

POST-WAR AND CONTEMPORARY ART MORNING SESSION



CHRISTIE'S





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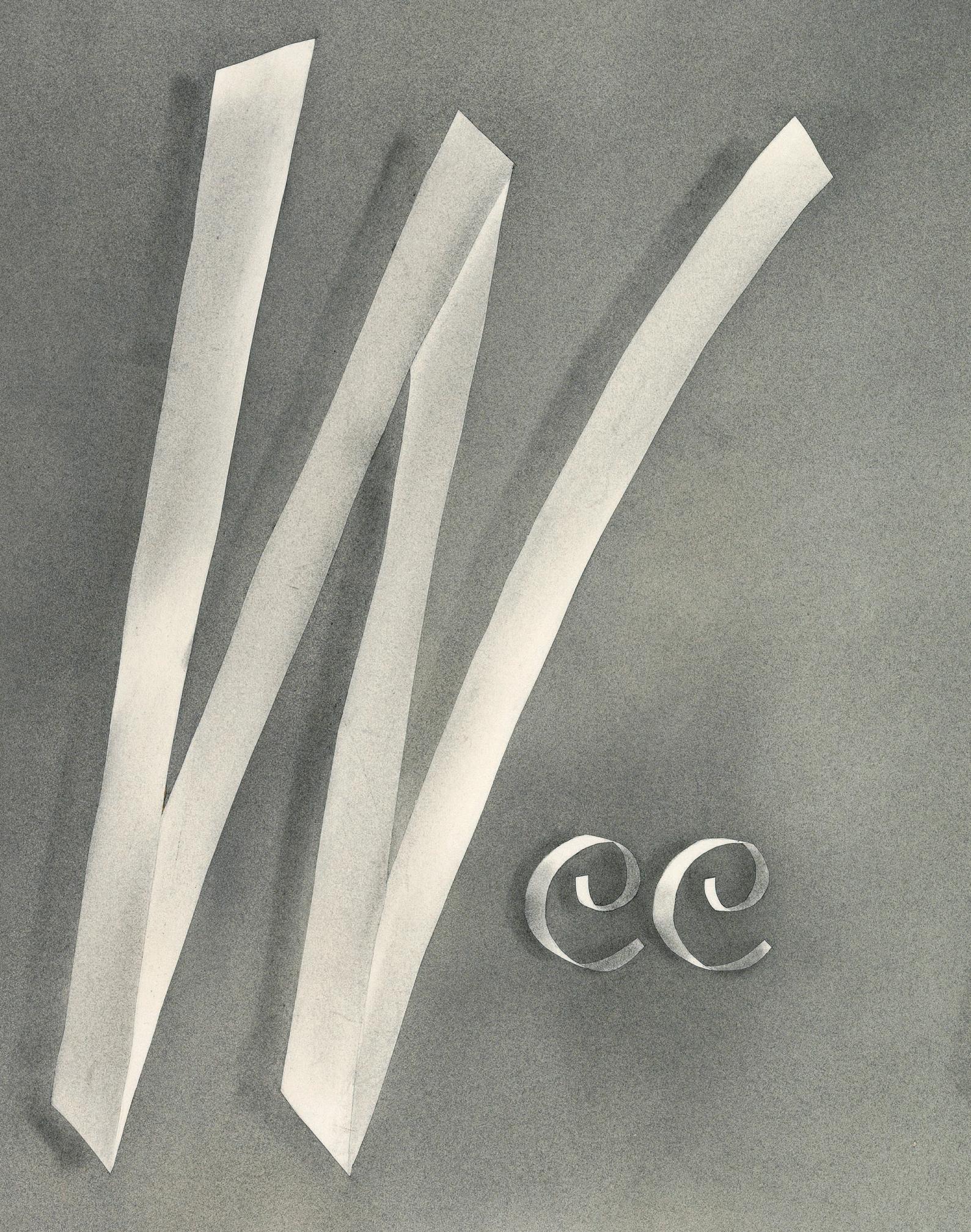




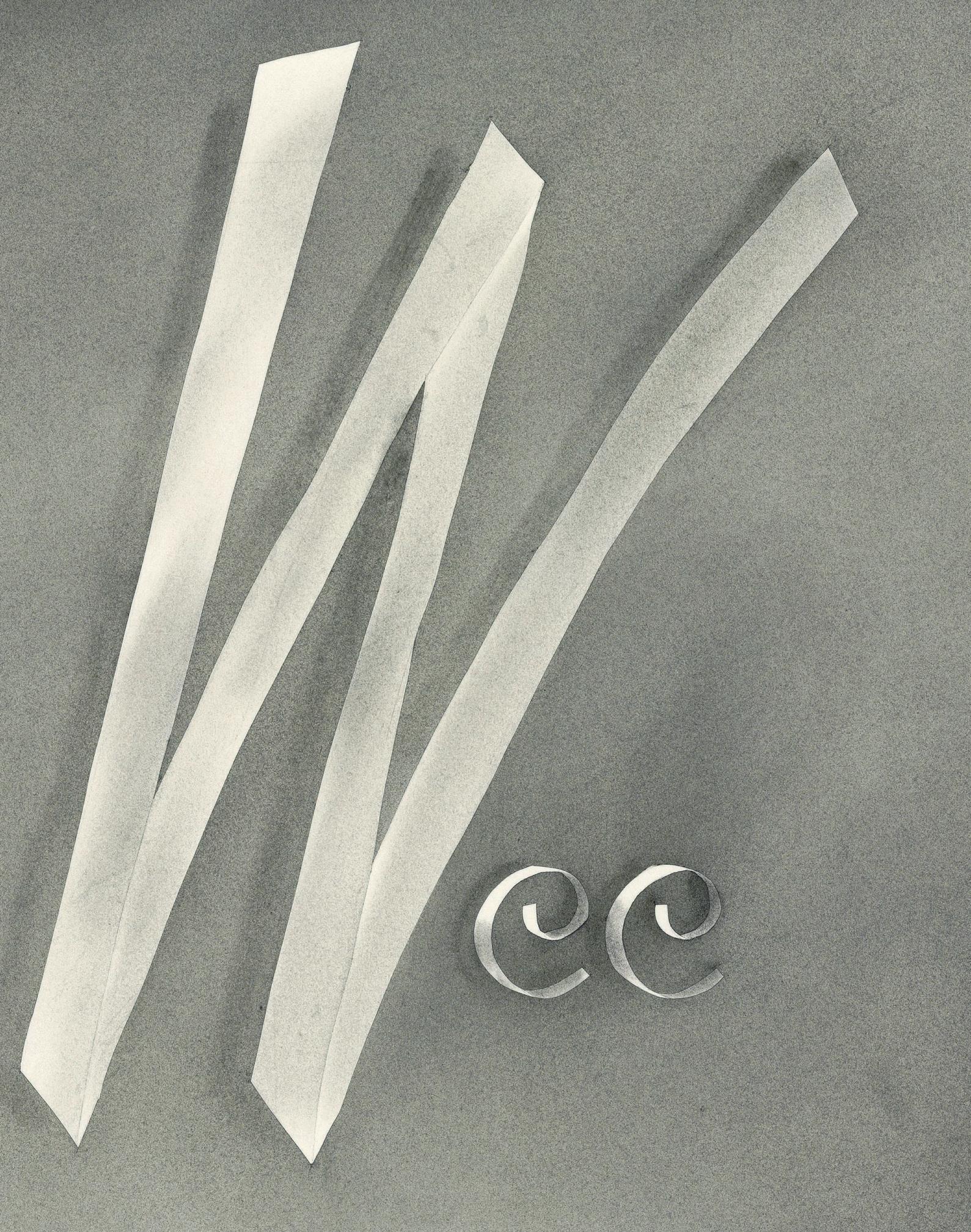








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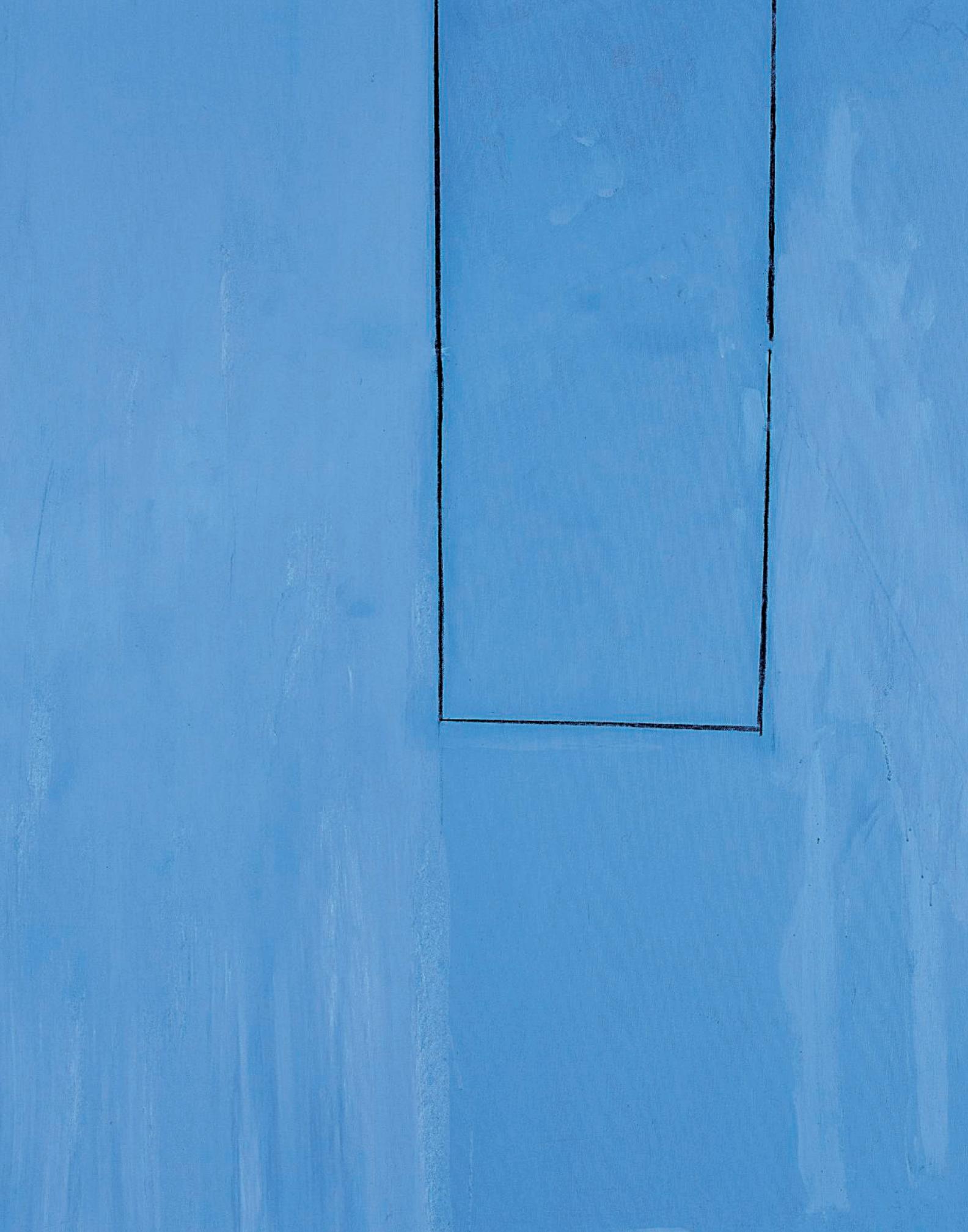
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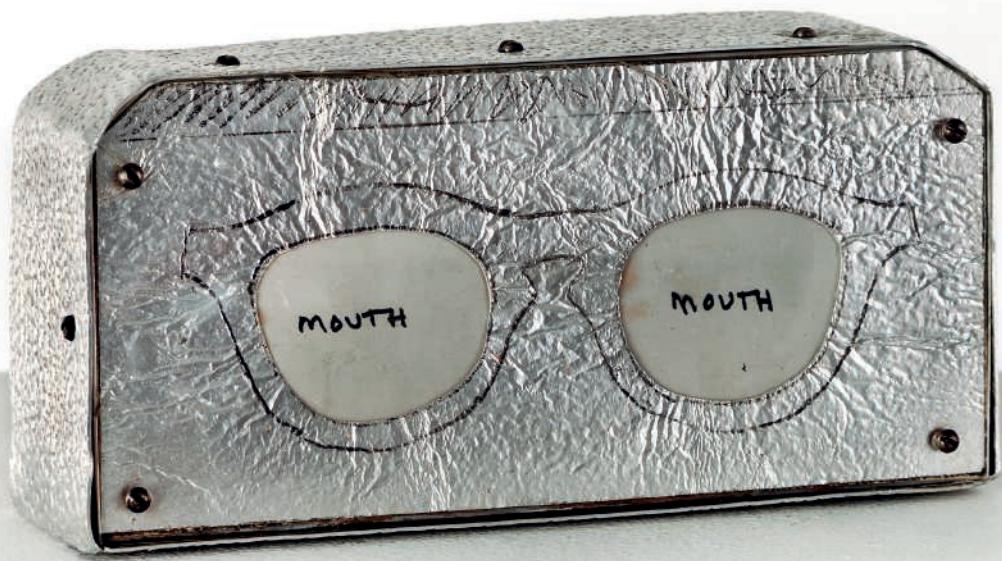






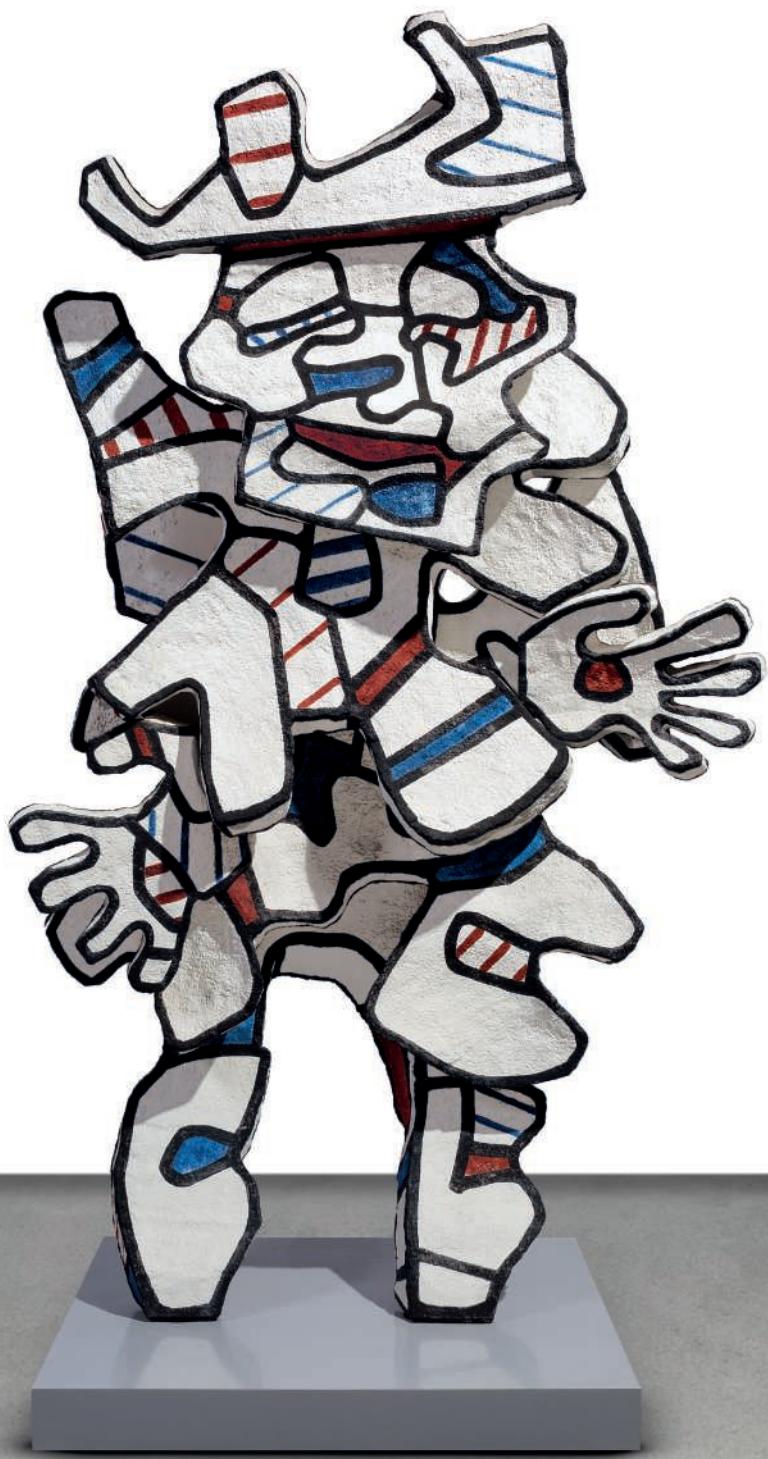








PICASSO







POST-WAR AND CONTEMPORARY ART MORNING SESSION

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Collection
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**Thursday 16 November 2017
at 10.00 am
(Lots 601-748)**

20 Rockefeller Plaza
New York, NY 10020

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Saturday	4 November	10 am - 5 pm
Sunday	5 November	1 pm - 5 pm
Monday	6 November	10 am - 5 pm
Tuesday	7 November	10 am - 5 pm
Wednesday	8 November	10 am - 5 pm
Thursday	9 November	10 am - 5 pm
Friday	10 November	10 am - 5 pm
Saturday	11 November	10 am - 5 pm
Sunday	12 November	1 pm - 5 pm
Monday	13 November	10 am - 5 pm
Tuesday	14 November	10 am - 5 pm
Wednesday	15 November	10 am - 12 noon

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CHRISTIE'S



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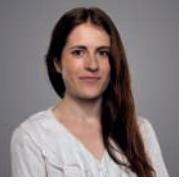
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PHILIP GUSTON:

Property from an Important European Collection

Philip Guston was one of the few artists within the 20th century art historical canon who successfully moved from figuration to abstraction, and back again. Like many of the other artists of his generation who came to be known as the Abstract Expressionists, Guston was initially inspired by the muralists José Clemente Orozco, David Alfaro Siqueiros, and Diego Rivera. He produced his earliest works in this format, and was part of the New Deal WPA Art Project. The shift to easel painting took place in the realm of Social Realism, a logical segue from the deeply political arena of the mural. From there to abstraction was a more complicated transition, but one which earned Guston a reputation among the finest painters of that moment.

In the early 1950s, he abandoned his pursuit of figuration and launched himself into full-blown abstraction, producing dramatic canvases which "dematerialized the image to a field of sub-particles in the form of relatively short, shimmering brushstrokes" (M. Auping, *Philip Guston: Paintings*, Ostfildern-Ruit, 2000, p. 34). These active surfaces—consisting of a tightly woven tapestry of short, staccato brushstrokes in a varying series of dark and somber hues or warm and intense reds, has been rendered without any concern for the figurative elements of the artist's past. The lyrical abstraction he developed during this concentrated period of creativity helped to ease the stylistic transitions that Guston experienced during this time and gave him the artistic confidence to develop and intensify his distinct practice.

By the 1960s he again began to search for new forms of artistic expression. Living a relatively isolated life in upstate New York, Guston grew troubled by the inappropriateness of his art amidst the increasingly traumatic political

climate in America. "...I knew that I would need to test painting all over again in order to appease my desires for the clear and sharper enigma of solid forms in an imagined space, a world of tangible things, images, subjects, stories, like the way art always was...I have an uneasy suspicion that painting really doesn't have to exist at all... *unless it questions itself constantly*" (P. Guston cited in *Philip Guston: Paintings 1969-1980*, exh. cat, London, 1982. p. 50).

Radically altering course, Guston moved away from his painstakingly ordered nonobjective painting by attempting to paint, without thinking, whatever he could see. Beginning by painting the debris lying around his studio and attic, Guston soon recognized, like de Chirico and Beckmann before him, the bizarre metaphysical power of reality and the objective world. "The more I painted," he remarked, "the more mysterious these objects became. The visible world, I think, is abstract and mysterious enough, I don't think one needs to depart from it in order to make art" (K. Stiles and P. Selz, (eds.), *Philip Guston Talking. Theories and Documents of Contemporary Art*, Berkeley, 1996, p.250).

Mysterious figures also began to increasingly populate his compositions, sometimes accompanied by an array of objects, sometimes not. This new regime was also partly inspired by his increasing affinity with drawing as an expressive medium, "It is the bareness of drawing that I like. The act of drawing is what locates, suggests, discovers. At times it seems enough to draw, without the distractions of color and mass. Yet, it is an old ambition to drawing and painting one.... On a lucky day a surprising balance of forms and spaces will appear and I feel the drawing make itself, the image taking hold" (P. Guston, quoted in H. T. Hopkins, *Philip Guston*, exh. cat. San Francisco Museum of Modern Art, 1980, p. 41).

The eclectic range of objects that Guston lays out before the viewer represents the last great series of works by one of America's greatest twentieth century painters. Originally received with some degree of apprehension, they are now regarded as some of the most personal works of his long career. Their influence can be seen in an ever-expanding roster of contemporary painters who have all openly acknowledged their debt to Guston. In 1965, just before he would abandon abstraction, Guston wrote: "To paint is always to start at the beginning again, yet being unable to avoid the familiar arguments about what you see yourself painting. The canvas you are working on modifies the previous ones in an unending baffling chain which never seems to finish" (P. Guston, "Faith, Hope and Impossibility" in *Ibid.*, p. 93). Each of Guston's previous modes feeds his late work, which is rich with history and memory and becomes as much an act of personal contemplation and reflection as it is part of the dialogue about the state of modern painting.



Philip Guston's Studio, 1968-1970. Photo: David Lee. Artwork: © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth.

601

PHILIP GUSTON (1913-1980)

Untitled

ink on paper

15 7/8 x 10 7/8 in. (40.5 x 27.5 cm.)

Drawn in 1969.

\$50,000-70,000

PROVENANCE

McKee Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, McKee Gallery, *Philip Guston Drawings*, November-December 2006, p. 20, no. 15 (illustrated).

Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's Return to the Figurative*, November 2013-March 2014, n.p. (illustrated).

The Guston Foundation confirms that this lot will be included in the future *catalogue raisonné* of the drawings of Philip Guston.



Philip Guston in his studio, Florida, 1967. Photo: © Renate Ponsold. Artwork: © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth.

In the course of his decades-long career, [drawing] repeatedly ushered in new phases of creativity and repeatedly served to articulate radically different approaches ...Drawing invariably had a key role to play whenever Guston's painting was in a state of crisis. For him, to draw was always to pause for thought, was always a chance to catch his breath or an opportunity for critical reorientation.

("Foreword," *Philip Guston: Works on Paper*, exh. cat., The Morgan Library & Museum, New York, 2008, p. 7)



602

PHILIP GUSTON (1913-1980)

Untitled

signed and dated 'Philip Guston '69' (lower right)

charcoal on paper

13 1/2 x 16 3/4 in. (34.8 x 43 cm.)

Drawn in 1969.

\$40,000-60,000

PROVENANCE

McKee Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, McKee Gallery; North Adams, Mass MOCA and Lincoln Park, Fine

Arts Museums of San Francisco, *Poor Richard by Philip Guston*, September

2001-January 2003.

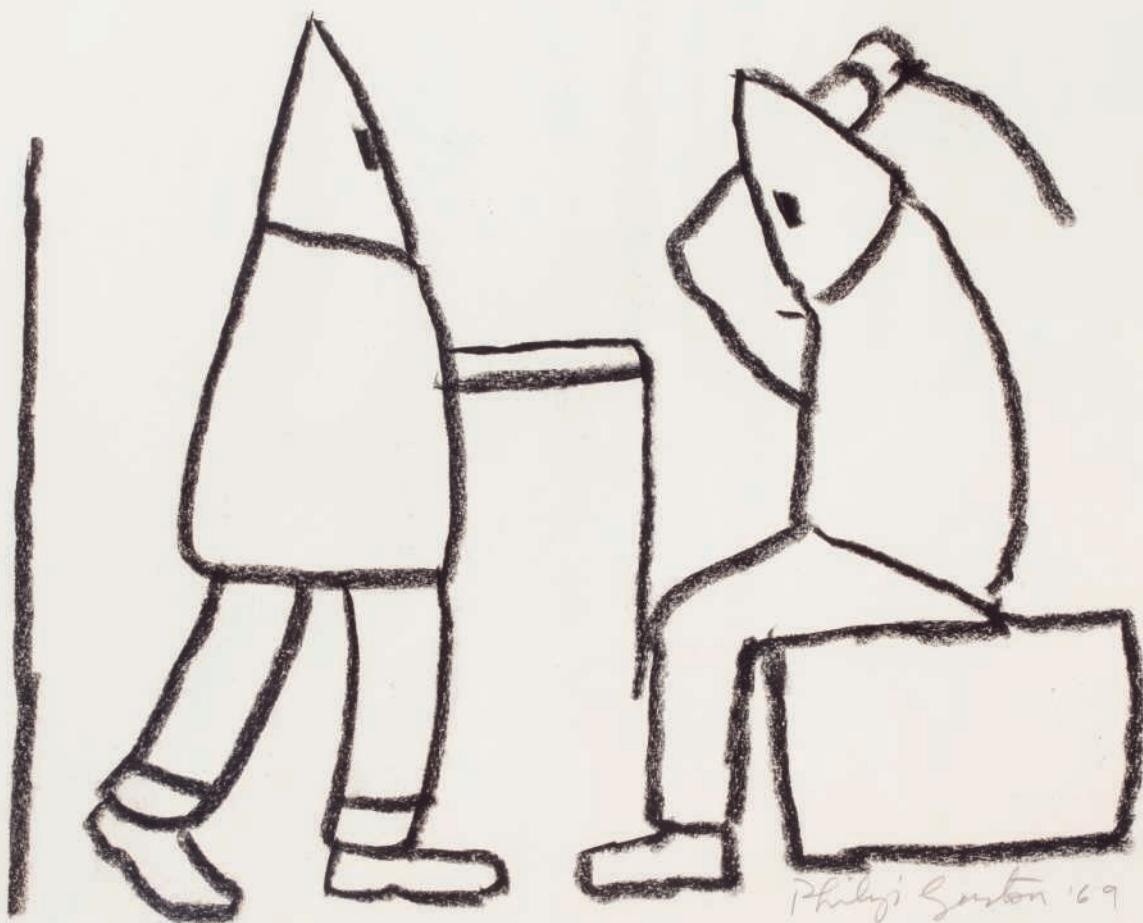
Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's*

Return to the Figurative, November 2013-March 2014.

The Guston Foundation confirms that this lot will be included in the future
catalogue raisonné of the drawings of Philip Guston.

*It is the bareness of drawing that I like. The act of drawing
is what locates, suggests, discovers. At times it seems
enough to draw, without the distraction of color and mass.
Yet it is an old ambition to make drawing and painting one.*

-Philip Guston



603

PHILIP GUSTON (1913-1980)

Untitled

signed and dated 'Philip Guston '71' (lower right)

oil on paper laid down on panel

21 1/4 x 29 3/4 in. (54 x 75.5 cm.)

Executed in 1971.

\$400,000-600,000

PROVENANCE

David McKee Gallery, New York

Private collection, San Francisco

Barbara Mathes Gallery, New York

Manny Silverman Gallery, Los Angeles

John Berggruen Gallery, San Francisco

Their sale; Sotheby's, New York, 23 February 2000, lot 180

Private collection

Galerie Krugier, Dietesheim & Cie, Geneva

Acquired from the above by the present owner, 2004

EXHIBITED

San Francisco, John Berggruen Gallery, *Philip Guston Works on Paper*, 1968 - 1980, January-February 1998, no. 14 (illustrated on the front cover).

Los Angeles, Manny Silverman Gallery, *Philip Guston: Selected Works on Paper and Canvas, 1951-1978*, November-December 1998.

Rome, Museo Carlo Bilotti and Washington D.C., The Phillips Collection, *Philip Guston: Roma*, May 2010-May 2011, pp. 61 and 199 (illustrated).

Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's Return to the Figurative*, November 2013-March 2014, n.p. (illustrated).

LITERATURE

D. Bonetti, "Different Styles, different scales," *San Francisco Examiner*, 29 January 1998, pp. C1 and C8 (illustrated).

The Guston Foundation confirms that this lot will be included in the forthcoming *catalogue raisonné* of the paintings of Philip Guston.



Pablo Picasso, *Still with Wine Flask*, 1905. Hermitage, St. Petersburg. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Scala / Art Resource, New York.

An exceptional example of Philip Guston's late-career turn from abstraction to figuration, *Untitled*, 1971, hails from the beginning of one of the great final acts in the history of painting. A hooded figure, half obscured by a pink wall covering the bottom fifth of the picture, looks toward an assembly of unknown objects. Both the wall and most of the objects behind it are rendered in shades of muscly pink that so define this body of work and Guston's late-career reemergence.

As with most of Guston's figurative painting, a narrative is sensed but never clear. Guston's pictorial universe is surreal and distant, with characters often masked and object-like. The blue sky throws the scene below into high relief and gives it a lightness not always found in Guston's paintings. The viewer is left wondering whether the hooded man is building the wall, with the objects as his construction materials, taking it down with those same tools or simply walking along it.

This jewel-like painting offers a glimpse into the vast world Guston created in the final decade of his life. An early example of that celebrated body of work, the present lot finds Guston rethinking and reworking the approaches that had brought him to the forefront of Abstract Expressionism. The varied tonality and subtly directional brushwork in the sky suggest that earlier period and indicate Guston's continued interest in the physicality of paint and its material properties.



604

PHILIP GUSTON (1913-1980)

Untitled (Wood and Wall)

signed, inscribed and dated 'Philip Guston ROME 1971' (lower right)
oil on paper laid down on panel

19 x 26 ¾ in. (48.5 x 68 cm.)

Executed in 1971.

\$200,000-300,000

PROVENANCE

McKee Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Rome, Museo Carlo Bilotti and Washington D.C., The Phillips Collections,
Philip Guston: Roma, May 2010-May 2011, pp. 32 and 196, no. 36 (illustrated).
Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's
Return to the Figurative*, November 2013-March 2014, n.p. (illustrated).

The Guston Foundation confirms that this lot will be included in the
forthcoming *catalogue raisonné* of the paintings of Philip Guston.

*I knew I wanted to go on and deal with concrete
objects... I must have done hundreds of paintings of
shoes, books, hands, buildings and cars, just everyday
objects. And the more I did the more mysterious these
objects became. The visible world, I think, is abstract
and mysterious enough, I don't think one needs to
depart from it in order to make art.*

-Philip Guston



Philip Guston ROME '71

605

PHILIP GUSTON (1913-1980)

Untitled (Florida Drawing)

signed and dated 'Philip Guston '68' (lower left); signed again, titled and dated again 'PHILIP GUSTON 1968 FLORIDA DRAWING' (on the reverse)

ink on paper

18 7/8 x 23 3/4 in. (47 x 60 cm.)

Drawn in 1968.

\$30,000-50,000

PROVENANCE

Collection of Horace H. Solomon, New York

His sale; Christie's, New York, 28 February 2007, lot 358

Matthew Marks Gallery, New York

Acquired from the above by the present owner

The Guston Foundation confirms that this lot will be included in the future *catalogue raisonné* of the drawings of Philip Guston.





606

PHILIP GUSTON (1913-1980)

Untitled

signed and dated 'Philip Guston '60' (lower right)
ink on paper

18 x 24 in. (45 x 60 cm.)
Drawn in 1960.

\$30,000-50,000

PROVENANCE

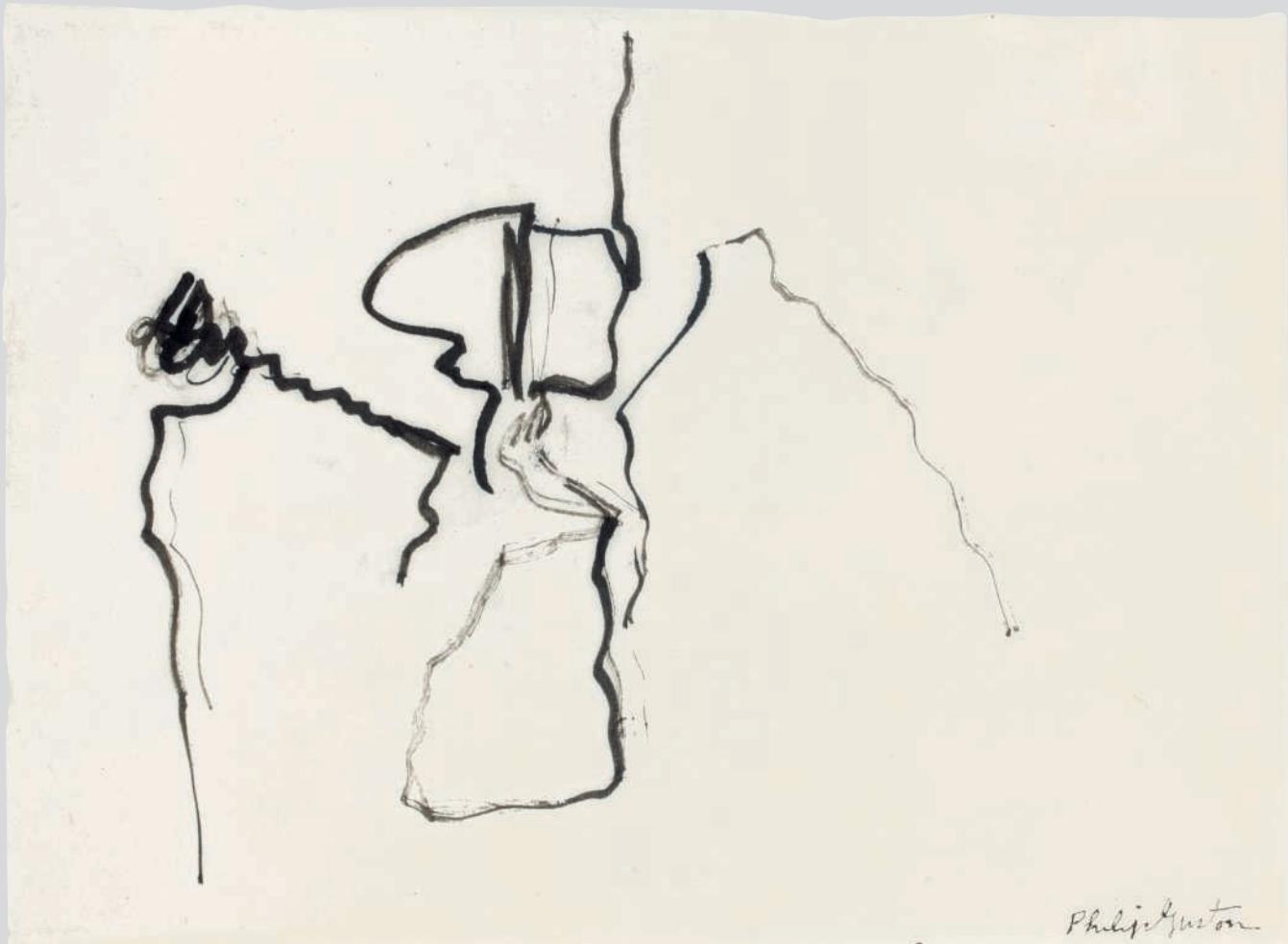
Estate of the artist
McKee Gallery, New York
Acquired from the above by the present owner, 2002

EXHIBITED

Vienna, Albertina Museum, *Philip Guston: Drawings*, September-November 2007.

Bonn, Kunstmuseum; Humlebaek, Louisiana Museum; Vienna, Albertina; Munich, Staatliche Graphische Sammlung Munchen, Pinakothek der Moderne and New York, The Morgan Library & Museum, *Philip Guston: Works on Paper*, February 2007-August 2008, p. 66, no. 25 (illustrated on the front cover). Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's Return to the Figurative*, November 2013-March 2014.

The Guston Foundation confirms that this lot will be included in the future *catalogue raisonné* of the drawings of Philip Guston.



607

PHILIP GUSTON (1913-1980)

Untitled

signed 'Philip Guston' (lower right)
ink on paper

11 1/2 x 16 in. (29.2 x 40.6 cm.)
Drawn *circa* 1950.

\$25,000-35,000

PROVENANCE

Collection of Renate Ponsold Motherwell, Greenwich
McKee Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Amsterdam, Jewish Historical Museum, *Philip Guston: An Abstract Artist's Return to the Figurative*, November 2013-March 2014, n.p. (illustrated).

The Guston Foundation confirms that this lot will be included in the future *catalogue raisonné* of the drawings of Philip Guston.

608

LUCAS SAMARAS (B. 1936)

Box #131

box construction—wood, acrylic, glass beads, stones, colored pencils, pencils, plastic, metal and printed paper assemblage
closed: 17 1/4 x 18 3/4 x 14 1/2 in. (43.8 x 47.6 x 36.8 cm.)
open: 12 x 24 x 15 in. (30.4 x 60.9 x 38.1 cm.)
Executed in 1989.

\$250,000-350,000

PROVENANCE

Pace Gallery, New York
Private collection, 1989
Waddington Galleries, London
Acquired from the above by the present owner, 2004

EXHIBITED

Yokohama Museum of Art and Hiroshima City Museum of Contemporary Art,
Lucas Samaras—Self: 1961-1991, October 1991-May 1992.

This work will be included in the *catalogue raisonné* of Lucas Samaras Boxes, which is forthcoming from Artifex Press.



Alternate view of the present lot.

Lucas Samaras's sculpture has always centered on a notion of transformation that is simultaneously magical and disturbing, seductive and irritating, and almost always visually irresistible. Samaras's best objects are like magnets. Our eyes latch onto them, pore over them, have difficulty letting go; our minds are equally snared by their mesmerizing surfaces and startling juxtapositions of image, form and material.

(R. Smith, "Repeated Exposures: Lucas Samaras in Three Dimensions," *Lucas Samaras: Objects and Sculptures 1969-1986*, exh. cat., Denver Art Museum, 1988, p. 53.)







PROPERTY FROM A PROMINENT AMERICAN COLLECTION

609

JASPER JOHNS (B. 1930)

The Critic Sees

wood, aluminum foil, ink, paper, metal and Plexiglas

3 3/8 x 6 7/8 x 2 in. (8.6 x 17.5 x 5 cm.)

Executed *circa* 1961.

\$250,000-350,000

PROVENANCE

Elaine Sturtevant, gift of the artist

Leo Castelli Gallery, New York

His sale; Sotheby's, New York, 16 October 1981, lot 205

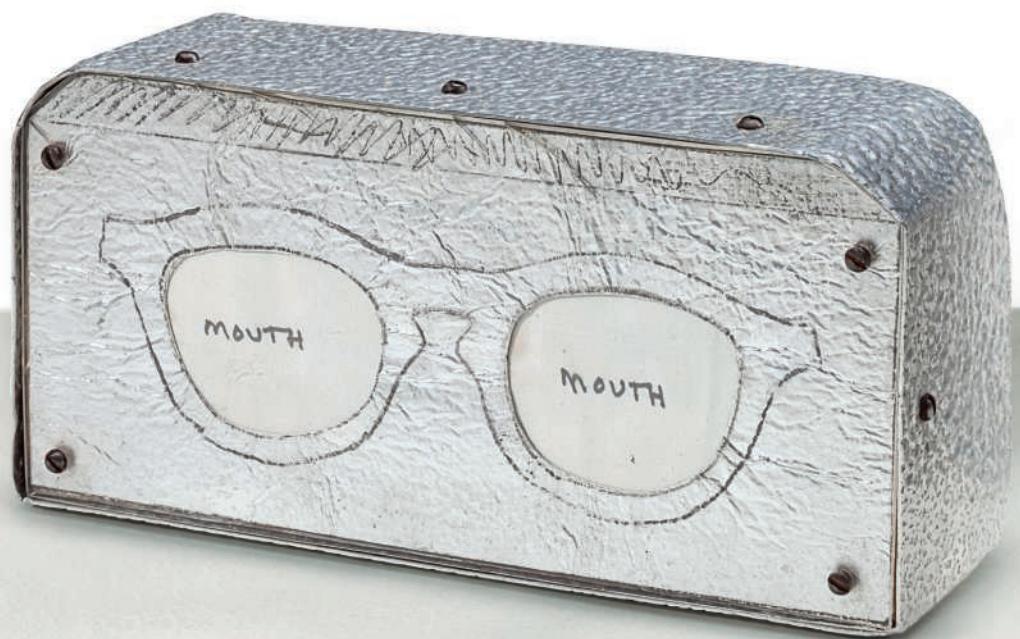
Acquired at the above by the present owner



Jasper Johns, 1966. Photo: David Gahr / Getty Images.

An icon of the American avant-garde, Jasper Johns pushed outside the confines of the Abstract Expressionists and helped to inspire many of the major artists of the 1960s. Part of a personal investigation spanning several years and multiple works, *The Critic Sees* is a biting commentary on the artist's place in the commercial world of art. Known primarily as a painter, Johns's sculptural output is limited, and this exceptional example comes from the most active period for the artist's three-dimensional work. Employing equal parts wry wit and manual dexterity, *The Critic Sees* is an object that lays bare the inner workings of the art market.

This small construction of foil-wrapped wood is faced with Plexiglass and a rudimentary drawing of spectacles. In the absence of lenses, the word "MOUTH" is written twice, once for each eye. Around the entirety of the work, metal fasteners hold the piece together and give it a rather scientific air. This 1966 handmade object is a variation on Johns's earlier sculpture of the same title. *The Critic Sees* (1961) is a Sculpt-metal realization of a particularly curious interaction the artist had with a critic. In the late 1950s, Johns was installing a new show, about which he noted, "I was hanging a show of sculpture and drawings, and a critic came in and started asking me what things were. He paid no attention to what I said. He said what do you call these? And I said sculpture. He said why do you call them sculpture when they're just casts? I said they weren't casts, that some of them had been made from scratch, and others had been casts that were broken and reworked. He said yes, they're casts, not sculpture. It went on like that" (J. Johns, quoted in *Jasper Johns: The Sculptures*, exh. cat., The Menil Collection, Houston, 1996, p. 66). In both the present work and its predecessor, Johns





*Johns' statement in *The Critic Sees* is open-ended and ambiguous, as is our relation to art. Johns allows the viewer to reflect, offering a wide range of possibilities as to how art can be looked at, even if it contains no simple message. For one moment in his career the artist externalizes, perhaps even allegorizes, the dialogue in which 'the prime motive of any work is the wish to give rise to discussion, if only between the mind and itself'.*

(M. Kozloff, *Jasper Johns*, New York, 1967, p. 10).



Top: Alternate view of the present lot.

*Above: Jasper Johns, *The Critic Sees II*, 1964.*
Philadelphia Museum of Art. © 2017 Jasper Johns /
Licensed by VAGA, New York, NY.

alludes to the idea that critics do not see with their eyes so much as their mouths. This conversation also shows itself in a number of Johns's other works, including *The Critic Smiles* (1959), which is a toothbrush with molars instead of bristles, and *Summer Critic* (1966), which hides the know-it-all mouths behind sunglasses.

Working at the forefront of American art in the 1950s, Johns's paintings of maps, targets, flags, and numbers took everyday symbols and infused them with a poignant dialogue about the nature of art and visual representation. Influenced by the work of Marcel Duchamp, Johns built on the idea of the assisted readymade by making sculptures of ordinary objects that were difficult to distinguish from the real thing. This use of humor in his practice is similar to Duchamp, and helped to separate Johns's work from the emotional turmoil of his Abstract Expressionist contemporaries. By breaking away from the dominant mode, Johns laid the groundwork for later innovations in Pop Art, Minimalism, and Conceptual Art.

The Critic Sees is a perfect demonstration of the artist's knack for turning everyday occurrences into biting commentary on the art market and the world at large. Although dissimilar in construction from his other metalworks, the emphasis on simple form and the underlying idea are trademark Johns. The use of a linguistic equivalent, in this case the word "MOUTH" in place of actual teeth and lips, is in keeping with his conceptual leanings that would influence later artists. Although it may seem like a model or maquette, the fact that this version of *The Critic Sees* was produced after the initial 1961 sculpture alludes to Johns's ongoing experimentation with new forms of

working and new ways of bringing his ideas to fruition. Furthermore, a bevy of prints and drawings, like the screenprint on acetate *The Critic Sees* (1967) in the collection of the Museum of Modern Art, exhibit the same use of words in place of biological parts. Although largely self-taught, Johns's extensive reading of the work of philosopher Ludwig Wittgenstein can be clearly seen in this linguistic turn.

Having moved to New York in 1949, Johns had his first solo exhibition at Leo Castelli's gallery in 1958. The show was a success and catapulted the young artist into the spotlight of the thriving scene. It is important to note this level of celebrity when thinking about *The Critic Sees* because it makes clear the fact that Johns was dealing with a sudden change of status. Where before he was working on window displays to make ends meet, he was now a darling of collectors and museums alike. Always one to question the inner workings of the art world, Johns seized upon his befuddling interaction with the talkative critic to start a new dialogue. Max Kozloff writes: "Johns' statement in *The Critic Sees* is open-ended and ambiguous, as is our relation to art. Johns allows the viewer to reflect, offering a wide range of possibilities as to how art can be looked at, even if it contains no simple message. For one moment in his career the artist externalizes, perhaps even allegorizes, the dialogue in which 'the prime motive of any work is the wish to give rise to discussion, if only between the mind and itself'" (M. Kozloff, *Jasper Johns*, New York, 1967, p.10). By peering into the underlying structure of the very world that supported his practice, Johns gave rise to new inquiries into the nature of art, and produced some of the most celebrated works of our time.



Left: Marcel Duchamp, *The Fountain*, 1917. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2017. Photo: Tate, London / Art Resource, New York.

Right: Rene Magritte, *La Trahison des images (Ceci n'est pas une pipe)*, 1929. Los Angeles County Museum of Art. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, NY.



Magritte

ED RUSCHA (B. 1937)

Wee Wee

signed, inscribed and dated 'E. Ruscha 1967 gp' (lower edge)

gunpowder on paper

14 1/4 x 22 3/4 in. (36.1 x 57.7 cm.)

Executed in 1967.

\$350,000-550,000

PROVENANCE

Alexander Iolas Gallery, New York

The Collection of Abby and B.H. Friedman, New York

Their sale; Sotheby's, New York, 7 March 2014, lot 27

Acquired at the above sale by the present owner

LITERATURE

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated).

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 192, no. D1967.41 (illustrated).

Edward Tyler Nahem Fine Art, *Ed Ruscha: Ribbon Words*, exh. cat., p. 14, fig. 13 (illustrated).

EXHIBITED

New York, Alexander Iolas Gallery, *Ed Ruscha: Gunpowder Drawings*,

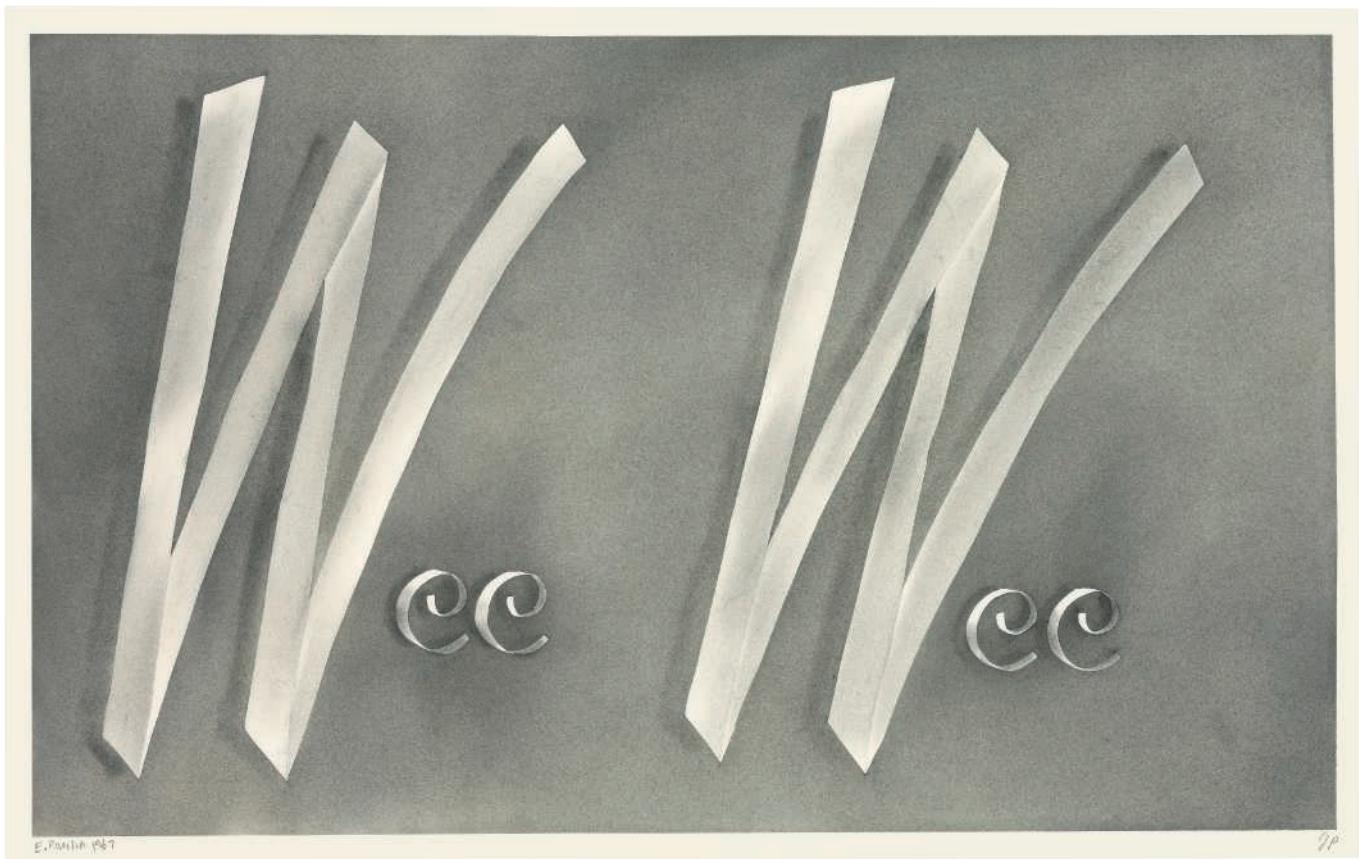
December 1967-January 1968.



Ed Ruscha, 1967. Photo: Fred W. McDarrah / Getty Images.
Artwork: © Ed Ruscha.

With the bravado of Pop and a nod to Surrealism, Ed Ruscha turns language itself into a type of found-object art, as he morphs two-dimensional words into a sculptural representation. Evoking the florid, highly stylized cursive script of mid-20th century neon signs and the glamour and glow of Hollywood motion picture credit sequences, Ed Ruscha's *Ribbon Drawings* series—of which the present work is an exemplary example—is both stylish and enigmatic, voluptuous and mysterious.

This elegant monochrome work on paper has a smooth polish and sophistication exceptional for a drawing. The letters entwine, the "W's" set in initial capitals, the dual "e's" that follow curling in on themselves, the entire effect suggesting the appearance of folded ribbons or of paper curlicues. The handwriting is decidedly not the artist's own hand, but instead a "depiction," a representation of a certain sleek and chic style, the sophisticated script in amusing contrast with the juvenile words. "I like the idea of a word becoming a picture," Ruscha said, "almost leaving its body, then coming back and becoming a word again" (E. Ruscha, quoted in L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, CT, 2014, p. 39).





Left: René Magritte, *The Palace of Curtains, III*, 1928-1929. Museum of Modern Art, New York. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Above: Ed Ruscha, *L.A.*, 1970. Los Angeles County Museum of Art. © Ed Ruscha. Photo: © 2017 Museum Associates / LACMA. Licensed by Art Resource, New York.

Right: Detail of the present lot.

The view is frontal, the letters floating in space, occupying a mysterious, indeterminate geography. Subtle shadows suggest that the words are illuminated by a soft light source in a physical space. There is a feeling of depth, the letters not so much on the paper as hovering above it. They appear tonally reversed, glowing white against a darker-colored ground that Ruscha carefully modeled in gunpowder. The words have a corporeality that makes us spectators, not just readers, almost as though we are standing in front of real objects with the manifest tangibility of sculpture. The strange and intriguing fascination of this work is the uncanny illusion of palpable dimension and materiality it offers. It is a highly realistic image of an object that doesn't actually exist in the world.

The choice of language in *Wee Wee* is good-humored, casually subversive within the context of the world of high art, derived from the lexicon of children, 'naughty' words that deliberately run counter to the conventions of high art. They are open ended, found sounds that Ruscha might have overheard in conversation or spied while thumbing through a dictionary. Here Ruscha savors the dichotomies between high and low art, the serious and the comical.

Ruscha achieved the warm black tonalities of the present work through his use of the highly unusual medium of gunpowder (as indicated by the letters 'gp' in the lower right corner), an alternative to the far more traditional graphite, which he had previously worked with. Using a painstaking and complex process involving stencil and tape for laying down the lettering, and cotton balls and Q-tips for working the gunpowder material into the paper to produce an effect of varied lighting and the illusion of depth and dimension, he accomplished the smooth and almost seamless results he sought.

These deceptively simple *trompe l'oeil* drawings are in fact sophisticated explorations of art and language. From the outset of his career, Ruscha has been captivated by the visual potential of words and typography, exploring this obsession throughout his professional life. The present work, and the series from which it originates, is one of his most conceptually intriguing and graphically exciting takes on a theme that has so engaged him. The *Ribbon Drawings* series are collectively considered "one of Ruscha's most important bodies of drawing" (L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, CT, 2014, p. 23). Notably, Ruscha's first solo exhibition in New York in 1967 was a survey of works from this series.

Drawings have been a significant part of Ruscha's artistic output throughout his career, attesting to the importance of the medium for him. Increasingly, his works on paper are being considered by art historians, critics and collectors as a crucial and historically significant part of his production, and they have been the subject of two retrospective exhibitions: in 1998, the J. Paul Getty Museum in Los Angeles organized a retrospective solely devoted to Ruscha's works on paper. In 2004, The Whitney Museum of American Art exhibited a second Ruscha drawing retrospective focusing on the works on paper. Approaching age 80, Ruscha is one of America's most important living artists. In the 1950s and 1960s he was a member of the "Cool School" artists associated with Los Angeles's legendary Ferus Gallery, and has maintained his stature into the 21st century, in 2012 the legendary novelist J. G. Ballard declared that "Ed Ruscha has the coolest gaze in American art" (J. G. Ballard, quoted in P. Haldeman, "In L.A., Art + Film + Fashion," *New York Times*, October 30, 2012).



ee

611

PHILIP GUSTON (1913-1980)

Untitled

oil on illustration board laid down on panel

19 ½ x 27 ½ in. (49.2 x 70.1 cm.)

Executed in 1971.

\$200,000-300,000

PROVENANCE

The Estate of Phillip Guston, New York

David McKee Gallery, New York

Acquired from the above by the present owner

The Guston Foundation confirms that this lot will be included in the forthcoming *catalogue raisonné* of the paintings of Philip Guston.



Giorgio Morandi, *Still Life (Natura Morta)*, 1936. © 2017 Artists Rights Society (ARS), New York/SIAE, Rome. Photo: Mondadori Portfolio / Art Resource, New York.

In 1967, Philip Guston had moved full time to his home and studio in Woodstock, New York, where he began the move from abstraction to figuration. Non-representational art, with its lack of social commentary during a time of political crises in America, had begun to lose its attraction. "What kind of man was I," Guston questioned, "sitting at home, reading magazines, going into frustrated fury about everything and then going into my studio to adjust a red to a blue?" (P. Guston, quoted by S. O'Hagan, "An Everyday Hero," *Guardian*, January 11, 2004, via www.theguardian.com/artanddesign/2004/jan/11/art [accessed 10/8/2017]). In Woodstock, Guston's world became both larger and smaller. His imagination roamed wildly, leading to a new style of large sized figurative and mysteriously haunting paintings in hues of pink and red. But Guston also went small, reverting to a form of figurative drawing. The everyday became important and solid forms began to erupt again. He began drawing everything around, the books on the table, the shoes on the floor and even the light bulb overhead. The viewer sees exactly this in *Untitled*—three books leaning to the left, a block of wood leaning right, a small organic shaped rock and, in the middle, a form that would continue to infuse his late paintings, a pink finger-like shape. In these works, each shape relating to Guston's world—and his place in it.



PHILIP GUSTON (1913-1980)

Interior II

signed 'Philip Guston' (lower right); signed again, titled and dated 'PHILIP GUSTON "INTERIOR" II 1960' (on the reverse)
 oil on illustration board laid down on Masonite
 30 x 39 in. (76.2 x 99 cm.)
 Executed in 1960.

\$300,000-500,000

PROVENANCE

Sidney Janis Gallery, New York,
 Private collection, Los Angeles
 Manny Silverman Gallery, Los Angeles
 Acquired from the above by the present owner, 1993

EXHIBITED

New York, Sidney Janis Gallery, *New Paintings by Philip Guston*,
 February-March 1961.

The Guston Foundation confirms that this lot will be included in the
 forthcoming *catalogue raisonné* of the paintings of Philip Guston.



Philip Guston in his studio, New York, circa 1955. Photo: Fred W. McDarrah / Getty Images. Artwork: © The Estate of Philip Guston, Courtesy the Estate and Hauser & Wirth.

Philip Guston's 1960 *Interior II* reflects the artist's effort to reconcile the dominance of Abstract Expressionism. The canvas's discrete passages of color attest to Guston's waxing affinity for an ordered approach to abstraction; the fluid passages of blended oil paint confirm his reticence to abandon the ferociousness of his earlier, more gestural efforts. Indeed, the present lot is an exercise in carefully constructed contradiction between content and execution.

Despite the painting's title's suggestion of a calm, static space, *Interior II*'s surface feels quick and alive. The smokiness of Guston's fleeting and pan-directional grey gives depth to the composition and allows for the oranges, greens blues and reds to ebb and advance in relation to the impregnable shadowy pillars.

For Guston, abstraction provided a measure of immediacy and compositional tightness not always found in his larger works. This outstanding intimate example of Guston's work finds the artist adapting to a mounting strain of abstract painting that he would at times adopt, and at times operate decisively alongside of. *Interior II* manifests Guston's commitment to his highly personal brand of abstraction: one committed to innovation at a time when many of his contemporaries famously resisted it.



CONTEMPORARY DRAWINGS COLLECTED BY MARTINA YAMIN



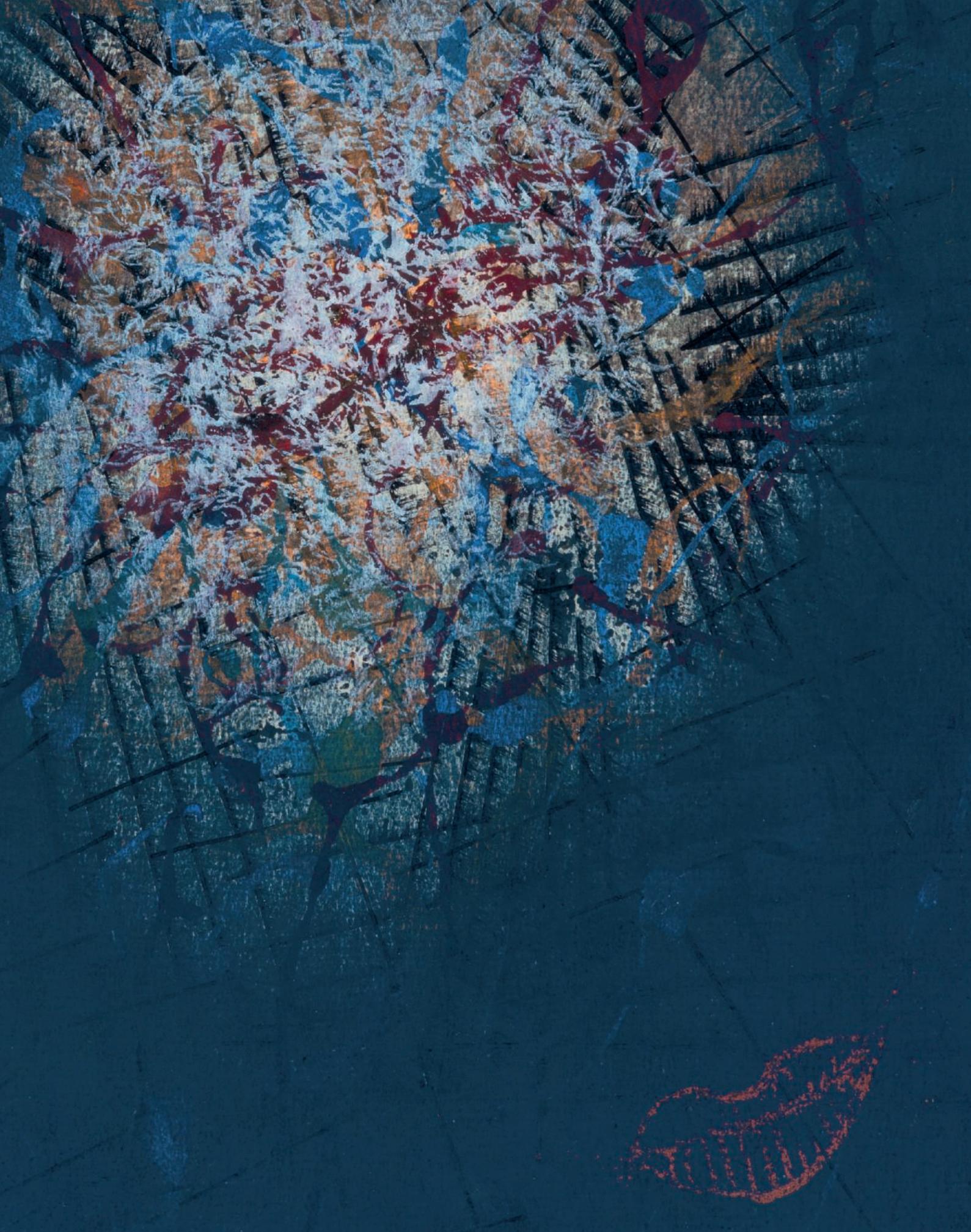
Above: Yamin residence. © Mark Grotjahn; © Franz West; © Jessica Jackson Hutchins; © 2017 Raymond Pettibon

Right: Yamin residence. © Jeff Koons; © 2017 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London; © 2017 Marlene Dumas; © Julie Mehretu; © 2017 Toyin Ojih Odutola.

In her art-filled, salon-style townhouse in New York, Martina Schaap Yamin expertly creates thoughtful pairings among artists to produce fresh dialogues. A journey through the collection is an art historical adventure, with jewel-like surprises by the emerging and established alike. For example, in the living room, the focus on women artists' depiction of the female body is shared by Marlene Dumas's *Transparent Magdalena* and Toyin Odutola's *Maebel*, despite the difference in style of application. A trip up the stairs will treat the viewer to the ink brushwork of both Kara Walker's *Untitled* and Theaster Gates's *Untitled (Bowl with Text)*, prompting connections between the gesture of brushwork in both works and the capabilities of ink as a medium. Part of the magic of Yamin's collection is how she has edited and arranged the impressive group of works by multinational artists that she has amassed, acquiring many directly from the artists themselves. In her notably diverse collection of over 450 works, the overarching shared connection among all the works is that each is a unique drawing.

Paper has been the focus of both Yamin's collecting and her career. Born in Holland into a family of collectors, Yamin moved to Philadelphia at a young age surrounded by works of art in her everyday life, including masterpieces by the Dutch artist Piet Mondrian. With summers spent working at museums in Philadelphia and Holland, Yamin was well equipped for her studies as an art history major at Wellesley college, as well as a conservation assistant at Harvard University's famed Fogg Art Museum. Yamin recounts, "I got involved with paper while I was there [at the Fogg] for two reasons. One, I loved the feel of paper and the sensitivity of it and also the fact that almost no chemicals were involved in conserving paper...The second reason was that there was one person who worked on paper, and he was in Sardinia every summer. So there was a tremendous backlog and need for someone to work with him. I learned by doing, which is a wonderful way to learn" (M. Yamin, quoted in *"Don't Look."* *Contemporary Drawings from Martina Yamin's Collection*, exh. cat., Davis Museum, Wellesley College, 2007, p. 15). Yamin established her private conservation practice, specializing in works on paper and employing museum standards, in the early 1960s in New York. Yamin forged important and lasting connections by working with artists, such as Ellsworth Kelly, Brice Marden, and Cy Twombly, foundations, including the Josef and Anni Albers Foundation and David Smith Estate, museums, notably the Philadelphia Museum of Art and Whitney Museum, and collectors Ian Woodner and David Rockefeller.





Left: Lot 613, Yayoi Kusama, *A Face*, 1953 (detail). © YAYOI KUSAMA.

Right: Yamin residence. © YAYOI KUSAMA; © The Estate of Lee Lozano. Courtesy Hauser & Wirth; © Dario Escobar; © The Easton Foundation / Licensed by VAGA, New York, NY; © 2017 Marlene Dumas; © 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York



As a paper conservator, Yamin had the unique privilege of viewing a drawing over time, without glass, as it rested on a table. This sharpened her eye as a collector. She became attuned to works that remained interesting with prolonged inspection, rather than works where the initial thrill was reduced after continued observation.

As both a conservator and a collector, Yamin has a unique sensitivity to the intentions of the artist, as well as the needs and possibilities of the materials artists can incorporate. Whether painted in pastel or watercolor, collaged with cardboard or tissue paper, or drawn with graphite or charcoal, each artist in Yamin's collection pushes the boundaries of the medium and the definition of a "work on paper" to new heights. In addition to innovation in media, innovation in content is also important to Yamin. She explains, "What first attracts me is the visual aspect – the freshness of the artist's eye. I think maybe because I see form first and then meaning, I'm attracted to works that turn out to have content that I didn't realize at first was there" (M. Yamin quoted in *Ibid*, p. 16). Notable works in the collection such as Lisa Yuskavage's *Dewy* and Lee Lozano's *Untitled (Tool)* both incorporate content at once seemingly everyday, but upon closer inspection transform into biomorphic and visceral. Unlike many collectors, Yamin does not generally collect work based on falling in love with the piece, but rather because the work challenges her perception in some way. She has a keen eye for works that are significant manifestations

of each artist's *oeuvre*, especially since most creative artist's drawings are ahead of their time in terms of innovation and understanding. Her acute and erudite eye for art has also been the reason for her appointment as part of the jury for the Fondation Guerlain contemporary drawing prize as well as a member of the Morgan Library and Museum's Modern and Contemporary Collector's Committee, which assists with acquisitions to the museum, and her associations with the Museum of Modern Art's Contemporary Drawing and Print Associates and the Davis Museum at Wellesley College, her alma mater, which mounted an important exhibition of her collection in 2007.

With a collection that includes a focus on international artists and female artists, some of whom have been overlooked, Yamin is also notable as a pioneering female collector. Yamin has noted this previously, stating, "I think fewer women collect art on their own...In my case, I think I came to collecting art naturally. It never occurred to me that it was unusual, until a friend pointed out that there aren't so many women who do this. Thinking about it, that's true, although there are significant exceptions, like Patricia Cisneros or Agnes Gund. I hope that this changes..." (M. Yamin quoted in *Ibid*, p. 17). With an acute sense for artistic talent and a curatorial eye for forging connections, Yamin certainly exemplifies a prime model of the ethos of collecting, from which much can be learned and that we are fortunate to have shared.

613

YAYOI KUSAMA (B. 1929)

A Face

stamped with the artist's signature, titled and dated '1953 YAYOI KUSAMA A Face' (on the reverse); signed, titled again and dated again 'A Face 1953 Yayoi Kusama' (on the backing board)
gouache, watercolor, ink and pastel on paper
11 5/8 x 8 7/8 in. (29.5 x 22.5 cm.)
Executed in 1953.

\$70,000-100,000

PROVENANCE

Andrew Kreps Gallery, New York
Private collection, Houston
Gertrude Stein Gallery, New York
Acquired from the above by the present owner

EXHIBITED

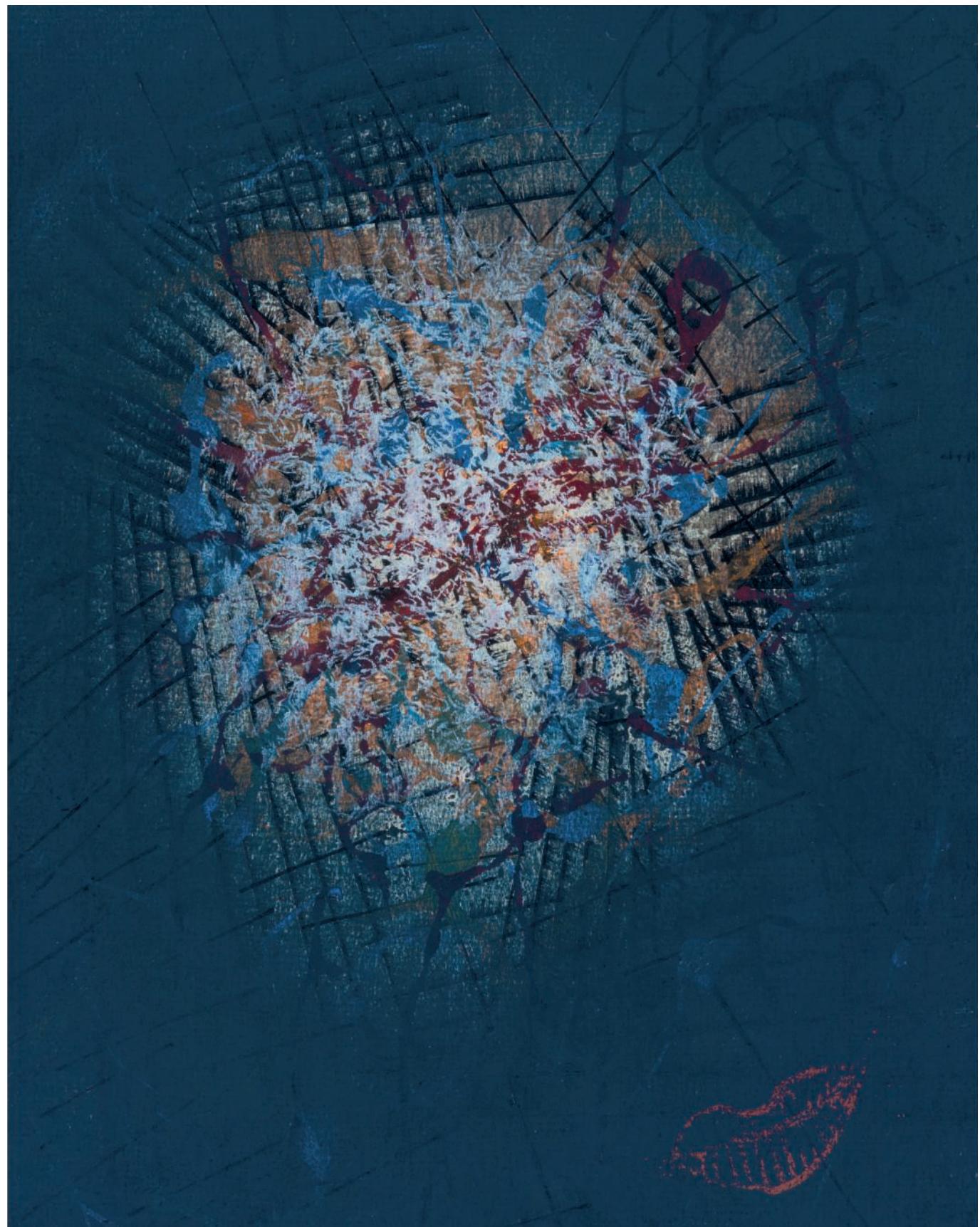
Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings from Martina Yamin's Collection, September-
December 2007, pp. 62-63, no. 22 (illustrated).



Georges Braque, *Candlestick and Playing Cards on a Table*, 1910. Metropolitan Museum of Art, New York. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Unlike her later work, the specificity and uniqueness of the central image in A Face is typical of Kusama's works on paper of the early 1950s. Delicate skeins of colored lines emerge from a lighter center which glows in the surrounding darkness. Mesmerizing, the delicate patches of color and lines become a face. Cartoon-like lips float below and to the right of the head. The use of space- positioning of the two elements- lips and head- and the abstractedness of the head in relation to the drawing of the lips- intuitive, mysterious, deeply satisfying- is the brilliance of Kusama. This is a particularly fine example of Kusama's work on paper.

-P. Cooper quoted in "Don't Look." *Contemporary Drawings from Martina Yamin's Collection*, exh. cat., Davis Museum, Wellesley College, 2007, p. 62.



614

LEE BONTECOU (B. 1931)

Untitled

signed and dated 'Bontecou 1960' (lower right)

graphite on paper

17 1/2 x 24 in. (44.5 x 61 cm.)

Drawn in 1960.

\$70,000-100,000

PROVENANCE

Senior & Shopmaker Gallery, New York

Leo Castelli Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 9 May 1984, lot 236

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings from Martina Yamin's Collection, September-
December 2007, pp. 26-27, no. 4 (illustrated).



Lee Bontecou, *Untitled*, 1960. Albright-Knox Art Gallery, Buffalo. © Lee Bontecou. Photo: © Albright-Knox Art Gallery / Art Resource, New York.

My most persistently recurring thought is to work in a scope as far reaching as possible; to express a feeling of freedom in all its necessary ramifications- its raw beauty, magnitude, horror, and baseness.

-Lee Bontecou



Bethell 1960

615

LEE LOZANO (1930-1999)

Untitled (Tool)

graphite on paper
8 1/2 x 10 3/4 in. (21.6 x 27.3 cm.)

Drawn *circa* 1960s.

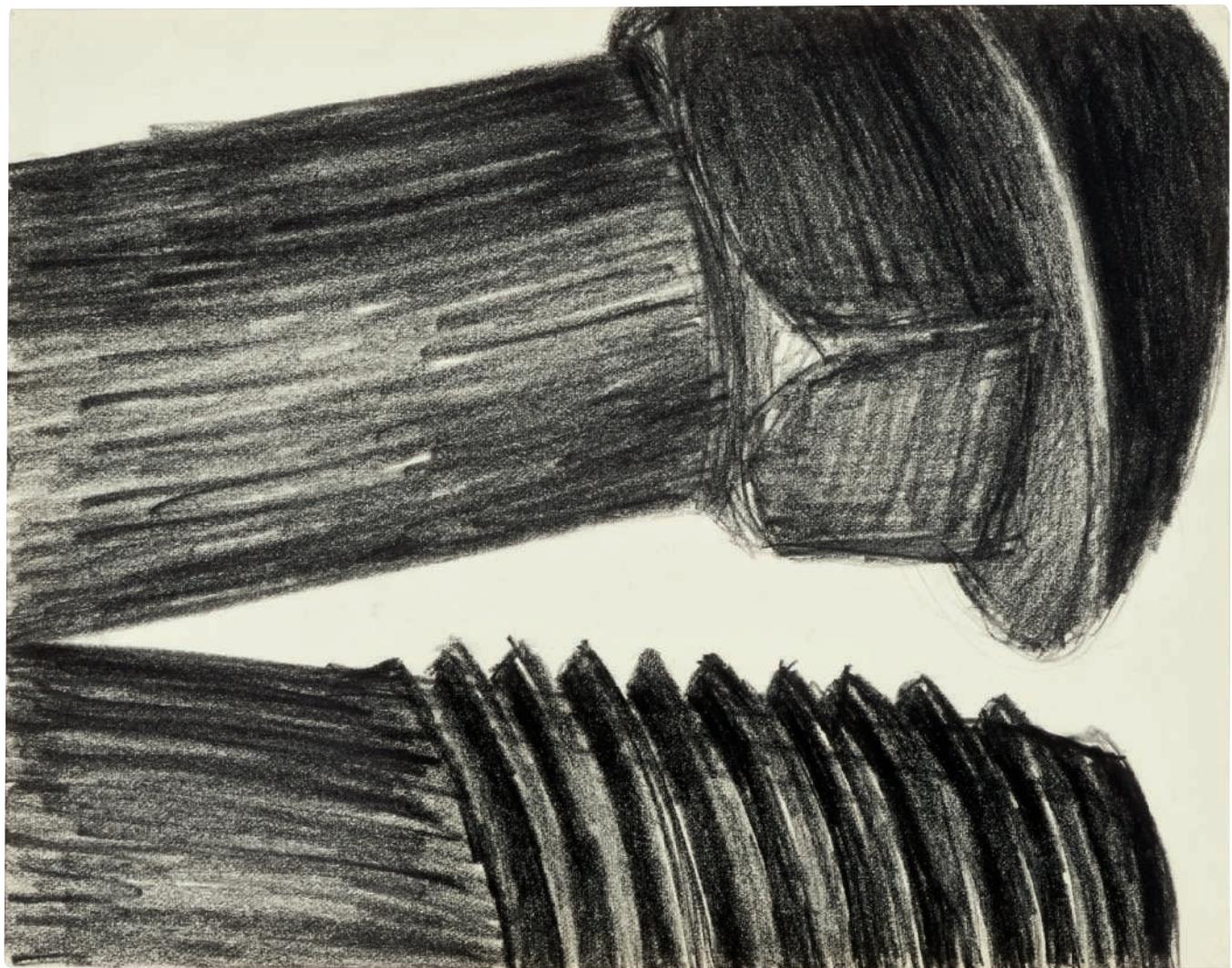
\$40,000-60,000

PROVENANCE

Andrew Kreps Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings from Martina Yamin's Collection, September-
December 2007, pp. 70-71, no. 26 (illustrated and illustrated on the
back cover).



616

BRICE MARDEN (B. 1938)

Tu Fu Dog 2

signed and dated 'B. Marden 1991' (lower right)

ink over etching on paper

9 x 7 in. (22.9 x 17.8 cm.)

Executed in 1991.

\$70,000-100,000

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Matthew Marks Gallery and New York, Paula Cooper Gallery, *An Exhibition to Benefit ACT-UP The AIDS Coalition to Unleash Power*, December 1991.

New York, Matthew Marks Gallery, *Brice Marden: New Paintings Drawings Etchings*, May-June 1993, n.p. (illustrated).

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look," *Contemporary Drawings from Martina Yamin's Collection*, September-December 2007, September-December 2007, pp. 76-77, no. 29 (illustrated).

LITERATURE

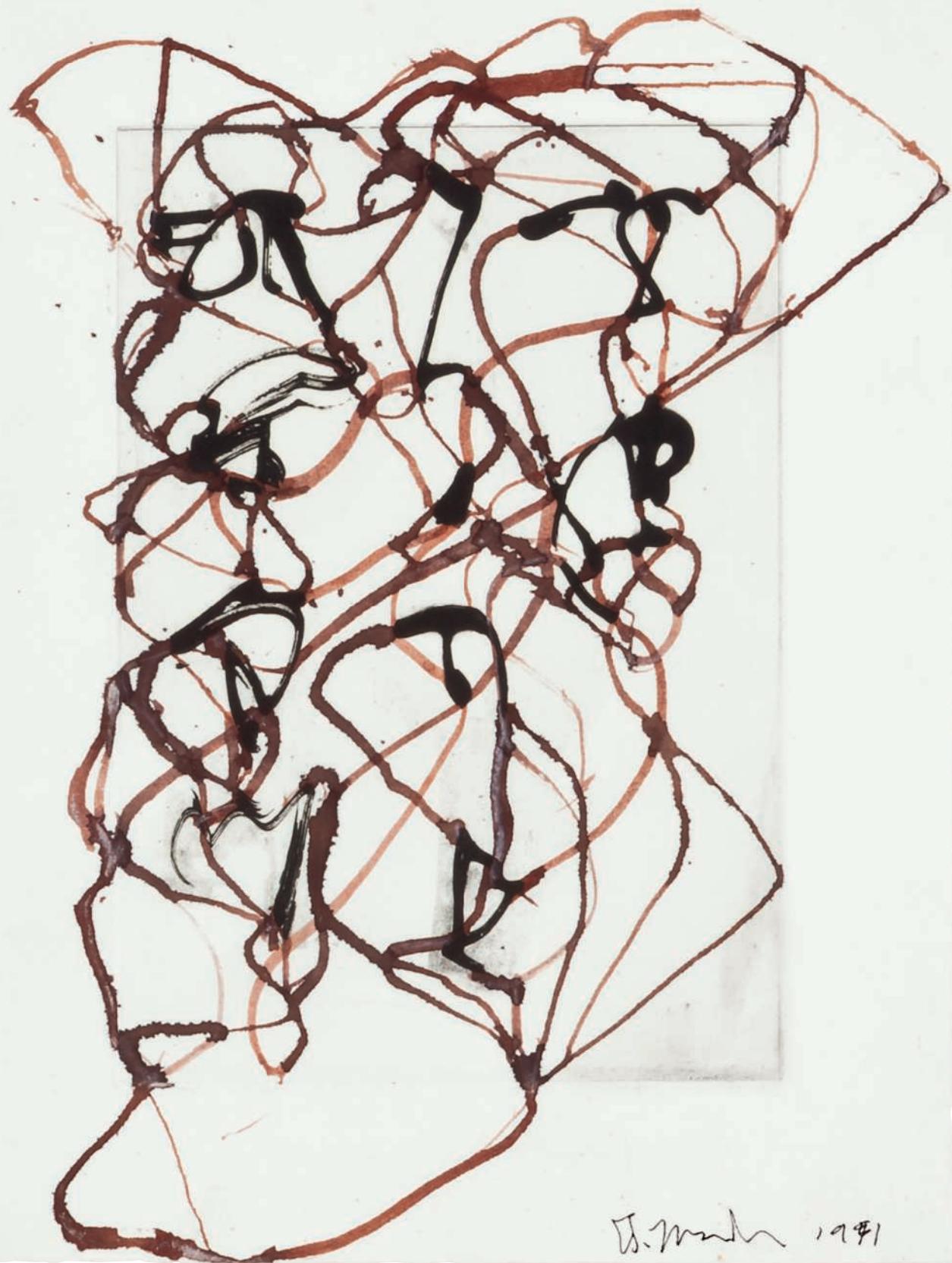
H. Daniel, "Voir la Main de l'Artiste," *Roven*, Autumn-Winter 2012-2013, p. 74, no. 8 (illustrated).



Brice Marden in his studio, New York, 1993. Photograph by David Seidner. © International Center of Photography, David Seidner Archive. Artwork: © 2017 Brice Marden / Artists Rights Society (ARS), New York.

*This drawing is one of four works Brice Marden made between 1986 and 1993, each executed in ink on top of an early-state proof of the etching entitled *Tu Fu*, printed in 1986. The first of the four drawings in this group, *Tu Fu Dog 1*, is in the collection of the Yale University Art Gallery...The works take their name from the poetry of Tu Fu, another Tang dynasty poet, and from Betty, the artist's char pei, whose many folds of flesh the artist saw echoed in his compositions. In *Tu Fu Dog 2*, Marden's line begins to break out of the rectangular field designated by the etching plate and expand into the liminal space around it, brushing against the edge of the sheet. Within a few short years, Marden's dialogue with the perimeter became a central concern in all his compositions.*

-M. Marks quoted in "Don't Look." *Contemporary Drawings from an Martina Yamin's Collection*, exh. cat., Davis Museum , Wellesley College, 2007, p. 76.



J. Munch 1991

617

JULIE MEHRETU (B. 1970)

Untitled

signed and dated 'Julie Mehretu 2006' (on the reverse)

watercolor, ink and graphite on paper

28 x 39 ¾ in. (71.1 x 101 cm.)

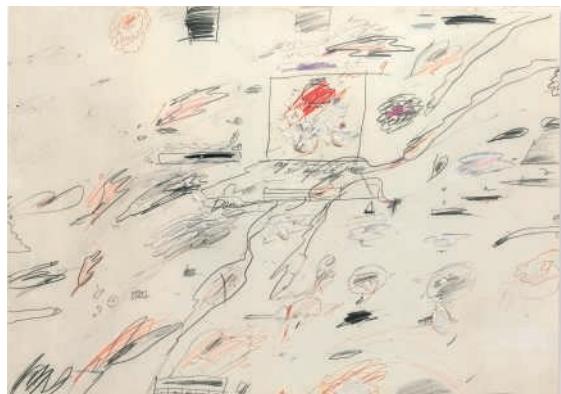
Executed in 2006.

\$80,000-120,000

PROVENANCE

Carlier/Gebauer, Berlin

Acquired from the above by the present owner



Cy Twombly, *Untitled*, 1960. © Cy Twombly Foundation.

With its kinetic explosion of line, color and form, the present *Untitled* work on paper from 2006 is a mesmerizing example of Julie Mehretu's virtuosic practice. Bold geometric forms and fine linear patterns combine and collide, producing a kaleidoscopic optical effect that draws the viewer into its uncharted depths. Evocative of atlas illustrations, weather maps and ordinance survey contours, Mehretu's hypnotic interplay of symbols and graphics confronts the viewer like a contemporary hieroglyphic inscription, ruptured and fragmented across the surface of the present sheet.

Born in Ethiopia, raised in Michigan, educated in Senegal and Rhode Island, and now based between New York and Berlin, Mehretu conceives her works in globalized terms, taking cartography, architecture and urban geography as launchpads for her unique, cataclysmic vocabulary. Building upon studies of military maps, NFL game plans, airport diagrams and architectural blueprints too, Mehretu's interest in the constructed world is tied to a concern with the power structures that have determined our development since the dawn of civilization. The individual graphic marks that efface the diagrammatic backdrops of her works are imbued with identity and active potential, conceived as characters in overriding narratives of rebellion and uprising. "I charted, analyzed, and mapped their experience and development: their cities, their suburbs, their conflicts, and their wars," claims Mehretu (J. Mehretu, quoted in L. Firstenberg, 'Painting Platform in NY', *Flash Art*, Vol. 35 No. 227, November-December 2002, p. 70).



618

MARK GROTJAHN (B. 1968)

Untitled (Brown and Black)

colored pencil on paper
11 x 9 in. (27.9 x 22.9 cm.)

Executed in 2003.

\$100,000-150,000

PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner



Pietro Perugino, *Delivering the keys of the kingdom to Saint Peter*, 1481-1483.
Sistine Chapel, Vatican. Photo: Scala / Art Resource, New York.

Drawn in 2003, *Untitled (Brown and Black)*, is a captivating and highly meditative example of Mark Grotjahn's celebrated Butterfly series. This famed body of work is centered around the artist's iconic radiant motif of brilliantly diverging lines. Fusing past and present through his conflation of off-kilter Renaissance perspective and hard-edged modernism, he evokes a spiritual response from the viewer. Grotjahn straddles the polarities of artifice and nature in this seminal work through his reference to the butterflies we know from nature, and through artificial straight lines, which, in this particular work, are punctuated with intentional human imperfections that reveal a complex working process.

Two vertical bands stand tall as central axes within the present picture plane; slightly uneven vortexes of lines emerge from their outer limits toward the very bounds of the composition. They seem to take the form of propeller-like blades, radiating outward, and bringing to mind notions of light, space and religious transcendence. The skewed geometry subverts the stark precision of modernism, alluding to multiple narratives throughout the art historical canon, from Kazimir Malevich's white on white compositions to Barnett Newman's monumental stripes. Robert Storr has noted: "Grotjahn is not an artist obsessed with positing a wholly unprecedented 'concept' of art, but rather is concerned with teasing nuanced experience out of existing concepts or constructs according to the opportunities presented by a specific, well-calculated conceit" (R. Storr, 'LA Push-Pull Po-Mo-Stop-Go,' *Mark Grotjahn*, exh. cat., Gagosian Gallery, New York, 2009, p. 6).

The exquisite beveled lines of the present *Untitled (Brown and Black)* create an almost planar composition, endowing the work with the sublime diversity of hue, texture, and tone. In spite of the minimalist palette, the meticulously hand-crafted theatrical dark lines vibrate and oscillate, offering further comparison with the heroic work of Barnett Newman. The viewer, in front of this awe-inspiring example by Grotjahn, becomes instantly, and pleasantly, enveloped by the vortex of mysticism that enshrouds this work.



619

JOSEF ALBERS (1888-1976)

Treble Clef G N

titled 'G-N' (lower left); signed with the artist's monogram and dated 'A 32-35'
(lower right)

gouache and graphite on paper

14 1/2 x 8 1/4 in. (36.8 x 21 cm.)

Executed in 1932-1935.

\$50,000-70,000

PROVENANCE

Josef and Anni Albers Foundation, Bethany
Acquired from the above by the present owner

LITERATURE

J. Coplans, "Josef Albers," *Serial Imagery*, exh. cat., Pasadena Museum of Art,
1968, p. 47 (illustrated).

This work is to be included in the forthcoming *catalogue raisonné* of the
artist's work being prepared by the Josef and Anni Albers Foundation as No.
1976.2.207.

*In my work I am content to compete with
myself and to search with simple palette and
with simple color for manifold instrumentation.
So I dare further variants.*

-Josef Albers



620

MARLENE DUMAS (B. 1953)

Transparent Magdalena (without head)

titled 'Transparent Magdalena (without head)' (lower left); signed and dated
'Marlene Dumas 1996' (lower right)
ink and pastel on paper
40 x 27 1/2 in. (101.6 x 69.9 cm.)
Executed in 1996.

\$120,000-180,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings from Martina Yamin's Collection, September-
December 2007, pp. 12, 42-43, no. 12 (illustrated and illustrated on the back
cover).



The artist with the present lot. © 2017 Marlene Dumas.

Marlene Dumas's *Transparent Magdalena (without head)* renders a languid female body, pictured from the knees to the mouth. The anonymous woman, half-identified only by the title, sports long black hair that rests on—but fails to obscure—her exposed chest. Despite the title, Magdalena is not entirely transparent. Passages of translucent ink give her body a ghostly quality while her shoulders, lower chest and pelvic area are darkly shadowed and appear solid and corporeal. Her decision to render the female nude *sans head and feet* constitutes a challenge to the sumptuousness of that ancient tradition and an attempt to redefine it.

This work boasts a powerful but abbreviated femininity. She confronts the viewer by crowding the composition and pushing up against the picture plane. Her womanhood is conveyed through basic signifiers of sex rather than through any sort of sensuality. All the while her face is absent, giving the work a degree of atmospheric uncertainty: at once implying melancholy and questioning that immediate instinct.

The Indian ink wash treatment gives the overall appearance of *Transparent Magdalena* a greyish tonality with more darker and more lighter parts. The make-up of this greyish watery stained body gives her a neutral monumental aspect, where race cannot be identified. An important example of Dumas's drawing practice, this work finds the artist exploring the possibilities of monochromatic figuration.



Toronto
Ontario
Canada

Nov 25 1916

621

ALAN SARET (B. 1944)

Mainline Polychrome Permutation Cluster

copper and lacquer coated wire

34 x 20 x 17 in. (86.4 x 50.8 x 43.2 cm.)

Executed in 1979.

\$40,000-60,000

PROVENANCE

Livet Reichard & Co., New York

Private collection, New York

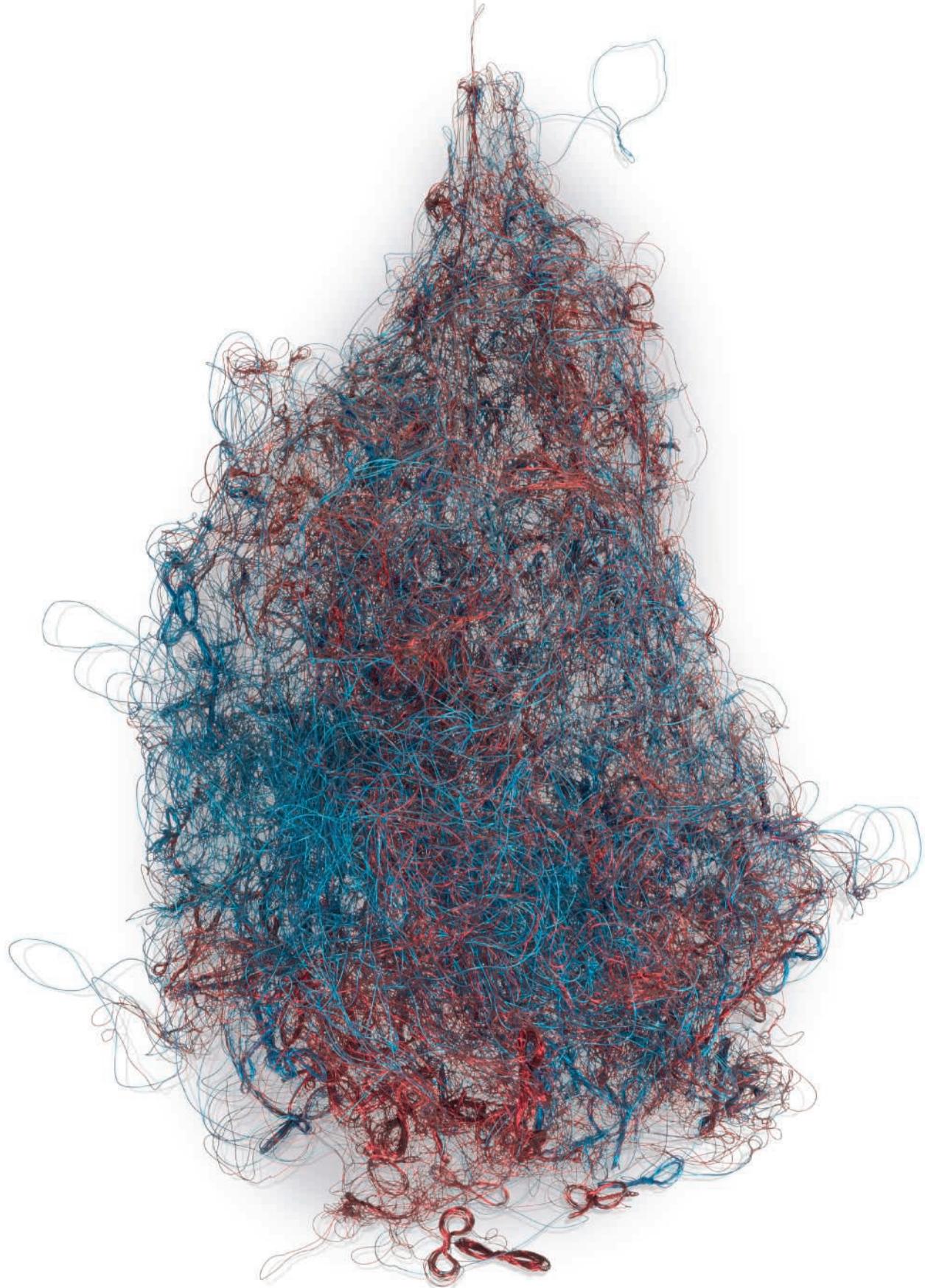
Anon. sale; Sotheby's, New York, 16 February 1989, lot 241

Private collection, Florida

Acquired from the above by the present owner



Jackson Pollock, *Number 34, 1949*, 1949. Munson-Williams-Proctor Arts Institute, Utica. © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Munson-Williams-Proctor Arts Institute / Art Resource, New York.



622

LOUISE BOURGEOIS (1911-2010)

Tadpole

signed and embossed with the artist's initials 'LB' (lower right); titled 'tad pole'
(on the interior of the folded sheet); inscribed 'thedoghouse' (on the reverse)

gouache and watercolor on folded paper

5 1/4 x 12 1/8 in. (13.3 x 30.8 cm.)

Executed in 1997.

\$25,000-35,000

PROVENANCE

Cheim & Read, New York

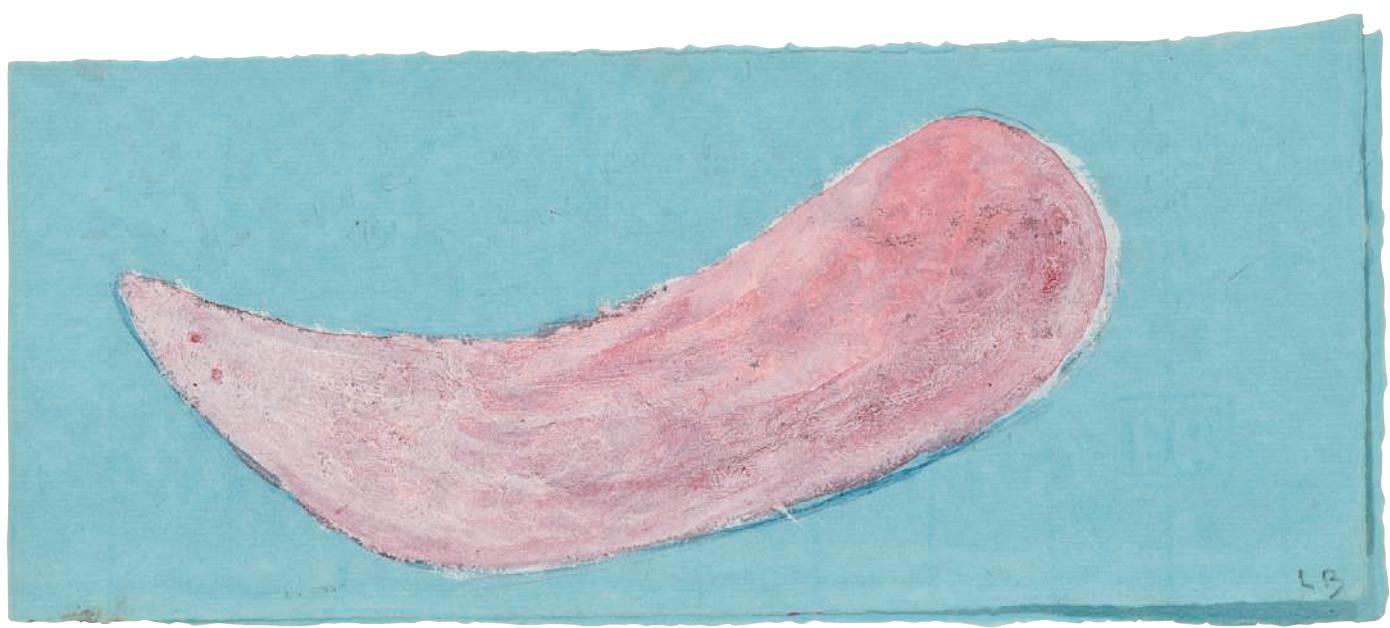
Acquired from the above by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings from Martina Yamin's Collection, September-
December 2007, September-December 2007, pp. 28-29, no. 5 (illustrated).

*All my work is suggestive; it is not explicit. Explicit things
are not interesting because they are too cut and dried and
without mystery.*

-Louise Bourgeois



623

YOSHITOMO NARA (B. 1959)

Moon Nose

colored pencil and tape on envelope

10 ¾ x 8 ½ in. (27.3 x 21.6 cm.)

Executed in 2003.

\$30,000-40,000

PROVENANCE

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner, 2003

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"

Contemporary Drawings from Martina Yamin's Collection, September-

December 2007, pp. 13 and 80-81, no. 31 (illustrated).

LITERATURE

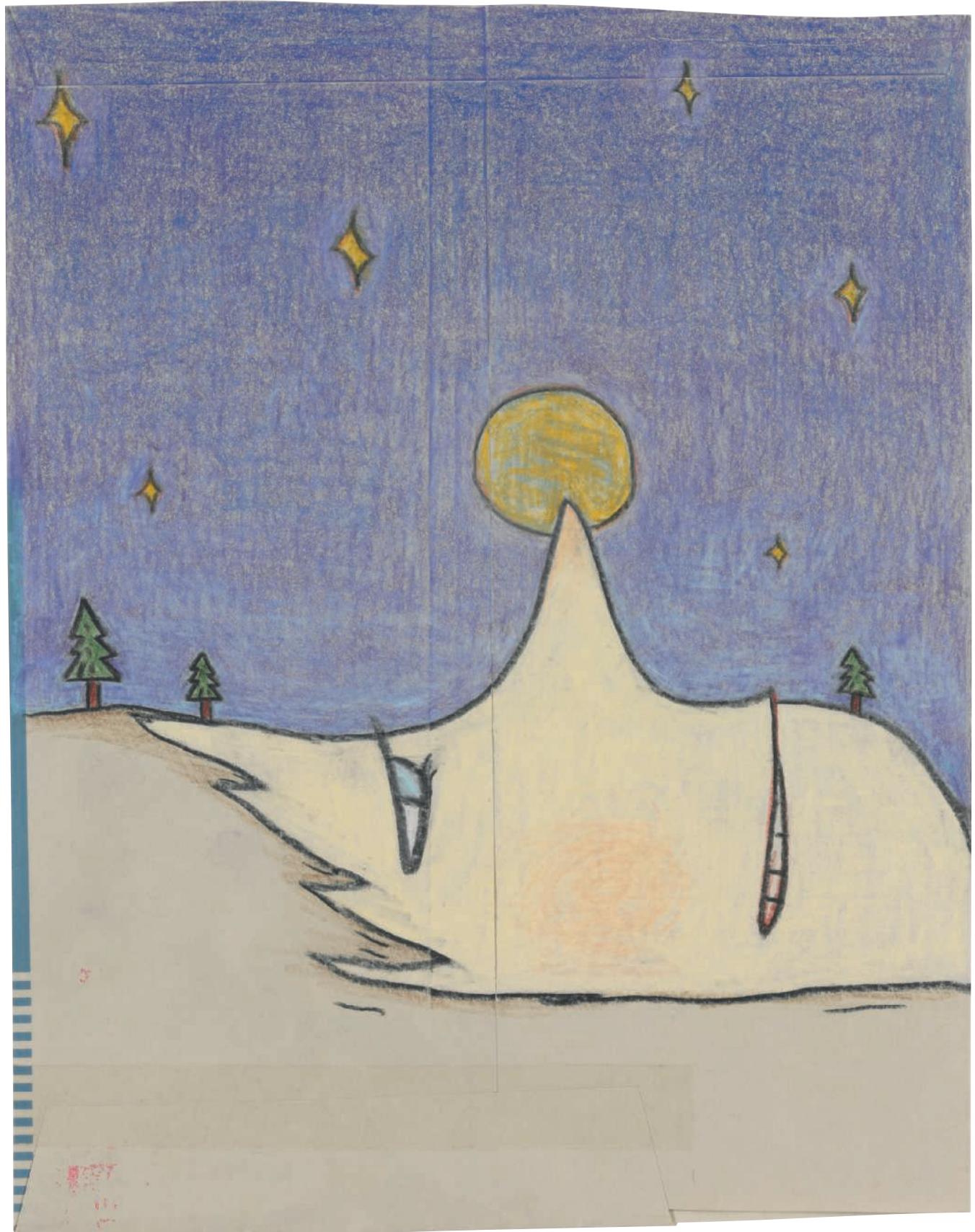
N. Miyamura and S. Suzuki, eds., *Yoshimoto Nara: The Complete Works – Works on Paper*, vol. 2, San Francisco, 2011, p. 209, pl. D-2003-133 (illustrated).



Peter Doig, *Gasthof zur Muldentalsperrre*, 2000-2002. Art Institute of Chicago.
© Peter Doig. All Rights Reserved, DACS 2017. Photo: The Art Institute of Chicago / Art Resource, New York.

Rather than merely offering the work for the viewers to see face-on, I want to trigger their imaginations... This way, each individual can see my work with his or her own unique, imaginative mind.

-Yoshitomo Nara



624

KARA WALKER (B. 1969)

Untitled (Study)

signed, titled and dated 'Study 1997 Kara Walker' (on the reverse)
ink and graphite on two joined sheets of paper

17 x 28 in. (43.2 x 71.1 cm.)

Executed in 1997.

\$30,000-50,000

PROVENANCE

Brent Sikkema Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"
Contemporary Drawings From Martina Yamin's Collection, September-
December 2007, pp. 124-125, no. 53 (illustrated).

I'm fascinated with the stories that we tell. Real histories become fantasies and fairy tales, morality tales and fables. There's something interesting and funny and perverse about the way fairytale sometimes passes for history, for truth. There's this permeable membrane between experience and terror and violence and its retelling and misinterpretations of its retelling. So the 'missed-mark' quality is interesting because that's as close as I feel I can get as an artist. I don't think that my work is very moralistic – at least, I try to avoid that. I grew up with that sermonizing tendency and I don't think visual work operates like that.

–Kara Walker





625

ELIZABETH PEYTON (B. 1965)

Jarvis video for *This is Hardcore*

signed, titled and dated 'Jarvis video for This is Hardcore 1998 Elizabeth Peyton' (on the reverse)
colored pencil on paper
7 1/2 x 5 3/4 in. (19.1 x 14.6 cm.)
Drawn in 1998.

\$18,000-25,000

PROVENANCE

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



626

LISA YUSKAVAGE (B. 1962)

Dewy

signed 'Lisa Yuskavage' (lower right)

watercolor on paper

20 1/2 x 21 1/8 in. (52.1 x 53.7 cm.)

Painted in 1993.

\$20,000-30,000

PROVENANCE

Marianne Boesky Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum and Cultural Center, "Don't Look," *Contemporary Drawings from an Alumna's Collection (Martina Yamin, Class of 1958)*, September-December 2007, pp. 16-17 and 126-127, no. 54 (illustrated).

JOAN MITCHELL (1925-1992)*Untitled*

signed 'Joan Mitchell' (lower edge of the right panel)

triptych—oil on canvas

overall: 18 x 40 1/8 in. (45.7 x 103.8 cm.)

Painted in 1976-1977.

\$500,000-700,000

PROVENANCE

Galerie Jean Fournier, Paris

Galerie Won, Seoul

Acquired from the above by the present owner

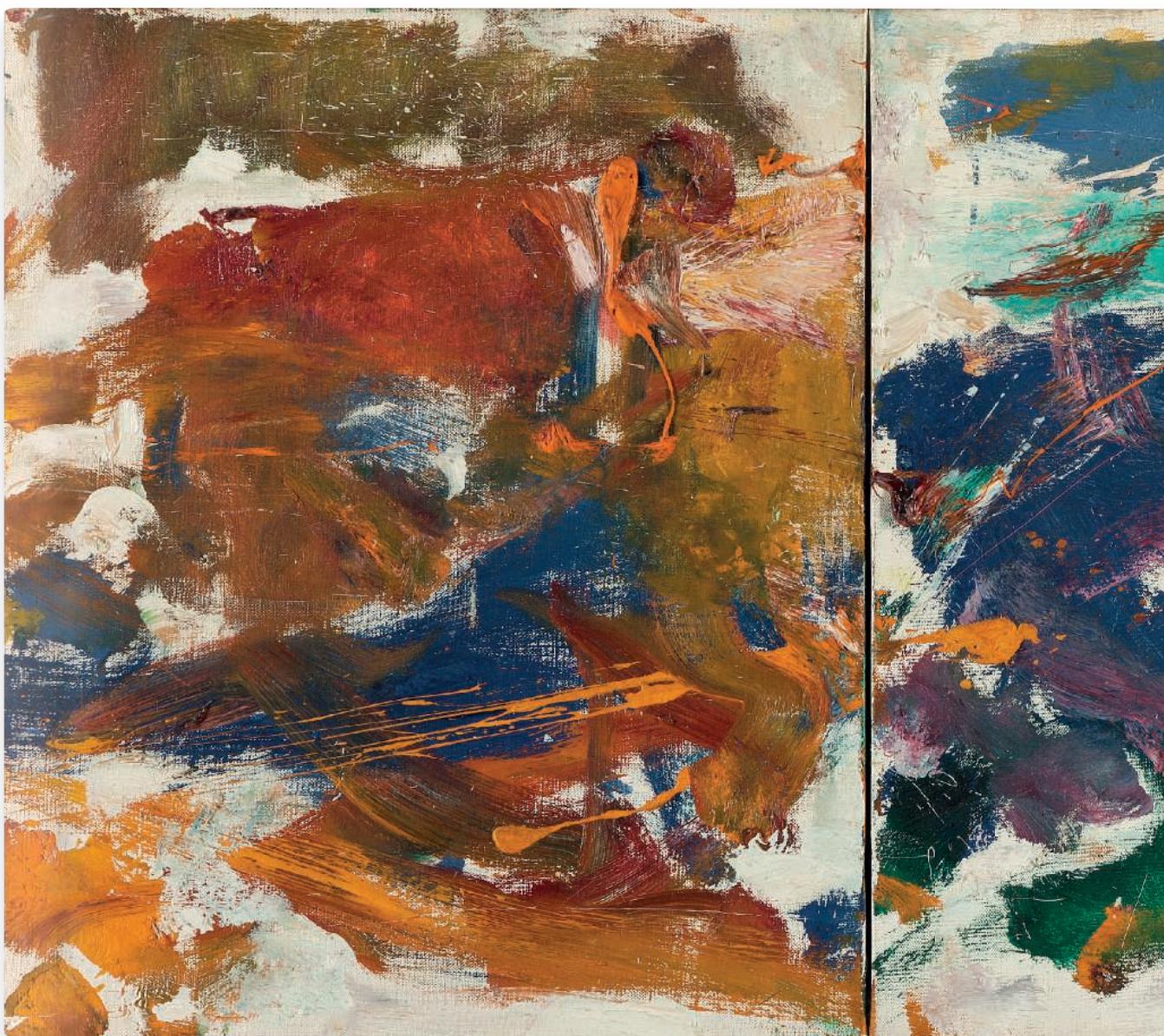
LITERATUREM. Waldberg, *Joan Mitchell*, Paris, 1992, p. 126 (illustrated).Y. Michaud, *Joan Mitchell*, Seoul, 1997, n.p. (illustrated).

Cecily Brown, *Keychains and Snowstorms*, 2004. Diecktorhallen, Hamburg. © Cecily Brown.
Photo: Deichtorhallen, Hamburg, Germany / Wolfgang Neeb / Bridgeman Images.

Radiating a powerful beauty, *Untitled* is an exemplary demonstration of Joan Mitchell's absolute mastery of her medium. Energetic yet meditative, vigorous yet lyrical, *Untitled* harnesses the very feeling of being within nature and translates it into a sublime abstract symphony of color, gesture and texture. Painted in 1976-77, nearly a decade after the artist permanently moved from America to France, this intimate triptych dates from a period in her life that was significant, both professionally and personally. In 1972, she had the first of several major solo shows that decade, in 1976 she joined the dealer Xavier Fourcade, which allowed her career to flourish in both the US and Europe, and in 1979, her long-term relationship with the French-Canadian painter Jean-Paul Riopelle came to an end. It was also the time when her work ripened into the unguarded 'all-over' style that became synonymous with her celebrated body of late work, examples of which exist in museum collections all over the world.

Always a highly physical painter, Mitchell's confident painterly gestures sweep across *Untitled*'s compact trio of canvases. The paint has been applied in a variety of ways, ranging from fluid, broad strokes to weighty impasto dabs, giving the work a vital sense of movement. Flicks of bright orange and pure white splatter across the









Left: Claude Monet, *Garden at Giverny*, 1918-1919. Musée de Peinture et de Sculpture, Grenoble. Photo: Scala / Art Resource, New York.

Right: Detail of the present lot.

whole work with an energy that rivals Jackson Pollock. Yet though the work is unambiguously abstract, it is subtly evocative of an autumnal landscape seen from afar. Dark cerulean blue spreads horizontally across the center of the three canvases above a patch of deep forest green, like a river winding through fields. Generous daubs of olive green, burnt umber and raw sienna dominate the left and right canvases, as though the scene is being viewed through a haze of dying leaves. A small area of aquamarine draws the eye to the top of the middle canvas, in the same way one might look up to see a glimpse of blue sky. Mitchell has integrated the white of the canvas itself into the composition, which infuses the painting with an invigorating sense of fresh air, sunlight and the outdoors.

Mitchell was deeply inspired by the landscape, especially after 1967, when she bought a two-acre estate in Vétheuil, a small village overlooking the Seine. The property included a cottage where Claude Monet lived between 1878 and 1881, but Mitchell was always adamant that he exerted little influence over her work. She did, however, believe that "French artists have a sense of beauty—a sense of color—that isn't allowed in New York City. To me, painting is French" (J. Mitchell, quoted in D. Solomon, 'In Monet's Light', *New York Times*, November 24, 1991). But of the French artists, it was Cézanne, not Monet, that she most openly admired; his sense of the importance of underlying structure can be seen in the fine calibrations of color, line and space that Mitchell achieves in her paintings.

Despite her love for France and its painters, the years Mitchell spent living in New York were also highly formative. In 1950, she saw her first paintings by Franz Kline and Willem de Kooning, and immediately sought them out in their studios. Though her work became influenced by their gestural expressionist style, she never imitated it—her interests lay elsewhere. As Deborah Solomon has said, "What de Kooning was to flesh, Mitchell was to trees, sea and sky." (D. Solomon, 'In Monet's Light', *The New York Times*, November 24, 1991). She became one of the few women admitted into

to the influential Artists' Club, and in 1951 exhibited in the "Ninth Street Show" with a group of artists, including Hans Hofmann, Jackson Pollock and Lee Krasner, that would come to be known as Abstract Expressionists. Mitchell shared their passionate belief in the physicality of painting itself, and its ability to capture a fleeting feeling. As she once said, "I don't set out to achieve a specific thing, perhaps to catch a motion or to catch a feeling. Call it layer painting, gestural painting, easel painting or whatever you want. I paint oil on canvas—without an easel. Conventional methods? I do not condense things. I try to eliminate clichés, extraneous material. I try to make it exact. My painting is not an allegory or a story. It is more of a poem" (J. Mitchell, quoted in K. Stiles and P. Selz, (eds.), *Theories and Documents of Contemporary Art*, California, 1996, p. 33).

Born into a highly cultured, wealthy Chicago family in 1925, poetry played an important part in Mitchell's life from the beginning. Her mother, Marion Strobel, was a poet and the co-editor of the magazine *Poetry*, and leading modern poets visited the family home, including T. S. Eliot and Ezra Pound. Mitchell's erudition led her to befriend many poets, and for her paintings to be profoundly influenced by literature. The individual canvases within a triptych—a format that she returned to again and again—can almost be seen as stanzas within poem, in that the canvases are discrete entities but mutually dependent. And each formal element within her paintings is like a word within a poem; it is there for a purpose, carefully chosen to serve the final vision. Indeed, although the energy of Mitchell's gestures can give the impression that she executed her paintings swiftly, in fact her paintings often took several months to complete. Her process was highly contemplative, as she once described: "There's no 'action' here. I paint a little. Then I sit and I look at the painting, sometimes for hours. Eventually the painting tells me what to do" (J. Mitchell, quoted in D. Solomon, 'In Monet's Light', *The New York Times*, November 24, 1991).

By the time *Untitled* was painted, Mitchell worked in the afternoon and at night, never within the landscape itself. Her feelings for her subject were therefore filtered through the imagination as she painted, leaving only the most important sensations for the canvas. She once said, "It's hard to squeeze paint if I don't feel like it. If I don't feel what I'm doing there's no point in it. Real. Felt is the only word you'd say. There has to be meaning to what you're putting on" (J. Mitchell, quoted in <http://bombmagazine.org/article/810/joan-mitchell>, accessed 28 September 2017).



628

HELEN FRANKENTHALER (1928-2011)

Pink Lightning

signed 'frankenthaler' (lower right); signed again and dated 'frankenthaler 1965' (on the overlap)

acrylic on canvas

72 1/4 x 54 1/4 in. (183.5 x 137.7 cm.)

Painted in 1965.

\$600,000-800,000

PROVENANCE

Galerie Godard Lefort, Montreal

Gertrude Kasle Gallery, Detroit

Private collection, Birmingham

Brewster Gallery, Philadelphia

Acquired from the above by the present owner

EXHIBITED

Montreal, Galerie Godard Lefort, *Helen Frankenthaler*, February-March 1971.

Detroit, Gertrude Kasle Gallery, *Helen Frankenthaler Paintings*, April-May 1971.

LITERATURE

B. Rose, *Frankenthaler*, New York, 1971, no. 146 (illustrated).

J. Elderfield, *Frankenthaler*, New York, 1989, pp. 186 and 188 (illustrated).



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

A canvas of impressive scale and distinction, Helen Frankenthaler's *Pink Lightning* displays the luminous color, lyricism, beauty and elegance that are the signature qualities of this important proponent of abstraction. Frankenthaler was an essential member of the second generation of Abstract Expressionists and a crucial influence in the development of the Color Field School of painting. In her work, she gave color a new independence, allowing it to float free, untethered by representation or gesture, resulting in the expansive fields of pure color that lie at the very heart of the present work.

Pink Lightning is made up of just four essential tonalities: emerald, ochre, deep blue, and of course, the pink of the title. Alternating areas of translucence, luminosity, opacity, and staining of the unprimed canvas support provide a lively set of contrasts across the surface of the work, the colors darker in some areas, lighter in others, the varying opacity determined by the thickness of Frankenthaler's application of paint.

In this painting, Frankenthaler creates shades-within-shades, myriad lighter and darker ochres, jades, and purple-blues within each color category, engaging and delighting the eye. Planes of color build the architecture of the work, the pigment applied with varying degrees of density, from light washes and even the occasional splash of pigment, to deeper, more heavily built-up areas. Frankenthaler's paint technique produced waves of color, her paint not resting on top of the canvas but rather soaking into the very weave of the material, mingling with and becoming a part of it.





The title evokes natural forces, and indeed Frankenthaler sometimes made reference to climate in her titles as she did in the present work, but most often she referred to climate as a kind of feeling, not nature as such but rather emotion that evokes natural forces to suggest metaphors for states of feeling. Frankenthaler had a gift for "the freedom, spontaneity, openness and complexity of an image, not exclusively of the studio or the mind, but explicitly and intimately tied to nature and human emotions," observed art historian Barbara Rose (B. Rose, quoted in "Helen Frankenthaler, Back to the Future," *The New York Times*, April 27, 2003).

This painting's striking vertical orientation is accentuated by the canvas's six-foot height, with the fields of color suggesting a strong upward reach toward the upper edge. Thin ribbons of pigment, one forest-green and one pink, flow along the left edge of the painting, alternating with unprimed canvas surfaces along the left and upper borders. A passage of ochre paint plays across the left corner. The deep midnight-blue field of color in the right portion of the canvas contrasts dramatically with the bare canvas showing along the top and extreme left edge.

Three broad planes of color occupy most of the pictorial space of the painting, their edges flowing into each other. Because it is the largest of the color fields, the clay-earth tonality seems to dominate the picture space, but its larger size is counterbalanced by the darker green and cobalt shades occupying the right third of the painting. The work seems to offer the viewer the opportunity to savor an asymmetry of shape within a larger symmetry of color balance, achieving harmony through an astute equilibrium of color combinations. The contours of the color fields define the painting's composition. Frankenthaler often deemphasized drawing, a radical move for



an artist during the early years of her career. Here is color constructed by color, not by the act of drawing. The colors do not overlap but rather align along their boundary lines, without hard edges and precise margins.

Although the painting evokes a sense of broad spaces, it would be impossible to say that one color is “on top of” another and therefore impossible to say that there is a clear foreground and background in the composition, a near and distant with an expanse in between. Here, the artist seems less interested in conveying a landscape than in showing an organization of abstracted shapes as organized by color itself.

Departing from the dramatic brushstrokes of the first generation of Abstract Expressionism, Frankenthaler chose to emphasize the flat surface of the canvas itself over the effort to use the surface to construct an illusion of depth and in doing so, she compelled the viewer to savor the very nature of paint on canvas. Her work became an essential bridge between two enormously significant movements in mid-20th Century painting, Abstract Expressionism and Minimalism, offering a new way to define and use color for those artists who were to define the Minimalist movement of the sixties.

The surface of the canvas—and the play of colors across it—is Frankenthaler’s true subject. “The feeling-tone her paintings have projected has been the serene and beautiful, achieved by the insightful control over the elements of form: floating areas of color; occasional fountains, spurts, jets of color thrown against bare canvas...curtains of bright flat non-naturalistic color” (E. Munro, *Originals: American Women Artists*, New York, 2000, p. 208).



Above: Detail of the present lot.

Left: Mark Rothko, *Untitled*, circa 1969. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Above Right: Morris Louis, *Blue Veil*, 1958-1959. Fogg Art Museum, Harvard University, Cambridge. © 2017 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: © Fogg Art Museum, Harvard Art Museums, Cambridge / Art Resource, New York.

JOSEF ALBERS (1888-1976)

Study to Homage to the Square: Late Green

signed with the artist's monogram and dated 'A60' (lower right); signed again, titled, and dated again 'Study to Homage to the Square: "Late Green" Albers 1960' (on the reverse)

oil on Masonite

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

Painted in 1960.

\$200,000-300,000

PROVENANCE

Sidney Janis Gallery, New York

Private collection

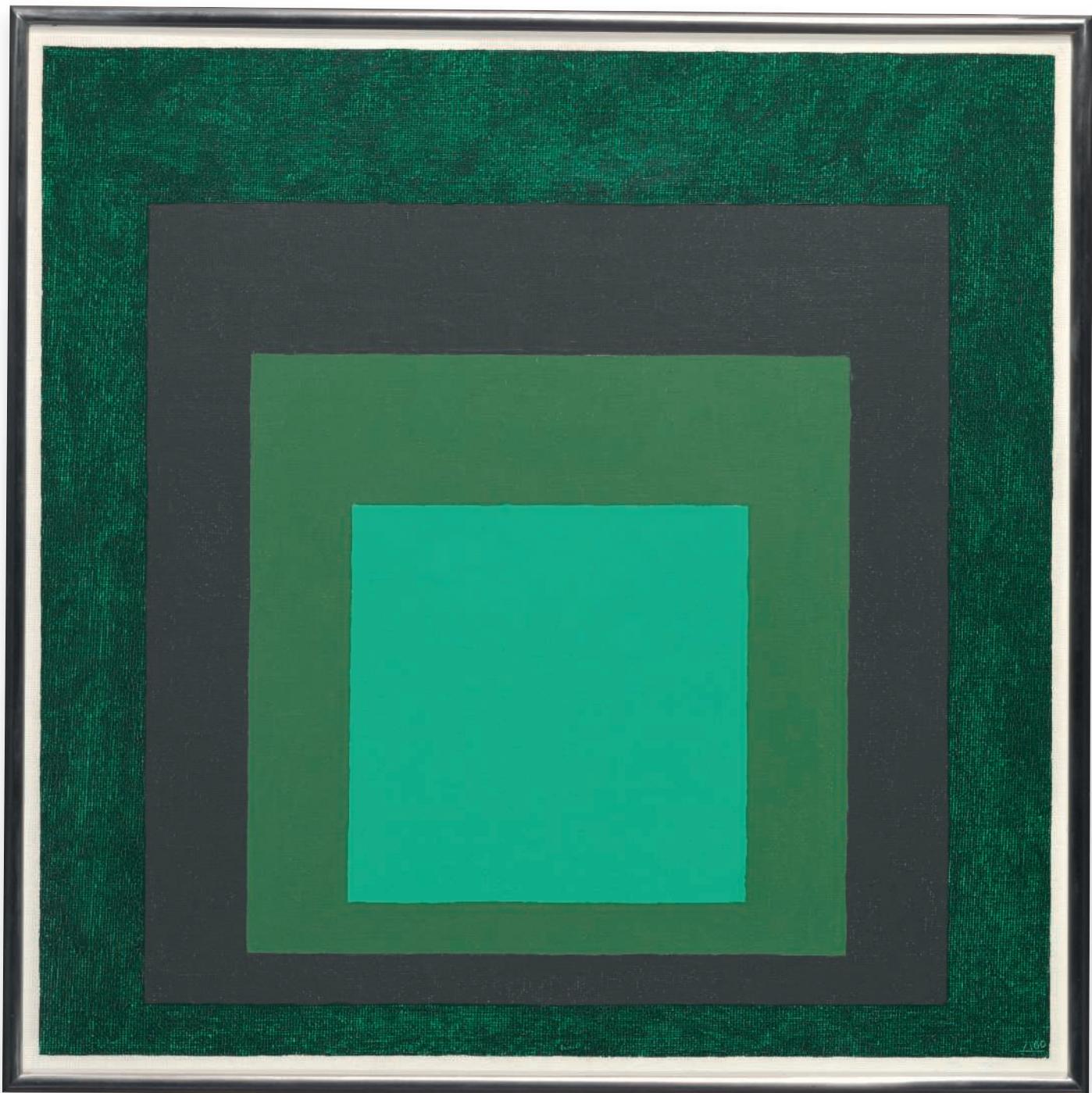
By the descent from the above to the present owner

This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. JAAF 1960.1.84.

Part of Josef Albers's seminal series, *Homage to the Square: Late Green* (1960) is a prime example of the artist's exhaustive investigation into color theory. This work typifies the artist's mature work, and exhibits one of several mathematically-derived templates that the artist conceived for this project. A central square is surrounded by a number of progressively larger squares, and the layers of teal, olive, tinted gray, and a final border of forest green play with the viewer's handle on optical space. This format allowed Albers to explore the subjective nature of color and to more fully reveal how chromatic pairings influence our sight.

An early student of the Bauhaus, Albers went on to teach at the highly-influential school before its dissolution in the early 1930s. Bringing that utilitarian ethos with him to the United States, Albers taught at Black Mountain College and Yale, where he groomed a new generation of 20th century artists including Robert Rauschenberg and Cy Twombly.

The revolutionary approach to form and material emphasized by the Bauhaus is clearly present in Albers's comprehensive inquiry into the effects of color, and his dedication to the project has resulted in a comprehensive oeuvre. *Homage to the Square: Late Green* is a striking testament to the artist's insatiable analysis of visual effects and how adjacent colors can be used to create illusionary space.



HANS HOFMANN (1880-1966)*Joy-Sparks of the Gods*

signed and dated 'hans hofmann 64' (lower right); signed again, titled and dated again 'Joy-sparks of the Gods 1964 hans hofmann' (on the reverse)
 oil on canvas
 60 x 48 in. (152 x 121.5 cm.)
 Painted in 1964.

\$1,200,000-1,800,000

PROVENANCE

Kootz Gallery, New York
 Jeptha H. Wade, Cleveland, 1966
 Massachusetts Institute of Technology, Cambridge, 1990
 Their sale; Sotheby's, New York, 8 May 1990, lot 20
 André Emmerich Gallery, New York, 1990
 Vera Engelhorn Gallery, New York, 1992
 Private collection, Switzerland
 Acquired from the above by the present owner

EXHIBITED

Kootz Gallery, New York, *Hans Hofmann at Kootz*, February 1966.

LITERATURE

W. Berkson, "In the Galleries," *Arts Magazine*, April 1966, vol. 4, p. 56, no. 6.
 S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965)*, Farnham, 2014, p. 447, no. P1550 (illustrated).



Kazimir Malevich, *Suprematism (Supremus, no. 56)*, 1916. Russian State Museum, St. Petersburg. Photo: Scala / Art Resource, New York.

A masterful example of Hans Hofmann's late period, *Joy-Sparks of the Gods* is a celebration of all the artist's pictorial accomplishments presented with a level of clarity and expansiveness rarely seen in the artist's work before or after. Hofmann was an expert practitioner of juxtaposing planes of color into relationships that summoned a sense of space on the otherwise flat expanse of a painting. Yet, when compared to paintings like *The Gate* from 1960 in the collection of the Solomon R. Guggenheim Museum, or *Cathedral* of 1959 in the collection of the Museum of Modern Art, New York, both made only a few years earlier, one immediately notes the new openness in the later canvas compared to the densely-packed structures of color. In *Joy-Sparks of the Gods*, Hofmann has made the heretofore unseen decision to privilege the surface of the primed canvas as the principal color of *Joy-Sparks of the Gods*. Against this creamy white background, two perfectly delineated rectangles of red and green, looser patches of yellow and teal of the same size, and a motley assortment of brushstrokes in a rainbow of colors, are choreographed into a dazzling dance across the surface of the painting. Gestural strokes combine with drips and thick, staccato paint to create a mosaic of polychromatic textures that emerge and recede. Painted only two years before the artist's death in 1966, *Joy-Sparks of the Gods* is the synthesis of a lifetime's worth of experimenting with color and thinking in paint.



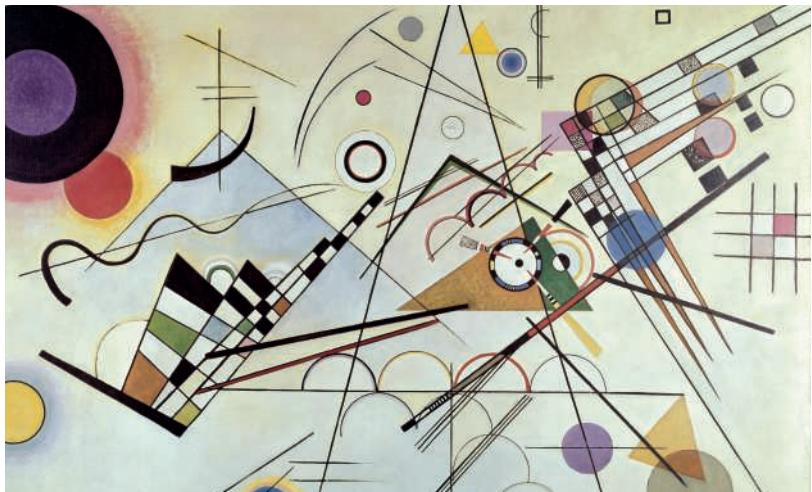
Hans Lehmkuhl 64



Left: Detail of the present lot.

Right: Wassily Kandinsky, *Composition Number 8*, 1923. Solomon R. Guggenheim Museum, New York. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.

Below: Mark Rothko, *Multiform*, 1948. National Gallery of Australia, Canberra. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: National Gallery of Australia, Canberra / Bridgeman Images.



Described by fellow artist and curator, Walter Darby Bannard, "as one of the great geniuses of painting in our time" (D. Bannard, *Hans Hofmann*, exh. cat. Washington, D.C.: Hirshhorn Museum, 1976), and lauded by critic Clement Greenberg, "Hofmann's name continues to be the one that springs to mind when asked who, among all recent painters in this country, deserves most to be called a master in the full sense of the word" (C. Greenberg, "Hans Hofmann, Paris: Editions Georges Fall, 1961), many would argue that Hofmann didn't come to maturity as an artist until well into his mid-fifties. After Hofmann settled in New York City in 1932 and opening the Hans Hofmann School of Art there in 1934, the "accumulated wisdom of decades of making and teaching art" began to produce a new kind of abstraction (D. Bannard, *ibid.*) Central to the artist's investigations is the idea of the "push and pull" theory of color to achieve a sense of depth and perspective. As the artist said, "Depth, in a pictorial, plastic sense, is not created by the arrangement of objects one after another toward a vanishing point, in the sense of the Renaissance perspective," he remarked, "but on the contrary ... by the creation of forces in the sense of *push and pull*" (H. Hofmann, "The Search for the Real in the Visual Arts," in J. Yohe (ed.), *Hans Hofmann*, New York, 2002, p. 46).



An erudite student of the masters of the early twentieth century, Hofmann learned from Matisse an exuberant use of color that dared to stray beyond the palette of reality into acid-tinged greens, sun-saturated yellows and the deepest of reds. From Picasso and Braque during their analytical Cubist phase, he learned to fracture space into planes to depict three-dimensional reality in motion from multiple perspectives as one. Always beginning with what Hofmann called "a visual ensemble" or staged scenarios in his studio such as a still life arrangement, Hofmann would replace the Cubist fragments of space with planes of color, carefully chosen to interact spatially. Clement Greenberg noticed the structural aspects of Hofmann's paintings and compared them to Mondrian: "The very fact that it teeters on the edge of a kind of art like Mondrian's is one of the things that gives it its climactic quality," Greenberg wrote of Hofmann's new painting style in this period, "that sums up the realizations of a whole epic of modernist art, and at the same time points toward the next one" (C. Greenberg, *Hofmann, Paris*, 1961, p. 38). Noting how cool colors recede into the canvas to create an artificial sense of depth (the *pull* of Hofmann's color theory) and warm colors seemed to "push out" of the surface of the canvas, Hofmann selected colors to enhance these effects. The result is one in which colors undulate and create a sense of space, volume, and dimensionality without relying on perspective or modeling and without having to depict reality. As Hofmann said, "An artist must look to nature for the essence of space—but appearance must be thoroughly understood. Space was never a static, inert thing, but alive, and its life can be felt in the rhythm in which everything in a visual ensemble exists." (H. Hofmann quoted by E. de Kooning in "Hans Hofmann Paints a Picture," *ArtNews*, Feb. 1950).

The developments Hofmann made in the realm of abstraction are in and of themselves notable. That he translated and codified these pictorial experiments into theories which he taught at art schools in Munich, Berkeley, Los Angeles, New York City, and Provincetown, Massachusetts meant that his ideas seeded the fertile minds of an entire generation of artists who would grow into the Abstract Expressionists and Color Field painters in their own maturity. Such artists include Louise Nevelson and Alfred Jensen, at the Schule fur Bildenes Kunst (School of Fine Arts) in Munich. In this way, Hofmann is the bridge between the Fauvism of Henri Matisse, the space of Cubism, the structure of de Stijl and the Abstract Expressionism of Joan Mitchell and Lee Krasner, and the color field paintings of Morris Louis and Kenneth Noland.

631

GERHARD RICHTER (B. 1932)

28.3.89

signed and titled '28.3.89 Richter-' (on the front of the museum board)
oil on paper
8 1/4 x 11 1/8 in. (20.9 x 29.5 cm.)
Painted in 1989.

\$150,000-200,000

PROVENANCE

Anthony Meier Fine Arts, San Francisco
Collection of Mrs. Helen Schwab, Atherton
Schönewald Fine Arts, Dusseldorf
Acquired from the above by the present owner

In abstract painting we have found a better way of gaining access to the unvisualizable, the incomprehensible; because abstract painting deploys the utmost visual immediacy - all the resources of art, in fact - in order to depict 'nothing'. So, in dealing with this inexplicable reality, the lovelier, cleverer, madder, extremer, more visual and more incomprehensible the analogy, the better the picture. Art is the highest form of hope.

-Gerhard Richter



632

GERHARD RICHTER (B. 1932)

4.5.88

signed and dated '4.5.88 Richter' (upper left); signed again and dated again '4.5.88 Richter' (on the reverse)
watercolor on paper
9 3/8 x 12 5/8 in. (23.8 x 32 cm.)
Painted in 1988.

\$120,000-180,000

PROVENANCE

Galerie Fred Jahn, Munich
Collection Frieder Burda, Baden-Baden
Acquired from the above by the present owner

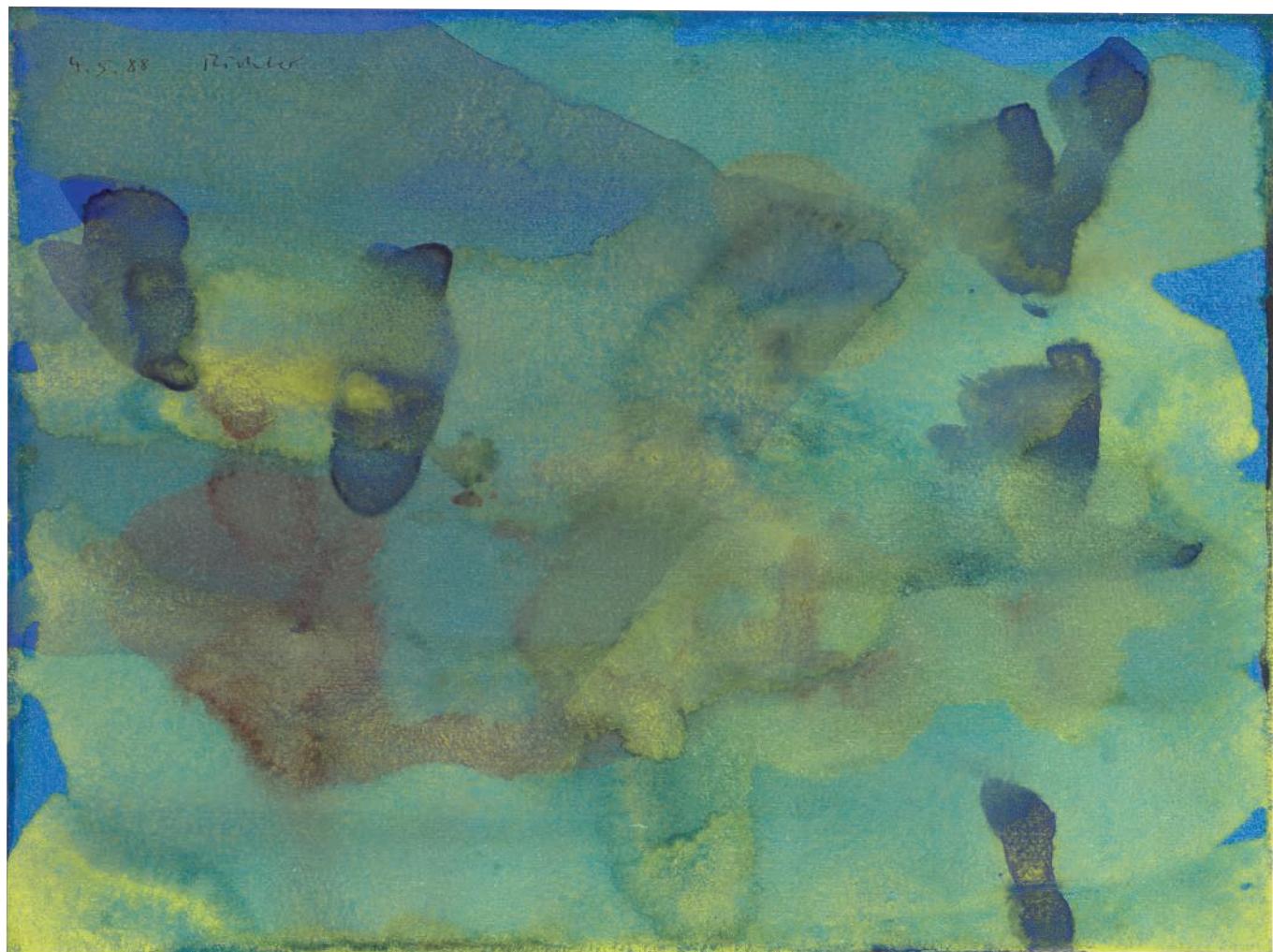
EXHIBITED

Staatliche Kunsthalle Baden-Baden, *Gerhard Richter. Sigmar Polke. Arnulf Rainer*, September-November 1996, p. 107, no. 46 (illustrated).
Kunstmuseum Winterthur; Staatliche Kunstsammlungen Dresden and Tillburg, Collection De Pont Museum, *Gerhard Richter: Drawings and Watercolours 1964-1997*, September 1999-October 2000, p. 101, no. 86 (illustrated).
Krefeld, Kaiser Wilhelm Museum, *Gerhard Richter: Drawings, Watercolours, New Paintings*, April-June 2000.
Baden-Baden, Museum Frieder Burda, *Opening Exhibition*, 2004-2005.
Vienna, Albertina, *Gerhard Richter: Aquarelle und Zeichnungen*, January-May 2009, p. 95 (illustrated).
Berlin, Deutsche Bank Kunsthalle, *Höhere Wesen Befehlen: Works on Paper from the Frieder Burda Collection*, December 2014-March 2015, p. 155 (illustrated).

This work is included in The Gerhard Richter Online Catalogue Raisonné as 4.5.88.

But what I find very beautiful is that these watercolors have so many stories to tell; almost as in a fairytale, one can recognize figures, battling serpents, red giants, boulders and clouds.

-Gerhard Richter



HANS HOFMANN (1880-1966)***Variation of a Theme in Blue No. II***

signed and dated 'hans hofmann 56' (lower right); signed again, titled and dated again 'Variation of a theme in Blue No II 38-30 1956 hans hofmann' (on the reverse)

oil on canvas

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

Painted in 1956.

\$600,000-800,000

PROVENANCE

Kootz Gallery, New York

Knoedler Gallery, New York

Collection of Douglas Kramer, California

André Emmerich Gallery, New York

Private collection, Texas

Pacific Heights Gallery, San Francisco

Acquired from the above by the present owner, 2003

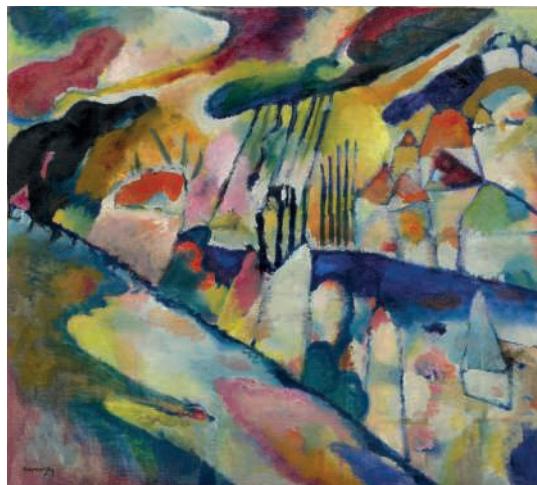
EXHIBITED

New York, André Emmerich Gallery, *Hans Hofmann: Paintings Large and Small*, November 1994–January 1995.

Elizabeth Leach Gallery, Portland, *Twenty/Twenty—A Twentieth Anniversary Celebration*, September–October 2001.

LITERATURE

"Visual Art Eye-Openers," *Portland Tribune*, 7 September 2001 (illustrated).
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Vol. III (1952-1965)*, Farnham, 2014, p. 125, no. P1043 (illustrated).



Wassily Kandinsky, *Landscape with Rain*, 1913. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Painted in 1956, Hans Hofmann's *Variation of a Theme in Blue No. II*, is a pivotal painting, signaling a move from lyrical compositions dominated by organic, suggestive lines interspersed among passages of color to the more geometric and rectilinear style that would dominate Hofmann's paintings in the years to come.

The wild and energetic brushstrokes that adorn the surface of this rich canvas adjust their temperature from a hot, explosive lower register to a looser, cooler upper two-thirds. While hindsight allows for a clear picture of Hofmann's direction in the coming years, *Variation of a Theme in Blue No. II* offers only visual hints as to what lay ahead for the painter. Strokes of color abut each other in the center and blend at the corners, creating potent edges in which the extent of Hofmann's mastery of color is made apparent. The green rhombus at the right-hand side of the painting presages the embedded jewels of solid paint that Hofmann would come to rely on. The calculated angularity with which Hofmann organizes this canvas marks an important step for an artist who, in years previous, relied more on an impasto application of paint and a frenetic, all-over vibrancy.

Hofmann's exuberant use of color embraces the legacy of the fauvist penchant for vibrant, irrational, and at times, acidic hues. Hofmann's study of the expressive capability of





Hans Hofmann 56



color takes its cue from the intense color palette of Matisse and Robert Delaunay. Indeed, Delaunay's thoughts on color theory resonate closely with Hofmann's work. As Hofmann would allow his inner feelings to collide with his visceral responses to nature, so Delaunay described the transcendence of art's subtle mimesis: "Nature is permeated by rhythms whose variety cannot be restricted. Art imitates it in this respect, in order to clarify itself and thereby attain the same degree of sublimity, raising itself to a state of multiple harmonies, a harmony of colors that are divided at one moment and resorted to wholeness by the selfsame action at the next. This synchronic action is to be regarded as the real and only subject of painting" (R. Delaunay quoted in H. Friedel, (ed.), *Hans Hofmann*, Munich, 1997, p. 8). These pairings of dissonant colors create an undeniable harmonious musicality, which resonates from the work, recalling the chromatic musicality of Kandinsky's abstract compositions. Gentle flashes of yellow, green and blue simultaneously emerge from and dissipate into a range of warm, golden hues. Like waves crashing into the sand, thick, luscious applications of paint achieve a shallow relief, causing them physically as well as pictorially to emerge from the ground.

As one of the major figures of Abstract Expressionism, Hans Hofmann represents a crucial bridge between European movements such as Cubism and Fauvism and the new bravura style of American painting. In 1956,

Hofmann was at the height of his creative powers, as he refined and distilled his painterly technique and its underlying principles. It is evident in a painting such as this that Hofmann was formulating a new kind of painterly expression, one in which he incorporates the Cubist structure of overlapping planes in order to indicate depth and surface, as well as adapting the Fauvist daring use of color and tonal contrasts to evoke a sense of pure and unbridled energy.

Hofmann sought the mythic, the fundamental and the symphonic in his paintings, conveying these qualities through line and color and heightening them by the vitality of the brushstrokes and impasto so evident in every part of this dazzling canvas. In order to bring nature and life into his works, Hofmann spilled himself into synthesizing color, shape and line, taking advantage of lessons learned courtesy of Kandinsky as well as the Surrealist's use of automatism. The Surrealist introduction of chance, of forces from the world outside the canvas, was intended less as a means of adding autobiographical content to his paintings than as a way of allowing the picture to come into existence through an almost organic means. It allowed new, spontaneous forms such as the amorphous shapes of color to burst into existence. At the same time, it revealed his continued ability to absorb new influences. Hofmann was constantly roving, growing and learning while he simultaneously influenced the artists around him.

Left: Detail of the present lot.

Above Left: Claude Monet, *Charing Cross Bridge, Smoke in the Fog*, 1902. Musée Marmottan Monet, Paris. Photo: © Musée Marmottan Monet, Paris, France / Giraudon / Bridgeman Images.

Above Right: Caspar David Friedrich, *Seashore in the Moonlight*, 1835-1836. Hamburger Kunsthalle, Hamburg. Photo: bpk, Berlin / Hamburger Kunsthalle, Hamburg / Elke Walford / Art Resource, New York.

JAMES ROSENQUIST (1933-2017)*Untitled (Jungle Presence)*

signed and dated 'James Rosenquist 1987' (on the overlap)

oil on canvas

66 x 66 in. (167.7 x 167.7 cm.)

Painted in 1987.

\$400,000-600,000

PROVENANCE

Leo Castelli Gallery, New York

Heland Thordén Wetterling Galleries, Stockholm

Acquired from the above by the present owner

EXHIBITEDStockholm, Heland Thordén Wetterling Galleries, *James Rosenquist: Paintings 1987*, December 1987-January 1988, n.p.Valencia, Institut Valencià d'Art Modern, *James Rosenquist*, May-August 1991, pp. 160 and 174, no. 62. (illustrated).

Georgia O'Keeffe, *White Bird of Paradise*, 1939. Georgia O'Keeffe Museum, Santa Fe. © 2017 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Georgia O'Keeffe Museum, Santa Fe / Art Resource, New York.

One of the three figureheads of 1960s Pop Art, James Rosenquist questioned mass media by layering imagery and meaning in his billboard-inspired compositions. *Untitled (Jungle Presence)* expands on the artist's groundbreaking early works by introducing visual intrigue through curvilinear slicing of the source material. By combining disparate images into one, Rosenquist seeks to emulate the visual confusion experienced from the everyday barrage of media sources. Although smaller in scale and less politically-motivated than his works like *President Elect* (1960-61/64) and the massive *F-111* (1964), *Untitled (Jungle Presence)* continues in a similar style that combines contrasting imagery for both visual and conceptual effect.

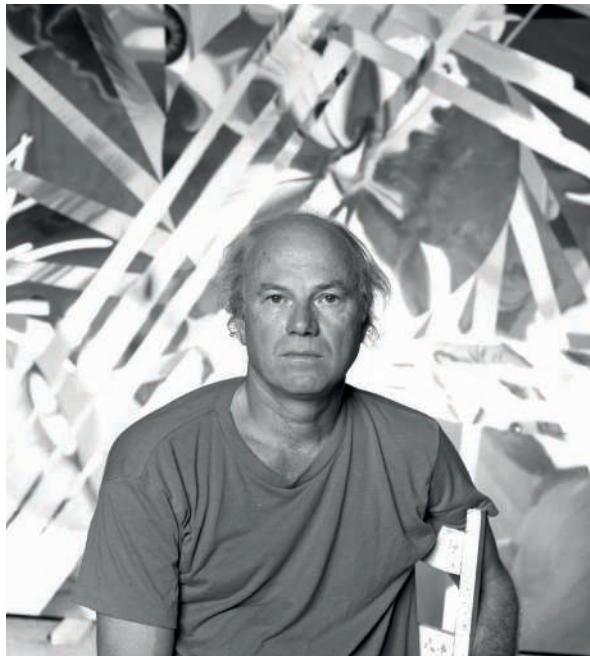
Seemingly cut into an image of blooming green foliage, a twisting line zig-zags through the front of the composition revealing two faces. Reminiscent of collaged magazine pages or an artfully removed section of subway advertisement, this layered effect is typical of Rosenquist. By juxtaposing the two images, he creates an optical illusion that suggests depth while mystifying the depiction of three-dimensional space. In the more pervasive image of greenery, young leaves bend and curl around three scalloped flower buds. The sharp forms and blurred background suggest photographic depth of field and the artist's dexterity with the brush furthers this reading. Interrupting the serenity of nature, the central form gives a brief glimpse into equally well-rendered depictions of two women's faces. The face on the right is obscured, but a single eye on the left stares out at the viewer through a tiny slit. The manner in which Rosenquist has created this amalgam elicits a sensory overload. Each newly discovered element is almost instantly overwhelmed by another until the entire work vibrates like the lighted ads of Times Square.





After studying painting in Minnesota in the early 1950s, Rosenquist moved to New York in 1955 where he studied at the Art Students League on a scholarship. During this time, he earned a living as a billboard painter, and soon began to apply methods learned in this commercial art form to his own work. Creating huge canvases that borrowed from myriad consumerist images in jolting juxtapositions, Rosenquist allied his practice with the formative years of the Pop Art movement. Known for depicting collections of images from movies, magazines, and mass media, his seemingly dispassionate style was similar to the painted advertisements he had previously produced. This focus on composition and content over direct stylistic interpretation separated Rosenquist's works from those of his contemporaries like Andy Warhol and Roy Lichtenstein. By introducing more overt political themes and social commentary through image selection and arrangement alone, he cast a direct light on the underlying issues central to Pop.

Working with commercial techniques allowed Rosenquist to appropriate a recognizable style and use it to spark new conversations. This also allowed the artist to focus more on creating dynamic compositions that were instantly recognizable for their content but not always for their meaning. Peter Schjeldahl, on the occasion of Rosenquist's retrospective at the Guggenheim in New York, wrote about the artist's use of billboard painting, saying, "Was importing the method into art a bit of a cheap trick? So were Warhol's photo silk-screening and Lichtenstein's limning of panels from comic strips. The goal in all cases was to fuse painting aesthetics with the semiotics of media-drenched contemporary reality. The naked efficiency of anti-personal artmaking defines classic Pop. It's as if someone were inviting you to inspect the fist with which he simultaneously punches you" (P. Schjeldahl, "Time



Left: Detail of the present lot.

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

Right: Henri Rousseau, *The Merry Jesters*, 1906. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Pieces," *New Yorker*, October 23, 2003). By using a visual language that the audience was familiar with, Rosenquist was able to deliver his treatises on consumer culture more easily. Continuing this conversation in *Untitled (Jungle Presence)*, Rosenquist again invites the viewer to study his compositions more closely while confounding the eye with vibrantly contrasting imagery.

At the core of Rosenquist's practice is an indebtedness to earlier collage artists. Borrowing from the Surrealists, the artist plucked images from past issues of various publications (mainly *Life* magazine) and reproduced them as gargantuan copies in paint. "Collage is still a very contemporary medium, whether it is done with little bits of paper or in the cinema," Rosenquist once noted, "The essence of collage is to take very disparate imagery and put it together and the result becomes an idea, not so much a picture. It's like listening to the radio and getting your own idea from all these images that are often antidotes - acid - to each other. They make sparks or they don't. The best thing is that they make sparks" (J. Rosenquist, quoted in J. Blaut, "James Rosenquist: Collage and the Painting of Modern Life," in W. Hopps & S. Bancroft, *James Rosenquist: A Retrospective*, exh. cat., New York, 2003, p. 17). To Rosenquist, these sparks are the catalysts that bring each section of his paintings together. By observing interactions among the disparate parts and calling attention to each image via careful arrangement and precise brushwork, Rosenquist threads together visual stanzas that speak beyond their billboard roots.

TOM WESSELMANN (1931-2004)**Little Great American Nude #29**

signed and dated 'Wesselmann 65' (on the overlap); signed again, titled and dated again 'Wesselmann 65 LITTLE GREAT AMERICAN NUDE #29' (on the stretcher)

acrylic and graphite on canvas

9 1/8 x 8 in. (23.1 x 20.5 cm.)

Painted in 1965.

\$200,000-300,000

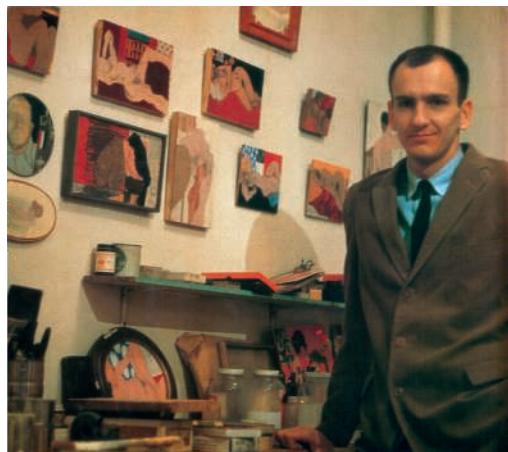
PROVENANCE

Anon. sale; Sotheby's, London, 10 December 1999, lot 145

Acquired at the above sale by the present owner

EXHIBITED

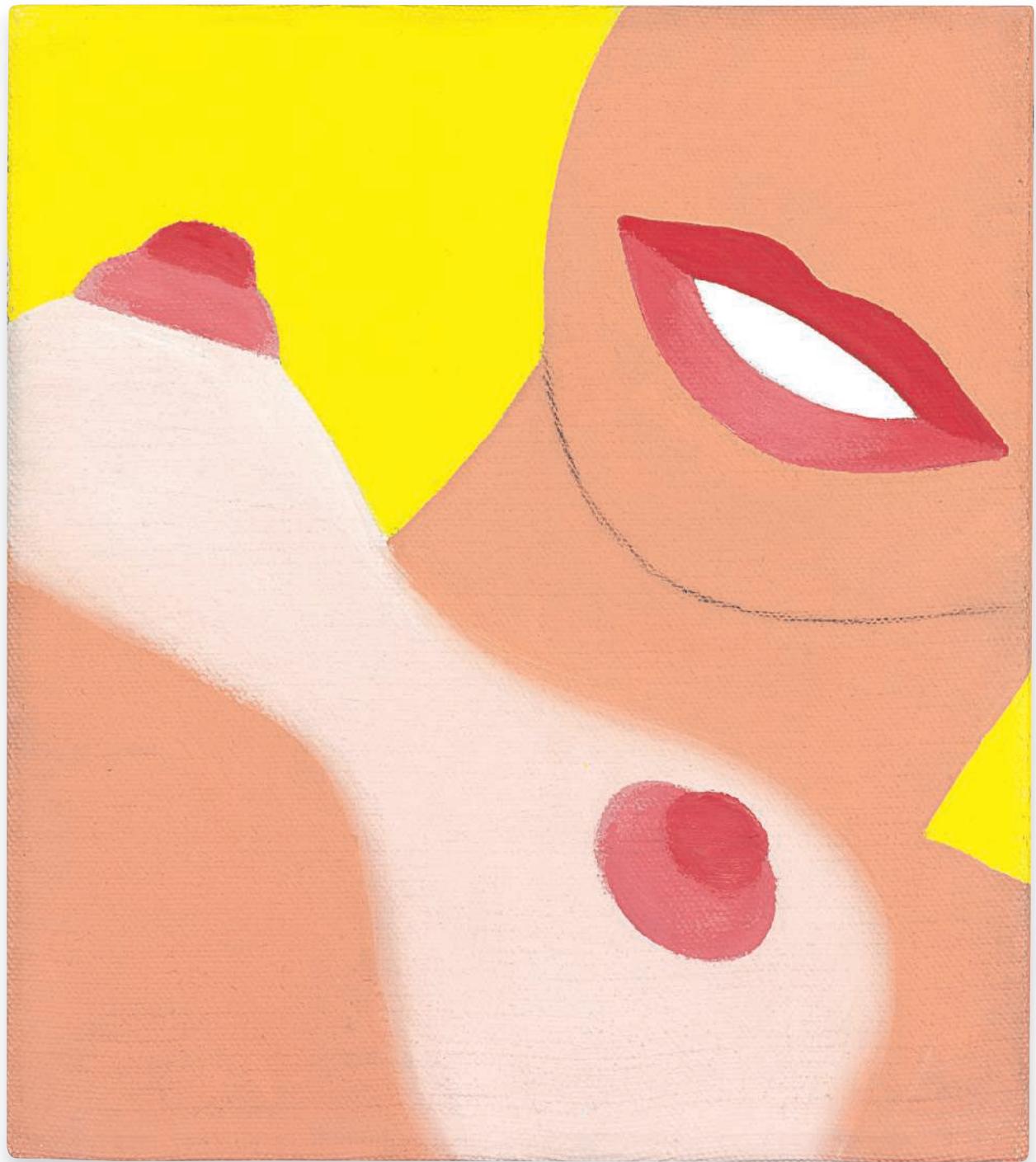
Los Angeles, Honor Fraser, *Wesselmann*, November-December 2008.



Tom Wesselmann in his studio, circa 1962. Photograph by Jerry Goodman. Artwork: © Estate of Tom Wesselmann / Licensed by VAGA, New York, New York.

The figures dealt primarily with their presence. Almost all faces were left off because the nudes were not intended to be portraits in any sense. Personality would interfere with the bluntness of the fact of the nude. When body features were included, they were those important to erotic implication, like lips and nipples. There was no modeling, no hint at dimension. Simply drawn lines were virtually a collage element—the addition of drawing to the painting.

(Slim Stealingworth, *Tom Wesselmann*, New York 1980, p. 24.)



636

TOM WESSELMANN (1931-2004)

The Great American Nude #13

signed and dated 'Wesselmann 1961' (upper right); signed again, titled, numbered and dated again 'Tom Wesselmann XIII THE GREAT AMERICAN NUDE #13 1961' (on the reverse)
acrylic, printed paper, wax crayon, graphite and fabric collage on panel
48 x 48 in. (121.9 x 121.9 cm.)
Executed in 1961.

\$800,000-1,200,000

PROVENANCE

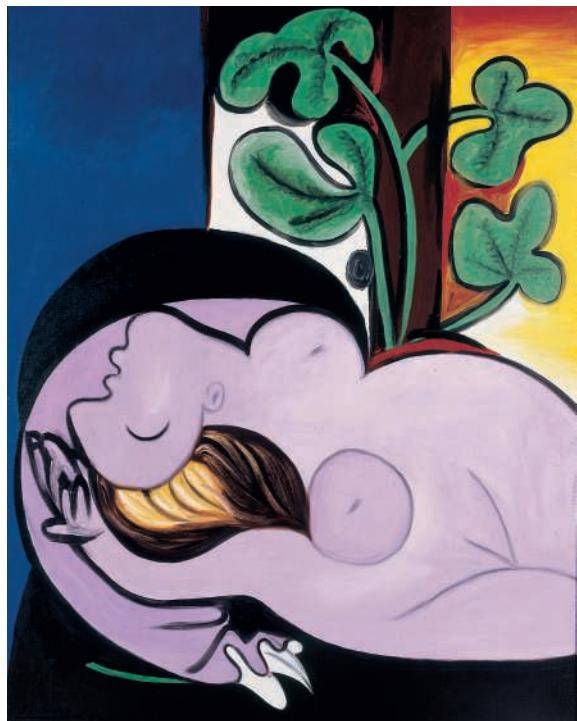
Sidney Janis Gallery, New York
Galerie Bischofberger, Zürich
Private collection, Zürich, 1979
Acquired from the above by the present owner

EXHIBITED

L'Aquila, Castello Cinquecentesco, *Aspetti dell'arte contemporanea: rassegna internazionale architettura, pittura, scultura, grafica 1944-1963*, July-October 1963, p. 151.

LITERATURE

S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 23 (illustrated).



Pablo Picasso, *Nude on a black armchair*, 1932. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

With its dramatic use of both paint and collaged pictorial elements, its reclining female nude set against a radically simplified backdrop, and its sly and ironic references to symbols of American patriotism, Wesselmann's *Great American Nude #13* reimagines the classical *odalisque*—paintings of the reclining female form that have been a recurring motif in Western art—updating it in the Pop Art style.

The present work is an early example from the artist's iconic *Great American* series of nude studies, a significant series of work that the pioneering innovator of Pop developed during the approximately ten year period spanning the early 1960s through the early 1970s. The phrase "Great American" became Wesselmann's whimsical reference to the abundance and opportunities of life in the USA, and evokes expressions such as "The Great American Novel" and "The American Dream." Wesselmann clearly took great pleasure in the fun and the irony he derived from his use of the phrase in the context of his Pop stylizations, as evident in the current work.

In *Great American Nude #13*, the bold color fields of the painting's backdrop are carefully organized so as to define the essential contours of the body, the negative space of the background working to trace the curves of the arm, torso, legs, and breasts. Wesselmann places the figure in such a way that she occupies much of the pictorial space across the horizontal length of the canvas, a strategy that brings the figure intimately close to the viewer, creating the effect of forthrightly establishing a feeling of erotic acquaintance between the subject and the viewer.





Left: Detail of the present lot.

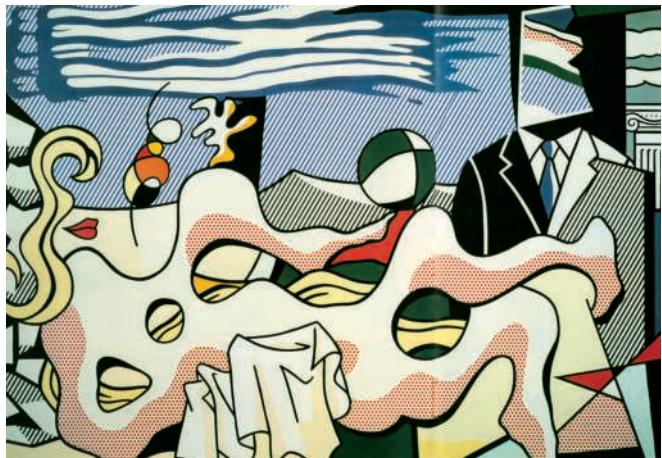
Below: Titian, *Venus of Urbino*, 1538. Uffizi, Florence.
Photo: © Scala / Ministero per i Beni e le Attività culturali / Art Resource, New York.

Right: Roy Lichtenstein, *Reclining Nude*, 1977. © Estate of Roy Lichtenstein.

Counter to the cool, detached, ironic stance that was the norm in much Pop Art, *Great American Nude #13* exhibits a playful enthusiasm that engages the viewer directly. But, in an unsettling twist, the nude is also rendered as merely a drastically simplified silhouette, intentionally lacking distinguishing individual features that would link the figure with the viewer. Close yet out-of-reach, the image evokes the mingled excitement and frustration of mass media advertising's tantalizing subjects dangled before our eyes.

Wesselmann's painting presents a flattened-out, red, white and blue pictorial space, reducing the nude form resting within a set of abstract curves and fields of pattern and color, rather than a more literal environment, the better to emphasize the reclining form itself, serving to accentuate the serpentine lines of the nude. The bare body is quite literally nested in a pattern of red, white and blue, while a faded portion of the Stars and Stripes and a photo of Lady Liberty occupy the work's left-most corner—a great American nude, indeed.

Wesselmann abstracts the reclining form to convey an anonymous expression of delicious appeal, rather than an individual portrait. The effect both conjures and comments on the imagery of centerfolds, pin-ups, and movie starlets of the era in which the painting was created. It reflects the surface optimism and exhilaration of the era when it was created. Commenting on the libido-fueled and enticing allure of mass media imagery, the painting plays with the mingled languages of midcentury American consumerism and patriotism.



Wesselmann used a mixed-media collage aesthetic, which merged acrylic or oil-painted canvas or board surfaces with paper or other two-dimensional "real life" elements. The collaged cloth materials present patterned fields—an oriental rug motif in the lower left; a blue expanse with white dots in the lower right third of the composition—suggestive of Matisse's organization of his paintings through use of flattened decorative shapes. In Wesselmann's work, these patterns create a thrilling tension between their one-dimensional space and the illusion of depth and dimension elsewhere in the image.

Expressing the most overtly erotic subject matter of all of the Pop Artists, the present work displays the signature elements that distinguish it as a Wesselmann: a stylized rendering of the female form offering both a hot and a cool effect; the assertive, flat colors that Pop appropriated from the commercial art techniques of advertising; and a composition made up of sensuous curving lines and expansive areas of solid color that show affinities with hard-edge, color field painters such as Ellsworth Kelly as much as with Pop figures such as Roy Lichtenstein or Andy Warhol. Although frankly erotic in subject, the painting projects a spirit of exuberance and a sense of fun, a light tone and a cheerful atmosphere.

Wesselmann was one of a select group of innovators who used techniques such as collage and assemblage to help create a vibrant new style of art to match the exuberant decade of the 1960s in which he came of age as an artist. Wesselmann's work was included in the influential 1962 "New Realists" show at the Sidney Janis Gallery, one of the first gallery exhibitions of Pop Art and one that included some of the figures who, as did Wesselmann, brought a Pop sensibility to the still life genre—Andy Warhol, Roy Lichtenstein, Claes Oldenburg. Both sexy and smart, the present work is a joy to look at and a wonderful example of the Pop Art style, by one of its greatest practitioners.

637

ED RUSCHA (B. 1937)

Yes

signed and dated 'Ed Ruscha 86' (lower right)

dry pigment and acrylic on paper

60 x 40 1/4 in. (152.4 x 102.2 cm.)

Executed in 1986.

\$300,000-500,000

PROVENANCE

James Corcoran Gallery, Santa Monica

Collection of Douglas S. Cramer, Miami Beach

His sale; Christie's, New York, 15 November 2012, lot 431

Acquired at the above sale by the present owner

This work will be included in the forthcoming *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey.

Known perhaps as much for his works on paper as for his paintings, Ed Ruscha's Yes is an important and immediately identifiable example of his acclaimed mid-career period. Evocative and dramatic, Yes transforms the titular word, one of the most commonly used in the English language, into a large, cascading composition on paper. Yes deploys deep, cascading red letters descending in size from upper left to lower right on a thick, gently undulating background and illuminated with phantom spotlights. Executed at the same time as his widely-lauded *City Lights* series of square paintings, the affinity between Yes and that body of work is striking and unmistakable. By using a simple, ubiquitous and largely innocuous word, Ruscha draws the viewer's attention towards the physicality of each letter and its place in the overall composition while simultaneously investigating the color palette that would come to define his late-'80s output. With its diagonal composition, its connection to the *City Lights* series is again laid bare.

Yes is a testament to Ruscha's quiet dual-mastery of composition and color and his ability to suggest space and depth. Unlike the *City Lights* series, which provides a concrete spatial context via a blurred background grid over which the words float, Yes places a high degree of faith in the viewer. Discouraging a simple reading of a flat, graphic surface, the work seems to imply a forward thrusting, or perhaps receding, three-dimensionality. Cutting to the essence of the *City Lights* series and the driving artistic objectives behind it, Yes is an example of Ruscha's work at its most elegant and effective.

Y

E

S

ELLSWORTH KELLY (1923-2015)

Dark Blue Panel

signed, titled and numbered 'Kelly DARK BLUE PANEL 1/9' (on the reverse)
painted aluminum

29 1/8 x 36 1/2 in. (73.9 x 92.7 cm.)

Executed *circa* 1982. This work is number one from an edition of nine plus four artist's proofs.

\$200,000-300,000

PROVENANCE

Castelli Graphics, New York
Acquired from the above by the present owner, 1982

EXHIBITED

St. Louis, Greenberg Gallery, *Ellsworth Kelly: Painted Wall Sculptures*, November 1982 (another example exhibited).
New York, Margo Leavin Gallery, *Ellsworth Kelly: Painted Wall Sculptures*, May-June 1982 (another example exhibited).
New York, Whitney Museum of American Art and Saint Louis Art Museum, *Ellsworth Kelly: Sculpture*, December-May 1983, pp. 169 and 175, no. 128 (another example exhibited and illustrated).
Cambridge, Bakalar Sculpture Gallery, List Visual Arts Center at Massachusetts Institute of Technology, *Ellsworth Kelly: Small Sculpture 1958-87*, December 1987-March 1988, pp. 18-19, no. 7 (another example exhibited and illustrated).
Minneapolis, The Walker Art Center, *Ellsworth Kelly: The Process of Seeing*, October 1994-February 1995, no. 12 (another example exhibited).
Washington D.C., National Gallery of Art, *The Serial Impulse at Gemini G.E.L.* October 2015-February 2016, p. 9 (another example exhibited).

LITERATURE

C. Ratcliff, *Ellsworth Kelly at Gemini 1979-1982*, Los Angeles, 1982, n.p. (another example illustrated)
T. Paik, "Chronology," *Ellsworth Kelly*, London, 2015, p. 343 (another example illustrated).



Donald Judd, *Untitled*, 1990. Tate Gallery, London.
© 2017 Judd Foundation / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.

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

-Ellsworth Kelly



639

DONALD JUDD (1928-1994)

Untitled

stamped with the artist's signature, inscribed, numbered and dated 'DONALD JUDD 91-42 © ALUMINUM AG MENZIKEN' (on the reverse)

anodized aluminum

9 7/8 x 39 7/8 x 9 7/8 in. (25 x 100 x 25 cm.)

Executed in 1991.

\$400,000-600,000

PROVENANCE

Galerie Gmurzynska, Cologne

Acquired from the above by the present owner, 1994

EXHIBITED

Cologne, Galerie Gmurzynska, *Donald Judd: The Moscow Installation*, March-May 1994, pp. 31 and 34-35 (illustrated).

Affixed to the wall, Donald Judd's 1991 sculpture Untitled hangs suspended in space—a single, brilliantly blue box, bisected down its center by a silvery dividing panel, a superb example the artist's visionary strain of Minimalism. Characterised by the distilled formal precision characteristic of Judd's practice, the work's smooth panels of anodized aluminum combine to produce a self-contained, architectural space in which light and color interact. Judd's elegantly simple structuration of the work's vectors allows each panel of the sculpture to be formally distinguished from those around it; as light falls over the structure, its inner faces darken with shadow, the punchy industrial blue of the metal transmuted to a rich navy. Yet at the same time, the work possesses an overarching coherence, divided and at once whole. While the white panel at the heart of the work splits it down the middle, its whiteish colouring sets it apart from the blue, balancing the space without cleaving the composition into two distinct units. Indeed, closer inspection of the work reveals that the divider does not meet the back panel of the box but stops short, producing a single, uninterrupted space that nonetheless appears to be separated in two.

Judd's view of art was unwaveringly simple, and yet despite that, dealt with its subtlest aspects: "Material, space and color are the main aspects of visual art," he once claimed, "Everyone knows that there is material that can be picked up and sold, but no-one sees space and color" (D. Judd, "Some Aspects of Color in General and Red and Black in Particular," in N. Serota (ed.), *Donald Judd*, exh. cat., Tate Modern, London, 2004, p. 154). Untitled demonstrates Judd's genius for bringing these invisible elements to life: an exploitation of the fundamental qualities of material, space and color from which emerge less tangible things—fluidity, clarity and beauty.



640

JEAN DUBUFFET (1901-1985)

Clochepoche

Stamped with the artist's initials, numbered and dated 'J.D. 73 1988 2/7' (on the reverse of the left foot)

painted polyester resin

86 x 47 1/4 x 34 1/2 in. (218.4 x 120 x 87.6 cm.)

Executed in 1988. This work is number two from an edition of seven plus one artist's proof, from the model dated 5 November 1973.

\$600,000-800,000

PROVENANCE

Fondation Dubuffet, Paris

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Sculpture by Painters*, June-September 1989.

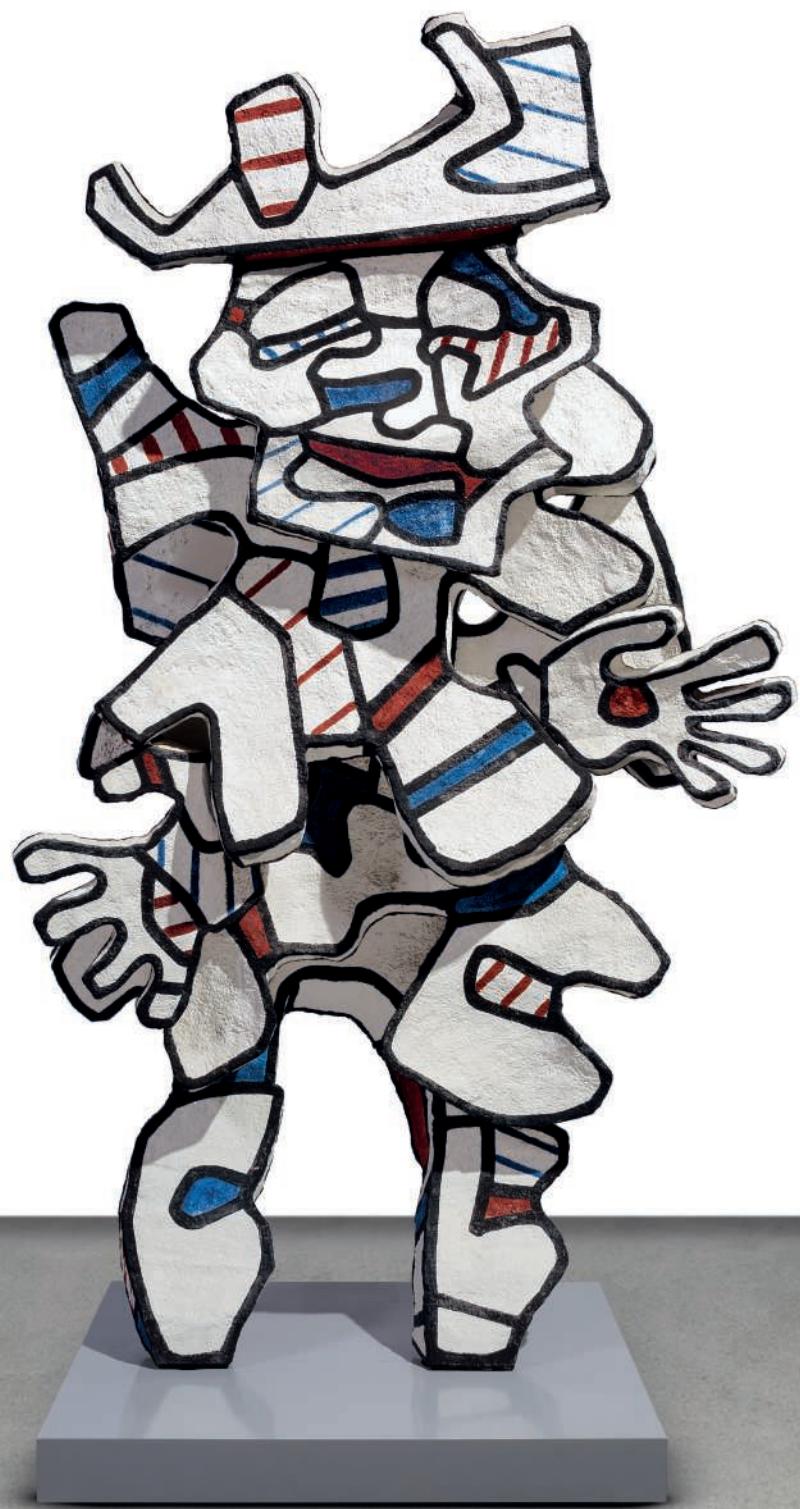
LITERATURE

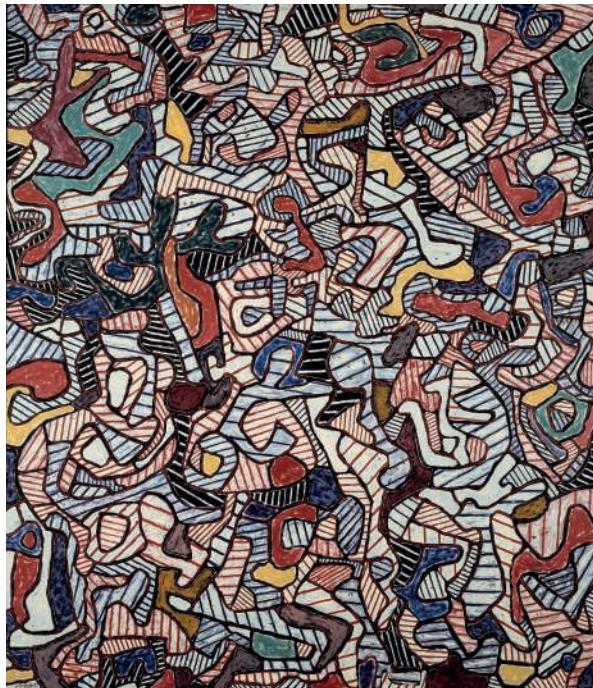
M. Loreau, *Catalogue des travaux de Jean Dubuffet: Roman Burlesque, site tricolores, fascicule XXVIII*, Paris, 1979, p. 27, no. 19 (illustrated).



Jean Dubuffet in his studio, 1967. Photographer unknown. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Jean Dubuffet's striking *Hourloupe* motif marked a major leap in the artist's career. Created between 1962 and 1974, they would have a profound impact on his paintings, drawings, and sculptures from that important period. *Clochepoche*, a painted polyester resin sculpture, was conceived in 1973 at the height of the series' evolution. With its graceful free-form union of color and shape, it stands as a testament to how brilliantly the artist had mastered this convergence of style and materials. As Dubuffet noted, "Their movement sets off in the observer's mind a hyper activation of the visionary faculty. In these interlacings, all kinds of objects form and dissolve as the eyes scan the surface, linking intimately the transitory and the permanent, the real and the fallacious" (J. Dubuffet, *Writings on Sculpture*, Düsseldorf, 2011, p. 98). The intent of the *Hourloupes* was to provoke new ways of thinking about depiction and expression, and in three-dimensional works like *Clochepoche*, these concepts were elevated beyond the pictorial surface into an exceptional new form of figurative architecture.





At just over seven feet in height, *Clochepoche* is an energetic figure that bears a clear resemblance to human form, yet exists beyond conventional parameters of representation. Instead, it is an abstracted and expressionistic representation of a larger-than-life figure. The name itself, *Clochepoche*, conjures associations of a theatrical character that lends distinct personality to the form. The series of vibrant shapes that make up the work are locked together like reassembled jigsaw pieces. We see a head, with a defined face, a hat, and body. Two outstretched hands wave at angles, suggesting a figure in motion, while the legs are in a steady stance. The pure white surface serves as a base for a series of graphic touches in black, blue, and red. Lines and hatching are gracefully placed across the work with varying uses of color and thickness across its multi-dimensional surface. The bright colored, theatrical design is typical of the *Hourloupes*, which first originated from the artist's mind as he found himself idly making automatic drawings with ballpoint pens. Indeed, the colors used are the same as those of writing pens, and the dynamic movement of the lines and three-dimensional shapes retain this automatic expressionism even in large-scale sculptural form.

The *Hourloupes*, which evolved from the *Paris Circus* painting series that Dubuffet launched in 1961, were an innovative and wholly original way of seeing the world. This exciting visual lexicon was one that was based on new intellectual concepts of pictorial depictions and the meaning of reality.

Dubuffet had entered a phase where his art served to tell a visual story, not a literal one, and where he encouraged a sense of exploration and introspection in considering his work. Of this shift in his progression, Dubuffet declared that "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 surrealism. ...I continue moreover to think, as I always have, that truly violent and highly efficacious effects are arrived at by skillfully dosing marriages of surrealism 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 unrealities, an outrageous attempt against everything existing, the way wide open for the most outlandish inventions" (J. Dubuffet, quoted in A. Frankze, Dubuffet, New York, 1981, p. 147). This merging of reality with a dose of fantasy informed the name of the series itself. The word *Hourloupe* was an invented one that Dubuffet explained as being based on its sound. It suited his needs for its evocative associations, which hinted at something wonderful and removed from reality, thus more closely linked to a fantasy world and individual mythology.

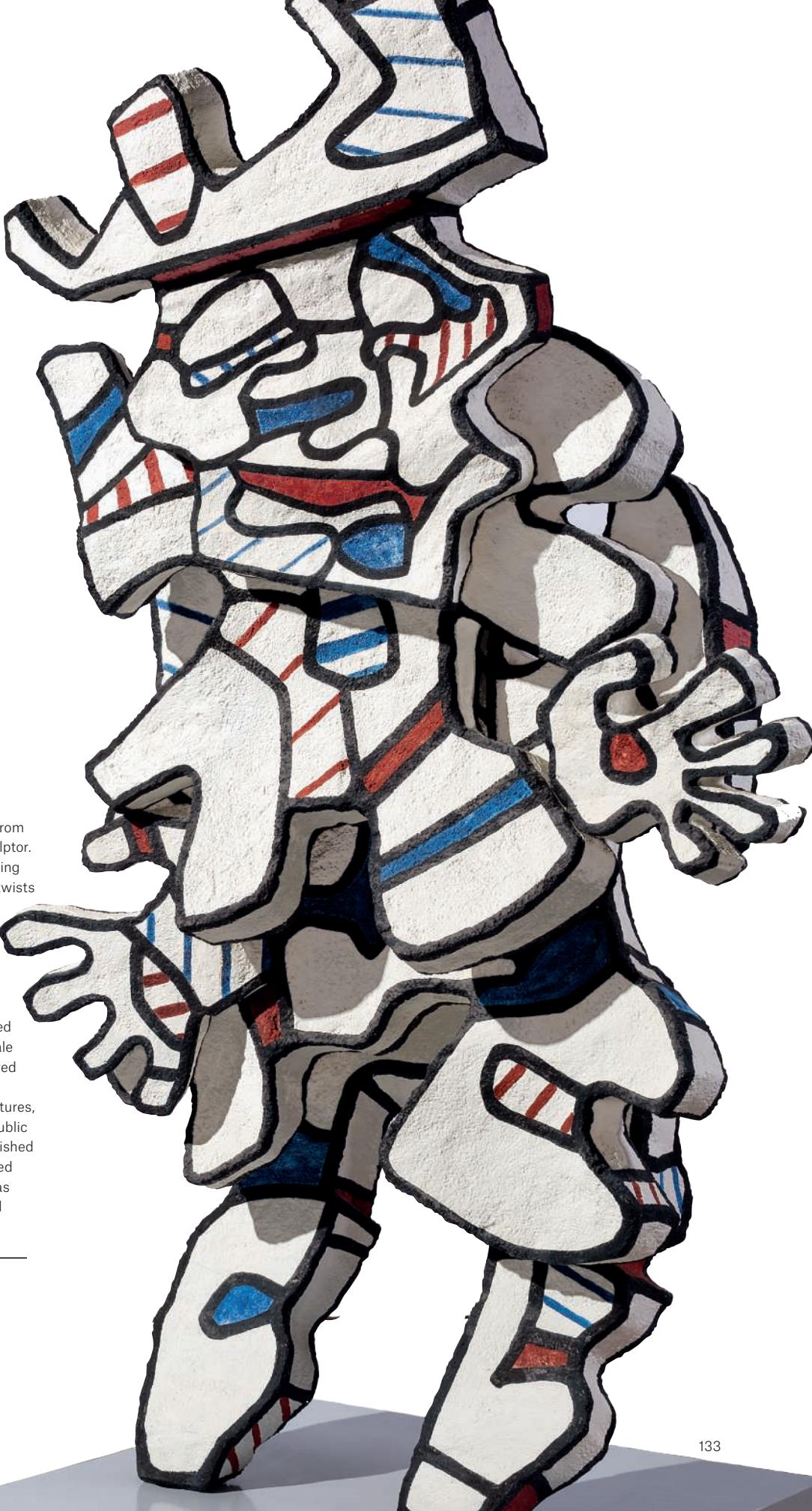
As the *Hourloupes* developed, Dubuffet found that three-dimensional forms were a natural progression for his artistic intentions. In challenging notions of reality, he was also challenging the conventions of medium and style. In this

Far Left: Jean Dubuffet, *Houle du Virtuel*, 1963. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM/Dist. RMN-Grand Palais / Art Resource, New York.

Left: Pablo Picasso, *Woman with a Hat*, 1961. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.

Right: Alternate view of the present lot.

sense, works like *Clochepoche* were created from the perspective of a painter, rather than a sculptor. Essentially, what Dubuffet was doing was taking these wonderfully inventive shapes made by twists of the pen and brush, and now painting them in solid form. To achieve this, he first used a very delicate form of white polystyrene plastic, which allowed the shape to be easily manipulated and cut using a heated wire. Eventually, he shifted his production methods towards polyester resin, which proved much more durable and suitable for large-scale and outdoor works. *Clochepoche* was conceived at a time when the artist was taking on more ambitious works that included suites of sculptures, integrated performances, and monumental public commissions. The intention to bring this cherished concept to life in many forms is one that served his oeuvre in his life and beyond, and stands as a testament to the dynamism and exceptional inventiveness of the *Hourloupes*.



641

JEAN DUBUFFET (1901-1985)

Site avec 5 personnages

signed and dated 'J.D. 81' (lower left)

acrylic on paper

19 x 26 in. (50 x 67 cm.)

Painted in 1981.

\$150,000-250,000

PROVENANCE

Estate of the artist

Galerie Bellier, Paris

Acquired from the above by the present owner

LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXXIV: Psycho-sites*, Paris, 1984, p. 60, no. E206 (illustrated).



Ernst Ludwig Kirchner, *Street, Dresden*, 1908. Museum of Modern Art, New York. Photo: The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Dubuffet undermines order, caves it in. He creates ruins, a world of fissures and of vacuums with the power to draw the teeming population of his art into view, flat against the picture plane. Hence the brutal paradox: for his art to be inclusive, it must also exclude; it must banish those simple geometries and unbroken fields of color whose job is to enforce clarity.

(Carter Ratcliff, *Jean Dubuffet*, Pace Gallery, New York, 1983, p. 2)



JEAN DUBUFFET (1901-1985)*Table a la Carafe*

signed with the artist's initials and dated 'J.D. 68' (on the base)

epoxy paint on polyurethane

44 x 58 1/2 x 45 1/2 in. (111.7 x 148.5 x 115.5 cm.)

Executed in 1968.

\$400,000-600,000

PROVENANCE

Galerie Jeanne Bucher, Paris

Galerie Beyeler, Basel

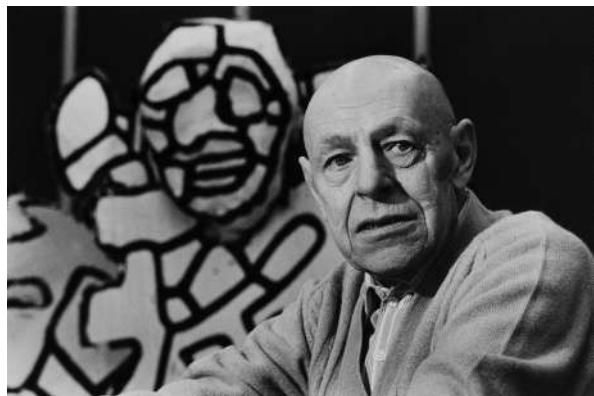
Pace Gallery, New York

Private collection, New York

Private collection, Los Angeles, 1989

Anon. sale; Christie's, New York, 16 May 2001, lot 55

Acquired at the above sale by the present owner

LITERATUREM. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXIV: Toux aux figures amoncellements, cabinet logique*, Lausanne, 1973, pp. 66-67, no. 56 (illustrated).R. Barilli, *Dubuffet: Le Cycle D'Hourloupe*, Paris, 1976, p. 70, no. 101 (illustrated).M. Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, New York, 1987, p. 216 (illustrated).**EXHIBITED**New York, Pace Gallery, *Jean Dubuffet: Simulacres*, November-December 1969, pp. 13-17, no. 15 (illustrated).Detroit, J. L. Hudson Gallery, *Dubuffet*, November 1970, p. 8 (illustrated).Minneapolis, Walker Art Center, *Jean Dubuffet: monuments, simulacres, praticables*, April-July 1973, p. 260, no. 276 (illustrated).New York, Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, 1973, p. 270, pl. 276 (illustrated).New York, Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective Glance at Eighty, from the collections of Morton and Linda Janklow and the Solomon R. Guggenheim Museum, New York*, July-September 1981, p. 24, no. 104 (illustrated).

Jean Dubuffet, 1970. Photo: Francis CHAVEROU / Gamma-Rapho via Getty Images. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

The spiritual exercise of integration and intimate unification of the physical with the mental world is aided by several factors, among which must be mentioned the astonishing lightness of the material used, by which the mind is moved to abolish the notion of weight from the objects of the physical world.

-Jean Dubuffet



643

JEAN DUBUFFET (1901-1985)

Idéoplasme XVIII

signed with the artist's initials and dated 'J.D. 84' (lower left)

acrylic on paper laid down on canvas

39 1/4 x 26 1/2 in. (99.6 x 67.3 cm.)

Executed in 1984.

\$100,000-150,000

PROVENANCE

Pace Gallery, New York, acquired directly from the artist

Private collection, Glencoe, 1987

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Jean Dubuffet: Toward an Alternative Reality*,

April-June 1987, p. 296 (illustrated as *Idéoplasme*).

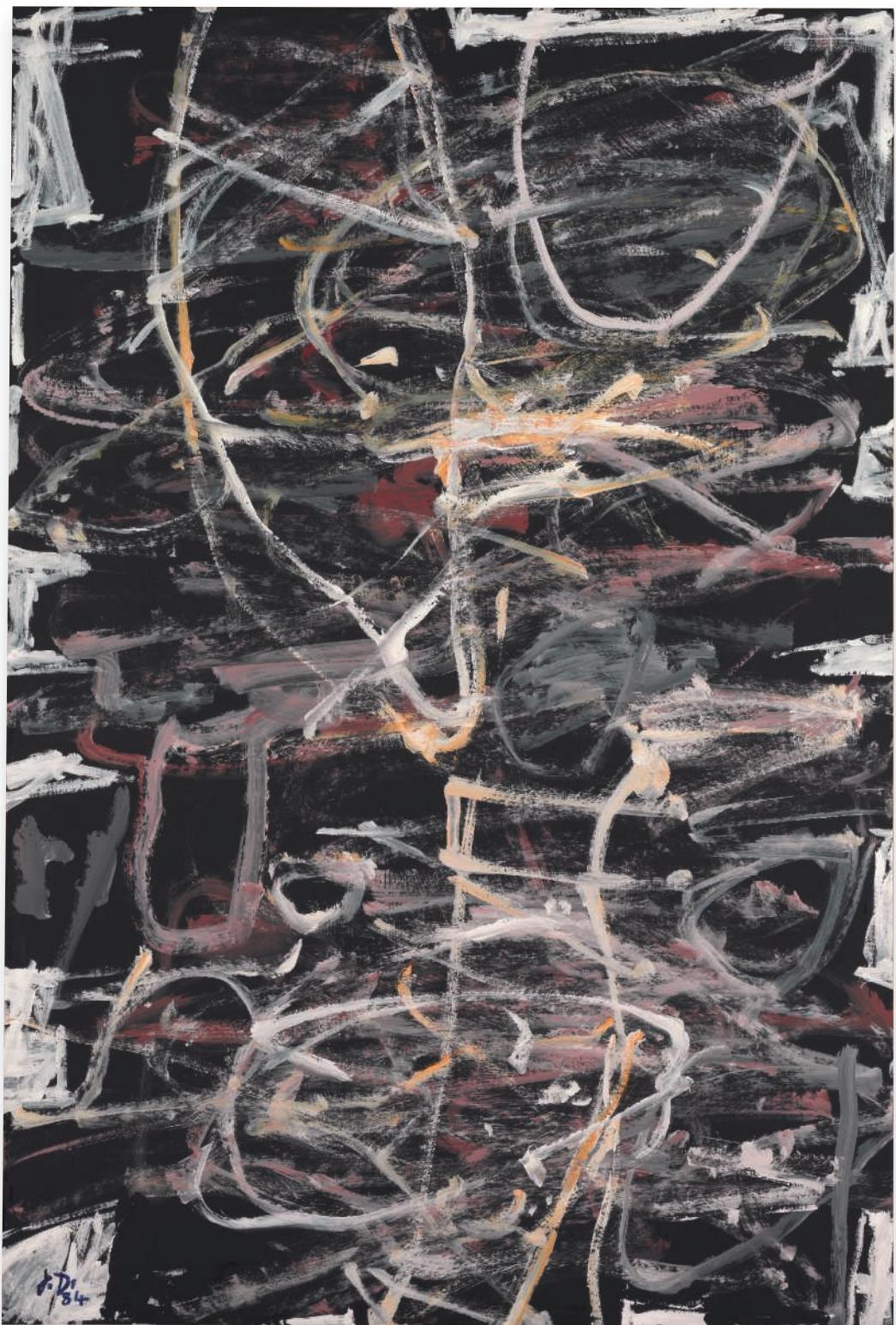
LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet - Fascicule XXXVII*:

Non-lieux, Paris, 1989, p. 72, no. 175 (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. But in these works this world is seen from an unaccustomed point of view: a point of view in which we no longer see things (that which has a name) but rather acts, or more precisely, movements, tumultuous transits in the heart of a continuum without voids.

-Jean Dubuffet



GEORG BASELITZ (B. 1938)

Orangenesser I (Remix)

dated '23.IX.05' (lower left); signed, titled and dated again 'G. Baselitz
 Orangenesser I 23.IX.05 Remix' (on the reverse)
 oil on canvas
 118 x 98 in. (300 x 250 cm.)
 Painted in 2005.

\$300,000-500,000

PROVENANCE

Galerie Fred Jahn, Munich
 Acquired from the above by the present owner

EXHIBITED

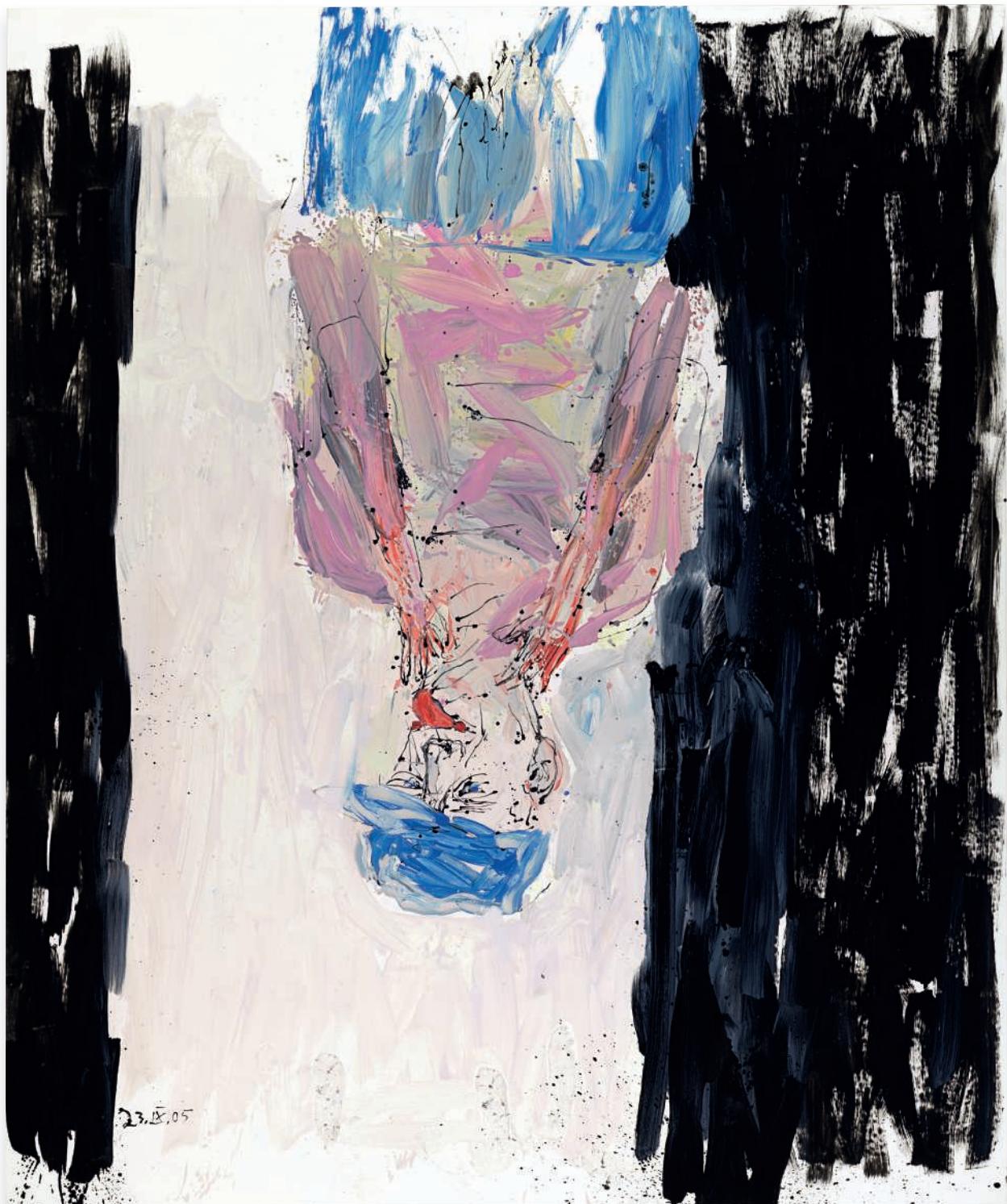
Munich, Pinakothek der Moderne and Vienna, Albertina Museum, *Baselitz Remix*, July 2006-April 2007, p. 231-233, no. 85 (illustrated).
 Naples, MADRE Museo d'Arte contemporanea Donnaregina, *Georg Baselitz*, May-September 2008, p. 129 (illustrated).



Georg Baselitz in his studio in Derneburg, 1984. Photo: © 2017, Daniel Blau, Munich/London. Artwork: © Georg Baselitz 2017.

Standing almost ten feet tall, Georg Baselitz's *Orangenesser I (Remix)* is a painting of great physical presence and visual impact, as its bold and sweeping brushstrokes, set down rapidly and intuitively, define the painting's energetic surface. The palette is made up of dramatically shifting light and dark tonal contrasts; swaths of black pigment, with areas of open space between them, establish a frame around the figure, which—in turn—exists against a background of blended white, pink and blue brushstrokes. The animated brushwork and rapidly executed figure suggests a work created with swiftness and passion, with emotion taking precedence over everything else.

The present work is an outstanding example from Baselitz's late career *Remix* series. With works such as this, the artist returned to explore and excavate significant phases of his early-career work of the 1960s, mining past ideas and methods, pushing his painterly vocabulary to create works of a renewed vitality and freshness, and casting a sometimes-ironic view on motifs previously investigated. The evocative human form at the center of the present work is made up of impulsively drawn pale blue, pink, and violet shadings, pink flesh, and a bright red mouth. As with the entire canvas, the paint establishing the figure is vigorous, with cutting and sweeping strokes and gestures.





Far Left: Georg Baselitz, *Orangenesser IV (Orange Eater IV)*, 1981. Bayerische Staatsgemäldesammlungen, Sammlung Moderner Kunst, Pinakothek der Moderne, Wittelsbacher Ausgleichsfond, Munich. © Georg Baselitz 2017.

Left: Oskar Kokoschka, *Self-Portrait, One Hand Touching the Face*, 1918-1919. Museum Leopold, Vienna. © 2017 Fondation Oskar Kokoschka / Artists Rights Society (ARS), New York / ProLitteris, Zurich. Photo: Photo: Erich Lessing / Art Resource, New York.

Right: Georg Baselitz's studio (present lot illustrated). Photo: Benjamin Katz © 2017 Artists Rights Society (ARS), New York / VG Bild-kunst, Bonn. Artwork: © Georg Baselitz 2017. Artwork: © Georg Baselitz 2017.

By making the extraordinary and provocative choice to invert the human figure, Baselitz achieves both an abstract and a figurative effect at the same time. He began painting inverted figures in 1969, and these 'upside down' paintings became a strategy for Baselitz to explore questions of existence and external reality, and to create a style of painting that would be fundamentally self-referential, bringing the viewer's attention to focus on the painterly surface itself, not the illusion of reality. In addition, the unusual choice becomes a way for the artist to approach his expressionist themes with his trademark sardonic sense of humor.

The *Remix* series also suggest the obsessive and the transitory, expressing the older artist's reflections on time, loss, risk and possibilities. These paintings show flashback traces of earlier paintings' subjects, but often with new, more transparent colors and a freer, more spontaneous use of paint. These late-career paintings demonstrate his tireless desire to continue to develop and experiment as an artist. He has said, "for the first time, almost at the end of my career, I have found a method in which I very slowly disappear from the process. I pull back, so to speak, so that I can float a little higher. ... What counts most is finding new ways to get the world down in paint on my own terms" (G. Baselitz, quoted by P. Kort, "Georg Baselitz Talks to Pamela Kort," *Artforum*, April 2003).

Born in 1938, Baselitz was a founding member of the German *Neue Wilden* movement that revitalized expressive painting and figuration in the late 20th century and beyond. His work expresses what might be called a romantic quest, his figures struggling against aspects of Modernity that are hostile to the human individual, although his subjects are often uneasy and anything

but heroic. His technique is characterized by an intentionally highly active surface, while his subject matter draws on themes that explore trauma, pain, and raw emotion, wrenchingly expressed through his charged handling of paint on canvas.

His work has represented a powerful and influential alternative vision to the style of gestural abstraction that was ascendant when he was first starting out as a young art student in Berlin in the early 1960s, and has served as a vital counterpoint to Minimalism and Conceptual Art, establishing a dialogue with these very different varieties of postwar and contemporary art.

In addition, Baselitz's art reflects a grasp of an astonishing array of artistic and philosophical currents of the 20th century, particularly those exploring the status of the outsider, abjection, and spiritual hunger. These sources of inspiration have been wide-ranging and have included the paintings of Willem de Kooning and Philip Guston, the writings and drawings of Antonin Artaud, and philosophers and writers including Friedrich Nietzsche, Samuel Beckett, and Charles Baudelaire.

Throughout Baselitz's career, he has focused on producing a highly charged and intense style of figurative work, as exemplified by the present painting, merging the personal with the political as he experienced it coming of age in mid-20th century postwar Germany. As Diane Waldman has surmised, "Baselitz has emerged over the past several decades as one of the most compelling artists to revitalize painting and powerfully reinvest realist idioms with a new sense of purpose" (D. Waldman, *Georg Baselitz: Art on the Edge*, New York, 1995, p. xii).



645

GERHARD RICHTER (B. 1932)

Fuji (839-99)

signed 'Richter' (on the reverse)

oil on aluminum

14 1/2 x 11 1/8 in. (36.8 x 28.8 cm.)

Painted in 1996.

\$300,000-500,000

PROVENANCE

Anthony Meier Fine Arts, San Francisco

Acquired from the above by the present owner

LITERATURE

Kunstammlung Nordrhein-Westfalen, *Gerhard Richter: Catalogue Raisonné*

1993-2004, Düsseldorf, 2005, p. 312, nos. 839/1-110.

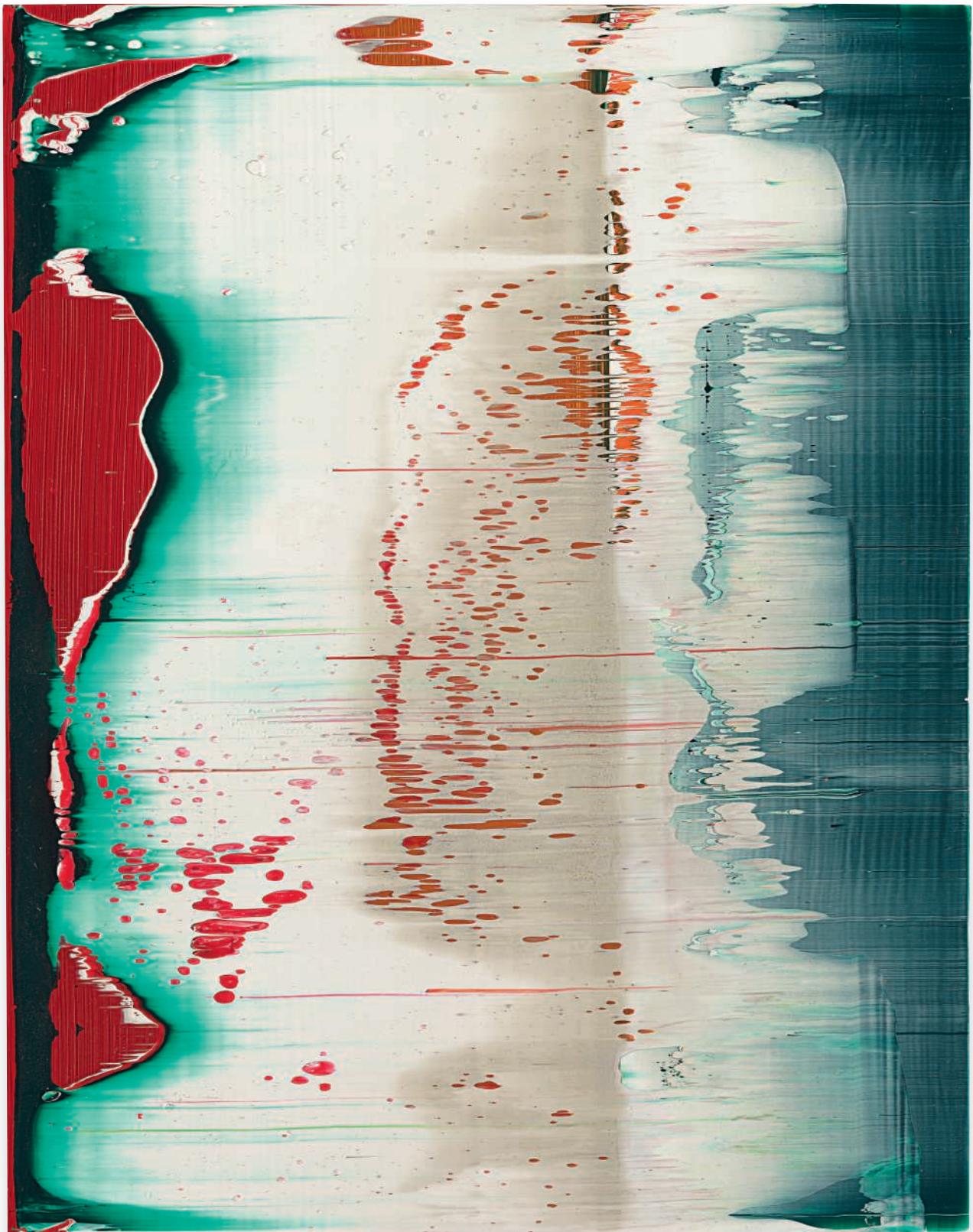
H. Butin, S. Gronert, and T. Olbricht, Eds., *Gerhard Richter: Editions 1965-2013*, Ostfildern 2014, p. 260, no. 89.



Gerhard Richter in his studio, Cologne, 1989. Photo: Chris Felver / Getty Images. © Gerhard Richter 2017 (13102017).

Gerhard Richter's 1996 *Fuji (839-99)* is an exceptional example of the artist's *Fuji* series of 1996. Tightly composed and sharply colored, *Fuji (839-99)* features a tightly squeegeed, porous verdant green body bookended by a darker green passage to the right and a series of crimson islands to the left. A ferrous red and saffron yellow undercoat is revealed through slight abrasions in the top layer's surface. Caused by Richter's dragging his squeegee across the fast, metal surface, the subtle gradations and clustered tears pit chance against intention and provide a level of tonal and compositional tension that characterizes Richter's achievements in abstract painting. Richter's paradoxical mastery of the imperfections of a traditionally precise and exacting medium is on full display in *Fuji (839-99)*.

An exercise in thematic variation, the *Fuji* series was executed, in part, to assist the Städtische Galerie im Lenbachhaus in its bid to purchase the artist's legendary *Atlas*, a sprawling collection of clipped images from the '60s to the present. The 110-work series proved an immediate success and remains his most acclaimed and sought after series of small-scale paintings. With its drawing, restrained composition and sparing use of color, *Fuji (839-99)* is among the great works in one of Richter's most exhaustive and fully realized series of paintings.



646

JOSEF ALBERS (1888-1976)

Study for Homage to the Square: De Profundo

signed with the artist's monogram and dated 'A68' (lower right); signed again, titled and dated again 'Study for Homage to the Square "De Profundo" Albers 1965-68' (on the reverse)

oil on Masonite

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

Painted in 1965-1968.

\$200,000-300,000

PROVENANCE

Sidney Janis Gallery, New York, acquired directly from the artist
Galerie Agnès Lefort, Montreal
Private collection, Toronto
Mira Godard Gallery, Toronto
James Goodman Gallery, New York
Waddington Galleries, London
Private collection
PaceWildenstein, New York
Acquired from the above by the present owner

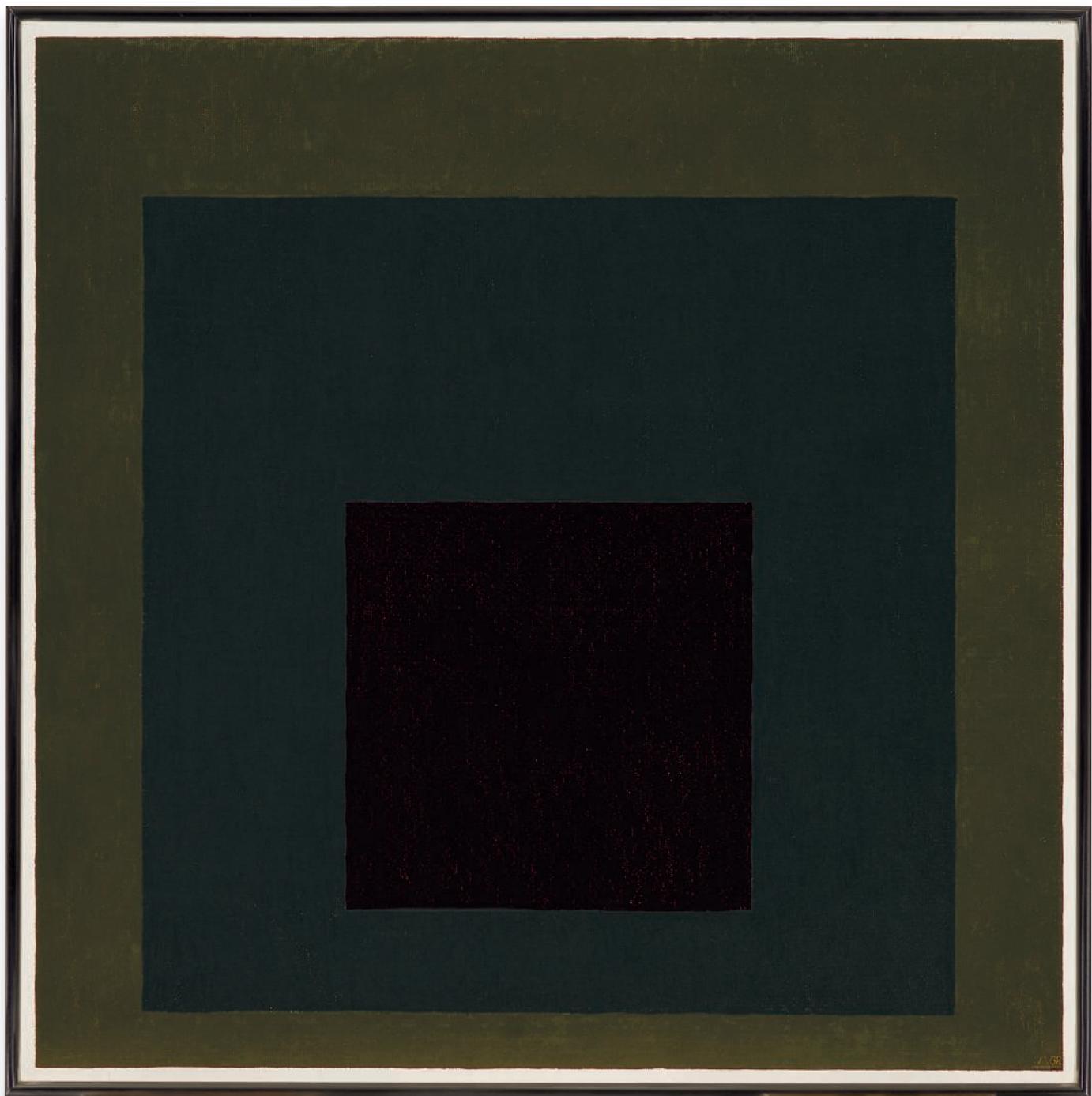
EXHIBITED

New York, PaceWildenstein, *Josef Albers: Homage to Color*, May-June 2003, p. 43 (illustrated).

This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. JAAF 1965.1.35.

They contain simple, great statements such as: I'm standing here. I'm resting here. I'm in the world and on the earth. I'm in no hurry to move on. While Mark Rothko sought transcendence, Albers looked for fulfillment here on earth. Mark Rothko approached the ethereal through art. Josef Albers realized 'the spiritual in art'.

(Hans Arp quoted in W. Schmied, "Fifteen Notes on Josef Albers," trans. by B. Barrett and Claudia Deniers in *Josef Albers*, exh. cat., London, 1989, pp. 9-10).



647

BRICE MARDEN (B. 1938)

Moon Study I

signed with the artist's initials and dated 'B.M.78' (lower right)
graphite and beeswax on paper
29 ¾ x 41 ¼ in. (75.5 x 106 cm.)
Executed in 1978.

\$350,000-450,000

PROVENANCE

Margo Leavin Gallery, Los Angeles
Thomas Ammann Fine Art, Zurich
Annemarie Verna Galerie, Zürich
Acquired from the above by the present owner, 1980

EXHIBITED

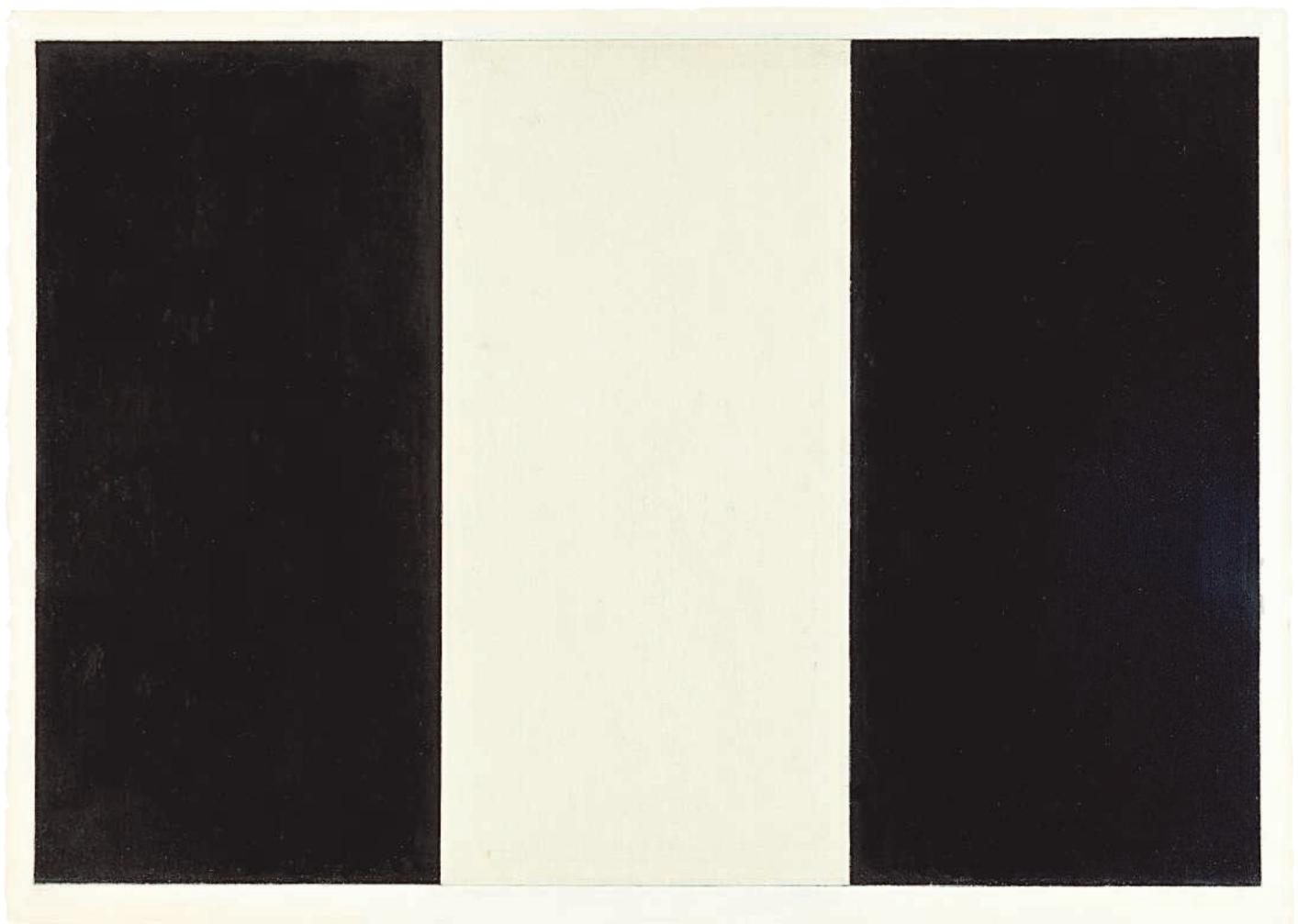
New York, Pace Gallery, *Brice Marden: Recent Paintings and Drawings*,
September-October 1978, n.p. (illustrated).
Amsterdam, Stedelijk Museum, *Paintings Drawings Etchings 1975-1980*,
March-April 1981, no. 31 (illustrated).
London, Whitechapel, *Brice Marden: Paintings, Drawings and Prints 1975-80*,
May-June 1981, p. 59, no. 30. (illustrated).



Mark Rothko, *Untitled*, 1969-1970. Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

A banner of three equal, rectangular panels in a dark, almost black grey and white, Brice Marden's *Moon Study I* resonates from the frame in a strikingly minimal display of geometric elegance and tonal sensitivity. Juxtaposing his fields of thickly-rendered pencil markings against the white ground of his paper, Marden constructs a composition that enacts a kind of comparison, or even conflict, between the natural, unmarked state of the drawing's central region against the highly worked, textured surface of the painting's sides. Each of the three columns stands steadfast on the surface of the work, yet it is only on moving nearer to its surface that we begin to perceive the textural distinctions between the bands of graphite and paper—the difference between the absence and presence of the human hand, and perhaps the conceptual difference between absence and presence itself.

Discussing his practice, Marden has drawn attention to the relationship between his visual asceticism and the emotional intensity of his work. His works are produced in a "highly subjective state within Spartan limitations" (B. Marden, quoted in *Brice Marden. Paintings, Drawings and Prints 1975-1980*, London, 1981, p.51), as he calls it, and here, as with Marden's larger paintings, the stark simplicity and self-imposed formal restriction of his rectangular composition helps frame Marden's explorations of mark-making with remarkable clarity, applying an intense, almost martial focus to the very act of leaving one's trace on the paper. Indeed, perhaps in an even greater sense than usual, Marden's drawing here bespeaks a profound sense of human effort and endeavour, his blocky fields of tone painstakingly created out of the minute scratchings of pencil on paper— a record of human activity in the world, humbling in its visceral simplicity.



648

LOUISE NEVELSON (1899-1988)

Moon Zag V

painted wood, wire and metal hardware
63 1/2 x 90 3/8 x 11 1/2 in. (161.3 x 229.6 x 29.2 cm.)
Executed in 1984.

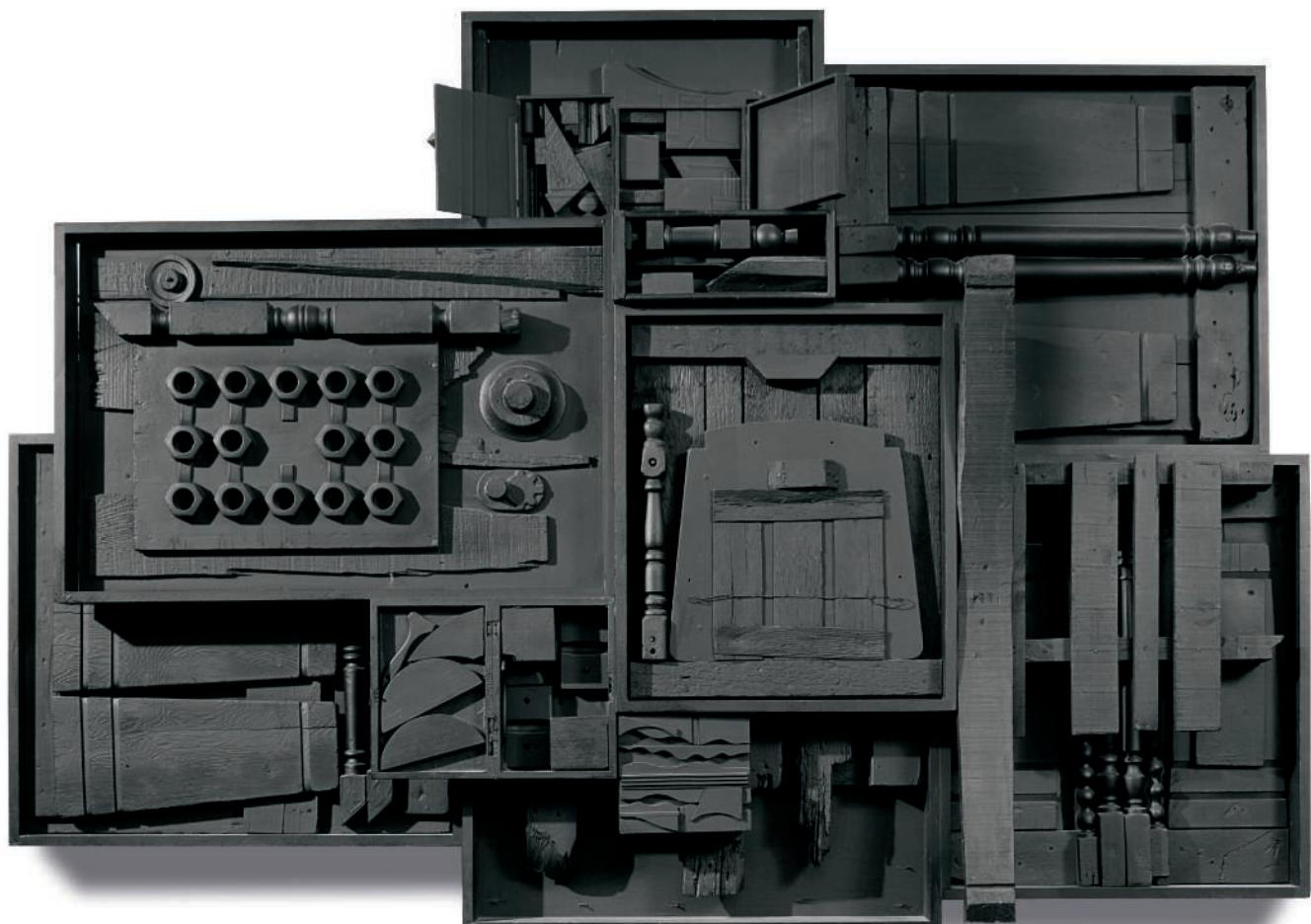
\$150,000-200,000

PROVENANCE

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

When I fell in love with black, it contained all color. It wasn't a negation of color. It was an acceptance. Because black encompasses all colors. Black is the most aristocratic color of all. The only aristocratic color. For me this is the ultimate. You can be quiet and it contains the whole thing. There is no color that will give you the feeling of totality. Of Peace. Of Greatness. Of Quietness. Of excitement. I have seen things that were transformed into black, that look on just greatness. I don't want to use a lesser word. Now, if it does that for things I've handled, that means that the essence of it is just what you call alchemy.

-Louise Nevelson



DADAMAINO (1930-2004)*Volume*

signed and dated 'Dadamaino 1960' (on the reverse)

waterpaint on hand cut canvas

47 1/4 x 23 5/8 (120 x 60 cm.)

Painted in 1960. The work is accompanied by a certificate of authenticity from the Archivio Dadamaino no. 121/14.

\$80,000-120,000

PROVENANCE

Private collection, Milan, acquired directly from the artist, *circa* 1960s

Galleria LABS, Bologna

Acquired from the above by the present owner

I made large ovoid slashes on the clean canvases, sometimes only one, as large as the whole picture. After this act of liberation I was puzzled as to how I should proceed. The "how" I solved by turning to Futurism... The wonderful Futurist teaching (who knows why it was forgotten?) was the most vital and real that one could find... Behind the great holes I saw a wall full of light and shadows that vibrated and shifted. That was what I had to seek out and pursue. Until then art had been a static affair, apart from a few pioneers, we had to make it become dynamic again, using instruments derived from the latest technical-scientific developments, once it had been established that art can be made with any means.

-Dadamaino



650

LOUISE NEVELSON (1899-1988)

Black Flower Series VI

incised with the artist's signature 'NEVELSON' (lower edge)

painted aluminum

69 x 54 1/2 x 26 in. (175.2 x 138.4 x 66 cm.)

Executed in 1973.

\$80,000-120,000

PROVENANCE

Pace Gallery, New York

Dr. and Mrs. Marvin Klein, Bloomfield Hills, 1973

Donald Morris Gallery, Birmingham

Collection of Harriett and Irving Sands, Delray Beach, 1985

Anon. sale; Sotheby's, New York, 14 November 2012, lot 168

Acquired at the above sale by the present owner



Franz Kline, *Chief*, 1950. Museum of Modern Art, New York. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

The nature of creation is that you have to go inside and dig out. The very nature of creation is not a performing glory on the outside, it's a painful, difficult search within.

-Louise Nevelson



651

YAYOI KUSAMA (B. 1929)

Pumpkin (S)

incised with the artist's signature 'Yayoi Kusama' (lower edge)

mirror polished bronze

26 1/2 x 25 x 25 in. (67.3 x 63.5 x 63.5 cm.)

Executed in 2016. This work is number one from an edition of eight plus two artist's proofs.

\$500,000-700,000

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Victoria Miro Gallery, *Yayoi Kusama: Sculptures,*

Paintings & Mirror Rooms, May-July 2016.

The pumpkin, along with the polka dot, is one of Yayoi Kusama's central themes and in *Pumpkin (S)*, she combines these two most important elements into a single work. Beautifully realized in highly polished bronze, the multiplicity of dark, black dots playing across the surface of the sculpture offer a striking contrast to the shine of the work's bronze surface. The effect of the piece is elegant, hypnotic, mesmerizing, imaginative, and charming.

The monochromatic polka dots covering the entire sculptural surface of the present work articulate the artist's career-long preoccupation with the repetition of patterns inspired by her inner visions, as she channels those hallucinatory phantasms into the obsessive formal patterns and shapes that are a signature aspect of her entire artistic output.

Kusama's fascination with the pumpkin figure reaches back to her youth, when the artist found herself captivated by what she described as their charming form and generous unpretentiousness. The pumpkin shape is at the heart of many of Kusama's best-known works, including the sculptures she showed at the 1993 Venice Biennale and her recent infinity mirror room installation "All the Eternal Love I Have for Pumpkins," attesting to the continued importance of the pumpkin figure in Kusama's oeuvre.



652

YAYOI KUSAMA (B. 1929)

Pumpkin (HTT)

signed, titled in Japanese and dated 'YAYOI KUSAMA 1999 (HTT)'
(on the reverse)
acrylic on canvas
9 x 6 ½ in. (22.8 x 16.1 cm.)
Painted in 1999.

\$120,000-180,000

PROVENANCE

Private collection, Tokyo
Private collection
Anon. sale; Sotheby's, New York, 15 May 2014, lot 222
Acquired at the above sale by the present owner

*Pumpkins are loveable and their wonderfully wild and
humorous atmosphere never ceases to capture the hearts
of people. I adore pumpkins. As my spiritual home since
childhood, and with their infinite spirituality, they contribute to
the peace of mankind across the world and to the celebration
of humanity. And by doing so they make me feel at peace.
Pumpkins bring about poetic peace in my mind. Pumpkins
talk to me. Pumpkins, pumpkins, pumpkins. Giving off an aura
of my sacred mental state, they embody a base for the joy of
living; a living shared by all of humankind on the earth. It is for
the pumpkins that I keep on going.*

-Yayoi Kusama



653

LOUISE BOURGEOIS (1911-2010)

COVE

signed with the artist's initials, inscribed, numbered and dated 'L.B. ©88 1/6
MAF' (underneath the elbow)

bronze with dark patina and artist's steel base
58 1/4 x 38 1/8 x 18 1/2 in. (149 x 97 x 47 cm.)

Executed in 1988. This work is the number one from an edition of six plus one
artist's proof.

\$700,000-1,000,000

PROVENANCE

Galerie Karsten Greve, Paris

Acquired from the above by the present owner, 1992

EXHIBITED

New York, Galerie Maeght Lelong, *Group Show*, May-June 1987 (another
example exhibited).

Fairfield County, Whitney Museum of American Art, *Enduring Creativity*, April-
June 1989, n.p. (another example exhibited).

New York, American Academy and Institute of Arts and Letters, *Louise
Bourgeois Sculpture*, May-June 1989.

Paris, Galerie Karsten Greve, *Louise Bourgeois*, October 1992-January 1993.

Tokyo, Ueno Royal Museum and Kanagawa-ken, Hakone Open-Air Museum,
Against All Odds: the Healing Powers of Art, June-August 1994, p. 30, no. 7
(another example exhibited).

Monterrey, MARCO; Seville, Centro Andaluz de arte Contemporaneo and
Mexico City, Museo Rufino Tamayo, *Louise Bourgeois*, June 1995-August 1996,
p. 60, no. 65 (another example exhibited).

Montréal, Galerie Samuel Lallouz, *Louise Bourgeois*, June-August 1996
(another example exhibited).

Lugano, Museo d'arte, *Body, Automatons, Robots: Through Art, Science and
Technology*, October 2009-February 2010.

LITERATURE

G. Prior and R. Piggott, et al., "Louise Bourgeois Galerie Karsten Greve, Paris,
Oct-Feb 1992-93," *Artfan*, no. 1, Spring 1993, n.p.

A. Rochette, "Louise Bourgeois at Karsten Greve," *Art in America*, May 1993,
n.p.



Louise Bourgeois in her studio, circa 1987 (plaster version of present lot illustrated).
Photographer unknown. Artwork: © The Easton Foundation / Licensed by VAGA,
New York, NY.

A fantastical construction in which two protruding mounds form a concave enclosure from which arms and hands appear to embrace a number of bulbous protrusions, Louise Bourgeois's *Cove*, 1988, radiates an unexpected mixture of forms. An exceptional example of Bourgeois's central concerns with sexual and psychic repression, *Cove*, cast in bronze during Bourgeois's lifetime, features a smoldering yet luminous dark patina that opens suddenly onto a burnished cold and silver luster. The artist affixed her own base to this example, rendering the pedestal an intentional inverse reflection of the upper configured group. The notion of the base on which a sculpture rests is here upended in the dialogue between upper and lower forms, for only a tenuous balance is established that seems could be overturned at any moment. *Cove* carries forward certain formal tropes that appear in Bourgeois's work over several decades, the underlying thematic being the body in dialogue with itself. What makes this example unique is the fusion of several disconcerting addresses to the viewer that combine the notions of harbor, protection, nurture as well as a sense of isolation and menace. These binary opposites mirror the logic of body parts in pieces that resist and finally to undermine the overriding aesthetic narratives of a unified pictorial organization on which twentieth-century modernism insisted. Further, the sense of a conflation of parts, out of order, upends another artistic narrative: Minimalism with its serial repetitions comes to a standstill here in *Cove*, where the pile-up of parts seems to mock the systematic organization of minimalist repetition. The arrangement of parts itself is radical, as is the overbalancing of *Cove*'s registers: the rounded forms interspersed within grasping, but ultimately weakened severed arms, seem to long for a scene of reparation.





Artists from Marcel Duchamp to Jasper Johns turned to bodily fragments to break through the barriers erected by the cult of the machine-made sculpture, the “specific object,” and the supporting critical discourses. Duchamp’s *Coin de Chasteté* (Wedge of Chastity) and Johns’s *Target with Four Faces*, 1955, for example, take up this notion of a body in pieces. Duchamp’s erotic object and Johns’s playful, yet psychically complex repetitions of the half-hidden face positioned above a target both leave imprints of the handmade. *Cove*, too, retains the rough-hewn surface seen in the hands and the smaller protuberances that leave the trace of the handmade. The bulbousness of this work engenders a sense of assembled human organisms, and from this it is easy to convert the object of our vision into the viewer as subject. That Bourgeois is the subject of her work is without doubt. The notion of the mirror image, whether between viewer and artwork or artist and object became an internal organizing design of *Cove*, where the two large ovoid shapes, the “meta-arms” of the cove, abut in a way like the *Janus Fleuri*, 1968. Among her most celebrated works, *Janus Fleuri* combines the male and female body parts, juxtaposing two phalluses suspended between female genitalia. The sculpture parallels the two-head ‘Janus’—the Roman god who sees into the future and into the past—symbolizing Bourgeois’s own looking back, inward, and out again across the span of her own life.

Cove is also a landscape, literally and metaphorically. Of the land, the name refers to the rounded recess, whether of shoreline or mountain cave, a recess that protects from fear, that defers withdrawal, and buffers fragility. Among the most sensuous, poignant and heart wrenching sculptures in all of western art is that of Michelangelo’s *Pietá*. Michelangelo drew on the definitive iconographical structure of Madonna and Child depictions through the centuries: the convex form, its significance consisting in the maternal arms wrapped around or supporting the Christ child. To say that *Cove* is a projection of that form is only to point to the obvious depths of feeling conveyed in Bourgeois’s rendering.



The spatial compression of *Cove*, however, also reconstructs the interior psychic turmoil of her past, the sense of the family betrayal she experienced at the hands of her father, and the desire both to connect to and control those who loved and abandoned her. Autobiographical references appeared early in her work. Paintings titled *Femme Maison* depict the hybrid forms in the vein of Surrealist symbolic portrayals, conjuring the interstices of psychic drives, such as in the erotic fragmentation of Hans Belmer’s *La Poupée* series and Alberto Giacometti’s *Woman with Her Throat Cut*. *Cove* hovers between abstract and representation, between symbol and fact, and between tactility and optical charge. Its clustering of figures and shapes balanced precariously, totem-like, over a pedestal renders psychic and natural landscape in such a way that as Bourgeois states, “Our own body could be considered from a topographical point of view: a land with mounds and valleys, and caves and holes” (L. Bourgeois, quoted at <http://www.tate.org.uk/art/artworks/bourgeois-amoeba-t07780> [accessed 10/13/2017])



Above: Jean (Hans) Arp, *Couronne de bourgeons II*, 1936. Munson-Williams-Proctor Arts Institute, Utica. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Munson-Williams-Proctor Arts Institute / Art Resource, New York.

Far Left: Louise Bourgeois in her studio, Brooklyn, 1988 (present lot illustrated). Photographer unknown. Artwork: © The Easton Foundation / Licensed by VAGA, New York, NY.

Left: Barbara Hepworth, *Three Standing Forms*, 1964. Albright-Knox Art Gallery, Buffalo. © Bowness. Photo: Albright-Knox Art Gallery / Art Resource, New York.

WILLEM DE KOONING (1904-1997)

Seated Woman

stamped with the artist's signature and the foundry mark, numbered and dated 'de Kooning © SC 1969/80 6/9' (lower edge of the reverse)
bronze
26 3/4 x 39 x 21 in. (67.9 x 99 x 53.3 cm.)
Executed in 1969-1980. This work is number six from an edition of nine plus two artist's proofs.

\$600,000-800,000

PROVENANCE

Corporate collection, Atlanta
Acquired from the above by the present owner

EXHIBITED

New York, Xavier Fourcade, *Twentieth Century Paintings and Sculpture: Brancusi to Lichtenstein*, February-April 1978 (another example exhibited).
New York, Xavier Fourcade, *Large Scale, Small Scale*, April-June 1978 (another example exhibited).
San Francisco, Fuller Goldeen Gallery, *Casting: A Survey of Cast Metal Sculpture*, July-August 1982 (another example exhibited).
New York, Xavier Fourcade, *Willem de Kooning: The Complete Sculpture 1969-1981*, May-June 1983 (another example exhibited).
Cologne, Joseph-Haubrich-Kunsthalle, *Willem de Kooning: Skulpturen*, September-October 1983, pp. 80-81, no. 24 (another example exhibited and illustrated).



Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

New York, Xavier Fourcade, *Willem de Kooning: New Paintings, Sculpture and Drawings*, May-June 1984, n.p. (another example exhibited and illustrated).

Fort Collins, Colorado State University, *Willem de Kooning: Recent Works*, March 1984, p. 9, no. 31 (another example exhibited).

Paris, Galerie Templon, *de Kooning*, June-July 1984 (another example exhibited).

Katonah Gallery, *Transformations*, August-October 1984, no. 1 (another example exhibited and illustrated on the back cover).

Dusseldorf, Galerie Hans Strelow, *de Kooning: Bilder, Skulpturen, Zeichnungen*, September-October 1984 (another example exhibited).

Milan, Studio Marconi, *de Kooning: dipinti, disegni, sculture*, March-April 1985, p. 57 (another example exhibited and illustrated).

Lincoln, University of Nebraska, Sheldon Memorial Art Gallery; Kemper Museum of Contemporary Art and Des Moines Arts Center, *Contemporary Bronze: Six in the Figural Tradition: Willem de Kooning, Stephen de Staebler, Robert Graham, Manuel Neri, George Segal, Joel Shapiro*, November 1985-June 1986, p. 10 (another example exhibited and illustrated).

New York, Pace Gallery, *Sculpture by Painters*, June-September 1989 (another example exhibited).

University Park, Palmer Museum of Art, Pennsylvania State University, *Collecting with a Passion: The David and Gerry Pincus Collection*, August-January 1994, pp. 3 and 10 (another example exhibited and illustrated).

New York, Matthew Marks Gallery and Mitchell-Innes & Nash, *Willem de Kooning: Drawings and Sculpture*, October-December 1998, n.p., pl. 57 (another example exhibited and illustrated).

New York, Acquavella Galleries, *20th Century Sculpture*, April-May 2003, n.p., pl. 37 (another example exhibited and illustrated).

New York, The Museum of Modern Art, *de Kooning: A Retrospective*, September 2011-January 2012, p. 417, no. 165 (another example exhibited and illustrated).

New York, Skarstedt Gallery, *De Kooning Sculptures, 1972-1974*, November-December 2015.

LITERATURE

S. Neysters, "Willem de Kooning by Strelow," *Raheinsche Post*, 20 September 1984 (another example illustrated).

D. Waldman, *Willem de Kooning*, New York, 1988, p. 121, no. 92 (another example illustrated).

J. Hobhouse, *The Bride Stripped Bare: The Artist and the Nude in the Twentieth Century*, New York, 1988, p. 258, no. 232 (another example illustrated).

Willem de Kooning: Sculpture, exh. cat., New York, Matthew Marks Gallery, 1996, p. 62, no. 28 (another example illustrated).

H. Cotter, "Unfurling a Life of Creative Exuberance," *The New York Times*, 16 September 2011, C28 (another example illustrated).

Envisioning Modernism: The Janice and Henri Lazarof Collection, exh. cat., Los Angeles County Museum of Art, 2012, p. 72, no. 22 (another example illustrated).





Left: Willem de Kooning, East Hampton, New York, 1984. Photograph by Doug Kuntz. Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Below: Alberto Giacometti, *Seated Woman*, 1956. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Bridgeman Images.

Right: Detail of the present lot.

While taking part in the Festival of Two Worlds in Spoleto, Italy in 1969, Willem de Kooning met his old friend from New York, the sculptor Herzl Emanuel, and began to work on a series of clay figures inspired by what he witnessed in Emanuel's foundry in Rome. This encounter was the catalyst for the artist's brief but passionate exploration of a medium that seemed like a natural progression from his gestural paintings. During this time, De Kooning produced a group of thirteen small sculptures, and later in New York, he selected three pieces from this group for enlargement, *Seated Woman* is one of these three. Throughout these works the artist's distinctive touch is visible, creating palpable, three-dimensional versions of his renowned paintings.

Following his foray into sculpture, de Kooning quickly became excited about the medium: "You can work and work on a painting," he said "but you can't start over again with the canvas like it was before you put that first stroke down. And sometimes, in the end, it's no good, no matter what you do. But with clay, I cover it with a wet cloth and come back down to it the next morning and if I don't like what I did, or changed my mind, I can break it down and start over. It's always fresh" (W. de Kooning, quoted in J. Elderfield, *de Kooning: A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 411). De Kooning's sculptures, centered on the human form, parallel the figurative focus of his famous *Woman* series. His sculptures can be seen as continuing explorations of these paintings in three dimensional form, confronting and creating a closer engagement with the figure. De Kooning's interest in the tactility of flesh—it's elasticity, malleability—is evident in his sculptures, which blazon the distinct traces of the artist's hand and its actions—kneading, molding, pressing—appealing to the viewer's sense of touch as well as sight and reflecting the intrinsic rhythms and natural movements of the human body. *Seated Woman*, like de Kooning's other works, reflects the physical investment in a work's process of creation. One senses the rhythms and movements of the artist's process, captured in the form of the sculpture.

De Kooning's sculptures are characteristic of his paintings; his distinctive strokes create a sincerity: the complete trust in his own unconscious impulses. His sculptures are turbulent and tactile—one could argue that to fully experience the sculpture would be to touch it. Evident in de Kooning's works, a single stroke of paint on canvas or an indentation across a figure's chest can command the viewer greater than the painting or sculpture itself.

Seated Woman recalls the sensuality of Rodin's works, the existentialism of Giacometti's figures, and the overall respect of the forces of gravity. However, the uniqueness of this work, as with the rest of de Kooning's sculptures, lies in its indefinability—his works are neither purely figurative nor abstract but straddle the boundary between the two; they suggest the form of the human body, mutated by the distinctive touch of the artist. This intermediary form encapsulates de Kooning's touch realized in physical space, bringing the canvas' kinetic energy into three dimensions.





655

ROBERT MOTHERWELL (1915-1991)

Málaga [Málaga (Spanish Elegy Series)]

incised with the artist's initials 'RM' (upper left); signed 'R. Motherwell' (on the reverse)

oil and enamel on Masonite

14 x 17 7/8 in. (35.6 x 45.4 cm.)

Painted in 1949.

\$600,000-800,000

PROVENANCE

Private collection, after 1953

Private collection, 1965

Collection of Mr. and Mrs. James W. Alsdorf, Chicago

Gift of the above to the present owner, 1970

EXHIBITED

New York, Samuel M. Kootz Gallery, *Motherwell: First Exhibition of Paintings in Three Years*, November-December 1950, no. 2A.

Oberlin, Allen Memorial Art Museum, Oberlin College, *Paintings by Robert Motherwell*, April-May 1952, no. 6.

Arts Club of Chicago, *Adolph Gottlieb, Robert Motherwell, William Baziotes, Hans Hofmann*, January-February 1953, no. 12.

Minneapolis, Walker Art Center, *Four Abstract Expressionists*, February-March 1953.

Madrid, Museo Nacional Centre de Arte Reina Sofia, *Black Mountain College: Una Aventura Americana*, October 2002-January 2003, p. 98 (illustrated).

LITERATURE

S. Preston, "Artists of Today: Recent Painting by Ernst, Motherwell and Others," *New York Times*, 19 November 1950, sec. 2, p. 10.

H.H. Arnason, *Robert Motherwell*, New York, 1977, p. 30.

H.H. Arnason, *Robert Motherwell*, New York, 1982, p. 30.

J. Flam, *Motherwell*, New York, 1991, p. 23.

A. Kingsley, *The Turning Point: The Abstract Expressionists and the Transformation of American Art*, New York, 1992, p. 307.

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. 57, no. P91 (illustrated).

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell: 100 Years*, Milan, 2015, p. 111, no. 114 (illustrated).



Robert Motherwell, 1950. Photograph by Hans Namuth.
Courtesy Center for Creative Photography, University of Arizona
© 1991 Hans Namuth Estate. Artwork: © Dedalus Foundation,
Inc. / Licensed by VAGA, New York, NY.

Robert Motherwell's haunting work, *Málaga [Málaga (Spanish Elegy Series)]*, was among the ten *Elegies to the Spanish Republic* that the artist exhibited at New York's Kootz Gallery in 1950. These paintings were the first in what would become a series of over one hundred works that are regarded as central to Motherwell's artistic career and a celebrated signature of Abstract Expressionism. Using the pictorial punctuation that unites the series, whereby black and white rectilinear verticals frame black spheres, *Málaga* demonstrates the expressive diversity of tone allowed by such a seemingly restrictive visual vocabulary. As Jack Flam has observed, the *Elegies* provided Motherwell "with a language that, like the notes on the musical scale, was limited but which could produce enormously varied effects" (J. Flam, "Paintings, 1948-1958: Elegies to the Spanish Republic," *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991*, New Haven, 2012, Vol. 1, p. 75). In contrast to other *Elegies*, for example, where boldly worked black vertical masses set upon a field of white frequently squeeze ovoidal forms, in this example the loosely worked white planes are as assertively foregrounded as the verticals of black. Within these white rectangular strips the black shapes stand out as isolated, almost sentient forms.







That *Málaga* expresses a human element is pertinent, for the *Elegies* were created as a retrospective response to the atrocities of the Spanish Civil War (1936-39). Like Picasso's *Guernica* (1937), a number of Motherwell's early *Elegies* were named after places in Spain affected by the brutality of the conflict. *Málaga* was the site of a particularly cruel attack by the Nationalist forces of General Francisco Franco. After taking the city from the unprepared Republicans in February 1937, the pro-Franco and fascist troops needlessly pursued those attempting to flee to safety along the coastal road to Almeria. Thousands were ultimately massacred. The power of Motherwell's *Elegy* paintings is the multiplicity of allusions and interpretations they uphold, from referencing megalithic architecture to representing symbols of male and female sexuality, and beyond. The rectangular planes of *Málaga* that, again unlike many of the other *Elegies*, stretch from the top to the bottom of the Masonite panel upon which they are inscribed, and thus provide the illusion of continuance, cannot help but bring to mind the Málaga-Almería road. And yet, at the same time, the painting's abstracted forms move the work beyond any specific subject denoted by the title to become a universal lament of human suffering and repression. This is emphasized by the reference to internment that the compositional structure evokes.

Left: Detail of the present lot.

Above: Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte, Reina Sofia, Madrid. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: John Bigelow Taylor / Art Resource, NY.

Below: Robert Motherwell, *Elegy to the Spanish Republic*, No. 35, 1954-1958. Metropolitan Museum of Art, New York. © Dedalus Foundation, Inc. / Licensed by VAGA, New York. Photo: © Metropolitan Museum of Art / Art Resource, New York.



As an articulate spokesman for the New York School, well educated in art history and philosophy, Motherwell steered away from acknowledging any strictly literal reference in his painting, emphasizing instead a universal approach and a Symbolist correspondence between expressive works. Indeed, the original pictorial source for the *Elegy to the Spanish Republic* series was an ink drawing Motherwell made to appear alongside a Harold Rosenberg poem, *A Bird for Every Bird*. When this sketch was reworked as what would become the first of the *Elegies* paintings, *At Five in the Afternoon*, Motherwell then drew upon the funeral refrain of a poem by the Spanish writer Federico García Lorca, which commemorates the death of a famous bullfighter. Lorca was himself killed by the fascists during Spain's civil war. Both *Málaga* and *At Five in the Afternoon* were included in the 1950 Kootz Gallery exhibition. While expressed through abstraction, these works are rooted in actuality, as Motherwell made clear: "Making an *Elegy* is like building a temple, an altar, a ritual place. ...Unlike the rest of my work, the *Elegies* reflect the internationalist in me, interested in the historical forces of the twentieth century, with strong feelings about the conflicting forces in it" (R. Motherwell, quoted in J. Flam, *Motherwell*, New York, 1991, p. 24). As a haunting meditation on the human condition, *Málaga* resonates as strongly in the twenty-first century as it did in the last.

656

ALEXANDER CALDER (1898-1976)

Four Above Ten Blacks

signed 'CA' (on the largest black element)
hanging mobile—sheet metal, wire and paint
43 x 59 in. (109.2 x 149.8 cm.)
Executed *circa* 1956.

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

PROVENANCE

Alberto and Minsa Burri, Rome, 1956, gift of the artist
Galeria Sprovieri, Rome
M. Knoedler Gallery, Zurich
Anon. sale; Christie's London, 3 July 1987, lot 1052
Perls Galleries, New York
Anon. sale; Sotheby's, New York, 15 November 1995, lot 7
Private collection, Denver
By descent from the above to the present owner

EXHIBITED

Rome, Galeria Dell'Obelisco, *Calder*, March 1956.
Milan, Galeria D'Arte Dell Naviglio, *Alexander Calder*, April 1956.

This work is registered in the archives of the Calder Foundation, New York,
under application number A09568.



Calder preparing for his exhibition at Alexander Calder, Galleria d'Arte del Naviglio, Milan, 1956 (present lot illustrated) Photo Courtesy of: Calder Foundation, New York / Art Resource, New York and Pablo Volta.
Artwork: © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Distinguished by its elegant unification of color and shape, *Four Above Ten Blacks* embodies the visual poetry of Alexander Calder's oeuvre. With a distinguished provenance originating from the esteemed collection of the Italian painter Alberto Burri, *Four Above Ten Blacks* exemplifies the exploration of movement that Calder's mobiles are renowned for.

Suspended in mid-air from a network of thin black wires, tiny multi-colored discs dance through the space in a manner that evokes the wonders of the natural world. A central spine zigzags through the axis of the piece, balancing the various branches that shoot off of the main line. At the top of the mobile, the wires curve skyward before bending back down, concluding with a disc that the artist painted an assortment of primary colors.

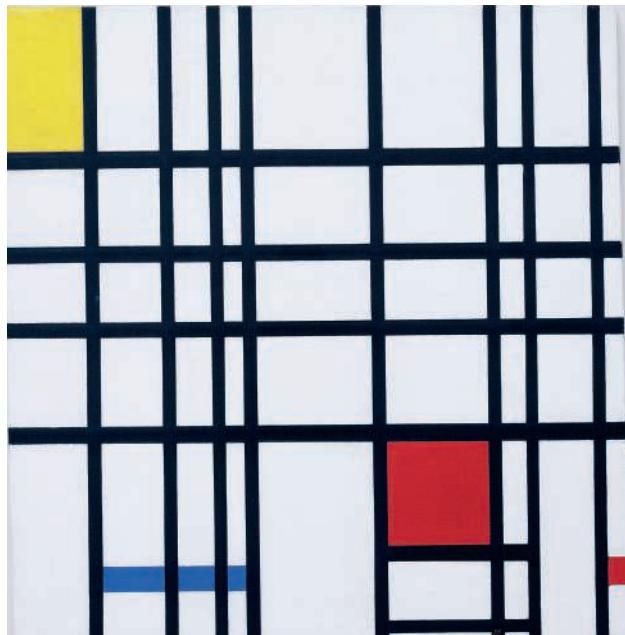
The lower portion of the mobile differs in both form and hue from the upper section. The color pattern is now strictly monochromatic, and the discs are triangular while others have four points. Calder incised small cutouts into two of these quadrilateral shapes, offering another perspective through which to approach the piece. He painted them all black, a striking juxtaposition to upper portion, creating an effect that there are two parts of this mobile coexisting simultaneously.



This dynamic between the two differing tones of the mobile encapsulates the lively nature that Calder evoked in so many of his works. His medium of choice, the mobile, engages with the senses on multiple fronts and celebrates the complex nature of the mobile. "When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises" (A. Calder, quoted in J. Lipman, *Calder's Universe*, London, 1977, p. 261).

Once activated, the mobile cascades through the air with a unique sense of motion that captivates the senses. The multiple layers of the mobile dance through the air, inviting the viewer to consider its movement from a multitude of perspectives, as the constant movement alters their perception of the mobile in the space in which it is displayed. Calder's perpetual interest in the sculptural representation of the relationship between form and color is inherent throughout his mobiles that seek to create multiple forms of motion within one plastic form. As he summarized in an interview from 1933: "Therefore, why not plastic forms in motion? Not a simple translatory or rotary motion but several motions of different types, speeds and amplitudes composing to make a resultant whole. Just as one can compose colors, or forms, so one can compose motions" (A. Calder, *Modern Painting and Sculpture*, exh. cat., Berkshire Museum, Pittsfield, 1933).

Calder's language was entirely idiosyncratic, as exemplified by the synthesis of form, color, and motion present within this work. It was a visit to Mondrian's studio in 1930 that prompted his shift to abstraction, where Calder was impressed not by the paintings but by the space itself - including the brightly colored cardboard rectangles that were tacked on the wall. The implementation of black, coupled with the blending of curvilinear forms is reminiscent of the style of Calder's close friend and fellow artist Joan Miró.



Above: Joan Miró, *Femme et Oiseaux dans la Nuit*, 1945. Albright Knox Gallery, Buffalo. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: © Albright-Knox Art Gallery / Art Resource, New York.

Right: Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937-1942. Tate Gallery, London. © 2017 Mondrian / Holtzman Trust. Photo: © Tate, London / Art Resource, New York.

Far Right: Calder preparing for his exhibition at Alexander Calder, Galleria d'Arte del Naviglio, Milan, 1956 (present lot illustrated) Photo Courtesy of: Calder Foundation, New York / Art Resource, New York and Pablo Volta. Artwork: © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Though he revisited the form throughout his life, each one of Calder's mobiles is unique in the manipulations of color and form that he implemented. *Four Above Ten Blacks* is a testament to the artist's sculptural finesse, an example of a form he tirelessly revisited and innovated just the same. "The simplest forms in the universe are the sphere and the circle, I represent them by discs and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement" (A. Calder quoted in K. Kuh, *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962, retrieved from www.calder.org).

Executed in 1956 during the period of time in which the artist almost exclusively created mobiles for friends and family, this mobile was a gift from the artist to Alberto and Minsa Burri, bearing a personal touch and signifying the relationship between the artists. *Four Above Ten Blacks* is a balanced synthesis between the artist's predilections for both black and primary colors. Both a technical and visual feat, this mobile encapsulates the legacy of the artist that unifies the rigid and gentle within his hanging sculptures.

As the New York art critic Henry McBride commented in the 1940s: "Calder [has the] ability to salvage from our unlikely modern materials an art form that sways in the breeze like a bamboo reed on a river bank" (H. McBride, 1943, quoted in J. Marter, *Alexander Calder*, Cambridge, 1991, p. 203). With *Four Above Ten Blacks* Calder transforms industrial sheet metal into a delicate mobile, orchestrating its movement through the air like leaves fluttering through the wind.



657

ROBERT INDIANA (B. 1928)

Picasso

stenciled with the artist's signature, inscribed and dated 'ROBERT INDIANA 2
NEW YORK SPRING 1974' (on the reverse)

oil on canvas

60 x 50 in. (152.4 x 127 cm.)

Painted in 1974.

\$500,000-700,000

PROVENANCE

Marisa del Re Gallery, New York

Private collection, Paris

Anon. sale; Christie's, New York, 22 February 1996, lot 65

Private collection, France

Collection Michel Fedoroff, Monaco

Galerie Loevenbruck, Paris

Acquired from the above by the present owner

EXHIBITED

Kennedy Galleries, New York, *Artists Salute Skowhegan*, December 1977,
n.p. (illustrated).

Rockland, Farnsworth Art Museum; Waterville, Colby College Museum of
Art; Reading Public Museum; Framingham, Danforth Museum; Manchester,
Currier Gallery of Art; Flint Institute of Arts and Pittsfield, Berkshire Museum,
*Indiana's Indiana: A 20 Year Retrospective of Painting and Sculpture from the
Collection of Robert Indiana*, July 1982–March 1984, pp. 14 and 22 (illustrated).

LITERATURE

C. Weinhardt Jr., *Robert Indiana*, New York, 1990, pp. 143-44 and 183
(illustrated).

D. Picard, "Nice: Robert Indiana and Georges Rousse." *Connaissance des Arts*,
July-August 1998, p. 21, fig. 1 (illustrated).

This work will be included in the forthcoming Robert Indiana *catalogue
raisonné* of paintings and sculpture being prepared by Simon Salama-Caro.

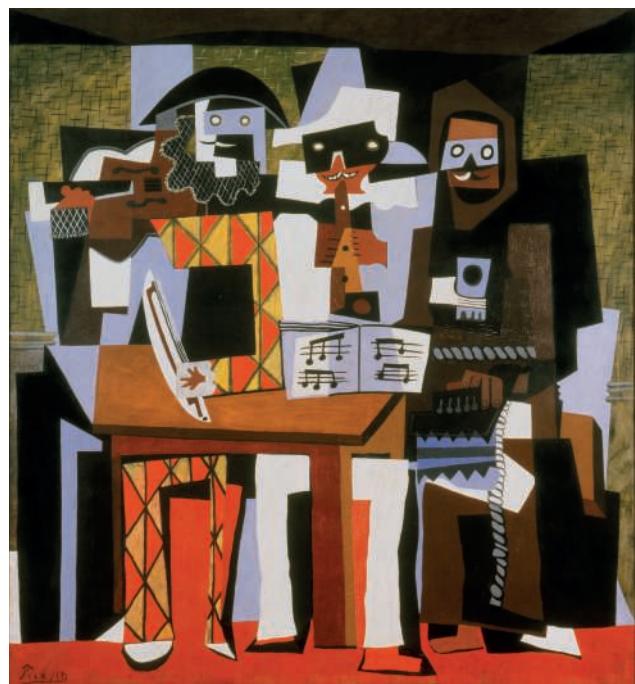


Jasper Johns, *Target*, 1958. © 2017 Jasper Johns / Licensed by
VAGA, New York, NY. Photo: Bridgeman Images.

With its bold imagery and vibrant color palette, this striking painting is Robert Indiana's celebration of the life and work of the great Spanish artist Pablo Picasso. Across the large expanse of canvas, Indiana incorporates key elements of Picasso's life; the artist's initials PP are displayed back to back in the center of the painting, his father's name (and the artist's own middle name) Ruiz is writ large across the center, and the years of the artist's birth and death (1881 and 1973) are all displayed within the central circular motif. Using the aesthetic vocabulary which he had been perfecting since the 1960s, Indiana reinforces his reputation as one of the most distinctive member of the Pop Art movement, "Robert Indiana set himself apart from his Pop colleagues by the unique manner in which he fused idea, work, and image in his art into complete 'verbal-visual' forms, as he called them" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 183).







Indiana's decision to include Picasso's father's surname brings a highly personal dimension to the present work, and is a consummate example of Indiana's exploration of personal themes concerning identity within the context of larger subject matter. The bold colors, stencil lettering, and graphic symbols of Picasso are signature elements of Indiana's work; the circular design, for example, is a shape that Indiana has valued from early in his art practice, both for its classic geometry and for its metaphysical symbolism, expressive of eternity. Such was the importance of this work to the artist, that it was subsequently included in his *American Dream Portfolio* set of screenprints. "Drawing on the vocabulary of vernacular highway signs and roadside entertainments, Indiana fashioned an art that was dazzlingly bold and visually kinetic" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 11).

Best known for his *LOVE* sculpture, Indiana's paintings and sculptures have broken through the traditional confines of high art and become enduring and universally recognized global cultural icons. Indiana emerged out of the Pop Art era of the early 1960s to develop his own highly distinctive style, which is characterized by bold and graphic colors, influenced by midcentury American design motifs such as road signs and advertisements, and displays a fascination with words and their power to address central issues of human existence.

Robert Indiana has been one of the preeminent figures in postwar America art since the early 1960s. His art practice has advanced the genres of Assemblage, Hard-Edge Painting, and Pop Art, fields where Indiana has produced highly original and distinctive work. His themes encompass issues of American identity, his own personal history, and the power of abstraction and language as expressed through bold symbols and designs. His use of the written word and of literary reference points in the context of the visual arts of painting, sculpture, and printmaking has helped to establish the incorporation of text as a central element of visual art, and has arguably had an impact on numerous younger contemporary artists, figures as diverse as Glen Ligon, Christopher Wool, Mel Bochner, Jenny Holzer, and Bruce Nauman, among others, who make text a defining feature of their own work.

Indiana's body of work is both distinctly American in its expression, and international in perspective. "...His art is Pop in that it is the deeply ingrained idea of American making and fabrication...and the bringing together of high and low. Yet what's so distinctive about his work is that it's deeply historical, going back almost to a kind of Puritan tradition, while at the same time, it's ultimately international" (B. Haskell, et al., *Robert Indiana: Beyond Love*, exh. cat. The Whitney Museum of American Art, New York, 2013, p. 195).

Left: Detail of the present lot.

Above Left: Charles Demuth, *The Figure 5 in Gold*, 1928. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Above Right: Pablo Picasso, *Three Musicians*, 1921. Philadelphia Museum of Art. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Philadelphia Museum of Art / Art Resource, NY.

♦658

ROBERT MOTHERWELL (1915-1991)

Open No. 103: Big Square Blue

signed twice with the artist's initials and dated twice 'RM 69' (upper right and upper left)

acrylic and charcoal on canvas

80 1/2 x 75 1/4 in. (207 x 192.4 cm.)

Executed in 1969.

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

PROVENANCE

Dedalus Foundation, New York

Private collection, New York, 2003

Bernard Jacobson Gallery, London, 2006

Private collection, United States

Acquired from the above by the present owner

LITERATURE

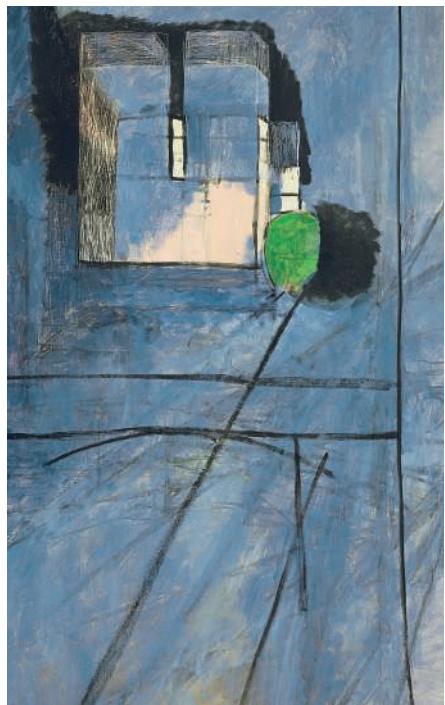
J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 2: Paintings on Canvas and Panel*, New Haven, 2012, p. 269, no. P491 (illustrated).

EXHIBITED

Concord, Art Center in Hargate, St. Paul's School, *Paintings and Collages by Robert Motherwell*, February 1970, no. 31 (illustrated on the cover).

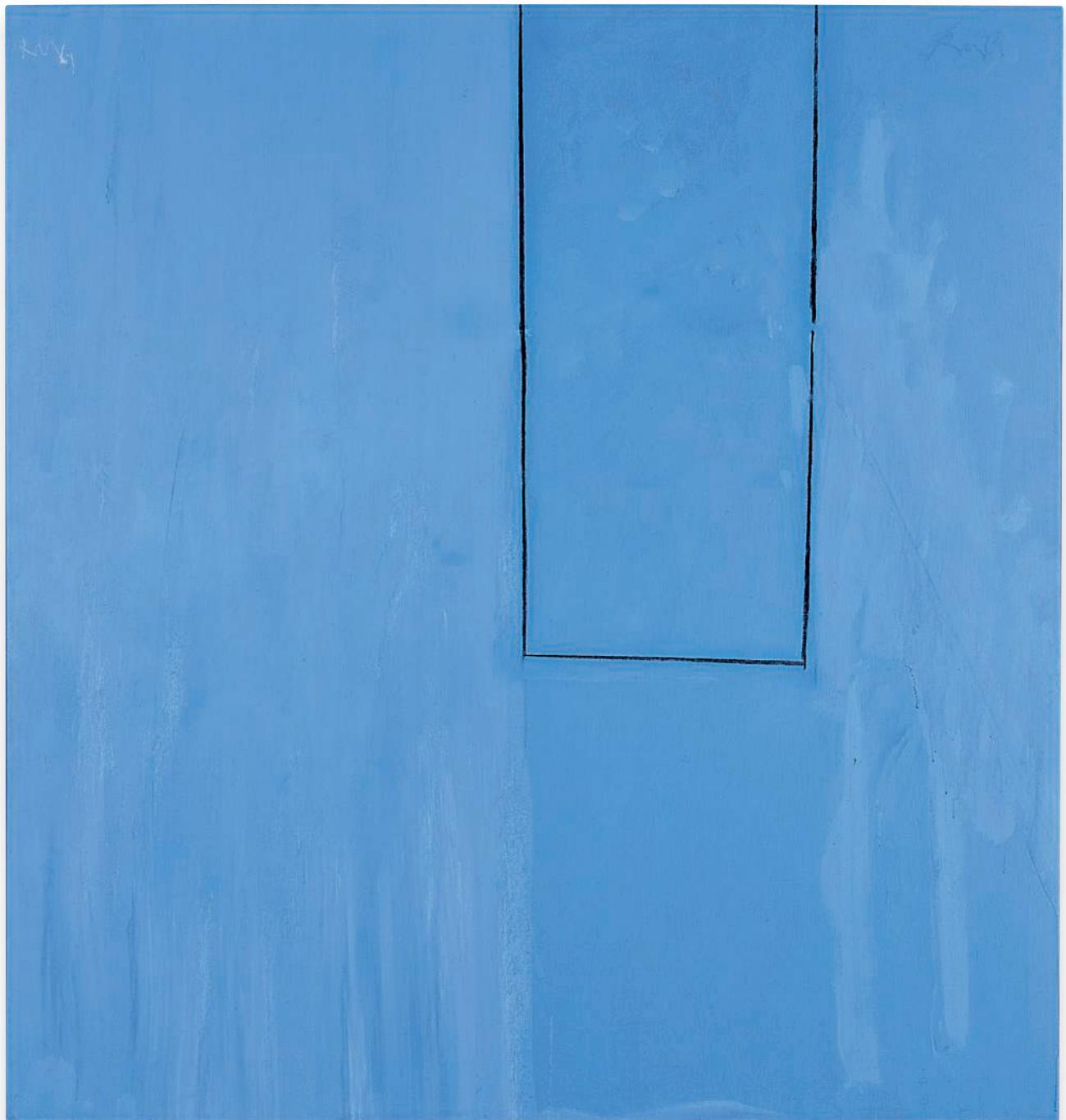
New York, Art Gallery, American Academy of Arts and Letters and National Institute of Arts and Letters, *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*, May-June 1970, no. 50.

New York, Paul Kasmin Gallery, *Caro, Frankenthaler, Louis, Motherwell, Noland, Olitski, Stella*, January-February 2013.



Open No. 103: Big Square Blue is an exceptionally elegant work from Robert Motherwell's *Open* series, embodying the artist's aim to create a pure visual unity through the combination of two distinct shapes. The genesis of these paintings is one that arose through happenstance, and then evolved into a deliberate and meditated expression that resulted in one of the most extensive bodies of work in the artist's career. In the present example an open square delineated in graphite nestles against a powder blue backdrop. The composition feels both finite by virtue of the physical borders of the canvas, and yet at the same time infinite in its openness of composition and the depth of its feeling. It is this dichotomy that not only makes the work appear abstract, and true to the expressive origins of Motherwell's oeuvre, but also deeply conceptual in its use of title, minimal forms, and bold application of a brilliant sky blue across the broad canvas. The origin of this series occurred in 1967, when the artist happened to lean a smaller painting against a larger one in his studio, and discovered that the relationship between these two proportions inspired a new concept of painterly unity. This ultimately launched a period of six years in which the *Open* paintings were Motherwell's primary preoccupation, and led to significant critical and commercial acclaim.

Henri Matisse, *View of Notre Dame*, 1914. Museum of Modern Art, New York. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Left: Detail of the present lot.

Right: Mark Rothko, *Untitled*, 1955. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Far Right: Clyfford Still, 1953, 1953. Tate Gallery, London. © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.



At over six feet in height, *Open No. 103: Big Square Blue* brilliantly captures the quiet power and elegance of the best of the *Open* paintings. The canvas holds layers of carefully applied blue acrylic, and we can see the artist's variations in his brushwork, oscillating between densely painted areas and smoother lightly painted ones. The effect of the layered paint, where texture comes from the application of paint rather than color, and the brilliant heavenly tone of the blue, lend the painting an expressionistic sensibility. At the same time, the simplicity of its composition is decidedly minimal. Superimposed on the blue background is the carefully applied rectangular shape made of contrasting charcoal in three clear lines, while the fourth is naturally implied by the painting's top border. This rectangular shape is often interpreted as an architectural element, sometimes referred to as a window, and indeed inspiration from everyday structures and his immediate environment were core to Motherwell's expressions. Whether it be windows, doors, or walls from places or paintings he had seen, or the natural delineations of land and sky, he drew inspiration from these patterns in his life and translated them onto the canvas. Yet, when it came time to define the completed work, Motherwell was very specific in his conviction that the whole canvas represented a single pictorial plane. In describing the effect of these compositions, he famously noted that "I refuse to distinguish the interior from the exterior, plastically, since the two entities are made of the same substance pictorially speaking" (R. Motherwell, quoted in J. Flam, et al., *Motherwell: 100 Years*, Milan, 2015, p. 200). This united whole ultimately characterizes the expressionistic sensibility of the series, as we see so brilliantly in *Open No. 103: Big Square Blue*.

Motherwell was also drawing from a painterly tradition of capturing apertures, and a sense of inner/outer dynamics present in early 20th century art history. A deeply cerebral artist, he was keenly aware of modes of visual exploration pursued by the generation of artists that came before him. He openly admired the work of Matisse, Picasso, and Mondrian, among others,

and their sensitive and ground-breaking innovations. Indeed, Matisse's work had a particularly profound impact on the *Open* paintings, and the investigations Motherwell pursued here can be tied to two specific examples of the older artist's work that were exhibited at the Museum of Modern Art in 1966: *French Window at Collioure* and *View of Notre Dame*, both painted in 1914. The connection between Motherwell and Matisse is frequently cited in art historical texts, and art historian Jack Flam has drawn a direct line between the experience of these two Matisse works and Motherwell's aesthetic ambitions in the *Open* paintings. The latter artist's use of blue in *Open No. 103: Big Square Blue* only serves to accentuate this visual connection. "These are two of Matisse's most abstract paintings, and they created quite a stir when they were first shown," Flam said. "Because of their extreme reductiveness and the radical ways in which they treat the dichotomy between window and wall, they seemed much more daring than any of Matisse's other work. For Motherwell, these two paintings marked a new engagement with Matisse, especially with regard to his own thinking about the formal tensions between window and wall, which he saw as truly unified" (J. Flam, *ibid.*).

A deeply thoughtful and erudite artist, Motherwell is known to have incorporated concepts from his earlier studies of philosophy, along with his aesthetic ideals from the history of painting. Jungian prototypes were of particular interest, and manifested themselves in the concepts of "wholeness, fluidity, freedom, and accessibility that had never been so completely articulated in his work" (R. Mattison, "Robert Motherwell's *Opens* in Context", in R. Mattison et. al., *Robert Motherwell: Open*, London, 2009, p. 10). By combining his innate appreciation of feeling, form, philosophy and artistic expressions of his predecessors, Motherwell created in *Open No. 103: Big Square Blue* and the seminal series of painting to which it belonged—a body of work that was wonderfully rich and continues to stand out as one of his most important contributions to art history.

ROBERT MOTHERWELL (1915-1991)

A Chord for Alban Berg

signed with the artist's initials 'RM' (upper left)

acrylic on canvas

60 x 44 in. (152.4 x 111.8 cm.)

Painted in 1981-1982.

\$600,000-800,000

PROVENANCE

Private collection, 1982

Private collection

Mark Borghi Fine Art, New York

Acquired from the above by the present owner, 2007

LITERATURE

G. Drudi, *Note Romane a Robert Motherwell*, Milan, 1984, p. 77 (illustrated in progress, as *Music for Alban Berg*).

G. Drudi, *Robert Motherwell Notes Romaines*, Paris, 1988, p. 77 (illustrated in progress, as *Music for Alban Berg*).

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, 2012, p. 508, no. P1048, (illustrated).



Mark Rothko, *Untitled (Violet, Black, Orange, Yellow on White and Red)*, 1949. Solomon R. Guggenheim Museum, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

With its bold, gestural brushstrokes and sunbaked, burnished ochres, vivid reds and inky blacks, this painting is Robert Motherwell's homage to 20th century avant-garde composer Alban Berg, conveyed through Motherwell's vigorous Abstract Expressionist idiom. Through the artist's emotionally powerful application of paint, the work projects a vivid impression: his painting expresses a fierce, charged joining, entangling and mingling of paint on canvas. But—in its embrace of chance gestures and Surrealist-inspired automatic drawing—Motherwell's canvases also possess the direct and spontaneous, expressive and unrehearsed quality that the media of drawing and collage (two of Motherwell's favorite forms) have.

In *Chord for Alban Berg*, powerful, pitch black biomorphic shapes, their borders at times traced in ragged red edging, dominate the upper half of the canvas, vying for prominence with alternating blue, black, red and white horizontal lines that cut across the painting's lower portion from edge to edge, suggesting a horizon line and organizing the pictorial space as a landscape. The artist's initials appear in the upper left hand portion of the painting.

Tightly overlapping brushwork forms the background of the canvas's upper portion, laid down in variegated hues of amber, swirling and washing across the canvas, one of Motherwell's signature colors. The brushwork is disciplined yet at the same time expressive. Splashes of liquid color cross the canvas surfaces in places, spontaneous counterpoint to the more carefully arranged and laid down thicker lines and shapes that predominate. Attentive observers can inventory a wide range of strategies Motherwell used to place color on canvas in this work, adding to the painting's interest and appeal.





Left: Detail of the present lot.

Right: Wassily Kandinsky, *Composition in red and black*, 1920. State Museum of Art, Tashkent. Photo: Scala / Art Resource, New York.

Below: Claude Monet, *Branch of the Seine near Giverny*, 1897. Musee Marmottan Monet, Paris. Photo: © Musee Marmottan Monet, Paris, France / Giraudon / Bridgeman Images.

The artist's choice of colors expressed potent emotional associations for Motherwell, reflecting the landscape and sky of regions he experienced in his life and travels (California, Mexico, Spain) and of powerful existential themes reflecting on issues of life, fate and mortality. For Motherwell, the opposing tonalities of black and white were more than simply color choices; they symbolized the struggle between the very forces of life and death. The colors Motherwell laid down on canvas suggested for the artist the powers of nature itself.

The title's reference to Alban Berg echoes themes underlying Motherwell's earlier series of pen and ink drawings of the 1960s entitled *Lyric Suite*, inspired by the Austrian composer's music. Literature, music and philosophy were influential forces in the work of this most intellectual of the New York School artists.

The present work includes all the essential features immediately identifying a canvas as a Motherwell composition: the brushwork evidencing the physical effort of painting; the artist's embrace of painting-as-process, an approach that valued accidents, missteps, and the intrinsic qualities of paint itself as vital aspects of the making of the work; the intense colors set in contrast with depthless black pigment; a brash and physical laying down of the paint; broad expanses of canvas that suggest the open physical space of landscape; and the juxtaposition of straight lines against curves that, as a draughtsman, Motherwell so relished.

The sinuous lines of this canvas may have been achieved through the strategy of automatic drawing, a technique that Motherwell learned from the Surrealists and often used, the artist giving up conscious control over



the process by which the work is made. "You let the brush take over and in a way follow its own head...it will stumble on what one couldn't by oneself" Motherwell commented in regard to automatic drawing (G. Glueck, "Robert Motherwell, Master of Abstract, Dies," *New York Times*, July 18, 1991).

Of the process of painting, Motherwell once remarked, "I don't exploit so-called 'accidents' in painting. I accept them if they seem appropriate. ...One doesn't want a picture to look 'made' like an automobile or a loaf of bread. ...I agree with (French Impressionist painter Pierre-Auguste) Renoir, who loved everything hand-made" (F. O'Hara, *Robert Motherwell: with Selections from the Artist's Writings*, exh. cat. Museum of Modern Art, New York, 1965, p. 54).

In its management of both color and form, the present work is a consummate expression of the language of abstract art by the artist who coined the term "New York school," and who was one of the founding and greatest figures among those struggling and vigorous painters in New York gaining attention in the years following World War II with their expressive abstract painting style. Upon his death, Motherwell was hailed by critic Clement Greenberg, one of the most influential observers of postwar American art, as "the very best of the Abstract Expressionist painters" (G. Glueck, "Robert Motherwell, Master of Abstract, Dies," *The New York Times*, July 18, 1991).

His dynamic brushstrokes; painterliness; vigorous execution; efforts to tap the unconscious as a source of inspiration through the embrace of chance effects; together with his hand-drawn gestures that explored the essential elements of line and color distinguished Robert Motherwell as an artist in the first rank of the Abstract Expressionists, as well as one who embraced the strategies of Color Field painting. He was the most intellectual of the Abstract Expressionists and the best educated, but also an artist keenly attuned to the sensuous, physical world, as is evident in the sheer physical beauty and energy of the present work.



660

SAM FRANCIS (1923-1994)

Blue Balls VI

signed and dated 'Sam Francis 1961' (on the reverse); signed again and dated again 'Sam Francis 1961' (on the stretcher)

oil on canvas

51 1/4 x 77 in. (130.1 x 195.5 cm.)

Painted in 1962.

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

PROVENANCE

André Emmerich Gallery, New York

Dr. and Mrs. William Wolgin, Philadelphia

Private collection

Anon. sale; Sotheby's, New York, 2 May 1989, lot 32a

Acquired at the above sale by the present owner

LITERATURE

P. Selz, *Sam Francis*, New York, 1975, p. 186, pl. 112 (illustrated).

P. Selz, *Sam Francis*, New York, 1982, p. 198, pl. 118 (illustrated).

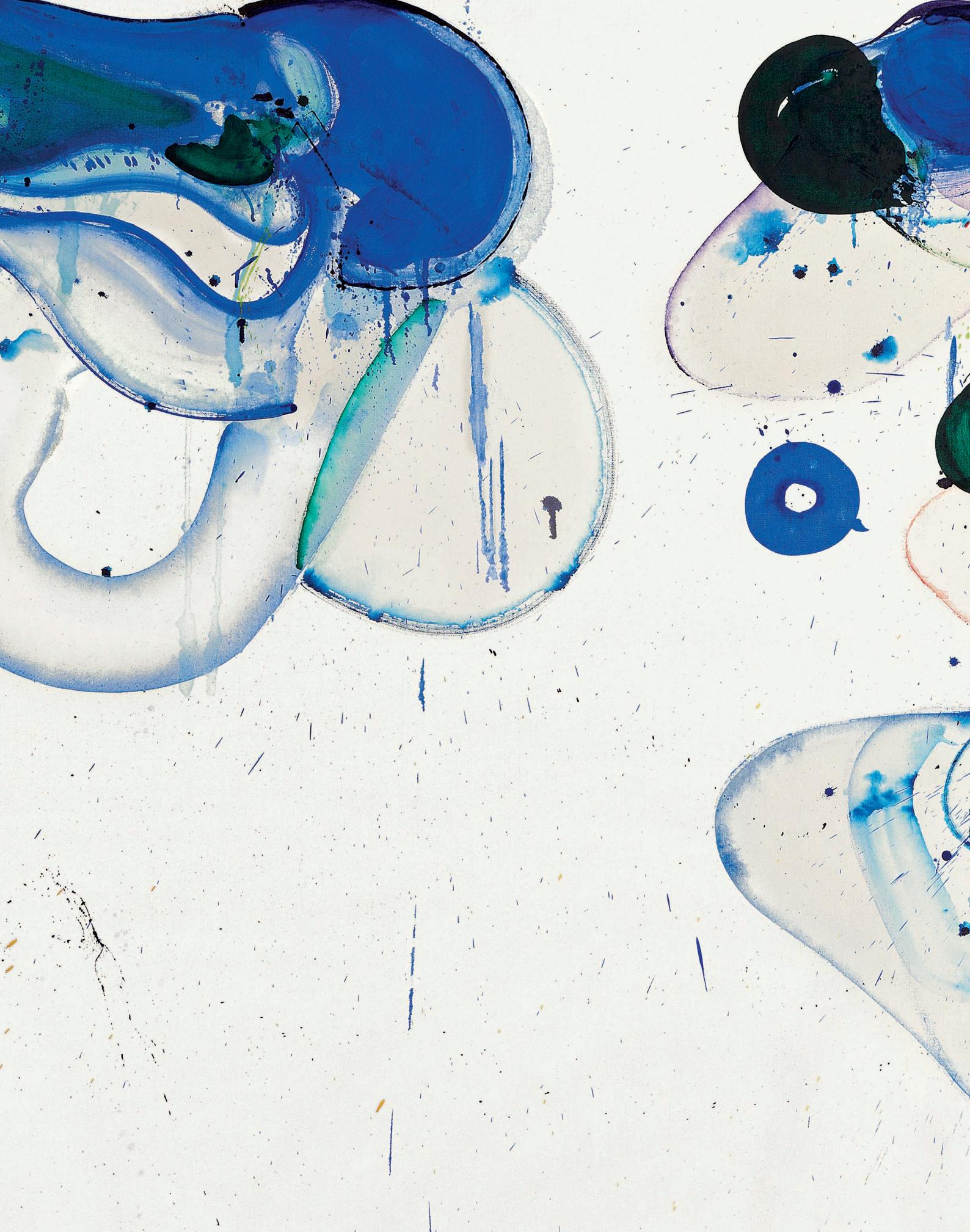
D. Burchett-Lere and W. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, no. SFF.356 (illustrated).

This work is identified with the archival identification number of SFF. 356 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.



Sam Francis, circa 1963. Photo: Sam Francis Estate. Artwork: © 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

Sam Francis had a prolific career that spanned decades and continents, and was possessed of a unique visual style that drew from both his Abstract Expressionist predecessors and the Impressionists. Throughout his oeuvre, Francis had a consistent passion for pushing abstract painting to new levels while defining a singular style that arose from within. Notions of light, water, and air are prevalent in Francis's work, and his influences grew from both internal and external sources. Of his work, he wrote "I am fascinated by gravity, I like to fly to soar, to float like a cloud, but I am tied down to place. No matter where I am... it's always the same. Painting is a way in and a way out." (S. Francis, as quoted by P. Selz, *Sam Francis*, 1982, New York, p. 14.) In the *Blue Balls* series, from which the dazzling *Blue Balls VI* was painted in 1962, we find a deeply personal evolution in the artist's career. Open and free-flowing, with graceful touches of blue artfully placed on a white canvas, *Blue Balls VI* is the work of a virtuoso painter.









Depicting a series of ephemeral and beautiful swirling blue shapes that dance around the canvas, accented by touches of warmer colors, *Blue Balls VI*, is a superb example of the artist's early 1960s series. The blue orbs appear to float and flow around the edge of the canvas, their fluid movements echoing their organic circular shapes. Like clouds or constellations, these blue forms defy a fixed state, and appear to be captured in a frozen instant. These aqueous forms, at once bold and translucent, occupy the upper and side portions of the canvas, and are rendered all the more stunning by their placement on a white background with hints of drips and splatters. While the dominant color is blue, Francis has added elements of yellow, green, and red that enhance the richness and dynamism of the painting. The gestural movement of shapes, which appear to almost be floating around the perimeter of the canvas, seem to converge on the lower left corner, where the strongest splash of red appears, signaling the end of this implied pictorial rotation. The painting's scale echoes human proportions, and its use of emotive color provoke a sense of liberation and serenity in its viewer.

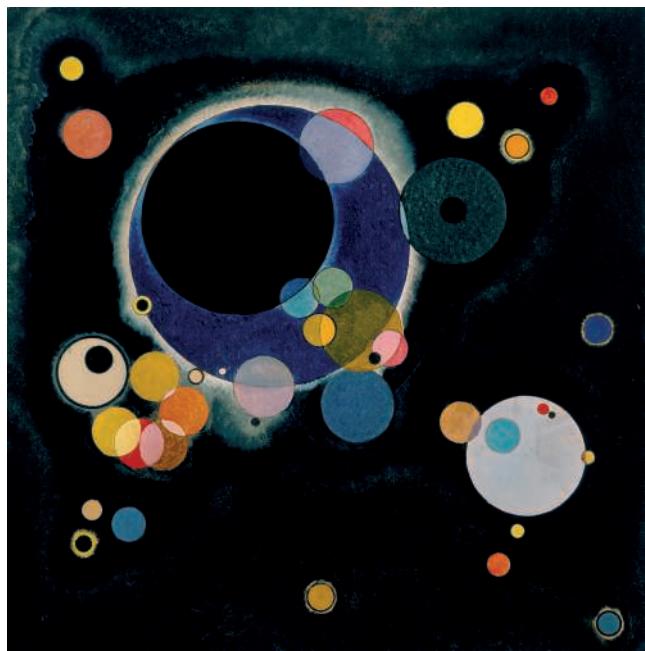
The *Blue Balls* paintings arose out of an exceptional time in Francis's life and career. Afflicted with tuberculosis in his

Left: Detail of the present lot.

Above: Jackson Pollock, *The Moon-Woman Cuts the Circle*, 1943. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Erich Lessing / Art Resource, New York.

youth, he was bedridden for three years in the 1940s and in the early 1960s, the same illness returned, and for much of 1961 he was convalescing in Bern, Switzerland. In 1962, he returned to California where he continued painting as part of his therapy. Of this time, he wrote: "I live in a paradise of hellish blue balls—merely floating, everything floats, everything floats—where I carry this unique mathematics of my imagination through the succession of days towards a nameless tomorrow. What a delight as if I were lighting the way with my own eyes against my will and knowing that I'd rather have paneless windows for eyes. So I continue to make my machines of strokes, dabs and splashes and indulge in my dialectic of eros—objectively for myself and subjectively in the eyes of the audience" (S. Francis, as quoted by P. Selz, *Sam Francis*, 1982, New York, p. 80). For Francis, the *Blue Balls* paintings visualized these thoughts and also expressed the joyousness of his eventual return to health. A bold departure from the brightly colored works of the 1950s, these paintings ushered in an increase in minimalist tendencies that would influence his painting in subsequent years.

Defying consistent classification, Francis's work truly springs from a place of personal soulful expression and unrelenting painterly urgency. A deeply thoughtful artist, his desire to travel and seek new experiences brought him across the globe. With time spent living and working in Paris, Tokyo, New York, Bern,



Above Right: Claude Monet, *Water Lilies*, 1916-1919. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Above: Wassily Kandinsky, *Sketch for Several Circles*, 1926. New Orleans Museum of Art. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.

Mexico City, and Los Angeles, there was a restless energy to his need to experience the world and put those sensations into his art. His international approach to his art-making and life is something that sets him apart from his contemporaries. When he finished his studies in California, he chose not to migrate to New York, and instead moved to Paris in 1950 for several years. Drawn to the city for its energy and its painterly traditions, Francis admired the work of Matisse, Monet, and Bonnard. This affinity with the French painterly modes of the late 19th and early 20th centuries is one that is evident in his work throughout. For instance, Monet's *Nymphéas* proved to be a strong influence, and we can see how the French master's paintings of water lilies foreshadows the subtle elegance of *Blue Balls VI*. Ultimately, for Francis, painting was a means to express his fascinations with his medium, and a unique forum for expressing conscious and unconscious abstraction.

661

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and the Estate of Sam Francis stamp and numbered 'Sam Francis SF76-106' (on the reverse)
acrylic on paper
32 x 20 in. (82 x 53 cm.)
Painted in 1976.

\$60,000-80,000

PROVENANCE

Estate of the artist, California
Private collection, 1996
Private collection
Anon. sale; Hauswedell & Nolte, Hamburg, 7 December 2007, lot 695
Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF76-106 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.

With this new openness, we are given more breathing room in which to move around the paint and the surface, with areas of white now modulating the color zones, pulling them back as we would part a curtain and affording us a glimpse of another kind of space...the space of infinity.

(William C. Agee in Debra Burchett-Lere, Ed., *Sam Francis*, p. 74)



662

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed, stamped with the Estate of Sam Francis Stamp and dated
'Sam Francis 1961 Tokyo' (on the reverse)
acrylic on paper
40 1/2 x 25 7/8 in. (102.8 x 65.7 cm.)
Painted in 1961.

\$150,000-200,000

PROVENANCE

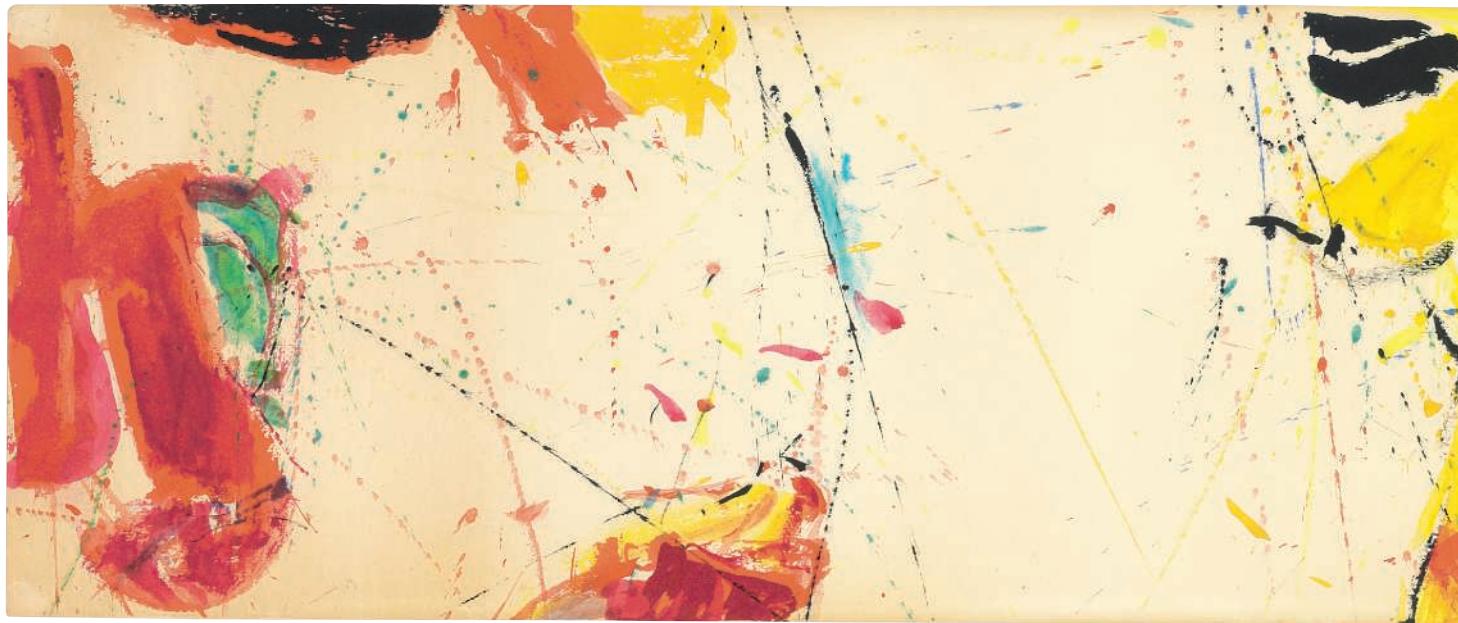
Gallery Delaive, Amsterdam
Private collection, Netherlands
Anon. sale; Christie's, New York, 15 May 2002, lot 188
Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF61-1096
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.

*I am fascinated by gravity. I like to fly, to soar, to float
like a cloud, but I am tied down to place... Painting is a
way in and out.*

-Sam Francis





PROPERTY OF A PRIVATE WEST COAST COLLECTOR

663

SAM FRANCIS (1923-1994)

Sketch for Chase Manhattan Bank Mural

signed, titled and dated 'Sam Francis 1959 Sketch for Mural Chase Manhattan

Bank NYC' (on the reverse)

acrylic on paper

10 1/2 x 49 3/4 in. (26.6 x 126.3 cm.)

Painted in 1959.

\$150,000-250,000

PROVENANCE

Estate of the artist, California, 1994

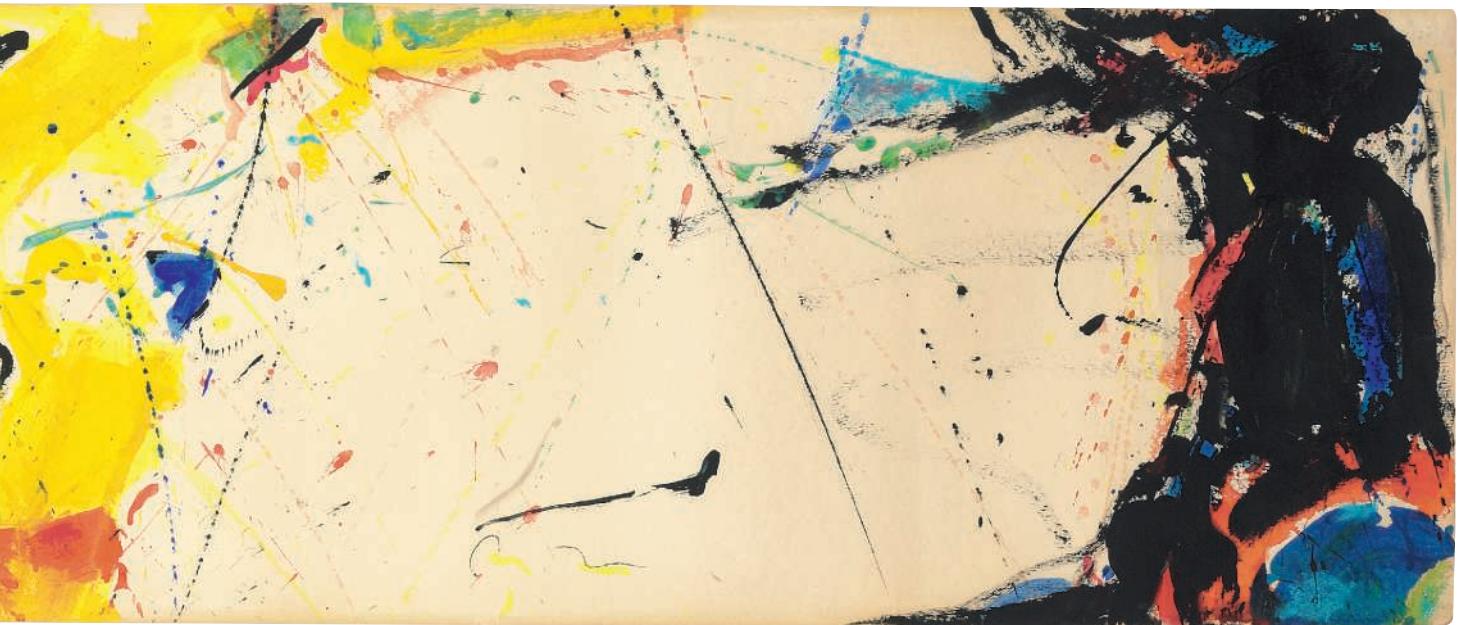
Manny Silverman Gallery, Los Angeles, 1997

Acquired from the above by the present owner

EXHIBITED

Sam Francis in New York, 1958-1960: Studies for the Chase Manhattan Bank Mural & Related Works, May-June 1997, p. 28 (illustrated).

This work is identified with the interim identification number of SF59-087 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



Sam Francis made a life's work of scattering leaves of colour, creating an elegant balance by messing things up, and it is his preference for incompleteness over purity that gives his paintings distinctive beauty and power. A restless curiosity and an appetite for visual pleasure fuelled his vision, and it was one that avoided the solemnity and absoluteness that characterized much twentieth century abstraction.

(C. Burnett, *Sam Francis: 1923-1994*, London, 2003, unpaged).

664

ED RUSCHA (B. 1937)

A Question of Cities

signed, titled and dated "A QUESTION OF CITIES"

EDWARD RUSCHA 1979' (on the overlap)

oil on canvas

22 x 80 in. (55.8 x 203.2 cm.)

Painted in 1979.

\$600,000-800,000

PROVENANCE

James Corcoran Gallery, Santa Monica

Private collection, Chicago

James McCoy, New York

PaceWildenstein, New York

Acquired from the above by the present owner

EXHIBITED

Seattle, Richard Hines Gallery, *Edward Ruscha: New Works*, 1979.
 Los Angeles, ARCO Center for the Visual Arts, *Edward Ruscha: New York, 1981* (illustrated).
 San Francisco Museum of Art; New York, Whitney Museum of American Art; Vancouver Art Gallery; Houston, Contemporary Arts Museum; Los Angeles County Museum of Art, *The Works of Edward Ruscha*, 1982, p. 150 (illustrated).
 Los Angeles, Museum of Contemporary Art, *Under the Big Black Sun: California Art 1974-1981*, October 2011-February 2012.

LITERATURE

M. Kangas, "Just an Average Guy: Ed Ruscha Interviewed," *Vanguard*, 1979, p. 17.T. Trini, "Ruscha on the Air," *Domus*, 1979, p. 46 (illustrated).W. Hemmerdinger, "Ed Ruscha Turns Metaphysical," *Artweek*, 1981, p. 5 (illustrated).P. Johnson, "Spam What Am," *Houston Chronicle*, 1983, p. 14.R. Dean, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Two: 1971-1982*, New York, Gagosian Gallery, 2005, p. 264, P1979.12 (illustrated).

Ed Ruscha in his studio, Los Angeles, 1985. Photo: Evelyn Hofer / Getty Images. Artwork: © Ed Ruscha.

During his early years as a young art student on the Pacific coast of the United States, Ed Ruscha often drove between his adopted home of Los Angeles and his childhood environs of Oklahoma. Driving in the desert became a unique and productive kind of rolling studio for him, one hand on the steering wheel, one jotting notes for future projects and visualizing themes for paintings, as *A Question of Cities* exemplifies.

The present work is a striking, large-scale painting showcasing the trademark aspects of Ruscha's unique visual language—a hypnotic mix of the Pop, the Surreal, and the commercial. It is organized in a monumental horizontal orientation, measuring over six and one half feet across. Evoking Mark Rothko's powerful color fields, virtually the entire pictorial space of this impressive canvas is suffused with a glowing sunset that paints the sky and throws off burnished copper, orange and umber light in all directions.

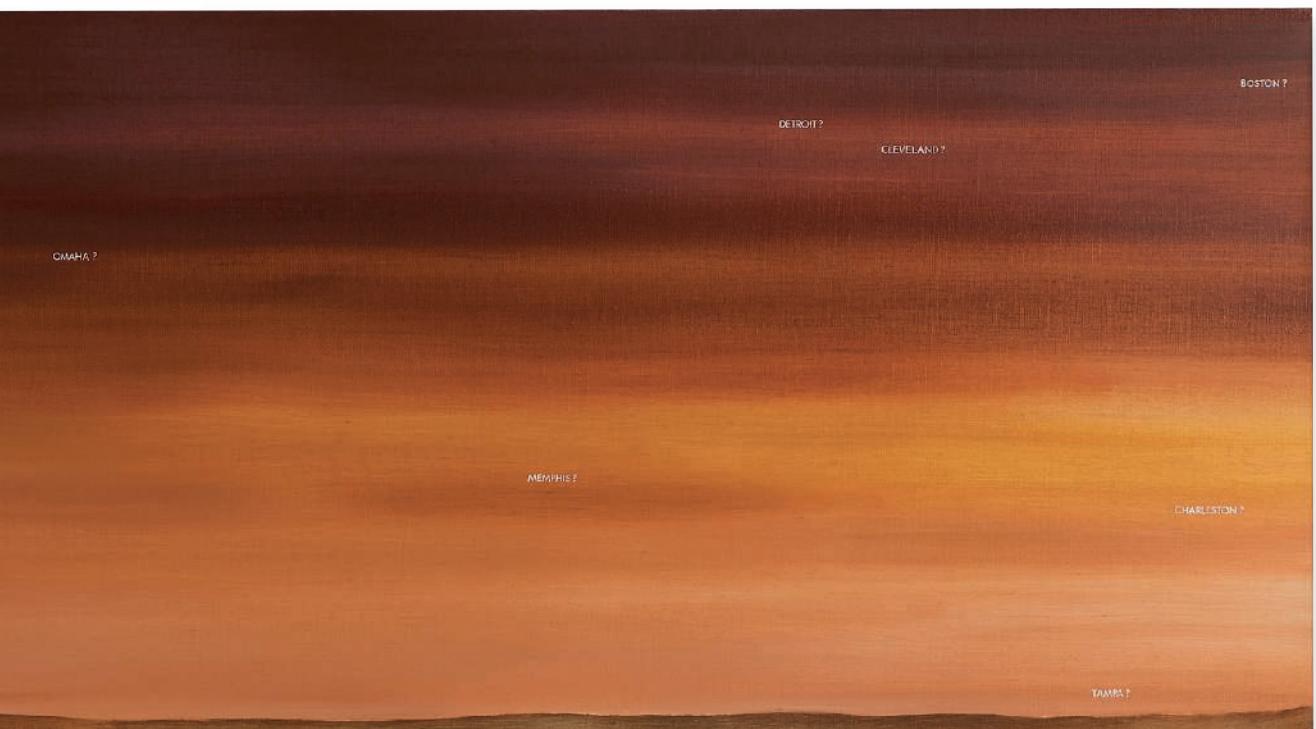
Both the shape of the canvas and the view are suggestive of a driver's perspective as seen from behind the windshield of a car speeding through the desert southwest at twilight, even to the extent that the painting's proportions are similar to that of a windscreens—wide, low, and long. The flat, open and vast terrain suggest, too, the look of panoramic cinematography, an influence acknowledged by Ruscha, the artist having mentioned in interviews that he has been given to creating his own filmic visions of what he observed as he traveled along the desert highways. Ruscha once remarked, "(w)hen I'm driving in certain rural areas out here in the West, I start to make my own Panavision. ...I get a lot of information out on the road that I use in the studio" (quoted in K. Breuer, et al, *Ed Ruscha and the Great American West*, San Francisco, 2016, p. 13).

DETROIT

MEMPHIS?



ALBUQUERQUE?



BOSTON ?

CLEVELAND ?

CHARLESTON ?

TAMPA ?

A tiny, lone figure —a hitchhiker, a rancher, or a stranded traveler, perhaps?— standing near the bottom left corner of the painting seems to be searching the curtain of sky, or traversing the endless expanse. He is all but swallowed-up by the immensity encompassing him. The image is almost entirely sky, with only the thinnest sliver of virtually inconsequential land at the very bottom edge of the canvas, the ground entirely dwarfed by the firmament.

Just as Jasper Johns took the familiarity of a map of America and turned it into an abstract celebration of form and color, this work is no mere realistic depiction or conventional landscape study. The colors and the sheer immensity of the skyscape appear as hyper real, seeming brighter and more splendid than nature itself, akin to a painted backdrop for a motion picture, or a carefully composed and filtered still from a wide-screen Technicolor-Cinemascope cowboys-and-Indians' Western from the 1950s.

An intriguing feature of the painting that separates it from conventional landscape studies is the inclusion of the names of eight American cities painted in white letters that stand in contrast with the darker sky, the names listed in their correct east/west and north/south orientation. The city names appear almost as if stars rising in the early evening, or the winking lights of faraway towns in the distance, or even possibly mileage signs indicating cities along the way, destinations the traveler must choose.

The careful arrangement of city names reflect the artist's ongoing interest in maps and mapping, a theme evident in many of Ruscha's works, some showing city street grids by day, or outlined in lights at night. The question marks following each of the names may express the artist's love of words and typography perhaps more than any specific themes regarding urban issues, as such (Ruscha completed another painting of similar scale and concept in the same year, with the mirror-image title *Cities in Question*).



Left: Detail of the present lot.

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

Above right: Mark Rothko, *Red, Orange, Orange on Red*, 1962. Saint Louis Art Museum. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Saint Louis Art Museum, Missouri, USA / Bridgeman Images.

The open road and the driver's-seat perspective became a significant influence on Ruscha's paintings of the 1970s, including, most notably, the present work. The open highway, the desert, and the uninterrupted landscape—together with their idealized and kitsch representations in the vernacular language of movies and advertisements—have indeed been uniquely American sources of inspiration for Ruscha, showing the artist a way to define a distinctively American and Western art all his own, as distinct from the European.

"'Picture Postcard' sunsets with brilliant gradations of red, orange, and yellow became a frequent motif in Ruscha's art beginning in the 1970s. ... (T)he sunset continues to be an identifier for him of the West...and symbolic of his own personal journeys there" (K. Breuer, et al, *Ed Ruscha and the Great American West*, San Francisco, 2016, p. 12). So closely associated in both his life and his art with both the American West and the image-fantasy of the American West, Ruscha, explores—obliquely and ironically, but not without affection, too—the American frontier, freedom, isolation, escape, endless horizons, place, and even the end of the open road era itself.

665

ALEXANDER CALDER (1898-1976)

Arrows in Flight

signed with artist's monogram 'CA' (on the white element)
hanging mobile—sheet metal, wire and paint
25 ½ x 28 x 19 ½ in. (64.8 x 71.1 x 49.5 cm.)
Executed in 1958.

\$800,000-1,200,000

PROVENANCE

Perls Galleries, New York
Private collection, Massachusetts, 1967
Anon. sale; Christie's, New York, 12 May 2010, lot 255
Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York,
under application number A07399.

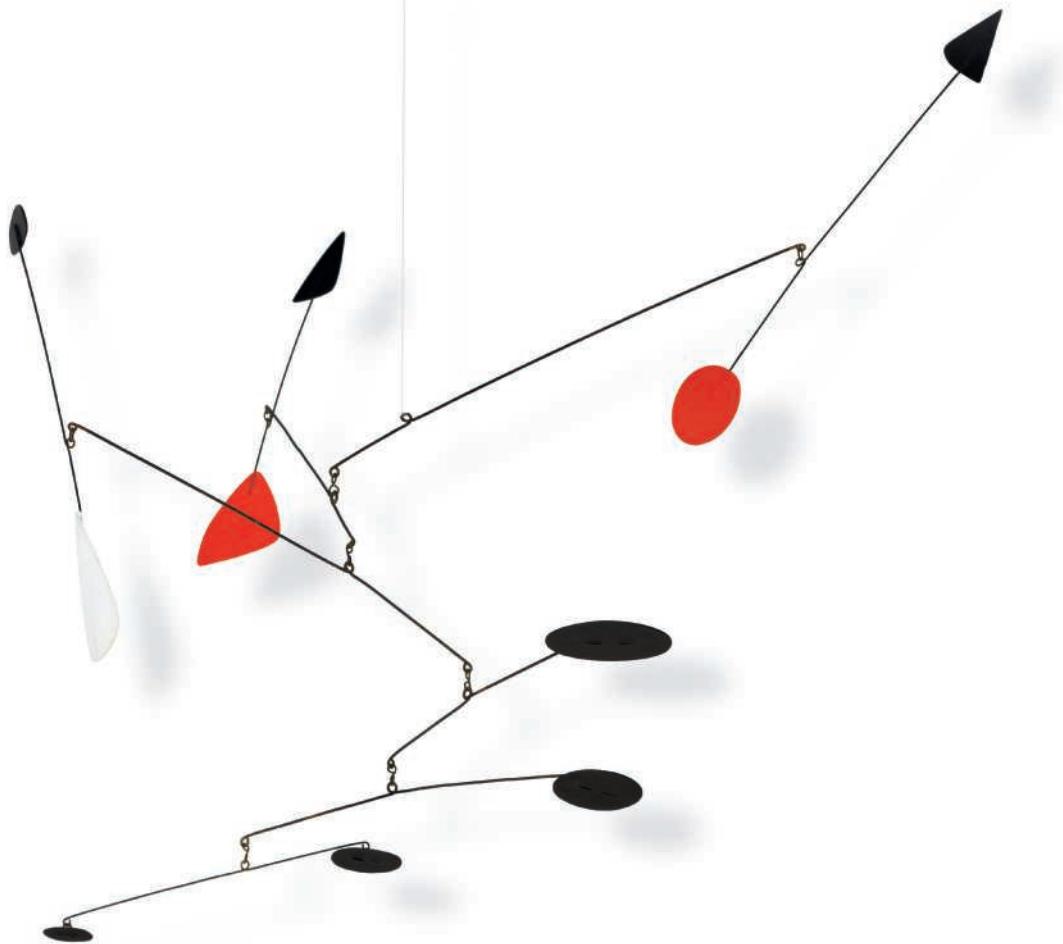


Joan Miró, *Constellation: Toward the Rainbow*, 1941.
Metropolitan Museum of Art, New York. © Successió Miró
/ Artists Rights Society (ARS), New York / ADAGP, Paris
2017. Photo: © The Metropolitan Museum of Art / Art
Resource, New York.

How can art be realized? Out of volumes, motion, spaces bounded by the great space, the universe. Out of different masses, tight, heavy, middling—indicated by variations of size or color—directional lines—vectors which represent speeds, velocities, accelerations, forces, etc. . . .—these directions making between them meaningful angles, and senses, together defining one big conclusion or many. Spaces, volumes, suggested by the smallest means in contrast to their mass, or even including them, juxtaposed, pierced by vectors, crossed by speeds. Nothing at all of this is fixed. Each element able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe. It must not be just a “fleeting” moment, but a physical bond between the varying events in life. Not extractions, but abstractions. Abstractions that are like nothing in life except in their manner of reacting.” (Alexander Calder, “Comment réaliser l’art ?” *Abstraction-Création, Art Non Figuratif*, no. 1, 1932; Republished in: Alexander Calder, A. S. C. Rower, Ugo Mulas, Pier Giovanni Castagnoli, Palazzo delle esposizioni (Rome, Italy) *Calder: Sculptor of Air*, Motta, 2009. p. 111 & p. 222.)

Alexander Calder's *Arrows in Flight* is a definitive example of the artist's renowned mobiles. Widely regarded as one of the most innovative modern sculptors, Calder reimagined the role and function of sculpture, freeing it from millennia of relative stasis and ushering in a new era of artistic freedom and inventiveness. Although trained as an engineer, Calder relied on intuitive principles of balance, weight distribution and aerodynamics

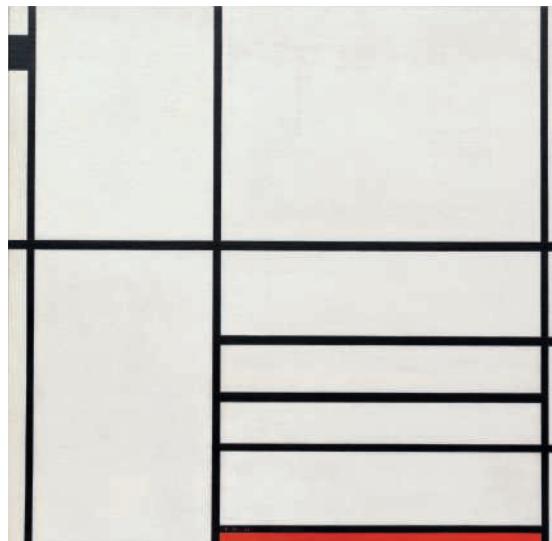




to create his suspended mobiles. A committed modernist, Calder visited Piet Mondrian's Paris studio in 1930. Here, his experience of the studio environment galvanized his interest in wholly abstract art and set him on the path to creating mobile sculptures.

In the ensuing decades, Calder would actualize this idea, producing an extensive body of mobile and stabile sculpture employing Modernism's purity of form. Consistent with other great modernists of his day like his lifelong friends Joan Miró and Jean Arp, Calder used soft-edged, organic shapes. Although entirely abstract, the present work sees Calder entering a more figurative sculptural mode, with the upward-pointing arrows sporting angular, black tips and red tails. An appendage attached to the middle of one of the arrows' shaft splits downward in two directions, balancing on one side a possible third arrow, this one blunt-tipped and white tailed. On the other side hangs a heavier cluster of horizontal circles that cascade downward, resting parallel to the ground. Making use of nine supporting pieces of wire (excluding connecting joints) and ten painted elements, this is a spare and focused sculpture, forgoing the expansiveness of some of Calder's larger mobile efforts.

Credited with expanding views of modernist sculpture, Calder's mobiles are often counted among the great artistic achievements in the medium's history. Using just wire and cut, often painted sheet-metal, Calder's mobiles arrived like an asteroid into a sculptural landscape where cast bronze was the dominant medium. By setting sculpture in motion, Calder upturned nearly every notion of sculpture, making even the most committed modern sculptors appear prudish by comparison. In a move that would prove influential to subsequent generations of artists, Calder chose to employ household



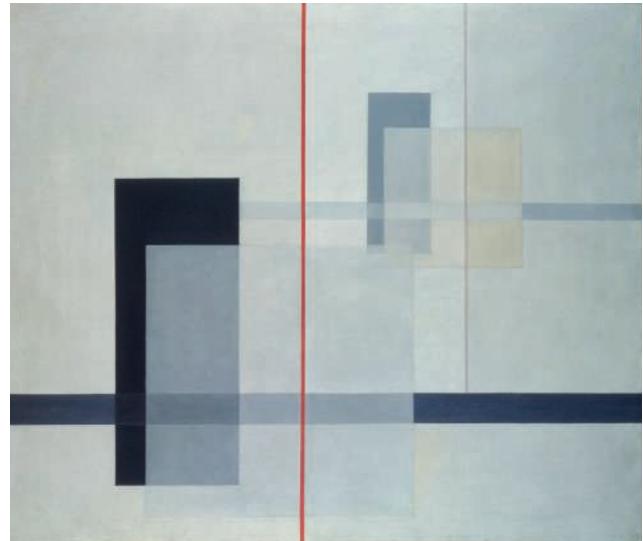
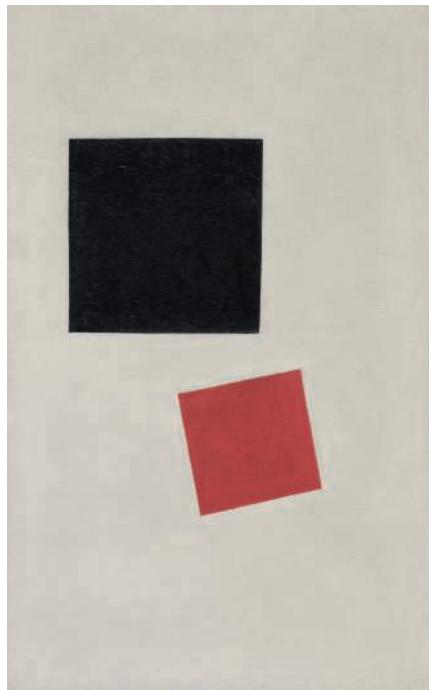
Above: Alternate view of the present lot.

Above Right: Piet Mondrian, *Composition in White, Black, and Red*, 1936. Museum of Modern Art, New York. © 2017 Mondrian / Holtzman Trust. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

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

Far Right: Laszlo Moholy-Nagy, *K VII*, 1922. Tate Gallery, London. Photo: © Tate, London / Art Resource, NY.

Below: Giacomo Balla, *Flight of Swallows*, circa 20th century. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Peter Willi / Bridgeman Images.



materials, expanding not only definitions of sculpture's function but also its means. *Arte Povera*, among others, drew on Calder's radical material simplicity, turning to raw canvas, unstained wood and steel nails in their work. The raw, simple efficacy of *Arrows in Flight* and its antecedent mobiles served as powerful incitements to other would-be creatives that modernist sculpture is attainable and democratic.

Operating on several planar axes, *Arrows in Flight* reflects Calder's dual ability to choreograph his sculptures' movements while simultaneously affording them a degree of autonomy. The multidirectional movement of the present work suggests a pursuit, or a chase after a prey. Notable is the sculpture's approximation of a real, observable event: the motion of an arrow through space. Like an actual archer, Calder can plan an arrow's flight-path, but is ultimately forced to rely on gravity and wind currents to achieve his goal. Thus, *Arrows in Flight* acts as a useful microcosmic metaphor for Calder's mobiles more broadly. In addition to meticulous planning and precise execution, Calder's mobiles also rely on environmental externalities for their full activation.

Using little more than the suggestive, soft forms of a pointed tip and a flouted tail, Calder gives permanent flight to his sculptural arrows. The sculptor draws on a connection between an observable occurrence and his own sculpture, anchoring it to the physical world in a way he rarely does. Typically described in celestial, dynamic terms, Calder's mobiles usually draw on those infinite systems for compositional cues. To see the sculptor work in a more earthly, figurative mode is to see the full scope of his talents. *Arrows in Flight*, like so much of Calder's work, beautifies the once-mundane and transforms the humblest of materials into powerful works of kinetic sculpture.



666

GERHARD RICHTER (B. 1932)

Abstrakte Skizze (664-2)

signed, numbered and dated '664.2 Richter 1988' (on the reverse)
oil on canvas
15 ¾ x 13 ¾ in. (40 x 34.9 cm.)
Painted in 1988.
\$500,000-700,000

PROVENANCE

Galerie Fred Jahn, Munich
Private collection
Anon. sale; Sotheby's, New York, 16 November 1995, lot 156
Meridian Fine Art/Max Lang, New York
Timothy J.B. Williams Fine Art, Chicago
Acquired from the above by the present owner, 1997

LITERATURE

B. Buchloh, ed., *Gerhard Richter: Catalogue Raisonné, 1963-1991, Volume III*,
Bonn, 1993, no. 664-2 (illustrated).
D. Elger, *Gerhard Richter. Catalogue Raisonné 1988-1994, Vol. 4*
(nos. 652-1 – 805-6), Ostfildern, 2015, p. 94, no. 664-2 (illustrated).

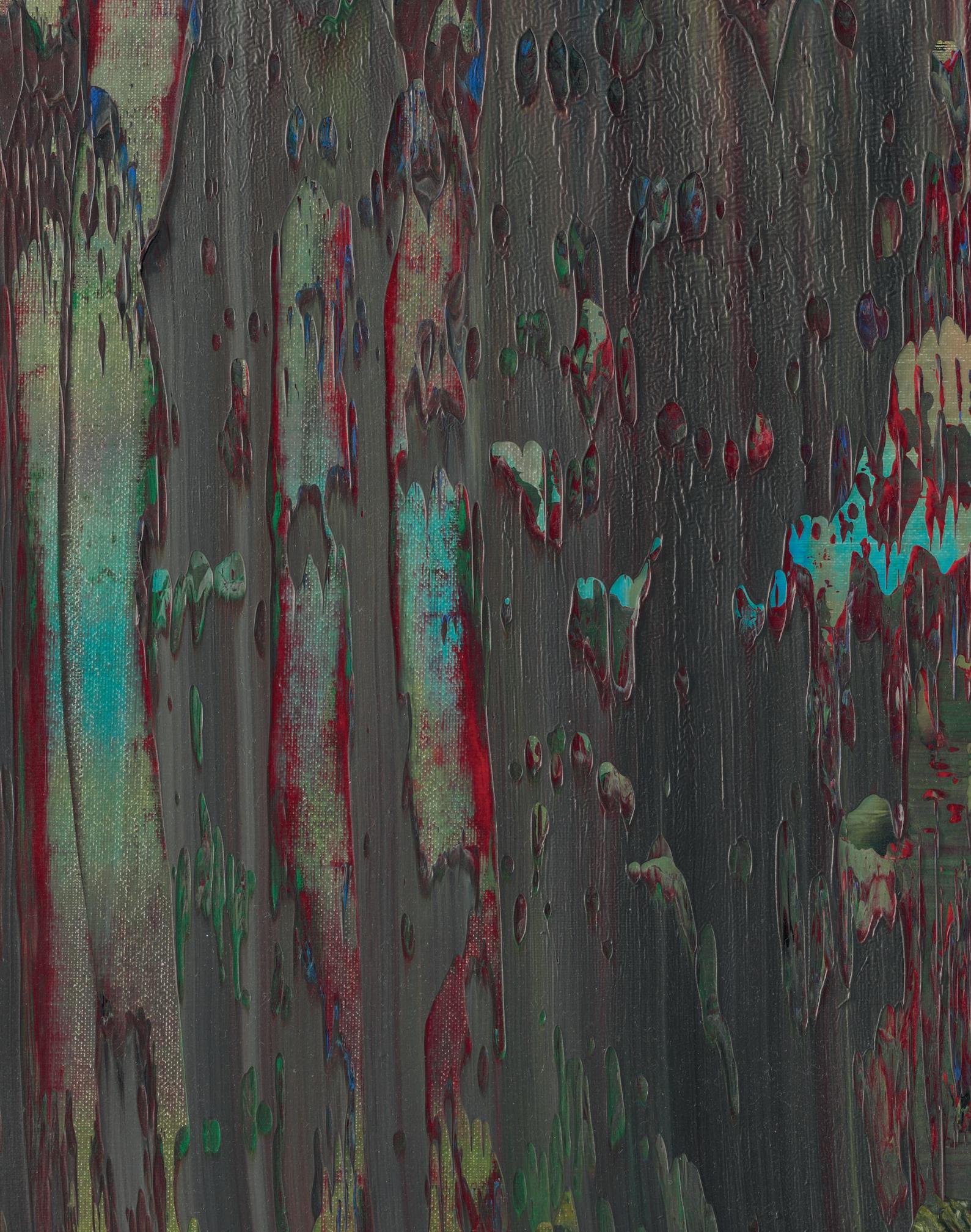


Perhaps because I'm a bit uncertain, a bit volatile...I'd always been fascinated by abstraction. It's so mysterious, like an unknown land.

-Gerhard Richter

Peter Doig, *Reflection (What Does Your Soul Look Like)*, 1996. © Peter Doig. All Rights Reserved, DACS 2017.





Painted in what many think of as Richter's most successful and prolific period, *Abstrakte Skizze* (664-2) is a masterful example of the German artist's famous abstract paintings. Working in a dramatic color palette, Richter's deep reds, blues and greens pierce through the metallic, photo-like grays of the foreground. Here, the viewer observes the masterful juxtaposition of the squeegee versus the paint brush in the extreme depth of layers that Richter lays down. The sheer 'brushiness' and texture of the work imbues it with a sense of tactility, evoking the energy of Abstract Expressionism or the emotional pull of Impressionism. Though the tall vertical shapes may remind the viewer of the ancient beech trees of the Black Forest, with the light lurking hauntingly in the background, the question Richter's abstract paintings consistently ask is whether the reality or the abstraction of reality is more beautiful.

The intricate layers of color that build up to form the core of *Abstrakte Skizze* are laid down with Richter's distinctive combination of chance and refined skill. Ever since he first gave his paintings the *Abstrakte* epithet, he has acknowledged the role that, what he termed, 'nature' played in his paintings. In 1990, shortly after this painting was executed Richter noted, "Accept that I plan nothing. Any thoughts on my part about the 'construction' of a picture are false, and if the execution of the works, this is only because I partly destroy it, or because it works in spite of everything – not by jarring and not by looking the way I planned" (D. Elger, *Gerhard Richter: A Life in Painting*, trans. E.M. Solaro, Chicago and London, 2009, p. 14). To achieve this effect, Richter lays down numerous strata of paint, then as the pigment begins to dry, drags a rubber squeegee across the surface, disrupting his freshly painted top stratum to



Left: Detail of the present lot.

Above: Gustav Klimt, *Buchenwald I (Beech Grove)*, 1901. Galerie Neue Meister, Dresden. Photo: bpk, Berlin / Galerie Neue Meister / Elke Estel / Hans-Peter Klu / Art Resource, New York.

Above Right: Clyfford Still, 1946-H (*Indian Red and Black*), 1946. Smithsonian American Art Museum, Washington, DC. © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, New York.

reveal a kaleidoscope of previous layers, all of which combine and coalesce to form a complex coalition of color and depth. This use of the squeegee proved to be an important innovation for Richter, as it enabled him to relinquish a certain degree of artistic control whilst enhancing the physical qualities of the paint. As Dietmar Elger, the director of the Gerhard Richter Archive points out, "For Richter, the squeegee is the most important implement for integrating coincidence into his art. For years, he used it sparingly, but he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled. It thus introduced a moment of surprise from a creative dead-end, destroying a prior, unsatisfactory effort and opening the door to a fresh start. 'It is a good technique for switching off thinking' Richter has said. 'Consciously, I can't calculate. But subconsciously, I can sense it. This is a nice 'between' state'" (D. Elger, *Gerhard Richter: A Life in Painting*, trans. E.M. Solaro, Chicago and London, 2009, p. 251).

The intricacy and delicacy of this particular work shines through the abundant layers of skillfully applied paint to make the surface come alive with both aesthetic and intellectual resonance. Richter's tussles with the formal nature of the differences between abstraction and figuration manifest themselves on the surface of this work with dramatic effect. With his planes of flat color interspersed with streaks of liquefiant iridescence, the artist teases us, pulling our understanding one way, then the other. This paradox lies at the very heart of Richter's work and makes him undoubtedly one of the most exciting and influential painters working today. In his hands, the medium of paint has been rejuvenated and Richter has taken the lead in ensuring that it remains at the forefront of artistic expression.

667

MORRIS LOUIS (1912-1962)

Gothic

acrylic on canvas

91 1/2 x 145 3/4 in. (232.4 x 370 cm.)

Painted in 1958.

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

PROVENANCE

André Emmerich Gallery, New York

J. L. Hudson Gallery, Detroit

Collection of Irwin and Bertha Green, Boca Raton

Their sale; Christie's, New York, 13 May 1998, lot 265

Acquired at the above sale by the present owner

LITERATURE

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 144, no. 124 (illustrated).



Mark Rothko, *Mural, Section 6*, 1959. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

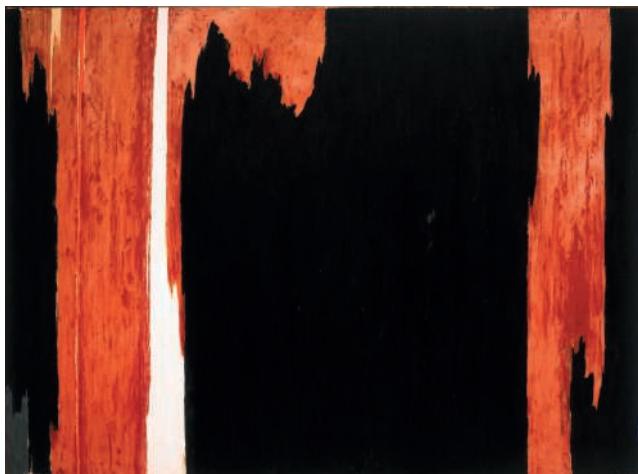
Rich with layers of warm, translucent washes of paint, Morris Louis's *Gothic* from 1958 is a stunning example of his celebrated *Veil* paintings. True to the series' title, paint flows down on the canvas like a succession of diaphanous veils, layered together to sumptuous effect. Using an unprimed canvas and a custom-made diluted paint, Louis succeeded in composing his painting through gesture and pouring, resulting in a glorious almost ethereal effect. The *Veil* paintings, which were revolutionary when first created in 1954, marked a major turning point in the artist's career, and led to increased acclaim and recognition in art world. This bold new direction grew out of the tradition and influence of Abstract Expressionism, but signaled a shift towards a more contemplative, color-based movement. In these paintings, Louis allowed the color to possess and celebrate its own innate properties and qualities, unrestrained by the will of the artist and able to maintain its own flow and life across the surface of the canvas.

At first glance, the dominant color in *Gothic* appears to be a translucent burgundy, with hints of bright yellows, deep oranges, and rusty browns. Yet, beneath the surface appearance, the color has more depth and complexity than any one single area would suggest. Upon closer examination, there is an almost-blue tone to the base layer, its presence hinted at in various spots along the vertical flow, and then peeking out along the upper edge. Similarly, around the border of the main body of color, hints of pure yellow and orange add to the complexity and painterly composition. The plumes of color appear to flow vertically, in a downward motion, in a form that is wider at the top and narrows as the paint makes its way to the bottom of the canvas. Louis used a special paint called Magna, which was a new, more diluted, form of acrylic that allowed the artist to create washes of color, and when combined with









Clyfford Still, 1954, 1954. Albright-Knox Art Gallery, Buffalo. © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.

raw canvas, meant that the paint and base would become a harmoniously integrated surface. Two vertical lines, one at the center, the other to its right, add to the linear beauty of the painting, and serve a double purpose: they mark the spot where braces that held the stretcher in place were located, but also add an element of bold vertical structure to the nuances of the painting's composition. With this union of paint, canvas, and form, the surface becomes a contemplative whole, where painted and unpainted portions serve to define the design, and where negative space is as deliberate and finished as the painted segments.

Louis spent most of his career working outside of New York, save for a few years in the late 1930s and early 1940s. Based instead in Baltimore and then Washington DC, he had the benefit of familiarity with but also distance from what the Abstract Expressionists were doing in New York. A major shift in his progress arose from his meeting Kenneth Noland in Washington in 1952. It was Noland who inspired him to begin exploring new modes of painting and also helped to strengthen his network back in New York with new acquaintances and regular visits. Louis's introduction to Helen Frankenthaler and her work, through a studio visit he undertook with his new friend, was particularly impactful. During that visit, both were deeply impressed by her technique of poured stain painting onto an unprimed canvas. In 1953, Louis met Clement Greenberg and the influential critic would prove to have a major impact on the artist's career.



Detail of the present lot.

Over the years, Greenberg provided him with the guidance and feedback that would play a key part in his artistic evolution and increased recognition.

Greenberg was instrumental in bringing the new *Veil* paintings to the public eye with an exhibition at French & Company in 1959. This exhibition proved to be a breakout for Louis's career, with numerous positive reviews for the 23 *Veil* paintings on display, including praise from the *New York Times*, which said: "Veils of pale, refined color, laid on as thin as can be, surge with monumental grace on these large, strangely dramatic canvases, like chiffon back drops in the dream sequence of some symbolist play. Louis translates the chromatic calculations of Rothko into something that might be called chromatic mysticism. These pictures are esthetic to the last degree, and none the less unsubstantially beautiful for that" (S. Preston, 'Sculpture and Paint: Contemporary Artists in Different Mediums,' *New York Times*, April 26, 1959, p. 17).

Painted at the dawn of a prolific and exceptionally innovative period of Louis's career, *Gothic* is an exquisite example of the artist's individual style and unrivaled painterly skill. Said to be a reclusive figure, Louis worked in isolation much of the time in his dining room, which serves as a 12 x 14-foot studio. That he was able to create such magnificent large-scale paintings in this space is a testament to the enormity of his vision and artistry.



Joseph Mallord William Turner, *Mount Vesuvius in Eruption*, 1817. Yale Center for British Art, New Haven. Photo: Bridgeman Images.

ED RUSCHA (B. 1937)

City with the Jitters

signed twice, titled and dated twice 'Ed Ruscha 1984 EDWARD RUSCHA "CITY WITH THE JITTERS" 1984' (on the reverse and again on the backing board)
 oil on canvas
 36 x 40 in. (91.4 x 101.6 cm.)
 Painted in 1984.

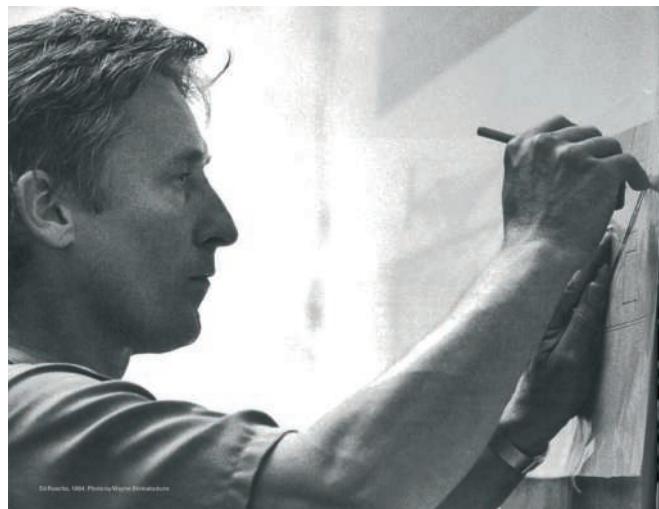
\$1,500,000-2,000,000

PROVENANCE

James Corcoran Gallery, Los Angeles
 Texas Gallery, Houston
 Acquired from the above by the present owner

LITERATURE

R. Dean and E. Wright, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983 - 1987*, Göttingen, 2007, pp. 102-103, no. P1984.13 (illustrated).



Ed Ruscha, 1984. Photo: Wayne Shimabukuro. SHIMABUKURO © 2014. Artwork: © Ed Ruscha.

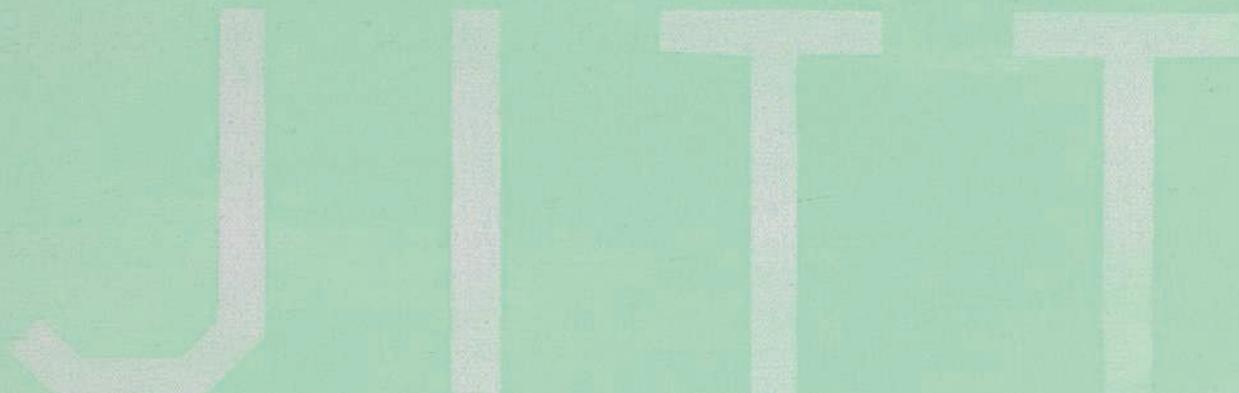
Lauded as one of the most influential artists working today, Ed Ruscha's poignant and often humorous musings on commercial culture and society have existed in a variety of media since his first major works in the 1960s. Employing both his trademark text and a marked interest in atmospheric backgrounds, *City with the Jitters* is a quintessential example of the artist's style and practice in the 1980s. Painted in the year following a major travelling retrospective mounted by the San Francisco Museum of Modern Art, the work continues Ruscha's textual trend with an additional investigation into the spatial properties of his compositions.

Emblazoned across this murky gradation is a slogan timeless in its simplicity. Like much of Ruscha's oeuvre, *City with the Jitters* has a universal quality that resounds with today's audience as much as it did with the viewers in 1984. The word 'jitters' can be manifold in its meaning, and multiple readings enhance the work's staying power. Is it the giddy, hopeful energy of creation and continuous productivity? Or is it a darker nervousness that sets the viewer on edge? A constant buzz of human activity echoes into the shadowy reaches of the composition. The crisp edges of the word 'CITY' cut starkly into the black background, while 'JITTERS' seems to wash out and dissolve. "I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again," Ruscha mused in 2013 to *The New Yorker* (C. Tompkins, "Ed Ruscha's L.A.", *New Yorker*, July 2013). By allowing his text to interact with its surroundings, Ruscha is able to explore his interest in typography and design while also questioning how the legibility and delivery of text can affect its meaning.

CITY

WITH THE

JITTERS



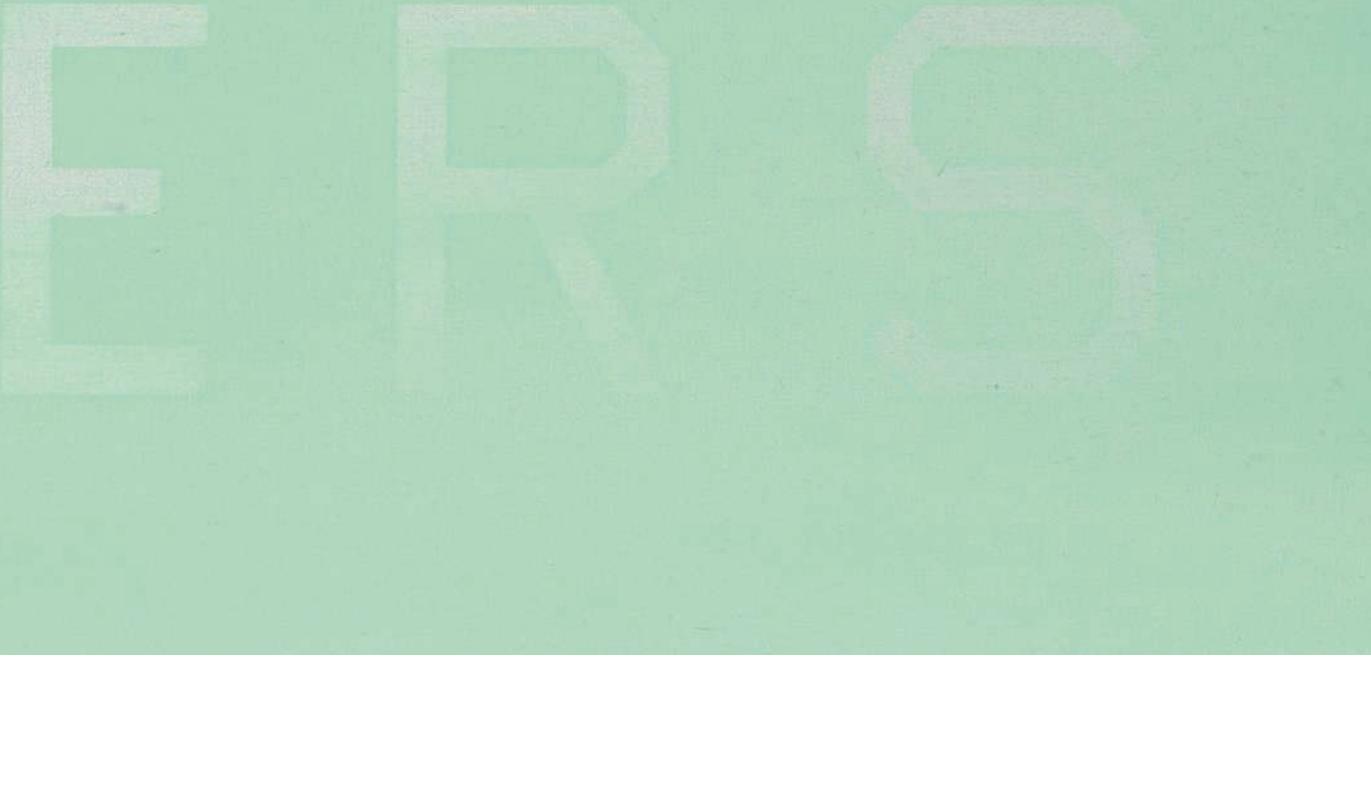
Left: Caspar David Friedrich, *Monk by the Sea*, 1809. Nationalgalerie, Staatliche Museen, Berlin. Photo: bpk, Berlin / Staatliche Museen / Joerg P. Anders / Art Resource, New York.

Right: John Baldessari, *Pure Beauty*, 1966-1968. © 2017 John Baldessari.

Above: Detail of present lot.

While text may be the first point of entry into many of Ruscha's works, his paintings and drawings are not writings. Instead, they endeavor to combine and juxtapose bleary colorfields and images with knife-sharp idioms and phrases. In *City with the Jitters*, the cool aquamarine of the lower portion transitions gradually into the violet and black of the upper. Like streetlights bleeding into space, the constant glow of movie spotlights, or the predawn light of the California desert, Ruscha's choice of background lends itself to a reading inextricably linked to the constant commotion of Los Angeles. The fervent energy of a moving metropolis contrasts sharply with the moody transition from light to dark.

It is prudent that Ruscha's work be discussed within the context of its creation. Working on the West Coast, the artist composed his paintings, drawings, prints, and artist books thousands of miles from the New York Pop and Conceptual artists. Intertwined with both movements, and addressable in conversations about their broader impact, Ruscha's works are nevertheless separate from those of Warhol, Joseph Kosuth, and their compatriots. Existing in the same Californian air as David Hockney (who moved there in 1963), a certain West Coast sensibility is palpable. The Hollywood sign emerges frequently (as in his *Hollywood Study* works in the late 1960s and *Hollywood* of 1984), and references to the Sunset Strip and an abundance of sun-drenched clouds abound. Depictions of desert skylines and open spaces accompany seemingly arbitrary words like *Dinner Plate*, *Sawblade*, *Hit Record* (1982), while the sleek sheen of Ruscha's typography references consumer culture and the glitter of advertising.



The 1980s mark a turning point in Ruscha's practice, one which is typified in pieces like *City with the Jitters*. An increased interest in representational imagery and an exploration of its use in his canvases led to the artist employing photorealistic backdrops for his phrases like those seen in *Wild Cats of the World* (1985). Evolving from flat colorfields into representations of sunsets, sunrises, and other atmospheric phenomena, Ruscha's works are suddenly filled with illusionistic depth where before only monochromatic planes existed. *City with the Jitters* continues this trend by abstractly replicating the effects of light in a dark space. Like a car headlight on a nighttime drive, or the glow from an unseen window, the tripartite gradation suggests the viewer's vantage point as they peer into the gloom. At the same time, this inspection is stymied by the confrontational nature of Ruscha's own typeface, Boy Scout Utility Modern. Beginning in 1980, and prevalent from then on, the squared-off, all-caps letters confuse the illusionary space of the composition. Delivering brief messages and quotes at the forefront of the picture plane, the words also resemble the Hollywood sign for which Ruscha had such fondness. *City with the Jitters* combines many of the most recognizable aspects of Ruscha's practice, and is exemplary of his mature painting style.



669

WAYNE THIEBAUD (B. 1920)

Confection Rows

signed and inscribed 'Thiebaud ❤' (lower left); signed again 'Thiebaud' (center right); signed again 'Thiebaud' (on the reverse)

oil on panel

9 5/8 x 13 1/8 in. (24.4 x 33.3 cm.)

Painted in 2002.

\$700,000-1,000,000

PROVENANCE

Paul Thiebaud Gallery, San Francisco

Acquired from the above by the present owner



Giorgio Morandi, *Still Life*, 1955. Art Institute of Chicago. © 2017 Artists Rights Society (ARS), New York/SIAE, Rome. Photo: The Art Institute of Chicago / Art Resource, New York.

Over his nearly seven-decade long career, Wayne Thiebaud has developed a reputation as one of the foremost proponents of figurative painting. Steadfastly refusing to submit to the gestural largesse of Abstract Expressionism, Thiebaud's canvases capture the emotional resonance of a bygone age, turning ordinary and everyday objects into objects of quiet beauty. His bountiful paintings of diner counters, confectionary and row upon row sumptuous pastries captured the prosperity of postwar America as much as Andy Warhol's Coca-Cola bottles and tins of Campbell's Soup. Yet his meticulous painterly style helped to revive what had previously been the staid genre of still life before Thiebaud took hold of it in beginning in the early 1960s.

Confection Rows depicts a parade of pastry; six regimented columns of irresistible confections all perfectly in line. The slightly elevated viewpoint conjures up a childlike sense of wonder, as if standing on tiptoe to view the tasty treats paid out before us. Alternating rows of dark and light pastries creates an opportunity for the painter to indulge his love





of shape in all its endless variations. The perspective being almost aerial, Thiebaud focuses directly on his subject, leaving out extraneous details of the scene, allowing the viewer to savor the geometries of the elements that are presented to us—a play of circles, straight lines and diagonals. Horizontal stripes of varying widths and colorations divide the canvas into sections and help to draw the viewer's eye toward the center of the canvas.

One of the true delights of a Thiebaud composition is following the artist's eye as he explores the contours of his subject. Thus, *Confection Rows* becomes a study in shapes with each row expressing a different geometric form, as rectangles, circles, pyramids, squares and spirals of varying sizes engage the viewer's vision. Thiebaud demonstrates an interest in the sort of aesthetic concerns that often preoccupy every painter (matters of color, form and composition), whilst retaining a sense of joyful irreverence and becoming subsumed by the rules of traditions of academic painting.

Thiebaud also indulges his love of color as its painterly surface hums alive with dynamic range of hues, encompassing yellows, pinks, blues, greys, browns, reds and oranges. All across the canvas surface is the thick impasto, the wonderful cake frosting-like application of paint that distinguishes Thiebaud's style, rich with luscious swirls, swipes, and layers of liquid paint. The present work is of course a view into a scene, but it is also a painterly surface alive with brushwork.

The light illuminating the scene produces long, dark blue shadows edged in yellow that contrast with the pale blue surface of the pastry counter. The shadows, too, are actually dynamic areas of color, not empty black but in fact

diversely-hued and textured spaces of light. The artist's use of contrasting colors around the edges of objects is Thiebaud's way of enhancing the subjective impression his objects convey, thus imparting vitality rather than merely suggesting a copy of reality.

As evident in *Confection Rows*, Thiebaud was interested in figuration but in a style that was in dialogue with a highly personal vision, drawing upon the artist's own memories and lived experiences. While delighting in the same commercial-American subject matter as the Pop artists, Thiebaud steered an independent course, more inclined to savor the sensuous pleasures of applying oil paint to canvas. It is this painterly quality, his love of what could be done with the thick and opulent medium, that distinguishes his work from the smooth, flat, brushless surfaces accomplished by many of the figures more closely associated with Pop Art.

Thiebaud painted many of his subjects not direct observation, but from memory. This had the effect of distilling and intensifying the recollected forms, conveying at one and the same time a feeling of remove and imparting the objects with a weight and solidity that seems to transcend time. The real subject of Thiebaud's work is often not the subject itself, but the subject as the artist remembers it in his mind's eye. What might at first seem ubiquitous, soon reveals a subtle, quiet feeling that envelops the viewer. His choice of subject matter together with his lush handling of paint produced *Confection Rows*, a work that depicts the beauty of light and surface with great sensitivity, while at the same time delving into the mysteries present in even commonplace objects.

Above Left: Claude Monet, *Fruit Tarts*, 1882. Photo: Bridgeman Images.

Above Right: Wayne Thiebaud, *Cut Meringues*, 1961. Museum of Modern Art, New York. © 2017 Wayne Thiebaud / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: Detail of the present lot.



670

WAYNE THIEBAUD (B. 1920)

Cherries

signed and dated 'Thiebaud 1982' (lower center)
pastel and chalk on paper
13 ¾ x 17 ¼ in. (34.9 x 43.8 cm.)
Executed in 1982.

\$200,000-300,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

M. Strand, ed., *Art of the Real: Nine American Figurative Painters*, New York, 1983. p. 190 (illustrated).



Paul Cézanne, *Still Life with Cherries and Peaches*, 1885-1887. Los Angeles County Museum of Art. Photo: © 2017 Museum Associates / LACMA. Licensed by Art Resource, New York.

This close study of a bowl of cherries demonstrates Wayne Thiebaud's striking command of the still life genre. While the artist was linked with the Pop Art movement early in his career, *Cherries* displays what critics have more recently identified as Thiebaud's mastery of modern realism. Indeed, in its quietly vibrant form, this pastel and chalk work recalls paintings by earlier European artists such as Chardin and Cézanne.

The composition's neutral background, free from distracting environmental elements, focuses attention on the subject at its center. The deep burgundy, spherical forms of the cherries contrast with the soft aquamarine of their container, which casts a bold plate-like blue shadow that appears to shimmer at its edge. Revealing his training as a commercial illustrator, this distinctive shading technique is a signature motif in Thiebaud's still lifes; it both grounds the image and isolates it, emphasizing the object as an offering that cannot quite be grasped.

Furthering the object's sense of vitality is the bundled-together nature of the cherries and the impression that the few stalks depicted are attempting to escape the captivity of the bowl. The patches of color that reflect off the glossy fruit heighten this feeling of animation; the cherries are formed not just from black and burgundy, but from blue, white, red, green, and yellow. In this way, Thiebaud (who depicted his still lives from memory, rather than by direct observation) does more than represent a bowl of cherries; the animation of pigment on paper is so vital that it becomes simultaneously a study of mark-making and color.



Thibaut 1982

WAYNE THIEBAUD (B. 1920)

Desk Set

signed and dated 'Thiebaud 1972' (upper left)

pastel on paper

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

Executed in 1972.

\$300,000-500,000

PROVENANCE

Allan Stone Gallery, New York

Thomas Segal Gallery, Boston

Foster Goldstrom Gallery, Dallas

Collection of 7-Eleven, Inc., Irving

Their sale; Sotheby's, New York, 16 May 2001, lot 103

Acquired at the above sale by the present owner

EXHIBITED

San Francisco Museum of Modern Art; Newport Harbor Art Museum; Milwaukee Art Museum; Columbus Museum of Art and Kansas City, Nelson-Atkins Museum of Art, *Wayne Thiebaud*, September 1985–November 1986, pp. 81 and 174, no. 37, pl. 28 (illustrated).

Jasper Johns, *Savarin*, 1981. Museum of Modern Art, New York. © 2017 Jasper Johns / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

In Wayne Thiebaud's *Desk Set*, we see all the hallmarks of the artist's unique ability to take everyday objects and elevate them to things of subtle and serene beauty. Most of *Desk Set*'s surface is occupied by the verdant green desk pad, upon which are three neatly organized, perfectly rendered pencils. In the background, we see a few additional implements: a pen in its holder, and a set of envelopes; each is shrouded by the artist's evocative shadow—enigmatically rendered in delicate shades of mauve, purple and blue. This combination of composition and painterly treatment of the pastel medium lends this work a richly ethereal quality and displays Thiebaud's ability to convey classical painterly styles with a contemporary American twist, a virtue for which he is rightly renowned.

Thiebaud is known to have painted many of his works from memory, and in distilling his subject through his own imagination, he bestows on each object an interpretive quality, together with the sense that it is composed to satisfy his visual ideals rather than straightforward reproduction of reality. Heralded for his distinguishing abilities, Thiebaud's style owes as much to his training in professional illustrating, in addition to his admiration for the work of earlier masters such as Giorgio Morandi, and the innovations of Pop artists of the 1960s. In *Desk Set* we see these influences converge, and the richness of its vivid palette, the softness of its lines, and the sensuousness of the pastel, all stand as stunning examples of Thiebaud's accomplishment and originality.

Thebaud 1972



672

WAYNE THIEBAUD (B. 1920)

Bow Ties

signed, inscribed and dated '♥ Thiebaud' (lower left); signed again and inscribed again 'Thiebaud ♥' (upper right)
pastel and ink over lithograph on paper
11 ¼ x 13 ¾ in. (29.8 x 35.2 cm.)
Executed in 1992.

\$200,000-300,000

PROVENANCE

Campbell-Thiebaud Gallery, San Francisco
Acquired from the above by the present owner, 2000

His objects are nuggets of nostalgia, encoding fond memories from his youth but also aspects of American life meaningful to a great many of us.

(S. A. Nash, *Unbalancing Acts: Wayne Thiebaud Reconsidered*, Wayne Thiebaud: A Paintings Retrospective, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 35)



673

WAYNE THIEBAUD (B. 1920)

World Ball

signed and titled "WORLD BALL" Thiebaud' (on the reverse)

oil on panel

9 3/4 x 11 in. (24.7 x 27.9 cm.)

Painted in 1992.

\$300,000-500,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Allan Stone Gallery, *Wayne Thiebaud at ASG: Celebrating 33 Years*

Together, May- June 1994 (illustrated).

New York, Allan Stone Projects, *I Can See For Miles*, June- August 2016.



Johannes Vermeer, *The Astronomer*, circa 1668. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

World Ball, created thirty years into Thiebaud's career, is an intriguing work that synthesizes two of the artist's most celebrated genres: his signature still lifes and his aerial-view landscapes. It also displays the artist's supreme skills as a colorist. Like many of Thiebaud's iconic depictions of cakes and confectionary, the subject of the work is highlighted and isolated by its placement against a neutral background. In this case, however, instead of brushstrokes materializing as icing swirls or glossy fruit, the viewer is presented with a multi-colored globe-like object and the bold shadow that it casts. It is as though Thiebaud has stepped back from his vertiginous California landscapes in order to capture the whole world. But the painting is of course more than mere realistic representation for an artist of which it has been written: "Through his unlikely combinations of the real and the unreal, Thiebaud is able to elevate his work to a state of originality, both in the arrangement of forms in space and in the offbeat colors used to identify them" (J. Yau, "Wayne Thiebaud's Incongruities," *Wayne Thiebaud*, New York, 2015, p.24).

While the spherical shape, the colorful patches of variously worked pigment, and the longitude and latitude lines all give the impression that this is the picture of a globe, the lack of recognizable country shapes and the waviness of the lines reveal the artist's hand. This is further emphasized by the use of halation, a signature Thiebaud technique, whereby light-infused lines of contrasting color encircle the ball and its shadow. The effect is one of pulsating vibrancy, which, at one and the same time, captures the essence of the depicted world and of this singular painting.



674

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1977' (on the reverse)

watercolor and gouache on paper

29 1/2 x 41 in. (75 x 104.1 cm.)

Painted in 1977.

\$120,000-180,000

PROVENANCE

Foster Goldstrom Fine Art, San Francisco

The Buck Collection, Laguna Beach, *circa* 1970s

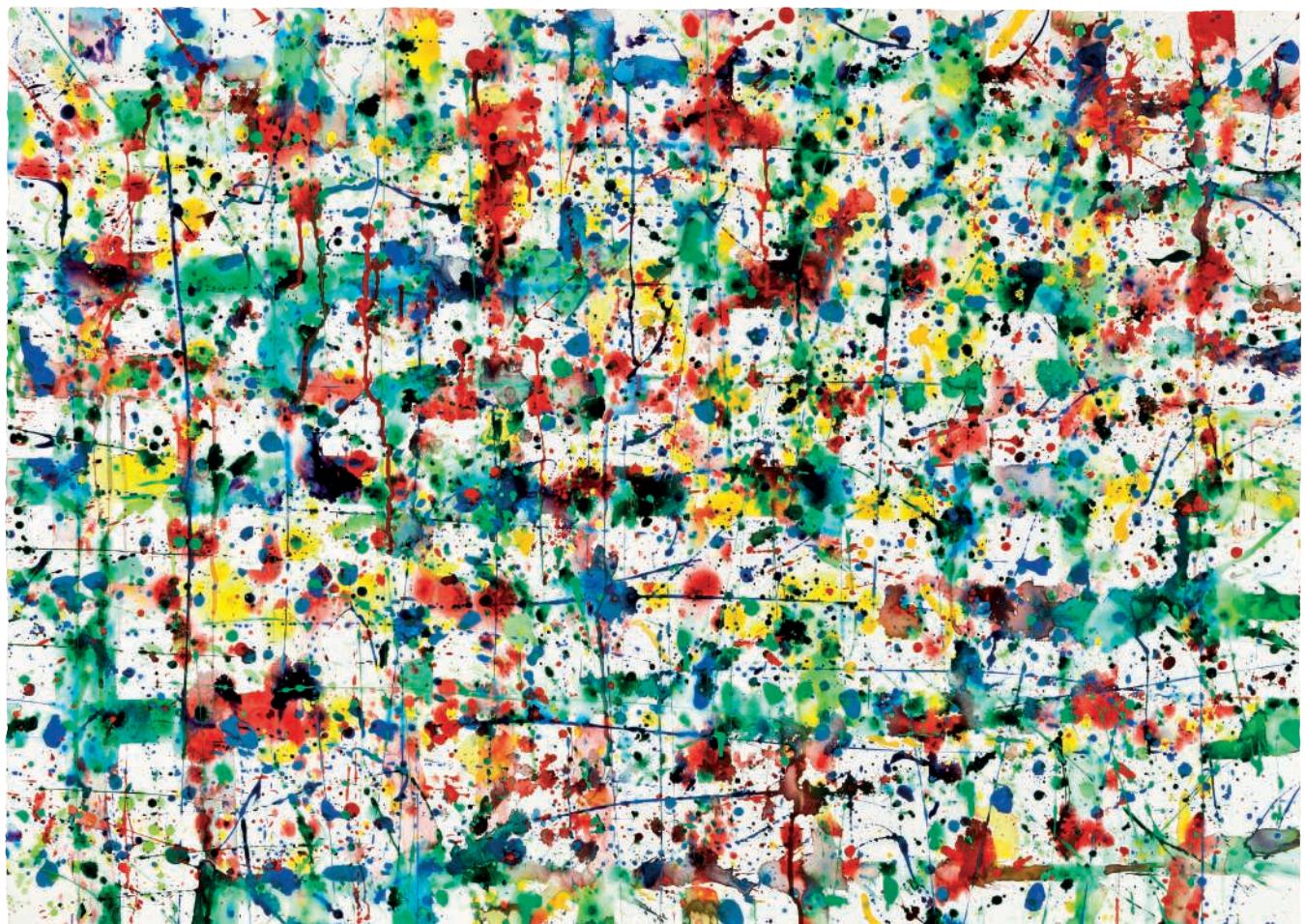
Anon. sale; Sotheby's, New York, 12 September 2007, lot 87

Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF77-267 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.

Francis's distinctive way of building a picture with an accretion of rhythmic touches, at once deliberate and loose, seems equally indebted to the legacy of Abstract Expressionism, the slashing 'automatic' gestures of Riopelle and his colleagues, and the most spontaneous, inspired Japanese brushwork, with an admixture of reverent homage to the planar strokes of Paul Cézanne's late watercolors.

(Carl Belz in Karen Wilkin, *Ed, Color as Field: American Painting, 1950-1975*, New Haven 2007, p. 66)



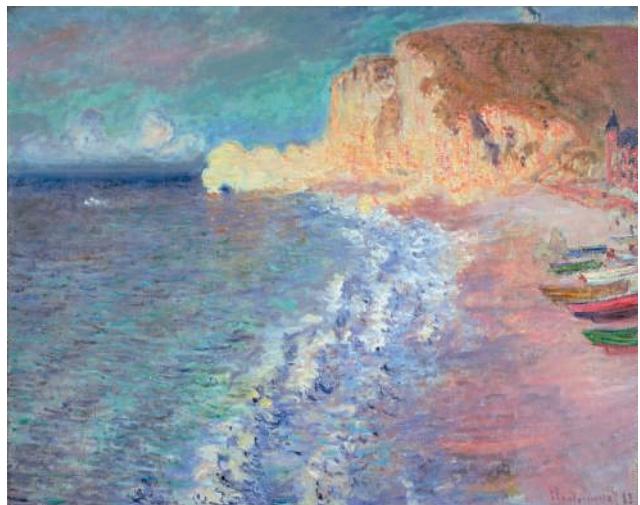
WAYNE THIEBAUD (B. 1920)*Long Beach*

signed, inscribed and dated '♥ Thiebaud 2003' (lower left); signed again, inscribed again and dated again '♥ Thiebaud 2003' (on the reverse)
 acrylic on canvas
 35 7/8 x 24 in. (91.1 x 60.9 cm.)
 Painted in 2003.

\$400,000-600,000

PROVENANCE

Paul Thiebaud Gallery, San Francisco
 Acquired from the above by the present owner, 2004

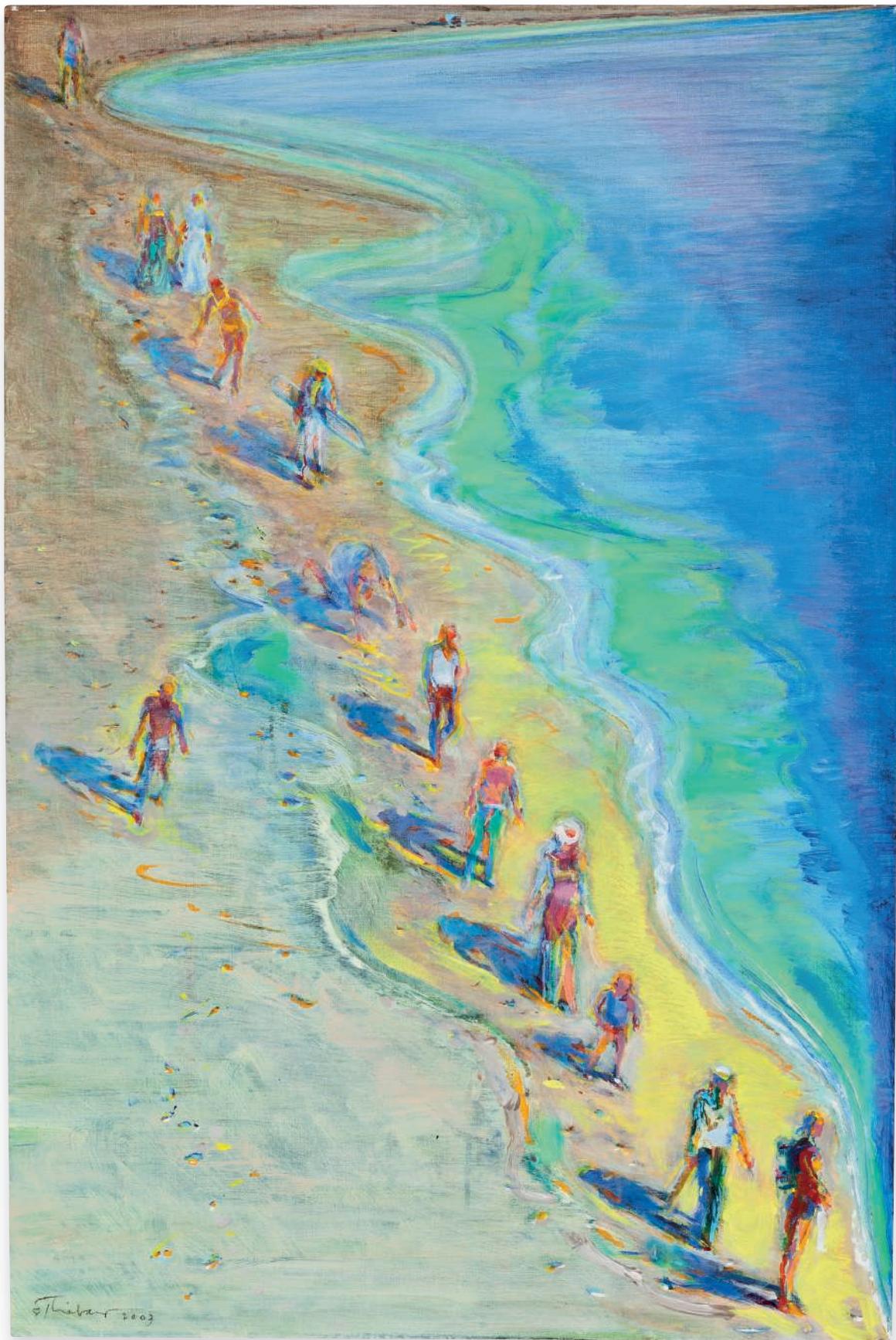


Claude Monet, *Morning at Etretat*, 1883. Photo: Bridgeman Images.

A key example of a series of paintings produced between 2003 and 2005, *Long Beach* resumes the theme of Californian beach life and culture, which Wayne Thiebaud first explored as early as 1959.

Preserving his signature style of rich impasto and dexterous brushwork typical of his iconic renditions of foodstuffs started in the 1960s, this work addresses another aspect of the commonplace: one populated by leisurely beachgoers from a bygone era. His works are stories about a West Coast that lives on through his memory, like the pies that he never drew from life but instead are fragments of his childhood fancies. *Long Beach* deals with the every-day from the perspective of an adult reflecting on his years growing up there working as a life guard and on the time spent with his wife and children in their second home in the nearby Laguna Beach.

The striking diagonal division of the canvas, dotted with tidily aligned figures, heightens a sense of temporality and motion. The vivid palette of the canvas enhances its animation and pays homage to Morandi and Matisse who guided Thiebaud in the development of that highly sophisticated color theory where hues "vibrate when you put them next to each other" (W. Thiebaud, quoted in C. McGuigan, "Wayne Thiebaud Is Not a Pop Artist," *Smithsonian Magazine Online*, 2011). Though popular culture remains a central theme throughout his practice, his work is closer to the narrative lyricism of Edward Hopper than the cold representation of Andy Warhol, setting his work apart in the landscape of post-war American art history.



S. Thibaut 2003

676

WAYNE THIEBAUD (B. 1920)

French Fries

signed and dated 'Thiebaud 1961' (lower left); signed again and titled "'French Fries' Thiebaud" (on the stretcher)

oil on canvas

20 1/8 x 24 1/8 in. (51.1 x 61.2 cm.)

Painted in 1961.

\$300,000-500,000

PROVENANCE

Private collection, acquired directly from the artist

Anon. sale; Sotheby's, New York, 27 February 1985, lot 140

Acquired at the above sale by the present owner

EXHIBITED

New York, Allan Stone Gallery, *Wayne Thiebaud: 25th Anniversary at the Allan Stone Gallery*, March-April 1986.

New York, Allan Stone Gallery, *Wayne Thiebaud Since 1962: A Survey*, April-May 2005.

LITERATURE

M. Moorman, "New York Reviews: Wayne Thiebaud," *ARTnews*, March 1986.



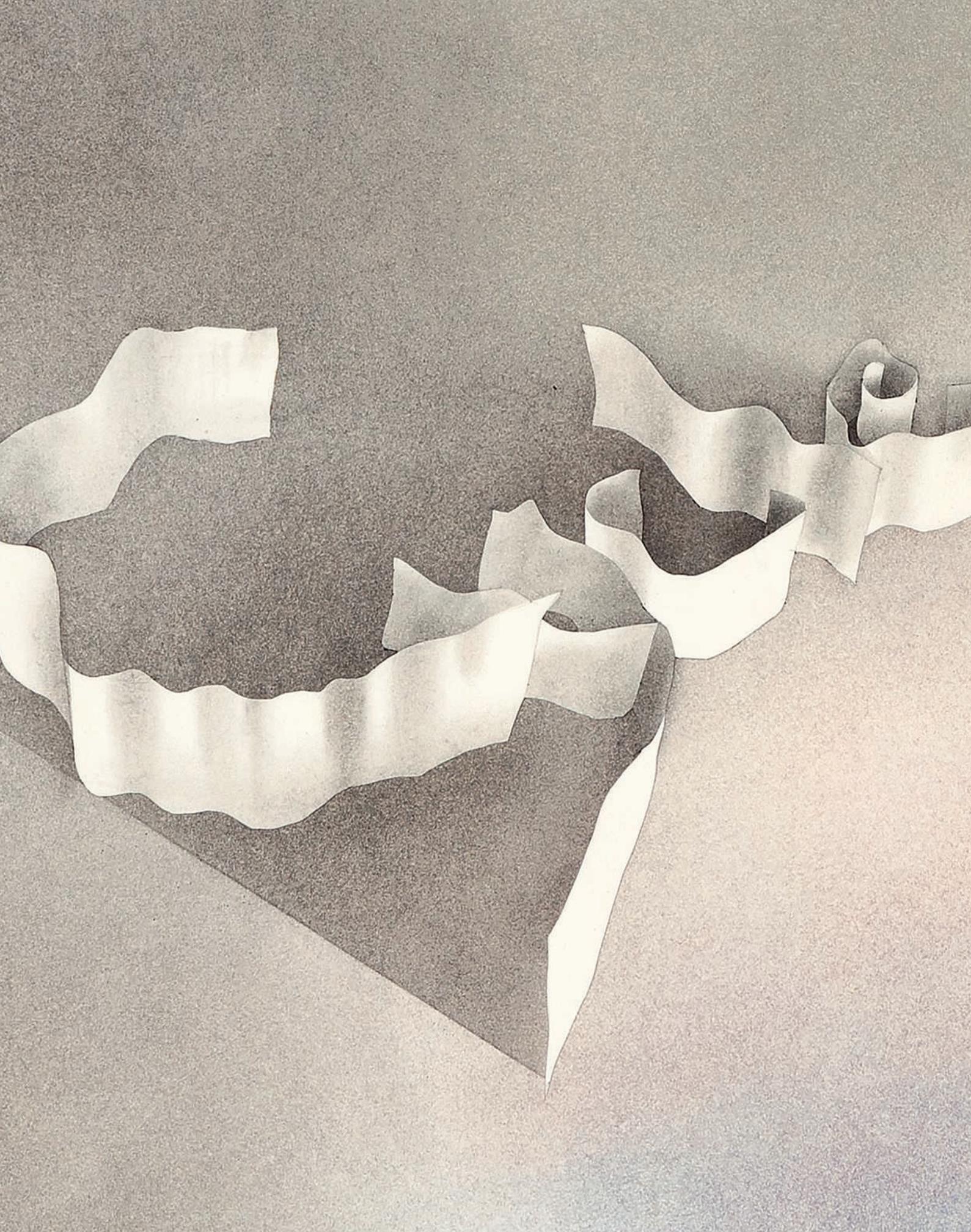
Joseph Mallord William Turner, *Spithead: Two Captured Danish Ships Entering Portsmouth Harbour, 1807-1809*. Tate Gallery, London. Photo: © Tate, London / Art Resource, NY.

Completed the year before his acclaimed debut show at New York's Allan Stone Gallery in 1962, *French Fries* was created at a seminal moment in Wayne Thiebaud's career. As the title indicates, the apparent subject matter of the work is the carton of fries that appears to rest on a brightly lit diner counter. Yet this everyday food item and classic image of American life is transfigured by the painting's striking compositional layout and bravura handling of paint into an expressionistic study of light, color, and line.

A deep void of black pigment fills two-thirds of the picture plane and is framed by two differently toned blue lines, while the "diner counter" is composed of two broad planes of varied yellow hue. The paint is vigorously handled, with thick impasto enlivening the canvas. This sense of energy is furthered by the way in which the color fields infiltrate one other; deep blue mingles with black, and the bold yellow of the counter's left-hand-side is transformed into earthy ochre on the right. From this mass of painterly energy, the viewer's eye is ultimately drawn back to the relative stillness of the white throwaway carton of fries, which appears to half-float within the bounds of the canvas.

Similarly to Thiebaud's celebrated paintings of cakes and confectionary, *French Fries* invites the viewer to partake, but the compositional structure defies that possibility, creating instead a sense of distance and longing. Thus, this isolated icon of Americana becomes, like a zoomed-in fragment of an Edward Hopper painting, both a commentary on modern life and an exercise in the possibilities of paint.





Left: Lot 678. Ed Ruscha, *Cycle*, 1970 (detail).
© Ed Ruscha.

Right: Elizabeth Brooke Blake. Photo: Josef Astor.



Property from the Collection of **Elizabeth Brooke Blake**

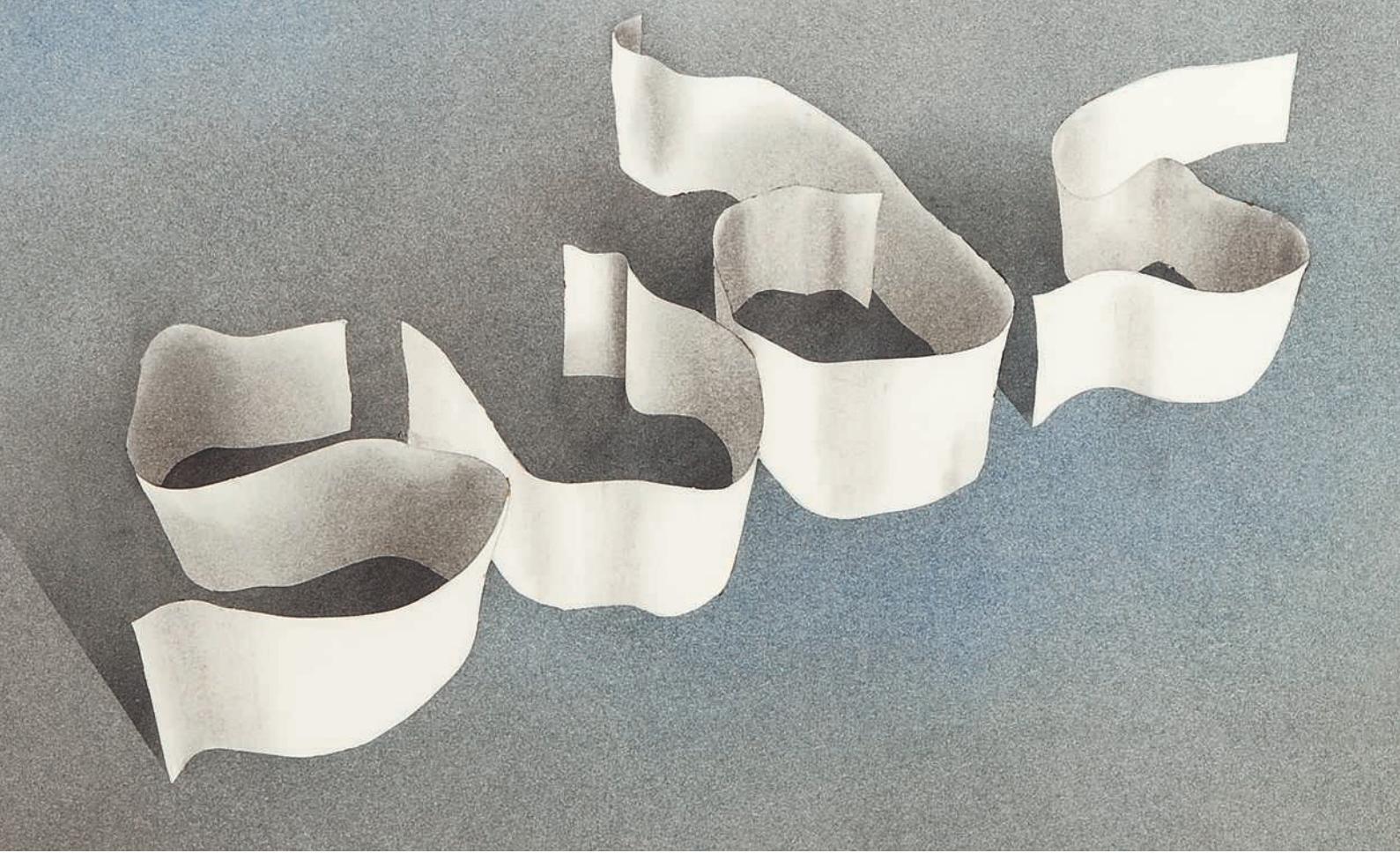
Elizabeth Brooke Blake, known to her friends as Betty or "Boop," is best remembered for her fiercely independent spirit and witty sense of humor that served her well for 100 colorful years. During her lifetime, she was an East Coast aristocrat, a Parisian debutante, art world pioneer and patron, wife, and mother. She married five times and raised four children. Born in 1916 to George Brooke Jr., a Philadelphia banker and steel manufacturer, and his wife Lucile Polk Brooke, Betty grew up at Almondbury, a Horace Trumbauer-designed house on Philadelphia's Main Line, and summered in Newport, a locale forever dear to Betty. In her teens, Betty attended Madame Chapon's finishing school in Paris. During her regular visits to the Louvre, her passion for art bloomed. At eighteen, Betty married Tommy Phipps, nephew to Nancy Astor and son of Nora Langhorne, and they settled in London; they socialized with a creative set that included F. Scott Fitzgerald, Nancy Lancaster and Syrie Maugham, whose furniture Betty purchased extensively.

In 1943, Betty and her third husband Jock McLean moved to Dallas, where the independent-minded Betty challenged the city's conservative norms and where she began to build her art collection. Harry Parker, former Director of the Dallas Museum of Art, said Betty had "the best eye for contemporary art in America." In 1951, trusting her eye, she founded the Betty McLean Gallery with artist Donald Vogel. It was one of the first Modern art galleries in Texas. In 1955, despite the incredible quality of her gallery's offerings, Betty and Vogel shuttered the business. "I had Picassos but nobody bought them," said Betty laughingly. "People in Dallas back then would rather buy Cadillacs!"

Betty remained deeply involved in the Dallas arts community for the rest of her life. She was a longtime board member and acquisitions committee member of the Modern Art Museum of Fort Worth, board member of the Newport Art Museum, Chairman Emeritus of the American Federation of Arts in New York and commissioner to the precursor to the Smithsonian American Art Museum. "She was a great source of support for artists and the whole Texas art community," said Marla Price, director of the Museum of Modern Art, Fort Worth. She mentored New York artists Mark di Suvero and Claes Oldenberg and Texas artists including Vernon Fisher and David Bates.

A social maven, Betty loved to entertain her extensive circle of friends. Her homes were bright and colorful. She filled her Dallas and Newport homes with works by Roy Lichtenstein, Josef Albers, Frank Stella, and Alexander Calder amongst other artists. Along with her impressive art collection, Betty prized the furniture she acquired from her friend Syrie Maugham. The pieces ranging in date from the Louis XV period to the 1940s blended easily in Betty's interiors, more examples of her *joie de vivre* and vibrant personality. "She was curious about everything," says son Doug Blake. "That's what kept her going – her love of life." Her joy and insatiable curiosity was infectious to all who knew her, especially her nine grandchildren and eleven great grandchildren, who are spread across Texas, the East Coast, and Europe.

Capera Ryan
Deputy Chairman, Christie's Americas



Ed Ruscha's Ribbon Words

Sophisticated and enigmatic, Ed Ruscha's *Ribbon Drawings* series recall both the florid script of mid-century neon signage, and the glamour and iridescent glow of motion picture credit sequences from Hollywood's golden age. They also merge Ruscha's dry sense of humor with elements of Surrealism, Pop and even aspects of Conceptual art. These elegant drawings turn found language into high art, with the words becoming beautiful, almost sculptural, objects.

Cycle presents the titular word as if viewed from a high-angle viewpoint, with sweeping, downward perspective and the drawing itself is meticulously rendered, with the fine point of Ruscha's pencil conjuring up a remarkable array of visual effects. The strongly horizontal orientation of the paper support gives the drawing the expansive impression of a Cinemascope motion picture screen. This dramatic horizontality became an aspect of some of Ruscha's most notable work from this period, for example his Hollywood Sign compositions. Here, the word "Cycle," seemingly made up of curls of ribbon or strips of paper, appears lit with an illumination that theatrically rakes across the letters as if from a studio lamp positioned at the lower right corner of the frame, brushing across the letters from right to left. A sharply defined shadow line draws a diagonal border to the left of the letter "C." The result is an agreeably tactile effect, a characteristic of Ruscha's later ribbon drawings.

This drawing combines Ruscha's highly unusual choice of gunpowder with contrasting shades of soft pastel. These are brighter in the right third of the

pictorial space, with delicate yellows, pinks, violets, reds and blues forming ethereal clouds of color across the right quadrant of the drawing. The tones imperceptibly merge into one another, and seem to float above the paper sheet. The coloration of the left half of the drawing is much darker, with black, grey, and subtle bluish-purple shadings, further emphasizing the impression that the light illuminating the scene is from the right side, leaving the left half darker.

In *Suds*, Ruscha presents a tonally darker take than that of *Cycle*. In this work, the letters reside within a duskier color space than they do in the former drawing. Shades of grey, some light, some darkened by intermingled brown shadings, dominate the picture space, creating a somewhat more subdued tone. A delicate blue mist drifts from the upper left corner of the drawing toward the word "Suds" at the center, some of its letters resting in front of another blue field at their feet. Small clouds of vibrant greens enliven the upper right corner and lower edge of the drawing, lending a contrasting brightness.

The letters making up the word "Suds" are of a clear, bright whiteness, again, as in *Cycle*, seemingly lit by a strong light source located somewhere beyond the lower right corner of the image. Here, too, the viewer looks down upon the word as if from a high camera angle. Ruscha's choice of the word "Suds" suggests the artist's interest in playing with the commercial language of advertising and commodities, with their high-energy sales pitches extolling the soapy, sudsy features of products like laundry detergent or dishwashing liquid.

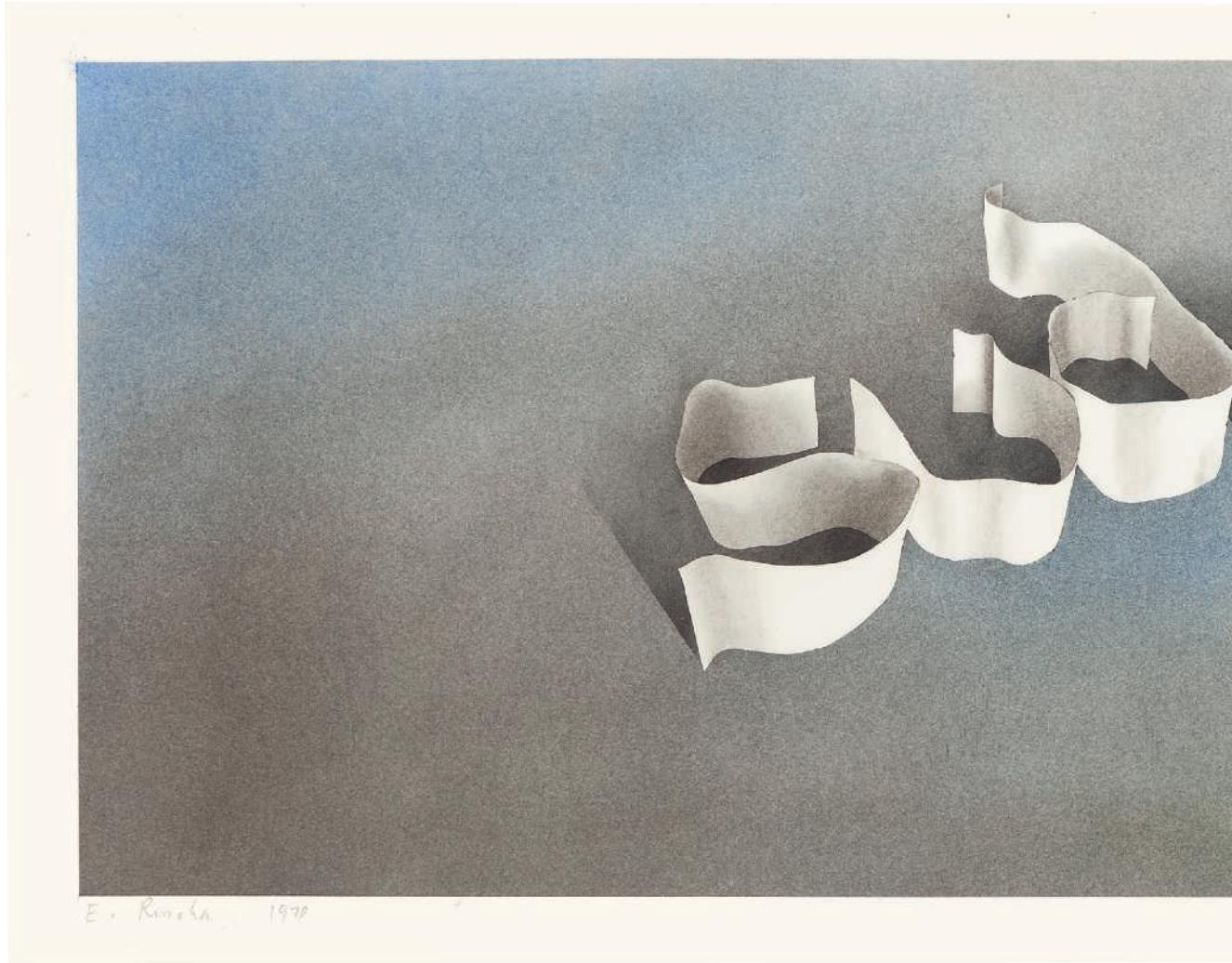
Lot 677. Ed Ruscha, *Cycle*, 1970 (detail). © Ed Ruscha.

Drawing has been a significant part of Ruscha's artistic output throughout his career, attesting to the importance of the medium for him. Works from the *Ribbon Drawings* series are collectively considered "one of Ruscha's most important bodies of drawing" (L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, CT, 2014, p. 23), and notably, Ruscha's first solo exhibition in New York in 1967 was a survey of works from this series. Increasingly, Ruscha's works on paper are being considered by art historians as a crucial and historically significant part of his production, and they have been the subject of two retrospective exhibitions; in 1998, the J. Paul Getty Museum in Los Angeles organized a retrospective solely devoted to Ruscha's works on paper and in 2004, the Whitney Museum of American Art exhibited a second Ruscha drawing retrospective focusing on his works on paper.

At first glance the current works present purely as deceptively simple *trompe l'oeil* renderings of words. But closer inspection rewards the viewer, revealing them to be sly and sophisticated explorations of art and language. With an uncanny illusion of corporeality that makes us feel like spectators and not just readers of them, Ruscha's ribbon words exert a strange and intriguing fascination, leading the viewer to feel almost as though we are standing in front of real objects, as tangible as sculpture.



Ed Ruscha, 1964. Photo: © Dennis Hopper, Courtesy of The Hopper Art Trust.



677

ED RUSCHA (B. 1937)

Suds

signed and dated 'E. Ruscha 1970' (lower left)

gunpowder and pastel on paper

11 1/2 x 29 in. (29.2 x 73.7 cm.)

Executed in 1970.

\$250,000-350,000

PROVENANCE

Collection of James J. Meeker, Fort Worth

Acquired from the above by the present owner

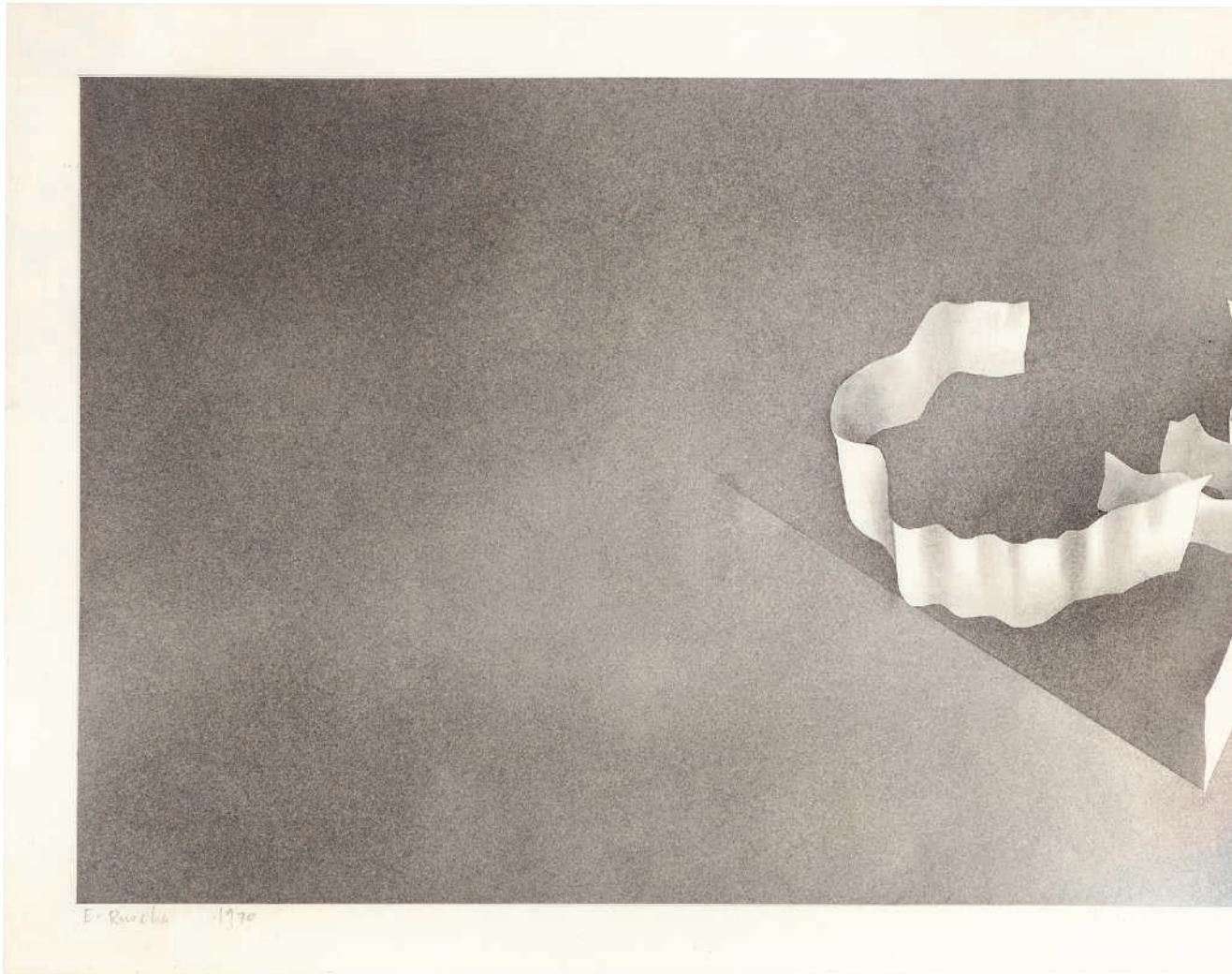
LITERATURE

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 260, no. D1970.28 (illustrated).



I move in a particular mood I'm in rather than the word I happen to choose. But there are, for reasons of classical paintings, yes's and no's. I can't do a painting of a ribbon word, because ribbons belong only with drawings.

-Ed Ruscha



678

ED RUSCHA (B. 1937)

Cycle

signed and dated 'E. Ruscha 1970' (lower left)

gunpowder and pastel on paper

11 1/2 x 29 in. (29.2 x 73.7 cm.)

Executed in 1970.

\$250,000-350,000

PROVENANCE

Contract Graphics, Houston

Acquired from the above by the present owner

EXHIBITED

Houston, Contract Graphics, *Ed Ruscha: Drawings, Prints and Books*,
February 1971.

LITERATURE

They Called Her Styrene, London, 2000, n.p. (illustrated).

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 262, no. D1970.35 (illustrated).



I soaked some gunpowder in water once, and I saw it separated from the salt out of it. I just did it as an experiment. The gunpowder itself is in granules. I could see it would make a good choice of materials; it could actually impregnate on paper.

(P. Kaulstrom, *Interview with Edward Ruscha in his Western Avenue, Hollywood Studio* in Ed Ruscha, *Leave Any Information at the Signal: Writings, Interview, Bits, Pages*, Cambridge, MA, The MIT Press, 2002, p.155).

679

LEE KRASNER (1908-1984)

Untitled

signed and dated 'Lee Krasner '62' (lower edge)

watercolor and wax crayon on paper

22 ½ x 30 ½ in. (56.8 x 76.5 cm.)

Executed in 1962.

\$50,000-70,000

PROVENANCE

Janie C. Lee Gallery, Houston

Acquired from the above by the present owner, 1981

LITERATURE

E.G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, pp. 201-202,

no. CR 377 (illustrated).

*There is almost too much and yet somehow
the pictorial energies are disciplined... by a
precise sense of scale. Nothing spills over.
There is intensification of effect without
dissipation.*

(G. Baro, quoted in B. Rose, *Lee Krasner: A Retrospective*, exh. cat.,
Museum of Fine Arts Houston, 1983, p. 107)





680

ALEXANDER CALDER (1898-1976)

Mostly Spirals

signed and dated 'Calder '44' (lower right)

gouache and ink on paper

31 x 22 1/2 in. (78.7 x 57.2 cm.)

Painted in 1944.

\$40,000-60,000

PROVENANCE

Perls Galleries, New York

Frank Perls Gallery, Beverly Hills, 1966

Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation,
New York, under application number A05823.



PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION

681

ALEXANDER CALDER (1898-1976)

2 Red Spots

signed and dated 'Calder 64' (lower right)
gouache and ink on paper
29 3/8 x 21 3/4 in. (74.6 x 55.2 cm.)
Painted in 1964.

\$30,000-50,000

PROVENANCE

Nicholas Guppy, London, acquired directly from the artist, *circa* 1964
Harold Reed Gallery, 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 A14244.

the Tuttleman Collection

Right: 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.

Far Right: Lot 684, Alexander Calder, *Le Rectangle jaune*, 1973. © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York

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.

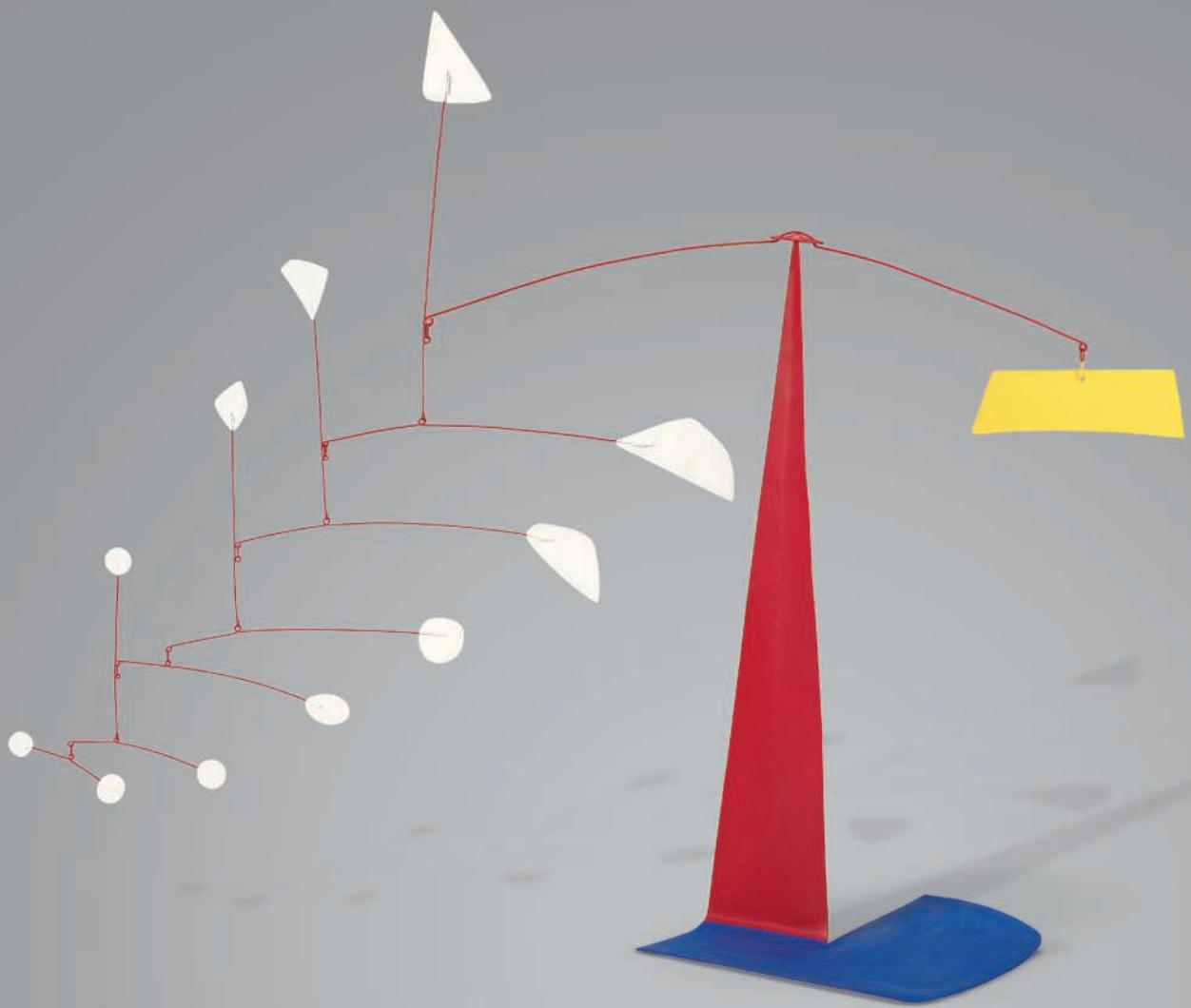
The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships 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.



682

ALEXANDER CALDER (1989-1976)

Two White, One Yellow Dot and Brass on Red and Blue

signed with the artist's monogram 'CA' (on the brass element)

standing mobile—sheet metal, brass, wire and paint

5 ¾ x 9 ½ x 3 ½ in. (14.6 x 24.1 x 7.9 cm.)

Executed in 1958.

\$150,000-250,000

PROVENANCE

Perls Galleries, New York

Private collection

Fontana Gallery, Narberth

Acquired from the above by the present owner, 1978

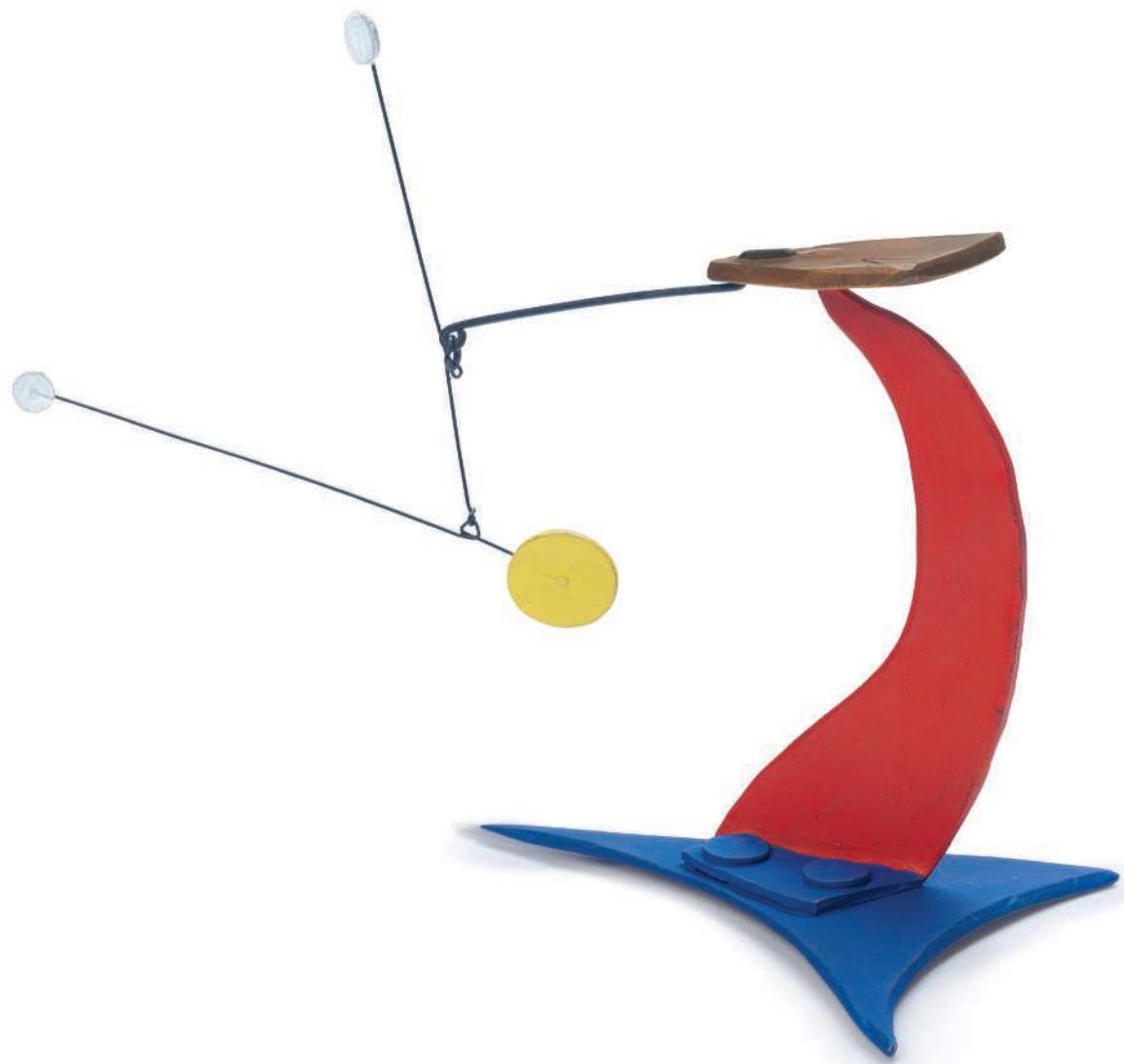
EXHIBITED

London, Grosvenor Gallery, *Miro: Graphics, Calder: Mobiles, Ch'i Pai-shih: Paintings*, October– November 1964, no. 80.

This work is registered in the archives of the Calder Foundation, New York, under application number A07767.

What is essential to the shape of Calder's sculpture is the physical and dynamic reaction caused by moving the various elements closer together or farther apart, whether they are internal to the work or related to outside factors, like the movement of air. In the 1960s, this same principle of reciprocity...became central to artistic research.

(Daniela Lancioni, *Calder: The Avant-Garde put to Work in Calder: Sculptor of Air*, Calder Foundation, New York, 2009, p. 60.)



683

ALEXANDER CALDER (1898-1976)

Untitled

stabile—sheet metal and paint
2 ¾ x 3 x 2 ½ in. (6.9 x 7.6 x 6.3 cm.)

Executed *circa* 1942.

\$80,000-120,000

PROVENANCE

Private collection, Paris, acquired directly from the artist
Anon. sale; Sotheby's, London, 4 April 1979, lot 158A

Private collection, London

James Goodman Gallery, New York

Acquired from the above by the present owner, 1981

This work is registered in the archives of the Calder Foundation, New York,
under application number A16483.

Whereas the standing mobile's base mediates between the earth and the air, the stabiles remain rooted to the earth, as does man himself. Like the mobiles, they activate the surrounding space and share their quality of animation, which derives from the organic character of the shapes and the lively outlines of the forms (a quality hard to actually define but essential in all the work). But the stabiles are also the reverse of the mobiles -static, with the potential for movement but not moving. The sense of 'potential energy,' of energy barely contained, endows them with a powerful presence.

(M. Glimcher, "Alexander Calder: Toward Monumentalism," *Alexander Calder: The 50s*, Pace Wildenstein, exh. cat., 1995, pp. 16-17).



684

ALEXANDER CALDER (1898-1976)

Le Rectangle jaune

signed with the artist's monogram and dated 'CA 73' (on the innermost white element)

standing mobile— sheet metal, wire and paint

44 x 54 x 18 in. (111.7 x 137.1 x 45.7 cm.)

Executed in 1973.

\$600,000-800,000

PROVENANCE

Galerie Maeght, Paris and Zurich

Private collection, Paris

Anon. sale; Christie's, London, 6 December 1978, lot 244

Private collection, London, 1978

James Goodman Gallery, New York

Acquired from the above by the present owner, 1979

EXHIBITED

Zurich, Galerie Maeght, *Alexander Calder: Retrospektive*, May–July 1973, no. 32.

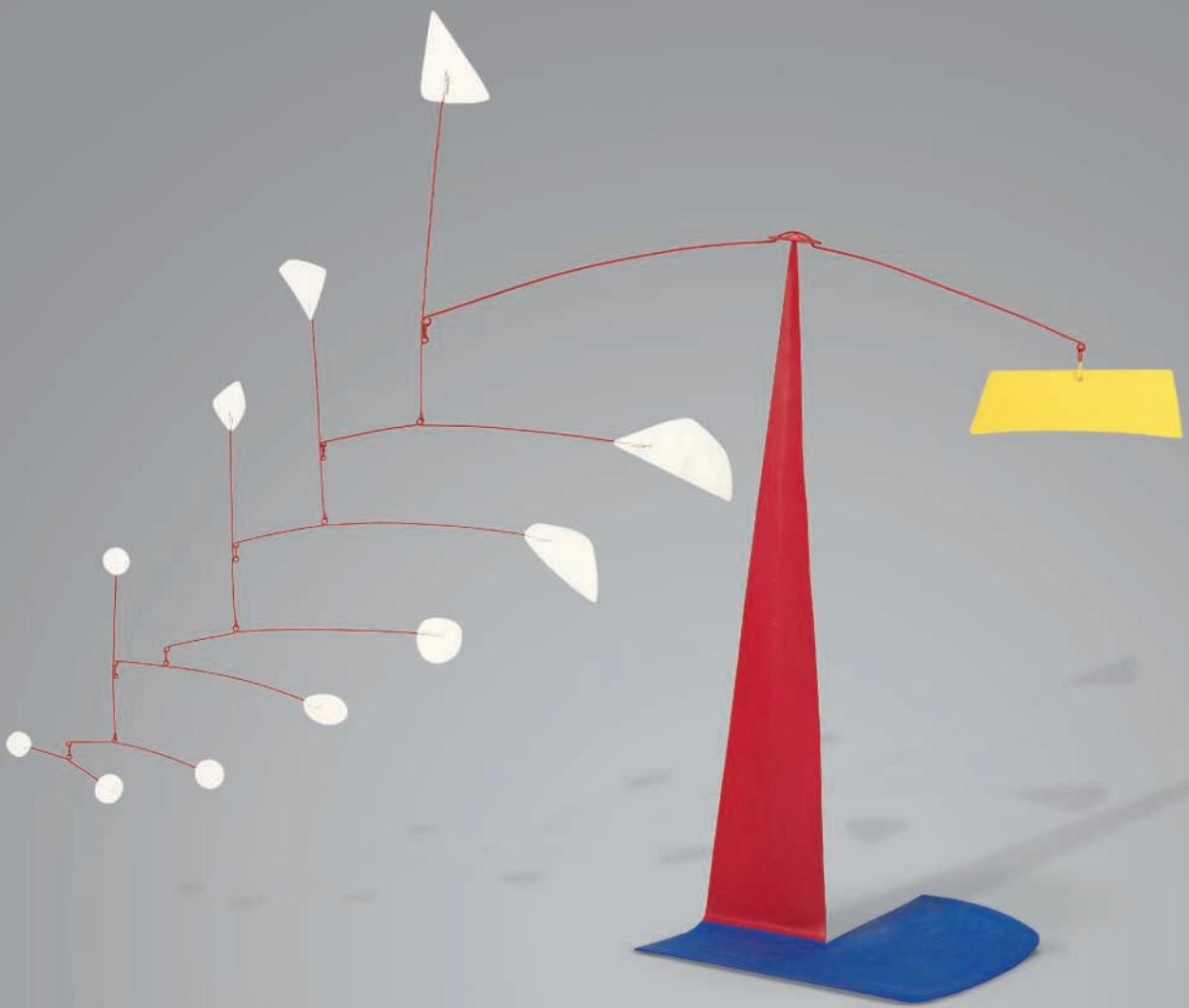
This work is registered in the archives of the Calder Foundation, New York, under application number A08790.



Executed at the peak of Alexander Calder's career, the elegant *Le Rectangle jaune* is the culmination of the artist's unprecedented interest in kinetic sculptures. Although abstract, Calder's forms often resonate with nature, and *Le Rectangle jaune*'s elegant, organic form resembles that of a deciduous tree. Centered around a trunk-like piece sheet metal that stands on a wedge-like base, its two branches carry radically different objects. One simply bears the titular yellow rectangle, hanging down as if some exotic fruit, while the other sprouts out into a profusion of smaller tendrils, each affixed with a white leaf-like element. The dynamism of these moving sections is counterpoised with the stasis of the central piece, placing *Le Rectangle jaune* in the lineage of both Calder's iconic mobiles and the stabile structures that emerged in his late career.

The sculpture's vivid polychromy recalls the palette of the Dutch painter Piet Mondrian, a longtime friend of Calder's. Although Calder was part of the Modern movement, his investigations into moving sculpture are wholly original, adding a dynamic element to a historically stationary medium. They also possess a rare serenity, with the artist describing his ideal movement as "a slow gentle impulse, as though one were moving a barge" (A. Calder, quoted in A. Coxon, "Composing Motions: Staging Calder's 'Performing Sculpture,'" in A. Borchardt-Hume (ed.), *Alexander Calder: Performing Sculpture*, exh. cat. Tate, London, 2016, p. 27). This motion also allows *Le Rectangle jaune* to be seen in numerous different arrangements and from an abundance of different perspectives, multiplying its sense of wonder.

Kazimir Malevich, *Dynamic Suprematism*, 1916. Tretyakov Gallery, Moscow. Photo: Tretyakov Gallery, Moscow, Russia / Sputnik / Bridgeman Images.



685

ALEXANDER CALDER (1898 -1976)

Artichaut

stabile—sheet metal and paint

50 7/8 x 35 3/4 x 23 1/2 in. (129.2 x 90.8 x 59.6 cm.)

Executed in 1972.

\$600,000-800,000

PROVENANCE

Galerie Maeght, Zurich

Private collection, Franklin, Michigan, 1980

Anon. sale; Christie's, New York, 11 November 2009, lot 200

Acquired at the above sale by the present owner

EXHIBITED

Zurich, Galerie Maeght, *Alexander Calder: Retrospektive*, May-July 1973, no. 52.

Hong Kong, Ben Brown Fine Arts, *Alexander Calder: Sculpture, Works on Paper and Jewelry*, February-April 2013.

This work is registered in the archives of the Calder Foundation, New York, under application number A04648.

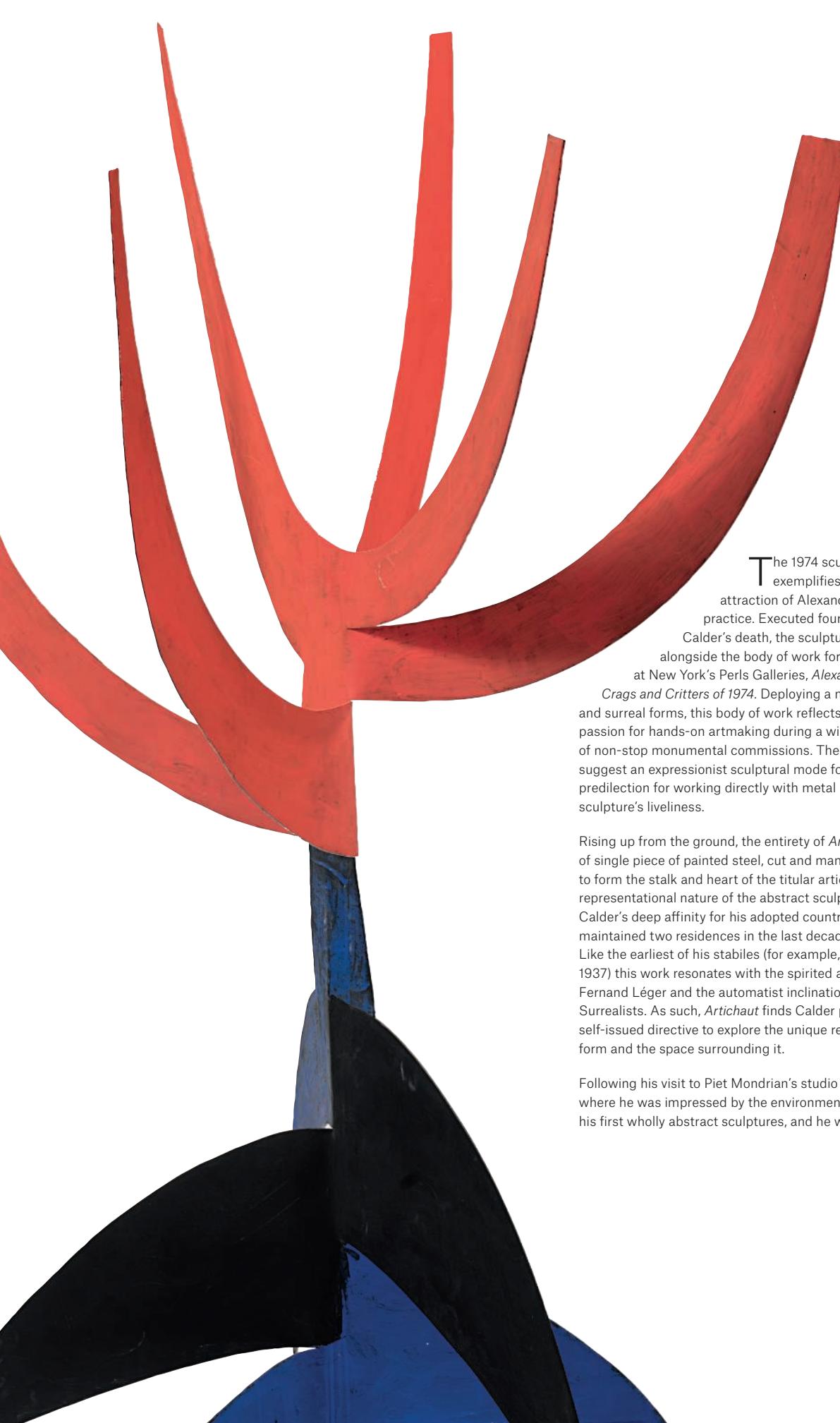


Kazimir Malevich, *Eight Red Rectangles*, 1925. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

Spectacular as it is, there are no shortcuts, no tricks, no recipes, no mystification, in Calder's art. It is the ultimate evolution of an individual sincerity. The only formula – probably the most sophisticated of all – is innocent simplicity. It is a rare commodity and the only one that remains as fresh and refreshing in a man nearing eighty as in the adolescent of twenty, sometimes even more so.

(J. Davidson, *Calder, an Autobiography with Pictures*, New York, 1977, p. 7).





The 1974 sculpture *Artichaut* exemplifies the enduring attraction of Alexander Calder's artistic practice. Executed four years before Calder's death, the sculpture was created alongside the body of work for his final exhibition at New York's Perls Galleries, *Alexander Calder: Crags and Critters* of 1974. Deploying a mix of recognizable and surreal forms, this body of work reflects Calder's lifelong passion for hands-on artmaking during a wildly busy period of non-stop monumental commissions. The alluring petals suggest an expressionist sculptural mode for Calder, whose predilection for working directly with metal is evident in the sculpture's liveliness.

Rising up from the ground, the entirety of *Artichaut* is made of single piece of painted steel, cut and manipulated at angles to form the stalk and heart of the titular artichoke plant. The representational nature of the abstract sculpture indicates Calder's deep affinity for his adopted country, where he maintained two residences in the last decades of his life. Like the earliest of his stabiles (for example, *Devil Fish*, from 1937) this work resonates with the spirited abstractions of Fernand Léger and the automatist inclinations of the Parisian Surrealists. As such, *Artichaut* finds Calder persisting in his self-issued directive to explore the unique relationship between form and the space surrounding it.

Following his visit to Piet Mondrian's studio in the fall of 1930, where he was impressed by the environment, Calder made his first wholly abstract sculptures, and he went on to join

the Abstraction-Création collective in Paris, whose creed was that all art should parallel science in its relentless innovation. Earlier in his life, Calder had pursued a mechanical engineering degree at the Stevens Institute of Technology in Hoboken, New Jersey, an experience surprisingly distinct from his intuitive ability to create delicately balanced, moving sculptures. Despite its stasis, the work reflects Calder's academic background in its careful and precise execution, in which an advanced understanding of torque was required to bend the petals so sharply and precisely.

Artichaut's deft execution also reverberates with that of Henri Matisse, whose paper cutouts he saw in 1953. "If I am ever bedridden, I'll do better than that," Calder boasted. *Artichaut* is among Calder's last sculptural efforts, and shows a sculptor far from abandoning his adroit creations; Calder's physical and visceral love of material is seldom more evident in his stabile works such as the present example.

Indeed, in both its subject matter and execution, *Artichaut* is, in many ways, a perfect sculptural stand in for Calder himself. The deceptive simplicity with which Calder worked is telling of the complexity of his intellect. Like all accomplished artist's,



Left: Alternate view of the present lot.

Above Right: Joan Miró, *Woman Before An Eclipse With Her Hair Disheveled By The Wind*, 1967. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017. Photo: Art Resource, New York.

Above Left: Giorgio de Chirico, *Melancholy Afternoon*, 1913. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Calder's work has the rare ability to beautify the most ordinary subject matter, affording it an effortless nobility.

This sculpture is a quietly important work for Calder, displaying his talent for coloration. Its intimate scale and subtle, unhurried elegance shows the patience of an artist nearing the end of his life, basking in its simplicities and everyday beauty. *Artichaut*, like the other works shown in *Crags and Critters* finds Calder at the peak of his career, building upon a lifetime of experiences. His art serves as an homage to the natural world and its phenomena, as his long-time art dealer Klaus Perls of the sculptor: "[Calder] had a great capacity for puncturing highfalutin nonsense—often in a short, consciously vulgar way" (Klaus Perls, quoted in Richard Lemon, "The Soaring Art of Alexander Calder," *Saturday Evening Post* (27 February 1965, p. 31; cited in J. Marter, p.251).

686

ALEXANDER CALDER (1898-1976)

Untitled

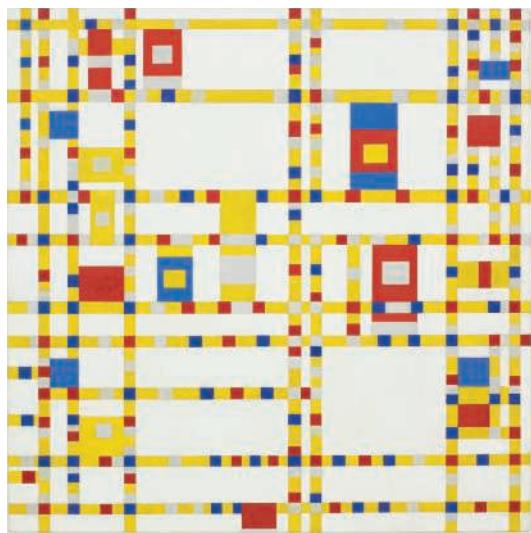
signed with the artist's monogram and dated 'CA 60' (on the largest element)
hanging mobile—sheet metal, wire and paint
19 x 28 1/2 in. (48.2 x 72.3 cm.)
Executed in 1960.

\$500,000-700,000

PROVENANCE

Jean Hayes Partridge, gift of the artist, Berkeley, 1960
By descent from the above to the present owner, 1962

This work is registered in the archives of the Calder Foundation, New York,
under application number A19940.

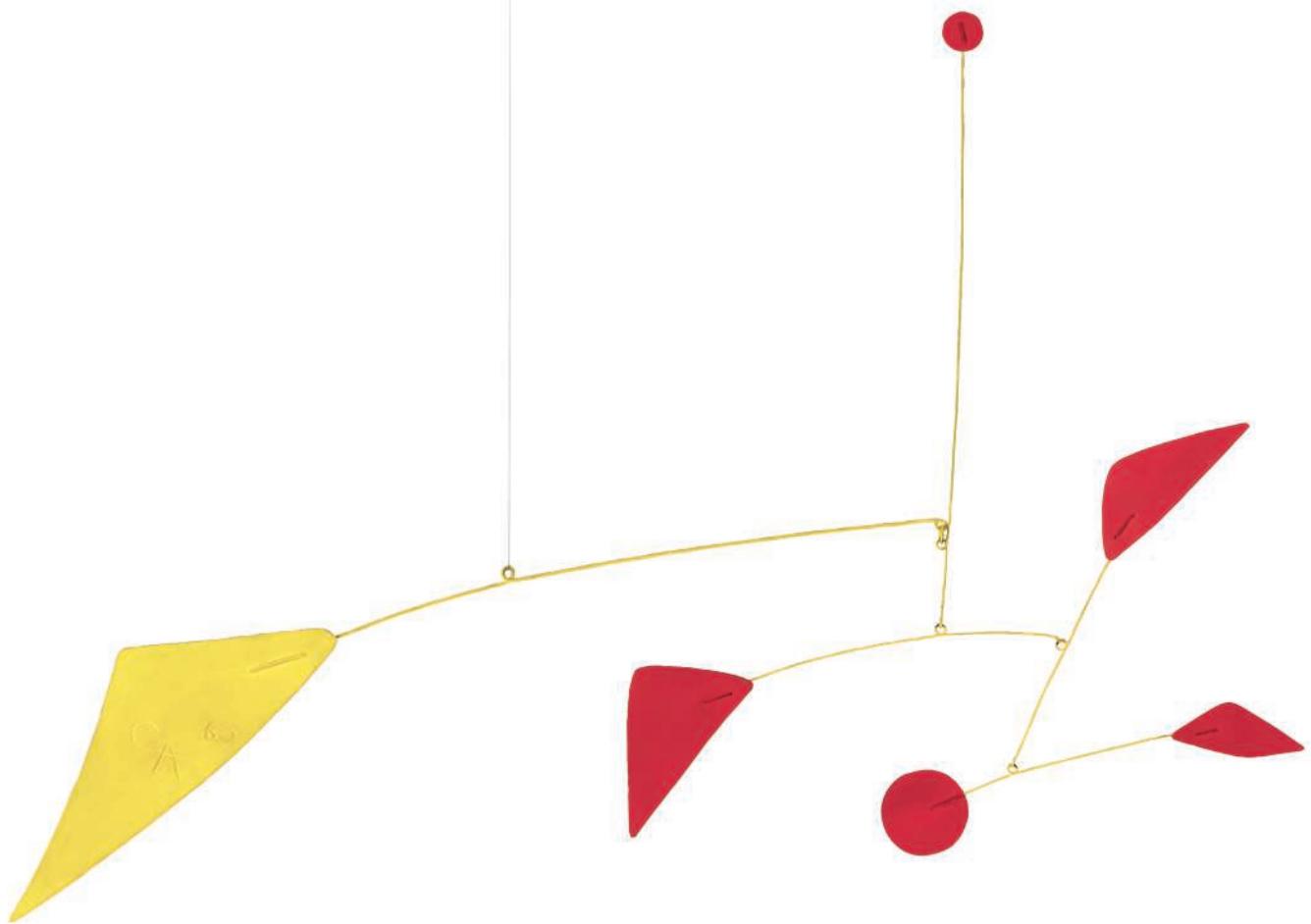


Piet Mondrian, *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

A signature example of Alexander Calder's hanging mobiles, *Untitled* exists on a more intimate scale than some of the larger commissions the artist began around the same time. Formed from painted aluminum and sheet metal, each element floats airlessly as if frozen in time. However, with a simple breath, or breeze from an open window, the entire apparatus begins its unhurried dance anew about its myriad axes. Calder's ability to craft transcendent assemblies out of unassuming materials makes clear his prodigious talent. The personal scale of *Untitled* places it in the realm of the individual, something not always achievable in the artist's more extravagant constructions.

Like some spritely bird, its large yellow beak offset by a smattering of red feathers, *Untitled* balances delicately in the air on a single filament. These kinetic sculptures beg to be named and recognized, but reside in a space all their own. Speaking about Calder's mobiles, Jean-Paul Sartre noted that the artist "captures true, living movements and crafts them into something. His mobiles signify nothing, refer to nothing other than themselves. They simply are: they are absolutes." (J. Sartre, "Les Mobiles des Calder," in *Alexander Calder: Mobiles, Stabiles, Constellations*, exh. cat., Galerie Louis Carré, Paris, 1946, pp. 6-19, English translation by Chris Turner). We as observers can only cast associations on their constantly changing forms in space.

Similar to its larger brethren, like *Black, White and Ten Red*, *Untitled* exists as a collection of two-dimensional shapes in a three-dimensional world. Each strand of wire and colored form exists in an interstitial space between drawing and sculpture, a distinction that can change at a moment's notice depending on the wind.





Left: Lot 687. Alexander Calder, Through the Hoop, 1932 (detail). © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Below: Ruthe and Heinz Eppler. Artwork: © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY.

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection

Across their more than sixty years together, Heinz and Ruthe Eppler were devoted partners in family, philanthropy, and a shared love of art and culture. Born in Germany, Heinz Eppler (d. 2012) escaped the looming Nazi threat to begin a new life in the United States. With great business acumen, Heinz co-founded a housewares distributing business that later acquired The Miller-Wohl Company, and built the firm into a national chain. At the same time, the Eppplers created a lasting legacy in art, education, healthcare, and Jewish causes. As president and chair of the American Jewish Joint Distribution Committee, Heinz provided a strength of leadership that impacted countless lives around the globe, notably in Jewish communities in Central and Eastern Europe, the Soviet Union, and Ethiopia. The Eppplers' philanthropic focus also extended to the arts.

The Eppplers decided to build their own collection in the early 1980s, and began a friendship with Edward B. Henning (d. 1993), the Cleveland Museum of Art's Chief Curator of Modern Art. The many correspondences between Henning and Heinz Eppler, often funny and personal, reveal an ongoing dialogue on family, the history of art, and the evolution of the Eppler Family Collection. Henning became a trusted advisor, relating his enthusiasm or hesitation on potential acquisitions. "Once again, let me simply state that when I see things that I think are very good I will mention them to you," Henning wrote in 1981, "and depend on you to see whatever you think might be of interest to you." The Eppplers, for their part, were inquisitive and deliberate in their purchases. "Ruthe and I are very patient collectors," Heinz Eppler explained to Henning in 1982, "and are not impulsive with respect to acquiring a specific rare work from an existing collection."

"Ruthe and I are very patient collectors, and are not impulsive with respect to acquiring a specific rare work from an existing collection."

—Heinz Eppler





Above: David Smith with Lee Krasner, Jean Freas, Jackson Pollock, Clement Greenberg, and Helen Frankenthaler, Bolton Landing, circa 1951. Photographer unknown. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

Right: Franz Kline and Willem de Kooning outside the Sidney Janis Gallery, New York, 1959. Photo: Fred McDarrah / Getty Images.

Far Right Above: The Irascibles, 1950. Photograph by Nina Leen / The LIFE Picture Collection / Getty Images.

Far Right Below: Jackson Pollock and Lee Krasner, January 1950. Photo: Rudy Burckhardt. © 2017 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Rather than following the heady Contemporary fashions of the art world in the eighties, the Epplers turned to the artists that had spoken to them more directly in their formative adult years. What motivated the Epplers was the thrill of finding works of visual and intellectual resonance—paintings, sculpture, and works on paper by such legendary figures of Modernism as Franz Kline, Hans Hofmann, Lee Krasner, Arshile Gorky, David Smith, Milton Avery, Pablo Picasso, and Henri Matisse. Like Heinz, many of the artists were also emigres who found their voice and freedom in America.

Throughout the 1980's, Henning was not only an important advisor, but he and the Epplers developed a close friendship and a shared vision about collecting "When you have an important collection, no matter how large or small," the curator wrote, "it is a serious responsibility as well as a great pleasure." Of Motherwell's *Je t'aime No. III with Loaf of Bread*, he noted, "My feeling is that it is very important as well as being beautiful," and he lauded the collectors for having chosen a "superb" painting by William Baziotes. Henning went to great lengths to commend the art historical significance of Abstract Expressionists such as Motherwell, Franz Kline, and Jackson Pollock. Upon hearing that the Epplers had purchased Kline's *Light Mechanic* in 1985—a work Henning had suggested some two years earlier—the curator wrote to express his congratulations. "You now have an excellent, representative collection of American Abstract Expressionist art," he enthused, "and that is the most important art of the twentieth century and the most important of all American art."





The Epplers' connection with Henning is indicative of their personal, heartfelt approach toward art—one that culminated in an inspired collection of works extending across the twentieth century. As Henning observed to the couple in December 1986: "For the past four years, each year I have thought that your collecting might be coming to a conclusion, and each year I'm surprised when we find something important." Ultimately, the Epplers collected art that they loved to live with and share with others, both through loans to exhibitions and by opening their home to museum groups and fellow collectors. In 1986, the Epplers were asked to loan works to the Cleveland Museum exhibition *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*.

As Henning wrote, "Collecting art intelligently involves much more than having enough money. Collecting art successfully requires knowledge, taste and judgement. It may not require the same skills used to create works of art, but it does depend on a comparable level of taste and judgement." The Eppler Family Collection is an enduring testament to the personal vision and discernment with which Heinz and Ruthe carefully built their collection.



♦♦687

ALEXANDER CALDER (1898-1976)

Through the Hoop

signed and dated 'Calder 1932' (lower right)

ink on paper

22 1/2 x 30 1/2 in. (57.1 x 77.4 cm.)

Drawn in 1932.

\$180,000-220,000

PROVENANCE

Perls Galleries, New York

Collection of Robert M. Meltzer, Dallas, 1971

Perls Galleries, New York

Barbara Mathes Gallery, New York

Acquired from the above by the present owner, 1983

EXHIBITED

Cleveland Museum of Art, *The Art of Collecting Modern Art*, February-March 1986, no. 11 (illustrated).

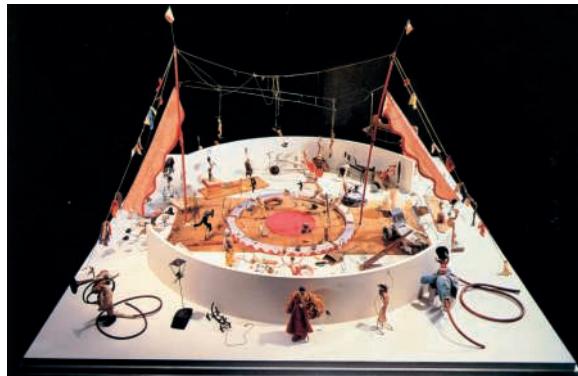
LITERATURE

J. Lipman and N. Foote, *Calder's Circus*, New York, 1972, p. 123 (illustrated).

Antiques, June 1983, vol. CXXIII, p. 1120, no. 6 (illustrated).

Art in America, Summer 1983, vol. 71, p. 22, no. 6 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A05078.



Alexander Calder, *Cirque Calder*, 1926-1931. Whitney Museum of American Art. © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York

We marvel at the tireless energy of the King of Beasts and his lioness pacing before the bars. How kingly and courageous they seem whenever we see them. Even in the circus where they supposedly are tamed, they seem ever to be on the very verge of breaking loose.

-Alexander Calder



688

JACK TWORKOV (1900-1982)

Barrier

signed and dated 'Tworkov 58' (lower right)

oil and charcoal on canvas

50 1/8 x 36 in. (127.3 x 91.4 cm.)

Executed in 1958.

\$100,000-150,000

PROVENANCE

Stable Gallery, New York, acquired directly from the artist

Collection of Mrs. H. Gates Lloyd, Haverford, 1959

Acquired from the above by the present owner, 1984

EXHIBITED

New York, Stable Gallery, *Tworkov*, April 1959.

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October-November 1963, pp. 34-35 (illustrated).

New York, Whitney Museum of American Art; Washington D.C., Washington Gallery of Modern Art; Pasadena Art Museum; San Francisco Museum of Art; Minneapolis, Walker Art Center and Waltham, Poses Institute of Fine Arts, Brandeis University, *Jack Tworkov*, March 1964-April 1965, no. 35.

Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Selected Works From The Collection of Mr. and Mrs. H. Gates Lloyd*, October-November 1967, no. 28.

This work is No. 793 in the *catalogue raisonné* project currently being compiled and edited by Jason Andrew for the Estate of Jack Tworkov.

My whole desire is to be as deeply in painting as possible without holding any prepared position, or maintaining any preconceived posture or attitude. To experience, not painting in general, but each particular picture as deeply as possible is my desire.

-Jack Tworkov



ANDY WARHOL (1928-1987)

Ladies and Gentlemen

(i) signed and dated 'Andy Warhol 75' (on the reverse and on the overlap)

(ii) signed and dated 'Andy Warhol 75' (on the overlap)

(iii) signed and dated 'Andy Warhol 75' (on the reverse)

three elements—acrylic and silkscreen inks on canvas

each: 32 x 26 in. (81.2 x 66 cm.)

Executed in 1975.

\$1,200,000-1,800,000

PROVENANCE

Carlo Monzino Collection, Lugano, acquired directly from the artist

Private collection

Private collection, by descent

Anon. sale; Christie's, London, 25 June 2013, lot 51

Acquired from the above by the present owner

EXHIBITED

Venice, Abbazia di San Gregorio, *Andy Warhol in Venice*, 1988, pp. 44 and 48, nos. 22, 23 and 27 (illustrated).

LITERATURE

G. Mazzotta, *Ladies and Gentleman*, Milan, 1975 (illustrated).

N. Printz, ed., *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures late 1974-1976, Vol. 4*, New York, 2014, pp. 114-116, nos. 2884, 2885, 2889 (illustrated).



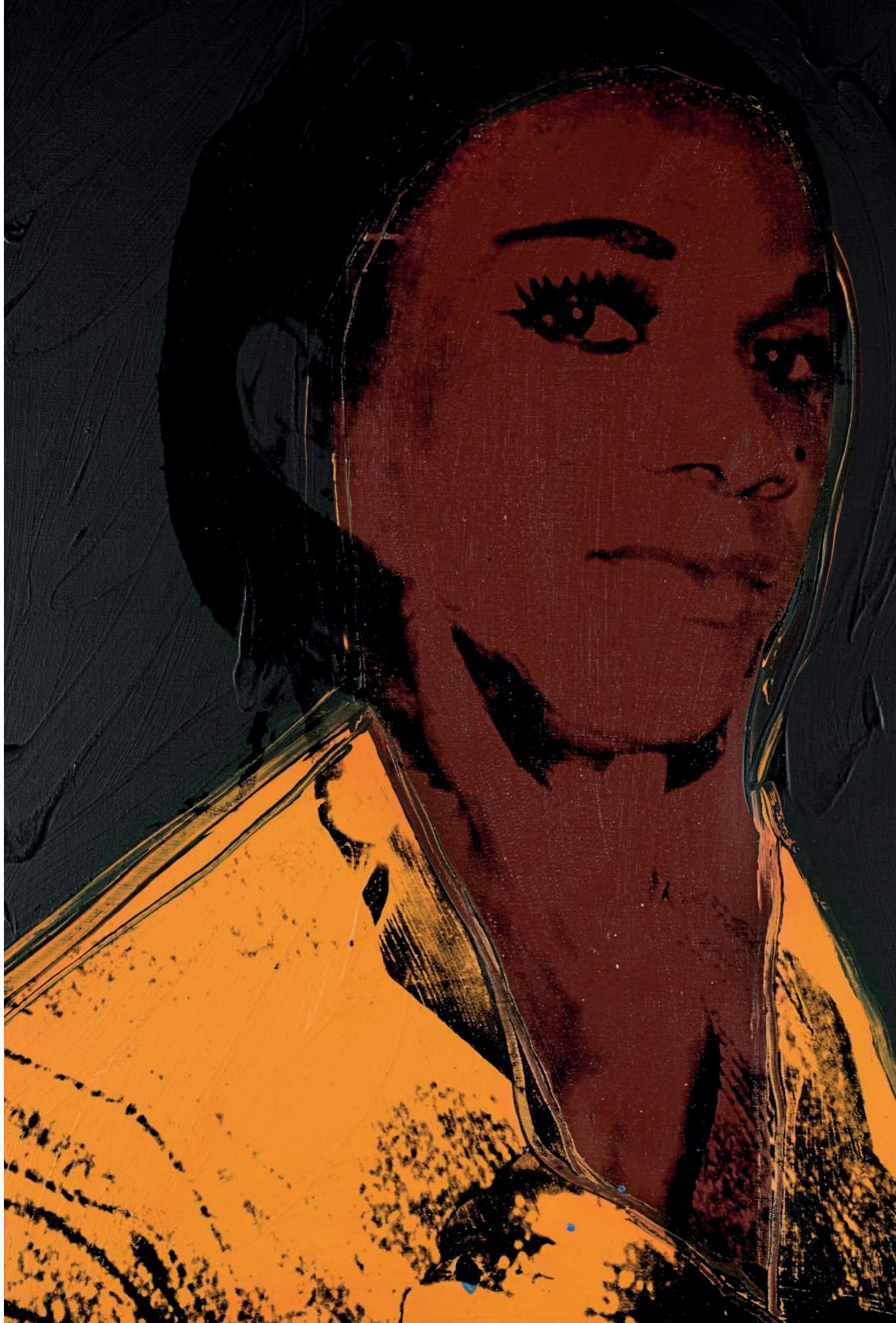
Andy Warhol in his studio, New York, 1971. Photo: David Gahr / Getty Images. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

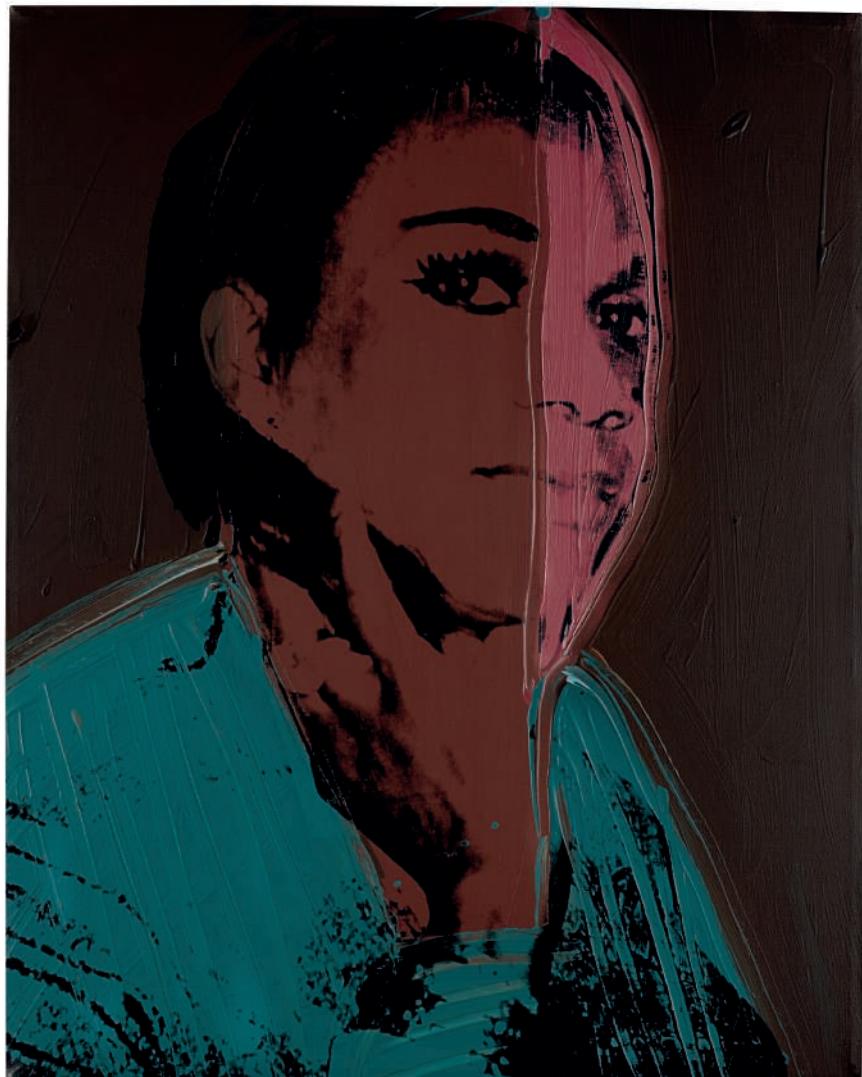
Ladies and Gentlemen is an astute examination of the nature of celebrity and glamour, as Andy Warhol combines the heady atmosphere of the 1970s New York club scene with a sharp critique on our obsession with fame and fortune.

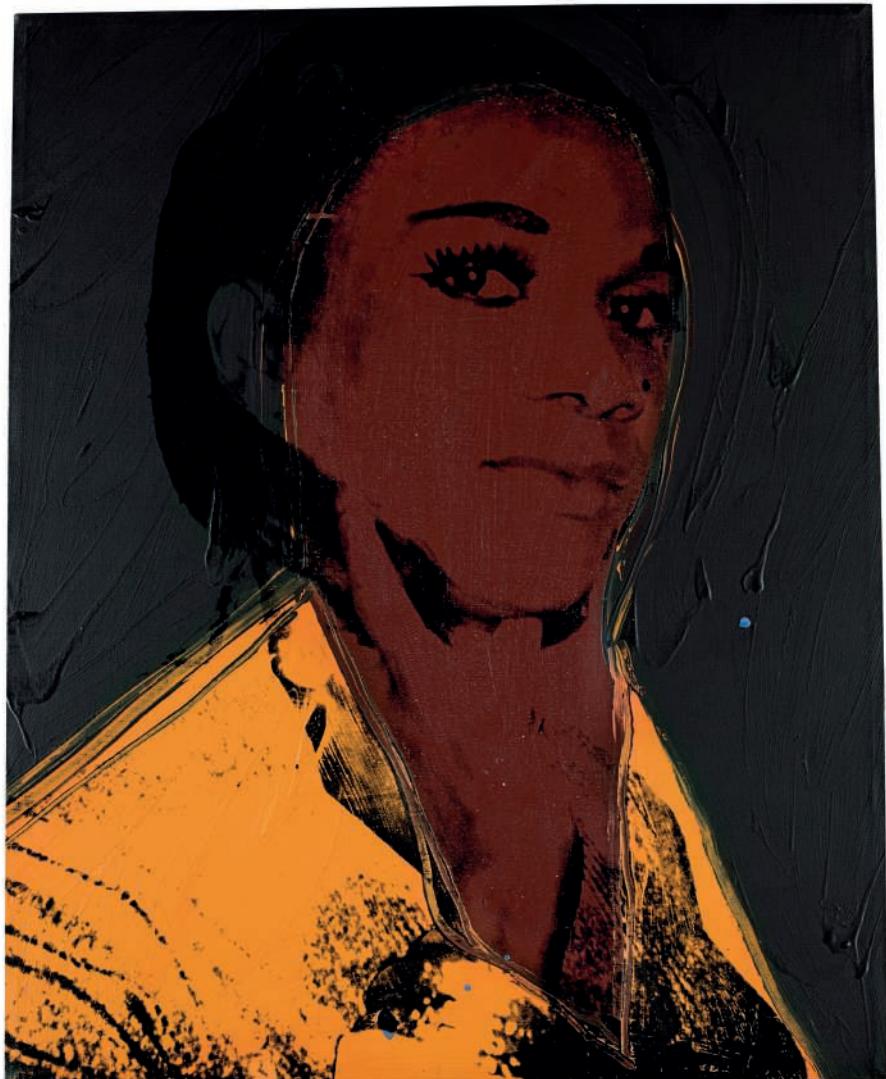
Inspired by his own legacy of iconic paintings of female celebrities including Marilyn Monroe and Elizabeth Taylor (figures held up by our culture as the epitome of beauty and glamor), in this series Warhol turned to the Hispanic and African American drag queens that populated the underground bars and clubs of New York. "Drags are ambulatory archives of ideal movie star womanhood," he once said. "They perform a documentary service, usually consecrating their lives to keeping the glittering alternative alive and available for (not-too-close) inspection" (A. Warhol, *The Philosophy of Andy Warhol: (From A to B and Back Again)*, New York 1975, p. 54).

Ladies and Gentlemen also shows the artist working with seriality and the repetition of a single image to dramatic effect, the sitter's coquettish visage appearing in triplicate across the canvases, seemingly caught in mid-conversation. Playing with notions of masculinity and femininity, kitsch and stardom, Warhol's treatment of his sitter bestows the same mix of reverence and irony as his best loved celebrity portraits.

Proudly posed, the subject's vibrant features leap off the dark surface of the painting with immediate intensity, her gaze directly engaging the viewer. Rendered in classic Warholian silkscreen and gestural sweeps of acrylic paint, the artist mirrors on canvas the vibrant character and glamorous makeup of his sitter, highlighting her skin, lips, and eyes with broad fields of burnished brown, turquoise, mint green and glowing orange.







Although Warhol's circle at The Factory throughout the 1960s included drag queens such as Candy Darling and Ondine, whom he had used for female roles in several of his films, for this project Warhol was not looking for established stars but for "wannabes," those "drag queens [who] could get excited about anything," as he put it (A. Warhol, *The Philosophy of Andy Warhol: (From A to B and Back Again)*, New York 1975, p. 55).

Bob Colacello, who would become editor of Warhol's *Interview* magazine, recalls the conception of the series: "I found most of the models at the [midtown New York City nightclub] the Gilded Grape. We would ask them to pose for 'a friend' for \$50 per half hour. The next day, they'd appear at the Factory and Andy...would take their Polaroids" (B. Colacello, *Holy Terror: Andy Warhol Close Up*, New York 1990, p. 228).

Unlike his early '60s paintings of Hollywood celebrities, which made use of existing publicity stills that conveyed a sense of distance from the viewer, Warhol took the Polaroid photographs for this series himself, the proximity to his sitters affording him a greater degree of creative control as he composed the photos from the neck up and in three-quarter angle, asking the drag queens to "vogue" in a variety of expressions from femme fatale to coquette. Warhol skillfully managed the photo sessions so as to make the sitters feel glamorous and special, and to bring out their best poses.



After enlarging the images for the silk screening process, Warhol prepared his canvases with bold blocks of color to echo the contours of their face and clothes. By treating these drag queens with the same impersonal distance that he approaches all his subjects, Warhol presents their aspiration for beauty and glamour without judgment. In the photos Warhol created for this series, he captured a tension between the artifice of the gender façade and the earnest expression of the sitter, which belies an underlying vulnerability.

The genesis of the *Ladies and Gentlemen* series lay in Warhol's own longstanding interest in drag culture, and his enthusiasm for the work of avant-garde photographer Man Ray. Warhol himself dressed in drag for his own series of Polaroid self-portraits in 1981. The images were homage to Man Ray's 1920s portrait of Marcel Duchamp as his female alter ego, Rose Selavy.

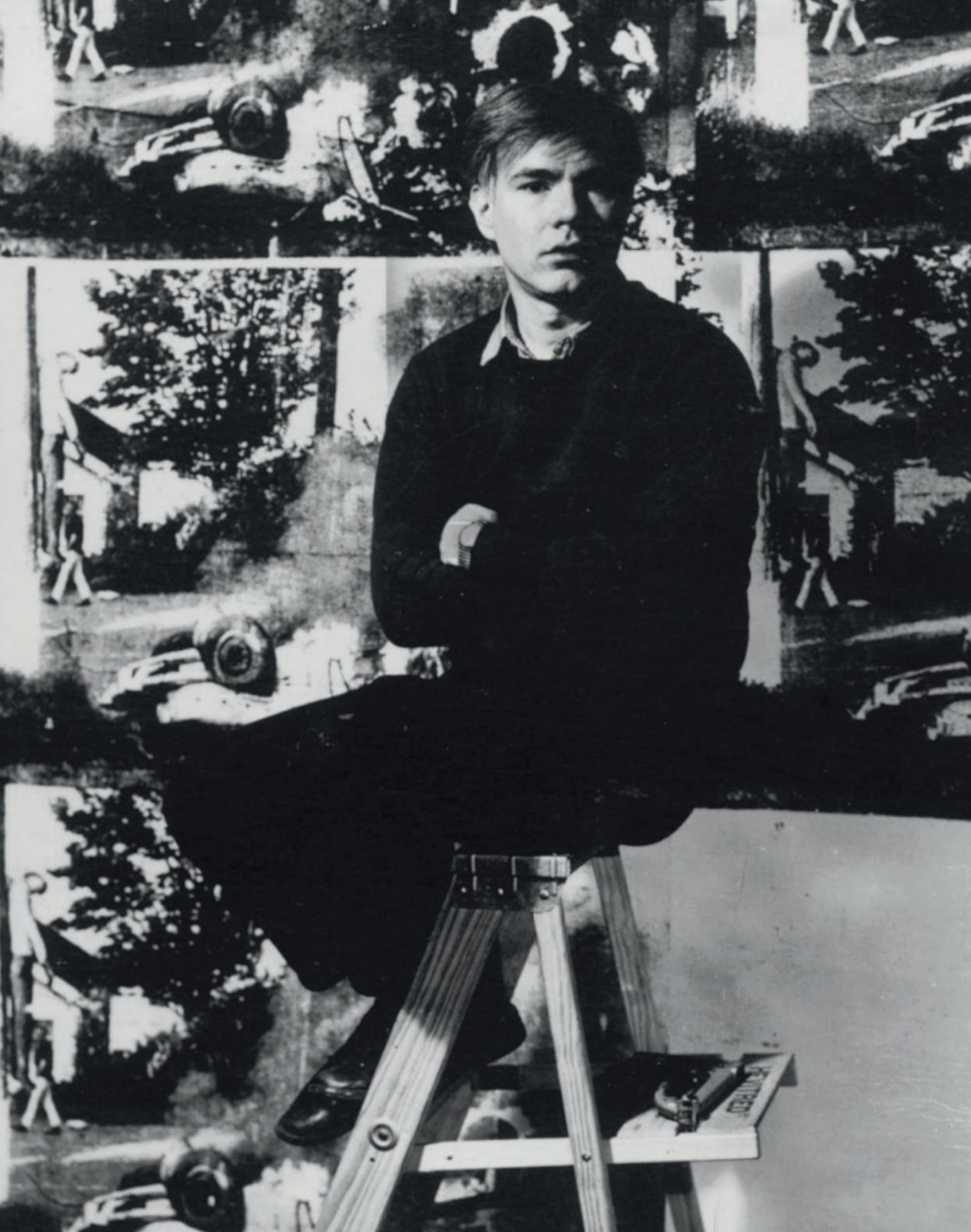
Bold and glamorous, the sitters for Andy Warhol's *Ladies and Gentlemen* exist in a unique category of the artist's famed silkscreen portraits. Neither famous celebrities nor wealthy socialite patrons, they differ from the artist's previous subjects in that they are complete strangers, all found by his assistants in local hangouts and paid a small modeling fee to pose for the artist. Yet, they are perhaps the most intimate of all his portraits, evoking glamor as well as embodying the art of disguise, they struck a chord with the Warhol and remain one of the most unique and poignant series within the artist's oeuvre.

Right: Detail of present lot.

Above: Man Ray, *Marcel Duchamp as Rose Selavy*, circa 1920-1921. Philadelphia Museum of Art. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Left: Andy Warhol, *Ladies and Gentleman*, 1974. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).





Important Works on Paper from the Collection of Anthony d'Offay

During his nearly forty-year career, Anthony d'Offay has maintained his reputation as one of the most successful and respected art dealers of his generation. Raised in an age which emphasized traditional connoisseurship, he took these attributes into the world of contemporary art: his gallery in London organized exhibitions by some of the greatest artists of our generation, including Willem de Kooning, Jasper Johns, Agnes Martin, Roy Lichtenstein, Gerhard Richter, Brice Marden, Sigmar Polke, Ed Ruscha, Bruce Nauman, Anselm Kiefer, and Andy Warhol. Not just commercial exercises aimed at promoting the work of his artists, his exhibitions often borrowed works from major institutional collections to put the works into a wider art historical context. Responsible for one of Andy Warhol's last great series of paintings (his large-scale *Fright Wig* series from 1986), d'Offay's primary skill was his ability to create his own markets and give them immediate credibility. After retiring from the gallery world in 2001, he embarked on perhaps his most ambitious project. Through the d'Offay Donation in 2008, he gave much of his extensive personal collection of postwar international art to the British nation. Under the joint auspices of the Tate Gallery and the National Galleries of Scotland, more than 170 ARTIST ROOMS exhibitions have toured to regional museums and galleries across the United Kingdom, where they have been seen by over 44 million visitors. These exhibitions are free, with a particular focus on encouraging 8-12 year olds, teenagers and students to think in a new creative way.

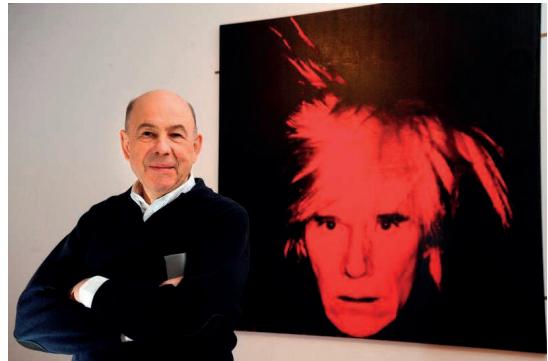
d'Offay began dealing in art while still a student in Edinburgh, when he purchased the papers of two obscure Victorian poets, cataloguing them before selling them at a respectable profit. In 1965 he opened his first gallery in London at the age of 25, and for the next 15 years he organized historical exhibitions of early 20th-century British art. Later, in the 1970s, d'Offay began to introduce more contemporary art into his exhibition schedule, including that of Lucian Freud and Frank Auerbach. For the next thirty years, he would go on to organize many important exhibitions, and negotiate to place the work of his artists in major public institutions around the world.

During his career, he formed lasting friendships with many of his artists including Joseph Beuys and Andy Warhol. He enjoyed a particularly close friendship with the American Pop artist. Warhol eagerly records the details of their meetings in his diary. "Sunday 6 July 1986," he wrote. "Got the Concorde, was met by Anthony d'Offay, went to the Ritz hotel [porters \$20], had a really big double room, like three rooms. Cabbed to Mr. Chow's [\$7.50], all these great people, Mick and Jerry, all the English swells..." (A. Warhol, quoted by T. Adams, "Portrait of the perfect dealer," *The Guardian*, Sunday, March 2, 2008).

One of the most significant results of this friendship was Warhol's series of last great self-portraits, which d'Offay commissioned for what would be Warhol's final exhibition in London. Warhol, now a veteran of the art world, demonstrated great confidence by allowing the traditional dealer and artist relationship to be inverted. "I was always saying to [Warhol], I want to do a big show of yours in London, 'what would you like to show,' d'Offay has said, and he would say to me 'I'll do whatever you want..." (A. d'Offay, *Tate Shots*, Video, Tate Modern, London 2002). The paintings were a colossal success, and an important reminder of Warhol's brilliance as a portrait artist.

Left: Andy Warhol in front of one of his *Death & Disaster* paintings, New York, 1963. Photo: John D. Schiff. Courtesy of Leo Baeck Institute, New York and Gerard Malanga Private Collection. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Right: Anthony d'Offay. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



"Sunday 6 July 1986," Warhol wrote. "Got the Concorde, was met by Anthony d'Offay, went to the Ritz hotel [porters \$20], had a really big double room, like three rooms. Cabbed to Mr. Chow's [\$7.50], all these great people, Mick and Jerry, all the English swells..."

Warhol's celebrity had faded somewhat since his 1960s heyday, and these paintings marked a return to form. "At Christmas," d'Offay recalled, "we visited a collector friend of Lucio Amelio who had a powerful red portrait of Beuys by Andy Warhol hanging in his house. As I looked at the painting I realized two things: first that Warhol was without question the greatest portrait painter of the 20th century, and secondly that it was many years since he had made an iconic self-portrait. A week later, I visited Warhol in New York and suggested to him an exhibition of new self-portraits. A month later he had a series of images to show me in all of which he was wearing the now famous 'fright wig.' One of the images had not only a demonic aspect but reminded me more of a death mask. I felt it was tempting fate to choose this image, so we settled instead on a self-portrait with a hypnotic intensity. We agreed on the number of paintings and that some would have camouflage. When I returned to New York some weeks later the paintings were complete. The only problem was that Warhol had painted the demonic "Hammer House of Horror" image rather than the one we had chosen. I remonstrated with him and reminded him of our agreement. Without demur he made all the pictures again but with the image we had first selected. And so, between us we brought two great series of self-portraits into the world" (A. d'Offay, quoted in *Andy Warhol: Self-Portraits*, exh. cat., Kunstmuseum St. Gallen, 2004, p.127).

d'Offay's belief in the power of art to transform lives was a central tenet of his career. "Art isn't fun," he once said. "Art is about mortality. In a time when, for many people in this country, religion no longer fulfills the role it did 50-100 years ago, what you believe in becomes very important. Art and creativity become something you can believe in" (A. d'Offay, quoted by T. Adams, op. cit.).

690

ANDY WARHOL (1928-1987)

Race Riot

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'UP.68.09' (on the reverse)
silkscreen inks on Strathmore Drawing paper

30 x 40 in. (76.2 x 101.6 cm.)

Executed *circa* 1963. This work is one of a small number of unique impressions.

\$700,000-1,000,000

PROVENANCE

Estate of the artist, New York
Andy Warhol Foundation for the Visual Arts, New York
Mitchell-Innes & Nash, New York
Susan Sheehan Gallery, New York
Acquired from the above by the present owner

LITERATURE

F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 1997, p. 44, no. I.4 (another example illustrated).
F. Feldman and J. Schellmann, eds., *Andy Warhol, Prints: A Catalogue Raisonné, 1962-1987*, New York, 2003, p. 47, no. I.4 (another example illustrated).



Demonstration in Birmingham, 1963. Photo: Charles Moore / Getty Images.

One of a small number of *Race Riot* works on paper in existence, Warhol's silkscreen of the fateful events in Birmingham, Alabama takes the famous press photograph by photojournalist Charles Moore as its starting point. The events immortalized here were prompted by bombings that targeted black leaders of the Birmingham civil rights campaign, a mass protest for racial justice. Explosive devices were placed at the parsonage of Rev. A. D. King, brother of Martin Luther King, Jr., and a motel owned by A. G. Gaston, where King and others organizing the campaign had stayed. The news coverage of the events was widespread, but it was an article in *Life* magazine depicting a pivotal moment as the events unfolded that captured the artist's attention.

Warhol's version retains the uncropped black and white scheme of the original, yet here he pushed the contrast to create an altogether starker look, with bleached out, almost lead white areas, textured middle gray tones; and solid and depthless black shadings. The large scale also helps focus the viewer's attention toward the extreme violence being perpetrated on the innocent black protestor by the white police officer at the center of the image, enveloping and heightening the inherent drama of the intensely charged moment, as the dog lunges at the unarmed protester.









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

Right: Andy Warhol wearing a homemade sandwich board of *Race Riot* created by Warhol and William John Kennedy at the Factory, New York, 1964. Photo: William John Kennedy. © William John Kennedy, Courtesy of KIWI Arts Group. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Below: Gerhard Richter, *Funeral*, 1988. Museum of Modern Art, New York. © Gerhard Richter 2017.



With works such as this we can witness the artist's creative process at first hand. Warhol's choice of the silkscreen medium—with its flat, almost mechanical aesthetic—was the perfect vehicle to convey his astute observations about media imagery and their voracious audiences. By turning a press photograph into high art, Warhol raises questions about the nature of media images, and in particular how we view and respond to them, and how they can be manipulated by various groups to provoke or incite a particular response.

While other works in Warhol's *Death and Disasters* series refer more generally to the fragility of life, *Race Riot* is one of the few that approaches the theme of civil rights and social justice, a key issue at the time—just as now—and one which was addressed by few other artists. For an artist usually obsessed with celebrity culture and the pursuit of the 'American Dream,' this work was a rare and unusual excursion into the political arena, and a deliberate statement about what he saw as the clear injustice and the violence being perpetrated by those forces opposing racial equality.

At the same time as producing these select works on paper, Warhol also made two groups of paintings using the same subject matter, many of which are now in museum collections. *Pink Race Riot (Large)*, 1963 is in the collection of the Museum Ludwig, Cologne and versions of *Little Race Riot*, 1964 are in the permanent collections of the Menil Collection, Houston and the Museum of Art, Rhode Island School of Design.

With his astute understanding of the power of images, Warhol was one of the pioneers of the strategy of appropriation. In *Race Riot*, he puts this approach to powerful use, creatively re-presenting an existing image and mining it for new association and meaning. With works such as this, Warhol produced art that revealed a new and complex facet of his practice never previously seen before, generating a radically new series of work, and exploring themes of violence and tragedy in his contemporary America.



691

ANDY WARHOL (1928-1987)

Ambulance Disaster

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'UP.67.04' (on the reverse)
silkscreen ink on Strathmore Drawing paper
40 x 30 in. (101.6 x 76.2 cm.)

Executed *circa* 1963. This work is one of a small number of unique impressions. This work is accompanied by a certificate of authenticity issued by the Andy Warhol Foundation for the Visual Arts.

\$700,000-1,000,000

PROVENANCE

Estate of the artist, New York
Andy Warhol Foundation for the Visual Arts, New York
Gagosian Gallery, New York
Private collection, 1996
Anon. sale; Sotheby's, London, 26 June 2012, lot 69
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. 44, no. I.5(a) (another example illustrated).
F. Feldman and J. Schellmann, eds., *Andy Warhol, Prints: A Catalogue Raisonné, 1962-1987*, 4th ed., New York, 2003, p. 48, no. I.5(a) (another example illustrated).



Andy Warhol and Gerard Malanga preparing to clean a silkscreen at The Factory, New York, 1964. Photo: Lorenz Gude / Courtesy Gerard Malanga Collection. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Andy Warhol's *Ambulance Disaster* is a unique screenprint on paper, one of a group of paintings and works on paper that the artist completed in 1963. Based on a United Press International photograph taken in 1960 of a traffic accident involving an ambulance, what at first appears to be an almost abstract image—a play of black, white and grey shadings, lines and shapes—gradually, to the viewer's disquiet, coalesces as a scene of horror, as it becomes clear that this is the aftermath of an automobile accident. Due to the size of *Ambulance Disaster* paintings, the screen used for this particular work is likely to be a cropped version of the one that the artist also used for the paintings. Given their size, Warhol's reinterpretation of the original tabloid image heightens the intensity by deliberately pushing its legibility, allowing the details of the scene to emerge only gradually, as the viewer pulls individual elements together to make the image cohere: a fender, a taillight, a patch of pavement. Then a hand, an arm, a body hanging from a battered vehicle's window and doorframe come into focus. With its brazen depiction of violence, *Ambulance Disaster* had an extraordinary impact at the time it was first exhibited, with viewers more accustomed to seeing what the young Warhol had been doing—creating captivating but essentially optimistic, benign images of everyday consumer items or glamourous portraits of Hollywood superstars.

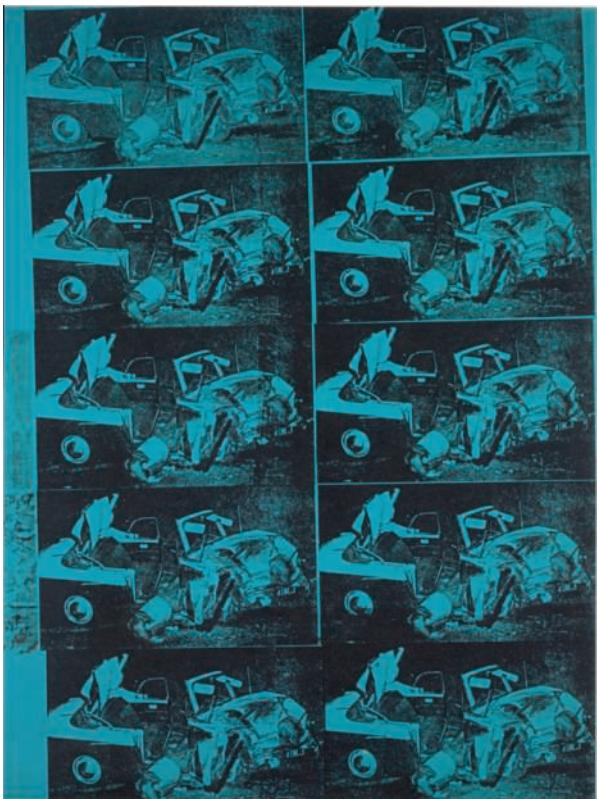




Left: Detail of the present lot.

Below: Roy Lichtenstein, *Blam*, 1962. © Estate of Roy Lichtenstein.

Right: Andy Warhol, *Green Disaster #2*, 1963. Museum of für Moderne Kunst, Frankfurt. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



The rawness of this finished image is matched only by the aesthetics of the unfolding scene. The visual language is the granular, high-contrast monochrome of mid-20th century newspaper flash photography, with its rough patches of deep black and overexposed white, the camera staring at the scene with its unblinking, pitiless eye. Warhol, however, made a number of significant changes to the original source image, adjusting the original images to insure greater emotional impact. He cropped the scene to remove extraneous details and to focus attention directly on the victim's form, draped along the door of the vehicle. Warhol altered the original proportions of the journalistic image to narrow our attention toward the tragedy unfolding at its center.

Ambulance Disaster forms part of a group of work that Warhol produced in 1963 relating to death and disaster including *Black and White Disaster* and *Crowd*, *Early Serial Disasters* and *Late Disasters*. *Late Disasters* contains five paintings in the series—three of which directly relate to the image used in these works on paper. Many of these *Ambulance Disaster* paintings are now in museum collections including the *Ambulance Disaster* in the collection of the Andy Warhol Museum, Pittsburgh and *Ambulance Disaster* in Staatliche Museen zu Berlin.

With the new and provocative turn that *Ambulance Disaster* represented, Warhol took his brand of Pop Art in a startling new direction. At the same time, he elevated his stature as an artist, expanding his subject matter to encompass fundamental existential themes, producing more complex and troubling work and redefining himself as an artist working on a far more ambitious stage. By working and re-working these tabloid images of disaster, Warhol is showing in *Ambulance Disaster* his exceptional vision as an artist, as he holds up a mirror to the media and its public.

ANDY WARHOL: Jacqueline Kennedy

Andy Warhol's haunting images of Jacqueline Kennedy are some of the most poignant and powerful images of the 1960s Pop era. This series captured not only the widespread sense of grief that swept America, but also the pervasive media coverage that accompanied it. Using press photographs taken in the hours before and after the tragic event, Warhol captured a smiling Jackie early in the day, and in the throes of her grief later that fateful afternoon—a woman who had been transformed from glamorous First Lady to grief stricken widow in a split second. These works were a radical departure for Warhol who, up until this point, was known more for his immortalization of iconic American consumer goods such as Coca-Cola bottles and Campbell's Soup cans, along with Hollywood stars such as Marilyn Monroe and Elizabeth Taylor. His images of Jackie Kennedy have become some of the most defining works of his entire oeuvre and have become as much a part of the lexicon of the events of that tragic day as much as the newspaper photographs themselves.

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

After Walter Cronkite confirmed the news to a shocked nation, America was consumed with grief and Jackie Kennedy became a focal point of America's sorrow, the epitome of grief for a nation in mourning. Images of Kennedy's widow flooded television screens and newspapers for days and through the mechanical action of the silkscreen process, Warhol mimics this endless repetition of the printing press, actively repeating an image designed specifically for mass consumption by the public. By commenting on the

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

With these works, Warhol transforms what could have been a simple portrait into a modern-day history painting. Just like Édouard Manet's *Execution of Emperor Maximilian* or Pablo Picasso's *Guernica*, Warhol's *Jackies* embrace the sentiment of their time, memorializing the emotive power of history through art. But Warhol departs from his predecessors by utilizing not the standard techniques and materials of brush and oil on canvas, but rather the process of silkscreen and photography so inherently linked to the 20th century. Warhol *Jackies* became the first Pop-Art history paintings, with critic Thomas Crow, writing:

"The pictures nevertheless recognize... the distance between public mourning and that of the principals in this drama. Out of his deliberately limited resources, [Warhol] creates a nuance and subtlety of response that is his alone, precisely because he has not sought technically to surpass his raw material ... In his particular dramatization of medium, Warhol found room for a dramatization of feeling and even a kind of history painting."



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ANDY WARHOL (1928-1987)

Jacqueline Kennedy III (Jackie III)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered '0255 UT.002' (on the reverse)
silkscreen inks on paper

40 1/4 x 35 1/8 in. (102.2 x 89.2 cm.)

Executed *circa* 1966. This work is a unique unpublished trial proof.

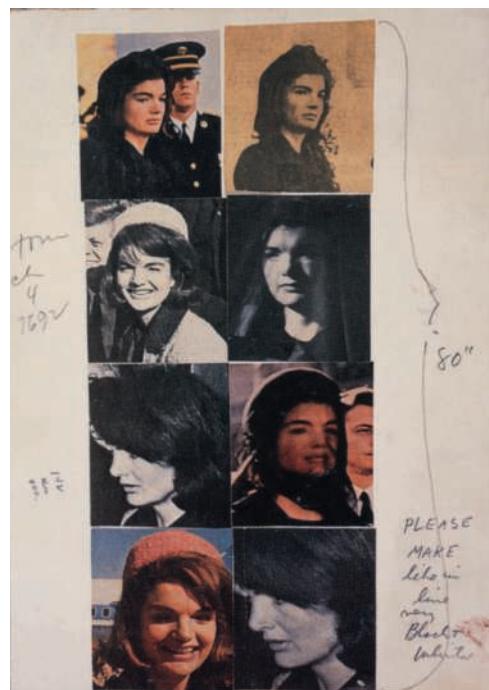
\$600,000-800,000

PROVENANCE

Estate of the artist, New York

Andy Warhol Foundation for the Visual Arts, New York

Acquired from the above by the present owner



Andy Warhol, Source Images for *Jackie* Series, 1963-1964.
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In *Jacqueline Kennedy III (Jackie III)*, Warhol selects four of the most powerful images of Jacqueline Kennedy in the hours immediately leading up to, and in the days following, the assassination of President John F. Kennedy to produce a unique and powerful work on paper. By grouping them in this way, Warhol has created a dark and poignant memorial to the First Lady's suffering and strength. Here, he has selected two dark pictures of the mourning Jackie for the top. The first image shows the funeral veil, which here appears as a haze that seems to shroud Jackie's face. Next to this, Warhol places a more open portrayal of the First Lady, taken on the day the President's body was taken from the White House to lie in state at the U.S. Capitol. The third screen is probably one of the most emotionally wrenching, a clearly deeply shocked First Lady witnessing the swearing in of the new President, Lyndon B. Johnson, at 2.38pm—only 2 hours after her husband was shot. After the intensity of that image, Warhol completes the sequence by including a happy, smiling Jackie, taken in the moments after she and her husband landed in Dallas on that fateful morning.

Given the size and marks around the margins of the photographs, it seems likely that the photographs used here, were the same ones used by Warhol to complete the paintings in that series too. Screened onto proofing paper, the evidence of the artist's hand can be seen throughout. The areas where the silkscreen ink has bled beyond the edge of the screen onto the paper can be seen, as one imagines Warhol removing the screen from the paper to reveal the impression.





Left: Detail of the present lot.

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

Right: Andy Warhol, *Nine Jackies*, 1964. Metropolitan Museum of Art, New York. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © The Metropolitan Museum of Art / Art Resource, New York.



The register of the brilliant blue background against the crispness of the black screen results in an image of extraordinary clarity. In addition, by allowing her face, left bright in comparison with the darker backgrounds, to occupy the large part of each work, Warhol foregrounds the emotional intensity. Like some Orthodox icons, her almost Madonna-like face occupies the large part of each area. Warhol's picture is thereby filled with her grief, the images becoming a modern-day Pietà, a meditative exploration of grief. This is emphasized by Warhol's choice of blue as the main color, cold, yet at the same time, absorbing. It is also no coincidence that blue is traditionally the color of Madonna in Renaissance paintings, where her gown was red, representing the earth, and her robe was blue, indicating the heavens—Madonna thus representing a poignant link between Heaven and Earth.

Although Warhol created several variations in different colors, his blue *Jackies* are arguably the most iconic. Occasionally he would juxtapose brightly colored panels with each other, creating a strange, polychrome effect. Here, though, he has limited himself to the subtlest variations of tone in the blues, with the darkest the most absorbing, heightening to some extent the contrast between before and after. Warhol has expressly made the happiest, the unwitting woman ignorant of her husband's impending doom, brighter than the others. The shadow around her head seems almost an ominous hint at the disaster to come. Warhol, by contrasting the before

and after images, the incredible sudden change, not only of her life, but to the United States as a whole, increases the viewer's sense of tragedy. There is something carefree about the photograph, especially when compared to the heavy, onerous appearance of the other images.

As David Bourdon writes: "Warhol devised his powerful portraits of Jacqueline Kennedy from news photographs taken before and after President John F. Kennedy's assassination in Dallas... By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll during those tragic closing days in November. The so-called Jackie Portraits, far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal" (D. Bourdon, *Warhol*, New York, 1989, p. 181).

The theme of loss clearly affected Warhol, and by looking at the different treatments of death he created before and after JFK's assassination, one could argue that it affected his entire output relating to death. After his *Jackies*, Warhol presented death as something understood, not explicit, by portraying atomic explosions and electric chairs, implying more than presenting. In a sense his portraits of Marilyn Monroe had already done this. However, they too were more explicit, as Marilyn was dead, and famously so, when Warhol began his images of her.

693

ANDY WARHOL (1928-1987)

Jacqueline Kennedy II (Jackie II)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered '0245 UT.001' (on the reverse)

silkscreen inks on paper

35 x 45 in. (88.9 x 114.3 cm.)

Executed *circa* 1966. This work is a unique unpublished trial proof.

\$150,000-250,000

PROVENANCE

Estate of the artist, New York

Andy Warhol Foundation for the Visual Arts, New York

Acquired from the above by the present owner



Andy Warhol, *Gold Marilyn Monroe*, 1962. Museum of Modern Art, New York. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Part of a small group of unique works on paper that Warhol completed in 1965 and 1966, *Jacqueline Kennedy II (Jackie II)* is a rare chance to witness Warhol's creative process as he created one of his most memorable series. In keeping with his working method of the period, the artist created works that utilized repetition, serial imagery and a layout that allows us to experience the emotional narrative of the events as they unfolded in the media. In *Jacqueline Kennedy II (Jackie II)*, the closely cropped image of Jackie in mourning is enveloped in an unusual field of purple. While Warhol chose a variety of colors in which to set his images of the grieving widow of President John F. Kennedy, it is his choice of purple which is perhaps his most personal. It is rich with religious and cultural symbolism. In the West, the color purple is often associated with royalty, nobility, luxury, and power, yet in a religious sense it is also associated with piety and faith.



694

ANDY WARHOL (1928-1987)

Jacqueline Kennedy I (Jackie I)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered '0235 UT.001' (on the reverse)
silkscreen ink and graphite on paper

35 1/8 x 44 7/8 in. (89.2 x 113.9 cm.)

Executed *circa* 1966. This work is a unique unpublished trial proof.

\$100,000-150,000

PROVENANCE

Estate of the artist, New York

Andy Warhol Foundation for the Visual Arts, New York

Acquired from the above by the present owner



Andy Warhol, *Silver Liz*, 1963. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

By rendering this image of Jacqueline Kennedy in silver, Warhol inducts her into the pantheon of his most celebrated subjects, including Elizabeth Taylor and Elvis Presley, whom he also immortalized in the shimmering metallic paint. Not only was silver symbolic of the 'silver screen' of Hollywood and the burgeoning TV industry, in the 1960s silver was also the color of the moment. "Silver was the future, it was spacy" Warhol remembered, "the astronauts wore silver suits, Shepard, Grissom and Glenn had already been up in them, and their equipment was silver too. And silver was also the past – the Silver Screen – Hollywood actresses photographed in silver sets" (A. Warhol, *Popism*, New York, 1980, pp. 64-65). For Warhol, silver was also the Pop color, being the color of consumerism, of silver foil and tin cans, of chrome plating, rockets, jet planes and fast cars. It was in 1963 that Warhol sported silver hair and when his studio first became the 'Silver Factory' papered throughout in silver. "Well you might say" Warhol once told an interviewer on the subject, in a masterpiece of understatement, "I have a fondness for silver" (A. Warhol, quoted by K. Goldsmith (ed). *I'll be Your Mirror: The Selected Andy Warhol Interviews*, New York, 2004, p. 98).



△695

YAYOI KUSAMA (B. 1929)

Flowers That Bloom Tomorrow (M)

signed and dated 'Yayoi Kusama 2010' (lower edge)

fiberglass reinforced plastic, stainless steel and urethane paint

114 1/8 x 80 3/4 x 72 7/8 in. (290 x 205 x 185 cm.)

Executed in 2010. This work is one of three unique variants plus one artist's proof.

\$350,000-450,000

PROVENANCE

Victoria Miro Gallery, New York

Private collection

Acquired from the above by the present owner

EXHIBITED

Amsterdam, *ARTZUID: International Sculpture Biennale*, 2010.

London, Victoria Miro Gallery, *Flowers That Bloom Tomorrow*, October-November 2010.

With its riotous psychedelic colors, vivid patterns, and polka dot motifs, this large-scale floral sculpture is instantly identifiable as a signature work of the Japanese artist Yayoi Kusama. At almost ten feet tall, the exuberant shapes and patterns together with its monumental scale, evoke a Surreal-Pop vision. Cast in fiberglass-reinforced plastic and hand-painted in urethane, the choice of materials projects an almost hypnotic shine, the colors exude a vivid luminosity, mirroring the extraordinary inner visions Kusama has sought to share with audiences in all her art works throughout her career.

Large-scale sculptures such as the present work have long been an important part of Kusama's total artistic output and she has completed several major outdoor commissions of fantastically colored and patterned plant and floral themes for both public and private institutions in Japan, France and California. 2017 has seen two major exhibitions of the artist's work, one at the Hirshhorn Museum and Sculpture Garden in Washington D.C. and one in Tokyo at the National Art Center, with her work drawing both critical and popular acclaim. With her career dating back to the late 1950s, when she participated in (and indeed helped to define) avant-garde art, she introduced both innovative new forms and materials that extended the medium of sculpture, efforts so strikingly on view in the present work.



ANTHONY CARO (1924-2013)*Orpheus*

painted steel

78 x 77 x 44 in. (198 x 195.5 x 112 cm.)

Executed in 2008-2009.

\$200,000-300,000

PROVENANCE

Mitchell-Innes & Nash, New York, acquired directly from the artist

Private collection, Toronto

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner

EXHIBITEDNew York, Mitchell-Innes & Nash; London, Annely Juda Fine Art and Paris, Galerie Daniel Templon, *Anthony Caro: Upright Sculptures*, 2010, n.p. no. 5 (illustrated).**LITERATURE**P. Moorhouse, *Anthony Caro: Presence*, Surrey, 2010, p. 142-143, no. 63 (illustrated).D. Blume, *Anthony Caro: Catalogue Raisonné*, vol. XV (*Table and Related Sculptures 2006-2010; Steel and Ceramic Sculptures 2005-2010; Chapel of Light 2006-2008; Miscellaneous Sculptures 2007; Jewellery 2005-2008; Steel Sculptures 2005-2010*), Cologne, 2011, p. 140, no. 2815 (illustrated).

I have been trying to eliminate references and make truly abstract sculpture, composing the parts of the pieces like notes in music. Just as a succession of these make up a melody or sonata, so I take anonymous units and try to make them cohere in an open way into a sculptural whole. Like music, I would like my sculpture to be the expression of feeling in terms of the material, and like music, I don't want the entirety of the experience to be given all at once.

-Anthony Caro



FRANK STELLA (B. 1936)*The Try-Works (Moby Dick Series)*

acrylic and enamel on aluminum

51 x 41 x 24 in. (129.5 x 104.1 x 60.9 cm.)

Executed in 1988.

\$150,000-250,000

PROVENANCE

Catherine and Thomas Rubin, New York

Ernst Beyeler, Switzerland, 1989

His sale; Christie's, New York, 9 November 2011, lot 699

Acquired at the above sale by the present owner



Joseph Mallord William Turner, *The Whale Ship*, 1845. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York

From 1985 until 1997 Frank Stella created a series of artworks in response to Herman Melville's classic American novel, *Moby-Dick*. He has called this series a "turning point" (F. Stella, quoted in P. Pobric, "Frank Stella: A Romantic, After All," *The Art Newspaper*, Vol. 24, No. 273, November 2015), and it was at this stage in his career that Stella moved increasingly from the creation of paintings to that of large-scale reliefs. The *Moby Dick* pieces are named after the books' chapters and "The Try-Works" (chapter 96) is a key moment in the text, and key to understanding Stella's creation.

On a night when the ship's furnace-like try-works (giant metal pots) are set ablaze to melt whale blubber, *Moby-Dick*'s narrator, Ishmael, identifies the hellish scene as a symbolic representation of the "monomaniac" captain Ahab and his compulsive quest for the whale. The present work, *The Try-Works* is by no means a literal representation of Melville's words, but through its bold colors and curved, soaring forms, it visually recreates the physical and psychological drama of the sea odyssey and, like Ishmael, it extols anguished genius. Stella has remarked that the *Moby Dick* series conveys his regard for the Abstract Expressionists which influenced his early career, and the exuberant abstractions of *The Try-Works* are suitably celebratory. The esteemed dealer and collector, Ernst Beyeler, recognized the significance of *The Try-Works*, for the present work was a part of his collection for over two decades from soon after it was created until Beyeler's death in 2010.



BOUNDARIES BEYOND

**Avant-Garde Masterworks and Magnificent
Jewels from a European Collection**

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**Magnificent Jewels
from a European Collection**
Geneva · 13 November 2017



An Art Nouveau opal and enamel brooch, c. 1900
by René Lalique

**Impressionist and Modern Art
Evening Sale**
New York · 13 November 2017



Wassily Kandinsky (1866–1944)
Improvisation with Horses
Improvisation mit Pferden
(Studie für Improvisation 20), 1911

**Impressionist and Modern Art
Works on Paper and Day Sales**
New York · 14 November 2017



Kurt Schwitters (1887–1948)
Ohne titel (ORLD'S RAREST AND MOTHS), 1945
© 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

**Post-War and Contemporary
Evening Sale**
New York · 15 November 2017



Yves Klein (1928–1962)
Monogold, l'âge d'or, (MG 48), 1959
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris 2017

**Post-War and Contemporary
Morning Sale**
New York · 16 November 2017



Yves Klein (1928–1962)
Untitled Blue Sponge Sculpture, (SE 318), 1959
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris 2017

**Post-War and Contemporary
Afternoon Sale**
New York · 16 November 2017



Dan Flavin (1933–1996)
Diagonal of May 25, 1963
© 2017 Stephen Flavin / Artists Rights Society (ARS), New York

Design
Paris · 20 November 2017



Marc Newson (b. 1963)
Pod of Drawers, 1987

African and Oceanic Art
Paris · 22 November 2017



Hemba figure, *Singiti*
Democratic Republic of Congo

Contemporary Art
Paris · 6 December 2017



Raymond Hains (1926–2005)
Palissade De 9 Planches
signed, titled and dated 'Raymond Hains 1970
© Raymond Hains

YVES KLEIN (1928-1962)

Untitled blue Sponge Sculpture, (SE 318)

dry pigment and synthetic resin on natural sponge with metallic stem

sponge: 4 1/2 x 5 1/8 x 6 in. (11.5 x 13 x 15 cm.)

overall: 12 1/4 x 5 1/8 x 6 in. (31.1 x 13 x 15 cm.)

Executed *circa* 1959.

\$100,000-150,000

PROVENANCE

Galerie Tarica, Paris, acquired directly from the artist

Acquired from the above by present owner, *circa* 1970

Yves Klein with one of his *Blue Sponge* Sculptures, during the exhibition "Monochrome Propositions of Yves Klein", Gallery One, London, 1957. Photo: Express Newspapers / Getty Images. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017.

Yves Klein's *Sculpture éponge bleue* incorporates two of the artist's most important motifs—the sponge and his eponymous pigment, International Klein Blue. Throughout his short, but inventive career Klein sought to abandon the competing duopoly of abstraction and figuration, instead searching for new ways to express the sublime nature of art, and in the process devising an entirely unique form of artistic expression. For Klein, color was not a representative tool, but rather a real, living presence that had the power to impregnate its surroundings and absorb its onlookers. The purer the pigment, Klein believed, the easier it would be to conquer its own material boundaries and transport the viewer into another world—into the void. Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial of all colors, infused with the infinity of sea and sky.

Early in his career, Klein also began to notice the absorbent potential of sponge as a means of capturing the immaterial properties of his pigment. "The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid," he said, "which was naturally very seductive to me. Thanks to the natural and living nature of sponges, I was able to make portraits to the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges" (Y. Klein, in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 22).



YVES KLEIN (1928-1962)**Venus Bleue, (S 41)**

numbered 'HC V/L' on the reverse

dry pigment and synthetic resin on plaster

27 1/8 x 12 1/2 x 9 7/8 in. (69.5 x 30 x 20 cm.)

Conceived in 1962. Executed posthumously in 1982 by the Bonnier Gallery, Geneva, this work is hors-commerce number V from an edition of 300, plus 50 hors-commerce numbered I/L to L/L and 3 copies numbered 001 to 003.

\$80,000-120,000

PROVENANCE

The Collection of Aviva & Jacob Baal-Teshuva, Paris

Their sale; Sotheby's, New York, 13 December 2016, lot 11

Acquired at the above sale by the present owner

EXHIBITEDCologne, Museum Ludwig, *Yves Klein*, November 1994-January 1995, p. 247, no. 111 (illustrated).Musée d'art Moderne et d'Art Contemporain de Nice; Museo Pecci Prato, 'Yves Klein, *La Vie, la Vie Elle-Même qui est l'Art Absolu*', April 2000-January 2001, p. 182 (another example illustrated and exhibited).

Museo d'Arte di Lugano, 'Yves Klein', May-September 2009, p. 180 (another example illustrated and exhibited).

LITERATUREP. Wember, *Yves Klein*, Cologne, 1969, no. S 41 (illustrated).P. Restany, *Yves Klein*, New York, 1982, p. 204 (illustrated).

Yves Klein, exh. cat., Oslo, The National Museum of Contemporary Art, 1997, p. 79, no. 66 (illustrated).

J. Ledeur, *Yves Klein: Catalogue Raisonné of Editions and Sculptures*, Paris, 2000, S41, p. 234 (illustrated).R. Fleck, *Marie Raymond-Yves Klein*, exh. cat., Angers, 2004-2005, p. 193 (illustrated).

It was the block of the body itself, that is to say the trunk and part of the thighs, that fascinated me. The hands, the arms, the head, the legs were of no importance. Only the body is alive, all-powerful, and non-thinking. The head, the arms, the hands are only intellectual articulations around the bulk of flesh that is the body! The heart beats without thought on our part; the mind cannot stop it.

-Yves Klein



• 700

MARIO MERZ (1924-2003)

Untitled (Fibonacci)

Caiman Crocodylia (replica), neon tubing, wire, glass and transformer
installation dimensions variable
reptile: 19 in. (50 cm.)
Executed in 1977.

\$500,000-700,000

PROVENANCE

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 1991

EXHIBITED

Pittsburgh, *Carnegie International*, May 2008-January 2009.
Museum of Contemporary Art Chicago, *Italics: Italian Art between Tradition and Revolution, 1968-2008*, November 2009-February 2010.

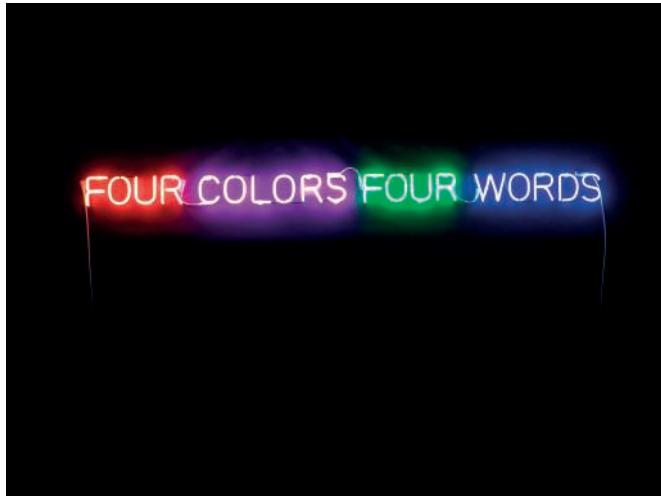
This work will be registered with Archivio Mario Merz, Turin.



Mario Merz, circa 1970s. Photo: Gianfranco Gorgoni. © 2012-2013 Gianfranco Gorgoni.
Artwork: © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.

Mario Merz's *Untitled (Fibonacci)* typifies the artist's most iconic motifs, incorporating the Fibonacci sequence in neon lettering as well as a taxidermied reptile. The lights follow the gentle arch of the tracks of the reptile's footsteps across the surface of the wall. While the neon lights project themselves around the room, the undisputed protagonist of the work is the reptile from whom the Fibonacci sequence follows. The natural composition of the reptile parallels the Renaissance's recognition of the natural symmetry of the human body as most famously celebrated in Leonardo da Vinci's *Vitruvian Man*. The beauty in the golden ratio of classical antiquity and the return to the natural world celebrated in the Renaissance echoes the aims of the *Arte Povera* movement of which Mario Merz was such an active player in the return to the physical world through the incorporation of both industrial and natural materials in his working practice.





Above: Joseph Kosuth, *Four Colors Four Words*, 1966. © Joseph Kosuth / Artists Rights Society (ARS), New York.

Below: Dan Flavin, *Alternate Diagonals of March 2*, 1964. Dallas Museum of Art. © 2017 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: Dallas Museum of Art, Texas, USA / Bridgeman Images.

Right: Detail of the present lot.

Conceptual Art is a sounding instrument between printed words, luminous writings, and letters scrawled in a hasty nervous instinctive calligraphy.

—Mario Merz

Projecting itself into its environment through its use of the industrialized neon lights, the present lot typifies the Arte Povera movement. By incorporating the industrialized materials and blending it with the taxidermined, natural form of the reptile, Merz insists on the immediate experience of art while also more closely connecting the individual to nature. Closely associated with the work of contemporary Italian artists such as Alighiero Boetti, Jannis Kounellis and his wife, Marisa Merz, the work of Mario Merz most emphasized the individual's connection to nature and redefining what could be called 'Art' in the same tradition as the Dada movement and Marcel Duchamp.

The Fibonacci sequence, invented by the Italian mathematician Leonardo da Pisa in 1202, is an organic mathematical progression - two 'parental' numbers giving rise to a third - that is echoed closely in nature. Da Pisa discovered that this simple sequence, 1, 1, 2, 3, 5, 8 and onwards to infinity, could be used to calculate the offspring of rabbits. Its proportions also relate to the proliferation and growth of many organic materials, among them such elements that appear frequently in Merz's work as leaves, reptiles, deer antlers, pinecones, seashells and iguana tails.

The sequence, as formalized by Merz into energizing but also dimensionless neon light, is an enlivening organic force that speaks of a potential development or extension into infinity. It is an organic extension of light and space but also a metaphor for the development of life. The sequence proliferates with such accelerating scale and rapidity that, as Merz recalled, it "inspired my idea that it was possible to represent with new faculties all the examples that occur in the world of expanding materials viewed also as vital living lives." (Mario Merz cited in *Mario Merz exh.cat.* Solomon R. Guggenheim Museum, New York, 1989, p. 102). The Fibonacci sequence could therefore be used as a way of 'unloading' or transforming space. "A wall is a load (bricks, stones, lime, historical anxieties, psychological anxieties)" Merz explained, referring to works like *Untitled (Fibonacci)*. "The numbers unload it the way music unloads the chemical density of the atmosphere. Music too has mathematical or numerical equivalences. Time is a tap root immersed in the ground (the date of birth). Time then develops in an objective and relatively free reality the way the tree develops from the tap root into the atmosphere" (ibid).



1

2

3

5

8

13

21

701

FRANK STELLA (B. 1936)

Hacilar Level 1A

painted cast metal

61 x 72 x 18 in. (154.9 x 182.8 x 45.7 cm.)

Executed in 2001.

\$300,000-400,000

PROVENANCE

The artist

Private collection

Westwood Gallery, New York

Acquired from the above by the present owner



It seems to me that there's some hint of this kind of chaotic, ambiguous figuration in painting, with its inherent three-dimensional illusionism in constant tension with its two-dimensional surfaces. Pictorial space is one in which you have two-dimensional forms tricked out to give the appearance of three-dimensional ones, so that the space you actually perceive comes somewhere in between. And somewhere in-between isn't a bad analogy for my work. I work away from the flat surface but I still don't want to be three-dimensional; that is, totally literal... more than two dimensions but short of three, so for me, 2.7 is probably a very good place to be.

-Frank Stella

Jackson Pollock, *Number III* *Tiger*, 1949. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Digital Image: © Album / Art Resource, NY.



702

GERHARD RICHTER (B. 1932)

12.Nov.88

signed and dated '12.Nov.88 Richter' (lower left)

oil on paper

22 ½ x 30 in. (57.1 x 76.2 cm.)

Painted in 1988.

\$200,000-300,000

PROVENANCE

David Zwirner Gallery, New York

Private collection, New York, 1988

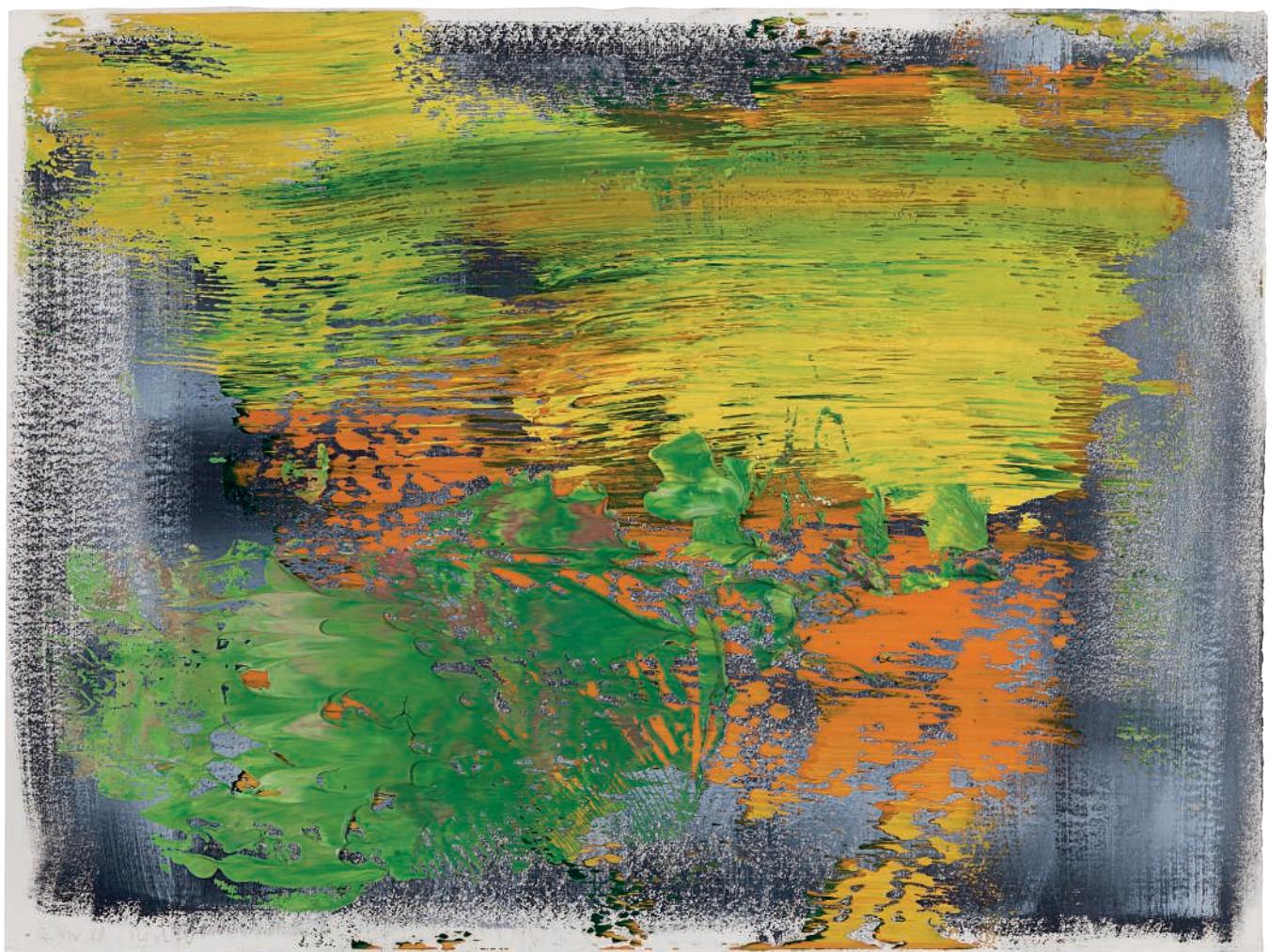
Anon. sale: Christie's, New York, 15 May 2002, lot 171

Acquired at the above sale by the present owner

This work is included in The Gerhard Richter Online Catalogue Raisonné as 12.Nov.88.

It is more exciting with the abstract ones, and it goes faster. It has an effect similar to my earlier enthusiasm for developing photos in the darkroom. Something is created there all by itself, which one only has to observe in order to intervene at the right moment.

-Gerhard Richter



ROBERT MOTHERWELL (1915-1991)*Untitled*

incised with the artist's initials and dated 'RM 72' (lower right)
acrylic and paper collage on Upson board

44 7/8 x 29 1/2 in. (113.9 x 74.9 cm.)

Executed in 1972.

\$350,000-550,000

PROVENANCE

Dedalus Foundation, New York, 1991

Private collection, 2004

McCormick Gallery, Chicago

Acquired from the above by the present owner, 2011

EXHIBITED

Toronto, David Mirvish Gallery, *Robert Motherwell: New Works*,
March-April 1973.

Musée d'art Moderne de la Ville de Paris, *Robert Motherwell: Choix de Peintures et Collages 1941-1977*, June-September 1977.

LITERATURE

J. Flam, K. Rogers, and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume 3 Collages and Paintings on Paper and Paperboard*, New Haven, 2012, p. 152, no. C278, (illustrated).

Robert Motherwell was one of modern art's finest creators of collage and *Untitled* is a strikingly expressive example from a particularly productive period in his career. Grounded by deep blue rectilinear forms and patches of black, recalling Motherwell's famous *Elegies*, the work is disrupted and infused with energy by the jagged central orange shape, the flickering flames of yellow, and the thin graphic lines that trace paths upon the blue ground. The jutting angle of the orange-brushed Upson board at the heart of the composition evokes a dancing shape, arms raised, gyrating happily. Music and the iterative possibilities of collage were important influences for Motherwell and the depth of their imaginative effect is eloquently expressed by *Untitled*.

Like creative variations upon a central theme, a number of collages using the same bold blue and graphic lines date to the same year as *Untitled*, and two works in particular make the musical connection explicit. *Muss Es Sein? No. 1* and *No. 2* incorporate fragments of notation from Beethoven's String Quartet No. 16, the composition that included Beethoven's famous lines, "Muss es sein?" (Must it be?) "Es muss sein!" (It must be!). All three collages were shown in Motherwell's 1973 exhibition at the David Mirvish Gallery in Toronto and, in its dramatic exhilaration, *Untitled* appears to provide a pictorial response to the questioning titles of these accompanying works. Characteristically of Motherwell, however, the possible allusions of *Untitled* are multiplied by the inclusion of the three-pronged blue shape in the center. This recalls and upends the motif of a painter's easel in his Cubist-influenced, 1952 collage *The Easel I*, here transforming the three-legged stand into a devil's pitchfork engulfed in an inferno of color. By referencing his own work as an American Abstract Expressionist and his key European influences, *Untitled* could be regarded as a playful, and jubilant, symbol of Motherwell's own oeuvre.



704

DAVID HOCKNEY (B. 1937)

A Bigger Card Players

signed and dated 'David Hockney 2015' (lower right); numbered '7/12'
(lower left)
photographic drawing on paper laid down on aluminum
69 3/4 x 69 3/4 in. (177.1 x 177.1 cm.)
Executed in 2015. This work is number seven from an edition of twelve.

\$150,000-200,000

PROVENANCE

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



David Hockney, 2015. Photo: Dan Kitwood / Getty Images. Artwork: © David Hockney.

Painters have always known there is something wrong with perspective. The problem is the foreground and the vanishing point. The reason we have perspective with a vanishing point, is that it came from optics. I am sure that that's what Brunelleschi did. He used a five inch diameter concave mirror to project the Baptistry onto his panel. This gives automatically a perspective picture, just like a camera would. This is why there is always a void between you and the photograph. I am taking this void away, to put you in the picture.

-David Hockney



705

KENNETH NOLAND (1924-2010)

Behalf

signed, titled and dated "Kenneth Noland BEHALF 1976" (on the stretcher)

acrylic on canvas

dimensions variable: 75 x 45 1/8 in. (190.5 x 114.6 cm.) or

87 1/4 x 29 3/4 in. (221.6 x 75.5 cm.)

Painted in 1976.

\$100,000-150,000

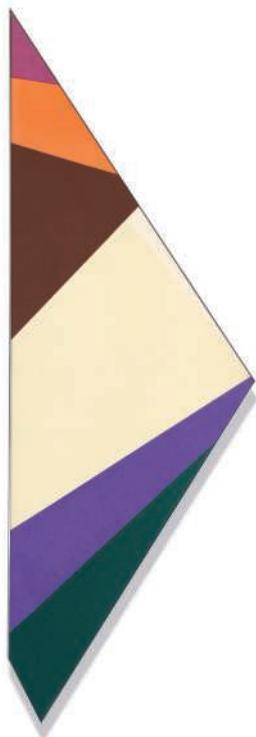
PROVENANCE

Leo Castelli, New York

André Emmerich Gallery, New York

Private collection

By descent from the above to the present owner



It's been on my mind - what would something be like if it were unbalanced? 'It's been a vexing question for a long time. But it took the experience of working with radical kinds of symmetry, not just a rectangle, but a diamond shape, as well as extreme extensions of shapes, before I finally came to the idea of everything being unbalanced, nothing vertical, nothing horizontal, nothing parallel. I came to the fact that unbalancing has its own order. In a peculiar way, it can still end up feeling symmetrical. I don't know but what the very nature of our response to art is experienced symmetrically.

-Kenneth Noland

Alternate orientation of the present lot.



HANS HOFMANN (1880-1966)

Still Life with Fruit and Coffeepot

signed and dated 'hans hofmann 40' (lower right); signed again, titled and dated again 'Stillife [sic] with Fruit and Coffe [sic] pot 1940 hans hofmann' (on the reverse); stamped with the Estate of Hans Hofmann stamp and numbered 'M.1056' (on the reverse)
 oil on panel
 60 x 48 in. (152.4 x 121.9 cm.)
 Painted in 1940.

\$400,000-600,000

PROVENANCE

Estate of the artist
 Renate, Hans and Maria Hofmann Trust, Chicago, 1996
 Ameringer Yohe Fine Art, New York, 2002
 Riva Yares Gallery, Santa Fe, 2002
 Acquired from the above by the present owner, 2002

EXHIBITED

Washington D.C., The Corcoran Gallery of Art, *The New Tradition: Modern Americans Before 1940*, April-June 1963, p. 60, no. 51.
 New York, André Emmerich Gallery, *Hans Hofmann: The Pre-War Years in America*, January-February 1987, n.p., no. 3 (illustrated).
 New York, Ameringer Howard, *Hans Hofmann: The Summer Studio*, April-June 2000, p. 3 (illustrated).
 Provincetown Art Association and Museum, *Hans Hofmann: Four Decades in*

Provincetown, July-October 2000, p. 39 (illustrated on title page).
 San Francisco, Hackett-Freedman Gallery, *Evolution/Revolution Hans Hofmann*, May-June 2002, pp. 28-29, no. 13 (illustrated).
 Naples Museum of Art, *Hans Hofmann: A Retrospective*, November 2003-March 2004, no. 4 (illustrated).
 New York, Yares Gallery, *Hans Hofmann The Last Decade Major Paintings: 1955-1965*, May-July 2017.

LITERATURE

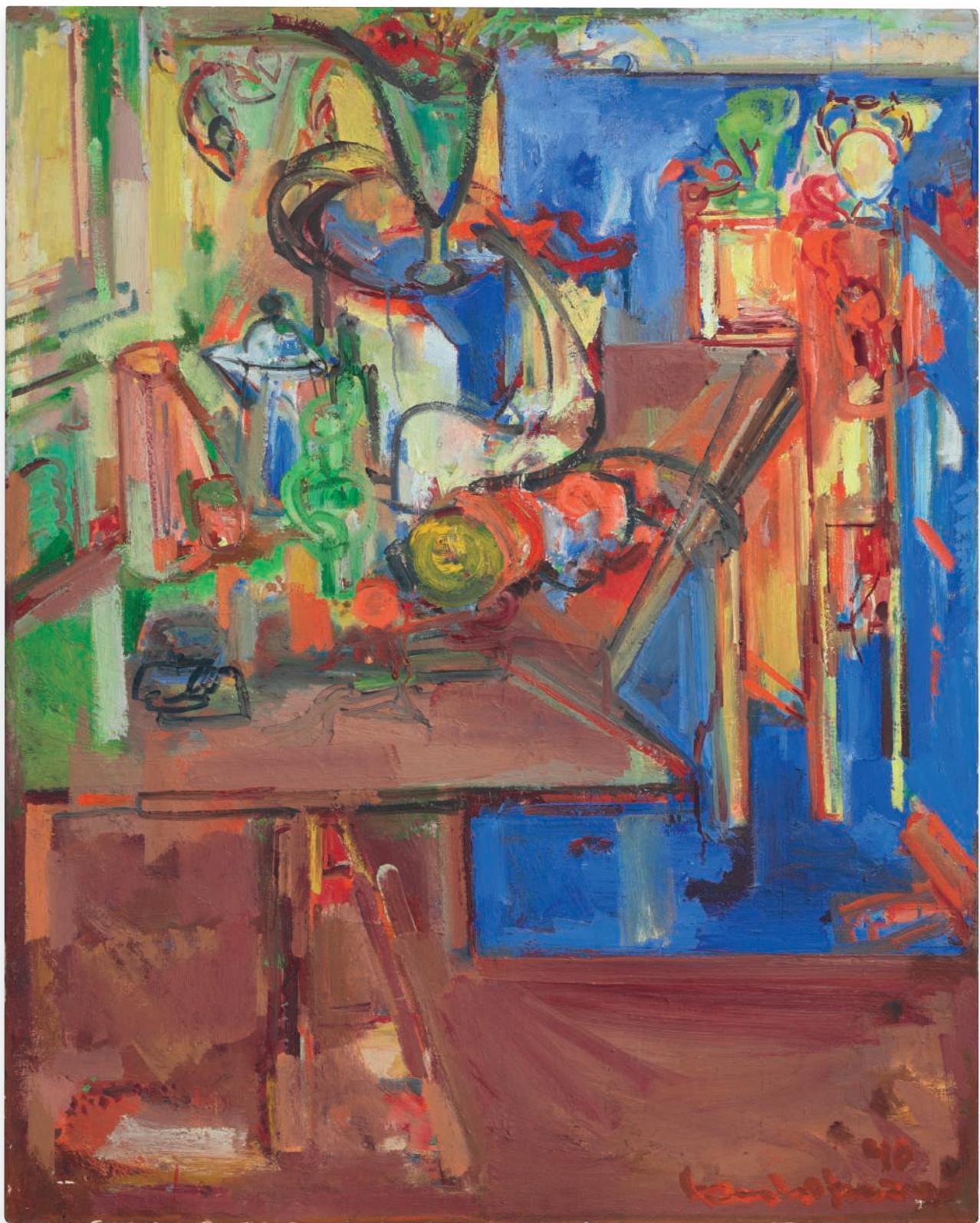
D. Forman, "Coming Home," *Cape Cod Times*, 28 July 2000, p. B2.
 J. Yohe, ed., *Hans Hofmann*, New York, 2002, p. 85 (illustrated).
 S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 161, no. P267 (illustrated).



Hans Hofmann in his studio, 1956. Photo: Arnold Newman / Getty Images. Artwork: © 2017 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York.

Still Life with Fruit and Coffeepot represents an important transitional moment in Hans Hofmann's career. Having worked as a highly influential teacher of art from 1915, during which time he drew constantly but had little time to paint, *Still Life* dates to just a few years after the artist returned to painting on a consistent basis. This large, exuberant composition reveals Hofmann working through the early influence of the Cubists and the Fauves to reach full abstraction and his place as a key figure of Abstract Expressionism.

Hofmann's debt to earlier European painters, in this case Cézanne and Matisse in particular, can be seen in the composition's fractured forms, distorted perspective, and vivid coloring, which combines grounding earth tones and enlivening primary colors. The still life appears to depict the artist's studio for, aside from the title's fruit and coffeepot, located on a tabletop that tilts towards the picture plane, a canvas is visible in the panel's middle ground. Yet, while the lower part of this canvas's frame is delineated, its upper section is smudged and indefinite. Like the rest of the painting, a jumble of brushstrokes and patches of pigment indicate the forms of objects, such as the table, the coffeepot, and a vase of flowers, but much is left representationally indistinct. The color-formed apples of Cézanne, for instance, are here transformed into daubs of different hues outlined in black that only abstractly denote fruit. As Clement Greenberg has observed, it is in the early 1940s that Hofmann's "still lifes become more and more schematically rendered, and finally vanish" (C. Greenberg, "Hans Hofmann," *Art and Culture: Critical Essays*, Boston, 1989, p. 192). *Still Life with Fruit and Coffeepot* is prescient of that decisive moment.



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.

\$250,000-350,000

PROVENANCE

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

It's a simple fact, when you move from one color space to another color space, that if there's a value contrast you get a strong optical illusion. Strong value contrast can be expressive and dramatic. Like the difference between high or low volume or the low key and the high keys on the piano.. .Actually, if you're moving from one flat color to another flat color, if there's a difference of color - if one is matte and the other is shiny - that contrast of tactility can keep them visually in the same dimension. It keeps them adjacent - side by side.. Another reason is that a matte color and a shiny, transparent color are emotionally different. If something is warm and fuzzy and dense we have a kind of emotional response to that. If something is clear and you can see through it, like yellow or green or red can be, we have a different emotional sensation from that. So there's an expressive difference you can get that gives you more expressive range.

-Kenneth Noland



708

ROY LICHTENSTEIN (1923-1997)

Collage for Red Apple

signed and dated 'rf Lichtenstein 80' (lower right); signed again and dated

again 'rf Lichtenstein 80' (on the reverse)

acrylic, graphite and painted paper collage on paper

28 5/8 x 22 in. (72.7 x 55.8 cm.)

Executed in 1980.

\$120,000-180,000

PROVENANCE

Acquired directly from the artist by the present owner

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

Roy Lichtenstein's still lifes of the 1970s and early 1980s represent not only a new direction in the work of this Pop master and many of his colleagues at this time, but also an inventive transformation of the genre by a whole generation of artists.

(J. Wilmerding, 'Roy Lichtenstein's Still Lifes: Conversations with Art History', in *Roy Lichtenstein: Still Lifes*, exh. cat., Gagosian Gallery, New York, 2010, p. 9).



afriatane '70

709

FRANZ KLINE (1910-1962)

Untitled

signed 'Franz Kline' (lower right); signed again 'FRANZ KLINE' (on the reverse)
oil on paper

22 ¾ x 29 ¾ in. (57.7 x 74.6 cm.)

Painted in 1953.

\$400,000-500,000

PROVENANCE

Sprovieri Gallery, Rome

Acquired from the above by the present owner, 1980

A thrilling conjunction of assertive, angular lines rendered in signature monochrome, Franz Kline's *Untitled* offers an electric, ink interpretation of the artist's unmistakable visual language. Snapping across the paper with a spidery grace, Kline's strokes maintain a sense of motion, even as their rigid linearity seems to build forms of impressive architectural strength; thick lines, underpinned by a central, tree-like column, intersect the middle and upper regions of the paper, while thinner, looser tendrils of ink flicker around them.

Despite the apparent spontaneity and free-flowing emotional intensity of Kline's brushwork, unlike many of his fellow Action Painters, Kline's works were in fact, usually, extensively drafted, with the painter working closely from previous compositional drawings. Ink, with its deep black colouring and dynamic fluidity, served as a natural model for the artist's explorations of the brushstroke—a means of generating and experimenting with line, before his later paintings applied a closer, more analytical rigour to his forms. Yet though Kline's ink works do provide fascinating insight into his artistic process, at the same time they achieve their own aesthetic autonomy, standing free of his larger paintings as independent works in their own right. The vigourousness and power of Kline's larger works is no less present in *Untitled*—indeed, that feeling is distilled or compressed into a compact nucleus of forms that bristles with a barely concealed energy, the paper humming with the electric flurry of Kline's apparently impulsive, yet ultimately considered, structural brushwork.



710

RICHARD ARTSCHWAGER (1923-2013)

Double RCA Towers

signed and dated 'R. Artschwager 1972' (on the reverse of the right element);
signed again and dated again 'R. Artschwager 1972' (on the reverse of the left
element)

diptych—charcoal and acrylic on Celotex in artist's frames
each: 72 1/8 x 41 1/4 in. (183.8 x 104.7 cm.)

Executed in 1972.

\$600,000-800,000

PROVENANCE

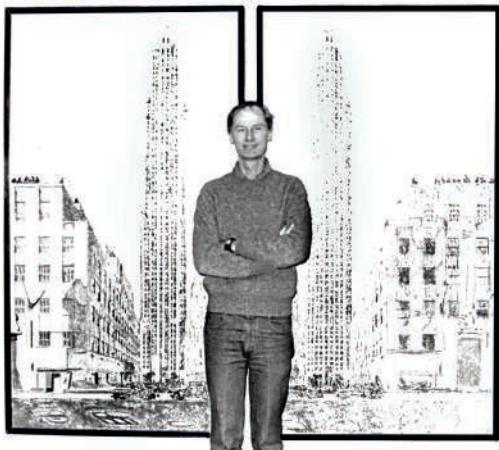
Galerie Neuendorf, Hamburg

Acquired from the above by the present owner, 1980

EXHIBITED

Venice, Italy, 39th Venice Biennale 1980, United States Pavilion,
June-September 1980.

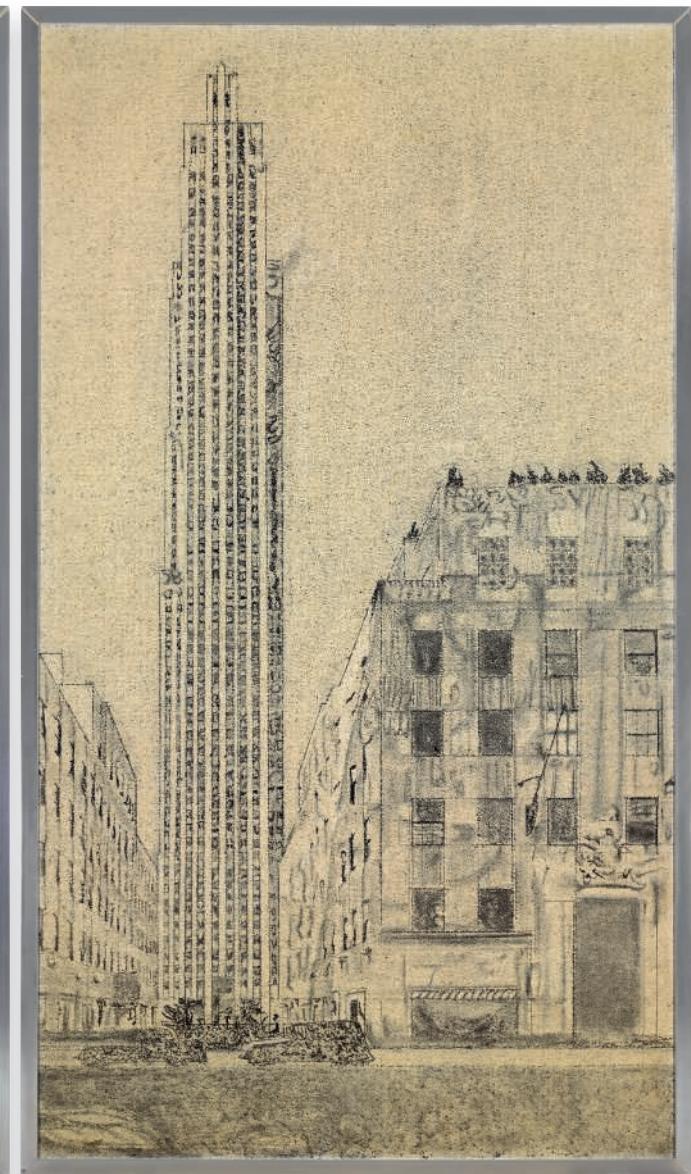
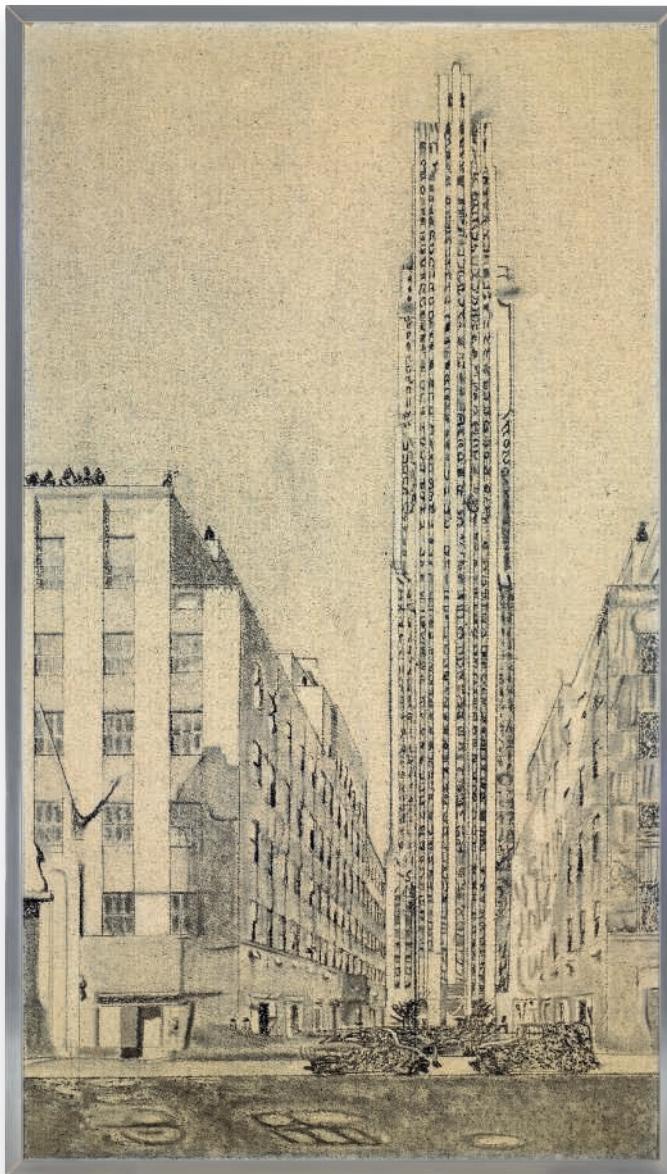
New York, Whitney Museum of American Art; San Francisco Museum of
Modern Art and Los Angeles, The Museum of Contemporary Art, *Richard
Artschwager*, January 1988-January 1989, p. 113, no. 72 (illustrated).
Hamburg, Kunstverein, *Richard Artschwager: Beschreibungen, Definitionen,
Auslassungen*, September-October 1978, no. 32 (illustrated).



Richard Artschwager in front of the present lot. Photo: picture alliance/dpa/
Cornelia Gus. Artwork: © 2017 Richard Artschwager/Artists Rights Society
(ARS), New York.

Richard Artschwager's 1972 diptych, *Double RCA Towers*, utilizes finely textured Celotex, giving the images a precision-wrought architectural aesthetic. Aligned with Artschwager's celebrated drawings as well as his paintings, *Double RCA Towers* eschews the swirling, hallucinatory quality of the artist's other Celotex paintings. Still, *Double RCA Towers* retains the artist's signature dreamlike haze. Passages of fluid greys threaten to denature foreground and background, etherealizing that most material 20th century subject, the skyscraper. Still, the RCA Tower, later renamed 30 Rockefeller Plaza, remains one of Artschwager's most literal and recognizable subjects, especially to those familiar with the pantheon of iconic New York City skyscrapers. One of Artschwager's few paintings of a New York City building, *Double RCA Towers* possesses a degree of industry and slickness more commonly found in his Formica sculptures.

Architectural interiors and exteriors would prove a career-long fascination for Artschwager, particularly for their inherent objecthood and materiality: qualities which Artschwager's work routinely explores. Indeed, *Double RCA Towers* attempts to override the viewer's natural stereoscopic instinct by providing two nearly identical images rendered at vantage points of about ten feet apart, challenging the core mechanism by which a painting is typically experienced.



ROBERT RAUSCHENBERG (1925-2008)

Mother-In-Law [Anagram (A Pun)]

signed and dated 'RAUSCHENBERG 98' (lower edge)
inkjet pigment transfer on polylaminate

97 1/2 x 61 in. (247.7 x 154.9 cm.)

Executed in 1998.

\$250,000-350,000

PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner, *circa* 1998

EXHIBITED

New York, Pace Gallery, *Robert Rauschenberg: Anagrams, Arcadian Retreats, Anagrams (A Pun)*, October 2015-January 2016, n.p., pl. 28 (illustrated).



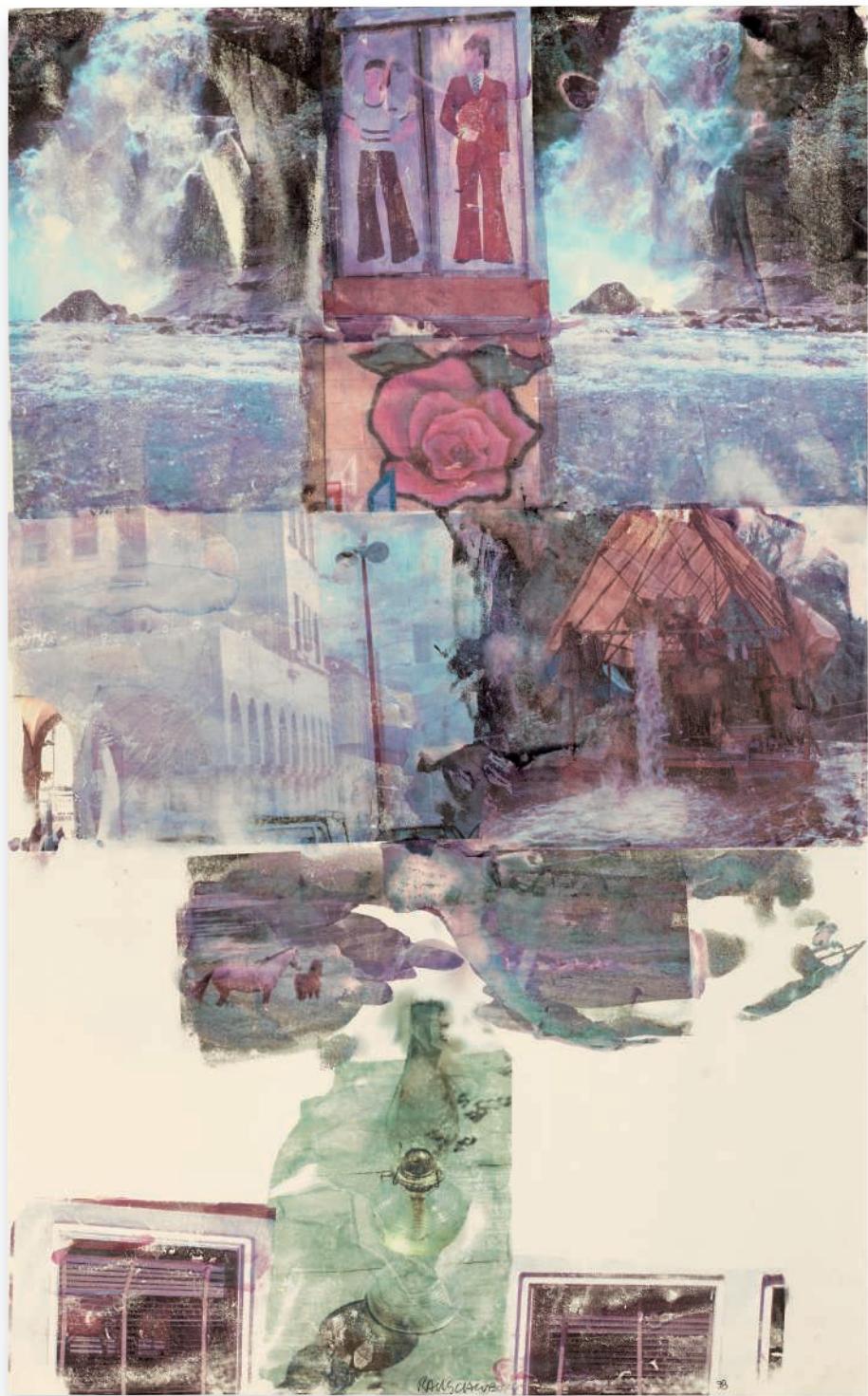
Kurt Schwitters, *Merz*, 1922. Art Institute of Chicago. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: The Art Institute of Chicago / Art Resource, New York.

With its impressive scale, evocative imagery, and rich color palette, this monumental work showcases Robert Rauschenberg's restless technical innovation and extraordinary skills as an artist who can bring together seemingly incongruous forms into one distinct whole. The composition—with its clusters of found imagery evoking distant places, mysterious architectures, and intriguing objects—brilliantly displays the artists' signature genius for the collage medium, and links this late career work with ideas he pursued, refined, and enjoyed throughout his career.

Charming and enigmatic images cascade across the surface in a flow of conjoined scenes and captivating juxtapositions. Nature (waterfalls and rivers) collides with manmade structures (buildings and billboards) in a kaleidoscope of form and color. Recognizable motifs, such as a red rose and a simply painted couple, are placed next to more inscrutable images, dividing the picture plane up into a captivating tableau of imaginings.

Rauschenberg was one of the earliest artists to adopt the inkjet transfer process, a technique that gives the present work and others in the series their beautifully aqueous, painterly quality. The 1990s were a fertile period for Rauschenberg as he pursued new digital printing and imaging technologies just becoming available. For the first-time Rauschenberg had the opportunity to make full use of his huge archive of found images, to extend his image transfer experiments, and to work with new and exceptional support materials such as the polylaminate support deployed for *Mother-In-Law [Anagram (A Pun)]*, that brought out the depth, color and beauty of this work.

Rauschenberg's *Anagram (A Pun)* series extended his groundbreaking 1950s and 1960s image transfer works. The present work shows the artist's remarkable ability to create new art works that revitalized the ideas, imagery and techniques of those seminal older pieces he accomplished at the outset of his career.



712

ROBERT RAUSCHENBERG (1925-2008)

Sprinkler [Anagram (A Pun)]

signed and dated 'RAUSCHENBERG 99' (lower left)

vegetable dye transfer on polylaminate

61 x 41 1/8 in. (154.9 x 105.1 cm.)

Executed in 1999.

\$150,000-250,000

PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner, 2003

EXHIBITED

Paris, Fondation Dina Vierny, Musée Maillol, *Robert Rauschenberg*,
June–October 2002, p. 109 (illustrated).

*Rauschenberg's images have been chosen to maintain
a condition of pictorial and psychological tensions.
Resolution would destroy this tension and the elements
chosen never admit the possibility of logical interpretation
or elucidation either in themselves or in relation to the
things with which they have been combined.*

(A. Solomon, *Robert Rauschenberg*, exh. cat., Jewish Museum, New York, 1963, n.p.).





Andy Warhol: Dollar Sign Paintings

Andy Warhol's *Dollar Sign* paintings display the power and allure of money and its symbolism in a way only Andy Warhol could. The artist took a symbol typically thought of as being so commonplace as to almost escape notice altogether, and imbued it with his unique vision, making it strikingly beautiful and unique. Utilizing his screen-printing technique, Warhol produces canvases which shimmer and dazzle, while at the same time the neon-and-candy-colored palette entices.

In these works, Warhol depicts the dollar sign as both lyrical and uniform; formally elegant, yet ready for us to invest our own hopes and dreams. With these works the iconography of the dollar becomes one of the artist's most charged and personally resonant images, the ultimate expression of his lifelong love affair with money.

With his *Dollar Sign* paintings from the early 1980s Warhol returned to using his own drawings as source material, something he had not done since his earliest years as an artist, making these paintings rare works in the artist's oeuvre. They merge two distinct styles, bringing together the best aspects of both the early Warhol and the late. They possess aspects of the luxurious hand-drawn sketches from early in the artist's career and they project the ironic vision of Warhol the mature artist, avatar of the Modern and the postmodern, who created some of the most instantly recognizable artworks of the postwar era.

Working with one essential form, Warhol created a series of works allowing for an almost unlimited range of possibilities for the exploration of color, texture and shape. The artist turned a universally recognized symbol into a captivating body of work, one that expresses both the desires and fantasies of the era in which Warhol lived and that projects his own dreams, too. The *Dollar Sign* paintings are on par with his most powerful and resonant images of wealth, power and celebrity. His paintings held up a mirror to our visions of riches and success, reflecting them back at us. Big-time art is big-time money Warhol once observed, and in these works he zeroes in on the intersection between the value of art and the value of money, locating them in one and the same artwork.

Warhol was famous for exploring the limits of what constitutes art: a movie star's image, a Campbell's soup can, or, as here, even a dollar sign. This series, in trademark Warhol fashion, brilliantly tests the limits of what can be considered artistic subject matter. They are a wry and ironic commentary on the power of money in the world of art. The brash, seductive colors and flamboyant line of the paintings in this series could not be a better representation of the glittering lifestyle Warhol would live in the exuberant, money-mad decade of the '80s. His late career paintings depicting the icon that is the American dollar were a significant body of work, created just at

the outset of what would become—both for the worlds of finance and of art—a wild roller coaster ride of a decade, what were to be the final years of his life, when he was at the height of his fame.

It should come as no surprise that Warhol created a series of paintings depicting the universally recognized symbol of American success. He spent much of his career making art that expressed his fascination with money and the possibilities it could create. "American money is very well-designed, really. I like it better than any other kind of money," he once quipped (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p. 137). Some of his earliest art works made at the beginning of the 1960s—paintings of dollar bills arranged in all-over grid patterns—were silkscreens, but based on Warhol's own original drawings and designs. The paintings in this series revisit his earlier strategy. Warhol was unsatisfied with existing images of the dollar, so he rendered the instantly recognizable symbol of American currency himself, putting to work his skills as a draftsman and bringing the handmade into his work process.

At the dawn of what would be the last decade of his life, Warhol revisited the iconography that so fascinated him at the outset of his career as a fine artist. *The Dollar Sign* series occupies a place in the first rank of the most intriguing work of Warhol's late period, as he glanced back to his earliest forays in art, whose ideas he would revisit and explore anew in the present series.



Left: Lot 713. Andy Warhol, *Dollar Sign*, 1981 (detail). © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

Right: Andy Warhol in his studio, New York, 1981. Photo: © Heiner Bastian, Berlin. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

ANDY WARHOL (1928-1987)*Dollar Sign*

stamped twice with the Andy Warhol Foundation for the Visual Arts Inc. and the Estate of Andy Warhol stamps and numbered 'PA30.022' (on the overlap); numbered again 'PA30.022' (on the stretcher)
synthetic polymer and silkscreen inks on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1981.

\$400,000-600,000

PROVENANCE

Gagosian Gallery, Beverly Hills
Private collection, San Francisco
Anon. sale; Christie's, New York, 14 May 2014, lot 157
Private collection, New York
Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Andy Warhol: \$*, November 1997,
n.p., pl. 24 (illustrated).

Business art is the step that comes after Art. I started as a commercial artist, and I want to finish as a business artist. After I did the thing called 'art' or whatever it's called, I went into business art. I wanted to be an Art Businessman or a Business Artist. Being good in business is the most fascinating kind of art. During the hippies era people put down the idea of business – they'd say 'Money is bad', and 'Working is bad', but making money is art and working is art and good business is the best art.

-Andy Warhol



714

ANDY WARHOL (1928-1987)

Dollar Sign

stamped twice with the Andy Warhol Foundation for the Visual Arts Inc. and the Estate of Andy Warhol stamps and numbered 'PA30.023' (on the reverse); numbered again 'PA30.023' (on the stretcher)
synthetic polymer and silkscreen inks on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1981.

\$400,000-600,000

PROVENANCE

Gagosian Gallery, Beverly Hills
Private collection, San Francisco
Anon. sale; Christie's, New York, 14 May 2014, lot 157
Private collection, New York
Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Andy Warhol: \$*, November 1997,
n.p., pl. 40 (illustrated).



Roy Lichtenstein, *10 Cents*, 1961. © Estate of Roy Lichtenstein.



715

ANDY WARHOL (1928-1987)

Self-Portrait

stamped and dated '© Andy Warhol Enterprises, Inc. 1978' (lower left);
stamped with the Estate of Andy Warhol stamp and numbered 'WP890.2'
and the Andy Warhol Art Authentication Board Inc. stamp and numbered
'A128.100' (on the reverse)

silkscreen ink on paper

sheet: 45 x 35 in. (114.3 x 88.9 cm.)

Executed *circa* 1978. This work is a unique screenprint and one of a limited
number of impressions for personal use, there was no published edition.

\$100,000-150,000

PROVENANCE

Estate of the artist, New York

Anon. sale; Sotheby's, London, 17 September 2013, lot 312

Acquired at the above sale by the present owner

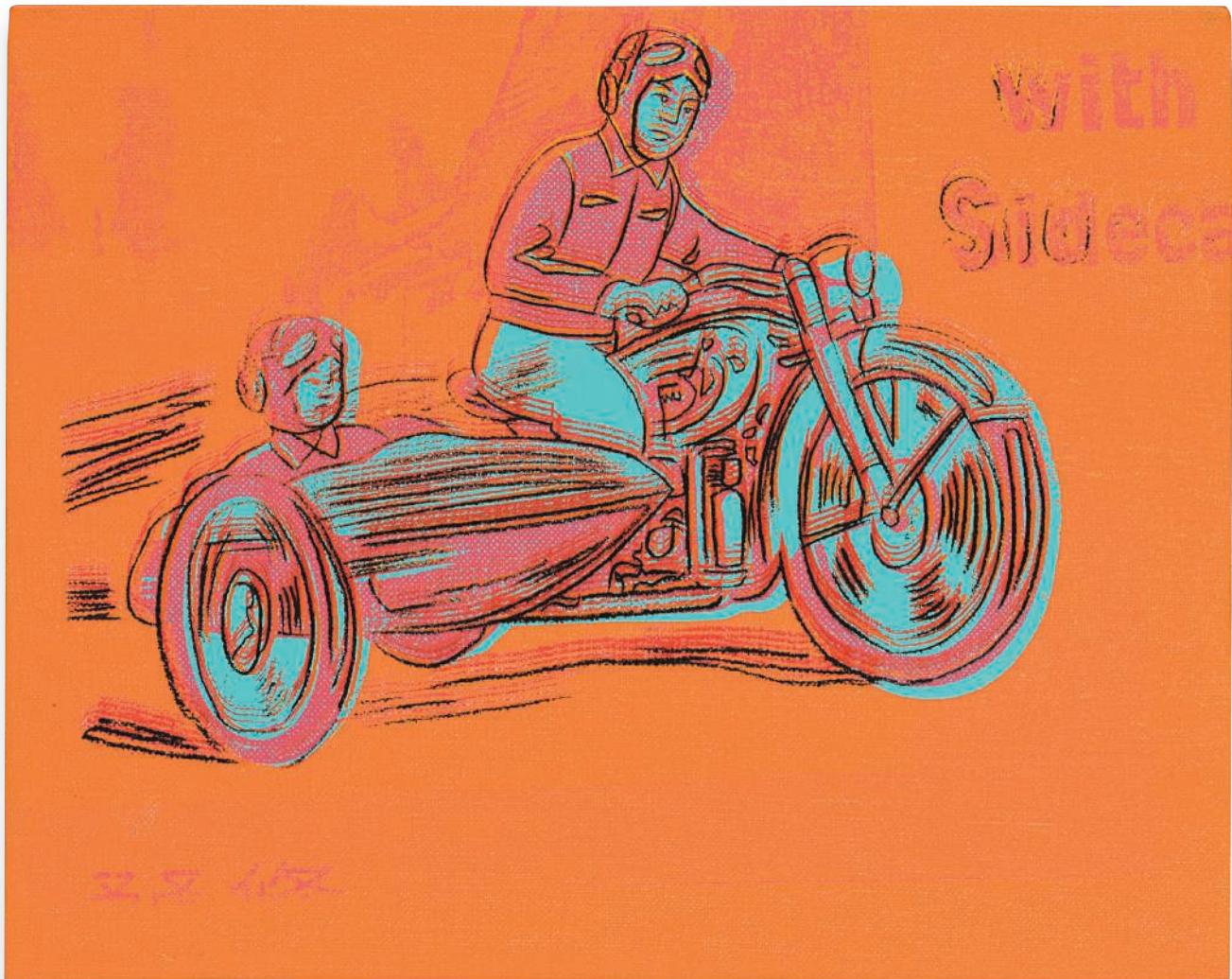
LITERATURE

F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2004, p. 232, no. IIIA.10 (another example illustrated).

I'd prefer to remain a mystery; I never like to give my background and, anyway, I make it different all the time I'm asked.

-Andy Warhol





716

ANDY WARHOL (1928-1987)

Motorcycle

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA20.219' (on the overlap)
synthetic polymer and silkscreen inks on canvas

8 x 10 in. (20.3 x 25.4 cm.)
Painted in 1983.

\$50,000-70,000

PROVENANCE

Estate of the artist, New York
The Andy Warhol Foundation for the Visual Arts, New York
Acquired from the above by the present owner, 2004



PROPERTY FROM THE COLLECTION OF JON GOULD

717

ANDY WARHOL (1928-1987)

Abstractly Abstract

signed, dedicated and dated 'Jon Andy Warhol 82' (on the overlap)

synthetic polymer and silkscreen inks on canvas

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

Painted in 1982.

\$70,000-100,000

PROVENANCE

Jon Gould, New York, gift from the artist

Acquired from the above by the present owner

ROBERT MOTHERWELL (1915-1991)**Untitled [Red A II]**

signed twice, titled and dated "RED A. II" 1987 R. Motherwell R. Motherwell
(on the reverse)

acrylic on canvas board

24 x 11 3/4 in. (60.9 x 39.8 cm.)

Painted *circa* 1987-1991.

\$100,000-150,000

PROVENANCE

Dedalus Foundation, 1991

Acquired from the above by the present owner

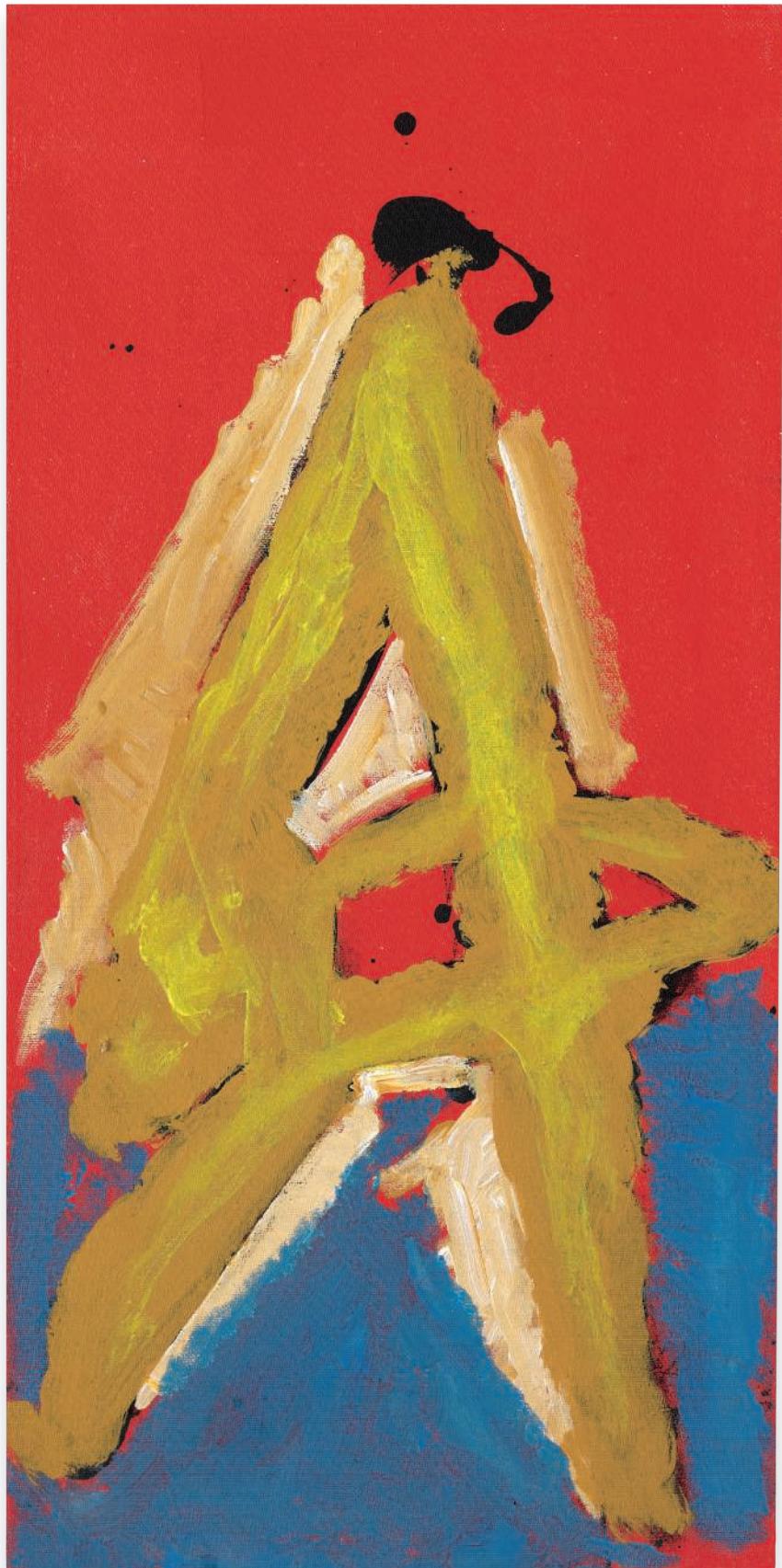
LITERATURE

"Charting the Course: Mapping Familiar Territory—from Country Lawns to Urban Landscapes," *Arts & Antiques*, April 1988, p. 37 (illustrated in early state, as *Red A II*).

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. 573, no. P1199 (illustrated).

I have continuously been aware that in paintings I am always dealing with and never not, a relational structure. Which in turn makes permission 'to be abstract' no problem at all. All paintings are essentially relational structures whether figuration is present or not is not the real issue. So that I could apprehend, for example, at first sight, my first abstract art.

-Robert Motherwell



ANTHONY CARO (1924-2013)

Table Piece CCCLXXII

rusted and varnished steel

15 x 54 x 15 in. (38.1 x 137.2 x 38.1 cm.)

Executed in 1977.

\$80,000-120,000

PROVENANCE

Acquavella Gallery, New York

Ace Gallery, Los Angeles

Acquired from the above by the present owner, 1978

EXHIBITED

Venice, California, Ace Gallery, *Anthony Caro: Recent Sculpture*, 1978.

LITERATURE

J. Schilling, *Anthony Caro: Table and Related Sculptures 1966-1978*, exh. cat.,

1979, Kunstverein Braunschweig, pp. 135, 234, no. 383 (illustrated).

D. Blume, *Anthony Caro: Catalogue Raisonné, Vol. I: Table and Related Sculptures, 1966-1978*, Cologne, 1981, p. 234, no. 383 (illustrated).



Alberto Giacometti, *Woman with her Throat Cut*, 1930. Museum of Modern Art, New York. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Anthony Caro's *Table Piece CCCLXXII* exists in a perpetual state of potential energy looking as if, at any moment, it might activate and remove itself at great speed from the table on which it sits. Dismissing the time-honored vertical format of Western sculpture, *Table Piece CCCLXXII* employs a bevy of contradictory forms to imply motion while retaining a heavy materiality. The form encircles itself as it reaches over the edge of its supporting surface to return and anchor itself back to that same surface. This tension between elements is a distinguishing feature in Caro's work at every scale, and sets his apart in the arena of post-war abstract sculpture. By involving the physical support upon which the work rests, Caro moves in a formally opposite but conceptually aligned direction as his minimalist and post minimalist counterparts working in the United States. Artists like Carl Andre and Donald Judd attempt to do away with the plinth altogether while Caro focuses, in this series, on integrating it and creating a sculpture that relies on its support as much as its support relies on the work.



720

TONY SMITH (1912-1980)

Tau

signed, numbered and dated 'Tony Smith 1961/1968 1/5' (on the underside)
stainless steel

22 ½ x 35 x 20 in. (57.4 x 88.9 x 50.8 cm)

Executed in 1961-1968. This work is number one from an edition of five.

\$100,000-150,000

PROVENANCE

Private collection, Germany

Acquired from the above by the present owner



Alternate view of the present lot.

I use angles that are derived from different solids. When they go together, they do not follow any internal system. I assemble them, you might say, in capricious ways rather than systematic ways. You have to take each plane as it comes and find out in what ways it will join other planes.

-Tony Smith



721

GEORGE RICKEY (1907-2002)

Four Open Rectangles Diagonal Jointed Gyratory

incised with artist's signature and dated 'Rickey 1988' (on the base)
stainless steel

136 x 60 x 10 1/2 in. (345.4 x 152.4 x 26.6 cm.)

Executed in 1988. This work is number two from an edition of three.

\$100,000-150,000

PROVENANCE

Parkerson Gallery, Houston

Collection of Balene McCormick, 1988

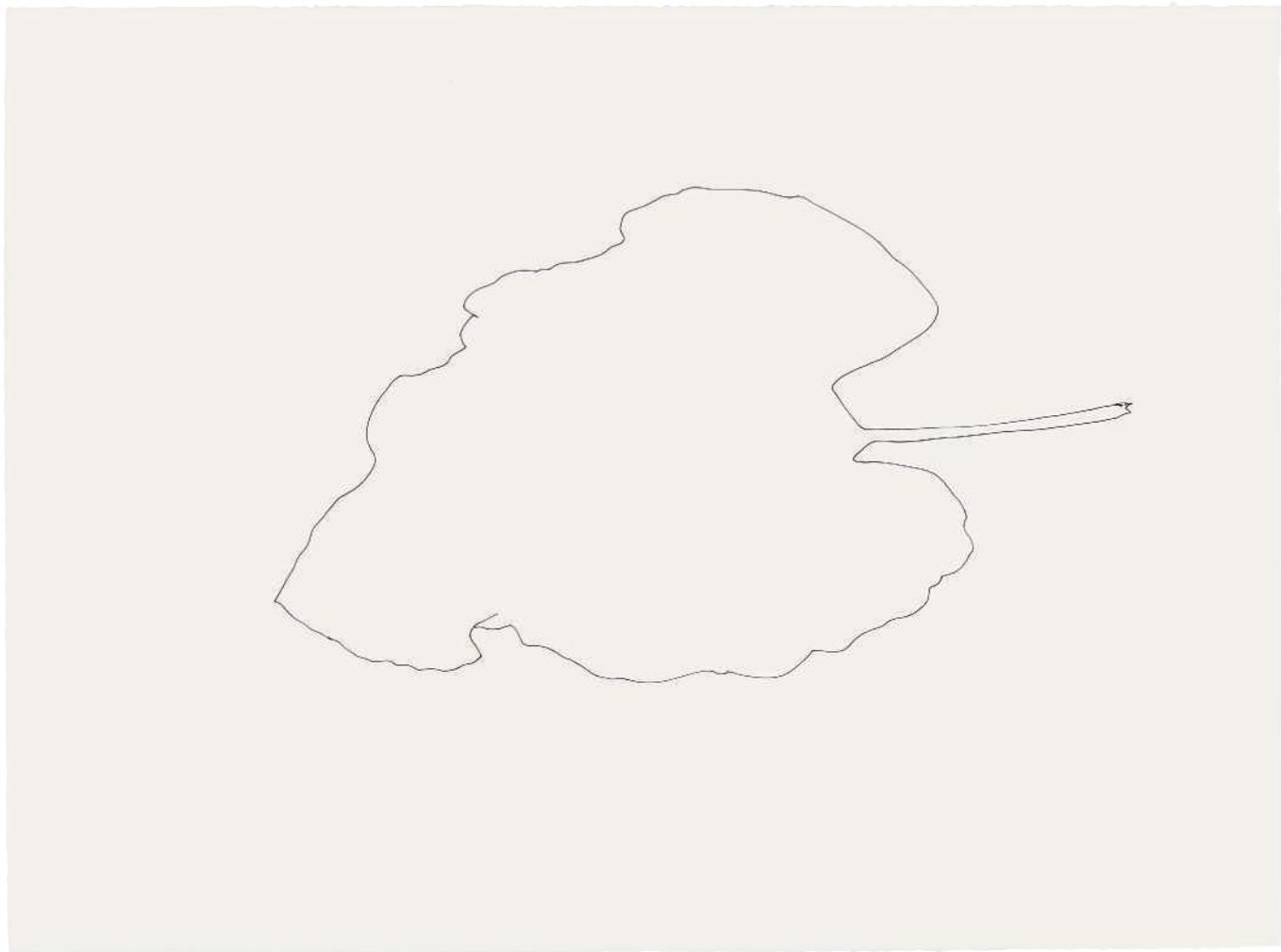
Her sale; Sotheby's New York, 15 May 2013, lot 190

Acquired at the above sale by the present owner

I have worked for several years with the simple movement of straight lines, as they cut each other, slice the intervening space and divide time, responding to the gentlest air currents.

-George Rickey





722

ELLSWORTH KELLY (1923-2015)

Burdock

signed, inscribed and dated 'LEAF 4-SPENCERTOWN FOR PAT
Kelly NOV 1970' (on the reverse)

ink on paper

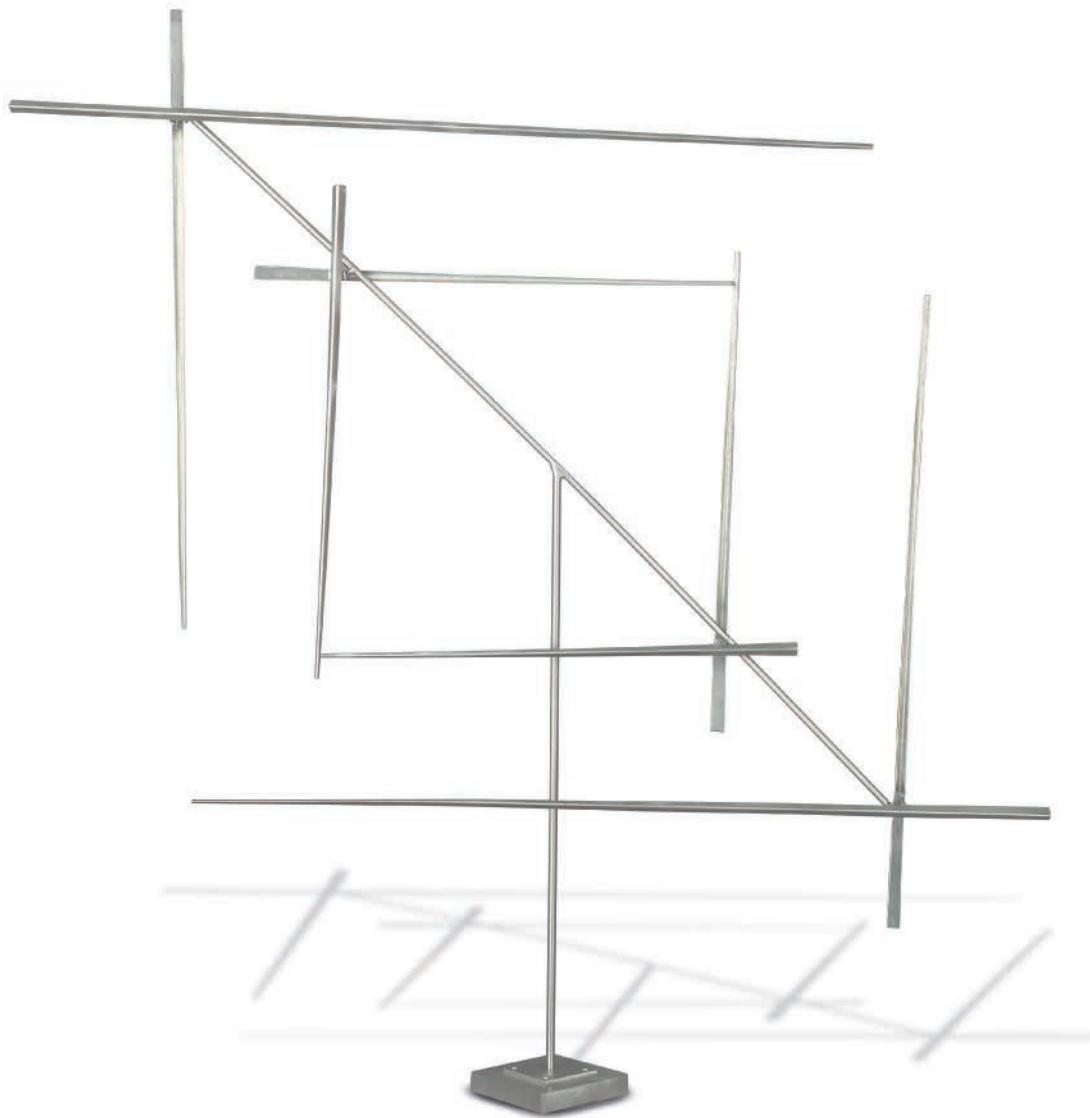
18 7/8 x 26 3/4 in. (47.9 x 67.9 cm.)

Drawn in 1970.

\$50,000-70,000

PROVENANCE

Patricia Johanson, gift of the artist, 1970
Her sale; Christie's, New York, 13 May 1999, lot 402
Susan Sheehan Gallery, New York
Acquired from the above by the present owner, 2000



723

GEORGE RICKEY (1907-2002)

Unstable Rhombus and Square II

incised with the artist's signature, numbered and dated '1/3 Rickey 1990' (on the base)

stainless steel

48 x 45 x 7 1/4 in. (121.9 x 114.3 x 18.4 cm.)

Executed in 1990. This work is number one from an edition of three.

\$30,000-50,000

PROVENANCE

Maxwell Davidson Gallery, New York
Acquired from the above by the present owner, 1997

EXHIBITED

Dortmund, Galerie Utermann, *George Rickey: Kinetic Sculptures*,
October-December 1990, n.p., no. 15 (illustrated).
New York, Maxwell Davidson Gallery, *George Rickey Recent Sculptures*,
November-December 1997, n.p. (illustrated).



724

GEORG BASELITZ (B. 1938)

Untitled [Olmo-Mädchen (Remix)]

signed, numbered and dated 'VIII 2006 G. Baselitz' (lower center)
watercolor and ink on paper
26 x 20 in. (66 x 50.8 cm.)
Executed in 2006.

\$20,000-30,000

PROVENANCE

Galerie Fred Jahn, Munich
Acquired from the above by the present owner

EXHIBITED

St. Petersburg, The State Hermitage Museum, *Gegenlicht. German Art from The George Economou Collection*, May 2013–January 2014, pp. 62–63, no. 23 (illustrated).



725

HANS HOFMANN (1880-1966)

[*Untitled (Truro Hills)*]

oil on panel

18 1/4 x 23 3/4 in. (46.4 x 60.3 cm.)

Painted *circa* 1936.

\$25,000-35,000

PROVENANCE

The artist

Collection of Lillian Kiesler, New York

Jason McCoy Gallery, New York, 1998

Solomon & Co. Fine Art, New York, 2004

Acquired from the above by the present owner, 2004

LITERATURE

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 74, no. P116 (illustrated).

LOUISE BOURGEOIS (1911-2010)

Untitled

- i. stamped and dated 'ELEMENT 2 OF 3 01' (on the underside)
- ii. stamped with the artist's initials, inscribed, numbered and dated 'LB 1/8 MAF
01 ELEMENT 1 OF 3' (on the underside)
- iii. stamped and dated 'ELEMENT 3 OF 3 01' (on the underside)

three elements—bronze with silver nitrate patina

- i. 10 1/2 x 8 x 6 1/2 in. (26.7 x 20.3 x 16.5 cm.)
- ii. 12 1/2 x 8 x 6 in. (31.8 x 20.3 x 15.2 cm.)
- iii. 7 x 5 3/4 x 5 in. (17.8 x 14.6 x 12.7 cm.)

Executed in 2001. This work is number one from an edition of eight plus two artist's proofs.

\$120,000-180,000

PROVENANCE

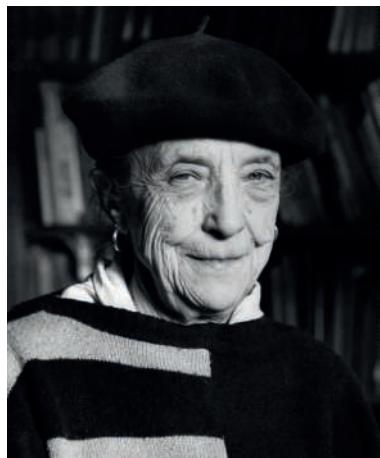
Kukje Gallery, Seoul
Acquired at the above sale by the present owner, 2007

EXHIBITED

Halmstad, Mjellby Konstmuseum, *Fernand Léger*, May-August 2005 (another example exhibited).
San Francisco, Gallery Paule Anglim, *Louise Bourgeois: Prints and Drawings*, September-October 2005 (another example exhibited).
Vienna, Kunsthalle Wien, *Le Surrealisme, C'est Moi! Homage to Salvador Dali*, June-October 2011, p. 84 (another example exhibited and illustrated).

LITERATURE

G. Matt, *Le Surrealisme, c'est moi! Homage to Salvador Dali*, Kunsthalle Wien, 2011, p. 84 (another example illustrated).
B. Cornand, *La Rivière Gentille*, Les Films du Siamois/Centre Pompidou with Harvestworks and Easton Foundation, 2007.



Louise Bourgeois, circa 1985. Photo: Chris Felver / Contributor / Getty Images.

I have always stated that my art is my psychoanalysis. I need to make things. The physical interaction with the medium has a curative effect. I need the physical acting out. I need to have these objects exist in relationship to my own body. Freud and Lacan were interested in words and that does not work for me. But, I am interested in the sublimation and the unconscious.

-Louise Bourgeois



ARSHILE GORKY (1904-1948)

Study for Agony

signed by the artist's widow Agnes Gorky Fielding 'A. Gorky' (lower right)

graphite and wax crayon on paper

12 1/2 x 19 in. (31.7 x 48.2 cm.)

Drawn *circa* 1946-1947.

\$200,000-300,000

PROVENANCE

Allan Stone Gallery, New York

Donald Morris Gallery, Detroit

Steingrim Laursen, Copenhagen, by 1981

Louisiana Museum of Modern Art, Humlebaek

Private collection

By descent from the above to the present owner

EXHIBITED

Los Angeles, Everett Ellin Gallery, *Arshile Gorky: Forty Drawings from the Period 1929 through 1947*, April-May 1962, no. 31 (illustrated).

New York, Solomon R. Guggenheim Museum; Dallas Museum of Fine Arts and Los Angeles County Museum of Art, *Arshile Gorky, 1904-1948: A Retrospective*, April 1981-February 1982, n.p., no. 216 (illustrated).

Marseille, Centre de la Vieille Charité, *La Planète Affolée: Surréalisme: Dispersion et Influences: 1938-1947*, April-June 1986, n.p., no. 106 (illustrated).

Gran Canaria, Centro Atlántico de Arte Moderno, *El Surrealismo entre Viejo y Nuevo Mundo*, December 1989-February 1990, p. 229 (illustrated).

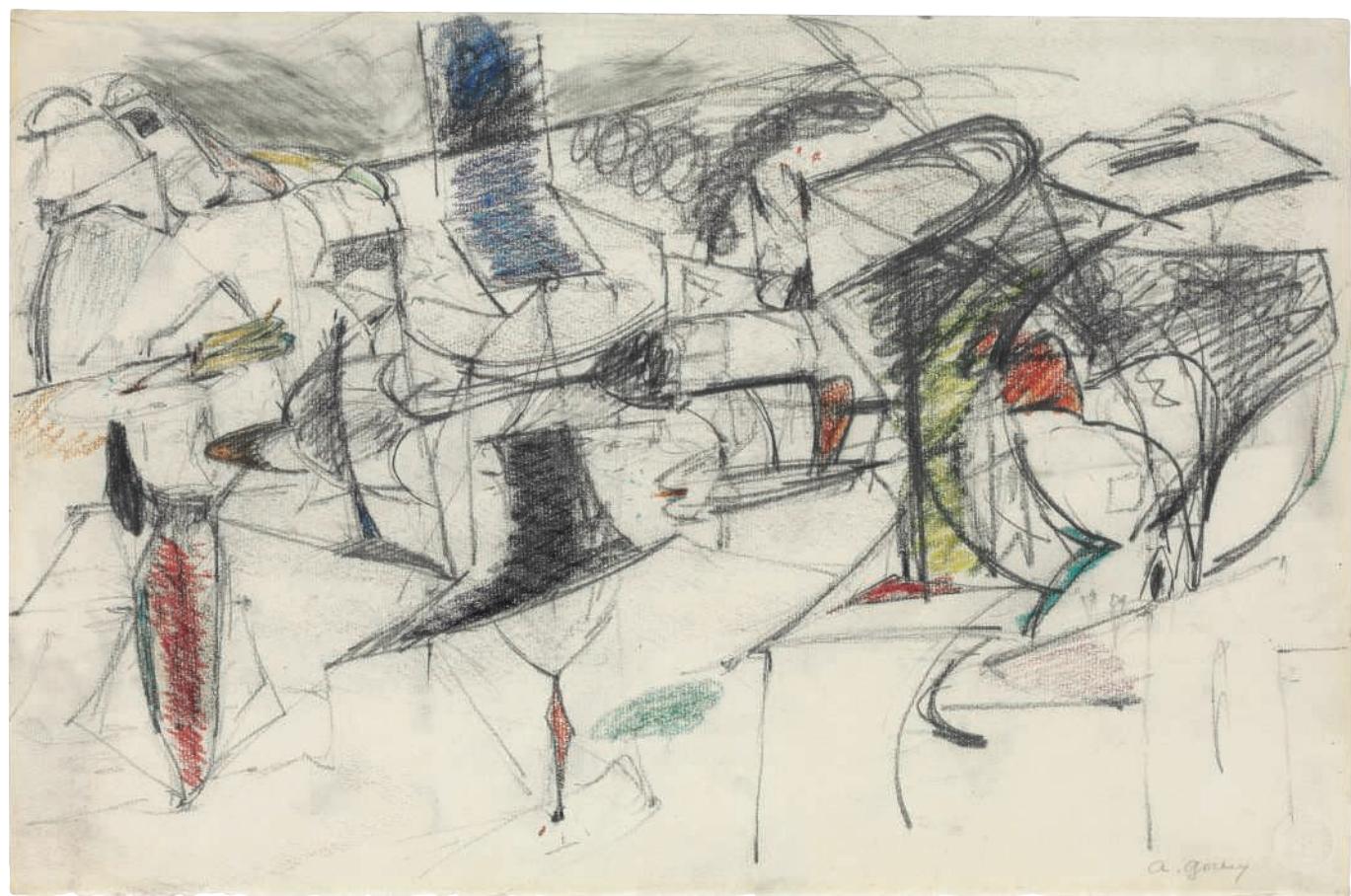
This work is recorded in the Arshile Gorky Foundation Archives under number D1477.



Arshile Gorky, *Agony*, 1947. Museum of Modern Art, New York. © 2017 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

A study for one of Arshile Gorky's most celebrated paintings (now in the collection of the Museum of Modern Art in New York), *Study for Agony* belongs to the final and most accomplished phase of the artist's career. Previously, many of his oil paintings were produced from single master preparatory drawings, which he made using hard leaded and extremely sharp pencils. However, *Study for Agony* is part of a singular feverish series that shows a more spontaneous, expressionistic investigation, visible through his use of softer lead, brasher marks and primary colours. This transformation may be considered in tandem with the traumatic events of his final years of his life.

This style breakthrough, defined by his friend and dealer Julien Levy as his ultimate "Eye-Spring" (J. Levy, "Foreword," *Arshile Gorky: paintings, drawings, studies*, New York, 1962, p. 9), is indebted to the Surrealist practice of automatism, which made him understand that his continual drawing was as a creative psychological space rather than a process of mere apprenticeship. Gorky's work must be contextualised in dialogue with that of Andre Breton, Roberto Matta, Wifredo Lam, Max Ernst, who had come to New York to escape the war. The important exchanges he had with these artists place him at the heart of an international Surrealist network that amplifies the impact of his work, while complicating his recognised affiliation to New York Abstract Expressionism.



728

ARSHILE GORKY (1904-1948)

Untitled

signed 'Gorky' (lower right)
ink and watercolor on paper
30 1/2 x 22 in. (77.4 x 55.8 cm.)
Executed in 1931.

\$60,000-80,000

PROVENANCE

Collection of Mr. and Mrs. Julien Levy, Bridgewater
Private collection, Toronto
Anon. sale; Sotheby's, New York, 2 November 1994, lot 91
Acquired at the above sale by the present owner

EXHIBITED

Chicago, Richard Feigen Gallery, *Arshile Gorky: Drawings from the Julien Levy Collection*, March-April 1969.
Toronto, Dunkelman Gallery, *Arshile Gorky, 1904 – 1948*, October 1972.

LITERATURE

J. Levy, *Arshile Gorky*, New York, 1966, pl. 54 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D0116.

Certainly the mood is dark, but also peculiarly elated. I think this is because the lines keep moving, keep metamorphosizing into new shapes, becoming autonomous expressions. It is in the lines he uses to render his disturbing subject matter that he finds freedom from it. They are at once outlines or contours of objects, but also spontaneous movements, sometimes seemingly made by chance, and at other times, deliberate. But their mobility is irrepressible, like Gorky's vision of his father's garden.

(D. Kuspit, *Arshile Gorky in the Thirties*, in Arshile Gorky, Paintings and Drawings 1929-1942, exh. cat., Gagosian Gallery, New York, 1999).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

729

ARSHILE GORKY (1904-1948)

Untitled

signed by the artist's widow Agnes Gorky Fielding and numbered 'No. 387

Arshile Gorky by AGF' (on the reverse)

charcoal and graphite on paper

19 x 25 in. (48.2 x 63.5 cm.)

Executed *circa* 1938-1940.

\$50,000-70,000

PROVENANCE

Estate of Arshile Gorky

Private collection

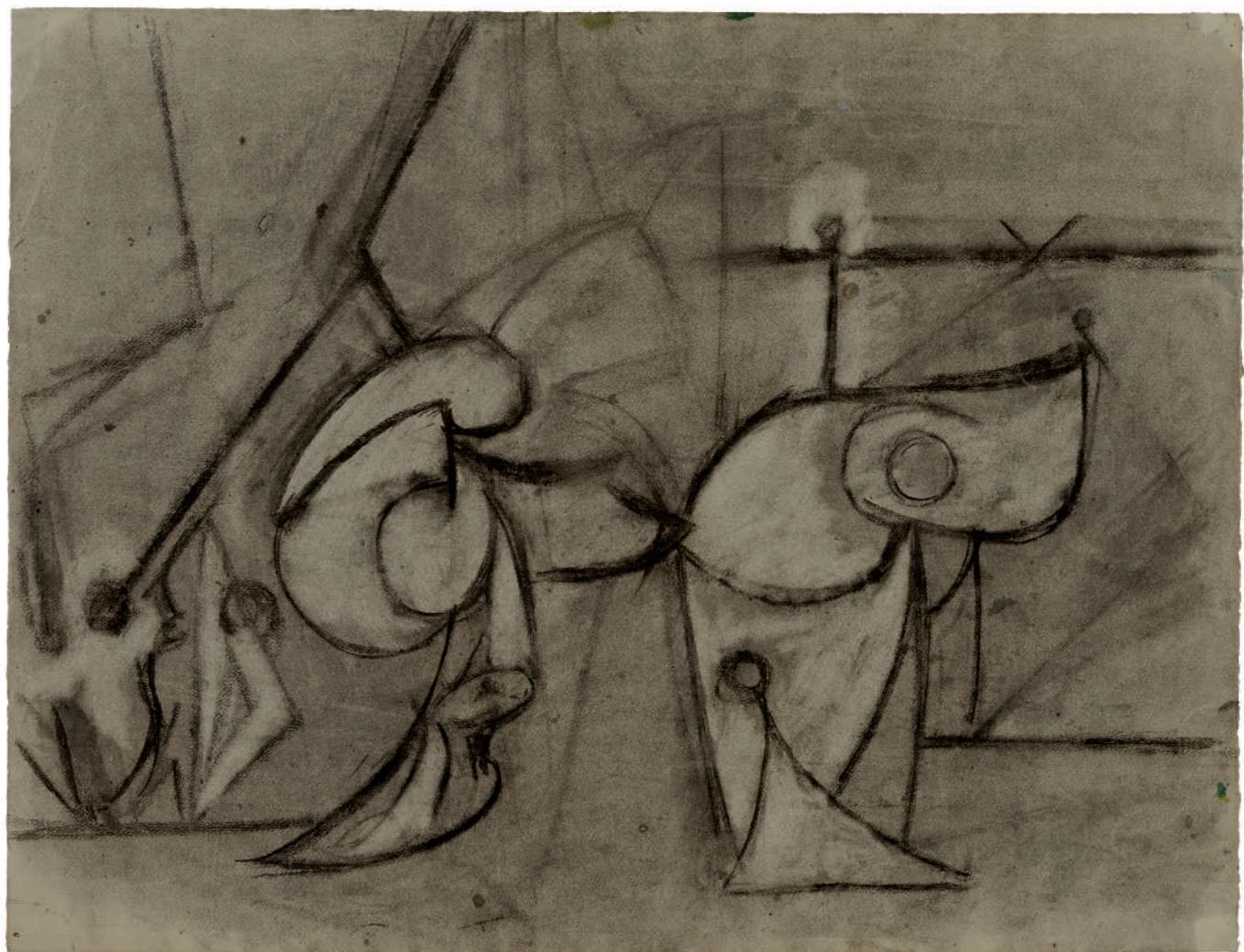
Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *Arshile Gorky: Paintings and Drawings 1929-1940*, October 1998-January 1999, pp. 82-83, no. 20 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D0214.



JOHN CHAMBERLAIN (1927-2011)*Untitled*

welded steel on iron base
 21 1/8 x 8 1/2 x 8 1/4 in. (54.3 x 21.6 x 21 cm.)
 Executed *circa* 1955.

\$120,000-180,000

PROVENANCE

Private collection, New York, acquired directly from the artist, *circa* 1958
 By descent from the above to the present owner

EXHIBITED

Chicago, Wells Street Gallery, *John Chamberlain, Sculpture*,
 September-October 1957.
 Annandale-on-Hudson, Bard College, Edith C. Blum Art Institute, *The Arts at
 Black Mountain College: 1933-1957*, April-December 1987, no. 160.
 Cambridge, Kettle's Yard Gallery, *Starting at Zero: Black Mountain College
 1933-1957*, January-April 2006, p. 117 (illustrated).

LITERATURE

J. Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture
 1954-1985*, New York, 1986, p. 44, no. 7 (illustrated).
Black Mountain College: Experiment in Art, exh. cat., Museo Nacional Centro
 de Arte Reina Sofía, Madrid, 2003, p. 208 (illustrated).

Executed *circa* 1955, *Untitled* gives an insightful glimpse into John Chamberlain's early influences and sets him on the trajectory that would propel him towards his unique form of Abstract Expressionist sculpture that has defined the genre. The work was executed during the period that Chamberlain began as a student at the renowned Black Mountain College in North Carolina. It was here that he first found an artistic practice that resonated with him, having left the Art Institute of Chicago after only a short period due to a controversy over a paper he had written on the sculpture of India. Searching for an environment which would allow him the freedom to investigate and innovate, Chamberlain found what he was looking for at Black Mountain, allowing him to flourish into the legendary artist he is considered to be.

In the present work, linear bands of cut and welded metal respond to and work against an implied pictorial plane. Three rods of metal stand as the stability to the looping curves that bloom out from them at the top, reminiscent of the gestural brushstrokes of the Abstract Expressionist painters that Chamberlain is often associated with, while his use of welded metal exemplifies the heavy influence the work of David Smith played on Chamberlain, especially in the early stages of his career. The ease of the composition illustrates that even early on in his career Chamberlain was consumed by a fascination with the poetics of structure, what he termed the "fit" of a sculpture. As he says about the notion of the "fit": "There is material to be seen around you every day. But one day something—some one thing—pops out at you, and you pick it up, and you take it over, and you put it somewhere else and it *fits*, it's just the right thing at the right moment" (J. Chamberlain quoted in "Auto/Bio: Conversations with John Chamberlain," in J. Sylvester, (ed.), *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 11).



731

RICHARD POUSSETTE-DART (1916-1992)

Awakening Earth

signed and dated 'R Pousette-Dart 62-3' (on the reverse)

oil on canvas

44 3/4 x 57 1/2 in. (113.6 x 146 cm.)

Painted in 1962-1963.

\$200,000-300,000

PROVENANCE

Estate of the artist, New York

Manny Silverman Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED

New York, Betty Parsons Gallery, *Richard Pousette-Dart: Paintings*, November-December 1964.

Athens, Georgia Museum of Art; St. Louis, Washington University Gallery of Art; Utica, Munson-Williams-Proctor Institute; Michigan, Grand Rapids Art Museum; Santa Barbara Museum of Art; Decatur, Kirkland Fine Arts Center-Perkinson Gallery, Millikin University and Hanover, Hopkins Center Art Galleries, Dartmouth College, *Richard Pousette-Dart: Presences*, July 1969-December 1970.

New York, Charles Cowles Gallery, *Abstract Relationships*, June-July 1985.

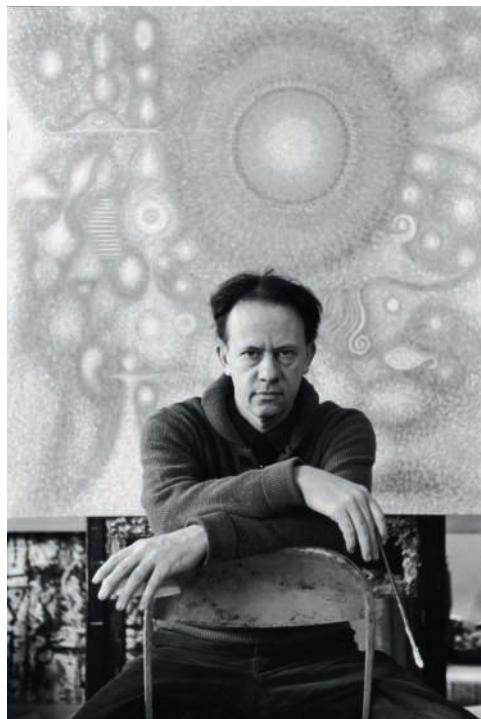
Provincetown, Long Point Gallery, *Opposites*, 1988.

Indianapolis Museum of Art; Detroit Institute of Arts and Columbus Museum of Art, *Richard Pousette-Dart: A Retrospective*, October 1990-January 1992, p. 132, no. 85. (illustrated).

LITERATURE

C. Ratcliff, "Concerning the Spiritual in Pousette-Dart," *Art in America*, November-December 1974, p. 90 (illustrated).

Bacon, *Richard Pousette-Dart's Luminous Geometry*, 2014, p. 10, fig. 9 (illustrated).



I strive to express the spiritual nature of the universe. Painting is for me a dynamic balance and wholeness of life; it is mysterious and transcendent, yet solid and real.

-Richard Pousette-Dart

Richard Pousette-Dart in his studio, New York, 1962. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2017 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York.



732

ALFRED LESLIE (B. 1927)

No. 66

signed, numbered and dated '#66 Alfred Leslie- 1959' (on the reverse)
oil on canvas
72 x 84 1/2 in. (182.8 x 214.3 cm.)
Painted in 1959.

\$100,000-150,000

PROVENANCE

Martha Jackson Gallery, New York
Allan Stone Gallery, New York
Collection of Steve Martin, Beverly Hills
Manny Silverman Gallery, Los Angeles
Lever Collection, Brookville
Manny Silverman Gallery, Los Angeles
Acquired from the above by the present owner

Leslie's work has an indisputable signature: the architecture, the wielding of the loaded brush, and the consistently present double vertical bands. Whether it is a large oil on canvas or a miniature collage, his work is immediately identifiable. His small works have great scale and his large works project an even grander sense of scale. This combined with Leslie's color sense creates a body of work that epitomizes the power and dynamic of postwar American abstract painting.

(A. Stone quoted in *Alfred Leslie: Expressing the Zeitgeist*, exh. cat., Allan Stone Gallery, 2004, p. 4.)



733

ROY LICHTENSTEIN (1923-1997)

The Valve

signed 'Lichtenstein' (lower left)

oil on canvas

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

Painted in 1954.

\$50,000-70,000

PROVENANCE

Mr. and Mrs. Roy H. Pearce, La Jolla, acquired directly from the artist

Private collection, by descent from the above

Anon. sale; Rachel Davis Fine Arts, Cleveland, 21 March 2015, lot 188

Acquired at the above sale by the present owner

LITERATURE

E. Busche, *Roy Lichtenstein: Das Fruehwerk, 1942-1960*, Berlin, 1988 p. 178,
no. 98 (illustrated).



Fernand Leger, *Still Life*, 1928. Art Institute of Chicago. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris Photo: The Art Institute of Chicago / Art Resource, New York.



△734

CHRISTO (B. 1935)

Show Window

signed and dated 'Christo 1964 Christo 2017' (on the reverse)

fabric, paper, glass and painted wood

34 1/8 x 48 5/8 x 3 1/8 in. (86.7 x 123.5 x 7.9 cm.)

Executed in 1964-2017.

\$120,000-180,000

PROVENANCE

Private collection, gift of the artist, 1964

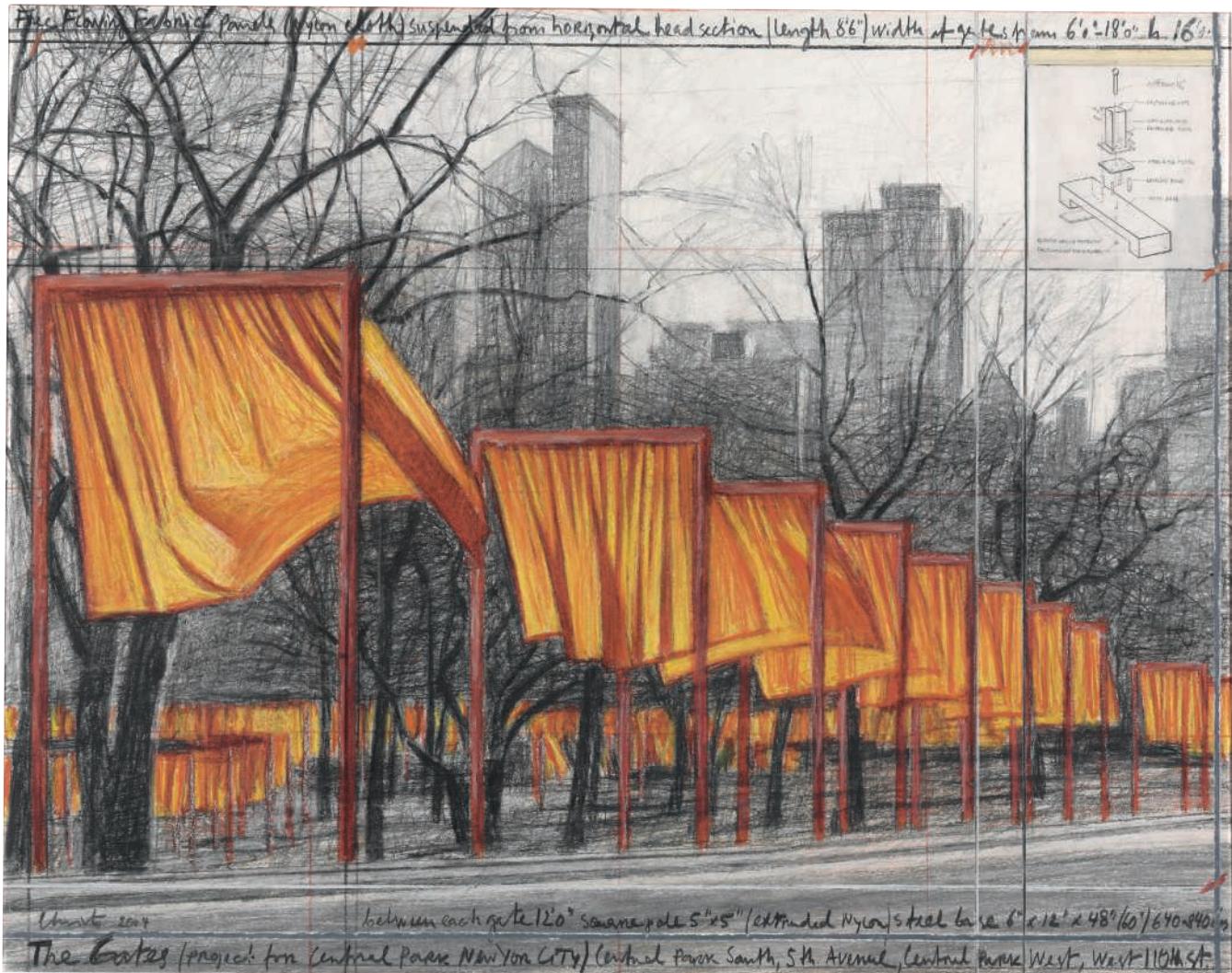
Acquired from the above by the present owner

This work will be included in the forthcoming Christo *catalogue raisonné* being prepared by Daniel Varenne under archive no. 13065.

Christo's *Show Window* (1964) belongs to the iconic *Store Fronts* series of works that set off the artist's career in the early 1960s. The present work is a captivating creation oscillating between the artist's sculptural and painterly practice: the life-size glass window is partially covered on the inside with a white fabric cloth, which does not allow the viewer to see what lies beyond the curtain. Made out of materials found at a flea market and in the abandoned buildings of Paris, the work exudes an elegant archaic appearance, which the artist purposefully enhanced by choosing a wooden frame that resembles the façade of an old shop. The overall atmosphere recalls the nostalgic and desolate feeling of Edward Hopper's paintings, particularly the windows of no longer frequented cafés and restaurants illuminated by the electric light of lampposts along deserted streets. In *Show Window*, Christo employed devices that have been utilised throughout his career, which is characterised by a fascination for masking and revelation. The draped window stirs up curiosity in visitors, who peer closely at the inaccessible space beyond the curtain. This element of mystery links the work of Christo to the reclusive wooden boxes of Joseph Cornell, in which the glass windows show the spectators their own reflection.

Christo further explored the idea of obstruction in architecture in later works executed on monumental scales, such as the *Three Store Fronts* of 1965-66, which presented three store fronts placed diagonally in a room at the Stedelijk van Abbemuseum in The Netherlands. In 1968 Christo built a gigantic store front, entitled *Corridor-Store Front*, which he created exclusively for the fourth edition of Documenta, the international art exhibition held in Kassel, Germany. This work fully displayed the growing complexity and the progressive evolution of the earlier small-scale store fronts into immersive and environmental projects, which actively engaged the spectators. Christo's large projects begin and end as visual ideas, which originate from the artist's vast body of drawings, collages and scale models. The curtain of fabric draped inside *Show Window* paved the way to Christo's later projects such as the *Valley Curtain*, the *Running Fence* and *The Gates*, whereas the brown cardboard that supports the white cloth seems to anticipate the *Covered Windows* exhibited at the Museum Haus Lange. *Show Window* is a significant early work of the artist: its outer framed structure is not hidden but functions as an independent sculpture that conceals the inner space, thus providing an ingenious approach to the work, requiring perceptive participation, rather than a physical understanding.





735

CHRISTO (B. 1935)

The Gates, Project for Central Park, New York City

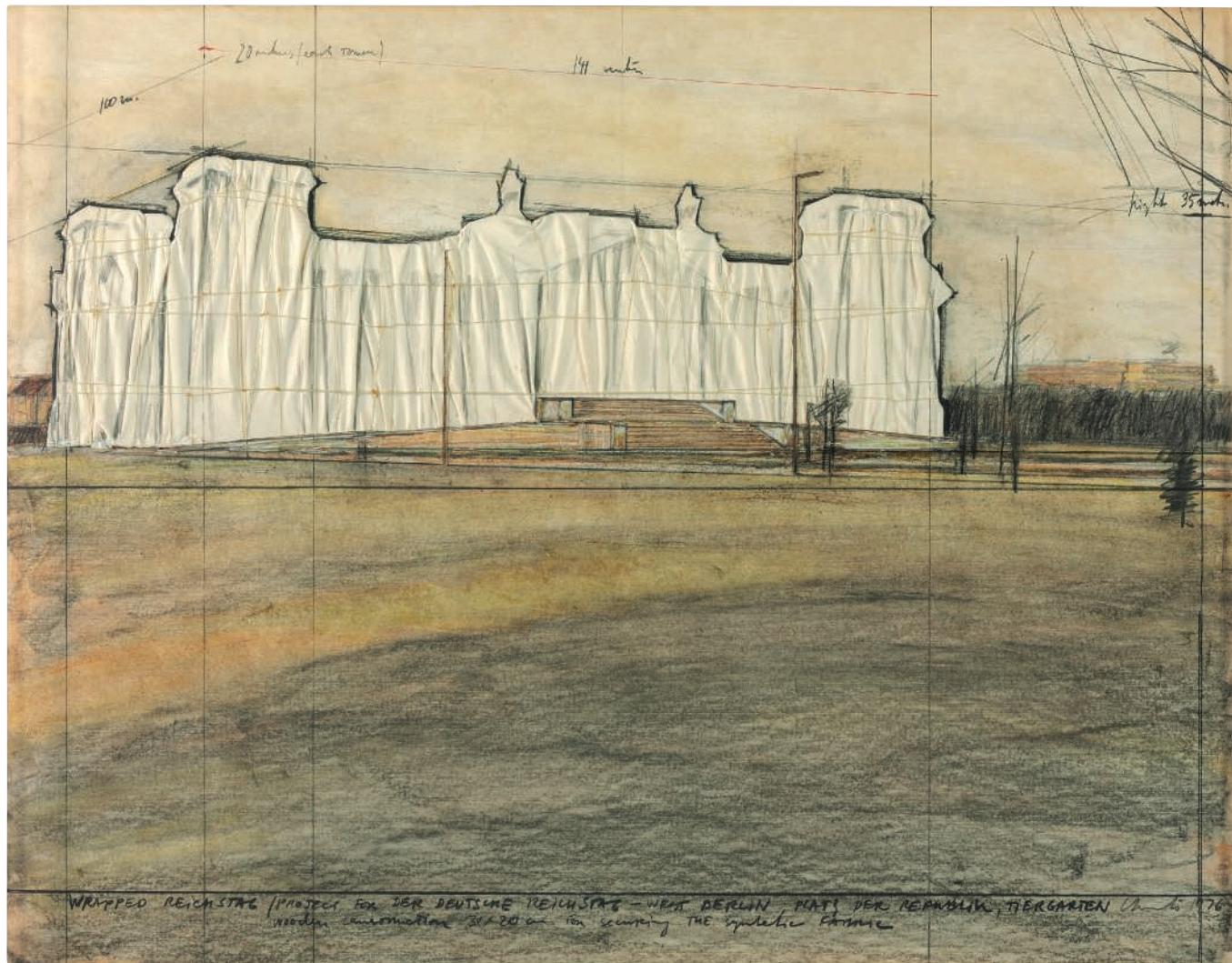
signed, titled and dated 'Christo 2004 The Gates (Project for Central Park New York City)' (lower left); signed again and dated again '© CHRISTO 2004' (on the reverse of the frame)

(on the reverse of the frame)
charcoal, pastel, wax crayon, graphite, tape and paper collage on paper
22 x 28 in. (55.8 x 71.1 cm.)

Executed in 2004

PROVENANCE

PROVENANCE
Danese Gallery, New York, acquired directly from the artist
Acquired from the above by the present owner, 2005



736

CHRISTO (B. 1935)

Wrapped Reichstag (Project for Der Deutsche Reichstag, West Berlin)

signed, titled and dated 'WRAPPED REICHSTAG (PROJECT FOR DER DEUTSCHE REICHSTAG- WEST BERLIN) Christo 1976' (lower right);
pastel, charcoal, fabric, twine, graphite and metal collage on paperboard
22 1/4 x 28 1/4 in. (56.5 x 71.7 cm.)
Executed in 1976.

\$50,000-70,000

PROVENANCE

Private collection, acquired directly from the artist, 1977
Renate and Sidney Shapiro, New York
Acquired from the above by the present owner

737

JACKSON POLLOCK (1912-1956)

Untitled

signed by the artist's wife, Lee Krasner, and dated 'Jackson Pollock 1944 CA
Lee Krasner Pollock 1960' (on the reverse)
ink, gouache and graphite on paper
10 1/8 x 7 1/2 in. (25.7 x 19 cm.)
Executed *circa* 1944.

\$40,000-60,000

PROVENANCE

Estate of the artist, New York
Lee Krasner Pollock, New York
Private collection
Anon. sale; Sotheby's, New York, 14 November 1991, lot 279
Acquired at the above sale by the present owner

EXHIBITED

New York, Jason McCoy Gallery, *Jackson Pollock: Paintings and Drawings 1943-46*, November-December 1986, no. 967.

LITERATURE

F. V. O'Connor and E. V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Volume 4: Other Works, 1930-1956*, New Haven and London, 1978, p. 45, no. 967 (illustrated).

To make a mark or trace a single line upon a surface immediately transforms that surface, energies its neutrality... Dividing the space of its field, a line releases the allusive or generative charge of the surface - ancient Chinese calligraphers spoke of 'generative paper.'

(D. Rosand, *Drawings Acts: Studies in Graphic Expression and Representation*, Cambridge: Cambridge University Press, 2002, p. 1).



DAVID SMITH (1906-1965)

ΔΣ12-20-52

signed with the artist's monogram and dated 'ΔΣ 12-20-52' (lower right);
 stamped with the Estate of David Smith stamp and numbered '73-52.92'
 (on the reverse)
 double-sided—tempera on paper
 29 7/8 x 42 3/8 in. (75.8 x 107.6 cm.)
 Executed in 1952.

\$30,000-50,000

PROVENANCE

The artist, New York
 Margo Leavin Gallery, Los Angeles
 Acquired from the above by the present owner, 1990

EXHIBITED

Los Angeles, Margo Leavin Gallery, *David Smith: Works on Paper*,
 January-February 1990, p. 20 (illustrated).



Reverse of the present lot.

I belong with painters, in a sense; and all my early friends were painters because we all studied together. And I never conceived of myself as anything other than a painter because my work came right through the raised surface, and color and objects applied to the surface. Some of the greatest contributions to sculpture of the 20th century are by painters. Had it not been for painters, sculpture would be in a very sorry position.

-David Smith





739

MARK TOBEY (1890-1976)

First Colors of Spring

signed and dated 'Tobey 67' (lower right)

tempera on paperboard

37 1/2 x 29 3/4 in. (95.2 x 75.5 cm.)

Painted in 1967.

\$50,000-70,000

PROVENANCE

Willard Gallery, New York, acquired directly from the artist

Private collection, Switzerland, 1980

Sold on Behalf of the Society of the Friends of Mark Tobey; Sotheby's, New York, 6 November 1985, lot 120

Acquired at the above sale by the present owner

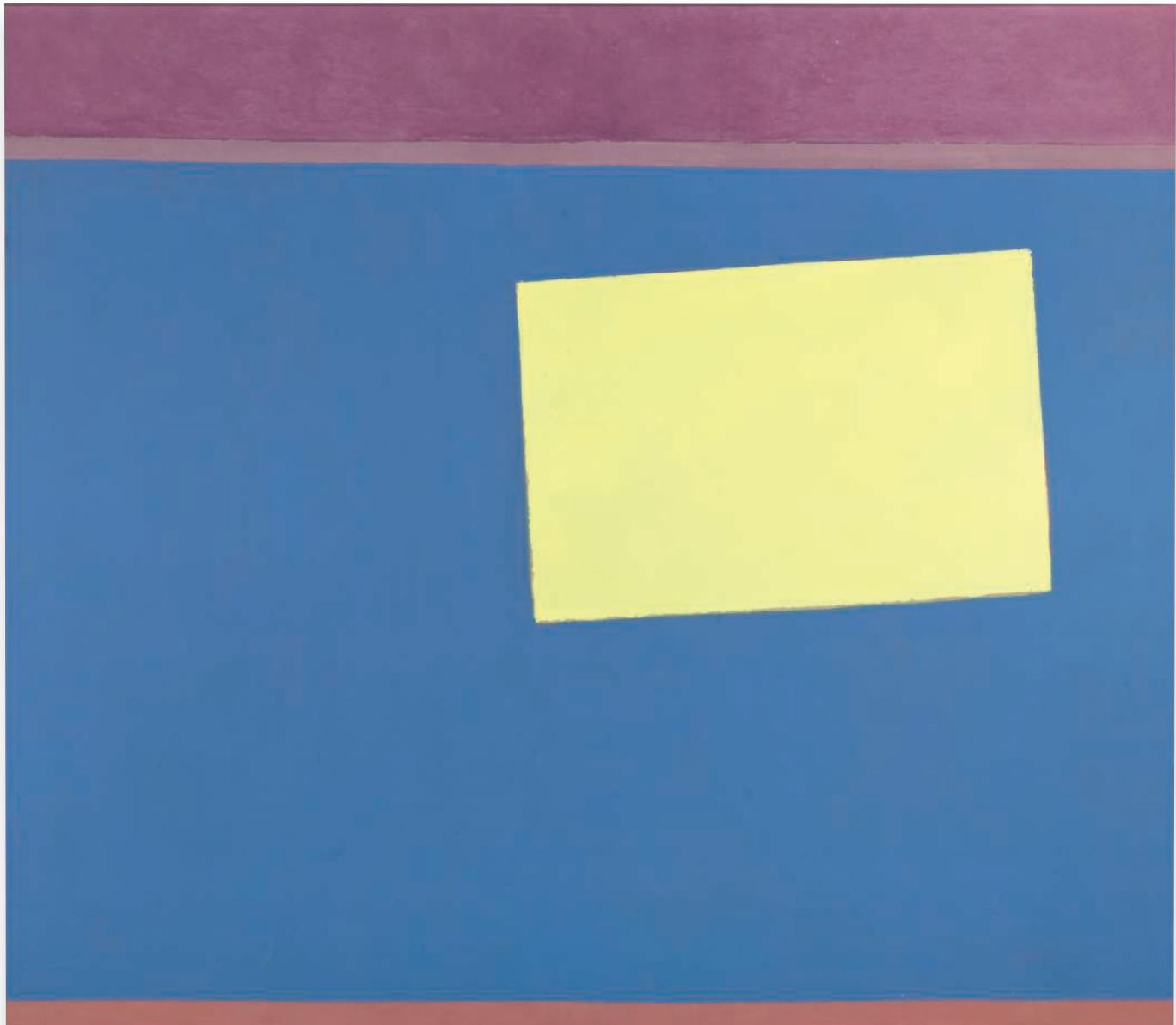
EXHIBITED

New York, Willard Gallery, *Mark Tobey: Oils, Temperas, Small Monotypes*, October- November 1967.

London, Waddington Gallery, March-April 1968.

Seibu Ikebukuro, The Contemporary Art Gallery, *Mark Tobey*, October 1985.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [223-10-9-17].



740

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.

\$30,000-50,000

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

741

JIM DINE (B. 1935)

Strelitzia No. 2

signed and dated 'Jim Dine 1980' (lower left); signed again and dated again

'Dine 1980' (upper right)

charcoal, pastel and spray paint on paper

55 x 40 in. (139.7 x 101.6 cm.)

Executed in 1980.

\$12,000-18,000

PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner,

LITERATURE

M. Livingston, *Jim Dine: Flowers and Plants*, New York, 1994, p. 84, pl. 74 (illustrated).



PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

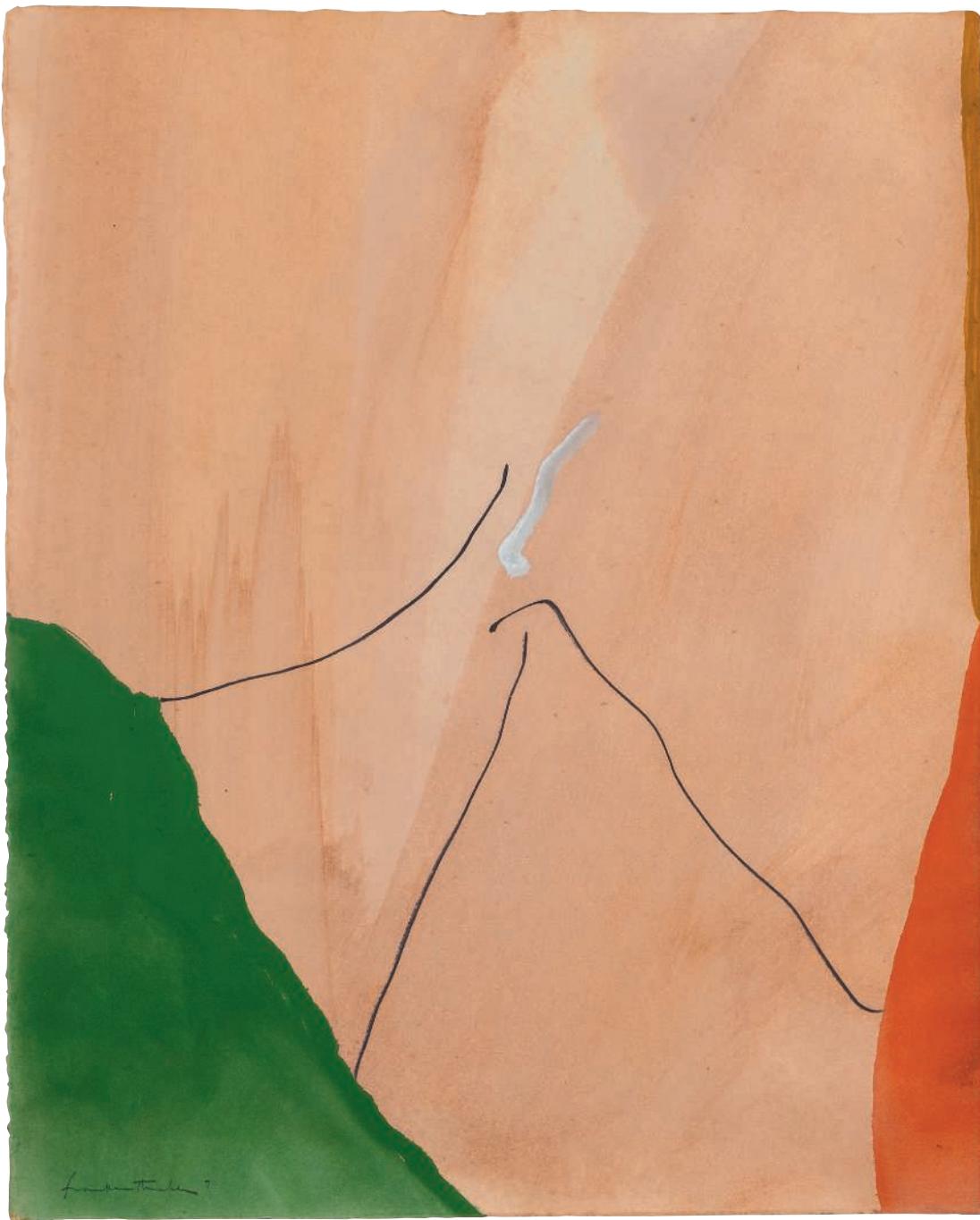
742

FRIEDEL DZUBAS (1915-1994)

Apparition

signed, titled and dated 'Dzubas 85 "APPARITION"' (on the reverse)
acrylic on canvas
40 1/8 x 40 1/8 in. (101.9 x 101.9 cm.)
Painted in 1985.

\$20,000-30,000



PROPERTY FROM THE COLLECTION OF NANCY LEE AND PERRY R. BASS

743

HELEN FRANKENTHALER (1928-2011)

Study Towards Sanguine Mood

signed and dated 'frankenthaler '71' (lower left); titled and dated again 'Study
Towards Sanguine Mood 1971' (on the reverse)
acrylic and ink on paper
21 1/4 x 17 3/4 in. (55.2 x 45 cm.)
Executed in 1971.

\$30,000-50,000

PROVENANCE

John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1972



PROPERTY FROM THE COLLECTION OF NANCY LEE AND PERRY R. BASS

744

HELEN FRANKENTHALER (1928-2011)

Towards Sanguine Mood VI

signed and dated 'frankenthaler '71' (lower left); titled, numbered and dated again 'Towards "Sanguine Mood" 1971 VI no 6' (on the reverse)
acrylic and ink on paper
18 1/4 x 22 1/2 in. (46.3 x 57.1 cm.)
Executed in 1971.

\$30,000-50,000

PROVENANCE

John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1972



745

TOM WESSELMANN (1931-2004)

Embossed Nude #3 (Legs Spread)

signed, inscribed and dated 'Wesselmann Proof 1968-73' (lower right)

Liquitex, graphite and embossing on paper

sheet: 14 7/8 x 18 1/8 in. (37.7 x 46.6 cm.)

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

Executed in 1968-1973. This work is number one of two artist's proofs aside from fifteen unique variants.

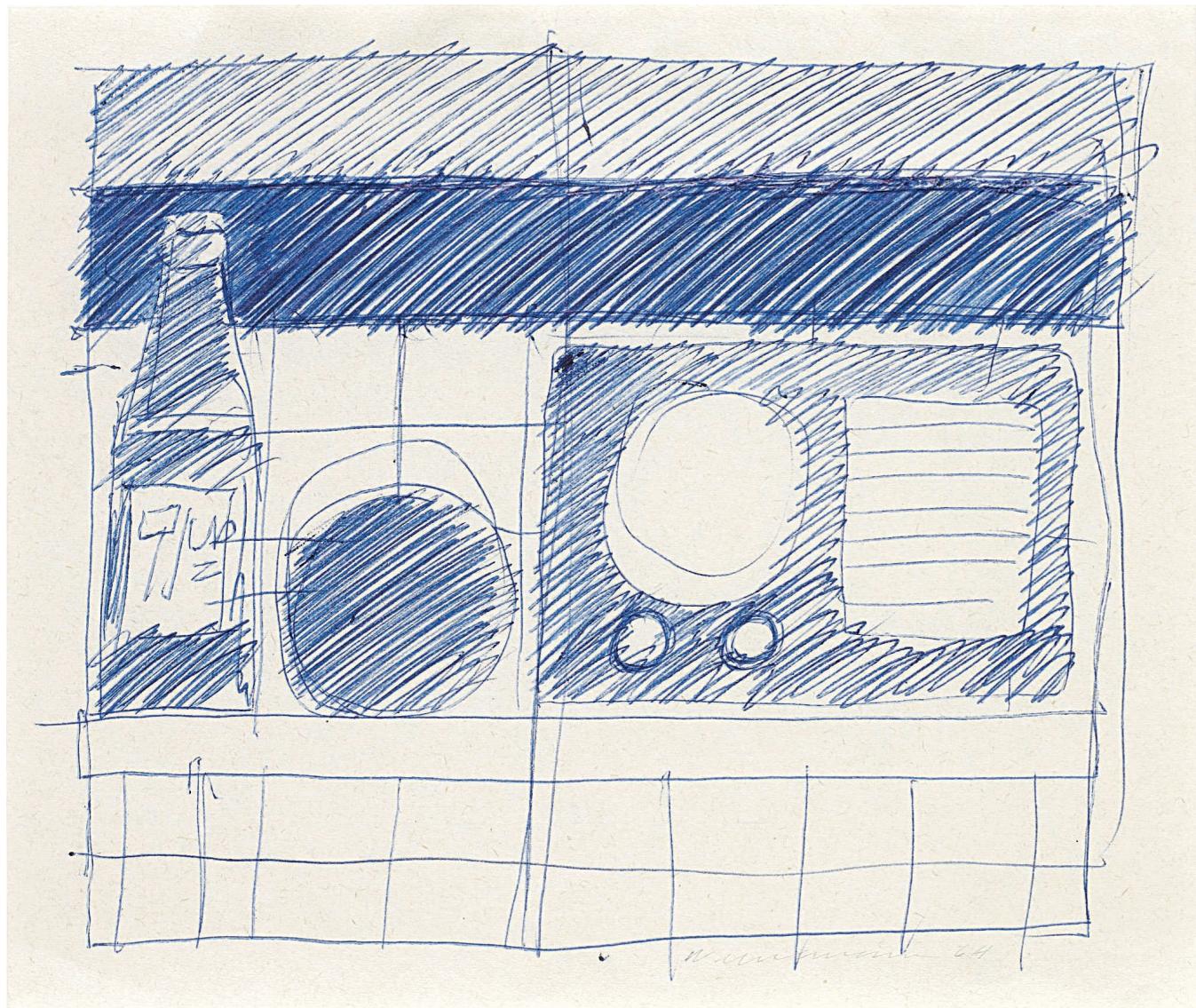
\$18,000-25,000

PROVENANCE

Max Lang Gallery, New York

Paul Kasmin Gallery, New York

Acquired from the above by the present owner



746

TOM WESSELMANN (1931-2004)

Sketch for 7UP and Radio

signed and dated 'Wesselmann 64' (lower right)

ink on paper

7 1/2 x 10 3/8 in. (19 x 26.5 cm.)

Drawn in 1964.

\$8,000-12,000

PROVENANCE

Tom Wesselmann Estate, New York

JMG Galerie, Paris

Private Collection, France

Anon. sale; Sotheby's, Paris, 1 June 2011, lot 208

Private Collection, Switzerland

Anon. sale; Philips, London, 13 February 2015, lot 225

Acquired at the above sale by the present owner



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

747

LEON KOSSOFF (B. 1926)

From Poussin: The Destruction and the Sack of the Temple of Jerusalem

chalk and ink on paper
22 x 26 1/8 in. (56 x 66.5 cm.)
Executed in 1999.

\$35,000-45,000

PROVENANCE

The Harebell Appeal Auction; Courtesy of Annely Juda Fine Art, London, 20 September 2012, lot 45
Acquired at the above sale by the present owner

EXHIBITED

London, National Gallery, *Leon Kossoff - Drawing from Painting*, March-July 2007, no. 52 (illustrated).



PROPERTY FROM THE COLLECTION OF NANCY LEE AND PERRY R. BASS

748

HANS HARTUNG (1904-1989)

P1959-117

signed and dated 'Hartung 59.' (lower right)

graphite and wax crayon on paper

15 1/8 x 18 1/4 in. (38.4 x 46.3 cm.)

Drawn in 1959.

\$10,000-15,000

PROVENANCE

Galerie de France, Paris

Acquired from the above by the present owner, 1961

This work is to be included in the forthcoming Hans Hartung *catalogue raisonné* being prepared by the Fondation Hans Hartung and Anna Eva Bergman, Antibes.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on **+1 212-636-2490**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$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 the 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 obliged 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 Ez2(h)(ii) above and the property must be returned to us in accordance with Ez2(h)(ii) above. Paragraphs Ez2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids 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.

6 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 F.4.

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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits

or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guaranteed 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.

♦ 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.

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*"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

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THE COLLECTION OF **NANCY LEE & PERRY R. BASS**



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Hans Hofmann (1880-1966)

Enigma

oil on canvas

36 1/2 x 84 in. (92.7 x 213.3 cm.)

Painted in 1963

\$3,000,000-4,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 15 November 2017

VIEWING

4-15 November 2017
20 Rockefeller Plaza
New York, NY 10020

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Property from the Collection of Elizabeth Brooke Blake

INTERIORS

New York, 12-13 December 2017

VIEWING

8-13 December 2017

20 Rockefeller Plaza

New York, NY 10020

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EMILE-JACQUES RUHLMANN (1879-1933)

AN OCCASIONAL TABLE, CIRCA 1930

black lacquered wood, silvered bronze sabots, model NR 485

15 ¾ in. (40 cm.) high, 20 ½ in. (52 cm.) wide, 16 ¼ in. (42 cm.) deep

stamped *Ruhlmann with Atelier A* mark

\$35,000-55,000

PROVENANCE

Yves St. Laurent and Pierre Berge, Paris;

Christie's, Paris, The Collection of Yves St. Laurent and Pierre Berge, February 23-25, 2009, lot 270.

DESIGN

New York, 14 December 2017

VIEWING

9-13 December 2017
20 Rockefeller Plaza
New York, NY 10020

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Property from the Estate of William Kelly Simpson

FLORINE STETTHEIMER (1871-1944)

Portrait of Marcel Duchamp and Rrose Sélavy

signed, dated and inscribed '1923/Marcel Duchamp by Florine Stettheimer' (lower left)

inscribed 'Rrose Selavy' (upper right)

oil on canvas

30 x 26 in. (76.2 x 66 cm.)

Painted in 1923.

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

AMERICAN ART

New York, 21 November 2017

VIEWING

18-20 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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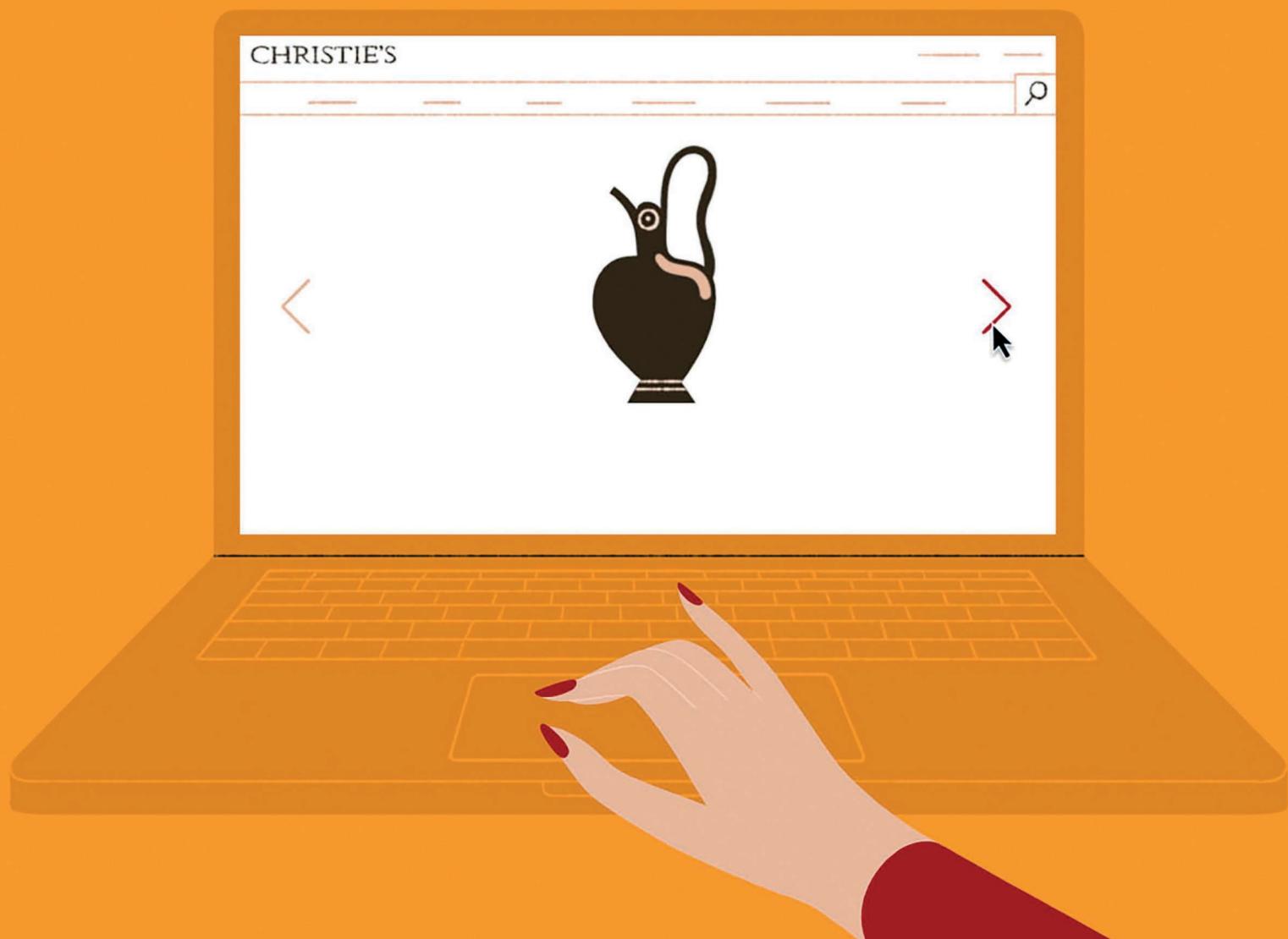
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