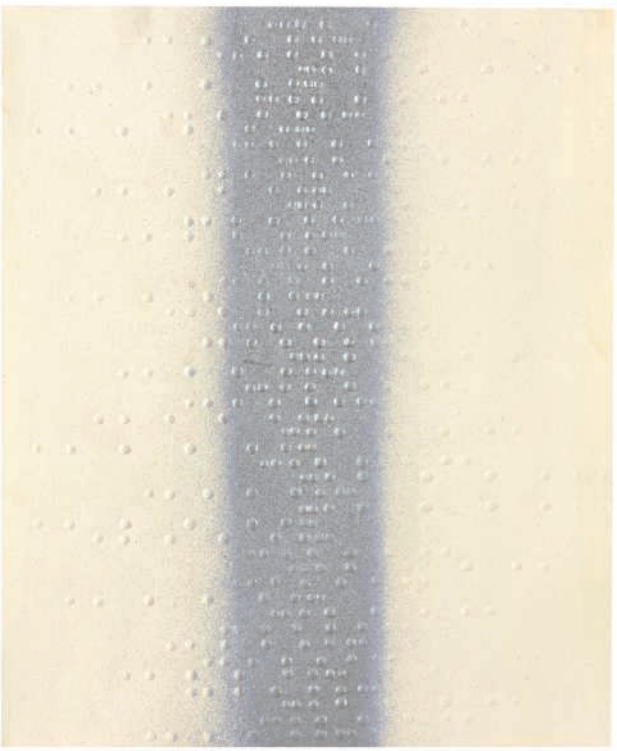
Stucture de Quadrilateres (Square)

signed and dated 'V. MOLNAR / 85' (lower right); signed again, titled and dated again 'V. MOLNAR 1985 STRUCTURE DE QUADRILATÉRES' (on the reverse)
double-sided—ink and printed computer graphic on paper
11 ⅝ x 13 in. (29.5 x 33 in.)
Executed in 1985.

$4,000-6,000

PROVENANCE
Senior & Shopmaker Gallery, New York
Acquired from the above by the present owner

Verso



144

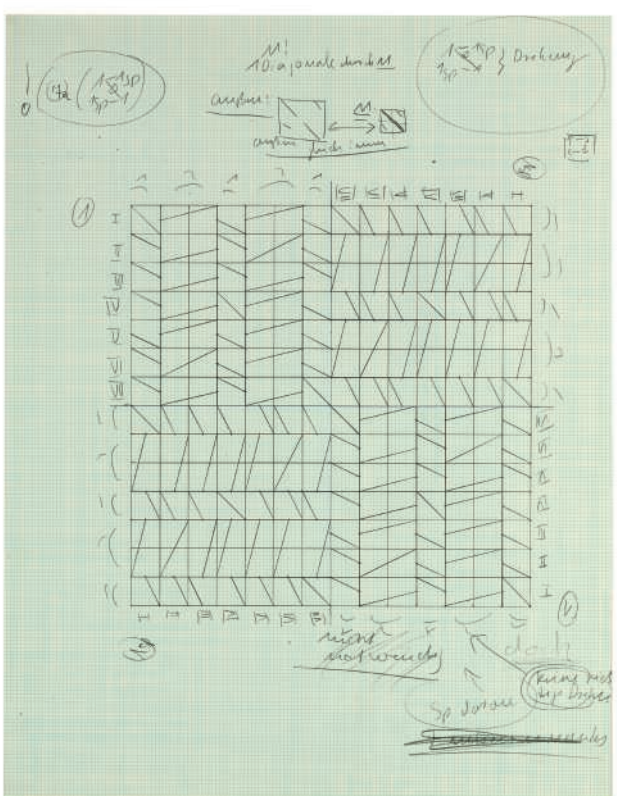
GERHARD VON GRAEVENITZ (1934-1983)

Untitled

spray enamel on embossed paper
11 ½ x 9 ½ in. (29.2 x 24.1 cm.)
Painted in 1960-1961.

$4,000-6,000

PROVENANCE
Estate of the artist, Hamburg
The Mayor Gallery, London
Acquired from the above by the present owner



145

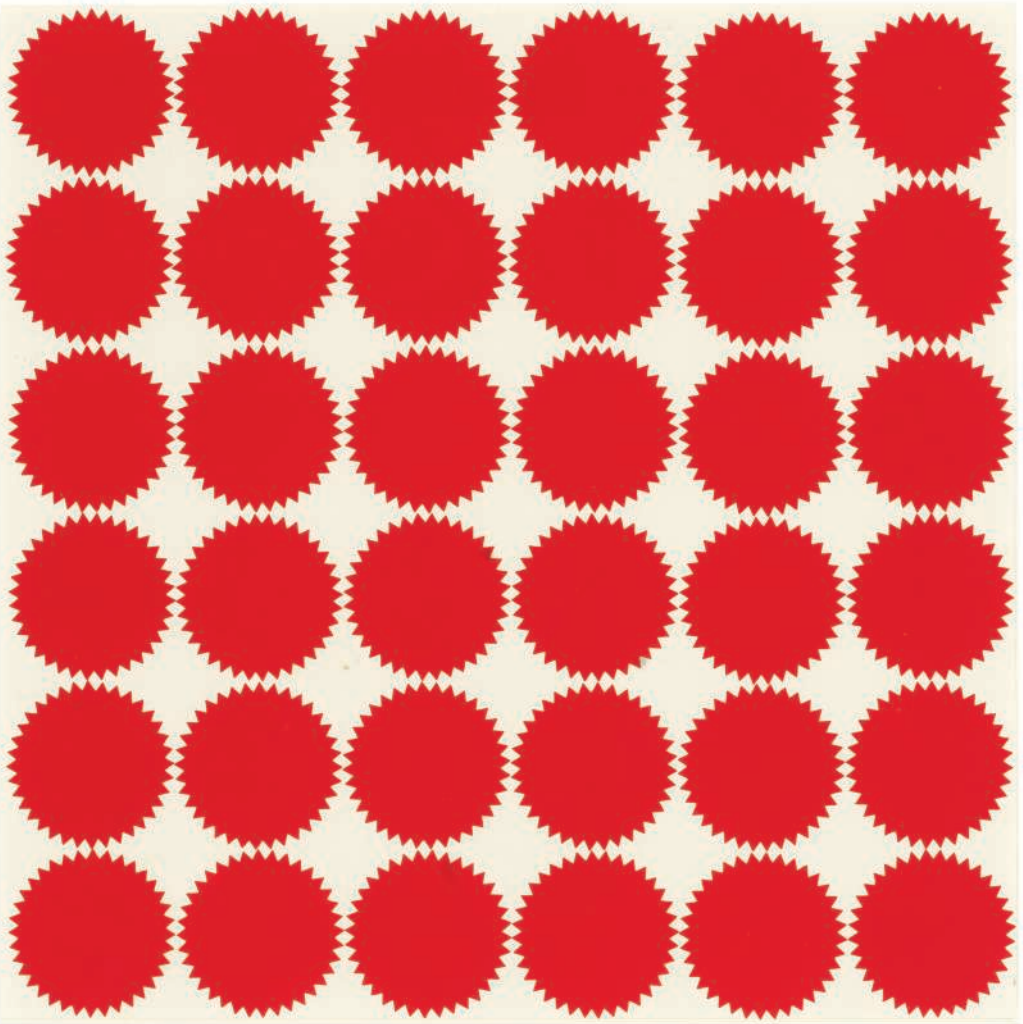
HANNE DARBOVEN (1941-2009)

Konstruktionszeichnung

graphite and ink on graph paper
22 ⅜ x 17 ⅝ in. (56.8 x 44.8 cm.)
Executed in 1966-1968.

$5,000-7,000

PROVENANCE
Martin Klosterfelde Galerie, Berlin
Acquired from the above by the present owner



146

PETER ROEHR (1944-1968)

Untitled

stamped with the Estate of Peter Roehr stamp and numbered
'OB-66 (7)' (on the reverse)
red adhesive labels and graphite on paperboard
image: 10 x 10 in. (25.4 x 25.4 cm.)
Executed in 1966.

$20,000-30,000

PROVENANCE
Galerie Mehdi Chouakri, Berlin
OSMOS Address, New York
Acquired from the above by the present owner

EXHIBITED
Stuttgart, Galerie Müller-Roth, *Peter Roehr*, September-October 2006.

147

FRANZ ERHARD WALTHER (B. 1939)

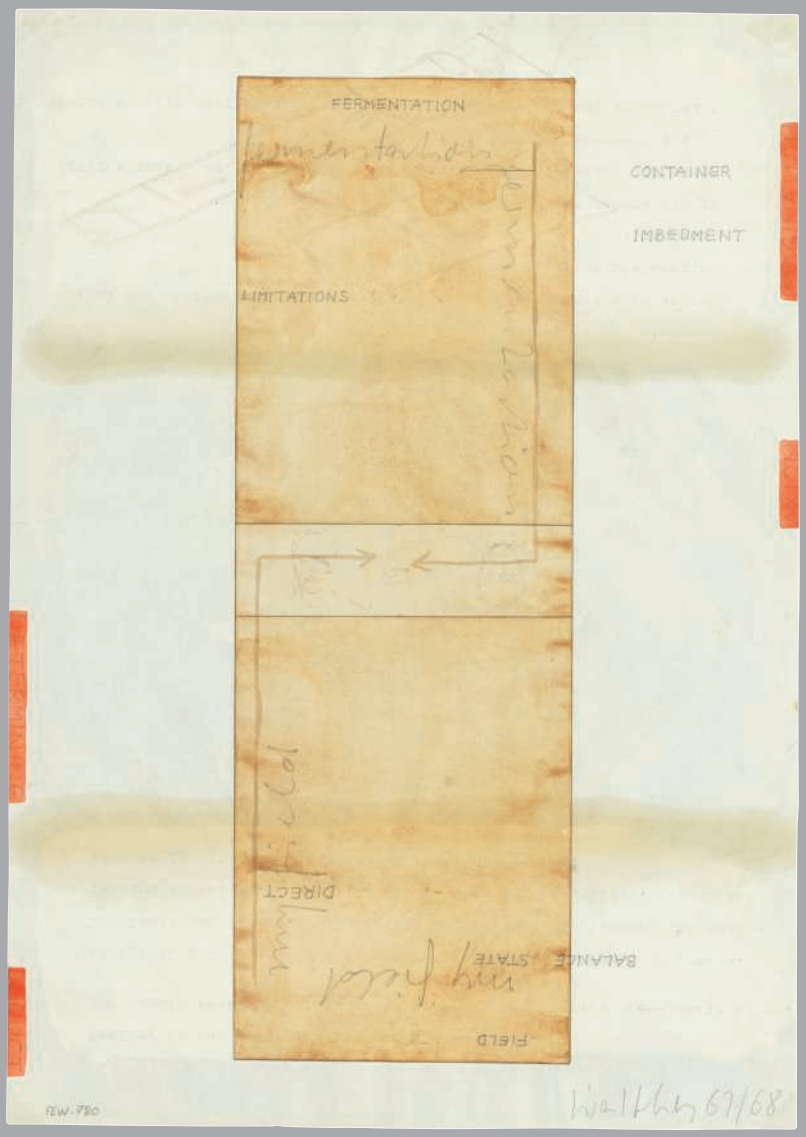
Werkzeichnung (#31)

signed and dated 'Walther 68/69' (lower right of each side)
double-sided—offset print, gouache and graphite on paper
11 5/8 x 8 3/8 in. (29.5 x 21.3 cm.)
Executed in 1968-1969.

$4,000-6,000

PROVENANCE
The artist
Peter Freeman, Inc., New York
Acquired from the above by the present owner

EXHIBITED
New York, Peter Freeman, Inc., *Franz Erhard Walther*, March-May 2010.



148

FRANZ ERHARD WALTHER (B. 1939)

Werkzeichnung (#24)

signed and dated 'Walther 67/68' (lower right of each side)
double-sided—coffee, oil, gouache, watercolor, colored pencil, graphite and ink on paper
11 ⅝ x 8 ¼ in. (29.5 x 21 cm.)
Executed in 1967-1968.

$4,000-6,000

PROVENANCE
The artist
Peter Freeman, Inc., New York
Acquired from the above by the present owner

EXHIBITED
New York, Peter Freeman, Inc., *Franz Erhard Walther*, March-May 2010.

149

BLINKY PALERMO (1943-1977)

Flipper (J. 8)

signed, numbered and dated '44/90 Palermo 70' (lower edge of each sheet)
diptych—screenprint in colors on paper
each: 33 ¾ x 26 in. (85.7 x 66 cm.)
Executed in 1970. This work is number forty-four from an edition of 90 plus ten artist's proofs.

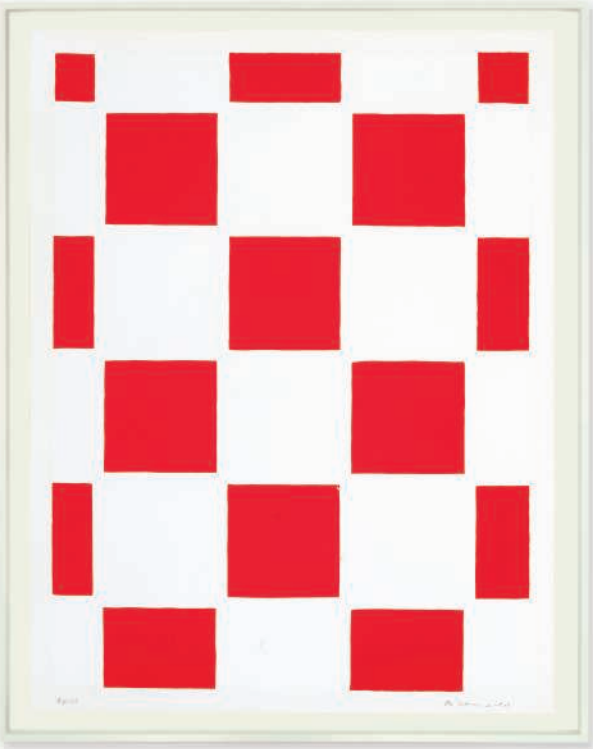
$20,000-30,000

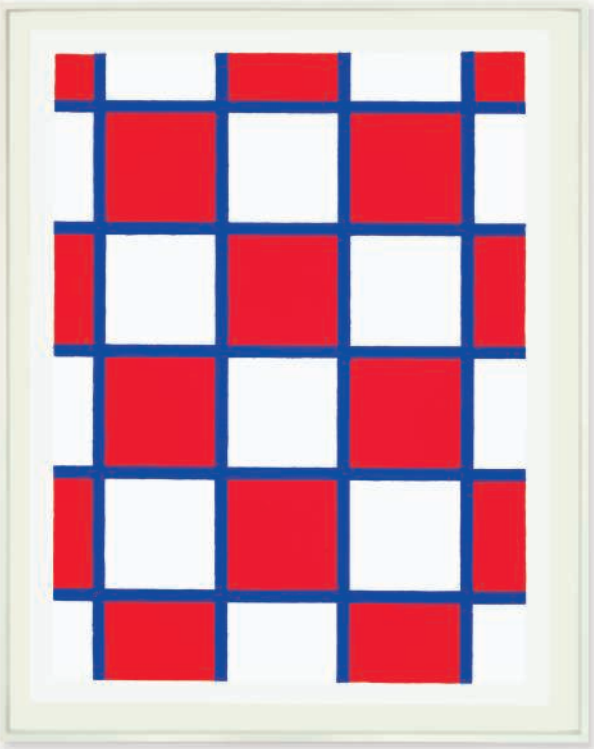
PROVENANCE
Private collection, Cologne
Anon. sale; Christie's, New York, 26 October 2011, lot 302
Acquired at the above sale by the present owner

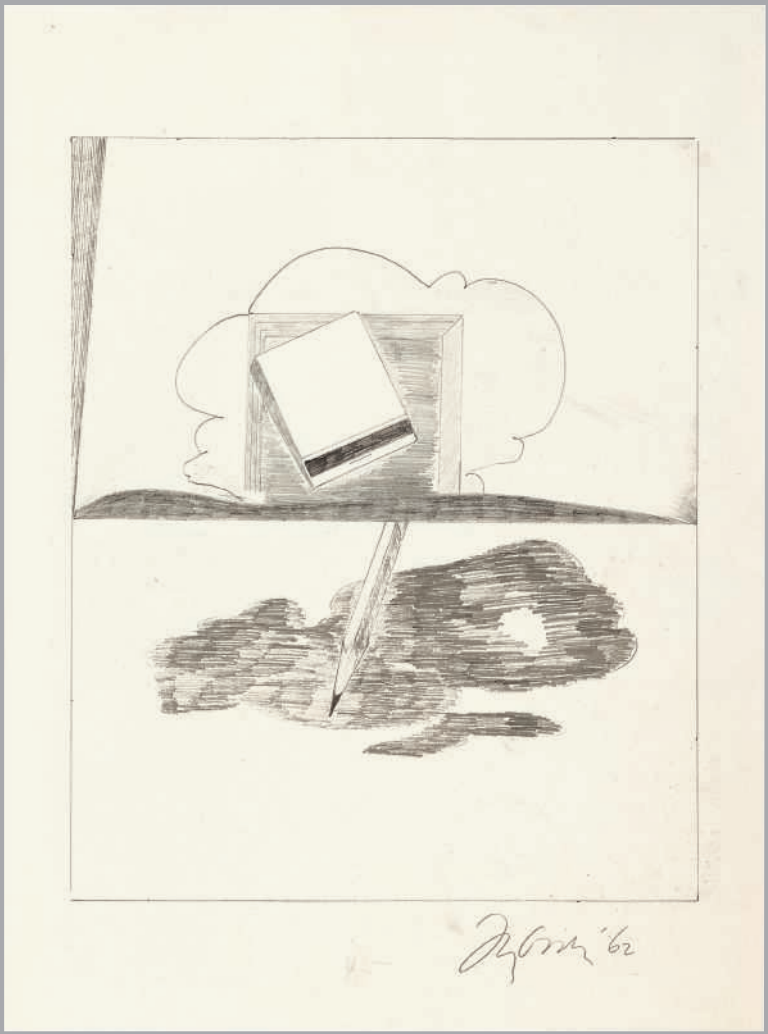
LITERATURE
E. Maas, ed., *Blinky Palermo*, Cologne, 1993, pp. 154 and 215, no. 113 (another example illustrated).

Dietmar Schneider, *"Blinky Palermo, Museum Leverkusen, 1975."* Photo: Copyright Dietmar Schneider / VG Bild-Kunst Bonn. Artwork: © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

In 1965 Palermo executed his oil painting of *Flipper* in red, blue and white. During the printing of the screenprint in 1970 the artist produced two versions, one in two and one in three colors. When he exhibited them side-by-side he decided that they made a successful diptych. Jahn notes that due to the fragile surface of the screenprint several impressions were damaged, and that the true edition for the diptych *Flipper* is somewhere between 50 and 60 impressions.







150

JOE GOODE (B. 1937)

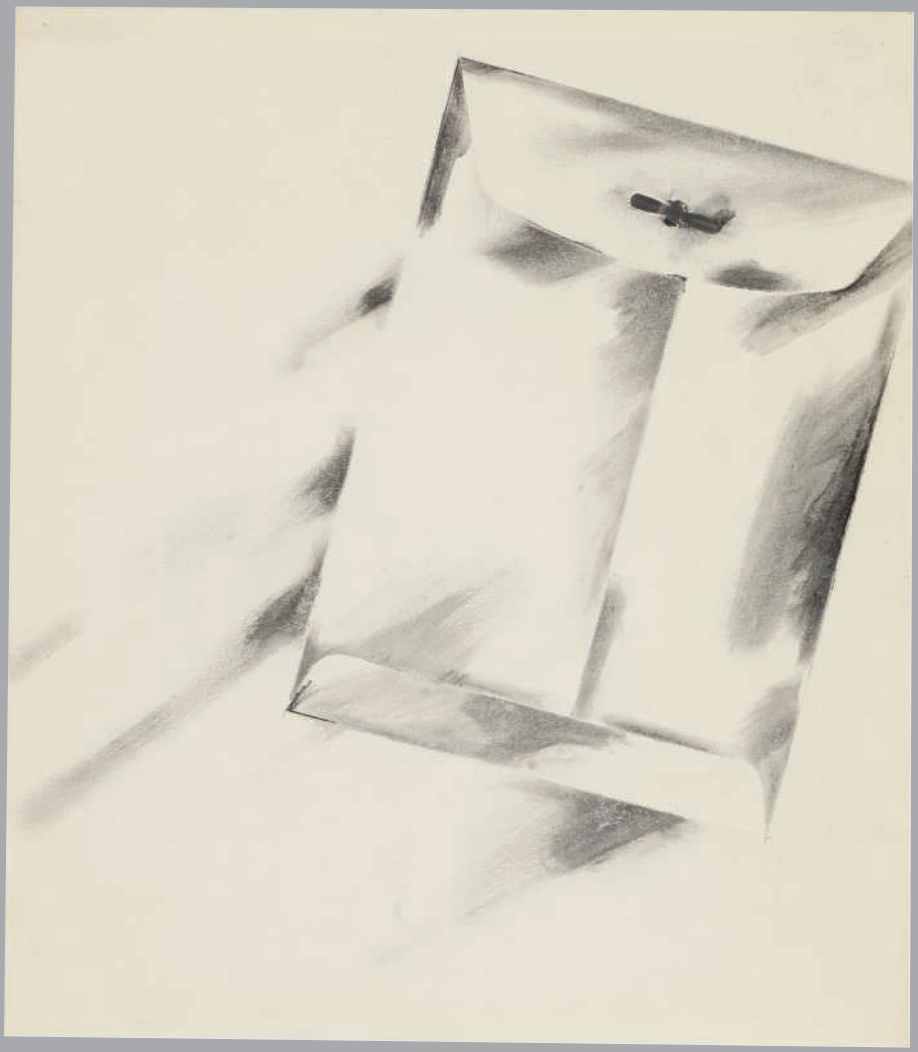
Matchbook

signed and dated 'Joe Goode '62' (lower right); signed again twice 'Joe Goode' (on a piece of paperboard affixed to the backing board)
graphite on paper
15 x 11 in. (38.1 x 27.9 cm.)
Drawn in 1962.

$7,000-10,000

PROVENANCE
Manny Silverman Gallery, Los Angeles, acquired directly from the artist, 1997
Barbara Mathes Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Barbara Mathes Gallery, *California Dreaming*, March-April 2013.



151

ROBERT MOSKOWITZ (1935-2001)

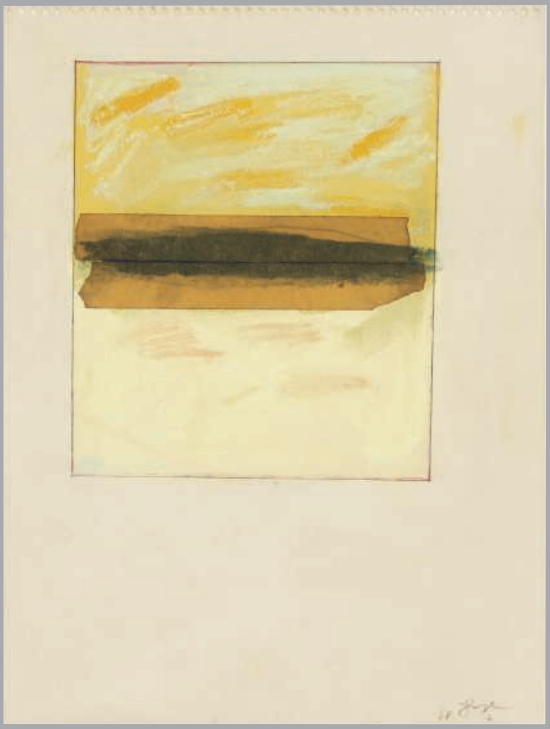
Untitled

signed 'Robert Moskowitz' (on the reverse)
graphite, wash and metal collage on paper
11 ½ x 10 ⅛ in. (29.2 x 25.7 cm.)
Executed in 1962.

$2,500-3,500

PROVENANCE
Susan Lorence, New York
Acquired from the above by the present owner

EXHIBITED
New York, Kerry Schuss, *Robert Moskowitz*, April-May 2012.



152

JOAN SNYDER (B. 1940)

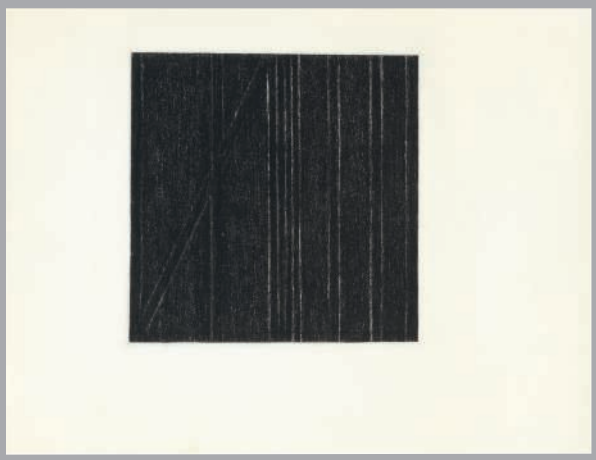
Masking Tape Horizon

signed and dated "68 JSnyder' (lower right)
pastel, graphite and masking tape on paper
12 x 9 ⅛ in. (30.5 x 23.2 cm.)
Executed in 1968.

$5,000-7,000

PROVENANCE
Franklin Parrasch Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Gering and López Gallery, *Joan Snyder: Symphony,* January-February 2013.



153

DOROTHEA ROCKBURNE (B. 1932)

Tenebrae

signed, dedicated and dated 'for Bob LOVE DOROTHEA ROCKBURNE XMAS 60' (on the reverse)
graphite on paper
19 x 25 in. (48.3 x 63.5 cm.)
Drawn in 1960.

$6,000-8,000

PROVENANCE
Robert Rauschenberg Foundation, New York
Craig F. Starr Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Gagosian Gallery, *Selections from the Private Collection of Robert Rauschenberg*, November-December 2011, p. 275 (illustrated).

Starting in the late '60s, I think that drawing took a new form...For the most part, but not always... drawing had been a way of pre-thinking the structure in a painting. But drawing is not the orphan child of painting; it is a deep, material way of working.

– Dorothea Rockburne

154

SYLVIA PLIMACK MANGOLD (B. 1938)

22 ½ inches of Floorboard

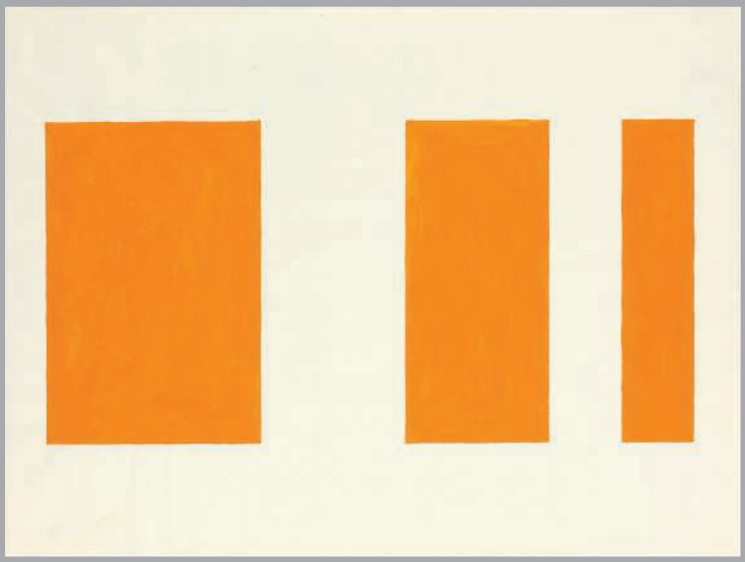
titled '"22 ½ Inches of Floorboard"' (lower center); signed and dated 'Sylvia Mangold 8/74' (lower right)
acrylic, ink and graphite on paper
18 x 24 in. (45.7 x 61 cm.)
Executed in 1974.

$15,000-20,000

PROVENANCE
Dr. Milton Brutten and Dr. Helen Herrick, Philadelphia
Their sale; Rago Arts and Auction Center, Lambertville, 24 April 2004, lot 78
Alexander and Bonin, New York
Acquired from the above by the present owner

EXHIBITED
Saratoga Springs, Tang Teaching Museum and Art Gallery at Skidmore College, *Twice Drawn*, March-June 2006, pp. 114 and 116-117 (illustrated).

"As she observed the effect of light on both floor and wall, the artist began to acknowledge her tools affixed to the walls. Essential to creating her illusions, these metal and wooden rulers and remnants of used masking tape soon became elements within her compositions. The accurate depiction of her instruments provided a means to reveal different levels of reality in painting, an idea that was of great interest to her as she further considered her medium. At first, the devices that were integral to her daily efforts were incorporated as still-life elements in a traditional sense... Yet in the artist's hands, it also reveals that even her still life compositions transcend simple description." (C. Brutvan, *The Paintings of Sylvia Plimack Mangold*, New York, 1994, p. 26).



155

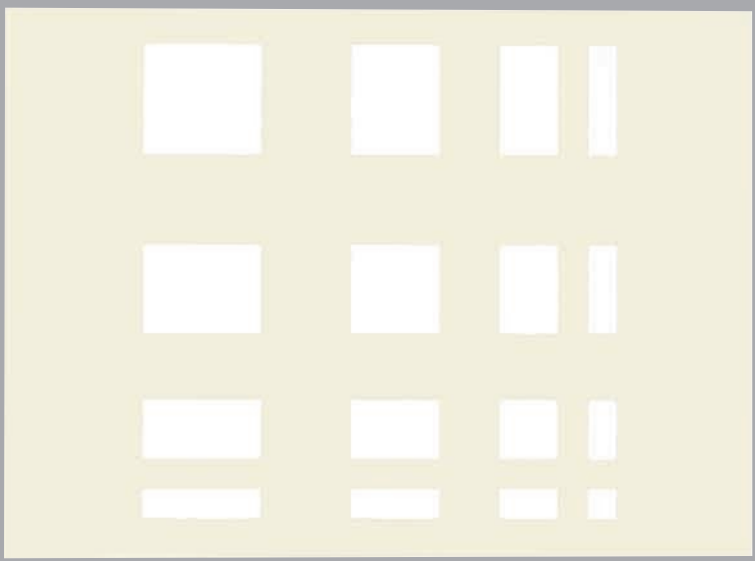
PAUL MOGENSEN (B. 1941)

No Title (3 part cadmium orange)

titled and dated 'no title. 3 PART CADMIUM ORANGE '67' (on the reverse)
watercolor and graphite on paper
17 ⅞ x 24 in. (45.4 x 61 cm.)
Executed in 1967.

$3,000-5,000

PROVENANCE
Lawrence Markey, Inc., San Antonio
Acquired from the above by the present owner



156

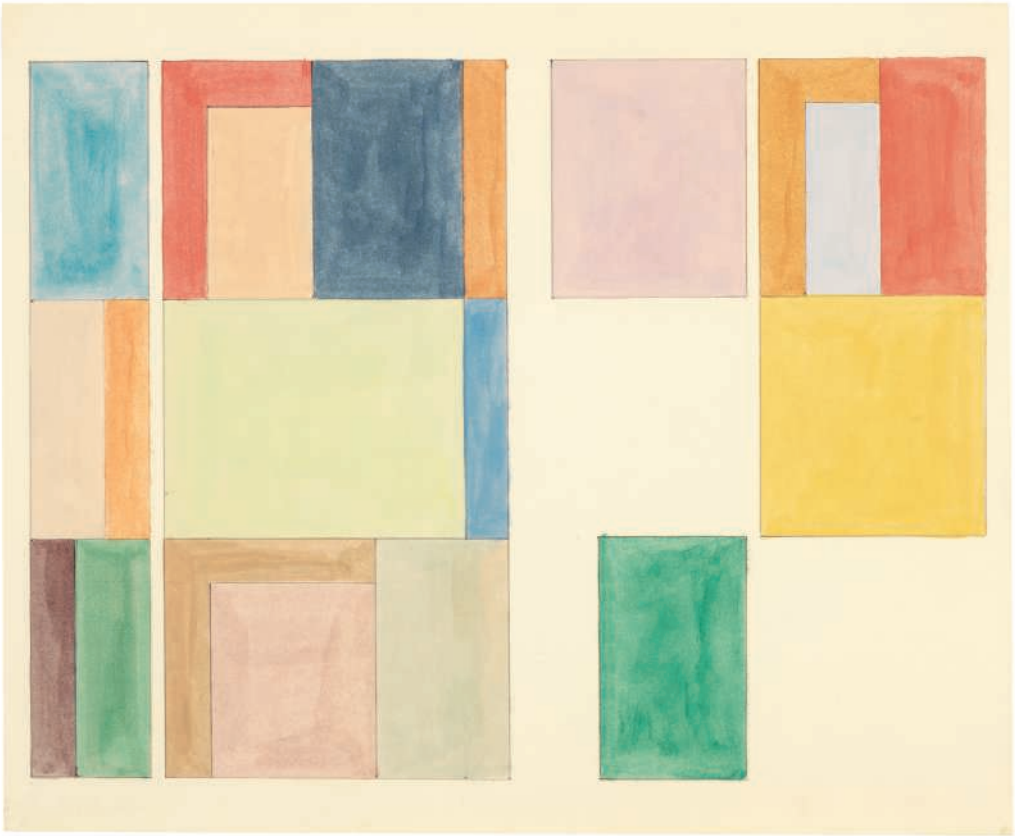
PAUL MOGENSEN (B. 1941)

No Title (16 part white)

titled and dated '16 PART WHITE AFTER 1966' (on the reverse)
acrylic and graphite on paper
22 ⅛ x 30 in. (56.2 x 76.2 cm.)
Executed *circa* 1967-1969.

$2,000-3,000

PROVENANCE
Lawrence Markey, Inc., San Antonio
Acquired from the above by the present owner



157

DAVID NOVROS (B. 1941)

Untitled

signed with the artist's initials and dated 'DN 1969' (on the reverse)
oil and graphite on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1969.

$2,500-3,500

PROVENANCE
Paula Cooper Gallery, New York
Acquired from the above by the present owner, 2009

EXHIBITED
New York, Paula Cooper Gallery, *David Novros*, September 2009.

Born in Los Angeles and based in New York, David Novros garnered recognition in the 1970s for his large-scale, minimalist, color block paintings. While his contemporaries Donald Judd and Carl Andre are best known for their sculptures that are firmly rooted in the principles of Minimalism, Novros has set himself apart by manipulating geometric forms and distinct pastel color planes, pioneering his own version of hard-edge painting.

Some of his most iconic works, which he refers to as multi-paneled portable murals, are comprised of multiple canvases arranged in unusual formations that go beyond the traditional rectangle or square, often containing empty spaces or windows that allow the wall on which the work hangs to become part of the work itself. *Untitled* mirrors the fresco's painterly quality with visible brushstrokes within each block of color, a surprising reveal of the artist's touch that is absent from purely minimalist works. *Untitled* encapsulates Novros' mission to combine traditional painting methods with a geometric simplicity and is a prime example of how adept Novros is at balancing blocks of color with negative space as well as colors of the geometric forms within the composition.

158

ROBERT MANGOLD (B. 1937)

2 180° Arcs

signed, titled and dated '2 180° Arcs R. Mangold 1974' (lower left)
colored pencil on paper
23 x 29 in. (58.4 x 73.7 cm.)
Drawn in 1974.

1 180° Arc 1 90° Arc

signed, titled and dated '1 180° Arc 1 90° Arc R. Mangold 1974' (lower left)
colored pencil on paper
23 x 29 in. (58.4 x 73.7 cm.)
Drawn in 1974.

2 90° Arcs

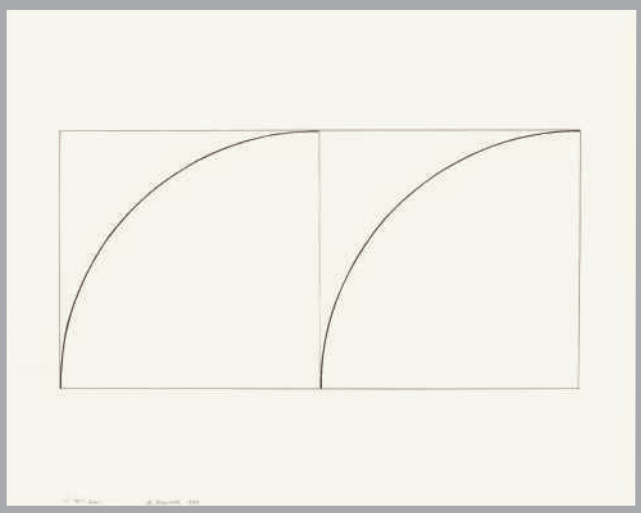
signed, titled and dated '2 90° Arcs R. Mangold 1974' (lower left)
colored pencil on paper
23 x 29 in. (58.4 x 73.7 cm.)
Drawn in 1974.

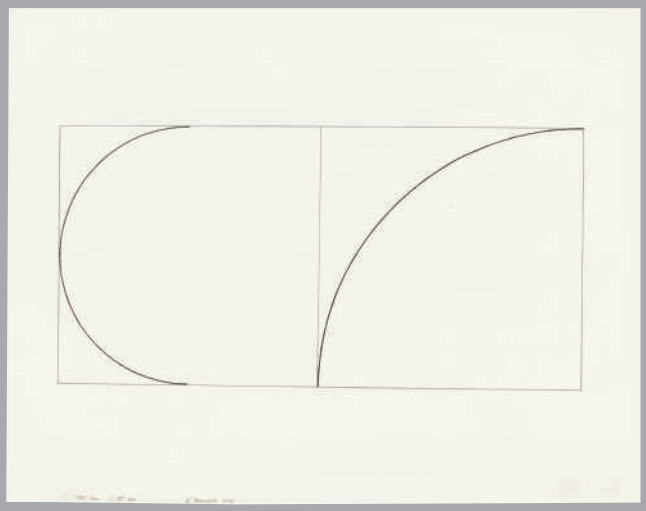
2 90° Arcs

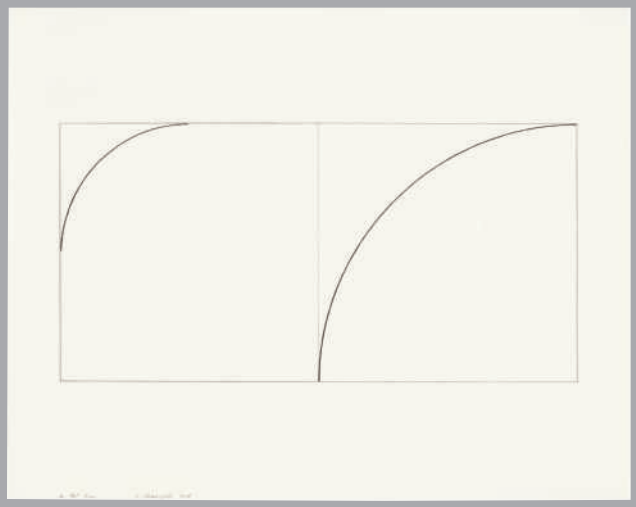
signed, titled and dated '2 90° Arcs R. Mangold 1974' (lower left)
colored pencil on paper
23 x 29 in. (58.4 x 73.7 cm.)
Drawn in 1974. (4)

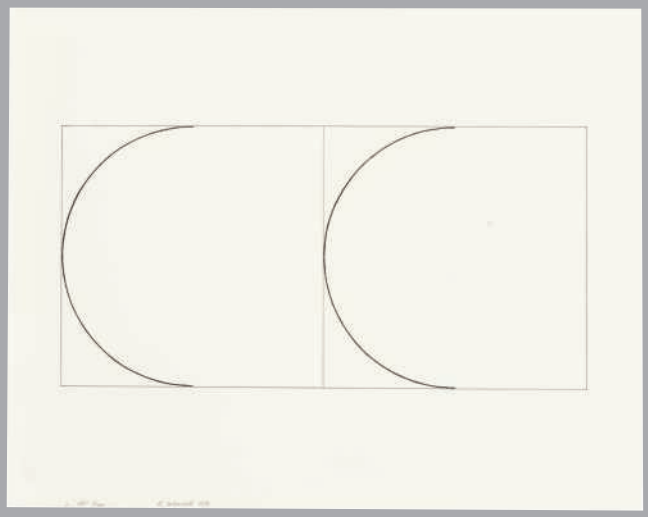
$12,000-18,000

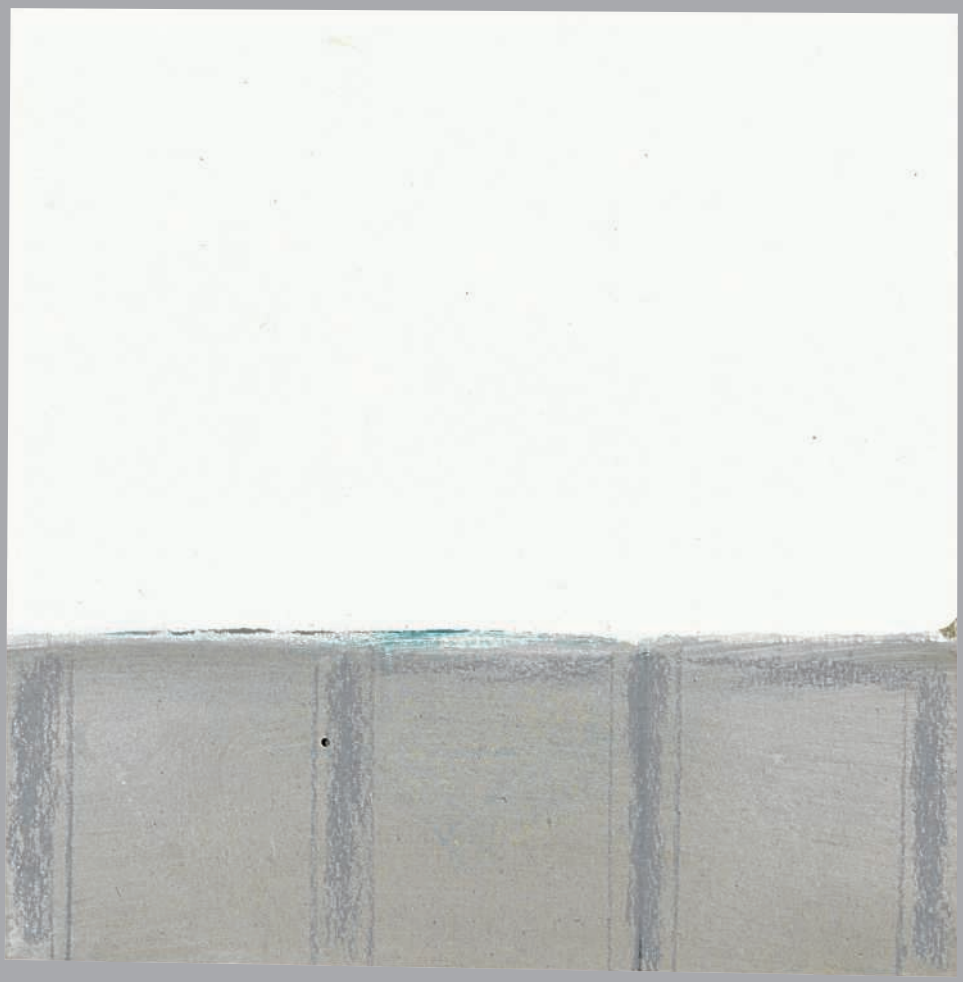
PROVENANCE
Private collection, acquired directly from the artist, 1975
Anon. sale; Swann Galleries, New York, 17 November 2011, lot 216
Mark Borghi Fine Art, New York
Acquired from the above by the present owner











159

JAMES BISHOP (B. 1927)

Untitled

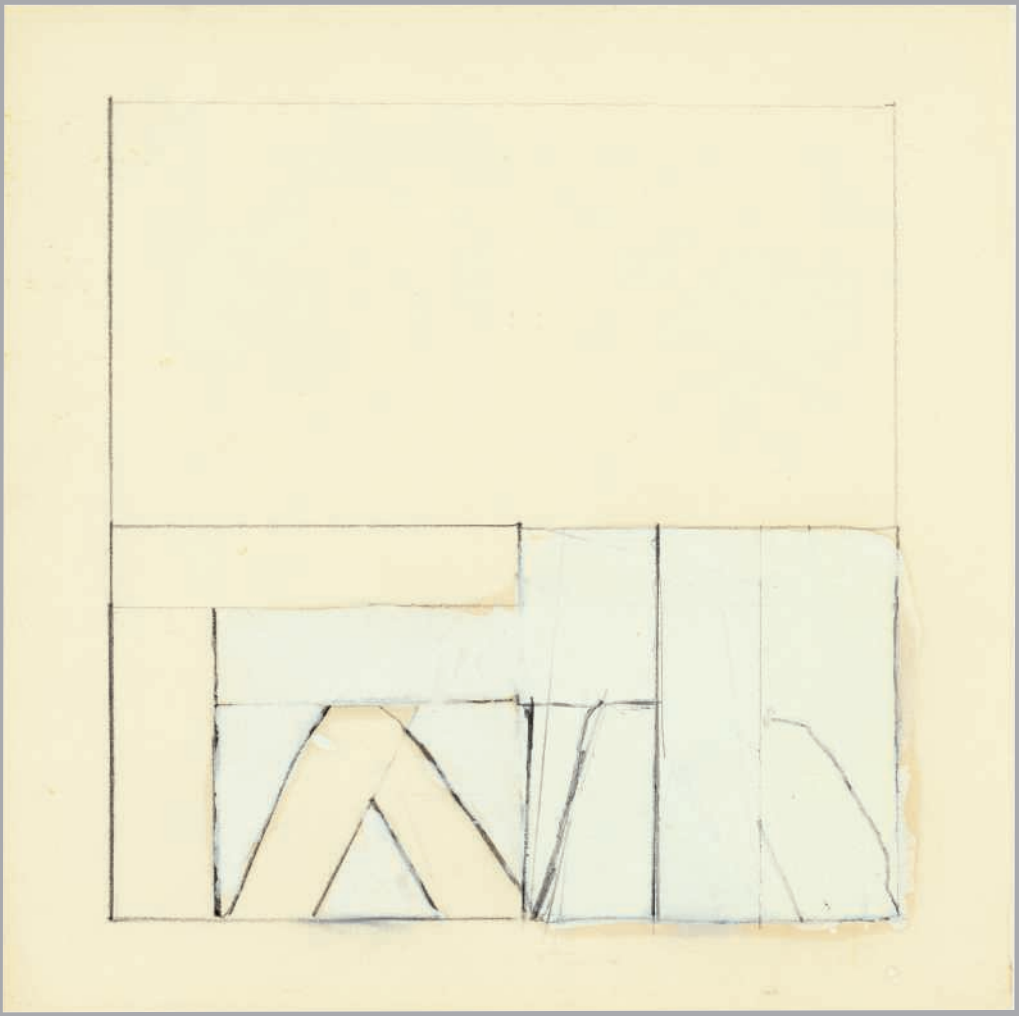
signed 'James Bishop' (on the reverse)
oil and wax crayon on paper
6 x 5 ⅞ in. (15.2 x 14.9 cm.)
Executed in 2011.

$10,000-15,000

PROVENANCE
Annemarie Verna Galerie, Zurich
Acquired from the above by the present owner

By overlapping thin layers of color, Bishop achieves complex geometric arrangements in his works on paper. Unlike his Minimalist contemporaries who employed hard-lined geometric forms, Bishop believes in the development of personal expression and emotion in art. He learned from the various artistic techniques of the twentieth century that surrounded him, but produced works that reflect his own feelings rather than those of his contemporaries. In his own words, Bishop is a "quiet kind of Abstract Expressionist."(J. Bishop, "Paintings on Paper," *Richter Verlag,* New York, 2007). His work embodies the sensitivity and harmony of Lyrical Abstraction, a trend that counteracts the hard-edge style of Minimalism.

Smaller works on paper, such as the present examples, were the artist's focus during the last three decades of his career. These works exemplify the simplistic yet powerful manner in which Bishop paints. The juxtaposition of large white spaces with concentrated blocks of color speaks to the artist's skillfulness in depicting layers of dimensionality in his work. Bishop incorporates intersecting horizontal and vertical lines in a manner that reinforces the viewer's ability to perceive scale and space.



160

JAMES BISHOP (B. 1927)

Untitled

signed 'James Bishop' (on the reverse)
graphite and oil on paper
8 x 8 in. (20.3 x 20.3 cm.)
Undated.

$10,000-15,000

PROVENANCE
Lawrence Markey, Inc., San Antonio
Acquired from the above by the present owner

161

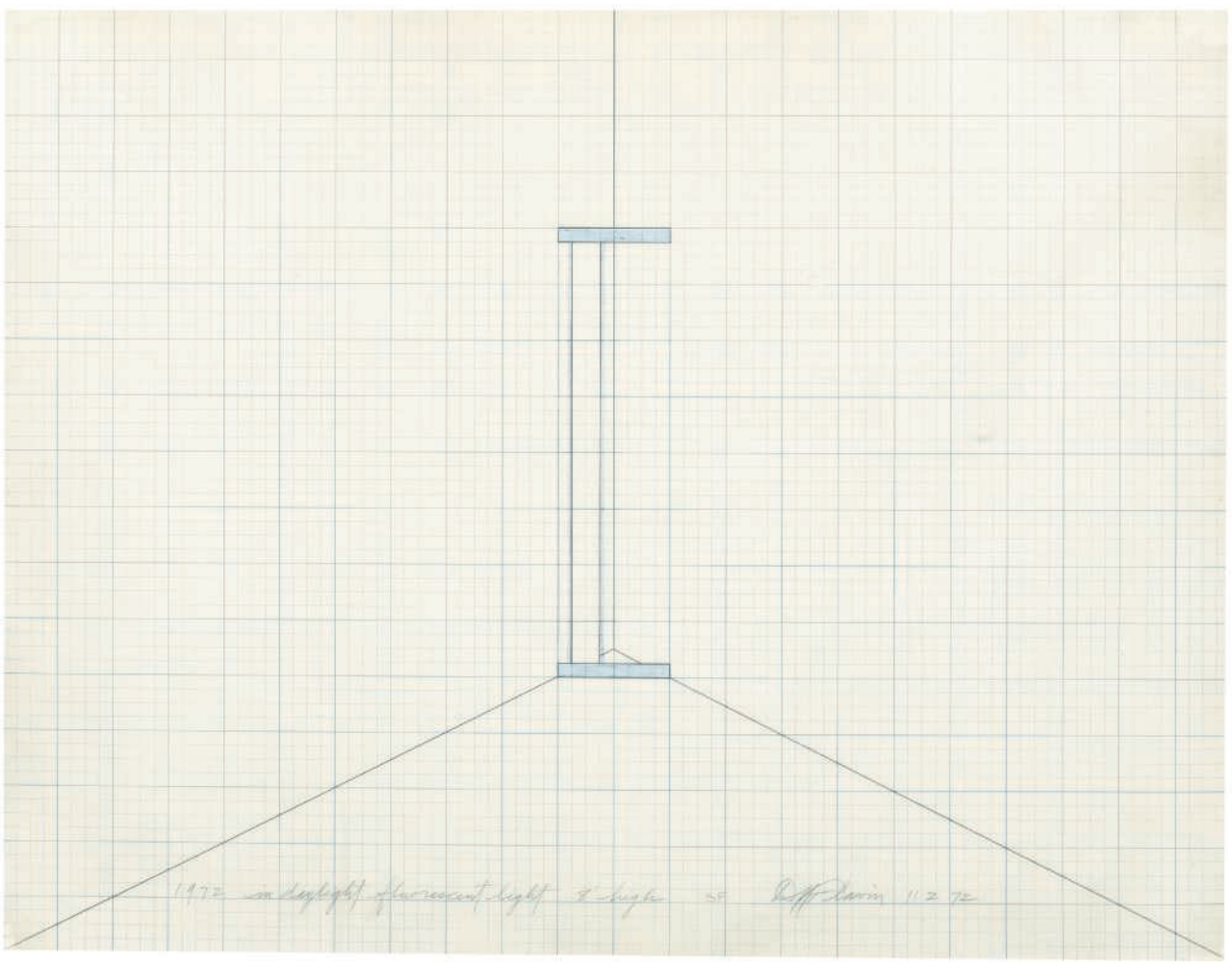
DAN FLAVIN (1933-1996)

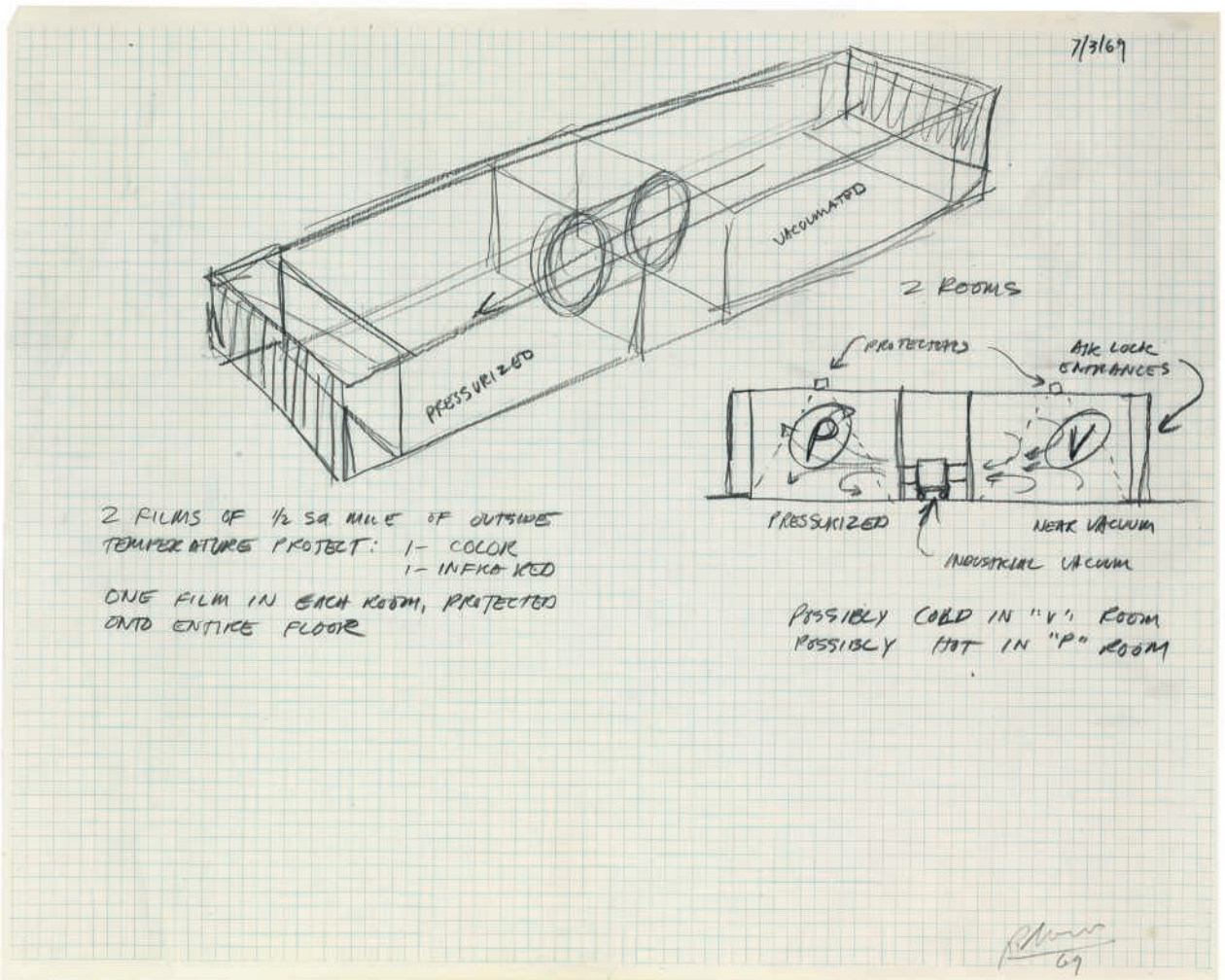
Untitled

signed, inscribed and dated twice '1972 in daylight fluorescent light 8' high S.F. Dan Flavin 11 2 72' (lower edge)
graphite and wax crayon on vellum graph paper
16 ⅞ x 21 ¾ in. (42.9 x 55.2 cm.)
Executed in 1972.

$15,000-20,000

PROVENANCE
Leo Castelli Gallery, New York
Private collection, Detroit
Private collection, *circa* 1990
Anon. sale; Sotheby's, New York, 2 April 2008, lot 354
Marc Selwyn Fine Art, Los Angeles
Acquired from the above by the present owner


1972 in daylight fluorescent light 8' high SP Ruff-Stenn 11 2 72



162

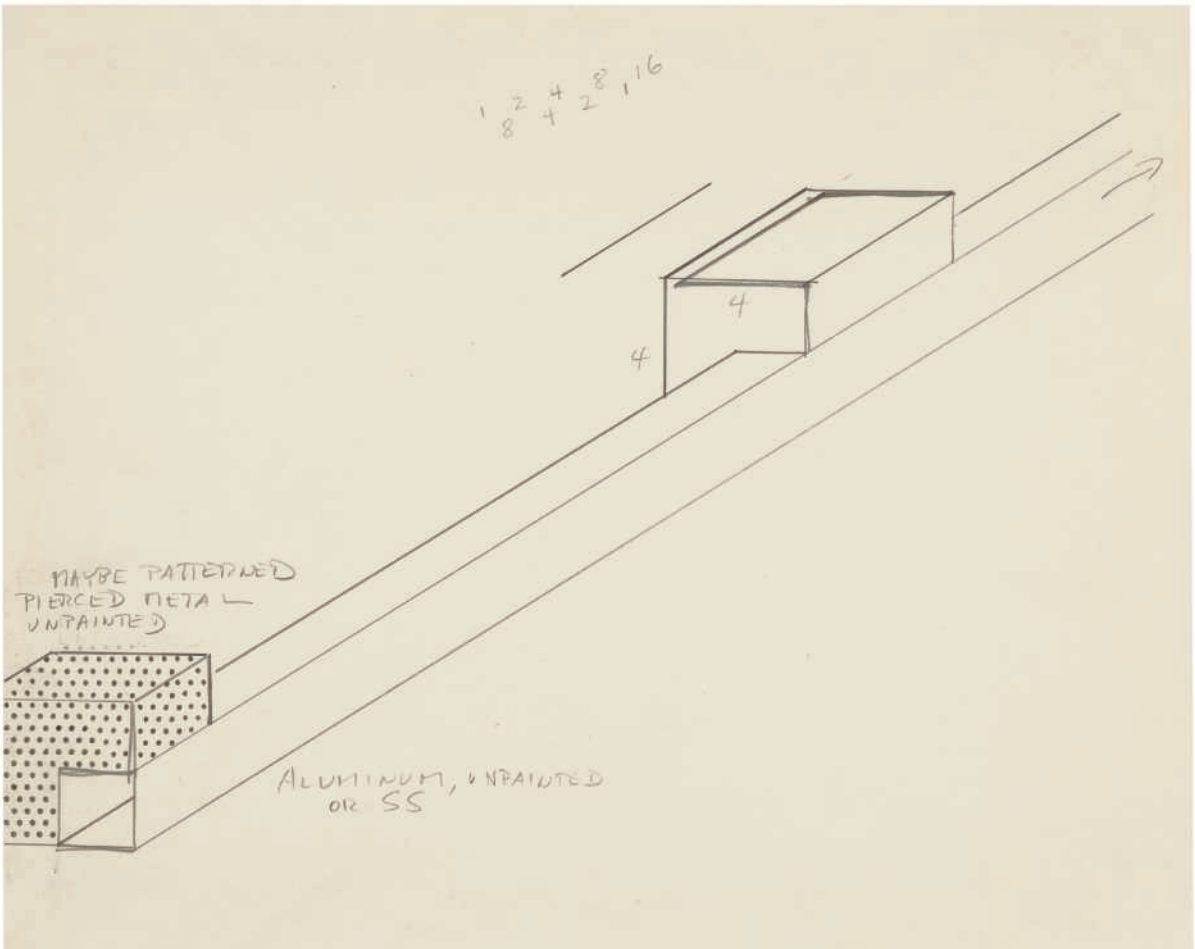
ROBERT MORRIS (B. 1931)

Untitled

dated '7/3/69' (upper right); signed and dated again 'RMorris 69' (lower right); dated again '1969' (on the reverse)
graphite on graph paper
17 ⅞ x 22 ¼ in. (45.4 x 56.5 cm.)
Drawn in 1969.

$3,000-5,000

PROVENANCE
Leo Castelli Gallery, New York
Loretta Howard Gallery, New York
Acquired from the above by the present owner



163

DONALD JUDD (1928-1994)

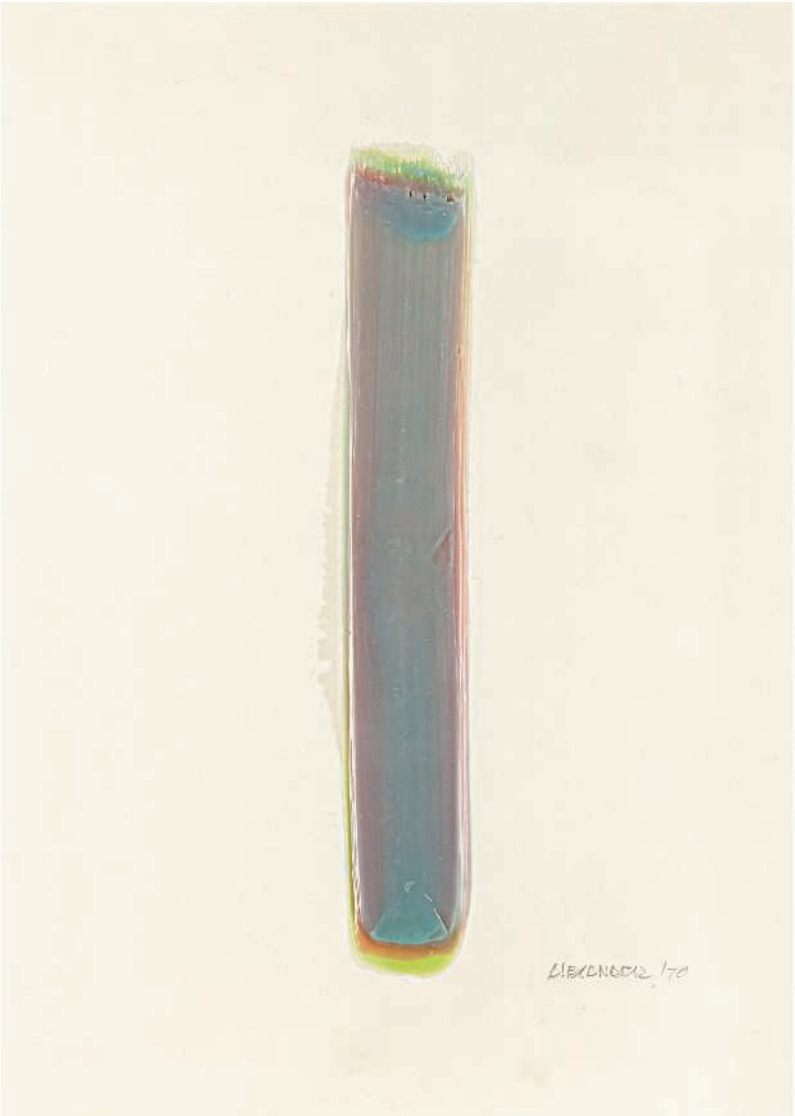
Untitled

graphite on paper
10 ⅞ x 13 ⅝ in. (27.6 x 34.6 cm.)
Drawn in 1964-1965.

$6,000-8,000

PROVENANCE
Leo Castelli Gallery, New York
Private collection, New Jersey
David Nolan Gallery, New York
Acquired from the above by the present owner

164 No Lot



165

PETER ALEXANDER (B. 1939)

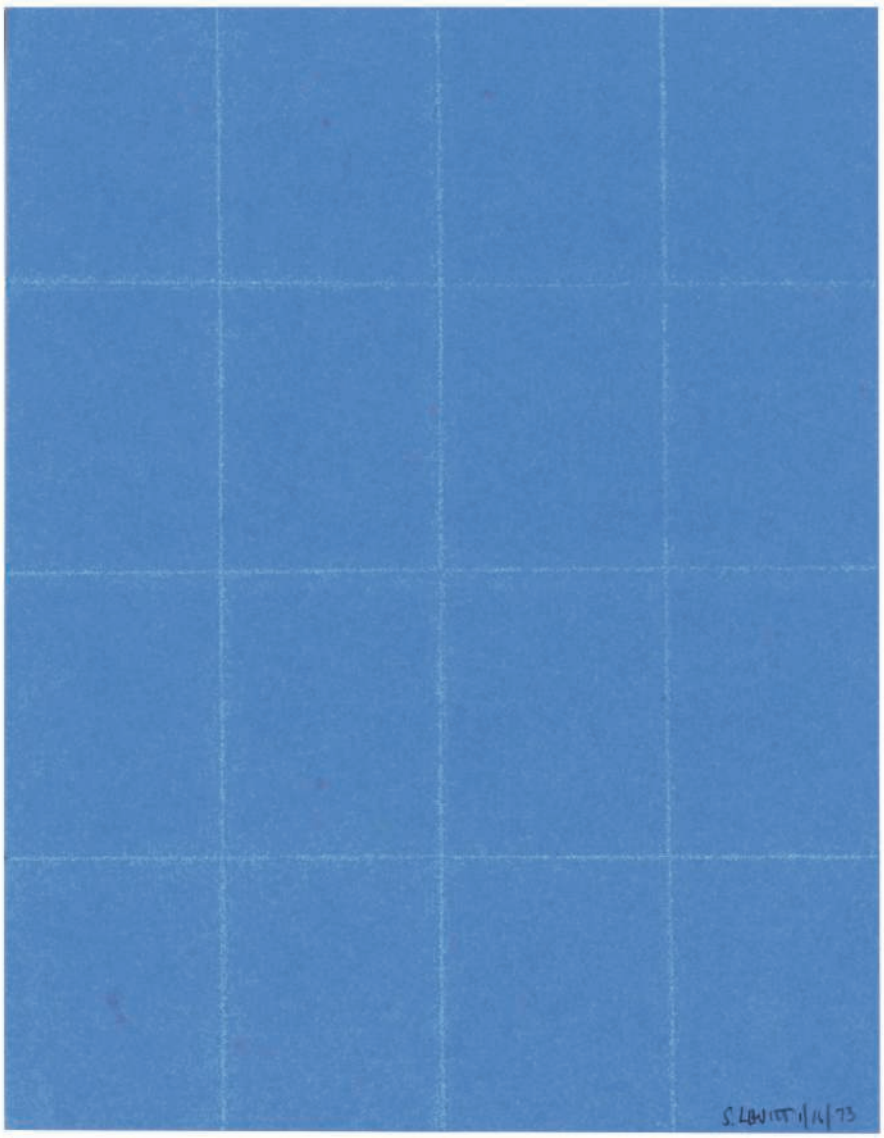
Untitled (Drip)

signed and dated 'ALEXANDER '70' (lower right)
wax on paperboard
27 ¼ x 19 ⅜ in. (69.2 x 49.2 cm.)
Executed in 1970.

$6,000-8,000

PROVENANCE
Quint Contemporary Art, San Diego
Acquired from the above by the present owner

EXHIBITED
San Diego, Museum of Contemporary Art, *Phenomenal: California Light, Space, Surface*, September 2011-January 2012, p. 216.



166

SOL LEWITT (1928-2007)

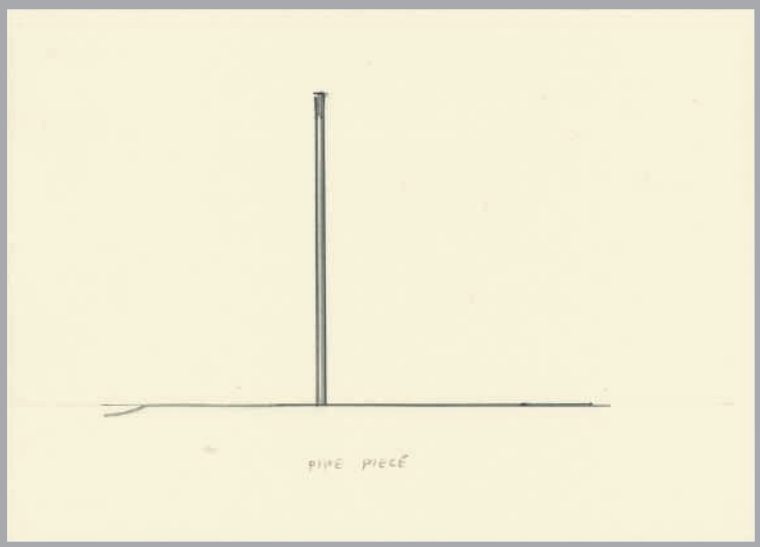
Folded Paper

signed and dated 'S. LEWITT 1/15/73' (lower right)
folded blue paper
8 x 6 ¼ in. (20.3 x 15.9 cm.)
Executed in 1973.

$12,000-18,000

PROVENANCE
Rhona Hoffman Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED
New York, James Cohan Gallery, *Sol LeWitt: Cut Torn Folded Ripped*, January-February 2013.



167

BILL BOLLINGER (1939-1988)

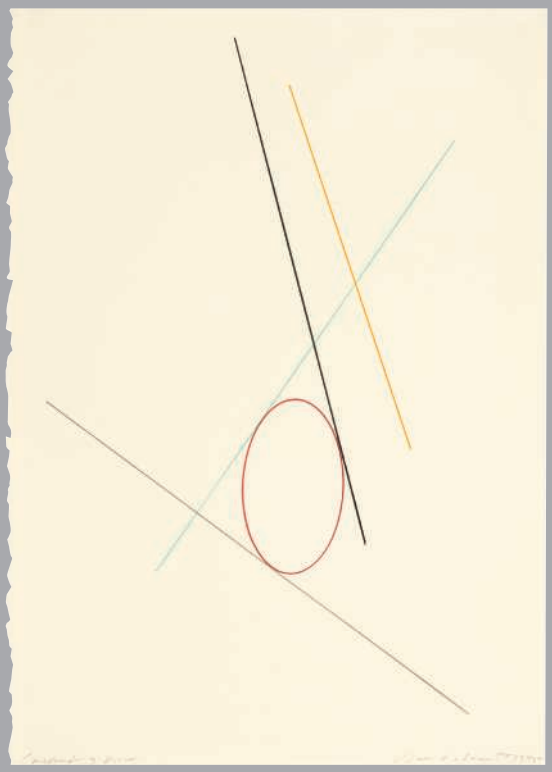
Untitled (Pipe Piece)

ink and graphite on paper
8 ¼ x 11 ⅝ in. (21 x 29.5 cm.)
Executed in 1968-1979.

$3,000-5,000

PROVENANCE
Lawrence Markey, Inc., Texas
Acquired from the above by the present owner

Bill Bollinger was an American artist who came to prominence in the late 1960's and belonged to a generation of sculptors that included Bruce Nauman, Eva Hesse, Richard Serra, and Robert Smithson. His works are characterized by his sensitive handling of industrial materials; the gritty nature of his aluminum, rubber, ropes, cables and wire netting are translated into works that are confident, direct, and elegant. Bollinger initially studied aeronautical engineering at Brown University before switching careers to become an artist. His interest and passion in engineering can be witnessed in his works, seen in the concepts of balance and gravity created through typical industrial materials. The present work is a study for his famous sculpture *Pipe Piece*, which contained conjoined aluminum pipes of uneven length. The lines and angles generated by walking around the 1967 sculpture were both radical and beautiful, and embody the philosophy of both Process and Conceptual art.



168

DAVID RABINOWITCH (B. 1943)

Construction of Vision

titled 'Construction of Vision' (lower left); signed and dated 'David Rabinowitch 1975' (lower right)
colored pencil on paper
18 ⅞ x 13 ¼ in. (47.9 x 33.7 cm.)
Drawn in 1975.

$1,500-2,000

PROVENANCE
Annemarie Verna Galerie, Zurich
Acquired from the above by the present owner

169

CHRISTOPHER WILMARTH (1943-1987)

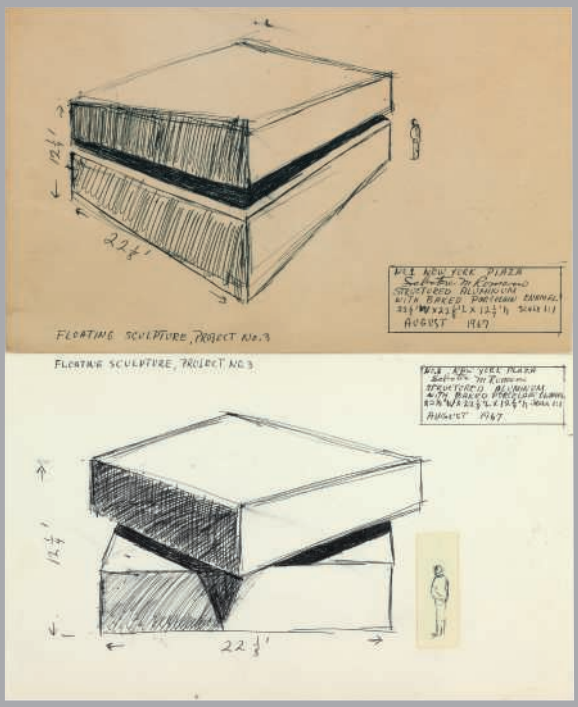
Study for Panoply's Angel

signed with the artist's initials and dated 'CMW 73' (lower right); signed again with the artist's initials, titled and dated again 'CMW Study for Panoply's Angel / Milan 2/73' (on the reverse)
graphite, tracing paper and staples on paper mounted on paper
12 ⅝ x 12 ½ in. (32.1 x 31.8 cm.)
Executed in 1973.

$7,000-10,000

PROVENANCE
Robert Miller Gallery, New York
Estate of Vera G. List, New York
Their sale; Sotheby's, New York, 12 February 2004, lot 203
Private collection, New York
Betty Cuningham Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Boston, Nielsen Gallery, *Christopher Wilmarth - Layers - Clearings - Breath*, April-May 1998, n.p., no. 22.
New York, Betty Cuningham Gallery, *It's Magic!*, December 2013-January 2014.



170

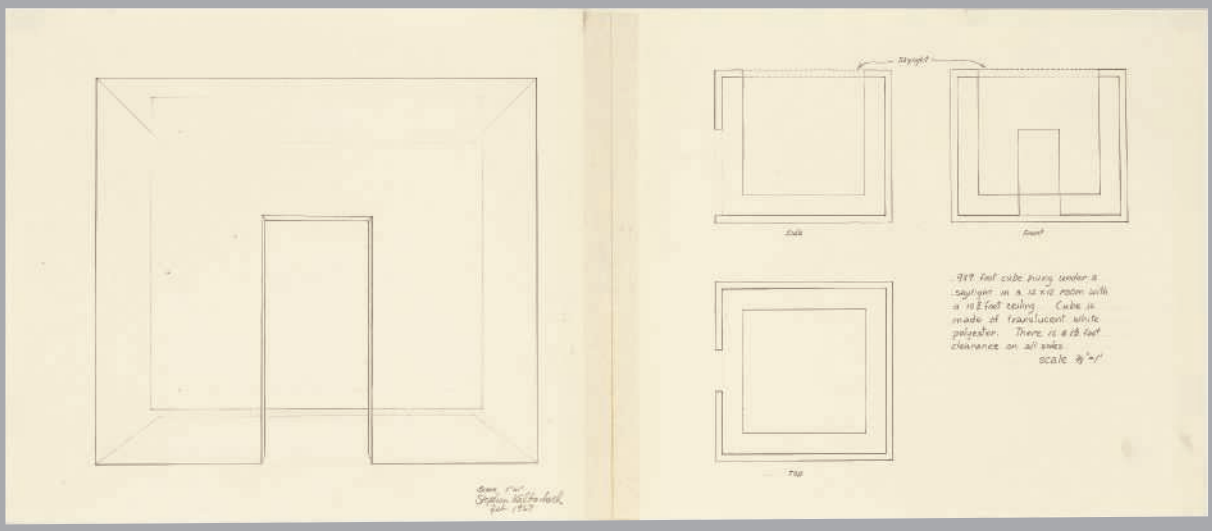
SALVATORE ROMANO (1925-2015)

Floating Sculpture, Project No. 3

signed twice, titled twice and dated twice 'FLOATING SCULPTURE, PROJECT NO. 3 Salvatore Romano AUGUST 1967' (lower edge of top sheet and upper edge of sheet)
ink and paper collage on paper, in two parts
overall: 17 x 13 ⅞ in. (43.2 x 35.2 cm.)
Drawn in 1967.

$2,000-3,000

PROVENANCE
Loretta Howard Gallery, New York
Acquired from the above by the present owner



171

STEPHEN KALTENBACH (B. 1940)

9 x 9 foot cube hung under skylight

signed and dated 'Stephen Kaltenbach 7 Feb 1967' (lower center)
graphite on two joined sheets of paper
14 x 33 ⅛ in. (35.6 x 84.1 cm.)
Drawn in 1967.

$4,000-6,000

PROVENANCE
Lawrence Markey, Inc., San Antonio
Acquired from the above by the present owner

172

DOUGLAS HUEBLER (1924-1997)

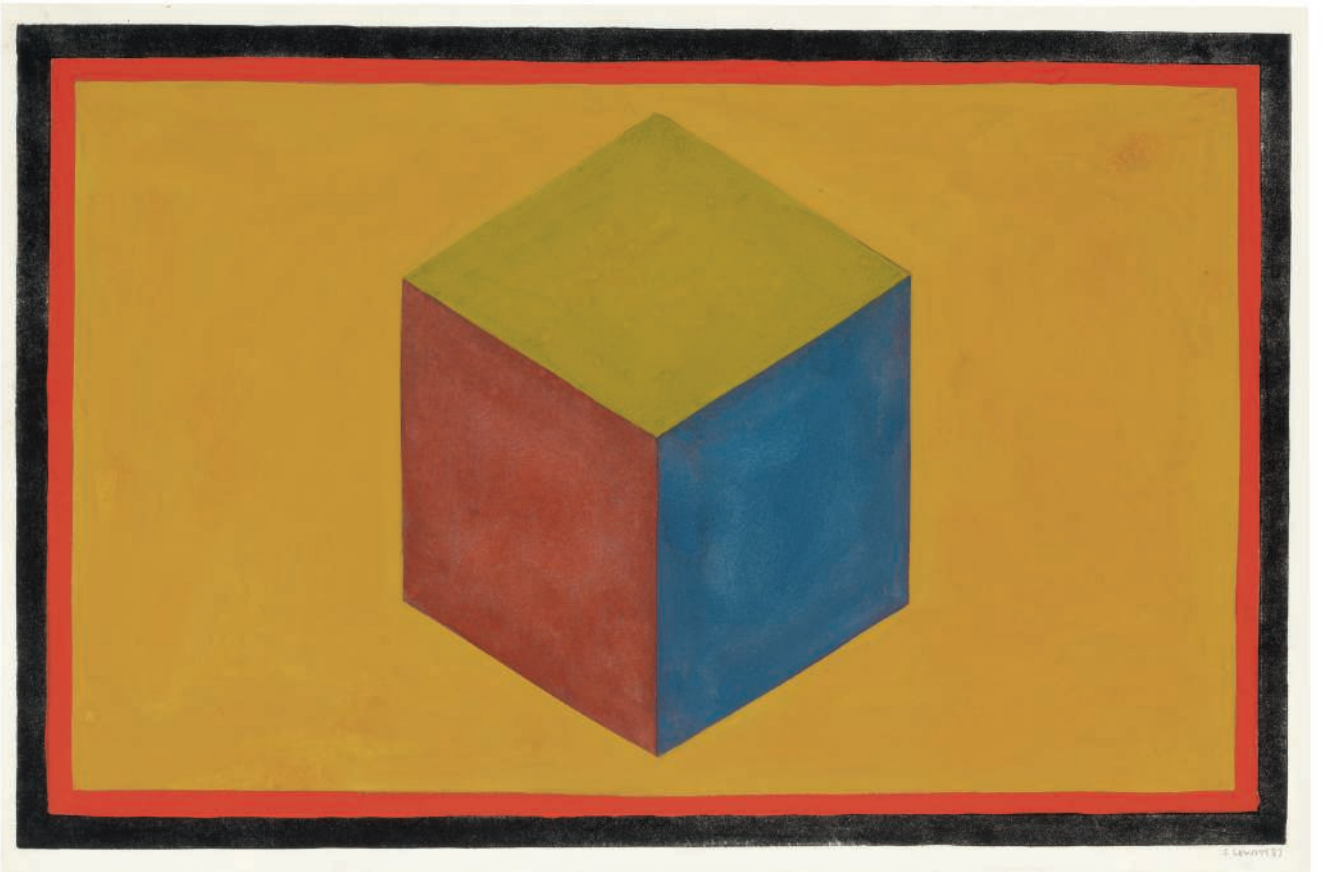
Untitled

signed and dated 'Douglas Huebler 1968' (lower right)
colored pencil, felt-tip pen and graphite on paper
22 x 30 ⅛ in. (55.9 x 76.5 cm.)
Executed in 1968.

$8,000-12,000

PROVENANCE
Konrad Fischer, Düsseldorf
Galerie 1900-2000, Paris
Philippe and Carine Meaille, France
Their sale; Cornette de Saint-Cyr, Paris, 19 June 2002, lot 43
David Nolan Gallery, New York
Acquired from the above by the present owner

LITERATURE
S. Schlatter, *Art conceptuel - Formes conceptuelles*, Paris, 1990, p. 252 (illustrated)



173

SOL LEWITT (1928-2007)

Form Derived from a Cube

signed and dated 'S. LEWITT 87' (lower right)
gouache and colored pencil on paper
14 ⅞ x 22 ¼ in. (37.8 x 56.5 cm.)
Executed in 1987.

$15,000-20,000

PROVENANCE
Vivian Horan Fine Art, New York
Acquired from the above by the present owner

Sol Lewitt in his studio, New York, 1964. © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

174

SOL LEWITT (1928-2007)

Complex Form

signed and dated 'S. LEWITT 1988' (lower right)
gouache on paper
22 ½ x 30 in. (57.2 x 76.2 cm.)
Painted in 1988.

$18,000-25,000

PROVENANCE
John Weber Gallery, New York
Shea & Becker Gallery, New York, 1989
Private collection, California
Mitchell-Innes & Nash, New York
Acquired from the above by the present owner

POST-WAR AND CONTEMPORARY ART

Session II - 2:00pm
28 September 2017

201

LARRY BELL (B. 1939)

Kiss My Bass

signed, titled and dated 'LBELL '90 "KISS MY BASS"' (on the reverse)
acrylic, aluminum and silicon monoxide and printed paper collage on canvas
87 ⅛ x 42 ⅛ in. (221.3 x 107 cm.)
Executed in 1990.

$20,000-30,000

PROVENANCE
Private collection
Anon. sale; Lewis & Maese, Houston, 23 September 2009, lot 33
Private collection, Houston
Acquired from the above by the present owner

202

UGO RONDINONE (B. 1964)

Pink, Blue, Yellow Mountain

signed, titled and dated 'Ugo Rondinone 2015 pink, blue, yellow mountain' (on the underside)
painted stones on concrete base
13 x 7 ¼ x 7 ¼ in. (33 x 18.4 x 18.4 cm.)
Executed in 2015.

$20,000-30,000

PROVENANCE
Acquired directly from the artist by the present owner

203

LESLEY VANCE (B. 1977)

Untitled

signed with the artist's initials and dated 'LV 2010' (on the reverse)
oil on canvas
10 ⅞ x 9 in. (27.6 x 22.9 cm.)
Painted in 2010.

$20,000-30,000

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

204

JULIE MEHRETU (B. 1970)

Untitled

signed, dedicated and dated 'julie mehretu 2006' (on the reverse)
watercolor, graphite and ink on paper
20 x 26 in. (50.8 x 66 cm.)
Executed in 2006.

$50,000-70,000

PROVENANCE
Acquired directly from the artist by the present owner

205

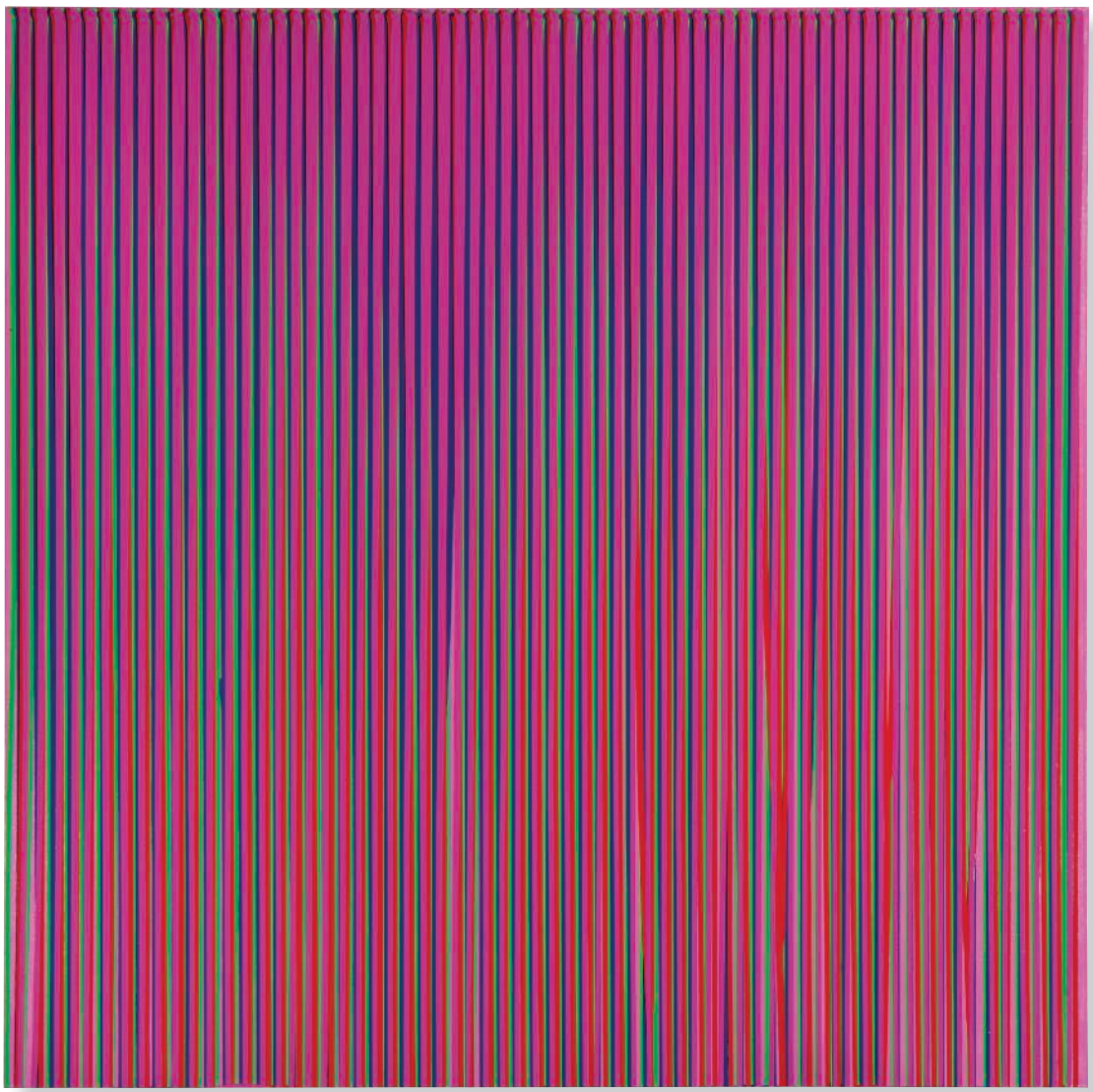
FRIEDRICH KUNATH (B. 1974)

Exit Strategy (Diet Mountain View)

signed, inscribed, titled and dated 'F. Kunath 2012 EXIT STRATEGÍE PINK FLAG BORN TO DIE (DIET MOUNTAIN VIEW)' (on the overlap)
oil, acrylic and silkscreen inks on canvas
96 ¼ x 75 in. (244.5 x 190.5 cm.)
Executed in 2012.

$35,000-45,000

PROVENANCE
BQ, Berlin
Acquired from the above by the present owner



206

IAN DAVENPORT (B. 1966)

Poured Lines: Light Violet, Green, Blue, Red, Violet

signed, titled and dated 'Poured Lines: Light Violet, Green, Blue, Red, Violet Davenport 1995' (on the reverse)
household oil on canvas
84 x 84 in. (213.4 x 213.4 cm.)
Painted in 1995.

$20,000-30,000

PROVENANCE
Waddington Galleries Ltd., London
Private collection, Switzerland
Anon. sale; Christie's, South Kensington, 12 September 2012, lot 48
Acquired at the above sale by the present owner

EXHIBITED
Southampton, Southampton City Art Gallery, *Real Art: A New Modernism, British Reflexive Paintings in the 1990s*, 1995.

207

SYLVIE FLEURY (B. 1961)

Mushroom UG schwarz ZK Lime Squizer / Gelb Gold Acid-Trip

fiberglass and metallic car paint
41 ½ x 26 ½ x 26 ½ in. (105.4 x 67.3 x 67.3 cm.)
Executed in 2008-2011.

$30,000-50,000

PROVENANCE
Galerie Thaddaeus Ropac, Paris
Acquired from the above by the present owner

208

SUE WILLIAMS (B. 1954)

Ring

signed, titled and dated 'Sue Williams 1997 Ring' (on the reverse)
oil and acrylic on canvas
72 x 83 ¾ in. (182.9 x 212.7 cm.)
Executed in 1997.

$50,000-70,000

PROVENANCE
303 Gallery, New York
Acquired from the above by the present owner, 1998

EXHIBITED
Palm Beach Institute of Contemporary Art, *Sue Williams: A Fine Line*, March-June 2002.

209

YAYOI KUSAMA (B. 1929)

Pumpkin

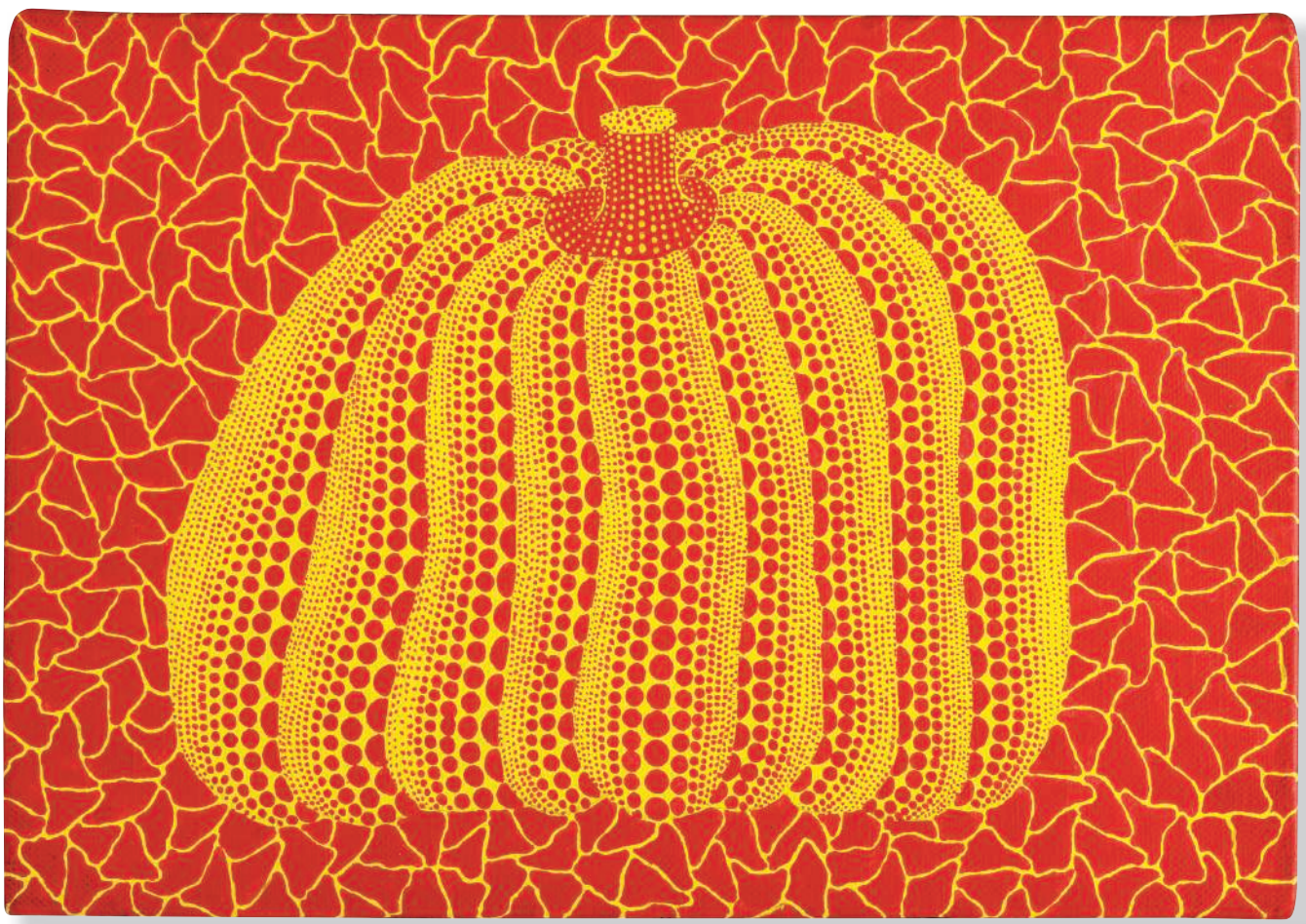
signed, titled and dated 'YAYOI KUSAMA 1991 Pumpkin' (on the reverse)
acrylic on canvas
6 3/8 x 9 in. (16.2 x 22.9 cm.)
Painted in 1991.

$120,000-180,000

PROVENANCE
Private collection, Tokyo
Anon. sale; Sotheby's, New York, 15 May 2014, lot 220
Acquired at the above sale by the present owner

For Kusama, pumpkins represent a source of radiant energy…Both endearing and grotesque, the giant gourds have been a source of inspiration for the artist since her childhood, when she was surrounded by her family's seed nursery in prewar Japan.

– *Yayoi Kusama: Infinity Mirrors*, exh. text, Hirschhorn Museum and Sculpture Garden, Washington D..C., 2017.



210

ANDY WARHOL (1928-1987)

Camouflage

signed, dedicated and dated 'Paige/ Andy Warhol 86' (on the overlap);
stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'A104.122' (on the overlap)
acrylic and silkscreen inks on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Executed in 1986.

$50,000-70,000

PROVENANCE
Paige Powell, Portland, gift from the artist
Her sale; Sotheby's, New York, 12 November 2014, lot 258
Acquired at the above sale by the present owner

211

ANDY WARHOL (1928-1987)

Camouflage

signed, dedicated and dated 'Paige/ Andy Warhol 83' (on the overlap);
stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'A103.122' (on the overlap)
acrylic and silkscreen inks on canvas
9 x 9 in. (22.9 x 22.9 cm.)
Executed in 1983.

$40,000-60,000

PROVENANCE
Paige Powell, Portland, gift from the artist
Her sale; Sotheby's, New York, 12 November 2014, lot 259
Acquired at the above sale by the present owner

212

ANDY WARHOL (1928-1987)

Marilyn (Reversal Series)

stamped with the artist's signature '© Andy Warhol' (lower left);
stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts stamps and numbered 'UP48.44' (on the reverse)
silkscreen ink on paper
22 ¼ x 17 ⅝ in. (56.5 x 44.8 cm.)
Executed *circa* 1978.

$80,000-120,000

PROVENANCE
The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, New York
Private collection, Germany
Anon. sale; Christie's, New York, 15 March 2005, lot 119
Acquired at the above sale by the present owner

LITERATURE
F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York 1997, p. 230, no. IIIA.6 (another variation illustrated).

213

ROB PRUITT (B. 1964)

Suicide Painting XXXIX

acrylic on canvas
108 x 81 ⅛ in. (274.3 x 206.1 cm.)
Painted in 2014.

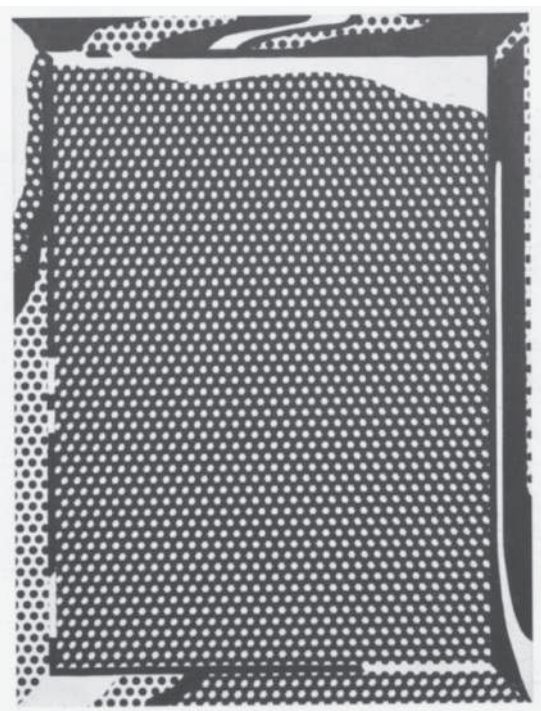
$70,000-100,000

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

Rob Pruitt's *Suicide Painting XXXIX* is neither figurative nor abstract; the painting represents a state of mind, a place which—despite the title—is more about a feeling of safety rather than a place of despair. The artist explained that while the *Suicide Paintings* themselves aren't related to literal attempts at taking one's own life, they do evoke what he has described as a way out from dealing with anxiety of certain social situations. He explained how, at events such as art openings, he would often feel the need to escape and was always looking for a mode of escape—a feeling which came to be enshrined in the ethereal voids of his *Suicide Paintings.*

Ever since the beginning of his career in the early 1990s, Pruitt has walked the thin line between the playful and the provocative. For example, his candy-colored and sparkly renderings of the highly-endangered Giant Pandas sit in stark contrast to their fight for survival. Indeed, one of his most notorious works is his 1998 installation *Cocaine Buffet* which consisted of 16-foot-long mirror placed in a gallery group show that featured a trail of real cocaine running down its length, the drugs made available to any interested visitor to the exhibition.

The subject of a major retrospective at the Brant Foundation in 2015, Pruitt has been likened by some to Andy Warhol, in part for his both mocking and celebrating the nature of fame and celebrity. This is a connection that was strengthened in 2011 when he installed a public statue of Warhol himself in Union Square in New York, "as an alternative version of the Statue of Liberty that would welcome all the freaks and misfits (in which I include myself)" (R. Pruitt, quoted in "The Creators: Rob Pruitt," *New York Times,* November 17, 2016 via www.nytimes.com [acessed 8/20/2017]).



Roy Lichtenstein, *Mirror #1*, 1969. © Estate of Roy Lichtenstein.

214 No Lot

215

HENRY TAYLOR (B. 1958)

Untitled (Finger)

acrylic on canvas
96 ¾ x 77 ⅛ in. (245.8 x 196 cm.)
Painted in 2008.

$30,000-50,000

PROVENANCE
Cardenas Bellanger Gallery, Paris
Irena Hochman Fine Art Ltd., New York
Acquired from the above by the present owner

EXHIBITED
London, Saatchi Gallery, *Body Language*, November 2013-March 2014, p. 97.

216

YAYOI KUSAMA (B. 1929)

Yellow Dots A

signed, titled in Japanese and dated 'Yayoi Kusama 1993' (on the reverse)
acrylic on stuffed sewn cotton fabric and wood
27 x 24 x 4 3/4 in. (68.6 x 61 x 12.1 cm.)
Executed in 1993.

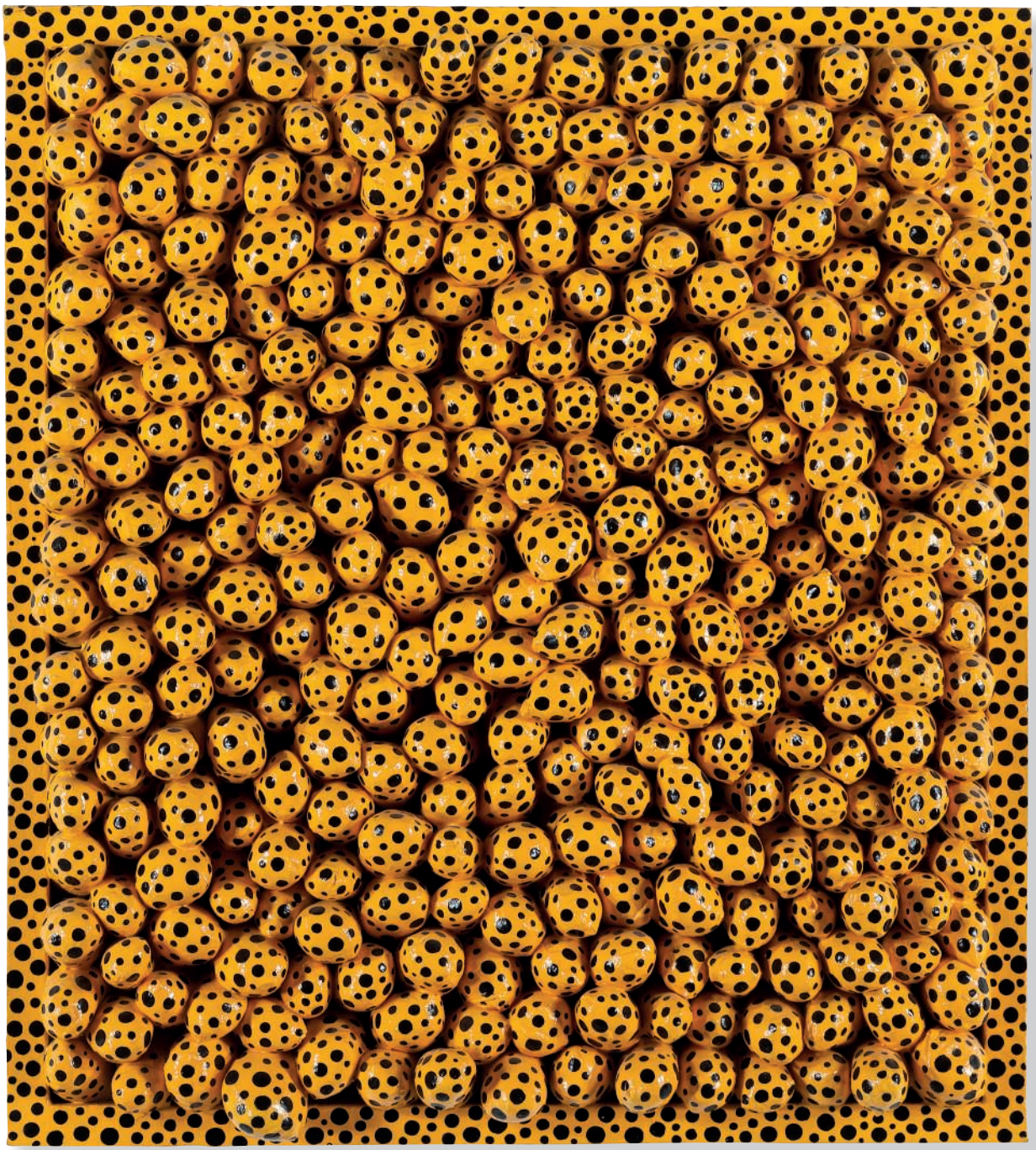
$200,000-300,000

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

A polka dot has the form of the sun which is the symbol of the energy of the whole world and our living life, and also the form of the moon which is calm, round, soft, colourful, senseless and unknowing. Polka dots can't stay alone, like the communicative life of people. Two and three and more polka dots become movement. Our earth is only one polka dot among the million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment, I become part of the eternal, and we obliterate ourselves in love.

– Yayoi Kusama

Alternate view of the pressent lot.



217

JASON RHOADES (1965-2006)

Sweet Chocolate Nation

19 neon phrases; 19 B&W photographic prints; 7 neon transformers; 5 dreamcatchers (wire, leather, beads, feathers); 4 brass hookah stems; 3 three-outlet plugs; 2 orange extension cords; 1 brass hookah bowl; 1 ceramic donkey; 1 molded plastic "truck nutz"; aluminum armature wire; monofilament fishing line; rubber end caps; neon GTO cable; cotton lace and hot melt glue
96 x 92 x 88 in. (243.8 x 233.7 x 223.5 cm.)
Executed in 2006.

$500,000-700,000

PROVENANCE
Acquired directly from the artist by the present owner


Canal

Bruce Nauman, *Human Nature/Life Death/Knows Doesn't Know,* 1983. Los Angeles County Museum of Art. © 2017 Bruce Nauman / Artists Rights Society (ARS), New York. Photo: © 2017 Museum Associates / LACMA. Licensed by Art Resource, NY.

A striking example of Jason Rhoades's unique sculptural forms, Sweet Chocolate Nation is a rare example of a work of this size and complexity. Bold, brash and avowedly confrontational, Rhoades's weaves together disparate objects into one captivating and complex work that speaks to his singular narrative. Neon words shout out vulgar obscenities, yet they are placed next to sentimental tchotchkes in a complex tapestry of love and hate. Using materials ranging from the harsh and industrial, to the sentimental and highly personal, he speaks to the nature of masculinity at a time when this traditional concept has been challenged like never before. Completed shortly before the artist's death in 2006 (at the age of just 41), it offers a lasting legacy of Rhoades singular aesthetic. Widely acclaimed as one of the most unique voices of his generation, his sculptures first came to prominence in 1995 at the Whitney Biennial in New York, and since then his work has been acquired by major institutional collections including the Centre Georges Pompidou, Paris; Los Angeles County Museum of Art; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam and the Tate Gallery, London. His work will also be the subject of a major retrospective at the Brant Foundation Art Study Center in Greenwich, Connecticut this coming fall.

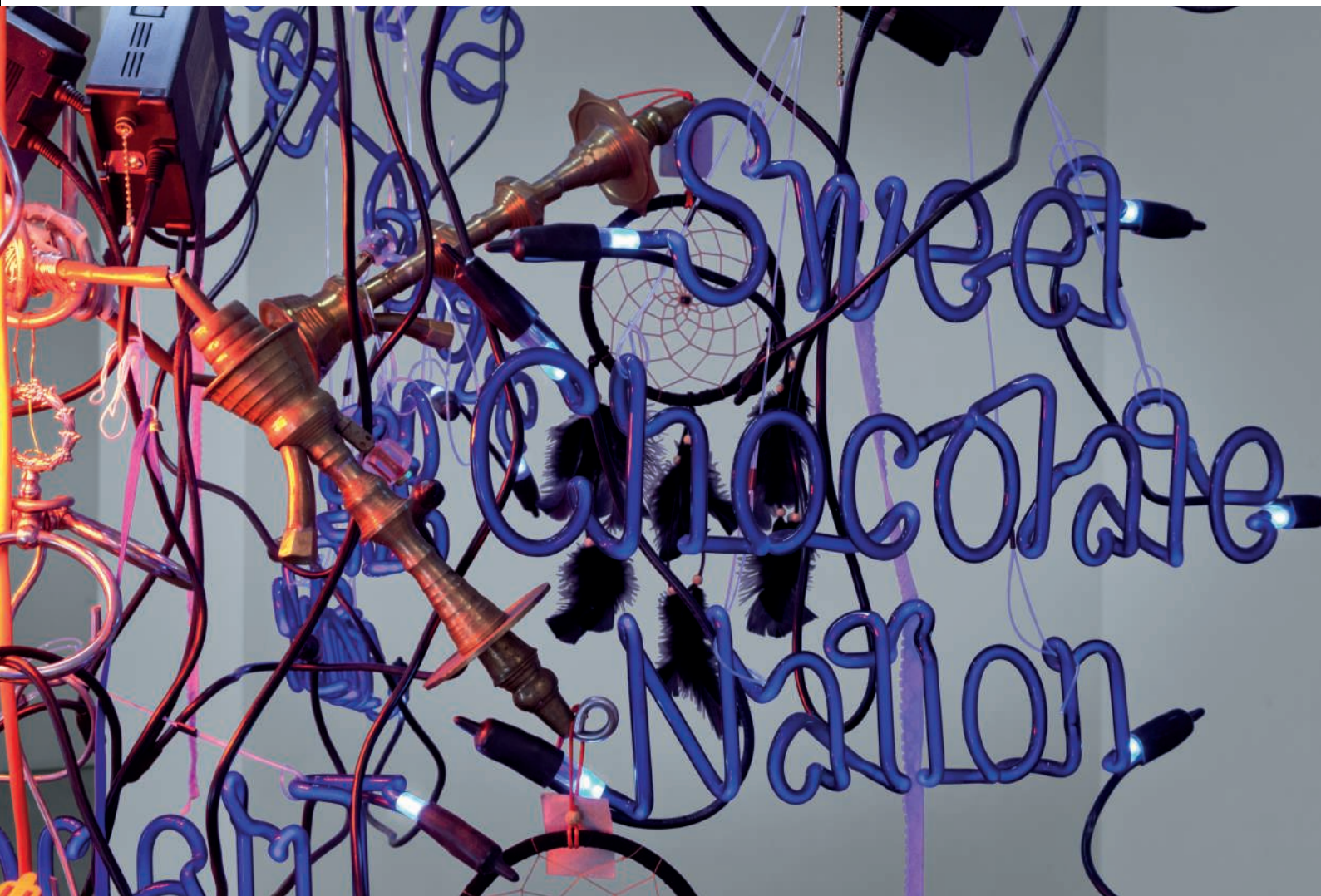
Suspended from the ceiling, Rhoades's amalgamation of neon, electrical transformers, photographs, wires, feathers and even a ceramic donkey is a resolute tour-de-force. It occupies its environment with an unstoppable energy, the illuminated words and phrases shouting their presence with

I am more interested in creating problems than solving them.

– Jason Rhoades

aggressive determination as, together with suggestive 'curios,' they sit incongruously alongside innocuous ceramic ornaments. The multicolored neon spells out a lexicon of crude and suggestive slang for female genitalia, words that individually may seem anodyne, but when grouped together form a more shocking lexicon. Despite its challenging nature, this amalgamation of forms seems to draw the viewer in, captivated at first by trying to decipher the intriguing array of objects, then once the associations become clear, reality sets in.

Often politically charged and darkly exuberant, Rhoades's work assertively pushes at the boundaries of cultural niceties. Although appearing chaotic, Rhoades's sculptures are in fact thoroughly considered affairs. Rhoades expands the frontiers of artistic convention, eschewing traditional classifications such as painting, photography, sculpture and performance art, producing works which have been categorized as defiantly Maximalist. In Sweet Chocolate Nation long wire armatures wrapped with photographs extend outwards, as if providing some degree of stability to what hangs below. Then, each element has a strict placement as determined by the artist. "People say, 'It looks so chaotic, it just looks like a mess,'" Ingrid Schaffner, curator at the Institute of Contemporary Art, Philadelphia said. "But it's really not. Everything is considered. Everything plays a role" (I. Schaffner, quoted by R. Kennedy, 'Sublime Jumbles, Reverently Reassembled: Jason Rhoades Is Getting a Solo Museum Survey," New York Times, September 13, 2013, via http://www.nytimes.com/2013/09/14/arts/design/jason-rhoades-is-getting-a-solo-museum-survey.html [accessed 8/25/2017]).



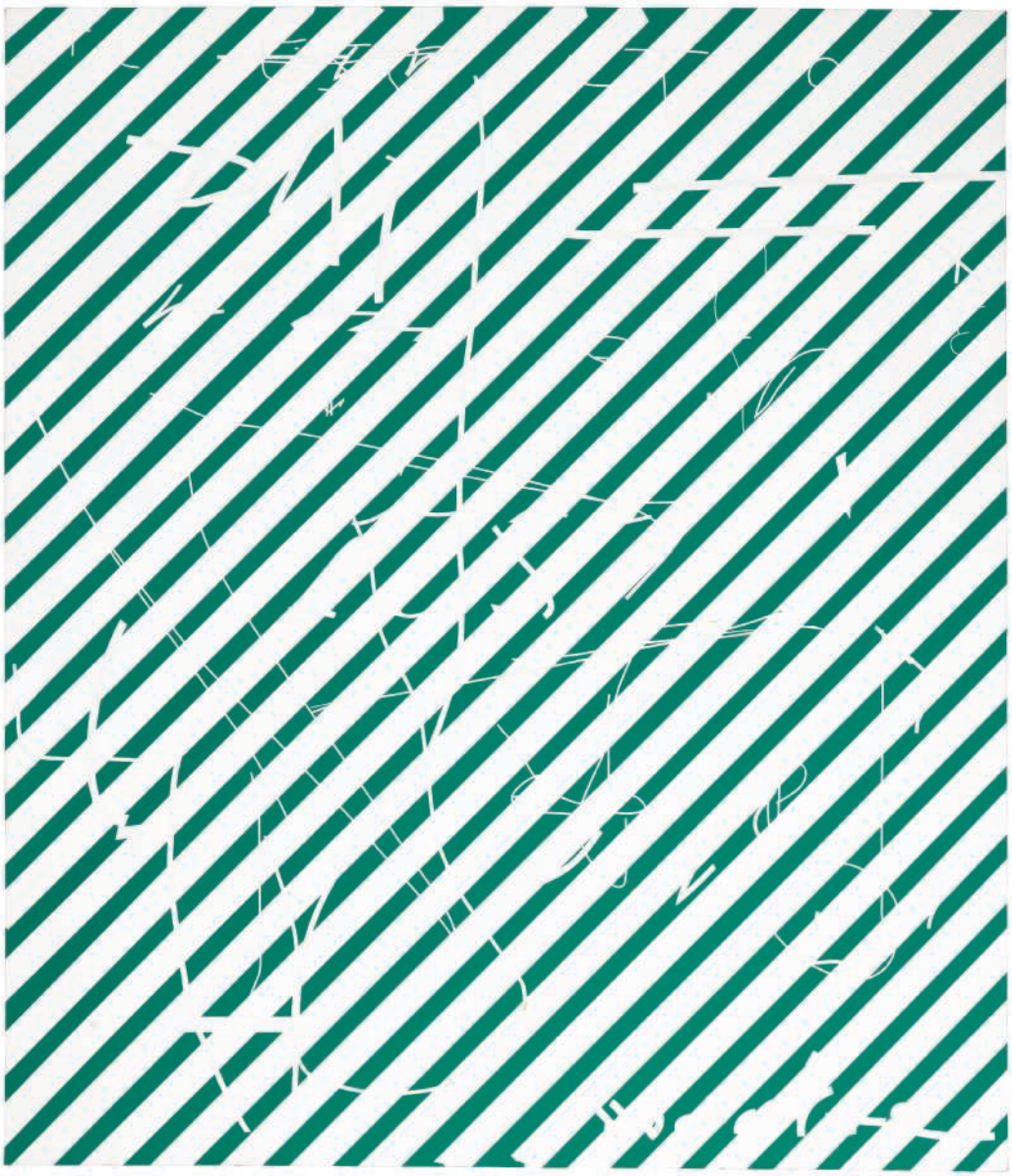
Jason Rhoades studied art at the University of California Los Angeles (UCLA), where he came under the influence of highly original and innovative artists such as Chris Burden, Nancy Rubins, Charles Ray, and Paul McCarthy. Rhoades's unique combination of the performative and the sculptural, was influenced by fellow Californian artist Richard Jackson. This combination, plus his use of ubiquitous, often discarded, materials have caused some to link his work to that of Robert Rauschenberg, whose performative assemblages revolutionized the New York art world of the 1950s and 1960s.

Rich in visual and conceptual texture Jason Rhoades's work is both shocking and poetic. His unique brand of innovative thinking, his focus on the new, his use of technology and consumer inspired material is incredibly prescient for today's fast paced, media saturated, politically charged world. As the concept of masculinity comes under ever-intense scrutiny, Rhoades sculptures seem to revel in their lavish lasciviousness. Writing in 2006, shortly after the artist's premature death, critic Jerry Saltz described his work as "sprawling, testosterone-driven sculptural environments with so much narrative that they were transformed into walk-in versions of the Marquis de Sade's 120 Days of Sodom. They were orgies of narrative… Nevada's celebrated Chicken Ranch brothel crossed with Wal-Mart and Kurt Schwitters' Merzbau, the never-completed house filled with fantastical interiors. Rhoades embedded his three-dimensional blowouts with id, excess, obnoxiousness, rascally ambition and a rampaging life force" (J. Saltz, "Jason Rhoades," The Guardian, August 11, 2006, via https://www.theguardian.com/news/2006/aug/12/guardianobituaries.artsobituaries [accessed 8/25/2017]).

Above: Installation view, *Maurizio Cattelan: All*, Solomon R. Guggenheim Museum, New York, 2011. Photo: Cindy Ord/Getty Images. Artwork: © Maurizio Cattelan. Left: Detail of the present lot.

They were orgies of narrative… Nevada's celebrated Chicken Ranch brothel crossed with Wal-Mart and Kurt Schwitters' Merzbau, the never-completed house filled with fantastical interiors. Rhoades embedded his three-dimensional blowouts with id, excess, obnoxiousness, rascally ambition and a rampaging life force.

– J. Saltz, "Jason Rhoades," *The Guardian*, August 11, 2006.



218

JEFF ELROD (B. 1966)

Green Stripe Rodarte

signed and dated 'Jeff Elrod 2014' (on the overlap)
acrylic on canvas
71 ¾ x 61 ¾ in. (182.2 x 156.8 cm.)
Painted in 2014.

$60,000-80,000

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

219

JASON RHOADES (1965-2006)

Meccatuna

neon, transformer, wire, lace and ribbon on Plexiglas
47 ⅛ x 37 x 2 in. (119.7 x 94 x 5.1 cm.)
Executed in 2003. This work is a unique variant and an artist's proof aside from an edition of twenty-five plus one artist's proof.

$15,000-20,000

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

EXHIBITED
New York, David Zwirner Gallery, *Meccatuna*, September-October 2003 (another example exhibited).
Boston, Rose Art Museum, Brandeis University, *Jason Rhoades: Multiple Deviations*, September-December 2015 (another example exhibited).

PROPERTY FROM AN AMERICAN COLLECTION

220

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 98' (on the reverse)
oil and enamel on paper
30 x 22 ½ in. (76.2 x 57.2 cm.)
Executed in 1998.

Untitled

signed and dated 'Stingel 98' (on the reverse)
oil and enamel on paper
30 x 22 ½ in. (76.2 x 57.2 cm.)
Executed in 1998.

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30 x 22 ½ in. (76.2 x 57.2 cm.)
Executed in 1998.

Untitled

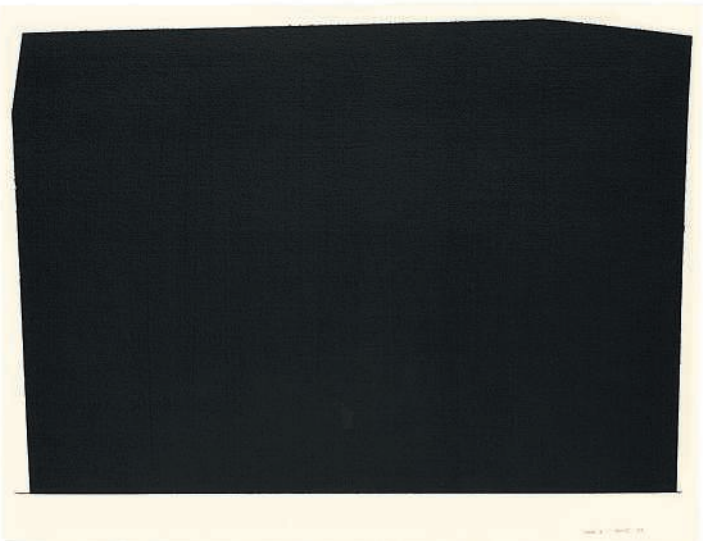
signed and dated 'Stingel 98' (on the reverse)
oil and enamel on paper
30 x 22 ½ in. (76.2 x 57.2 cm.)
Executed in 1998.

$100,000-150,000

PROVENANCE

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner, 1998

> *Stingel's work demonstrates an acute awareness of the aspirations, failures and challenges to Modernist painting, while at the same time expressing a sincere belief in painting itself, focusing on formal characteristics including colour, gesture, composition, and, most importantly, surface.*
>
> – G. Carrion Murayari, "Untitled," in *Rudolf Stingel*, exh. cat., Chicago, Museum of Contemporary Art, 2007, p. 111.



221

ANNE TRUITT (1921-2004)

Sable I

signed, titled and dated 'SABLE I TRUITT '79' (lower right)
acrylic on paper
22 ¾ x 29 ⅝ in. (57.8 x 75.2 cm.)
Painted in 1979.

$15,000-20,000

PROVENANCE
Acquired directly from the artist by the present owner

222

ANNE TRUITT (1921-2004)

Foreign Shore

signed, titled and dated 'FOREIGN SHORE Truitt 79' (on the reverse)
acrylic on canvas
8 ⅛ x 34 ⅛ in. (20.6 x 86.7 cm.)
Painted in 1979.

$25,000-35,000

PROVENANCE
Acquired directly from the artist by the present owner

PROPERTY OF A EUROPEAN COLLECTOR

223

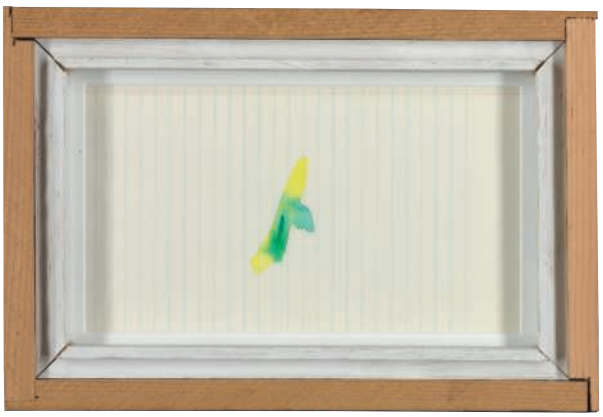
SOL LEWITT (1928-2007)

Arcs from Four Sides

signed, titled, inscribed and dated 'Arcs from four sides / Sol LeWitt / August 1, 1972 / Spoleto' (lower center)
ink on paper
image: 7 ⅞ x 7 ⅞ in. (20 x 20 cm.)
sheet: 14 ½ x 14 ½ in. (37 x 37 cm.)
Drawn in 1972.

$70,000-100,000

PROVENANCE
Galerie Gillespie-Laage-Salomon, Paris
Acquired from the above by the present owner



224

RICHARD TUTTLE (B. 1941)

Works #36

watercolor on lined paper in artist's frame
9 ⅝ x 14 ⅛ in. (24.4 x 35.9 cm.)
Painted in 1982.

Works #11

watercolor on lined paper in artist's frame
9 ⅝ x 14 ⅛ in. (24.4 x 35.9 cm.)
Painted in 1982.

Works #12

watercolor on lined paper in artist's frame
9 ⅝ x 14 ⅛ in. (24.4 x 35.9 cm.)
Painted in 1982. (3)

$8,000-12,000

PROVENANCE
Ugo Ferranti, Rome
Tilton Gallery, New York
Acquired from the above by the present owner, 1990

225

DONALD JUDD (1928-1994)

Untitled

stamped with the artist's signature, number and date 'JUDD S.F.A. 89-31 14R 4-89' (on the reverse)
clear sugar pine wood with artist's wood box
16 x 20 ¾ x 2 in. (40.6 x 52.7 x 5.1 cm.)
Executed in 1989.

$30,000-50,000

PROVENANCE
CRG Gallery, New York
Acquired from the above by the present owner

226

ROBERT RYMAN (B. 1930)

Untitled

signed, inscribed and dated 'Ryman 69 Milan' (lower edge)
acrylic on Mylar
15 x 15 in. (38.1 x 38.1 cm.)
Painted in 1969.

$100,000-150,000

PROVENANCE
Galerie Françoise Lambert, Milan
Galerie Yvon Lambert, Paris
Galerie Konrad Fischer, Düsseldorf
Gerald S. Elliott, Chicago, 1985
Kanransha Gallery, Tokyo
Acquired from the above by the present owner, 1993

EXHIBITED
Milan, Galerie Françoise Lambert, *Robert Ryman*, December 1969.
Cologne, Galerie Rolf Ricke, *Zeichnungen amerikanischer Künstler*, May-September 1970.
Tokyo, Kanransha Gallery, *Brouwn/Ryman*, November-December 1988, p. 102 (illustrated).
Hiroshima, Gallery Senda, *Robert Ryman*, February-March 1993.

This work will be listed as catalogue number RR 69.242 in the forthcoming *Catalogue Raisonné* being organized by David Gray.

White has a tendency to make things visible. With white, you can see more. I've said before that, if you spill coffee on a white shirt, you can see the coffee very clearly. If you spill it on a dark shirt, you don't see it as well. So, it wasn't a matter of white, the color. I was not really interested in that. I started to cover up colors with white in the 1950s. It has only been recently, in 2004, that I did a series of white paintings in which I was actually painting the color white. Before that, I'd never really thought of white as being a color, in that sense.

– Robert Ryman

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

227

AD REINHARDT (1913-1967)

Painting, 1959

signed titled and dated 'Ad Reinhardt "Painting, 1959" 1959' (on the backing board)
oil on canvas in artist's frame
40 ¼ x 20 ⅛ in. (102.2 x 51.1 cm.)
Painted in 1959.

$300,000-500,000

PROVENANCE
Estate of Ad Reinhardt, New York
Marlborough-Gerson Gallery, New York
Private collection, Brussels
Anon. sale; Christie's New York, 4 May 1993, lot 4
Acquired at the above sale by the present owner

EXHIBITED
Los Angeles, Dwan Gallery, *Reinhardt: Paintings*, February-March 1962.
New York, Jewish Museum, *Ad Reinhardt: Paintings*, November 1966-January 1967.
New York, Marlborough Gallery, *Ad Reinhardt: Black Paintings 1951-1967*, March- April 1970, no. 13.

Painted in 1959, *Painting* represents a distillation of Ad Reinhardt's vision of the medium presented in striking and poetic terms. The painting presents two blocks of midnight blue, like doors opening into an expanse of twilight sky, floating above rich bands of charcoal and gun-metal inflected with hints of aubergine. The interplay of forms confers the suggestion of depth, perspective and movement that, in the words of Reinhardt's contemporary, Fairfield Porter, "make the eyes rock" (L. Lippard, *Ad Reinhardt*, New York, 1981, p.90). As opposed to the energy and emotional sentimentality conveyed in the "action" paintings of his contemporaries, Reinhardt's works emerge as quiet meditations on the nature of observation that convey, in a hushed tone, supreme confidence and beauty.

While this painting constitutes one of Reinhardt's celebrated "black paintings" and proposes a patent flatness, uniformity and inertia upon a cursory viewing, it is, in reality, teeming with life, color and depth. Reinhardt's simplification of painting to rudimentary formal elements naturally elicits comparisons to Malevich and his declaration of the "end of painting" through the creation of his *Black Square* work, Reinhardt's conclusions appear anything but ultimate or terminating. Instead, they reinvigorated the medium through austerity and restraint, rather than grand gestures. He achieves this by reducing the composition to elemental forms of similar tonal values and degrees of saturation, thereby forcing the viewer to pause, in order to visually digest the intricacies of the work before them. Devoid of figuration or the gesturalism of Abstract Expressionism, the present lot offers a convincing argument for the merits of deferred gratification, for it takes time to truly appreciate the velvet glow of the blue blocks or the smokiness of the hemming bands or the density of texture expressed in the surface of the center.

Painting represents a stunning example from Reinhardt's most iconic series, a series that was so revolutionary and dynamic that Alfred H. Barr, the first director of the Museum of Modern Art in New York, declared: "Permit us to go on record: We believe that Reinhardt's 'Black' paintings are among the memorable works of art produced in this country during the 1960s" (L. Lippard, *ibid.*, p. 116). The work was executed at Reinhardt's studio in downtown New York, evidenced by his inscription on the backingboard "732 Broadway," capturing an exciting moment in the history of art, as well as the greater world. At the same time, it expresses a spiritual vitality that is immutable, contingent on neither time nor space, only on the beauty of "nothingness."

228

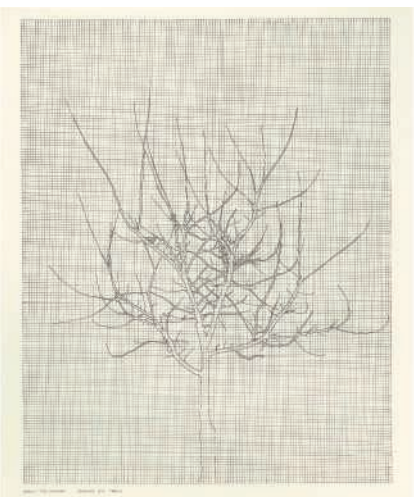
RICHARD ARTSCHWAGER (1923-2013)

Soviet Accelerator

signed, titled and dated 'Soviet Accelerator Artschwager '80' (on the reverse)
acrylic on Celotex with Formica over wood in artist's wood frame
54 x 37 x 2 ½ in. (137.2 x 94 x 6.4 cm.)
Executed in 1980.

$45,000-65,000

PROVENANCE
Leo Castelli Gallery, New York
Private collection, Miami
Anon. sale; Sotheby's, New York, 3 October 1991, lot 127
Private collection
Anon. sale; Sotheby's, London, 15 October 2007, lot 277
Acquired at the above sale by the present owner



PROPERTY FROM AN AMERICAN COLLECTION

229

CHARLES GAINES (B. 1944)

Walnut Tree Orchard

titled 'WALNUT TREE ORCHARD DRAWING D-2 TREE 4' (lower left of second element); titled 'WALNUT TREE DRAWING DRAWING D-3 GREEN TREES 1 THROUGH 4' (lower left of third element)
gelatin silver print flush-mounted on paperboard and ink and correction fluid on paper, in three parts
each: 22 x 18 in. (55.9 x 45.7 cm.)
Executed in 1977.

$15,000-20,000

PROVENANCE
Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner, 1987

∆230

DANH VO (B. 1975)

Sweet Oblivion

gold leaf and ink on cardboard
13.2 ounces (374.2 grams)
Executed in 2013.

$70,000-100,000

PROVENANCE
The Kitchen Benefit Art Auction, 2013, courtesy of The Artist and Marian Goodman Gallery, New York
Inigo Philbrick, London
Acquired from the above by the present owner

EXHIBITED
Musée d'Art Moderne de la Ville de Paris, *Go Mo Ni Ma Da*, May-August 2013, p. 91, no. 25 (illustrated).
Brussels, Établissement d'en face, *Dirty Dancing*, September-October 2013.

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

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

231

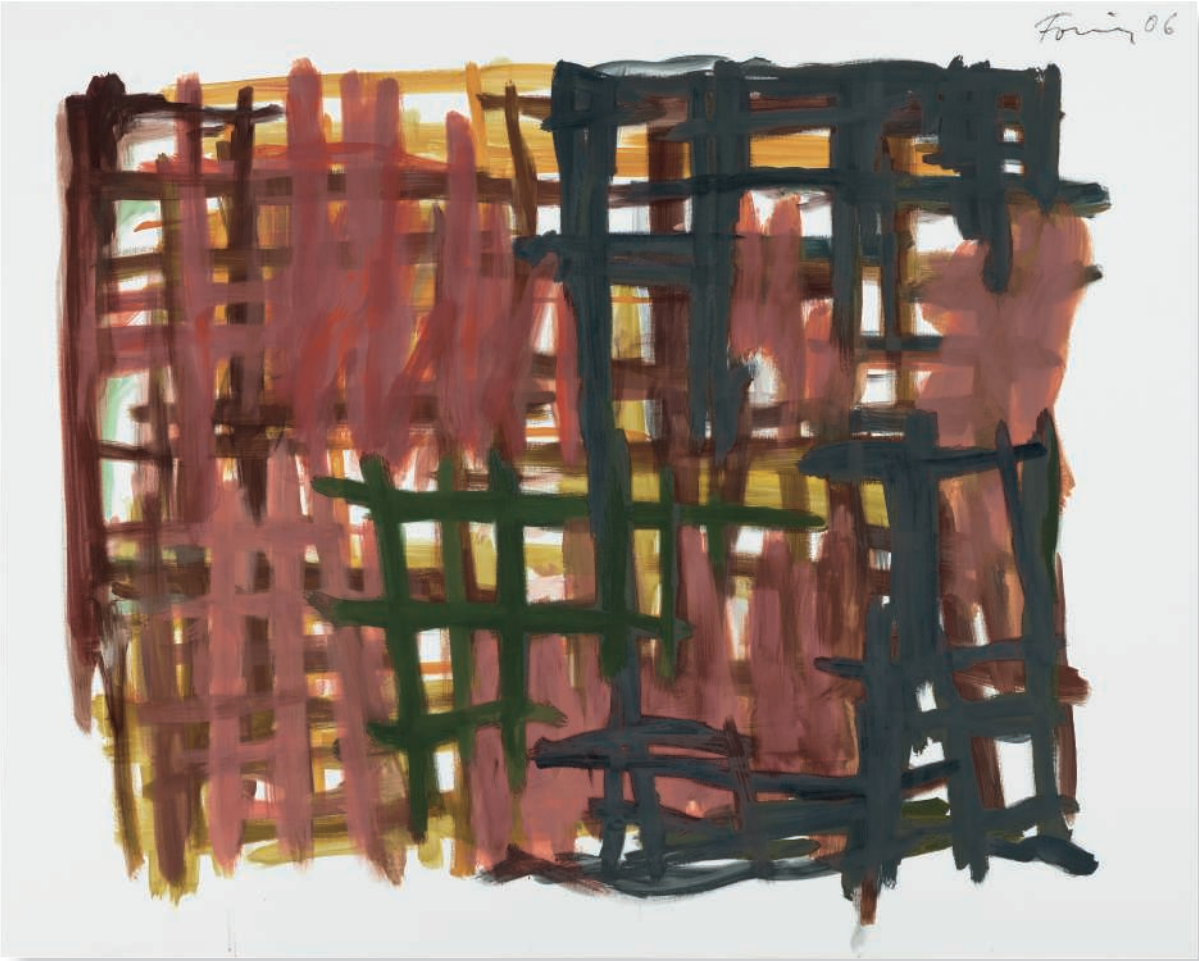
WYATT KAHN (B. 1983)

Silver Fox

signed and dated 'Wyatt Kahn 2012' (on the reverse)
canvas over shaped panel
85 ¼ x 53 ⅜ in. (216.5 x 135.6 cm.)
Executed in 2012.

$50,000-70,000

PROVENANCE
Sommer Contemporary Art, Tel Aviv
Acquired from the above by the present owner



232

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 06' (upper right)
acrylic on canvas
79 x 98 ¼ in. (200.7 x 249.6 cm.)
Painted in 2006.

$70,000-100,000

PROVENANCE
Galerie Vera Munro, Hamburg
Acquired from the above by the present owner, 2006

EXHIBITED
Hamburg, Galerie Vera Munro, *forse che si forse che no*, September-November 2006.

This work is recorded in the archive of Günther Förg as No. WVF.06.B.0109.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

233

SUBODH GUPTA (B. 1964)

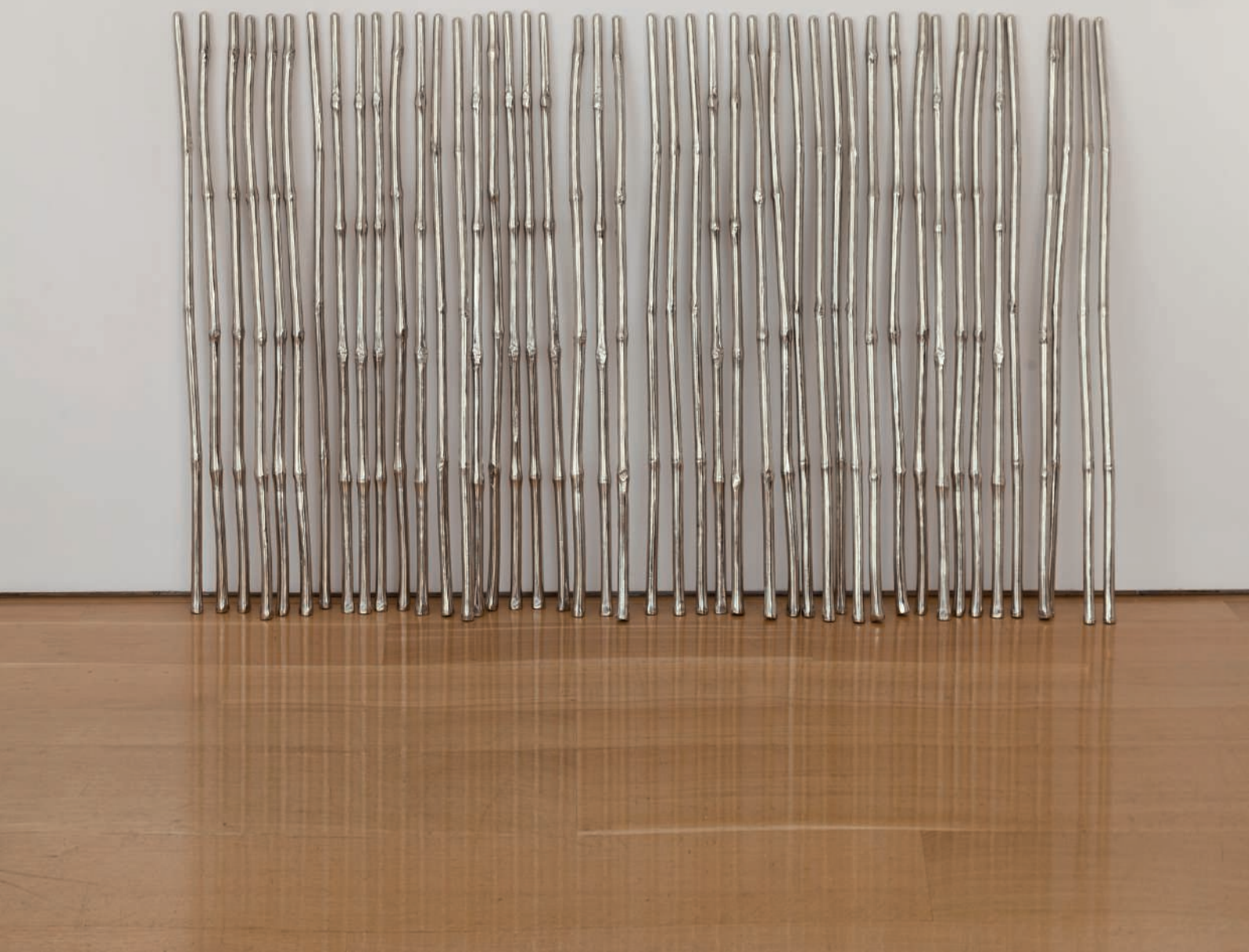
Magic Wands

chrome-plated aluminum, in forty-five parts
each: 49 ¾ x 1 ⅛ x 1 ⅛ in. (126.4 x 2.9 x 2.9 cm.)
overall dimensions variable
Executed in 2002.

$40,000-60,000

PROVENANCE
Jack Shainman Gallery, New York
Private collection, New York

LITERATURE
Subodh Gupta: Gandhi's Three Monkey's, exh. cat., New York, Jack Shainman Gallery, 2008, p. 91 (another variation illustrated).



234

STEVEN PARRINO (1958-2005)

Battle of the Horsemen-Leonardo Da Vinci

signed with the artist's initials, titled and dated 'BATTLE OF THE HORSEMEN - LEONARDO DA VINCI STP '94' (lower edge)
felt-tip pen and graphite on Mylar
9 x 11 ⅞ in. (22.9 x 30.2 cm.)
Executed in 1994.

$8,000-12,000

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

235

SUBODH GUPTA (B. 1964)

Untitled

cast aluminum
17 ¾ x 17 ¾ x 25¼ in. (45 x 45 x 64 cm.)
Executed in 2006. This work is number three from an edition of three.

$25,000-35,000

PROVENANCE
Private collection, New Delhi
Anon. sale; Christie's, New York, 16 September 2008, lot 168
Acquired at the above sale by the present owner

236

JIM SHAW (B. 1952)

Elysian Fields (Utopian Landscape III)

acrylic on canvas
17 x 14 in. (43.2 x 35.6 cm.)
Painted in 1987.

$30,000-50,000

PROVENANCE
List Visual Arts Center, Cambridge
Acquired from the above by the present owner, *circa* 1980s

LITERATURE
L. Bovier and F. Stroun, eds., *Jim Shaw: My Mirage*, Zurich, 2011, p. 79.

THE COLLECTION OF PAUL AND ELIZABETH WILSON

237

SCOTT BURTON (1939-1989)

Steel Furniture Set

stainless steel, in three parts
table: 29 x 34 ⅜ x 33 in. (73.7 x 87.3 x 83.8 cm.)
chair: 32 ½ x 19 ¾ x 18 in. (82.6 x 50.2 x 45.7 cm.)
stool: 18 x 19 x 18 in. (45.7 x 48.3 x 45.7 cm.)
installation dimensions variable
Executed in 1978. This work is from an edition of six.

$70,000-100,000

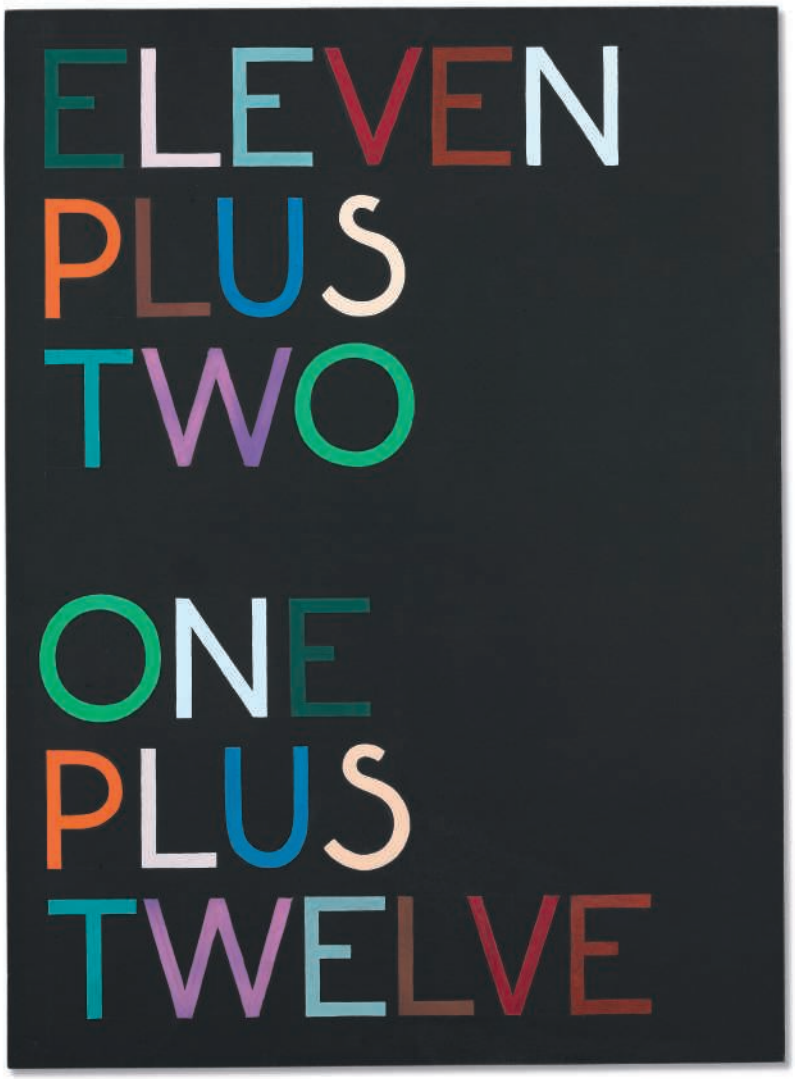
PROVENANCE
Max Protetch, New York
Acquired from the above by the present owner, 1998

LITERATURE
J. Svestka, *Scott Burton: Sculptures* 1980-89, Düsseldorf, 1989, pp. 63 and 82-83 (another example illustrated).
Scott Burton, exh. cat., Baltimore Museum of Art, 1987, p. 76, no. 14 (another example illustrated).

Steel Furniture Set is an illustration of Scott Burton's continual desire to merge utility and design with the aesthetic qualities of high art. In this grouping, two stainless steel stackable chairs act as partners to both each other and to the table that rests in the middle of the pair. The three objects echo each other in their sleek, minimal design—a single sheet of steel that has been bent to create one fluid form, allowing the sides of the table and chairs to simultaneously act as their legs and stabilizing force. This construction makes the *Steel Furniture Set* both aesthetically pleasing and acutely effective in their function, for not only does this work of art suddenly become usable to its viewers, but its pieces are stackable, adding a second layer of functionality.

It is these furniture-sculptures that Burton has become best known for as an artist. Working in the tradition of Constructivism, De Stijl, and the Bauhaus, Burton never saw a distinction between design and art. As he says, "[In] Washington, D.C., in the '50s, where my family had moved from Alabama, modern furniture just spelled modernism to me, and modernism spelled liberation. It was still avant-garde then. Furniture companies like Herman Miller, Knoll, and Dunbar meant as much to me as Picasso and de Kooning, in much the same way. I was just obsessed" (S. Burton quoted in "Scott Burton, Walker Art Center Collections, 2005," *Walker Art Center*, Accessed October 18, 2016, http:/www.walkerart.org/collections/artists/scott-burton).

The chair was of particular importance and fascination for Burton. He began his career by constructing arrangements of found furniture, primarily chairs, and used these as props for performances in which the furniture was the impetus for serene activities. These activities were similar to the ones he hoped viewers of his work would enact on them. Given this desire, the next logical step was for Burton to put his work into the public realm, allowing it to be conceived in relationship to the architecture of the landscape. It is this keen interest in social practice through aesthetics that makes Burton's sculptures feel incredibly relevant, as if they could have been made only yesterday.



238

TAUBA AUERBACH (B. 1981)

Anagram 1

signed, titled and dated 'ANAGRAM 1 TAUBA AUERBACH 2006' (on the reverse)
gouache and graphite on paper laid down on panel
30 x 22 in. (76.2 x 55.9 cm.)
Executed in 2006.

$40,000-60,000

PROVENANCE
New Image Art Gallery, Los Angeles
Private collection, Copenhagen
Anon. sale; Paddle8 Online Auction, 20 May 2014, lot 7
Acquired at the above sale by the present owner

239

CAROL BOVE (B. 1971)

Untitled (found metal sculpture)

polyurethane foam, found metal and steel on concrete base and bronze pedestal
72 ⅜ x 12 x 12 in. (183.8 x 30.5 x 30.5 cm.)
Executed in 2008.

$60,000-80,000

PROVENANCE
Peres Projects, Berlin
Acquired from the above by the present owner

EXHIBITED
Berlin, Peres Projects, *Story Without a Name*, June-August 2009.

240

DOUG AITKEN (B. 1968)

last blast

aluminum lightbox, neon and acrylic
86 x 110 ½ x 7 ½ in. (218.5 x 280.5 x 18.8 cm.)
Executed in 2008. This work is number four from an edition of four.

$120,000-180,000

PROVENANCE
PRISM Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED
New York, 303 Gallery, *Doug Aitken*, September-November 2008
(another example exhibited).


FUCK
YOU

241

JOE BRADLEY (B. 1975)

Untitled (Black Bust)

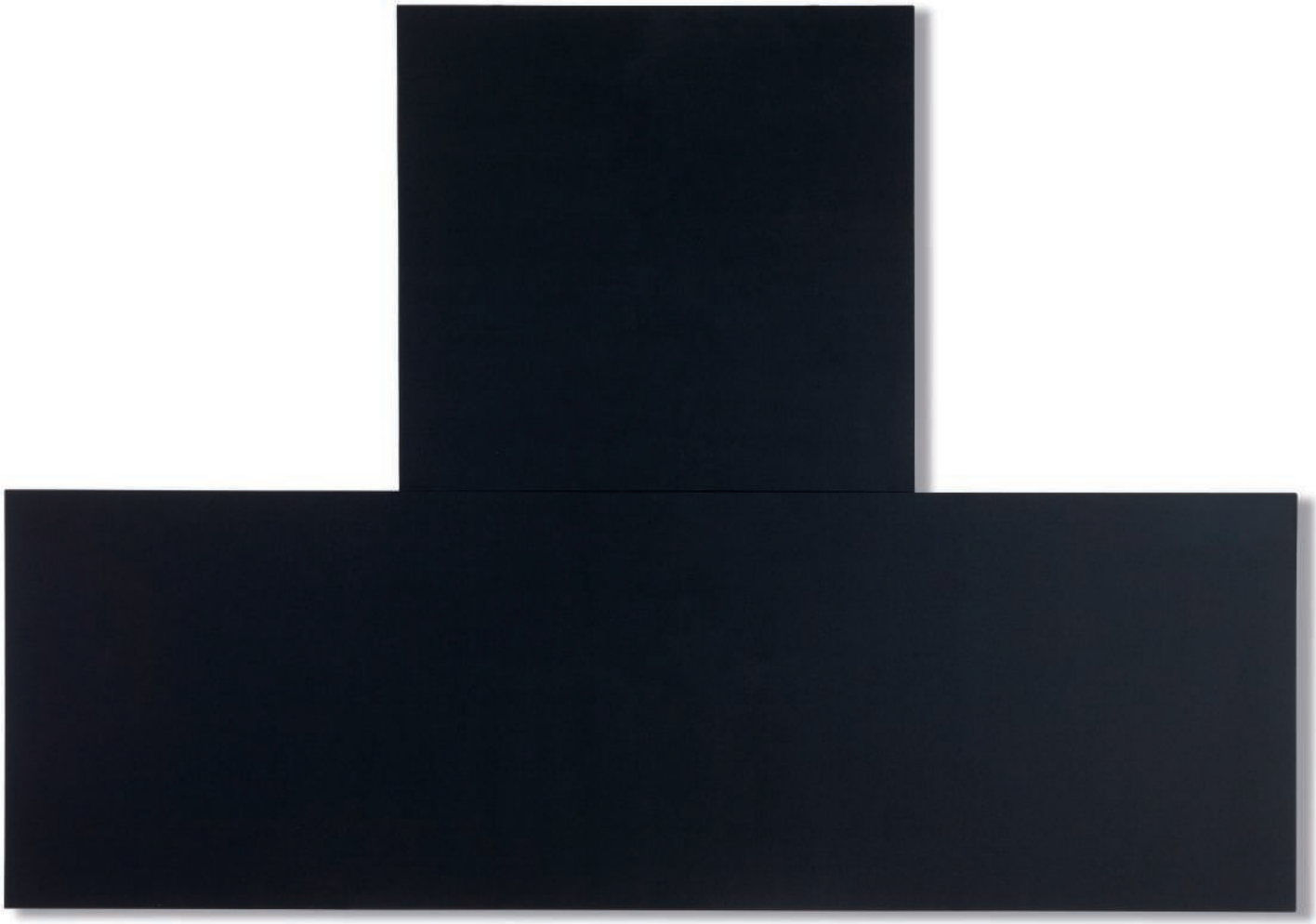
acrylic on canvas, in two parts
overall: 112 x 160 in. (304.8 x 406.4 cm.)
Painted in 2014-2016.

$180,000-250,000

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... Described by the artist as expressively 'pathetic' takes on heroic, large-scale Color Field works, they have the primitive feel of ancient totemic sculptures. At the same time, subtle color variations and surface texturing on flimsy store-bought canvases belie the fetishized perfection the paintings allude to.

– T.Dalton, *Whitney Biennial*, 2008, p. 106



242

CHANTAL JOFFE (B. 1969)

Marcella in a Blue Dress

signed and dated 'Chantal Joffe 2009' (on the stretcher)
oil on canvas
18 ⅛ x 15 ⅛ in. (46 x 38.4 cm.)
Painted in 2009.

$5,000-7,000

PROVENANCE
Cheim & Read, New York
Acquired from the above by the present owner

EXHIBITED
New York, Cheim & Read, *Chantal Joffe*, May-June 2009.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

243

PHILIP TAAFFE (B. 1955)

Cumae

signed 'P. Taaffe' (on the reverse)
watercolor on paper
18 ¾ x 23 ⅜ in. (47.6 x 59.4 cm.)
Executed in 2009.

$8,000-12,000

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

EXHIBITED
New York, Gagosian Gallery, *Philip Taaffe: Works on Paper*, January-February 2010, pp. 129-131 and 147 (illustrated).

244

ROBERT THERRIEN
(B. 1947)

No Title (mini stacked pots and pans III, rectangular bread pan)

metal, plastic, cast iron and foil
16 ½ x 9 ¼ x 7 ¼ in. (41.9 x 23.5 x 18.4 cm.)
Executed in 2005.

$20,000-30,000

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

245

PABLO ATCHUGARRY (B. 1954)

Untitled

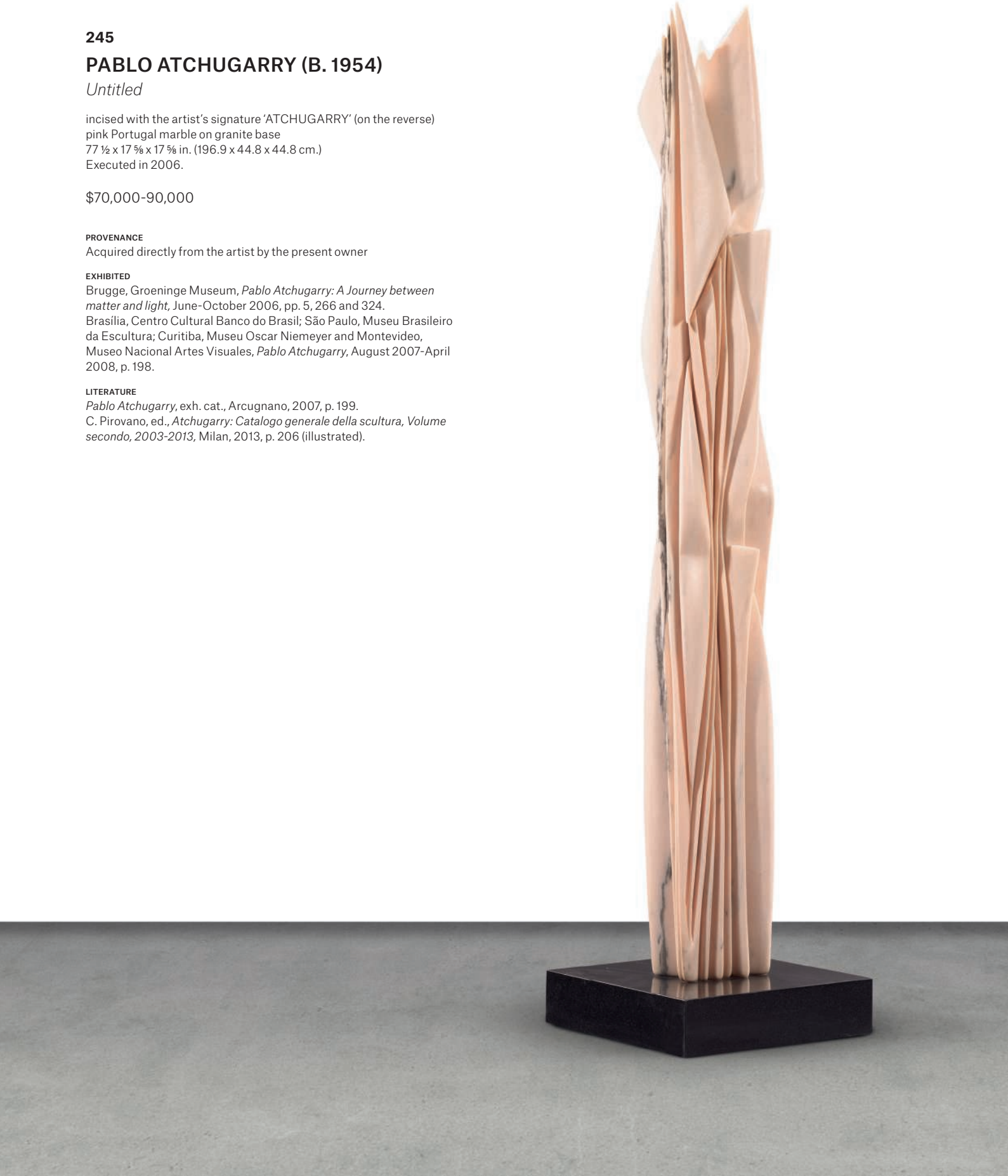
incised with the artist's signature 'ATCHUGARRY' (on the reverse)
pink Portugal marble on granite base
77 ½ x 17 ⅝ x 17 ⅝ in. (196.9 x 44.8 x 44.8 cm.)
Executed in 2006.

$70,000-90,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Brugge, Groeninge Museum, *Pablo Atchugarry: A Journey between matter and light,* June-October 2006, pp. 5, 266 and 324.
Brasília, Centro Cultural Banco do Brasil; São Paulo, Museu Brasileiro da Escultura; Curitiba, Museu Oscar Niemeyer and Montevideo, Museo Nacional Artes Visuales, *Pablo Atchugarry*, August 2007-April 2008, p. 198.

LITERATURE
Pablo Atchugarry, exh. cat., Arcugnano, 2007, p. 199.
C. Pirovano, ed., *Atchugarry: Catalogo generale della scultura, Volume secondo, 2003-2013,* Milan, 2013, p. 206 (illustrated).



246

OSCAR MURILLO (B. 1986)

WORK!

signed and dated 'o murillo 12' (on the overlap)
spray paint, paint, tape, dirt and steel grommets on canvas
62 ⅛ x 83 ½ in. (157.5 x 212 cm.)
Executed in 2012.

$70,000-100,000

PROVENANCE
Stuart Shave/Modern Art, London
Private collection
Anon. sale; Sotheby's, London, 18 October 2013, lot 109
Acquired at the above sale by the present owner

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

247

JACOB KASSAY (B. 1984)

Untitled

signed and dated 'Kassay 10' (on the reverse of each element)
acrylic and silver deposit on canvas, in two parts
each: 14 ⅛ x 10 ⅛ in. (35.9 x 25.7 cm.)
Executed in 2010. (2)

$10,000-15,000

PROVENANCE
Eleven Rivington Gallery, New York
Galerie Rodolphe Janssen, Brussels
Anon. sale; Phillips de Pury, New York, 8 November 2011, lot 205
Acquired at the above sale by the present owner

EXHIBITED
Brussels, Galerie Rodolphe Janssen, *Le Faux Miroir*, June 2010.

248

SERGEJ JENSEN (B. 1973)

Men with Hats

signed, titled and dated 'Men with hats Sergej Jensen 2006' (on the overlap)
canvas collage on canvas
70 ⅞ x 51 ⅜ in. (180 x 130.5 cm.)
Executed in 2006.

$70,000-100,000

PROVENANCE
White Cube, London
Acquired from the above by the present owner, 2006

EXHIBITED
London, White Cube, *Sergej Jensen: La Chambre de la peinture*, December 2006-January 2007, n.p. (illustrated).

249

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

249

JENNIFER STEINKAMP (B. 1958)

Orbit 6

signed, titled, numbered and dated 'Orbit 6 '10 3/3 Jennifer Steinkamp' (on the master DVD)
video installation
dimensions variable
Executed in 2010. This work is number three from an edition of three plus one artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

$40,000-60,000

PROVENANCE
Lehmann Maupin Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Ontario, Kitchener-Waterloo Art Gallery; Southern Alberta Art Gallery; Ontario, Nickle Galleries and Saskatchewan, Kenderdine Art Gallery, *Ecotopia*, September 2012-May 2014, pp. 56-59 and 65 (another example exhibited and illustrated).

250

THOMAS ZIPP (B. 1966)

A.B. Inside

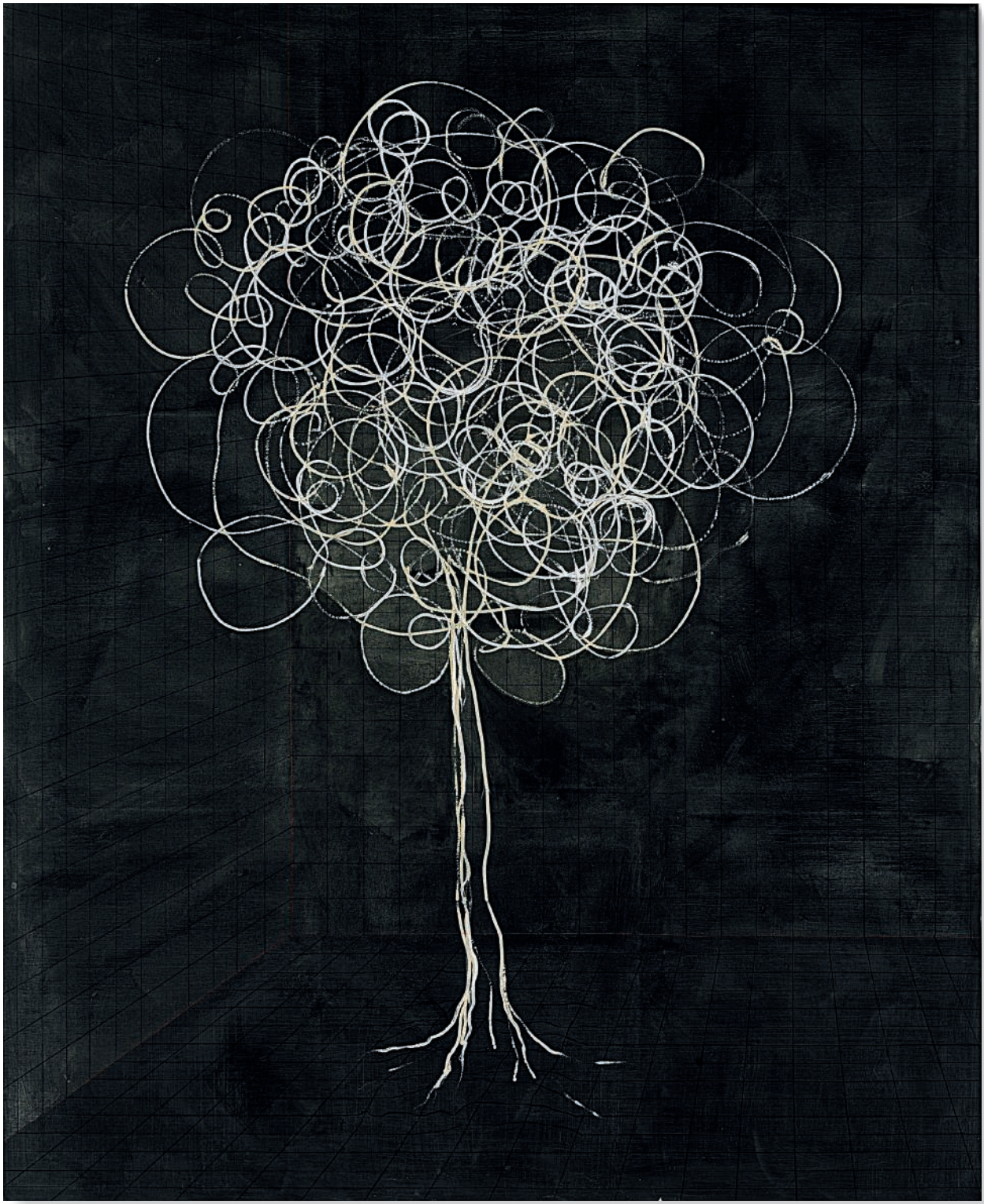
signed, titled and dated '"A.B. INSIDE" Thomas Zipp 05' (on the reverse)
oil and acrylic on canvas
106 ⅜ x 86 ⅝ in. (270.2 x 220.7 cm.)
Painted in 2005.

$20,000-30,000

PROVENANCE
Galería Heinrich Ehrhardt, Madrid
Marc Jancou, New York
Acquired from the above by the present owner

EXHIBITED
Madrid, Galería Heinrich Ehrhardt, *Nuevo Tychónico*, May-July 2005.
New York, Marc Jancou, *Thomas Zipp: Paintings 2002-2007*, April-May 2008.

LITERATURE
G. W. Baudach, ed., *Thomas Zipp: Achtung! Vision: Samoa, the Family of Pills and the Return of the Subreals*, Ostfildern-Ruit, 2005, pp. 28 and 34 (illustrated).



251

THOMAS HOUSEAGO (B. 1972)

Yet to be titled (Flat Mask)

bronze with black patina
32 ¼ x 25 ½ x 4 ¼ in. (81.9 x 64.8 x 10.8 cm.)
Executed in 2012. This work is number one from an edition of three plus two artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

$25,000-35,000

PROVENANCE
Xavier Hufkens, Brussels
Private collection, New York

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

252

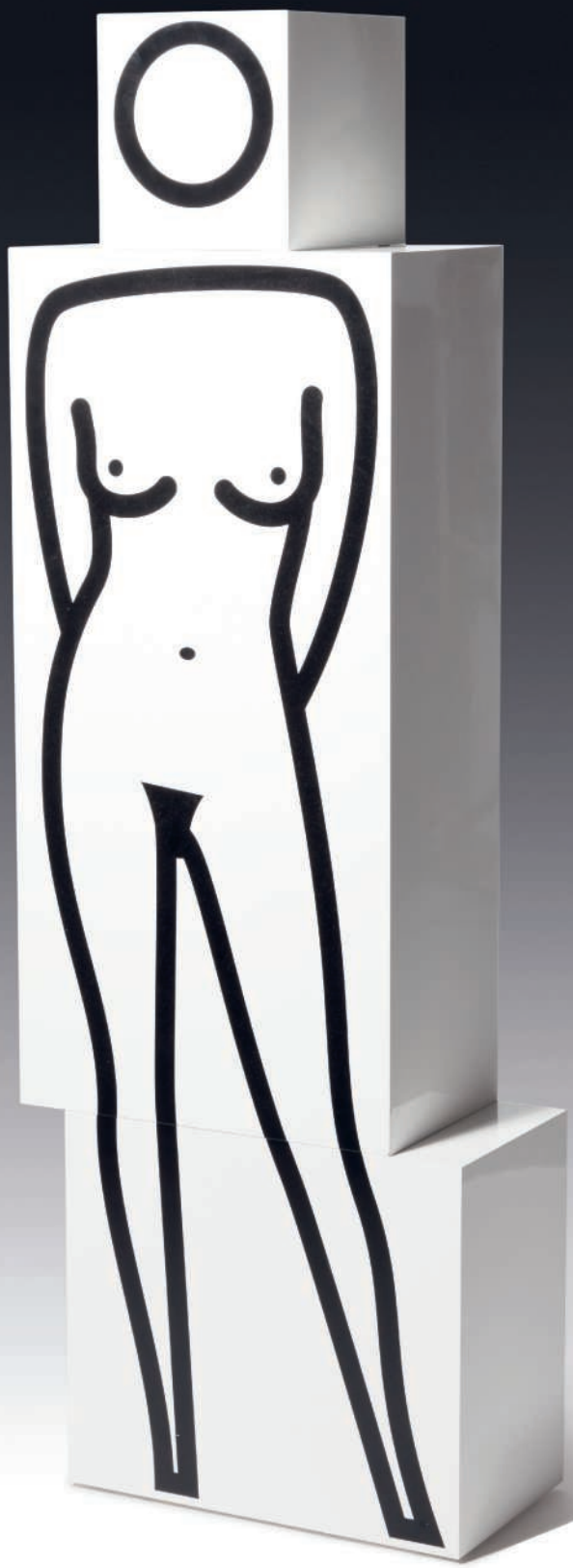
JULIAN OPIE (B. 1958)

Standing Hands Behind Back

signed 'Julian Opie' (on the underside of the bottom element)
paint and vinyl on wood, in three parts
64 ⅝ x 21 ¾ x 10 ⅝ in. (164.1 x 55.2 x 27 cm.)
Executed in 1999.

$40,000-60,000

PROVENANCE
Private collection
Anon. sale; Sotheby's, New York, 13 May 2015, lot 575
Acquired at the above sale by the present owner



253

253

JEFF KOONS (B. 1955)

Seated Ballerina

signed, numbered and dated 'Jeff Koons 31/50 2015' (on the underside)
polychromed wood
18 x 9 ⅝ x 17 in. (45.7 x 24.4 x 43.2 cm.)
Executed in 2015. This work is number thirty-one from an edition of 50 plus ten artist's proofs.

$60,000-80,000

PROVENANCE
Israel Museum, Jerusalem
Private collection, New York

254

DAMIEN HIRST (B. 1965)

TRUST

incised with the artist's signature, title and number 'Damien Hirst TRUST 1/12' (on the reverse)
cellulose paint on bronze with mirrors and pre-decimal English coins
39 ½ x 24 x 15 in. (100.3 x 61 x 38.1 cm.)
Executed in 2003. This work is number one from an edition of twelve.

$50,000-70,000

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

The present lot is a maquette for the monumental sculpture, *Charity*, which was installed in Hoxton Square, London for White Cube's exhibition, *Romance in the Age of Uncertainty*, September through October 2003.

∆255

KARA WALKER (B. 1969)

Procession for the Negro Folk (hero)

signed, titled and dated 'Procession for the Negro Folk (hero) K Walker 2007' (on the reverse)
acrylic, paper collage and gesso on panel
60 x 84 in. (152.4 x 213.3 cm.)
Executed in 2007.

$60,000-80,000

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

EXHIBITED
New York, Sikkema Jenkins & Co., *Bureau of Refugees, Freedmen and Abandoned Lands- Records, "Miscellaneous Papers" National Archives M809 Roll 23, Search for ideas supporting the Black Man as a work of Modern Art / Contemporary Painting; a death without end, and an appreciation of the Creative Spirit of Lynch Mobs-New work, Kara Walker,* October-November 2007, pp. 53 and 113 (illustrated).

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

256

KARA WALKER (B. 1969)

A Warm Summer Evening in 1863

signed 'Kara Walker' (on a piece of fabric sewn to the reverse)
felt on wool tapestry
70 ⅛ x 98 ⅜ in. (178.1 x 249.9 cm.)
Executed in 2008. This work is number four from an edition of five.

$60,000-80,000

PROVENANCE
James Cohan Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, James Cohan Gallery, *Demons, yarns & tales: Tapestries by Contemporary Artists*, January-February 2010 (another example exhibited).

LITERATURE
R. Smith, "To a Tapestry's Warp and Weft, Add Vision and Craft," *New York Times*, 26 January 2010, p. C1.
"First Major Museum For American Art Established In Almost A Half Century Opens," *Antiques and The Arts Weekly*, 8 November 2011.

Another example of the present lot is in the collection of the Crystal Bridges Museum of American Art, Bentonville.

257

KEHINDE WILEY (B. 1977)

Passing/Posing: Mugshot

signed and dated 'Kehinde Wiley 04' (on the reverse)
oil, enamel and acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Executed in 2004.

$30,000-50,000

PROVENANCE
Artemis Greenberg Van Doren Gallery, New York
Acquired from the above by the present owner, 2004

258

KEHINDE WILEY (B. 1977)

Untitled

signed and dated 'Kehinde Wiley 04' (lower right)
oil, acrylic and graphite on paper in artist's frame
100 ⅛ x 55¼ in. (254.3 x 140.3 cm.)
Painted in 2004.

$18,000-25,000

PROVENANCE
Private collection, Chicago
Acquired from the above by the present owner

259

STERLING RUBY (B. 1972)

Mortar & Pestle / LAMICTAL

incised with the artist's signature and date 'SR 06'
(on the underside)
glazed ceramic and wood, in two parts
11 ¼ x 17 ¾ x 15 ¾ in. (28.6 x 45.1 x 40 cm.)
Executed in 2006.

$20,000-30,000

PROVENANCE
Foxy Production, New York
Acquired from the above by the present owner, 2006

260

YUE MINJUN (B. 1962)

Gong Yuan 2000, I

signed, numbered and dated 'yue minjun 2000-16' (lower back)
acrylic on polyester and metal base
72 x 27 ½ x 19 ¾ in. (183 x 70 x 50 cm.)
Executed in 2000. This work is number sixteen from an edition of twenty-five.

$40,000-60,000

PROVENANCE
Galerie Urs Meile, Lucerne
Private collection, Munich
Anon. sale; Christie's, London, 14 February 2013, lot 285
Acquired at the above sale by the present owner

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

261

MARC QUINN (B. 1964)

Stuart Penn

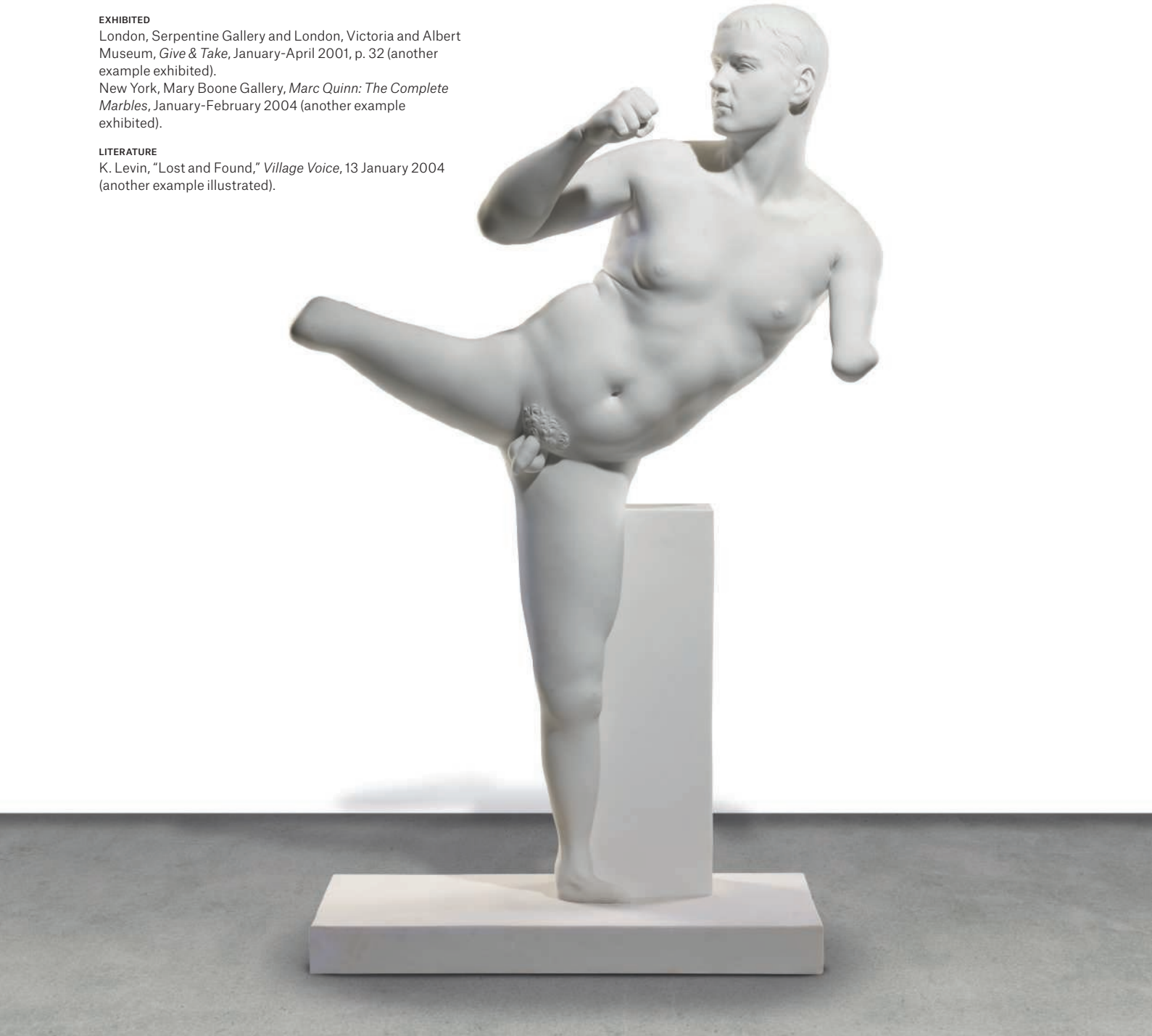
marble
62 x 39 x 19 in. (157.5 x 99.1 x 48.3 cm.)
Executed in 2000. This work is number one from an edition of three.

$50,000-70,000

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

EXHIBITED
London, Serpentine Gallery and London, Victoria and Albert Museum, *Give & Take*, January-April 2001, p. 32 (another example exhibited).
New York, Mary Boone Gallery, *Marc Quinn: The Complete Marbles*, January-February 2004 (another example exhibited).

LITERATURE
K. Levin, "Lost and Found," *Village Voice*, 13 January 2004 (another example illustrated).



262

ANSELM REYLE (B. 1970)

Untitled

signed and dated 'Anselm Reyle 2008' (on the reverse)
acrylic, PVC foil and mirrored Plexiglas on canvas
53 ¼ x 44 ⅞ in. (135.3 x 114 cm.)
Executed in 2008.

$30,000-40,000

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

263

DUSTIN YELLIN (B. 1975)

Venus in Fur / Reclining Nude

glass, collage and ink
28 x 71 x 11 in. (71.1 x 180.3 x 27.9 cm.)
Executed in 2011.

$30,000-50,000

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

264

AHMED ALSOUDANI (B.1975)

Untitled

signed twice and dated twice 'Soudani 2009/2010' (on the reverse)
charcoal, acrylic and oil on canvas
78 ⅜ x 114 ½ in. (199.1 x 290.8 cm.)
Executed in 2009/2010.

$60,000-80,000

PROVENANCE
Goff & Rosenthal Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Phoenix Art Museum and Portland Museum of Art, *Ahmed Alsoudani: Redacted*, March-December 2013, pp. 39 and 115 (illustrated).

PROPERTY FROM A PRIVATE COLLECTION

265

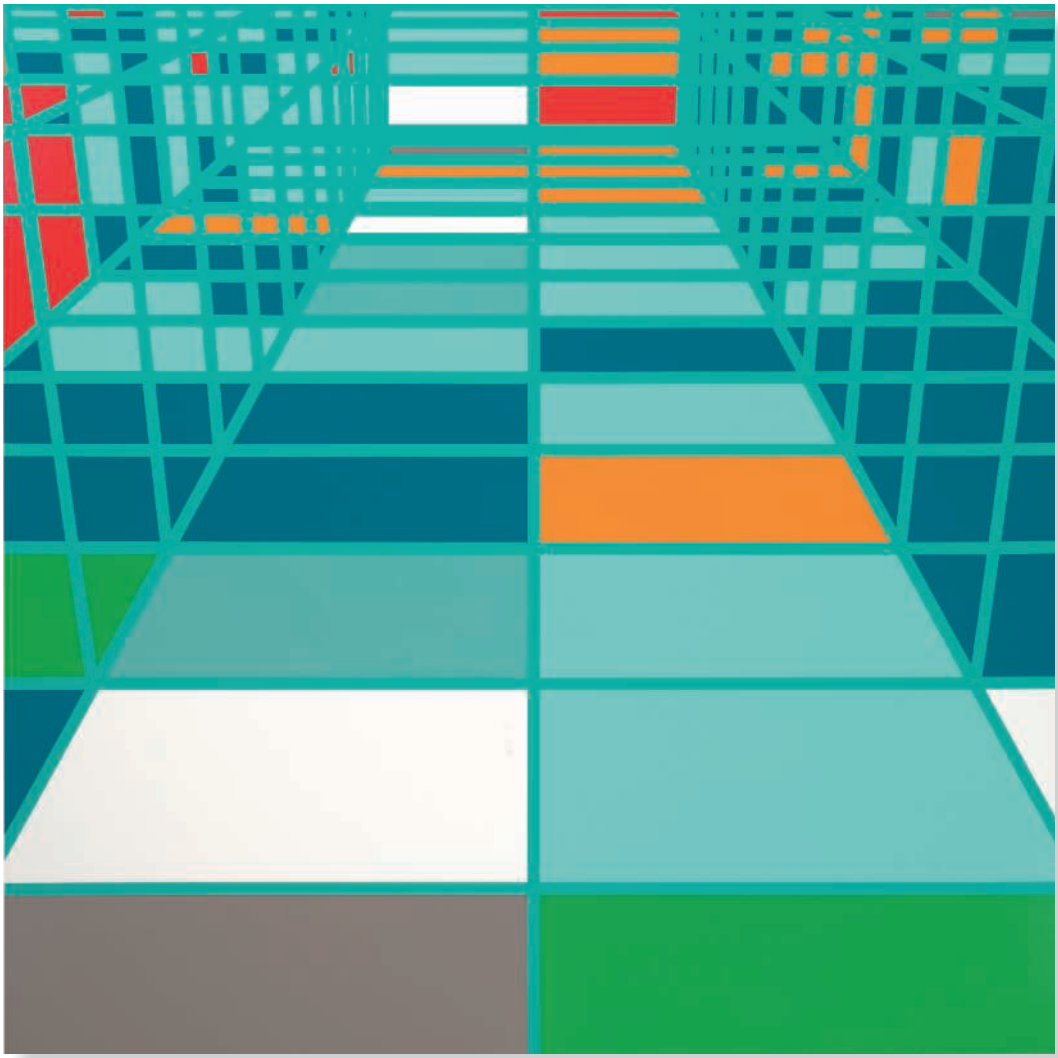
SARAH MORRIS (B. 1967)

Metro Center (Capital)

signed with artist's initials, titled and dated '"Metro Center (Capital)" SM 2001' (on the overlap)
gloss household paint on canvas
84 ¼ x 84 ¼ in. (214 x 214 cm.)
Painted in 2001.

$30,000-50,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner



266

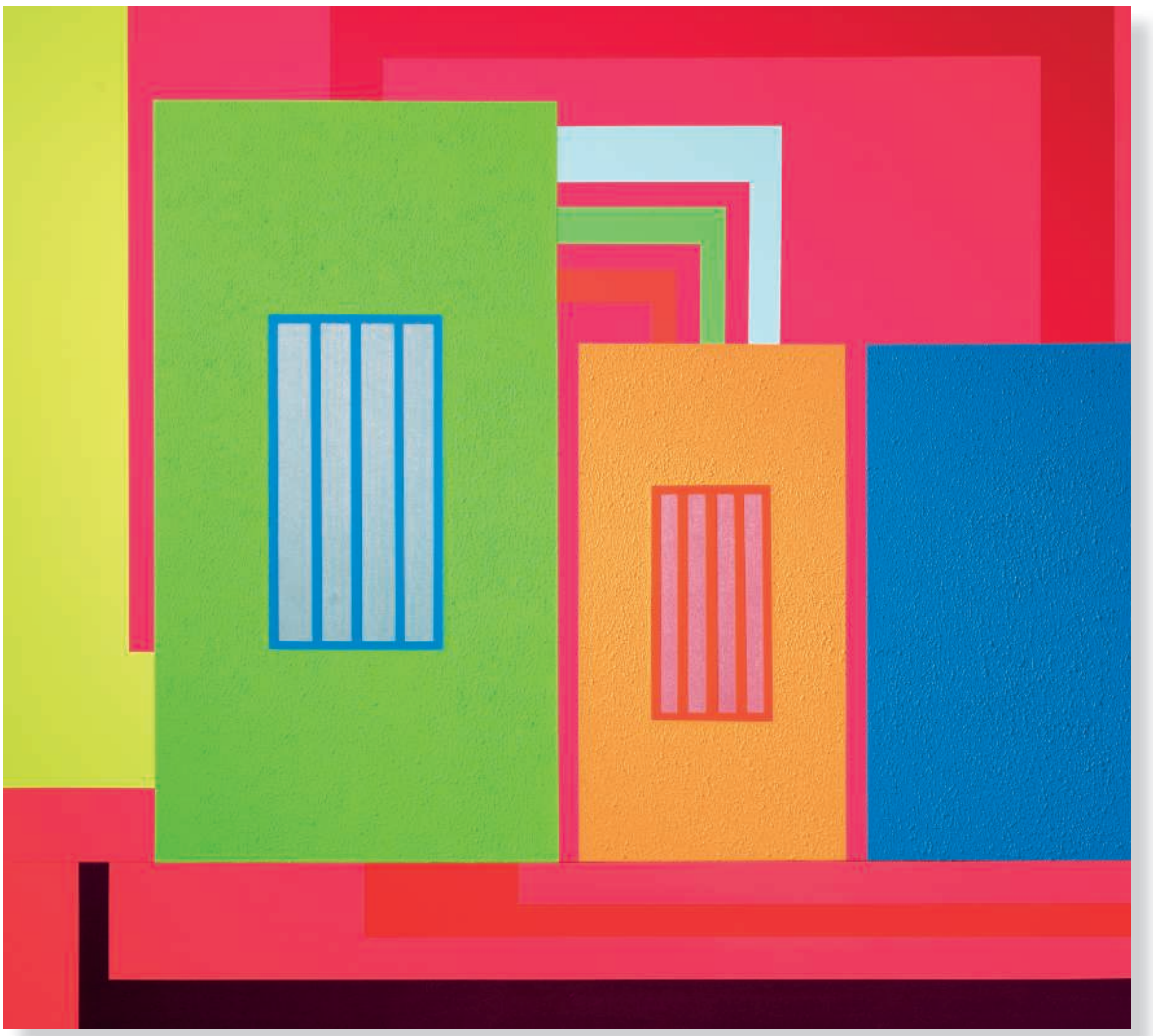
SUE WILLIAMS (B. 1954)

Patties on Pink

signed and dated 'Sue Williams 2004' (on the reverse)
oil and acrylic on canvas
71 ⅞ x 84 in. (182.6 x 213.4 cm.)
Painted in 2004.

$50,000-70,000

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



267

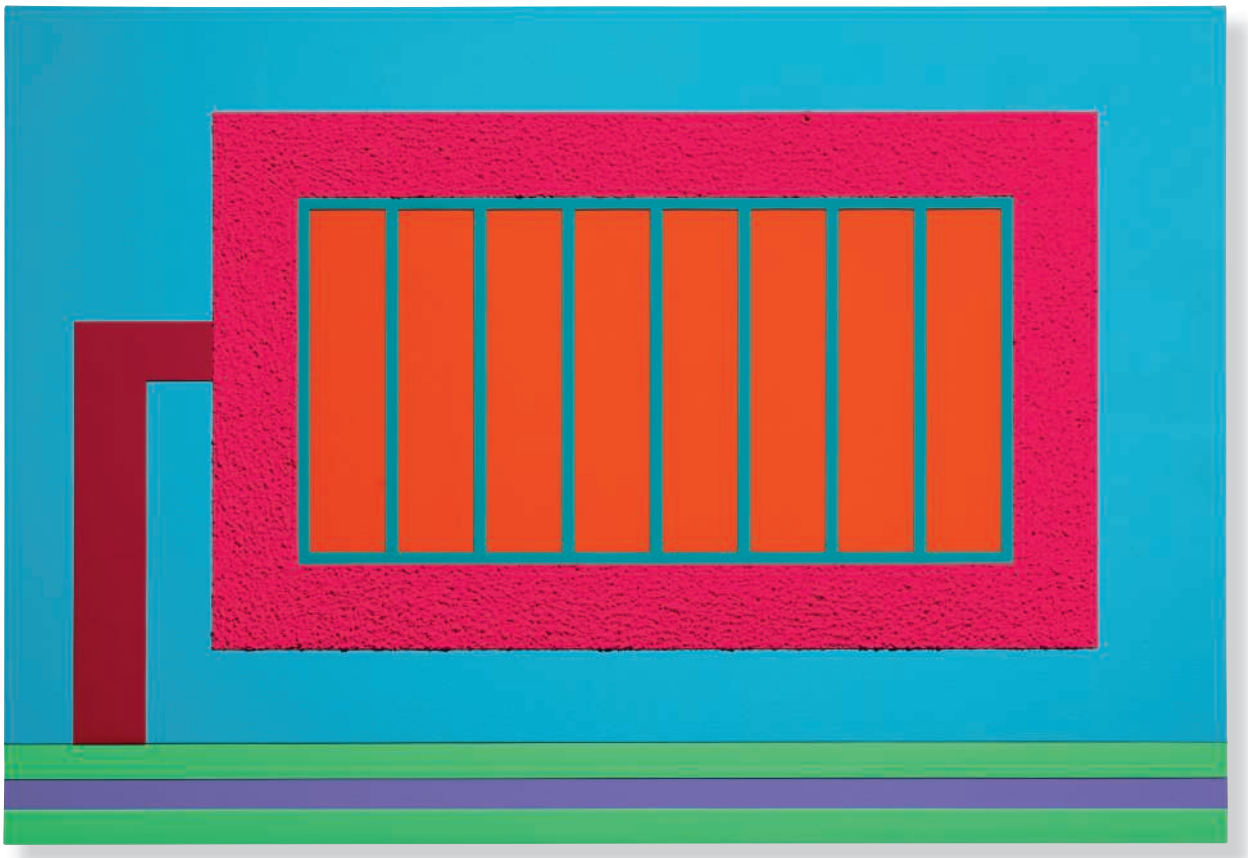
PETER HALLEY (B. 1953)

Theory of Flight

signed twice and dated twice 'Peter Halley 98' (on the reverse)
acrylic and Roll-a-Tex on two joined canvases
76 ¼ x 84 in. (193.7 x 213.4 cm.)
Executed in 1998.

$60,000-80,000

PROVENANCE
Sperone Westwater, New York
Acquired from the above by the present owner, 1999



268

PETER HALLEY (B. 1953)

Age of Panic

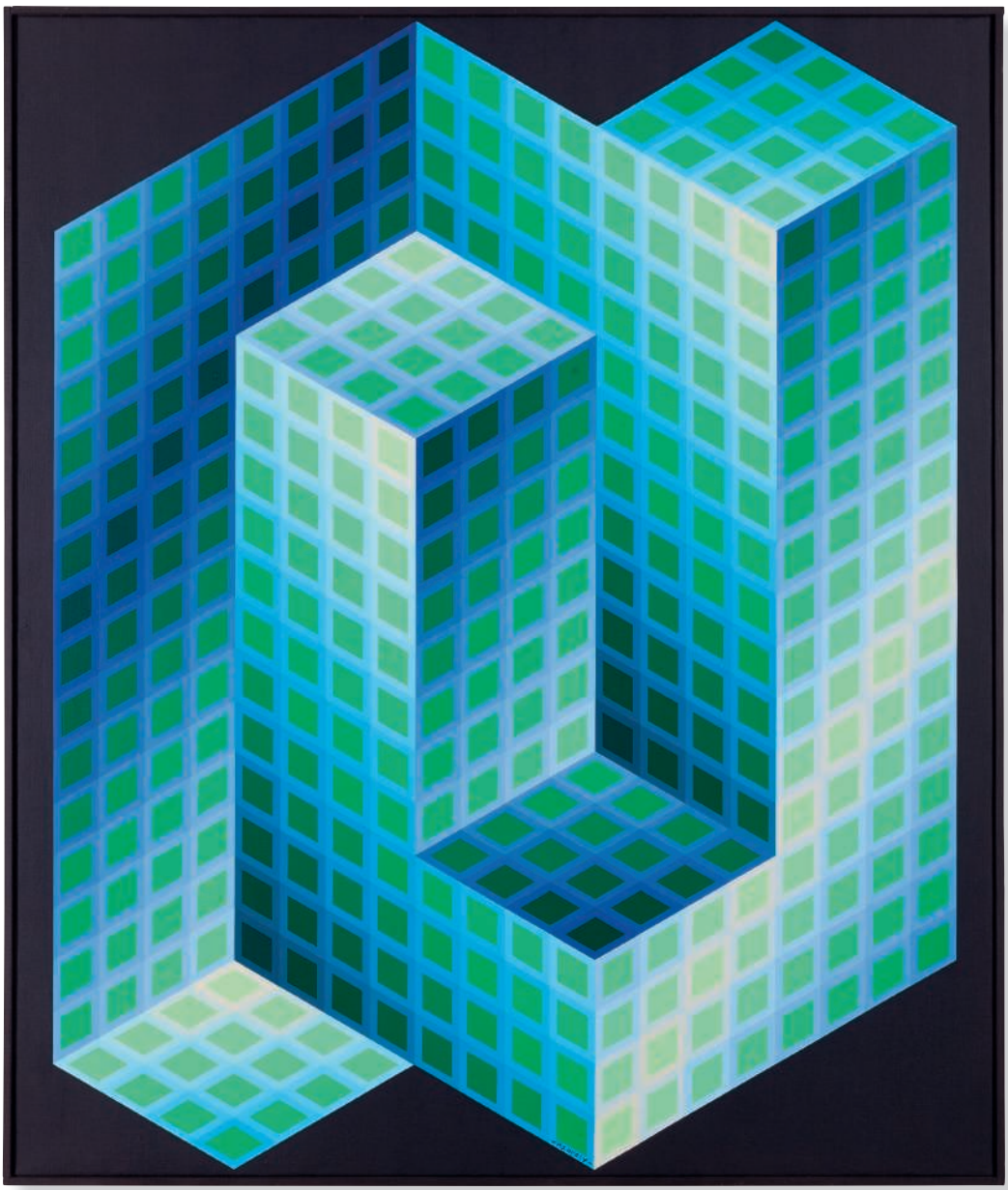
signed twice and dated twice 'Peter Halley 2014' (on the reverse)
acrylic and Roll-a-Tex on two joined canvases
50 ¼ x 73 in. (127.6 x 185.4 cm.)
Executed in 2014.

$40,000-60,000

PROVENANCE
Maruani & Mercier Gallery, Brussels
Sommer Gallery, Tel Aviv
Peter Sahlman Fine Art, New York
Acquired from the above by the present owner

EXHIBITED
Brussels, Office Baroque, *Rio*, June-July 2015.

LITERATURE
C. Guadalupe Galván, "Colour Surfacing, Peter Halley's 2D World," *DAMN Magazine*, no. 51, July-August 2015, p. 67 (illustrated).



269

VICTOR VASARELY (1906-1997)

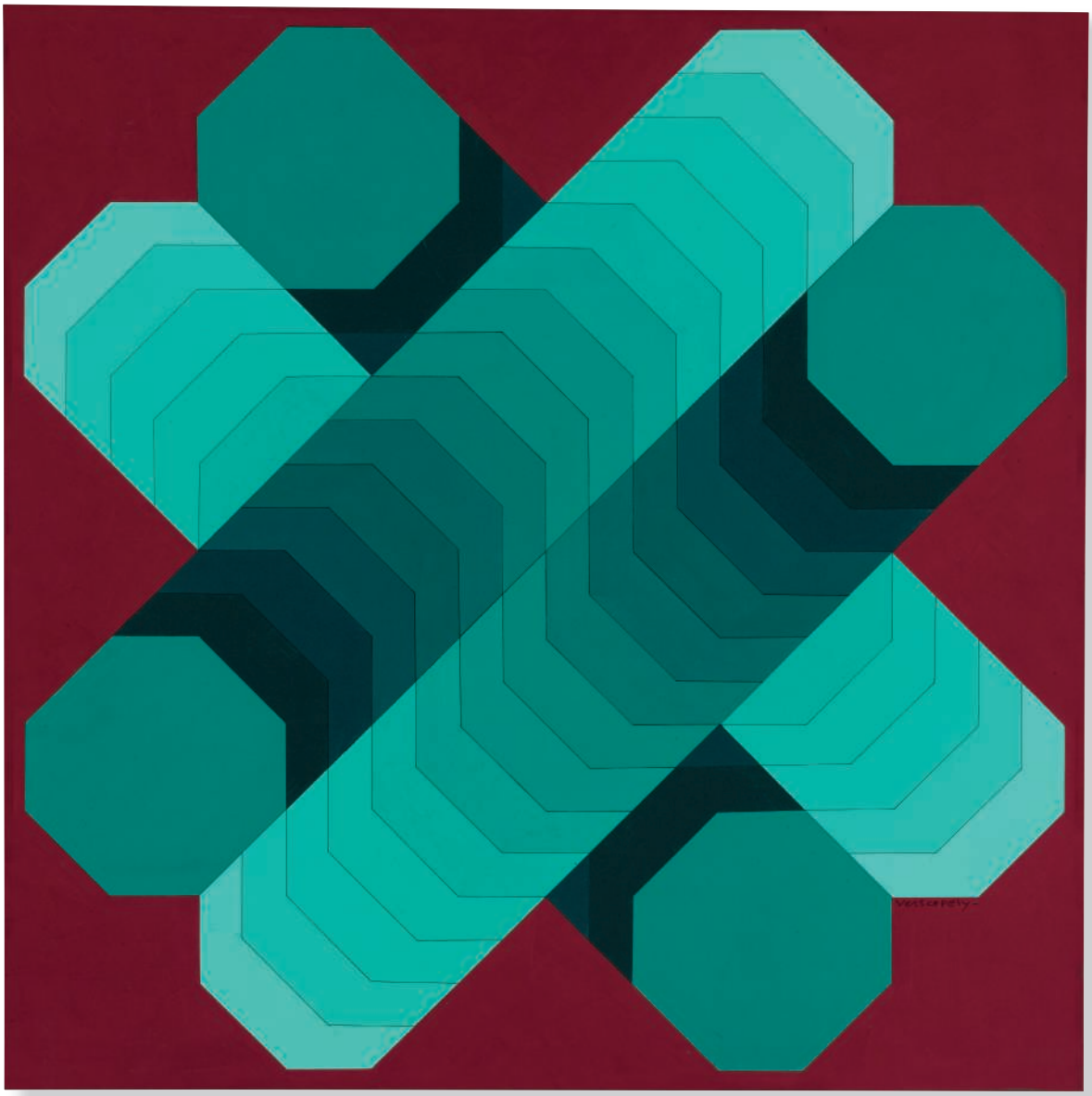
Gestalt-Hideg

signed 'Vasarely' (lower center); signed again twice, titled, numbered and dated 'VASARELY (1411B) "GESTALT-HIDEG" 1977' (on the reverse)
acrylic on canvas
55 ¾ x 47 in. (141.6 x 119.4 cm.)
Executed in 1977/1992.

$60,000-80,000

PROVENANCE
Galerie Daniel Varenne, Geneva
Peter Sahlman Fine Art, New York
Acquired from the above by the present owner

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely,* which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



270

VICTOR VASARELY (1906-1997)

OKTA-ZÛR

signed 'Vasarely' (lower right); signed again twice, titled, numbered and dated '2944 VASARELY "OKTA-ZÛR" 1977' (on the reverse)
acrylic on panel
27 ½ x 27 ½ in. (69.9 x 69.9 cm.)
Painted in 1977.

$50,000-70,000

PROVENANCE

Private collection, Paris
Anon. sale; Versailles Enchères Perrin-Royère-Lajeunesse, 17 December 2006, lot 120
Acquired at the above sale by the present owner

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

271

VICTOR VASARELY (1906-1997)

BiGA

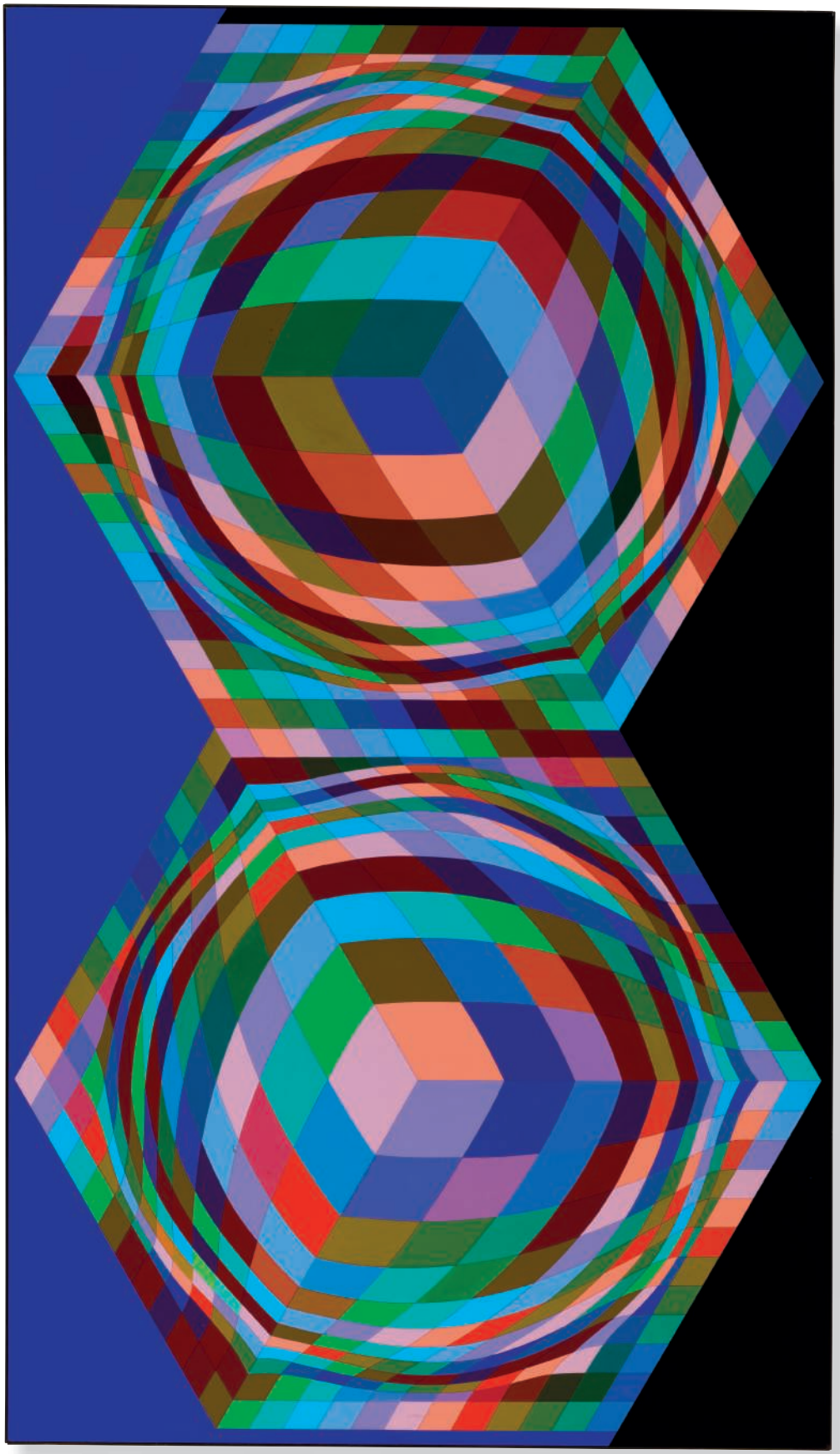
signed 'Vasarely' (lower center); signed again twice, titled, numbered and dated 'P. 975 VASARELY "BiGA" 1976' (on the reverse)
acrylic on canvas
83 ⅝ x 48 ¼ in. (212.4 x 122.6 cm.)
Painted in 1976.

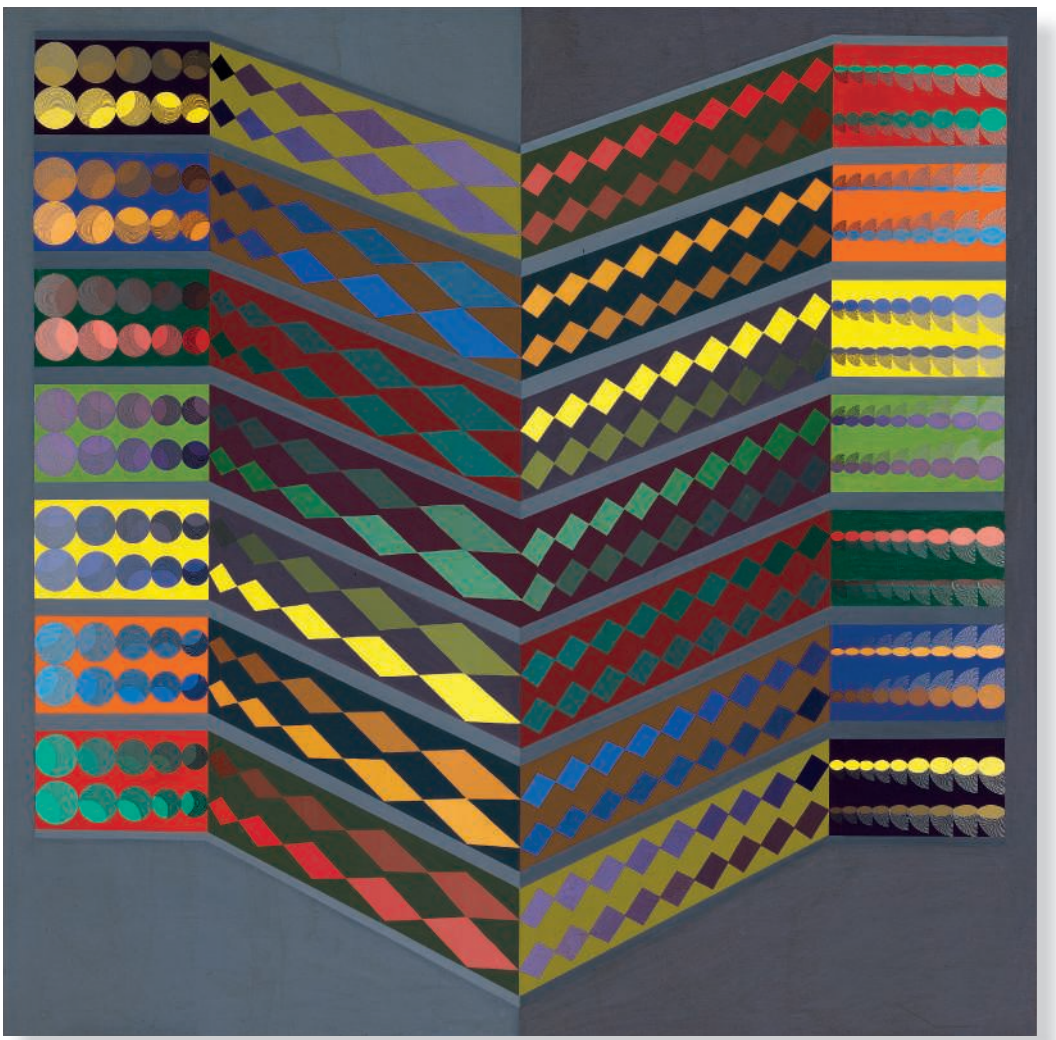
$80,000-120,000

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely,* which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Art must become generous and totally diffusible...art must be truly contemporary and not posthumous. From now on, the new technologies are here to diffuse art instantaneously to the masses.

– Victor Vasarely





272

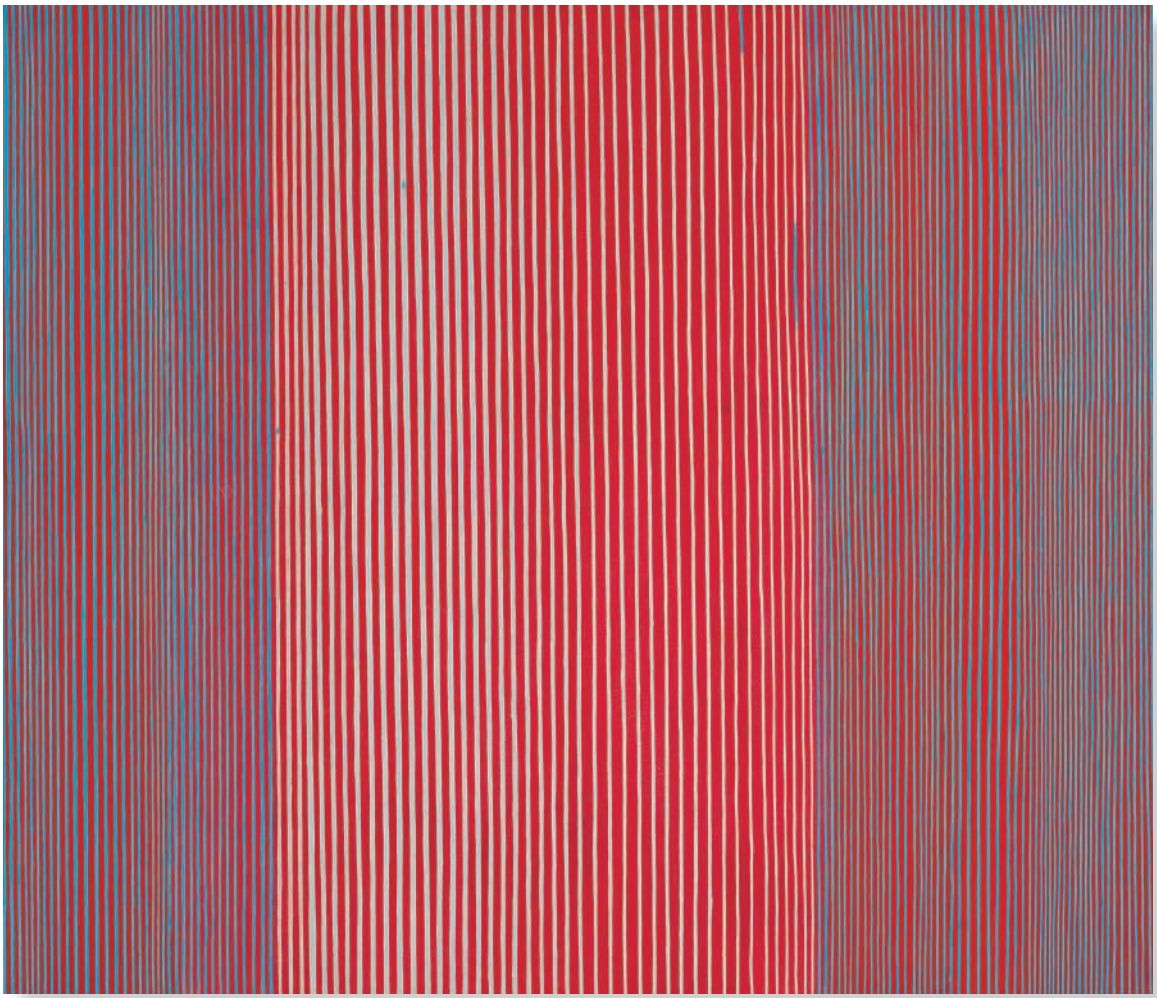
FRANCIS R. HEWITT (1936–1992)

Munsell's Navaho Blanket

oil on canvas
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 1962.

$25,000-35,000

PROVENANCE
Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1965



273

JULIAN STANCZAK (1928-2017)

Transcending Currents

signed and dated 'Julian Stanczak 1963-64' (on the reverse)
oil on canvas
52 ⅞ x 61 ⅛ in. (134.3 x 155.3 cm.)
Painted in 1963-1964.

$30,000-50,000

PROVENANCE
Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1965

274

CLAES OLDENBURG (B. 1929)

Sketch for a Memorial to Simon Rodia: Banana Cream Pie over the Watts Tower

signed with the artist's initials, titled and dated 'Simon Rodia Mm. 63 CO' (lower edge)
watercolor and wax crayon on paper
14 x 16 ¾ in. (35.6 x 42.5 cm.)
Executed in 1963.

$15,000-20,000

PROVENANCE
Margo Leavin Gallery, Los Angeles
Private collection, New York
Private collection, Massachusetts, 1971
Anon. sale; Christie's, New York, 9 September 2008, lot 211
Acquired at the above sale by the present owner

EXHIBITED
Los Angeles, Margo Leavin Gallery, *Claes Oldenburg: The Alphabet in L.A.*, February-March 1975, no. 63.
New Haven, Yale University Art Gallery, *Yale Collects Yale,* April-May 1993, p. 72 (illustrated).

275

RALPH GOINGS (B. 1928)

Creamer

titled 'Creamer' (lower left); signed and dated 'Goings '88' (lower right)
watercolor on paper
image: 7 ½ x 8 ½ in. (19.1 x 21.6 cm.)
sheet: 15 x 16 ½ in. (38.1 x 41.9 cm.)
Painted in 1988.

$18,000-25,000

PROVENANCE
OK Harris Gallery, New York
Private collection, *circa* 1995
Acquired from the above by the present owner

LITERATURE
L. Meisel, *Photorealism Since 1980*, New York, 1993, p. 248.

276

KEITH HARING (1958-1990)

Untitled

signed twice, dedicated and dated 'MERRY CHRISTMAS 1986
HELENE MORGAN + EZRA LOVE, Keith ⊕ K. Haring 86'
(on the reverse)
gouache and sumi ink on paper
13 ⅜ x 10 in. (34 x 25.4 cm.)
Executed in 1986.

$25,000-35,000

PROVENANCE
Private collection, Amsterdam, acquired directly from the artist
Anon. sale; Christie's, Amsterdam, 5 November 2014, lot 69
Acquired at the above sale by the present owner

277

KEITH HARING (1958-1990)

Red-Yellow-Blue #2

acrylic on canvas
84 x 48 ¼ in. (213.3 x 122.6 cm.)
Painted in 1987.

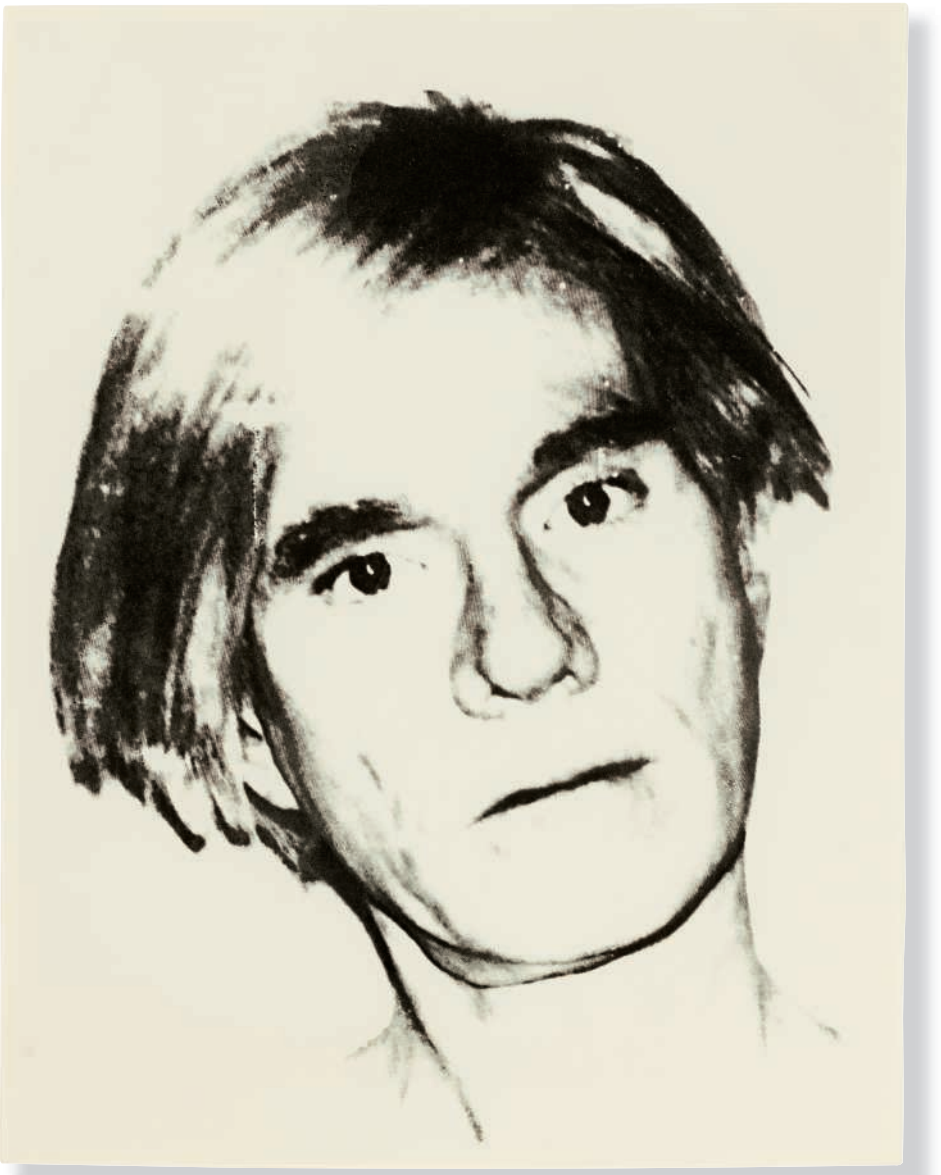
$200,000-300,000

PROVENANCE
Tony Shafrazi Gallery, New York
Galerie Hans Mayer, Düsseldorf
Acquired from the above by the present owner, *circa* 1988

EXHIBITED
New York, Tony Shafrazi Gallery, *Keith Haring: Sculpture and Paintings*, January-February 1987.
New York, Tony Shafrazi Gallery, *Spring Fever*, March-June 2012.

Bill T Jones, body painting by Keith Haring, 1983. Photo: Tseng Kwong Chi. © Muna Tseng Dance Projects, New York. Art work: © The Keith Haring Foundation.

In 1987 Keith Haring paid homage in a series of works to the recognized 20th Century master of line, Pablo Picasso. Specifically, Haring references Picasso's assimilation of African tribal art in a grouping of paintings and three-dimensional large-scale masks created for his show at the Shafrazi Gallery in 1987. In these pictures, Haring limits his palate to primary colors and black. In the present painting, Haring incorporates allusions to Maori tattoos. The simplicity, playfulness and whimsy of his compositions prevail to make this example quintessentially Keith Haring.



278

ANDY WARHOL (1928-1987)

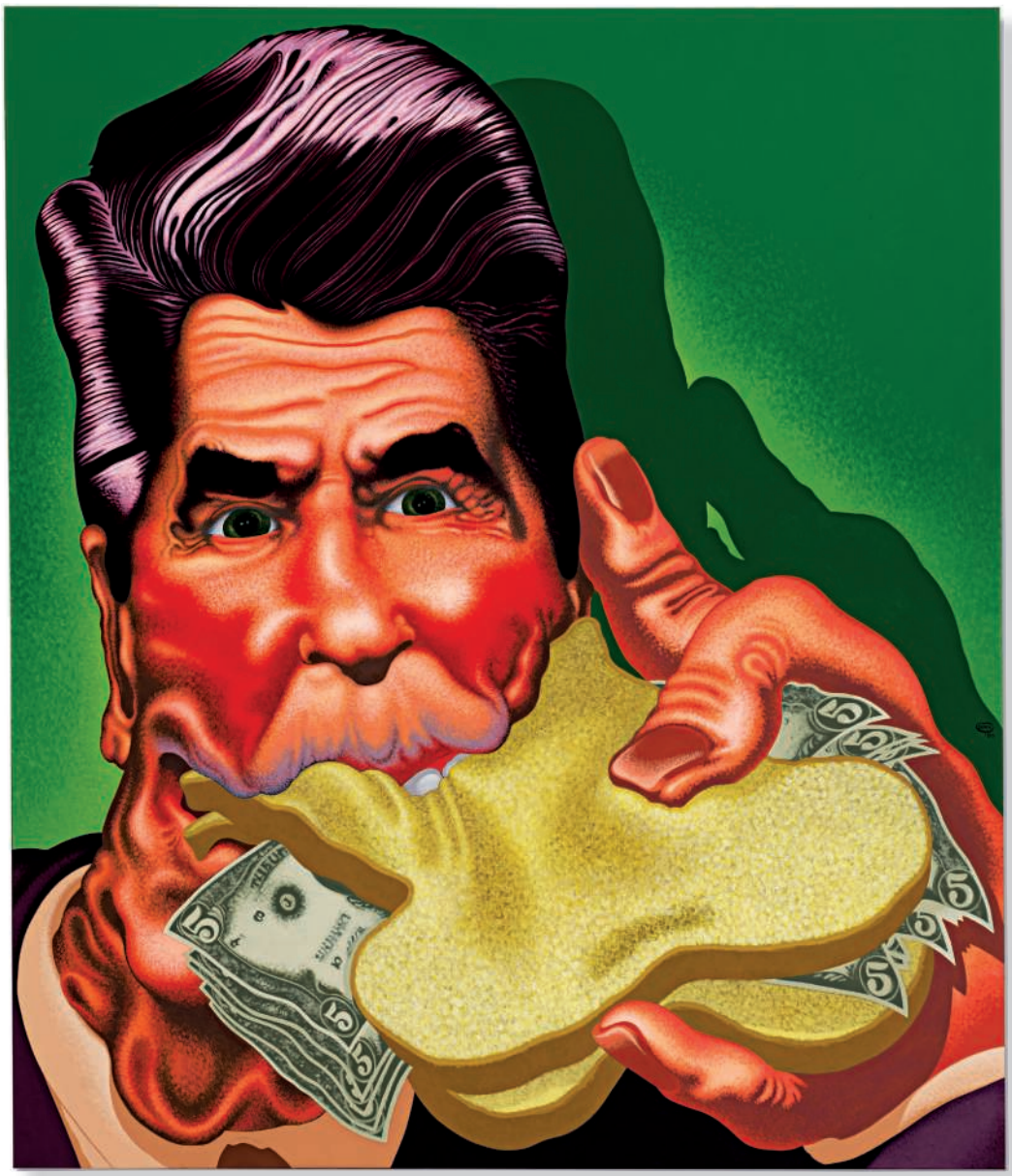
Self-Portrait

stamped with the Estate of Andy Warhol stamps and numbered 'UP50.13' (on the reverse)
silkscreen ink on paper
45 x 35 in. (114.3 x 88.9 cm.)
Executed *circa* 1977.

$80,000-120,000

PROVENANCE
Ronald Feldman Fine Arts, New York
Acquired from the above by the present owner, 2002

LITERATURE
F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, p. 296, no. IIIC.28 (another variation illustrated).



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

279

PETER SAUL (B. 1934)

Ronald Reagan II

signed and dated 'SAUL '84' (lower right)
acrylic and oil on canvas
84 x 72 in. (213.4 x 182.9 cm.)
Executed in 1984.

$50,000-70,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Lewisburg, Bucknell University, Center Gallery, *Reagan: American Icon*, January-March 1989, pp. 72 and 82 (illustrated).
Les Sables d'Olonne, Musée de l'Abbaye Sainte-Croix; Châteauroux, Musée-Hôtel Bertrand; Musée des Beaux-Arts de Dole and Mons, Musée des Beaux-Arts, *Peter Saul*, June 1999-June 2000, no. 52 (illustrated).
Amsterdam, Stedelijk Museum, *Eye Infection*, November 2001-January 2002, p. 149 (illustrated).

LITERATURE
Art of Engagement: Visual Politics in California and Beyond, exh. cat., San Jose Museum of Art, 2006, p. 120 (illustrated).

PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN

280

PETER SAUL (B. 1934)

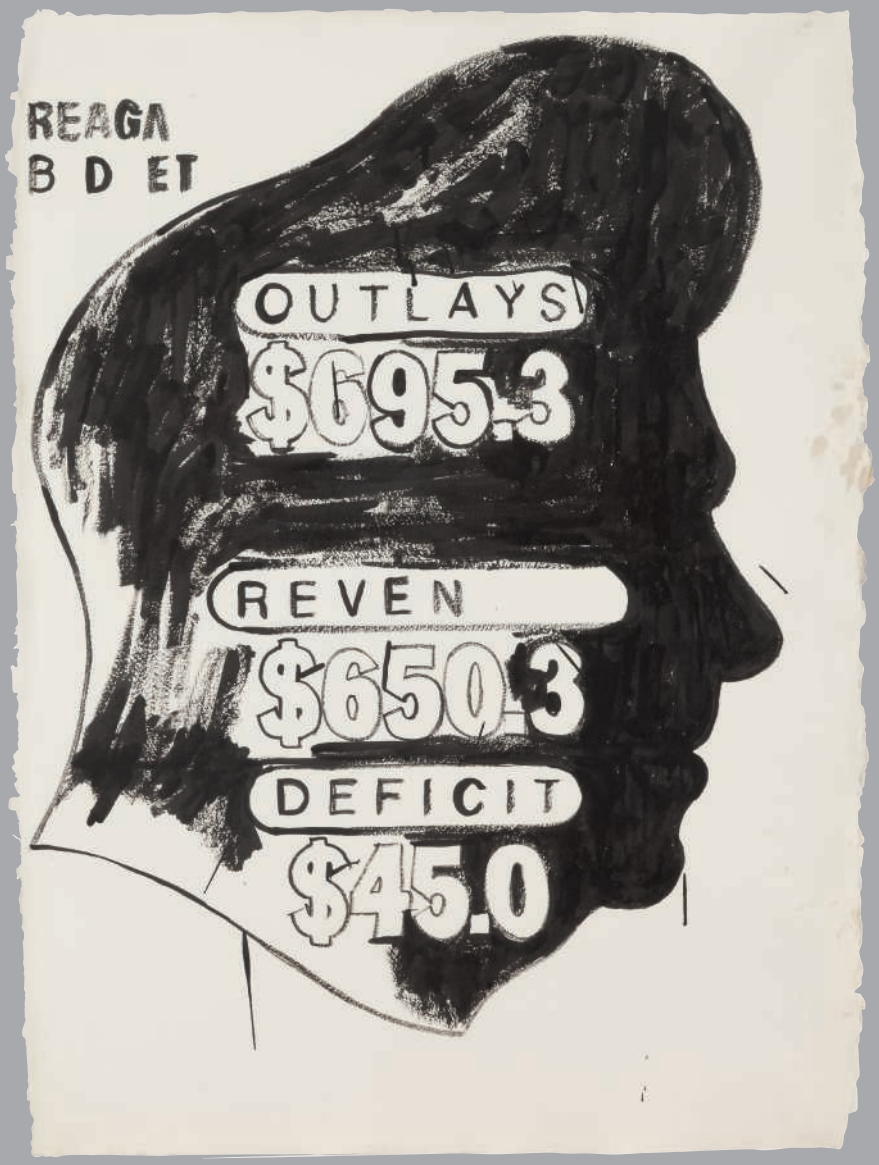
Ronald Reagan #3 (Lunch)

signed and dated 'SAUL '84' (lower right)
acrylic, pastel and graphite on paper
44 ¼ x 30 ⅛ in. (112.4 x 76.5 cm.)
Executed in 1984.

$20,000-30,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Lewisburg, Bucknell University, Center Gallery, *Reagan: American Icon*, January-March 1989, pp. 73 and 82 (illustrated).



281

ANDY WARHOL (1928-1987)

Untitled (Reagan Budget)

synthetic polymer paint on paper
31 5/8 x 23 3/8 in. (80.3 x 59.4 cm.)
Painted *circa* 1985-1986.

$30,000-50,000

PROVENANCE
The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, New York
Acquired from the above by the present owner, 2002

EXHIBITED
New York, Gagosian Gallery, *Andy Warhol: Late Paintings and Related Works, 1984-1986*, November 1992-January 1993, p. 16, fig. 15 (illustrated).

PROPERTY FROM A PRIVATE COLLECTION

282

ROBERT CRUMB (B. 1943)

Fuck

double-sided—ink on paper
10 ⅛ x 7 ⅝ in. (25.7 x 19.4 cm.)
Drawn *circa* 1960s.

$20,000-30,000

PROVENANCE
Paul Morris Gallery, New York
Acquired from the above by the present owner

Verso

283

JIM DINE (B. 1935)

Model for the Borås Monument

incised with the artist's signature, number, foundry mark and date 'JIM DINE © 2006 7/8' (on the back side edge of the base)
acrylic on patinated bronze
27 x 19 ⅝ x 17 ½ in. (68.6 x 49.8 x 44.5 cm.)
Executed in 2006. This work is number seven from an edition of eight plus six artist's proofs.

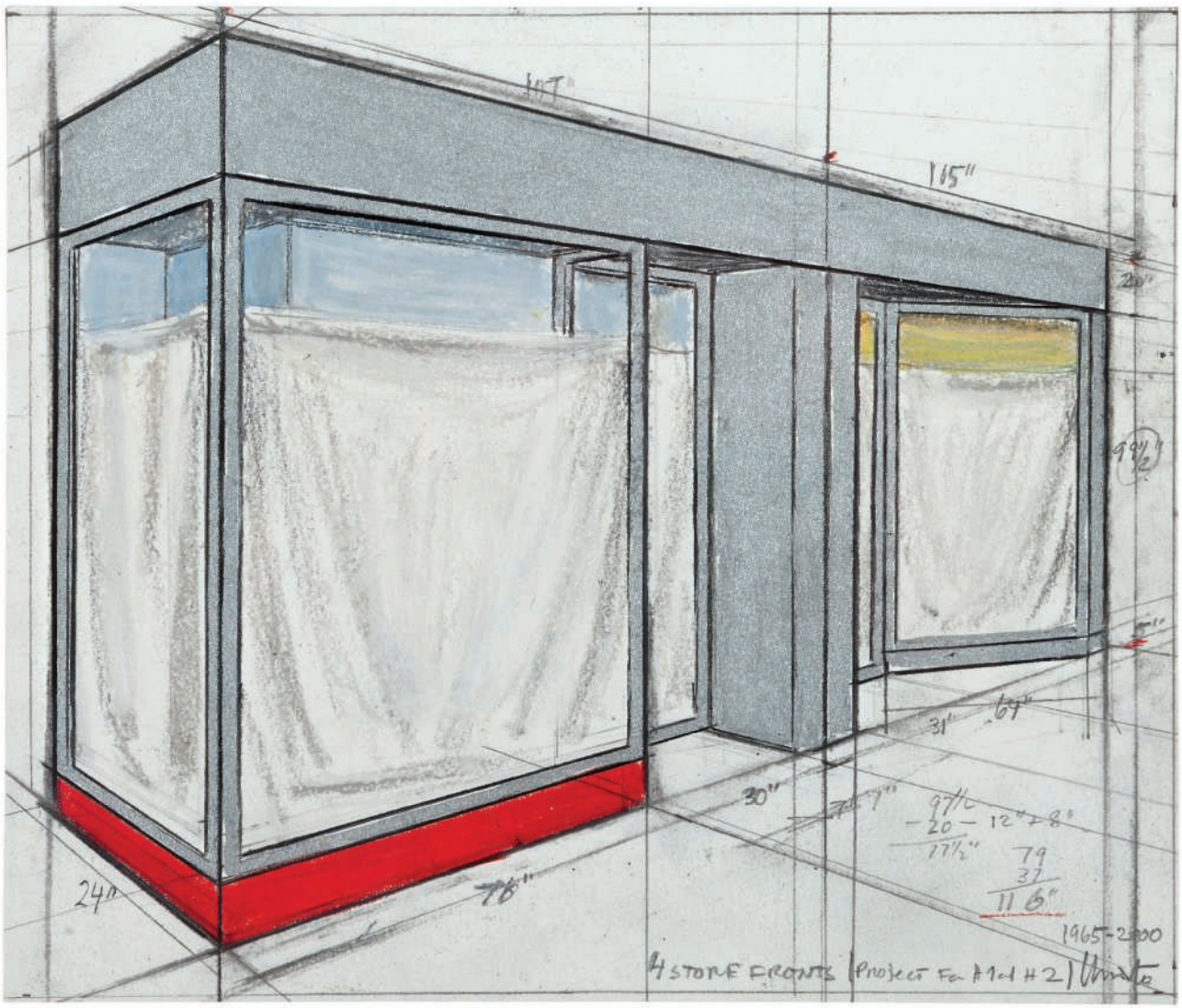
$40,000-60,000

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

EXHIBITED
Stockholm, Wetterling Gallery, *Jim Dine*, November 2006-January 2007 (another example exhibited).
New York Public Library, *Jim Dine's Pinocchio*, December 2006-February 2007 (another example exhibited).
Montreal, Galerie de Bellefeuille, *Jim Dine*, September-October 2009 (another example exhibited).
San Francisco, Fraenkel Gallery, *They Knew What They Wanted,* July-August 2010 (another example exhibited).

LITERATURE
J.D. Biersdorfer, "Classic Gets a Face Lift, But No Nose Job," *New York Times*, 7 January 2007.

This work is included in the *Jim Dine Sculpture Catalogue Raisonné* under number 2006.05, published digitally by Artifex Press.



284

284

CHRISTO (B. 1935)

4 Store Fronts (Project for H1 and H2)

signed, titled and dated '1965-2000 4 STORE FRONTS Project for H1 and H2 Christo' (lower right)
wax crayon, graphite, pastel, enamel paint and charcoal on paper
8 x 8 in. (20.3 x 20.3 cm.)
Executed in 2000.

$20,000-30,000

PROVENANCE
Galerie Saint Guillaume, Tokyo
Private collection, New York
Acquired from the above by the present owner

285

ROBERT RAUSCHENBERG (1925-2008)

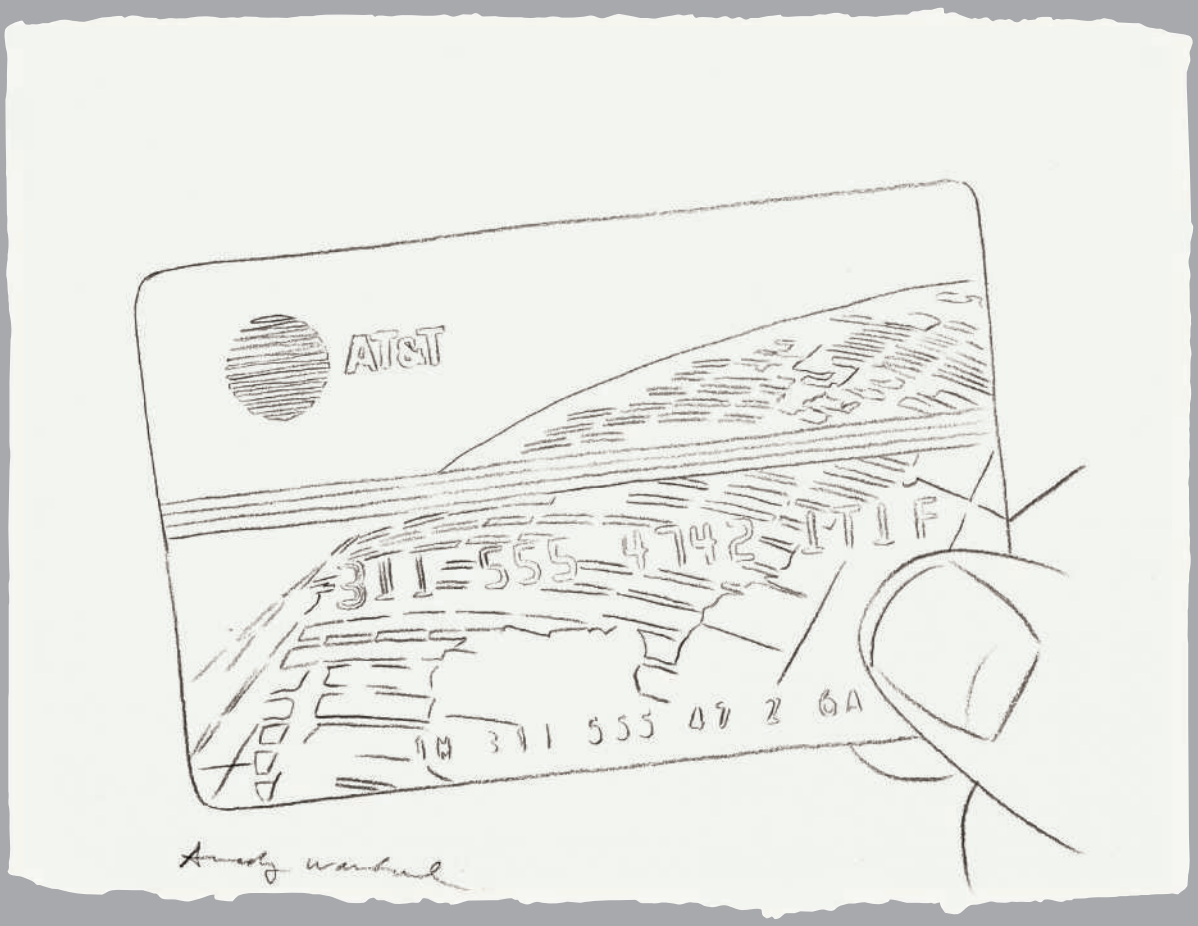
Georgia on My Mind

signed and dated 'RAUSCHENBERG 98' (lower left)
vegetable dye transfer on polylaminate
59 ½ x 40 ⅜ in. (151.1 x 102.6 cm.)
Executed in 1998.

$80,000-120,000

PROVENANCE
Pace Wildenstein, New York
Private collection, Beverly Hills
Anon. sale; Christie's, New York, 16 November 2006, lot 245
Acquired at the above sale by the present owner

285



286

ANDY WARHOL (1928-1987)

Untitled (AT&T)

signed 'Andy Warhol' (lower left); stamped with the Andy Warhol Art Authentication Board Inc. stamp and numbered 'A145.032' (on the reverse)
graphite on paper
23 ½ x 31 ½ in. (59.7 x 80 cm.)
Drawn in 1985.

$20,000-30,000

PROVENANCE
Ronald Feldman Fine Arts, New York
Acquired from the above by the present owner, 2002

287

JIM DINE (B. 1935)

Heart Drawing

signed twice, inscribed and dated twice 'Jim Dine 1970 reworked 1988
J.D.' (lower edge)
enamel, turpentine and felt-tip pen on paper
44 x 34 1/4 in. (111.7 x 86.9 cm.)
Executed in 1970/1988.

$40,000-60,000

PROVENANCE
The New Gallery, Cleveland
Mary Schiller Myers and Louis S. Myers, Akron
Their sale; Sotheby's, New York, 12 November 2009, lot 141
Acquired at the above sale by the present owner

288

ROY LICHTENSTEIN (1923-1997)

Modern Sculpture With Horse Motif

incised with the artist's initials and number 'rfl 2/6' (on the base)
aluminum and marble
28 ⅝ x 16 ½ x 5 ½ in. (72.7 x 41.9 x 14 cm.)
Executed in 1967. This work is number two from an edition of six.

$80,000-120,000

PROVENANCE
Leo Castelli Gallery, New York
Private collection, New York, 1967
Private collection, New York, by descent
Acquired from the above by the present owner

EXHIBITED
New York, Solomon R. Guggenheim Museum; Kansas City, Nelson-Atkins Museum of Art; Chicago, Museum of Contemporary Art; Seattle Art Museum and Columbus Gallery of Fine Arts, *Roy Lichtenstein*, September 1969-August 1970, no. 63.
Washington, D.C., Corcoran Gallery of Art, *Lichtenstein Sculpture & Drawings*, June-September 1999, p. 83, no. 18 (another example illustrated).

LITERATURE
D. Waldman, *Roy Lichtenstein*, London, 1971, p. 247, no. 161 (illustrated).

Roy Lichtenstein, *Modern Painting I*, 1966. Frederick R. Weisman Art Foundation, Los Angeles. © Estate of Roy Lichtenstein.

289

KEN PRICE (1935-2012)

Untitled

acrylic on fired clay
5 x 3 ½ x 4 in. (12.7 x 8.9 x 10.2 cm.)
Executed in 1979.

$20,000-30,000

PROVENANCE
Willard Gallery, New York
Acquired from the above by the present owner, 1980

290

FRANK STELLA (B. 1936)

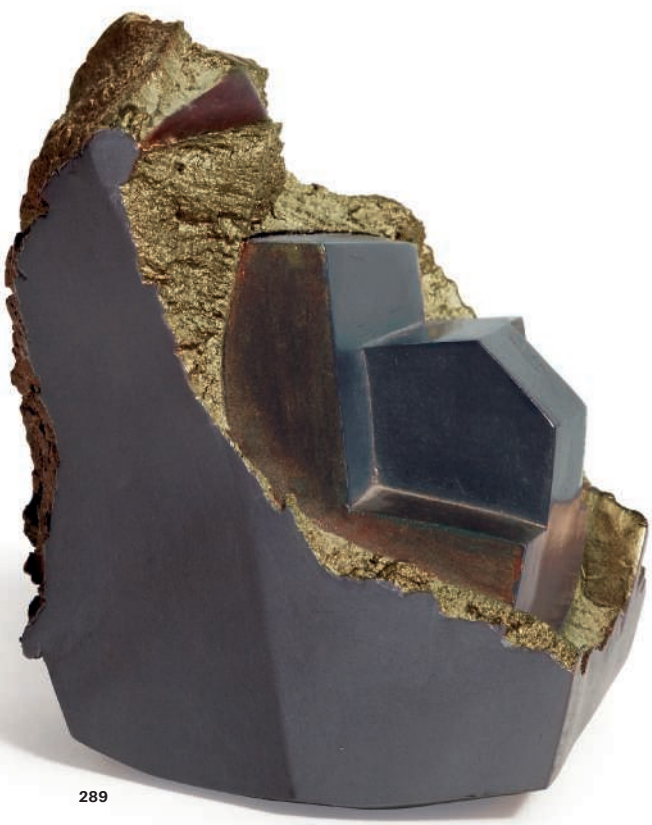
Bagoes

carbon fiber and stainless steel
105 x 80 x 34 in. (266.7 x 203.2 x 86.3 cm.)
Executed in 2007.

$40,000-60,000

PROVENANCE
Galerie Terminus, Munich

EXHIBITED
Munich, Galerie Terminus, *Frank Stella: Recent Works*, October-November 2007.



289

290

291

SOREL ETROG (1933-2014)

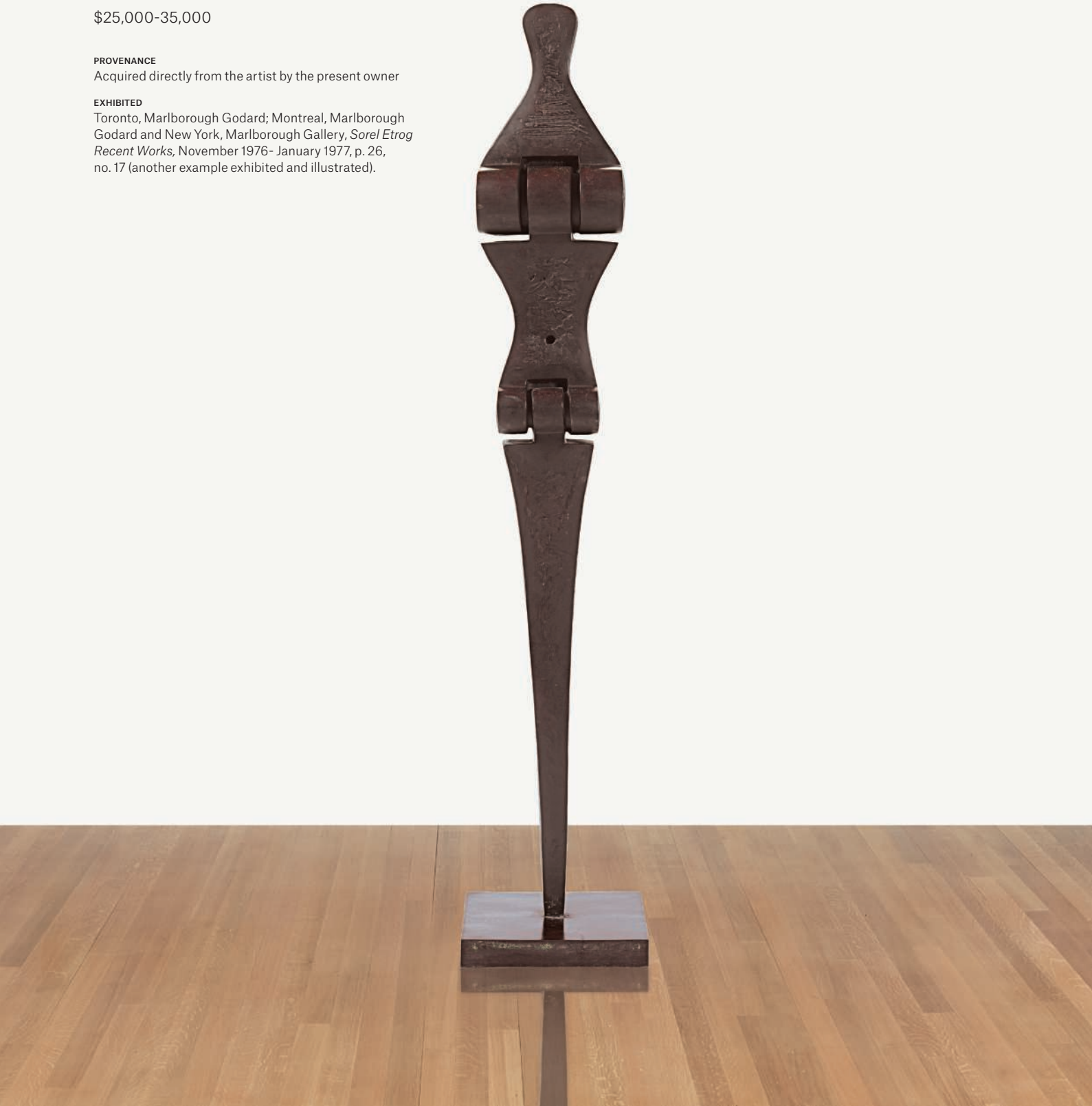
Standing Figure

bronze
71 x 13 ¾ x 13 ¾ in. (180.3 x 34.9 x 34.9 cm.)
Executed in 1974-1976. This work is from an edition of seven.

$25,000-35,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Toronto, Marlborough Godard; Montreal, Marlborough Godard and New York, Marlborough Gallery, *Sorel Etrog Recent Works,* November 1976- January 1977, p. 26, no. 17 (another example exhibited and illustrated).



292

BRUCE CONNER (1933-2008)

Avatar

signed twice, titled and dated 'AVATAR Conner 1954' (on the strainer); inscribed 'TINGLE' (on the reverse)
oil on found painting in artist's wood frame
27 x 20 ⅜ in. (68.6 x 51.8 cm.)
Painted in 1954.

$30,000-50,000

PROVENANCE
Private collection, California, acquired directly from the artist, 1957
Acquired from the above by the present owner

293

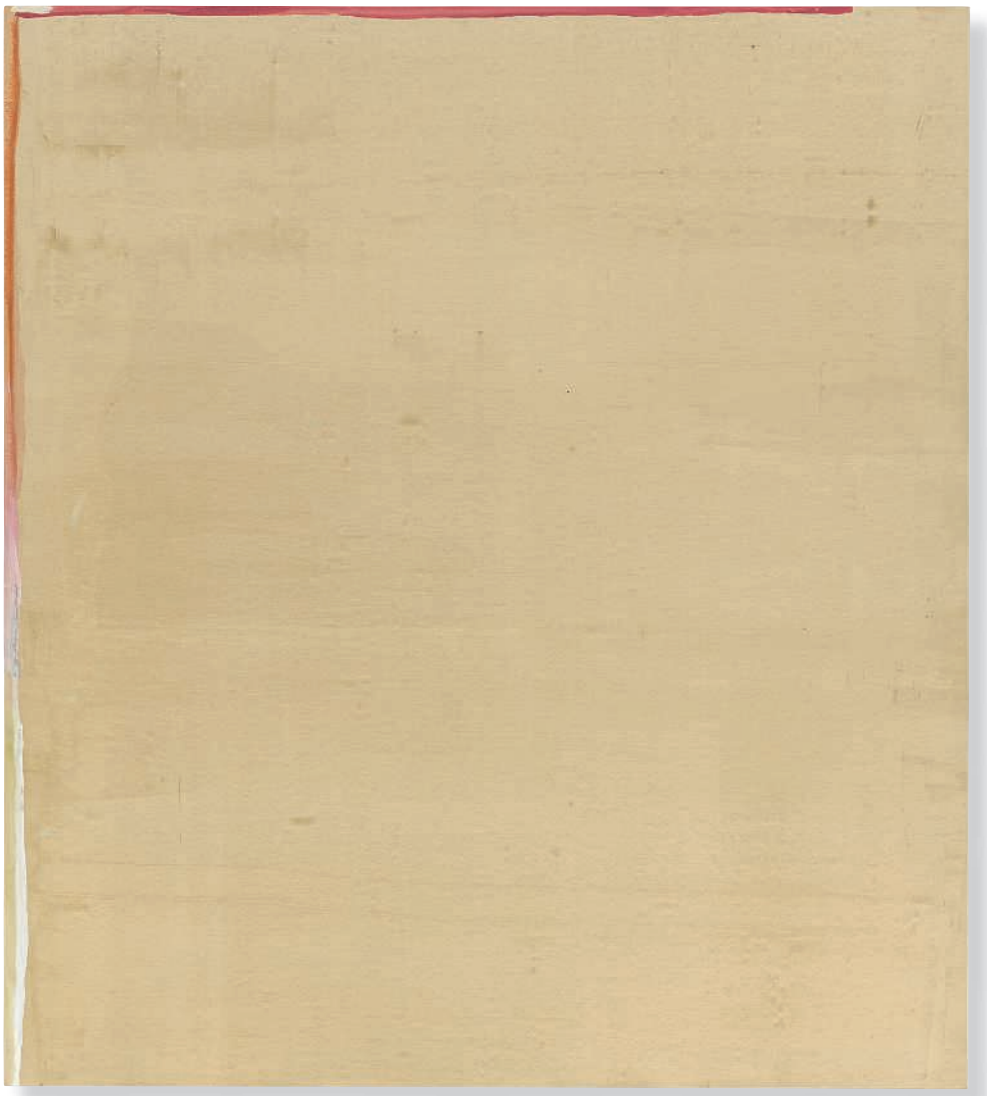
BRUCE CONNER (1933-2008)

Untitled

oil, enamel and glass on Masonite in artist's frame
12 ½ x 9 ⅞ in. (31.8 x 25.1 cm.)
Painted *circa* 1957-1961.

$15,000-20,000

PROVENANCE
Acquired directly from the artist by the present owner, *circa* 1966



PROPERTY OF THE DAVID WINTON BELL GALLERY, BROWN UNIVERSITY

294

JULES OLITSKI (1922-2007)

Fifth Front

signed, titled and dated '1972 Fifth Front Jules Olitski'
(on the reverse)
acrylic on canvas
84 x 75 in. (213.4 x 190.5 cm.)
Painted in 1972.

$25,000-30,000

PROVENANCE
Lawrence Rubin Gallery, New York
Private collection, Palm Beach
Acquired from the above by the present owner, 1983

PROPERTY OF THE DAVID WINTON BELL GALLERY, BROWN UNIVERSITY

295

JULES OLITSKI (1922-2007)

Beauty Mouth-13

signed, titled and dated 'Jules Olitski 1972 Beauty Mouth-13' (on the reverse)
acrylic on canvas
62 ⅛ x 37 ½ in. (157.8 x 95.3 cm.)
Painted in 1972.

$20,000-30,000

PROVENANCE
Lawrence Rubin Gallery, New York
Private collection, Palm Beach
Acquired from the above by the present owner, 1981

296

NORMAN BLUHM (1921-1999)

Fresco #3

signed and dated 'bluhm 87' (lower center)
acrylic and pastel on paper laid down on canvas
50 ½ x 59 ¼ in. (128.3 x 150.5 cm.)
Executed in 1987.

$10,000-15,000

PROVENANCE
Estate of the artist
Acquired from the above by the present owner

297

LARRY POONS (B. 1937)

Untitled (78F-2)

signed, titled and dated '1978 Larry Poons 78F-2' (on the reverse)
acrylic on canvas
67 ⅜ x 23 ⅛ in. (171.1 x 58.7 cm.)
Painted in 1978.

$15,000-20,000

PROVENANCE
Private collection, New York
Anon. sale; Freeman's, Philadelphia, 4 November 2012, lot 116
Acquired at the above sale by the present owner

298

FRIEDEL DZUBAS (1915-1994)

Deep Reef

signed, titled and dated 'Dzubas "DEEP REEF"/1977' (lower right)
Magna on unstretched canvas
image: 9 ½ x 9 ⅜ in. (24.1 x 23.8 cm.)
overall: 10 ⅞ x 12 ¾ in. (27.6 x 32.4 cm.)
Painted in 1977.

$5,000-7,000

PROVENANCE
Jaffe Baker Gallery, Boca Raton
Acquired from the above by the present owner

299

PAUL JENKINS (1923-2012)

Phenomena Shoulder to the Sun

signed 'Paul Jenkins' (lower left); signed again, inscribed, titled and dated 'Paul Jenkins "Phenomena Shoulder to the Sun" 1981 New York, NY' (on the stretcher)
acrylic on canvas
78 ⅛ x 58 in. (198.4 x 147.3 cm.)
Painted in 1981.

$25,000-35,000

PROVENANCE
Private collection
Anon. sale; Sotheby's Arcade, New York, 14 February 1989, lot 169
Private collection, Florida
Anon. sale; Shannon's, Milford, 27 October 2011, lot 73
Acquired at the above sale by the present owner

300

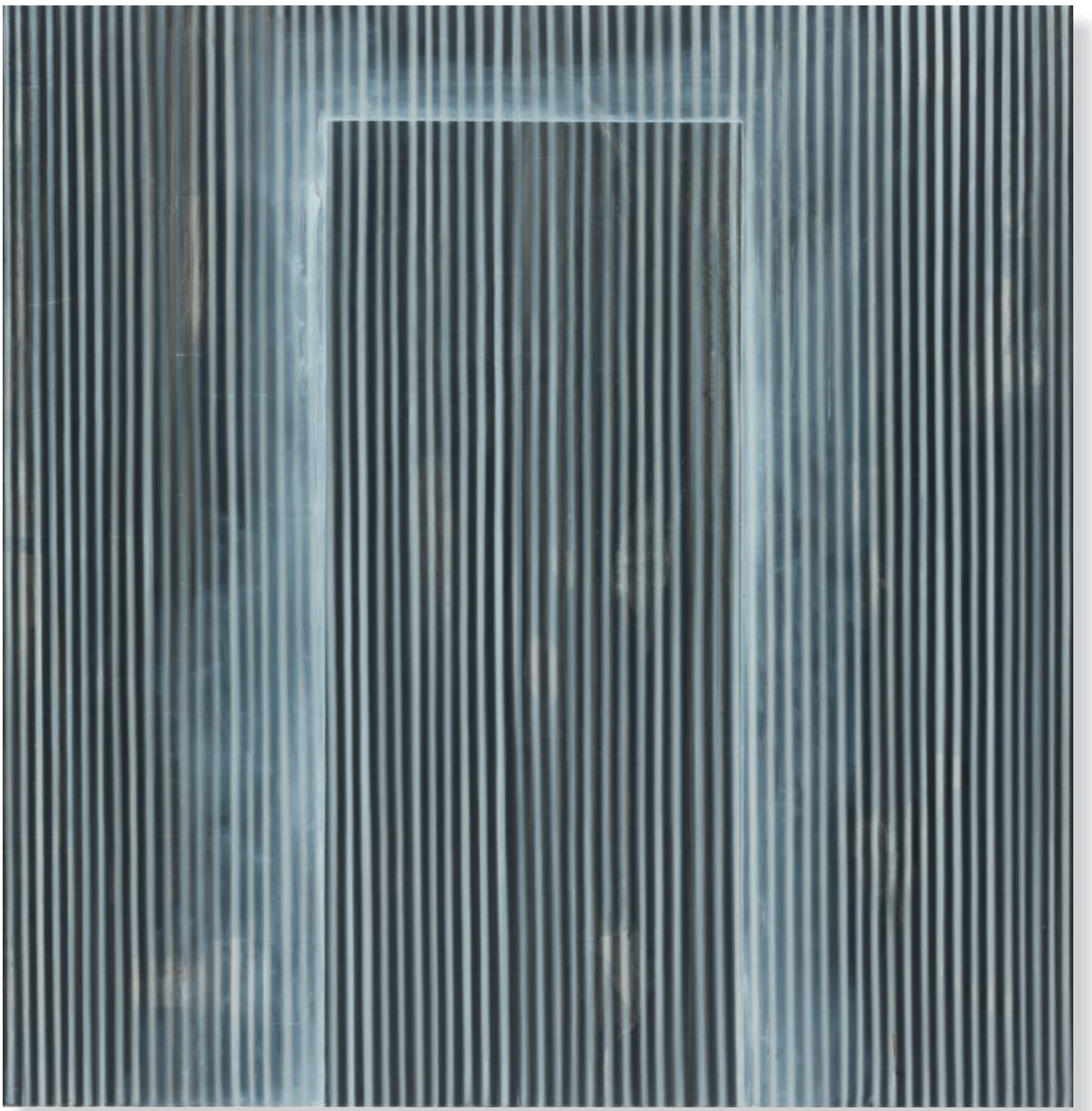
THEODOROS STAMOS (1922-1997)

Infinity Field Lefkada Series #V

signed, titled, numbered, dedicated and dated '"INFINITY FIELD LEFKADA SERIES" #V STAMOS 1982 (FOR NIKOS XYLOURIS, DARK AFTERNOON)' (on the overlap)
acrylic on canvas
72 x 48 ⅜ in. (182.9 x 122.9 cm.)
Painted in 1982.

$30,000-40,000

PROVENANCE
M. Knoedler Gallery, Zurich
Camillos Kouros Gallery, New York
Private collection, Palm Beach
Anon. sale; Christie's, New York, 19 November 1996, lot 72
Acquired at the above sale by the present owner



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

301

ROSS BLECKNER (B. 1949)

The Door to Last Year

signed, titled and dated 'Ross Bleckner 1981 THE DOOR TO LAST YEAR' (on the reverse)
oil and wax on canvas
89 ½ x 87 ½ in. (227.3 x 222.3 cm.)
Painted in 1981.

$50,000-70,000

PROVENANCE
Mary Boone Gallery, New York
Saatchi Collection, London
Thomas Amann Fine Art, Zurich
Private collection
Anon. sale; Sotheby's, New York, 13 May 2015, lot 290
Acquired at the above sale by the present owner

EXHIBITED
Zurich, Thomas Amann Fine Art, *Ross Bleckner*, March-April 2007, no. 1 (illustrated).

LITERATURE
D. Cameron, *New York Art Now: The Saatchi Collection*, Milan, 1992, p. 72 (illustrated).

302

TERRY WINTERS (B. 1949)

Untitled

signed 'Terry Winters' (on the reverse)
oil on canvas
104 x 80 in. (264.2 x 203.2 cm.)
Painted in 1984.

$30,000-50,000

303

PAUL JENKINS (1923-2012)

Phenomena Shield the Light

signed 'Paul Jenkins' (lower center); signed again, titled and dated 'Paul Jenkins "Phenomena Shield the Light" 1980' (on the stretcher)
acrylic on canvas
78 x 48 ⅛ in. (198.1 x 122.2 cm.)
Painted in 1980.

$20,000-30,000

PROVENANCE
Gimpel Fils Gallery, London
Private collection, Calgary
By descent from the above to the present owner

304

PAUL JENKINS (1923-2012)

Phenomena Magnetic Octaves

signed 'Paul Jenkins' (lower left); signed again, inscribed, titled and dated '1981 Paul Jenkins "Phenomena Magnetic Octaves" Hell State Hill, N.Y.' (on the stretcher)
acrylic on canvas
78 x 57 ⅞ in. (198.1 x 147 cm.)
Painted in 1981.

$30,000-50,000

PROVENANCE
Stein Bartlow Gallery, Chicago
A.T. Galleries, Tahoe City
Acquired from the above by the present owner, 1996

305

JOE ANDOE (B. 1955)

Untitled

signed 'Joe Andoe' (upper left)
oil on canvas
72 x 60 ⅛ in. (182.9 x 152.7 cm.)
Painted in 1999.

$7,000-10,000

PROVENANCE
Joseph Helman Gallery, New York
Acquired from the above by the present owner, 1999

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

306

ROSS BLECKNER (B. 1949)

Untitled

signed, inscribed and dated 'Fall 2001 Ross Bleckner' (on the reverse)
oil and wax encaustic on canvas
36 x 36 in. (91.4 x 91.4 cm.)
Executed in 2001.

$15,000-20,000

PROVENANCE
Private collection, New York
Anon. sale; Sotheby's, London, 26 June 2003, lot 292
Private collection, Connecticut
Anon. sale; Sotheby's, New York, 25 September 2013, lot 75
Acquired at the above sale by the present owner

307

APRIL GORNIK (B. 1953)

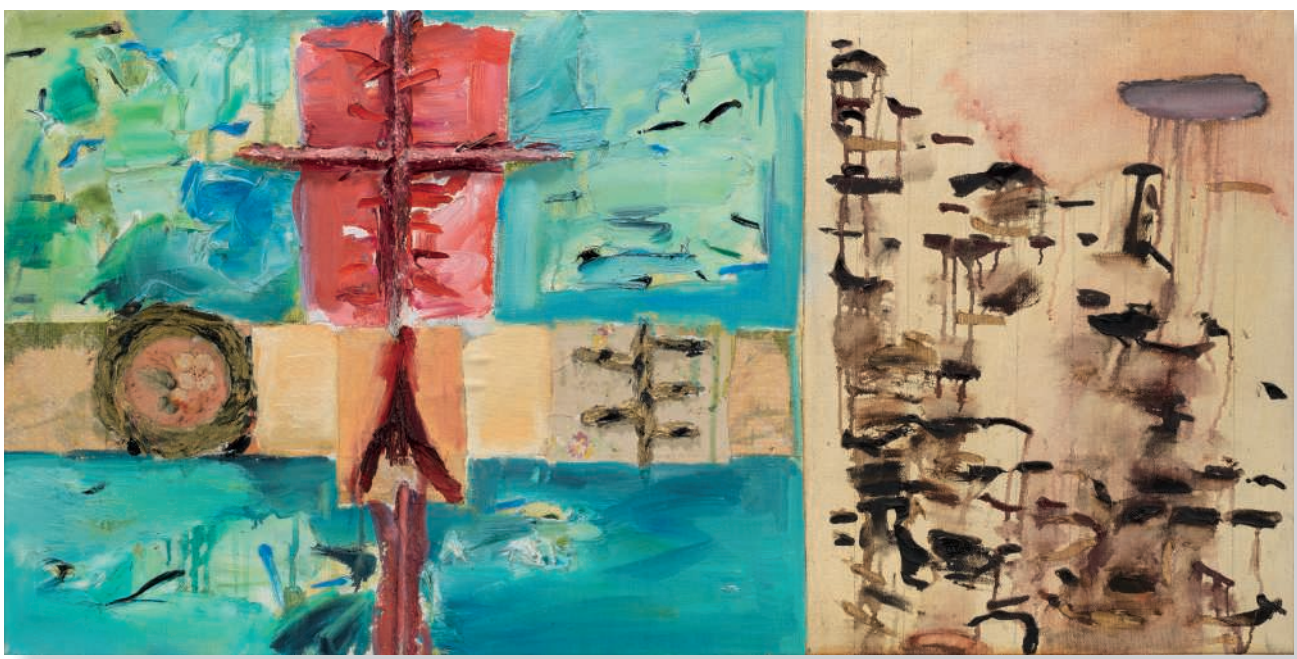
Rising Moon

signed, titled and dated 'RISING MOON April Gornik 1991'
(on the reverse)
oil on canvas
77 x 110 ¼ in. (195.6 x 280 cm.)
Painted in 1991.

$18,000-25,000

PROVENANCE
Edward Thorp Gallery, New York
Acquired from the above by the present owner, 1991

EXHIBITED
New York, Edward Thorp Gallery, *April Gornik*, Fall 1992.
Huntington, Heckscher Museum, *The Luminous Landscapes of April Gornik*, May-July 2009.



308

JOAN SNYDER (B. 1940)

D.O.M.M.

acrylic, oil, painted paper collage, wood and fabric collage on canvas
24 x 48 in. (61 x 121.9 cm.)
Executed in 1980.

$40,000-60,000

PROVENANCE
Hamilton Gallery of Contemporary Art, New York
Acquired from the above by the present owner, 1982

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º309

ROBERT LONGO (B. 1953)

Untitled (NY Athletic Club)

incised with artist's signature and date 'Robert Longo 80'
(on the reverse)
lacquer on cast aluminum
38 ⅛ x 47 ¾ x 11 ¼ in. (96.8 x 121.3 x 28.6 cm.)
Executed in 1980. This work is number three from an edition of six.

$10,000-15,000

PROVENANCE
Metro Pictures, New York
Acquired from the above by the present owner, 1981

EXHIBITED
New York, Metro Pictures, *Men in the Cities*, January 1981 (another example exhibited).

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

310

ROBERT LONGO (B. 1953)

Speed of Grace, from Men in the Cities series

cast bronze
83 x 28 x 47 ½ in. (210.8 x 71.1 x 120.7 cm.)
Executed in 1982-1983. This work is number four from an edition of six.

$60,000-80,000

PROVENANCE
Metro Pictures, New York
Acquired from the above by the present owner, 1983

311

LOUISE LAWLER (B. 1947)

(not yet titled)

signed, numbered and dated 'Louise Lawler 2003/04 5/5' (on the reverse)
digital Fujiflex laminated on aluminum museum box
23 ½ x 29 ½ in. (59.7 x 74.9 cm.)
Executed in 2003-2004. This work is number five from an edition of five.

$20,000-30,000

PROVENANCE
Metro Pictures, New York
Acquired from the above by the present owner, 2004

EXHIBITED
New York, Metro Pictures, *Louise Lawler: Looking Forward*, October-December 2004 (another example exhibited).

LITERATURE
P. Kaiser, ed., *Louise Lawler: Adjusted*, London and New York, 2013, p. 146 (another example illustrated).
B. Sholis, "Reviews: Louise Lawler at Metro Pictures," *Untitled Magazine,* Spring 2015, no. 33, p. 57.

PROPERTY FROM AN AMERICAN COLLECTION

312

LOUISE LAWLER (B. 1947)

Perfume

Cibachrome print, flush-mounted on board
39 x 48 in. (99.1 x 122 cm.)
Executed in 1988. This work is from an edition of five plus one artist's proof.

$20,000-30,000

PROVENANCE
Yvon Lambert Gallery, Paris
Acquired from the above by the present owner

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

313

VIK MUNIZ (B. 1961)

Anatomy, after Francesco Bertinatti (Pictures of Junk)

signed and dated 'Vik Muniz 2009' (on a paper label affixed to the reverse)
digital chromogenic print
89 x 71 in. (226.1 x 180.3 cm.)
Executed in 2009. This work is number four from an edition of six plus four artist's proofs.

$25,000-35,000

PROVENANCE
Sikkema Jenkins & Co., New York
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. 557 (another example illustrated).

314

BHARTI KHER (B. 1969)

Dead Ruler

signed, numbered and dated 'Bharti Kher ⅓ 2008' (on the underside of the chair)
wooden chair with leather seat and rivets, fiberglass skeleton, felt collage, conch shell, duct tape
42 ½ x 65 x 65 in. (108 x 165.1 x 165.1 cm.)
Executed in 2008. This work is number one from an edition of three.

$50,000-70,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris
Acquired from the above by the present owner

EXHIBITED
Paris, Galerie Emmanuel Perrotin, *Sing to them that will listen*, October 2008-January 2009 (another example exhibited).

PHOTOGRAPHS FROM A DISTINGUISHED PRIVATE COLLECTION

315

MAURIZIO CATTELAN (B. 1960)

Mother

gelatin silver print flush-mounted on board and face-mounted to acrylic
image: 35 x 27 ¾ in. (88.9 x 70.5 cm.)
sheet: 45 ¼ x 39 ⅛ in. (114.9 x 99.4 cm.)
Executed in 1999. This work is number ten from an edition of ten.

$50,000-70,000

PROVENANCE
Marian Goodman Gallery, New York
Collection of Henry Buhl, New York
His sale; Sotheby's, New York, 12 December 2012, lot 74
Acquired at the above by the present owner

EXHIBITED
New York, Guggenheim Museum and Bilbao, Spain, Guggenheim Museum Bilboa, *Speaking with Hands: Photographs from The Buhl Collection*, June 2004-March 2006, pp. 52 and 207 (illustrated).
New York, Guggenheim Museum, *Maurizio Cattelan: All,* November 2011-January 2012.

LITERATURE
M. Cattelan and G. Verzotti, *Maurizio Cattelan,* Milan, 1999, cover and p. 16-17 (another example illustrated).
F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003, pp. 88-89 (another example illustrated).
N. Spector, *Maurizio Cattelan: All,* New York, Guggenheim Foundation, 2011, p. 220, no. 70 (illustrated).

∆316

MAURIZIO CATTELAN (B. 1960)

Untitled

gelatin silver print flush-mounted on aluminum
40 x 60 in. (101.6 x 152.4 cm.)
Executed in 1996. This work is number three from an edition of three.

$40,000-60,000

PROVENANCE
Massimo De Carlo, Milan
Acquired from the above by the present owner

EXHIBITED
Zurich, Ars Futura Galerie, *Maurizio Cattelan*, October 1996 (another example exhibited).
Houston, The Menil Collection, *Maurizio Cattelan*, February-August 2010, pp. 24-25 (another example exhibited and illustrated).
New York, The Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, November 2011-January 2012, p. 206, no. 43 (another example exhibited and illustrated).

LITERATURE
Centre d'art Brétigny-sur-Orge, Consortium à Dijon and Galerie Emmanuel Perrotin, eds., *Maurizio Cattelan*, Paris, 1998, n.p. (another example illustrated).
G. Vezzotti, *Maurizio Cattelan*, Milan, 1999, p. 34 (another example illustrated).
F. Bonani, N. Spector and B. Vanderlinden, eds., *Maurizio Cattelan*, London, 2000, p. 64 (another example illustrated).

317

ANDRES SERRANO (B. 1950)

Piss Christ

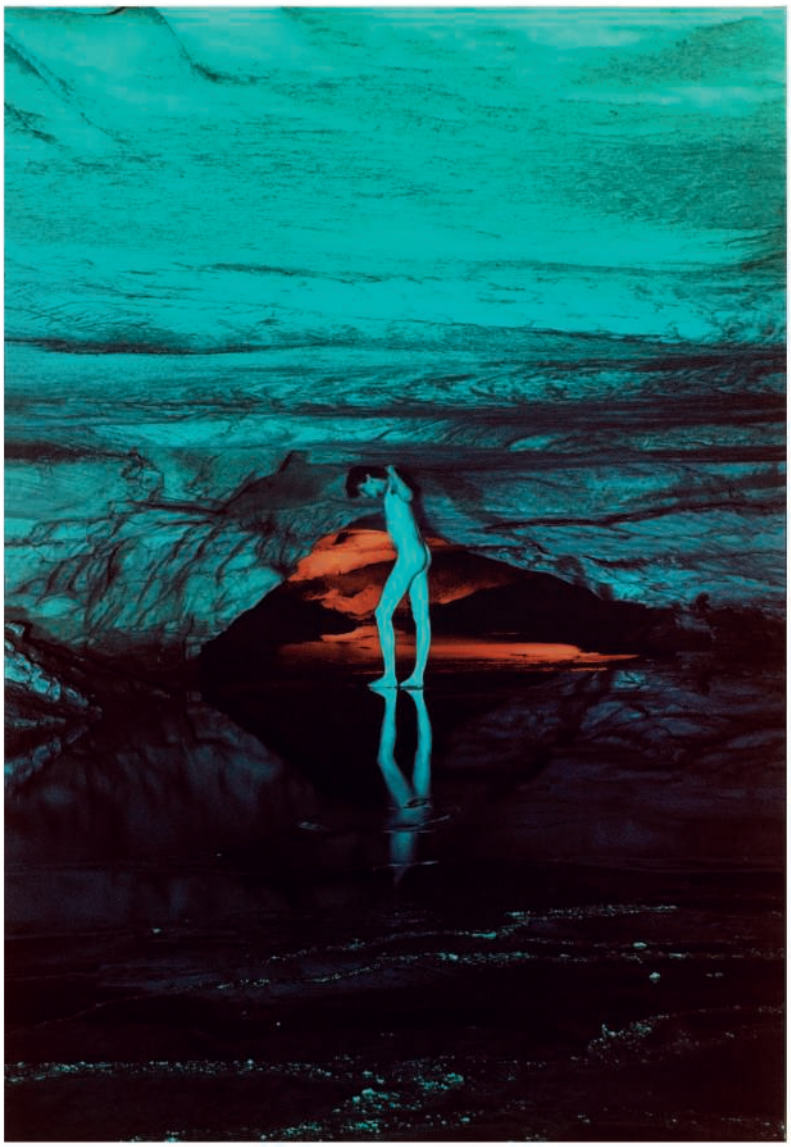
signed, titled, numbered and dated 'Piss Christ 1987 6/10 Andres Serrano' (on the reverse)
Cibachrome print flush-mounted on board and face-mounted to Plexiglas, in artist's frame
40 x 27 ½ in. (101.6 x 69.8 cm.)
Executed in 1987. This work is number six from an edition of ten.

$100,000-150,000

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

EXHIBITED
Winston-Salem, Southeastern Center for Contemporary Art; Los Angeles County Museum of Art; Pittsburgh, Carnegie-Mellon University Art Gallery and Richmond, Virginia Museum of Fine Arts, *Awards in the Visual Arts 7*, May 1988-January 1989, p. 115 (another example illustrated and exhibited).
Warsaw, Centre for Contemporary Art, Ujazdowski Castle; Moderna Galerija Ljubljana; Bregenz, Magazin 4 Vorarlberger Kunstverein; Philadelphia, Institute of Contemporary Art, University of Pennsylvania; New York, The New Museum of Contemporary Art; Miami, Center for the Fine Arts; Houston, Contemporary Art Museum and Chicago, Museum of Contemporary Art, *Andres Serrano: Works 1983-1993*, January 1994-February 1996, p. 63 (another example illustrated and exhibited).
Netherlands, Groninger Museum, *A History of Andres Serrano: A History of Sex*, February-May 1997, p. 20 (another example illustrated and exhibited).
Melbourne, National Gallery of Victoria, *Andres Serrano*, October 1997 (another example exhibited).
Vitoria-Gasteiz, Artium and L'Hospitalet, Centre Cultural Metropolita, *Andres Serrano: El dedo en la llaga*, June 2006-January 2007, n.p. (another example illustrated and exhibited).
New York, Yvon Lambert Gallery, *Andres Serrano: Shit*, September-October 2008 (another example exhibited).
Avignon, La Collection Lambert, *Je crois aux Miracles: 10 ans de la Collection Lambert*, December 2010-May 2011 (another example exhibited).
Los Angeles, Maloney Fine Art, *Fire In Her Belly*, July-August 2013 (another example exhibited).

LITERATURE
D. Kuspit, "Objects and Bodies: Ten Artists in Search of Interiority," *Awards in the Visual Arts 7*, Winston-Salem, 1988, p. 115 (another example illustrated).
R. Johnson, "Storm Over 'Art' Photo of Christ," *The New York Post*, May 12, 1989, p. 6.
R. Atkins, "Stream of Conscience," *The Village Voice*, May 30, 1989, vol. 34, no. 22, pp. 87-88 (another example illustrated).
P. Finnegan, "Bearing the Cross: An Interview with Andres Serrano," *Contemporanea*, no. 22, November 1990, pp. 32-35.
G. R. Denson, "John Miller and Andres Serrano. 'Bad Boy' Sublimation", *Contemporanea*, no. 22, November 1990, pp. 37-41.
E. Heartney, "Andres Serrano: Challenging Complacency," *Latin American Art*, Winter 1990, pp. 37-39 (another example illustrated).
R. Bolton, *Culture Wars : Documents from the Recent Controversies in the Arts*, New York, 1992, p. 309 (another example illustrated).
B. Wallis, *Andres Serrano: Body and Soul*, New York, 1995, n.p. (another example illustrated).
A. Serrano, *A History of Sex*, Milan, 1998, p. 5 (another example illustrated).
U. Grosenick and B. Riemschneider, *Art at the Turn of the Millennium*, Cologne, 1999, p. 6 (another example illustrated).
B. Wallis, *Art Matters: How the Culture Wars Changed America*, New York, 1999 (another example illustrated).
D. Hanson, ed., *Andres Serrano: America and other work*, Cologne, 2004, n.p. (another example illustrated).



318

RYAN MCGINLEY (B. 1977)

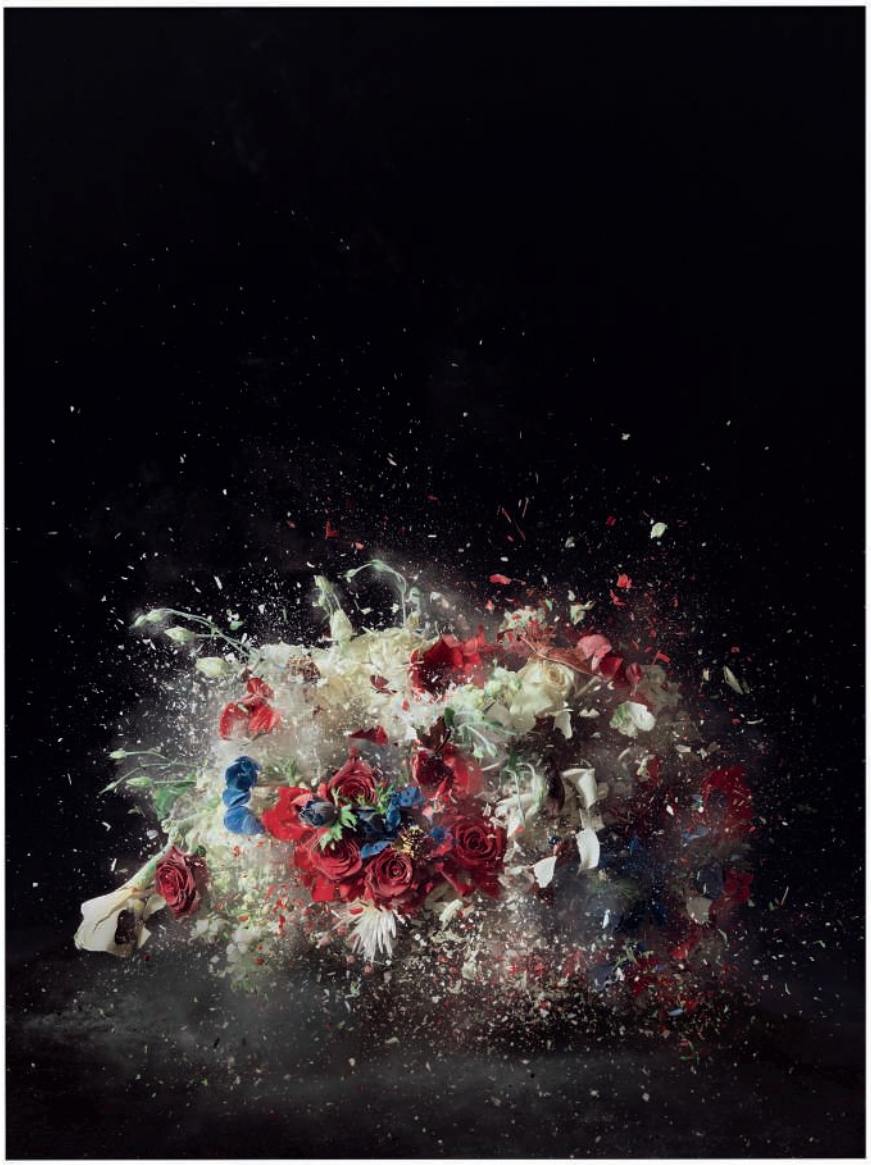
Jack (Blue Mass)

chromogenic print, flush-mounted and face-mounted to acrylic
69 ⅜ x 47 ¾ in. (176.2 x 121.3 cm.)
Executed in 2009. This work is number three from an edition of three.

$10,000-15,000

PROVENANCE
Team Gallery, New York
Acquired from the above by the present owner

LITERATURE
A. Blanch, "Ryan McGinley: nudists of the subterrain," *Musée Magazine*, no. 15, published digitally on 27 July 2016 (another example illustrated on the cover).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

319

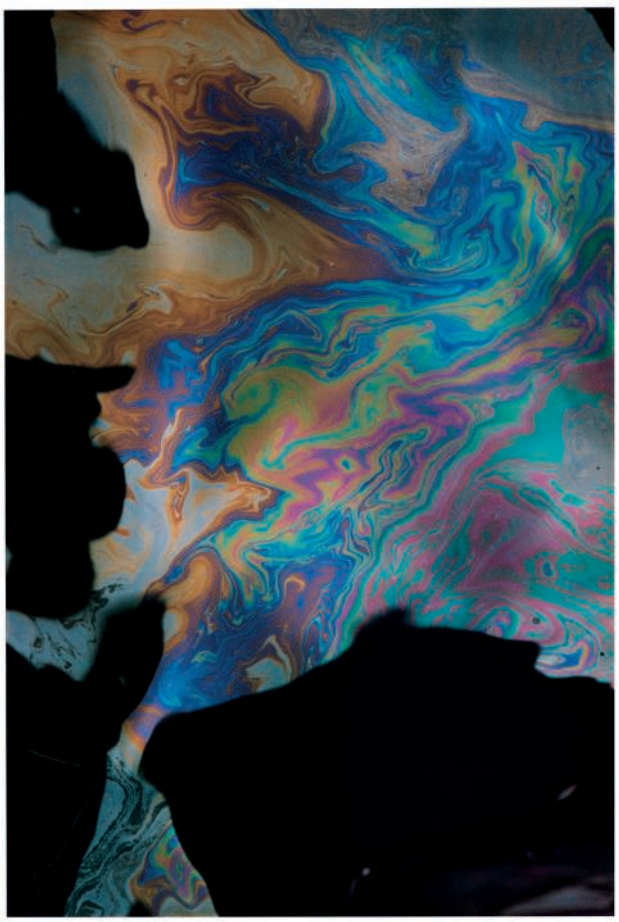
ORI GERSHT (B. 1967)

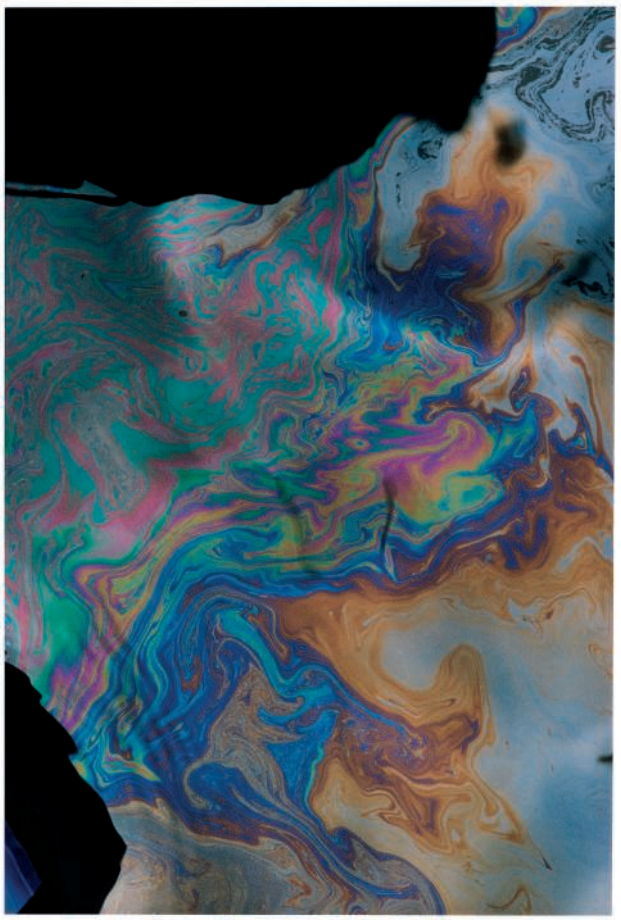
Time After Time: Blow Up No. 5

chromogenic print flush-mounted on aluminum
97 ⅛ x 73 ½ in. (246.7 x 186.7 cm.)
Executed in 2007. This work is number six from an edition of six plus two artist's proofs.

$20,000-30,000

PROVENANCE
CRG Gallery, New York
Acquired from the above by the present owner





320

PIOTR UKLAŃSKI (B. 1968)

Untitled (GTX c)

diptych—chromogenic print, flush-mounted on aluminum and face-mounted to Plexiglas
each: 63 ⅝ x 42 ⅝ in. (161.6 x 108.3 cm.)
overall: 63 ⅝ x 85 ¼ in. (161.6 x 216.6 cm.)
Executed in 2001. This work is number three from an edition of five plus one artist's proof.

$8,000-12,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris
Private collection, Paris
Anon. sale; Sotheby's, London, 2 July 2015, lot 384
Acquired at the above sale by the present owner

PHOTOGRAPHS FROM A DISTINGUISHED PRIVATE COLLECTION

321

VIK MUNIZ (B. 1961)

After Yves Klein (Pictures of Color)

signed and dated 'Vik Muniz 2001' (on a paper label affixed to the reverse)
chromogenic print
90 ¼ x 74 ⅞ in. (229.2 x 188.3 cm.)
Executed in 2001. This work is number three from an edition of three plus three artist's proofs.

$30,000-50,000

PROVENANCE
Galerie Xippas, Paris
Sikkema Jenkins & Co., New York
Acquired from the above by the present owner

LITERATURE
M. Arcuri, P. Corrêa do Lago and V. Muniz, *Vik Muniz: Obra Completa 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 459 (another example illustrated).

322

MARCELLO LO GIUDICE (B. 1957)

Eden Blu Torqoise

signed, titled and dated 'lo giudice 2015 Eden Blu Torqoise' (on the reverse)
oil and pigment on canvas
39 ⅜ x 39 ⅜ in. (100 x 100 cm.)
Executed in 2015.

$30,000-50,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
St. Petersburg, Russian Museum, *Marcello Lo Giudice: Eden, Pianeti Blu*, March-May 2017.

PROPERTY FROM A PRIVATE SWISS COLLECTION

323

MATTHEW BARNEY (B. 1967)

CREMASTER 2: The Metamorphosis

signed 'Matthew Barney' (on the backing board)
chromogenic print in artist's self-lubricating plastic frame
54 x 42 ¾ in. (137.2 x 108.6 cm.)
Executed in 1999. This work is number four from an edition of six plus one artist's proof.

$15,000-20,000

PROVENANCE

Regen Projects, Los Angeles
Anon. sale; Christie's, London, 26 June 2003, lot 43
Private collection, Milan
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Cologne, Museum Ludwig; Musée d'Art Moderne de la Ville de Paris and New York, Guggenheim Museum, *Matthew Barney: The CREMASTER Cycle*, June 2002-June 2003, pp. 179, 463 and 511 (another example exhibited and illustrated).

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

324

PAUL MCCARTHY (B. 1945)

Piccadilly Circus: Green Queen Lying on the Marble Floor

chromogenic print flush-mounted on aluminum
48 x 72 in. (121.9 x 182.9 cm.)
Executed in 2003. This work is number two from an edition of three plus one artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

$20,000-30,000

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

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

325

PAUL MCCARTHY (B. 1945)

Piccadilly Circus: Pink Queen Behind Smudged Glass

chromogenic print flush-mounted on aluminum
48 ⅜ x 72 in. (122.9 x 182.9 cm.)
Executed in 2003. This work is number three from an edition of three plus one artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

$20,000-30,000

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

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º326

MIKE KELLEY (1954-2012)

Compound Temporal Conflation (Horizontal) #1 - #4

archival pigment prints, in four parts
each: 20 x 30 in. (50.8 x 76.2 cm.)
Executed in 2002-2003. This work is number one from an edition of five.

$12,000-18,000

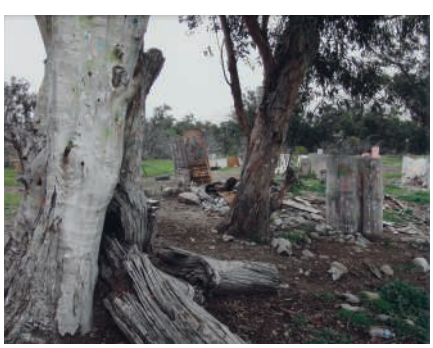
PROVENANCE
Galleria Emi Fontana, Milan
Acquired from the above by the present owner, 2006

EXHIBITED
New York, Museum of Modern Art, PS.1, *Mike Kelley*, October 2013-February 2014 (another example exhibited).

LITERATURE
Mike Kelley, exh. cat., Amsterdam, Stedelijk Museum, 2013, p. 262 (another example illustrated).






PROPERTY FROM A PRIVATE AMERICAN COLLECTION

°327

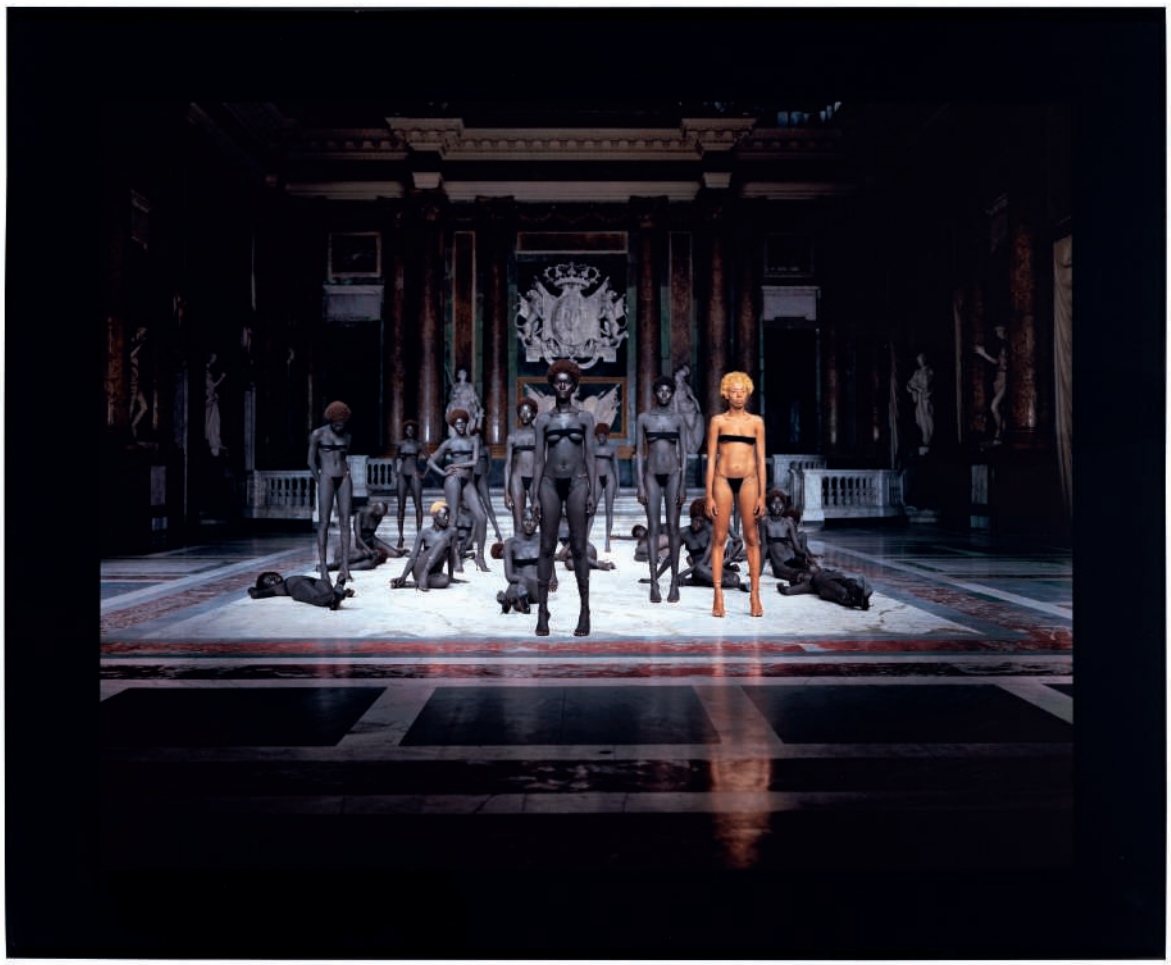
STERLING RUBY (B. 1972)

This Range

Lambda print flush-mounted on Sintra, in seven parts
each: 22 ¼ x 29 ⅞ in. (56.5 x 75.9 cm.)
Executed in 2005. This work is number two from an edition of two plus one artist's proof.

$8,000-12,000

PROVENANCE
Foxy Production, New York
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

328

VANESSA BEECROFT (B. 1969)

VB48.008.DR, Palazzo Ducale, Genoa

chromogenic print flush-mounted on board
image: 40 x 50 in. (101.6 x 127 cm.)
sheet: 49 ⅝ x 60 ⅛ in. (126 x 152.7 cm.)
Executed in 2001. This work is number four from an edition of six, and is accompanied by a certificate of authenticity signed by the artist.

$15,000-25,000

PROVENANCE
Galerie Enrico Navarra, Paris
Private collection
Anon. sale; Phillips, London, 21 May 2015, lot 63
Acquired at the above sale by the present owner

LITERATURE
P. B. Harper, *Abstractionist Aesthetics: Artistic Form and Social Critique in African American Culture*, New York, 2015, p. 56 (another example illustrated).
R. White, *Contemporaries: Travels in the 21st-Century Art World*, New York, 2015, p. 71.

329

WOLFGANG TILLMANS (B. 1968)

Maus

signed, titled, numbered twice and dated twice 'Maus 3/10+1
Wolfgang Tillmans 97-98' (on the reverse)
chromogenic print
16 x 13 in. (40.6 x 33 cm.)
Executed in 1997-1998. This work is number three from an edition of ten plus one artist's proof.

$10,000-15,000

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

330

ROBERT BECK (B. 1959)

Thirteen Shooters

signed, titled respectively, numbered and dated 'R Beck 2001 #1/6' (on the reverse)
archival pigment print, in thirteen parts
smallest element: 50 ¾ x 42 in. (128.9 x 106.7 cm.)
largest element: 76 ⅜ x 42 in. (194 x 106.7 cm.)
Executed in 2001. This work is number one from an edition of six.

$8,000-12,000

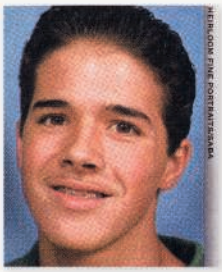
PROVENANCE
CRG Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Vancouver, Rennie Collection, *Winter 2015: Collected Works*, January-May 2016 (another example exhibited).
New York, Whitney Museum of American Art, *Human Interest: Portraits from the Whitney's Collection*, April 2016-April 2017 (another example exhibited).

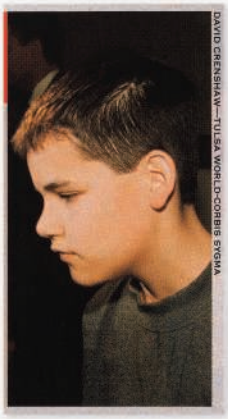
LITERATURE
H. Cotter, "Picturing America in the Selfie Age, at the Whitney," *New York Times*, 28 April 2016, p. C19.

ROSE PALMIERI—AP

SOMMERS—SIPA



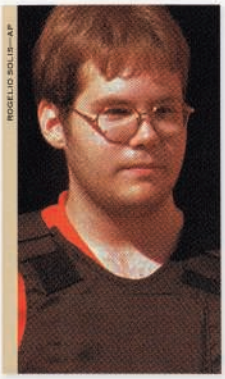
HERLOOM FINE PORTRAITS/ABA



DAVID CRENSHAW—TULSA WORLD-CORBIS SYGMA

BISHOP'S PHOTOGRAPHY—JONESBORO SUN/SIGMA

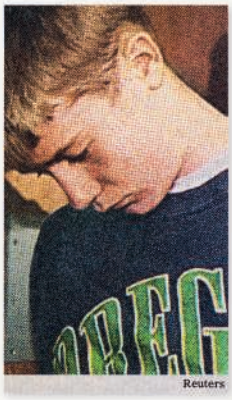
COURTESY OF THE GOLDEN FAMILY—SYGMA



ROGELIO SOLIS—AP

LAFAYETTE COUNTY SHERIFF'S DEPARTMENT—TUSCALOOSA LAFAYETTE

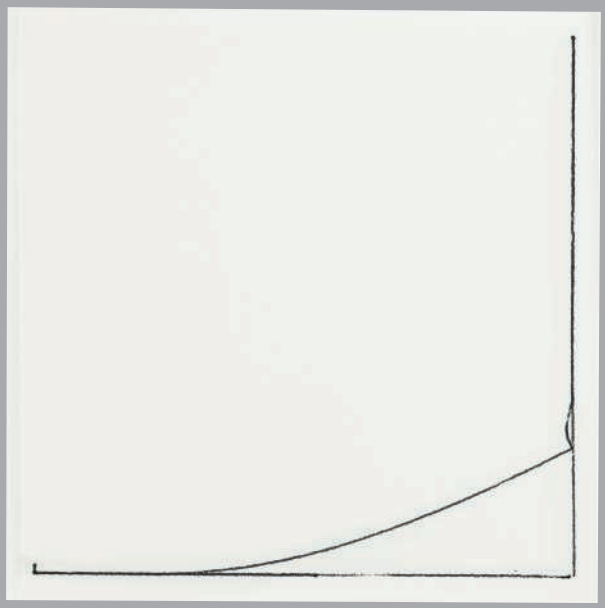
San Diego Union-Tribune

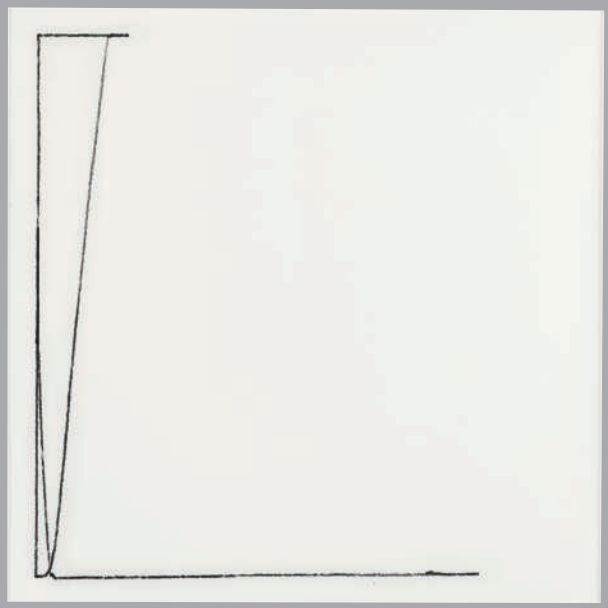


Reuters

ELAINE THOMPSON—AP

CORBIS SYGMA





331

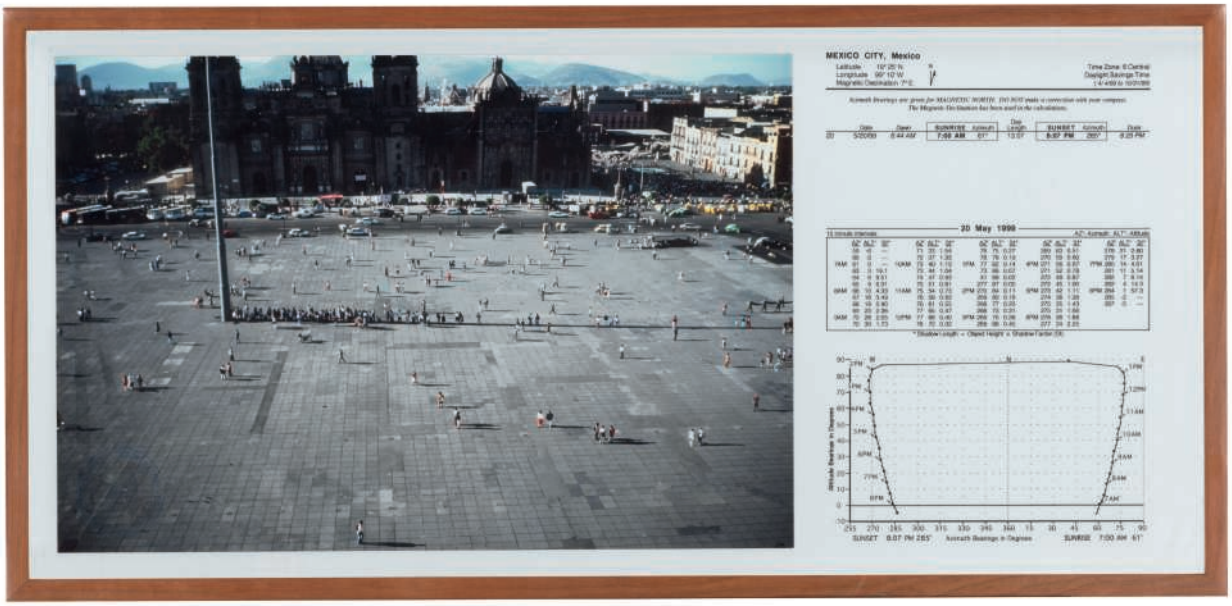
OLAFUR ELIASSON (B. 1967)

Untitled

black tusche on paper, in two parts
each: 13 ½ x 13 ½ in. (34.3 x 34.3 cm.)
Drawn in 1998.

$4,000-6,000

PROVENANCE
Tanya Bonakdar Gallery, New York
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º332

FRANCIS ALŸS (B. 1959)

Sunpath, Mexico City 20.05.99. 5.45pm

stamped '©1999 Zócalo, México D.F./ Francis Alÿs' (lower left);
stamped again '©1999 Zócalo, México D.F./ Francis Alÿs'
(on the reverse)
archival pigment print laid down on sunpath chart, in wood frame
12 ¼ x 25 ⅛ in. (31.1 x 63.8 cm.)
Executed in 1999. This work is number two from an edition of four.

$4,000-6,000

PROVENANCE
Lisson Gallery, London
Acquired from the above by the present owner, 2002

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º333

AARON YOUNG (B. 1972)

Never Work (Ice Cream Saber)

silkscreen inks on canvas
47 ¾ x 60 ¼ in. (121.3 x 153 cm.)
Painted in 2006.

$5,000-7,000

PROVENANCE
Harris Lieberman, New York
Acquired from the above by the present owner, 2006

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º334

MATIAS FALDBAKKEN (B. 1973)

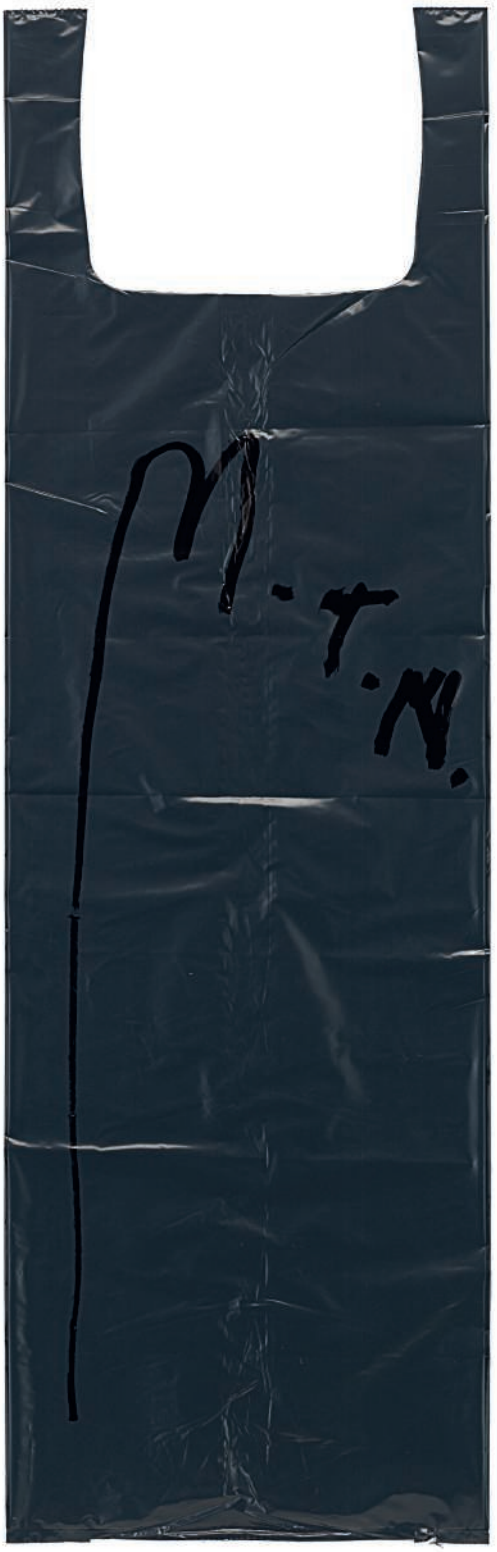
Untitled (Garbage Bag Grey #5)

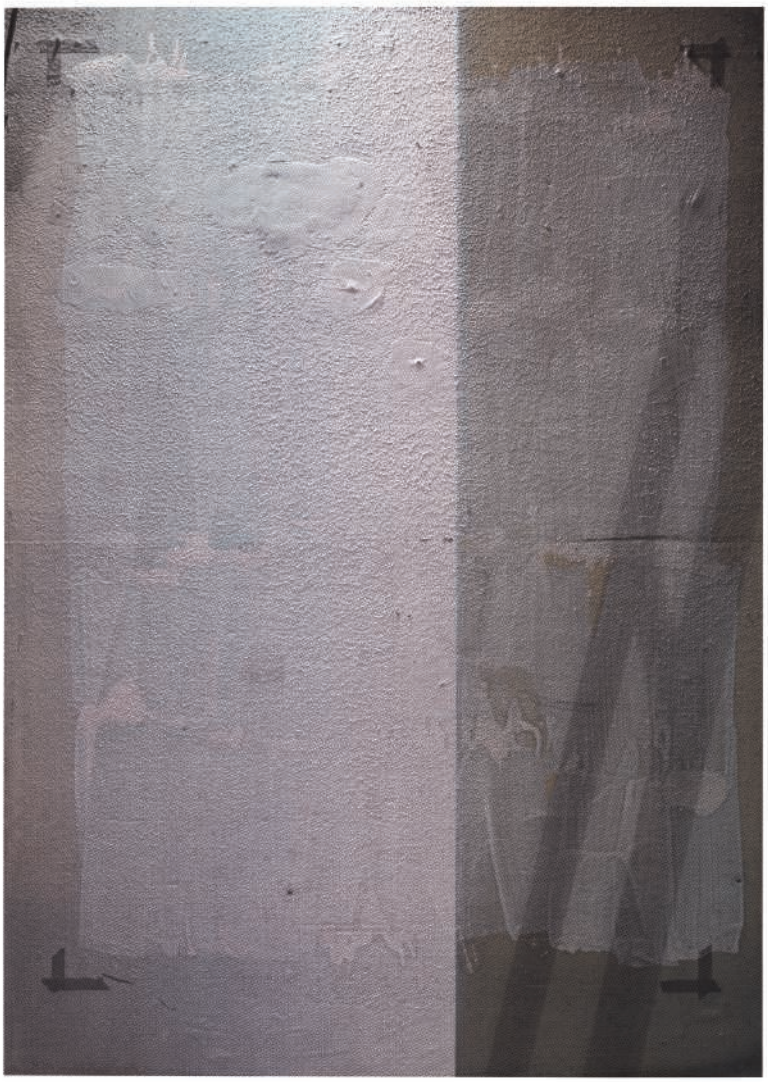
signed 'Matias Faldbakken' (on a paper label affixed to the backing board)
felt-tip pen on plastic bag
48 ¼ x 15 ⅛ in. (122.6 x 38.4 cm.)
Executed in 2010.

$6,000-8,000

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

EXHIBITED
London, Simon Lee Gallery, *Known to Few, Unknown to Fewer*, May-July 2010.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º335

NATHAN HYLDEN (B. 1978)

Untitled

signed and dated 'Nathan Hylden '11' (on the reverse)
acrylic on aluminum
77 ⅝ x 57 in. (197.2 x 144.8 cm.)
Painted in 2011.

$7,000-10,000

PROVENANCE
Richard Telles Fine Art, Los Angeles
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

º336

N. DASH (B. 1980)

Untitled (TG2)

linen and rabbit skin glue on canvas
45 x 60 ⅛ x 8 in. (114.3 x 152.7 x 20.3 cm.)
Executed in 2012.

$8,000-12,000

PROVENANCE
Mesler/Feuer, New York
Acquired from the above by the present owner

337

MATTHIAS WEISCHER (B. 1973)

Untitled

signed and dated 'M. Weischer '99' (on the reverse of each element)
acrylic on canvas over panel, in three parts
each: 35 ½ x 24 ½ in. (90.2 x 62.2 cm.)
Painted in 1999.

$60,000-80,000

PROVENANCE
Private collection
Anon. sale; Phillips de Pury & Company, New York, 12 May 2006, lot 218
Private collection, Tokyo

338

DIRK SKREBER (B. 1961)

Untitled (Houses)

oil, painted canvas collage and masking tape on canvas
114 ⅛ x 67 in. (289.9 x 170.2 cm.)
Executed in 2000.

$15,000-20,000

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

EXHIBITED
New York, Pace Gallery, *Dirk Skreber*, March-October 2001.

339

KELLEY WALKER (B. 1969)

Pioneer PL-518 Series (Proof)

signed, titled and dated 'Pioneer PL-518 Series (Proof) 2009 Kelley Walker' (on the reverse)
four-process silkscreen and acrylic on canvas
23 x 33 ¼ in. (58.4 x 84.5 cm.)
Executed in 2009.

$40,000-60,000

PROVENANCE
Paula Cooper Gallery, New York
Private collection, France
Marc Jancou Contemporary, New York
Acquired from the above by the present owner

340

DANIEL LEFCOURT (B. 1975)

Undisclosed Motivation
(Appartent Misconduct)

acrylic on incised panel
36 x 48 in. (91.4 x 121.9 cm.)
Painted in 2006.

$6,000-8,000

PROVENANCE
Taxter & Spengemann, New York
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION

341

ADAM MCEWEN (B. 1965)

Untitled (Closed)

signed and dated 'A. McEwen 2003'
(on the reverse)
Flashe on paper
11 ⅛ x 15 ¾ in. (28.3 x 40 cm.)
Painted in 2003.

$20,000-30,000

PROVENANCE
Blum & Poe, Los Angeles
Acquired from the above by the present owner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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

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, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

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.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° 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.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

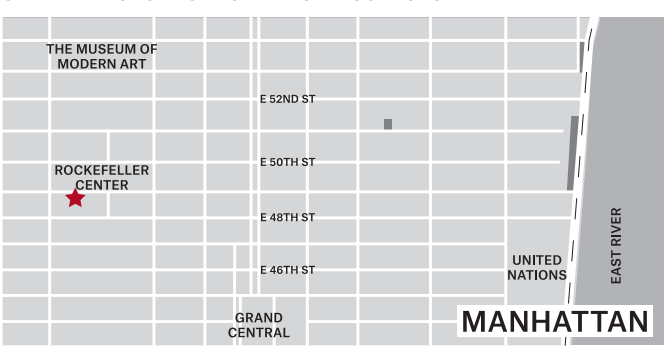
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

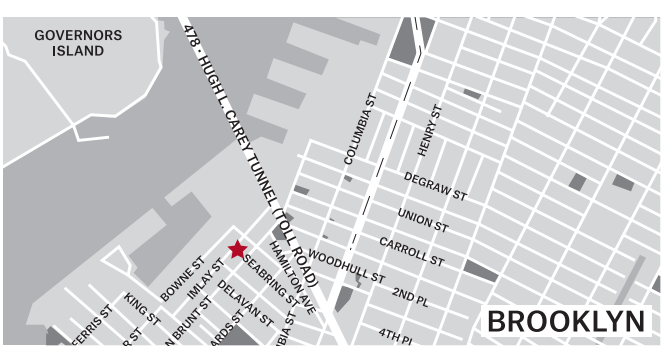
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

19/08/16

AMERICAS


Charlie Adamski
Specialist,
Vice President


Martha Baer
International Director,
Senior Vice President


Alexander Berggruen
Specialist


Vivian Brodie
Associate Specialist


Ana Maria Celis
Specialist,
Vice President


Noah Davis
Junior Specialist


Sara Friedlander
Head of Department,
Senior Vice President


Loic Gouzer
Chairman


Koji Inoue
Global Head of Private Sales,
International Director


Alexis Klein
Specialist,
Vice President


Andy Massad
Deputy Chairman


Laura Paulson
Vice Chairman of
Christie's Americas
Advisory Board


Alexander Rotter
Chairman


Joanna Szymkowiak
Specialist,
Associate Vice President


Stella Wang
Associate Specialist,
Associate Vice President


Barrett White
Executive Deputy
Chairman, Head of Post-
War & Contemporary Art,
Americas


Rachael White
Junior Specialist

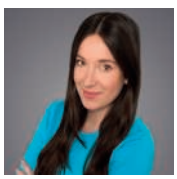

Kathryn Widing
Junior Specialist

LONDON


Cristian Albu
Senior Specialist,
Director


Katharine Arnold
Senior Specialist,
Director


Alessandro Diotallevi
Specialist


Paola Saracino Fendi
Specialist


Edmond Francey
Head of London,
Senior Director


Leonie Grainger
Senior Specialist,
Director


Zoë Klemme
Specialist


Tessa Lord
Associate Specialist

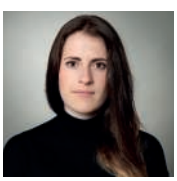

Leonie Moschner
Senior Specialist,
Director


Beatriz Ordovas
Head of Private Sales,
Senior Specialist,
Director


Francis Outred
Chairman and Head of
Post-War & Contemporary
Art, EMERI


Jussi Pylkkänen
Global President


Alice de Roquemaurel
Senior Specialist,
Director


Anna Touzin
Junior Specialist


Alexandra Werner
Specialist

EUROPE

Mariolina Bassetti
Chairman, Italy and Head of Southern Europe

Laetitia Bauduin
Head of Department, France

Guillermo Cid
Specialist, Spain

Christophe Durand-Ruel
Senior Specialist, France

Laura Garbarino
Senior Specialist, Italy

Peter van der Graaf
Senior Specialist, Benelux and Nordic Countries

Barbara Guidotti
Specialist, Italy

Pauline Haon
Specialist, Belgium

Elvira Jansen
Junior Specialist, Amsterdam

Ekaterina Klimochkina
Junior Specialist, France

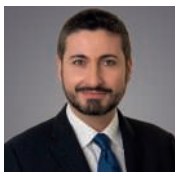
Nina Kretzschmar
Specialist, Germany

Rene Lahn
Senior Specialist, Switzerland

Anne Lamuniere
Specialist, Switzerland

Jutta Nixdorf
Managing Director Zurich, Senior Specialist, Switzerland

Paul Nyzam
Specialist, France



Renato Pennisi
Senior Specialist, Italy

Andreas Rumbler
Chairman, Switzerland

Etienne Sallon
Specialist, France

Herrad Schorn
Senior Specialist, Germany

Arno Verkade
Managing Director, Germany

Elena Zacarrelli
Specialist, Italy

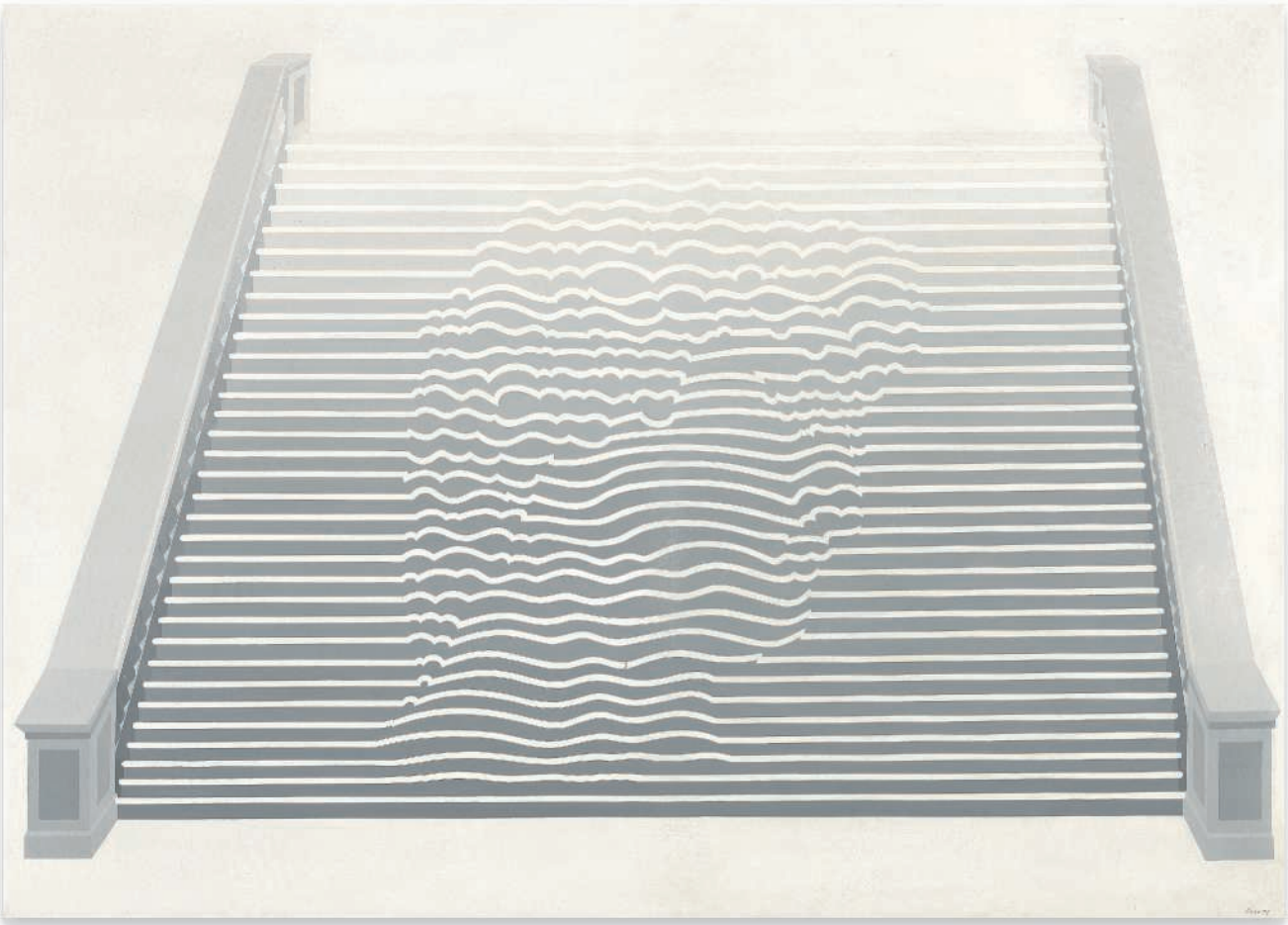
ASIA

Eric Chang
Deputy Chairman, Director of Asian 20th Century & Contemporary Art

Xin Li
Deputy Chairman, Asia

Han-I Wang
Specialist, Hong Kong

Email: First initial followed by last name@christies.com (eg. Charlie Adamski = cadamski@christies.com)



THOMAS BAYRLE (B. 1937)
Römische Treppe (Roman Steps)
acrylic on canvas
39½ x 55¼in. (100.2 x 140.4cm.)
Painted in 1971
£50,000–£70,000

POST-WAR AND CONTEMPORARY DAY SALE
London, King Street, 7 October 2017

VIEWING
30 September–7 October 2017
8 King Street
London SW1Y 6QT

CONTACTS
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+44 (0)20 7389 2713

CHRISTIE'S

STEPHEN SHORE (B. 1947)
Belle Glade, Florida, November 14, 1977
chromogenic print • signed, titled, dated and numbered '(8)' in ink (verso)
image: 12 x 15 1/8 in. (30.4 x 38.4 cm.)
sheet: 14 x 17 in. (35.5 x 43.1 cm.)
$10,000-15,000

IMPORTANT PHOTOGRAPHS FROM THE COLLECTION OF DONALD AND ALICE LAPPÉ
New York, 10 October 2017

VIEWING
5-9 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Shlomi Rabi
srabi@christies.com
+1 212 636 2447

CHRISTIE'S

Paul Outerbridge, Jr. © 2017 G. Ray Hawkins Gallery, Beverly Hills, CA

VISIONARIES

Photographs from the Emily and Jerry Spiegel Collection

PAUL OUTERBRIDGE JR. (1896–1958)
Ide Collar, 1922
platinum print
image: 4 ¾ x 3 ¾ in. (12 x 9.5 cm.)
sheet: 5 x 4 in. (12.7 x 10.1 cm.)
$250,000-350,000

PHOTOGRAPHS
New York, 10 October 2017

VIEWING
5-9 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Darius Himes
dhimes@christies.com
+1 212 636 2330

CHRISTIE'S

THE COLLECTION OF PAUL F. WALTER

New York, 26-27 September 2017

Online, 21-28 September 2017

FEATURING

Fine English furniture; Post War and Contemporary art; Photographs; Prints and Multiples; Jewelry; and Indian, Himalayan and Southeast Asian art

POST WAR AND CONTEMPORARY

Laura Paulson

SALE INQUIRIES

Michelle Rusinek
Mrusinek@christies.com
+1 212 636 2229

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART

THURSDAY 28 SEPTEMBER 2017
AT 10.00 AM AND 2:00PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GRISHOP
SALE NUMBER: 13892

(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$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
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

Client Number (if applicable) — Sale Number: **13892**

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

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◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

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